

# Tap Drags & Fives

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for SnareScience.com

TenorLine

Variation 1

R | r L r l...

3

6

10

Variation 2

R | r L r l...

13

16

19

Variation 3

R | r L r l...

22

25



# Tap Drags & Fives

## **Purpose:**

This exercise focuses on tap drags and tap fives. This is a straight forward, yet very important exercise for developing consistent roll quality and correct rhythmic interpretation of diddles.

## **Stick Motion:**

Stick motion is very important in this exercise, especially when moving on to the more difficult variations. The sticks should look exactly the same during the check patterns as they do during the diddle measures. If a deaf guy is watching you play, it should be very difficult for him to tell that you are changing from the check pattern to the diddles. Also, there should be exactly two distinct stick heights in this exercise and nothing in between.

## **Sound Quality:**

Does every tap have the same exact quality of sound? How about every accent? This can be hard to discern when playing a split pattern, so be sure to practice on one drum first. Some common mistakes:

- Pounding the last note of the exercise
- Playing weak 2nd notes diddles. Be sure the first and second strokes of each diddle are the same in volume.
- Playing uneven volume taps. This goes back to stick heights, if the heights are solid, tap volume will be consistent.
- Playing the right hand louder than the left

## **Rhythm & Timing:**

How perfect is your diddle interpretation? How about the underlying eighth note 'skeleton' rhythm? Some common errors:

- First two notes of the exercise: The first note defines the exercise starting point and the second note defines the tempo. You *must* internalize the tempo before the start of the exercise so that these two notes are 'perfect.'
- Rushing the first couple of notes in the check pattern immediately following a roll measure. The check pattern is easier (chops wise) making it much easier to rush.
- Slurring diddles. Don't drop the diddle in before it is supposed to be played. Play the exercise very slowly so that you are forced to think about the 16th note rhythm in the diddles.

## **Quad Specific Tips:**

- Don't play outside of the proper playing zones. Maintaining proper playing zones will become increasingly difficult with more movement around the drums. Start slow and don't rush into something that's above your current playing ability level.

- As the split patterns become more demanding, define which type of crossover you need to use (fulcrum or wrist-over-wrist)
- Define any 'sub-playing-zones' that need to be utilized during the more challenging split patterns (especially in variation 3)
- Maintain proper wrist/hand angle; don't tweak out/turn over the wrists/hands to play on the outer drums
- Keep shoulders square with the drums

**Variations to this exercise:**

- Play all at one height
- Play exercise with BUZZ rolls
- Play on one drum first