


"Flim Flam" Notes


Listen to "Flim Flam" played with buzz rolls on track 49, or with double bounce rolls on track 50.


"Flim Flam" contains some new flam and flam/roll combinations, which are covered below. Remember that flams do not change any of our stickings. On each flam, use the same main hand as you would on a regular note.

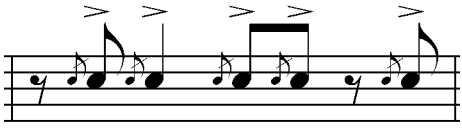
Alternating Eighth Note Flams And New Things To Sing


In "Flim Flam", you'll see some alternating eighth note flams. Use the indicated stickings and singing as shown below.

Bar 6  R R L L R L R L L

Bar 16  SING: flim flam flim flam
LR RL LR RL

Bars 20, 21  R RL LR RL


Bar 24  R L LR LR RL RL

Bar 25  SING: sheep flam flim flam
RL LR RL


Other Bars To Watch


Bars 5 and 7 are related. **Bar 7** simply buzzes or double-bounces the sixteenth notes from **bar 5**. Use the same stickings for both bars!

5  *mp*

7 

Bar 17 contains three rolls tied together. Fill all three with buzzed or double-bounced sixteenth notes.

See: **17**  *f - p*

Play: (buzzed) **17**  *f - p*

Bars 9-16 contain accented regular notes mixed with unaccented flams. Remember that flams are not automatically accented!

Form

This solo has an identical introduction and conclusion (bars 1-4). Aside from this, "Flim Flam" is through-composed. The rhythm and accent structure from bar 1 comes back in similar forms throughout the piece.

D.C. al Fine

From previous solos, you know that "D.C. al Fine" tells you to play "from the beginning" (D.C.) "to the end" (al Fine).



1 *f*

3 *Fine*

5 *mp*

7 *f*

9 *f*

13 *p*

17 *f - p*

20 *mf*

23 *f*

D.C. al Fine