

Wooten: Flam materials

In a series of alternate flams notice the “2nd” note of the double” is present even here. Notice the “swing” in the hands of #11. That’s the rebound and composite stroke working together for a fluid continuous motion. This motion, this swing, this flow, never stops, never pokes and never pushes the stick.

Separate the hands and you should see the “rebound”, hear the “voicing” possibilities and hopefully feel the flow necessary to play snare drum embellishments in a melodic manner. How you move and how it feels has a lot to do with the sound and the ease of execution in your presentation.

Take the “swing” of the hands and the flow and play Tompkins, **Fine Time**. In Fine Time make the flams groove and notice the flamed rolls need to be linear (melodic) and NOT vertical. Rolls like this, though still open in style, need to have a touch of **finesse** and a true balance of the 3 parts of the stroke so as to execute them freely. Near the end notice the Swiss Army triplets and what you have to do to the 2nd note of the double in order to make the figure clean with a crescendo.

Do a series of Swiss Army Triplets leading into a double bounce roll.

Do a series of flam taps that morph into a 3 stroke roll.

Section 17

Flams

- Flams consist of two notes, a grace note and a primary note. The grace note should consistently be played at a very soft volume even when the dynamics change. The primary note will change according to the dynamics. Whether the primary is fortissimo or pianissimo, the grace note is still very soft.

- To execute grace notes properly do not lift the stick before the stroke, just let it drop to the head. Exercise number 2 introduces fake flams. Fake flams are notated without note heads on the primary notes. The grace note is played and the primary note goes through a full stroke, stopping just before the stick hits the head. This lets you concentrate on the grace note. In the first measure make sure that the grace note stays close to the head. In other words, do not lift the grace note.

- When using slower tempi, such as quarter notes, use accents without rebound. Do not let the sticks rise after the flam. Try to avoid the stick stopping in mid-stroke. In measures one and two of the first exercise lift the primary note at the last second before you have to play so you get a nice even stroke from bottom to top to bottom. At faster rhythms alternated flams will have upstrokes. In measures three and four of exercise one the grace note is actually an upstroke. In the same motion smoothly bring the stick up as you play the grace note. A very slight whip motion should be used created by lifting the arm as you play the grace note.

- The first exercise in Section One is excellent for working flam technique. If you were to play the first measure off the right and simultaneously play the second measure off the left you would have hand to hand flams.

- *Note - Grace notes can be played loud in certain situations and other styles, but for the purpose of this book and clean rudimental drumming keep them low and soft.

(87-148) 2nd

1

f *p*

f *p*

2 fake flams

f *p*

3

f *p*

4

f *p*

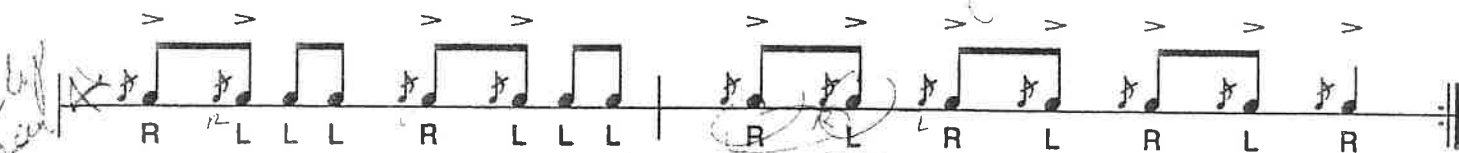
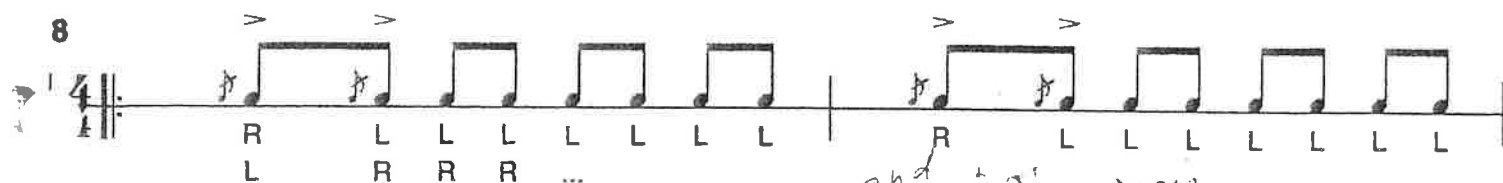
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f *p*

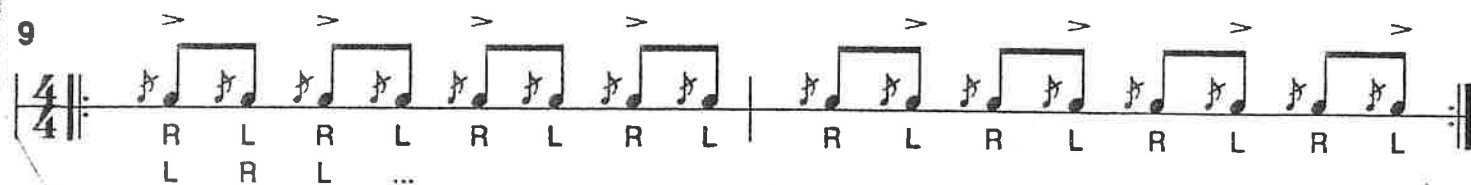
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f *p*

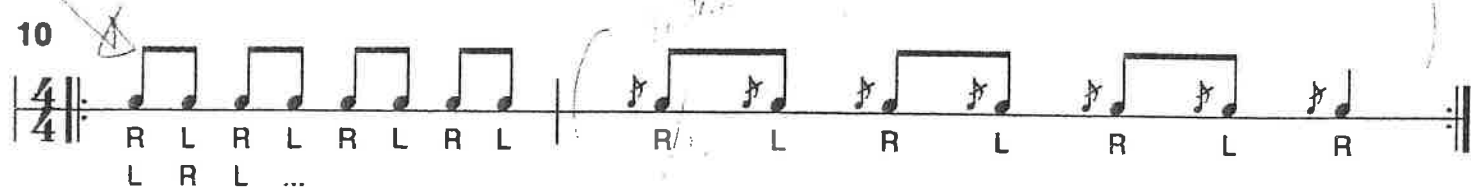
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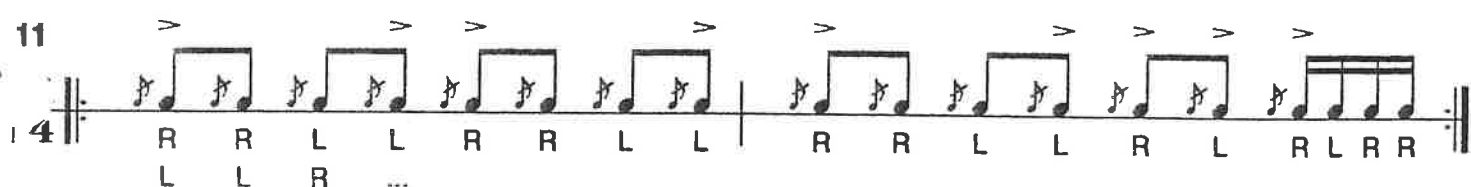
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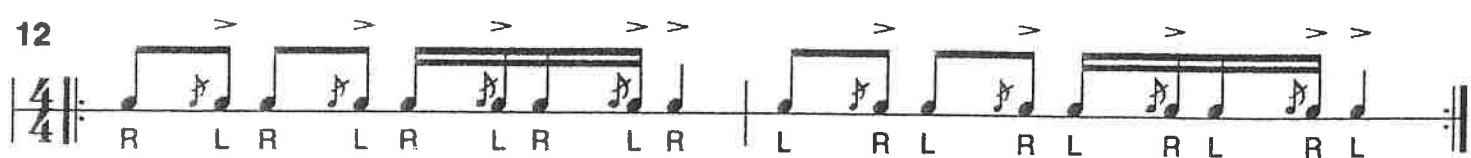
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11



12



13

