

STICK CONTROL

for the

SNARE DRUMMER



Reg. U. S.

Pat. Off.

The Colonial Drummer

By GEORGE LAWRENCE STONE

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and
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PREFACE

It seems that there are too many drummers whose work is of a rough-and-ready variety and whose technical proficiency suffers in comparison with that of the players of other instruments.

Of course, technical proficiency can come only through continued, well-directed practise. The more practise one does the more proficiency he acquires.

Many concert pianists practise hours and hours every day. They continue practising after they graduate from the student period and enter into the professional field. Violinists, cornetists and the players of other instruments do likewise. Through regular and systematic practise they "keep in shape."

To the uninitiated, the art of drumming appears easy—so easy in fact that unless the drum student has had the advantage of expert advice, he may fail to realize the importance of the long hours of hard, painstaking practise that must be put in before he is technically prepared to enter the professional field with the confidence that his efforts will measure up to approved musical standards.

However, in defence of the drummer, let it be noted that while the pianist and violinist have access to many hundreds of elementary and advanced text-books, covering every known branch of their art, the drummer's library is limited to a score or so of instruction books, and not all of these containing the specific type, or generous amount of practise material necessary to the development of that high degree of fundamental mechanical dexterity required from the modern drummer.

It is in realization of this need and in answer to requests from drum instructors in all parts of the country that this series of practise-rhythms has been prepared and presented herewith under the title of:—

"STICK CONTROL—For The Snare Drummer"

"STICK CONTROL" is a highly specialized practise-book, dealing with just one branch of the art of drumming. It is an advanced book, consisting of a progressive, highly concentrated collection of rhythms, arranged in calisthenic form, which, if practised regularly and intelligently, will enable one to acquire control, speed, flexibility, touch, rhythm, lightness, delicacy, power, endurance, preciseness of execution and muscular co-ordination to a degree far in excess of his present ability.

"STICK CONTROL" is intended to develop finger, wrist and arm muscles, which to the rudimental drummer, playing in exhibition or contest, means speed, power and endurance, and to the orchestral drummer, specializing in lighter types of playing, means clean, crisp execution, precise interpretation and flexibility of control, especially in "pianissimo" rolls and delicate shading.

"STICK CONTROL" contains a wealth of material for the development of the drummer's weak or awkward hand (which to the right handed individual is his left), thereby enabling him to acquire ambidexterity in a sufficient degree for smooth, rhythmic hand-to-hand execution. Its stick-work being entirely mechanical in scope, "STICK CONTROL" does not conflict with any of the known "systems" of drumming, therefore any instructor may assign its pages, at his discretion, concurrently with his regular assignment to the pupil. The expert instructor will find in the rhythms of "STICK CONTROL" an abundance of material designed to make his own daily "work-out" more interesting and productive.

An hour a day with "STICK CONTROL" will work wonders for one, whether he be rudimental exhibitionist or concert drummer; student or expert; jazz drummer or symphonist. The only vital requirement for this book (or, indeed, for any drum instruction book) is regular practise; and, to the student, the author recommends the services of a local expert instructor, whenever such services are available.

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.

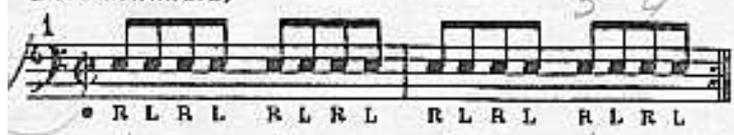
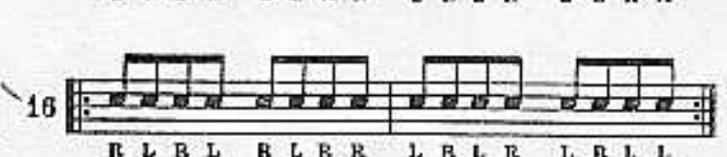
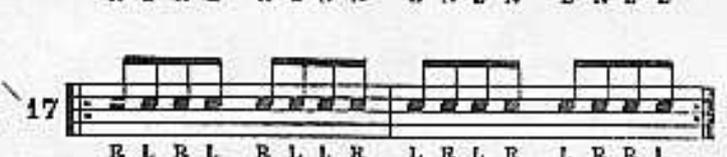
The "open roll," referred to throughout the book (and beginning on page 11), is the rudimental roll of two beats (no more) of each stick, in rhythmic alternation.

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.

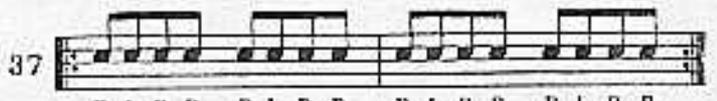
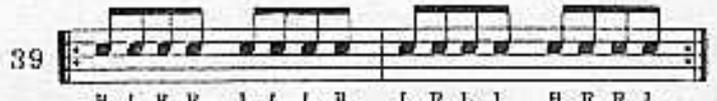
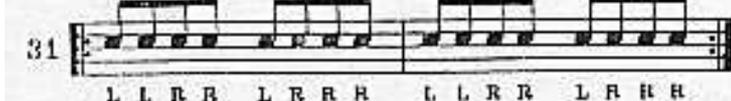
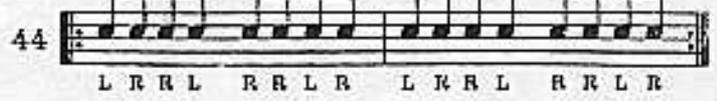
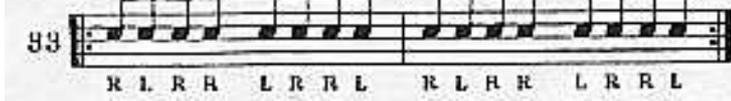
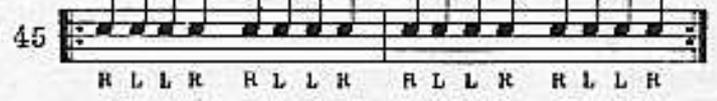
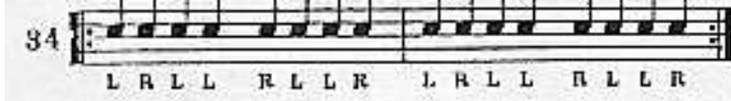
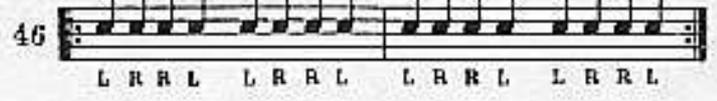
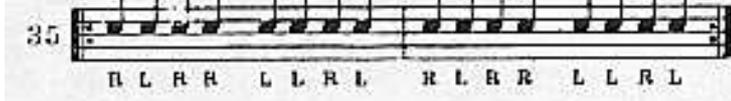
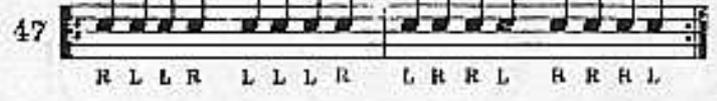
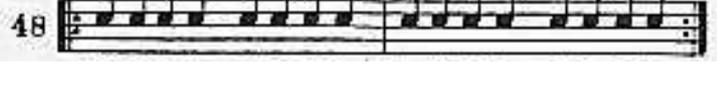
Practise each rhythm 20 TIMES WITHOUT STOPPING. Then go on to the next one.

Single Beat Combinations

(Read downward)

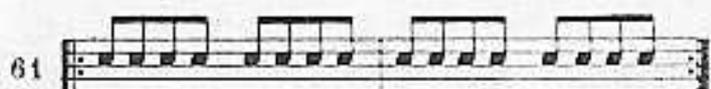
<p>1</p>  <p>R L R L R L R L R L</p>	<p>13</p>  <p>R R R R L L L L R R R R L L L L</p>
<p>2</p>  <p>L R L R L R L R L R</p>	<p>14</p>  <p>R L R L R R L L R L R L R R L L</p>
<p>3</p>  <p>R R L L R R L L R R L L R R L L</p>	<p>15</p>  <p>L R L R L L R R L L R R L L R R</p>
<p>4</p>  <p>L L R R L L R R L L R R L L R R</p>	<p>16</p>  <p>R L R L R L R R L R L R L R L L</p>
<p>5</p>  <p>R L R R L R L L R L R R L R L L</p>	<p>17</p>  <p>R L R L R L L R L R L R L R L R R L L</p>
<p>6</p>  <p>R L L R L R R L R L L R L R R L</p>	<p>18</p>  <p>R L R L R R L R L L R L L R L L R L</p>
<p>7</p>  <p>R R L R L L R L R R L L R L R L</p>	<p>19</p>  <p>R L R L R R R L R L R L R R R L</p>
<p>8</p>  <p>R L R L L R L R R L R L L R L R L R</p>	<p>20</p>  <p>L R L R L L L R L R L R L L L R</p>
<p>9</p>  <p>R R R L R R R L R R R L R R R L</p>	<p>21</p>  <p>R L R L R L L L R L R L R L L L</p>
<p>10</p>  <p>L L L R L L L R L L L R L L L R</p>	<p>22</p>  <p>L R L R L R R R L R L R L R R R</p>
<p>11</p>  <p>R L L L R L L L R L L L R L L L</p>	<p>23</p>  <p>R L R L R R R R L R L R L L L L</p>
<p>12</p>  <p>L R R R L R R R L R R R L R R R</p>	<p>24</p>  <p>R R L L R L R R L L R R L R L L</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 R L R R
26		38	
	R R L L R R L R L L R R L L R R L		L R L L L R L 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 R R 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 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

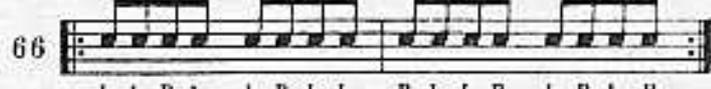
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 L L R L L L R L L R L L R L

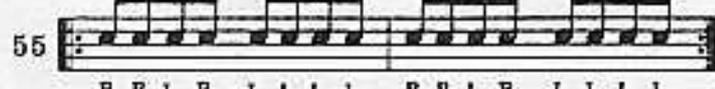
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 L L L R R R L L L R R R L L L L

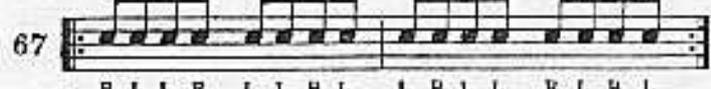
53 
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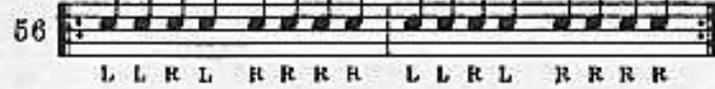
65 
 R R L R R L R R L R R L R L R L

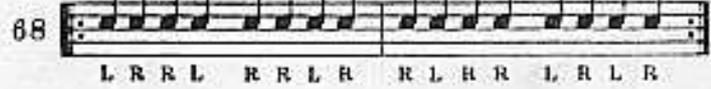
54 
 R R L R L R R R L L R L R L L L

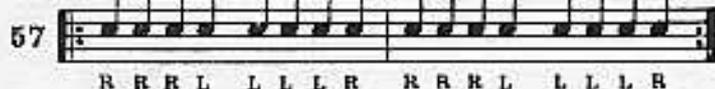
66 
 L L R L L R L L R R L L R L R L R

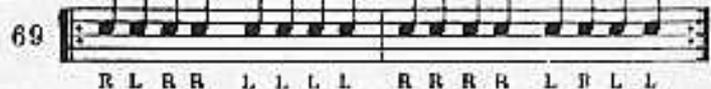
55 
 R R L R L L L L R R L R L L L L

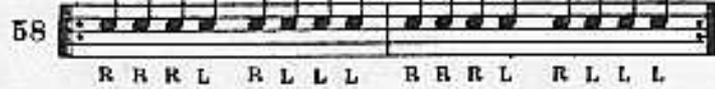
67 
 R L L R L L R L L L R L L L R L R L

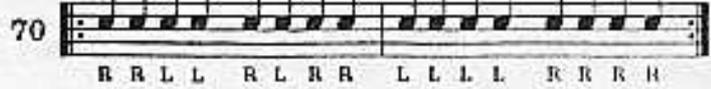
56 
 L L R L R R R R L L R L R R R R

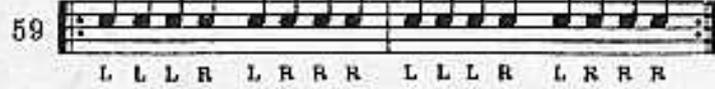
68 
 L R R L R R L R R L R R L R L R L R

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

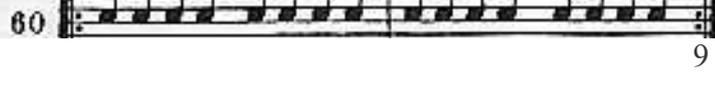
69 
 R L R R L L L L R R R R L L L L

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

72 
 R L L 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

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

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

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

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

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

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

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

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

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

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

12 R L 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

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

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

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

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

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

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

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

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

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

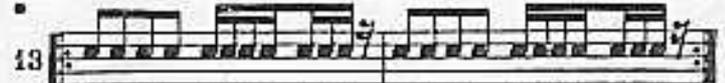
23 L R R R L L R L L R L R R R L L R

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

Short Roll Combinations (Single Beat Rolls)

(Read downward)

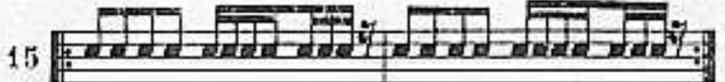
1 
 R L R L RLRL RLRL R L R L RLRL RLRL

13 
 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

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

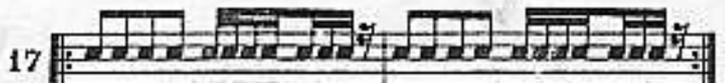
3 
 R R L L RLRL RLRL R R L L RLRL RLRL

15 
 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

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

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

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

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

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

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

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

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

20 
 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

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

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

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

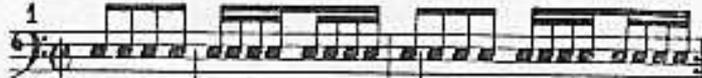
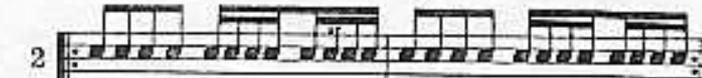
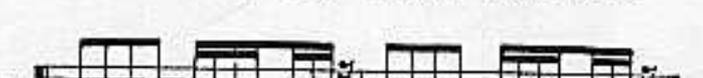
11 
 L R R R LRLR LRLR L R R R LRLR LRLR

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

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

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 L L L R R L L R R L L</p>	<p>17</p>  <p>R L R R L L R R L L R L L L R R L L R R L L</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 L R L R R L L R R L L R R L L</p>	<p>19</p>  <p>R R L R L L R R L L R L R L R R L L R R L L R R L L</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 R R</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 R R</p>
<p>9</p>  <p>L L L R L L R R L L R R L L L R L L R R L L R R L L R R</p>	<p>21</p>  <p>L L L R L L R R L L R R L L L R L L R R L L R R L L R R</p>
<p>10</p>  <p>R L L L R R L L R R L L R L 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 L 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 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 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 L L L R R L L R R L L R R L L</p>	<p>24</p>  <p>R R R R L L R R L L R L L L R R L L R R L L R R L L</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 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

4

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

16

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

5

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

17

 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

18

 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

19

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

8

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

20

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

9

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

21

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

10

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

22

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

11

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

23

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

12

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

24

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Flam Beats

1

F L L F L L F L L F L L

10

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

12

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

5

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

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

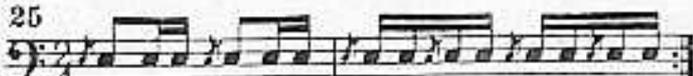
F L L F L L F R L F R L

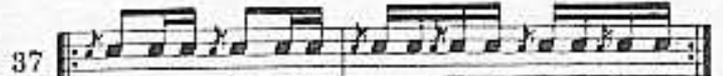
24

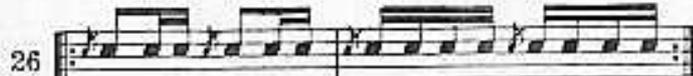
F L L F L L F L R R (F) R L L

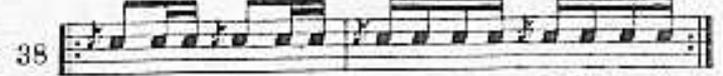
(♩)

Flam Beats

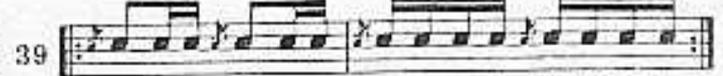
25 
 F L L F L L P R ⊕ L P R ⊕ L

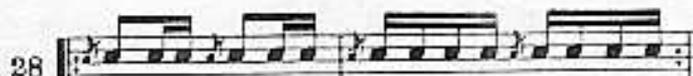
37 
 P R R ⊕ L L P R ⊕ L P R ⊕ L

26 
 F L L F L L P L R L ⊕ R L R

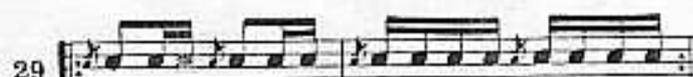
38 
 P R R ⊕ L L P L R L ⊕ R L R

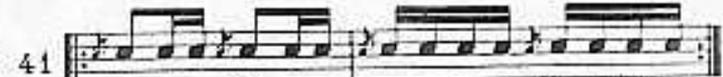
27 
 F L L F L L F R L L P R L L

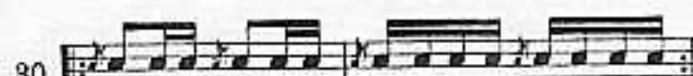
39 
 P R R ⊕ L L F R L L P R L L

28 
 F L L F L L P R L R ⊕ L R L

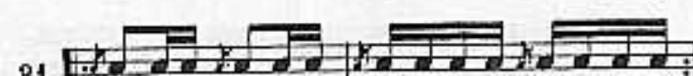
40 
 P R R ⊕ L L P R L R ⊕ L R L

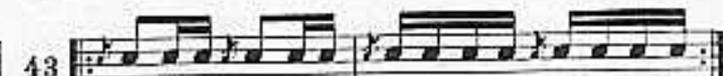
29 
 F L L F L L P R L L ⊕ L R R

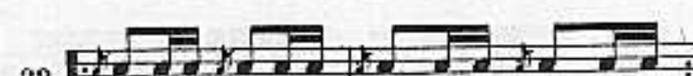
41 
 P R R ⊕ L L F R L L ⊕ L R R

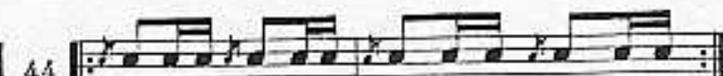
30 
 F L L F L L P L L R ⊕ R R L

42 
 P R R ⊕ L L F L L R ⊕ R R L

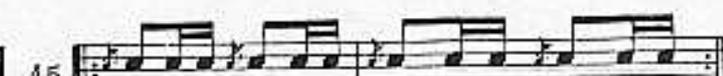
31 
 F L L F L L P R R R ⊕ L L L

43 
 P R R ⊕ L L F R R R ⊕ L L L

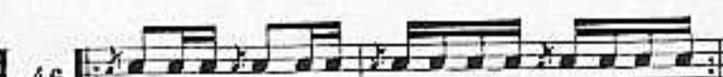
32 
 F R R ⊕ L L P L R ⊕ R L

44 
 F L R ⊕ R L P R L F R L

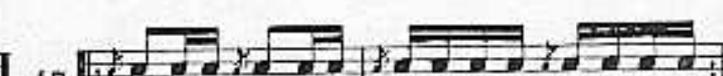
33 
 F R R ⊕ L L F R L F R L

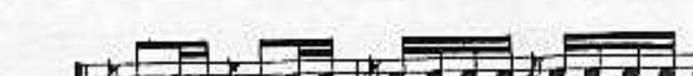
45 
 P L R ⊕ R L P R L ⊕ L R

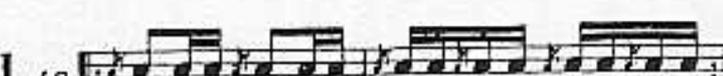
34 
 P R R ⊕ L L F R L ⊕ L R

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

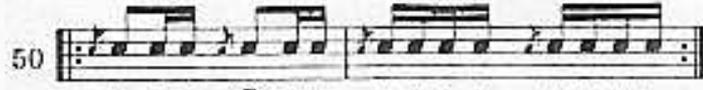
36 
 P R R ⊕ L L F L R R ⊕ R L L

48 
 P L R ⊕ R L P R ⊕ L P R ⊕ L

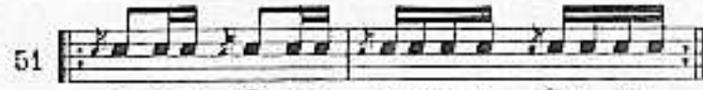
Flam Beats

49 
 F L R ⊕ RL PLRL ⊕ RL R

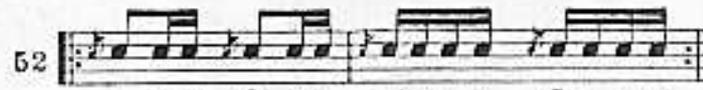
61 
 F RL F RL F RL R ⊕ LRL

50 
 F L R ⊕ RL F RLL P RLL

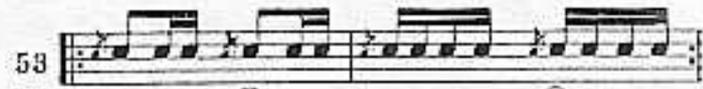
62 
 F RL F RL F RLL ⊕ LRR

51 
 F L R ⊕ RL F RL R ⊕ LRL

63 
 F RL F RL P LRL ⊕ RRL

52 
 F L R ⊕ RL F RLL ⊕ LRR

64 
 F RL F RL P RRR ⊕ LLL

53 
 F L R ⊕ RL P LRL ⊕ RRL

65 
 F RL ⊕ LR F LRL P LRL

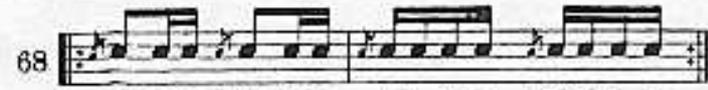
54 
 F L R ⊕ RL P RRR ⊕ LLL

66 
 F RL ⊕ LR P LRR ⊕ RRL

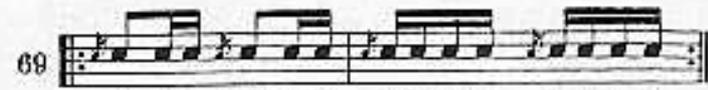
55 
 P RL F RL F RL ⊕ LR

67 
 P RL ⊕ LR P R ⊕ L P R ⊕ L

56 
 P RL F RL P LRL P LRL

68 
 F RL ⊕ LR P LRL ⊕ RL R

57 
 P RL F RL P LRR ⊕ RLL

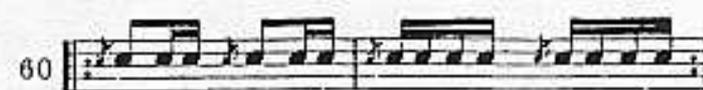
69 
 F RL ⊕ LR F RLL F RLL

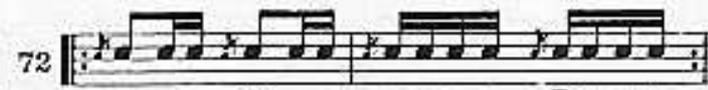
58 
 P RL F RL P R ⊕ L P R ⊕ L

70 
 F RL ⊕ LR P RL R ⊕ LRL

59 
 P RL F RL P LRL ⊕ RL R

71 
 P RL ⊕ LR P RLL ⊕ LRR

60 
 F RL F RL F RLL F RLL

72 
 F RL ⊕ LR P LRL ⊕ RRL

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 P 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 (P) L R

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

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

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

82 (P) R R (P) R R (P) L R R (P) 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 L P R R R

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

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

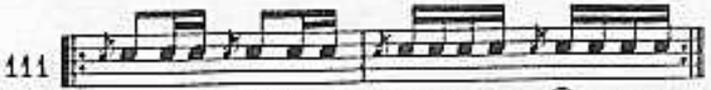
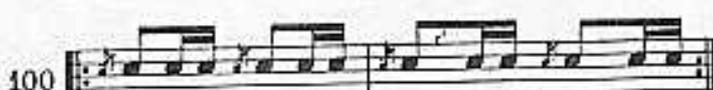
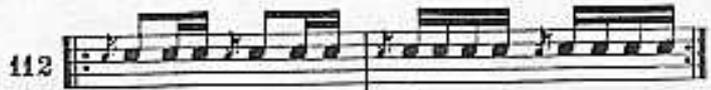
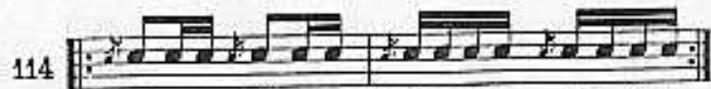
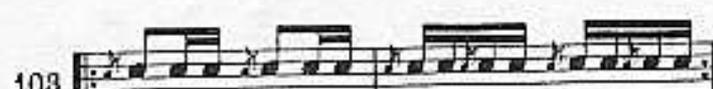
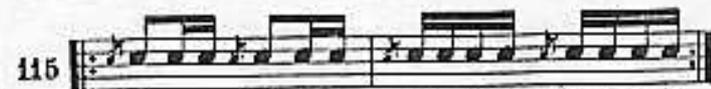
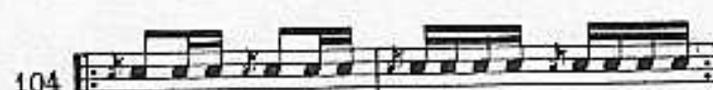
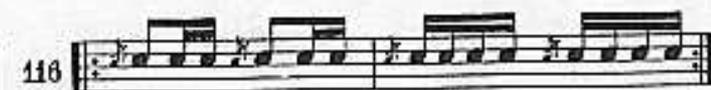
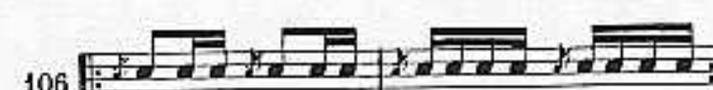
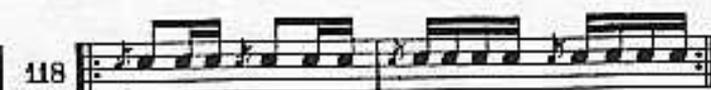
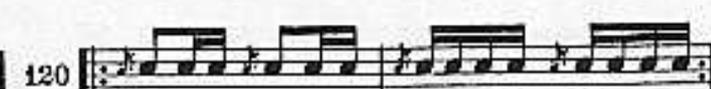
93 (P) L L F R R (P) R L R F L R L

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

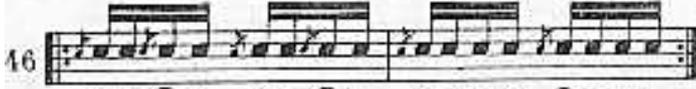
97		109	
	Ⓟ LL P RR Ⓟ RRL PLLR		Ⓟ RL P LR Ⓟ LLL PRRR
98		110	
	Ⓟ LL P RR Ⓟ LLL PRRR		Ⓟ LR Ⓟ LR Ⓟ LR P RL
99		111	
	Ⓟ RL P LR Ⓟ LR Ⓟ LR		Ⓟ LR Ⓟ LR Ⓟ RLR Ⓟ RLR
100		112	
	Ⓟ RL P LR Ⓟ LR P RL		Ⓟ LR Ⓟ LR Ⓟ RLL PLLR
101		113	
	Ⓟ RL P LR Ⓟ RLR Ⓟ RLR		Ⓟ LR Ⓟ LR Ⓟ LPR Ⓟ LPR
102		114	
	Ⓟ RL P LR Ⓟ RLL PLLR		Ⓟ LR Ⓟ LR Ⓟ RLR FLRL
103		115	
	Ⓟ RL P LR Ⓟ LPR Ⓟ LPR		Ⓟ LR Ⓟ LR Ⓟ LRR Ⓟ LRR
104		116	
	Ⓟ RL P LR Ⓟ RLR FLRL		Ⓟ 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 FLRL		Ⓟ LR Ⓟ LR Ⓟ LLL PRRR
108		120	
	Ⓟ RL P LR Ⓟ RRL PLLR		Ⓟ LR P RL Ⓟ RLR Ⓟ RLR

Flam Beats

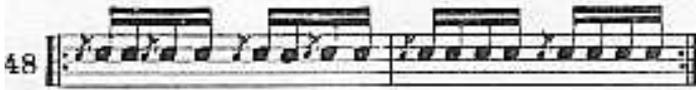
121		133	
	Ⓟ LR F RL Ⓟ RLL FLRR		FLRL FLRL FLRL Ⓟ RLL
122		134	
	Ⓟ LR F RL Ⓟ LFR Ⓟ LFR		FLRL FLRL FLRL Ⓟ LUR
123		135	
	Ⓟ LR F RL Ⓟ RLLR FLRL		FLRL FLRL FLRL Ⓟ RLL
124		136	
	Ⓟ LR F RL Ⓟ LRR Ⓟ LRR		FLRL FLRL FLRL Ⓟ LLL
125		137	
	Ⓟ LR F RL Ⓟ LRL FLRL		FLRR Ⓟ RLL FLRL FLRL
126		138	
	Ⓟ LR F RL Ⓟ LRR RLL		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

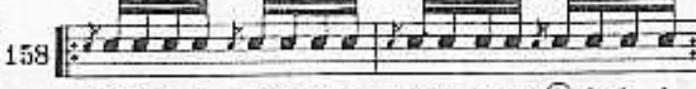
53  P L R L ⊕ R L R P L L R ⊕ R R L

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

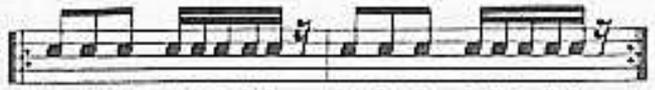
191 
 ⊕ L R R ⊕ L R R ⊕ L R L F R L R

180 
 ⊕ L P R ⊕ L P R ⊕ R L R F L R L

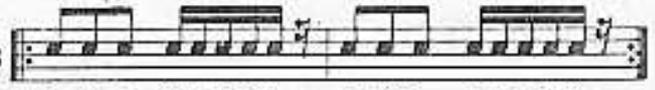
192 
 ⊕ L R R ⊕ L R R ⊕ L R R F R L L

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

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

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 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

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 L R L R R L L R R

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

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

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

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

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

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

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

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

24 
 L L L R R L L 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

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

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

8
 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

9
 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

10
 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

11
 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

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 R L

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Short Rolls in 6/8

1
 R L R LLRLLRLLR LLRLLRLL
 11 stroke open roll

7
 R L R LLRLLRLL R L R LLRLLRLL
 9 stroke open roll

2
 L R L RLLRLLRLLR L R L RLLRLLRLLR

8
 L R L RLLRLLRLLR L R L RLLRLLRLLR

3
 R R L RLLRLLRLLR L L R LLRLLRLL

9
 R R L RLLRLLRLLR L L R LLRLLRLL

4
 R L L RLLRLLRLLR L R R LLRLLRLL

10
 R L L RLLRLLRLLR L R R LLRLLRLL

5
 R R R LLRLLRLLRLL R R R LLRLLRLL

11
 R R R LLRLLRLLRLL R R R LLRLLRLL

6
 L L L RLLRLLRLLR L L L RLLRLLRLLR

12
 L L L RLLRLLRLLR L L L RLLRLLRLLR

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 L R L RLLRLLRLLR

20
 L R L RLLRLLRLLR L R L RLLRLLRLLR

15
 R R L RLLRLLRLLR L L R LLRLLRLL

21
 R R L RLLRLLRLLR L L R LLRLLRLL

16
 R L L RLLRLLRLLR L R R LLRLLRLL

22
 R L L RLLRLLRLLR L R R LLRLLRLL

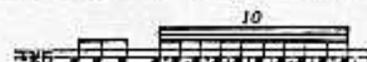
17
 R R R LLRLLRLLRLL R R R LLRLLRLL

23
 R R R LLRLLRLLRLL R R R LLRLLRLL

18
 L L L RLLRLLRLLR L L L RLLRLLRLLR

24
 L L L RLLRLLRLLR L L L RLLRLLRLLR

* 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 letter pattern below it. The notation includes eighth notes, sixteenth notes, and rests, often grouped in beams. The letter patterns use 'R' and 'L' to denote right and left hand strokes respectively.

Staff 1: R L R LRLRLR L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

Staff 2: L R L RLRLRL RL R LRLRLR LRLRLRLRLRLR LRLRLRLRLRLR

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 LLRRLRLRLLR LLRRLRLRLLR

Staff 8: R L R LLRRL RL R LLRRL LLRRL LLRRL LLRRL LLRRL

Staff 9: L R L RRLRL L R L RRLRL RRLRL RRLRL RRLRL RRLRL

Staff 10: R L R LLRRL RL R LLRRL RLLR LLRRL RLLR 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

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 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 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 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 R L R L

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

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 R R L L R

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

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

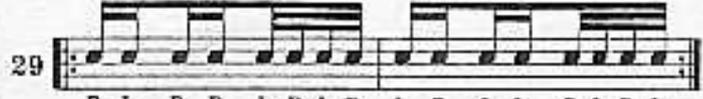
11
 R L R L R L R L R L R L R L R L
 7 stroke closed roll

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 R R L

Combinations in 3/8

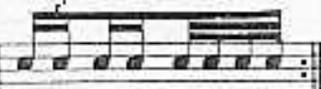
<p>25</p>  <p>R L R L R L R L R L R L R L</p>	<p>37</p>  <p>L R L R L R L L R L R L R L</p>
<p>26</p>  <p>L R L R L R L R L R L R L R</p>	<p>38</p>  <p>R R L L R L R R R L L R L R</p>
<p>27</p>  <p>R R L L R L R R R L L R L R L</p>	<p>39</p>  <p>L L R R L R L L L R R L R L</p>
<p>28</p>  <p>L L R R L 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 $\frac{3}{8}$

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

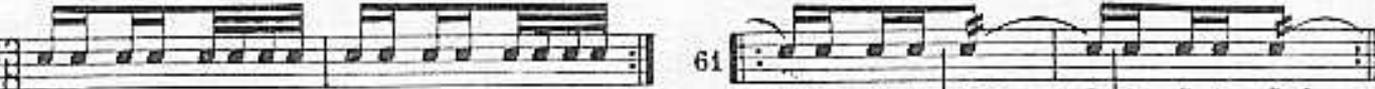
56
 R L R L R R L R L R L R R L R R L
 3 stroke open roll

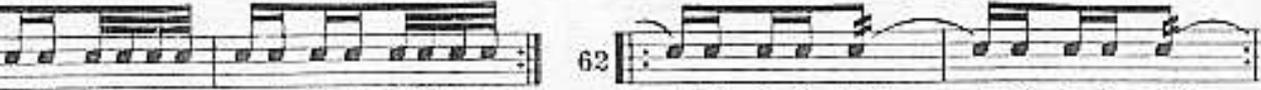
57
 L R L R L L R L R L R L L R

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

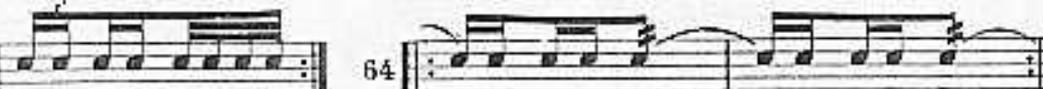
59
 L L R R L L R L L R R L L R

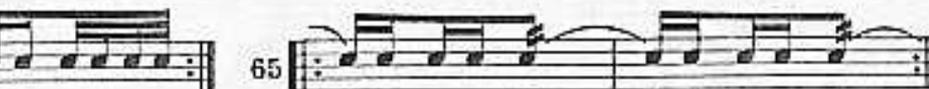
60
 R R R R L L R L R L L L R R L

61 
 R L R L R L R L R L R 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 RLRLR LRRLR RLRLR LRRLR

2 RRLRL RRLRL RRLRL RRLRL

3 LLRLR LLRLR LLRLR LLRLR

4 RLRLR RLRLR RLRLR RLRLR

5 LLRLR LLRLR LLRLR LLRLR

6 RRLRL LLRLR RRLRL LLRLR

7 RLRLR RLRLR RLRLRL RLRLR

8 LLRLRL RLRLRL LLRLRL RLRLRL

9 RRLRL LLRLRL RRLRL LLRLRL

10 RLRLR RLRLR RLRLR RLRLR

11 LLRLR LLRLR LLRLR LLRLR

12 RLRLR RLRLR RLRLR RLRLR

13 RLRLRL RLRLRL RLRLRL RLRLRL
5 stroke open roll

14 LLRLR LLRLR LLRLR LLRLR

15 RRLRL LLRLRL RRLRL LLRLRL

16 RLRLR RLRLR RLRLR RLRLR
3 stroke open roll

17 LLRLR LLRLR LLRLR LLRLR

18 RRLRL LLRLRL RRLRL LLRLRL

19 RLRL RLRL RLRL RLRL
6 stroke closed roll

20 LLRLR LLRLR LLRLR LLRLR

21 RRLRL LLRL RLRL RLRL

22 RLRL RLRL RLRL RLRL
3 stroke closed roll

23 LLRLR LLRLR LLRLR LLRLR

24 RLRL RLRL RLRL RLRL

Flam Triplets and Dotted Notes

The musical score consists of 18 numbered staves, each containing a rhythmic exercise. Each exercise is written on a single staff with a treble clef and a 4/4 time signature. The exercises are organized into two columns: staves 1-6 on the left and staves 7-12 on the right, followed by staves 13-18 in a single column at the bottom. Each exercise begins with a triplet of eighth notes, indicated by a '3' above the notes. The exercises are composed of eighth and sixteenth notes, often with dotted rhythms. Below each staff, the corresponding fingerings are listed using letters 'F' (finger) and 'R' (ring), with circled letters indicating specific fingerings for the dotted notes. For example, exercise 1 has the fingering 'F L R (P) R L F L R (P) R L', where 'P' is circled. Exercises 13-18 are longer, each containing two measures of triplet eighth notes followed by a measure of dotted eighth and sixteenth notes.

• 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 musical exercise consists of 14 staves, each containing a melodic line with rhythmic markings and a corresponding rhythmic notation below it. The rhythmic notation uses circled letters (P, L, R) to denote foot patterns and numbers (3) to denote triplets. The exercise is in 2/4 time and features various rhythmic patterns such as P L R, P L L P R R, P R R, and P L P R.

Staff 1: P L R P L R P L R P L R P L L P R R P L L P R R

Staff 2: P L R P L R P L R P L R P L P R P L P R

Staff 3: P L R P L R P L R P L R P R P R P R P R

Staff 4: P L R P L R P L R P L R P L P R P L P R

Staff 5: P L R P L R P L R P L R P R P R P R P R

Staff 6: P R R P R R P R R P R R P L L P R R P L L P R R

Staff 7: P R R P R R P R R P R R P L P R P L P R

Staff 8: P R R P R R P R R P R R P R P R P R P R

Staff 9: P R R P R R P R R P R R P L P R P L P R

Staff 10: P R R P R R P R R P R R P R P R P R P R

Staff 11: P L L P R R P L L P R R P L P R P L P R

Staff 12: P R R P L L P R R P R P R P R P R

Short Roll Progressions

1 *3* *3*

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

2 *3* *3*

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

3 *3* *3*

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

4 *3* *3*

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

5 *3* *3*

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

6 *3* *3*

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

7 *3* *3*

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

8 *3* *3*

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

9 *6* *6*

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

10 *6* *6*

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

11 *6* *6*

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

12 *6* *6*

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

13 *6* *6*

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

14 *6* *6*

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

15 *6* *6*

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

16 *6* *6*

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

17 *7 stroke closed roll*

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

18 *7 stroke closed roll*

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

19 *7 stroke closed roll*

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

20 *7 stroke closed roll*

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

21 *6 stroke closed roll*

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

22 *6 stroke closed roll*

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

23 *6 stroke closed roll*

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

24 *6 stroke closed roll*

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

Short Roll Progressions

1
 RLRL RLRLR LRLR LRLRL

5
 RLRL RLRLR RLRL RLRLR

2
 RRLR RLRLR LLRR LRLRL

6
 LRLR LLRLR LRLR LLRLR

3
 RLRR LRLRL RLRR LRLRL

7
 RLRR LLRLR LRLR RLRLR

4
 LRLR RLRLR LRLR RLRLR

8
 RLRR LLRLR LRLR RLRLR

9
 RLRL
 RRLRLRLRLRLR LRLR LLRLRLRLRL

10
 RRLR LLRLRLRLRLR LLRLR LLRLRLRLRLR

11
 RLRR LLRLRLRLRLR RLRR LLRLRLRLRLR

12
 LRLR LLRLRLRLRLR LRLR LLRLRLRLRLR

13
 RLRL RLRLR LRLRLRLRLRLRL
 11 stroke closed roll

17
 RLRL RLRLR LRLRLRLRLRLRL
 9 stroke closed roll

14
 RRLR RLRLR LLRLRLRLRLRL

18
 RRLR RLRLR LLRLRLRLRLRL

15
 RLRR LLRLRL RLRLRLRLRLRL

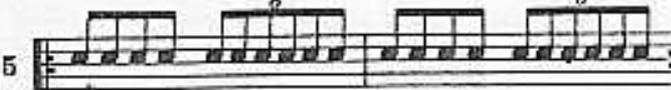
19
 RLRR LLRLRL RLRLRLRLRLRL

16
 RLRL RLRLR LRLRLRLRLRLRL

20
 RLRL RLRLR LRLRLRLRLRLRL

Short Roll Progressions

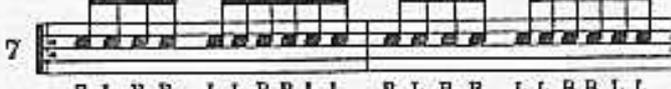
1 
 R L R L R L R L R L R L R L R L R L R L

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

9 
 R L R 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 L R R L L

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 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

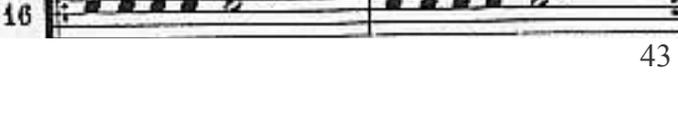
17 
 R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

14 
 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

18 
 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

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

16 
 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

20 
 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

Short Roll Progressions

1 RLRL RLRLRLR LRLR LRLRLRL
 2 RLL RLRLRLR LLRR LRLRLRL
 3 RLRR LRLRLRL RLRR LRLRLRL
 4 LRL RLRLRLR LRL RLRLRLR
 5 RLRL RLRLRLRL RLRL LRLRLRL
 6 LRL RLRLRLR LLRL RLRLRLR
 7 RLL RLRLRLR LLRR LRLRLRL
 8 RRL RLRLRLR LLR LRLRLRL

9 R L R L **14** RRLLRRLRLRLRLR L R L R LLRLLRRLRLRL
 15 stroke open roll
 10 R R L L **14** RRLLRRLRLRLRLR L L R R LLRLLRRLRLRL
 11 R L R R **14** LLRRLRLRLRLRLR R L R R LLRLLRRLRLRL
 12 L R L L **14** RRLLRRLRLRLRLR L R L L RRLLRRLRLRLR

13 RLRL RLRLRLR LRLR LRLRLRL
 15 stroke closed roll
 14 RLL RLRLRLR LLRR LRLRLRL
 15 RLRR LRLRLRL RLRR LRLRLRL
 16
 17 RLRL RLRLRLR LRLR LRLRLRL
 13 stroke closed roll
 18 RLL RLRLRLR LLRR LRLRLRL
 19 RLRR LRLRLRL RLRR LRLRLRL
 20

Short Roll Progressions

1 ⁵ ⁶
 R R L R R L L R L R L R L L R R L L R L L
 9 stroke open roll

2 ⁵ ⁵
 R R L L R R L L R R L L R R L L R R L L

3 ⁵ ⁵
 R R L L R R L L R L R L R R L L R R L L

4 ⁵ ⁵
 L L R R L L R R L R L L R L L R R L L R R

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

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

7 ⁵ ⁵
 R R L L R R L L R L R L R R L L R R L L

8 ⁵ ⁵
 L L R R L L R L L R L L R R L L R R L L R R

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

10 ⁵ ⁵
 R R L L R L R L L L L R R L R L R L

11 ⁵ ⁵
 R L R R L R L R L R L R R L R L R L

12 ⁵ ⁵
 L R L L R L R L R L R L L R L R L R L R

13 ⁵ ⁵
 R L R L R L R L R L R L R L R L R L R L
 7 stroke closed roll

14 ⁵ ⁵
 R R L L R L R L R L L R R L R L R L

15 ⁵ ⁵
 R L R R L R L R L R L R R L R L R L

16 ⁵ ⁵
 L R L L R L R L R L R L L R L R L R L R

17 ⁶
 R R L L R R L L R L R L R L R R
 9 stroke open roll

18 ⁶
 L L R R L L R R L R L R L L

19 ⁶
 R R L L R R L L R R L L R R L L

20 ⁶

21 ⁶
 R R L L R R L L R L R L R L R R
 7 stroke open roll

22 ⁶
 L L R R L L R R L R L R L L

23 ⁶
 R R L L R R L L R R L L R R L L

24 ⁶

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

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 RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

2
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

3
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
7 stroke roll

4
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

5
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
5 stroke roll

6
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

7
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
7 stroke roll

8
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

9
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL
6 stroke roll

10
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

11
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

12
RLRL
RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

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*
 RLRL LLRRLRLRL RLRL LLR LLR LRLR RRLRLRLRLR LRLR RLRL RLRL

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*
 RLRL LLRRLRLRL RLRL LLR LLR LRLR RRLRLRLRLR LRLR RLRL RLRL

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

18 *3 3* *3 3* *3 3*
 RLRL RLRLRLR RLRL LLR LLR LRLR LRLRL RLRL RLRL RLRL RLRL

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

20 *3 3* *3 3* *3 3*
 RLRL RLRLRLR RLRL LLR LLR LRLR LRLRL RLRL RLRL RLRL RLRL

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

22 *12* *3 3* *12* *3 3*
 LRLR LLRRLRLRLRL LRLR LRL RLRL LRLR LLRRLRLRLRL LRLR LRL RLRL

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

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)

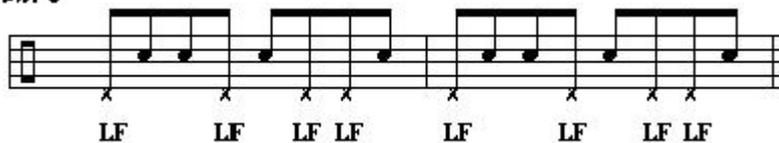
Ex. 5

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

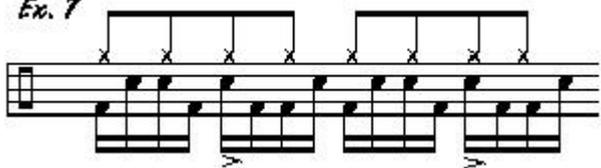
left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.

Ex. 6



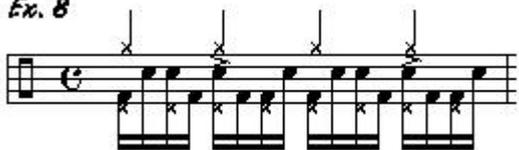
The preceding examples were useful in developing linear and solo ideas, but Stick Control has just as much application in developing coordination as applied to “time keeping.” For example the exercises can be played as rock patterns by playing eighth notes on the hi-hat with the right hand, and then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

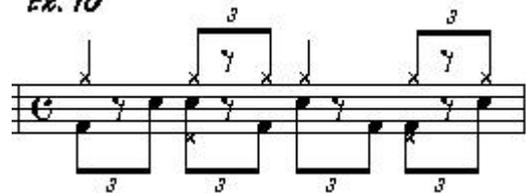
The exercises can also be used to develop what Bob Moses has dubbed the “dependent” technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all “R’s” are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going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



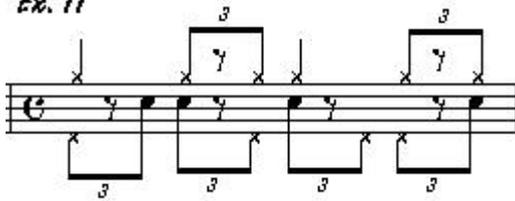
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as “swung 8th’s”. (i.e. the 8th’s should have a triplet feel). Play the “R’s” with the bass drum. Play the “L’s” on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the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