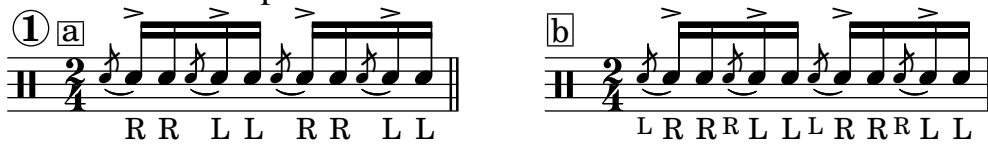


# Flam Taps

Let's take a look at the *flam tap*, which is exactly how it sounds: an accented flam, followed by an unaccented tap.

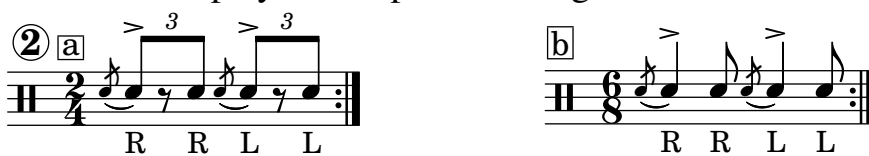


At first glance, it appears as if it's like a double stroke roll. With the flam up front, however, we can't play it as fast and freely as we can a double stroke roll. A great way to work out flams is to play one hand on the drum (or pad) and the other hand gently on your thigh. Don't forget to switch hands, but keep your dominant hand lead. This will tune your ears into what each hand is playing separately. A fantastic practice tool is to play your full flam rudiment on two separate sound sources. You can now hear both hands separated, at the same time.

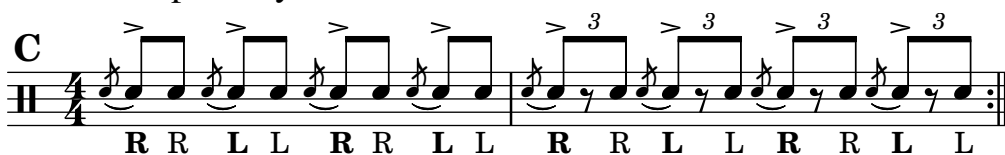
By doing this with flam taps we see that each hand is hitting 3 times in a row. So, it's very important that we use fingers and rebound.



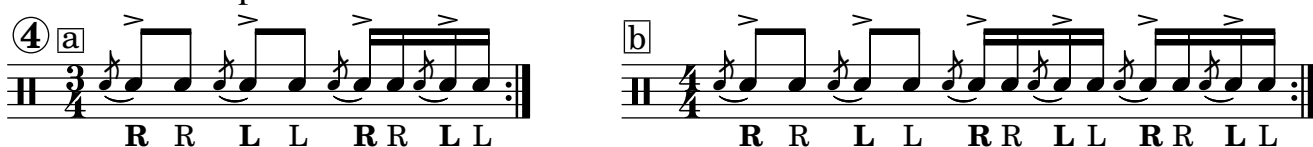
You can also play flam taps in a swing feel. Sometimes, this is called a *flam accent #2*.



Play flam taps straight then in a swing feel to hear and feel the difference. Keep a quarter note click going (and/or step time with your feet) to recognize that the tempo stays the same, and be sure to keep the dynamics even as well.



## Double Time Sprints



# Flam Taps

I have come up with something I call *displaced flam taps*. It's a 4-bar phrase written in 8th notes. This can be written in a couple of other ways: cut time with four 8th notes beamed together or a 2-bar phrase in 4/4 written in 16th notes. While the latter is my personal preference (see example [c]), I feel the first method is the best for easily seeing the pattern:

Bar 1 — Regular flam taps, right hand lead.

Bar 2 — Displaced, with the accented flams on the upbeats (&s). Still right hand lead.

Bar 3 — Regular flam taps, left hand lead.

Bar 4 — Displaced, with the accented flams on the upbeats (&s). Still left hand lead.

Make sure to play tap strokes on downbeats of bars 2 and 4. A good way to deepen your understanding of this exercise is to look at bar 2 or 4. Focus your eyes on the ' & ' of 1 and notice the pattern goes: Flam Tap, Flam Tap, Flam Tap, Flam|Flam.

⑤ [a]

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

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

With flams on the downbeats of bars 2, 4, creating a pataflafla at the beginning of those bars.

[b]

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

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

This is example [a] written as a 2-bar phrase in 16th notes.

[c]

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

Notice there's a *pataflafla* at the end of bars 2 and 4. Pataflaflas occur when two flams are played in a row, and require a quick up stroke on the "a" with the dominant hand in order to be in position to play the accented downbeat. This is one of four flam rudiments in which a fast up stroke is needed.

# Flam Taps

## Pataflafla

### Right hand lead



### Left hand lead

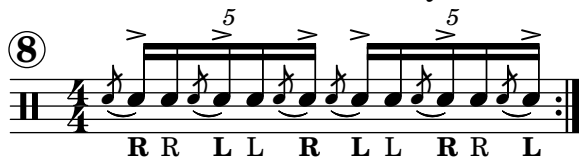


Displaced flam taps help with: flam taps, displaced 8ths (which are great for rhythm and timing), pataflaflas, and left hand lead.

Since pataflaflas don't change hands, I came up with an exercise that allows that sticking to be possible. I had to add an extra note, which extended the grouping to 5 notes. This is called a Quintuplet and I call these "Natural Pataflaflas." We can add "ka" to our counting system, and it rolls off the tongue quite easily: 1-e-&-a-ka 2-e-&-a-ka.



This exercise is a similar rhythm, but with flam taps before the pataflafla.



The *inverted flam tap* is a seldom used rudiment. However, they are quite valuable when it comes to practicing up strokes with both hands. Usually, we're afforded a subdivision that allows the up stroke to move in time while the other hand strikes the drum. With this often overlooked rudiment, we have to utilize the up stroke very quickly and it works out both hands.

