ROLL REVIEW

PART I

by

MICHAEL SKINNER

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FOREWARD

BY

JAMES BLADES O.B.E.

ROLL REVIEW is a book for every ardent snare drummer and, indeed, for all interested in percussive art. The main object of this exemplarily produced tutor is the attainment and the maintaining of the traditional (Ma-ma, Da-da) Double Stroke Roll. In addition to the numerous exercises dealing with the Double Stroke Roll, the author (an internationally recognised percussionist and tutor) has adroitly interwoven Single Stroke routines, Paradiddles, Grace Notes and modern techniques. The combination of these several factors makes this tome of exercises, examples and explanatory text a book to stimulate the beginner, enthuse the tyro, and fascinate the most seasoned and experienced performer.

Few will deny that the Double Beat Roll is the foundation rudiment of snare drum technique and that as a timpanist is judged by his tone, so a snare drum player is judged by his roll. Also, it cannot be denied that the slog to close the roll (however worthy) is not the most absorbing of the many snare drum rudiments ; but in ROLL REVIEW Michael Skinner has taken the pain out of 'the daily dozen'.

The book is divided into two parts. Part One opens with a lucid introduction, followed by 135 exercises and 32 solos which employ in various metres, the 5, 7, 9, 11, 13, and 17 stroke rolls, and concludes with a short summary. Each group of roll exercises is followed by a solo employing several time signatures. These solos which could be termed 'mix-ups', make interesting and progressive reading exercises. They could be described as intoxicating and care should be taken not to jump ahead to see what is next. In Part Two there are seven chapters dealing with concert snare drum technique, Jazz and Latin American drumming, the multiple bounce or buzz roll and techniques useful to the Pipe Band drummer.

ROLL REVIEW is in my opinion, one of the finest additions to modern percussion literature to date. It is a valuable book, and it should be remembered that the most sure way to lose a valuable book is to loan it.

James Blades

INTRODUCTION

The purpose of "ROLL REVIEW" is to develop the double stroke or Ma-ma Da-da roll on the share drum through a series of exercises and solos which use combinations of Double strokes and Single strokes. Throughout the whole of Part One the eighth notes (quavers) are played as Single strokes and the pairs of sixteenth notes (semi-quavers) and thirty-second notes (demi-semi-quavers) are played as double strokes.

For some people in the early stages of the development of snare drum technique, it may be necessary to play the double strokes using two wrist movements, one for each note. However the student should work towards the development of a Double stroke technique which uses only one wrist movement, the second note being produced by the rebound of the stick on the drum.

The exercises have been arranged in groups with solos at the end of each group. It is recommended that the reader practises all of the exercises in any group (which share a commom theme, such as the 5 or 7 stroke roll) before attempting the solos. Each solo uses the material of the preceeding group and also material from earlier in the book.

The use of a metronome is recommended. Practise all of the exercises in any group at the same time at a slow tempo, until they are thoroughly familiar. Then attempt the solos. The metronome may be used to indicate quarter notes for the exercises using the time signatures C 3/4 5/4 7/4 etc., and eighth notes for those using 5/8 7/8 11/8 etc. Try to increase the overall speed of performance of any group by returning to the exercises at later times, each time choosing a higher metronome speed.

Some metronome marks have been given to exercises. These indicate the range of performing, not beginning, tempi, and may be varied at the performer's discretion.

When familiar with a group of exercises and solos, try to play them at different dynamic levels, ranging from pp to ff to develop good control of dynamics.

Some sample stickings have been indicated, mainly in the exercises. Always practise the exercises and solos with the stickings reversed (substituting R for L).

Optional bass drum parts have been added to some of the studies for those wishing to use a snare drum - bass drum combination. In the odd time signature studies, 5/8 7/8 etc., these are useful as indications of the phrasing and counting.

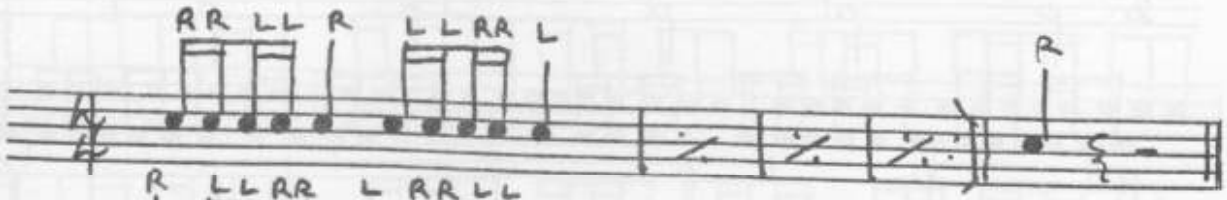
Michael Skinner

With grateful thanks to James Blades for all his help and suggestions in the preparation of this book.

THE FIVE STROKE ROLL

This first group of exercises are presented specifically for the development of the 5 stroke and 6 stroke rolls.

Ex.1



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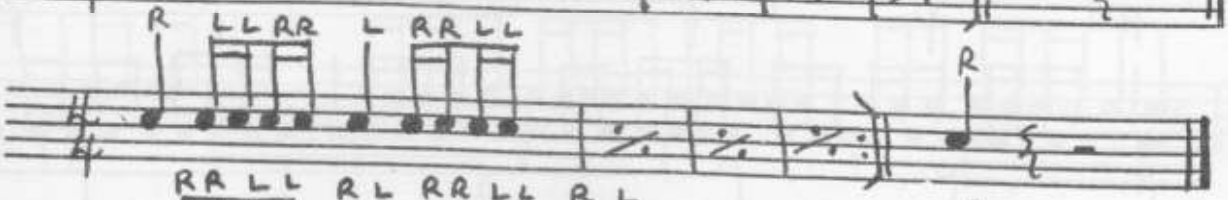

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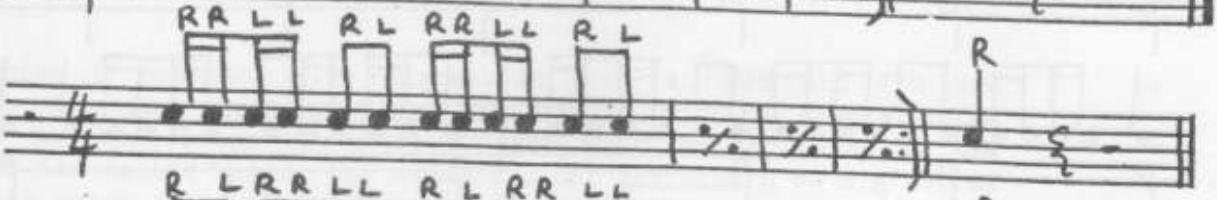

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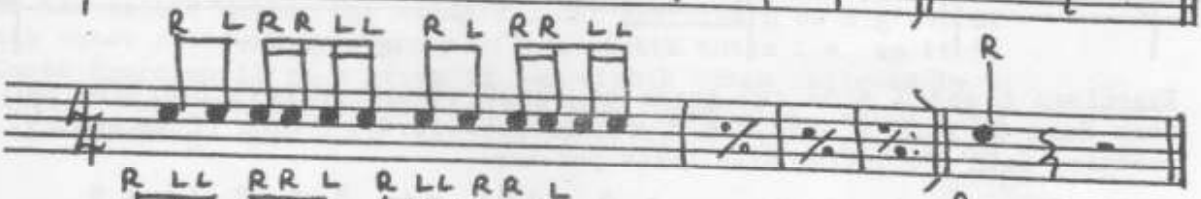

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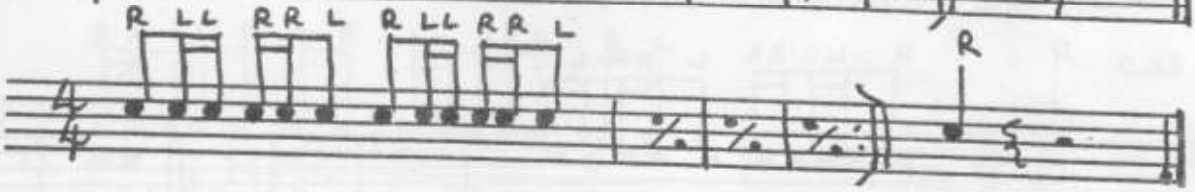
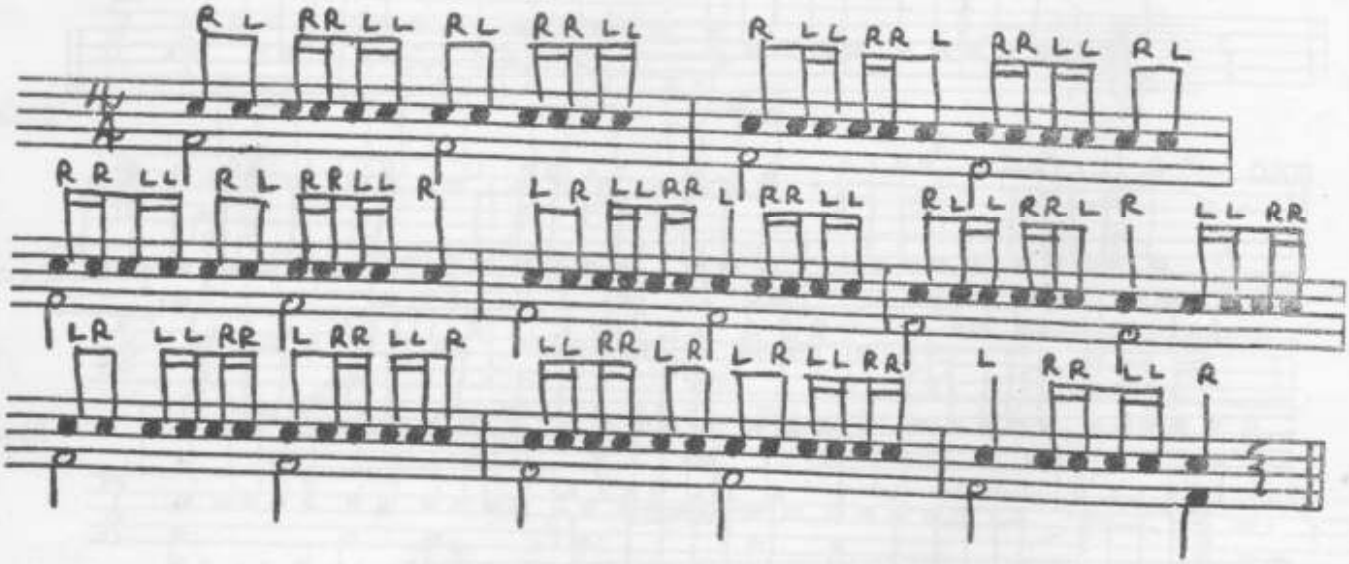
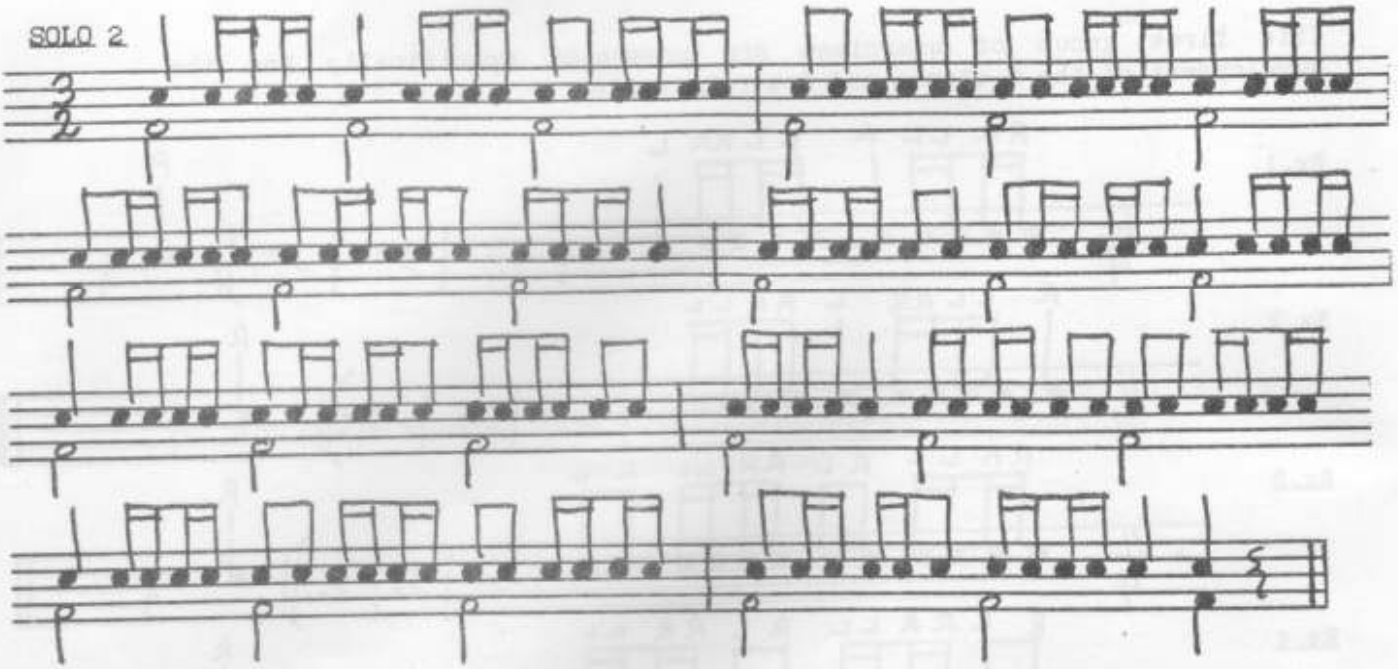


SOLO 1



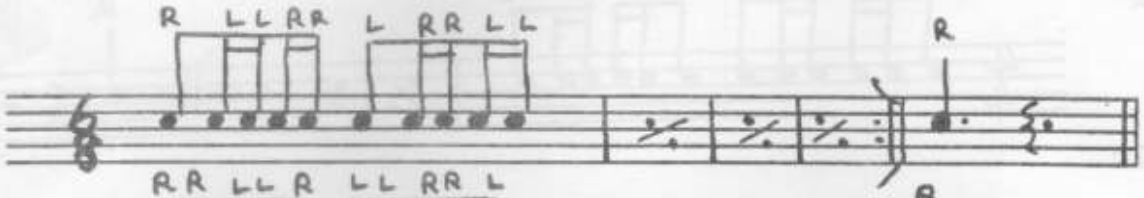
Practise Solo 2 counting six beats per bar.

SOLO 2



Exercises 6 and 7 show two forms of the 5 stroke roll in 6/8 time as does Solo 3. Solo 4 uses the 5 stroke roll in 9/8 time. If necessary practise Solo 4 counting nine beats per bar.

Ex.6



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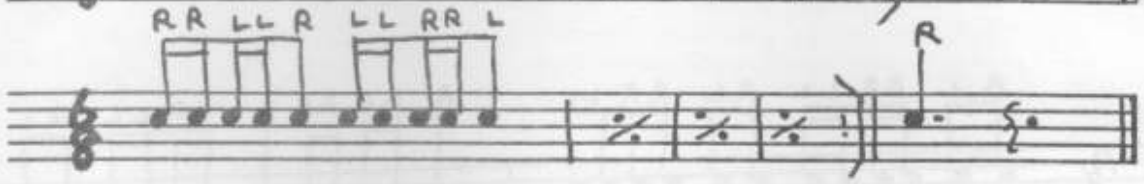
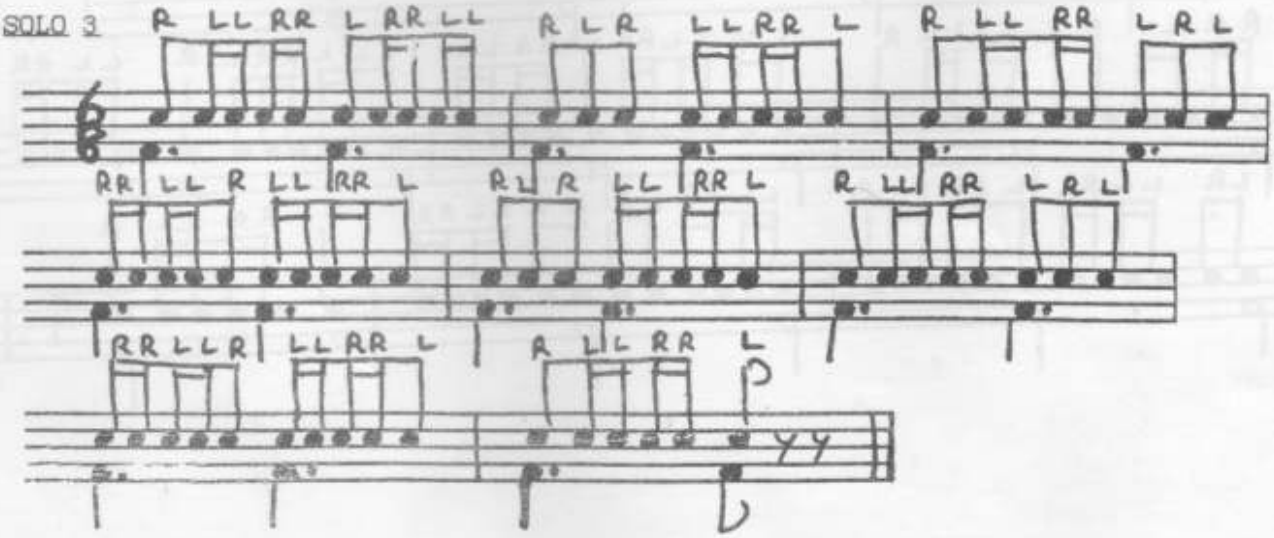
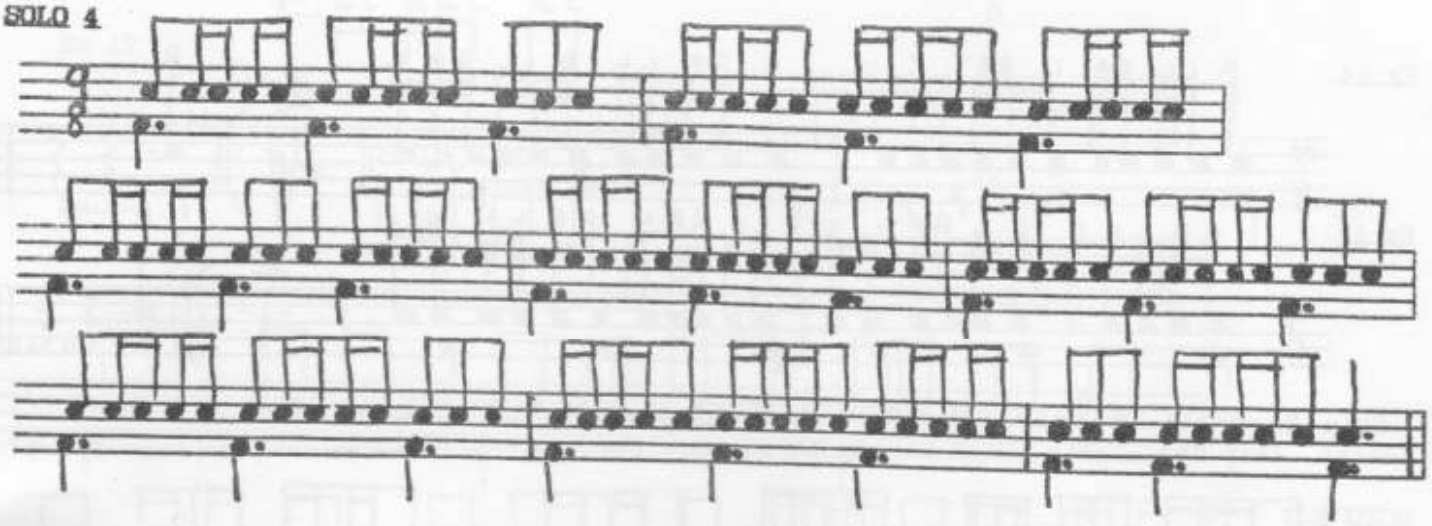


SOLO 3

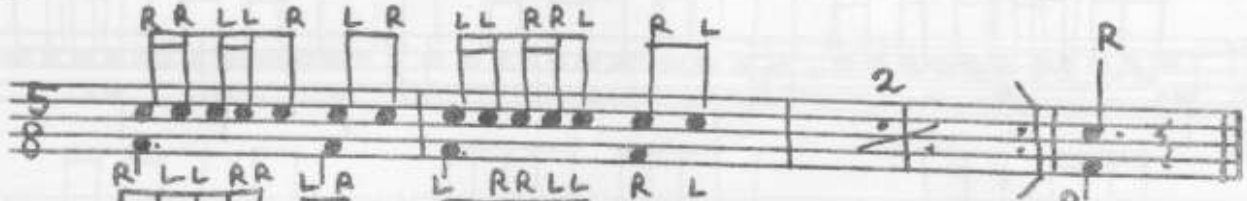


SOLO 4



From Exercise 8 onwards, time signatures such as 5/8 and 7/8 are introduced. Practise these exercises initially counting eighth notes (quavers). One suggestion is to count each exercise according to the grouping of the eighth notes. For example count Exercise 8 as a group of three eighth notes followed by a group of two eighth notes i.e. as it is phrased. Count Exercise 11 as a group of two eighth notes followed by a group of three. Note the difference in the Bass Drum line, which also indicates the phrasing. Make sure that the counting of the eighth notes is even.

Ex. 8



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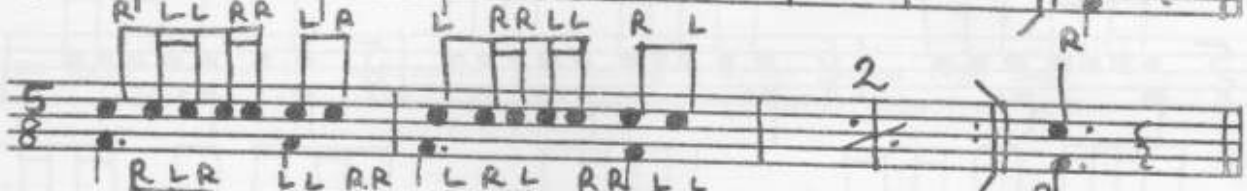

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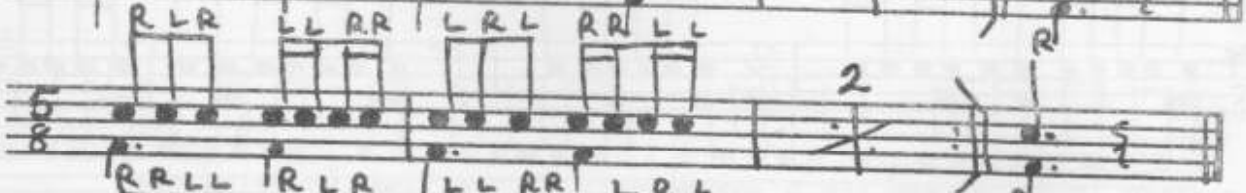

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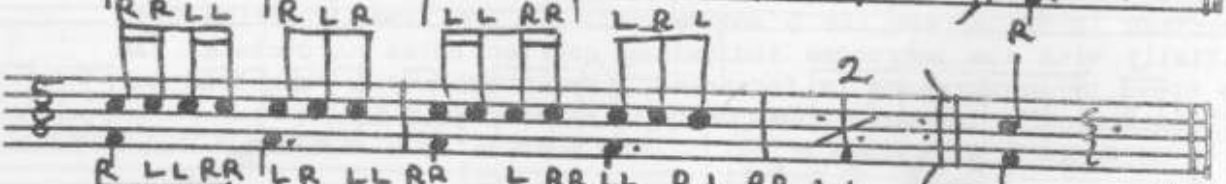

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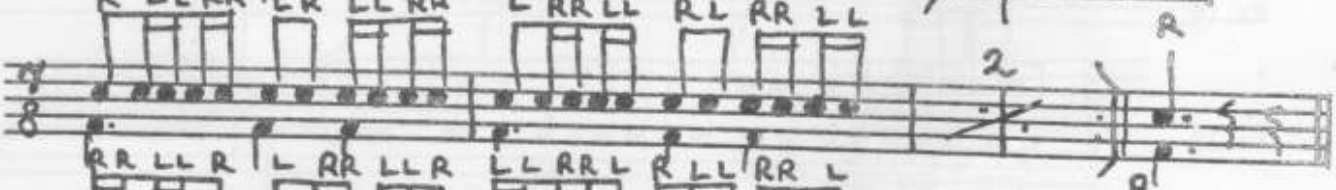

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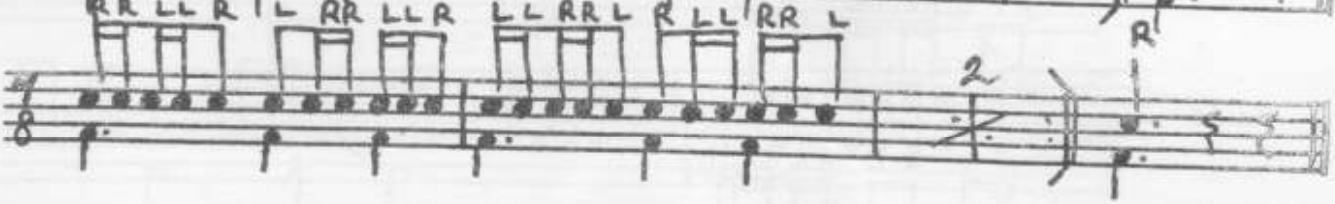

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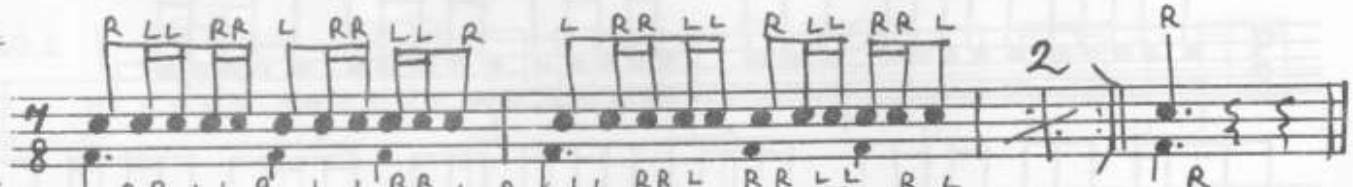

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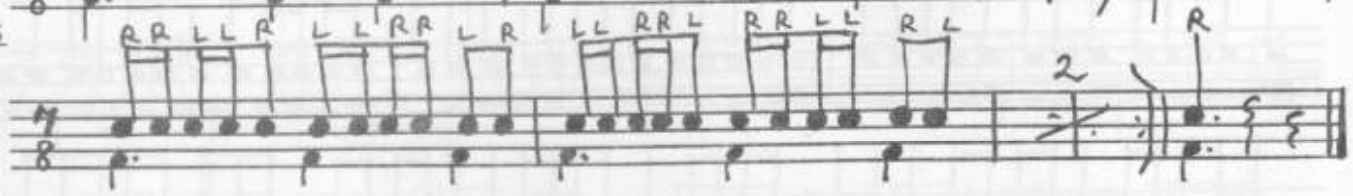
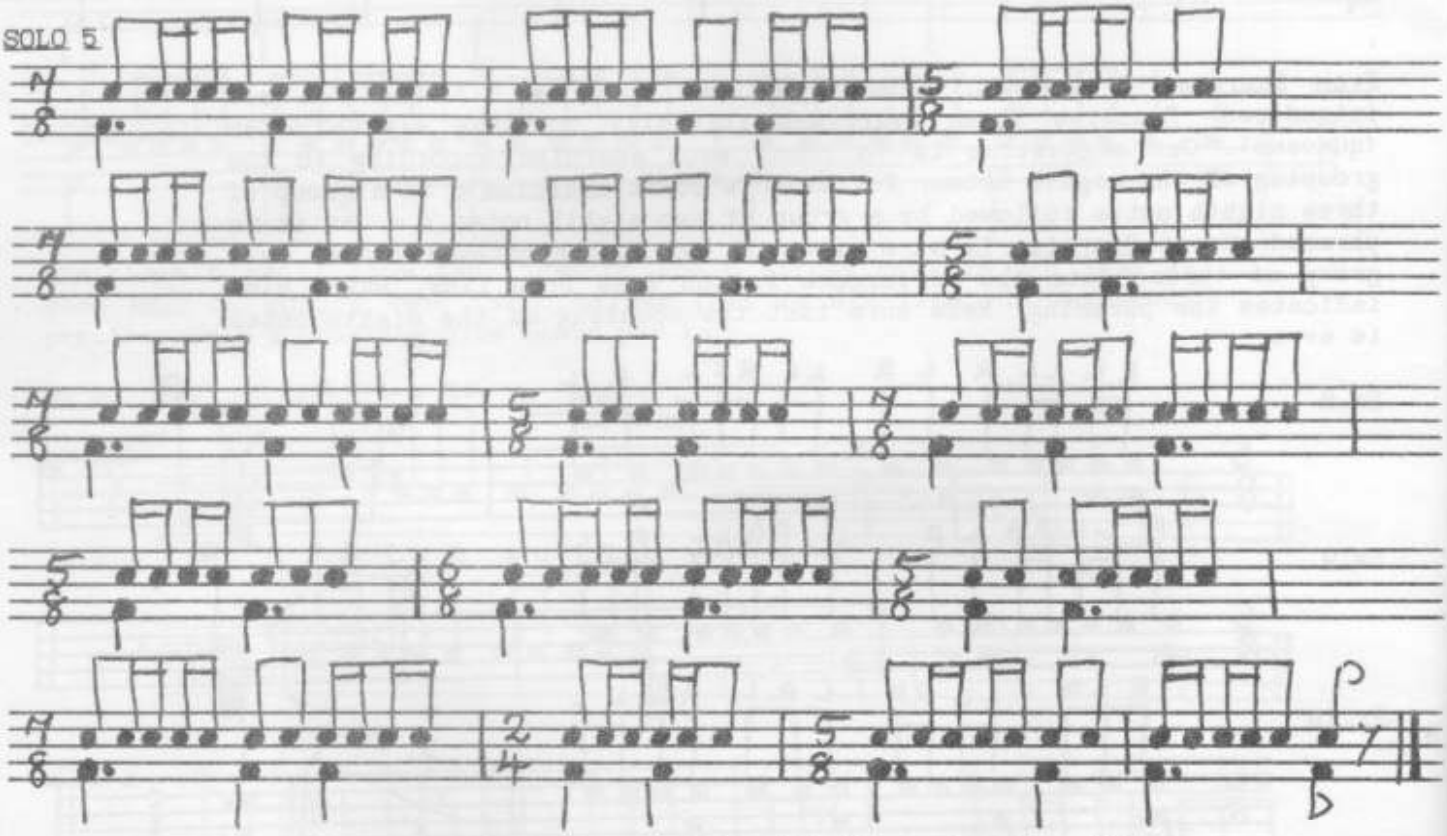


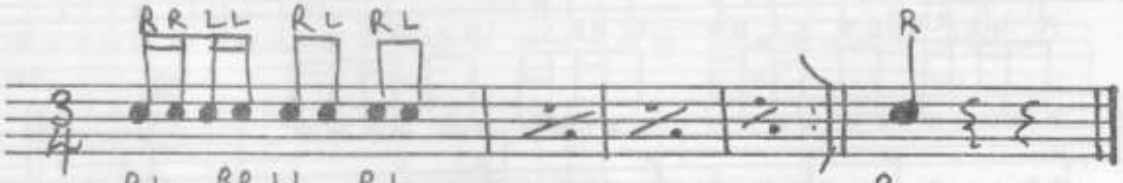
Solo 5 should not be attempted until Exercises 8 to 15 have been learnt. Keep the eighth notes steady throughout the whole of Solo 5.

SOLO 5

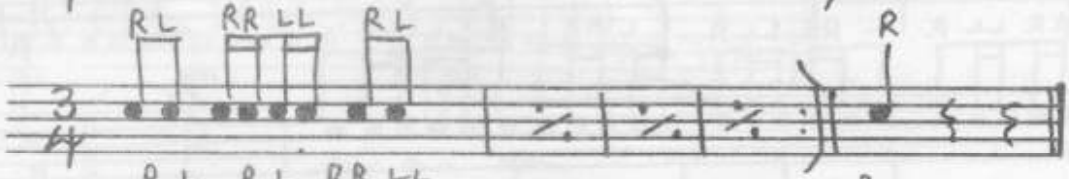


Exercises 16 to 20 use the 5 stroke roll in 3/4 time. Practise them initially with the metronome indicating quarter notes (crotchets). As the speed of performance is increased, try to achieve a "one beat per bar" feeling. The foregoing remarks apply also to Solo 6.

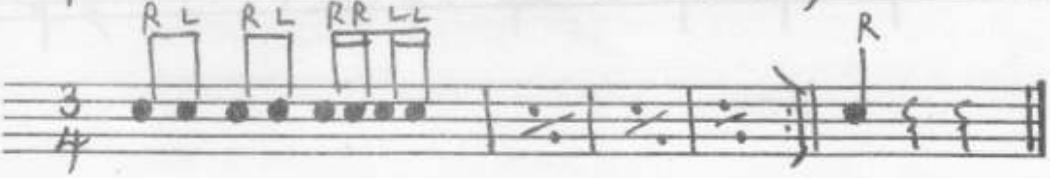
Ex.16



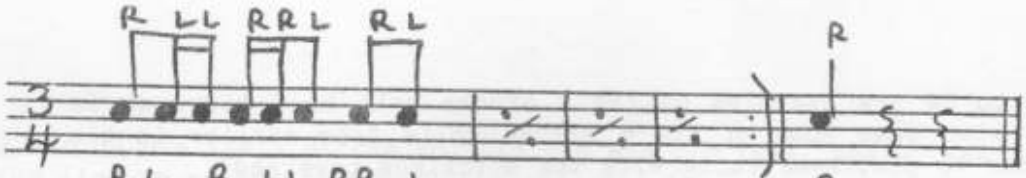
Ex.17



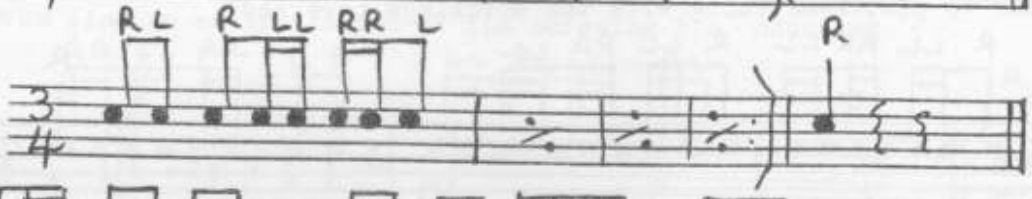
Ex.18



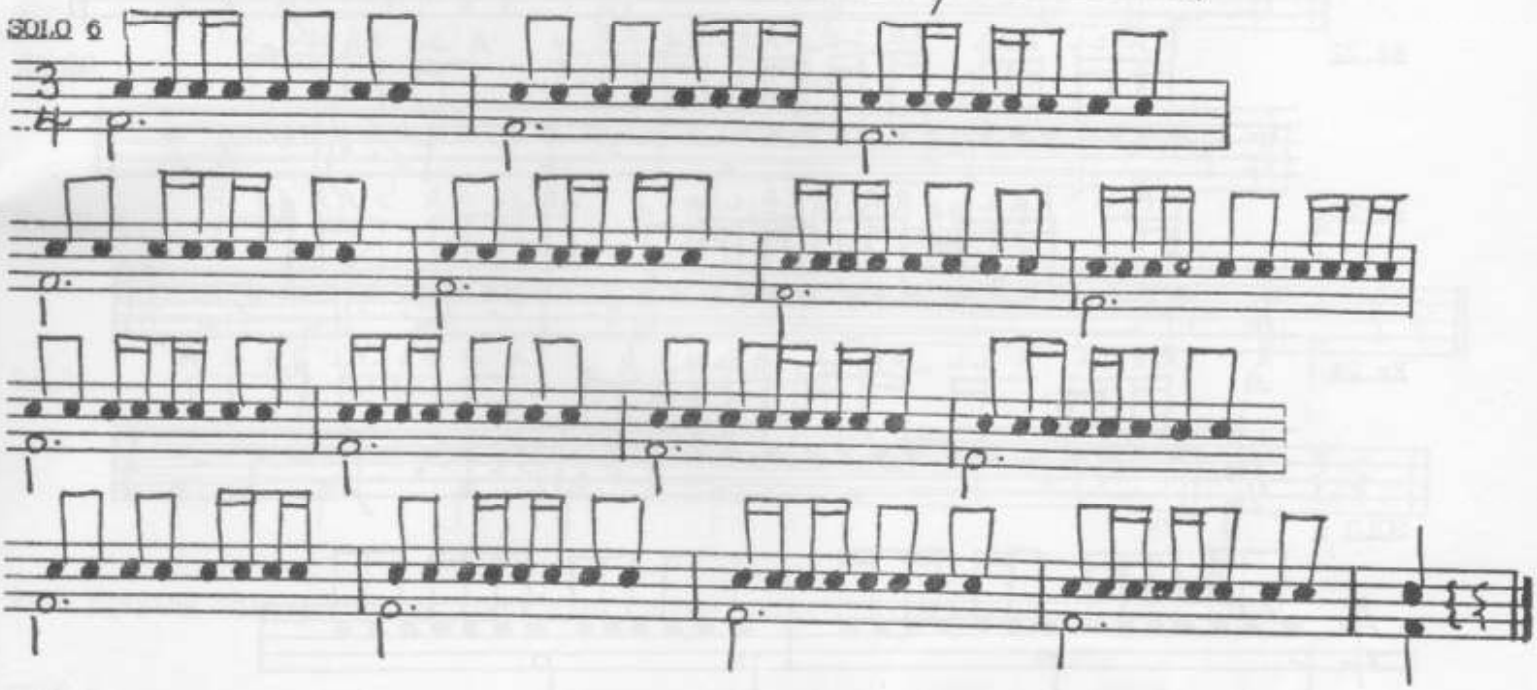
Ex 19



Ex.20

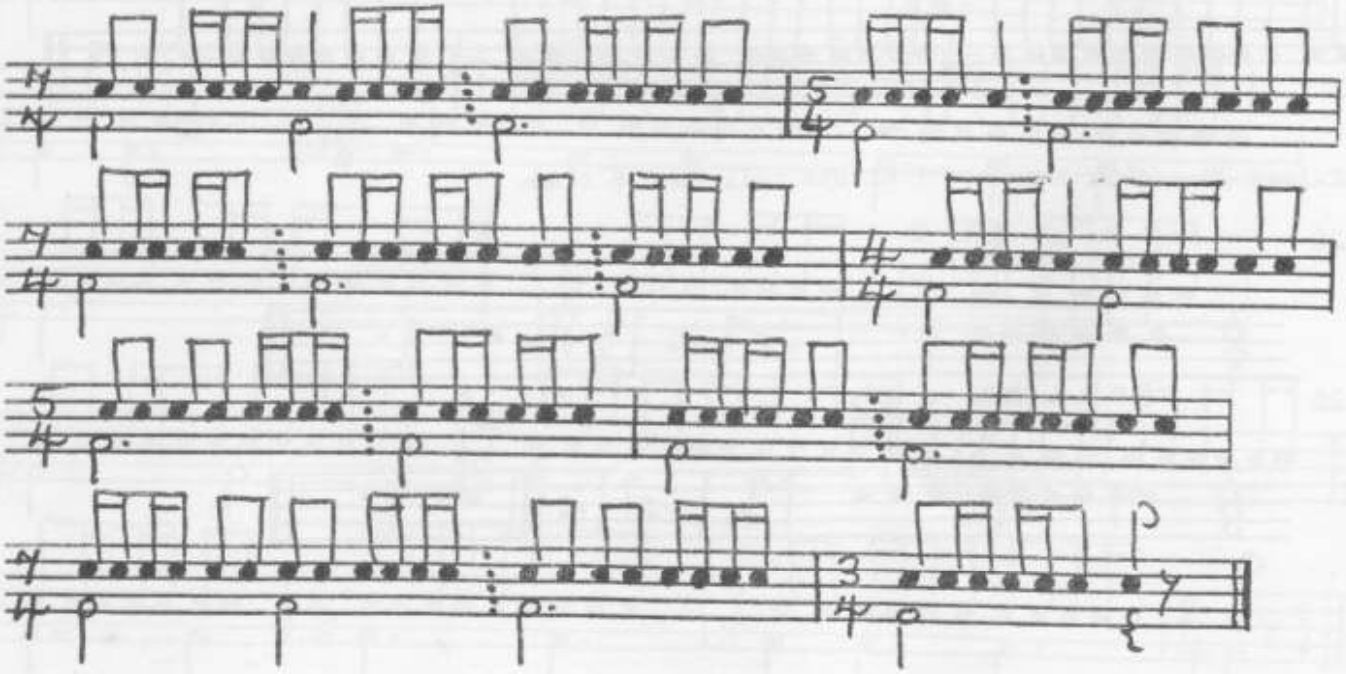


SOLO 6



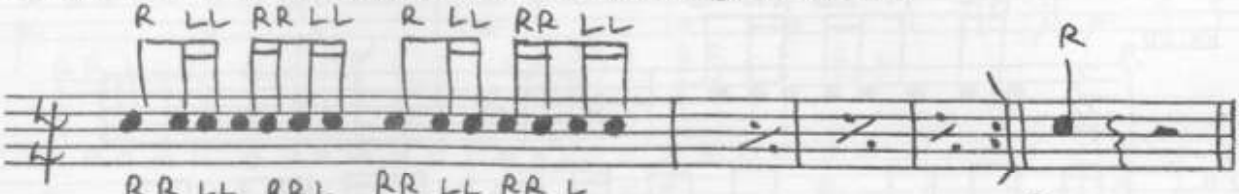
Practise Solo 7 with the metronome indicating quarter notes (the Bass Drum line indicates the phrasing of the 5/4 and 7/4 bars). Also, dotted lines have been inserted to show the phrasing.

SOLO 7

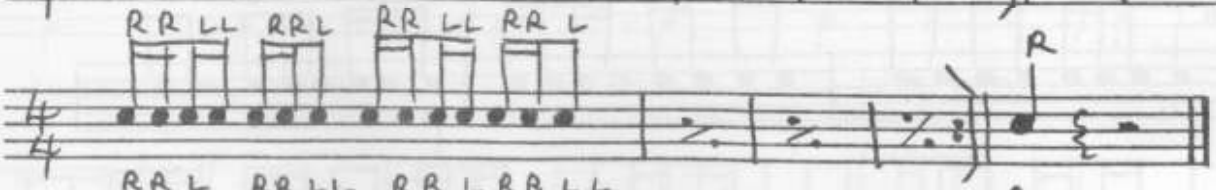


Exercises 21 to 24 are examples of the 7 stroke roll in C time, as is Solo 8 which also uses some of the 6 stroke rolls from earlier in the book (remember to play everything with the stickings reversed).

Ex.21

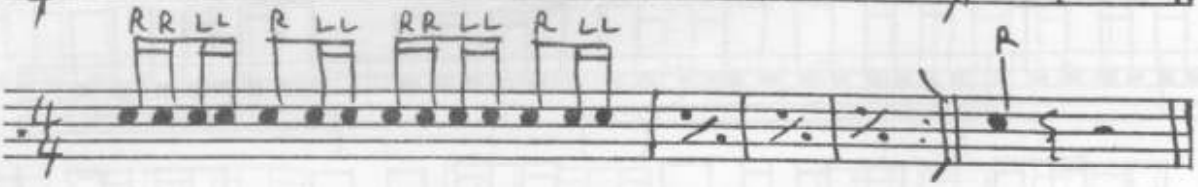


Ex.22

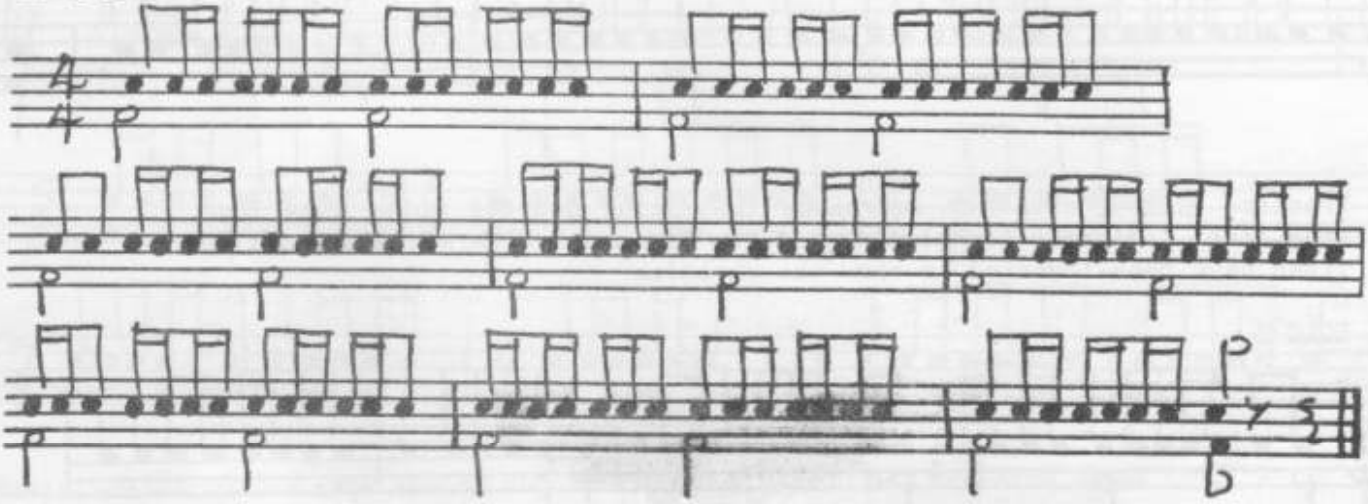


Ex.23

Ex.24

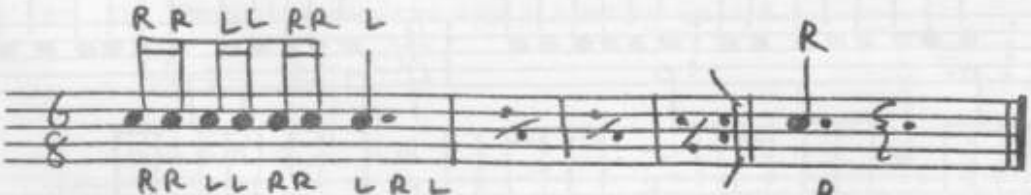


SOLO 8



Exercises 25 and 26 show the 7 stroke roll in 6/8 time.

Ex.25



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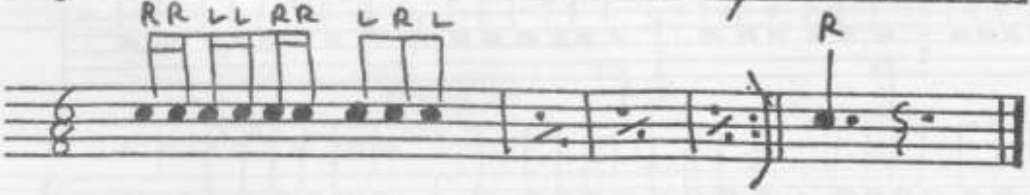
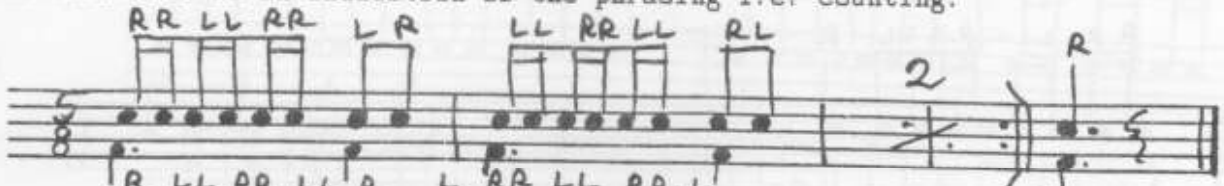


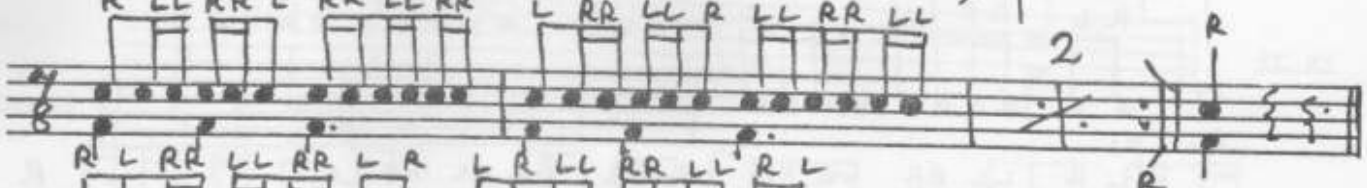
Exercises 27 to 30 use the 7 stroke roll in 5/8 and 7/8 time. Again, use the Bass Drum line as an indication of the phrasing i.e. counting.

Ex.27



Ex.28

Ex.29



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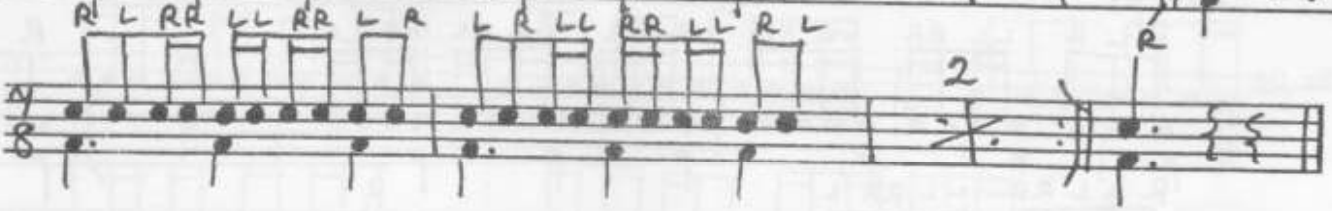
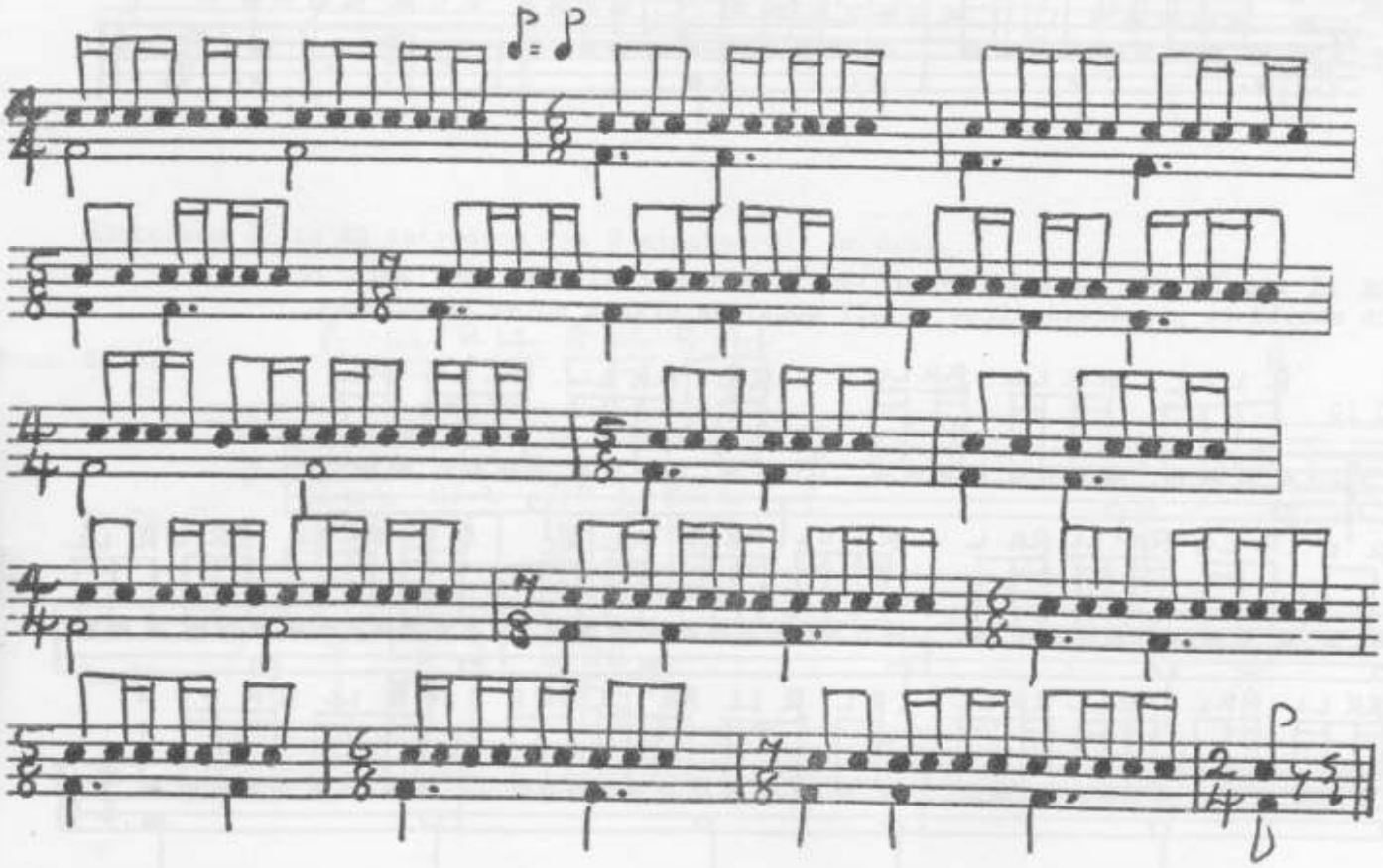
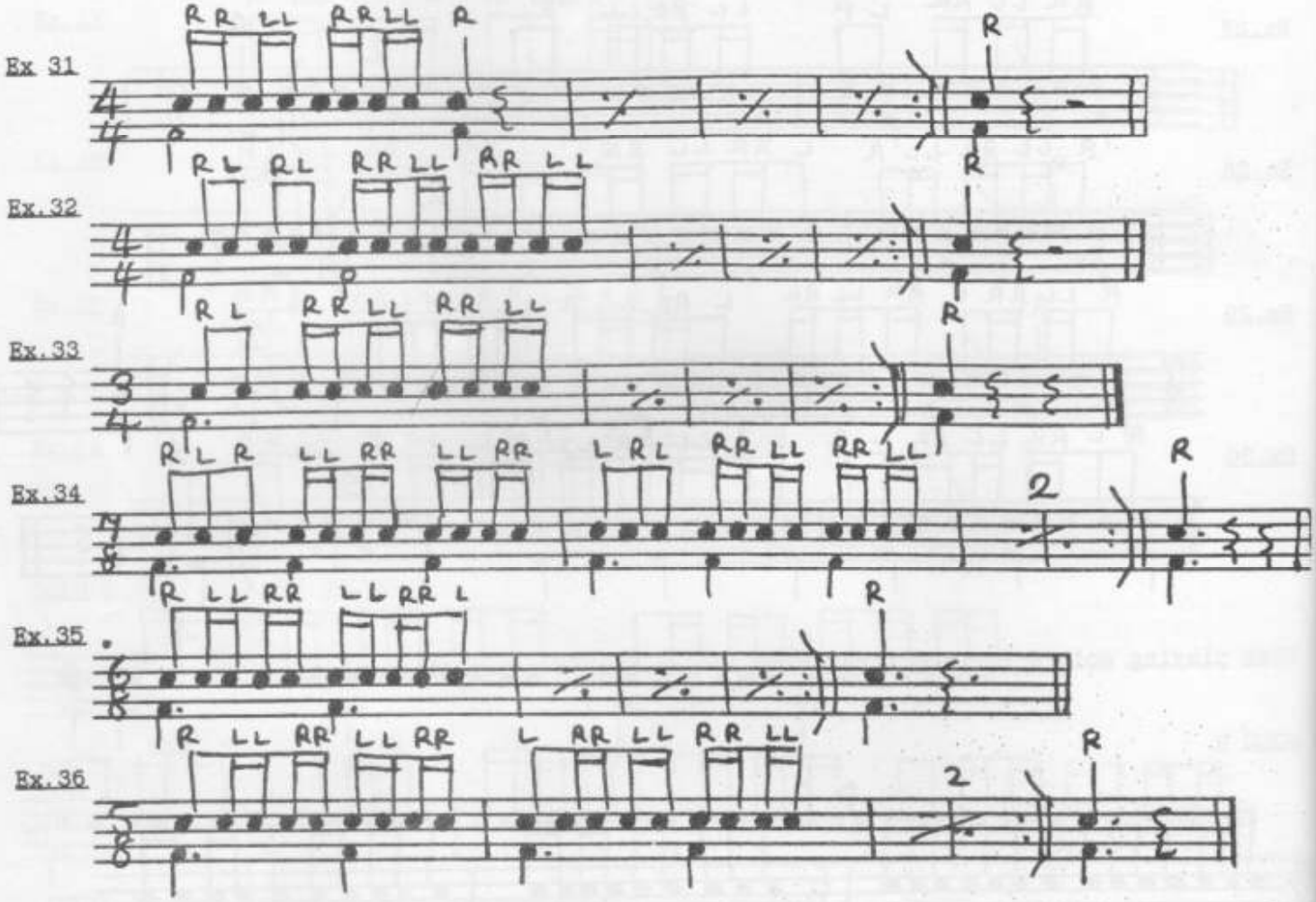


When playing Solo 9 for the first time, count eighth notes throughout.

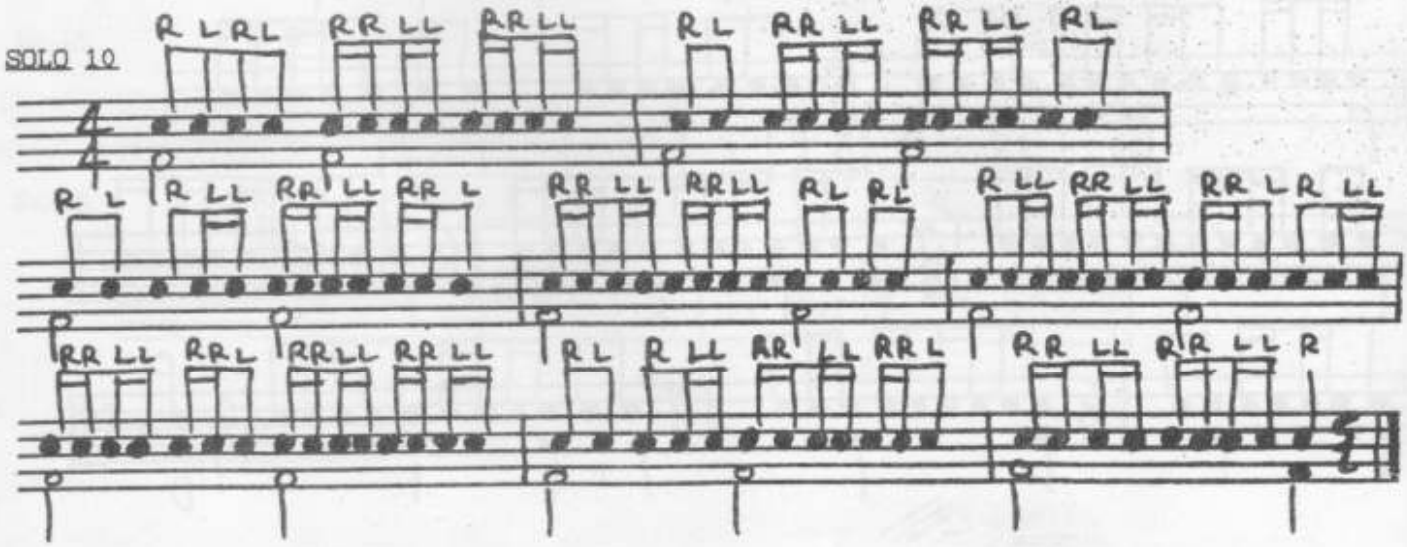
SOLO 9



Exercises 31 to 36 use the 9 stroke roll in various time signatures. Again use the Bass Drum line for phrasing.



Solos 10 and 11 use variations of the 9 stroke roll, as does Solo 12 which should be practised first of all counting eighth notes throughout.



SOLO 11

SOLO 12

Exercises 37 to 42 introduce the 3 stroke roll or drag.

Ex.37

R LL R LL R LL R LL

R

Ex.38

RRL RRL RRL RRL

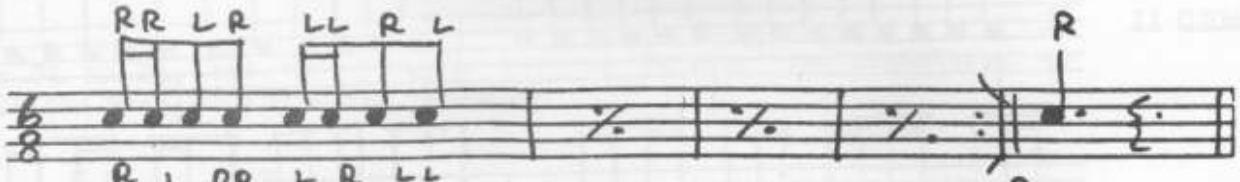
R

Ex.39

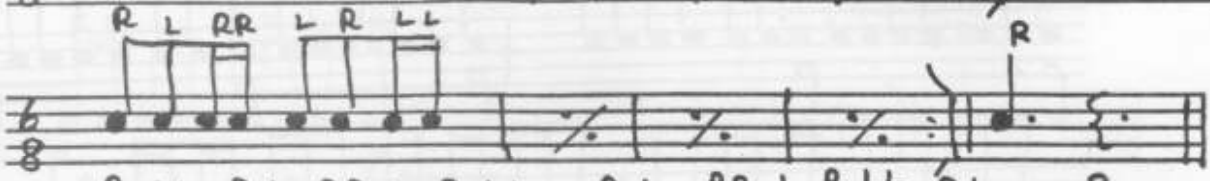
R LL R L RR L

R

Ex. 40



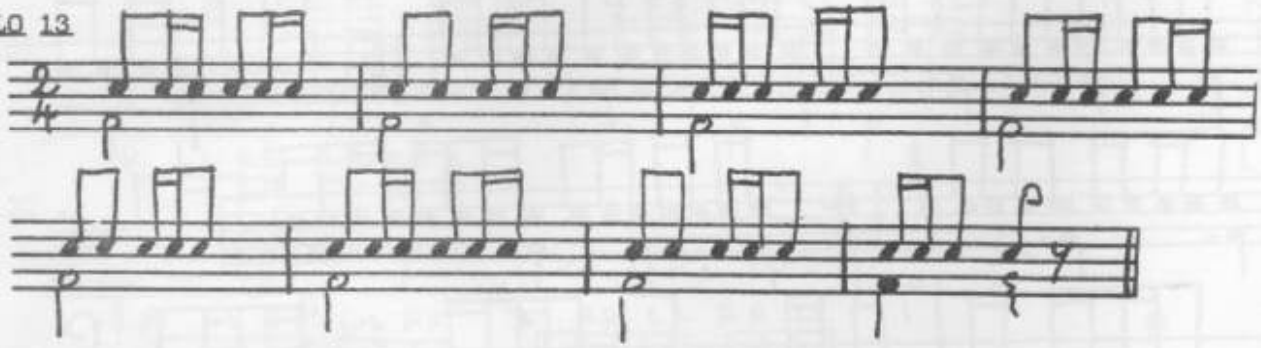
Ex.41



Ex.42

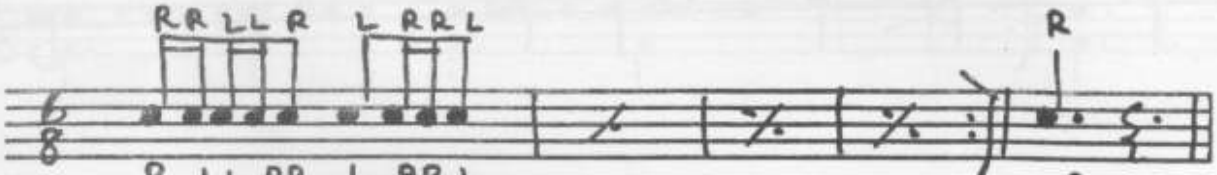
Solo 13 uses the 3 stroke roll. Practise this first of all counting two beats per bar and try and work it up to achieve a "one in a bar" feel.

SOLO 13

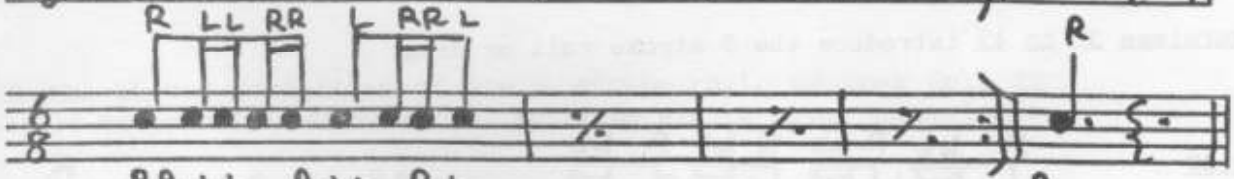


Exercises 43 to 49 use combinations of the 3 and 5 stroke rolls.

Ex.43



Ex.44



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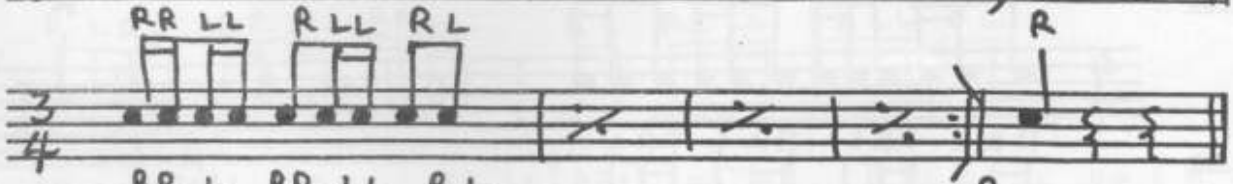

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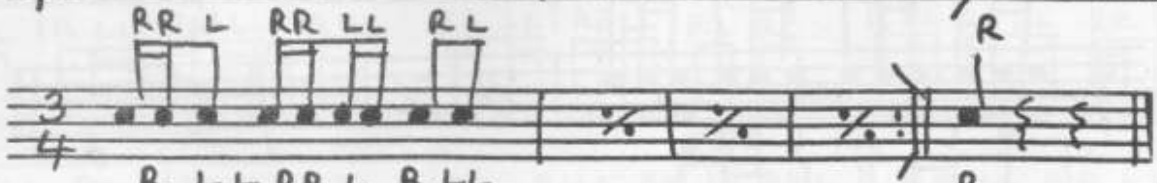
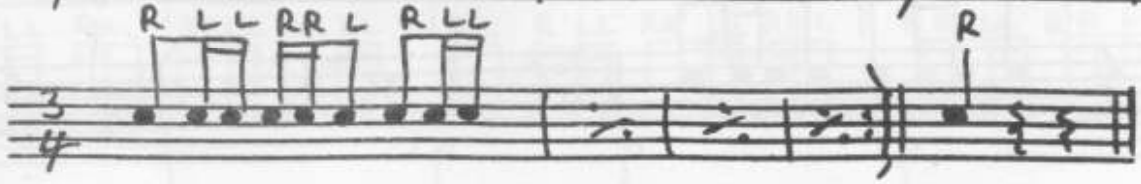
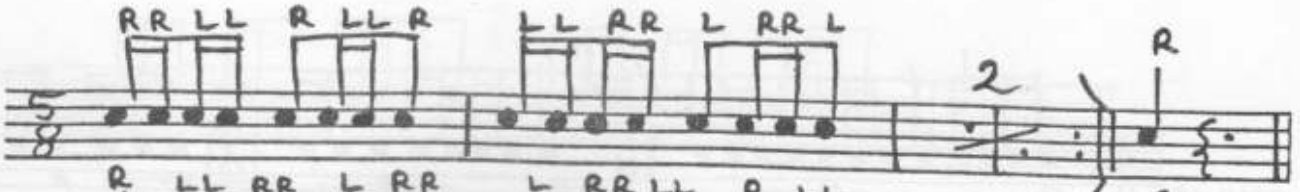


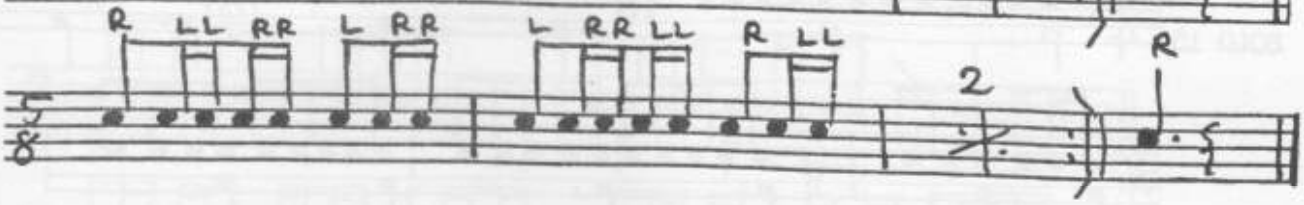
Ex.47



Ex.48

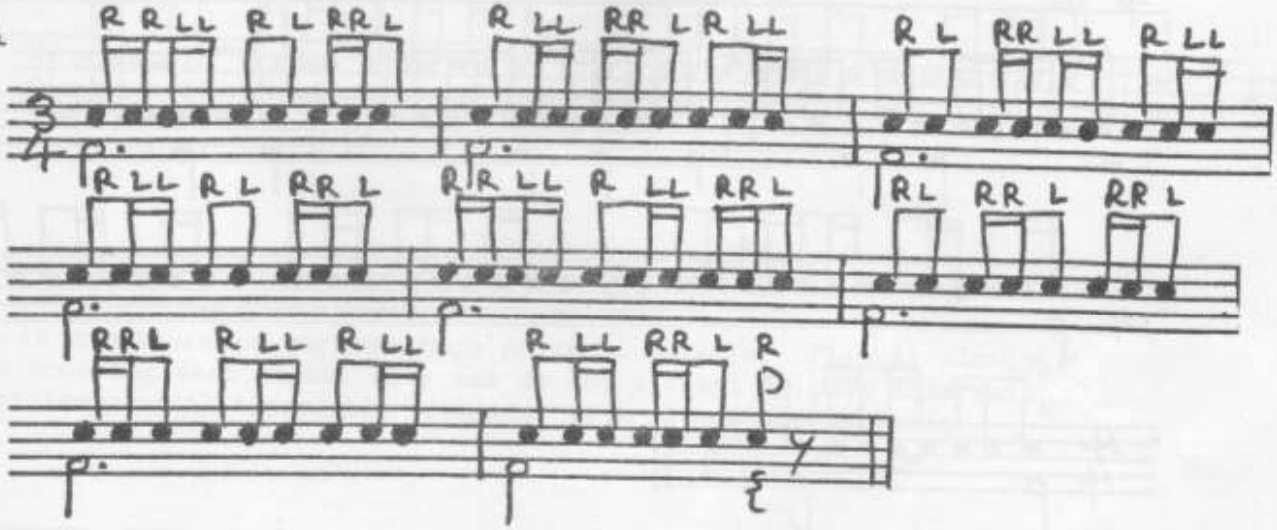


Ex.49



Practise Solo 14 first of all with three beats per bar and gradually increase the metronome speed until it is played with a "one beat per bar" feeling.

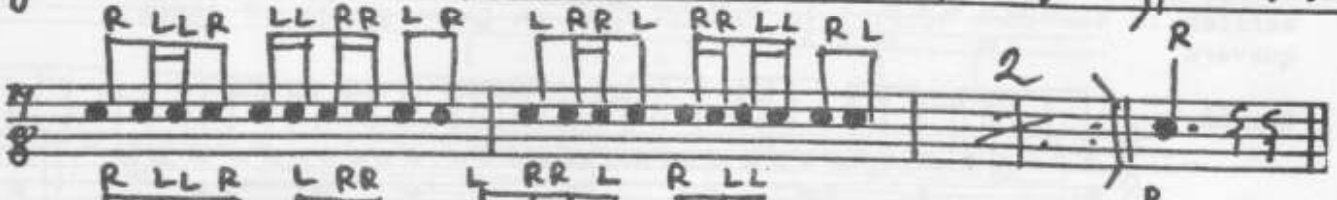
SOLO 14



Exercises 50 to 52 are more variations using the 3 stroke roll.

Ex.50

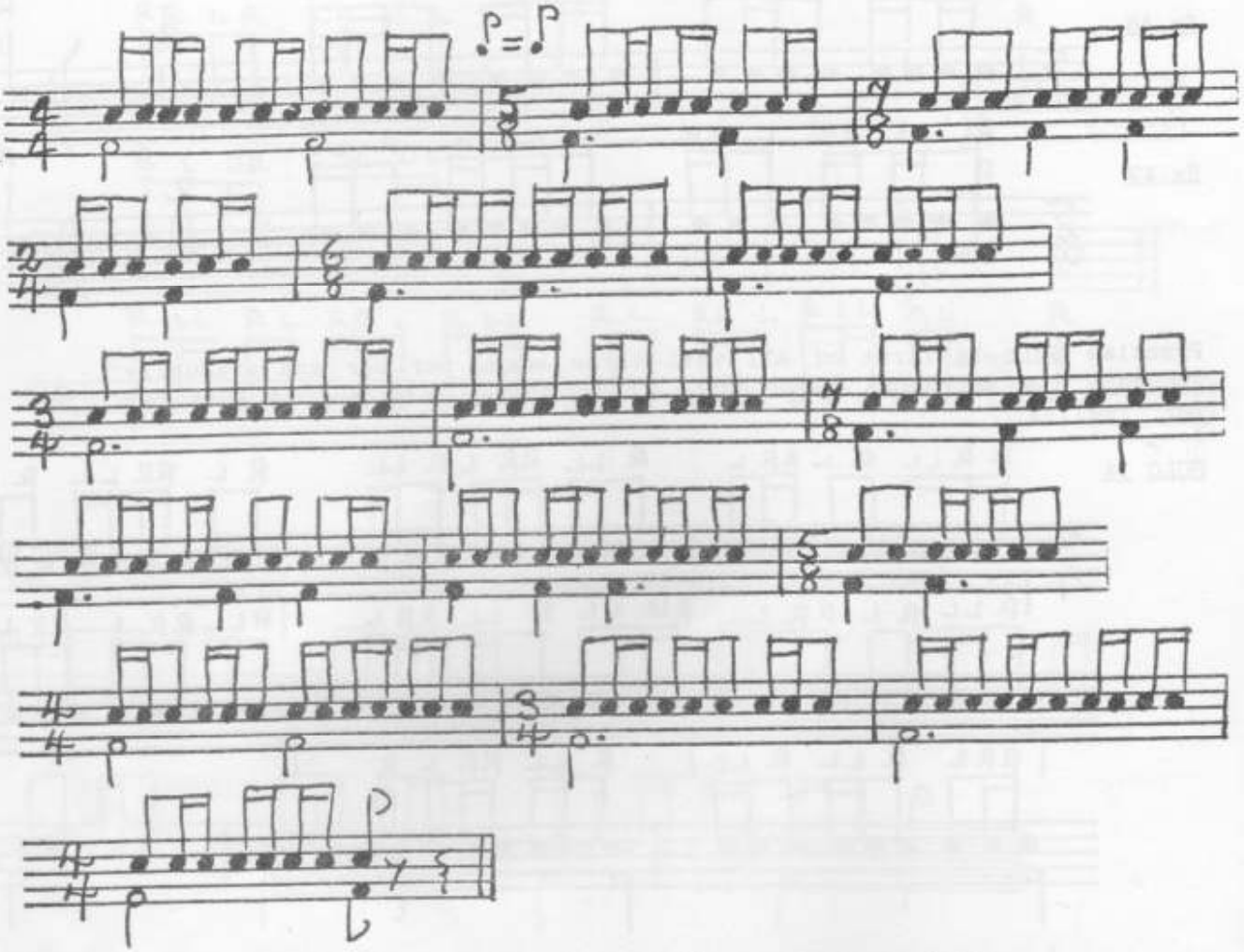
Ex.51



Ex.52

Practise Solo 15 initially counting eighth notes throughout. When playing this solo at medium to fast tempi, use the written Bass Drum line as an indication of the phrasing.

SOLO 15

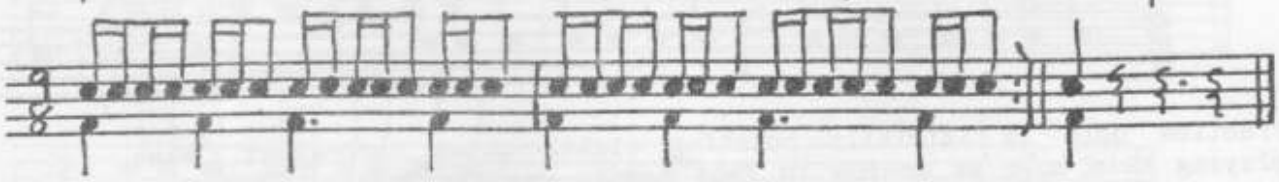


Exercises 53 to 59 use 3, 5 and 7 stroke roll patterns from previous material, but require more involved counting (again indicated by the Bass Drum line): e.g. count Exercise 53 as a group of three quavers followed by three groups of two quavers. Count Exercise 55 according to the groupings of the eighth notes.

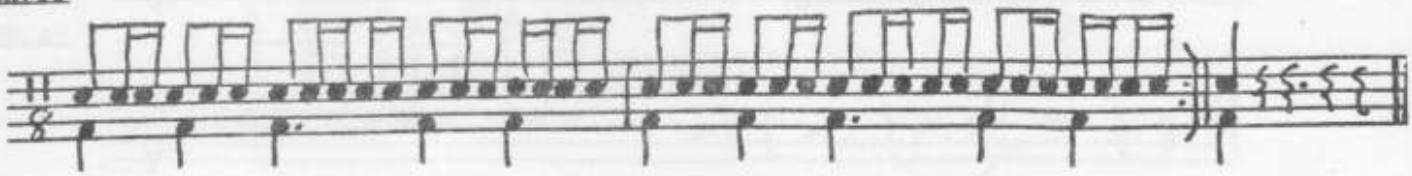
Some of these exercises use different phrasings for 9/8 time, which earlier in the book would have been counted as three groups of three quavers.

Ex. 53

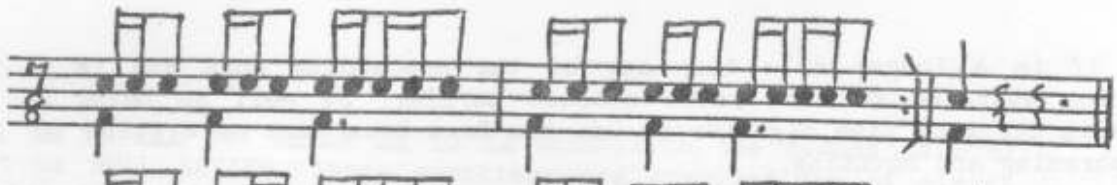
Ex.54



Ex.55



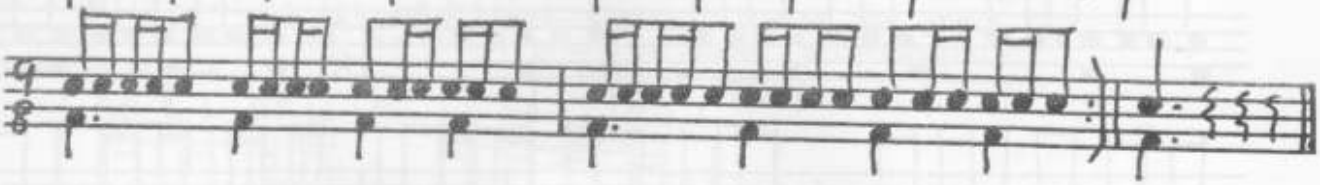
Ex.56



Ex.57

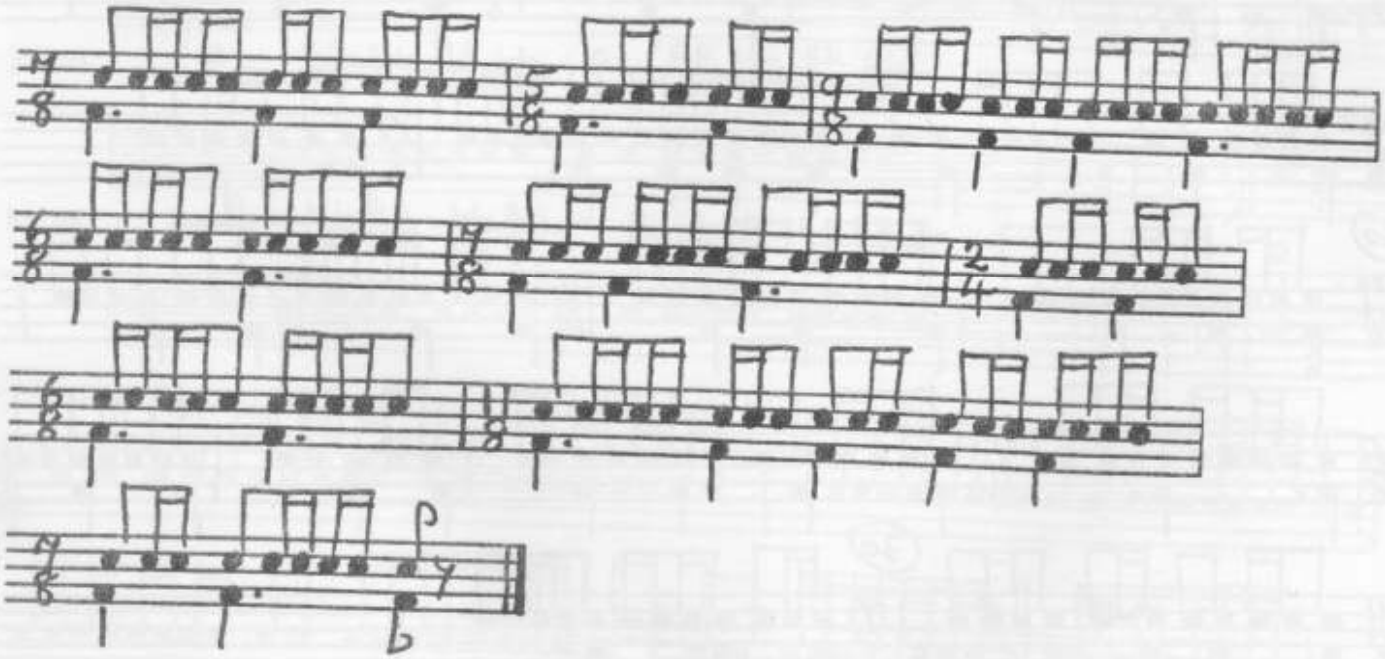
Ex.58

Ex.59



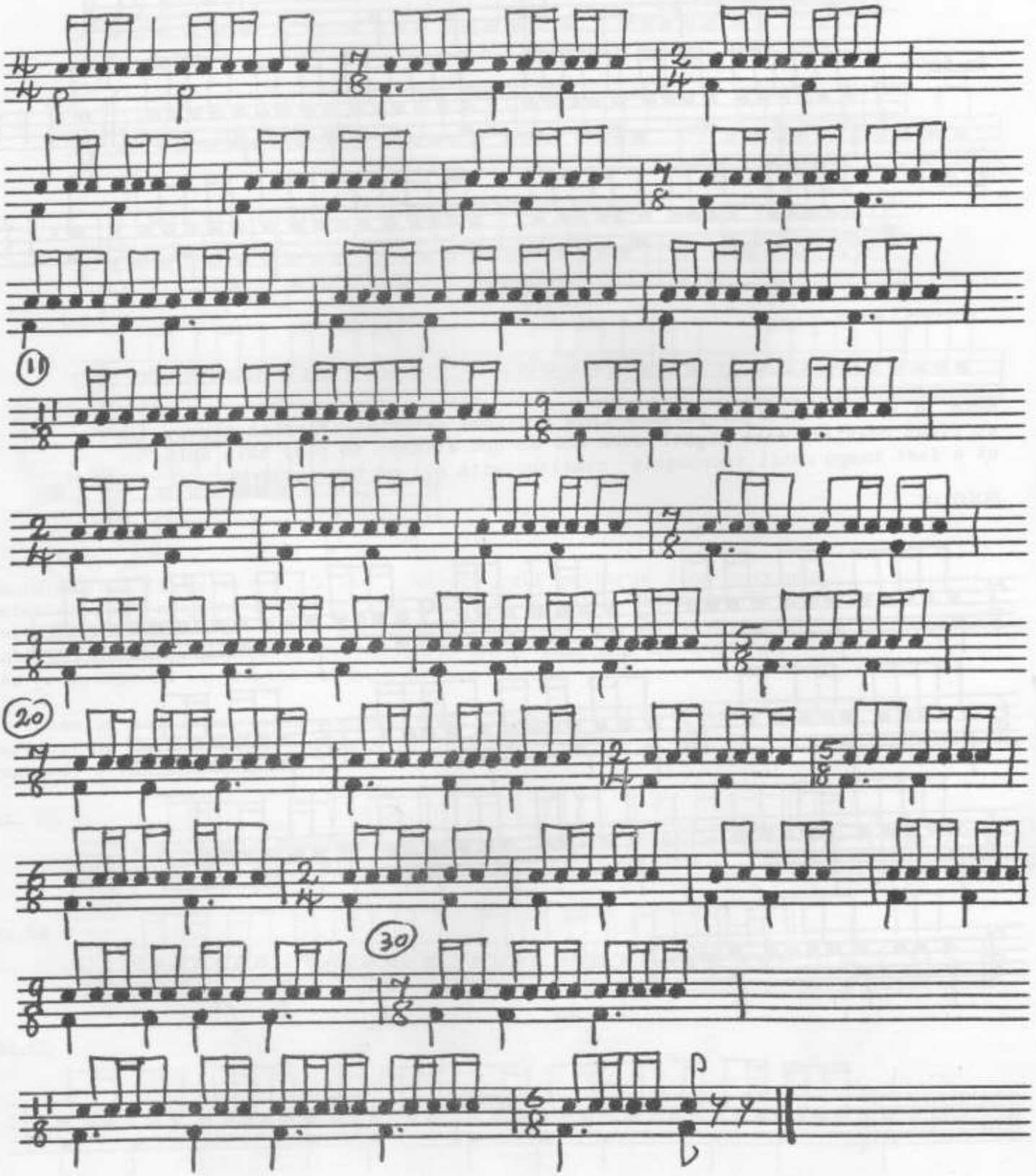
Solo 16 is a mixture of phrases from previous material. Play it slowly at first counting each eighth note and do not attempt to play this solo at a fast tempo until thoroughly familiar with all of the patterns.

SOLO 16



Solo 17 is a longer solo than any of the preceeding ones and is a revision exercise for the rolls studied earlier, as well as being a study in changing time signatures. Use the Bass Drum part as a guide to the phrasing and counting.

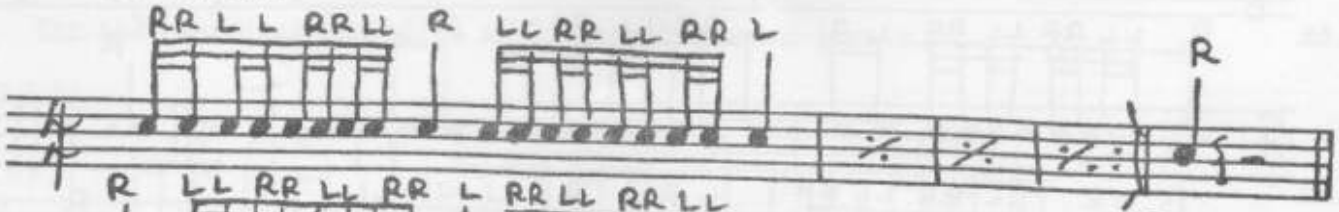
SOLO 17



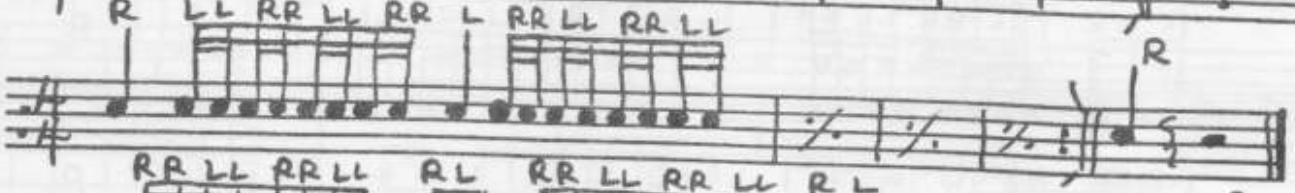
Exercises 60 to 111 and Solos 18 to 32 constitute the second half of this part of ROLL REVIEW. These exercises are combinations of eighth notes (played as singles) and pairs of thirty-second notes (played as doubles). Choose tempi which are not too fast and at which the exercises and solos can be played accurately and in steady time. If necessary, use the metronome to indicate eighth notes even in the 4/4 and 3/2 etc. passages. Do not attempt to play the material from this half of the book until the exercises and solos of the first half can be played with a good measure of control.

As a general indication of beginning tempi for these exercises and solos, try them at ♪ = 120. As before, practise the exercises in groups and then proceed to the solos immediately following the group. When returning to exercises and solos for practise choose progressively higher metronome speeds.

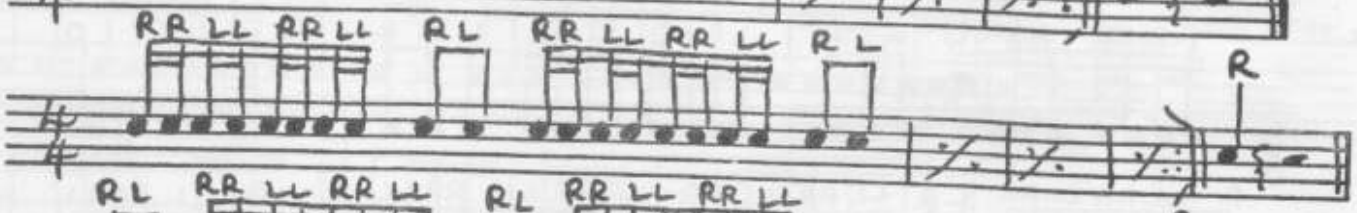
Ex 60



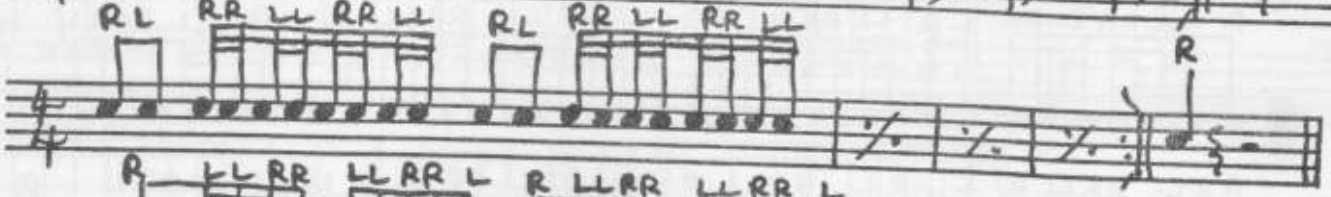
Ex. 61



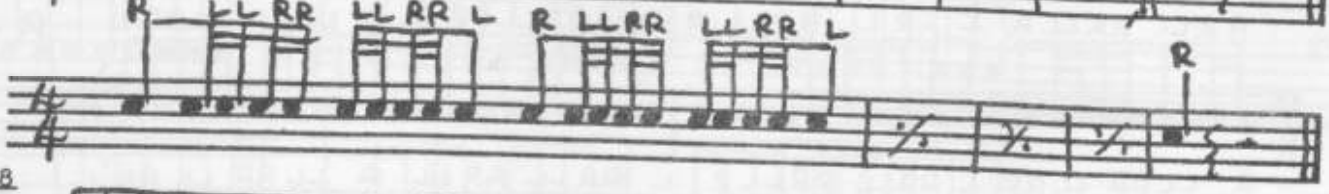
Ex. 62



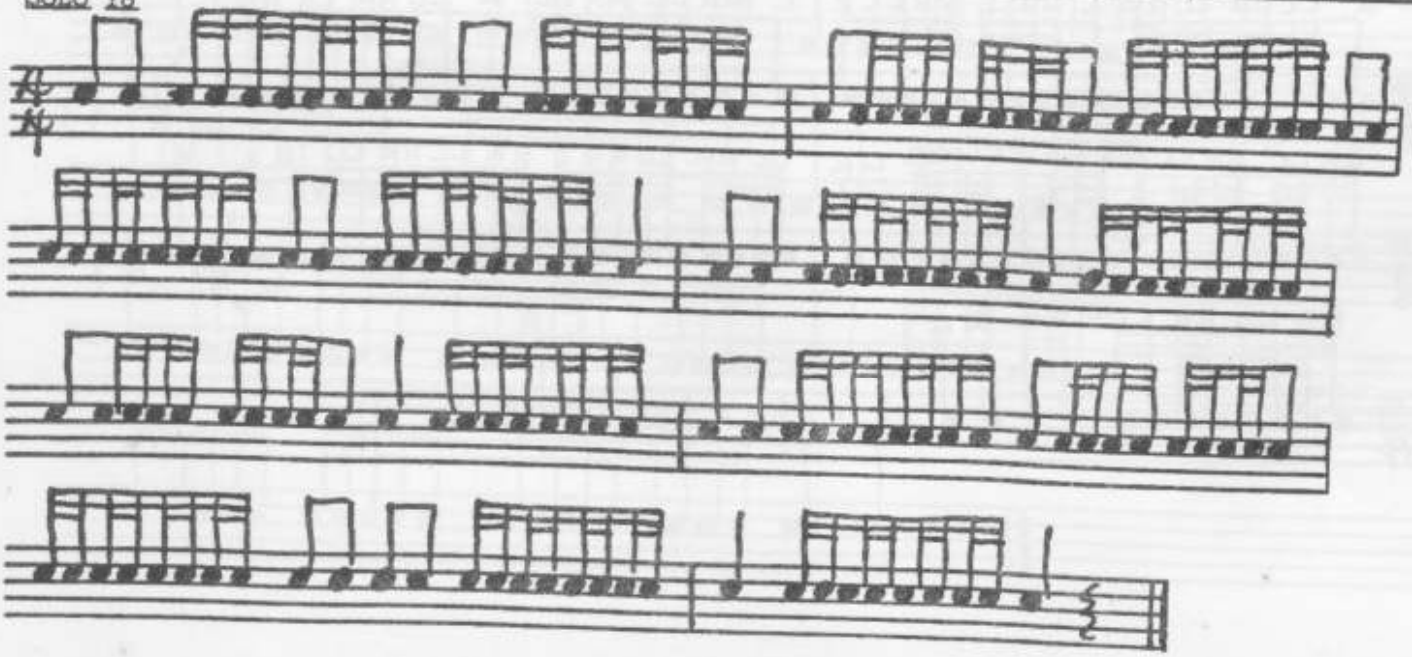
Ex. 63



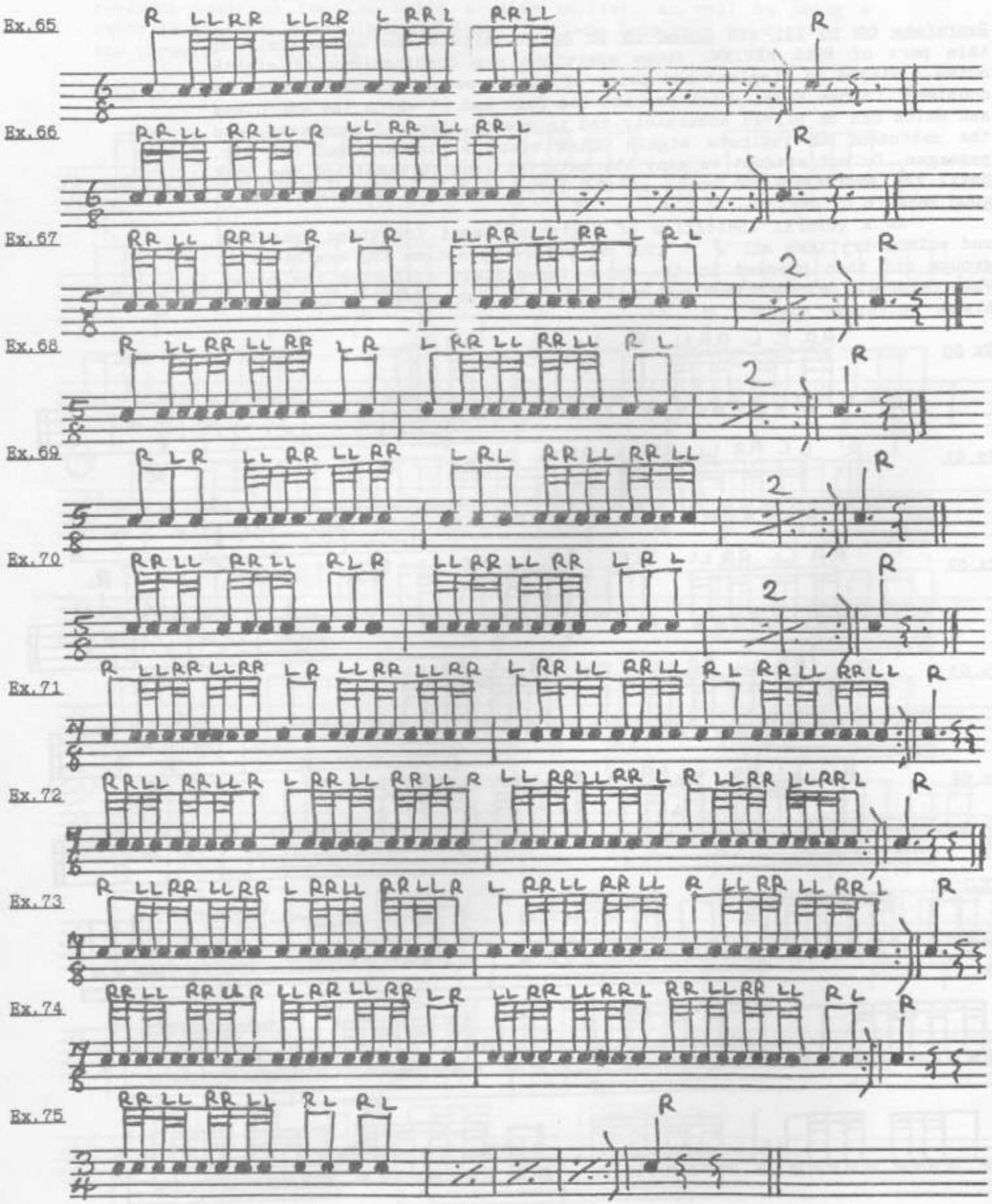
Ex. 64



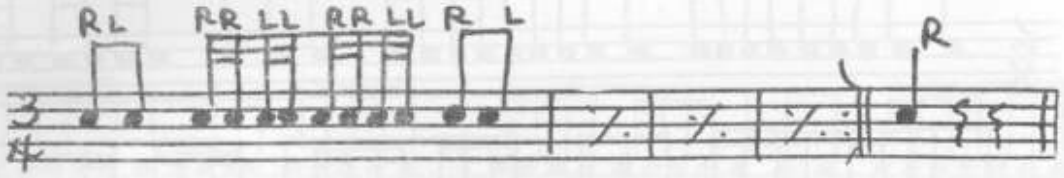
SOLO 18



Remember to practise with the stickings reversed.

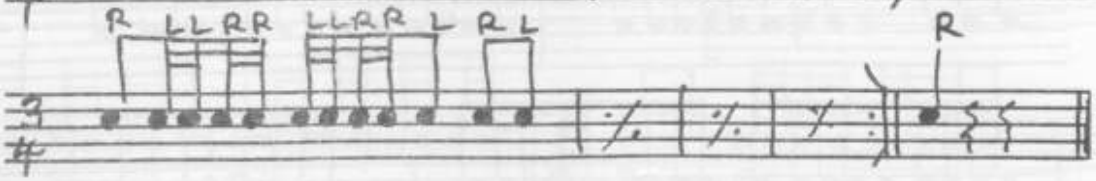


Ex. 76



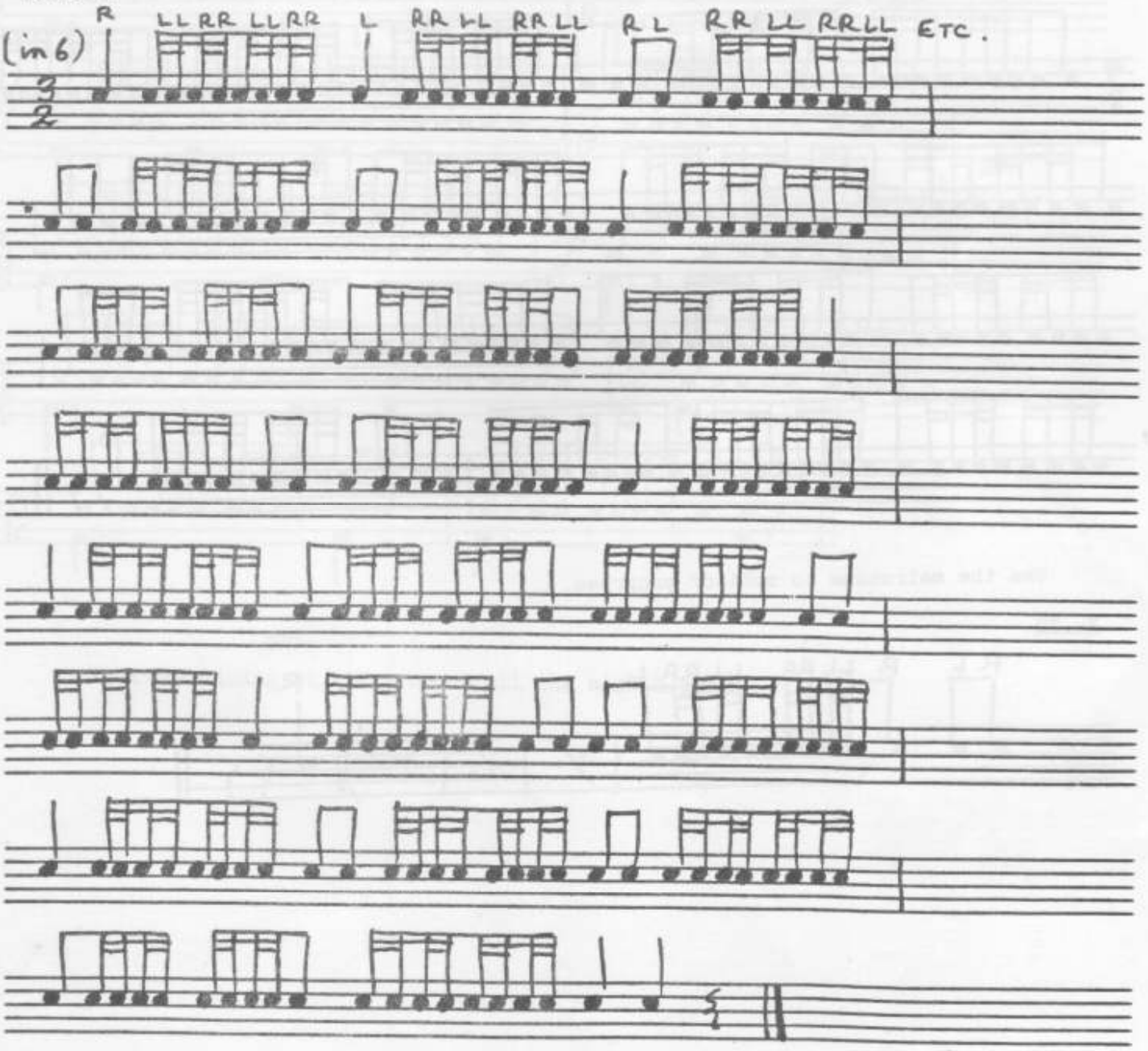
Ex. 77

Ex. 78

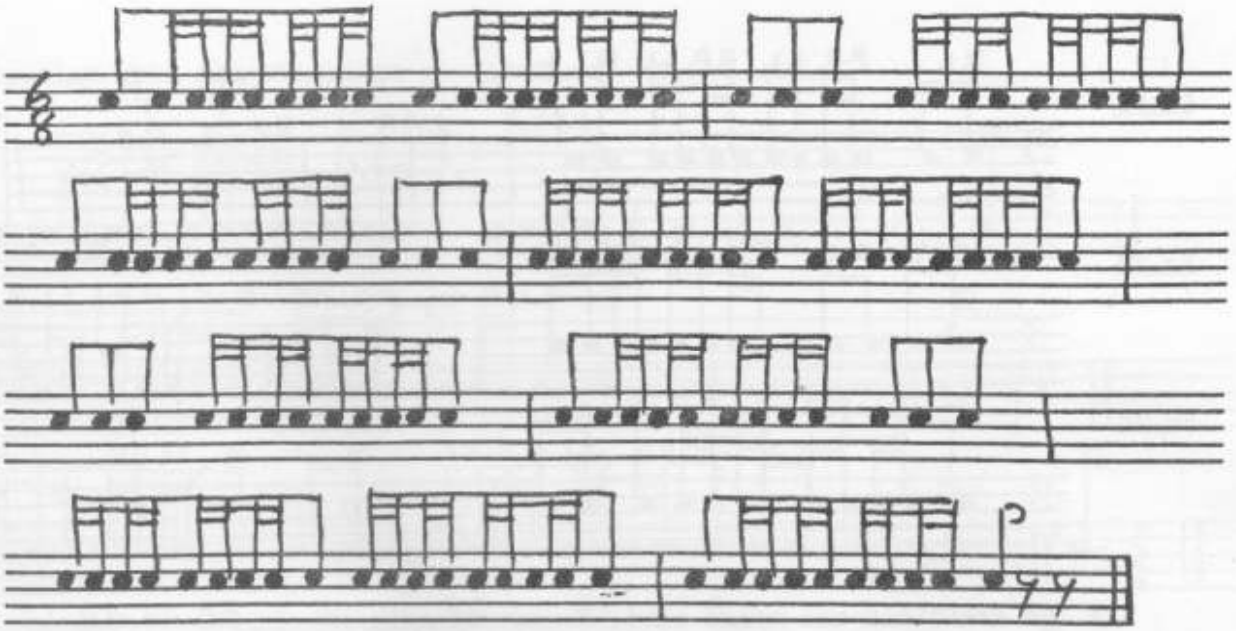


Try the exercises and solos at different dynamic levels.

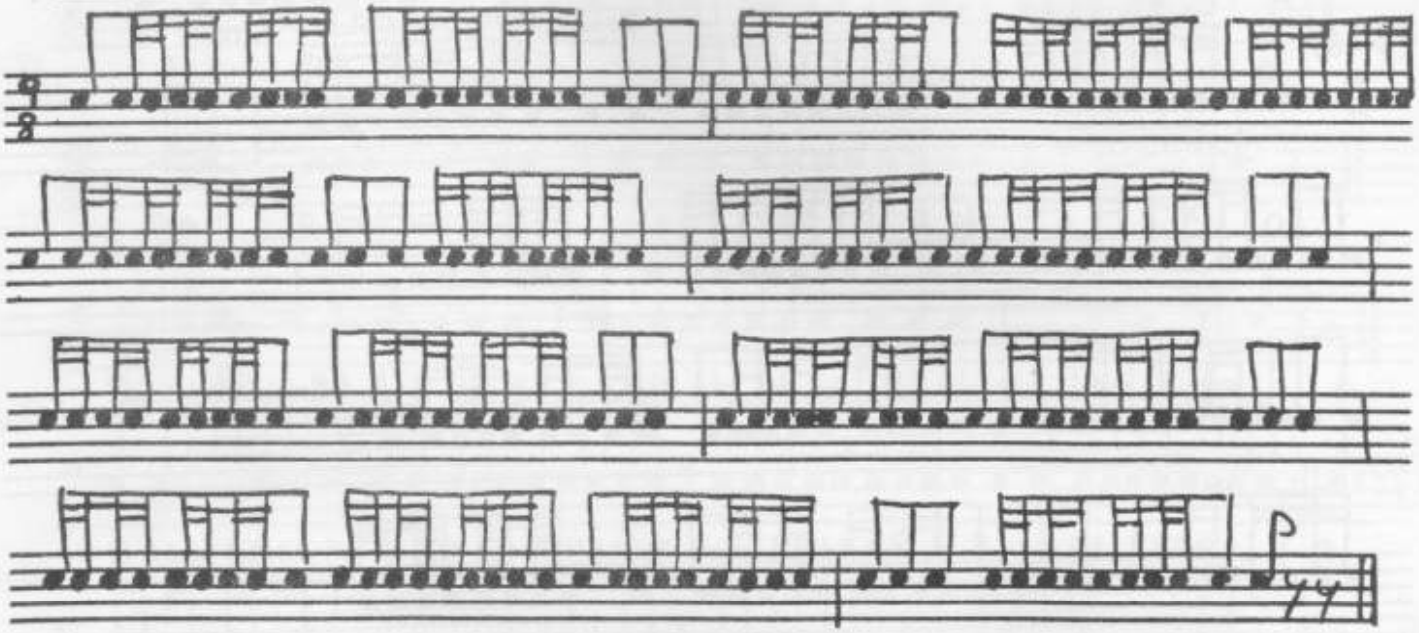
SOLO 19



SOLO 20



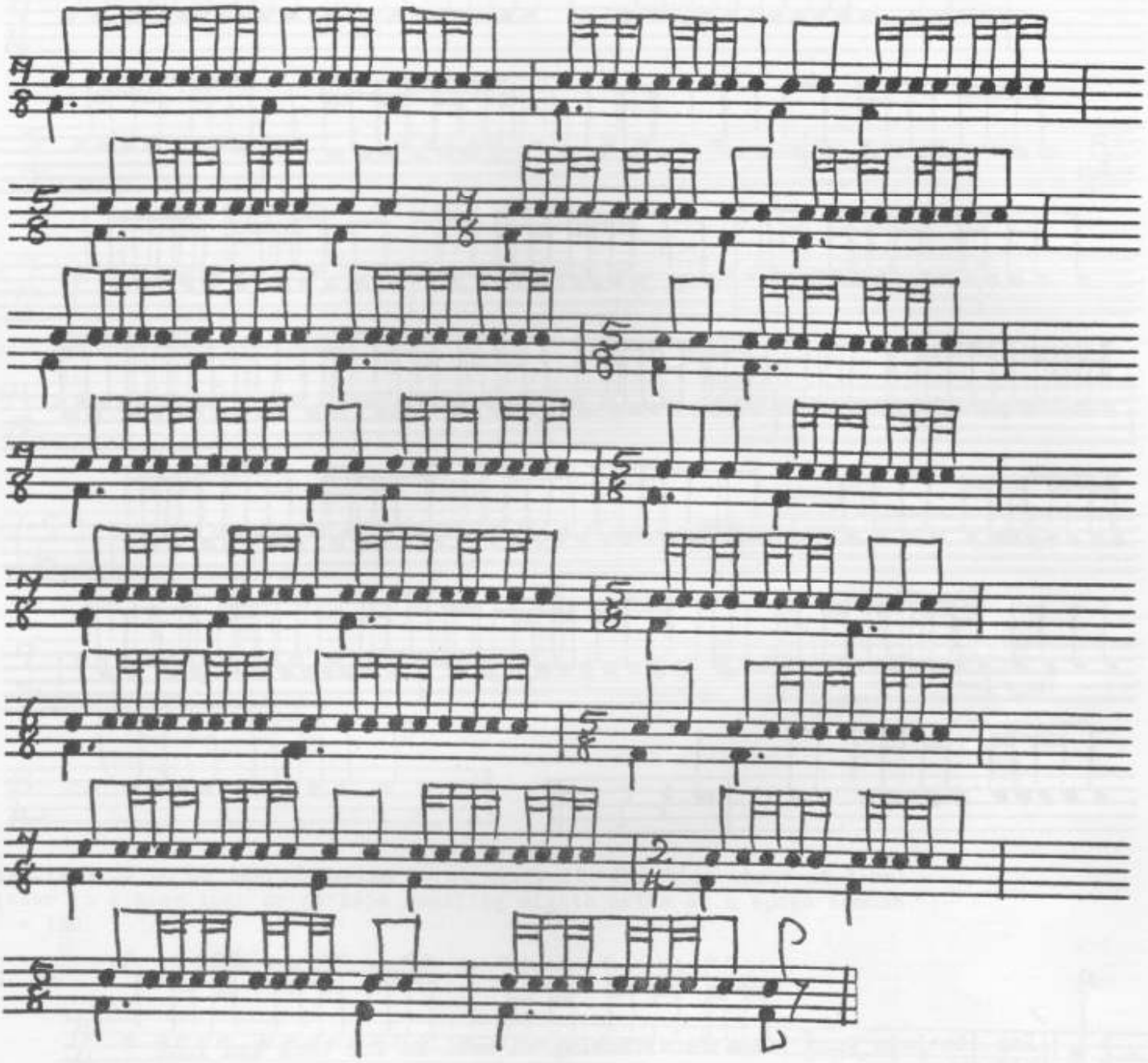
SOLO 21



Use the metronome to monitor progress.

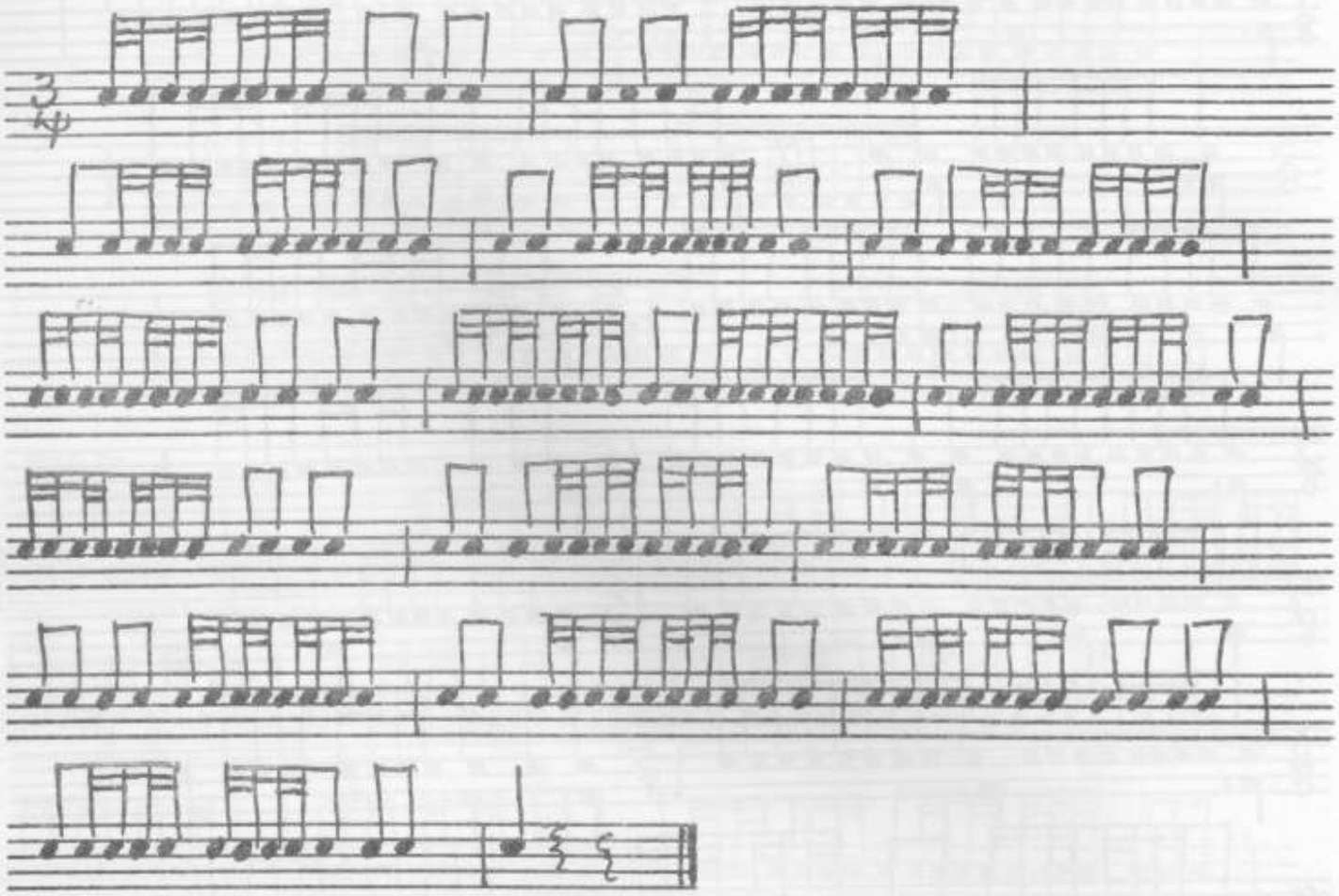
Ex. 79

SOLO 22



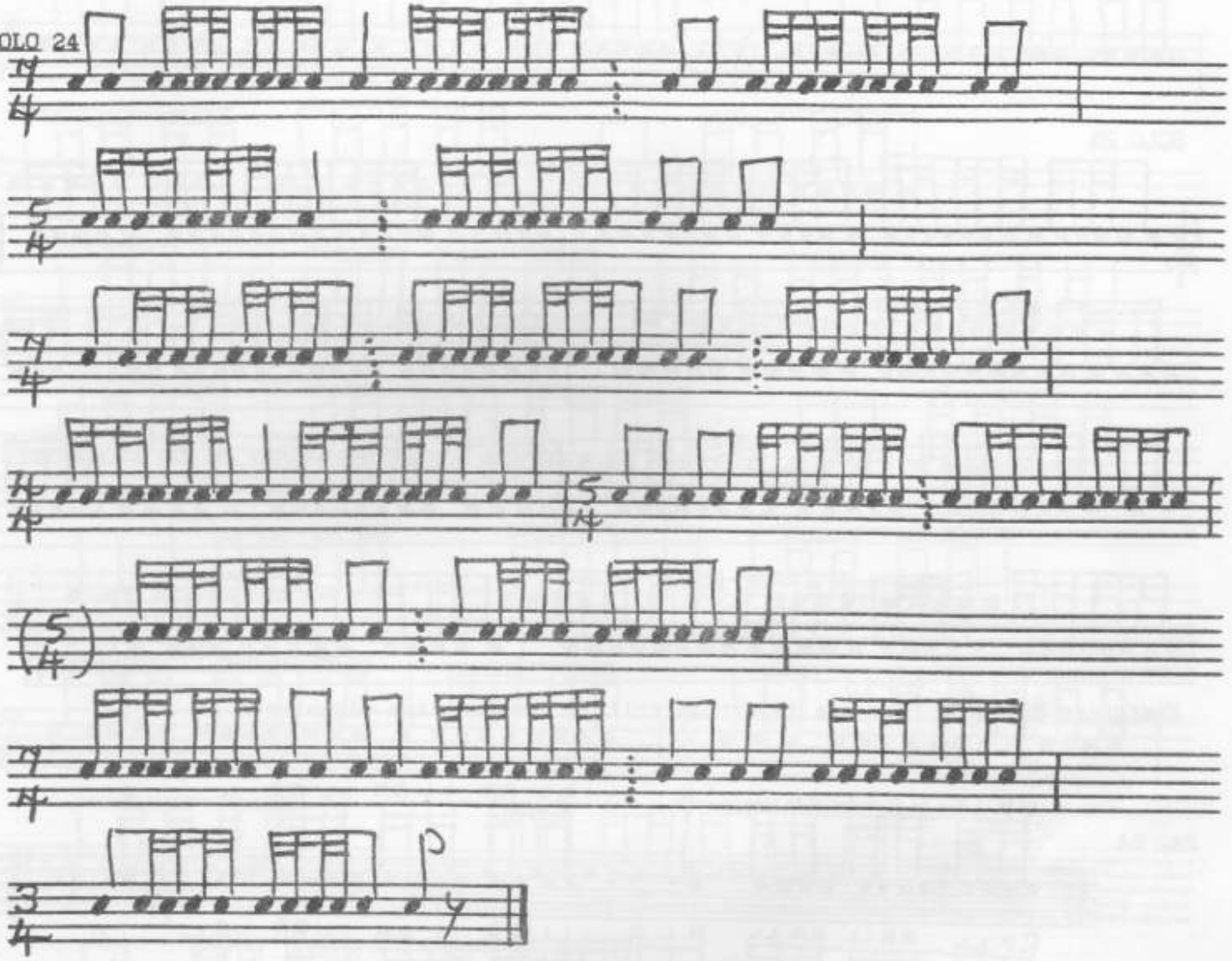
When practising at first count all the eighth notes.

SOLO 23



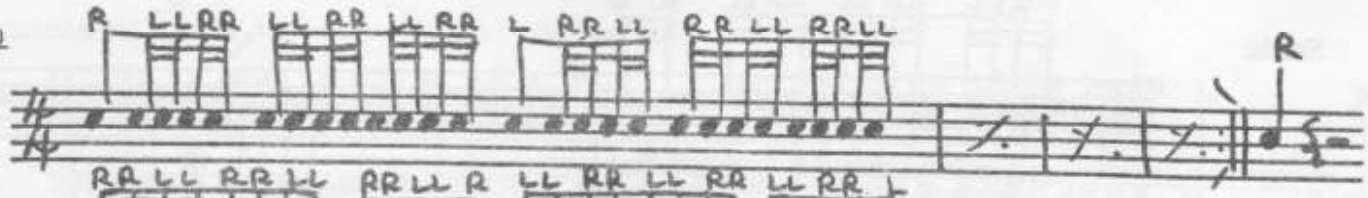
Use the Bass Drum lines for phrasing as well as for hand and foot co-ordination.

SOLO 24

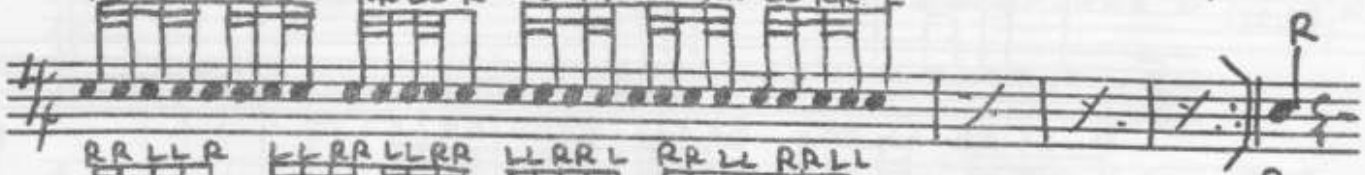


Exercises 80 to 83 introduce the 13 stroke roll. Practise these at first either in a slow four or perhaps counting eighth notes at a speed around ♪ = 120.

Ex. 80

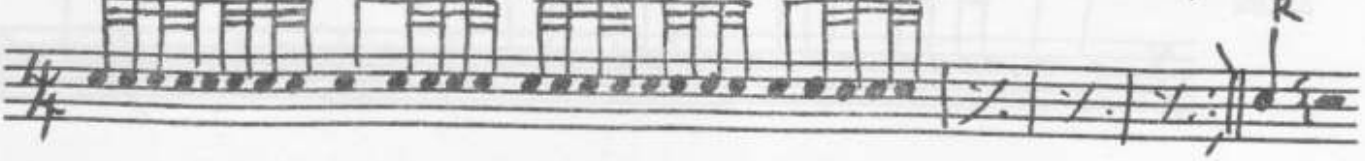


Ex. 81



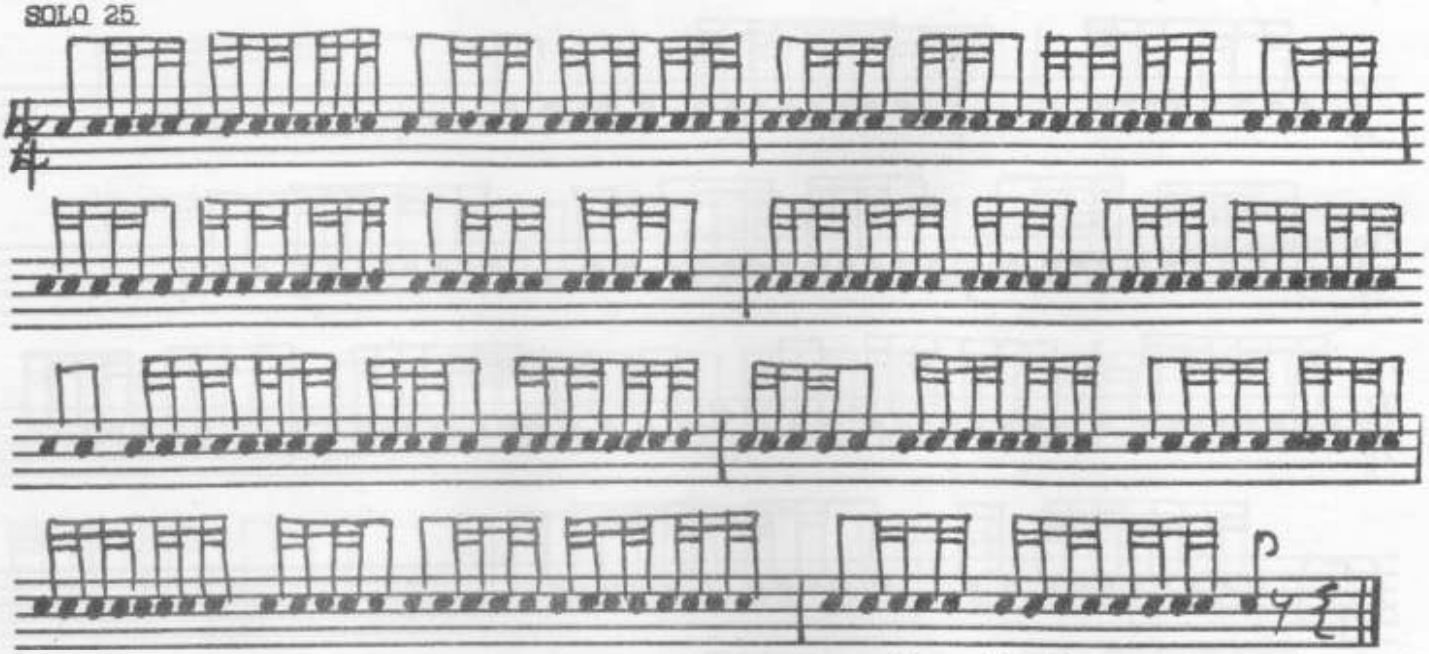
Ex. 82

Ex. 83



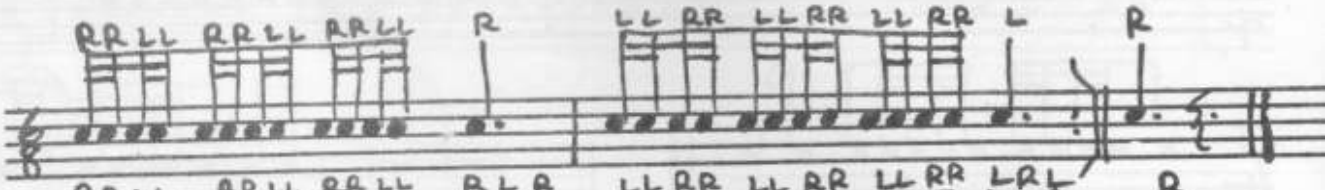
SOLO 25 uses variations of the 13 stroke roll.

SOLO 25



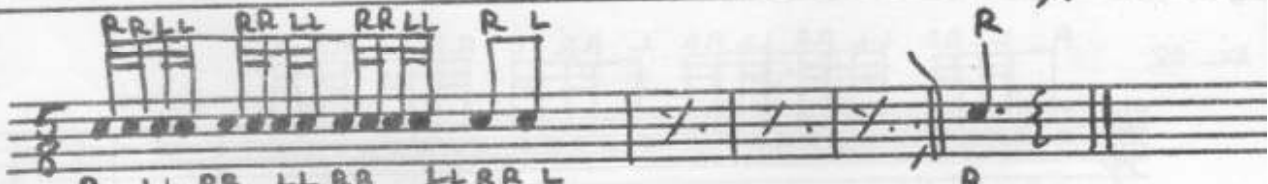
Exercises 84 to 89 use the 13 stroke roll in various time signatures.

Ex. 84

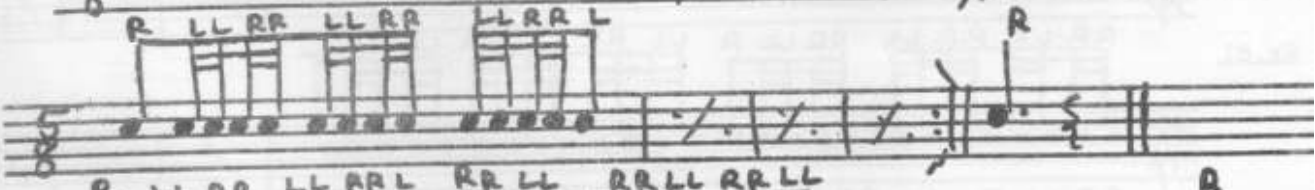


Ex. 85

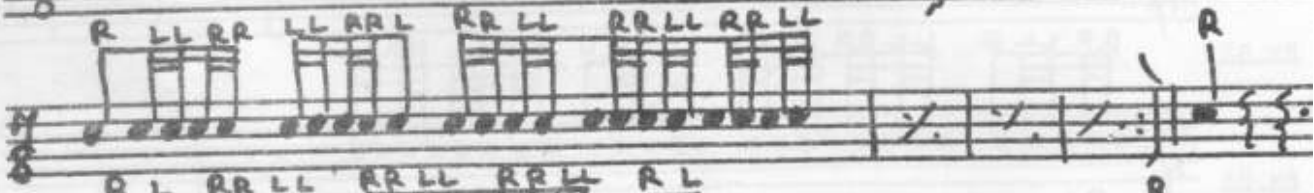
Ex. 86



Ex. 87



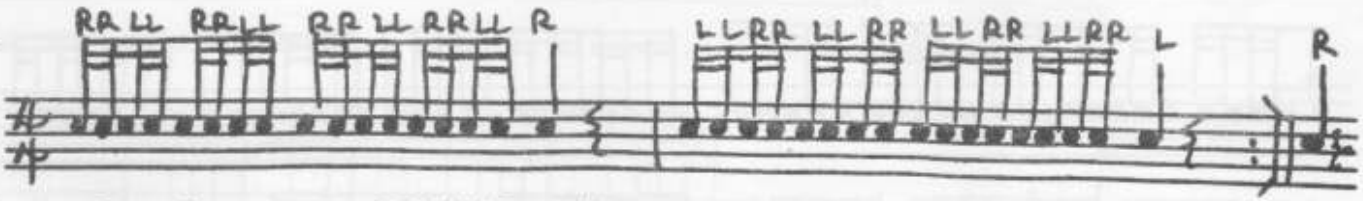
Ex. 88



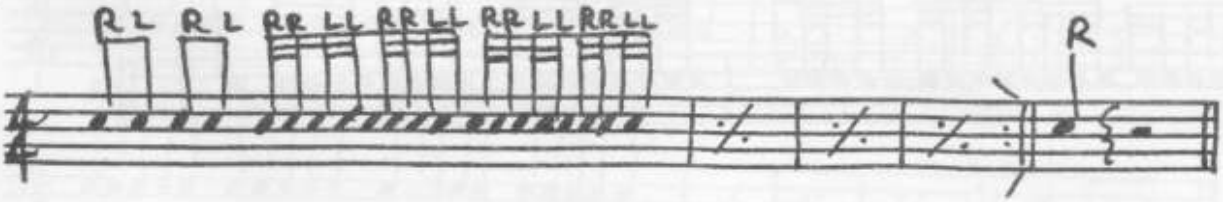
Ex. 89

Exercises 90 to 95 introduce the 17 stroke roll.

Ex.90



Ex.91



Ex. 92

Ex. 93

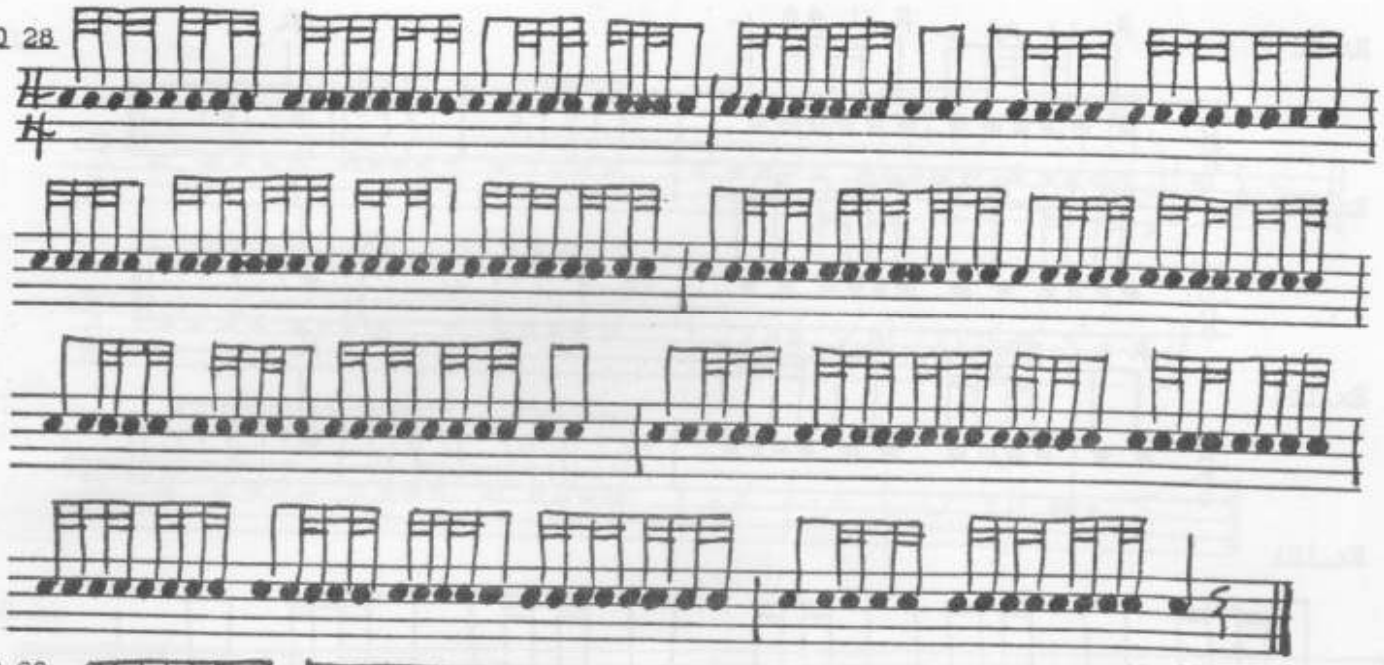
Ex. 94

Ex. 95

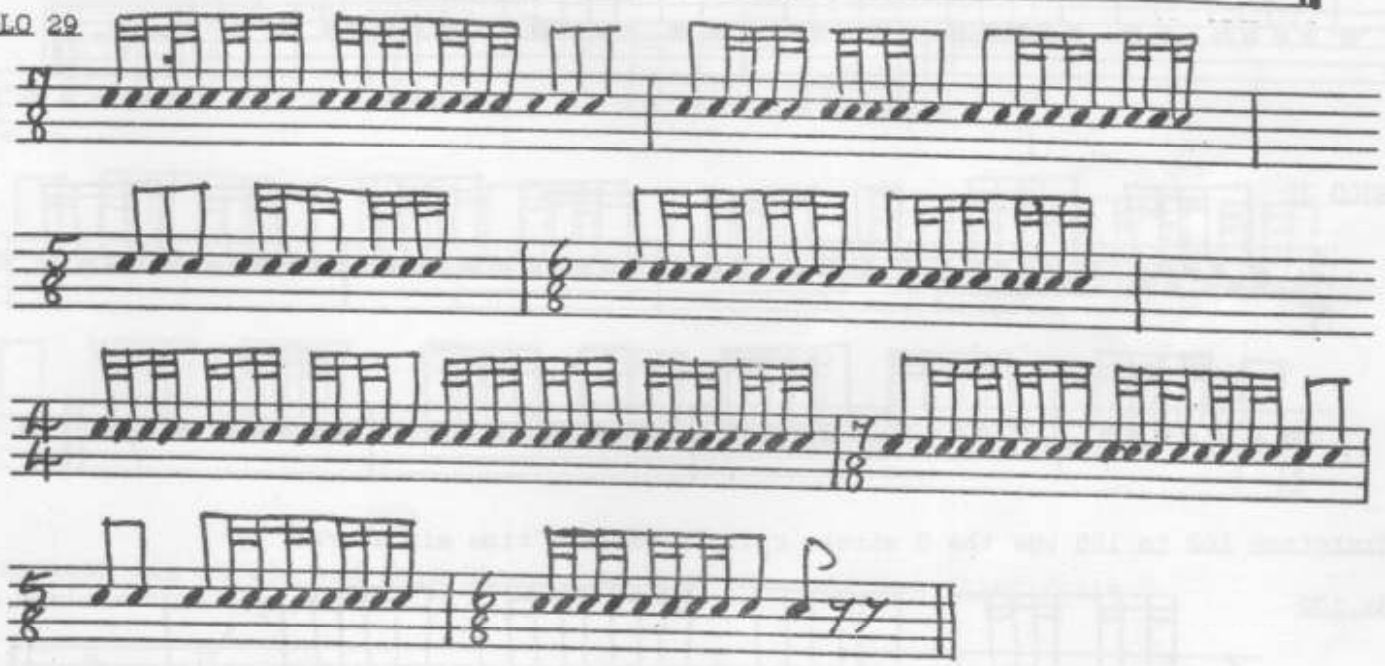
Practise Solos 27 to 29 with the metronome indicating eighth notes. Try them at ♪ = 120, adjusting this tempo up or down if they seem easy or difficult.

SOLO 27

SOLO 28

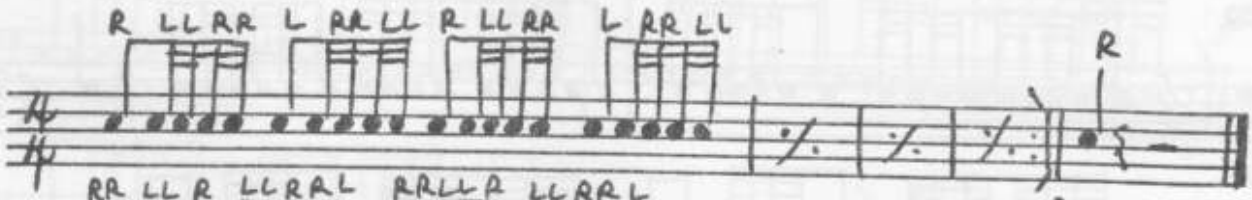


SOLO 29

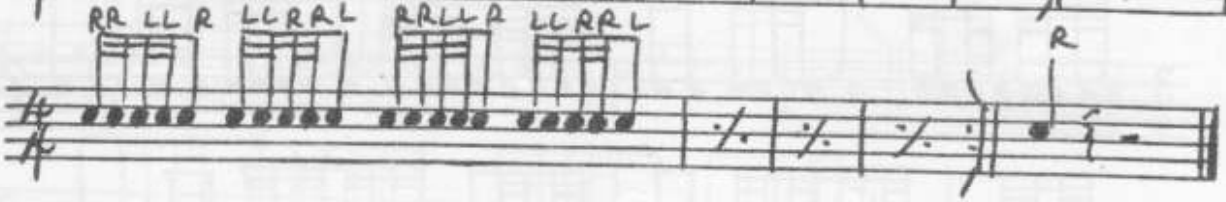


Exercises 96 to 101 are examples of the 5 stroke roll, as does Solo 30.

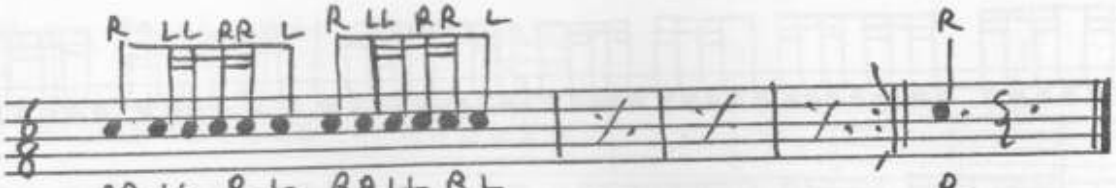
Ex. 96



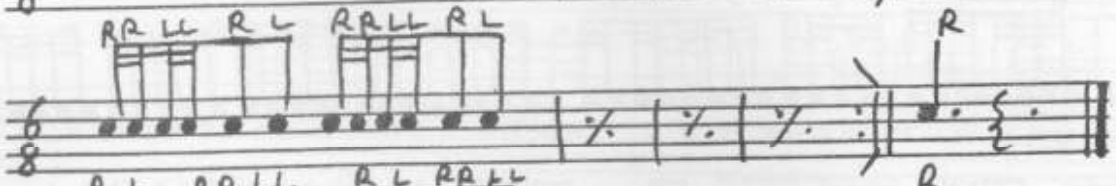
Ex. 97



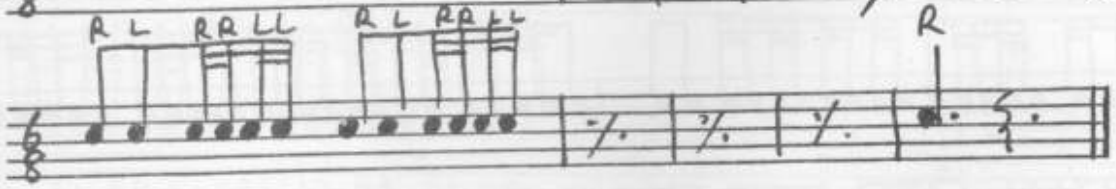
Ex.98



Ex.99

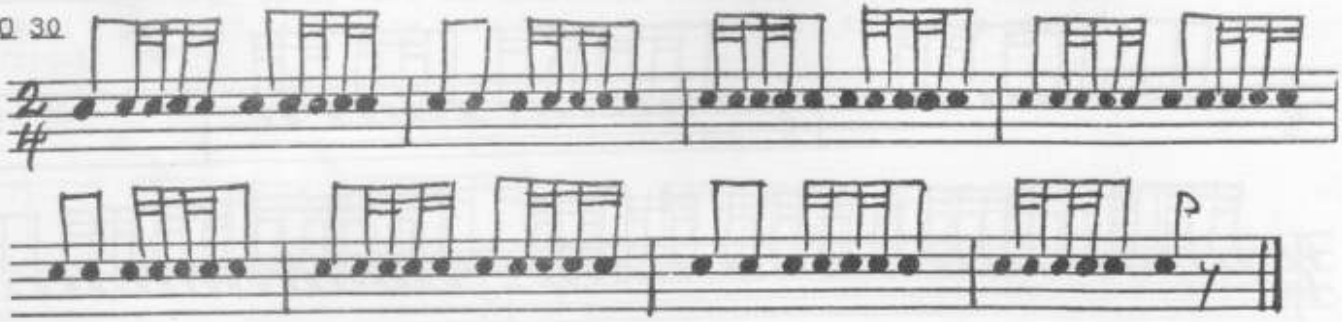


Ex.100



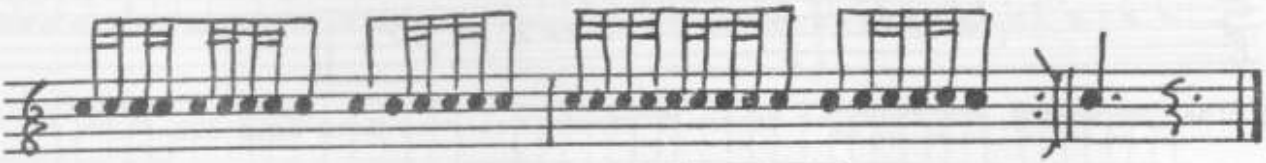
Ex.101

SOLO 30

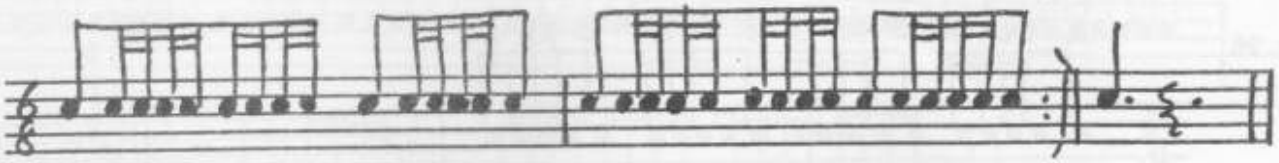


Exercises 102 to 108 use the 5 stroke roll in various time signatures.

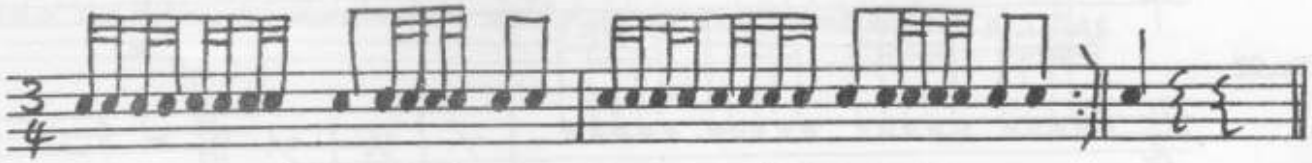
Ex.102



Ex.103



Ex.104



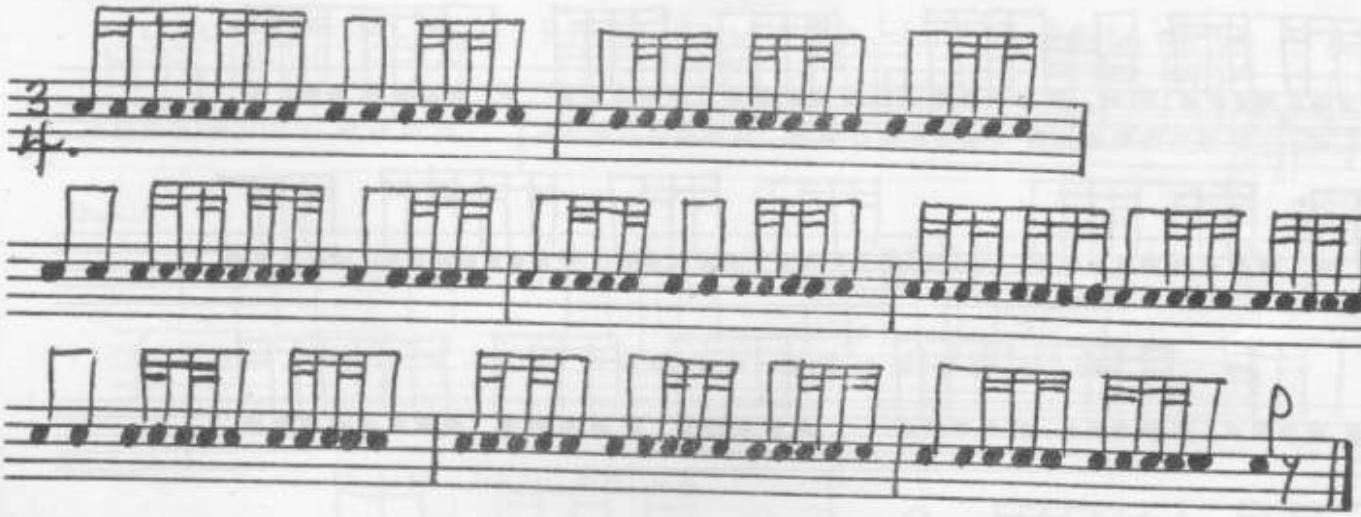
Ex.105

Ex 106

Ex.107

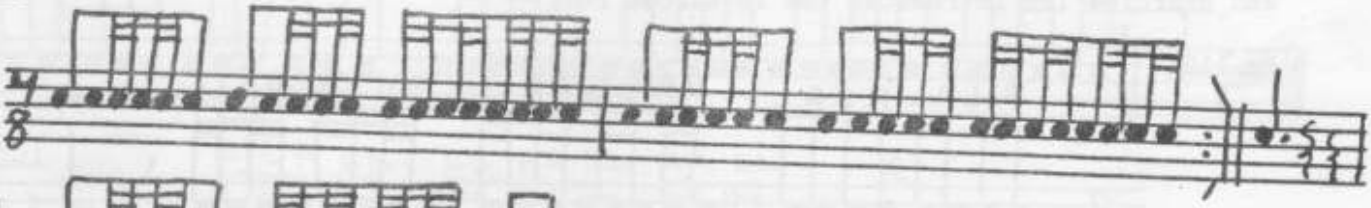
Ex.108

SOLO 31



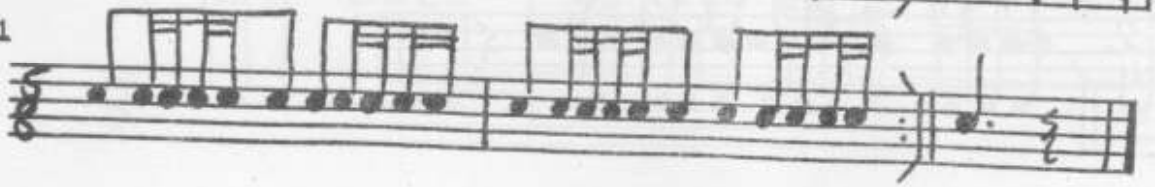
Exercises 109 to 111 and Solo 32 use the 5 stroke roll and other rolls in various time signatures.

Ex. 109



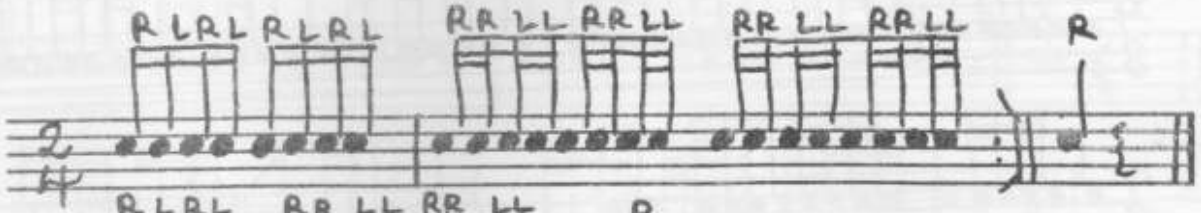
Ex.110

Ex.111

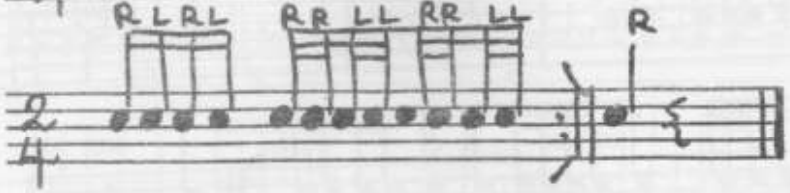


This next group of exercises constitutes a short summary of material from the book. In addition, Exercise 121 introduces the 11 stroke roll and Exercise 122 introduces the 15 stroke roll.

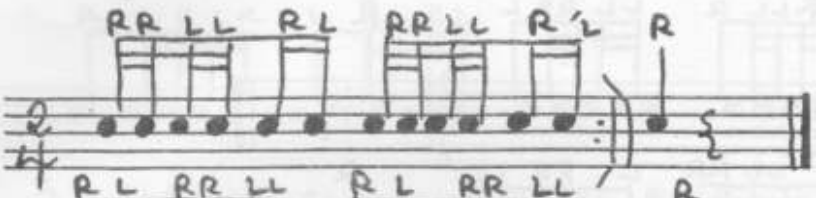
Ex.112



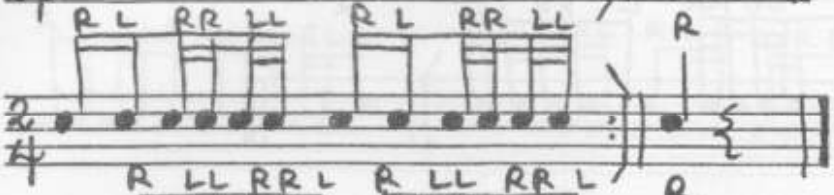
Ex.113



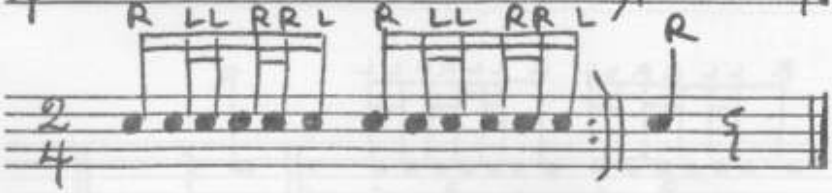
Ex.114



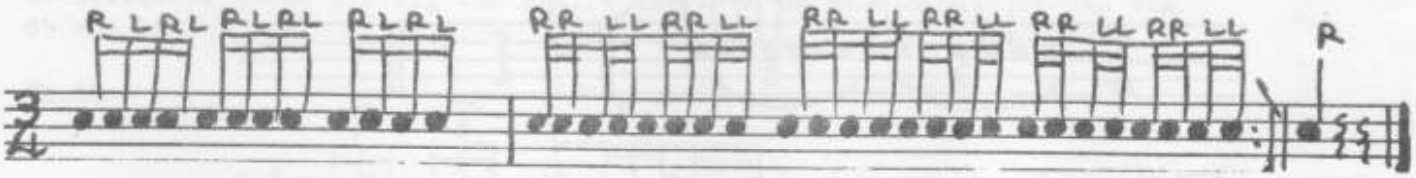
Ex.115



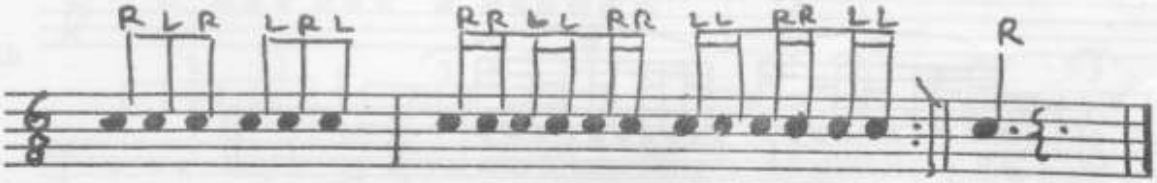
Ex.116



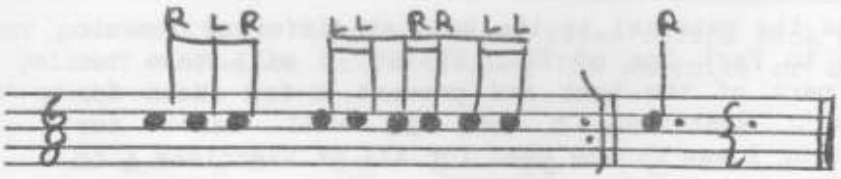
Ex.117



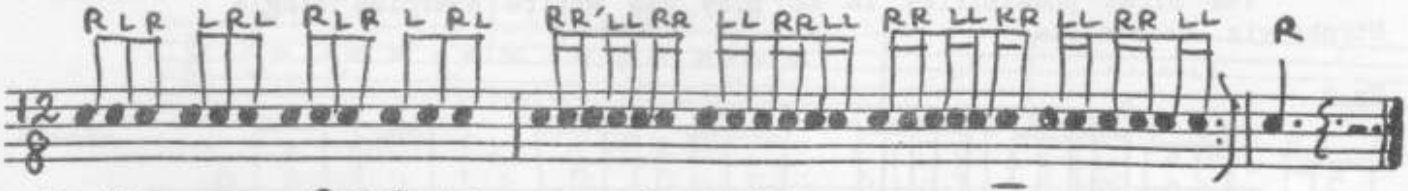
Ex.118



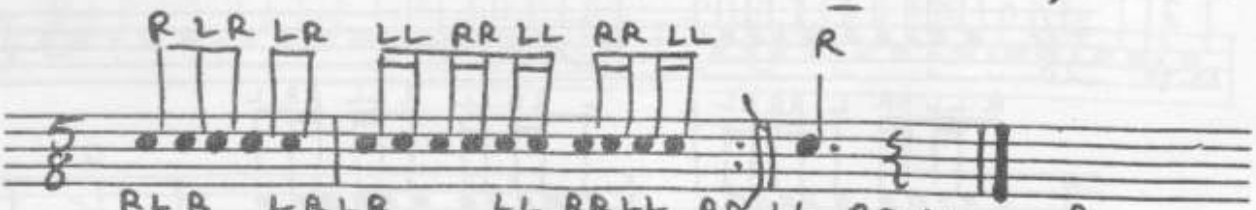
Ex.119



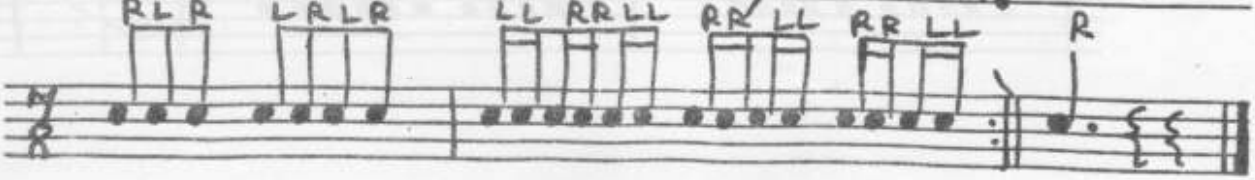
Ex.120



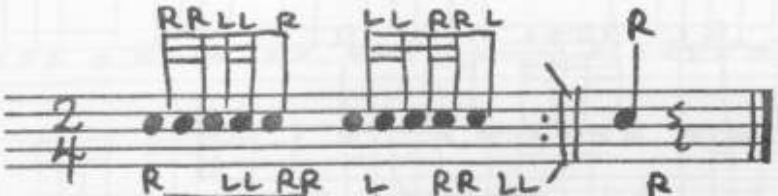
Ex.121



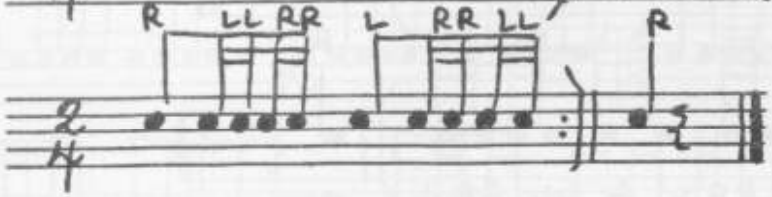
Ex.122



Ex.123

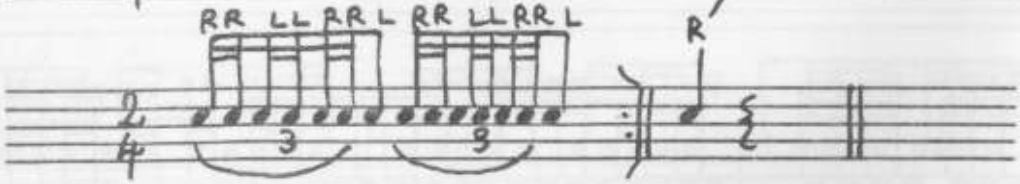


Ex.124



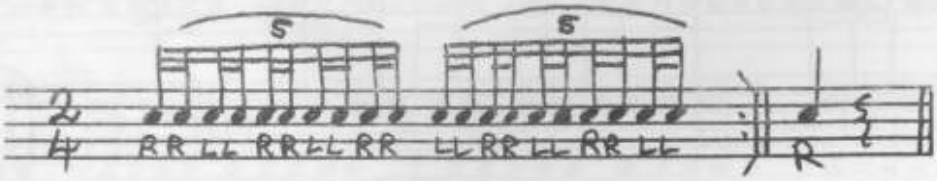
Ex.125

Ex.126



Exercise 127 should be practised in a slow 2, counting an evenly spread group of 5 for each metronome click.

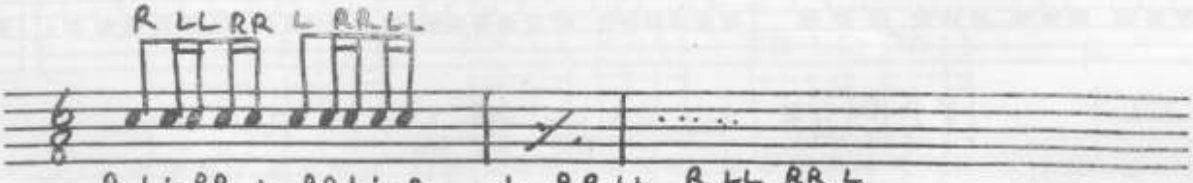
Ex.127



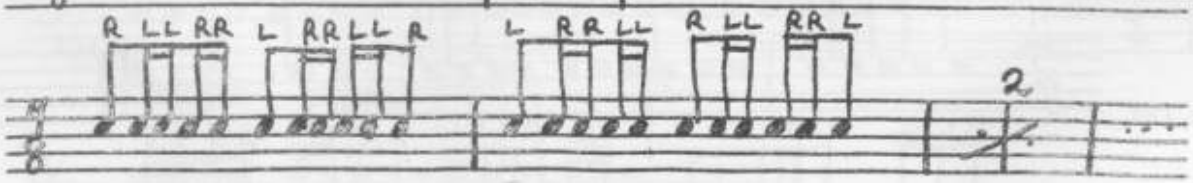
Do not forget to practise the material in the book at different dynamic levels. As a conclusion to Part One of ROLL REVIEW, I will take two examples from an early part of the book and present a few ideas for developing them further. Exercises 6 and 14 will serve for demonstration. The following ideas can be used for all of Exercises 1 to 59 and Solos 1 to 17.

The first possibility is to play the entire exercise Single Stroke viz. 6a and 14a.

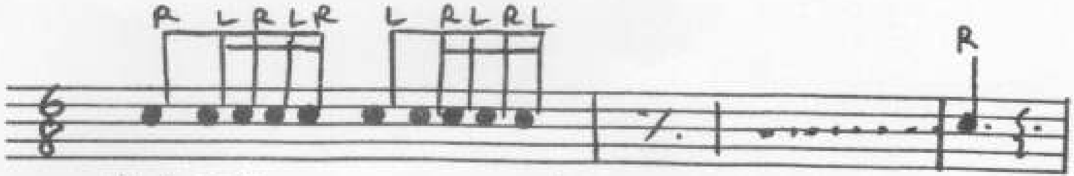
Ex.6



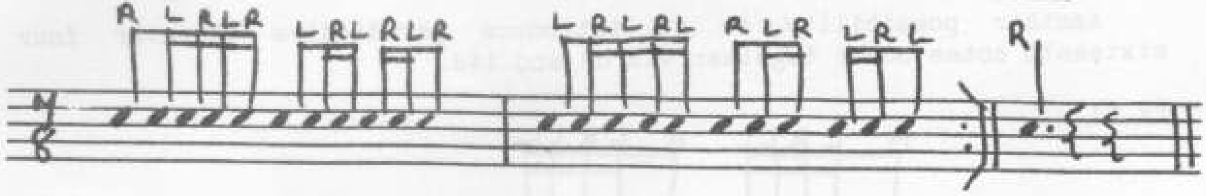
Ex.14



Ex.6a

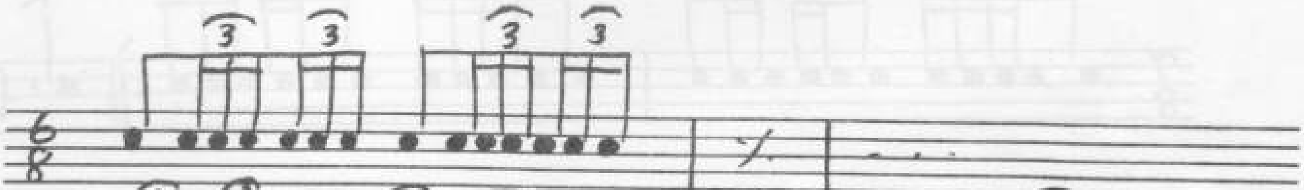


Ex.14a

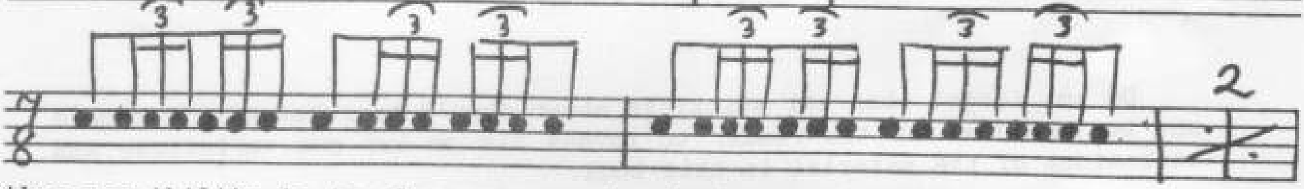


In order to develop the Single Stroke Roll further, keep the eighth notes as they are and replace each pair of sixteenth notes by a triplet of sixteenth notes playing the entire exercise or solo Single Stroke viz 6b and 14b.

Ex.6b

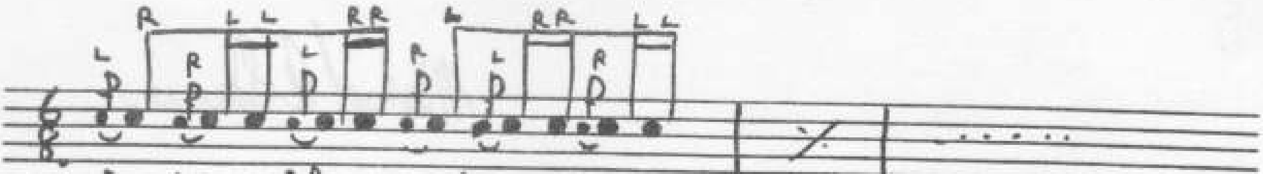


Ex.14b



Another possibility is to place grace notes before each eighth note and each pair of sixteenth notes turning the exercise or solo into a 'Flam Tap' study viz 6c and 14c.

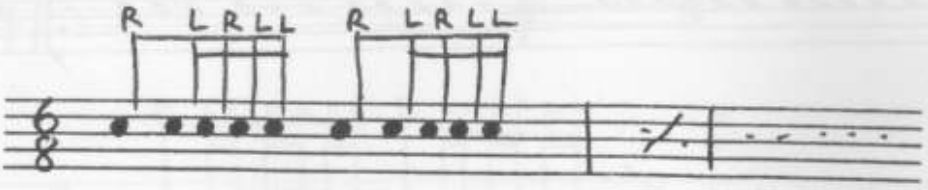
Ex.6c



Ex.14c

Another possibility is to introduce paradiddles wherever four sixteenth notes occur together viz 6d and 14d.

Ex.6d



Ex.14d

Do not forget that all stickings shown should be reversed. It should now be possible for the reader to invent his or her own variations and extensions of the material in this book.

Michael Skinner

1988

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The book reflects a long interest in the art of playing the Snare Drum in a wide ranging field of music including jazz, latin american and orchestral styles. He has been interested for several years in aspects of military drumming, including American Rudimental, Basel, and Pipe Band Drumming.

Michael Skinner has been a recognised teacher of Percussion in London for twenty years. The book is a culmination of his experience both as a teacher and player.