



Charley Wilcoxon

Wrist & Finger Stroke Control

**for the
Advanced
Drummer**

LUDWIG *Masters*
PUBLICATIONS



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LUDWIG *Masters*
PUBLICATIONS

Wrist and Finger Stroke Control for the Advanced Drummer

Composed and arranged by Chas. S. Wilcoxon, Cleveland, Ohio 44114

This book is written for the purpose of assisting the modern drummer in developing and achieving a higher degree stick technique through the coordinated control of the forearms, wrists, and finally, the fingers.

Each exercise is an individual four bar study in “swing.” The rhythmic continuity is so arranged that each phrase is a progressive step forward in achieving this goal, or, any chosen combinations may be grouped into innumerable drum or tom-tom solos.

Progressing from the arms and wrists studies, we proceed to the ultimate in drumming technique, the finger stroke. This form of drumming is by no means a new fad in the drumming world. It is merely another phase created by drumming demands over the past many years.

Great power is not possible, neither is it expected. But, if the drummer is seeking fast, sharp and clean flowing technique, the finger stroke is the “end.”

Following are a few basic rules or suggestions on how to practice and finally master this great art.

First: Place the stick in the left hand in a natural, relaxed playing position approximately four inches from the butt end with the thumb extended upward. Raise the stick with the index finger of the right hand to a well “up” position and let the tip fall naturally to the practice pad or drum. This tap should rebound.

The principle is to keep these taps or rebounds in constant motion by tapping the top of the stick with the index finger only. No wrist action should be used. Practice this until all rebounds are in rhythm.

Now, place the stick in the right hand also, in a well-balanced position between the thumb and index finger. Move the middle finger to a natural position under the stick. Likewise, raise the tip to a well “up” position and let it fall to the pad or drum. With the right hand completely relaxed, this stick will also rebound. These rebounds or taps are likewise kept in motion by tapping the middle finger upward against the underside of the stick. Again, no wrist action. Practice this until all rebounds are in rhythm.

Another suggestion of practice which will serve the same basic purpose is to place both thumbs and tips of all fingers on a table top with the palms well up. Tap the table with the tip of the index finger (left hand). Alternate taps in rapid succession with taps of the middle finger (right hand). Speed is determined by the skill of the drummer. Practicing relaxed is a must.

—The Author

Wrist Stroke Studies

3

A - Equals Arm Strokes
W - „ Wrist Strokes
B - „ Bounce or (rebound) Strokes
F - „ Finger Strokes

No.1

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

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

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

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

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

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

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

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

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

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

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Wrist Stroke Studies

No.2

10 exercises of wrist stroke studies, each in 2/4 time, featuring eighth-note patterns with accents. Each exercise includes a sequence of right (R) and left (L) hand strokes indicated below the staff.

Exercise 1: R L R L R L R L / L R L R L R L R

Exercise 2: R L R L R L R L / L R L R L R L R

Exercise 3: R L R L R L R L / L R L R L R L R

Exercise 4: R L R L R L R L / L R L R L R L R

Exercise 5: R L R L R L R L / L R L R L R L R

Exercise 6: R L R L R L R L / L R L R L R L R

Exercise 7: R L R L R L R L / L R L R L R L R

Exercise 8: R L R L R L R L / L R L R L R L R

Exercise 9: R L R L R L R L / L R L R L R L R

Exercise 10: R L R L R L R L / L R L R L R L R

Arm and Wrist Stroke Studies

No.3

5

10 Arm and Wrist Stroke Studies, No. 3, consists of ten exercises (1-10) in 2/4 time, each on a single staff. Each exercise is a four-measure phrase. Exercises 1-9 end with a repeat sign, while exercise 10 ends with a final double bar line. The exercises feature various rhythmic patterns, including eighth and sixteenth notes, and are marked with accents (>). Handing is indicated by 'R' for right and 'L' for left hand, with the first letter of the pair indicating the starting hand.

Exercise 1: R L R L R L R L (4 measures)

Exercise 2: R L R L R L R L (4 measures)

Exercise 3: R L R L R L R L (4 measures)

Exercise 4: R L R L R L R L (4 measures)

Exercise 5: R L R L R L R L (4 measures)

Exercise 6: R L R L R L R L R L R L R L R L (4 measures)

Exercise 7: R L R L R L R L (4 measures)

Exercise 8: R L R L R L R L R L R L R L R L (4 measures)

Exercise 9: R L R L R L R L (4 measures)

Exercise 10: R L R L R L R L L R L R L R L (4 measures)