

# BEYOND SALSA PIANO

## THE CUBAN TIMBA PIANO REVOLUTION



### VOLUME 2 • INTERMEDIATE

#### EARLY CUBAN PIANO TUMBAOS – 1940-1959

by Kevin Moore

photography by Tom Ehrlich  
cover photo subject: Iván “Melón” Lewis

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

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[www.timba.com/users/7](http://www.timba.com/users/7)  
[kevin@timba.com](mailto:kevin@timba.com)

Tumbao 20 - tracks 76 & 77



Tumbao 20 - tracks 76 & 77



In the style of: Orquesta Riverside: *Me voy pa' Pinar del Río* – 1959 – tempo=71 bpm – 2-3 clave – piano: Peruchín

Peruchín



Peruchín: *Piano con moña*, 1957-59 – EGREM CD 0184

*This is primarily a Latin jazz album, but has several interesting tumbaos and numerous tumbao ideas in the solos.*

Pedro Justiz is better known as “Peruchín”, the *apodo* (nickname), that today’s younger Cuban music fans associate with Pedro’s relative Rodolfo Argudín Justiz, the pianist of the first timba band, NG La Banda, and the subject of a future volume of this series.

## SAMPLE SAMPLE SAMPLE SAMPLE

Interestingly, the same type of nickname confusion arises in case of another famous NG La Banda figure, trumpeter Elpidio Chappottín, whose father played trumpet with Arsenio Rodríguez before becoming the leader of Chappottín y sus Estrellas, one of the most important conjuntos for many decades.

In any case the first Peruchín was one of the most important pianists of the 1940s and 1950s, playing and arranging with Chepín-Chovén, Riverside, the famous Cachao descargas, Beny Moré and with his own band.

### Tumbao 21 - tracks 78 & 79

Musical notation for Tumbao 21 - tracks 78 & 79. The notation is in 2/4 time, featuring a treble and bass clef. The melody is in B-flat major (two flats). The bass line consists of a steady eighth-note pattern. The piece is marked with repeat signs at the beginning and end.

### Tumbao 21 - tracks 78 & 79

Musical notation for Tumbao 21 - tracks 78 & 79. This is a simplified version of the previous notation, focusing on the melodic line in the treble clef. The bass line is simplified to a steady eighth-note pattern. The piece is marked with repeat signs at the beginning and end.

In the style of: Peruchín: *La mulata rumbera* – 1957-9 – tempo=103 bpm – 2-3 clave – piano: Peruchín

### Tumbao 22 - tracks 80 & 81

Musical notation for Tumbao 22 - tracks 80 & 81. The notation is in 2/4 time, featuring a treble and bass clef. The melody is in D major (two sharps). The bass line consists of a steady eighth-note pattern. The piece is marked with repeat signs at the beginning and end.

### Tumbao 22 - tracks 80 & 81

Musical notation for Tumbao 22 - tracks 80 & 81. This is a simplified version of the previous notation, focusing on the melodic line in the treble clef. The bass line is simplified to a steady eighth-note pattern. The piece is marked with repeat signs at the beginning and end.

In the style of: Peruchín: *Pa' gozar* – 1957-9 – tempo=124 bpm – 2-3 clave – piano: Peruchín

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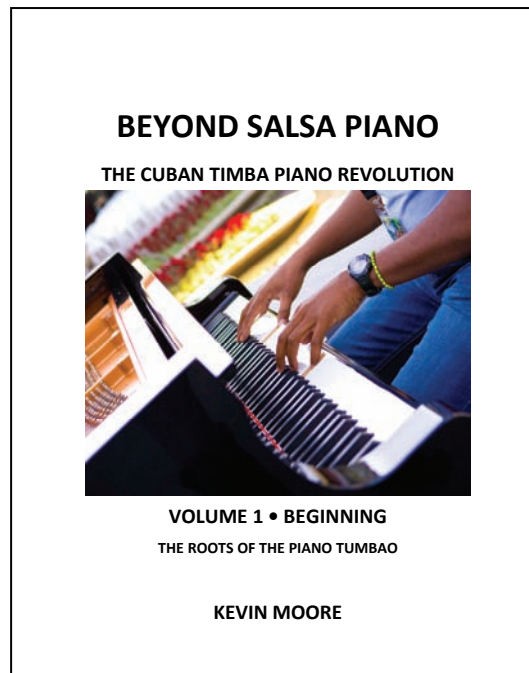
As musical director, composer, arranger and violinist of the California-based salsa band Orquesta Gitano Kevin co-produced the 1998 CD *Salsa Gitana*.



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## Other Books in This Series

### Beyond Salsa Piano • Volume 1





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## About the Author



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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 I, II, and III*, a critically acclaimed method book used as a text at various educational institutions.

## The Tomás Cruz Conga Method – Volumes I, II and III



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