

Inverted Flam Taps #1

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Snare H $\frac{4}{4}$

R l r r R l r r R l r r R l r r L r l l L r l l L r l l L r l l

R l L r R l L r R l L r R l r r L r R l L r R l L r R l L r l l R

- Purpose:** This exercise breaks down the left and right hands for the inverted flam tap. This is an excellent exercise for developing the inverted motion while maintaining correct rhythm and good sound quality.
- 1) Stick motion:** This exercise makes use of the moeller technique. There should be a SLIGHT lift of the forearm to initiate each up stroke from the tap height to the accent height. I must emphasize the word SLIGHT. If you overdue the amount of arm motion in the moeller stroke, you will be wasting energy and it will be difficult to play accurately in the context of the surrounding notes. Make sure there are two distinct heights in this exercise - one height for accents, and another height for the taps, nothing in between.
- 2) Sound Quality:** A very common error in this exercise is to pound the accents. Make sure you are not squeezing the stick into the head. It is very important for your hands to stay relaxed in this exercise!
- 3) Rhythm and Timing:** The main issue here is going to be flam consistency. Placing a very consistent space between the grace note and the main note is one of the greatest challenges in snare drumming. Some say the 'perfect flam' is unattainable. :) So, when you play this exercise, really tune your ear in to the quality of your flams. It helps to play this exercise on a very hard surface, such as a drum, hard side of a practice pad, or even a piece of wood! The short duration of the sound will allow you to hear and identify any variation in your flam quality. Also note that it is easy to warp the 16th rhythm in the top line because of the weird sticking. Make sure your sixteenth notes are completely solid before adding the inverted flam taps.
- 4) Variations to this exercise:**
- Play one hand on drum and one hand on rim to check for stroke and quality of sound consistency on each individual hand.
 - Try playing the exercise with different definitions of a perfect 'flam'. Try to play really loose grace notes consistently. Try to 'pop' your flams (play grace note exactly on top of main note) consistently. Try to play malfs (grace note after main note) consistently. When you can do all these things, you have full conscious control over where the grace note is placed.