

# the fabric of time



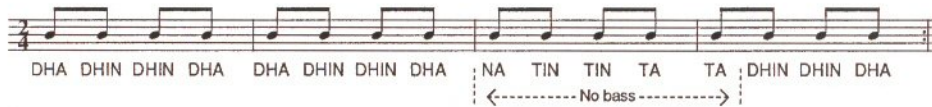
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## INDIAN RHYTHMIC

## CONCEPTS FOR DRUM SET PART 6

In South Indian music you quite often see someone sitting on the stage alongside the musicians keeping time with a complex system of claps and waves. This helps them keep track of where they are in the rhythm during some of their more flamboyant moments. In North India however the time keeping problem is solved in a different way. When the percussionist gets the urge, the soloist lays down a repetitive melodic phrase for him to play against. The percussionist in turn lays down a repetitive time cycle which the soloist can play against. Both take turns as the music develops to its climax. If both get the urge simultaneously then someone gets the sack.

Indian time cycles are very easy to get lost in and so, to combat this the system of 'Tali and Khali' is used. Quite simply, the 'Khali' is the section which has no bass drum and 'Tali' is the section with bass drum. What happens is that the Khali section becomes the landmark and reference point for the soloist to play against and predict where the first beat is. If we look at the most common time cycle in North Indian music, 16bt Teen Tal, we can see the section where there is no bass drum.



If we use this concept to adjust a predictable 2/4 phrase we can immediately see the space that it has created.



Now let's look at another common North Indian time cycle, 10bt Jhap tal.



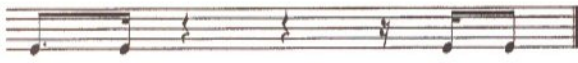
Let's build a simple rhythm based on this structure.



Example five is a development of this. Note that the bass has come in slightly earlier in this example.



Examples six and seven are bass drum patterns taken from Indian Folk music. The Tali-Khali structure still exists. Note the space created by the absence of the bass drum in the middle of the bar. Try these patterns with some hi-hat and snare patterns you already know.



For examples eight and nine I've created some Tali-Khali bass drum patterns and mixed them with some rhythms built out of the inverted paradiddle.



To finish off with, here is a common 12/8 kit rhythm mixed with a common folk Tali-Khali pattern. Very common and down to earth.

