Rudimental Technique Builders

for Snare Drum

Compiled by

Todd A. Ukena

Table of Contents

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

© 2007 - PEL Music Publications Marinette, WI 54143

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.

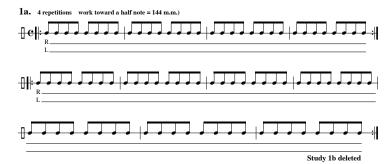
Each exercises should be prepared at first at a slow tempo. It is important that the player learn the exercises with the correct form and control before increasing the tempo. Playing in front of a mirror will enable the player to make the necessary corrections in form if needed. To maintain the slow 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.)

Byth 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.



© 2007 - PEL Music Publications Marinette, WI 54143

- 2 -

2. Alternating Natural Stroke

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

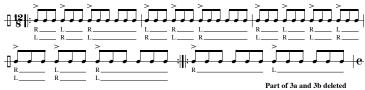
2a. Ten repititions (work toward a half note = 96 m.m.)



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 repititions of D.C. repeat (work toward a dotted quarter note 144 m.m.)

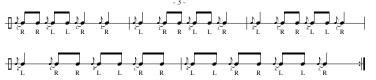


4. Flams

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.)

 $\begin{array}{ll} \textbf{4b.} & \text{Ten repititions} & \text{First starting on the right hand, then the left.} \\ \text{(work toward a half note = 132 m.m.)} \end{array}$

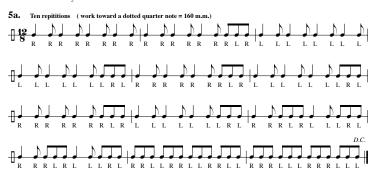




Studies 4a and 4c deleted

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





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

$\textbf{6a.} \quad \text{Twenty repititions} \quad \text{(work toward a quarter note = 160 m.m.)}$

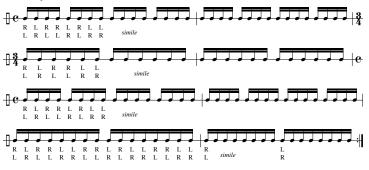


Studies 6b and 6c deleted

7. Diddles

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

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



Study # 7b deleted