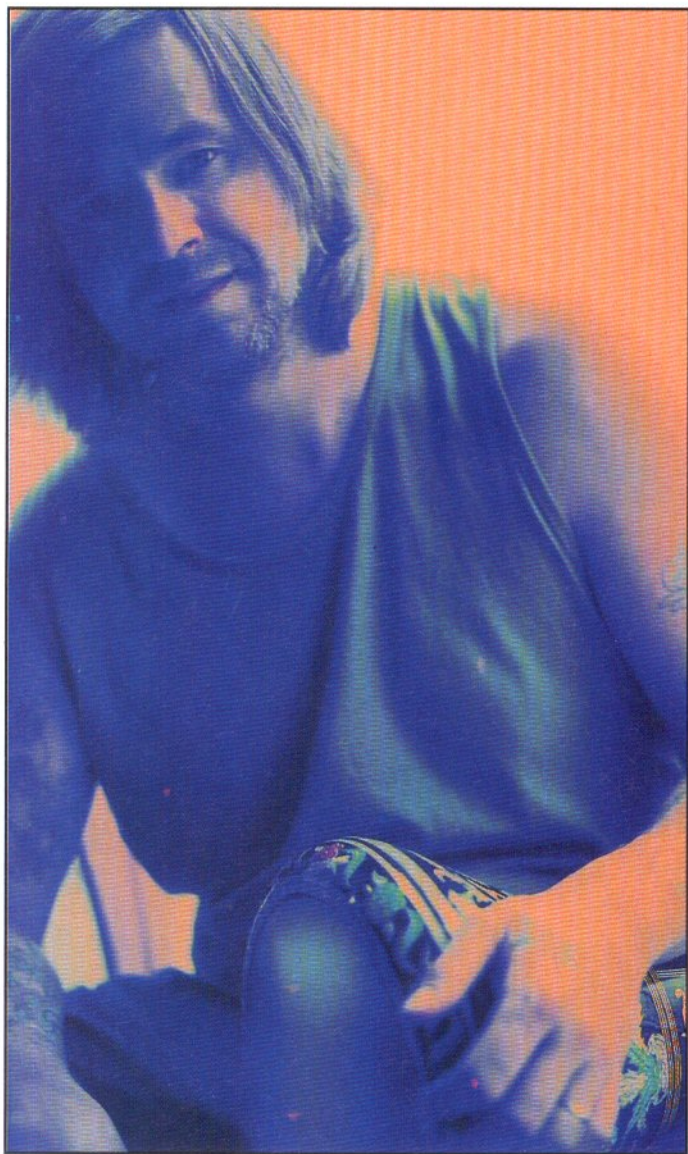


PICK UP THE PIECES



Part 10: With a bow and a flourish, percussion maestro Peter Lockett concludes his introductory series all about noisy things you can shake and hit.

explored during the course of the series (see opposite).

But this really is just the tip of the iceberg as far as the possibilities for the set-up constructed hypothetically for this series are concerned. Let's quickly recap by looking at a plan of the set-up (see opposite).

The only thing that can limit the possibilities is your imagination. Don't be afraid to try out new ideas. As you come up with ideas for percussion instrument combinations, write them down in a dedicated book. Then spend a bit of time working out lots of rhythmical and independence-based ideas for every combination. Write these ideas down in another book or record them onto tape. Take the book along to sessions and play the tape in the car on the way to rehearsals. You'd be surprised how much it will help the ideas sink in.

Following this you can begin to put together your own little percussion charts, working out the best way to get between different combinations, where to put the sticks down, what to pick up next

and how to create seamless joins between instrument changes. This really is what this series has been all about – not so much the actual rhythmic and technique-based material presented by me, but more the concepts which lie behind them. It's true of any instrument that if you try to understand the concepts rather than learning the material then your understanding will be that much deeper and you will be that much better equipped to take to the performing platform as a creative player.

Right, we'll finish off *Pick Up The Pieces* with a couple of A-B-A-B-C format charts, drawing on material covered in the series. I'll leave it for you to work out how best to move from one section to the next, working out where to place sticks/instruments during transitions. If you have any problems then either refer to previous instalments of *Pick Up The Pieces* for the concepts or write to me

If just one thing can be taken from this series, it would surely be that you do not need tons of technique to become an in-demand percussionist. What

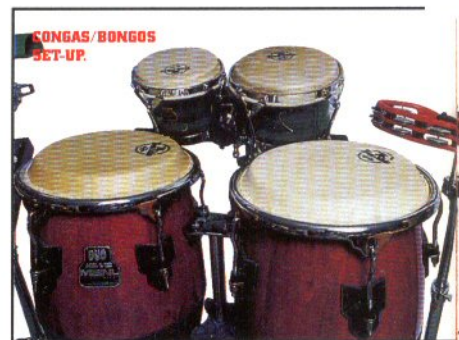
you need is a creative imagination and a mind for different colours and textures. Let's take a look at the list of percussive instruments and various combinations we've



TECHNIQUE FOR TAMBOURINE ACCENTS IN CHART NUMBER 1.

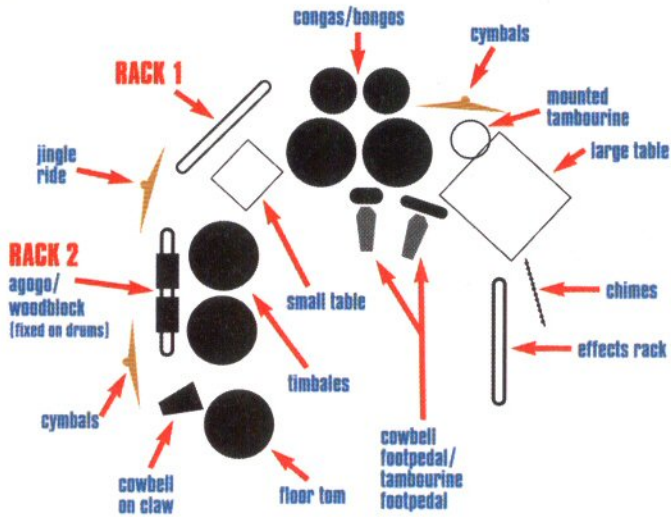


CONGA SLAP STROKE POSITION.



CONGAS/BONGOS SET-UP.

Basic set-up



HAND-HELD INSTRUMENTS:

Tambourine
Shaker
Multi-guiro
Cabbassa
Clave
Caxixi
Cricket
Egyptian tabla
Tamborim

PLUS...

General shaky effects, including:
Vibratone,
Rainstick,
Seed pods,
Ocean drum,
Spring drums,
Birds,
Goats' toenails and other toys...

Percussive instruments and combinations covered in *Pick Up The Pieces...*

Shakers and congas
Tambourine
Shakers and tambourine
Caxixi
Caxixi and tambourine
Scraped (guiro style) tambourine
Scraped tambourine and tumba
Timbales, cowbells & woodblocks
Cabbassa, twisted
Cabbassa, shaken
Cabbassa and foot cowbell
Shaker and floor tom
Congas and foot cowbell
Shaker and bongos
Clave
Clave and foot cowbell
Mounted tambourine and congas
Woodblocks and tambourine
Guiro
Guiro and ride cymbal
Conga/bongo patterns combined
Cowbells, timbales & floor tom
Shaker and caxixi
Egyptian tabla
Egyptian tabla and congas

Chart 1 A

Shaker RH
Cowbell LH with stick

B

Hi timbale LH
RH Hi conga
Lo conga
Floor tom
LH with stick

C

Hi timbale
Lo timbale

Chart 2 A

Tambourine RH
(shaken side to side)

B

Hi bongo
Lo bongo
Foot cowbell

C

RH Cym Bell
LH tumba

M = mute
O = open

