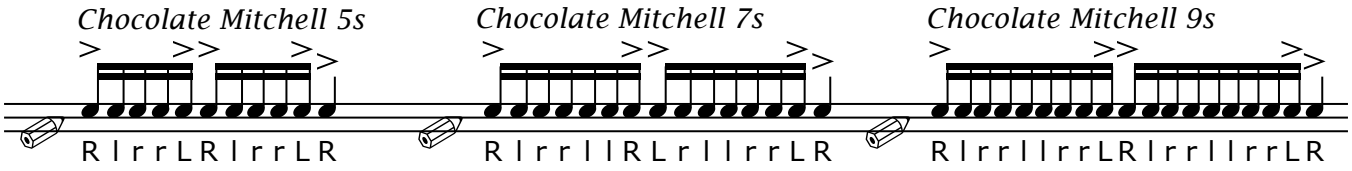
Chocolate Mitchells 2021

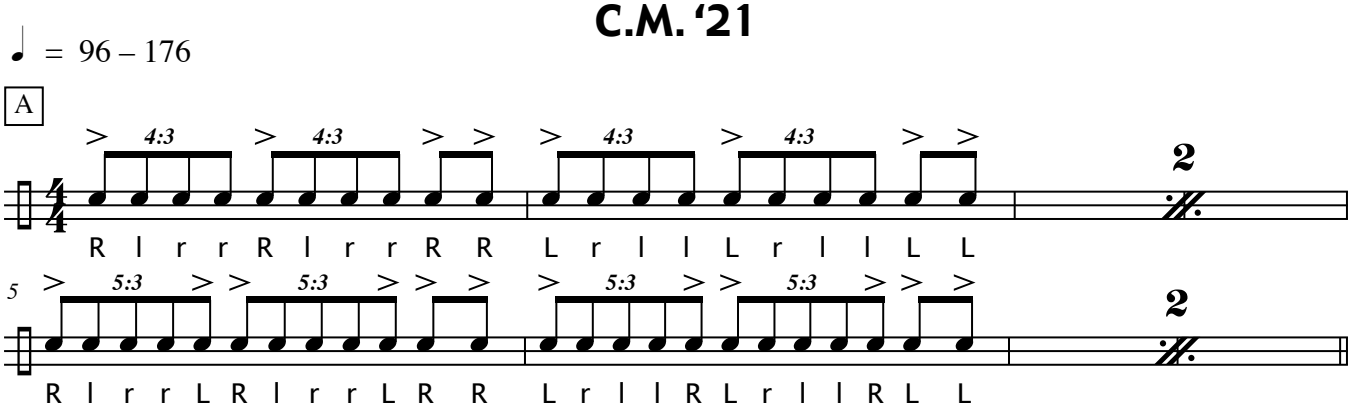
M. Lemieux

Take a paradiddle rudiment, add a singlestroke accent before the release, and evenly space all notes. This is the idea behind "Chocolate Mitchells," effectively a family of rudiments created likewise:



In a *That Mitchell and Webb Look* sketch, the character of David Mitchell carves his name into a Bourbon biscuit in order to pass it off as his own creation: a "Chocolate Mitchell." The WSIP 2015 show music—written by one Mitchell Barnard (fellow composer of *To The Snap*)—included a few of the five-note and seven-note varieties of this rudiment, and I wanted to call them *something*. Mitchell made no pretense of having invented them, but I liked the name, and I like that they are named after both the composer that introduced them to me *and* a humorous take on the practice of slapping your own name on something that already existed previously (like many informal hybrid rudiment names).

This exercise works on Chocolate Mitchells as an outgrowth of *same-handed* paradiddles and similar paradiddle rudiments that release on the same hand as the final doublestroke. Even at a modest tempo, this type of breakdown adds a physical challenge that is not present in the Chocolate Mitchell rudiment: the quick upstroke after the final doublestroke. With this approach, the addition of the accent "kick" to make a proper Chocolate Mitchell will feel like a relief for your hands as the upstroke is allowed to relax and open up. The challenge is to keep the same-handed paradiddles nice, big, and open; when you add the "kick," you can focus most on evenly spacing the notes across the rudiment because your other priorities will already be checked off and well established.



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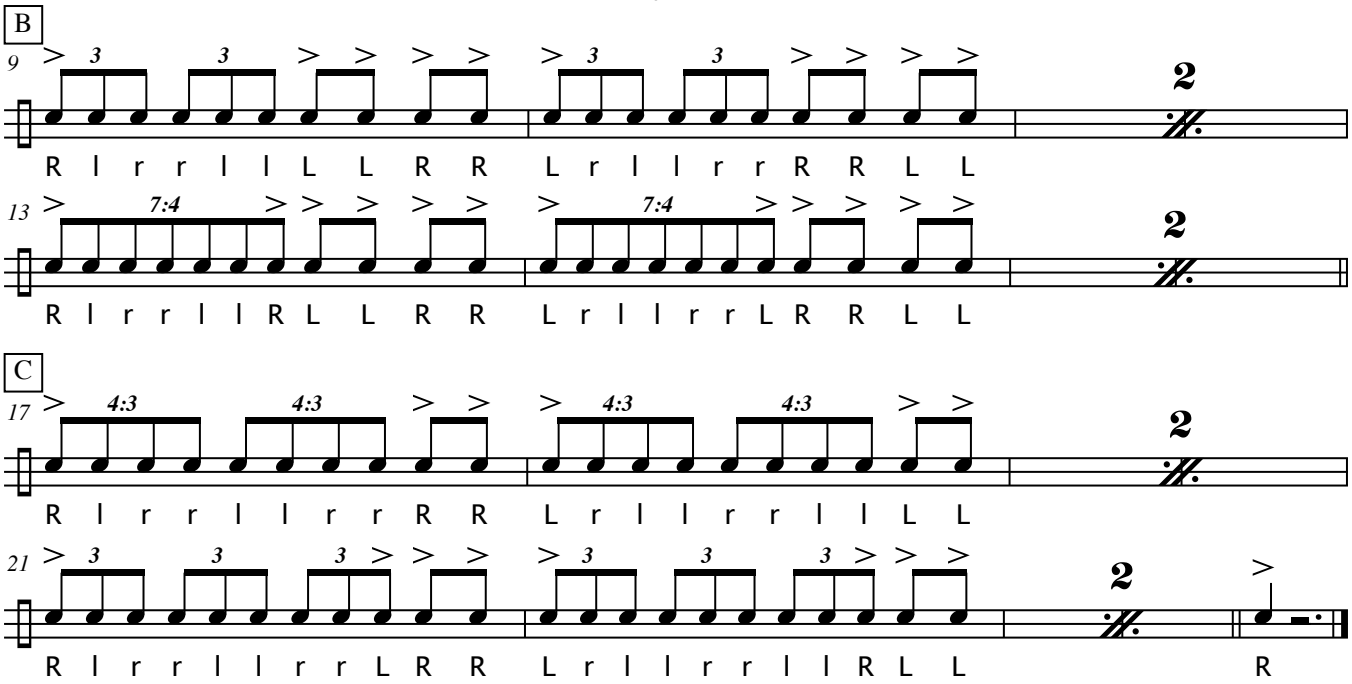
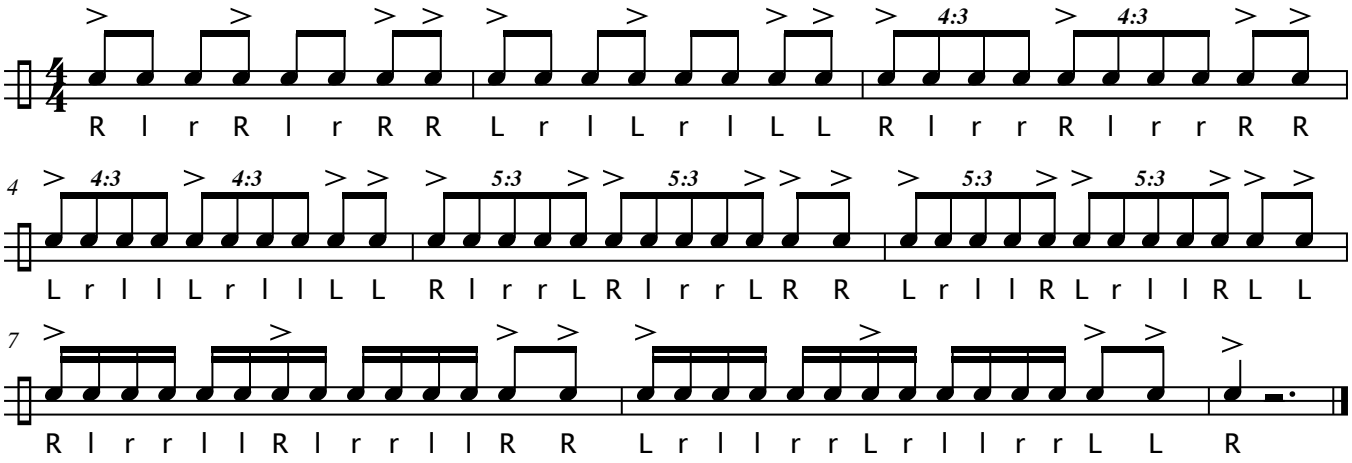
C.M. '21, Continued



Supplemental Exercises

Ratio Tuplets

This exercise compares the 4:3 and 5:3 ratio tuplets to more relatable eighth-note and sixteenth-note patterns. For some extra variety, practice this one with accents on the last doublestroke of the paradiddle-diddles (RlrrLL RlrrLL), both to further relate the Chocolate Mitchell 5 to the more familiar rudiment *and* to work on the necessary lift and velocity that will apply when you are called upon to crescendo a paradiddle-diddle figure.



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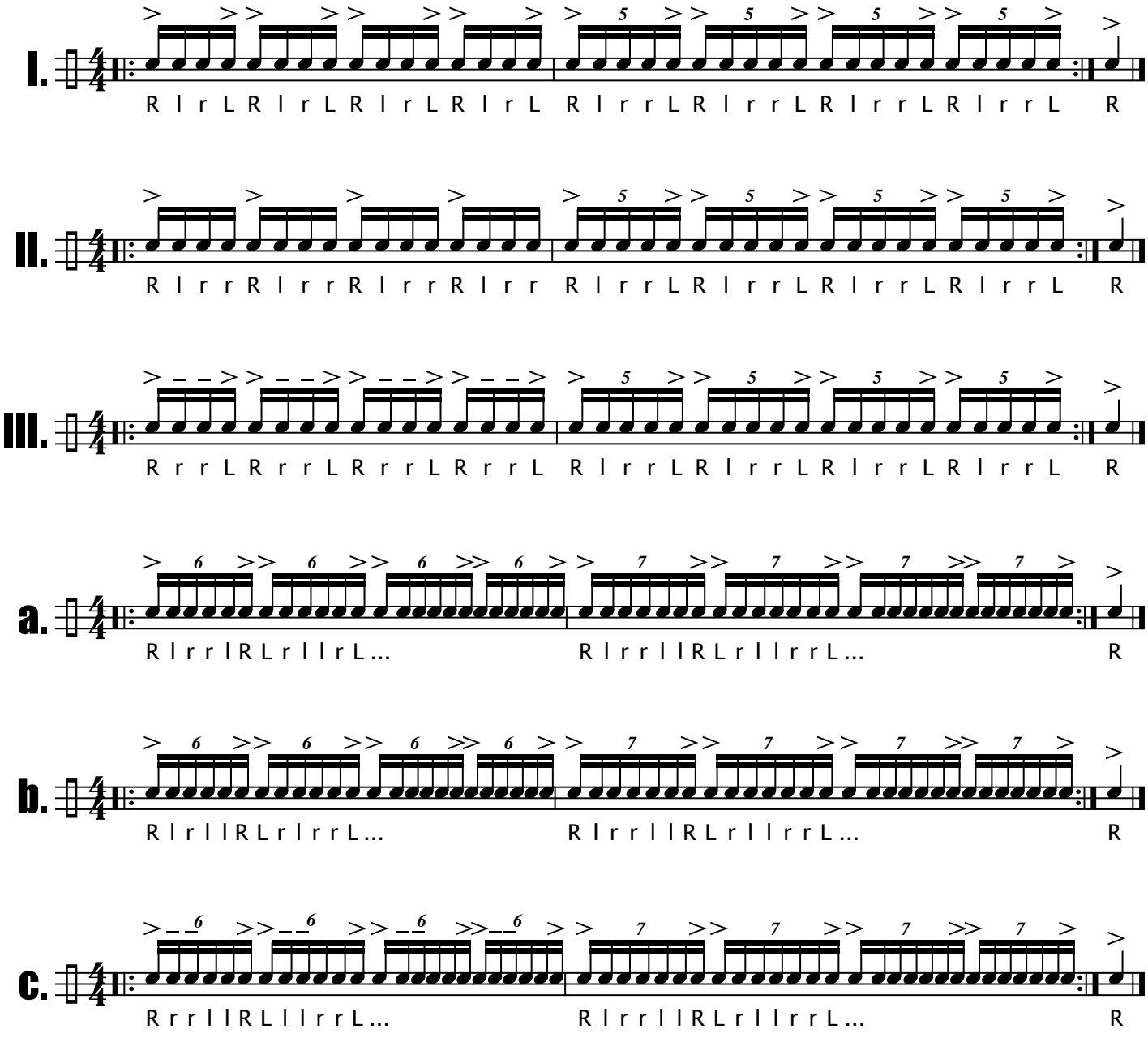
4 and 4 "Cram" Patterns

These "four and four" patterns relate the Chocolate Mitchell rudiments to patterns that consist of the same sequence of strokes with exactly one note removed. Essentially, you create the Chocolate Mitchell by "cramming" an extra note into the base pattern. Experiment with chaining these patterns together in different sequences to really perceive what the subtle juxtapositions can tell you about your hands! For more practice, you can pair rudiments in a 4–2–1 grid instead of the "four and four" pattern notated.

Rehearse all of these patterns *OFF THE LEFT* one million times



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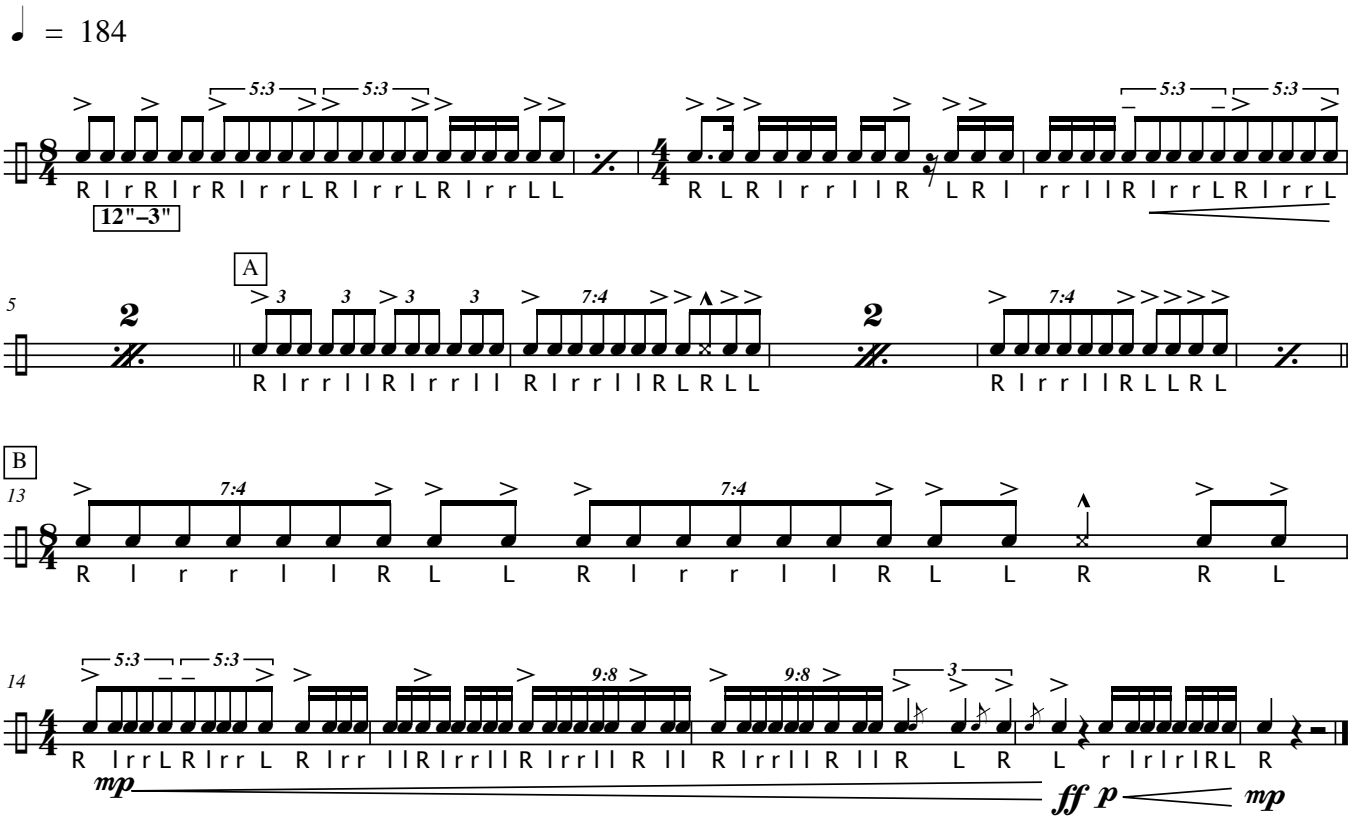
C.M. 2015

I arranged this exercise to work on Chocolate Mitchells with the 2015 Weber State Indoor Percussion (WSIP, now *Gold Spike Percussion*) snare line, specifically to help with the segments of show music excerpted at measures 3–4 and 13–18.



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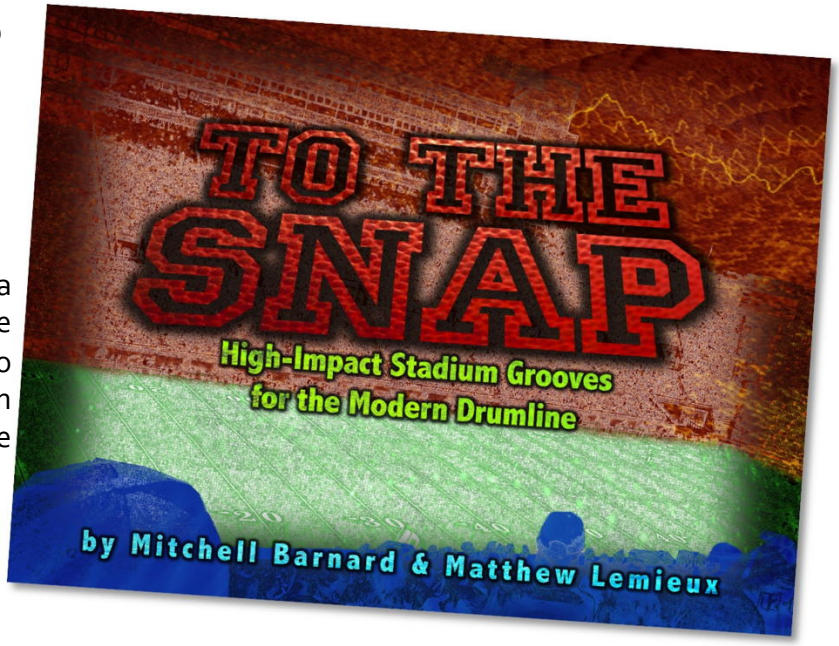

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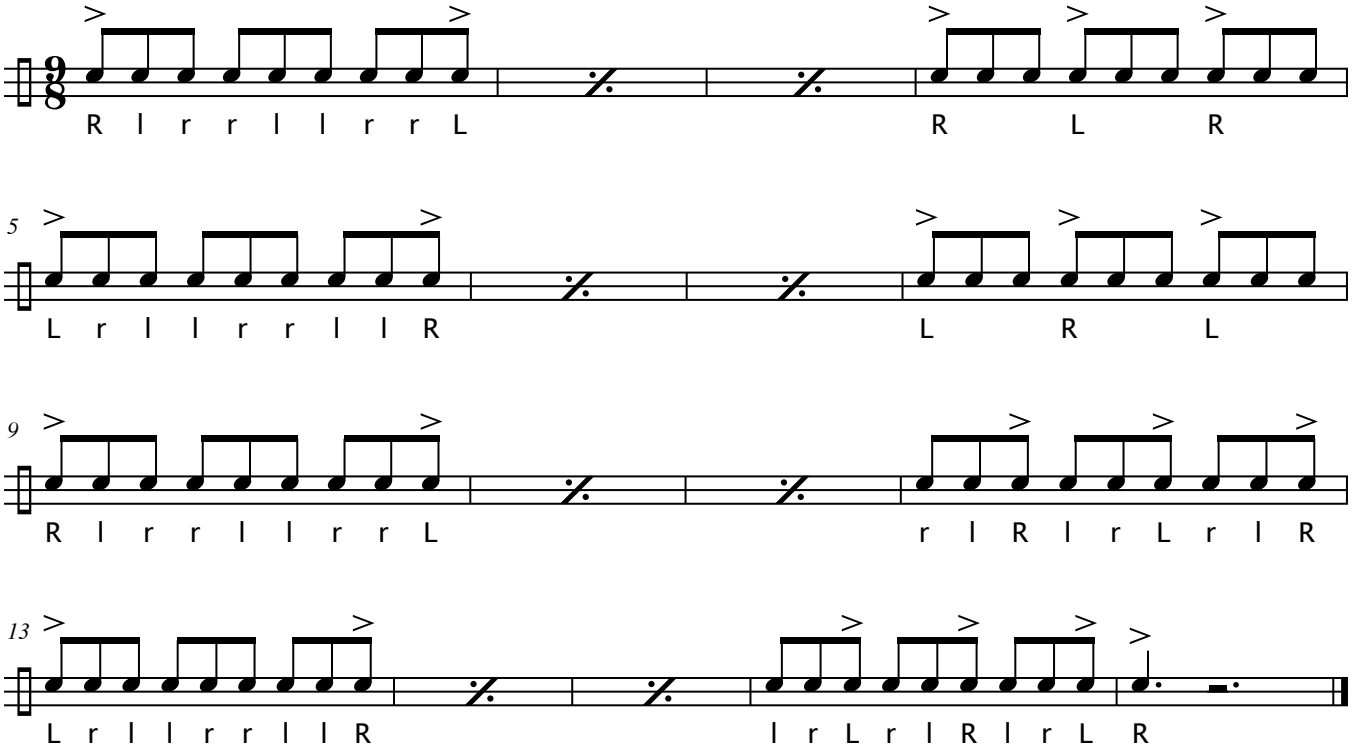
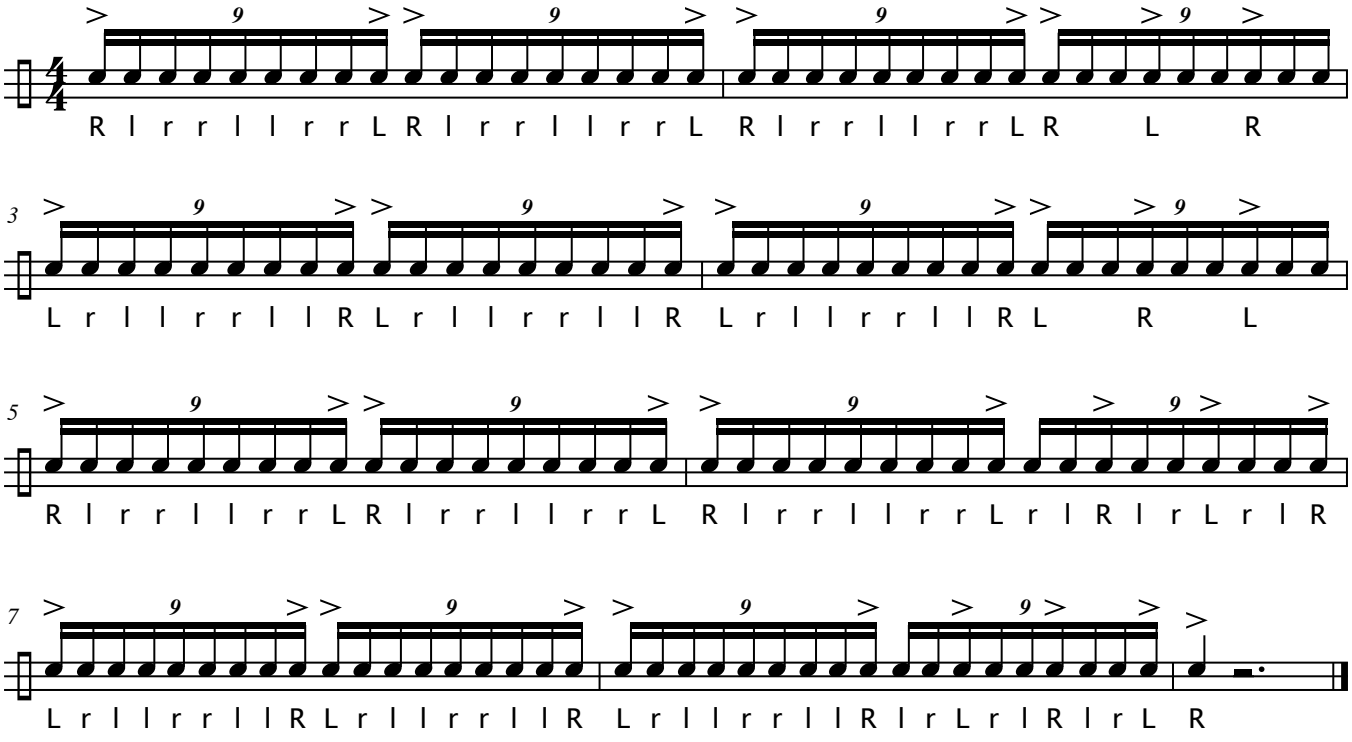
Two the Nines: Triplets

These patterns work on Chocolate Mitchell 9s with some triplet accents thrown in for variety. Play around with different feels and partials on the metronome as you keep all the taps in the pocket!



Two the Nines: Ninelets