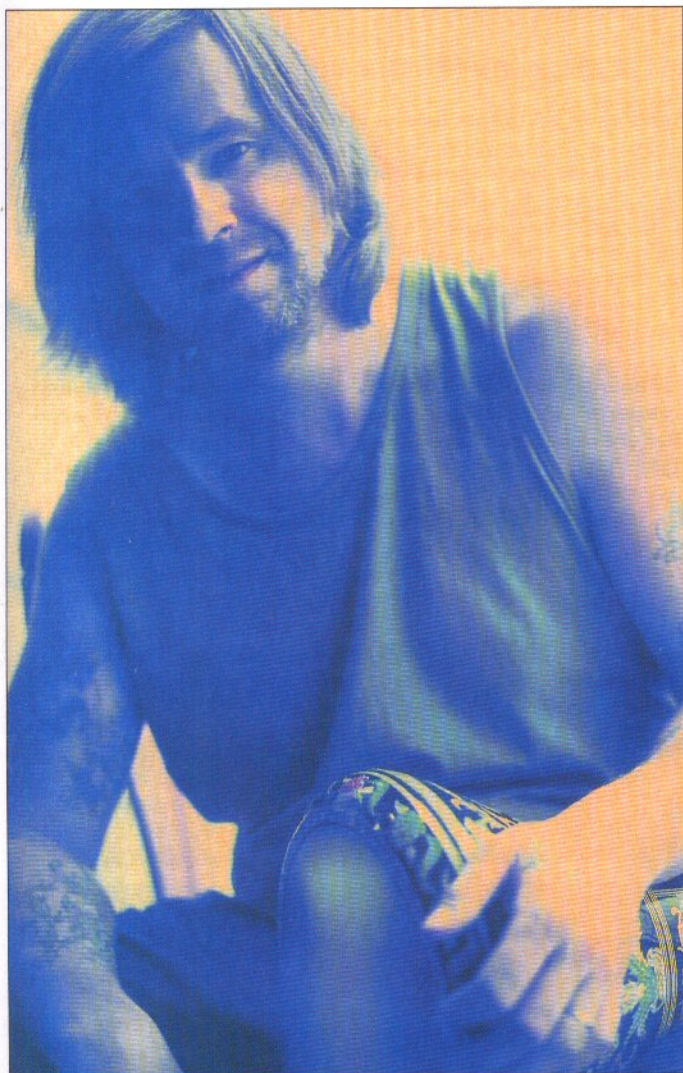


PICK UP THE PIECES



Part 8: Hang on to your hollowed-out gourd, mate! Peter Lockett demonstrates the correct method of going wild on percussion.

We'll kick off this instalment by taking a look at a few patterns utilising congas and bongos. **Fig. 1** shows the conga/bongo set-up, with the bongos just proud of the congas by a couple of inches. In some studio situations you may want to overdub congas and bongos separately, but the live situation could force you to mutate the overdubbed patterns into one

part. It's worth noting that freedom of tracks in the studio means you can multi-layer your instruments in a way that simply isn't possible live.

For these conga/bongo parts we can come up with two main groups. Firstly we have patterns played mainly on the congas, with a few odd bongo notes thrown in; secondly we have patterns played mainly on the bongos with a few conga notes thrown in (**Examples 1-6**). All of the

FIG. 1: THE BONGOS ARE SET A COUPLE OF INCHES PROUD OF THE CONGAS FOR EASE OF PLAYING.



first six examples are based on a straight R L R L pattern.

Examples 7-10 begin splitting the rhythm work fairly evenly between the congas and the bongos, and also begin to introduce some doubles.

Next up, we'll look at our mini percussion chart. As mentioned in previous instalments of *Pick Up The Pieces*, the object of this is to have a percussion chart that follows a song-based format, so that we can look to work in different percussion textures, and with instrumentation for different sections, as well as allowing us to analyse some of the problems we'll encounter, such as stick changing and the best placement of instruments for ease of access.

prepared to be open about finding it *together*, then you'll be a much easier person to work with, and will therefore get more work – a simple truth. For the purpose of this tutorial, however, any sounds will work fine, as it's only going to be you playing!

Towards the end of the ad-lib effects section, get ready with the sticks and go to the **A section**. In a band situation you may be listening for a count-in from the drummer or working with a click. Paying attention for count-ins is vital, particularly if it's during a wash of noise.

The **A section** involves a Latin-type rhythm using a floor tom or low-tuned tom to the left of the timbales and a cowbell with the right hand.

SECTION	INSTRUMENT	EFFECTS
Intro	Effects/chimes	spacey
A section	cowbell/timbales	Latinesque
B section	congas/bongos/cowbell	warm and mellow
C section	tambourine/caxixi	supportive

This month the chart will follow this format: Intro, A, B, C, A, B, C. The intro is an ad-lib sound effects section – shakers, chimes and small sound effects. There are two considerations here: firstly, would metal, bell-like, chime-based work or warmer and dryer seed pod and shaker-type effects be more appropriate? This can only really be answered within the context of the song and the songwriter. Don't be afraid of that big question, 'What do you think?' If you give the impression that you want to play what the bandleader wants to hear, and are

This section ends with a featured one bar timbale fill and then moves on to the **B section**. See **Fig. 2** for bass tom next to timbales. I'd tend to mic this close inside the head to get it really bassy. The sticks should be placed on the table by the congas (see **Fig. 3**).

The **B section** is a conga/bongo pattern from the early examples, also involving the foot cowbell (**Fig. 5**). Towards the end of this section we have to prepare for the **C section**, tambourine in the right hand and caxixi in the left – see **Fig. 4** for playing position. The tambourine is played in the shaker method with the

FIG. 2: BASS TOM POSITIONED NEXT TO TIMBALES.

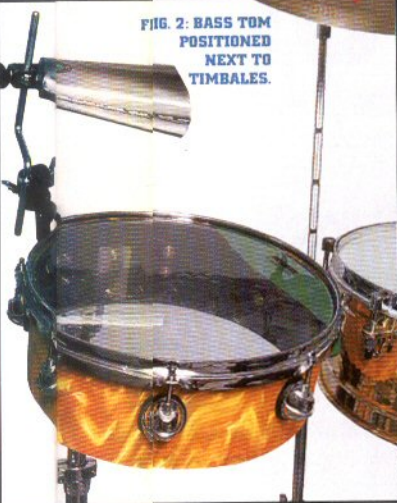


FIG. 3: STICKS PLACED ON TABLE, WITHIN EASY REACH FOR CHANGEOVER.



FIG. 4: TAMBOURINE PLAYED SHAKER-STYLE CAXIXI HELD VERTICALLY.



caxixi held vertically, moving it sharply up and down to slap the beads on the bottom.

The caxixi should be on the table to the left of the congas. To change, during the last bar of **B**, pick up the caxixi while filling in on congas with the right hand. Swell with caxixi over the last quarter note while the right hand picks up the tambourine and 'Bang', in on Beat 1 of the **C** section with that semiquaver pattern.

All that remains is to swell with the caxixi and tambourine as you put them down to the left and right of the congas, first with the caxixi, which then picks up a stick as the tambourine finishes its swell, lands on the table, and the right hand picks up a stick (from the same table) and 'Bang', back to the timbale/cowbell **A** section. What we end up with is a varied percussion chart, the sort of thing that can make a great difference to a song and the sound of a band. ♦

Low Conga Hi Conga Low Bongo Open Hi Bongo Open Heel Tip Slap Open Mute

Congas

Floor Tom Cowbell Hi Timbale Timbale Cross Stick Shaken Tambourine (Forwards) Shaken Tambourine (Backwards) Caixxi

Ex 1

O M M S M M S M O M M M S S

Ex 6

O O S

Ex 2

M M S M M M M M M M O M M

Ex 7

R L R L R L R L R R L L R R L L

Ex 3

S M M S M M M M M S M M S

Ex 8

R R L R L R R L R L R L R R L L

Ex 4 - Patterns played mainly on bongos

Ex 4

M S M O O S O O

Ex 9

R L R L L R R L R R L R

Ex 5

O O S O O S O O

Ex 10

R R L L R R L L R R L R L R L L



FIG. 5: THE FOOT COWBELL - BUT OF COURSE...

INTRO (Shaken effects)

A

Cowbell
Hi Timbale
Floor Tom

6 Fill on timbales (ad lib)

B

Hi Bongo
Low Bongo
Hi Conga
Low Conga

6 (LH) Pick up caxixi & swell (RH) Pick up tambourine & swell

R L R L R L R L R R L L R R L L

C

RH Shaken Tambourine
LH Caxixi

6 (RH) Roll with tambourine and place on table (LH) Roll with Caxixi and place on table