

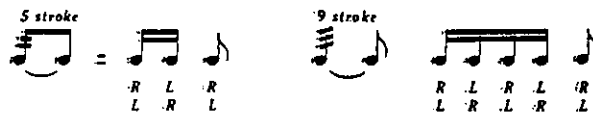
ROLLS

In the previous lessons we have studied notes of short time values. We will now study a method of sustaining notes of a longer duration.

This method of sustaining the notes is done by playing a series of short notes, rapidly alternating the hands. AS EACH STICK STRIKES THE DRUMHEAD it is allowed to REBOUND ONCE, then stopped (see lesson 24). These hand movements and rebounds make the roll.

Only the rolls most commonly used in the band books adapted for the use of grade and high school students will be studied in this book. The tempo of the roll will be 120 beats per minute. The BASIC NOTE of the roll is the 32ND NOTE (♩). For clarification I will call each time the stick touches the drum a STROKE. Example: Two eighth notes tied together, with three lines through the stem of the first note, designate a roll (♩). The first eighth note contains four 32nd notes, stroke, bounce, stroke, bounce (four taps), the second eighth note will receive a single tap. This is called a FIVE STROKE ROLL.

To encourage the young drummer in playing in the band, I will suggest the following system for the student who may be able to play his time figures quite well, yet is unable to develop a good roll. Divide the notes designated as rolls into sixteenth notes and play with single strokes. In this manner he will have the correct number of hand movements learned when he is capable of bouncing the sticks and playing his roll as it should be played.



A TIE is a curved line connecting two notes on the same line or space. In drumming, the second note is always played with a single tap.

THE MULTIPLE STROKE or BUZZ ROLL

The student should always learn the stroke and rebound rudimental roll first. This will develop wrist and muscle control. The multiple stroke roll is used in concert playing where more finesse is desired.

THE MULTIPLE STROKE ROLL. Raise the tips of the sticks as high as possible using the WRISTS ONLY. Upon making the stroke, allow the stick to bounce freely two or more times.



The sticks must bounce not less than two inches, each stroke being brought down with equal force.

Try to allow the stick to bounce until the next stick strikes. The last note of the roll is a single tap, and must not bounce.

For EVENNESS OF ROLL, each stick must strike the head the same number of times.

CARBON PAPER TEST

Place a piece of carbon paper on the drumhead, carbon side up. Cover with a piece of writing paper. Have the student play the roll on the paper. Turn the paper over and check the number of marks made by each stick.

LESSON TWENTY-FIVE

Study for FIVE STROKE ROLLS Carefully observe all marks of expression.

March tempo

33 *mf* 34 R L R L R L

R L-L R-R R L R L R L R L-L R-R

35 36 *mf* *cresc.*

cresc.

TRIO *p-f*

2 3 4

1 2

LESSON TWENTY-EIGHT

SUBJECTS:

FIVE STROKE ROLLS  SEVENTEEN STROKE ROLLS  NINE STROKE ROLLS 

Carefully observe all marks of expression. Play the accented notes heavier.

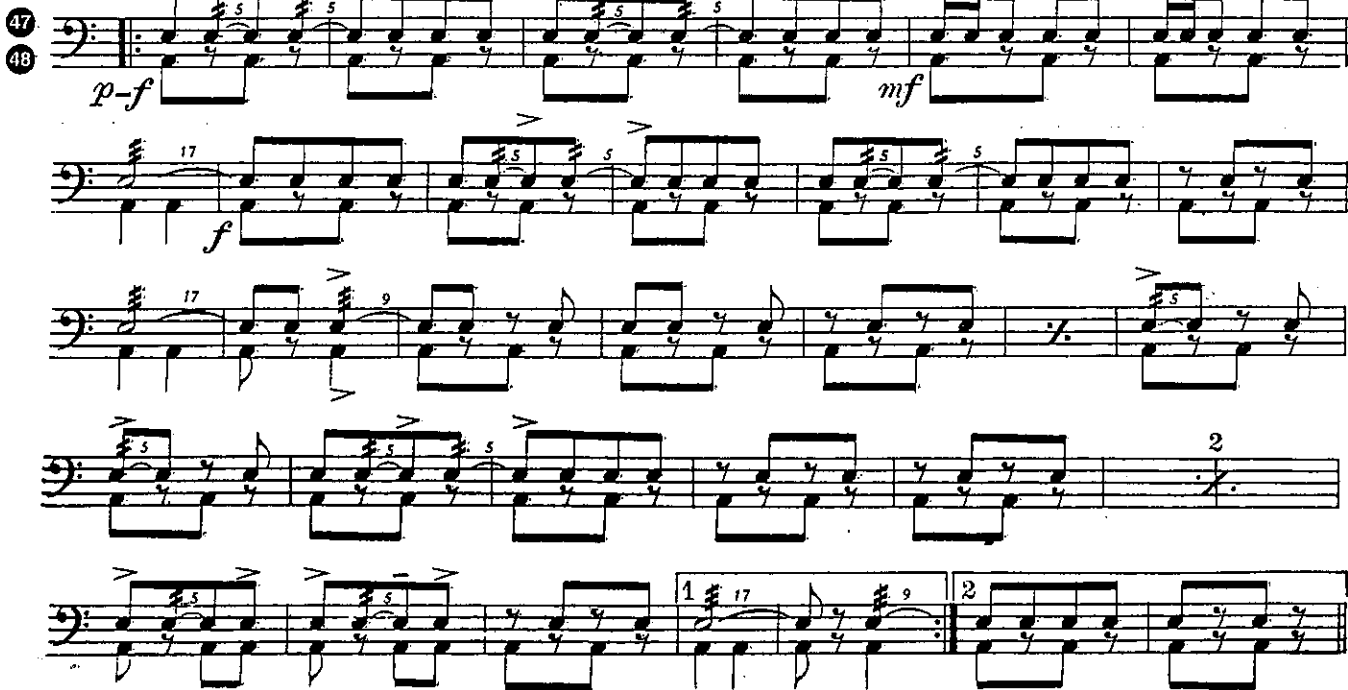
Start all nine stroke rolls in this exercise with the right stick. Alternate the five stroke rolls.

March tempo



43 *mf* 44 *ff* 45 46 *mf* *ff* *mf*

TRIO



47 *p-f* *mf* 48 *f* 17 9 5 2 1 17 9 2

LESSON TWENTY-NINE

SUBJECTS: FIVE STROKE ROLLS 

THIRTEEN STROKE ROLLS 

SEVEN STROKE ROLLS 

SEVENTEEN STROKE ROLLS 

March tempo

The musical score consists of ten staves of music in bass clef, 2/4 time. It features various drum roll exercises with dynamic markings and performance instructions. Measure numbers 49, 50, 51, 52, 55, 56, and 57 are indicated. Performance instructions include 'LRL' and 'R R'. Dynamic markings include *ff*, *mf*, *p*, *f*, *mp*, and *cresc.*. Measure numbers 5, 9, 13, and 17 are also present above the notes.

*The correct roll for this figure is the seven stroke roll. As it is customary to separate heavily accented notes in band work, I recommend the five stroke roll be used in its place.

**To play this measure count it 1-+2-trip-i-let. Bounce the sticks on trip-i-let for six of the notes of the roll.

Review all exercises and substitute the MULTIPLE STROKE ROLL, page 31.

LESSON THIRTY

NEW SUBJECT:

When 4/4 time is played at a rapid tempo, the number of beats per measure is changed from 4 to 2, and the time is called "Cut time" or "Alla Breve". A HALF NOTE now receives ONE beat instead of a quarter note.

The "C" which stood for "COMMON TIME" is now cut in half by a line "C" to denote two beats instead of four.

Sometimes 2/2 is used instead. 2/2 signifies that the HALF NOTE receives one beat, and there are 2 beats in a measure.

Written

1 *Played*

Count 1 & 2 &

R L R L R L R L

2

Count 1 & 2 &

R L R L R L R L

3

Count 1 & 2 &

R L R L R L R L

4

Count 1 & 2 &

L R R L R L R L

5

Count 1 & 2 &

R L R L L R L R R L R L L R L R

6



Count 1 & 2 &



L R R L R L R L R L R L R L R L R L

When playing the following exercise, pat the foot down on the note designated for the Bass drum and up on the following rest, counting 1 & 2 &.

LESSON THIRTY-ONE

TIME FIGURES in ALLA BREVE or CUT TIME. Notice that a measure of eighth notes in cut time is counted the same as a measure of sixteenth notes in 2/4 time.

A whole note  in C time = 2 beats.
 A half note  in C time = 1 beat.

A quarter note  in C time = $\frac{1}{2}$ beat.
 An eighth note  in C time = $\frac{1}{4}$ beat.

1  C
 Count 1 e & ah 2 e & ah

 R L R L R L R L
 L R L R L R L R

2  C
 Count 1 e & ah 2 &

 R L R L R L
 L R L R L R

3  C
 1 & 2 e & ah



 R L R L R L
 L R L R L R

4  C
 1 e & 2 &

 R L R L R L
 L R L R L R

5  C
 1 & 2 e & 1 & 2 e &

 R L R L R L
 L R L R L R

6  C
 1 & ah 2 & 1 & ah 2 &

 R L R L R L
 L R L R L R

7  C
 1 & 2 & ah 1 & 2 & ah

 R L R L R L
 L R L R L

8  C
 1 & ah 2 &

 R L R L R L

Study for application of above time figures.



 C
 1 & 2 & ah



 C



LESSON THIRTY-TWO

SUBJECT: CUT TIME. ROLLS IN CUT TIME.

Five stroke roll 2/4 time  Five stroke roll Cut time 

Nine stroke roll 2/4 time  Nine stroke roll Cut time 

Seventeen stroke roll 2/4 time  Seventeen stroke roll Cut time 






TRIO



LESSON THIRTY-THREE

SUBJECT: CUT TIME, ROLLS.



Five stroke rolls  . Nine stroke rolls  . Seventeen stroke rolls  .
Pat the foot on the bass drum note.







The musical score consists of ten systems of bass drum notation. Each system contains two staves. The notation includes various roll techniques: five-stroke rolls, nine-stroke rolls, and seventeen-stroke rolls. Dynamics such as *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo) are used throughout. Measure numbers 58, 59, 60, 17, and 1 are clearly marked. The score concludes with first and second endings.

LESSON THIRTY-FOUR

TRIPLETS

A TRIPLET is a group of THREE notes having the same time value to that amount which the group displaces. For example: A group of three eighth notes may replace one quarter note () or two eighth notes () in which case the three notes would be played in the one beat of the note or notes it replaced. The TRIPLET is usually designated by the figure 3 written either above or below the group. The TRIPLET is one of the most difficult time figures to play smoothly. Much time must be spent in its study.

Common errors in playing. Right way , Wrong way  or  or .

Count 1 2 3 2 3 4

1 
R L R L R L
L R L R L R

Count 1 2 2 3 3 4

2 
R L R L R L
L R L R L R

Count 1 2 3 2 3 4

3 
R L R L R L
L R L R L R

Count 1 2 3 2 3 2 3 4

4 
R L R L R L R L
L R L R L R L R

Count 1 2 2 3 3 4 2 3

5 
R L R L R L R L
L R L R L R L R

Count 1 & 2 &

6 
R L R L R L
L R L R L R

Count 1 & 2 &

7 
R L R L R L
L R L R L R

Count 1 & 2 &

8 
R L R L R L R L
L R L R L R L R

Count 1 & 2 &

9 
R L R L R L R L
L R L R L R L R

Count 1 2

10 
R L R L R L
L R L R L R

LESSON THIRTY-FIVE

DOTTED NOTES

A dot (.) placed after a note adds ONE-HALF of the value of the note itself. Thus a dotted half note (♩.) is equal to THREE QUARTER NOTES (♩♩♩) in time value. The half note was equal to two quarter notes and the dot, adding one half of the value of the note, added one more quarter note to its value. A dotted quarter note (♩.) is equal to three eighth notes (♫). A dotted eighth note (♩.) is equal to three sixteenth notes (♫♫♫).

Count 1 2 3 4 1 2 3 4 1 2 1 & 2 &

Count 1 2 3 4 1 & 2 & 3 & 4 & 1 e & ah 2 e & ah 1 e & ah 2 e & ah

Count 1 & 2 etc.

Count 1 e & a 2 e & a etc.

R R L L etc.

Count 1 e & a 2 & etc.

R L R L etc.

Count 1 e & a 2 e & a 3 & 4 & etc.

R R L L R L etc.

L L R R L R etc.

Count 1 e & a 2 & etc.

R R L L R L etc.

L L R R L R etc.

Count 1 & a 2 & a 3 & a 4 & a etc.

R R L L R R L L etc.

L L R R L L R R etc.

Count 1 e & a 2 e & a etc.

R R L L R R L L etc.

L L R R L L R R etc.

Count 1 & a 2 & a 3 etc.

R R L L R L etc.

L L R R L R etc.

LESSON FORTY-NINE

SYNCOPATION

SYNCOPATION occurs when the usual accent in a bar is displaced, and results from tying notes in an unaccented part to those in an accented part; or from weak accent to strong accent, also from placing long notes between shorter ones. An accent should always be given to the syncopated notes. The mark over or under the note is the "accent sign."

Count 1 2 3 4 etc.

R L R L R L etc.

Count 1 2 3 & 4 & etc.

L R L R L R L R etc.

Count 1 & 2 & 3 & 4 & etc.

L R L R L R L R etc.

Count 1 & 2 & 3 & 4 & etc.

L R L R L R L R etc.

Count 1 & 2 & 3 & 4 & etc.

L R L R L R etc.

Count 1 & 2 & 3 & 4 & etc.

L R L R L R R L R L R L etc.

Count 1 & 2 & 3 etc.

L R L R etc.

Count 1 & 2 & 3 & etc.

L R L R etc.

Count 1 & 2 & 3 & etc.

L R L R L R L R L R etc.

Count 1 & 2 & 3 & etc.

L R L R L R etc.

LESSON FIFTY

To those who have trouble with the time, divide exercises 1&2 into eighths, counting 1&2&. Divide the other exercises into sixteenths, counting 1-e-&-a 2-e-&-a. The accent should be distinct, but not too strong. Just enough to make the note stand out a trifle, and to help keep the rhythm steady. Syncopation is a forced accent on the part or parts of the bar.

1

Count 1 & 2 & etc.

8. THE RUFF

The RUFF is made up of two grace notes and a principal note. It is played with the same motion as the Flam. The two grace notes are played with the low hand. All three notes should be spaced evenly. Start slowly, gradually increase the speed, at the same time apply more pressure to the accented note.

9. THE SINGLE DRAG

The SINGLE DRAG is made of two grace notes and two principal notes. It is a hand to hand rudiment. Play the grace notes with an upstroke of the left hand, the first note with a right right tap, and the second, or accented note, with a left stroke.

The Single Drag is used by many professional drummers to replace the five stroke roll in extremely fast passages.

Start this exercise slowly, watch the sticking carefully. The purpose of the study is to gradually build up the RUFF and the SINGLE DRAG. The numbers in the circle represent the rudiment number.

THE GENERAL

Rudiments used: No. 9, Single Drag; No. 3, Seven Stroke Roll; No. 4, The Flam; No. 8, The Ruff.

11. THE DOUBLE PARADIDDLE

The Double Paradiddle is made by doubling the first part of the single paradiddle, making it sound Par-a par-a did-dle. The accents are on the first and the third notes, although when playing in 3/4 time the accent on the third note is sometimes left out. This beat is from hand to hand.

Par - a Par - a Did - dle

R L R L R R L R L R L L R L R L R R L R L R L L

R L R L R R L R L R L L R L R L R R L R L R L L

R L R L R R L R L R L L etc

Exercise in 3/4 time showing the application of the Paradiddle and the Double Paradiddle.

L R R L L R R L R L R R L R L R L L R L R L - R R L L R R L R L R R

L R L R L L R R L R L R L R L R L R L R L R R L R L R L L

R L R L R L R L R L R L R R R L L R L - R R L L R R L R L R R

L R L R L L R L R L - R R L L R R L R L R R L R L R L L L R R L

Exercise in 2/4 time for the application of the Paradiddle and the Double Paradiddle.

R L R L R R L R L R L L R L R L R L R L R L R L R L R L

R L R L R L L R L R L R L R L R L R L R R L R L R L L

R L R L R R L R L R L L R L R L R L R L R L R L R L R L R R L

13. THE TRIPLE RATAMACUE

The TRIPLE RATAMACUE is made by tripling the first movement of the Single Ratamacue. Play two light lefts, a right tap; two light lefts, a right tap; two light lefts, a right tap, a left tap with an upstroke, a right tap, and an accented beat with the left. The rudiment is played from hand to hand.

LL RLL RLL R L R L RR LRR LRR L R L R LL RLL RLL R L R L RR LRR LRR L R L R

Exercise No. 1; For application of the Triple Ratamacue. The rudiments used are as follows:

- | | |
|----------------------------|------------------------------|
| No. 3. Seven Stroke Roll | No. 7. The Flamacue |
| No. 4. The Flam | No. 12. The Single Ratamacue |
| No. 6. The Flam Paradiddle | No. 13. The Triple Ratamacue |

L - R RL LL RLL R L LL RLL RLL R L R L - R RL LL RLL RLL RRL

L R L R R R L R L L L R R L LL RLL RLL R L R L RR LRR LRR L R L R L R L R R L L L

L R L R L L R R L LL RLL RLL R L R L RR LRR LRR L R L R LL R L R L R R L R L R L R

Exercise No. 2; The rudiments used are as follows:

- | | |
|----------------------------|------------------------------|
| No. 4. The Flam | No. 12. The Single Ratamacue |
| No. 6. The Flam Paradiddle | No. 13. The Triple Ratamacue |
| No. 7. The Flamacue | |

L R R L L R R L L R L R L L R L R L R L L R L R L R L L R R R L

L R R L L R R L L R L R L R L L R L R L R R L R L R RL RL

LL RLL RLL R L R L RR LRR LRR L R L R LL R L R L R R L R L L R L R L R R L

LL RLL RLL R L R L RR LRR LRR L R L R L R L R R R L R L L L R L R L L R

16. THE TEN STROKE ROLL

The TEN STROKE ROLL is played by adding a single accented note to the left Nine Stroke Roll. The added stroke is played with the hand opposite to the one which plays the ninth stroke. The rudiment does not reverse.

Written Primary strokes Played

L R L R L R L L R R L L R R L R L L R R L L R R L R

17. THE ELEVEN STROKE ROLL

The ELEVEN STROKE ROLL does not play from hand to hand. It starts with the left hand and ends with the right. The roll is used to advantage in such solos as the "Three Camps", the "Austrian", and the "Hessian", in which the roll is written out. By playing the eleven stroke roll slightly more open, it may be used nicely in 6/8 march tempo where a roll designated by a dotted half note is required. The roll has six primary strokes, three with each hand. The first five are bounced, the last is a single stroke.

Written Primary strokes Strokes doubled

L R L R L R L L R R L L R R L L R L L R R L L R R L L R

1 2 3 4 5 6 1 2 3 4 5 6 1 & a 2 & a

R L R L R L R R L L R R L L R R L R R L L R R L L R R L

18. THE THIRTEEN STROKE ROLL

The THIRTEEN STROKE ROLL is played from hand to hand. It has seven primary strokes, four with the right hand, three with the left, or reversed. In 2/4 measure, the roll commonly starts on an off-beat and ends with an accent on the beat. The thirteen stroke roll may be used in 6/8 march tempo by playing it more open, to fill in the roll designated by a dotted half note tied to an eighth note.

Written Primary strokes Strokes doubled

R L R L R L R L R L R L R L R R L L R R L L R R L L R L L R R L L R R L L R R L

1 2 3 4 5 6 1 1 & a 2 & a 1

R L R L R L R L R L R L R L R R L L R R L L R R L L R L L R R L L R R L L R R L

DAWNING OF THE DAY

Count 4 beats per measure.

No. 2. Five Stroke Roll
No. 3. Seven Stroke Roll

No. 9. Single Drag
No. 15. Nine Stroke Roll

1 2 3 4 E & ah 1 2 E & ah 3 4 E & ah 1 2 3 4 E & ah 1 2 E & ah 3 4 E & ah

LLRRL R L L R R

1 & 2 & 3 & 4 & 1 2 E & ah 3 4 E & ah 1 2 3 4

E & ah L RLLR LRRL RLLR LRRL R L LR R

1 & ah 2 & 3 & 4 & RLLR LRRL RLLR LRRL R L LR

3 4 E & ah

R L R LRRL RLLR LRRL R L L R R L R L L R

RLLR LRRL RLLR LRRL R L L R RLRL LR RL L R L LR

RLLR LRRL RLLR LRRL R L L R R

BREAKFAST CALL

Count 4 beats per measure, as if written in 4/8 time.

& 1 e & ah 2 &

1 e & ah 2 e & 5 3 5 5 3

L— R LLR LRR LRLLR LR— RLR LRR LRLLR LR— R

5 5 5 5 3

