

the fabric of time



INDIAN RHYTHMIC

CONCEPTS FOR DRUM SET PART 18

This month we'll take a closer look at the basic seven beat unit (Misram) and some ways of employing it on the kit for fills and embellishments. The basic unit looks like this.

We will now construct a basic format in which we can practice this concept.

Example 1

TA TI KI DA TUM

Now we'll repeat it twice and squeeze it into 4/4. Notice how it starts on beat two. The first beat of each phrase is accented.

Example 2

TA TI KA DA TUM TA TI KI DA TUM

We will now look at two possible ways of using this rhythmic framework on the kit as fills. The seven beat phrases for both these examples start on beat two but, notice how beat one is filled with a pick up on the bass drum.

Example 3

Example 4

Format for examples 3/4

♩ = 144 - 152

SIX BARS TIME	CHOSEN EXAMPLE (TWO BARS)
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This should be an up tempo crotchet feel with two and four on the snare drum. When you play the six bars time, concentrate on the time, not on the fill or whatever might come later.

The idea of the fill is to convey the idea of space and patience. Look at it like a minor detour from the rhythm, not as something that stands out like a goat in a coat. Approach it dynamically, build it up so it climaxes when you return to the straight rhythm or, alternatively, build it to its climax in the middle and bring it down smoothly back into the rhythm. It's only two bars long so every beat counts.

Next we'll look at the same phrase, but in semi-quavers.

Example 5

TA TI KI DA TUM TA TI KI DA TUM

This will be the basis of the fill...

Example 6

► Here is the fill in 4/4 without the pick up on the bass drum...

Example 7

R L R L L R L R L L

Here is the fill in 4/4 with the pick up on the bass drum...

Example 8

R L R L L R L R L L

This will be the basis of the next fill...

Example 9

R L R L R L

Here is the fill in 4/4 with the pick up on the bass drum...

Example 10

R L L R L R R L R L

We will now construct a basic format in which we can practice this concept.

Format for Examples 7, 8 and 10

♩ = 92-100

SEVEN BARS TIME	CHOSEN EXAMPLE (ONE BAR)
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The feel of this should be a more relaxed quaver feel with two and four on the snare. The fill should stand out slightly more than in the previous format.

We will now make the fill slightly longer and repeat the Misram unit three times. This means we will start in a different place. Here is our new basis.

Example 11

Here is the rhythm we'll use for this example

Example 12

Here is the complete example. Notice how the anticipated second snare beat becomes the first beat of our fill in. These are the little landmarks that can make playing something like this much easier. Even if you were playing two and four on the snare, you could still think of that anticipated snare as your starting point when you wanted to play this or something else starting in a weird place in the bar.

Example 12 1/2

Sayonara for now.