

TA  
TA KA  
TA KI TA  
TA KA DI MI  
TA KA TA KI TA  
TA KA MI MI TA KA  
TA KA DI MI TA KI TA  
TA KA DI MI TA KA J NU  
TA KA DI MI TA KA TA TA

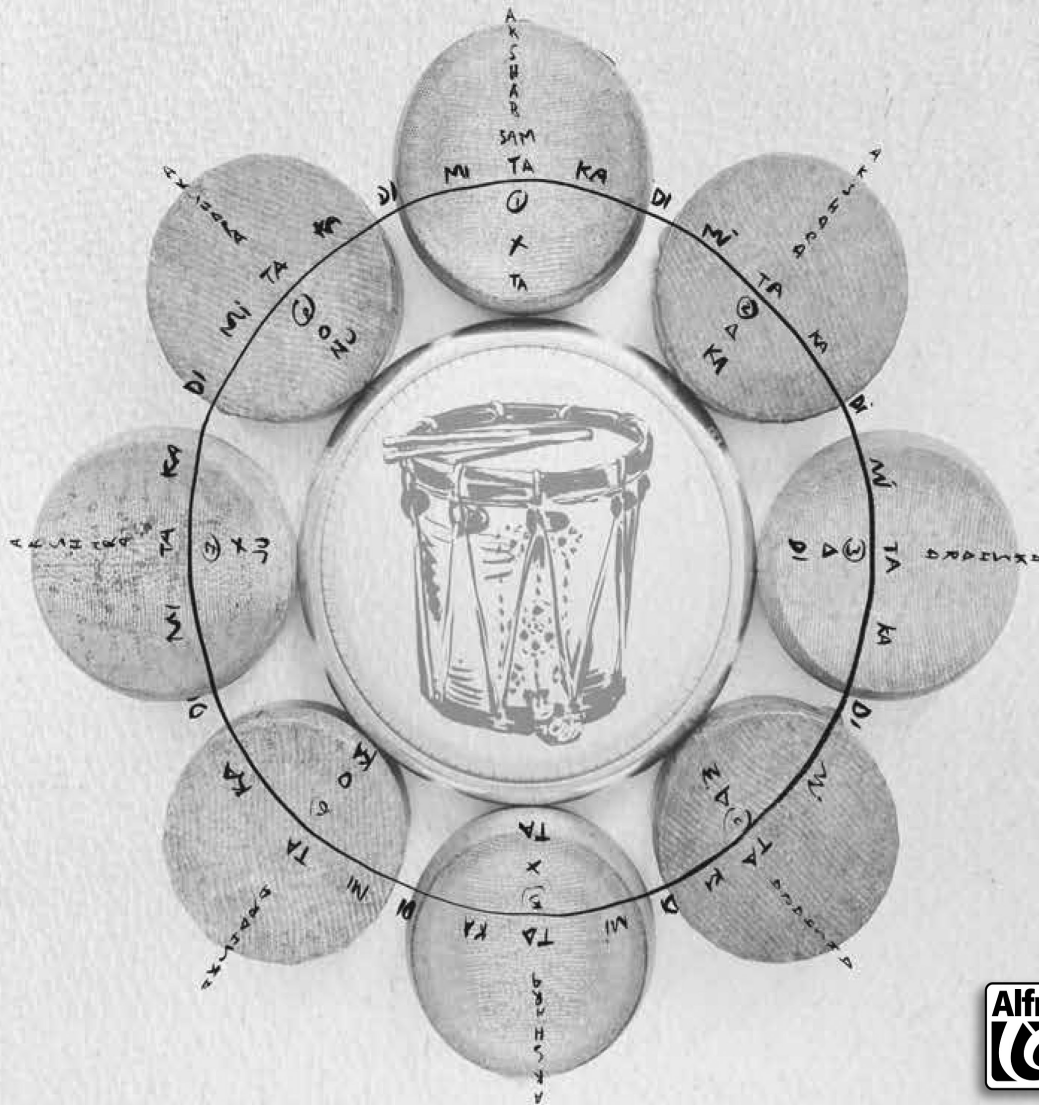
# TALADIDDLE



123 Grooves,  
Pieces &  
Play-Alongs

Online  
Access  
included

**KONNAKOL MEETS RUDIMENTAL DRUMMING**  
CLAUS HESSLER & CLAUDIO SPIELER



# PREFACE

TA  
TA KA  
TA KI TA  
TA KA DI MI  
TA KA TA KI TA  
TA KA DI MI TA KA  
TA KA DI MI TA KI TA  
TA KA DI MI TA KA JU NU  
TA KA DI MI TA KA TA KI TA

The idea for this book originated during the *Austrian Percussion Camp* at the Carinthian Music Academy on Lake Ossiach. In the summer of 2020, we were both attending the camp as tutors for the second time and already shared a lot of happy memories of previous camp sessions. A break between classes during the 2020 camp provided us with the opportunity for a new crossover experiment: we tried out a traditional South Indian composition using voice, sticks and pad. We had such a good time that we immediately presented our ‘field test’ on the Academy stage and the concept of TALADIDDLE was born the very same evening.

**Konnakol** is one of the most effective ways of learning and mastering rhythm – and **rudiments** form an essential vocabulary of Western drumming. Both traditions can be counted among the most ancient and highly developed rhythm concepts across the world and are additionally useful methodical tools.



Both the rudiments and the syllabic construction of konnakol can be considered as groups or x-tuplets consisting of different shapes and lengths which are always related to the pulse of the music. Here we are attempting to make a contribution to ensure that relevant cultural heritage from all over the world not only survives but is also communicated and passed on through creative channels for posterity. Taladiddle is thereby creating a bridge between these previously unconnected worlds which however display so many common factors and parallels.

TA  
TA KA  
TA KI TA  
TA KA DI MI  
TA KA TA KI TA  
TA KA DI MI TA KA  
TA KA DI MI TA KI TA  
TA KA DI MI TA KA JU NU  
TA KA DI MI TA KA TA KI TA

We have resolved to plunge straight into authentic rhythmic studies according to the motto ‘learning by doing’ without a specific focus on theoretical components. The beauty of both konnakol and rudiments is their simplicity and clarity. Both concepts help us to memorize an extensive rhythmic vocabulary, visualize patterns and compositions and plan ahead mentally during performance. They enable us to cross borders, illuminating new paths towards rhythmic creativity and improvisation in any musical genre.



Basically, the volume progresses as a sort of **dialogue**, connecting us both in our project and joint activities:

TA  
TA KA  
TA KI TA  
TA KA DI MI  
TA KA TA KI TA  
TA KA DI MI TA KA  
TA KA DI MI TA KI TA  
TA KA DI MI TA KA JU NU  
TA KA DI MI TA KA TA KI TA

**Claudio’s** words always appear in connection with the *syllabic tower* and



**Claus’s** commentaries and observations are accompanied by the *field drum* symbol.

We hope you enjoy experimenting and making music with these two ingenious and exciting rhythmic languages of the world: **konnakol and rudiments**.

TA  
TA KA  
TA KI TA  
TA KA DI MI  
TA KA TA KI TA  
TA KA DI MI TA KA  
TA KA DI MI TA KI TA  
TA KA DI MI TA KA JU NU  
TA KA DI MI TA KA TA KI TA

Claudio



# CONTENTS

Preface .....	3
Notes on Notation .....	6
<b>PART 1   GETTING TO KNOW KONNAKOL AND ITS CONNECTION TO RUDIMENTS</b> .....	9
Definition   Significance   Origins .....	10
The Connection to Rudiments .....	10
Solkattu   Syllabic Tower .....	11
Solkattu   Collection .....	12
Solkattu   Family .....	13
<b>TALA</b> .....	15
Talas in TALADIDDLE .....	15
Tala Mandala: Adi Tala (8/4) .....	16
Tala Mandala: Rupaka Tala (3/4) .....	17
Tala Mandala: Khanda Chapu Tala (5/8) .....	18
Tala Mandala: Khanda Jathi Eka Tala (5/4) .....	19
Tala Mandala: Misra Chapu Tala (7/8) .....	20
Tala Mandala: Tisra Jathi Triputa Tala (7/4) .....	21
The System of the 35 Sapta Talas .....	22
<b>TRIKALAM &amp; GROUPINGS</b> .....	24
Parallel Worlds: Rudiments & Konnakol .....	25
<b>SARVALAGHU GROOVES</b> .....	29
<b>THE FIVE NADAIS</b> .....	33
Nadai   Mandala .....	33
Utilized Rudiments .....	34
Nadai Grooves .....	36
<b>PART 2   PERFORMANCE PIECES</b> .....	
Introduction .....	42
<b>PERFORMANCE PIECES   EAST - WEST</b> .....	44
<b>ADI TALA – LEVEL 1</b> .....	44
Lesson One in 8 .....	44
The Groove .....	48
Din Num Din .....	52
Mahabali .....	56
Puram .....	58
Finale .....	59
<b>ADI TALA – LEVEL 2</b> .....	63
Good Morning .....	63
Good Morning Simplified .....	66
Mathematics .....	68
Tisra Nadai .....	72
Farans .....	75
El Presidente .....	78

<b>ODD METERS</b> .....	82
Lesson One in 3 .....	82
Seis Por Ocho 1 .....	86
Seis Por Ocho 2 .....	92
Twelve .....	96
Good Evening .....	99
Koraippu: A blank sheet .....	102
Lesson One in 5 .....	108
Storytelling .....	112
Lani .....	116
Lesson One in 7 .....	120
Night Light .....	124
<b>PERFORMANCE PIECES   WEST - EAST</b> .....	128
Breakfast Call .....	129
Three Camps meets Farans .....	131
Einfache Basler Tagwacht (Wake-up Call) .....	134
Salt March .....	140
APPENDIX	
APPENDIX 1: KONNAKOL ORNAMENTS & RUDIMENT EQUIVALENTS .....	146
APPENDIX 2: RUDIMENTS & KONNAKOL EQUIVALENTS .....	148
APPENDIX 3: AN INSIGHT INTO KONNAKOL ON THE KANJIRA .....	150
BIBLIOGRAPHY .....	153
GLOSSARY: Konnakol .....	154
GLOSSARY: Rudiments .....	156
CD-Track List .....	158

**PREVIEW ONLY**  
 Legal Use Requires Purchase

## SOLKATTU | SYLLABIC TOWER



“Sol” is Tamil for “syllable” and “kattu” can be translated as “group”. Let us therefore take a look at the fundamental syllabic groups with a length of one to nine syllables, here illustrated in the shape of a *South Indian temple tower*. This forms the underlying vocabulary for the recitation of konnakol.



On the right, you will find a number of important correlations with **rudiments** of corresponding lengths. These parallels were essential during the creation process of this book.

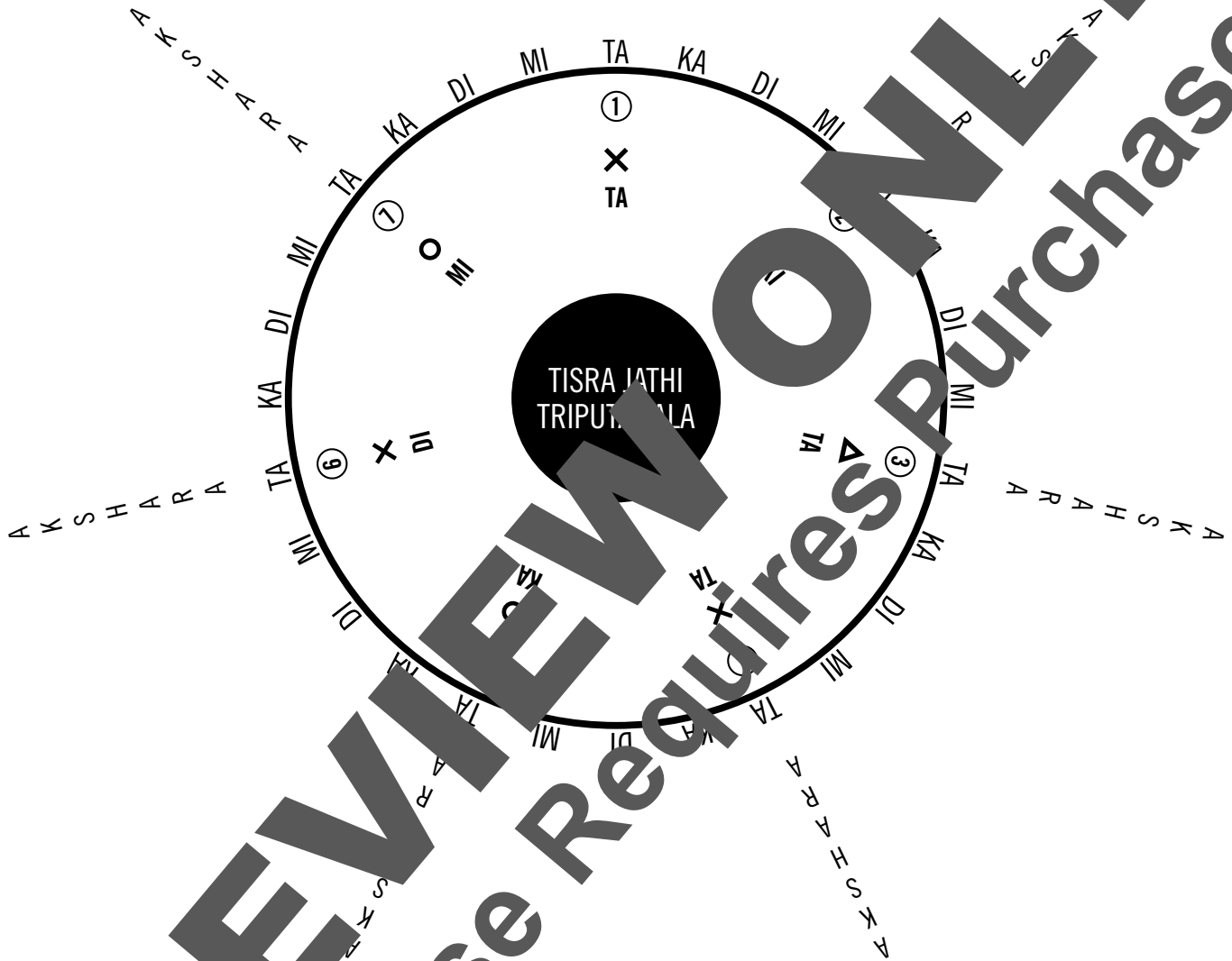
SYLLABIC TOWER	LENGTH	POSSIBLE RUDIMENT CORRELATIONS
TA	1	singles   flams
TA KA	2	doubles   flam taps
TA KI TA	3	flam accent   Swiss army triplet   single drag tap   stroke roll
TA KA DI MI	4	paradiddles   flammed mill   16-25   7-stroke roll
TA KA TA KI TA	5	double-drag tap   final strokes   9-5-stroke roll
TA KA DI MI TA KA	6	double paradiddle   parallel-diddle   double ratan accent
TA KA DI MI TA KI TA	7	expanded 7-stroke roll, expanded double-drag tap
TA KA DI MI TA KA JU NU	8	expanded 8-stroke roll (final using 7-stroke roll)   paradiddles   doubles
TA KA DI MI TA KA TA KI TA	9	expanded stroke roll   paradiddle + 5-stroke roll combination




**TALA MANDALA: TISRA JATHI TRIPUTA TALA (7/4)**

TA  
 TA KA  
 TA KI TA  
 TA KA DI MI  
 TA KA TA KI TA  
 TA KA DI MI TA KA  
 TA KA DI MI TA KI TA  
 TA KA DI MI TA KA JU NU  
 TA KA DI MI TA KA TA KI TA

A  
 K  
 S  
 H  
 A  
 R  
 A  
 S  
 A  
 M



AKSI	MOVEMENT	MANJIRA SOUND	TALAM LOOPS
①	X clap	open	<div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p><b>122</b></p> <p>Demo Track</p> </div> <div style="text-align: center;"> <p><b>123</b></p> <p>Demo Track</p> </div> </div> <p>TISRA JATHI TRIPUTA TALA in 60 bpm                      TISRA JATHI TRIPUTA TALA in 70 bpm</p> <div style="text-align: center;">  </div>
②	△ the little finger taps the palm	closed	
③	△ the ring finger taps the palm	closed	
④	X clap	open	
⑤	O wave	closed	
⑥	X clap	open	
⑦	O wave	closed	

ONLINE AUDIO



# TRIKALAM & GROUPINGS

## EXERCISE 1 in ADI TALA



CD / Online-Audio

TA KA DI MI TA KA JU NU TA KA DI MI TA KA JU NU TA KA DI MI TA KA JU NU

Konnakol Talam

Pad

TA KA DI MI TA KA JU NU TA KA DI MI TA KA JU NU TA KA DI MI TA KA JU NU TA KA DI MI TA KA JU NU

## EXERCISE 2 in ADI TALA



CD / Online-Audio

TA KA DI MI TA KA DI MI TA KA DI MI TA KA DI MI

## EXERCISE 3 in RUPAKA TALA



CD / Online-Audio

TA KI TA TA KI TA TA KI TA TA KI TA TA KI TA

## EXERCISE 4 in RUPAKA TALA



CD / Online-Audio

TA KI TA TA KI TA TA KI TA TA KI TA TA KI TA

Traditional

# LESSON ONE IN 8

## Adi Tala

GROOVE

30  
Demo Track

31 32  
Konnakol only Pad (Snare) only

TA DIN NA TA KA DIN NA TA KA DI NA DIN NA TA KA DI NA TA KA DI NA TA KA TA RI KI TA TA KA

Konnakol Talam

Pad

TA DIN NA TA KA DIN NA TA KA DI NA DIN NA TA KA DI NA THOM TA KA DI NA THOM TA KA DI NA

TA DIN NA TA KA DIN NA TA KA DI NA DIN NA THAM TA KA TA KA TA RI KI TA TA KA

TA DIN NA TA KA DIN NA TA KA DI NA DIN NA THAM TA KA TA KA TA RI KI TA TA KA

DI THAM TA KA TA KA TA RI KI TA TA KA THAM TA KA TA KA TA RI KI TA TA KA



Traditional  
Arr. by Claudio Spierer and Claus Hessler

# THREE CAMPS MEETS FARANS

105  
Demo Track  
106 107  
Konnakol only Pad (Snare) only

## FIRST CAMP

Konnakol: TA KI TA TA KA DI KI TA TA KA TA KI TA TA KA TA RI KI TA TA KA TA KI TA TA KA DI KI TA TA KA

Pad: TA KI TA TA KA TA RI KI TA TA KA TA KI TA TA KA DI KI TA TA KA THOM KI TA TA KA NUM KI TA TA KA

TA KI TA TA KA DI KI TA TA KA 1. TA KI TA TA KA TA RI KI TA TA KA 2. TA KI TA TA KA TA RI KI TA THOM

## SECOND CAMP

TA KI TA TA KA DI KI TA TA KA TA KI TA TA KA TA RI KI TA THOM TA KI TA TA KA DI KI TA TA KA TA KI TA TA KA TA RI KI TA THOM

TA KI TA TA KA DI KI TA TA KA THOM KI TA TA KA NUM KI TA TA KA TA KI TA TA KA DI KI TA TA KA TA KI TA TA KA TA RI KI TA THOM

## THIRD CAMP

TA KI TA TA KA TA RI KI TA THOM TA KI TA TA KA TA RI KI TA THOM TA KI TA TA KA DI KI TA TA KA TA KI TA TA KA TA RI KI TA THOM

## FARANS

THAN GI DU TA KA TA RI KI TA TA KA THAN GI DU TA KA TA RI KI TA TA KA

THAN GI DU TA KA TA RI KI TA TA KA TA RI GI TA THOM TA RI GI TA THOM

MORE BOOKS WRITTEN BY CLAUS HESSLER

## DAILY DRUMSET WORKOUT

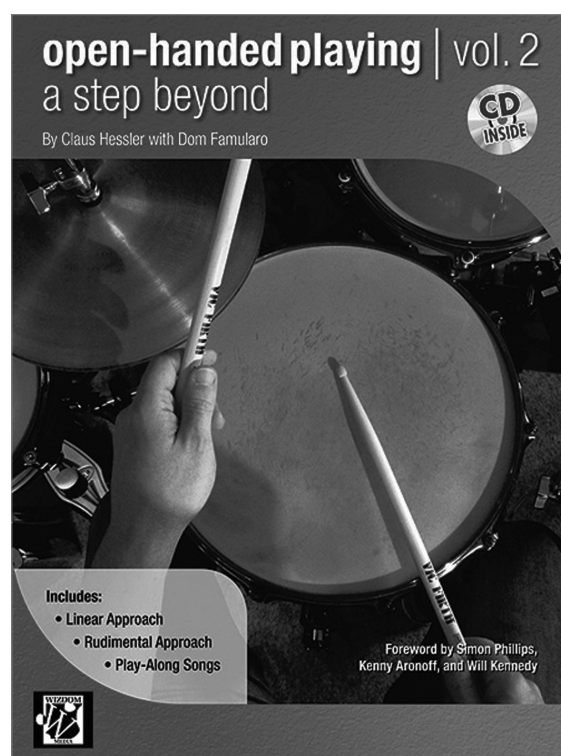
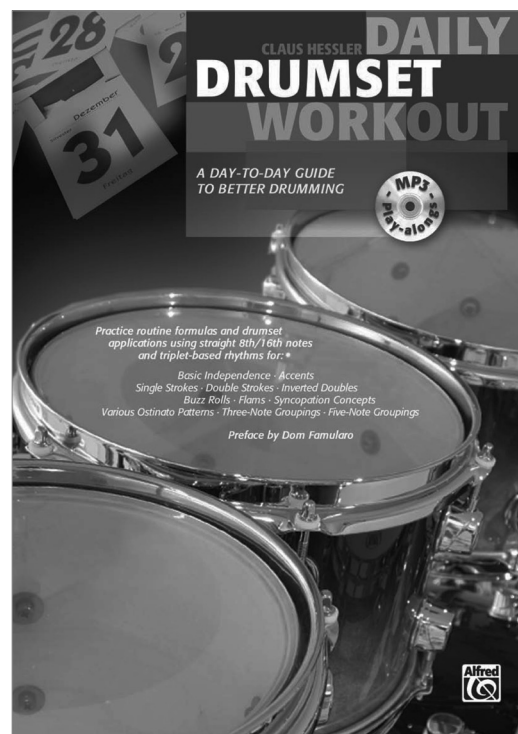
### A DAY-TO-DAY GUIDE TO BETTER DRUMMING

A comprehensive 224-page publication by Claus Hessler! Here you can find everything a contemporary drummer needs to be able to play today. Claus teaches you new rhythmic skills that facilitate greater security and musical freedom. Whether you play rock, pop, funk, latin, jazz, afro-cuban, or second-line music, the high-quality MP3 CD enables you to practice every exercise in every style in three different tempos. Each groove, style and tempo, using dynamics from very soft to very loud, are practiced in a daily routine, and through this technique, the player's response to the rhythmic grooves and patterns becomes automatic, allowing greater concentration on the musical aspects of modern drumming.

#### Book & MP3-CD

German edition: ISBN 978-3-933136-85-5

English edition: ISBN 978-3-943638-00-4



## The Classic on Open-Handed Playing

The first workbook for drummers of all musical styles to learn how to play the drum set *without crossing the arms*. Based on the concepts of drumming legends **Jim Chapin** and **Billy Cobham**. The included CD contains audio samples as well as four play-alongs in three versions:

1. with drums, 2. with click (without drums), 3. without click and drums.

#### Open-Handed Playing | Volume 1

Book & CD

ISBN: 978-0-7390-5415-4

#### Open-Handed Playing | Volume 2

A Step Beyond | Book & CD

ISBN: 978-0-7390-8473-1



**Alfred Music**  
LEARN • TEACH • PLAY  
alfredmusic.de