the fabric of time

INDIAN RHYTHMIC OWW.PETELOCKETT.COM CONCEPTS FOR DRUM SET PART 16

'Shankeerna Gati' is the South Indian term meaning nine beats foe each crotchet. It is only rarely played, mainly because of the problem in playing it off at an acceptable tempo.

Example 1



Traditionally the Shankeernan unit is divided 4 + 5...

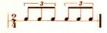
TA KA DI ME / TA KA TA KI TA

I remember having trouble with this when trying to impose it in the time space of one crotchet. I soon discovered a foolproof way of dividing the rhythm, 3 + 3 + 3...

TA KI TA / TA KI TA / TA KI TA

To explain how easy this makes it, let's start off with a triplet for each crotchet.

Example 2



Then what you do is divide each single note into three. You then have Shankeerna Gati.

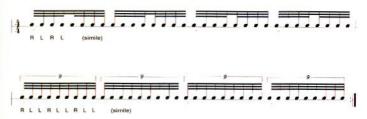
Example 3



This is the key to understanding the time shift we will now look at. We'll start by going from 8 notes per crotchet, into 9 notes per crotchet. Take a slow tempo and use a metronome. A good

way to practise with the metronome is to aim for a 1 hour nonstop session. Speed the metronome up one notch every ten minutes. Develop the speed at a rate your technique will allow. The goal of each ten-minute platform is to be patient and make the time feel 'nice'. Don't think, "Oh, I can do it at that speed, let's try faster". If this is your philosophy then your time will always sound anxious and rushed.

Example 4



The key, or fundamental structure that should be in your mind while you do this exercise is this:

Example 5



It might be easier to understand the shift from '3' into '9' if we looked at the triplet as a bar of 3/8.

Example 6





Therefore,

Example 7



Becomes 3

Right, back to 4/4. Here is a sticking variation of example 4, with accents.

Example 8



The first half is a displaced paradiddle whilst the second bar is using bounce triplets which, written in 3/4 would look like this.

Example 9



This time change can be very effective as a base for fills, particularly for double bass drum players or for those with a truly speedy and accurate single foot. In actual fact, a lot of the fast rolls you hear from Tabla players stem from using time changes like these. For example, they would approach the triplets in a linear fashion, fairly similar to the common or garden 'tom tom triplets'. Leading with the left they look like this.

Example 10



For Shankeerna Gati they would look like this. The left is leading so the tones go from hi to low.

The Tabla player would play these triplets like this...

RRLRRL

The right hand would be split into two units, the index finger making one unit and the other three fingers making the other unit. The 'bols' for this simple roll would be...

TE RE KE TE TA KA

Notice how the syllables beginning with 'K' represent the left hand in this roll. Tabla players who only use this style of rolling (or 'Rella' translating into 'Rail', as in train and very fast, sometimes!) are looked down upon by players who have got more intricate patterns up to speed.

To finish off with, here are three ways of employing this concept onto the kit. The format to use for practice is this;



Six bars time, then the two bar fill.

Don't forget to refer back to example 5 if you have difficulties

Examples 12 - 14



If you don't have many chops, or don't really want to develop them, don't worry – you can always refer to this foolproof criterion of judgement...

A good drummer with no technique who plays what the music requires is a good drummer.

A drummer with astounding technique who does not play what the music requires is a bad drummer. Obvious variables...

A drummer with astounding technique who also plays what the music requires is a great drummer.

A drummer with no technique who does not play what the music requires is desperate.

Ciao for now.