

# Durty Dubbles

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This exercise works on double beats using variations that allow for one hand to check the timing and sound quality of the other hand. In the first bar, both hands much match motions perfectly. In the second bar, the second note of one doublestroke must line up correctly with the first note of the first. In the third bar, hand-to-hand timing must create single-stroke fours without the apparent difficulty causing you to change your doublestroke approach. Note that this third bar is not just a case of difficulty for difficulty's sake; separating the hands in this way will show you how they speak on their own and expose inconsistencies in a different way than the first two bars. However, you may have to overcome what I call the "herta paradox": hertas consist simply of legatos on one hand and doubles on the other hand, putting them together in the herta rhythm mysteriously creates a tendency to unnecessarily tense up on both figures in order to achieve correct timing. These single-stroke fours may have the same sort of tendency. Maintain relaxation, and allow the fluid motion you develop in the first measure to translate to when the hands are entirely separate (i.e., the single-stroke fours).

♩ = 104 – 200

The exercise consists of four staves of music in 12/8 time, each with a 3-measure phrase. The first staff starts with a 12/8 time signature and a key signature of one sharp (F#). The notes are grouped in pairs of eighth notes, with a double bar line after the first two measures. The second staff begins with a '3' above the first measure, indicating a triplet. The third staff begins with a '5' above the first measure, indicating a quintuplet. The fourth staff begins with a '7' above the first measure, indicating a septuplet. Hand indicators (R for right, L for left) are placed below the notes to show the sequence of strokes.

Staff 1: R R L L R R L L R R L L R  
Staff 2: R L R L R L R L R L R L R R L L R R L L R  
Staff 3: L L R R L L R R L L R R L  
Staff 4: L R L R L R L R L R L R R R R R R R R R L

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