

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)

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

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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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 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 L

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

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

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

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

9 
R R R L 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 L R L L L L

10 
L L L R 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 L R R R R

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

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

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

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

* R = right stick
L = left stick

Repeat each exercise 20 times.

Short Rolls and Triplets

1 
RLRR LRLR LRLR L R L L RLR LRL

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

3 
RLRR LRLR LRL L R L L RLR LRL

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

5 
RLRR L L R R L L R R L R L L RLR LRL

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

7 
RLRR L L R R L L R L R L L RLR LRL

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

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

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

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

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

13 
R L L R LRLR LRLR L R R L R R L R R L

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

15 
R L L R LRLR LRL L R R L R R L R R L

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

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

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

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

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

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

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

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

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

