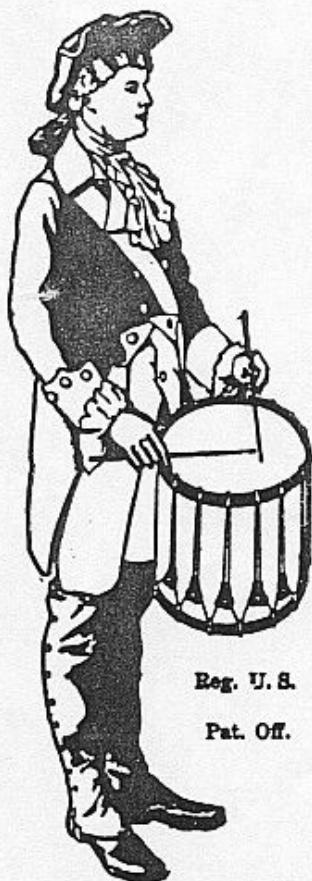


STICK CONTROL



Reg. U. S.

Pat. Off.

The Colonial Drummer

for the

SNARE DRUMMER

By **GEORGE LAWRENCE STONE**

Nationally Known Authority on Rudimental Drumming
Principal of the Stone Drum and Xylophone School of Boston
and
Drum Editor of "The International Musician"

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PREFACE

It seems that there are too many drummers whose work is of a rough-and-ready variety and whose technical proficiency suffers in comparison with that of the players of other instruments.

Of course, technical proficiency can come only through continued, well-directed practise. The more practise one does the more proficiency he acquires.

Many concert pianists practise hours and hours every day. They continue practising after they graduate from the student period and enter into the professional field. Violinists, cornetists and the players of other instruments do likewise. Through regular and systematic practise they "keep in shape."

To the uninitiated, the art of drumming appears easy—so easy in fact that unless the drum student has had the advantage of expert advice, he may fail to realize the importance of the long hours of hard, painstaking practise that must be put in before he is technically prepared to enter the professional field with the confidence that his efforts will measure up to approved musical standards.

However, in defence of the drummer, let it be noted that while the pianist and violinist have access to many hundreds of elementary and advanced text-books, covering every known branch of their art, the drummer's library is limited to a score or so of instruction books, and not all of these containing the specific type, or generous amount of practise material necessary to the development of that high degree of fundamental mechanical dexterity required from the modern drummer.

It is in realization of this need and in answer to requests from drum instructors in all parts of the country that this series of practise-rhythms has been prepared and presented herewith under the title of:—

"STICK CONTROL—For The Snare Drummer"

"STICK CONTROL" is a highly specialized practise-book, dealing with just one branch of the art of drumming. It is an advanced book, consisting of a progressive, highly concentrated collection of rhythms, arranged in calisthenic form, which, if practised regularly and intelligently, will enable one to acquire control, speed, flexibility, touch, rhythm, lightness, delicacy, power, endurance, preciseness of execution and muscular co-ordination to a degree far in excess of his present ability.

"STICK CONTROL" is intended to develop finger, wrist and arm muscles, which to the rudimental drummer, playing in exhibition or contest, means speed, power and endurance, and to the orchestral drummer, specializing in lighter types of playing, means clean, crisp execution, precise interpretation and flexibility of control, especially in "pianissimo" rolls and delicate shading.

"STICK CONTROL" contains a wealth of material for the development of the drummer's weak or awkward hand (which to the right handed individual is his left), thereby enabling him to acquire ambidexterity in a sufficient degree for smooth, rhythmic hand-to-hand execution. Its stick-work being entirely mechanical in scope, "STICK CONTROL" does not conflict with any of the known "systems" of drumming, therefore any instructor may assign its pages, at his discretion, concurrently with his regular assignment to the pupil. The expert instructor will find in the rhythms of "STICK CONTROL" an abundance of material designed to make his own daily "work-out" more interesting and productive.

An hour a day with "STICK CONTROL" will work wonders for one, whether he be rudimental exhibitionist or concert drummer; student or expert; jazz drummer or symphonist. The only vital requirement for this book (or, indeed, for any drum instruction book) is regular practise; and, to the student, the author recommends the services of a local expert instructor, whenever such services are available.

GEORGE LAWRENCE STONE

HOW TO PRACTISE "STICK CONTROL"

It will be noted that the practise-rhythms in "STICK CONTROL" are numbered and are without the customary musical ending. This is so that each rhythm may be practised over and over before proceeding to the next one, which method of practise is the most conducive to quick and satisfactory results.

The author recommends that each rhythm be practised 20 TIMES WITHOUT STOPPING. Then go on to the next one. THIS IS IMPORTANT. "STICK CONTROL" cannot serve its purpose as well in any other way.

Practise with the metronome is also recommended, and at several different speeds, varying from extremely slow to extremely fast; and again without the metronome, in the open and closed style, i. e., starting very slowly, gradually accelerating to top speed, then slowing down again, finally ending at the original tempo.

Practise at all times with relaxed muscles, stopping at the slightest feeling of tension. Remember, the rhythms in "STICK CONTROL" are "conditioners." They are designed to give control. Control begins in muscularly relaxed action.

A WORD TO THE ORCHESTRAL DRUMMER:—Do not let the word "rudimental" frighten you nor prevent you from putting in a normal amount of practise on power, high-hand practise and the open roll. This will not spoil the light touch, delicate shading or fine-grained effects demanded of you in modern musical interpretation. To the contrary, by giving you a better control of the sticks, it will enable you to produce even finer and more delicate effects than heretofore.

LIKEWISE, A WORD TO THE RUDIMENTAL DRUMMER:—Do not hesitate to devote a portion of your practise period to lightness and touch, and especially to the playing of the closed roll, for if your practise is confined entirely to power and endurance your execution will become "one-sided," heavy and clumsy. Strange to say, practise in lighter execution will, by giving you a fuller control of the sticks, help your power, endurance and speed.

The "open roll," referred to throughout the book (and beginning on page 11), is the rudimental roll of two beats (no more) of each stick, in rhythmic alternation.

The "closed roll," notated on page 12 and thereafter, is the one commonly used in light orchestral playing. It has several rebounds to each stick movement, instead of just one, this being produced by a slight additional pressure, applied to the sticks as the roll is executed. This closed roll is not to be confused with that exaggerated type of roll known as the "scratch roll," produced by digging the sticks down into the drumhead with muscles tense, at a ridiculously high rate of speed, for which neither the author, nor indeed any musician, has any use.

Practise each rhythm 20 TIMES WITHOUT STOPPING. Then go on to the next one.

(Read downwards)

Single Beat Combinations

1 RRLRL RLRL RLRL RLRL 13 RRRR LLLL RRRR LLLL

2 LRLR LRLR LRLR LRLR 14 RLRL RRLL RLRL NRLL

3 RRLL RRLL RRLL RRLL 15 LRLR LLRR LRLL LLRR

4 LLRR LLRR LLRR LLRR 16 RLRL RLRR LRRL LRLL

5 RLRR LRLL RLRR LRLL 17 RLRL RLLR LRRL LRRL

6 RLLR LRRL RLLR LRRL 18 RLRL ERLR LRLR LLRL

7 RRLR LLRL RRLR LLRL 19 RLRL RRRL RLRL RRRL

8 RLRL LRRL RLRL LRRL 20 RLRL LLLR LRRL LLRL

9 RRRL RRRL RRRL RRRL 21 RLRL RLL RLRL RLL

10 LLLR LLLR LLLR LLLR 22 RLRL LRRR LRRL LRRL

11 RLLL RLLL RLLL BLLL 23 RLRL RRRR LRRL LLLL

12 LRRR LRRR LRRR LRRR 24 RRLL RLRR LLRL LRLL

Single Beat Combinations

25 R R L L R L L R L L B R R L R R L

26 R R L L R R L R L L R R L L R L E

27 R R L L L L R R R B L L L L R R R

28 R R L L R R B L R B L L R R H L

29 L L R R L L L R L L R R L L L R

30 R R L L R L L L R R L L L L L L

31 L L R R L R R R L R R R L R R R

32 R R L L R R R R L L R R L L L L

33 R R R R L R R L R L R R L R R R

34 L R L L R L L R L R L L R L L R

35 R L R R L L R L R R R L L R L

36 L R L L R R L R L R L L R R R L R

37 R L R R R R R R R R R R R R R R

38 L R L L L R L L L R L L L R L L

39 R L R R L L L R L R L L R R R L

40 R L R R L R R R L R L L R E L L

41 R L R R L L L L R L R R L L L L

42 L R L L R R R R L R L L R R R R

43 R L L B L L R L R L L E R L R L

44 L R R L R R L R L R R L R R L R

45 R L L R R L L R L R L R R L R L

46 L R R L L R R L L R R L L R R L

47 R L L R L L L R L R R L R R R L

48 R L L R L R R R L R R R L R L L

Single Beat Combinations

<p>49</p> <p>RLLR LLLL RLLR LLLL</p>	<p>61</p> <p>RLRL LRRL RLLL LHRR</p>
<p>50</p> <p>LRRL RRRL LRRL RRRL</p>	<p>62</p> <p>RELL RRRL LRRL LLLL</p>
<p>51</p> <p>RRLR RRLR RRLR RRLR</p>	<p>63</p> <p>RRRL LLRR RLLL RRRL</p>
<p>52</p> <p>LLRL LLRL LERL LLRL</p>	<p>64</p> <p>LLRL RLRL LRRL LLLR</p>
<p>53</p> <p>RRLR LLRL LLRL RRRL</p>	<p>65</p> <p>RRLR RLRR LRRL RLRL</p>
<p>54</p> <p>RRLR LRRL LLRL RLRL</p>	<p>66</p> <p>LLRL LRRL RLRL RLRL</p>
<p>55</p> <p>RRLR LLLL RRLR LLLL</p>	<p>67</p> <p>RLLR LLRL LRRL RLRL</p>
<p>56</p> <p>LLRL RRRL LLRL RRRL</p>	<p>68</p> <p>LRRL RRLR RLRR LRRL</p>
<p>57</p> <p>RRRL LLRL RRRL LLLR</p>	<p>69</p> <p>RLRR LLLL RRRR LBLL</p>
<p>58</p> <p>RRRL RLRL RRRL RLRL</p>	<p>70</p> <p>RRRL RLRR LLLL RRRL</p>
<p>59</p> <p>LLLR LRRL LLLR LRRL</p>	<p>71</p> <p>LLRR LRLL RRRR LLLL</p>
<p>60</p> <p>RRRL RRRR LLLR LLLL</p>	<p>72</p> <p>RRRL LLRL LRRL RLRL</p>

Triplets

(Read downward)

1 RLR LRL RLR LRL RLR LRL RLR LRL

2 LRL RLR LRL RLR LRL RLR LRL RLR

3 RRLL RLR LRL RRLL RLR LRL RRLL RRL RRL

4 LLRR LRL RLR LLRR LRL RLR LLRR LRL RLR

5 RLRR LRL RLR LRLL RLR LRL RLRR LLR LLR LRLL RRL RRL

6 RLRL LRL RLR LRRL RLR LRL RLRL LRL RLR LRRL RRL LRL

7 RRRL LRL RLR LLRL RLR LRL RRRL RRL RRL LLRL RRL RRL

8 LLLR LRL RLR LLLR LRL RLR LLLR LRL RLR LLLR LRL RLR

9 RLLL RRL RRL RLLL RRL RRL RLLL RRL RRL RLLL RRL RRL

10 LRRR LRL RLR LRRR LRL RLR LRRR LRL RLR LRL RRL RRL

11 LRRR LRL RLR LRRR LRL RLR LRRR LRL RLR LRL RRL RRL

12 RRRL LRL RLR LLLL RLR LRL RRRL LRL RRL LLLL RRL RRL

13 RLRL RRL RRL RLRL RRL RRL RLRL RRL RRL RLRL RRL RRL

14 LRLR LLR LLR LRRL RRL RRL LRLR LLR LLR LRRL RRL RRL

15 RRLL RRL RRL RRLL RRL RRL RRLL RRL RRL RRLL RRL RRL

16 LLRR LLR LLR LRRL RRL RRL LLRR LLR LLR LRRL RRL RRL

17 RLRR LLR LLR LRRL RRL RRL RLRR LLR LLR LRRL RRL RRL

18 RLRL LLR LLR LRRL RRL RRL RLRL LLR LLR LRRL RRL RRL

19 RRRL RRL RRL RRRL RRL RRL RRRL RRL RRL RRRL RRL RRL

20 RLRL LLR LLR LRRL RRL RRL RLRL LLR LLR LRRL RRL RRL

21 LLLR LLR LLR LLLR LLR LLR LLLR LLR LLR LLR LLR LLR

22 RLLL RRL RRL RLLL RRL RRL RLLL RRL RRL RLLL RRL RRL

23 LRRR LLR LLR LRRR LLR LLR LRRR LLR LLR LRL RRL RRL

24 RRRL LRL RRL LLLL RRL RRL RRRL LRL RRL LLLL RRL RRL

- * In fast tempo use tap(t) and rebound(r) for the first two beats of this triplet - 

Triplets

1 

2 

3 

4 

5 

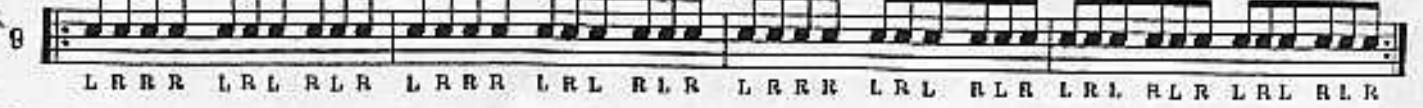
6 

7 

8 

9 

10 

11 

10

Short Roll Combinations (Single Beat Rolls)

(Read downward)

1

RL RL RL RL RL RL RL

13

RL RL RL RL RL RL RL

2

LR LR LR LR LR LR LR

14

LRLR LRLR LRL RLR LRLR LRL

3

RR LL RL RL RR LL RL RL

15

RR LL RL RL RLR RR LL RL RL

4

LL RR LRLR LRLR LL RR LRLR LRLR

16

LL RR LRLR LRL LL RR LRLR LRL

5

RL RR LRLR LRLR LRL LRL RL RL RL

17

RL RR LRLR LRL LRL LRL RL RL RL

6

RLL R LRLR LRLR LRL LRL RL RL RL

18

RLL R LRLR LRL LRL LRL RL RL RL

7

RRL R LRLR LRLR LRL LRL RL RL RL

19

RRL R LRLR LRL LRL LRL RL RL RL

8

RR RL RL RL RL RL RL RL

20

RR RL RL RL RL RL RL RL

9

LLL R LRLR LRLR LLL R LRLR LRLR

21

LLL R LRLR LRL LLL R LRLR LRL

10

RLL L RL RL RL RL RL RL

22

RLL L RL RL RL RL RL RL

11

LRRR LRLR LRLR LRRR LRLR LRLR

23

LRRR LRLR LRL LRRR LRLR LRL

12

RRRR LRLR LRLR LLLL RLRL RLRL

24

RRRR LRLR LRL LLLL RLRL RLRL

* Repeat each exercise 20 times

Short Roll Combinations (Double Beat Rolls)

<p>1</p> <p>RLRL RRLR RLRL RRLL RRLL * 9 stroke open roll</p>	<p>13</p> <p>RLRL RRLR RLRL RRLL RRLL 7 stroke open roll</p>
<p>2</p> <p>LHLR LLRR LLRR LHLR LLRR LLRR</p>	<p>14</p> <p>LHLR LLRR LLR LHLR LLRR LLR</p>
<p>3</p> <p>RRLL RRLL RRLL RRLL RRLL RRLL</p>	<p>15</p> <p>RRLL RRLL RRL RRLL RRLL RRL</p>
<p>4</p> <p>LLRR LLRR LLRR LLRR LLRR LLRR</p>	<p>16</p> <p>LLRR LLRR LLR LLRR LLRR LLR</p>
<p>5</p> <p>RLRR LLRR LLRR LHLR RRLL RRLL</p>	<p>17</p> <p>RLRR LLRR LLR LRLL RRLL RRL</p>
<p>6</p> <p>RLLR LLRR LLRR LRRL RRLL RRLL</p>	<p>18</p> <p>RLLR LLRR LLR LRRL RRLL RRL</p>
<p>7</p> <p>RRLR LLRR LLRR LLRL RRLL RRLL</p>	<p>19</p> <p>RRLR LLRR LLR LLRL RRLL RRL</p>
<p>8</p> <p>RRRL RRLL RRLL RRRL RRLL RRLL</p>	<p>20</p> <p>RRRL RRLL RRL RRRL RRLL RRL</p>
<p>9</p> <p>LLLRL LLRR LLRR LLLR LLRR LLRR</p>	<p>21</p> <p>LLLRL LLRR LLR LLLR LLRR LLR</p>
<p>10</p> <p>RLRL RRLL RRLL RLLR RRLL RRLL</p>	<p>22</p> <p>RLRL RRLL RRL RLLR RRLL RRL</p>
<p>11</p> <p>LRRR LLRR LLRR LRRR LLRR LLRR</p>	<p>23</p> <p>LRRR LLRR LLR LRRR LLRR LLR</p>
<p>12</p> <p>RRRR LLRR LLRR LLLL RRLL RRLL</p>	<p>24</p> <p>RRRR LLRR LLR LLLL RRLL RRLL</p>

* (See paragraph on page 4 explaining "open roll")

Short Roll Combinations

1 R L R L | R L R L R L R L R L R L |

* 9 stroke closed roll

13 R L R L R L R L R L R L R L R L |

Tattoo closed roll

2 L R L R L R L R L R L R L R L R L |

3 R H L L R L R L R R H L L R L R L |

4 L L R R L R L R L L R R L R L R L |

5 R L R R L R L R L R L R L R L R L |

6 R E L R L R L R L R R R L R L R L |

7 R R L R L R L R L L R L R L R L R L |

8 R R R L R L R L R R R L R L R L R L |

9 L L L R L R L R L L L R L R L R L R L |

10 R E E L R L R L R L L L R L R L R L R L |

11 L R R R L R L R L R R R R L R L R L R L |

12 R R R R L H R L R L L L L R L R L R L R L |

13 R L R L R L R L R L R L R L R L R L |

14 L B L R L R L R L R L R L R L R L R L |

15 R R L L R L R L R R L L R L R L |

16 L L R R L R L R L L R R L R L R L |

17 R L R R L R L R L L R L L R L R L |

18 R L L R L R L R L L R R L R L R L |

19 R R L R L R L R L L R L L R L R L |

20 R R R L R L R L R R R L R L R L R L |

21 L L L R L R L R L L L R L R L R L R L |

22 R L L L R L R L R L L L L R L R L R L |

23 L R R R L R L R L R R R R L R L R L R L |

24 R R R R L R L R L L L L L R L R L R L |

⁸ (See paragraph on page 4 explaining the "closed cell")

Review of Short Roll Combinations

1. RLRL RLRL

2. LRLR LRLR

3. RLRL RLRL RLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

4. LRLR LRLR LRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

5. RLRL RRLL RLRL RRLL RLRL RRLL RLRL RRLL RLRL RRLL RLRL RRLL RLRL

6. LRLR LLRR LLRR LRLR LLRR LLRR LRLR LLRR LLRR LLRR LLRR LLRR LLRR

7. RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL RRLL RRL RRLL RRL

8. LRLR LLRR LLR LRLR LLRR LLR LRLR LLRR LLR LLRR LLR LLRR LLR

9. RLRL RLRL

10. LRLR LRRL LRLR LRLR LRLR LRLR LRLR LRLR LRLR LRLR LRLR

11. RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

12. LRLR LRRL LRLR LRLR LRLR LRLR LRLR LRLR LRLR LRLR

Short Rolls and Triplets

1

RLRL RLRL RLRL RLRL RLR LRL

13

R RLL RERL RLRL RRLL RRL RRL

2

LRLR LRRL LRLR LRLR LRL RLR

14

L LRR LRLR LHRL LLRR LLR LLR

3

RLRL RLRL RLR RLRL RLR LRL

15

RRLL RLRL RLRL RLRL RRL RRL

4

LRLR LRRL LRL RLRL LRL RLR

16

LLRR LRRL LRL LLRR LLR LLR

5

RLRL RRLL RRLL RLRL RLR LRL

17

RRLL RRLL RRLL RRLL RRL RRL

6

LRLR LLRR LLRR LRLR LRL RLR

18

LLRR LLRR LLRR LLRR LLR LLR

7

RLRL RRLL RRRL RLRL RLR LRL

19

RRLL RRLL RRLL RRLL RRL RRL

8

LRLR LLRR LLR LRLR LRL RLR

20

LLRR LLRR LLR LLRR LLR LLR

9

RLRL RLRL RLRL RLR LRL RLR

21

RRLL RLRL RLRL RRL RRL RRL

10

LRLR LRLR LRRL LRL RLR RLR

22

LLRR LRLR LLRR LLR LLR LLR

11

RLRL RLRL RLRL RLR LRL RLR

23

RRLL RLRL RLRL RRL RRL RRL

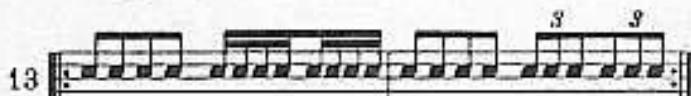
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LRLR LRLR LRRL LRL RLR RLR

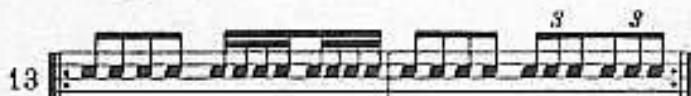
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LLRR LRLR LLRR LLR LLR LLR

Short Rolls and Triplets

1  

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

13 

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

2  

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

14 

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

3  

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

15 

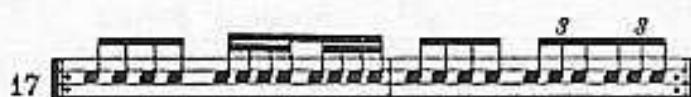
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4  

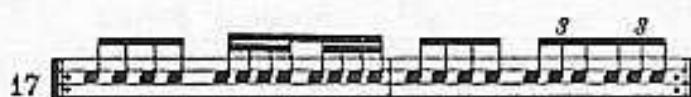
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16 

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

5  

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

17 

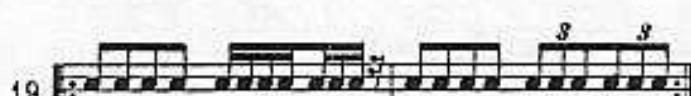
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6  

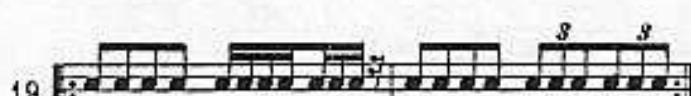
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18 

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

7  

B L R R L L R R L L R R L R L L R L R L R L

19 

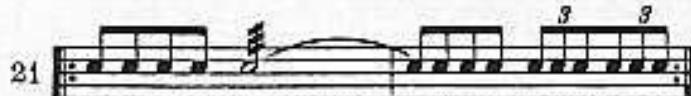
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8  

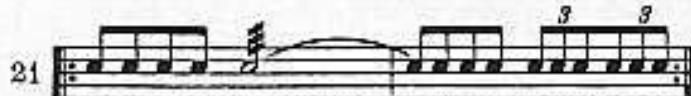
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20 

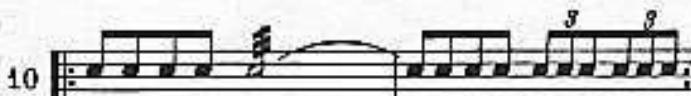
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9  

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

21 

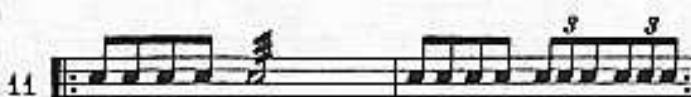
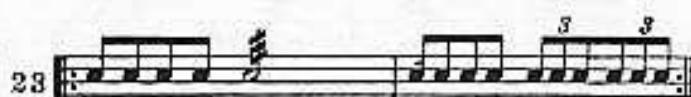
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10  

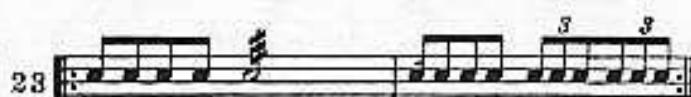
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22 

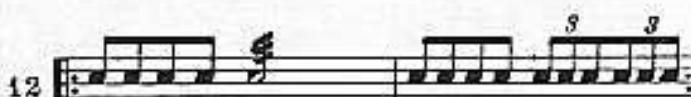
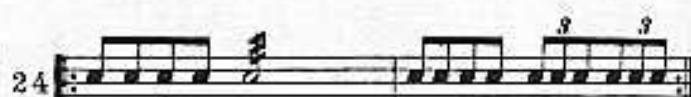
L R R L R L R L R L R L R L R R R L R R R L R R

11  

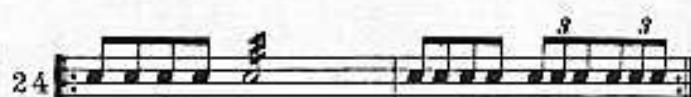
R L R R L R L R L R L R L R L L R R L R R R L R

23 

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

12  

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

24 

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

Flam Beats

1 P L L F L L P L L F L L 10 F L R R (P) R L L F L R R (P) R L L

2 (P) R R (P) R R (P) R R (P) R R 11 F R (P) L F R (P) L F R (P) L F R (P) L

3 P R R (P) L L P R R (P) L L 12 P L R L (P) R L R F L R D (P) R L R

4 F L R (P) R L F L R (P) R L 13 F R L L P R L L P R L L F R L L

5 P R L P R L P R L P R L 14 (P) L R R (P) L R R (P) L R R (P) L R R

6 (P) L R (P) L R (P) L R (P) L R 15 F R L R (P) L R L F R L R (P) L R L

7 F R L (P) L R F R L (P) L R 16 F R L L (P) L R R F R L L (P) L R R

8 F L R L F L R L F L R L F L R L 17 F L L R (P) R R L F L L R (P) R R L

9 (P) R L R (P) R L R (P) R L R (P) R L R 18 F R R R (P) L L L F R R R (P) L L L

19 F L L F L L F R R (P) L L 22 F L L F L L F R L (P) L R

20 P L L F L L F L R (P) R L 23 F L L F L L F L R L F L R L

21 F L L F L L F R L F R L 24 F L L F L L F L R R (P) R L L

* P: right hand flam-(LR)
 (P): left hand flam-(RL)

Flam Beats

25 F L L F L L F R (P) L F R (E) L

37 F R R (P) L L F R (P) L F R (P) L

26 F L L F L L P L R L (P) R L R

38 P R R (P) L L P L R L (P) R L R

27 F L L F L L F R L L F R L L

39 P R R (P) L L F R L L F R L L F R L L

28 F L L F L L P R L R (P) L R L

40 P R R (P) L L P R L R (P) L R L

29 F L L F L L F R L L (P) L R R

41 P R R (P) L L F R L L (P) L R R

30 F L L F L L P L L R (P) R R L

42 P R R (P) L L F L L R (P) R R L

31 F L L F L L F R R R (P) L L L

43 P R R (P) L L F R R R (P) L L L

32 F R R (P) L L F L R (P) R L

44 F L R (P) R L F R L F R L

33 F R R (P) L L F R L F R L

45 F L R (P) R L F R L (P) L R

34 F R R (P) L L F R L (P) L R

46 F L R (P) R L F L R L F L R L

35 F R R (P) L L P L R L F L R L

47 F L R (P) R L F L R R (P) R L L

36 F R R (P) L L F L R R (P) R L L

48 F L R (P) R L F R (P) L F R (P) L

Flam Beats

49

50

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54

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58

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Flam Beats

73 P RL (F) LR F R R R (F) L L L

74 (F) R R F R R (F) L L F R R

75 (F) R R (F) R R (F) R L F L R

76 (F) R R (F) R R (F) L R (F) L R

77 (F) R R (F) R R (F) L R F R L

78 (F) R R (F) R R (F) R L R (F) R L R

79 (F) R R (F) R R (F) R L L F L R R

80 (F) R R (F) R R (F) L P R (F) L P R

81 (F) R R (F) R R (F) R L R F L R L

82 (F) R R (F) R R (F) L R R (F) L R R

83 (F) R R (F) R R (F) L R L F R L R

84 (F) R R (F) R R (F) L R R F R L L

85 (F) R R (F) R R (F) R R L F L L R

86 (F) R R (F) R R (F) L L L F R R R

87 (F) L L F R R (F) R L F L R

88 (F) L L F R R (F) L R (F) L R

89 (F) L L F R R (F) L R P R L

90 (F) L L F R R (F) R L R (F) R L R

91 (F) L L P R R (F) R L L F L R R

92 (F) L L P R R (F) L P R (F) L P R

93 (F) L L F R R (F) R L R F L R

94 (F) L L F R R (F) L R R (F) L R R

95 (F) L L F R R (F) L R L F R L R

96 (F) L L P R R (F) L R R F R L L

Flam Beats

97 109
 (F) LL PRR (F) RRL FLLR (F) RL FLR (F) LL PRRR
 98 110
 (F) LL PRR (F) LL PRRR (F) LR (F) LR (F) LR P RL
 99 111
 (F) RL PLR (F) LR (F) LH (F) LR (F) LR (F) RL R (F) RL R
 100 112
 (F) RL PLR (F) LR P RL (F) LR (F) LR (F) RLL FLRR
 101 113
 (F) RL PLR (F) RL R (F) RL R (F) LR (F) LR (F) L PR (F) L PR
 102 114
 (F) RL PLR (F) RLL PLRR (F) LR (F) LR (F) RLR PLRL
 103 115
 (F) RL PLR (F) L PR (F) L PR (F) LR (F) LR (F) L RR (F) L RR
 104 116
 (F) RL PLR (F) RLR PLRL (F) LR (F) LR (F) LRL FRLR
 105 117
 (F) RL PLR (F) L RR (F) L RR (F) LR (F) LR (F) L RR FRLL
 106 118
 (F) RL PLR (F) LRL FRLR (F) LR (F) LR (F) RRL FLRR
 107 119
 (F) RL PLR (F) L RR FRLL (F) LR (F) LR (F) L RL (F) L RL
 108 120
 (F) RL PLR (F) RRL FLLR (F) LR P RL (F) RL R (F) RL R

Flam Beats

121 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R P RL (F) RL L F L R R (F) RL L

122 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R P RL (F) L P RL (F) L P R (F) L P R

123 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R P RL (F) RL R F L R L

124 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R F RL (F) L R R (F) L R R

125 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R P RL (F) L R L F R L R

126 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R F RL (F) L R R F RL L

127 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R P RL (F) R R L F L R

128 FLRL FRLR FLRL FRLR FLRL FRLR
 (F) L R F RL (F) L L L P R R R

129 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FLRL FLRR (F) RL L

130 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FLRL FRL R (F) RL L

131 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FLRL FLRL (F) RL R

132 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FLRL FRL L F RL L

133 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FRL L F RL R (F) L R L

134 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FRL L F RL L (F) L R R

135 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FRL L F RL R (F) R R L

136 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL FRL L F RL R (F) L L L

137 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL L F RL L

138 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL L F RL L

139 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL L F RL L

140 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL R (F) RL R

141 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL L (F) RL R

142 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RL R (F) RL L

143 FLRL FRLR FLRL FRLR FLRL FRLR
 FLRL R (F) RL L F RR R (F) RL L

144 FLRL FRLR FLRL FRLR FLRL FRLR
 PR (F) L F RL L F RL L (F) RL R

Flam Beats

45 157
 PR (P) L F R (P) L P R L L F R L L P R L L P R L R (P) R R L

46 158
 F R (P) L F R (P) L P R L R (P) R L L P R L L P R L L P R R R (P) R L L

47 159
 F R (P) L F R (P) L F R L L (P) L R R P R L R (P) L R L P R L L (P) L R R

48 160
 F R (P) L F R (P) L F L L R (P) R R L P R L R (P) L R L F L L R (P) R R L

49 161
 P R (P) L P R (P) L F R R R (P) L L L P R L R (P) L R L F R R R (P) L L L

50 162
 P L R L (P) R L R F R L L P R L L P R L L F L L R (P) R R L

51 163
 F L R L (P) R L R P R L R (P) L R L P R L L (P) T R R F R R R (P) L L L

52 164
 F L R L (P) R L R F R L L (P) L R R P L L R (P) R R R (P) L L L

53 165
 F L R L (P) R L R P L L R (P) R R L P R L L (P) R L L F L R R

54 166
 F L R L (P) R L R F R R R (P) L L L F R L R (P) R L R (P) L F R (P) L F R

55 167
 P R L L P R L L F R L R (P) L R L (P) R L R F R L R F L R L

56 168
 F R L L P R L L F R L L (P) L R R F R L R (P) R L R (P) L R R (P) L R R

Flam Beats

169 (P)RLR (P)RLR (P)LRL FRLR

181 (P)L PR (P)L PR (P)LRR (P)LRR

170 (P)RLR (P)RLR (P)LRR FRLL

182 (P)L PR (P)L PR (P)LRL FRL R

171 (P)RLR (P)RLR (P)HRL PLLR

183 (P)L PR (P)L PR (P)LRR PRLL

172 (P)RLR (P)RLR (P)LLL PRRR

184 (P)L PR (P)L PR (P)RL PLLR

173 (P)RLL FLRR (P)L PR (P)L PR

185 (P)L PR (P)L PR (P)LLL PRRR

174 (P)RLL FLRR (P)RLR FLRL

186 (P)RLR FLRL (P)LRR (P)RLR

175 (P)RLL FLRR (P)LRR (P)RLR

187 (P)RLR FLRL (P)RL RL PRLL

176 (P)RLL FLRR (P)LRL FRLR

188 (P)RL R FRL R (P)LRR PRLL

177 (P)RLL PLRR (P)LRR FRLL

189 (P)RL R FLRL (P)RRL FLL R

178 (P)RLL PLRR (P)RRL FLRL

190 (P)RL R FLRL (P)LLL PRRR

179 (P)RLL FLRR (P)LLL FRRR

191 (P)L RR (P)L RR (P)RL FRL R

180 (P)L PR (P)L PR (P)RL R FLRL

192 (P)L RR (P)L RR (P)L RR FRL L

Short Rolls in 6/8

1 RLR LRLRLR LRL RLRLRL

2 RRL RLRLRL RRL RLRLRL

3 LLR LRLRLR LLR LRLRLR

4 RLL RLRLRL RLL RLRLRL

5 LRR LRLRLR LRR LRLRLR

6 RRR LRRLRLR LLL RLRLRL

7 RLR LRLRLR RLR LRLRLR

8 LRL RLRLR LRL RLRLR

9 RRL RLRLR LLR LRLRL

10 RLL RLRLR LRR LRLRL

11 RRR LRLRL RRR LRLRL

12 LLL RLRLR LLL RLRLR

13 RLR LLRRL RLR LLRRL
T stroke open roll

14 LRL RRLLRR LRL RRLLRR

15 RRL RRLLRR LLR LLRRL

16 RLL RRLLRR LRR LLRRL

17 RRR LLRRL RRR LLRRL

18 LLL RRLLRR LLL RRLLRR

19 RLR LLRRL RLR LLRRL
5 stroke open roll

20 LRL RRLLR LRL RRLLR

21 RRL RRLLR LLR LLRRL

22 RLL RRLLR LRR LLRRL

23 RRR LLRRL RRR LLRRL

24 LLL RRLLR LLL RRLLR

Repeat each exercise 20 times

Short Rolls in 6/8

1 R L R L R L R L R L R L R L
7 stroke closed roll

7 R L R L R L R L R L R L R L
6 stroke closed roll

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

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

3 R R L R L R L L R L R L R L
9 R R L R L R L L R L R L R L R L

4 R L L R L R L R R L R L R L
10 R L L R L R L R R L R L R L

5 R R R L R L R R R L R L R L
11 R R R L R L R R R L R L R L

6 L L L R L R L L L R L R L R
12 L L L R L R L L L R L R L

13 R L R L R L R L R L R L R L R L
19 R L R L R L R L R L R L R L R L
s *s*

14 R R L R L R L R R L R L R L R L
20 L R L R L R L R L R L R L R L
s *s*

15 L L R L R L R L R L R L R L R L
21 R R L R L R L R L R L R L R L
s *s*

16 R L L R L R L R L R L R L R L
22 R L L R L R L R L R L R L R L
s *s*

17 L R R L R L R L R L R L R L R L
23 R R R L R L R L R L R L R L R L
s *s*

18 R R R L R L R L R L R L R L R L
24 L L L R L R L R L R L R L R L
s *s*

Note:- The notation of this and of similar measures on pages 26 and 28, although irregular, seems to lead up in a more readable manner into the closed rolls on page 28.

The precise notation of this measure should be as follows:-



Short Rolls in 6/8

* See note on page 25.

Short Rolls in 6/8

1 10 10 7 10 10
 R L R LLRLLRLL R L R LLRLLRLL
 11 stroke open roll

2 10 10 8 10 10
 L R L RLLRLLRLL R L RLLRLLRLL
 L R L RLLRLLRLL R L RLLRLLRLL

3 10 10 9 10 10
 R R L RLLRLLRLL L R LLRLLRLL
 R R L RLLRLLRLL L R LLRLLRLL

4 10 10 10 10 10
 R L L RLLRLLRLL R R LLRLLRLL
 R L L RLLRLLRLL R R LLRLLRLL

5 10 10 11 10 10
 R R R LLRLLRLL R R R LLRLLRLL
 R R R LLRLLRLL R R R LLRLLRLL

6 10 10 12 10 10
 L L L RLLRLLRLL L L L RLLRLLRLL
 L L L RLLRLLRLL L L L RLLRLLRLL

13 19 19
 R L R LRLRL R L R LRLRL
 11 stroke closed roll

14 20 20
 L R L RLRLR L R L RLRLR
 L R L RLRLR L R L RLRLR

15 21 21
 R R L RLRLR L L R LRLRL
 R R L RLRLR L L R LRLRL

16 22 22
 R L L RLRLR L R R LRLRL
 R L L RLRLR L R R LRLRL

17 23 23
 R R R LRLRL R R R LRLRL
 R R R LRLRL R R R LRLRL

18 24 24
 L L L RLRLR L L L RLRLR
 L L L RLRLR L L L RLRLR

* This measure, like those on pages 26 and 28, is irregularly notated.

See note on page 26. The precise notation of this measure should be as follows:-



Review of Short Rolls in 6/8

1 RLR LRLR LRL RRLR RLRLRL RLRLRLRLRL RLRLRLRLRL

2 LRL RRLRL RLRL RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL

3 RLR LRLRL RLRL RLRLRL RLRL RLRL RLRL RLRLRL

4 LRL RRLRL RLRL RLRLRL RLRL RLRL RLRL RLRLRL

5 RLR LRLRL RLRL RLRLRL RLRL RLRL RLRL RLRLRL

6 RLR LLRLL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

7 RLRL RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

8 RLR LLRRL RLRL RLRLRL RLRL RLRL RLRL RLRLRL

9 RLRL RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

10 RLR LLRRL RLRL RLRLRL RLRL RLRL RLRL RLRLRL

11 RLRL RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

12 RLRL RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

Review of Short Roll in 6/8

13 R L R L R L R L R L R L R L R L R L R L

14 L R L R L R L R L R R L R R L R R L R

15 R L R L R L R L R L R L R L R L R L R L
 * 8 8 8 8 8 8 8

16 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L
 8 8 8 8 8 8 8

17 L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L
 8 8 8 8 8 8 8

18 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L
 8 8 8 8 8 8 8

19 L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L
 8 8 8 8 8 8 8

20 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L

21 L R L R L R L R L R L R L R L R L R L R
 R L R L R L R L R L R L R L R L R L R L R

22 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L R

23 L R L R L R L R L R L R L R L R L R L R
 R L R L R L R L R L R L R L R L R L R L R

24 R L R L R L R L R L R L R L R L R L R L
 R L R L R L R L R L R L R L R L R L R L R
 * R L R L R L R L R L R L R L R L R L R L

See note on page 25

Combinations in ${}^3/8$

Combinations in 3S_1

Combinations in ${}^3\text{g}$

49

50

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

51

R L L R H L L R R L R B R L R R L L

52

R U L L R R L L R L L L R R L L

53

L R R R E L L R R L R R R L L R R

54

R R R E R R L L R R R L R R L L

55

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

56

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

3 stroke open roll

57

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

58

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

59

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

60

B L R R L L R L L L R R L L

61

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

3 stroke closed roll

62

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

63

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

64

L L R R L B L L R R L R L

65

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

66

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

67

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

3 stroke closed roll

68

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

69

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

70

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

71

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

72

R R R R L R L L L R L

Combinations in 2/4

1 3 3 3 3
 13 3 3 3 3
 RLRLH LRLRL RLRLH LRLRL RLRRLL RLRRLL RLRRLL RLRRLL
 5 stroke open roll

2 3 3 3 3
 14 3 3 3 3
 RRLRL RRLRL RRLRL RRLRL LRLLLRLHLLRR DRLLRRLHLLRR

3 3 3 3 3
 15 3 3 3 3
 LLRLR LLRRL LLRLR LLRRL RRLLRLLRHLL RRLLRRLLRRLL

4 3 3 3 3
 16 3 3 3 3
 RLBRRL RLRRRL RLRRRL RLRRRL RLRRRL RLRRRL RLRRRL RLRRRL
 3 stroke open roll

5 3 3 3 3
 17 3 3 3 3
 LRLLR LRLLR LRLLR LRLLR LRLLR LRLLR LRLLR LRLLR

6 3 3 3 3
 18 3 3 3 3
 RRLLR LLRRL RRLLR LLRRL RRLLR LLRRL RRLLR LLRRL

7 3 3 3 3
 19 3 3 3 3
 RLRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
 5 stroke closed roll

8 3 3 3 3
 20 3 3 3 3
 LRRLRLR LRRLR LRRLR LRRLR LR LR LR LR LR LR LR

9 3 3 3 3
 21 3 3 3 3
 RRRLRL LLRLRL RRRLRL LLRLRL RR LR LL RL RR LR LL RL

10 3 3 3 3
 22 3 3 3 3
 RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
 3 stroke closed roll

11 3 3 3 3
 23 3 3 3 3
 LRLRL LRRL RLRL RLRL LR LR LR LR LR LR LR

12 3 3 3 3
 24 3 3 3 3
 RRRLRL LLRLRL RRRLRL LLRLRL RR LR LL RL RR LR LL RL

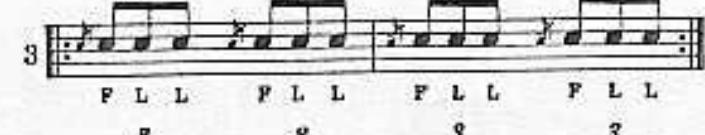
Flam Triplets and Dotted Notes

1 3 3 3 3

 F L R (P) R L F L R (P) R L

2 3 3 3 3

 F R L F R L F R L F R L

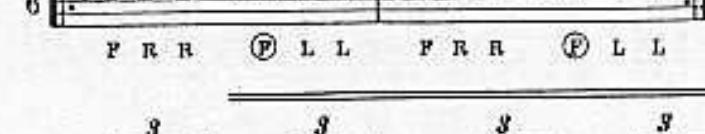
3 3 3 3 3

 F L L P L L F L L P L L

4 3 3 3 3

 (P) L R (P) L R (P) L R (P) L R

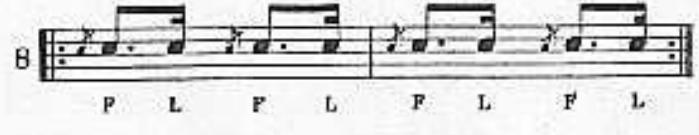
5 3 3 3 3

 (P) R R (P) R R (P) R R (P) R R

6 3 3 3 3

 P R R (P) L L P R R (P) L L

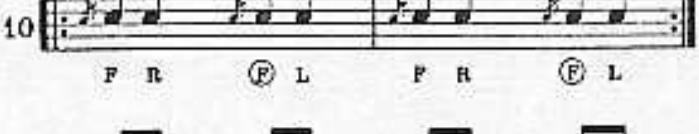
7 * 3 3 3 3

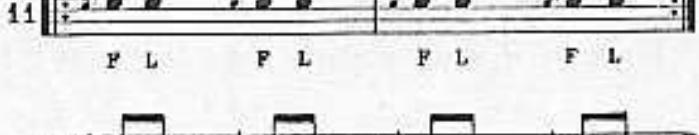
 P, R (P) L P, R (P) L

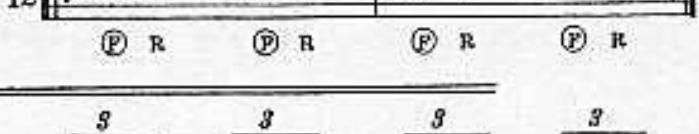
8 3 3 3 3

 P L F L P L F L

9 3 3 3 3

 (P) R (P) R (P) R (P) R

10 3 3 3 3

 F R (P) L P R (P) L

11 3 3 3 3

 P L F L P L F L

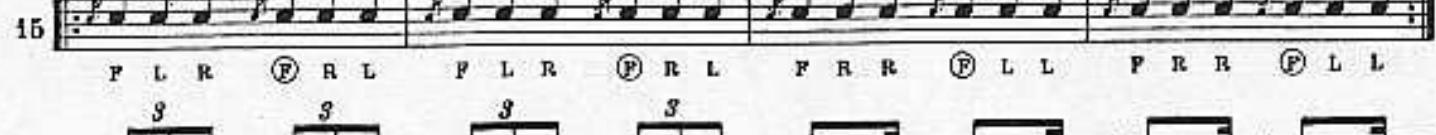
12 3 3 3 3

 (P) R (P) R (P) R (P) R

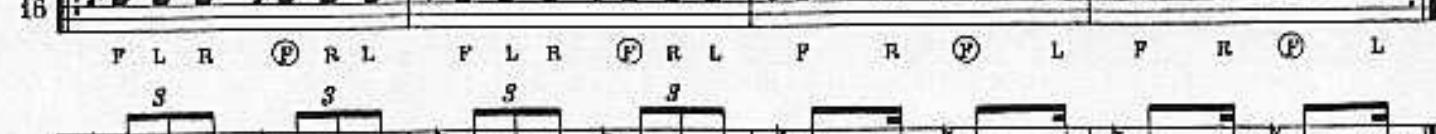
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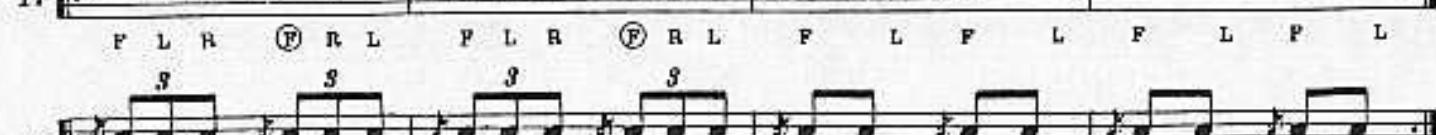
 P L R (P) R L F L R (P) R L F R L F R L P R L F R L

14 3 3 3 3 3 3 3 3

 P L R (P) R L F L R (P) R L F L L F L L F L L P L L

15 3 3 3 3 3 3 3 3

 P L R (P) R L F L R (P) R L F R R (P) L L P R R (P) L L

16 3 3 3 3 3 3 3 3

 P L R (P) R L F L R (P) R L P R (P) L P R (P) L

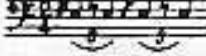
17 3 3 3 3 3 3 3 3

 F L R (P) R L F L R (P) R L F L F L F L P L

18 3 3 3 3 3 3 3 3

 P L R (P) R L P L R (P) R L P R (P) L P R (P) L

* Dotted eighths and sixteenths must be given their exact value.

This measure should not be confused with

 the following:-

Flam Triplets and Dotted Notes

19 F L R (P) R L F L R (P) R L F L F L P L F L

20 P R L F R L F R L F R L F L L P L L F L L

21 F R L F R L F R L F R L F R R (P) L L F R R (P) L L

22 P R L F R L F R L F R L P R (P) L P R (P) L

23 P R L F R L F R L F R L F L P L P L F L

24 F R L F R L F R L F R L P R (P) L P R (P) L

25 P R L F R L P R L F R L F L P L P L F L

26 P L L F L L F L L F L L F R R (P) L L P R R (P) L L

27 P L L F L L F L L F L L F R (P) L P R (P) L

28 P L L F L L F L L F L L F L P L P L F L

29 F L L F L L F L L F L L P R (P) L P R (P) L

30 P L L F L L F L L F L L P L P L P L F L

Flam Triplets and Dotted Notes

31 *S* *S* *S* *S*

32 *S* *S* *S* *S*
 F R R P L L F R R P L L F L P L P L P L

33 *S* *S* *S* *S*
 F R R P L L F R R P L L P R P L F R P L

34 *S* *S* *S* *S*
 F R R P L L F R R P L L F L P L P L F L

35 *S* *S* *S* *S* *S* *S* *S*
 P R L P L R P R L F L R P L R P L R P L R P L R

36 *S* *S* *S* *S* *S* *S* *S*
 P R L P L R P R L P L R P R R P R R P R R P R R

37 *S* *S* *S* *S* *S* *S* *S*
 P R L P L R P R L P L R P L L F R R P L L P R R

38 *S* *S* *S* *S*
 P R L P L R P R L P L R P L R P L R P L R P L R

39 *S* *S* *S* *S*
 P R L P L R P R L P L R P R P R P R P R

40 *S* *S* *S* *S*
 P R L P L R P R L P L R F L P R P L F R

41 *S* *S* *S* *S*
 P R L P L R P R L P L R P R F R P R P R

42 *S* *S* *S* *S*
 P L R P L R P L R F L R P R R P R R P R R P R R

Flam Triplets and Dotted Notes

Sheet music for Flam Triplets and Dotted Notes, featuring six staves of musical notation with corresponding hand patterns below each staff.

The music consists of six staves, numbered 4 through 9, each containing a single measure of sixteenth-note patterns. The patterns involve various combinations of strokes (F, P) and rests (R), with specific hand assignments (L or R) indicated below each note.

Staff 4: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 4:

- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R

Staff 5: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 5:

- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R

Staff 6: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 6:

- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R

Staff 7: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 7:

- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R
- (P) L R (P) L R

Staff 8: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 8:

- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R

Staff 9: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 9:

- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R
- (P) R R (P) R R

Staff 54: F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F | F F F F F F |

Hand Patterns for Staff 54:

- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R
- (P) L L F R R (P) L L F R R (P) R R (P) R R (P) R R (P) R R

Short Roll Progressions

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

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

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

4 L B L L R L R L R L L B L R

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

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

7 R R L L B R L R R L L R L

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

9 R L R L R R L L R R L R L L R R L L
7 stroke open roll

10 R R L L R R L L R R L L R R L L
6 stroke open roll

11 R L R R L L R R L L R R L L R R L L
6 stroke open roll

12 L R L L R R L L R R L L R R L L R R L L
6 stroke open roll

13 R L R L R R L L R R L L R R L L
6 stroke open roll

14 R R L L R R L L R R L L R R L L
6 stroke open roll

15 R L R R L L R R L L R R L L R R L L
6 stroke open roll

16 L R L L R R L L R R L L R R L L R R L L
6 stroke open roll

17 R L R L R L R L R L R L
7 stroke closed roll

18 R R L L R L R L L R R L L R L
7 stroke closed roll

19 R L R R L R L R L R R L L R L
7 stroke closed roll

20 L R L L R L R L R L L R L R L
7 stroke closed roll

21 R L R L R L R L R L R L
6 stroke closed roll

22 R R L L R L R L L R R L R L
6 stroke closed roll

23 R L R R L R L R L R R L R L
6 stroke closed roll

24 L R L L R L R L R L L R L R L
6 stroke closed roll

Short Roll Progressions

Short Roll Progressions

1 RLRL RLRLRL RLRL RLRLRL

2 LRLR LRLRLR LRLR LRLRLR

3 RRLL RLRLRL RRLL RLRLRL

4 RLRR LRLRLR LRLL RLRLRL

5 RLRL RRLLRR LRRL LLRRLL

6 RRLL RRLLRR LLRR LLRRLL

7 RLRR LLRRLL RLRR LLRRLL

8 RLLL RRLLRR LRLL RRLLRR

9 RLRL RRLLRRLL RLRL RRLLRRLL
13 stroke open roll

10 LRRL LLRRLRRLL LRRL LLRRLRRLL

11 RRLL RRLLRRLL RRLL RRLLRRLL

12 RLRR LLRRLRRLL RLRR LLRRLRRLL

13 RLRL RLRLRL RLRL RLRLRL
13 stroke closed roll

14 LRLR LRLRLR LRRL LRLRLR

15 RRLL RLRLRL RRLL RLRLRL

16 RLRR LRLRLR RLRL RLRLRL

17 RLRL RLRLRL RLRL RLRLRL
13 stroke closed roll

18 LRRL LRLRLR LRRL LRLRLR

19 RRLL RLRLRL RRLL RLRLRL

20 RLRR LRLRLR RLRL RLRLRL

Short Roll Progressions

1 RLRL RLRRLR LRLR LRLRLR

2 RRLL RLRLRLR LLRR LRLRLRL

3 RLRR LRRLRL RLRR LRLRLRL

4 LRLL RLRLRLR LRLL RLRLRLR

5 RLRL RLRRLRL RLLR LRLRLRL

6 LRRL RLRLRLR LRRL RLRLRLR

7 RLLL RLRLRLR LRRR LRLRLRL

8 RRRL RLRLRLR LLRL RLRLRLR

9 R L R L **RRLL RRLR LRLR LRRR** L R L R LLRLLRRLRLL
 15 stroke open roll

10 R R L L **RHLL RRLR LRLR LRRR** L L R R LLRLLRRLRLL

11 B L R R **LRLR LRLR LRLR LRLR** R L R R LLRLLRRLRLL

12 L R L L **RRLR LRLR LRLR LRLR** L R L L RRLL RRLR LRLR LRLR

13 RLRL RLRLRLR LRLR LRLRLR
 15 stroke closed roll

14 RRLL RLRLRLR LLRR LRLRLRL

15 RLRR LRLRLRL RLRR LRLRLRL

16 LRLL RLRLRLR LRLL RLRLRLR

17 RLRL RLRLRLR LRLR LRLRLR
 15 stroke closed roll

18 RRLL RLRLRLR LLRR LRLRLRL

19 RLRR LRLRLRL RLRR LRLRLRL

20 LRLL RLRLRLR LRLL RLRLRLR

Short Roll Progressions

1 RHLRRHL RLRHL LRLRLLHR LRLRHL
[stroke open roll]

2 RHLRRHL RHLR LRLRLLHR LLRHL

3 RHLRRHL RLRL RHLRLL RLRLR

4 LLRRLRLL LRLLR LLRRLRLL LRLLR

5 RHLRRHL RLRHL LRLRLLHL LRLRHL
[stroke open roll]

6 RHLRRHL RHLR LRLRLL HLRLR

7 RHLRRHL RLRL RHLRLL RLRLR

8 LLRRLR LLRHL LLRHLR LRLLR

9 RLRLR LRLR LRLR LRLR LRLR
[stroke closed roll]

10 RHLR LRLL LLRRLR LRLR

11 RLRLR RLRL RLRL RLRL RLRL

12 LRLLR LRLR LRLLR LRLR

13 RLRLR LRLR LRLR LRLR LRLR
[stroke closed roll]

14 RHLR LRLR LRLR LRLR LRLR

15 RLRL RLRL RLRL RLRL RLRL

16 LRLLR LRLR LRLR LRLR LRLR

17 RHLRRHL RLRL RLRL RR
[stroke open roll]

18 LLRRLR RLRL RLRL LL

19 RHLRRHL RLRL RLRL LL

20 RHLRRHL RLRL RLRL RR

21 RHLRRHL RLRL RLRL RR
[stroke open roll]

22 LLRRLR RLRL RLRL LL

23 RHLRRHL RLRL RLRL RR
[stroke open roll]

24 RHLRRHL RLRL RLRL RR

Short Roll Progressions

1 RLRHLRLR LRL RLRHLRLR
9 stroke closed roll

2 LRLRLRLRLRL RLRHLRLR LRLR

3 RLRLRHLRLR LLLRHLRLR

4 RLRRRLRLRL RURHLRLR

5 LRLLRRLRLR LRLRLR

6 RLLRHRLRLR RLRLRLRLR

7 RLRHLRLR LRL RLRHLRLR
7 stroke closed roll

8 LRLHLRLR LRLR LHLRLHLR

9 RLRLRRLRLR LLRLRLRLR

10 RLRRRLRLRL RLRLRLRLR

11 LRLLRRLRLR LRLRLR

12 RLLRRLRLRL RLLRRLRLR

13 RLRLRRLR RLRLRLR LL.
9 stroke open roll

14 RRLLRRRL RLRLRRLR RR.

15 LRLRLRLR RLRLRLR LL.

16 RLRLRRLR RLRLRLR LL.
7 stroke open roll

17 RRLLRRLR RLRLRRLR RR.

18 LRLRLRLR RLRLRLR LL.

19 RLRLRRLR RLRLRLR RLRL RLRL
9 stroke closed roll

20 RRLLRRLR RLRL RLRLRRL RLRL

21 LRLRLRLR RLRL RLRLRRL RLRL

22 RLRLRRLR RLRL RLRLRRL RLRL
7 stroke closed roll

23 RRLLRRLR RLRL RLRLRRL RLRL

24 LRLRLRLR RLRL RLRLRRL RLRL

Short Roll Progressions and Triplets

1

RLRL R LR L R LRLR LRLRLR LRLRL RL L RLRL RLR LRL

2

RLRR L RL R LRLR LLRLLR LRLL RL R LRLL RRL RRL

3

RLRL RRLLRR LRLR LRLRLR LRLR LLRLL RLRL RLRL RLRL

Tetstroke roll

4

RLRR LLRLL RRRR LLRLLR LRLL RRLRR LRLL RRL RRL

5

RLRL RRLLR LRLR LRLRLR LRLR LLRRL RLRL RLRL RLRL

6

RLRR LLRRL RLRR LLRLLR LRLL RRLLR LRLL RRL RRL

7

BLRL RL R LRLR LRLRLR LRLR LRL RL RLRL RLRL RLRL

7 stroke roll

8

BLRR L RL RLRR LLRLLR LRLL RL R LRLL RRL RRL

9

RLRL RL R LRLR LRLRLR LRLR LRL RL RLRL RLRL RLRL

6 stroke roll

10

RLRR L RL RLRR LLRLLR LRLL RL R LRLL RRL RRL

5

11

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

5

12

RLRR LRLRL RLRR LLRLLR LRLL RLRL RLRL RLRL RRL RRL

Short Roll Progressions and Triplets

45

13 10 3 3 10 3 3

RLRL RRLLRRLLRR LRLB LRL RLR LRLR LLRLLRRLL RLRL RLR LRL
11 stroke roll

14 10 3 3 10 3 3

RLRR LLRLLRRLL RLRR LLR LRL LRLL RRLLRRLLRR LRLL RRL RRL

15 10 3 3 10 3 3

RLRL RRLLRRLLR LRLR LRL RLR LRLR LLRLLRL RLRL RLRL LRL
9 stroke roll

16 10 3 3 10 3 3

RLRR LLRLLRRRL RLRR LLR LRL LRLL RRLLRRRL RLRL RRL RRL

17 3 3 3 3

RLRL RLRLRLR LRLR LRL RLR LRLRL RLRL RLRL RLRL RLRL
11 stroke roll

18 3 3 3 3

RLRR RLRLRL RLRR LLR LRL LRLL RLRL RLRL RLRL RLRL RLRL

19 3 3 3 3

RLRL RLRLRL RLRL RLR LRL RLRL RLRL RLRL RLRL RLRL RLRL
9 stroke roll

20 3 3 3 3

RLRR RLRLRL RLRR LLR LRL LRLL RLRL RLRL RLRL RLRL RLRL

21 12 3 3 12 3 3

RLRL RRLLRRLLRRRL RLRL RLR LRL RLRL RRLLRRLLRRRL RLRL RLRL
13 stroke roll

22 12 3 3 12 3 3

LRLR LLRLLRRLLRR LRLR LRL RLR LRLR LLRLLRRLLRR LRLR LRL RLR

23 12 3 3 12 3 3

RLRL RRLLRRLLRRRL RLRL RLR LRL RLRL RRLLRRLLRRRL RLRL RLRL
11 stroke roll

24 12 3 3 12 3 3

LRLR LLRLLRRLLRR LRLR LRL RLR LRLR LLRLLRRLLRR LRLR LRL RLR

Short Roll Progressions and Triplets

Stick Control - A Drumset Classic

by Kevin Barrett

One of the best drumset books ever written isn't a drumset book at all. It's a book designed to develop snare drum technique. Nevertheless it has become a staple of drumset pedagogy. The book I'm speaking of is Stick Control by George Lawrence Stone. George Lawrence Stone was a prominent New England drum instructor during the 1930's through the 1950's. Perhaps his most famous student was Joe Morello. Stick Control was first published in 1935. To quote Stone, "It is an advanced book, consisting of a progressive, highly concentrated collection of rhythms, arranged in calisthenic form, which, if practised regularly and intelligently, will enable one to acquire control, speed, flexibility, touch, rhythm, lightness, delicacy, power, endurance, preciseness of execution and muscular co-ordination to a degree far in excess of his present ability." If practiced diligently it meets that goal admirably. The remarkable thing about Stick Control is that it also meets a similar goal when applied to the drumset. Stick Control has been adapted and used by many teachers and players. Its practical application to the drumset is limited only by the imagination of the player or teacher. What follows is brief overview of some applications I have used. They are meant only as suggestions. Explore the book and come up with your own variations.

For those of you unfamiliar with Stick Control it is primarily a collection of sticking exercises. For example the first 3 pages go through many of the sticking combinations available with eighth notes in 4/4 (or 2/2) time using singles, doubles, triples, and quadruples.

Here are some examples of the types of stickings the book contains. This is exercise 6 on page 5: (Ex 1)

Ex. 1

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

Here is exercise 19 on page 5. (Ex 2)

Ex. 2

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

And here is exercise 43 on page 6. (Ex 3)

Ex. 3

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

These stickings can be applied to the drumset in a variety of ways. One practical application is to play all the R's on the bass drum and the L's with either the right or the left hand. (Ex 4)

Ex. 4

R R R R R R R
or L L L L L L L

Practicing the stickings in this way provides useful exercises for developing coordination between the bass drum and hands. After this becomes comfortable try using alternating sticking. (Ex 5)

Ex. 5

R L R L R L

This will create excellent exercises for developing the bass drum as a solo voice. It's also helpful in developing the coordination to play linear patterns. A similar routine would be to practice as before, but play the R's on the hi-hat with the

left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.

Ex. 6

Drum notation for Exercise 6. The top staff shows a hi-hat pattern with eighth notes. The bottom staff shows bass drum patterns labeled LF (Left Foot). The sequence is: LF, LF, LF, LF, LF, LF, LF, LF.

The preceding examples were useful in developing linear and solo ideas, but Stick Control has just as much application in developing coordination as applied to "time keeping." For example the exercises can be played as rock patterns by playing eighth notes on the hi-hat with the right hand, and then playing the written part as sixteenth notes. All written "R's" would be played by the bass drum. The left hand would play all written "L's" on snare drum. Often times you can phrase the left hand so that 2 and 4 is accented to give it a nice backbeat. (Ex 7)

Ex. 7

Drum notation for Exercise 7. The top staff shows a hi-hat pattern with eighth notes. The bottom staff shows bass drum patterns labeled LF (Left Foot). The sequence is: LF, LF, LF, LF, LF, LF, LF, LF.

To make it more challenging play the right hand on the ride cymbal, using quarters, eighths, or sixteenths, and play the hi-hat with the left foot, using 2 and 4, straight quarters, or straight eighths. Play the "R's" and "L's" as sixteenth notes. The bass drum plays the "R's". The left hand on snare plays the "L's". (Ex 8)

Ex. 8

Drum notation for Exercise 8. The top staff shows a hi-hat pattern with eighth notes. The bottom staff shows bass drum patterns labeled LF (Left Foot). The sequence is: LF, LF, LF, LF, LF, LF, LF, LF.

Practicing the exercises in this way will provide a wealth of useful time keeping and coordination material. To develop "touch" and control pick a few snare drum notes to accent and play all others as ghosted notes (i.e. very softly, $\frac{1}{2}$ " from the head).

The exercises can also be used to develop what Bob Moses has dubbed the "dependent" technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all "R's" are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going with the left foot on the hi-hat. All "L's" would still be played on the snare drum. This is great for unison coordination between your right hand and right foot. (Ex 9)

Ex. 9

Drum notation for Exercise 9. The top staff shows a hi-hat pattern with eighth notes. The bottom staff shows bass drum patterns labeled LF (Left Foot). The sequence is: LF, LF, LF, LF, LF, LF, LF, LF.

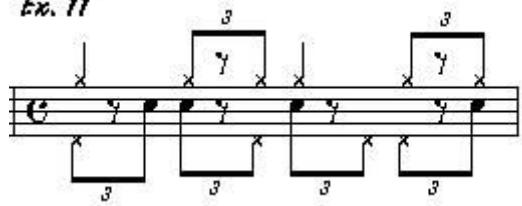
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as "swung 8th's". (i.e. the 8th's should have a triplet feel). Play the "R's" with the bass drum. Play the "L's" on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the left foot on hi-hat. (Ex 10)

Ex. 10

Drum notation for Exercise 10. The top staff shows a hi-hat pattern with eighth notes. The bottom staff shows bass drum patterns labeled LF (Left Foot). The sequence is: LF, LF, LF, LF, LF, LF, LF, LF.

Instead of playing the "R's" on the bass drum you can also play the "R's" on the hi-hat with the left foot. The "L's" would still be played on the snare drum. This is a great exercise for building up coordination with your left foot (ala Tony Williams or Jack DeJohnette). (Ex 11)

Ex. 11



These are just a few examples of how to use this great book. They barely scratch the surface. This book is a classic, probably one of the top 10 drum books of all time. If you have never used it check it out. Use your imagination and you will have thousands of hours of great material to practice. Enjoy.