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Drum stick control

What if you knew you'd be stranded on a desert island with food, shelter, responsibility and drum supplies, but could only bring a drum book? For many drummers, the answer will be Stick Control by George Lawrence Stone. What makes this book, published in 1935, one of the most popular drum books of all time? Well, first of all, it's a pretty tough book. There is also a wealth of knowledge and useful exercises to improve speed, touch, dynamics and primitive technique. This is still the tee of many teachers' training, as it has proven time and time again that any drummer who uses it will improve their skills. And as you will see here, at the same time drummers can be adapted to offer from what was intended much more initially. In this lesson, we learn some new ways to interpret Stick Control. It can be expanded to develop interdependence, feel, and create timing, beats and fillers, and can even be used to learn some very advanced skills that you haven't even imagined yet. Stone knew that it was possible to play drums with surprisingly little real technique compared to other instruments (piano and violin), and that many drummers would get by without spending the hours technically required to master the instrument. His solution was to get balance and dynamic control between his hands by playing a series of challenging adhesion patterns repeatedly by drummers. Stick Control was created to develop a drummer by conditioning the muscles to work effortlessly. Stone advised you to play each exercise comfortably. Casually kicking from full, half and low height taught the patterns that should be played with his freely rebound strokes, the drummer quickly threw the bat downwards and allowed it to return to its original position. Using this idea, the stick does most of the work. Although many drummers do not work beyond page 5-7 of the book, the following pages are also full of difficult rhythms and primitive patterns. The Stone book remains insightful and brilliantly challenging. Although any of Stone's patterns are similarly expanded, we will use only one glue for all these exercises to understand how the basic idea is re-arted, lengthened and turned. Adhesion can be found on page five of Stick Control, a paradiddle inversion of RLLR LRRL (e.g. 1), which lends itself to both grooves #6. It has been used creatively by great drummers such as Steve Gadd. Sometimes inward paradiddle or double stroke occurs in the middle of the pattern because in the middle diddle is called variation. The way Stone wanted his book played was to let the bar return to its starting height. If he was playing them loudly from full height, quickly throwing the stick towards the drum, larding the rod back to its starting height. Usually drummers restrict rebound, which is usually done when playing an accent or following a loud note with a softer note in the hand. Depending on the technical demands of the following patterns, you may always want to use this approach. RUDIMENTAL APPLICATIONS When using Stick Control as originally intended, improving your principle and adapting adhesives with creative and new methods will bring new challenges. Ex. 2 original pattern adds one stroke of double stroke (diddles), so now the pattern is played as all double strokes but at two different speeds. They love exercises like this because they are great for learning to control jumps. Ex. 3 takes our pattern and adds a note between double strokes, creating a quick three-stroke ruff. Ex. 4 Scottish pipe band drummers are a technicality that adds a brief buzz to this added note. Ex. If we add a flam to each double stroke, as seen in 5, we steal a variation of a single flammy windmill, but if you flow. If we unite pairs, flams and accents, Ex. We'll be at 6:00. This hybrid is a displaced version of primitiveness. These variations and others can be applied to any pattern, in the book, which may come in handy if you are waiting for recovery on that desert island. ACCENT PERMUTATIONStone has written a second book, Accents and Rebounds, including some ideas from its award-winning student Joe Morello-but it doesn't mean we can add Stick Control accents, too. Ex. 7 adds an accent and then scrolls with a sixteenth note, both strokes along each pattern. This is harder than it looks and is a skill we will need for some upcoming ideas. ADD YOUR FEET Adding your feet under our pattern will create three- and four-way independence patterns that can really test your courage. Fortunately, Ex. 8 is not complicated-just play quarter notes under the snare pattern. Playing different kick patterns under Stone's adhesions can help you develop freedom and independence with Latin rhythms like samba (e.g. 9) and baion (e.g. 10). DISPLACEMENT Ex. The 11 two bar pattern hands a sixteenth note later so now all e's and ah's alternative feet are played on top of displaced. This can be frustrating if you do not slow down and count before adding feet. Ex. The first bar of 12 has a bass drum, while the second bar is leaving it at &'s. The biggest benefit of working on these ideas is that it makes you put a hand pattern on autopilot while focusing on the foot pattern. Essentially, Ex. 13 Ex. It is the same as 12, but this time we use both feet and This would not be too bad, except that the second and fourth measures have five bass drum notes, so constantly reverse the leading foot. RATE CHANGE Another interesting idea to help you gain timing control is to change the speed (speed) of notes. Ex. For 14, play reverse paradiddles with our hands and feet, but at two different odds. Ex. At 15, our hands go from eighth notes to sixteen notes in the middle of each measure, causing hands to slide back on the feet. E.g. 16 adds a flam to the previous idea to exercise more into your hands. Ex. For 17, play the same adhesion pattern with triplets on two dimensions. Because it is eight notes long, it will go over the triplets, which will point to three polymeters from four. Polymetric expressions are a great way to learn how to flow through barlines. Always know where you are so you can just start with the hand pattern and try counting. Once you can try adding bass drums. Ex. 18 highlights each fourth note of the pattern because it reveals another polymeter. The foot pattern alternatives, so again, be sure to play hands with counting before trying to add. Ex. 19 is definitely a monster and uses a polymetric flammable mill (triplet) while our feet play paradiddle pattern in our RLLR LRRL. We can also create polyrhythmes that use the adhesions of POLYRHYTHMS Stone. Ex. We're going to create a simple 4-by-3 polyrhythmia that uses our adhesion at 20. Since we are at a single meter of 3/4, our foot pattern reverses itself in every way. Ex. 21, based on a more difficult variation of five-by-four polyrhythm. By separating the notes of our adhesion pattern into three sixteen notes, and then repeatedly separating the two sixteen notes, we form a group of five to play on the quarter-note foot pattern. Since this requires five quarters of a note to complete a cycle, our alternate foot pattern reverses itself on each bar. E.g. 22 does something similar, but the spaces are two and then three sixteen notes separate, pasting the creation of another unique pattern. BEATS The paradiddle inversion we use has been chosen in part because it can be adapted to create a wide range of many familiar and fresh beats. For these grooves, we're going to take them back to the 16th century. Keep in mind that dynamics help funkier sound busy grogs, so quietly play accentless snare notes to reveal accents. Ex. For 23, play an eighth-note hi-line pattern when billing our RLLR LRRL pattern, so that the left hand plays the snare while the right hand notes are played with the right foot on the bass drum. This kind of groove is a great bass drum and interdependence exercise. Ex. For 24, try the same groove but this time using an optimistic hi-line pattern with all &'s notes, and a hi-line opening (3) &amp; Example: 25 takes this idea further using a funky disco-style groove all &'s hi-hat notes. You may find it difficult with everything happening. Of course, there is no reason why right hand and right foot cannot play the same thing (Ex. 26). We can use a simpler bass drum pattern while our hands are still playing reverse paradiddle (Ex. 27). Ex. 28 is similar to sometimes falling under the left notes but uses the funkier bass drum pattern, requiring more independence along with a delicious hi-line opening. Ex. Adhesion at 29 creates a funky part-time groove that feels slow, as accent pinching occurs only once per measure at 3. To do this, you need to bring your right hand off the hi-hat to play the accented snare note in the middle of the bar. FILLSStone's pastes are the perfect starting point for creating engaging fillings. It creates unique melodies just by moving our hands in the kitetraf when playing these patterns, and we highlight notes, we can also outline syncopated rhythms. E.g. 30 uses our adhesion for both beat and filler (but you can use the rhythm you want) and moves your hands down toms. By accentming with your right hand and shading the left hand notes, you finish with a fresh filler filled with very subtle movements. E.g. It uses 31 accents, all to create a filling that looks like triplets, although it is sixte only sixteen. To prove this point, try it with a shuffle groove-accent placement makes what harmonious sound. Ex. 32 can be used as a filling or coordination warming pattern. There can also be an alternative to every bass drum between the pedals. Ex. Written for 33 contbass and will make a killer triplet riff as part of a drum solo. Next, take our adhesion pattern and turn it into a shuffle rhythm (e.g. 34). E.g. It can be used as 35 fillings or grooves. It takes the previous pattern and adds resting bass drum notes and adds a tom melody to it. Now let's try playing notes on the right foot like we did before. If we play hi-hat quarter notes, you get a funky, hip-hop style groove (Ex. 36). Ex. For 37, tie the right hand and right foot together to create a very funky triplet groove. I'm Ex. 38 because a shuffle rhythm uses our inward paradiddle adhesion pattern, partly because I think it's a very cool hip-hop groove, but also because the funky kick pattern uses the same rhythm great Jeff Porcaro to use his band Toto song Rosanna for his killer groove. FREQUENT SPACE CHANGE. It returns to the 39 sixteenth notes and divides the adhesion pattern between the driving bell (right hand), hi-line and snare (left hand). Underneath all this activity, we will play every third sixteent note on the bass drum and create three patterns of more than eight. Such bass drum polymetric patterns are great for finding all the strange pieces of practical coordination. Once dominated, the foot can play right away You'd like it to be with a hand pattern. E.g. While carrying 40 right to the bass drum, the left hand continues to the trapping adab, but now the right hand plays on every third sixter note, resulting in über-funky, three-on-eight grooves.