



ACCENTS and REBOUNDS



for the
**SNARE
DRUMMER**

Price \$9.00

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PUBLISHED BY

George B. Stone & Son, Inc.

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



PREFACE



ACCENTS AND REBOUNDS is an advanced textbook, designed to follow and reinforce the author's previous book *STICK CONTROL*, so widely known and used.

It is presented at the solicitation of (1) the many leading instructors who, having used the former book with such gratifying results, ask for material to follow and (2) the many "name" drummers who consider their daily workout with *STICK CONTROL* a *must* and who likewise suggest more of the same.

Accents in varying degrees play an important part in music. Modern music calls more and more for an infinite variety of emphasis. The drums from their very nature possess a potential for accentuation far greater than any other musical instrument. Hence the drummer is looked to above all others for the utmost in dynamics.

The accent routines have been carefully selected from the author's private collection of hand-conditioners and will, with faithful practice, further two-handed dexterity and develop not only the *control* but the *finesse* to meet today's most exacting requirements.

ACCENTS AND REBOUNDS also presents, for the first time, a progressive approach to control of the secondary beat of the roll, so important in the finished execution of this, the drummer's long tone. The routines here are the result of years of study in roll production, and have been employed by the author in his private teaching most successfully.

The routines in which accents and rebounds are combined are particularly adaptable to the development of FINGER BOUNCE EXECUTION, a style so effective in modern soloing, in which at speedy tempos sticks are manipulated mainly by finger action.

A special chapter is included on THE BUZZ ROLL in which its relationship to the pure two-beat roll is spelled out and its use in modern drumming justified.

Study of *STICK CONTROL* is recommended first, with ACCENTS AND REBOUNDS to follow. Regular practice is of course a necessity and to the student, the author urges the services of a local expert instructor whenever available.

Accented Eighths

25 1st ending final
R L R L R L R L R L R L R L R L R L R

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

27 R R L L R R L L R R L L R R L L R R L L R

28 L L R R L L R R L L R R L L R R L L R R L

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

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

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

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

33 R R R R L L L L R R R R L L L L R R R R L L L L R R R R L

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

35 R

36 L

7

[illegible]

★ Practice in the legitimate dotted rhythm as shown above, also in the modern (loose) interpretation of jazz, viz: ♪ 

Accent heavily in practice—lighter in actual playing.

Practice also in the interpretation of jazz



Accented Dotted Notes

37 V V V V V V V V 1st ending final
R L R L R L R L R L R L R L R L R L R L R

38 V V V V V V V V
L R L R L R L R L R L R L R L R L R L R L

39 V V V V V V V V
R R L L R R L L R R L L R R L L R R L L R R L L

40 V V V V V V V V
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

41 V V V V V V V V
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L

42 V V V V V V V V
L R L L R L R R L R L L R L R R L R L L R L R R L R L L R

43 V V V V V V V V
R L R L L R L R R L R L L R L R R L R L L R L R L L R L R L L

44 V V V V V V V V
L R L R R L R L L R L R R L R L L L R L R R L R L L L R L R R

45 V V V V V V V V
R R R R L L L L R R R R L L L L R R R R L L L L R R R R L

46 V V V V V V V V
L L L L R R R R L L L L R R R R L L L L R R R R L L L L R

47 V V V V V V V V
R R

48 V V V V V V V V
L L

Accented Triplets

[illegible]

Accent heavily in practice—lighter in actual playing.

Accented Triplets

Accented Triplets

37 
RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL R

38 
LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR L

39 
RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL RRL R

40 
LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR LLR L

41 
RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL RLL R

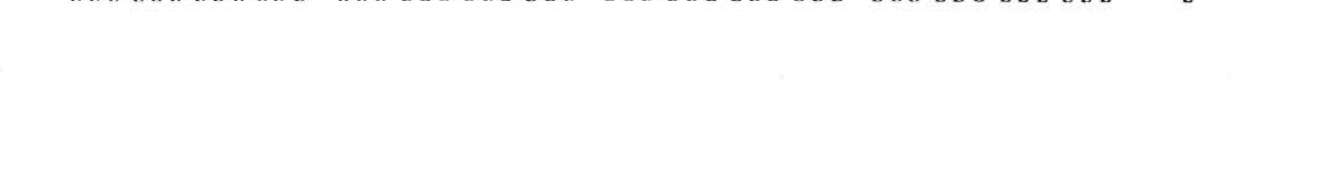
42 
LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR LRR L

43 
RRL LRR LLR RLL RRL LRR LLR RLL RRL LRR LLR RLL RRL LRR LLR RLL R

44 
LLR RLL RRL LRR LLR RLL RRL LRR LLR RLL RRL LRR LLR RLL RRL LRR L

45 
RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL R

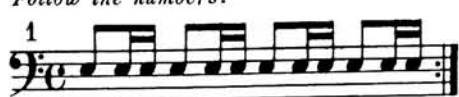
46 
LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR LLL RRR L

47 
RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR RRR R

48 
LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL LLL L

REBOUND CONTROL (For the Two-beat Roll)

Follow the numbers.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

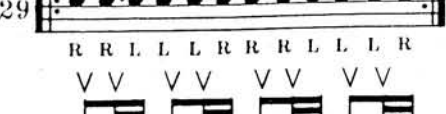
25  R R L L L R R R L L L R

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

27  R R L L L R R R L L L R

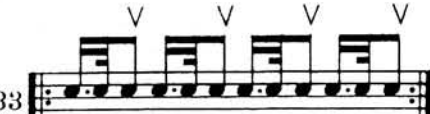
28  L L R R R L L L R R R L

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

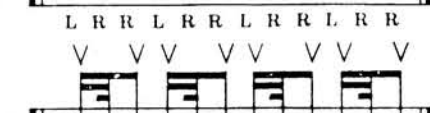
30  L L R R R L L L R R R L

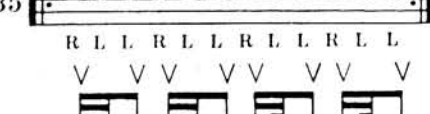
31  R L L R L L R L L R L L

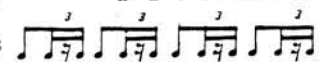
32  L R R L R R L R R L R R

33  R L L R L L R L L R L L

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

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

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

⊛ Practice also in the jazz rhythm: C 

REBOUND CONTROL (in 6/8)

19

1 

2 

3 

4 

5 

6 

7 

8 

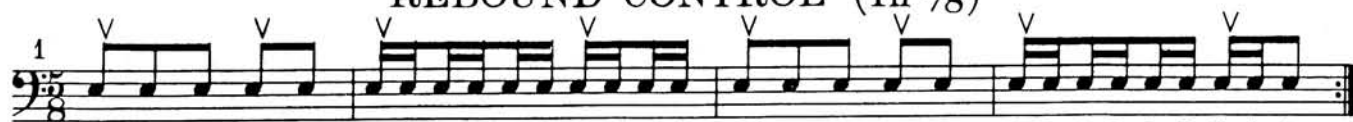
9 

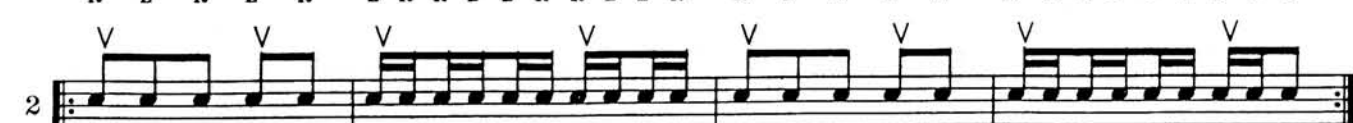
10 

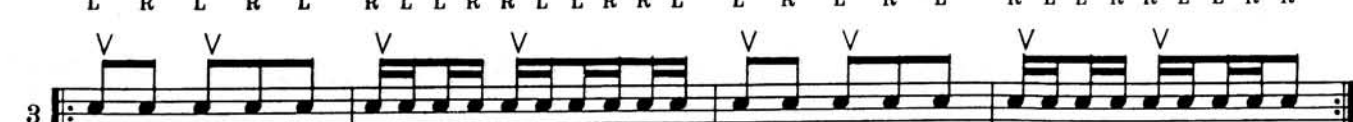
11 

12 

REBOUND CONTROL (In $\frac{5}{8}$)

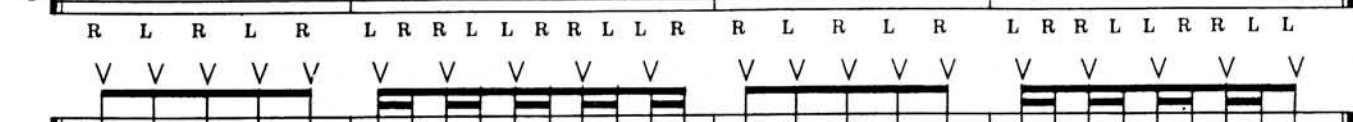
1 
R L R L R L R R L L R R L L R R L R L R L R R L L R R L L

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

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

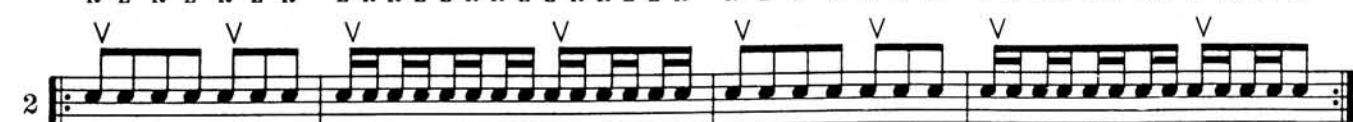
4 
L R L R L R L L R R L L R R L L R L R L R L R L L R R L L R R

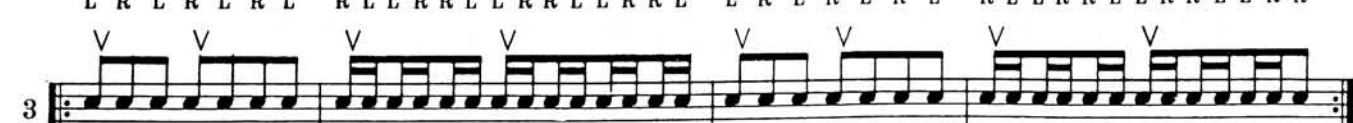
5 
R L R L R L R L R R L L R R L L R R L R L R L R R L L R R L L

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

(In $\frac{7}{8}$)

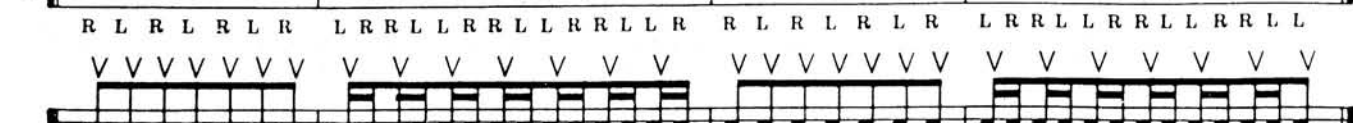
1 
R L R L R L R L R R L L R R L L R R L L R R L L R R L L R R L L

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

3 
R L R L 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

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

5 
R L R L 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

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

REBOUND CONTROL (In the Four-stroke Ruff)

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

10

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

11

R R R R R R R R R R R R R R R R R R R R R R R R

12

L L L L L L L L L L L L L L L L L L L L L L L L

The grace-notes here are most effectively executed by finger bounce action.

REBOUND CONTROL-A (In Triplets and Dots)

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

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

3 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

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

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

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

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

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

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

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

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

⊗ In jazz idiom more often played: C

REBOUND CONTROL-B (In Triplets and Dots)

1 *3* *3* *3* *3*
R L L R R L L R R L L R

2 *3* *simile* *3* *3*
L R R L L R R L L R R L

3 *3* *3* *3* *3*
R L L R R L L R L L R R L L

4 *3* *3* *3* *3*
L R R L L R R L R R L R R L R R

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

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

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

8 *3* *simile* *3* *3* *3* *3* *3* *3*
L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

9 *3* *3* *3* *3* *3* *3* *3* *3*
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

10 *3* *3* *3* *3* *3* *3* *3* *3*
L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

11 *3* *3* *3* *3* *3* *3* *3* *3*
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

12 *3* *3* *3* *3* *3* *3* *3* *3*
L R R L L R R L L R R L L R R L L R R L L R R L L R R L L R

TWO-BEAT ROLL versus THE BUZZ

THE TWO-BEAT ROLL is the pure roll of two beats of either stick; the first beat struck, the second beat rebounded (bounced).

A BEAT AND REBOUND OF EITHER STICK



THE BUZZ ROLL is the roll of more than two beats of either stick.

A BUZZ OF EITHER STICK



WHEREAS A SLIGHT DOWNWARD PRESSURE OF HANDS AND FINGERS as a stick strikes its initial beat produces the single rebound of the TWO-BEAT ROLL, a further downward pressure will give two, three or more rebounds, thus producing the BUZZ.

(Reprinted by permission from the author's *TECHNIQUE OF PERCUSSION* in *International Musician*.)

TWO-BEAT ROLL VERSUS THE BUZZ

The buzz roll has ever been a controversial subject among drummers, mainly because its character, uses and limitations have not fully been understood.

Prejudice against it apparently started in early war times with the inception of military drumming, in which the drummer's duties were confined to outdoor drumming for marching soldiers.

The rolls then employed, on a giant parade drum with heavy drumsticks, were perforce powerful in nature, and here buzzing was definitely out of place. Hence, our drummer of this era was warned against buzzing, and he in turn transmitted this warning to those who followed.

THEN AND NOW

Through the intervening years new developments in music and in drumming have come into existence one by one. New and different instruments have been introduced into our percussion section. These in themselves have called for innovations, new techniques; and one of the latter has been the buzzing of the roll.

For many years the author in his teaching, magazine articles and in clinics, has endeavored to emphasize the importance of the buzz (sometimes called *press* or *crush*) roll and justify its use in our drumming of today. Why? Because it is a natural extension of our traditional two-beat roll. Because it represents an additional tool of the drumming trade, not merely a *good enough* or *get by* device to replace the two-beat.

ROLLS VERSUS SANDPAPER

Today the all round drummer finds use for as many degrees of coarseness and fineness in his rolls as there are in sandpaper, each degree dedicated to its par-

ticular purpose and type of drum. While it is agreed that the pure two-beat roll comes first in rudimental importance and still is the preferred roll of the stylist, modern drumming, especially on a small wire-snared drum played with lightweight sticks, more often calls for a finer, smoother roll, aptly said to resemble "the patter of raindrops on a tin roof" or "the tearing of a piece of silk cloth."

Wire snares buzz by themselves at the slightest sound-disturbance or the single tap of a stick. Indeed they often buzz by remote control, i.e., at certain tones played on some nearby wind instrument. Hence it is difficult, even while attempting a two-beat roll on the sensitive wire-snared drum, to achieve anything but a buzz, for the snares move faster than the sticks.

"AVOID THE BUZZ" IS FOR THE BEGINNER

Yes, many fine teachers tell their students to *avoid the buzz*. The writer believes this admonition to be a good one, but such a warning is primarily intended for *practice* and particularly, for the *beginner*, so that he may be trained to master the more difficult but more generally accepted two-beat roll first.

Later, as training and experience develop the talents of the beginner (or indeed of any seeker for more proficiency), he will find control of his rolls developing alongside: his ultimate objective being the ability to apply them in their many gradations of tone, from the *pianissimo* of the soft and fine buzz on the smaller drum to the *fortissimo* roar of the two-beat, played on the gut-snared military drum.

IT IS HERE, WITHIN THE SOUND-SCOPE OF THE ROLL — THE DRUMMER'S LONG TONE — THAT THE BUZZ OCCUPIES ITS HIGHLY IMPORTANT PLACE.

TWO-BEAT ROLL versus THE BUZZ

In the following exercises the execution of one roll is contrasted with that of the other. The object is to develop sensitivity of hands and fingers and through this, a wider range of control and expression in rolling.

Slow practice is indicated first at unvarying tempo, with completely relaxed muscular action. Timing is the most important element here, WITH HANDS MOVING AT THE SAME RATE OF SPEED IN ONE ROLL AS IN THE OTHER. (Avoid the natural tendency to rush the buzzes.)

Note well, that in slow tempos the buzzes will suffer, sounding crude and draggy, with spaces in between. However, when in later practice, speed is increased to normal playing tempos, the buzzes in the same exercises will "smooth up" to sound as normal rolls should.

1
RLRLR RLRLR RLRLR RLRLR

2
LRLRL LRLRL LRLRL LRLRL

3
RLRLRLRL R RLRLRLRL R RLRLRLRL R RLRLRLRL R

4
LRLRLRLRL L LRLRLRLRL L LRLRLRLRL L LRLRLRLRL L

5
RLRLRLRL RLRLR RLRLRLRL RLRLR RLRLRLRL RLRLR RLRLRLRL RLRLR

6
LRLRLRLRL LRLRL LRLRLRLRL LRLRL LRLRLRLRL LRLRL LRLRLRLRL LRLRL

7
RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

8
LRLRLRLRL LRLRLRLRL LRLRLRLRL LRLRLRLRL

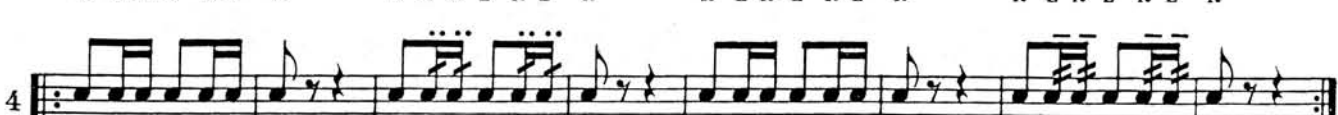
Repeat each exercise 20 or more times.

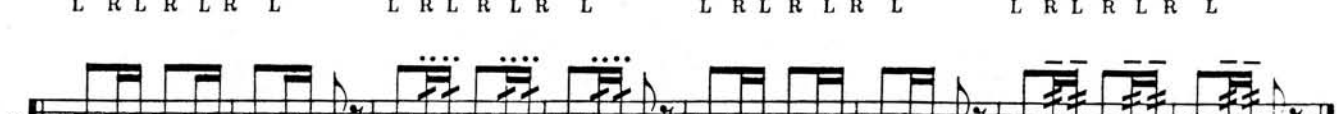
TWO-BEAT ROLL versus THE BUZZ

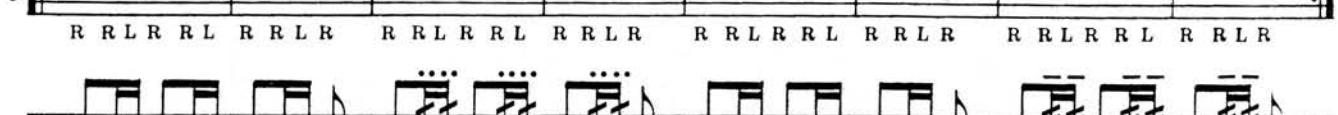
1 
R R L R R L R R R L R R L R R L R R R L R R L R

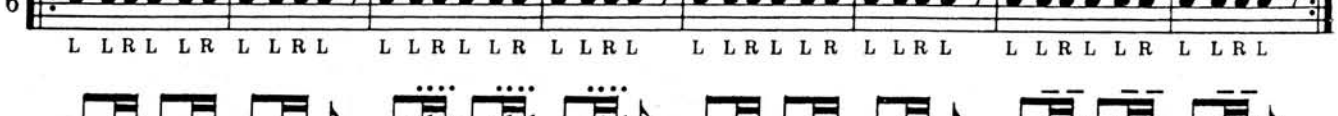
2 
L L R L L R L L L R L L R L L R L L L R L L L R L

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

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

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

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

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

8 
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

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

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

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

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

TWO-BEAT ROLL versus THE BUZZ

27

Two-beat Roll The Buzz

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

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

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

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

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

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

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

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

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

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

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

Two-beat Roll

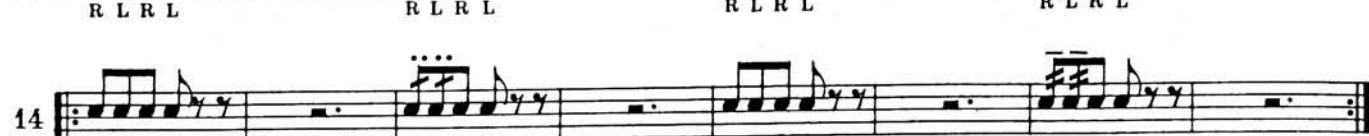
The Buzz

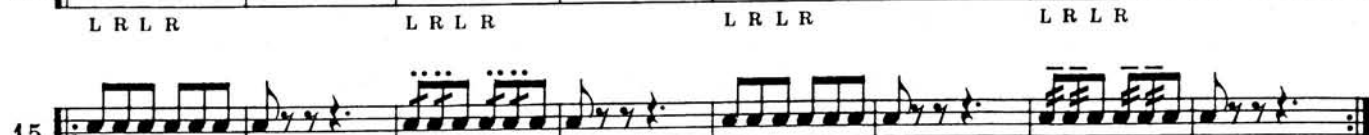
Two-beat Roll

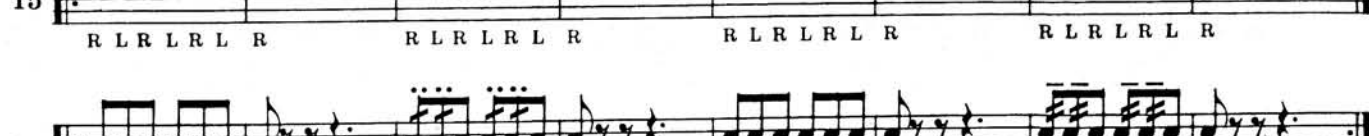
1

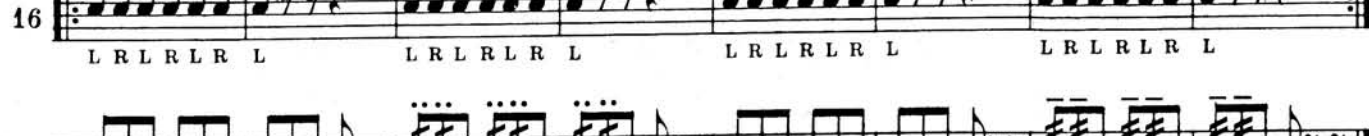
TWO-BEAT ROLL versus THE BUZZ

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

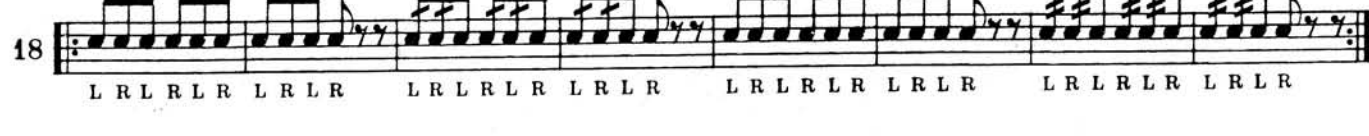
14 
 L R L R L R L R L R L R L R L R

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

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

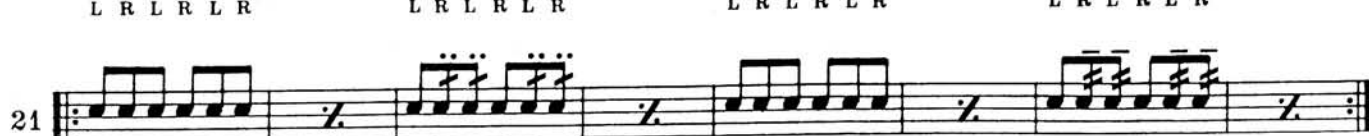
17 
 R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

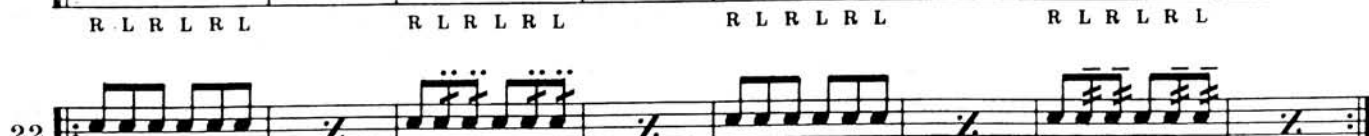
18 
 L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

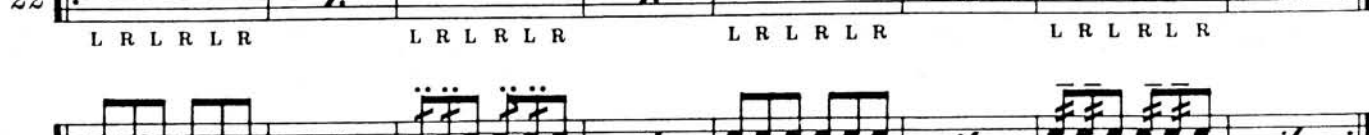
19 
 R L R L R L R L R L R L R L R L R L R L R L R L

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

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

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

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

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

TWO-BEAT ROLL versus THE BUZZ

Follow the numbers.

Two-beat Roll The Buzz

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

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

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

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

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

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

7 R L 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 L R

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

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

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

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

13 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

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

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

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

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

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

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

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

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

ACCENTS IN PROGRESSIVE ROLLS (Right Lead)

12/8

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

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

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

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

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

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

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

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

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

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

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

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

Slow speeds first, striking both roll-beats (the doubled sixteenths) by individual hand action. Faster speeds later, now rebounding secondary roll-beats, up to capacity.

33

Two-beat roll here. Do not buzz

ACCENTS IN FIVE-STROKE ROLLS

1 5-stroke
R L R L R L R R L L R L R L R L R L R L

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Accent heavily in practice. Do not buzz.

ACCENTS IN SEVEN-STROKE ROLLS

7-stroke

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

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

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

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

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

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

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

8 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

ACCENTS IN SEVEN-STROKE ROLLS

37

25 R L L R L L R R L L R R L L R R L L

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

27 R R L L R R L R R L R R L L R R L L R R L L

28 R L R R L R R R L L R R L L R R L L R R L L

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

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

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

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

33 R R L L R R L R L L R L L R R L L R R L L R R L L

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

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

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

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

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

39 R R L L R R L L L L L L L L R R L L R R R R R R

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

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

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

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

44 R R R R R L L R R L L L L L L L R R L L R R R R

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

46 R R R R R L L R R L L L L L L L R R L L R R R R

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

48 R R R R R L L R R L L L L L L L R R L L R R R R

ACCENTS IN FIVES AND SEVENS

5-stroke

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7-stroke

25 37

26 38

27 39

28 40

29 41

30 42

31 43

32 44

33

34

35 45

36 46

37 47

38 48

ROLLING IN MIXED RHYTHM (A)

[illegible]

ROLLING IN MIXED RHYTHM(A)

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

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

16 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

18 L R L R L 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 R L R L R

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

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

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

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

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

The Two-beat, not the Buzz, is the preferred roll here.

ROLLING IN MIXED RHYTHM (B)

ROLLING IN MIXED RHYTHM (B)

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

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

16 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

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

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

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

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

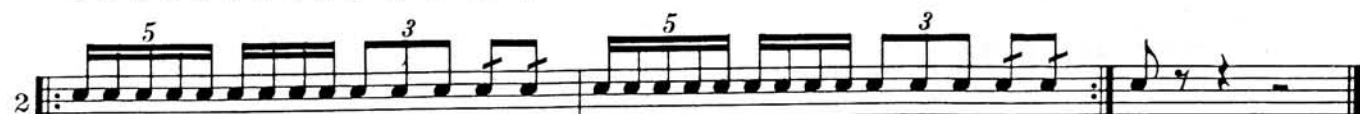
23 R L R L R L R L R L R L R L R L R L R L R L R

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

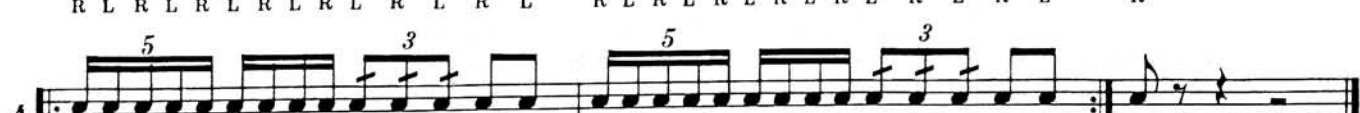
ROLLING IN MIXED RHYTHM (C)

ROLLING IN MIXED RHYTHM (D)

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

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

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

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

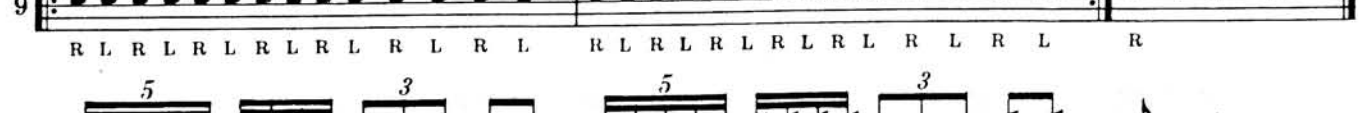
5 
R L R L R L R L R L R L R L R L R L R L R

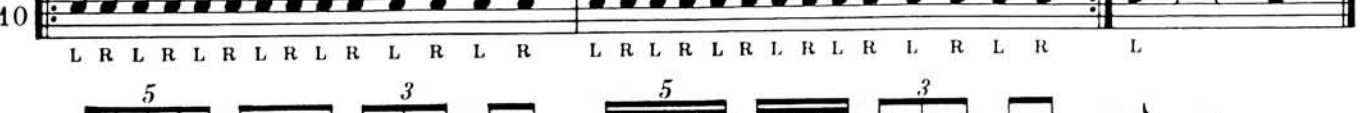
6 
L R L R L R L R L R L R L R L R L R L R L

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

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

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

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

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

ROLLING IN MIXED RHYTHM (D)

47

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

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

16 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

18 L R L R L 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 R L R L R

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

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

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

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

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