

BEYOND SALSA PIANO

THE CUBAN TIMBA PIANO REVOLUTION



VOLUME 6 • Iván "Melón" Lewis, Pt. 1

NOTE FOR NOTE TRANSCRIPTIONS

by Kevin Moore

photography by Tom Ehrlich

cover photo subject: Iván "Melón" Lewis

audio and video companion products available at www.timba.com/piano

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www.timba.com/users/7
www.beyondsalsapiano.com
kevin@timba.com

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La vida sin esperanza 8b (variations) - tracks 33 & 34

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The music is written in a style that uses many beamed eighth notes and chords, creating a dense, rhythmic texture. The notation includes various accidentals and rests, typical of a complex variation.

The second system of musical notation continues the piece with two staves, treble and bass clefs. It maintains the same key signature and complex, rhythmic style as the first system, featuring dense beamed eighth notes and chords.

The third system of musical notation continues the piece with two staves, treble and bass clefs. It maintains the same key signature and complex, rhythmic style as the first system, featuring dense beamed eighth notes and chords.

The fourth system of musical notation continues the piece with two staves, treble and bass clefs. It maintains the same key signature and complex, rhythmic style as the first system, featuring dense beamed eighth notes and chords.

The fifth system of musical notation continues the piece with two staves, treble and bass clefs. It maintains the same key signature and complex, rhythmic style as the first system, featuring dense beamed eighth notes and chords.

La vida sin esperanza 8b – 8th note notation – continues on next page

La vida sin esperanza 8b – 8th note notation, p. 2 of 2

The first system of musical notation consists of two staves, treble and bass clef, in a key signature of one flat (B-flat). The treble staff contains a sequence of chords and single notes, including a prominent eighth-note melody. The bass staff provides a rhythmic accompaniment with eighth notes and chords.

The second system continues the piece with similar chordal and melodic patterns in the treble and bass staves. It features a variety of chord voicings and rhythmic figures.

The third system of notation shows further development of the musical themes, with complex chordal textures and melodic lines in both staves.

The fourth system concludes the piece with a final set of chords and melodic phrases in the treble and bass staves.

Remember that these longer examples are not meant to be read through. You should completely memorize each two-clave phrase before moving on to the next, and the ultimate goal, as we'll explain in the next chapter, is to be able to play your own spontaneous variations.

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About the Author

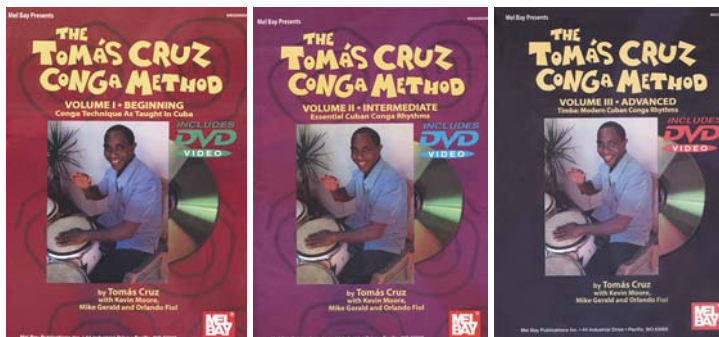


Melón Lewis, Kevin Moore – Los Angeles, 2009

Kevin Moore (kevin@timba.com) is the co-founder and music editor for the world's largest Cuban music website, 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 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.

The Tomás Cruz Conga Method – Volumes 1, 2, and 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*.

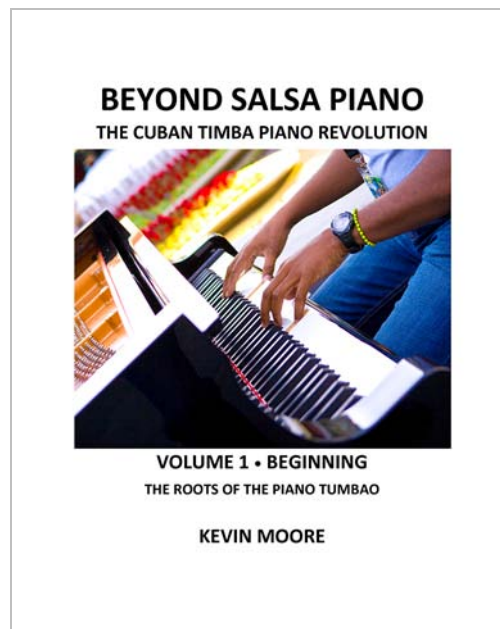


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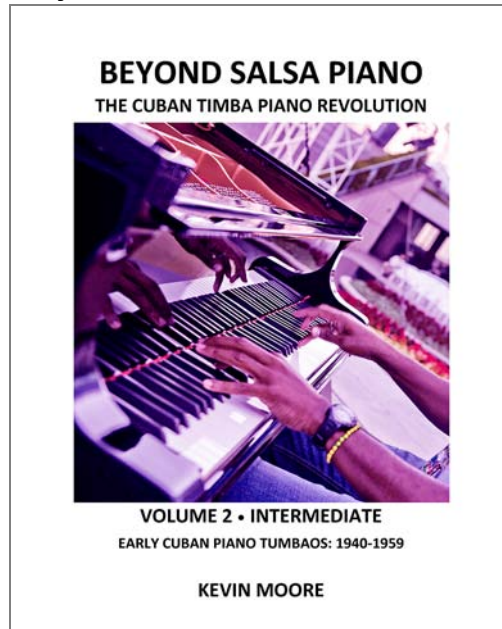
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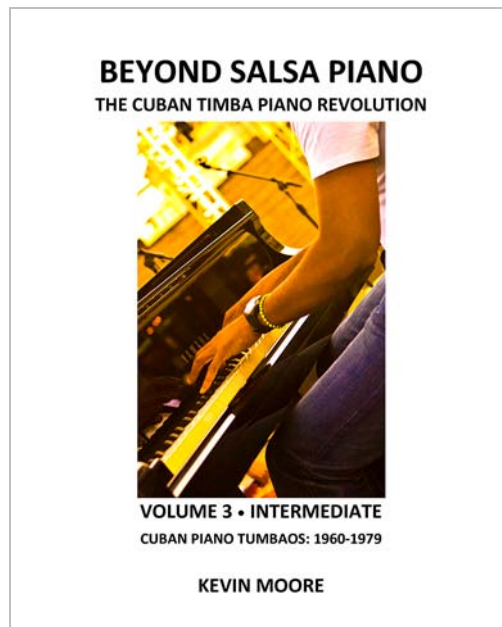
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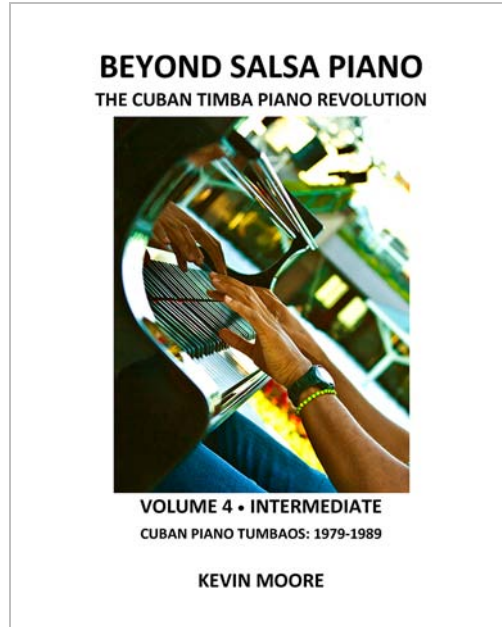


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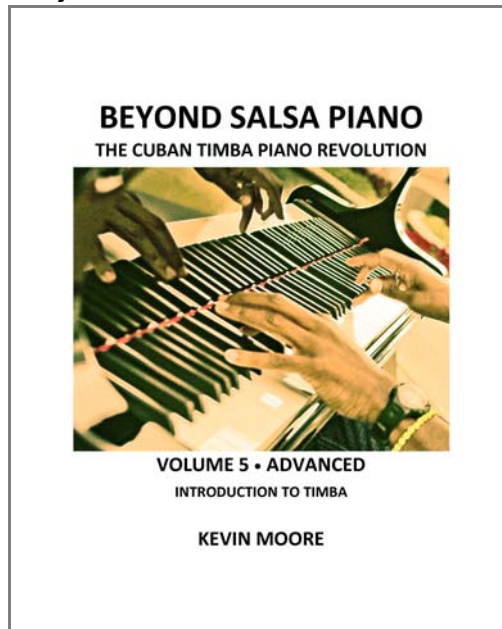
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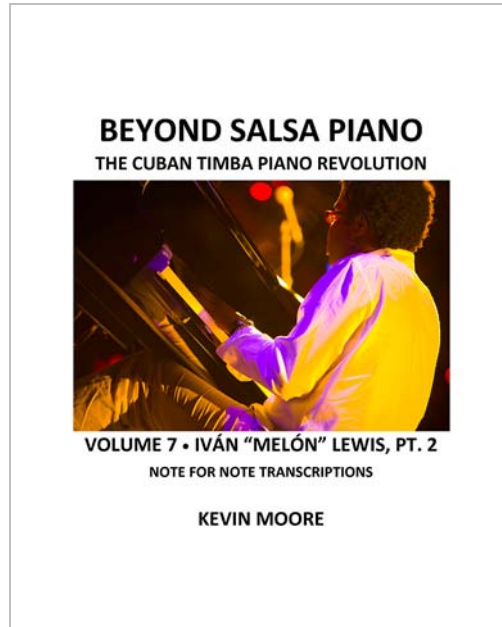


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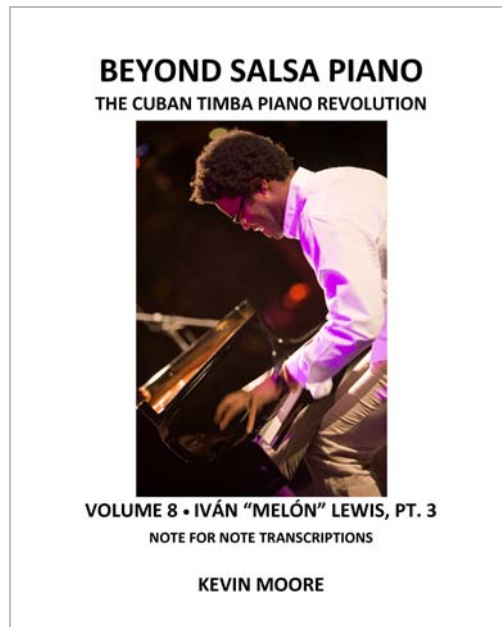


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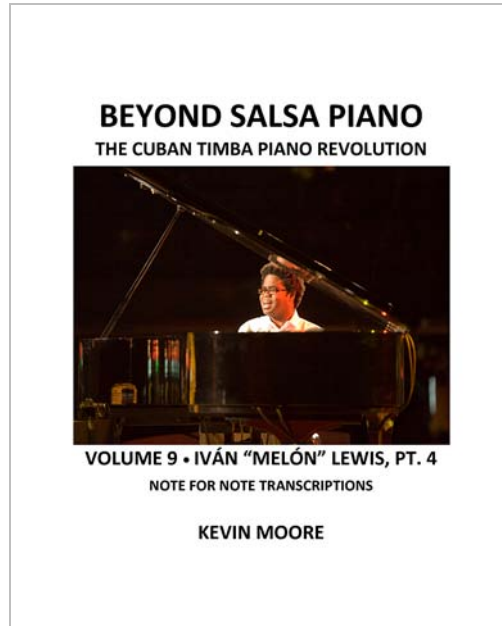
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