

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

**Ned Sublette**

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

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

**Juan de Marcos**

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

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

**Adalberto Álvarez**

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

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

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

**Dr. Olavo Alén Rodríguez**

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

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

**Dr. Paul de Castro**

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

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

**Rebeca Mauleón**

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

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

**Bill Martínez**

producer, immigration attorney

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# BEYOND SALSA PIANO

## THE CUBAN TIMBA PIANO REVOLUTION



**VOLUME 10 • César "Pupy" Pedrosa**

**The Music of Los Van Van • Part 1**

**KEVIN MOORE**

audio and video companion products available at [www.timba.com/piano](http://www.timba.com/piano)

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REVISION 1.0

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## Introduction to the Series



### How the Series is Organized and Sold

Each volume of *Beyond Salsa Piano* 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
- 3) when available, downloadable computer video files showing a Cuban pianist performing each musical example at full speed, in slow motion, and with variations

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

#### Book

The book you're reading now can be purchased at [www.createpace.com/3573344](http://www.createpace.com/3573344) as a hard-copy, bound paperback book. Alternatively, it can be viewed online and/or printed on your computer's printer from the website [www.timba.com/piano](http://www.timba.com/piano). 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 a separate, downloadable product from [www.timba.com/audio](http://www.timba.com/audio). 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](http://www.timba.com/piano).

## Video

Like the audio products, the videos are sold as separate downloads from [www.timba.com/audio](http://www.timba.com/audio). The video products for Volume 2 and Volume 3 of *Beyond Salsa Percussion*, featuring drummer/timbalero Calixto Oviedo, are already available at [www.timba.com/percussion](http://www.timba.com/percussion), as are several free previews. Planned for 2011 are video products for the piano series with Pupy on Volumes 10-13, and Melón Lewis on Volumes 1-9. There will be one piano video file for each exercise, in which the pianist will play slowly, then at full speed, and finally with variations such as might be used in a live performance. Some free performance videos of Melón can be found at [www.timba.com/piano](http://www.timba.com/piano).

## Series Overview

*Beyond Salsa Piano* 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 *tumbao*, 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.

**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.

**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.

**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 also delves into Afro-Cuban folkloric music and its important connections to popular music piano playing. Volume 4 introduces “controlled improvisation”

**Volume 5** introduces the *timba* genre that began in the 1990s. It includes a history and discography of the era, a detailed description of rhythm section “gears”, a list of the most important piano innovations of the 1990s, and finally a series of 32 instructional tumbaos, all on the same chord progression, which demonstrate these innovations.

**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. Volume 10 begins our study of César “Pupy” Pedrosó of Los Van Van and Los Que Son Son. Volumes 11 and 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 both 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.

## Companion Series

### *Beyond Salsa Percussion*

This series analyzes the gear change systems of various Cuban bands and provides exercises designed to enable the rhythm section of any band to utilize gear changes and other Cuban rhythm section devices in their own material and invent their own gear change systems. For more on gear changes, see *The Tomás Cruz Conga Method*, Volume 5, Chapter 5 of *Beyond Salsa Piano*, and my free online articles in the Timbapedia section of [www.timba.com](http://www.timba.com) ([www.timba.com/encyclopedias](http://www.timba.com/encyclopedias)).

## How to Get The Most From This Book



Samuel Formell, Pupy, Miguel “Angá” Díaz – 1994 – photo by David Garten – [www.cubaphoto.com](http://www.cubaphoto.com)

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

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

**16<sup>th</sup> note versus 8<sup>th</sup> note notation** – To deal with the age-old disagreements about whether one cycle of clave should be written in the space of one measure (16<sup>th</sup> note notation) or two measures (8<sup>th</sup> note notation), we simply give every musical example in both, one right after the other. We suggest that after learning the example with your preferred version, try reading through both versions a few times and try to understand that they’re really not that different. Being comfortable with both is a very nice skill to have, especially if you travel a lot or play with a lot of different groups. Ultimately, however, we *highly* recommend that you begin your study of each tumbao without using the music at all! Just listen to the audio files, or the album for that matter, and try to figure out the part for yourself. This will create an “empty glass” in your mind for the parts that you

had trouble learning, and then when you look at the music for the answer, it will stick with you much more readily.

**A different approach to the audio files** – In Vols. 1-9, we panned the piano parts such that the left hand is only in the left channel and the right hand is only in the right. This way you could solo just one hand. For the Pupy Pedroso volumes, however, we've included bass tumbaos for each example. So in these audio files, we pan the entire piano to the right and the bass to the left so you can either solo the piano, or mute it, which allows you to practice along with the bass, clave and bell.

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

**The Music** – Our central philosophy is to avoid the boredom of "studying exercises" and to get you excited about the meaning and context of what you're practicing. To this end, we present the histories of Los Van Van and Los Que Son Son as colorfully as possible, and cover the songs in the order they were created. Try to imagine yourself living in Cuba as each year passes, accompanied by new hits by these two seminal bands. Try to collect all of the albums by each group and listen to them for pleasure – in your car, while dancing, even quietly in the background as you sleep if that works for you. All of these songs were Top 10 hits in Cuba and are very catchy. As each one grows on you, it will make it infinitely easier to sit down at the piano and work out the fingering. If you play in a group, try to get them to do covers, or even simply to borrow some of these sections for *descarga* (jam session) purposes. If not, try to find group practice situations with a friend who plays bass or sings, with another pianist with whom you can trade off playing the role of the bassist, or with friends who sing or play percussion.

Learn as much as you can about Los Van Van and Los Que Son Son. There's a huge amount of information about them on [timba.com](http://timba.com), on blogs such as [yemayasverse.blogspot.com](http://yemayasverse.blogspot.com), on [YouTube.com](http://YouTube.com) (look for the user "piscore"), and on newsgroups like Yahoo's "timba\_geeks", where you can meet and be inspired by other fans. Hearing these bands live can also be a revelation, whether in Cuba or on one of their many global tours.

Finally, learn as much as you can about the origins of these bands. The history of Cuban music in the 20<sup>th</sup> Century is an amazing and compelling study and you'll find all sorts of wonderful groups that you may never have even heard of, like Arsenio Rodríguez, Los Muñequitos de Matanzas, Ritmo Oriental and Orquesta Revé. As you become familiar with such historic groups, you'll start to appreciate it when Pupy and Van Van pay homage to and further develop the musical ideas of the past. As always, one of our best pieces of advice is to read the book *Cuba and Its Music*, by Ned Sublette, a wonderful way to soak up the rich history and get inspired to learn more.

## Introduction to Volume 10



**Pupy Pedroso with Los Que Son Son – Oakland, California – June 2010 – photo by Tom Ehrlich**

We now move on to the second pianist featured in this series, César “Pupy” Pedroso, founding member and second most prolific composer of Los Van Van, and, since 2001, the leader, pianist and principal songwriter of Los Que Son Son.

Judged by any imaginable criteria, Pupy Pedroso is among the most important figures in the history of Cuban music. Born into a family of musicians at the very center of the Havana scene, at a time when the groups of Arsenio Rodríguez and Antonio Arcaño were creating the very foundations of Latin music as we know it, he was educated during the golden age of the 1950s, and later became a member of Orquesta Revé and Los Van Van as they were reinventing Cuban music in the 1960s.

Ranking first in the [timba.com](#) Readers’ Poll for greatest timba pianist of all-time and second in the songwriting category, Pupy has written dozens of top hits in each of the last five decades. From a pianistic point of view, Pedroso was many years ahead of his time. He was the first, or one of the first, to practice many of the piano innovations described in Volume 5 of this series, including the most important – the idea of creating tumbaos that serve as song-specific hooks.

Over the next few volumes in this series, we’ll work systematically through Pupy’s incredible career,

## Chapter 2: Discography



Recording the discography interview at our MIDI session in Oakland, CA – 2010 – photo by Tom Ehrlich

The following charts provide a broad outline of Pupy's career. This is not a complete discography, but it's close. Pupy has had such a long career that even he can't keep track of all his recordings and compositions. Compilations and live albums are not included here unless they contain tracks not on studio albums. For rare early 45s, see [timba.com](http://timba.com). If you know of additional recordings, please send us email: [kevin@timba.com](mailto:kevin@timba.com).

### Pupy's Recordings with Orquesta Revé

The only official Revé LP I'm aware of from Pupy's years with them is *Tú amor y el sol – Changüí 68*, but I haven't found a track list or EGREM code. The group had quite a few EPs and singles during that time. These can be downloaded as high-quality MP3s from [www.egremtodomusica.com](http://www.egremtodomusica.com).

### Pupy's Recordings with Los Van Van

YEAR	LP	CD	TITLE
1969	LD-3320	CD-0126	<i>Juan Formell y Los Van Van</i> (Volume 1) (EGREM CD unless specified)
1970	-	-	various 45s and EPs (see <a href="http://timba.com">timba.com</a> for more details)



Now let's look at a transcription of the full arrangement to see how Pupy integrates tumbaos into the cuerpo and uses bloques (rhythmic breaks) to connect the sections. The following chart, from a 2010 MIDI session with Pupy, also contains additional variations on tumbaos already studied.

**Seis Semanas – full arrangement – 16<sup>th</sup> note notation – Audio Tracks 69 & 70**

**INTRODUCTION**

The musical score is presented in four systems, each with three staves. The top staff is the right-hand piano part, the middle staff is the left-hand piano part, and the bottom staff is the bass line. The key signature is one flat (B-flat), and the time signature is 4/4. The score features complex rhythmic patterns, including tumbaos and bloques, with various articulations and dynamics. A large watermark for 'CENTRO DE ESTUDIOS MUSICALES' is visible across the score, along with the website 'www.PUPY-MUSIC.com'.

VERSE 1 - motivo style

The first system of musical notation for Verse 1 consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth notes and rests, characteristic of '16th note notation'. The melody in the top staff is supported by a bass line in the middle staff, and a separate bass line in the bottom staff.

The second system of musical notation continues the piece with the same three-staff structure. The rhythmic complexity and melodic lines are consistent with the first system, maintaining the 'motivo style'.

The third system of musical notation continues the piece with the same three-staff structure. The rhythmic complexity and melodic lines are consistent with the previous systems.

The fourth system of musical notation concludes the piece with the same three-staff structure. The final measures show some chordal textures in the top staff.

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## Looking Ahead to Volume 11

### **BEYOND SALSA PIANO** **THE CUBAN TIMBA PIANO REVOLUTION**



**VOLUME 11 • CÉSAR “PUPY” PEDROSO**  
**THE MUSIC OF LOS VAN VAN • PART 2**

**KEVIN MOORE**

*Beyond Salsa Piano, Volume 11 • Pupy Pedroso • The Music of Los Van Van • Part 2 – cover photo by Ned Sublette*

The *Beyond Salsa Piano* series will devote a total of four volumes to Pupy Pedroso:

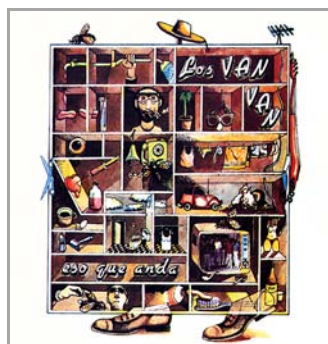
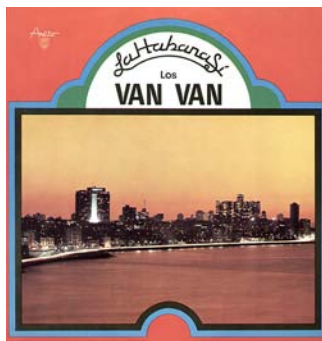
VOLUME	GROUP	YEARS COVERED
Volume 10	Los Van Van	1979-1983
Volume 11	Los Van Van	1984-1991
Volume 12	Los Van Van	1992-2000
Volume 13	Los Que Son Son	2001-2011

From 1983 to 1990, the period covered by Volume 11, Los Van Van made no personnel changes, having finally settled on Mayito “Flaco” Valdés as the second lead vocalist after Pedrito Calvo, with

Manolo Labarrera on congas, and the rock solid trombone section of Hugo Morejón, Edmundo Pina and Alvaro Collado (these last four still in the group as of 2011).

Los Van Van turned out one hit after another, releasing a classic album every year for the rest of the 80s and firmly establishing themselves as the most popular band in Cuba.

### Albums Covered in Volume 11



1984: *Anda, ven y muévete* • 1985: *La Habana sí* • 1986: *Eso que anda*  
 1987: *Al son del caribe* • 1988: *El negro no tiene na'* • 1989: *Crónicas* • 1990: *Aquí el que baila gana*

Pupy wrote wonderful songs on each of these, as did Formell, and many were also vehicles for later classic versions. They also produced original arrangements of compositions by other important writers, such as Rodolfo Vaillant, Alina Torres and the most prolific of their outside composers, Pupy's great friend Rodolfo Cárdenas.

## For Further Study

### Suggested Reading

#### Other *Beyond Salsa* Volumes:

*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, Vols. 3-4 – Cuban Piano Tumbaos: 1960-1989*, by Kevin Moore  
*Beyond Salsa Piano, Vol. 5 – Introduction to Timba*, by Kevin Moore  
*Beyond Salsa Piano, Vols. 6-9 – Iván “Melón” Lewis, Pts. 1-2-3*, by Kevin Moore  
*Beyond Salsa Piano, Vols. 11-13 – César “Pupy” Pedroso*, by Kevin Moore  
*Beyond Salsa Percussion, Vols. 2-3 – Calixto Oviedo*, by Kevin Moore

#### Overview:

*Cuba and its Music*, by Ned Sublette, Chicago Review Press  
*The Clave Matrix*, by David Peñalosa, Bembe Books  
[www.timba.com](http://www.timba.com)

#### Discography:

<http://www.timba.com/encyclopedias>  
<http://latinpop.fiu.edu/discography.html>

#### Afro-Cuban Folkloric Music and Tumbao Time Feel:

*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

#### Traditional Salsa Piano:

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

#### Timba:

*The Tomás Cruz Conga Method, Vols. I-II-III*, by Tomás Cruz, Kevin Moore, Mike Gerald and Orlando Fiol, Mel Bay Publications  
*Text to Tune Alignment in the Music of Charanga Habanera*, by Ryan Mead - Honors Thesis at Stanford University, 2007. Available at: [ryanmead.com/Thesis.pdf](http://ryanmead.com/Thesis.pdf)  
[www.timba.com](http://www.timba.com)

#### Study Trips to Cuba:

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

## Suggested Listening

This list is chosen for both overall musical quality and relevance to the tumbaos and pianists appearing 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	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>	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 &amp; Bonne Co.</i>	Wilfredo Naranjo, Jr.	EGREM
Havana d'Primera	<i>Haciendo historia</i>	Tony Rodríguez	EGREM
Various	<i>Gracias Formell</i>	Melón Lewis, Emilio Morales	Ciocan **

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

For suggested listening within the 1960-1989 time period, please see the Discography and Online Book sections of the Timbapedia section of [www.timba.com](http://www.timba.com).

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

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

## Photography Credits

Cover and photos by Tom Ehrlich except as listed below:

p. 11	David Garten – <a href="http://www.cubaphoto.com">www.cubaphoto.com</a>
p. 15	Patrick Bonnard – <a href="http://www.patrickbonnard.com">www.patrickbonnard.com</a>
Biography	Pupy's private collection and EGREM <i>Memoria</i> CD
p. 30	Pupy's private collection
p. 40	David Garten – <a href="http://www.cubaphoto.com">www.cubaphoto.com</a>
p. 96	Pupy's private collection
pp. 109-110	Alejandro Pérez (from EGREM CD-0700)
p. 117	Ned Sublette (cover photo of Volume 11)

**Tom Ehrlich's** passion for jazz and Afro-Caribbean music and with his love of photography came together in 1998. Over the next 12 years he's produced a vast portfolio, covering many of the jazz and Latin acts presented in Northern California. He also takes several yearly photographic sabbaticals to his original home, New York. His photographs of Pupy are from Yoshi's San Francisco and Oakland, from June 2010. Tom's photographs can be seen on various CDs, musician web sites, publicity for musical events, occasionally in Latin Beat Magazine, and regularly on [www.timba.com](http://www.timba.com). He's provided nearly all the photos for the first ten volumes of *Beyond Salsa Piano*, the first two volumes of *Beyond Salsa Percussion*, and several other books also feature his work. His calendars and bookmarks can be purchased by emailing [tjejazz@sbcglobal.net](mailto:tjejazz@sbcglobal.net).

**David Garten**, [www.cubaphoto.com](http://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 many more of David's photos in the next three volumes of *Beyond Salsa Piano*.

**Patrick Bonnard** grew up in Paris and first went to Cuba in 2002. His stunning photos can be seen at [www.timba.com/user\\_pages/galleries-3](http://www.timba.com/user_pages/galleries-3) and at [www.patrickbonnard.com](http://www.patrickbonnard.com).





## Acknowledgments

**Editing and Conceptual Guidance:** Orlando Fiol, Abel Robaina, David Peñalosa, Sue Taylor, Osvaldo Martínez, Dr. Olavo Alén, Robert Fernández, Bill Wolfer, Wendy Black, Michael Lazarus, Michelle White, Marc Bischoff, Gabriel Wilder, David Cantrell, Ryan Mead, Roberto Morris, Brett Gollin, Colin Johnson, Majela Serrano, Keith Johnson, Rebeca Mauleón, Eva Reyes, Curtis Lanoue, Tomás Cruz, Andrea Ciucci, Robert Schwentker, Dan Filip, and Ned Sublette.

**Additional Transcriptions: Rob Holland** (bassist, percussionist, recording engineer) began a fascination with Afro-Cuban and Latin music in the early 1970s, deciphering rare vinyl and delving deeply into rumba, son, charanga, salsa and, fanatically into songo and onda areíto. Rob became a fixture in the SF Bay Area Cuban and salsa scene in the mid '80s with John Santos, Jorge Sylvestre's "Batimco", co-leading and arranging for Tumbao y Cuerdas (the West Coast's first charangón), and many others. With the renowned Conjunto Céspedes for five years, he also engineered two of their award-winning CDs. Traveling to Cuba in 1980 and again in 1985, he tagged along with Ritmo Oriental, Aragón and Aliamén, spending invaluable time with his bass idol, Humberto Perera. His musical travels have also led him to The Gambia, West Africa for study and inspiration.

## About the Author



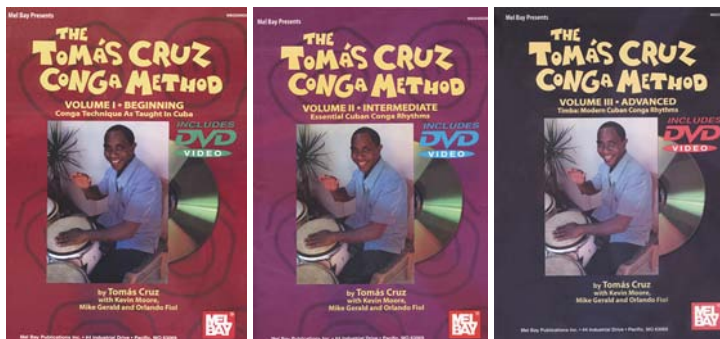
Pupy Pedrosó recording MIDI files with Kevin Moore – Oakland, CA – photo by Tom Ehrlich – 2010

Kevin Moore ([kevin@timba.com](mailto:kevin@timba.com)) is the co-founder and music editor for the world's largest Cuban music website, [www.timba.com](http://www.timba.com), to which he has contributed the free online multimedia book *The*

**Roots of Timba**, dozens of book-length articles, discographies, record analyses, interviews and the daily Cuban music blog **La última**, which is nearing its 10<sup>th</sup> year of publication.

In the early 2000s Kevin co-wrote **The Tomás Cruz Conga Method, Volumes 1-3**, a critically acclaimed method book used as a text at various educational institutions.

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



Published by Mel Bay

As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano he co-produced the 1998 CD **Salsa Gitana**.

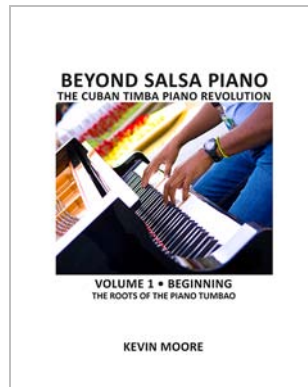


Available for purchase and download at [www.latinpulsemusic.com/albums/show/2](http://www.latinpulsemusic.com/albums/show/2)



# Earlier Volumes of *Beyond Salsa Piano*

## *Beyond Salsa Piano* • Volume 1



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

**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.



## *Beyond Salsa Piano* • Volume 2



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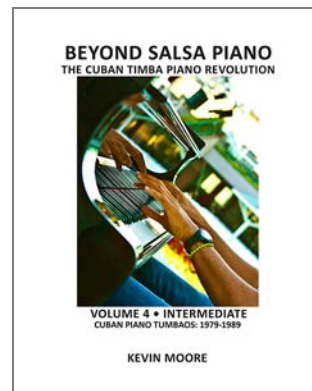
**Volume 2** covers the period from 1940-1959, during which the piano became a constant and dominant presence in nearly every Latin rhythm section, and during which Cuban music had a profound global influence on all forms of popular music. The difficulty level ranges from beginning to intermediate.

## ***Beyond Salsa Piano • Volume 3***



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## ***Beyond Salsa Piano • Volume 4***



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**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** also contains an extensive section on Afro-Cuban folkloric rhythms and their application to popular music piano-playing, and **Volume 4** introduces the all-important concept of “controlled improvisation”.



## ***Beyond Salsa Piano • Volume 5***

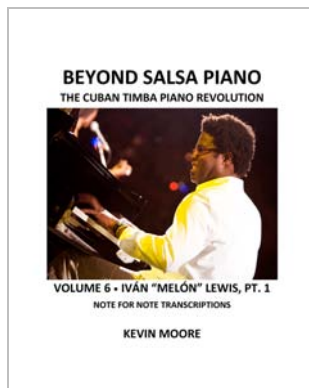


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[www.latinpulsemusic.com/albums/show/363](http://www.latinpulsemusic.com/albums/show/363)

**Volume 5** introduces the *timba* genre that began in the 1990s. It includes a history and discography of the era, a detailed description of rhythm section “gears”, a list of the most important piano innovations of the 1990s, and finally a series of 32 instructional tumbaos, all on the same chord progression, which demonstrate these innovations.

From Volume 6 on, 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. Volume 10 begins our study of César "Pupy" Pedrosó of Los Van Van and Los Que Son Son.

### ***Beyond Salsa Piano* • Volume 6**



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[www.latinpulsemusic.com/albums/show/364](http://www.latinpulsemusic.com/albums/show/364)

**Volume 6** contains Melón's biography and discography and in-depth analyses of two of the most famous songs he recorded and played live with The Issac Delgado Group: *No me mires a los ojos* and *La vida sin esperanza*. In the course of analyzing the transcriptions, we cover the differences between timba and salsa, controlled improvisation, and the piano's role in timba gears.



### ***Beyond Salsa Piano* • Volume 7**



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**Volume 7** includes the astounding array of tumbaos that Melón created for the classic Issac Delgado tracks, *Por qué paró* and *Luz viajera*.

## ***Beyond Salsa Piano* • Volume 8**



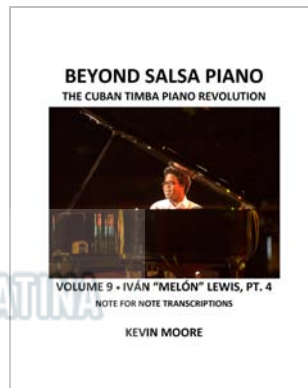
[www.createpace.com/3427355](http://www.createpace.com/3427355)

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

**Volume 8** delves into the connections between jazz, salsa, and timba and covers the songs *Deja que Roberto te toque*, *Brindando con el alma*, and *La chica del sol*.



## ***Beyond Salsa Piano* • Volume 9**



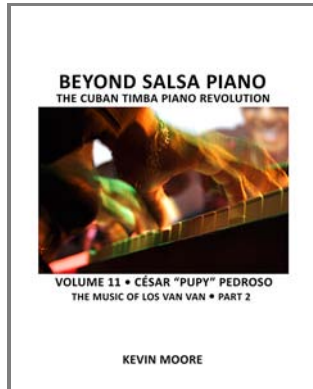
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[www.latinpulsemusic.com/albums/show/367](http://www.latinpulsemusic.com/albums/show/367)

**Volume 9** is by far the longest and most extensive of the Melón books and includes several complete cuerpo arrangements as well as tumbaos and tumbao variations. The songs covered include *La temática*, *Con la punta del pie*, *Se te fue la mano*, *Pa' que te salves*, *Por la naturaleza*, *Hit Parade*, *Me Falta La Habana*, *Tú tranquilo*, Melón's new Latin jazz original, *Movimiento*, and an extensive section on the use of the I – IV – V – IV progression in Melón's arrangement of Arsenio Rodríguez's *Catalina*.

## Continuing the *Beyond Salsa Piano* Course

### *Beyond Salsa Piano* • Volume 11



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[www.latinpulsemusic.com/albums/show/407](http://www.latinpulsemusic.com/albums/show/407)

**Volume 11** covers Pupy Pedrosó's compositions, arrangements, tumbaos and solos with Los Van Van during the critical period from 1984 to 1991. **Scheduled for release in 2011.**



### *Beyond Salsa Piano* • Volume 12

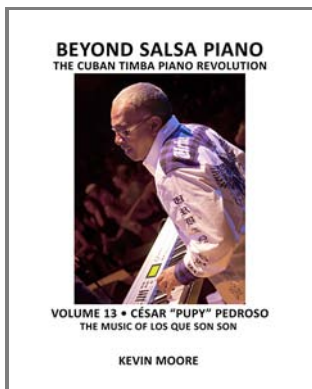


[www.createpace.com/3573348](http://www.createpace.com/3573348)

[www.latinpulsemusic.com/albums/show/408](http://www.latinpulsemusic.com/albums/show/408)

**Volume 12** covers Pupy's final decade with Los Van Van, from 1992 to 2001, during which time he penned such anthems as *El negro está cocinando*, *Disco Azúcar*, *Ni bombones ni caramelos*, *La fruta*, *La bomba soy yo*, *Timba Temba Tumba* and many others. **Scheduled for release in 2011.**

## ***Beyond Salsa Piano • Volume 13***



[www.createspace.com/3573349](http://www.createspace.com/3573349)

[www.latinpulsemusic.com/albums/show/409](http://www.latinpulsemusic.com/albums/show/409)

**Volume 13** covers Pupy Pedrosó's first decade as the leader of Los Que Son Son and includes hits such as *Qué cosas tiene la vida*, *De la Timba a Pagolotti*, *La borrachera*, *El pregonero*, *Dicen que dicen*, *Un poquito al revés*, *Se parece aquel* and many others. **Scheduled for release in 2012.**



## ***Beyond Salsa Percussion***

This series analyzes the gear change systems of various Cuban bands and provides exercises designed to enable the rhythm section of any band to utilize gear changes and other Cuban rhythm section devices in their own material and invent their own gear change systems.



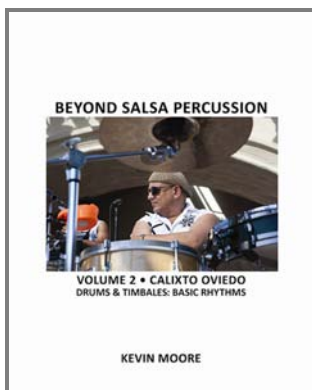
## ***Beyond Salsa Percussion • Volume 1***

**Volume 1** is an overview of the entire Cuban rhythm section: piano, bass, synthesizer, tres, congas, drums, timbales, congas and bongó. It's designed to enable people who don't play these instruments to understand them and learn the most basic patterns of each.

The target audience includes listeners, arrangers, composers, dancers, singers, horn and string players who need to understand the rhythm section in more details. **Scheduled for release in 2012.**



## ***Beyond Salsa Percussion • Volume 2*** ***Calixto Oviedo: Basic Rhythms***



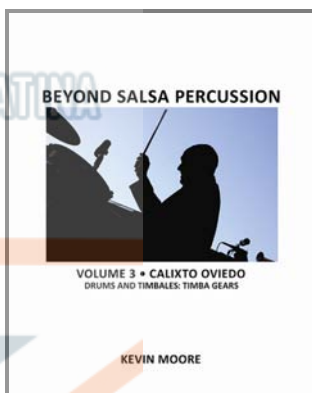
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