

No pianist has played on more records that all of postrevolutionary Cuba sang along with than Pupy. And at the same time, he's a direct link to that golden age of Arsenio and Chappotín.

Ned Sublette

author of *Cuba and Its Music: From the First Drums to the Mambo*

El modo de interpretar de Pupy Pedroso constituye el crossover entre la músicaailable contemporanea cubana y los esquemas tradicionales heredados de los grandes pianistas soneros de los cincuentas, en particular, de su padre, Nené, quien fuera una de las luminarias de la época. Su estilo inovador, su talento para componer y orquestar y su sagacidad para lograr la preferencia pública en un país tan competitivo como Cuba, lo sitúan en uno de los lugares mas destacados del ambiente musical de los últimos cuarenta años. Definitivamente Pupy, junto a José Luis "Changuito" Quintana y Juan Formell, forma parte del nucleo generador del sonido Van Van, que por tanto tiempo ha satisfecho las exigencias de los "casineros" mas puristas.

Juan de Marcos

composer, tresero, leader of The Afro-Cuban All-Stars

Pupy, es poseedor de un estilo peculiar a la hora de tocar el piano, tumbaos de gran fuerza cargados de un estilo sonero indiscutible hacen de Pupy uno de los pianistas de Son mas importantes de los últimos años."

Adalberto Álvarez

pianist, composer, founder of Son 14 and Adalberto Álvarez y su Son

Indiscutiblemente César, Pupy, Pedroso es uno de los grandes pianistas de la música cubana de todos los tiempos. Su nombre puede ocupar un merecido lugar junto al de Luis 'Lilí' Martínez Griñán o Antonio María Romeu, pues al igual que ellos hicieron anteriormente, él también transformó la sonoridad del piano dentro de las proyecciones estéticas por donde cursaba la más auténtica cubanía. Su excelente dominio y manejo de las más legítimas tradiciones soneras hacen que sus 'tumbaos', por muy modernos que nos puedan parecer en su concepción armónica, se encuentren enraizados en aquellos modelos clásicos que nacieron hace más de cien años en la montañosa región de la Sierra Maestra.

Por tanto felicito la idea de Kevin Moore de escribir este libro sobre Pupy y su fabulosa carrera artística dentro de la música cubana.

Dr. Olavo Alén Rodríguez

author of *From Afro-Cuban Music to Salsa*, former director of CIDMUC, Havana, Cuba

Volume 10 of 'Beyond Salsa Piano' is an indispensable resource for any modern Latin pianist. Kevin Moore is giving contemporary pianists an invaluable resource. The "Beyond Salsa Piano" series should be on every pianist's wish-list.

Dr. Paul de Castro

pianist, composer, arranger, Professor of Music at California State University, Los Angeles

The history of Cuban piano cannot be fully written without acknowledging the signature style of César 'Pupy' Pedroso. Not only did he manage to carve a unique place for himself in the single-most influential popular ensemble of the post-modern era in Cuban music (Los Van Van), his instantly recognizable approach informed an entire generation of pianists on and off the island. His compositional and arranging technique would also remain firmly embedded in the Los Van Van repertoire even following his departure. Many of his tunes would become major hits for the band, a sign of his ability to shine in a territory often dominated by more well known figures in popular dance music. All of these accolades aside, Pupy is also one of the most warm, genuine and humble people I ever had the pleasure to meet in my journey as a musician. His unique style on piano was what first intrigued me upon hearing my first Los Van Van tunes: what were those weird keyboards he was playing and why was he throwing in so many diminished chords?! I was simultaneously perplexed and motivated; I had to know more about this man and his approach that, clearly, was a major departure from the standard piano technique established by his predecessors, including Luis Martínez Griñán (Lilí), Pedro Justiz (Peruchín), Frank Emilio and others. After years of listening to recordings and imitating his style, I finally had the fortune to see and hear him live with Los Van Van in 1990 – by then he had 'graduated' to a slightly more sophisticated keyboard rig (thank goodness). And what I observed was a man so secure in his own pianistic vocabulary that the hoards of adoring (and hip-gyrating) fans were no distraction to his complete focus and passion for the music. Pupy's role as a bandleader would come much later, along with the daunting task of going up against some of Cuba's most adored and successful bands. But no matter, Pupy made it clear to the dance-loving public that he was still there to serve them, as is evident in the name he chose for his band: Los Que Son Son. Over the years we have seen a stylistic evolution in Cuban piano technique that has truly been the result of major changes – largely rhythmic as well as harmonic – and at the heart of this innovation is a man who has stayed true to his roots: César "Pupy" Pedroso.

Rebeca Mauleón

composer, pianist, author of *101 Montunos, Salsa Guidebook*

When I saw Pupy y Los Que Son Son at Yoshi's in 2010, I had one reaction: "It just doesn't get any better than this." Thank you Pupy.

Bill Martínez

producer, immigration attorney

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THE CUBAN TIMBA PIANO REVOLUTION



VOLUME 11 • César “Pupy” Pedroso

The Music of Los Van Van • Part 2

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Introduction to The *Beyond Salsa* Series

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 Pedrosó 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.createspace.com/35733474 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/piano. The books 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

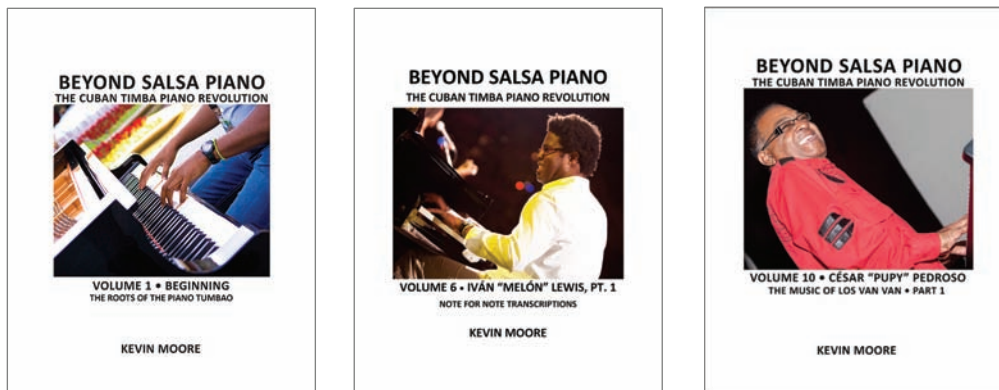
The audio files do not come with the book. They're available as separate, downloadable products from www.timba.com/audio (or, in the case of *Understanding Clave*, they available as free downloads at clave.latinpulsemusic.com). For each notation example, there are two ultra-high quality MP3 files made directly from 24-bit wave files. 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/piano.

Video

Like the audio products, the videos are sold as separate downloads from 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, as are several free previews. Planned for late 2011 are video products for the Melón Lewis piano books and the Alain Pérez bass books. There will be one video file for each exercise, in which the musician will play slowly, then at full speed, and finally add variations such as he might use in a live performance. Some free performance videos of Melón can be found at www.timba.com/piano.

At the end of this book is a catalog and price for the whole series to date, with a picture, links and content description for each volume.

Beyond Salsa Piano

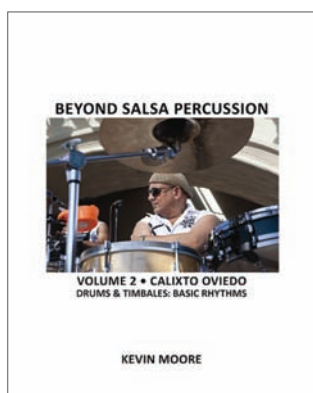


Beyond Salsa Piano, with 11 volumes as of 2011, is a history and anthology of the role of the piano in the Cuban rhythm section – from its first appearance to the present. In a broader sense, it's a study of the art of creating music from layers of repeating rhythmic and melodic phrases. Whether these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

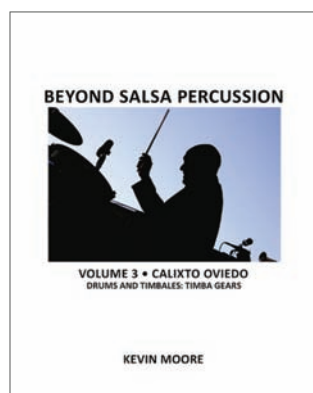
Volumes 1 to 5 – Ranging from beginning to advanced, these five volumes cover the entire history of Cuban tumbao playing, from the tres and violin guajeos which were the predecessors of the piano tumbao to a thorough analysis of the modern timba style.

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” Pedroso 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*.

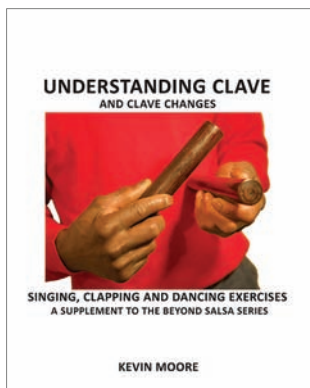


Beyond Salsa Percussion

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.



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.

Scheduled for 2012 are three new series:

Beyond Salsa Bass

Beyond Salsa Bongó

Timba Bloque and Gear Exercises for Ensemble



c. 1994 – photo by David Garten – www.cubaphoto.com

How to Get The Most From This Book



Los Van Van – 1985: Juan Formell (bass), Pupy Pedrosó, Changuito (timbales), Julio Noroña (güiro)
Havana, Cuba – 1985 – photo by Brett Gollin

If you're new to the *Beyond Salsa Piano* series, this section will help you get comfortable with the methods used and answer some frequently asked questions. If you've already studied the other books, you'll find explanations for a few changes we've made for the Pupy Pedrosó volumes of the series.

“Montuno” versus “Piano Tumbao” – Outside Cuba, the word “montuno” is used for the type of piano vamps presented here. In Cuba, however, “montuno” is reserved for the “montuno section” of an arrangement and the actual piano parts are called tumbaos. We use the Cuban term – *tumbao* – but feel free to call them montunos (or guajeos) if you prefer.

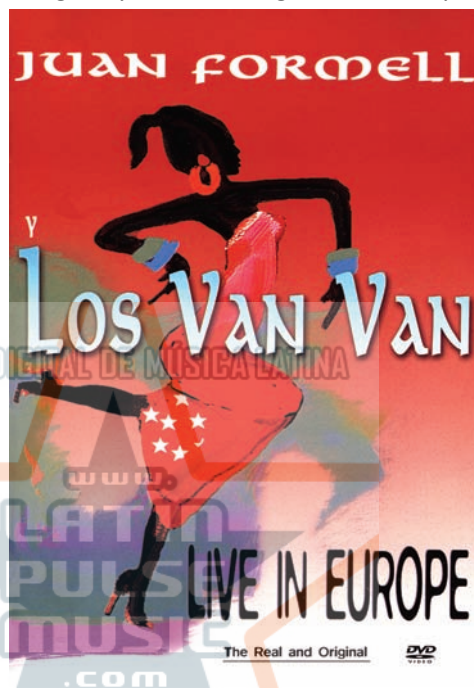
16th note versus 8th note notation – To deal with the disagreement over whether one cycle of clave should be written in the space of one measure (16th note notation) or two measures (8th note notation), we give every musical example both ways, one right after the other. After learning the example with your preferred notation style, try reading through both versions a few times and try to understand that they're really not that different. Being comfortable with both is a very nice skill to have, especially if you travel a lot or play with a lot of different groups. Ultimately, however, we *highly* recommend that you begin your study of each tumbao without using the music at all! Just

listen to the audio files, or the album for that matter, and try to figure out the part for yourself. This will create an “empty vessel” in your mind for the parts that you had trouble learning, and then when you look at the music for the answer, it will stick with you much more readily.

A different approach to the audio files – In Volumes 1-9, we panned the piano parts such that the left hand is only in the left channel and the right hand is only in the right. This way you could use the balance control on your stereo to solo just one hand. For the Pupy Pedrosó volumes, however, we’ve included bass tumbaos for each example. So, in the Volume 10 audio files, we pan the entire piano to the right and the bass to the left so you can either solo the piano, or mute it, which allows you to practice along with the bass, clave and bell. In Volume 11, we’ve made another adjustment. In the full-speed tracks, we pan the bass hard left and the piano hard right as in Volume 10, but for slow-motion tracks, we pan the piano left-right and the bass center.

Controlled Improvisation – On songs where Pupy plays more freely, we’ve included multiple similar tumbaos (e.g., *Quien bien te quiere 3a, 3b, 3c*, and so on). The sooner you’re able to allow these to blend together so you’re playing freely, with the variations coming out naturally, the better. You don’t need to retain which one is “a” and which is “b” in your long term memory; it’s far superior to develop a vocabulary of interchangeable variations that flow out naturally in performance.

The Music – Our central philosophy is to avoid the boredom of “studying exercises” by putting the tumbaos in their historical context and getting you excited about the meaning and “big picture” perspective of what you’re practicing. To this end, we present the histories of Los Van Van and Los Que Son Son as colorfully as possible, and cover the songs in the order they were created. Try to imagine yourself living in Cuba, experiencing the hits of these two seminal bands as each year



passes. Try to collect all of the recordings by each group and listen to them for pleasure – in your car, while dancing, even quietly in the background as you sleep if that works for you. All of these songs were Top 10 hits in Cuba and are very catchy. Their lyrics and back-stories are also very interesting. As each one grows on you, it will make it infinitely easier to sit down at the piano and work out the fingering. If you play in a group, try to get your bandmates to do cover versions, or to simply borrow some of these tumbaos for descarga (jam session) purposes. If you haven’t yet joined a band, try to find group practice situations with friends who plays bass, or with other pianists with whom you can trade off playing the bass parts, and/or with friends who sing or play percussion.

The widely available DVD shown here, *Live in Europe*, distributed as a joint effort of Pimienta and Timba Records

Germany, contains a beautifully filmed 89-minute Los Van Van concert from precisely the period studied in this book – with Changuito on timbales, vocalists Pedrito Calvo and Mayito “Flaco” Valdés, and of course Pupy on piano and Juan Formell on bass. The concert includes many songs covered in this book including *Ya tu campana no suena*, *Se muere la tía*, *Sandunguera*, *Quien bien te quiere te hará llora*, *La Habana no aguanta más* and *Será que se acabó*.

As you study this book, try to learn as much as you can about Los Van Van and Los Que Son Son. You’ll find vast quantities of information about them on www.timba.com, on YouTube.com (look for the contributor “piscore”), on blogs like yemayasverse.blogspot.com and on newsgroups like Yahoo’s “timba_geeks”, where you can meet and be inspired by other fans. Hearing these bands live can also be a revelation, whether in Cuba or on one of their many global tours.

Another endless source of inspiration is the history of Cuban music, covered in the free online book *Roots of Timba* on timba.com, and, from a piano-centric point of view, in the first five volumes of *Beyond Salsa Piano*. As you become familiar with historic groups like Sexteto Habanero, Arsenio Rodríguez, Los Muñequitos de Matanzas and Ritmo Oriental, you’ll start to appreciate it when Pupy and Van Van pay homage to and further develop the musical ideas of the past.

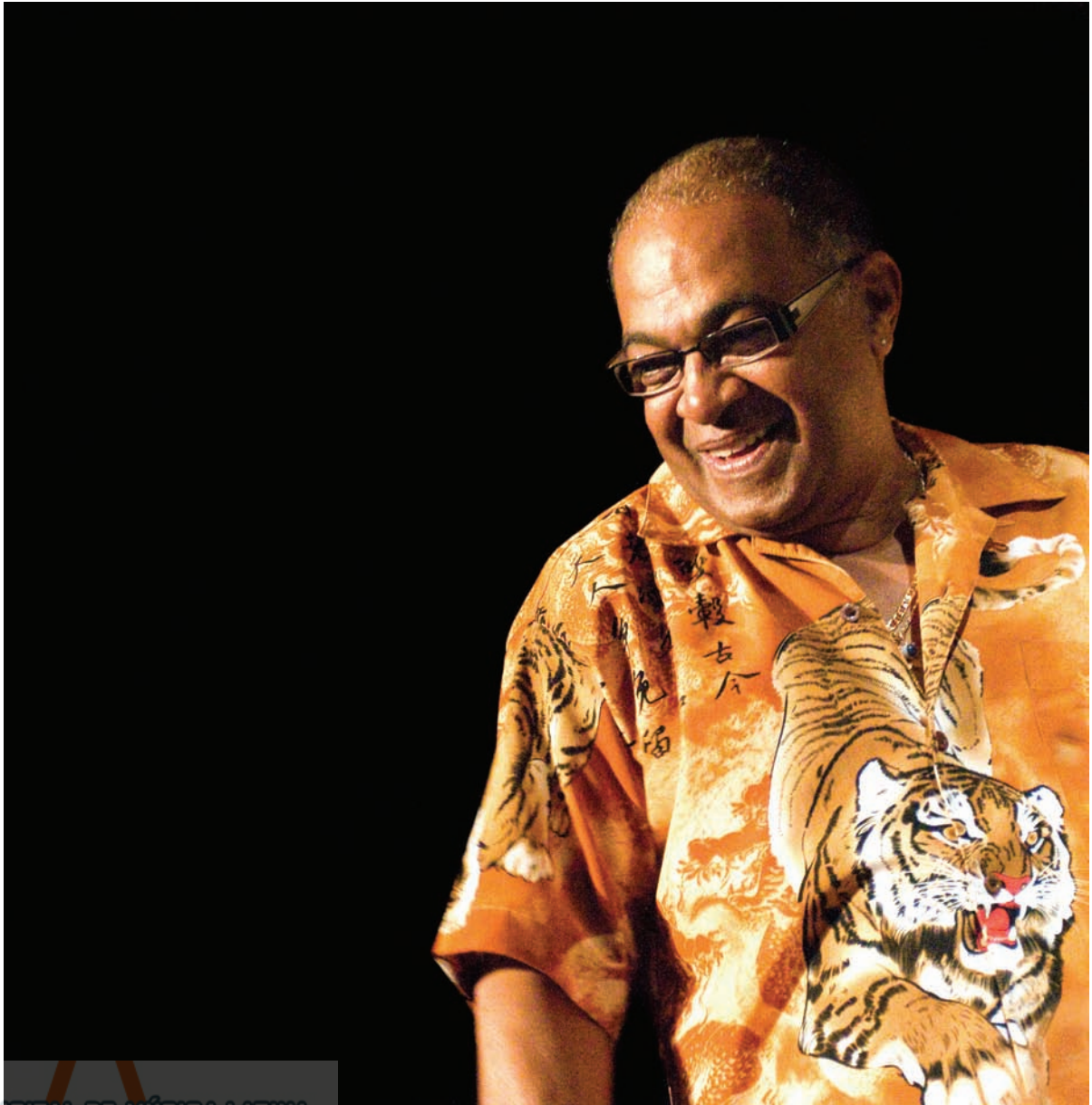
If you’re overwhelmed and can’t decide where to start, I’ll repeat my top reading recommendation: *Cuba and Its Music*, by Ned Sublette, the definitive history of Cuban music, from its roots in Africa and Europe to the 1950s. This book is a page-turner that reads like a great novel.

Finally, the most reliable way to inspire yourself is to visit Cuba. It’s the only place in the world where you can hear live world-class Latin music seven nights a week – I’ve yet to meet *anyone* who has returned from that magical island without having their lives permanently changed. In our suggested reading list, you’ll find the names and websites of companies that take people on study trips, or if you plan your own trip, check out yemayasverse.blogspot.com for travel advice.



The Malecón, La Habana, Cuba -- 2011 -- photo by Richard Robinson

Introduction to Volume 11



Pupy Pedrosa – 2010 – photo by Patrick Bonnard – www.patrickbonnard.com

Volume 11 of the *Beyond Salsa Piano* series is the second of four being written about César “Pupy” Pedrosa, and covers songs and piano tumbaos first created with Los Van Van in the period of 1984 to 1988. When we get to songs that have been re-arranged by Pupy’s new band, Los Que Son Son (founded in 2001), we cover the modern versions.

To get a feel for how this critical five-year period fits into Los Van Van’s trajectory, let’s start with an overview. In the chart on the next page Los Van Van’s various style periods are shown by shading.

Laugart, and recorded when the timba movement was in full force, has a less aggressive, slightly retro flavor. Writing as a fan, this song is at the top of my list of Pupy compositions that I'm waiting to hear re-arranged by Los Que Son Son.

Me gusta y no puede ser 2 – Audio Tracks 77 & 78

The image displays two systems of musical notation for the piece 'Me gusta y no puede ser 2'. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is written in a key signature of two flats (B-flat and E-flat) and a 2-3 clave rhythm. The notation includes various rhythmic values, accidentals, and phrasing slurs, indicating a complex melodic and harmonic structure.

In the style of: *Me gusta y no puede ser* – 2-3 clave – 96 BPM – 1988 – Los Van Van: *El negro no tiene na'* – EGREM CD 0138



Pupy at the ENA conservatory, where he continues to teach Cuba's top young talent on an ongoing basis.

1994 - photo by David Garten – www.cubaphoto.com

Suggested Listening

** indicates album download (w/full booklet) is available on 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>Ññño!</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
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>Fieesta</i>	Sergio Noroña	Envidia**
	<i>Que hablen los habladores</i>	Sergio Noroña	Envidia**
Angel Bonne	<i>Circunstancias</i>	Yaniel “El Majá”	EGREM
	<i>Bonne & 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.

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.

Los Van Van and Pupy Pedroso tracks are now available for audition and digital download at EGREM’s website: 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 12 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. His photographs of Pupy are from Yoshi's San Francisco and Oakland, from June 2010. 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. He has well over 1,000 photos on display in various galleries at 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

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 or by emailing him directly at tom@tomehrlichphotos.com or tjejazz@sbcglobal.net.

David Garten, www.cubaphoto.com, has been a professional photographer for many years and was lucky enough to discover Cuban music way back in 1994, five years before your faithful author, during which time his frequent trips as a photojournalist allowed him to photograph and experience first-hand one of the most extraordinary eras in Cuban music history. His photos are everywhere – from the back cover of Chucho Valdés's Grammy-nominated *Bele Bele en La Habana* to the wonderful 104-page booklet included with Van Van's *The Legendary Los Van Van 30-Year Anniversary* box set. His dance photography of Ballet Nacional de Cuba is featured in Octavio Roca's 2010 book, *Cuban Ballet*. Look for more of David's photos in Vols. 12 and 13 of *Beyond Salsa Piano*.

Patrick Bonnard grew up in Paris and first went to Cuba in 2002. His stunning photos can be seen at www.timba.com/user_pages/galleries-3 and at www.patrickbonnard.com.

Most people know **Brett Gollin** as the timbalero and leader of innovative Latin music group Bongo Logic but he's also an excellent photographer and was one of the first American musicians to go to Cuba, experiencing the 1980s Los Van Van group and many others live.

Author, record producer and recording artist **Ned Sublette**, whose masterpiece *Cuba and its Music* was one of the key inspirations for the *Beyond Salsa* series. Ned took the cover photo at the first New York appearance of Los Que Son Son in 2010.

All photos by Tom Ehrlich except as listed below:

cover	Ned Sublette
p. 14	David Garten – www.cubaphoto.com
p. 11	David Garten – www.cubaphoto.com
p. 15	Brett Gollin
p. 18	Patrick Bonnard – www.patrickbonnard.com
p. 30	Patrick Bonnard – www.patrickbonnard.com
p. 74	David Garten – www.cubaphoto.com
p. 114	David Garten – www.cubaphoto.com
pp. 120	David Garten – www.cubaphoto.com
p. 133	Kevin Moore



Pupy, Daymar Guerra, John Calloway – Yoshi's Oakland – 2010 – photo by Tom Ehrlich

Acknowledgments

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Additional Transcriptions: **Rob Holland** (bassist/percussionist/recording engineer) began his fascination with Afro-Cuban and Latin music in the early 1970s, deciphering rare vinyl and delving deeply into rumba, son, charanga, salsa and, fanatically into songo and onda areíto. Rob became a fixture in the SF Bay Area Cuban and salsa scene in the mid '80s with John Santos, Jorge Sylvestre's "Batimco", co-leading and arranging for Tumbao y Cuerdas (the West Coast's first charangón), and many others. With the renowned Conjunto Céspedes for five years, he also engineered two of their award-winning CDs. Traveling to Cuba in 1980 and again in '85 he tagged along with Ritmo Oriental, Aragón and Aliamén spending invaluable time with his bass idol, Humberto Perera. His musical travels have also led him to The Gambia, West Africa for study and inspiration.

Other transcription help was provided by Ben Heveroh, Marc Bischoff (marcbischoff.com), Orlando Fiol, and Gustavo Ramírez (who will be providing material for a volume on the I IV V IV – *guajiro* – style).

About the Author

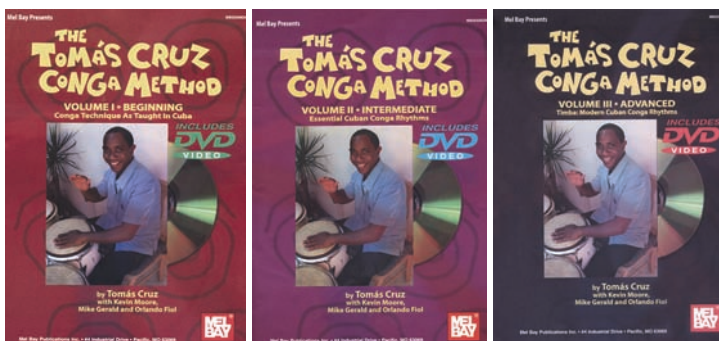


Pupy Pedrosó, Kevin Moore – Oakland, 2010

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 *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 10th 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



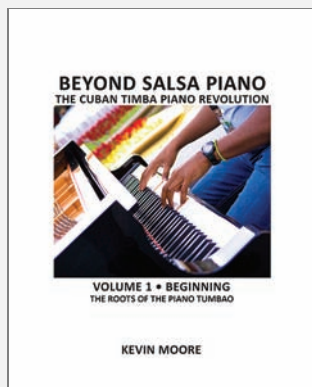
Published by Mel Bay Publications, Inc.

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.latinpulemusic.com/albums/show/2

The *Beyond Salsa* Catalog – 2011



www.createspace.com/1000252022

www.latinpulsemusic.com/albums/show/353

Beyond Salsa Piano, Volume 1 begins around 1900 and covers the origins of the tumbao concept using exercises adapted from genres – such as *changüí*, *danzón*, and *son* – which 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 playing 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.createspace.com/3419799

www.latinpulsemusic.com/albums/show/359

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

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



www.createspace.com/3427343

www.latinpulsemusic.com/albums/show/361

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, AfroCuba, and others.

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



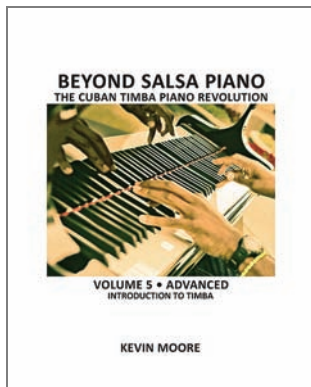
www.createpace.com/3427345

www.latinpulsemusic.com/albums/show/363

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

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

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



www.createpace.com/3427349

www.latinpulsemusic.com/albums/show/363

Beyond Salsa Piano, Volume 5 introduces the *timba* genre that began in the 1990s. It 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 showing hundreds of timba tumbao chord progression in Roman numerals.



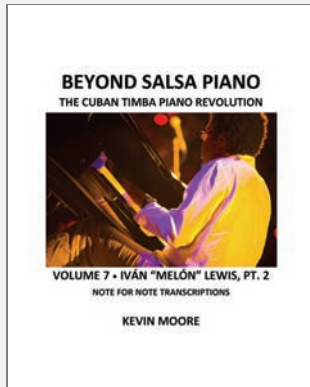
www.createpace.com/3427351

www.latinpulsemusic.com/albums/show/364

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

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

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



www.createspace.com/3427354
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 we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".



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*.

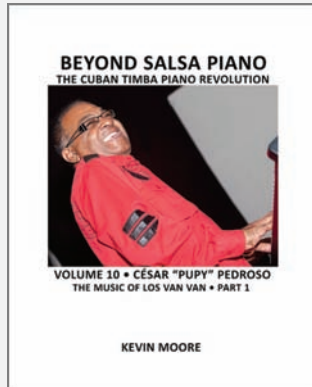
La chica del sol is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.



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

Beyond Salsa Piano, Volumes 9, our final volume on 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, uses 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 a song from Melón's work with Manolín and a tumbao from one of his Latin jazz originals, *Movimiento*.



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

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

This book 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 new arrangement with his current group, Los Que Son Son.



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

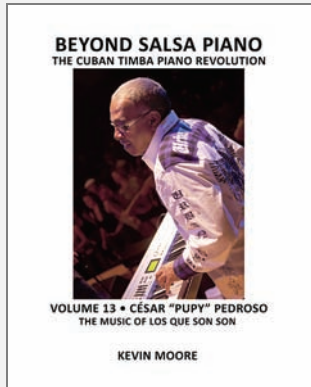
Beyond Salsa Piano, Volume 11 covers the next phase of Pupy’s career – 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

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 covers the remainder of Pupy’s career with Los Van Van.



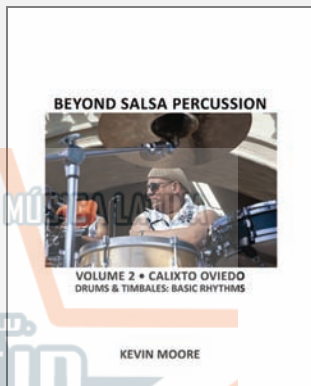
www.createpace.com/3573349
www.latinpulsemusic.com/albums/show/409

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

COMING
 IN
 2012

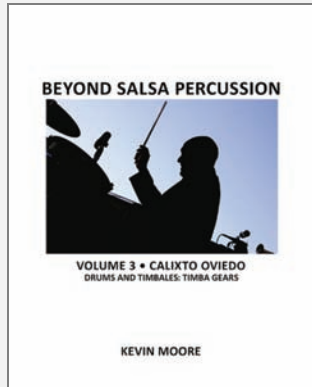
Beyond Salsa Percussion, Volume 1 will be a very basic history of and introduction to the Cuban rhythm section for listeners, dancers, and players of other instruments.

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*.

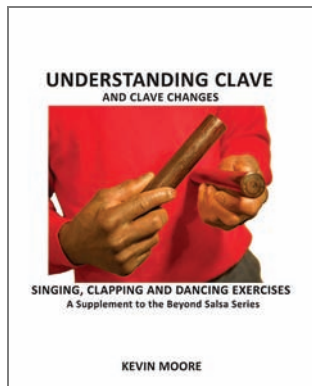


www.createpace.com/3500640
www.latinpulsemusic.com/albums/show/399

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

In addition to exhaustively detailing Calixto's styles, the book explains how the various top Cuban bands produce their signature rhythm section *sellos* by dividing the rhythmic responsibilities creatively between the percussionists.

The gears covered are: ***marcha abajo, marcha arriba, marcha de mambo, muela, presión*** and ***bomba***.



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

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

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

Unlike all the other books, the 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.

Beyond Salsa Bass 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 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 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 2012	<i>Timba Gear and Bloque Exercises for Ensemble</i> is designed for high school and college ensemble classes as well as salsa bands seeking to add timba to their repertoires. The approach, like Volume 5 of <i>Beyond Salsa Piano</i> , is to take a single chord progression and apply a series of breaks and gear changes which can then be applied to any song.
COMING IN 2013	<i>Beyond Salsa Congas</i>

PRICE LIST

TITLE	Physical Book	eBook (PC only)	Audio Download	Video Download
<i>Beyond Salsa Piano</i> , Vol. 1 • Beginning • The Roots of the Piano Tumbao	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 2 • Intermediate • Early Cuban Piano Tumbaos • 1940-59	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 3 • Intermediate • Cuban Piano Tumbaos • 1960-79	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 4 • Intermediate • Cuban Piano Tumbaos • 1979-89	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 5 • Advanced • Introduction to Timba	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 6 • Iván "Melón" Lewis • Part 1	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 7 • Iván "Melón" Lewis • Part 2	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 8 • Iván "Melón" Lewis • Part 3	\$20	\$10	\$10	
<i>Beyond Salsa Piano</i> , Vol. 9 • Iván "Melón" Lewis • Part 4	\$30	\$15	\$10	
<i>Beyond Salsa Piano</i> , Vol. 10 • César "Pupy" Pedroso • Part 1	\$25	\$15	\$10	
<i>Beyond Salsa Piano</i> , Vol. 11 • César "Pupy" Pedroso • Part 2	\$25	\$15	\$10	
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