

the fabric of time



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INDIAN RHYTHMIC

CONCEPTS FOR DRUM SET PART 25

This month we're going to start off with a few Indian approaches within the framework of the Sting tune, 'Seven Days'. Here are the bare essentials of the groove.

Ex 1

The drummer on this tune plays a hi-hat pattern over two bars based around a crotchet pulse. This makes it go off beat in the second bar.

Ex 2

Now we'll start to bring in a few Indian ideas for this groove, keeping its basics but not stating it quite so obviously. To begin with we'll employ our Kandam (5bt) unit from December's issue.

Ex 3a

NAM TA DIM

Ex 3b

NAM TA DIM

As semi quavers, this will repeat twice in a bar of 5/8.

Ex 4

NAM TA DIM NAM TA DIM

Combined with Example 1, we get this slight variation.

Ex 5

For those who wish to retain the crotchet pulse, we'll use the hi-hat foot.

Ex 6

If your left foot is more ambitious than this, then you can try this open/splashing technique. It is very effective when mastered and reproduces the open/closed hi-hat sound as played with the sticks.

KEY

Ex 7

Some readers may recall me covering the basic Khanda Gati (Quintuplet) groove some months ago. For those that don't, this is it.

Ex 8

It is important to feel the crotchet pulse and 'swing style' hi-hat pattern to this groove.

Ex 9

NAM TA DIM NAM TA DIM

Played as straight semi quavers in 5/8, we get this. It is important to refer back to the crotchet pulse of Example 8 to make this feel right. (What was a bar of 2/4 now becomes a bar of 5/8 split into two halves.)

Ex 10

This 5/8 bar will now become the second bar in our two bar pattern. I've included the hi-hat foot as well but only bring this in when you've buttoned down the basic groove.

Ex 11

Hi-Hat Foot

► The difficulty of this groove is to not make the second bar into a bar of 6/8. The key to this is to button down the groove of Example 9. A good exercise to really understand this groove is this next example. Don't forget the metronome.

Ex 12

NAM TA DIM NAM TA DIM NAM TA DIM NAM TA DIM

NAM TA DIM NAM TA DIM NAM TA DIM NAM TA DIM

NAMTADIM NAMTADIM NAMTADIM NAMTADIM NAMTADIM

NAMTADIM NAMTADIM NAMTADIM NAMTADIM NAMTADIM

Try clapping this at a medium tempo with a metronome ticking a crotchet pulse. It also helps to recite the words. Next we'll play it on the snare and ride. The ride plays crotchets and the snare plays our phrases.

Ex 15

In South Indian music the percussionist will quite often switch to this quintuplet groove in the middle of a standard tune. Just so long as you keep the crotchet pulse solid, it becomes no more abstract than switching to triplets. Why not get the whole band to try it out. (On second thoughts, let the bass player have a tea break!)

See you next time for the Birdie Song in 21/16.

Ex 12.5

Next, incorporation and full utilisation of our plates of meat. Here is the foot pattern.

Ex 14

Now the whole exercise. Notice how the feet turn around in the second bar.

