

STICK CONTROL



The Colonial Drummer

for the
SNARE DRUMMER



By GEORGE LAWRENCE STONE

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

Voted #1 in *Modern Drummer's* list of
25 Greatest Drum Books in 1993.

STONE PERCUSSION BOOKS LLC

I studied with Mr. Stone in the 1940s. He inspired me every lesson and showed me the techniques to creative musical expression. *Stick Control* helped me for my hands and also applying it on the drumset! *Master Studies* and *Master Studies 2* are my dedicated follow up to what the master taught me. He called me his 'star student,' for that I am forever grateful. Use this book everyday!

JOE MORELLO

I had the privilege of lessons with George L. Stone and he was truly a great inspiration! In all my years of teaching, the bible and backbone of the material used was the Stone *Stick Control* book. A classic!

VIC FIRTH

Stick Control has been with me my entire drumming career. It has helped me to sharpen the tools of expression! This book is very important to practice every day.

STEVE GADD

Stick Control is an important journey for every percussionist to develop a higher understanding of articulation, accuracy and overall technique. This book will assist you to express the ideas in your head and to allow your hands to be your voice. George L. Stone created a masterpiece for any type of music in any era!

JIM CHAPIN

I use Stone's wrist and finger techniques to this day. *Stick Control* is one of only a few drum instruction books that should be considered seminally important.

TERRY BOZZIO

I have used and continue to use *Stick Control* as a needed source for my drumming. Practice hard and play hard!

CHAD SMITH

If you're only going to get one drum book in your life, it should be this one. It is the mother of all drum methods. This book is timeless.

JOJO MAYER

After I finished *Stick Control* with my hands I had tremendous stick execution. I then played through it with my feet. This is the most powerful book for feet control! One page a week, each exercise one minute, nonstop! Hands and feet control is important for every drummer!

DOM FAMULARO

Regardless of what style of music you play or which percussion instrument you specialize in, *Stick Control* is an essential text for building strong drumming fundamentals.

STEVE SMITH

I was introduced to *Stick Control* as a teen and I still use it as one of my main practice tools! It is a very comprehensive book and can be practiced in different ways to help complement or advance any drummer's technical and musical drumset vocabulary. Fantastic book, I love it!

CINDY BLACKMAN

I think the book I had was about thirty pages long ... I never got through it, as it was the richest thirty pages of rudimental information I had ever seen.

BILLY COBHAM

Stick Control has always been the mainstay of hand development, transcending its place in time. It is without a doubt one of the most important books in the drummer's library, and occupies a unique place in the history of drumming.

VIRGIL DONATI

My introduction to this awesome classic was in the mid-60s, and it has been a major component of technique building and maintenance to this day. Anyone serious about drumming needs this in their study library. It's timeless.

DAVID GARIBALDI

(continued on inside back cover)

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www.stonepercussionbooks.com
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ISBN-10: 1-892764-04-0
ISBN-13: 978-1-892764-04-1

GEORGE LAWRENCE STONE

1886–1967

GEORGE LAWRENCE STONE was born on November 1st, 1886, in

South Boston, the only child of George Burt Stone

(1856–1917, left) and Abigail

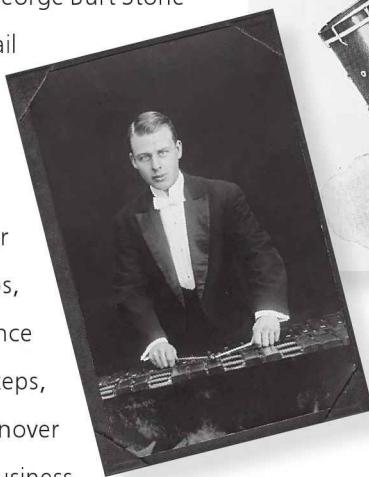
Stone. The elder Stone was a well-known performer and instructor who opened George B. Stone & Son, Inc. in 1890 for the manufacture of drums, traps, and accessories. George Lawrence soon followed in his father's footsteps,

working in the Stone "office and manufactory" on Hanover Street in Boston, eventually taking over the family business and expanding into the publication of percussion instruction books (see back cover for a list of titles).

George Lawrence Stone joined the musician's union at the age of 16 as its youngest member. He played solo xylophone on the Keith Vaudeville Circuit, served in the 1st Corps Cadets, Massachusetts Volunteer Militia as a regimental drummer, played with the Boston Grand Opera Company, the Boston Festival Orchestra, and at Boston's Colonial Theater, and worked with a number of other performing groups. In 1933 he was one of the founding members of NARD (National Association of Rudimentary Drummers), ran the Stone Drum and Xylophone School in Boston, and wrote five books on percussion, including *Stick Control for the Snare Drummer*. He judged competitions, wrote articles, lectured, taught and played throughout his professional life. In 1940 the Jacobs Orchestra Monthly reported "It is to be presumed that he sleeps and eats, but when or how this is managed has never been divulged, at least not to us."

Many a drummer knows Stone's *Stick Control for the Snare Drummer* as an essential part of their learning library, and as their "bible of drumming." The followup book to *Stick Control*, *Accents & Rebounds for the Snare Drummer*, was inspired by then-student and now legendary musician Joe Morello's addition of accents to the lessons in *Stick Control*.

Even later in life George Lawrence Stone kept working hours to continue to practice and write. In 1967 Stone died at the age of 81, two days before the death of his wife Paulina. In 1997 Stone was inducted into the PAS (Percussion Arts Society) Hall of Fame. Some descendants still remember taking childhood lessons using *Stick Control*, testing the accuracy of their rolls with the carbon paper test under the watchful eye of their grandfather—joining countless students, teachers, and professionals around the world who continue to be inspired by the guidance and lessons of George Lawrence Stone.



Above left: George Lawrence Stone as a Keith xylophonist; center, in a brochure used to promote Stone's percussion lectures; right, as he appeared in the 1940s in materials used by NARD, the National Association of Rudimentary Drummers, which selected and standardized the Thirteen Essential Rudiments. Stone was a founding NARD member and president of the organization from 1945 to 1954.

Photos courtesy
Stone Percussion Books LLC

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 the "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

Original preface to the 1935 edition of *Stick Control for the Snare Drummer* by 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.

Original introduction to the 1935 edition of *Stick Control for the Snare Drummer* by George Lawrence Stone

Stone Percussion Books LLC, a family company owned by George Lawrence Stone's descendants, would like to thank Dom Famularo for his help and encouragement in the reissue of this and other classic Stone percussion books. For more information about Dom and his remarkable work in drumming, teaching, publishing, and motivational workshops and events around the world, visit Dom's website at

www.domfamularo.com

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Layout and engraving: Willie Rose

Text layout: Barbara Haines, Stone Percussion Books LLC

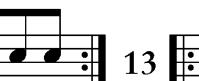
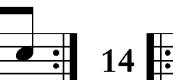
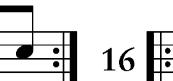
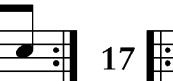
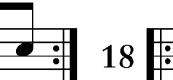
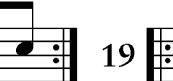
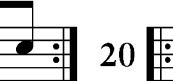
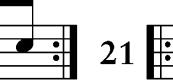
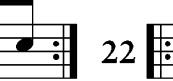
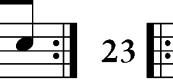
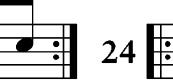
Editorial Consultant: Dave Black

Additional engraving: Stephane Chamberland

Single Beat Combinations

5

Read downward

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

* R = right stick
L = left stick

Repeat each exercise 20 times.

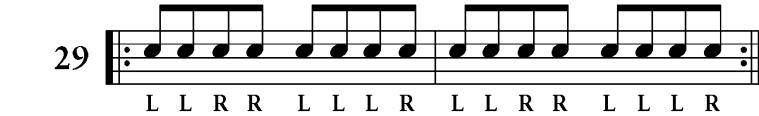
Single Beat Combinations

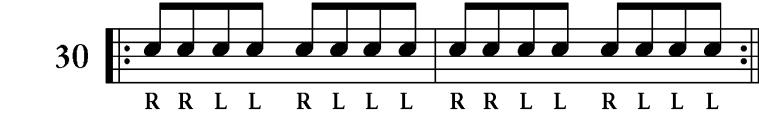
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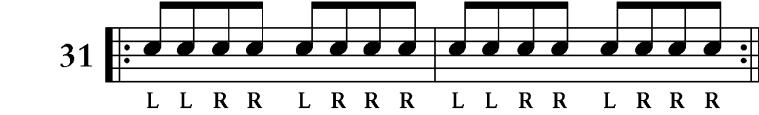
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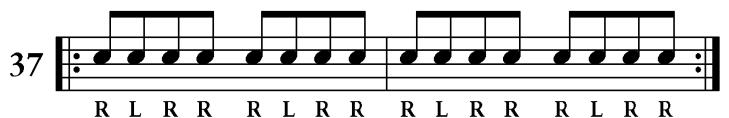
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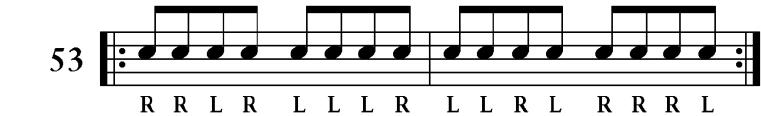
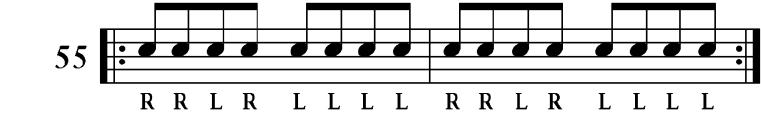
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Single Beat Combinations

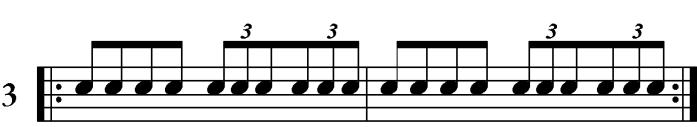
<p>49 </p> <p>R L L R L L L L R L L R L L L L</p>	<p>61 </p> <p>R L L L L R R R R R L L L L R R R R</p>
<p>50 </p> <p>L R R L R R R R L R R L R R R R</p>	<p>62 </p> <p>R L L L R R R R L R R R L L L L</p>
<p>51 </p> <p>R R L R R R L R R R L R R R L R</p>	<p>63 </p> <p>R R R L L L R R R L L L R R R L</p>
<p>52 </p> <p>L L R L L L R L L L R L L L R L</p>	<p>64 </p> <p>L L L R R R L L L R R R L L L R</p>
<p>53 </p> <p>R R L R L L L R L L R L R R R L</p>	<p>65 </p> <p>R R L R R L R R L R R L R L R L</p>
<p>54 </p> <p>R R L R L R R R L L R L R L L L</p>	<p>66 </p> <p>L L R L L R L L R L L R L R L R</p>
<p>55 </p> <p>R R L R L L L L R R L R L L L L</p>	<p>67 </p> <p>R L L R L L R L L R L L R L R L</p>
<p>56 </p> <p>L L R L R R R R L L R L R R R R</p>	<p>68 </p> <p>L R R L R R L R R L R R L R L R</p>
<p>57 </p> <p>R R R L L L R R R R R L L L R R</p>	<p>69 </p> <p>R L R R L L L R R R R R L R L L</p>
<p>58 </p> <p>R R R L R L L R R R R L R L L R</p>	<p>70 </p> <p>R R L L R L R R R R L L R L R R</p>
<p>59 </p> <p>L L L R L R R R L L L R L R R R</p>	<p>71 </p> <p>L L R R L R L L L R R R L L L L</p>
<p>60 </p> <p>R R R L R R R R L L L R L L L L</p>	<p>72 </p> <p>R R R R L L R R L R R L R L R L</p>

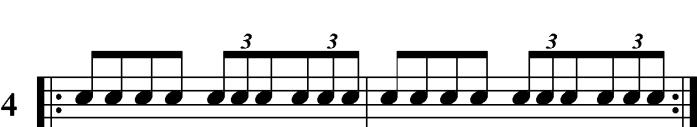
Triplets

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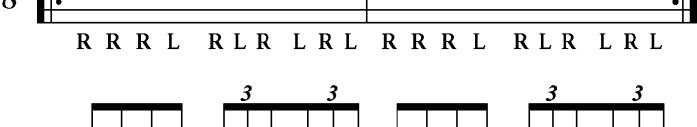
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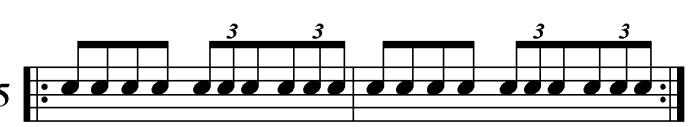
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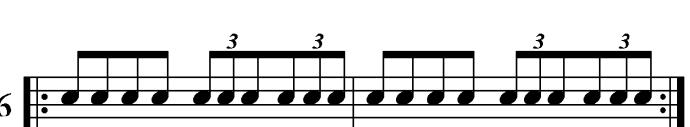
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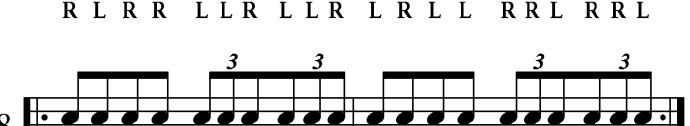
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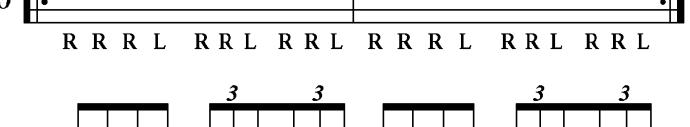
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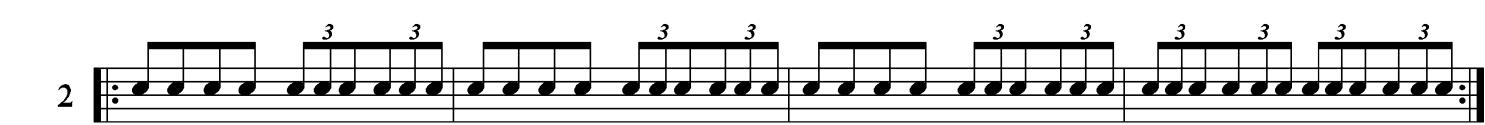
*In fast tempo use tap (t) and rebound (r) for the first two beats of this triplet:



Triplets

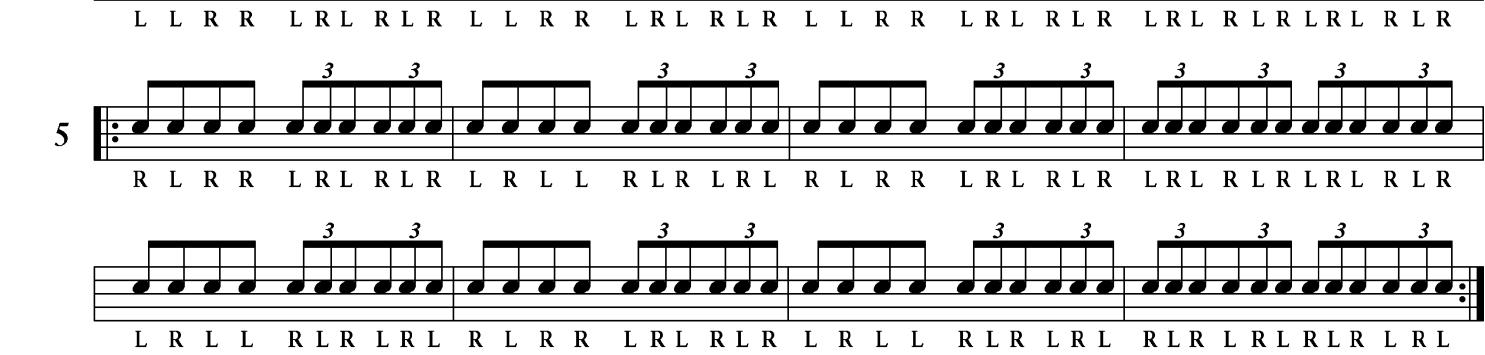
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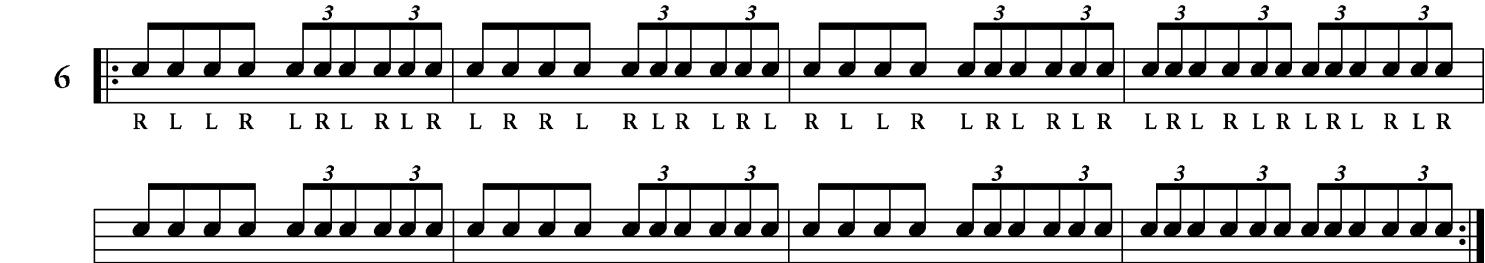
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9 

Handing patterns for each exercise:

- 1: R L R L RLR LRL R L R L RLR LRL RLR LRL RLR LRL RLR LRL
- 2: L R L R LRL RLR L R L R LRL RLR L R L R LRL RLR LRL RLR LRL RLR
- 3: R R L L RLR LRL R R L L RLR LRL R R L L RLR LRL RLR LRL RLR LRL RLR LRL
- 4: L L R R LRL RLR L L R R LRL RLR LRL L L R R LRL RLR LRL RLR RLR LRL RLR LRL
- 5: R L R R LRL RLR L R L L RLR LRL R L R R LRL RLR LRL RLR RLR LRL RLR LRL RLR LRL
- 6: L R L L RLR LRL R L R R LRL RLR LRL L R L L RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL
- 7: R L L R LRL RLR L R R L RLR LRL R L L R R LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL
- 8: L R R L RLR LRL R R L R LRL RLR LRL L L R L RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL
- 9: L R R R LRL RLR L R R R LRL RLR LRL L R R R LRL RLR LRL RLR LRL RLR LRL RLR LRL

Short Roll Combinations (Single Beat Rolls)

Read downward

1  RLRL RLRL RLRL RLRL RLRL RLRL

2  LRLR LRLR LRLR LRLR LRLR LRLR

3  RRLL RLRL RLRL RRLL RLRL RLRL

4  LLRR LRLR LRLR LLRR LRLR LRLR

5  RLRR LRLR LRLR LRLL RLRL RLRL

6  RLLR LRLR LRLR LRRL RLRL RLRL

7  RRLR LRLR LRLR LLRL RLRL RLRL

8  RRRR RLRL RLRL RRRL RLRL RLRL

9  LLLR LRLR LRLR LLLR LRLR LRLR

10  RLLL RLRL RLRL RLLL RLRL RLRL

11  LRRR LRLR LRLR LRRR LRLR LRLR

12  RRRR LRLR LRLR LLLL RLRL RLRL

13  RLRL RLRL RLR RLRL RLRL RLR

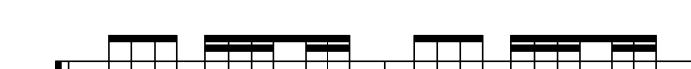
14  LRLR LRLR LRL RLRL RLRL LRL

15  RRLL RLRL RLR RRLL RLRL RLR

16  LLRR LRLR LRL RLRL RLRL LRL

17  RLRR LRLR LRL LRLL RLRL RLRL

18  RLLR LRLR LRL LRRL RLRL RLRL

19  RRLR LRLR LRL LLRL RLRL RLRL

20  RRRR RLRL RLRL RRRL RLRL RLRL

21  LLLR LRLR LRL LLLR LRLR LRL

22  RLLL RLRL RLRL RLLL RLRL RLRL

23  LRRR LRLR LRL LRRR LRLR LRL

24  RRRR LRLR LRL LLLL RLRL RLRL

Repeat each exercise 20 times.

Short Roll Combinations (Double Beat Rolls)

11

1		13	
2		14	
3		15	
4		16	
5		17	
6		18	
7		19	
8		20	
9		21	
10		22	
11		23	
12		24	

*See paragraph on page 4 explaining the "open roll"

Short Roll Combinations

1  R L R R L R L R L R L R L R L R L
* 9 stroke closed roll

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

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

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

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

7  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

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

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

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

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

12  R R R R L R L R L L L L R L R L R L R L R 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 R L R L
7 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 R L R L

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

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

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

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

19  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

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

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

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

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

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

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

Review of Short Roll Combinations

13

1 

RLRL RLRL

2 

LRLR LRLR

3 

RLRL RLRL RLR RLRL RLRL RLR RLRL RLRL RLR RLRL RLR RLRL RLR

4 

LRLR LRLR LRL LRLR LRLR LRL LRLR LRLR LRL LRLR LRL LRLR LRL

5 

RLRL RRLL RRLL RLRL RRLL RRLL RLRL RRLL RRLL RRLL RRLL RRLL RRLL

6 

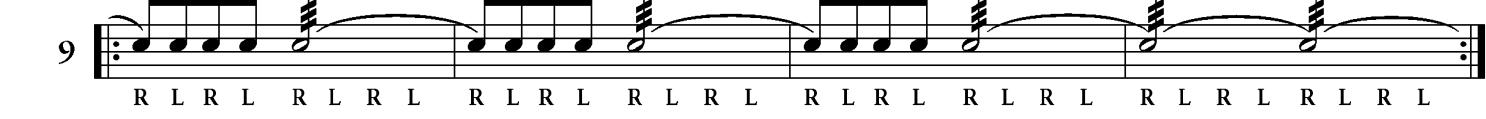
LRLR LLRR LLRR LRLR LLRR LLRR LRLR LLRR LLRR LLRR LLRR LLRR LLRR

7 

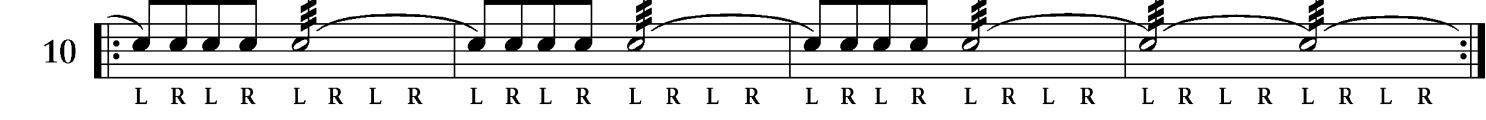
RLRL RRLL RRL RLRL RRLL RRL RLRL RRLL RRL RRLL RRRL RRLL RRRL

8 

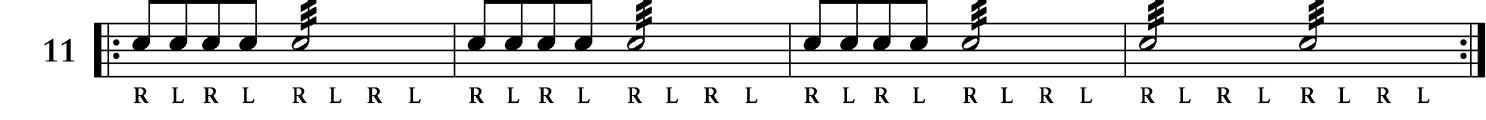
LRLR LLRR LLR LRLR LLRR LLR LRLR LLRR LLR LLRR LLR LLRR LLR

9 

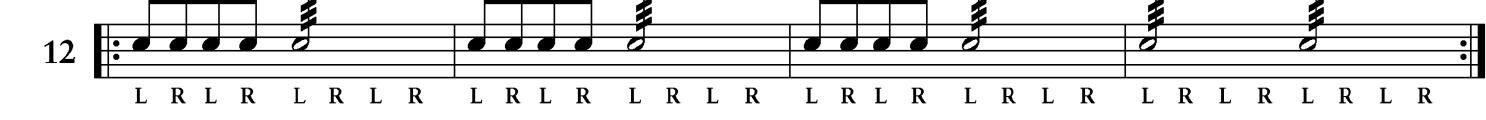
R LRL R

10 

L RLR L

11 

R LRL R

12 

L RLR L

Short Rolls and Triplets

1  RLRL RLRL RLRL, R L R L RLR LRL

2  LRLR LRLR LRLR, L R L R LRL RLR

3  RLRL RLRL RLR, R L R L RLR LRL

4  LRLR LRLR LRL, L R L R LRL RLR

5  RLRL RRLL RRLL, R L R L RLR LRL

6  LRLR LLRR LLRR, L R L R LRL RLR

7  RLRL RRLL RRL, R L R L RLR LRL

8  LRLR LLRR LLR, L R L R LRL RLR

9  R L R L RLRL RLRL RLRL, LRL

10  L R L R LRLR LRLR LRLR, RLRL RLRL RLRL

11  R L R L RLRL RLRL RLRL, LRL

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

13  RRLL RLRL RLRL, R R L L RRL RRL

14  LLRR LRLR LRLR, L L R R LLR LLR

15  RRLL RLRL RLR, R R L L RRL RRL

16  LLRR LRLR LRL, L L R R LLR LLR

17  RRLL RRLL RRLL, R R L L RRL RRL

18  LLRR LLRR LLRR, L L R R LLR LLR

19  RRLL RRLL RRL, R R L L RRL RRL

20  LLRR LLRR LLR, L L R R LLR LLR

21  R R L L RLRL RRLL RLRL, RRL

22  L L R R LRLR LLRR RLRL, RRL

23  R R L L RLRL RRLL RLRL, RRL

24  L L R R LRLR LLRR RLRL, RRL

Short Rolls and Triplets

15

1  RLRR LRLR LRLR L R L L RLR LRL

2  LRLL RLRL RLRL R L R R LRL RLR

3  RLRR LRLR LRL L R L L RLR LRL

4  LRLL RLRL RLR R L R R LRL RLR

5  RLRR LLRR LLRR L R L L RLR LRL

6  LRLL RRLL RRLL R L R R LRL RLR

7  RLRR LLRR LLR L R L L RLR LRL

8  LRLL RRLL RRL R L R R LRL RLR

9  R L R R LRLR L R L L RLR LRL

10  L R L L RLRL R L R R LRL RLR

11  R L R R LRLR L R L L RLR LRL

12  L R L L RLRL R L R R LRL RLR

13  RLLR LRLR LRLR L R R L RRL RRL

14  LRRL RLRL RLRL R L L R LLR LLR

15  RLLR LRLR LRL L R R L RRL RRL

16  LRRL RLRL RLR R L L R LLR LLR

17  RLLR LLRR LLRR L R R L RRL RRL

18  LRRL RRLL RRLL R L L R LLR LLR

19  RLLR LLRR LLR L R R L RRL RRL

20  LRRL RRLL RRL R L L R LLR LLR

21  R L L R LRLR L R R L RRL RRL

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

23  R L L R LRLR L R R L RRL RRL

24  L R R L RLRL R L L R LLR LLR

Flam Beats

1  * F L L F L L F L L F L L

2  (F) R R (F) R R (F) R R (F) R R

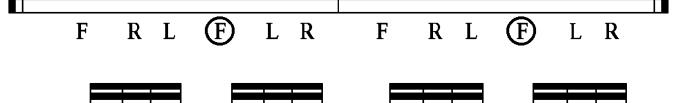
3  F R R (F) L L F R R (F) L L

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* F = right hand flam: (L R)

(F) = left hand flam: (R L)

Flam Beats

17

25

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

37

F R R (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

38

F R R (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

39

F R R (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

40

F R R (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

41

F R R (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

42

F R R (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

43

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

32

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

44

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

33

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

45

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

34

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

46

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

35

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

47

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

36

F R R (F) L 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 

50 

51 

52 

53 

54 

55 

56 

57 

58 

59 

60 

61 

62 

63 

64 

65 

66 

67 

68 

69 

70 

71 

72 

Flam Beats

19

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

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

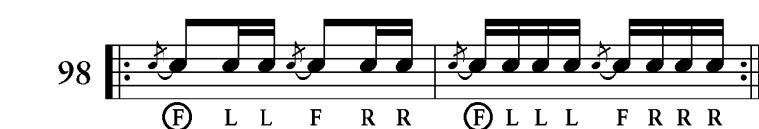
94 (F) L L F R R (F) L R R (F) L R R

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  109 

98  110 

99  111 

100  112 

101  113 

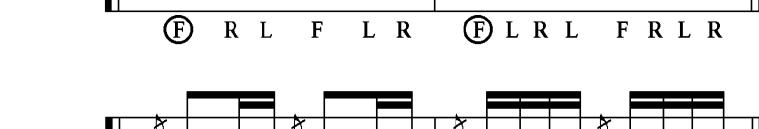
102  114 

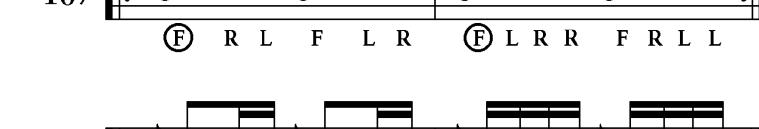
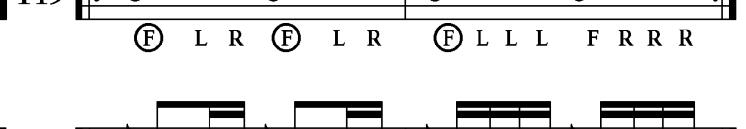
103  115 

104  116 

105  117 

106  118 

107  119 

108  120 

Flam Beats

21

121  133 

122  134 

123  135 

124  136 

125  137 

126  138 

127  139 

128  140 

129  141 

130  142 

131  143 

132  144 

Flam Beats

145  157 

146  158 

147  159 

148  160 

149  161 

150  162 

151  163 

152  164 

153  165 

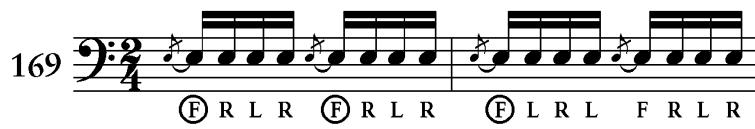
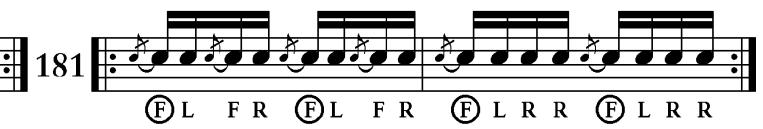
154  166 

155  167 

156  168 

Flam Beats

23

169  181 

170  182 

171  183 

172  184 

173  185 

174  186 

175  187 

176  188 

177  189 

178  190 

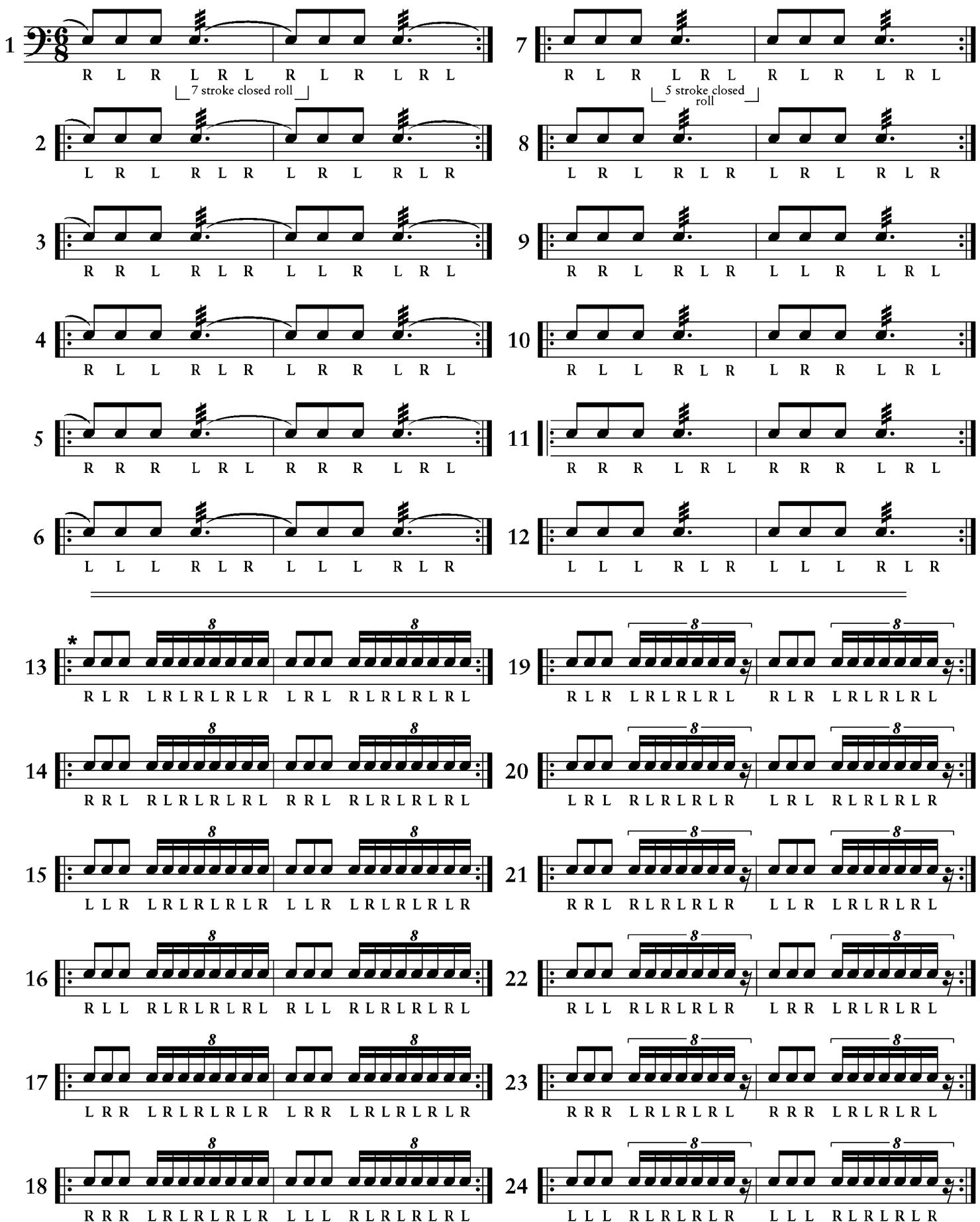
179  191 

180  192 

Short Rolls in 6/8

Repeat each exercise 20 times.

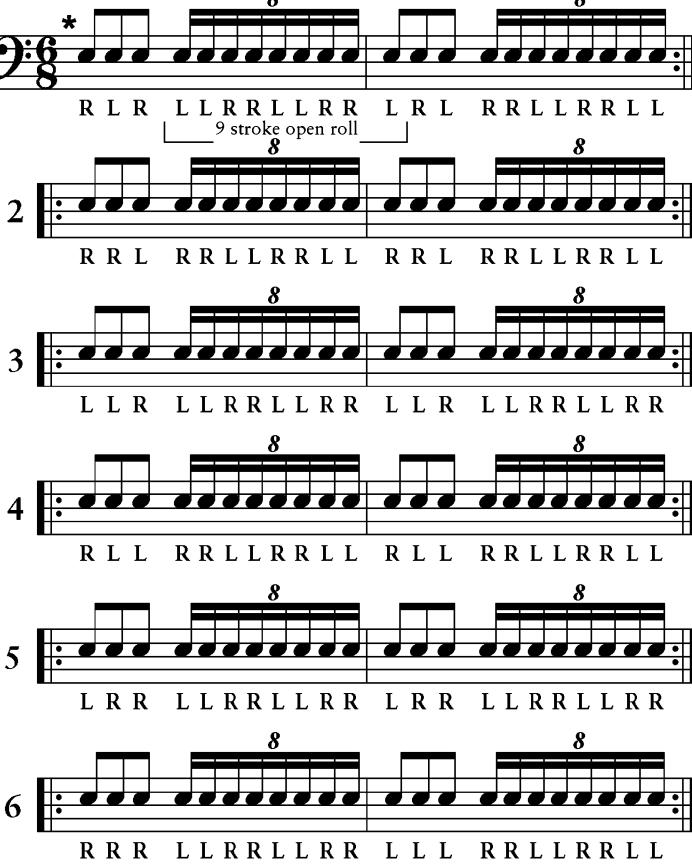
Short Rolls in 6/8

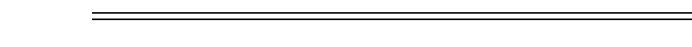
1 
 R L R L R L R L
 7 stroke closed roll
 L R L R L R L R L
 L R L R L R L R L
 R R L R L R L R L
 R L L R L R L R L R L
 R R R L R L R R R L R L
 L L L R L R L L L R L R
 R L R L R L R L R L
 R R R L R L R R R L R L
 L L L R L R L L L R L R
 R R R L R L R L R L R L
 R R R L R L R R R L R L
 L L L R L R L L L R L R
 RLR LRLRLRLR LRL RLRLRLRLR
 RRL RLRLRLRL RRL RLRLRLRL
 LLR LRLRLRLR LLR LRLRLRLR
 RLL RLRLRLRL RLL RLRLRLRL
 LRR LRLRLRLR LRR LRLRLRLR
 RRR LRLRLRLR LLL RLRLRLRL
 R L R L R L R L
 5 stroke closed roll
 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 R R L R L
 R R R L R L R R R L R L
 L L L R L R L L L R L R
 R R R L R L R L R L R L
 R R R L R L R R R L R L
 L L L R L R L L L R L R
 RLR LRLRLRLR RLR LRLRLRLR
 RRL RLRLRLRL RRL RLRLRLRL
 LRL RLRLRLR LRL RLRLRLR
 RRL RLRLRLR LLR LRLRLRLR
 RLL RLRLRLR LRR LRLRLRLR
 RRR RLRLRLR LRR LRLRLRLR
 LLL RLRLRLR LLL RLRLRLR

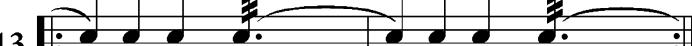
*The notation of this and of similar measures on pages 25 and 26, although irregular, seems to lead up in a more readable manner into the closed rolls on page 26. The precise notation of this measure should be as follows:

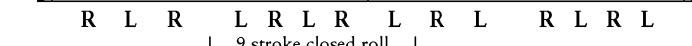


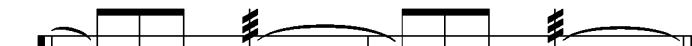
Short Rolls in 6/8

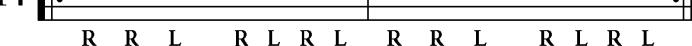
1 

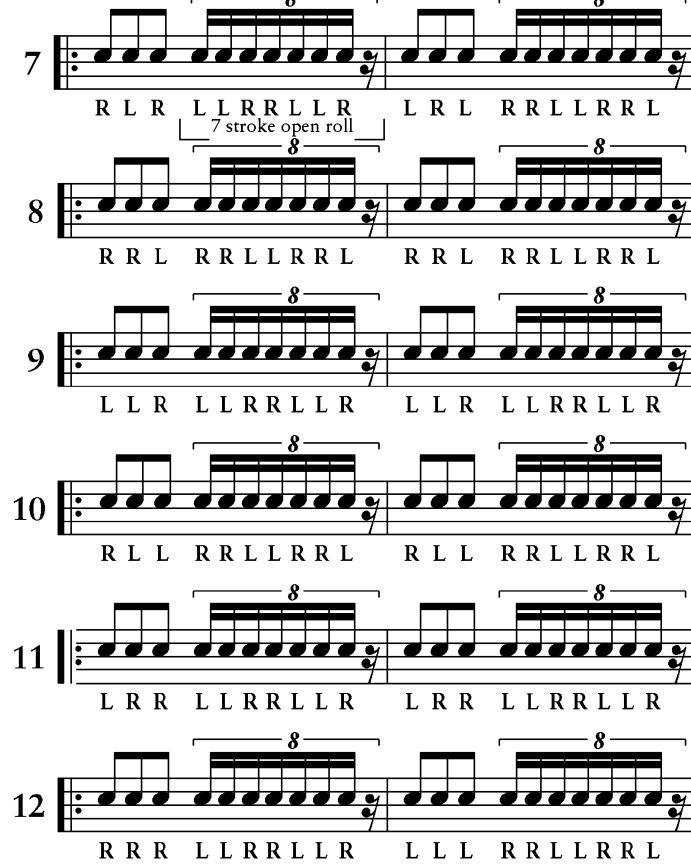
2 

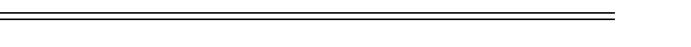
3 

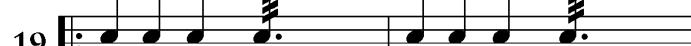
4 

5 

6 

7 

8 

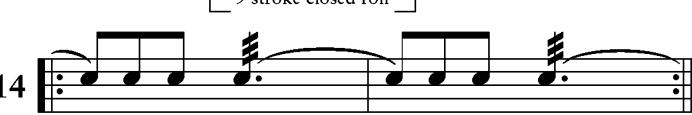
9 

10 

11 

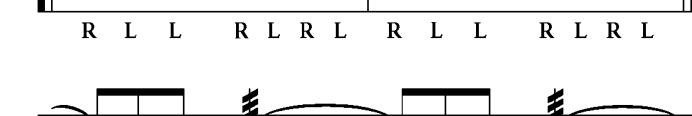
12 

13 

14 

15 

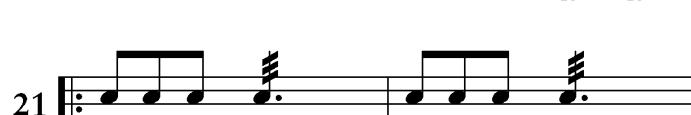
16 

17 

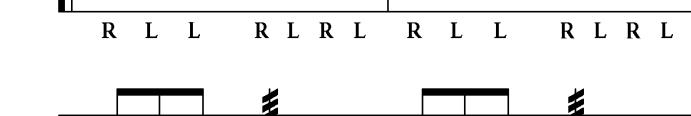
18 

19 

20 

21 

22 

23 

24 

*See note on page 25.

Short Rolls in 6/8

*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:

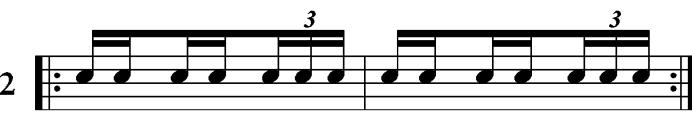
Review of Short Rolls in 6/8

Review of Short Rolls in 6/8

* See note on page 25.

Combinations in 3/8

1  R L R L R L R L

2  R R L L R L R L

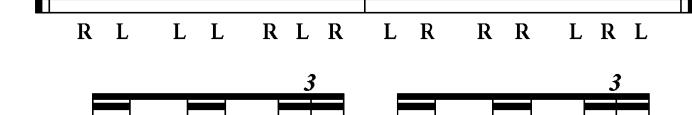
3  R L R R L R L R

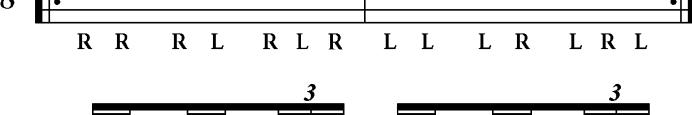
4  L R L L R L R L

5  R L L R L R L R

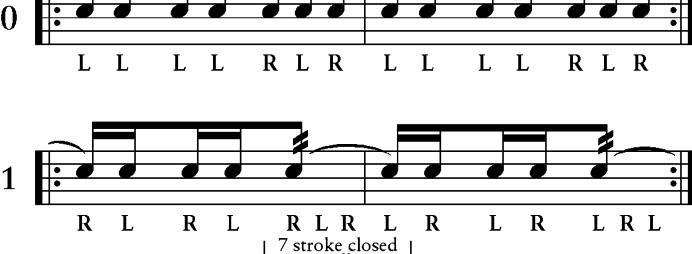
6  L R R L R L R L

7  R L L L R L R L R

8  R R R L R L R L

9  R R R R L R L R

10  L L L L R L R L

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

12  R R L L R L R L

13  R L R R L R L R

14  L R L L R L R L

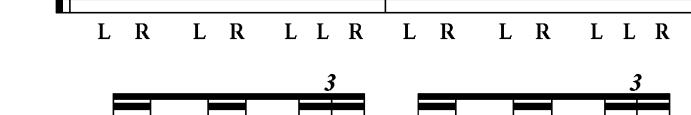
15  R L L R L R L R

16  L R R L R L R L

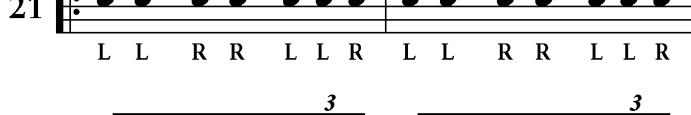
17  R L L L R L R R L

18  R L R L R R L R L

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

20  R R L L R R L R L L

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

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

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

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

Combinations in 3/8

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 L R R L R R 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 L R L R R L R R L
[3 stroke open roll]

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

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

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

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

61 R L R L R L R L R L R L R L R L
[5 stroke closed roll]

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

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

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

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

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

67 R L R L R L R L R L R L R L R L
[3 stroke closed roll]

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

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

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

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

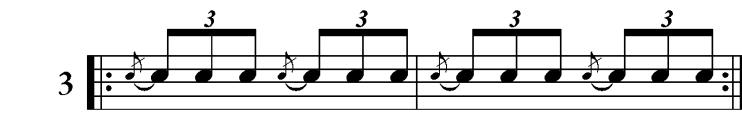
72 R R R R L R L L L L R L

Combinations in 2/4

Flam Triplets and Dotted Notes

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

2  F R L F R L F R L F R L

3  F L L F L L F L L F L L

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

5  (F) R R (F) R R (F) R R (F) R R

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

7  * F R (F) L F R (F) L

8  F L F L F L F L

9  (F) R (F) R (F) R (F) R

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

11  F L F L F L F L

12  (F) R (F) R (F) R (F) R

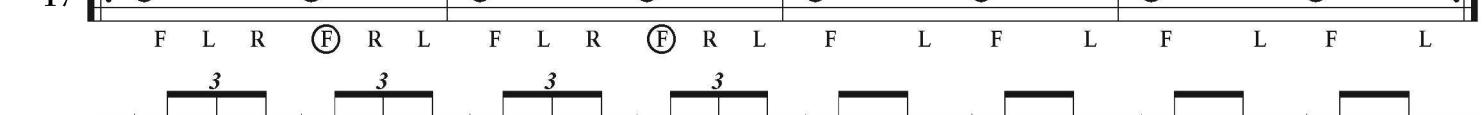
13  F L R (F) R L F L R (F) R L F R L F R L F R L

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

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

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

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

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

35

19

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

22

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

23

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

24

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

27

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

28

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

29

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

31

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

32

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

33

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

34

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

35

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

36

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

37

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

38

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

39

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

40

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

41

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

42

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

Flam Triplets and Dotted Notes

37

43

44

45

46

47

48

49

50

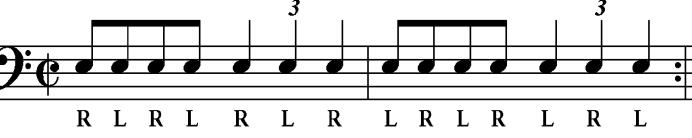
51

52

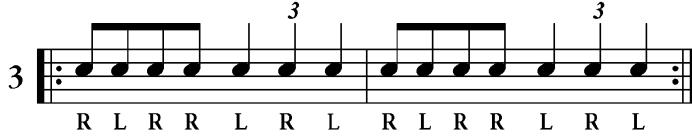
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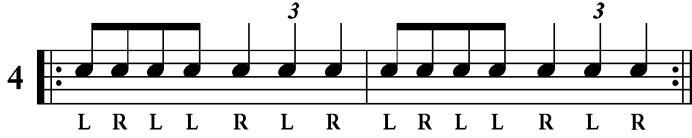
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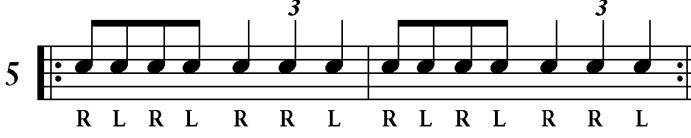
Short Roll Progressions

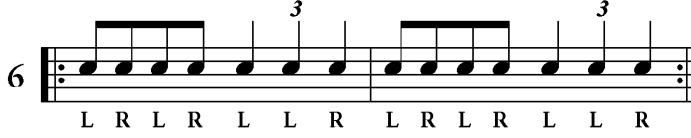
1  R L R L R L R L R L R L

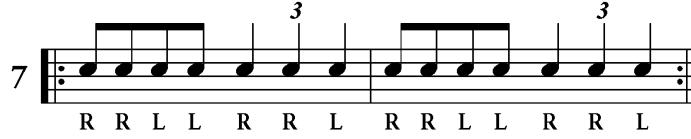
2  R R L L R L R L L R R L R L

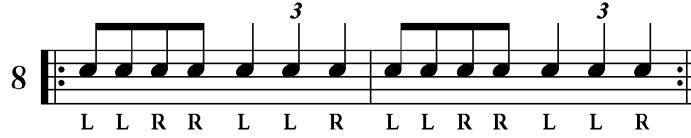
3  R L R R L R L R L R R L R L

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

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

10  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

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

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

14  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

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

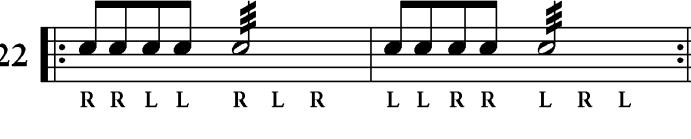
17  R L R L R L R L R L R L
7 stroke closed roll

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

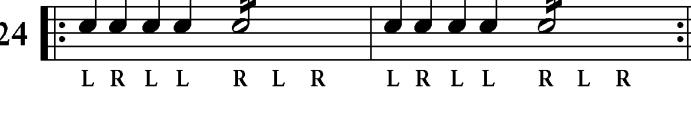
19  R L R R L R L R L R R L R L

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

21  R L R L R L R L R L R L
5 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 R L R L

Short Roll Progressions

Short Roll Progressions

Short Roll Progressions

Short Roll Progressions

43

1  
 RLRLRL R L R L R L R L R L R L
 6 9 stroke closed roll 6

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

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

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

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

6  
 RLLRRL R L R L R L R R R L R L R L
 6 6

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

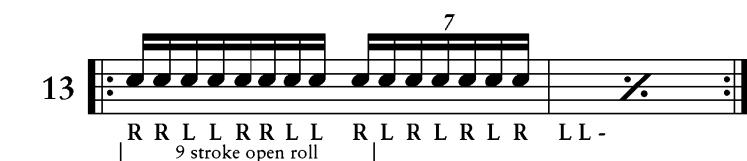
8  
 LRLRLR L R L R L R L R L R L R
 6 6

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

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

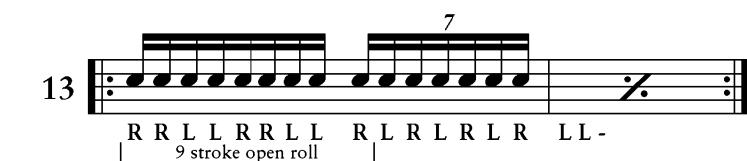
11  
 LRLLRR L R L R L R L R R R L R L R
 6 6

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

13  
 R R L L R R L L R L R L R L L L -
 9 stroke open roll

14  
 R R L L R R L L R R L L R R R -

15  
 L L R R L L R R L L R R L L L -

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

17  
 R R L L R R L L R R L R R R -

18  
 L L R R L L R R L L R R L L L -

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

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

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

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

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

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

Short Roll Progressions and Triplets

1

2

3

4

5

6

7

8

9

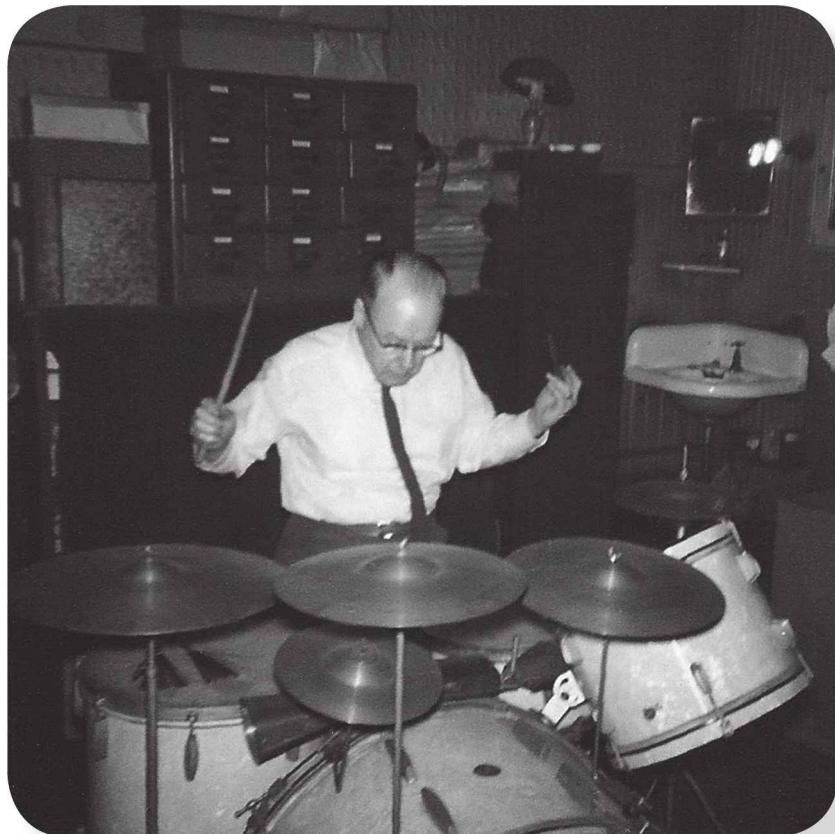
10

11

12

Short Roll Progressions and Triplets

Short Roll Progressions and Triplets



George Lawrence Stone

*A rare photo of George L. Stone at the drumset, c. early 1960s.
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