

BEYOND SALSA FOR BEGINNERS

THE CUBAN TIMBA REVOLUTION



**AN INTRODUCTION TO LATIN MUSIC
FOR DANCERS AND LISTENERS**

KEVIN MOORE

downloadable audio file product and free download available at: www.timba.com/audio

Cover photo by Richard Robinson:
Dancers from AfroCuba de Matanzas - Matanzas, Cuba

REVISION 1.0
©2012 BY KEVIN MOORE
SANTA CRUZ, CA
ALL RIGHTS RESERVED

No part of this publication may be reproduced in whole or in part, or stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopy, recording or otherwise, without written permission of the author.

ISBN-10: 1480160938
ISBN-13/EAN-13: 978-1480160934

www.timba.com/audio
www.timba.com/percussion
www.timba.com/clave
www.timba.com/bass
[www.timba.com/encyclopedia pages/beginners](http://www.timba.com/encyclopedia_pages/beginners)
www.timba.com/piano
www.timba.com/users/7
kevin@timba.com

Table of Contents

Introduction	12
Listening Tours	12
Rhythmic Exercises.....	13
About the Free Downloadable Audio Files	14
Collecting Music in 2012	15
Listening Tour 1: Pre-Revolution (1900-1959).....	16
How to Use the Listening Tours	16
Son.....	17
Danzón	19
Further Listening Recommendations for Danzón	21
Son Montuno	22
Danzón-Mambo	24
Mambo in Charangas	25
Jazzbands	26
Mambo in Jazzbands.....	28
1950s Charanga.....	30
Descargas of the 1950s	33
Rhythm Exercises 1: The Grid.....	35
Demystifying Music Notation <i>or</i> Four Ways to Say Nothing.....	36
The Yardstick Analogy	40
Measuring the Passage of Time	40
The Meaning of Musical Talent.....	41
Exercise 1-1: Feeling the Groove • Audio Tracks 1-1a & 1-1b	42

Establishing Your Own Groove.....	42
Exercise 1-2: Visualizing the Groove • Audio Track 1-2	42
Exercise 1-3: main beats • Audio Tracks 1-3a and 1-3b.....	44
The Audio File Method.....	45
Exercise 1-4: main beats + 3-2 son clave • Audio Tracks 1-4a-d.....	45
Track Naming Conventions	47
How the Audio Files Work.....	47
The Pocket.....	47
The “Teacher” and the “Tutor”	47
The Psychological Stages of Learning.....	48
Listening Tour 2: Post-Revolution (1959-1989)	50
Politics, Economics and Music	50
Salsa	52
Cuba in the 1960s.....	56
Los Van Van (songo era).....	57
Irakere and other Modernized Jazzbands.....	60
Ritmo Oriental and other Modernized Charangas.....	62
La Ritmo’s Percussion Section.....	63
Modernized Conjuntos.....	66
Elio Revé y su Charangón	68
Rhythm Exercises 2: Two-Beat Rhythmic Cells	70
Exercise 2-1: güiro time-keeping pattern • Audio Tracks 2-1a-d.....	71
Exercise 2-2: tresillo • Audio Tracks 2-2a-d	71
Exercise 2-3: displaced tresillo • Audio Tracks 2-3a-d	72
Exercise 2-4: cinquillo • Audio Tracks 2-4a-d.....	73

Exercise 2-5: bomba sicá • Audio Tracks 2-5a-d	73
Exercise 2-6: bombo-ponche • Audio Tracks 2-6a-d.....	74
Exercise 2-7: bota • Audio Tracks 2-7a-d	76
Exercise 2-8: bolero bass • Audio Tracks 2-8a-d.....	77
Exercise 2-9: habanera • Audio Tracks 2-9a-d	77
Sidebar: Starting Points.....	77
Exercise 2-10: common bass and kick cell • Audio Tracks 2-10a-d	78
Exercise 2-11: 2-beat conga marcha cell • Audio Tracks 2-11a-d.....	80
Listening Tour 3: Timba.....	81
Song-specific Accompaniment Parts.....	82
Salsa, Timba, Gears and Dancing	83
NG La Banda.....	85
Charanga Habanera.....	88
The Clave Instrument in Timba	89
Sidebar: Comparing Issac Delgado and Paulito FG	91
Issac Delgado.....	92
Paulito FG y su Élite.....	95
Manolín, el Médico de la Salsa.....	99
Manolito y su Trabuco	102
Klímax.....	104
Bamboleo	106
Azúcar Negra	108
Los Van Van (timba era).....	110
Pupy Pedroso and Los Que Son Son.....	113

Elito Revé y su Charangón.....	115
Havana d'Primera.....	117
Other Recommended Timba Artists	119
Rhythm Exercises 3: Four-Beat Rhythmic Cells.....	122
Dancing Patterns	122
Exercise 3-1: basic dance step “on 1” • Audio Tracks 3-1a-d	123
Exercise 3-2: basic dance step “on 2” • Audio Tracks 3-2a-d and 3-2-prep-a-d	125
Exercise 3-3: basic dance step “on 3” • Audio Tracks 3-3a-d	126
Exercise 3-4: basic dance step “on 4” • Audio Tracks 3-4a-d	127
Variation on Exercise 3-1: basic dance step “New York 2” • (use Audio Track 3-1)	128
Exercise 3-5: special son montuno step • Audio Tracks 3-5a-d	129
Exercise 3-6: chachachá • Audio Tracks 3-6a-d	130
Clave Patterns	132
Exercise 3-7: 2-3 son clave • Audio Tracks 3-7a-d	132
Exercise 3-8: 3-2 son clave • Audio Track 3-8a-d.....	133
Exercise 3-9: 2-3 rumba clave • Audio Tracks 3-9a-d	134
Exercise 3-10: 3-2 rumba clave • Audio Tracks 3-10a-d	134
Exercise 3-11: 2-3 clave markers • Audio Tracks 3-11a-d.....	136
Exercise 3-12: 3-2 clave markers • Audio Tracks 3-12a-d.....	136
Bell Patterns	137
Exercise 3-13: 2-3 campaneo • Audio Tracks 3-13a-d	138
Exercise 3-14: 3-2 campaneo • Audio Tracks 3-14a-d	138
Soapbox Sidebar: Terminology – Get Over It!	139
Exercise 3-15: 2-3 contracampaneo • Audio Tracks 3-15a-d.....	141

Exercise 3-16: 3-2 contracampaneo • Audio Tracks 3-16a-d.....	141
Examples of the Three Main Types of mid-20 th Century Instrumentation	143
Exercise 3-17: 2-3 contracampaneo 2 • Audio Tracks 3-17a-d.....	144
Exercise 3-18: 3-2 contracampaneo 2 • Audio Tracks 3-18a-d.....	144
Patterns for Timbales.....	145
Exercise 3-19: 2-3 cáscara • Audio Tracks 3-19a-d	145
Exercise 3-20: 3-2 cáscara • Audio Tracks 3-20a-d	146
Exercise 3-21: 2-3 cáscara accents • Audio Tracks 3-21a-d	146
Exercise 3-22: 3-2 cáscara accents • Audio Tracks 3-22a-d	147
Exercise 3-23: 2-3 cáscara de rumba • Audio Tracks 3-23a-d.....	147
Exercise 3-24: 3-2 cáscara de rumba • Audio Tracks 3-24a-d.....	147
Exercise 3-25: 2-3 baqueteo • Audio Tracks 3-25a-d.....	148
Exercise 3-26: 3-2 baqueteo • Audio Tracks 3-26a-d.....	148
Drumset Patterns.....	149
Kick Drum Patterns.....	150
Exercise 3-27 • 2-3 common timba marcha kick • Audio Tracks 3-27a-d.....	150
Exercise 3-28 • 3-2 common timba marcha kick • Audio Tracks 3-28a-d.....	151
Exercise 3-29 • 2-3 common timba presión kick • Audio Tracks 3-29a-d.....	151
Exercise 3-30 • 3-2 common timba presión kick • Audio Tracks 3-30a-d.....	151
Snare Drum Patterns.....	152
Exercise 3-31 • 2-3 timba kick & snare • Audio Tracks 3-31a-d	152
Exercise 3-32 • 3-2 timba kick & snare • Audio Tracks 3-32a-d	153
Exercise 3-33 • 2-3 Los Que Son Son kick & snare • Audio Tracks 3-33a-d	154
Exercise 3-34 • 3-2 Los Que Son Son kick & snare • Audio Tracks 3-34a-d	154

Exercise 3-35 • 2-3 Los Que Son Son ghost snare • Audio Tracks 3-35a-d	155
Exercise 3-36 • 3-2 Los Que Son Son ghost snare • Audio Tracks 3-36a-d	155
Hihat, Toms and Cymbals.....	155
Conga Patterns.....	156
Exercise 3-37 • 2-3 clave-aligned standard conga marcha • Audio Tracks 3-37a-d	157
Exercise 3-38 • 3-2 clave-aligned standard conga marcha • Audio Tracks 3-38a-d	157
Exercise 3-39 • 2-3 2-drum conga marcha • Audio Tracks 3-39a-d.....	158
Exercise 3-40 • 3-2 2-drum conga marcha • Audio Tracks 3-40a-d.....	158
Rhythm Exercises 4: Rhythmic Perspective	159
What is Rhythmic Perspective?.....	159
The Problem	160
Mixed Signals	160
How Rhythmic Perspective Affects Our Listening Tour Strategy.....	161
Rhythmic Perspective Problem 1: Changüí offbeats.....	161
Exercise RP-1: main beats + changüí tres • Audio Tracks RP-1a-d.....	162
Exercise RP-2: changüí marímbula • (use Audio Tracks 2-11a-d)	162
Rhythmic Perspective Problem 2: The Anticipated Bass	163
Exercise RP-3: tumba part for guaguancó • Audio Tracks RP-3a-d.....	163
Exercise RP-4: <i>Pare cocheró</i> + anticipated bass • Audio Tracks RP-4a and RP-4b.....	165
Rhythmic Perspective Problem 3: 4 Groups of 3 or 3 Groups of 4?	165
Exercise RP-5: main beats + standard 12/8 bell • Audio Tracks RP-5a-d.....	166
What about “6/8”?.....	167
12/8 in Latin Popular Music	167
Rhythmic Perspective Problem 4: “Where’s ‘1’ in 12/8?”	169

Exercise RP-6: alternate 12/8 bell + main beats • Audio Tracks RP-6a-d	170
12/8 Clave	170
Exercise RP-7: main beats + 12/8 rumba clave • Audio Tracks RP-7a-d	171
Exercise RP-8: main beats + 12/8 arará sabalú bell • Audio Tracks RP-8a-d	171
Exercise RP-9: main beats + 12/8 alt. sabalú bell • Audio Tracks RP-9a-d.....	172
Exercise RP-10: abakúa drum cell 1 • Audio Tracks RP-10a-d	172
Exercise RP-11: abakúa drum cell 2 • Audio Tracks RP-11a-d	173
Exercise RP-12: abakúa drum cell 3 • Audio Tracks RP-12a-d	173
Exercise RP-13: abakúa displaced shaker pattern • Audio Tracks RP-13a-d	174
Exercise RP-14: Tumba francesa masón + main beats • Audio Tracks RP-14a-e.....	174
Exercise RP-15: Tumba francesa yubá + main beats • Audio Tracks RP-15a-d.....	175
Exercise RP-16: Tumba francesa frenté + main beats • Audio Tracks RP-16a-d.....	175
Exercise RP-17: Tumba francesa yubá to frenté loop • Audio Track RP-17.....	175
Rhythmic Perspective Problem 5: Clave Direction – Dancing in 2-3 versus 3-2	176
Exercise RP-18: basic dance step + 3-2 son clave • Audio Tracks RP-18a-d	176
Exercise RP-19: basic dance step + 2-3 son clave • Audio Tracks RP-19a-d	176
Listening Tour 4: Folkloric Music.....	177
Afro-Cuban Folkloric Music.....	178
Yoruba	181
Batá	181
Güiro.....	188
Iyesá	190
Bembé	191
Carabalí	193

Bantú	194
Palo.....	194
Makuta	195
Yuka.....	196
Dahomey	198
Arará.....	199
Tumba Francesa	201
Vodú	202
Folkloric Music of Cuban Origin	204
Changüí	204
Conga de Comparsa	208
Rumba	210
Guaguancó	211
Yambú	213
Rumba columbia	214
Guarapachangueo	216
Looking Ahead to The <i>Beyond Salsa</i> Series.....	218
<i>Beyond Salsa: The Central Premise</i>	218
How the Series is Organized and Sold.....	218
Book	218
Audio	219
Video	219
<i>Beyond Salsa Piano</i>	220
<i>Beyond Salsa Bass</i>	221

<i>Beyond Salsa Percussion</i>	221
<i>Understanding Clave and Clave Changes</i>	222
<i>Beyond Salsa for Ensemble</i>	222
<i>Beyond Salsa Bongó and Beyond Salsa Congas</i>	223
Appendix 1: Glossary.....	224
Appendix 2: Common Suffixes	233
Appendix 3: Spanish Explanations for English Speakers	233
Pronunciation.....	233
Spanish Letter Combinations with the Same Pronunciation	234
Accent Marks in Spanish	234
Test Your Skills	235
Capitalization in Spanish	235
Appendix 4: Other Style Conventions in this Book	235
Italicization	235
Appendix 5: For Further Study.....	236
Suggested Reading	236
Suggested Listening.....	237
Acknowledgments.....	239
About the Author	239
The <i>Beyond Salsa</i> Catalog – 2012	241