

# **BEYOND SALSA FOR ENSEMBLE**

## **A GUIDE TO THE MODERN CUBAN RHYTHM SECTION**



**PIANO • BASS • CONGAS • BONGÓ • TIMBALES • DRUMS**  
**VOLUME 1 • EFECTOS**

**KEVIN MOORE**

REVISION 1.0  
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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 14 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 designed to be practiced together as a complete rhythm section, whether by students in an ensemble class setting or by professionals in a working band seeking to incorporate more modern Cuban rhythm section techniques into its arsenal.

## How the Series is Organized and Sold

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

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

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

### Book

The book you're reading now can be purchased at [www.createpace.com/3764505](http://www.createpace.com/3764505) as a hard-copy, bound paperback book. Alternatively, it can be viewed online and/or printed on your computer's printer from the website [www.timba.com/ensemble](http://www.timba.com/ensemble). All volumes show music notation for each exercise in both 8<sup>th</sup> notes (American-style) and 16<sup>th</sup> 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 book. They're available as separate, downloadable products from [www.timba.com/audio](http://www.timba.com/audio) (or, in the case of *Understanding Clave*, they're available as free downloads at [clave.latinpulsemusic.com](http://clave.latinpulsemusic.com)). For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. The first is recorded at normal tempo and the second in slow motion at 55 beats per minute. Each file begins with a countoff consisting of four main beats on the bell and one cycle of clave. After the countoff, the bell drops out while the clave continues. 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. 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 can be auditioned at [www.timba.com/audio](http://www.timba.com/audio).

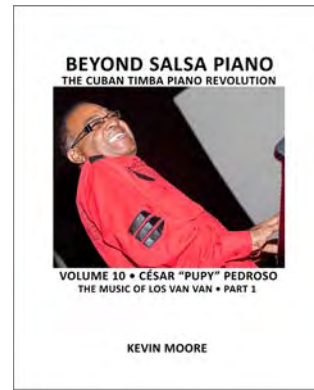
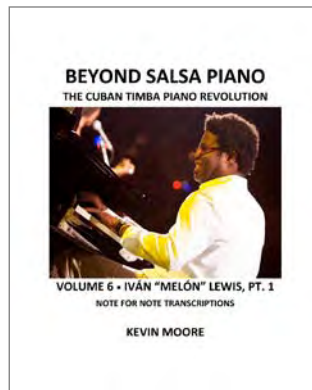
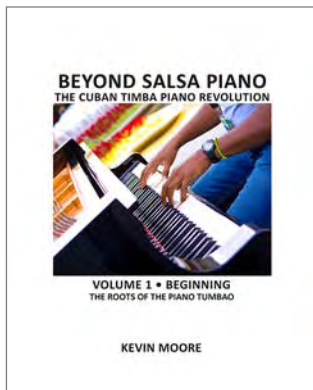
### **Video**

Like the audio products, the videos are sold as separate downloads from [www.timba.com/audio](http://www.timba.com/audio). The video products for Volume 2 and Volume 3 of *Beyond Salsa Percussion*, featuring drummer/timbalero Calixto Oviedo, are already available at [www.timba.com/percussion](http://www.timba.com/percussion), as are several free previews. Scheduled for early 2012 are video products for the Melón Lewis piano books and the Alain Pérez bass books. There will 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. Some free performance videos of Melón can be found at [www.timba.com/piano](http://www.timba.com/piano).

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.

Currently available are *Understanding Clave and Clave Changes* and volumes in the *Beyond Salsa Piano*, *Beyond Salsa Percussion* and *Beyond Salsa for Ensemble* series. Planned for 2012 are our first publications in the *Beyond Salsa Bongó* and *Beyond Salsa Bass* series.

## Beyond Salsa Piano



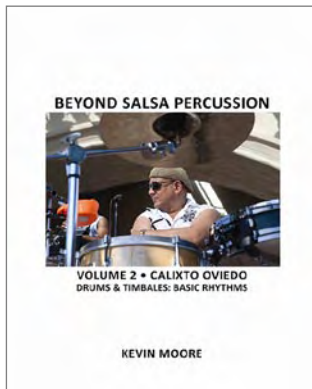
*Beyond Salsa Piano*, with 11 volumes as of 2011, is a history and anthology of the role of the piano in the Cuban rhythm section – from its first appearance to the present. In a broader sense, it's a study of the art of creating music from layers of repeating rhythmic and melodic phrases. Whether these 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 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.

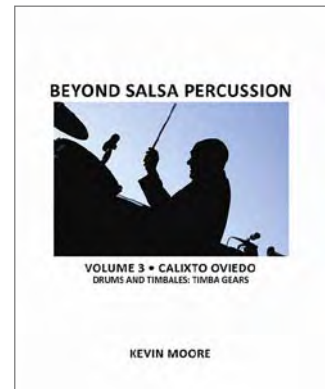
**Volumes 1 to 5** – Ranging from beginning to advanced, these five volumes cover the entire history of Cuban tumbao playing, from the tres and violin guajeos that were the predecessors of the piano tumbao to a thorough analysis of the modern timba style.

**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" Pedrosa 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*.

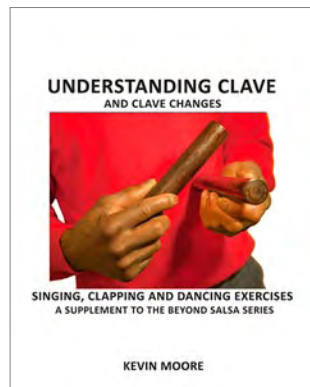
## ***Beyond Salsa Percussion***



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

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

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

# Introduction to *Beyond Salsa for Ensemble*

The *Beyond Salsa for Ensemble* series is designed for college ensembles and working Latin dance bands seeking to add modern Cuban music to their repertoires. The concepts are explained and discussed in detail in the first part of each book with the sheet music parts arranged in a separate section at the end so that they can easily be photocopied or cut out of the book for rehearsal.

The **Volume 1** course has three parts:

- In **Part I**, we learn two modern Cuban grooves, or *gears* – in this case, *marcha arriba* in 2-3 clave and *marcha arriba* in 3-2 clave.
- In **Part II**, we learn 34 rhythmic breaks, or *efectos*, which can be added to these grooves, and, more importantly, which can be added to any song currently in your band’s repertoire.
- In **Part III**, we learn a complete arrangement – *El buenagente*, by Pupy y Los Que Son Son.

In **Volume 2**, we’ll learn seven alternative grooves (*gears*), which alternate with *marcha arriba* and with each other in various ways in the course of a typical modern Cuban arrangement, and which also use *efectos* in various ways.

## Audio Tracks

The audio product (sold separately at [timba.com/audio](http://timba.com/audio)) contains 464 audio tracks with every part at normal and slow motion, and with different mixes allowing you to solo or mute each instrument.

### How the Audio Tracks are Designed

Every rhythm has four audio files for each of the six instruments. The pattern is represented by the number, and the letter shows the combination of instrument, tempo and clave direction.

	2-3 fast	2-3 slow	3-2 fast	3-2 slow
bongó	a	b	c	d
congas	e	f	g	h
timbales	i	j	k	l
drums	m	n	o	p
bass	q	r	s	t
piano	u	v	w	x

So, if you’re the bongosero, you can turn the balance control all the way to the left to solo your part or all the way to the right to mute the bass so you can play along with the rest of the rhythm section. It’s also extremely important for each player to learn to sing (if not play) the parts of the other five. After well over a decade of spending as much time as possible with Cuban rhythm section players, I’ve yet to find a bassist who couldn’t play basic congas or a drummer who couldn’t lay

down a basic (or not-so-basic) piano tumbao. Other great examples of rhythm section “cross-training” include playing the bass tumbao with your left hand and the piano tumbao with your right, playing clave and/or bell with foot pedals while playing congas, and so on. Particularly enlightening is playing bass while playing kick drum with your foot. Finally, a skill which will greatly increase your value to any band is to learn to sing coro while playing your part.

The tempos vary depending on the exercise and the slow tempo tracks are only provided for the benefit of those who don’t know how to slow down and loop tracks on their computers. However, one of the greatest things you can learn from this book is that slowing down and looping audio is *very easy* and unbelievably valuable once you learn to do it. I use AmazingSlowdowner™, Transcribe!™, and Emulator X® and can’t imagine life without them. Way, way back in the 20<sup>th</sup> Century, musicians could only dream – and believe me, they did a lot of this type of dreaming! – of being able to slow down the tempo without changing the pitch (or raise the pitch an octave to expose the bass and kick drum without changing the tempo). There are dozens of programs that provide this type of audio control and once you get comfortable with it, you’ll be able to take any of our audio tracks, loop them indefinitely, and change the tempo to any speed you choose.

Track	Left Channel	Right Channel	Tempo
1a	bongosero alone (2-3)	everyone else	normal
1b	bongosero alone (2-3)	everyone else	slow
1c	bongosero alone (3-2)	everyone else	normal
1d	bongosero alone (3-2)	everyone else	slow
1e	conguero alone (2-3)	everyone else	normal
1f	conguero alone (2-3)	everyone else	slow
1g	conguero alone (3-2)	everyone else	normal
1h	conguero alone (3-2)	everyone else	slow
1i	timbalero alone (2-3)	everyone else	normal
1j	timbalero alone (2-3)	everyone else	slow
1k	timbalero alone (3-2)	everyone else	normal
1l	timbalero alone (3-2)	everyone else	slow
1m	drummer alone (2-3)	everyone else	normal
1n	drummer alone (2-3)	everyone else	slow
1o	drummer alone (3-2)	everyone else	normal
1p	drummer alone (3-2)	everyone else	slow
1q	bassist alone (2-3)	everyone else	normal
1r	bassist alone (2-3)	everyone else	slow
1s	bassist alone (3-2)	everyone else	normal
1t	bassist alone (3-2)	everyone else	slow
1u	stereo mix - no piano (2-3)	stereo mix - no piano (2-3)	normal
1v	stereo mix - no piano (2-3)	stereo mix - no piano (2-3)	slow
1w	stereo mix - no piano (3-2)	stereo mix - no piano (3-2)	normal
1x	stereo mix - no piano (3-2)	stereo mix - no piano (3-2)	slow



## PART I: The Point of Departure – The Home Gear



### The Master Plan

- Here in Volume 1, Part I, we'll learn a basic groove – a home *gear* – that will be our point of departure for each rhythmic study. We'll call this gear *marcha arriba*.
- In Volume 1, Part II, we'll learn to spice up that groove with rhythmic breaks, or *efectos*.
- In Volume 2, we'll learn seven other families of grooves, or *gears*, and techniques for switching from one to the other.

### Glossary of Critical Terms

Terminology is a source of endless confusion and argument whenever Cuban music is written about or discussed, especially in English. Our philosophy is to use terms only to the extent that they're necessary to understand concepts and to transition to a less verbal, more "right-brained" approach as soon as possible. If you, your bandleader, or your professor prefer other terms to the ones we use, please substitute them with our blessings. The best we can do is define the terms we're using and use them consistently. When there is more than one definition, we give the limited definition first and the broader, more conceptual definition next. The "Alternate Terms" column includes

synonyms as well as terms that are or have been used elsewhere for the same definition. For example, some musicians use *efecto*, *bloque* and *cierre* interchangeably while others distinguish among them, e.g., the term *efecto* might be used for an optional break that occurs when the voices are the focal point of the arrangement while the term *bloque* might be used for a mandatory break that's integral to the arrangement and brings the rhythm break to the forefront.

Key Term:	Definitions:	Alternate Terms:
<i>gear</i>	any combination of bass and percussion parts rehearsed and used by a band as an integral part of its style	<i>groove, beat, marcha, ritmo, rhythm, mecánica</i>
<i>tumbao</i>	1. the specific conga part most common in salsa and traditional Cuban music (We don't use it this way.) 2. a syncopated accompaniment pattern played by the piano or bass	2. <i>montuno, guajeo, riff, ostinato</i>
<i>marcha</i>	1. an accompaniment pattern played by the conguero or bongosero 2. a family of gears requiring a steady bass tumbao, and corresponding to couple dancing where the feet "march" in a steady rhythm (as opposed to non-couple dancing concentrating on hip and shoulder movement)	<i>tumbao, ride, groove, beat</i>
<i>marcha arriba</i>	1. a non-universal term for a marcha gear where both the timbalero and bongosero play bell rides 2. the most common Cuban gear, used primarily, but not exclusively, to accompany call and response vocals, and utilizing both bells, a steady bass tumbao and a steady conga marcha	<i>arriba, marcha de campana, campaneo, marcha normal</i>
<i>efecto</i>	a rhythmic figure played by all or part of the rhythm section during a gear already in progress, or to connect two gears	<i>bloque, break, punches, cierre</i>

## Frequently Asked Questions

Frequently Asked Questions:	Answers:
You said there are eight gears. Why start with <i>marcha arriba</i> ?	There are four answers: <ul style="list-style-type: none"> <li>• <i>Marcha arriba</i> is by far the most frequently-used gear.</li> <li>• <i>Marcha arriba</i> can and does commonly switch to, and from, every other gear. Other gears are used in more specific combinations.</li> <li>• <i>Marcha arriba</i> is the most logical gear for the rhythmic breaks we'll be learning in Part II of this book.</li> <li>• Of all the gears, <i>marcha arriba</i> is the closest to the traditional salsa groove with which many readers will already be familiar.</li> </ul>
Can your version of this gear be used for other songs – even traditional songs?	Yes! Just change the piano and bass to fit the new chord progression. You can optionally use your creativity to make the piano, bass and conga parts unique to the song you're playing.

In this section we'll detail the parts and nuances of all six instruments of the rhythm section for two modern Cuban versions of marcha arriba. We strongly suggest that you learn to sing each and every part, regardless of your chosen instrument. I've yet to encounter a professional Cuban musician (or singer for that matter) who wasn't able to sing (and usually play) all of these parts – usually several of them at once – while dancing and making jokes. If you get a chance to take a private lesson from one of these guys, ask him or her to sing a complete rhythm section groove. The result can be quite a revelation and they all do it so well that I'm working on plans to do a volume on the Cuban style of vocalizing rhythm section grooves.

## **Anatomy of a Groove – From *Salsa* to *Timba***

Every popular dance music arrangement, Latin or otherwise, has some combination of an intro, an ending, lyrics and a melody for the verses, horn or string interludes, solos, call and response vocals, and breakdowns, but if we remove all of that, we're left with a groove – a “beat” – a basic repeating figure that defines the genre, the era, perhaps even the band, and perhaps even the song. Just a short loop from the rhythm sections tracks is enough to tell us whether we're listening to jazz or rock or salsa or timba. And if it's jazz, that same loop will tell us if it's “Dixieland” from the 20s, swing from the 30s, bebop from the 40s or fusion from late 70s. If it's rock, even with only the rhythm tracks to go by, we can tell immediately if it's Chuck Berry & Co. from the 50s, psychedelic rock or folk rock from the 60s, disco or progressive rock from the 70s, punk from the 80s, grunge from the 90s or today's hip-hop, post-Brit Pop, Glam metal, or Gothabilly. If it's Latin dance music, an informed listener will be able to tell whether the looped passage is danzón from the turn of the century, son from the 20s, son montuno from the 40s, chachachá from the 50s, salsa from the 60s, mozambique from the 60s, songo from the 70s, salsa romántica from the 80s, salsa dura from the 90s, timba from the 90s, or one of dozens of hybrids created by mixing Latin genres or mixing Latin genres with non-Latin genres.

Raw rhythm section tracks contain many categories of musical information that allows us to identify a genre, or subgenre, or band – even without lyrics, melodic differences, visual elements, cultural references or song-specific clues:

- tempo
- meter: grouping of beats and beat subdivisions
- clave
- instrumentation
- length of the repeating passage
- harmonic range and style
- repeating rhythmic accents of each instrument
- departures from the main groove

Let's use these categories to provide the rhythm section answer to that most frequently asked of frequently-asked questions – “*what's the difference between salsa and timba?*” — and to help us devise the most efficient way to study those differences.

**Tempo and Meter:** The first two categories offer no significant differences. Both salsa and timba have a tempo range of about 70 to 110 BPM with 85-95 BPM being the most common. Both use groups of four beats, each with four equal subdivisions.

**Clave:** Clave is an absolutely critical component of both genres. Each uses the 2-3 and 3-2 directions of both son and rumba clave, although rumba clave is much less common in salsa. In each genre, each instrument has ways of “marking” the clave without literally playing it, but there are key differences. In salsa, the bass is often clave-neutral while the piano has a very formulaic style of marking the clave. In timba, it's the bass that has more standardized clave-marking figures while the piano is much more prone to variation. In timba, it's much more likely that the clave rhythm itself will be played, either on claves or a jam block.

**Instrumentation:** Salsa rhythm sections have a very standardized instrumentation of bass, piano, timbales, congas and bongó. Cuban bands of the last 30 years, as we'll show in detail a little later, are all over the map, but the basic components of the groove are similar to salsa:

- syncopated bass tumbaos
- syncopated, clave-aligned piano tumbaos (called *montunos* outside Cuba)
- two interlocking bell rides (sometimes called *campaneo* and *contracampaneo*)
- conga marcha (the most common is sometimes called *tumbao* outside Cuba)

Timba bands have different ways of dividing these roles (e.g., sometimes both bells are played by the same person), but the one critical and extremely important difference is the presence of an independent kick drum part.

**Tumbao Length:** In both genres, the length of the tumbao varies from one to four claves – occasionally being extended as far as eight. In salsa, however, a length of one clave is most common, and even when the *chord progression* extends to two or four, the *rhythmic cycles* of the bass, piano and conga parts usually repeat after only one clave. In timba, tumbao lengths of one clave are extremely rare. For this course we'll use a tumbao length of two claves with different rhythms in each clave for piano, bass and congas.

**Harmony:** For various reasons explained in the *Beyond Salsa Piano* series, timba has a much wider harmonic range than salsa, but for this series, we'll use a single chord progression. This will enable us to focus on rhythm and allow you to more easily apply these rhythms to the songs in your band's repertoire, regardless of their chord progressions.

<b>Efecto 15</b>									
2-3 clave									
oXxo	oooo	oooo	ooXo						
oXoo	XooX	oooo	X-X-xx						
Xooo	oooo	oooo	oooo						
oooo	oooo	oooo	oooo						
3-2 clave									
oooo	ooXo	oXoo	XooX						
oooo	X-X-xx	Xooo	oooo						
	<b>2-3 audio fast</b>	<b>2-3 audio slow</b>	<b>3-2 audio fast</b>	<b>3-2 audio slow</b>	<b>2-3 16<sup>th</sup> note notation</b>	<b>3-2 16<sup>th</sup> note notation</b>	<b>2-3 8<sup>th</sup> note notation</b>	<b>3-2 8<sup>th</sup> note notation</b>	
<b>bongosero</b>	15a	15b	15c	15d	p.143	p.190	p.232	p.279	
<b>conguero</b>	15e	15f	15g	15h	p.147	p.196	p.236	p.285	
<b>timbalero</b>	15i	15j	15k	15l	p.151	p.201	p.240	p.290	
<b>drummer</b>	15	15n	15o	15p	p.155	p.206	p.244	p.295	
<b>bassist</b>	15q	15r	15s	15t	p.159	p.210	p.248	p.299	
<b>pianist</b>	15u	15v	15w	15x	p.33	p.47	p.33	p.47	
<b>conductor's score</b>	-	-	-	-	p.139	p.271	p.100	p.100	

**Efecto 15 in 2-3 Clave**

The image displays two systems of musical notation for 'Efecto 15 in 2-3 Clave'. Each system consists of a melody line (top) and a bass line (bottom). The first system features a melody line with eighth and sixteenth notes, including a triplet of eighth notes at the end, and a bass line with diagonal slash marks. The second system features a more complex melody line with eighth notes, sixteenth notes, and a triplet of eighth notes, and a bass line with diagonal slash marks.

# For Further Study

## Suggested Reading

### Other Volumes of this Series:

*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” Pedrosa*, by Kevin Moore

*Beyond Salsa Percussion, Vol. 2-3*, by Kevin Moore

*Understanding Clave and Clave Changes*, by Kevin Moore

### Overview: [www.timba.com](http://www.timba.com)

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

*The Clave Matrix*, by David Peñalosa, Bembe Books

### Discography:

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

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

### Afro-Cuban Folkloric Music and Rumba:

*The Conga Drummer’s Guidebook*, by Michael Spiro, Sher Music (also at [www.latinpulsemusic.com](http://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*, by Roberto Vizcaíno

([contemporarymusicproject.com](http://contemporarymusicproject.com))

### Traditional Salsa Piano:

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

*101 Montunos*, by Rebeca Mauleón-Santana, Sher Music

### Timba: [www.timba.com](http://www.timba.com)

*The Tomás Cruz Conga Method, Vols. I-II-III*, by Tomás Cruz, Kevin Moore, Mike Gerald and Orlando Fiol, Mel Bay Publications

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

### Study Trips to Cuba:

Chuck Silverman – [www.chucksilverman.com](http://www.chucksilverman.com)

PlazaCUBA – [www.plazacuba.com](http://www.plazacuba.com)

## Suggested Listening

\*\* indicates album download (w/full booklet) is available on [www.latinpulsemusic.com](http://www.latinpulsemusic.com) as of 2010.

This list is chosen for both overall musical quality and relevance to the tumbaos and pianists that will appear in future volumes of the "Beyond Salsa Piano" series.

GROUP	ALBUM	PIANIST	LABEL
Paulito FG y su Élite	<i>Con la conciencia tranquila</i>	Sergio Noroña	Nueva Fania **
	<i>Paulito FG (El bueno soy yo)</i>	Emilio Morales	Nueva Fania **
Bamboleo	<i>Yo no me parezco a nadie</i>	Lázaro Valdés	Ahí Namá **
	<i>Ya no hace falta</i>	Lázaro Valdés	Ahí Namá **
	<i>Ñññño!</i>	Lázaro Valdés	Ahí Namá
Charanga Habanera	<i>Hey You Loca</i>	Juan Carlos González	Magic Music **
	<i>Pa' que se entere La Habana</i>	Juan Carlos González	Magic Music **
	<i>Tremendo delirio</i>	Juan Carlos González	Magic Music **
	<i>Charanguero mayor</i>	Tirso Duarte	Ciocan Music **
	<i>Live in the USA</i>	Tirso Duarte	Ciocan Music **
	<i>Chan Chan Charanga</i>	Tirso Duarte	Ciocan Music **
Danny Lozada	<i>Tanto le pedí</i>	Juan Carlos González	
Issac Delgado	<i>Rarities (Exclusivo para Cuba)</i>	Iván Melón Lewis	Ciocan Music **
	<i>El año que viene</i>	Iván Melón Lewis	RMM
	<i>Otra idea</i>	Iván Melón Lewis	RMM
	<i>La primera noche</i>	Pepe Rivero	ARTEX**
	<i>La fórmula</i>	Roberto Carlos	Ahí Namá **
Manolín	<i>Para mi gente</i>	Chaka Nápoles	Ahí Namá **
	<i>De buena fe</i>	Chaka Nápoles	Blue Metro
	<i>Jaque mate</i>	Chaka Nápoles	Caribe
	<i>El puente</i>	Chaka Nápoles	Ciocan Music **
Los Van Van	<i>Disco Azúcar</i>	Pupy Pedroso	ARTEX **
	<i>Lo último en vivo</i>	Pupy Pedroso	QBADisc
	<i>Ay dios, ampárame</i>	Pupy Pedroso	Caribe Records**
	<i>Ésto te pone la cabeza mala</i>	Pupy Pedroso	Caribe Records **
	<i>Llegó Van Van</i>	Pupy Pedroso	Pimienta Records **
	<i>Chapeando</i>	Roberto Carlos	Unicornio Records **
NG La Banda	<i>En la calle</i>	"Peruchín" Argudín	QBADisc
	<i>Simplemente lo mejor de NG</i>	"Peruchín" Argudín	ARTEX (BIS) **

GROUP	ALBUM	PIANIST	LABEL
Klímax	<i>Mira si te gusta</i>	Tony Pérez	Eurotropical
	<i>Juego de manos</i>	“Huicho”	Eurotropical
	<i>Oye como va</i>	Marcos Crego	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	“Huicho”/Manolito	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Manolito Simonet	Bembe Records
	<i>Contra todos los pronósticos</i>	Manolito Simonet	Eurotropical
	<i>Marcando la distancia</i>	Manolito Simonet	Eurotropical
	<i>Para que baile Cuba</i>	Manolito Simonet	Eurotropical
	<i>Se rompieron los termómetros</i>	Manolito Simonet	Eurotropical
	<i>Hablando en serio</i>	Manolito Simonet	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Pupy Pedroso	EGREM
	<i>La buenagente</i>	Pupy Pedroso	Pimienta Records
	<i>Mi timba cerrá</i>	Pupy Pedroso	EGREM
	<i>Tranquilo que yo controlo</i>	Pupy Pedroso	EGREM
	<i>Siempre Pupy</i>	Pupy Pedroso	EGREM
Revé y su Charangón	<i>Se sigue comentando</i>	Roy Alain Sain	BIS**
	<i>Fresquecito</i>	Pachy Naranjo, Jr.	BIS**
	<i>De qué estamos Hablando</i>	Pachy Naranjo, Jr.	
Azúcar Negra	<i>Andar andando</i>	Aisar Simón	BIS**
Michel Maza	<i>Fieeesta</i>	Sergio Noroña	Envidia**
	<i>Que hablen los habladores</i>	Sergio Noroña	Envidia**
Angel Bonne	<i>Circunstancias</i>	Yaniel “El Majá”	EGREM
	<i>Bonne &amp; Bonne Co.</i>	Wilfredo Naranjo, Jr.	EGREM
Havana d’Primera	<i>Haciendo historia</i>	Tony Rodríguez	EGREM
Various	<i>Gracias Formell</i>	Melón Lewis, Emilio Morales	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](http://www.timba.com).

Complete digital albums with liner notes for two Pupy Pedroso albums, six recent Los Van Van albums, and *Gracias Formell* are available for audition and download at: [www.latinpulsemusic.com](http://www.latinpulsemusic.com).

Los Van Van and Pupy Pedroso tracks are now available for audition and digital download at EGREM’s website: [www.egremtodomusica.com](http://www.egremtodomusica.com).



## Photography Credits



**Tom Ehrlich's** passion for jazz and Afro-Caribbean music and his love of photography came together in 1998. Over the next 13 years he's produced a vast portfolio, covering many of the jazz and Latin acts presented in Northern California. He also takes several yearly photographic sabbaticals to his original home, New York. Tom's photographs can be seen on various CDs, musician web sites, publicity for musical events, occasionally in Latin Beat Magazine, and regularly on [www.timba.com](http://www.timba.com). He has well over 1,000 photos on display in various galleries at [timba.com/users/tomehrlich](http://timba.com/users/tomehrlich). Tom has contributed most of the photos for the first eleven volumes of *Beyond Salsa Piano*, the first two volumes of *Beyond Salsa Percussion*, and several other books also feature his work. His photographs of Pupy are from Yoshi's San Francisco and Oakland, from June 2010. His

calendars, t-shirts (he's wearing one in the photo to the left), prints and photo-bookmarks are available for purchase at his website [www.tomehrlichphotos.com](http://www.tomehrlichphotos.com) or by emailing him directly at [tom@tomehrlichphotos.com](mailto:tom@tomehrlichphotos.com) or [tjejazz@sbcglobal.net](mailto:tjejazz@sbcglobal.net).

### All photos by Tom Ehrlich except as listed below:

p. 34	Pablo Vargas
p. 39	Odalys Caro
p. 60	Francis Wolff © Mosaic Images LLC
p. 61	from the BIS CD <i>Tributo a Lili Martínez</i>
p. 62	from the QBADisc CD <i>Historia de la Ritmo, Vol. 2</i>

**Cover:** All photos by Tom Ehrlich. Design by Kris Förster ([info@kfproductions.nl](mailto:info@kfproductions.nl)).

**Cover Hand Models:** piano: Pupy Pedroso, Timbales: Miguelito Escuriola, Drums: Bombón Reyes, Bass: Daymar Guerra, Congas: Duniesky Barreto, Bongó: Francisco Oropesa.

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## About the Author



Pupy Pedroso, Kevin Moore – Oakland, 2010

Kevin Moore ([kevin@timba.com](mailto:kevin@timba.com)) is the co-founder and music editor for the world's largest Cuban music website, [www.timba.com](http://www.timba.com), to which he has contributed the free online multimedia book *The Roots of Timba*, dozens of book-length articles, discographies, record analyses, interviews and the daily Cuban music blog *La última*, which is nearing its 10<sup>th</sup> year of publication.

In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes 1-3*, a critically acclaimed method book 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



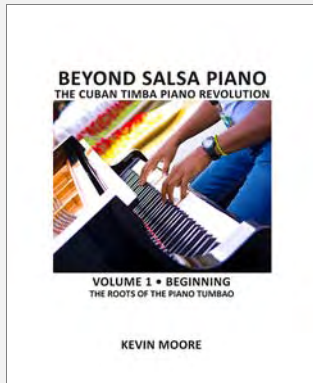
Published by Mel Bay Publications, Inc.

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.



Available for purchase and download at [www.latinpulsemusic.com/albums/show/2](http://www.latinpulsemusic.com/albums/show/2)

## The *Beyond Salsa* Catalog – 2012



[www.createpace.com/1000252022](http://www.createpace.com/1000252022)  
[www.latinpulsemusic.com/albums/show/353](http://www.latinpulsemusic.com/albums/show/353)

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

Artists covered include Grupo Changüí de Guantánamo, Sexteto Habanero and Arsenio Rodríguez.



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

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



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**Beyond Salsa Piano, Volumes 3 and 4** cover the eclectic period between the Cuban Revolution and the Fall of the Berlin Wall – from 1959 to 1989.

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

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



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

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

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



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

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



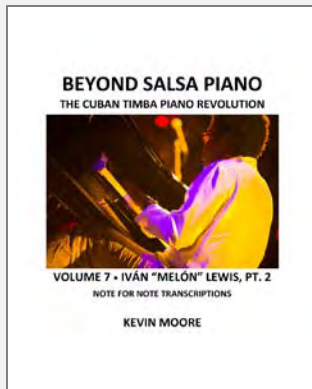
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Beginning with **Volume 6**, each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, based in most cases on MIDI files performed by the volume’s featured pianist.

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

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





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[www.latinpulsemusic.com/albums/show/365](http://www.latinpulsemusic.com/albums/show/365)

**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*.

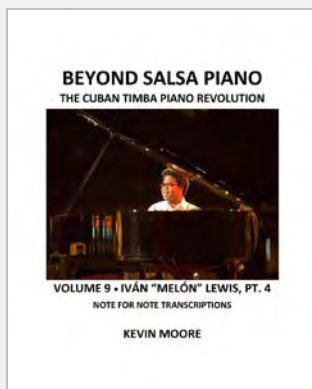
In the process of detailing the many types of tumbaos Melón uses in these extended live arrangements we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón’s approach to “controlled improvisation”.



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[www.latinpulsemusic.com/albums/show/366](http://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*.

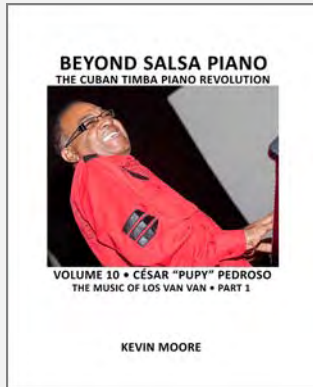
*La chica del sol* is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.



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[www.latinpulsemusic.com/albums/show/367](http://www.latinpulsemusic.com/albums/show/367)

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

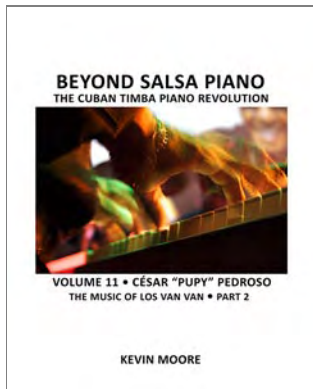
Finally, we cover the tumbao from *Movimiento*, from Melón’s latest Latin jazz album, and a tumbao from his recent work with Manolín, *el Médico de la Salsa*.



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

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



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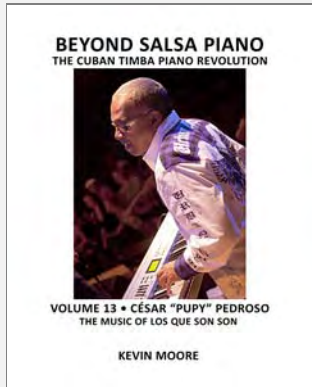
***Beyond Salsa Piano, Volume 11*** covers the next phase of Pupy’s career, 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

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



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



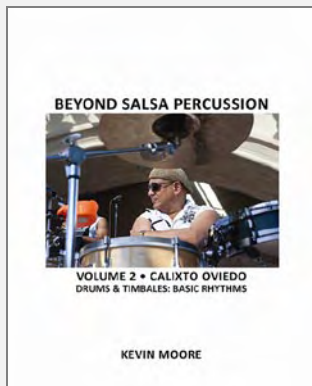
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*Beyond Salsa Piano, Volume 13*, scheduled for release in 2012 or 2013, is our final volume on Pupy Pedrosa, will cover his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.

COMING  
 IN  
 2012

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

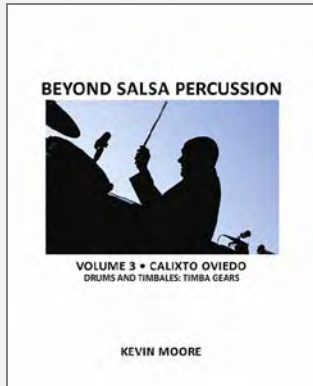
Scheduled for release in 2012.



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

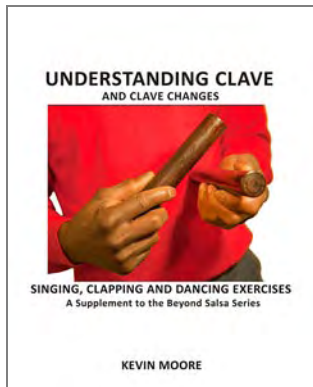




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**Beyond Salsa Percussion, Volume 3: Timba Gears** is one of our longest and most adventurous books, explaining what gears are and demonstrating the almost endless ways that each can be orchestrated on timbales and drumset.

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

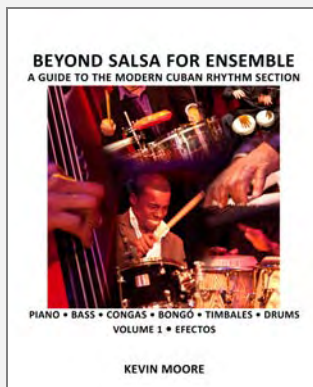


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**Understanding Clave and Clave Changes** is a special supplement to the *Beyond Salsa* series. It's divided into four sections, and uses hands-on singing, clapping and dancing exercises to become intimate with clave and avoid the excruciating intellectual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

- Part 1:** For Beginners – What is Clave?
- Part 2:** Demystifying Clave Terminology
- Part 3:** Intermediate –Clave Direction
- Part 4:** Advanced –Clave Changes

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



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

- Part 1: The Point of Departure: The Home Gear** – Explains the differences between salsa and timba and teaches the most common timba groove, from which all other exercises begin.
- Part 2: Efectos** – 36 rhythm section breaks, or *efectos*, completely notated, in 2-3 and 3-2 clave/
- Part 3: Complete Performance Chart** – A meticulous note-for-note transcription of all instruments for *El buenagente* by Pupy Pedrosó y Los Que Son Son.

COMING IN 2012	<i><b>Beyond Salsa Bongó</b></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 EARLY 2012	<i><b>Beyond Salsa Bass</b></i> will closely mirror <i>Beyond Salsa Piano</i> , with introductory volumes covering the history of Cuban bass, starting at the beginning level, and continuing with books about specific bassists. The first subject will be Alain Pérez, easily one of the top few Cuban bassists of all-time and equally phenomenal as a composer and arranger. We already have video footage of Alain, so this project will definitely be released in early 2012.
COMING IN 2013	<i><b>Beyond Salsa Congas</b></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		
<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		

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[www.timba.com/bongo](http://www.timba.com/bongo)

comments, questions, suggestions, requests:

[kevin@timba.com](mailto:kevin@timba.com)



## Lyrics and Guías

# El buenagente

**composer:** César “Pupy” Pedroso

**lead vocals:** José “Pepito” Gómez (2005 version)

### CUERPO A1

Todos los días  
Cuando voy para el trabajo  
Me encuentro con Pedro Pablo  
Viene a picarme un cigarro  
Y se lo doy  
Porque yo soy tan buena gente  
Ayer le presté diez pesos  
Al sobrino de Vicente

### CUERPO B1

**Coro:** Si tu vecina  
Quiere hacer arroz con pollo  
Y necesita que tú le prestes ingredientes

**Pepe:** Si yo lo tengo

Lo resuelvo urgentemente  
Ya te lo dije  
Que yo soy muy bi

### CUERPO A2

Ve a la farmacia  
Compra un peso d  
Te llevas dos sobre  
A la viejita Cristina  
También me comp  
Dos cajas de caran  
Para los hijos de C  
Para los nietos de

### CUERPO B2

**Coro:** Pero yo crec  
Que lo tuya es fan  
Lo que te pidan  
No lo resuelves en

**Pepe:** No digan es  
Que yo te entrego  
Hasta un sombrero  
Que te queda a la

### CUERPO A3

Oye Josefa, dime si se encuentra Paco  
A el paso por mi casa  
Déjale estos tres tabacos

### CUERPO C

Soy buena gente  
Tú sabes que no soy malo  
Porque te presto lo mío  
Y lo ajeno lo regalo

Soy buena gente  
Tú sabes que no soy malo  
Porque te presto lo mio  
Y lo ajeno lo regalo.

### MONTUNO – CORO 1

**Coro:** Y no te asombres si mis manos están

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on las manos más

da mía

io de emoción

amada

is manos están

soy yo

si así son las

una olla a mi

el fogón

# El buenagente

Cmi B<sup>b</sup>13 G7 Cmi A1 A2 B<sup>b</sup>13 Cmi

F/A (or Ami7b5) Dm7b5 G7 Cmi

1. Cmi6/A Cmi 2. Cmi6

B1 B2 F7 B<sup>b</sup> B<sup>b</sup>7 E<sup>b</sup>

B<sup>b</sup>7

G7

A<sup>b</sup>13

A3

2.

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to A - take all repeats)  
Cmi D.S.

Dm7b<sup>9</sup>

Cmi

Cmi

Piano

César "Pupy" Pedroso

# El buenagente

3-2 clave A1 A2

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Bass

César "Pupy" Pedroso

# El buenagente

3-2 clave

A1 A2

The first system of bass notation consists of three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3-2 clave signature. The music is written in bass clef. The first staff contains a melodic line with eighth and quarter notes, including a repeat sign with first and second endings. The second and third staves continue the melodic line with similar rhythmic patterns.

The second system of bass notation consists of a single staff continuing the melodic line from the first system.

B1 1.

The third system of bass notation consists of a single staff continuing the melodic line, marked with a first ending bracket.

The fourth system of bass notation consists of a single staff continuing the melodic line.

The fifth system of bass notation consists of a single staff continuing the melodic line.

The sixth system of bass notation consists of a single staff continuing the melodic line.

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Trumpet 1

César "Pupy" Pedroso

# El buenagente

Musical staff 1: Treble clef, 4/4 time signature. Measure 1-10. Includes rehearsal marks **A1** and **A2** above measures 5 and 6 respectively. Measure 6 contains a **6** (sixteenth rest).

Musical staff 2: Treble clef. Measure 11-16. Measure 11 contains a **2** (eighth rest).

Musical staff 3: Treble clef. Measure 17-21. Includes rehearsal marks **B1** and **B2** above measures 17 and 18 respectively.

Musical staff 4: Treble clef. Measure 22-27. Measure 22 contains a **2** (eighth rest).

Musical staff 5: Treble clef. Measure 28-33. Includes rehearsal mark **A2** above measure 28. Measure 33 contains a **6** (sixteenth rest).

Musical staff 6: Treble clef. Measure 34-39. Measure 34 contains a **2** (eighth rest).

Musical staff 7: Treble clef. Measure 40-45. Measure 40 contains a **2** (eighth rest). Measure 45 contains a **3** (triplet).

Musical staff 8: Treble clef. Measure 46-50. Measure 46 contains a **2** (eighth rest). Measure 50 contains a **3** (triplet).

Musical staff 9: Treble clef. Measure 51-58. Measure 51 contains rehearsal mark **C**. Measure 58 contains a **6** (sixteenth rest).

Musical staff 10: Treble clef. Measure 59-64. Measure 59 contains rehearsal mark **CORO 1**. Measure 64 contains rehearsal mark **8X** (or open).





Trumpet 2

César "Pupy" Pedroso

# El buenagente

6 A1 A2 2

13

19 B1 B2 3

27 4

35 A3

45

50

54

59 CORO 1

67 Last Cor (9th time)

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Trombone 1

César "Pupy" Pedroso

# El buenagente

A1 A2

7

13

19 B1 B2

24

30 3

36

42

48

54

59 CORO I

8X (or open)

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Trombone 2

César "Pupy" Pedroso

# El buenagente

A1 A2

7

13

19 B1 B2

25

31

37

43

49

55

59 CORC

8X (or open)

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Coro Parts

César "Pupy" Pedroso

# El buenagente

## Cuerpo B1

Si-tu ve - ci - na - quie - re'ha - cer ar - roz con po - llo

Si-tu ve - ci - na - quie - re'ha - cer ar - roz con po - llo

y ne-ce - si - ta que tú le pres - tes'in gre - dien - tes

y ne-ce - si - ta que tú le pres - tes'in gre - dien - tes

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Pe

Pe

lo

lo



sí - a

sí - a

gui - da

gui - da

El buenagente – Conductor's Score – 16<sup>th</sup> note notation – PAGE 1

Sheet music for the first system, measures 1-5. The score includes five staves: two treble clefs, two bass clefs, and a piano part. The key signature is B-flat major (two flats) and the time signature is 4/4. Above the first two staves are boxes labeled A1 and A2. The piano part includes the following chord notations: Cmi, B<sup>b</sup>13, G7, Cmi, B<sup>b</sup>13, Cmi, F/A, Dm7b5, G7, Cmi, Cmi6/A, Cmi.

Sheet music for the second system, measures 6-10. The score includes five staves: two treble clefs, two bass clefs, and a piano part. The piano part includes the following chord notations: B<sup>b</sup>13, Cmi, Cmi, Cmi6.

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