



# OMEA Rudiment Requirements

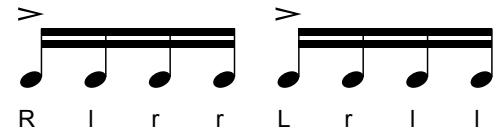
(Revised 2019)

HS Class C

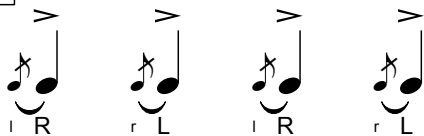
**1** Double Stroke Open Roll



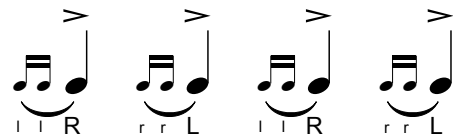
**2** Single Paradiddle



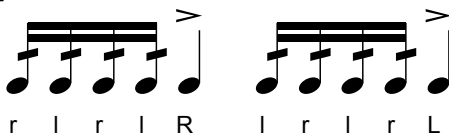
**3** Flam



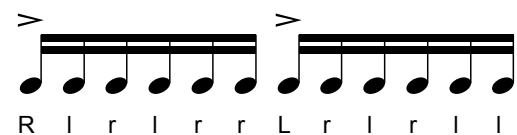
**4** Drag



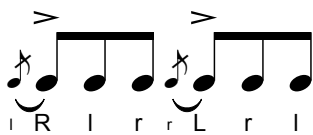
**5** Nine Stroke Roll



**6** Double Paradiddle



**7** Flam Accent



**8** Triple Ratomacue



## Performance Requirements

1. Rudiments are to be performed from memory.
2. Class C soloists will be asked 3 rudiments from the 8 rudiments shown above.
3. Open-Close-Open (OCO) or Slow-Fast-Slow performance is intended to demonstrate the student's control of each rudiment throughout a wide tempo range. A student should perform each rudiment in OCO style with significant tempo change and minimal dynamic variation. The rudiment should remain clear and accurate throughout, maintaining consistent note spacing and rhythm, as well as clarity of accents, grace notes, and double strokes. Performance length should fall between 15-30 seconds.



# OMEA Rudiment Guide - Class C (2019)

## 1 Double Stroke Open Roll

Four groups of musical notation for the Double Stroke Open Roll. Each group consists of a rhythmic pattern on a single staff with a letter below it. The patterns are: 1) Four quarter notes with stems up, labeled 'r', 'r', 'l', 'l'. 2) An acceleration ('accel. to') to a pair of eighth notes with stems up, labeled 'r', 'r', 'l', 'l'. 3) An acceleration ('accel. to') to a pair of sixteenth notes with stems up, labeled 'r', 'r', 'l', 'l'. 4) An acceleration ('accel. to') to a pair of thirty-second notes with stems up, labeled 'r', 'l', 'r', 'l'. 5) A deceleration ('decel. to') from the pair of thirty-second notes back to the pair of eighth notes, labeled 'r', 'r', 'l', 'l'. 6) A deceleration ('decel. to') from the pair of eighth notes back to the four quarter notes, labeled 'r', 'r', 'l', 'l'. 7) A deceleration ('decel. to') from the four quarter notes to a single quarter note with stem up, labeled 'r', 'r', 'l', 'l'.

## 2 Single Paradiddle

Four groups of musical notation for the Single Paradiddle. Each group consists of a rhythmic pattern on a single staff with letters below it. The patterns are: 1) A sequence of quarter notes with stems up, labeled 'R', 'l', 'r', 'r', 'L', 'r', 'l', 'l'. 2) An acceleration ('accel. to') to a pair of eighth notes with stems up, labeled 'R', 'l', 'r', 'r', 'L', 'r', 'l', 'l'. 3) An acceleration ('accel. to') to a pair of sixteenth notes with stems up, labeled 'R', 'l', 'r', 'r', 'L', 'r', 'l', 'l'. 4) A deceleration ('decel. to') from the pair of sixteenth notes back to the pair of eighth notes, labeled 'R', 'l', 'r', 'r', 'L', 'r', 'l', 'l'. 5) A deceleration ('decel. to') from the pair of eighth notes back to the sequence of quarter notes, labeled 'R', 'l', 'r', 'r', 'L', 'r', 'l', 'l'.

## 3 Flam

Four groups of musical notation for the Flam. Each group consists of a rhythmic pattern on a single staff with letters below it. The patterns are: 1) A sequence of quarter notes with stems up, labeled 'l', 'R', 'r', 'L', 'l', 'R', 'r', 'L'. 2) An acceleration ('accel. to') to a pair of eighth notes with stems up, labeled 'l', 'R', 'r', 'L', 'l', 'R', 'r', 'L'. 3) An acceleration ('accel. to') to a pair of sixteenth notes with stems up, labeled 'l', 'R', 'r', 'L', 'l', 'R', 'r', 'L'. 4) A deceleration ('decel. to') from the pair of sixteenth notes back to the pair of eighth notes, labeled 'l', 'R', 'r', 'L', 'l', 'R', 'r', 'L'. 5) A deceleration ('decel. to') from the pair of eighth notes back to the sequence of quarter notes, labeled 'l', 'R', 'r', 'L', 'l', 'R', 'r', 'L'.

## 4 Drag

Four groups of musical notation for the Drag. Each group consists of a rhythmic pattern on a single staff with letters below it. The patterns are: 1) A sequence of quarter notes with stems up, labeled 'l', 'l', 'R', 'r', 'r', 'L', 'l', 'l', 'R', 'r', 'r', 'L'. 2) An acceleration ('accel. to') to a pair of eighth notes with stems up, labeled 'l', 'l', 'R', 'r', 'r', 'L', 'l', 'l', 'R', 'r', 'r', 'L'. 3) An acceleration ('accel. to') to a pair of sixteenth notes with stems up, labeled 'l', 'l', 'R', 'r', 'r', 'L', 'l', 'l', 'R', 'r', 'r', 'L'. 4) A deceleration ('decel. to') from the pair of sixteenth notes back to the pair of eighth notes, labeled 'l', 'l', 'R', 'r', 'r', 'L', 'l', 'l', 'R', 'r', 'r', 'L'. 5) A deceleration ('decel. to') from the pair of eighth notes back to the sequence of quarter notes, labeled 'l', 'l', 'R', 'r', 'r', 'L', 'l', 'l', 'R', 'r', 'r', 'L'.

**5** 9 Stroke Roll

$r r l l r r l l R$  -  $l l r r l l r r L$  - accel. to  $r r l l r r l l R$   $l l r r l l r r L$   
 accel. to  $r l r l R l r l r L$  decel. to  $r r l l r r l l R$   $l l r r l l r r L$  decel. to  $r r l l r r l l R$   $l l r r l l r r L$  -  $r r l l r r l l R$   $l l r r l l r r L$

**6** Double Paradiddle

$R l r l r r L r l r l l$  accel. to  $R l r l r r L r l r l l$  accel. to  $R l r l r r L r l r l l$   
 decel. to  $R l r l r r L r l r l l$  decel. to  $R l r l r r L r l r l l$

**7** Flam Accent

$i R l r r L r l$  accel. to  $i R l r r L r l$  accel. to  $i R l r r L r l$   
 decel. to  $i R l r r L r l$  decel. to  $i R l r r L r l$

**8** Triple Ratamacue

$l l r l l r l l$   $\overset{3}{r l r}$   $L r r l r r l r r$   $\overset{3}{l r l}$   $R$   
 accel. to  $l l r l l r l l$   $\overset{3}{r l r}$   $L r r l r r l r r$   $\overset{3}{l r l}$   $R$  accel. to  $l l r l l r l l$   $\overset{3}{r l r}$   $L r r l r r l r r$   $\overset{3}{l r l}$   $R$   
 decel. to  $l l r l l r l l$   $\overset{3}{r l r}$   $L r r l r r l r r$   $\overset{3}{l r l}$   $R$   
 decel. to  $l l r l l r l l$   $\overset{3}{r l r}$   $L r r l r r l r r$   $\overset{3}{l r l}$   $R$