

"Master Cuban Drummer Calixto Oviedo thoroughly demonstrates traditional and contemporary Cuban rhythms on drum set and timbales from danzón to timba! Recorded, transcribed and produced by Kevin Moore, 'Beyond Salsa Percussion' is authentic and easy to understand – a must for every drummer."

"El genial baterista cubano, Calixto Oviedo, demuestra los ritmos cubanos tradicionales y contemporáneos en la batería y el timbal – desde el danzón tradicional a la timba de ahora. Transcripción, grabación, y producción por Kevin Moore, 'Beyond Salsa Percussion' es auténtico y fácil de comprender ... un método para todo baterista!"

Walfredo de los Reyes, Sr.

"Calixto Oviedo, para mí, representa el percusionista y drummer cubano con mayor proyección e información internacional de su época. Coincidimos en la orquesta de Pacho Alonso y le imprimió un sello moderno y especial al ritmo "pilón". Después, en NG La Banda, fue capaz de asumir la responsabilidad de llenar y llevar la sección rítmica de una agrupación de mucho peso. Solamente hay que escuchar sus grabaciones como "Échale limón" y "Santa palabra". No he conocido a nadie con la capacidad de memorizar diferentes repertorios como él. Se puede dar el lujo de tocar sin ensayar con cualquier orquesta cubana. Tiene memoria absoluta. Calixto es de los más completos músicos cubanos. Un respeto para mi hermanito."

"For me, Calixto Oviedo is the most influential percussionist of his era. We played together in Pacho Alonso's group, where Calixto put his own special, modern stamp on Pacho's famous "pilón" rhythm. Later, when he joined NG La Banda, you only have to listen to recordings like "Échale limón" and "Santa palabra" to hear how capably he was able to drive that heavyweight rhythm section. I've never met anyone with Calixto's ability to memorize the entire repertoire of a band so quickly. He can play, without rehearsal, with any Cuban orquesta. He has a photographic memory for rhythm. Calixto is one of the most complete of all Cuban musicians. Props to my brother."

Issac Delgado

"Calixto Oviedo is the sole creator of the latest grooves in popular Cuban music, what we know as Timba, with the integration of timbales and drumset. Impeccable taste and technique, combined with his knowledge of Afro-Cuban rhythms, make Calixto a musician to follow. This book is a testimonial to all of that."

Horacio "El Negro" Hernández

"Calixto Oviedo is for me one of the biggest musicians to come off the island of Cuba in recent years. I have had the opportunity to play with Calixto many times and hope to continue playing with him in the future. I consider him to be a talented musician and a great person to know ."

Luis Conte

"Calixto es sin dudas un verdadero tesoro de nuestra musica cubana."

"Calixto is, without a doubt, a treasure of Cuban music."

Carlos Caro

"Among Cuban drummers, Calixto Oviedo is the most innovative musician. I learned all about Cuban rhythms from him. Thank you Calixto!"

Akira Jimbo (Japan)

"Calixto Oviedo is the Elvin Jones of Cuban music."

Peter Suwalski (Denmark)

"Calixto Oviedo es un gran músico que ha sabido asimilar, no sólo las influencias de los grandes bateristas afro-cubanos de generaciones anteriores (Barreto, Del Monte, de los Reyes, etc.) sino también la de las luminarias del jazz y (Rich, Colaiuta), hasta crear su propio estilo y convertirse a su vez en una referencia obligada para las nuevas generaciones. Resulta, indiscutiblemente, uno de los creadores de los patrones rítmicos de la música cubana contemporánea, especialmente de los géneros asociados a la Timba."

"Calixto Oviedo is a great musician who has been able to assimilate not only the influences of the great Afro-Cuban drummers of earlier generations (Barreto, Del Monte, de los Reyes, etc.) but also of the jazz masters (Rich, Colaiuta), creating his own style that has become, in and of itself, a standard for later generations. Calixto is indisputably one of the creators of the rhythmic patterns of contemporary Cuban music, especially in regard to timba and related genres."

Juan de Marcos

BEYOND SALSA PERCUSSION



VOLUME 2 • CALIXTO OVIEDO DRUMS AND TIMBALES: BASIC RHYTHMS

by Kevin Moore

photography by Tom Ehrlich
audio and video companion products available at www.timba.com/percussion

This is a Promotional PDF with Fully Functional Links

WHAT'S INCLUDED IN THIS PDF:

- 1) [High-Resolution Printable Drum Legends](#)
- 2) [Tutorial for Using Video Files and Using the *Transcribe!* program to slow down and loop any video.](#)
- 3) [A List of the greatest timba albums, with functioning links to online audio excerpts from LatinPulseMusic.](#)
- 4) [Introductory materials for *Beyond Salsa Percussion*](#)
- 5) [Table of Contents of the Complete Retail Book](#)

REVISION 1.0

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SANTA CRUZ, CA

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www.timba.com/percussion

www.timba.com/piano

www.timba.com/audio

www.beyondsalsapiano.com

www.timba.com/users/7

kevin@timba.com

Introduction to the Series

How the Series is Organized and Sold

Each volume of *Beyond Salsa Percussion* consists of three separately sold products:

- 1) a book like this one with text and musical notation (hard-copy or eBook)
- 2) downloadable MP3 audio files of each musical example at full-speed and in slow motion
- 3) downloadable computer video files showing the Cuban percussionist under study performing the musical examples and other material

You can choose any combination of the three to fit your personal style of learning.

Book

The book you're reading now can be purchased at www.createpace.com/3500639 as a bound paperback book. Alternatively, it can be viewed online and/or printed on your computer's printer from the website www.timba.com/percussion. Each book in the series contains music notation for each exercise in both 8th notes (American-style) and 16th notes (Cuban-style), as well as explanatory text and historical information. If you don't read music and aren't interested in the explanations and history, you can choose to buy only the audio and/or video products for each volume.

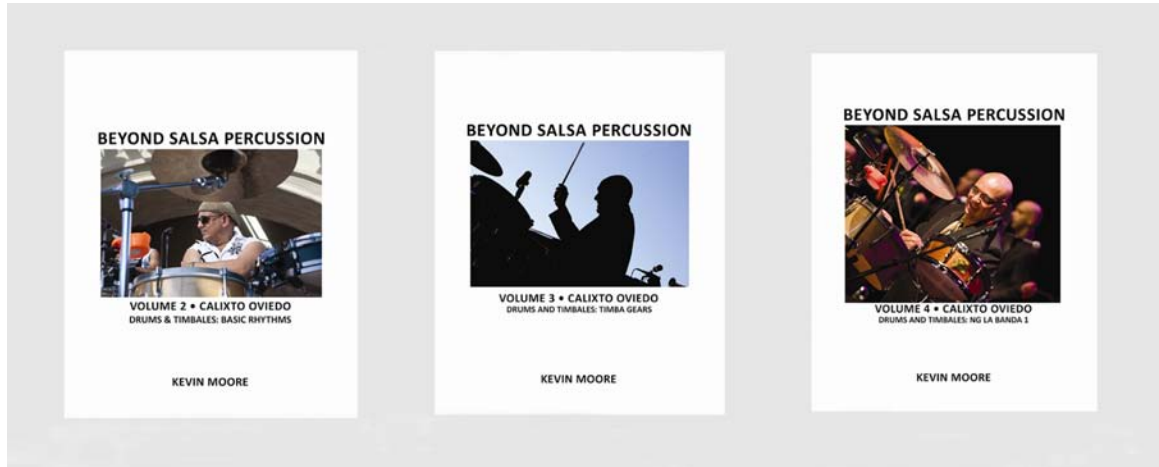
Audio

The audio files are not included with each book. They're available as separate downloadable products from www.timba.com/percussion. For each notation example, there are two ultra-high quality MP3 files. The first is recorded at normal tempo and the second in slow motion, usually about 50 beats per minute. The audio files can be burned to audio CDs or played on an MP3 player. If you have audio on your computer, I highly recommend taking advantage of the new generation of computer programs that will allow you to change the tempo and/or key of any of these audio (and video) files and to loop them to fit your style of practice. Particularly useful are: Amazing Slowdowner™, *Transcribe!*™, and Emulator X® (see appendix for software download sites).

Video

The video product, like the audio product, is also available as a separate download from www.timba.com/percussion. The video product for each volume contains one video file for each chapter, with on-screen subtitles for each exercise. Also included with each video is a pre-programmed .XSC file allowing you to use the inexpensive shareware program *Transcribe!*™ to view and practice with slow motion video loops of each exercise.

Series Overview



Beyond Salsa Percussion (www.timba.com/percussion), like its sister series, *Beyond Salsa Piano* (www.timba.com/piano), is designed to double as both an instructional method book series and a course in music history, music appreciation and record-collecting.

The first target audience is of course players of the instrument being studied in any given volume. Some exercises are appropriate for near-beginners and others will be challenging to professionals.

The second target audience is arrangers, players of other instruments, dancers and listeners who simply want to understand how Cuban music works, and how it's evolved historically.

Volume 1 (to be released in 2011) is a beginners' guide to all the instruments of the rhythm section. It demonstrates the methods and notation systems used in the series, covering the most basic patterns of each instrument in the various Cuban musical genres.

Each subsequent volume is devoted to a single musician, beginning with legendary drummer and timbalero Calixto Oviedo.

Volume 2: *Calixto Oviedo – Drums and Timbales: Basic Rhythms* covers the rhythms that Oviedo learned before he began his innovative career with NG La Banda, Adalberto Álvarez y su Son, Pacho Alonso and other important groups. We present the basic rhythms, their histories, a survey of the best recordings, and Calixto's own unique ways of executing each one.

Volume 3: *Calixto Oviedo – Drums and Timbales: Timba Gears* breaks Calixto's modern style down into six major "gear" groups and analyzes each in great detail, explaining his approach to improvising and the differences in the way he plays with different groups.

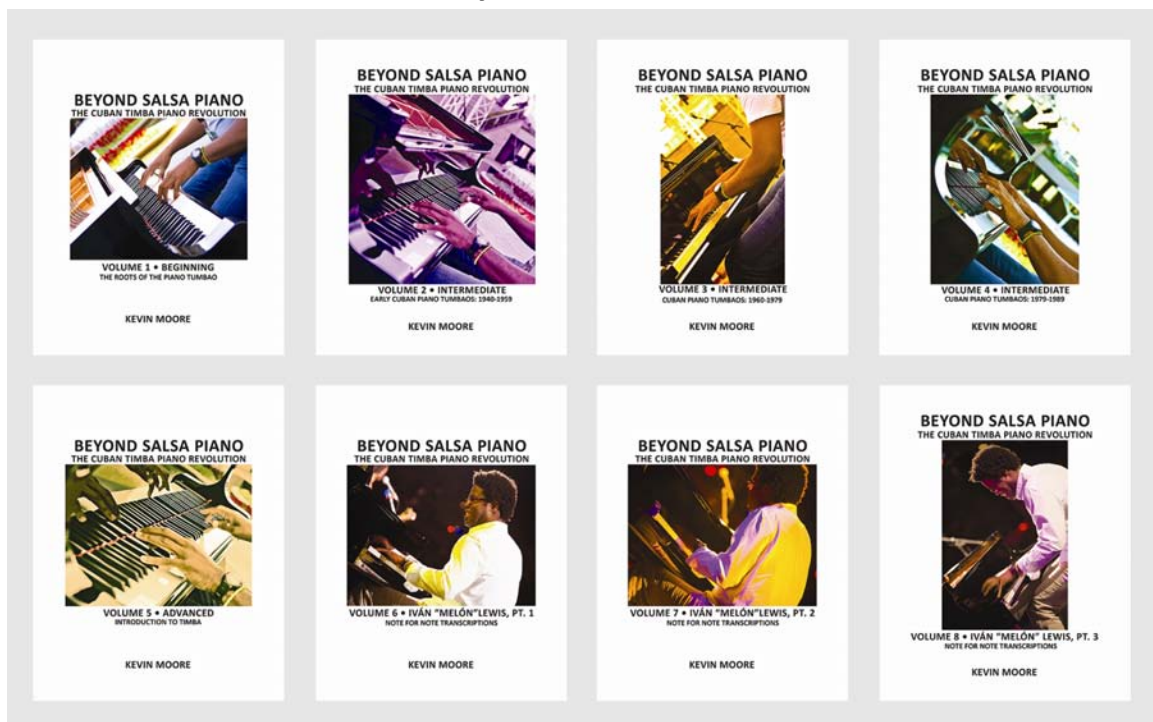
Volumes 4 and 5 deal with complete Calixto Oviedo drum performances of classic NG La Banda arrangements such as *Santa palabra*, *Échale limón*, *La bruja*, *Picadillo de soya* and others. We break

down the performances into a series of exercises, demonstrating how each of the six gear groups studied in Volume 3 is applied, and explaining the elements specific to individual songs (such as bloques and special rhythms).

Volume 6 and Beyond – Many additional volumes are planned with a wide range of important Cuban percussionists, including a survey of bongó with ex-Paulito FG bongosero Carlos Caro. Needless to say, we'll also be publishing volumes on timbales, congas, bass, synthesizer, guitar and tres-playing to complete our survey of the Cuban rhythm section.

Companion Series

Beyond Salsa Piano



Shown above are the first eight of nine current volumes. More are planned for 2011.

Beyond Salsa Piano (www.timba.com/piano) is a history and anthology of the role of the piano in the Cuban rhythm section – from its first appearance to the present. In a broader sense, it's a study of the *tumbao* – the art of creating music from layers of repeating rhythmic and melodic phrases. Whether these syncopated figures are called tumbaos, *guajeos*, *montunos*, riffs or vamps, this Afro-Cuban concept lies at the heart of nearly every popular music genre from salsa to rock, funk, R&B, hip-hop and jazz.

While presented as a set of method books, the series doubles as a history course and record-collecting guide for listeners, dancers, and players of instruments other than the piano.

Perhaps the most important goal of the series is to provide a comprehensive understanding of how tumbaos are constructed, their central role in the texture of Latin music of all eras, and the endless possibilities they provide for creative composing and arranging.

Volume 1 begins around 1900 and covers the origins of the tumbao concept using exercises adapted from genres – such as *changüí*, *danzón*, and *son* – which pre-date the use of piano as the primary instrument for tumbaos in Cuban music. This material is designed to be playable by near-beginners, players of other instruments, and arrangers seeking to acquire a basic facility on piano.

Volume 2 covers the period from 1940-1959, during which the piano became a constant and dominant presence in nearly every Latin rhythm section and during which Cuban music had a profound global influence on all forms of popular music. The difficulty level ranges from beginning to intermediate.

Volumes 3 and 4 cover the eclectic period between the Cuban Revolution and the Fall of the Berlin Wall – from 1959 to 1989. **Volume 3** focuses on new rhythms such as mozambique, pilón, songo, changüí-68 and batumbatá created by groups such as Los Van Van, Irakere, Ritmo Oriental and others. It also includes an extensive section on Afro-Cuban folkloric music and the ways that its rhythmic time feels have influenced popular music piano tumbaos. **Volume 4** focuses on the 1980s as elements of pre-Revolution Cuban music were reintroduced as a result of interaction with the global salsa scene.

Volume 5 introduces the *timba* genre that began in about 1989. It includes a history and discography of the era, a detailed description of rhythm section “gears”, a list of the most important piano innovations of the 1990s, and finally a series of 32 instructional tumbaos, all on the same chord progression, demonstrating these innovations. There’s also a massive appendix which analyzes the chord progressions of hundreds of timba tumbaos by all the major groups.

Volumes 6, 7, 8 and 9 – These four volumes cover the style and career of Iván “Melón” Lewis, the phenomenally innovative pianist who played with The Issac Delgado Group from 1995 to 1998.

Volumes 10, 11 and 12 – These volumes, scheduled for release in early 2011, study the style of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son.

Volumes 13 and Beyond – Among the other pianists we hope to cover are Juan Carlos González, Tirso Duarte, Rolando Luna, Rodolfo “Peruchín” Argudín, Tony Pérez, Chaka Nápoles, Sergio Noroña, Yaniel “El Majá” Matos and many others.

Introduction to Volume 2



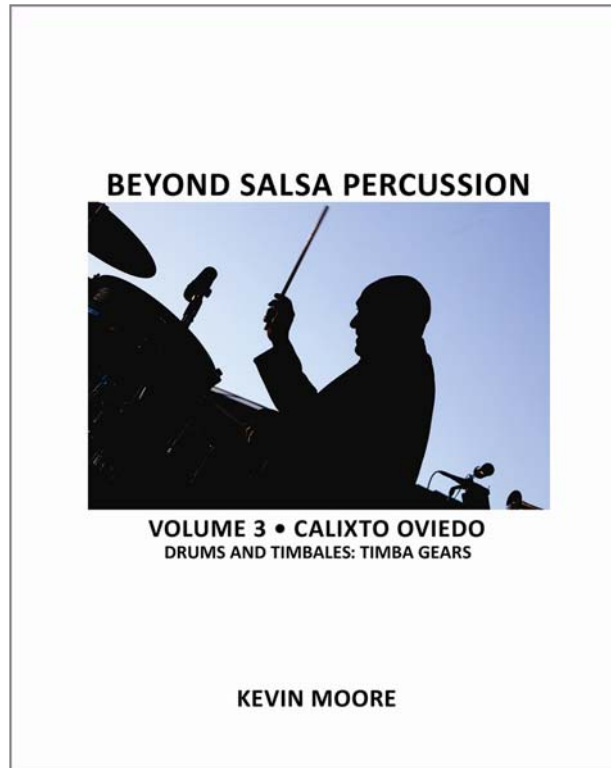
Calixto Oviedo with Juan de Marcos and the Afro-Cuban All Stars – Napa, California – 2010 – photo by Tom Ehrlich

Volume 2 of the series, the first volume on Calixto Oviedo, is analogous to the second volume of *The Tomás Cruz Conga Method*. We asked Calixto to demonstrate the traditional Cuban rhythms which most influenced his later innovations, and which are most useful to him in his current range of touring and recording situations. For example, with Juan de Marcos and the Afro-Cuban All Stars, Calixto regularly performs authentic danzón (Chapter 1) and chachachá (Chapter 2), while other rhythms, such as mozambique (Chapter 3) and pilón (Chapter 4) have more subtly influenced the creation of the modern style he developed with Adalberto Álvarez, NG La Banda, and continues to use with La Jugada and the various groups that he leads in Europe.

In each chapter, we study the history, development and discography of the genre under study, highlighting the groups and recordings that have resulted in that genre withstanding the test of time and solidifying its place in history, and as an influence on later genres and players. The rhythms covered in Volume 2 are *danzón*, *chachachá*, *mozambique*, *pilón*, *simalé*, and *upa-upa*.

Volume 3 will be devoted entirely to Calixto's modern style, with each chapter covering a separate element of that style. For example, how he plays behind the cuerpo (marcha abajo), behind the coros (marcha arriba), behind the timba breakdowns (presión and bomba) and so on.

Looking Ahead



Beyond Salsa Percussion, Volume 3 • Calixto Oviedo • Drums and Timbales: Timba Gears

Having completed our survey of the rhythms that most influenced Calixto’s development, our next volume will consist of an in-depth study of his modern style, preparing the way for our final volumes, which will show how that style was adapted in the historic recordings that Calixto made with NG La Banda, such as *Santa palabra*, *Échale limón*, *El trágico*, *Picadillo de soya*, and *La bruja* – masterpieces that rank among the best and most influential recordings in Cuban music history.

The next volume breaks down Calixto’s style into six major “gear” categories: *marcha abajo*, *marcha arriba*, *marcha de mambo*, *muela*, *presión* and *bomba*. First we’ll present these from a generic point of view and explain how they fit into the styles of almost all post-1990 Cuban bands, then we’ll study Calixto’s unique and extremely varied ways of executing each one, using the same system of notation, audio and video loops, and controlled improvisation analysis that’s served us so well in this volume.

Whether your current playing situation is timba, salsa or a more traditional Cuban genre, you’ll be able to see how what you’re doing now can be understood in terms of gears, and how you can use Calixto’s gears – and his specialized ways of approaching them – to enhance both your personal drumming style and the style of your band.

How to Use the Videos

(Also See Video Looping Section at the end of this document)

*Note: This section is being written in 2010 and describes the 8.0 version of the **Transcribe!** program. We anticipate that drummers will still want to learn to play like Calixto Oviedo long after the technical information and programs described in this chapter are obsolete. If you're reading this in 2013, there are probably many wonderful new ways to slow and loop these videos.*

Some of the best drummers we know are completely computer-phobic, so we've gone to great lengths to design the computer-related features in a way that will let you use them without having to understand them.

Extracting the Videos

After purchasing the video companion product from www.latinpulsemusic.com, download the .zip file to your hard drive and unzip it. It will contain two files for each video: a large .MOV video file and a very small .XSC file designed to be used with the third-party program **Transcribe!** Make sure to leave all these files in the same folder. After extraction, you can delete the .zip file.

Using the Videos without the **Transcribe!** Program

There is one video (a .MOV file) for each chapter of the book. In each, Calixto talks about the rhythm and plays the demonstrations from which we created the notated exercises and looped audio files (a separate downloadable product). These movies should play automatically on all Macs and most PCs. If they don't play or if you don't like your video player, we've had great luck with the freeware **VLC Player** from www.videolan.org, which will open almost anything and has various nice features like slow playback with audio.

Acquiring the **Transcribe!** Program

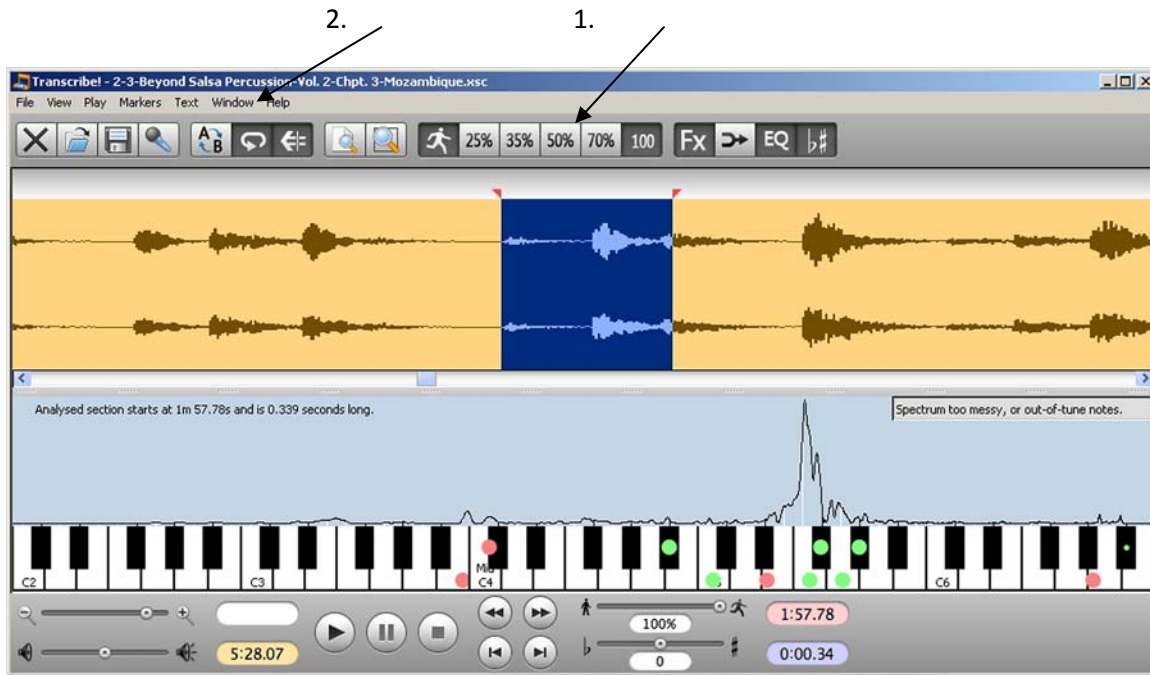
To take advantage of the incredible added value of the .XSC files we provide with the videos, you'll need to install **Transcribe!** from www.seventhstring.com/xscribe/download.html (if the link doesn't work, just do a Google search for "Transcribe!" or "seventh string").

Transcribe! costs \$50 (35 Euros), but you can use it **for free** for a full month, which should be plenty of time to decide if the extra features are useful to you.

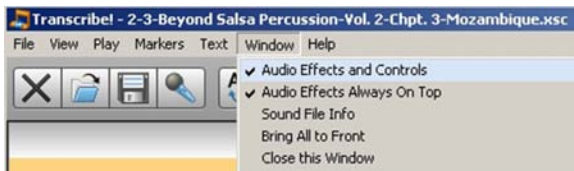
Using the .XSC Files with the **Transcribe!** Program

Transcribe! has many windows. There's one main window for each .XSC file. You can have more than one .XSC open at once, which can be convenient, but it can also be confusing. So, we recommend closing each .XSC using the File menu's "Close" command before opening the next until you get used to the program.

The main window looks like this:



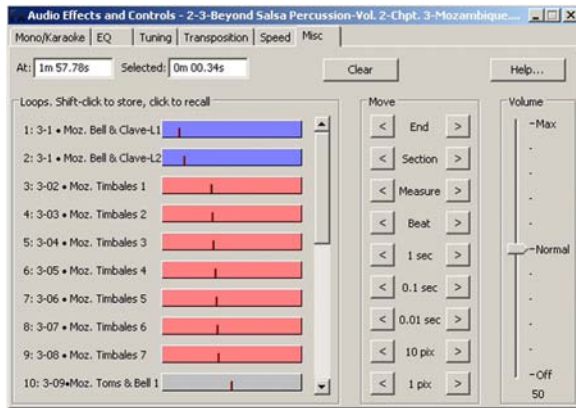
Transcribe! has many complex features, but there are only a few very simple things you need to know in order to use the .XSC files that we've carefully created to help you practice along with Calixto. **Arrow #1** points to the tempo buttons. If you click, for example, the 50% button, the video will play at half speed, but with the correct pitch. If you're over 25 years old, you'll probably agree with me that this is a true miracle of technology that previous generations of musicians would have given almost anything to acquire. You can also change the tempo with the slider below. If you wanted to change the pitch, you could do that too, but that feature will be much more valuable to your bassist friends.



Arrow #2 points to the **Window** menu, which you'll need to get to the wonderful video loops we've created for each exercise.

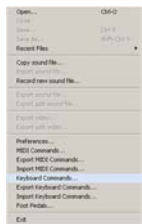
The first item, "Audio Effects and Controls" will bring up the window that contains the loops. The second item, if checked, will keep that window on top of all other open windows.

If **Audio Effects and Controls** isn't already checked, check it, and you should see the window in the next diagram. If you don't, check the taskbar of your PC or the Dock of your Mac for the **Audio Effects and Controls** window.



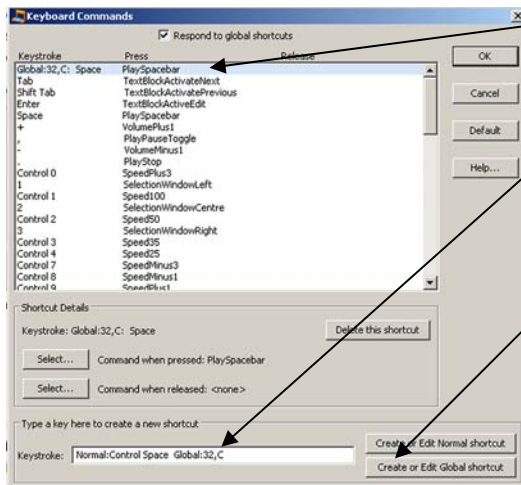
Notice that the **Audio Effects and Controls window** has six tabs at the top. The loops are stored under the **Misc** tab, so click on that if you don't see them. Also notice that if there are more than 10 loops (as in the case of Chapter 3 – Mozambique), there's a scrollbar. The loops are color-coded by type. You can change the colors by right-clicking on the colored rectangle.

Now – all you have to do is click on the colored rectangle that corresponds to the exercise you're studying and you'll see Calixto playing it over and over at whatever speed you choose in the main window. If you have a better sense of timing than your faithful author, note that you can make tiny changes to these loops and even make more loops of your own, saving them, and labeling them as you choose. This tutorial only touches on the features you absolutely need, but the program comes with a **Help** file that will guide you through the advanced features.



For now, we only need to cover one more thing: we need an easy way to stop and start the video. It can be frustrating having to use the Audio Effects and Controls window to choose your loop and the main window to stop and start it, but **Transcribe!** has a very handy solution for this.

Choose **Keyboard Commands** from the File menu. If you explore this feature, you'll discover that you can create all sorts of complicated commands, but for now we only need one – a global command which routes Control+Spacebar to Play and Stop.



In the next dialog box, find "PlaySpacebar" in the "Press" column and highlight it with the mouse.

Next, click in the "Keystroke" field at the bottom, hold down the Control key and press the spacebar (or use any other combination that appeals to you).

Finally, click "Create or Edit Global Shortcut", then click OK and you're done.

Because it's a global command, this means you can stop and start your video no matter what window is frontmost on your computer, even if it's another program. This means that you can keep the **Audio Effects and Controls** window at the front, letting you switch loops, and start and stop the video by simply holding down the Control key on your computer keyboard and pressing the spacebar. Voilà!

“Global” means that the key command will work for *Transcribe!* even when you’re in another program, which can really make your life a lot easier. You could also be transcribing Calixto’s performance into Finale or Sibelius and stop and start the video with control+spacebar while your mouse is clicking in the notes and rhythms you’re transcribing.

Troubleshooting

“*Transcribe!* says it can’t find the .MOV file.”

If you keep the .MOV and .XSC files in the same folder, the video should open right up with no problem, but if you get an error message saying the .MOV file can’t be found, OK the message and then go to the **File** menu shown above and choose “**Import sound file ...**” – then simply navigate to the correct folder, find the .MOV, and save the .XSC file so you won’t have this problem again.

“There’s no video window.”

Look in the View window and make sure that “**Show Video**” is checked. Sometimes it gets unchecked.

“The audio and video aren’t quite in sync!”

At the bottom of the **Video** window is a slider. It nudges the video to audio sync in very small increments.

“I don’t like the loop points!”

Enlarge the video display part of the main window, then zoom in until you can see each drum stroke in the sound wave. You’ll be able to see exactly where I’ve set the loop. To change it, use the **right** mouse button or (hold the control key and use the left). This will let you drag the edge without losing the rest of the selection. When you get it just right, right-click on the name of the loop in the **Audio FX/Misc** window and choose “**Store**” to save the new loop over the old one. Then use “**Save as ...**” to save your own custom copy of the .XSC file. You can always go back to the original. These .XSC files are extremely small and you can save as many as you like.

“What happened to the window with the list of loops?”

This window also sometimes mysteriously disappears. Just look in the Window menu and make sure “Audio Effects and Controls” is checked. If it is, try unchecking and re-checking it. You can also look for it in the taskbar if you’re using a PC. Once you find it, remember that you have to be in the **Misc** tab to see the loops.

“I can’t read the whole name of the loop.”

Different computers have different font settings, so if you can only see the beginning of each name, just hold your mouse over the name and the full name will pop up. You can also right-click or control-click to change the name.

“When I try to change the loop points I lose the whole selection.”

If you hold down the **right-click** button, you can drag the edge of the selection freely.

“When I make my own loop, I hear a little click at the loop point.”

Hold down control and press the right arrow key on your keyboard to zoom way in. You’ll be able to see if your loop is catching a little bit of a louder sound that begins just after the loop end. Try to make loops which start at a loud sound and end right before that loud sound comes around again.

Appendix 4: For Further Study

Suggested Reading

Earlier Volumes of this Series:

Beyond Salsa Percussion, Vol. 1 – The Basics of the Cuban Rhythm Section, by Kevin Moore

Later Volumes of this Series:

Beyond Salsa Percussion, Vols. 3, 4, and 5 – Calixto Oviedo, pts. 2, 3, and 4, by Kevin Moore

Overview:

Cuba and its Music, by Ned Sublette, Chicago Review Press

The Clave Matrix, by David Peñalosa, Bembe Books

Salsa Guidebook for Piano & Ensemble, by Rebeca Mauleón, Sher Music

www.timba.com

Discography:

Cristóbal Díaz-Ayala (<http://latinpop.fiu.edu/discography.html>)

www.timba.com

Danzón and Chachachá:

Un trio inseparable (instructional dance video) by Roberto Borrell, Boogalú Productions

Drum Methods:

Changuito: A Master's Approach to Timbales, by Chuck Silverman, Manhattan Music Publications

Yoel Páez Método (abmusica.es)

The New Method for Afro-Cuban Drumming, by Jimmy Branly, Hudson Music

Conversations in Clave, by Horacio “El Negro” Hernández, Alfred Publishing

Melodic Drumming, by Raúl Valdés

Rhythmic and Timbral Concepts :

The Conga Drummer's Guidebook, by Michael Spiro, Sher Music (www.latinpulsemusic.com)

Rumba Quinto, by David Peñalosa, Bembe Books

Timba:

The Tomás Cruz Conga Method, by Tomás Cruz, Kevin Moore, Mike Gerald & Orlando Fiol, Mel Bay

Beyond Salsa Piano, Vols. 5-9, by Kevin Moore (timba.com/piano)

www.timba.com

Piano and Cuban Music History:

Beyond Salsa Piano, Vols. 1-9, by Kevin Moore

Suggested Listening to Prepare for Subsequent Volumes (Links go to Audio Excerpts)

** indicates audio preview and download is available on www.latinpulsemusic.com as of 2010.

This list is chosen for both overall musical quality and relevance to future volumes of this series.

GROUP	ALBUM	DRUMMER	LABEL
Paulito FG y su Élite	Con la conciencia tranquila	Yoel Páez	Nueva Fania **
	Paulito FG (El bueno soy yo)	Yoel Páez	Nueva Fania **
Bamboleo	Yo no me parezco a nadie	Ludwig Núñez	Ahí Namá **
	Ya no hace falta	Ludwig Núñez	Ahí Namá **
	<i>Ññño!</i>	Ludwig Núñez	Ahí Namá
Charanga Habanera	Hey You Loca	Eduardo Lazaga	Magic Music **
	Pa' que se entere La Habana	Eduardo Lazaga	Magic Music **
	Tremendo delirio	Eduardo Lazaga	Magic Music **
	Charanquero mayor	Yulién Oviedo	Ciocan Music **
	<i>Live in the USA</i>	Yulién Oviedo	Ciocan Music
	Chan Chan Charanga	Pavel Díaz	Ciocan Music **
Danny Lozada	Tanto le pedí	Pepe Espinosa	
Issac Delgado	<i>Rarities (Exclusivo para Cuba)</i>	Georvis Pico	Ciocan Music
	<i>El año que viene</i>	Jimmy Branly	RMM
	<i>Con ganas</i>	Giraldo Piloto	RMM
	La primera noche	Yuri Noguiera	ARTEX**
	La fórmula	Oscar Valdés Jr.	Ahí Namá **
Manolín	Para mi gente	Alexis Arce	Ahí Namá **
	<i>De buena fe</i>	Alexis Arce	Blue Metro
	<i>Jaque mate</i>	Alexis Arce	Caribe
	El puente	Reinier Guerra	Ciocan Music **
Los Van Van	Disco Azúcar	Changuito Quintana	ARTEX **
	<i>Lo último en vivo</i>	Samuell Formell	QBADisc
	Ay dios, ampárame	Samuell Formell	Caribe Records**
	Ésto te pone la cabeza mala	Samuell Formell	Caribe Records **
	Llegó Van Van	Samuell Formell	Pimienta Records **
	Chapeando	Samuell Formell	Unicornio Records**
NG La Banda	<i>En la calle</i>	Giraldo Piloto	QBADisc
	Simplemente lo mejor de NG	Calixto Oviedo	ARTEX (BIS) **
	<i>Échale limón</i>	Calixto Oviedo	various
	<i>En cuerpo y alma</i>	Calxto Oviedo	Caribe

GROUP	ALBUM	DRUMMER	LABEL
NG La Banda (cont.)	<i>La bruja</i>	Calixto Oviedo	Inspector de la Salsa
	<i>La que manda</i>	Calixto Oviedo	Inspector de la Salsa
	<i>La cachimba</i>	Calixto Oviedo	Inspector de la Salsa
	<i>En directo desde el patio</i>	Calixto Oviedo	Inspector de la Salsa
Klímax	<i>Mira si te gusta</i>	Giraldo Piloto	Eurotropical
	<i>Juego de manos</i>	Giraldo Piloto	Eurotropical
	<i>Oye como va</i>	Giraldo Piloto	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	Piloto/Yuri Noguiera	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Carlos Rodríguez	Bembé Records
	<i>Contra todos los pronósticos</i>	Carlos Rodríguez	Eurotropical
	<i>Marcando la distancia</i>	Yuri Noguiera	Eurotropical
	<i>Para que baile Cuba</i>	Roicel Riverón	Eurotropical
	<i>Se rompieron los termómetros</i>	Roicel Riverón	Eurotropical
	<i>Hablando en serio</i>	Roicel Riverón	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Bombón Reyes	EGREM
	<i>La buenagente</i>	Bombón Reyes	Pimienta Records
	<i>Mi timba cerrá</i>	Bombón Reyes	EGREM
	<i>Tranquilo que yo controlo</i>	Bombón Reyes	EGREM
Revé y su Charangón	<i>Se sigue comentando</i>	Andy Fonet	BIS**
	<i>Fresquecito</i>	Andy Fonet	BIS**
	<i>De qué estamos Hablando</i>	Andy Fonet	
Azúcar Negra	<i>Andar andando</i>	Maikel Zamora	BIS**
Michel Maza	<i>Fieesta</i>	Karel Páez	Envidia**
	<i>Que hablen los habladores</i>	Karel Páez	Envidia**
Angel Bonne	<i>Circunstancias</i>	Javier Ochoa	EGREM
	<i>Bonne & Bonne Co.</i>	Carlos Leal	EGREM
Havana d'Primera	<i>Haciendo historia</i>	Rodney Barreto	EGREM
Various	<i>Gracias Formell</i>	Yoel Páez, Georvis Pico	Ciocan**
Los Ases de la Timba	<i>Los Ases de la Timba</i>	Yerisloy "Jerry" Serrano	Envidia**

For suggested listening within the 1960-1989 time period, please see the Discography and Online Book sections of the Timbapedia section of timba.com.

NOTE: The free downloadable preview PDF of this book, available at timba.com/percussion, has a version of this same chart, but with fully-functional links so you can listen to free only excerpts of the songs from about half of these albums but just clicking on the titles. Links don't work in the eBook version, but in the free PDF.

Calixto's Equipment



VIC FIRTH®



BECAUSE SOUND MATTERS

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About the Author

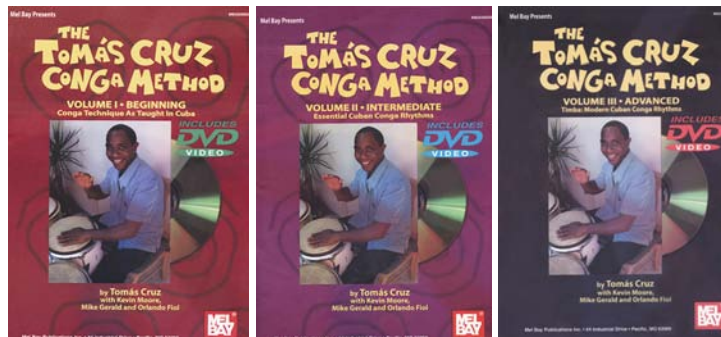


Carlos Caro, Kevin Moore, Calixto Oviedo – July 2010

Kevin Moore (<mailto:kevin@timba.com>) is the co-founder and music editor for the world's largest Cuban music website, timba.com, to which he has contributed the free online multimedia book [The Roots of Timba](#), dozens of book-length articles, discographies, [record analyses](#), interviews and the daily Cuban music blog [La última](#), which is nearing its 10th year of publication.

In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes 1-3*, a critically acclaimed method book used as a text at various educational institutions.

The Tomás Cruz Conga Method – Volumes 1, 2, and 3



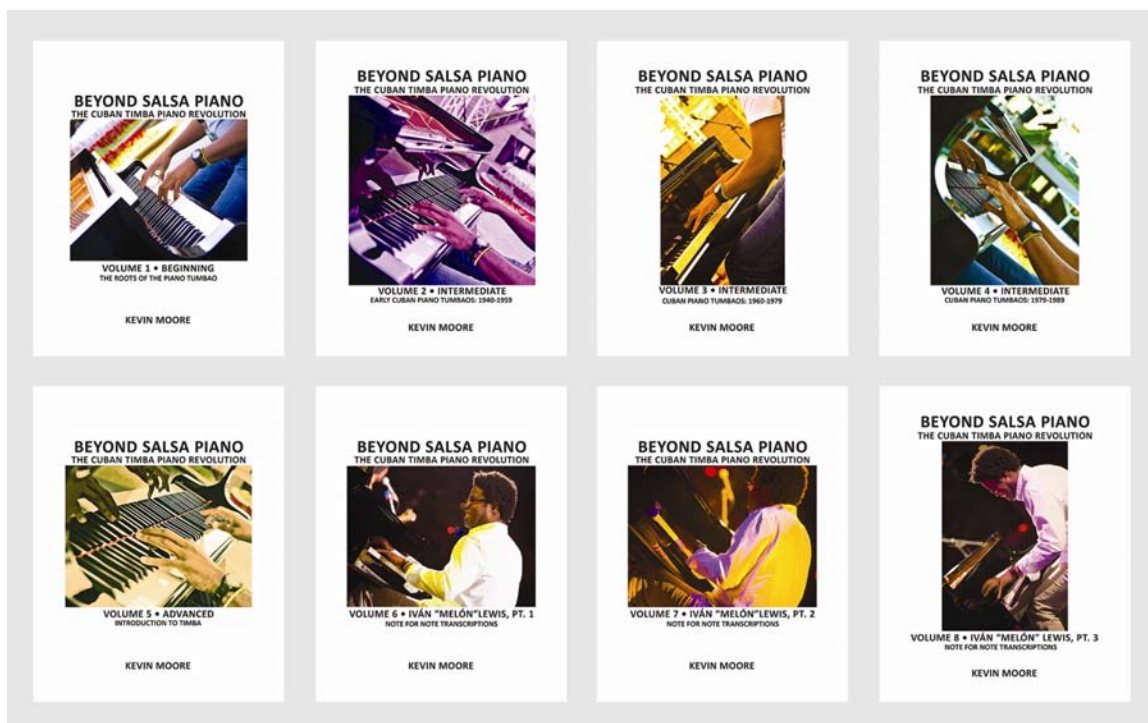
Published by Mel Bay

As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano he co-produced the 1998 CD *Salsa Gitana*.



Available for purchase and download at www.latinpulsemusic.com/albums/show/2

In 2009, Kevin began the [*Beyond Salsa Piano*](#) series, which has reached nine volumes as of this writing, with several volumes on Pupy Pedrosa coming in 2011 and many more in works on other great Cuban pianists.



Free audio and notation samples, and links to the books, audio and video files can always be found at www.timba.com/piano.

High resolution printable drum legends follow on the next pages.

Terminology Reference Chart

XXXX	XXXX	XXXX	XXXX	all subdivisions
X ooo	X ooo	X ooo	X ooo	main beats
X ooo	oooo	X ooo	oooo	frontbeats
oooo	X ooo	oooo	X ooo	backbeats
XoXo	XoXo	XoXo	XoXo	onbeats
o XoX	o XoX	o XoX	o XoX	offbeats
XooX	oo Xo	oo Xo	Xooo	3-2 son clave
XooX	ooo X	oo Xo	Xooo	3-2 rumba clave
oo Xo	Xooo	XooX	oo Xo	2-3 son clave
oo Xo	Xooo	XooX	ooo X	2-3 rumba clave
ooo X	oooo	ooo X	oooo	bombos
oooo	oo Xo	oooo	oo Xo	ponches
ooo X	oo Xo	ooo X	oo Xo	bombo-ponche
o Xoo	oooo	o Xoo	oooo	quinto pulses
XooX	oo Xo	XooX	oo Xo	tresillo
XoXX	o XXo	XoXX	o XXo	cinquillo
XoXo	XoXo	XoXX	o XXo	baqueteo (2-3)
Xoxo	Xoxx	Xoxx	Xoxx	campaneo (2-3)
XoXo	XXXX	o XXX	XoXX	contracampaneo (2-3)
<u>XoXo</u>	<u>XXoX</u>	<u>XoXX</u>	o <u>XoX</u>	cáscara (2-3) (accents underlined)
XooX	oooo	o Xoo	XoXo	standard timba marcha kick
XoXo	Xooo	ooo X	Xooo	Charanga Habanera marcha kick
oooo	XoXo	oooo	XoXo	standard timba breakdown kick

BEYOND SALSA PERCUSSION • NOTATION LEGEND

timba.com/percussion

DRUMSET

This section shows musical notation for 15 different drumset instruments. Each instrument is represented by a specific note head and stem on a five-line staff. The notes are: Kick Drum (square), Floor Tom Open (circle with stem), Floor Tom Stick Press (square with stem), Mid Tom Open (circle with stem), Mid Tom Stick Press (square with stem), Mid Tom Hand Mute (circle with stem and slash), High Tom Open (circle with stem), High Tom Hand Mute (circle with stem and slash), Snare Drum (circle with stem), Snare Drum (ghost) (circle with stem and slash), Snare Drum (cross-stick) (circle with stem and 'x'), Snare Drum (rimshot) (circle with stem and 'x'), Hihat Closed (circle with stem and 'x'), Hihat Open (circle with stem and 'x'), Ride Cymbal (circle with stem), Ride Bell (circle with stem), Crash Cymbal (circle with stem and 'x'), Splash Cymbal (circle with stem and 'x'), and China Cymbal (circle with stem and 'x').

- Kick Drum
- Floor Tom Open
- Floor Tom Stick Press
- Mid Tom Open
- Mid Tom Stick Press
- Mid Tom Hand Mute
- High Tom Open
- High Tom Hand Mute
- Snare Drum
- Snare Drum (ghost)
- Snare Drum (cross-stick)
- Snare Drum (rimshot)
- Hihat Closed
- Hihat Open
- Ride Cymbal
- Ride Bell
- Crash Cymbal
- Splash Cymbal
- China Cymbal

BELLS

This section shows musical notation for 7 different bell instruments. Each instrument is represented by a specific note head and stem on a five-line staff. The notes are: Jamblock (clave) (diamond), Bongó Bell Open (triangle), Bongó Bell Heel (triangle), Timbal Bell Open (triangle), Timbal Bell Heel (triangle), Cha Bell Open (triangle), and Cha Bell Heel (triangle).

- Jamblock (clave)
- Bongó Bell Open
- Bongó Bell Heel
- Timbal Bell Open
- Timbal Bell Heel
- Cha Bell Open
- Cha Bell Heel

TIMBALES

This section shows musical notation for 12 different timbale instruments. Each instrument is represented by a specific note head and stem on a five-line staff. The notes are: Low Timbal (Hembra) Open (circle), Low Timbal Edge (cáscara) (circle with 'x'), Low Timbal Hand Open (circle), Low Timbal Hand Muff (circle), Low Timbal Rimshot (circle with 'x'), Low Timbal Stick Press (square), Low Timbal Cross-Stick (circle with 'x'), Low Timbal Baqueteo (circle with slash), High Timbal (Macho) Open (circle), High Timbal Cáscara (circle with 'x'), High Timbal Rimshot (circle with 'x'), and High Timbal Stick Press (square).

- Low Timbal (Hembra) Open
- Low Timbal Edge (cáscara)
- Low Timbal Hand Open
- Low Timbal Hand Muff
- Low Timbal Rimshot
- Low Timbal Stick Press
- Low Timbal Cross-Stick
- Low Timbal Baqueteo
- High Timbal (Macho) Open
- High Timbal Cáscara
- High Timbal Rimshot
- High Timbal Stick Press

Group 1: Instruments with 1 Timbre

kick drum	■
jam block	◆
cymbals	⊗

Group 2: Instruments with 2 Timbres

open drum: snare or timbal	●	□	stick press on timbal or snare
open tom: high, mid or floor tom	⊙	□	stick press on tom
sobao – open tone with finger tips	◐	◑	sobao – muff tone with finger tips
open bell	▲	△	heel of bell
ride bell	■	⊞	ride cymbal
hihat closed	×	⊗	hihat open

Group 3: Instruments with Multiple Timbres

	open	muted (stick pres)	muted (baqueteo)	ghost stroke	rimshot	hand stroke (open)	hand stroke (muted)	cross-stick
snare or timbal: open, stick press, baqueteo stroke	●	□	⊘	(●)	⊞	◐	◑	⊞
toms: open, stick press, baqueteo stroke	⊙	□	⊘					

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Video Looping and other Educational Software Issues

Looping is an art, not a science, and video-looping isn't even an art. It's just a clumsy and imperfect way to help yourself learn faster. That said, it has the potential to help you learn a lot faster – a **whole lot** faster. Earlier generations of drummers – even drummers from about a year ago – would have died to have the abilities we have today. Recent software advances have been so amazing that I felt compelled to use looping for this project, especially given the extremely improvisational nature of Calixto's style.

This book is being written in 2010. Hopefully by 2012, readers will laugh at this section because seamless slow-motion looping will be built into every program. But for the benefit of our 2011 readers, here's an assessment of the current "state of the art".

PC Versus Mac Issues

The two most common formats for video on computer are **.WMV** and **.MOV**. WMV files will play on any PC, but to play them on a Mac, you have to find and install **Windows Media Player** for Mac. **MOV** files play natively on a Mac, but on a PC they often require the installation of **QuickTime**. The best free program we've found for opening just about anything on either type of computer is **VLC Player** from videolan.org. It also has the ability to slow video without changing the pitch.

Another frequently-encountered PC-Mac issue is our own eBooks, which only work on PC, so Mac users will need to either buy the hard-copy book or print out the eBook from a friend's PC.

Audio Looping

If you're only interested in looping audio, my miracle tool of choice is **Emulator X** from emu.com, which we used to make all of the audio files for this series. It analyzes a whole track of music, complete with barlines, beat numbers, subdivisions and a running display of the tempo. You can instantly grab any section to loop it while it plays, and the looping is absolutely seamless. **But**, it doesn't do video, and it doesn't run on a Mac. As a PC user, I haven't fully explored Mac looping tools, but if I were stuck on a desert island with only a Mac, the first thing I'd try would be **Sony Acid**. The previously recommended programs **Transcribe!** and **AmazingSlowdowner** will also do looping but you have to set the loop points by hand. The Calixto Oviedo audio and video companion products use audio loops created with **Emulator X** and video loops created with **Transcribe!**

Video Looping

Audio loopers are usually horrified when they start trying to loop video because video is shot in "frames", not samples, so you can't zoom in nearly as far. Instead of 44,100 samples per second, you're limited to about 30 frames per second. Ouch. Nevertheless, with advent of a new program

called *Transcribe!*, video looping has reached the point that it's just too useful to ignore – especially for drummers, for whom mastering blazing fast 13-stroke rolls is just part of business as usual.

The reason an audio looping program like **Emulator X** can make absolutely perfect, seamless loops is that with audio, you can zoom to, and edit at, the sample level. A CD track has 44,100 samples per second and with almost any audio program you can zoom all the way to a single sample and set the beginning and end of your loop right at the “zero crossing” – where the wave is temporarily silent. You start at the zero crossing before a loud bell or snare drum stroke, and end your loop at the same point in the cycle, one or more claves later. Emulator X does this automatically – your mouse automatically grabs each sound impulse at the perfect spot, and you can even grab measure and beat markers so you don't have to worry about understanding the pattern. Looping from bar 2 to bar 6 will always produce a perfect, in-time loop. Then you just slide it backwards and forwards, a 16th note at a time, until you find a playable and musically satisfying loop.

The opportunity to watch the body language of a master drummer like Calixto Oviedo is also immeasurably valuable. The looseness in his wrists and ankles, and even his facial gestures provide intangible information to your subconscious mind that could never be explained in words or notation.

Slowing Down Audio and Video

Since the beginning of recording technology, musicians have searched for ways to slow down music to steal the licks. Charlie Parker famously let his Victrola wind down as he practiced along with the solos of his idol, Lester Young. As the tempo slowed, the pitch also dropped, forcing him to transpose the solo into each of the 12 keys – something that serendipitously helped him develop some of the facilities he used to invent the bebop style of jazz. John Coltrane adopted a similar approach when he, in turn, studied Parker's music and a whole generation of saxophone players did the same thing as they attempted to learn Coltrane's solos on *Giant Steps* and other compositions.

If anyone ever tries to convince you that copying your role models will make you an unoriginal player, simply listen to recordings by Frankie Trumbauer, Lester Young, Charlie Parker, and John Coltrane, four incredibly original innovators who began by shamelessly stealing anything and everything they could from the previous person on the list. Stealing licks won't make you an original, but every original began by stealing licks.

By the 1960s, musicians had turned to tape recorders, recording the source material at 7.5 IPS (inches per second) and playing it back at 3.75 IPS. This had the advantage of keeping the music in the same key, but it was a full octave lower, causing major timbral distortion. Bass players did the opposite to bring the bass line up into the singing range, but this had the two undesirable side-effects of speeding up the tempo and making the singers sound like chipmunks.

Finally, software engineers discovered the “holy grail” and figured out how to slow down the tempo without changing the pitch. At first, this introduced a different, and often even nastier type of timbral distortion, but it’s improved every year to the point that even **Windows Media Player** and its Mac equivalents can slow down both audio and video with astoundingly good fidelity.

In my opinion, the best quality audio slow-down is achieved by an inexpensive program called **Amazing SlowDowner**, which we used to create the slow audio files included with this book’s audio companion product. In 2010, the same company released a video slow down program called **Ultimate DVD Player**. The quality is excellent and it works on Mac and PC but the downside is that it only plays DVD files, so it’s not useful to us for video.

I could continue reviewing software for many more pages, but by the time you read this, the situation will have changed (for the better no doubt), so to make a long story shorter, I’ll jump to the video solution I chose for *Beyond Salsa Percussion*, **Transcribe!** by seventhstring.com.

Transcribe!

Transcribe! loops video as well, and as easily, as anything I’ve found and it has two additional life-changing features that as of this writing are unique:

- It allows you to easily create and store multiple loops in the same video file.
- It allows you to actually export a slowed-down, looped video to a new video file.

Transcribe! works with both Mac and PC, costs only US\$50 and has a free one-month trial during which time all of its features are available. It doesn’t let you set loop points as easily as Emulator X, but it’s surprisingly easy and of course, it works with video. The fact that we can ship the video with multiple pre-created loops will also save your many hours, allowing you to play along with Calixto in slow motion with a minimum of setup time.

The downside of **Transcribe!** is that it only works well with **.MOV** files, so some PC users might need to install **QuickTime** (a free download from apple.com).

The *Beyond Salsa Percussion* Solution

When you buy the video companion product for a book in this series, you get a **.MOV** file for each chapter that features multiple clips of the featured artist, (in this case Calixto Oviedo), playing and talking about the rhythm being studied. You can watch it with any computer, and study or slow it down with any software you have available. If you do choose to use **Transcribe!**, we include a special **.XSC** file with pre-programmed loops. A detailed tutorial with illustrations and a troubleshooting guide – designed for non-computer geeks – is included in Appendix 3 of this book.

You should be able to get instant gratification, however, by simply installing the free trial of **Transcribe!**, making sure the **.MOV** and **.XSC** files are in the same folder on your computer, and

double clicking the .XSC file. If necessary, use the **File** menu's **Import Sound File ...** command to point *Transcribe!* to the .MOV file. Then use The **File** menu's **Save** command to make sure the program remembers which .MOV file to use the next time you open it.

Next, go to the **Windows** menu and open the **Audio Effects and Controls** window, then click on the **Misc** tab. In the left half of the window, you'll see colored rectangles named for each exercise in the chapter. Simply click on one of these and a pre-set loop will be loaded of just that exercise. You can then use the speed controls to slow it down as much as you want. If you don't like the exact timing of the loop or want to add new loops of your own, you can do this easily by right-clicking the wave form display and dragging the edge of the loop while the file plays. If you scroll down the list of saved loops, you can right-click (or control-click on a Mac) to store and name your new loop.