

STICK CONTROL

for the

SNARE DRUMMER



Reg. U. S.

Pat. Off.

The Colonial Drummer

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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.

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. Strango 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.


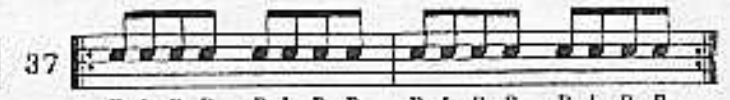
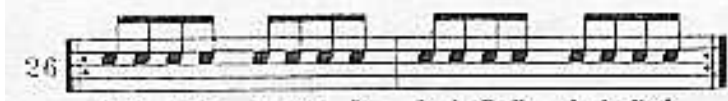


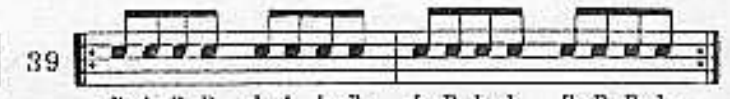
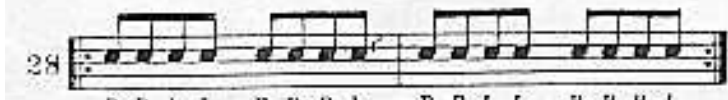
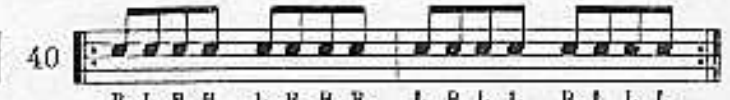




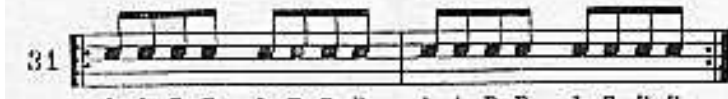
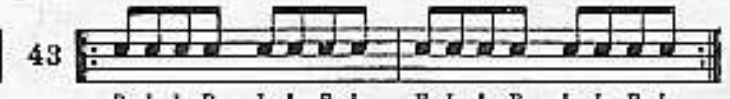



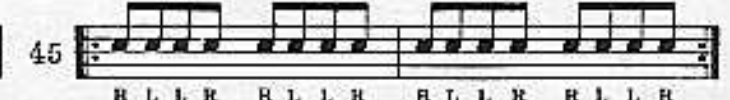



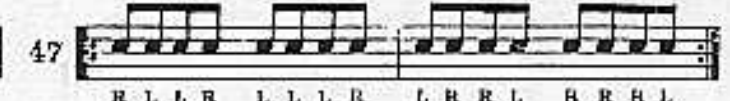


Practise each rhythm 20 TIMES WITHOUT STOPPING. Then go on to the next one.

Single Beat Combinations

(Read downward)

| | |
|---------------------------------------|-----------------------------------|
| <p>1 RLRL RLRL RLRL RLRL</p> | <p>13 RRRR LLLL RRRR LLLL</p> |
| <p>2 LRLR LRLR LRLR LRLR</p> | <p>14 RLRL RRLR RLRL RRLR</p> |
| <p>3 RRLR RRLR RRLR RRLR</p> | <p>15 LRLR LLRR LRLR LLRR</p> |
| <p>4 LLRR LLRR LLRR LLRR</p> | <p>16 RLRL RLRR LRLR LRLR</p> |
| <p>5 RLRR LLLL RLRR LLLL</p> | <p>17 RLRL RLRR LRLR LRLR</p> |
| <p>6 RLLR LLRL RLLR LLRL</p> | <p>18 RLRL RLRL LLRL LLRL</p> |
| <p>7 RRLR LLRL RRLR LLRL</p> | <p>19 RLRL RRLR RLRL RRLR</p> |
| <p>8 RLRL LRLR RLRL LRLR</p> | <p>20 LRLR LLLR LRLR LLLR</p> |
| <p>9 RRRL RRRL RRRL RRRL</p> | <p>21 RLRL RLLL RLRL RLLL</p> |
| <p>10 LLL R LLL R LLL R LLL R</p> | <p>22 LRLR LRRR LRLR LRRR</p> |
| <p>11 RLLL RLLL RLLL RLLL</p> | <p>23 RLRL RRRR LRLR LLLL</p> |
| <p>12 LRRR LRRR LRRR LRRR</p> | <p>24 RRLR RLRR LLRR LLLL</p> |

Single Beat Combinations

| | | | |
|----|--|----|--|
| 25 |  | 37 |  |
| | R R L L R L L R L L R R L R R L | | R L R R R L R R R L R R R L R R R |
| 26 |  | 38 |  |
| | R R L L R R L R L L R R L L R L | | L R L L L R L L L R L L L L R L L L |
| 27 |  | 39 |  |
| | R R L L L L R R R R L L L L L R R R | | R L R R L L L R L R L L R R R L |
| 28 |  | 40 |  |
| | R R L L R R R L R R L L R R R L | | R L R R L R R R L R L L R L L L |
| 29 |  | 41 |  |
| | L L R R L L L R L L R R L L L R | | R L R R L L L L R L R R L L L L |
| 30 |  | 42 |  |
| | R R L L R L L L R R L L R L L L | | L R L L R R R R L L L L R R R R |
| 31 |  | 43 |  |
| | L L R R L R R R L L R R L R R R | | R L L R L L R L R L L R L L R L |
| 32 |  | 44 |  |
| | R R L L R R R R L L R R L L L L | | L R R L R R L R L R R L R R L R |
| 33 |  | 45 |  |
| | R L R R L R R L R L R R L R R L | | R L L R R L L R R L L R R L L R |
| 34 |  | 46 |  |
| | L R L L R L L R L R L L R L L R | | L R R L L R R L L R R L L R R L |
| 35 |  | 47 |  |
| | R L R R L L R L R L R L R R L L R L | | R L L R L L L R L R R L R R R L |
| 36 |  | 48 |  |

Single Beat Combinations

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

61 
 R L L L L R R R R R L L L L L R R R R

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

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

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

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

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

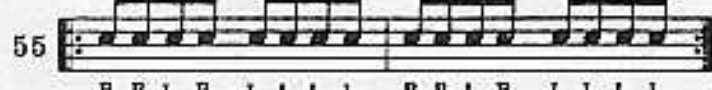
64 
 L L L R R R L L L R R R L L L L

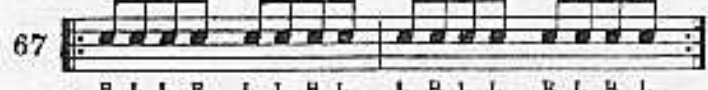
53 
 R R L R L L L R L L R L R R R L

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


54 
 R R L R L R R R L L R L R L L L

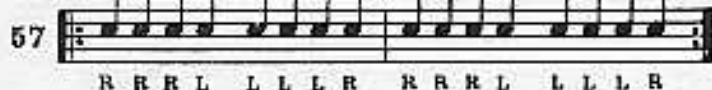
66 
 L L R L L R L L R R L L R L R L R

55 
 R R L R L L L L R R L R L L L L

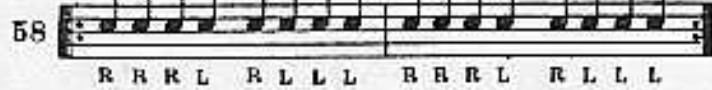
67 
 R L L R L L R L L L R L L L R L R L

56 
 L L R L R R R R L L R L R R R R

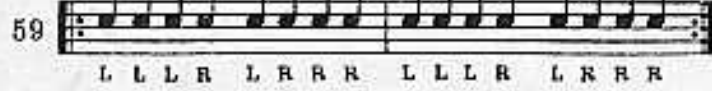
68 
 L R R L R R L R R L R R L R L R L


57 
 R R R L L L L R R R R L L L L R

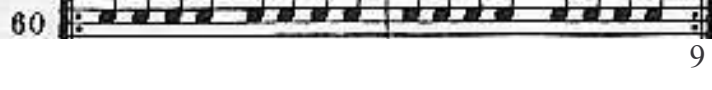
69 
 R L R R L L L L R R R R L L L L


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

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

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

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

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

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

(Read downward)

Triplets

1

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

13

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

2

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

14

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

3

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

15

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

4

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

16

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

5

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

17

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

6

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

18

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

7

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

19

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

8

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

20

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

9

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

21

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

10

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

22

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

11

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

23

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

12

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

24

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

Short Roll Combinations (Single Beat Rolls)

(Read downward)

1 
R L R L RLRL RLRL R L R L RLRL RLRL

2 
L L R R LRLR LRLR L L R R LRLR LRLR

3 
R R L L RLRL RLRL R R L L RLRL RLRL

4 
L L R R LRLR LRLR L L R R LRLR LRLR

5 
R L R R LRLR LRLR L L R L RLRL RLRL

6 
R L L R LRLR LRLR L R R L RLRL RLRL

7 
R R L R LRLR LRLR L L R L RLRL RLRL

8 
R R R L RLRL RLRL R R R L RLRL RLRL


9 
L L L R LRLR LRLR L L L R LRLR LRLR

10 
R L L L RLRL RLRL R L L L RLRL RLRL

11 
L R R R LRLR LRLR L R R R LRLR LRLR

12 
R R R R LRLR LRLR L L L L RLRL RLRL

13 
R L R L RLRL RLRL R L R L RLRL RLRL

14 
L L R R LRLR LRL R L L R LRLR LRL

15 
R R L L RLRL RLRL R R L L RLRL RLRL

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

17 
R L R R LRLR LRL L R L L RLRL RLRL

18 
R L L R LRLR LRL L R R L RLRL RLRL

19 
R R L R LRLR LRL L L R L RLRL RLRL

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

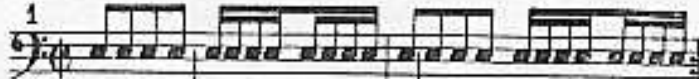




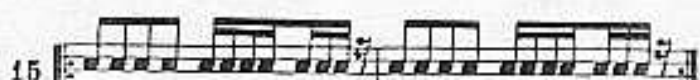

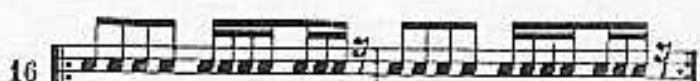



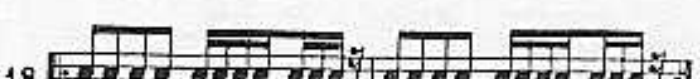











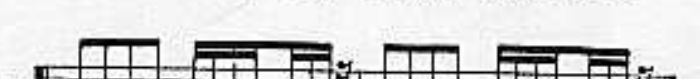
21 
L L L R LRLR LRL L L L R LRLR LRL

22 
R L L L RLRL RLRL R L L L RLRL RLRL

23 
L R R R LRLR LRL L R R R LRLR LRL

24 
R R R R LRLR LRL L L L L RLRL RLRL

Short Roll Combinations (Double Beat Rolls)

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

Short Roll Combinations

1


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

13


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

2


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

14


 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

15


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

4


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

16


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

5


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

17


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

6

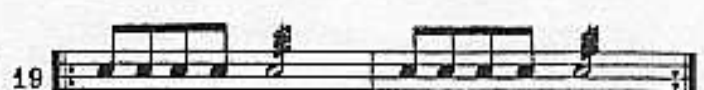

 R L L R L R L R L R R L R L R L

18


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

7


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

19


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

8


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

20


 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

21


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

10


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

22


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

11

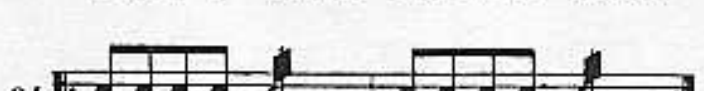

 L R R R L R L R L R R R L R L R

23


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

12


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

24


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

Short Rolls and Triplets

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Short Rolls and Triplets

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Flam Beats

1
 F L L F L L F L L F L L

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

3
 F R R (F) L L F R R (F) L L

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

5
 F R L F R L F R L F R L

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

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

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

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

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

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

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

13
 F R L L F R L L F R L L F R L L

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

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

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

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

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
 F 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

(♩)

Flam Beats

25 
 F L L F L L P R ⊕ L P R ⊕ L

37 
 P R R ⊕ L L P R ⊕ L P R ⊕ L

26 
 F L L F L L P L R L ⊕ R L R

38 
 P R R ⊕ L L P L R L ⊕ R L R

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

39 
 P R R ⊕ L L F R L L P R L L

28 
 F L L F L L P R L R ⊕ L R L

40 
 P R R ⊕ L L P R L R ⊕ L R L

29 
 F L L F L L P R L L ⊕ L R R

41 
 P R R ⊕ L L F R L L ⊕ L R R

30 
 F L L F L L P L L R ⊕ R R L

42 
 P R R ⊕ L L F L L R ⊕ R R L

31 
 F L L F L L P R R R ⊕ L L L

43 
 P R R ⊕ L L F R R R ⊕ L L L

32 
 F R R ⊕ L L P L R ⊕ R L

44 
 F L R ⊕ R L P R L F R L

33 
 F R R ⊕ L L F R L F R L

45 
 P L R ⊕ R L P R L ⊕ L R

34 
 P R R ⊕ L L F R L ⊕ L R

46 
 P L R ⊕ R L P L R L F L R L

35 
 P R R ⊕ L L P L R L P L R L

47 
 P L R ⊕ R L P L R R ⊕ R L L

36 
 P R R ⊕ L L F L R R ⊕ R L L

48 
 P L R ⊕ R L P R ⊕ L P R ⊕ L

Flam Beats

49 
 F L R ⊕ RL PLRL ⊕ RLR

61 
 F RL F RL FRLR ⊕ LRL

50 
 F LR ⊕ RL FRL L PLRL

62 
 F RL F RL FRL L ⊕ LRR

51 
 F LR ⊕ RL FRLR ⊕ LRL

63 
 F RL F RL PLLR ⊕ RRL

52 
 F LR ⊕ RL FRL L ⊕ LRR

64 
 F RL F RL FRRR ⊕ LLL

53 
 F LR ⊕ RL PLLR ⊕ RRL

65 
 F RL ⊕ LR FLRL PLRL

54 
 F LR ⊕ RL FRRR ⊕ LLL

66 
 F RL ⊕ LR PLRR ⊕ RRL

55 
 F RL F RL F RL ⊕ LR

67 
 F RL ⊕ LR FR ⊕ L PR ⊕ L

56 
 F RL F RL PLRL PLRL

68 
 F RL ⊕ LR FLRL ⊕ RLR

57 
 F RL F RL FLRR ⊕ RLL

69 
 F RL ⊕ LR FRL L FRL L

58 
 F RL F RL FR ⊕ L FR ⊕ L

70 
 F RL ⊕ LR PRLR ⊕ LRL

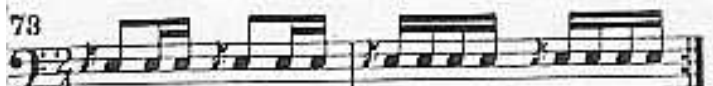



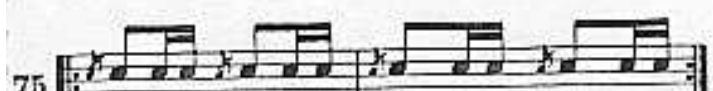
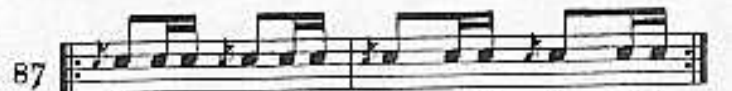


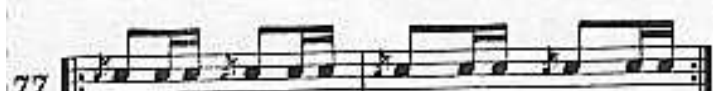




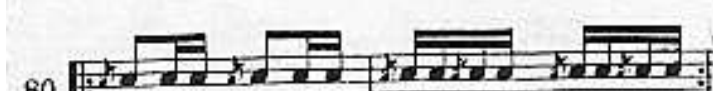
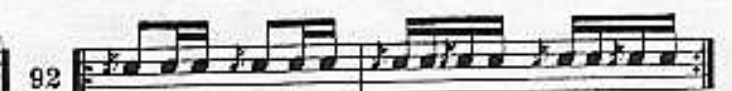
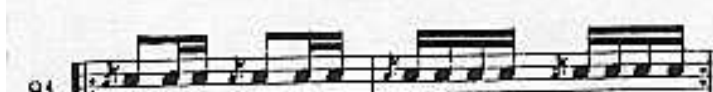

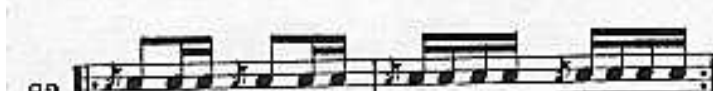
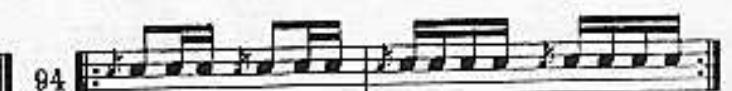
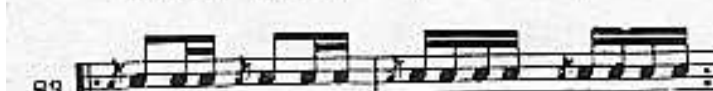

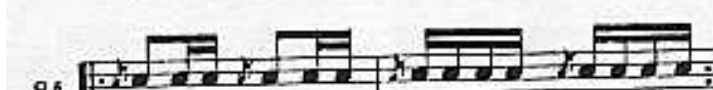

59 
 F RL F RL FLRL ⊕ RLR

71 
 F RL ⊕ LR FRL L ⊕ LRR

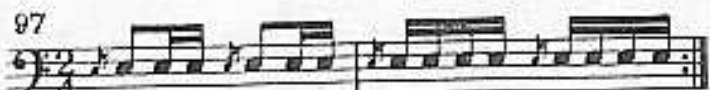


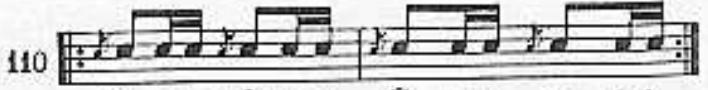

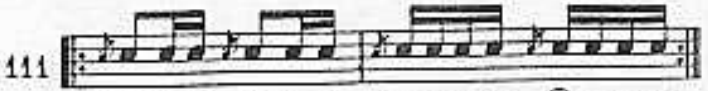
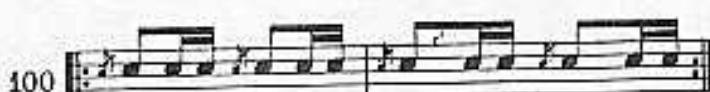
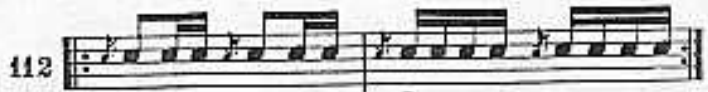




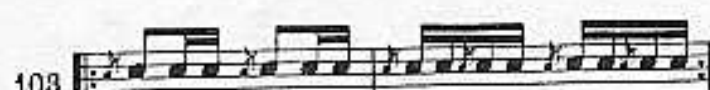


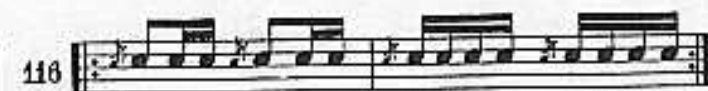


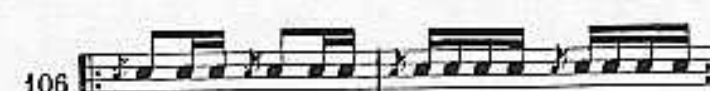
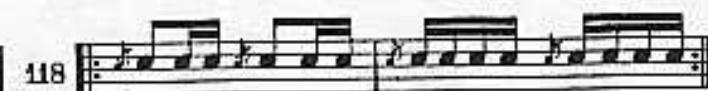


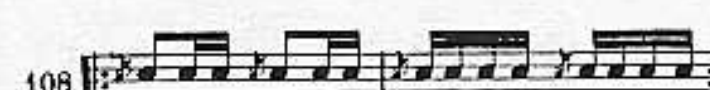
60 
 F RL F RL FRL L FRL L

72 
 F RL ⊕ LR PLLR ⊕ RRL

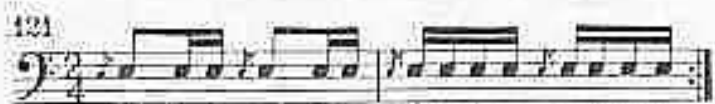























Flam Beats

| | |
|---|---|
| <p>73</p>  <p>P R L (P) L R F R R R (P) L L L</p> | <p>85</p>  <p>(P) R R (P) R R (P) R R L F L L R</p> |
| <p>74</p>  <p>(P) R R (P) R R (P) L L P R R</p> | <p>86</p>  <p>(P) R R (P) R R (P) L L L P R R R</p> |
| <p>75</p>  <p>(P) R R (P) R R (P) R L P L R</p> | <p>87</p>  <p>(P) L L P R R (P) R L P L R</p> |
| <p>76</p>  <p>(P) R R (P) R R (P) L R (P) L R</p> | <p>88</p>  <p>(P) L L F R R (P) L R (P) L R</p> |
| <p>77</p>  <p>(P) R R (P) R R (P) L R P R L</p> | <p>89</p>  <p>(P) L L F R R (P) L R P R L</p> |
| <p>78</p>  <p>(P) R R (P) R R (P) R L R (P) R L R</p> | <p>90</p>  <p>(P) L L P R R (P) R L R (P) R L R</p> |
| <p>79</p>  <p>(P) R R (P) R R (P) R L L F L R R</p> | <p>91</p>  <p>(P) L L P R R (P) R L L P L R R</p> |
| <p>80</p>  <p>(P) R R (P) R R (P) L P R (P) L P R</p> | <p>92</p>  <p>(P) L L P R R (P) L P R (P) L P R</p> |
| <p>81</p>  <p>(P) R R (P) R R (P) R L R F L R L</p> | <p>93</p>  <p>(P) L L P R R (P) R L R P L R L</p> |
| <p>82</p>  <p>(P) R R (P) R R (P) L R R (P) L R R</p> | <p>94</p>  <p>(P) L L P R R (P) L R R (P) L R R</p> |
| <p>83</p>  <p>(P) R R (P) R R (P) L R L F R L R</p> | <p>95</p>  <p>(P) L L P R R (P) L R L P R L R</p> |
| <p>84</p>  <p>(P) R R (P) R R (P) L R R F R L L</p> | <p>96</p>  <p>(P) L L P R R (P) L R R F R L L</p> |


Flam Beats


| | | | |
|-----|---|-----|--|
| 97 |  | 109 |  |
| | Ⓟ LL P RR Ⓟ RRL PLLR | | Ⓟ RL P LR Ⓟ LLL PRRR |
| 98 |  | 110 |  |
| | Ⓟ LL P RR Ⓟ LLL PRRR | | Ⓟ LR Ⓟ LR Ⓟ LR P RL |
| 99 |  | 111 |  |
| | Ⓟ RL P LR Ⓟ LR Ⓟ LR | | Ⓟ LR Ⓟ LR Ⓟ RLR Ⓟ RLR |
| 100 |  | 112 |  |
| | Ⓟ RL P LR Ⓟ LR P RL | | Ⓟ LR Ⓟ LR Ⓟ RLL PLLR |
| 101 |  | 113 |  |
| | Ⓟ RL P LR Ⓟ RLR Ⓟ RLR | | Ⓟ LR Ⓟ LR Ⓟ LPR Ⓟ LPR |
| 102 |  | 114 |  |
| | Ⓟ RL P LR Ⓟ RLL PLLR | | Ⓟ LR Ⓟ LR Ⓟ RLR PLRL |
| 103 |  | 115 |  |
| | Ⓟ RL P LR Ⓟ LPR Ⓟ LPR | | Ⓟ LR Ⓟ LR Ⓟ LRR Ⓟ LRR |
| 104 |  | 116 |  |
| | Ⓟ RL P LR Ⓟ RLR PLRL | | Ⓟ LR Ⓟ LR Ⓟ LRL PLLR |
| 105 |  | 117 |  |
| | Ⓟ RL P LR Ⓟ LRR Ⓟ LRR | | Ⓟ LR Ⓟ LR Ⓟ LRR PLLL |
| 106 |  | 118 |  |
| | Ⓟ RL P LR Ⓟ LRL PLLR | | Ⓟ LR Ⓟ LR Ⓟ RRL PLLR |
| 107 |  | 119 |  |
| | Ⓟ RL P LR Ⓟ LRR PLLL | | Ⓟ LR Ⓟ LR Ⓟ LLL PRRR |
| 108 |  | 120 |  |
| | Ⓟ RL P LR Ⓟ RRL PLLR | | Ⓟ LR PLL Ⓟ RLR Ⓟ RLR |


Flam Beats


| | | | |
|-----|---|-----|--|
| 121 |  | 133 |  |
| | Ⓟ LR F RL Ⓟ RLL FLRR | | FLRL FLRL FLRL Ⓟ RLL |
| 122 |  | 134 |  |
| | Ⓟ LR F RL Ⓟ LFR Ⓟ LFR | | FLRL FLRL FLRL Ⓟ LUR |
| 123 |  | 135 |  |
| | Ⓟ LR F RL Ⓟ RLLR FLRL | | FLRL FLRL FLRL Ⓟ RLL |
| 124 |  | 136 |  |
| | Ⓟ LR F RL Ⓟ LRR Ⓟ LRR | | FLRL FLRL FLRL Ⓟ LLL |
| 125 |  | 137 |  |
| | Ⓟ LR F RL Ⓟ LRL FLRL | | FLRR Ⓟ RLL FLRL FLRL |
| 126 |  | 138 |  |
| | Ⓟ LR F RL Ⓟ LRR RLL | | FLRR Ⓟ RLL FLRL FLRL |
| 127 |  | 139 |  |
| | Ⓟ LR F RL Ⓟ RLL FLRL | | FLRR Ⓟ RLL FLRL FLRL |
| 128 |  | 140 |  |
| | Ⓟ LR F RL Ⓟ LLL FLRR | | FLRR Ⓟ RLL FLRL FLRL |
| 129 |  | 141 |  |
| | FLRL FLRL FLRL Ⓟ RLL | | FLRR Ⓟ RLL FLRL FLRL |
| 130 |  | 142 |  |
| | FLRL FLRL FLRL FLRL | | FLRR Ⓟ RLL FLRL FLRL |
| 131 |  | 143 |  |
| | FLRL FLRL FLRL Ⓟ RLL | | FLRR Ⓟ RLL FLRL FLRL |
| 132 |  | 144 |  |
| | FLRL FLRL FLRL FLRL | | FLRR Ⓟ RLL FLRL FLRL |


Flam Beats


45  PR ⊕ L PR ⊕ L P R L L P R L L


46  FR ⊕ L FR ⊕ L P R L R ⊕ L R L


47  FR ⊕ L FR ⊕ L P R L L ⊕ L R R


48  PR ⊕ L PR ⊕ L P L L R ⊕ R R L


49  PR ⊕ L PR ⊕ L P R R R ⊕ L L L


50  P L R L ⊕ R L R P R L L P R L L


51  P L R L ⊕ R L R P R L R ⊕ L R L


52  P L R L ⊕ R L R P R L L ⊕ L R R

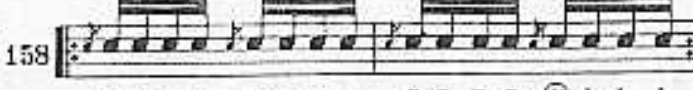
53  P L R L ⊕ R L R P L L R ⊕ R R L


54  P L R L ⊕ R L R P R R R ⊕ L L L

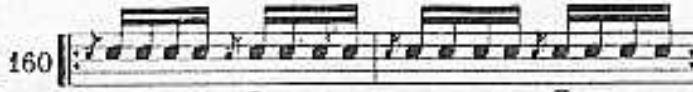
55  P R L L P R L L P R L R ⊕ L R L


56  P R L L P R L L P R L L ⊕ L R R


157  P R L L P R L L P L L R ⊕ R R L


158  P R L L P R L L P R R R ⊕ L L L


159  P R L R ⊕ L R L P R L L ⊕ L R R


160  P R L R ⊕ L R L P L L R ⊕ R R L


161  P R L R ⊕ L R L P R R R ⊕ L L L


162  P R L L ⊕ L R R P L L R ⊕ R R L


163  P R L L ⊕ L R R P R R R ⊕ L L L

164  P L L R ⊕ R R L P R R R ⊕ L L L

165  ⊕ R L R ⊕ R L R ⊕ R L L P L R R

166  ⊕ R L R ⊕ R L R ⊕ L P R ⊕ L P R

167  ⊕ R L R ⊕ R L R ⊕ R L R P L R L

168  ⊕ R L R ⊕ R L R ⊕ L R R ⊕ L R R

Flam Beats

169 
 ⊕ R L R ⊕ R L R ⊕ L R L F R L R

181 
 ⊕ L P R ⊕ L P R ⊕ L R R ⊕ L R R

170 
 ⊕ R L R ⊕ R L R ⊕ L R R F R L L

182 
 ⊕ L P R ⊕ L P R ⊕ L R L F R L R

171 
 ⊕ R L R ⊕ R L R ⊕ R R L F L L R

183 
 ⊕ L P R ⊕ L P R ⊕ L R R F R L L

172 
 ⊕ R L R ⊕ R L R ⊕ L L L F R R R

184 
 ⊕ L P R ⊕ L P R ⊕ R R L F L L R

173 
 ⊕ R L L F L R R ⊕ L P R ⊕ L P R

185 
 ⊕ L P R ⊕ L P R ⊕ L L L F R R R

174 
 ⊕ R L L F L R R ⊕ R L R F L R L

186 
 ⊕ R L R F L R L ⊕ L R R ⊕ L R R

175 
 ⊕ R L L F L R R ⊕ L R R ⊕ L R R

187 
 ⊕ R L R F L R L ⊕ L R L F R L R

176 
 ⊕ R L L F L R R ⊕ L R L F R L R

188 
 ⊕ R L R F L R L ⊕ L R R F R L L

177 
 ⊕ R L L F L R R ⊕ L R R F R L L

189 
 ⊕ R L R F L R L ⊕ R R L F L L R

178 
 ⊕ R L L F L R R ⊕ R R L F L L R

190 
 ⊕ R L R F L R L ⊕ L L L F R R R

179 
 ⊕ R L L F L R R ⊕ L L L F R R R

191 
 ⊕ L R R ⊕ L R R ⊕ L R L F R L R

180 
 ⊕ L P R ⊕ L P R ⊕ R L R F L R L

192 
 ⊕ L R R ⊕ L R R ⊕ L R R F R L L

Short Rolls in 6/8

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Short Rolls in 6/8

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

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

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

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

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

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

7 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

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

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

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

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

13 R L R L R L R L R L R L R L
8

14 R R L R L R L R L R L R L R L
8

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

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

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

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

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

20 L R L R L R L R L R L R L R L R L R L
8

21 R R L R L R L R L L R L R L R L R L
8

22 R L L R L R L R L R L R L R L R L R L
8

23 R R R L R L R L R L R R L R L R L R L
8

24 L L L R L R L R L L L R L R L R L R L
8

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



Short Rolls in 6/8

1
 R L R L L R R L L R R L L R L R R L L R R L L
 9 stroke open roll

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Short Rolls in 6/8

1
 R L R LLRLLRLLR LLRLLRLL
 11 stroke open roll

7
 R L R LLRLLRLLR LLRLLRLL
 9 stroke open roll

2
 L R L RLLRLLRLLR LLRLLRLL

8
 L R L RLLRLLRLLR LLRLLRLL

3
 R R L RLLRLLRLLR LLRLLRLL

9
 R R L RLLRLLRLLR LLRLLRLL

4
 R L L RLLRLLRLLR LLRLLRLL

10
 R L L RLLRLLRLLR LLRLLRLL

5
 R R R LLRLLRLLR LLRLLRLL

11
 R R R LLRLLRLLR LLRLLRLL

6
 L L L RLLRLLRLLR LLRLLRLL

12
 L L L RLLRLLRLLR LLRLLRLL

13
 R L R LLRLLRLLR LLRLLRLL
 11 stroke closed roll

19
 R L R LLRLLRLLR LLRLLRLL
 9 stroke closed roll

14
 L R L RLLRLLRLLR LLRLLRLL

20
 L R L RLLRLLRLLR LLRLLRLL

15
 R R L RLLRLLRLLR LLRLLRLL

21
 R R L RLLRLLRLLR LLRLLRLL

16
 R L L RLLRLLRLLR LLRLLRLL

22
 R L L RLLRLLRLLR LLRLLRLL

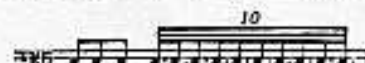
17
 R R R LLRLLRLLR LLRLLRLL

23
 R R R LLRLLRLLR LLRLLRLL

18
 L L L RLLRLLRLLR LLRLLRLL

24
 L L L RLLRLLRLLR LLRLLRLL

* 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

The musical score consists of 12 numbered staves, each containing rhythmic notation and a corresponding roll pattern. The notation includes eighth and sixteenth notes, often grouped in beams. The roll patterns are sequences of 'R' and 'L' characters. The patterns for each staff are as follows:

- Staff 1: R L R LRLRLR L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL
- Staff 2: L R L RLRLRL RL R LRLRL RLRLRLRLRLRL RLRLRLRLRLRL
- Staff 3: R L R LRLRL RL R LRLRL LRLRL LRLRL LRLRL LRLRL
- Staff 4: L R L RLRLR L R L RLRLR RLRLR RLRLR RLRLR RLRLR
- Staff 5: R L R LRLRL RL R LRLRL RLRLR LRLRL RLRLR LRLRL
- Staff 6: R L R LLRRL RL R LLRRL RLLRRLRLRL RLLRRLRLRL
- Staff 7: L R L RLLRRL L R L RLLRRL LLRRLRLRLRL LLRRLRLRLRL
- Staff 8: R L R LLRRL RL R LLRRL LLRRL LLRRL LLRRL LLRRL
- Staff 9: L R L RRLLR L R L RRLLR RRLLR RRLLR RRLLR RRLLR
- Staff 10: R L R LLRRL RL R LLRRL RRLLR LLRRL RRLLR LLRRL
- Staff 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
- Staff 12: 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

Review of Short Roll in 6/8

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

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

15 
 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 LLRLLRR L R L RLLRLL RLLRLL RLLRLL RLLRLL RLLRLL

17 
 L R L RLLRLL R L R LLRLLR LLRLLR LLRLLR LLRLLR LLRLLR

18 
 R L R LLRLLR L R L RLLRLL RLLRLL RLLRLL RLLRLL RLLRLL

19 
 L R L RLLRLL R L R LLRLLR LLRLLR LLRLLR LLRLLR LLRLLR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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




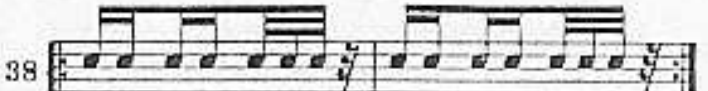



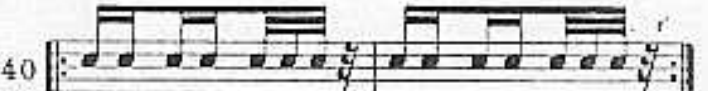



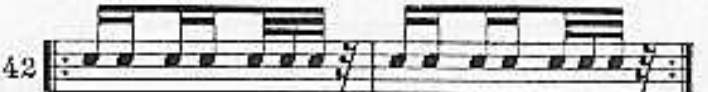












11 
 R L R L R L R R L R L R L R L R L
 stroke closed roll

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

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

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

Combinations in 3/8

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

Combinations in 3/8

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

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

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

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

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

54 
 R R R L R R L L R R R L R R L L

55
 L L L R L L R R L L L R L L R R

56
 R L R L R R L R L R L R 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
 R R R R L L R L R L L L R R L

61
 R L R L R L R L R L 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 L R L

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

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

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

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 L R L

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

Combinations in 2/4

1 *3* *3* *3* *3*
 RLRLR LRRLR RLRLR LRRLR
 RLRLR LRRLR RLRLR LRRLR

2 *3* *3* *3* *3*
 RRLRL RRLRL RRLRL RRLRL
 RRLRL RRLRL RRLRL RRLRL

3 *3* *3* *3* *3*
 LLRLR LLRLR LLRLR LLRLR
 LLRLR LLRLR LLRLR LLRLR

4 *3* *3* *3* *3*
 RLRLR RLRLR RLRLR RLRLR
 RLRLR RLRLR RLRLR RLRLR

5 *3* *3* *3* *3*
 LRLLR LRLLR LRLLR LRLLR
 LRLLR LRLLR LRLLR LRLLR

6 *3* *3* *3* *3*
 RLLLR LLLRL RLLLR LLLRL
 RLLLR LLLRL RLLLR LLLRL

7
 RLRLR RLRLR RLRLR RLRLR
 RLRLR RLRLR RLRLR RLRLR

8
 LRRLR LRRLR LRRLR LRRLR
 LRRLR LRRLR LRRLR LRRLR

9
 RRLRL LRLRL RRLRL LRLRL
 RRLRL LRLRL RRLRL LRLRL

10
 RLRLR RLRLR RLRLR RLRLR
 RLRLR RLRLR RLRLR RLRLR

11
 LRLRL LRRLR LRLRL LRRLR
 LRLRL LRRLR LRLRL LRRLR

12
 RLRLR RLRLR RLRLR RLRLR
 RLRLR RLRLR RLRLR RLRLR

13
 RLRLR RLRLR RLRLR RLRLR
 5 stroke open roll

14
 LRLLR LRLLR LRLLR LRLLR
 LRLLR LRLLR LRLLR LRLLR

15
 RRLRL RRLRL RRLRL RRLRL
 RRLRL RRLRL RRLRL RRLRL

16
 RLRLR RLRLR RLRLR RLRLR
 3 stroke open roll

17
 LRLLR LRLLR LRLLR LRLLR
 LRLLR LRLLR LRLLR LRLLR

18
 RRLRL RRLRL RRLRL RRLRL
 RRLRL RRLRL RRLRL RRLRL

19
 RLRLR RLRLR RLRLR RLRLR
 6 stroke closed roll

20
 LRRLR LRRLR LRRLR LRRLR
 LRRLR LRRLR LRRLR LRRLR

21
 RRLRL RRLRL RRLRL RRLRL
 RRLRL RRLRL RRLRL RRLRL

22
 RLRLR RLRLR RLRLR RLRLR
 3 stroke closed roll

23
 LRRLR LRRLR LRRLR LRRLR
 LRRLR LRRLR LRRLR LRRLR

24
 RLRLR RLRLR RLRLR RLRLR
 RLRLR RLRLR RLRLR RLRLR

Flam Triplets and Dotted Notes

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

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

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

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

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

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

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

8 P L F L F L F L

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

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

11 F L F L F L F L

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

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

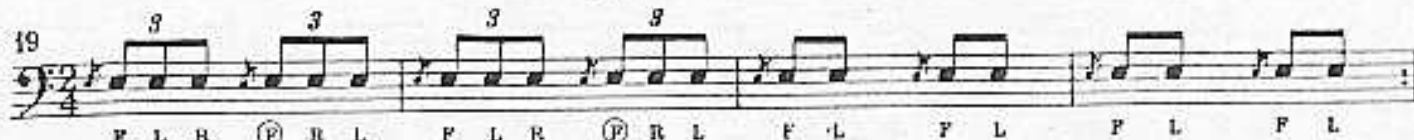
16 F L R (P) R L F L R (P) R L F R (P) L F R (P) L

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

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

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

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

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


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

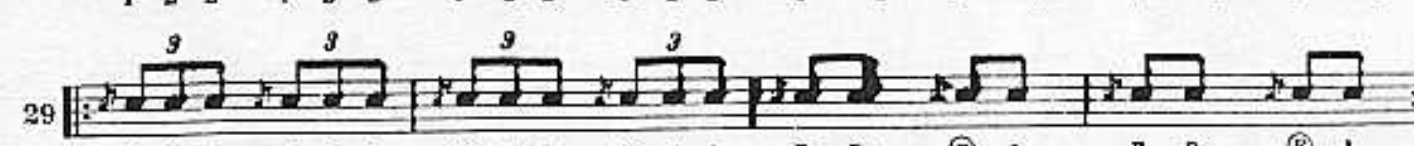
24 
 F R L F R L F R L F R L F R (P) L F R (P) L

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

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

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

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

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

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

Flam Triplets and Dotted Notes

81 *S* *S* *S* *S*
P *R* *R* *P* *L* *L* *P* *R* *R* *P* *L* *L* *P* *R* *P* *L* *P* *R* *P* *L*

82 *S* *S* *S* *S*
P *R* *R* *P* *L* *L* *P* *R* *R* *P* *L* *L* *P* *L* *P* *L* *P* *L* *P* *L*

83 *S* *S* *S* *S*
P *R* *R* *P* *L* *L* *P* *R* *R* *P* *L* *L* *P* *R* *P* *L* *P* *R* *P* *L*

84 *S* *S* *S* *S*
P *R* *R* *P* *L* *L* *P* *R* *R* *P* *L* *L* *P* *L* *P* *L* *P* *L* *P* *L*

85 *S* *S* *S* *S* *S* *S* *S* *S*
P *R* *L* *P* *L* *R* *P* *R* *L* *P* *L* *R* *P* *L* *R* *P* *L* *R* *P* *L* *R* *P* *L* *R*

86 *S* *S* *S* *S* *S* *S* *S* *S*
P *R* *L* *P* *L* *R* *P* *R* *L* *P* *L* *R* *P* *R* *R* *P* *R* *R* *P* *R* *R* *P* *R* *R*

87 *S* *S* *S* *S* *S* *S* *S* *S*
P *R* *L* *P* *L* *R* *P* *R* *L* *P* *L* *R* *P* *L* *L* *P* *R* *R* *P* *L* *L* *P* *R* *R*

88 *S* *S* *S* *S*
P *R* *L* *P* *L* *R* *P* *R* *L* *P* *L* *R* *P* *L* *P* *R* *P* *L* *P* *R*

89 *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* *P* *L* *P* *R* *P* *L* *P* *R*

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

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

Flam Triplets and Dotted Notes

The page contains 14 staves of musical notation, each with a rhythmic staff above and a footwork staff below. The footwork notations consist of circled letters (P, L, R) and numbers (1, 2, 3) indicating specific steps and accents. The notation includes various rhythmic figures such as triplets and dotted notes, with accents marked above the notes. The staves are numbered 4 through 17 on the left side.

Staff 4: \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L L P R R \textcircled{P} L L P R R

Staff 5: \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L P R \textcircled{P} L P R

Staff 6: \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} R \textcircled{P} R \textcircled{P} R \textcircled{P} R

Staff 7: \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} L R \textcircled{P} R \textcircled{P} R \textcircled{P} R \textcircled{P} R

Staff 8: \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} L L P R R \textcircled{P} L L P R R

Staff 9: \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} L P R \textcircled{P} L P R

Staff 10: \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R \textcircled{P} R \textcircled{P} R \textcircled{P} R

Staff 11: \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} L P R \textcircled{P} L P R

Staff 12: \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R R \textcircled{P} R \textcircled{P} R \textcircled{P} R \textcircled{P} R

Staff 13: \textcircled{P} L L P R R \textcircled{P} L L P R R \textcircled{P} L P R \textcircled{P} L P R

Staff 14: \textcircled{P} L L P R R \textcircled{P} L L P R R \textcircled{P} R \textcircled{P} R \textcircled{P} R \textcircled{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 L R L

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

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

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

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

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

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

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

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

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

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

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

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

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

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

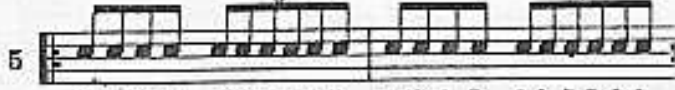
24
 R L R R L R L R L R R L R L

Short Roll Progressions

1 RLRL RLRLR LRLR LRLRL
 2 RLL RLRLR LLRR LRLRL
 3 RLRR LRLRL RLRR LRLRL
 4 LRLR RLRLR LRLR RLRLR
 5 RLRL RLRLR RLRL RLRLR
 6 LRLR LLRLR LRLR LLRLR
 7 RLRR LLRLR LRLR RLRLR
 8 RLRR LLRLR LRLR RLRLR
 9 RLRL RRLLRRLLRR LRLR LLRRLLRRLL
 10 RRLL RRLLRRLLRR LLRR LLRRLLRRLL
 11 RLRR LLRRLLRRLL RLRR LLRRLLRRLL
 12 LRLL RRLLRRLLRR LRLL RRLLRRLLRR
 13 RLRL RLRLR LRLRLRL
 14 RRLL RLRLR LLRR LRLRL
 15 RLRR LRLRL RLRRRLRL
 16 RLRL RLRLR LRLRLRL
 17 RLRL RLRLR LRLRLRL
 18 RRLL RLRLR LLRR RLRLRL
 19 RLRR LRLRL RLRRRLRL
 20 LRLL RLRLR LRLRLRL

Short Roll Progressions

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

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

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

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

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

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

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


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

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

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

11 
 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

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

13 
 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
 13 stroke closed roll

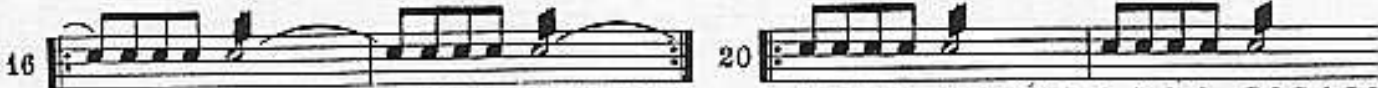
17 
 R L R L R R L L R R L L R R L L R R L L R R L L R R L L
 11 stroke closed roll

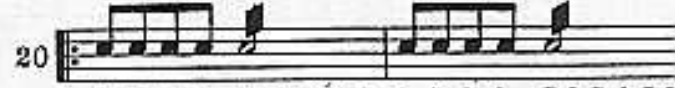
14 
 L R L R L L R R L L R R L L R R L R L R L L R R L L R R L L

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

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

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

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

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

Short Roll Progressions

1 *7* *7*
 RLRL RLRLRLR LRLR LRLRLR
 2 *7* *7*
 RLL RLRLRLR LLR LRLRLR
 3 *7* *7*
 RLRR LRLRLR RLRR LRLRLR
 4 *7* *7*
 LRL RLRLRLR LRL RLRLRLR
 5 *7* *7*
 RLRL RLRLRLR RLRL LRLRLR
 6 *7* *7*
 LRL RLRLRLR LLR RLRLRLR
 7 *7* *7*
 RLL RLRLRLR LLR LRLRLR
 8 *7* *7*
 RRL RLRLRLR LLR LRLRLR

9 *14* *14*
 R L R L *15 stroke open roll* L R L R LLRLRLRLRL
 10 *14* *14*
 R R L L RLRLRLRLRLRLRLR L L R R LLRLRLRLRLRL
 11 *14* *14*
 R L R R LLRLRLRLRLRLRLR L R R LLRLRLRLRLRL
 12 *14* *14*
 L R L L RLRLRLRLRLRLRLR L R L L RLRLRLRLRLRLRLR

13 *15 stroke closed roll*
 RLRL RLRLRLR LRLR LRLRLR
 14
 RLL RLRLRLR LLR LRLRLR
 15
 RLRR LRLRLR RLRR LRLRLR
 16
 17 *13 stroke closed roll*
 RLRL RLRLRLR LRLR LRLRLR
 18
 RLL RLRLRLR LLR LRLRLR
 19
 RLRR LRLRLR RLRR LRLRLR
 20

Short Roll Progressions

1 RRLRLRL RLRLRL RLRLRL RLRLRL
5 stroke open roll

2 RRLRLRL RLRLRL RLRLRL RLRLRL

3 RRLRLRL RLRLRL RLRLRL RLRLRL

4 LLRLRL RLRLRL LLRLRL RLRLRL

5 RRLRLRL RLRLRL LLRLRL RLRLRL

6 RRLRLRL RLRLRL LLRLRL RLRLRL

7 RRLRLRL RLRLRL RLRLRL RLRLRL

8 LLRLRL RLRLRL LLRLRL RLRLRL

9 RLRLRL RLRLRL RLRLRL RLRLRL
5 stroke closed roll

10 RRLRL RLRLRL LLRLRL RLRLRL

11 RLRLRL RLRLRL RLRLRL RLRLRL

12 RLRLRL RLRLRL LLRLRL RLRLRL

13 RLRLRL RLRLRL RLRLRL RLRLRL
5 stroke closed roll

14 RRLRL RLRLRL LLRLRL RLRLRL

15 RLRLRL RLRLRL RLRLRL RLRLRL

16 LLRLRL RLRLRL LLRLRL RLRLRL

17 RRLRLRL RLRLRL RLRLRL RLRLRL
5 stroke open roll

18 LLRLRL RLRLRL LLRLRL RLRLRL

19 RRLRLRL RLRLRL RLRLRL RLRLRL

20 RRLRLRL RLRLRL RLRLRL RLRLRL

21 RRLRLRL RLRLRL RLRLRL RLRLRL
5 stroke open roll

22 LLRLRL RLRLRL LLRLRL RLRLRL

23 RRLRLRL RLRLRL RLRLRL RLRLRL

24 RRLRLRL RLRLRL RLRLRL RLRLRL

Short Roll Progressions

1 ⁶ R L R L R L R L R L R L R L R L R L R L
5 stroke closed roll

2 ⁶ L R L R L R L R L R L R L R L R L R L

3 ⁶ R R L L R R L L R R L L R R L L R R L L

4 ⁶ R L R R L L R L R L R L R R L L R L R L

5 ⁶ L L L R R L R L R L R L L R R L R L R

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

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

8 ⁶ L R L R L R L R L R L R L R L R L R L

9 ⁶ R R L L R R L L R R L L R R L L R R L L

10 ⁶ R L R R L L R L R L R L R R L L R L R L

11 ⁶ L R L L R R L R L R L R L L R R L R L R

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

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

14 ⁷ R R L L R R L L R R L L R R L L R R

15 ⁷ L L R R L L R R L L R R L L R R L L

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

17 ⁷ R R L L R R L L R R L L R R L L R R

18 ⁷ L L R R L L R R L L R R L L R R L L

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

20 ⁷ R R L L R R L R L L R R L L R R L R L L

21 ⁷ R R L L R R L R L L R R L L R R L R L L

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

23 ⁷ R R L L R R L R L L R R L L R R L R L L

24 ⁷ R R L L R R L R L L R R L L R R L R L L

Short Roll Progressions and Triplets

1
RLRL RLRL LRLR LRLRLR LRLRLRLR LRLRLRLR RLRL RLRLRL

2
RLRL RLRL LRLRLR LRLRLRLR LRLRLRLR LRLRLRLR RLRL RLRLRL

3
RLRL RLRLRL LRLRLRLR LRLRLRLR LRLRLRLRL RLRL RLRLRL

4
RLRL RLRLRL LRLRLRLR LRLRLRLRL RLRL RLRLRL RLRLRLRL

5
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

6
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

7
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

8
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

9
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

10
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

11
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

12
RLRL RLRLRL RLRLRLRL LRLRLRLRL RLRL RLRLRL RLRLRLRL

Short Roll Progressions and Triplets

13 *10* *3 3* *10* *3 3*
 RLRL RRLRLRLRLR 11 stroke roll LRLR LRLRLR LRLR LLRRLRLRL RLRL RLR LRL

14 *10* *3 3* *10* *3 3*
 RLRR LLRRLRLRL RLRR LLR LLR LRLR RRLRLRLRLR LRLR RRL RRL

15 *10* *3 3* *10* *3 3*
 RLRL RRLRLRLRLR 9 stroke roll LRLR LRLRLR LRLR LLRRLRLRL RLRL RLR LRL

16 *10* *3 3* *10* *3 3*
 RLRR LLRRLRLRL RLRR LLR LLR LRLR RRLRLRLRLR LRLR RRL RRL

17 *11 stroke roll* *3 3* *3 3* *3 3*
 RLRL RLRLRLR LRLR LRLRLR LRLR LRLRL RLRL RLRL RLRL

18 *3 3* *3 3* *3 3*
 RLRR LRLRL RLRR LLR LLR LRLR LRLRL RLRL LRLR RRL RRL

19 *9 stroke roll* *3 3* *3 3* *3 3*
 RLRL RLRLRLR LRLR LRLRLR LRLR LRLRL RLRL RLRL RLRL

20 *3 3* *3 3* *3 3*
 RLRR LRLRL RLRR LLR LLR LRLR LRLRL RLRL LRLR RRL RRL

21 *12* *3 3* *12* *3 3*
 RLRL RRLRLRLRLRL 13 stroke roll RLRL RLR LRL RLRL RRLRLRLRL RLRL RLR LRL

22 *12* *3 3* *12* *3 3*
 LRLR LLRRLRLRLRL LRLR LRL RLR LRLR LLRRLRLRLRL LRLR LRL RLR

23 *12* *3 3* *12* *3 3*
 RLRL RRLRLRLRLRL 11 stroke roll RLRL RLR LRL RLRL RRLRLRLRL RLRL RLR LRL

24 *12* *3 3* *12* *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
or L L L L L L L

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

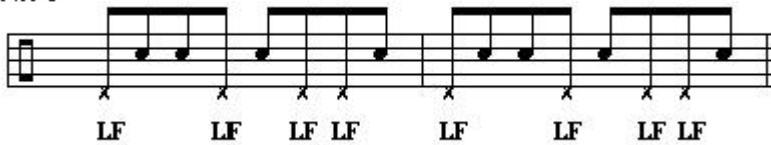
Ex 5

R L R L R L R L

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

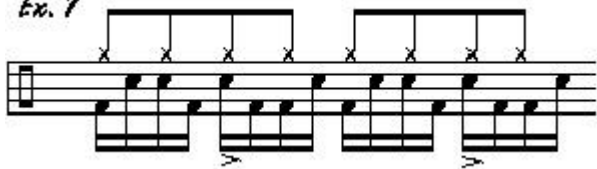
left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.

Ex. 6



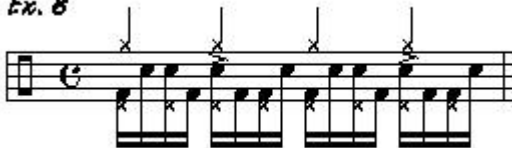
The preceding examples were useful in developing linear and solo ideas, but Stick Control has just as much application in developing coordination as applied to “time keeping.” For example the exercises can be played as rock patterns by playing eighth notes on the hi-hat with the right hand, and then 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, 1/2” from the head).

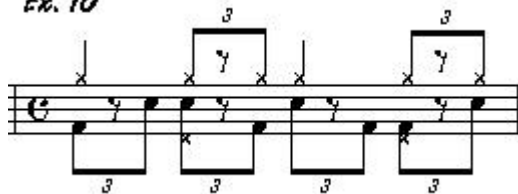
The exercises can also be used to develop what Bob Moses has dubbed the “dependent” technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all “R’s” are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going 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



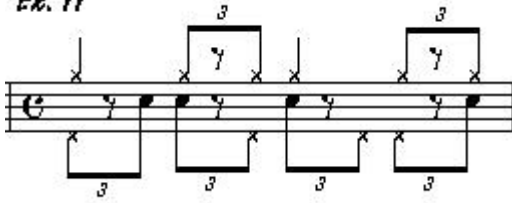
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as “swung 8th’s”. (i.e. the 8th’s should have a triplet feel). Play the “R’s” with the bass drum. Play the “L’s” on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the 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.