

GENE FAMBROUGH

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**RUDI-MENTAL**

## INTRODUCTION

- ▶ In either practice or performance, how often are your mistakes mental instead of physical?
- ▶ This hands-on workshop aims to give students a new approach to “train their brain” to think about music in a more cohesive way.
- ▶ History / concepts: 4-2-1 vs. “gridding”
- ▶ Do not rely on notation unless absolutely necessary, the challenge is to “think” through the pattern.

## EXPLANATION

- ▶ 16<sup>th</sup>-note accent pattern (4-2-1) for reference and point of departure:

The image displays musical notation for a 16th-note accent pattern (4-2-1) across four staves. The first three staves are labeled 4, 2, and 1, indicating the number of notes in each group. The fourth staff shows a single note with an accent mark (>) and a fermata, representing the point of departure.

The notation consists of four staves. The first three staves are labeled 4, 2, and 1, indicating the number of notes in each group. The fourth staff shows a single note with an accent mark (>) and a fermata, representing the point of departure.

## VARIATIONS TO APPLY

- ▶ Element
- ▶ Order
- ▶ Structure
- ▶ Sticking
- ▶ Metronome

## ELEMENT VARIATION

- ▶ Change from single accents to double accents:



- ▶ "Chunk" learning by rote
- ▶ Other examples of element variation include:
  - Substitute diddles for accents
  - Substitute 5-stroke rolls for double accents
  - Add drags after (or before) accents

## ORDER VARIATION

- ▶ Using 16th Accent for reference, change the order of elements.

The image displays musical notation for an exercise titled "ORDER VARIATION". It consists of four staves. The first three staves are numbered 4, 2, and 1 on the left, indicating the order of elements. Each of these staves contains a sequence of four measures of music. The notation is a rhythmic exercise featuring a series of accented 16th notes. The first three staves show the same rhythmic pattern in different vertical positions. The fourth staff, which is not numbered, shows a single measure of music with a quarter note followed by a quarter rest, ending with a double bar line.

## STRUCTURE VARIATION

- ▶ Change the overall pattern structure to “forwards/backwards”...alternating smaller sets (4's, 2's, 1's) between “forwards” and “backwards”:
  - ▶ 4's - forwards
  - ▶ First set of 2's - backwards
  - ▶ Second set of 2's - forwards
  - ▶ 1's - backwards/forwards/backwards/forwards
- ▶ Naturally, “backwards/forwards” is an option as well!

## STRUCTURE VARIATION (CONT.)

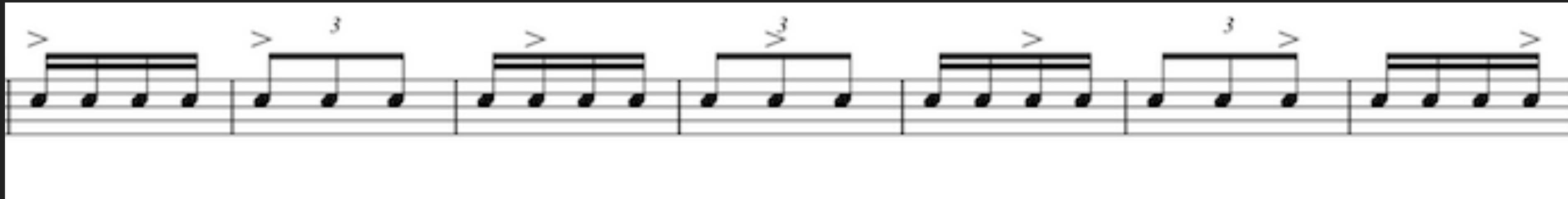
Other examples of structure variation:

- ▶ Alternate "forwards/backwards" by single counts [1-4, 2-3, 3-2, 4-1]
- ▶ Alternate "backwards/forwards" by single counts [4-1, 3-2, 2-3, 1-4]



## ADVANCED STRUCTURE VARIATION #1

- ▶ Place the 3 sets of triplet accents inside the 4 sets of 16th accents:



- ▶ Using this format, create a 4-2-1 exercise.

## ADVANCED STRUCTURE VARIATION #2

- ▶ Create accent pattern using previous example, but keep hand motion consistent (i.e. 16ths remain constant throughout)



The image displays two staves of musical notation. Each staff contains four measures of music. The notation consists of a series of beamed sixteenth notes, with an accent (>) placed above the first note of each group of four. The rhythm is consistent across both staves, with the notes grouped in pairs of two. The first staff starts with a treble clef, and the second staff starts with a bass clef. The notes are positioned on the lines and spaces of the staves, creating a rhythmic pattern of eighth notes.

## VARIATIONS FOR DAYS!!!

- ▶ Using any previous variation, you can now “mix and match” however you wish - accents, double accents, diddles, 5's, forwards, backwards, etc.
- ▶ Example 1 - 16th accents / triplet diddles (both forwards)
- ▶ Example 2 - 16th 5's (forwards) / triplet accents (backwards)

## STICKING VARIATION

- ▶ Apply a sticking pattern to the exercise and a formula for the transitions.
- ▶ For example - 16<sup>th</sup> accent pattern with "paradiddle-tap", in which each accent group is played with paradiddle sticking, and a single tap (after the diddle) is used as the transitional element.

The image shows a musical staff with a treble clef and a 16-measure exercise. Each measure contains a group of 16 sixteenth notes, with the first note of each group accented (>). The notes are grouped into four sets of four. Below the staff, the corresponding sticking pattern is written as a sequence of letters: R | r r L r | | R | r r L r | | r L r | | R | r r L r | | R | r r L r | | r | R | r r L r | | R | r r L r | | | | r L r | | R | r r L r | | R

## METRONOME VARIATION (HEMIOLA)

- ▶ MUST be done with a metronome!!!
- ▶ Play any triplet-based exercise using 16th note subdivisions
- ▶ Play any 16th-based exercise using triplet subdivisions (start with "3-counters")

## CONCLUSION

- ▶ For any technique that can be built into a 4-2-1 exercise, almost all of these variations can be applied.
- ▶ ENDLESS CHALLENGE / ENDLESS FUN!!!