

# Movin' Mills

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Take single flammed mills. Keep the flam constant; move the doublestroke *and* the accent through the measure, and this is what you get. There is nothing very physically demanding here, but this grid creates a lot of strange combinations (e.g., the accent-flam-accent turnaround between measure 4 and 5). The backwards version of the grid is where things get really weird, so take it on if you dare.

## Forwards

1 >> >> >> >> >> >> >> >>  
R R | r L L | r I R R | L L | r L L r I R R | r L L r I R R |

3 > - > - > - > - > > > > > >  
r I R R | r L L | r I R R | r L L | R I r L | L r I R | R I r L | L r I R

5 >> >> >> >> > - > - > > > >  
R R | r L L | r L L r I R R | r I R R | r L L | R I r L | L r I R

7 > > > > > - > > > >  
R R | r I R R | r I R R | L r | I R R

R

## Backwards

1 > > > > > > > > > - > - > - > -  
R I r L | L r I R | R I r L | L r I R | r I R R | r L L | r I R R | r L L

3 >> >> >> >> >> >> >> >> >> >> >>  
r L L r | I R R | r L L r | I R R | R R | r L L r | R R | r L L r

5 > > > > > - > - > > > > > > > >  
R I r L | L r I R | r I R R | r L L | r L L r | I R R | R R | r L L r

7 > > > - > - > > > > > >  
R I r L | r L L | r L L r | L L r | I R R

R