

## *Foreword*

The following pages contain basic rhythms, variations, breaks, fill-ins etc., that are authentic and typical. When these are mastered, do not hesitate to try some of your own. However, always keep them simple and tasty — never overplay.

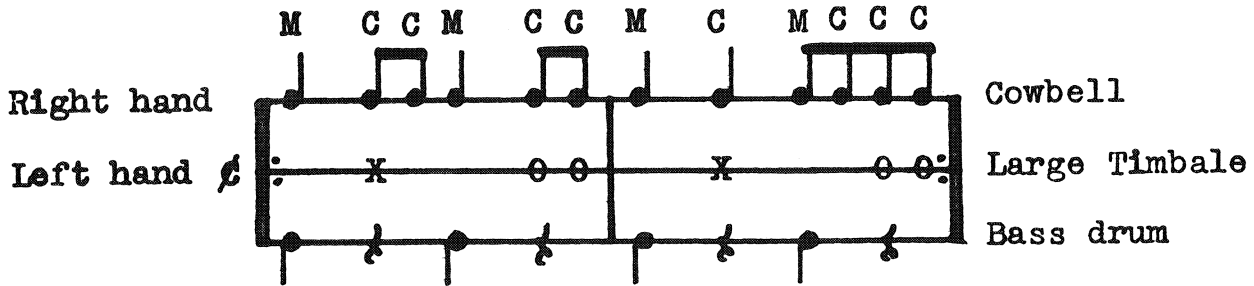
Most of the rhythms are written for the timbales, but they may also be played on the drums, i.e., snare drum, small tom-tom, bass drum, cymbal, cowbell etc., by making the following substitutions: X and 00 (explained on page 3) are played on the snare drum (snare off). For breaks and fill-ins, all notes written for the small timbale will be played on the snare drum (snare off). All notes written for the large timbale will be played on the small tom-tom.

The Calypso, which is similar to the Rhumba, as far as rhythms are concerned, has not been given special treatment. There are various types of Calypsos which call for various rhythms, Cowbell rhythms, paila rhythms and rhythms played on the heads of the timbales may be used. The choice of rhythms to be used will be made by the drummer, and will be determined by the type of Calypso being played.

*Jed Reed*

For; Mambo, Montuno, Guaracha, Calypso and Fast Rhumba.

BASIC RHYTHM

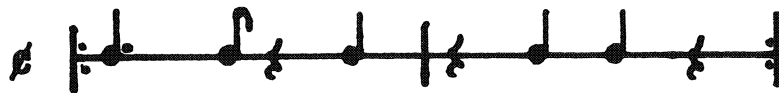


- M - Mouth of cowbell. Strike the cowbell flat on top near the opening.
  - C - Center of cowbell. Strike the cowbell in the center. Use tip of stick.
  - X - Rim shot. The stick is held between the forefinger and thumb, the palm turned downward. Strike the center of the head with the palm of the hand and the stick. The stick, extended forward over the rim, strikes the rim at the same time. This should produce a muffled sound. Do not let the head ring.
  - OO - Strike the center of the head twice with the tip of the stick. Let the head ring.
- X and OO may also be played with the hand ... NO STICK.
- X - Strike the center of the head with the tips of the fingers. MUFFLED.
  - OO - Move the hand back about half way between the center and the rim and strike the head twice with the tip of the forefinger. LET RING.

When using the hand to produce the sounds for X and OO, the stick is placed on the small Timbale where it will be handy to pick up for short fill-in's and breaks.

In order to produce the best sounds, use sticks made of 3/8 dowel, 1 1/4 inches long.

The two-bar cowbell rhythms are based on the clave beat written as follows;



There are some tunes that call for the clave beat being reversed, as follows;



When this occurs, the cowbell beat must also be reversed.

Cowbell beats are also played on the side of the small Timbale or the cup of the large cymbal. Use the side of the small Timbale for soft choruses.

CHA-CHA-CHA

TEMPO:- Moderately slow 4. (C)

ORIGIN:- Cuba.

The following rhythms are usually played on a four (4) inch cowbell. They are also played on the cup of the large cymbal or the side of the small timbal. Use the side of the small timbal for soft choruses.

M - C and X - 00 are played the same as explained on page 3.

BASIC RHYTHM

1.  $\overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

Right hand  
Left hand

Cowbell  
Large timbal  
Bass drum

VARIATIONS

2.  $\overset{>}{m} \ cc \ \overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

3.  $\overset{>}{m} \ cc \ \overset{>}{m} \ cc \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

4.  $\overset{>}{m} \ c \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

5.  $\overset{>}{m} \ c \ c \ \overset{>}{m} \ cc \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

6.  $\overset{>}{m} \ c \ c \ \overset{>}{m} \ c \ c \ \overset{>}{m} \ c \ \overset{>}{m} \ c$

7.  $\overset{>}{m} \ c \ c \ \overset{>}{m} \ mc \ \overset{>}{c} \ m \ \overset{>}{m} \ c$

OPTIONAL BASIC RHYTHM

$\overset{>}{m} \ \overset{>}{m} \ \overset{>}{m} \ \overset{>}{m}$

Cowbell  
Left hand - NO STICK.  
Bass drum