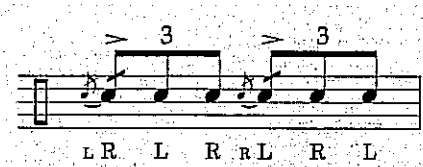
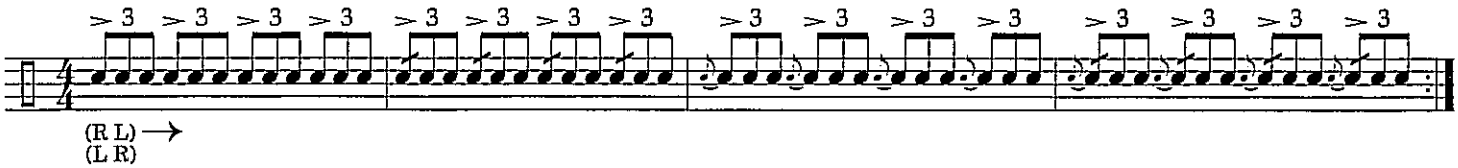
Cheese

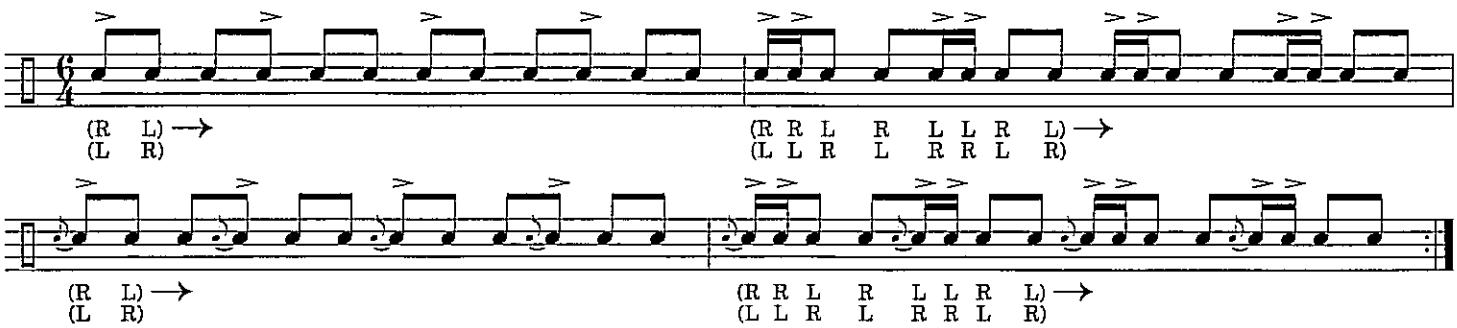


slow 0 sec.	*medium* 15 sec.	*fast* 30 sec.	*medium* 45 sec.	*slow* 60 sec.
Play using mostly wrist and stop the stick after the accented diddle.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play inner beats and grace notes with fingers and add slight forearm pump for the accented diddles - supporting the second beats of the diddles with fingers.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play using mostly wrist and stop the stick after the accented diddle.

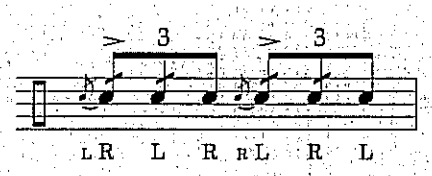
Cheese Builder A



Cheese Builder B

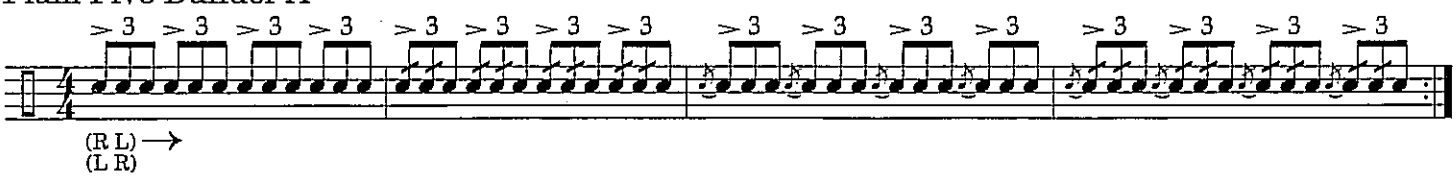


Flam Five



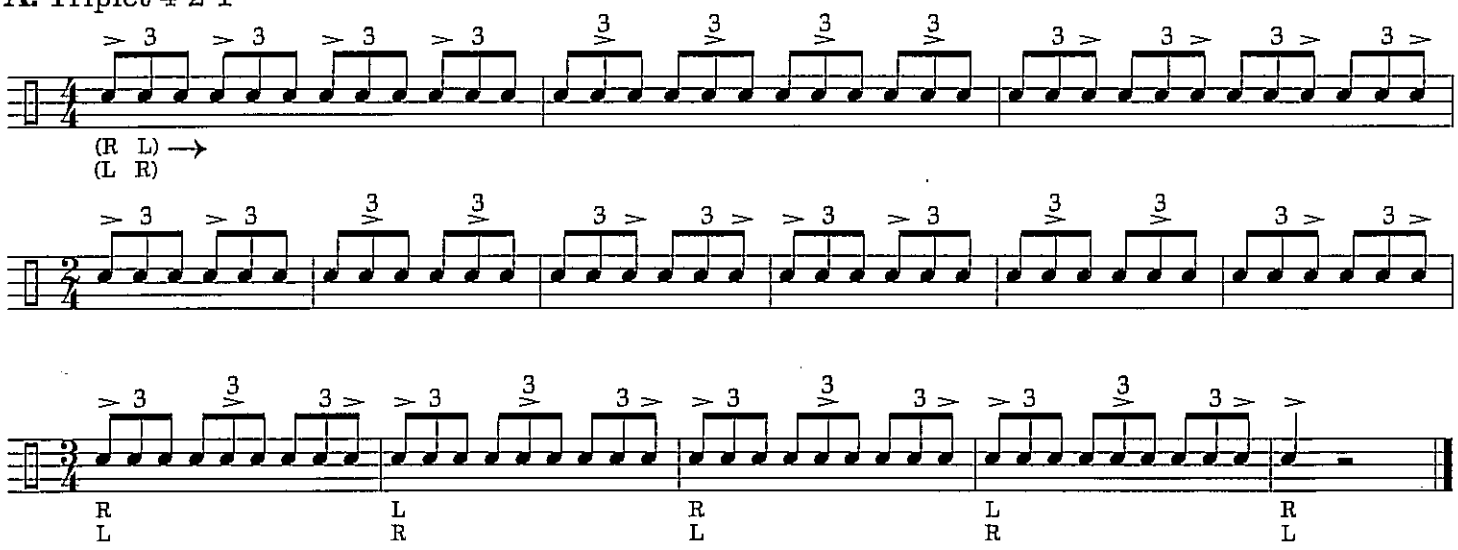
slow 0 sec.	*medium* 15 sec.	*fast* 30 sec.	*medium* 45 sec.	*slow* 60 sec.
Play using mostly wrist and stop the stick after the accented diddle.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play inner beats and grace notes with fingers and add slight forearm pump for the accented diddles - supporting the second beats of the diddles with fingers.	Play inner beats and grace notes using mainly fingers and play the accented diddle with the wrist/finger combination.	Play using mostly wrist and stop the stick after the accented diddle.

Flam Five Builder A

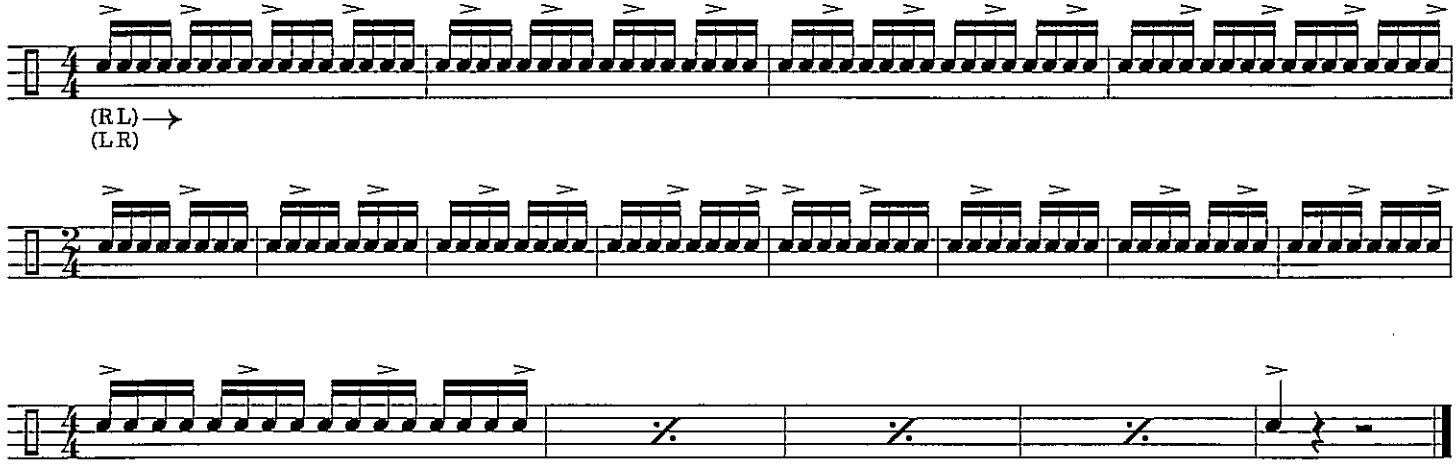


The following two exercises are the standard 4-2-1 grid exercises. The first variation is the triplet variation, and the second is the duple. With the triplet variation, any three beat (or partial) rudiment can be run through it. With the duple variation, any four beat (or partial) rudiment can be run through it. You can apply this formula to any rudiment, whether it has two or seventeen partials, (note that three and four partial rudiments are the most common). Once you've mastered running a given rudiment through the grid, you can then run the same rudiment through the grid starting on a different partial, or run it through backwards by changing the order of the accents starting with the third or fourth and working towards the first. Embracing the grid is much like opening a GIGANTIC CAN OF WORMS. Good Luck!

A. Triplet 4-2-1



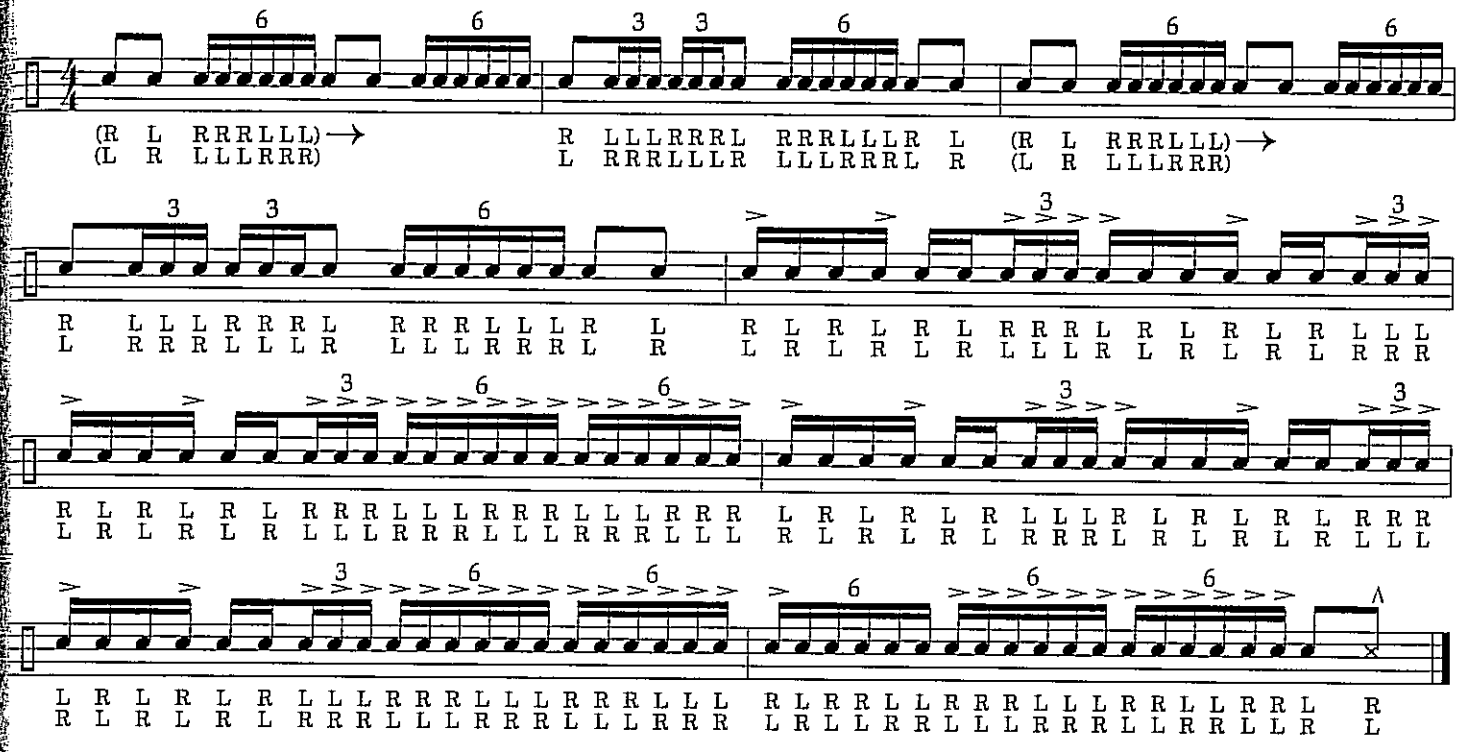
B. Duple 4-2-1



Threes Exercises

The following 3's exercise is to be played with the full stroke technique. Control each rebound of each triple stroke (do not just bounce them).

30. Blue Threes

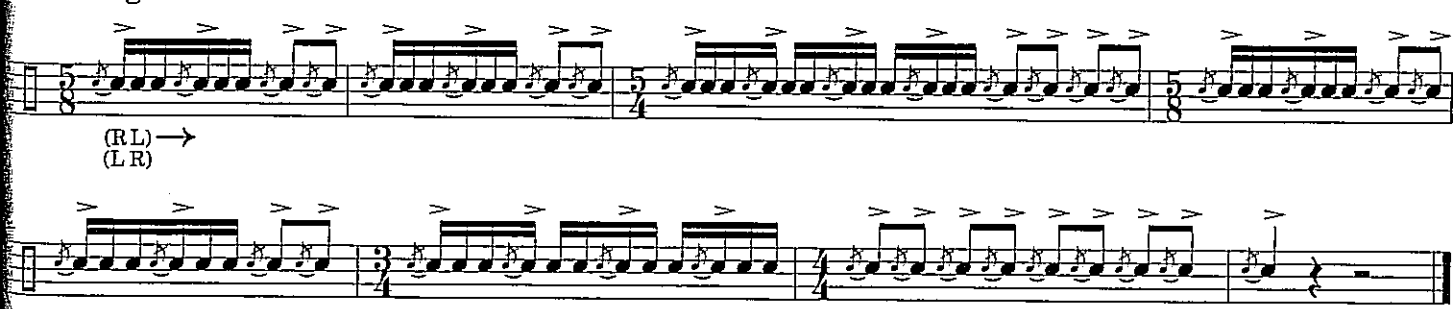


Performance Tip: Once accents are added into the exercise, play from there to the end with strict accent/tap heights on the sixteenth notes and with the threes all up as they were in the first half.

Flam Exercises

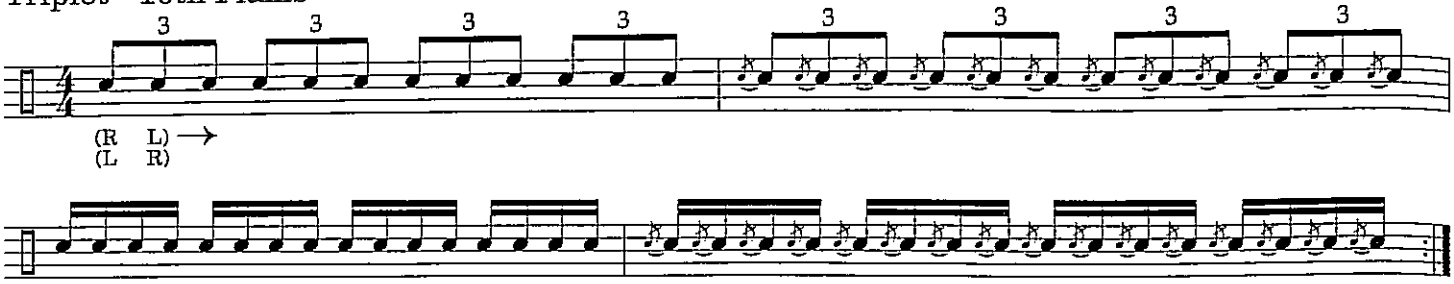
Exercises 31-35 should be played with accent/tap heights and consistant flams, (not too wide and not flat).

31. Chugada

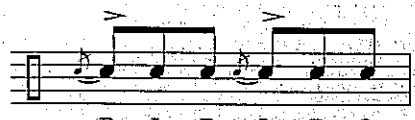


Variation: Any number of rudiments can be superimposed upon this pattern.

Triplet - 16th Flams

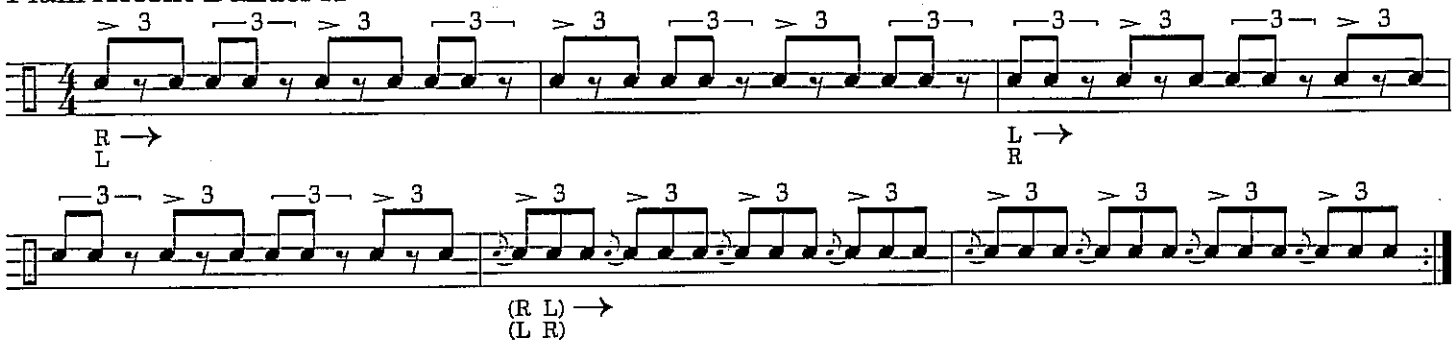


21. Flam Accent

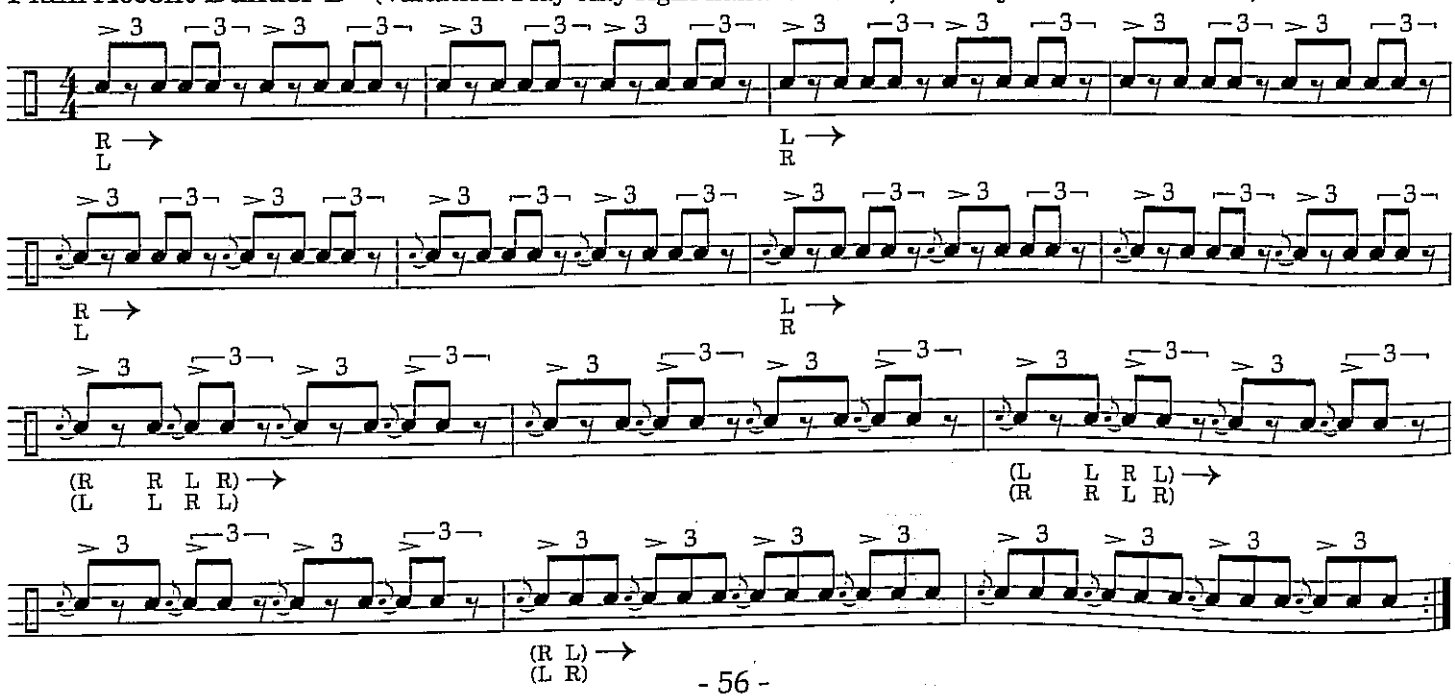


slow 0 sec.	*medium* 15 sec.	*fast* 30 sec.	*medium* 45 sec.	*slow* 60 sec.
Play using mostly wrist and stop the stick after the accent.	Play inner beats and grace notes using mainly fingers - stop the stick after the accent.	Play using slight Moeller technique on the accents and restrict the stick's rebound after the accent without stopping it completely - use fingers for the grace note / inner beat combination.	Play inner beats and grace notes using mainly fingers - stop the stick after the accent.	Play using mostly wrist and stop the stick after the accent.

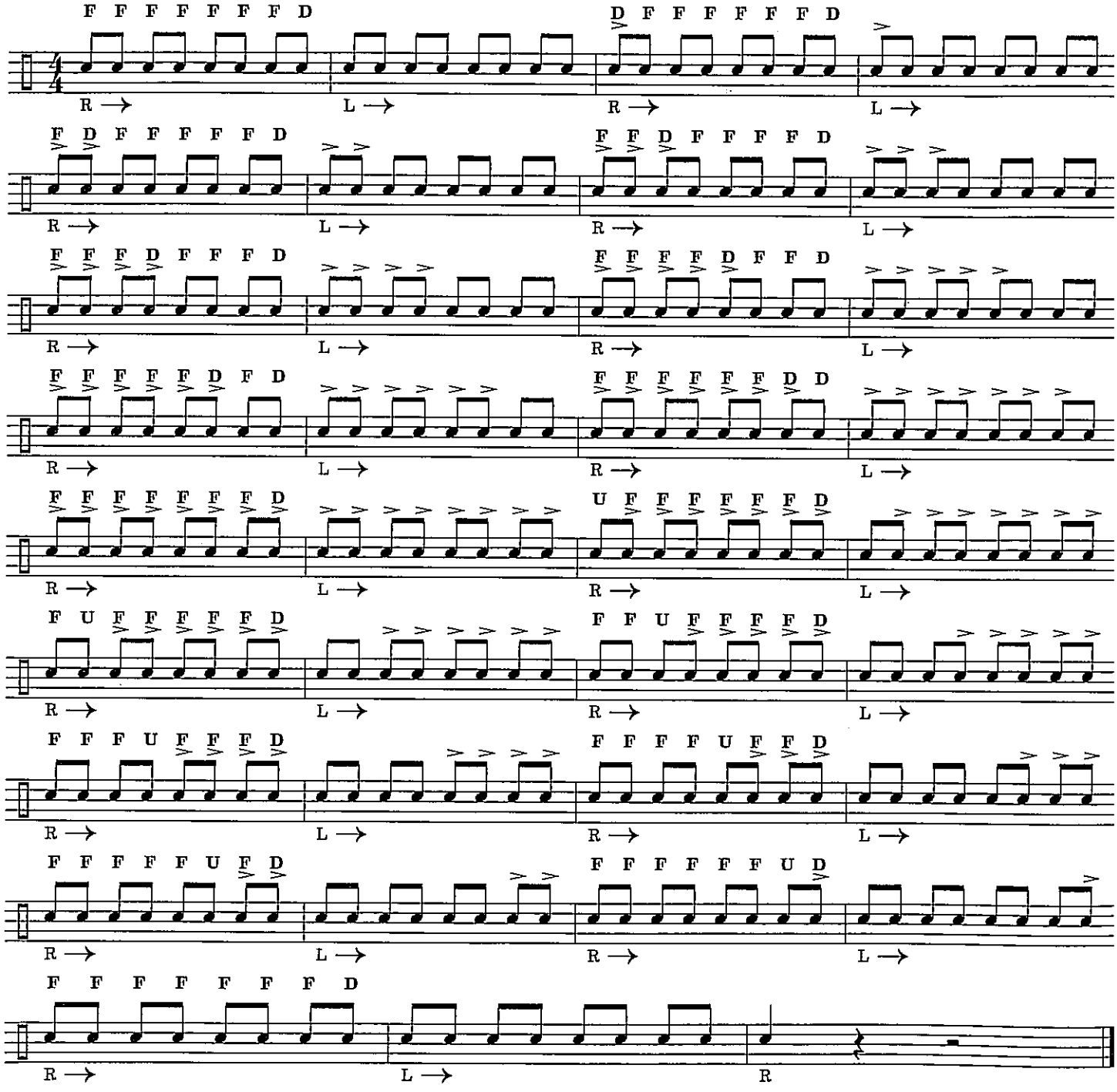
Flam Accent Builder A



Flam Accent Builder B (Variation: Play only right hand lead bars, also only left hand lead bars)



The remaining notes are all to be played with the full stroke technique. It is helpful to think about Bachcent (or an accent/tap exercise) as eight on a hand switching back and forth between two different dynamic levels/stick heights. Play the exercise with the accents turning up to vertical, and the taps played at a low 3" height, (these are the "accent/tap" heights that will be referred to throughout this book). Make sure that the stick does not rebound any higher than the height of the next note to be played and that the last stroke on a hand is stopped down in the proper set position.

F = Full Stroke **D** = Down Stroke **U** = Up Stroke

Bachcent