

**Contents**

Credits and Personal Thank You's ..... 6  
 A Word on Dynamics ..... 6  
 Drum Map | Notation ..... 7  
 Foreword by David Garibaldi ..... 8

**Chapter I: Get Yourself Ready**

About This Book ..... 10  
 Pumping Motion Update 1. .... 14  
 Pumping Motion Update 2. .... 15  
 Accent Study Reinterpretation - Snare ..... 16  
 Accent Study Reinterpretation - Drum Set ..... 17  
 Conclusion ..... 19

**Chapter II: Introducing the Concept**

Collapsed Rudiments: A Definition ..... 21  
 Knowing Your Rudiments and Their Inner Structures ..... 21  
 Analysing Rudimental Relationship ..... 22  
 Second Thoughts About the "Flam Universe" ..... 23  
 Clarification on the Coup De Charge | Coup De Coulé ..... 24  
 The Game-Changing Effect of Dynamic Levels ..... 25  
 Giving the Drag a Place ..... 26  
 A View Inside the Rudimental Quantum Foam ..... 27  
 Double Drag Tap | Expanded Variations | Quintuplet to Septuplet ..... 28

**Chapter III: Technical And Coordinative Groundwork**

Technical and Coordinative Groundwork ..... 30  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | Expanding to X-Tuplets ..... 31  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | Drum Set Application ..... 33  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | French "Coup de Charge" Structures ..... 35  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | Flat Flam Structures ..... 37  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | Expanding to X-Tuplets ..... 39  
 Section 1: Collapsing & Expanding Single Stroke Structures | 16th & 32nd Notes | Flam Combinations ..... 41  
 Section 1: Collapsing & Expanding Single Stroke Structures | 8th Note Triplets | Expanding to X-Tuplets ..... 43  
 Section 1: Collapsing & Expanding Single Stroke Structures | 8th Note Triplets | French "Coup de Charge" Structures ..... 45  
 Section 1: Collapsing & Expanding Single Stroke Structures | 8th Note Triplets | Flat Flam Structures ..... 47  
 Section 1: Collapsing & Expanding Single Stroke Structures | 8th Note Triplets | Expanding to X-Tuplets ..... 49  
 Section 1: Collapsing & Expanding Single Stroke Structures | 8th Note Triplets | Flam Combinations ..... 51  
  
 Section 2: Collapsing & Expanding Double Stroke Structures | 16th & 32nd Notes | Expanding to X-Tuplets ..... 53  
 Section 2: Collapsing & Expanding Double Stroke Structures | 16th & 32nd Notes | Accent & Soft Flam Combination ..... 55  
 Section 2: Collapsing & Expanding Double Stroke Structures | 16th & 32nd Notes | Expanding to X-Tuplets ..... 57  
 Section 2: Collapsing & Expanding Inverted Double Stroke Structures | 16th & 32nd Notes | Expanding to X-Tuplets | No Accents ..... 59  
 Section 2: Collapsing & Expanding Inverted Double Stroke Structures | 16th & 32nd Notes | Unaccented Flams ..... 61  
 Section 2: Collapsing & Expanding Double Stroke Structures | 8th-Note Triplets | Expanding to X-Tuplets ..... 63  
 Section 2: Collapsing & Expanding Double Stroke Structures | 8th-Note Triplets | Accent & Soft Flam Combination ..... 65  
 Section 2: Collapsing & Expanding Double Stroke Structures | 8th-Note Triplets | Expanding to X-Tuplets ..... 67  
 Section 2: Collapsing & Expanding Inverted Double Stroke Structures | 8th-Note Triplets | Expanding to X-Tuplets ..... 69  
 Section 2: Collapsing & Expanding Inverted Double Stroke Structures | 8th-Note Triplets | Unaccented Flams ..... 71

Section 3: Collapsing & Expanding Syncopation Concepts | The Standard Case 1 ..... 73  
 Standard Syncopated Reading Text ..... 74  
 Section 3: Collapsing & Expanding Syncopation Concepts | The Standard Case 2 ..... 75  
 A Word on Orchestration ..... 76  
 A Word on Reading Texts ..... 76  
 Computed Reading Text ..... 77  
 Section 3: Collapsing & Expanding Syncopation Concepts | The Standard Case 3 ..... 78  
 Reverse Syncopation Studies | Inward Paradiddle ..... 80  
 Reverse Syncopation Studies | Flam Accent ..... 81  
 Reverse Syncopation Studies | Flam Accent Twister ..... 82  
 Ultimate Challenges: Collapsed Twos ..... 83  
 Ultimate Challenges: Collapsed Threes ..... 84  
 Ultimate Challenges: Collapsed Threes And Twos | Moving the Twos..... 85  
 Ultimate Challenges: Collapsed Threes And Twos | Moving the Threes ..... 86  
 Conclusion ..... 87

**Chapter IV: Expanding & Collapsing An Existing Rudiment Creates Another Existing Rudiment**

Non-Alternating Flams are Collapsed Single Strokes ..... 89  
 Half Drags are Collapsed Flam Taps ..... 90  
 Inverted Flam Taps are Collapsed Single Strokes ..... 92  
 Alternating Flams are Collapsed Double Strokes ..... 93  
 Flam Accents are Collapsed Single Paradiddles ..... 94  
 Pataflafas are Collapsed Paradiddle-Diddles ..... 95  
 Double Drag Taps are Collapsed Drag Paradiddles #1 ..... 96  
 Single Flammed Mills are Collapsed 5-Stroke Rolls ..... 99  
 Flammed 5-Stroke Rolls are Collapsed Paradiddle-Diddles ..... 100  
 Single Ratamacues and Maermeli are Collapsed Double Paradiddles ..... 102

**Chapter V: Expanding & Collapsing An Existing Rudiment Creates A New Rudiment**

A Creative Generator for Drumming Vocabulary | Rudimental Background of "Soul Vaccination" ..... 107  
 A Creative Generator for Drumming Vocabulary | Rudimental Background of the "Blushda" ..... 109  
 The Big Step: Developing Your Own Set of Rudiments ..... 110  
 Single Drag Tap | Flam Accent Twister | French Army Triplet ..... 111  
 Single Drag Tap | Shifted Variations ..... 112  
 Single Drag Tap | Shifted Variations | Three-Note Grouping Application ..... 113  
 Lesson 25 | Lesson 26 | French Flammed Mill ..... 114  
 Double Drag Tap | Flammed Reveille | Trap Reveille ..... 115  
 Trap Reveille | Shifted Positions ..... 116  
 5-Stroke Roll | Flatafla | French Roll ..... 117  
 6-Stroke Roll | Pataflafla Coulé | 6-Stroke Roll Coulé ..... 118  
 Collapsed 6-Stroke Roll Variations | Different Positions ..... 119  
 Paradiddle-Diddle | Paradifliddle | Moulin Sauté ..... 120  
 Paradifliddle | Five-Note Groupings ..... 121  
 Final of Seven | Pataflafla Sauté | Final of Cuba ..... 122  
 Final of Seven | Pad and Drum Set Variations ..... 123  
 8-Stroke Roll | Pataflaflafla | 8-Stroke Roll Coulé ..... 124  
 Expanded 8-Stroke Roll Variations | Snare and Drum Set Exercises ..... 125  
 9-Stroke Roll | Little Five | Flatafla Army Triplet ..... 126  
 Collapsed 9-Stroke Roll Variations | Different Positions ..... 127  
 Maermeli Stroke | Trap Maermeli | Coup Basse-Franconie ..... 128  
 Overcharged Double Drag Tap | 6-Stroke Rolled Mill | Big Nine ..... 129

Overcharged Double Drag Tap | Expanded Variations | Isolating Hands ..... 130  
 Overcharged Double Drag Tap | Expanded Variations ..... 131  
 8-Stroke Roll and 5-Stroke Roll Cluster | Big Eleven ..... 132  
 Big Eleven | Expanded and Collapsed Variations ..... 133  
 Conclusion ..... 136

**Appendix | Further Sources** ..... 137  
 Video Playlist ..... 138

**Credits and Personal Thank You's**

I would like to thank these companies and their wonderful people for their continued support:

- Mapex Drums [www.mapexdrums.com](http://www.mapexdrums.com) Sabian Cymbals [www.sabian.com](http://www.sabian.com)
- Promark Sticks [www.daddario.com](http://www.daddario.com) Evans Drumheads [www.daddario.com](http://www.daddario.com)
- Gon Bops Percussion [www.gonbops.com](http://www.gonbops.com) Sontronics Microphones [www.sontronics.com](http://www.sontronics.com)
- CRS Cymbal Resonance System [www.crsnorway.com](http://www.crsnorway.com) Polynome iOS Metronome [www.polynome.net](http://www.polynome.net)
- Alfred Music Publishing [www.alfred.com](http://www.alfred.com) Hudson Music [www.hudsonmusic.com](http://www.hudsonmusic.com)
- Wizdom Media [www.wizdom-media.com](http://www.wizdom-media.com)

I would also like to thank these amazing fellow drummers for their testimonials and endorsements; in alphabetical order:

- John Beck, Billy Cobham, David Garibaldi, Thomas Lang, Jost Nickel, Anika Nilles, John Riley, Steve Smith.
- Back cover photo by Matt Owens/Sweetwater Sound.

**Learning Aid | Video - PolyNome App**



This icon means there is accompanying video for a certain page. Click the icon (if you are using the digital version of this book) or go to the streaming/download page indicated inside the front cover (for the print version) to watch Claus demonstrate the patterns on pad, snare, or drum set.



As an additional learning aid you'll find a selection of exercises with the PolyNome metronome app. Take the rhythms in this book off the page, hear how they sound and slow them down. Use it to program any exercise, change sounds between hands, mute one part to test your independence, or loop and build ideas step by step. A handful of examples are already waiting for you – just scan the QR code (or go to [polynome.net/clus](http://polynome.net/clus)) to download them. You'll also find video tutorials showing exactly how to explore the full potential of PolyNome as a creative learning companion.

**A Word On Dynamics**

In many cases, music notation grapples with balancing accuracy of execution and interpretation with accessibility and ease of reading. Our topic here is no exception. It often seems reasonable to view rudiments and their interpretation as a three-level dynamic setting consisting of:

- ▶ **Dominant Accents** (mostly single strokes): These are represented with a regular-sized notehead, usually accompanied by an accent symbol above or below to indicate the dynamic range.
- ▶ **Important Core Notes** (also mostly singles): These dominant notes stand out dynamically but are softer than the accents. They contribute to creating a certain "melody" within the pattern.
- ▶ **Background** (often double strokes): Dynamically, these notes represent the lowest level but should still be performed with articulation and precision.

When any of these three levels are absent in your rudiments, it typically results in a lack of depth in expression and articulation. Although most (US) standard rudiments come with a defined set of dynamics, there can be various sonic "landscapes," variations, and dynamics such as crescendos or decrescendos. With that in mind we created the following system for notation:



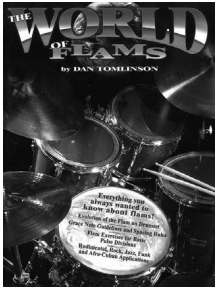
### Pumping Motion Update 1. Using the Moeller Whip on a Quintuplet Grid

The famous "pumping motion" exercises, as illustrated in Jim Chapin's handwritten sketch (see previous page), clearly outline where these rebounds occur. Holding the stick down or pressing it into the drum takes you far away from the concept of Moeller technique. Make no mistake: You can do this if you believe it helps realise your musical imagination, but it is certainly more of an exception than the rule.

To deepen your understanding of the stick's natural rebound, consider this: When you drop a ball, its bounces aren't at regular, even distances. Embracing this rhythmic variability can be enlightening and enhance your grasp of the stick's reaction. Exercises A to F can be combined in various ways; for now, focus on the two patterns shown under each letter and play them in alternating order.

#### Practice Pointers:

- ▶ Choose a comfortable tempo for the exercise; too slow or too fast will not be beneficial. Use a mirror, metronome, and camera to check your performance.
- ▶ First and foremost, this is NOT a rhythmic study. The grid of five allows for more room and potential rebounds for the stick in a more natural manner. Ensure that the initial up/down movements transition smoothly from triplets to quintuplets.
- ▶ Embrace the "fly-backs"! Don't hesitate to let the stick rebound as much as possible; even (and especially) on accents.
- ▶ Play the exercises in three different ways: right hand only, left hand only, and both hands simultaneously. Allow one hand to guide the other.
- ▶ Keep the sticks in motion and only stop when necessary, maintaining the rebounding action as much as possible.



For further study of flams, check out Dan Tomlinson's *World of Flams* available through Alfred Music Publishing.

"A complete book dedicated to the analysis and applications of flams. The first half of the book describes in clear detail the grace note placement and the effects it has on the flam regarding time, sound and pulse. Rudimental flam studies and applications are also studied in great depth. The second half of the book discusses the flam's evolution to the drum set in rock, funk, jazz, and Afro-Cuban styles, both in actual beats and fills. The clear explanations makes this an outstanding source for in-depth study of flams."

**Clarification on the Coup de Charge | Coup de Coulé**

The European Book of flam rudiments offers some surprises that may require additional clarification. The so-called *coup de charge* is a phrase recognized in both the Swiss and French traditions, though with slightly different structures. The Swiss version, noted by Dr. Fritz Berger as being used since the 16th century, comes in two forms. The first is a flam in which both strokes are accented, effectively capturing what we drum set players do—often without even realizing it. The second version includes an extra grace note before the first accent. In contrast, the French variation of the *coup de charge* features only the grace note as accented. Check out the comparison below:

Coup de Charge | Swiss Style

Flammed Coup de Charge | Swiss Style

Coup de Charge | French Style

The sources of this information are the works of Robert Goute and Robert Tourte, which are also referenced in the appendix of the book. Here are some typical application examples of the three different types of *coup de charge*:

A typical Swiss style application example of the *coup de charge*.

A typical Swiss style application example of the *flammed coup de charge*; used to highlight the ending of a *final of seven*.

A typical French style application example; here used in the phrase known as *coulé sauté*.

**Section 1: Collapsing & Expanding Single Stroke Structures | 8th-Note Triplets**  
**Expanding to X-Tuplets**

Just as we did with 16th notes, here's a corresponding set of exercises based on a triplet foundation, expanding the distance between all notes to match the tuplet. Four strokes per quarter note will expand to 16th notes, five strokes per quarter note will expand to quintuplets, and so forth. Notice that the movement strategy used will be identical for both halves of the exercise; only the rhythm will differ. Utilize the rebound, relax, and allow the stick to do all the work!

The exercises are arranged in four rows and two columns:

- Row 1:** Exercise A (left) and Exercise B (right). Both feature 8th-note triplets in the right hand and 16th-note pairs in the left hand.
- Row 2:** Exercise C (left) and Exercise D (right). Exercise C features 8th-note triplets in the right hand and 16th-note pairs in the left hand. Exercise D features 8th-note triplets in the right hand and quintuplets in the left hand.
- Row 3:** Exercise E (left) and Exercise F (right). Exercise E features 16th-note quintuplets in the right hand and 32nd-note quintuplets in the left hand. Exercise F features 16th-note quintuplets in the right hand and 16th-note quintuplets in the left hand.
- Row 4:** Exercise G (left) and Exercise H (right). Exercise G features 16th-note quintuplets in the right hand and 16th-note quintuplets in the left hand. Exercise H features 16th-note quintuplets in the right hand and 16th-note quintuplets in the left hand.