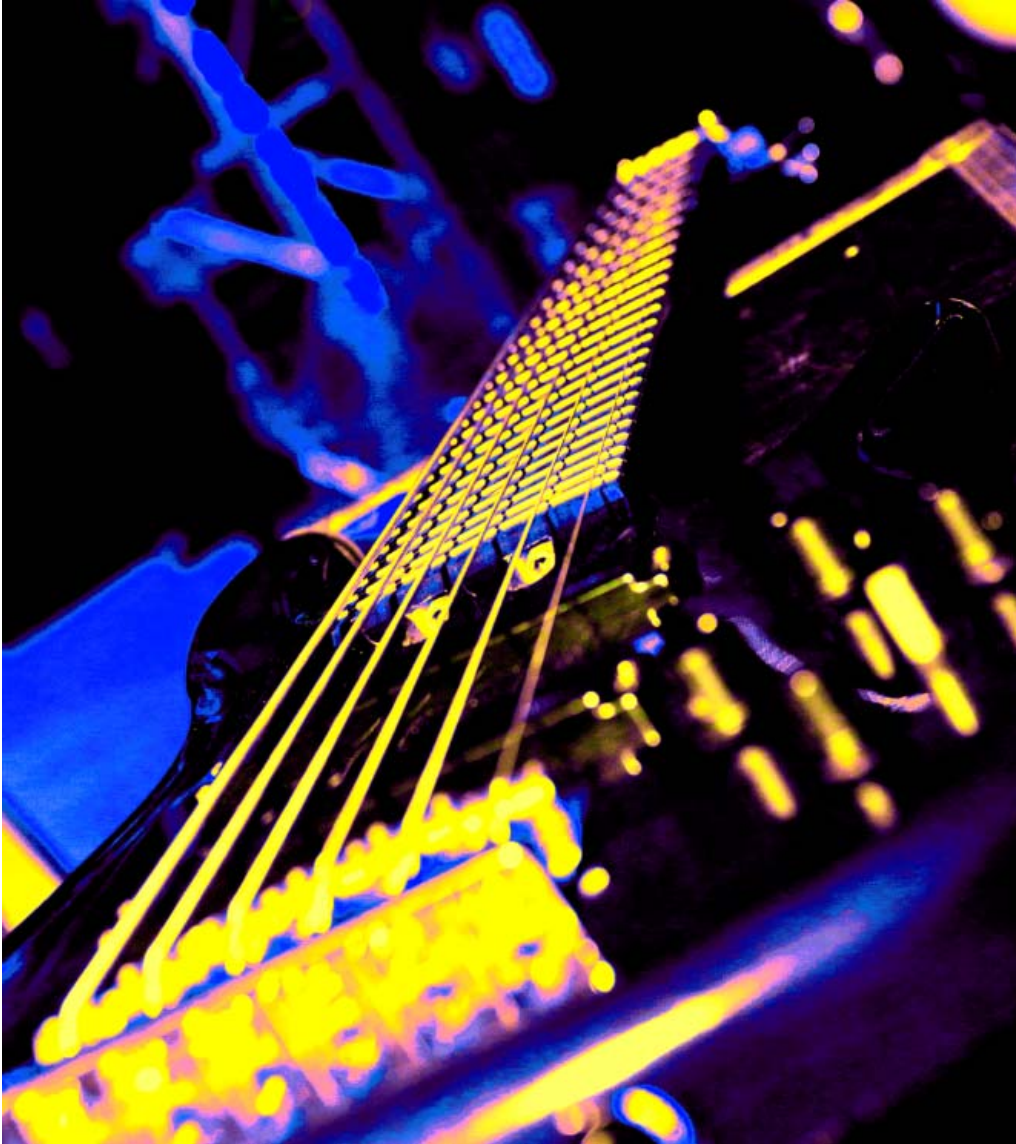


BEYOND SALSA BASS

THE CUBAN TIMBA REVOLUTION



VOLUME 2 • BEGINNING TO INTERMEDIATE
ARSENIO, CACHAO & THE GOLDEN AGE OF CUBAN MUSIC

KEVIN MOORE

audio and video companion products: www.beyondsalsa.info

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

REVISION 1.0

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SANTA CRUZ, CA

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Table of Contents

Introduction to the <i>Beyond Salsa Bass</i> Series.....	12
Part 1: The Five Introductory Volumes	12
Part 2: Individual Artists	13
Corresponding Bass Tumbaos for <i>Beyond Salsa Piano</i>	14
About the Bass Tumbao Theory Chapters	14
Audio and Video – How <i>Beyond Salsa</i> is Organized and Marketed.....	15
Books.....	15
Audio	15
Video	15
Notation and Tablature in this Book.....	16
Chapter 1: Back to Basics	17
Tumbao Theory: Four-Beat Tumbaos	17
Clave Basics for Bass	18
Two Ways of Expressing Clave	18
Clave Alignment by <i>Ponche</i>	20
Song-Specific and “Hook” Tumbaos.....	20
Introducing Cierres.....	21
Setting the Stage: Arsenio’s Innovations	21
The Role of the Cierre	21
Cierre Exercise 1: Silence • Audio Tracks 1-01a & 1-01b.....	23
Notes on Notation.....	1
Cierre Exercise 2: 3 Subdivisions • Audio Tracks 1-02a & 1-02b	24
Cierre Exercise 3: 3 Subdivisions-Displacement 1 • Audio Tracks 1-03a & 1-03b	25

Cierre Exercise 4: 3 Subdivisions-Displacement 2 • Audio Tracks 1-04a & 1-04b	26
Cierre Exercise 5: 3 Subdivisions-2 Strokes • Audio Tracks 1-05a & 1-05b	27
Cierre Exercise 6: 3 Subdivisions-2 Strokes Displaced • Audio Tracks 1-06a & 1-06b.....	27
Cierre Exercise 7: 3 Subdivisions-2 Strokes-Displacement 2 • Audio Tracks 1-07a & 1-07b ...	28
Cierre Exercise 8: 6 Subdivisions • Audio Tracks 1-08a & 1-08b	29
Sidebar: Intellect and Intuition	29
Cierre Exercise 9: Triplets • Audio Tracks 1-09a & 1-09b	30
Cierre Exercise 10: Triplets in Groups of Four • Audio Tracks 1-10a & 1-10b	31
Orchestrating Cierres	31
Applying What We've Learned to Bass Solos.....	32
The Art of the Cierre: Conclusions	32
Looking Ahead.....	33
Chapter 2: Arsenio and Lili, Part II • Cierres and Diablos.....	34
Introduction	34
Form in Arsenio's Arrangements	35
Arsenio's Son Montuno Form – Section by Section.....	36
Arsenio's Bassists	39
Dancing to Arsenio	40
The Cierres and Diablos of Arsenio Rodríguez: 1945-1952.....	41
Cierre-Diablo 1 • Yeyey • Audio Tracks 2-01a & 2-01b.....	41
Notes on Notation.....	42
Cierre-Diablo 2 • <i>No hay yaya sin guayacán</i> • Audio Tracks 2-02a & 2-02b	43
Cierre-Diablo 3 • <i>Deuda</i> • Audio Track 2-03a (no slow track needed).....	44
Cierre-Diablo 4 • <i>Chicharronero</i> • Audio Tracks 2-04a & 2-04b	46

Cierre-Diablo 5 • <i>Dame un cachito pa' huele</i> • Audio Tracks 2-05a & 2-05b	47
Cierre-Diablo 6 • <i>El reloj de pastora</i> • Audio Tracks 2-06a & 2-06b	48
Cierre-Diablo 7 • <i>Cero guapos en Yateras</i> • Audio Tracks 2-07a & 2-07b	49
Cierre-Diablo 8 • <i>Cangrejo fue a estudiar</i> • Audio Tracks 2-08a & 2-08b	50
Cierre-Diablo 9 • <i>Celos de mujer</i> • Audio Tracks 2-09a & 2-09b	51
Sidebar: The Objective and Subjective Aspects of Clave	54
Cierre-Diablo 10 • <i>La juventud amaliana</i> • Audio Tracks 2-10a & 2-10b	56
Cierre-Diablo 11 • <i>Semilla de caña brava</i> • Audio Tracks 2-11a & 2-11b.....	57
Cierre-Diablo 12 • <i>Adivínalo</i> • Audio Tracks 2-12a & 2-12b	58
Cierre-Diablo 13 • <i>Soy el terror</i> • Audio Tracks 2-13a & 2-13b	59
Cierre-Diablo 14 • <i>Lo dicen todas</i> • Audio Tracks 2-14a & 2-14b	61
Cierre-Diablo 15 • <i>Yo no engaño a las nenas</i> • Audio Tracks 2-15a & 2-15b	63
Cierre-Diablo 16 • <i>Tocoloro</i> • Audio Tracks 2-16a & 2-16b	65
Cierre-Diablo 17 • <i>Tintorera ya llegó</i> • Audio Tracks 2-17a & 2-17b.....	67
Cierre-Diablo 18 • <i>Tumba palo cucuyé</i> • Audio Tracks 2-18a & 2-18b.....	68
Cierre-Diablo 19 • <i>Esa china tiene cohombre</i> • Audio Tracks 2-19a & 2-19b.....	69
Cierre-Diablo 20 • <i>El Cerro tiene la llave</i> • Audio Tracks 2-20a & 2-20b	71
Cierre-Diablo 21 • <i>No vuelvo a Morón</i> • Audio Tracks 2-21a & 2-21b	73
Cierre-Diablo 22 • <i>No toque el guao</i> • Audio Tracks 2-22a & 2-22b	74
Cierre-Diablo 23 • <i>Sacando candela</i> • Audio Tracks 2-23a & 2-23b.....	75
Cierre-Diablo 24 • <i>Monte adentro</i> • Audio Tracks 2-24a & 2-24b.....	76
Cierre-Diablo 25 • <i>Apurrúñenme mujeres</i> • Audio Tracks 2-25a & 2-25b	78
Cierre-Diablo 26 • <i>Ya me lo dió</i> • Audio Tracks 2-26a & 2-26b	79
Cierre-Diablo 27 • <i>Masango</i> • Audio Tracks 2-27a & 2-27b.....	81

Cierre-Diablo 28 • <i>A Belén le toca ahora</i> • Audio Tracks 2-28a & 2-28b.....	82
Cierre-Diablo 29 • <i>Dame un besito</i> • Audio Tracks 2-29a & 2-29b.....	84
Cierre-Diablo 30 • <i>Lo que dice usted</i> • Audio Tracks 2-30a & 2-30b	85
Cierre-Diablo 31 • <i>Pueblo Nuevo se pasó</i> • Audio Tracks 2-31a & 2-31b.....	87
Cierre-Diablo 32 • <i>No me llores más</i> • Audio Tracks 2-32a & 2-32b	89
Cierre-Diablo 33 • <i>Qué cosas tendrán las mujeres</i> • Audio Tracks 2-33a & 2-33b.....	91
Sidebar: Cierre Composition – From Theory to Practice.....	1
Cierre-Diablo 34 • <i>Llévatelo todo</i> • Audio Tracks 2-34a & 2-34b	94
Cierre-Diablo 35 • <i>Me boté de guaño</i> • Audio Tracks 2-35a & 2-35b	95
Sidebar: Stepping Deeper into the Arsenio Step	1
Cierre-Diablo 36 • <i>El palo tiene curujey</i> • Audio Tracks 2-36a & 2-36b.....	97
Cierre-Diablo 37 • <i>Los Sitios asere</i> • Audio Tracks 2-37a, 2-37b & 2-37ex.....	98
Cierre-Diablo 38 • <i>Dundunbanza</i> • Audio Tracks 2-38a & 2-38b.....	100
Cierre-Diablo 39 • <i>Juventud de Colón</i> • Audio Tracks 2-39a & 2-39b.....	101
Cierre-Diablo 40 • <i>Yo no puedo comer vistagacha</i> • Audio Tracks 2-40a & 2-40b.....	103
Sidebar: The Arsenio Lyric Wiki.....	1
Cierre-Diablo 41 • <i>El rumbón de Luyanó</i> • Audio Tracks 2-41a & 2-41b	105
Cierre-Diablo 42 • <i>El rincón caliente</i> • Audio Tracks 2-42a & 2-42b.....	107
Cierre-Diablo 43 • <i>La juventud de Cayo Hueso</i> • Audio Tracks 2-43a & 2-43b.....	108
Cierre-Diablo 44 • <i>Con un amor se borra otro amor</i> • Audio Tracks 2-44a & 2-44b	110
Sidebar: A Conga Exercise to Internalize Ponche-alignment	1
Basic Ponche-Aligned Conga Marcha • Audio Tracks 2-44x & 2-44y.....	1
Cierre-Diablo 45 • <i>Te mantengo y no quieres</i> • Audio Tracks 2-45a & 2-45b	112
Cierre-Diablo 46 • <i>Me dijo que sí y le dije que no</i> • Audio Tracks 2-46a & 2-46b.....	114

Sidebar: Arsenio's Harmonic Innovations	1
Cierre-Diablo 47 • <i>Caminante y Laborí</i> • Audio Tracks 2-47a & 2-47b.....	116
Cierre-Diablo 48 • <i>Zumba</i> • Audio Tracks 2-48a & 2-48b.....	117
Cierre-Diablo 49 • <i>Murumba</i> • Audio Tracks 2-49a & 2-49b.....	119
Cierre-Diablo 50 • <i>Amores de verano</i> • Audio Tracks 2-50a & 2-50b.....	120
Cierre-Diablo 51 • <i>Mira cuidadito</i> • Audio Tracks 2-51a & 2-51b	122
Cierre-Diablo 52 • <i>Guaragüí</i> • Audio Tracks 2-52a & 2-52b	124
Cierre-Diablo 53 • <i>Burundanga</i> • Audio Tracks 2-53a & 2-53b	125
<i>Burundanga</i> harmony demo • Audio Tracks 2-53x & 2-53y	126
Cierre-Diablo 54 • <i>Pogolotti</i> • Audio Tracks 2-54a & 2-54b	127
Cierre Review	128
A Full Bass Arrangement	131
For Further Study: Books and Papers on Arsenio Rodríguez	1
Chapter 3: Cachao and Arcaño.....	140
López Family Scorecard.....	141
Arcaño y sus Maravillas.....	142
Archiving Arcaño	143
Learning to Listen to Danzón-Mambo	144
Form in Danzón-Mambo Arrangements	145
Cachao's Tumbaos	146
Tumbao 3-1 • <i>El vendedor</i> • Audio Tracks 3-01a & 3-01b.....	147
<i>Rarezas: Unsolved Mysteries of the Maravillas</i>	147
Tumbao 3-2 • <i>Rarezas</i> • Audio Tracks 3-02a & 3-02b	148
Tumbao 3-3 • <i>Canta contrabajo canta</i> • Audio Tracks 3-03a & 3-03b.....	149

Tumbao 3-4 • <i>África viva</i> • Audio Tracks 3-04a & 3-04b	151
Tumbao 3-5 • <i>Rosa que no se marchita</i> • Audio Tracks 3-05a & 3-05b	152
Tumbao 3-6 • <i>Levanta parejo</i> • Audio Tracks 3-06a & 3-06b	153
Tumbao 3-7 • <i>Ritmo alegre</i> • Audio Tracks 3-07a & 3-07b	153
Tumbao 3-8 • <i>Arcaño y su nuevo ritmo</i> • Audio Tracks 3-08a & 3-08b	154
Tumbao 3-9 • <i>Arriba la invasión</i> • Audio Tracks 3-09a & 3-09b	155
Tumbao 3-10 • <i>Caballeros coman vianda</i> • Audio Tracks 3-10a & 3-10b	155
Tumbao 3-11 • <i>El moro eléctrico</i> • Audio Tracks 3-11a & 3-11b	156
Tumbao 3-12 • Generic Chachachá • Audio Tracks 3-12a & 3-12b	156
<i>Oye como va: A Tale of Three Ditties</i>	157
Tumbao 3-13 • <i>Chanchullo</i> (R. González version) • Audio Tracks 3-13a & 3-13b	157
Tumbao 3-14 • <i>Chanchullo</i> (Tito Puente version) • Audio Tracks 3-14a & 3-14b	158
Tumbao 3-15 • <i>Oye como va</i> (Tito Puente version) • Audio Tracks 3-15a & 3-15b	159
Tumbao 3-16 • <i>Chanchullo</i> (Típica 73 version) • Audio Tracks 3-16a & 3-16b	159
Tumbao 3-17 • <i>El loco</i> (René Touzet version) • Audio Tracks 3-17a & 3-17b	160
<i>Mambo Mambo Mambo Mambo</i>	161
Tumbao 3-18 • <i>Mambo</i> (canto and tumbao) • Audio Tracks 3-18a & 3-18b	162
Tumbao 3-19 • <i>Mambo</i> (tumbao variation) • Audio Tracks 3-19a & 3-19b	163
Cachao and the Danzón	163
<i>Doña Olga</i>	164
3-20 • <i>Doña Olga</i> • Audio Tracks 3-20a & 3-20b	165
<i>Social Club Buena Vista</i>	171
3-21 • <i>Social Club Buena Vista</i> • Audio Tracks 3-21a & 3-21b	172
Chapter 4: The Golden Age	176

Instrumentation and Genre	177
Jazzbands	177
Machito and his Afro-Cubans.....	178
Tumbao 4-1 • <i>Sopa de pichón 1</i> • Audio Tracks 4-01a & 4-01b	179
Tumbao 4-2 • <i>Sopa de pichón 2</i> • Audio Tracks 4-02a & 4-02b	179
Tumbao 4-3 • <i>Tanga</i> • Audio Tracks 4-03a & 4-03b.....	180
Orquesta Chepín-Chovén	180
Tumbao 4-4 • <i>El rayagero</i> • Audio Tracks 4-04a & 4-04b.....	180
Pérez Prado	181
Tumbao 4-5 • <i>Mambo No. 5</i> (original version) • Audio Tracks 4-05a & 4-05b.....	181
Tumbao 4-6 • <i>Mambo No. 5</i> (famous version) • Audio Tracks 4-06a & 4-06b.....	182
Tumbao 4-7 • <i>Mi cazuelita 1</i> • Audio Tracks 4-07a & 4-07b	182
Tumbao 4-8 • <i>Mi cazuelita 2 & 3</i> • Audio Tracks 4-08a & 4-08b.....	182
Orquesta Riverside.....	183
Tumbao 4-9 • <i>Me voy pa' Pinar del Río</i> • Audio Tracks 4-09a & 4-09b.....	183
Peruchín	183
Tumbao 4-10• <i>La mulata rumbera</i> • Audio Tracks 4-10a & 4-10b.....	184
Tumbao 4-11 • <i>Pa' gozar</i> • Audio Tracks 4-11a & 4-11b.....	184
Beny Moré y su Banda Gigante.....	184
Tumbao 4-12 • <i>Mi saoco</i> • Audio Tracks 4-12a & 4-12b	185
Tumbao 4-13 • <i>Que bueno baila usted</i> • Audio Tracks 4-13a & 4-13b.....	185
Charangas.....	186
Orquesta Aragón	186
<i>Mambo inspiración</i> (canto excerpt) • Audio Tracks 4-14-a & 4-14-b.....	187

Sidebar: <i>Mambitos, Cierres, Efectos, Bloques</i>	187
Tumbao 4-15 • <i>Mambo inspiración</i> • Audio Tracks 4-15a & 4-15b.....	188
Tumbao 4-16 • <i>Baila Vicente</i> • Audio Tracks 4-16a & 4-16b.....	189
Tumbao 4-17 • <i>Cero codazos</i> • Audio Tracks 4-17a & 4-17b.....	190
Tumbao 4-18 • <i>No me molesto</i> • Audio Tracks 4-18a & 4-18b	190
Tumbao 4-19 • <i>Noche de Farra</i> • Audio Tracks 4-19a & 4-19b	191
Tumbao 4-20 • <i>Espíritu burlón</i> • Audio Tracks 4-20a & 4-20b	191
Fajardo y sus Estrellas	192
Tumbao 4-21 • <i>Fajardo está de bala (1)</i> • Audio Tracks 4-21a & 4-21b.....	193
Tumbao 4-22 • <i>Fajardo está de bala (2)</i> • Audio Tracks 4-22a & 4-22b.....	194
Tumbao 4-23 • <i>A mí que</i> • Audio Tracks 4-23a & 4-23b.....	194
Other Great Charangas of the 1950s	195
Tumbao 4-24 • <i>Yo no camino más</i> • Audio Tracks 4-24a & 4-24b	195
Tumbao 4-25 • <i>Me voy pa' Morón</i> • Audio Tracks 4-25a & 4-25b	196
Tumbao 4-26 • <i>Changüí monte</i> • Audio Tracks 4-26a & 4-26b	196
Tumbao 4-27 • <i>Como pita el camión</i> • Audio Tracks 4-27a & 4-27b.....	196
Conjuntos	197
Conjunto Modelo	198
Tumbao 4-28 • <i>El pájaro y el cazador</i> • Audio Tracks 4-28a & 4-28b	198
Tumbao 4-29 • <i>La maruga</i> • Audio Tracks 4-29a & 4-29b	198
Tumbao 4-30 • <i>Viejo socarrón</i> • Audio Tracks 4-30a & 4-30b.....	199
Chappottín y sus Estrellas	199
Tumbao 4-31 • <i>Alto Songo</i> • Audio Tracks 4-31a & 4-31b	200
Arsenio in New York.....	200


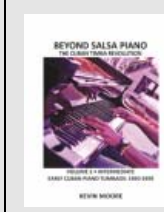
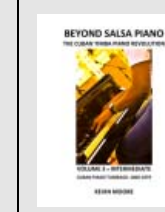



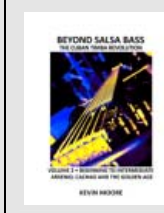
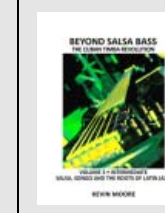
Tumbao 4-32 • <i>Esas no</i> • Audio Tracks 4-32a & 4-32b.....	200
Celia Cruz and Sonora Matancera.....	201
Tumbao 4-33 • <i>Tatalibabá</i> • Audio Tracks 4-33a & 4-33b	201
Tumbao 4-34 • <i>Saoco</i> • Audio Tracks 4-34a & 4-34b	201
Tumbao 4-35 • <i>Mi soncito</i> (1) • Audio Tracks 4-35a & 4-35b.....	202
Tumbao 4-36 • <i>Mi soncito</i> (2) • Audio Tracks 4-36a & 4-36b.....	202
Tumbao 4-37 • <i>Mi soncito</i> (3) • Audio Tracks 4-37a & 4-37b.....	202
Tumbao 4-38 • <i>La sopa en botalla</i> • Audio Tracks 4-38a & 4-38b	203
Tumbao 4-39 • <i>Que critiquen</i> • Audio Tracks 4-39a & 4-39b	203
Looking Ahead to Beyond Salsa Bass, Volume 3.....	204
For Further Study	205
Suggested Reading.....	205
Suggested Listening.....	206
Acknowledgments.....	208
Graphics Credits	208
Editing and Conceptual Guidance	208
About the Author	208
The <i>Beyond Salsa</i> Catalog – 2013	210

Introduction to the *Beyond Salsa Bass* Series

The *Beyond Salsa Bass* series is designed to be used either as a stand-alone bass course, or as a companion series to *Beyond Salsa Piano*, enabling you to practice each exercise along with a friend or band member who plays piano. There's a corresponding bass tumbao for every piano tumbao covered in our sister series.

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

Part 1: The Five Introductory Volumes

				
			scheduled for release in 2014	scheduled for release in 2014

Each series begins with five volumes that start at the beginning level and work their way systematically through history, finally arriving at the modern genre of *timba*.

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

As you can see, Volumes 1 and 2 match up almost perfectly, except that the bass series adds an extensive additional section on Arsenio Rodríguez and *son montuno* in Volume 2 (this one). Volumes 3 and 4 of the piano series are combined in Volume 3 of the bass series, which also has a section on *salsa* and pre-*salsa* music of Puerto Rico and New York. *Salsa* was not covered in the piano series, as

salsa piano has already been thoroughly covered by Rebeca Mauleón in her *Salsa Guidebook* and *101 Montunos*. The bass series covers *timba* in two volumes instead of one because the bassist plays such a pivotal role in the rhythm section gears.

Part 2: Individual Artists

From Volume 6 onward, each volume 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. As of this writing, the bass series features Alain Pérez, the percussion series features Calixto Oviedo, and the piano series includes Melón Lewis, Pupy Pedrosó and Tirso Duarte.
- Avoid asking the musicians to self-analyze or participate in the pedagogic process any more than necessary.
- On a case-by-case basis, find the most *natural* way to capture each musician doing what he or she does on recordings and at concerts.
- Convert these captured performances – whether MIDI, audio, or video – into bite-size exercises that can be easily studied, understood and assimilated by a non-Cuban musician.
- Never ask the reader to learn an exercise without demonstrating exactly how it relates to a given genre, band, song or the style of a specific musician.

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

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

 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION VOLUME 6: MELÓN LEWIS, PT. 1 KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION VOLUME 7: MELÓN LEWIS, PT. 2 KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION VOLUME 8: MELÓN LEWIS, PT. 3 KEVIN MOORE</p>	 <p>BEYOND SALSA PIANO THE CUBAN TIMBA PIANO REVOLUTION VOLUME 9: MELÓN LEWIS, PT. 4 KEVIN MOORE</p>
 <p>BEYOND SALSA BASS THE CUBAN TIMBA BASS REVOLUTION VOLUME 1: ALAIN PÉREZ, PT. 1 KEVIN MOORE</p>	 <p>BEYOND SALSA BASS THE CUBAN TIMBA BASS REVOLUTION VOLUME 2: ALAIN PÉREZ, PT. 2 KEVIN MOORE</p>	scheduled for release in 2014	scheduled for release in 2015

The following chart summarizes all of this information.

Corresponding Bass Tumbaos for *Beyond Salsa Piano*

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

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

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

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

About the Bass Tumbao Theory Chapters

An additional feature of the first five volumes of the bass series is the inclusion of a special chapter in each volume that uses the more pedagogic approach of music theory, categorization systems, and exercises. These break down as follows:

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

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

With the exception of 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 Pedrosó and Tirso Duarte piano books)
3. when available, downloadable computer video files and physical DVDs showing a Cuban musician performing each musical example

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.createSpace.com/4201019 as a hard-copy, paperback book. Alternatively, it can be viewed online and/or printed on your PC's printer from the website www.latinpulsemusic.com/albums/show/443. The current eBook product doesn't work on Mac; iBooks and Kindle will be released as soon as all volumes of the series are done.

Audio

The audio files do not come with the book. They're available as separate, downloadable products from beyondsalsa.info/purchase. For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. The first (marked "a") is recorded at normal tempo and the second (marked "b") in at a slower tempo. When a piano part is included, the piano and bass are panned hard right and left respectively. This way, you can use the balance control to solo the piano or play along with just the bass. The audio files can be burned to audio CDs or played on an MP3 player or computer.

Video

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

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.

Notation and Tablature in this Book

Every exercise is shown in five ways:

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



- X&○ notation (X=note, ○=rest)

bolero X○○○ X○X○ X○○○ X○X○

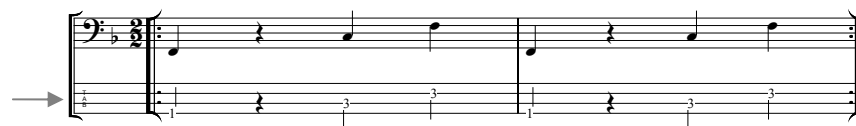
- standard notation in 4/4 – i.e., 16th note notation, more common in Cuba (top line)



- 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 such it largely avoids open strings that would be the first choice on upright bass but are undesirable on electric bass. As explained above, the tablature is merely a suggestion and you should feel free to use other fingerings as you and your teacher see fit. If you play upright, use open strings whenever possible.

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

In Volumes 1 through 3, we use 4-string tablature. When *timba* is introduced in Volume 4, we'll switch to 5-string tablature. Among the leading timba bands there's an approximately equal division between the use of four-string upright "baby" bass and 5- or 6-string electric, 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.

Chapter 1: Back to Basics

As we did in Volume 1, we'll begin with a chapter on rhythmic concepts before diving back into our chronological survey of classic bass tumbaos. This conceptual material will be much more meaningful if you re-read it after listening to and learning the classic bass tumbaos presented in the main body of this book.

Tumbao Theory: Four-Beat Tumbaos

In Volume 1, we studied bass tumbaos with rhythms lasting two main beats, or half a clave.¹ Since these tumbaos use the same rhythm on each side of the clave, we call them “clave-neutral”. Here in Volume 2, we'll study tumbaos lasting *four* main beats, or one full clave (or one full dance step).

Many four-beat tumbaos are created by simply combining two of the 16 common two-beat tumbao cells that we identified and named in Volume 1, so let's begin with a quick review of those 16 common two-beat cells and the names we've been using for them.

Generic Tumbao 1-01 • bolero	•				•		•		•				•		•	
Generic Tumbao 1-02 • tresillo	•			•			•		•			•			•	
Generic Tumbao 1-03 • habanera	•			•	•		•		•			•	•		•	
Generic Tumbao 1-04 • guaracha	•		•	•			•		•		•	•			•	
Generic Tumbao 1-05 • bolero (AB) ²					•		•						•		•	
Generic Tumbao 1-06 • tresillo (AB)				•			•					•			•	
Generic Tumbao 1-07 • habanera (AB)				•	•		•					•	•		•	
Generic Tumbao 1-08 • guaracha (AB)			•	•			•				•	•			•	
Generic Tumbao 1-09 • bolero (DP) ³	•				•		•	•	•				•		•	•
Generic Tumbao 1-10 • tresillo (DP)	•			•			•	•	•			•			•	•
Generic Tumbao 1-11 • habanera (DP)	•			•	•		•	•	•			•	•		•	•
Generic Tumbao 1-12 • guaracha (DP)	•		•	•			•	•	•		•	•			•	•
Generic Tumbao 1-13 • bolero (AB-DP) ⁴					•		•	•					•		•	•
Generic Tumbao 1-14 • tresillo (AB-DP)				•			•	•				•			•	•
Generic Tumbao 1-15 • habanera (AB-DP)				•	•		•	•				•	•		•	•
Generic Tumbao 1-16 • guaracha (AB-DP)			•	•			•	•			•	•			•	•

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

All the music studied in these books is “in clave”. Even when the clave instrument isn't played, the voices, horns and various accompanimental figures have accents that strongly suggest where the clave *would* be played, and should be felt. As you can see above, two-beat tumbaos, by definition, use the same rhythm for each half of the four-beat clave, but when we double the length of a bass tumbao to four main beats, we have to take its relationship to the clave into careful consideration.

¹ Or half a basic dance step, i.e., Left-Right-Left

² (AB) stands for Anticipated Bass.

³ (DP) stands for Doubled Ponche.

⁴ (AB-DP) stands for Anticipated Bass plus Doubled Ponche.

Chapter 2: Arsenio and Lilí, Part II • Cierres and Diablos



Introduction

It's interesting to compare the careers of Arsenio Rodríguez and the North American jazz saxophonist Charlie Parker. Each is on the short list of the greatest musical geniuses of the 20th Century; each is arguably the most important figure in his respective genre; each made his critical contributions between 1940 and 1953; each left us with a massive body of 78 rpm studio recordings to study; and, although the technology existed, only one concert performance was filmed during the period under study.¹

There is, however, one huge difference in the legacies left us by these two seminal figures, and it's a particularly painful one for Arseniophiles. There are hundreds of live recordings of Charlie Parker through which we can compare not only the content of his improvised solos but the length and form of his arrangements, the ways that he interacted with his musicians and audiences in live settings, and the ways that the same arrangement was played differently from night to night with different combinations of musicians.

¹ Parker playing *Hot House* with Dizzy Gillespie at the Downbeat awards ceremony in 1951 (available on YouTube).

The güiro introduction before the first note on the audio track is provided as a count off only.

Tumbao 3-18 • Mambo (canto and tumbao) • Audio Tracks 3-18a & 3-18b

pickup													.						
danzón					
				
montuno: bolero (AB)								

pickup ○○○○ ○○○○ ○○**X**○ ○○○○

danzón **X**○**X**○ **X**○○○ **X**○**X**○ **X**○○○

X○**X**○ **X**○**X**○ **X**○**X**○ **XX**○○

montuno: bolero (AB) ○○○○ **X○X○** ○○○○ **X○X○**

The image displays a musical score for the song "The Rose Tree" in bass clef. The score is divided into two systems, each with a treble and bass staff. The first system is in 4/4 time, and the second system is in 2/2 time. The key signature is one flat (B-flat). The melody is written in the treble staff, and the bass line is written in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The first system ends with a double bar line and repeat signs, and the second system also ends with a double bar line and repeat signs.

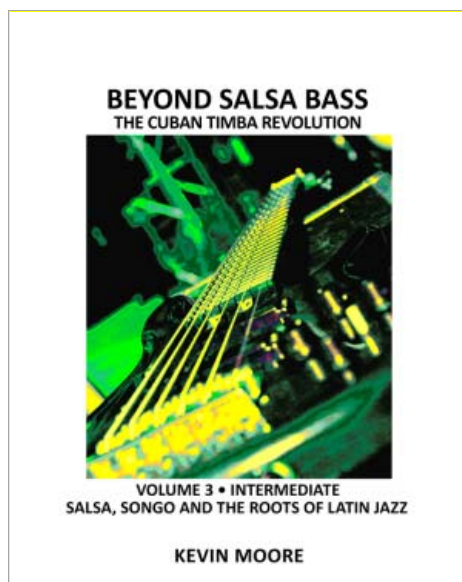
in the style of: Arcaño y sus Maravillas: *Mambo* • tempo=76 bpm • 2-3 clave • bassist: Cuco Sánchez



Bill Graham Auditorium – SF Jazz Festival – 1999 – photo by Tom Ehrlich

¹ Also *sprach Zarathustra* is the title of the Richard Strauss tone poem famously used for the opening of *2001: A Space Odyssey*. An initial 3-note upward figure (C-G-C) is followed by a massive C major chord and then immediately by C minor. In *Mambo*, it's G minor to G major and then back to G minor. Note that the López brothers would likely have played the Strauss piece in the Havana Symphony.

Looking Ahead to Beyond Salsa Bass, Volume 3



With the exception of the descargas of the 50s we've now completed our survey of pre-revolution Cuban music, but the 1950s, 1960s and especially the 1970s comprised another golden age of Latin music in New York and Puerto Rico. After the Cuban Revolution, the genres we've studied thus far continued to thrive and develop outside of Cuba while musicians within Cuba suddenly found themselves in a very different social, political and economic environment. Operating in a relative vacuum, groups like Los Van Van and Irakere embarked on a wide range of electric musical experiments.

Volume 3 will have four main sections:

I. Theory: The opening chapter on the theory will discuss bass tumbaos of two claves in duration to prepare us for the songo era.

II. The Roots of Latin Jazz: Dizzy, Chano and the *Descargas*

III. Salsa: Puerto Rican and Nuyorican music from 1950 to 1990: Cortijo, Ismael Rivera, El Gran Combo, Sonora Ponceña, Tito Puente, Tito Rodríguez, Machito and his Afro-Cubans, Charlie and Eddie Palmieri, Larry Harlow, Ray Barretto, Willie Colón, Rubén Blades, Típica 73, The Fania All Stars, Oscar d'León, Johnny Pacheco, Hector Lavoe, Conjunto Libre and many more.

IV. Post-Revolution Cuba from 1960 to 1989: From the Cuban Revolution to the fall of the Berlin Wall: Los Van Van, Orquesta Revé, Ritmo Oriental, Irakere, Pello el Afrokán, Pacho Alonso, Rumbavana, Son 14, Maravillas de Florida, AfroCuba, Opus 13, Los Karachi, Maravillas de Florida, Original de Manzanillo, Aliamén, and Adalberto Álvarez y su Son.

For Further Study

Suggested Reading

Other *Beyond Salsa* Volumes:

Beyond Salsa Bass, Vol. 1 – Changüí, son, danzón and son montuno, by Kevin Moore

Beyond Salsa Bass, Vol. 3 – Salsa, Songo and the Roots of Latin Jazz, by Kevin Moore

Beyond Salsa Bass, Vols. 6-7 – Alain Pérez, by Kevin Moore

Beyond Salsa for Beginners – by Kevin Moore

Beyond Salsa Piano, Vols. 1-14, by Kevin Moore

Beyond Salsa Percussion, Vol. 1-3 – Calixto Oviedo, by Kevin Moore

Understanding Clave and Clave Changes, by Kevin Moore

Beyond Salsa for Ensemble, Vol. 1, by Kevin Moore

Books on Latin Bass Playing:

A Collection of Basslines, by Feliciano Arango and Cherina Mastrantonnes, createspace.com

A Contemporary Bass Technique, by Feliciano Arango and Cherina Mastrantonnes, createspace.com

Roots of Timba (free online book), by Kevin Moore, timba.com

The Latin Bass Book, by Oscar Stagnaro, Sher Music

The True Cuban Bass, by Carlos del Puerto and Silvio Vergara, Sher Music

Cuban Music:

www.timba.com

Cuba and its Music, by Ned Sublette, Chicago Review Press

Arsenio Rodríguez and the Transnational Flows of Latin Popular Music, by David F. García, Temple

The Clave Matrix, by David Peñalosa, Bembe Books

Rumba Quinto, by David Peñalosa, Bembe Books

The Salsa Guidebook and 101 Montunos, by Rebeca Mauleón-Santana, Sher Music

Changüí: Origins of Cuban Music and Dance, by Benjamin Lapidus, Scarecrow Press

The Conga Drummer's Guidebook, by Michael Spiro, Sher Music (also at www.latinpulsemusic.com)

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

Trompeta – Chappottín, Chocolate and the Afro-Cuban Trumpet Style, by Rick Davies, Scarecrow

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 the tumbaos and bassists that will appear in future volumes of the “Beyond Salsa Bass” series.

GROUP	ALBUM	BASSIST	LABEL
Paulito FG y su Élite	<i>Con la conciencia tranquila</i>	Joel Domínguez	Nueva Fania **
	<i>Paulito FG (El bueno soy yo)</i>	Frank Rubio	Nueva Fania **
Bamboleo	<i>Yo no me parezco a nadie</i>	Rafael Paceiro	Ahí Namá **
	<i>Ya no hace falta</i>	Rafael Paceiro	Ahí Namá **
	<i>Ñññño!</i>	Rafael Paceiro	Ahí Namá
Charanga Habanera	<i>Hey You Loca</i>	Pedro Pablo Gutiérrez	Magic Music **
	<i>Pa’ que se entere La Habana</i>	Pedro Pablo Gutiérrez	Magic Music **
	<i>Tremendo delirio</i>	Pedro Pablo Gutiérrez	Magic Music **
	<i>Charanguero mayor</i>	Randolph Chacón	Ciocan Music **
	<i>Live in the USA</i>	Randolph Chacón	Ciocan Music **
	<i>Chan Chan Charanga</i>	Randolph Chacón	Ciocan Music **
Danny Lozada	<i>Tanto le pedí</i>	Jorge González	Caribe **
Issac Delgado	<i>Rarities (Exclusivo para Cuba)</i>	Alain Pérez	Ciocan Music **
	<i>El año que viene</i>	Charles “Baby” Flores	RMM
	<i>Otra idea</i>	Rubén Rodríguez	RMM
	<i>La primera noche</i>	Alain Pérez	RMM, ARTEX **
	<i>La fórmula</i>	F. Rubio/A. Echeverría	Ahí Namá **
	<i>Prohibido</i>	Alain Pérez	Pimienta Records
	<i>En primera plana</i>	Alain Pérez	Univision La Calle
	<i>Supercubano</i>	Alain Pérez	Planet Records
Manolín	<i>Para mi gente</i>	Victoriano Nápoles	Ahí Namá **
	<i>De buena fe</i>	Victoriano Nápoles	Blue Metro
	<i>Jaque mate</i>	Victoriano Nápoles	Caribe
	<i>El puente</i>	Armando Gola	Ciocan Music **
Los Van Van	<i>Disco Azúcar</i>	Juan Formell	ARTEX **
	<i>Lo último en vivo</i>	Juan Formell	QBADisc
	<i>Ay Díos, ampárame</i>	Juan Formell	Caribe Records **
	<i>Ésto te pone la cabeza mala</i>	Juan Formell	Caribe Records **
	<i>Llegó Van Van</i>	Juan Formell	Pimienta Records **

GROUP	ALBUM	BASSIST	LABEL
	<i>Chapeando</i>	Juan Formell	Unicornio Records **
NG La Banda	<i>En la calle</i>	Feliciano Arango	QBADisc
	<i>Simplemente lo mejor de NG</i>	Feliciano Arango	ARTEX (BIS) **
Klímax	<i>Mira si te gusta</i>	Roberto Riverón	Eurotropical
	<i>Juego de manos</i>	Roberto Riverón	Eurotropical
	<i>Oye como va</i>	Roberto Riverón	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	Riverón/Mora	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Eduardo Mora	Bembe Records
	<i>Contra todos los pronósticos</i>	Eduardo Mora	Eurotropical
	<i>Marcando la distancia</i>	Eduardo Mora	Eurotropical
	<i>Para que baile Cuba</i>	Eduardo Mora	Eurotropical
	<i>Se rompieron los termómetros</i>	Eduardo Mora	Eurotropical
	<i>Hablando en serio</i>	“Chino” Vázquez	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Rafael Paceiro	EGREM
	<i>La buenagente</i>	“Negrón” Elizalde	Pimienta Records
	<i>Mi timba cerrá</i>	“Negrón” Elizalde	EGREM
	<i>Tranquilo que yo controlo</i>	Daymar Guerra	EGREM
	<i>Siempre Pupy</i>	Daymar Guerra	EGREM
Revé y su Charangón	<i>45 años</i>	Giovanni Cofiño	Tumi Records
	<i>Se sigue comentando</i>	Arnaldo Jiménez	BIS**
	<i>Fresquecito</i>	Aisar Hernández	BIS**
	<i>De qué estamos Hablando</i>	Aisar Hernández	
Azúcar Negra	<i>Andar andando</i>	Adalberto Domínguez	BIS**
Michel Maza	<i>Fieesta</i>	Arnaldo Jiménez	Envidia**
	<i>Que hablen los habladores</i>	Arnaldo Jiménez	Envidia**
Angel Bonne	<i>Circunstancias</i>	Daniel Martínez	EGREM
	<i>Bonne & Bonne Co.</i>	Rodney Morales	EGREM
Havana d’Primera	<i>Haciendo historia</i>	Cristóbal Verdecia	EGREM
Various	<i>Gracias Formell</i>	Alain Pérez, Frank Rubio	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.

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About the Author



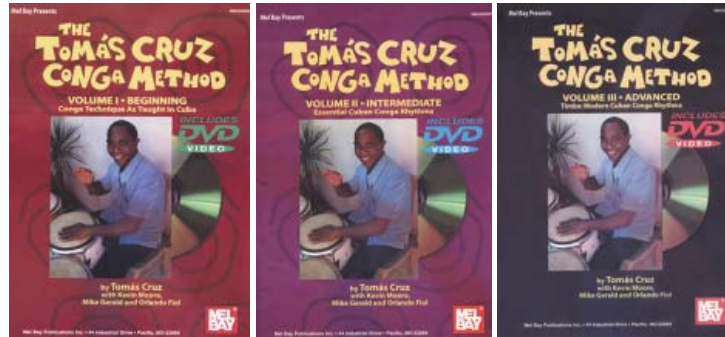
Carlos Caro, Kevin Moore, Alain Pérez – Berkeley, CA – April, 2012 – photo by Sue Taylor

Kevin Moore (kevin@timba.com, @twitandotimba) is the co-founder and music editor of 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, for over 10 years, the Cuban music blog ***La última***.

In the early 2000s Kevin co-wrote ***The Tomás Cruz Conga Method, Volumes 1-3***, a critically acclaimed method book series used as a text at various educational institutions. More books on Tomás Cruz (including the long-promised volume on the adaptation of folkloric rhythms to timba

conga marchas), are planned for 2013 as part of the *Beyond Salsa Congas* series. Various other important congueros will also be featured.

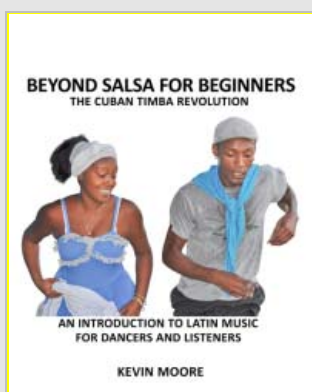
The Tomás Cruz Conga Method – Volumes 1, 2, & 3



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.

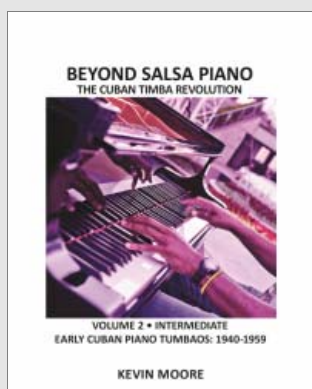
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10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

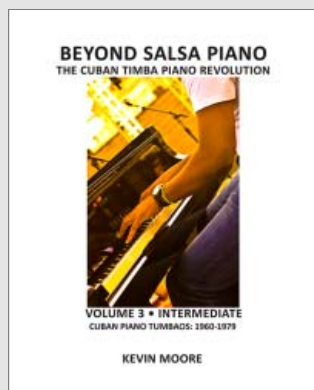
Among the artists covered are Grupo Changüí de Guantánamo, Sexteto Habanero, Sexteto Boloña and Arsenio Rodríguez.



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.



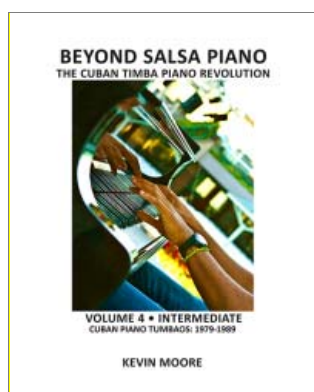
www.createSPACE.com/3427343

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.



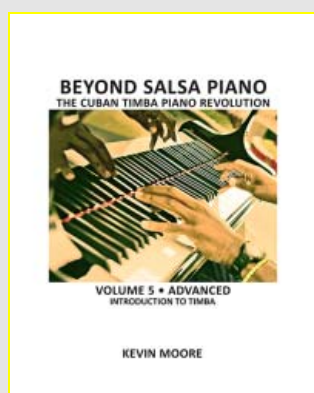
www.createSPACE.com/3427345

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.

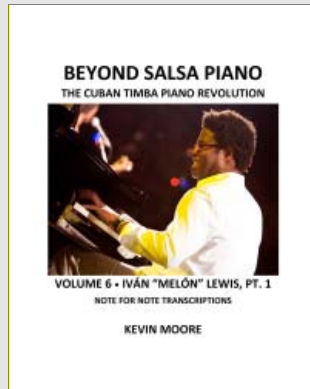


www.createSPACE.com/3427349

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



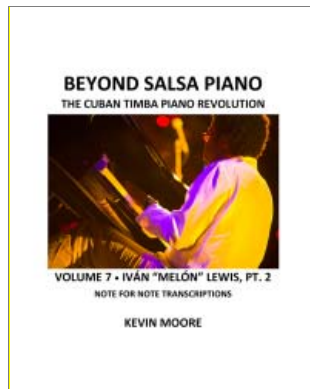
www.createpace.com/3427351

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*.



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

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

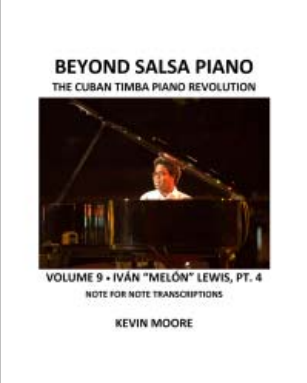




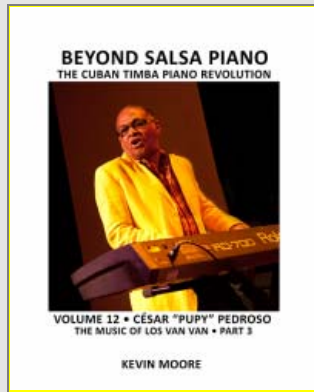
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www.latinpulsemusic.com/albums/show/366

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.

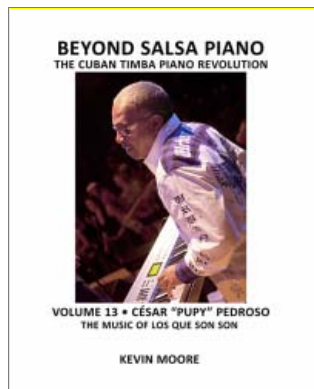
 <p>www.createSPACE.com/3427357 www.latinpulsemusic.com/albums/show/367</p>	<p><i>Beyond Salsa Piano, Volume 9</i>, our final volume on Iván “Melón” Lewis, is the longest of the series and includes his unusually sophisticated approach to cuerpos as well as tumbaos. It begins with Melón’s approach to the I-IV-V-IV progression, using his arrangement of <i>Catalina</i> as a jumping-off point. We then cover the remaining important live staples of the Delgado repertoire during Melón’s tenure: <i>Con la punta del pie</i>, <i>Por la naturaleza</i>, <i>Se te fue la mano</i>, <i>Pa’ que te salves</i>, and <i>La competencia</i> (“Hit Parade”).</p> <p>Finally, we cover the tumbao from <i>Movimiento</i>, from Melón’s latest Latin jazz album, and a tumbao from his recent work with Manolín, el Médico de la Salsa.</p>
 <p>www.createSPACE.com/3573344 www.latinpulsemusic.com/albums/show/406</p>	<p><i>Beyond Salsa Piano, Volume 10</i> begins our study of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son.</p> <p>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 <i>El bate de aluminio</i>, <i>Fallaste a sacar tu cuenta</i>, <i>Después que te casaste</i> and many others. On the classic <i>Hoy se cumplen seis semanas</i>, we present a full chart of Pupy’s new arrangement with his current group, Los Que Son Son.</p>
 <p>www.createSPACE.com/3573347 www.latinpulsemusic.com/albums/show/407</p>	<p><i>Beyond Salsa Piano, Volume 11</i> covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as <i>Si quieres que te llegue pronto</i>, <i>Ya tu campana no suena</i>, and <i>Será que se acabó</i>.</p> <p>Also included are complete piano and bass charts for <i>El buenagente</i> and <i>Calla calla</i>, based on the modern Los Que Son Son versions.</p>



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



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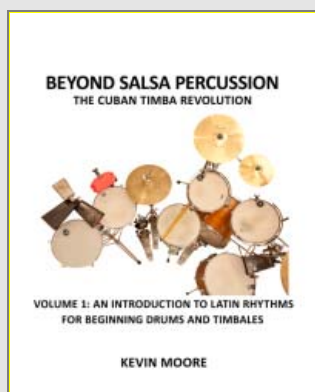
Beyond Salsa Piano, Volume 13, scheduled for release in 2013, is our final volume on Pupy Pedrosó, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.



www.createpace.com/4254312

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

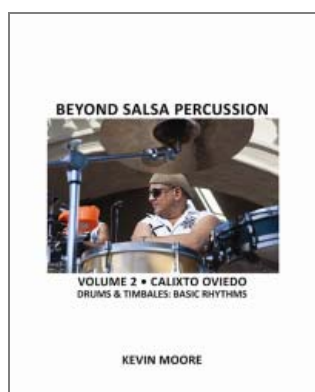


www.createpace.com/3500612

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.

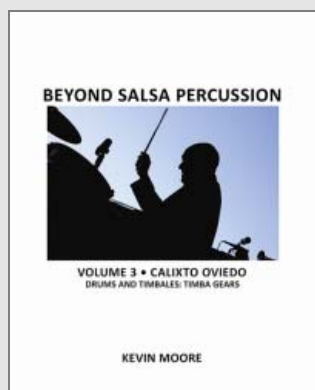
This book shares several chapters with *Beyond Salsa for Beginners* before moving on to add more advanced rhythms. The two books can be purchased together for a reduced rate by contacting the author directly.



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.***

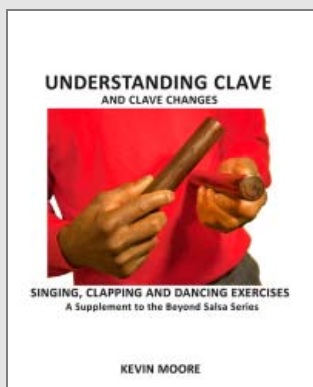


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www.latinpulsemusic.com/albums/show/399

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!

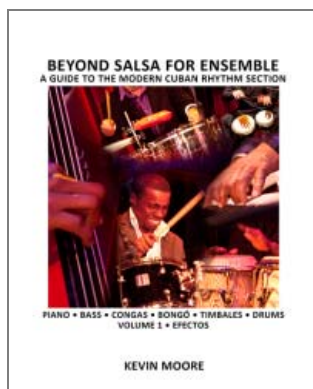
Part 1: For Beginners – What is Clave?

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

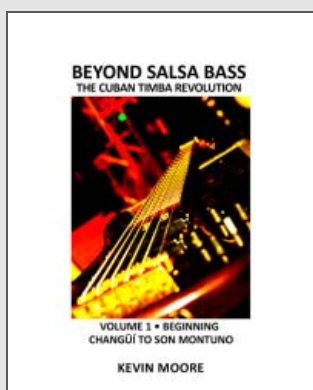
Beyond Salsa for Ensemble Vol. 1, at 368 pages, with 464 audio files, is our most adventurous project to date.

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/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.



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

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



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Beyond Salsa Bass , Volume 3: Salsa, Songo and the Roots of Latin Jazz – Volume 3 covers the bass tumbaos of Puerto Rico and New York, Cuban music between the Revolution and the timba era, and the descargas and Chano Pozo/Dizzy Gillespie collaborations that laid the groundwork for Latin jazz.

Scheduled for release in 2013.



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.

<div data-bbox="354 170 659 552" data-label="Image"> </div> <div data-bbox="274 588 737 646" data-label="Text"> <p>www.createpace.com/3810550 www.latinpulesemusic.com/albums/show/TBD</p> </div>	<p><i>Beyond Salsa Bass , Volume 7</i> – 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.</p> <p>Volumes 8 and 9 will be released in 2014 and 2015.</p>
<p>COMING IN 2013</p>	<p><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.</p>
<p>COMING IN 2014</p>	<p><i>Beyond Salsa Congas</i> is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.</p>

PRICE LIST

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

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

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