

1. RUFFS: ruffs need to be quieter. They're often surrounded by accents (see examples) and are hard to get quiet because of this.

Better control of stick heights is what's needed. Remember the timing of the ruff is determined by the slow double (two lefts in the examples).

The rudiment is played the same with or without swing

time with these notes

A

B

f p p p p f

2. DRAG FIVE, FLAM FIVE, ACCENT FIVE: All of these are played the same way regardless of what embellishment is before or after them.

The drag on the drag five is played *mf* or *p* and because a tight buzz is needed for the drag it can be tricky to get the singles to open out to a bounced stroke. Good finger control is needed for this.

The flam and accent type both suffer from squeezing hard for the accent and not releasing in enough time for the open five causing a small gap between the embellishment on to the singles. This is a real issue for us during fast reels and hornpipes.

Stick height is not so big an issue here as all notes can be played quite high (except the buzz for the drag). The issue is smooth finger control.

In example C, the 5 runs on to a roll and this can also lead to problems with the singles crushing up. Spread the 4 single strokes out evenly between the accent and start of roll. Do not bunch the 4 singles up.

The rudiments are played the same way with or without swing.

no gap

A

B

no gap

no gap

C

spread singles smoothly

spread singles smoothly

spread singles smoothly

3. 5 STROKE BUZZ ROLLS: On cut notes and non beat notes they should be played *p* similar to a ruff (example A and D). Because of the accents usually placed around the roll, it can be tricky to get down low enough to play it quietly. Control of stick heights is the issue.

5-stroke rolls on the beat or half beat can be played *mf* or even louder. These are not an issue but interesting to note (examples B and C).

time with these notes

A

B

C

D

f p f mf p mf f p

time with these notes

4. TIZZ ROLLS: played in marches and reels this rudiment generally has an emphasis on the front and back of each group (example A). The buzz should be short and volume low which is the real issue here.

Tizz rolls in triplet time starting on the beat (example B) have an emphasis on top or all notes are equal in volume (see dynamic marking and accenting in music).

Tizz rolls starting off of the beat in triplet time crescendo to the final note of each group (example C)

The image displays three musical examples of Tizz rolls on a single staff with a treble clef and a key signature of one sharp (F#).

- Example A:** 2/4 time signature. A triplet of four eighth notes starting on the first beat. The notes are F#4, G4, A4, and B4. The first and last notes are accented (>) and marked with a dynamic of *f*. The middle two notes are marked with a dynamic of *p*. A slur covers the entire triplet.
- Example B:** 6/8 time signature. A triplet of four eighth notes starting on the first beat. The notes are F#4, G4, A4, and B4. All four notes are accented (>) and marked with a dynamic of *f*. A slur covers the entire triplet. Below the notes, the word "or:" is circled in red, followed by a sequence of dynamics: *f*, *p*, *p*, *f*.
- Example C:** No time signature. A triplet of four eighth notes starting off the beat. The notes are F#4, G4, A4, and B4. The first two notes are accented (>) and marked with a dynamic of *f*. The last two notes are marked with a dynamic of *p* and *mf* respectively. A slur covers the entire triplet. A crescendo hairpin is positioned above the notes, starting under the first note and ending under the last note.