

the fabric of time

INDIAN RHYTHMIC

CONCEPTS FOR DRUM SET PART 7



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In this month's article I am going to cover the South Indian equivalent of 'quintuplets'. For this, each crotchet is divided into five semi quavers. The South Indians call this 'Khanda Gati' and in its most basic form it looks like this.



Try this by speaking the bols whilst clapping crochets in time with a metronome. When you feel you've mastered this, go to example two on the snare drum. It is important to get a swinging feel which switches from side to side much the same way as triplets. The pattern for the feet emphasises this.



Approach example three in the same way as above, firstly the bols then the snare drum.



South Indian percussionists are masters of creating grooves out of these timings. If you can imagine a feel half way between straight quavers and a semi-quaver shuffle then you're on the right lines. The groove most commonly played in Khanda Gati is this.



Let's take this as a ride cymbal pattern.



► I'm sure all you Jazz independence boffins out there will have a field day with this. Sunday lunch time jazz will never be the same again. The right hand plays the ride and the left the snare. This feel could have endless possibilities along the lines of the Jim Chapin Jazz independence book.

Ride cym

For example seven we'll make it a bit more latin(ish).

Ride cym

This can be developed by using last month's Tali-Kali bass idea.

Ride cym

One final approach for now is to give it a bit more of a rock feel. The right hand plays the hi-hat and the left the snare.

H.H.

A slightly more interesting sticking could be used:

H.H.

To finish off with you can mix all of these with 4/4 as in example three. The whole point of this feel is that you should switch to it without disturbing the flow of the 4/4. However, successful mastering of this technique will not guarantee commercial success. If this is your primary concern then try a haircut, it's easier.