



ROLL REVIEW

PART

I

by

MICHAEL SKINNER

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ROLL REVIEW

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Michael Skinner

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 snare 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 common theme, such as the 5 or 7 stroke roll) before attempting the solos. Each solo uses the material of the preceding 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

The purpose of this book is to provide a comprehensive and up-to-date account of the history of the United States from the time of the first settlement to the present. It is intended for the general reader who is interested in the history of the country and who wishes to have a clear and concise account of the events that have shaped our nation.

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

The author wishes to express his appreciation to the many individuals and organizations that have assisted him in the preparation of this book. In particular, he wishes to thank the following: [The following text is extremely faint and largely illegible, appearing to be a list of names and acknowledgments.]

JAMES BLADES



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

RR LL R LL RR L

Ex. 2

R LLAR L RALL

Ex. 3

RALL RL RRLL RL

Ex. 4

R LRALL RL RR LL

Ex. 5

R LL RR L RLL RR L

SOLO 1

R L RRLL RL RALL R LL RR L RRLL RL

RR LL RL RRLL R LR LLAR L RRLL RL LRRL R LL RR

LR LL RR LR RR LL R LL RR LR LR LL RR L RR LL R

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

R LLRR L RRLL

Ex. 7

RR LLR LLRR L

SOLO 3

R LLRR L RRLL R L R LLRR L R LLRR L R L

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

RR LL R LR LL RRL RL

Ex. 9

R LL RA LA L RRL RL RL

Ex. 10

RLR LL AR LRL RRL LL

Ex. 11

RLL RLA LL AR LRL

Ex. 12

R LLRA LR LLRA L RRL RL AR LL

Ex. 13

RR LLR L RR LLR LL RRL RLL RR L

Ex. 14

R LL RR L RR LL R L RR LL RR L R

Ex. 15

RR LL R LL RR L R LL RR L RR LL R L

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

RR LL RL RL

Ex. 17

RL RR LL RL

Ex. 18

RL RL RR LL

Ex. 19

3/4

Ex. 20

3/4

SOLO 6

3/4

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

4/4

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

R LL RR LL R LL RR LL

Ex. 22

RR LL RRL RR LL RRL

Ex. 23

RAL RRLL RRL RRL LL

Ex. 24

RR LL R LL RR LL R LL

SOLO 8

p p p p p p

B

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

Ex. 25

RR LL RR L

Ex. 26

RR LL RR L L L

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

RR LL RR L R LL RR LL RL

Ex. 28

R LL RR LL R L RR LL RR L

Ex. 29

R LL RR L RR LL RR L RR LL LL

Ex. 30

R L RR LL RR L R L R LL RR LL R L

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

SOLO 9

SOLO 11

SOLO 12

p

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

Ex. 37

R LL RLL RLL R LL

Ex. 38

RRL RRL RRL RRL

Ex. 39

R LL R L RRL

Ex. 40

RR LR LL RL

Ex. 41

RL RR LR LL

Ex. 42

RL LL RL RR LR RL LL RL RL RL

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

RR LLR LRR L

Ex. 44

R LL RR L RLL

Ex. 45

RR LL RLL RL

Ex. 46

RR L RR LL RL

Ex. 47

R LL RR L RLL

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

The score for SOLO 15 consists of six staves of music. The first staff is in 4/4 time and features a melody of eighth notes with a dynamic marking of *p*. The second staff is in 2/4 time. The third staff is in 3/4 time. The fourth staff is in 5/8 time. The fifth staff is in 4/4 time. The sixth staff is in 4/4 time and includes a fermata over the final note. A dynamic marking of *p* is present throughout the piece.

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

Exercise 53 is in 9/8 time. The melody consists of eighth notes grouped in a 3-2-2-2 pattern. The bass drum line consists of quarter notes. A dynamic marking of *p* is present.

Ex. 54

Exercise 54 is in 9/8 time. The melody consists of eighth notes grouped in a 3-2-2-2 pattern. The bass drum line consists of quarter notes. A dynamic marking of *p* is present.

Ex. 55

Exercise 55 is in 9/8 time. The melody consists of eighth notes grouped in a 3-2-2-2 pattern. The bass drum line consists of quarter notes. A dynamic marking of *p* is present.

Ex. 56



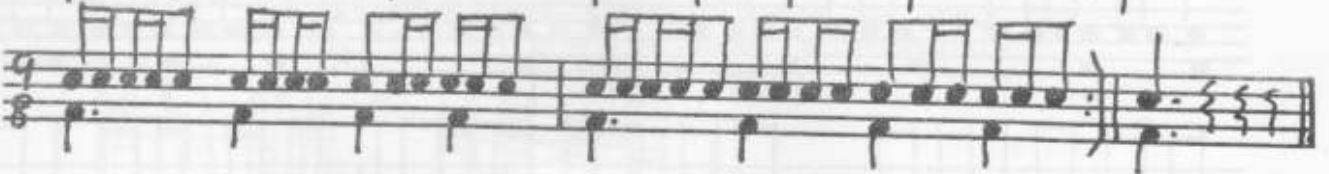
Ex. 57



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 preceding 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

The musical score for Solo 17 consists of ten systems of music, each with a treble and bass staff. The bass staff contains a bass drum part with dots representing notes. The time signatures change throughout the piece: 4/4, 7/8, 2/4, 7/8, 9/8, 2/4, 7/8, 9/8, 5/8, 7/8, 2/4, 5/8, 6/8, 2/4, 6/8, 7/8, 6/8, and finally 6/8. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the letters 'yy' in the bass staff.

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 $\text{♩} = 120$. 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

RR LL RR LL R LL RR LL RR L

Ex 61

R LL RR LL RR L RR LL RR LL

Ex 62

RR LL RR LL RL RR LL RR LL RL

Ex 63

RL RR LL RR LL RL RR LL RR LL

Ex 64

R LL RR LL RR L R LL RR LL RR L

SOLO 18

Remember to practise with the stickings as read.

Ex. 65 R LLRR LLRR LRR L RLL

Ex. 66 RLL RLLR LLRR LLRR

Ex. 67 RRLL RRLL R LR LLRR LLRR LR

Ex. 68 R LLRR LLRR LR LRLL LLRR LL RR

Ex. 69 R LR LLRR LLRR LRL RRLL RRLL

Ex. 70 RLL RRLL RLR LLRR LLRR LR

Ex. 71 R LLRR LLRR LR LLRR LLRR LRLL RRLL RL RRLL RRLL R

Ex. 72 RLL RLLR LRLL RRLL LLRRLLRR LR LLRR LLRR L R

Ex. 73 R LLRR LLRR LRLL RRLL LRLL RRLL RR LLRR LLRR L R

Ex. 74 RLL RRLL RRLL LR LLRR LLRR LR LLRR LLRR RRLLRR LL RL R

Ex. 75 RLL RRLL RL RL R

Ex. 76

Ex. 77

Ex. 78

Try the exercises and solos at different dynamic levels.

SOLO 19
(in 6)

SOLO 20

Musical notation for Solo 20, 6/8 time signature. It consists of four staves of music. The first staff has a 6/8 time signature. The music is written in a single melodic line with various rhythmic patterns and rests. The piece ends with a double bar line and a fermata over the final note, with a 'p' dynamic marking and the number '74' written below the staff.

SOLO 21

Musical notation for Solo 21, 9/8 time signature. It consists of four staves of music. The first staff has a 9/8 time signature. The music is written in a single melodic line with various rhythmic patterns and rests. The piece ends with a double bar line and a fermata over the final note, with a 'p' dynamic marking and the number '74' written below the staff.

Use the metronome to monitor progress.

Ex. 79

Musical notation for Ex. 79, 3/4 time signature. It consists of one staff of music. The first three measures are marked with 'R L', 'R LLRR', and 'LLRR L' above them, indicating a specific rhythmic exercise. The piece ends with a double bar line and a fermata over the final note, with a 'p' dynamic marking and the number '74' written below the staff.

SOLO 22

The image displays a handwritten musical score for a guitar solo, titled "SOLO 22". The score is organized into ten systems, each consisting of a guitar tablature line and a standard notation line. The tablature lines use numbers 1-5 to indicate fret positions, and the standard notation lines use notes, stems, and beams to represent the melody. The piece begins in 7/8 time and features several time signature changes: 5/8, 4/8, 5/8, 5/8, 5/8, 5/8, 2/4, and 6/8. The notation includes various rhythmic values such as eighth notes, quarter notes, and dotted notes, often beamed together in groups. The piece concludes with a final chord and a fermata over a note.

When practising at first count all the eighth notes.

SOLO 23

The image displays a musical score for a solo piece, consisting of six staves. The first staff begins with a 3/4 time signature. The notation is primarily rhythmic, using vertical stems and beams to represent notes, with a series of small circles below the staff indicating bass drum patterns. The music is organized into measures by vertical bar lines. The final staff concludes with a double bar line and a fermata symbol.

Use the Bass Drum lines for phrasing as well as for hand and foot coordination.

SOLO 24

7/4
4/4

5
4

7/4
4/4

7/4
4/4

(5)
4

7/4
4/4

3
4

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 $\text{♩} = 120$.

Ex. 80

R LLRR LLAR LLRR L ARLL RRLL RLL

4/4

Ex. 81

RALL RALL RALL R LLRR LLRR LLRR

4/4

Ex. 82

RALLR LLRALLR LLRLL RALL RALL

4/4

Ex. 83

RALL RALL R LLAR LLAR LLRR LRRLL

4/4

SOLO 25 uses variations of the 13 stroke roll.

SOLO 25

The SOLO 25 section consists of four staves of rhythmic exercises. Each staff contains a series of rhythmic patterns represented by vertical stems and beams, with a corresponding 13-stroke roll written below each staff. The patterns are arranged in groups across the staves, showing various rhythmic variations.

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

Exercises 84 to 89 are presented as six staves of musical notation. Each exercise is labeled on the left and includes a rhythmic pattern on a staff with a corresponding 13-stroke roll diagram above it. The time signatures vary: Ex. 84 (6/8), Ex. 85 (7/8), Ex. 86 (5/8), Ex. 87 (5/8), Ex. 88 (4/8), and Ex. 89 (4/8). The stroke roll diagrams use letters 'R' and 'L' to denote right and left hand strokes, and vertical lines to indicate the timing of each stroke.

Handwritten musical score for a solo exercise, consisting of eight staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings such as 'p' and 'p= p'.

Exercises 90 to 95 introduce the 17 stroke roll.

Ex. 90

RA LL RLL RLL RLL RLL R LL RR LL RR LL RR LL RR L R

Ex. 91

RL RL RR LL RLL RLL RLL RLL R

Ex. 92

Ex. 93

Ex. 94

Ex. 95

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

SOLO 27

SOLO 28

SOLO 28 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of rhythmic patterns represented by vertical lines and dots, with some notes written above. The second and third staves continue these patterns. The fourth staff concludes the piece with a final note and a fermata.

SOLO 29

SOLO 29 consists of four staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The second staff changes to a 5/8 time signature. The third staff changes to a 4/8 time signature. The fourth staff concludes the piece with a final note and a fermata.

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

Ex. 96

Ex. 96 shows a 5-stroke roll in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Above the first four groups of notes are the rhythmic patterns: R LLAR, L RLL, R LLRA, and L RLL. The piece ends with a final note and a fermata.

Ex. 97

Ex. 97 shows a 5-stroke roll in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. Above the first four groups of notes are the rhythmic patterns: RR LLR, LLRAL, RLLA, and LLRAL. The piece ends with a final note and a fermata.

Ex. 98

6/8

Ex. 99

6/8

Ex. 100

6/8

Ex. 101

4/4

SOLO 30

2/4

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

Ex. 102

6/8

Ex. 103

6/8

Ex. 104

3/4

Ex. 105

3/4

Ex 106

Exercise 106 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

Ex. 107

Exercise 107 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

Ex. 108

Exercise 108 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

SOLO 31

Solo 31 consists of three staves of musical notation in 3/4 time. The first staff contains sixteenth-note chords. The second staff contains sixteenth-note chords. The third staff contains sixteenth-note chords, ending with a fermata and a dynamic marking of *p*.

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

Ex. 109

Exercise 109 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

Ex. 110

Exercise 110 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

Ex. 111

Exercise 111 is a musical exercise on a single staff in 3/4 time. It features a series of sixteenth-note chords, each consisting of a dotted quarter note followed by an eighth note, with a fermata over the final chord. The exercise concludes with a double bar line and a repeat sign.

Handwritten musical score for Solo 32, consisting of eight staves of music. The notation includes various rhythmic patterns, rests, and dynamic markings such as 'p' and 'p-p'. The staves are numbered 1 through 8, with some numbers appearing below the staves. The music is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#).

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

Handwritten musical notation for Exercise 112, showing rhythmic patterns with stroke order labels: RLRLRLRL, RALLRALL, and RRLLRALL. The notation is on a grand staff with a 2/4 time signature.

Ex. 113

Handwritten musical notation for Exercise 113, showing rhythmic patterns with stroke order labels: RLRL, RRLLRRLL, and R. The notation is on a grand staff with a 2/4 time signature.

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

Musical notation for Ex. 6a on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains two groups of eighth notes, each with a rhythmic pattern of R L R L R L above it. The second measure contains a single eighth note followed by a dotted quarter note, with an 'R' above the eighth note.

Ex. 14a

Musical notation for Ex. 14a on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains two groups of eighth notes with rhythmic patterns R L R L R L and L R L R L R above them. The second measure contains two groups of eighth notes with rhythmic patterns L R L R L R and R L R L R L above them, followed by a dotted quarter note with an 'R' above it.

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

Musical notation for Ex. 6b on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains two groups of eighth notes, each with a triplet bracket above it. The second measure contains two groups of eighth notes, each with a triplet bracket above it.

Ex. 14b

Musical notation for Ex. 14b on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains four groups of eighth notes, each with a triplet bracket above it. The second measure contains four groups of eighth notes, each with a triplet bracket above it, followed by a final note with a '2' above it.

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

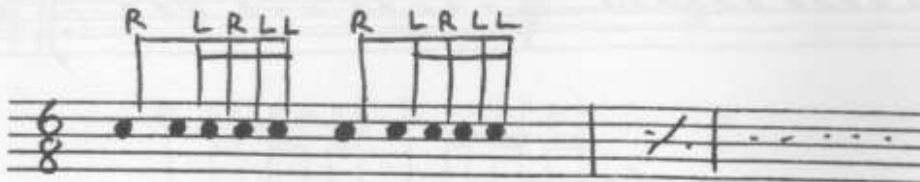
Musical notation for Ex. 6c on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains two groups of eighth notes with rhythmic patterns R L L R R L and L R R L L R above them. The second measure contains two groups of eighth notes with rhythmic patterns L R R L L R and R L L R R L above them.

Ex. 14c

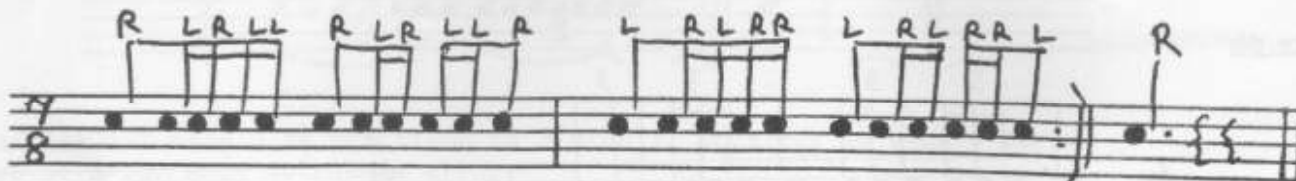
Musical notation for Ex. 14c on a treble clef staff in 6/8 time. The exercise consists of two measures of eighth notes. The first measure contains four groups of eighth notes with rhythmic patterns R L L R R L, L R R L L R, L R R L L R, and R L L R R L above them. The second measure contains four groups of eighth notes with rhythmic patterns L R R L L R, R L L R R L, R L L R R L, and R L L R R L above them.

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

Michael Skinner

Michael Skinner, B.Sc. (Hons), F.R.S.A., Hon. R.C.M., is currently Principal Percussionist of the Royal Opera House, Covent Garden, London, and also Professor of Percussion at the Royal College of Music, London.

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.