

The
Latin Bass Book
a practical guide



by Oscar Stagnaro
Professor at Berklee College &
Bassist with Paquito D'Rivera
& Chuck Sher

\$34
Includes
3 Play-along
CDs

SHER MUSIC CO.

The Latin Bass Book: A Practical Guide

by Oscar Stagnaro

(bassist with Paquito D'Rivera and Professor at Berklee College of Music)

and Chuck Sher

(author of "The Improvisor's Bass Method")

Contributing Editor – Dave Belove

(bassist with Rebeca Mauleón's "Round Trip", "The Machete Ensemble", etc.)

Includes 3 Play-Along CDs, featuring

Oscar Stagnaro - bass
Rebeca Mauleón - keyboards, vocals
Orestes Vilató - percussion, vocals
Edgardo Cambón - percussion, vocals
Carlos Caro - percussion, vocals
Mark Walker - drums
Dario Eskenazi - keyboards
and more.

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Notes About the Enclosed Play-Along CDs ii

The accompanying CDs to "The Latin Bass Book" were designed to provide:

- a) audio illustrations of how each exercise should be played, and also
- b) years of professional-level play-along accompaniment.

How To Best Utilize These CDs - Please read!

- 1) Go through each exercise and listen to how the bass part fits in with the rest of the rhythm section while you watch the transcription go by.
- 2) Then try playing what is written yourself until you sound pretty much like the bass on the CD.
- 3) You can then turn off the bass channel and play along with the rhythm track yourself, improvising your own lines based on the material presented in that exercise—especially any rhythms written out at the end of the transcription of Oscar's bass line.
- 4) After you've gone through the whole book in this way, you can then use the CDs to practice anything you want, not just the initial rhythms suggested for that track.

We hope you will find these CDs invaluable in giving you professional Latin rhythm sections to play along with. Enjoy!

PERSONNEL:

Afro-Cuban Exercises

CD One - All tracks; CD Two - Tracks 1-15; CD Three - Tracks 8 & 18

Oscar Stagnaro - bass

Rebeca Mauleón - keyboards, vocals

Orestes Vilató - percussion, vocals

Edgardo Cambón - percussion, vocals

Carlos Caro - percussion, vocals

Recorded and mixed by Oscar Autie at O Studios, El Cerrito, CA

Brazilian and Caribbean Exercises

CD Two - Tracks 16-23; CD Three - Tracks 1-7

Oscar Stagnaro - bass

Dario Eskenazi - keyboards

Attila Nagy - keyboards (Track 7 only)

Mark Walker - drums

Pernell Sarturnino - percussion

Recorded at Alleycat Studio by John Lee, South Orange, NJ.

Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

South American Exercises

CD Three - Tracks 9-17

Oscar Stagnaro - bass

Aquiles Baez - Venezuelan cuatro (Tracks 9-13) and guitar (Tracks 16-17)

Omar Ledezma - congas and percussion (Tracks 9-13)

Franco Pinna - drums (Tracks 14-15)

Julio Santillan - guitar (Tracks 14-15)

Martin Zarzar - cajon (Tracks 16-17)

Jorge Perez Albela - hand claps (Tracks 6-17)

DPelot - quijada, guiro & bells (Tracks 16-17)

Recorded and Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

All CDs mastered by "The Master", Fred Catero, at Catero Productions, San Carlos, CA

Editor's Foreword

The role of the bass in Latin music is primarily to hold down the rhythmic and harmonic foundation of the tune. To the casual listener there is certainly a lot of repetition in most Latin bass lines. But if you listen closely you'll usually find a myriad of subtle variations that give the music an extra kick without destroying the underlying groove. This book will show you how that is done.

"The Latin Bass Book" contains the most comprehensive study ever published of the main Afro-Cuban and Brazilian styles of bass playing, as well as shorter sections on other Caribbean and Latin American styles and also Latin jazz bass playing.

If you go through the book and faithfully follow the written instructions, you will be in possession of all the information you need to fulfill your function in a Latin or Latin jazz rhythm section. This is a practical guide for the motivated student to learn how to play in various Latin idioms, not an historical accounting of how these idioms developed. For that, please see Sher Music Co.'s "The True Cuban Bass" by Carlos Del Puerto and Silvio Vergara, an invaluable document.

Much thanks goes to Attila Nagy for designing the cover, as well as his informative contribution to the reggae section of the book; Michelle White for the beautiful cover art work; Larry Dunlap and Rebeca Mauleón for their world-class transcriptions; all the wonderful rhythm section players on the CDs; Dave Belove for contributing Chapter Four, on the bass' relation to clave; Chuck Gee for the easy-to-read music manuscript; Fred Catero for a masterful mastering job; the talented photographers who contributed to this book; Andy Gonzalez and Pedro Perez who allowed us to include transcriptions of some of their recorded bass lines; and lastly Oscar Stagnaro, who makes this book come alive with such grace and soul.

As the world gets closer together, having a working knowledge of Latin bass playing will increasingly be a prerequisite for any professional, improvising bassist. This book is designed to help you learn to play this passionate and beautiful music. Enjoy the ride! - **Chuck Sher**

About Oscar Stagnaro

Bassist Oscar Stagnaro, originally from Peru, studied at the Conservatory of Music in Lima, Peru and worked extensively doing studio work and live performances with many international artists and local bands before moving to the USA in 1979. Since then he has been a very active performer and one of the most versatile bass players on the East Coast. His mastery of different styles including jazz, fusion, Latin jazz, Brazilian jazz and South American music has helped him to travel the world performing with the very best Latin jazz artists.

Mr. Stagnaro has been an Associate Professor at Berklee College of Music since 1988, where he teaches private lessons, workshops and ensembles, and has represented Berklee at the IAJE Conventions since 1997. He is an active clinician and has given clinics on bass playing in Peru, Puerto Rico, Cosa Rica, Venezuela, Germany, Spain and the USA.

Mr. Stagnaro has recorded with Paquito D'Rivera, the United Nations Orchestra, Dave Valentin, Charlie Sepulveda, The Caribbean Jazz Project and many others (see Discography on page 262.) He has also played with Chucho Valdés, Michel Camilo, Dave Liebman, Ray Barretto, Mark Murphy, Tom Harrell, Leny Andrade, Claudio Roditi, Danilo Perez, Tiger Okashi, Bob Moses, Bob Mintzer, Steve Kuhn, Nestor Torres and many others. His first CD under his own name, "Mariella's Dream", is on the Songosaurus label and features Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña and Ramón Stagnaro.

Mr. Stagnaro endorses Etifani speakers, Fender strings and Guild and Warwick basses.

A Note From Oscar

This work is dedicated to my Father, Rogelio, for his love and dedication; my wife Teresa for her love, comprehension, inspiration and huge patience; my children Paulo and Mariella who help me to find the meaning of life; to my brother Ramon, my first bass teacher; and to my best friend Pocho Purizaga. Thanks also to Paquito D'Rivera, Danilo Perez, the Pelots, my Boss at Berklee, Rich Appleman, Pedro Aiscorbe, Carlos Hayre, Aquiles Baez, Los Changos, Sal Cuevas, Alon Yavnai, Dave Valentin, Brenda Feliciano, Alberto Netto, Alain Malett, Lincoln Goines, Milton Cardona, Andy Narell, Dave Samuels, Victor Mendoza, Coc Salazar, Pancho Saenz and all my friends and colleagues whom I have learned from and share the universal language of music.

CD One

CD Two and CD Three are on the inside back cover.

SOSTANDO IL BALANCE
SI PUÒ ESCLUDERE IL BASS
IL PIANO

CD One
TRACK #1

Tuning Notes.

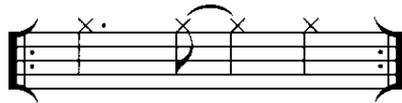
Note 1: To make the bass louder or softer (or to eliminate it altogether for play-along purposes), please use the Balance control on your stereo.

Note 2: The Sher Music publication "Muy Caliente!" uses selected tracks from the CDs in this book, so if you own "The Latin Bass Book" there is no need to buy "Muy Caliente!". If you already own "Muy Caliente!", you will be happy to find that this book contains transcriptions of every note Oscar Stagnaro plays there, plus lots more.

SECTION ONE - THE TUMBAO BASS LINE

CHAPTER ONE - The Basic Tumbao and its Main Variations

The simplest version of the most basic Afro-Cuban bass line, the tumbao, is as follows:



Practice this rhythm along with Track #2 until each note is played with rhythmic authority. You might try accenting one of the beats in each bar for a while, then a different one (e.g. first the "1", then the "and of two", then the "4", etc.) This track uses mostly roots and fifths in the bass so you can focus completely on rhythmic accuracy. Here, and throughout the book, we have transcribed Oscar's playing on the accompanying CDs for you to study and play along with. After doing that, however, we strongly suggest that you improvise your own lines using the basic ideas and rhythms being presented.

CD One
TRACK #2

Guaracha 2-3

A C_{MI}^6 G^7 C_{MI}^6

C_{MI}^6 G^7 C_{MI}^6

F_{MI} G^7 C_{MI}^6 F_{MI}

G^7 C_{MI}^6 B^b7 A^b7 G^7

C_{MI}^6 B^b7 A^b7 G^7 C_{MI}^6

C_{MI}^6 B^b7 C_{MI}^6

This page contains ten staves of musical notation, likely for a guitar or bass. Each staff features a sequence of notes with various chord symbols written above them. The chords include Bb7, CMi6, Eb7, Ab7, G7(alt), F7, and DMI7(b5). A double bar line with a 'B' in a box is present on the fourth staff. The notation includes eighth and quarter notes, often beamed together, and rests.

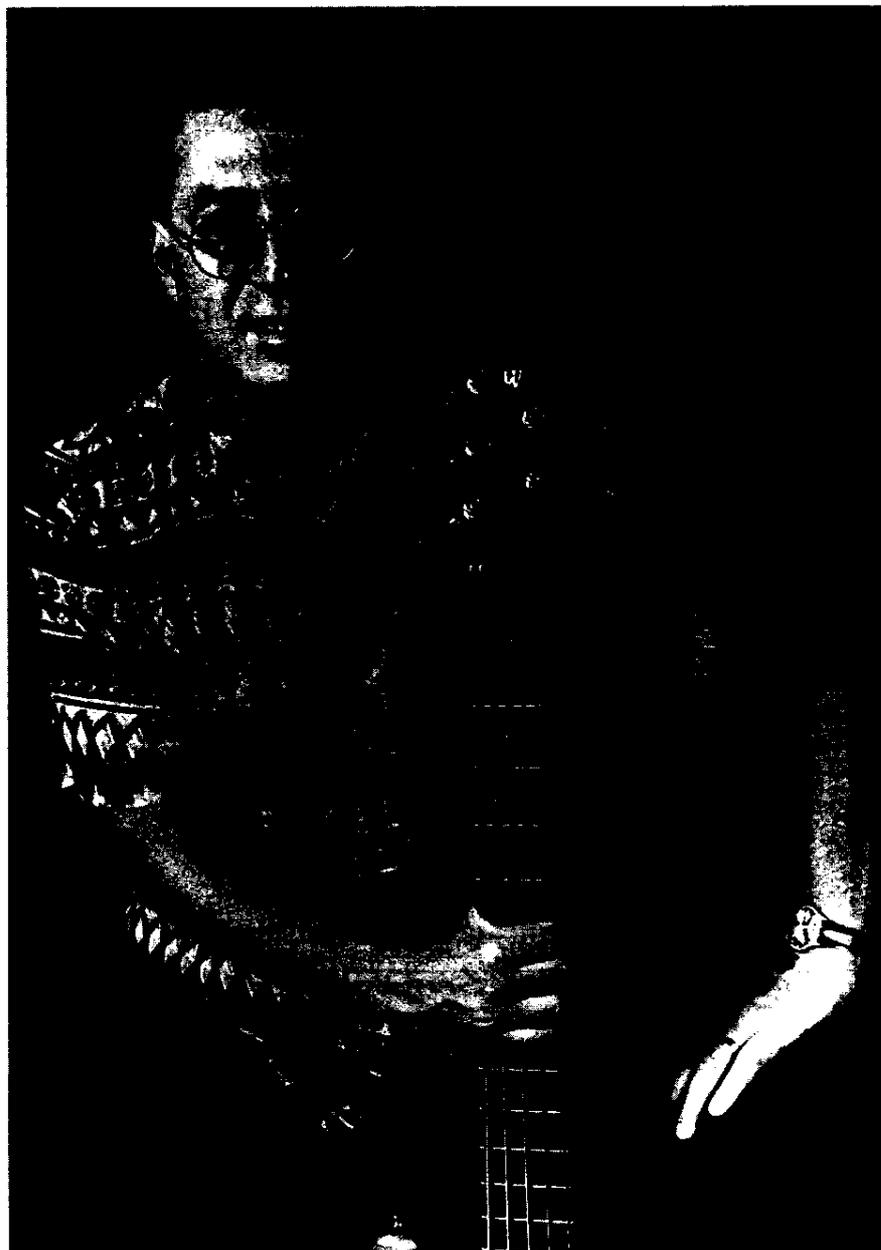
Chord symbols above the staves:

- Staff 1: Bb7, CMi6, Eb7, Ab7
- Staff 2: G7(alt), CMi6, Eb7, Ab7, G7(alt)
- Staff 3: CMi6, G7, CMi6
- Staff 4: G7, CMi6, **B** CMi6, Eb7
- Staff 5: F7, G7, CMi6, Eb7, F7
- Staff 6: G7, CMi6, DMI7(b5), G7, CMi6
- Staff 7: CMi6, DMI7(b5), G7, CMi6
- Staff 8: Bb7, CMi6, DMI7(b5) G7, CMi6, Bb7
- Staff 9: CMi6, DMI7(b5) G7, CMi6, FMI, G7
- Staff 10: CMi6, CMi6, FMI, G7, CMi6

The musical score consists of four staves of music. The first staff begins with a bass clef and a key signature of two flats (B-flat and E-flat). The notes are: G2 (quarter), A2 (quarter), B-flat2 (quarter), C3 (quarter), D3 (quarter), E-flat3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B-flat3 (quarter), C4 (quarter), D4 (quarter), E-flat4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter). Chords above the staff are: CMI⁶ (above G2), E^b7 (above A2), D7 (above B-flat2), D^b7 (above C3), and CMI⁶ (above G4). The second staff continues the melody: D4 (quarter), E-flat4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B-flat4 (quarter), C5 (quarter), D5 (quarter), E-flat5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B-flat5 (quarter), C6 (quarter), D6 (quarter), E-flat6 (quarter), F6 (quarter), G6 (quarter), A6 (quarter), B-flat6 (quarter), C7 (quarter). Chords above the staff are: E^b7 (above D4), D7 (above E-flat4), D^b7 (above F4), CMI⁶ (above G4), and G7 (above A4). The third staff continues: G6 (quarter), A6 (quarter), B-flat6 (quarter), C7 (quarter), D7 (quarter), E-flat7 (quarter), F7 (quarter), G7 (quarter), A7 (quarter), B-flat7 (quarter), C8 (quarter), D8 (quarter), E-flat8 (quarter), F8 (quarter), G8 (quarter), A8 (quarter), B-flat8 (quarter), C9 (quarter). Chords above the staff are: G7 (above G6), CMI⁶ (above A6), and G7 (above B-flat6). The fourth staff concludes the piece: G8 (quarter), A8 (quarter), B-flat8 (quarter), C9 (quarter), D9 (quarter), E-flat9 (quarter), F9 (quarter), G9 (quarter), A9 (quarter), B-flat9 (quarter), C10 (quarter), D10 (quarter), E-flat10 (quarter), F10 (quarter), G10 (quarter), A10 (quarter), B-flat10 (quarter), C11 (quarter). Chords above the staff are: CMI⁶ (above G8) and CMI (above A8). The piece ends with a double bar line.



Edgardo Cambón, Orestes Vilató, Rebeca Mauleón, Carlos Caro, Oscar Stagnaro

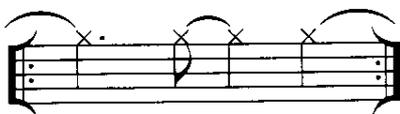


Oscar Stagnaro

Photo by Ken Franckling



The following figure is the same as the basic tumbao figure except that the "4" is tied to the "1" of the next bar. This syncopated version of the tumbao is the basic rhythm now in use for most Afro-Cuban bass lines—for such styles as the guaguanco, guaracha, rumba, mambo, bomba, son-montuno, etc. Please see "The True Cuban Bass" by Carlos Del Puerto and Silvio Vergara (published by Sher Music Co.) for an invaluable look at the historical evolution of each of these styles.



Practice this rhythm until you can play it in your sleep, until you can hear it inside you like your heartbeat. At least half of all bass lines played in Salsa are composed of nothing but this rhythm, with short variations (discussed later in this section of the book) but always returning to this basic tumbao pattern. The primary focus here should be on getting the rhythm to feel natural. Hint: Even though the "1" is not being played, you must be able to feel where it is every bar.

Guaracha 2-3

CD One
TRACK #4



A^b7 **B^b7**



A^b7



D **D^b7** **B⁷**



D^b7



B⁷



A² **E⁷** **D⁷**



E⁷



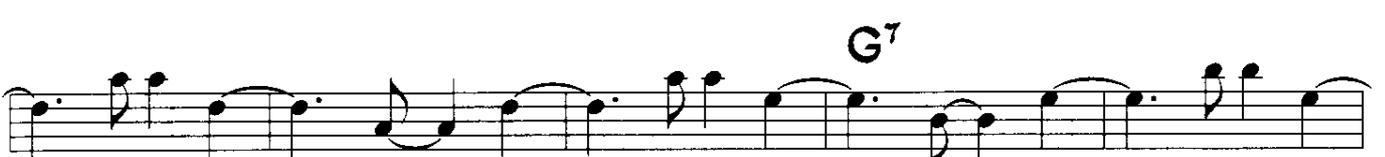
D⁷



B² **G⁷** **F⁷**



G⁷





The image displays three musical exercises, each consisting of three staves of music in bass clef. The exercises are labeled B³, C³, and D³.

- Exercise B³:** Features chords G⁷ and F⁷. The first staff starts with G⁷ and the second with F⁷. The notes are primarily eighth and quarter notes with slurs.
- Exercise C³:** Features chords B^{b7} and A^{b7}. The first staff starts with B^{b7} and the second with A^{b7}. The notes are primarily eighth and quarter notes with slurs.
- Exercise D³:** Features chords D^{b7} and B⁷. The first staff starts with D^{b7} and the second with B⁷. The notes are primarily eighth and quarter notes with slurs.

To help anchor the rhythmic aspect of your playing, try counting "1, 2 and, 3, 4" every bar (accenting the beats that you are actually playing in your line) until it is engrained in your subconscious. To help you feel how the basic tumbao rhythm fits against a steady pulse, first try playing along with the previous track and tapping your foot on 1 and 3. Then try tapping your foot on 2 and 4 instead. This has the advantage of getting you to feel beat 4 as one of the downbeats of 2 & 4, instead of it being an anticipation of beat 1 of the next bar.

Here is a typical salsa chord progression, transposed to different keys, that uses the tumbao bass line. Here only roots are used and the rhythm is played with virtually no variation (but it swings!). Try to imitate Oscar's sense of forward motion and complete rhythmic assurance, even after you turn off the bass track and are on your own.

CD One
TRACK #5

Med. Son-Pachanga ♩ = 156
(Perc. intro)

The musical score is written in bass clef with a 4/4 time signature. It consists of 10 staves of music. Above each staff, a sequence of chords is provided. The chords are: Staff 1: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}; Staff 2: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, G⁷; Staff 3: C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, F_{MI}; Staff 4: C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, B^b7; Staff 5: E^b_{MI}, A^b_{MI}, B^b7, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^b7, A^b_{MI}; Staff 6: E^b_{MI}, A^b_{MI}, B^b7, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^b7, C[#]7; Staff 7: F[#]_{MI}, B_{MI}, C[#]7, B_{MI}, F[#]_{MI}, B_{MI}, C[#]7, B_{MI}; Staff 8: F[#]_{MI}, B_{MI}, C[#]7, B_{MI}, F[#]_{MI}, B_{MI}, C[#]7, E⁷. The music features a consistent tumbao bass line rhythm.

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ D_{MI}

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ G⁷

C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ F_{MI}

C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ B^{b7}

E^{b7} A^{b7} B^{b7} A^{b7} E^{b7} A^{b7} B^{b7} A^{b7}

E^{b7} A^{b7} B^{b7} A^{b7} E^{b7} A^{b7} B^{b7} C^{#7}

F^{#7} B_{MI} C^{#7} B_{MI} F^{#7} B_{MI} C^{#7} B_{MI}

F^{#7} B_{MI} C^{#7} B_{MI} F^{#7} B_{MI} C^{#7} E⁷

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ D_{MI}

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ G⁷

C_MI F_MI G⁷ F_MI C_MI F_MI G⁷ F_MI/G
 C_MI F_MI G⁷ F_MI C_MI F_MI G⁷ B^{b7}
 E^b_MI A^b_MI B^{b7} A^b_MI E^b_MI A^b_MI B^{b7} A^b_MI
 E^b_MI A^b_MI B^{b7} A^b_MI E^b_MI A^b_MI B^{b7} C^{#7}
 F[#]_MI B_MI C^{#7} B_MI F[#]_MI B_MI C^{#7} B_MI
 F[#]_MI B_MI C^{#7} B_MI F[#]_MI B_MI C^{#7} E⁷
 A_MI D_MI E⁷ D_MI A_MI D_MI E⁷ D_MI
 A_MI D_MI E⁷ D_MI A_MI D_MI NC A_MI

This next example uses some chord notes other than the roots and fifths, generally as leading tones to the next root. The time feel is still the most important element. If this transcription is too advanced for you to read at this point, just play the standard tumbao along with the CD track. We will study the rhythmic variations later.

CD One
TRACK #6

Guaracha 3-2

The musical score for 'Guaracha 3-2' is written in bass clef with a key signature of two flats (Bb and Eb) and a 3/2 time signature. It consists of ten staves of music. The first staff begins with a common time signature 'C' and a 3/2 time signature. The music is primarily composed of eighth and quarter notes, often beamed together in groups of three or four. Chords are indicated above the notes: F_MI, B^b_MI, and C⁷. A section marked 'A' begins on the second staff, where the chord sequence F_MI, B^b_MI, C⁷ is repeated. The score concludes with a key signature change to one flat (Bb) and a common time signature 'C' on the final staff.

This musical score is written for guitar and consists of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes a variety of rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often beamed together. Chords are indicated by letters above the staff: F_MI, B^b_MI, and C⁷. A section marked with a square box 'B' begins on the fourth staff. A section marked with a square box 'C' begins on the second staff of the fifth line. The piece concludes with a double bar line on the final staff.

This page contains ten staves of musical notation for guitar. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). The music is organized into two main sections: Section D and Section E. Section D spans the first three staves, and Section E spans the remaining seven staves. Each staff contains a sequence of chords and melodic lines. The chords are primarily triads: F major with a minor third (F_{Mi}), B-flat major with a minor third (B^b_{Mi}), and C major with a minor third (C⁷). The melodic lines consist of eighth and quarter notes, often with slurs and accents. A decorative border is located on the left side of the page.

D F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi}

C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷

F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi}

C⁷ **E** F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷

F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi}

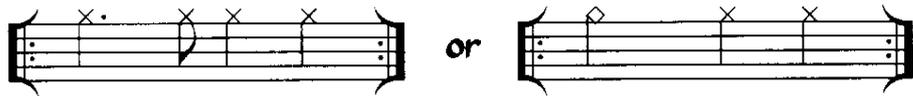
C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷

F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi}

C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷

F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi} C⁷ F_{Mi} B^b_{Mi}

C⁷ F_{Mi} [^]

VARIATION 1 

The first figure above is like the unsyncopated tumbao but the "and of 2" is not tied to the "3". This is often found in older styles of Cuban bass playing. The second version above is also the original bass rhythm for the mambo.

CD One
TRACK #7

Med. Charanga

A G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7



E_{MI}^7 A^7 D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7

A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7 A^7

D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6

B^7 E_{MI}^7 A^7 D^7 G_{MA}^7 G_{MA}^6

A_{MI}^7 D^7 A_{MI}^7 D^7 G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7

A^7 D^7 G_{MA}^7 G_{MA}^6 A_{MI}^7 D^7 A_{MI}^7 D^7

G_{MA}^7 G_{MA}^6 B^7 E_{MI}^7 A^7 D^7

GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷
 EMI⁷ A⁷ D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷
 AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷ EMI⁷ A⁷
 D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶
 B⁷ EMI⁷ A⁷ D⁷ **B** D⁷
 C¹³ D⁷
 C¹³ D⁷
 C¹³ D⁷ NC
C G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶
 AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ **D** G GMA⁶ AMI⁷ D⁷
 AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷

The image displays ten staves of musical notation for guitar. The first staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of chords and melodic lines. The chords are labeled as follows:

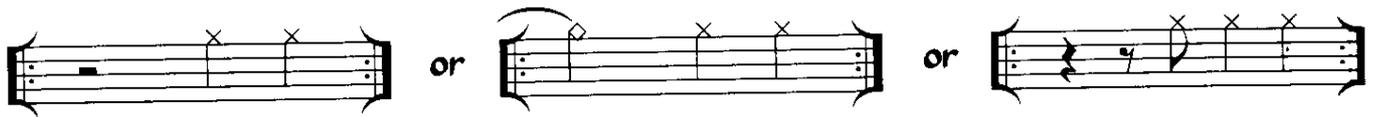
- Staff 1: GMA⁷, GMA⁶, G, GMA⁶, AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶
- Staff 2: G, GMA⁶, AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶, G, GMA⁶
- Staff 3: AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶, G, GMA⁶, AMI⁷, D⁷
- Staff 4: AMI⁷, D⁷, GMA⁷, GMA⁶, G, GMA⁶, AMI⁷, D⁷, AMI⁷, D⁷
- Staff 5: GMA⁷, GMA⁶, G, GMA⁶, AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶
- Staff 6: G, GMA⁶, AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶, G, GMA⁶
- Staff 7: AMI⁷, D⁷, AMI⁷, D⁷, GMA⁷, GMA⁶, G, GMA⁶, AMI⁷, D⁷
- Staff 8: AMI⁷, D⁷, GMA⁷, GMA⁶ (with a triplet of notes), G, GMA⁶, AMI⁷, D⁷
- Staff 9: AMI⁷, D⁷, GMA⁷, GMA⁶, D⁹
- Staff 10: G

The notation includes various musical symbols such as notes, rests, and accidentals. The final staff shows a melodic line starting with a treble clef and a key signature of one sharp, ending with a double bar line.

This page contains ten staves of musical notation, likely for a bass line. The notation is in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The music consists of eighth and quarter notes, often beamed together in pairs. Above each staff, chord symbols are written, indicating the harmonic structure. The chords are: C major (C_M), E-flat major 7 (E^b7), A-flat major 7 (A^b7), and G major 7 (G⁷). The sequence of chords across the staves is as follows:

- Staff 1: C_M, E^b7, A^b7, G⁷, C_M
- Staff 2: E^b7, A^b7, G⁷, C_M, E^b7
- Staff 3: A^b7, G⁷, C_M, E^b7, A^b7
- Staff 4: G⁷, C_M, E^b7, A^b7, G⁷
- Staff 5: C_M, E^b7, A^b7, G⁷, C_M
- Staff 6: E^b7, A^b7, G⁷, C_M, E^b7
- Staff 7: A^b7, G⁷, C_M, E^b7, A^b7
- Staff 8: G⁷, C_M, E^b7, A^b7, G⁷
- Staff 9: C_M, E^b7, A^b7, G⁷, C_M
- Staff 10: E^b7, A^b7, NC (No Chord)

VARIATION 3

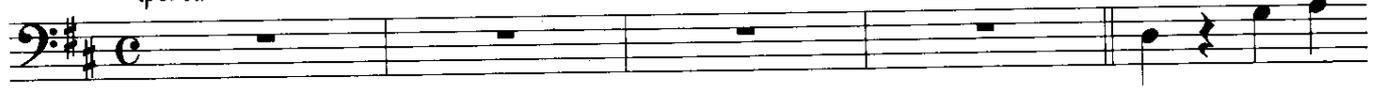


Here the "3" is played instead of the "and of 2". This can create a nice contrast to the standard tumbao for particular sections of a tune. It is also used as the basic groove in a lot of older Cuban styles of bass playing.

CD One
TRACK #9

Meren-Songo 2-3
(perc.)

A D G



A⁷ G D G A⁷ G D G A⁷ F#⁷



B_{Mi}⁷ E_{Mi} A⁷ D G A⁷ G D G



A⁷ A_{Mi}⁷ D⁷ G G^{#dim.} A⁷ D



B F#⁷ B⁷ E⁷



E⁷ A⁷ D G A⁷ G



D G A⁷ G D G A⁷ F#⁷ B_{Mi}⁷



E_{Mi} A⁷ C D G A⁷ G D G A⁷ G



D G A⁷ F^{#7} B_{mi}⁷ E_{mi} A⁷ D G
 A⁷ G D G A⁷ A_{mi}⁷ D⁷ G G^{#dim.}
 A⁷ D D F^{#7} B⁷
 B⁷ E⁷ E⁷ A⁷
 D G A⁷ G D G A⁷ G D G
 A⁷ F^{#7} B_{mi}⁷ E_{mi} A⁷ E D G A⁷ G
 D G A⁷ G D G A⁷ G D G
 A⁷ G D G A⁷ G D G A⁷ G
 D G A⁷ G D G A⁷ G D G
 A⁷ G D G A⁷ G D G A⁷ G

D G A⁷ G D G A⁷ G D G
A⁷ G D G A⁷ G D G A⁷ G
D G A⁷ G D G A⁷ G D G
A⁷ G D G A⁷ G D G A⁷ G
D G A⁷ G D G A⁷ G D G
A⁷ G D G A⁷ G D G A⁷ G
D G A⁷ G D G A⁷ G D G
A⁷ G D G A⁷ G D G A⁷ G
D G A⁷ G NC
[Musical notation continues]



Andy Gonzalez

Photo by Jeffrey Kliman

A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}

B A_{MI} G⁷ F⁷ E⁷

A² A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}

A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}

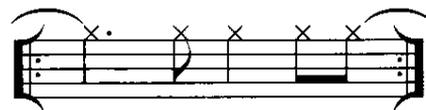
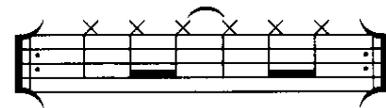
Six staves of musical notation. Each staff contains a sequence of notes with slurs and accents. Above each staff, four chords are indicated: A MI, B MI 7(b5), E 7(b9), and A MI. The notes are primarily eighth and quarter notes, often beamed together.

B²

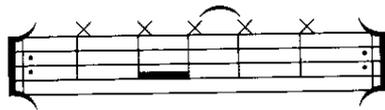
Five staves of musical notation. Each staff contains a sequence of notes with slurs and accents. Above each staff, four chords are indicated: A MI, G 7, F 7, and E 7. The notes are primarily eighth and quarter notes, often beamed together.

The image shows a musical score for bass guitar, consisting of three systems of staves. The first system has three staves, each with a bass clef and a key signature of one flat (B-flat). The notes are: Staff 1: A2, G2, F2, E2; Staff 2: A2, G2, F2, E2; Staff 3: A2, G2, F2, E2. Above the notes are chords: A_{MI}, G⁷, F⁷, E⁷. The second system has three staves with a common time signature (C). The notes are: Staff 1: A2, G2, F2, E2; Staff 2: E2, A2, G2, F2; Staff 3: E2, A2, G2, F2. Above the notes are chords: A_{MI} G F, E⁷(#9) A_{MI}, A_{MI} G F, E⁷(#9) A_{MI}, A_{MI} G F, E⁷(#9) A_{MI}.

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



VARIATION 5



This is the rhythm of the typical guaracha bass line and is often intermingled with the standard tumbao in other styles as well (see Chapter 2 for more on this). The presence of the "2" in this bass line creates a unique feel, but the "and of 2" is usually the more strongly accented of the two notes.

CD One
TRACK #11

Guaracha 2-3

A (GMI⁹) C⁹ GMI⁹ C⁹ F_{MA}⁷ F⁶ F⁶ D⁷(^{#9}/_{#5})

The image displays ten staves of musical notation, likely for guitar or bass. Each staff begins with a bass clef and a key signature of one flat (B-flat). The notation consists of a sequence of notes with stems and beams, often grouped with slurs. Above each staff, a series of chords is indicated: GMI⁹, C⁹, GMI⁹, C⁹, F_{MA}⁷, F⁶, F⁶, and D⁷(^{#9}/_{#5}). The chords are placed above the notes they correspond to. The notes are primarily eighth and quarter notes, with some slurs indicating phrasing. The overall structure is a repetitive sequence of chords and melodic lines across ten staves.

GMI^9 C^9 GMI^9 C^9 FMA^7 F^6 F^6 $D^7(\#9)$
 GMI^9 C^9 GMI^9 C^9 FMA^7 F^6 F^6 $D^7(\#9)$ GMI^9
B (GMI^9) C^6 NC (GMI^9)
 (GMI^9) C^6 NC (GMI^9)
 (GMI^9) C^6 NC (GMI^9)
 (GMI^9) C^6 NC F^6

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

CHAPTER TWO - Combinations

By combining the variations in Chapter 1 with each other, a great variety of bass lines can be created that all spring from, and can support, a basic tumbao groove.

Here are some two bar phrases to learn, combining a bar of tumbao with a bar of one of the variations. After listening to the entire track, you should play each two bar phrase over and over, along with the rhythm section, until it feels natural and strong.

CD One
TRACK #12

Guaracha 2-3 (Mozambique Intro/Outro)

(w/ piano, clave & güiro) **NC**

(Mozambique 2-3)

(Guaracha 2-3)

A C⁷

C⁷

B^b7
(b)

This page contains ten staves of musical notation for a bass line. The notation includes various chord symbols and melodic lines. The chords are:

- Staff 1: $Bb7$, $Eb7$
- Staff 2: $Eb7$
- Staff 3: $Eb7$, $Ab7$
- Staff 4: $Ab7$, $G7(b9)$
- Staff 5: $G7(b9)$
- Staff 6: $G7(b9)$, B (boxed), CMI
- Staff 7: CMI
- Staff 8: FMI
- Staff 9: FMI , $Ab13$
- Staff 10: $Ab13$

The musical notation consists of eighth and quarter notes, often beamed together, with various rests and accidentals. The key signature is one flat (B-flat major / E-flat minor).

This page of musical notation, page 39, contains ten staves of music. The notation includes various chord voicings and techniques, with the following labels:

- Staff 1: A^b13 , $G7(b9)$
- Staff 2: $G7(b9)$, NC, C^{13}
- Staff 3: C^{13}
- Staff 4: C^{13} , B^b13 (with a (b) marking)
- Staff 5: B^b13
- Staff 6: E^b13
- Staff 7: E^b13 , A^b13
- Staff 8: A^b13 , $G7(b9)$
- Staff 9: $G7(b9)$, D , C^{MI}

The music is written in a single system across ten staves. The notation includes various chord voicings and techniques, such as A^b13 , $G7(b9)$, C^{13} , B^b13 , E^b13 , D , and C^{MI} . The notation also includes a (b) marking and a NC marking. The music is written in a single system across ten staves.

The musical score consists of ten staves of notation. The first seven staves are in bass clef, and the last three are in treble clef. The notation includes various chords and melodic lines with slurs and accents.

- Staff 1: Bass clef, chord **C_{MI}**.
- Staff 2: Bass clef, chords **C_{MI}** and **F_{MI}**.
- Staff 3: Bass clef, chord **F_{MI}**.
- Staff 4: Bass clef, chord **A^b13**.
- Staff 5: Bass clef, chords **A^b13** and **G⁷(^b9)**.
- Staff 6: Bass clef, chord **G⁷(^b9)**.
- Staff 7: Treble clef, chord **E NC**, includes a triplet and a circled **5 x's** pattern.
- Staff 8: Treble clef, chord **F NC**, includes a triplet.
- Staff 9: Treble clef, chord **F NC**, includes a triplet.
- Staff 10: Treble clef, instruction **(Vamp and fade)**.

The image displays ten staves of musical notation for guitar. Each staff contains a sequence of notes and rests, with chord symbols written above the notes. The chords are as follows:

- Staff 1: A⁷, F_MI⁷, B^{b7}, D, E^bM_A⁷, C⁷
- Staff 2: F_MI⁷, B^{b7}, G_MI⁷, C⁷, F_MI⁷
- Staff 3: B^{b7}, E^bM_A⁷, C⁷, F_MI⁷, B^{b7}
- Staff 4: G_MI⁷, C⁷, A^bM_I⁷, D^{b7}, E C_MA⁹
- Staff 5: A_MI⁷, D_MI⁷, G⁷, E⁷, A⁷
- Staff 6: D⁷, G⁷, C_MA⁹, A_MI⁷, D_MI⁷
- Staff 7: G⁷, E⁷, A⁷, F_MI⁷, B^{b7}
- Staff 8: F E^bM_A⁷, C⁷, F_MI⁷, B^{b7}, G_MI⁷
- Staff 9: C⁷, F_MI⁷, B^{b7}, E^bM_A⁷, C⁷
- Staff 10: F_MI⁷, B^{b7}, G_MI⁷, C⁷, (4) ³ b

The final staff shows a chord progression: A^bM_I⁷, D^{b7}, and D/C.

Here you will find all the variations in Chapter One combined with the tumbao bass line, in this case, the unsyncopated version of the tumbao. Again, after playing through what is written here, try making up your own lines using this idea.

CD One
TRACK #14

Guaracha 2-3

A F_{MI} G_{MI}^{7(b5)} C⁷ F_{MI}⁷ F_{MI}

G_{MI}^{7(b5)} C⁷ F_{MI}⁷ F_{MI} G_{MI}^{7(b5)}

C⁷ F_{MI}⁷ F_{MI} G_{MI}^{7(b5)} C⁷

F_{MI}⁷ E⁷ **B** A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}⁷

A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A_{MI}

B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A_{MI} B_{MI}^{7(b5)}

E⁷ A_{MI}⁷ C⁷ **C** F_{MI} G_{MI}^{7(b5)} C⁷

F_{MI}⁷ F_{MI} G_{MI}^{7(b5)} C⁷ F_{MI}⁷

F_{MI} G_{MI}^{7(b5)} C⁷ F_{MI}⁷ F_{MI}

G_{MI}^{7(b5)} C⁷ F_{MI}⁷ E⁷ **D** A_{MI} B_{MI}^{7(b5)}

E⁷ A_{MI}⁷ A_{MI} B_{MI}^{7(b5)} E⁷
 A_{MI}⁷ A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}⁷
 A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}⁷ C⁷ **E** F_{MI}
 G_{MI}^{7(b5)} C⁷ F_{MI}⁷ F_{MI} G_{MI}^{7(b5)}
 C⁷ F_{MI}⁷ F_{MI} G_{MI}^{7(b5)} C⁷
 F_{MI}⁷ F_{MI} G_{MI}^{7(b5)} C⁷ F_{MI}⁷ E⁷
F A_{MI} B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A_{MI}
 B_{MI}^{7(b5)} E⁷ A_{MI}⁷ A_{MI} B_{MI}^{7(b5)}
 E⁷ A_{MI}⁷ A_{MI} B_{MI}^{7(b5)} E⁷
 NC. A_{MI}

Here is a second example of all the variations integrated within a tumbao groove. Again, you should write out the rhythm of any four-bar phrase shown here and play it through the entire exercise.

If you go no further than this chapter, but really make the rhythmic figures already presented an integral part of your playing, you will be able to fulfill your basic function in an Afro-Cuban rhythm section. Conversely, all the material presented in the rest of this section on the tumbao will actually impede your ability to create a groove unless the rhythmic patterns already presented are really yours. So please, before you go on, review and practice these first two chapters until they are as natural as walking down the street. The rewards will be great!

CD One
TRACK #15

Guaracha 2-3

The musical score for Guaracha 2-3 consists of ten staves of music, each containing a four-bar phrase. The first bar of each phrase is in C major (C MI), and the following three bars are in G7(b9). The melody is primarily eighth and quarter notes with various phrasing slurs. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4.

This musical score is for guitar, featuring 12 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two sections, A and B, each containing four staves. The chords used are C major (C_{MI}) and G7(b9). The melody consists of eighth and quarter notes, often beamed together in pairs. Section A starts with a C_{MI} chord and a melody of eighth notes. Section B begins with a boxed 'B' and continues the melodic pattern with similar chord changes. The notation includes slurs, ties, and dynamic markings like accents.

D⁷ C G C D⁷ C G C D⁷ C

G C D⁷ C G C D⁷ C G C

D⁷ C G C **B** D⁷ C G C D⁷ C

G C D⁷ C G C D⁷ C G C

D⁷ C G C D⁷ C G C D⁷ C

G C D⁷ C G C D⁷ C G C

D⁷ C G C D⁷ C G C D⁷ C

G C D⁷ C G C D⁷ C G C

D⁷ C G C D⁷ C G C D⁷ C

G C D⁷ C G C D⁷ C G C

D⁷ C G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C D⁷ C
 G C C D⁷ C G C C C D⁷ C
 G C D⁷ C G C D⁷ C G C
 D⁷ C G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C G^{6/4}

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

CD One
TRACK #17

Son-Montuno 2-3

G C D7 C G C D7 C



A G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D7 C G C D7 C



G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C
B G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C
 G C D⁷ C G C D⁷ C

The musical exercise consists of eight staves of music in G major. The notes and rests are as follows:

- Staff 1: G, C, D7, C, G, C, D7, C
- Staff 2: G, C, D7, C, G, C, D7, C
- Staff 3: G, C, D7, C, G, C, D7, C
- Staff 4: G, C, D7, C, G, C, D7, C
- Staff 5: G, C, D7, C, G, C, D7, C
- Staff 6: G, C, D7, C, G, C, D7, C
- Staff 7: G, C, D7, C, G, C, D7, C
- Staff 8: D7, C, G, C, D, NC, G

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Two musical staves showing variations of the bass line exercise. The first staff shows a variation with eighth notes and rests, and the second staff shows a variation with eighth notes and rests.

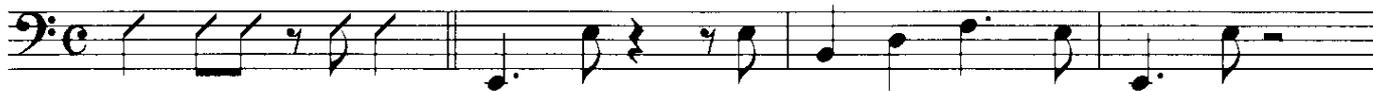
Two musical staves showing variations of the bass line exercise. The first staff shows a variation with eighth notes and rests, and the second staff shows a variation with eighth notes and rests.

Bomba / Guaracha 3-2

(perc. break)

(Bomba)

E⁷(^{#9}/_{#5})



E⁷(^{#9}/_{#5})

NC.

B^b13



(Guaracha 3-2)

A

B_{Mi}⁷(^{b5})

E⁷(^{b9})

A_{Mi}

B_{Mi}⁷(^{b5})



E⁷(^{b9})

A_{Mi}

B_{Mi}⁷(^{b5})

E⁷(^{b9})



A_{Mi}

B_{Mi}⁷(^{b5})

E⁷(^{b9})

A_{Mi}



B_{Mi}⁷(^{b5})

E⁷(^{b9})

A_{Mi}



B_{Mi}⁷(^{b5})

E⁷(^{b9})

A_{Mi}

B_{Mi}⁷(^{b5})



E⁷(^{b9})

A_{Mi}

B_{Mi}⁷(^{b5})

E⁷(^{b9})



A_{Mi}

B_{Mi}⁷(^{b5})

E⁷(^{b9})

A_{Mi}



(A_MI) B_MI^{7(b5)} E^{7(b9)} A_MI
 B_MI^{7(b5)} E^{7(b9)} A_MI B_MI^{7(b5)}
 E^{7(b9)} A_MI B_MI^{7(b5)} E^{7(b9)}
 A_MI B_MI^{7(b5)} E^{7(b9)} A_MI
 B_MI^{7(b5)} E^{7(b9)} A_MI
 B_MI^{7(b5)} E^{7(b9)} A_MI B_MI^{7(b5)}
 E^{7(b9)} A_MI B_MI^{7(b5)} E^{7(b9)}
 A_MI B_MI^{7(b5)} E^{7(b9)} A_MI
 B_MI^{7(b5)} E^{7(b9)} A_MI
 B_MI^{7(b5)} E^{7(b9)} A_MI B_MI^{7(b5)}

A series of seven musical staves showing a bass line with various chord changes: E7(b9), A MI, B MI 7(b5), E7(b9), A MI.

B E7(#9) (Vamp & fade)

(ad lib)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Four musical staves showing different bass line variations with 'x' marks indicating specific notes or techniques. The fourth staff includes a triplet of notes.

Pilón / Guaracha 2-3

NC.

A A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}

$B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI} $B_{MI}^{7(b5)}$

$E^{7(b9)}$ A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$

A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}

A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}

$B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI} $B_{MI}^{7(b5)}$

$E^{7(b9)}$ A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$

A_{MI} $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MI}

Am Bm7(b5) E7(b9) Am

Bm7(b5) E7(b9) Am B Am Bm7(b5)

E7(b9) Am Bm7(b5) E7(b9)

Am Bm7(b5) E7(b9) Am

Am Bm7(b5) E7(b9) Am

Bm7(b5) E7(b9) Am Bm7(b5)

E7(b9) Am Bm7(b5) E7(b9)

Am Bm7(b5) E7(b9) Am

Am Bm7(b5) E7(b9) Am

Bm7(b5) E7(b9) Am Bm7(b5)

The main musical score consists of seven staves of music. The first six staves are in bass clef and contain a melodic line with various chords indicated above the notes: E7(b9), A_{MI}, B_{MI}7(b5), E7(b9), A_{MI}, B_{MI}7(b5), E7(b9), A_{MI}, B_{MI}7(b5), E7(b9), A_{MI}, B_{MI}7(b5), E7(b9), A_{MI}, B_{MI}7(b5). The seventh staff begins with E7(b9) and A_{MI}, followed by a boxed 'C' and 'NC.' indicating a change in technique or a specific exercise. The score concludes with two endings: the first ending is marked '1.' and the second ending is marked '2.' and includes an '8va' (octave) instruction.

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Four variations of bass guitar patterns are shown, each on a five-line staff. The first variation shows a sequence of notes with 'x' marks above them, indicating fretted notes. The second variation shows a similar sequence but with a different rhythmic grouping. The third variation shows a sequence of notes with 'x' marks, including a double bar line. The fourth variation shows a sequence of notes with 'x' marks, including a double bar line and a final note with a 'v' mark above it, possibly indicating a vibrato or accent.

G_{MA}⁹ **C_{MA}⁹** **F[#]_{MI}^{7(b5)}** **B^{7(b9)}** **E_{MI}⁶**
E^{7(#9)} **G_{MA}⁹** **D⁹** **G_{MA}⁹** **C_{MA}⁹**
G_{MA}⁹ **B^{7(b9)}** **G_{MA}⁹** **E^{7(#9)}** **G_{MA}⁹**
D⁹ **G_{MA}⁹** **C_{MA}⁹** **G_{MA}⁹** **B^{7(b9)}**
E_{MI}⁶ **E^{7(#9)}** **A_{MI}⁹** **D⁹** **G_{MA}⁹**
C_{MA}⁹ **F[#]_{MI}^{7(b5)}** **B^{7(b9)}** **E_{MI}⁶** **E^{7(#9)}**

B NC.

C NC.

(hit and slide on low string)

D A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 (begin fade out) A mi^9 D $7(\text{b}9)(\#5)$ G MA^7 /D B mi^9 E $7(\text{b}9)(\#5)$ /D
 A mi^9 /D A mi^9 D $7(\text{b}9)(\#5)$

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

CD One
TRACK #21

Guaracha 2-3

NC. C¹³_{SUS} C¹³(#9)

NC. C¹³_{SUS} C¹³(#9)

A F^{MA}₉ E^{MI}₇(b5) A⁷ D^{MI}₉ C^{MI}₇ F⁷

B^b_{MA}₉ B^b_{MI}₇ E^b₇ A^{MI}₇ D⁷ A^b_{MI}₇ D^b₇

G^{MI}₇ C⁷ F^{MA}₉ D⁷(alt.) G^{MI}₇ C⁷

F^{MA}₉ E^{MI}₇(b5) A⁷ D^{MI}₉ C^{MI}₇ F⁷

B^b_{MA}₉ B^b_{MI}₇ E^b₇ A^{MI}₇ D⁷ A^b_{MI}₇ D^b₇

G^{MI}₇ C⁷ F^{MA}₉ D⁷(alt.) G^{MI}₇ C⁷

F^{MA}₉ E^{MI}₇(b5) A⁷ D^{MI}₉ C^{MI}₇ F⁷

The image displays ten staves of musical notation. Each staff consists of a sequence of chords written above a melodic line. The chords are labeled as follows:

- Staff 1: $B^b_{MA^9}$, $B^b_{MI^7}$, E^b7 , A_{MI^7} , D^7 , $A^b_{MI^7}$, D^b7
- Staff 2: G_{MI^7} , C^7 , F_{MA^9} , $D^{7(alt)}$, G_{MI^7} , C^7
- Staff 3: F_{MA^9} , $E_{MI^7(b5)}$, A^7 , D_{MI^9} , C_{MI^7} , F^7
- Staff 4: $B^b_{MA^9}$, $B^b_{MI^7}$, E^b7 , A_{MI^7} , D^7 , $A^b_{MI^7}$, D^b7
- Staff 5: G_{MI^7} , C^7 , F_{MA^9} , $D^{7(alt)}$, G_{MI^7} , C^7
- Staff 6: F_{MA^9} , $E_{MI^7(b5)}$, A^7 , D_{MI^9} , C_{MI^7} , F^7
- Staff 7: $B^b_{MA^9}$, $B^b_{MI^7}$, E^b7 , A_{MI^7} , D^7 , $A^b_{MI^7}$, D^b7
- Staff 8: G_{MI^7} , C^7 , F_{MA^9} , $D^{7(alt)}$, G_{MI^7} , C^7
- Staff 9: F_{MA^9} , $E_{MI^7(b5)}$, A^7 , D_{MI^9} , C_{MI^7} , F^7
- Staff 10: $B^b_{MA^9}$, $B^b_{MI^7}$, E^b7 , A_{MI^7} , D^7 , $A^b_{MI^7}$, D^b7

G_{MI}^7 C^7 F_{MA}^9 $D^7(alt)$ G_{MI}^7 C^7

B NC. C^{13}_{SUS} $C^{13(9)}$

NC. C^{13}_{SUS} $C^{13(9)}$

NC. C^{13}_{SUS} $C^{13(9)}$

NC. C^{13}_{SUS} $C^{13(9)}$ $D^{\flat}_{MA}7(b5)$

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

3

CD One
TRACK #22

Guaracha 3-2

A G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^7(b5)$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^7(b5)$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^7(b5)$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^7(b5)$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^7(b5)$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 F^7 E^b7 D^7

C_{MI}^7 F^7 $B^b_{MA}7$ $A_{MI}^{7(b5)}$ D^7

D NC. 1-3. 3

4. NC. G_{MI} 3

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

This page contains 12 staves of musical notation, organized into six pairs. Each pair represents a 12-measure cycle. The notation is as follows:

- Staff 1:** Chords: F, B \flat , C 7 , B \flat , F, B \flat , C 7 , A 7 . Melody: Quarter notes with slurs.
- Staff 2:** Chords: D $_{mi}^7$, G 7 , C 7 , F, B \flat , C 7 , B \flat . Melody: Quarter notes with slurs.
- Staff 3:** Chords: F, B \flat , C 7 , B \flat , F, B \flat , C 7 , A 7 . Melody: Quarter notes with slurs.
- Staff 4:** Chords: D $_{mi}^7$, G 7 , C 7 , F, B \flat , C 7 , B \flat . Melody: Quarter notes with slurs.
- Staff 5:** Chords: F, B \flat , C 7 , B \flat , F, B \flat , C 7 , A 7 . Melody: Quarter notes with slurs.
- Staff 6:** Chords: D $_{mi}^7$, G 7 , C 7 , F, B \flat , C 7 , B \flat . Melody: Quarter notes with slurs.

The notation continues with identical pairs for staves 7-12. The key signature has one flat (B \flat), and the time signature is 4/4. The melody consists of quarter notes, often beamed in pairs or groups of four, with slurs indicating phrasing. The chords are placed above the staff, with some appearing in pairs (e.g., F and B \flat).

F B \flat C 7 F B \flat C 7 A 7
 D $_{mi}^7$ G 7 C 7 F B \flat C 7 B \flat
 F B \flat C 7 B \flat F B \flat C 7
 F B \flat C 7 B \flat **C** F B \flat C 7 B \flat
 F B \flat C 7 B \flat F B \flat C 7 B \flat
 F B \flat C 7 **C** NC
 NC **1.**
2. NC F

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

CHAPTER FOUR - The Bass In Relation To Clave

Clave (pronounced klah-vay) is a two measure rhythmic pattern which forms the basis for the parts played by all rhythmic and harmonic instruments (including the voice) in the Afro-Cuban ensemble. The importance of understanding the clave and its variations as the root of rhythm for Afro-Cuban music cannot be overstated.

Here is how the clave pattern looks in 4/4 musical notation:

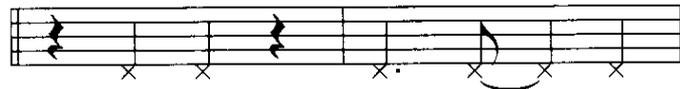
(3-2)



You should notice that there are 3 beats in the first bar and 2 in the second. This is the (3-2) *Son* clave. (*Son* is pronounced like the word 'zone' with an 's'.) The *Son* is one of the traditional forms of Afro-Cuban music from which contemporary forms have evolved.

This (3-2), sometimes called 'forward', clave pattern may also be played with the measures inverted. That is, 2 beats in the first bar and 3 in the second. This is the (2-3) clave or 'reverse' clave. The terms forward and reverse are not as widely used today, but still may describe the clave's direction.

(2-3)



The clave is an ostinato (repeated) rhythmic pattern which usually does not change from beginning to end in a song. It is traditionally played on the claves, two rounded wooden sticks often made of polished rosewood. The pattern could also be played by a timbale player or a trap drummer on a wooden or plastic block mounted on their instrument.

Although the clave can be considered a finite rhythm "on top of all the other rhythms", it is also essential to feel it as a fundamental "within" the parts each instrument plays. From the bottom (the bass, kick drum and congas) to the top (the voice, flute and trumpet), all are phrasing with and around the clave. It is truly the heartbeat of Afro-Cuban music. Like our own body's heartbeat, for the music to live and breathe the clave must be present and felt, even if not directly heard. In much of Afro-Cuban ensemble playing you will not hear anyone playing the clave directly, yet at the same time all are playing it in their instruments' rhythmic phrasing.

The third variation in the clave is known as the 'rumba' clave. It is similar to 3-2 except the third accent on the three side (bar 1), normally on beat 4, is displaced by one eighth note to the eighth note after 4—the 'and of 4'.

rumba clave



This clave, although primarily used in the folkloric singing, drumming and dancing form known as rumba, has evolved to also be used in contemporary salsa and Latin jazz. It must be noted here that the term 'salsa' literally refers to the condiment or sauce used in cooking and later was applied as slang to identify and commercialize Afro-Cuban music.

The final clave variation we will discuss is the 6/8 clave. It is the same as the 6/8 bell pattern. This clave has interesting notational variations, as it can be seen written in 6/8 time signature, or as 6/4, 12/8 and even 3/4. We've seen them all used by various arrangers.

The image displays four musical staves, each representing a different time signature for the 6/8 clave pattern. Above each staff are numerical indicators for the beats in the two-measure phrase.

- Staff 1 (6/8):** Shows two measures of 6/8 time. The first measure contains six eighth notes (beats 1-6), and the second measure contains six eighth notes (beats 1-6). Below the staff, the pulse is represented by four dotted quarter notes, with the first two in the first measure and the last two in the second measure.
- Staff 2 (6/4):** Shows two measures of 6/4 time. The first measure contains three half notes (beats 1-6), and the second measure contains three half notes (beats 1-6). Below the staff, the pulse is represented by four dotted quarter notes, with the first two in the first measure and the last two in the second measure.
- Staff 3 (12/8):** Shows two measures of 12/8 time. The first measure contains twelve eighth notes (beats 1-12), and the second measure contains twelve eighth notes (beats 1-12). Below the staff, the pulse is represented by four dotted quarter notes, with the first two in the first measure and the last two in the second measure.
- Staff 4 (3/4):** Shows two measures of 3/4 time. The first measure contains three quarter notes (beats 1-3), and the second measure contains three quarter notes (beats 1-3). Below the staff, the pulse is represented by four dotted quarter notes, with the first two in the first measure and the last two in the second measure.

Although the 6/8 clave pattern is often written in its own time signature, an important concept to grasp is the ability to hear and play it with a 4/4 pulse, subdivided into two parts. Let's talk for a moment about the concept of 'pulse'.

In general, pulse can be considered as an elongated subdivision of the time signature. For example, in 4/4 the pulse for swing time is on beats 2 and 4. In straight time, as in Afro-Cuban music, the pulse is on 1 and 3, half notes. In each of the above examples, the pulse, although written to reflect the time signature, is felt in exactly the same place. The utilization of this pulse as an adjunct to the time signature helps the music to feel more smooth and keeps track of where the bars start and finish without the necessity of counting or feeling each beat individually. Another way to describe the pulse is a half-time feel. It really makes the music lay better!

In 6/8 as well, the pulse is felt in "2", each one a dotted quarter note. As you can see, two of these underlying pulses are found in each bar, with four pulses for the entire two bar clave pattern.

Again, here is how the 6/8 clave and pulse line up together.

(Triplet "feel")

pulse

Practice patting your foot in the various time signatures along with the 6/8 clave. There is only a notational difference. The rhythm and the pulse are the same for them all.

6/8 clave may also be considered to be forward or reverse. You see in our examples it is still a two bar pattern (except for 12/8). You may also play starting with the second bar first (reverse). This is somewhat rare but it may happen.

(reverse)

pulse

Now that we've looked at clave and its variations, how does it relate to the bass? The part or line the bass plays is called the 'tumbao' and utilizes the rhythm of the clave pattern in a very direct way. In the *Son* clave you remember there are 5 accented beats, 3 in the first bar and 2 in the second. Two of these accents have their own names. The accent which falls on the 'and of 2' of the three side (first bar) is called 'bombo'. The bass plays this accent. The accent which falls on beat 4 of the three side is called 'ponche' and is also played by the bass.

The standard syncopated tumbao we learned in Chapter One uses these accents and so is sometimes called the 'bombo-ponche' tumbao. To begin the pattern you play on beat one of the first bar. From there on however, you are only playing on the 'and of 2' and '4'—bombo and ponche—and tying the notes over the barlines. At this point you are not playing on beat one at all. To keep your place in the time you must know at all times where the beginning of each bar is. This is where your understanding and utilization of the pulse comes into direct play—one of your pulses is on beat one of every measure! You should also take important notice that the tumbao falls exactly with clave on the three side, but not on the two side, as you can see here.

(3-2) clave

(2-3) clave

Once again, you start the pattern on beat one, play the 'and of 2' and '4', 'never' again to play on '1', but using your sense of the pulse to keep track of each measure as they fly by. Where is one? You will learn to know it well!

This basic tumbao is the same in both directions of the clave. The parts each of the other instruments plays, i.e. congas, cascara (side of the timbales), compana (hand bell), piano montuno, etc. are two bar phrases which must be played starting on the correct side of the clave. Here, however, we see the bass appearing to be clave 'independent'. We know, however, that all parts are clave related.

Phrasing a more complex tumbao to clave can be tricky and requires clave knowledge and feel. There are no hard and fast rules regarding this issue, but in general the concept is to phrase the tumbao bass line so its major rhythmic accents fall directly in line with clave.

Here are some examples with the clave superimposed in the correct and incorrect direction so you can see and feel the difference.

Example #1

Example #2

Example #3

Let's look at some examples in Chapter Three and Five along with their CD tracks to understand their clave.

Taking some sample rhythms played on CD One-Track #16, we have strong rhythmic alignment of beat 1, the 'and of 2' and 4 in measure one, and also beat 3 in measure two. These are all accents of clave. In this example, the chord progression also dictates the clave—a V-IV-I progression is typically 3-2. It feels right, probably because the resolution of the harmony matches the resolution of the rhythm on a strong pulse (beat 3)—the last accent of a 3-2 clave pattern.

clave:

clave:

clave:

In CD One-Track #17 we see the strong alignments of the 'and of 2' and 4 in bar two. These are also clave accents. Here again the tradition of this chord progression (I-IV-V) makes the clave 2-3, the exact opposite of the previous example. The variations that Oscar plays were constructed with this in mind.

clave:

clave:

clave:

In CD One-Track #18 the bass lines up with clave in beats 1, the 'and of 2', and 4 in bar one, and also beat 2 in measure two. All are accents of clave. Do you see the pattern emerging?

The image shows two examples of musical notation for clave patterns. Each example consists of three staves:

- Top staff:** A series of 'x' marks representing notes, with arcs connecting them to show phrasing.
- Middle staff:** Labeled "clave:", it shows rhythmic symbols (vertical lines with flags) corresponding to the notes above. The first example shows a 3-2 clave pattern (three notes in the first measure, two in the second). The second example shows a 2-3 clave pattern (two notes in the first measure, three in the second, with a bracket labeled '3' under the second measure).
- Bottom staff:** A bass line with notes and stems, showing accents on specific beats that align with the clave pattern.

Continue this exploration through the rest of the examples in Chapter Three.

Let's skip now to Chapter Five for advanced variations.

In CD One-Track #24 there are strong clave accents on beats 1 and 'the and of 2' in bar one and also beat 3 in bar two. If you reverse the clave, would it feel as right?

The image shows three examples of musical notation for advanced clave patterns. Each example consists of three staves:

- Top staff:** A series of 'x' marks representing notes, with arcs connecting them to show phrasing.
- Middle staff:** Labeled "clave:", it shows rhythmic symbols (vertical lines with flags) corresponding to the notes above. The first example shows a 3-2 clave pattern (three notes in the first measure, two in the second, with a bracket labeled '3' under the second measure). The second example shows a 2-3 clave pattern (two notes in the first measure, three in the second, with a bracket labeled '3' under the second measure). The third example shows a 3-2 clave pattern (three notes in the first measure, two in the second).
- Bottom staff:** A bass line with notes and stems, showing accents on specific beats that align with the clave pattern.

In CD One-Track #25 we have strong clave accents in beats 2 and 3 of bar one and on the 'and of 2' and 4 in bar two. It wouldn't feel right as a 3-2 clave.

The image displays three systems of musical notation for CD One-Track #25. Each system consists of three staves: a top staff with rhythmic notation (x's and notes), a middle staff labeled 'clave:' with a 3-2 clave pattern (represented by zig-zag and vertical lines), and a bottom staff with rhythmic notation. The first system shows a 3-2 clave pattern. The second system shows a 3-2 clave pattern with a slash through the second bar of the second system. The third system shows a 3-2 clave pattern.

In CD Two, Track #1 the strong clave accents are found in beat 3 of bar one, and also the 'and of 2' and 4 in bar two.

The image displays three systems of musical notation for CD Two, Track #1. Each system consists of three staves: a top staff with rhythmic notation (x's and notes), a middle staff labeled 'clave:' with a 3-2 clave pattern, and a bottom staff with rhythmic notation. The first system shows a 3-2 clave pattern. The second system shows a 3-2 clave pattern with a triplet of eighth notes in the first bar of the second system, indicated by a bracket and the number '3'. The third system shows a 3-2 clave pattern.

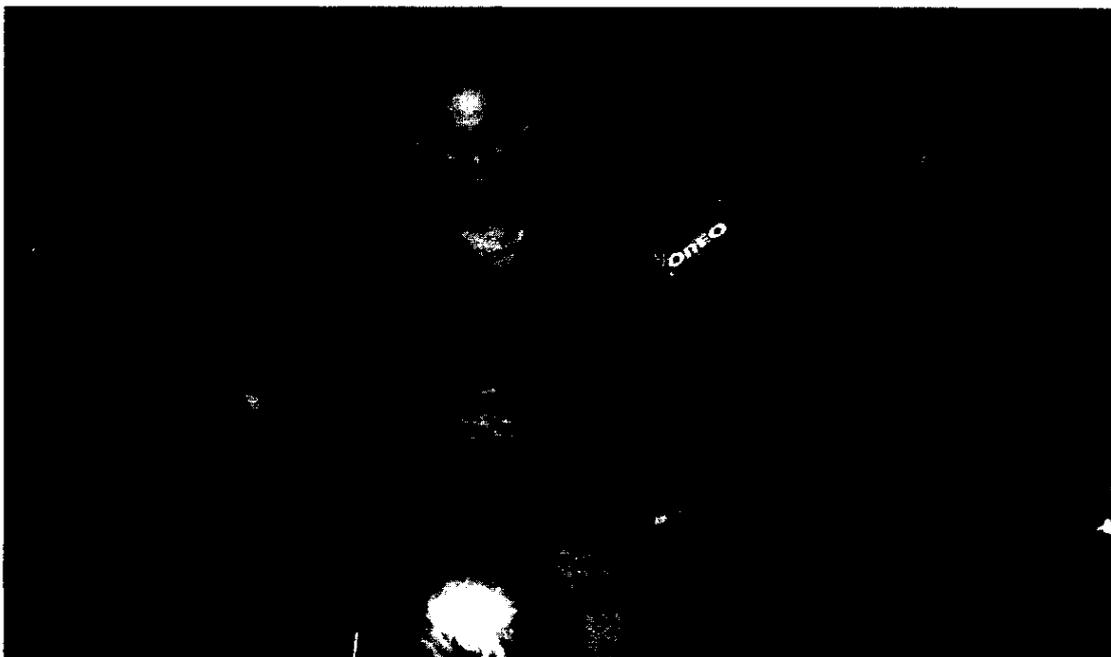
Continue this process with the rest of the examples in Chapter Five and elsewhere in the book.

The last point we will discuss here is the determination of clave direction when it is not known. "(2-3) or (3-2)?" is a question often asked before a song is rehearsed or played. It is a question that should be asked, as all rhythm section parts need to be played starting on the correct bar in relation to clave. If you are looking at an arrangement of a latin jazz or a salsa song, it is assumed that the arranger had clave in mind as he or she created it (we hope.) That clave should be notated at the top of the chart. But very often, especially in the jazz context, you will be looking at fake books or lead sheets with only melodies, chords and perhaps lyrics, and so you will need to figure out what the clave direction should be.

One consideration for clave direction is that of harmonic or chord progression that we touched on earlier in this chapter. There is a good discussion of this and many other aspects of bass and clave in "The True Cuban Bass", by Silvio Vergara and the great Cuban bassist Carlos Del Puerto, published by Sher Music Co. This book is a must for bassists aspiring to learn about Cuban music.

Whether a song is played (3-2) or (2-3) depends primarily on how the melody falls rhythmically in relation to the clave. This process is a subject for trial and error, discussion, and sometimes controversy. First, establish the clave, then sing or play the melody along with it. Then try it with the clave in the other direction. Sometimes the answer is obvious as the main rhythmic accents of the melody fall easily or perfectly with clave in one direction or the other. Other times the answer may be more nebulous as it either fits both ways or seems not to fit easily with either one.

Understanding and feeling the clave in conjunction with your bass tumbaos is quite a learning experience. This process involves both the analytical as well as the artistic sides of the brain. Like anything new that is really worthwhile, it may be difficult at first to understand these concepts, and put them to use. Just keep at it and you will find the pieces slowly falling into place. The key is practice: play along with the CDs in this book, program a drum machine with the rhythms (get a percussionist to help), and when you are ready, start playing with other musicians. Here is where the real joy of this music lives—in the dialogues you create with other musicians who speak the same musical language. With these experiences, you will learn to construct lines using simple to more complex building blocks of rhythmic variations (always with the clave in mind) to create your own great tumbaos.



Dave Belove, author of Chapter 4

CHAPTER FIVE - Advanced Tumbao Variations

Even more than in Chapter 3, the rhythms written at the end of each exercise in this chapter would probably not be played very often in dance-oriented salsa. Rather, they might be used in a more jazz-oriented Latin setting, where the strict tumbao is not so crucial. Use with caution! (On the other hand, they sure are cool!)

As before, feel free to use the play-along tracks for whatever you want after you have gone through what Oscar played on them originally and after you are comfortable with each of the rhythmic variations shown at the end of each transcription.

CD One
TRACK #24

Guaracha 3-2

NC

F#7(alt.)

A

B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹

E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅)

A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹

F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅)

B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹

E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅)

A_{MA}⁹ F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹

F#⁷(#⁹/₅) B_{mi}⁹ E⁷(#⁹/₅) A_{MA}⁹ F#⁷(#⁹/₅)

This page contains ten staves of musical notation, likely for guitar, in the key of D major. The notation includes various chords and melodic lines with slurs and triplets. The chords are:

- Staff 1: B_{MI}^9 , $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9
- Staff 2: $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$ (with triplet)
- Staff 3: A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$ (with triplet), A_{MA}^9
- Staff 4: $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$
- Staff 5: B_{MI}^9 , $E^7(\#9)$ (with triplet), A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9
- Staff 6: $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$
- Staff 7: A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$, A_{MA}^9
- Staff 8: $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$
- Staff 9: B_{MI}^9 , $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9
- Staff 10: $E^7(\#9)$, A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$
- Staff 11: A_{MA}^9 , $F\#^7(\#5)$, B_{MI}^9 , $E^7(\#9)$, A_{MA}^9

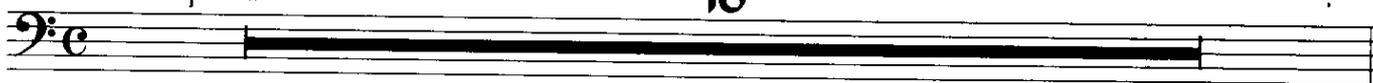
F#7(#9) Bmi9 E7(#9) AMA9 F#7(#9)
 Bmi9 E7(#9) AMA9 F#7(#9) Bmi9
 E7(#9) AMA9 F#7(#9) Bmi9 E7(#9)
 AMA9 F#7(#9) Bmi9 E7(#9) AMA9
 F#7(#9) Bmi9 E7(#9) AMA9 F#7(#9)
B.N.C. A9 (ad lib)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Six staves of musical notation showing various bass line variations for the exercise, including triplets and slurs.

Mozambique 2-3
(perc.)

16



A E^{7(alt)} NC. G^{MA⁶/₉} F^{MA⁶/₉} E^{7(alt)}

NC. G^{MA⁶/₉} F^{MA⁶/₉} E^{7(alt)} NC.

G^{MA⁶/₉} F^{MA⁶/₉} E^{7(alt)} NC.

G^{MA⁶/₉} F^{MA⁶/₉} **B** E^{7(alt)} G^{13_{SUS}}

G¹³ E^{7(alt)} G^{13_{SUS}} G¹³

E^{7(alt)} G^{13_{SUS}} G¹³ E^{7(alt)}

G^{13_{SUS}} G¹³ E^{7(alt)} G^{13_{SUS}}

G¹³ E^{7(alt)} G^{13_{SUS}} G¹³

E^{7(alt)} G^{13_{SUS}} G¹³ E^{7(alt)}

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes a variety of chords and melodic lines. The chords used are E7(alt), G13, and G13sus. The melodic lines are primarily eighth and sixteenth notes, often beamed together, with some slurs and accents. The notation is arranged in a standard guitar layout, with the bass clef on the left and the treble clef on the right. The page is numbered 84 in the top right corner.

Chords and notation on the staves:

- Staff 1: E7(alt), G13sus, G13, E7(alt)
- Staff 2: G13sus, G13, E7(alt), G13sus
- Staff 3: G13, E7(alt), G13sus, G13
- Staff 4: E7(alt), G13sus, G13, E7(alt)
- Staff 5: G13sus, G13, E7(alt), G13sus
- Staff 6: G13, E7(alt), G13sus, G13
- Staff 7: E7(alt), G13sus, G13, E7(alt)
- Staff 8: G13sus, G13, E7(alt), G13sus
- Staff 9: G13, E7(alt), G13sus, G13
- Staff 10: E7(alt), G13sus, G13, E7(alt)

E7(alt) G¹³_{SUS} G¹³ E7(alt)
 G¹³_{SUS} G¹³ E7(alt) G¹³_{SUS}
 G¹³ E7(alt) G¹³_{SUS} G¹³
 E7(alt) G¹³_{SUS} G¹³ E7(alt)
 G¹³_{SUS} G¹³ C E7(alt) NC
 G^{MA}_{6/9} F^{MA}_{6/9} E7(alt) NC
 G^{MA}_{6/9} F^{MA}_{6/9} E7(alt) NC G^{MA}_{6/9} F^{MA}_{6/9}
 E7(alt) NC G^{MA}_{6/9} F^{MA}_{6/9} E7(alt)
 NC

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.





Paquito D'Rivera and Oscar Stagnaro

This page of musical notation consists of eight systems, each with two staves. The upper staff of each system is in a bass clef and contains a melodic line with slurs and ties. The lower staff is in a treble clef and contains a rhythmic accompaniment with eighth and sixteenth notes, often marked with a '7' (likely indicating a 7/8 time signature). Above the upper staff, chord symbols are placed: $D_{MI}^{7(b5)}$, $G^{7(\#9)}$, and C_{MI}^9 . Above the lower staff, corresponding chord symbols are placed: $E^b_{MI}^7 / A^b$, A^b7 , F_{MI}^7 / B^b , and B^b7 . The notation is repeated across the page, with some systems including rests in the lower staff.

This page of musical notation consists of ten staves of music. The notation is written in a style typical of guitar sheet music, with chords indicated above the notes. The chords used are:

- $E^b M I^7 / A^b$
- $A^b 7$
- $F M I^7 / B^b$
- $B^b 7$
- $D M I^7 (b5)$
- $G 7 (\#9 / \#5)$
- $C M I^9$

The music features a variety of melodic lines, including slurs, ties, and a triplet in the eighth staff. The overall structure is a sequence of chords and melodic phrases across ten staves.

Staff 1: $D_{MI}^{7(b5)}$ $G^{7(\#9)(\#5)}$ C_{MI}^9
Staff 2: E_{bMI}^7 / A^b A^b7 F_{MI}^7 / B^b B^b7 (triplets)
Staff 3: $D_{MI}^{7(b5)}$ $G^{7(\#9)(\#5)}$ C_{MI}^9
Staff 4: E_{bMI}^7 / A^b A^b7 F_{MI}^7 / B^b B^b7
Staff 5: $D_{MI}^{7(b5)}$ $G^{7(\#9)(\#5)}$ C_{MI}^9

Section B:
Staff 6: A^b13_{SUS} B^b13_{SUS}
Staff 7: $D^{7(\#9)}$ $G^{7(\#5)}$ C_{MI}^{11}
Staff 8: A^b13_{SUS} B^b13_{SUS}
Staff 9: $D^{7(\#9)}$ $G^{7(\#5)}$ **NC.**

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Six short musical examples of bass line variations, each on a single staff with a treble clef. They show various rhythmic patterns and melodic lines.

Guaracha 3-2

NC. A¹³ NC.
 A¹³ A C D B⁷
 E_{MI}⁷ A⁷ C D B⁷ E_{MI}⁷
 A⁷ C D B⁷ E_{MI}⁷ A⁷
 C D B⁷ E_{MI}⁷ A⁷ C
 D B⁷ E_{MI}⁷ A⁷ C D B⁷
 E_{MI}⁷ A⁷ C D B⁷ E_{MI}⁷
 A⁷ C D B⁷ E_{MI}⁷ A⁷
 C D B⁷ E_{MI}⁷ A⁷ C
 D B⁷ E_{MI}⁷ A⁷ C D B⁷

The score consists of ten staves of music in a 3/2 time signature. The key signature has one sharp (F#). The music is primarily in the bass clef. Chords are indicated above the staff, and some notes are marked with 'x' for natural harmonics. The first staff begins with a repeat sign and a double bar line. The second staff has a boxed-in 'A C' chord. The third staff has 'x' marks above the first two notes. The fourth staff has 'x' marks above the first two notes. The fifth staff has 'x' marks above the first two notes. The sixth staff has 'x' marks above the first two notes. The seventh staff has 'x' marks above the first two notes. The eighth staff has 'x' marks above the first two notes. The ninth staff has 'x' marks above the first two notes. The tenth staff has 'x' marks above the first two notes.

This page contains ten staves of musical notation in bass clef, with a key signature of one sharp (F#). The notation includes chords and melodic lines. The chords are labeled as follows:

- Staff 1: Em⁷, A⁷, C, D, B⁷, Em⁷
- Staff 2: A⁷, C, D, B⁷, Em⁷, A⁷
- Staff 3: C, D, B⁷, Em⁷, A⁷, **B**, C
- Staff 4: D, B⁷, Em⁷, A⁷, C, D, B⁷
- Staff 5: Em⁷, A⁷, C, D, B⁷, Em⁷
- Staff 6: A⁷, C, D, B⁷, Em⁷, A⁷
- Staff 7: C, D, B⁷, Em⁷, A⁷, C
- Staff 8: D, B⁷, Em⁷, A⁷, **C**, C, D, B⁷
- Staff 9: Em⁷, A⁷, C, D, B⁷, Em⁷
- Staff 10: A⁷, C, D, B⁷, Em⁷, A⁷
- Staff 11: C, D, B⁷, Em⁷, A⁷, C

The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. The melodic lines are primarily eighth-note patterns.

D B⁷ E_{MI}⁷ A⁷ C D B⁷
 E_{MI}⁷ A⁷ C D B⁷ E_{MI}⁷
 A⁷ C D B⁷ E_{MI}⁷ A⁷
 C D B⁷ E_{MI}⁷ A⁷ C
 D B⁷ E_{MI}⁷ A⁷ D NC
 A¹³ NC A¹³
 NC A¹³
 NC A¹³ (ad lib)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Six short musical phrases in bass clef, each with 'x' marks above notes to indicate specific rhythmic or articulation techniques.

This page contains ten staves of musical notation for guitar. The notation includes chords and melodic lines. The chords are labeled as follows:

- Staff 1: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7
- Staff 2: B_{bmi}^7 , E_{b7} , A_{mi}^7 , D^7 , G_{mi}^7 (boxed with 'B'), A_{mi}^7
- Staff 3: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7
- Staff 4: B_{bmi}^7 , E_{b7} , A_{mi}^7 , D^7 , G_{mi}^7 , A_{mi}^7
- Staff 5: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7
- Staff 6: B_{bmi}^7 , E_{b7} , A_{mi}^7 , D^7 , G_{mi}^7 , A_{mi}^7 (with a triplet of eighth notes marked '3')
- Staff 7: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7
- Staff 8: B_{bmi}^7 , E_{b7} , A_{mi}^7 , D^7 , G_{mi}^7 , A_{mi}^7
- Staff 9: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7
- Staff 10: B_{bmi}^7 , E_{b7} , A_{mi}^7 , D^7 , G_{mi}^7 , A_{mi}^7
- Staff 11: G_{mi}^7 , A_{mi}^7 , G_{mi}^7 , A_{mi}^7

A box around the second G_{mi}^7 chord in the second staff is labeled 'B'. A triplet of eighth notes is marked with a '3' in the sixth staff.

$B^b m_7$ $E^b 7$ $A m_7$ $D 7$ $G m_7$ $A m_7$
 $G m_7$ $A m_7$ $G m_7$ $A m_7$
 $B^b m_7$ $E^b 7$ $A m_7$ $D 7$ $G m_7$ $A m_7$
 $G m_7$ $A m_7$ $G m_7$ $A m_7$
 $B^b m_7$ $E^b 7$ $A m_7$ $D 7$ $G m_7$ $A m_7$
 $G m_7$ $A m_7$ $G m_7$ $A m_7$
 $B^b m_7$ $E^b 7$ $A m_7$ $D 7$ NC C^{13} NC

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Guaracha 2-3

A GMA^7 CMA^7 F^7 E^7 A^7

A_{MI}^7 D D^7 GMA^7 CMA^7

F^7 E^7 A_{MI}^7 D^7 GMA^9

$F\#_{MI}^{7(b5)} B^7$ E_{MI} $F\#_{MI}^{7(b5)} B^7$ E_{MI}

$F\#_{MI}^{7(b5)} B^7$ E_{MI} A_{MI}^7 D^7 GMA^9

Gb^6_9 F^{13} $E^{7(b9)}$ A_{MI}^7 D^7 3

GMA^7 A_{MI}^7 D^7 GMA^7 CMA^7 F^7

E^7 A^7 A_{MI}^7 D D^7

GMA^7 3 CMA^7 F^7 E^7 A_{MI}^7

D^7 GMA^9 $F\#_{MI}^{7(b5)} B^7$ E_{MI}

F#MI^{7(b5)} B⁷ E_{MI} F#MI^{7(b5)} B⁷ E_{MI} A_{MI}⁷
 D⁷ G_{MA}⁹ G^{b6/9} F¹³ E^{7(b9)}
 A_{MI}⁷ D⁷ G¹³ G^{b13} F¹³ NC **B** E_{MI}
 C⁷ F#MI^{7(b5)} B⁷ E_{MI} E_{MI} C⁷
 F#MI^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷ F#MI^{7(b5)} B⁷
 E_{MI} (E_{MI}) C⁷ F#MI^{7(b5)} B⁷ E_{MI}
 (E_{MI}) C⁷ F#MI^{7(b5)} B⁷ E_{MI} (E_{MI})
 C⁷ F#MI^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷
 F#MI^{7(b5)} B⁷ E_{MI} (E_{MI}) C⁷ F#MI^{7(b5)} B⁷
 E_{MI} (E_{MI}) C⁷ F#MI^{7(b5)} B⁷ E_{MI}
 (E_{MI}) C⁷ F#MI^{7(b5)} B⁷ E_{MI} (E_{MI})

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

CD Two
TRACK #5

Guaracha 3-2
(piano + clave)

A

This page of musical notation is for guitar, written in bass clef with a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and some notes with slurs. Chord markings 'D7' and 'C7' are placed above the staves to indicate the harmonic structure. The music is organized into measures, with some measures containing multiple notes. The overall style is characteristic of a guitar accompaniment for a song.

D7 C7

(h)

(Fade out)

Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.

Following are some beautiful but relatively complex bass lines for you to study and add to your repertoire (with due caution for the groove, of course!). There is no CD track for these phrases but try playing the rhythms with any CD track you want.

1) $C\#_{MI}$ $F\#7$ $D\#_{MI}7(b5)$ $G\#7(b9)$

2) $C\#_{MI}$ $F\#7$ $D\#_{MI}7(b5)$ $G\#7(b9)$

3) (2-3) C D $E_{MI}7$ $A7$

4) (2-3) $E7$ A_{MI} D

5) (3-2) $D7$

6) (2-3) F B^b C $A/C\#$ D_{MI}

7) (3-2) $A7$ $B7$ E D $E7/G\#$

8) (2-3) C_{MI} $G7(b9)$ C_{MI}

9) (3-2) $F_{MA}7$ $E7(alt)$ A_{MI} $G_{MI}7$ $C7$

10) $B^b_{MI}6$ $C7(b9)$ F_{MI}

The image displays ten numbered bass line exercises. Each exercise is written on a single staff in bass clef. The exercises are as follows:

- 1)** Key of C# minor. Chords: $C\#_{MI}$, $F\#7$, $D\#_{MI}7(b5)$, $G\#7(b9)$. Rhythm: quarter notes, eighth notes, quarter notes, quarter notes.
- 2)** Key of C# minor. Chords: $C\#_{MI}$, $F\#7$, $D\#_{MI}7(b5)$, $G\#7(b9)$. Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 3)** Key of C major. Chords: C , D , $E_{MI}7$, $A7$. Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 4)** Key of E major. Chords: $E7$, A_{MI} , D . Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 5)** Key of D major. Chord: $D7$. Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 6)** Key of F major. Chords: F , B^b , C , $A/C\#$, D_{MI} . Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 7)** Key of A major. Chords: $A7$, $B7$, E , D , $E7/G\#$. Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 8)** Key of C major. Chords: C_{MI} , $G7(b9)$, C_{MI} . Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 9)** Key of F major. Chords: $F_{MA}7$, $E7(alt)$, A_{MI} , $G_{MI}7$, $C7$. Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.
- 10)** Key of Bb major. Chords: $B^b_{MI}6$, $C7(b9)$, F_{MI} . Rhythm: quarter notes, quarter notes, quarter notes, quarter notes.

11) G_{MI} C_{MI} $A_{MI}^{7(b5)}$ D^7

12) (2-3) $A_{MI}^{7(b5)}$ D^7 G_{MI} F_{MI}^7 B^b7 $E^b_{MA}^7$

13) (2-3) $E^b_{MA}^7$ $A^b_{MA}^7$

14) (2-3) C_{MI}^9 $C^{\#}/B$

15) (2-3) $C^{\#}/B$ $D^{7(+9)}$

16) F^9_{sus}

17) (2-3) A_{MI} D_{MI} G^7 A_{MI}

18) (3-2) C F^6 G C

19) (3-2) D^9 F^9 E^b9 D^9 (b)

20) G^9 E^7

21) *A*M₇⁷ *D*₇^{7(b9)} *G*M₇⁷

22) *F*M₇ *D*^{b7} *C*⁷ *F*M₇ *D*^{b7} *C*⁷

+ = slapped note

The following are bass fills, not tumbao variations

*B*M₇^{7(b5)} *E*⁷ 8va ----- *A*M₇

*D*⁷

*G*M₇⁷ *C*M₇

*A*M₇⁹

E^bM₇⁷ *A*_{SUS}¹³ *A*^b_{SUS}¹³

*C*M₇

SECTION TWO - OTHER AFRO-CUBAN STYLES

CHAPTER SIX - Cha-Cha-Chá and its Variations

The original cha-cha-chá bass rhythms are as follows:



When you play along with the following track, mix these variations together as your ear dictates. There is no clave direction in a cha-cha-chá.

CD Two
TRACK #6

Cha-cha-chá

A $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

C_{MI}^7 F^7 $B^b_{MA}^7$ E^b7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^6

C_{MI}^7 F^7 $B^b_{MA}^7$ E^b7 $A_{MI}^{7(b5)}$ D^7 G_{MI}

B $C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^7$ E^b7 $C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^7$ E^b7

$E^b_{MI}^7$ A^b7 $D^b_{MA}^7$ G^b7 $C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^7$ E^b7

$C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^7$ E^b7 $C_{MI}^{7(b5)}$ F^7 $B^b_{MI}^7$ E^b7

$E^b_{MI^7}$ A^b_{7} $D^b_{MA^7}$ G^b_{7} $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$

C $A_{MI^7(b5)}$ D^7 G_{MI^7} C^7 $A_{MI^7(b5)}$ D^7 G_{MI^7} C^7

C_{MI^7} F^7 $B^b_{MA^7}$ E^b_{7} $A_{MI^7(b5)}$ D^7 G_{MI^7} G_{MI^6}

$A_{MI^7(b5)}$ D^7 G_{MI^7} C^7 $A_{MI^7(b5)}$ D^7 G_{MI^7} G_{MI^6}

C_{MI^7} F^7 $B^b_{MA^7}$ E^b_{7} $A_{MI^7(b5)}$ D^7 G_{MI}

D $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ E^b_{7} $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ E^b_{7}

$E^b_{MI^7}$ A^b_{7} $D^b_{MA^7}$ G^b_{7} $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ $B^b_{MI^6}$

$C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ $B^b_{MI^6}$ $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ E^b_{7}

$E^b_{MI^7}$ A^b_{7} $D^b_{MA^7}$ G^b_{7} $C_{MI^7(b5)}$ F^7 B^b_{MI}

E $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ $B^b_{MI^6}$ $C_{MI^7(b5)}$ F^7 $B^b_{MI^7}$ $B^b_{MI^6}$

On this next track, the bass will go through the variations shown below, each one integrated into a more standard cha-cha-chá groove. As before, after you have listened to Oscar play through the exercise, go back and play each variation through the entire track until it is firmly embedded in your subconscious. Otherwise, the odds are that you won't retain this information when you need it - on the gig!

The rhythm below is widely used in cha-cha-chás, as well as bossa nova and other styles of music. It is usually used in combination with other cha-cha-chá rhythms instead of by itself.

These rhythms are a more modern version of the cha-cha-chá, where the "and of 2" is tied to beat 3.

This is the same as variation #2, but the "and of 4" is tied to beat 1 of the next bar. Typically this is played as a two bar figure with no tie between bars 2 and 3.

Adding extra eighth notes leading up to the "and of 2" and beat 4 or the "and of 4" creates a busier, jazz-like version of the cha-cha-chá, heard in a lot of contemporary Latin music. (The rhythm written here is only one possibility among many.)

As with the tumbao, you can and should make up and practice more four bar phrases for yourself, using the material given.

Cha-cha-chá

E_{MI}^7 A^7 D_{MA}^7 B_{MI}^7 E_{MI}^7 A^7 D_{MA}^7 B_{MI}^7



Here is an exercise using the variations we have looked at so far and some new ones as well.

CD Two
TRACK #8

Cha-cha-chá

NC

A

The musical score consists of ten staves of music in bass clef, 4/4 time. The key signature has one flat (B-flat). The exercise is divided into two sections, A and B, each containing five staves. Section A starts with a 'NC' (No Chords) instruction and a box labeled 'A'. Section B starts with a box labeled 'B'. The chords used are GMI⁷, C⁷, FMA⁷, FMA⁶, and F. The melody is primarily eighth and quarter notes, often beamed together. A repeat sign is placed at the end of the first staff of section B.

Here is Oscar playing on the chord changes to Peruchin's arrangement of "Dejala Que Siga Andando" by Mendez & Bolaños. Again, it will be worth your while to take the rhythm of each four bar phrase of this transcription and play it through the entire track until it is yours.

CD Two
TRACK #9

Cha-cha-chá

A_{MI}^9 $A^b_{MI}^9$ D^{b13} G_{MI}^9 $C^7(+9)$

A G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^7(b5)$ E^7 A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^7(b5)$ E^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F

B C_{MI}^7 F^7 $B^b_{MA}^9$

$B^b_{MI}^7$ E^b7 $A^b_{MA}^7$ G_{MI}^7 C^7

C G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^7(b5)$ E^7 A_{MI}^7 D^7 G_{MI}^7 C^7 F $D^7(+9)$

A² G_{MI}^7 C^7 G_{MI}^7 C^7 F_{MA}^9 G_{MI}^7 A_{MI}^7 D^7

$B_{MI}^7(b5)$ E^7 A_{MI}^7 D^7 G^7 G_{MI}^7 C^7

G_{mi}⁷ C⁷ G_{mi}⁷ C⁷ F_{MA}⁹ G_{mi}⁷ A_{mi}⁷ D⁷
 B_{mi}^{7(b5)} E⁷ A_{mi}⁷ D⁷ G_{mi}⁷ C⁷ F
B² C_{mi}⁷ F⁷ B_bMA⁹ E_b⁷
 B_bmi⁷ E_b⁷ A_bMA⁷ G_{mi}⁷ C⁷
C² G_{mi}⁷ C⁷ G_{mi}⁷ C⁷ F_{MA}⁹ G_{mi}⁷ A_{mi}⁷ D⁷
 B_{mi}^{7(b5)} E⁷ A_{mi}⁷ D⁷ G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾
D G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾ G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾
 G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾ G_{mi}⁷ C⁷ F
 G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾ G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾
 G_{mi}⁷ C⁷ F D⁷⁽⁺⁹⁾ G_{mi}⁷ C⁷ F NC
 B_{mi}^{7(b5)} B_b¹³ A_{mi}⁹ A_b⁹ G_{mi}⁹ G_b⁹ F_{MA}⁹ G/F

Here are a few more miscellaneous cha-cha-chá bass lines that you should look at and add to your list of possibilities. (There is no CD track for these phrases.)

1)
 Musical notation for bass line 1 in 2/4 time, key of Bb. The notes are: G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4. Chords: CMI9, Bb6, AbMA7, G7.

2)
 Musical notation for bass line 2 in 2/4 time, key of G. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4. Chords: GMI, A7, G, DMI.

3)
 Musical notation for bass line 3 in 2/4 time, key of F. The notes are: F2, G2, A2, Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4. Chords: FMA7, Bb7(#11), DbMA7, C7(alt.).

4)
 Musical notation for bass line 4 in 2/4 time, key of A. The notes are: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. Chords: A7, D6.

5)
 Musical notation for bass line 5 in 2/4 time, key of A. The notes are: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. Chords: AMI, D7. (old style cha-cha-chá)

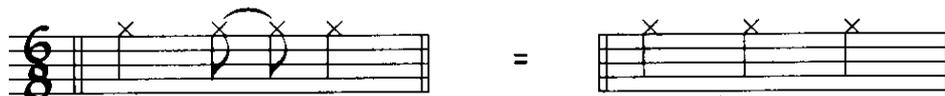
6)
 Musical notation for bass line 6 in 2/4 time, key of A. The notes are: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4. Chords: AMI, BMI7(b5), E7.

CHAPTER SEVEN - Afro Lines in 6

The African influence in Afro-Cuban music is most strongly felt in those pieces that are played in 6/8 (sometimes written as 3/4 or 12/8). The basic pulse is usually two dotted quarter notes per bar subdivided into two groups of three eighth notes each, as follows:



The rhythmic complexity appears when you play three notes against this basic two pulse, as follows:



As you can see, these triplets (three against a two pulse) are written here as quarter notes and can easily become the dominant pulse that you feel, but be sure you can also feel them as a polyrhythm against the basic two beats per bar. It is the rhythmic tension of two against three that gives the Afro 6/8 groove its intensity. The following exercises are designed to show you how this all works. As before, integrating the rhythms written at the end of the transcriptions into your own playing is what will help you the most. So make sure you work on each of them, one at a time.

CD Two
TRACK #10

Afro-Cuban 6/8



This page of musical notation consists of ten staves of music, likely for guitar. The notation includes various chords and melodic lines. The chords are labeled as follows:

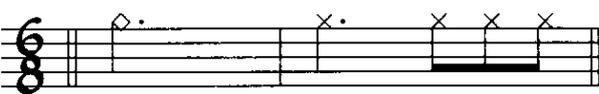
- Staff 1: $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}
- Staff 2: G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}
- Staff 3: G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$
- Staff 4: D_{MI}^{11} , G_{MI}^9
- Staff 5: $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}
- Staff 6: G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}
- Staff 7: G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$
- Staff 8: D_{MI}^{11} , G_{MI}^9
- Staff 9: $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}
- Staff 10: G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11}

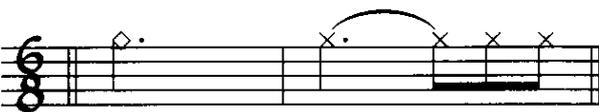
The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic and harmonic structure.

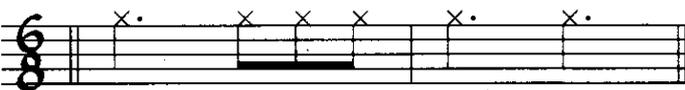
The main musical score consists of ten staves of music. The first staff is in bass clef and contains the following chord annotations: D_{MI}^{11} , G_{MI}^9 , and $A^{7(\flat 9)(\sharp 5)}$. The remaining nine staves are in treble clef and contain the following chord annotations: D_{MI}^{11} , G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11} , G_{MI}^9 , $A^{7(\flat 9)(\sharp 5)}$, D_{MI}^{11} , G_{MI}^9 , and $A^{7(\flat 9)(\sharp 5)}$. The music features a mix of eighth and sixteenth notes with various rests.

Section B consists of two staves of music. The first staff begins with a boxed 'B' and contains the chord annotations D_{MI}^{11} , C_{MI}^{11} , and D_{MI}^{11} . It includes a repeat sign and a '3 x's' marking. The second staff also contains the chord annotations D_{MI}^{11} , C_{MI}^{11} , and D_{MI}^{11} , and ends with a double bar line.

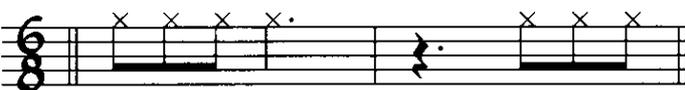
Here are some two bar 6/8 figures for you to practice along with this track.

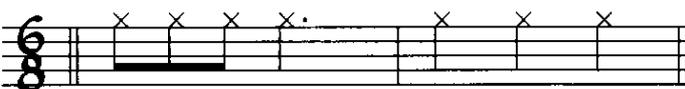
a) 

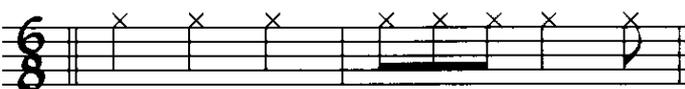
b) 

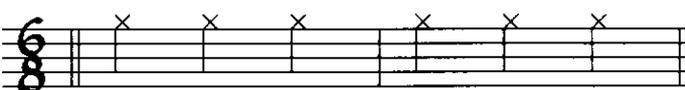
c) 

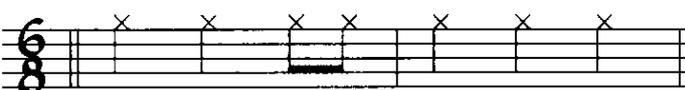
d) 

e) 

f) 

g) 

h) 

i) 

j) 

k) 

l) 



Ray Barretto and Oscar Stagnaro

Next, we have some 6/8 figures with more advanced syncopations in them. Be sure you can feel the two pulses in each bar, even when three quarter notes per bar are used.

CD Two
TRACK #11

Afro-Cuban 6/8 (fast)

(perc.)

A C^9_{SUS}

C^9_{SUS} B^b9_{SUS}

C^9_{SUS} B^b9_{SUS}

B^b9_{SUS} A^b9_{SUS} G^9_{SUS}

F^9_{SUS} G^9_{SUS}

G^9_{SUS} F^9_{SUS}

C^9_{SUS} B^b9_{SUS}

B^b9_{SUS} C^9_{SUS}

B^b9_{SUS} A^b9_{SUS} G^9_{SUS}

The musical score consists of ten staves of music in a 6/8 time signature, bass clef, and one flat key signature. The first staff includes a percussion pattern and a boxed 'A' section. The subsequent staves feature various suspended chords: C^9_{SUS} , B^b9_{SUS} , A^b9_{SUS} , G^9_{SUS} , and F^9_{SUS} . The rhythms are characterized by syncopation, with notes often starting on the second or third eighth note of the bar. Some notes are beamed together, and there are frequent rests.

This page of musical notation consists of ten staves of music, each featuring a different chord and a corresponding melodic line. The chords are: $B^{\flat 9}_{SUS}$, G^9_{SUS} , F^9_{SUS} , G^9_{SUS} , G^9_{SUS} , F^9_{SUS} , C^9_{SUS} , $B^{\flat 9}_{SUS}$, $B^{\flat 9}_{SUS}$, C^9_{SUS} , $B^{\flat 9}_{SUS}$, $A^{\flat 9}_{SUS}$, G^9_{SUS} , G^9_{SUS} , F^9_{SUS} , F^9_{SUS} , F^9_{SUS} , C^9_{SUS} , F^9_{SUS} , C^9_{SUS} , $B^{\flat 9}_{SUS}$, and C^9_{SUS} . The notation includes various rhythmic values, accidentals, and slurs.



On this track we will go from a sixteen bar 4/4 guaracha to a sixteen bar 6/8 phrase. Notice that the two basic pulses per bar stay the same throughout this time change, i.e., original half note = new dotted quarter note.

CD Two
TRACK #12

Guaracha 3-2 / 6/8

A E_{MI}^7 A^7 D_{MA}^7 D_{MI}^7

G^7 C_{MA}^7 C_{MI}^7 F^7

$B^b_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

A_{MA}^7 E_{MI}^7 A^7 D_{MA}^7

D_{MI}^7 G^7 C_{MA}^7 C_{MI}^7

F^7 $B^b_{MA}^7$ B_{MI}^7 E^7

A_{MA}^7 **B** $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

A^{13}_{SUS} $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

$A^{7(b9)}_{SUS}$ A^{13}_{SUS} $A^{7(b9)}_{SUS}$

$A^{7(b9)}_{SUS}$ A^{13}_{SUS} A^{13} **C** E_{MI}^7 A^7

(♩ = prev. ♩)

(♩ = prev. ♩)

D_{MA}^7 D_{MI}^7 G^7 C_{MA}^7

C_{MA}^7 C_{MI}^7 F^7 $B^b_{MA}^7$

B_{MI}^7 E^7 A_{MA}^7 E_{MI}^7

A^7 D_{MA}^7 D_{MI}^7 G^7

C_{MA}^7 C_{MI}^7 F^7 $B^b_{MA}^7$

$B^b_{MA}^7$ B_{MI}^7 E^7 A_{MA}^7

(♩ = prev. ♩)
D $A^{7(b9)}_{SUS}$ A^{13}_{SUS} $A^{7(b9)}_{SUS}$

A^{13}_{SUS} $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

A^{13}_{SUS} $A^{7(b9)}_{SUS}$ A^{13}_{SUS}

(♩ = prev. ♩)
E E_{MI}^7 A^7 D_{MA}^7

Dmi7 G7 Cma7 Cmi7

F7 Bbma7 Bmi7 E7

Ama7 Emi7 A7 Dma7

Dma7 Dmi7 G7 Cma7

Cmi7 F7 Bbma7 Bmi7

E7 (♩ = prev. ♩) F A7(b9) SUS A13 SUS

A13 SUS A7(b9) SUS A13 SUS A7(b9) SUS

A7(b9) SUS A13 SUS A7(b9) SUS A13 SUS

A13 SUS A7(b9) SUS A13 SUS

A7(b9) SUS A13 SUS

CHAPTER EIGHT - Contemporary Cuban-Style Bass Lines

Starting in the 1970s, first in Cuba and then in the rest of the Latin music world, the strict tumbao gradually has given way to newer types of bass lines, at least among the younger, "cutting edge" dance bands. The most widespread of these forms of Cuban music is the Songo. This next track will give you a sample of this groove, originated by bassist Juan Formell, leader of the Cuban band Los Van Van.

CD Two
TRACK #13

Songo 2-3

NC.

The first four staves of the musical score show a rhythmic pattern in bass clef with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily eighth and quarter notes, with frequent rests, creating a syncopated groove characteristic of Songo.

A D⁷ C⁷ G C G

The fifth through eighth staves continue the musical notation with chord symbols placed above the notes. The chords are: D⁷, C⁷, G, C, G, D⁷, C⁷, G, C, G, F#_{Mi}^{7(b5)}, B⁷, E_{Mi}⁷, E_{Mi}⁷, A⁷, D⁷, C⁷, G, D⁷, C⁷, G, C, G, D⁷, C⁷, G, F#_{Mi}^{7(b5)}, B⁷, E_{Mi}⁷. A triplet of eighth notes is indicated with a '3' over the notes in the second staff of this section.

This musical score is written for guitar in a key with one sharp (F#) and a common time signature. It consists of 12 staves of music, with a bridge section labeled 'B' and 'NC' at the end. The notation includes various chords and melodic lines.

Staff 1: Chords: E_{MI}^7 , A^7 , D^7 , C^7

Staff 2: Chords: G , D^7 , G , C , G

Staff 3: Chords: D^7 , C^7 , G , C , G

Staff 4: Chords: D^7 , C^7 , G , $F\#_{MI}^{7(b5)}$, B^7 , E_{MI}^7

Staff 5: Chords: E_{MI}^7 , A^7 , D^7 , C^7

Staff 6: Chords: G , D^7 , G , C , G

Staff 7: Chords: D^7 , C^7 , G , C , G

Staff 8: Chords: D^7 , C^7 , G , $F\#_{MI}^{7(b5)}$, B^7 , E_{MI}^7

Staff 9: Chords: E_{MI}^7 , A^7 , D^7 , C^7

Staff 10: Chords: G , D^7 , G , C , G

Staff 11: Chords: G , D^7 , G , C , G

Staff 12: Chords: E_{MI}^7 , A^7 , D^7 , C^7

Staff 13 (B): Chords: G , D^7 , G , C , G

Staff 14 (NC): Chords: G , D^7 , G , C , G

The image shows a musical score for guitar, consisting of 13 staves. The first 12 staves contain a sequence of chords and melodic lines. The chords are labeled as E_MI, D⁷, and E_MI, alternating in a pattern across the staves. The melodic lines are written in a 7/8 time signature, featuring eighth and quarter notes. The final staff is marked with 'NC.' (No Chords) and contains a melodic line with a 'fine' marking and a '(4 x's)' instruction, indicating a four-measure repeat.

Here are some recorded Songo-style bass lines for you to study, along with short descriptions of each. There is no CD track for these short examples but try playing the rhythmic approach of one of them at a time along with a CD track from this chapter.

a) Notice the use of arpeggios here as well as beat 4 and

La Resolucion (2-3)

♩ = 152

Chord progression: D C G A

Chord progression: D C G C NC

Detailed description: This block contains two staves of musical notation in bass clef, 2/4 time. The first staff has a tempo marking of ♩ = 152. The first four measures are marked with chords D, C, G, and A. The second staff continues with chords D, C, G, C, and NC (no chord) over five measures. The bass line consists of eighth and sixteenth notes, often arpeggiated.

Que es lo que tiene (2-3)

♩ = 168

Chord progression: A_Mi⁷ D⁷ B_Mi⁷ E⁷

Detailed description: This block contains one staff of musical notation in bass clef, 2/4 time. The tempo marking is ♩ = 168. The chord progression is A_Mi⁷, D⁷, B_Mi⁷, and E⁷ over four measures. The bass line features a rhythmic pattern of eighth notes with rests, characteristic of the '4 and' figure.

Note the use of the major 7th here as well as the '4 and' figure tied to the next bar.

Chord progression: A_Mi⁷ A_Mi⁷ D⁷ G C⁷ G E⁷

Detailed description: This block contains one staff of musical notation in bass clef, 2/4 time. The chord progression is A_Mi⁷, A_Mi⁷, D⁷, G, C⁷, G, and E⁷ over seven measures. The bass line continues the rhythmic pattern from the previous block.

The rhythm of bars 1 and 3 here are often played by Juan Formel.

Chord progression: A_Mi⁷ D⁷ B_Mi⁷ E⁷

Detailed description: This block contains one staff of musical notation in bass clef, 2/4 time. The chord progression is A_Mi⁷, D⁷, B_Mi⁷, and E⁷ over four measures. The bass line shows the specific rhythmic pattern for bars 1 and 3 mentioned in the text.

c) Tumbao-like line but using more space gives it a different swing. Note the use of the F on the G7 chord.

El Buena Gente (2-3)

♩ = 212

Chord progression: G⁷

Chord progression: C_Mi B^b A^b G⁷

Detailed description: This block contains two staves of musical notation in bass clef, 2/4 time. The tempo marking is ♩ = 212. The first staff has a single chord G⁷ over four measures. The second staff has chords C_Mi, B^b, A^b, and G⁷ over four measures. The bass line features a wide, spaced-out rhythmic pattern.

d) Notice here that the 'and of 4' is tied over from the first bar of this two bar pattern, but not on the second bar.

La Havana Si (2-3)

♩ = 198 A G A G B_MI⁷ G B_MI⁷ E⁷

e) Note the use of arpeggios here, the tied over note on the 'and of 4' and the timbales rhythm in bars 3, 4 and 6.

Diferente y Especial (3-2)

♩ = 194 D D^{b7} F[#]M_I C⁷ B⁷

f) This is like a montuno line that defines the harmony by itself, using various versions of 7th chords.

Disco Azucar (3-2)

♩ = 206 F_MI G⁷ C⁷

g) This excerpt uses quarter notes typical of the Timba groove, mixed with eighth notes typical of the Songo and the rhythm of the Bomba in bar 2.

Hay Mujeres (2-3)

♩ = 154 C_MI⁷ G⁷ A^{b7} G⁷ C_MI⁷ D^{b7}

This second excerpt from the same tune uses a busier line with eighth note anticipations.

G⁷ A^{b7} G⁷ D^{b7} C_MI⁷ F⁷ C_MI⁷ D⁷

Two staves of musical notation in bass clef, 3/2 time signature. The first staff contains a melodic line with a repeat sign and a first ending. Chords are indicated above the staff: B⁷_{SUS}, C[#]M⁷, and C⁷. The second staff continues the melody with chords: B⁹, C[#]M⁷, C[#]_{SUS}, C_{SUS}, and B_{SUS}.

Feliciano Arango / Santa Palabra / NG la Banda (2-3)

Two staves of musical notation in bass clef, 2/3 time signature. The first staff includes a tempo marking of ♩ = 180 and a repeat sign. Chords are indicated above the staff: F and C⁷. The second staff continues the melody with chords: A_M⁷, G⁷, and C⁷.

Oscar Hernandez / Dile que vuelva / AfroCuba (2-3)

Two staves of musical notation in bass clef, 2/3 time signature. The first staff includes a tempo marking of ♩ = 204 and a repeat sign. Chords are indicated above the staff: F_M⁷, B^{b7}, G_M^{7(b5)}, and C⁷. The second staff continues the melody with chords: F_M⁷, B^{b7}, E^b_MA⁷, A^{b7}, G_M⁷, and C⁷.

Para Ti / Machito

Two staves of musical notation in bass clef, 2/3 time signature. The first staff includes a tempo marking of ♩ = 141 and a repeat sign. Chords are indicated above the staff: C, A⁷, D_M⁷, and G⁷.

El Divorcio / Arsenio Rodriguez (2-3)

Two staves of musical notation in bass clef, 2/3 time signature. The first staff includes a tempo marking of ♩ = 184 and a repeat sign. Chords are indicated above the staff: F, G⁷, and A_M.

Reunion / Paquito D'Rivera

Two staves of musical notation in bass clef, 2/3 time signature. The first staff includes a repeat sign. A chord is indicated above the staff: C⁷_{SUS}.

Here is another example of Oscar playing in a contemporary Latin dance style, this time featuring his mastery of the slap bass technique.

CD Two
TRACK #14

Timba-Funk 3-2

NC.

(thumb/slaps)

A D_{MI}^{11} C^{13}_{SUS} B^b_9 $A^7(\flat_9 \sharp_5)$ D_{MI}^{11}

B D_{MI} (G^7) C B^b A^7 D_{MI}

Musical score for guitar, page 139. The score consists of ten staves of music, each with a key signature of one flat (B-flat). The chords and melodic lines are as follows:

- Staff 1:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI⁷.
- Staff 2:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 3 (Section E):** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 4:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI⁷.
- Staff 5:** Chords: DMI, G⁷, C, B^b, A⁷, DMI.
- Staff 6 (Section F):** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 7:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 8:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 9:** Chords: DMI⁷, G⁷, C, B^b, A⁷, DMI.
- Staff 10 (Section G):** Chords: DMI¹¹, C¹³_{SUS}, B^{b9}, A^{7(b9)}(#5), DMI¹¹.

The musical score consists of ten staves of music. The first five staves feature a complex chord voicing: DMI^{11} , C^{13}_{sus} , Bb^9 , $A^7(b^9)(\#5)$, and DMI^{11} . The notation includes various rhythmic values, accidentals, and dynamic markings. The last five staves feature a simpler chord voicing: DMI , G^7 , C^7 , Bb , and A^7 . The notation includes various rhythmic values, accidentals, and dynamic markings.

Here is one final example of the Songo style. Notice the rhythmic variations Oscar uses and try to incorporate some of them into your own playing when you go through and play along with this track yourself.

CD Two
TRACK #15

Songo 3-2

The musical score is written in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. It consists of two systems of staves. The first system includes a bass line and a guitar line. The second system includes a bass line and a guitar line. The score is marked with various chords and rhythmic instructions.

System 1:

- Staff 1 (Bass): NC. (perc. fills) 3 x's
- Staff 2 (Guitar): NC. (perc. break)

System 2:

- Staff 3 (Bass): A D⁷ G G# A⁷ A⁷ A#dim.
- Staff 4 (Guitar): B_{M1} B_{M1} B^{b7} A⁷ E^{b7}
- Staff 5 (Bass): D⁷ G G# A⁷ A⁷ A#dim.
- Staff 6 (Guitar): B_{M1} B_{M1} B^{b7} A⁷ E^{b7}
- Staff 7 (Bass): D⁷ G G# A⁷ A⁷ A#dim.
- Staff 8 (Guitar): B_{M1} B_{M1} B^{b7} A⁷ E^{b7}
- Staff 9 (Bass): D⁷ G G# A⁷ A⁷ A#dim. (3)
- Staff 10 (Guitar): B_{M1} B_{M1} B^{b7} A⁷ E^{b7}

The image displays ten systems of musical notation, each consisting of a treble clef staff and a bass clef staff. The treble clef staves contain melodic lines with notes, rests, and articulation marks such as slurs and accents. The bass clef staves contain accompaniment with notes and rests. Above the bass clef staves, chord symbols are written: D7, G, G#, A7, A#dim, Bmi, Bb7, and Eb7. The notation is arranged in a repeating pattern across the systems. The first system starts with a D7 chord and a melodic line. The second system starts with a Bmi chord and a melodic line. The third system starts with a D7 chord and a melodic line. The fourth system starts with a Bmi chord and a melodic line. The fifth system starts with a D7 chord and a melodic line with a triplet of eighth notes. The sixth system starts with a Bmi chord and a melodic line. The seventh system starts with a D7 chord and a melodic line. The eighth system starts with a Bmi chord and a melodic line. The ninth system starts with a D7 chord and a melodic line. The tenth system starts with a D7 chord and a melodic line.

The musical score consists of seven staves of music. The first six staves are in bass clef and contain a melodic line with various chords indicated above the notes. The seventh staff is in treble clef and contains a melodic line with a repeat sign and a '4 x's' instruction. The eighth staff is also in treble clef, contains a melodic line with a repeat sign and a '9 x's' instruction, and is marked 'NC'. The ninth staff is in treble clef, contains a melodic line with a repeat sign and a '9 x's' instruction, and is marked 'NC'. The chords used in the first six staves are: B_MI, B_MI, B^b7, A⁷, E^b7, D⁷, G, G[#], A⁷, A⁷, A^{#dim.}, B_MI, B_MI, B^b7, A⁷, E^b7, D⁷, G, G[#], A⁷, A⁷, A^{#dim.}, B_MI, B_MI, B^b7, A⁷.

SECTION THREE - BRAZILIAN BASS LINES

CHAPTER NINE - Samba Bass Lines

The most common samba bass rhythm is shown below. Typically the root is played on beat 1 and the fifth (below the root, if possible) is played on beat 3.



Here is a transcription of Oscar's playing this basic samba groove on the changes to "Rio" by Roberto Menescal & Ronaldo Boscoli. Notice how he articulates each note. Since the note choices and rhythms are pretty simple here, it is the feeling and clarity of each note that makes this groove work.

CD Two
TRACK #16

Samba $\text{♩} = 96+$

A E_{MI}⁹ A¹³ E_{MI}⁹ A¹³ D_{MA}⁹ G¹³

F_{MI}⁹ B¹³ B^{7(♭9)} **B** E_{MI}⁹ A¹³ E_{MI}⁹ A¹³

D_{MA}⁹ G¹³ F_{MA}⁹ B¹³_{SUS} B¹³ **C** E_{MA}⁹

A^{9(♭5)} D_{MA}⁹ G^{9(♭5)}

D C_{MI}⁹ F_{MI}⁹ C_{MI}⁹ F⁹ E_{MI}⁹ A¹³

G_{MI}⁹ C¹³ F_{MI}⁹ B^{7(♭9)} E_{MI}⁹ A¹³

E_{MI}⁹ A¹³ **E** (2nd chorus) E_{MI}⁹ A¹³ E_{MI}⁹ A¹³

D^{MA}9 G¹³ F#^{MI}9 B¹³ B^{7(b9)} **F** E^{MI}9 A¹³
 E^{MI}9 A¹³ A^{13(b9)} D^{MA}9 G¹³ F#^{MA}9 B¹³ sus B¹³
G E^{MA}9 A^{9(b5)} D^{MA}9
 G^{9(b5)} **H** C#^{MI}9 F#⁹ C^{MI}9 F⁹
 E^{MI}9 A¹³ G^{MI}9 C¹³ F#^{MI}9 B^{7(b9)}
 E^{MI}9 A¹³ E^{MI}9 A¹³ **I** E^{MI}9 A¹³ (3rd chorus)
 E^{MI}9 A¹³ D^{MA}9 G¹³ F#^{MI}9 B¹³ B^{7(b9)} (E^{MI}9)
J E^{MI}9 A¹³ E^{MI}9 A¹³ D^{MA}9 G¹³
 F#^{MA}9 B¹³ sus B¹³ **K** E^{MA}9 A^{9(b5)}
 D^{MA}9 G^{9(b5)} **L** C#^{MI}9 F#⁹

Two staves of musical notation. The top staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures of music with the following chord symbols above them: C_{Mi}⁹, F⁹, E_{Mi}⁹, A¹³, G_{Mi}⁹, and C¹³. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains six measures of music with the following chord symbols above them: F#_{Mi}⁹, B⁷(^{b9}/_{#5}), E_{Mi}⁹, A¹³, E_{Mi}⁹, A¹³, and D_{MA}⁹. The notation includes eighth and quarter notes, rests, and bar lines.

Here is Oscar playing a samba and creating rhythmic interest by varying the basic samba figure somewhat. Try analyzing how he does that on this track and then take one variation at a time through the changes of this happy little tune.

CD Two
TRACK #17

Samba $\text{♩} = 102$

A D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 **B** D_{MI}^7 G^7 C_{MI}^7 F^7

D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

C D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

D_{MI}^7 G^7 C_{MI}^7 F^7 **D** D_{MI}^7 G^7

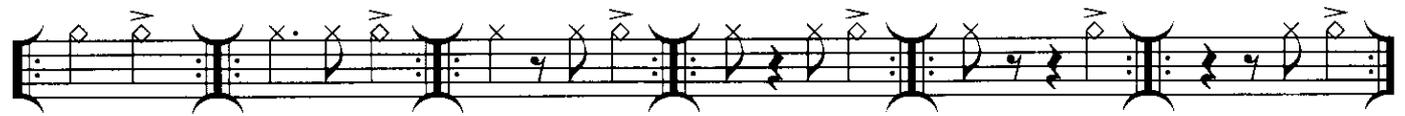
C_{MI}^7 F^7 D_{MI}^7 G^7 C_{MI}^7 F^7

E D_{MI}^7 G^7 C_{MI}^7 F^7 D_{MI}^7 G^7

(2nd chorus)

C_M7 F⁷ D_M7 G⁷ C_M7 F⁷
 D_M7 G⁷ C_M7 F⁷ **F** D_M7
 G⁷ C_M7 F⁷ D_M7 G⁷ C_M7 F⁷
 D_M7 G⁷ C_M7 F⁷ D_M7 G⁷
 (3rd chorus)
 C_M7 F⁷ **G** D_M7 G⁷ C_M7 F⁷
 D_M7 G⁷ C_M7 F⁷ **H** D_M7 G⁷
 C_M7 F⁷ D_M7 G⁷ C_M7
 F⁷ D_M7 G⁷ C_M7 F⁷
 D_M7 G⁷ C_M7 F⁷ B^b_M7
 (Freely)

149 The most common variation of the samba bass groove is to accent beat 3 of each bar. Here are a couple of ways to articulate this idea, which is designed to simulate the sound of the big bass drum, the *surdo*, in a street samba ensemble. On this track Oscar demonstrates how this is done (as well as how to keep a samba rhythmically interesting without sacrificing the groove) on the chords of Gonzaguinha's beautiful tune "E"



CD Two
TRACK #18

Samba $\text{♩} = 112$

(Intro) C_{MA}^7 $C_{MA}^{7(\#5)}$ $C_{MA}^{7(6)}$ $C_{MA}^{7(\#5)}$ C_{MA}^7 $C_{MA}^{7(\#5)}$

$C_{MA}^{7(6)}$ $C_{MA}^{7(\#5)}$ **A** $C_{MA}^{7(6)}$ $C_{MA}^{7(\#5)}$ 2 2

$C_{MA}^{7(6)}$ $C_{MA}^{7(\#5)}$ D_{MI}^7 $D_{MI}^{(\#5)}$ D_{MI}^6 $D_{MI}^{(\#5)}$ D_{MI}^7 $D_{MI}^{(\#5)}$

D_{MI}^6 $D_{MI}^{(\#5)}$ G_{MI}^9 C^9

G_{MI}^9 C^9 F_{MA}^9

$F_{\#MI}^{7(b5)}$ $B^{7(add6)}$ $B^{7(\#5)}$ E_{MA}^9

$F_{MI}^{7(b5)}$ B^b7 $E^b_{MA}^9$ $E_{MI}^{7(b5)}$ $A^{7(\#9)}$ 3

D_{MA}^9 A_{MI}^7 $D^{7(b9)}$ **B** G_{MA}^7

$C^9(\#11)$ D^6_9 $A^b7(b5)$

Staff 1: G_{MA}^7 $C^9(\#11)$ B^9 $D^\#$ $F^\#$

Staff 2: B^9 $F^\#$ B C E_{MI}^9 G_{MI}^6 B^b A^7

Staff 3: D_{MA}^9 $E^b_{MI}^7(\#5)$ $A^b7(\#9)$ E_{MA}^9

Staff 4: G^9 D $F^\#_{MI}^9$ E_{MI}^9

Staff 5: $F^\#_{MI}^9$ E_{MI}^9 $F^\#_{MI}^9$

Staff 6: E F/G F^+/G F^6/G F^+/G F^6/G F^+/G F^6/G G

Staff 7 (2nd chorus): F $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ $C_{MA}^7(6)$ $C_{MA}^7(\#5)$

Staff 8: $C_{MA}^7(6)$ $C_{MA}^7(\#5)$ D_{MI}^7 $D_{MI}(\#5)$ D_{MI}^6 $D_{MI}(\#5)$

Staff 9: D_{MI}^7 $D_{MI}(\#5)$ D_{MI}^6 $D_{MI}(\#5)$ G_{MI}^9

Staff 10: C^9 G_{MI}^9 C^9

F_{MA}⁹ **F_{#MI}^{7(b5)}**
B^{7(add6)} **B^{7(#5)}** **E_{MA}⁷** **F_{MI}^{7(b5)}**
B^{b7} **E_{bMA}⁷** **E_{MI}^{7(b5)}** **A^{7(b9)}**
D_{MA}⁹ **A_{MI}⁷** **D^{7(b9)}** **G** **G_{MA}⁷**
C^{9(#11)} **D^{6/4}** **A_{b7(b5)}**
G_{MA}⁷ **C^{9(#11)}** **B⁹** **D[#]** **F[#]**
B **H** **E_{MI}⁹** **G_{MI}⁶** **B^b** **A⁷**
D_{MA}⁷ **E_{bMI}^{7(b5)}** **A_{b7(#9)}** **E_{MA}⁹**
G⁹ **(Coda)** **I** **F_{#MI}⁹** **G⁹**
F_{#MI}⁹ **G⁹** **F_{#MI}⁹**

More advanced samba variations

The following tracks include some more advanced variations on the samba groove, the rhythms of which are listed separately at the end of each exercise. These variations are most commonly used as brief contrasts to a more basic samba pattern or perhaps as the basic rhythm for a particular section of a tune, returning then to a more traditional samba bass part. As with the advanced tumbao bass lines, these variations can do more harm than good if not used with discretion.

CD Two
TRACK #19

Samba $\text{♩} = 98$
(Perc.) 7

The musical score consists of ten staves of bass notation. The first staff begins with a key signature of one flat (Bb) and a time signature of 7/4. The tempo is marked as Samba with a quarter note equal to 98 beats per minute. The percussion part is indicated as '7'. The chord progression across the staves is as follows:

- Staff 1: Db⁹, C⁷, Gb⁹F⁶, **A** F⁶, Bb⁹, EMI⁹
- Staff 2: A⁹⁽¹³⁾, A^{9(#5)}, D⁹, G⁹_{SUS}, G⁹, C⁹_{SUS}, C⁹
- Staff 3: FMA⁹, Bb⁹, EMI⁹, A⁹⁽¹³⁾, A^{9(#5)}, D⁹, G⁹_{SUS}, G⁹
- Staff 4: C⁹_{SUS}, C⁹, **B** F⁶, Bb⁹, EMI⁹
- Staff 5: A⁹⁽¹³⁾, D⁹, G⁹_{SUS}, G⁹, C⁹_{SUS}, C⁹
- Staff 6: F⁶, Bb⁹, EMI⁹, A⁹⁽¹³⁾, D⁹, G⁹_{SUS}, G⁹
- Staff 7: C⁹_{SUS}, C⁹, **C** F⁶, Bb⁹, EMI⁹
- Staff 8: A⁹⁽¹³⁾, D⁹, G⁹_{SUS}, G⁹, C⁹_{SUS}, C⁹
- Staff 9: F⁶, Bb⁹, EMI⁹, A⁹⁽¹³⁾, D⁹

Chord symbols are placed above the notes. Some chords are enclosed in boxes: **A** in the first staff, **B** in the fourth staff, and **C** in the seventh staff. The notes are primarily eighth and quarter notes, often beamed together in groups of four or six.

This page contains 12 staves of musical notation. The notation includes various chord symbols and melodic lines. The chords are as follows:

- Staff 1: $G^9_{SUS} G^9$, C^9_{SUS} , C^9 (triplets), D , F^6 , B^b9 , $E_{MI}9$ (with a 'b' in a circle)
- Staff 2: $A^{7(b9)(+5)}$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9
- Staff 3: $F_{MA}9$, B^b9 , $E_{MI}9$, $A^{9(13)}$, $A^{9(\#5)}$, D^9
- Staff 4: $G^9_{SUS} G^9$, C^9_{SUS} , C^9 , E , $F_{MA}9$, B^b9
- Staff 5: $E_{MI}9$, $A^9_{SUS} A^9$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS}
- Staff 6: C^9 , $F_{MA}9$, B^b9 , $E_{MI}9$, A^9
- Staff 7: D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9 , F , $F_{MA}9$
- Staff 8: B^b9 , $E_{MI}9$, $A^{9(13)}$, $A^{9(\#5)}$, D^9 , $G^9_{SUS} G^9$
- Staff 9: C^9_{SUS} , C^9 , $F_{MA}9$, B^b9 , $E_{MI}9$
- Staff 10: $A^{9(13)}$, $A^{9(\#5)}$, D^9 , $G^9_{SUS} G^9$, C^9_{SUS} , C^9
- Staff 11: G , $F_{MA}9$, B^b9 , $E_{MI}9$, $A^{9(13)}$, D^9

G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9}
 E_{MI}⁹ A⁹⁽¹³⁾ A^{9(#5)} D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹
 C⁹ [H] F_{MA}⁹ B^{b9} E_{MI}⁹ A⁹⁽¹³⁾ A^{9(#5)}
 D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹
 B^{b9} E_{MI}⁹ A⁹ D⁹ G⁹_{SUS} G⁹
 C⁹_{SUS} C⁹ [I] F_{MA}⁹ B^{b9} E_{MI}⁹
 A^{9(#5)} D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹
 F_{MA}⁹ B^{b9} E_{MI}⁹ A⁹⁽¹³⁾ A^{9(#5)} D⁹
 G⁹_{SUS} G⁹ C⁶ G^{b9} F⁶

Here are some rhythmic variations you should try, one at a time, when you play along with the previous track.



157 Here is a transcription of Oscar playing through the changes of "Samba De Orpheus", using some more adventurous rhythms to spice up the samba groove. If you can't play the transcription up to tempo (quite a feat!), just go through it at whatever tempo you can and then play along with the CD using one rhythm at a time from those listed at the end of the transcription, in addition to a basic samba groove.

CD Two
TRACK #20

Samba $\text{♩} = 120$

$C^{6/4}$ F^9 $C^{6/4}$ F^9 $C^{6/4}$ F^9 $C^{6/4}$ NC.

(w/ pn.)

$A^{7(b9)}$
 $C^\#$

A $C^{6/4}$ (1st chorus)

D_{MI}^7 $D_{MI}^{6/4}$ D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 $D_{MI}^{(MA7)}$

D_{MI}^7 G^7 $C^{6/4}$ $A^{7(\#5)}$ D_{MI}^7 G^7 $C^{6/4}$

$C^{6/4}$

$A^{7(b9)}$
 $C^\#$

D_{MI}^7

D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7 G^7

$C^{6/4}$

B G_{MI}^7 C^7 F_{MA}^7

F_{MA}^7 F_{MI}^7 B^b7 E_{MI}^7 A^7 D_{MI}^7 G^7

C $C^{6/4}$

$A^{7(b9)}$
 $C^\#$

D_{MI}^7 $C^{\#o7}$ D_{MI}^7 $D_{MI}^{6/4}$ D_{MI}^7

$D_{MI}^{6/4}$ D_{MI}^7 G^7 $C^{6/4}$ (A_{MI}^7) D_{MI}^7 G^7

(2nd chorus)
D $C^{6/4}$

$A^{7(b9)}$
 C^\sharp

D_{MI}^7 $D_{MI}^{6/4}$ D_{MI}^7 $D_{MI}^{6/4}$ D_{MI}^7

$D_{MI}^{6/4}$ D_{MI}^7 G^7 E_{MI}^7 $A^{7(+5)}$ D_{MI}^7 $G^{7(+5)}$

$C^{6/4}$ $A^{7(b9)}$
 C^\sharp

D_{MI}^7 $A^{7(b9)}$
 C^\sharp D_{MI}^7

D_{MI}^7 D_{MI}^7 G^7 $C^{6/4}$

E G_{MI}^7 C^7 F_{MA}^7

F_{MI}^7 B^b7 E_{MI}^7 $A^{7(b9)}$ D_{MI}^7

F $C^{6/4}$ $A^{7(b9)}$
 C^\sharp

D_{MI}^7 G^7 D_{MI}^7

$D_{MI}^7 (G^7)$ G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ D_{MI}^7 G^7

(3rd chorus)

G $C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7 $D_{MI}^{6/9}$ D_{MI}^7 $D_{MI}^{(MA7)}$ D_{MI}^7

$D_{MI}^{(MA7)}$ D_{MI}^7 G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ D_{MI}^7 G^7

$C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7 $D_{MI}^{6/9}$ D_{MI}^7

D_{MI}^7 G^7 $C^{6/9}$

H G_{MI}^7 C^7 F_{MA}^7

F_{MI}^7 B^b7 E_{MI}^7 E^b7 D_{MI}^7 D^b7

I $C^{6/9}$ $A^{7(b9)}_{C\#}$

D_{MI}^7

D_{MI}^7 G^7 $C^{6/9}$ $A^{7(b9)}_{(\#5)}$ $D_{MI}^7_{Ab}$ $G^{7(b9)}$ $C^{6/9}_{Gb}$

Here are some rhythmic variations you should try, one at a time, when you play along with the previous track.

1) || J J 7 J T | 7 J. J J ||

2) || J J J J | 7 J T J J ||

3) || T J T J J | 7 J T T J T ||

4) || J. T T J T | J J 7 J T ||

5) || J J 7 J T | T J T 7 J T ||

6) || J T T T | J J 7 J. ||

7) || z J z J | z J 7 J T ||

8) || z J J J | T J T z J ||

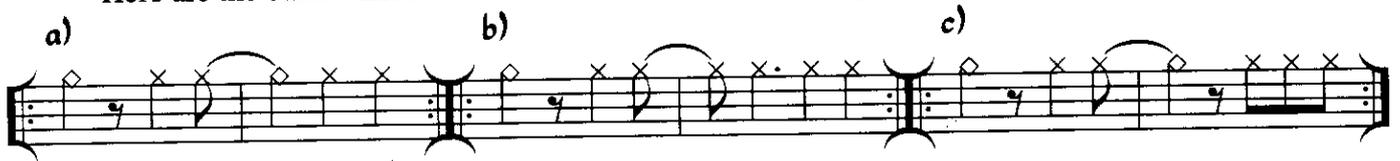
9) || T J T T J T | T J T T J T ||

CHAPTER TEN - Partido Alto, Baião and other Brazilian Styles

Forward Partido Alto

Partido Alto is a variation of samba and, in fact, regular samba bass lines are often used while the rest of the rhythm section is playing a Partido Alto. Alternatively, the bass can double the Partido Alto hits as Oscar does on the following track. After listening and playing along with the whole track, go back and isolate particular four bar phrases and play one at a time through this blues form.

Here are the basic variations of the forward Partido Alto rhythm.



Partido Alto $\text{♩} = 120$

CD Two
TRACK #21

A F^7_{SUS}



B F^7_{SUS}



C F^7_{sus}

F^7_{sus} B^b7_{sus}

F^7_{sus} C^7_{sus} (b)

C^7_{sus} B^b7_{sus} F^7_{sus}

F^7_{sus} **D** F^7_{sus}

F^7_{sus} B^b7_{sus} F^7_{sus}

F^7_{sus} C^7_{sus}

B^b7_{sus} F^7_{sus}

F^7_{sus} **E** F^7_{sus}

F^7_{sus} B^b7_{sus}

B^b7_{sus} F^7_{sus}

Musical notation for guitar, page 163. The page contains seven staves of music. The notation includes bass clef, treble clef, and a key signature of one flat. The chords are labeled as F^7_{sus} , B^b7_{sus} , C^7_{sus} , and B^b7_{sus} . The notation includes various rhythmic values, accidentals, and performance markings such as accents and a triplet.

Chord labels: F^7_{sus} , B^b7_{sus} , C^7_{sus} , B^b7_{sus} .

Performance markings: accents, triplet (3), (Indistinct).



Carneval in Rio

Photo by Robert Feinberg

Reverse Partido Alto

This is the same rhythm as the forward version but starting on bar 2, instead of bar 1. It is actually much more common than the forward version. The main variations are listed at the end of this transcription. And again, you should practice each of them separately along with the CD track.

CD Two
TRACK #22

Reverse Partido Alto $\text{♩} = 96$

This page contains ten staves of musical notation for guitar, written in bass clef with a key signature of one sharp (F#). The music is organized into four-measure phrases, with chords indicated above the notes. The chords used are E_{mi}^7 , G^7 , C_{ma}^7 , and B^7 . The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), slurs, and accents. A circled 'b' is present in the first staff, indicating a specific fingering or technique.

The first staff shows the following chord sequence: E_{mi}^7 , G^7 , C_{ma}^7 , and B^7 . The second staff repeats this sequence. The third staff introduces a variation with E_{mi}^7 , C_{ma}^7 , and B^7 . The fourth staff returns to the original sequence: E_{mi}^7 , G^7 , C_{ma}^7 , and B^7 . The remaining staves continue to explore these chords and their melodic possibilities, often using slurs and accents to indicate phrasing.

This page contains ten staves of musical notation. The notation is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of various note values, including eighth and sixteenth notes, and rests. Chord symbols are placed above the staves: EMI7, G7, CMA7, and B7. Some G7 chords are marked with "trm" (trills). The music is organized into measures, with some measures containing multiple notes and others containing rests.

EMI⁷ G⁷ CMA⁷ B⁷
 EMI⁷ G⁷ CMA⁷ B⁷ EMI⁷ *trm*

Here are some of the variations that Oscar uses on this track. Try using them, one at a time, when you improvise your own bass line on this exercise.

a)

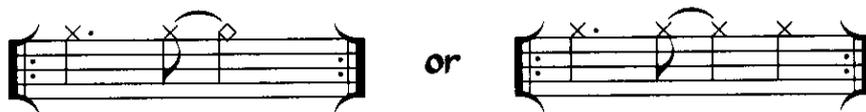
b)

c)

d)

Baião

Here is the basic bass rhythm for the Brazilian style known as the baião.



This track features Oscar playing this rhythm on a C blues form.

CD Two
TRACK #23

Baião $\text{♩} = 114$

(Perc.)



A C⁷



F⁷

C⁷



G⁷

F⁷

C⁷

D^{b7}



B C⁷



F⁷

C⁷



G⁷

F⁷

C⁷

D^{b7}



C C⁷



F⁷

C⁷

G⁷ **F⁷** **C⁷** **D^{b7}**

D **C⁷**

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**

E **C⁷**

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**

F **C⁷**

F⁷ **C⁷**

G⁷ **F⁷** **C⁷** **D^{b7}**

G **C⁷**

F⁷ C⁷
 G⁷ F⁷ C⁷ D^{b7}
H C⁷
 F⁷ C⁷
 G⁷ F⁷ C⁷ D^{b7}
I C⁷
 F⁷ C⁷
 G⁷ C⁷ D^{b7}
J C⁷
 F⁷ C⁷
 G⁷ F⁷ C⁷ D^{b7}

This musical score is written for a bass clef instrument. It consists of ten systems, each with two staves. The first staff of each system contains a melodic line with various note values (quarter, eighth, and sixteenth notes) and rests. The second staff contains a bass line with similar note values and rests. Above the staves, chord symbols are provided for each measure. The key signature is one flat (B-flat major or F minor). The systems are labeled with letters H, I, and J in boxes. Some measures in systems I and J contain a circled '4', likely indicating a fourth finger fingering. The score concludes with a double bar line.

K C⁷

First line of musical notation for section K, bass clef, starting with a C⁷ chord. The melody consists of eighth and quarter notes with accents.

F⁷ C⁷

Second line of musical notation for section K, continuing the melody with F⁷ and C⁷ chords.

G⁷ F⁷ C⁷ D^{b7}

Third line of musical notation for section K, concluding with G⁷, F⁷, C⁷, and D^{b7} chords.

L C⁷

First line of musical notation for section L, treble clef, starting with a C⁷ chord. The melody consists of eighth and quarter notes.

F⁷ C⁷

Second line of musical notation for section L, continuing the melody with F⁷ and C⁷ chords.

G⁷ F⁷ C⁷ D^{b7}

Third line of musical notation for section L, concluding with G⁷, F⁷, C⁷, and D^{b7} chords.

M C⁷

First line of musical notation for section M, treble clef, starting with a C⁷ chord. The melody consists of eighth and quarter notes.

F⁷ C⁷

Second line of musical notation for section M, continuing the melody with F⁷ and C⁷ chords.

G⁷ F⁷ C⁷ D^{b7} C⁷

Third line of musical notation for section M, concluding with G⁷, F⁷, C⁷, D^{b7}, and C⁷ chords.

Here Oscar plays some great variations of the baião bass part on the changes of Milton Nascimento's lovely tune, "Vera Cruz".

CD Three
TRACK #1

Baião $\text{♩} = 122$

A

G_{MI}^9

$G_{MI}^{6/9}$

$G_{MI}^{9(MA7)}$

G_{MI}^9



B

G_{MI}^9

$G_{MI}^{6/9}$

$G_{MI}^{9(MA7)}$



This page contains ten staves of musical notation, likely for a guitar or bass. The notation includes various chord symbols and melodic lines. The chords are as follows:

- Staff 1: G_{MI}^7 , C G_{MI}^9
- Staff 2: $G_{MI}^{6/9}$, $G_{MI}^{9(MA7)}$
- Staff 3: G_{MI}^9 , $E^b_{MA}7$
- Staff 4: D_{MI}^7 , C_{MI}^7
- Staff 5: C_{MI}^7 , B_{MI}^7
- Staff 6: B^b7 , $E^b_{MA}7$
- Staff 7: D_{MI}^7 , G_{MI}^7 , G_{MI}^6
- Staff 8: $G_{MI}^{(+5)}$, G_{MI}^7
- Staff 9: D G_{MI}^9 , $G_{MI}^{6/9}$
- Staff 10: $G_{MI}^{9(MA7)}$, G_{MI}^9
- Staff 11: $E^b_{MA}7$, D_{MI}^7

This page contains ten staves of musical notation, likely for guitar. The notation includes various chord diagrams and melodic lines. The chords are labeled with letters and numbers, such as C_{MI}^7 , B_{MI}^7 , $E^b_{MA}^7$, D_{MI}^7 , G_{MI}^7 , G_{MI}^6 , $G_{MI}^{(+5)}$, E , G_{MI}^9 , $G_{MI}^{6/9}$, $G_{MI}^{9(MA7)}$, G_{MI}^9 , $E^b_{MA}^7$, D_{MI}^7 , C_{MI}^7 , C_{MI}^7 , B_{MI}^7 , B^b7 , $E^b_{MA}^7$, D_{MI}^7 , G_{MI}^7 , G_{MI}^6 , $G_{MI}^{(+5)}$, G_{MI}^7 , F , G_{MI}^9 , and $G_{MI}^{6/9}$. The notation includes bass clefs, treble clefs, and various rhythmic values like eighth and sixteenth notes.

Here are some of the variations that Oscar uses on this track. Try using them, one at a time, when you improvise your own bass line on this exercise.

Here is an example of the choro or chorinho, a style of music developed in the northeastern part of Brazil. It is written in 2/4, as most Brazilian music is notated in Brazil itself. Here Oscar plays on the tune, "Lamentos", written by Pixinguinha.

CD Three
TRACK #2

Chorinho ♩ = 100

NC. D^9_{sus} **A** G_{MA}^7 $G^{\circ 7}$

G_{MA}^7 $F^{\#7(13)}$ $F^{7(13)}$ E^7 A_{MI}^7 G $F^{\#_{\text{MI}}7(b5)}$ $B^{7(b9)}$

E_{MI}^7 $C^{\#_{\text{MI}}7(b5)}$ $F^{\#7(b9)}$ B_{MA}^7 $G^{\#7(b9)}$ $C^{\#_{\text{MI}}7}$ $F^{\#7}$

B_{MI}^7 E^7 $A_{\text{MI}}^7 D^7$ G_{MA}^7 G^9_{sus} $G^{7(\#5)}$ C_{MA}^7 F^7

B_{MI}^7 E^7 $A_{\text{MI}}^7 D^7$ G_{MA}^7 D_{MI}^7 **B** G_{MA}^7

$G^{\circ 7}$ G_{MA}^7 $F^{\#7(13)}$ $F^{7(13)}$ E^7

A_{MI}^7 G $F^{\#_{\text{MI}}7(b5)}$ $B^{7(b9)}$ E_{MI}^7 $C^{\#_{\text{MI}}7(b5)}$ $F^{\#7(b9)}$ B_{MA}^7 $G^{\#7}$

$C^{\#_{\text{MI}}7} F^{\#7}$ B_{MI}^7 E^7 $A_{\text{MI}}^7 D^7$ G_{MA}^7 G^9_{sus} G^7

C_{MA}^7 F^7 B_{MI}^7 E^7 $A_{\text{MI}}^7 D^7$ G_{MA}^7 $B^{7(b9)}$

C E_{MI}⁷ A_{MI}⁷

A_{MI}⁷ F^{°7} B⁷ E_{MI}⁷

C⁷ B^{7(b9)} **D** E_{MI}⁷

E_{MI}⁷ A_{MI}⁷

B⁷ E_{MI}⁷ C⁷ B⁷

(2nd chorus)

E_{MI}⁷ E^{b7} D⁷ **E** G_{MA}⁷ G^{°7}

G_{MA}⁷ F⁷ F⁷ E⁷ A_{MI}⁷

F⁷ B_{MI}^{7(b5)} B⁷ E_{MI}⁷ C⁷ B_{MI}^{7(b5)} F⁷ B_{MA}⁷ G⁷ C⁷ B_{MI}⁷ F⁷

B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G_{MA}⁷ D_{MI}⁷ G⁷ C_{MA}⁷

F⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G_{MA}⁷ D⁹_{SUS}

F G_{MA}^7 $G^{\circ 7}$ G_{MA}^7 $F\#^7$
 F^7 E^7 A_{MI}^7 G $F\#_{MI}^7(b5)$ B^7 E_{MI}^7 D
 $C\#_{MI}^7(b5)$ $F\#^7$ B_{MA}^7 $G\#^7$ $C\#_{MI}^7$ B_{MI}^7 E^7 A_{MI}^7 D^7
 G_{MA}^7 D_{MI}^7 G^7 C_{MA}^7 F^7 B_{MI}^7 E^7 A_{MI}^7 D^7
 G_{MA}^7 G_{MA}^7 $B^7(b9)$ **G** E_{MI}^7
 A_{MI}^7 $F\#_{MI}^7(b5)$ B^7
 E_{MI}^7 C^7 B^7
H E_{MI}^7 A_{MI}^7
 A_{MI}^7 $F\#^{\circ 7}$ $B^{7(b9)}$ E_{MI}^7
 C^7 B^7 E_{MI}^7 $E^b 7$ D^7 **I** G_{MA}^7 (w/ rhythm)

Detailed description: This is a musical score for guitar, consisting of 12 staves of music. The notation includes bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a style typical of jazz or blues guitar, with a focus on chord progressions and melodic lines. Chord symbols are placed above the notes, often with a '7' indicating a dominant seventh chord. Some chords are marked with 'MI' (minor) or 'MA' (major). The score is divided into sections labeled 'F', 'H', and 'I'. The 'F' section covers the first seven staves. The 'H' section covers the eighth and ninth staves. The 'I' section covers the tenth, eleventh, and twelfth staves. The twelfth staff includes a note '(w/ rhythm)' above the G_{MA}^7 chord. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals.

G^{°7} G^{MA7} F^{#7} F⁷ E⁷
 A^{mi7} G F^{#mi7(b5)} B⁷ E^{mi7} C^{#mi7(b5)} F^{#7} B^{MA7} C^{°7}
 C^{#mi7} F^{#7} B^{mi7} E⁷ A^{mi7} D⁷ G^{MA7} G⁷
 C^{MA7} F⁷ B^{mi7} E⁷ A^{mi7} D⁷ G⁶ D^{°7}/_{Db}
 C⁶ C^{mi6} G⁶/_B E⁷ A^{mi7} D⁷ G⁶ D^{°7}/_{Db} C⁶ C^{mi6}
 G⁶/_B E⁷ A^{mi7} D⁷ G⁶

Afoxé

Another Brazilian style gaining popularity in the rest of the world is the afoxe. Here Oscar plays in this style on Ivan Lins' tune, "Madelena". Notice the use of the "3, 4" in the afoxé sections.

CD Three
TRACK #3

(Afoxé) $\text{♩} = 88$

(Intro) $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^{13} \ C^{9(\#5)} \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^{13} \ C^{9(\#5)}$ (etc.)

$F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

A $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

$C_{MI}^9 \ F^9 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7$

$B^b_{MA}^9 \ E^b_{MA}^9 \ A_{MI}^7 \ D^{7(\#9)}$ **B** (Samba) $G_{MI}^9 \ F$

$E_{MI}^{7(\#5)} \ A^{7(\#9)} \ D_{MI}^7 \ C \ B_{MI}^{7(\#5)} \ E^{7(\#9)}$

$A_{MA}^9 \ B_{MI}^7 \ C^{\#}_{MI}^7 \ D_{MI}^9 \ G^{13(\#9)} \ C_{MA}^9 \ A^{7(\#9)} \ C^{\#} \ D_{MI}^9 \ G^{13}$

$G_{MI}^9 \ C^9$ **C** (Afoxé) $F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9$

$F_{MA}^9 \ D_{MI}^7 \ G_{MI}^9 \ C^9 \ C_{MI}^9 \ F^9 \ B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7$

$B^b_{MA}^9 \ G_{MI}^7 \ C_{MI}^9 \ F^7 \ B^b_{MA}^9 \ E^b_{MA}^9 \ A_{MI}^7 \ D^{7(\#9)}$

Samba

D G_{MI}^9 F $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$ D_{MI}^7 C

$B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MA}^9 B_{MI}^7 $C\#_{MI}^7$ D_{MI}^9 $G^{13(b9)}$

C_{MA}^9 $A^{7(b9)(\#5)}$ D_{MI}^9 G^{13} G_{MI}^9 C^9 **E** F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 **(Afoxe)**

F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 C_{MI}^9 F^9

$B^b_{MA}^9$ G_{MI}^7 C_{MI}^9 F^7 $B^b_{MA}^9$ G_{MI}^7 C_{MI}^9 F^7 $B^b_{MA}^9$ $E^b_{MA}^9$

A_{MI}^7 **(Samba)** $D^{7(b9)(\#5)}$ **F** G_{MI}^9 F $E_{MI}^{7(b5)}$ $A^{7(b9)(\#5)}$

D_{MI}^7 C $B_{MI}^{7(b5)}$ $E^{7(b9)}$ A_{MA}^9 B_{MI}^7

$C\#_{MI}^7$ D_{MI}^9 G^{13} C_{MA}^9 $A^{7(b9)(\#5)}$ D_{MI}^9 G^{13} G_{MI}^9 C^9

(Afoxe) **G** F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9

F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7 G_{MI}^9 C^9 F_{MA}^9 D_{MI}^7

G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹
 F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷
 G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹
 F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷
 G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹
 F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F_{MA}⁹ D_{MI}⁷ G_{MI}⁹ C⁹ F₆⁹



Oscar Stagnaro

Photo by Ken Franckling

185 To complete the Brazilian section of the book, here is a piece (based on "rhythm changes"), which mixes a samba with the baião groove, masterfully played by Oscar Stagnaro.

CD Three
TRACK #4

$\text{♩} = 114$

(Intro) F Pedal

(Samba)

A B^b G⁷ C^{Mi}7 F⁷ B^b G⁷

C^{Mi}7 F⁷ F^{Mi}7 B^b7 E^bMA⁷ A^b7 D^{Mi}7 G⁷

C^{Mi}7 F⁷ B^b (B^{°7}) G⁷ (C^{#°7}) C^{Mi}7 F⁷ (D^{Mi}7) B^b G⁷ C^{Mi}7 F⁷

F^{Mi}7 B^b7 E^bMA⁷ A^b7 C^{Mi}7 F⁷ B^b

(Baião)

B D⁷ G⁷

C⁷ F⁷

(Samba)

C B^b G⁷ C^{Mi}7 F⁷ B^b G⁷ C^{Mi}7 F⁷

F^{Mi}7 B^b7 E^bMA⁷ A^b7 C^{Mi}7 F⁷ B^b

(2nd chorus)

(Samba)

D B^b (B^{°7}) G⁷ (C^{#°7}) C^{Mi}7 F⁷ B^b (D^b7) G⁷ C^{Mi}7 F⁷

F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
B^b (B^{o7}) G⁷ C_{Mi}⁷ (C^{#o7}) F⁷ D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷
F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{Mi}⁷ F⁷ B^b
(Baião)
E D⁷ G⁷
C⁷ F⁷
(Samba)
F B^b G⁷ C_{Mi}⁷ F⁷ B^b G⁷ C_{Mi}⁷ F⁷
F_{Mi}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{Mi}⁷ F⁷ B^b
(3rd chorus)
(Samba)
G B^b G⁷ C_{Mi}⁷ F⁷ B^b G⁷ C_{Mi}⁷ F⁷
F_{Mi}⁷ (E⁷) B^{b7} E^b_{MA}⁷ A^{b7} D_{Mi}⁷ G⁷ C_{Mi}⁷ F⁷

B \flat G 7 C $_{MI}^7$ F 7 D $_{MI}^7$ G 7 C $_{MI}^7$ F 7

F $_{MI}^7$ B \flat^7 E $^{\flat}_{MA}7$ A \flat^7 C $_{MI}^7$ F 7 B \flat

(Baião)
H D 7 G 7

C 7 F 7

(Samba)
I B \flat G 7 C $_{MI}^7$ F 7 B \flat G 7 C $_{MI}^7$ F 7

F $_{MI}^7$ B \flat^7 E $^{\flat}_{MA}7$ A \flat^7 C $_{MI}^7$ F 7 B \flat^7

(4th chorus)
(Samba) (B $^{\circ}7$) (C $\sharp^{\circ}7$) (D \flat^7)
J B \flat G 7 C $_{MI}^7$ F 7 D $_{MI}^7$ G 7 C $_{MI}^7$ F 7

F $_{MI}^7$ B \flat^7 E $^{\flat}_{MA}7$ A \flat^7 D $_{MI}^7$ G 7 C $_{MI}^7$ F 7

B \flat G 7 C $_{MI}^7$ F 7 B \flat G 7 C $_{MI}^7$ F 7

F_{MI}^7 B^b7 $E^b_{MA}7$ A^b7 C_{MI}^7 F^7 B^b

(Baião)
K D^7 G^7

C^7 F^7

(Samba)
L B^b G^7 C_{MI}^7 F^7 B^b G^7 C_{MI}^7 F^7

F_{MI}^7 B^b7 $E^b_{MA}7$ A^b7 (w/ pn.) B^b7

SECTION FOUR - CARIBBEAN & SOUTH AMERICAN STYLES

CHAPTER ELEVEN - Merengue, Reggae and Other Caribbean Styles

While the primary purpose of this book is to help you master the bass' role in Afro-Cuban and Brazilian music, we thought that some of the other main Caribbean and South American styles of music should be represented as well. We make no claim to have exhausted the subtleties of these kinds of music here—just some representative examples of each style to get you familiar with the basics.

First is an example of the calypso. Since this is first and foremost music for dancing, notice how Oscar keeps any rhythmic variations from getting in the way of the groove.

CD Three
TRACK #5

Calypso $\text{♩} = 112$

The musical score consists of ten staves of music. The first staff is a bass line with a key signature of two flats and a 4/4 time signature. Above the staff are the following chords: D^b , A^b/C , E^b7 , A^b , D^b , and A^b/C . The second staff continues the bass line with chords: E^b7 , A^b , A^b (boxed), G^b7 , $F7$, and $B^b_{MI}7$. The third staff has chords: E^b7 , $B^b_{MI}7$, E^b7 , A^b , and A^b . The fourth staff has chords: A^b , $C7$, D^b , D^b , D^b_{MI} , $C_{MI}7$, $F_{MI}7$, $B^b_{MI}7$, E^b7 , and A^b . The fifth staff has chords: A^b (boxed), $B^b_{MI}7$, E^b7 , $B^b_{MI}7$, E^b7 , and A^b . The sixth staff has chords: A^b , A^b , $B^b_{MI}7$, $B^{\circ}7$, A^b/C , $F7$, and $B^b_{MI}7$. The seventh staff has chords: D^b , $D^{\circ}7$, A^b/E^b , $F7$, $B^b_{MI}7$, E^b7 , A^b , and A^b (boxed). The eighth staff has chords: $B^b_{MI}7$, E^b7 , $B^b_{MI}7$, E^b7 , and A^b . The ninth staff continues the bass line with a final chord of A^b .

A^b $B^b_{MI^7}$ $B^{\circ 7} A^b / C$ F^7 $B^b_{MI^7}$ D^b $D^{\circ 7}$ A^b / E^b F^7

(2nd chorus)

$B^b_{MI^7}$ $E^b 7$ A^b D A^b $G^b 7$ F^7 $B^b_{MI^7}$

$E^b 7$ $B^b_{MI^7}$ $E^b 7$ A^b A^b

A^b C^7 D^b D^b D^b_{MI} C_{MI^7} F_{MI^7} $B^b_{MI^7}$ $E^b 7$ A^b

E A^b $B^b_{MI^7}$ $E^b 7$ $B^b_{MI^7}$ $E^b 7$

A^b A^b $B^b_{MI^7}$ $B^{\circ 7} A^b / C$ F^7 $B^b_{MI^7}$

D^b $D^{\circ 7}$ A^b / E^b F^7 $B^b_{MI^7}$ $E^b 7$ A^b A^b

$B^b_{MI^7}$ $E^b 7$ $B^b_{MI^7}$ $E^b 7$ A^b

A^b $B^b_{MI^7}$ $B^{\circ 7} A^b / C$ F^7 $B^b_{MI^7}$ D^b $D^{\circ 7}$ A^b / E^b F^7

$B^b_{MI^7}$ $E^b 7$ A^b G D^b A^b / C $E^b 7$ A^b

D^b A^b / C $E^b 7$ A^b

Next is an example of a soca groove, a more contemporary version of calypso.

CD Three
TRACK #6

Soca $\text{♩} = 112+$

(Drs.) 4

A D_{MI}^7 G^7 C_{MA}^7 (B^b7) A^7

D_{MI}^7 G^7 C_{MA}^7 B^b7 A^7 D_{MI}^7

G^7 E_{MI}^7 A^7 D_{MI}^7 G^7

C_{MA}^7 A^7 **B** D_{MI}^7 G^7 C_{MA}^7 (B^b7)

A^7 D_{MI}^7 G^7 C_{MA}^7 B^b7 A^7

D_{MI}^7 G^7 E_{MI}^7 A^7 D_{MI}^7

G^7 C_{MA}^7 A^7 **C** D_{MI}^7 G^7

C_{MA}^7 (B^b7) A^7 D_{MI}^7 G^7 C_{MA}^7 (B^b7)

A^7 D_{MI}^7 G^7 E_{MI}^7 A^7

D_{MI}^7 G^7 C_{MA}^7 A^7 **D** D_{MI}^7

G⁷ C_{MA}⁷ B^{b7} A⁷ D_{Mi}⁷ G⁷
 C_{MA}⁷ B^{b7} A⁷ D_{Mi}⁷ G⁷ E_{Mi}⁷
 A⁷ D_{Mi}⁷ G⁷ C_{MA}⁷ A⁷
 [E] D_{Mi}⁷ G⁷ (E_{Mi}⁷) C_{MA}⁷ A⁷ D_{Mi}⁷
 G⁷ C_{MA}⁷ B^{b7} A⁷ D_{Mi}⁷ G⁷
 E_{Mi}⁷ A⁷ D_{Mi}⁷ G⁷ C_{MA}⁷
 [F] D_{Mi}⁷ G⁷ C_{MA}⁷ B^{b7} A⁷
 D_{Mi}⁷ G⁷ C_{MA}⁷ B^{b7} A⁷
 D_{Mi}⁷ G⁷ E_{Mi}⁷ A⁷
 D_{Mi}⁷ G⁷ C^{6/9} B^{6/9} C^{6/9}

Here we have an example of how to play a reggae bass part, a style that has a lot of room for bass creativity while still keeping a room full of people dancing. This track is based on Bob Marley's reggae classic, "Could You Be Loved?".

CD Three
TRACK #7

Reggae ♩ = 98

B_m7 **D** **B_m7**
G **D** **B_m7**
G **D** **A** **B_m7**
E_m7 **B_m7**
E_m7 **B_m7**
G **F#_m** **E_m7** **B_m7**
G **F#_m** **A⁷** **B** **D**
B_m7 **G** **D**
B_m7 **G** **D** **C** **B_m7**
B_m7 *trm*
B_m7 **D** **B_m7** (2nd chorus)

This musical score is written for guitar in a bass clef with a key signature of one sharp (F#). The piece is divided into several systems, each with a key signature change indicated by a box containing the letter of the new key: E, D, and F.

System 1: Chords Bm7, Em7, Bm7. The music consists of eighth-note patterns.

System 2: Chords Bm7, Em7, Bm7. Similar eighth-note patterns.

System 3: Chords Bm7, G, F#m, Em7, Bm7. The music continues with eighth-note patterns.

System 4: Chords Bm7, G, F#m, A7. The music continues with eighth-note patterns.

System 5: Chords E, D, Bm7, G, D. The music continues with eighth-note patterns.

System 6: Chords Bm7, G, D. The music continues with eighth-note patterns.

System 7: Chord F. The music continues with eighth-note patterns.

System 8: Chord Bm7. The music continues with eighth-note patterns.

System 9: Chord Bm7. The music continues with eighth-note patterns, including a triplet of eighth notes.

System 10: Chord Bm7. The music continues with eighth-note patterns.

System 11: Chord Bm7. The music continues with eighth-note patterns, ending with a *ff* (fortissimo) dynamic marking.

Here are some more typical reggae bass lines, suggested by the multi-talented Attila Nagy. Sample keyboard and drum parts are shown too, so you can see when each kind of line would be appropriate. Reggae is primarily an improvised music—it's about feel. The bass tone should be fat and round and dominant in the mix. Reggae bass lines define the rhythm of a particular tune and are melodic, syncopated ostinato patterns. (Drum hits with a * under them are played on the snare, all others on the kick drum.) There is no CD track here.

#1 One Drop – With the “One Drop” beat (kick drum on the third beat), the first note of the measure for the bass is on the third beat, with the bass drum, implying a hesitation by leaving out the first beat in the measure.

(piano)

(bass)

(drums)

Ami G Ami G

Ami G

#2 One Drop variation – Another approach for a bass pattern over the “One Drop” beat.

(piano)

(bass)

(drums)

Ami Emi Ami Emi

Ami Emi

#3 Dub - Dub is a style originating from studio recordings where the engineer would cut out sections of instrumental parts, creating space. In live performance, dub is executed by dropping notes out of the bass pattern or resting for several measures and then coming back with just bass and drums.

(piano)

(bass)

(drums)

#4 Two Four - “Two Four” is like a slow rock ballad. In this example the bass and bass drum play together on the down beat while the snare plays a back beat. The drum beat is akin to the traditional Nyabingi heart beat rhythm.

(piano)

(bass)

(drums)

#5 Mix Down - This universal pattern can be recognized as a half clave. In reggae it is used as breaks and under “dance hall” style reggae toasting (rap). Usually all the instruments hit at the same time with bass and drums.

A minor (Am) G major (G) A minor (Am) G major (G)

#6 Four On Floor - Four quarter note beats on the kick drum with the bass playing on down beats with syncopated grace notes.

(piano)

(bass)

(drums)

#7 Ska - Ska is a predecessor of Reggae and has remained popular over the years. It's like Reggae played in double time. On many early Ska recordings the bass plays a walking quarter note pattern. Other times the pattern is more syncopated, playing off the vocals or horn parts. The same pattern as #6 works with the Ska beat as well.

(piano)

(bass)

(drums)

For reference on reggae bass, listen to Jamaican originators of the style, like Familyman Barret of the Wailers, Robbie Shakespear, or Fully Fulwood.



Juan Formell of Los Van Van

Photo by David Garten

Here is an example of one of the most popular dance styles in the world, the merengue, from the Dominican Republic. Notice Oscar's use of rhythmic displacement to create interest while still holding up the bottom. (But be cautious about using them if you are playing for dancers.)

CD Three
TRACK #8

Merengue

(perc. break)

A D⁷

G⁶



D⁷/_A

D⁷

G⁶

D⁷/_A

D⁷



G⁶

D⁷

G⁶



D⁷

G⁶

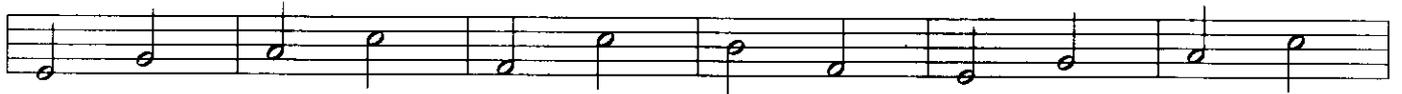
D⁷



G⁶

D⁷

G⁶



D⁷

G⁶

D⁷



G

D⁷

G



D⁷

G

D⁷



G

D⁷

G



D⁷

G

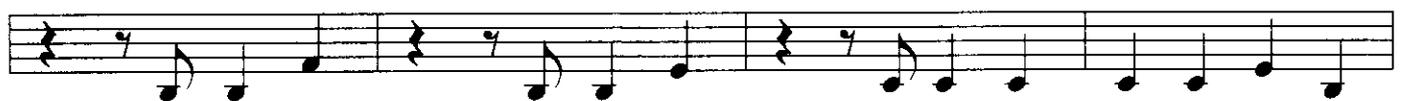
D⁷



The main musical score consists of eight staves of music. The first staff is in bass clef with a key signature of one sharp (F#). The chords are: G, D7, G. The subsequent seven staves are in treble clef and feature a consistent rhythmic pattern of eighth notes with stems pointing up, often beamed in pairs. The chords for these staves are: D7, G, D7; G, D7, G; D7, G, D7; D7, G, D7; G, D7, G; G, D7, G; G, D7, G.

B NC.

Section B consists of four staves of music, each starting with a box containing the letter 'B' and the text 'NC.'. The notation is in treble clef and features a melodic line with eighth notes and quarter notes, often with slurs. The first staff has a 7/8 time signature. The second staff has a 7/8 time signature. The third staff has a 7/8 time signature. The fourth staff has a 7/8 time signature.

C D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶D⁷G⁶

CHAPTER TWELVE - South American Styles

In this chapter we present some very interesting music from various countries of South America. These styles are not as well known in the rest of the world as the ones we have studied earlier, but after going through them, we're sure you'll be glad you did.

For this version of the merengue, originally from Caracas, Venezuela, some people believe that it is in 5/8 with a laid back eighth note at the end of the bar and others that it is a short 6/8. The basic bass pattern is a dotted quarter note and a quarter note in the same bar, but sometimes the bass anticipates the next bar, giving it a tumbao-like feel. The modern instrumentation for this style of music is usually mandolin, cuatro, flute and acoustic guitar.

CD Three
TRACK #9

Merengue ♩ = 125 (♩ = 250)

(Intro) (Güiro)

A $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B⁷ E⁷

B B_{Mi}⁷ E⁷ A

D_{Mi}⁷ G⁷ C

B_{Mi}⁷ E⁷ A⁷ A^{b7} G⁷ F^{#7}

B⁷ D_{Mi}⁷

E⁷_{sus} E⁷ B_{Mi}⁷ E⁷

A D_{Mi}⁷ G⁷

C B_{Mi}⁷ E⁷

A⁷ A^{b7} G⁷ F^{#7} B⁷ E⁷

A (Güiro)

A² $B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

$B_{MI}^{7(b5)}$ E^7 A_{MI}^7 D^7

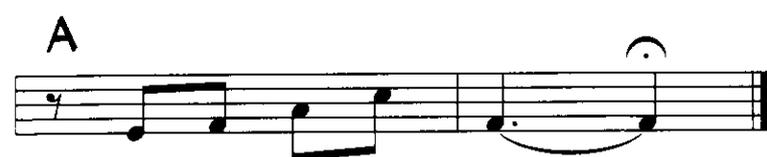
$B_{MI}^{7(b5)}$ E^7 A_{MI}^7

$E_{MI}^{7(b5)}$ A^7 D_{MI}^7 D_{MI}^7/F

C/G B^7 E^7

B² B_{MI}^7 E^7 A

D_{MI}^7 G^7 C



Here is a faster version of the same style.

CD Three
TRACK #10

Merengue ♩ = 156

(Intro) (Güiro) (gtr.) (gtr. & bs.)

A C_MI⁷ F⁷ B^b G⁷

C_MI⁷ F⁷ B^b G⁷

C_MI⁷ F⁷ B^b G⁷

C_MI⁷ F⁷ B^b G⁷

D_MI⁷ G⁷ (Güiro)

B D_MI⁷ G⁷ C A⁷

D_MI⁷ G⁷ C A⁷

D_{mi}⁷ G⁷ C A⁷

D_{mi}⁷ G⁷ C C⁷

F_{mi}⁷ B^{b7} E^b C⁷



Here is a list of groups and bass players from South America that you should listen to if you want to explore these styles further.

Country	Group or recording artist	Bassist
Venezuela	Gurrufio Ensemble	David Pena
	Aldemaro Romero	Mike Vertiz
	Maroa	Alejandro Rodriguez
	Cecilia Todd	Roberto Cox
	El Guaco	Carlos Pucci
	Aquiles Baez	Alexis Escalona
	El Cuarteto	Telesforo Naranjo
	Un solo Pueblo	Florentino Perales
		Lorenzo Barrientos
	Omar Acosta	Jesus Gonzales
	Onkora	Roberto Koch
	Pabellon sin Baranda	
	Simon Diaz	
	Marco Granados	
Argentina	Raul Carnota	Juancito Farias Gomez
	Cesar Franov	Cesar Franov
	Mercedes Sosa	Carlos Genoni
	Lucho Hoyos	Javier Nunez
		Willy Gonzales
Peru	Susana Baca	David Pinto
	Zambo Cavero y Oscar Aviles	Juan Rebaza
		Walter Fuentes
	Eva Ayllon	Felipe Pomarada
	Nicomedes Santa Cruz	Carlos Hayre
	Andres Soto	Pepe Hernandez

Next is a sample of another Venezuelan style, the Joropo. This is the most typical of the Venezuelan rhythms and it has a lot of variations—Tuyero, Llanero, Guayanes and Oriental. The Joropo is in 3/4 and originally was played by the harp, bandola, cuatro, maracas and singers. The bass usually plays on beats 1 and 3. Sometimes the Joropo changes the feel to 6/8 and the bass will then play on what was beats 2 and 3, (still counting in 3/4.)

CD Three
TRACK #11

Joropo ♩ = 228

A E_{mi}^7 A^7 D B^7 E_{mi}^7 A^7

D F° A E^7 A D

A E^7 A E_{mi}^7 A^7

D B^7 E_{mi}^7 A^7 D F°

A E^7 A D A E^7

B E_{mi}^7/A D/A

B° A C F E^7

A A^7 D A^7 D

E_{mi}^7/A D/A B°

The musical score consists of ten staves of music in 3/4 time. The key signature has one sharp (F#). The first staff is marked with a boxed 'A' and contains chords E_{mi}^7 , A^7 , D , B^7 , E_{mi}^7 , and A^7 . The second staff contains D , F° , A , E^7 , A , and D . The third staff contains A , E^7 , A , E_{mi}^7 , and A^7 . The fourth staff contains D , B^7 , E_{mi}^7 , A^7 , D , and F° . The fifth staff contains A , E^7 , A , D , A , and E^7 . The sixth staff is marked with a boxed 'B' and contains E_{mi}^7/A and D/A . The seventh staff contains B° , A , C , F , and E^7 . The eighth staff contains A , A^7 , D , A^7 , and D . The ninth staff contains E_{mi}^7/A , D/A , and B° . The music is written in a bass clef with a 3/4 time signature and a key signature of one sharp.

A/E C F E⁷ A
 D A⁷ D C B_{mi}⁷ E⁷
 A F[#]_{mi}⁷ B_{mi}⁷ E⁷ A⁷ A^b⁷ G⁷
 F[#]⁷ B_{mi}⁷ A E⁷
 A B_{mi}⁷ E⁷ A F[#]_{mi}⁷
 B_{mi}⁷ E⁷ A⁷ A^b⁷ G⁷ F[#]⁷
 B_{mi}⁷ A E⁷ A
 D D_{mi}⁷ G_{mi}⁷ A⁷
 D_{mi}⁷ A_{mi}^{7(b5)} D⁷ G_{mi}⁷ C⁷

F C⁷ F A⁷ D_{MI}⁷
 G_{MI}⁷ A⁷ D_{MI}⁷
 A_{MI}^{7(b5)} D⁷ G_{MI}⁷ C⁷ F C⁷
 F C⁷ E F F^{#0} G_{MI}⁷
 C⁷ F D_{MI}⁷
 G_{MI}⁷ A⁷ D_{MI}⁷ A⁷ D_{MI}⁷ C⁷
 F F^{#0} G_{MI}⁷ C⁷
 F D_{MI}⁷ G_{MI}⁷ A⁷
 D_{MI}⁷ A⁷ D_{MI}⁷ C⁷ F F F^{#0}
 G_{MI}⁷ C⁷ F⁷ E⁷ E^{b7}

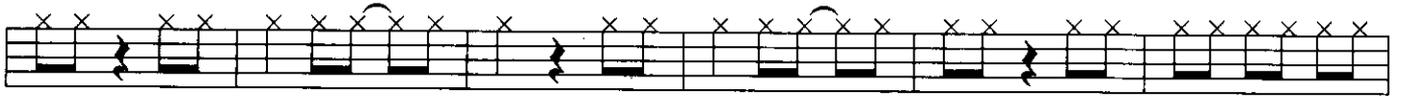
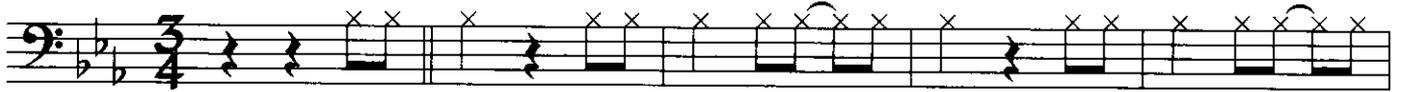
D⁷ G_MI⁷ F C⁷
 F C⁷ F F[#]° G_MI⁷
 C⁷ F⁷ E⁷ E^b7 D⁷
 G_MI⁷ F C⁷ F A⁷
G D_MI⁷ G_MI⁷ A⁷
 D_MI⁷ A_MI^{7(b5)} D⁷ G_MI⁷ C⁷
 F C⁷ F A⁷ D_MI⁷
 G_MI⁷ A⁷ D_MI⁷
 A_MI^{7(b5)} D⁷ G_MI⁷ C⁷ F C⁷
 F

Also from Venezuela, here is an example of the Pajarillo. A form of Joropa, the Pajarillo is a fast 3/4, mainly a I-IV-V progression in a minor key that modulates to major at the bridge. It is a showcase for the virtuosity of the harp and cuatro.

CD Three
TRACK #12

Pajarillo ♩ = 224

(Intro) (Venezuelan Cuatro)



G⁷ C_{mi}⁷ F_{mi}⁷ G⁷
 C_{mi}⁷ F_{mi}⁷ G⁷ C_{mi}⁷ F_{mi}⁷
 G⁷ C_{mi}⁷ F_{mi}⁷ G⁷
 C_{mi}⁷ F_{mi}⁷ G⁷ C_{mi}⁷ F_{mi}⁷
 G⁷ C_{mi}⁷ F_{mi}⁷ G⁷
 C_{mi}⁷ A^b B^{b7} E^b A^b
 B^{b7} A^b E^b G⁷
 C_{mi}⁷ F_{mi}⁷ G⁷ C_{mi}⁷ F_{mi}⁷
 G⁷ C_{mi}⁷ F_{mi}⁷ G⁷
 C_{mi}⁷ F_{mi}⁷ G⁷ C_{mi}⁷ F_{mi}⁷

G⁷ C_MI⁷ F_MI⁷ G⁷
 C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷
 G⁷ C_MI⁷ A^b B^{b7}
 E^b A^b B^{b7} A^b E^b
 G⁷ C_MI⁷ F_MI⁷ G⁷
 C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷
 G⁷ C_MI⁷ F_MI⁷ G⁷
 C_MI⁷ F_MI⁷ G⁷ C_MI⁷ F_MI⁷
 G⁷ C_MI⁷ B^{b7} A^{b7} G⁷

The last Venezuelan piece in the book is called a Gaita, originally from Maracaibo, located on the west coast of Venezuela. It is a festive rhythm that is played mostly during Christmas. It may have been influenced by or have influenced the Tumba from Curaçao. A very typical instrument called the furruco plays the bass part. The rest of the ensemble is usually the charrasaca, güiro, maracas, cuatro and tambor de gaita.

CD Three
TRACK #13

Gaita ♩ = 158

(Intro) (gtr.) (3 x's) (gtr. & perc.)

A G G[°] A_{MI}⁷ E⁷ A_{MI}⁷ D⁷

G D⁷ G G⁷ C C^{°7}

G E⁷ A_{MI}⁷ D⁷ G D⁷

G G[°] A_{MI}⁷ E⁷ A_{MI}⁷ D⁷

G D⁷ G G⁷ C C^{°7}

G E⁷ A_{MI}⁷ D⁷ G D⁷

B A_{MI}⁷ D⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷

G G⁷ C C[°] B_MI⁷ E⁷
 A_MI⁷ D⁷ G A_MI⁷ D⁷
 B_MI⁷ E⁷ A_MI⁷ D⁷ G G⁷
 C C[°] B_MI⁷ E⁷ A_MI⁷ D⁷
 G D⁷ A² G G[°] A_MI⁷ E⁷
 A_MI⁷ D⁷ G D⁷ G G⁷
 C C[°] G E⁷ A_MI⁷ D⁷
 G D⁷ G G[°] A_MI⁷ E⁷
 A_MI⁷ D⁷ G D⁷ G G⁷
 C C[°] G E⁷ A_MI⁷ D⁷

G D⁷ B² A_m7 D⁷ B_m7 E⁷
 A_m7 D⁷ G G⁷ C C^{#o}
 B_m7 E⁷ A_m7 D⁷ G
 A_m7 D⁷ B_m7 E⁷ A_m7 D⁷
 G G⁷ C C^{#o} B_m7 E⁷
 A_m7 D⁷ G D_m⁶ F E⁷ A_m7 D⁷
 G D_m⁶ F E⁷ A_m7 D⁷ G D_m⁶ F E⁷
 A_m7 D⁷ G D_m⁶ F E⁷ A_m7 D⁷
 B_m7 E⁷ (3 x's) A_m7 D⁷ G

From the province of Salta in the northern part of Argentina, close to Bolivia, comes the style known as Zamba. The Zamba is a slow and romantic type of music in 6/8 (or 3/4) where the bass is primarily responsible for playing on beat 1 of each bar.

CD Three
TRACK #14

Zamba ♩ = 47

(Intro) (gtr.)



A E_{MI}^7 A_{MI}^7 D^7 G_{MA}^7
 A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7
 A_{MI}^7 D^7 G^6 A^7 G^6 B^7 C^7
 $C^{\#o7}$ D $D^{\#o7}$ E_{MI}^7

B A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7
 A_{MI}^7 D^7 G^6 A^7 G^6 B^7 E_{MI}^7
 C/D D C/D D

C/D G⁶ A⁷ G⁶ B⁷ E_{MI}⁷

A_{MI}⁷ D⁷ G⁶ A⁷ G⁶ B⁷ C⁷

C^{#o7} D D^{#o7} E_{MI}⁷

A_{MI}⁷ D⁷ G⁶ A⁷ G⁶ B⁷ E_{MI}⁷

A_{MI}⁷ D⁷ G⁶ A⁷ G⁶ B⁷ E_{MI}⁷

C/D D C/D D

C/D G⁶ A⁷ G⁶ B⁷/_{F#} E_{MI}⁷

A_{MI}⁷ D⁷ G⁶ A⁷ G⁶ B⁷ E_{MI}

From the province of Argentina known as Santiago del Estero comes the kind of music known as the Chacarera. It is played in a medium or fast tempo in 6/8 and the bass plays the bottom part of the rhythm played by the Bombo.

CD Three
TRACK #15

Chacarera ♩ = 168

(Intro) (3 x's) E⁷

(drs.)

A A^{Mi}7 D^{Mi}7 D⁷ D^{Mi}7

E⁷ A^{Mi}7 E⁷ A^{Mi}7

A^{Mi}7 C⁷ E⁷ A^{Mi}7

D^{Mi}7 D⁷ E⁷ A^{Mi}7

A^{Mi}7 E⁷ A^{Mi}7 C⁷

E⁷ A^{Mi}7

A^{Mi}7 NC

D^{Mi}7 F F^{#o}7 B^{Mi}7(b5) E⁷ A^{Mi}7

The musical score is written in bass clef with a 3/4 time signature. It consists of an 8-measure introduction, a 3-measure repeat, and a 32-measure main section. The main section is divided into eight measures, each with a specific chord indicated above the staff. The melody line includes various note values, rests, and accidentals. The chords are: A^{Mi}7, D^{Mi}7, D⁷, D^{Mi}7, E⁷, A^{Mi}7, E⁷, A^{Mi}7, A^{Mi}7, C⁷, E⁷, A^{Mi}7, D^{Mi}7, D⁷, E⁷, A^{Mi}7, A^{Mi}7, E⁷, A^{Mi}7, C⁷, E⁷, A^{Mi}7, A^{Mi}7, NC, D^{Mi}7, F, F^{#o}7, B^{Mi}7(b5), E⁷, A^{Mi}7.

(drs.) (drs. & gtr.) E⁷ A_{MI}⁷

A² A_{MI}⁷ D_{MI}⁷ D⁷ D_{MI}⁷

E⁷ A_{MI}⁷ E⁷ A_{MI}⁷

A_{MI}⁷ C⁷ E⁷ A_{MI}⁷

D_{MI}⁷ D⁷ E⁷ A_{MI}⁷

A_{MI}⁷ E⁷ A_{MI}⁷ C⁷

E⁷ A_{MI}⁷ B² A_{MI}⁷

A_{MI}⁷ NC.

D_{MI}⁷ F F^{#o7} B_{MI}^{7(b5)} E⁷ A_{MI}⁷

From Peru, Oscar Stagnaro's home country, comes a type of music called the Lando. Originally from Chinchu, it is an old art form that re-appeared in the 1960s after the recording of El Toro Mata. It is very similar to Tondero and Resbalosa and is a sensual and romantic dance in 6/8. It is performed by a lead singer with a call and response format. It is usually played by an ensemble consisting of singers, acoustic guitars, bass, cajon, cajita and quijada.

CD Three
TRACK #16

Lando $\text{♩} = 76$

(Intro) G_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7 $A_{MI}^{7(b5)}$ D^7

A G_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7

$D_{MI}^{7(b5)}$ G^7 C_{MI}^7 $B^b_{MI}^7$

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 B^b^7

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 C^7

$A_{MI}^{7(b5)}$ D^7 **A²** G_{MI}^7 $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 $D_{MI}^{7(b5)}$ G^7

C_{MI}^7 $B^b_{MI}^7$ $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 B^b^7 $A_{MI}^{7(b5)}$ D^7

G_{MI}^7 C^7 $A_{MI}^{7(b5)}$ D^7

B (Vals) ($\text{♩} = \text{prev. } \text{♩}$)

C_{MI}^7 $F^{7(b9)}$ $B^b_{MA}^7$ $B^{\circ 7}$

C_{MI}^7 $F^{7(b9)}$ $B^b_{MA}^7$ $E^b_{13(\#11)}$

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^7/F

E^7_{SUS} A^7 D^7_{SUS} D^7 D^b7

B2 C_{MI}^7 F^7 $B^b_{MA}^7$ $B^{\circ 7}$

C_{MI}^7 F^7 $B^b_{MA}^7$ $E^b_{13(\#11)}$

$A_{MI}^{7(b5)}$ D^7 G_{MI}^7 G_{MI}^7/F

E^7_{SUS} A^7 $A_{MI}^{7(b5)}$ D^7

(Lando)
A3 G_{MI}^7 $A_{MI}^{7(b5)}$ D^7 G_{MI}^7

Also from Peru comes our final South American piece, a happy groove called Festejo. This is an Afro-Peruvian rhythm originally from the Central Coast of Peru which has a large black population from the days of colonization. It is in 12/8 and uses a percussion instrument called the cajon. It is usually played by an ensemble consisting of vocals, guitar, cajon, quidada (donkey jaw), cajita and bass. Rescued from obscurity by Porfirio Vasquez at the end of the 1940s, the Festejo narrates the events of daily life.

CD Three
TRACK #17

Festejo ♩ = 183

(Intro) C⁷_{SUS}

C⁷_{SUS} 2. C⁷_{SUS} Cajon fill

A G^{M7} C⁷ F D⁷ G^{M7} C⁷

F D⁷ G^{M7} C⁷ F D⁷

G^{M7} C⁷ F B C⁷ F

B C⁷ F

C⁷ F B^b B^o F/C D⁷ G^{M7} C⁷ F

C⁷ F C⁷ F B^b B^o F/C D⁷

G_{mi}⁷ C⁷ F A² G_{mi}⁷ C⁷ F D⁷
 G_{mi}⁷ C⁷ F D⁷ G_{mi}⁷ C⁷
 F D⁷ G_{mi}⁷ C⁷ F
B² C⁷ F C⁷ F B^b B^o F/C D⁷
 G_{mi}⁷ C⁷ F C⁷ F C⁷ F
 B^b B^o F/C D⁷ G_{mi}⁷ C⁷ F C C⁷_{sus}
 C⁷_{sus}
 C⁷_{sus}
 C⁷_{sus} A³ G_{mi}⁷ C⁷ F D⁷

This page contains six staves of musical notation. The notation includes various chords and melodic lines. The chords are:

- Staff 1: G_{mi}^7 , C^7 , F , D^7 , G_{mi}^7 , C^7
- Staff 2: F , D^7 , G_{mi}^7 , C^7 , F , D^7
- Staff 3: B^3 , C^7 , F , C^7 , F , B^b , B° , F/C , D^7
- Staff 4: G_{mi}^7 , C^7 , F , C^7 , F , C^7 , F
- Staff 5: B^b , B° , F/C , D^7 , G_{mi}^7 , C^7 , F , B^b , B° , F/C , D^7
- Staff 6: G_{mi}^7 , C^7 , F , B^b , B° , F/C , D^7 , G_{mi}^7 , C^7 , F

SECTION FIVE - LATIN JAZZ BASS LINES

CHAPTER THIRTEEN - *Latin Jazz Bass Lines*

Latin music has influenced jazz greatly through the years and jazz players have developed their own way of playing or insinuating Latin rhythms in a jazz context. These are usually less strict and repetitive than traditional Latin bass lines. Jaco Pastorius, Eddie Gomez, Stanley Clarke and Ron Carter, to name but a few, have played some amazing music in this style.

What follows are some of the more memorable bass lines in the Latin jazz style, all in D minor. Read through them all first, then take one at a time (and variations on it) through any CD track you want, making adjustments for the type of chords involved, of course. There is no CD track for these lines.

1) 

2) 

3) 

4) 

5) 

6) 

7) 

8) 

9) 

10) D_{MI}^{11} 

11) 

12) 

13) 

14) 

15) 

16) 

17) 

18) 

19) 

20) 

21) 

Here are some miscellaneous Latin jazz bass lines to add to your repertoire. There is no CD track for these lines.

(Samba) A_{MI}^7

B_{MI}^9 E_{SUS}^9 A_{MA}^7 D_{MA}^7

D^{13} A^{13}

C_{SUS}^7 $D_{MA}^7(+11)$

D_{SUS}^{13} F_{SUS}^{13}

B phrygian (add 3)

$D_{9}^{6/4}$

(Fast Samba) D_{MI}^9 C_{MI}^9

C_{MI}^9 F^9

F B^b



Carlos Del Puerto

Photo by David Garten

This page of musical notation is for guitar and consists of ten staves. The music is written in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The notation includes various chord diagrams and annotations:

- Staff 1:** Bass clef. Chords: $A^b_{13} SUS$, $D^b_{6/9}$, A^b . Includes triplets and a (b) marking.
- Staff 2:** Treble clef. Chords: $A^b_{13} SUS$, A^b_{13} , $D^b_{6/9}$, A^b , $F^7(alt)$, C , $B^b_{MI}(MA^7)$. Includes triplets.
- Staff 3:** Treble clef. Chords: $A^b_{MI}(MA^7)$, $B^b_{MI}(MA^7)$.
- Staff 4:** Treble clef. Chords: $A^b_{MI}^7$, D^b^7 , $A^b_{MI}^7$, D^b^7 , $G^b_{MA}^7$.
- Staff 5:** Treble clef. Chords: $B^6/9$, $C_{MI}^7(+5)$, $F^7(alt)$, $B^b_{MI}(MA^7)$.
- Staff 6:** Treble clef. Chords: A^2 , $B^b_{MI}(MA^7)$, $A^b_{MI}(MA^7)$, $B^b_{MI}(MA^7)$.
- Staff 7:** Treble clef. Chords: $A^b_{MI}^7$, D^b^7 , $A^b_{MI}^7$, D^b^7 .
- Staff 8:** Treble clef. Chords: $G^b_{MA}^7$, $B^6/9$, $C_{MI}^7(+5)$, $F^7(alt)$, $B^b_{MI}(MA^7)$.
- Staff 9:** Treble clef. Chords: $B^b_{MI}(MA^7)$, $A^b_{MI}(MA^7)$.
- Staff 10:** Treble clef. Chords: $B^b_{MI}(MA^7)$, $A^b_{MI}^7$, D^b^7 , $A^b_{MI}^7$.
- Staff 11:** Treble clef. Chords: D^b^7 , $G^b_{MA}^7$, $B^6/9$, $C_{MI}^7(+5)$, $F^7(alt)$. Includes a (b) marking.

This page contains ten staves of musical notation. The notation includes various chord symbols and melodic lines. The chords are:

- Staff 1: $B^b_{MI} (MA^7)$, B^2 , $A^b_{13} SUS$, $D^b_{6/9} A^b$
- Staff 2: $A^b_{13} SUS$, A^b_{13} , $D^b_{6/9} A^b$, E_{MI}^9 , A^{13}
- Staff 3: $A^b_{13} SUS$, $D^b_{6/9} A^b$, $A^b_{13} SUS$
- Staff 4: A^b_{13} , $D^b_{6/9} A^b$, $F^7(alt)$, C^2 , $B^b_{MI} (MA^7)$
- Staff 5: $A^b_{MI} (MA^7)$, $B^b_{MI} (MA^7)$, $A^b_{MI}^7$
- Staff 6: D^b^7 , $A^b_{MI}^7$, D^b^7 , $G^b_{MA}^7$, $B^6/9$
- Staff 7: $C_{MI}^7(b5)$, $F^7(alt)$, $B^b_{MI} (MA^7)$, $A^b_{MI}^7$, D^b^7 , D , G^b
- Staff 8: F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b^7 , G^b , F^7
- Staff 9: B^b_{MI} , $A^b_{MI}^7$, D^b^7 , G^b , F^7 , B^b_{MI}
- Staff 10: $A^b_{MI}^7$, D^b^7 , G^b , F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b^7
- Staff 11: G^b , F^7 , B^b_{MI} , $A^b_{MI}^7$, D^b^7 , G^b

F⁷ B^bM_I A^bM_I⁷ D^b⁷ G^b F⁷
 B^bM_I A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I
 A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I A^bM_I⁷ D^b⁷
 G^b F⁷ B^bM_I A^bM_I⁷ D^b⁷ G^b
 F⁷ B^bM_I A^bM_I⁷ G^b F⁷
 B^bM_I A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I
 A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I A^bM_I⁷ D^b⁷
 G^b F⁷ B^bM_I A^bM_I⁷ D^b⁷ G^b
 F⁷ B^bM_I A^bM_I⁷ D^b⁷ G^b F⁷
 B^bM_I A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I
 A^bM_I⁷ D^b⁷ G^b F⁷ B^bM_I A^bM_I⁷ D^b⁷
 G^b F⁷ (B^bM_I)

gradual fade...

APPENDIX I - RECORDED BASS LINES

PEDRO PEREZ' bass line on "LA RUMBA ESTA BUENA" from Descarga Boricua's CD "Esta Si Va!"

(Intro) (as is) (C_MI^{6/4})

(w/ horns/pn.)

D^{7(alt.)} G^{7(alt.)}

C_MI⁹ G octaves

A C_MI⁹ B^{b13} A^{b13} G¹³

(Tumbao)

A^{b13} G¹³ D_MI^{7(b5)} G^{7(b9)} C_MI⁹

A^{b13} G¹³ F¹³ 1. 2.

B F_MI⁹ B^{b9(b5)} E^{6/4} E^{b6/4} A^{b13} D_MI^{7(b5)}

(w/ ens.) (Tumbao)

G^{7(b9)} D_MI^{7(b5)} G^{7(b9)} C_MI⁹ A^{b13} G^{7(#5)} C_MI⁹

C B^{b9}_{sus} E^b_{MA}⁹

D⁷ A^{b7} G⁷

D F_{MI}^9 $B^{\flat 9(b5)}$ $E^{\flat 6/4}$ $E^{\flat 6/4}$ $A^{\flat 13}$

$D_{MI}^{7(b5)}$ (w/ ens.) $G^{7(b9)}$ $D_{MI}^{7(b5)}$ G^7 C_{MI}^9

(Tumbao)

F_{MI}^9 $B^{\flat 9(b5)}$ $E^{\flat 6/4}$ $E^{\flat 6/4}$ $A^{\flat 13}$

(w/ ens.)

$D_{MI}^{7(b5)}$ $G^{7(b9)}$ $G^{7(\#5)}$ C_{MI}^9

(Tumbao)

E C_{MI}^9 A_{MI}^9 $F^{\#}MI^9$ $B^{\flat 7(\#5)}$

$B^{\flat 9}_{sus}$ $A^{\flat 9}_{sus}$ $G^{\flat 9}_{sus}$ $C^{\flat 6/4(\#11)}$ $D^{\flat 7(\#9)}$ $G^{7(\#5)}$ C_{MI}^9 G octaves

(w/ ens.)

(Solos) (w/ coro)

F C_{MI} G^7 C_{MI}

(Tumbao)

A_{MI}^7 D^7 $A^{\flat}MI^7$ $D^{\flat 9}$ G^7 C_{MI}

C_{MI} G^7 C_{MI}

A_{MI}^7 D^7 $A^{\flat}MI^7$ $D^{\flat 9}$ G^7

C_{MI} **G⁷** **C_{MI}**
A_{MI}⁷ **D⁷** **A^b_{MI}⁷** **D^{b9}** **G⁷** **C_{MI}**
C_{MI} **G⁷** **C_{MI}**
A_{MI}⁷ **D⁷** **A^b_{MI}⁷** **D^{b9}** **G^{7(#5)}** **C_{MI}⁹**
G **NC.** **G¹³** **F_{MA}⁹** **E^b_{MA}⁹** **F_{MA}⁹** **G¹³** **NC.** ^(ens.) **G¹³** **F_{MA}⁹** **E^b_{MA}⁹** **F^{6/9}_{E^b}**
NC. ^(w/ ens.) **G¹³** **F_{MA}⁹** **E^b_{MA}⁹** **F_{MA}⁹** **E^b_{MA}⁹**
H **G¹³** **F¹³_{SUS}** **F¹³** **G¹³** **F¹³_{SUS}** **F¹³** **F¹³_{SUS}**
(Tumbao) **F¹³_{SUS}** **F¹³** **G¹³** **F¹³_{SUS}** **F¹³** **F¹³_{SUS}**
F¹³ **D^{7(#9)}** **G¹³** **C_{MI}⁹** **G oct.** **C_{MI}⁹**
I **C_{MI}⁹** ^(w/ ens.) **G⁷⁽⁺⁹⁾** **D** **C_{MI}**

Musical score for Horns, featuring five systems of staves. The score includes various chord symbols and musical notation.

System 1: Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI} .

System 2: Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI} .

System 3: Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI} .

System 4: Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI} .

System 5: Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI} .

(Horns)

J Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI}^6 .

Chords: A_{MI}^7 , D^7 , $A^b_{MI}^7$, D^b9 , G^7 , C_{MI}^9 .

Chords: C_{MI} , $G^{7(b9)}/D$, C_{MI}^6 .

Chords: A_{MI}^7 , D^7 , $A^b_{MI}^7$, D^b9 , G^7 , C_{MI}^9 .

K Chords: C_{MI} , $G^{7(b9)}/D$, $G^{7(b9)}$, C_{MI} .

Chords: A_{MI}^7 , D^7 , $A^b_{MI}^7$, D^b9 , $G^{7(b9)}$, C_{MI} .

This musical score is for a Horns section and a Tres solo. It consists of 11 staves of music. The first staff is in bass clef with a key signature of two flats. The second staff is in treble clef. The third staff is marked with a box containing the letter 'L' and the text '(Horns)'. The fourth through sixth staves are also in treble clef. The seventh staff is marked with a box containing the letter 'M' and the text '(Tres solo)'. The eighth through tenth staves are in treble clef. The eleventh staff ends with a double bar line and a box containing '3 x's'. Chords are indicated above the notes: CMI, G7(b9) over D, D7, AbMI7, Db9, and G7(b9). Dynamics include accents and a '3 x's' marking at the end.

(Vocal solo)

N

Musical staff 1: Bass clef, key signature of two flats. Chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Musical staff 2: Treble clef. Chords: A_{MI}⁷, D⁷, A^b_{MI}⁷, D^b⁷, G^{7(b9)}, C_{MI}.

Musical staff 3: Treble clef. Chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Musical staff 4: Treble clef. Chords: A_{MI}⁷, D⁷, A^b_{MI}⁷, D^b⁹, G^{7(b9)}, C_{MI}.

Musical staff 5: Treble clef, starting with a repeat sign. Chord: (C_{MI}^{6/9}). Includes the instruction "(w/ ens.)".

Musical staff 6: Treble clef. Chords: D^{7(#9)}, G^{13(#9)}.

Musical staff 7: Treble clef. Chords: C_{MI}⁹, G octaves, C_{MI}⁹. Includes the instruction "ff" (fortissimo).

ANDY GONZALEZ' bass line on "LITTLE SUNFLOWER" from Manny Oquendo & Libre's CD "Ritmo, Sonido y Estilo"

(Intro) D_{MI}^7 (Solo, as is)

D_{MI}^7 (add pn./dr. 2nd x)

A D_{MI}^7

B $E^b_{MA}^9$

D_{MA}^7

(Trb. solo) D_{MI}^9

$E^b_{MA}^9$

D_{MA}^7

(Fl. solo)

D_{MI}^9

1. 2.

$E^b_{MA}^9$

D_{MA}^7

1. 2.

(Trp. solo)

D_{MI}^9

(e)

$E^b_{MA}^9$

D_{MA}^7

1. 2.

The musical score consists of ten staves of music. The first staff begins with a bass clef and a key signature of one flat (B-flat). The first chord is D_{MI}^9 . The second staff continues the melodic line. The third staff features a $E^b_{MA}^9$ chord. The fourth staff has a D_{MA}^9 chord. The fifth staff has a $E^b_{MA}^9$ chord. The sixth staff has a D_{MA}^9 chord. The seventh staff is marked "(Conch solo)" and begins with a D_{MI}^9 chord. The eighth staff has a D_{MI}^9 chord and includes a repeat sign with "(14 x's)" written above it. The ninth staff has a $E^b_{MA}^9$ chord. The tenth staff has a D_{MA}^7 chord and includes first and second endings marked "1." and "2." respectively.

(Ens.) D_{MI}^9

1. 2. 2.

$E^b_{MA}^9$

D_{MA}^7

2. $E^b_{MA}^7$

D_{MA}^9

D_{MA}^9 (Vamp out)

OSCAR STAGNARO'S bass line on "SIN SABER PORQUE" from Victor Mendoza's CD, "This Is Why"

Jazz Mambo ♩ = 120

(Intro)

C⁹_{SUS}

B^bMI⁶/₉

(w/ pn.)

B^b/_{A^b} G⁷(#9) C⁹_{SUS}

B^bMI⁶/₉

1. NC.

B^b/_{A^b} C⁹_{SUS}

2. A⁷(b5) B^b13(b5)

A¹³(b9)

A^b13(b9)

E^bMA⁹

tutti

A E^bMA⁹
(sample)

A^b13

D^bMI⁹

G^b7(#9)

B^bMI⁹

E⁹_{SUS}

B^b13_{SUS}

B^b13 A^bMI⁹

A^bMI⁹

D¹³_{SUS}

E^b/_{D^b}

D^b/_C

D^b/_C

G^b/_B

F⁷(b9)

D^b7_{B^b}

E^bMA⁹

A^b13

D^bMI⁹

G^b7(#9)

B^bMI⁹

E⁹_{SUS}

(F^bMI⁹)

B^b13_{SUS}

B^b13 A^bMI⁹

A^bMI⁹

D¹³_{SUS}

D⁷(#9)_(#5)

GMA^9 $F\#MI^7(b5)$ $F\#B$ C^{13}_{SUS} Bb^{13}_{SUS}

(Güiro) (♩ = prev. ♩)

B Bb^{13}_{SUS} $F\#B$

Bb^{13}_{SUS} $F\#B$ $A^7(b9)(\#5)$

DMI^9 $F\#MI^7(b5)$ $B^7(\#9)$

C $AbMI^9$ $Db^{13}(b9)(b5)$

$BbMI^9$ $E^7(\#9)$

$D^7(\#9)(\#5)$ $G^7(\#5)$ $G^7(b9)(\#5)$

FMA^9 **NC.** (♩ = prev. ♩) CMI^7

tutti

D CMI^7 $G^b6/9$ $Ab^6/9$ C^7_{SUS} CMI^7

(w/ pn.)

$G^b6/9$ $Ab^6/9$ $G^7(b9)(\#5)$ $Ab^6/9$ $BMI^7(b5)$ $Bb^7(b9)$ E^bMA^9

1.3. 4.

(Vibes solo)

E $E^b_{MA^9}$ A^{b13} $D^b_{MI^9}$ $G^{b7(+9)}$

B_{MI^9} E^9_{SUS} B^{b9}_{SUS}

A_{MI^9} D^{13}_{SUS} E^b/D^b

D/C G/B F_{MI^9} $B^{b7(+9)}$

$E^b_{MA^9}$ A^{b13} $D^b_{MI^9}$ $G^{b7(+9)}$

B_{MI^9} E^9_{SUS} B^{b9}_{SUS}

A_{MI^9} D^{13}_{SUS} $D^{7(+9)}$

G_{MA^9} $F^{\#}_{MI^7(b5)}$ B_{MA^9} B^{b9}_{SUS}

F B^{b9}_{SUS}

B^{b9}_{SUS} $A^{7(+9)}$

(Vibes solo continued)

D_{MI}⁹ **F**⁹_{SUS}
D_{MI}⁹ **F**[#]_{MI}^{7(b5)} **B**^{7(#9)}_(#5)
G **A**_b_{MI}⁹ **D**_b^{13(b9)}_(b5)
B_b_{MI}⁹ **E**_b^{7(#9)}
D^{7(#9)}_(#5) **G**^{7(b9)}_(#5)
F_{MA}⁹ **B**_{MI}^{7(b5)} **B**_b^{13(b5)} **E**_b_{MA}⁹
E² **E**_b_{MA}⁹ **A**_b¹³ **D**_b_{MI}⁹ **G**_b^{7(#9)}
B_{MI}⁹ **E**⁹_{SUS} **B**_b⁹_{SUS}_(b)
A_{MI}⁹ **D**¹³_{SUS} **E**_b/**D**_b **b**
D/**C** **G**/**B** **F**_{MI}⁹ **B**_b^{7(b9)}_(#5)

(Sax solo continued)

The musical score consists of ten staves of music, each with a specific chord symbol above it. The notation includes eighth and quarter notes, often beamed together, and rests. Some notes are marked with a '3' for a triplet. The key signature is B-flat major (two flats).

Staff 1: Chord symbols: $E^b_{MA}{}^9$, A^b_{13} , $D^b_{MI}{}^9$ (with a triplet of eighth notes), $G^b_{7(\#9)}$.

Staff 2: Chord symbols: $B_{MI}{}^9$, E^9_{SUS} , $B^b_{SUS}{}^9$.

Staff 3: Chord symbols: $A_{MI}{}^9$, D^13_{SUS} , $(D^7(\#9)_{\#5})$, A^b_{13} .

Staff 4: Chord symbols: $G_{MA}{}^9$, $F^{\#}_{MI}{}^7(b5)$, $B_{MA}{}^9$.

Staff 5: Chord symbol: F^2 $B^b_{SUS}{}^9$.

Staff 6: Chord symbols: $B^b_{SUS}{}^9$, $A^7(b9)_{\#5}$.

Staff 7: Chord symbols: $D_{MI}{}^9$, F^9_{SUS} .

Staff 8: Chord symbols: $D_{MI}{}^9$, $F^{\#}_{MI}{}^7(b5)$, $B^7(\#9)_{\#5}$.

Staff 9: Chord symbols: G^2 $A^b_{MI}{}^9$, $D^b_{13}(b9)_{\#5}$.

Staff 10: Chord symbols: $B^b_{MI}{}^9$, $E^b_{7(\#9)}$.

ANDY GONZALEZ' bass line on "RAINSVILLE" from Don Grolnick's CD "Medianoche"
 (bass line on solos only, not melody)

Cha-Cha-Chá ♩ = 128

(Ten. solo) B^b13 E^b13

B^b13 C_{MI}^9 $F^{7(+9)}$

B^b13 B^b13

E^b13 B^b13 (\cdot)

C_{MI}^9 $F^{7(+9)}$ B^b13 B^b13

E^b13

B^b13 C_{MI}^9 $F^{7(+9)}$ B^b13

B^b13 (\cdot)

E^b13 B^b13 C_{MI}^7

$F^{7(+9)}$ B^b13 (F^7) B^b13 (Piano solo)

The main musical score consists of ten staves of music. The first staff is in bass clef with a key signature of two flats. The subsequent staves are in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Chord annotations are placed above the staves, including E^b13 , B^b13 , (G^7) , C_{MI}^7 , $F^{7(\#9)}$, B^b13 , B^b13 , E^b13 , B^b13 , C_{MI}^7 , $F^{7(\#9)}$, B^b13 , (F^7) , B^b13 , E^b13 , B^b13 , C_{MI}^7 , $F^{7(\#9)}$, B^b13 , and (F^7) .

(Head)
 $A^b_{MA}^7$
 B^b

A musical staff with a wavy line indicating a tremolo or similar effect, positioned below the main score.

ANDY GONZALEZ' bass line on "WATER BABIES" from Don Grolnick's CD, "Medianoche"

Güiro

(Intro) G^7_{SUS} (pn./perc.)

G^7_{SUS}

(2) (7)

A G^7_{SUS}

$G^{13(\#11)}_{(b9)}$ (G dim. scale) C_{MI}^9

F_{MI}^9 $E^b_{MA} 7(\#11)$

G/A^b $D_{MI} 7(b5)$

B G^7_{SUS}

$G^{13(\#11)}_{(b9)}$ (G dim. scale) C_{MI}^9

F_{MI}^9 $E^b_{MA} 7(\#11)$

G/A^b $D_{MI} 7(b5)$

C $F/F\#$ A/F $B^b_{13\text{SUS}}$ $F/F\#$ A/F $B^b_{13\text{SUS}}$

D G^7_{SUS}

$G^{13(\#11)}_{(b9)}$ (G dim. scale) C_{MI}^9

F_{MI}^9 $E^b_{MA}7(\#11)$

G/A^b $D_{MI}7(b5)$

(Tenor solo) (1 chorus)

G^7_{SUS}

$G^{13(\#11)}_{(b9)}$ C_{MI}^9

F_{MI}^9 $E^b_{MA}7(\#11)$

G/A^b $D_{MI}7(b5)$

G⁷_{SUS}



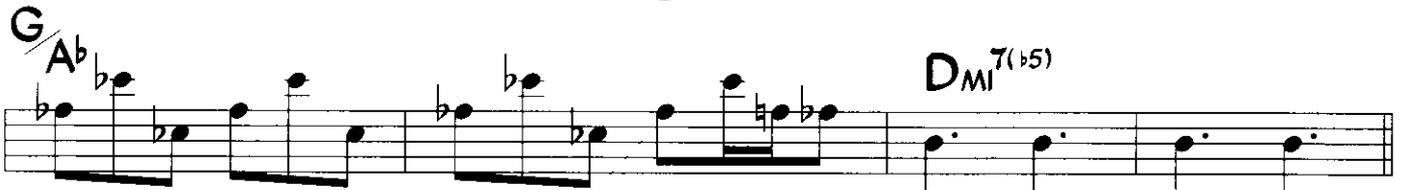
G¹³_(#11) C_{MI}⁹



F_{MI}⁹ E_bMA⁷_(#11)



G/A_b D_{MI}⁷_(b5)



F/F# A/F B^{b13}_{SUS} F/F# A/F B^{b13}_{SUS}



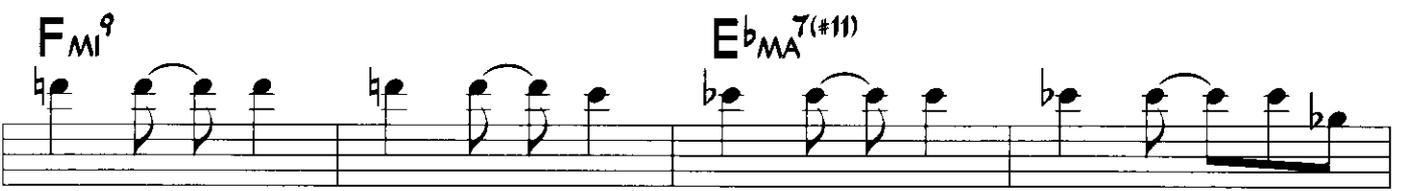
G⁷_{SUS}



G¹³_(#11) C_{MI}⁹



F_{MI}⁹ E_bMA⁷_(#11)



G/A_b D_{MI}⁷_(b5)



(Vibes solo) (1 chorus)

Musical score for Vibes solo (1 chorus). The score is written in bass clef with a key signature of one sharp (F#). It consists of 11 staves of music. The first staff begins with a G^7_{SUS} chord. The second staff has $G^{13(\sharp 11)}$ and C_{MI}^9 chords. The third staff has F_{MI}^9 and $E^b_{MA} 7(\sharp 11)$ chords. The fourth staff has G and $D_{MI} 7(\flat 5)$ chords. The fifth staff has a G^7_{SUS} chord. The sixth staff has $G^{13(\sharp 11)}$ and C_{MI}^9 chords. The seventh staff has F_{MI}^9 and $E^b_{MA} 7(\sharp 11)$ chords. The eighth staff has G and $D_{MI} 7(\flat 5)$ chords. The ninth staff has F and A chords. The tenth staff has F and A chords. The eleventh staff has F and A chords.

Chords and notes are as follows:

- Staff 1: G^7_{SUS}
- Staff 2: $G^{13(\sharp 11)}$, C_{MI}^9
- Staff 3: F_{MI}^9 , $E^b_{MA} 7(\sharp 11)$
- Staff 4: G , $D_{MI} 7(\flat 5)$
- Staff 5: G^7_{SUS}
- Staff 6: $G^{13(\sharp 11)}$, C_{MI}^9
- Staff 7: F_{MI}^9 , $E^b_{MA} 7(\sharp 11)$
- Staff 8: G , $D_{MI} 7(\flat 5)$
- Staff 9: F , A
- Staff 10: F , A
- Staff 11: F , A

APPENDIX II - Oscar Stagnaro Discography

United Nations Orchestra	"Live at MCG In Pittsburg"
	"A Night In Englewood" (Messidor Records) with Slide Hampton
Paquito D'Rivera	"100 Years Of Latin Love Songs" (Heads Up Records)
	"Live At The Blue Note" (Half Note Records)
	"The Music Of Paquito D'Rivera" (Jamey Aebersold Play-Along, #75)
Dave Valentin	"Musical Portraits" (GRP Records)
Los Hijos del Sol	"Los Hijos del Sol" (Sono Sur Records) with Wayne Shorter and Ernie Watts
Charlie Sepulveda	"Algo Nuestro" (Antilles Records) with David Sanchez
The Caribbean Jazz Project	"Island Stories" (Heads Up Records)
	"The Caribbean Jazz Project" (Heads Up Records)
Dan Moretti	"Brasilia" (Brownstone Records)
	"Saxual" (Brownstone Records)
Richie Zellon	"Cafe Con Leche" (Songosaurus Records)
	"The Nazca Lines" (Songosaurus Records) with George Garzone
	"Metal Caribe" (Songosaurus Records) with Dave Liebman
Victor Mendoza	"If Only You Knew" (RAM Records) with Danilo Perez
	"This Is Why" (RAM Records)
Juan Pablo Torres	"Trombone Man" (RMM-Sony Records)
Andy Narell	"Fire In The Engine Room" (Heads Up Records)
Aquiles Baez	"Taratará"
Wayne Naus	"Heart And Fire"
Patricia Saravia	"Rhythm Of The Saints" (Songosaurus Records)
Oscar Feldman	"The Angel" (Songosaurus Records) with Gato Barbieri & Claudio Roditi
Oscar Stagnaro	"Mariella's Dream" (Songosaurus Records)

The Latin Bass Book: A Practical Guide

by Oscar Stagnaro

(bassist with Paquito D'Rivera and Professor at Berklee College of Music)

and Chuck Sher

(author of "The Improvisor's Bass Method")

Contributing Editor – Dave Belove

(bassist with Rebeca Mauleón's "Round Trip", "The Machete Ensemble", etc.)

Includes 3 Play-Along CDs, featuring

Oscar Stagnaro - bass
Rebeca Mauleón - keyboards, vocals
Orestes Vilató - percussion, vocals
Edgardo Cambón - percussion, vocals
Carlos Caro - percussion, vocals
Mark Walker - drums
Dario Eskenazi - keyboards
and more.

Editor - Chuck Sher
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The
Latin Bass Book
a practical guide



by Oscar Stagnaro
Professor at Berklee College &
Bassist with Paquito D'Rivera
& Chuck Sher

\$34
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SHER MUSIC CO.

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Notes About the Enclosed Play-Along CDs ii

The accompanying CDs to "The Latin Bass Book" were designed to provide:

- a) audio illustrations of how each exercise should be played, and also
- b) years of professional-level play-along accompaniment.

How To Best Utilize These CDs - Please read!

- 1) Go through each exercise and listen to how the bass part fits in with the rest of the rhythm section while you watch the transcription go by.
 - 2) Then try playing what is written yourself until you sound pretty much like the bass on the CD.
 - 3) You can then turn off the bass channel and play along with the rhythm track yourself, improvising your own lines based on the material presented in that exercise—especially any rhythms written out at the end of the transcription of Oscar's bass line.
 - 4) After you've gone through the whole book in this way, you can then use the CDs to practice anything you want, not just the initial rhythms suggested for that track.
- We hope you will find these CDs invaluable in giving you professional Latin rhythm sections to play along with. Enjoy!

PERSONNEL:

Afro-Cuban Exercises

CD One - All tracks; CD Two - Tracks 1-15; CD Three - Tracks 8 & 18

Oscar Stagnaro - bass

Rebeca Mauleón - keyboards, vocals

Orestes Vilató - percussion, vocals

Edgardo Cambón - percussion, vocals

Carlos Caro - percussion, vocals

Recorded and mixed by Oscar Autie at O Studios, El Cerrito, CA

Brazilian and Caribbean Exercises

CD Two - Tracks 16-23; CD Three - Tracks 1-7

Oscar Stagnaro - bass

Dario Eskenazi - keyboards

Attila Nagy - keyboards (Track 7 only)

Mark Walker - drums

Pernell Sarturnino - percussion

Recorded at Alleycat Studio by John Lee, South Orange, NJ.

Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

South American Exercises

CD Three - Tracks 9-17

Oscar Stagnaro - bass

Aquiles Baez - Venezuelan cuatro (Tracks 9-13) and guitar (Tracks 16-17)

Omar Ledezma - congas and percussion (Tracks 9-13)

Franco Pinna - drums (Tracks 14-15)

Julio Santillan - guitar (Tracks 14-15)

Martin Zarzar - cajon (Tracks 16-17)

Jorge Perez Albela - hand claps (Tracks 6-17)

DPelot - quijada, guiro & bells (Tracks 16-17)

Recorded and Mixed at ArtDrums Studio by Alberto Netto, Arlington, MA

All CDs mastered by "The Master", Fred Catero, at Catero Productions, San Carlos, CA

Editor's Foreword

The role of the bass in Latin music is primarily to hold down the rhythmic and harmonic foundation of the tune. To the casual listener there is certainly a lot of repetition in most Latin bass lines. But if you listen closely you'll usually find a myriad of subtle variations that give the music an extra kick without destroying the underlying groove. This book will show you how that is done.

"The Latin Bass Book" contains the most comprehensive study ever published of the main Afro-Cuban and Brazilian styles of bass playing, as well as shorter sections on other Caribbean and Latin American styles and also Latin jazz bass playing.

If you go through the book and faithfully follow the written instructions, you will be in possession of all the information you need to fulfill your function in a Latin or Latin jazz rhythm section. This is a practical guide for the motivated student to learn how to play in various Latin idioms, not an historical accounting of how these idioms developed. For that, please see Sher Music Co.'s "The True Cuban Bass" by Carlos Del Puerto and Silvio Vergara, an invaluable document.

Much thanks goes to Attila Nagy for designing the cover, as well as his informative contribution to the reggae section of the book; Michelle White for the beautiful cover art work; Larry Dunlap and Rebeca Mauleón for their world-class transcriptions; all the wonderful rhythm section players on the CDs; Dave Belove for contributing Chapter Four, on the bass' relation to clave; Chuck Gee for the easy-to-read music manuscript; Fred Catero for a masterful mastering job; the talented photographers who contributed to this book; Andy Gonzalez and Pedro Perez who allowed us to include transcriptions of some of their recorded bass lines; and lastly Oscar Stagnaro, who makes this book come alive with such grace and soul.

As the world gets closer together, having a working knowledge of Latin bass playing will increasingly be a prerequisite for any professional, improvising bassist. This book is designed to help you learn to play this passionate and beautiful music. Enjoy the ride! - **Chuck Sher**

About Oscar Stagnaro

Bassist Oscar Stagnaro, originally from Peru, studied at the Conservatory of Music in Lima, Peru and worked extensively doing studio work and live performances with many international artists and local bands before moving to the USA in 1979. Since then he has been a very active performer and one of the most versatile bass players on the East Coast. His mastery of different styles including jazz, fusion, Latin jazz, Brazilian jazz and South American music has helped him to travel the world performing with the very best Latin jazz artists.

Mr. Stagnaro has been an Associate Professor at Berklee College of Music since 1988, where he teaches private lessons, workshops and ensembles, and has represented Berklee at the IAJE Conventions since 1997. He is an active clinician and has given clinics on bass playing in Peru, Puerto Rico, Cosa Rica, Venezuela, Germany, Spain and the USA.

Mr. Stagnaro has recorded with Paquito D'Rivera, the United Nations Orchestra, Dave Valentin, Charlie Sepulveda, The Caribbean Jazz Project and many others (see Discography on page 262.) He has also played with Chucho Valdés, Michel Camilo, Dave Liebman, Ray Barretto, Mark Murphy, Tom Harrell, Leny Andrade, Claudio Roditi, Danilo Perez, Tiger Okashi, Bob Moses, Bob Mintzer, Steve Kuhn, Nestor Torres and many others. His first CD under his own name, "Mariella's Dream", is on the Songosaurus label and features Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña and Ramón Stagnaro.

Mr. Stagnaro endorses Etifani speakers, Fender strings and Guild and Warwick basses.

A Note From Oscar

This work is dedicated to my Father, Rogelio, for his love and dedication; my wife Teresa for her love, comprehension, inspiration and huge patience; my children Paulo and Mariella who help me to find the meaning of life; to my brother Ramon, my first bass teacher; and to my best friend Pocho Purizaga. Thanks also to Paquito D'Rivera, Danilo Perez, the Pelots, my Boss at Berklee, Rich Appleman, Pedro Aiscorbe, Carlos Hayre, Aquiles Baez, Los Changos, Sal Cuevas, Alon Yavnai, Dave Valentin, Brenda Feliciano, Alberto Netto, Alain Malett, Lincoln Goines, Milton Cardona, Andy Narell, Dave Samuels, Victor Mendoza, Coc Salazar, Pancho Saenz and all my friends and colleagues whom I have learned from and share the universal language of music.

CD One

CD Two and CD Three are on the inside back cover.

SOSTANDO IL BALANCE
SI PUÒ ESCLUDERE IL BASS O
IL PIANO

CD One
TRACK #1

Tuning Notes.

Note 1: To make the bass louder or softer (or to eliminate it altogether for play-along purposes), please use the Balance control on your stereo.

Note 2: The Sher Music publication "Muy Caliente!" uses selected tracks from the CDs in this book, so if you own "The Latin Bass Book" there is no need to buy "Muy Caliente!". If you already own "Muy Caliente!", you will be happy to find that this book contains transcriptions of every note Oscar Stagnaro plays there, plus lots more.