

# BEYOND SALSA PIANO

## THE CUBAN TIMBA PIANO REVOLUTION



### VOLUME 8: Iván "Melón" Lewis, Pt. 3

NOTE FOR NOTE TRANSCRIPTIONS

by Kevin Moore

photography by Tom Ehrlich

cover photo subject: Iván "Melón" Lewis

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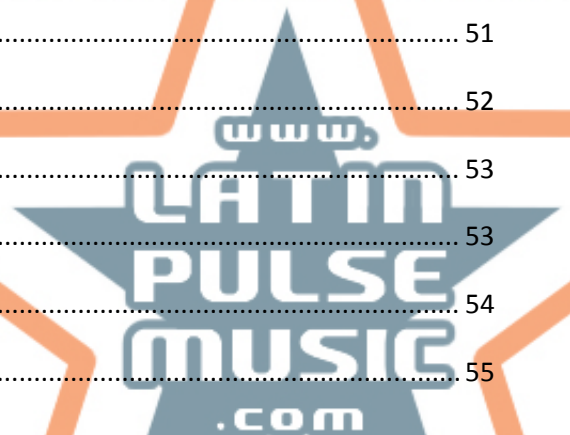
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[kevin@timba.com](mailto:kevin@timba.com)

## Table of Contents

Introduction to the Series .....	6
How the Series is Organized and Sold.....	6
Book .....	6
Audio .....	7
Video .....	7
Series Overview.....	7
Introduction to Volume 8.....	9
Chapter 1: <i>Deja que Roberto te toque</i> .....	10
<i>Deja que Roberto te toque 1a</i> .....	11
<i>Deja que Roberto te toque 1b</i> .....	12
<i>Deja que Roberto te toque 1c</i> .....	13
<i>Deja que Roberto te toque 1d</i> .....	14
<i>Deja que Roberto te toque 1e</i> .....	14
<i>Deja que Roberto te toque 1f</i> .....	15
<i>Deja que Roberto te toque 1g &amp; 1h</i> .....	16
<i>Deja que Roberto te toque 1i</i> .....	17
Audio Only Tracks 19 & 20 .....	17
<i>Deja que Roberto te toque 2a</i> .....	18
<i>Deja que Roberto te toque 2b</i> .....	20
<i>Deja que Roberto te toque 3</i> .....	28
Chapter 2: <i>Brindando con el alma</i> .....	29
<i>Brindando con el alma 1a</i> .....	29
<i>Brindando con el alma 1b</i> .....	31

<i>Brindando con el alma 1c</i> .....	31
<i>Brindando con el alma 1d</i> .....	32
<i>Brindando con el alma 1e</i> .....	33
<i>Brindando con el alma 1f</i> .....	34
<i>Brindando con el alma 1g</i> .....	36
Chapter 3: Salsa Meets Timba – <i>La chica del sol</i> .....	38
<i>La chica del sol</i> as a Jazz Standard .....	39
<i>La chica del sol</i> as a Salsa Arrangement.....	39
Marking the Clave in Longer Tumbaos.....	41
<i>La chica del sol 1a</i> .....	42
<i>La chica del sol 1b</i> .....	43
<i>La chica del sol 1c</i> .....	44
<i>La chica del sol 1d</i> .....	45
<i>La chica del sol 1e</i> .....	46
<i>La chica del sol 1f</i> .....	48
<i>La chica del sol 2</i> .....	50
<i>La chica del sol 3a</i> .....	51
<i>La chica del sol 3b</i> .....	51
<i>La chica del sol 3c</i> .....	52
<i>La chica del sol 3d</i> .....	53
<i>La chica del sol 3e</i> .....	53
<i>La chica del sol 4</i> .....	54
Looking Ahead.....	55

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For Further Study .....	58
Suggested Reading .....	58
Suggested Listening to Prepare for Subsequent Volumes .....	59
Acknowledgments.....	61
About the Author .....	61
Earlier Volumes of <i>Beyond Salsa Piano</i> .....	62
Continuing the <i>Beyond Salsa Piano</i> Course .....	66

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## *Deja que Roberto te toque 1a*

*Deja que Roberto 1a* is one of the classic timba piano tumbaos – an instantly recognizable hook that lends itself to extensive variations – all over an uninterrupted stream of percolating 16<sup>th</sup> notes in the left hand. It's played by the piano alone in the introduction and then during the extensive string of verses and choruses that comprise one of the longest and most danceable cuerpos of the 1990s.

Practice *Deja que Roberto 1a* until you can play it in your sleep before moving on to the variations. Many variations are quite similar so it's important to be intimately familiar with the basic pattern to appreciate Melón's many subtle ways of spicing it up. If you play just the left hand, without any accents, you'll be amazed how much it sounds like Bach and you'll probably wonder if there's a mistake in the notation, because it sounds so different from the overall tumbao. To unlock the swing, simply accent the left-hand notes that correspond with octaves in the right hand.

### *Deja que Roberto te toque 1a - tracks 1 & 2*

Musical notation for the first two tracks of the piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation shows a complex rhythmic pattern with many sixteenth notes, particularly in the left hand, and some chords and melodic lines in the right hand.

### *Deja que Roberto te toque 1a - tracks 1 & 2*

Musical notation for the first two tracks of the piece, identical to the previous block. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation shows a complex rhythmic pattern with many sixteenth notes, particularly in the left hand, and some chords and melodic lines in the right hand.



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### Chapter 3: Salsa Meets Timba – *La chica del sol*



*La chica del sol*, like the son montuno arrangement of *Catalina* that will begin Volume 9, gives us the chance to see which aspects of Melón’s style can be carried over to more traditional non-timba arrangements. *La chica* is a shorter song of fixed length, used as a change of pace in concert. Unlike the other songs we’ve studied, it doesn’t have an open montuno section or rhythm section gears, and unlike some other shorter songs we’ll cover in Volume 9, it doesn’t have a memorable “hook” piano tumbao. *La chica del sol* is for all intents and purposes a traditional salsa track. In fact, as explained in the Biography and Discography section of Volume 6, it was recorded in New York, on a New York label, with New York musicians (other than Melón and Delgado himself), and its target audience was indeed the global salsa market.

## Acknowledgments

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## About the Author

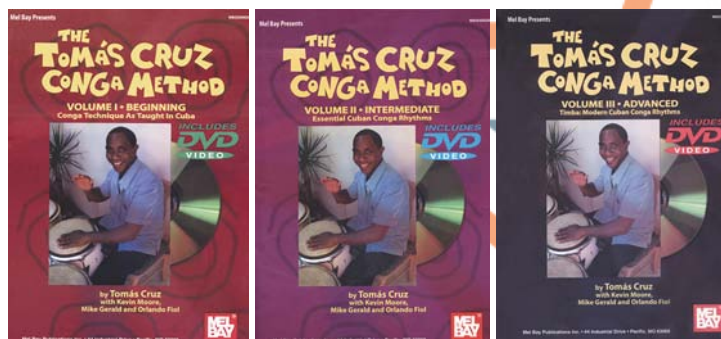


Melón Lewis, Kevin Moore – Los Angeles, 2009

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*.

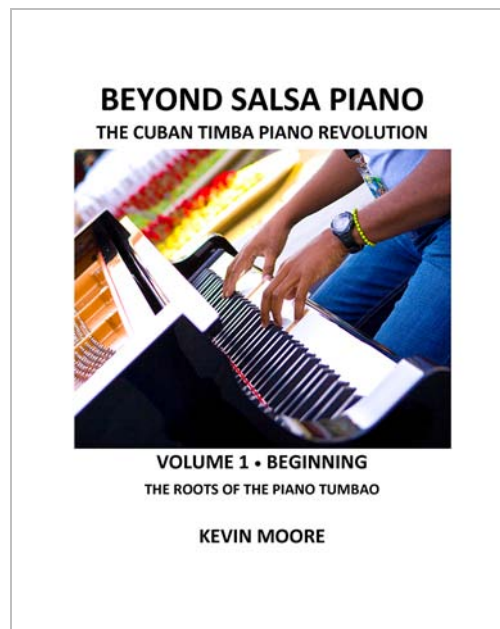


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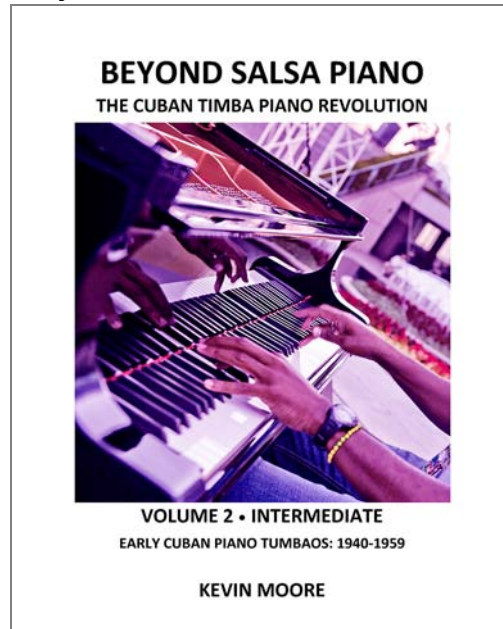
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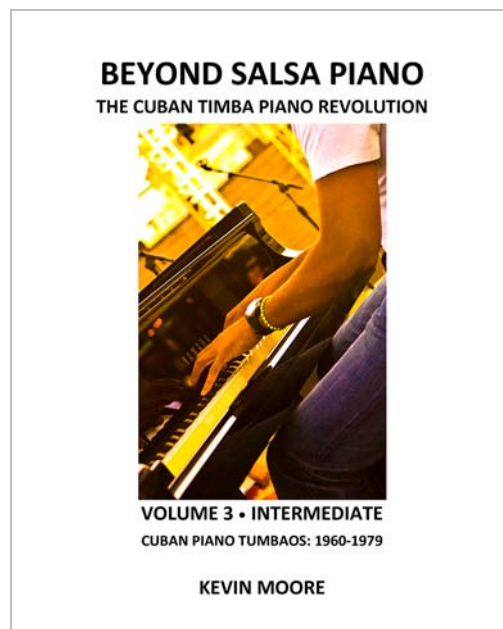


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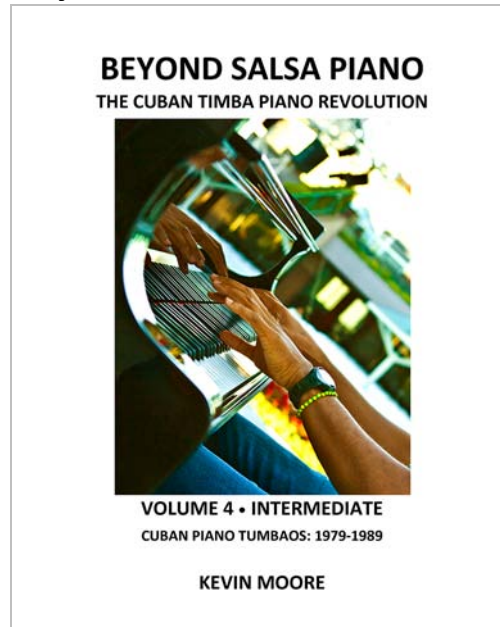
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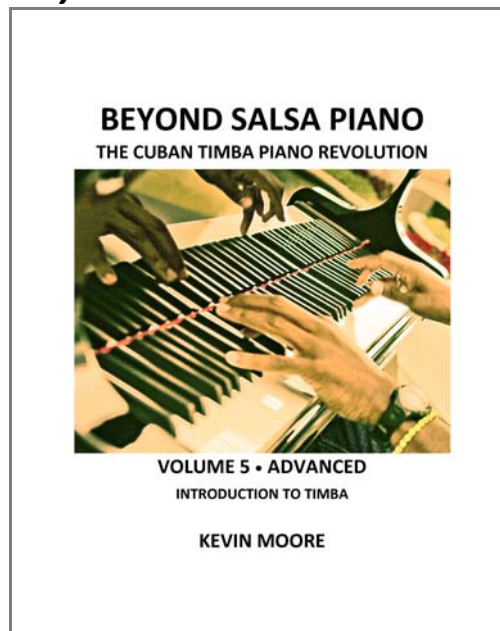
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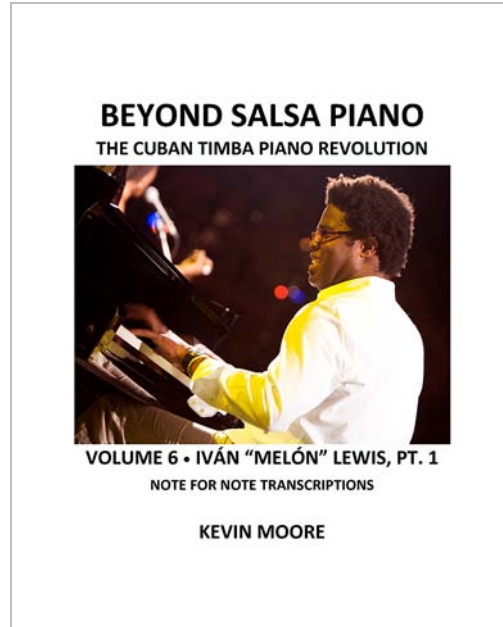


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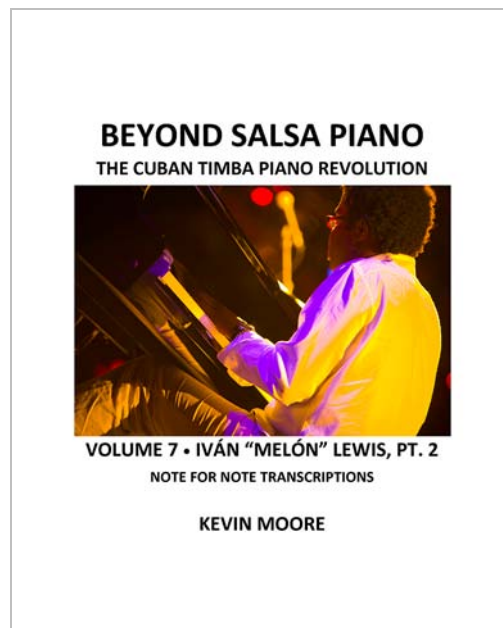


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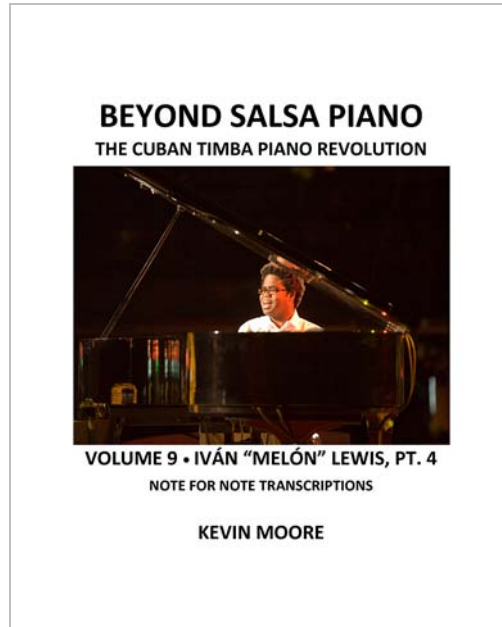
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