

# the fabric of time



## INDIAN RHYTHMIC

## CONCEPTS FOR DRUM SET PART 8

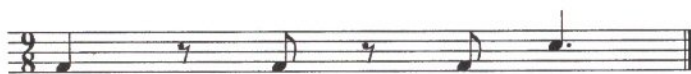
This month's article will be based on a South Indian composition that I learnt for the Mridangam. When I first heard it it sounded so abstract and syncopated that I thought it was out of time. The basis of this rhythm is to split four bars of 4/4 quavers into three groups of nine and one group of five. The basic nine beat pattern will look like this:



Now we'll put it into our 4/4 structure and fill up the extra five beats:



Next we'll play a simple 9/8 phrase between the bass and snare:



If we keep this 9/8 phrase and play crotchets on the hi-hat over the top it means that the beat repeats as a bar of 9/4:



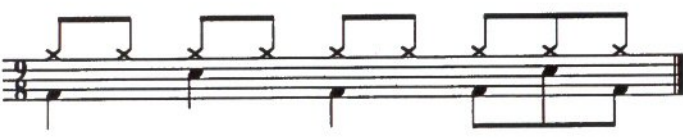
We'll now put it into our 4/4 structure again and fill up the extra five beats:



The whole point of this is the rhythmic illusion it creates. If we look at our 9/8 phrase as triplets in 3/4 then we have the following rhythm:



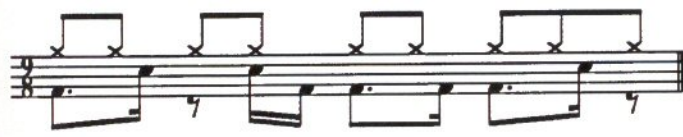
For examples seven and eight I've used a Middle Eastern rhythm called *Castlearmor* which is 9/8 divided 2, 2, 2, 3. It looks like this:



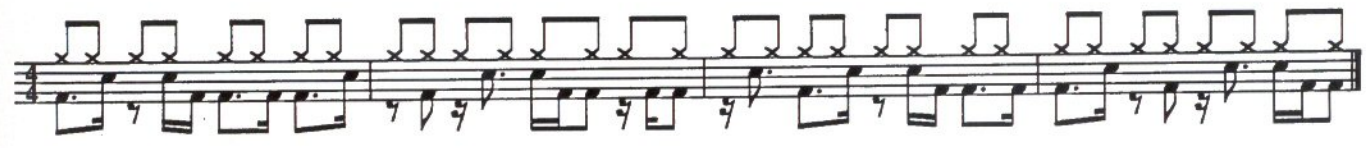
Now we'll put it into our 4/4 structure again and fill up the extra five beats:



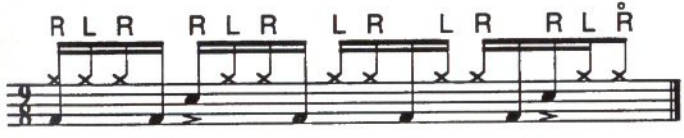
Middle Eastern drummers often embellish this rhythm and make it slightly more interesting. If I were to extrapolate wildly beyond the realms of reason then I might come up with the following example:



Now it's 4/4 again and we'll fill up the extra five beats:



To finish off with I'm going to use a completely different 9/8 rhythm, as played by a very famous drummer on a very famous album with his drums plugged in... answers on a postcard please:



It's the 4/4 structure yet again, and those extra five beats:



Try this on your next Glen Miller gig during one of the ballads, it will guarantee you'll get the sack.