

the fabric of time



INDIAN RHYTHMIC CONCEPTS FOR DRUM SET PART 10

When I first started to learn South Indian percussion I was shown a series of exercises to develop an understanding of odd meters going over the bar lines. In Example 1 you can see the first one of these. It is in 4/4 and is divided into four groups, the first three of which are fifteen semi-quavers long, whilst the fourth one fills up the remaining time space with a short 'Arudic' (A short rhythmic phrase repeated three times.) It looks like this. The dotted lines indicate the four groups. Try speaking the words whilst clapping crotchets in time with a metronome.

Example 1

Next we'll take it to the snare drum. The basic 15bt sticking will be this.

Example 2

The time has now come for you to take your feet out of their cozy foot warmers. To begin with we'll just get them keeping steady time on the bass and hi-hat. The whole thing will look like this...

Don't forget the metronome of course.

Example 3

Now we'll go through the same procedure with a different sticking pattern, this one based on the common-or-garden paradiddle.

Example 4

Examples five and six offer us two alternative foot patterns. Play these underneath in the same manner as Example 4.

Example 5

Example 6

What we'll do now is give time keeping responsibility to the left foot (hi-hat, Example 7) while the right foot (bass drum, Example 8) will follow the 15bt pattern. It's worth noting the deceptiveness of this bass drum pattern. Notice how for the first three bars of Example 9, all the notes are equally spaced (Dotted Quavers.)

Example 7

Example 8

➤ The whole thing will look like this. You can use either sticking pattern. I've used the pattern from Example 4.

Example 9

Example 9 consists of four staves of musical notation, each representing a different sticking pattern. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. Each staff shows a sequence of rhythmic figures with arrows indicating the hand used for each stroke. The patterns are as follows:

- Staff 1: R L R R L R L L R L R R L R L R
- Staff 2: L R R L R L L R L R R L R L R L
- Staff 3: R R L R L L R L R R L R L R L R
- Staff 4: L L R R L R L L R R L R L L L

To finish off with we'll use this system to give our weaker hand a bit of inspiration. The right hand plays crotchets on the ride. The feet walk as in Example 3 while the left hand plays the whole pattern on the snare drum.

Example 10

Example 10 consists of four staves of musical notation, each representing a different sticking pattern. The notation is written on a grand staff (treble and bass clefs) in 4/4 time. Each staff shows a sequence of rhythmic figures with arrows indicating the hand used for each stroke. The patterns are as follows:

- Staff 1: R (RC) L
- Staff 2: L
- Staff 3: L
- Staff 4: L

This article is primarily written as an exercise to develop independence and a feeling for going over the bar lines. However, bear in mind that developing speed and technique will not necessarily develop your ability to play music. For example, if you speed up or slow down, then that is the area you need to work on first. Music is the goal – to play music a percussionist needs good timing and needs to respond with a wide range of dynamics and contrasting sound fabrics.

If you take the word 'REACT', add an 'E' and rearrange the letters, you get the word 'CREATE'. With this in mind...

'Create the time and react to what you hear in the music'.