STICK CONTROL

for the

SNARE DRUMMER

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.

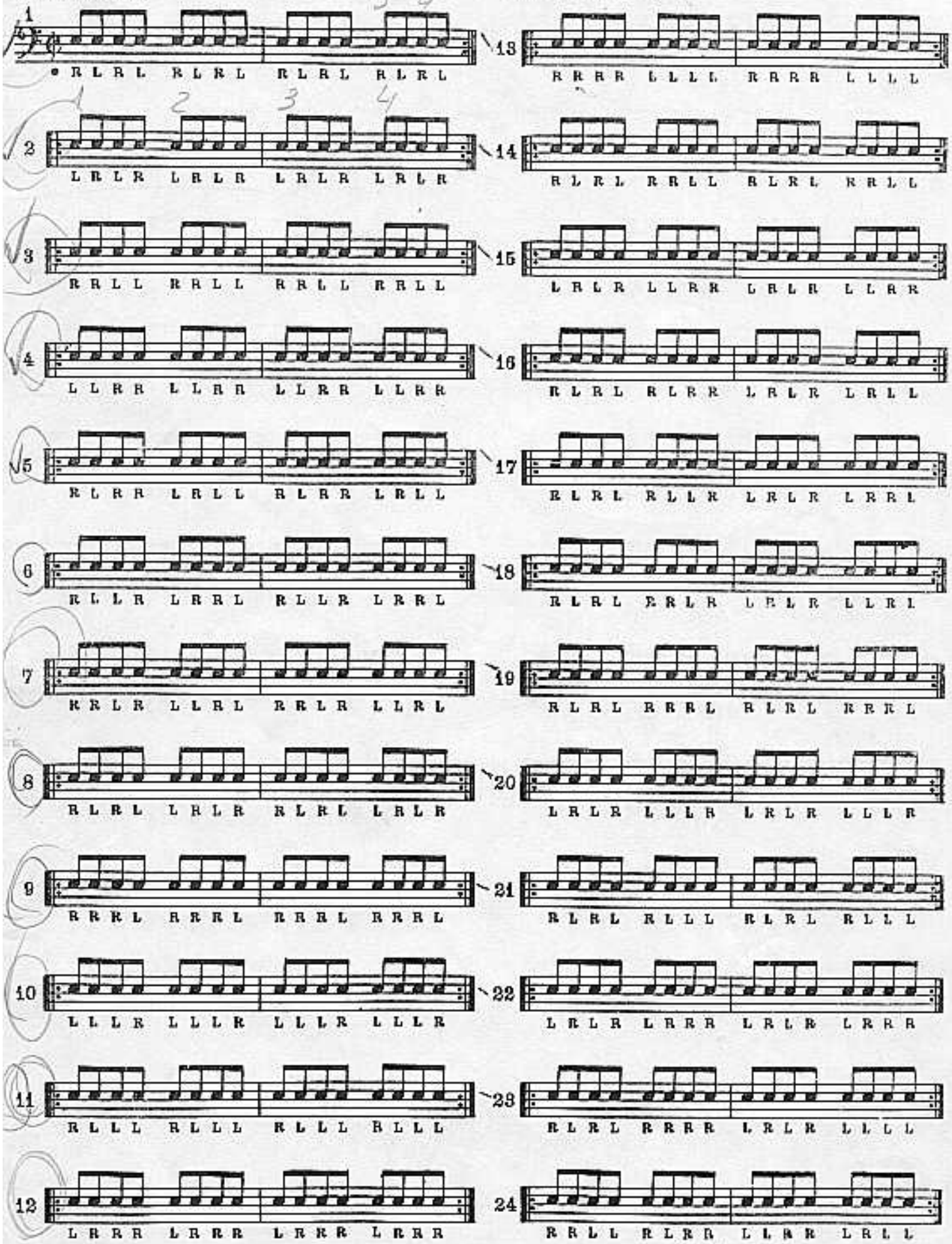
The "open roll," referred to throughout the book (and beginning on page 11), is the rudimental roll of two beats (no more) of each stick, in rhythmic alternation.

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.

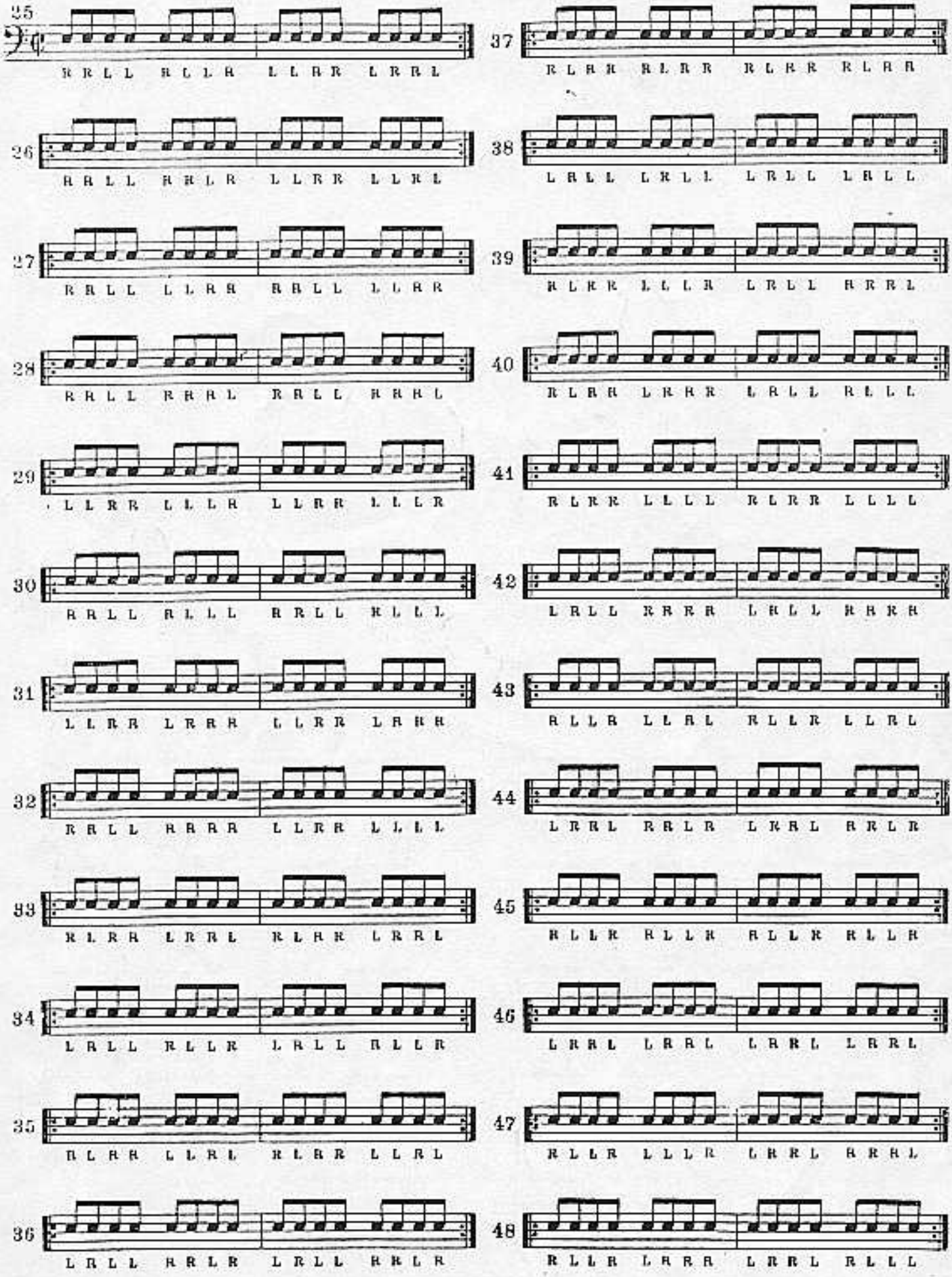
Single Beat Combinations

(*Read downward*)



Repeat each exercise 20 times

Single Beat Combinations



Single Beat Combinations

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Triplets

(Read downward)

1 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

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

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

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

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

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

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

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

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

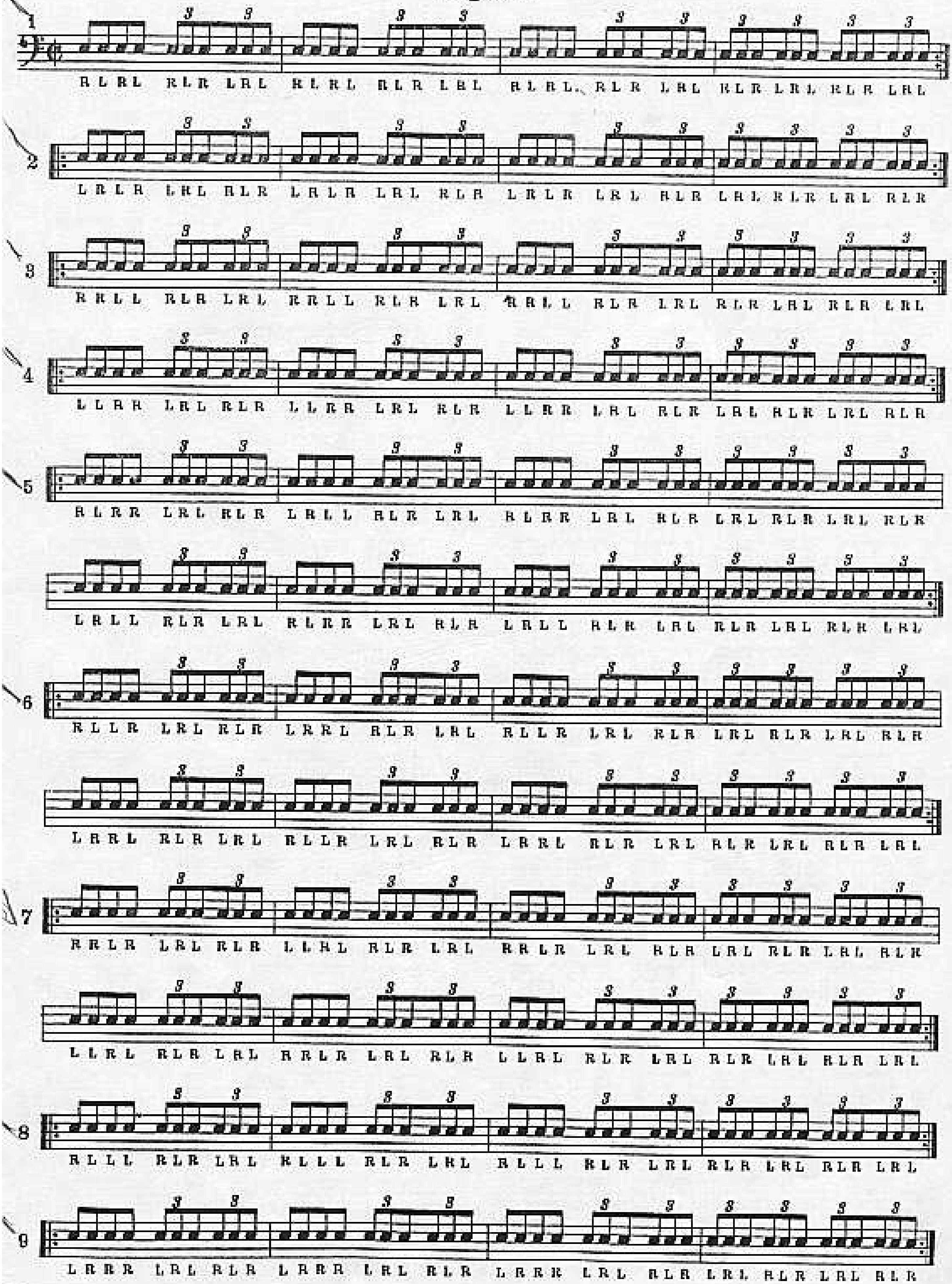
22 R L L L R R L R R L R L L L R R L R R L

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

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

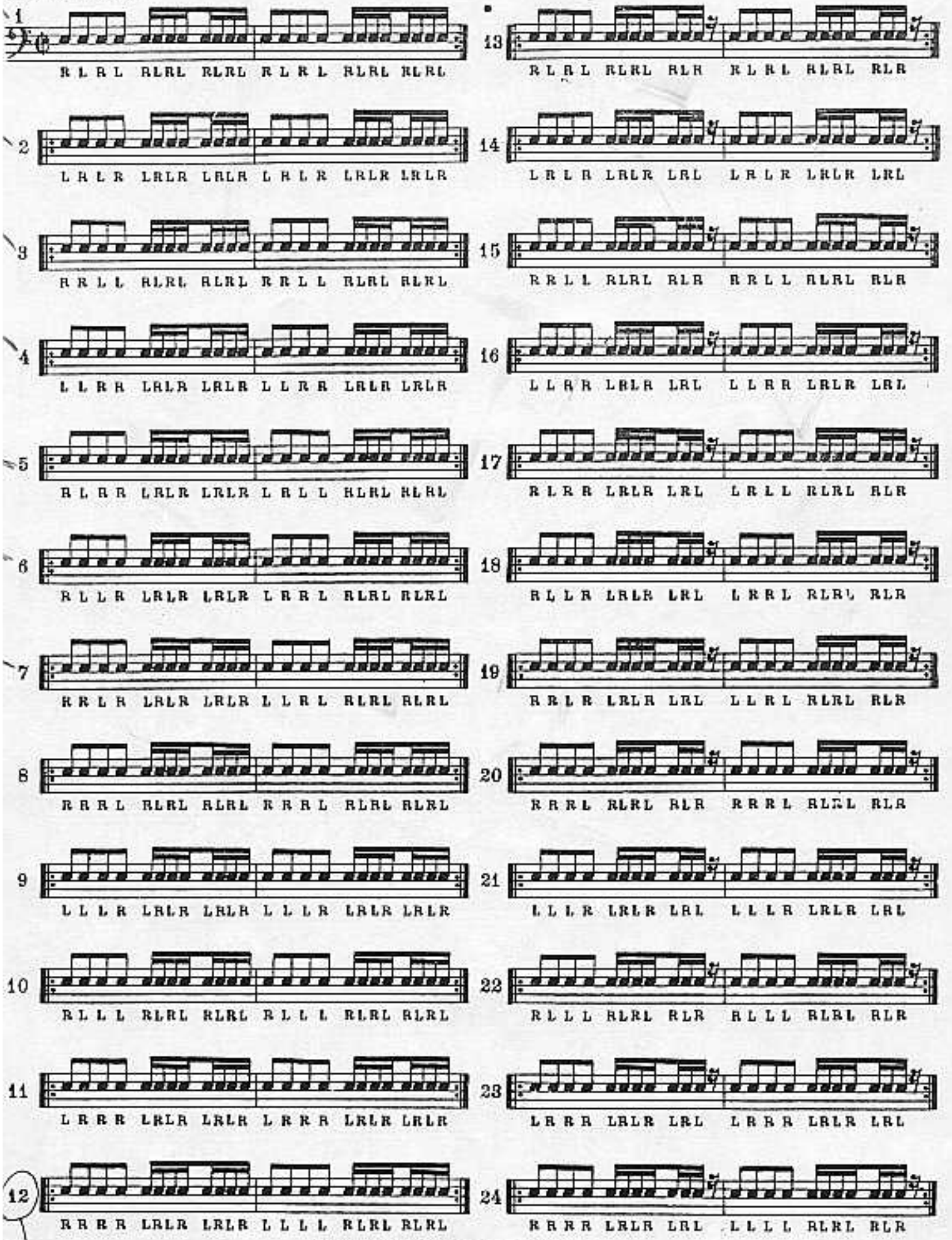
• In fast tempo use tap (t) and rebound (r) for the first two beats of this triplet — t r R R L

Triplets


1
R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L
2
L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R
3
R R L L R L R L R L 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 R L R L R L R L R L R L
4
L L R R L R L R L R L L R R L R L R L R L L R R L R L R L R L R L R L R L R L R L R L R L R L R
5
R L R R L R L R L R L R L L R L R L R L R L R 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 L R L R L R L R L R R L R L R L R L R L 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
6
R L L R L R L R L R L R R L R L R L R L R L 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 R L R L R L R L R L L R L R L R L R L R 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
7
R R L R L R L R L R L L R L R L R L R L R 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 L R L R L R L R L R R L R L R L R L R L 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
R L L L R 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 R L R L R L R L R L R L R L R L R L
9
L R R R L R L R L R L R R R L R L R L R L R R R L R L R L R L R L R L R L R L R L R L R L R L R

Short Roll Combinations (Single Beat Rolls)

(Read downward)



* Repeat each exercise 20 times

S

Short Roll Combinations (Double Beat Rolls)

1
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
* 9 stroke open roll

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

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

5
R L R R L L R R L L R R | L R L L R R L L R R L L

6
R L L R L L R R L L R R | L R R L R R L L R R L L

7
R R L R L L R R L L R R | L L R L R R L L R R L L

8
R R R L R R L L R R L L | R R R 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

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

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

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

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

14
L R L R L L R R L L R | L R L R L L R R L L R

15
R R L L R R L L R R L | R R L L R R L L R R L

16
L L R R L L R R L L R | L L R R L L R R L L R

17
R L R R L L R R L L R | L R L L R R L L R R L

18
R L L R L L R R L L R | L R R L R R L L R R L

19
R R L R L L R R L L R | L L R L R R L L R R L

20
R R R L R R L L R R L | R R R L R R L L R R L

21
L L L R L L R R L L R | L L L R L L R R L L R

22
R L L L R R L L R R L | R L L L R R L L R R L

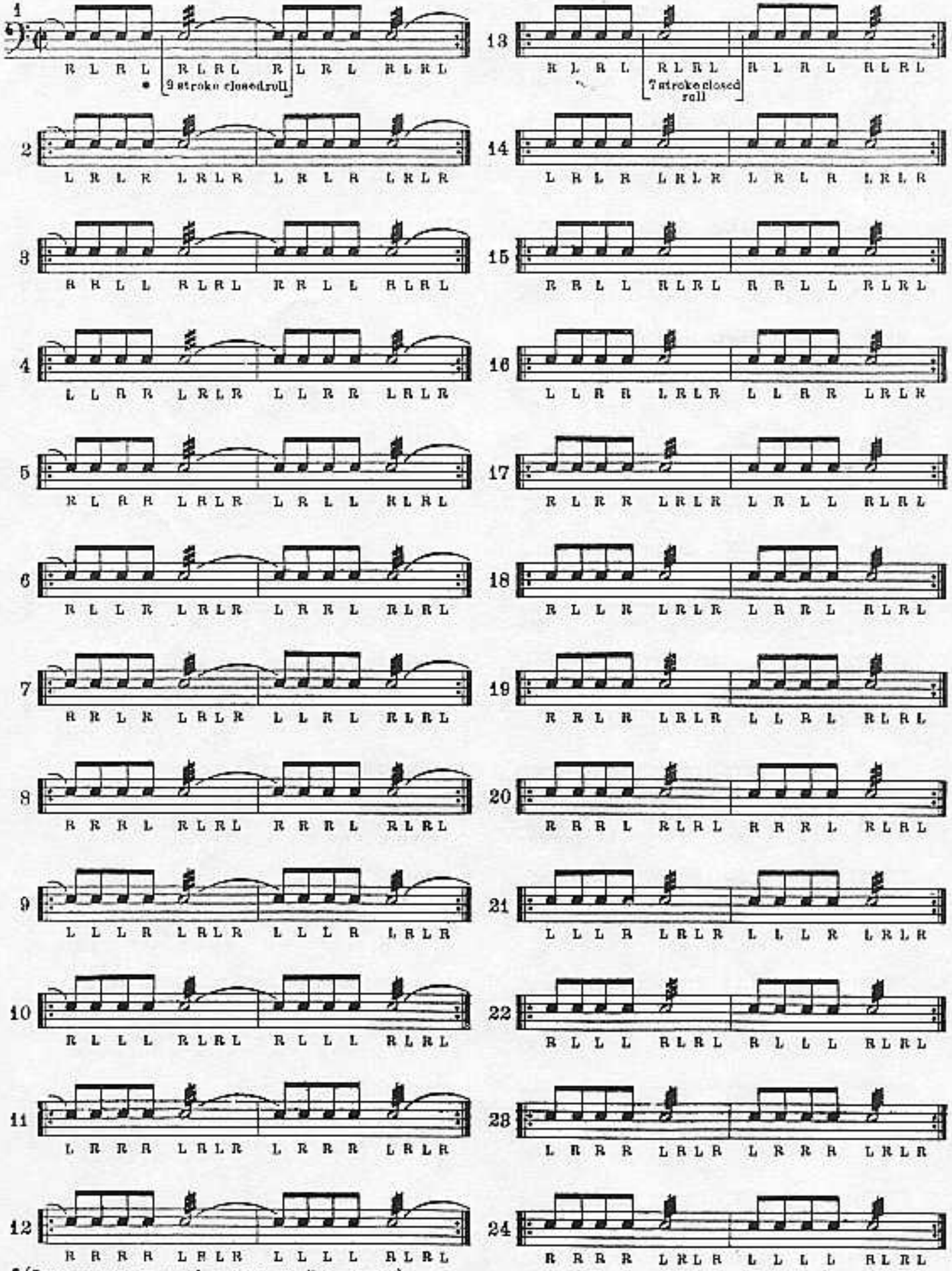
23
L R R R L L R R L L R | L R R R L L R R L L R

24
R R R R L L R R L L R | L L L L R R L L R R L

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

S

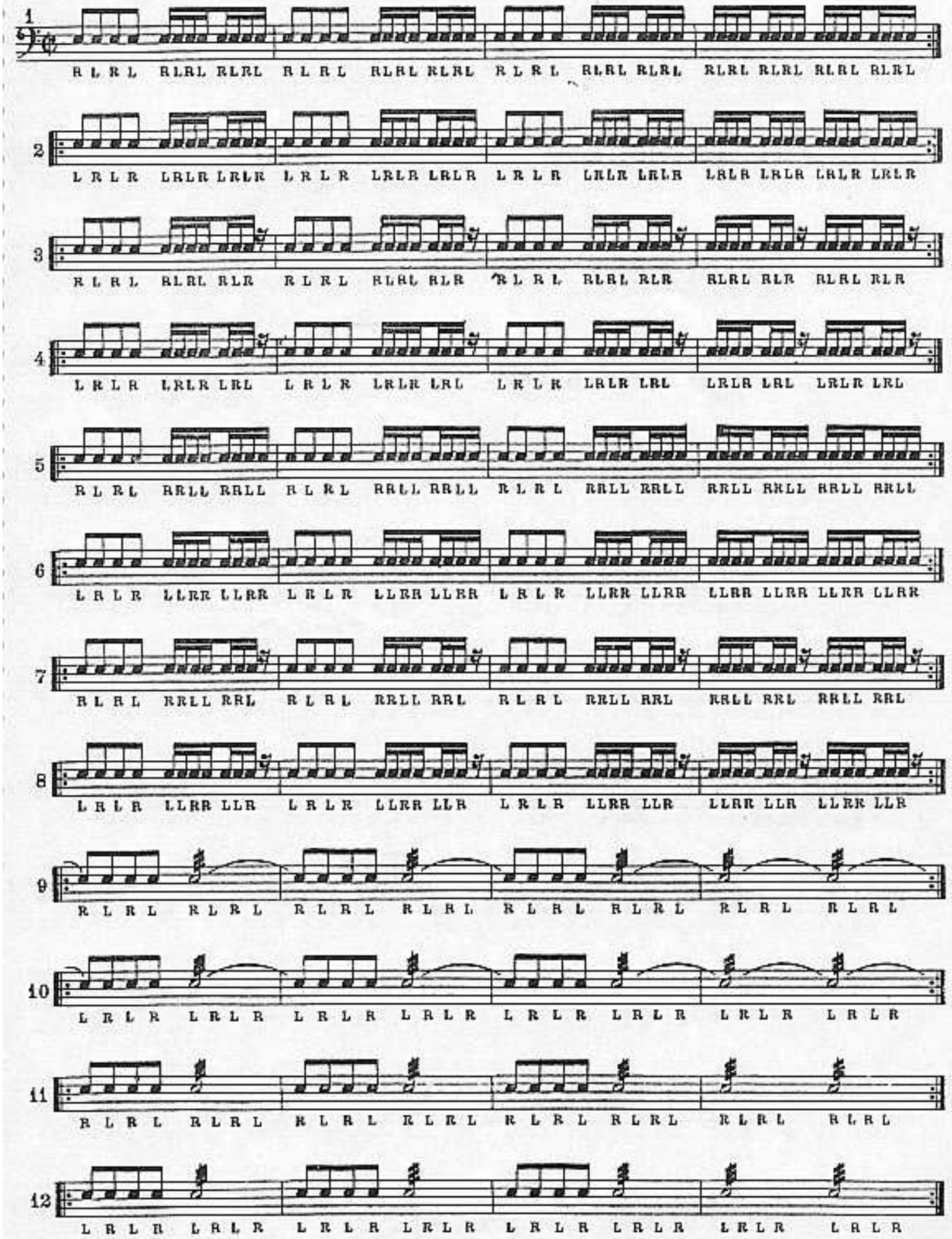
Short Roll Combinations



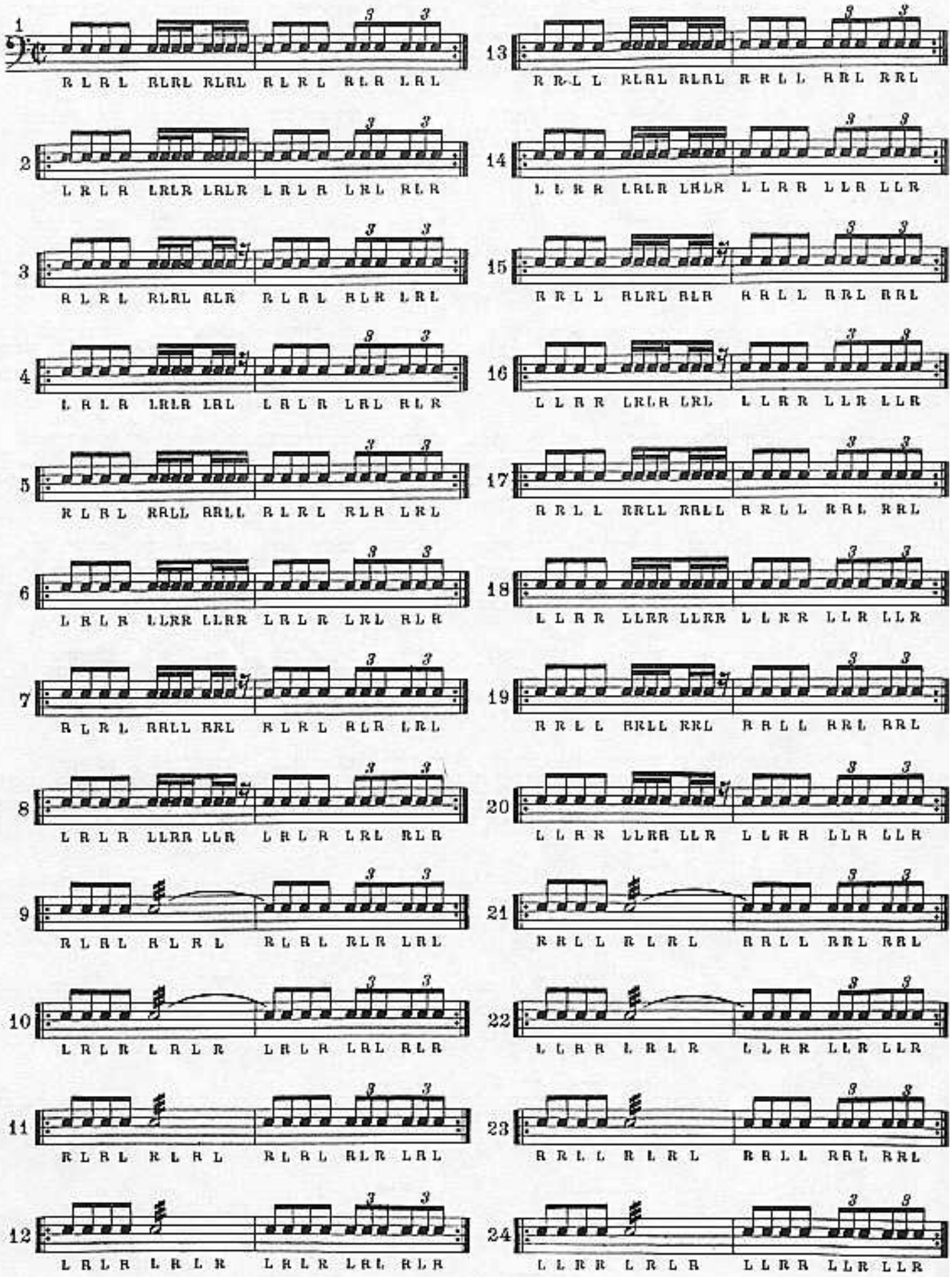
* (See paragraph on page 4 explaining the "closed roll")

S

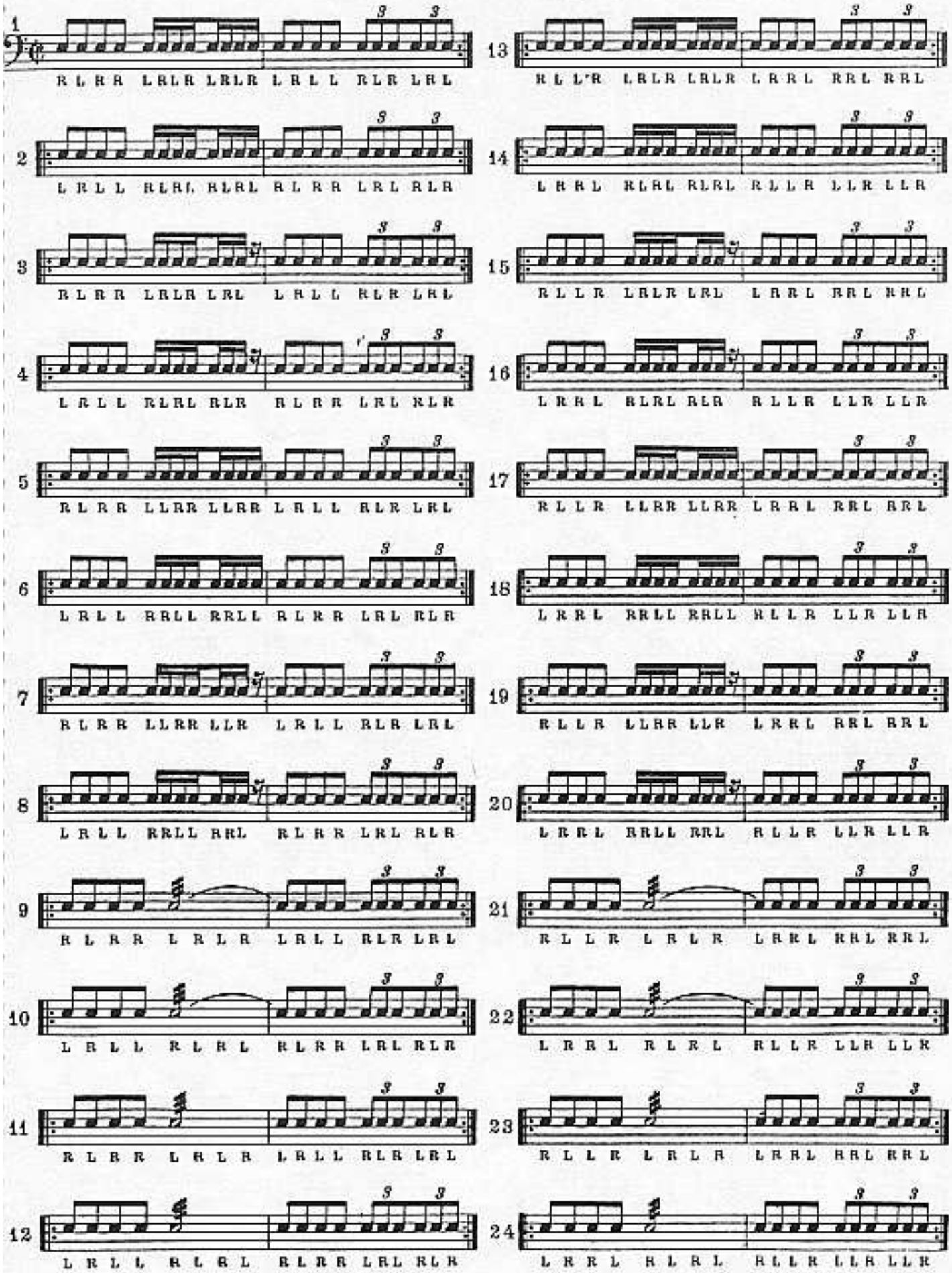
Review of Short Roll Combinations



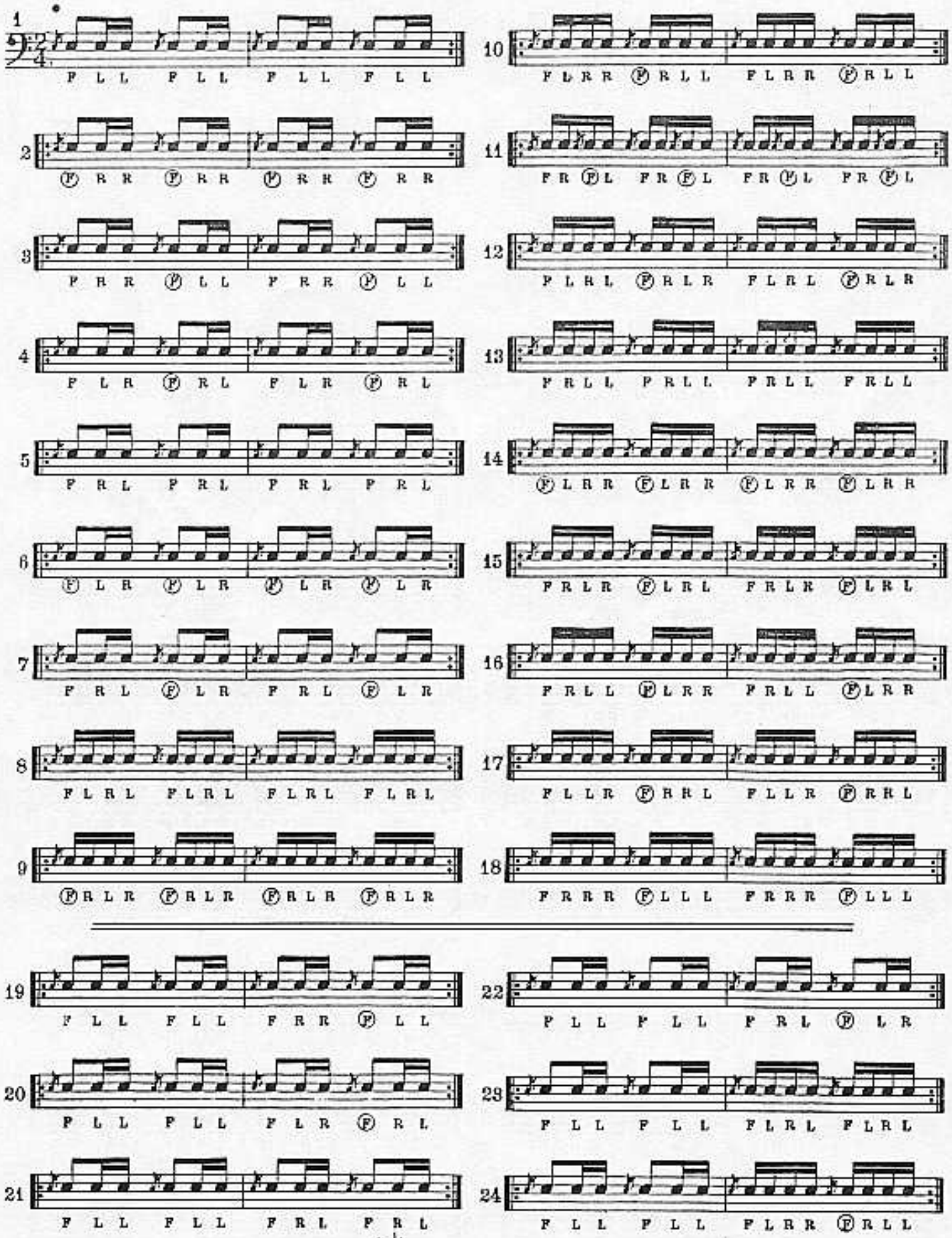
Short Rolls and Triplets



Short Rolls and Triplets



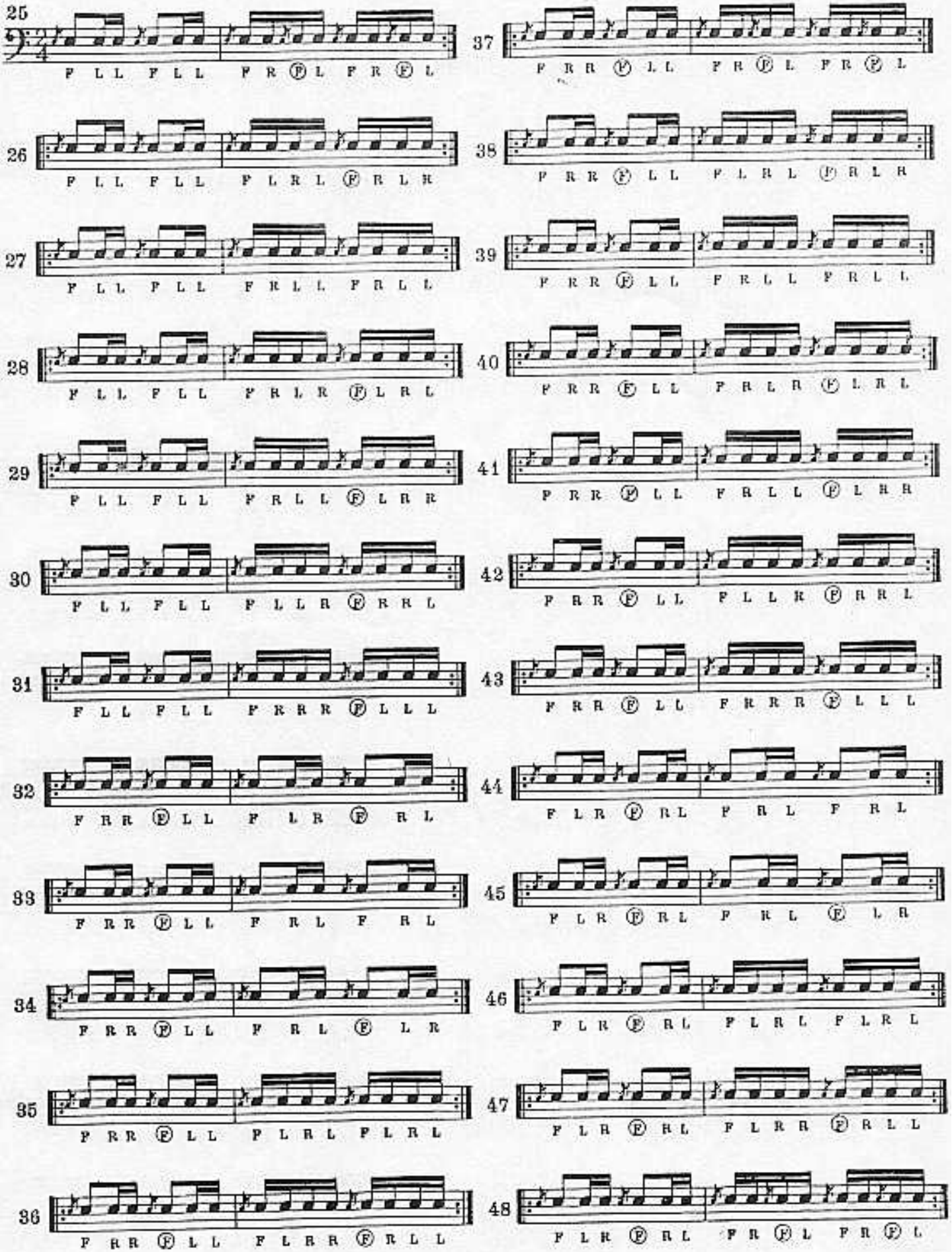
Flam Beats



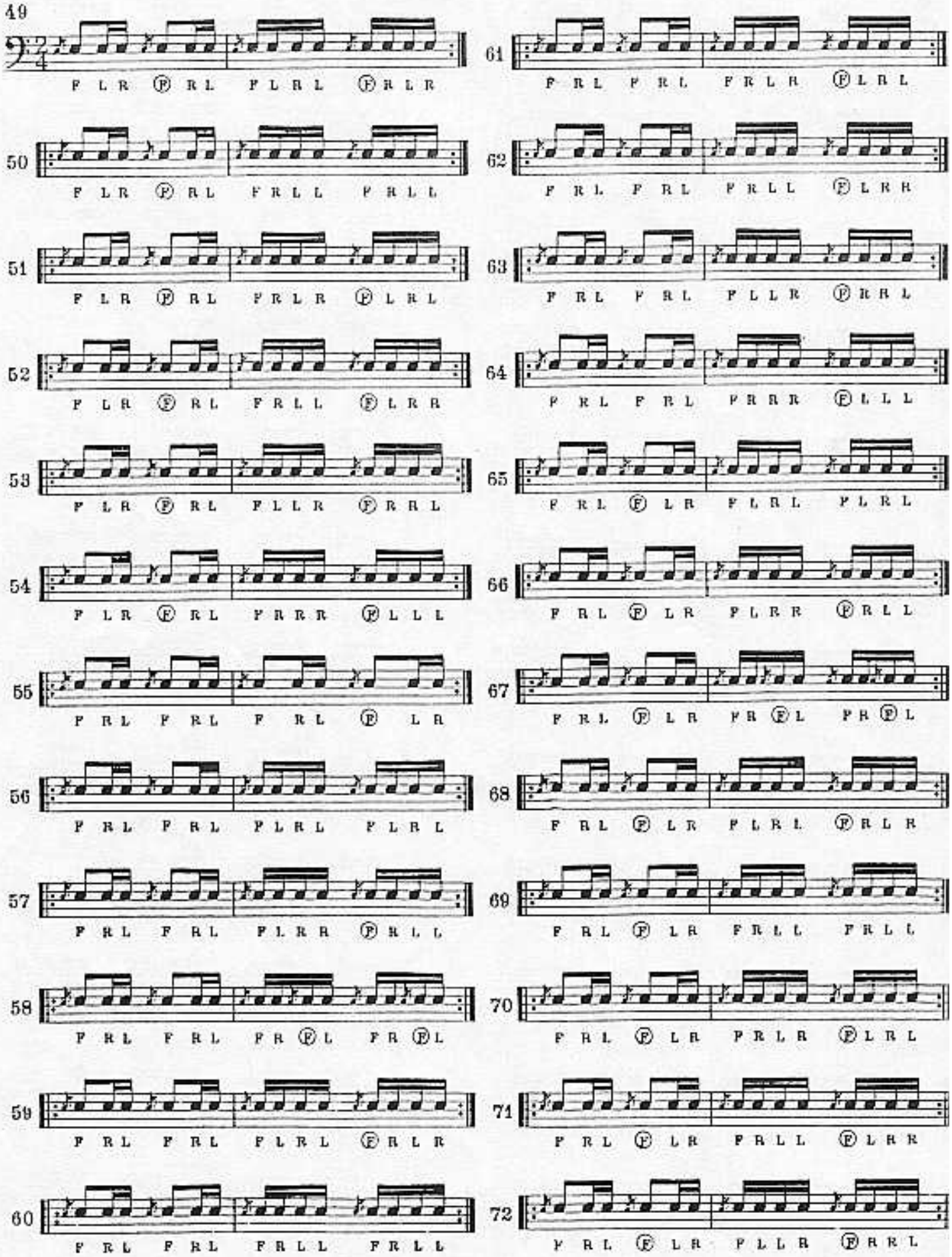
(♪♩)

• F: right hand flam—(L R)
Ⓕ: left hand flam—(R L)

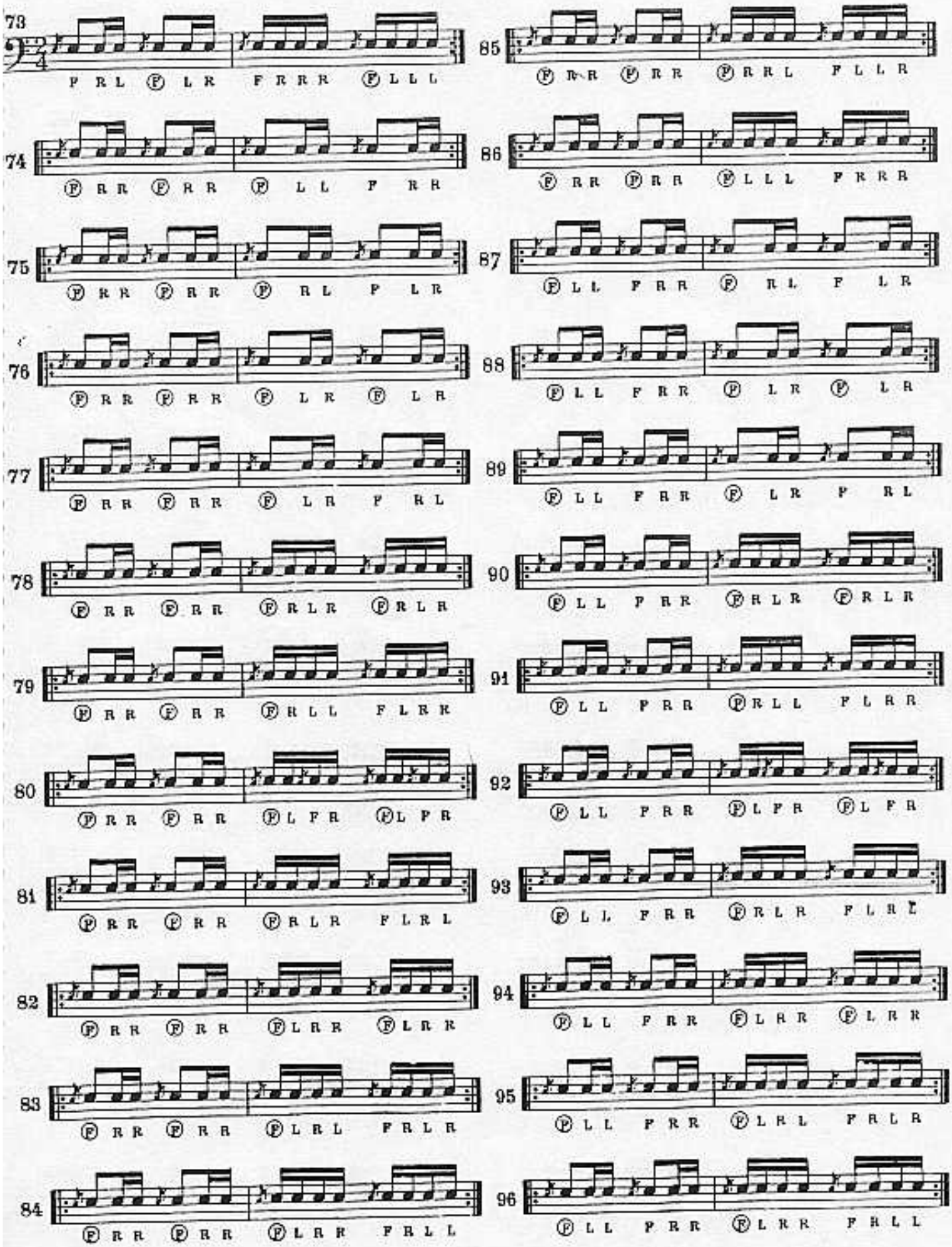
Flam Beats


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

Flam Beats


49 F L R (F) R L F L R L (F) R L R
50 F L R (F) R L F R L L F R L L
51 F L R (F) R L F R L R (F) L R L
52 F L R (F) R L F R L L (F) L R R
53 F L R (F) R L F L L R (F) R R L
54 F L R (F) R L F R R R (F) L L L
55 F R L F R L F R L (F) L R
56 F R L F R L F L R L F L R L
57 F R L F R L F L R R (F) R L L
58 F R L F R L F R (F) L F R (F) L
59 F R L F R L F L R L (F) R L R
60 F R L F R L F R L L F R L L
61 F R L F R L F R L R (F) L R L
62 F R L F R L F R L L (F) L R R
63 F R L F R L F L L R (F) R R L
64 F R L F R L F R R R (F) L L L
65 F R L (F) L R F L R L F L R L
66 F R L (F) L R F L R R (F) R L L
67 F R L (F) L R F R (F) L F R (F) L
68 F R L (F) L R F L R L (F) R L R
69 F R L (F) L R F R L L F R L L
70 F R L (F) L R F R L R (F) L R L
71 F R L (F) L R F R L L (F) L R R
72 F R L (F) L R F L L R (F) R R L

Flam Beats


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

Flam Beats

97
(F) L L F R R (F) R R L F L L R

98
(F) L L F R R (F) L L L F R R R

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

100
(F) R L F L R (F) L R F R L

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

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

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

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

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

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

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

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

109
(F) R L F L R (F) L L L F R R R

110
(F) L R (F) L R (F) L R F R L

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

112
(F) L R (F) L R (F) R L L F L R R

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

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

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

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

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

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

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

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

Flam Beats

121
(F) L R F R L (F) R L L F L R R

122
(F) L R F R L (F) L F R (F) L F R

123
(F) L R F R L (F) R L R F L R L

124
(F) L R F R L (F) L R R (F) L R R

125
(F) L R F R L (F) L R L F R L R

126
(F) L R F R L (F) L R R F R L L

127
(F) L R F R L (F) R R L F L L R

128
(F) L R F R L (F) L L L F R R R

129
F L R L F L R L F L R R (F) R L L

130
F L R L F L R L F R (F) L F R (F) L

131
F L R L F L R L F L R L (F) R L R

132
F L R L F L R L F R L L F R L L

133
F L R L F L R L F R L R (F) L R L

134
F L R L F L R L F R L L (F) L R R

135
F L R L F L R L F L L R (F) R R L

136
F L R L F L R L F R R R (F) L L L

137
F L R R (F) R L L F R (F) L F R (F) L

138
F L R R (F) R L L F L R L (F) R L R

139
F L R R (F) R L L F R L L F R L L

140
F L R R (F) R L L F R L R (F) L R L

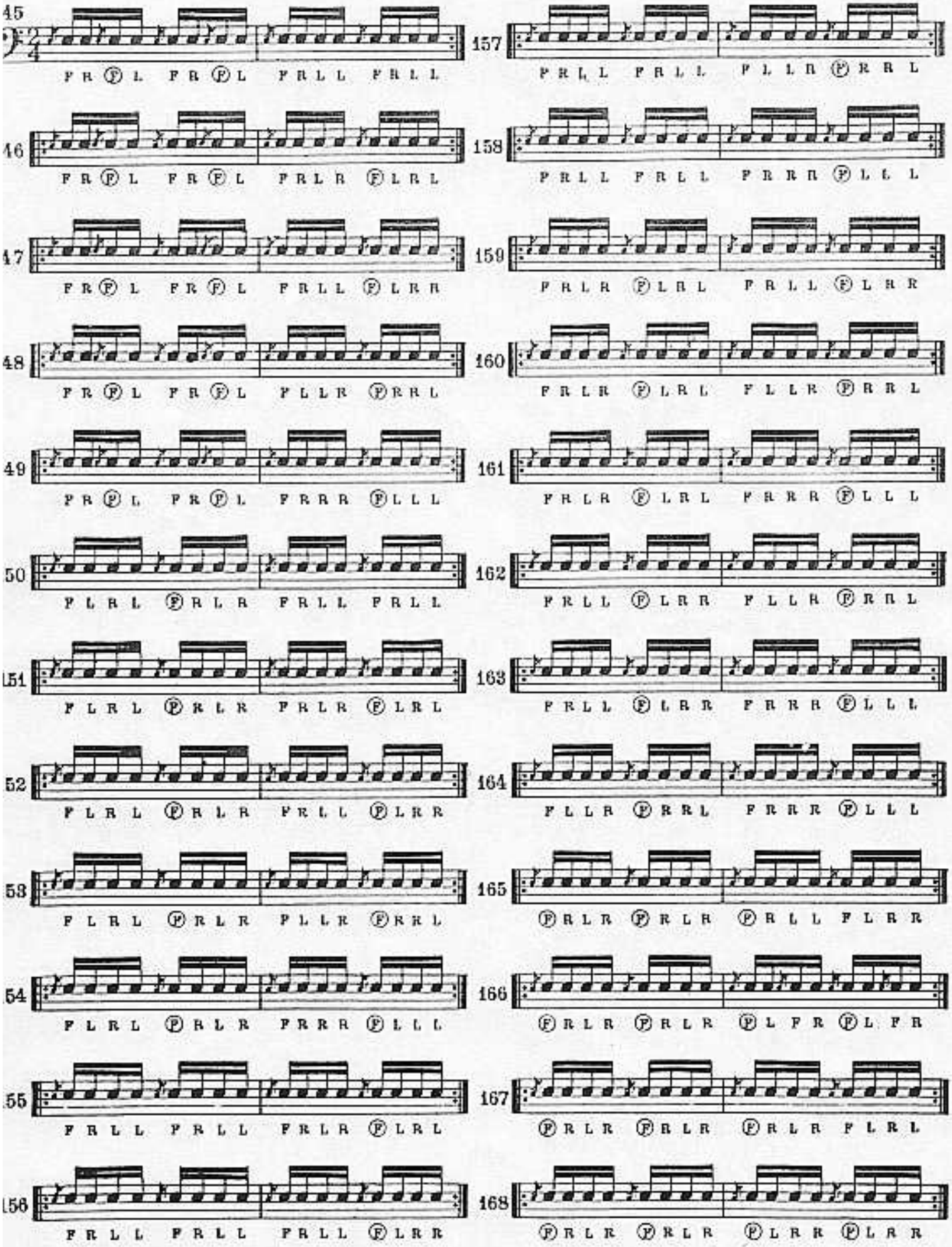
141
F L R R (F) R L L F R L L (F) L R R

142
F L R R (F) R L L F L L R (F) R R L

143
F L R R (F) R L L F R R R (F) L L L

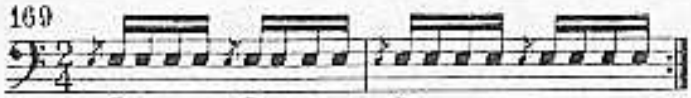
144
F R (F) L F R (F) L F L R L (F) R L R

Flam Beats


45 F R (F) L F R (F) L F R L L F R L L
46 F R (F) L F R (F) L F R L R (F) L R L
47 F R (F) L F R (F) L F R L L (F) L R R
48 F R (F) L F R (F) L F L L R (F) R R L
49 F R (F) L F R (F) L F R R R (F) L L L
50 F L R L (F) R L R F R L L F R L L
51 F L R L (F) R L R F R L R (F) L R L
52 F L R L (F) R L R F R L L (F) L R R
53 F L R L (F) R L R F L L R (F) R R L
54 F L R L (F) R L R F R R R (F) L L L
55 F R L L F R L L F R L R (F) L R L
56 F R L L F R L L F R L L (F) L R R
157 F R L L F R L L F L L R (F) R R L
158 F R L L F R L L F R R R (F) L L L
159 F R L R (F) L R L F R L L (F) L R R
160 F R L R (F) L R L F L L R (F) R R L
161 F R L R (F) L R L F R R R (F) L L L
162 F R L L (F) L R R F L L R (F) R R L
163 F R L L (F) L R R F R R R (F) L L L
164 F L L R (F) R R L F R R R (F) L L L
165 (F) R L R (F) R L R (F) R L L F L R R
166 (F) R L R (F) R L R (F) L F R (F) L F R
167 (F) R L R (F) R L R (F) R L R F L R L
168 (F) R L R (F) R L R (F) L R R (F) L R R

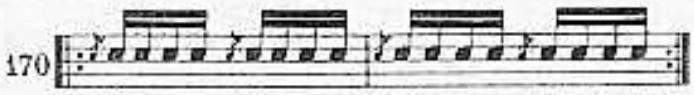
Flam Beats

169



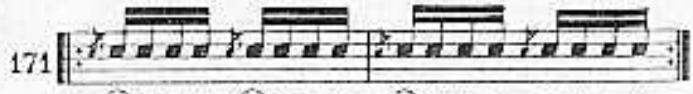
(F) R L R (F) R L R (F) L R L F R L R

170



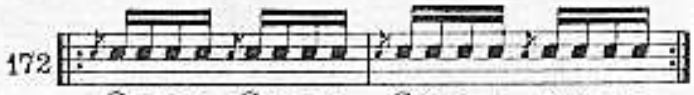
(F) R L R (F) R L R (F) L R R F R L L

171



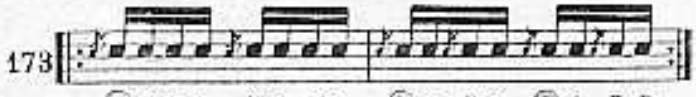
(F) R L R (F) R L R (F) R R L F L L R

172



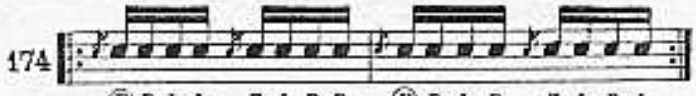
(F) R L R (F) R L R (F) L L L F R R R

173



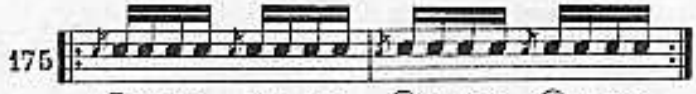
(F) R L L F L R R (F) L F R (F) L F R

174



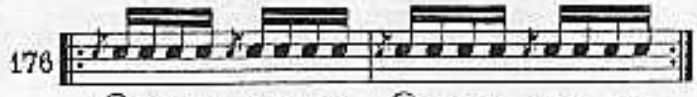
(F) R L L F L R R (F) R L R F L R L

175



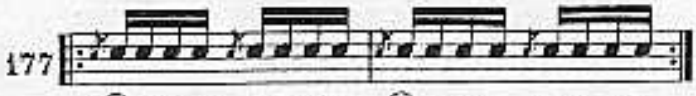
(F) R L L F L R R (F) L R R (F) L R R

176



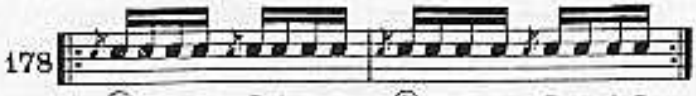
(F) R L L F L R R (F) L R L F R L R

177



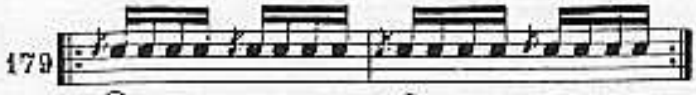
(F) R L L F L R R (F) L R R F R L L

178



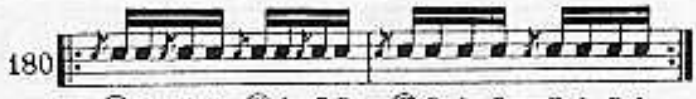
(F) R L L F L R R (F) R R L F L L R

179



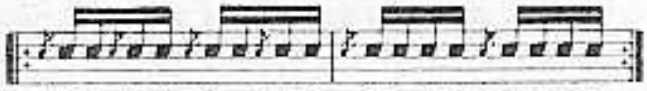
(F) R L L F L R R (F) L L L F R R R

180



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

181

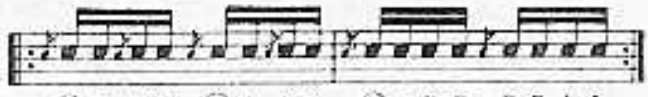


(F) L F R (F) L F R (F) L R R (F) L R R

182

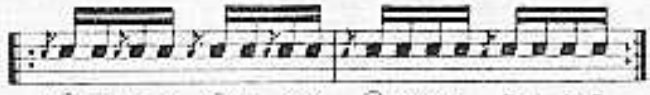
(F) L F R (F) L F R (F) L R L F R L R

183



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

184

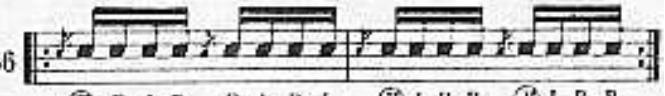


(F) L F R (F) L F R (F) R R L F L L R

185

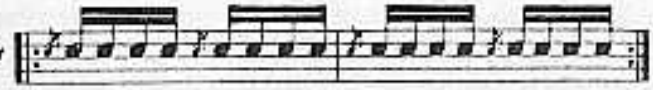
(F) L F R (F) L F R (F) L L L F R R R

186



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

187

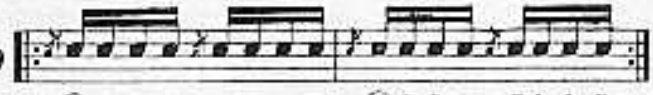


(F) R L R F L R L (F) L R L F R L R

188

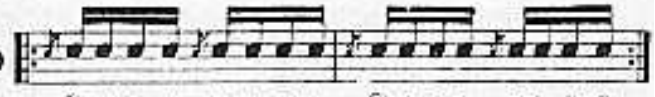
(F) R L R F L R L (F) L R R F R L L

189



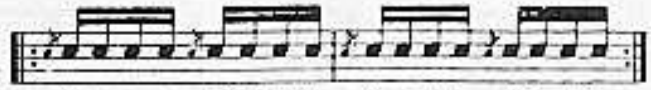
(F) R L R F L R L (F) R R L F L L R

190



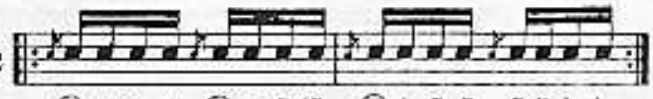
(F) R L R F L R L (F) L L L F R R R

191



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

192



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

Short Rolls in 6/8

1 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 L R L R 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

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

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

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

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

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

12 L L L R 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

14 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

16 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

13 R L R LRLRLRLR L R L RLRLRLRL

14 R R L RLRLRLRL R R L RLRLRLRL

15 L L R LRLRLRLR L L R LRLRLRLR

16 R L L RLRLRLRL R L L RLRLRLRL

17 L R R LRLRLRLR L R R LRLRLRLR

18 R R R LRLRLRLR L L L RLRLRLRL

19 R L R LRLRLRL R L R LRLRLRL

20 L R L RLRLRLR L R L RLRLRLR

21 R R L RLRLRLR L L R LRLRLRL

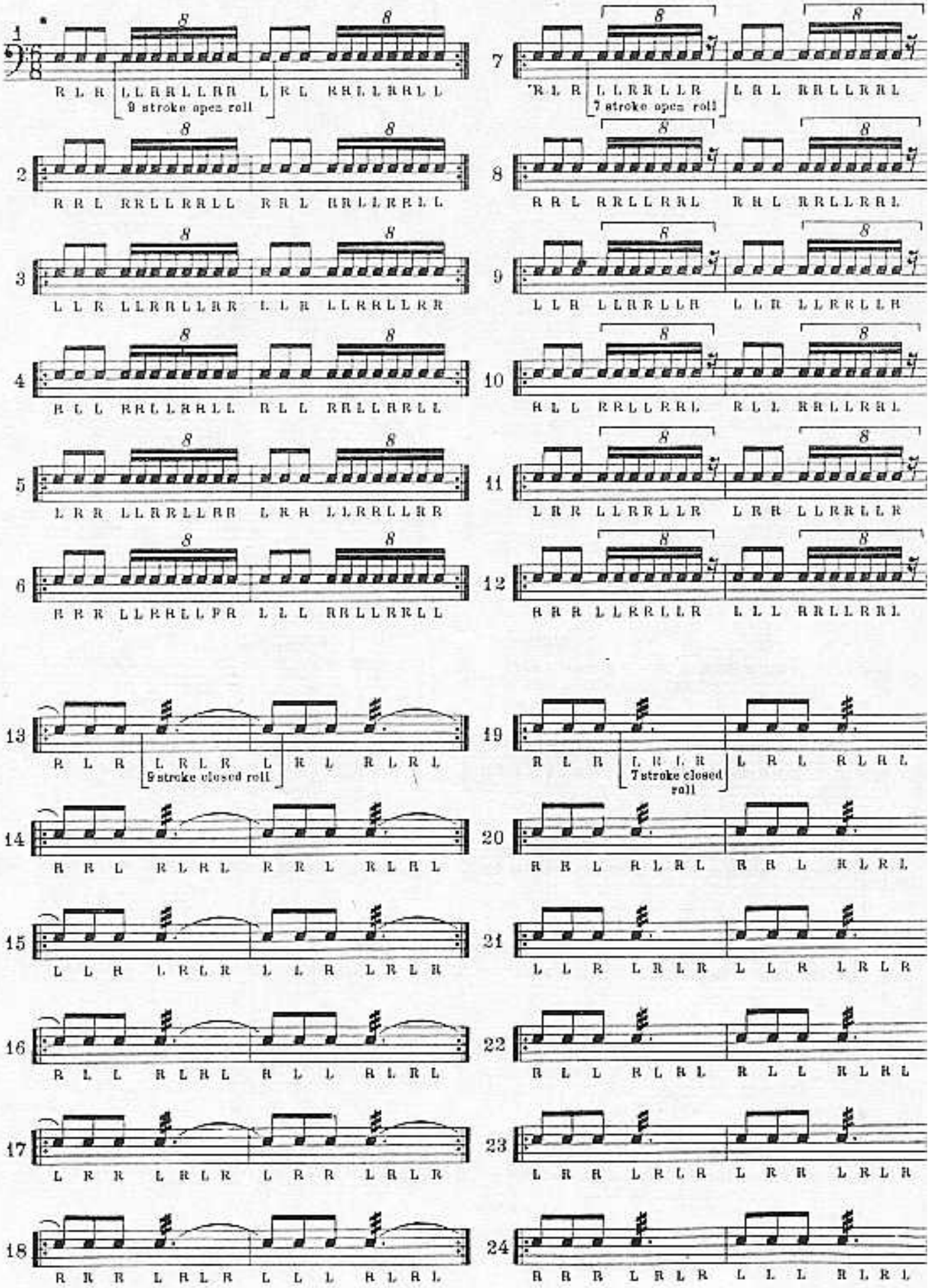
22 R L L RLRLRLR L R R LRLRLRL

23 R R R LRLRLRL R R R LRLRLRL

24 L L L RLRLRLR L L L RLRLRLR

* Note:- The notation of this and of similar measures on pages 25 and 26, although irregular, seems to lead up in a more readable manner into the closed rolls on page 26.
The precise notation of this measure should be as follows:-

Short Rolls in 6/8



* See note on page 25.

S

Short Rolls in 6/8

1 R L R | LLRRLLRRLL R | L R LLRRLLRRLL
11 stroke open roll

2 L R L RRLLRRLLRR L R L RRLLRRLLRR

3 R R L RRLLRRLLRR L L R LLRRLLRRLL

4 R L L RRLLRRLLRR L R R LLRRLLRRLL

5 R R R LLRRLLRRLL R R R LLRRLLRRLL

6 L L L RRLLRRLLRR L L L RRLLRRLLRR

7 R L R | LLRRLLRRL | R L R LLRRLLRRL
9 stroke open roll

8 L R L RRLLRRLLR L R L RRLLRRLLR

9 R R L RRLLRRLLR L L R LLRRLLRRL

10 R L L RRLLRRLLR L R R LLRRLLRRL

11 R R R LLRRLLRRL R R R LLRRLLRRL

12 L L L RRLLRRLLR L L L RRLLRRLLR

13 R L R | L R L R L | R L R L R L R L
11 stroke closed roll

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

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

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

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

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

19 R L R | L R L R L | R L R L R L R L
9 stroke closed roll

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

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

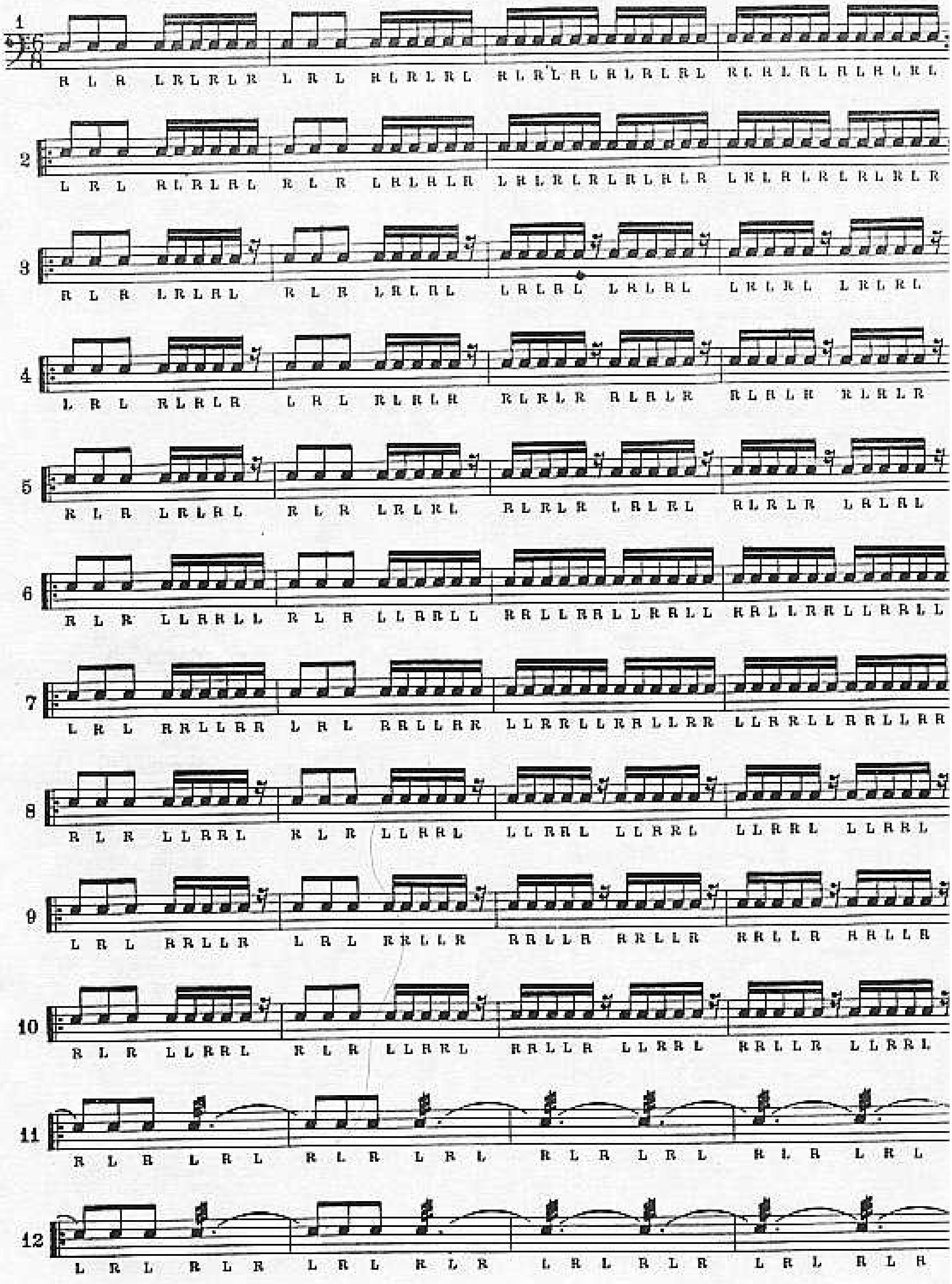
22 R L L R L R L R L R R L R L R L

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

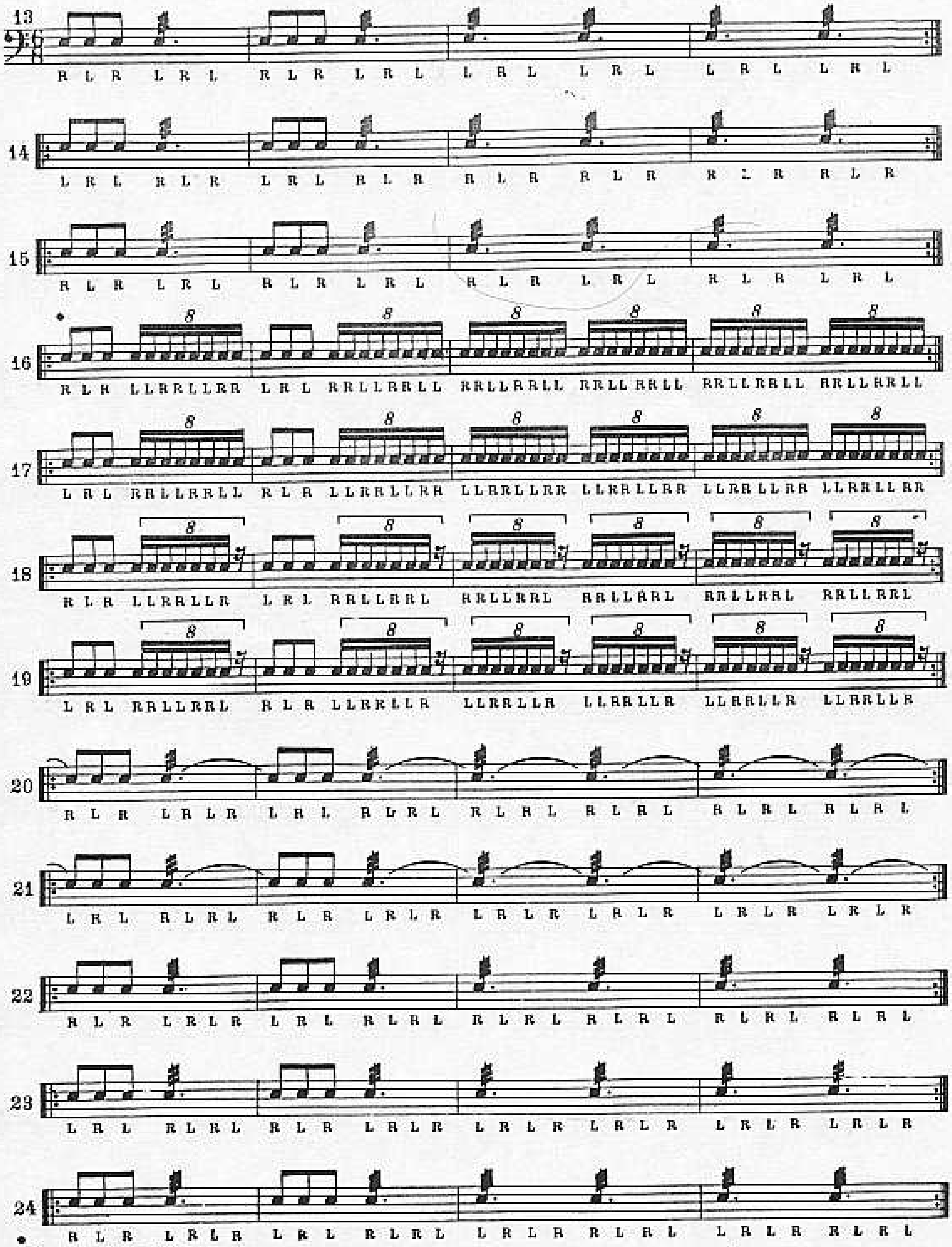
24 L L L R L R L R L L L R L R L R

* 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



Review of Short Roll in 6/8



* See note on page 25

Combinations in 3/8

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

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

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

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

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

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

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

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

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

7 stroke closed roll

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

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

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

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

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

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

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

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

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

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

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

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

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

Combinations in 3/8

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

5 stroke open roll

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

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

S

Combinations in 3/8

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

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

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

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

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

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

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

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

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

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

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

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

5 stroke closed roll

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

21 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

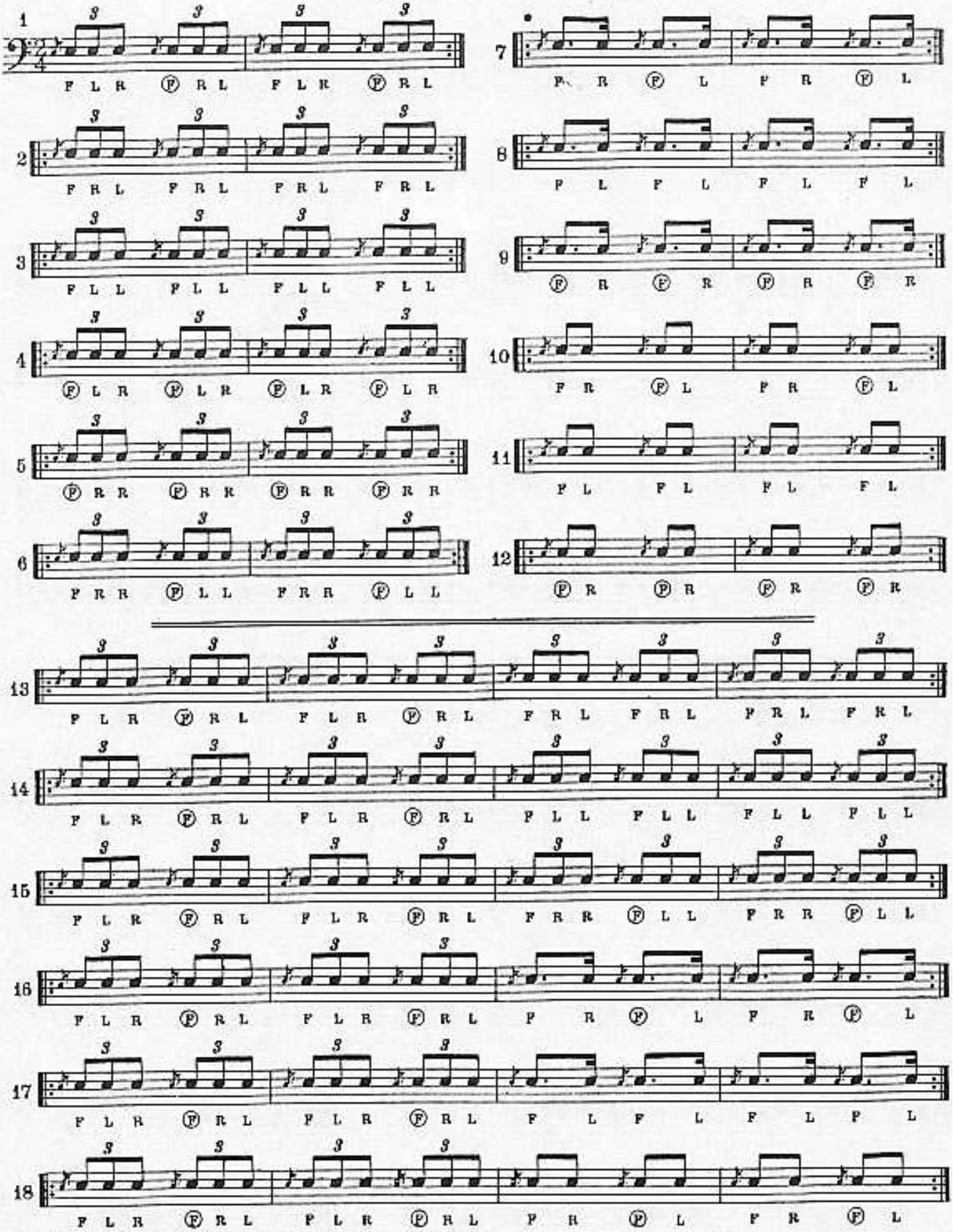
22 R L R L R L R L R L R L R L R L R L R L R L R L R L

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 L R L R L R

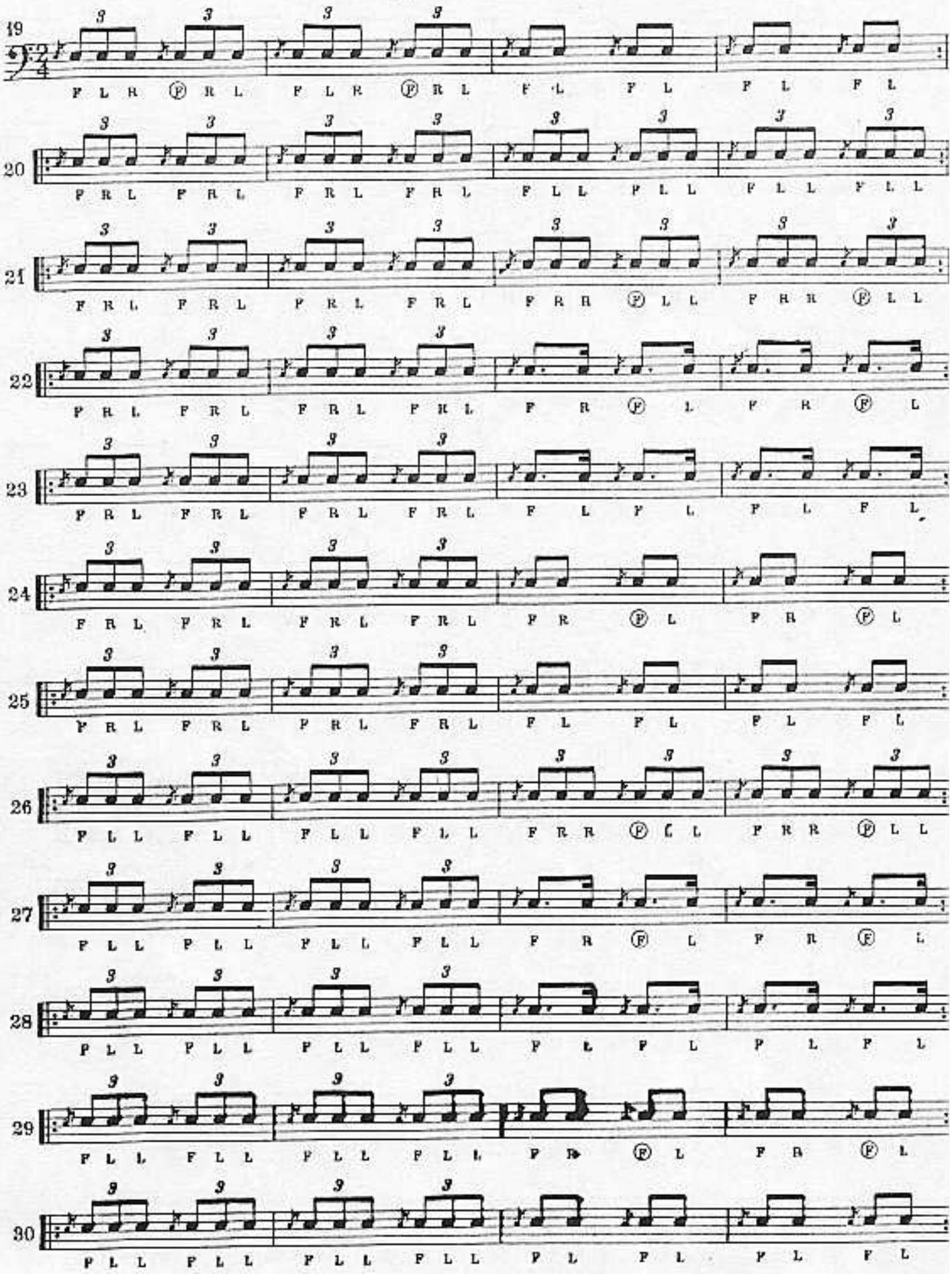
24 R R L R L L R L R R R L R L L R L R R L R L L R L R

Flam Triplets and Dotted Notes



* Dotted eighths and sixteenths must be given their exact value. This measure should not be confused with the following:-

Flam Triplets and Dotted Notes



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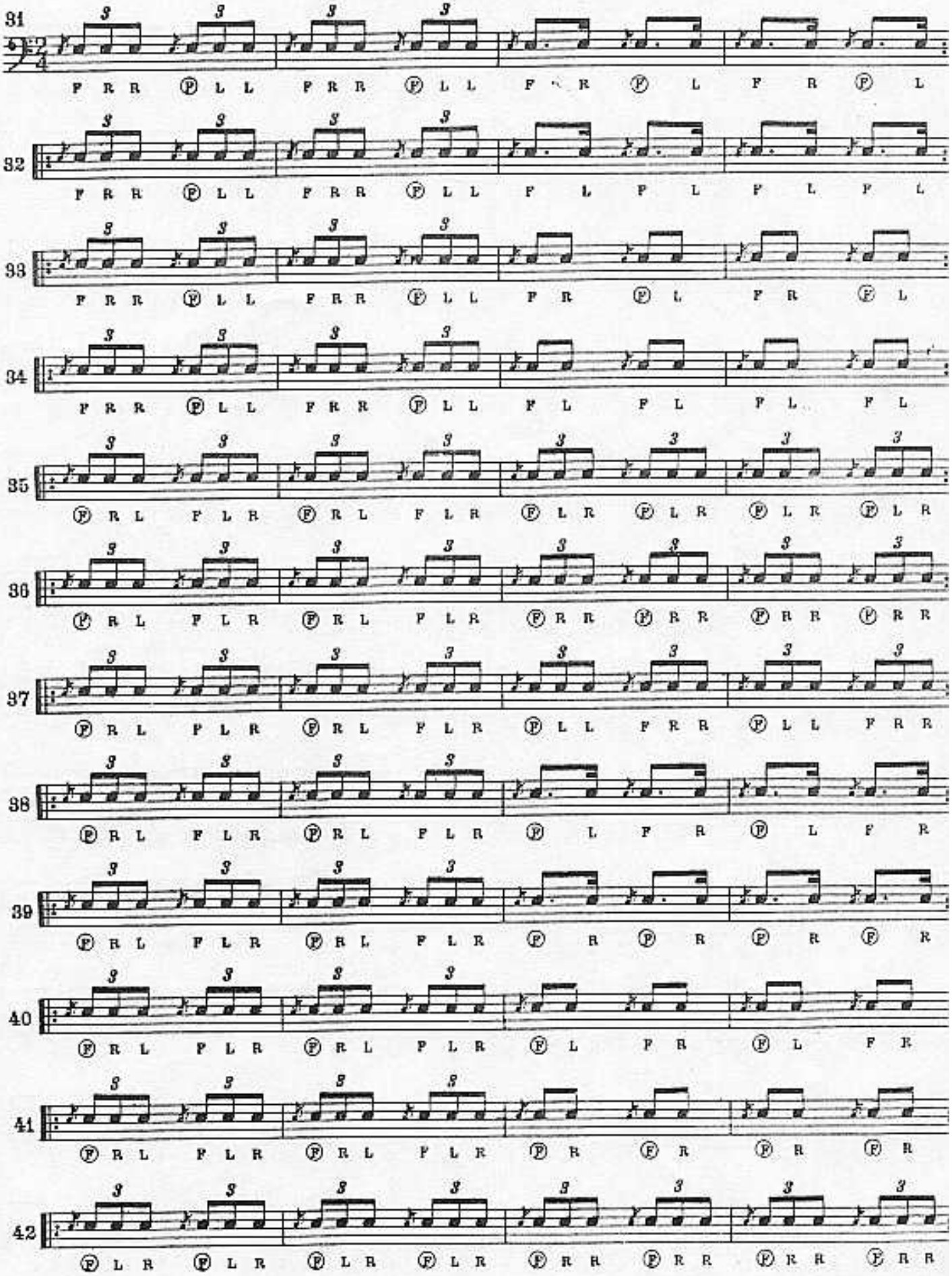

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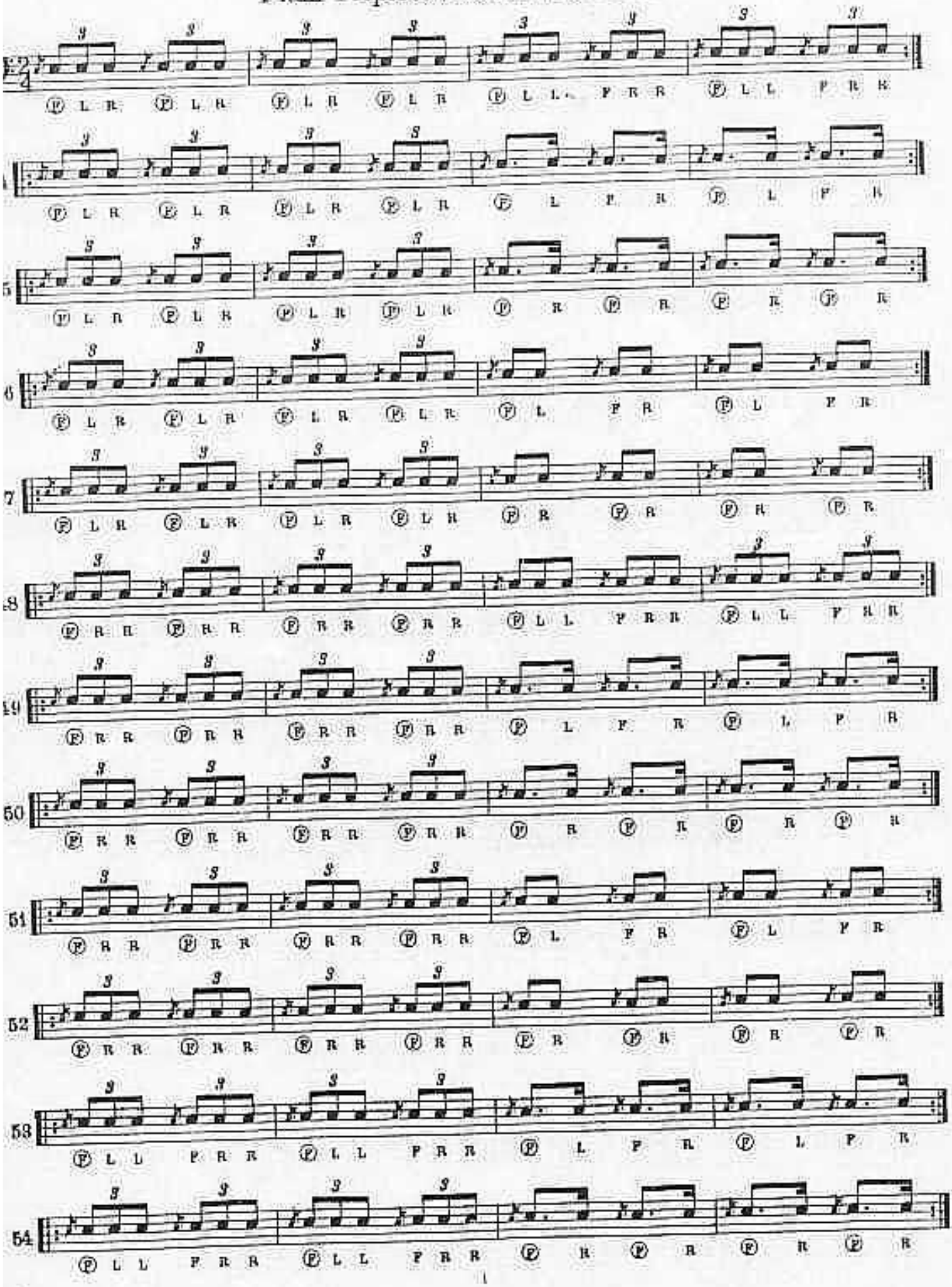
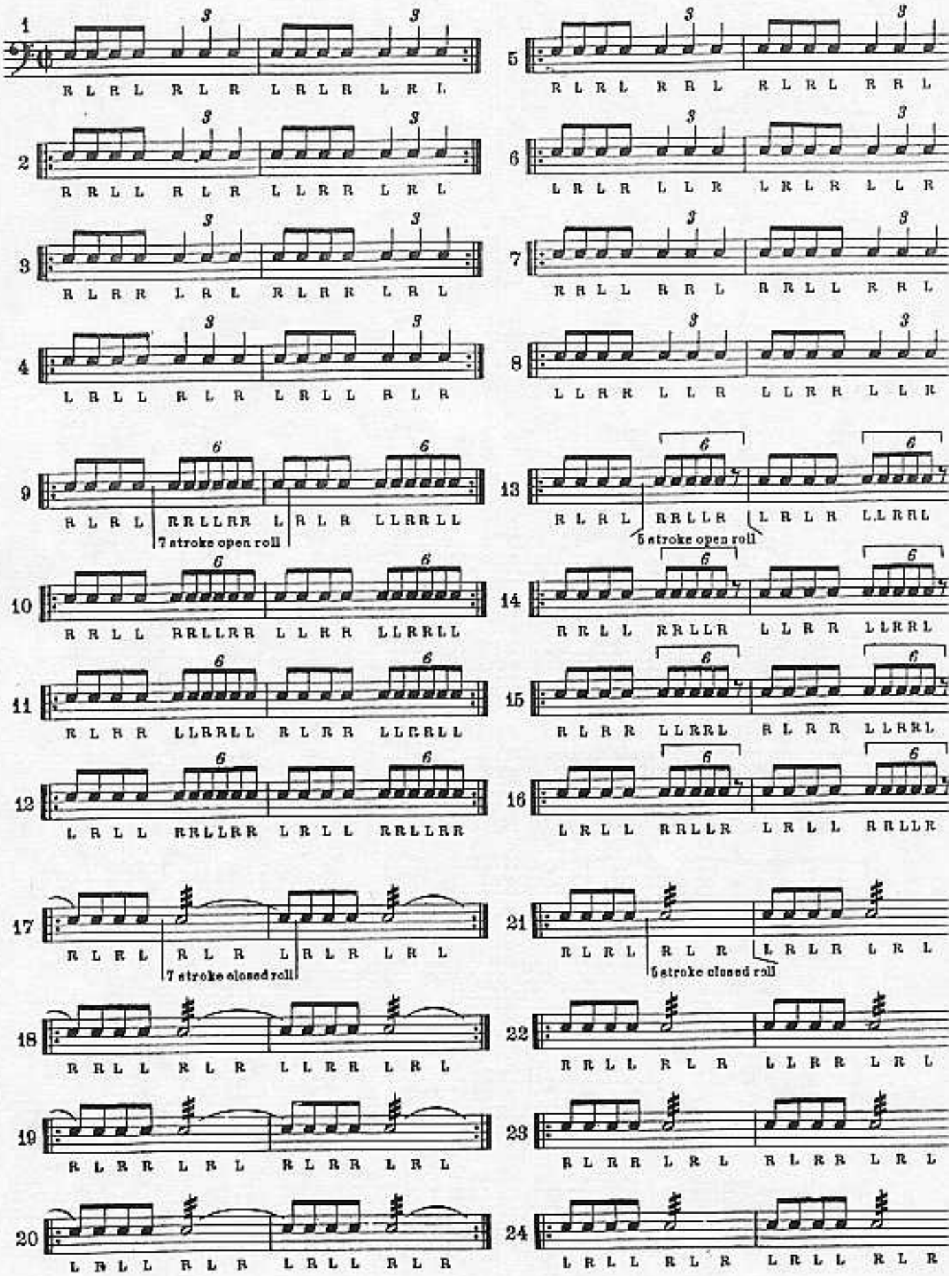


Short Roll Progressions



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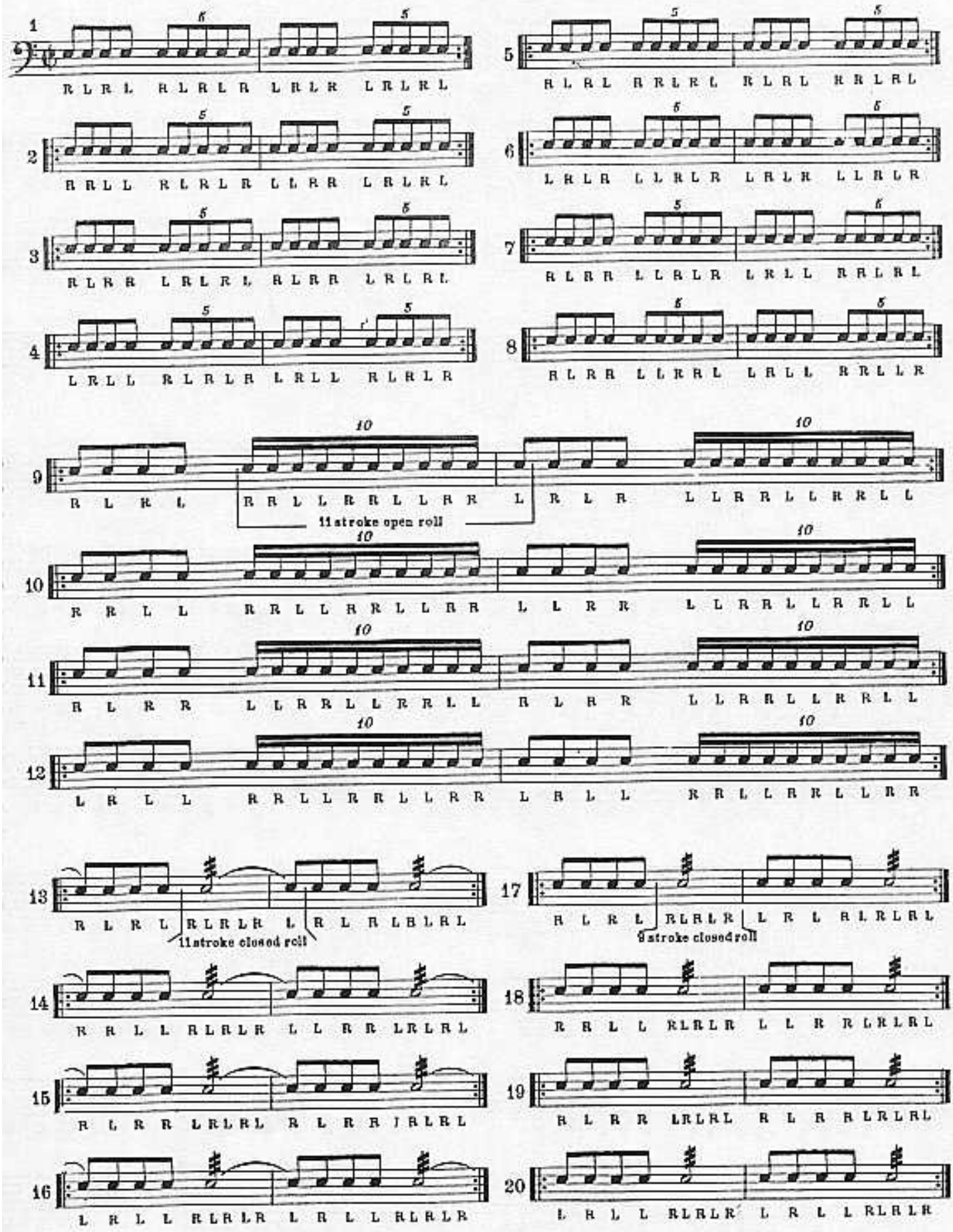

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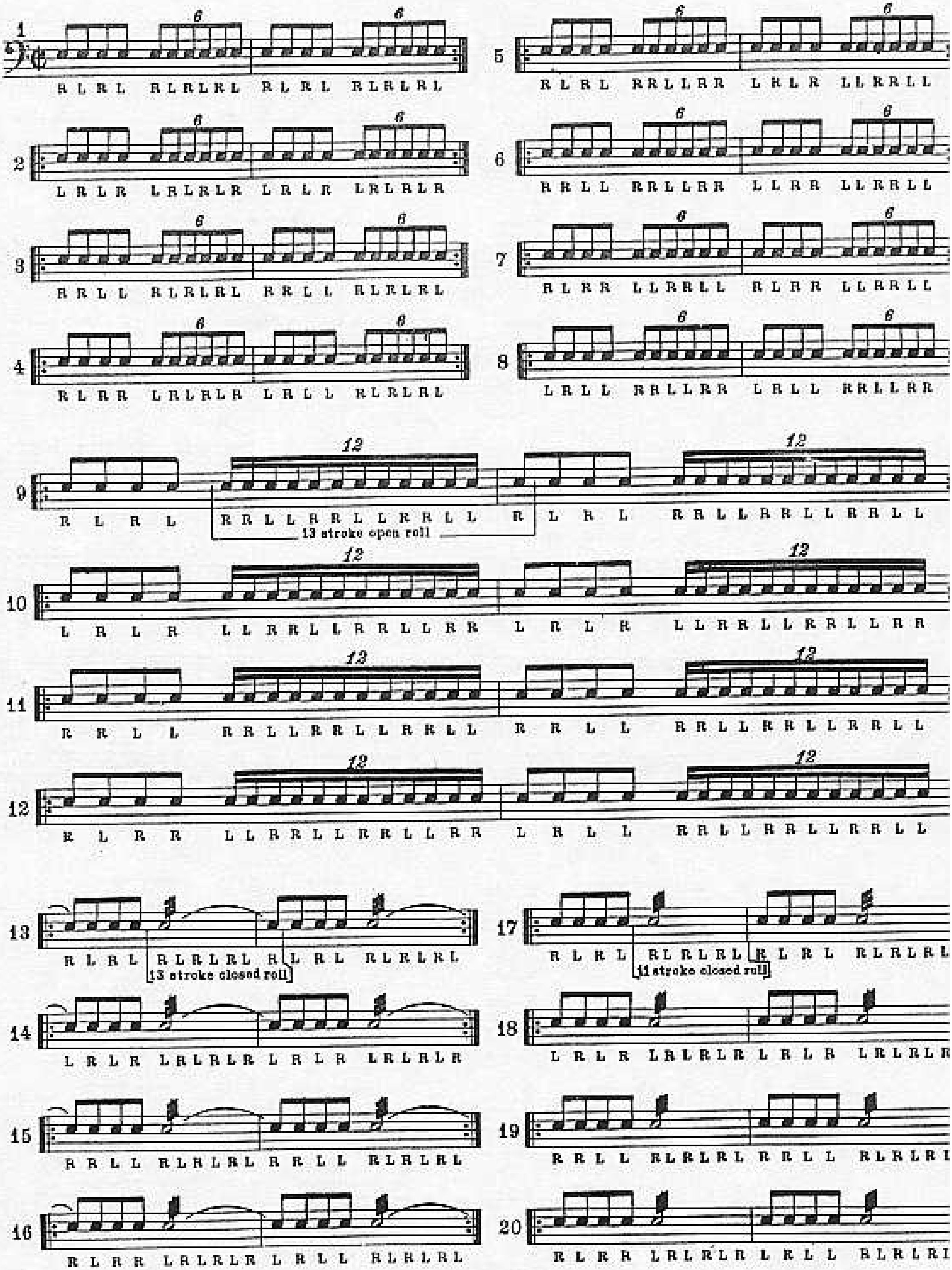

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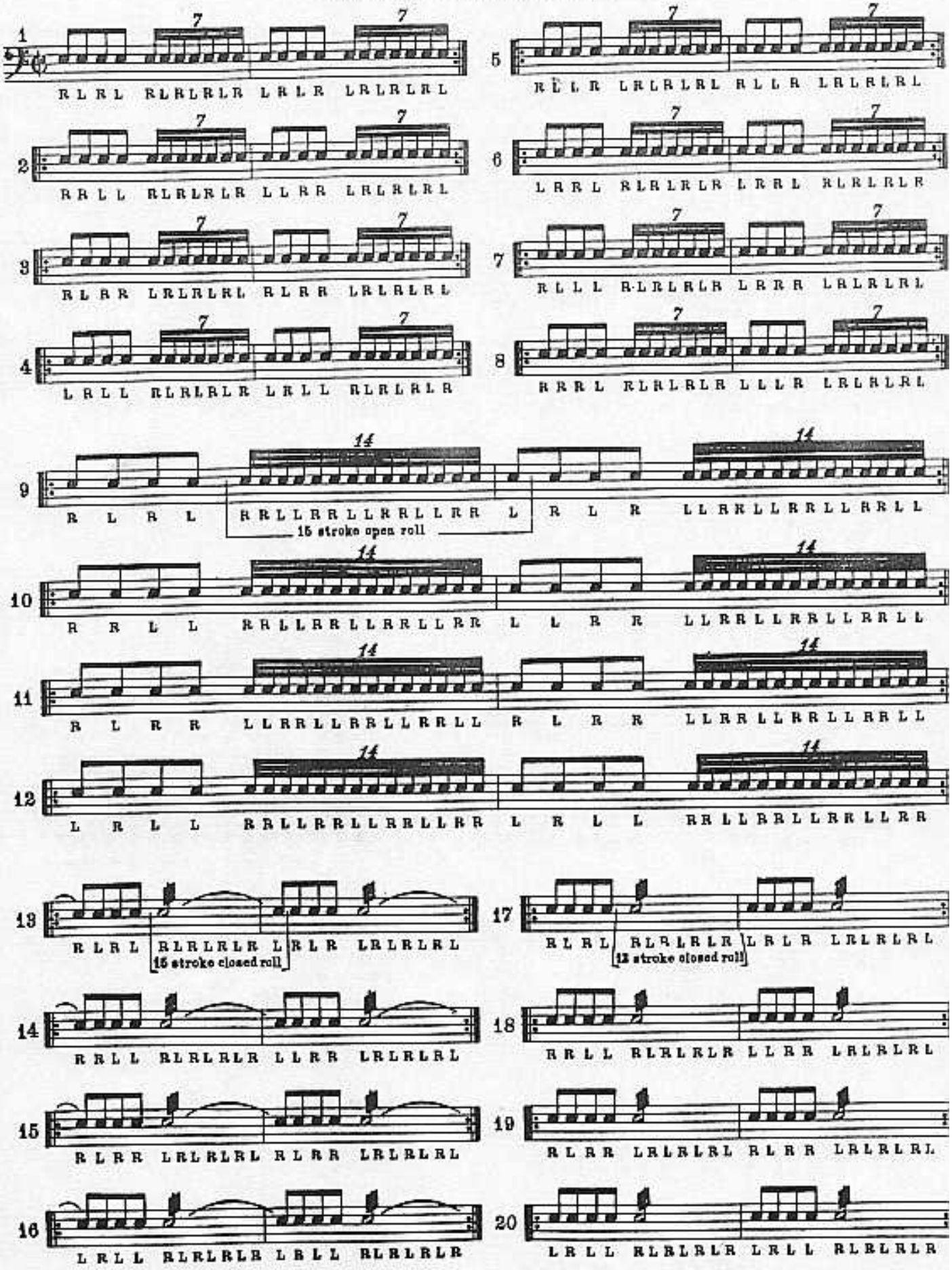

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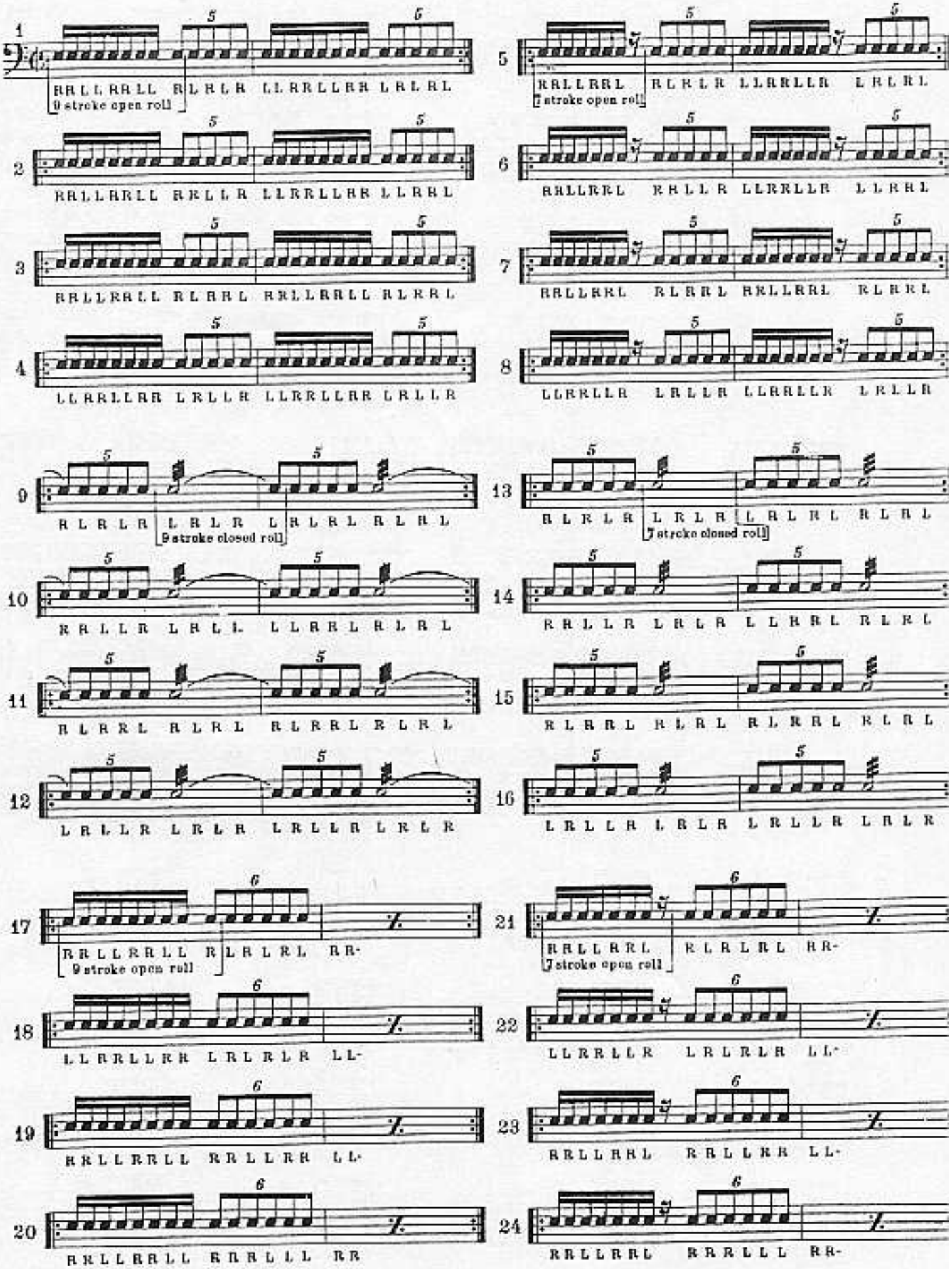
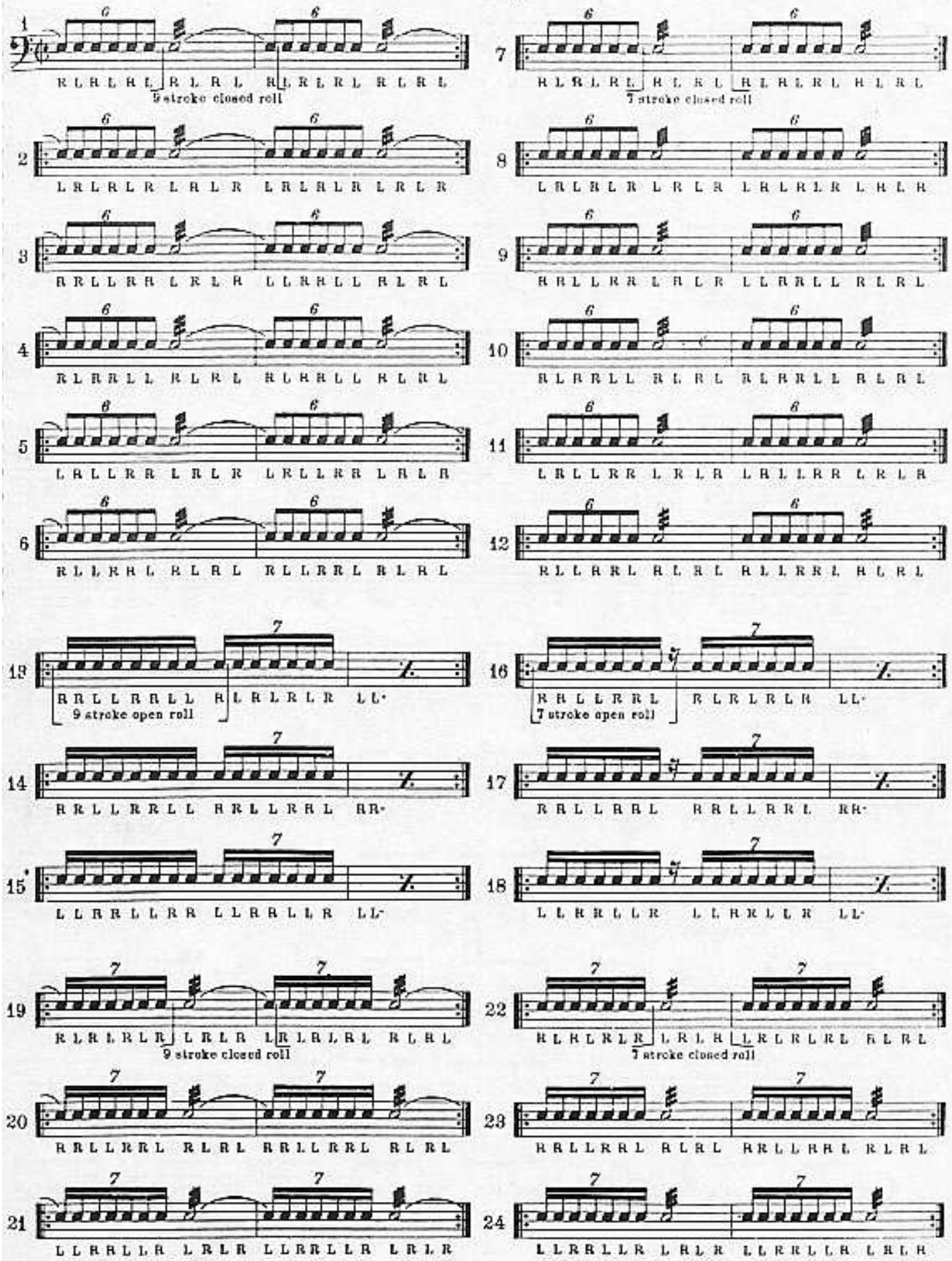
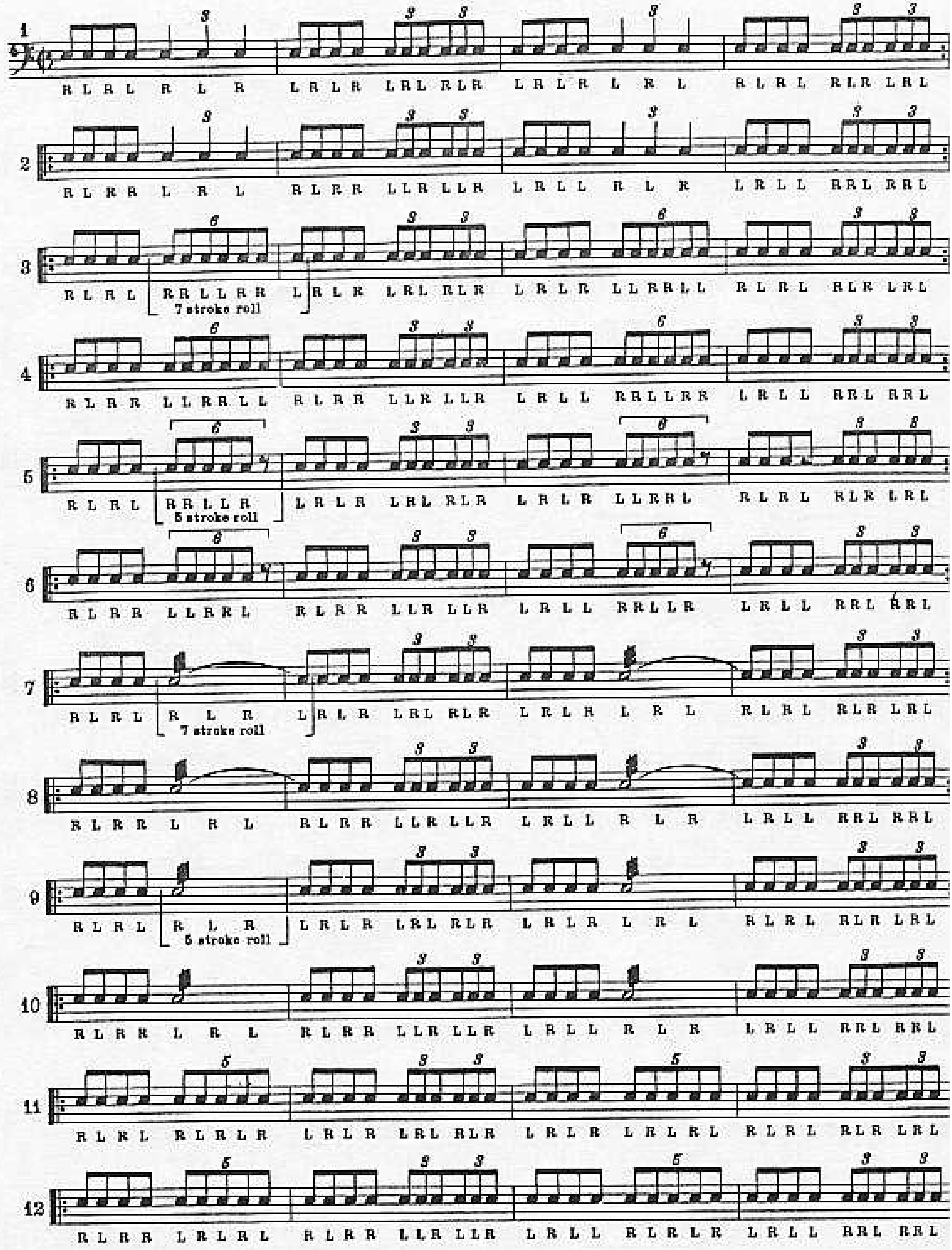


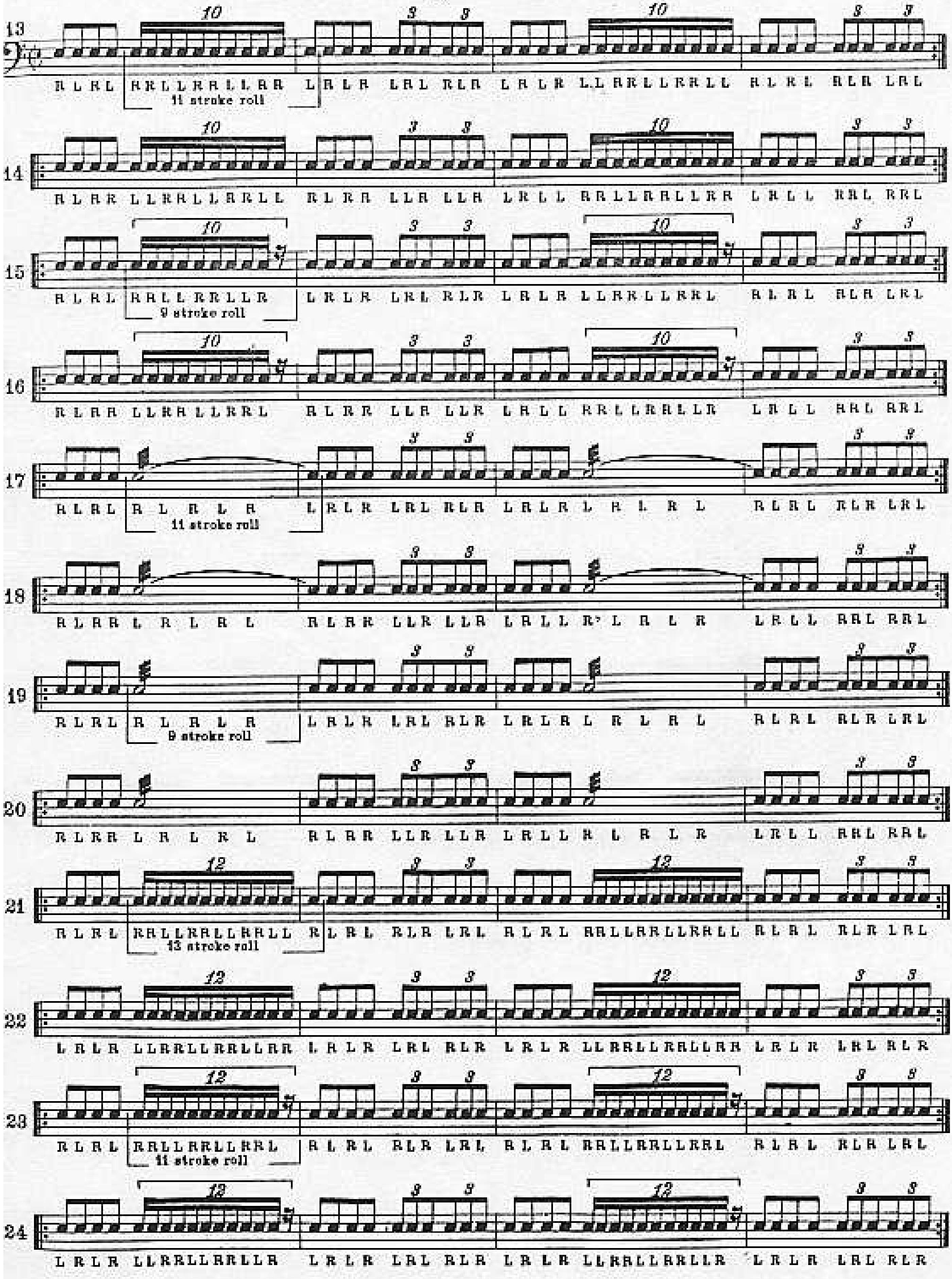
Short Roll Progressions



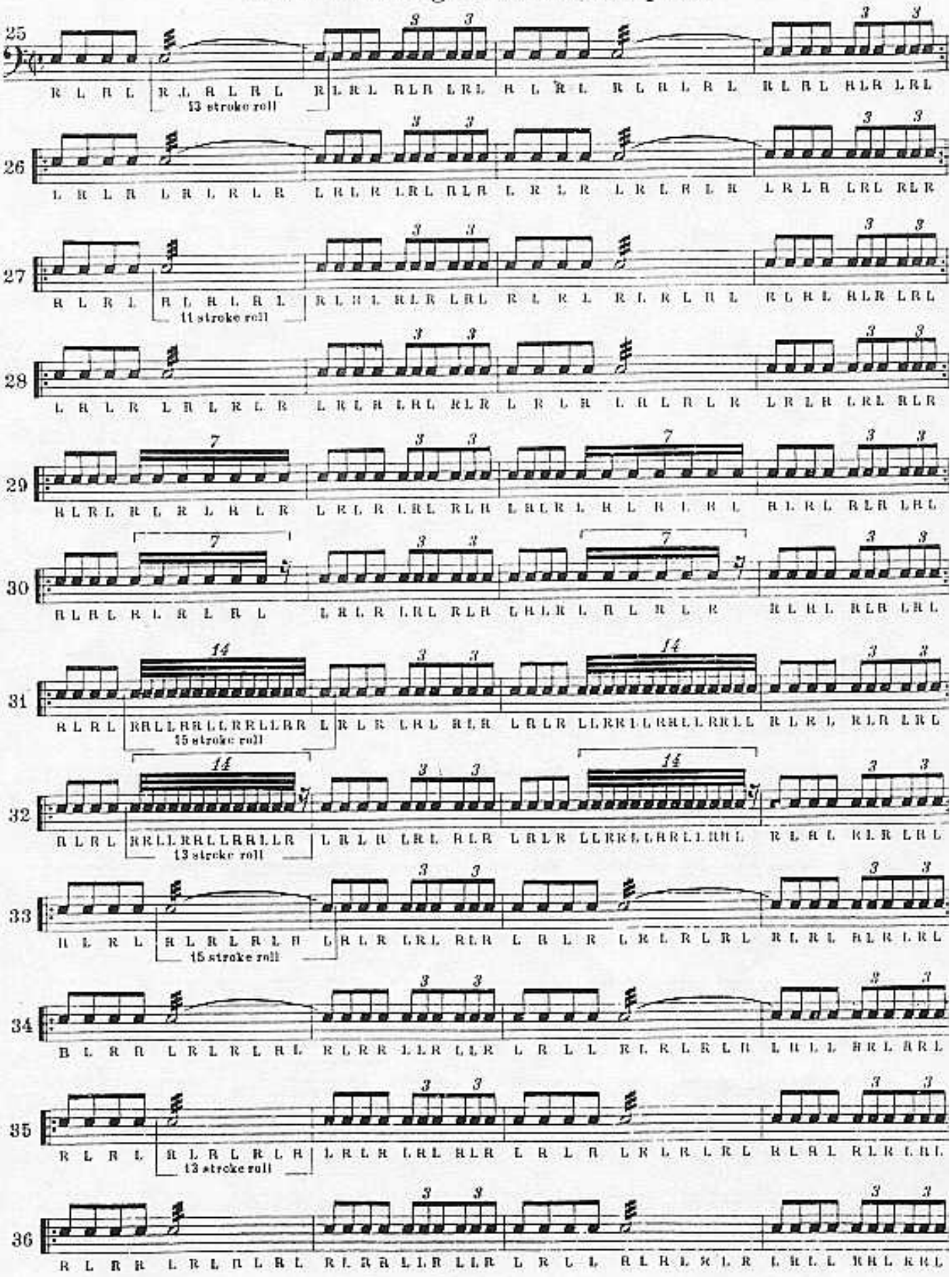
Short Roll Progressions and Triplets



Short Roll Progressions and Triplets



Short Roll Progressions and Triplets



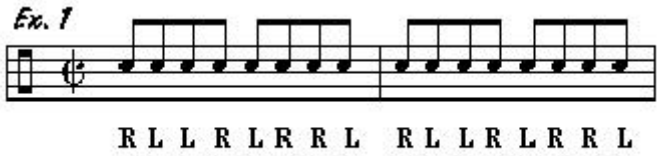
Stick Control - *A Drumset Classic*

by Kevin Barrett

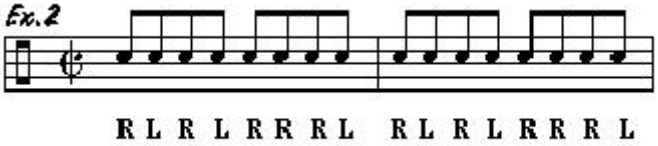
One of the best drumset books ever written isn't a drumset book at all. It's a book designed to develop snare drum technique. Nevertheless it has become a staple of drumset pedagogy. The book I'm speaking of is Stick Control by George Lawrence Stone. George Lawrence Stone was a prominent New England 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.

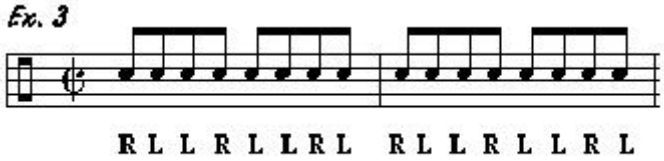
Here are some examples of the types of stickings the book contains. This is exercise 6 on page 5: (Ex 1)



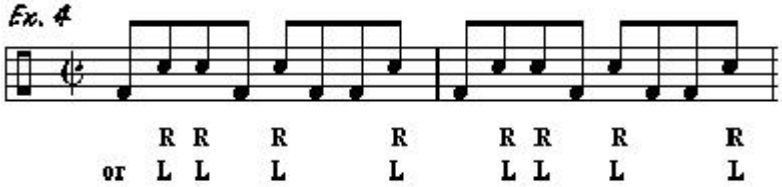
Here is exercise 19 on page 5. (Ex 2)



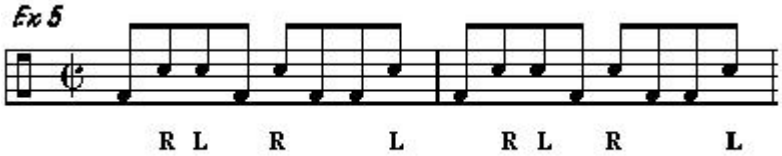
And here is exercise 43 on page 6. (Ex 3)



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)

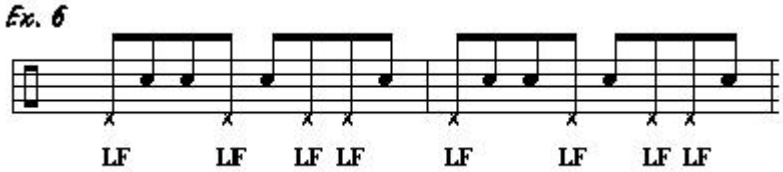


Practicing the stickings in this way provides useful exercises for developing coordination between the bass drum and hands. After this becomes comfortable try using alternating sicking. (Ex 5)

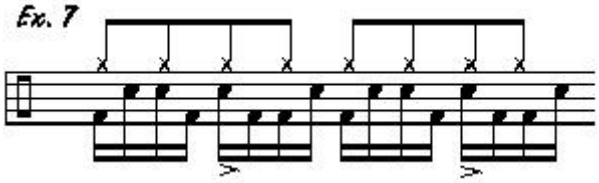


This will create excellent exercises for developing the bass drum as a solo voice. It's is also helpful in developing the coordination to play linear patterns. A similar routine would be to practice as before, but play the R's on the hi-hat with the

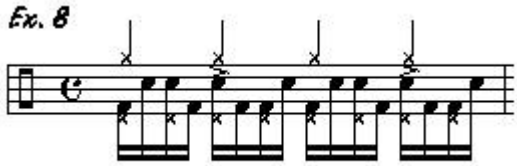
left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.



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)

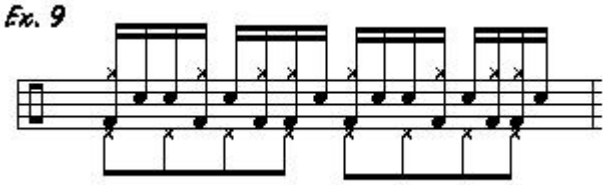


To make it more challenging play the right hand on the ride cymbal, using quarters, eighths, or sixteenths, and play the hi-hat with the left foot, using 2 and 4, straight quarters, or straight eighths. Play the “R’s” and “L’s” as sixteenth notes. The bass drum plays the “R’s”. The left hand on snare plays the “L’s”. (Ex 8)

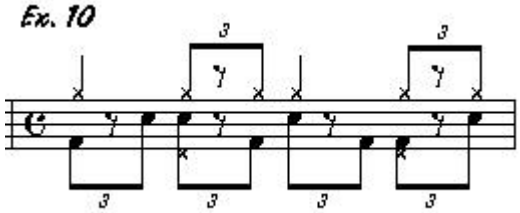


Practicing the exercises in this way will provide a wealth of useful time keeping and coordination material. To develop “touch” and control pick a few snare drum notes to accent and play all others as ghosted notes (i.e. very softly, ½” from the head).

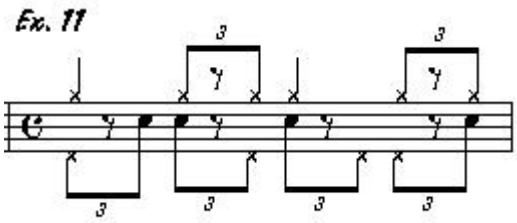
The exercises can also be used to develop what Bob Moses has dubbed the “dependent” technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all “R’s” are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going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



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)



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)



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.