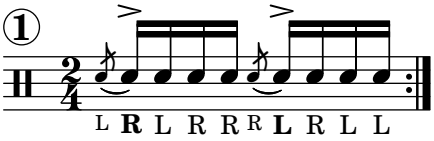
Flam Relationships

16th Notes

Now let's explore 2 more flam rudiments that sound exactly alike but differ in sticking. The ***flam paradiddle*** and the seemingly underrated and ignored ***single flammed mill***. Before we begin, let's take care of these bulky names. Let's shorten the former to simply a flam-a-diddle (flamadiddle) and the latter to a flammed mill, since there is no such rudiment as a "double" flammed mill. Much easier to spot on the rudiment sheet, these two sister rudiments are not only listed in direct order, but they're also thankfully written in the same 16th note form.

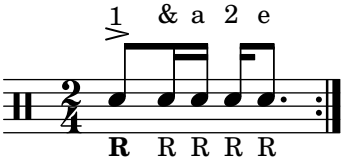
Flamadiddle

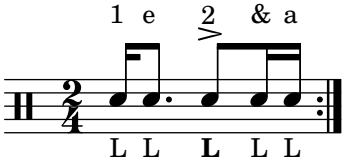


Flammed Mill

Let's start by looking at the diddle portion of the flamadiddle. Obviously, the right hand plays a diddle (2 notes) and again on the "e" of 2. But we can't forget the right handed grace note on beat 2. Therefore, the right hand plays *four* times in a row. Since paradiddles are mirror images, the same thing will occur with the left hand. No wonder these things are difficult to play fast!

Don't forget to separate your hands so you can clearly hear what each hand is playing. Remember: however fast you can play the rhythm with your weaker hand will be your threshold for tempo. Here is the breakdown of the rhythms.

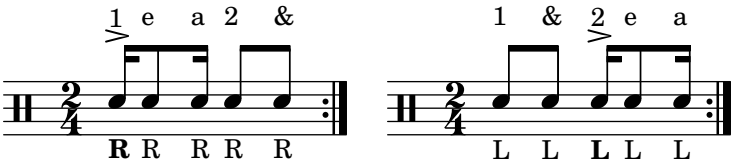




Flam Relationships

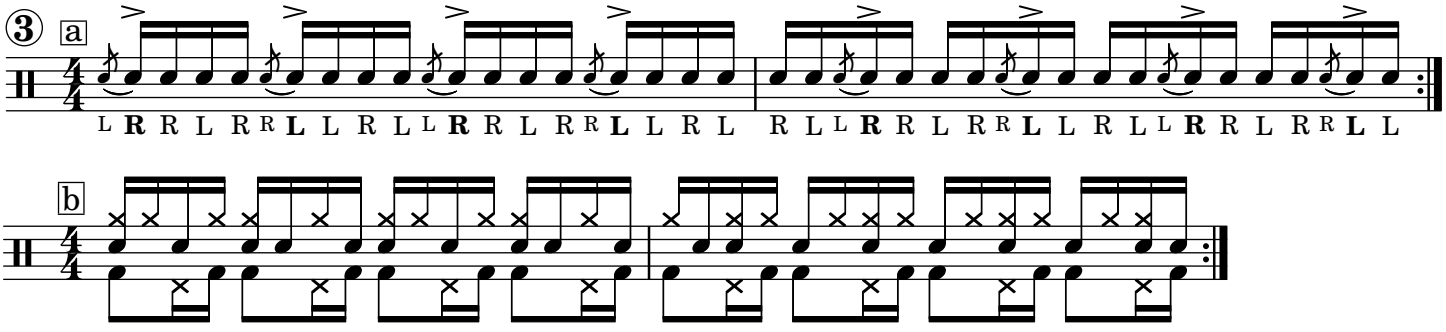
16th Notes

Flammed mills are simply backward paradiddles with a flammed accent on the downbeat. "Backward flamadiddle" would've sufficed, but flammed mill is certainly a cooler name. You can also think of these as a flam tap, then two singles. Make sure you use rebound on the beginning flam tap portion. Having the double up front allows us to get the same sound as a flamadiddle without ever having to play each hand more than two times in a row. Right off the bat, we should be able to play flammed mills *twice as fast* as flamadiddles! As a bonus, flammed mills switch hands, so we get a balanced workout that doesn't sacrifice melody if we apply it to the drum kit.



Here is a pattern I call ***displaced flammed mills***. The first bar is a full measure of regular flammed mills, the 2nd bar shifts the flammed mills to the upbeats (&s). You can also think of these as paradiddles with a flam on the diddle. I call these ***para-fliddles***!

Notice the "turnaround" at the end, when it repeats –there are 3 lefts in a row. Play this pattern on two different sound sources and you'll notice a very cool rhythm in a Latin style. Each hand is playing a pretty natural rhythm. If you saw each line separately and tried to play them as a "duet" with yourself, it might cause headaches; however, by thinking of flammed mills & parafliddles, it'll flow like a samba! Which is a great application for this on the drums. Right hand on the ride, left on the snare and once again, flatten out the flams. Play over a samba foot pattern and rejoice in the wonderment of flammed mills!



Flam Relationships

16th Notes

Let's summarize these two 16th note based flam rudiments:

Flamadiddles
- Each hand plays 4 times in a row.
- Works both hands.
- When separated, each hand plays a cool rhythm.

Flammed Mills
- Double up front.
- Each hand plays only 2 times in a row.
- Works both hands.
- When separated, each hand plays a cool rhythm.
- Transfers to the drum set nicely as a samba pattern.
- Good for speed.

Here are a couple of points we can construe from these flam relationships:

Seemingly simple patterns that are familiar to us, such as flam accents and flamadiddles, are deceptively difficult due to the amount of times each hand hits in a row, caused by the added grace note.

By placing a double up front, we get the same rhythm and accent patterns as the more common rudiment, but it alleviates one or more of the strokes on each hand, allowing for more speed.

This hand exercise combines paraflidddles and the regular triplet-to-swiss army triplet hand-to-hand pattern, written in 16th note triplets. Notice the upbeat accents throughout the entire phrase. Accent pattern for the first bar is R-L-R-L. Accent pattern for the second bar is L-R-L-R. Make sure all accents are the same volume.The triplets in the 2nd bar will dictate the tempo.