

STICK CONTROL

for the
SNARE DRUMMER



Reg. U. S.

Pat. Off.

The Colonial Drummer

By GEORGE LAWRENCE STONE

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and
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PUBLISHED BY

George B. Stone & Son, Inc.

P.O. Box 324 Randolph, MA 02363-2437 (U.S.A.)

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

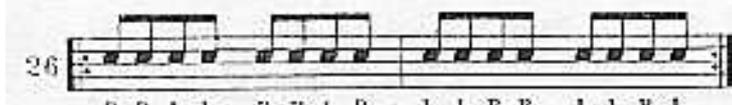
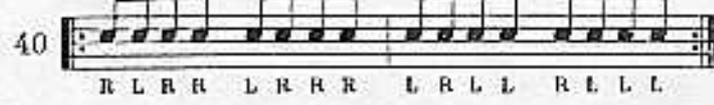
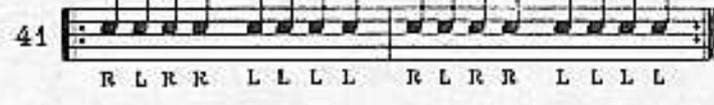
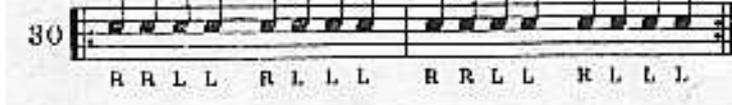
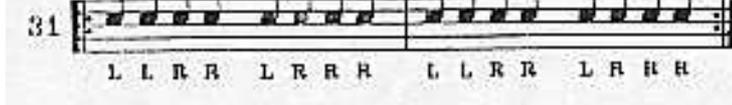
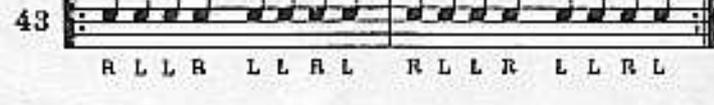
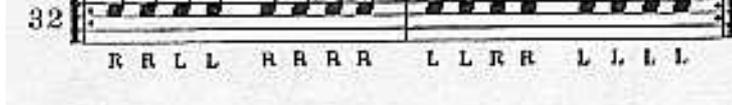
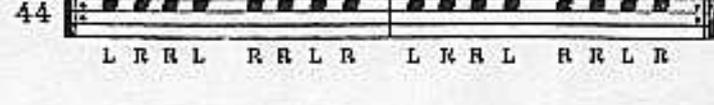
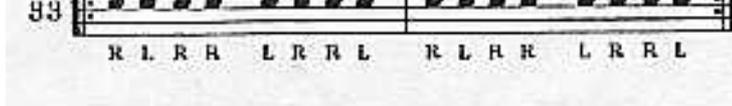
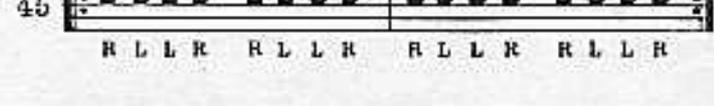
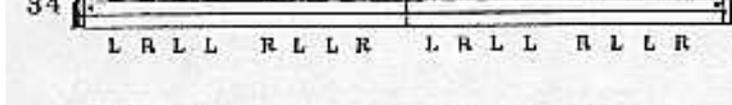
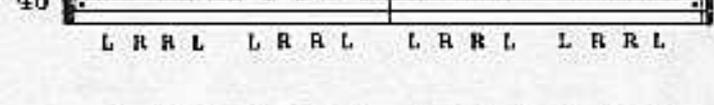
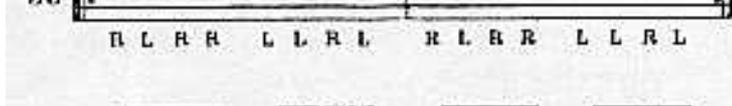
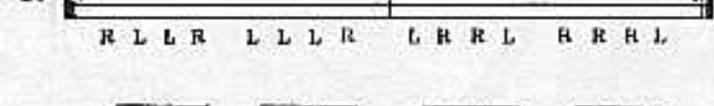
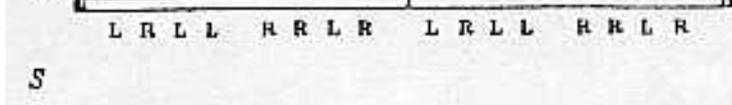
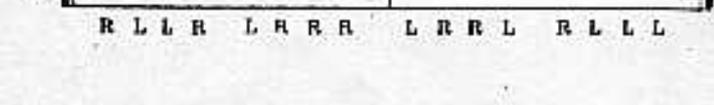
(Read downward)

1 RLRL RLRL RLRL RLRL	13 RRRR LLLL RRRR LLLL
2 LRLR LRLR LRLR LRLR	14 RLRL RRLR RLRL RRLR
3 RLLR RLLR RLLR RLLR	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 RLLR LRRL	18 RLRL RRLR LRLR LLRL
7 RRLR LLRL RRLR LLRL	19 RLRL RRRR RLRL RRRR
8 RLRL LRLR RLRL LRLR	20 LRLR LLLR LRLR LLLR
9 RRRL RRRL RRRL RRRL	21 RLRL RLLL RLRL RLLL
10 LLLRL 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 LLLL

■ R = right stick
 ■ L = left stick

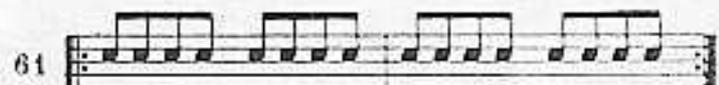
Repeat each exercise 20 times

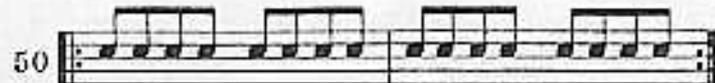
Single Beat Combinations

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
26		38	
	R R L L R R L R L L R R L L R L		L R L L L R L L L R L L L L R L L L
27		39	
	R R L L L L R R R R L L L L L R R R		R L R R L L L R L R L L R R R L
28		40	
	R R L L R R R L R R L L R R R L		R L R R L R R R L R L L R L L L
29		41	
	L L R R L L L R L L R R L L L R		R L R R L L L L R L R R L L L L
30		42	
	R R L L R L L L R R L L R L L L		L R L L R R R R L 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 R L L R L
32		44	
	R R L L R R R R L L R R L L L L		L R R L R R L R L R R L R R L R 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 L R R L L
35		47	
	R L R R L L R L R L R 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 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

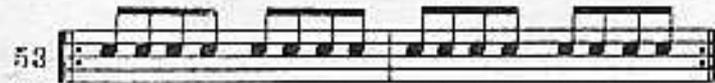
62 
 R L L L R R R R L R R R L L L L

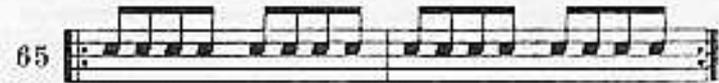
51 
 R R L R R R L R R R L R R R L R

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

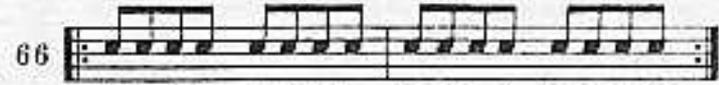
52 
 L L R L L L R L L R L L R L

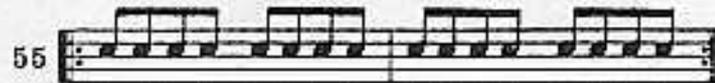
64 
 L L L R R R L L L R R R R L L L L

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

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

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

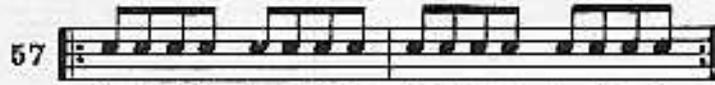
66 
 L L R L L R L L R L L R L R L R

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 L L

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

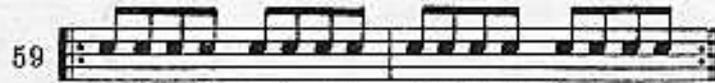
68 
 L R R L R R L R R L R R L R L R

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 (Single Beat Rolls)

(Read downward)

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

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

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

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

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

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

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

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

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

13
 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

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

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

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

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

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

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

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

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

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

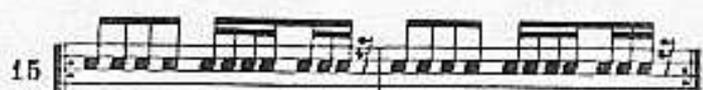
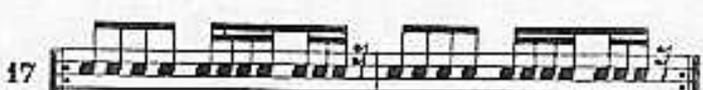
24
 R R R R L R L R L R L L L L R L R L R L

12

S

* Repeat each exercise 20 times

Short Roll Combinations (Double Beat Rolls)

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

♩ (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</p> <p>• 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</p> <p>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 L R R</p>	<p>16</p> <p>L L R R L R L R L L R R L L R 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 L R R</p>	<p>21</p> <p>L L L R L R L R L L L R L L R 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 L L R L R R R L L R R</p>	<p>23</p> <p>L R R R L L L R L R R R L L R R</p>
<p>12</p> <p>R R R R L L L R L L L L R L R L</p>	<p>24</p> <p>R R R R L L L R L L L L R L R L</p>

8 (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 R L R R L L R L R L

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

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

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

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

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

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

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

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

23
 R R L L R L R L R R L L R L R 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 (P) R R (P) R R (P) R R (P) R R

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

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

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

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

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

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

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

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

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

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

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

14 (P) L R R (P) L R R (P) L R R (P) L R R

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

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

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

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

19 F L L F L L F R R (P) L L

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

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

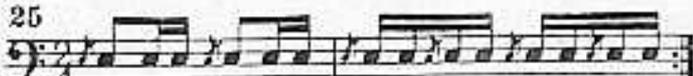
22 P L L P L L F R L (P) L R

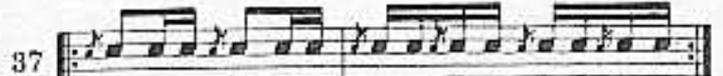
23 F L L P L L F L R L F L R L

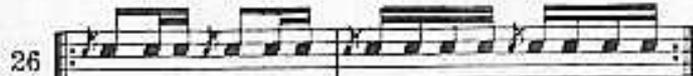
24 F L L P L L F L R R (P) R L L

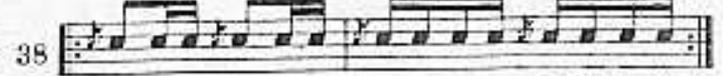
• P: right hand flam-(LR)
 (P): left hand flam-(RL)

Flam Beats

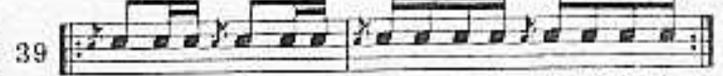
25 
 F L L F L L P R ⊕ L P R ⊕ L

37 
 P R R ⊕ L L P R ⊕ L P R ⊕ L

26 
 F L L F L L P L R L ⊕ R L R

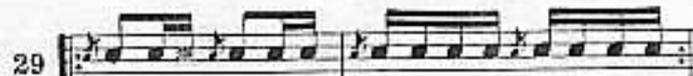
38 
 P R R ⊕ L L P L R L ⊕ R L R

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

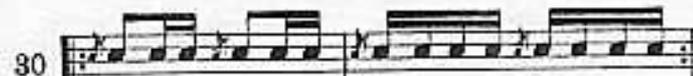
39 
 P R R ⊕ L L F R L L P R L L

28 
 F L L F L L P R L R ⊕ L R L

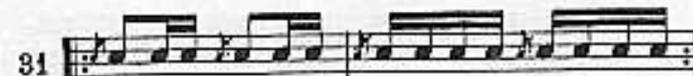
40 
 P R R ⊕ L L P R L R ⊕ L R L

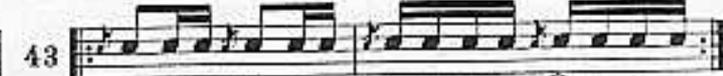
29 
 F L L F L L P R L L ⊕ L R R

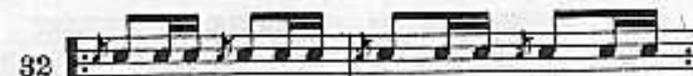
41 
 P R R ⊕ L L F R L L ⊕ L R R

30 
 F L L F L L P L L R ⊕ R R L

42 
 P R R ⊕ L L F L L R ⊕ R R L

31 
 F L L F L L P R R R ⊕ L L L

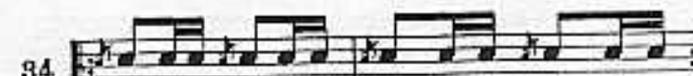
43 
 P R R ⊕ L L F R R R ⊕ L L L

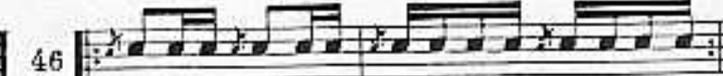
32 
 F R R ⊕ L L P L R ⊕ R L

44 
 F L R ⊕ R L P R L P R L

33 
 F R R ⊕ L L F R L F R L

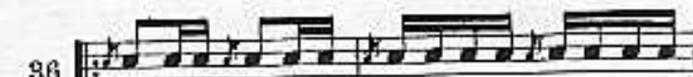
45 
 P L R ⊕ R L P R L ⊕ L R

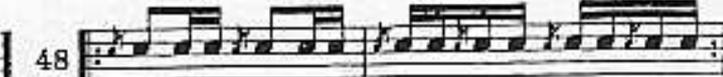
34 
 P R R ⊕ L L F R L ⊕ L R

46 
 P L R ⊕ R L P L R L P L R L

35 
 P R R ⊕ L L P L R L P L R L

47 
 P L R ⊕ R L P L R R ⊕ R L L

36 
 P R R ⊕ L L P L R R ⊕ R L L

48 
 P L R ⊕ R L P R ⊕ L P R ⊕ L

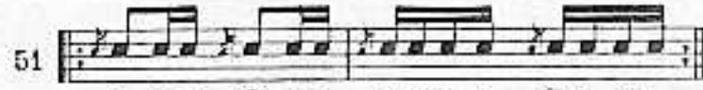
Flam Beats

49 
 F L R ⊕ RL PLRL ⊕ RL R

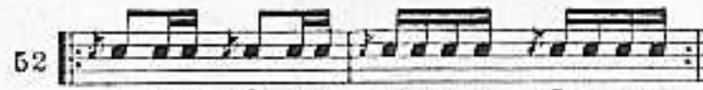
61 
 F RL F RL F RL R ⊕ LRL

50 
 F L R ⊕ RL F RLL P RLL

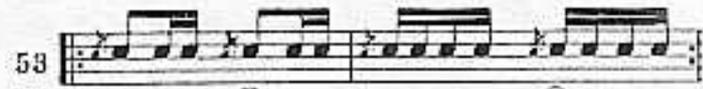
62 
 F RL F RL F RLL ⊕ LRR

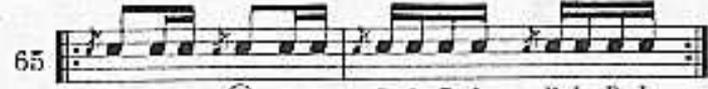
51 
 F L R ⊕ RL F RL R ⊕ LRL

63 
 F RL F RL P L L R ⊕ RRL

52 
 F L R ⊕ RL F RLL ⊕ LRR

64 
 F RL F RL P R R R ⊕ LLL

53 
 F L R ⊕ RL P L L R ⊕ RRL

65 
 F RL ⊕ LR F LRL P LRL

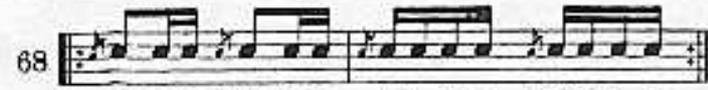
54 
 F L R ⊕ RL P R R R ⊕ LLL

66 
 F RL ⊕ LR P L R R ⊕ RLL

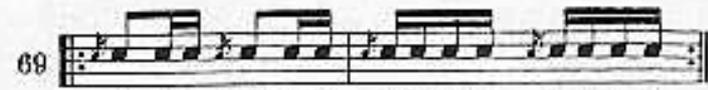
55 
 P RL F RL F RL ⊕ LR

67 
 F RL ⊕ LR P R ⊕ L P R ⊕ L

56 
 P RL F RL P LRL P LRL

68 
 F RL ⊕ LR P LRL ⊕ RL R

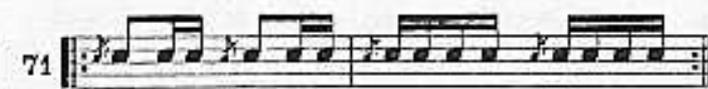
57 
 P RL F RL P L R R ⊕ RLL

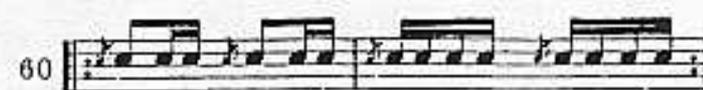
69 
 F RL ⊕ LR F RLL F RLL

58 
 P RL F RL P R ⊕ L P R ⊕ L

70 
 F RL ⊕ LR P R L R ⊕ LRL

59 
 P RL F RL P LRL ⊕ RL R

71 
 P RL ⊕ LR P RLL ⊕ LRR

60 
 F RL F RL F RLL F RLL

72 
 F RL ⊕ LR P L L R ⊕ RRL

Flam Beats

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

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

75 (P) R R (P) R R (P) R L P L R

76 (P) R R (P) R R (P) L R (P) L R

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

78 (P) R R (P) R R (P) R L R (P) R L R

79 (P) R R (P) R R (P) R L L F L R R

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

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

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

83 (P) R R (P) R R (P) L R L F R L R

84 (P) R R (P) R R (P) L R R F R L L

85 (P) R R (P) R R (P) R R L F L L R

86 (P) R R (P) R R (P) L L L P R R R

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

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

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

90 (P) L L P R R (P) R L R (P) R L R

91 (P) L L P R R (P) R L L P L R R

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

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

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

95 (P) L L P R R (P) L R L F R L R

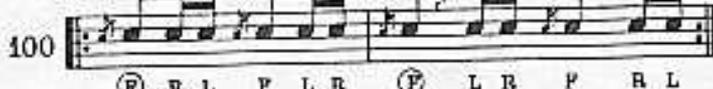
96 (P) L L P R R (P) L R R F R L L

Flam Beats

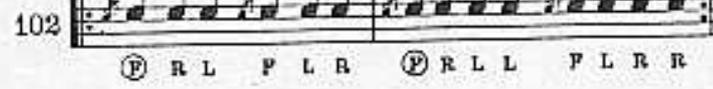
97  \textcircled{P} LL P RR \textcircled{P} RRL PLLR

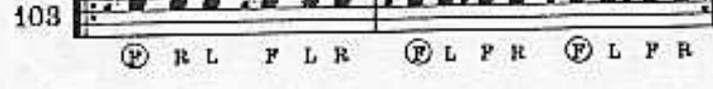
98  \textcircled{P} LL P RR \textcircled{P} LLL PRRR

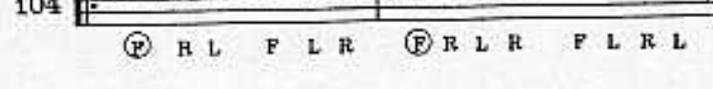
99  \textcircled{P} RL P LR \textcircled{P} LR \textcircled{P} LR

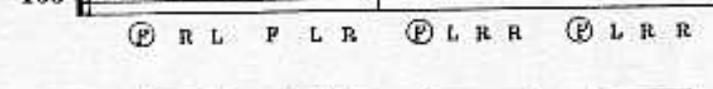
100  \textcircled{P} RL P LR \textcircled{P} LR P RL

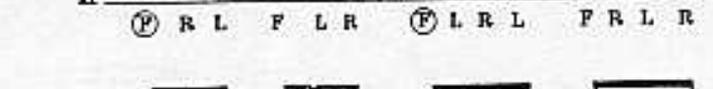
101  \textcircled{P} RL P LR \textcircled{P} RLR \textcircled{P} RLR

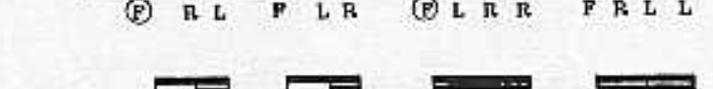
102  \textcircled{P} RL P LR \textcircled{P} RLL PLRR

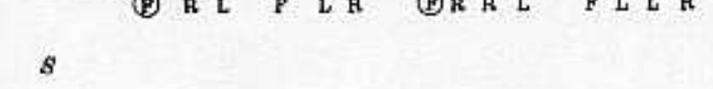
103  \textcircled{P} RL P LR \textcircled{P} LPR \textcircled{P} LPR

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

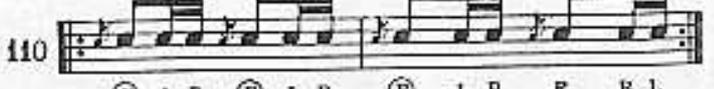
105  \textcircled{P} RL P LR \textcircled{P} LRR \textcircled{P} LRR

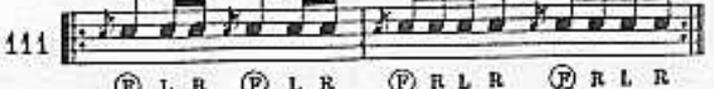
106  \textcircled{P} RL P LR \textcircled{P} LRL PRLR

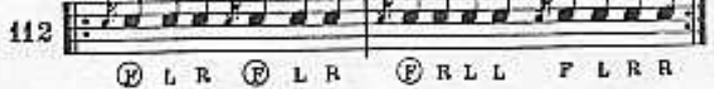
107  \textcircled{P} RL P LR \textcircled{P} LRR FRL L

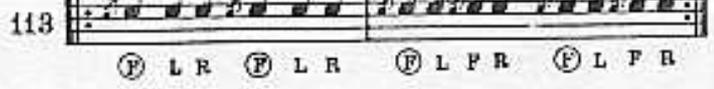
108  \textcircled{P} RL P LR \textcircled{P} RRL PLLR

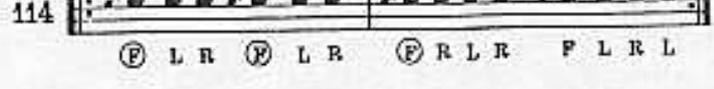
109  \textcircled{P} RL P LR \textcircled{P} LLL PRRR

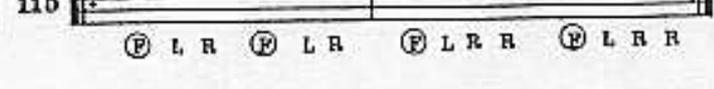
110  \textcircled{P} LR \textcircled{P} LR \textcircled{P} LR P RL

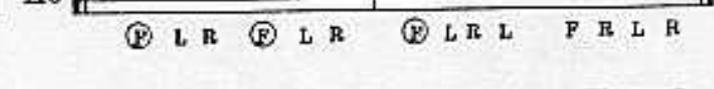
111  \textcircled{P} LR \textcircled{P} LR \textcircled{P} RLR \textcircled{P} RLR

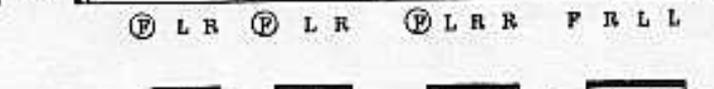
112  \textcircled{P} LR \textcircled{P} LR \textcircled{P} RLL PLRR

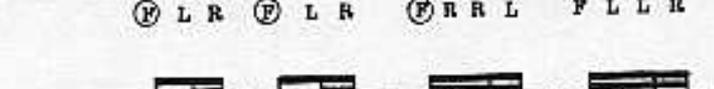
113  \textcircled{P} LR \textcircled{P} LR \textcircled{P} LPR \textcircled{P} LPR

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

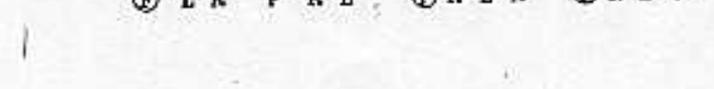
115  \textcircled{P} LR \textcircled{P} LR \textcircled{P} LRR \textcircled{P} LRR

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

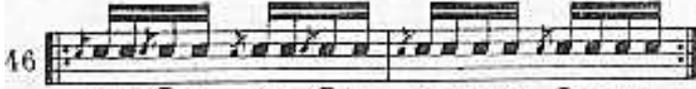
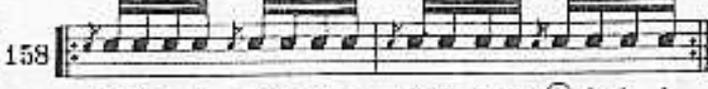
120  \textcircled{P} LR P RL \textcircled{P} RLR \textcircled{P} RLR

Flam Beats

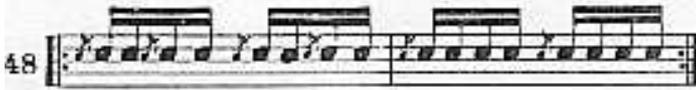
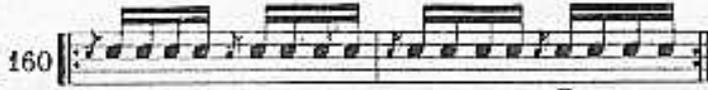
121		133	
	Ⓟ LR F RL Ⓟ RLL FLRR		FLRL FLRL FLRL Ⓟ LLL
122		134	
	Ⓟ LR F RL Ⓟ LFR Ⓟ LFR		FLRL FLRL FLRL Ⓟ LUR
123		135	
	Ⓟ LR F RL Ⓟ RLLR FLRL		FLRL FLRL FLRL Ⓟ RLL
124		136	
	Ⓟ LR F RL Ⓟ LRR Ⓟ LRR		FLRL FLRL FLRL Ⓟ LLL
125		137	
	Ⓟ LR F RL Ⓟ LRL FLRL		FLRR Ⓟ RLL FLRL FLRL
126		138	
	Ⓟ LR F RL Ⓟ LRR RLL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

Flam Beats

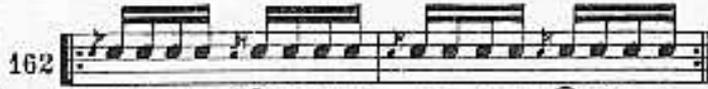
45  157 
 PR ⊕ L PR ⊕ L P R L L P R L L P R L L P R L L P L L R ⊕ R R L

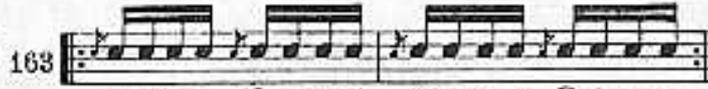
46  158 
 FR ⊕ L FR ⊕ L P R L R ⊕ L R L P R L L P R R R ⊕ L L L

47  159 
 FR ⊕ L FR ⊕ L P R L L ⊕ L R R P R L R ⊕ L R L P R L L ⊕ L R R

48  160 
 PR ⊕ L PR ⊕ L P L L R ⊕ R R L P R L R ⊕ L R L P L L R ⊕ R R L

49  161 
 PR ⊕ L PR ⊕ L P R R R ⊕ L L L P R L R ⊕ L R L P R R R ⊕ L L L

50  162 
 P L R L ⊕ R L R P R L L P R L L P R L L ⊕ L R R P L L R ⊕ R R L

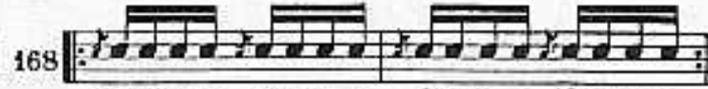
51  163 
 P L R L ⊕ R L R P R L R ⊕ L R L P R L L ⊕ L R R P R R R ⊕ L L L

52  164 
 P L R L ⊕ R L R P R L L ⊕ L R R P L L R ⊕ R R L P R R R ⊕ L L L

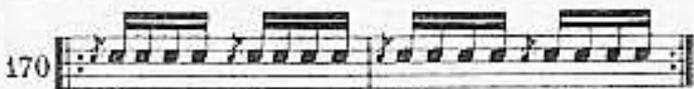
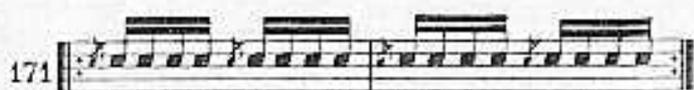
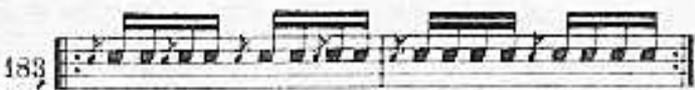
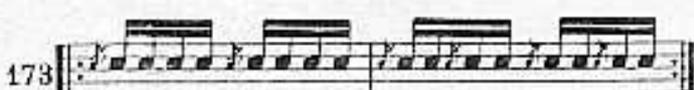
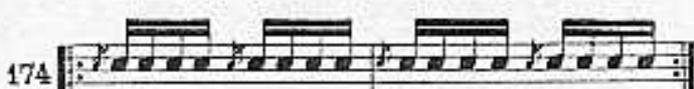
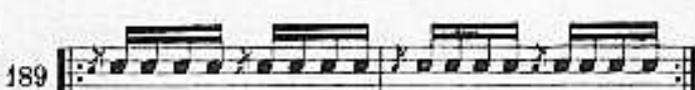
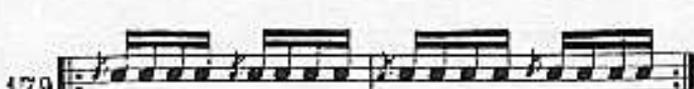
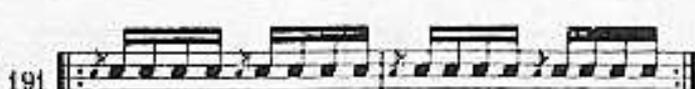
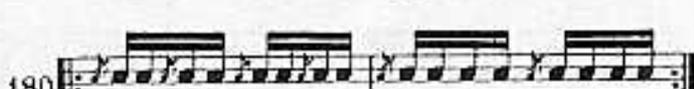
53  165 
 P L R L ⊕ R L R P L L R ⊕ R R L ⊕ R L R ⊕ R L R ⊕ R L L P L R R

54  166 
 P L R L ⊕ R L R P R R R ⊕ L L L ⊕ R L R ⊕ R L R ⊕ L P R ⊕ L P R

55  167 
 P R L L P R L L P R L R ⊕ L R L ⊕ R L R ⊕ R L R ⊕ R L R P L R L

58  168 
 P R L L P R L L P R L L ⊕ L R R ⊕ R L R ⊕ R L R ⊕ L R R ⊕ L R R

Flam Beats

169		181	
	Ⓟ R L R Ⓟ R L R Ⓟ L R L F R L R		Ⓟ L P R Ⓟ L P R Ⓟ L R R Ⓟ L R R
170		182	
	Ⓟ R L R Ⓟ R L R Ⓟ L R R F R L L		Ⓟ L P R Ⓟ L P R Ⓟ L R L F R L R
171		183	
	Ⓟ R L R Ⓟ R L R Ⓟ R R L F L L R		Ⓟ L P R Ⓟ L P R Ⓟ L R R F R L L
172		184	
	Ⓟ R L R Ⓟ R L R Ⓟ L L L F R R R		Ⓟ L P R Ⓟ L P R Ⓟ R R L F L L R
173		185	
	Ⓟ R L L F L R R Ⓟ L P R Ⓟ L P R		Ⓟ L P R Ⓟ L P R Ⓟ L L L F R R R
174		186	
	Ⓟ R L L F L R R Ⓟ R L R F L R L		Ⓟ R L R F L R L Ⓟ L R R Ⓟ L R R
175		187	
	Ⓟ R L L F L R R Ⓟ L R R Ⓟ L R R		Ⓟ R L R F L R L Ⓟ L R L F R L R
176		188	
	Ⓟ R L L F L R R Ⓟ L R L F R L R		Ⓟ R L R F L R L Ⓟ L R R F R L L
177		189	
	Ⓟ R L L F L R R Ⓟ L R R F R L L		Ⓟ R L R F L R L Ⓟ R R L F L L R
178		190	
	Ⓟ R L L F L R R Ⓟ R R L F L R R		Ⓟ R L R F L R L Ⓟ L L L F R R R
179		191	
	Ⓟ R L L F L R R Ⓟ L L L F R R R		Ⓟ L R R Ⓟ L R R Ⓟ L R L F R L R
180		192	
	Ⓟ L P R Ⓟ L P R Ⓟ R L R F L R L		Ⓟ L R R Ⓟ L R R Ⓟ L R R F R L L

Short Rolls in 6/8

1 
 R L R L 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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

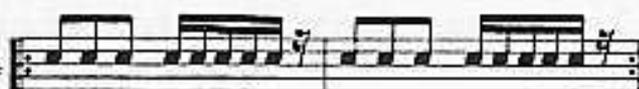
16 
 R L L R R L L R L R R L L R R L L

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

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

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

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

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

Repeat each exercise 20 times

Short Rolls in 6/8

<p>1</p> <p>R L R L R L R L</p> <p>7 stroke closed roll</p>	<p>7</p> <p>R L R L R L R L</p> <p>6 stroke closed roll</p>
<p>2</p> <p>L R L R L R L R</p>	<p>8</p> <p>L R L R L R L R</p>
<p>3</p> <p>R R L R L R L L R L R L</p>	<p>9</p> <p>R R L R L R L L R L R L</p>
<p>4</p> <p>R L L R L R L R R L R L</p>	<p>10</p> <p>R L L R L R L R R L R L</p>
<p>5</p> <p>R R R L R L R R R L R L</p>	<p>11</p> <p>R R R L R L R R R L R L</p>
<p>6</p> <p>L L L R L R L L L R L R</p>	<p>12</p> <p>L L L R L R L L L R L R</p>

<p>13</p> <p>R L R L R L R L R L R L R L R L</p>	<p>19</p> <p>R L R L R L R L R L R L R L R L</p>
<p>14</p> <p>R L L R L R L R L R L R L R L R L</p>	<p>20</p> <p>L R L R L R L R L R L R L R L R L</p>
<p>15</p> <p>L L R L R L R L R L R L R L R L R L</p>	<p>21</p> <p>R L L R L R L R L R L R L R L R L</p>
<p>16</p> <p>R L L R L R L R L R L R L R L R L</p>	<p>22</p> <p>R L L R L R L R L R L R L R L R L</p>
<p>17</p> <p>L R R L R L R L R L R L R L R L R L</p>	<p>23</p> <p>R R R L R L R L R L R L R L R L R L</p>
<p>18</p> <p>R R R L R L R L R L R L R L R L R L</p>	<p>24</p> <p>L L L R L R L R L R L R L R L R L</p>

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

Short Rolls in 6/8

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

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

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

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

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

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

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

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

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

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

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

* See note on page 25.

Short Rolls in 6/8

1
 R L R LLRLLRLLR LLRLLRLL
 11 stroke open roll

7
 R L R LLRLLRLLR LLRLLRLL
 9 stroke open roll

2
 L R L RLLRLLRLLR LLRLLRLL

8
 L R L RLLRLLRLLR LLRLLRLL

3
 R R L RLLRLLRLLR LLRLLRLL

9
 R R L RLLRLLRLLR LLRLLRLL

4
 R L L RLLRLLRLLR LLRLLRLL

10
 R L L RLLRLLRLLR LLRLLRLL

5
 R R R LLRLLRLLR LLRLLRLL

11
 R R R LLRLLRLLR LLRLLRLL

6
 L L L RLLRLLRLLR LLRLLRLL

12
 L L L RLLRLLRLLR LLRLLRLL

13
 R L R LLRLLRLLR LLRLLRLL
 11 stroke closed roll

19
 R L R LLRLLRLLR LLRLLRLL
 9 stroke closed roll

14
 L R L RLLRLLRLLR LLRLLRLL

20
 L R L RLLRLLRLLR LLRLLRLL

15
 R R L RLLRLLRLLR LLRLLRLL

21
 R R L RLLRLLRLLR LLRLLRLL

16
 R L L RLLRLLRLLR LLRLLRLL

22
 R L L RLLRLLRLLR LLRLLRLL

17
 R R R LLRLLRLLR LLRLLRLL

23
 R R R LLRLLRLLR LLRLLRLL

18
 L L L RLLRLLRLLR LLRLLRLL

24
 L L L RLLRLLRLLR LLRLLRLL

* This measure, like those on pages 25 and 26, is irregularly notated. See note on page 25. The precise notation of this measure should be as follows:—



Review of Short Rolls in 6/8

1 R L R LRLRLR L R L RLRLRL RLRLRLRLRLRL RLRLRLRLRLRL

2 L R L RLRLRL R L R LRLRLR LRLRLRLRLRLR LRLRLRLRLRLR

3 R L R LRLRL R L R LRLRL LRLRL LRLRL LRLRL LRLRL

4 L R L RLRLR L R L RLRLR RLRLR RLRLR RLRLR RLRLR

5 R L R LRLRL R L R LRLRL RLRLR LRLRL RLRLR LRLRL

6 R L R LLRRL R L R LLRRL RLRLRLRLRLRL RLRLRLRLRLRL

7 L R L RLRLR L R L RLRLR LLRRLRLRLRLR LLRRLRLRLRLR

8 R L R LLRRL R L R LLRRL LLRRL LLRRL LLRRL LLRRL

9 L R L RLRLR L R L RLRLR RLRLR RLRLR RLRLR RLRLR

10 R L R LLRRL R L R LLRRL RLRLR LLRRL RLRLR LLRRL

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

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

Combinations in 3/8

<p>1  <i>g</i> <i>g</i> 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 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 L R L</p>	<p>19  <i>g</i> <i>g</i> L R L R L L R L R L L R 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</p>
<p>9  <i>g</i> <i>g</i> R R R R L R L 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 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 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 R L R R L R L R L R L R L stroke closed roll</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 R 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 R R L</p>

Combinations in 3/8

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

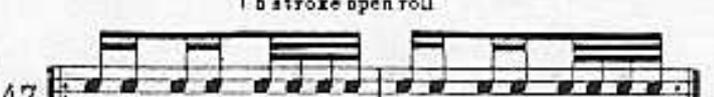
33
 R R R L R L R L R R R L R L R L

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

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

46 
 R L R L R R L L R L R L R R L L
 5 stroke open roll

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

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

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

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

Combinations in $\frac{3}{8}$

49 
 LL RR LL RR LL RR LL RR

50 
 RL RR LL RR LR LL RR LL

51 
 RL LR LL RR LR RL RR LL

52 
 RL LL RR LL RL LL RR LL

53 
 LR RR LL RR LR RR LL RR

54 
 RR RL RR LL RR RL RR LL

55 
 LL LR LL RR LL LR LL RR

56 
 RL RL RR LL RL RL RR LL
 3 stroke open roll

57 
 LR LR LL RR LR LR LL RR

58 
 RR LL RR LL RR LL RR LL

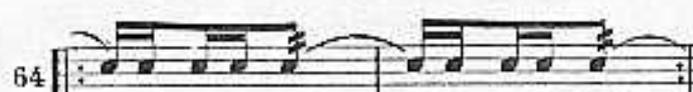
59 
 LL RR LL RR LL RR LL RR

60 
 RL RR LL RR LR LL RR LL

61 
 RL RL RR LL RL RR LL RR
 5 stroke closed roll

62 
 LR LR LR LR LR LR LR LR

63 
 RR LL RR LL RR LL RR LL

64 
 LL RR LR LR LL RR LR LR

65 
 RL RR LR LR LR LL RR LL

66 
 RL LR LR LR LR RR LL RR

67 
 RL RL RR LL RL RR LL RR
 3 stroke closed roll

68 
 LR LR LR LR LR LR LR LR

69 
 RR LL RR LL RR LL RR LL

70 
 LL RR LR LR LL RR LR LR

71 
 RL RR LR LR LR LL RR LL

72 
 RR RR LR LR LL LL RR LL

Combinations in 2/4

1  RLRLR LRRLR RLRLR LRRLR

2  RRLRL RRLRL RRLRL RRLRL

3  LLRLR LLRLR LLRLR LLRLR

4  RLRLR RLRLR RLRLR RLRLR

5  LLRLR LLRLR LLRLR LLRLR

6  RRLRL LLRLR RRLRL LLRLR

7  RLRLR RLRLR RLRLR RLRLR

8  LLRLR LLRLR LLRLR LLRLR

9  RRLRL LLRLR RRLRL LLRLR

10  RLRLR RLRLR RLRLR RLRLR

11  LLRLR LLRLR LLRLR LLRLR

12  RRLRL LLRLR RRLRL LLRLR

13  RLRLR LLRLR RLRLR LLRLR RLRLR LLRLR
5 stroke open roll

14  LLRLR LLRLR LLRLR LLRLR

15  RRLRL LLRLR RRLRL LLRLR

16  RLRLR LLRLR RLRLR LLRLR
3 stroke open roll

17  LLRLR LLRLR LLRLR LLRLR

18  RRLRL LLRLR RRLRL LLRLR

19  RLRLR LLRLR RLRLR LLRLR
6 stroke closed roll

20  LLRLR LLRLR LLRLR LLRLR

21  RRLRL LLRLR RRLRL LLRLR

22  RLRLR LLRLR RLRLR LLRLR
3 stroke closed roll

23  LLRLR LLRLR LLRLR LLRLR

24  RRLRL LLRLR RRLRL LLRLR

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 *3* *3* *3* *3*
(P) L R (P) L R (P) L R (P) L R

5 *3* *3* *3* *3*
(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 *3* *3* *3* *3*
P L F L F L F L

9 *3* *3* *3* *3*
(P) R (P) R (P) R (P) R

10 *3* *3* *3* *3*
F R (P) L F R (P) L

11 *3* *3* *3* *3*
F L F L F L F L

12 *3* *3* *3* *3*
(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

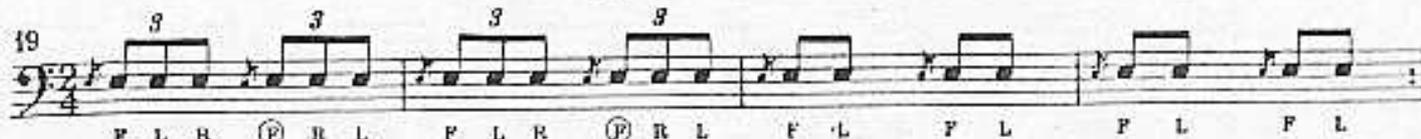
18 *3* *3* *3* *3* *3* *3* *3* *3*
F L R (P) R L F L R (P) R L F R (P) L F R (P) L

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

This measure should not be confused with
the following: -



Flam Triplets and Dotted Notes

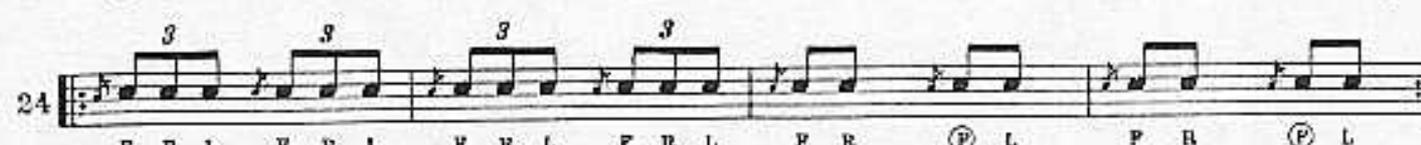
19 
 F L R (P) R L F L R (P) R L F L F L F L F L

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

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

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

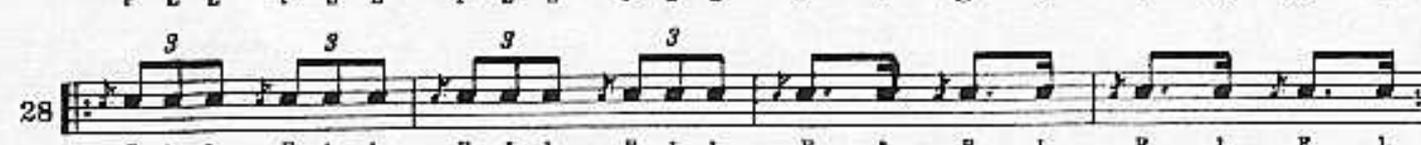
23 
 F R L F R L F R L F R L F L F L F L F L

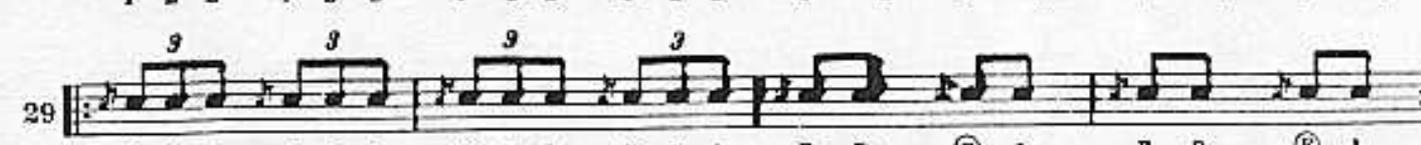
24 
 F R L F R L F R L F R L F R (P) L F R (P) L

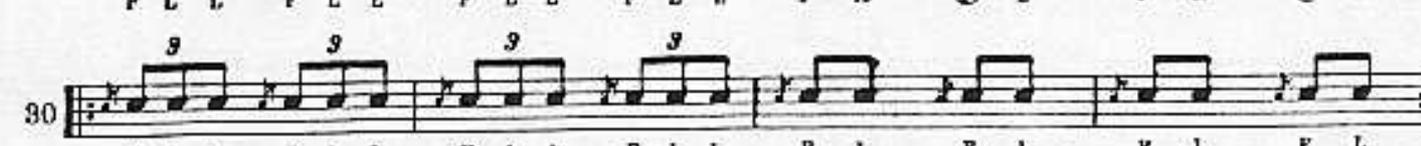
25 
 F R L F R L F R L F R L F L F L F L F L

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

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

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

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

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

Flam Triplets and Dotted Notes

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

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

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

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

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

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

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

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

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

40 *S* *S* *S* *S*
P *R* *L* *P* *L* *R* *P* *R* *L* *P* *L* *R* *P* *L* *P* *R* *P* *L* *P* *R*

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

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

Flam Triplets and Dotted Notes

The page contains 12 staves of musical notation, each with a rhythmic pattern of notes and footprints (circles with 'P', 'L', or 'R') below it. The notes are often grouped in triplets, indicated by a '3' above them. The footprints are arranged in a way that suggests a specific rhythmic feel, likely flamenco. The staves are numbered 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 15 from top to bottom.

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

Staff 8: *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 9: *3* *3* *3* *3* *3* *3*
 (P) R R (P) R R (P) R R (P) R R (P) L P R R (P) 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) R (P) R (P) R (P) R

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

Staff 12: *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 13: *3* *3* *3* *3* *3* *3*
 (P) L L P R R (P) L L P R R (P) L P R R (P) L P R R

Staff 14: *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 L R R L L R R L L
7 stroke open roll

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

11
 R L R R L L R R L L R R L L R R L L 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 L R R L L R R L L
6 stroke open roll

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

15
 R L R R L L R R L L R R L L R R L L 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 R L L R R L L R R L L R R L L
7 stroke closed roll

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

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

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

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

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 LLRRLRLRLR

10
 RRLR RRLRLRLRLR LLRR LLRRLRLRLR

11
 RLRR LLRRLRLRLR RLRR LLRRLRLRLR

12
 LRLR RRLRLRLRLR LRLR RRLRLRLRLR

13
 RLRL RLRLR LRLR RLRLR

17
 RLRL RLRLR LRLR RLRLR

14
 RRLR RLRLR LLRR LRLRL

18
 RRLR RLRLR LLRR RLRLR

15
 RLRR LRLRL RLRR RLRLR

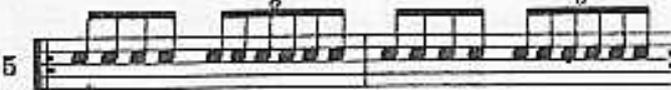
19
 RLRR LRLRL RLRR RLRLR

16
 LRLR RLRLR LRLR RLRLR

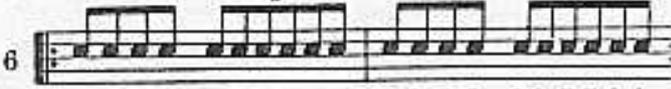
20
 LRLR RLRLR LRLR RLRLR

Short Roll Progressions

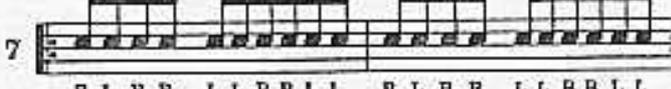
1 
 R L R L R L R L R L R L R L R L R L

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

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

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

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

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

17 
 R L R L R L 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 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

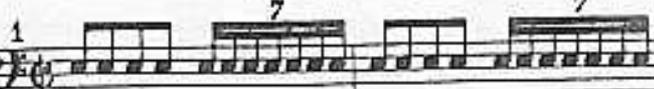
15 
 R R L L R R L L R R L L R R L L R R L L

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

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

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

Short Roll Progressions

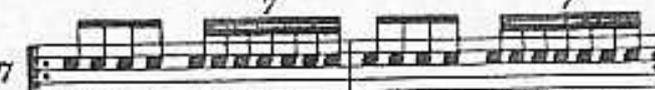
1 
 RLRL RLRLRLR LRLR LRLRLR

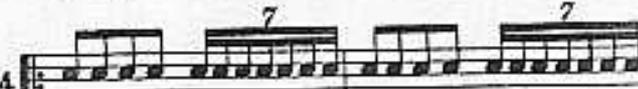
5 
 RLRL RLRLRLR LRLR LRLRLR

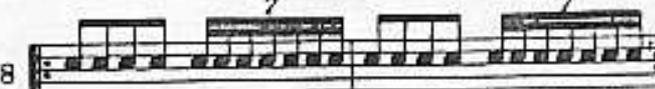
2 
 RLL RLRLRLR LLR LRLRLR

6 
 LRL RLRLRLR LRLR RLRLRLR

3 
 RLRL RLRLRLR RLRL LRLRLR

7 
 RLL RLRLRLR LLR LRLRLR

4 
 LLL RLRLRLR LLL RLRLRLR

8 
 RRL RLRLRLR LLR LRLRLR

9 
 R L R L 14
15 stroke open roll R L R LLRLLRLLRLL

10 
 R R L L 14 L L R R LLRLLRLLRLL

11 
 R L R R 14 R L R R LLRLLRLLRLL

12 
 L R L L 14 L R L L RRLLRLLRLLR

13 
 RLRL RLRLRLR LRLR LRLRLR 15 stroke closed roll

17 
 RLRL RLRLRLR LRLR LRLRLR 13 stroke closed roll

14 
 RLL RLRLRLR LLR LRLRLR

18 
 RLL RLRLRLR LLR LRLRLR

15 
 RLRL RLRLRLR RLRL LRLRLR

19 
 RLRL RLRLRLR RLRL LRLRLR

16 
 LLL RLRLRLR LLL RLRLRLR

20 
 LLL RLRLRLR LLL RLRLRLR

Short Roll Progressions

1 ⁵ ⁶
 RRLRLRL RLRLR LLRRLRLR LRLRL
 9 stroke open roll

2 ⁵ ⁵
 RRLRLRL RLRLR LLRRLRLR LRLRL

3 ⁵ ⁵
 RRLRLRL RLRLR RRLRLRL RLRLR

4 ⁵ ⁵
 LLRRLRLR LRLRL LLRRLRLR LRLRL

5 ⁵ ⁵
 RRLRLRL RLRLR LLRRLRLR LRLRL
 7 stroke open roll

6 ⁵ ⁵
 RRLRLRL RLRLR LLRRLRLR LRLRL

7 ⁵ ⁵
 RRLRLRL RLRLR RRLRLRL RLRLR

8 ⁵ ⁵
 LLRRLRLR LRLRL LLRRLRLR LRLRL

9 ⁵ ⁵
 RLRLR LRLR LRLRL RLRL
 9 stroke closed roll

10 ⁵ ⁵
 RRLRL LRLR LLRRL RLRL

11 ⁵ ⁵
 RLRLR RLRL RRLRL RLRL

12 ⁵ ⁵
 LRLRL LRLR LRLRL RLRL

13 ⁵ ⁵
 RLRLR LRLR LRLRL RLRL
 7 stroke closed roll

14 ⁵ ⁵
 RRLRL LRLR LLRRL RLRL

15 ⁵ ⁵
 RLRLR RLRL RRLRL RLRL

16 ⁵ ⁵
 LRLRL LRLR LRLRL RLRL

17 ⁶
 RRLRLRL RLRLRL RR-
 9 stroke open roll

18 ⁶
 LLRRLRLR LRLRL LL-

19 ⁶
 RRLRLRL RRLRL LL-

20 ⁶
 RRLRLRL RRLRL RR-

21 ⁶
 RRLRL RLRLRL RR-
 7 stroke open roll

22 ⁶
 LLRRLRLR LRLRL LL-

23 ⁶
 RRLRLRL RRLRL LL-

24 ⁶
 RRLRLRL RRLRL RR-

Short Roll Progressions

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Short Roll Progressions and Triplets

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

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

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

16 *10* *3 3* *10* *3 3*
 RLRR LLRRLRLRL RLRR 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*
 RLRR LRLRL RLRR 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*
 RLRR LRLRL RLRR LLR LLR LRLR LRLRL RLRL RLRL RLRL RLRL

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

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

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

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

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

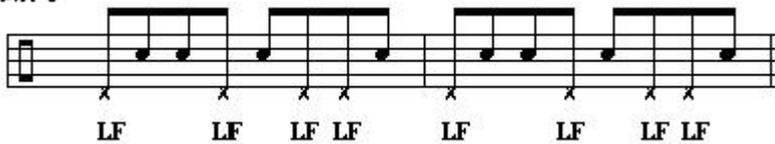
Ex. 5

R L R L R L 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

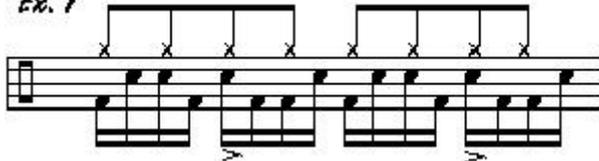
left foot. (Ex 6) Here again we are developing a high degree of coordination between the limbs.

Ex. 6



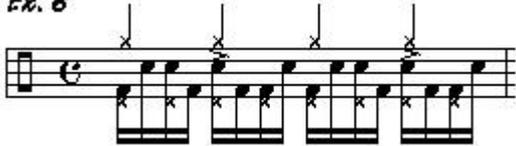
The preceding examples were useful in developing linear and solo ideas, but Stick Control has just as much application in developing coordination as applied to "time keeping." For example the exercises can be played as rock patterns by playing eighth notes on the hi-hat with the right hand, and then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

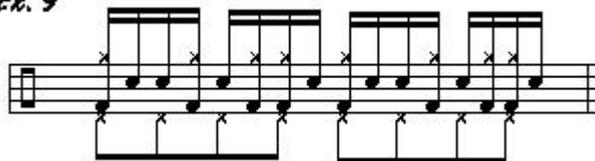
Ex. 8



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).

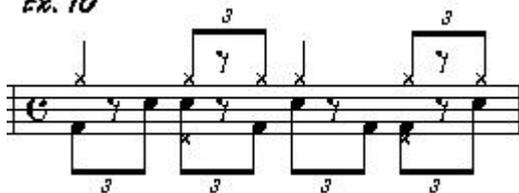
The exercises can also be used to develop what Bob Moses has dubbed the "dependent" technique. In the dependent technique the bass drum and right hand are played together (i.e., in unison). In other words all "R's" are played by the bass drum and right hand TOGETHER. Keep a straight-ahead pattern going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



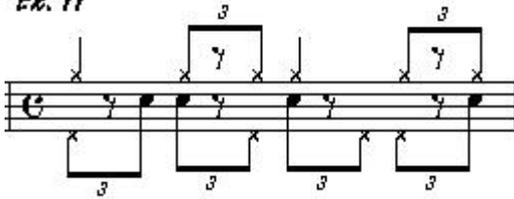
The exercises can also be played with a jazz cymbal rhythm. Just remember to interpret the eighth notes as "swung 8th's". (i.e. the 8th's should have a triplet feel). Play the "R's" with the bass drum. Play the "L's" on the snare drum. The right hand plays the jazz cymbal rhythm. Play 2 and 4 with the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