




Sound Enhanced

Hear the music examples marked  in the Members Only section of the PAS Web site at www.pas.org

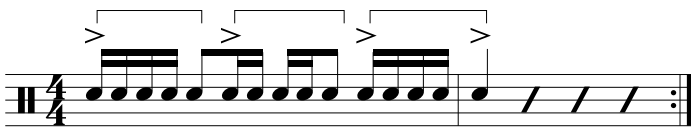
Tihai for Drumset

BY JON BELCHER

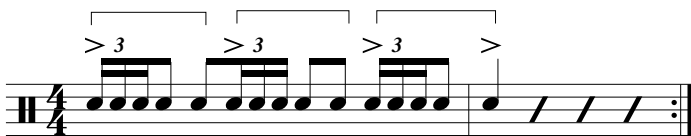
North Indian tabla performers have used a rhythmic device called *tihai* for several thousand years. Tihai are composed of three identical phrases. The final stroke of the third phase most commonly falls on the downbeat of the next measure. Typically, if used in 4/4 time, this device will create a polyrhythmic relationship of 3-against-2 or 3-against-4 between the three phrases of the tihai and the 4/4 pulse.

Since Indian tabla players use tihai at a resolution point in the music (not unlike the end of a verse in Western music), it seems natural for a drumset performer to use tihai for fills. The examples below do just that. To begin, Examples 1 through 3 represent basic tihai formula. Brackets on the notation indicate the three phrases in each tihai. Practice each example at a medium funk or rock tempo.

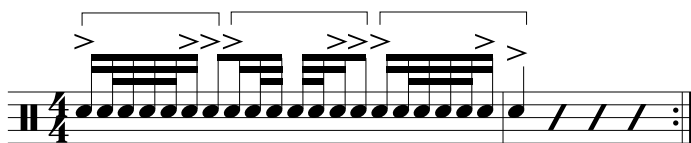
Example 1




Example 2




Example 3

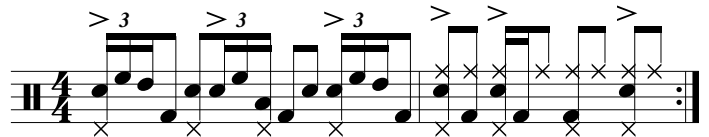



Once the formulas are comfortable to play, orchestrate them on the full kit. Each of the following examples are built on the corresponding numbered tihai formula and alternate the tihai with a measure of groove.

 Example 1a




 Example 2a



 Example 3a



The next example uses the tihai as a groove variation instead of as a fill.

 Example 1b



Now we'll extend the basic concept to build a Chakradar tihai. This tihai is like a picture within a picture. The three-phrase pattern is repeated three times, and it concludes on the downbeat of the following measure. Example 4 is the formula for our Chakradar tihai. Example 4A uses the Chakradar tihai formula, but orchestrates it on the full kit.

North Indian musicians sometimes use the Chakradar tihai concept as a cue or chase sequence to end an extended tabla solo. The first time through the three-phrase pattern is the cue for other musicians to join in the second and third times. They all end in unison on the downbeat of the following measure (in Western notation), and it makes a nice segue into the next section of the composition.



www.vaughncraft.com

Vaughncraft
Ron Vaughn

email inquiries to: info@vaughncraft.com
P.O.Box 3886 Lawrence, KS. 66067 tel.(785) 255-4500 fax.(785) 255-4573

Example 4

Example 4a

Examples 5 through 8 apply the tihai concept to the jazz swing groove using "Chapin-style" coordinated independence. Two measures of tihai alternate with two measures of time.

Example 5

Example 6

DRUMST6
 Drumming Concepts with
 Rick Steel has changed to

DRUMTV

featuring
 Rick Steel
 and we're global

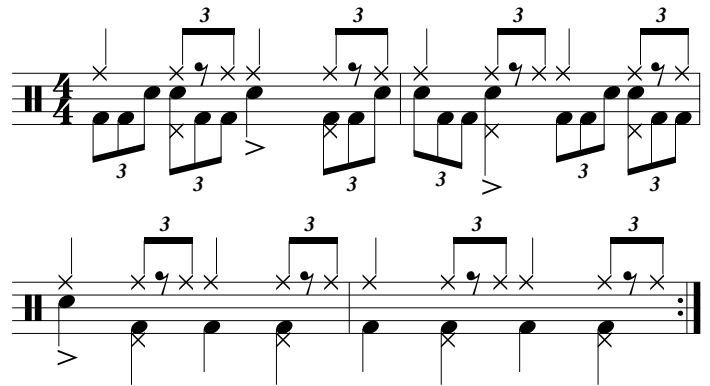


Go to:
www.ThePercussionist.com
 to see the show
 or call
 (800) 4-DRUMTV
 for information and cable viewing times

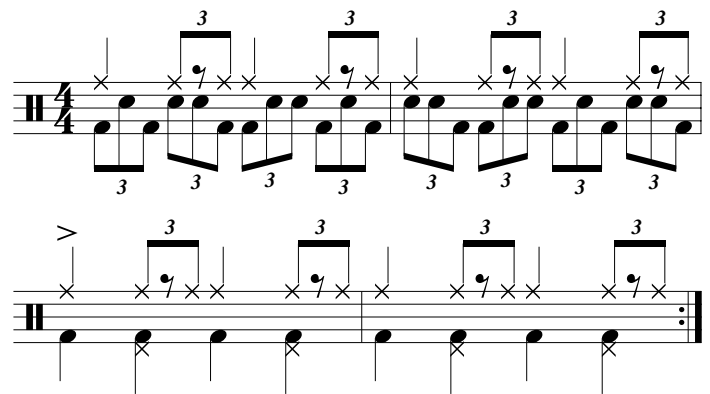
In LA, Sacramento, San Francisco,
 New Orleans and Ohio

www.DRUM-TV.com

Example 7



Example 8



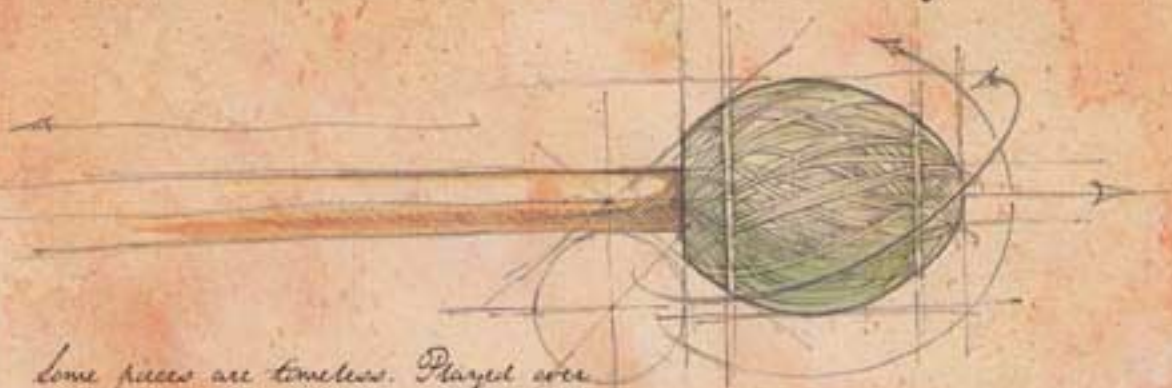
To hear tihai and Chakradar tihai performed by master tabla players, listen to any of the duet recordings with Alla Raka and Zakhir Hussain. Keep in mind that Indian music does not use written notation, but is verbalized and counted on fingertips as a means of teaching. Some of the patterns would require odd time signatures if transcribed into Western notation.

Jon Belcher is an author, teacher, and clinician specializing in drumset. This article contains excerpts from his book: *Drumset Workouts Book 2 [Advanced Concepts and Application]*, Copyright © Irrational Behavior Productions. Used by permission. For more information about Belcher's books, visit www.drumsetworkouts.com. To play or download free samples of his work, visit: www.mp3.com/JonBelcherMometum. PN



visit www.pasic.org
 for the latest information on
 PASIC 2001

How to sustain an 18th century chord.



Some pieces are timeless. Played over and over, yet we never tire of them.

And it is the true artist who can bring even more emotion to the written note. It becomes a collaboration through the centuries.



Composer and musician. Together, making an age-old chord reborn.

Erilyn Glennie is one such artist who has achieved new levels of passion and insight. So for her, we've created a line of mallets and sticks of the precise quality she demands. It's the least we could do to ensure that her music lasts a few centuries.



pro-mark.
www.promark-stix.com