

Kevin Moore has accomplished what is seemingly an impossible task – to explain the fundamentals and idiosyncrasies of Cuban clave in a clear, precise and meaningful manner . His use of classic musical examples (as well as the tools of dance and humor) to navigate through its maze makes it a fun as well as educational journey.

Robert Fernández

author of *The Afro-Cuban Folkloric Musical Tradition*

Kevin Moore definitively explains clave direction, clave alignment, and clave changes in his latest tome. With clearly written text, written examples, and audio examples, Kevin demystifies the most confusing aspect of Cuban popular music—the rules and contradictions of arranging music “in-clave”. I especially appreciate how he addresses the issue of dancing to clave. You can eliminate years of struggle and bewilderment in your musical journey by simply buying and reading “Understanding Clave and Clave Changes”. If you are a student of salsa or Latin jazz, you need this book.

David Peñalosa

author of *The Clave Matrix* and *Rumba Quinto*

Many have written “Introductions to Clave” but few have accomplished such a top-notch comprehensive study. This book is for everyone from clave-holics to dancers.

Curtis Lanoue

author (with José Eladio) of *Afro-Cuban Percussion Workbook*

This book is a great resource and has taught me the distinction between clave “direction” and “alignment” for the four types of clave ... further, there are all kinds of references provided so I can delve into it as far as I want through online sites and the many “tables” of songs.

As a dancer, I find the book to be a valuable resource on my road to understanding the allure and magic of timba and Latin music in general!

Richard Robinson

Dancer

UNDERSTANDING CLAVE AND CLAVE CHANGES



SINGING, CLAPPING & DANCING EXERCISES
A SUPPLEMENT TO THE BEYOND SALSA SERIES

KEVIN MOORE

Free audio file download @ clave.latinpulsemusic.com

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How To Download the Free Audio Files for this Book



Eugenio Rodríguez – Septeto Nacional – Yoshi's, San Francisco – 2010 – photo by Tom Ehrlich

This is the only book of the *Beyond Salsa* series with free audio files, available at the link below.

With all other *Beyond Salsa* books – piano, percussion, bass, bongó, congas, and ensemble – the book, audio and sometimes video products are each available for purchase separately. You may prefer to buy different combinations of products depending on your style of learning. But with *Understanding Clave*, the audio files and text are completely dependent upon each other. Please download the audio free of charge before starting the course. The .ZIP file can be found at:

<http://clave.latinpulsemusic.com>

If you have any problems, contact the author directly at:

kevin@timba.com or timbacontent@gmail.com

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/3711464 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/clave. The books contain 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

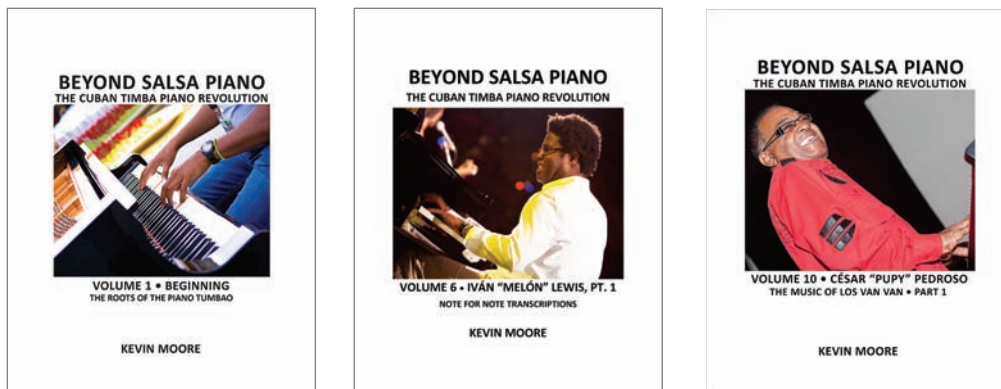
The audio files do not come with the book. They're available as separate, downloadable products from www.timba.com/audio (or, in the case of *Understanding Clave*, they available as free downloads at clave.latinpulsemusic.com). For each notation example, there are two ultra-high quality MP3 files made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

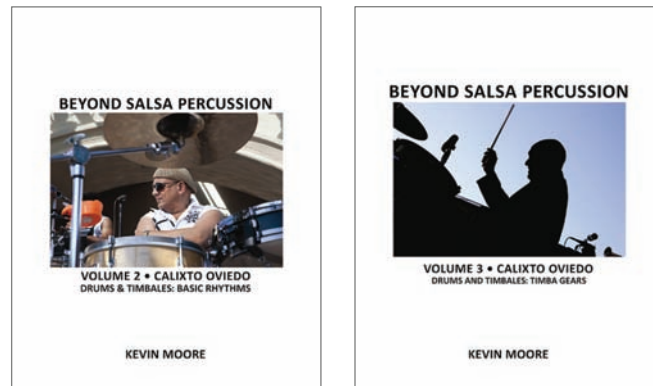
While presented as a set of method books, the series doubles as a history course and record-collecting guide for listeners, dancers, and musicians who play instruments other than piano.

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

Beyond Salsa Percussion



This series focuses on timbales and drums and analyzes the rhythm section practices of various bands from various eras of Cuban music. Volumes 2 and 3, on Calixto Oviedo, of NG La Banda and Adalberto Álvarez fame, are released as of 2011 and described in more detail at the end of the book.

Scheduled for 2012 are three new series:

Beyond Salsa Bass

Beyond Salsa Bongó

Timba Bloque & Gear Exercises for Ensemble

Introduction to *Understanding Clave*



A Conversation in Clave

Eugenio Rodríguez, Oropesa Fernández, Agustín Someillán of Septeto Nacional – Yoshi’s SF – photo by Tom Ehrlich

This is a hands-on course using singing and dancing exercises to master one the most infamously confusing topics in all of music: *clave*. I felt compelled to write this book after years of studying, playing, teaching and discussing Cuban music, reading all the available literature, and observing the teaching and discussions of musicians, students, dancers, famous artists and other interested parties.

It seems that every discussion and lecture on clave starts with great promise and simplicity and quickly devolves into utter mayhem, leaving me thinking to myself, “*it doesn’t have to be this hard*”.

The goal of this book is turn that statement into a reality.

This book is also written for teachers of Cuban music, many of whom were born around clave and can sing, dance and clap clave correctly without thinking. If you’re one of these lucky folks, going through the exercises and explanations will help you understand the problems your students have and give you ways to help get them up to speed.

if they have no intellectual understanding of clave, the foot they start on will reveal to us how they actually *feel* the clave direction. (That’s why we’re using dancing in this course.)

Dancing “on 2”: *If clave is the most confusing and hotly debated subject for musicians, the equivalent for dancers is dancing “on 1” (or “a tiempo”), versus dancing “on 2” (or “contratiempo”). This topic is explained in the Rhythmic Terminology Glossary on p. 69. Dancing “on 3” is also quite common in Cuba. But for this course, we’ll be dancing strictly “on 1” in order to keep our focus on clave and clave direction.*

STEP 3: Dance to *Dile a Catalina* [Audio Track 4].

The image shows two systems of musical notation for the song "Dile a Catalina". Each system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a bass line in bass clef. The lyrics are written below the vocal line. Below the bass line, footwork patterns are indicated with the words "quick", "slow", and hyphens. The first system covers the first two measures of the song, and the second system covers the next two measures. The footwork patterns are: quick quick slow, quick quick slow, quick quick slow, quick quick slow - for the first system; and quick quick slow, quick quick slow, quick quick slow, quick quick slow for the second system.

Let Audio Track 4 play for a few cycles before you start dancing. Start dancing at the point in the music that feels most natural to you. Do this exercise several times, and then answer the following questions, making notes of your answers for future reference.

- 1) Where in the measure did you find yourself wanting to take your first step? Hopefully it was right on the “*di*” of “*dile*” – on the note G that begins the first measure of the musical example. We’ve chosen this example because almost everyone hears it the same way. If for some reason you don’t hear “*di*” as the beginning of the phrase, try to teach yourself to hear it that way before continuing.
- 2) Which foot did you start on? Don’t worry - there’s no right answer. If you’re used to leading, you probably started on your left foot, and if you’re used to following, you probably started on your right foot, but for our purposes, all that matters is that you make a note of which foot *you personally* prefer to use to begin the dance step and that you use it consistently throughout these exercises. When you can confidently allow your body to show you, through dance, where you feel a passage beginning, you’ll have won most of the battle of understanding clave changes.

Suggested Listening

** indicates album download (w/full booklet) is available on www.latinpulsemusic.com as of 2011.

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

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

GROUP	ALBUM	PIANIST	LABEL
Klímax	<i>Mira si te gusta</i>	Tony Pérez	Eurotropical
	<i>Juego de manos</i>	“Huicho”	Eurotropical
	<i>Oye como va</i>	Marcos Crego	Eurotropical
Klímax and Manolito	<i>Concierto Eurotropical I</i>	“Huicho”/Manolito	Eurotropical
Manolito y su Trabuco	<i>Directo al corazón</i>	Manolito Simonet	Bembe Records
	<i>Contra todos los pronósticos</i>	Manolito Simonet	Eurotropical
	<i>Marcando la distancia</i>	Manolito Simonet	Eurotropical
	<i>Para que baile Cuba</i>	Manolito Simonet	Eurotropical
	<i>Se rompieron los termómetros</i>	Manolito Simonet	Eurotropical
	<i>Hablando en serio</i>	Manolito Simonet	EGREM
Los Que Son Son	<i>Qué cosas tiene la vida</i>	Pupy Pedroso	EGREM
	<i>La buenagente</i>	Pupy Pedroso	Pimienta Records
	<i>Mi timba cerrá</i>	Pupy Pedroso	EGREM
	<i>Tranquilo que yo controlo</i>	Pupy Pedroso	EGREM
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/encyclopedias.

Complete digital albums with liner notes for many of these albums (***) are available for audition and download at: www.latinpulsemusic.com.

Many tracks by Los Van Van, Pupy Pedroso and others are now available for audition and digital download at EGREM’s website: www.egremtodomusica.com.

Photography Credits

Cover and all photos by Tom Ehrlich except David Garten (p. 46)



Tom Ehrlich's passion for jazz and Afro-Caribbean music and his love of photography came together in 1998. Over the last 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. 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 photographs of Septeto Nacional are from Yoshi's, San Francisco, from November 2009. His

calendars, t-shirts (he's wearing one in the photo), 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.

Percussionist **José Reyes** is the subject of the cover and all photos without captions. José was born in Barrio San Antón, Ponce, Puerto Rico and currently resides in Santa Cruz, California where he's in demand as a conguero and bongosero with a variety of different groups. His son, José Reyes, Jr. is a top percussionist in Puerto Rico.

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 *Beyond Salsa Piano*.

Acknowledgments

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About the Author

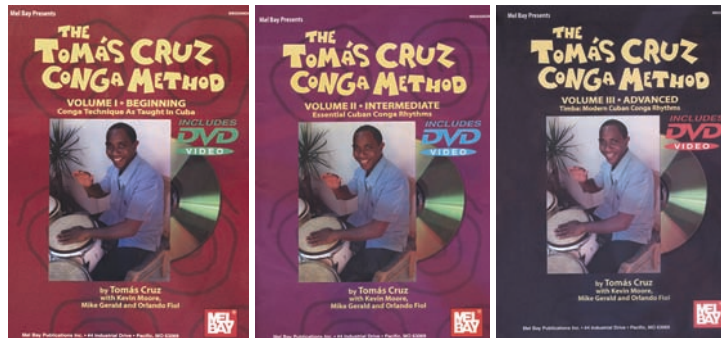


Pupy Pedroso, Kevin Moore – Oakland, 2010

Kevin Moore (kevin@timba.com) is the co-founder and music editor of the world's largest Cuban music website, www.timba.com, to which he has contributed the free online multimedia book series, *The Roots of Timba*, dozens of book-length articles, discographies, record analyses, concert reports, 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



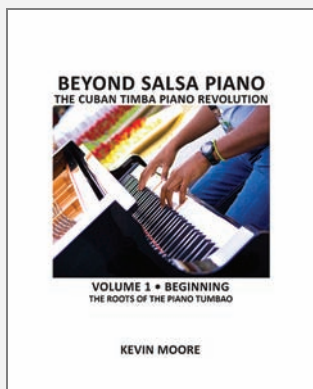
Published by Mel Bay Publications, Inc.

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.latinpulsemusic.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.

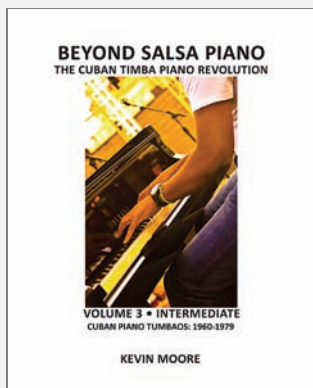


www.createspace.com/3419799

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.



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

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

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



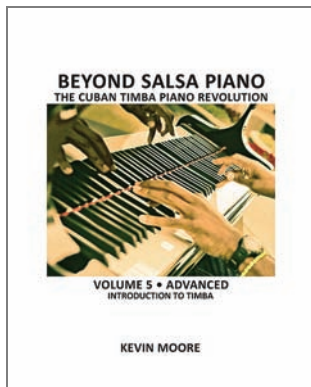
www.createpace.com/3427345

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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, Los Karachi and others.

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

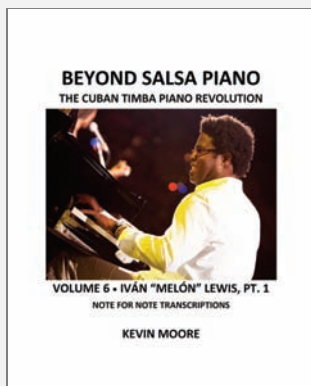


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Beyond Salsa Piano, Volume 5 introduces the *timba* genre that began in the 1990s. It includes:

- 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.



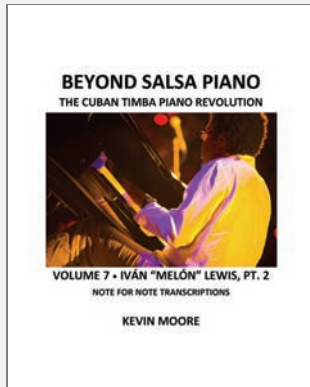
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Beginning with Volume 6, each book concentrates on the style of one Cuban pianist, with note-for-note transcriptions, based in most cases on MIDI files performed by the volume’s featured pianist.

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 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*.



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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*.

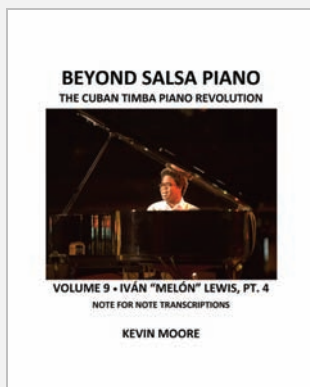
In the process we cover the timba gears of marcha, muela, bomba and presión and delve even more deeply into Melón's approach to "controlled improvisation".



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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*.

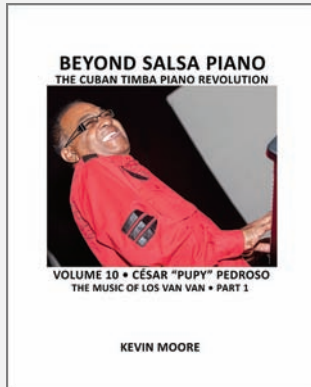
La chica del sol is then used as a vehicle to present exercises to understand how timba relates to salsa and Latin jazz.



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Beyond Salsa Piano, 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").

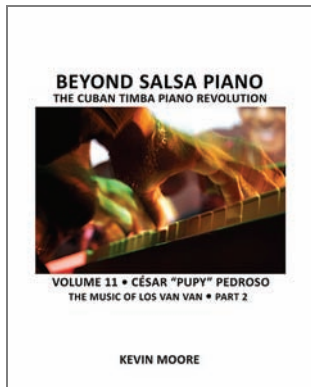
Finally we cover a song from Melón's work with Manolín and a tumbao from one of his Latin jazz originals, *Movimiento*.



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

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* 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. It also contains a full transcription of one of Pupy’s solos.



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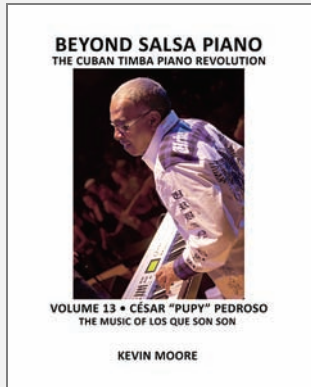
Beyond Salsa Piano, Volume 11 covers the next phase of Pupy’s career – 1984-1988 with Los Van Van, including songs such as *Si quieres que te llegue pronto*, *Ya tu campana no suena*, and *Será que se acabó*.

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



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Beyond Salsa Piano, Volume 12 is scheduled for release in 2012 or 2013 and covers the remainder of Pupy’s career with Los Van Van.



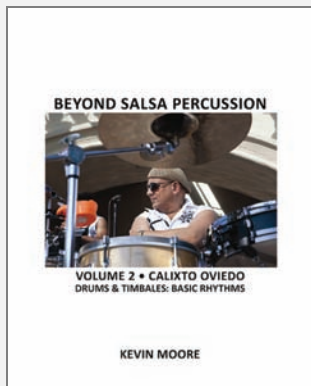
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Beyond Salsa Piano, Volume 13, scheduled for release in 2012 or 2013, is our final volume on Pupy Pedrosó, covers his work with his own group, Los Que Son Son, founded in 2001 and one of Cuba's top groups today.

COMING
 IN
 2012

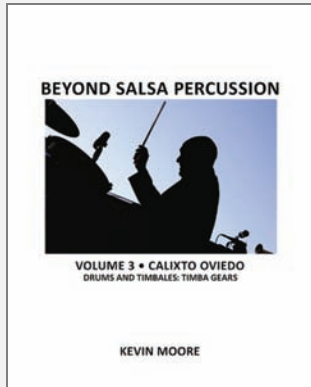
Beyond Salsa Percussion, Volume 1 will be a very basic history of and introduction to the Cuban rhythm section for listeners, dancers, and players of other instruments.

Scheduled for release in 2012.



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

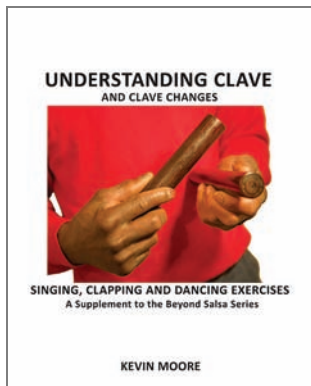


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Beyond Salsa Percussion, Volume 3: Timba Gears is one of our longest and most adventurous books, explaining what gears are and demonstrating the almost endless ways that each can be orchestrated on timbales and drumset.

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

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



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Understanding Clave and Clave Changes is a special supplement to the 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.

COMING
IN
EARLY 2012

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	
<i>Beyond Salsa Percussion</i> , Vol. 1 • Introduction to the Cuban Rhythm Section	TBD	TBD	TBD	
<i>Beyond Salsa Percussion</i> , Vol. 2 • Calixto Oviedo – Basic Rhythms	\$30	\$15	\$10	\$10
<i>Beyond Salsa Percussion</i> , Vol. 3 • Calixto Oviedo – Timba Gears	\$30	\$15	\$10	\$10
<i>Understanding Clave and Clave Changes</i>	\$15	\$10	free	

For completely updated lists of all *Beyond Salsa* products,
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