

Section 18

Flam Accents

- Grace notes should remain down throughout all the flam rudiments. Grace notes will tend to rise slightly with faster tempos and that is alright, but try to keep them as low and relaxed as possible.
- The grace notes and taps should be played at the same height. Try to make exercise 11 sound like straight eighth notes with no accents. Fake flams are great for evening out the underlying taps and grace notes of flam rudiments.

1

R L R L R L R L R L R L R L R L

L R L R ...

2

R L R L R L R L R L R L R L R L

3

R L R L R L R L R L R L R L R L

4

R L R L R L R L R L R L R L R L

L R L R L ...

5

R L R L R L R L R L R L R L R L

L R L R L ...

6

R L R L R L R L R L R L R L R L

7

R L R L L L L L R L R L L L L L R L R L

L R L R R R R R L R L R R R R R L R L

8

R L R L R L R L R L R L R L R L

L R L R L ...

9
 R L L L R R R L R L L L R R R L

10
 R L R L R L R ...

11
 L L R R R L L L R R R L L R L R L R L R L R L R L

12
 R L R L R L R L L R L R L R L R L

Section 19

Flamacues

•The flamacue is the only rudiment that can truly be called an American Rudiment. All of the other official P.A.S. International Rudiments can be traced to European countries, mostly Switzerland.

•Contrasting the first flam with the accent that follows is the secret to producing a good flamacue. No matter what the dynamic level, try to make the first flam as soft as possible. The more contrast the better.

•The grace note of the first flam is an upstroke getting ready for the accent. The faster the tempo, the faster the upstroke. Use a slight arm motion to execute the upstroke.

•The flamacue is an asymmetrical rudiment. When played off the right hand the right hand plays straight 8th-note taps and the left hand does all the work, playing the "inverted" pattern.

•This is the first rudiment to use the "inverted" pattern. The inverted pattern, tap-upstroke-accent, appears in the flamacue starting with a tap on the "ah" of the beat, a grace note on the down-beat, and an accent on the "e" of the beat. This same pattern is found in flamparaddiddle-diddles, inverted flam taps, and pataflaflas. Below is an exercise that works the pattern out one hand at a time.

The exercise consists of four staves of music in 4/4 time. Each staff shows a sequence of notes for the right hand (R) and left hand (L). The notes are eighth notes, and accents (>) are placed over specific notes. The patterns are as follows:

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

1

R L L R R L L R

2

RLRL R L RLRL R L | RLRL RLRL RLRL RLRR

L ...

3

RLRL RLRR LRLR LRL L

RLRL RLRL RLRL RLRR

4

Exercise 4 in 2/4 time. The exercise consists of four measures. The first measure has a double bar line and contains eight eighth notes (L L L L L L L L). The second measure contains a quarter rest, followed by eighth notes (R L R L), eighth notes (R L R L), and eighth notes (R R R R R R R R). The third measure contains eighth notes (L R L R) and eighth notes (L R L R). The fourth measure contains eighth notes (L R L R) and eighth notes (L R L R). There are accents (>) over the first eighth notes of the second, third, and fourth measures.

[illegible]


6 

7

R R L L R L R L R L R R L L R R L R L R L R L L

8

RLR LRL RLR LRL RLRL LRL RLR LRL RLR LRL

9 
 RRL RRL RLRL RRL RRL RLRL RRL RLRL RLRL RLRL RLRL

Section 20


Flam Paradiddles

- Flam Paradiddles are perhaps the most difficult of all rudiments to execute properly. The reason is that each hand alternates playing four taps in a row while the other hand has to line up the primary note with the grace note.

- Flam paradiddles are bounce rudiments. Exercise 9 is probably the most useful exercise for working on flam paradiddles. With fake flams you can see exactly what is going on with the inner taps. All of the inner taps should be bounced. Make sure that no tension is present when playing this rudiment. If there is tension, stop and slow down. If this is the first time you tried playing fake flams, chances are that they will be very uneven. Strive to get an even and smooth sound.

- The most common problem with flam paradiddles is flat flams. Flat flams occur when the grace note and primary note hit the drum at the same time (double stops). To correct this, make sure the primary stroke is a full, smooth stroke with no rigidness going up or down. Now let the primary note drop a split second after the down-beat. That may sound strange at first but if all the inner taps are perfectly even, the grace note will fall directly on the down-beat. If the grace note is on the down-beat the primary can not fall on top of it, so let it fall a bit behind the grace note. It is all a matter of timing and will take lots of practice.

- With all the permutations of the flam paradiddle make sure that the accents are taken literally and all of the unaccented notes stay consistent.

1 

2

R L R R L R L R L L R L R L R L R

3

4/4

L R R R L L L R R R L L

R R R L L L R R R L L L

4


R R R R L L L L R L R R L R L L

5

R L R L R R L R L L R R L R R L R L L L R L R R L L R L L L

6

RLRR LRLR RLRR LRLR RLRR LRLR RLRR LRLR

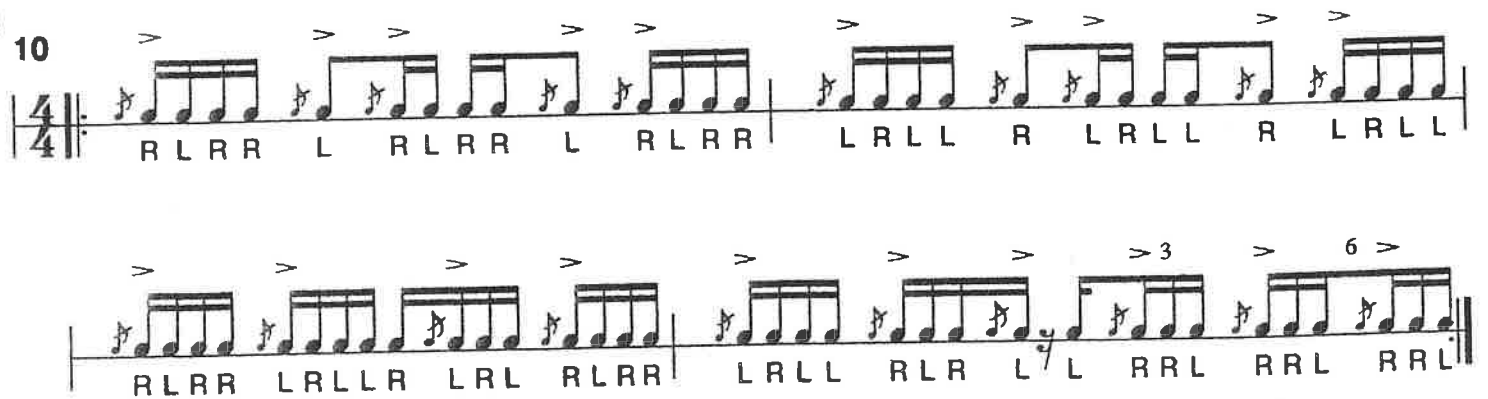
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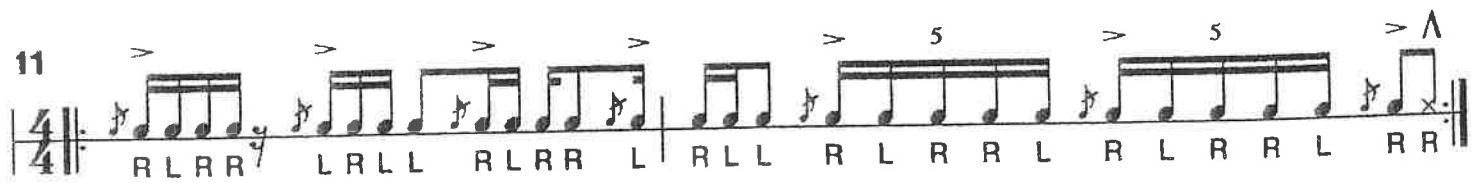
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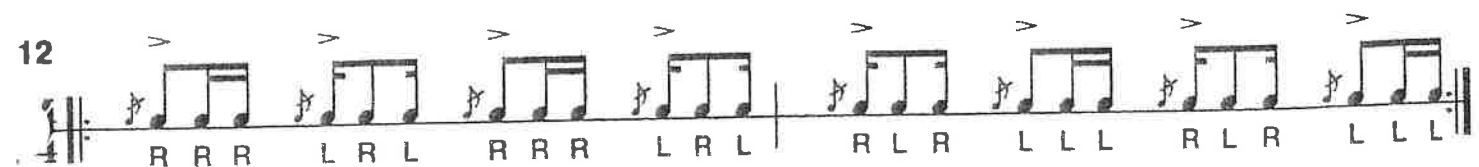
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11



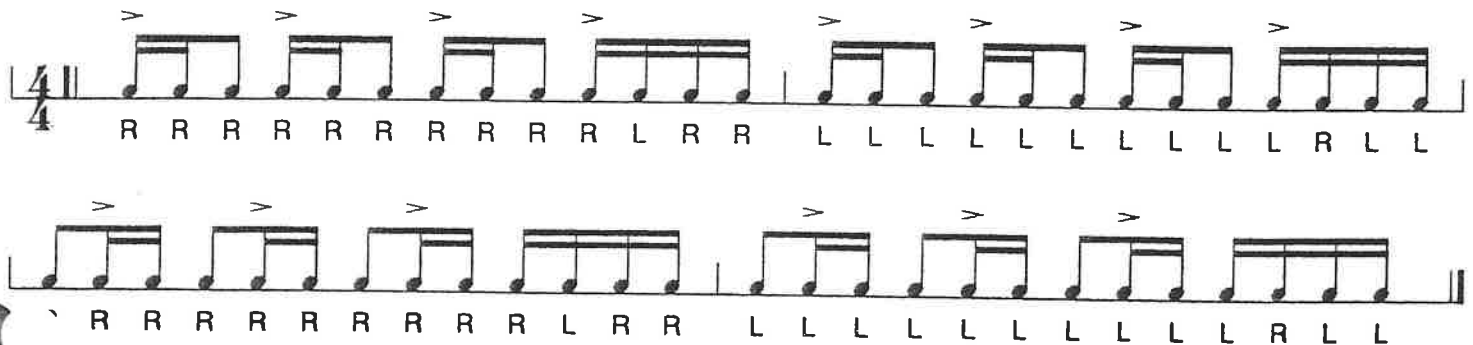
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Section 21

Flam Taps and Flam Paradiddles

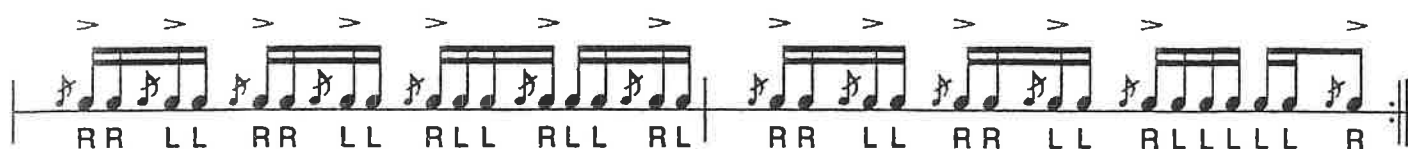
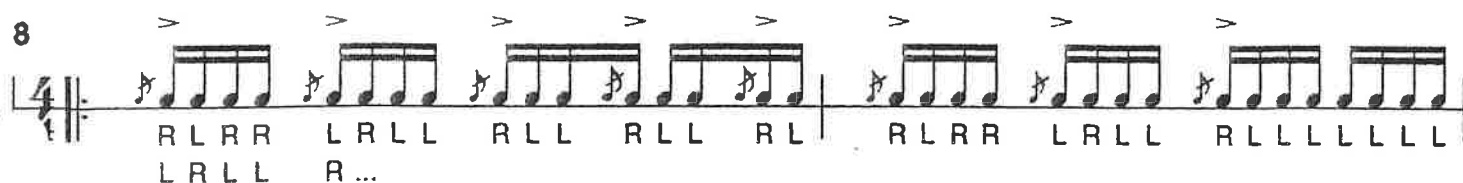
•Flam taps are also bounce rudiments. The exercise below shows what each hand is doing in a flam tap. The first note on each hand is a primary note, the second is a tap, and the third is a grace note. The succession of notes makes a natural decrescendo. After playing the primary note, apply a little pressure on the stick to produce the inner tap and grace note.



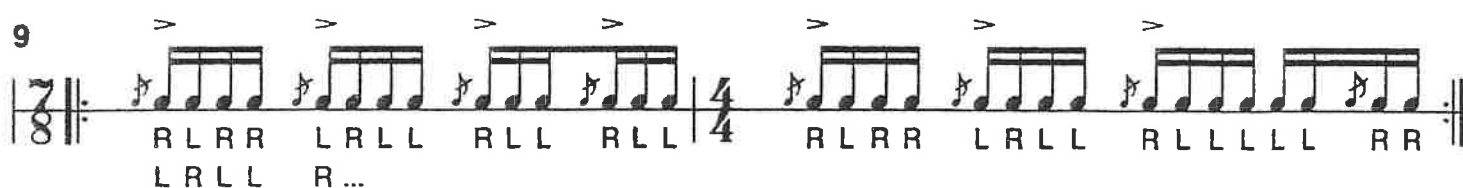
•The tricky part is lining up the primary note with the grace note. Try to make the primary stroke as smooth as possible. Do not think of the accents on flam taps as accents but as more of an emphasis. Turn the wrist so that the bead of the stick is approximately 7" off the head at the height of the stroke. Do not force the primary note but let it fall naturally. Once again, when tension sets in, stop, then begin again at a slower tempo.

1

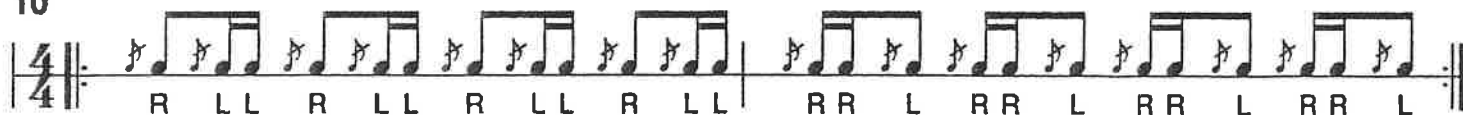
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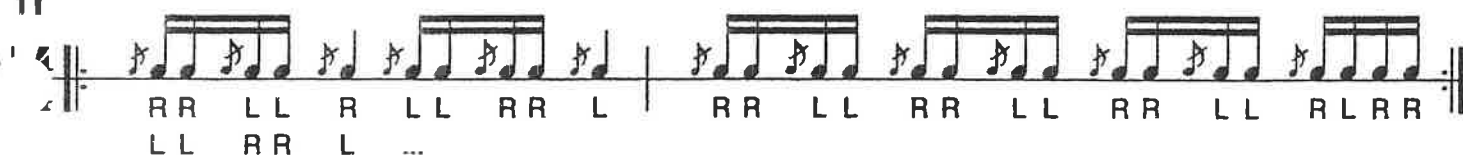
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10



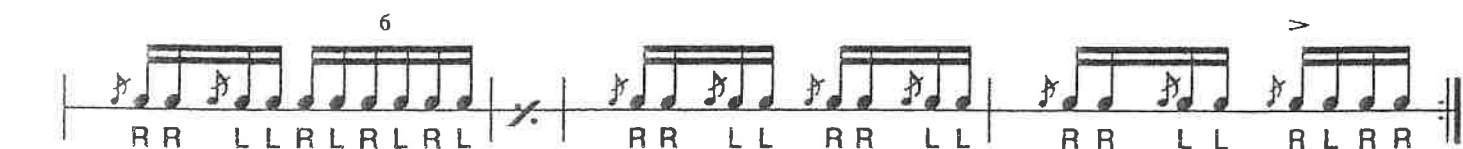
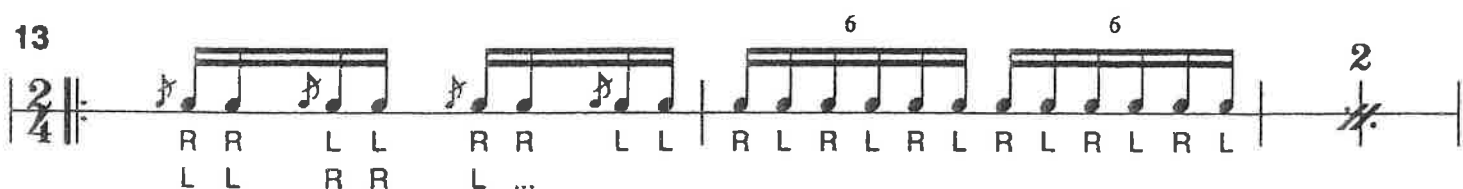
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12



13



14

