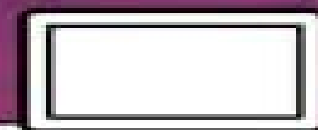


THE TOMÁS CRUZ CONGA METHOD

VOLUME II • INTERMEDIATE
Essential Cuban Conga Rhythms



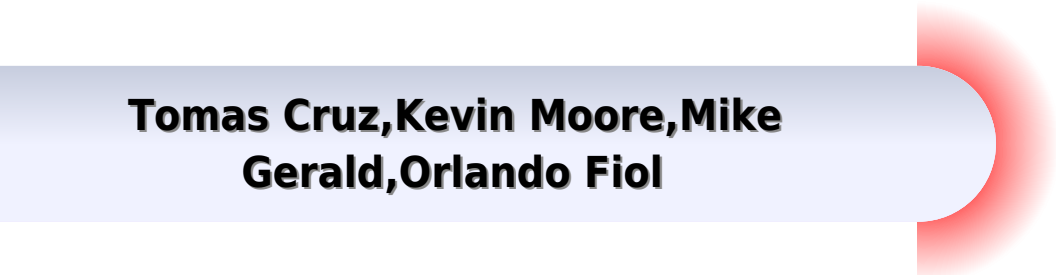
Online Video

by **Tomás Cruz**
with Kevin Moore,
Mike Gerald and Orlando Fiol



Tomas Cruz Conga Method Intermediate

**Tomas Cruz, Kevin Moore, Mike
Gerald, Orlando Fiol**



Tomas Cruz Conga Method Intermediate:

Tomas Cruz Conga Method Volume 2 - Intermediate Tomas Cruz, Kevin Moore, Mike Gerald, Orlando Fiol, 2017-05-16 Volume II is aimed at two distinct categories of readers 1 Intermediate players who are ready for a wider range of rhythms to study and use in live playing situations and 2 Experienced congueros who have digested Volume I and now seek to understand the roots of the modern Cuban conga style Having assimilated the material in Volume I the student should be able to play basic Son Montuno Salsa Chachacha and Bolero Volume II moves on to Guaguanco Iyesa 6 8 Changui Afro Mozambique Pilon Songo Merengue Bomba Cumbia and other rhythms that a professional conguero will be expected to know Each rhythm is accompanied by an article reflecting on its history and role in the big picture of Latin music and offering listening recommendations Like Volume I it uses the Step by Step online video Method A special 8 page appendix explains the often infuriatingly complex subject of clave with an unprecedented level of clarity and insight Includes access to online video

Tomas Cruz Conga Method Volume 1 - Beginning Tomas Cruz, Kevin Moore, Mike Gerald, Orlando Fiol, 2015-04-24 In Volume I Tomasito reveals the time tested conga method which he himself studied with Changuito and other master congueros at the ENA conservatory in Havana Volume I starts at the absolute beginning and is designed for the person who has never touched the congas but is also of great value to the advanced player who wishes to understand the foundation and rudiments of the approach that has allowed the ENA and the other Havana conservatories to consistently turn out so many world class congueros each year Volume I begins with simple exercises to develop technique and systematically works its way through rudiments and recursos for use in solos and fills and basic rhythm patterns such as Salsa Cha Cha and Bolero These are presented using the unique Step by Step online video Method which enables the student to learn the patterns by watching the video and imitating Tomasito as he builds the patterns stroke by stroke This combined with a special type of notation designed to be simple for those who don't read music results in a conga course that really works rather than just another reference book to add to the bookshelf

Tomas Cruz Conga Method Volume 3 Advanced Tomas Cruz, Kevin Moore, Mike Gerald, Orlando Fiol, 2015-11-09 Volume III is the first educational product to tackle the complex subject of Timba the new musical genre which has been played in Cuba since 1989 Timba represents a quantum leap for all the instruments of the rhythm section and especially the congas The recordings of Tomas Cruz are considered the most advanced examples of Timba conga playing and so fascinated the three coauthors that they sought out Tomas Cruz and spent a year and a half studying his style and meticulously documenting it before even considering the idea of publishing it After many hundreds of hours of passionate research this labor of love eventually reached fruition as Volume III Volumes II I were then written to trace the roots of the style and to understand the path Tomas took to arrive at his phenomenal level of technical mastery and rhythmic creativity Much more than a collection of patterns or exercises Volume III analyzes Timba arrangements from beginning to end explaining the role of the congas in each section the relationship to the clave and

Tomasito's creative process including an exercise which teaches the reader to invent his own Timba conga parts. It was the intricacies of the material of Volume III which inspired the creation of the Step by Step online video Method which enables the reader to learn these exciting new rhythms in a fraction of the time it would take working with only written music and audio recordings.

The Tomás Cruz conga method Tomás Cruz, Kevin Moore, Mike Gerald, Orlando Fiol, 2004. Volume II is aimed at two distinct categories of readers: 1. Intermediate players who are ready for a wider range of rhythms to study and use in live playing situations and 2. Experienced congueros who have digested Volume I and now seek to understand the roots of the modern Cuban conga style. Having assimilated the material in Volume I, the student should be able to play basic Son, Montuno, Salsa, Chachacha, and Bolero. Volume II moves on to Guaguanco, Iyesa, 6/8, Changui, Afro, Mozambique, Pilon, Songo, Merengue, Bomba, Cumbia, and other rhythms that a professional conguero will be expected to know. Each rhythm is accompanied by an article reflecting on its history and role in the big picture of Latin music and offering listening recommendations. Like Volume I, it uses the Step by Step DVD Method. A special 8 page appendix explains the often infuriatingly complex subject of clave with an unprecedented level of clarity and insight.

Song Sheets to Software Elizabeth C. Axford, 2009-03-26. The third edition of Song Sheets to Software: A Guide to Print Music Software, Instructional Media, and Web Sites for Musicians includes information on the history of printed music and publishing and copyright laws as well as completely revised and updated listings of music software and other instructional media, web sites for musicians, and technical terms. In addition, Elizabeth C. Axford provides new information on instructional DVDs, book and audio CD sets, and music software programs for teaching everything from children's music to high end professional recording. The book is divided into 16 chapters by subject matter such as Music Appreciation, Guitar and Bass, Country, Folk and Traditional, and Vocal, Choral, Opera, and Musical Theater, offering both related software titles and web sites for each topic. New to the third edition is a CD-ROM supplying Live Links to the sites discussed, as well as an expanded and easily searchable Tech Talk and sample print music scores. The third edition also includes sections on digital sheet music, digital online collections of historical sheet music, video game music, and an updated bibliography. These updates and revisions make this the most complete resource of its kind available.

First Lessons Conga Trevor Salloum, 2012-11-21. This book and accompanying audio are a perfect introduction to the conga drum. The book includes lessons on music notation, posture, positioning, tuning, and hand strokes. There are also many exercises, examples of Latin rhythms, and even some history of the instrument. Written by best-selling Mel Bay author Trevor Salloum, this method is all you need to start playing the conga today.

Who's Who in America Marquis Who's Who, Inc., 2002. *The Tribune*, 1943.

Beyond Salsa Piano Kevin Moore, 2010-02-10. Written by the editor of the world's largest Cuban music website, www.timba.com, and the author of the popular Tom's Cruz Conga Method, Beyond Salsa Piano is a series of method books and historical discographical guides chronicling the role of the piano in Cuban music. Volume 4, with an intermediate difficulty level, covers groups such as Orquesta Revé, Adalberto Álvarez, Son 14,

Original de Manzanillo Los Maravillas de Florida starting point for Manolito y su Trabuco and others Beyond Salsa Piano Kevin Moore, Tom Ehrlich, 2010-02 Written by the editor of the world's largest Cuban music website www.timba.com and the author of the popular Tom's Cruz Conga Method *Beyond Salsa Piano* is a series of method books and historical discographical guides chronicling the role of the piano in Cuban music Volume 3 with an intermediate difficulty level covers the explosive musical developments in Cuba after the 1959 revolution including Los Van Van Irakere Ritmo Oriental mozambique songo and cha-onda **Beyond Salsa Percussion-The Cuban Timba Revolution** Kevin Moore, 2012-11-18 This book presents an encyclopedic selection of all the basic rhythm parts used on timbales and drums in Latin music salsa timba Afro-Cuban folkloric rhythms rumba danzón chachaché et al The central premise is for the student to master each rhythm by singing and tapping before attempting to play it on an instrument so as to avoid bad habits of technique during the critical period when the rhythm is being memorized and internalized To accommodate as many learning styles as possible each rhythm is presented in eight ways two types of standard notation two types of graphic or box notation full speed audio slow motion audio and two speeds using a special task-by-task learning method where the rhythm is learned one stroke at a time against a steady rhythmic accompaniment Each rhythm is first presented as a single part in its historical context and then in the combinations of two and three parts at once that a percussionist would be expected to play in various group situations One group of audio files 107 tracks is available as a free online download with the link provided in the book The remainder the more advanced files are available as a separate downloadable product The book will also be useful for those who can already play drums and timbales but need to quickly learn the necessary rhythms for salsa and timba but for true beginners our strategy is to learn to sing and tap all of the basic rhythms before taking your first lesson and there's a very important reason for doing it this way As with golf or tennis lessons learning to play a musical instrument is about physical movements dexterity timing coordination and body language the types of things that are easier to demonstrate than to explain and are easier to master when your brain stays calmly out of the way as your body goes through the learning process If your brain is struggling to learn what to play it interferes with your body's natural ability to learn how to play To put it another way if you're concentrating on mastering the pattern of a new rhythm you won't be able to give 100% of your effort to tone production posture hand position and feeling the groove and you're likely to develop bad habits that are hard to unlearn later But if you've already learned to sing clap and tap the rhythms before you take your first lesson on drums or timbales you'll be much more likely to succeed and just as important you'll be much more likely to enjoy the process *Understanding Clave and Clave Changes* Kevin Moore, 2011-11-06 A supplement to the *Beyond Salsa* series this is a hands-on course with four major sections using dancing clapping and singing exercises to explain the mysteries of the Cuban clave rhythm Part 1 teaches absolute beginners with no training or experience to perform the various clave rhythms Part 2 covers clave terminology in detail Part 3 is an intermediate set of exercise designed to explain the confusing topic of clave direction Part 4 for musicians

and experienced dancers and listeners tackles clave changes one of the most misunderstood and hotly debated topics in music Also included is a general Rhythmic Terminology appendix suggested listening and reading lists and an introduction to the Beyond Salsa series of instruction books for piano bass timbales drums congas bong and rhythm section ensemble

Legendary Op. 44 Greg Jackson, 2011-04 *Legendary Op 44* is a collection of conga solos composed by best selling author Dr Greg Jackson This is the first book of solo literature ever published for the instrument Each solo uses traditional music notation as well as indications for which hand is recommended to play a certain drum The different sounds are also thoroughly notated for each piece for those who are new to reading music *Legendary* features 13 pieces for 2 to 5 congas and incorporates some traditional marchas as well as newer forms such as timba Each piece is designed for concert performance settings or for the conguero in need of a solo during a song break This book is also an excellent study tool for learning to design your own solos in a band type of setting Level Beginner to Professional *Beyond Salsa Piano* Kevin Moore, 2011-03-11 The tenth volume in the *Beyond Salsa Piano* series focuses on Cesar Pupy Pedroso the founding pianist and one of the principal composers of Cuba's most popular band Los Van Van and now the leader of Los Que Son Son the most successful new Cuban group of the 2000s Pedroso was ranked 1 in the timba.com readers poll for Best Timba Pianist of All Time and came in second in the songwriting department Doubling as a history and music appreciation course the book contains extensive music notation examples of Pedroso's piano tumbaos or montunos as well as transcriptions of solo and head arrangements The difficulty level is intermediate falling between the very easy exercises in the early volumes and the sometimes complex tumbaos of Volumes 6-9 which deal with Melon Lewis of The Issac Delgado Group Illustrated in detail is Pupy Pedroso's trademark contrary motion montuno style which while very easy to execute produce much richer sounding harmonies than the standard salsa approach The book also includes sidebar sections on the importance of rumba in salsa rhythm section gears controlled improvisation and the evolution of bass tumbaos in Cuban music Bass tumbaos are included for each of the 54 piano transcriptions and some also include string section guajeos and second keyboard parts Volume 10 also includes a detailed biography with rare photos from Pupy's private collection and information about his extensive musical family The discography section lists Pupy's work in two ways by album and by song as many of his compositions were recorded by various artists There are dozens of excellent photographs by Tom Ehrlich David Garten Patrick Bonnard and others top photographic artists The author Kevin Moore has also written *The Tomas Cruz Conga Method* and *Beyond Salsa Percussion* is working on *Beyond Salsa Bass* and is the music editor of the world's largest Cuban music website timba.com 11 other volumes are currently available ***Beyond Salsa Piano*** Kevin Moore, 2014-07-20 This page sells the book only the supplemental audio files are a separate downloadable purchase The book also contains a link to a free download of an assortment of audio files from each chapter THE BOOK *Beyond Salsa Piano Vol 12* is the third volume on Cesar Pupy Pedroso and covers his last decade as the pianist and one of the principal songwriters of the Cuban supergroup Los Van Van The book

contains music notation and analysis of Pedrosó's piano tumbaos as well as historical and discographical information about Los Van Van and its many famous members including Juan Formell, Samuel Formell, Mayito Rivera, Ángel Bonne, Robert Hernández, Pedrito Calvo, Boris Luna, and Jos Luis Changuito Quintana. During the period under study (1989-2001), Los Van Van released seven albums generally considered to be among the best Cuban popular music recordings of all time: *Crónicas* (1989), *Aquí el que baila gana* (1990), *Azúcar* (1992), *Lo último en vivo* (1994), *Ay Dios, ¡ampárame!* (1996), *Te pone la cabeza mala* (1997), and the Grammy-winning *Llegó Van Van* (1999). Volumes 10 and 11 of the *Beyond Salsa Piano* series cover Pupy Pedrosó's earlier work with Los Van Van, and Volume 13 will cover his work as the leader of Pupy y Los Que Son Son from 2001 to the present. Los Que Son Son is currently one of the most popular bands in Cuba. Volumes 1-5 are a beginning/intermediate/advanced course in Latin piano playing in general. Volumes 6-9 are an in-depth study of piano giant Iván Melón Lewis and his work with the pivotally important Issac Delgado Group. Volume 14 covers the piano style of Tirso Duarte with Charanga Habanera. Interestingly, Duarte was also a lead singer with Pupy y Los Que Son Son. The *Beyond Salsa* series also includes 5 books on bass, 3 on drums and timbales, a course for Latin ensemble, *Understanding Clave* and *Clave Changes*, and a special book *Beyond Salsa for Beginners* that teaches basic rhythms and history for dancers and other interested non-musicians.

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