

# Chakradar

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An excerpt from a Graduate Thesis entitled

*Combining Live Sound Processing with the North Indian Percussive Tradition as the Basis for  
an Experimental Jazz Drumset Vocabulary*

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The drummer selects a melodic phrase (literally anything) and eases their way into the following transcription/orchestration of *Chakradar*, an Indian *tala*. The drummer is then to utilize their improvisations alongside the *tala* as developmental material throughout the improvisation.

Included below is a transcription of the adaption, as well as notes detailing the solo's conceptualization.

The transcribed "Chakradar" solo below occurs at the 4:57 mark in the video.

Ex. 6-3 DAN WEISS' *TINTAL DRUM SOLO*, Chakradar

GHEN TE RE KE TE TWA K GHEN TE RE KE TE TWA K TA TE TE TA TE TE KA TE GHE GHE NA KA TE GHE GHE NA DHA TU

5 NA DHA TU NA GHE NA TU NA DHA TU NA DHA TU NA DHA TU NA KA TE GHE NA TU NA DHA TU NA DHA

9 TU NA DHA TU NA KA TE GHE NA TU NA DHA TU NA DHA TU NA DHA TU NA

13

17

21

25

29

33

The syllables underneath each note represent a specific stroke of the tabla drums, with their drumset equivalent simply being an orchestration of these ultra-intricate strokes. Each cycle begins one beat prior to the ending of its previous cycle, leaving each newly realized cycle with its own distinct feel that ultimately alters the way in which the same vocabulary is felt throughout the entire *Tintal* cycle.

<sup>44</sup>Dan Weiss, *Tintal Drum Solo: An Analysis* (New York: Weiss Publications, 2004), 1-2.



Another variation:

Ex. 7-5 DAN WEISS' *CHAKRADAR DRUM SOLO*, Primary motive in Seven-Four:

Ex. 6-6 STEVEN LEWIS, *MOMENT'S NOTICE/CHAKRADAR SOLO*, Primary motive in Seven-Four:

There is considerable disparity between the original *Chakradar* motive (which was still in four-four initially) and the variation that I finally decided to use. The bass drum part from *Chakradar* has been supplanted by the stepped hi-hat in the most literal sense. The undeniable significance of such a change would be heard even by the most novice of listeners. It is commonplace to commence a phrase with an instrument in the low register, such as the bass, and a rarity to experience such an initiation with the rapidly decaying, succinct voice of the stepped hi-hat.

Since its original role was replaced by the hi-hat, the bass drum completes a layering effect with the ride and muted crash cymbal. In fact, instead of just one unison voice, as noted in the *Chakradar* motive, I opted for numerous unison voicings that provide the material with a density which effectively counters by the delicacy of the stepped hi-hat. This density also provides the performer with a vast amount of material to draw upon when contemplating the extent of their solo statement. For instance, measures seven and eight reflects the first unison voicing found within the variated motive, with its rhythm reminiscent of a pattern in four-four rather than a singular seven-four statement that fails to cross over any bar lines:

Ex. 6-7 STEVEN LEWIS, *CHAKRADAR SOLO*, mm.7-8

The first unison orchestration between the snare and floor tom is employed to great extent, with its four-four beat structure causing a sense of tension after the barrage of seven note groupings during the introductory statement. The combining of triplets and unison passages with the snare and floor tom is not a singular occurrence, with other examples of this technique found in measures thirty-five through thirty-seven, and at measures forty through forty-two as well:

Ex. 6-8 STEVEN LEWIS, *MOMENT'S NOTICE/CHAKRADAR SOLO*, mm. 35-38



Beat seven at measure thirty-five begins two sets of five note groupings between the previously discussed unison orchestration and the bass drum, followed by a four beat triplet pattern around the toms, emphasized by the accents on the floor tom on every third beat of the pattern's completion.

Ex. 6-9 STEVEN LEWIS, *MOMENT'S NOTICE/CHAKRADAR SOLO*, mm. 40-42



At measure forty, the unison pattern between the snare and floor tom are used in addition to another unison pattern implemented on the ride cymbal and small tom, creating a textured layering between the contrasting low and high sounds heard within each voicing. This pattern, completed by two additional bass drum notes, is initially played at the note value of eighths, then triplets, and is closely followed by a variation of the triplet pattern performed in measures thirty-six and thirty-seven, as a gratuitous beat is added to the previously thought of four beat idea (on the snare and bass drum, respectively), creating a twice-played five beat pattern which correspondingly concludes the phrase in its entirety at measure forty-three.

Whether it be in the form of a barrage of note values arranged in a seven beat pattern, or subtle cymbal ruminations, supplementary material is utilized throughout the entire solo. However, what remains constant is how this supplementary material seems to either relate to or resolve into the *Chakradar* variations.

Ex. 6-10 STEVEN LEWIS, *CHAKRADAR SOLO @ 4:58*

The image displays a musical score for a solo piece, consisting of ten staves of music. The score is written in 7/4 time and features a complex rhythmic pattern. The notation includes various note values, rests, and dynamic markings such as accents (>) and slurs. The score is divided into measures, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 indicated at the beginning of their respective staves. The music is characterized by a dense arrangement of notes, often grouped in threes (trios) and marked with 'x' symbols above them, suggesting a specific rhythmic or articulation technique. The overall structure is highly rhythmic and intricate, typical of a complex solo in a traditional or contemporary setting.

This musical score is written for guitar in 7/4 time. It consists of eight staves of music, each beginning with a measure number (4, 7, 10, 13, 16, 19, 22). The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. A prominent feature is the use of triplets, indicated by a '3' above a group of notes. The score also includes numerous articulation marks: 'x' for natural harmonics, '>' for accents, and 'o' for breath marks. The piece concludes with a double bar line and repeat dots.