

Eleven Stroke

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This exercise uses different breakdowns of the eleven stroke roll to test different tap roll fundamentals: the attack of the first diddle, the spacing of the first diddle, your commitment to the check, and the quality of doublestrokes that follow accents on the same hand.

In measures 1–2, pay attention to the first diddle in the tap roll. On beat 3, this is a typical attack for a tap roll. On beat 5, this diddle is just a continuation of the motion established preceding the accent. In the former case, the typical pitfall will be to play the diddle early and wide. Make sure you get the timing (of the first note) *and* the spacing (to the second note) correct. You only get one shot, and you don't have the rest of the tap roll to hide your poor timing. In the latter case, you have to confront these pitfalls on the diddle *before* the accent; if you establish the correct check timing and fulcrum pressure on this note, then a successful tap roll only relies on *maintaining* this correct check timing and fulcrum pressure.

Measures 3–4 take the straightforward left hand and right hand breakdowns of the tap roll. As before, the full tap roll is already set up by the correct timing and approach in the non-lead hand.

Apart from the odd time signature, this exercise is deceptively simple. You must be prepared to get very picky about your doublestroke timing and sound quality. When drumlines play great rolls, it is because *every* note is correctly in time and supported by great sound quality. There are a lot of subtle tendencies that may not stick out as *bad* to the untrained ear when you are playing individually, so record videos of yourself playing these roll figures and listen for *perfection*. If the timing is not *perfect* and the sound quality *perfectly uniform*, you will be the dirt when you try to play with performers who do have good roll fundamentals.

♩ = 112 – 200

R R II II R II rr II rr II R L L rr rr L rr II rr II rr L

R rr rr R II II II R II rr II rr II R L II II L rr rr rr L rr II rr II rr L R



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