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Beyond Salsa Percussion-The Cuban Timba Revolution: An Introduction to Latin Rhythms for Beginning Drums and Timbales

Kevin Moore

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This book presents an encyclopedic selection of all the basic rhythm parts used on timbales and drums in Latin music (salsa, timba, Afro-Cuban folkloric rhythms, rumba, danzón, chachachá et al). The central premise is for the student to master each rhythm by singing and tapping before attempting to play it on an instrument, so as to avoid bad habits of technique during the critical period when the rhythm is being memorized and internalized. To accommodate as many learning styles as possible, each rhythm is presented in eight ways: two types of standard notation, two types of graphic or “box” notation, full speed audio, slow motion audio, and two speeds using a special “task-by-task” learning method where the rhythm is learned one stroke at a time against a steady rhythmic accompaniment. Each rhythm is first presented as a single part in its historical context and then in the combinations of two and three parts at once that a percussionist would be expected to play in various group situations. One group of audio files (107 tracks) is available as a free online download, with the link provided in the book. The remainder (the more advanced files) are available as a separate downloadable product. The book will also be useful for those who can already play drums and timbales but need to quickly learn the necessary rhythms for salsa and timba, but for true beginners, our strategy is to learn to sing and tap all of the basic rhythms before taking your first lesson and there’s a very important reason for doing it this way: As with golf or tennis lessons, learning to play a musical instrument is about physical movements, dexterity, timing, coordination and body language – the types of things that are easier to demonstrate than to explain and are easier to master when your brain stays calmly out of the way as your body goes through the learning process. If your brain is struggling to learn what to play, it interferes with your body’s natural ability to learn how to play. To put it another way, if you’re concentrating on mastering the pattern of a new rhythm, you won’t be able to give 100% of your effort to tone production, posture, hand position, and feeling the groove, and you’re likely to develop “bad habits” that are hard to unlearn later. But if you’ve already learned to sing, clap and tap the rhythms before you take your first lesson on drums or timbales, you’ll be much more likely to succeed, and – just as important – you’ll be much more likely to enjoy the process.

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