

MOZAMBIQUE

The most significant offshoot of the Conga style is the Mozambique rhythm, developed in the early 1960s by Pedro Izquierdo (Pello El Afrokan) and a group called Los Afrokanes. This group used the Conga rhythms of the *Comparsas* as the basis for its band arrangements creating the Mozambique style. This rhythm has influenced many later Afro-Latin styles and found its way into many jazz, funk, and fusion settings as well. It has been used in the arrangements of many contemporary Cuban groups as well as those of New York-based Latin Jazz groups like those of Manny Oquendo and Eddie Palmieri and many others since the mid-1960s. It was also developed into a drum set style by both Latin and non-Latin drum set players.

pretations that have resulted in a variety of patterns and approaches to the style. We'll look at a few of the basic patterns and then put them together into parts for the timbales.

The first group of examples shows four basic cowbell parts along with the clave. They are written with a high and low line, indicating either high and low bells or neck and mouth strokes on one bell. It is very important to articulate this correctly. Either hand can play either part. These would be used with a conga drummer and if the bombo part is being played by another percussionist. You then cover the cowbell and clave. Which bell pattern you play depends on the specific musical situation—which type of Mozambique, what type of ensemble and the instrumentation of the ensemble.

This rhythm has a number of inter-

basic Mozambique two-voice patterns

The following is another pattern for the cowbell. This is actually two bell parts for one player and comes from one of the Mozambique approaches of

Pello El Afrokan. For this pattern to really work you need to have the corresponding bombo parts.

Mozambique bombo patterns (♩ = 108)

Next are the bombo patterns along with the clave. There are two main bombo patterns and they take place simultaneously (in some settings) and require one player for each. You can

use these patterns if there is a conga drummer, and another percussionist playing the cowbell part. Observe the open "o" and closed "+" tones.



6.



7.

This a variation of the first bass drum pattern above.

8.

The bell patterns can also be combined with the bombo played on the low timbal. Use this if there is a conga drummer and another percussionist playing the clave. If there is only one bombo it is usually the first pattern but you can use either if it works musically.

Below are examples of the cowbell parts combined with bombo. Depending on the musical setting you can combine any bell part with any bombo part. The following show bell pattern #3 with bombo variation #1 and #2.



9.

10.

The bombo pattern can also be split up between the high and low timbal. The first example shows bell pattern #3 and bombo #1 split up between the

high and low timbal. The second example shows bell pattern #4 with bombo pattern #2 played between the high and low drums.



11.

12.

There are a number of bombo variations that you can play. Some come from patterns and some are simply improvised in the course of playing. Following are a few bombo variations shown with bell pattern #2.

The ideal scenario is that you can combine any bell pattern or clave with any bombo variation. *After playing the following as written do it again with the other two cowbell variations and then with clave.*

13.

19.

14.

20.

15.

21.

16.

22.

17.

23.

18.

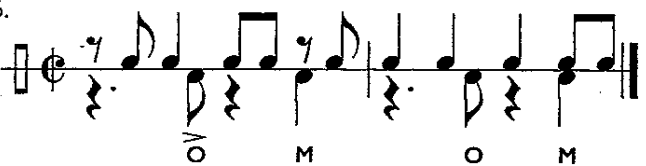
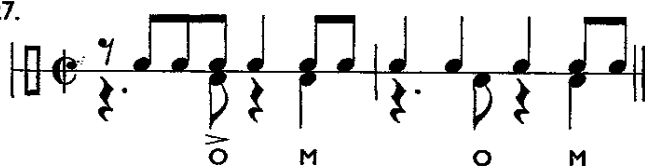
24.

25.

Make sure to go back and play every bell pattern and the clave with every bombo variation. This will not only be a great technical workout but will give you a lot of rhythmic vocabulary to use in this style.

You can also create different variations of the four basic bell patterns by combining one bar from one pattern

with one bar from another. Following are two variations created from the previous patterns and shown here with one of the bombo variations. In traditional settings you pretty much have to stick to the basic patterns but in nontraditional or non-Latin settings you can basically create any combinations that work with the music you're playing.

26.  27. 

RUMBA STYLES

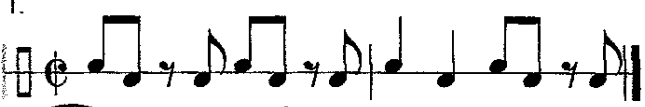

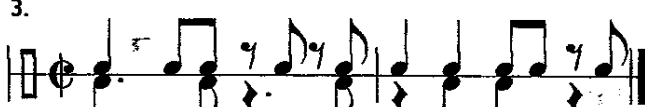
As discussed in the previous chapter, there are three Rumba styles: **Guaguancó**, **Yambú** and **Columbia**. Originally Rumba was played on the cajones—wooden boxes of three different sizes—that functioned as the three congas do now. The primary instrumentation of the Rumba does

not include timbales so if you're playing timbales and performing one of the rumba styles you would play one of the palito or bell rhythms and perhaps the clave and the bombo note on the low timbal. Listed below are some possibilities for each.

GUAGUANCÓ

The first combination is the basic palito rhythm. You can play this on the timbale sides, the woodblock, the cowbell or combinations of the three throughout the particular piece you're playing. The second example is the same as the first but with the left hand also playing the bombo's open accented note on the low timbal. The

third example is the basic one-handed cascara rhythm in one hand and the rumba clave in the other. You can play the cascara on the sides or bell with the clave on the woodblock. The fourth is the same as the third but with the left hand also playing the bombo note on the low timbal.

1.  2.  3.  4. 