

# STICK CONTROL

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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  
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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.

1 2 3 4  
(Read downward)

## Single Beat Combinations

1 RRLR RLRL RLRL RLRL  
13 RRRR LLLL RRRR LLLL

2 LRLR LRRL LRLR LRRL  
14 RLRL RRLL RLRL RRLL

3 RRLL RRLL RRLL RRLL  
15 LRLR LLRR LRRL 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 ULR RLLR

7 RRLR LLRL RRLR LLRL  
19 RLRL RRRL RLRL RRRL

8 RLRL LRRL RLRL LRRL  
20 LRRL LLLR LRRL LLLR

9 RRRL RRRL RRRL RRRL  
21 RLRL RLLL RLRL RLLL

10 LLLR LLLR LLLR LLLR  
22 LRRL LRRR LRRL LRRL

11 RLLL RLLL RLLL RLSS  
23 RLRL RRRR LRRL LLLL

12 LRRR LRRR LRRR LRRR  
24 RRLL RLRR LLRR LRLL

## Single Beat Combinations

25 R R L L R U L R L L R R R L R R L

26 R R L L R R L R L L R R L L R L

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

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

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

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

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

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

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

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

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

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

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

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

40 R L R R L R R R R L R L L L R L L L R L L

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

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

43 R L L R L L R L L R L L R L L R L L R L

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

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

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

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

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

## Single Beat Combinations

49  61 

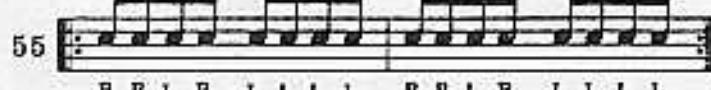
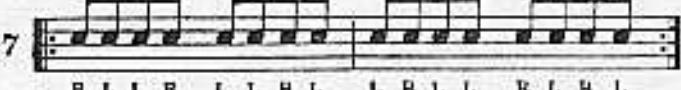
50  62 

51  63 

52  64 

53  65 

54  66 

55  67 

56  68 

57  69 

58  70 

59  71 

60  72 

8

(Read downward)

## Triplets

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

9

### Triplets

The image shows a page of musical notation for a single string instrument, such as a banjo or mandolin. It consists of nine staves, each with a rhythmic pattern above the staff and a corresponding letter combination below it, indicating fingerings or techniques. The staves are numbered 1 through 9 from top to bottom. The letter combinations include patterns like RLRL, RLR LRL, RLLR, LRL RLR, RRRR, and LLLL.

10

(Read downward)

## Short Roll Combinations (Single Beat Rolls)

1

RLRL RRLR RLRL RLRL RLRL

13

RLRL RLRL RLRL RLRL RLRL

2

LRLR LRLR LRLR LRRL LRLR LRLR

14

LRLR LRLR LRLR LRRL LRLR LRLR

3

RRLL RLRL RLRL RRLL RLRL RLRL

15

RRLL RLRL RLRL RRLL RLRL RLRL

4

LLRR LRLR LRLR LLRR LRLR LRLR

16

LLRR LRLR LRLR LLRR LRLR LRLR

5

RLRR LRLR LRLR LRLL RLRL RLRL

17

RLRR LRLR LRLR LRLL RLRL RLRL

6

RLLR LRLR LRLR LRRL RLRL RLRL

18

RLLR LRLR LRLR LRRL RLRL RLRL

7

RRLL RLRL RLRL RRRL RLRL RLRL

19

RRLL RLRL RLRL RRRL RLRL RLRL

8

LLL R LRL R LRL R LLL R LRL R

20

LLL R LRL R LRL R LLL R LRL R

9

RLRR LRLR LRLR LRLR RLRL RLRL

21

RLRR LRLR LRLR LRLR RLRL RLRL

10

RLRL RLRL RLRL RLRL RLRL RLRL

22

RLRL RLRL RLRL RLRL RLRL RLRL

11

LRRR LRLR LRLR LRRL RLRL RLRL

23

LRRR LRLR LRLR LRRL RLRL RLRL

12

RRRR LRLR LRLR LLLL RLRL RLRL

24

RRRR LRLR LRLR LLLL RLRL RLRL

S

\* Repeat each exercise 20 times

## Short Roll Combinations (Double Beat Rolls)

<p><b>1</b></p> <p>RL RL R RLL R RLL R L R L R RLL R RLL • 9 stroke open roll</p>	<p><b>13</b></p> <p>R R L R L R R L L R R L L R R L L R L R L • 7 stroke open roll</p>
<p><b>2</b></p> <p>L H L R L L R R L L R L R L L R R L L R R • 7 stroke open roll</p>	<p><b>14</b></p> <p>L R L R L L R R L L R L R L R L L R R L R • 7 stroke open roll</p>
<p><b>3</b></p> <p>R R L L R R L L R R L L R R L L R R L L R L • 7 stroke open roll</p>	<p><b>15</b></p> <p>R R L L R R L L R R L L R R L L R R L L R L • 7 stroke open roll</p>
<p><b>4</b></p> <p>L L R R L L R R L L R R L L R R L L R R L • 7 stroke open roll</p>	<p><b>16</b></p> <p>L L R R L L R R L L R L R R L L R R L L R • 7 stroke open roll</p>
<p><b>5</b></p> <p>R L R R L L R R L L R L R R L R R L R L L • 7 stroke open roll</p>	<p><b>17</b></p> <p>R L R R L L R R L L R L R L R R L R R L R L • 7 stroke open roll</p>
<p><b>6</b></p> <p>R R L R L L R R L L R R L R R L R R L R L • 7 stroke open roll</p>	<p><b>18</b></p> <p>R R L R L L R R L L R L R R L R R L R R L • 7 stroke open roll</p>
<p><b>7</b></p> <p>R R L R L L R R L L R R L R R L R R L R L • 7 stroke open roll</p>	<p><b>19</b></p> <p>R R L R L L R R L L R L R R L R R L R R L • 7 stroke open roll</p>
<p><b>8</b></p> <p>R R R L R R L L R R L R R L R R L R R L R L • 7 stroke open roll</p>	<p><b>20</b></p> <p>R R R L R R L L R R L R R L R R L R R L R L • 7 stroke open roll</p>
<p><b>9</b></p> <p>L L L R L L R R L L L R L L R R L L R R • 7 stroke open roll</p>	<p><b>21</b></p> <p>L L L R L L R R L L R L L R R L L R R • 7 stroke open roll</p>
<p><b>10</b></p> <p>R L L L R R L L R R L R R L R R L R R L R L • 7 stroke open roll</p>	<p><b>22</b></p> <p>R L L L R R L L R R L R R L R R L R R L R L • 7 stroke open roll</p>
<p><b>11</b></p> <p>L R R R L L R R L R R R R L L R R L L R R • 7 stroke open roll</p>	<p><b>23</b></p> <p>L R R R L L R R L L R R L R R R R L L R R • 7 stroke open roll</p>
<p><b>12</b></p> <p>R R R R L L R R L L L L R R L L R R L R R L • 7 stroke open roll</p>	<p><b>24</b></p> <p>R R R R L L R R L L L L R R L L R R L R R L • 7 stroke open roll</p>

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

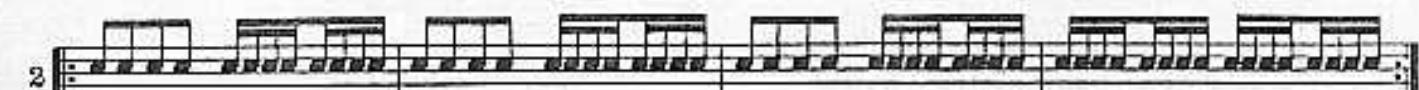
## Short Roll Combinations

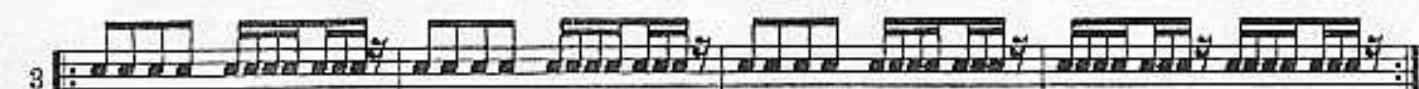
1 R L R L      R L R L R L R L R L  
 2 L R L R L R L R L R L R L R L R  
 3 R R L L R L R L R R L L R L R L  
 4 L L R R L R L R L L R R L R L R  
 5 R L R R L R L R L R L L R L R L  
 6 R E L R L R L R L R R R L R L R L  
 7 R R L R L R L R L L R L R L R L  
 8 R R R L R L R L R R R L R L R L  
 9 L L L R L R L R L L L R L R L R L  
 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 R L R L R  
 12 R 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  
 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 L R R L R L R  
 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 R R R L R L R L  
 19 R R L R L R L R L L L R L R L R L  
 20 R R R L R L R L R 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 L  
 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 R L R L R  
 24 R 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")

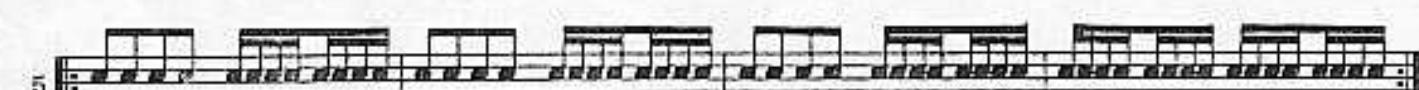
### Review of Short Roll Combinations

1.  RLRL RRLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

2.  LRLR LRRL LRLR LRLR LRRL LRRL LRRL LRRL LRRL LRRL LRRL LRRL

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

4.  LRLR LRLR LRL LRLR LRRL LRL LRLR LRL LRLR LRL LRLR LRL

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

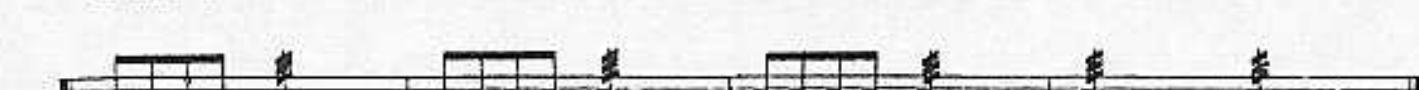
6.  LRLR LLRR LLRR LRLR LLRR LLRR LRLR LLRR LLRR LLRR LLRR LLRR

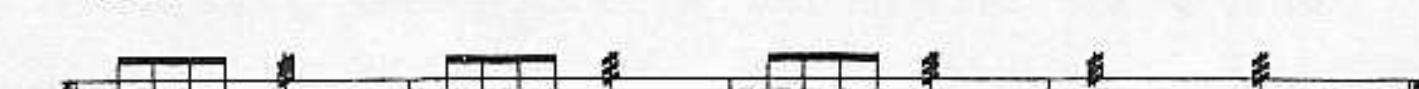
7.  RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL RRLL RRL RRLL RRLL

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

9.  RLRL RLRL

10.  LRLR LRLR

11.  RLRL RLRL

12.  LRLR LRLR

## Short Rolls and Triplets

1

RLRL RLRL RLRL RLRL RLR LRL

13

RRL L RRL RLRL RRLL RRL RRL

2

LRLR LRLR LRLR LRLR LRL RLR

14

LLRR LRRL LHRL LLRR LLR LLR

3

RLRL RLRL RLR RLRL RLRL LRL

15

RRLL RLRL RLRL RLRL RLRL RRL

4

LRLR LRLR LRL LRLR 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 RRRL RRLL RRL RRL

8

LRLR LLRR LLR LRLR LRL RLR

20

LLRR LLRR LLR LRLR LRL RLR

9

RLRL RLRL RLRL RLRL LRL RLR

21

RRLL RLRL RLRL RLRL RRL RRL

10

LRLR LRLR LRRL LRLR LRL RLR

22

LLRR LRLR LRRL LRLR LRL RLR

11

RLRL RLRL RLRL RLRL RLRL RRL

23

RRLL RLRL RLRL RLRL RRLL RRL

12

LRLR LRLR LRRL LRLR LRL RLR

24

LLRR LRLR LRRL LRLR LRL RLR

## 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  
R L L R   L R L R   L R L R   L R L 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  
L R R L   R L R L   R L R L   R L R L   L L R   L L R

3  

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

4  

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

5  

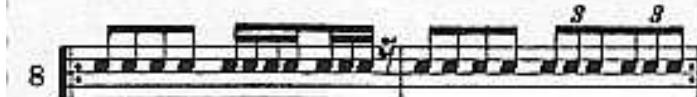
R L R R   L L R R   L L R R   L R L L   R L R   L R L  
R L L R   L L R R   L L R R   L R R L   R R L   R R L

6  

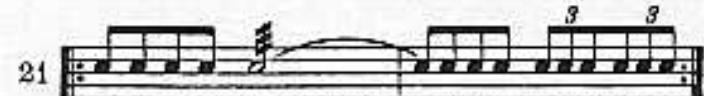
L R L L   R R L L   R R L L   R L R R   L R L   R L R  
L R R L   R R L L   R R L L   R L R R   L L R   L L R

7  

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

8  

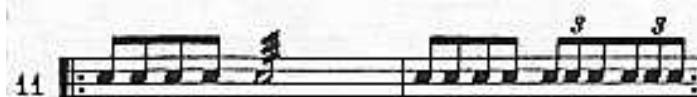
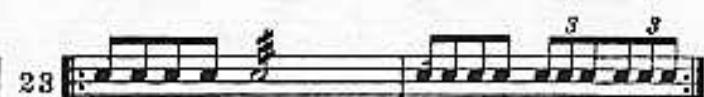
L R L L   R R L L   R R L L   R L R R   R L R   R L R  
L R R L   R R L L   R R L L   R L R R   L L R   L L R

9  

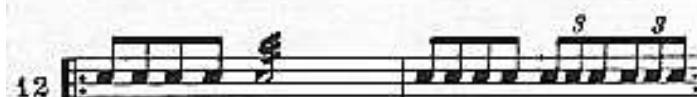
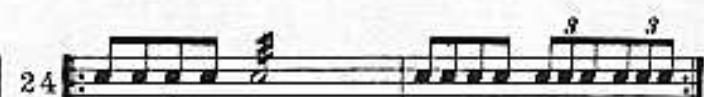
R L R R   L R L R   L R L L   R L R L   R L R L  
R L L R   L R L R   L R L L   R R L R   R R L R

10  

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

11  

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

12  

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

## Flam Beats

1 F L L F L L F 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 V R R V R R 11 F R P L F R P L F R V L F R P L

3 P R R P L L F R R P L L 12 P L R L P R L R F L R L 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 F L R R V L R R V L R R

6 V L R P L R V L R V L R 15 F R L R F L R L F R L N 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 P 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 P R L 24 F L L F L L F L R R P R L L

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

## Flam Beats

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

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 F 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 F 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



51



52



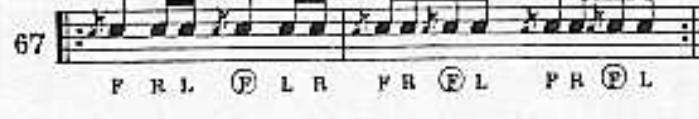
53



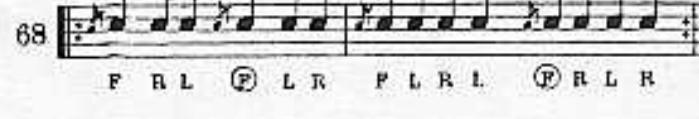
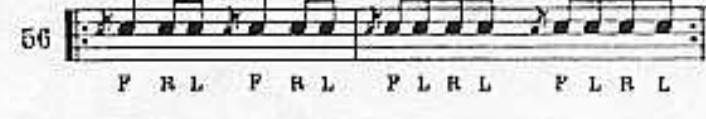
54



55



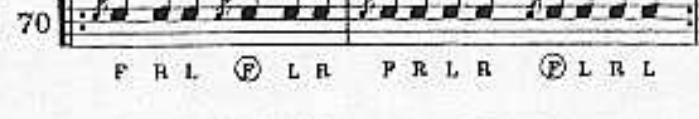
56



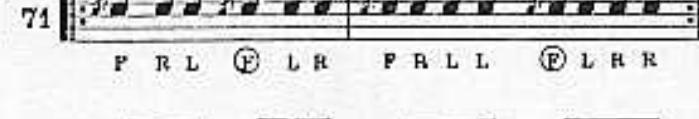
57



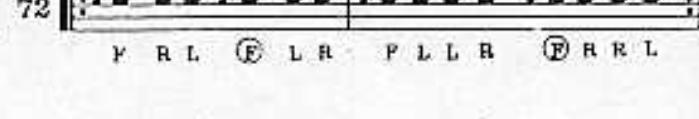
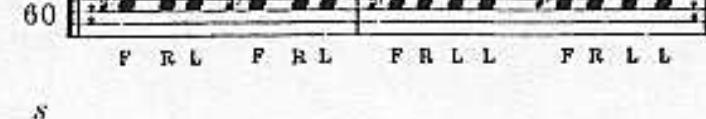
58



59



60



## 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   
 (P) LL PRR (F) RRL FLLR (P) RL FLR (P) LLL PRRR

98 110   
 (P) LL PRR (P) LLL PRRR (P) LR (F) LR (F) LR P RL

99 111   
 (P) RL PLR (P) LR (P) LR (P) RL R (P) RL R

100 112   
 (P) RL PLR (F) LR P RL (P) LR (F) LR (P) RLL PLRR

101 113   
 (P) RL PLR (P) RL R (P) RL R (P) LPR (F) LPR

102 114   
 (P) RL PLR (P) RLL PLRR (F) LR (P) LR (P) RLR PLRL

103 115   
 (P) RL PLR (P) LPR (P) LPR (P) L R (P) LR (F) LRR (P) LRR

104 116   
 (P) RL PLR (F) RLR PLRL (P) LR (F) LR (P) LRL FRLR

105 117   
 (P) RL PLR (P) LRR (P) LRR (P) LR (P) LR (P) LRR FRLL

106 118   
 (P) RL PLR (P) LRL FRLR (P) LR (P) LR (P) RRL PLRR

107 119   
 (P) RL PLR (P) LRR FRLL (P) LR (P) LR (P) LLL PRRR

108 120   
 (P) RL PLR (P) RRL FLLR (F) LR P RL (P) RL R (P) RL R

## Flam Beats

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

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

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

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

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

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

132 FLRL FRLR FLRL FRLR FLRL FRLR  
 FLRL FLRL FRLL FRL 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

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

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

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

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

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

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

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

## Flam Beats

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

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

171 (P)RLR (P)RLR (P)HRL PILR

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

173 (P)RLL FLRR (F)LFR (P)LPR

174 (P)RLL FLRR (P)RLR FLRL

175 (P)RLL FLRR (P)LRR (F)LR

176 (P)RLL FLRR (F)LRL FRLR

177 (P)RLL PLRR (F)LRR FRLL

178 (P)RLL PLRR (F)RRL FLRL

179 (P)RLL FLRR (P)LLL FRRR

180 (P)LPR (P)LPR (P)RLR FLRL

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

182 (P)L PR (P)L PR (F)LRL FRLR

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

184 (P)L PR (P)L PR (P)RRL PILR

185 (P)L PR (P)L PR (P)LLL FRRR

186 (F)RLR FLRL (F)LRR (P)LR

187 (P)RLR FLRL (F)LRL FRLR

188 (F)RLR FLRL (P)LRR FRLL

189 (P)RLR FLRL (F)RRL FLLR

190 (F)RLR FLRL (P)LLL FRRR

191 (P)LRR (F)LRR (P)RLR FRLR

192 (F)LRR (F)LRR (F)LRR FRLL

## Short Rolls in 6/8

1 RLR LRLRLR LRL RLRRL  
7 RLR LRLRL RLR LRLRB

2 RRL RLRLRL RRL RLRLRL  
8 LRL RLRLR LRL RLRLR

3 LLR LRLRLR LLR LRLRLH  
9 RRL RLRLR LLR LRLRL

4 RLL RLRLRL RLL RLRLRL  
10 RLL RLRLR LRR LRLRL

5 LRR LRLRLR LRR LRLRLR  
11 RRR LRLRL RRR LRLRL

6 RRR LRLRLR LLL RLRLRL  
12 LLL RLRLR LLL RLRLR

13 RLR LLRRL RLR LLRRL  
7 stroke open roll 19 RLR LLRRL RLR LLRRL  
5 stroke open roll

14 LRL RRLLRR LRL RRLLRR  
20 LRL RRLLR LRL RRLLR

15 RRL RRLLRR LLR LLRRL  
21 RRL RRLLR LLR LLRRL

16 RLL RRLLRR LRR LLRRL  
22 RLL RRLLR LRR LLRRL

17 RRR LLRRL RRR LLRRL  
23 RRR LLRRL RRR LLRRL

18 LLL RRLLRR LLL RRLLRR  
24 LLL RRLLR LLL RRLLR

Repeat each exercise 20 times

### Short Rolls in 6/8

\* 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

1 \* *S* *S*

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

2 *S* *S*

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

3 *S* *S*

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

4 *S* *S*

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 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 L

5 *S* *S*

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

6 *S* *S*

R R 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 L  
R R 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 L

7 *S* *S*

R 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 L  
7 stroke open roll

8 *S* *S*

R 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 R R L  
R H 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 R R L

9 *S* *S*

L 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 L  
L 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 L

10 *S* *S*

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 L L R R 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 L L R R L

11 *S* *S*

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 R 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 L L R R L

12 *S* *S*

R R 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 L  
R R 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 L

<sup>8</sup>\* See note on page 25.

## Short Rolls in 6/8

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

7 10 10  
R L R LLRLLRRL R L R LLRLLRRL  
9 stroke open roll

2 10 10  
L R L RHLRRLLRRL R L RHLRRLLRRL

8 10 10  
L R L RHLRRLLR L R L RRLLRRLR

3 10 10  
R R L RRLRRLRRL L R LLRLLRLL

9 10 10  
R R L RRLRRLR RL R LLRLLRRL

4 10 10  
R L L RRLRRLRRL L R R LLRLLRLL

10 10 10  
R L L RRLRRLR RL R LLRLLRRL

5 10 10  
R R R LLRLLRRL R R R LLRLLRRL

11 10 10  
R R R LLRLLRRL R R R LLRLLRRL

6 10 10  
L L L RRLRRLRRL L L L RRLRRLRRL

12 10 10  
L L L RRLRRLR RL L RRLRRLR

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

19 9 stroke closed roll  
R L R LRLRL R L R LRLRL

14 L R L RLRLR L R L RLRLR

20 L R L RLRLR L R L RLRLR

15 R R L RLRLR L L R LRLRL

21 R R L RLRLR L L R LRLRL

16 R L L RLRLR L R R LRLRL

22 R L L RLRLR L R R LRLRL

17 R R R LRLRL R R R LRLRL

23 R R R LRLRL R R R LRLRL

18 L L L RLRLR L L L RLRLR

24 L L L RLRLR L L L RLRLR

\* This measure, like those on pages 25 and 26, is irregularly notated.

See note on page 25. The precise notation of this measure should be as follows:-

## Review of Short Rolls in 6/8

1 RLR LRLRLR LRL RLRLRL RLRLRLRLRL RLRLRLRLRL

2 LRL RLRLRL RLRL RLRLRLRLRL RLRLRLRLRLRL

3 RLR LRLRL RLR LRLRL LRRL RLRL RLRL RLRL

4 LRL RLRLRL RLRL RLRLRL RLRL RLRL RLRL RLRL

5 RLR LRLRL RLR LRLRL RLRL RLRL RLRL RLRL

6 RLR LLRRL RLRL RLRLRL RLRLRLRLRL RLRLRLRLRL

7 LRL RLRLRL RLRL RLRLRL RLRLRLRLRL RLRLRLRLRL

8 RLR LLRRL RLRL RLRLRL RLRL RLRL RLRL RLRL

9 LRL RLRLRL RLRL RLRLRL RLRL RLRL RLRL RLRL

10 RLR LLRRL RLRL RLRLRL RLRL RLRL RLRL RLRL

11 RLR RLRL RLRL RLRL RLRL RLRL RLRL RLRL

12 LRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

## Review of Short Roll in 6/8

13 RLR LRL RLR LRL LRL LRL LRL LRL LRL  
14 LRL RLR LRL RLR RLR RLR RLR RLR RLR  
15 RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL  
16 RLR LLRLLRR LRL RRLLRLL RRLLRLL RLLRLL RLLRLL RLLRLL  
17 LRL RLLRLL RLR LLRLLRR LLRLLRR LLRLLRR LLRLLRR LLRLLRR  
18 RLR LLRLLR LRL RLLRLL RLLRLL RLLRLL RLLRLL RLLRLL  
19 LRL RLLRLL RLR LLRLLR LLRLLR LLRLLR LLRLLR LLRLLR  
20 RLR LRRL LRL RLRL RLRL RLRL RLRL RLRL  
21 LRL RLRL RLR LRL RLRL RLRL RLRL RLRL RLRL  
22 RLR LRRL LRL RLRL RLRL RLRL RLRL RLRL  
23 LRL RLRL RLR LRL RLRL RLRL RLRL RLRL  
24 RLR LRRL LRL RLRL RLRL RLRL RLRL RLRL

See note on page 26

### Combinations in $\frac{3}{8}$

1 *S* *S*

RL RL RLR LRL RL LRL

2 *S* *S*

RR LL RLR LL RR LRL

3 *S* *S*

RL RR LRL RL RR LRL

4 *S* *S*

LR LL RLR LR LL RLR

5 *S* *S*

RL LR LRL RL LR LRL

6 *S* *S*

LR RL RLR LRL RL RLR

7 *S* *S*

RL LL RLR LRL RR LRL

8 *S* *S*

RR RL RLR LL LR LRL

9 *S* *S*

RR RR LRL RR RR LRL

10 *S* *S*

LL LL RLR LL LR RLR

11 *S* *S*  
RL RL RLR LR RL LRL  
*Two stroke closed roll*

12 *S* *S*

RR LL RLR LL RR LRL

13 *S* *S*

RL RR LRL RL RR LRL

14 *S* *S*

LR LL RLR LR LL RLR

15 *S* *S*

RL LR LRL RL LR LRL

16 *S* *S*

LR RL RLR LRL RL RLR

17 *S* *S*

RL LL RLR LR RR LRL

18 *S* *S*

RL RL RRL RL RL RRL

19 *S* *S*

LR LR LLR LR LR LLR

20 *S* *S*

RR LL RRL RR LL RAL

21 *S* *S*

LL RR LLR LL RR LLR

22 *S* *S*

RL RR LLR LR LL RRL

23 *S* *S*

RL LR LLR LR RL RRL

24 *S* *S*

RR RR LLR LL LL RRL

### Combinations in ${}^3S_1$

25

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

26

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

27

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

28

L L H R L H L R L L H R L R L R

29

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

30

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

31

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

32

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

33

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

34

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

35

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

36

R L R L H L R R L R L R L R L

37

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

38

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

39

L L H R L R L L L H R L R L

40

R L H R L R L L R L L R L R

41

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

42

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

43

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

44

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

45

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

46

R T R L R R L L R L R T R L R R L L R L

5 stroke open roll

47

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

48

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

### Combinations in ${}^3/8$

49

LL RR LL RR LL RR LL RR

50

RL RR LL RR LR LL RR LL

51

RL LR LL RR LB RL RR LL

52

RULL RR LL RL LL L R RR LL

53

LR RR LL RR LR RR LL RR

54

RR RL RR LL RL RR RL RR LL

55

LL LR LL RR LL LR LL RR

56

RL RL RR RL RL RL RR RL

*3 stroke open roll*

57

LR LR LL RL LR LR LL RL

58

RR LL RR RL RR LL RR RL

59

LL RR LL RL LL RR LL RL

60

BL RR LL RL LR LL RR RL

61

RL RL RL RL RL RL RL RL

*3 stroke closed roll*

62

LR LR LR LR LR LR LR LR

63

RR LL RL RR LL RL RL

64

LL RR LB LL RR LR LR

65

RL RR LR LR LL RL RL

66

RL LR LR LR RL RL RL RL

67

RL RL RL RL RL RL RL RL

*3 stroke closed roll*

68

LR LR LR LR LR LR LR LR

69

RR LL RL RR LL RL RL

70

LL RR LR LL RR LR LR

71

RL RR LR LR LL RL RL

72

RR RR LR LL LL RL RL

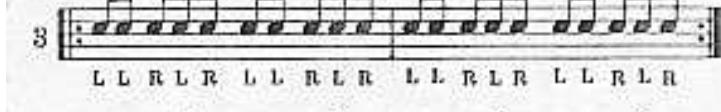
## Combinations in 2/4

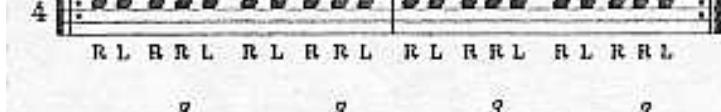
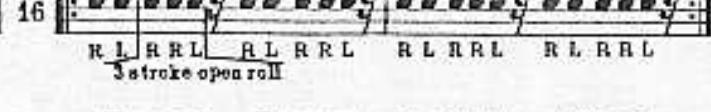
1                    3                    3                    3                    3  

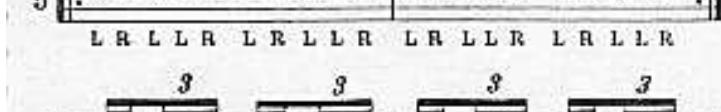
13                    3                    3                    3                    3  
  
 5 stroke open roll

2                    3                    3                    3                    3  

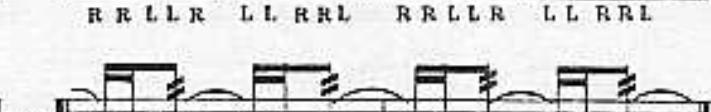
14                    3                    3                    3                    3  


3                    3                    3                    3                    3  

15                    3                    3                    3                    3  


4                    3                    3                    3                    3  

16                    3                    3                    3                    3  
  
 3 stroke open roll

5                    3                    3                    3                    3  

17                    3                    3                    3                    3  


6                    3                    3                    3                    3  

18                    3                    3                    3                    3  


7                    3                    3                    3                    3  

19                    3                    3                    3                    3  
  
 3 stroke closed roll

8                    3                    3                    3                    3  

20                    3                    3                    3                    3  


9                    3                    3                    3                    3  

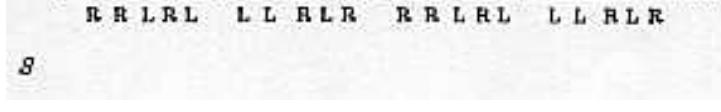
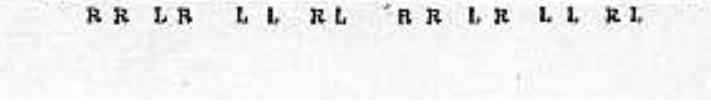
21                    3                    3                    3                    3  


10                  3                    3                    3                    3  

22                    3                    3                    3                    3  
  
 3 stroke closed roll

11                  3                    3                    3                    3  

23                    3                    3                    3                    3  


12                  3                    3                    3                    3  

24                    3                    3                    3                    3  


## 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   F L L   F L L   F 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      \*      \*      \*      \*  
  
 P R L   P R L   P R L   P R L

8      \*      \*      \*      \*  
  
 P L   P L   P L   P L

9      \*      \*      \*      \*  
  
 P R   P R   P R   P R

10     \*      \*      \*      \*  
  
 P R   P L   P R   P L

11     \*      \*      \*      \*  
  
 P L   P L   P L   P L

12     \*      \*      \*      \*  
  
 P R   P R   P R   P R

13     \*      \*      \*      \*      \*      \*      \*      \*  
  
 P L R   P R L   F L R   P R L   F R L   F R L   P R L   P R L

14     \*      \*      \*      \*      \*      \*      \*      \*  
  
 P L R   P R L   F L R   P R L   F L L   F L L   F L L   F L L

15     \*      \*      \*      \*      \*      \*      \*      \*  
  
 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     \*      \*      \*      \*      \*      \*      \*      \*  
  
 P L R   P R L   F L R   P R L   P R   P L   P R   P L

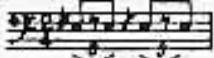
17     \*      \*      \*      \*      \*      \*      \*      \*  
  
 P L R   P R L   F L R   P R L   F L   F L   F L   P L

18     \*      \*      \*      \*      \*      \*      \*      \*  
  
 P L R   P R L   P L R   P R L   P R   P L   P R   P L

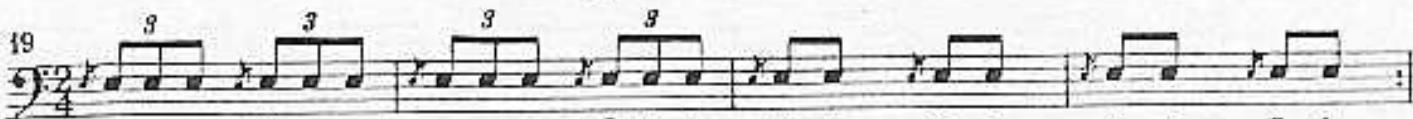
\* Dotted eighths and sixteenths must be given their exact value.

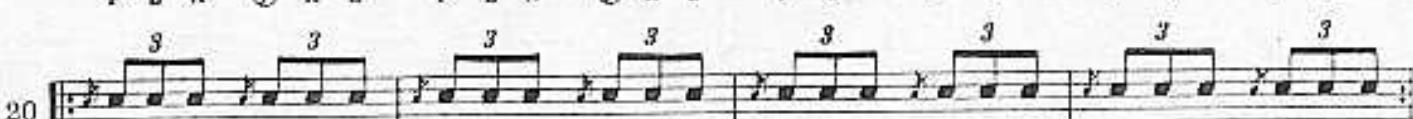
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the following:-

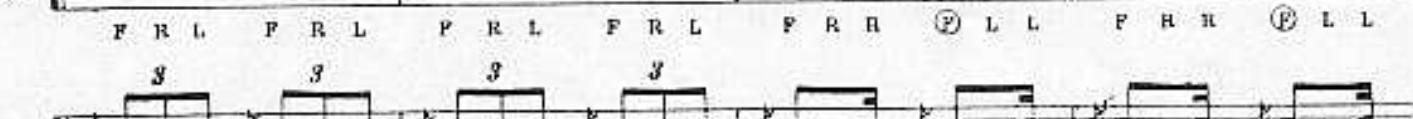


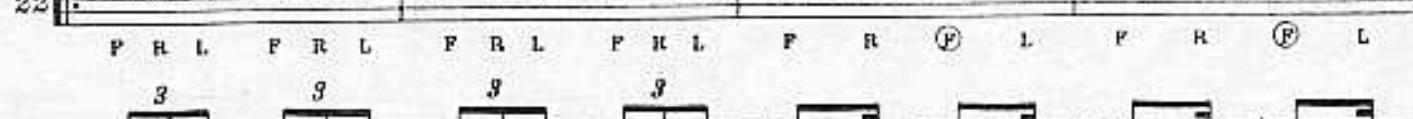
### Flam Triplets and Dotted Notes

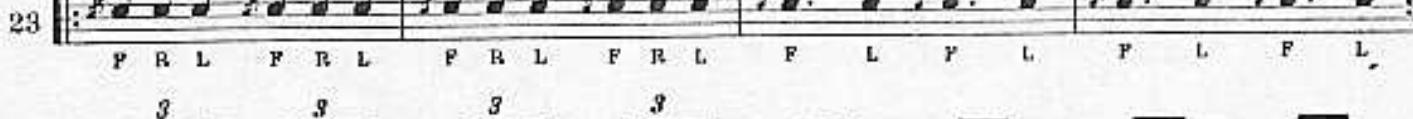
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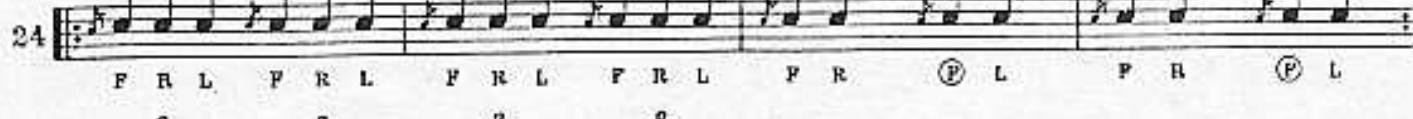
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23 

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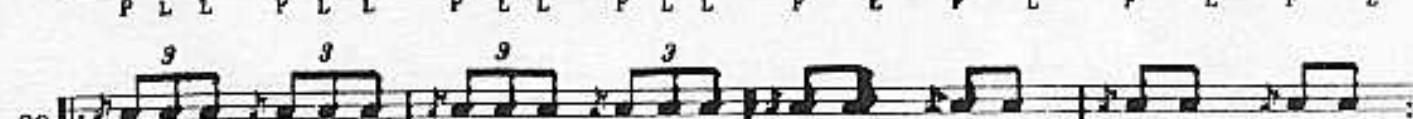
25 

26 

27 

28 

29 

30 

## Flam Triplets and Dotted Notes

31      *S*      *S*      *S*      *S*  
  
 F R R    P L L    F R R    P L L    F ~ R    P L    F R    P L

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    F L    F L    F L

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

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

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

42      *S*      *S*      *S*      *S*      *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 12 measures of drumming patterns. The patterns involve various combinations of strokes (S) and flams (F), primarily using the left (L) and right (R) hands. The patterns are numbered 4 through 15.

**Measure 4:** S S S S S S  
 L R L R L R L L F R R F L L F R R

**Measure 5:** S S S S S S  
 L R L R L R L R L P R R F L L P R R

**Measure 6:** S S S S S S  
 L R L R L R L R P R P R P R R

**Measure 7:** S S S S S S  
 L R L R L R F R F R P R P R

**Measure 8:** S S S S S S  
 P R R P R R P R R P L L P R R P L L P R R

**Measure 9:** S S S S S S  
 P R R P R R P R R P L L P R R P L L P R R

**Measure 10:** S S S S S S  
 P R R P R R P R R P L L P R R P L L P R R

**Measure 11:** S S S S S S  
 P R R P R R P R R P L L P R R P L L P R R

**Measure 12:** S S S S S S  
 P R R P R R P R R P L L P R R P L L P R R

**Measure 13:** S S S S S S  
 P L L P R R P L L P R R P L L P R R P L L P R R

**Measure 14:** S S S S S S  
 P L L P R R P L L 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 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 R L L R L R L R L L R 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 L R R L L R

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

10 R R L L R R L L R R L L R R L L R  
RRLLRR

11 R L R R L L R R L L R R L L R  
RLRR LLRRLL RLRR LLRRLL

12 L R L L R R L L R R L L R R L L R  
LRLL RRLLRR LRLL RRLLRR

13 R L R L R R L L R R L L R R L L R  
RRLLRR LRRL R R L L R R L L R  
6 stroke open roll

14 R R L L R R L L R R L L R R L L R  
RRLL RRLLRR LLRR LLRRL

15 R L R R L L R R L L R R L L R  
RLRR LLRRLL RLRR LLRRL

16 L R L L R R L L R R L L R R L L R  
LRLL RRLLRR LRLL RRLLRR

17 R L R L R L R L R L R L R L  
RLRL RLR LRL RLR LRL  
Tetstroke closed roll

18 R R L L R L R L L R R L R L  
RRLL RLRL LLRR LRL

19 R L R R L R L R L R R L R L  
RLRR LRL RLRR LRL

20 L R L L R L R L R L L R L R  
LRLL RLRL LRLL RLRL

21 R L R L R L R L R L R L  
RLRL RLR LRL RLR LRL  
6 stroke closed roll

22 R R L L R L R L L R R L R L  
RRLL RLRL LLRR LRL

23 R L R R L R L R L R R L R L  
RLRR LRL RLRR LRL

24 L R L L R L R L R L L R L R  
LRLL RLRL LRLL RLRL

### Short Roll Progressions

1 RLRL RLR LRRL LRLRL

2 BRLL RLR LRRL LRLRL

3 RLRR LRLRL RLRR LRLRL

4 LRLL RLRLR LRLL RLRLR

5 RLRL RRLRL RLRL RRLRL

6 LRRL LRLRL LRRL LRLRL

7 RLRR LLRLR LRLL RRLRL

8 RLRR LLRLR LRLL RRLLR

9 RLRL RRLRL LRRL RRLRL  
1st stroke open roll

10 RRL RRL RLRL RRLRL

11 RLRR LLRLR RLRL RRLRL

12 LRLL RRLL RLRL RRLRL

13 RLRL RLRL RLRL RRLRL  
1st stroke closed roll

14 RRLL RLRL RLRL RRLRL

15 RLRR LRLRL RLRL RRLRL

16 LRLL RLRL RLRL RRLRL

17 RLRL RLRL RLRL RRLRL  
2nd stroke closed roll

18 RRLL RLRL RLRL RRLRL

19 RLRR LRLRL RLRL RRLRL

20 LRLL RLRL RLRL RRLRL

## Short Roll Progressions

1 6 6

2 6 6

3 6 6

4 6 6

9 12 12

10 12 12

11 12 12

12 12 12

13 13 stroke closed roll 13 stroke closed roll

14 12 12

15 12 12

16 12 12

## Short Roll Progressions

1 7 7

RLRL RLRLRLR LRLR LRLRLRL

2 7 7

RLL RLRLRLR LLRR LRLRLRL

3 7 7

RLBR LRRLRRL RLRRL RLRLRRL

4 7 7

LRLL RLRLRLR LRLL RLRLRLR

5 7 7

RLRL RLRLRLR RLRL RLRLRLR

6 7 7

LRRL RLRLRLR LRRL RLRLRLR

7 7 7

RLLL RLRLRLR LRRL RLRLRLR

8 7 7

RRRL RLRLRLR LLRL RLRLRLR

9 14 14

R L R L RRLLRRLLRLLRR L R L R LLRRLLRRLLRRLL  
15 stroke open roll

10 14 14

R R L L RRLLRRLLRLLRR L L R R LLRRLLRRLLRRLL

11 14 14

R L R R LLRRLLRRLLRRLL R L R R LLRRLLRRLLRRLL

12 14 14

L R L L RRLLRRLLRRLLRR L R L L RRLLRRLLRRLLRR

13 14 14

RLRL RLRLRLR LRLR RLRLRLR  
15 stroke closed roll

17 14 14

RLRL RLRLRLR LRLR RLRLRLR  
15 stroke closed roll

14 14 14

RRLL RLRLRLR LLRR RLRLRLR

18 14 14

RRLL RLRLRLR LLRR RLRLRLR

15 14 14

RLRR LRRLRLR RLRR RLRLRLR

19 14 14

RLRR LRRLRLR RLRR RLRLRLR

16 14 14

LRLL RLRLRLR LRLL RLRLRLR

20 14 14

LRLL RLRLRLR LRLL RLRLRLR

## Short Roll Progressions

1 RLLRLL RLLR LLRLLR LRLRL  
[stroke open roll]

2 RLLRLL RLLR LLRLLR LRLRL

3 RLLRLL RLRL RLLRLL RLRL

4 LLRLLR LRLR LLRLLR LRLR

5 RLLRLL RLR LRLLR LLRLLR LRLRL  
[stroke open roll]

6 RLLRLL RLLR LLRLLR LRLRL

7 RLLRLL RLRL RLLRLL RLRL

8 LLRLLR LRLR LLRLLR LRLR

9 RLRLR LRLR LRLR RLRLR  
[stroke closed roll]

10 RLLR LRLL LLRRL RLRL

11 RLRL RLRL RLRL RLRL

12 LRLLR LRLR LRLLR LRLR

13 RLRL RLRL RLRL RLRL  
[stroke closed roll]

14 RLLR LRLR LRLR RLRL RLRL

15 RLRL RLRL RLRL RLRL

16 LRLLR LRLR LRLLR LRLR

17 RLLRLL RLRL RLRL  
[stroke open roll]

18 LLRRLR RLRL RLRL LL-

19 RLLRLL RLRL RLRL LL-

20 RLLRLL RLRL RLRL RR-

21 RLLRRL RLRL RLRL RR-  
[stroke open roll]

22 LLRRLR RLRL RLRL LL-

23 RLLRRL RLRL RLRL LL-

24 RLLRRL RLRL RLRL RR-

## Short Roll Progressions

1 RHLHRLR LRL RL RLR LRL RLR LRL  
9 stroke closed roll

2 LRLRLR LRL R LRLRLR LRL R LRL R

3 BRLLRR LRL R LRL RLBRLL RLRL

4 RLRRRL RLRL RLRRRL RLRL

5 LRLLRR LRL R LRLLRR LRL R

6 RLLRHL RLRL RLLRRL RLRL

7 RLRLRL RLRL RLRL RLRL RLRL  
7 stroke closed roll

8 LRLRLR LRL R LRL RLRL RLRL

9 RLRLRR LRL RLRL RLRL RLRL  
7 stroke closed roll

10 RLRRRL RLRL RLRRRL RLRL

11 LRLLRR LRL R LRLLRR LRL R

12 RLLRRL RLRL RLRL RLRL RLRL

13 RRLRRL RLRL RLRL RLRL  
9 stroke open roll

14 RRLRRL RLRL RLRL RLRL  
RR

15 LRRLRL RLRL RLRL RLRL  
LL

16 RLRLRL RLRL RLRL RLRL  
7 stroke open roll

17 RRLRRL RLRL RLRL RLRL  
RR

18 LRRLRL RLRL RLRL RLRL  
LL

19 RLRLRL RLRL RLRL RLRL RLRL  
9 stroke closed roll

20 RRLRRL RLRL RLRL RLRL RLRL  
RR

21 LRRLRL RLRL RLRL RLRL RLRL  
LL

22 RLRLRL RLRL RLRL RLRL RLRL  
7 stroke closed roll

23 RRLRRL RLRL RLRL RLRL RLRL  
RR

24 LRRLRL RLRL RLRL RLRL RLRL  
LL

## Short Roll Progressions and Triplets

1 RLRL R L R LRLR LRL RLR LR L R L RLRL RLR LRL

2 RLRR L R L BLRR LLR LLR LRLL R L R LRLL RRL RRL

3 RLRL RRLLRR LRRL LRL RLR LRLR LLRRL RLRL RLR LRL

4 RLRR LLRRL RLRR LLR LLR LRLL RRLLRR LRLL RRL RRL

5 RLRL RRLLR LRRL LRL RLR LRLR LLRRL RLRL RLR LRL

6 RLRR LLRRL RLRR LLR LLR LRLL RRLLR LRLL RRL RRL

7 RLRL R L R LRRL LRL RLR LRLR L R L RLRL RLR LRL

8 RLRR L R L RLRR LLRLLR LRLL R L R LRLL RRL RRL

9 RLRL R L R LRRL LRL RLR LRLR L R L RLRL RLR LRL

10 RLRR L R L RLRR LLR LLR LRLL R L R LRLL RRL RRL

11 RLRL RLRLR LRLR LRL RLR LRLR LRL RLRL RLRL RLR LRL

12 RLRR LRLRL RLRR LLR LLR LRLL RLRL RLRL RLRL RRL RRL

## Short Roll Progressions and Triplets

45

## 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 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*

Musical notation for Exercise 6. It consists of two staves. The top staff shows a bass drum pattern with vertical stems and 'x' marks on the heads. The bottom staff shows a hi-hat pattern with vertical stems and 'x' marks on the heads. Below the notation, the bass drum pattern is labeled with 'LF' under each note. The hi-hat pattern has 'x' marks under each note.

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*

Musical notation for Exercise 7. It consists of two staves. The top staff shows a bass drum pattern with vertical stems and 'x' marks on the heads. The bottom staff shows a snare drum pattern with vertical stems and 'x' marks on the heads. Both staves have 'x' marks under each note.

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*

Musical notation for Exercise 8. It consists of two staves. The top staff shows a bass drum pattern with vertical stems and 'x' marks on the heads. The bottom staff shows a snare drum pattern with vertical stems and 'x' marks on the heads. Both staves have 'x' marks under each note.

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*

Musical notation for Exercise 9. It consists of two staves. The top staff shows a bass drum pattern with vertical stems and 'x' marks on the heads. The bottom staff shows a snare drum pattern with vertical stems and 'x' marks on the heads. Both staves have 'x' marks under each note.

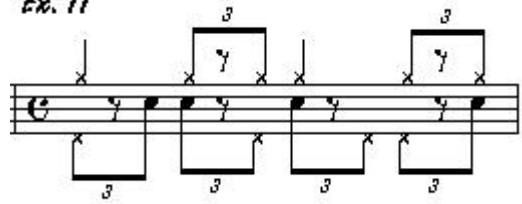
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as "swung 8th's". (i.e. the 8th's should have a triplet feel). Play the "R's" with the bass drum. Play the "L's" on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the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

*Ex. 10*

Musical notation for Exercise 10. It consists of two staves. The top staff shows a bass drum pattern with vertical stems and 'x' marks on the heads. The bottom staff shows a snare drum pattern with vertical stems and 'x' marks on the heads. Both staves have 'x' marks under each note. The bass drum pattern includes a '3' above some notes, indicating a triplet feel.

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.