

# **BEYOND SALSA PIANO**

## **THE CUBAN TIMBA PIANO REVOLUTION**



**VOLUME 1 • BEGINNING**  
**THE ROOTS OF THE PIANO TUMBAO**

**KEVIN MOORE**

audio and video companion products available at  
[www.beyondsalsa.info/purchase](http://www.beyondsalsa.info/purchase)

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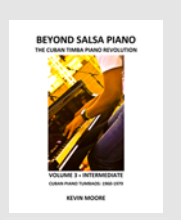
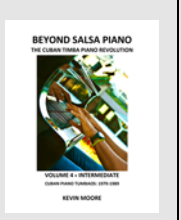
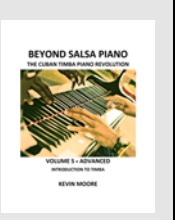



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# Introduction to the *Beyond Salsa Piano* Series

The *Beyond Salsa Piano* series is designed to be used either as a stand-alone piano course, or as a companion series to *Beyond Salsa Bass*, enabling you to practice each exercise along with a friend or band member who plays bass.

That said, each bass series book is much longer than its piano counterpart, and quite a bit more ambitious, especially the first four volumes. There's a corresponding bass tumbao for every piano tumbao covered in this series but there are also many additional bass tumbaos and several chapters of conceptual exercises that go beyond the piano books. Music history is also given significantly more space and attention in the bass series. But before you contract a case of bassist-envy, note that the first eight books of the piano series are also over much less expensive, and if you intend to purchase both books, you can email me for a discount.

## Part 1: The Five Introductory Volumes

				
			scheduled for release in 2014	scheduled for release in 2014

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

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

As you can see, Volumes 1 and 2 match up almost perfectly, except that the bass series adds an extensive additional section on Arsenio Rodríguez and *son montuno* in Volume 2. Volumes 3 and 4 of the piano series are combined in Volume 3 of the bass series, which also has a section on the

*salsa* and *pre-salsa* music of Puerto Rico and New York. Salsa was not covered in the piano series, as salsa piano has already been thoroughly covered by Rebeca Mauleón in her *Salsa Guidebook* and *101 Montunos*. The bass series covers *timba* in two volumes instead of one because the bassist plays such a pivotal role in the rhythm section gears.

## Part 2: Individual Artists



Top Left: Pupy Pedrosó, Lower Left: Tirso Duarte, Center: Alain Pérez, Top Right: Calixto Oviedo, Lower Right: Melón Lewis  
Tirso photo by Pierre Vignaca, Alain photo courtesy Markbass, other photos by Tom Ehrlich

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

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

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

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

			
		scheduled for release in 2014	scheduled for release in 2015

The following chart summarizes all of this information.

### Corresponding Bass Tumbaos for *Beyond Salsa Piano*

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

With the Pupy Pedroso (Volumes 10 through 13) and Tirso Duarte piano books (beginning with Volume 14), I began including the bass tumbaos in the piano books, so the linkage between the two series ends after Volume 9. I have sufficient MIDI material for books on Rolando Luna, Rodolfo “Peruchín” Argudín, Juan Carlos González and others. Additional volumes of *Beyond Salsa Bass* will cover bass artists yet to be determined. Feel free to send in your suggestions.



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

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

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

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

### **Book**

The book you're reading now can be purchased on [www.createpace.com/1000252022](http://www.createpace.com/1000252022) as a hard-copy, paperback book. Alternatively, it can be viewed online and/or printed on your computer's printer from the website [www.latinpulsemusic.com/albums/show/353](http://www.latinpulsemusic.com/albums/show/353). The books contain 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.

### **Audio**

The audio files do not come with the book. They're available as separate, downloadable products from [beyondsalsa.info/purchase](http://beyondsalsa.info/purchase). The links there should lead you to preview audio, or you can email for free samples to be sure you like the tracks before purchase. 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. The piano left hand is panned hard left and the right hand is panned hard right. This way, you can use the balance control to learn one hand at a time. The audio files can be burned to audio CDs or played on an MP3 player or computer.

### **Video**

Like the audio products, the videos are sold as separate downloads. Video downloads are only provided for later books focusing on individual artists. So there is no video for this book. There's currently video of Melón Lewis (piano), Alain Pérez (bass) and Calixto Oviedo (drums and timbales). You can sample some of it on YouTube or by following the links at [beyondsalsa.info](http://beyondsalsa.info).

At the end of this book is the Beyond Salsa Catalog and Price List for all products released to date, with pictures, links and content descriptions. The most current catalog with all links and more detailed descriptions, can always be found at [www.beyondsalsa.info](http://www.beyondsalsa.info).

## Introduction to Volume 1

Chapter	Description
Chapter 1	The Roots of Tumbao
Chapter 2	Changüí
Chapter 3	Rumba
Chapter 4	Danzón
Chapter 5	Son
Chapter 6	Arsenio Rodríguez and Son Montuno

Volume 1 has dual purposes: to chronicle the earliest ancestors of the piano tumbao and to provide exercises for beginning pianists to develop the technique necessary to play salsa and timba piano tumbaos. We start with piano adaptations of tres guajeos from the seminal folkloric genre of *changüí*, which predates the first Cuban recordings.

Next we study the *danzón* and *son* genres of the 1900-1940 period to look for early roots of the modern piano tumbao in the tres and violin parts.

The volume concludes with an extensive study of the various types of *son montuno* tres and piano tumbaos pioneered by Arsenio Rodríguez in the 1940s.

This material is ideal for a “beginning” method book for two reasons:

1. The patterns were originally played on stringed instruments, they can be learned very easily by a beginning pianist.
2. The source material is also the beginning historically – the first instances of tumbaos in Latin music.

Depending on your style of learning, you may want to start by reading the explanatory text to absorb “the big picture”, or you may want to dive right in and learn the music, after which the explanations will have much more meaning. You can learn the patterns by reading the music or by ear, but if you learn them by reading, you should memorize them as quickly as possible.

The material in Volume 1 is arranged chronologically, but for beginners, I suggest studying the tumbaos in order of difficulty: *son*, *danzón*, *son montuno*, *changüí*.

History	Genre	Difficulty Level
began before 1900	<i>changüí</i>	most challenging
first recorded around 1906	<i>danzón</i>	easy
first recorded in 1918	<i>son</i>	very easy
first recorded in 1941	<i>son montuno</i>	moderately easy

# Chapter 1: The Roots of Tumbao

The idea of music based on *tumbaos* – which we’ll define as short, syncopated, repeating musical phrases – can be traced back hundreds of years to the tuned drums and vocal chants of Africa. Brought to Cuba by West African slaves, the concept was applied to instruments other than drums, and it was largely through the influence of Cuban music in North America that they later came to be used in rock, soul and funk music. Thus, for example, while “heavy metal” is not considered a Cuban genre, the most essential part of almost every heavy metal song is a perfect example of our definition of a tumbao: a short, syncopated, repeating musical phrase. In English, it’s a “guitar riff”. In Cuban Spanish, it’s a *tumbao* or *guajeo*. North American salseros call it a *montuno*. Regardless of the name, or language, or genre, it’s the same musical concept and that concept is precisely what this series of books is about.

The following chart shows the main types of instrumentation used in Cuban secular music, categorizing the instruments that play the types of tumbaos that we’ll be studying in this course.

	low-frequency tumbaos	mid-frequency tumbaos	other instruments
<b>rumba</b>	tumba (low conga)	segundo (middle conga)	quinto (high conga), claves, guagua
<b>changüí</b>	marímbula (large kalimba)	tres (guitar-like instrument)	bongó, maracas güira (metal güiro)
<b>danzón (charanga)</b>	bass	string section, piano	timbales, güiro, flute – later congas
<b>early son (sexteto, septeto)</b>	botijuela (primitive wind instrument), or marímbula, or bass	tres	bongó, guitar, maracas, clave, trumpet
<b>“jazzband” (big band)</b>	bass	piano	trumpets, trombones, saxophones, drumset, various percussion
<b>later son (conjunto)</b>	bass, piano	piano, tres	added congas, more trumpets
<b>songo and timba (various subsets of:)</b>	bass, synthesizer	piano, synthesizer, tres, violins, electric guitar	trumpets, trombones, saxes, kick drum, drumset, various percussion

Low frequency tumbaos are usually much sparser than mid-frequency tumbaos, but not always. From Arsenio Rodríguez to songo to timba, bass tumbaos can be found that use almost as many notes as piano tumbaos.

When two instruments play tumbaos in the low-frequency range, they usually double each other. For example, many arrangements feature passages where the piano doubles the bass tumbao – a mode called *motivo* by some Cuban musicians. When two low-frequency tumbaos with *different* rhythms occur, one of them is usually the unpitched kick drum. The presence of the kick drum as an independent voice is a critical component of timba and songo. In contrast, two or more discrete *mid-frequency* tumbaos are layered on top of each other quite often. For example, charanga groups often feature the piano and strings playing interlocking tumbaos of different shapes and rhythms. In Volume 2, we’ll find 1950s charanga grooves that add a distinct, song-specific bass tumbao to create

**Tumbao 2c** uses all three variation devices. Tumbaos of this length were very rare until the 1990s.

*Changüí tumbao 2c - tracks 11 & 12*

Two systems of musical notation for 'Changüí tumbao 2c - tracks 11 & 12'. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, showing a variation in the melodic line.

*Changüí tumbao 2c - tracks 11 & 12*

Two systems of musical notation for 'Changüí tumbao 2c - tracks 11 & 12'. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, showing a variation in the melodic line.

**Changüí Tumbao 3a**, a rare example of a changüí figure with no strings of offbeats whatsoever, adds chromatic passing tones to the mix.

*Changüí tumbao 3a - tracks 13 & 14*

Two systems of musical notation for 'Changüí tumbao 3a - tracks 13 & 14'. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, showing a variation in the melodic line.

*Changüí tumbao 3a - tracks 13 & 14*

Two systems of musical notation for 'Changüí tumbao 3a - tracks 13 & 14'. Each system consists of a treble clef staff and a bass clef staff. The first system shows a melodic line in the treble and a rhythmic accompaniment in the bass. The second system continues the piece, showing a variation in the melodic line.

In the style of: *Homenaje José Luis*

*Pueblo Nuevo se pasó*, also strongly clave-aligned, begins with the standard *guaguancó de salón* guajeo but **Son Montuno 13** – from the montuno section – is based on a beautiful melody played in 10ths by the bass, piano, and tres.

**Son Montuno 13 - tracks 75 & 76**



**Son Montuno 13 - tracks 75 & 76**



In the style of: *Pueblo Nuevo se pasó* • 1948 • tempo=74 bpm • 2-3 clave • piano: Lili Martínez

**Clave Direction and the I – IV – V – IV Progression**

*Apurrúñenme mujeres*, which uses the same clave-aligned rhythm as Tumbao 9, reveals the fallacy in the often-repeated urban legend that Latin music’s most common chord progression, I – IV – V – IV, should always be played in 2-3 clave.

**Son Montuno 14 - tracks 77 & 78**



**Son Montuno 14 - tracks 77 & 78**



In the style of: *Apurrúñenme mujeres* • 1948 • tempo=63 bpm • 3-2 clave • piano: Lili Martínez

*Apurrúñenme* uses the famous I – IV – V – IV (B<sup>b</sup>-E<sup>b</sup>-F-E<sup>b</sup>), is very clearly in 3-2 clave, and swings like there’s no tomorrow. As the chart on the next page show, *A buscar camarón* (audio track 51) and *Cangrejo fue a estudiar* (audio track 59) offer two more clave orientation options for the classic progression. In the end, all is fair in love, war, and how the chord progression is juxtaposed against

## Appendix 2: For Further Study

### Suggested Reading

#### Other *Beyond Salsa* Volumes:

*Beyond Salsa for Beginners* – by Kevin Moore

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

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

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

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

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

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

*Beyond Salsa Piano, Vol. 10-11* – César “Pupy” Pedrosa, by Kevin Moore

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

*Understanding Clave and Clave Changes*, by Kevin Moore

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

#### Books on Cuban Bass Playing:

*A Collection of Basslines*, by Feliciano Arango and Cherina Mastrantones, [createspace.com/3739479](http://createspace.com/3739479)

*A Contemporary Bass Technique*, by Feliciano Arango and Cherina Mastrantones, [createspace.com/3671152](http://createspace.com/3671152)

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

#### Cuban Music 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

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

**Cuban Music Discography:** <http://latinpop.fiu.edu/discography.html>

#### Books and Videos on Afro-Cuban Folkloric Music, Rumba and Changüí:

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

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

#### Trips to Cuba:

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

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

## Suggested Listening to Prepare for Subsequent Volumes

\*\* indicates album download (w/full booklet) is available on [www.latinpulsemusic.com](http://www.latinpulsemusic.com) as of 2009

*This list is chosen for both overall musical quality and relevance to the tumbaos and pianists of future volumes.*

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>Esto 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 **

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 & Manolito	<i>Concierto Eurotropical I</i>	“Huicho”/Manolito	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Manolito Simonet	Bembé 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>	Wilfredo Naranjo, Jr.	BIS**
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>	“El Majá” Matos	EGREM
	<i>Bonne &amp; Bonne Co.</i>	Wilfredo Naranjo, Jr.	EGREM
Various	<i>Gracias Formell</i>	Melón Lewis, Emilio Morales	Ciocan**

Also highly recommended are any and all live concerts, live video or live audio recordings by any of these groups.



### Appendix 3: Glossary – General Terms

Abakuá (abacué, abakwá)	1. a 12/8 rhythm brought to Cuba from the Calabar River area of West Africa 2. a mysterious, all-male, mutual aid society
abanico	1. a special timbal figure used to introduce a new section; originated in danzón 2. Spanish for “fan”, female danzón dancers would fan themselves during the A-sections of danzones and then collapse their fans on their partners backs just as the B-section began, perhaps the original reason for applying the term to timbales
aberíkula	un-consecrated batá drums for use in non-religious settings
ahí na’má’	slang for ahí nada más (“keep it there – no more”), shouted by singers after a passage or at the end of a song- the meaning is more like “that’s perfect ... just like that”; sometimes <i>así ná má’</i> is substituted (“like that, nothing more is needed”)
akpón	the lead singer and director in a traditional Afro-Cuban religious ceremony
apodo	nickname – many Cuban musicians have them and the nickname is often a good-natured jab about some physical attribute, e.g., <i>bombón</i> for someone who is short and dark-skinned, <i>gordo</i> or <i>flaco</i> for the fat and skinny, <i>melón</i> for someone with a big round head and so on. Only rarely is an apodo complimentary, e.g. <i>Changuito</i> (a smaller version of the revered deity, Changó). Other apodos refer to racial appearance or skin color, e.g., <i>El Indio</i> , <i>Chino</i> , <i>Niche (dark black)</i> , <i>Chocolate</i> , or personality traits, e.g. <i>Tosco (rough, crude)</i> .
Arará	1. an Afro-Cuban ethnic group from Dahomey whose music, drums and religion have been carried on in Western Cuba 2. a special batá rhythm adapted from the arará repertoire for use with specific types of songs
Bantú	an Afro-Cuban ethnic group of Congolese origin; more slaves were brought from this region than any other; principal musical genres are palo, makuta and yuka
BPM or bpm	Beats Per Minute – the unit of measurement for tempo (the speed of the main beats)
backbeat	subdivision 5; the second main beat of each side of the clave; the subdivision commonly played by the snare drum in North American music; as opposed to “frontbeat” the first main beat of each side of the clave
baqueteo	1. the principal timbal and güiro rhythm of danzón 2. (general) a rhythm played by a stick or <i>baqueta</i>
basic step	a six-step dance movement lasting one clave in duration
bajo	Spanish for “bass”; <i>bajista</i> is Spanish for bassist
batá	1. one of three sizes of hourglass-shaped, double-side drums used in Yoruban music 2. the most extensively practiced and studied Afro-Cuban religious genre
batería	Spanish for drumset
bembé	1. a family of Yoruban drums in Cuba 2. one of the four main Yoruban music genres of Afro-Cuban folkloric music
bloque	modern term for a longer rhythmic break played by two or more rhythm section musicians with no one keeping time (as opposed to <i>efecto</i> , a shorter rhythmic break in which bass and/or piano usually keeps time) (see <i>cierre</i> )

bolero	<ol style="list-style-type: none"> <li>1. a type of slow song with romantic lyrics, very popular throughout the 20<sup>th</sup> Century</li> <li>2. a specific rhythmic pattern often, but not always, used to accompany bolero songs</li> </ol>
bomba	<ol style="list-style-type: none"> <li>1. a large family of Puerto Rican folkloric rhythms, including <i>bomba sicá</i></li> <li>2. an ultra-high-energy timba gear in which the bass plays thumps and slides and dancers dance apart from each other, with shoulders and hips, and with reckless abandon</li> </ol>
bombo	<ol style="list-style-type: none"> <li>1. subdivision 4; the middle stroke of the 3-side of clave</li> <li>2. Spanish term for bass drum</li> </ol>
bongó	a pair of single-headed, open-ended drums, attached to each other, held between the knees and played with the hands; the bongó originated in Cuba
bongosero	a musician who plays bongó (and also the hand bell in most genres)
bongó bell	a synonym for hand bell or campana
bongó de monte	a very large, low bongó used in changüí
bota	<ol style="list-style-type: none"> <li>1. a member of the songo family of rhythms that stresses subdivision 6 and 8 of each side of the clave; created by José Luis “Changuito” Quintana</li> <li>2. Spanish term for boot (as in “kicking up the energy of the band”)</li> </ol>
botija or botijuela	a large jug used as a bass wind instrument; replaced by the marímbula in changüí and early son, and later replaced by the contrabass in son
cabildos	cultural preservation societies, some still in existence in Cuba, dating back hundreds of years when they were permitted by the government to allow African slaves to preserve their culture
caja	<ol style="list-style-type: none"> <li>1. the lowest drum in many folkloric ensembles, often used for improvisation</li> <li>2. Spanish for snare drum</li> </ol>
cajón	<ol style="list-style-type: none"> <li>1. one of a family of drums serving a similar role to a conga or tumbadora but with both the body of the drum and the playing surface made of wood</li> <li>2. Spanish term for box</li> </ol>
campana	<ol style="list-style-type: none"> <li>1. Spanish term for bell (any bell)</li> <li>2. a specific bell, the hand bell or bongó bell; the lowest of the three common bells of salsa and timba</li> </ol>
campaneo	<ol style="list-style-type: none"> <li>1. Spanish term for a pattern played on any bell</li> <li>2. a specific and extremely common pattern played on the hand bell</li> </ol>
cáscara	<ol style="list-style-type: none"> <li>1. a common rhythmic cell played with sticks on the shells of the timbales – also called <i>cascareo</i></li> <li>2. Spanish for <i>shell</i></li> </ol>
cáscara pulse	a term invented for these books to provide a descriptive name for subdivision 6, which is heavily accented on both sides of the clave in the cáscara or cascario rhythm
casino	also known as Cuban-style salsa in the dance sense; a term for the typical way that Cubans dance to salsa and timba. In the United States casino is often distinguished from LA- and NY-style Salsa as being more circular and less linear.
catá	any of a variety of folkloric instruments used for time-keeping and consisting of hardwood struck with sticks; also call <i>guagua</i>
cencerro	Spanish term for a cowbell; synonym for campana
chachá	the smaller head of a batá drum (the larger head is called the <i>enú</i> )

chachachá	a Cuban genre created in the 1950s, originally played by charanga groups, with a special characteristic dance step
chachalokefún	an important secular batá rhythm, used in vocal music, and having a time feel similar to changüí and other pop adaptations (many spellings, African language-derived)
cha bell	a small higher-pitched bell, usually mounted on the timbalero's stand ( <i>campana de chachachá</i> )
Changó	one of the most celebrated Santería deities, the oricha of thunder and lightning; associated with the color red; danced by a single male dancer with an ax (see p. 204)
changüí	a seminal Cuban genre from the eastern region of Cuba
charanga francesa	a group that includes violins, flutes, güiro, and timbales, but not bongó or horns; now called simply <i>charanga</i> ; its original primary genre was danzón, then danzón-mambo, then chachachá, but the term refers to the instrumentation; examples: Orquestas Aragón, Sublime, Sensación, América, Revé, Ritmo Oriental, Melodías del 40, Arcaño, Fajardo, etc.
charanga típica	an early type of charanga featuring brass instruments (aka, <i>orquesta típica</i> )
chékere	a pitched gourd with beads netted around the outside, played with the hands (sometimes spelled <i>shékere</i> ); a primary instrument in the Yoruban güiro genre
cierre	early term for a longer rhythmic break played by two or more rhythm section musicians with no one keeping time (as opposed to <i>efecto</i> , a shorter rhythmic break in which bass and/or piano usually keeps time) (see <i>bloque</i> )
cinquillo	1. an important 5-stroke cell built around the 3-side of clave – <i>not</i> equally spaced 2. literally, a <i>quintuplet</i> , a group of five <i>equally spaced</i> strokes
clave	1. one of two sticks played together ( <i>claves</i> ) 2. one of several 5-stroke rhythms, regularly alternating between two “sides”, one more syncopated than the other, and around which most Cuban genres are built
clave-aligned	a rhythmic cell of at least 4 beats, with a different rhythm for each of its internal 2-beat halves, such that one 2-beat cell is meant to be played against the 2-side of clave and the other against the 3-side. If the listener has experience in the genre and style the clave-aligned cell should establish the clave direction even if the actual clave is not present.
columbia	the fastest of the three original rumba genres; in 12/8; featuring a virtuosic single male dancer aggressively dancing with knives and other implements and interacting with the quinto or lead drum
comparsa	a carnival parade celebration, with floats, common all over Cuba, featuring a variety of fast, dense <i>conga</i> rhythms and sexy dancing in elaborate costumes
conga	1. a tall, rounded, single-headed Cuban drum, played with the hands, also called <i>tumbadora</i> 2. a specific sized drum of the conga family, larger than the quinto and smaller than the tres dos and tumba 3. a fast Cuban carnival rhythm played by <i>comparsa</i> groups
conjunto	a group with trumpets, tres (optional), and bongó but not timbales; its original primary genre was son montuno but the term refers to the instrumentation; e.g. Arsenio Rodríguez, Chappottín, Roberto Faz, Conjunto Casino, Rumbavana, Son 14, etc.

contracampana	a long flat bell mounted on the timbalero's stand, also called timbal bell, or mambo bell
contracampaneo	a specific pattern played on the contracampana bell
contratiempo	literally "against the beat" – used to refer to dancing "on 2"
corneta china	a double-reed wind instrument used in comparsa, especially in Eastern Cuba
coro	1. a repeating call and response vocal riff sung during the montuno section 2. the whole section where a repeating coro and lead vocal <i>guías</i> or <i>pregones</i> are sung
cubanismo	the essential quality of "being Cuban"
cuerpo	1. the lower volume song, or verse, sung by the lead vocalist alone at the beginning of most Latin arrangements; the "body of the song" 2. Spanish term for <i>body</i>
Dahomey	1. an African kingdom in and around present-day Benin; some Dahomeyans were brought directly to Matanzas and Havana (called Arará); others came to Eastern Cuba via Haiti 2. a secular genre from the Vodú family, brought to Eastern Cuba from Haiti by people of Dahomeyan descent
danzón	seminal Cuban genre dating from the late 19 <sup>th</sup> Century that combined clave-based rhythms with European orchestral instruments and the European <i>contradanza</i> ; the first danzón was <i>Las alturas de Simpson</i> by Miguel Failde in 1879
despelote	a non-couple style of sexy, undulating dance, performed to timba gears; literally, to strip off or throw down; from "despelotar"
danzonete	a 1930s modification of the danzón, adding vocals to compete with the popularity of son; the first danzonete was <i>Rompiendo la rutina</i> by Aniseto Díaz in 1929
descarga	a jam session – from the verb <i>descargar</i> – to discharge, to unload, or <i>descargarse</i> – to unburden oneself
diablo	Arsenio Rodríguez's term for the concluding sections of his son montuno arrangements, with repeating horn riffs juxtaposed against coros and sometimes solos; a direct predecessor of the mambo
diana	a free-form vocal sung by the lead singer, with non-verbal syllables instead of words, at the beginning of a guaguancó. The diana sets the mood and key before the cuerpo begins.
duple-pulse structure	music in which each main beat is felt as being subdivided into two or four parts; most Cuban popular music is in duple-pulse structure
efecto	a rhythmic break played by two or more members of the rhythm section, usually while either bass and/or piano is keeping time (modern term for <i>mambito</i> (1950s).
enú	the larger head of a batá drum (the smaller head is called the <i>chachá</i> )
estribillo	in general, a repeated vocal chorus; used specifically as a part of a danzón arrangement
frontbeat	subdivision 1, the first main beat on each side of the clave, as opposed to backbeat, the second main beat on each side of the clave
gear (gear changes)	a term coined by the author to describe any specific rhythm section orchestration that the members of the rhythm section have rehearsed and can switch in an out of on cue. All genres have gears, but timba has a unique group of gears involving the absence of the bass tumbao and often accompanied by changes in the dance moves.

guagua	<ol style="list-style-type: none"> <li>1. a piece of hardwood or cane, played with sticks, creating a woodblock-like sound, used in rumba and other folkloric genres; also called <i>catá</i></li> <li>2. Cuban slang for <i>bus</i></li> </ol>
guaguancó	one of the three genres of the seminal Cuban folkloric <i>rumba</i> complex; characterized by a specific mating ritual dance; incredibly influential on all Cuban popular music genres
guajeo	a syncopated, looped figure used for accompaniment; guajeo is primarily used for violins and tres but also sometimes used for piano; synonyms are tumbao and montuno
guajiro/guajira	<ol style="list-style-type: none"> <li>1. a person from the country (also campesino/campesina)</li> <li>2. guajira – a type of vocal/guitar folk music with minimal percussion, from the same family that includes trova, canción, bolero and punto guajiro.</li> <li>3. guajira – a special medium-slow type of arrangement popular in Nuyorican salsa</li> </ol>
guaracha	originally a type of Cuban song used in operettas, featuring comical words and fast tempos, later adopted by son and charanga groups
guarapachangueo	a modern type of guaguancó adding cajones and sometimes batás to the rumba ensemble; the term was coined by a friend of Los Chinitos, who, upon first hearing, and not immediately comprehending, their rhythmic innovations, famously and pejoratively questioned: “ <i>what’s all this guarapachangueo?</i> ”
guataca	a metal hoe blade used as a bell in many folkloric genres such as palo and güiro
guayo	a type of güiro (serrated gourd time-keeping instrument); used in changüí
güira	a metal güiro – like an open-ended metal thermos with a handle; used primarily in Dominican merengue and bachata, but sometimes in Cuban music; was played by musical director Joaquín Betancourt in Issac Delgado’s mid-90s band
güiro	<ol style="list-style-type: none"> <li>1. a serrated gourd played with a stick (like a washboard); one of the principal time keepers in Latin music; sometimes called <i>guayo</i></li> <li>2. an Afro-Cuban folkloric genre (Yoruban category) using multiple <i>chékeres</i></li> </ol>
habanera	<ol style="list-style-type: none"> <li>1. a historically important rhythmic cell; sometimes called <i>tango</i></li> <li>2. a Spanish adjective meaning <i>Havanan</i>, or <i>of Havana</i> (habanero for masculine)</li> <li>3. a female person from Havana (the Spanish term for Havana is <i>La Habana</i>)</li> </ol>
hembra	the larger bongó, conga, or timbal in a group of two (the smaller being called <i>macho</i> ); literally, hembra means female and macho means male
hihat	two small cymbals, facing each other, that can be opened and closed with a foot pedal, and/or played with sticks
hook	a short musical idea that draws a listener to a new piece of music, that sticks in the mind such that the listener wants to hear the song again. A hook can be rhythmic, melodic, harmonic, accompanimental, or lyrical – usually a combination.
itótole	the middle-sized drum of the three batás
iyá	the largest of the three batás, played by the leader, who cues the rhythmic changes
iyesá	<ol style="list-style-type: none"> <li>1. one of four main genres of Yoruban music with its own type of drums</li> <li>2. a specific rhythm adapted for use in batá music</li> </ol>
jam block	originally the brand name for a rectangular instrument of red or blue plastic, producing a very loud clave-like sound, used primarily to play the clave rhythm and mounted on a drum or timbales set – now the term is used generically for any such instrument

jazzband	(pron: “yahz-bahng”); a group with the instrumentation of a North American big band, or a subset thereof, that later added Latin percussion, e.g. Orquestas Riverside; Casino de la Playa, Chepín-Chovén, Beny Moré’s Banda Gigante, Tito Puente, Machito, etc.
jimagua	1. the 2-side of clave 2. Spanish for <i>twin</i>
kick or kick drum	a bass drum played with a foot pedal – in Cuban music sometimes played from a standing position by a timbalero
kiribá (or quiribá)	a simple folkloric genre from the mountains of Eastern Cuba; along with <i>nengón</i> , one of the precursors of <i>changüí</i> , and by extension, <i>son</i>
Lucumí	1. a term for Cubans of Yoruban ancestry 2. the language and religion inherited by Cubans of Yoruban descent
macho	the smaller bongó, conga, or timbal in a group of two (the larger being called <i>hembra</i> )
main beats	The four equally spaced beats of one cycle of clave. These are the beats on which you tap your foot to the music. Their speed is the <i>tempo</i> of the song. The first and third main beats are called <i>frontbeats</i> in this book and the second and fourth are called <i>backbeats</i> .
makuta	one of the three main Bantú genres, with its own type of drums (similar to congas), and a fertility rite dance considered a precursor of <i>guaguancó</i>
mambito	a short rhythmic figure shared by the flute and percussion in charanga music (see <i>efecto</i> )
mambo	1. a section of a Latin arrangement featuring repeating horn riffs, often with contrapuntal repeating vocal riffs, or <i>coros</i> 2. a Cuban genre, with a characteristic dance step, created in the 1950s
mambo bell	synonym for <i>contracampana</i> , the large flat mounted bell played by the timbalero
manoteo	the less-accented strokes of a conga marcha or bongó martillo, used to fill in the subdivisions for time-keeping purposes; also called <i>relleno</i>
maracas Maraca	1. a pair a small gourds with handles, filled with beads; one of the principal time-keeping instruments in Latin music 2. the nickname ( <i>apodo</i> ) of Orlando Valle, flutist and bandleader, who as a young man was very thin and had a huge afro, thus resembling the musical instrument
marcha	1. a repeating conga pattern used for accompaniment 2. a family of rhythm section gears that always includes a steady bass tumbao and conga marcha and has different percussion combinations depending on the part of the arrangement it’s used for
marcha abajo	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for cuerpos; uses cáscara and usually bongó, but with no bells.
marcha arriba	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for coros, with two interlocking bell parts
marcha de mambo	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for horn mambos, with bells, cymbals and lots of percussion fills
marcha de muela	a term used in these books (and to some extent elsewhere) to mean the type of marcha gear used for low-intensity breakdowns in which the singer interacts with the crowd
marímbula	a large wooden box with pitched strips of metal, like a large kalimba or lamellophone; used as the bass instrument in <i>changüí</i> and early <i>son</i>

martillo	1. the principal time-keeping pattern of the bongó 2. literally, Spanish for “hammer”
masacote	a term for a timba gear without bass tumbao, but with some sort of conga marcha
merengue	a fast Dominican genre that became popular in Cuban in the 1980s, spawning various hybrids such as Changuito’s <i>merensongo</i>
meter	the regular grouping of main beats, e.g., 4/4, 2/2, 12/8 etc. The first number is the number of beats per group and the second is the duration used in standard notation for one beat. 12/8 is a “compound meter” meaning that each group of 3 is felt as one beat, such that 12/8 has four main beats, each felt with three subdivisions per beat.
moña	1. a type of horn riff similar to a mambo; sometimes invented on the spot in live performance 2. Cuban slang for recent North American R&B and Cuban pop influenced by it
montuno	1. as opposed to the <i>cuervo</i> , the longer, more intense final section of a Latin arrangement, featuring coros, mambos, muelas, gear changes, and solos 2. a term used outside of Cuba for <i>piano tumbao</i>
mozambique	a genre of brief but extreme popularity created by Pello el Afrokán in the early 1960s and based on comparsa; a rare example of popular music with no bass or chord instruments, although electric guitar was later added; not related to the country of the same name; inspired a different genre of the same name in New York, of which the principal proponent was Eddie Palmieri
muela	1. a low intensity breakdown during a live performance where the band plays more softly and the singer engages with the audience 2. Spanish term for tooth (as in “chewing the fat with the crowd”)
nengón	a simple folkloric genre from the mountains of Eastern Cuba; along with <i>kiribá</i> , one of the precursors of <i>changüí</i> and by extension, <i>son</i>
note	a pitched sound created by a musical instrument (as opposed to <i>stroke</i> , a sound, of optional pitch or no pitch, used in a percussion pattern)
nuevo ritmo	a name used by Arcaño and Cachao to describe the new type of montuno section added to the danzón format in the 1940s; sometimes also called mambo
okónkolo	the smallest of the three batá drums
on 1, on 2, on 3	terms referring to the dance count on which the longer step away from the body occurs
pachanga	a merengue/son flavored genre played primarily by charangas that became very popular in the late 1950s
pailas	synonym for timbales; literally, Spanish for “frying pans”
paseo	the 5 <sup>th</sup> , 6 <sup>th</sup> and 7 <sup>th</sup> bars of a danzón A-section and the distinctive timbal/güiro figure used to accompany them; paseo repeats the rhythm of the 3-side of clave 3 times in a row and is always followed by a break (aka, bloque, cierre or efecto)
pega’o	popular, or in style; literally “stuck”; a hit song or a very popular artist is “pega’o”; contraction of “pegado”, from the verb “pegar”, to stick, or to hit
pilón	1. a long pole used to stir roasting coffee beans in a circular motion 2. a genre and dance based on this motion, created by Enrique Bonne and Pacho Alonso in the early 1960s; seldom played today but strong influence on songo and timba

platillo	1. Spanish term for cymbal; literally “little plate” 2. occasionally used term for subdivision 8, the last subdivision of each side of clave
ponche	1. Spanish term for <i>punch</i> 2. subdivision 7, the next to last subdivision of each side of clave and the third stroke of the 3-side of son clave
pregón	an improvised phrase sung by the lead singer in-between coros; as opposed to <i>guía</i> , a similar, but non-improvised phrase; synonym: <i>soneo</i> ; originally the exclamation that a street vendor ( <i>pregonero</i> ) uses to advertise his wares
pregonero	a street vendor who sings advertisements for his products; often the subject of lyrics
presión	a dramatic timba breakdown gear where the bass drops out or plays pedal tones and the conga marcha and bells drop out; also called <i>pedal</i> , when the bass plays long tones
quinto	the lead drum in rumba (also the smallest and highest pitched of the conga family)
quinto pulse	a term for subdivision 2, the second subdivision of each side of clave
rezo	literally, a prayer – when used in Afro-Cuban folkloric music, the drums usually play in time while the sung prayer floats above, out of time
ride	a percussive figure played over and over to create a groove (also used in “ride cymbal”, the cymbal used to play an important ride in jazz)
rueda (or rueda de casino)	"wheel" in Spanish; a circle of couples dancing casino in which all couples perform the same movements simultaneously as directed by a caller who cues the group verbally and with hand signals - originally developed in the late 1950s or early 1960s.
rumba	a critically important Cuban folkloric complex, the genres of which include <i>yambú</i> , <i>guaguancó</i> and <i>columbia</i>
rumba clave	a form of clave used in guaguancó, songo and very often in timba; also called <i>clave de guaguancó</i>
segundo	literally “second”; the middle drum in rumba, or in many folkloric ensembles
sello	literally “seal” or “stamp”; the trademark style of a band
slap	1. an accented “speaking tone” stroke on conga or bongó; unpitched, loud and sharp 2. an occasionally used term for subdivision 3, a subdivision on which the conguero often plays a slap; <i>tapado</i> in Spanish - <i>dobles tapados</i> when a marcha uses two in succession
snare drum	(or snare) – a shallow drum with metal wires on the bottom head, used in North American drumset playing to play the backbeat; <i>caja</i> in Spanish
sobado or soba’o	literally “massaged”; refers to the left hand or stick playing a soft accompaniment on the timbales while the right stick plays a louder bell, <i>cáscara</i> or wood block part.
solar	an urban Cuban housing project, or large apartment complex, with a central courtyard where rumbas and other communal activities occur; plural: <i>solares</i>
son	a seminal Cuban genre developed in the 1920s
son clave	a form of clave used in son, salsa, some timba and many other Latin genres



son montuno	<ol style="list-style-type: none"> <li>1. a genre represented by an augmentation of the instrumentation and arranging possibilities of son; pioneered by Arsenio Rodríguez; played by a conjunto (a son septeto with added congas, trumpets and piano)</li> <li>2. an arrangement in the style of Arsenio Rodríguez and his followers; medium slow in tempo with a concluding <i>diablo</i> (aka, mambo) section and a higher degree (than son) of Afro-Cuban influence in the lyrics and rhythms.</li> </ol>
songo	<ol style="list-style-type: none"> <li>1. the self-described style of Los Van Van</li> <li>2. a fast, syncopated rhythmic style typical of Los Van Van's 1970s style</li> <li>3. a large and varied family of rhythms developed by José Luis "Changuito" Quintana, and including slower, R&amp;B-related patterns as well as the better known fast songo above</li> </ol>
stroke	a sound, of optional pitch or no pitch, used in a percussion pattern (as opposed to <i>note</i> , a sound of very specific pitch created by a musical instrument)
subdivision	the shortest, or quickest, unit of time in a rhythmic groove – sometimes called "pulse"
traps	drumset, <i>batería</i> in Spanish
trap drummer	a drumset player, <i>baterista</i> in Spanish (-ista is used for male or female)
tres	<ol style="list-style-type: none"> <li>1. a guitar-like instrument with three pairs of strings, used in changüí and son</li> <li>2. Spanish for the number 3</li> </ol>
tres dos	the middle drum in rumba, also called <i>segundo</i>
tresillo	<ol style="list-style-type: none"> <li>1. a three-stroke figure with unequal durations of 3-3-2 subdivisions</li> <li>2. Spanish for <i>triplet</i>, three equally spaced strokes</li> </ol>
triple-pulse structure	music in which each main beat is felt as being subdivided into three parts, e.g., 12/8
trova	troubador music with little or no percussion – an important influence on son; <i>nueva trova</i> was a movement in post-Revolutionary Cuba with politically conscious lyrics, typified by artists such as Pablo Milanés and Silvio Rodríguez.
tumba	the largest, lowest conga
tumbao	<ol style="list-style-type: none"> <li>1. a syncopated, repeating ostinato figure played by the piano or bass</li> <li>2. outside Cuba, a specific conga marcha that marks the 3-side of clave with the tumba</li> <li>3. the personal quality of having a strong sense of rhythm or musicality, e.g., "<i>tiene tumbao</i>" ("he/she has a great groove") or Issac Delgado's lyric "<i>ya yo tenía mi tumbao pega'o</i>" ("I already had my musical style established early in my career")</li> </ol>
tumbadora	another name for the conga drum; also applied to the Congolese ancestors of the conga
vacuna'o	the famous pelvic thrust dance move in <i>guaguancó</i>
yambú	the earliest, slowest, and most restrained of the rumba genres; originally played on cajones and using son clave, danced by couples, often feigning old age
Yoruba	one of the four main categories of Afro-Cuban folkloric music; includes four main genres: batá, güiro, iyésá and bembé
yuka	one of the three main genres of the Bantú complex of Afro-Cuban folkloric music

## Common Suffixes

-a'ó	contraction for -ado, which is like -ed in English, e.g., cruza'ó = cruzado = crossed; less formal, like changing "playing" to "playin'" in English
-eo	the rhythmic pattern played on a certain instrument, or the style of playing on a certain instrument, e.g., cascaneo (pattern played on the shell of the drum), campaneo (pattern played on a bell), baqueteo (pattern played with sticks)
-ero, -era	a person who has a specific job, origin or cultural identity (conguero, Guantanamera, charanguera, bongosero, timbalero, etc.) -ero is masculine, -era is feminine
-ista	like -ero and -era, but used with different roots (violinista, dentista, Sandanista, pianista, bajista, trompetista, saxofonista, flautista); -ista is <i>not</i> gender specific
-ito, -ita	diminutive; a smaller version of something or someone, a person of small stature – señorita, timbalito, Manolito; can also be used like "Jr." – for example, Chuchito Valdés, the son of Chucho Valdés, is about 6'9"; Cubans love to add this suffix to almost any word.
-ón	a bigger, bolder version of something, e.g., danzón, charangón, vacilón, rumbón, Robertón (Los Van Van's bear-like lead vocalist)



Roberto Carlos "Cucurucho" Valdés – Los Van Van, Issac Delgado, Paulito FG, Charanga Habanera  
photo by Tom Ehrlich

## About the Author

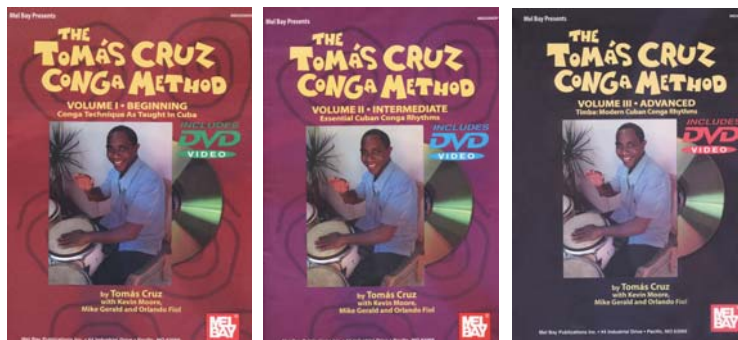


Kevin Moore (with Melón Lewis) • Los Angeles, 2009

Kevin Moore ([kevin@timba.com](mailto:kevin@timba.com), [@twitandotimba](https://twitter.com/twitandotimba)) is the co-founder and music editor of the world's largest Cuban music website, [www.timba.com](http://www.timba.com), to which he has contributed the free online multimedia book series, *The Roots of Timba*, dozens of extensive articles, discographies, record analyses, interviews and, for over 10 years, the Cuban music blog *La última*.

In the early 2000s Kevin co-wrote *The Tomás Cruz Conga Method, Volumes I, II, and III*, a critically acclaimed method book used as a text at various educational institutions.

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

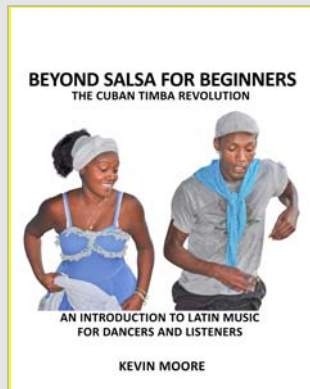


Published by Mel Bay Publications, Inc.



As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano, Kevin co-produced the 1998 CD *Salsa Gitana*, songs from which have been used in various films and television shows. In addition to the audio tracks, full salsa band charts for this album can be purchased at Latin Pulse Music [[www.latinpulsemusic.com/albums/show/2](http://www.latinpulsemusic.com/albums/show/2)]

## The *Beyond Salsa* Catalog – 2013



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[www.latinpulsemusic.com/albums/show/433](http://www.latinpulsemusic.com/albums/show/433)

*Beyond Salsa for Beginners* alternates between singing, dancing and clapping exercises and listening tours covering the full history of Latin music. It also contains an extensive glossary, and a long section on the special challenges of Afro-Cuban folkloric music.

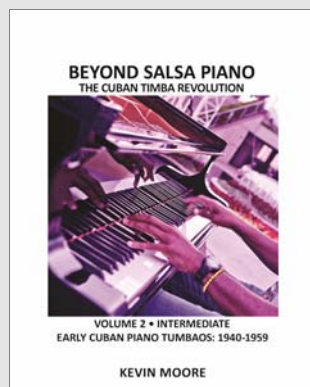
This book shares several chapters with *Beyond Salsa for Percussion, Vol. 1*. The latter contains many more advanced rhythms, but not the listening tours. The two books can be purchased together for a reduced rate by contacting the author directly. Each book has both a free audio download and a \$10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



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

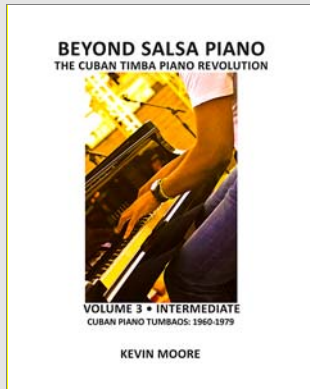
Among the artists covered are Grupo Changüí de Guantánamo, Sexteto Habanero, Sexteto Boloña and Arsenio Rodríguez.



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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.



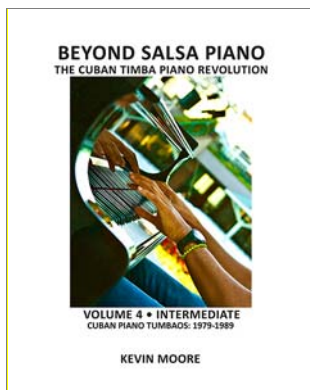
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**Beyond Salsa Piano, Volume 3** begins our coverage of the eclectic period between the Cuban Revolution and the Fall of the Berlin Wall – from 1959 to 1989.

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

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



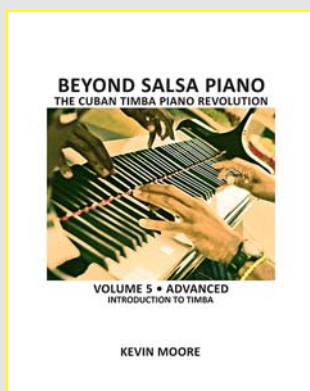
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**Beyond Salsa Piano, Volume 4** continues our survey of post-revolution, pre-timba Cuban piano styles.

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.

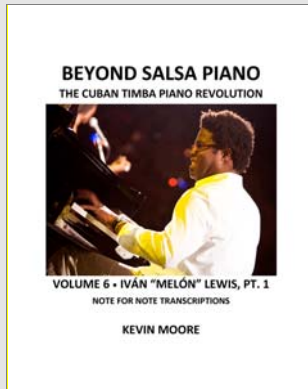


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**Beyond Salsa Piano, Volume 5** introduces the *timba* genre that began in the 1990s. Volume includes:

- 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

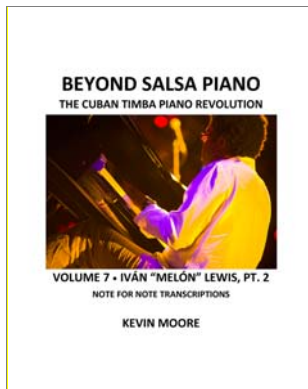


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Beginning with **Volume 6**, each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, based in most cases on MIDI files performed by the volume's featured pianist.

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

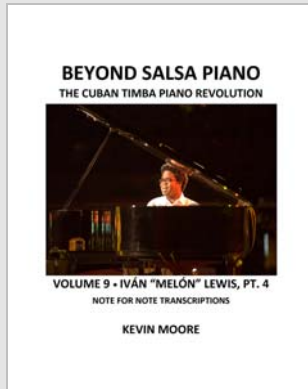
In the process of detailing the many types of tumbaos Melón uses in these extended live arrangements we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".



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**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.

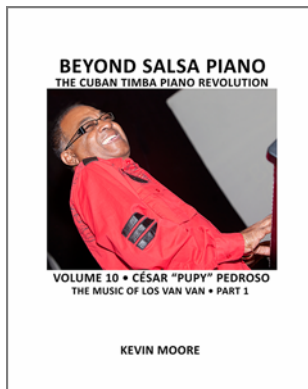


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**Beyond Salsa Piano, Volume 9**, our final volume on Iván “Melón” Lewis, is the longest of the series and includes his unusually sophisticated approach to cuerpos as well as tumbaos. It begins with Melón’s approach to the I-IV-V-IV progression, using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

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



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

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



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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*.

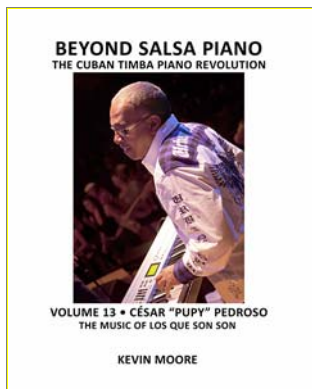
Also included are complete piano and bass charts for *El buenagente* and *Calla calla*, based on the modern Los Que Son Son versions.



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



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

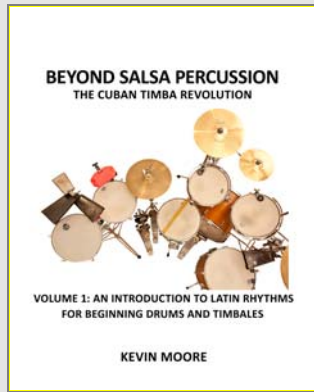


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*Beyond Salsa Piano, Volume 14* is our first volume on Tirso Duarte, covering his early tumbaos with Charanga Habanera. We expect to have three or four volumes in total on this phenomenally talented pianist, writer and singer.



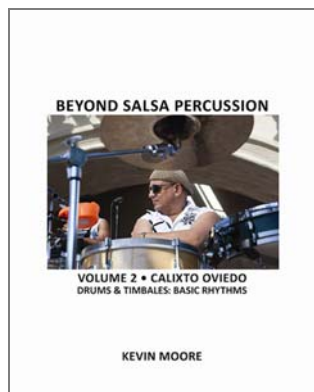


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***Beyond Salsa Percussion, Volume 1*** is for people who are considering taking drum or timbales lessons and want to learn to clap and sing the basic rhythms to prepare themselves.

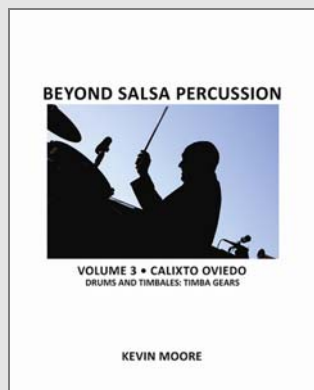
This book shares several chapters with *Beyond Salsa for Beginners* before moving on to add more advanced rhythms. The two books can be purchased together for a reduced rate by contacting the author directly.



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***Beyond Salsa Percussion, Volume 2: Basic Rhythms*** is the first of two volumes on the legendary timbalero and 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.***

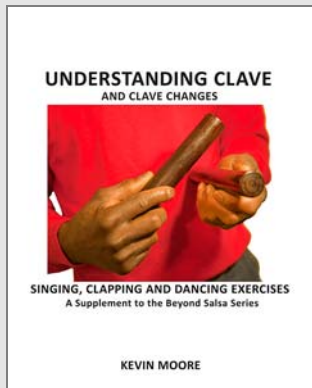


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***Beyond Salsa Percussion, Volume 3: Timba Gears*** is one of our longest and most adventurous books, explaining what gears are and demonstrating the almost endless ways that each can be orchestrated on timbales and drumset.

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!

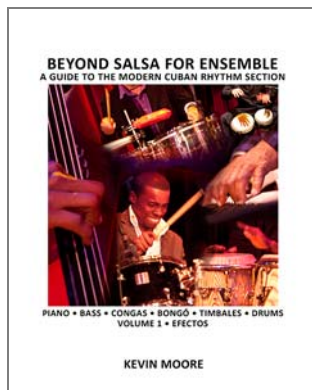
**Part 1:** For Beginners – What is Clave?

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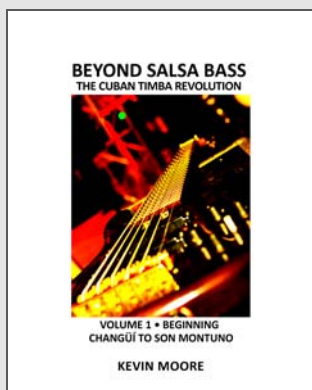
**Beyond Salsa for Ensemble Vol. 1**, at 368 pages, with 464 audio files, is our most adventurous project to date.

**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 Pedroso y Los Que Son Son.



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

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

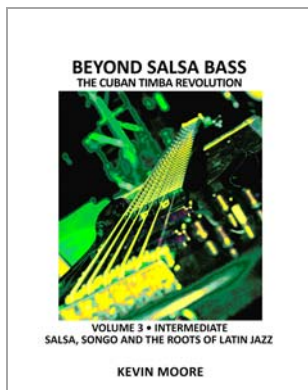


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***Beyond Salsa Bass , Volume 2: Arsenio, Cachao and the Golden Age*** – Volume 2 continues the study of Arsenio Rodríguez begun in the previous book with a 105 chronological survey of Arsenio’s cierres and diablos. There’s an extensive chapter on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

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

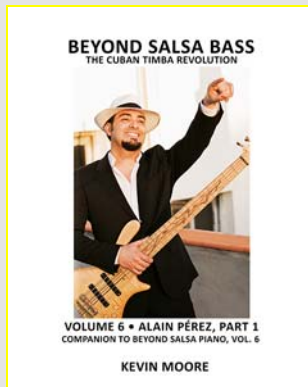


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***Beyond Salsa Bass , Volume 3: Salsa, Songo and the Roots of Latin Jazz*** – Volume 3 covers the bass tumbaos of Puerto Rico and New York, Cuban music between the Revolution and the timba era, and the descargas and Chano Pozo/Dizzy Gillespie collaborations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

Scheduled for release in 2013.



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***Beyond Salsa Bass , Volume 6*** – will closely mirror *Beyond Salsa Piano*, with introductory volumes covering the history of Cuban bass, starting at the beginning level, and continuing with books about specific bassists. As of 2013, Volumes 1, 2, 6 and 7 have been published.

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<p>COMING IN 2013</p>	<p><b><i>Beyond Salsa Bongó</i></b> will feature Carlos Caro, winner of timba.com’s Readers’ Poll for Best Timba Bongosero. These books will begin with instruction in technique, starting from a beginning level and then work their way from the early son styles of bongó-playing to Caro’s timba style with Opus 13, Paulito FG and Jacqueline Castellanos.</p>
<p>COMING IN 2014</p>	<p><b><i>Beyond Salsa Congas</i></b> is in the development stages. It will hopefully include volumes on Tomás Cruz as well as other top congueros.</p>

## PRICE LIST

TITLE	Physical Book	eBook (PC only)	Audio Download	Video Download	DVD
<i>Beyond Salsa for Beginners</i> • Introduction to Latin Music for Dancers & Listeners	\$30	\$15	free/\$10*		
<i>Beyond Salsa Piano, Vol. 1</i> • Beginning • The Roots of the Piano Tumbao	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 2</i> • Intermediate • Early Cuban Piano Tumbaos • 1940-59	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 3</i> • Intermediate • Cuban Piano Tumbaos • 1960-79	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 4</i> • Intermediate • Cuban Piano Tumbaos • 1979-89	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 5</i> • Advanced • Introduction to Timba	\$20	\$10	\$10		
<i>Beyond Salsa Piano, Vol. 6</i> • Iván "Melón" Lewis • Part 1	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 7</i> • Iván "Melón" Lewis • Part 2	\$20	\$10	\$10	\$10	
<i>Beyond Salsa Piano, Vol. 8</i> • Iván "Melón" Lewis • Part 3	\$20	\$10	\$10		
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