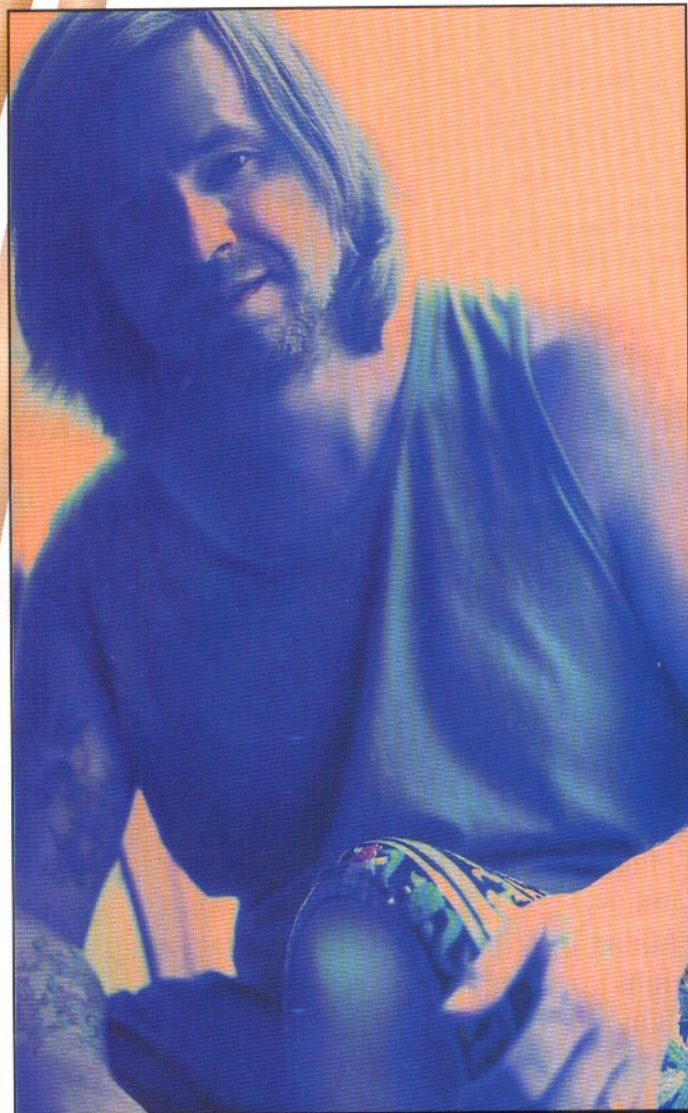


PICK UP THE PIECES



Part 3: Renowned percussionist Peter Lockett cuts loose on the tambourine, shaker and caxixi

Picking up where we left off last month, let's begin with a little teaser for tambourine and shaker. To begin with, we'll play a standard 16th note shaker pattern with our left hand,

accenting on the beat as in **Exercise 1**. Then, with the right hand, we'll hold the tambourine vertically, as in **Figure 1**. It should be shaken from side to side to create an even flow of notes.

The tambourine will play 16th notes, but without accents. It's a real 'rub your stomach, pat your head' type of thing, but when you've

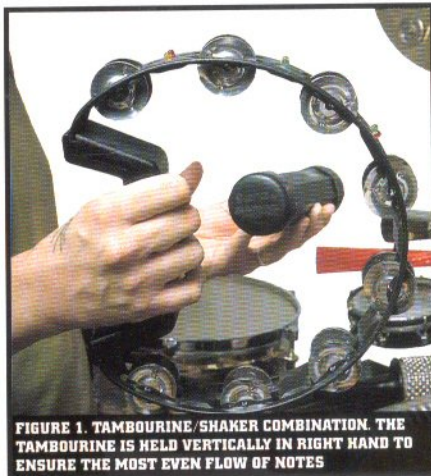


FIGURE 1. TAMBOURINE/SHAKER COMBINATION. THE TAMBOURINE IS HELD VERTICALLY IN RIGHT HAND TO ENSURE THE MOST EVEN FLOW OF NOTES



FIGURE 2. TAMBOURINE/CAXIXI COMBINATION. SHARP HORIZONTAL JOLTS TO THE VERTICALLY HELD CAXIXI WILL PRODUCE A TIGHT STACCATO SOUND

got it, it'll be an invaluable tool (see last month's PUTP for more details on shaker and tambourine techniques).

Now we'll move on to a few basic patterns using the tambourine in the right hand and a caxixi in the left, held vertically, with the base at the bottom. A sharp vertical jolt of the caxixi should produce a tight staccato sound as the beads strike the base. Refer to **Figure 2** for the exact playing position. Now, with the right hand playing the 16th notes,

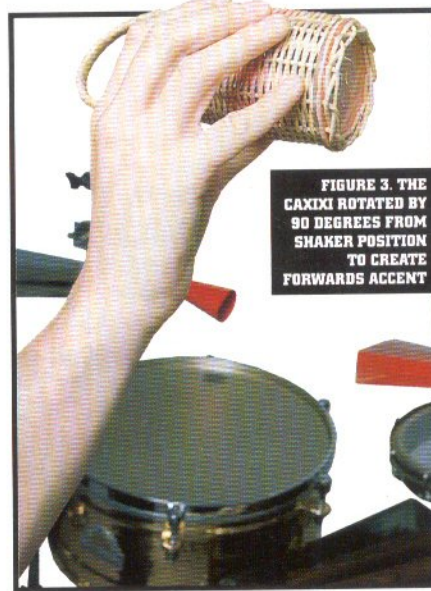


FIGURE 3. THE CAXIXI ROTATED BY 90 DEGREES FROM SHAKER POSITION TO CREATE FORWARDS ACCENT

we'll introduce a few contrasting patterns with the left hand (see **Exercise 2**). The arrows have been omitted from the tambourine part to clarify the transcript.

Exercises 3 to 6 are left hand caxixi parts, to be played in conjunction with the right hand tambourine part from **Exercise 2**.

Next, here's a different style of playing the caxixi. Because of the contrast between the softness of the beads

hitting the basket and the attack of the beads hitting the fibreglass or wooden base, this simple instrument yields a variety of tones. (Traditionally, the base would actually be made from a section cut from a gourd, and I've even seen car hubcaps used on larger models). The basics for the **Example 7** are fundamentally the same as the standard 16th note shaker pattern. But, in turning the caxixi while we shake it, we can pick out accents by striking the base with the beads. This is done by holding the caxixi in the normal horizontal shaker position, with the base on the left (for the purpose of this exercise, we'll hold it in the right hand). The movement of the hand is identical to that for the shaker pattern in Exercise 1, except that for the accents, you'll need to turn the base away from you by 90 degrees, so that the beads hit the bottom of the caxixi on the accent (**Figure 3** and Exercise 7).

While playing this, maintain the normal shaker motion to give you a smooth, 16th note shaker feel while the beads pick out the accents on the base of the caxixi.

The same effect can be achieved by turning the caxixi back to its starting point during the rhythm, so that the base faces the opposite direction (**Figure 4**). Because these 'backward strokes' fall off the beat, we can create off-beat accents as well. Look at the position of the backwards accent. See **Exercise 8** for an easy, three-note-based pattern derived from the forward and backward accents. **Exercise 8a** shows the same technique, written

Musical patterns for shaker, caxixi and tambourine

as a bar of 2/4 triplets.

Finally, a pair of variations for caxixi using both forward and backward accents (**Exercises 9 and 10**).

Incidentally, for those of you who are curious about where these rhythmic snippets might lead, let me explain. As we build a vocabulary of combinations and rhythms, we'll gradually work towards building song forms, and address some of the problems in getting around the set-up. For example, congas in section A, leading abruptly to a tambourine/shaker pattern for section B, a quick bit of stick phrasing on the timbales and hit section C with a foot cowbell and bongo pattern, then back to the shaker and tambourine before returning to the the congas. ♦

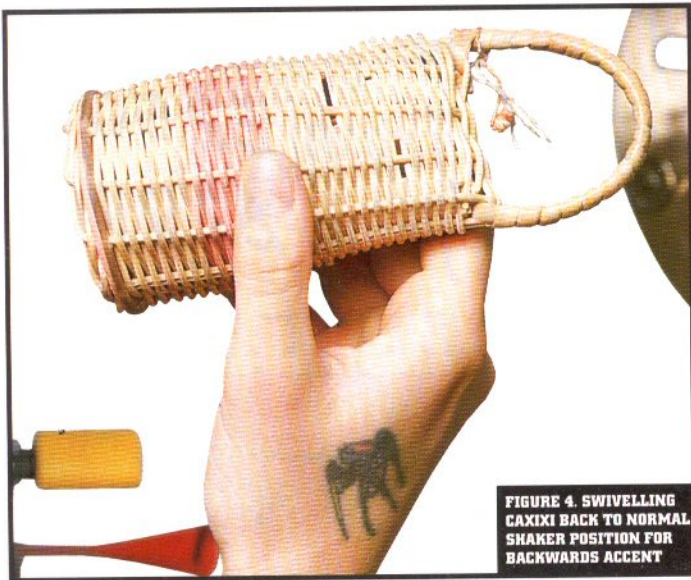


FIGURE 4. SWIVELLING CAXIXI BACK TO NORMAL SHAKER POSITION FOR BACKWARDS ACCENT

Ex 1

Left hand shaker

Right hand tambourine held vertical

F = Forwards B = Backwards
 ← Shake to your left → Shake to your right

Ex 2

Left hand caxixi

Right hand tambourine held vertical

Ex 3

Ex 4

Ex 5

Ex 6

Ex 7

Caxixi

Ex 8

Caxixi

Ex 8a

Caxixi

Ex 9

Caxixi

Ex 10

Caxixi