

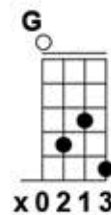
Clawhammer Rolls, and Backup Patterns

By Chris Coole

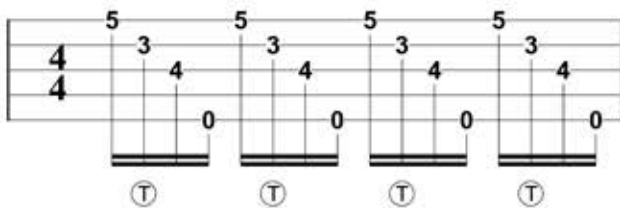
Here are some examples of what, for lack of a better description, I call “rolls”. I call them that because they remind me of the finger-picking patterns that bluegrass players use. As you’ll see there are lots of possible combinations, but these are the ones that I found myself using the most. I use them a lot to back up my singing, or when I’m backing up someone else singing a song. These also come in really handy when playing in a more “bluegrassy” context where players are taking breaks over the tune or song (as opposed to everyone playing the melody together “old-time” style), and you have to back someone’s solo up with the appropriate chords.

Think of all these patterns as options you can use in place of (and along side) the basic strum. Anywhere you use the basic strum you could substitute one or a combination of these patterns. Of course, sometimes they’ll work better than others, so you’ll just have to experiment and see what works for you. The name’s I’ve put with these patterns are my own, and are really just to help explain them, that is to say, they aren’t universal...so if you start talking about these on the Banjo Hangout, nobody will know what you’re talking about.

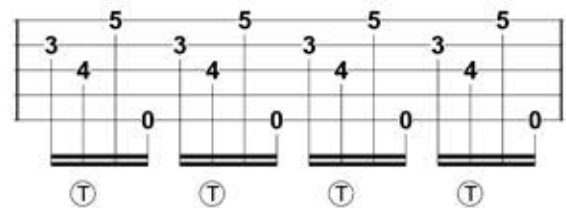
I’ve tabbed all these patterns out in G tuning, using this G chord, but they will work in any tuning over any chord (pretty much).



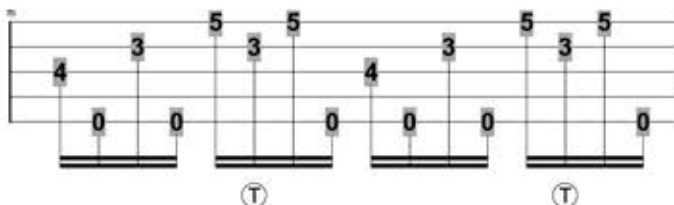
Basic Roll (Roll 1)



Square Roll (Roll 2)



Double Drop Combo (Roll 3)



Brush Lead Combo (Roll 4)

This one is particularly good when changing chords as the brush really accentuates the chord change.

