

BEYOND SALSA PERCUSSION

THE CUBAN TIMBA REVOLUTION



**VOLUME 1: AN INTRODUCTION TO LATIN RHYTHMS
FOR BEGINNING DRUMS AND TIMBALES**

KEVIN MOORE

audio and video companion products: www.timba.com/audio

Cover photo by Tom Ehrlich
Drumset courtesy of Dave Dreyfus, Santa Cruz, CA

REVISION 1.0
©2012 BY KEVIN MOORE
SANTA CRUZ, CA
ALL RIGHTS RESERVED

No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopy, recording or otherwise, without written permission of the author.

ISBN-10: 1456343963
ISBN-13/EAN-13: 978-1456343965

www.timba.com/percussion
www.timba.com/audio
www.timba.com/bass
www.timba.com/clave
www.timba.com/ensemble
www.timba.com/piano
www.timba.com/users/7
kevin@timba.com

Table of Contents

Introduction	13
Chapter 1: The Grid –	14
Demystifying Music Notation <i>or</i> Four Ways to Say Nothing.....	15
The Yardstick Analogy	19
Measuring the Passage of Time	19
The Meaning of Musical Talent.....	20
Exercise 1-1: Feeling the Groove • Audio Tracks 1-1a & 1-1b	21
Establishing Your Own Groove.....	21
Exercise 1-2: Visualizing the Groove • Audio Track 1-2	21
Exercise 1-3: main beats • Audio Tracks 1-3a and 1-3b.....	23
The Audio File Method.....	24
Exercise 1-4: main beats + 3-2 son clave • Audio Tracks 1-4a-d.....	24
Track Naming Conventions	26
How the Audio Files Work.....	26
The Pocket.....	26
The “Teacher” and the “Tutor”	26
The Psychological Stages of Learning.....	27
Chapter 2: Two-Beat Rhythmic Cells.....	29
Exercise 2-1: güiro time-keeping pattern • Audio Tracks 2-1a-d.....	30
Exercise 2-2: tresillo • Audio Tracks 2-2a-d	30
Exercise 2-3: displaced tresillo • Audio Tracks 2-3a-d	31
Exercise 2-4: cinquillo • Audio Tracks 2-4a-d.....	32
Exercise 2-5: bomba sicá • Audio Tracks 2-5a-d	32

Exercise 2-6: bombo-ponche • Audio Tracks 2-6a-d.....	33
Exercise 2-7: bota • Audio Tracks 2-7a-d	35
Exercise 2-8: bolero bass • Audio Tracks 2-8a-d.....	36
Exercise 2-9: habanera • Audio Tracks 2-9a-d	36
Sidebar: Starting Points.....	1
Exercise 2-10: common bass and kick cell • Audio Tracks 2-10a-d	37
Exercise 2-11: 2-beat conga marcha cell • Audio Tracks 2-11a-d.....	39
Chapter 3: Four-Beat Rhythmic Cells	40
Dancing Patterns	40
Exercise 3-1: basic dance step “on 1” • Audio Tracks 3-1a-d	41
Exercise 3-2: basic dance step “on 2” • Audio Tracks 3-2a-d and 3-2-prep-a-d	43
Exercise 3-3: basic dance step “on 3” • Audio Tracks 3-3a-d	44
Exercise 3-4: basic dance step “on 4” • Audio Tracks 3-4a-d	45
Variation on Exercise 3-1: basic dance step “New York 2” • (use Audio Track 3-1)	46
Exercise 3-5: special son montuno step • Audio Tracks 3-5a-d	47
Exercise 3-6: chachachá • Audio Tracks 3-6a-d	48
Clave Patterns	50
Exercise 3-7: 2-3 son clave • Audio Tracks 3-7a-d	50
Exercise 3-8: 3-2 son clave • Audio Track 3-8	51
Exercise 3-9: 2-3 rumba clave • Audio Tracks 3-9a-d	52
Exercise 3-10: 3-2 rumba clave • Audio Tracks 3-10a-d	52
Exercise 3-11: 2-3 clave markers • Audio Tracks 3-11a-d.....	54
Exercise 3-12: 3-2 clave markers • Audio Tracks 3-12a-d.....	54
Bell Patterns	55

Exercise 3-13: 2-3 campaneo • Audio Tracks 3-13a-d	56
Exercise 3-14: 3-2 campaneo • Audio Tracks 3-14a-d	56
Soapbox Sidebar: Terminology – Get Over It!	1
Exercise 3-15: 2-3 contracampaneo • Audio Tracks 3-15a-d.....	59
Exercise 3-16: 3-2 contracampaneo • Audio Tracks 3-16a-d.....	59
Examples of the Three Main Types of mid-20 th Century Instrumentation	61
Exercise 3-17: 2-3 contracampaneo 2 • Audio Tracks 3-17a-d.....	62
Exercise 3-18: 3-2 contracampaneo 2 • Audio Tracks 3-18a-d.....	62
Patterns for Timbales.....	63
Exercise 3-19: 2-3 cáscara • Audio Tracks 3-19a-d	63
Exercise 3-20: 3-2 cáscara • Audio Tracks 3-20a-d	64
Exercise 3-21: 2-3 cáscara accents • Audio Tracks 3-21a-d	64
Exercise 3-22: 3-2 cáscara accents • Audio Tracks 3-22a-d	65
Exercise 3-23: 2-3 cáscara de rumba • Audio Tracks 3-23a-d.....	65
Exercise 3-24: 3-2 cáscara de rumba • Audio Tracks 3-24a-d.....	65
Exercise 3-25: 2-3 baqueteo • Audio Tracks 3-25a-d.....	66
Exercise 3-26: 3-2 baqueteo • Audio Tracks 3-26a-d.....	66
Drumset Patterns.....	67
Kick Drum Patterns.....	68
Exercise 3-27 • 2-3 common timba marcha kick • Audio Tracks 3-27a-d.....	68
Exercise 3-28 • 3-2 common timba marcha kick • Audio Tracks 3-28a-d.....	69
Exercise 3-29 • 2-3 common timba presión kick • Audio Tracks 3-29a-d.....	69
Exercise 3-30 • 3-2 common timba presión kick • Audio Tracks 3-30a-d.....	69
Snare Drum Patterns.....	70

Exercise 3-31 • 2-3 timba kick & snare • Audio Tracks 3-31a-d	70
Exercise 3-32 • 3-2 timba kick & snare • Audio Tracks 3-32a-d	71
Exercise 3-33 • 2-3 Los Que Son Son kick & snare • Audio Tracks 3-33a-d	72
Exercise 3-34 • 3-2 Los Que Son Son kick & snare • Audio Tracks 3-34a-d	72
Exercise 3-35 • 2-3 Los Que Son Son ghost snare • Audio Tracks 3-35a-d	73
Exercise 3-36 • 3-2 Los Que Son Son ghost snare • Audio Tracks 3-36a-d	73
Hihat, Toms and Cymbals.....	73
Conga Patterns.....	74
Exercise 3-37 • 2-3 clave-aligned standard conga marcha • Audio Tracks 3-37a-d	75
Exercise 3-38 • 3-2 clave-aligned standard conga marcha • Audio Tracks 3-38a-d	75
Exercise 3-39 • 2-3 2-drum conga marcha • Audio Tracks 3-39a-d	76
Exercise 3-40 • 3-2 2-drum conga marcha • Audio Tracks 3-40a-d	76
Chapter 4: Getting To Know Each Subdivision	77
Playing the Subdivisions Against the Main Beats.....	77
The Eight Subdivisions.....	78
Exercise 4-1 • main beats + subdivision 1 • Audio Tracks 4-01a & 4-01b	79
Sidebar: The Low-Hanging Fruit Theory.....	1
Exercise 4-2 • main beats + subdivision 2 • Audio Tracks 4-02a & 4-02b	80
Exercise 4-3 • main beats + subdivision 3 • Audio Tracks 4-03a & 4-03b	81
Exercise 4-4 • main beats + subdivision 4 • Audio Tracks 4-04a & 4-04b	82
Exercise 4-5 • main beats + subdivision 5 • Audio Tracks 4-05a & 4-05b	82
Exercise 4-6 • main beats + subdivision 6 • Audio Tracks 4-06a & 4-06b	83
Exercise 4-7 • main beats + subdivision 7 • Audio Tracks 4-07a & 4-07b	84
Exercise 4-8 • main beats + subdivision 8 • Audio Tracks 4-08a & 4-08b	84

Playing the Subdivisions Against the Clave	86
Exercise 4-9 • 3-2 son clave + subdivision 1 • Audio Tracks 4-09a & 4-09b	86
Exercise 4-10 • 3-2 son clave + subdivision 2 • Audio Tracks 4-10a & 4-10b	86
Exercise 4-11 • 3-2 son clave + subdivision 3 • Audio Tracks 4-11a & 4-11b	87
Exercise 4-12 • 3-2 son clave + subdivision 4 • Audio Tracks 4-12a & 4-12b	87
Exercise 4-13 • 3-2 son clave + subdivision 5 • Audio Tracks 4-13a & 4-13b	87
Exercise 4-14 • 3-2 son clave + subdivision 6 • Audio Tracks 4-14a & 4-14b	88
Exercise 4-15 • 3-2 son clave + subdivision 7 • Audio Tracks 4-15a & 4-15b	88
Exercise 4-16 • 3-2 son clave + subdivision 8 • Audio Tracks 4-16a & 4-16b	88
Ideas for Additional Exercises	1
Chapter 5: Two-Part Rhythmic Cells	90
Choosing a Teacher	90
Exercise 5-01: 2-3 rumba clave + contracampaneo • Audio Tracks 5-01a-d	91
Exercise 5-02: 3-2 clave + contracampaneo • Audio Tracks 5-02a-d	93
Where do the 3-2 patterns begin?	93
Exercise 5-03: 2-3 contracampaneo + kick • Audio Tracks 5-03a-d	94
Exercise 5-04: 3-2 contracampaneo + kick • Audio Tracks 5-04a-d	94
Exercise 5-05: 2-3 clave + contracampaneo 2 • Audio Tracks 5-05a-d	95
Exercise 5-06: 3-2 clave + contracampaneo 2 • Audio Tracks 5-06a-d	95
Exercise 5-07: 2-3 contracampaneo 2 + kick • Audio Tracks 5-07a-d	96
Exercise 5-08: 3-2 contracampaneo 2 + kick • Audio Tracks 5-08a-d	96
Exercise 5-09: 2-3 clave + campaneo • Audio Tracks 5-09a-d	97
Exercise 5-10: 3-2 clave + campaneo • Audio Tracks 5-10a-d	97
Exercise 5-11: 2-3 campaneo + kick • Audio Tracks 5-11a-d	98

Exercise 5-12: 3-2 campaneo + kick • Audio Tracks 5-12a-d	98
Exercise 5-13: 2-3 double bell • Audio Tracks 5-13a-d	99
Exercise 5-14: 3-2 double bell • Audio Tracks 5-14a-d	100
Exercise 5-15: 2-3 clave + cáscara • Audio Tracks 5-15a-d	101
Exercise 5-16: 3-2 clave + cáscara • Audio Tracks 5-16a-d	101
Exercise 5-17: 2-3 cáscara + kick • Audio Tracks 5-17a-d	102
Exercise 5-18: 3-2 cáscara + kick • Audio Tracks 5-18a-d	102
A Very Brief History of the Cuban Rhythm Section, Part 2	103
The Drumset in Modern Cuban Music	103
Roles of Percussionists in Modern Cuban Marcha Arriba.....	104
Exercise 5-19: 2-3 hihat + snare • Audio Tracks 5-19a-d	106
Exercise 5-20: 3-2 hihat + snare • Audio Tracks 5-20a-d	106
Exercise 5-21: 2-3 snare + kick • Audio Tracks 5-21a-d	107
Exercise 5-22: 3-2 snare + kick • Audio Tracks 5-22a-d	107
Exercise 5-23: 2-3 hihat + kick • Audio Tracks 5-23a-d	108
Exercise 5-24: 3-2 hihat + kick • Audio Tracks 5-24a-d	108
Kick and Clave Patterns	109
Part 1: Marcha Arriba Kick Drum Patterns	109
Exercise 5-25: 2-3 clave + kick 1 • Audio Tracks 5-25a-d	109
Exercise 5-26: 3-2 clave + kick 1 • Audio Tracks 5-26a-d	109
Exercise 5-27: 2-3 clave + kick 2 • Audio Tracks 5-27a-d	110
Exercise 5-28: 3-2 clave + kick 2 • Audio Tracks 5-28a-d	110
Exercise 5-29: 2-3 clave + kick 3 • Audio Tracks 5-29a-d	111
Exercise 5-30: 3-2 clave + kick 3 • Audio Tracks 5-30a-d	111

Exercise 5-31: 2-3 clave + kick 4 • Audio Tracks 5-31a-d	112
Exercise 5-32: 3-2 clave + kick 4 • Audio Tracks 5-32a-d	112
Part 2: Timba Breakdown Kick Drum Patterns.....	113
Sidebar: Style and Sello	1
Exercise 5-33: 2-3 clave + kick 5 • Audio Tracks 5-33a-d	114
Exercise 5-34: 3-2 clave + kick 5 • Audio Tracks 5-34a-d	114
Exercise 5-35: 2-3 clave + kick 6 • Audio Tracks 5-35a-d	115
Exercise 5-36: 3-2 clave + kick 6 • Audio Tracks 5-36a-d	115
Part 3: Marcha abajo Kick and Clave Patterns	116
Exercise 5-37: 2-3 clave + kick 7 • Audio Tracks 5-37a-d	117
Exercise 5-38: 3-2 clave + kick 7 • Audio Tracks 5-38a-d	117
Exercise 5-39: 2-3 clave + kick 8 • Audio Tracks 5-39a-d	118
Exercise 5-40: 3-2 clave + kick 8 • Audio Tracks 5-40a-d	118
Exercise 5-41: 2-3 clave + kick 9 • Audio Tracks 5-41a-d	118
Exercise 5-42: 3-2 clave + kick 9 • Audio Tracks 5-42a-d	119
Sidebar: Looking Ahead to Calixto Oviedo.....	1
Exercise 5-43: 2-3 clave + kick 10 • Audio Tracks 5-43a-d	120
Exercise 5-44: 3-2 clave + kick 10 • Audio Tracks 5-44a-d	120
Kick Drum Conclusions	120
Chapter 6: Three-Part Rhythmic Cells.....	121
Exercise 6-01: 2-3 clave + contracampaneo + kick • Audio Tracks 6-01a-d.....	121
Exercise 6-02: 3-2 clave + contracampaneo + kick • Audio Tracks 6-02a-d.....	122
Exercise 6-03: 2-3 clave + campaneo + kick • Audio Tracks 6-03a-d	122
Exercise 6-04: 3-2 clave + campaneo + kick • Audio Tracks 6-04a-d	123

Exercise 6-05: 2-3 double bell + kick • Audio Tracks 6-05a-d	124
Exercise 6-06: 3-2 double bell + kick • Audio Tracks 6-06a-d	124
Exercise 6-07: 2-3 double bell + kick (alt) • Audio Tracks 6-07a-d.....	125
Exercise 6-08: 3-2 double bell + kick (alt) • Audio Tracks 6-08a-d.....	125
Exercise 6-09: 2-3 hihat + snare + kick • Audio Tracks 6-09a-d	126
Exercise 6-10: 3-2 hihat + snare + kick • Audio Tracks 6-10a-d	127
Exercise 6-11: 2-3 clave + cáscara + kick • Audio Tracks 6-11a-d	127
Exercise 6-12: 3-2 clave + cáscara + kick • Audio Tracks 6-12a-d	128
Exercise 6-13: 2-3 ride + snare + kick • Audio Tracks 6-13a-d	129
Exercise 6-14: 3-2 ride + snare + kick • Audio Tracks 6-14a-d	129
Exercise 6-15: 2-3 guaguancó w/ cáscara • Audio Tracks 6-15a-d	132
Exercise 6-16: 3-2 guaguancó w/ cáscara • Audio Tracks 6-16a-d	132
Exercise 6-17: 2-3 guaguancó w/ clave • Audio Tracks 6-17a-d	133
Exercise 6-18: 3-2 guaguancó w/ clave • Audio Tracks 6-18a-d	133
Chapter 7: Rhythmic Perspective.....	134
What is Rhythmic Perspective?.....	134
The Problem	135
Mixed Signals	135
Rhythmic Perspective Problem 1: Changüí offbeats.....	136
Exercise RP-1: main beats + changüí tres • Audio Tracks RP-1a-d.....	137
Exercise RP-2: changüí marímbula • (use Audio Tracks 2-11a-d)	137
Rhythmic Perspective Problem 2: The Anticipated Bass	137
Exercise RP-3: tumba part for guaguancó • Audio Tracks RP-3a-d.....	138
Exercise RP-4: <i>Pare cocheró</i> + anticipated bass • Audio Tracks RP-4a and 7-4b	140

Rhythmic Perspective Problem 3: 4 Groups of 3 or 3 Groups of 4?	140
Exercise RP-5: main beats + standard 12/8 bell • Audio Tracks RP-5a-d.....	141
What about “6/8”?.....	142
12/8 in Latin Popular Music	142
Rhythmic Perspective Problem 4: “Where’s ‘1’ in 12/8?”	144
Exercise RP-6: alternate 12/8 bell + main beats • Audio Tracks RP-6a-d	145
12/8 Clave	145
Exercise RP-7: main beats + 12/8 rumba clave • Audio Tracks RP-7a-d	146
Exercise RP-8: main beats + 12/8 arará sabalú bell • Audio Tracks RP-8a-d	146
Exercise RP-9: main beats + 12/8 alt. sabalú bell • Audio Tracks RP-9a-d.....	147
Exercise RP-10: abakúa drum cell 1 • Audio Tracks RP-10a-d	147
Exercise RP-11: abakúa drum cell 2 • Audio Tracks RP-11a-d	148
Exercise RP-12: abakúa drum cell 3 • Audio Tracks RP-12a-d	148
Exercise RP-13: abakúa displaced shaker pattern • Audio Tracks RP-13a-d	149
Exercise RP-14: Tumba francesa masón + main beats • Audio Tracks RP-14a-e.....	149
Exercise RP-15: Tumba francesa yubá + main beats • Audio Tracks RP-15a-d.....	150
Exercise RP-16: Tumba francesa frenté + main beats • Audio Tracks RP-16a-d.....	150
Exercise RP-17: Tumba francesa yubá to frenté loop • Audio Track RP-17	150
Rhythmic Perspective Problem 5: Clave Direction – Dancing in 2-3 versus 3-2	151
Exercise RP-18: basic dance step + 3-2 son clave • Audio Tracks RP-18a-d	151
Exercise RP-19: basic dance step + 2-3 son clave • Audio Tracks RP-19a-d	151
Looking Ahead to Beyond Salsa Percussion, Volumes 2 & 3	152
Looking Ahead to The <i>Beyond Salsa</i> Series.....	153
<i>Beyond Salsa</i> : The Central Premise.....	153
How the Series is Organized and Sold.....	153

Book	153
Audio	154
Video	154
<i>Beyond Salsa Piano</i>	155
<i>Beyond Salsa Bass</i>	156
<i>Beyond Salsa Percussion</i>	156
<i>Understanding Clave and Clave Changes</i>	157
<i>Beyond Salsa for Ensemble</i>	157
<i>Beyond Salsa for Beginners</i>	158
<i>Beyond Salsa Bongó and Beyond Salsa Congas</i>	158
Appendix 1: Glossary.....	159
Appendix 2: Common Suffixes	168
Appendix 3: Spanish Explanations for English Speakers	168
Pronunciation.....	168
Spanish Letter Combinations with the Same Pronunciation	169
Accent Marks in Spanish	169
Test Your Skills	170
Capitalization in Spanish	170
Appendix 4: Other Style Conventions in this Book	170
Italicization	170
Appendix 5: For Further Study	171
Suggested Reading	171
Suggested Listening.....	172
Acknowledgments.....	174
About the Author	174
The <i>Beyond Salsa</i> Catalog – 2012	176

Introduction



Armando “Pututi III” Arce, with Tiempo Libre – The Jazzschool, Berkeley, CA – 2012 – photo by Tom Ehrlich

This book presents an encyclopedic selection of all the basic rhythm parts used on timbales and drums in Latin music (salsa, timba, folkloric rhythms, et al). The central premise is for the student to master each rhythm by singing and tapping before attempting to play it on an instrument, so as to avoid bad habits of technique during the critical period when the rhythm is being memorized and internalized.

To accommodate as many learning styles as possible, each rhythm is presented in eight ways: two types of standard notation, two types of graphic or “box” notation, full speed audio, slow motion audio, and two speeds using a special “task-by-task” learning method where the rhythm is learned one stroke at a time against a steady rhythmic accompaniment. Each rhythm is first presented as a single part in its historical context and then in the combinations of two and three parts at once that a percussionist would be expected to play in various group situations.

One group of audio files (107 tracks) is available as a free online download, at timba.com/audio. The remainder (the more advanced files) are available as a separate downloadable product.

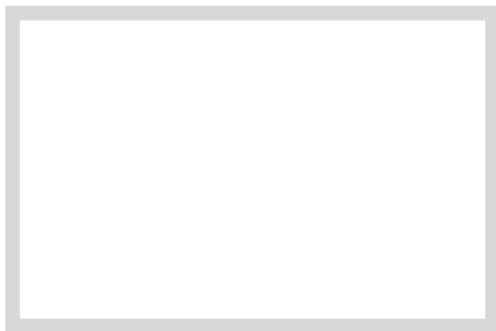
The book will also be useful for those who can already play drums and timbales but need to quickly learn the necessary rhythms for salsa and timba, but for true beginners, our strategy is to learn to sing and tap all of the basic rhythms *before* taking your first lesson and there’s a very important reason for doing it this way: As with golf or tennis lessons, learning to play a musical instrument is about physical movements, dexterity, timing, coordination and body language – the types of things that are easier to demonstrate than to explain and are easier to master when your brain stays calmly out of the way as your body goes through the learning process. If your brain is struggling to learn *what* to play, it interferes with your body’s natural ability to learn *how* to play. To put it another way, if you’re concentrating on mastering the pattern of a new rhythm, you won’t be able to give 100% of your effort to tone production, posture, hand position, and feeling the groove, and you’re likely to develop “bad habits” that are hard to unlearn later. But if you’ve already learned to sing, clap and tap the rhythms *before* you take your first lesson on drums or timbales, you’ll be much more likely to succeed, and – just as important – you’ll be much more likely to enjoy the process.

Chapter 1: The Grid



Cuba's answer to Bernard Purdie: With Bamboleo and Los Que Son Son, Duniesky Barreto has laid down the grooves for some of the greatest dance tracks of all time. Photo by Tom Ehrlich – 2010 – Yoshi's San Francisco

Painters and photographers arrange shapes and colors on a fixed canvas. You can look at the canvas from different angles and from different distances, and the same painting can affect you differently each time you look at it, but you can always see the full canvas and all its contents – all at once.



The images above show a blank canvas and the same canvas after the photographer has filled it with shapes and colors.

Close your eyes, then open them for an instant, then close them again. Now stare at the photo for 30 seconds. Now step back a few feet. Now move as close as you can. In each case you're getting a different experience of the artwork in its entirety.

You can't do any of this with music because the complete piece of art is never audible in its entirety. The musical equivalents of shapes and colors pass gradually before you over a period of minutes. If you're a really good listener, you'll be able to use your memory to construct an aural image of a "fully painted musical canvas" when the piece is over.

Now listen to Arsenio Rodríguez's *Tintorera ya Llegó*, a blind man's masterpiece painted on the canvas of time. Arsenio's canvas consists of 180 seconds – 47 claves – 47 basic dance steps - 188 taps of your foot – 3 minutes of your life – maybe the best three minutes of your life. Hearing those three minutes as a singular whole is the goal, and the art, of the listener.

Time is the canvas, and the essence of musical talent is the ability to communicate the passage of time – to illuminate the frame for listeners, other musicians, and dance partners – to make those three minutes as solid and as real as a piece of canvas stretched tightly across a wooden frame.

Before we learn any rhythms or dance steps, we need to learn to feel, measure, and notate the passage of time – to feel the grid – the matrix – the groove. We'll do this with audio tracks, and the **optional** help of written notation. Seeing a rhythm on paper helps many people, but look no further than Arsenio "*El Ciego Maravillas*" Rodríguez ("the blind marvel") for proof that it's not necessary.

Demystifying Music Notation

or

Four Ways to Say Nothing

Take a good long look at the following graphic, an example of matrix notation, one of four methods we'll use to show rhythms. How would you describe it to someone who's not looking at the page?



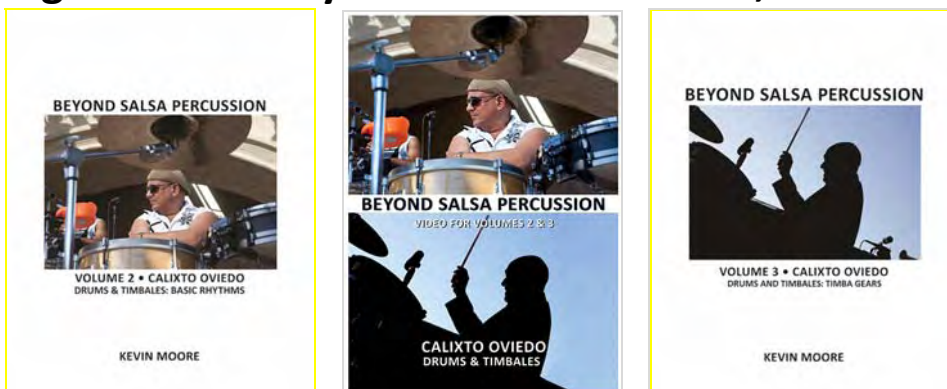
There are 16 squares in all, with heavier black vertical lines dividing them into four groups of four. Let's call each group of four squares a *beat* and each individual square a *subdivision*:

subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision	subdivision
Beat 1				Beat 2				Beat 3				Beat 4			

Now let's show the same four beats of silence in **x&o** notation – another easy and intuitive notation system. In this case, the sounds are shown with red "**x**" symbols, the silent subdivisions are shown with grey "o" symbols, and the beats are shown by leaving a space after each group of four:

oooo oooo oooo oooo

Looking Ahead to Beyond Salsa Percussion, Volumes 2 & 3



Beyond Salsa Percussion Vol. 2 (book) • DVD with video from both volumes • Beyond Salsa Percussion, Vol. 3 (book)

Volumes 2 and 3 of this series transcribe and analyze pages and pages of classic video footage of one of the greatest Cuban drummers and timbaleros of all time, Calixto Oviedo Mulens. Each volume is available in paperback and eBook form and each has both an audio and a video companion product. If you prefer DVDs to downloadable video, the video from both books combined in a standard DVD product (center picture above).

Volume 2 is subtitled *Calixto Oviedo: Basic Rhythms* and covers *mozambique*, *pilón*, *danzón*, *chachachá*, *simalé* and *upa-upa*. **Volume 3** is subtitled *Calixto Oviedo: Timba Gears* and covers *marcha abajo*, *marcha arriba*, *marcha de mambo*, *presión*, *masacote*, and *bomba*.

Each section of each book contains many patterns that are no harder than the ones in this book as well as others that are extremely difficult and designed for professionals.



Calixto at the filming with conceptual guidance gurus: Alexey Berlind, Walfredo de los Reyes and Carlos Caro
Oakland, CA – 2010 – photo by Tom Ehrlich

Looking Ahead to The *Beyond Salsa* Series

Beyond Salsa: The Central Premise

The explosive Havana music scene of the 1990s produced a windfall of transformational musical breakthroughs, many of which have yet to be fully exploited: song-specific tumbaos, gears, gear changes, controlled improvisation, conga, piano and bass tumbaos of double or quadruple length, contrasting gestures, efectos, rhythmic counterpoint, new approaches to clave and clave changes, and so on. Working in relative isolation, Cuban musicians have reinvented popular music arranging in many ways that cry out to be understood, recombined, and carried forward to their full potential across the full range of popular music – from salsa and Latin jazz, to rock, funk and pop.

The goal of the *Beyond Salsa* project is to study this “Cuban timba revolution”, and its history, from the point of view of each instrument in the rhythm section: *Beyond Salsa Piano*, *Beyond Salsa Bass*, *Beyond Salsa Bongó*, and so on. In *Beyond Salsa for Ensemble*, we study the rhythm section as a whole, with coordinated exercises for each instrument designed to be practiced together as a complete rhythm section, whether by students in an ensemble class setting or by professionals in a working band seeking to incorporate more modern Cuban rhythm section techniques into its arsenal. In *Understanding Clave and Clave Changes*, we clarify some of the confusion and mystery surrounding this enigmatic musical topic.

The early volumes on each instrument cover history and basic concepts. Subsequent volumes focus on the style of one specific artist. *Beyond Salsa for Beginners* is a special course designed for non-musicians: dancers, listeners, and beginners and *Beyond Salsa Percussion, Volume 1* is a preparatory course for non-musicians considering taking percussion lessons.

How the Series is Organized and Sold

With the exception of the *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, panning certain elements hard left and right for more flexible study
- 3) when available, downloadable computer video files and physical DVDs showing a Cuban musician performing each musical example at full speed, in slow motion, and with variations

Book

The book you’re reading now can be purchased at www.createpace.com/3500612 as a hard-copy, bound paperback book. Alternatively, it can be viewed online and/or printed on your computer’s

printer from the website www.latinpulsemusic.com/albums/show/430. All volumes show music notation for each exercise in both 8th notes (American-style) and 16th notes (Cuban-style), as well as explanatory text and historical information. If you don't read music and aren't interested in the explanations and history, you can choose to buy only the audio and/or video products and use them to learn the parts by ear.

Audio

The audio files do not come with the books. They're available as separate, downloadable products from www.timba.com/audio (or, in the cases of *Understanding Clave*, and parts of *Beyond Salsa for Beginners* and *Beyond Salsa Percussion, Vol. 1*, they're available as free downloads at clave.latinpulsemusic.com and timba.com/audio). For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. Depending on the subject, some audio files are generated from MIDI files (often played by the musician) and some are actual live audio. In each case, we provide a slow motion version. The Alain Pérez books, for example, are about 90% live audio and 10% MIDI audio. The audio files can be burned to audio CDs or played on an MP3 player. If you have audio on your computer, I highly recommend taking advantage of the new generation of computer programs that will allow you to change the tempo and/or key of any of these audio files and to loop them to fit your style of practice. Particularly useful are: Amazing Slowdowner™, Transcribe!™ and Emulator X®, all of which can be downloaded from their respective websites. Audio samples for all books can be auditioned at timba.com/audio.

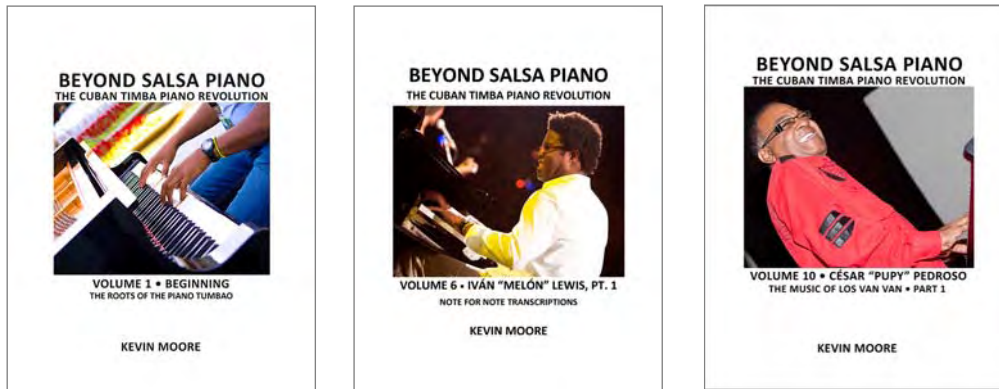
Video

Like the audio products, the videos are sold as separate downloads from timba.com/audio. So far, we have video for the Alain Pérez volumes *Beyond Salsa Bass* the Melón Lewis volumes of *Beyond Salsa Piano*, and the Calixto Oviedo volumes of *Beyond Salsa Percussion*. There are video files for each exercise, in which the musician will play slowly, then at full speed, and finally with variations such as might be used in a live performance. In the cases of Melón and Alain, there are three separate videos for each performance: camera angle 1, camera angle 2, and a split screen version showing both angles. Samples of each as well as some free performance videos of Melón can be found at www.timba.com/piano and www.timba.com/bass. Samples are also on YouTube.

The video products for Volume 2 and Volume 3 of *Beyond Salsa Percussion*, featuring drummer/timbalero Calixto Oviedo, are available at www.timba.com/percussion, as are several free previews. The two volumes Calixto volumes are combined on a hard-copy DVD available at wwwcreatespace.com/324911. All hard-copy DVDs are sold for \$25 and include the contents of two volumes, while the downloadable videos are sold separately at \$10 per volume. Hard-copy DVDs for Alain and Melón may also be released.

At the end of this book is the ***Beyond Salsa Catalog*** and **price list** for all products released to date, with pictures, links and content descriptions.

Beyond Salsa Piano



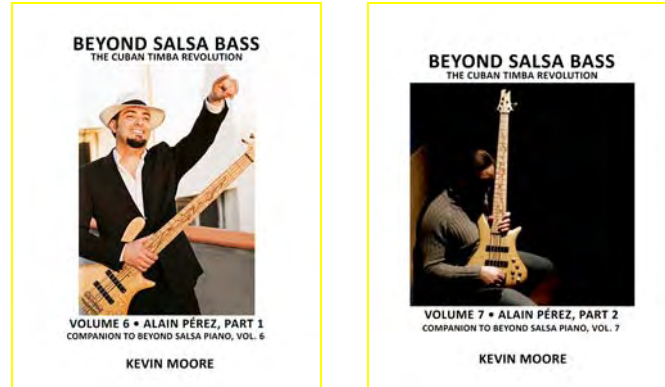
Beyond Salsa Piano, with 11 volumes as of 2012, is a history and anthology of the role of the piano in the Latin rhythm section – from its first appearance to the present. In a broader sense, it’s a study of the art of creating music from layers of repeating rhythmic and melodic phrases. Whether these syncopated figures are called *tumbaos*, *guajeos*, *montunos*, riffs or vamps, this Afro-Cuban concept lies at the heart of nearly every popular music genre from salsa to rock, funk, R&B, hip-hop and jazz. While presented as a set of method books, the series doubles as a history course and record-collecting guide for listeners, dancers, and musicians who play instruments other than piano.

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

Volumes 1 to 5 – Ranging from beginning to advanced, these five volumes cover the full history of Cuban tumbao playing, from the tres and violin guajeos that were the predecessors of the piano tumbao to a thorough analysis of the modern timba style.

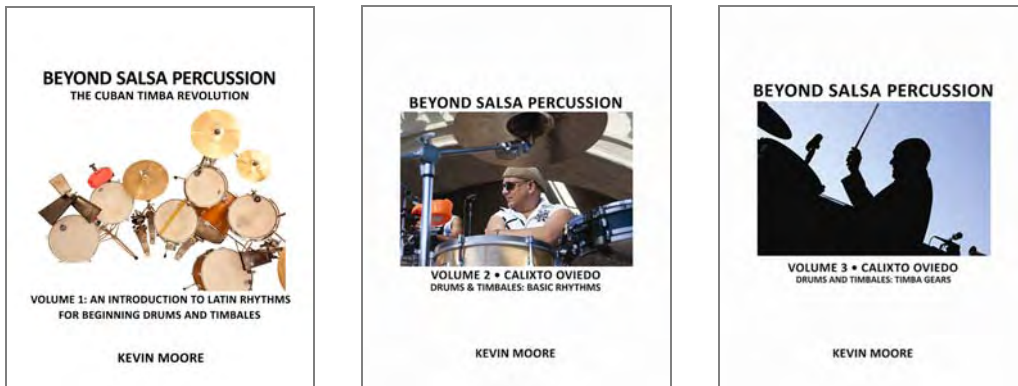
Volume 6 onward – Each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, often based on MIDI files performed by the volume’s featured pianist. For example, the subject of Volumes 6 through 9 is Iván “Melón” Lewis, the phenomenally innovative pianist who played with The Issac Delgado group from 1995 to 1998. Volumes 10 and 11 begin our study of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son. Volume 12 will complete our survey of Pupy’s work with Los Van Van, and Volume 13 will cover his first four albums with Los Que Son Son. Beginning with Volume 14, we hope to move on to Juan Carlos González and Tirso Duarte of Charanga Habanera, Rodolfo “Peruchín” Argudín of NG La Banda, Chaka Nápoles of Manolín (“El Médico de la Salsa”), Rolando Luna of Paulito FG and The Issac Delgado group, and many others. For beginners and intermediate players, we’ll also be adding a special volume featuring Gustavo Ramírez, exploring the history of and the many possible bass and piano variations that can be used with the ubiquitous “guajira” progression, I – IV – V – IV, so fundamental to *salsa* and *son*.

Beyond Salsa Bass



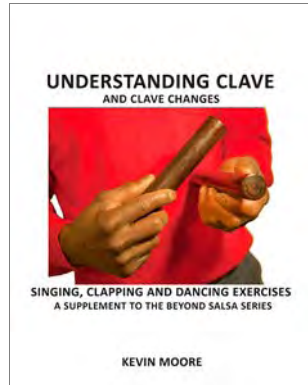
Beyond Salsa Bass also begins with five introductory volumes of increasing difficulty (planned for 2013), covering the history of the bass tumbao chronologically. The subject of Volumes 6-9, Alain Pérez, played side by side in the Issac Delgado group with Melón Lewis, the subject of Volumes 6-9 of *Beyond Salsa Piano*, so the two series cover the same material in the same order. Each is arguably the leading figure of the timba era on his respective instrument, but even more important was their creative chemistry they shared with each other and with Delgado himself, producing a musical result that far exceeded the sum of its parts. The opportunity to study the same historical music from these two vantage points has been one of the most exciting parts of writing this series.

Beyond Salsa Percussion



After an introductory volume for beginners and pre-beginners, the rest of the *Beyond Salsa Percussion* series focuses on individual timbaleros and drummers and analyzes the rhythm section practices of various bands from various eras of Cuban music. Volumes 2 and 3, on the inimitable Calixto Oviedo, of NG La Banda and Adalberto Álvarez fame, were released in 2011. There are extensive video products for these books, including special files for the Transcribe™ program with pre-stored video loop points that can be played back at any speed.

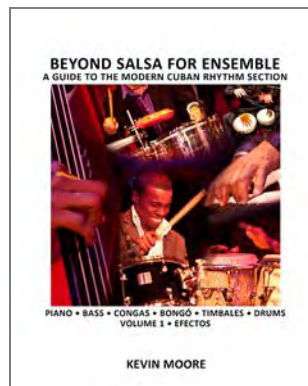
Understanding Clave and Clave Changes



And ideal companion for the book you're reading now, ***Understanding Clave and Clave Changes*** is a special supplementary volume inspired by the arranging of Pupy Pedroso and Juan Formell during the period covered by *Beyond Salsa Piano*, Volume 11. It began as a short appendix, but the more I wrote, the more I thought about my years of discussions with other musicians, long nights spent with headphones, reading of endless clave threads on internet groups, and the many lectures and master classes I've attended. There seems to be an endless fascination with clave, clave direction and clave changes, as well as endless frustration, confusion and misinformation.

With *Understanding Clave* I was determined to end the confusion once and for all, and to keep it from being one more "lose weight, quit smoking and make extra cash in your spare time" self-help book. I designed a method that requires you to sing, clap and dance your way through memorized musical examples before even attempting to understand the terminology of concepts. In order to reach as large an audience as possible, the clave volume is sold at a reduced price, and with free downloadable audio files.

Beyond Salsa for Ensemble



At 368 pages, with 464 audio files, *Beyond Salsa for Ensemble, Volume 1* is by far the longest book of the series. It's designed for college and high school Latin ensembles and/or working salsa bands seeking to add Cuban rhythm section techniques to their repertoire.

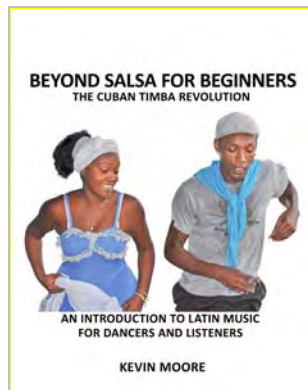
Volume 1, Part 1 takes a standard chord progression and shows how it can be converted from salsa to timba on an instrument-by-instrument basis.

Volume 1, Part 2, using the same progression, presents 16 rhythmic breaks, or *efectos* and shows how they can be executed in 3-2 and 2-3 clave by each instrument, with lead sheets for experienced players and detailed transcriptions for students who need or want to learn an exact and authentic way to orchestrate each break on their specific instruments.

Volume 1, Part 3 is a meticulously complete arrangement of Pupy Pedrosó's timba standard *El buenagente*, with full lyrics, vocal harmony parts, horns, piano and bass, the latter two provided both as lead sheets *and* note-for-note transcriptions. There's also a conductor's score.

Beyond Salsa for Ensemble, Volume 2, scheduled for 2013, will extend the same approach to timba gears.

Beyond Salsa for Beginners



Beyond Salsa for Beginners combines the first three chapters of *Beyond Salsa Percussion, Volume 1* with a thorough history of Latin Music. If you're interested in both books, they can be bought together for a special discount directly from the author.

Beyond Salsa Bongó and Beyond Salsa Congas

Beyond Salsa Bongó, featuring Carlos Caro of Opus 13 and Paulito FG, and starting with a volume for complete beginners, will be released in late 2012 or early 2013.

Beyond Salsa Congas is coming in 2013.

Appendix 1: Glossary

Abakuá	1. a 12/8 rhythm brought to Cuba from the Calabar River area of West Africa 2. a mysterious, all-male, mutual aid society
abanico	1. a special timbal figure used to introduce a new section; originated in danzón 2. Spanish for “fan”, female danzón dancers would fan themselves during the A-sections of danzones and then collapse their fans on their partners backs just as the B-section began, perhaps the original reason for applying the term to timbales
aberíkula	un-consecrated batá drums for use in non-religious settings
ahí na’má’	slang for ahí nada más (“keep it there – no more”), shouted by singers after a passage or at the end of a song- the meaning is more like “that’s perfect ... just like that”; sometimes <i>así ná má’</i> is substituted (“like that, nothing more is needed”)
akpón	the lead singer and director in a traditional Afro-Cuban religious ceremony
apodo	nickname – many Cuban musicians have them and the nickname is often a good-natured jab about some physical attribute, e.g., <i>bombón</i> for someone who is short and dark-skinned, <i>gordo</i> or <i>flaco</i> for the fat and skinny, <i>melón</i> for someone with a big round head and so on. Only rarely is an apodo complimentary, e.g. <i>Changuito</i> (a smaller version of the revered deity, Changó). Other apodos refer to racial appearance or skin color, e.g., <i>El Indio</i> , <i>Chino</i> , <i>Niche (dark black)</i> , <i>Chocolate</i> , or personality traits, e.g. <i>Tosco (rough and crude)</i> .
Arará	1. an Afro-Cuban ethnic group from Dahomey whose music, drums and religion have been carried on in Western Cuba 2. a special batá rhythm adapted from the arará repertoire for use with specific types of songs
Bantú	an Afro-Cuban ethnic group of Congolese origin; more slaves were brought from this region than any other; principal musical genres are palo, makuta and yuka
BPM	Beats Per Minute – the unit of measurement for tempo (the speed of the main beats)
backbeat	subdivision 5; the second main beat of each side of the clave; the subdivision commonly played by the snare drum in North American music; as opposed to “frontbeat” the first main beat of each side of the clave
baqueteo	1. the principal timbal and güiro rhythm of danzón 2. (general) a rhythm played by a stick or <i>baqueta</i>
basic step	a six-step dance movement lasting one clave in duration
batá	1. one of three sizes of hourglass-shaped, double-side drums used in Yoruban music 2. the most extensively practiced and studied Afro-Cuban religious genre
batería	Spanish for drumset
bembé	1. a family of Yoruban drums in Cuba 2. one of the four main Yoruban music genres of Afro-Cuban folkloric music
bloque	a longer rhythmic break played by two or more rhythm section musicians (as opposed to <i>efecto</i> , a shorter rhythmic break)
bolero	1. a type of slow song with romantic lyrics, very popular throughout the 20 th Century 2. a specific rhythmic pattern often, but not always, used to accompany bolero songs

bomba	1. a large family of Puerto Rican folkloric rhythms, including <i>bomba sicá</i> , studied in Exercise 2-5. 2. an ultra-high-energy timba gear in which the bass plays thumps and slides and dancers dance apart from each other, with shoulders and hips, and with reckless abandon
bombo	1. subdivision 4; the middle stroke of the 3-side of clave 2. Spanish term for bass drum
bongó	a pair of single-headed, open-ended drums, attached to each other, held between the knees and played with the hands; the bongó originated in Cuba
bongosero	a musician who plays bongó (and also the hand bell in most genres)
bongó bell	a synonym for hand bell or campana
bongó del monte	a very large, low bongó used in changüí
bota	1. a member of the songo family of rhythms that stresses subdivision 6 and 8 of each side of the clave; created by José Luis “Changuito” Quintana 2. Spanish term for boot (as in “kicking up the energy of the band”)
botija or botijuela	a large jug used as a bass wind instrument; replaced by the marímbula in changüí and early son, and later replaced by the contrabass in son
cabildos	cultural preservation societies, some still in existence in Cuba, dating back hundreds of years when they were permitted by the government to allow African slaves to preserve their culture
caja	1. the lowest drum in many folkloric ensembles, often used for improvisation 2. Spanish for snare drum
cajón	1. one of a family of drums serving a similar role to a conga or tumbadora but with both the body of the drum and the playing surface made of wood 2. Spanish term for box
campana	1. Spanish term for bell (any bell) 2. a specific bell, the hand bell or bongó bell; the lowest of the three common bells of salsa and timba
campaneo	1. Spanish term for a pattern played on any bell 2. a specific and extremely common pattern played on the hand bell (Exercise 3-13)
cáscara	1. a common rhythmic cell played with sticks on the sides of the timbales – also called <i>cascareo</i> (Exercise 3-19) 2. Spanish for <i>shell</i>
cáscara pulse	a term invented for these books to provide a descriptive name for subdivision 6, which is heavily accented on both sides of the clave in the cáscara or cascario rhythm
casino	also known as Cuban-style salsa in the dance sense; a term for the typical way that Cubans dance to salsa and timba. In the United States casino is often distinguished from LA- and NY-style Salsa as being more circular and less linear.
catá	any of a variety of folkloric instruments used for time-keeping and consisting of hardwood struck with sticks; also call <i>guagua</i>
cencerro	Spanish term for a cowbell; synonym for campana
chachá	the smaller head of a batá drum (the larger head is called the <i>enú</i>)

chachachá	a Cuban genre created in the 1950s, originally played by charanga groups, with a special characteristic dance step
cha bell	a small higher-pitched bell, usually mounted on the timbalero's stand (<i>campana de chachachá</i>)
Changó	one of the most celebrated Santería deities, the oricha of thunder and lightning; associated with the color red; danced by a single male dancer with an ax (see p. 204)
changüí	a seminal Cuban genre from the eastern region of Cuba
charanga francesa	a group that includes violins, flutes, güiro, and timbales, but not bongó or horns; now called simply <i>charanga</i> ; its original primary genre was danzón, then danzón-mambo, then chachachá, but the term refers to the instrumentation; examples: Orquestas Aragón, Sublime, Sensación, América, Revé, Ritmo Oriental, Melodías del 40, Arcaño, Fajardo, etc.
chékere	a pitched gourd with beads netted around the outside, played with the hands (sometimes spelled <i>shékere</i>); a primary instrument in the Yoruban güiro genre
cinquillo	1. an important 5-stroke cell built around the 3-side of clave – <i>not</i> equally spaced 2. literally, a <i>quintuplet</i> , a group of five <i>equally spaced</i> strokes
clave	1. one of two sticks played together (<i>claves</i>) 2. one of several 5-stroke rhythms, regularly alternating between two “sides”, one more syncopated than the other, and around which most Cuban genres are built
clave-aligned	a rhythmic cell of at least 4 beats, with a different rhythm for each of its internal 2-beat halves, such that one 2-beat cell is meant to be played against the 2-side of clave and the other against the 3-side. If the listener has experience in the genre and style the clave-aligned cell should establish the clave direction even if the actual clave is not present.
columbia	the fastest of the three original rumba genres; in 12/8; featuring a virtuosic single male dancer aggressively dancing with knives and other implements and interacting with the quinto or lead drum
comparsa	a carnival parade celebration, with floats, common all over Cuba, featuring a variety of fast, dense <i>conga</i> rhythms and sexy dancing in elaborate costumes
conga	1. a tall, rounded, single-headed Cuban drum, played with the hands, also called <i>tumbadora</i> 2. a specific sized drum of the conga family, larger than the quinto and smaller than the tres dos and tumba 3. a fast Cuban carnival rhythm played by <i>comparsa</i> groups
conjunto	a group with trumpets, tres (optional), and bongó but not timbales; its original primary genre was son montuno but the term refers to the instrumentation; e.g. Arsenio Rodríguez, Chappottín, Roberto Faz, Conjunto Casino, Rumbavana, Son 14, etc.
contracampana	a long flat bell mounted on the timbalero's stand, also called timbal bell, or mambo bell
contracampaneo	a specific pattern played on the contracampana bell
contratiempo	literally “against the beat” – used to refer to dancing “on 2”
corneta china	a double-reed wind instrument used in comparsa, especially in Eastern Cuba
coro	1. a repeating call and response vocal riff sung during the montuno section 2. the whole section where a repeating coro and lead vocal <i>guías</i> or <i>pregones</i> are sung

cubanismo	the essential quality of “being Cuban”
cuerpo	1. the lower volume song, or verse, sung by the lead vocalist alone at the beginning of most Latin arrangements; the “body of the song” 2. Spanish term for <i>body</i>
Dahomey	1. an African kingdom in and around present-day Benin; some Dahomeyans were brought directly to Matanzas and Havana (called Arará); others came to Eastern Cuba via Haiti 2. a secular genre from the Vodú family, brought to Eastern Cuba from Haiti by people of Dahomeyan descent
danzón	seminal Cuban genre dating from the late 19 th Century that combined clave-based rhythms with European orchestral instruments and the European <i>contradanza</i> ; the first danzón was <i>Las alturas de Simpson</i> by Miguel Faílde in 1879
despelote	a non-couple style of sexy, undulating dance, performed to timba gears; literally, to strip off or throw down; from “despelotar”
danzonete	a 1930s modification of the danzón, adding vocals to compete with the popularity of son; the first danzonete was <i>Rompiendo la rutina</i> by Aniseto Díaz in 1929
descarga	a jam session – from the verb <i>descargar</i> – to discharge, to unload, or <i>descargarse</i> – to unburden oneself
diablo	Arsenio Rodríguez’s term for the concluding sections of his son montuno arrangements, with repeating horn riffs juxtaposed against coros and sometimes solos; a direct predecessor of the mambo
diana	a free-form vocal sung by the lead singer, with non-verbal syllables instead of words, at the beginning of a guaguancó. The diana sets the mood and key before the cuerpo begins.
duple-pulse structure	music in which each main beat is felt as being subdivided into two or four parts; most Cuban popular music is in duple-pulse structure
efecto	a rhythmic break played by two or more members of the rhythm section
enú	the larger head of a batá drum (the smaller head is called the <i>chachá</i>)
estribillo	in general, a repeated vocal chorus; used specifically as a part of a danzón arrangement
frontbeat	subdivision 1, the first main beat on each side of the clave, as opposed to backbeat, the second main beat on each side of the clave
gear (gear changes)	a term coined by the author to describe any specific rhythm section orchestration that the members of the rhythm section have rehearsed and can switch in an out of on cue. All genres have gears, but timba has a unique group of gears involving the absence of the bass tumbao and often accompanied by changes in the dance moves.
guagua	1. a piece of hardwood or cane, played with sticks, creating a woodblock-like sound, used in rumba and other folkloric genres; also called <i>catá</i> 2. Cuban slang for <i>bus</i>
guaguancó	one of the three genres of the seminal Cuban folkloric <i>rumba</i> complex; characterized by a specific mating ritual dance; incredibly influential on all Cuban popular music genres
guajeo	a syncopated, looped figure used for accompaniment; guajeo is primarily used for violins and tres but also sometimes used for piano; synonyms are tumbao and montuno

guajiro/guajira	<ol style="list-style-type: none"> 1. a person from the country (also campesino/campesina) 2. guajira – a type of vocal/guitar folk music with minimal percussion, from the same family that includes trova, canción, bolero and punto guajiro. 3. guajira – a special medium-slow type of arrangement popular in Nuyorican salsa
guaracha	originally a type of Cuban song used in operettas, featuring comical words and fast tempos, later adopted by son and charanga groups
guarapachangueo	a modern type of guaguancó adding cajones and sometimes batás to the rumba ensemble; the term was coined by a friend of Los Chinitos, who, upon first hearing, and not immediately comprehending, their rhythmic innovations, famously and pejoratively questioned: “ <i>what’s all this guarapachangueo?</i> ”
guataca	a metal hoe blade used as a bell in many folkloric genres such as palo and güiro
guayo	a type of güiro (serrated gourd time-keeping instrument); used in changüí
güira	a metal güiro – like an open-ended metal thermos with a handle; used primarily in Dominican merengue and bachata, but sometimes in Cuban music; was played by musical director Joaquín Betancourt in Issac Delgado’s mid-90s band
güiro	<ol style="list-style-type: none"> 1. a serrated gourd played with a stick (like a washboard); one of the principal time keepers in Latin music; sometimes called <i>guayo</i> 2. an Afro-Cuban folkloric genre (Yoruban category) using multiple <i>chékeres</i>
habanera	<ol style="list-style-type: none"> 1. a historically important rhythmic cell; sometimes called <i>tango</i> 2. a Spanish adjective meaning <i>Havanan</i>, or <i>of Havana</i> (habanero for masculine) 3. a female person from Havana (the Spanish term for Havana is <i>La Habana</i>)
hembra	the larger bongó, conga, or timbal in a group of two (the smaller being called <i>macho</i>); literally, hembra means female and macho means male
hihat	two small cymbals, facing each other, that can be opened and closed with a foot pedal, and/or played with sticks
hook	a short musical idea that draws a listener to a new piece of music, that sticks in the mind such that the listener wants to hear the song again. A hook can be rhythmic, melodic, harmonic, accompanimental, or lyrical – usually a combination.
itótole	the middle-sized drum of the three batás
iyá	the largest of the three batás, played by the leader, who cues the rhythmic changes
iyesá	<ol style="list-style-type: none"> 1. one of four main genres of Yoruban music with its own type of drums 2. a specific rhythm adapted for use in batá music
jam block	originally the brand name for a rectangular instrument of red or blue plastic, producing a very loud clave-like sound, used primarily to play the clave rhythm and mounted on a drum or timbales set – now the term is used generically for any such instrument
jazzband	(pron: “yahz-bahng”); a group with the instrumentation of a North American big band, or a subset thereof, that later added Latin percussion, e.g. Orquestas Riverside; Casino de la Playa, Chepín-Chovén, Beny Moré’s Banda Gigante, Tito Puente, Machito, etc.
jimagua	<ol style="list-style-type: none"> 1. the 2-side of clave 2. Spanish for <i>twin</i>
kick or kick drum	a bass drum played with a foot pedal – in Cuban music sometimes played from a standing position by a timbalero

kiribá (or quiribá)	a simple folkloric genre from the mountains of Eastern Cuba; along with <i>nengón</i> , one of the precursors of <i>changüí</i> , and by extension, <i>son</i>
Lucumí	1. a term for Cubans of Yoruban ancestry 2. the language and religion inherited by Cubans of Yoruban descent
macho	the smaller bongó, conga, or timbal in a group of two (the larger being called <i>hembra</i>)
main beats	The four equally spaced beats of one cycle of clave. These are the beats on which you tap your foot to the music. Their speed is the <i>tempo</i> of the song. The first and third main beats are called <i>frontbeats</i> in this book and the second and fourth are called <i>backbeats</i> .
makuta	one of the three main Bantú genres, with its own type of drums (similar to congas), and a fertility rite dance considered a precursor of guaguancó
mambito	A short rhythmic figure shared by the flute and percussion in charanga music
mambo	1. a section of a Latin arrangement featuring repeating horn riffs, often with contrapuntal repeating vocal riffs, or <i>coros</i> 2. a Cuban genre, with a characteristic dance step, created in the 1950s
mambo bell	synonym for <i>contracampana</i> , the large flat mounted bell played by the timbalero
manoteo	the less-accented strokes of a conga marcha or bongó martillo, used to fill in the subdivisions for time-keeping purposes; also called <i>relleno</i>
maracas Maraca	1. a pair a small gourds with handles, filled with beads; one of the principal time-keeping instruments in Latin music 2. the nickname (<i>apodo</i>) of Orlando Valle, flutist and bandleader, who as a young man was very thin and had a huge afro, thus resembling the musical instrument
marcha	1. a repeating conga pattern used for accompaniment 2. a family of rhythm section gears that always includes a steady bass tumbao and conga marcha and has different percussion combinations depending on the part of the arrangement it's used for
marcha abajo	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for cuerpos; uses cáscara and usually bongó, but with no bells.
marcha arriba	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for coros, with two interlocking bell parts
marcha de mambo	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for horn mambos, with bells, cymbals and lots of percussion fills
marímbula	a large wooden box with pitched strips of metal, like a large kalimba or lamellophone; used as the bass instrument in changüí and early <i>son</i>
martillo	1. the principal time-keeping pattern of the bongó 2. literally, Spanish for “hammer”
masacote	a term for a timba gear without bass tumbao, but with some sort of conga marcha
merengue	a fast Dominican genre that became popular in Cuban in the 1980s, spawning various hybrids such as Changuito's <i>merensongo</i>
meter	the regular grouping of main beats, e.g., 4/4, 2/2, 12/8 etc. The first number is the number of beats per group and the second is the duration used in standard notation for one beat. 12/8 is a “compound meter” meaning that each group of 3 is felt as one beat, such that 12/8 has four main beats, each felt with three subdivisions per beat.

moña	1. a type of horn riff similar to a mambo; sometimes invented on the spot in live performance 2. Cuban slang for recent North American R&B and Cuban pop influenced by it
montuno	1. as opposed to the <i>cuerpo</i> , the longer, more intense final section of a Latin arrangement, featuring coros, mambos, muelas, gear changes, and solos 2. a term used outside of Cuba for <i>piano tumbao</i>
mozambique	a genre of brief but extreme popularity created by Pello el Afrokán in the early 1960s and based on comparsa; a rare example of popular music with no bass or chord instruments, although electric guitar was later added; not related to the country of the same name; inspired a different genre of the same name in New York, of which the principal proponent was Eddie Palmieri
muela	1. a low intensity breakdown during a live performance where the band plays more softly and the singer engages with the audience 2. Spanish term for tooth (as in “chewing the fat with the crowd”)
nengón	a simple folkloric genre from the mountains of Eastern Cuba; along with <i>kiribá</i> , one of the precursors of <i>changüí</i> and by extension, <i>son</i>
note	a pitched sound created by a musical instrument (as opposed to <i>stroke</i> , a sound, of optional pitch or no pitch, used in a percussion pattern)
nuevo ritmo	a name used by Arcaño and Cachao to describe the new type of montuno section added to the danzón format in the 1940s; sometimes also called mambo
okónkolo	the smallest of the three batá drums
on 1, on 2, on 3	terms referring to the dance count on which the longer step away from the body occurs
pachanga	a merengue/son flavored genre played primarily by charangas that became very popular in the late 1950s
pailas	synonym for timbales; literally, Spanish for “frying pans”
paseo	the 5 th , 6 th and 7 th bars of a danzón A-section and the distinctive timbal/güiro figure used to accompany them; paseo repeats the rhythm of the 3-side of clave 3 times in a row and is always followed by a break (aka, bloque, cierre or efecto)
pega’o	popular, or in style; literally “stuck”; a hit song or a very popular artist is “pega’o”; contraction of “pegado”, from the verb “pegar”, to stick, or to hit
pilón	1. a long pole used to stir roasting coffee beans in a circular motion 2. a genre and dance based on this motion, created by Enrique Bonne and Pacho Alonso in the early 1960s; the genre is seldom played today but elements of the rhythm continue to strongly influence songo and timba
platillo	1. Spanish term for cymbal; literally “little plate” 2. occasionally used term for subdivision 8, the last subdivision of each side of clave
ponche	1. Spanish term for <i>punch</i> 2. subdivision 7, the next to last subdivision of each side of clave and the third stroke of the 3-side of son clave
pregón	an improvised phrase sung by the lead singer in-between coros; as opposed to <i>guía</i> , a similar, but non-improvised phrase; synonym: <i>soneo</i> ; originally the exclamation that a street vendor (<i>pregonero</i>) uses to advertise his wares

presión	a dramatic timba breakdown gear where the bass drops out or plays pedal tones and the conga marcha and bells drop out; also called <i>pedal</i> , when the bass plays long tones
quinto	the lead drum in rumba (also the smallest and highest pitched of the conga family)
quinto pulse	a term for subdivision 2, the second subdivision of each side of clave
rezo	literally, a prayer – when used in Afro-Cuban folkloric music, the drums usually play in time while the sung prayer floats above, out of time
ride	a percussive figure played over and over to create a groove (also used in “ride cymbal”, the cymbal used to play an important ride in jazz)
rueda (or rueda de casino)	"wheel" in Spanish; a circle of couples dancing casino in which all couples perform the same movements simultaneously as directed by a caller who cues the group verbally and with hand signals - originally developed in the late 1950s or early 1960s.
rumba	a critically important Cuban folkloric complex, the genres of which include <i>yambú</i> , <i>guaguancó</i> and <i>columbia</i>
rumba clave	a form of clave used in guaguancó, songo and very often in timba; also called <i>clave de guaguancó</i> (Exercise 3-9)
segundo	literally “second”; the middle drum in rumba, or in many folkloric ensembles
sello	literally “seal” or “stamp”; the trademark style of a band
slap	1. an accented “speaking tone” stroke on conga or bongó; unpitched, loud and sharp 2. an occasionally used term for subdivision 3, a subdivision on which the conguero often plays a slap; <i>tapado</i> in Spanish - <i>doble tapado</i> when a marcha uses two in succession
snare drum	(or snare) – a shallow drum with metal wires on the bottom head, used in North American drumset playing to play the backbeat; <i>caja</i> in Spanish
sobado or soba’o	literally “massaged”; refers to the left hand or stick playing a soft accompaniment on the timbales while the right stick plays a louder bell, cáscara or wood block part.
solar	an urban Cuban housing project, or large apartment complex, with a central courtyard where rumbas and other communal activities occur; plural: <i>solares</i>
son	a seminal Cuban genre developed in the 1920s
son clave	a form of clave used in son, salsa, some timba and many other Latin genres (Exercise 3-7)
son montuno	1. a genre represented by an augmentation of the instrumentation and arranging possibilities of son; pioneered by Arsenio Rodríguez; played by a conjunto (a son septeto with added congas, trumpets and piano) 2. an arrangement in the style of Arsenio Rodríguez and his followers; medium slow in tempo with a concluding <i>diablo</i> (aka, mambo) section and a higher degree (than son) of Afro-Cuban influence in the lyrics and rhythms.
songo	1. the self-described style of Los Van Van 2. a fast, syncopated rhythmic style typical of Los Van Van’s 1970s style 3. a large and varied family of rhythms developed by José Luis “Changuito” Quintana, and including slower, R&B-related patterns as well as the better known fast songo above
song-specific	an accompaniment part (bass tumbao, piano tumbao, conga marcha, efecto etc.) composed to fit one particular song. For example, Tomasito Cruz’s conga marcha on Paulito FG’s <i>De la Habana</i> . The pattern is unique to that song and a discerning listener will be able to identify the song from the conga part alone. Often such a part is a <i>hook</i> .

stroke	a sound, of optional pitch or no pitch, used in a percussion pattern (as opposed to <i>note</i> , a sound of very specific pitch created by a musical instrument)
subdivision	the shortest, or quickest, unit of time in a rhythmic groove – sometimes called “pulse”
traps	drumset, <i>batería</i> in Spanish
trap drummer	a drumset player, <i>baterista</i> in Spanish (-ista is used for male <i>or</i> female)
tres	1. a guitar-like instrument with three pairs of strings, used in changüí and son 2. Spanish for the number 3
tres dos	the middle drum in rumba, also called <i>segundo</i>
tresillo	1. a three-stroke figure with unequal durations of 3-3-2 subdivisions; the 3-side of son clave (Exercise 2-2) 2. Spanish for <i>triplet</i> , three equally spaced strokes
triple-pulse structure	music in which each main beat is felt as being subdivided into three parts, e.g., 12/8
trova	troubador music with little or no percussion – an important influence on son; <i>nueva trova</i> was a movement in post-Revolutionary Cuba with politically conscious lyrics, typified by artists such as Pablo Milanés and Silvio Rodríguez.
tumba	the largest, lowest conga
tumbao	1. a syncopated, repeating ostinato figure played by the piano or bass 2. outside Cuba, a specific type of conga marcha that marks the 3-side of clave with the tumba 3. the personal quality of having a strong sense of rhythm or musicality, e.g., “ <i>tiene tumbao</i> ” (“he/she has a great groove”) or Issac Delgado’s lyric “ <i>ya yo tenía mi tumbao pega’o</i> ” (“I already had my musical style established early in my career”)
tumbadora	another name for the conga drum; also applied to the Congolese ancestors of the conga
vacunao	the famous pelvic thrust dance move in <i>guaguanco</i>
yambú	the earliest, slowest, and most restrained of the rumba genres; originally played on cajones and using son clave, danced by couples, often feigning old age
Yoruba	one of the four main categories of Afro-Cuban folkloric music; includes four main genres: batá, güiro, iyesá and bembé
yuka	one of the three main genres of the Bantú complex of Afro-Cuban folkloric music

Appendix 2: Common Suffixes

-a'o	contraction for -ado, which is like -ed in English, e.g., cruza'o = cruzado = crossed; less formal, like changing "playing" to "playin'" in English
-eo	the rhythmic pattern played on a certain instrument, or the style of playing on a certain instrument, e.g., cascaneo (pattern played on the shell of the drum), campaneo (pattern played on a bell), baqueteo (pattern played with sticks)
-ero, -era	a person who has a specific job, origin or cultural identity (conguero, Guantanamera, charanguera, bongosero, timbalero, etc.) -ero is masculine, -era is feminine
-ista	like -ero and -era, but used with different roots (violinista, dentista, Sandanista, pianista, bajista, trompetista, saxofonista, flautista); -ista is <i>not</i> gender specific
-ito, -ita	diminutive; a smaller version of something or someone, a person of small stature – señorita, timbalito, Manolito; can also be used like "Jr." – for example, Chuchito Valdés, the son of Chucho Valdés, is about 6'9"; Cubans love to add this suffix to almost any word.
-ón	a bigger, bolder version of something, e.g., danzón, charangón, vacilón, rumbón, Robertón (Los Van Van's bear-like lead vocalist)

Appendix 3: Spanish Explanations for English Speakers

If your native language is English, you'll find that Spanish – especially Cuban Spanish – takes a bit of getting used to. Some things will look wrong at first – such as only capitalizing the first letter in the title of an album or song. If you spend a little time studying Spanish, however, you'll be stunned to discover how exquisitely logical it is – and how obscenely ridiculous English is. After taking Spanish 101, you'll be amazed that anyone could ever learn English.

Pronunciation

When I say "exquisitely logical", I mean this: *there is only one way to pronounce any written Spanish word*. Conversely, in English, the same person will pronounce the same word in multiple ways. The old Cole Porter lyric, "*you say tomayto and I say tomahto*" is but the tip of the iceberg. And this is one iceberg that is *not* melting.

Try reading this sentence aloud: "*The only time I read the newspaper is when my internet connection is down.*" Most North Americans will say "***Thee*** only time I read ***thuh*** newspaper ...".

In Spanish, once you know a handful of rules, you can correctly pronounce any word in the dictionary even if you've never heard it spoken. Every vowel makes only one sound. There's never a double consonant unless it changes the pronunciation. Just as important, the stress of each syllable is also set in stone. If the word ends with a vowel, s, or n, the stress is always on the next-to-last syllable and if it ends with any other letter, the stress is on the last syllable. If you want to pronounce it any other way, you have to use an accent mark.

As an example, let's take the first name of the famous Cuban pianist Chucho Valdés. His first name ends in a vowel, which means that the next-to-last syllable is stressed. So, using English phonetics, it should be CHOO-choh. Right? You wouldn't call him choo-CHOH would you? Now, just for fun, let's say Chucho's mother had wanted to differentiate her young prodigy from the other Chuchos in the neighborhood and taught him to answer to choo-CHOH. This would be fine, but she'd have to change the spelling of his name to Chuchó. Got it? Now let's move on to Valdés. It's pronounced val-DEHS, but it ends with an "s" – and all words ending with "s" have the stress on the next-to-last syllable unless there's an accent mark. Without the accent, *Valdes* would have to be pronounced VAL-dehs. Now, go through all your Irakere records, and you'll find that some of them list Chucho as Chucho Valdez! And Chucho is among the most famous Cuban musicians. You can find three or even four different spellings of the names of many Cubans on their own albums! The reason is that *Valdez*, without the accent mark, is pronounced exactly the same as *Valdés*, because if a word ends with "z" (or any letter other than a vowel, s or n), it automatically gets a stress on the last syllable – so an accent mark would be redundant.

Finally, in Spanish there is no "z like zebra" sound. "Z" and "s" have exactly the same pronunciation (like an English "s"). Most English speakers tend to pronounce the name *Pérez* as per-EZZZZZ, but the correct pronunciation is PE-res.

Spanish Letter Combinations with the Same Pronunciation

option 1	option 2	option 3	English pronunciation
ll	y		yellow (ñ is like the n in "no" followed by the "y" in "yellow")
z	s	ce, ci	silver
j	ge or gi		him
h			"h" is always silent in Spanish
k	ca, co, cu		cat
b	v		b and v are similar but not exactly like the b in boy

So Chucho could write his last name Valdés, Valdez, Baldés or Baldez. What's really interesting is that some Cuban musicians will spell their own names differently from time to time. In English, people tend to be very snooty about spelling (*"No! no! no! It Terri with an 'i' not Terry with a 'y'!!"*).

Accent Marks in Spanish

Showing the stress of syllables accounts for most accent marks but they have a few other uses:

Function	Example
separating two consecutive vowels into two syllables	<i>Mario</i> versus <i>María</i>
exclamations	<i>¡qué locura!</i> (what madness!)
questions	<i>¿cuándo?</i> (when?)
same word, different meanings	<i>más</i> = more; <i>mas</i> = plus

Finally, we have ñ, which makes *mañana* sound like man-YA-na, and ü, which makes an English “w” sound, like “water”, as in güiro (GWEE-row).

Let’s use everything we’ve learned to understand the word *changüí*. It’s pronounced “chan-GWEE”. If the “u” didn’t have the two dots over it, it would be pronounced “chan-GEE” (like *guitar*). Since *changüí* ends with a vowel, it needs an accent on the í, or it would have to be pronounced “CHAN-gwee”.

Accent marks also indicate questions (cuándo = when?) and exclamation (qué locura = what madness!) and differentiates similar words (si = if; sí = yes; él = him; el = the).

Test Your Skills

The typical North American baseball announcer’s pronunciation of *Oscar Hernández* is AH-skur hur-NAN-dezzzz. There are six errors. How many can you spot?

- 1 & 2. AH-skur (as in stir) should be oh-SKAR
3. the H should be silent
4. hur should be air
5. nan (like nanny goat) should be nahn (or non, like non-sequitur)
6. dezzz should be des

Capitalization in Spanish

In Spanish, only the first word is capitalized in song titles, book titles, and album titles, but all main words are capitalized in names of musical groups. For example, I recommend that you listen to the song *No te lo creas*, from the album *Con la conciencia tranquila*, by the group Paulito FG y su Élite. While we’re on the subject, capitalization isn’t used in Spanish for the names of days (*sábado*), months (*octubre*), adjectives for nationality (*la música cubana*), or languages (*inglés, español*).

Appendix 4: Other Style Conventions in this Book

Italicization

This book italicizes all song, book and album titles, and Spanish words the first time they come up in a section. For example:

“For his 1980 album, *Elio Revé y su ritmo changüí*, Revé created new instrumentation called *charangón*. *Charangón* combines elements of *charanga*, *conjunto*, *changüí*, *rumba* and *batá*.”

I also use italicization to stress the meaning of English words, for new English terms that appear in the glossary (e.g., *basic step*), and to quote lyrics, whether in English or Spanish.

Appendix 5: For Further Study

Suggested Reading

Other *Beyond Salsa* Volumes:

Beyond Salsa for Beginners – An Introduction to Latin Music for Dancers and Listeners by Kevin Moore
Beyond Salsa Piano, Vol. 1 – The Roots of the Piano Tumbao, by Kevin Moore
Beyond Salsa Piano, Vol. 2 – Early Cuban Piano Tumbaos: 1940-1959, by Kevin Moore
Beyond Salsa Piano, Vol. 3-4 – Cuban Piano Tumbaos: 1960-1989, by Kevin Moore
Beyond Salsa Piano, Vol. 5 – Introduction to Timba, by Kevin Moore
Beyond Salsa Piano, Vol. 6-9 – Iván “Melón” Lewis, Pts. 1-2-3, by Kevin Moore
Beyond Salsa Piano, Vol. 10-13 – César “Pupy” Pedroso, by Kevin Moore
Beyond Salsa Bass, Vols. 6-7 – Alain Pérez, by Kevin Moore
Beyond Salsa Percussion, Vols. 2-3 – Calixto Oviedo, by Kevin Moore
Understanding Clave and Clave Changes, by Kevin Moore
Beyond Salsa for Ensemble, Vol. 1, by Kevin Moore

Books on Instrumental Technique:

A Collection of Basslines, by Feliciano Arango and Cherina Mastrantones, wwwcreatespace.com/3739479
A Contemporary Bass Technique, by Feliciano Arango and Cherina Mastrantones, createspace.com/3671152
Changuito: A Master’s Approach to Timbales, by Chuck Silverman, Manhattan Music Publications
Yoel Pérez Método (abmusica.es)
The New Method for Afro-Cuban Drumming, by Jimmy Branly, Hudson Music
Conversations in Clave, by Horacio “El Negro” Hernández, Alfred Publishing
Melodic Drumming, by Raúl Valdés
The Tomás Cruz Conga Method, by Tomás Cruz, Kevin Moore, Mike Gerald & Orlando Fiol, Mel Bay
El tres cubano, Cuban Master Series: Piano, both by Jon Griffin, wwwcreatespace.com

Cuban Music Overview:

Cuba and its Music, by Ned Sublette, Chicago Review Press
The Clave Matrix, by David Peñalosa, Bembe Books
The Salsa Guidebook and 101 Montunos, by Rebeca Mauleón-Santana, Sher Music
Text to Tune Alignment in the Music of Charanga Habanera, by Ryan Mead – ryanmead.com/Thesis.pdf
Roots of Timba – free online book covering bass tumbaos of Arsenio Rodríguez, Ritmo Oriental, etc.

Books and Videos on Afro-Cuban Folkloric Music and Rumba:

The Conga Drummer’s Guidebook, by Michael Spiro, Sher Music (also at www.latinpulsemusic.com)
Rumba Quinto, by David Peñalosa, Bembe Books
The Afro-Cuban Folkloric Musical Tradition, by Robert Fernández, Leisure Planet Music
Afro-Cuban Percussion Workbook (and DVD product), by José Eladio Amat and Curtis Lanoue
Bata Drumming, by Don Skoog, www.contemporarymusicproject.com
Cantos afrocubanos, by Luca Brandoli, www.cdbabyn.com

Trips to Cuba:

Chuck Silverman – www.chucksilverman.com
PlazaCUBA – www.plazacuba.com

Suggested Listening

****** indicates album download (w/full booklet) is available on www.latinpulsemusic.com as of 2013.
This list is chosen for both overall musical quality and relevance to other volumes of the “Beyond Salsa” series.

GROUP	ALBUM	DRUMMER/TIMBALERO	LABEL
Paulito FG y su Élite	<i>Con la conciencia tranquila</i>	Yoel Páez	Nueva Fania **
	<i>Paulito FG (El bueno soy yo)</i>	Yoel Páez	Nueva Fania **
Bamboleo	<i>Yo no me parezco a nadie</i>	Ludwig Núñez	Ahí Namá **
	<i>Ya no hace falta</i>	Ludwig Núñez/Herlan Sario	Ahí Namá **
	<i>Ñññño!</i>	Ludwig Núñez/Herlan Sario	Ahí Namá
Charanga Habanera	<i>Hey You Loca</i>	Eduardo Lazaga	Magic Music **
	<i>Pa' que se entere La Habana</i>	Eduardo Lazaga	Magic Music **
	<i>Tremendo delirio</i>	Eduardo Lazaga	Magic Music **
	<i>Charanguero mayor</i>	Yulién Oviedo	Ciocan Music **
	<i>Live in the USA</i>	Yulién Oviedo	Ciocan Music **
	<i>Chan Chan Charanga</i>	Yulién Oviedo/Pavel Rodríguez	Ciocan Music **
Danny Lozada	<i>Tanto le pedí</i>	Raúl Hernández/Pepe Espinosa	Caribe**
Issac Delgado	<i>Rarities (Exclusivo para Cuba)</i>	Georvis Pico/Andrés Cuayo	Ciocan Music **
	<i>Con ganas</i>	Giraldo Piloto/Yonder Peña	QBADisc
	<i>El año que viene</i>	Jimmy Branly/José Miguel	RMM
	<i>Otra idea</i>	Luis Quintero	RMM
	<i>La primera noche</i>	Georvis Pico/Yuri Noguiera	RMM, ARTEX**
	<i>La fórmula</i>	Oscar Valdés/Pepe Espinosa	Ahí Namá **
	<i>Prohibido</i>	Luis Quintero	Pimienta Records
	<i>En primera plana</i>	Luis Quintero	Univision La Calle
	<i>Supercubano</i>	Luis Quintero	Planet Records
Manolín	<i>Para mi gente</i>	Alexis and Ángel Arce	Ahí Namá **
	<i>De buena fe</i>	Alexis and Ángel Arce	Blue Metro
	<i>Jaque mate</i>	Alexis and Ángel Arce	Caribe
	<i>El puente</i>	Reinier Guerra	Ciocan Music **
Los Van Van	<i>Disco Azúcar</i>	Changuito	ARTEX **
	<i>Lo último en vivo</i>	Samuel Formell	QBADisc
	<i>Ay Diós, ampárame</i>	Samuel Formell	Caribe Records**
	<i>Esto te pone la cabeza mala</i>	Samuel Formell	Caribe Records **
	<i>Llegó Van Van</i>	Samuel Formell	Pimienta Records **

GROUP	ALBUM	DRUMMER/TIMBALERO	LABEL
	<i>Chapeando</i>	Samuel Formell	Unicornio Records **
NG La Banda	<i>En la calle</i>	Giraldo Piloto	QBADisc
	<i>Simplemente lo mejor de NG</i>	Calixto Oviedo	ARTEX (BIS) **
Klímax	<i>Mira si te gusta</i>	Giraldo Piloto/Yonder Peña	Eurotropical
	<i>Juego de manos</i>	Giraldo Piloto/Yonder Peña	Eurotropical
	<i>Oye como va</i>	Giraldo Piloto/Yonder Peña	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	Yuri Noguiera	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Carlos Rodríguez	Bembe Records
	<i>Contra todos los pronósticos</i>	Carlos Rodríguez	Eurotropical
	<i>Marcando la distancia</i>	Yuri Noguiera	Eurotropical
	<i>Para que baile Cuba</i>	Roicel Riverón	Eurotropical
	<i>Se rompieron los termómetros</i>	Roicel Riverón	Eurotropical
	<i>Hablando en serio</i>	“Roicel Riverón	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Bombón Reyes/René Suárez	EGREM
	<i>La buenagente</i>	Bombón Reyes/René Suárez	Pimienta Records
	<i>Mi timba cerrá</i>	Bombón Reyes/René Suárez	EGREM
	<i>Tranquilo que yo controlo</i>	Bombón Reyes/Miguelito Escurriola	EGREM
	<i>Siempre Pupy</i>	Bombón Reyes/Miguelito Escurriola	EGREM
Revé y su Charangón	<i>45 años</i>	Carlos Rodríguez	Tumi Records
	<i>Se sigue comentando</i>	Jorge Bravo	BIS**
	<i>Fresquecito</i>	Andy Fornet	BIS**
	<i>De qué estamos Hablando</i>	Andy Fornet	BIS
Azúcar Negra	<i>Azúcar Negra</i>	Pavel Rodríguez/Pepe Espinosa	mp3.com
	<i>Andar andando</i>	Maikel Zamora	BIS**
Michel Maza	<i>Fieeesta</i>	Karel Páez	Envidia**
	<i>Que hablen los habladores</i>	Karel Páez	Envidia**
Angel Bonne	<i>Circunstancias</i>	Javier Ochoa	EGREM
	<i>Bonne & Bonne Co.</i>	Carlos Leal	EGREM
Havana d’Primera	<i>Haciendo historia</i>	Rodney Barreto/Güillermo del Toro	EGREM
	<i>Pasaporte</i>	Rodney Barreto/Güillermo del Toro	EGREM
Various	<i>Gracias Formell</i>	Georvis Pico/Andrés Cuayo Yoel Páez	Ciocan**

For suggested listening within the 1960-1989 time period, please see the Discography and Online Book sections of the Timbapedia section of www.timba.com. For pre-revolution discographical information, please see Cristóbal Díaz-Ayala’s exhaustive online discography at www.fiu.edu.

Acknowledgments

Photoshop Gurus: Kris Förster, Tom Krabbe

Finale Guru: Peter Thomsen

Photography:

Tom Ehrlich, Peter Maiden, Richard Robinson, Patrick Hickey, Bob Krist, Bohdan Kiszczuk, Tom Bauer, Gabriel García, Mary Brassell, Patrick Bonnard, Michelle White, Brett Gollin, Michael Cába, Will Douglas, Chuck Silverman, Robert Fernández, Sue Taylor.

Editing and Conceptual Guidance:

Orlando Fiol, Robert Fernández, Sue Taylor, Kris Förster, David Peñalosa, Osvaldo Martínez, Javier Muñiz, Dave Dreyfus, Richard Robinson, Tom Ehrlich, Giovanni Cofiño, Paul de Castro, Tomás Cruz, Walfredo de los Reyes, Sr., Emiliano Echeverría, Andrés Espinoza, Rebeca Mauleón, Jérôme Vaccari, Carlos Caro, Chuck Silverman, Calixto Oviedo, Alexey Berlind, Michelle White, Gabriel Wilder, Ryan Mead, Sidney Weaverling, Edgar Hernández, Olavo Alén, Roberto Borrell, Coky García, Alberto Centelles, Osleany de la ENA, Héctor “Melón”, Pablo Menéndez, Gabriel García, Curtis Lanoue, Mike Racette, Victor Barrientos, Vašík Greif, Bill Tilford, Michael Spiro, José Reyes, Abel Robaina, Majela Serrano, Mike Lazarus and Wendy Black..

About the Author



Melón Lewis, Kevin Moore – Los Angeles – 2009 – photo by Tom Ehrlich

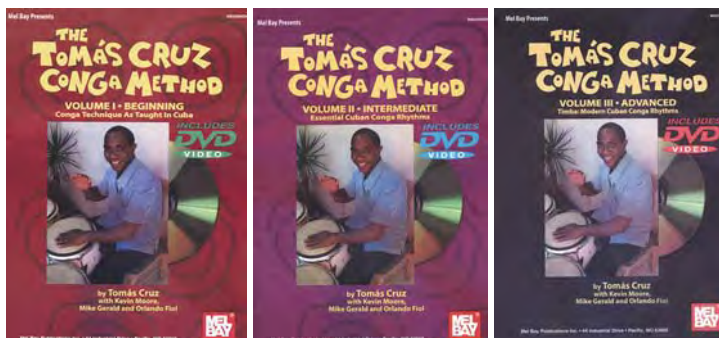
Kevin Moore (kevin@timba.com) is the co-founder and music editor for the world’s largest Cuban music website, www.timba.com, to which he has contributed the free online multimedia book series, ***The Roots of Timba***, dozens of extensive articles, discographies, record analyses, interviews and the Cuban music blog ***La última***, now in publication for over 10 years.

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

Tomás Cruz (including the long-promised volume on the adaptation of folkloric rhythms to timba conga marchas), may be in the works as part of the *Beyond Salsa Congas* series.

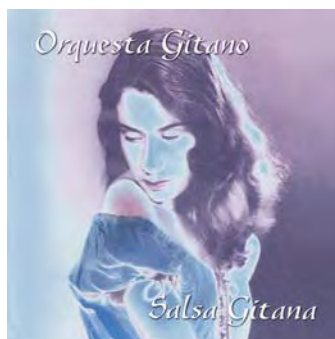
Various other important congueros will also be featured in that series.

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



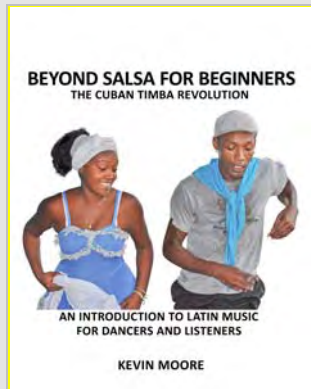
Published by Mel Bay Publications, Inc.

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 Latin Pulse Music [www.latinpulsemusic.com/albums/show/2]



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

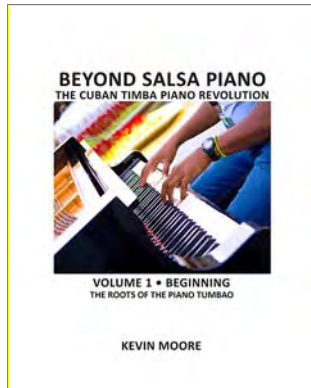
The *Beyond Salsa* Catalog – 2012



www.createSPACE.com/4035244
www.latinpulsemusic.com/albums/show/433

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.

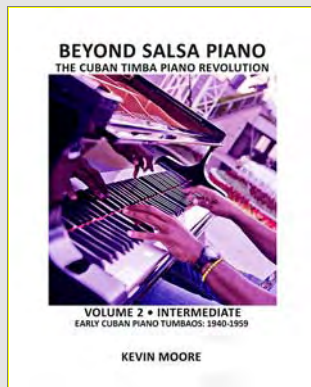
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10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



www.createSPACE.com/1000252022
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.



www.createSPACE.com/3419799
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.



www.createpace.com/3427343

www.latinpulsemusic.com/albums/show/361

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.



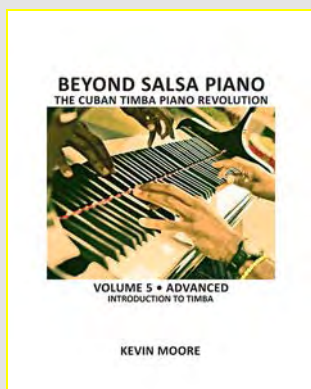
www.createpace.com/3427343

www.latinpulsemusic.com/albums/show/363

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.

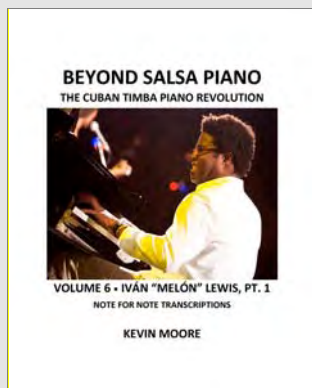


www.createpace.com/3427349

www.latinpulsemusic.com/albums/show/363

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

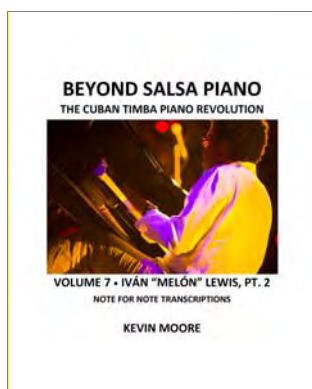


www.createpace.com/3427351
www.latinpulsemusic.com/albums/show/364

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*.



www.createpace.com/3427354
www.latinpulsemusic.com/albums/show/365

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".



www.createpace.com/3427355
www.latinpulsemusic.com/albums/show/366

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.



www.createpace.com/3427357
www.latinpulsemusic.com/albums/show/367

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”).

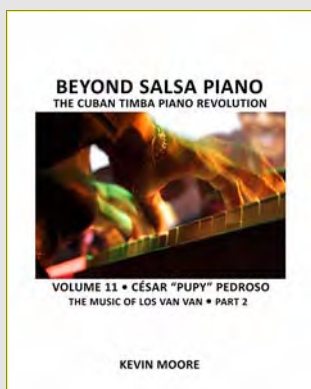
Finally, we cover the tumbao from *Movimiento*, from Melón’s latest Latin jazz album, and a tumbao from his recent work with Manolín, el Médico de la Salsa.



www.createpace.com/3573344
www.latinpulsemusic.com/albums/show/406

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

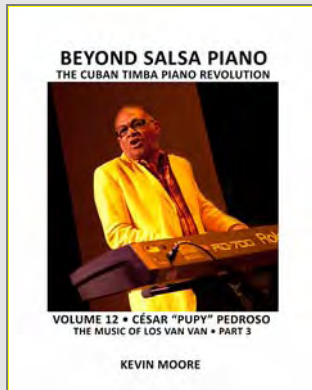
Volume 10 begins with extensive biography and discography chapters and covers piano tumbaos for songs first released between 1979 (when Pupy began to compose for Los Van Van) and 1983, including *El bate de aluminio*, *Fallaste a sacar tu cuenta*, *Después que te casaste* and many others. On the classic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



www.createpace.com/3573347
www.latinpulsemusic.com/albums/show/407

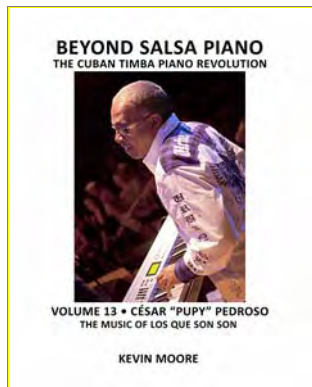
Beyond Salsa Piano, Volume 11 covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

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



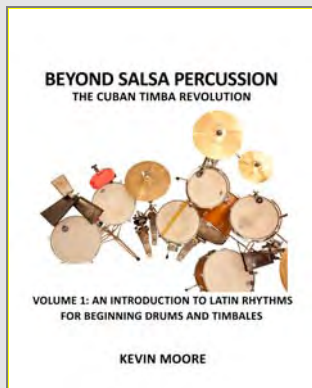
www.createpace.com/3573348
www.latinpulsemusic.com/albums/show/408

Beyond Salsa Piano, Volume 12 is scheduled for release in 2013 and will cover the remainder of Pupy's career with Los Van Van (1989-2001).



www.createpace.com/3573349
www.latinpulsemusic.com/albums/show/409

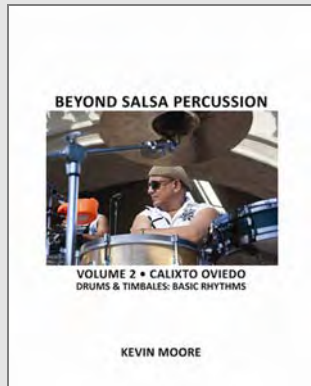
Beyond Salsa Piano, Volume 13, scheduled for release in 2013, is our final volume on Pupy Pedrosó, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.



www.createpace.com/3500612
www.latinpulsemusic.com/albums/show/430

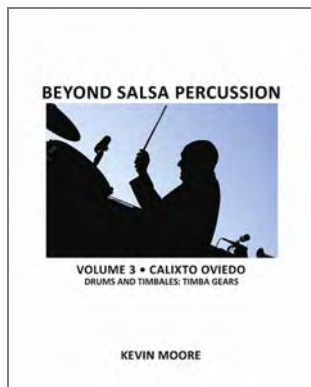
Beyond Salsa Percussion, Volume 1 is for people who are considering taking drum or timbales lessons and want to learn to clap and sing the basic rhythms to prepare themselves.

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.



www.createpace.com/3500639
www.latinpulsemusic.com/albums/show/397

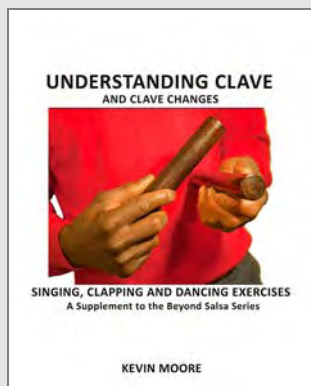
Beyond Salsa Percussion, Volume 2: Basic Rhythms is the first of two books on legendary timbalero/drummer Calixto Oviedo, who played with Pacho Alonso, Adalberto Álvarez and the first timba band, NG La Banda. The book begins with a long biography and discography section and presents Calixto's approaches 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.***



www.createpace.com/3500640
www.latinpulsemusic.com/albums/show/399

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.***



www.createpace.com/3711464
www.latinpulsemusic.com/albums/show/414

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!

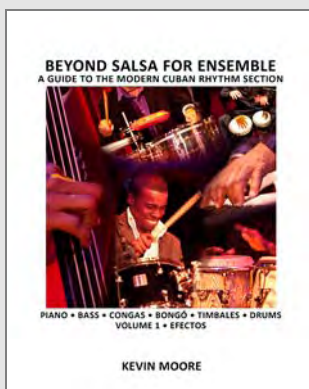
Part 1: For Beginners – What is Clave?

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.



www.createpace.com/37164505
www.latinpulsemusic.com/albums/show/419

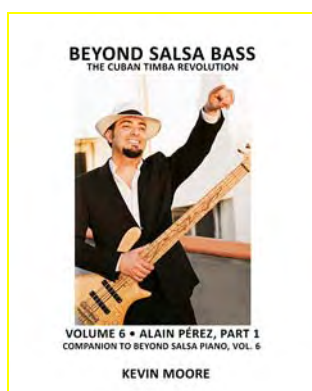
Beyond Salsa for Ensemble Vol. 1, at 368 pages, with 464 audio files, is our most adventurous project to date.

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.

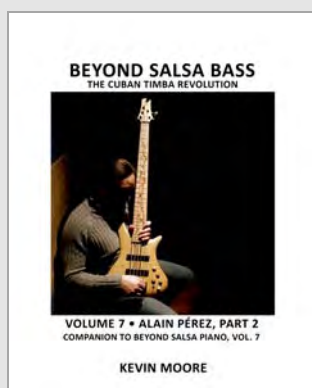
Part 2: Efectos – 36 rhythm section breaks, or *efectos*, completely notated, in 2-3 and 3-2 clave/

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.



www.createpace.com/3810546
www.latinpulsemusic.com/albums/show/421

Beyond Salsa Bass , Volume 6 – will closely mirror *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.



www.createpace.com/3810550
www.latinpulsemusic.com/albums/show/TBD

Beyond Salsa Bass , Volume 7 – The second of four volumes on Alain Pérez, Volume 7 is the bass companion to Volume 7 of the piano series and will be released in mid-2012.

Volumes 8 and 9 will be released in late 2012 and early 2013.

COMING IN 2012	<i>Beyond Salsa Bongó</i> 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.
COMING IN 2013	<i>Beyond Salsa Congas</i> is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.

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, Vol. 1</i> • Beginning • The Roots of the Piano Tumbao	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 2</i> • Intermediate • Early Cuban Piano Tumbaos • 1940-59	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 3</i> • Intermediate • Cuban Piano Tumbaos • 1960-79	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 4</i> • Intermediate • Cuban Piano Tumbaos • 1979-89	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 5</i> • Advanced • Introduction to Timba	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 6</i> • Iván "Melón" Lewis • Part 1	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 7</i> • Iván "Melón" Lewis • Part 2	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 8</i> • Iván "Melón" Lewis • Part 3	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 9</i> • Iván "Melón" Lewis • Part 4	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 10</i> • César "Pupy" Pedrosa • Part 1	\$25	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 11</i> • César "Pupy" Pedrosa • Part 2	\$25	\$15	\$10		
<i>Beyond Salsa Percussion, Vol. 1</i> • Introduction to the Cuban Rhythm Section	\$30	\$15	free/\$10*		
<i>Beyond Salsa Percussion, Vol. 2</i> • Calixto Oviedo – Basic Rhythms	\$30	\$15	\$10	\$10	*
<i>Beyond Salsa Percussion, Vol. 3</i> • 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, Vol. 1</i> • Efectos	\$40	\$25	\$10		
<i>Beyond Salsa Bass, Vol. 6</i> • Alain Pérez • Part 1	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bass, Vol. 7</i> • Alain Pérez • Part 2	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bongó, Vol. 1</i>	TBD	TBD	TBD	TBD	
<i>Beyond Salsa Congas, Vol. 1</i>	TBD	TBD	TBD	TBD	

*free/\$10 = free files downloadable at timba.com/audio – additional files available for \$10

For completely updated lists of all *Beyond Salsa* products,
sample videos and other free downloads:

clave.latinpulsemusic.com

www.timba.com/audio

www.timba.com/bass

www.timba.com/bongo

www.timba.com/clave

www.timba.com/ensemble

www.timba.com/percussion

www.timba.com/piano

comments, questions, suggestions, requests:

kevin@timba.com

