

the fabric of time

INDIAN RHYTHMIC

CONCEPTS FOR DRUM SET PART 26



This month we're going to continue from last time with a few Indian approaches within the framework of the Sting tune 'Seven Days', concentrating mainly on approaches to fill ins. Here are the bare essentials of the groove for the verse.

KEY Ride Cymbal Open Hi-Hat Crash Small Tom

Rim Click Bass Full Snare Floor Tom

Ex 1

If we look at the fill out of the first verse we get something closely resembling this.

Ex 2

Last 4 bars of verse (Fill entry point) To Chorus

This fill follows the contours of the 5/8 groove quite closely, even including the back beat snare on beat four. It's interesting to note the subtle entry to the fill by replacing the rim click back beat with the full snare back beat in the penultimate bar. This I've called the 'Fill Entry Point.' Let's look at these last four bars again and change the construct in typical Indian fashion. The last two bars will now change from two bars of 5/8 to a bar of 6/8 and a bar of 2/4. It looks like this. Practice playing through the first two bars and singing the last two bars. Link this together in a cycle.

Ex 3

Last 4 bars of verse TA KI TA TA KI TA TA KA DI ME TA KA DI ME To Chorus

Now we'll replace the words with something on the kit.

Ex 4

Last 4 bars of verse To Chorus

Now with a slightly different emphasis for the 6/8. It looks like this. Practice playing through the first two bars and singing the last two bars. Link this together in a cycle.

Ex 5

Last 4 bars of verse TA KI TA TA KI TA TA KI TA TA KA DI ME TA KA DI ME To Chorus

Now played on the kit.

Ex 6

Last 4 bars of verse To Chorus

Now we'll look at the fill out of the middle eight. If we look at the last four bars we get something closely resembling this. I've represented the framework of the fill with a South Indian phrase. Notice how this is divided into a bar of 3/8 and a bar of 7/8. Practice

▶ playing through the first three bars and singing the last bar. Link this together in a cycle.

Ex 7

TA TUM TA TUM TUM TA KA

— Fill framework using South Indian phrases —
To Chorus

Last 4 bars of middle 8 (Basis of groove)

Here is one approach to filling the 7/8 bar in a similar fashion to Vinnie.

Ex 8

To Chorus

Here are two more approaches to filling the 7/8 bar in a dissimilar fashion to Vinnie.

Ex 9A

Ex 9B

Now we'll use a traditional South Indian beat phrase to fill the 7/8 bar in a similar way to Palghat Mani Tyer. It looks like this.

Ex 10A TA RI TA TI TA TUM NAM TA KA

Ex 10B

(Basis of 10A)

It's worth noting that this is made up of two 7/16 halves stemming from this phrase.

Ex 11 TA RI TA TI TA TUM NAM TA KA

To Chorus

Last 4 bars of middle 8

Here we have it in format with our larger framework. Practice playing through the first three bars and singing the last bar. Link this together in a cycle.

Ex 12

To Chorus

Last 4 bars of middle 8

Now we have an interpretation of this on the kit in a dissimilar way to Palghat Mani Tyer. There are many interpretations open to all aspects of drum kit playing and percussion. For this reason I've written out examples 12.5 and 14. Write in your own variations in pencil so you can come up with lots of variations in pencil so you can come up with lots of variations.

Ex 12.5

BUILD YOUR OWN FILL IN HERE

To Chorus

Last 4 bars of verse

Ex 14

BUILD YOUR OWN FILL IN HERE

To Chorus

Last 4 bars of middle 8