

BEYOND SALSA BASS

THE CUBAN TIMBA REVOLUTION



VOLUME 1 • FOR BEGINNERS
FROM CHANGÜÍ TO SON MONTUNO

KEVIN MOORE

audio and video companion products: www.beyondsalsa.info

cover photo: Giovanni Cofiño's bass – 2013 – photo by Tom Ehrlich

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Introduction to the *Beyond Salsa Bass* Series



The *Beyond Salsa Bass* series a companion series to *Beyond Salsa Piano*, including bass tumbaos for each piano tumbao, but also adding extra features and many additional tumbaos.

The first five volumes cover the same material as the piano series, from two different approaches:

I. A chronological survey based on classic recordings, but playable by near-beginners:

Volume 1:	<i>rumba, changüí, danzón, son, son montuno</i> (beginning)
Volume 2:	<i>son montuno</i> (cont.) <i>danzón-mambo</i> , charangas, conjuntos and big bands of the 1950s, <i>salsa</i>
Volume 3:	<i>salsa</i> (cont.) and post-revolution Cuba (<i>songo, batumbatá, pilón, mozambique</i> , etc.)
Volume 4:	Introduction to <i>timba</i> (1989 to the present)
Volume 5:	Advanced <i>timba, reguetón, bachata</i> , Cuban rock, etc.

II. A systematic survey, categorizing bass lines by their styles and rhythms:

Volume 1:	The 16 Fundamental 2-beat, Clave-neutral Bass Tumbaos
Volume 2:	4-beat Tumbaos, Singing Bass, and Clave-aligned Tumbaos
Volume 3:	8-beat Tumbaos
Volume 4:	Basic Concepts of Timba Tumbaos
Volume 5:	The Role of the Bass in Timba Gears

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

- Find the very best musicians. The subject of *Beyond Salsa Bass, Volumes 6-9* is Alain Pérez.
- Avoid asking the musicians to self-analyze or participate in the pedagogic process any more than necessary.
- On a case-by-case basis, find the most natural way to capture each musician doing what he or she does on recordings and at concerts.
- Convert this captured data – whether MIDI, audio, or video – into bite-size exercises that can be easily studied and assimilated by a non-Cuban musician.
- Never ask the reader to learn an exercise without demonstrating exactly how it relates to a given genre, band, song or the style of a specific musician.

Corresponding Bass Tumbaos for *Beyond Salsa Piano*

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

Each bass volume also contains many additional tumbaos not in the piano series.

Volumes 6-9 of each series are even more directly linked because their subjects – Melón Lewis (piano) and Alain Pérez (bass) – played together in the legendary 1996-1998 Issac Delgado Group. Each is arguably the best player of the timba era on his respective instrument. The songs covered are identical (until Volume 9) and the video products include the two musicians playing along with each other. Melón’s tumbaos are also present in one channel of the audio products for the Alain books.

 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION</p> <p>VOLUME 6 • IVÁN "MELÓN" LEWIS, PT. 1 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION</p> <p>VOLUME 7 • IVÁN "MELÓN" LEWIS, PT. 2 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION</p> <p>VOLUME 8 • IVÁN "MELÓN" LEWIS, PT. 3 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION</p> <p>VOLUME 9 • IVÁN "MELÓN" LEWIS, PT. 4 NOTE FOR NOTE TRANSCRIPTIONS</p> <p>KEVIN MOORE</p>
 <p>BEYOND SALSA BASS THE CUBAN TIMBA REVOLUTION</p> <p>VOLUME 6 • ALAIN PÉREZ, PART 1 COMPANION TO BEYOND SALSA PIANO, VOL. 6</p> <p>KEVIN MOORE</p>	 <p>BEYOND SALSA BASS THE CUBAN TIMBA REVOLUTION</p> <p>VOLUME 7 • ALAIN PÉREZ, PART 2 COMPANION TO BEYOND SALSA PIANO, VOL. 7</p> <p>KEVIN MOORE</p>	<p>scheduled for release in 2014</p>	<p>scheduled for release in 2014</p>

Introduction to Volume 1



What is a bass tumbao?

The primary job of the bassist in Latin popular music is to play a repeating figure that establishes both a chord progression and a rhythmic groove. We call these figures *tumbaos*. A tumbao is repeated – sometimes with variations – for a fixed or open-ended period of time, after which a transition leads to another such tumbao, and so on.

Bass tumbaos are used sparingly (if at all) during the opening section of an arrangement (aka, the *cuerpo*, or *canto*) in which the lead vocalist sings a popular song, itself divided into subsections of four to eight claves in length.¹ The bass tumbaos come in during the second major section, (the *montuno* section), comprised of call and response vocals (*coros*), instrumental solos played over a repeated bass tumbao, and, beginning in the 1940s, sections featuring instrumental riffs (*mambos*). In the earliest years of *son* and *danzón* there was no montuno section at all, but over time, the montuno section has grown longer and longer. Today, the *cuerpo* comprises only a small percentage of the overall length of an arrangement, especially in concert.

Sidebar: Tumbao Length

At their core, tumbaos are about repetition. A catchy musical idea is repeated over and over, creating a trance-like groove that cries out to be danced to. The shorter a tumbao is, the more quickly and powerfully it can produce its groove, but a longer tumbao offers geometrically more possibilities for originality and variation. Conversely, a short tumbao runs the risk of getting boring while an extremely long or varied tumbao can dilute the power of the groove it's been designed to produce. The art of tumbao creation lies in striking a balance between the two.

It's very important to realize that the length of the rhythmic pattern can be different from the length of the harmonic pattern. For example, in Latin Jazz, a relatively short rhythmic pattern can be applied to a lengthy jazz standard such that the harmonies take up to 32 times as long to repeat as the rhythms. Conversely, a Latin chord progression lasting only one clave can use a different rhythm every other time, extending the overall tumbao length to 8 beats.

¹ These books use the term “clave” as a measurement of length or duration because Latin music is sometimes written in 4/4 (16th notes) and sometimes in 2/2 (8th notes). The terms “measure” are “bar”, therefore, are unusable. A “clave” is one bar of 4/4 or two bars of 2/2.

Difficulty Levels

If you're a professional bassist in another genre seeking to get up to speed on Latin music, you'll have no problem working through this book as it's written – in chronological order. If you're a true beginner, on the other hand, you'll find that the difficulty level varies. The first chapter is very easy, as are Chapter 4 on *jazzband* (aka, big band) bass tumbaos and Chapter 5 on *son*. Some of the *danzón* and *son montuno* tumbaos are just as easy, but others are quite challenging, so feel free to skip around. If you hit a tumbao that's too hard for you, don't assume that the rest of the book will be equally difficult. There are extremely easy tumbaos in every section, even in the later volumes. My advice is always to start with the "lowest-hanging fruit".

Fingering

There are several ways to play most notes on the bass. How you choose to finger a given tumbao is a personal decision depending on the type of bass, the size of your hand, the type of tone desired and your style. Here are a few *general* guidelines to consider:

- All other things being equal, most Cuban bassists will choose a fingering such that the left hand is closest to the headstock, or, to put it another way, such that the physical length of the vibrating string is as long as possible.
- Open strings work well on upright bass, but only work as short passing tones on electric bass. Feel free to substitute any fingering that works better for you, and if you play upright or baby bass, you should definitely alter the fingerings shown in the tablature notation to use open strings when possible.

About Clave

I don't know how you, faithful reader, got interested in Latin music, but I'd be willing to bet that when it was first introduced to you, someone told you – in hushed, reverent tones – that the secret to Latin music is *clave*, the mysterious life force that governs and explains all things. "Well, *what is it then?*", you probably asked, and thus began the first of many long and confusing discussions about numbers, sides, directions, jumps, flips, *cruza'o*, son, rumba and God only knows what else.

Clave is a very interesting and complex subject, and a word that has many valid definitions, but the reason it's so critically important has to do with only *one* of these many definitions, and that definition, boiled down to the simplest possible plain English, would go something like this:

clave: "a rhythmic groove – lasting four taps of one's foot – that consistently alternates between two contrasting rhythmic feels".

I use the terms “groove” and “feel” because as soon as the definition gets more specific, we suddenly encounter exceptions, caveats and more confusing terms, each with its own exceptions and caveats, each requiring more confusing terms to explain. I intentionally use “taps of your foot” for terminological reasons that are explained in Appendix 6. The correct term is “main beats”.

The best way to learn to feel this fundamental core principle of clave is to put on any salsa, son, or timba record and dance in place: left-right-left, right-left-right. Don’t think, just keep your feet moving and listen. The music will consistently feel different on the left side of your dance step than it does on the right. That’s it. That’s the “forest”. Everything else is trees and leaves.

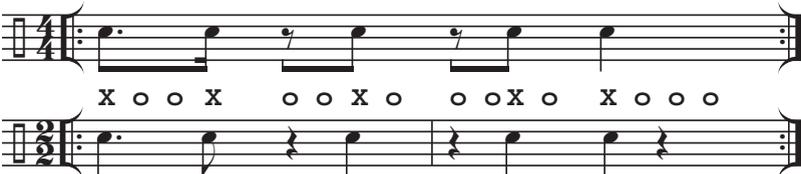
Most of the bass tumbaos in this book repeat their rhythms every *two* main beats (i.e., every two taps of your foot). The clave rhythm lasts *four* main beats. As you can see, such a bass tumbao is incapable of creating a consistently alternating groove, so we call these two-beat bass tumbaos “clave-neutral”. Of course, the songs in which these tumbaos are used are very much in clave, as is almost all Latin popular music. The clave is simply expressed by the voices and by instruments other than the bass. Even today, we can still find many clave-neutral bass tumbaos – especially in salsa and in the opening minutes of many timba arrangements.

When we get to Chapter 6, we’ll start to encounter situations where the bass tumbao is very directly involved in creating the feeling of clave. And by the time we get to Volume 4, we’ll regularly encounter situations where listening for the bass is the quickest and most reliable way to find the clave. But for now, we’ll just learn to clap two patterns to prepare you to play along with the audio exercises, most of which use a clave click track.

3-2 son clave • Audio Tracks 0-01a & 0-01b

3-2 son clave • 

3-2 son clave X○○X ○○X○ ○○X○ X○○○



2-3 son clave • Audio Tracks 0-02a & 0-02b

2-3 son • 

2-3 on clave ○○X○ X○○○ X○○X ○○X○



Notation and Tablature in this Book

Every exercise is shown in five ways:

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



- X&o notation (X=note, o=rest)

bolero X o o o X o X o X o o o X o X o

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



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



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



Tablature is an intuitive way of writing bass music that uses one line for each string and a number denoting the fret instead of the usual oval notehead.

Because most upright bass players are trained to read standard notation, *the tablature shown in this book usually represents the most common way to play the tumbao on electric bass*. As explained above, the tablature is merely a suggestion and you should feel free to use other fingerings as you and your teacher see fit.

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

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

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, with the left and right hands panned hard left and right (and with bass tumbaos in the case of the Pupy Pedroso piano books)
- 3) when available, downloadable computer video files and physical DVDs showing a Cuban pianist performing each musical example at full speed, in slow motion, and with variations

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

Books

The book you're reading now can be purchased at www.createpace.com/4201012 as a hard-copy, bound paperback book. Alternatively, it can be viewed online and/or printed on your PC's printer from the website www.latinpulsemusic.com/albums/show/437 (the eBook version doesn't work on Mac – iBooks and Kindle are planned for the future when all volumes of the series are done).

Audio

The audio files do not come with the book. They're available as separate, downloadable products from beyondsalsa.info/purchase. A free sample the of audio files, containing the first four tracks of each chapter can be downloaded at www.latinpulsemusic.com/albums/show/438. For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. The first is recorded at normal tempo and the second in slow motion. When a piano part is included, the piano and bass are panned hard right and left respectively. This way, you can use the balance control to solo the piano or play along with just the bass. The audio files can be burned to audio CDs or played on an MP3 player.

Video

Like the audio products, the videos are sold as separate downloads. Video downloads are only provided for later books focusing on individual artists. So there is no video for this book. The video of Alain Pérez (*Beyond Salsa Bass, Volumes 6-9*) is tremendous, I might add. You can sample some of it on YouTube.

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.

The most current catalog with all links and more detailed descriptions, can always be found at www.beyondsalsa.info.

When adapting these anticipated bass tumbao rhythms to chord progressions, remember to change to the new chord on the last note *before* the chord change.

Generic Tumbao 1-6: tresillo (AB) (or *bombo-ponche*) • Audio Tracks 1-06a & 1-06b



tresillo with anticipated bass ○○○X ○○X○ ○○○X ○○X○

Examples of Generic Tumbao 1-6 (anticipated tresillo or *bombo-ponche*) in Classic Recordings

Artist	Song	Source	Example	Key	Tempo
Orquesta Romeu	<i>Linda cubana</i>	<i>El danzón, Vol. 1</i> – Balboa	2:38	F	82
Ray Barretto	<i>Indestructible</i>	<i>Indestructible</i> – Fania	1:49	Dmi	118
Típica 73	<i>La mujer dominicana</i>	<i>Encendida</i> – Inca	0:59	C	157
Cachao	<i>Cógele el golpe</i>	<i>Havana Sessions</i> – Yemayá Records	1:24	Gmi	110

Our third anticipated bass tumbao, **Generic Tumbao 1-7**, removes the first note from Generic Tumbao 1-3 (habanera). It was very common in the 1940s and 50s and is frequently used by Los Van Van’s leader and bassist, Juan Formell, although he usually combines it with other rhythms to create a longer tumbao. We’ll cover Los Van Van in much greater detail in Volumes 3, 4 and 5 of this series.



Juan Formell with Los Van Van – 2010 – Yoshi’s, San Francisco – photos by Tom Ehrlich

Acknowledgments

Graphics Credits

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Photoshop Guru: Kris Förster

Finale Guru: Peter Thomsen

Editing and Conceptual Guidance

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About the Author

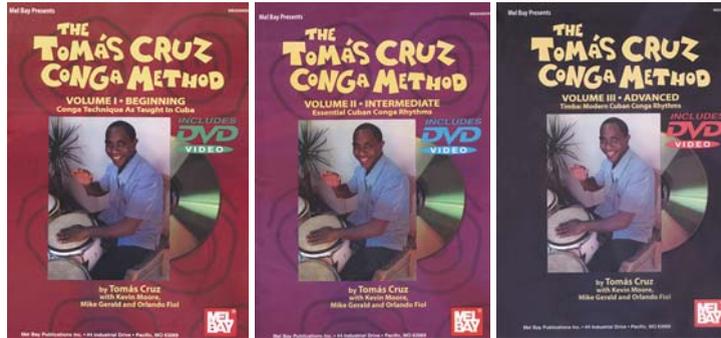


Carlos Caro, Kevin Moore, Alain Pérez – Berkeley – April, 2012 – photo by Sue Taylor

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 nearing its 10th year of publication.

In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes 1-3*, a critically acclaimed method book 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 marches), are planned for 2013 as part of the *Beyond Salsa Congas* series. Various other important congueros will also be featured.

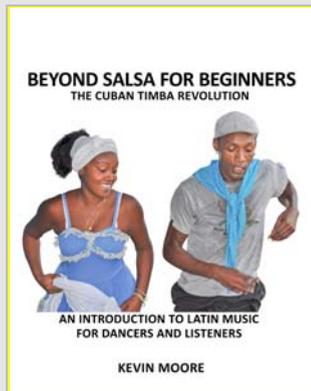
The Tomás Cruz Conga Method – Volumes 1, 2, & 3



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]

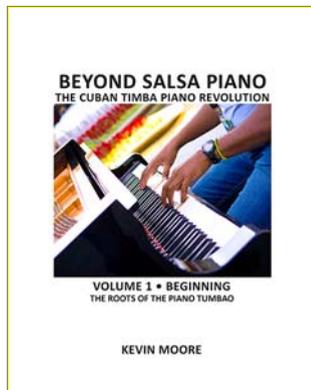
The *Beyond Salsa* Catalog – 2013



www.createpace.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.

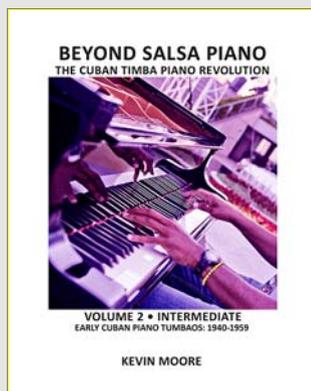
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10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



www.createpace.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.

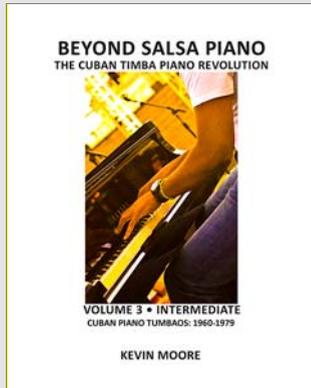
Among the artists covered are Grupo Changüí de Guantánamo, Sexteto Habanero, Sexteto Boloña and Arsenio Rodríguez.



www.createpace.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.



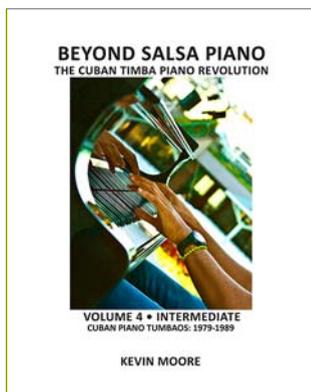
www.createpace.com/3427343

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*, *changüi-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.



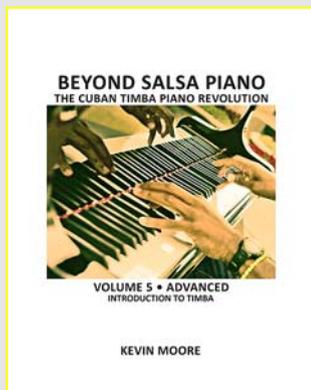
www.createpace.com/3427345

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.

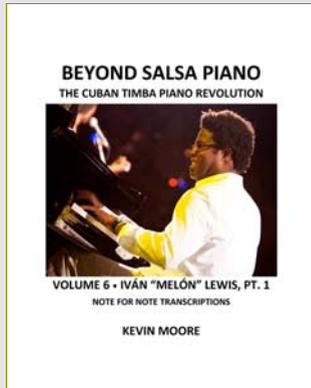


www.createpace.com/3427349

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

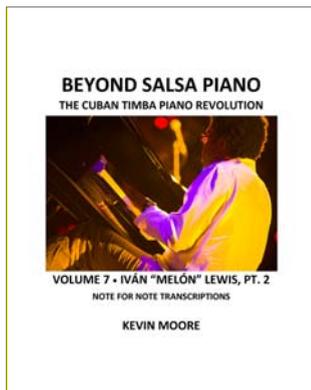


www.createpace.com/3427351
www.latinpulsemusic.com/albums/show/364

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.

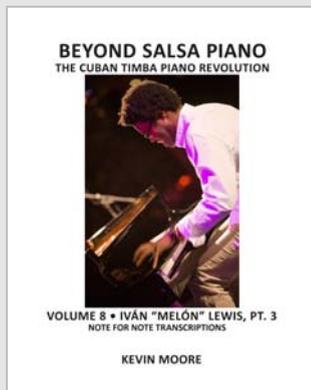
Volume 6 begins with Melón's biography and discography and continues to in-depth studies of his piano style on the extended live concert versions of *No me mires a los ojos* and *La vida sin esperanza*.



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*.

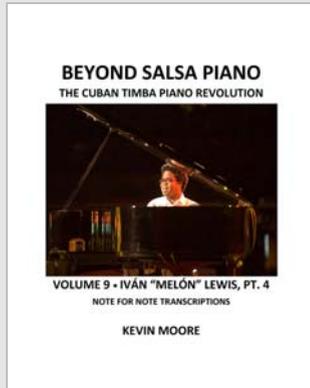
In the process of detailing the many types of tumbaos Melón uses in these extended live arrangements we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".



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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*.

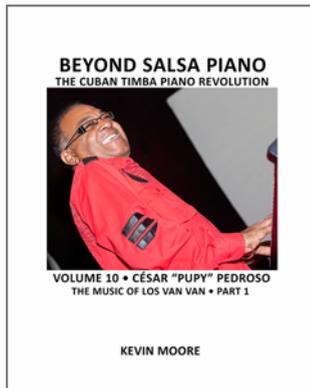
La chica del sol is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.



www.createspace.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”).

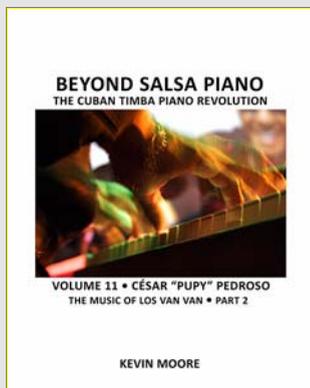
Finally, we cover the tumbao from *Movimiento*, from Melón’s latest Latin jazz album, and a tumbao from



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

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

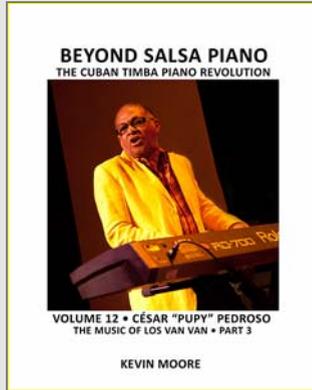
Volume 10 begins with extensive biography and discography chapters and covers piano tumbaos for songs first released between 1979 (when Pupy began to compose for Los Van Van) and 1983, including *El bate de aluminio*, *Fallaste a sacar tu cuenta*, *Después que te casaste* and many others. On the classic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



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www.latinpulsemusic.com/albums/show/407

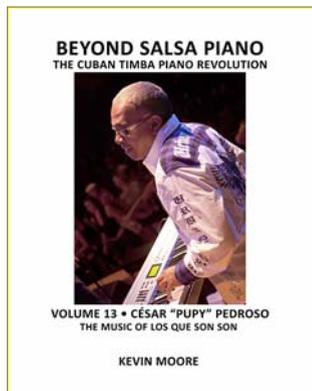
Beyond Salsa Piano, Volume 11 covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

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



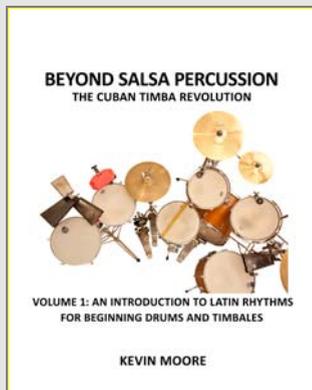
www.createpace.com/3573348
www.latinpulsemusic.com/albums/show/408

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).



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www.latinpulsemusic.com/albums/show/409

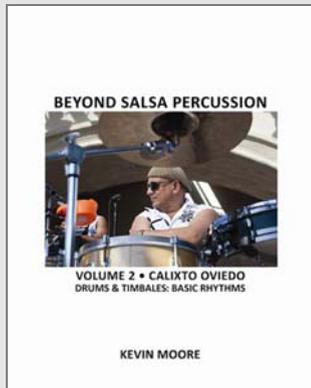
Beyond Salsa Piano, Volume 13, scheduled for release in 2013, is our final volume on Pupy Pedroso, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.



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www.latinpulsemusic.com/albums/show/430

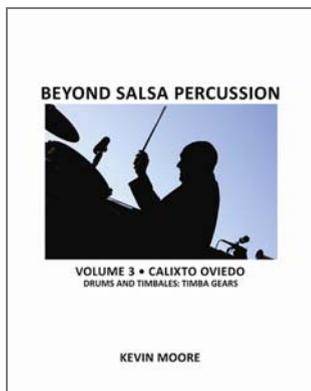
Beyond Salsa Percussion, Volume 1 is for people who are considering taking drum or timbales lessons and want to learn to clap and sing the basic rhythms to prepare themselves.

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.



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www.latinpulsemusic.com/albums/show/397

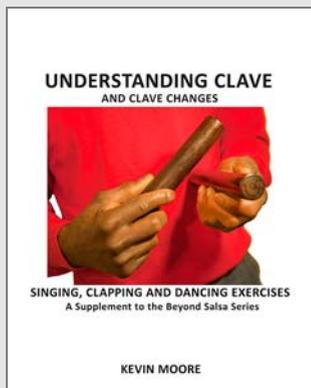
Beyond Salsa Percussion, Volume 2: Basic Rhythms is the first of two books on legendary timbalero/drummer Calixto Oviedo, who played with Pacho Alonso, Adalberto Álvarez and the first timba band, NG La Banda. The book begins with a long biography and discography section and presents Calixto's approaches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

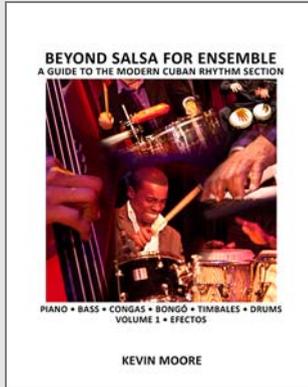
Part 1: For Beginners – What is Clave?

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

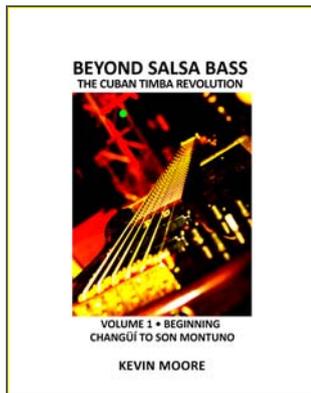
Beyond Salsa for Ensemble Vol. 1, at 368 pages, with 464 audio files, is our most adventurous project to date.

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/

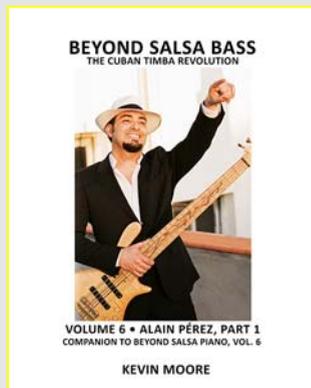
Part 3: Complete Performance Chart – A meticulous note-for-note transcription of all instruments for *El buenagente* by Pupy Pedroso y Los Que Son Son.



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

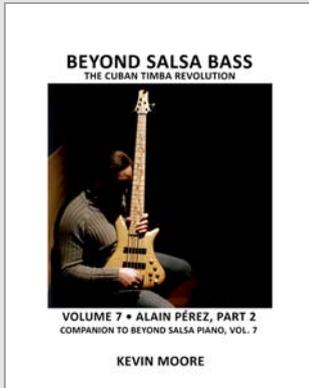
Beyond Salsa Bass, Vol. 1, is for beginners. It includes bass parts for all the piano tumbaos in *Beyond Salsa Piano, Vol. 1*, but is a much longer book with many additional bass tumbaos from the same time genres – changüí, son, danzón, son montuno.

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



www.createSPACE.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.createspace.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

Beyond Salsa Bongó 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

Beyond Salsa Congas 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” Pedroso • Part 1	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 11</i> • César “Pupy” Pedroso • Part 2	\$30	\$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. 1</i> • For Beginners • changüí, son, danzón, son montuno	\$30	\$15	free/\$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

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For the Beyond Salsa Blog and regularly updated links and new products:

www.beyondsalsa.info

Comments, questions, suggestions, requests:

kevin@timba.com

