

Latigo  
Virtual Percussionist



# **Latigo Virtual Percussionist**



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## Welcome

The overwhelming success of our first virtual musician—the Virtual Guitarist—proved that there’s a huge demand for intelligent music tools that put you in the producers’ rather than the musicians’ chair; tools that produce professional, authentic tracks based on real performances from skilled musicians. Why waste a lot of time trying to imitate a Conga player with a MIDI track and some multisamples? Why not just hire *the* best guys for the job?

Thanks to the proprietary FlexGroove engine Wizoo’s Virtual percussionists deliver nothing less than real performances recorded by real musicians, with you in full control. Everything from the groove, the arrangement, the timing and the tempo to the mix is in your hands, ready to make your song special.

The grooves of ‘Latigo’ were produced by Grammy-award winning songwriter and keyboardist Clay Ostwald and played by percussionist Edwin Bonilla and drummer Olbin Burgos, all members of Gloria Estefan’s backing band the world-famous Miami Sound Machine—probably the best Latin percussion group in the world. Now they’re playing for you. Isn’t that priceless?

Best regards,

A handwritten signature in black ink, appearing to read 'P. Gorges', with a stylized, overlapping 'G' and 'S'.

Peter Gorges



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# 1 System Requirements & Installation

## Minimum System Requirements PC

- ❖ Pentium® III 500 MHz or AMD7. (Pentium 4/Athlon 1 GHz or faster recommended.)
- ❖ 256 MB RAM.
- ❖ 1 GB free hard disk space.
- ❖ Windows® XP.
- ❖ VST 2.0 compatible host software.
- ❖ MIDI Interface.
- ❖ DVD-ROM drive for installation.
- ❖ Internet connection for software certification.

## Minimum System Requirements Mac

- ❖ Power Macintosh® G3 500 MHz. (G4 or faster recommended.)
- ❖ 256 MB RAM.
- ❖ 1 GB free hard disk space.
- ❖ Mac® OS X Version 10.3.2 or higher.
- ❖ VST 2.0, AU or RTAS compatible host software.
- ❖ MIDI Interface.
- ❖ DVD-ROM drive for installation.
- ❖ Internet connection for software activation.

The actual performance of virtual instruments depends on the performance of the computer you use.

## Installing Latigo PC

To install Latigo on a PC:

- 1** Power up your computer and launch Windows XP.
- 2** Insert the Latigo DVD into the computer's DVD drive.
- 3** Open the folder 'PC' from the DVD and double-click Latigo Setup.exe.

## Uninstalling Latigo PC

To uninstall Latigo on a PC:

- 1** Open the Control Panel of your windows system.
- 2** Double-click 'Add or Remove Programs'.
- 3** Select 'Latigo' from the list.
- 4** Click 'Remove' and follow the instructions.

## Installing Latigo Mac

To install Latigo on a Macintosh:

- 1** Power up your computer launching Mac OS X.
- 2** Insert the Latigo DVD into the computer's DVD drive.
- 3** Open the folder 'OS X' from the DVD, then open the subfolder used by your host application. Please check the ReadMe files for further information.

## Uninstalling Latigo Mac

To uninstall Latigo on a Macintosh:

- 1 Delete the Latigo Data folder /Library/Audio/Plug-Ins/VST/Wizoo/Latigo Data/.

If you have installed the Latigo content somewhere else on your Macintosh and are not sure where, use the Mac OS X Find feature ([Command][F]) and search for 'Latigo Data'.

- 2 Delete whichever Plug-ins you have installed:

- ❖ VST/Library/Audio/Plug-Ins/VST/Wizoo/Latigo.vst
- ❖ Audio Unit/Library/Audio/Plug-Ins/Components/Latigo.component
- ❖ RTAS/Library/Application Support/Digidesign/Plug-Ins/Latigo.rtas

## Product Certification

Product Certification is a fast and easy process that certifies your purchased Wizoo product for unlimited legal use on your system. All Wizoo products—demo and full versions—require a certification.

The certification process is integrated into your Wizoo product and can be executed using a standard web browser and email client—there is no need to install additional applications or hardware.

To certify your Wizoo product, proceed as follows:

- 1 Open your Wizoo plug-in in your host application (sequencer).
- 2 Click the 'Setup' button on the user interface.
- 3 Enter the Product Certification Code provided on the card inside the Latigo box into the field labelled 'Product Certification'.

Note: If your plug-in does not allow you to enter text, you have to uncheck the 'Always on top' option. For this purpose, right-click into the menu bar of the plug-in window (above the actual plug-in interface graphic) and uncheck this option.

Now you have two options. If your music computer is connected to the internet, proceed with 'On-line Certification', if not refer to the 'Off-line Certification' instructions below.

### **On-line Certification**

- 1** Make sure you have established an internet connection.
- 2** Click the button 'Certify Online'.
- 3** The plug-in retrieves the Wizoo Certification form from the server and opens it in your web browser.
- 4** Enter the required information into all fields if possible, at least fill out the ones marked with an asterisk (\*). The 'Product Certificate' field will automatically get filled out by the certification server.
- 5** Click the 'Submit' button to send your certification request. Your certificate will be emailed to the address you provided.
- 6** Receive your email and double-click the file attached to it. Your Wizoo product will be certified and enabled for permanent use. As a confirmation, the 'Product Certification' field in the Setup page will read 'Product certified ...'.

If your email gets received on a computer other than your music workstation, then please transfer the attached file to your music computer and double-click it there to complete the certification process.

### **Off-line Certification**

If your music computer is not connected to the Internet, you can carry out certification on any other computer with an internet connection—e.g. your office or home computer.

- 1** Click the button 'Certify Off-line'.
- 2** Check your desktop folder for a html file named after the product. Transfer this file to your internet-connected computer.
- 3** On your internet computer, establish a connection and double-click the html file. It will be opened in your web browser and take you to the Certification form on the Wizoo server.



- 4** Fill out all fields if possible, the fields marked with an asterisk are obligatory. The 'Product Certificate' field will be filled out automatically.
- 5** Click the 'Submit' button to complete your certification request. Your certificate will be emailed to the address you provided.
- 6** Open your email and transfer the attached file to the computer where the Wizoo product is installed.
- 7** Here, double-click the file to complete certification. As a confirmation, the 'Product Certification' field in the Setup page will read 'Product certified ...'.

## **Demo Licences**

Included on your product installer DVD you will find other demo versions of our products. A demo version allows you to test the full product over a period of 30 days.

To activate a Wizoo demo version simply follow the procedure described above but do not enter any Certification code in the Product Certification dialog.



## 2 General Overview

Latigo is a very easy to use yet sophisticated virtual percussion instrument that plays real multi-track percussion recordings at any tempo and gives you the freedom to edit numerous aspects of every instrument's performance and sound.

Let's take a quick tour of Latigo and check out the most important general features.

### What Is a Style?

A *Style* is a full authentic percussion arrangement, complete with up to fourteen individual *Tracks*, up to sixty-one *Patterns* (or arrangements), fills, mixer settings and a lot of other important information. When you save or load a *Style* you are basically saving or loading every parameter in Latigo.

### Previewing Styles

Before loading a *Style* you might like to hear what it sounds like. A short example of every *Style* (played at its original tempo) can be heard by simply choosing one in the *Styles Selector* and clicking *Listen*.



If you would like to hear a preview every time you click a *Style* in the *Styles Selector* then click *Auto*.



*Listen* is disabled when Latigo is playing.

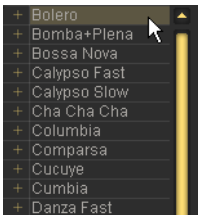
## Style Info

When you click a *Style* in the *Styles Selector*, information such as tempo and time signature is displayed in the info display in the top center of Latigo or as a tooltip above the *Styles Selector*. You can sort *Styles* by tempo and time signature by using the *Sort List* option below the *Styles Selector*.

## Loading Styles

There are four easy ways to load a *Style*:

- 1 By double-clicking it in the *Styles Selector* menu on the left of Latigo.



The *Styles Selector*.

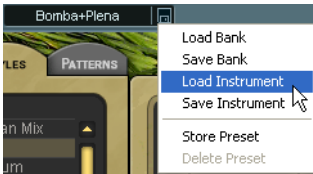
- 2 Using Drag and Drop: Click the *Style* you want from the *Styles Selector* with your left mouse button, drag it anywhere to the right of the *Styles Selector*, and release your mouse button.

When using Drag and Drop a '+' symbol is displayed next to your mouse pointer.

**3** Highlighting a *Style* in the *Styles Selector* and clicking *Load*.



**4** Using the usual *Load Instrument* menu provided by your host application.



The last option will probably be the slowest since you will have to navigate to the folder containing the *Styles*.

## Playing Styles

Now that you've loaded a *Style*, just play a note on your MIDI keyboard (try C2) and Latigo will start to play at the tempo of your host application, even if it is currently stopped. Try playing another note (C#2 for example), Latigo will change to another variation of the rhythm.

If you want Latigo to stop, play C6 on your MIDI keyboard.

## Saving Styles

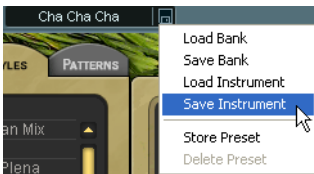
If you are using Latigo in a sequencer project you don't need to save the *Style* you have been working on; all settings are saved with your song. If you've customized or created your own *Styles* and want to save them, there are two ways:

- 1 Click the *Save* button (bottom left) and you'll be presented with a familiar Save dialog ...



... or

- 2 choose *Save Instrument* from the usual *Save/Load* menu provided by your host application.



When you save a *Style* it will automatically be included in the *Styles Selector* listing.

## The Color Keyboard

The funky looking keyboard at the bottom of Latigo is not just a fine example of modern interface design, you can also play it by clicking your mouse on any key. The first key at the left of the *Color Keyboard* is MIDI note C<sub>1</sub> (36).



The Color Keyboard.

Our GUI programmer chose his favorite food colors for the keyboard display. Not only are they mouth watering but they also provide a lot of useful information about what Latigo will do when you play a MIDI key or click the *Color Keyboard*.

- ❖ **Blue:** The blue keys show normal rhythm grooves. The light blue color is for lighter grooves (with less instruments), the dark blue for fuller grooves.

The color shading can be changed by you to help you find the rhythms you want more quickly, particularly useful in a live situation (see *Color Coding* in the *Performing With Latigo* chapter of this manual).

- ❖ **Green:** Green keys are for fills. Light green is for light fills or solos and dark green for fuller fills.
- ❖ **Yellow:** The yellow keys are *Mute Keys*. When played they will mute or unmute *Tracks* for easy arranging 'on the fly'. For more info check out the *Performing With Latigo* chapter of this manual.
- ❖ **Red:** The red keys are the *Stop* and *End* keys. Whenever you press a blue or green key Latigo will play, so there is no need for a start key. The first of the red keys will play a rhythm ending and the second will stop Latigo instantly.

All color keys can be assigned to any MIDI note (see the chapter *The Edit Page*).

## Latch

The small blue square to the left of the *Color Keyboard* is the *Latch Mode Selector*.



When *Latch* mode is active Latigo plays continuously from the moment you play the first key until it receives a *Stop* or *End*. When *Latch* mode is off Latigo will only play while you are holding a key down.

## What Is a Track?

A *Track* is the performance of a single percussionist, complete with all of the variations, fills and solos he has played for a *Style*. All *Tracks* can be loaded independently, added to an already loaded *Style*, or replace any loaded *Track*.

To see the *Tracks* available in a *Style* just click the small '+' arrow to the left of the *Style* name in the *Styles Selector*.





## Track Tabs

All *Tracks* loaded into Latigo (up to fourteen) are displayed using *Track Tabs*.



The *Track Tabs*.

*Track Tabs* are shown on all pages of Latigo and display each *Track's* name, a level meter and the *Track's* *Solo* and *Mute* status.

Every *Track* can be independently edited in a multitude of ways. To select a *Track* for editing, just click its tab; all other *Track Tabs* become unselected (gray).



Your computer's [arrow left] and [arrow right] keys select *Tracks* to the left and right. The [Home] and [End] keys take you to the first and last *Track Tabs*.

## Scrolling Track Tabs

Latigo displays up to eight *Track Tabs* at a time but a *Style* may have as many as fourteen *Tracks*. There are two ways to see *Tracks* not currently displayed:

- ❖ Place your mouse pointer above any *Track Tab* and use your mouse wheel.
- ❖ Click the scroll arrows at the right of the *Track Tabs*.



The *Track* scroll arrows.

## The Instrument Symbols

Below the *Track Tabs* is a dark rectangular area containing a colored symbol for the percussion instrument played by a *Track*. This area also contains a few functions that are worth mentioning.



The Instrument Symbols area.

- ❖ **Track Volumes:** Although most of your mixing will happen on the *Mix Page* we've hidden a handy little feature that no-one except you guys who read manuals will know about. Using your mouse wheel in the instrument symbol area allows you to control *Track* volumes on the *Play Page*. Give it a try, it's pretty useful.

Hold [Shift] for fine adjustment.

- ❖ **Track Info:** Right-clicking (Mac: [Ctrl]-Click) in the instrument symbol area will open an information box with a picture and description of the instrument played on that track. This information is always displayed in English but is also available in other languages in *The Instruments* chapter of this manual.



- ❖ **Track Mute Status:** When a track is muted the instrument symbol changes from colored to grey. This way you always have an overview of all muted instruments.

## Adding Tracks

When you load or add a *Track* to a *Style*, you are adding all of the properties it formerly had, including information about what is played by which MIDI keys and sound edit settings.

To add a *Track* either:

- ❖ Double click it in the *Styles Selector* menu or
- ❖ drag and drop the *Track* anywhere to the right of the *Styles Selector* (except onto an existing *Track Tab*) and release your mouse button or
- ❖ select the *Track* in the *Styles Selector* and click *Load*.

## Replacing Tracks

To replace a *Track* simply drag and drop the new *Track* onto the tab of the *Track* you wish to replace. This works for *Tracks* listed in the *Styles Selector* as well as for *Track Tabs*.

## Copying Tracks

To make a copy of a *Track* click and drag the *Track Tab* to an empty place in the *Track Tabs* display.

## Moving Tracks

To move a *Track* to a different *Tab* position hold [Shift] and drag and drop the *Tab*.

## Deleting Tracks

To delete or remove an already loaded *Track* click its *Track Tab*, drag it above or below the *Tabs* strip and release your mouse button.

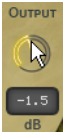
## Sorting Styles in the Styles Selector

To help you find the *Style* you need quickly and easily Latigo has three sorting modes.

- ❖ Name: With this option selected *Styles* are displayed in alphabetical order.
- ❖ Type: Choosing *Sort List By Type* displays *Styles* according to their cultural origin.
- ❖ Tempo: Although Latigo plays *Styles* at any tempo, sometimes you might like to choose a *Style* that was recorded at something close to your song tempo, or play a *Style* at its traditional tempo. The *Tempo* option collects all *Styles* of a similar original tempo and groups them into folders by bpm (beats per minute).

## Changing Latigo's Master Volume

All of the percussion *Tracks* in Latigo have been mixed and Latigo's output level is optimized for all *Styles*, but you still may find it occasionally useful to turn the whole percussion instrument up or down in volume. Just use the *Output* knob in the lower right hand corner.



## XXL Mode

All of the percussion performances in Latigo have been recorded and processed in extremely high audio quality, This also means large file sizes and this is *XXL Mode*.

To save you loading time and RAM we've provided a very efficient professional quality *Normal* playback mode (which uses a 'lossless' form of data compression) and a full quality *XXL* mode. The difference between these modes is virtually inaudible. Latigo defaults to playing in *Normal* mode but if loading time and RAM are no issue for you just click the *XXL On* feature.



If you would like Latigo to operate always in *XXL* mode, then choose *XXL On* and click the *Save As Defaults* feature on the *Setup Page*.



### 3 The Play Page



The first page you'll see when you start Latigo is the *Play Page*. On this page you will find most of the general controls for the whole percussion instrument, the types of controls that affect all or most *Tracks* being played in a *Style*. Let's take a deeper look at what's possible and what might be useful when making music with Latigo.

#### Speed

The *Speed* control allows you to run Latigo at normal, half or double your song tempo. This can be very useful in some situations:

Maybe you're working on a slow groove masterpiece that's 80 beats per minute but running your host application at 160, you've been working for months and you realize that the last thing you need is some Congas in the middle eight, you load a *Style* in anticipation and your lovely delicate middle eight is now full of drummers on Guarana, the cat gives birth, light bulbs explode... Never fear, we at Wizoo value our cats and our light bulbs: With a casual flick of the *Speed* switch to *Half* the world will become normal again.

*Speed* control can also be quite a useful creative tool, allowing you the flexibility to play a nice syncopated 80 BPM groove over a 160 bpm Drum'n'Bass track or an interesting half time groove over a 110 bpm pop song. It's up to you, Latigo has no tempo limits.

## Variance

*Variance* is a sophisticated feature with a very simple control. What it does is replace percussion hits within each *Track* with other percussion hits that sound similar from within the *Style*, in effect adding variation to each *Track*. A setting of *Max* replaces a lot of hits with similar hits and the *Off* setting plays the groove exactly as the original percussionists played it.

## Timing

The *Timing* control might also be called humanize or even quantize. Setting *Timing* to the center value of fifty percent plays the percussion grooves with all the natural anticipations and feel of the real players, increasing the value towards *Tight* quantizes the timing to strict machine like precision, and decreasing towards *Loose* exaggerates the natural live timing.



## Quantize

*Quantize* sets a maximum musical timing resolution. Any percussion hits that fall outside of this timing grid are removed. For example you may like a particular *Style* but there are a lot of 32nd and 64th note rolls and fills and what you'd really like is for the groove to be simpler. Try setting *Quantize* to a value of 1/16th, all of the busy fills are removed and only the notes that fall close to a 16th note in the bar remain, in effect simplifying the groove. Of course you can simplify *Styles* quite a lot, right down to a 1/4 note value.

Experimenting with combinations of the *Tempo* and *Quantize* features can lead to interesting and useful rhythmic variations.

## Swing

*Swing* is a feature most are familiar with. This control pushes the timing of all *Tracks* in a *Style* from their original position in a groove towards a triplet timing. In some cases a *Style* is already naturally playing a triplet feel in which case the *Swing* control pushes the triplet beats to an even later position in the bar.

## Muting Track Types



The *Tracks* activation section is a handy time saving feature and useful in many situations. All *Tracks* have been grouped together by type. The different buttons allow you to quickly activate or deactivate families of *Tracks*. This can be useful when previewing *Styles* or *Patterns*, when mixing, or maybe you only want to use particular percussion instruments in your composition.

Using the *Tracks* activation section will definitely save you time.

| <i>Group</i> | <i>Tracks Assigned</i>                                                                |
|--------------|---------------------------------------------------------------------------------------|
| Misc         | Claves, Cuica, Samba Whistle.                                                         |
| High         | Cabasa, Caxixi, Maracas, Reco Reco, Guiro, Ganza, Shaker, Shekere, Crash.             |
| Metal        | Agogos, Cowbell, Timbales, Triangle.                                                  |
| Skin         | Bombo, Bongos, Congas, Quinta, Djembe, Pandeiros, Repenique, Surdo, Tambura, Guataca. |
| Drum         | Kick, Snare, Toms, Hi-Hat.                                                            |

## Complexity

Despite its name, *Complexity* is easy to use and might even be called ‘simplicity’. What it does is remove the least important percussion hits played by each *Track* in the *Style*. A setting of *Mid* removes some hits and the *Low* setting removes all but the most essential hits in the groove.

## Master Ambience

*Ambience* is a very high quality surround compatible reverb. Each percussion *Track* in a *Style* has its own *Ambience* send amount, set in the *Track Mix* on the *Mix Page* (See the *Track Mix* section of this manual).

All *Styles* have a light natural *Ambience* setting already.



## Ambience in Stereo

When Latigo is used in *Stereo* mode (set in the *Main Outputs* section of the *Setup Page*) the dry percussion mix is sent to stereo output 1 and the *Ambience* signal is sent to stereo output 2 in your host application so you can easily mix.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Latigo only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the *Mix Page* will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Latigo and an update will be released on the Wizoo website.

## Ambience in Surround

In *Surround* mode (*Main Outputs* section of the *Setup Page*) the dry percussion mix and *Ambience* outputs are combined. Front left and right (wet and dry) go to the first stereo output, and rear left and right (wet and dry) go to the second stereo output.

Because the *Master Ambience* is a true surround reverb you will notice that when you move *Tracks* within the surround panorama, the sound character of the *Ambience* will change just like in a natural room. For example, if you pan a *Track* to the left rear corner, the *Ambience* level and early reflections of the *Ambience* will be more pronounced for that *Track* in the left rear corner.

All *Styles* already have a light *Ambience* but there's nothing to stop you from adjusting the *Ambience* to whatever you like. Just select an *Ambience* type from the drop down list, set the *Ambience* output level using the *Mix* control and adjust the length of your *Ambience* with the *Time* parameter.

## Ambience Controls

*Ambience* has three simple and effective parameters:

- ❖ Choose the *Ambience* character from the drop down menu at the bottom of the *Ambience* feature.
- ❖ Set a balance between *Ambience* and direct signal with the *Mix* knob.
- ❖ Set an *Ambience* length with the *Time* parameter.

## Master Equalizer

The *Master Equalizer* is a two band EQ, useful for sweetening your overall mix. As with the *Master Dynamics* and *Ambience*, the *Master Equalizer* is a four channel surround compatible effect.

The *Master Equalizer* is also applied to the *Ambience* signal.

## Master Dynamics

The *Master Dynamics* is a high quality compressor that can be applied to control the dynamic range of the stereo and surround channels. To use the *Master Dynamics* just select one of the three presets from the drop down menu and use the *Density* control to set the compression amount you would like.



- ❖ The *Fast* preset maximizes the volume of *Tracks* while suppressing their attacks.
- ❖ *Tight* controls the dynamic range of the attack and main body of the percussion instruments in the track equally.
- ❖ *Slow* accentuates instrument attacks while minimizing un-natural sounding compression artefacts.

## Stereo and Surround

In stereo mode the dry percussion mix output and the *Ambience* stereo output are linked, meaning that when the compressor is reacting to a loud signal in the dry output (for example) the compression character is also reflected in the *Ambience* output.

In surround mode the *Dynamics* affect all four channels simultaneously, meaning that if the compression reacts to a loud *Track* in the rear right channel then all other surround channels are also affected.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Latigo only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the Mix page will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Latigo and an update will be released on the Wizoo website.

## 4 The Mix Page



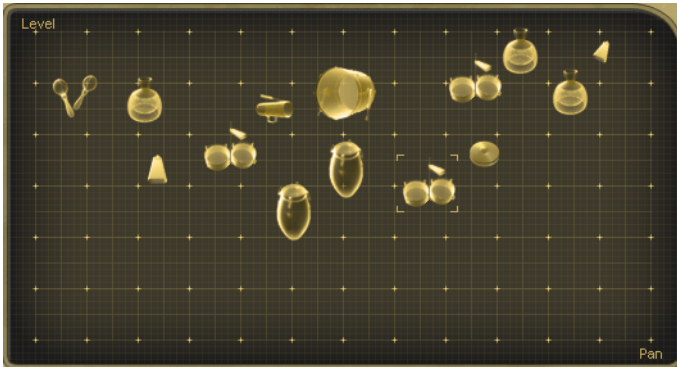
### Mixing Tracks

The *Mix Page* offers all you need to balance, pan, equalize and add effects to any of the *Tracks* in your percussion groove, as well as a few other handy features.

The *Mix Page* parameters affect a *Track* for all *Patterns* used in the *Style*. If you want to tweak a *Track* just for particular *Patterns* check out the *Part Parameters* section of this manual).

## Mixing Tracks Using the Stage

The fastest and easiest way to mix or balance *Tracks* is by using the *Stage* feature at the top of the *Mix Page*.



The *Stage* allows you to mix *Tracks* visually by simply clicking their instrument symbols and dragging them.

Instrument symbols of muted tracks appear gray but are still fully functional, i. e. can be selected and moved.

Limiting movement: By holding [Shift]/[Alt] you can limit dragging to horizontal/vertical direction.

### Vertical Movement

To choose which mix parameter is changed when moving a *Track* vertically on the *Stage* click in the upper left corner of the *Stage* and make a selection from the drop down menu. Alternatively you can also go to the *Mix Page Vertical Axis* menu in the *Setup Page* and make a selection from the drop down menu there.





- ❖ No Vertical Axis (None): When this option is chosen, vertical movement of a *Symbol* in the *Stage* has no effect on the *Track*.
- ❖ Level: When *Level* is selected, vertical movement in the *Stage* controls individual *Track* volumes.
- ❖ Ambience: This option allows you to visually mix Ambience Send amounts for each *Track* via the *Stage*.
- ❖ Front/Rear: This may be the fastest and most intuitive setting for creating a surround panorama. The top of the *Stage* becomes the front left and right, the bottom becomes the rear left and right.

- ❖ Room Mode: Just imagine you're in a room, surrounded by percussion instruments. Simply put, that's what we call 'Room Mode'. While in all other modes the *Stage* is a X/Y coordinate system, here the *Stage* represents a top view on a real recording room with the listener in the center and the instruments around him. The borders of the *Stage* acting like real walls.

Of course, the Room Mode is most realistic in Surround Mode, because only there are the front and rear positions reflected in the resulting audio signal.

In Room Mode, Level, Ambience and Pan controls are linked together to emulate the natural acoustic behaviour of a room. I. e. when you move an instrument away from the center (listener's position) to the top right corner, the following things happen at the same time:

- Level slightly decreases.
- Ambience increases in level (less direct signal, more reflections from the walls) and changes in character to match the surround position as well as the exact distances between listener, instrument and walls.
- Pan moves all the way to the right.
- Front/Rear moves all the way to the front.

You can regard the listener—which in fact is the audio output—as being a surround microphone setup at the listener position.

## Horizontal Movement

Horizontal movement of *Tracks* on the *Stage* will always affect the panning of the *Tracks*.

Occasionally *Tracks* may obscure each other on the stage. To select and bring a *Track* to the front simply click its *Track Tab*.

Anytime a *Track* is moved on the *Stage* the relevant parameter knobs will move to reflect the changes.

## The Track Mixer

Each *Track* used in a *Style* has its own *Track Mixer* containing the most common and useful features you'll need to set your *Track* mix.

To choose a *Track* to mix just click its *Track Tab*.



The Track Mixer for the snare is displayed.

You might find the *Track Solo* and *Mute* buttons useful when balancing your mix.

Most of the *Track Mixer* features are just like what you would find on a mixing console or in your host application mixer.

## EQ

Each *Track* has its own three band equalizer. To EQ a *Track* simply click and hold your left mouse button over any of the three blue handles in the *EQ* display. Moving your mouse horizontally adjusts the center frequency of the equalizer band, vertical movement controls the volume of the frequency area.

Holding the [Alt] key and moving horizontally while holding the left mouse button allows you to define the Q setting (or range of frequencies affected) for the middle band of the equalizer.

[Control]-clicking a blue handle (Mac: [Cmd]-click) resets the Equalizer band level to zero.



The EQ on/off button (top left corner) could be useful for comparing the effect of your equalization on the original signal.

## Punch

*Punch* is a very powerful and creative control, allowing you to change the shape of an instrument's attack and body. This could be used for example to subtly emphasize the attack of a Conga, to make the dynamic range of a Shaker less extreme or to make a Cowbell sound more processed and electronic.



*Punch* has four modes, each with a distinctive character and sound shaping quality. To emphasize the effect of the *Punch* feature just turn the knob clockwise; gain reduction is displayed by the meter surrounding the *Punch* knob.

- ❖ **Power:** As its name suggests *Power* will make a *Track* sound more powerful by controlling the volume of the attack portion of the instruments in a *Track* and raising the level of the body of the instruments.
- ❖ **Snap:** This mode is useful to accentuate the attack of instruments, to make them poke out of the mix.
- ❖ **Hard:** This a very strong compression setting that really forces the quieter aspects of each percussion hit to become very loud.
- ❖ **Soft:** For a gentle amount of *Punch* control over a *Track* use the *Soft* mode. This affects the attack and the body in equal amounts but doesn't have the force of the other *Punch* modes.

Using extreme amounts of *Punch* can lead to some surprising and interesting results.

## Level

The *Level* control in the *Track Mixer* allows you to set the general volume of each *Track* in the *Style*. This control (as with all others in the *Track Mixer*) affects the whole *Track* for all *Patterns* used in a *Style*.

To change the volume of a *Track* for a particular *Pattern*, take a look at the *Part Parameters* section of this manual.

## Pan

Places a *Track* within the stereo image and controls the left/right position when working in surround mode.

Graphical stereo panning and surround position placement is possible using the *Stage*.

## Ambience

To set the send amount for any *Track* to the *Master Ambience*, use the *Ambience Send* feature in the *Track Mixer*.

The controls for the *Master Ambience* are found on the *Play Page*.

## Assigning Tracks to Outputs

If you would like to send *Tracks* to individual outputs for a special EQ, effect or to simply have them on their own channels in your host application or mixer, no problem: There are up to fourteen extra outputs available.

Support for additional outputs in Audio Unit and RTAS hosts currently depends on the version of the host application being used. To ensure maximum compatibility, the initial version of Latigo only provides a stereo output in Audio Unit or RTAS hosts, and as a result the Front/Rear and Output controls on the Mix page will not function. As soon as Audio Unit and RTAS host updates are available, this functionality will be implemented in Latigo and an update will be released on the Wizoo website.

To assign a *Track* to an individual output simply select its *Track Tab* and choose an output from the *Indiv. Output* drop down menu.



There are no individual outputs available by default. To change this, go to the *Individual Outputs* menu on the *Setup* page and make a selection from the drop down menu.

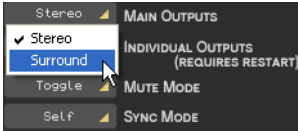
For the new outputs to become available you must close and restart Latigo.

## Working in Surround

Latigo can be used just as easily in multi-channel surround as in the stereo world. Not only is it fast and flexible to place *Tracks* within a surround panorama but the *Equalizer*, *Dynamics* and *Ambience* features on the *Play Page* are all real multi-channel surround effects.

## Enabling Surround Mode

To use four channel surround just select the *Setup Page* (bottom left of the instrument) and choose *Surround* from the *Main Outputs* drop down menu.



## Placing Tracks in the Surround Panorama

By far the easiest and most intuitive way to place *Tracks* in the surround mix is to use the *Front/Rear* option of the *Stage* described earlier in this manual.



If you don't want to use the *Stage* for editing surround panorama then use the *Pan* control in the *Track Mixer* to set a *Track's* left/right position and the *Rear Bal* control for the front/rear position.



The multi-channel surround *Ambience* adjusts automatically to the panorama position of each *Track*.

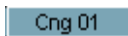
## 5 The Edit Page



Whether you want to become the master arranger of the percussion group or simply want to alter the performances of a player for a groove or two, getting to know the *Edit Page* will be worth your while: this is your conductor's baton.

### What Is a Part?

A *Part* is a single block or entry in the *Pattern Arranger* which allows you to determine which percussion groove each *Track* will play in a *Pattern*.



A *Part*.

Each *Part* has a drop down menu of percussion grooves or fills that can be individually edited and modified via the *Part Parameters* described later in this chapter.

## What Is a Pattern?

A *Pattern* is an arrangement of grooves, a collection of *Parts*, assigned to your MIDI keyboard.



A *Pattern*.

A *Pattern* can contain up to fourteen *Tracks*, each playing any groove available in its *Part* menu.

## Arranging with Latigo

Arranging with Latigo is fast, intuitive and easy. Probably the best way to get familiar with the *Pattern Arranger* is to do a fast tutorial. We'll even try a simple edit so you get an idea of what's possible along the way.

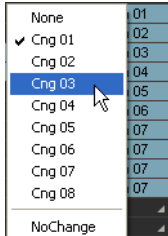
- 1 First load the *Style* 'Guaguanco' by double-clicking it or using drag and drop from the *Styles Selector*.
- 2 Click the *Edit Tab* to see the *Edit Page* (top right of Latigo).
- 3 Play C2 on your MIDI keyboard (or click the second C note on the *Color Keyboard*). The percussion *Pattern* and its *Parts* will become highlighted with a white border and play.



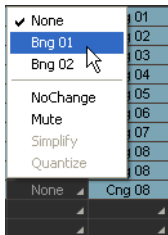


- 4** Right-click (Mac: [Ctrl]-Click) on the Conga *Part* 'Cng 01' in the seventh column of the highlighted row of *Parts* and select 'Cng 03' from the drop down list. You will hear that the Conga rhythm has changed.

The listing at the top of the menu shows all available performances for that *Track*.



- 5** Let's add some Bongos. Right-click (Mac: [Ctrl]-Click) in the same *Pattern* row in the Bongo column and select 'Bng 01'. Now we have a Bongo rhythm playing as well.



- 6** The Timbales and Cowbells *Track* is quite busy. Let's make it simpler. Click the 'Tim 01' *Part* so that only it has the white border highlight and select *Low* from the *Complexity* menu in the *Part Parameters* below. Now the Cowbells and Timbales are much simpler.

## The Edit Page



The above tutorial shows just how simple it is to change, arrange or add *Parts* in the *Pattern Arranger*.

## The Pattern Selector

The list you see at the left of Latigo on the *Edit Page* is the *Pattern Selector*. The *Pattern Selector* displays the MIDI note used to play a *Pattern* (in the left column) and its name. When clicked, a *Pattern* and all of its *Parts* become highlighted for editing.



## Naming a Pattern

To name or rename a *Pattern* simply double-click the name, type in the new name and hit [Enter] or [Return] on your computer keyboard.

## Moving Patterns

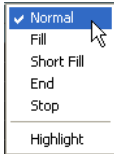
*Patterns* in the *Pattern Selector* can be moved, copied or removed using the cut, copy and paste buttons displayed directly below the *Pattern Selector*.

Simply select a *Pattern*, click *Cut* or *Copy*, select a destination *Pattern*, and choose *Paste*.



## Setting Play Modes

Every pattern (or MIDI key) in a *Style* has a definition that tells it how to play, whether it be a normal pattern, a fill, the ending or stop. To choose the *Play Mode* right-click (Mac: [Ctrl]-click) a *Pattern* in the *Pattern Selector* and a drop down menu appears with the following options:



The play modes are color coded in the *Pattern Selector*, *Part Arranger* and on the *Color Keyboard* and are explained below.

- ❖ **Normal (Blue):** *Normal Patterns* play repetitively until another *Pattern* or the *Stop* and *End* keys are played.

All of the *Patterns* in the factory *Styles* assigned between C1 and B2 on your MIDI keyboard have a *Normal* setting.

- ❖ **Fill/Short Fill (Green):** *Fills* only play for one bar in length and then return to the last *Normal Pattern* that was playing. *Short Fill* is exactly the same as *Fill* but only two beats in length.
- ❖ **End (Bright Red):** Assigns the global *Ending* command to the *Pattern*. When the *Ending* key is played Latigo plays until the end of its current bar and then stops. Some *Endings* have an extra hit on the first beat of the next bar. These *Styles* end this way when played traditionally.

When Latigo is stopped *Endings* can be played via MIDI or by clicking the *Color Keyboard*.

- ❖ **Stop (Full Red):** Assigns the global *Stop* command to the *Pattern*. Latigo will stop playing instantly after receiving a *Stop*.

## Color Shading

In the *Play Mode* menu you will also find an option to highlight patterns for easier identification.

- ❖ **Highlight:** Allows you to highlight a color key (brighter shading). This can be useful for tagging important *Patterns* for a live performance or for labeling favorite *Patterns* in a studio project.

In the factory presets, lighter variations are usually highlighted.

## Arranging in the Pattern Arranger

The *Pattern Arranger* is the matrix on the *Edit Page* showing *Patterns* in the horizontal axis and *Tracks* in the vertical axis. In the following section you will find all of the functions to need to work quickly and easily in the *Pattern Arranger*.

### Using the Mouse Wheel

Using a Mouse wheel will allow you to scroll or navigate quickly through the *Patterns* and *Parts*.

- ❖ The Mouse Wheel scrolls the *Pattern Selector* and *Pattern Arranger* vertically.
- ❖ When used above the *Track Tabs* the Mouse Wheel scrolls the *Tabs* left and right.

### Using Key Commands

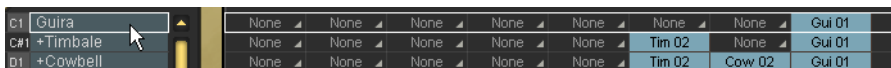
- ❖ [Arrow Left] and [Arrow Right]: Select the previous or next *Track*.
- ❖ [Arrow Up] and [Arrow Down]: Select the previous or next *Pattern*.
- ❖ [Home] and [End] keys: Move the *Track Tabs* to the first or last *Track*.
- ❖ [M] key: Mute/Unmute the current *Track*.
- ❖ [S] key: Solo/Unsolo the current *Track*.

Using [Shift][M] or [Shift][S] clears all mutes or solos.

## Choosing All Parts in a Pattern

There are three easy ways to select all *Parts* in a *Pattern*:

- ❖ Clicking in the *Pattern* menu.



- ❖ Clicking a key on the *Color keyboard*.



- ❖ Playing a note on your MIDI keyboard or host application.

## Choosing a Whole Track

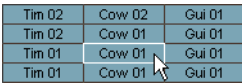
To choose a whole *Track* click the *Track Tab*.



All *Parts* for a *Track* have been selected for editing.

### Choosing a Single Part

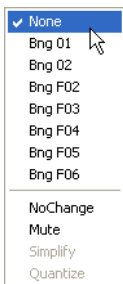
To choose a single *Part* click it in the *Pattern Arranger*.



### Selecting Parts

A similar drop down menu to the one in the *Pattern Arranger* is used to select *Parts* within a *Track*.

Right-click (Mac: [Ctrl]-click) a *Part* to open the menu and choose from the list.



## Special Options in the Part Menu

Included in the *Part Menu* are some special options.

- ❖ **None:** Choosing *None* in the *Part* menu means that nothing will be played in the *Track* for that *Pattern*.
- ❖ **No Change:** means that the *Track* will continue to play the previously playing *Pattern* chosen.
- ❖ **Mute:** Any key in every *Style* can be assigned to mute any *Tracks*. These are called *Track Mute Keys* and are colored yellow on the *Color Keyboard*. Using this option in the *Part Menu* will mute the chosen *Track* for that *Part*. *Mute Keys* are particularly useful for arranging and performing and you can very easily arrange favorite *Track* mute groups.

*Mute Keys* for each *Track* (from 1 to 14) are assigned to notes C4 to C#5 by default.

- ❖ **Simplify:** *Simplify* is only available for *Fill Patterns*. When active the *Part* is automatically thinned out, allowing you to use the same fills to create variations.
- ❖ **Quantize:** *Quantize* is also only available for *Fill Patterns* and works in the same way as the *Quantize* feature on the *Play Page*. Technically *Quantize* removes all percussion hits busier than an 1/8th note timing.



## The Part Parameters

The same global features for the whole instrument found on the *Play Page* are also available for individual *Parts*, *Patterns* and *Tracks*, as well as a few more. You may be surprised at just how much you can shape and mould each performance in every *Style*.

To edit *Part Parameters* you must first select the *Parts*, *Tracks*, or *Patterns* you wish to change.



The first row of features in the *Part Parameters* should already be quite familiar to you since a lot of them exist on the *Play page* as global controls.

- ❖ **Timing:** This governs the tightness of the playing of the selected *Parts*. The default setting of 50 percent leaves the original percussion player's performance unchanged, increasing towards the *Tight* setting gradually quantizes the timing until all hits are precisely in time and decreasing towards *Loose* exaggerates the natural feel.
- ❖ **Quantize:** sets the highest possible note value, all percussion hits outside of this value are removed. For example when 1/8 is set, all 16th notes are removed, they don't fall within the 8th note timing grid.
- ❖ **Swing:** pushes the timing of the selected *Tracks* towards a triplet feel. In the situation where an *Track* is already naturally playing a triplet feel, the *Swing* control will push the triplet beats to an even later position in the bar.
- ❖ **Complexity:** This parameters thins out the Part removing the less important percussion hits. An algorithm automatically evaluates the most important percussion hits based on volume and bar position. Coupled with *Quantize*, the *Complexity* feature allows a lot of flexibility for making variations of grooves while arranging.

*Complexity* has a default setting of *Master*, meaning that the *Track* is governed by the master *Complexity* setting on the *Play Page*. When an *Track* is assigned a *Complexity* value in the *Part Parameters* the master *Complexity* setting is ignored.

- ❖ **Speed:** As with the *Play Page Speed* control this plays the selected *Parts* at double or half the speed they would naturally play.
- ❖ **Level:** The *Level* control sets the volume of the currently selected *Parts* relative to main *Level* control found on the *Mix Page*.
- ❖ **Dynamics:** This control scales the volume differences between the single soft and loud hits (and therefore is no signal processor). In the neutral middle position dynamics are left unchanged, increasing the value 'expands' the volume differences, leading to a more dynamic performance.
- ❖ **Variance:** replaces percussion hits for the selected *Parts* with similar sounding hits, adding variation. The *Off* setting plays the groove exactly as it was originally played, a setting of *Max* replaces a lot of hits.
- ❖ **Tuning:** *Tuning* adjusts the pitch of the selected *Parts*, this could be useful when matching a tracks tuning to other musical instruments or even as a creative control since the percussion *Tracks* can sound quite interesting at extreme *Tuning* settings.

Extreme *Tuning* settings will sound better when using *XXL On*.

- ❖ **Bend Range:** *Latigo* responds to pitch wheel information from your MIDI keyboard or Host Application. The amount any *Track* will bend is controlled by this parameter.

The *Bend Range* setting is global for a *Track*, meaning that it affects the *Track* for all *Parts* in the *Style*.

- ❖ **Decay:** Adjusting the *Decay* parameter will reduce the length of time each percussion hit takes to fade out. The natural length of each hit is played when set to 100 percent.
- ❖ **Offset (ms):** The *Offset* control moves selected *Parts* forward or backward in milliseconds, allowing you to subtly change the way the percussion groove feels. Turning *Offset* to the left advances the *Track's* performance ahead of the beat, to the right delays it.

## 6 Performing with Latigo

In this chapter we'll look at some of the features that will help you get the most out of Latigo when performing both live and in the studio.

### Using MIDI Controller CCs

By far the most flexible way to shape and control a performance is by using MIDI controllers. MIDI Controllers are standard commands that can be sent from the Mod Wheel, pedals or knobs of your keyboard (or from your host application) and can be assigned to a multitude of parameters, allowing you to play, edit, tweak or record all kinds of variation in a track.

Most features in Latigo (except those found in the *Edit Page*) can be assigned MIDI Controllers, simply right-click (Mac: [Ctrl]-click) a feature and a menu like this will appear.



- ❖ The top line of the menu displays the name of the feature you've selected (in this case the *Ambience Mix*).
- ❖ The second line shows the MIDI Controller number assigned to the feature, in this case Controller number 46.

If no MIDI Controller is assigned 'No CC' will be displayed.

- ❖ The third line displays the *Learn* option. Many keyboards these days have the possibility to output MIDI Controller information via their knobs etc. When you select *Learn*, Latigo waits for you to send Controller information, this is usually a matter of turning a knob or pushing a pedal. Latigo assigns this Controller to the feature you have selected and now your knob controls it, fast and simple.

- ❖ The last menu option is *Forget*. When you click this option any Controller assignment linked to a feature will be removed.

## Default MIDI Controller Settings

The following table describes the default MIDI Controller assignments. These can be changed at any time and saved/loaded or reset via the *Default MIDI CC Assignments* feature on the *Setup Page* (For more information see the *Setup Page* section of this manual).

| <i>CC</i> | <i>Default Assignment</i> |
|-----------|---------------------------|
| 1         | Master Complexity         |
| 2         | Master Variance           |
| 7         | Master Volume             |
| 12        | Master Ambience Time      |
| 13        | Master Dynamics Density   |
| 16        | Master Quantize           |
| 17        | Master Swing              |
| 18        | Master Timing             |
| 19        | Master Tempo              |
| 91        | Master Ambience Mix       |

## MIDI Channels 2 to 15

MIDI channels 2 to 15 can be used to play individual *Tracks*. Notes played on channel 2 select the current *Pattern* for *Track 1*, channel 3 selects *Patterns* for *Track 2*, and so on.

This provides an alternative method of ‘conducting’ the playback using MIDI channels to control each *Track* independently, rather than controlling all *Tracks* at once using MIDI channel 1.

## MIDI Controllers for channels 2 to 15

As well as having many assignable MIDI Controller parameters, there are some parameters permanently ‘hard wired’ to MIDI channels 2 to 15 (*Tracks 1 to 14*).

| <i>CC</i> | <i>Default Assignment</i> |
|-----------|---------------------------|
| 7         | Track Level               |
| 8         | Track Front/Rear Balance  |
| 10        | Track Pan                 |
| 91        | Track Ambience Amount     |

## Using Track Mute Keys

Whether in a live situation or in the studio, using *Track Mute* keys gives you a lot of versatility to arrange your performance in real time on the fly. In the factory library all *Tracks* are assigned their own individual *Mute keys*, starting with *Track one* on MIDI note C<sub>4</sub>, *Track two* on MIDI note C#<sub>4</sub> and so on. As well as the default settings every *Pattern* (MIDI Key) can be set by you to mute or unmute any *Track (s)* just check out the *Part Menu Options* section of this manual.

## Color Coding

To help you visually locate the *Patterns* you want in a performance situation, all *Color Keys* can be highlighted or not. Simply right-click the *Pattern* in the *Pattern Selector* and select or deselect *Highlight*.



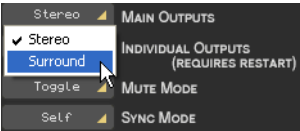
# 7 The Setup Page



The *Setup Page* is the home of all the general parameters and features that govern how Latigo responds to your commands.

## Main Outputs

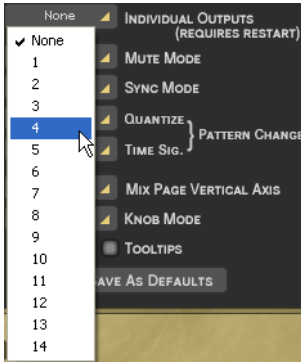
This option determines if you're working in stereo or surround.



The choice of Stereo or Surround alters how the stereo outputs are handled. For more information see the *Working in Surround* section of this manual.

## Individual Outputs

Up to fourteen individual outputs are available in addition to the two main stereo outs. By default, four individual outputs are active.

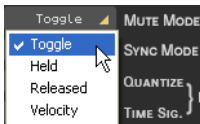


After changing the number of outputs you must restart Latigo for them to become available. To do this:

- ❖ Save your work, then uninstanciate Latigo and reinstanciate it or
- ❖ if you are already working on a project in your host application, just save your project and reopen it.

## Mute Mode

The *Mute Keys* (the yellow keys on the *Color Keyboard*) are very valuable performance and mixing tools and can behave in various ways.

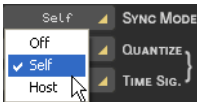




- ❖ Toggle: In *Toggle* mode *Tracks* are alternately muted and unmuted each time a *Mute Key* is played.
- ❖ Held: In *Held* mode *Tracks* are only muted for the length of time that a *Mute Key* is depressed and held.
- ❖ Released: All *Tracks* are muted by default and only play when a *Mute Key* is depressed and held.
- ❖ Velocity: When a *Mute Key* is played via your MIDI keyboard with a velocity of less than 64 the *Track* is muted and remains muted until a value of more than 64 is played on that *Mute Key*.

## Sync Mode

The *Sync Mode* setting determines how Latigo responds to your host application and MIDI notes played.



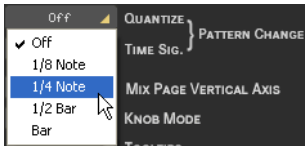
- ❖ Off: Latigo immediately plays from beat one at your host application tempo when a MIDI note or *Color Keyboard* note is received. Although your host application and Latigo run at the same tempo their song and beat positions are not in sync.
- ❖ Self: As in the *Off* mode, Latigo syncs to your host application tempo but not to its bar position. Once Latigo is playing, sync between *Patterns* is maintained, rather than triggering from the start of each note received.
- ❖ Host: Latigo syncs to the host application's tempo and bars/beats.

## Pattern Change

The two options under this headline determine how Latigo changes patterns and places fills.

### Quantize

This option determines how quickly Latigo will change *Patterns* when you ‘play’ a pattern change—i. e. by sending a MIDI note or click the *Color Keyboard*. With a setting of 4th Latigo will wait until the next quarter note of the bar before continuing with the new *Pattern*.



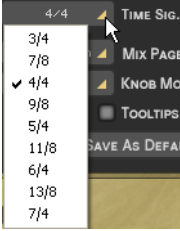
### Time Sig.

It’s theoretically possible—and can by the way yield very interesting results—to combine parts of different time signatures. In such a case, Latigo needs to know which time signature it is supposed to use globally—it uses this information for operations such as pattern changes or determining length of fills.

By changing this parameter, you can define one of the available time signatures as the global time signature, this way forcing all above mentioned operations to the signature you’ve set.

The *Time Sig.* setting applies for the current style only—when you load a new style, it will be updated with this styles’ setting.

This parameter is ‘hidden away’ on the *Setup Page* because it is a very sensitive parameter that you should leave unchanged unless you perfectly know what you’re doing and only when you create your own user styles.



## Mix Page Vertical Axis

This option determines which parameter you change by moving an instrument symbol vertically in the *Mix Page*. You find the same parameter in the *Mix Page* too, but the setting here gets saved as a default setting when you click 'Save as defaults'.

- ❖ None: vertical movement of a *Symbol* in the *Stage* has no effect on the *Track*.
- ❖ Level: vertical movement in the *Stage* controls individual *Track* volumes.
- ❖ Ambience: This option allows you to visually mix Ambience Send amounts for each *Track* via the *Stage*.
- ❖ Front/Rear: This may be the fastest and most intuitive setting for creating a surround panorama. The top of the *Stage* becomes the front left and right, the bottom becomes the rear left and right.
- ❖ Room Mode: Just imagine you're in a room, surrounded by percussion instruments. Simply put, that's what we call 'Room Mode'.

While in all other modes the *Stage* is a X/Y coordinate system, here the *Stage* represents a top view on a real recording room with the listener in the center and the instruments around him. The borders of the *Stage* acting like real walls.

Of course, the Room Mode is most realistic in Surround Mode, because only there are the front and rear positions reflected in the resulting audio signal.

In Room Mode, Level, Ambience and Pan controls are linked together to emulate the natural acoustic behavior of a room. I. e. when you move

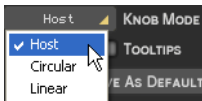
an instrument away from the center (listener's position) to the top right corner, the following things happen at the same time:

- Level slightly decreases.
- Ambience increases in level (less direct signal, more reflections from the walls) and changes in character to match the surround position as well as the exact distances between listener, instrument and walls.
- Pan moves all the way to the right.
- Front/Rear moves all the way to the front.

You can regard the listener—which in fact is the audio output—as being a surround microphone setup at the listener position.

## Knob Mode

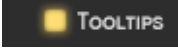
This option simply tells how you would prefer to turn your knobs.



- ❖ Host: Latigo uses your host application's preference if available.
- ❖ Circular: Knobs are moved by clicking and dragging in a circular motion. A knob's value can be set instantly by clicking anywhere along its circular edge.
- ❖ Linear: To move a knob, click on it and drag up or down with the mouse button pressed, like a vertical slider.

## Tooltips

Tooltips are common in many computer applications and simply display information about a feature when your mouse pointer is hovering above it. When Tooltips are switched off this information is displayed in the *Style Name* display area at the top of Latigo.



## Save As Defaults

When you have chosen the *Setup Page* settings that best suit the way you like to work, just click this button and these settings will be used in all future songs and when you load factory *Styles*.



*XXL* and *Auto Listen* settings are also included when using *Save As Defaults*.

The default settings are not applied to previously saved projects or user saved *Styles*.

## Default MIDI CC Assignments

Using MIDI Controllers (CCs) will give you a lot of performance possibilities. Once you have assigned Controllers to parameters this feature allows you to save them as a default set for all future projects. Default Controller assignments do not affect your previously saved songs, they are only applied when starting a new project.



- ❖ **Save:** Saves your current MIDI Controller settings as default set for future songs and for the factory *Styles*.
- ❖ **Load:** Loads the default MIDI Controller settings into the currently loaded *Style*, replacing any custom settings.

- ❖ **Reset:** Loads the factory default settings (listed in the *Performing With Latigo* section of this manual) into the current *Style*. Clicking the *Save* option after *Reset* will restore the factory settings as the default settings for future songs and factory *Styles*.

## **8 The Producer and Percussionists of Latigo**

The percussion recordings for Latigo were produced by Clay Oswald at 'Red Rock Studios' in Miami, Florida.

### **Clay Oswald**

(Producer)

Almost 18 years of collaboration and production with Gloria and Emilio Estefan has brought Producer/Keyboardist Clay Oswald much success and recognition, from Grammy Awards and Nominations to the multiple Platinum Albums that he has produced. As well as touring with Gloria Estefan, Clay has produced such artists as: Jon Secada, Julia Fordham, Matt Bianco, Raul Diblasio, Julio Iglesias, Luis Miguel, Madonna (the Evita soundtrack), Masayoshi Takanaka, Buster Poindexter, The Specialist soundtrack, Laura Branigan, Jose Luis Rodriguez and Seiko.

### **Edwin Bonilla**

(Percussion)

Born in Puerto Rico and raised in New Jersey, Edwin Bonilla is a versatile percussionist and is familiar with rhythmic patterns from around the world, having performed and recorded rock, soca, Cuban, Puerto Rican, Indian and Brazilian music. As well as recording and performing live with Gloria Estefan he has participated in over one thousand recordings with such musicians as Ricky Martin, Madonna, Quincy Jones, Frank Sinatra, John Secada, Arturo Sandoval, Tony Bennett, Manhattan Transfer, Patti LaBelle, Thalia, Cachao, Stevie Wonder, Tito Puente Jr. and Shakira.

## **Olbin Burgos**

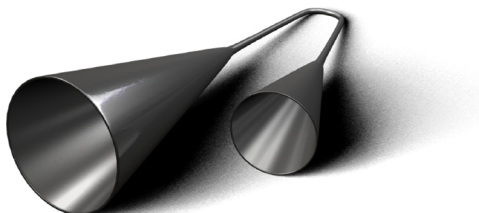
(Drums)

Born in Chicago to Puerto Rican parents, Olbin Burgos started playing drums at age seven, has studied in Puerto Rico at Musi Collegia Bayamon and also has a Bachelor Degree in Music from the University of Miami. Olbin has played and recorded with Gloria Estefan and Miami Sound Machine, as well as with Jon Secada, David Lee Roth, Carlos Ponce and Obie Bermudez.



## 9 The Instruments in Latigo

### Agogos



Agogos are a hand held pair of small high-pitched bells and come in various shapes and forms. Made from iron or steel (although occasionally from wood) they always consist of two or more tones. Modern versions often come as a set of three, to be mounted on a stand. Usually tuned a small interval apart, such as a second or minor third, Agogos are struck with a wooden stick or piece of iron and are linked together via a flexible U-shaped neck, allowing the player to squash the two bells together to play ghost notes in between.

## Bombo



The Bombo (or Bomba) is a large barrel-shaped drum, the largest of the two-headed drums in Brazil and is traditionally made of a hollowed tree trunk, covered with animal skins. It can be played resting on a stand or attached to a strap hung around the body and is played with a mallet or the hands. The drumheads of these bass drums still have the animal hairs on them to muffle the sound.

## Bongos



A pair of small single headed wooden hand drums yoked together Bongos are usually held between the knees and played in a sitting position. Typically these high-pitched drums are about 6 and 8 inches in diameter and six inches tall, the high-pitched drum is the Hembra (meaning female), the low-pitched drum is the Macho (male). Bongos are typically tuned at an interval of a fourth and are played with a combination of finger and open hand techniques.

## Cabasa



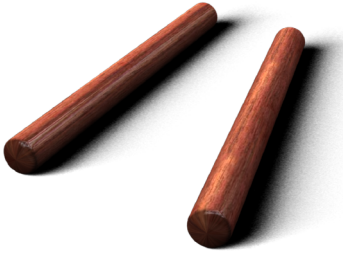
The Cabasa is a South American rattle consisting of loops of steel ball chain wrapped around a stainless steel cylinder, fixed to a long, narrow wooden or plastic handle. The player twists the Cabasa handle to produce the characteristic bright ‘scraping’ sound.

## Caxixi



The Caxixi is a small woven basket shaker from Brazil with a flat hard (traditionally gourd) bottom. Filled with seeds or seashells it is derived from Ghanaian Ashanti shakers.

## Claves



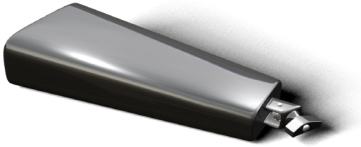
Claves are a pair of cylindrical pieces of polished hardwood, about 8 inches long and one inch in diameter. The stick in the player's non-dominant hand is held with cupped fingers to form a sound chamber (resonator), which changes the claves pitch when the fingers are flexed. Claves are sometimes hollow and carved in the middle to amplify the sound and produce a sharp tick or ringing sound.

## Congas (Including Quinta)



Congas are long barrel-shaped Afro-Cuban hardwood or fiberglass drums with a calfskin head. Played by the fingers and palms of the hands, they are usually used in a set of two or three different sizes. The largest drum in a Conga set is the Tumba (12-13 inches in diameter), the medium drum is the Conga (11-12 Inches), and the smallest drum is the Quinta (around 11 inches). The Quinta is used mainly for soloing and introducing new rhythms, the Conga and Tumba for the base rhythms.

## Cowbell



Descendant from the bells traditionally hung around the necks of cattle, musical cowbells are clapperless and struck with a wooden stick. The tone is modulated by striking different parts of the bell and by damping (with the hand holding the bell) to produce an open or closed sound. The hand cowbell is usually quite large and often plays open strokes on the beat to keep time. Sets of mounted cowbells are often used in combination with Timbales on a stand.

## Cuica



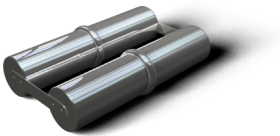
The Cuica is a friction drum from Brazil, typically used in Samba. A stick is affixed in the center of the drumhead and the squeaky, animal-like sound is made by rubbing the stick between the thumb and the forefinger with a damp sponge or piece of leather. Adding tension with the other hand to the drumhead changes the pitch.

## Djembe



The Djembe is a large single-headed goblet shaped ceremonial drum from West Africa. Beaten with the hands, the Djembe is traditionally carved out of a single log, using a head of goat or antelope hide and is capable of a huge range of tones, ranging from the rim slap to deep resonant bass tones produced by striking the center of the drum.

## Ganza



The Ganza is a large and very loud Brazilian metal tube shaker filled with shells, beads, seeds, rocks or metal shot and primarily used in Samba music.

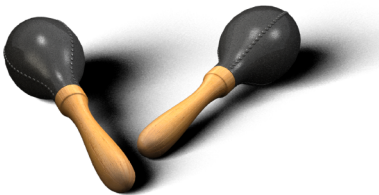


## Guiro



The Guiro is a scraper traditionally made from a dried hollowed out calabash gourd with parallel notches cut into one side. The stem end is removed to allow the sound to escape and two holes are usually drilled into one side to be used as a grip for the thumb and index finger. Rubbing a wooden stick along the notched ribs of the Guiro produces the distinctive scraping 'zipper' sound. Guiro's come in many shapes, sizes and materials including the metallic Guira used in the Dominican Republic to play merengues, or the Venezuelan Charrasca.

## Maracas



A pair of rattles traditionally made from calabash gourds attached to wooden handles with the dry seeds still loose inside, the Maracas of today can be made from lathe-turned wood, coconuts, wood, pottery, plastic or leather and can be filled with dried seeds, pebbles, beads or dried beans. One Maraca is often pitched higher than the other (usually by altering the amount of fill) and are shaken alternatively, because the seeds must travel

some distance before they strike the gourd, the player cannot shake them on the beat, but must anticipate. Plastic shelled maracas tend to have a brighter, cutting sound, the more popular stitched leather models (resembling large baseballs) have a deeper, softer sound.

## Pandeiros



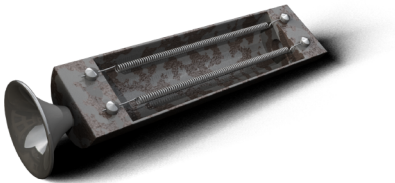
Pandeiros are Brazilian frame drum tambourines, larger than western tambourines, they have a tunable skin and large jingles (which are inverted towards each other) and are made of soft metals producing a more subdued tone than a usual tambourine. Similar to the Bongos, the Pandeiro playing technique uses the hand's palm, fingertips and thumb.

## Quinta



See 'Congas' above.

## Reco Reco



The Reco Reco is a Brazilian rasp or scratcher, similar to the Guiro and is played by rubbing a metal bar across a pair of springs. Reco Reco's can also be made from a variety of other materials such as metal, bamboo or gourds. The Reco Reco takes the offbeat, countering the Ganzá.

## Repenique



The Repenique or Repique is a very loud (10 or 12 inch diameter) two-headed Brazilian tenor drum with a metallic sound. The Repenique is often played with one bare hand and one stick, using the hand for the first beat of the measure to accentuate the backbeat and is typically high pitched, giving the calls and breaks in a composition.

## Samba Whistle



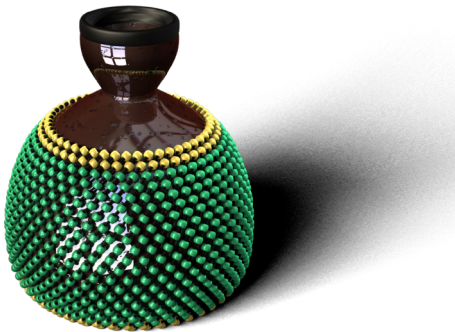
The Samba Whistle or Apito is essentially a 'pea' type whistle made of wood, plastic or metal and normally has the ability to produce 3 musical notes depending on which of the side chamber holes are closed. The leader of a Bateria often uses the Apito to musically direct the group.

## Shaker



Shakers come in many shapes and forms and can be constructed from plastic, metal tubing, hard wood and even bone. The filling is also varied, anything from seeds, steel shot, beans or pebbles can be used.

## Shekere



The Shekere is a large gourd covered with a loose fitting woven beaded netting. The shaker like sound is produced by shaking the beads, striking the gourd is another method for producing sound.

## Surdo



The Surdo is a large double headed Samba bass drum, usually played with a single large headed mallet and one hand used to vary the sound by pressing on the head to create a higher pitched, closed or muffled sound. Surdo's come in various sizes, are constructed from metal or a thin wooden shell and are often hung around the neck so the drum head is flat and can be reached with both hands.

## Tambora



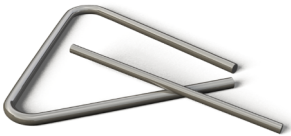
The Tambora is a barrel-shaped double headed drum, traditionally played on the lap with a wooden beater or stick striking one head and the wooden shell of the drum while the hand plays the opposite head. Some also come with a wooden or synthetic beating block attached to the shell for durability.

## Timbales



Timbales are a pair of shallow, metal shelled, single-headed drums, mounted on a stand. The player stands and uses regular drumsticks. The head diameters range from 12" to 16", a pair normally differing in size by one inch and are light and tuned high to produce a very powerful 'cutting' sound. A small, heavy Salsa cymbal or cowbells are often mounted above the two timbales. Players often produce lively rhythms by striking the shells and rims of the timbales (Cascara).

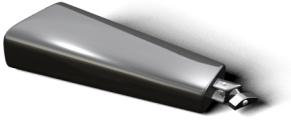
## Triangle



The Triangle is a rod of steel bent into a triangular shape, open at one corner (this causes the instrument to be of indeterminate pitch). Suspended by a gut, wire or nylon loop, triangles are struck with a steel rod and produce a metallic, percussive ringing tone.



## Guataca



A Guataca is a small Brazilian Cowbell.

## Drum Kit

Although most people are very familiar with the instruments used in a conventional drum kit, we'll describe them briefly using the Latigo terminology for easy identification.

### Kick



The kick drum or bass drum is usually the largest drum in the set, it sits on the floor with its heads in a vertical direction. The kick drum is played using a foot pedal with a beater striking the centre of its head and produces a deep percussive tone often acting as the pulse of the group.

## Snare



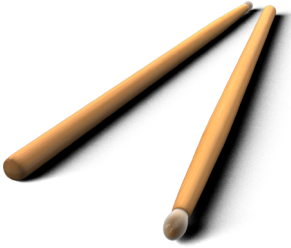
The snare drum is a cylindrical two headed drum varying in size from roughly 10 to 14 inches in diameter and 3 to 12 inches in depth. The snare drum usually is played positioned between the player's legs and its distinctive high-pitched tone is in part due to the set of wires secured firmly under the bottom drumhead. Snare drums are sometimes played without the rest of the drum kit as a percussion instrument.

## Rim or Sidestick



The terms 'Rim' and 'Sidestick' are used in Latigo to distinguish a type of snare drum hit where the player strikes the drum's rim to produce a gentle metallic 'clap' tone.

## Sticks



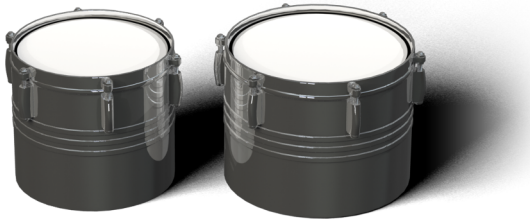
The term 'Sticks' is used in Latigo to describe a playing style where the player strikes the snare drum or tom rims to produce a percussive metallic sound.

## Hi-Hat



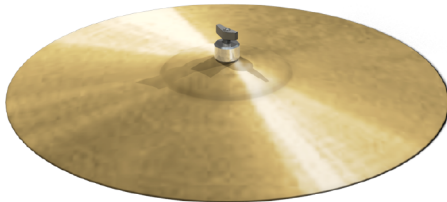
Hi-Hats are a pair of horizontally mounted cymbals, played with sticks. A drummer varies the sound and effect of their high-hat performance using a foot pedal, when the pedal is in the down position the top cymbal rests against the stationary bottom cymbal producing the 'closed' sound, when the pedal is in the up position the top cymbal moves away from the bottom cymbal producing the 'open' sound.

## Toms



A drum kit will normally include some rack toms mounted above the kick drum ranging in size from 6 to 18 inches and a floor tom from 14 to 20 inches which is supported by its own legs. Toms are cylindrical drums with either one or two heads and are generally used for fills or occasional rhythmic patterns.

## Crash



A crash is a metallic cymbal ranging in size from 6 to 22 inches and is usually played in fills or to accentuate important beats. Most drum kits include a number of crashes of various sizes and tones.



## 10 Style Information

| <i>Style</i>   | <i>Category</i> | <i>Original Tempo</i> | <i>Scenes</i>   | <i>Additional Info</i>                                                                                                                                                                                                                                        |
|----------------|-----------------|-----------------------|-----------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Afro-Cuban Mix | Afro-Cuban      | 120                   | Afro-Cuban 6/8  | These are variations of the 6/8 and 12/8 rhythms of Afro-Cuban heritage. Some rhythms emphasize the 6/8 feel, some a 12/8 feel and some players will feel the emphasis of the 1/4 notes, musicians usually refer to the general triplet feel as a '6/8 feel'. |
|                |                 |                       | Palo            | A rhythm commonly used for sacred ceremonies in the Afro Cuban religion of 'Palo' and 'Lucumi'.                                                                                                                                                               |
|                |                 |                       | Abacua          | Commonly used for sacred ceremonies of the Afro Cuban 'Abacua' religion.                                                                                                                                                                                      |
|                |                 |                       | Afro-Cuban 12/8 | As above in Afro-Cuban 6/8.                                                                                                                                                                                                                                   |
|                |                 |                       | Mongo           | Dedicated to Mongo Santamaria.                                                                                                                                                                                                                                |
|                |                 |                       | Bembe           | Often played for the party of the 'Orichas', Gods of the Afro Cuban religion in the 'Yoruba' language.                                                                                                                                                        |
| Columbia       | Afro-Cuban      | 100                   | Columbia        | An Afro Cuban rhythm played as a 6/8 type feel. One of the three main Rumba styles.                                                                                                                                                                           |
| Comparsa       | Afro-Cuban      | 120                   | Comparsa        | These are from a musical gathering, dance or parade taking place primarily during the Cuban 'Carnival'. Comparsa can also refer to the specific musical group which plays the 'Conga' during Carnival.                                                        |
| Cucuye         | Afro-Cuban      | 120                   | Cucuye          | Traditional Afro-Cuban dance and music used in the carnivals, particularly in Cuba's eastern region.                                                                                                                                                          |

## Style Information

| <i>Style</i> | <i>Category</i> | <i>Original Tempo</i> | <i>Scenes</i>      | <i>Additional Info</i>                                                                                                                                                                                                                                                                                                          |
|--------------|-----------------|-----------------------|--------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Guaguanco    | Afro-Cuban      | 095                   | Guaguanco<br>Timba | The Guaguanco is an Afro Cuban rhythm which forms part of the Rumba family. This rhythm section is unique in that it employs three conga players: the Tumbadora, the Segundo and the Quinto.                                                                                                                                    |
|              |                 |                       | Salsa              | See 'Guaguanco Above'.                                                                                                                                                                                                                                                                                                          |
|              |                 |                       | Mambo              | See 'Guaguanco Above'.                                                                                                                                                                                                                                                                                                          |
|              |                 |                       | Mozambique         | A Carnival style Afro Cuban rhythm created in Cuba during the early sixties by Pello el Afrokan.                                                                                                                                                                                                                                |
| Bossa Nova   | Brazilian       | 100                   | Bossa Nova         | This musical style is a prime example of modernization in Latin American popular music and because of its impact on other countries, most notably the United States.                                                                                                                                                            |
| Samba Fast   | Brazilian       | 115                   | Samba              | The word Samba is Portuguese and was derived from 'Sembe', a word common to many west African languages such as the 'Bantu' language brought to Brazil during the 17 to 19th centuries by the African slaves. The term refers to praying or invoking the spirits of the ancestors or gods with a cry, something like the Blues. |
| Samba Slow   | Brazilian       | 090                   | Samba              | See 'Samba Fast'.                                                                                                                                                                                                                                                                                                               |
| Calypso Fast | Caribbean       | 120                   | Calypso            | The indigenous music of the people of Trinidad and Tobago. Calypso's roots go back to the African slaves brought to these Islands to work on the large sugar plantations.                                                                                                                                                       |
| Calypso Slow | Caribbean       | 085                   | Calypso            | See 'Calypso Fast'.                                                                                                                                                                                                                                                                                                             |



| <i>Style</i>   | <i>Category</i> | <i>Original Tempo</i> | <i>Scenes</i> | <i>Additional Info</i>                                                                                                                                                                                                         |
|----------------|-----------------|-----------------------|---------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Merengue Fast  | Caribbean       | 120                   | Merengue      | The Merengue is a music form for dance, most typically associated with the Dominican Republic.                                                                                                                                 |
| Bolero         | CubanDance      | 085                   | Bolero        | An Afro Cuban ballad form with a slow tempo and a mostly romantic lyric content. Pepe Sanchez has been credited with creating the Cuban Bolero in 1885 with a composition called 'Tristeza'.                                   |
| Cha Cha Cha    | CubanDance      | 120                   | Cha Cha Cha   | A dance and musical style evolving from the Danzon style. 'Engañadora', by Cuban bandleader Enrique Jorin, is generally considered to be the first Cha Cha Cha in 1953.                                                        |
|                |                 |                       | Son Montuno   | The most influential Cuban style initiated in the second half of the 19th century in the eastern province of Oriente. It combines Spanish elements and instruments of the 'Cancion' style with African rhythms and percussion. |
| Salsa+ Mambo 1 | CubanDance      | 095                   | Salsa         | A generic term developed mainly in New York in the late sixties and early 70s used to describe the blending of many dance styles into dance arrangements.                                                                      |
|                |                 |                       | Mambo         | General term for the popular dance and hybrid music style developed in the 40's and 50's.                                                                                                                                      |

## Style Information

| <i>Style</i>      | <i>Category</i> | <i>Original Tempo</i> | <i>Scenes</i>       | <i>Additional Info</i>                                                                                                                                                                                                                                   |
|-------------------|-----------------|-----------------------|---------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Salsa+<br>Mambo 2 | CubanDance      | 100                   | Pilon               | A rhythm created by Enrique Bonne in the eastern providence of Cuba.                                                                                                                                                                                     |
|                   |                 |                       | Pello<br>Mozambique | A Carnival style Afro Cuban rhythm created in Cuba during the early sixties by Pello el Afrokan.                                                                                                                                                         |
|                   |                 |                       | Charanga            | A musical style which developed in the early 20th century deriving from the 'Danzon'. Uses a unique instrumentation of Woodwinds, Strings Section and a rhythm section of String Bass, Timbales, Guiro and Conga.                                        |
|                   |                 |                       | Caballo             | In Afro Latin music used to describe a rhythmic accompaniment that resembles in feel the trotting of a horse.                                                                                                                                            |
| Songo             | CubanDance      | 095                   | Songo               | A dance rhythm created in 1969 by the Cuban Group called 'Los Van Van'. It revolutionized the entire Cuban dance era with its 'pop' feel.                                                                                                                |
| Colombian         | Colombian       | 100                   | Cumbia              | Originated as a local dance music in the black community from the Atlantic coast of Colombia, descended originally from a nineteenth century slaves. The Cumbia combines Hispanic melodic structures with African rhythm and native American components. |

| <i>Style</i>    | <i>Category</i> | <i>Original Tempo</i> | <i>Scenes</i> | <i>Additional Info</i>                                                                                                                                                                                              |
|-----------------|-----------------|-----------------------|---------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Bomba+<br>Plena | Puerto Rican    | 100                   | Plena         | An important genre of folk music in Puerto Rico, typically associated with coastal regions of the island. The Plena is a narrative song that details the pains and ironies of people and life in their communities. |
|                 |                 |                       | Bomba         | A unique Puerto Rican musical genre for dance. It is generally agreed that the Bomba is derived from West Africa.                                                                                                   |
| Danza Fast      | Puerto Rican    | 090                   | Danza         | A 19th century music and dance form emanating from the 'Contradanza' and predecessor to the Cuban 'Danzon'.                                                                                                         |
| Danza Slow      | Puerto Rican    | 065                   | Danza         | See 'Danza Fast'.                                                                                                                                                                                                   |
| Gaita           | Venezuelan      | 120                   | Gaita         | A Venezuelan 6/8 rhythm.                                                                                                                                                                                            |



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