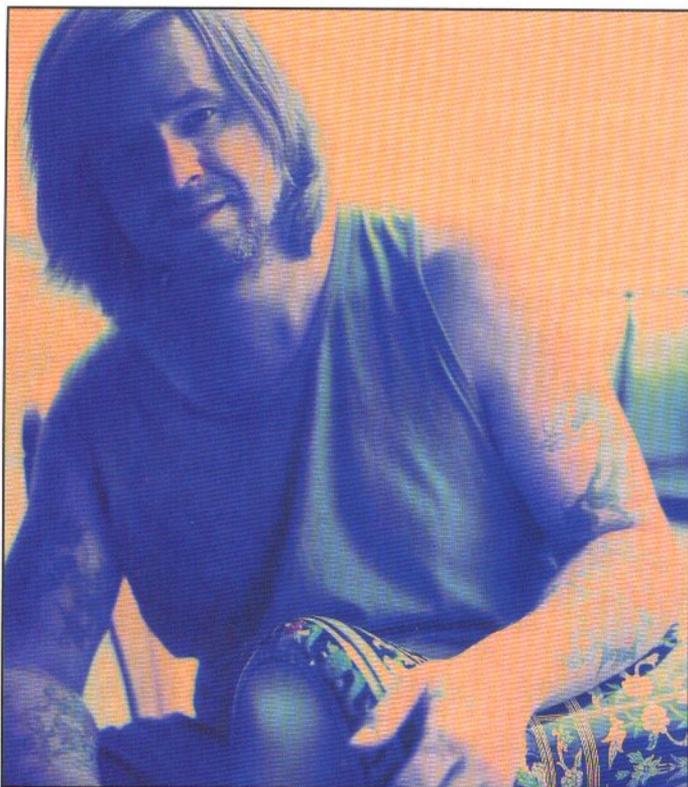


PICK UP THE PIECES



Part 6: Hot from his triumph at *Rhythm: The Drum Weekend*, percussion virtuoso Peter Lockett takes the last few months' worth of rhythm concepts and puts them into practice

It's time to begin piecing together a few of the concepts and techniques we've covered in the series so far. You may need to refer back to previous instalments for exact tutorials on some of the instrument techniques. The format I'm going to use is based on three distinct musical sections – much like the verse, chorus, middle eight structure of a pop song. I've found this a useful way to practice and 'concept build' on any instrument as it casts an eye over the bigger picture.

In a straightforward pop situation I see the main role of the percussionist as providing colour while adding elements which bind the groove together (a shaker can do

wonders at smoothing out a rhythm section). More lyrical and rhythmic approaches such as conga or bongo patterns are usually more appropriate where the groove is really held down by the drums. There are no hard and fast rules of course, but all these points should lead you in the direction of a logical and well thought-out percussion part.

The next thing is to map out what you're going to play, both for individual songs and for the whole set. For a big percussion rig, two set lists, one left and one right, are advisable. A thorough set list is crucial and should cover a number of things: title; tempo; who starts; which instrument and with what sticks; where sticks are placed for



FIGURE 1

changes. There may well be other notes for each song you'll need to make – a tricky arrangement etc. – and it's not unusual for a detailed set list to run to two or three pages.

Don't be scared to use a set list. It doesn't mean you're attention deficient but puts you into a stronger position by improving your confidence. A typical set list might look something like the example seen below.

Look over your set list before the song starts. Check that all the sticks and hand percussion are in the right place. Quickly re-cap each section, and bam! Straight

away

you're more

confident. This is a set list for only two songs, so you can see why

you'll need more than one sheet of paper. Another tip: if you play regularly for the same band, do each song on an index card so you can shuffle them into the right order before the gig.

On to **Example 1**. This is built around three simple sections, A, B, C. The form will be A-B-A-B-C-A-B-A-B etc.. Section A is a straightforward sixteenth shaker pattern with a couple of low bass hits on the floor tom. Here we have a 'binding' shaker part and a couple of low hits which would work particularly well with a four-on-the-floor kit part.

Bar eight is the first transition. We have to put down the shaker and the sticks and move to the congas. Don't just throw them over your shoulder. Where you put them is important because you're going to need them

later. The shaker should go back on the table to your right and the sticks either on the small table to your left or in the stick bag attached to the timbales (to clarify this, take a look at the Basic Set-Up diagram, last shown in Part 4, page 74-75 of the Christmas '99 issue)

On beat three of bar eight, begin a shaker roll, moving away from the mike and over towards the chimes on the right. As you reach the chimes (on beat four) you'll have already hit the two left hand floor tom notes. Put the sticks down; put down the shaker as near to the end of

Song	Tempo	Who starts	Instrument/Stix
All About You	108bpm	Frank (4 bars)	A) shaker/floor tom (stix) B) congas/foot bell C) scrape tambourine/bongo
Monkee Marshmallow	178bpm	Me (congas/rumba)	A) congas B) tambourine (shake) C) timbales/cymbals (stix)

Note: Stop in middle eight twice!!

the bar as possible and move swiftly into the B section on congas. You may need to lead the first beat with your left hand to give the right hand a bit more time to manoeuvre.

During the last bar of the A section, you'll also have been placing your right foot on the foot cowbell.

Getting back to A from B is the same in reverse. The left hand takes over on beat three bar eight of B while the right hand picks up the shaker, rolls and kicks into A. Going from B to C has its own set of problems. Here the right hand picks a stick and agitates the chimes before going on to the tambourine scrape rhythm. The left hand moves up to the bongos and plays high and low notes (see Figures 4 and 5). To return to A from C you have to be



FIGURE 2

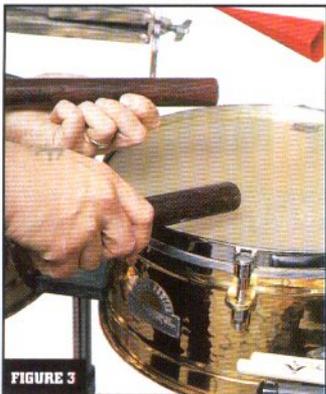


FIGURE 3

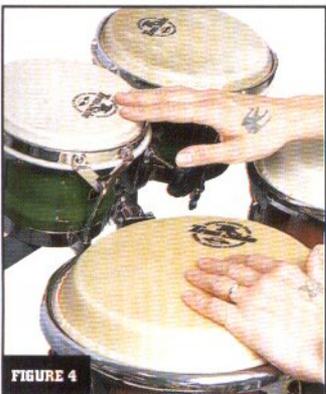


FIGURE 4



FIGURE 5

pretty quick after the final splash on beat four to switch the stick into the left hand and pick up the shaker. Having plenty of sticks on both sides is vital if there are several changes like this in one song.

To wind up, let's look at the clave. These are the skeletal rhythm cycle, the beat markers of Cuban music. The first clave is held in the hand as

Ex 1

$\text{♩} = 108$ (F = Forwards, B = Backwards)

A

Shaker
 Floor tom with stick

B O O S O S S S O O S

Congas (Conga) (Tumba)
 Foot cowbell

C

Scrape mounted tambourine
 Hi bongo
 Low bongo

(Hit with stick) (Splash)

Return to **A** etc

(chimes)
 (Shaker roll, through chimes)

(Shaker roll first time, chimes with stick second time)

Ex 2

Clave

Ex 3

Clave

Ex 4

Clave

Ex 5

Clave

Ex 6

Clave
 Foot cowbell

Ex 7

Foot tambourine

Ex 8

Foot cowbell

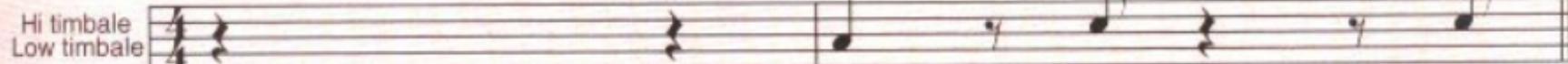
Ex 9



Musical notation for Example 9, featuring a single staff in 4/4 time. The notation includes eighth notes, quarter notes, and rests, with rhythmic markings below the staff indicating specific patterns.

Ex 10

Clave



Musical notation for Example 10, featuring two staves in 4/4 time. The top staff is labeled 'Clave' and the bottom staff is labeled 'Hi timbale' and 'Low timbale'. The notation includes eighth notes, quarter notes, and rests, with rhythmic markings below the staves.

(Both with clave held in right hand)

Ex 11



Musical notation for Example 11, featuring a single staff in 4/4 time. The notation includes eighth notes, quarter notes, and rests, with rhythmic markings below the staff.

► in Figure 1 and hit with the other clave (Figure 2). **Examples 2** and **5** show four traditional clave patterns. **Examples 6** and **7** incorporate some straight beats on the foot pedal, and **Examples 8** and **9** are exercises in playing rhythmically opposite clave patterns with the hands and feet. Enjoy!

Examples 10 and **11** involve playing rimshots on the timbale (Figure 5) to bring out some different tones within the confines of the clave. Not exactly traditional, but very effective. ♦