

Roll Review

Part One



by
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SKINNER**

Foreword 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 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 131 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.

A handwritten signature in black ink, reading "J. Blades". The signature is written in a cursive style with a large, sweeping flourish at the end.

Exercises 16 to 20 use the 5 stroke roll in 3/4 time. Practise them initially with the metronome indicating quarter notes (crochets). 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

R R L L R L R L R

Ex. 17

R L R R L L R L R

Ex. 18

R L R L R R L L R

Ex.19

R L L R R L R L R

Ex.20

R L R L L R R L R

SOLO 6.

SOLO 1.

SOLO 1 is a rhythmic exercise in 4/4 time. It consists of four staves of music. Each staff has a treble clef and a 4/4 time signature. The music is written in a single melodic line with eighth and sixteenth notes. Below each staff is a sequence of letters 'R' and 'L' indicating the right and left hand strokes for each note. The patterns are as follows:

Staff 1: R L R R L L R L R R L L R L L R R L R R L L R L

Staff 2: R L L R R L R L L R R L R L L R R L R R L L R

Staff 3: L R R L L R L R R L L R L R R L L R L L R R L

Staff 4: R R L L R L R L R R L L R L L R R L

SOLO 2.

Practise **Solo 2** counting six beats per bar.

SOLO 2 is a rhythmic exercise in 3/2 time. It consists of three staves of music. Each staff has a treble clef and a 3/2 time signature. The music is written in a single melodic line with eighth and sixteenth notes. The notes are grouped in a way that suggests a 6/8 feel, with six beats per bar. The patterns are as follows:

Staff 1: [Musical notation with six groups of notes per bar]

Staff 2: [Musical notation with six groups of notes per bar]

Staff 3: [Musical notation with six groups of notes per bar]

SOLO 31.

SOLO 31 is a drum solo in 3/4 time, consisting of four staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music features a series of five-stroke rolls, each followed by a single eighth note. The rolls are placed on the first, second, and third lines of the staff, while the eighth notes are placed on the first, second, and third spaces. The second and third staves continue this pattern, with the rolls and eighth notes alternating between the first and second lines. The fourth staff concludes the solo with a final roll on the first line and an eighth note on the first space, followed by a double bar line.

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

Ex. 109

Exercise 109 is a drum exercise in 7/8 time, consisting of three staves. The first two staves show a series of five-stroke rolls on the first, second, and third lines, each followed by an eighth note on the first, second, and third spaces. The third staff concludes the exercise with a single eighth note on the first space, followed by two eighth rests.

Ex. 110

Exercise 110 is a drum exercise in 7/8 time, consisting of one staff. It features a series of five-stroke rolls on the first, second, and third lines, each followed by an eighth note on the first, second, and third spaces. The exercise concludes with a repeat sign, followed by a single eighth note on the first space and two eighth rests.

Ex. 111

Exercise 111 is a drum exercise in 5/8 time, consisting of one staff. It features a series of five-stroke rolls on the first, second, and third lines, each followed by an eighth note on the first, second, and third spaces. The exercise concludes with a repeat sign, followed by a single eighth note on the first space and two eighth rests.