

STICK CONTROL



Reg. U. S.

Pat. Off.

The Colonial Drummer

for the
SNARE DRUMMER

By **GEORGE LAWRENCE STONE**

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

PUBLISHED BY

George B. Stone & Son, Inc.

P.O. Box 324 Randolph, MA 02368-2437 (U.S.A.)

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.

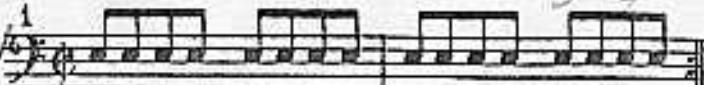
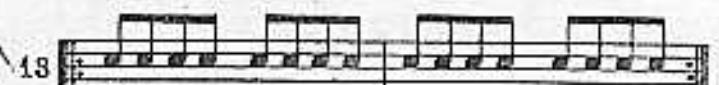
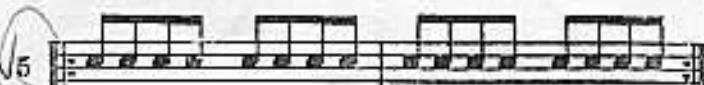
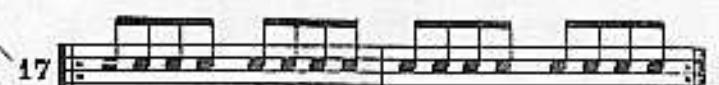
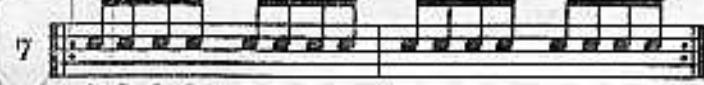
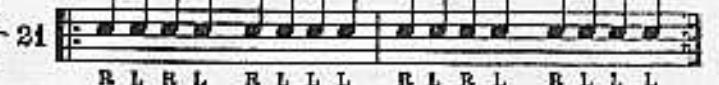
The "open roll," referred to throughout the book (and beginning on page 11), is the rudimental roll of two beats (no more) of each stick, in rhythmic alternation.

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.

Single Beat Combinations

(Read downward)

	
1 RRLR RLRL RLRL RLRL 2 LRLR LRRL LRRL LRRL	13 RRRR LLLL RRRR LLLL 14 RLRL RRLL RLRL RRLL
	
3 RRLL RRLL RRLL RRLL 4 LLRR LLRR LLRR LLRR	15 RLRL LLRR LRRL LLRR 16 RLRL RLRR LRRL LRRL
	
5 RLRR LRLL RLRR LRLL 6 RLLR LRRL RLLR LRRL	17 RLRL RLLR LRRL LRRL 18 RLRL ERLR LELR LLRL
	
7 RRLR LLRL RRLR LLRL 8 RLRL LRRL RLRL LRRL	19 RLRL RRRL RLRL RRRL 20 RLRL LLLR LRRL LLLR
	
9 RRRL RRRL RRRL RRRL 10 LLLR LLRL LLLR LLRL	21 RLRL RLLL RLRL RLLL 22 LRRL LRRR LRRL LRRL
	
11 RLLL RLLL RLLL BLLL 12 LRRR LRRR LRRR LRRR	23 RLRL RRRR LRRL LLLL 24 RRLL RLRR LLRR LRRL

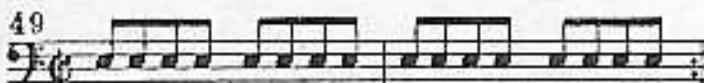
R = right stick
L = left stick

Repeat each exercise 20 times

Single Beat Combinations

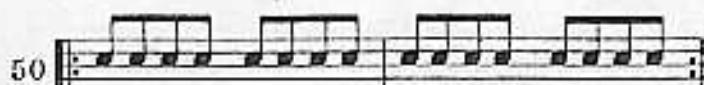
25 R R L L R U L R L L R R R L
26 R B L L R R H L R L L R R L L R L
27 R R L L L L R R R B R L L L L R R
28 R R L L R R H L R R L L R R H L
29 L L R R L L L R L L R R L L L R
30 R R L L R L L L R R L L L L L L L
31 L L R R L R R R R L R R R L R R R
32 R R L L R R R R R R L L R R L L L L
33 R L R R L R R L R L R R L R R L R
34 L R L L R L L R L R L L R L L R L
35 R L R R L L R L R L R R L L R L
36 L R L L R R L R L R L L R L R L L R
37 R L R R R R R R R R R R R R R R R
38 L R L L L R L L L R L L L R L L L
39 R L R R L L L R L R L L L R R R L
40 R L R R R R R R R R R R R R R R R
41 R L R R L L L L R R R R R R R R R
42 L R L L R R R R R R R R R R R R R
43 R L L R L L R L R L R 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
45 R L L R R L L R L R L R L R L L R
46 L R R L L R R L R L R R L R L R L
47 R L L R L L L R L R R L R R R L
48 R L L R L R R R R R R R R R R R R

Single Beat Combinations

49  61 

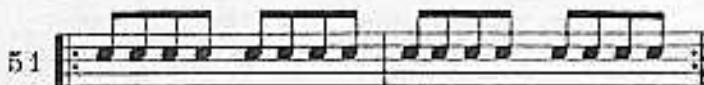
RLLR LLLL RLLR LLLL

RL LL LR RR R L L L H R H

50  62 

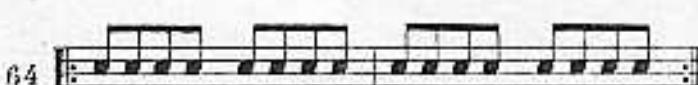
LR RL RR RR LR RL RR RR

RL LL RR RR LR RR LL LL

51  63 

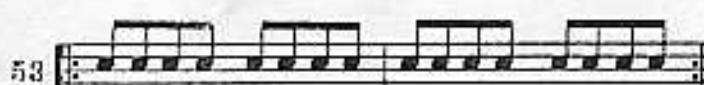
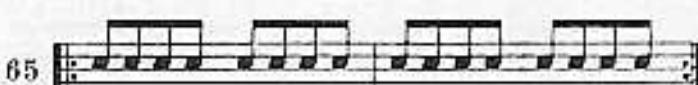
RHLB RR LR RRLR RRLR

RR RL LL RR R L L L RR RL

52  64 

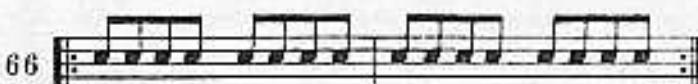
LL RL LL RL LL RL LL RL

LL LR RL LL LR RR LL LR

53  65 

RR RL LL LR LL RL RR RL

RR RL RL RR LR RL RL RL

54  66 

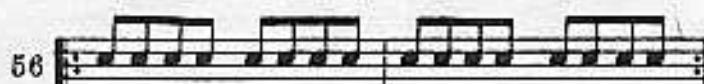
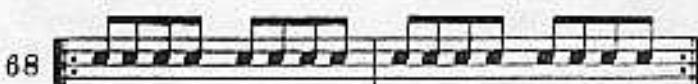
RR RL LR RR LL RL RL LL

LL RL LR LL RL RL RL RL RL

55  67 

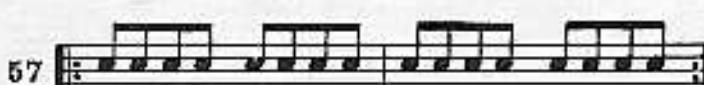
RR RL LL LL RR RL LL LL

RL RL LL RL RL RL RL RL

56  68 

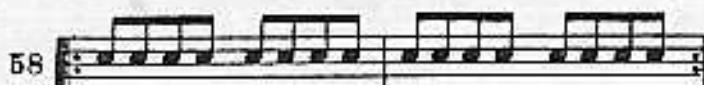
LL RL RR RR LL RL RR RR

LR RL RR LR RL RL RL RL RL

57  69 

RR RL LL LR RR RL LL LL

RL RR LL LL RR RR RL RL

58  70 

RR RL RL LL RR RL RL LL

RL RL RL RL RL RL RL RL RL RL

59  71 

LL RL LR RR LL RL LR RR

LL RL RL RL RL RL RL RL RL RL

60  72 

RR RL RR RR LL RL LL LL

RR RL RL RL RL RL RL RL RL RL

Triplets

(Read downward)

1 3 3 3 3
 RLRL RLR LRL RLRL RLR LRL

13 3 3 3 3
 RLRL RRL RRL RLRL RRL RRL

2 3 3 3 3
 LR LRL LRL RLR LRL RLR

14 3 3 3 3
 LRLR LLR LLR LR LRL LLR LRL

3 3 3 3 3
 RRLL RLR LRL RRLL RLR LRL

15 3 3 3 3
 RRLL RRL RRL RRLL RRL RRL

4 3 3 3 3
 LLRR LRL RLR LLRR LRL RLR

16 3 3 3 3
 LLRR LLR LLR LLRR LLR LLR

5 3 3 3 3
 RLRR LRL RLR LRLL RLR LRL

17 3 3 3 3
 RLRR LLR LLR LR LL RRL RRL

6 3 3 3 3
 RLLR LRL RLR LRRL RLR LRL

18 3 3 3 3
 RLLR LLR LLR LRRL RRL RRL

7 3 3 3 3
 RRRL RLR LRL RRRL RLR LRL

19 3 3 3 3
 RRLR LLR LLR LLRL RRL RRL

8 3 3 3 3
 RRRR RLR LRL RRRR RLR LRL

20 3 3 3 3
 RRRL RRL RRL RRRL RRL RRL

9 3 3 3 3
 LLLR LRL RLR LLLR LRL RLR

21 3 3 3 3
 LLLR LLR LLR LLLR LLR LLR

10 3 3 3 3
 RLLL RLR LRL RLLL RLR LRL

22 3 3 3 3
 RLLL RRL RRL RLLL RRL RRL

11 3 3 3 3
 LRRR LRL RLR LRRR LRL RLR

23 3 3 3 3
 LRRR LLR LLR LRRR LLR LLR

12 3 3 3 3
 RRRR LRL RLR LLLL RLR LRL

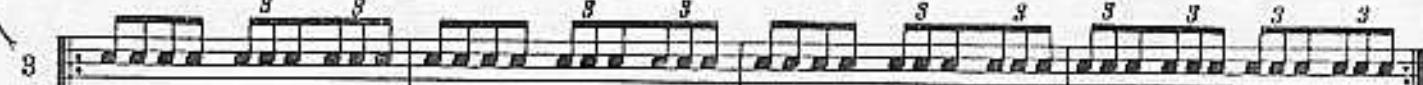
24 3 3 3 3
 RRRR LLR LLR LLLL RRL RRL

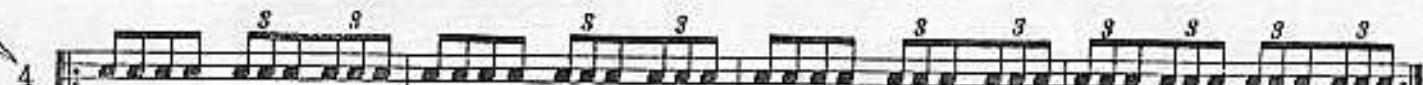
* In fast tempo use tap(t) and rebound(r) for the first two beats of this triplet - 

Triplets

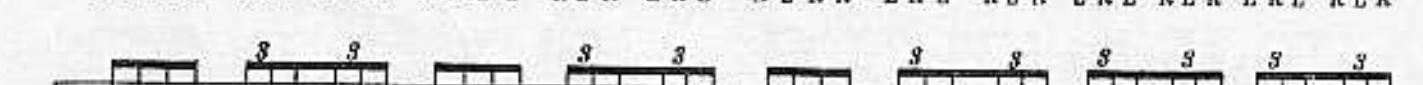
1  RLRL RLR LRL RHL RLR LBL

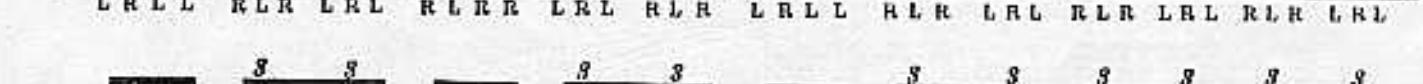
2  LRLR LRL RLR LRRL LRL RLR LRLR LRL RLR LRL RLR LRL RLR

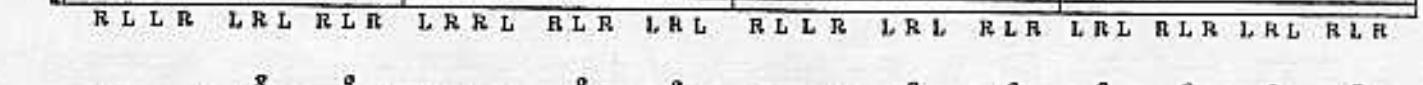
3  RRLL RLR LRL RRLL RLR LRL RHL RLL RLR LRL RLR LRL RLR LRL RLR

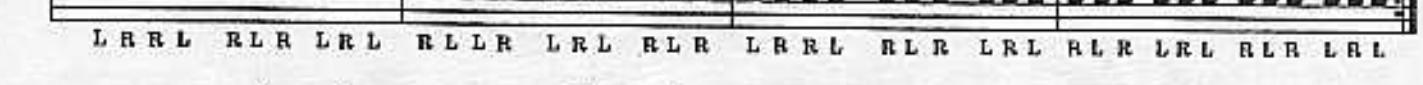
4  LLRR LRL RLR LLRR LRL RLR LLRR LRL RLR LRL RLR LRL RLR LRL RLR

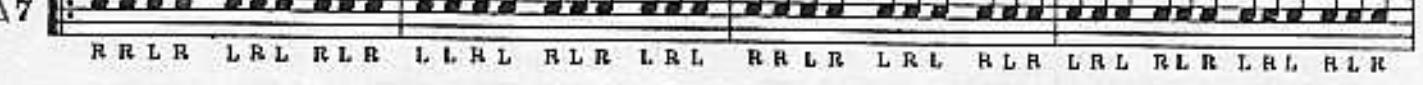
5  RLRR LRL RLR LRLL RLR LRL RLRR LRL RLR LRL RLR LRL RLR LRL RLR

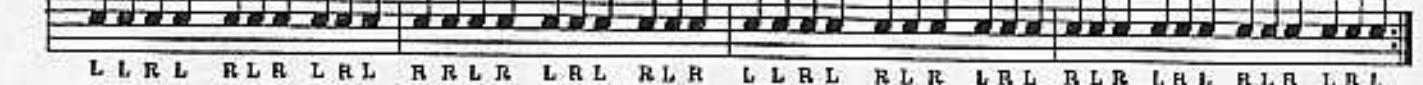
6  LRLL RLR LRL RLRR LRL RLR LRLL RLR LRL RLR LRL RLR LRL RLR LRL RLR

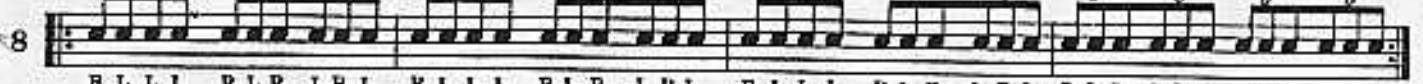
7  RLLR LRL RLR LRL RLR LRL RLLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR

8  LRRL RLR LRL RLLR LRL RLR LBRL RLR LRL RLR LRL RLR LRL RLR LRL RLR

9  RRLR LRL RLR LLRL RLR LRL RRL RLR LRL RLR LRL RLR LRL RLR LRL RLR

10  LLRL RLR LRL RRLR LRL RLR LLRL RLR LRL RLR LRL RLR LRL RLR LRL RLR

11  RLLL RLR LRL RLLL RLR LRL RLL RLR LRL RLR LRL RLR LRL RLR LRL RLR

12  LRRR LRL RLR LRRR LRL RLR LRRR LRL RLR LRL RLR LRL RLR LRL RLR

Short Roll Combinations (Single Beat Rolls)

(Read downward)

1 RRL RLRL RLRL RLRL RLRL RLRL

13 RLRL RLRL RLRL RLRL RLRL RLRL

2 LRLR LRRL LRRL LRRL LRRL LRRL

14 LRLR LRRL LRRL LRRL LRRL LRRL

3 RLL RLRL RLRL RRLL RLRL RLRL

15 RLL RLRL RLRL RRLL RLRL RLRL

4 LLRR LRRL LRRL LLRR LRRL LRRL

16 LLRR LRRL LRRL LLRR LRRL LRRL

5 RLRR LRRL LRRL LRL LRL RLRL RLRL

17 RLRR LRRL LRRL LRL RLRL RLRL

6 RLLR LRRL LRRL LRRL RLRL RLRL

18 RLLR LRRL LRRL LRRL RLRL RLRL

7 RRLR LRRL LRRL LRL LRL RLRL RLRL

19 RRLR LRRL LRRL LRL RLRL RLRL

8 RRRL RLRL RLRL RRRL RLRL RLRL

20 RRRL RLRL RLRL RRRL RLRL RLRL

9 LLLR LRRL LRRL LLLR LRRL LRRL

21 LLLR LRRL LRRL LLLR LRRL LRRL

10 RLLL RLRL RLRL RLLL RLRL RLRL

22 RLLL RLRL RLRL RLLL RLRL RLRL

11 LRRR LRRL LRRL LRRL LRRL LRRL

23 LRRR LRRL LRRL LRRL LRRL LRRL

12 RRRR LRRL LRRL LLLL RLRL RLRL

24 RRRR LRRL LRRL LLLL RLRL RLRL

* Repeat each exercise 20 times

Short Roll Combinations (Double Beat Rolls)

1  RLRL RHL RHL RLL RLRL RRL RHL
• 9 stroke open roll

2  LRLL LRLL LRLL LRLL LRLL LRLL

3  RRLL RRLL RRLL RRLL RRLL RRLL

4  LLRR LLRR LLRR LLRR LLRR LLRR

5  RLRR LLRR LLRR LRLL RRLL RRLL

6  RLLR LLRR LLRR LRRL RRLL RRLL

7  RRLR LLRR LLRR LLRL RRLL RRLL

8  RRRL RRLL RRLL RRRL RRLL RRLL

9  LLLR LLRR LLRR LLLR LLRR LLRR

10  RLLL RRLL RRLL RLLL RRLL RRLL

11  LRRR LLRR LLRR LRRL LLRR LLRR

12  RRRR LLRR LLRR LLLL RRLL RRLL

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

13  RLRL RHL RHL RLL RLRL RRL RHL
• 7 stroke open roll

14  LRLL LRLL LRLL LRLL LRLL LRLL

15  RRLL RRLL RRLL RRLL RRLL RRLL

16  LLRR LLRR LLRR LLRR LLRR LLRR

17  RLRR LLRR LLRR LRLL RRLL RRLL

18  RLLR LLRR LLRR LRRL RRLL RRLL

19  RRLR LLRR LLRR LLRL RRLL RRLL

20  RRRL RRLL RRLL RRRL RRLL RRLL

21  LLLR LLRR LLRR LLRL LLRR LLRR

22  RLLL RRLL RRLL RLLL RRLL RRLL

23  LRRR LLRR LLRR LRRL LLRR LLRR

24  RRRR LLRR LLRR LLLL RRLL RRL

Short Roll Combinations

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* (See paragraph on page 4 explaining the "closed roll")

Review of Short Roll Combinations

1

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

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 L R L R L R L R

3

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

4

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

5

R L 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 L R R L L

6

L 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 L R R

7

R L 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 L R R L L

8

L 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 L R R

9

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

10

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

11

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

12

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

Short Rolls and Triplets

1

RLRL RLRL RLRL RLRL RLR LRL

13

RRLL RLRL RLRL RRLL RRL RRL

2

LRLR LRLR LRLR LRLR LRL RLR

14

LLRR LRRL LRRL LLRR LLR LLR

3

RRLR RLRL RLRL RLRL RLR LRL

15

RRLL RLRL RLRL RRLL RRL RRL

4

LRLR LRLR LRL LRLR LRL RLR

16

LLRR LRRL LRRL 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

RRLR RRLR RRL RRL RLR LRL

19

RRRL RRRL RRL RRRL RRL RRL

8

LRLR LLRR LLR LRLR LRL RLR

20

LLRR LLRR LLR LLRR LLR LLR

9

RRLR RLRL RLRL RLR LRL

21

RRLL RLRL RRLL RRL RRL RRL

10

LRLR LRLR LRRL LRL RLR

22

LLRR LRLR LLRR LLR LLR LLR

11

RLRL RLRL RLRL RLR LRL

23

RRLL RLRL RRLL RRL RRL RRL

12

LRLR LRLR LRLR LRL RLR

24

LLRR LRLR LLRR LLR LLR LLR

Short Rolls and Triplets

1 RLRR LRRL LRLR LRLL RLR LRL

2 LRLL RLRL RLRL RLRR LRL RLR

3 RLRR LRRL LRL LRLL RLRL LRL

4 LRLL RLRL RLR RLRR LRL RLR

5 RLRR LLRR LLRR LRLL RLRL LRL

6 LRLL RRLL RRLL RLRR LRL RLR

7 RLRR LLRR LLR LRLL RLRL LRL

8 LRLL RRLL RRL RLRR LRL RLRL

9 RLRR LRLR LRLL RLRL LRL

10 LRLL RLRL RLRR LRL RLR

11 RLRR LRLR LRLL RRL LRL

12 LRLL RLRL RLRR LRL RLR

13 RL'LR LRRL LRRL LRRL RRL RRL

14 LRRL RLRL RLRL RLRL LRL LRL

15 RLRL LRRL LRL LRRL RLRL RRL

16 LRRL RLRL RLR RLRL LRL LRL

17 RLRL LLRR LLRR LRRL RRL RRL

18 LRRL RRLL RRLL RLRL LLRL LLRL

19 RLRL LLRR LLR LRRL RLRL RLRL

20 LRRL RRLL RRL RLRL LLRL LLRL

21 RLRL LRLR LRRL RLRL RRL

22 LRRL RLRL RLRL LLRL LLRL

23 RLRL LRLR LRRL RLRL RLRL

24 LRRL RLRL RLRL LLRL LLRL

Flam Beats

1 F L L P L L P L L F L L

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

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

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

3 F H R (F) L L P R R (F) L L

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

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

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

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

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

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

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

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

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

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

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

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

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

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

21 F L L F L L F R L F R L

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

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

Flam Beats

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

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

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

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

29 F L L F 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Flam Beats

49

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

61

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

50

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

62

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

51

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

63

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

52

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

64

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

53

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

65

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

54

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

66

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

55

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

67

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

56

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

68

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

57

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

69

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

58

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

70

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

59

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

71

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

60

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

72

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

Flam Beats

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

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

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

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

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

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

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

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

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

82 (P) R R (P) R R (F) L R E (F) L R R

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

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

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

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

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

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

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

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

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

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

93 (P) L L P R R (P) R L R F L R E

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

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

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

Flam Beats

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

109 (P) RL F LR (F) LLL F R R R

98 (P) LL P RR (F) LLL P R R R

110 (F) L R (P) L R (F) L R F RL

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

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

100 (P) R L P L R (F) L R F RL

112 (E) L R (P) L R (F) R L L F L R R

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Flam Beats

121

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

133

F L RL F RL F RL F RL (F) RL F RL

122

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

134

F L RL F RL F RL F RL F RL Q RL R R

123

(F) L R P RL (Q) RL R P RL

135

F L RL F RL F RL F RL F RL Q RL R L

124

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

136

F L RL F RL F RL F RL F RL P RL L L

125

(F) L R F RL (Q) RL L F RL R

137

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

126

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

138

F L RL F RL F RL F RL F RL F R L R

127

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

139

F L RL F RL F RL F RL F RL P R R L F R L L

128

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

140

F L RL F RL F RL F RL F RL P L R L F L R L

129

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

141

F L RL F RL F RL F RL F RL P L R L F L R L

130

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

142

F L RL F RL F RL F RL F RL F R R L F R R L

131

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

143

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

132

F L RL F RL F R L L F R L L

144

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

Flam Beats

45 157
 PR (P) L FR (P) L PRLL FRLL PRLL FRLL PL LR (P) R RL
 46 158
 FR (P) L FR (P) L PRLR (F) L RL PRLL FRLL PR RR (P) LL
 47 159
 FR (P) L FR (P) L PRLL (F) L RR PRLR (P) L RL PR LL (F) L RR
 48 160
 PR (P) L PR (P) L PLLR (P) R RL PRLR (P) L RL FLLR (P) R RL
 49 161
 PR (P) L PR (P) L PR RR (P) L LL PRLR (F) L RL PR RR (F) L LL
 50 162
 PL RL (P) R LR PR LL PR LL PR LL (P) L RR FLLR (P) R RL
 51 163
 PL RL (P) R LR PR LR (F) L RL PR LL (F) L RR PR RR (F) L LL
 52 164
 PL RL (P) R LR PR LL (P) L RR FLLR (P) R RL PR RR (P) L LL
 53 165
 PL RL (P) R LR PLLR (P) R RL (P) R LR (P) R RL PR LL FLLR
 54 166
 PL RL (P) R LR PR RR (P) L LL (F) R LR (P) R LR (P) L FR (P) L FR
 55 167
 PR LL PR LL FRLR (P) L RL (P) R LR (P) R RL FRLR PL RL
 56 168
 FR LL PR LL PR LL (F) L RR (P) R LR (P) L RR (P) L RL

Flam Beats

169 (F)RLR (F)RLR (F)LRL FRLR

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

171 (F)RTR (F)RTR (F)HRL FTLR

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

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

174 (F)RLL FLRR (F)RLR FLRL

175 (F)RLL FLRR (F)LRR (F)FLRR

176 (F)RLL FLRR (F)LRL FRLR

177 (F)RLL PLRR (F)LRR FRLL

178 (F)RLL PLRR (F)RRL FLTR

179 (F)RLL FLRR (F)LLL FRRR

180 (F)LFR (F)LFR (F)RLR FLRL

181 (F)LPR (F)LPR (F)LRR (F)LRR

182 (F)LPR (F)LPR (F)LRL FRLR

183 (F)LPR (F)LPR (F)LRR PRLL

184 (F)LPR (F)LPR (F)RRL PLLR

185 (F)LPR (F)LPR (F)LLL PRRR

186 (F)RLR FLRL (F)LRR (F)LRR

187 (F)RLR FLRL (F)RLR FRLR

188 (F)RLR FLRL (F)LRR PRLL

189 (F)RLR FLRL (F)RRL PLLR

190 (F)RLR FLRL (F)LLL PRRR

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

192 (F)LRR (F)LRR (F)LRP PRLL

Short Rolls in 6/8

1

RLR LRLRLR LRL RLRRLR

7

R LR LRLRL R LR LRLRL

2

R RL RLRRL R RL RLRLRL

8

L RL RLRLR L RL RLRLRL

3

L LR LRLRLR L LR LRLRLR

9

R RL RLRLR L LR LRLRL

4

R LL RLRLRL R LL RLRLRL

10

R LL RLRLR L RR LRLRL

5

L RR LRLRLR L RR LRLRLR

11

R RR LRLRL R RR LRLRL

6

R RR LRLRLR L LL RLRLRL

12

L LL RLRLR L LL RLRLR

13

R LR LL RR LL R LR LL RR LL
T stroke open roll

19

R LR LL RR LL R LR LL RR LL
5 stroke open roll

14

L RL RR LL RR L RL RR LL RR

20

L RL RR LL RR L RL RR LL RR

15

R RL RR LL RR L LR LL RR LL

21

R RL RR LL RR L LR LL RR LL

16

R LL RR LL RR L RR LL RR LL

22

R LL RR LL RR L RR LL RR LL

17

R RR LL RR LL R RR LL RR LL

23

R RR LL RR LL R RR LL RR LL

18

L LL RR LL RR L LL RR LL RR

24

L LL RR LL RR L LL RR LL RR

Repeat each exercise 20 times

Short Rolls in 6/8

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

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

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

4 R L L R L R L R R L R L R L
7 stroke closed roll

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

6 L L L R L R L L 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

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

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

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

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

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

13 R L R L R L R L R L R L R L R L R L
S S

14 R R L R L R L R L R L R L R L R L
S S

15 L L R L R L R L R L R L R L R L R L
S S

16 R L L R L R L R L R L R L R L R L
S S

17 L R R L R L R L R L R L R L R L R L
S S

18 R R R L R L R L R L R L R L R L R L
S S

19 R L R L R L R L R L R L R L R L R L
S S R

20 L R L R L R L R L R L R L R L R L
S S

21 R R L R L R L R L R L R L R L R L
S S

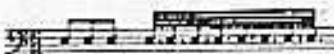
22 R L L R L R L R L R L R L R L R L
S S

23 R R R L R L R L R R R L R L R L
S S

24 L L L R L R L R L L L R L R L R L
S S

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

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



Short Rolls in 6/8

1

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

2

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

3

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

4

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

5

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

6

R R R L L R H L P R
L L L R R L L R R L L

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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

15

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

16

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

17

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

18

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

19

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

20

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

21

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

22

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

23

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

24

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

Short Rolls in 6/8

1 10 10

R L R | LLRLLRLL R L R | LLRLLRLL
11 stroke open roll

2 10 10

L R L RHLRRRLRR L R L RHLRRRLRR

3 10 10

R R L RRLLRLLR L L R LLRLLRLL

4 10 10

R L L RHLRRRLRR L R R LLRLLRLL

5 10 10

R R R LERLLRLL R R R LLRLLRLL

6 10 10

L L L RERLLRLLR L L L RERLLRLLR

7 10 10

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

8 10 10

L R L RHLRRRLRR L R L RHLRRRLRR

9 10 10

R R L RERLLRLL R R R LLRLLRLL
11 stroke open roll

10 10 10

R L L RERLLRLL R R R LLRLLRLL
11 stroke open roll

11 10 10

R R R LLRLLRLL R R R LLRLLRLL

12 10 10

L L L RERLLRLL R R R LLRLLRLL

13 10 10

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

14 10 10

L R L RLRLR L R L RLRLR

15 10 10

R R L RLRLR L L R RLRLR

16 10 10

R L L RLRLR L R R RLRLR

17 10 10

R R R RLRLR R R R RLRLR

18 10 10

L L L RLRLR L L L RLRLR

19 10 10

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

20 10 10

L R L RLRLR L R L RLRLR

21 10 10

R R L RLRLR L L R RLRLR

22 10 10

R L L RLRLR L R R RLRLR

23 10 10

R R R LRLRL R R R RLRLR

24 10 10

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 RLRLRL RLRLRL RLRLRL
2 LRL RLRLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL
3 RLRL RLRLRL RLRL RLRLRL RLRL RLRLRL RLRLRL
4 RLRL RLRLRL RLRL RLRLRL RLRL RLRLRL RLRLRL
5 RLRL RLRLRL RLRL RLRLRL RLRL RLRLRL RLRLRL
6 RLRL LLRLL RLRL RLRLRL RLRL RLRLRL RLRLRL
7 RLRL RRLLRR RLRL RLRLRR RLRL RLRLRL RLRLRL
8 RLRL LLRRL RLRL RLRLRL RLRL RLRLRL RLRLRL
9 RLRL RRLLR RLRL RLRLRR RLRL RLRLRL RLRLRL
10 RLRL LLRRL RLRL RLRLRL RLRL RLRLRL RLRLRL
11 RLRL RLRL RLRL RLRLRL RLRL RLRLRL RLRLRL
12 RLRL RLRL RLRL RLRLRL RLRL RLRLRL RLRLRL

Review of Short Roll in 6/8

13 R L R L R L I R L R L R L I L R L L R L L R L

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

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

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

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

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

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

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

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

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

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

See note on page 25

Combinations in 3/8

1  13 

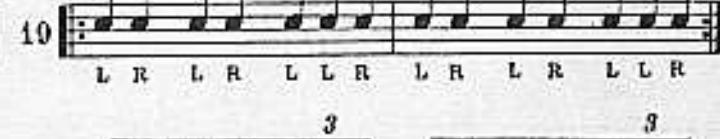
2  14 

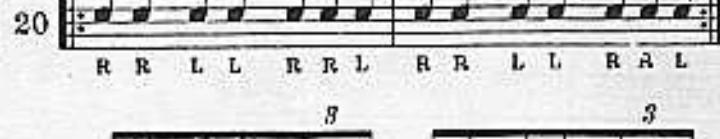
3  15 

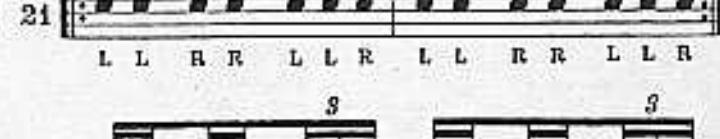
4  16 

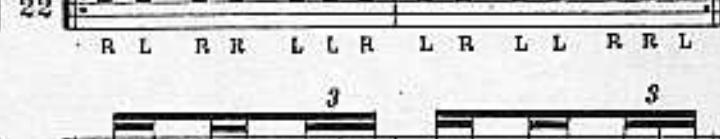
5  17 

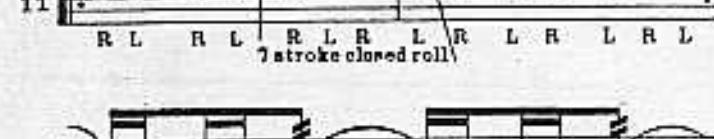
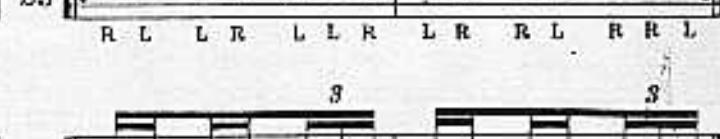
6  18 

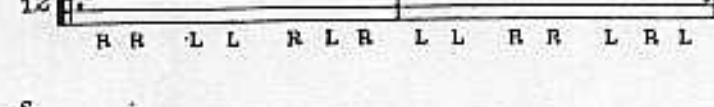
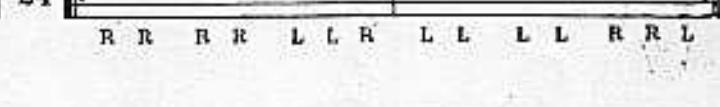
7  19 

8  20 

9  21 

10  22 

11  23 

12  24 

Combinations in 3/8

25 RL R L R L R L R L R L R L R T

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

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

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

27 R R L L H R L R L R R L L R L R L

39 L L H R L R L L H R R L R L R L

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

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

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

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

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

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

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

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

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

44 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

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

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

46 R L R L R R L L R D R L R L R L
5 stroke open roll

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

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

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

48 R R L L R R L L R R L 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 RL

51 RL LR LL RR LH RL RR LL

52 RL LL RR LL RL LL RR LL

53 LR RR LL RR LR RR LL RR

54 RR RL RR LL 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 RR LR LR LL RR

58 RR LL RR RL RR LL RR RL

59 LL RR LL RR LL RR LL RR

60 RL RR LL RL LR LL RR RL

61 RL RL RL RL RL RL RL RL
5 stroke closed roll

62 LR RL RL RL LR RL RL RL

63 RR RL RL RL RR RL RL RL

64 LL RR RL LR LL RR RL LR

65 RL RR LR LR RL LL RL RL

66 RL LL RL LR RL RL RL RL

67 RL RL RL RL RL RL RL RL
3 stroke closed roll

68 LR LR LR RL LR RL RL RL

69 RR RL RL RR LL RL RL

70 LL RR LR LL RR RL RL

71 RL RR LR LR LL RL RL

72 RR RR RL RR RL LL LL RL RL

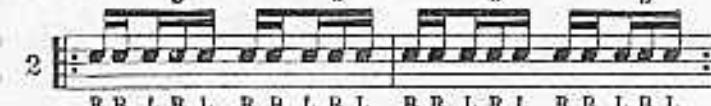
Combinations in 2/4

1 3 3 3

RLRLR LRLRL RLRLH LHLRL

13 3 3 3

RLRLRLL RLRLL RLRLRLL RLRLRLL
5 stroke open roll

2 3 3 3

RRRLRL RLRL RLRL RLRL

14 3 3 3

LRLLRR LRLLRR LRLLRR LRLLRR

3 3 3 3

LLRLLR LLRLLR LLRLLR LLRLLR

15 3 3 3

RRLLRR LLRLLR RRLLRR LLRLLR

4 3 3 3

RLRL RLRL RLRL RLRL

16 3 3 3

RLRL RLRL RLRL RLRL
5 stroke open roll

5 3 3 3

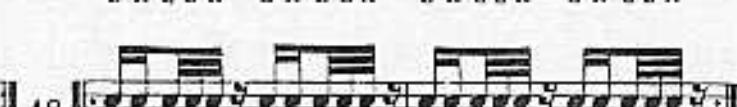
LRLLR LRLLR LRLLR LRLLR

17 3 3 3

LRLRLR LRLRLR LRLRLR LRLRLR

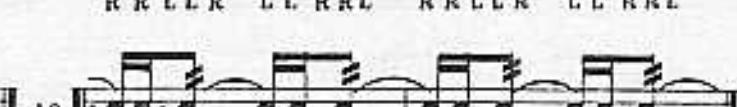
6 3 3 3

RRLLRL LLRRL RRLLRL LLRRL

18 3 3 3

RRLLRL LLRRL RRLLRL LLRRL

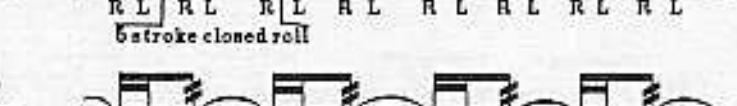
7 3 3 3

RLRLRL RLRL RLRL RLRL

19 3 3 3

RLRL RLRL RLRL RLRL
5 stroke closed roll

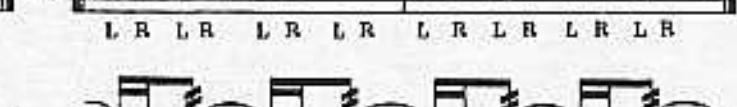
8 3 3 3

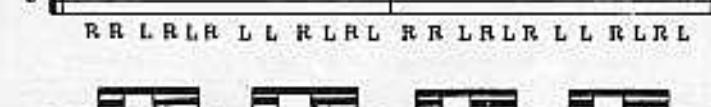
LRLRLRLR LRLRLR LRLRLR LRLRLR

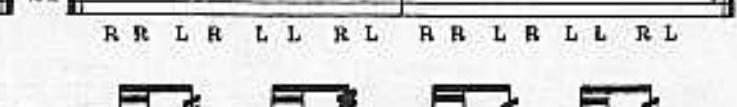
20 3 3 3

LRLRLRLR LRLRLR LRLRLR LRLRLR

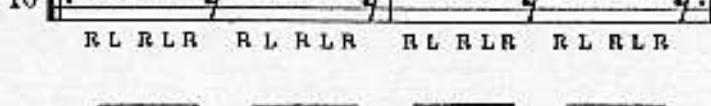
9 3 3 3

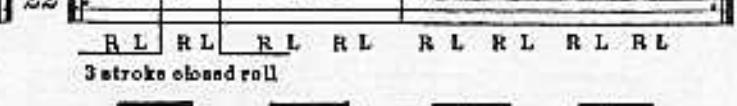
RRRLRL RLRL RLRL RLRL

21 3 3 3

RRRLRL RLRL RLRL RLRL

10 3 3 3

RLRL RLRL RLRL RLRL

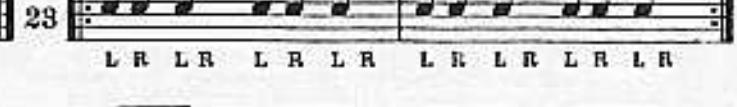
22 3 3 3

RLRL RLRL RLRL RLRL
3 stroke closed roll

11 3 3 3

LRLRL RLRL RLRL RLRL

23 3 3 3

LRLRL RLRL RLRL RLRL

12 3 3 3

RRLRL LLRRL RRLRL LLRRL

24 3 3 3

RRRL RLRL RLRL RLRL

Flam Triplets and Dotted Notes

1 3 3 3 3

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

2 3 3 3 3

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

3 3 3 3 3

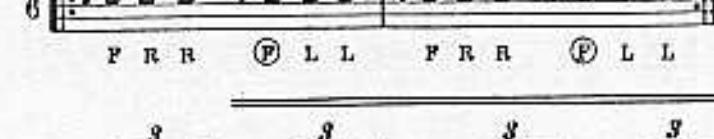
 F L L P L L F L L F L L

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 F R R P L L

7 * * * *

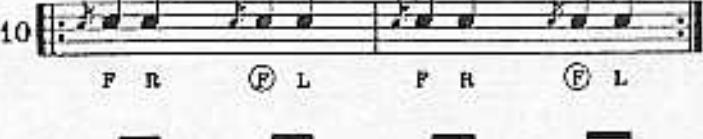
 P R R P P R R P

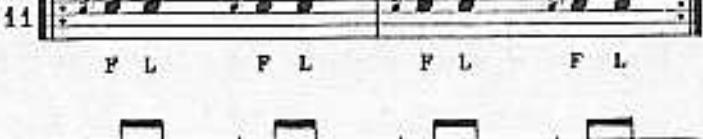
8 * * * *

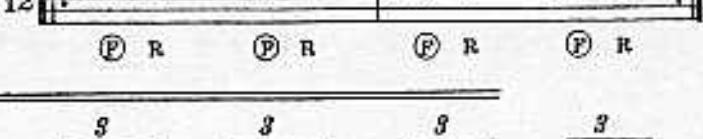
 P L F L P L F L

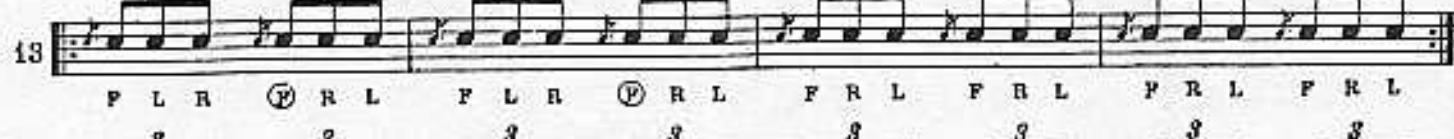
9 * * * *

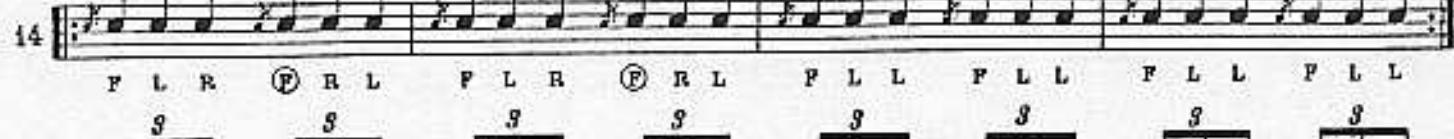
 P R P R P R P R

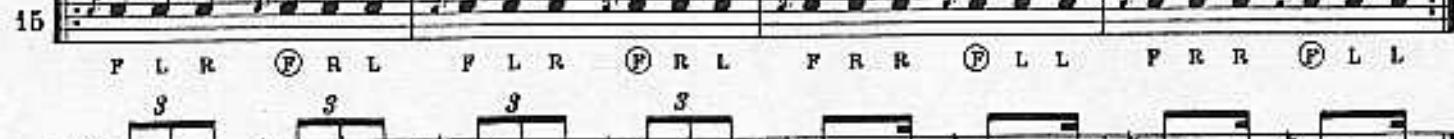
10 * * * *

 F R P L P R F L

11 * * * *

 F L F L F L F 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 * * * * * * * *

 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 * * * * * * * *

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

16 * * * * * * * *

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

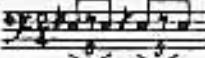
17 * * * * * * * *

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

18 * * * * * * * *

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

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

This measure should not be confused with 

the following:-

Flam Triplets and Dotted Notes

19 *g* *g* *g* *g*

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

20 *g* *g* *g* *g* *g* *g* *g* *g*

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

21 *g* *g* *g* *g* *g* *g* *g* *g*

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

22 *g* *g* *g* *g* *g* *g* *g* *g*

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

23 *g* *g* *g* *g* *g* *g* *g* *g*

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

24 *g* *g* *g* *g* *g* *g* *g* *g*

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

25 *g* *g* *g* *g* *g* *g* *g* *g*

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

26 *g* *g* *g* *g* *g* *g* *g* *g*

 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 *g* *g* *g* *g* *g* *g* *g* *g*

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

28 *g* *g* *g* *g* *g* *g* *g* *g*

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

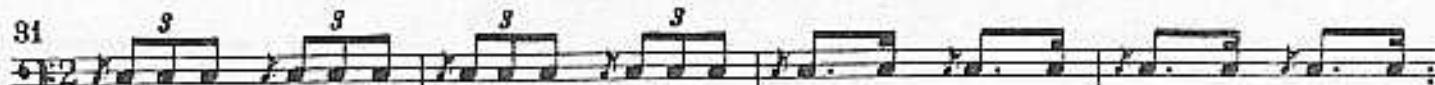
29 *g* *g* *g* *g* *g* *g* *g* *g*

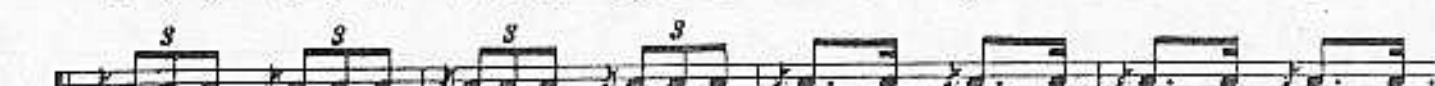
 F L L F L L F L L F L L F R (P) L P R (P) L

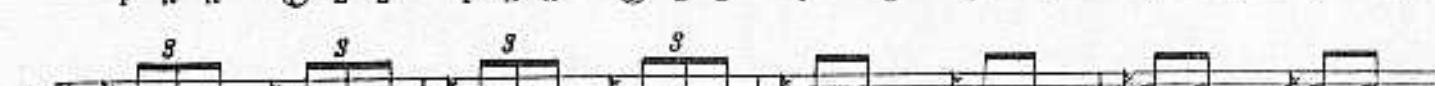
30 *g* *g* *g* *g* *g* *g* *g* *g*

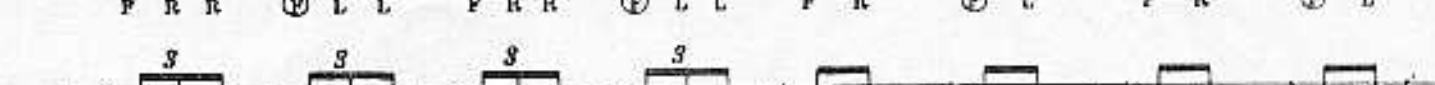
 P L L F L L F L L F L L F L P L F L F L

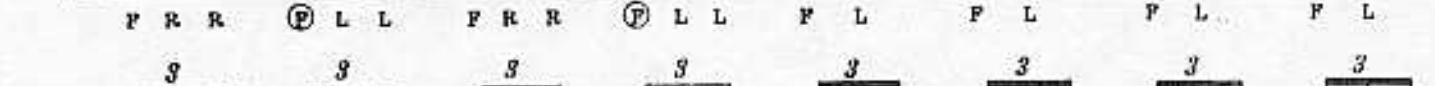
Flam Triplets and Dotted Notes

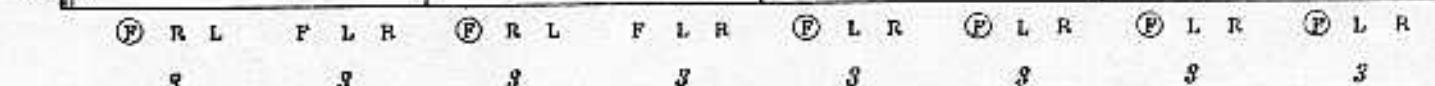
31 *s* *s* *s* *s*


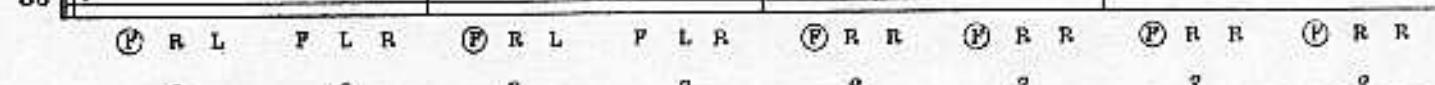
32 *s* *s* *s* *s*


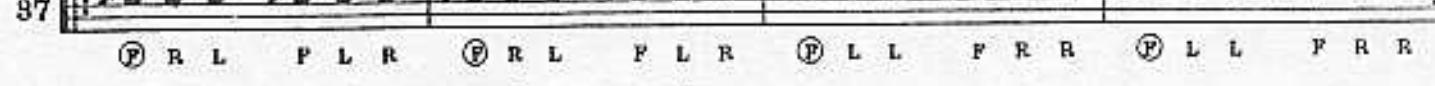
33 *s* *s* *s* *s*


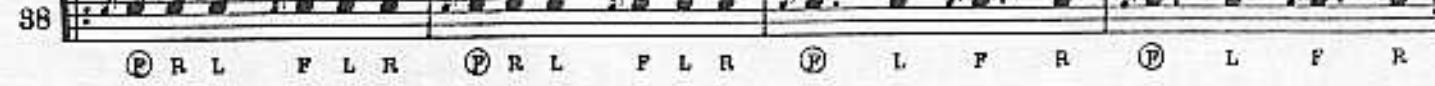
34 *s* *s* *s* *s*


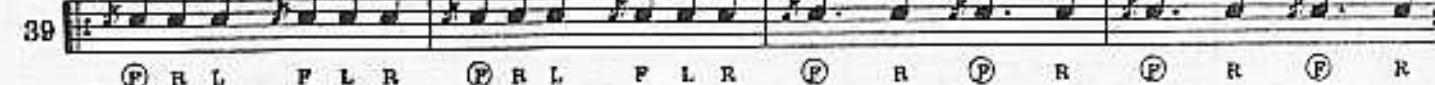
35 *s* *s* *s* *s* *s* *s* *s* *s*


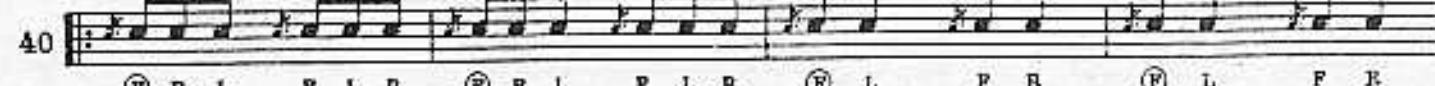
36 *s* *s* *s* *s*


37 *s* *s* *s* *s*


38 *s* *s* *s* *s*


39 *s* *s* *s* *s*


40 *s* *s* *s* *s*


41 *s* *s* *s* *s*


42 *s* *s* *s* *s* *s* *s* *s* *s*


Flam Triplets and Dotted Notes

Short Roll Progressions

1

RLRL RLR LRLR LRL

5

RLRL RRL RLRL RRL

2

RRLL RLR LLRR LRL

6

LRLR LLR LRRL LLR

3

RLRR LRL RLRR LRL

7

RHLL RRL RRLL RRL

4

LRLL RLR LRLL RLR

8

LLRR LLR LRRL LLR

9

RLRL RRLLRR LRLR LLRLL

7 stroke open roll

13

RLRL RRLLR LRLR LLRRL

6 stroke open roll

10

RRLL RRLLRR LLRR LLRLL

14

RRLL RRLLR LLRR LLRRL

11

RLRR LLRLL RLRR LLRLL

15

RLRR LLRRL RLRR LLRRL

12

LRLL RRLLRR LRLL RRLLRR

16

LRLL RRLLR LRLL RRLLR

17

RLRL RLR LRLR LRL

7 stroke closed roll

21

RLRL RLRL RLRL RLRL

6 stroke closed roll

18

RRLL RLRL LLRR RLRL

22

RRRL RLRL LLRR RLRL

19

RLRR LRL RLRR LRL

23

RLRR LRL RLRR LRL

20

LRLL RLRL LRLL RLRL

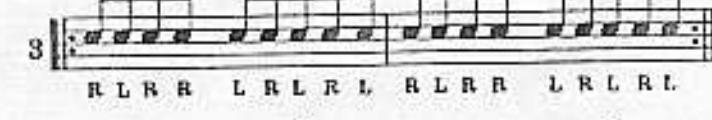
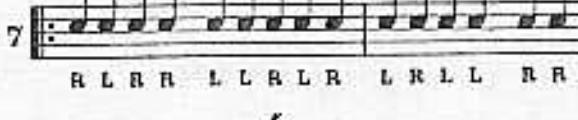
24

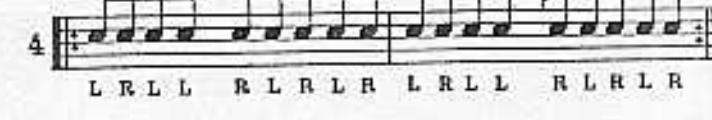
LRLL RLRL LRLL RLRL

Short Roll Progressions

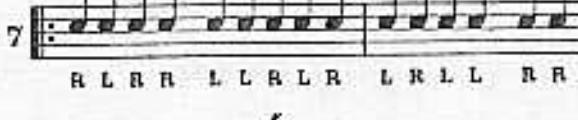
1  5 

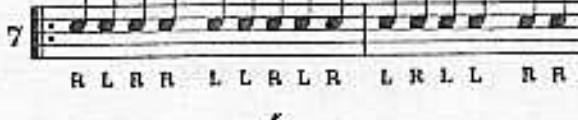
2  5 

3  5 

4  5 

5  5 

6  5 

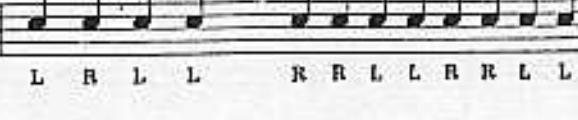
7  5 

8  5 

9  10 
11stroke open roll
10

10  10 

11  10 

12  10 

13  10 
11stroke closed roll

14  10 

15  10 

16  10 

17  10 
9stroke closed roll

18  10 

19  10 

20  10 

Short Roll Progressions

1

RLRL RLRLRL RLRL RLRLRL

2

LRLR LRLRLR LRLR LRLRLR

3

RRLL RLRLRL RRLL RLRLRL

4

RLRR LRRLRL RLRL RLRLRL

5

RLRL RRLLRR LRRL LLRRLL

6

RRLL RRLLRR LLRR LLRRLL

7

RLRR LLRRLL RLRR LLRRLL

8

LRLL RRLLRR LRLL RRLLRR

9

R L R L RRLLRRLL RLRL
13 stroke open roll

10

R L R L RRLLRRLL RLRL
12

11

R R L L RRLLRRLL RLRL
12

12

R L R R LLRRLLRRRL RLRL
12

13

R L R L RLRLRL RLRL RLRL
13 stroke closed roll

17

R L R L RLRLRL RLRL RLRL
13 stroke closed roll

14

L R L R LRRLRL RLRL RLRL

18

L R L R LRRLRL RLRL RLRL

15

R R L L RLRLRL RLRL RLRL

19

R R L L RLRLRL RLRL RLRL

16

R L R R LRRLRL RLRL RLRL

20

R L R R LRRLRL RLRL RLRL

Short Roll Progressions

1 RLRL RLRLRLR LRRL LRLRLRL

2 RRLL RLRLRLR LLRR LRLRLRL

3 RLRR LRRLRL RLRR LRLRLRL

4 LRLL RLRLRLR LRLL RLRLRLR

5 RLRL RLRLRLR RLRL RLRLRL

6 LRRL RLRLRLR LRRL RLRLRL

7 RLLL RLRLRLR LRRR LRLRLRL

8 RRRR RLRLRLR LLRR LRLRLRL

9 R L R L | RRLLRRLLRRRLRR L | R L R LLRRLLRRRLRRLL
 15 stroke open roll

10 R R L L | RRLLRRLLRRRLRR L L R R | LLRRLLRRRLRRLL

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

12 L R L L | RRLLRRLLRRRLRR L R L L | RRLLRRLLRRRLRR

13 RLRL RLRLRLR LRLR LRLRLRL
 15 stroke closed roll

14 RRLL RLRLRLR LLRR LRLRLRL

15 RLRR LRLRLRL RLRR LRLRLRL

16 LRLL RLRLRLR LRLL RLRLRLR

17 RLRL RLRLRLR LRLR LRLRLRL
 15 stroke closed roll

18 RRLL RLRLRLR LLRR LRLRLRL

19 RLRR LRLRLRL RLRR LRLRLRL

20 LRLL RLRLRLR LRLL RLRLRLR

Short Roll Progressions

1

R R L L R R L L R L R L R L
[stroke open roll]

2

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

3

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

4

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

9

R L R L R L R L R L R L R L
[stroke closed roll]

10

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

11

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

12

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

17

R R L L R R L L R L R L R R
[stroke open roll]

18

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

19

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

20

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

5

R R L L R R L L R R L R L R L
[stroke open roll]

6

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

7

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

8

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

13

R L R L R L R L R L R L R L R L
[stroke closed roll]

14

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

15

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

16

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

21

R R L L R R L R L R L R R
[stroke open roll]

22

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

23

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

24

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

Short Roll Progressions

1 6 6

 RLHLRHLRLRL RHLRRL RLRL
 9 stroke closed roll

2 6 6

 LRLRLRLRLRL RLRHLRLRLR

3 6 6

 RRLRRHLRLR LLLRHL RLRL

4 6 6

 RLRRLL RLRL RLHHL RLRL

5 6 6

 LALLRR LRLR LRLLRR LRRL

6 6 6

 RLLRHL RLRL RLLRRL RLRL

7 6 6

 RLRLRL RLRL RLHL RLHL
 7 stroke closed roll

8 6 6

 LRLRLR LRLR LRRLRL LHLR

9 6 6

 RRLRRL RLRL LLRRL RLRL

10 6 6

 RLRRLL RLRL RLBRRL RLRL

11 6 6

 RLRLRR LRLR LRLLRR LRRL

12 6 6

 RLLRRL RLRL RLRRRL RLRL

13 7 7

 RRLRRL RLRL RLRL RLRL
 9 stroke open roll

14 7 7

 RRLLRRRL RRLLRRL RRRL

15 7 7

 LLLRRLRR LLLRRL RLRL

16 7 7

 RHLRRL RLRL RLRL RLRL
 7 stroke open roll

17 7 7

 RRLLRRL RRLLRRL RRRL

18 7 7

 LLLRRLRR LLLRRL RLRL

19 7 7

 RLRLRL RLRL RLHL RLHL
 9 stroke closed roll

20 7 7

 RRLLRRRL RLRL RRLLRRL RLRL

21 7 7

 LLLRRLRR LLLRRL RLRL RLRL

22 7 7

 RLHLRL RLRL RLHL RLHL
 7 stroke closed roll

23 7 7

 RRLLRRL RLRL RRLLRRL RLRL

24 7 7

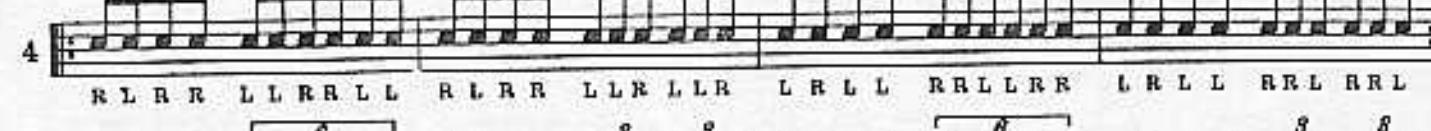
 LLLRRLRR LLLRRL RLRL RLRL

Short Roll Progressions and Triplets

1 

2 

3 
 RLRL RRLL RR
 7 stroke roll

4 

5 
 RLRL RRLL RR
 5 stroke roll

6 

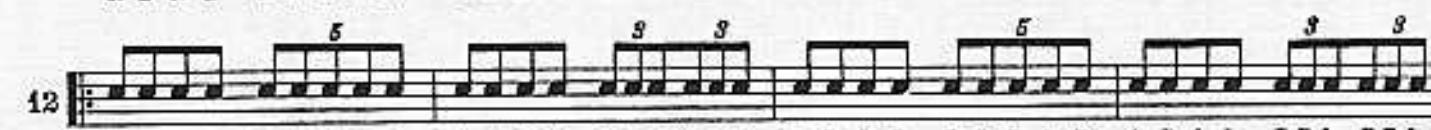
7 
 BLRL RL R
 7 stroke roll

8 

9 
 RLRL RL R
 5 stroke roll

10 

11 
 RLRL RLRL RL
 5

12 
 RLRR LRL RL
 5

Short Roll Progressions and Triplets

13 RLRL RRLRRRLR LRLR LRL RLR LRLR LLRRLLRRLL RLRL RLR LRL
11 stroke roll

14 RLRR LLRRLLRRRL RLRR LLR LLR LRLL RRLLRRLL RLRL RRL RRL

15 RLRL RRLRRRLR LRLR LRL RLR LRLR LLRRLLRRRL RLRL RLR LRL
9 stroke roll

16 RLRR LLRRLLRRRL RLRR LLR LLR LRLL RRRLRRRL RLRL RRL RRL

17 RLRL
11 stroke roll

18 RLRR RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

19 RLRL
9 stroke roll

20 RLRR RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

21 RLRL RRLLRRLLRRRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
13 stroke roll

22 RLRL LLRRLLRRRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

23 RLRL RRLLRRRLRRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
11 stroke roll

24 RLRL LLRRLLRRRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

Short Roll Progressions and Triplets

25 13 stroke roll

26 13 stroke roll

27 11 stroke roll

28 13 stroke roll

29 7 13 stroke roll

30 7 13 stroke roll

31 15 stroke roll 13 stroke roll

32 13 stroke roll 13 stroke roll

33 15 stroke roll 13 stroke roll

34 13 stroke roll

35 13 stroke roll 13 stroke roll

36 13 stroke roll

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 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 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
or 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

Musical notation for Exercise 5. It consists of six measures of a bass drum part. The notes are grouped by vertical bar lines. Below each group of notes is a label indicating the stroke: 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 six measures of a bass drum part. The notes are grouped by vertical bar lines. Below each group of notes is a label indicating the stroke: 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

Musical notation for Exercise 7. It consists of two measures of a complex pattern. Above the notes are X marks. Below the notes is a bass drum part consisting of vertical strokes.

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 measures of a complex pattern. Above the notes are X marks. Below the notes is a bass drum part consisting of vertical strokes.

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)

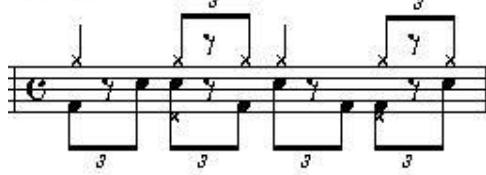
Ex. 9

Musical notation for Exercise 9. It consists of two measures of a complex pattern. Above the notes are X marks. Below the notes is a bass drum part consisting of vertical strokes.

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

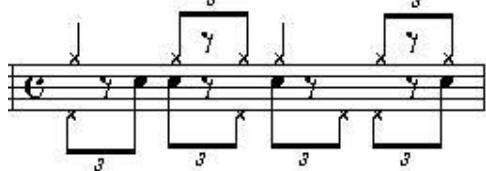
the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the left foot on hi-hat. (Ex. 10)

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.