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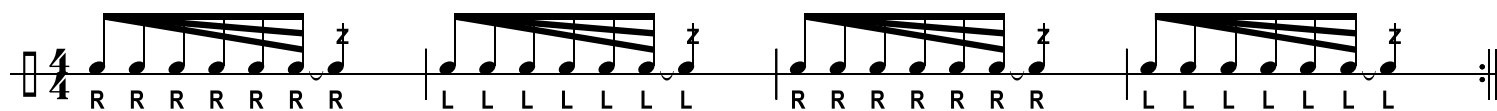
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buzz, multiple-bounce & orchestral roll builders (hands separate)

Closed Roll Builder #1



Focus Concepts

1. Allow each stroke to bounce for as long as possible.
2. Pay attention to the amount of squeeze at the fulcrum (between the thumb and index finger) used for each length.
3. Avoid the temptation to remove your middle finger.
4. Practice the following exercise at all dynamic levels, especially pianissimo.

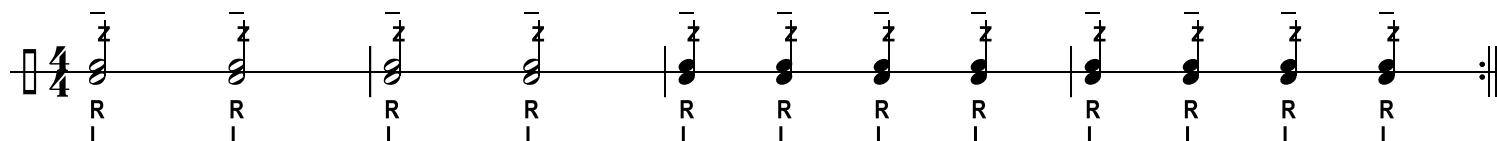
Closed Roll Builder #2 — The Pressed Roll



Focus Concepts

1. Again, allow each stick to bounce as long as possible within the given rhythm of the "skeleton." In playing rolls, the rhythmic hand speed is referred to as a "skeleton." For example, sixteenth notes are used as the "roll skeleton" in measure 4 of this exercise.
2. Although sometimes notated with slashes through the stem, some contemporary scores delineate "closed, buzz, concert or orchestral rolls" with a "z" through the stem. Traditionally, this notation system was not used so a roll interpretation (being either open or closed) depends on the performance situation. Most rolls in orchestral and concert band situations are closed, while most in marching or rudimental situations are open.

Both Hands in Unison (Double Stops)



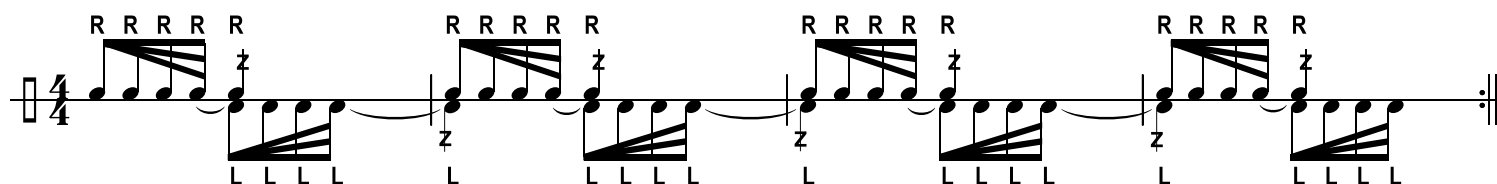
Lengthening the Buzz (Experiment with Fulcrum Pressure)



Focus Concepts

1. When playing this exercise, start by pressing the bead of the stick into the head to produce a short buzz length.
2. As you start to lengthen the buzz, notice that you decrease the pressure on the beads to make the stick bounce longer.

Closed Roll Builder #3 — Overlapping the Buzz



This exercise is similar to #1, except you must overlap the start of each hand in order to make the roll appear "seamless."