GENE FAMBROUGH

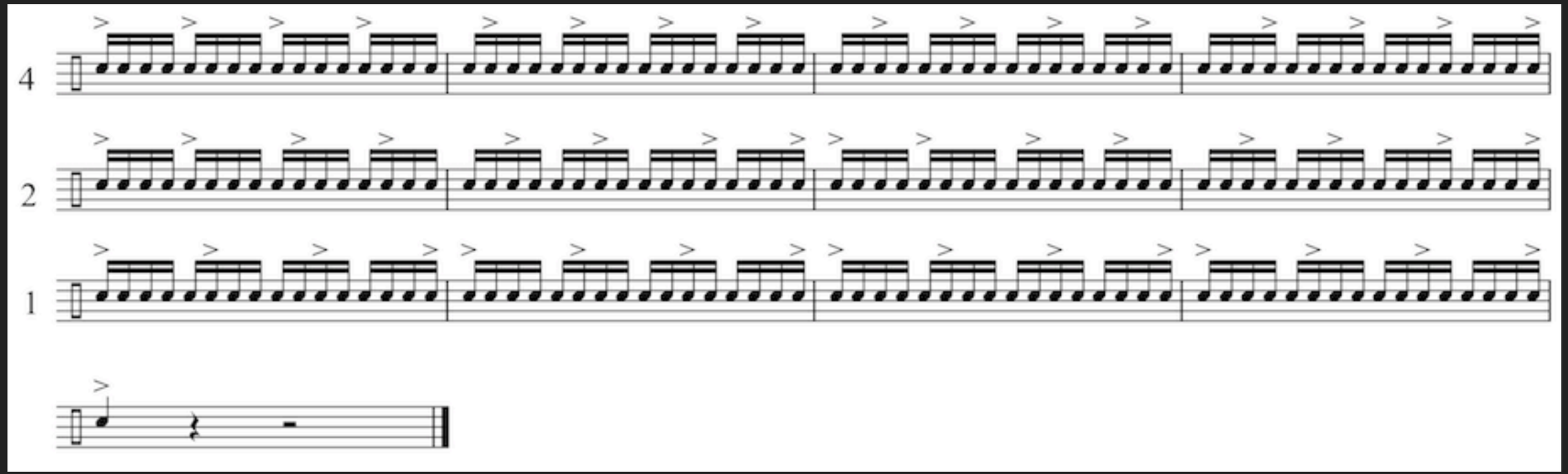
RUDI-MENTAL

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

- 16th-note accent pattern (4-2-1) for reference and point of departure:

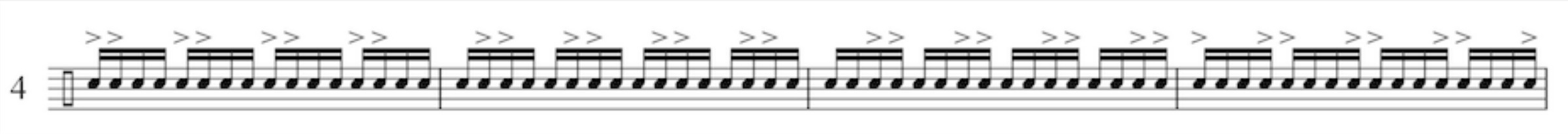


VARIATIONS TO APPLY

- Element
- Order
- Structure
- Sticking
- Metronome

ELEMENT VARIATION

- Change from single accents to double accents:



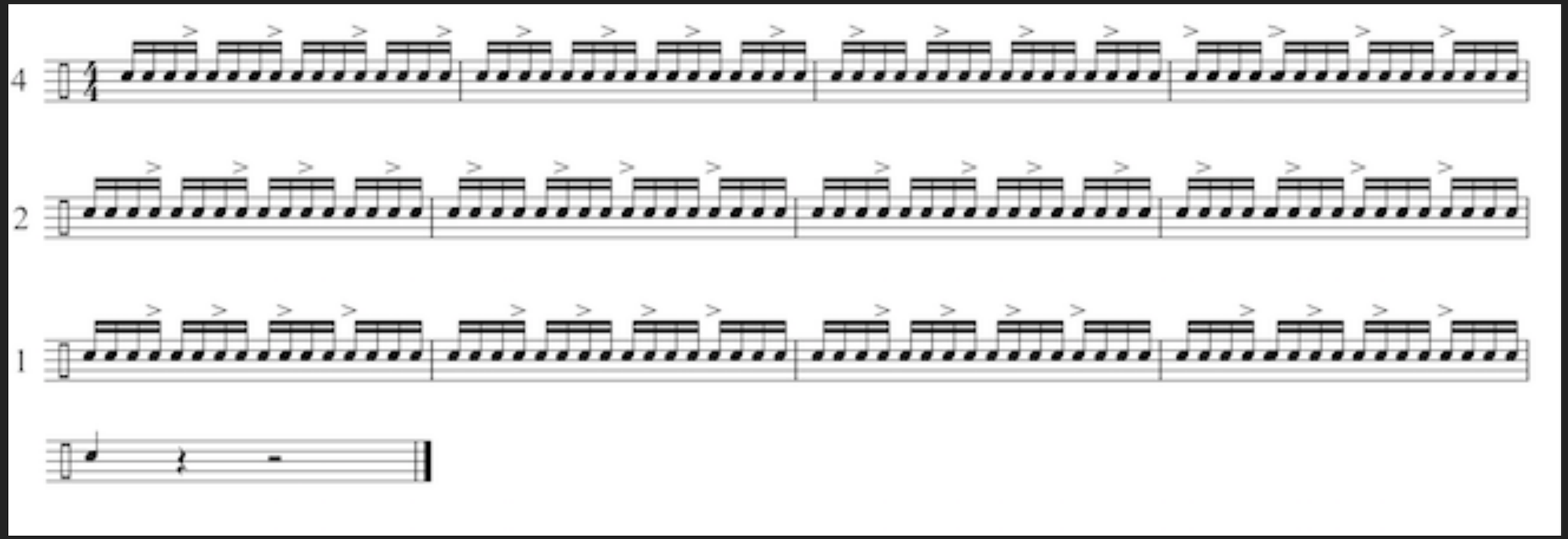
- “Chunk” learning by rote

- 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.



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!

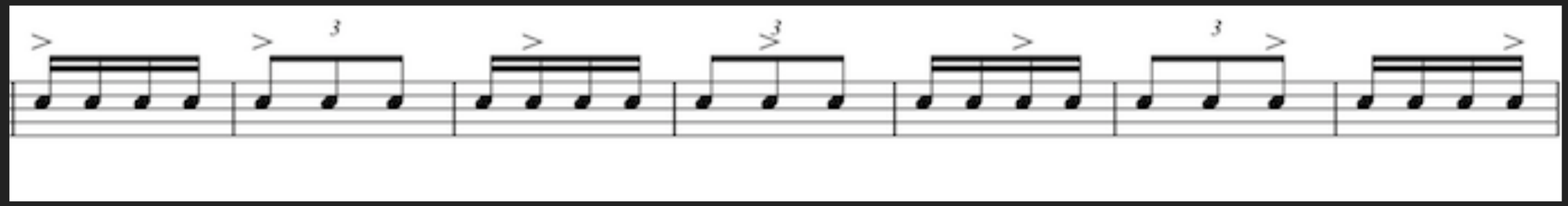
STRUCTURE VARIATION (CONT.)

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

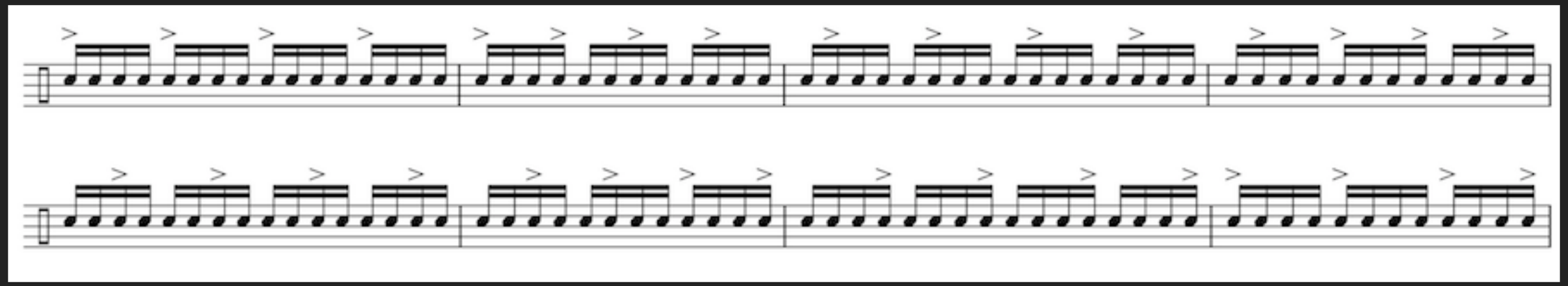
- Place the 3 sets of triplet accents inside the 4 sets of 16th accents:



- 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)



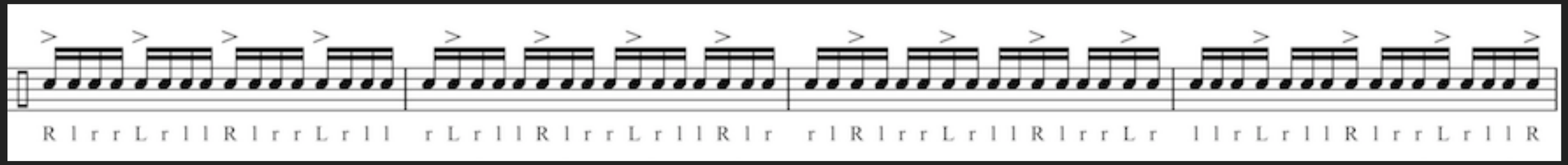
VARIATIONS FOR DAYS!!!

- 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 - 16th 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.



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!!!