

DRUM RUDIMENTS

Rolls

Single Stroke Roll (for mallet instruments and timpani only)

Played



Written



Double Stroke Roll (Open or rudimental roll)

The Double Stroke Roll consists of a primary stroke followed by a rebound on the same hand.

Played



Written



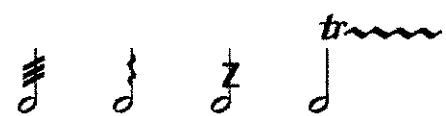
Multiple Bounce Roll (Buzz or concert roll)

A Multiple Bounce Roll consists of a primary stroke followed by several rebounds on the same hand.

Played



Written



Roll Rudiments

All should be played with double stroke and multiple bounce sticking.

All rolls are written with a right hand lead (first stroke with the right hand), however they must be practiced alternating with right hand and left hand leads.

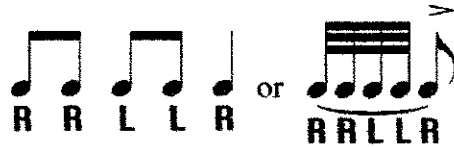
Five Stroke Roll

The Five Stroke Roll consists of three strokes: the first two rebound and the third is a single tap.

Basic Strokes

Played

Written



Seven Stroke Roll

The Seven Stroke Roll consists of four strokes: three tap-rebounds and one single tap. Notice that this a non-alternating roll.

Basic Strokes

Played

Written



Nine Stroke Roll

The Nine Stroke Roll consists of five strokes: four tap-rebounds and one single tap.

Basic Strokes



Played



Written



Thirteen Stroke Roll

The Thirteen Stroke Roll consists of seven strokes: six tap-rebounds and one single tap.

Basic Strokes



Played



Written



Seventeen Stroke Roll

The Seventeen Stroke Roll consists of eight strokes: eight tap-rebounds and one single tap.

Basic Strokes



Played



Written



Written



Other Rudiments

Paradiddle



Flam

The small note of the flam should be before the beat. The hand playing that stroke should be close to the drum and the opposite hand should be at normal height. These are generally played with alternating hands as shown below but also practice several in a row leading with the same hand.



Ruff

The small notes of the ruff are a double stroke (stroke-rebound) that hits prior to the beat. Sticking height should be the same as with the flam.



Ratamacue



MALLETS

Mallet Grip

1. The mallet is held between the index finger and thumb which form a pivot point.
2. The mallet is grasped about 1/3 the distance from the end of the shaft.
3. The shaft lies diagonally across the palm.
4. The other three fingers curl very lightly around the shaft but do not control the mallet except to keep it in the proper position across the palm.

Where to strike the bars

1. The best tone is obtained by striking the bars in the center.
2. The next best place is at the end.
3. The area directly above the connecting cords must be avoided as this is the node of the bar. Resonance would be minimal.
4. On larger instruments such as the xylophone or marimba, the upper row can be struck on the due to the extra distance the mallets have to travel.

Stroke action

1. The stroke action is limited almost entirely to the wrist; avoid using the forearm or the fingers when making a stroke.
2. The wrist movement is the same as in waving "good-bye".
3. The mallets should be raised about nine to ten inches above the bars when making a stroke.

The roll

Use a single stroke roll

Note names and notation

The chart below should aid you in learning the position of all the notes:

