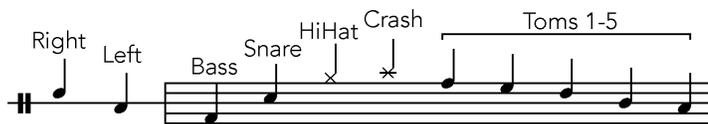


# Displaced Doubles

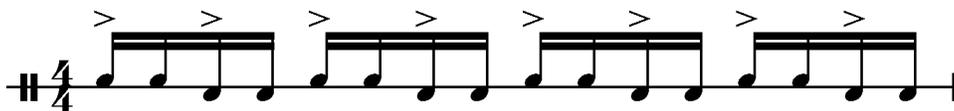


The double stroke roll is one of those rudiments that take a day to learn, a lifetime to master. It's also a rudiment that is easy to play poorly without realizing it -- something that this lesson will aim to remedy. As usual, we'll find a drumset application or two as well.

Many drummers unknowingly accent the first stroke on each hand when playing a basic double stroke roll, so when they play this:



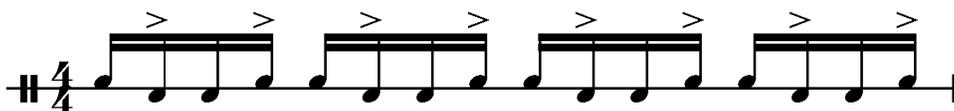
...it actually sounds like this:



The reason it's easy not to notice this is because the accents line up on the strong parts of the beat. To combat this, try displacing your double stroke roll by leading with a single stroke.



If you are unintentionally accenting the first stroke on each hand, any unintentional accents will line up on the weak parts of the beat, which should jump out at you right away in a very "uncomfortable" manner, like so:



If you still have doubts, tap quarter notes with your foot (or use a bass drum) while you play the bass drum. In fact, that's a great thing to try with all of these exercises. Now, here's the left hand lead displaced double-stroke.



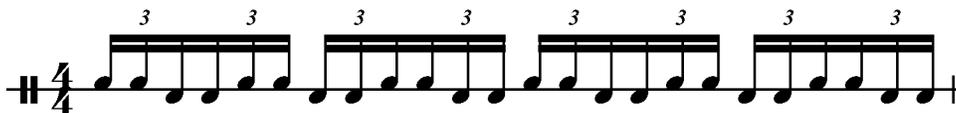
And here's the displaced left hand version.



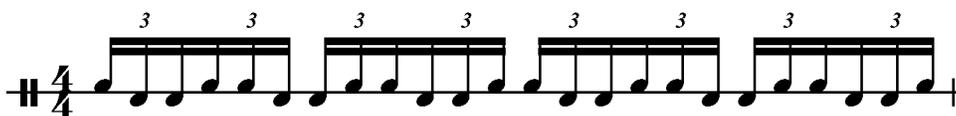
You want the displaced version to sound identical to the regular version, and to be able to lead with either hand. When you're ready, string together all four variations (right/left lead and displaced/regular) to get this combined exercise. Getting this sounding smooth will improve really your rolls!



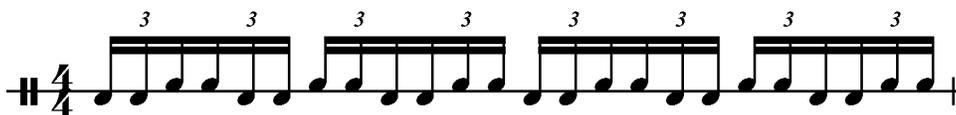
Got that? Good, because now we're taking it to the next level by using a 16th note triplet ("sixlet") subdivision!



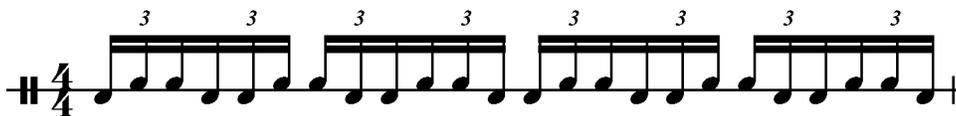
Simply rolling your sixlets should reduce any accenting, but displacing those rolls will all but force the issue.



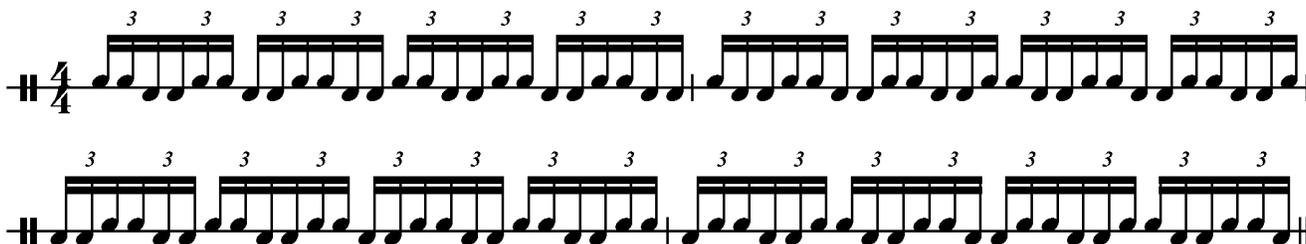
Here's the lefty version...



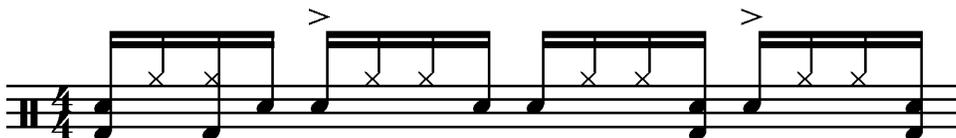
...and the displaced lefty version.



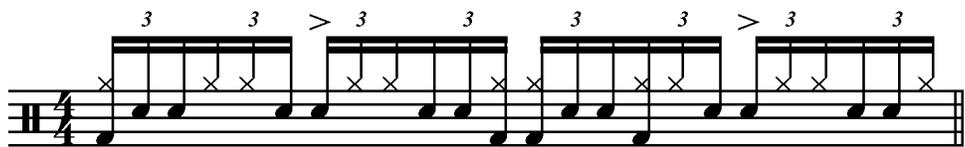
Again, string together all the variations for a comprehensive (and possibly taxing) workout.



Of course, there's no way you're getting off the hook without me throwing some drum set applications your way, so here we go! This groove works right- or left-handed, so try it both ways. Be sure to keep the non-accented snare drum notes nice and light.



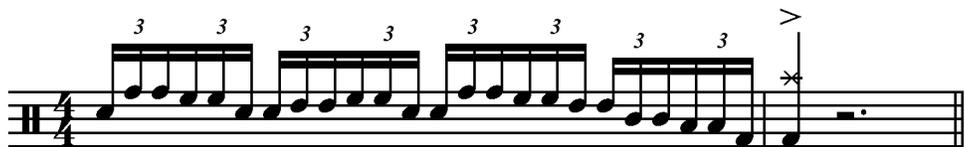
Here's a similar groove written in a sixlet feel.



Now let's try a simple fill using the displaced double stroke roll. Keep the snare drum lighter than the toms for the desired effect. The trailing bass drum stroke solves any sticking issues returning to your groove.



This is a more complicated sixlet fill using a big five tom drum kit. The displacement obfuscates the fact that you're rolling and provides a nice melodic contour. Start this fill on the right hand.

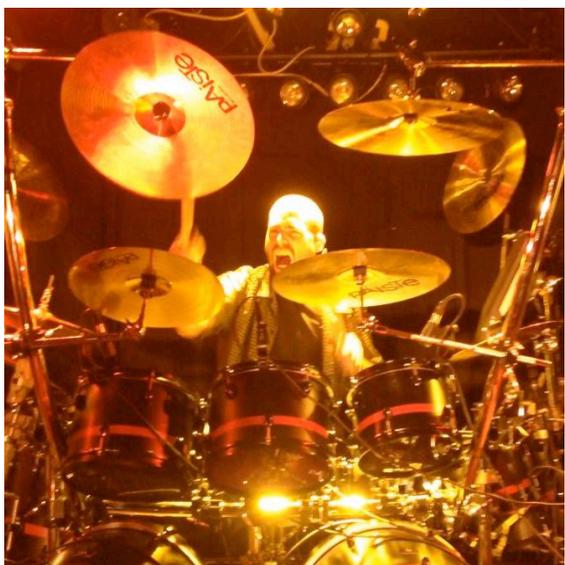


Here is a version of that fill modified for three toms that works well on a typical 5-piece drum set.



There are lots of ways to incorporate displaced doubles into your practice regimen and performances. See what you can come up with on your own with a little creativity and diligence!

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## Andy Artz

During his twenty-five years of drumming, Andy Artz has won awards for both performance and composition. A renaissance man, he is a graduate of Carnegie Mellon University with a degree in both Electrical & Computer Engineering and Philosophy. Andy has worked as a show drummer and music director for Celebrity Cruises and The Yachts Of Seabourn, and studied hand drumming and percussion with Michael Bissonnette. Andy resides in Saint Paul, Minnesota, where he is a guest artist and clinician for area schools, churches, and community ed programs. Andy currently appears with fully-costumed party band Pop Rocks, acoustic indie band Atwater Junction, and world music group The Robert Everest Expedition.

For more lessons and videos, visit [www.andyartz.com](http://www.andyartz.com).

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