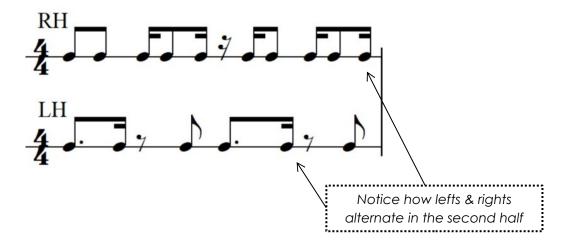
The (Cuban!) Mozambique

>> Some essential listening. outlining the Cuban mozambique's development:

- 1) Percussionist Pello el Afrokan channels Cuba's vibrant festival music into his rhythmic writing: https://youtu.be/Xj_Osua1pQE!
- 2) American pianist Eddie Palmieri adopts this same energy a little later: https://youtu.be/x\$-7n3UDVNU
- 3) Drummers such as Steve Gadd begin to incorporate the same rhythms into their playing: https://youtu.be/ilzvuie7Bks

>> The CLASSIC sticking:



> And for a more authentic, nuanced bell pattern in the right hand:



...try the accents on the ride bell to help bring them out:



~ From here on in let's assume these accents are present ~

>> We have feet too...

> Basic ostinato:



> Everything together:



> Try the same thing with these various foot patterns:









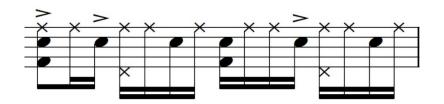
...but the fun doesn't stop at 4! Come up with your own ©

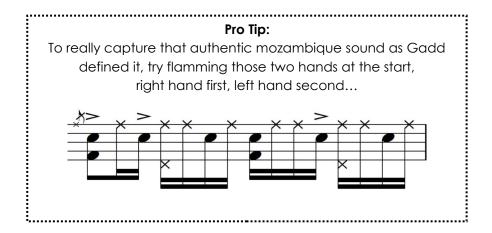
>> And if you thought the right hand accents were hard...

...let's get all Gadd on the left:



> In context with our basic ostinato:





> Again, don't stop at Gadd; come up with your own! For example...



Can you hear new melodies emerging? This leads us naturally towards

ORCHESTRATION



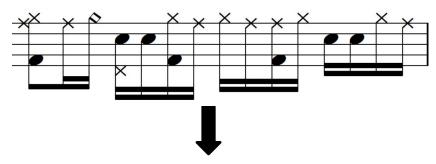
>> LEFT HAND around the kit:



>> Moving the RIGHT HAND about leads to some very funky places :

(see Stanton Moore for inspiration: https://youtu.be/CeJKkOGXFzY)

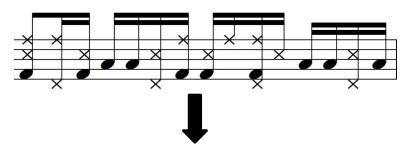
> The almighty backbeat (+ some open hihat action!):



A little help deciphering this one:



> Venturing over to Brazil with a samba-esque voicing:



Again those separated hands for clarity:



>> for a final challenge. let's throw that left foot 2/3 rumba clave in the mix.
a nod to the groove's Afro-Cuban origins:





Pello El Afrokán