

Congratulations on enhancing your journey to becoming a better drummer!

This book covers essentials such as: sticking patterns, rudiments, weak hand builders, time patterns, notation shifts and much more. Drummers will improve their dexterity, accuracy, coordination, pocket groove and speed.

Stick Twisters™ are a group of exercise/etudes created to combine sticking and /or drumming rudiment figures and add them together to feature and absorb their musicality. Their intent is in achieving muscle memory and familiarity so that you can add these phrases effortlessly to your drumming vocabulary.

Stick Twisters also are written to familiarize changing rhythmic patterns and often used time signatures while combining everything musically.

The Stick Twisters™ have been used with my drum coaching sessions (teaching lessons). They help in developing rhythm, timing, stamina, groove, and pocket needed for successful drumming through the repetition and combining of these key elements. Mixing and matching the rhythmic figures into your drumming vocabulary with the intent to have them available consciously, as well as subconsciously.

Many of the Stick Twisters™ begin with the left stick. This is done for several purposes. The greatest was as a way to continue to focus on bettering most folk's non-dominant stick. It was also a way to show some love for left handed drummers. In addition, when starting with their non-dominant stick some people find their timekeeping or staying with a metronome to be more challenging, so this was a way to help. Some medical experts might even say that it also makes your brain think a notch more (and maybe differently). If it's difficult getting used to starting on the left, most of the exercises have the Right lead sticking directly underneath the Left lead sticking, (normally used upon repeating the musical section) so you can begin the exercise with that sticking.

Sticking Conditioner refers to these exercises being something to add to your practice routine or warmup, much like hair conditioner added to shampoo. The idea is that the addition makes the outcome better and more beautiful! Rinse and Repeat. The best way to adopt these in to your drumming vocabulary and develop the muscle memory and mental drumming pathways is through multiple repetitions of each. Many successful drummers refer to this type of repetition as keys to their development and improvement. George Lawrence Stone has the verbiage of "Repeat each exercise 20 times" in his classic, legendary books Stick Control, and Accents and Rebounds you don't have to do 20 repetitions each session, though why stop at 20?

The Etudes are meant to be brief, but powerful

These exercises should be considered as similar to scales and arpeggios for other instruments, and repetitively drilled as such.

Think of them as drumming calisthenics.

Perfect Practice is the way to absorb these into your drumming vocabulary.

Slight errors upon going through the exercises will dilute the learning process. Your brain and body are listening and remembering what you are doing. The quickest way to form a habit is to do exactly the same thing again and again. So take it slowly at first and get it correct. You'll be able to turn on the speed once you get the notation and sticking correct. Then repeat the exercise enough so that you take the performance of the music from the conscious to subconscious, the point where you don't have to think about the passage and can just play it with true feeling. This is how you get the ability to play the exercise fast and clean. It's not the physical part that holds our speed back; it's putting the mental and physical together.

If some of this is challenging, it's not because it's unplayable or too difficult, it's because it's new to your brain and body.

Don't get discouraged when first trying some of this.

It takes some time invested to get some of these things going.

Even a little bit helps substantially, if done correctly

Keep with it and you will be successful and once you start to get one thing together it starts to help other things come together.

Just take your time and start at a slow pace and see the rewards of how you're succeeding along the way.

Everyone starts from the same place, not knowing the basics and there are many drumming paths and ways to get there to create music!

There's great rewards throughout the journey and many intimate successes along the way (maybe we miss them sometimes or fail to acknowledge the growth.)

Appreciate and Achieve the Repetition Magic.

You'll definitely miss the growth if you don't continue. Keep going a little bit at a time!

It is tremendously harder to become better without activity.

It's not a race, IT'S MUSIC!

Try the Stick Twisters™ that don't have flams and add flams or drags to them.
Try the pieces with flams and play them without.
Try combining the individual Stick Twisters and see which ones work.

Slow down and do them many times.

Support Live Local Music.

Support Your local Drum/Music Shop

Groove on!

e·tude (ā'tōod', -tyōod') *n.* *Music*

A piece composed for the development of a specific point of technique.
A composition featuring a point of technique but performed because of [its](#) artistic merit.

cal·is· then·ics (kāl'is-thēn'iks) *n.*

the science, art, or practice of bodily exercises intended to promote strength, health, and grace of [movement](#).

(used with a *sing. verb*) The practice or art of such exercises: *Calisthenics is recommended to relax the muscles before a run.*

tongue twister

A word or group of words difficult to articulate rapidly, usually because of a succession of similar consonantal sounds, as in [Shall she sell seashells?](#)

Swing Doubles and Triplets _____	3
Doubles Swiss Triples _____	4
Buddy's Lick Twister _____	6
Quick Warmup _____	7
Quick Turnarounds _____	8
Single Doubles Speed Challenge _____	12
Paradiddle Square and Round _____	14
Swiss Triplets Paradiddle Workout _____	16
Paradiddle Double Paradiddle Warmup _____	18
Double Drags and Ratamas _____	19
Doubles Sixteenths and Triplets _____	21
Double Paradiddle Triplet Sixteenth _____	23
Dragadiddle Double Paradiddle _____	24
Fives _____	26
Flam Accents _____	27
Flam Taps Flam Accents _____	28
Paradiddle Paradiddlediddle Workout _____	29
Paradiddle Double Paradiddle Warmup _____	30
Tom's Sexy Thang _____	31
Flam Taps and Swiss Army Triplets _____	32
Bruce Becker 775 5332 Warmup _____	33
Flamadiddle Swiss Army Triplets Workout _____	34
How Many Rudiments _____	35
Paradiddle-diddle Triplet Sixteenth _____	37
Flam Tap Swiss Army Triplet Workout _____	38
Flam Drags and Double Paradiddles _____	39
Flamadiddle Pyramid _____	42
Flammed Hertas _____	43
Hand to Hand Ostinato _____	46
Hemiolas _____	48

Herta Triplet Warmup _____	50
Paradiddle-diddle Double Paradiddles Sextuplets _____	51
Blushda Workout _____	52
Choo Choos Swiss Army Triplet Thang _____	55
Paradiddle Six Stroke Roll Workout _____	56
Paradiddle Swiss Double Workout _____	58
Sticking Permutaions Three Four _____	60
Four Three 3 4 _____	61
Swiss Army Triplets and Flam Accents _____	62

Swing Doubles and Triplets

Neal Bam Feldman

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

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

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

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

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

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

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

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