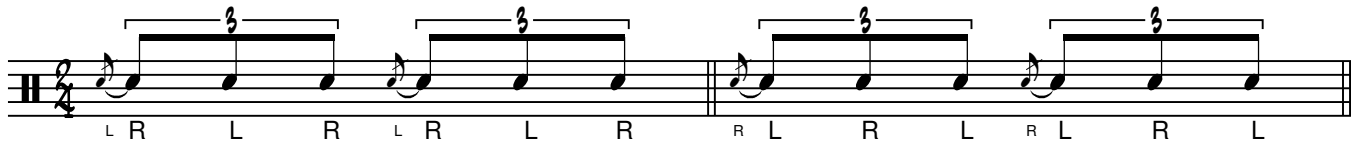


Todd's Methods: flam accent #1

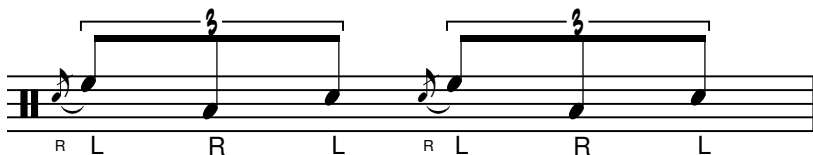
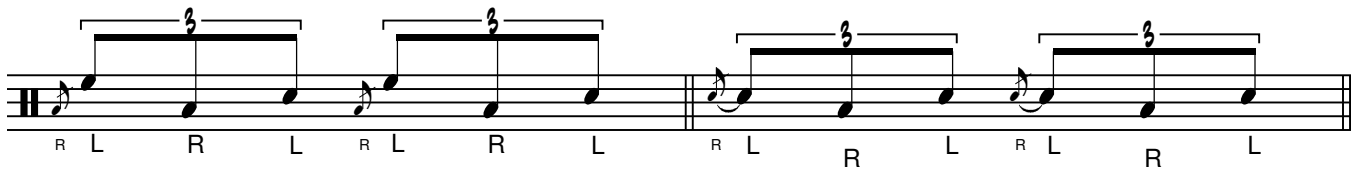
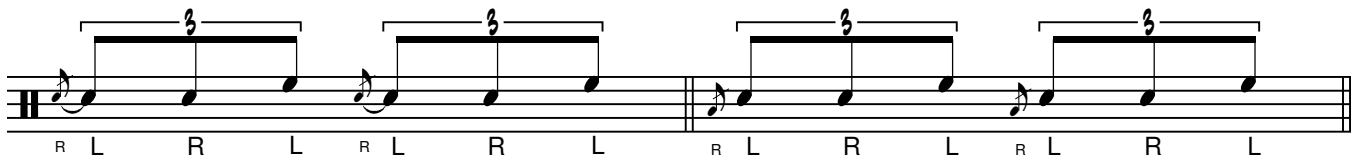
same-handed

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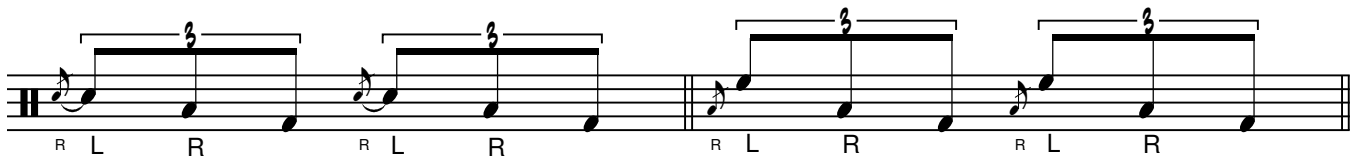
I played this pattern for years in improvising, before realizing what it was. I use the left-handed version more, and keep it hands-only- I don't use the bass drum.



I tend to keep the right-handed version on one drum. Here are some options for moving it around the drums left-handed:



Substituting the bass drum for the last note of the triplet makes it pretty fundamentally different, but is a nice pattern:



Apply this over a variety of rhythms:

- All triplet rhythms, with inversions (starting the pattern on the first, second and third notes of the triplet).
- 8th notes in 2/2, 8th notes and 16th notes in 4/4. Pay attention how this sits within a two, four or eight measure phrase. Begin the pattern on 1, & of 1, 2, & of 2, etc in the 8th note rhythm; begin the pattern on 1, 'e', &, and 'a' in the 16th note rhythm.