

# The Drum Book

Twelves

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The pattern repeats four times.

Twelves - Crescendo

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The volume increases from the first pair to the last pair. The right hand (R) ends on the eighth note of the last pair.

Twelves - Decrescendo

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The volume decreases from the first pair to the last pair. The right hand (R) ends on the eighth note of the last pair.

Twelves - Crescendo - Decrescendo

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The volume increases from the first pair to the middle pair, and then decreases back to the original level. The right hand (R) ends on the eighth note of the last pair.

Twelves - Decrescendo - Crescendo

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The volume decreases from the first pair to the middle pair, and then increases back to the original level. The right hand (R) ends on the eighth note of the last pair.

Twelves - Inside Fours

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The pattern is divided into four groups of three pairs each, with the hands switching roles between groups.

Twelves - Inside Nines

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The pattern is divided into nine groups of two pairs each, with the hands switching roles between groups.

Bucks

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The pattern features a continuous sequence of sixteenth-note strokes (">>) on the first note of each pair.

Triplet Bucks

Twelve strokes per measure. The pattern consists of six pairs of eighth notes (RR, RR, RR, RR, RR, RR) followed by six pairs of eighth notes (LL, LL, LL, LL, LL, LL). The right hand (R) starts on the first note of each pair, and the left hand (L) starts on the second note of each pair. The pattern features a continuous sequence of sixteenth-note strokes (">>) on the first note of each pair, with a triplet feel indicated by the grouping of the strokes.

## 16th Note Timing

The image shows three staves of musical notation for a two-handed bell pattern. Each staff consists of a five-line staff with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation uses vertical stems and horizontal dashes to indicate hand movements. The first staff starts with a vertical stem down followed by a horizontal dash. The second staff starts with a vertical stem up followed by a horizontal dash. The third staff starts with a vertical stem down followed by a horizontal dash. The patterns repeat across the staves.

## 16th Note Timing 2

## Triplet Timing

### Check Pattern - Check

## Check Pattern 1

A musical staff in 4/4 time with a key signature of two sharps. The staff begins with a grace note followed by a sixteenth note, then a series of eighth-note pairs. The pattern continues with slurs and rests, including a measure ending with a sharp sign, another measure ending with a sharp sign, and a final measure ending with a sharp sign.

## Check Pattern 2

### Check Pattern 3

A musical staff with a key signature of one sharp (F#) and a time signature of 4/4. It consists of 16 measures of eighth-note patterns: (RL), (LR), L, (RL), (LR), L, (RL), (LR), (LRL), (LRL), (LR), L, (RL), (LR), L, (RL), (LR), L, (RL), (LRL), (LR).

### Check Pattern 4

### Check Pattern 5

A musical staff in 4/4 time with a key signature of one sharp. The staff shows a continuous eighth-note pattern starting with R-L. The pattern repeats eight times across the staff. The first four pairs of notes are grouped by vertical bar lines, while the last four pairs are grouped by horizontal bar lines. The notes alternate between R (right hand) and L (left hand). The eighth note in the final group is followed by a fermata over the next measure.

## Check Pattern 6

### Check Pattern 7

## Check Pattern 8

## Check Pattern 9

### Check Pattern 10

### Check Pattern 11

### Check Pattern 12

A musical staff with 11 measures. The first measure has a 4/4 time signature and a key signature of one sharp. It consists of two eighth notes (R), a sixteenth note (L), a sixteenth note rest (7), another sixteenth note (R), another sixteenth note (L), and a sixteenth note rest (7). The second measure starts with a bar line and a new 7/8 time signature. It contains two eighth notes (R), a sixteenth note rest (7), another eighth note (R), and a sixteenth note rest (7). The third measure starts with a bar line and a new 4/4 time signature. It contains two eighth notes (R), a sixteenth note (L), a sixteenth note rest (7), another eighth note (R), another eighth note (L), and a sixteenth note rest (7). The fourth measure starts with a bar line and a new 7/8 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The fifth measure starts with a bar line and a new 4/4 time signature. It contains two eighth notes (R), a sixteenth note (L), a sixteenth note rest (7), another eighth note (R), another eighth note (L), and a sixteenth note rest (7). The sixth measure starts with a bar line and a new 7/8 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The seventh measure starts with a bar line and a new 4/4 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The eighth measure starts with a bar line and a new 7/8 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The ninth measure starts with a bar line and a new 4/4 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The tenth measure starts with a bar line and a new 7/8 time signature. It contains two eighth notes (R), a sixteenth note (R), and a sixteenth note rest (7). The eleventh measure ends with a double bar line and a repeat sign.

### Check Pattern 13

### Check Pattern 14

## Spirit Accent Tap '04

Snares/Tenors

Basses

S/T

B

S/T

B

S/T

B

# Spirit Accent Tap '06

Clint Gillespie

The sheet music consists of ten staves of tap dance notation. Each staff begins with a 3/4 time signature and a key signature of one sharp. The notation uses a combination of vertical stems and horizontal bars to represent different tap sounds. Below each staff is a series of letters (R, L, r, l) indicating the foot used for each note. The notation is divided into measures by vertical bar lines. The first staff starts with R, r, r, R, r, r, followed by a measure of R, 1, r, 1, r, 1, r, 1, r. Subsequent staves continue this pattern with variations in the sequence of R, L, r, and l. The last staff ends with a double bar line.

### A-B Double Beat / Triple Beat

## Star Double Beat / Triple Beat

A musical score for a single melodic line, likely for a woodwind instrument like a recorder. The score consists of four staves, each with a key signature of one sharp (F#), a common time signature, and a 4/4 time signature. The first staff starts with a 'R' under the first note and ends with a 'L' under the last note. The second staff starts with an 'L' under the first note and ends with an 'R' under the last note. The third staff starts with an 'R' under the first note and ends with an 'L' under the last note. The fourth staff starts with an 'L' under the first note and ends with an 'R' under the last note. Each staff contains a series of eighth notes and sixteenth notes.

Shups

## Shady Tree

## Lamp Post

16th Note Subdivisions

Sheet music showing six staves of 16th note subdivisions. Each staff consists of two measures. The first measure is in 2/4 time, and the second is in 4/4 time. The notes are grouped into pairs of 16ths, illustrating various rhythmic patterns.

16th Note Rolls

Sheet music showing two staves of 16th note rolls. Each staff consists of two measures. The notes are grouped into pairs of 16ths, creating a continuous roll pattern.

Triplet Diddle

Sheet music showing two staves of triplet diddles. Each staff consists of two measures. The notes are grouped into pairs of 16ths, creating a triplet-like feel.

Pats

Sheet music showing one staff of pats. The staff consists of two measures. The notes are grouped into pairs of 16ths, creating a pat-like pattern.

T-Rolls

Sheet music showing two staves of T-rolls. Each staff consists of two measures. The notes are grouped into pairs of 16ths, with specific attacks indicated by arrows (>) above the notes.

### 16th Note Accent

Handwritten musical notation for 16th Note Accents in 4/4 time. The notation consists of four staves of 16th notes. Above each note is a single vertical accent mark (>). The notes are grouped by vertical bar lines.

### 16th Note Double Accent

Handwritten musical notation for 16th Note Double Accents in 4/4 time. The notation consists of four staves of 16th notes. Above each note is a double vertical accent mark (=>>). The notes are grouped by vertical bar lines.

### Triplet Accent

Handwritten musical notation for Triplet Accents in 12/8 time. The notation consists of three staves of eighth notes. Above each note is a single vertical accent mark (>). The notes are grouped by vertical bar lines.

### Triplet Double Accent

Handwritten musical notation for Triplet Double Accents in 12/8 time. The notation consists of three staves of eighth notes. Above each note is a double vertical accent mark (=>>). The notes are grouped by vertical bar lines.

## 16th Note Accent Grid

1

$\text{F}^{\#}$  4/4

$\text{G}^{\#}$

2

4/4

2/4

3/4

4

2

3

5



6



7



8



Triplet Subdivisions

Four lines of musical notation on a single staff. Each line consists of two measures. The first measure is in common time (indicated by a 'C') and the second is in 12/8 time (indicated by a '12/8'). The notation shows various ways to divide triplets into smaller subdivisions, such as eighth-note pairs followed by sixteenth notes, or sixteenth-note pairs followed by eighth notes.

Spirit Rolls '06

Clint Gillespie

A single line of musical notation on a staff, representing a complex rhythmic pattern. The notation uses various note heads and stems, with arrows pointing to specific notes to indicate performance techniques. The pattern includes measures in common time and 12/8 time. The text 'R 1 r L r r L' is written below the staff, likely indicating a specific roll pattern. The notation ends with a double bar line and a repeat sign.

## Triplet Accent Grid

[1]

12/8

[2]

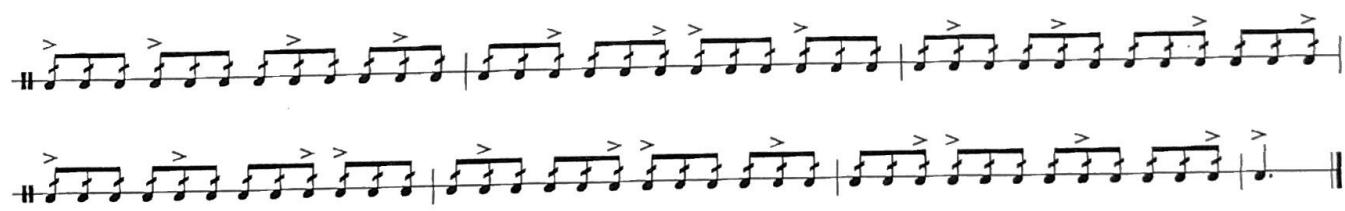
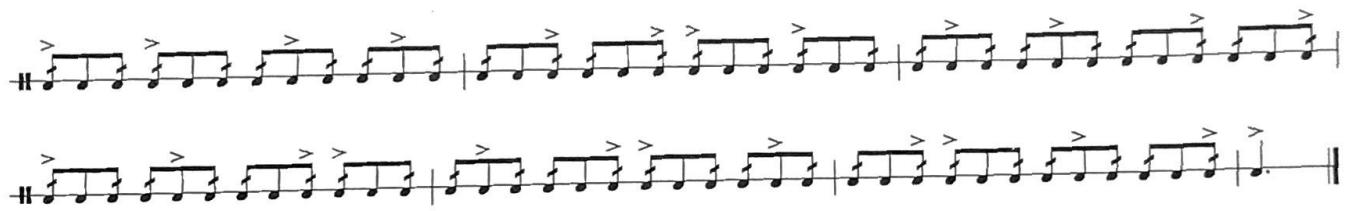
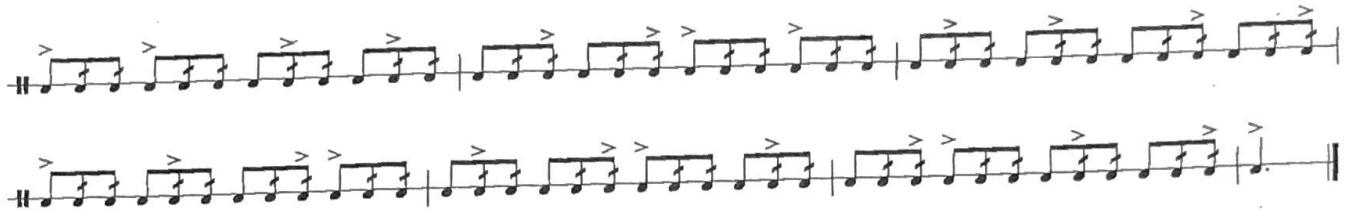
12/8

[3]

12/8

[4]

12/8



**Eighths to Triplets** (play at one height and with accents)

Clint Gillespie

## Denny's Combos

A

A musical score page showing measures 1 through 12. The key signature is one sharp (F# major). The time signature starts at 4/4. Measure 1: A eighth note followed by six sixteenth notes. Measure 2: A eighth note followed by six sixteenth notes. Measure 3: A eighth note followed by six sixteenth notes. Measure 4: A eighth note followed by six sixteenth notes. Measure 5: A eighth note followed by six sixteenth notes. Measure 6: A eighth note followed by six sixteenth notes. Measure 7: A eighth note followed by six sixteenth notes. Measure 8: A eighth note followed by six sixteenth notes. Measure 9: A eighth note followed by six sixteenth notes. Measure 10: A eighth note followed by six sixteenth notes. Measure 11: A eighth note followed by six sixteenth notes. Measure 12: A eighth note followed by six sixteenth notes.

B

A musical score page featuring a single staff of music. The music consists of two measures of sixteenth-note patterns. Measure 6 is indicated by a circled '6' above the first measure, and measure 7 is indicated by a circled '7' above the second measure. The notes are grouped into pairs by vertical bar lines.

C

A musical staff showing six measures of eighth-note patterns. The first three measures have sixteenth-note heads, while the last three have eighth-note heads. Measures 1-3: 6 eighth notes per measure. Measures 4-6: 6 eighth notes per measure.

D

A musical score for a band or orchestra. The first measure shows a sixteenth-note pattern on the first two staves. The second measure shows a sixteenth-note pattern on the first two staves. Measure 6 begins with a sixteenth-note pattern on the first two staves, followed by eighth-note patterns on the third and fourth staves. Measure 7 begins with a sixteenth-note pattern on the first two staves, followed by eighth-note patterns on the third and fourth staves.

12/8 Stick Control (play at one height and with accents)

R 1 r L r I R I r L r I   rr L rr L rr L r r L   R 1 r L r I R I r L r I   R I 1 R I I 1 R I I R I I  
 R 1 r L r I R I r L r I   R R L L r r I I R R L L   R 1 r L r I R I r L r I   R R R I I 1 r r r L L  
 R 1 r L r I R I r L r I   R I R R I I r L r r L L   R 1 r L r I R I r L r I   R I R I R R I R I R I I  
 R I r r L r I I r L r r L r I I R R L L R R L L R

Diddits

Leif Marwede

## Roll PDDs

Leif Marwede  
Frank Iglesias

### Paradiddle-diddle Breakdown

Drum notation for Paradiddle-diddle Breakdown in 4/4 time. The notation uses a single staff with two endings. The first ending consists of a series of paradiddles (R r R r) followed by diddles (R rr). The second ending begins with a paradiddle (R rr), followed by a series of sixteenth-note patterns: R rr 11 R rr 11, L rr L rr L rr L rr L rr L rr, L rr L rr L rr L rr L rr L rr, and ends with a single R.

### 6/4 Paradiddle-diddle Breakdown

Drum notation for 6/4 Paradiddle-diddle Breakdown. The notation uses a single staff with two endings. The first ending consists of a series of paradiddles (R r I R r I R r I R r I) followed by diddles (R rr I R rr I). The second ending begins with a paradiddle (R rr I R rr I), followed by a series of sixteenth-note patterns: R rr 11 R rr 11, L rr L rr L rr L rr L rr L rr, L rr L rr L rr L rr L rr L rr, and ends with a single R.

### West Coast PDDs

Leif Marwede

Drum notation for West Coast PDDs by Leif Marwede in 7/8 time. The notation uses a single staff with two endings. The first ending consists of a series of paradiddles (R rr L rr I R rr I I) followed by diddles (R rr L rr I R rr I I R rr I I R rr I I). The second ending begins with a paradiddle (R rr L rr I R rr I I R rr I I), followed by a series of sixteenth-note patterns: R rr 11 R rr 11, R rr 11 R rr 11, and ends with a single R.

### East Coast PDDs

Leif Marwede

Drum notation for East Coast PDDs by Leif Marwede in 7/8 time. The notation uses a single staff with two endings. The first ending consists of a series of paradiddles (R rr L rr I R rr I I) followed by diddles (R rr L rr I R rr I I R rr I I). The second ending begins with a paradiddle (R rr L rr I R rr I I R rr I I), followed by a series of sixteenth-note patterns: R rr 11 R rr 11, R rr 11 R rr 11, and ends with a single R.

## BD Flam Accent Breakdown

### BD Flam Accent Breakdown (tenors)

## JSU Flam Accent Breakdown

Clint Gillespie

A five-line musical staff showing a continuous sequence of sixteenth-note patterns. The patterns involve various combinations of R (right hand), L (left hand), and I (right foot) strokes, often marked with a greater-than sign (>) or a cross (x). The tempo is indicated as 12/8. The notes are grouped by vertical bar lines, and the patterns repeat across the staff.

BD Flams

Drum notation for BD Flams in 5/4 time. The pattern consists of five measures of flams (R1r Lrl) followed by one measure of flam-taps (R1r Lrl R1r Lrl). The pattern repeats. The notation uses vertical stems with diagonal strokes indicating the direction of the stroke.

R 1r Lrl R 1r Lrl R 1r Lrl R 1r Lrl | R 1r Lrl R1r Lrl R 1r Lrl R 1r Lrl | R 1r Lrl R1r Lrl R 1r Lrl R 1r Lrl | R 1r Lrl R1r Lrl R 1r Lrl R 1r Lrl | R 1r Lrl R1r Lrl R 1r Lrl R 1r Lrl |

BD Flams RH Pattern

Drum notation for BD Flams RH Pattern. The first measure is in 5/4 time, showing a flam (R r r r ...). The second measure is in 2/4 time, showing a flam (R r r r ...). The third measure is in 5/4 time, showing a flam (R r r r ...). The fourth measure is in 2/4 time, showing a flam (R r r r ...). The notation uses vertical stems with diagonal strokes.

BD Flams LH Pattern

Drum notation for BD Flams LH Pattern. The first measure is in 5/4 time, showing a flam (1 1 L ...). The second measure is in 2/4 time, showing a flam (1 1 L ...). The third measure is in 5/4 time, showing a flam (1 1 L ...). The fourth measure is in 2/4 time, showing a flam (1 1 L ...). The notation uses vertical stems with diagonal strokes.

BD Flams - flamtaps

Drum notation for BD Flams - flamtaps. The first measure is in 5/4 time, showing a sequence of flams and flam-taps (R 1r Lrl Rr LI R1r Lrl Rr LI R1r Lrl R1r Lrl R1r Lrl Rr LI Rr LI). The second measure is in 2/4 time, showing a sequence of flams and flam-taps (R 1r Lrl Rr LI R1r Lrl R1r Lrl R1r Lrl R1r Lrl Rr LI Rr LI). The third measure is in 5/4 time, showing a sequence of flams and flam-taps (R 1r Lrl Rr LI R1r Lrl R1r Lrl R1r Lrl R1r Lrl Rr LI Rr LI). The fourth measure is in 2/4 time, showing a sequence of flams and flam-taps (R 1r Lrl Rr LI R1r Lrl R1r Lrl R1r Lrl R1r Lrl Rr LI Rr LI). The notation uses vertical stems with diagonal strokes.

BD Flams - flamtaps RH Pattern

Drum notation for BD Flams - flamtaps RH Pattern. The first measure is in 5/4 time, showing a sequence of flams and flam-taps (R r r r r ...). The second measure is in 2/4 time, showing a sequence of flams and flam-taps (R r r r r ...). The third measure is in 5/4 time, showing a sequence of flams and flam-taps (R r r r r ...). The fourth measure is in 2/4 time, showing a sequence of flams and flam-taps (R r r r r ...). The notation uses vertical stems with diagonal strokes.

BD Flams - flamtaps LH Pattern

Drum notation for BD Flams - flamtaps LH Pattern. The first measure is in 5/4 time, showing a sequence of flams and flam-taps (1 1 L ...). The second measure is in 2/4 time, showing a sequence of flams and flam-taps (1 1 L ...). The third measure is in 5/4 time, showing a sequence of flams and flam-taps (1 1 L ...). The fourth measure is in 2/4 time, showing a sequence of flams and flam-taps (1 1 L ...). The notation uses vertical stems with diagonal strokes.

# Basic Flam Patterns

**cheeses**

R I r L r I R I r L r I R I r L r I R I r L r I R I r L r I R I r L r I R I r L r I R

**flam drags**

R L R L R I r L r I R I r L r I R I r L r I R L R L R I r L r I R I r L r I R

**flam fives**

R L R L R I r L r I R I r L r I R L R L R I r L r I R I r L r I R L R I R

**flam-a-flams (chut-a-chut)**

R L R L R I r L r I R I r L r I R L R L R I r L r I R I r L r I R L R I R

**cheese flam-a-flams**

R L R L R I r L r I R I r L r I R L R L R I r L r I R I r L r I R L R I R

**flam taps**

R L R L R r L I R r L L R r L I R L R r L L R r L I R r L L R r L I R

**inverted flam taps**

R L R L R I L r R I L r R I L r R I L r R I L r R I L r R I L r R I L r R

**cheese invert**

R L R L R I L r R I L r R I L r R I L r R I L r R I L r R I L r R I L r R

**pataflafla's (patties)**

R L R L R I r L R I r L R I r L R I r L R I r L R I r L R I r L R I r L R

**patty fives**

R L R L R I r L R I r L R I r L R I r L R I r L R I r L R I r L R I r L R

**same-hand patties**

R L R L R I r L L r I R R I r L L R I r L R L R I r L L r I R R I r L R

**same-hand patty fives**

R L R L R I r L L r I R R I r L L R I r L R L R I r L L r I R R I r L R

**flammed mills**

R L R L R r I r L I r L R r I r L L I r L R r I r L L r I R R I r L L r I R

flam paradiddles (flam-a-diddles)

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

flam drag paradiddles

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

choo-choo's

R L R L R I r r L t i i R I r r L R L R L r i i R I r r L r i i R

book reports

R L R L R I r r L t i i R I r r L R L R L r i i R I r r L r i i R

Chicago's

R L R L R I r r L r i i R I r r L R L R L r i i R I r r L r i i R

"tuh-chuh-duhs"

R L R L R I r L r i R I r L r i R L R L R I r L r i R I r L r i R

"tuh-chuh-duh" flam drags

R L R L R I r L r i R I r L r i R L R L R I r L r i R I r L r i R

diddle-tap-flams

R L R L R I r L r i R I r L r i R L R L R I r L r i R I r L r i R

paradiddle-diddles

R L R L R I r r l i R i r r l i R i r r l i R L R L R I r r l i R i r r l i R

double paradiddles

R L R L R I r r l i R i r r l i R i r r l i R L R L R I r r l i R r r l i R

threes

R L R L R r r L i i R r r L i i R r r L i i R L R L R r r L i i R r r L i i R

Shirley Murphrey's (1-2-3's)

R L R L R I i R r r L r r L i i R r r L R L R L r r L i i R i i R r r L r r L i i R

Chinese fives

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

# 9/8 Bucks

Snare      Tenors      Basses

S      T      B

S      T      B

S      T      B

S      T      B

## S.C.V. Double Beat

This figure displays a musical score for a 12-part ensemble, likely a choir or a large instrumental group. The score is organized into two systems, separated by a vertical bar. Each system contains six staves, representing three voices per part. The parts are labeled as follows:

- System 1 (Left):
  - Soprano (S)
  - Alto (A)
  - Tenor (T)
  - Bass (B)
- System 2 (Right):
  - Soprano (S)
  - Alto (A)
  - Tenor (T)
  - Bass (B)

The music is written on 12 staves, one for each voice. Each staff includes a clef, a key signature, and a time signature. The notes are represented by various symbols: solid and hollow circles, stems pointing up, and stems pointing down. Rests are also present. The vocal parts generally sing eighth-note patterns, while the bass parts provide harmonic support with sustained notes and eighth-note chords.

# Swiss Flam Taps

Snare

**7/8**

R r 1 R r 1 R r 1 R r      L 1 r L 1 r L 1 r L 1

R r L 1 R r 1 R r L 1 R r 1      R r 1 R r L 1 R r 1 R r L 1

Basses

**3**

R r 1 R r 1 R r      L 1 r L 1 r L 1      R r 1 R r 1 R r      L 1 r L 1 r L 1

R r 1 R r L r r      L r 1 R r 1 R 1      R r L 1 R r 1 R      r L 1 R r L 1 r

**7**

R r 1 R r L 1 r L 1 R r 1 R r L 1 r L 1      R

L 1 R r 1 R 1 1 R 1 R R L L R R L L R L      R

R      R      L      L r 1      R

# Phantom Triple Beat

Snare      **#15**

Snare      **#16**

Tenor      **#15**

Tenor      **#16**

Basses      **#15**

Basses      **#16**

R r R r R r L 1 L 1 L 1 L 1 R r R r R r R r

**4** > > > > L II L II L II L II : 8 | > > > > R rr R rr L II L II R rr R rr L II L II :

> > > > L II L II L II L II : 8 | > > > > R rr R rr L II L II R rr R rr L II L II :

> > > > L II L II L II L II : 8 | > > > > R rr R rr L II L II R rr R rr L II L II :

L I L I L I L I R r R r L I L I R r R r L I L I

7 **#3/4** > > > R rr L I I 4 | - R

> > > R rr L I I 4 | - R

> > > R rr L I I 4 | - R

R r L 1 R r L 1 R r L 1 R r L 1 R r L 1 R r L 1 R

# Flam Accent Breakdown 06

Version 2.0

Clint Gillespie

Snare Drum

Quint Toms

Bass Drums

S.Dr.

Quints

B. Dr.

S.Dr.

Quints

B. Dr.

S.Dr.

Quints

B. Dr.

S.Dr.

Quints

B. Dr.

## Flam Accent Breakdown 06

2

17 > > > > > > > > > > > > > >

S.Dr.

Quints

B. Dr.

21 > > > > > > > > > > > >

S.Dr.

Quints

B. Dr.

25 > > > > > > > > >

S.Dr.

Quints

B. Dr.

# Emmi Flams

*L. = 140*

Snare

Tenor

Bass

This section of the musical score contains three staves: Snare, Tenor, and Bass. The tempo is marked as L. = 140. The Snare staff uses a 12/8 time signature, while the Tenor and Bass staves use a 14/8 time signature. Each staff consists of six measures. The notation includes vertical bar lines and horizontal bar lines, with small 'v' symbols above certain notes to indicate specific performance techniques.

4

S. D.

T. D.

B. D.

This section of the musical score contains three staves: S. D. (Snare Drum), T. D. (Tenor Drum), and B. D. (Bass Drum). The tempo is marked as 4. The S. D. and T. D. staves use a 14/8 time signature, while the B. D. staff uses a 12/8 time signature. Each staff consists of six measures. The notation includes vertical bar lines and horizontal bar lines, with small 'v' symbols above certain notes to indicate specific performance techniques.

2

## Emmi Flams

7

S. D. 

T. D. 

B. D. 

9

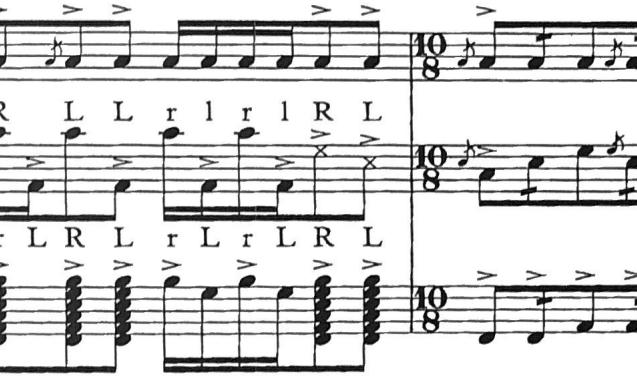
S. D. 

T. D. 

B. D. 

11

S. D. 

T. D. 

B. D. 

## Emmi Flams

13

S. D.

T. D.

B. D.

$\text{H } \frac{14}{8}$

R R R L L L R 1 r r L r 1 1      R I R R I R I RLRLRLRL R  
R R R L L L R r 1 r r r L 1 r 1 1      RLRLRLRLR 1 1 RLRLRLRL R

14/8