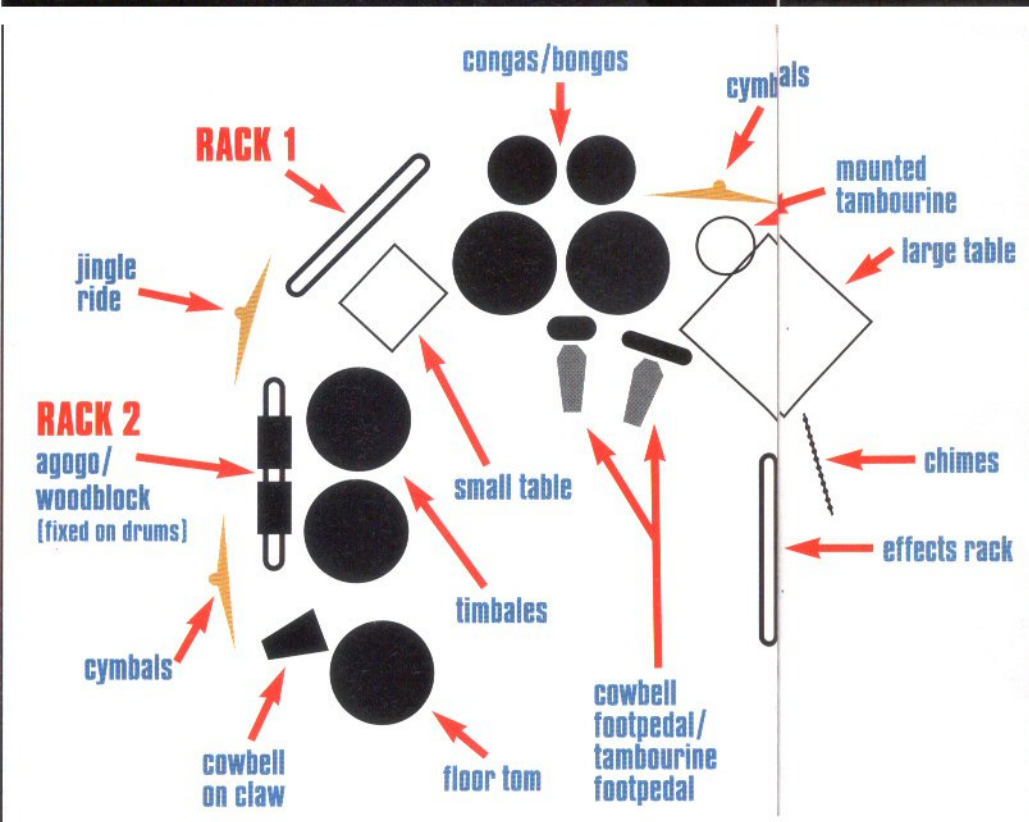


# PICK UP THE PIECES

## BASIC SET-UP



## HAND-HELD INSTRUMENTS:

- Tambourine
- Shaker
- Multi-guiro
- Cabasa
- Clave
- Caxixi
- Cricket
- Egyptian tabla
- Tamborim
- PLUS...**
- General shaker effects, including:
- Vibratone
- Rainstick
- Seed pods
- Ocean drum
- Spring drums
- Birds
- Goats' toenails and other toys...



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## Part 4: Percussion guru Pete Lockett gets his tumba out for the lads (and lasses)

**T**his month, we're going to begin by looking at a few different ways in which you can combine sound sources within your own set-up. Just to refresh your memory, above is a plan of

the set-up as laid out in part one of this series. We'll start by looking at some patterns for tumba (low conga), and mounted tambourine (scraped in the fashion of a guiro). Some percussion manufacturers are now



**FIGURE 1**  
SCRAPING MOUNTED TAMBOURINE

producing mounted tambourines with a serrated edge, like the one in **Figure 1**. The stick should be held quite rigidly, and moved from right to left, pressing down firmly so that



**FIGURE 2**  
SCRAPING MOUNTED TAMBOURINE AND HITTING CONGAS

the movement over the serrated edge is smooth and consistent (**Figure 2**). The pattern we will begin with is a straight sixteenth, 'shaker-style', as in **Example 1**. As you can see from this example, the beat is accented. Dig in slightly more for the accent, and try to keep the rest of the pattern fairly light.



# Musical patterns for tumba and tambourine

## KEY

Conga Mute    Conga Open    Tambourine Scraped To The Right    Tambourine Scraped To The Left    Tambourine Hit With Stick    Hi Cow Bell R/H    Low Cow Bell R/H    Wood Block L/H    Timbale Rim Click    Hi Timbale    Low Timbale

Ex 1

Ex 2

Ex 3

Ex 4

Ex 5



**FIGURE 3**  
BASIC PLAYING POSITION FOR  
TIMBALES. NOTE THE LOW TIMBALE  
IS SET TO THE LEFT



**FIGURE 4**  
CONGAS: OPEN TONE



**FIGURE 5**  
CONGAS: MUTE TONE

Next, we'll work with the tumba. Choosing which sound sources to combine is a context-related thing that depends on the song and the musical idiom more than on hard

nd fast rules, however, a few basic leas of which sounds compliment ach other is a good starting point. he tambourine/guiro combination ; quite a high, cutting frequency, so

a warmer, more bassy tone would naturally add another dimension. For the next few examples we'll employ the open and mixed tones of the tumba to act as our bass

drum (see **Figures 4** and **5**). As you can see from **Figure 2**, the tambourine is placed comfortably closer to the congas to minimise any unnecessary stretching.

**Examples 2-5** cover a few basics for tambourine/guiro and tumba. In **Examples 6** and **7** we add in the sound of the tambourine being hit with the stick. This breaks up the continuous scraping and gives rise to more rhythmic possibilities.

**Figure 3** shows the basic playing position for the timbales, with one hand on the bells and the other picking out the accents on the drums. The rhythms will be loosely Latin in feel, but are not to be considered traditional.

**Examples 8-10** look at the patterns involving the low cowbell played with the right hand, while **Examples 11-13** look at high and low cowbell combinations with the right hand. Here is a plan of the bell

set-up, as per part one. Note that the cowbells are on rack one, to the right of the timbales.

played with the left hand.

That's all for this month – next time we'll be putting together all the techniques that we've explored so far, but meanwhile, get busy with combining your own variations. ♦

**Ex 6**

**Ex 7**

**Ex 8**

**Ex 9**

**Ex 10**  
N.B. Accent played near mouth of bell.  
Non accents nearer the centre of the instrument

**Ex 11**

**Ex 12**

**Ex 13**

**Ex 14**

**Ex 15**

**Ex 16**

## BELL SET-UP

