

the fabric of time



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INDIAN RHYTHMIC

CONCEPTS FOR DRUM SET PART 4

In this month's article we will look at kaida, one of the main building blocks for a tabla solo. Kaidas are nearly always the first thing an aspiring tabulchie learns. The word kaida literally means law or rudiment and is a theme and variation composition based on a given set of bols. Generally speaking, when one plays a kaida one is not permitted to use bols or combinations of bols which are not contained in the first example of the particular kaida.

There are many different kaidas which use different sets of bols but all must follow the basic rules. Besides having to stay within a particular set of bols, one must also stay within what is known as the 'Tali - Khali' structure. This structure is dictated by the particular time cycle and indicates where the tabulchie can and cannot play the bass sound on the Tabla known as 'GHE'.

This is a very structured and musical approach to taking a solo. I am going to take a few basic principles of kaida and construct an approach to using this for the drum kit. (We will not use the Tali - Khali structure for this particular article.)

Firstly we'll make a basic phrase (BP) in 4/4:

Ex. 1



Now we'll repeat the same thing but using triplets (known as 'ari lay' - 1½ times the speed). As you'll see, it repeats three times in all.

Ex. 2



Next we'll go to semi-quavers:

Ex. 3



Now we'll go to our first 'vistar', which simply means variation. This vistar is constructed by repeating the first half of our BP three times and the second half once.

Ex. 4



Next it's the first half once and the second half three times.

Ex. 5

R L L R L L R L L R LR LR RL LR LR RL LR LR RL

Examples 6, 7 and 8 are displacements of our BP. This means that we play the same thing but start in a different place each time. To go from Example 5 to Example 6 it's necessary to alter the end of example 5 slightly.

Ex. 6

LR L L L R L LR LR RL R L L L R

Ex. 7

L R LR LR R L R L L R L L L R L

Ex. 8

LR R L R L L R L L L R L LR

Example 9 is formed by cutting our BP short into a three-crotchet phrase. Then we add a bar of 2/4 to make up our 4/4 bars.

Ex. 9

R L L R L L R L L R LR LR RL

Example 10 is the same but with two bars of 7/8 and a bar of 2/8.

Ex. 10

R L L R L L R L L R LR LR R L R L

Example 11 is the tihai, a rhythmic phrase repeated three times to end on beat one of the time cycle. (See February's *Rhythm*.)

Ex. 11

R L L R L L R L L R LR LR RL > R L L

R L L R L L R L L R LR LR RL > CR

To finish off with, let's start again and go through it with the hi-hat foot patterns in Examples 12, 13 and 14.

Ex. 12

Ex. 13

Ex. 14

Whenever I approach a phrase like this, I'm amazed at what comes out, especially when it is a phrase that I could have walked right on by and always played the same. Have fun!