

Section 27

Flam Drags

- This is considered by many young drummers to be the toughest rudiment of all. The reasons are that, one, it is tough to master and, two, it is usually taught 5 or 6 years after they have been taught the flam paradiddle.

- Flam drags are basically drag taps with a flam at the beginning. The toughest part to playing them correctly is getting a decent diddle after the grace note is played. The most common mistake made in this rudiment is that the grace note is played too high and then the diddle is played out of control and late. Starting with the third note of the flam drag the hands alternate playing the sequence: tap - grace note - 32nd note diddle. This sequence, which is basically tap-tap-diddle, is very difficult to play in time and in coordination with the other hand. A common problem is for the left hand to slow on the diddle, causing the right hand to fall on top of the second note of the left diddle.

- Flam drags are symmetrical rudiments. Put one stick on your leg and one stick on the drum. As you can see, the diddles are preceded by two taps. Stay as relaxed as possible to keep the inner taps as even as possible. The accent (primary note) should be played with a turn of the wrist. Use as little arm motion as possible.

- The second exercise in this section first gives us flam drags without the flams (drag taps) and adds the flam in the third measure. You must first master drag taps before adding flams.

- Using all of the above techniques, play these exercises very slowly. In order to play them fast you must first master the technique at a slow tempo.

1

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

2

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

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

3

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

4

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

5

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

6

R L R L R L R L R L R L R L R ...

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

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

7

RLR LRL RLR LRL R RLR LRL RLR LRL R

8

RLRL RLRL RLRL RLRL LRLR LRLR LRLR LRLR

R LRLR LRLR LRL RLRL L RLRL RLRL RLRL LRLR

RL RLRL RLRL RLRL RLRL LR LRLR LRLR LRLRL

RLR LRLR LRLR L RLRL LRL RLRL RLRL R LRLR

9

RLR LRL RLR LRL RLR LRL RLR LRL

LRL

RLR LRL RLR LRL RLR LRL RLR LRL

10

RLR LRR LRL RLL RLR LRR LRL RLR L...

RR LRL RLL RLR L RRL LRL RLR LRL R L...

Section 28

Flam Stutters and Flam Fives

- Stutter diddles are accented diddles. Flam stutters are accented diddles that are preceded by a grace note. Flam fives are five stroke rolls preceded by a grace note.

- Before attempting to play these rudiments with grace notes make sure that you can play them without the grace notes. The exercises in this section can be broken down in two ways: 1) play them without grace notes, and 2) play them without diddles. Once you feel confident playing them broken down, play them as written.

- Stutter diddles or accented rolls cannot be forced. Once again, think of these accents as more of an emphasis. Both notes of the stutter diddle should be of the same intensity. Make the stroke leading into the stutter diddle a smooth one by using a full turn of the wrist and a slight arm motion to even out the stroke.

- Some of these exercises are very advanced. For example, exercises 5 and 6 employ inverted flam taps with stutter diddles. Trying to play difficult rudiments without first learning the proper technique in the more basic rudiments can be detrimental to your progress.

1
 RRLRLRL RRLR LLR

2
 RLRL RLRLR LRL RLRL RLR LRLR LRL RL RLRR
LRLR L...

3
 RLR LRL RLR LRL RL RLR LRL RLR LRL RLRR
LRL RL...

4
 RLRR LLLL RLRR LLLL RR LLLL RLRR LLLL RL

RLRR LLLL RL RLRR LR LLLL RLRR LR LLLL RL

RL RL RLRR LR LR LLLL RLRR LLLL RRLR L

5
 RL LR RLR LR RL LRL RL LR RLR LR RL LRL

6
 RL LRL RL LRL RL LRL RL LR RL LR RL LR

7
 RL R LR L RL R LR L RL R LR L RL R LLR
LR L R...

8

5

R R L L R R L L | R R L L R R L L

9

RRLRLRLRL | RRLRLRLRL

10

R L R L | R R L L R R L L

R L R L | R L L R R L L R

11

RLR LRL R LRL RLR L | RLR LRL R LRL RLR L

12

RLR RLR RLR RLR RLRL | RLR RLR RLR RLR RLRR

13

R LL RR L R L... | RLL RL LRLR LR RLRR L...

14


RL R LR L RL R LR L RLR LRL RLRR | LR L RL R LR L RL R LRL RLR LRL


RL R LR L RL R LR L RLR LRL RLRR | LR L RL R LR L RL R LRL RLR LRL

Section 29

Flam Rudiment Combinations

- This section consists of exercises employing various flam exercises.

1 

2. 

3

RLRR LRL L RRL RRL RLRR LRL L RLRR LLR LLR LRL L

4

6 > 6 >


RRL RRL RLRL RR LL RLRR LLR LLR LRLR LL RR LALL


5

RLR L RLR L RL LRL R LRL R LA RLLLRRRLLLRRRLLLLRL

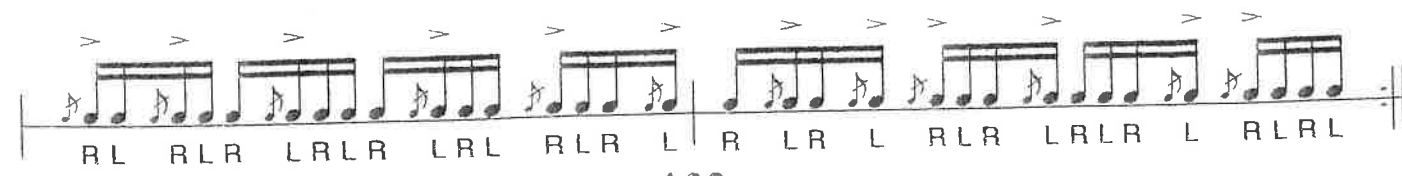
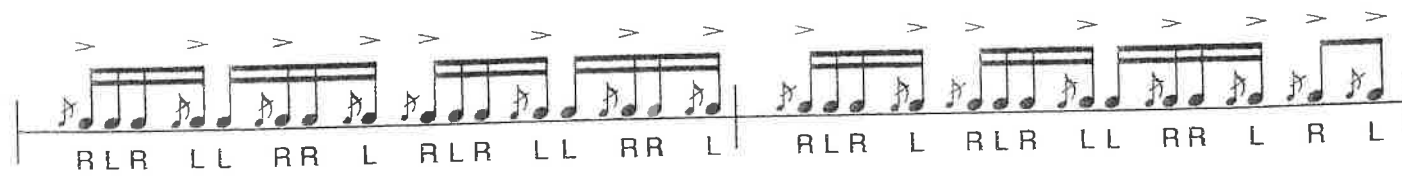
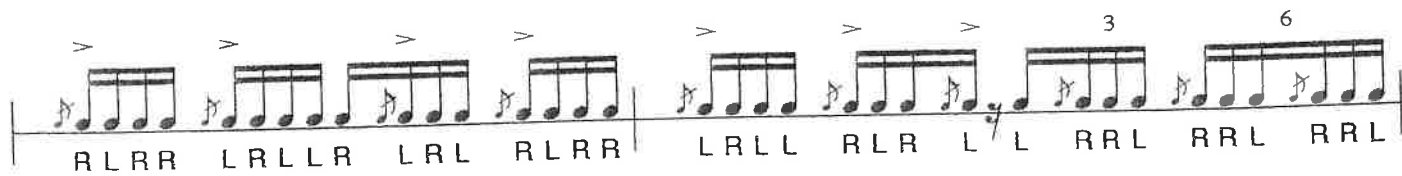
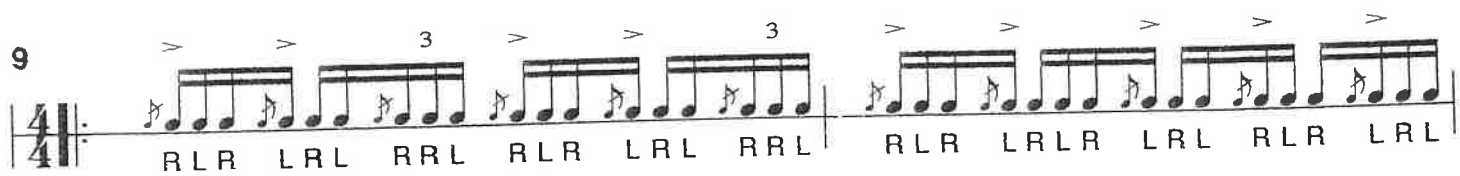
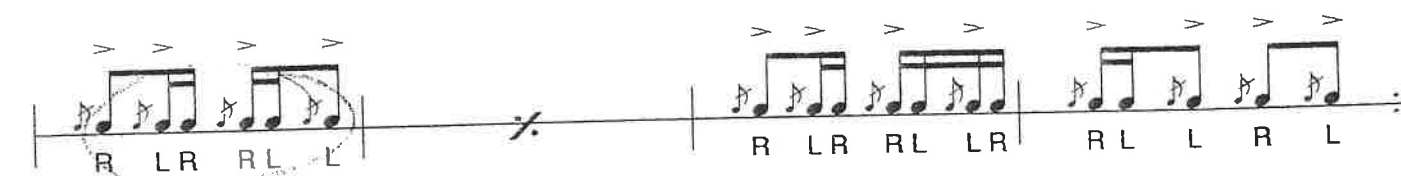
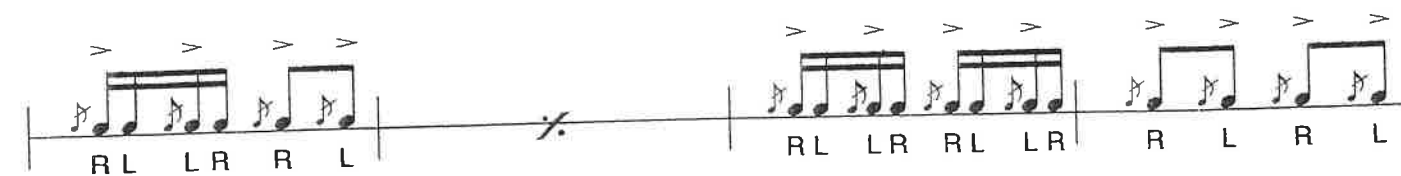
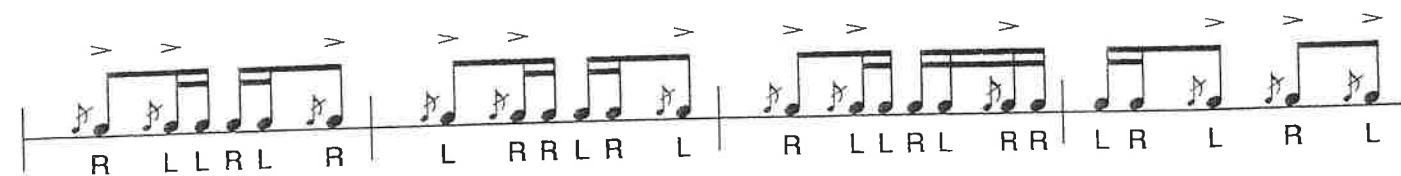
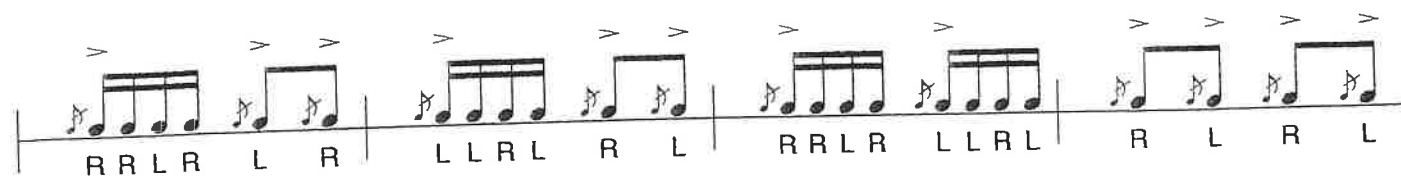
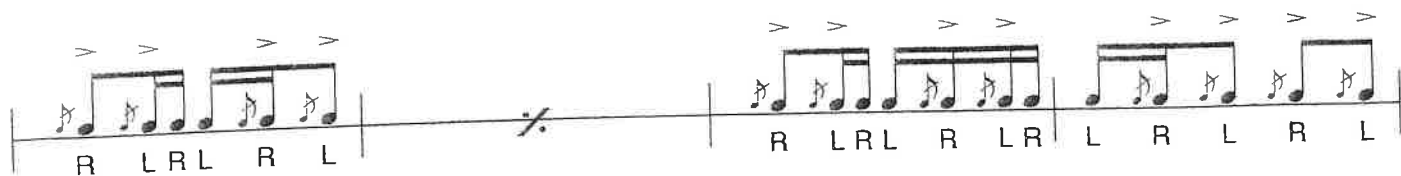
Rhythm

RLR L RLR L RL LRL R LRL R LR RL R LR L RL R LR L RL RRL RRL RRL

6 

7 



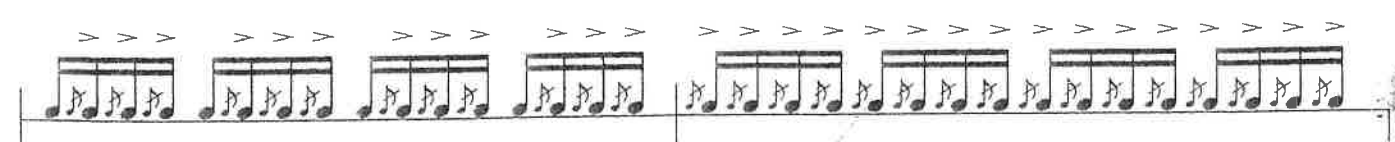
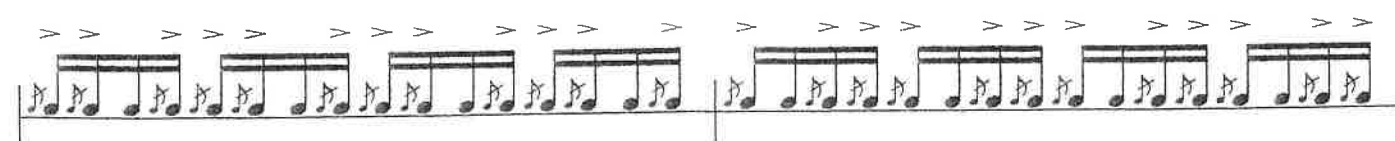
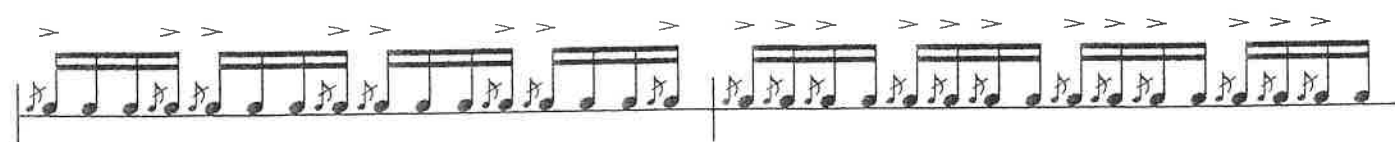
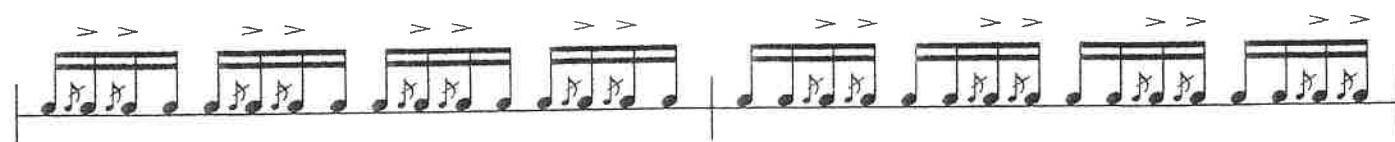
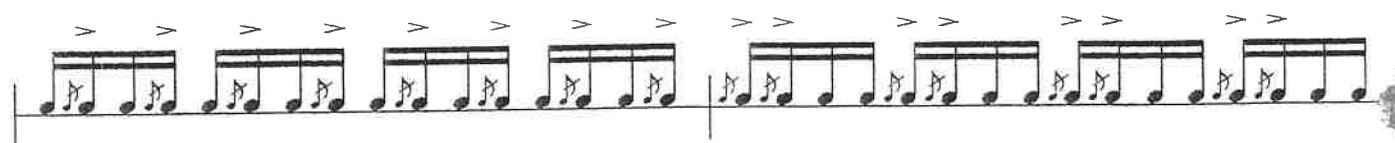
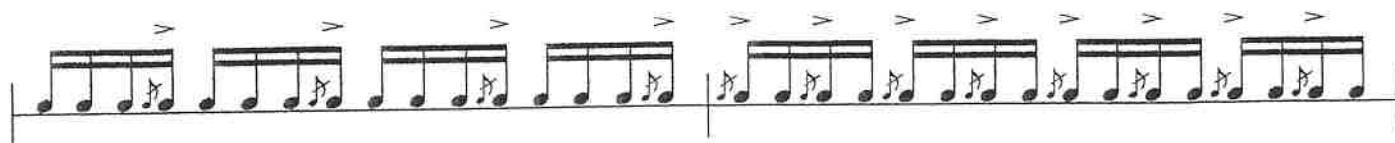
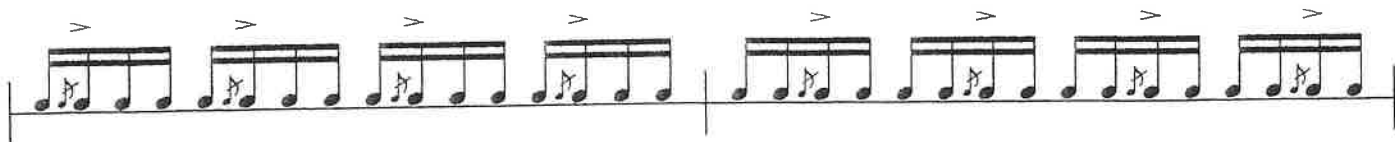
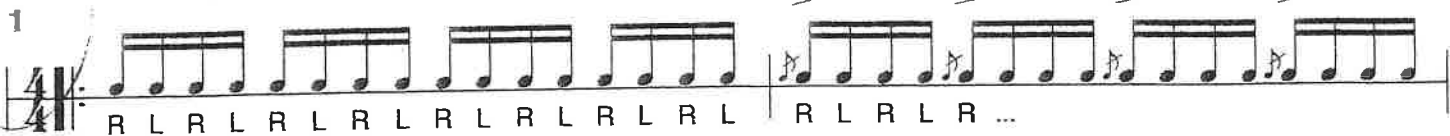


Multiple Flams

- This technique takes pataflaflas one step further by playing two or more alternating flams back to back.

- In order to execute alternating flams at a fast tempo, a bounce stroke must be used. Take the last measure of exercise one and play it over and over. Start off very slowly and play as sloppily as you can. Yes, I said "as sloppily as you can." Each hand is alternating grace note - primary - grace note - primary. Look back to Section One, exercise one. The very first measure is exactly what each hand is playing independently. Try playing that exercise at a fast tempo. If you stroke everything with a stiff wrist you will be limited to how fast and how long you can play. Use a very limp wrist and a bit of a whip for the accents. Remember, play sloppily! Once you get the hang of it, try to control the sticks a little more. Use very little whip and control the stick some more without letting any tension set in. As soon as you feel tension, go back to playing sloppily until you are rid of any tension. Repeat this process until you feel comfortable with the timing of the bounce.

C check pattern



2

4/4 R R R L R R L L L R L L R L R R

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

3

4/4 R L R R R L R R R L R R R L R R

4

4/4 L R L L L R L L L R L L L R L L

5

4/4 R L R R L L L L L R L L R R R R

L R L L R ...

6

6/8 R L R R L L L R L L R R

L R L L R R R ...

7

12/8 R L R L L L L R L R R R

L R L R ...

8

4/4 R R R L L L R R R L L L

3/4 R R R L L L R R R L L L

9

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

L L R R R ...

10

12 8

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

Musical notation for the second exercise, consisting of two measures. The first measure contains a sequence of eighth and sixteenth notes with accents (>) above them. The second measure continues the sequence. Below the staff, the foot sequence is written: R L R R L R R L R R L R | L R L L R L L R L L R L.

[illegible]

12

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

Exercise 2: A musical staff with a treble clef and a key signature of one flat (B-flat). The exercise consists of two measures. The first measure contains a sequence of eighth and sixteenth notes, with accents (>) placed above the first, third, fifth, and seventh notes. The second measure contains a sequence of eighth and sixteenth notes, with accents (>) placed above the first, third, fifth, and seventh notes. Below the staff, the fingering is indicated by letters: R L R L R L R L R L R L R L R L for the first measure, and R R L R L R L R R R R R for the second measure.

13

R L R L R L R L R L R L R L L L R | L R L R L R L R L R L R L R R R

[illegible]