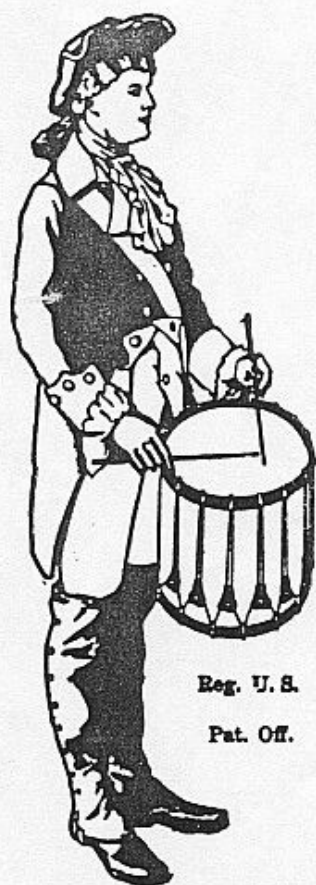


# STICK CONTROL

for the  
**SNARE DRUMMER**



Reg. U. S.  
Pat. Off.

**The Colonial Drummer**

**By GEORGE LAWRENCE STONE**

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

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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




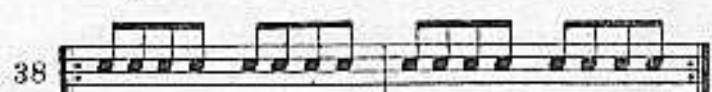
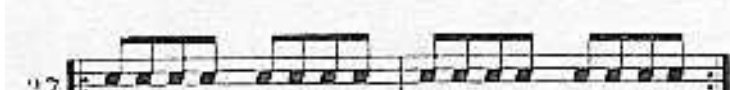
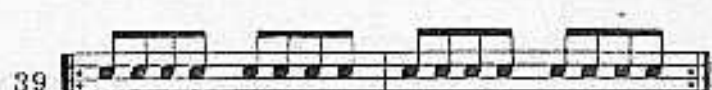


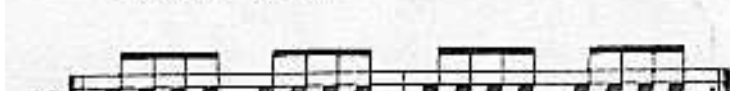


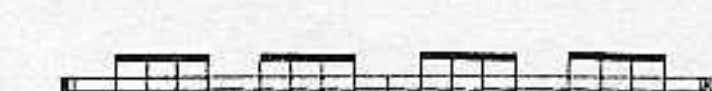

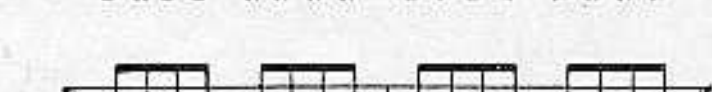
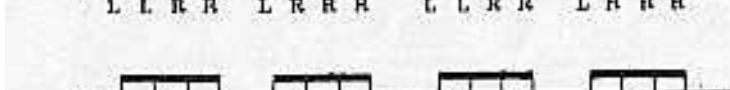
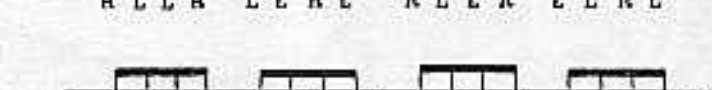
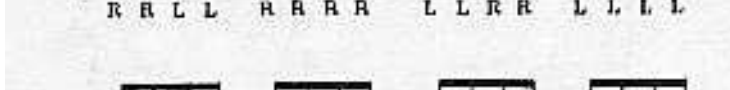
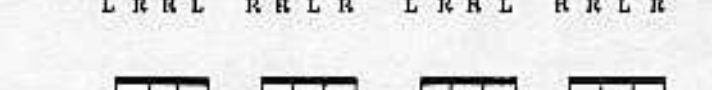
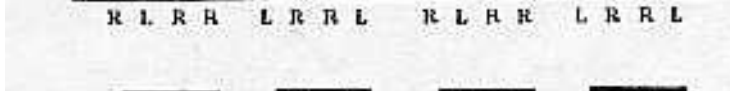
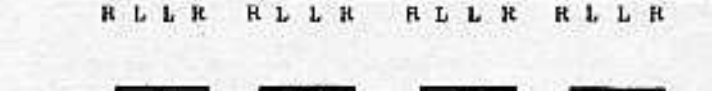
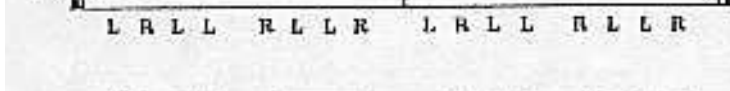
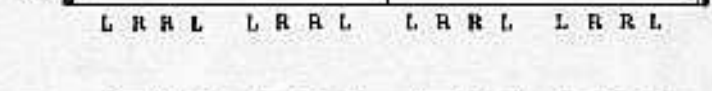
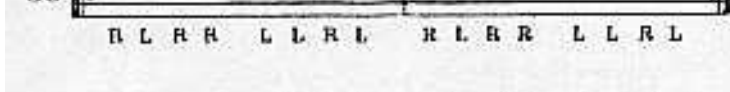
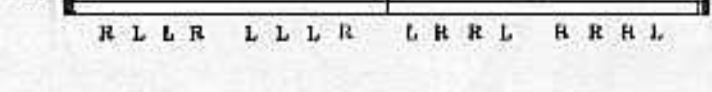
(Read downward)

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

■ R = right stick  
 ■ L = left stick

Repeat each exercise 20 times

## 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 L L R L L R R L L L 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 B 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 R 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	
	L R L L R R L R L R L L R R R L R		R L L R L R R R L R R L R L L L

# 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 R

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 L L R L

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

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 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 L R 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

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

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











### Short Roll Combinations (Double Beat Rolls)

1   
 R L R L R R L L R R L L R L R L R R L L R R L L  
 \* 9 stroke open roll

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



### Short Roll Combinations

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

<sup>S</sup> (See paragraph on page 4 explaining the "closed roll")



### Short Rolls and Triplets

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

• P: right hand flam-(LR)  
 ⊙: left hand flam-(RL)

# Flam Beats

25   
 F LL FLL PR ⊕ L PR ⊕ L

37   
 F RR ⊕ LL PR ⊕ L PR ⊕ L

26   
 F LL FLL FLRL ⊕ RLRL

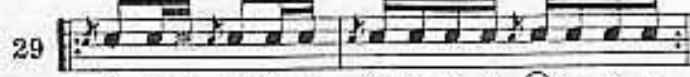
38   
 F RR ⊕ LL FLRL ⊕ RLRL

27   
 F LL FLL FRL L PRLL

39   
 F RR ⊕ LL FRL L PRLL

28   
 F LL FLL PRRL ⊕ LRL

40   
 F RR ⊕ LL PRRL ⊕ LRL


29   
 F LL FLL FRL L ⊕ LRL

41   
 F RR ⊕ LL FRL L ⊕ LRL

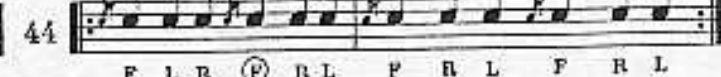
30   
 F LL FLL FLLR ⊕ RRL

42   
 F RR ⊕ LL FLLR ⊕ RRL

31   
 F LL FLL PRRR ⊕ LLL

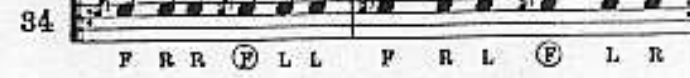
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 F RR ⊕ LL FRRR ⊕ LLL

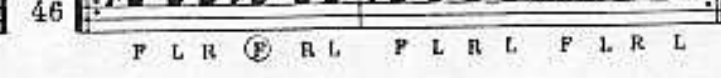
32   
 F RR ⊕ LL FLRL ⊕ RL

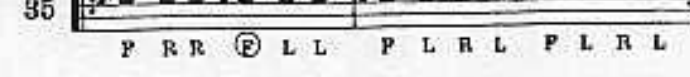
44   
 FLRL ⊕ RL FLRL FLRL

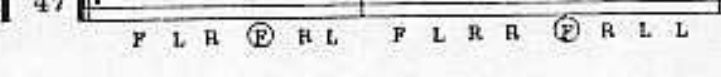
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 F RR ⊕ LL FLRL FLRL

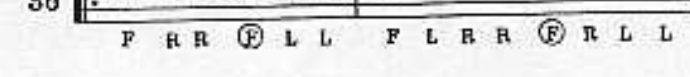
45   
 FLRL ⊕ RL FLRL ⊕ LR

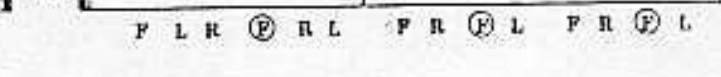
34   
 F RR ⊕ LL FLRL ⊕ LR

46   
 FLRL ⊕ RL FLRL FLRL

35   
 F RR ⊕ LL PLRL PLRL

47   
 FLRL ⊕ RL PLRR ⊕ RLL

36   
 F RR ⊕ LL FLRR ⊕ RLL

48   
 FLRL ⊕ RL PR ⊕ L PR ⊕ L



## Flam Beats

49

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

61

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

50

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

62

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

51

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

63

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

52

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

64

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

53

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

65

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

54

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

66

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

55

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

67

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

56

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

68

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

57

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

69

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

58

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

70

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

59

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

71

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

60

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

72

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

## Flam Beats

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

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

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

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


93 (P) L L P 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   $\textcircled{P}$  LL P RR  $\textcircled{P}$  RRL PLLR

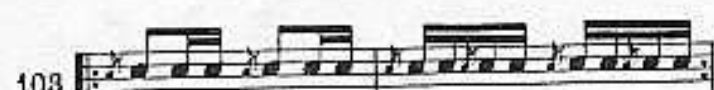
98   $\textcircled{P}$  LL P RR  $\textcircled{P}$  LLL PRRR


99   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LR  $\textcircled{P}$  LR


100   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LR P RL

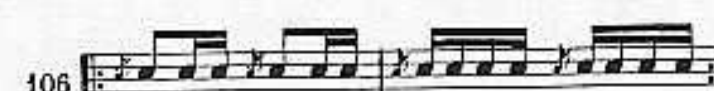
101   $\textcircled{P}$  RL P LR  $\textcircled{P}$  RLR  $\textcircled{P}$  RLR


102   $\textcircled{P}$  RL P LR  $\textcircled{P}$  RLL PLRR

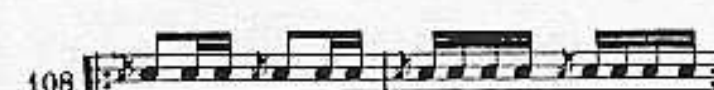
103   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LPR  $\textcircled{P}$  LPR


104   $\textcircled{P}$  RL P LR  $\textcircled{P}$  RLR FLRL

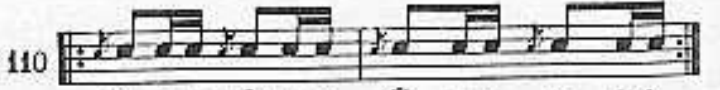
105   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LRR  $\textcircled{P}$  LRR

106   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LRL PRLR


107   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LRR FRL L


108   $\textcircled{P}$  RL P LR  $\textcircled{P}$  RRL PLLR

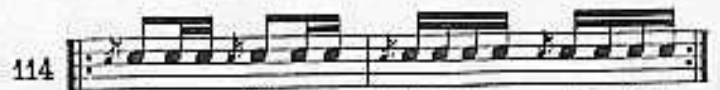
109   $\textcircled{P}$  RL P LR  $\textcircled{P}$  LLL PRRR

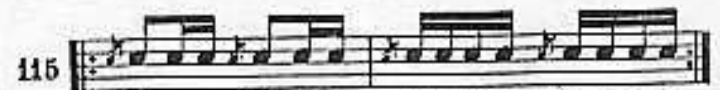
110   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LR P RL

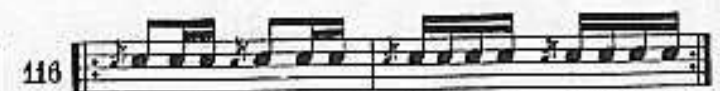
111   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  RLR  $\textcircled{P}$  RLR


112   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  RLL PLRR

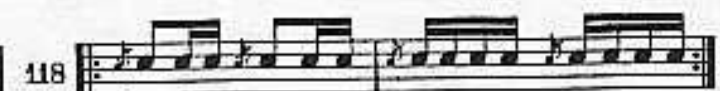
113   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LPR  $\textcircled{P}$  LPR


114   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  RLR FLRL

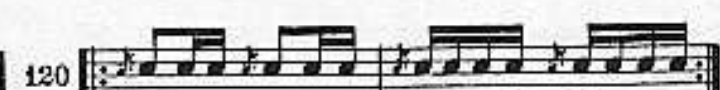
115   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LRR  $\textcircled{P}$  LRR

116   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LRL PRLR

117   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LRR FRL L















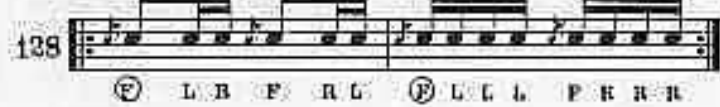


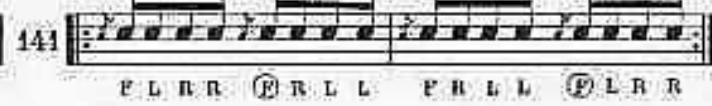




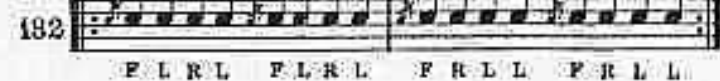
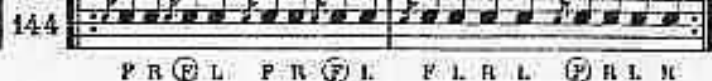
118   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  RRL PLLR

119   $\textcircled{P}$  LR  $\textcircled{P}$  LR  $\textcircled{P}$  LLL PRRR


120   $\textcircled{P}$  LR P RL  $\textcircled{P}$  RLR  $\textcircled{P}$  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 Ⓟ RLL FLRL		FLRL FLRL FLRL Ⓟ RLL
124		136	
	Ⓟ LR F RL Ⓟ LRR Ⓟ LRR		FLRL FLRL FLRL Ⓟ LLL
125		137	
	Ⓟ LR F RL Ⓟ LRL FLRL		FLRL Ⓟ RLL FLRL FLRL
126		138	
	Ⓟ LR F RL Ⓟ LRR FLRL		FLRL Ⓟ RLL FLRL Ⓟ RRL
127		139	
	Ⓟ LR F RL Ⓟ RRL FLRL		FLRL Ⓟ RLL FLRL FLRL
138		140	
	Ⓟ LR F RL Ⓟ LLL FLRL		FLRL Ⓟ RLL FLRL Ⓟ LRL
129		141	
	FLRL FLRL FLRL Ⓟ RLL		FLRL Ⓟ RLL FLRL Ⓟ LRL
130		142	
	FLRL FLRL FLRL FLRL		FLRL Ⓟ RLL FLRL Ⓟ RRL
131		143	
	FLRL FLRL FLRL Ⓟ RRL		FLRL Ⓟ RLL FLRL FLRL Ⓟ LLL
132		144	
	FLRL FLRL FLRL FLRL		FLRL FLRL FLRL FLRL


## Flam Beats


45  PR ⊕ L PR ⊕ L PRL L PRL L


46  FR ⊕ L FR ⊕ L PRL R ⊕ LRL


47  FR ⊕ L FR ⊕ L PRL L ⊕ LRR


48  PR ⊕ L PR ⊕ L PLLR ⊕ RRL


49  PR ⊕ L PR ⊕ L PRRR ⊕ LLL


50  PLRL ⊕ RLR PRL L PRL L


51  PLRL ⊕ RLR PRL R ⊕ LRL


52  PLRL ⊕ RLR PRL L ⊕ LRR

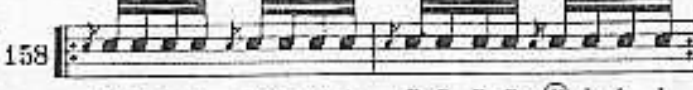
53  PLRL ⊕ RLR PLLR ⊕ RRL


54  PLRL ⊕ RLR PRRR ⊕ LLL


55  PRL L PRL L PRL R ⊕ LRL


56  PRL L PRL L PRL L ⊕ LRR


157  PRL L PRL L PLLR ⊕ RRL


158  PRL L PRL L PRRR ⊕ LLL


159  PRL R ⊕ LRL PRL L ⊕ LRR


160  PRL R ⊕ LRL PLLR ⊕ RRL


161  PRL R ⊕ LRL PRRR ⊕ LLL


162  PRL L ⊕ LRR PLLR ⊕ RRL


163  PRL L ⊕ LRR PRRR ⊕ LLL

164  PLLR ⊕ RRL PRRR ⊕ LLL

165  ⊕ RLR ⊕ RLR ⊕ RLL PLRR

166  ⊕ RLR ⊕ RLR ⊕ LFR ⊕ LFR

167  ⊕ RLR ⊕ RLR ⊕ RLR PLRL

168  ⊕ RLR ⊕ RLR ⊕ LRR ⊕ LRR

# 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 R 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 B L R L R L R L R L R L

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

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

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

3 L L R L R 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 R L

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

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

Repeat each exercise 20 times



## Short Rolls in 6/8

1   
 R L R L L R R L L R R L L R R L L   
 8 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 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 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 L R R L L R R L L R R L L R R L L   
 8 stroke closed roll

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

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

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

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


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


\* See note on page 25.








## Review of Short Rolls in 6/8


1  R L R LRLRLR L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL


2  L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL


3  R L R LRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

4  L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL


5  R L R LRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL


6  R L R LLRRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL


7  L R L RRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

8  R L R LLRRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

9  L R L RRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

10  R L R LLRRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

























11  R L R LRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

12  L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL





























Combinations in 3/8

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

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

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



## Combinations in 2/4

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


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

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

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

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

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

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


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


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

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

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

13    
 R L R R L L R L R R L L R L R R L L R L R R L L  
5 stroke open roll

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

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

16    
 R L R R L R L R R L R L R R L R L R R L  
3 stroke open roll

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

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


19    
 R L R L R L R L R L R L R L R L R L R L  
6 stroke closed roll

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

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

22    
 R L R L R L R L R L R L R L R L R L R L  
3 stroke closed roll

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

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

## Flam Triplets and Dotted Notes

1 *3* *3* *3* *3*  
F L R (P) R L F L R (P) R L

2 *3* *3* *3* *3*  
F R L F R L F R L F R L

3 *3* *3* *3* *3*  
F L L F L L F L L F L L

4 (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 *3* *3* *3* *3*  
F R R (P) L L F R R (P) L L

7 *3* *3* *3* *3*  
P R (P) L 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 *3* *3* *3* *3* *3* *3* *3* *3*  
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 *3* *3* *3* *3* *3* *3* *3* *3*  
F L R (P) R L F L R (P) R L F L L F L L F L L F L L

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

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

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

18 *3* *3* *3* *3* *3* *3* *3* *3*  
F L R (P) R L F L R (P) R L F R (P) L F R (P) L

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

This measure should not be confused with



the following:—

# Flam Triplets and Dotted Notes

19 *3* *3* *3* *3* F L R (P) R L F L R (P) R L F L F L F L F L

20 *3* *3* *3* *3* *3* *3* *3* *3* 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 *3* *3* *3* *3* *3* *3* *3* *3* 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 *3* *3* *3* *3* F R L F R L F R L F R L F R (P) L F R (P) L

23 *3* *3* *3* *3* F R L F R L F R L F R L F L F L F L F L

24 *3* *3* *3* *3* F R L F R L F R L F R L F R (P) L F R (P) L

25 *3* *3* *3* *3* F R L F R L F R L F R L F L F L F L F L

26 *3* *3* *3* *3* *3* *3* *3* *3* 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 *3* *3* *3* *3* F L L F L L F L L F L L F R (P) L F R (P) L

28 *3* *3* *3* *3* F L L F L L F L L F L L F L F L F L F L

29 *3* *3* *3* *3* F L L F L L F L L F L L F R (P) L F R (P) L

30 *3* *3* *3* *3* 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

The page contains ten staves of musical notation, numbered 4 through 54. Each staff consists of a melodic line and a rhythmic line. The melodic lines feature triplets and dotted notes, with the number '3' or a dot above the notes. The rhythmic lines use circled letters 'P', 'L', and 'R' to indicate fingerings. The notation is in 2/4 time.

Staff 4: *3* *3* *3* *3* *3* *3*  
 (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 5: *3* *3* *3* *3* *3* *3*  
 (P) L R (P) L R (P) L R (P) L R (P) L P R (P) L P R

Staff 6: *3* *3* *3* *3* *3* *3*  
 (P) L R (P) L R (P) L R (P) L R (P) R (P) R (P) R (P) R

Staff 7: *3* *3* *3* *3* *3* *3*  
 (P) L R (P) L R (P) L R (P) L R (P) L P R (P) L P R

Staff 8: *3* *3* *3* *3* *3* *3*  
 (P) L R (P) L R (P) L R (P) L R (P) R (P) R (P) R (P) R

Staff 9: *3* *3* *3* *3* *3* *3*  
 (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 10: *3* *3* *3* *3* *3* *3*  
 (P) R R (P) R R (P) R R (P) R R (P) L P R (P) L P R

Staff 11: *3* *3* *3* *3* *3* *3*  
 (P) R R (P) R R (P) R R (P) R R (P) R (P) R (P) R (P) R

Staff 12: *3* *3* *3* *3* *3* *3*  
 (P) R R (P) R R (P) R R (P) R R (P) L P R (P) L P R

Staff 13: *3* *3* *3* *3* *3* *3*  
 (P) R R (P) R R (P) R R (P) R R (P) R (P) R (P) R (P) R

Staff 14: *3* *3* *3* *3* *3* *3*  
 (P) L L P R R (P) L L P R R (P) L P R (P) L P R

Staff 15: *3* *3* *3* *3* *3* *3*  
 (P) L L P R R (P) L L P R R (P) R (P) R (P) R (P) R

### Short Roll Progressions

1 

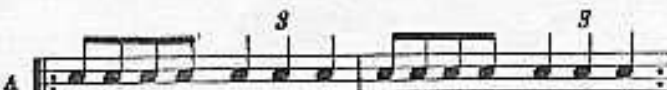
R L R L R L R L R L R L

2 

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

3 

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

4 

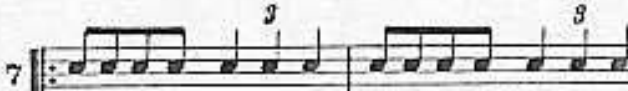
L R L L R L R L R L L R L R

5 

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

6 

L R L R L L R L R L R 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

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

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 R L

18 


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

19 

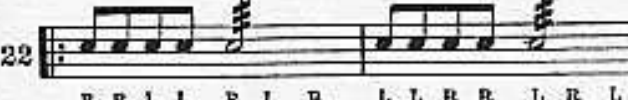
R L R R L R L R L R R L R L

20 

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

21 

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

22 

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

23 

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

24 

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



# 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 RRLRLRLRLR LRLR LLRLRLRLRL

10   
 RRLR RRLRLRLRLR LLRLR LLRLRLRLRL

11   
 RLRR LLRLRLRLRLR RLRR LLRLRLRLRL

12   
 LRLR RRLRLRLRLR LRLR RRLRLRLRLR

13   
 RLRL RLRLR LRLRLRLRL

17   
 RLRL RLRLR LRLRLRLRL

14   
 RRLR RLRLR LLRR LRLRL

18   
 RRLR RLRLR LLRR LRLRL

15   
 RLRR LRLRL RLRLRLRL

19   
 RLRR LRLRL RLRLRLRL

16   
 LRLR RLRLR LRLRLRLRL

20   
 LRLR RLRLR LRLRLRLRL

### 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 L 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 L L

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 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 R L

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

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

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

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

# Short Roll Progressions

1   
 RLRL RLRLRLR LRLR LRLRLR

5   
 RLRL RLRLRLR LRLR LRLRLR

2   
 RLL RLRLRLR LLR LRLRLR

6   
 LRL RLRLRLR LRL RLRLRLR

3   
 RLRL RLRLRLR RLRL RLRLRLR

7   
 RLL RLRLRLR LLR LRLRLR

4   
 LRL RLRLRLR LLL RLRLRLR

8   
 RRL RLRLRLR LLR LRLRLR

9   
 R L R L RRLRLRLRLRLRLR L R L R LLRLLRLLRLR   
 15 stroke open roll

10   
 R R L L RRLRLRLRLRLRLR L L R R LLRLLRLLRLR

11   
 R L R R LLRRLRLRLRLRLR R L R R LLRLLRLLRLR

12   
 L R L L RRLRLRLRLRLRLR L R L L RRLRLRLRLRLRLR

13   
 RLRL RLRLRLR LRLR LRLRLR   
 15 stroke closed roll

17   
 RLRL RLRLRLR LRLR LRLRLR   
 12 stroke closed roll

14   
 RLL RLRLRLR LLR LRLRLR

18   
 RLL RLRLRLR LLR LRLRLR

15   
 RLRL RLRLRLR RLRL RLRLRLR

19   
 RLRL RLRLRLR RLRL RLRLRLR

16   
 LRL RLRLRLR LLL RLRLRLR

20   
 LRL RLRLRLR LLL RLRLRLR





# Short Roll Progressions

1  
RLRLRL RLRL RLRLRL RLRL  
5 stroke closed roll

2  
LRLRLR LRLR LRLRLR LRLR

3  
RRLRLR LRLR LRLRLR RLRL

4  
RLRLRL RLRL RLRLRL RLRL

5  
LRLRLR LRLR LRLRLR LRLR

6  
RLLRRL RLRL RLRLRL RLRL

7  
RLRLRL RLRL RLRLRL RLRL

8  
LRLRLR LRLR LRLRLR LRLR

9  
RRLRLR LRLR LRLRLR RLRL

10  
RLRLRL RLRL RLRLRL RLRL

11  
LRLRLR LRLR LRLRLR LRLR

12  
RLLRRL RLRL RLRLRL RLRL

13  
RRLRLRL RLRLRL RL RL  
9 stroke open roll

14  
RRLRLRL RLRLRL RL RL

15  
LRLRLR LRLR LRLRLR RL RL

16  
RRLRLRL RLRLRL RL RL  
7 stroke open roll

17  
RRLRLRL RLRLRL RL RL

18  
LRLRLR LRLR LRLRLR RL RL

19  
RLRLRL LRLR LRLRLR RLRL  
9 stroke closed roll

20  
RRLRLRL RLRL RRLRLRL RLRL

21  
LRLRLR LRLR LRLRLR LRLR

22  
RLRLRL LRLR LRLRLR RLRL  
7 stroke closed roll

23  
RRLRLRL RLRL RRLRLRL RLRL

24  
LRLRLR LRLR LRLRLR LRLR





# 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 RLRL RLRL

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 RLRL RLRL 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 RLRL RLRL RLRL LLR LLR LRLR LRLRL RLRL RLRL RLRL RLRL

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

24 *12* *3 3* *12* *3 3*  
 LRLR LLRRLRLRLRL LRLR LRL RLRL LRLR LLRRLRLRLRL LRLR LRL RLRL







# Stick Control - A Drumset Classic

by Kevin Barrett

One of the best drumset books ever written isn't a drumset book at all. It's a book designed to develop snare drum technique. Nevertheless it has become a staple of drumset pedagogy. The book I'm speaking of is Stick Control by George Lawrence Stone. George Lawrence Stone was a prominent New England drum instructor during the 1930's through the 1950's. Perhaps his most famous student was Joe Morello. Stick Control was first published in 1935. To quote Stone, "It is an advanced book, consisting of a progressive, highly concentrated collection of rhythms, arranged in calisthenic form, which, if practised regularly and intelligently, will enable one to acquire control, speed, flexibility, touch, rhythm, lightness, delicacy, power, endurance, preciseness of execution and muscular co-ordination to a degree far in excess of his present ability." If practiced diligently it meets that goal admirably. The remarkable thing about Stick Control is that it also meets a similar goal when applied to the drumset. Stick Control has been adapted and used by many teachers and players. Its practical application to the drumset is limited only by the imagination of the player or teacher. What follows is brief overview of some applications I have used. They are meant only as suggestions. Explore the book and come up with your own variations.

For those of you unfamiliar with Stick Control it is primarily a collection of sticking exercises. For example the first 3 pages go through many of the sticking combinations available with eighth notes in 4/4 (or 2/2) time using singles, doubles, triples, and quadruples.

Here are some examples of the types of stickings the book contains. This is exercise 6 on page 5: (Ex 1)

*Ex. 1*

R L L R L R R L    R L L R L R R L

Here is exercise 19 on page 5. (Ex 2)

*Ex. 2*

R L R L R R R L    R L R L R R R L

And here is exercise 43 on page 6. (Ex 3)

*Ex. 3*

R L L R L L R L    R L L R L L R L

These stickings can be applied to the drumset in a variety of ways. One practical application is to play all the R's on the bass drum and the L's with either the right or the left hand. (Ex 4)

*Ex. 4*

R R R R    R R R R  
or L L L L    L L L L

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

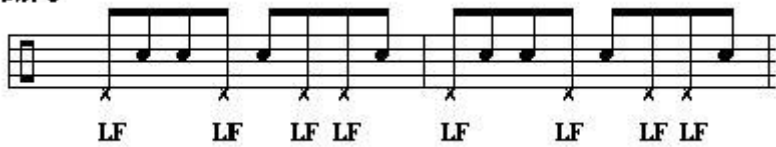
*Ex 5*

R L R L    R 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

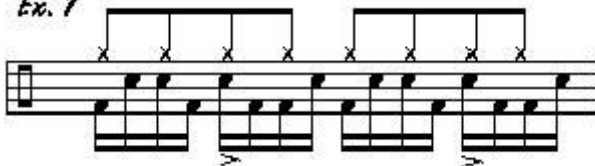
left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.

*Ex. 6*



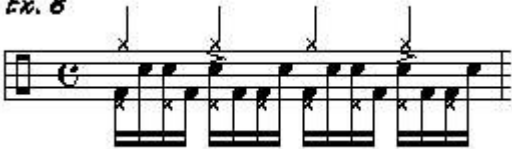
The preceding examples were useful in developing linear and solo ideas, but Stick Control has just as much application in developing coordination as applied to “time keeping.” For example the exercises can be played as rock patterns by playing eighth notes on the hi-hat with the right hand, and then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

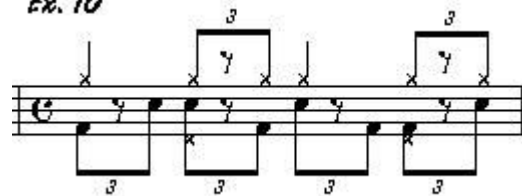
The exercises can also be used to develop what Bob Moses has dubbed the “dependent” technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all “R’s” are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going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



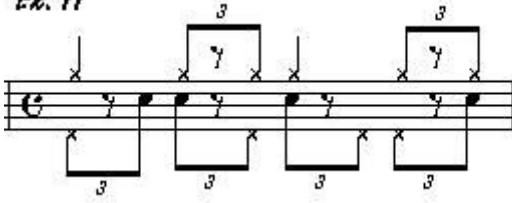
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as “swung 8th’s”. (i.e. the 8th’s should have a triplet feel). Play the “R’s” with the bass drum. Play the “L’s” on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the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