

CONTENTS

Introduction by Vic Firth	3	LESSON 17. How High the Hat	54
Background.....	3	LESSON 18. Sextuplets Versus Triplets.....	56
Joe Morello on George Lawrence Stone.....	4	LESSON 19. The Side Triplet.....	59
Barry James...About This Book	5	LESSON 20. Interpreting the Single and Double Drags.....	60
Acknowledgements.....	5	LESSON 21. Alla Breve	62
Words of Wisdom from George Lawrence Stone	6	LESSON 22. The Finger Roll	63
The Basic Principles of the Stone Method.....	6	LESSON 23. Left-Hand Velocity.....	65
LESSON 1. Handholds and Strokes	12	LESSON 24. Breaks and Solos	66
LESSON 2. What Is a Rudiment?	19	LESSON 25. Embellishments with Grace Notes	70
LESSON 3. The Metronome	24	LESSON 26. Dotted Notes.....	72
LESSON 4. That Light Touch on the Drumhead	25	LESSON 27. Musical Temperament	73
LESSON 5. You Need a Professional Drum Teacher.....	28	LESSON 28. Phonetics	74
LESSON 6. Rolls in General (Attack and Release).....	28	LESSON 29. Timing Short Rolls	75
LESSON 7. Flexibility in Rolling	33	LESSON 30. Counting the Numbered Rolls and the New Numbered (Compound) Rolls	78
LESSON 8. The Ruff/Drag and Buzz Ruff	36	LESSON 31. Words of Wisdom/Answering a Few Questions	84
LESSON 9. The Two-Beat Roll Versus the Buzz Roll.....	37	LESSON 32. Stick Twisters	85
LESSON 10. Sight-Reading.....	39	Conclusion: Why All This Groundwork?.....	87
LESSON 11. Practice Pointers for the Buzz (Multiple-Bounce) Roll.....	42	Appendix	88
LESSON 12. Crescendo Using the Seven-Stroke Roll.....	45	Photo Gallery	91
LESSON 13. Paradiddles for Practice	46		
LESSON 14. Playing Faster Paradiddles.....	47		
LESSON 15. Flams and Drags (Ruffs).....	50		
LESSON 16. More on the Flam Tap and Flam Accent	52		

Single-Beat Combinations...The Missing Page


Read downward

73. 

R R L R R L L L L R L R L L

74. 

L L R L R L L R R L R L L R R

75. 

R L R L R L R R L R L L R L L

76. 

L R L R L R L L R L R R L L R R

77. 

R L L R R L L R R L L R R L L R

78. 

L R R L L R R L L R R L L R R L

79. 

R L R L R L L R L L R L L R L L

80. 

L R L R L R R L R R L R R L R R

81. 

L L R L R L L R R R L L R R R

82. 

R R L R L R R L L L R R L L L

83. 

R L R L L R L R L R L R R L R L

84. 

L R L R R L R L R L R L L R L R

85. 

R L L R L R L L L R R L R L R

86. 

R R L R L R L R R L R R L R L

87. 

R L R L R L L R L R L L L R L R

88. 

R L L R R L R R L R L R L L R L

89. 

R L R L R L R L L R L R L R L R

90. 

L R L L R L R L L R L L R L R L

91. 

L L R L R L R L L R L R L R L

92. 

R L R R L R R L L R L L R L R

93. 

R R L R L R L R R R L R L L R R

94. 

R L R L L R R L R L L R L R L R

95. 

R L L R L R L R R L R R L R L

96. 

R R R R L L L L R L R R L L L L

Start by dropping your hands to your sides. Relax your shoulders, arms, wrists, hands, and fingers. Next, from your elbows, bring your lower arms up so they are parallel to the floor and above the height of the drum.



Figure 1.5. Proper Body Position for Gripping



Figure 1.6. Proper Hand Position for Gripping

Figure 1.7 depicts the hands being held in what is called the **German grip**, in which the top of the hands are showing. The motion is similar to waving goodbye. Note how hand drummers (i.e., conga players) play in this manner.

Figure 1.8 depicts the hands being held using the **French grip**. The motion is similar to using a karate chop, where the thumbs are on top.

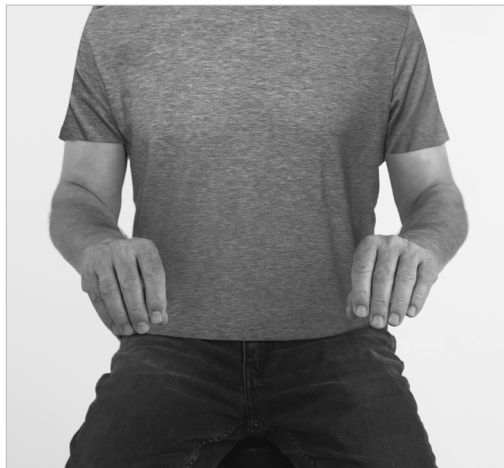


Figure 1.7. German Grip



Figure 1.8. French Grip