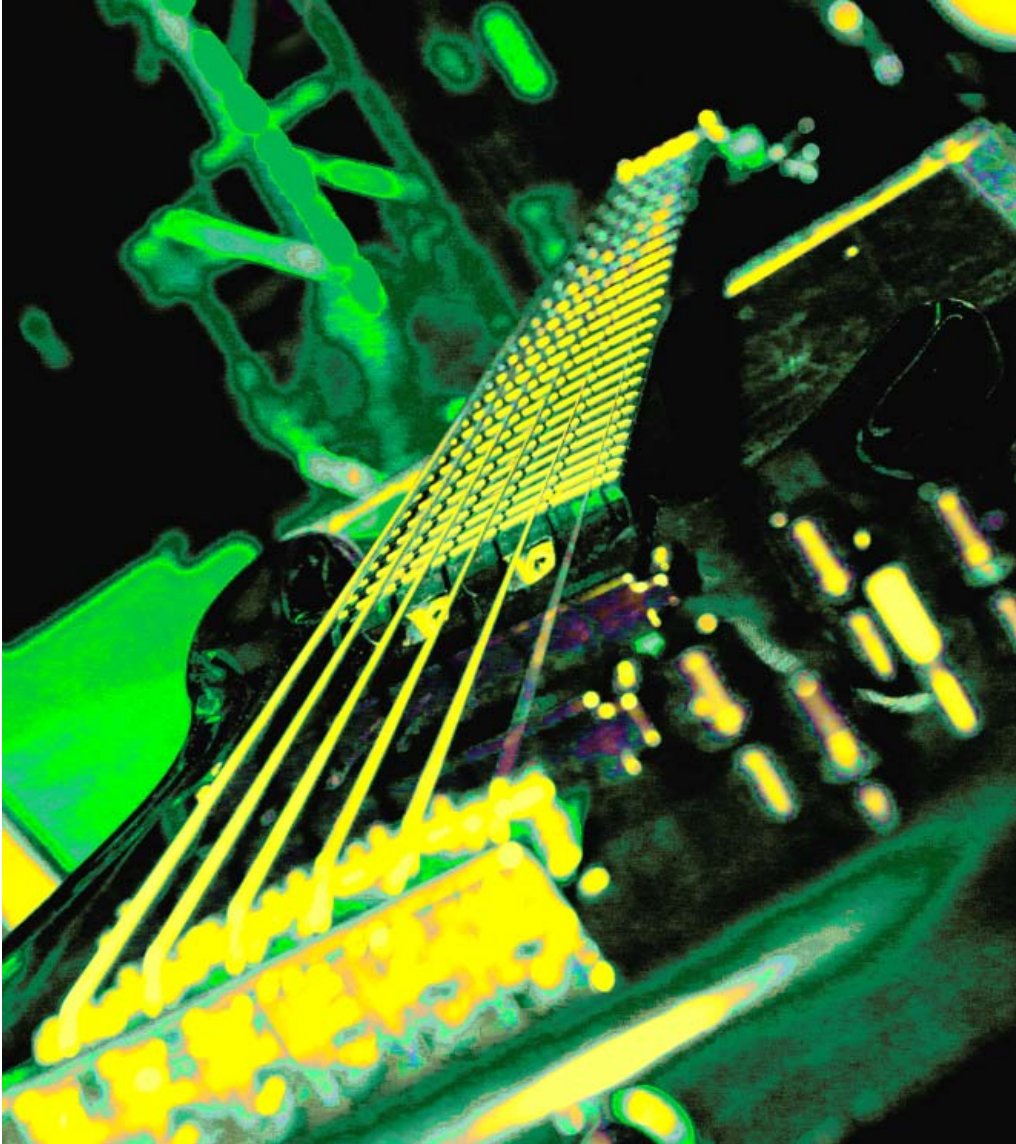


# **BEYOND SALSA BASS**

## **THE CUBAN TIMBA REVOLUTION**



**VOLUME 3 • BEGINNING TO INTERMEDIATE  
SALSA, SONGO & THE ROOTS OF LATIN JAZZ**

**KEVIN MOORE**

audio and video companion products (and free sample audio): [www.beyondsalsa.info](http://www.beyondsalsa.info)

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REVISION 1.0

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# Introduction to the *Beyond Salsa Bass* Series

The *Beyond Salsa Bass* series can be used as a stand-alone bass course, or as a companion series to *Beyond Salsa Piano*, the latter enabling you to study with a friend or band member who plays piano. *Beyond Salsa Bass* includes a corresponding bass tumbao for every piano tumbao in *Beyond Salsa Piano*.

That said, each bass series book is much longer than its piano counterpart, and quite a bit more ambitious, especially the first four volumes. The bass books contain many additional tumbaos and conceptual exercises that go well beyond the piano books. Music history and music theory are also given significantly more space and attention in the bass series.

## Part 1: The Five Introductory Volumes



Each series begins with five volumes that work their way systematically through history, and from beginning level tumbaos to the advanced modern genre of *timba*.

<i>Beyond Salsa Piano</i>	Volume	<i>Beyond Salsa Bass</i>
<i>changüí, rumba, danzón, son, son montuno</i>	1	<i>changüí, rumba, danzón, son, son montuno</i>
<i>danzón-mambo, charangas, conjuntos and big bands of the 1950s</i>	2	<i>son montuno</i> (continued) <i>danzón-mambo</i> , charangas, conjuntos and big bands of the 1950s
Cuban music from 1960-1989, Part 1	3	<i>salsa</i> , Cuban music from 1960-1989, <i>descargas</i> and other antecedents of Latin jazz
Cuban music from 1960-1989, Part 2	4	introduction to <i>timba</i>
introduction to <i>timba</i>	5	<i>timba</i> continued; global Latin bass after 1990

As you can see, Volumes 1 and 2 match up almost exactly, except that the bass series adds a major additional section on Arsenio Rodríguez and *son montuno* in Volume 2. Volumes 3 and 4 of the piano series are combined in Volume 3 of the bass series, which also includes chapters on the music of Puerto Rico and New York (i.e. “salsa”), the roots of Latin jazz and the Cuban *descargas* of the

1950s. Salsa was not covered in the piano series, as salsa piano has already been thoroughly covered by Rebeca Mauleón in her *Salsa Guidebook* and *101 Montunos*. The bass series covers *timba* in two volumes instead of one because the bassist plays such a pivotal role in the rhythm section gears.

## Part 2: Volumes on Individual Artists

From Volume 6 onward, each book of each series is devoted to the style of one musician. These later volumes have their own philosophy and game plan:

- Find the very best musicians. As of this writing, the bass series features Alain Pérez, the percussion series features Calixto Oviedo, and the piano series features Melón Lewis, Pupy Pedroso and Tirso Duarte.
- Avoid asking the musicians to self-analyze or participate in the pedagogic process any more than necessary.
- On a case-by-case basis, find the most *natural* way to capture each musician doing what he or she does on recordings and at concerts.
- Convert these captured performances – whether MIDI, audio, or video – into bite-size exercises that can be easily studied, understood and assimilated by a non-Cuban musician.
- Never ask the reader to learn an exercise without demonstrating exactly how it relates to a given genre, band, song or the style of a specific musician.

Volumes 6-9 of the bass and piano series are directly linked because their subjects – Melón Lewis (piano) and Alain Pérez (bass) – played side-by-side in the legendary 1996-1998 Issac Delgado Group. Each is arguably the greatest player of the timba era on his respective instrument.

The songs covered are identical (until Volume 9) and the video products include the two musicians playing along with each other. Melón's tumbaos are also present in one channel of the audio tracks for the Alain books.

		<p>scheduled for release in 2015</p>	<p>scheduled for release in 2015</p>

The following chart summarizes this information:

### Corresponding Bass Tumbaos for *Beyond Salsa Piano*

<i>Beyond Salsa Piano</i>	<i>Beyond Salsa Bass</i>
Volume 1	Volume 1
Volume 2	Volume 2
Volume 3	Volume 3
Volume 4	Volume 3
Volume 5	Volume 4, Volume 5
Volume 6	Volume 6
Volume 7	Volume 7
Volume 8	Volume 8
Volume 9	Volume 9

With the Pupy Pedrosó (Volumes 10 through 13) and Tirso Duarte piano books (beginning with Volume 14), I began including the bass tumbaos in the piano books, so the linkage between the two series ends after Volume 9. Looking ahead, I have sufficient MIDI material for books on Rolando Luna, Rodolfo “Peruchín” Argudín, Juan Carlos González and others.

Additional volumes of *Beyond Salsa Bass* will cover bass artists yet to be determined. Feel free to send in your suggestions.

Extensive additional information on Cuban bass can be found at [timba.com](http://timba.com). Ian Stewart’s **Timba Bass Corner** has a wealth of transcriptions, analyses and instructional videos. Bass tumbaos also figure prominently in my three-part *Roots of Timba* series, a free online eBook with embedded audio files.

### About the Bass Tumbao Theory Chapters

These books present their tumbaos in the form of a chronological survey, but an additional feature of the first five volumes of the bass series is the inclusion of a special first chapter in each volume that uses a pedagogic approach based on music theory, categorization systems, and exercises. These tumbao theory chapters break down as follows:

Volume 1:	the 16 most common, generic, 2-beat, clave-neutral bass tumbaos
Volume 2:	4-beat tumbaos, song-specific tumbaos, and clave-aligned tumbaos
Volume 3:	8-beat tumbaos
Volume 4:	basic concepts of timba tumbaos
Volume 5:	the role of the bass in timba gears



## **Audio and Video – How *Beyond Salsa* is Organized and Marketed**

With the exception of our *Understanding Clave and Clave Changes* book and audio package, each volume of the *Beyond Salsa* series consists of two or three separately sold products:

1. a book like this one with text and musical notation (hard-copy or eBook)
2. downloadable MP3 audio files demonstrating the musical examples, accompanied by a clave click track, at full-speed and in slow motion, with the left and right hands panned hard left and right (and with bass tumbaos panned to one side in the case of the Pupy Pedroso and Tirso Duarte piano books)
3. when available, downloadable computer video files and physical DVDs showing the featured Cuban musician performing each musical example

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

### **Books & eBooks**

The book you're reading now can be purchased at [www.createpace.com/4435728](http://www.createpace.com/4435728) as a hard copy, paperback book. Alternatively, it can be viewed online and/or printed on your PC's printer from the website [www.latinpulsemusic.com/albums/show/444](http://www.latinpulsemusic.com/albums/show/444). The current eBook product doesn't work on Mac; iBooks and Kindle will be released as soon as all volumes of the series are done.

### **Free Audio & Audio Products**

The audio files do not come with the book. They're available as separate, downloadable products from [beyondsalsa.info/purchase](http://beyondsalsa.info/purchase). You'll also find a generous free download consisting of the first exercises of each chapter at [latinpulsemusic.com/albums/show/448](http://latinpulsemusic.com/albums/show/448). For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. The first (marked "a") is recorded at normal tempo and the second (marked "b") in at a slower tempo. When a piano part is included, the piano and bass are panned hard right and left respectively. This way, you can use the balance control to solo or mute the bass part. The audio files can be burned to audio CDs or played on an MP3 player or computer.

### **Video**

Like the audio products, the videos are sold as separate downloads. Video downloads are only provided for later books focusing on individual artists, so there is no video product for this book. The video of Alain Pérez (*Beyond Salsa Bass, Volumes 6-9*) is tremendous, I might add. You can sample some of it on YouTube and at [www.latinpulsemusic.com/albums/show/423](http://www.latinpulsemusic.com/albums/show/423).

At the end of this book are the Beyond Salsa Catalog and Price List for all products released to date, with pictures, links and content descriptions. The most current catalog, with all links and more detailed descriptions, can always be found at [www.beyondsalsa.info](http://www.beyondsalsa.info).

## Notation and Tablature in this Book

Every exercise in this book is shown in five ways:

- matrix notation (●=note, empty square=rest)



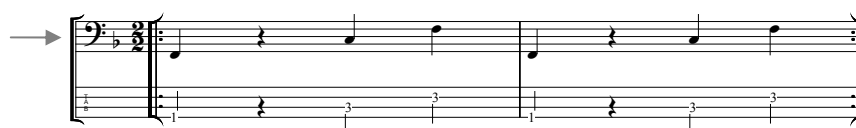
- X&○ notation (X=note, ○=rest)

bolero X○○○ X○X○ X○○○ X○X○

- standard notation in 4/4 – i.e., 16<sup>th</sup> note notation, more common in Cuba (top line)



- standard notation in 2/2 – i.e., 8<sup>th</sup> note notation, more common outside Cuba (top line)



- tablature – one line per string with numbers for frets (bottom line)



Tablature is an intuitive way of writing bass music that uses one line for each string and a number denoting the fret instead of the usual oval notehead. Because most upright bass players are trained to read standard notation, the tablature shown in this book usually represents *the most common way to play the tumbao on electric bass*. As such, it largely avoids open strings that would be the first choice on upright bass but are undesirable on electric bass. As explained above, the tablature is merely a suggestion and you should feel free to use other fingerings as you and your teacher see fit. If you play upright, use open strings whenever possible.

Upright basses also tend to have a deeper tone on the highest string (G), so you'll be more likely to play up the neck on electric in order to avoid the thinner sound of the G-string of the electric bass.

In Volumes 1 through 3, we use 4-string tablature. When *timba* is introduced in Volume 4, we'll switch to 5-string tablature. Among the leading timba bands there's an approximately equal division between the use of four-string upright "baby" bass and 5- or 6-string electric bass, with some bassists switching between the two from song to song during a typical performance. The higher sixth string, when one is present, is only used for solos, but the low B-string is very important for the electric bass styles of timba.

# Introduction to Volume 3

## Audio File Product

A complete set of 616 audio files demonstrating the exercises in this book can be purchased as a separate, downloadable product for \$10 at [beyondsalsa.info/purchase](http://beyondsalsa.info/purchase). There are two files for each exercise – one at full speed and one in slow motion. The files are created by playing MIDI sequences into a sampler and recording the output to 24-bit wave files that are enhanced with Universal Audio™ plug-ins and then finally converted to downloadable MP3 files.

In most cases, the bass part is panned hard right and the accompaniment is panned hard left. With this configuration, you can turn your balance control all the way to the right to hear the bass alone, or all the way to the left to mute the bass while you play along with the accompaniment.

Many of the examples from Chapter 5 are bass tumbaos that correspond to the piano tumbaos studied in *Beyond Salsa Piano, Volumes 3 and 4* – these have the piano in the left channel. Most of the other accompaniments are minimal, consisting of clave and güiro. In some cases, the nature of an exercise calls for congas, piano and other instruments.

## Free Audio Download

A generous cross-section of 60 audio tracks from each chapter of this book is available as a free 60-track download (click the “free audio” button link at [beyondsalsa.info/purchase](http://beyondsalsa.info/purchase)). This will enable you to get started immediately and to make sure that the audio file method and fits well with your personal style of learning. If you have any problems with the downloads, you can contact me at [kevin@timba.com](mailto:kevin@timba.com).

## Topics Covered in Volume 3

### Chapter 1: Back to Basics

Chapter 1 begins with a review of the tumbao and clave terminology systems introduced in *Beyond Salsa Bass, Volumes 1 and 2*, and introduces a new generic tumbao necessary for Volume 3.

The bulk of Chapter 1 consists of a tutorial on the subject of playing chord changes in a jazz context: with a Latin time feel, a swing time feel, and switching between the two.

### . Chapter 2: The Roots of Latin Jazz

Chapter 2 starts in 1940s New York, where Chano Pozo and Mario Bauzá began the historic collaborations with Dizzy Gillespie that played such a critical role in the music of the rest of the

century. We then return to Cuba to study the equally influential 1950s *descarga* (jam session) recordings of Cachao, Bebo Valdés, Julio Gutiérrez and others.

### **Chapter 3: Puerto Rico**

Chapter 3 covers the role of the bass in Puerto Rico's long and rich musical history – from early *bomba* and *plena* to Cortijo, El Gran Combo, Sonora Ponceña and Batacumbelé.

### **Chapter 4: New York**

In Chapter 4, we finally arrive at the “salsa” that's always been implicit in the *Beyond Salsa* series title. New York went through a series of distinct periods – the Palladium-Mambo era of the 1950s, the charanga-pachanga craze of the early 1960s, the boogaloo movement of the late 1960s, and the extraordinary salsa boom of the 1970s and 80s. We do our best to cover most of the major artists and bassists of each era.

### **Chapter 5: From the Cuban Revolution to the Fall of the Berlin Wall**

Chapter 5 contains a corresponding bass tumbao for each piano tumbao in *Beyond Salsa Piano, Volumes 3 & 4*, but also adds many additional tumbaos, a lot of new historical information, and in-depth studies of Los Van Van, Ritmo Oriental and Irakere, the three dominant Cuban groups of the post-revolution/pre-timba era. The time frame runs parallel to the New York chapter, but has very little musical overlap because the two music scenes were so isolated from each other as a result of the revolution, the embargo and other non-musical impediments.

The Cuban side of the story begins with *mozambique*, *pilón*, *changüí-68*, *songo*, *batumbatá*, *chanda* and other eclectic genres of the 1960s and 70s. Next, we work our way through the hard-to-define 1980s period in which Cuba and New York once again began to come into contact with each other. We stop just short of the timba revolution that (not by coincidence) began at about the same time as the fall of the Soviet Union and the “Special Period” it unleashed on Cuba.

### **Terminology Note: “Latin”**

“Latin” (adjective) and “Latino” (noun) are problematic words. The use “Latin” to refer to the New World was apparently first introduced by a French writer in the 1830s in an attempt to categorize European countries – and the regions of the New World that they colonized – as “Teutonic”, “Anglo-Saxon”, “Slavic” and “Latin”, with the latter referring to countries speaking languages derived from the archaic Latin language of ancient Rome.<sup>1</sup> At the time, the Western Hemisphere south of what is now the United States (and including New Orleans), had been colonized primarily by the Spanish, Portuguese and French. Today, the residents of these countries still speak Latin-derived languages, but they don't refer to themselves as Latinos. That term is used only by English-speakers as a way of

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<sup>1</sup> Wikipedia cites Mignolo, Walter (2005). *The Idea of Latin America*. Oxford: Wiley-Blackwell. pp. 77–80.

bundling together everyone from the region described above. The exception to this is the term *Latinoamérica*, sometimes used as a political construct, seeking to unify the common interests of one group of countries struggling against others.

This is where the “problematic” aspect comes in. With the exceptions of idealistic political statements like Celia Cruz’s *Soy antillana* (see p. 137) and Revé’s *Rumberos latinoamericanos* (see p. 426), Cubans call their music Cuban, Colombians call their music Colombian, and so on. In *Una Sola Casa: Salsa Consciente and The Poetics of The Meta-barrio*, Espinoza holds that the term Latin only correctly applies to Nuyolatino music (i.e., “salsa”, an even more problematic word, as we’ll discover over the course of this book) because it’s impossible to credit the “Latin” music that developed in New York to any one country.<sup>1</sup>

All languages are in a perpetual state of flux, and we could do this same type of analysis of the origins of every word in this footnote. In 2014, “Latin” has taken on a new set of meanings and “Latin music” is universally understood to be an umbrella term for all the types of music studied in these books, and then some. The evolution of language is natural; the problem occurs when the origin of a certain term carries with it the racism, sexism or other distasteful or outdated attitudes of its originators. Thus, we now say Asian instead of “Oriental” and clamor to change the name of the “Redskins” sports team. Since “Latin” carries within it certain imperialistic or Euro-Anglo-centric connotations, there’s a danger that the musical information in this book may outlive its political-correctness, but we’re still on the cusp as of 2014 – there’s still no new and improved umbrella term, so we’ll have to live with the imperfections of the problematic “Latin”.

But that’s not the end of it. So far, we’ve used the terms “Latin music” and “Latin rhythms” in the most general sense just described. In Chapters 1 and 2, however, we move to a significantly more limited use of the word by jazz musicians. When jazz is played with a “Latin time feel” it means, above all else, that the subdivisions are played evenly, i.e., not “swung” – not played with any sort of long-short lilt used in most jazz. Secondly, “Latin” bass parts have syncopated rhythms (like all the tumbaos we’ve studied up to this point). This will all be explained as we move through the book, but to understand the genesis of the term, it needs to be remembered that prior to about 1940, almost all North American popular music was played with a lilting swing time feel, and *without* any type of thematic or syncopated bass parts. So when jazz musicians began to embrace the compositions of Dizzy Gillespie and Chano Pozo, they called the new time feel “Latin”. Thus, for Chapters 1 and 2, think of “Latin” and “swing” as a pair of mutually exclusive terms – a bass part can be played one way or the other, and many jazz pieces switch between the two.

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<sup>1</sup> Andrés Espinoza (2014). *Una Sola Casa: Salsa Consciente and The Poetics of The Meta-barrio*, Unpublished doctoral dissertation, Boston University, Boston, MA.

# Chapter 1: Back to Basics

Remember that Chapter 1 of each volume is optional. If you don't like theory, just skip ahead to Chapter 2, and if you do, simply ignore the 16 terms shown below when you encounter them.

## Reviewing the Basic Generic Tumbao Types

If you haven't read Volumes 1 and 2 of this series, please take a moment to understand our terms for the 16 most common clave-neutral bass tumbao rhythms. You'll see these terms used in the graphic notation that accompanies each bass tumbao throughout this book.

Generic Tumbao 1-01 • bolero	•				•		•		•				•		•	
Generic Tumbao 1-02 • tresillo	•			•			•		•			•			•	
Generic Tumbao 1-03 • habanera	•			•	•		•		•			•	•		•	
Generic Tumbao 1-04 • guaracha	•		•	•			•		•		•	•			•	
Generic Tumbao 1-05 • bolero (AB)					•		•						•		•	
Generic Tumbao 1-06 • tresillo (AB)				•			•					•			•	
Generic Tumbao 1-07 • habanera (AB)				•	•		•					•	•		•	
Generic Tumbao 1-08 • guaracha (AB)			•	•			•				•	•			•	
Generic Tumbao 1-09 • bolero (DP)	•				•		•	•	•				•		•	•
Generic Tumbao 1-10 • tresillo (DP)	•			•			•	•	•			•			•	•
Generic Tumbao 1-11 • habanera (DP)	•			•	•		•	•	•			•	•		•	•
Generic Tumbao 1-12 • guaracha (DP)	•		•	•			•	•	•			•	•		•	•
Generic Tumbao 1-13 • bolero (AB+DP)					•		•	•	•				•		•	•
Generic Tumbao 1-14 • tresillo (AB+DP)				•			•	•	•			•			•	•
Generic Tumbao 1-15 • habanera (AB+DP)				•	•		•	•	•			•	•		•	•
Generic Tumbao 1-16 • guaracha (AB+DP)			•	•			•	•	•			•	•		•	•

| In every case the second half is identical to the first half. |

**(AB)** stands for Anticipated Bass. As you can see, all (AB) tumbaos omit the first main beat. To show this another way, here's the standard **tresillo** cell: **xoox ooXo**, and here's **tresillo (AB)**: **oooX ooXo**.

**(DP)** stands for Doubled Ponche. As you can see, all (DP) tumbaos fill the last two subdivisions instead of just the next to last subdivision (i.e., the ponche). To show this another way, here's the standard **tresillo** cell: **xoox ooXo**, and here's **tresillo (DP)**: **xoox ooXX**.

**(AB+DP)** simply combines Anticipated Bass and Doubled Ponche. To show this another way, here's the standard **tresillo** cell: **xoox ooXo**, and here's **tresillo (AB+DP)**: **oooX ooXX**.

## A New Generic Cell: Main Beats

For this book, we need to add one more generic tumbao that occurs in faster genres such as merengue, plena and a variety of post-revolution Cuban rhythms. The anticipated bass (AB) and doubled ponche (DP) variations don't come into play in this case.

Generic Tumbao 1-17 • main beats	•				•				•				•			
----------------------------------	---	--	--	--	---	--	--	--	---	--	--	--	---	--	--	--

## Reviewing the Three Types of Clave-Aligned Bass Tumbaos

If you stick to the generic tumbaos, you'll be playing the same rhythm on each side of the clave, but once you start combining them, or inventing original rhythms and melodies of longer durations, you'll join the percussion, piano, voices and horns as part of what Peñalosa calls the clave matrix.<sup>1</sup>

There are three main conventions by which Latin rhythms conform to the clave.

### 1. Alignment by Clave Motif

The oldest and most obvious of the three clave-alignment conventions is alignment by "clave motif". This simply means that the rhythm you play uses parts of the clave rhythm itself.

For example, the danzón's *baqueteo* rhythm includes all five strokes of the clave:

3-2 son clave	•			•			•			•		•		
baqueteo	•		•	•		•	•		•		•		•	

### 2. Alignment by Offbeat-Onbeat

Most of the music in this book is aligned to the clave by the less intuitive offbeat-onbeat convention. In this case, instead of being aligned directly to the clave rhythm, bass tumbaos and other important parts are aligned to a second motif that we call the "clave marker sequence".

3-2 son clave	•			•			•			•		•		
clave marker sequence		•		•		•	•		•		•		•	

As you can see, the clave marker sequence aligns with four of the five strokes of the clave rhythm. The critical, all-important difference is the one subdivision that they *don't* share – the subdivision that we call (in these books) the "frontbeat":

frontbeats	•							•						
------------	---	--	--	--	--	--	--	---	--	--	--	--	--	--

This is where the counter-intuitive part comes in. The clave marker sequence contains the frontbeat of the 2-side, but not the frontbeat of the 3-side, while the opposite is true of the clave rhythm itself – the clave contains the frontbeat of the 3-side, but not the frontbeat of the 2-side:

frontbeats	•							•						
3-2 son clave	•			•			•			•		•		
clave marker sequence		•		•		•	•		•		•		•	

The most common beginner's error is to see a bass tumbao that uses this rhythm (tresillo):

•			•			•		
---	--	--	---	--	--	---	--	--

... and say "*aha!! That's gotta be the 3-side!!*". In fact, in music governed by the offbeat-onbeat approach, the first stroke of the above figure (the frontbeat) carries more clave-weight toward the

<sup>1</sup> David Peñalosa, *The Clave Matrix*, Bembe Books, 2009.

Against the clave-neutral percussion, the coros, horn lines, and tumbaos (especially the first) are strongly clave-aligned.

### Puerto Rican Tumbao 19 • *A bailar mi bomba 1* • Audio Tracks 3-26a & 3-26b

clave-aligned by offbeat onbeat	•		•		•				•	•	•		
	•		•						•	•	•		

clave-aligned by offbeat onbeat    **X**○**X**○    **X**○○○    ○**X**○**X**    **X**○**X**○  
**X**○**X**○    ○○○○    ○○○**X**    **X**○○○

In the style of: Rafael Cortijo y su Combo: *A bailar mi bomba* • from *Baile con Cortijo y su Combo* • Fania • 112 bpm • 2-3 clave  
bassist: Miguel Cruz

### Puerto Rican Tumbao 20 • *A bailar mi bomba 2* • Audio Tracks 3-27a & 3-27b

song-specific	•					•				•	•		
---------------	---	--	--	--	--	---	--	--	--	---	---	--	--

song-specific    **X**○○○    ○○**X**○    ○○○**X**    ○○**X**○

In the style of: Rafael Cortijo y su Combo: *A bailar mi bomba* • from *Baile con Cortijo y su Combo* • Fania • 112 bpm • 2-3 clave  
bassist: Miguel Cruz



## Tito Puente



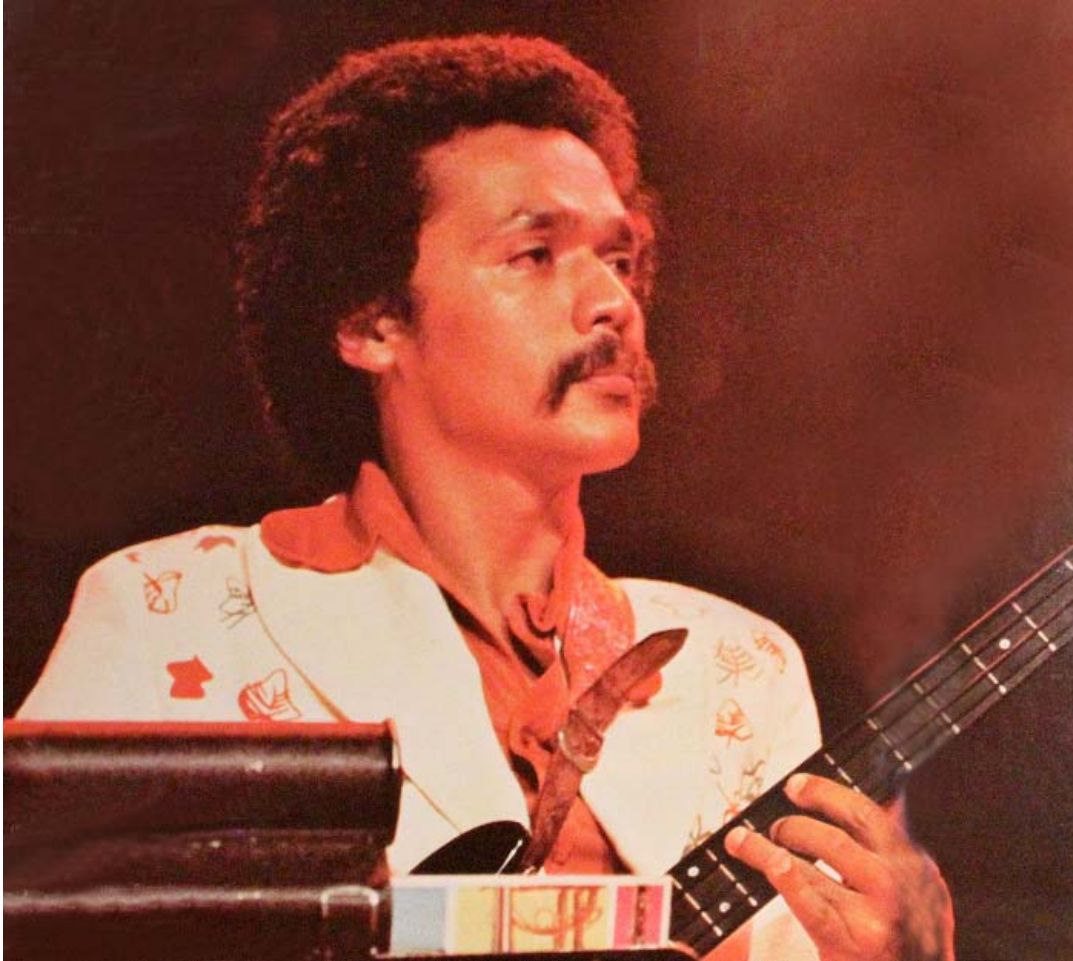
Tito Puente • Bill Graham Auditorium • San Francisco • photo by Tom Ehrlich

Ernest Anthony “Tito” Puente is at or near the top of the list of Latin musicians who became household names in the U.S. and Europe in the 20<sup>th</sup> Century. He had a long and astoundingly successful career during which he made more than 100 albums, appeared in many films and television shows, and toured the world on a constant basis.

Puente is the first of many “Nuyorican” musicians we’ll study in this book. While both of his parents were born in Puerto Rico, Tito was born and raised in New York’s Spanish Harlem neighborhood, in 1923, and grew up as a “native speaker” not only of the English language, but also of the musical languages of jazz and English-language pop.

As a child, Puente performed as a professional dancer, but soon turned his energies to playing drums and timbales, emulating the technical prowess and crowd-pleasing showmanship of his first musical hero, jazz drummer Gene Krupa. Tito’s first big break came as a member of Machito and his Afro-Cubans with whom he recorded some of the tracks studied in Volume 2 before being drafted in 1942. After the war, he was legally entitled to claim his old job back, but his replacement, Uba Nieto, had children to support, so Tito magnanimously bowed out, availing himself of the GI Bill to attend Juilliard while taking work with José Curbelo and others.

## Bobby Valentín



Bobby Valentín • from the 1980 album *Afuera*, on Valentín's Bronco Records label

Bobby Valentín was born in Puerto Rico in 1941, and moved to New York at the age of 15. He played trumpet as well as bass, and arranged for many groups, including Willie Rosario, Charlie Palmieri, Tito Rodríguez and Ray Barretto.

In 1965, he founded his own group, still active today. In 1968, he returned to Puerto Rico, but traveled to New York frequently to record.<sup>1</sup>

Valentín was one of the first artists signed to Fania Records and became the bassist and a main arranger for the Fania All Stars, working closely with Johnny Pacheco on the arrangements that would launch this game-changing group. In 1975, Valentín left Fania to start his own record label, Bronco Records.

*El muñeco de la ciudad 1* is modeled on Valentín's bass solo introduction.

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<sup>1</sup> Biographical data from an excellent interview at <http://www.jazzconclave.com/i-room/valentin.htm>.

Post-Revolution Tumbao 77 • *Negro de sociedad* 4 • Audio Tracks 5-77a & 5-77b

tumbao 62 (3X)		•		•		•	•			•	•		•		•
last time		•		•		•	•		•		•		•		•

tumbao 62 (2X)    ○X○X    ○○XX    ○○○X    X○○X

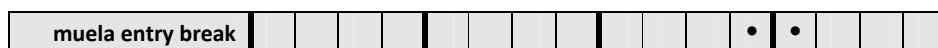
last time    ○X○X    ○○XX    X○X○    X○XX

The image displays four staves of musical notation for bass guitar. The first two staves are in 4/4 time, and the last two are in 3/2 time. The notation includes various rhythmic values, accidentals, and fingerings (5, 7, 4, 7). The first staff shows a tumbao pattern in 4/4 time, with a key signature of one sharp (F#). The second staff continues the pattern. The third and fourth staves show the pattern in 3/2 time, also with a key signature of one sharp. The notation is complex, with many notes and rests, and includes fingerings like 5, 7, 4, and 7.

In the style of: Rumbavana: *Negro de sociedad* • from *Conjunto Rumbavana* • EGREM • 3-2 clave • 120 bpm  
bassist: Silvio Vergara

*Negro de sociedad* 5 is based on the last part of the track and features extensive controlled improvisation that needs to be understood in context. There's an important reason why Vergara repeats the tumbao verbatim much more often in the earlier parts of the song and plays much more soloistically here – Rumbavana and Ritmo Oriental were among the pioneers of the *muela* gear that would become so important in timba. The basic idea of *muela* is simple, and occurs with any live band in any genre, Latin or otherwise. In concert, the singer signals the band to break down to a lower energy and volume level so he or she can interact with the crowd. A good way to remember the term is that *muela* means “tooth” in Spanish and that in this type of section the singer “chews

the fat”, or “jaws” with the crowd. Whatever you call it, and however you remember the term, Rumbavana, Ritmo Oriental and the best timba bands have turned *muela* into an art form, devising special breaks to enter the muela and creative song-specific accompaniment parts. Here’s Rumbavana’s “going into muela” break, played by bass, piano and percussion:



In a typical muela, the lowest energy level comes right after the entry break – then the band and singer ever so gradually ramp up to full montuno level. In timba, this is followed by one or more other gears before the next muela is signaled, but let’s not get too far ahead of ourselves. The point is that to understand why Vergara is playing the way he is on this track, you have to listen to the vocalist and the muela cycles. If you took my advice about listening to bass parts up an octave, this is the time to go back to normal pitch. When you can follow the ebb and flow of the muela cycles (there are several in this performance) the bass part will make much more sense and the full brilliance of this incredibly innovative 1980 track will come into focus.

### Post-Revolution Tumbao 78 • *Negro de sociedad* 5 • Audio Tracks 5-78a & 5-78b

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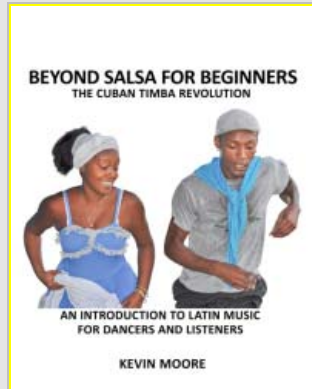


Carlos Caro, Kevin Moore, Alain Pérez • Berkeley, CA • April, 2012 • photo by Sue Taylor

Kevin Moore ([kevin@timba.com](mailto:kevin@timba.com), [@twitandotimba](https://twitter.com/twitandotimba)) is the co-founder and music editor of the world's largest Cuban music website, [www.timba.com](http://www.timba.com), contributing the free online multimedia book series, *The Roots of Timba*, dozens of extensive articles, discographies, record analyses, interviews and, for over 10 years, the Cuban music blog *La última*. In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes 1-3*, a critically acclaimed method book series used as a text at various educational institutions. More books on congas are planned as part of the upcoming *Beyond Salsa Congas* series. Various other important congueros will also be featured. As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano, Kevin co-produced the 1998 CD *Salsa Gitana*, songs from which have been used in various films and television shows. In addition to the audio tracks, full salsa band charts for this album can be purchased at [latinpulsemusic.com](http://latinpulsemusic.com).



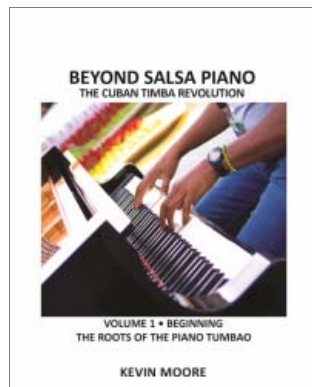
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*Beyond Salsa for Beginners* alternates between singing, dancing and clapping exercises and listening tours covering the full history of Latin music. It also contains an extensive glossary, and a long section on the special challenges of Afro-Cuban folkloric music.

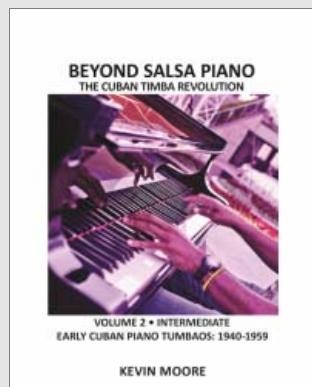
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10 audio download.



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[www.latinpulsemusic.com/albums/show/353](http://www.latinpulsemusic.com/albums/show/353)

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

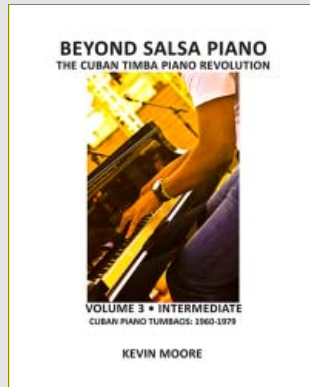
Among the artists covered are Grupo Changüí de Guantánamo, Sexteto Habanero, Sexteto Boloña and Arsenio Rodríguez.



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[www.latinpulsemusic.com/albums/show/359](http://www.latinpulsemusic.com/albums/show/359)

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

Artists covered include: Arcaño y sus Maravillas, Orquesta Aragón, Chappottín y sus Estrellas, Celia Cruz y Sonora Matancera, Beny Moré, Pérez Prado, Orquesta Sensación, José Fajardo y sus Estrellas, and Conjunto Modelo.



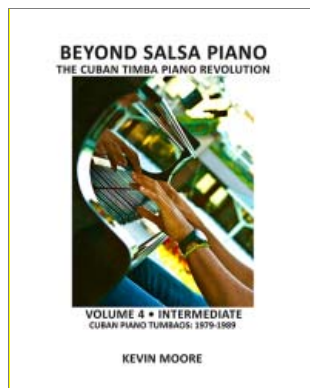
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***Beyond Salsa Piano, Volume 3*** begins our coverage of the eclectic period between the Cuban Revolution and the Fall of the Berlin Wall – from 1959 to 1989.

**Volume 3** covers *mozambique*, *pilón*, *changüí-68*, *songo*, and artists such as Irakere, Ritmo Oriental, Los Van Van, Pacho Alonso, Orquesta Aragón, Opus 13, Orquesta 440, and AfroCuba.

Volume 3 also contains an extensive section on Afro-Cuban folkloric rhythms and their application to popular music piano-playing.



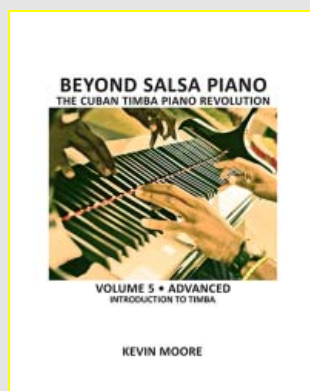
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***Beyond Salsa Piano, Volume 4*** continues our survey of post-revolution, pre-timba Cuban piano styles.

Styles covered include those of Elio Revé y su Charangón, Rumbavana, Son 14, Adalberto Álvarez y su Son, Orquesta Original de Manzanillo, Maravillas de Florida, Orquesta Aliamén, and Los Karachi.

We also introduce the concept of “controlled improvisation”, which runs through the entire series.

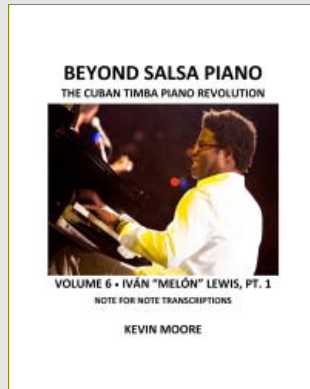


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***Beyond Salsa Piano, Volume 5*** introduces the *timba* genre that began in the 1990s. Volume includes:

- a history and discography of the timba era
- a detailed description of rhythm section “gears”
- a list and analysis of the 10 most important piano innovations of the 1990s
- 32 instructional tumbaos on the same chord progression, demonstrating these innovations
- a Harmony Appendix with hundreds of timba tumbao chord progressions in Roman numerals

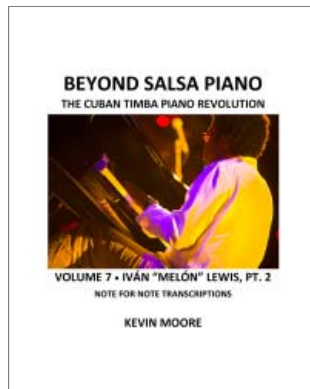


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Beginning with **Volume 6**, each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, based in most cases on MIDI files performed by the volume's featured pianist.

Volumes 6 through 9 are on Iván "Melón" Lewis, the phenomenally innovative pianist who played with The Issac Delgado group from 1995 to 1998.

**Volume 6** begins with Melón's biography and discography and continues to in-depth studies of his piano style on the extended live concert versions of *No me mires a los ojos* and *La vida sin esperanza*.



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**Beyond Salsa Piano, Volume 7** moves on to Melón's approach to two more live classics of the Issac Delgado group: *Luz viajera* (arranged by Melón) and *Por qué paró*.

In the process of detailing the many types of tumbaos Melón uses in these extended live arrangements we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".

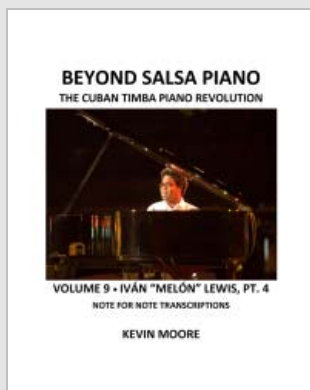


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**Beyond Salsa Piano, Volume 8** continues our chronological survey of Melón's unique tumbaos and improvisational live style with *Deja que Roberto te toque* and the extremely polyrhythmic *Brindando con el alma*.

*La chica del sol* is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.





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**Beyond Salsa Piano, Volume 9**, our final volume on Iván “Melón” Lewis, is the longest of the series and includes his unusually sophisticated approach to cuerpos as well as tumbaos. It begins with Melón’s approach to the I-IV-V-IV progression, using his arrangement of *Catalina* as a jumping-off point. We then cover the remaining important live staples of the Delgado repertoire during Melón’s tenure: *Con la punta del pie*, *Por la naturaleza*, *Se te fue la mano*, *Pa’ que te salves*, and *La competencia* (“Hit Parade”).

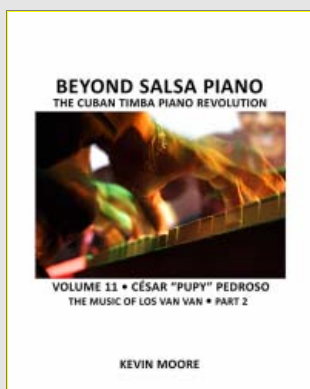
Finally, we cover the tumbao from *Movimiento*, from Melón’s latest Latin jazz album, and a tumbao from his recent work with Manolín, el Médico de la Salsa.



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**Beyond Salsa Piano, Volume 10** begins our study of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son.

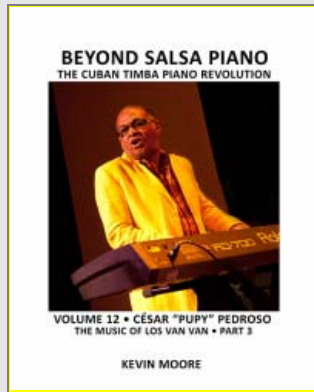
Volume 10 begins with extensive biography and discography chapters and covers piano tumbaos for songs first released between 1979 (when Pupy began to compose for Los Van Van) and 1983, including *El bate de aluminio*, *Fallaste a sacar tu cuenta*, *Después que te casaste* and many others. On the classic *Hoy se cumplen seis semanas*, we present a full chart of Pupy’s new arrangement with his current group, Los Que Son Son.



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**Beyond Salsa Piano, Volume 11** covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

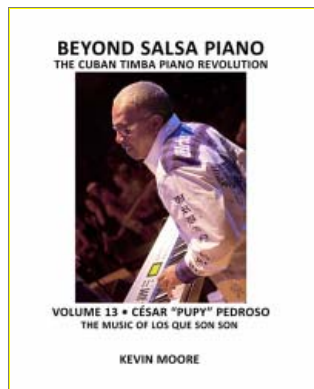
Also included are complete piano and bass charts for *El buenagente* and *Calla calla*, based on the modern Los Que Son Son versions.



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***Beyond Salsa Piano, Volume 12*** is scheduled for release in 2014 and will cover the remainder of Pupy's career with Los Van Van (1989-2001).



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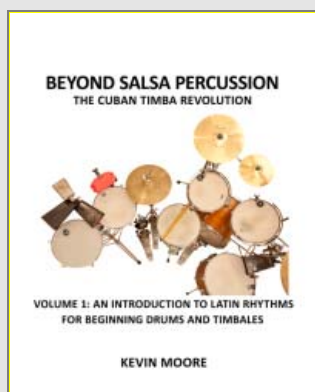
***Beyond Salsa Piano, Volume 13***, scheduled for release in 2014, is our final volume on Pupy Pedrosó, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.



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***Beyond Salsa Piano, Volume 14*** is our first volume on Tirso Duarte, covering his early tumbaos with Charanga Habanera. We expect to have three or four volumes in total on this phenomenally talented pianist, writer and singer.

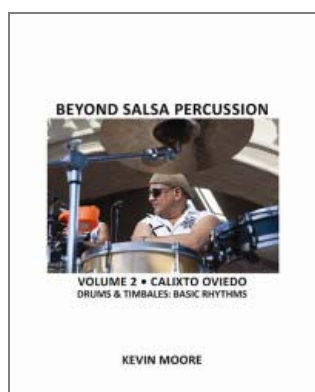


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***Beyond Salsa Percussion, Volume 1*** is for people who are considering taking drum or timbales lessons and want to learn to clap and sing the basic rhythms to prepare themselves.

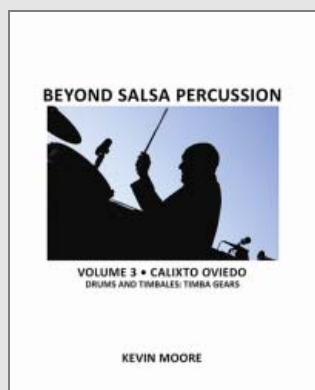
This book shares several chapters with *Beyond Salsa for Beginners* before moving on to add more advanced rhythms. The two books can be purchased together for a reduced rate by contacting the author directly.



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***Beyond Salsa Percussion, Volume 2: Basic Rhythms*** is the first of two books on legendary timbalero/drummer Calixto Oviedo, who played with Pacho Alonso, Adalberto Álvarez and the first timba band, NG La Banda. The book begins with a long biography and discography section and presents Calixto's approaches to six classic Cuban rhythms, ranging from traditional timbales to various combinations of timbales and drumset. The rhythms covered are: ***danzón, chachachá, mozambique, pilón, simalé and upa-upa.***

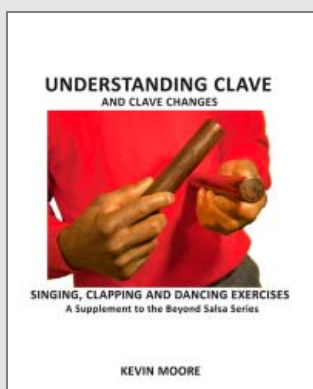


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***Beyond Salsa Percussion, Volume 3: Timba Gears*** is one of our longest and most adventurous books, explaining what gears are and demonstrating the almost endless ways that each can be orchestrated on timbales and drumset.

In addition to exhaustively detailing Calixto's styles, the book explains how the various top Cuban bands produce their signature rhythm section *sellos* by dividing the rhythmic responsibilities creatively between the percussionists. The gears covered are: ***marcha abajo, marcha arriba, marcha de mambo, muela, presión and bomba.***



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**Understanding Clave and Clave Changes** is a special supplement to the *Beyond Salsa* series. It's divided into four sections, and uses hands-on singing, clapping and dancing exercises to become intimate with clave and avoid the excruciating intellectual confusion that results from trying to learn it with one's left-brain!

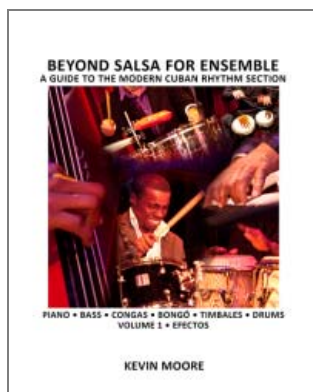
**Part 1:** For Beginners – What is Clave?

**Part 2:** Demystifying Clave Terminology

**Part 3:** Intermediate –Clave Direction

**Part 4:** Advanced –Clave Changes

Unlike the other books, the clave course absolutely requires both the audio files and book, so the audio files are provided as a free download to anyone who buys the hard-copy book or the eBook.



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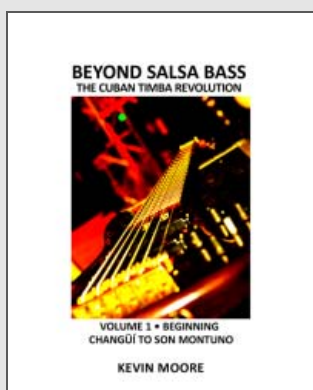
**Beyond Salsa for Ensemble Vol. 1**, at 368 pages, with 464 audio files, is our most adventurous project to date.

**Part 1: The Point of Departure: The Home Gear** –

Explains the differences between salsa and timba and teaches the most common timba groove, from which all other exercises begin.

**Part 2: Efectos** – 36 rhythm section breaks, or *efectos*, completely notated, in 2-3 and 3-2 clave/

**Part 3: Complete Performance Chart** – A meticulous note-for-note transcription of all instruments for *El buenagente* by Pupy Pedrosó y Los Que Son Son.



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**Beyond Salsa Bass, Vol. 1**, is for beginners. It includes bass parts for all the piano tumbaos in *Beyond Salsa Piano, Vol. 1*, but is a much longer book with many additional bass tumbaos from the same time genres – changüí, son, danzón, son montuno.

There's also a lengthy introductory chapter featuring a unique categorization system for the 16 most common generic bass tumbaos.

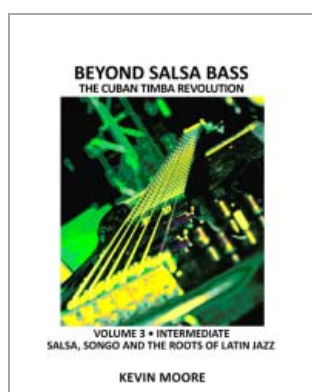


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***Beyond Salsa Bass , Volume 2: Arsenio, Cachao and the Golden Age*** – Volume 2 continues the study of Arsenio Rodríguez begun in the previous book with a 105 chronological survey of Arsenio’s cierres and diablos. There’s an extensive chapter on Cachao and Arcaño and a final chapter covering all of the artists and tumbaos corresponding to *Beyond Salsa Piano, Volume 2*.

Chapter 1 continues the Tumbao Theory approach begun in Volume 1, extending to 1-clave bass tumbaos and a study of the technical aspects of creating cierres.

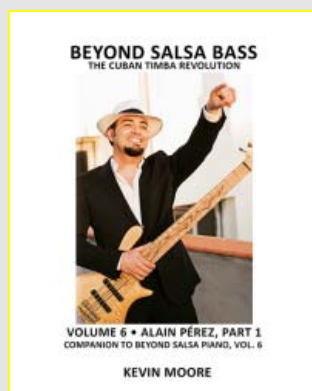


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***Beyond Salsa Bass , Volume 3: Salsa, Songo and the Roots of Latin Jazz*** – Volume 3 covers the bass tumbaos of Puerto Rico and New York, Cuban music between the Revolution and the timba era, and the descargas and Chano Pozo/Dizzy Gillespie collaborations that laid the groundwork for Latin jazz. At 441 pages, it’s the longest *Beyond Salsa* volume. The audio product includes well over 600 files.

The tumbao theory chapter deals with playing through jazz changes in swing and Latin situations.



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***Beyond Salsa Bass , Volume 6*** – closely mirrors *Beyond Salsa Piano*, with introductory volumes covering the history of Cuban bass, starting at the beginning level, and continuing with books about specific bassists. The introductory volumes will be released in late 2012 and early 2013. Volume 6, pictured here, was released in March 2012.

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<p>COMING IN 2015</p>	<p><b><i>Beyond Salsa Bongó</i></b> will feature Carlos Caro, winner of timba.com’s Readers’ Poll for Best Timba Bongosero. These books will begin with instruction in technique, starting from a beginning level and then work their way from the early son styles of bongó-playing to Caro’s timba style with Opus 13, Paulito FG and Jacqueline Castellanos.</p>
<p>COMING IN 2015</p>	<p><b><i>Beyond Salsa Congas</i></b> is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.</p>

## PRICE LIST

TITLE	Physical Book	eBook (PC only)	Audio Download	Video Download	DVD
<i>Beyond Salsa for Beginners</i> • Introduction to Latin Music for Dancers & Listeners	\$30	\$15	free/\$10*		
<i>Beyond Salsa Piano</i> , Vol. 1 • Beginning • The Roots of the Piano Tumbao	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 2 • Intermediate • Early Cuban Piano Tumbaos • 1940-59	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 3 • Intermediate • Cuban Piano Tumbaos • 1960-79	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 4 • Intermediate • Cuban Piano Tumbaos • 1979-89	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 5 • Advanced • Introduction to Timba	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 6 • Iván “Melón” Lewis • Part 1	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 7 • Iván “Melón” Lewis • Part 2	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 8 • Iván “Melón” Lewis • Part 3	\$20	\$10	\$10		
<i>Beyond Salsa Piano</i> , Vol. 9 • Iván “Melón” Lewis • Part 4	\$30	\$15	\$10		
<i>Beyond Salsa Piano</i> , Vol. 10 • César “Pupy” Pedrosó • Part 1	\$30	\$15	\$10		
<i>Beyond Salsa Piano</i> , Vol. 11 • César “Pupy” Pedrosó • Part 2	\$30	\$15	\$10		
<i>Beyond Salsa Piano</i> , Vol. 14 • Tirso Duarte • Part 1	\$30	\$15	\$10		
<i>Beyond Salsa Percussion</i> , Vol. 1 • Introduction to the Cuban Rhythm Section	\$30	\$15	free/\$10*		
<i>Beyond Salsa Percussion</i> , Vol. 2 • Calixto Oviedo • Basic Rhythms	\$30	\$15	\$10	\$10	*
<i>Beyond Salsa Percussion</i> , Vol. 3 • Calixto Oviedo • Timba Gears *DVD includes both Vol. 2 and Vol. 3 footage	\$30	\$15	\$10	\$10	\$25*
<i>Understanding Clave and Clave Changes</i>	\$15	\$10	FREE		
<i>Beyond Salsa for Ensemble</i> , Vol. 1 • Efectos	\$40	\$25	\$10		
<i>Beyond Salsa Bass</i> , Vol. 1 • For Beginners • changüí, son, danzón, son montuno	\$30	\$15	free/\$10		
<i>Beyond Salsa Bass</i> , Vol. 2 • Intermediate • Arsenio, Cachao and The Golden Age	\$30	\$15	\$10		
<i>Beyond Salsa Bass</i> , Vol. 3 • Intermediate • Salsa, Songo and the Roots of Latin Jazz	\$30	\$15	\$10		
<i>Beyond Salsa Bass</i> , Vol. 6 • Alain Pérez • Part 1	\$30	\$15	\$10*	\$10	
<i>Beyond Salsa Bass</i> , Vol. 7 • Alain Pérez • Part 2	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bongó</i> , Vol. 1	TBD	TBD	TBD	TBD	
<i>Beyond Salsa Congas</i> , Vol. 1	TBD	TBD	TBD	TBD	

\*free/\$10 = free files downloadable at [timba.com/audio](http://timba.com/audio) – additional files available for \$10

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