

Flam Tap Workout

(SVDL8)

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In this lesson I will teach you a fun, hip way to practice “Flam Taps”. It’s an approach to playing rudiments that Steve Smith shared with me years ago and I’ve practiced this way ever since. Traditionally, we’re taught to practice our rudiments by starting slow and gradually increasing our speed. However, for this approach, we’ll set our tempo, then, apply the “Flam Tap” sticking to five different rhythms, 8th notes, 8th note triplets, 16th notes, 16th note triplets and 32nd notes.

To start, we’ll play the “Flam Taps as 8th notes. For this and all of the examples in this lesson, practice with a metronome. The metronome is an essential tool to help you get the correct feel for each of the rhythms. To get the best sound, play the accented notes 6-12” off of the head and play the un-accented notes 2-3” off of the head.

1.

LR R RL L LR R RL L LR R RL L LR R RL L

Next we’ll play the Flam taps as 8th note triplets. Because we are applying a two-note accented sticking pattern to a three-note rhythm, we create a “3 over 2” polyrhythm.

2.

LR R RL LR R RL LR R RL LR R RL

Now we’ll play the Flam Taps as 16th notes. This version will be twice as fast as the first example.

3.

LR R RL L LR R RL L LR R RL L LR R RL L

When the Flam Tap sticking is applied to 16th note triplets we get another polyrhythmic version of the rudiment. In this example we get a “6 over 2” polyrhythm with 6 accents played evenly over 2 beats.

4.

LR R RL LR R RL LR R RL LR R RL

For our final version, we’ll play the Flam Taps as 32nd notes. You’ll use this version to determine the top speed in which to practice the full workout.

5.

LR R RL L LR R RL L LR R RL L LR R RL L

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Once you are comfortable applying the Flam Tap sticking to all of the previous rhythms, practice the "Flam Tap Workout" as one continuous piece. Repeat each example 2 - 4 times, then make a smooth transition to the next example .

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♩ = 52 - 62

LR R RL L LR R RL L

LR R RL L LR R RL L LR R RL L LR R RL L

LR R RL L LR R RL L LR R RL L LR R RL L

LR R RL L LR R RL L LR R RL L LR R RL L

LR R RL L LR R RL L LR R RL L LR R RL L