

Rudimental Technique Builders

for Snare Drum

Compiled by

Todd A. Ukena

Table of Contents

1. Natural Stroke	1
2. Alternating Natural Strokes	2
3. Preparation of Stroke	3
4. Flams	4
5. Double Stroke	5
6. Double Stroke Roll	8
7. Diddles	10
8. In Closing	11
9. Speed Charts	12

Rudimental Technique Builders for Snare Drum

In the development of rudimental snare drum technique, the importance of daily practice has always been stressed. What to practice has been the question of many players. The following exercises give the beginning, intermediate, or advanced student an outline of daily practice that will facilitate a good warm-up, develop necessary technique, and build stamina and endurance.

Each exercise should be prepared at first at a slow tempo. It is important that the player learn the exercises with the correct form and control before increasing the tempo. Playing in front of a mirror will enable the player to make the necessary corrections in form if needed. To maintain the slow tempo while learning an exercise, the student should use a metronome as a guide. Once an exercise is learned, the student has a base from which to document progress on the Speed Chart provided in the back of this booklet.

The techniques and skills learned in these exercises can be used in the performance of snare drum solos which can be found at www.pelmusic.com or at www.toddukena.com

1. Natural Stroke

In executing these exercises, the natural rebound of the stick on the drumhead should be felt. (A helpful analogy is the idea of bouncing of a basketball close to the floor.) Both the fingers and the wrist should react to the rebound of the stick. A good stick height with which to begin is between seven to ten inches. *Every note should look, feel, and sound the same.*

1a. 4 repetitions work toward a half note = 144 m.m.)

Study 1b deleted

2. Alternating Natural Stroke

Watch for uniform stick height in both hands. *Again, every note should look, feel, and sound the same.*

2a. Ten repetitions (work toward a half note = 96 m.m.)

Studies 2b and 2c deleted

3. Preparation of Stroke

For these exercises, very slow practice with attention to preparing each note is important. Accented notes should be prepared originally at a twelve to fifteen inch stick height. Unaccented notes should be prepared at a four inch or lower height. Stick height should lower proportionately as the tempo increases.

3a. Four repetitions of D.C. repeat (work toward a dotted quarter note = 144 m.m.)

Part of 3a and 3b deleted

4. Flams

Flams are a combination of two different stick heights which must be prepared. Very slow practice with attention to preparing the correct stick height is essential. (It is helpful when first playing flams to place each stick on different surfaces thereby isolating each stick. It then becomes easier to focus attention on each hand and improve the form and control.)

4b. Ten repetitions First starting on the right hand, then the left. (work toward a half note = 132 m.m.)

Studies 4a and 4c deleted

5. Double Stroke

Allow the forearm to raise and power the double stroke through the wrist and fingers into the drumhead. Use natural strokes on notes that are not a double stroke to maintain an economy of motion

5a. Ten repetitions (work toward a dotted quarter note = 160 m.m.)

5b. Twenty repetitions (work toward a quarter note = 144 m.m.)

Studies 5c, 5d, 5e deleted

6. Double Stroke Roll

Maintain a uniform look, feel, and sound in both hands in these exercises.
Remember to use a metronome to maintain a steady tempo

6a. Twenty repetitions (work toward a quarter note = 160 m.m.)

The exercise consists of two staves of music. The first staff begins with a treble clef and a common time signature. It contains two measures of double stroke rolls. The first measure has a right-hand stroke followed by a left-hand stroke, and the second measure has a left-hand stroke followed by a right-hand stroke. Below the first measure, the text "(alternate sticking)" is written. The second staff continues with two more measures of double stroke rolls, ending with a double bar line and the marking "D.C." (Da Capo).

Studies 6b and 6c deleted

7. Diddles

Maintain an equal stick height in both hands. Listen for uniformity of sound
whether the hands are alternated or diddled.

7a. Ten repetitions (work toward a half note = 96 m.m.)

The exercise consists of four staves of music, each with a treble clef and a common time signature. Each staff contains two measures of diddle patterns. The first staff has the sticking "R L R R L R L L" above the first measure and "L R L L R L R R" below it, with the word "simile" centered between the two measures. The second staff has the sticking "R L R R L L" above the first measure and "L R L L R R" below it, with "simile" centered. The third staff has the sticking "R L R R L R L L" above the first measure and "L R L L R L R R" below it, with "simile" centered. The fourth staff has the sticking "R L R R L L R R L R L L R L L R" above the first measure and "L R L L R R L L R R L R R L" below it, with "simile" centered. Each staff ends with a double bar line.

Study # 7b deleted