

# STICK CONTROL

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Reg. U. S.

Pat. Off.

The Colonial Drummer

for the

## SNARE DRUMMER

By **GEORGE LAWRENCE STONE**

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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.

## 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

## Single Beat Combinations

5

(Read downward)

The page contains 12 numbered drum patterns, each consisting of two measures of sixteenth-note strokes on a single staff. Below each pattern is a sequence of sixteenth-note strokes with vertical bar lines separating them into groups of two. The patterns are numbered 1 through 12. The first four patterns are circled in blue ink.

1: RLRL RLRL RLRL RLRL  
13: RRBB BBBB BBBB BBBB

2: LRLR LBRL LRLR LRRL  
14: RLRL RRLL RLRL RRLL

3: RRLL RRLL RRLL RRLL  
15: LRER LLRR LRRL LLRR

4: LLRR LLRR LLRR LLRR  
16: RLRL RLRR LRRL LRRL

5: RLRR LRLL RLRR LRLL  
17: RLRL RLLR LRRL LRRL

6: RLLR LRRL RLLR LRRL  
18: RLRL ERLR LELR LLRL

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 BLLL  
23: RLRL RRRR LRRL LLLL

12: LRRR LRRR LRRR LRRR  
24: RRLL RLRR LLRR LRRL



### Single Beat Combinations

<p><b>25</b></p> <p>RLRL RLLR LLRR LRRL</p>	<p><b>37</b></p> <p>RLRR RLRR RLRR RLRR</p>
<p><b>26</b></p> <p>RLRL RLRL LLRR LLRL</p>	<p><b>38</b></p> <p>LRLL LRLL LRLL LRLL</p>
<p><b>27</b></p> <p>RLRL LLRR RLRL LLRR</p>	<p><b>39</b></p> <p>RLRR LLRL LRLL RRRL</p>
<p><b>28</b></p> <p>RLRL RRRL RLRL RRRL</p>	<p><b>40</b></p> <p>RLRR LRRL LRLL RLRL</p>
<p><b>29</b></p> <p>LLRR LLRL LLRR LLRL</p>	<p><b>41</b></p> <p>RLRR LLLL RLRR LLLL</p>
<p><b>30</b></p> <p>RLRL RLRL RRRL RLRL</p>	<p><b>42</b></p> <p>LRLL RRRR LRRL RRRR</p>
<p><b>31</b></p> <p>LLRR LRRR RLRR LRRR</p>	<p><b>43</b></p> <p>RLRL LLRL RLLR LLRL</p>
<p><b>32</b></p> <p>RLRL RRRL LLRR LLLL</p>	<p><b>44</b></p> <p>LRRL RRLR LRRL RRRL</p>
<p><b>33</b></p> <p>RLRR LRRL RLRR LRRL</p>	<p><b>45</b></p> <p>RLRL RLRL RLRL RLRL</p>
<p><b>34</b></p> <p>LRRL RLRL LRRL RLRL</p>	<p><b>46</b></p> <p>LRRL LRRL LRRL LRRL</p>
<p><b>35</b></p> <p>RLRR LLRL RLRR LLRL</p>	<p><b>47</b></p> <p>RLRL LLLR LRRL RRRL</p>
<p><b>36</b></p> <p>RLRL RLRL RLRL RLRL</p>	<p><b>48</b></p> <p>RLRL RLRL RLRL RLRL</p>



## Single Beat Combinations

7

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

8

(Read downward)

## Triplets

1 RLR LRL 13 RLRL RRL  
2 LRL RLR 14 LRLR LLR  
3 RRLL RLR LRL 15 RRLL RRL RRL  
4 LLRR LRL RLR 16 LLRR LLR LLR  
5 RLRR LRL RLR 17 RLRR LLR LLR  
6 RLLR LRL RLR 18 RLLR LLR LLR  
7 RRLL RLR LRL 19 RRLL RRL RRL  
8 RRRL RLR LRL 20 RRRL RRL RRL  
9 LLLR LRL RLR 21 LLLR LRL RRL  
10 RLLL RLR LRL 22 RLLL RRL RRL  
11 LRRR LRL RLR 23 LRRR LRL RRL  
12 LRRR LRL RLR 24 LRRR LRL RRL

### Triplets

1            3            3            3            3            3            3            3            3  
  
 RLRL RLR LRL  
  
 2            3            3            3            3            3            3            3            3  
  
 LRLR LRL RLR  
  
 3            3            3            3            3            3            3            3            3  
  
 RRLL RLR LRL  
  
 4            3            3            3            3            3            3            3            3  
  
 LLRR LRL RLR  
  
 5            3            3            3            3            3            3            3            3  
  
 RLRR LRL RLR  
  
 6            3            3            3            3            3            3            3            3  
  
 RLLR LRL RLR  
  
 7            3            3            3            3            3            3            3            3  
  
 LRRL RLR LRL  
  
 8            3            3            3            3            3            3            3            3  
  
 RRLR LRL RLR  
  
 9            3            3            3            3            3            3            3            3  
  
 LLRL RLR LRL LLRL RLR LRL LLRL RLR LRL LLRL RLR LRL LLRL RLR LRL



10

### Short Roll Combinations (Single Beat Rolls)

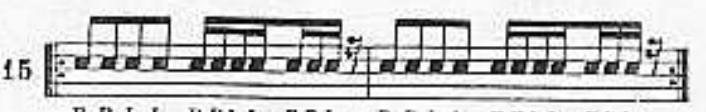
*(Read downward)*

<p>1</p> <p>RLRL RLRL RLRL RLRL RLRL RLRL</p>	<p>13</p> <p>RLRL RLRL RLRL RLRL RLRL RLRL</p>
<p>2</p> <p>LRLR LRLR LRLR LRLR LRLR LRLR</p>	<p>14</p> <p>LRLR LRLR LRL RLR LRLR LRLR LRL</p>
<p>3</p> <p>RRLL RLRL RLRL RRLL RLRL RLRL</p>	<p>15</p> <p>RRLL RLRL RLR RRLL RLRL RLR</p>
<p>4</p> <p>LLRR LRLR LRLR LLRR LRLR LRLR</p>	<p>16</p> <p>LLRR LRLR LRL LLRR LRLR LRL</p>
<p>5</p> <p>RLRR LRLR LRLR LRLL RLRL RLRL</p>	<p>17</p> <p>RLRR LRLR LRL LRLL RLRL RLR</p>
<p>6</p> <p>RLLR LRLR LRLR LRLR RLRL RLRL</p>	<p>18</p> <p>RLLR LRLR LRL LRRL RLRL RLR</p>
<p>7</p> <p>RRLL RLRL RLRL RRLL RLRL RLRL</p>	<p>19</p> <p>RRLL RLRL RLRL LLRL RLRL RLR</p>
<p>8</p> <p>LLRR LRLR LRLR LLRR LRLR LRLR</p>	<p>20</p> <p>LLRR LRLR LRL RLRL RLRL RLR</p>
<p>9</p> <p>RLRR LRLR LRLR RLRR RLRL RLRL</p>	<p>21</p> <p>RLRR LRLR LRL RLRL RLRL RLR</p>
<p>10</p> <p>RLRL RLRL RLRL RLRL RLRL RLRL</p>	<p>22</p> <p>RLRL RLRL RLRL RLRL RLRL RLRL</p>
<p>11</p> <p>LRRR LRLR LRLR LRRR LRLR LRLR</p>	<p>23</p> <p>LRRR LRLR LRL LRRR LRLR LRL</p>
<p>12</p> <p>RRRR LRLR LRLR LLLL RLRL RLRL</p>	<p>24</p> <p>RRRR LRLR LRL LLLL RLRL RLRL</p>

## Short Roll Combinations (Double Beat Rolls)

1  13 

2  14 

3  15 

4  16 

5  17 

6  18 

7  19 

8  20 

9  21 

10  22 

11  23 

12  24 

## 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 R L [9 stroke closed roll]

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

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

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

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

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

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

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

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

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

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 L R L R 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 R L R

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

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

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

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

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

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

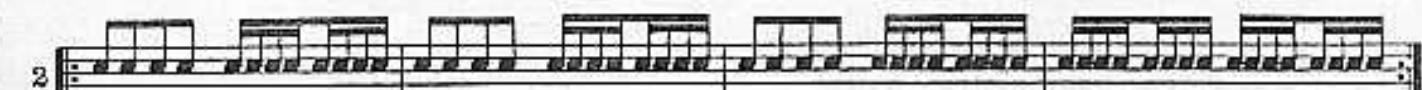
22 R L L L R L R L R L L L R L R L R L R

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

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

## 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

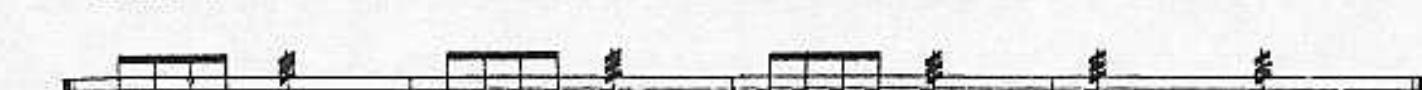
6.  LRLR LLRR LLRR LRLR LLRR LLRR LRLR LLRR LLRR LLRR LLRR LLRR

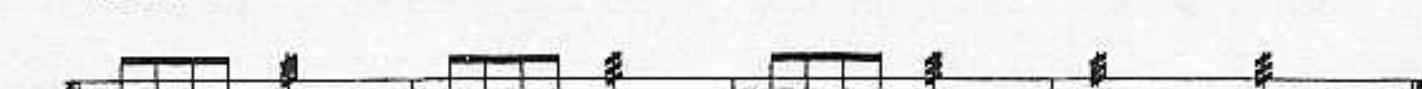
7.  RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL RRLL RRL RRLL RRLL

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

R RLL RLRL RLRL RRLL RRL RRL

2

LRLR LRLR LRLR LRLR LRL RLR

14

L LRR LRRL LHRL LLRR LLR LLR

3

RLRL RLRL RLR RLRL RLR LRL

15

RRLL RLRL RLRL RLRL RRL RRL

4

LRLR LRLR LRL LRLR LRL RLR

16

L LRR LRRL LRL LLRR LLR LLR

5

RLRL RRLL RRLL RLRL RLR LRL

17

RRLL RRLL RRLL RRLL RRL RRL

6

LRLR LLRR LLRR LRL RLR LRL

18

L LRR LLRR LLRR LLRR LLR LLR

7

RLRL RRL RRL RLRL RLR LRL

19

RRLL RRLL RRL RRLL RRL RRL

8

LRLR LLRR LLR LRL RLR LRL

20

L LRR LLRR LLR LLRR LLR LLR

9

RLRL RLRL RLRL RLRL RLRL RLRL

21

RRLL RLRL RLRL RRLL RRL RRL

10

LRLR LRLR LRRL LRL RRL RRL

22

LLRR LRRL LRRL LLRR LLR LLR

11

RLRL RLRL RLRL RLRL RLRL RLRL

23

RRLL RLRL RLRL RRLL RRL RRL

12

RLRL RLRL RLRL RLRL RLRL RLRL

24

RRLL RLRL RLRL RRLL RRL RRL

## Short Rolls and Triplets

1 RLRR LRLR LRLR LRLL RLR LRL *3 3*

13 RLL'R LRLR LRLR LRRL RRL RRL *3 3*

2 LRLL RLRL RLRL RLRR LRL RLR *3 3*

14 LRRL RLRL RLRL RLL'R LLR LRL *3 3*

3 RLRR LRLR LRL LRLL RLRL RRL *3 3*

15 RLL'R LRLR LRL LRRL RLRL RRL *3 3*

4 LRLL RLRL RLRL RLRR LRL RLR *3 3*

16 LRRL RLRL RLRL RLL'R LLR LRL *3 3*

5 RLRR LLRR LLRR LRLL RLRL RRL *3 3*

17 RLL'R LLRR LLRR LRRL RRL RRL *3 3*

6 LRLL RRLL RRLL RLRR LRL RLR *3 3*

18 LRRL RRLL RRLL RLL'R LLR LRL *3 3*

7 RLRR LLRR LLR LRLL RLRL LRL *3 3*

19 RLL'R LLRR LLR LRRL RLRL RRL *3 3*

8 LRLL RRLL RRL RLRR LRL RLR *3 3*

20 LRRL RRLL RRL RLL'R LLR LRL *3 3*

9 RLRR LRRL LRLL RLRL RLRL LRL *3 3*

21 RLL'R LRRL LRLL RLRL RLRL RRL *3 3*

10 LRLL RLRL RLRR LRL RLR *3 3*

22 LRRL RLRL RLRR RLRL RLRL LRL *3 3*

11 RLRR LRRL LRLL RLRL RLRL LRL *3 3*

23 RLL'R LRRL LRLL RLRL RLRL RRL *3 3*

12 LRRL RLRL RLRR RLRL RLRL LRL *3 3*

T U T I D I O T D I D O T H E R R E M      L U R I M L R I R E R E R E R I L

## 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 F L R

16 F R L L P L R R F R L L P L R R

8 F L R L F L R L F L R L F L R L

17 F L L R P R R L F L L R P R R L

9 P R L R P R L R P R L R P R L R

18 F R R R P L L L F R R R P L L L

---

19 F L L F L L F R R P L L

22 F L L F L L F R L P L R

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

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

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

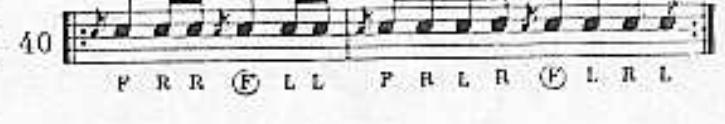
24 F L L F L L F L R R F R L L

## Flam Beats

25  37 

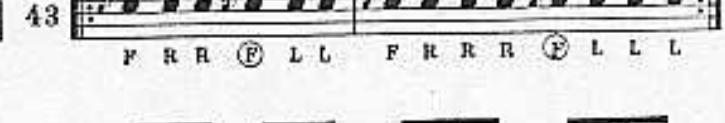
26  38 

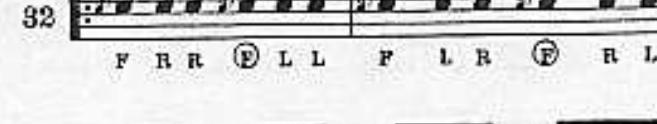
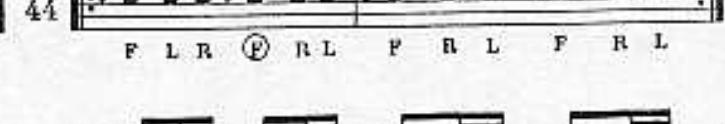
27  39 

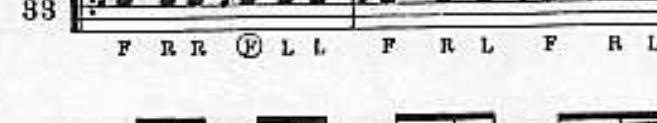
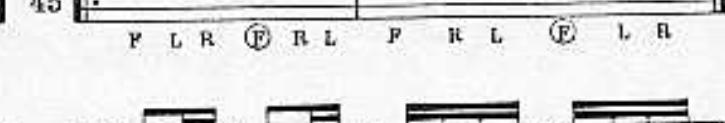
28  40 

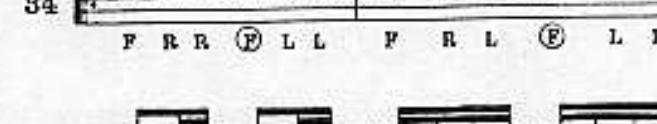
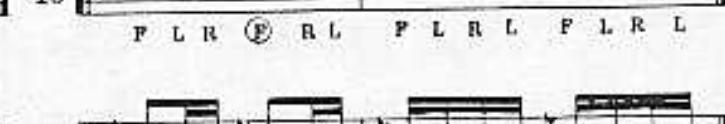
29  41 

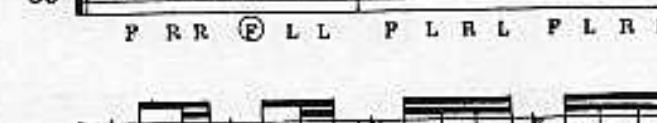
30  42 

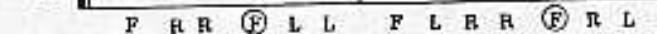
31  43 

32  44 

33  45 

34  46 

35  47 

36  48 

## Flam Beats

49

F LR P RL PLRL P RL R

61

F RL P RL F RL R P RL L

50

F LR P RL F RL L P RL L

62

F RL P RL F RL L P RL R

51

F LR P RL F RL R P RL RL

63

F RL P RL P RL R P RL RL

52

F LR P RL F RL L P RL R

64

F RL P RL P RR R P LL L

53

F LR P RL F LL R P RR RL

65

F RL P RL F RL R P RL RL

54

F LR P RL P RR R P LL L

66

F RL P RL P RR R P RL L

55

P RL F RL F RL P LR

67

F RL P LR F RL P RL

56

F RL P RL P RL L P RL R

68

F RL P LR F RL P RL R

57

P RL F RL P RL R P RL L

69

F RL P LR F RL L P RL T

58

F RL F RL F RL P RL

70

F RL P LR P RL R P RL L

59

P RL F RL F RL L P RL R

71

F RL P LR F RL L P RL R

60

F RL F RL F RL L P RL R

72

F RL P LR P RL R P RL L

### Flam Beats

73 P RL (P) LR F RRR (P) LLL

74 (P) RR (P) RR (P) LL P RR (P) RR (P) RRR (P) LLL P RRR

75 (P) RR (P) RR (P) RL P LR (P) LL P RR (P) RL F LR

76 (P) RR (P) RR (P) LR (P) LR (P) LL F RR (P) LR (P) LR

77 (P) RR (P) RR (P) LR F RL (P) LL F RR (P) LR P RL

78 (P) RR (P) RR (P) RLR (P) RLR (P) LL P RR (P) RLR (P) RLR

79 (P) RR (P) RR (P) RLL FLRR (P) LL P RR (P) RLL FLRR

80 (P) RR (P) RR (P) LPR (P) LPR (P) LL F RR (P) LPR (P) LPR

81 (P) RR (P) RR (P) RLR FLRL (P) LL F RR (P) RLR FLRL

82 (P) RR (P) RR (P) LRR (P) LRR (P) LL F RR (P) LRR (P) LRR

83 (P) RR (P) RR (P) LRL F RL (P) LL F RR (P) LRL F RL

84 (P) RR (P) RR (P) LRR F RL (P) LL F RR (P) LRR F RL

85 (P) RR (P) RR (P) RRL F LL R

86 (P) RR (P) RR (P) RRL F LL R

87 (P) LL F RR (P) RL F LR

88 (P) LL F RR (P) LR (P) LR

89 (P) LL F RR (P) LR P RL

90 (P) LL F RR (P) RLR (P) RLR

91 (P) LL P RR (P) RLL FLRR

92 (P) LL F RR (P) LPR (P) LPR

93 (P) LL F RR (P) RLR FLRL

94 (P) LL F RR (P) LRR (P) LRR

95 (P) LL F RR (P) LRL F RL

96 (P) LL F RR (P) LRR F RL

## 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 (P) 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 (P) LR (P) LR (P) RLR PLRL

103 115   
 (P) RL PLR (P) LPR (P) LPR (P) LR (P) LR (P) LRR (P) LRR

104 116   
 (P) RL PLR (P) RLR PLRL (P) LR (P) 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 PLLR (P) LR FRL (P) RL R (P) RL R

## Flam Beats

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

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

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

124 (F) L R F RL (F) L R R (F) L R R

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

126 (F) L R F RL (F) L R R P L L

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

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

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

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

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

132 P L R L F L R L F R L L P R L L

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

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

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

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

137 F L R R (F) R L L F R P L P R E L

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

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

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

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

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

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

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

## Flam Beats

45 157   
 PR (P) L FR (P) L PRL FRL PRL FRL PRL R (P) R L

46 158   
 FR (P) L FR (P) L PRL R (F) RL PRL FRL PRR R (P) RL

47 159   
 FR (P) L FR (F) L FRL (P) L RR PRL R (P) L RL FRL L (P) L RR

48 160   
 PR (P) L PR (P) L FLL R (P) R RL PRL R (P) L RL FLL R (P) R RL

49 161   
 PR (P) L PR (P) L FRR R (P) LL PRL R (P) L RL FRR R (P) LL

50 162   
 PRL R (P) RL FRL FRL PRL R (P) RL FLL R (P) RL

51 163   
 FRL R (P) RL PRL R (P) RL PRL FRL R (P) RL FRR R (P) LL

52 164   
 FRL R (P) RL FRL R (P) RL FLL R (P) R RL FRR R (P) LL

53 165   
 FRL R (P) RL PRL R (P) RL PRL R (P) RL PRL FRL R

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

55 167   
 FRL FRL FRL R (P) RL PRL R (P) RL FRL R (P) RL

56 168   
 FRL FRL FRL R (P) RL PRL R (P) RL 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

2 RRL RLRLRL RRL RLRLRL

3 LLR LRLRLR LLR LRLRLR

4 RLL RLRLRL RLL RLRLRL

5 LRR LRLRLR LRR LRLRLR

6 RRR LRRLRLR LLL RLRLRL

7 RLR LRLRLR RLR LRLRLB

8 LRL RLRLR LRL RLRLR

9 RRL RLRLR LLA LRLRL

10 RLL RLRLR LRR LRLRL

11 RRR LRLRL RRR LRLRL

12 LLL RLRLR LLL RLRLR

13 RLR LLRRL RLR LLRRL  
7 stroke open roll

14 LRL RRLLRR LRL RRLLRR

15 RRL RRLLRR LLR LLRRL

16 RLL RRLLRR LRR LLRRL

17 RRR LLRRL RRR LLRRL

18 LLL RRLLRR LLL RRLLRR

19 RLR LLRRL RLR LLRRL  
5 stroke open roll

20 LRL RRLLR LRL RRLLR

21 RRL RRLLR LLR LLRRL

22 RLL RRLLR LRR LLRRL

23 RRR LLRRL RRR LLRRL

24 LLL RRLLR LLL RRLLR

## Short Rolls in 6/8

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

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

2 L R L R L R L R L R L R L R  
L R L R L R L R L R L R L R  
3 R R L R L R L L R L R L R L  
R R L R L R L L R L R L R L  
4 R L L R L R L R R L R L R L  
R L L R L R L R R L R L R L  
5 R R R L R L R R R L R L R L  
R R R L R L R R R L R L R L  
6 L L L R L R L L L R L R L  
L L L R L R L L L R L R L  
13 R L R L R L R L R L R L R L  
R L R L R L R L R L R L R L  
14 R R L R L R L R L R L R L R L  
R R L R L R L R L R L R L R L  
15 L L R L R L R L R L R L R L R L  
L L R L R L R L R L R L R L R L  
16 R L L R L R L R L R L R L R L  
R L L R L R L R L R L R L R L  
17 L R 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  
18 R R R L R L R L R L R L R L R L  
R R R L R L R L R L R L R L R L  
19 R L R L R L R L R L R L R L R L  
R L R L R L R L R L R L R L R L  
20 L R L R L R L R L R L R L R L  
L R L R L R L R L R L R L R L  
21 R R L R L R L R L R L R L R L  
R R L R L R L R L R L R L R L  
22 R L L R L R L R L R L R L R L  
R L L R L R L R L R L R L R L  
23 R R R L R L R L R L R L R L  
R R R L R L R L R L R L R L  
24 L L L R L R L R L R L R L R L  
L L L R L R L R L R L R L R L

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 ~~existing~~ notation of this measure should be as follows:-

## Short Rolls in 6/8

1 R L R | L L R R L L R R | L R L | R H L L R H L L | 8 stroke open roll

2 R R L | R R L L R R L L | R R L | R R L L R R L L | 8 stroke open roll

3 L L R | L L R R L L R R | L L R | L L R R L L R R | 8 stroke open roll

4 R L L | R R L L R R L L | R L L | R R L L R R L L | 8 stroke open roll

5 L R R | L L R R L L R R | L R R | L L R R L L R R | 8 stroke open roll

6 R R R | L L R R L L P R | L L L | R R L L R R L L | 8 stroke open roll

7 R L R | L L R R L L R | L R L | R H L L R H L | 7 stroke open roll

8 R R L | R R L L R R L | R R L | R R L L R R L | 7 stroke open roll

9 L L R | L L R R L L H | L L R | L L R R L L H | 7 stroke open roll

10 R L L | R R L L R R L | R L L | R R L L R R L | 7 stroke open roll

11 L R R | L L R R L L R | L R R | L L R R L L R | 7 stroke open roll

12 R R R | L L R R L L R | L L L | R R L L R R L | 7 stroke open roll

13 R L R | L R R R | L R L | R L R L | 8 stroke closed roll

14 R R L | R L R L | R R L | R L R L | 8 stroke closed roll

15 L L R | L R R R | L L R | L R L R | 8 stroke closed roll

16 R L L | R L R L | R L L | R L R L | 8 stroke closed roll

17 L R R | L R L R | L R R | L R L R | 8 stroke closed roll

18 R R R | L R L R | R R R | L R L R | 8 stroke closed roll

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

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

21 L L R | L R R R | L L R | L R L R | 7 stroke closed roll

22 R L L | R L R L | R L L | R L R L | 7 stroke closed roll

23 L R R | L R L R | L R R | L R L R | 7 stroke closed roll

24 R R R | L R L R | R R R | L R L R | 7 stroke closed roll

## 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 R L R LRLRL R L R LRLRL  
11 stroke closed roll

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

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

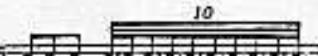
23 R R R LRLRL R R R LRLRL

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 RLR LRLRLR RLRLRLRLRL RLRLRLRLRLRL

2 LRL RLRLRL RLR LHLRLR LRRLRLRLRLR LRLRLRLRLRLR

3 RLR LRLRL RLR LRLRL LRLRL LRLRL LRLRL LRLRL

4 LRL RLRLR LRL RLRLR RLRLR RLRLR RLRLR RLRLR

5 RLR LRLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL

6 RLR LLRRLL RLR LLRRLL RRLLRRLL RLRLRRLL RLRLRRLL

7 LRL RRLLRR LRL RRLLRR LLRRLLRRLL RLRRLLRRLLRR

8 RLR LLRRLL RLR LLRRRL LLRRRL LLRRRL LLRRRL LLRRRL

9 LRL BRLLR LRL RRLLR RRLLR RRLLR RRLLR RRLLR

10 RLR LLRRRL RLR LLRRRL RRLLR LLRRRL RRLLR LLRRRL

11 RLB LRL RLR LRL RLR LRL RLR LRL RLR LRL

12 RLB LRL RLR LRL RLR LRL RLR LRL RLR LRL

### Review of Short Roll in 6/8

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

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

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

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

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

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

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

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

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

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

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

24 \* R L R L R L R L R L R L R L R L R L R L R L  
 See note on page 25

## Combinations in 3/8

1                      9                      9

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

13                      9                      9

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

2                      9                      9

RR L L R L R L L R R L R L

14                      9                      9

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

3                      9                      9

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

15                      9                      9

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

4                      9                      9

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

16                      9                      9

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

5                      9                      9

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

17                      9                      9

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

6                      9                      9

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

18                      9                      9

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

7                      9                      9

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

19                      9                      9

RR R R L R L R R R R L R L

8                      9                      9

RR R L R L R L L L R L R L

20                      9                      9

RR L L R R L R R L L R R L

9                      9                      9

LL R R L R L R R R R L R L

21                      9                      9

LL R R L L R L L R R L L R

10                      9                      9

LL L L R L R L L L R L R L

22                      9                      9

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

11                      9                      9

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

*7 stroke closed roll*

12                      9                      9

RR R L R L R L L R R L R L

23                      9                      9

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

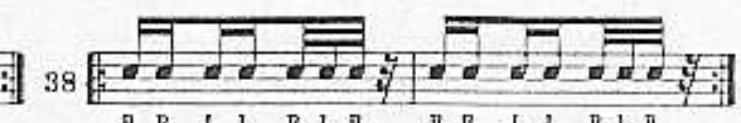
24                      9                      9

RR R R L L R L L L R R R L

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

25  | 37 

R L R L R L R L      R I R L R H R L  
L R L R L R L R      L R L R L R L

26  | 38 

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

27  | 39 

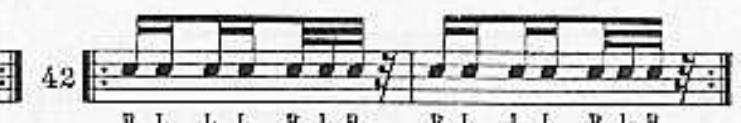
R R L L H R L      R R L L R L R L  
L L R R L R L      L L R R L R L I

28  | 40 

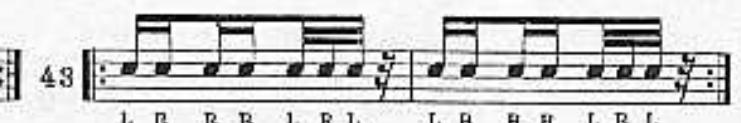
L L H R L H L R      L L R R L R L R  
R L R R L R L      R L R R L R L R

29  | 41 

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

30  | 42 

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

31  | 43 

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

32  | 44 

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

33  | 45 

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

34  | 46 

L L L R L R L R      R U R L R R L R L  
R R R R R L R L      R R R R R L R L  
*5 stroke open roll*

35  | 47 

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

36  | 48 

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

## Combinations in 3/8

49 LL R R L L L R R    L L R R L L R R

50 R L R R L L L R R    I R L L R R R L

51 R L L R L L R R    L R R L R R L L

52 R 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    R L R L R R L  
3-stroke open roll

57 L R L R L L R    L R L R L L R

58 R R L L R R L    R R L L R R L

59 L L R R L L R    L L R R L L R

60 D D D D L R    I R I I R R

61 R L R L    R L R L R L H L R L  
5-stroke closed roll

62 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

64 L L R R L R    L L R R L R

65 R L R R L R    L R L L R L

66 R L L R L R    L R R B R L

67 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

69 R R L L R L    R R L L R L

70 L L R R L R    L L R R L R

71 R L R R L R    L R L L R L

72 R R R R L R    L L L L R L

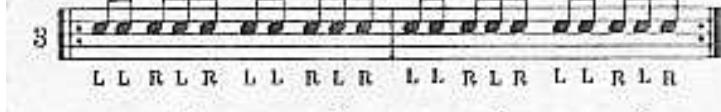
## Combinations in 2/4

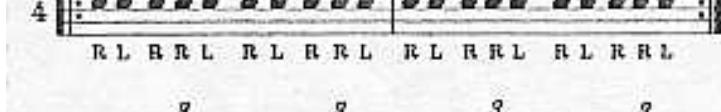
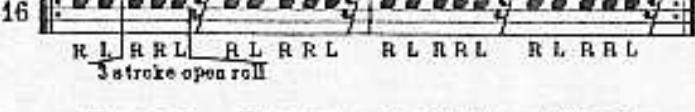
1                    3                    3                    3                    3  

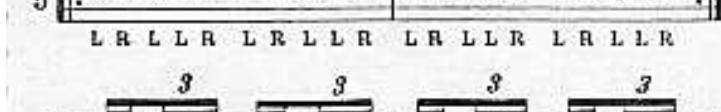
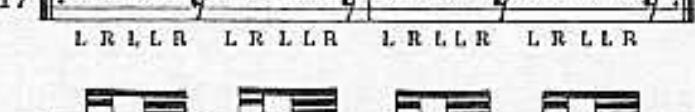
13   
 RLRLR LRLRL RLR LRRLR                    RLRRLL RLRRLL RLRRLL RLRRLL  
 5 stroke open roll

2                    3                    3                    3                    3  

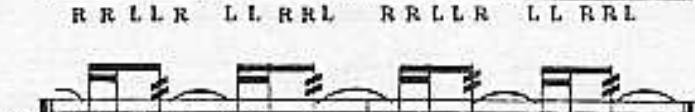
14   
 RRRLRL RRRLRL RRRLRL RRRLRL                    LRLLLRLH LLRR LRLLRRLH LLRR  
 5 stroke open roll

3                    3                    3                    3                    3  

15   
 LLRLRL LLRLR LLRLR LLRLR                    RRRLRL RRRLRL RRRLRL RRRLRL  
 5 stroke open roll

4                    3                    3                    3                    3  

16   
 RLRRRL RLRRRL RLRRRL RLRRRL                    RLRRRL RLRRRL RLRRRL RLRRRL  
 5 stroke open roll

5                    3                    3                    3                    3  

17   
 LRLLRLR LRLLRLR LRLLRLR LRLLRLR                    LRLLRLR LRLLRLR LRLLRLR LRLLRLR  
 5 stroke open roll

6                    3                    3                    3                    3  

18   
 RRLLRL LLRRRL RRLLRL LLRRRL                    RRLLRL LLRRRL RRLLRL LLRRRL  
 5 stroke open roll

7                    3                    3                    3                    3  

19   
 RLRLRL RLRLRL RLRLRL RLRLRL                    RLRLRL RLRLRL RLRLRL RLRLRL  
 5 stroke closed roll

8                    3                    3                    3                    3  

20   
 LRRLRLR LRRLRLR LRRLRLR LRRLRLR                    LRRLRLR LRRLRLR LRRLRLR LRRLRLR  
 5 stroke open roll

9                    3                    3                    3                    3  

21   
 RRRLRL RLRLRL RLRLRL RLRLRL                    RRRLRL RLRLRL RLRLRL RLRLRL  
 5 stroke closed roll

10                  3                    3                    3                    3  

22   
 RLRLRL RLRLRL RLRLRL RLRLRL                    RLRLRL RLRLRL RLRLRL RLRLRL  
 5 stroke closed roll

11                  3                    3                    3                    3  

23   
 LRLRL LRRLR LRLRL LRRLR                    LRLRL LRRLR LRLRL LRRLR  
 5 stroke open roll

12                  3                    3                    3                    3  

24   
 DDDDD DDIDD DDIDD DDIDD                    DDDDD DDIDD DDIDD DDIDD

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

7      \*      3      3      3      3  
  
 P. R   (P) L   P R   (P) L

8      3      3      3      3  
  
 P L   F L   P L   F L

9      3      3      3      3  
  
 (P) R   (P) R   (P) R   (P) R

10     3      3      3      3  
  
 F R   (P) L   P R   (P) L

11     3      3      3      3  
  
 F L   F L   F L   F L

12     3      3      3      3  
  
 (P) R   (P) R   (P) R   (P) R

13     3      3      3      3      3      3      3      3  
  
 P L R   (P) R L   F L R   (P) R L   F R L   F R L   P R L   F R L

14     3      3      3      3      3      3      3      3  
  
 F L R   (P) R L   F L R   (P) R L   F L L   F L L   F L L   F L L

15     3      3      3      3      3      3      3      3  
  
 F L R   (P) R L   F L R   (P) R L   F R R   (P) L L   F R R   (P) L L

16     3      3      3      3      3      3      3      3  
  
 F L R   (P) R L   F L R   (P) R L   P R   (P) L   P R   (P) L

17     3      3      3      3      3      3      3      3  
  
 F L R   (P) R L   F L R   (P) R L   F L   F L   F L   F L

18     3      3      3      3      3      3      3      3  
  
 F 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.

### Flam Triplets and Dotted Notes

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

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

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

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

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

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

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

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

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

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

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

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

## Flam Triplets and Dotted Notes

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

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

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

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

42      *S*      *S*      *S*      *S*      *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    F R R

### Flam Triplets and Dotted Notes

Sheet music for Flam Triplets and Dotted Notes, featuring 14 staves of 8th-note patterns. Each staff includes a measure number (e.g., 4, 5, 6, 7, 8, 19, 50, 51, 52, 53, 54) and corresponding hand motions (L, R, P, F) below the notes.

**Staff 4:** Measures 4-5. Patterns: L-R, L-R, L-R, L-R, L-L, P-R-R, L-L, P-R-R.

**Staff 5:** Measures 6-7. Patterns: L-R, L-R, L-R, L-R, L-R, P-R, L-R, P-R, R-R.

**Staff 6:** Measures 8-9. Patterns: L-R, L-R, L-R, L-R, P-L, P-R, L-R.

**Staff 7:** Measures 10-11. Patterns: L-R, L-R, L-R, L-R, P-R, P-R, P-R, P-R.

**Staff 8:** Measures 12-13. Patterns: P-R-R, P-R-R, P-R-R, P-R-R, P-L-L, P-R-R, P-L-L, P-R-R.

**Staff 19:** Measures 14-15. Patterns: P-R-R, P-R-R, P-R-R, P-R-R, P-L, P-R, P-L, P-R.

**Staff 50:** Measures 16-17. Patterns: P-R-R, P-R-R, P-R-R, P-R-R, P-R, P-R, P-R, P-R.

**Staff 51:** Measures 18-19. Patterns: P-R-R, P-R-R, P-R-R, P-R-R, P-L, P-R, P-L, P-R.

**Staff 52:** Measures 20-21. Patterns: P-R-R-R, P-R-R-R, P-R-R-R, P-R-R-R, P-R, P-R, P-R, P-R.

**Staff 53:** Measures 22-23. Patterns: P-L-L, P-R-R, P-L-L, P-R-R, P-L, P-R, P-L, P-R.

**Staff 54:** Measures 24-25. Patterns: P-L-L, P-R-R, P-L-L, P-R-R, P-R, P-R, P-R, P-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 LLRLL RLRR LLRLL

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 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 LLRRL 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 R L R R L R L R L R R L R L  
RLRR LRL RLRR LRL

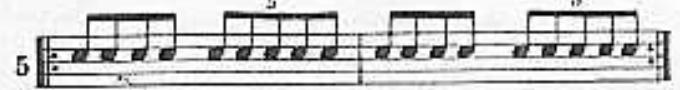
21 R L R L R L R L R L R L  
RLRL RLR LRL RLR LRL  
6 stroke closed roll

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

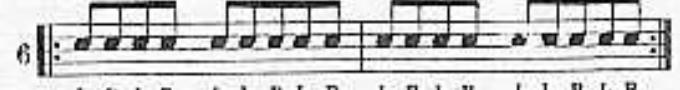
23 R L R R L R L R L R R L R L  
RLRR LRL RLRR LRL

24 R L R R L R L R L R R L R L  
RLRR LRL RLRR LRL

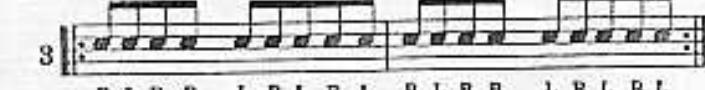
## Short Roll Progressions

1  5 

RLRL RLR LRLR LRLRL      RLRL RRLRL RLRL RRLRL

2  6 

BRLL RLR LRRL RLRL      LRRL LLRL RLRL LLRLR

3  7 

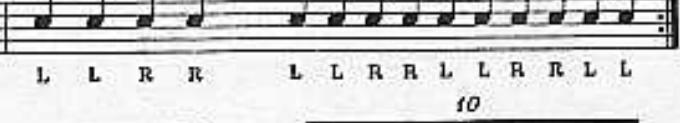
RLRR LRLRL RLRR LRLRL      RLRR LLRLR LRLL RRLRL

4  8 

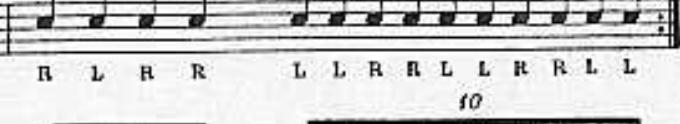
LRLL RLRLR LRLL RLRLR      RLRR LLRL RLRL RRLLR

9  10 

RLRL      RRL RRL LRR LRL RLR LRL      LLRR LLRL  
 1st stroke open roll      10      10

10  11 

RRL RRL LRR LRL RLR LRL      LLRR LLRL RLR RRL      LLRR LLRL  
 10      10

11  12 

RLRR LLRL RLR RRL RLR LRL      RLRL RRL RRL LRR LRL RLR LRL      LLRR LLRL  
 10      10

12  13 

RLRL RLRL RLRL RLRL      RLRL RLRL RLRL RLRL  
 1st stroke closed roll      17      1st stroke closed roll

13  17 

RLRL RLRL RLRL RLRL      RLRL RLRL RLRL RLRL  
 1st stroke closed roll      17      1st stroke closed roll

14  18 

RLRL RLRL RLRL RLRL      RLRL RLRL RLRL RLRL

15  19 

RLRL RLRL RLRL RLRL      RLRL RLRL RLRL RLRL

16  20 

RLRL RLRL RLRL RLRL      RLRL RLRL RLRL RLRL

## 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 17 13 stroke closed roll

14 18 12

15 19 12

16 20 12

### Short Roll Progressions

1 7 7

RLRL RLRLRLR LRLR LRLRLRL

2 7 7

RRLL RLRLRLR LLRR LRLRLRL

3 7 7

RLRR LRRLRL RLRR LRRLRL

4 7 7

LRLL RLRLRLR LRLL RLRLRLR

5 7 7

RLLR LRRLRL RLRL RLRLRL

6 7 7

LRRL RLRLRLR LRRL RLRLRLR

7 7 7

RLL RLLRLRLR LRRL RLRLRL

8 7 7

RRRL RLRLRLR LLRL RLRLRL

9 14 14

R L R L RRLLRRLLRRLLRR L R L R LLRLLRRLLRLL  
15 stroke open roll

10 14 14

R R L L RRLLRRLLRRLLRR L L R R LLRLLRRLLRLL

11 14 14

R L R R LLRLLRRLLRLL R L R R LLRLLRRLLRLL

12 14 14

L R L L RRLLRRLLRRLLRR L R L L RRLLRRLLRRLLRR

13 15 17

RLRL RLRLRLR LRLR LRLRLRL  
15 stroke closed roll

17

RLRL RLRLRLR LRLR LRLRLRL  
17 stroke closed roll

14

RRLL RLRLRLR LLRR LRLRLRL

18

RRLL RLRLRLR LLRR LRLRLRL

15

RLRR LRRLRL RLRR LRLRLRL

19

RLRR LRRLRL RLRR LRLRLRL

16

RLRR LRRLRL RLRR LRLRLRL

## Short Roll Progressions

1 RLLRLL RLLR LLRLLR LRLRL  
[0 stroke open roll]

2 RLLRLL RLLR LLRLLR LLRRL

3 RLLRLL RLRL RLLRLL RLRL

4 LLRLLRR LRLLR LLRLLRR LRLLR

5 RLLRRL RLRLR LLRLLR LRLRL  
[0 stroke open roll]

6 RLLRRL RLRLR LLRLLR LLRRL

7 RLLRRL RLRLR RRLLRRL RLRL

8 LLRLLR LRLLR LLRLLR LRLLR

9 RLRLR LRRL RLRRL RLRL  
[0 stroke closed roll]

10 RLLR LRLL LLRRL RLRL

11 RLRL RLRL RLRL RLRL

12 LRLLR LRRL LRLL RLRL

13 RLRL RLRL RLRL RLRL  
[0 stroke closed roll]

14 RLLR LRRL LLRRL RLRL

15 RLRL RLRL RLRL RLRL

16 LRLLR LRRL LRLL RLRL

17 RLLRLL RLRL RLRL  
[0 stroke open roll]

18 LLRRLR RLRL RLRL LL-

19 RLLRLL RLRL RLRL LL-

20 LLRRLR RLRL RLRL LL-

21 RLLRRL RLRL RLRL RR-  
[0 stroke open roll]

22 LLRRLR LRRL RLRL LL-

23 RLLRRL RLRL RLRL LL-

24 LLRRLR RLRL RLRL LL-

### Short Roll Progressions

1 RLRLRL RLRL RLRL RLRL  
9 stroke closed roll

2 LRLRLR LRLR LRLRLR LRLR

3 RRLRRHLRLR LLRHLRLRL

4 RLRLRL RLRL RLRL RLRL

5 LRLLRR LRLR LRLLRR LRLR

6 RLLRHL RLRL RLLRRL RLRL

7 RLRLRL RLRL RLRL RLRL  
7 stroke closed roll

8 LRRLRL RLRL LRRLRL RLRL

9 RRLRRRLRLR LLRRLRLRL

10 RLRLRL RLRL RLRL RLRL

11 LRLLRR LRLR LRLLRR LRLR

12 RLLRRL RLRL RLLRRL RLRL

13 RRLRRRL RLRL RLRL RLRL  
9 stroke open roll

14 RRLLRRLL RLRLRRL RR.

15 LLRRLRRR LLRRLLR LL.

16 RRLRRRL RLRL RLRL RLRL  
7 stroke open roll

17 RRLLRRL RLRLRRL RLRL

18 LLRRLLR LLRRLLR LL.

19 RLRLRL RLRL RLRL RLRL  
9 stroke closed roll

20 RRLLRRL RLRL RLRL RLRL

21 RRLLRRL RLRL RLRL RLRL

22 RLRLRL RLRL RLRL RLRL  
7 stroke closed roll

23 RRLLRRL RLRL RLRL RLRL

24 RRLLRRL RLRL RLRL RLRL

### Short Roll Progressions and Triplets

1

RLRL R LR LRLRLR LRLRL RLRL RLR LRLRL

2

RLRR L RL RLRR LLRLLR LRLL RL RL RLRL RRRLRL

3

RLRL RRLLRR LRRL RLRLRL LRRLR LLRRL RLRL RLRRL

4

RLRR LLRRLL RLRR LLRLLR LRLL RLRL RRRLRR LRLL RRLRRL

5

RLRL RRLLR LRRL RLRLRL LRRLR LLRRL RLRL RLRRL

6

RLRR LLRRL RLRR LLRLLR LRLL RLRL RRRLR LRLL RRLRRL

7

RLRL RL RL RLRL RLRLRL LRRL RL RL RLRL RLRL RLRL

8

RLRR LR RL RLRR LLRLLR LRLL RL RL RLRL RRRLRRL

9

RLRL RL RL RL RLRL RLRLRL LRRL RL RL RLRL RLRL RLRL

10

RLRR LR RL RLRR LLRLLR LRLL RL RL RLRL RRRLRRL

11

RLRL RLRLRL RLRL RLRLRL LRRL RLRLRL RLRL RLRL RLRL

12

RLRR LRRLRL RLRR LLRLLR LRLL RLRL RLRL RLRL RLRL

### Short Roll Progressions and Triplets

13 10 3 3 10 3 3

RRL RRLRLLR RLR LRL RLR LRLR LLRRLLRRL RLRL RLR LRL

14 10 3 3 10 3 3

RLRR LLRRLLRL RLRR LLR LRL RLRL RRLRRL RRL RLRL RRL RRL

15 10 3 3 10 3 3

RRL RRLRRLR LRLR LRL RLR LRLR LLRRLLRRL RLRL RLRL RRL

16 10 3 3 10 3 3

RLRR LLRRLLRRL RLRR LLR LRL RLRL RRLRRL RRL RLRL RRL RRL

17 3 3 3 3

RRL RRLRRLR LRLR LRL RLR LRLRL RLRL RLRL RRL RLRL

18 3 3 3 3

RLRR LRLRL RLRR LLR LRL RLRL RRL RRL RRL

19 3 3 3 3

RLRL RRLRRLR LRLR LRL RLR LRLRL RLRL RLRL RRL RLRL

20 3 3 3 3

RLRR LRLRL RLRR LLR LRL RLRL RRL RRL RRL

21 12 3 3 12 3 3

RLRL RRLRRLRRL RLRL RRL RLR LRL RLRL RRLRRLRRL RLRL RLR LRL

22 12 3 3 12 3 3

LRLR LLRLLRRLRRL RLRL RLR LRL RLRL LLRLLRRLRRL RLRL RLRL RLRL

23 12 3 3 12 3 3

RLRL RRLRRLRRL RLRL RLR LRL RLRL RRLRRLRRL RLRL RLRL RLRL

24 12 3 3 12 3 3

## Short Roll Progressions and Triplets

25 *S S* *3 3* *3 3*

R L R L

13 stroke roll

26 *3 3* *3 3* *3 3*

L R L

27 *3 3* *3 3* *3 3*

R L R L

11 stroke roll

28 *3 3* *3 3* *3 3*

L R L

7 *3 3* *7* *3 3* *7* *3 3*

29 *3 3* *3 3* *3 3*

H R L R L R L R L R L R I R L R L H R L R H R L R L H I H L H R L R L H R L R L R L H R L R L

30 *3 3* *7* *3 3* *7* *3 3*

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

31 *f* *3 3* *f* *3 3*

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

15 stroke roll

32 *f* *3 3* *f* *3 3*

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

13 stroke roll

33 *3 3* *3 3* *3 3*

H R L R H R L R L H R L R L R E R L H R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

15 stroke roll

34 *3 3* *3 3* *3 3*

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

35 *3 3* *3 3* *3 3*

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

13 stroke roll

36 *3 3* *3 3* *3 3*



# 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 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    R    R  
or    L 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    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*

LF      LF      LF LF      LF      LF LF

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

*Ex. 7*

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*

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)

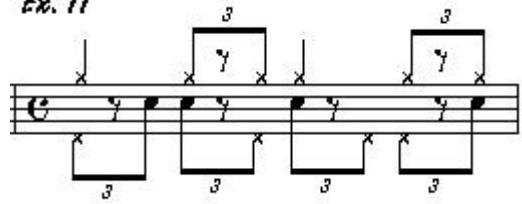
*Ex. 9*

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*

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.