

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

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Single Beat Combinations

Read downward

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

* R = right stick
L = left stick

Repeat each exercise 20 times.

Short Rolls and Triplets

1
 RLRL RLRL RLRL RLRL RLRL RLRL

13
 RRL L RLRL RLRL RRL L RRL RRL

2
 LRLR LRLR LRLR LRLR LRLR LRLR

14
 LLRR LRLR LRLR LLRR LRLR LLR LLR

3
 RLRL RLRL RLRL RLRL RLRL RLRL

15
 RLL RLRL RLRL RLL RLRL RRL RRL

4
 LRLR LRLR LRL LRLR LRLR LRLR

16
 LLRR LRLR LRL LLRR LRLR LLR LLR

5
 RLRL RLL RLL RLRL RLRL RLRL

17
 RLL RLL RLL RLL RLRL RRL RRL

6
 LRLR LLRR LLRR LRLR LRLR LRLR

18
 LLRR LLRR LLRR LLRR LRLR LLR LLR

7
 RLRL RLL RLL RLRL RLRL RLRL

19
 RLL RLL RLL RLL RLRL RRL RRL

8
 LRLR LLRR LLR LRLR LRLR LRLR

20
 LLRR LLRR LLR LLRR LRLR LLR LLR

9
 R L R L RLRL RLRL RLRL RLRL

21
 R R L L RLRL RLRL RLRL RRL RRL

10
 L R L R LRLR LRLR LRLR LRLR

22
 L L R R LRLR LRLR LLRR LLR LLR

11
 R L R L RLRL RLRL RLRL RLRL

23
 R R L L RLRL RLRL RLRL RRL RRL

12
 L R L R LRLR LRLR LRLR LRLR

24
 L L R R LRLR LRLR LLRR LLR LLR