Stutter Tap Fives

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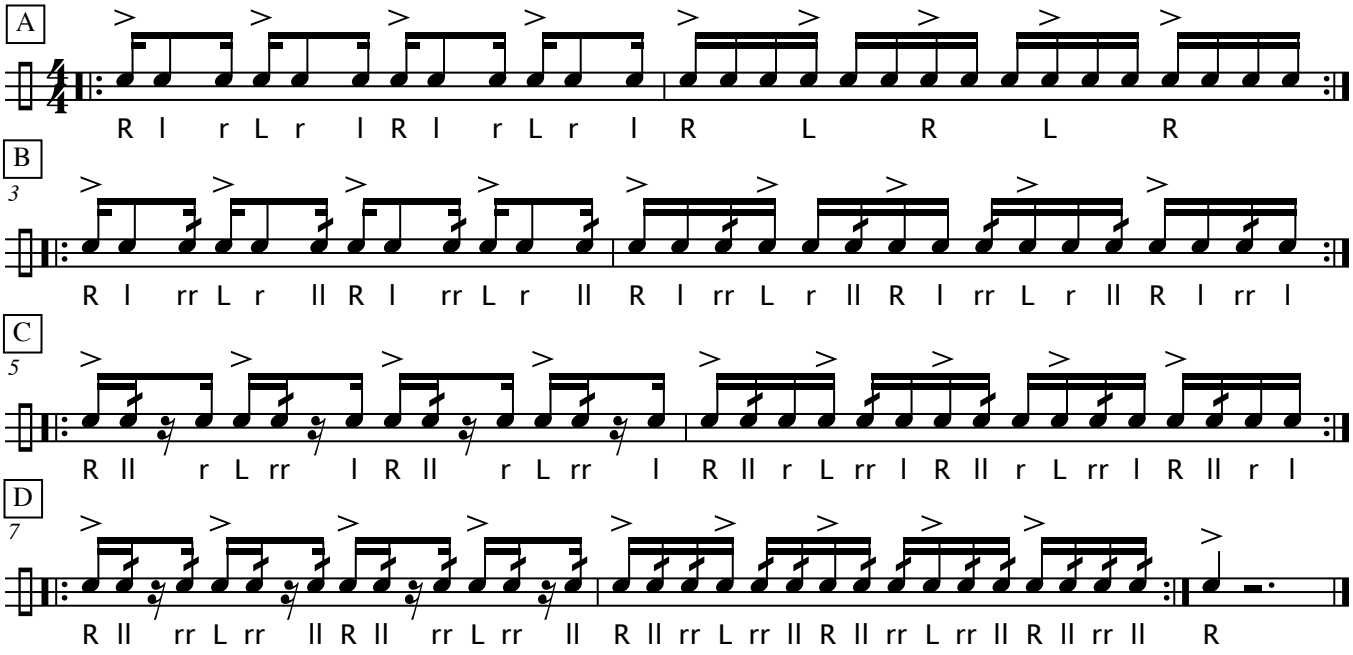
This exercise challenges you to control the placement of doublestrokes in tap-five figures. The main variation plays with the space around the doublestroke. It is very tricky to play a quality doublestroke that doesn't follow from something and connect to something else. It should not be, but it *is*, so use it as an excuse to get very picky about how you articulate doublestrokes! If shuffling these diddles around the rhythmic grid gets boring, the modulation variations challenge you to change doublestroke placement *and* speed.

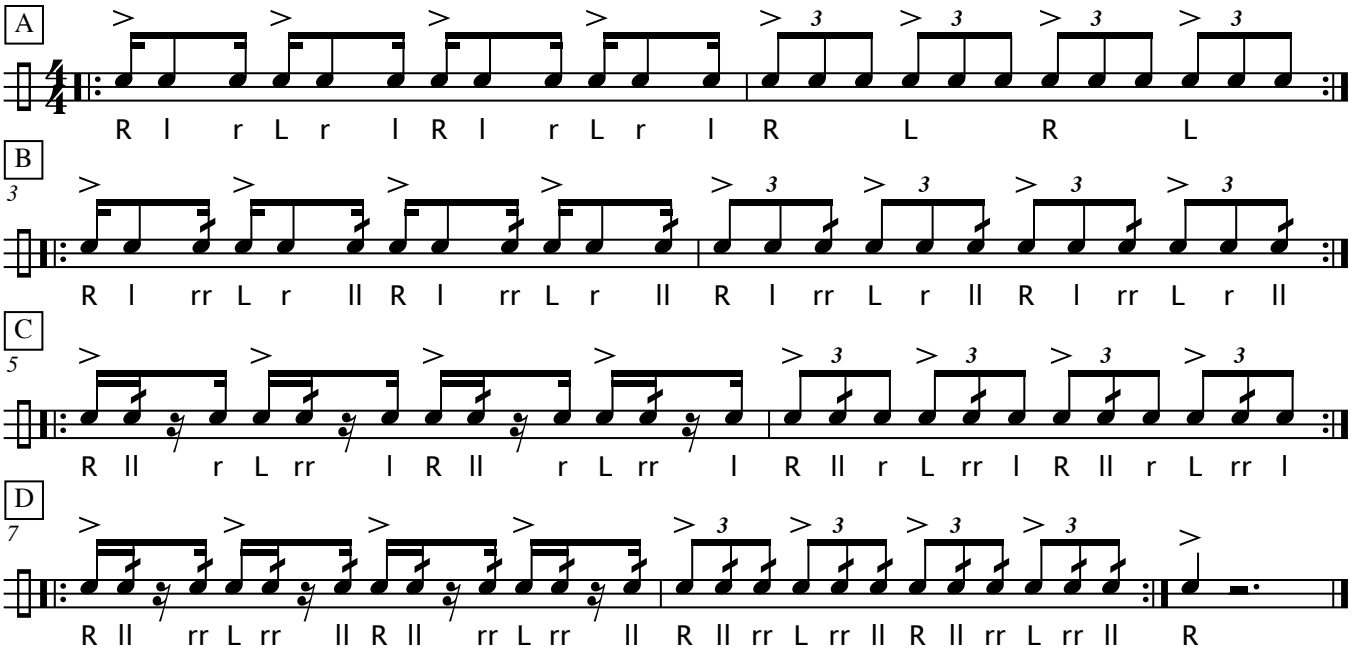
♩ = 64 – 136

Diddle Placement Variation



♩ = 64 – 136

Modulation Variation



These buzz/crush variations allow you to work on many of the same challenges as the main variations—rhythmic precision and the targeted application of fulcrum pressure—without having to worry about second note placement on the doublestrokes.

Attempt these variations with crushes of different lengths (from very short and staccato to very long and connected), and focus on the sound quality of the non-crushed taps; verify that the fluctuations in fulcum pressure applied to achieve the crushes do not translate into extra tension, squeeze, or unnecesary motion on the taps—the taps remain the same.