

Pete Lockett - Fast Indian style stickings with doubles

So far we have looked at some Indian style articulations using singles and reverse stickings. These can sound great but one of the intricacies of some Indian roll patterns is the use of 'diddle-esque' hand patterns involving doubles and off beat doubles.

I often use the following pattern as sixteenth notes to create a similar type of articulation. (Notated twice in 3 - 4)

Example 1

R L L R R L R L L R R L

You can then extend this unit into 4/4 with additional building blocks.

Example 2

R L L R R L R L L R R L R L

Example 3

R L L R R L R L L R R L R L

Then you can expand out further into different time signatures. Here we have a bar of 5/4

Example 4

R L L R R L R L L R R L R L R L R L

These stickings really flow and for me have a better feel and movement than the more common RLRRLL pattern that you might find through sixteenths. It also has another advantage in that the off beat left hand accents can end up in some really interesting places.

LINEAR PATTERNS

They are also great for developing slick sounding linear patterns and also fill based concepts. We will start with a few simple orchestrations for fills. Remember the basis of our approach last time was a sticking derived from the pattern RLLRRL as equal sixteenths.

Lets start by bringing a few of the accents out on the toms and snare, mainly with the right hand.

Example 1

R L L R R L R L L R R L R L

Now we will add some left hand accents up on the small tom.

Example 2

R L L R R L R L L R R L R L

The divisions of these two examples could be looked at as 6 + 6 + 4. Of course, you could put that around any way you choose, 6 + 4 + 6 etc.

We will start with 4 + 6 + 6

Example 3



To wind up with we will rearrange it 6 + 4 + 6 and also bring a few accents out on the crash cymbals, or ride and crash if you only use one crash.

Example 4



This sticking approach really opens up a lot of possibilities, whether it is used in constructing fills as we have here or else for developing groove ideas as we will develop later. Like anything, it is only ones imagination that can set the boundaries as to how far these ideas can be taken so spend a lot of time orchestrating your own ideas and approaches to this material. The value and energy lies in the creative process.

BUILDING GROOVES

Now we will elaborate on our stickings and will build grooves, working mainly with the right hand on the hi hat and the left hand on the snare. The left hand non accents on the snare are very subtly played and are quiet ghost notes which add a tasteful linear quality to a groove made famous by the style of Steve Gadd.

Example one sees the right hand crossing over to play the first accent whilst the left hand plays the second accent. The division is 6 6 4. The bracketed accent in these examples is optional. You could throw it in every now and then or else make it a part of the groove each time.

Example 1



Now we will change the division to 4 6 6. Besides playing this in isolation, try playing three bars or example one and one bar of example two. It creates a great rhythmic movement to the groove.

Example 2

Musical notation for Example 2, showing a 4 6 6 division. The notation consists of a single staff with four groups of notes. The first group has an accent (>) over the second note. The second and third groups have accents (>) over the first notes. The fourth group has an accent (>) in parentheses over the first note. The stickings are: R L R L L R R L R L L R R L.

Example three is divided 6 4 6 and this time the right hand comes over for the first accent in the group of four, followed by an open hi hat with the left hand. It is amazing how many variations you can create with one simple pattern with basic orchestration differences. It highlights the point that you really need to take everything you know and spend shedding hours creating different possibilities. Spend a whole practice session with only one sticking for example.

Example 3

Musical notation for Example 3, showing a 6 4 6 division. The notation consists of a single staff with four groups of notes. The first group has an accent (>) over the first note. The second group has an accent (>) over the first note. The third group has an open hi hat symbol (o) over the first note. The fourth group has an accent (>) in parentheses over the first note. The stickings are: R L L R R L R L R L L R R L.

Finally we go back to a 6 6 4 configuration with a slightly different sticking for the '4' and some bass drum substitutions which again add a completely different feel to the groove.

Example 4

Musical notation for Example 4, showing a 6 6 4 configuration. The notation consists of a single staff with four groups of notes. The first group has an accent (>) over the first note. The second group has an accent (>) over the first note. The third group has an accent (>) over the first note. The fourth group has an accent (>) in parentheses over the first note. The stickings are: R L L R R F R L L R R F L R R L.

