

Lesson 36

The Flam: D.C. Rudiment #11

R. H. Flams



L.H. Flams



Alternating Flams



For the alternate flam motion, each hand is actually doing a 2-stroke motion, which includes a downstroke followed by a tap-upstroke, a motion studied earlier in this course.

Lesson 37

The Flam Tap: D.C. Rudiment #12

Eighth Note - Flam Taps



Sixteenth Note - Flam Taps



Each hand does a 3-stroke motion, which includes a downstroke, tap stroke and tap-upstroke. The Motion for the flam tap inverts the sticking. A flat flam is produced by allowing both the grace note and the principal note to occur at the same time. This is particularly useful when applying the principal note on the cymbal and may also include bass drum support.

Lesson 38

The Flam Accent: D.C. Rudiment #13

Six Eighth Notes - Flam Accents



Eighth Note Triplets - Flam Accents

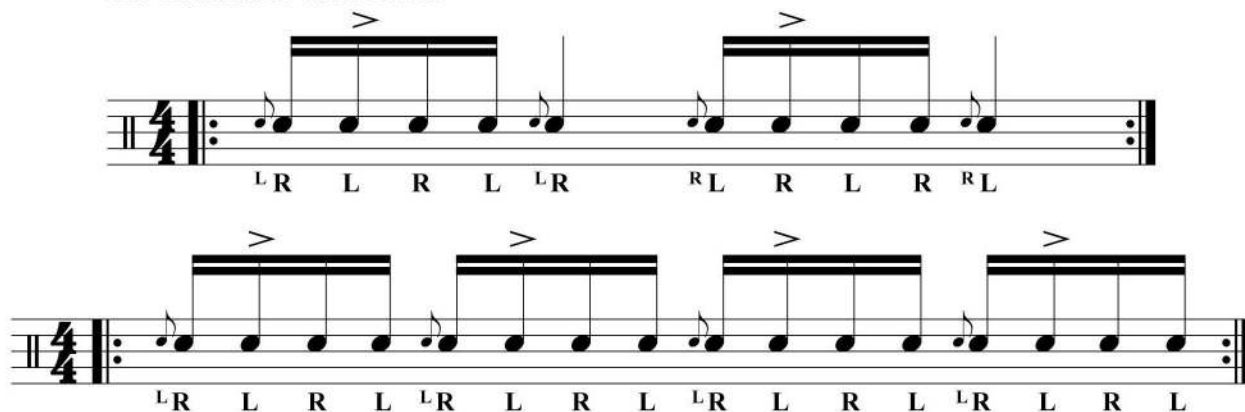


The motion of the flam accent rudiment inverts the sticking. The outside release motion can have several advantages, including a relaxation of the sound of the accent, being able to play a louder accent, and allowing for easier access to the other drumset instruments. Voicing the rhythm of one hand (moving it around the set) of the flam accent makes the rudiment sound different.

Lesson 39

The Flamacue: D.C. Rudiment #14

The Flamacue is played hand to hand and does not invert the sticking upon repeat.
The notation is as follows:



The notation for The Flamacue is shown in two staves, both in 4/4 time. The first staff shows the first two measures of the pattern, and the second staff shows the next two measures. The pattern consists of a flam (two eighth notes, one accented) followed by a cue (one eighth note). The sticking is as follows:

Measure 1: L R L R L R
Measure 2: R L R L R L
Measure 3: L R L R L R
Measure 4: L R L R L R

The voicing of the rudiment has a lot to do with the sound of the idea. Ralph is using the flat flam approach when the cymbal is used. There are many other ways to apply this and other drum rudiments demonstrated thus far on the drum set. The fun part is being able to discover these applications as you experiment with them as part of your practice routine.

Note: You may notice the principal note of the left hand flam as coming up higher than was described. Ralph corrects himself toward the end of the demonstration.

Lesson 40

The Drag: D.C. Rudiment #15

The Drag or The Half-Drag are two grace notes preceding a principle note. Starting with the right hand up and the left hand down for the grace notes would be called a right hand drag. As you strike the drum the left hand alternates up in preparation for a left hand drag.



The notation for The Drag is shown in two staves, both in 4/4 time. The first staff shows the first two measures of the pattern, and the second staff shows the next two measures. The pattern consists of a drag (two eighth notes, one accented) followed by a principle note (one eighth note). The sticking is as follows:

Measure 1: L L R
Measure 2: R R L
Measure 3: L L R
Measure 4: R R L

The preceding grace notes are played tight and close to the principle note. The grace notes can also be played in a more open style as demonstrated on the drum-set.

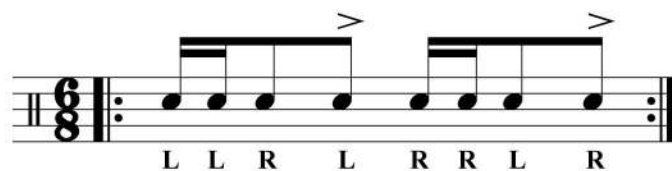
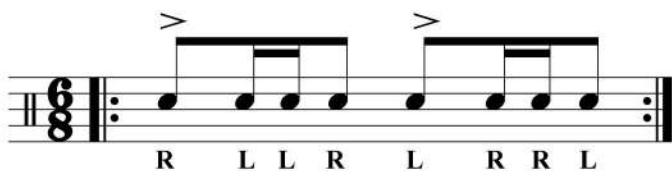
Lesson 41

The Single Drag: D.C. Rudiment #16

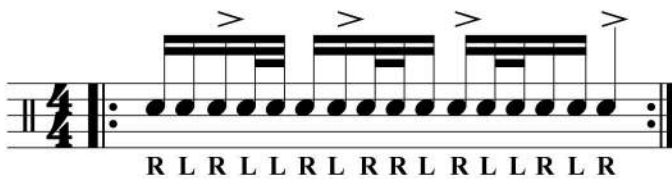
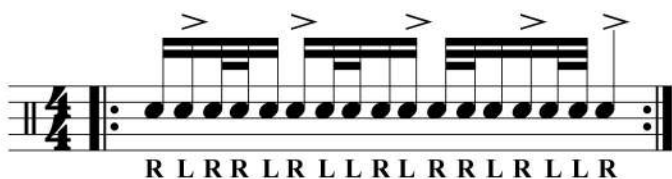
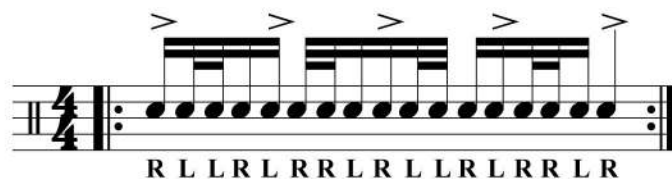
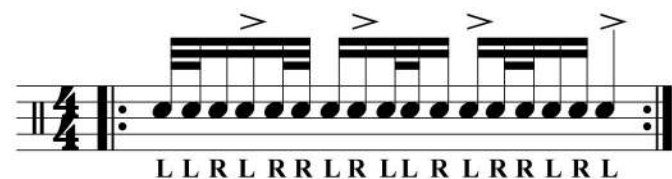
The drag tap has the drag followed by a single tap. You can have variations rhythmically of this, start with the tap first as in example (b) or you can start with the drag first as in example (a).



Another version of the single drag you might see in other rudimental drum books is where there is an eighth note followed by two sixteenth notes followed by an eighth note. The double stroke is indeed the drag portion of that motion.



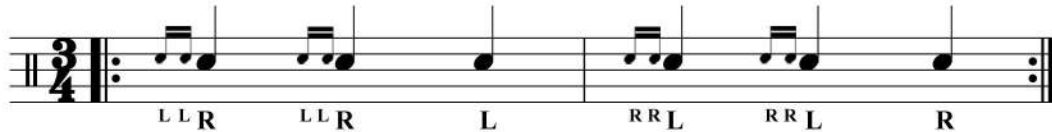
Lets now apply the single drag going across the beat in a bar in 4/4 time.



Lesson 42

The Double Drag: D.C. Rudiment #17

The double drag is essentially one more drag than the single drag on the same hand. In this motion you have a drag on the first and second principle notes with a tap on the third note. Note that the sticking inverts upon the repeat of the rudiment.

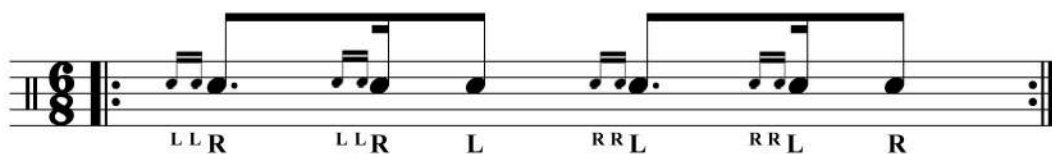


You can apply stress (accents) on the two principle notes and the tap as in example (a) or you can interpret various locations as in examples (b), (c) and (d).



Note: that Ralph meant to say that the drag will occur in the "duh of 3" not the duh of 2" although the drag could come before any beat.

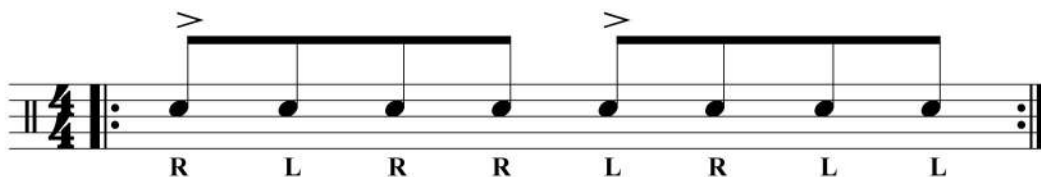
Another way to apply the single drag is in 6/8. Note: that Ralph plays the notation below with out the drag at first to demonstrate the rhythm pattern.



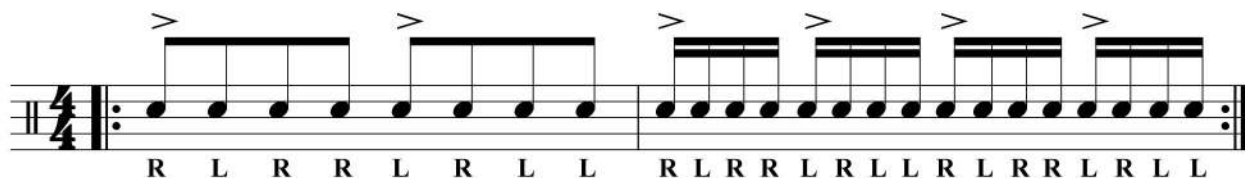
Lesson 43

The Single Paradiddle: D.C. Rudiment #18

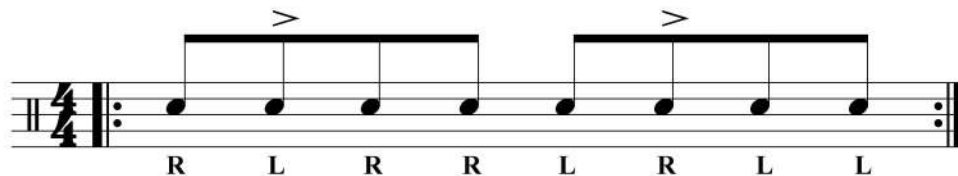
This is a combination of single and double strokes (compound). In this phrasing of four strokes, Ralph is using the outside release motion to apply stress to the first note giving the four notes dimension and character.



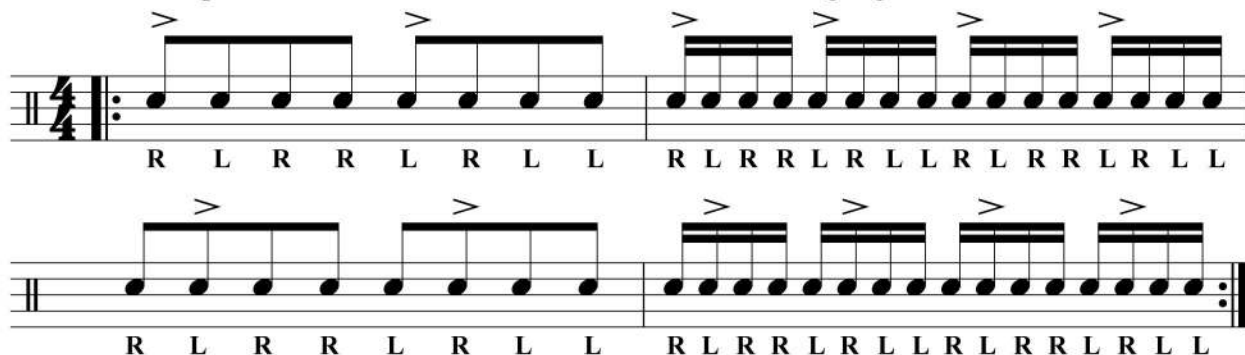
The paradiddle can be played quite fast because, the double strokes included are quite often un-accented material, it's the single notes that get the accents. However, a stress can also be applied to the diddle motion of the single paradiddle. Make a habit of eliminating one hand so as to focus on the motion and the sound of the other hand.



Another way to play the single paradiddle is to put the stress on a different note such as the second note. So the preparation has to come for the second note in the group of four.



Below are examples of accents on the first and second notes using eighth and sixteenth note values.



Notice that upon the repeat of the exercise, a wrist turn is being used in the right hand in order to accent the first note. This is because the right hand is playing two accented notes in succession and cannot use the outside release for the second accent.

Lesson 44

The Single Paradiddle-Diddle: D.C. Rudiment #19

An additional diddle added to a single paradiddle gives you a single paradiddle-diddle. Notice that this sticking does not invert upon repeat in this six note group.



This example shows how the paradiddle-diddle played as sixteenth notes can be applied to a triple flow.



This example shows how the paradiddle-diddle played as sixteenth notes can be applied to a duple flow. This version goes across the beat. It is the same idea but, a different application and metric flow.



This example shows how a single paradiddle-diddle works nicely with a single paradiddle. Notice how when repeating the exercise the sticking alternates.



Lesson 45

The Double Paradiddle: D.C. Rudiment #20

The double paradiddle is four single strokes followed by a double stroke. Notice that the sticking inverts upon repeat of the rudiment.



Lets consider the first note to be the accented note. Ralph demonstrates the outside release motion as he applies stress to the first note.



Note: Ralph meant to say that he is playing eighth notes with his hands while keeping quarter time with his hi-hat foot.



Another variation would be to put the accent on the fourth note utilizing an outside release motion along with a wrist turn upon repeat in this duple flow.



The same accent interpretation in a triple flow can have a variety of different fills and applications.



Lesson 46

The Double Paradiddle-Diddle: D.C. Rudiment #21

This rudiment can also be referred to as a Paraparadiddle-Diddle. It is four singles and two doubles. Notice that the sticking does not invert upon repeat.



Alternate sticking... R L R L R L R L

The accent is applied to the first note. Ralph demonstrates with a both right hand and left hand lead.



R L L R R L L R

A variation of accents would be to apply and accent on the first and third notes.



R L L R R L L R

In this accent variation you have back to back accents placed on the first and second beat.



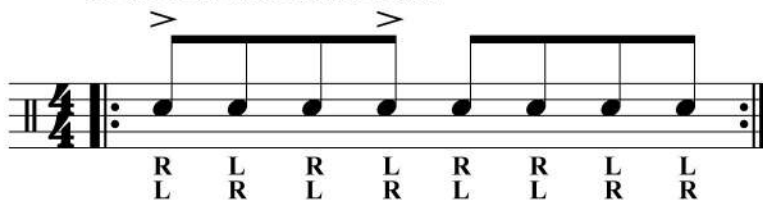
R L L R R L L R

Accents on one, two and three.



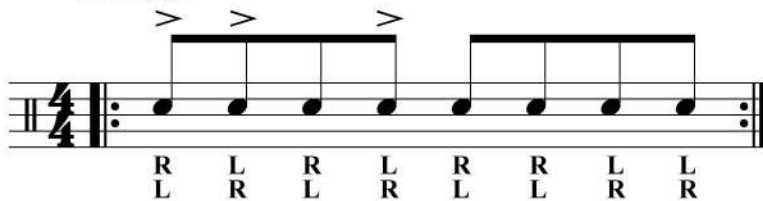
R L L R R L L R

Another accent variation would be to put the accent on the first and fourth notes.



R L L R R L L R

This variation is going to have an accent on one, two and four.



R L L R R L L R

Accents on the four singles.



R L L R R L L R

Lesson 47

The Triple Paradiddle-Diddle: D.C. Rudiment #22

The triple paradiddle is an eight stroke motion with six single strokes followed by a double stroke. This sticking does invert upon repeat.



In this version the accents are placed on the first beat of the triple paradiddle. Notice that Ralph plays these examples at various tempos.



In this variation the accents are placed on the first and fifth notes of the rudiment.



Another variation would be to put the accents on beats one, three and five of the rudiment.



In this variation the accents are placed on the first, third and sixth strokes of the rudiment.

