

Conocí a Alain Pérez cuando estudiaba guitarra en la Escuela Nacional de Arte en La Habana, Cuba. Con sus prodigiosas manos con uñas largas para ejecutar.

Me siento parte responsable y complice en su transición de la guitarra al bajo. Él ha sido un aglutinador e inspiración para los músicos a su alrededor, su condición de arreglista, compositor y su talento lo han llevado a una condición natural de ser respetado y admirado como un 'músico total'.

He seguido y compartido su carrera como bajista. Para mí es el más rítmico de los que he conocido. El bajo como instrumento en la música afro-cubana ha sido siempre la 'columna vertebral' de una agrupación. Alain es capaz de sostener esa responsabilidad. Sin embargo, su capacidad rítmica le permite hacer figuraciones sincopadas en los lugares más insólitos e inesperados de una obra musical, sin perder el sabor, la cadencia, y sentido de la misma que imprime el bajo a nuestra música.

Su paso por el flamenco ha madurado su forma y estilo musical. Para mi modesta opinión, actualmente es el bajista timbero de Cuba, como referencia internacional.

Issac Delgado

Vocalist, Composer – The Issac Delgado Group, NG La Banda

I met Alain in Cuba in August of '96, when he was just starting with Issac's band. He was a young, cocky kid, but with the talent to back it up! He took the role of the bass (in a Timba rhythm section) to a new dimension.

Rubén Rodríguez

Seis de Solar, DLG, etc

Alain reinvented the whole meaning of timba bass through his playing and arrangements during his time with what was my favorite of all the Issac Delgado bands. I first met him in Cuba in the late nineties where his quinto and timbal playing also blew me away! His percussive and hip harmonic sense make him the consummate musician he is, and in all the musical styles he chooses to play. This book is a must for anyone who wants to learn one of the hippest styles around!

Robby Ameen

drums – Rubén Blades y Seis de Solar

Alain Pérez es un genio y es mi hermano en este camino musical. Tremendo músico, bajista, cantante, rumbero, arreglista, compositor y gran persona. El que siga este libro va a aprender mucho.

Jerry González
Fort Apache Band

Alain Pérez es un fenómeno musical en todos los aspectos. Su versatilidad, carisma, virtuosísimo, forma de componer, cantar y arreglar lo han consagrado mundialmente. Es sin lugar a dudas un conocedor profundo de las raíces de la música cubana y forjador de la sonoridad contemporánea en la isla y el resto del universo. Alain es simplemente Alain.

Carlos Caro
Paulito FG, Opus 13

Alain Pérez – Músico de los que hoy en día abundan poco. ¿Por qué?

Muy completo. Es además un percusionista completo y toca muy bien, de hecho pone a estudiar a cualquiera porque sabe lo que hace. Con la pluma en la mano tiene un sello que se llama Alain. Es un bajista que toca cualquier género y le impregna a la banda donde toque sea cual sea su timbre. Todo esto lo ha llevado a ser uno de los arreglistas de primera tanto en el mundo de la timba como en la salsa y el jazz latino en general.

Su sabor es indiscutible y le ha tomado la medida a las producciones de Issac Delgado. Canta muy bien y además tiene un timbre personal en su voz. Sencillamente, Alain es genial.

Calixto Oviedo
NG La Banda, Adalberto Álvarez

BEYOND SALSA BASS

THE CUBAN TIMBA REVOLUTION



VOLUME 7 • ALAIN PÉREZ, PART 2
COMPANION TO BEYOND SALSA PIANO, VOL. 7

KEVIN MOORE

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

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kevin@timba.com

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Introduction to the *Beyond Salsa* Series

Beyond Salsa: The Central Premise

The explosive Havana music scene of the 1990s produced a windfall of transformational musical breakthroughs, many of which have yet to be fully exploited. The era's many musical masterpieces reinvent popular music arranging in many ways that cry out to be understood, recombined, and carried forward to their full potential. These new approaches to the rhythm section are equally valid and useful across the full range of popular music – from salsa and Latin jazz, to rock, funk and pop.

In the first 15 volumes of *Beyond Salsa*, we've tried to identify and systematically study some of these innovations: song-specific tumbaos, gears, gear changes, controlled improvisation, conga, piano and bass tumbaos of double or quadruple length, contrasting gestures, efectos, rhythmic counterpoint, new approaches to clave and clave changes, and so on.

In *Beyond Salsa for Ensemble*, we study the rhythm section as a whole, with coordinated exercises for each instrument. These are designed to be played together by a student rhythm section in an ensemble class setting or by a professional band seeking to incorporate more modern Cuban rhythm section techniques into its arsenal. In *Understanding Clave and Clave Changes*, we clarify some of the confusion and mystery surrounding this enigmatic musical topic.

The early volumes on each instrument cover history and basic concepts. Subsequent volumes, like this one focus on the style of one specific artist.

How the *Beyond Salsa* Series is Organized and Sold

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

- 1) a book like this one with text and musical notation (hard-copy or eBook)
- 2) downloadable MP3 audio files demonstrating the musical examples, accompanied by a clave click track, at full-speed and in slow motion, panning certain elements hard left and right for more flexible study
- 3) when available, downloadable computer video files and physical DVDs showing a Cuban musician performing each musical example at full speed, in slow motion, and with variations

You can choose any combination of book, audio and video products to suit your learning style.

Book

The book you're reading now can be purchased at www.createpace.com/3810550 as a bound paperback book. Alternatively, it can be viewed online and/or printed on your computer's printer

from the website www.latinpulsemusic.com/albums/show/423. All volumes show music notation for each exercise in both 8th notes (American-style) and 16th notes (Cuban-style), as well as explanatory text and historical information. If you don't read music and aren't interested in the explanations and history, you can choose to buy only the audio and/or video products and use them to learn the parts by ear.

Audio

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

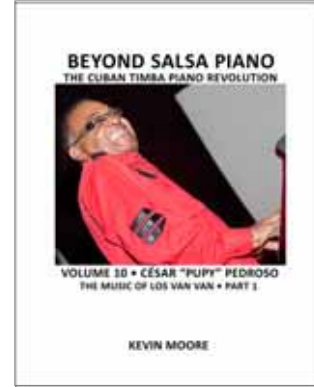
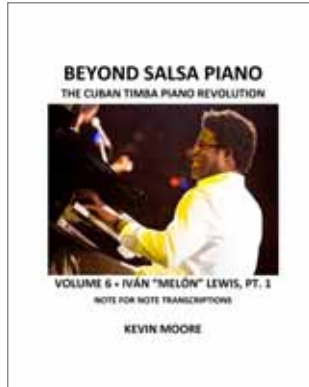
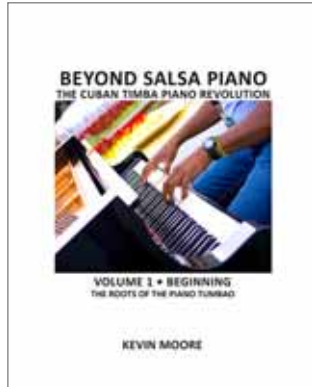
Video

Like the audio products, the videos for this book are sold as separate downloads from www.latinpulsemusic.com/albums/show/424. Released concurrently with this book is the video product for *Beyond Salsa Piano, Vol. 7*, on Melón Lewis, at latinpulsemusic.com/albums/show/427. There are video files for each exercise, in which the musician will play slowly, then at full speed, and finally with variations such as might be used in a live performance. In the cases of Melón and Alain, there are three separate videos for each performance: camera angle 1, camera angle 2, and a split screen version showing both angles. Samples of each as well as some free performance videos of Melón can be found at www.timba.com/piano and www.timba.com/bass.

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

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

Beyond Salsa Piano



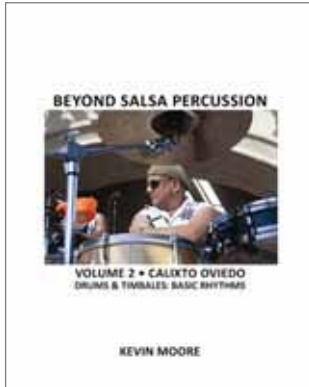
Beyond Salsa Piano, with 11 volumes as of 2011, is a history and anthology of the role of the piano in the Cuban rhythm section – from its first appearance to the present. In a broader sense, it's a study of the art of creating music from layers of repeating rhythmic and melodic phrases. Whether these syncopated figures are called *tumbaos*, *guajeos*, *montunos*, riffs or vamps, this Afro-Cuban concept lies at the heart of nearly every popular music genre from salsa to rock, funk, R&B, hip-hop and jazz. While presented as a set of method books, the series doubles as a history course and record-collecting guide for listeners, dancers, and musicians who play instruments other than piano.

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

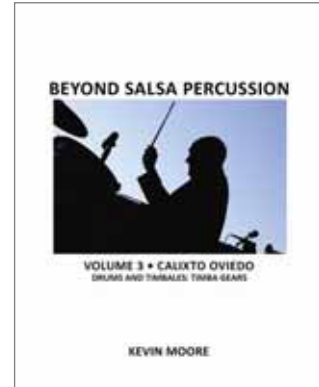
Volumes 1 to 5 – Ranging from beginning to advanced, these five volumes cover the full history of Cuban *tumbao* playing, from the *tres* and violin *guajeos* that were the predecessors of the piano *tumbao* to a thorough analysis of the modern *timba* style.

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

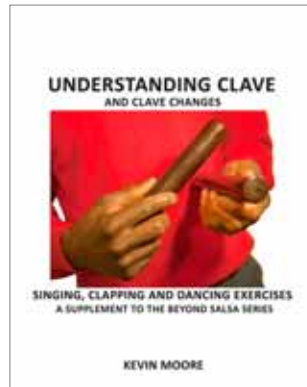
Beyond Salsa Percussion



This series focuses on timbales and drums and analyzes the rhythm section practices of various bands from various eras of Cuban music. Volumes 2 and 3, on Calixto Oviedo, of NG La Banda and Adalberto Álvarez fame, are released as of 2011 and described in detail at the end of this book. Volume 1, for those with no percussion experience, is coming this year.



Understanding Clave and Clave Changes

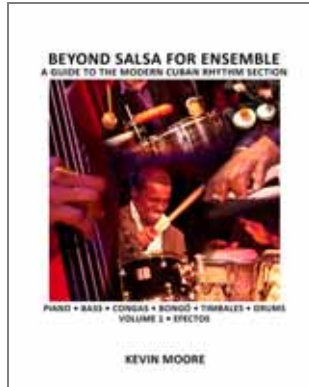


Understanding Clave and Clave Changes is a special supplementary volume inspired by the extraordinary arranging of Pupy Pedrosó and Juan Formell during the period covered by *Beyond Salsa Piano*, Volume 11. It began as a short appendix, but the more I wrote, the more I thought about my years of discussions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

With *Understanding Clave*, I was determined to end the confusion once and for all, and to keep it from being one more "lose weight, quit smoking and make extra cash in your spare time" self-help book. I designed a method that requires you to sing, clap and dance your way through memorized musical examples before even attempting to understand the terminology of concepts.

In order to reach as large an audience as possible, the clave volume is sold at a reduced price, and with free downloadable audio files.

Beyond Salsa for Ensemble



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

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

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

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

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

Beyond Salsa Bongó and Beyond Salsa Congas

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

Beyond Salsa Congas is coming in 2013.

Introduction to *Beyond Salsa Bass*

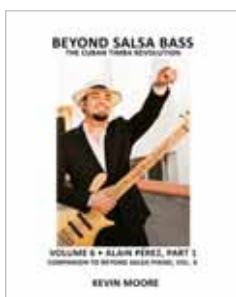


The *Beyond Salsa Bass* series follows the same game plan as *Beyond Salsa Piano*.

In the first five volumes, we systematically and chronologically cover the history and most important recordings as they pertain to the instrument under study, starting with exercises based on important historical recordings, but which are playable by near-beginners.

Each subsequent volume is devoted to the style of one musician. These volumes have their own philosophy and game plan:

- Find the very best musicians.
- Avoid asking the musicians to self-analyze or participate in the pedagogic process any more than necessary.
- 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 studied and explained.
- 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.



In the case of *Beyond Salsa Piano*, MIDI is the tool of choice. The keyboards used at concerts *are* MIDI keyboards and with a clave click track, we can capture performances that are very satisfying and nearly identical to what the musician plays in concert.

MIDI can be also be extremely useful as a tool in the study of bass and percussion instruments (see *Beyond Salsa for Ensemble*), but when possible we use video and live audio for studying nuances of groove, tone and technique. We have extensive video of Alain, but have also included MIDI audio to cover examples not available on video and to provide complete compatibility with the companion piano series.

Chapter 1: Biography, Part 2 – The Issac Delgado Years



Joaquín Betancourt, Alain, Issac, Daria Delgado – Palacio de la Salsa – c.1997

Alain's biography will be presented in three parts. Volume 6 covered his childhood and education, leading to his first major professional jobs with Irakere and Issac Delgado. Here in Volume 7, we'll detail his years with Delgado, a period during which Alain made profound contributions to timba and Cuban music in general. In Volume 8 we'll cover Alain's eclectic career in Spain, from 1998 to the present, during which time he's recorded with and led many groups in many genres, most notably Latin Jazz and flamenco music, while making three albums as a leader and contributing significantly to three more by Delgado.

Issac Delgado is one of the most important singers, composers and bandleaders in Cuban music history. Readers of *Beyond Salsa* will already have encountered him many times as a key figure in the careers of the artists we've covered. For me, the analogy of Issac to Miles Davis is irresistible – each with extraordinary charisma and presence, each with a poetic and subtle intensity of tone, phrasing and musical vision, and each presiding over an unbroken string of historic bands, with a staggering percentage of the most important musicians of the era passing through his employ at one point or the other.

percussive strokes, we'll use the following: *right-hand muff*, *right-hand touch* and *left-hand touch*. If you have other terms you prefer, please substitute them with our blessings.

	Right-Hand Muff	<p>The deadened string is played forcefully, as if you were playing a normal note. The right-hand finger pulls across the string (e.g., the D string) toward your palm and comes to rest on the next lowest string (e.g., the A string), which can then be played as a note or played deadened in the same way.</p>
	Right-Hand Touch	<p>The same string is used for both the percussive sound and the note. The fingertips tap down on the deadened string and then play the note, coming to rest on the next lowest string. This can be done almost inaudibly, for timing purposes, or aggressively, to create a percussive sound similar to a conga slap. "Tap" is probably a more descriptive term than "touch", but could be confused with the more virtuosic fingerboard-tapping style used in soloing, so we use "touch". Feel free to use different terms - most Cuban bassists don't use any terms for these, but they all play them!</p>
	Left-Hand Touch	<p>The left-hand touch is the least familiar to non-Cuban bassists. Alain often executes it while sustaining another note. The free fingers of the left hand slap or tap against the fretboard on the lower strings. This is often followed by one or more right-hand percussive sounds. It's much easier when the sustained note is held with the first finger, but Alain also often taps with his ring finger while sustaining with his pinkie.</p>

When one of these sounds is played very softly, we use parentheses around the notehead: (x).

These percussive sounds will transform your groove. A great analogy can be drawn to conga playing. It's the open tones, slaps and muffs that cut through the sound of the band while the filler strokes, or *manoteo*, are nearly inaudible until a breakdown exposes them. But these extra sounds are quite audible on stage, and more importantly, they evenly fill in the spaces between the louder strokes, greatly improving their rhythmic accuracy. Another analogy would be to a guitarist clicking the pick over the dampening strings between chords. All of these percussive strokes are critical to producing a comfortable and funky groove.

Audio and Video Files

As with all volumes of *Beyond Salsa*, the audio and/or video files are sold as separate, downloadable products. The easiest way to understand what's available and how it's organized is to understand the story of this project and how these books came to be written.

masacote con efectos (a.k.a., “songo con efectos”), marcha de mambo, and a special “audience sing-along” stop-time gear. If a mambo is started (with or without a continuation of the coro and pregones), bomba or masacote then can be called during the mambo. Mambo, masacote and bomba can all go back to marcha or muela, and masacote can go to bomba.

As you can imagine, there are many ways this can play out, with Paulito making split-second decisions *while* improvising his pregones. Of all the great Cuban singers, the two who do the most with improvisation of form are Paulito and Issac, but the *methods* they use are extremely different. If you play bass for Paulito, you’re constantly looking for hand signals, each of which requires a very distinct and definite change to your bass part. Think of Paulito as a quarterback calling signals. You, as the bassist, are the halfback.

With Issac, it’s much looser. Rather than quasi-militaristic hand signals, he often works his signals into the words of his vocal improvisations. Replacing Alain would be much trickier than replacing one of Paulito’s bassists – it would require more “field vision”. To play with Issac the way Alain did, you’d have to almost get inside of Issac’s head and anticipate his next move. That kind of chemistry is very hard, very rare, and very exciting. Interestingly, when Alain left Issac’s group, Issac hired the bassist, drummer and pianist from Paulito’s group and the resulting hybrid approach produced two more extraordinary bands ... but that’s a story for a future book!



Alain with Alexander Abreu, the leader, singer, composer and trumpeter of Havana d’Primera and ex-trumpeter of Paulito FG – April 27, 2012

For Further Study

Suggested Reading

Other *Beyond Salsa* Volumes:

Beyond Salsa Bass, Vol. 6 – Alain Pérez, Part 1, by Kevin Moore

Beyond Salsa Piano, Vol. 1 – The Roots of the Piano Tumbao, by Kevin Moore

Beyond Salsa Piano, Vol. 2 – Early Cuban Piano Tumbaos: 1940-1959, by Kevin Moore

Beyond Salsa Piano, Vol. 3-4 – Cuban Piano Tumbaos: 1960-1989, by Kevin Moore

Beyond Salsa Piano, Vol. 5 – Introduction to Timba, by Kevin Moore

Beyond Salsa Piano, Vol. 6-9 – Iván “Melón” Lewis, Pts. 1-2-3, by Kevin Moore

Beyond Salsa Piano, Vol. 10-13 – César “Pupy” Pedroso, by Kevin Moore

Beyond Salsa Percussion, Vol. 2-3 – Calixto Oviedo, by Kevin Moore

Understanding Clave and Clave Changes, by Kevin Moore

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

Books on Cuban Bass Playing:

A Collection of Basslines, by Feliciano Arango and Cherina Mastrantonnes, createspace.com/3739479

A Contemporary Bass Technique, by Feliciano Arango and Cherina Mastrantonnes, createspace.com/3671152

Roots of Timba – free online book covering bass tumbaos of Arsenio Rodríguez, Ritmo Oriental, etc.

Cuban Music Overview:

www.timba.com

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

The Clave Matrix, by David Peñalosa, Bembe Books

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

Text to Tune Alignment in the Music of Charanga Habanera, by Ryan Mead - Honors Thesis at Stanford University, 2007. Available at: [Hanmead.com/Thesis.pdf](http://hanmead.com/Thesis.pdf)

H

Cuban Music Discography:

<http://www.timba.com/encyclopedias>

<http://latinpop.fiu.edu/discography.html>

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

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

Rumba Quinto, by David Peñalosa, Bembe Books

The Afro-Cuban Folkloric Musical Tradition, by Robert Fernández, Leisure Planet Music

Afro-Cuban Percussion Workbook (and DVD product), by José Eladio Amat and Curtis Lanoue

Método para la enseñanza de la percusión latina, Roberto Vizcaíno (www.contemporarymusicproject.com)

Trips to Cuba:

Chuck Silverman – www.chucksilverman.com

PlazaCUBA – www.plazacuba.com

CultuCuba – www.cultucuba.org

Suggested Listening

** indicates album download (w/full booklet) is available on www.latinpulemusic.com as of 2012.

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 dios, 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” Elizarde	Pimienta Records
	<i>Mi timba cerrá</i>	“Negrón” Elizarde	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.

Acknowledgments

Graphics Credits

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Finale Guru: Peter Thomsen

Madrid Session Photos: Michael Cába

Yoshi's SF Photos: Kevin Moore, Sue Taylor

Interview Photos: Sue Taylor, Carlos Caro

p. 120: Liven Céspedes

All other photos in this book are either from Alain's private collection, from photo shoots for his albums, or from the artwork of albums whose labels and codes are listed beneath the photos.

The Madrid Dream Team



Vašík Greif, Alain, Michael Cába – Madrid – July, 2011

The four-volume Alain project and the Melón video project were made possible by the incredibly generous and skillful efforts of Vašík Greif, Michael Cába, Dayán Abad and Lola Román. Vašík and Michael traveled from the Czech Republic to Madrid where they met with Melón to record videos of the material from *Beyond Salsa Piano, Vols. 6-9* to Pro Tools and two high-definition Sony cameras.

As if this were not wonderful enough, Vašík and Michael then found Alain Pérez and convinced him to come in the next day and add bass tracks to the sessions at the home of Dayán, a guitarist who was friends with Alain and Melón in Cuba before they all moved to Madrid. I thank these guys – and

of course Alain and Melón – from the bottom of my heart and I have no doubt the bassists of the world will be equally grateful when they study these amazing tumbaos.



Vašík Greif, Alain, Dayán Abad García, Juan José Pestana – Madrid – July, 2011

Editing and Conceptual Guidance

Orlando Fiol, Vašík Greif, Robert Fernández, Mike Lazarus, Sue Taylor, Iván “Melón” Lewis, Cherina Mastrantones, Feliciano Arango, David Peñalosa, Giovanni Cofiño, Paul de Castro, Tomás Cruz, Walfredo de los Reyes, Sr., Carlos Caro, Kris Förster, Wendy Black, Tom Ehrlich, Michelle White, Gabriel Wilder, Ryan Mead, Sidney Weaverling, Keith Johnson, Edgar Hernández, Curtis Lanoue, Richard Robinson, Mike Racette, Ayla Davila, Jonathan Pintoff, and Raúl Perales.

Alain's Acknowledgments



Gracias a todos mis maestros de música:

A Enrique Pérez, director de Cielito Lindo y mi primer maestro de solfeo ... de él aprendí muchas cosas, que me han servido para seguir el camino correcto, el carisma y su personalidad me dieron una visión de como iba a ser todo.

A Julio Elizalde, Moreno, Rachid López, Francisco Rodríguez ...

A la gente de Panchete, a todos los músicos que han coincidido conmigo en algún momento de mi carrera y me han aportado experiencia y sentimiento.

Algo muy importante que tengo decir siempre y con el alma llena de alegría es dar gracias a Diós por mi madre bonita y mi papá que me dieron la educación y me criaron en los valores y principios más importante para un hombre, el cariño, amor, respeto la familia los amigos, ayudar, compartir, cantar y bailar ... llorar y reir ... caer y levantarse, la fe ... la música el campo ... amor a la naturaleza ... al día y la noche al sol y la luna ... a Diós ... a la música Cubana que es mi vida ... mi Papá me hablaba de Benny Moré, Chappottín, Arsenio, Cuní, Matamoros, El Bola, Celia Cruz ... los que habían sembrado la tierra de Cuba con tantos estilos musicales – Danza, Contradanza, Danzón, Mambo, Son y Guaracha, a los rumberos de Cuba el fólklor tan diverso a toda esa energía viva que hoy me alimenta para seguir soñando y haciendo vibrar sentimientos y emociones a través de esa magia que conocemos como música.

Gracias a todos los fans que prefiero llamarles amigos, porque están ahí incondicionales y me transmiten su energía y viceversa...esto crece mas cada día y yo les quiero decir que desde que descubrí la música mi vida cambió, encontré la balanza para sostener la fantasía y realidad de mis sueños que hoy podemos compartir. Un consejo para todos! ... incluyendo a mi hermano del alma Rainer Pérez. La diferencia está en el amor y la entrega con que cada cual se expresa, ay que ser sincero desde adentro para fuera y transmitir ¡no hay más na'!! no olviden sus raíces, su casa su pueblo, familia, abuelos.

Gracias a Kevin Moore y todas las personas que están implicadas en este caso – ¡jajaja! – su constancia y fidelidad a la música cubana hoy me da una oportunidad más de acercarnos a ella y poder seguir aprendiendo y entendiendo su profundo lenguaje!

Gracias a Chucho Valdés, Issac Delgado, Nelsón Díaz, Juan Formell, Samuel Formell, Carlos del Puerto, Feliciano Arango, Cachao, John Patitucci, Jaco Pastorius , César Pedroso “Pupy”, Calixto Oviedo, José Luis Quintana “Changuito”, José Miguel Meléndez, Dairón Oney Peña, Nelson Oney Peña, Miguel Angá, Giovanni Hidalgo, Jerry González, Celia Cruz, Enrique Morente, Denis Savón “Papacho”, Carlos Caro, Rubén Rodríguez, Robby Ameen, Gonzalo Rubalcaba, Paquito d’Rivera, Arturo Sandoval, a los flamencos, Niño Josele, Tomatito, El Piraña Israel Suárez y al Maestro Paco de Lucia.

Gracias a la luz de mi vida mis hijas Dariella y Lía y mi esposa Daria Delgado.

*Alain Pérez
3 de marzo, 2012*

Alain's Equipment

Alain endorses Markbass amplifiers and Jerzy Drozd basses and uses Elixir strings.



photo by Pablo Vargas



www.markbass.com



www.jerzydrozdbasses.com

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

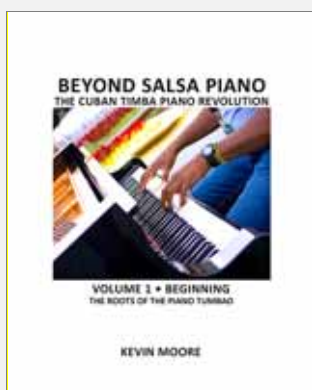
The Tomás Cruz Conga Method – Volumes 1, 2, & 3



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]

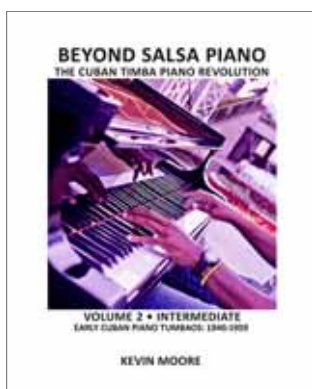
The *Beyond Salsa* Catalog – 2012



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.

Artists covered include Grupo Changüí de Guantánamo, Sexteto Habanero 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.

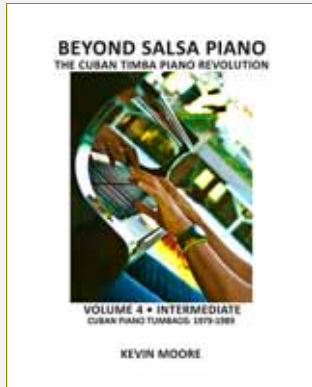


www.createpace.com/3427343
www.latinpulsemusic.com/albums/show/361

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*, *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.



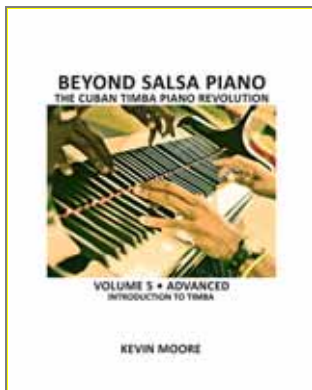
www.createspace.com/3427345

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.

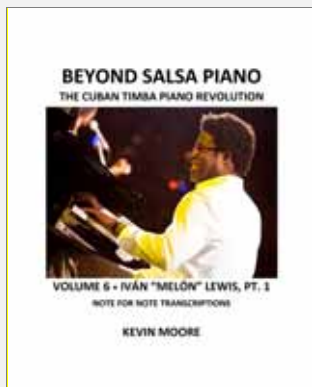


www.createspace.com/3427349

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



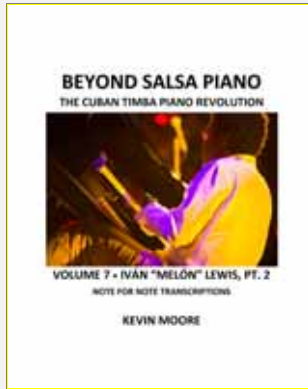
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www.latinpulsemusic.com/albums/show/364

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*.

video: latinpulsemusic.com/albums/show/425



www.createspace.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".

video: latinpulsemusic.com/albums/show/427

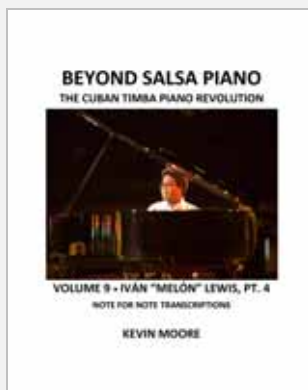


www.createspace.com/3427355

www.latinpulsemusic.com/albums/show/366

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

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

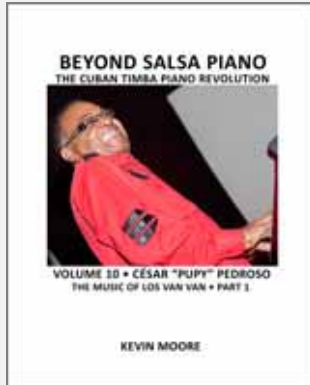


www.createspace.com/3427357

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 his recent work with Manolín, *el Médico de la Salsa*.



www.createpace.com/3573344

www.latinpulsemusic.com/albums/show/406

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

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

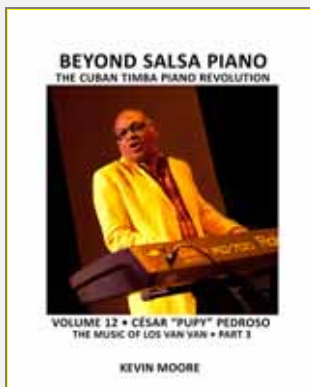


www.createpace.com/3573347

www.latinpulsemusic.com/albums/show/407

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

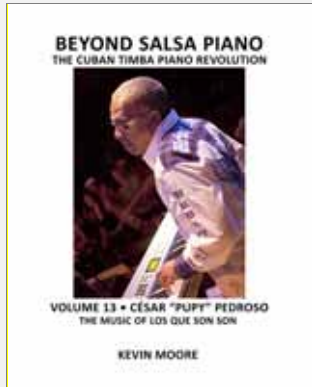
Also included are complete piano and bass charts for *El buenagente* and *Calla calla*, based on the modern Los Que Son Son versions.



www.createpace.com/3573348

www.latinpulsemusic.com/albums/show/408

Beyond Salsa Piano, Volume 12 is scheduled for release in 2012 or 2013 and will cover the remainder of Pupy’s career with Los Van Van (1989-2001).



www.createpace.com/3573349

www.latinpulsemusic.com/albums/show/409

Beyond Salsa Piano, Volume 13, scheduled for release in 2012 or 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.

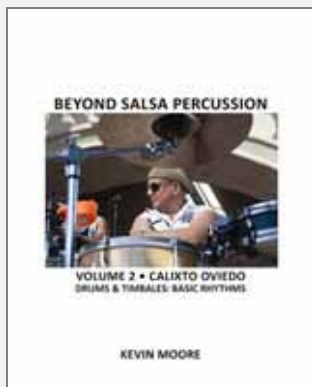
COMING

IN

2012

Beyond Salsa Percussion, Volume 1 will be a beginning study of all the basic parts for timbales and drums.

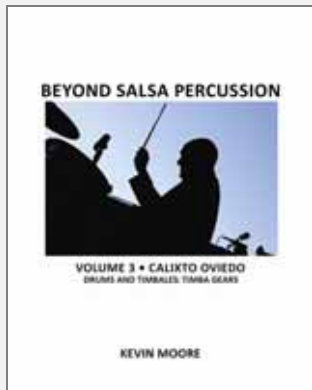
Scheduled for release in 2012.



www.createpace.com/3500639

www.latinpulsemusic.com/albums/show/397

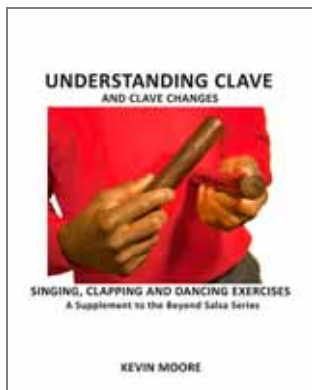
Beyond Salsa Percussion, Volume 2: Basic Rhythms is the first of two books on legendary timbalero/drummer Calixto Oviedo, who played with Pacho Alonso, Adalberto Álvarez and the first timba band, NG La Banda. The book begins with a long biography and discography section and presents Calixto's approaches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



www.createSPACE.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***.

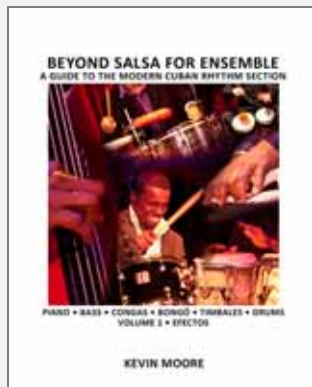


www.createSPACE.com/3711464
www.latinpulsemusic.com/albums/show/414

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

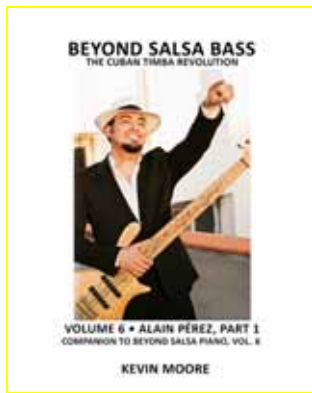
Unlike the other books, the clave course absolutely requires both the audio files and book, so the audio files are provided as a free download to anyone who buys the hard-copy book or the eBook.



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

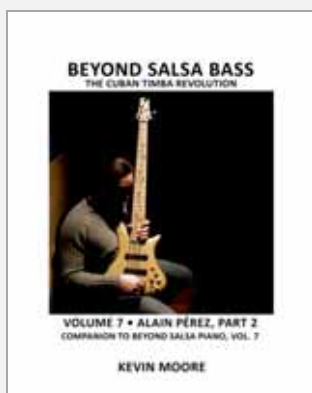
Beyond Salsa for Ensemble Vol. 1, at 368 pages, with 464 audio files, is our most adventurous project to date.

- 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 Pedrosó y Los Que Son Son.



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

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



www.createpace.com/3810550
www.latinpulsemusic.com/albums/show/423

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.

video: latinpulsemusic.com/albums/show/422



www.createpace.com/3810552
www.latinpulsemusic.com/albums/show/TBD

Beyond Salsa Bass , Volume 8 – The third of four volumes on Alain Pérez, Volume 8 is the bass companion to Volume 8 of the piano series.

video: latinpulsemusic.com/albums/show/424

Scheduled for release in late-2012

COMING IN 2012	<i>Beyond Salsa Bongó</i> will feature Carlos Caro, winner of timba.com's Readers' Poll for Best Timba Bongosero. These books will begin with instruction in technique, starting from a beginning level and then work their way from the early son styles of bongó-playing to Caro's timba style with Opus 13, Paulito FG and Jacqueline Castellanos.
COMING IN 2013	<i>Beyond Salsa Congas</i> is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.

PRICE LIST

TITLE	Physical Book	eBook (PC only)	Audio Download	Video Download	DVD
<i>Beyond Salsa Piano, Vol. 1 • Beginning • The Roots of the Piano Tumbao</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 2 • Intermediate • Early Cuban Piano Tumbaos • 1940-59</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 3 • Intermediate • Cuban Piano Tumbaos • 1960-79</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 4 • Intermediate • Cuban Piano Tumbaos • 1979-89</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 5 • Advanced • Introduction to Timba</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 6 • Iván "Melón" Lewis • Part 1</i>	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 7 • Iván "Melón" Lewis • Part 2</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 8 • Iván "Melón" Lewis • Part 3</i>	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 9 • Iván "Melón" Lewis • Part 4</i>	\$30	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 10 • César "Pupy" Pedroso • Part 1</i>	\$25	\$15	\$10		
<i>Beyond Salsa Piano, Vol. 11 • César "Pupy" Pedroso • Part 2</i>	\$25	\$15	\$10		
<i>Beyond Salsa Percussion, Vol. 1 • Introduction to the Cuban Rhythm Section</i>	TBD	TBD	TBD		
<i>Beyond Salsa Percussion, Vol. 2 • Calixto Oviedo – Basic Rhythms</i>	\$30	\$15	\$10	\$10	*
<i>Beyond Salsa Percussion, Vol. 3 • Calixto Oviedo – Timba Gears</i> *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 • Efectos</i>	\$40	\$25	\$10		
<i>Beyond Salsa Bass, Vol. 6 • Alain Pérez • Part 1</i>	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bass, Vol. 7 • Alain Pérez • Part 2</i>	\$30	\$15	\$10	\$10	
<i>Beyond Salsa Bass, Vol. 8 • Alain Pérez • Part 3 (late 2012)</i>	\$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	

NOTE: As of May 2012, all books are available on amazon in Europe and the UK, denominated in the local currencies.

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

clave.latinpulsemusic.com

www.timba.com/audio

www.timba.com/bass

www.timba.com/bongo

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www.timba.com/piano

comments, questions, suggestions, requests:

kevin@timba.com

