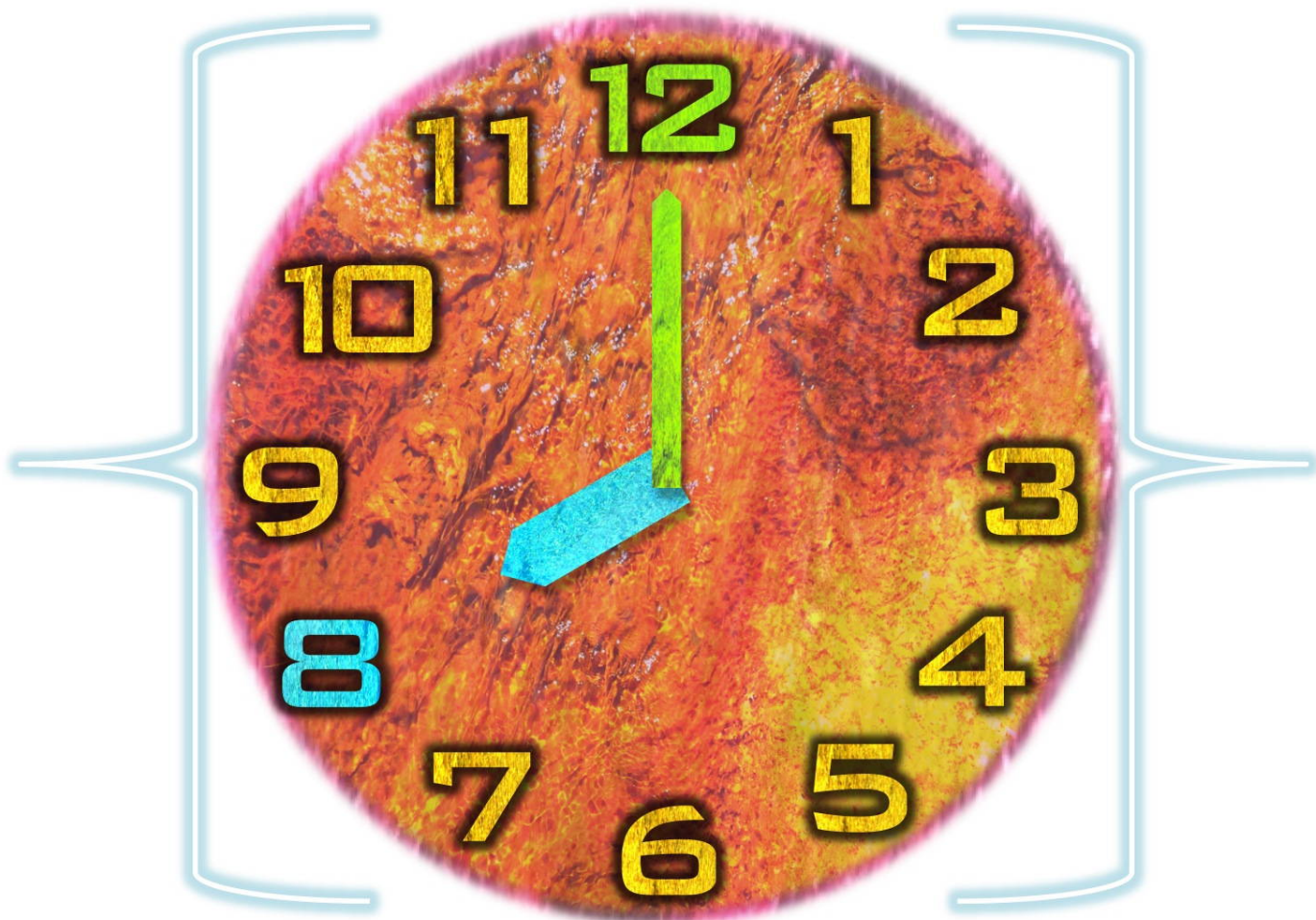


# TWELVE EIGHT-BAR EXERCISES IN 12 TO STAVE OFF 8 CABIN FEVER

WITH PLAY-ALONG PRACTICE GROOVES



**DR. MATTHEW LEMIEUX**  
[WWW.FATMATTDRUMS.COM](http://WWW.FATMATTDRUMS.COM)

# About This Collection

I hope that your hands are clean for this one!

These are twelve exercises designed to help you get better at drumming! As the title suggests, they are all eight measures long and in 12/8 time, which means they are all the same length and have roughly similar feels.

To break up this monotony and give you a more engaging experience, I have provided two sets of **play-along practice tracks**: a *standard* set and a *laid back* set (with a half-time feel). Each track covers six repetitions of an exercise at a given tempo and has you play along to a slightly different groove each repetition. There is a separate track for each of twenty tempo markings from 88–240 BPM. Because of how these exercises are constructed, they should all musically complement the practice recordings pretty well.

Some exercises and tempi will lend themselves better to either the *standard* or *laid back* groove tracks. Generally, as things get faster, it should feel more comfortable to use the *laid back* set, but it is up to you! The key is to stay in time and stay focused.

Many exercises are simply sequences of two-bar variations that themselves can be looped together, so feel free to dive into the recordings before getting truly comfortable with the exercises. You can repeat a chosen two-bar phrase four times as a single “rep” to get it into your hands.

If you do not have these tracks yet, they are freely available for download on [fatmattdrums.com](http://fatmattdrums.com).

This content is largely based on *Quality Control for Rudimental Drummers*, a comprehensive treatise on drumming mechanics supported by 32 exercises and accompanying play-along grooves tailored to each exercise. If you like this packet, then you will love *Quality Control*! If you already have *Quality Control*, then this packet may be a more digestible and more easily taught adaptation of some of the great practice tools that you already know. Enjoy!

# Table of Contents

<b>Symmetric Singles</b> .....	3
<b>Short Pyramid</b> .....	4
<b>Singles a la Clone</b> .....	5
<b>Dubs ‘n Phase</b> .....	6
<b>Irish Tap Fives</b> .....	7
<b>Huck The Deets</b> .....	8
<b>Wait &amp; Condense</b> .....	9
<b>Stanky Rolls</b> .....	10
<b>Wake Up That Fulcrum</b> .....	11
<b>His Flat Grace</b> .....	12
<b>Hybridized Orbitals</b> .....	13
<b>Aural Uniformity</b> .....	14

## About The Composer

**Matthew Lemieux** is a freelance musician and educator who works as a research scientist in Carpinteria, CA. He was a performer with the N.C. State *Power Sound of the South* marching band for four years and also marched with the world-class WGI ensemble *Constitution* in 2008. He has instructed for numerous marching bands and percussion ensembles, including Cary HS (Cary, NC), Athens Drive HS (Raleigh, NC), Weber State Indoor Percussion (Ogden, UT), and Davis HS (Kaysville, UT). His music has been published through TapSpace Publications, Marching Monk, and Mountainland Performance Design, in addition to his self-publishing through FatMattDrums. Matthew earned his BS in Chemical Engineering from North Carolina State University in 2011 and a PhD in Chemical Engineering from The University of Utah in 2017, and he now enjoys a great life in Southern California with his wife and children.





# Short Pyramid

M. Lemieux

This exercise is a twist on the traditional *Tap Pyramid* exercise, which builds from alternating strokes up to multiple measures of taps on the same hand. Instead of building up to multiple measures on a hand, this exercise stops short of eight strokes on a hand; so, theoretically, you should be able to play this one as fast as you can play *8 on a Hand*.

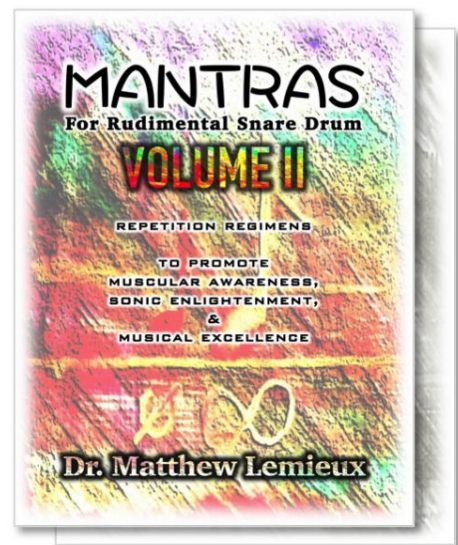
The challenge here is to maintain a consistent, full sound quality using a consistent, relaxed grip. Try playing this one with a towel on your drum/pad, without a towel, with different sticks (thicker or much thinner, like drum set sticks), with brushes, etc. The goal is to strive for a consistency of touch and build the endurance necessary to maintain that touch. But you also have to maintain consistency within the (occasionally) unusual groupings of 12th notes.

♩. = 88 – 176

**MANTRAS**  
For Rudimental Snare Drum  
[www.fatmattdrums.com](http://www.fatmattdrums.com)

Thirty-two extremely short exercises for repetitive repetition! These cover a wide range of rudimental applications and are intelligently crafted to help you reach musical enlightenment!

**FREE**







# Dubs 'n Phase

M. Lemieux

This exercise uses doublestops to enhance awareness of doublestroke timing and quality, in addition to varying the amount of “hang time” between doublestrokes. Like the traditional *Sanford-* and *Irish Spring-*type doublebeat exercises, measures 1–2 and 4–5 require efficient use of rebound and strong application of wrist turn to achieve quality doublestrokes with the limited amount of hang time. Oftentimes, however, when it comes time to apply these fundamentals to a doublestroke roll, the additional hang time encourages performers to lean away from these fundamentals: either by lightening the touch to rebound more, or rebounding less in order to put more power into the doubles. Use this exercise to unify your approach; *all* doubles should be aggressively attacked and efficiently rebounded, regardless of the rests between consecutive attacks!

♩. = 120 – 224

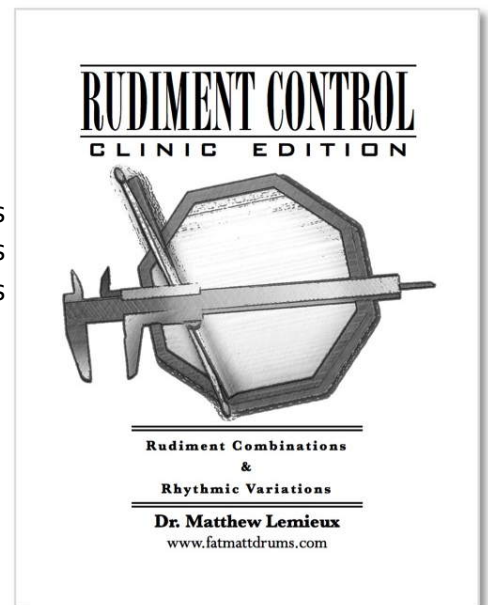
## RUDIMENT CONTROL

Clinic Edition

[www.fatmattdrums.com](http://www.fatmattdrums.com)

A favorite of educators everywhere, this collection of exercises explores the connections between similar rudiments and applies rudiments at different speeds and with different interpretations to build greater command over the space between notes.

**FREE**



# Irish Tap Fives

M. Lemieux

This variation of the classic *Irish Spring* exercise takes advantage of the second note of each doublestroke being on a strong beat, but it changes the sticking to add an unusually long “hang time” between each doublestroke. The goal is to keep the sticks at the full height and to rebound every stroke, so that you do not have to prep anything. This challenge means that you have to remain relaxed while the stick is waiting at the full height, engaging aggressively but efficiently to achieve a quality doublestroke when the time comes, but not allowing that aggressive energy to affect your relaxation on the rebound or during the hang time. This exercise is all about mastering the rebound aspect of drumming mechanics.

**2-Height Variation:** To extend this exercise to work on true tap-fives, play all singles at the accent height, and play all doubles at the tap height. Make the tap height your new “tacet” height, and focus on maximizing your use of rebound from the low height. This means that each doublestroke attacks from the tap height without a prep, and despite all of the power you are putting into these low doublestrokes, the both notes rebound fully to the tap height (instead of being stopped close to the drum and then raised to the tap height). In spite of the additional challenge, mastering the use of rebound at the low dynamic will pay dividends in sound quality and endurance

♩ = 160 – 240

Works best with “Laid Back” play-along tracks!

*Full Rebound on All Strokes*

*The full height becomes your “tacet” height*

The exercise consists of four staves of music in 12/8 time. Each staff contains a sequence of notes with drumstick patterns written below them. The patterns are as follows:

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





# Wait & Condense

M. Lemieux

This exercise varies the space between the tap and the first diddle in a tap roll in order to build confidence in honoring the “tap space” in tap rolls. A common tendency on tap rolls is to initiate the first doublestroke early and to open up the spacing between the two notes of the doublestroke in order to evenly occupy the tap space. To correct this tendency, you must *wait* longer to initiate the doublestroke and additionally have enough command over your fulcrum to *condense* the two-note spacing of the first doublestroke (if you are accustomed to widening that double in order to occupy the tap space). This exercise pushes the “wait” to an extreme in order to get you comfortable with executing a perfectly-spaced doublestroke after a well-defined period of time.

♩ = 88 – 192

R | l r | r | R || rr || rr || R || rr || rr || rr || rr || rr || rr || rr || L r | r | r L rr || rr || rr

4 L rr || rr || rr || rr || rr || rr || R || rr || rr || rr || R || rr || rr || R || rr || R | r

7 L rr || rr || rr || rr L rr || rr || rr L rr || rr L r | R

**BEATS FOR THE STREET**  
 Vol. I: Parade Jams  
 Vol. II: Cool Struttin’  
 Vol. III: Game Day Thumpers  
[www.marchingmonk.com](http://www.marchingmonk.com)

Fifteen cadences whose vocabulary is broadly accessible to lines with a wide range of skill levels, so you never have to compromise creativity for playability. Discover the right challenge for your line!

Digital Downloads  
**\$30 / Volume of 5**  
**\$10 / Individual Piece**



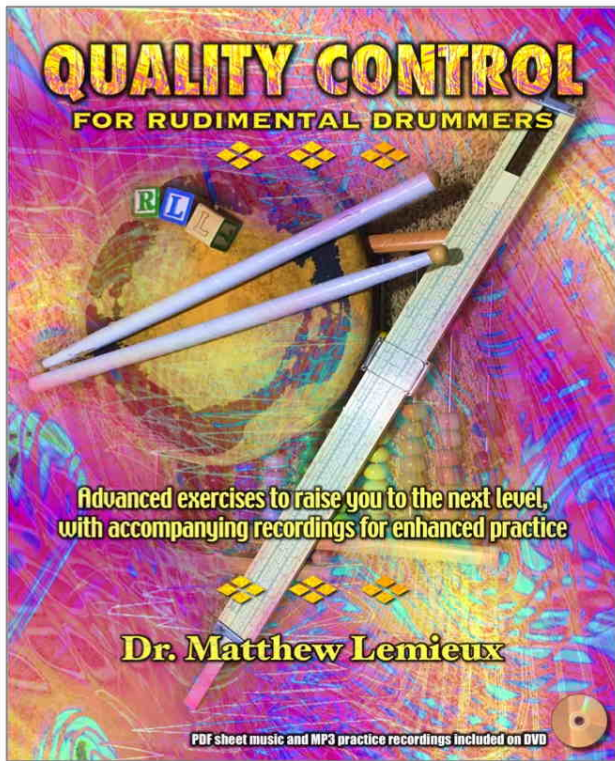


# Wake Up That Fulcrum

M. Lemieux

This exercise employs doublestop figures that require different amounts of fulcrum pressure to focus your awareness on the muscles of your fulcrum before playing more straightforward roll patterns. If you want to play clean rolls in an ensemble setting, then you must be able to call upon the correct application of fulcrum pressure *immediately* when you attack a roll, without any margin for error.

♩ = 120 – 192



**QUALITY CONTROL**  
FOR RUDIMENTAL DRUMMERS  
[www.fatmattdrums.com](http://www.fatmattdrums.com)

Put your hands and your habits on the spot with this 47-page book, specially designed to isolate the intricacies of drumming mechanics and expose shortcomings in quality and consistency, taking your mastery of grip, motion, and rebound fundamentals to a higher level.

With the companion DVD, you can play each of the 32 exercises along to **groovy and original percussion compositions**—rendered in Virtual Drumline—putting these mental and physical workouts into a musical context and adding an element of enjoyment to your personal practice that is **nothing short of addictive!**

**\$20.00 + S&H**

# His Flat Grace

M. Lemieux

When you rehearse one-handed breakdowns of flam figures, what you are really rehearsing are one-handed breakdowns of flat flam figures: rhythmically precise combinations of accents and taps. This is a beneficial practice, since the mechanical demands are nearly identical; however, when it comes time to play the flam figure in context, it falls on you to be able to work the grace note into its proper place—before the primary note. Switching between flat flams and real flams, as in this exercise, helps you to concentrate on your grace-note placement, so that not only is your flam *not flat*, but the space between the grace note and the primary note is consistently the same, every time you play a flam.

Splitting the hands up between different surfaces (e.g. drum/rim) will make it harder to tell if your flat flams are completely flat, but this technique should help to open your ears to other subtle errors you are making as a consequence of *thinking* the different flam interpretations. For example, placing lighter accents on the flat flams is an easy cheat for getting the sticks to land together, and splitting up the hands will help you to recognize errors like this so that they may be corrected.

♩. = 104 – 184

The musical score is written in 12/8 time and consists of three staves. The first staff begins with a treble clef and a 12/8 time signature. It contains a sequence of notes with accents and grace notes, with stick figures 'r l r r' and 'L' below. The second staff starts with a measure number '4' and continues the sequence with stick figures 'r l r L r l R l r L r l' and 'l r l R l r l R'. The third staff starts with a measure number '7' and concludes the exercise with stick figures 'l r l R l r l R l r l r l R l r'. The notes are primarily eighth notes and quarter notes, with some dotted eighth notes and sixteenth notes.



# Hybridized Orbitals

M. Lemieux

Here is a fun chop-out exercise with plenty of variations to keep you busy: in addition to the written variation in the 3-note hybrid rudiments, there are different ways the 2-note rudiment (flam-taps, as written) can be modified.

As a starting point, here is a framework for defining different variations:

- |  |  |
|--|--|
| Var. <u>A</u> - Play tenutos as slight accents | Var. 1 <sub>-</sub> - Play written flam-taps as flam-taps          |
| Var. <u>B</u> - Play tenutos as full accents   | Var. 2 <sub>-</sub> - Play written flam-taps as inverted flam-taps |
|  | Var. 3 <sub>-</sub> - Play written flam-taps as cheese inverts     |
|  | Var. 4 <sub>-</sub> - Play written flam-taps as singlestroke 9lets |

(e.g., “Variation 2B,” play written flam-taps as inverted flam-taps with full accents)

Additionally, add dynamics; e.g., add a crescendo to the flam-taps, or add a crescendo to every bar. You can also change the 3-note hybrids. For example, instead of the written sequence—flam accents, flam-drags, cheeses, and flam-fives—you could do a more grid-oriented sequence like: tap-accents, flam accents, grace note on second partial, grace note on third partial. Lastly, feel free to stay on a given rudiment for longer than the written two bars; repetition is extremely valuable!

♩ = 104 – 168

R | r | | r r | | R | r | L r | r r | | r r | L r |

R || r | | r r | | R || r | L rr | r r | | r r | L rr |

RR | r | | r r | | RR | r | LL r | r r | | r r | LL r |

RR || r | | r r | | RR || r | LL rr | r r | | r r | LL rr | R

# Aural Uniformity

M. Lemieux

This exercise is intended to raise awareness of sound quality and touch consistency by juxtaposing four different accent applications: 1– legatos, where simple, rebounded strokes are repeated; 2– doublestrokes, where the stick is thrown at the drum twice for two equal-sounding strokes; 3– hugadigs (one-handed breakdown of flam-taps), where the stick is thrown at the drum once and allowed to bounce for an additional two notes; and 4– bucks, where the stick is cushioned to play taps, rather than allowed to rebound. All of the accents should sound the same, but the different applications will have different tendencies to be overcome. For example, the buck accents tend to get overplayed, having a harsher sound than the other accents.

In the second half of the exercise, pay close attention to how the buck taps relate to the rest of the taps. A notable difference between the variations is that the hugadigs from the accent height will rely on rebound and fulcrum pressure to create three strokes with an appropriate dynamic decay, while the hugadigs from the tap height will more closely resemble three consecutive wrist turns (more of a “triplebeat”) until the tempo precludes such a strong reliance on wrist turn.

♩ = 120 – 184

*Accent sound focus*

5 *Tap sound focus*



## FAT MATT'S STREET SLIDERS

[www.fatmattdrums.com](http://www.fatmattdrums.com)

Six cadences, each presented as two arrangements: one “with beef” (more challenging) and one “with chicken” (more accessible), for maximum versatility!

*Digital Download*

**\$15.00**