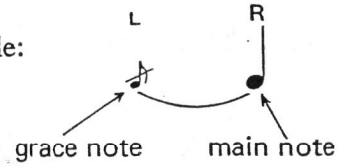
The flam is a combination of a small note (grace note) and a main note. Its purpose is to produce a broader sound (tenuto). The sticks do not strike the head at the same time, but must strike close enough so that they will almost sound as one stroke. If the grace note is played by the left hand, the main note is played by the right and vice versa. The name of the flam is designated according to the hand that strikes the main note.

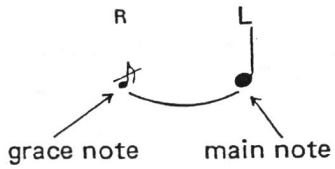
The flam is not necessarily an accented note and should be played at a normal volume unless the main note is accompanied by an accent.

Right Flam

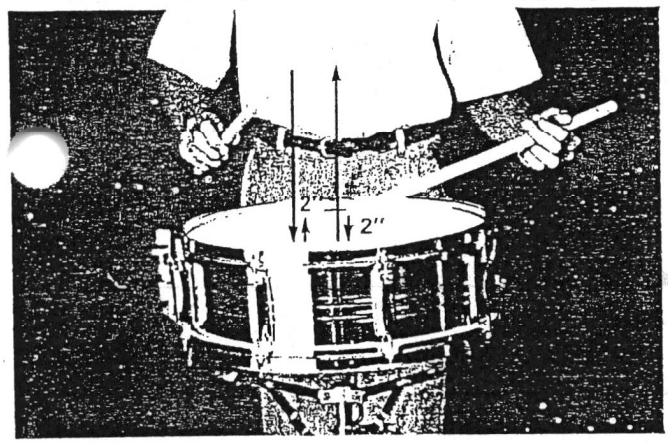
Example:



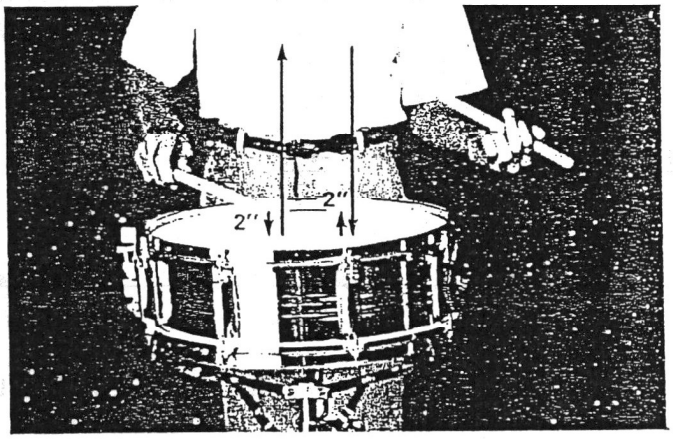
Left Flam
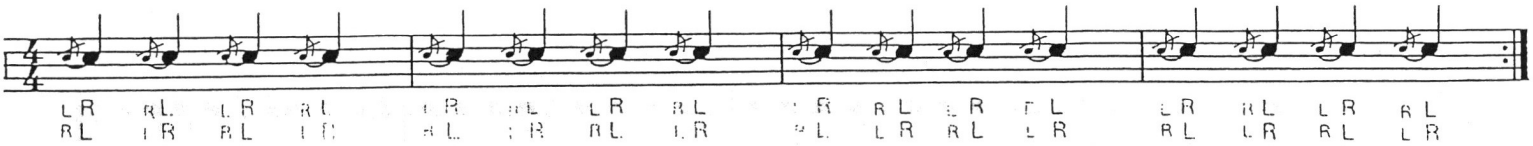


Position for right-hand flam.
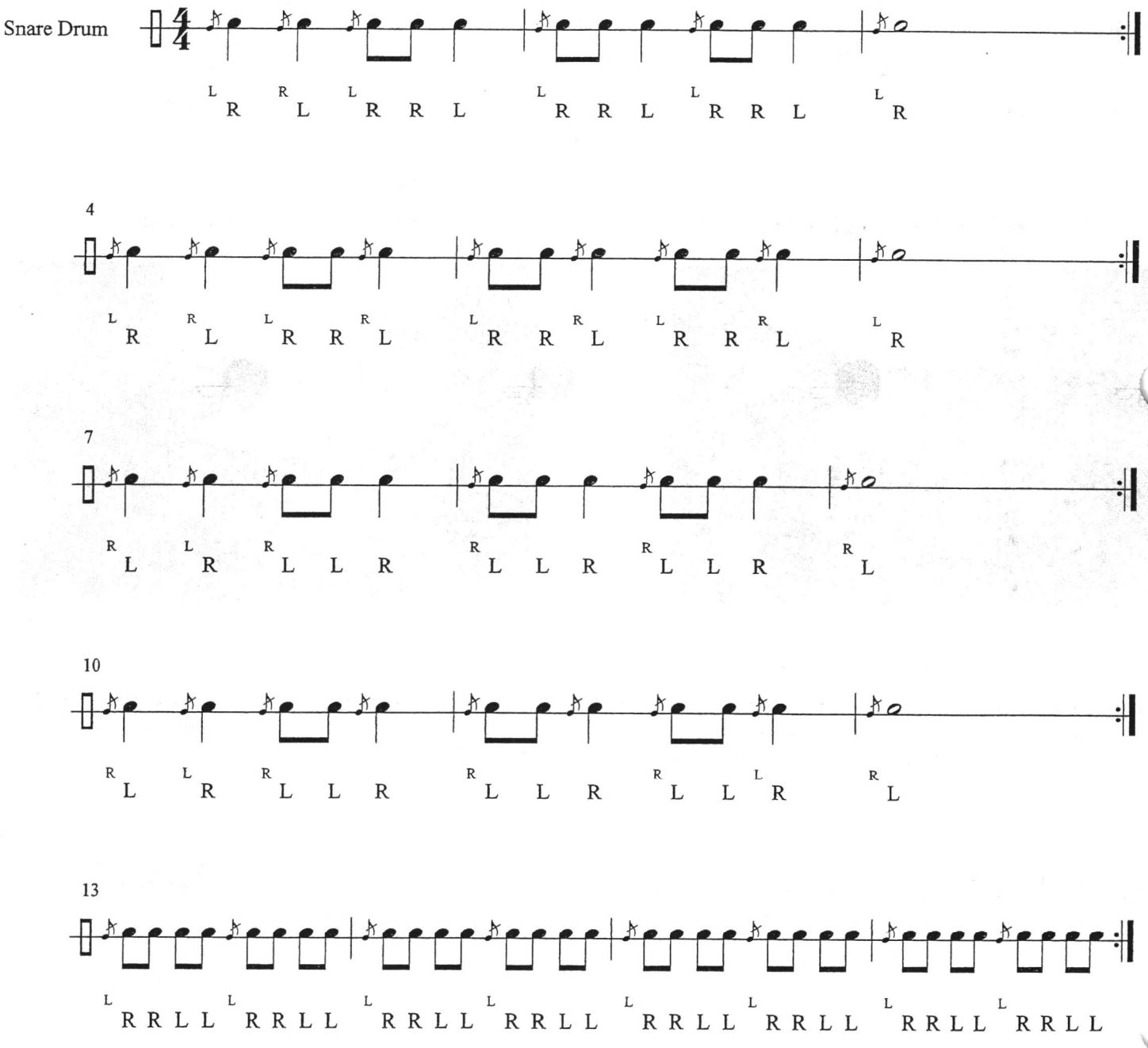


Position for left-hand flam.



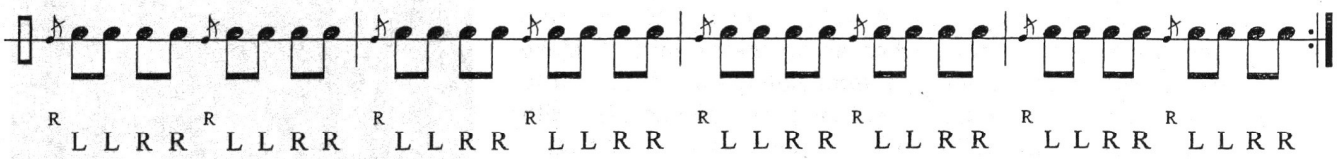
The hand playing the grace note starts approximately two inches above the head. After playing the grace note, the stick moves to the up position. The stick playing the main note rebounds to approximately two inches above the head, ready to play the grace note of the next flam.
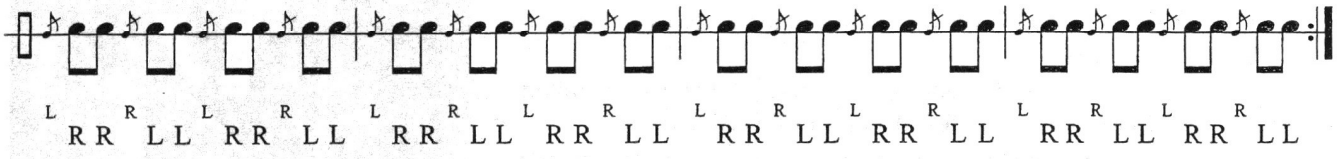


Flam Worksheet



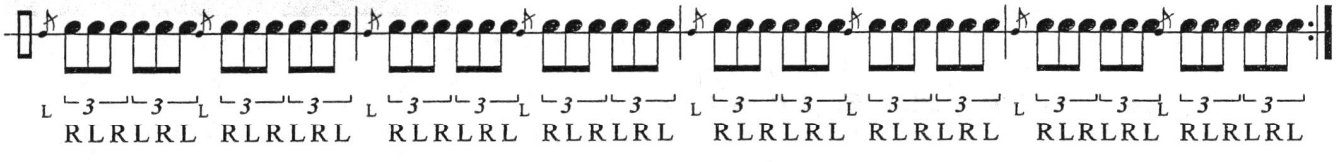
17



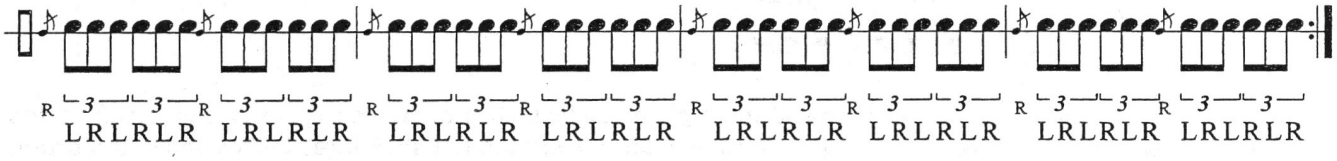
21



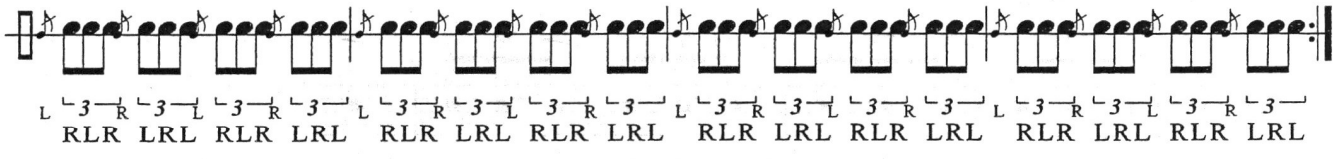
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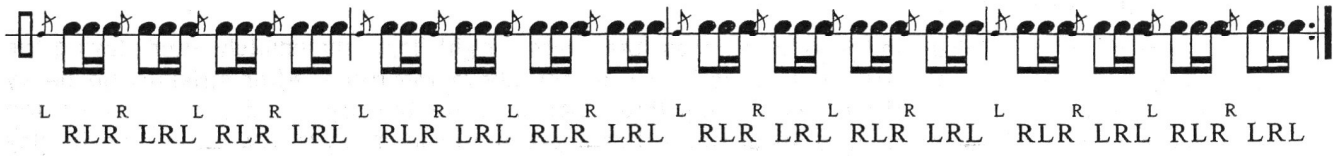
29



33



37



LESSON THIRTY-EIGHT

ALTERNATE FLAMS
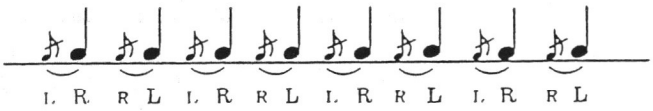


The first flam is started with the right hand at chin level, stick pointed straight up. The left hand is held down with the bead of the stick about two inches above the drumhead. Make a light tap with the left stick and immediately raise the hand to chin level. The tap of the left hand is followed immediately with the heavy blow of the right stick. As soon as the right stick strikes the head, apply pressure with the fingers and stop the stick two inches above the head. You are now in position to play a left flam, which is played in reverse. The right stick now plays the light tap, which is followed by the heavy left stroke.

The sticks are stopped in the same manner as explained on the previous page.

If the main stroke is played with the right hand it is called a RIGHT FLAM, if with the left it is a LEFT FLAM.

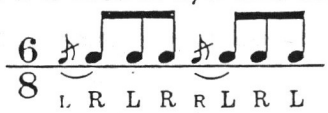
As the speed increases, the hand which plays the heavy stroke is gradually brought closer and closer to the drumhead.

In concert music when flams appear in rapid succession it is often possible to play them more smoothly if they are all played the same way.

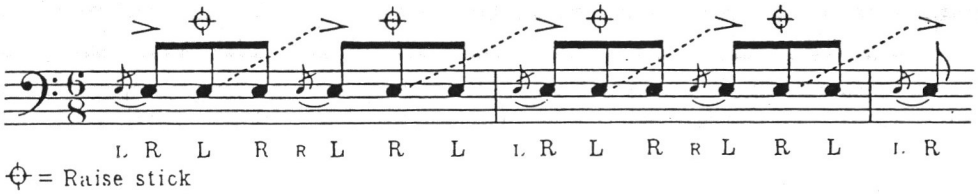


FLAM ACCENT NO. 1

Flam Accent No. 1 is used in 6/8 time marches, and is composed of a flam and two taps, usually written in pairs.
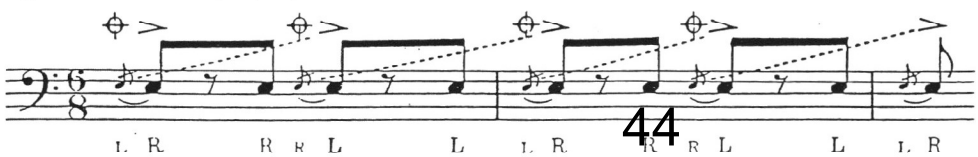


Start with the right stick about six or eight inches above the drum or pad, bead of the left stick two inches above the pad. Play a right flam, raising the left stick three inches above the drum. Stop the rebound of the right stick three inches above the drum. Make a left tap and raise the bead of the stick to six inches above the drum. Make a right tap and return the stick to the same level. You are now in position to start the next flam. Play the next flam accent in reverse. To play this rudiment say—Flam-left-right-flam-right-left.
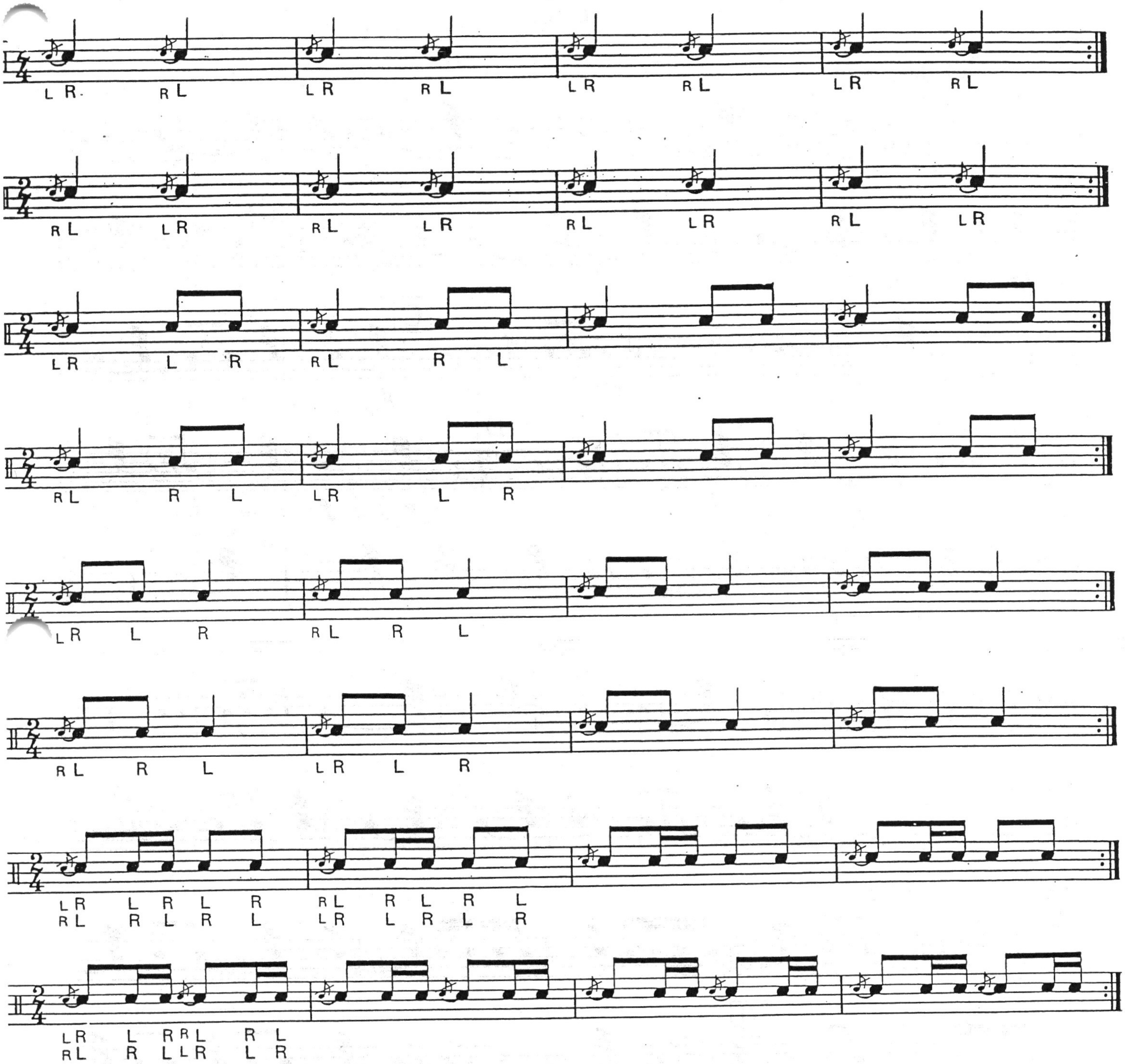


FLAM ACCENT NO. 2

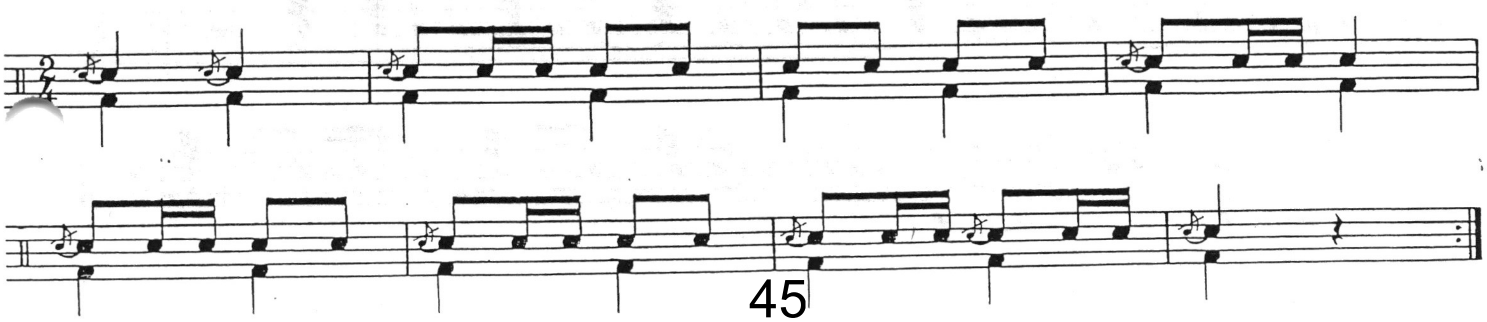
Flam Accent No. 2 is also used in 6/8 marches. Start with a right flam. Immediately after playing the left tap of the flam, raise the left stick to about six inches above the drum. After striking the heavy blow with the right stick, stop the rebound about three inches above the drum and play the next tap from that position. Return the stick to about two inches above the head. You are now in position to play the next flam. Play the next movement in reverse. Notice that the flam and the tap are separated by an eighth note. Always play this rudiment with the sticking shown.
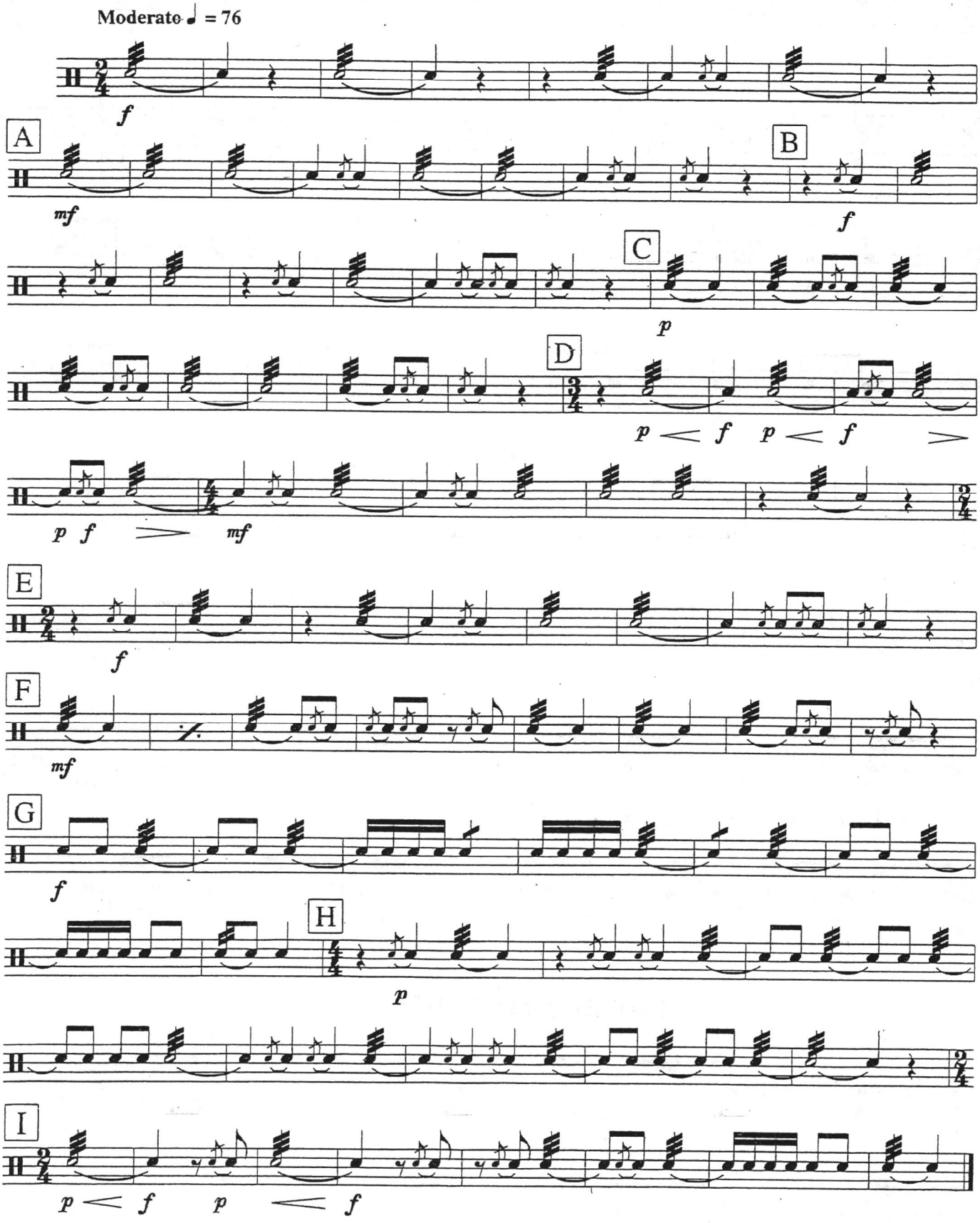


LESSON 27
(Continued)
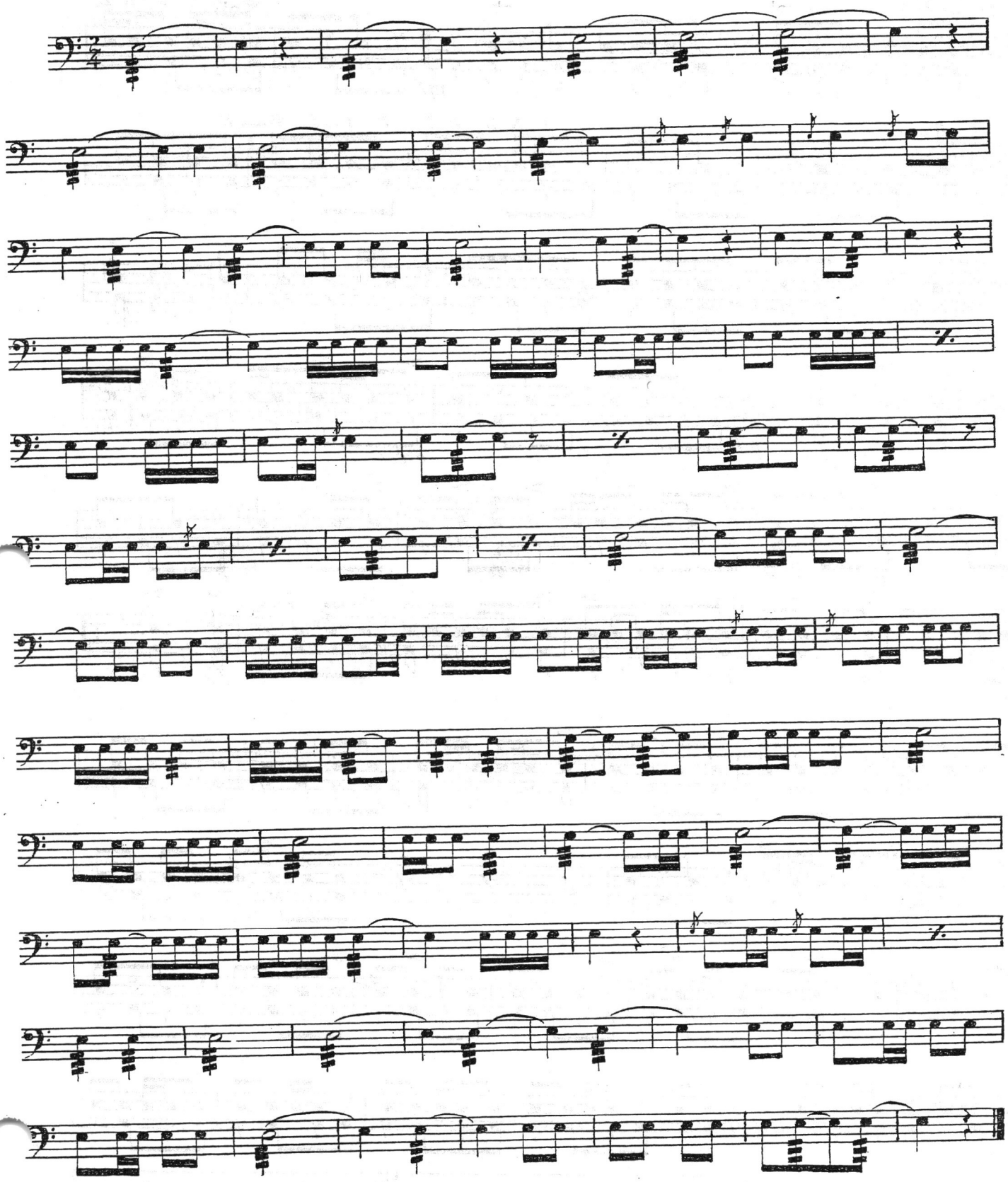


COMBINATION STUDY



No. 13
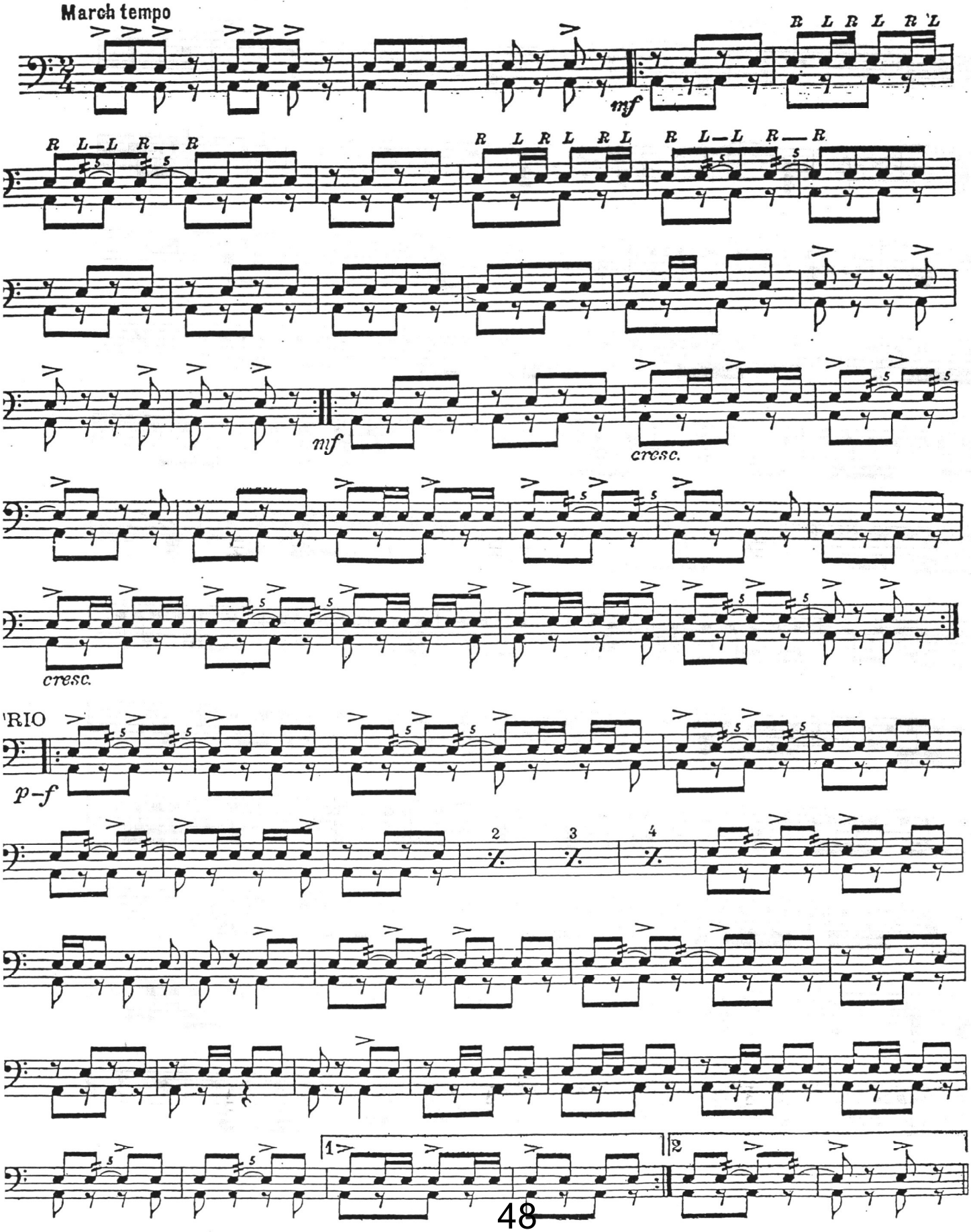


ROLL EXERCISE IN 2/4



LESSON TWENTY-FIVE

-48-
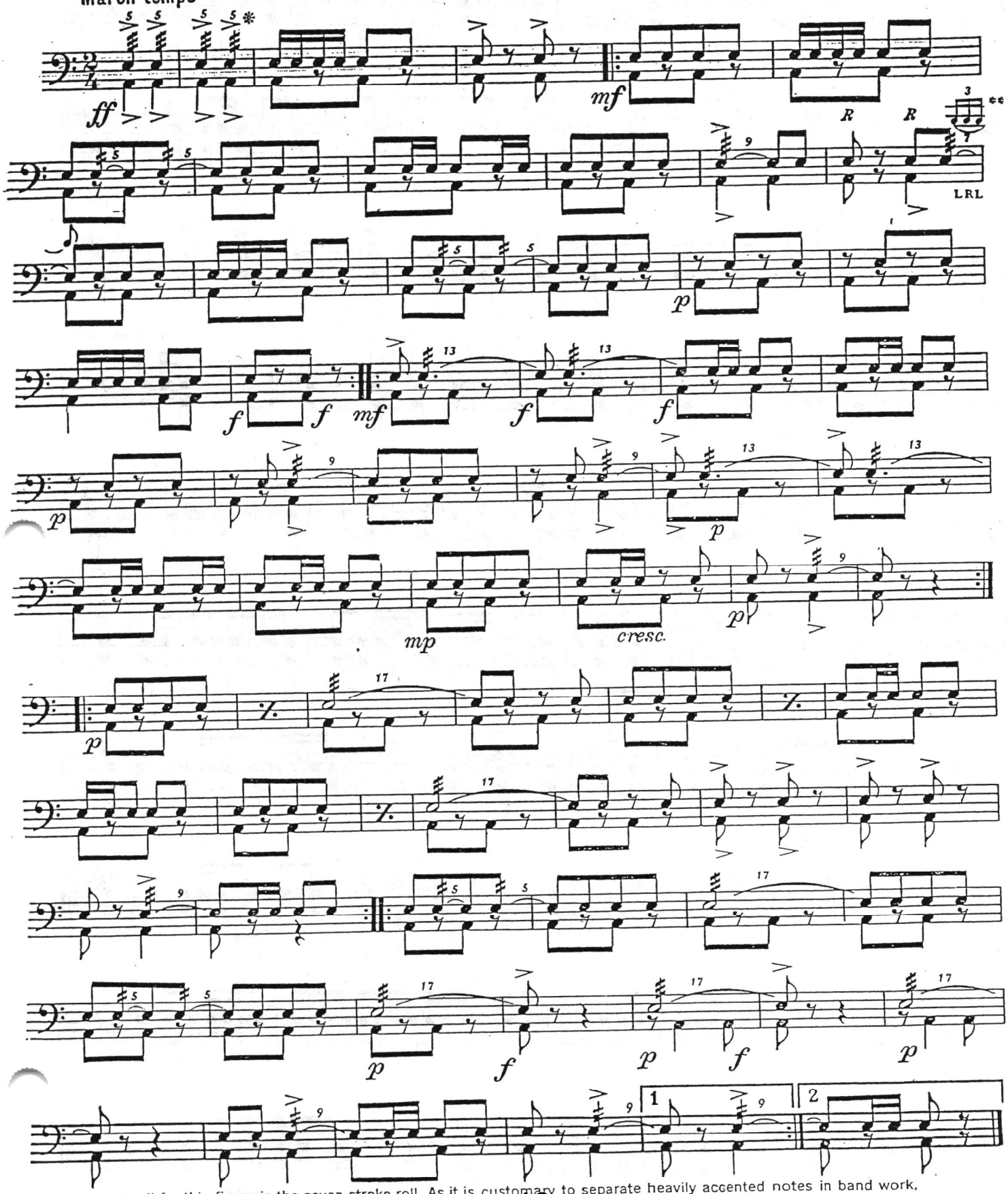
Study for FIVE STROKE ROLLS Carefully observe all marks of expression.



SUBJECTS: FIVE STROKE ROLLS THIRTEEN STROKE ROLLS

SEVEN STROKE ROLLS SEVENTEEN STROKE ROLLS

March tempo



*The correct roll for this figure is the seven stroke roll. As it is customary to separate heavily accented notes in band work, I recommend the five stroke roll be used in its place.
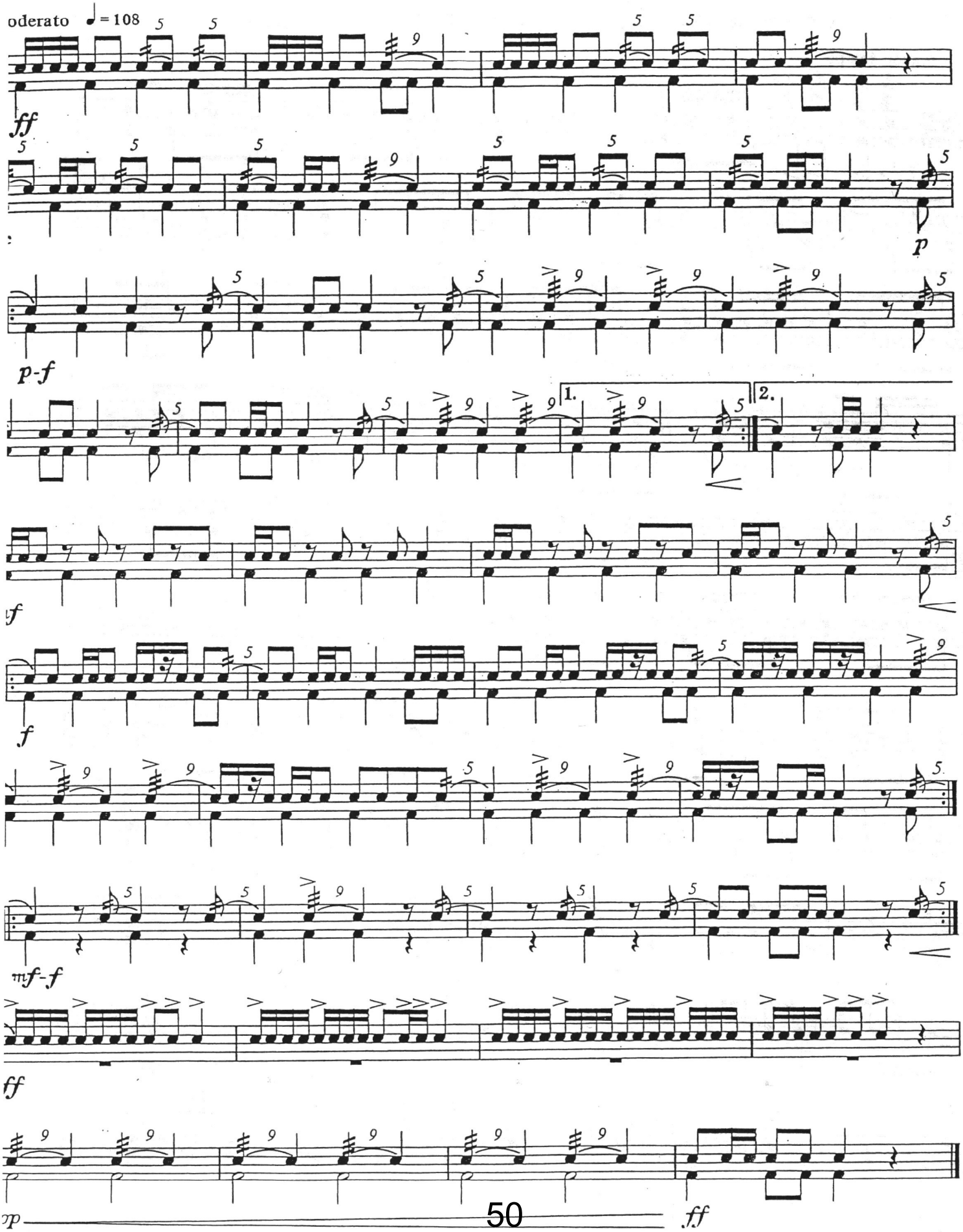
SOLO #12

