

The Latin Bass Book

a practical guide



by Oscar Stagnaro

Professor at Berklee College &
Bassist with Tito Puente & Chico O'Rivera

& Chuck Sher

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 Belowe

(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

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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.

STAGNARO IL BALANCE
SI PIANO ESCUADERE IL BASSO O
IL PIANO

CD One
TRACK #1

Tuning Notes.

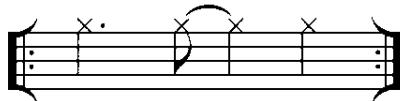
Note 1: To make the bass louder or softer (or to eliminate it altogether for play-along purposes), please use the Balance control on your stereo.

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.

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_{M1}⁶ **G⁷** **C_{M1}⁶**

C_{M1}⁶ **G⁷** **C_{M1}⁶**

F_{M1} **G⁷** **C_{M1}⁶** **F_{M1}**

G⁷ **C_{M1}⁶** **B_b7** **A_b7** **G⁷**

C_{M1}⁶ **B_b7** **A_b7** **G⁷** **C_{M1}⁶**

C_{M1}⁶ **B_b7** **C_{M1}⁶**

A handwritten musical score for bass guitar, consisting of 12 staves of music. The score is in 12/8 time and uses bass clef. The key signature is B-flat major (two flats). The music is divided into measures by vertical bar lines. Chords are labeled above the staff, and bass lines are indicated by dots below the staff. The first measure starts with B-flat 7th. Measures 2-3 show C minor 6th, E-flat 7th, and A-flat 7th. Measures 4-5 show G 7th (alt), C minor 6th, E-flat 7th, and G 7th (alt). Measures 6-7 show C minor 6th, G 7th, C minor 6th, E-flat 7th, and F 7th. Measures 8-9 show G 7th, C minor 6th, D minor 7th (flat 5), G 7th, and C minor 6th. Measures 10-11 show C minor 6th, D minor 7th (flat 5), G 7th, C minor 6th, B-flat 7th, C minor 6th, D minor 7th (flat 5), G 7th, C minor 6th, F minor, and G 7th. Measures 12-13 show C minor 6th, C minor 6th, F minor, G 7th, and C minor 6th.

A handwritten musical score consisting of five staves of bass clef music. The score is in 2/4 time. The first four staves are connected by a vertical bar line. The first staff begins with C_{MI}^6 , followed by E_b^7 , D^7 , D_b^7 , and C_{MI}^6 . The second staff begins with E_b^7 , followed by D^7 , D_b^7 , C_{MI}^6 , and G^7 . The third staff begins with G^7 , followed by C_{MI}^6 , and G^7 . The fourth staff begins with C_{MI}^6 , followed by C_{MI} . The fifth staff ends with a double bar line.



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

This next track takes the one bar rhythm we just learned and adds different rhythms in the following bar to create some two bar patterns. After trying to match what Oscar plays here, we strongly suggest that you turn off the bass channel, and then play one phrase at a time (listed at the end of the transcription) along with this track until it feels natural to you. These phrases will prepare you to play the syncopated version of the tumbao later in the chapter.

CD One
TRACK #3

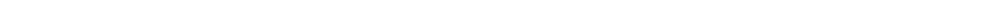
Guaracha 3-2

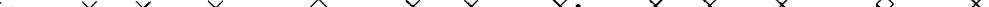
(piano & güiro)

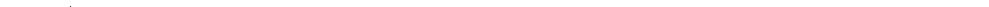
(timb. fill)

A A_{M1}⁹

Here are 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) 

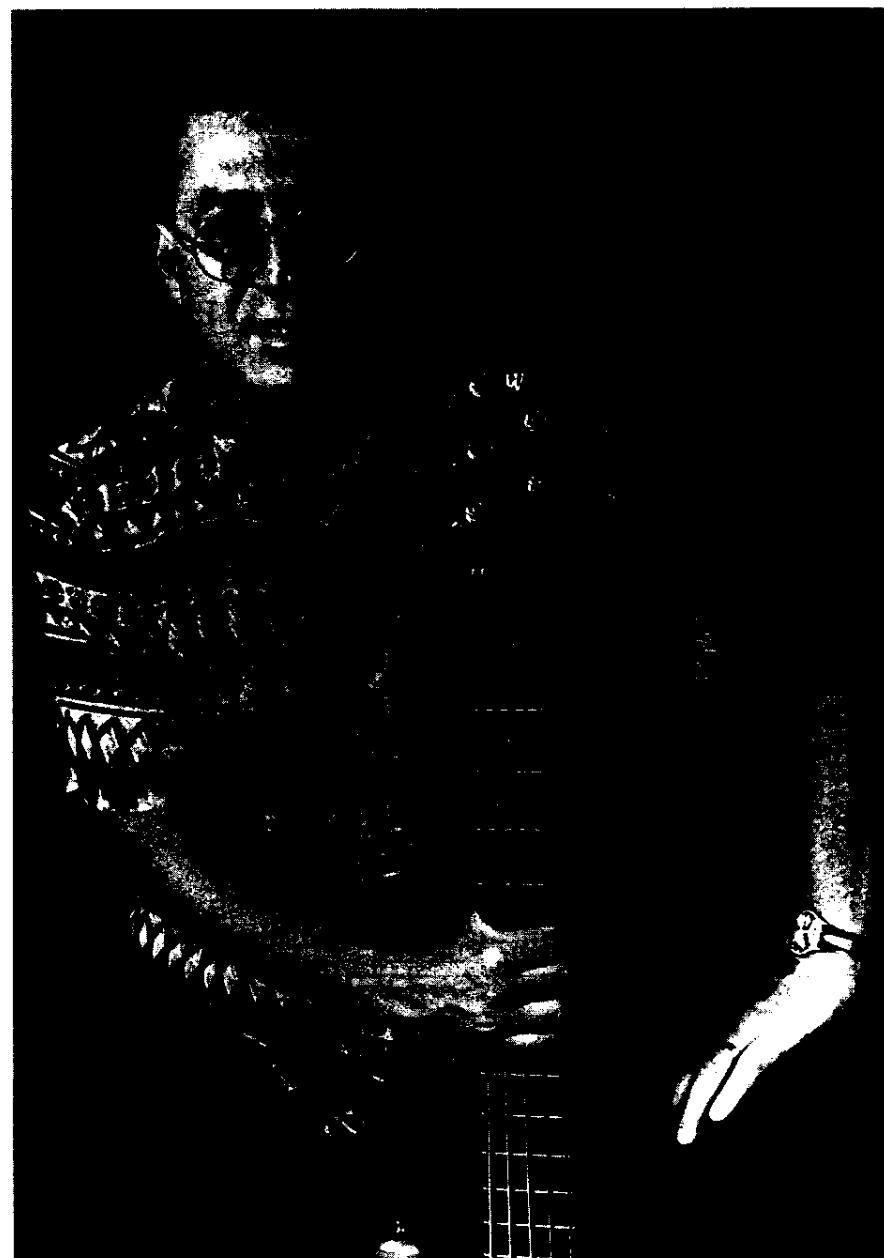
b) 

c) 

d) 

e) 

f) 



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 guaguancó, 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 E⁷

D⁷

E⁷

D⁷

B G⁷

F⁷

G⁷

F⁷

C B^{b7}

A^{b7}

A^{b7}

B^{b7}

A^{b7}

D D^{b7}

B⁷

B⁷

A² E⁷

D⁷

E⁷

D⁷

B² G⁷

F⁷

G⁷

The musical score consists of ten staves of bassoon music. The first staff begins with a bass clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of two flats. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of two flats. The fifth staff begins with a bass clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a bass clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The ninth staff begins with a bass clef and a key signature of one sharp. The tenth staff begins with a bass clef and a key signature of one sharp. Chords are labeled above the staves: A^{b7}, B^{b7}, A^{b7}, D D^{b7}, B⁷, B⁷, A² E⁷, D⁷, E⁷, D⁷, B² G⁷, F⁷, and G⁷.

G⁷

F⁷

C² B^{b7}

A^{bb7}

D² D^{bb7}

B⁷

D^{bb7}

B⁷

A³ E⁷

D⁷

E⁷

D⁷

The musical score consists of six staves of music for a single line instrument. The music is in common time and features eighth-note patterns with grace notes and slurs. Chords are labeled above the staff at the beginning of each measure:

- Staff 1: **B³** G⁷, F⁷
- Staff 2: G⁷
- Staff 3: F⁷
- Staff 4: **C³** B^{b7}, A^{b7}
- Staff 5: B^{b7}
- Staff 6: A^{b7}
- Staff 7: **D³** D^{b7}, B⁷
- Staff 8: D^{b7}
- Staff 9: B⁷

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 $\text{J} = 156$
(Perc. intro)

Ami Dmi E⁷ Dmi Ami Dmi E⁷ Dmi

Ami Dmi E⁷ Dmi Ami Dmi 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^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

Bass clef, 4/4 time.

Notes are quarter notes unless otherwise indicated.

Chords are labeled above the notes.

Key signature changes are indicated by sharps (#) or flats (b) in parentheses.

Measure 1: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}

Measure 2: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, G⁷

Measure 3: C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, F_{MI}

Measure 4: C_{MI}, F_{MI}, G⁷, F_{MI}, C_{MI}, F_{MI}, G⁷, B^{b7}

Measure 5: E^b_{MI}, A^b_{MI}, B^{b7}, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^{b7}, A^b_{MI}

Measure 6: E^b_{MI}, A^b_{MI}, B^{b7}, A^b_{MI}, E^b_{MI}, A^b_{MI}, B^{b7}, C^{#7}

Measure 7: F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}, F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}

Measure 8: F[#]_{MI}, B_{MI}, C^{#7}, B_{MI}, F[#]_{MI}, B_{MI}, C^{#7}, E⁷

Measure 9: A_{MI}, D_{MI}, E⁷, D_{MI}, A_{MI}, D_{MI}, E⁷, D_{MI}

Measure 10: 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^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" (Track #6) is presented on two staves. The top staff represents the right-hand piano part, and the bottom staff represents the left-hand piano part. The music is in common time. The right-hand part features a repeating harmonic pattern: F_#mi, B_bmi, C⁷, followed by F_#mi, B_bmi, C⁷, and then F_#mi, B_bmi. A box labeled "A" is placed over the first F_#mi chord of the second group. The left-hand part is mostly blank with a few note heads. The key signature is one flat.

F_{MI} B_b_{MI} C⁷ F_{MI} B_b_{MI} C⁷ F_{MI} B_b_{MI}

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}

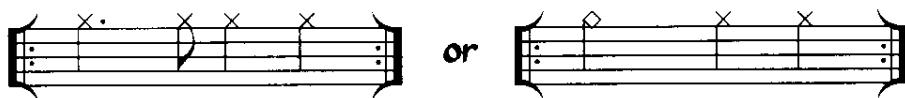
C⁷ F_{MI} B_b_{MI} C⁷ F_{MI} B_b_{MI} C⁷

F_{MI} B_b_{MI} C⁷ F_{MI} B_b_{MI} C⁷ F_{MI} B_b_{MI}

C⁷ F_{MI} ^

19 Following are the basic variations of the tumbao that are found in standard dance-oriented salsa.

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

Med. Charanga

**CD One
TRACK #7**

A G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷

B G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷

C E_{MI}⁷ A⁷ D⁷ G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷

D A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷ E_{MI}⁷ A⁷

E D⁷ G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶

F B⁷ E_{MI}⁷ A⁷ D⁷ G_{MA}⁷ G_{MA}⁶

G A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷ E_{MI}⁷

H A⁷ D⁷ G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷

I G_{MA}⁷ G_{MA}⁶ B⁷ E_{MI}⁷ A⁷ D⁷

G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷
 E_{MI}⁷ A⁷ D⁷ G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷
 A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ B⁷ E_{MI}⁷ A⁷
 D⁷ G_{MA}⁷ G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶
 B⁷ E_{MI}⁷ A⁷ D⁷ **B** D⁷
 C¹³ D⁷
 C¹³ D⁷
 C¹³ D⁷ NC.
C G G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ G G_{MA}⁶
 A_{MI}⁷ D⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ **D** G G_{MA}⁶ A_{MI}⁷ D⁷
 A_{MI}⁷ D⁷ G_{MA}⁷ G_{MA}⁶ G G_{MA}⁶ A_{MI}⁷ D⁷ A_{MI}⁷ D⁷

VARIATION 2



This is the same as Variation #1 except that here the "4" is tied over to the "1" of the next bar. This is like the standard syncopated tumbao but adding the note on beat 3, creating a bass line with a little more rhythmic punch.

CD One
TRACK #8

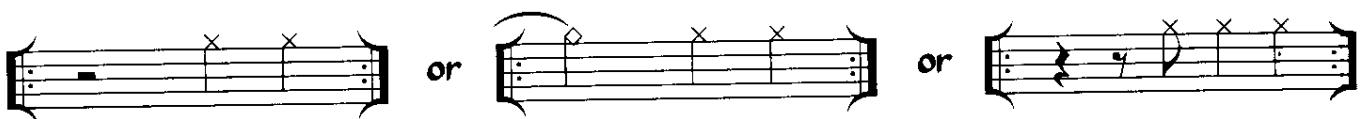
Guaracha 3-2

Bass line notation for Guaracha 3-2. The music consists of 12 measures. Chords are indicated above the notes. Measure 1: C_{MI}, E^{b7}, A^{b7}, G⁷, C_{MI}. Measure 2: E^{b7}, A^{b7}, G⁷, C_{MI}, E^{b7}. Measure 3: A^{b7}, G⁷, C_{MI}, E^{b7}, A^{b7}. Measure 4: G⁷, C_{MI}, E^{b7}, A^{b7}, G⁷. Measure 5: C_{MI}, E^{b7}, A^{b7}, G⁷, C_{MI}. Measure 6: E^{b7}, A^{b7}, G⁷, C_{MI}, E^{b7}. Measure 7: A^{b7}, G⁷, C_{MI}, E^{b7}, A^{b7}. Measure 8: G⁷, C_{MI}, E^{b7}, A^{b7}, G⁷. Measure 9: C_{MI}, E^{b7}, A^{b7}, G⁷, C_{MI}. Measure 10: E^{b7}, A^{b7}, G⁷, C_{MI}, E^{b7}. Measure 11: A^{b7}, G⁷, C_{MI}, E^{b7}, A^{b7}. Measure 12: G⁷, C_{MI}, E^{b7}, A^{b7}, G⁷.

A single-line musical staff with 12 measures of rhythmic notation. Above the staff, each measure is labeled with a chord name:

- Measure 1: C_{M1}
- Measure 2: E_{b7}
- Measure 3: A_{b7}
- Measure 4: G⁷
- Measure 5: C_{M1}
- Measure 6: E_{b7}
- Measure 7: A_{b7}
- Measure 8: G⁷
- Measure 9: C_{M1}
- Measure 10: E_{b7}
- Measure 11: A_{b7}
- Measure 12: G⁷
- Measure 13: C_{M1}
- Measure 14: E_{b7}
- Measure 15: A_{b7}
- Measure 16: G⁷
- Measure 17: C_{M1}
- Measure 18: E_{b7}
- Measure 19: A_{b7}
- Measure 20: G⁷
- Measure 21: C_{M1}
- Measure 22: E_{b7}
- Measure 23: A_{b7}
- Measure 24: NC

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

Bass line notation in 2/4 time, treble clef, key signature of A major (no sharps or flats). The notation includes various bass notes and rests, with chords labeled above the notes:

- Line 1: C (rest), rest, rest, rest, A⁷, G, D, G, A⁷, G, D, G, A⁷, F#⁷
- Line 2: B_{M1}⁷, E_{M1}, A⁷, D, G, A⁷, G, D, G
- Line 3: A⁷, A_{M1}⁷, D⁷, G, G^{#dim.}, A⁷, D
- Line 4: B **F#⁷**, B⁷, E⁷
- Line 5: E⁷, A⁷, D, G, A⁷, G
- Line 6: D, G, A⁷, G, D, G, A⁷, F#⁷, B_{M1}⁷
- Line 7: E_{M1}, A⁷, **C D**, G, A⁷, G, D, G, A⁷, G

D G A⁷ F#⁷ B_{M1}⁷ E_{M1} A⁷ D G
 A⁷ G D G A⁷ A_{M1}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_{M1}⁷ E_{M1} 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 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
A⁷ G D G A⁷ G D G A⁷ G



Andy Gonzalez

Photo by Jeffrey Kliman

VARIATION 4



(and variations of it listed on p. 32)

These are variations of one of the basic cha-cha-chá grooves but they are also used in son-montunos, guarachas, etc. They are presented here as a repeated rhythm but they are most often used as a temporary variation from a standard tumbao.

CD One
TRACK #10

Guaracha 2-3

A_{MI} B_{MI}⁷⁽¹⁵⁾ E^{7(b9)} A_{MI}
 B A_{MI} G⁷ F⁷ E⁷
 A² A_{MI} B_{MI}⁷⁽¹⁵⁾ E^{7(b9)} A_{MI}
 A_{MI} B_{MI}⁷⁽¹⁵⁾ E^{7(b9)} A_{MI}

A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} B_{MI}^{7(b5)} E^{7(b9)} A_{MI}
 A_{MI} G⁷ F⁷ E⁷
 A_{MI} G⁷ F⁷ E⁷
 A_{MI} G⁷ F⁷ E⁷
 A_{MI} G⁷ F⁷ E⁷
 A_{MI} G⁷ F⁷ E⁷

A_{Mi} G⁷ F⁷ E⁷

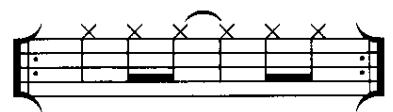
A_{Mi} G⁷ F⁷ E⁷

A_{Mi} G⁷ F⁷ E⁷

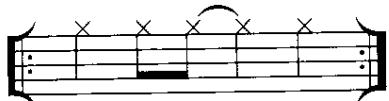
C A_{Mi} G F E⁷⁽⁵⁾ A_{Mi} A_{Mi} G F

E⁷⁽⁵⁾ A_{Mi} A_{Mi} G F E⁷⁽⁵⁾ 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

CD One
TRACK #11

Guaracha 2-3

Chords:

- Staff 1: G_{M1}^⁹
- Staff 2: (G_{M1}^⁹)
- Staff 3: A (G_{M1}^⁹)
- Staff 4: G_{M1}^⁹
- Staff 5: G_{M1}^⁹
- Staff 6: G_{M1}^⁹
- Staff 7: G_{M1}^⁹
- Staff 8: G_{M1}^⁹

Chords (Continuation):

- Staff 1: C^⁹
- Staff 2: C^⁹
- Staff 3: C^⁹
- Staff 4: C^⁹
- Staff 5: C^⁹
- Staff 6: C^⁹
- Staff 7: C^⁹
- Staff 8: C^⁹

Chords (Continuation):

- Staff 1: F_{MA}^⁷
- Staff 2: F_{MA}^⁷
- Staff 3: F_{MA}^⁷
- Staff 4: F_{MA}^⁷
- Staff 5: F_{MA}^⁷
- Staff 6: F_{MA}^⁷
- Staff 7: F_{MA}^⁷
- Staff 8: F_{MA}^⁷

Chords (Continuation):

- Staff 1: F^⁶
- Staff 2: F^⁶
- Staff 3: F^⁶
- Staff 4: F^⁶
- Staff 5: F^⁶
- Staff 6: F^⁶
- Staff 7: F^⁶
- Staff 8: F^⁶

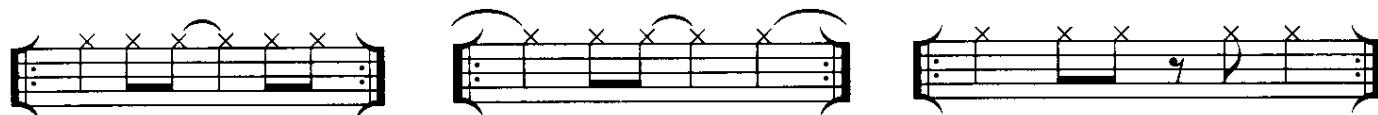
Chords (Continuation):

- Staff 1: D^{⁷(#⁹)}
- Staff 2: D^{⁷(#⁹)}
- Staff 3: D^{⁷(#⁹)}
- Staff 4: D^{⁷(#⁹)}
- Staff 5: D^{⁷(#⁹)}
- Staff 6: D^{⁷(#⁹)}
- Staff 7: D^{⁷(#⁹)}
- Staff 8: D^{⁷(#⁹)}

A musical score for a string quartet, likely bassoon, featuring four staves of music. The top staff begins with a bassoon entry labeled G_M1^9 , followed by C^9 , G_M1^9 , C^9 , F_M9 , F^6 , F^6 , and $D7(\frac{9}{5})$. The subsequent staves show the continuation of this pattern with slight variations in dynamics and phrasing.

The score consists of ten staves of music. The first seven staves show a continuous bass line with various chords labeled above the staff, such as G_{M1}^⁹, C^⁹, G_{M1}^⁹, C^⁹, F_{M1}^⁷, F^⁶, F^⁶, D^{⁷(⁹/₅)}, G_{M1}^⁹, C^⁹, G_{M1}^⁹, C^⁹, F_{M1}^⁷, F^⁶, F^⁶, D^{⁷(⁹/₅)}, G_{M1}^⁹, C^⁹, G_{M1}^⁹, C^⁹, F_{M1}^⁷, F^⁶, F^⁶, D^{⁷(⁹/₅)} G_{M1}^⁹, B (G_{M1}^⁹), C^⁶, NC., G_{M1}^⁹, (G_{M1}^⁹), C^⁶, NC., (G_{M1}^⁹), (G_{M1}^⁹), C^⁶, NC., G_{M1}^⁹, (G_{M1}^⁹), C^⁶, NC., F^⁶.

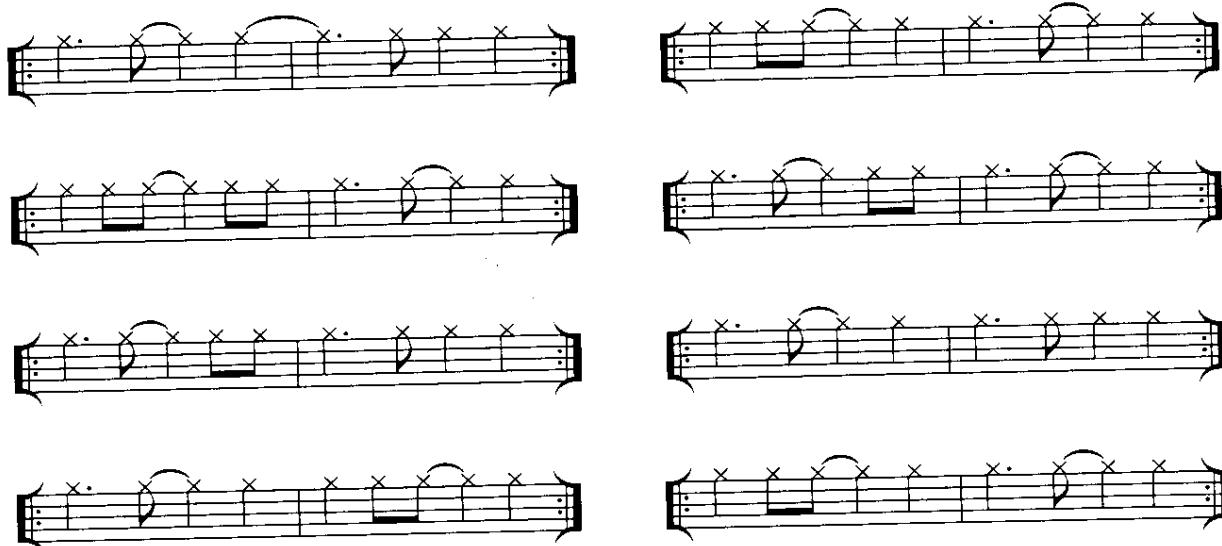
Here are some of the variations that Oscar uses on this track. Try using them one at a time, along with a regular tumbao, when you improvise your own bass line on this exercise.



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**

(Guaracha 2-3)

A C⁷

C⁷

B^{b7}

A page of musical notation for a bassoon part, featuring ten staves of music with various chords and labels.

The notation consists of ten staves of music, each with a bass clef and a key signature of one flat (F#). The music is in common time.

Chords and labels visible in the music include:

- B^{b7}
- E^{b7}
- E^{b7}
- A^{b7}
- A^{b7}
- G^{7(b9)}
- G^{7(b9)}
- B
- C_{M1}
- C_{M1}
- F_{M1}
- F_{M1}
- A^{b13}
- A^{b13}

A_b¹³ **G^{7(b9)}**

G^{7(b9)} **NC.**

C¹³

C¹³ **B_b¹³**

B_b¹³

E_b¹³

E_b¹³ **A_b¹³**

A_b¹³

A_b¹³ **G^{7(b9)}**

G^{7(b9)} **D C_{M1}**

This next track will again show how each variation in Chapter 1 can be integrated into a standard tumbao bass line. After listening to Oscar play these variations, we strongly recommend that you **write down the rhythm of each four bar phrase, one at a time, and then play it through the entire exercise**. This way they will become thoroughly engrained in your playing. The extra time you spend on this exercise will be invaluable in preparing you to play Afro-Cuban music with others. Don't skimp - repetition is the key to Latin bass playing! (Note: There are, of course, numerous other four bar phrases you could, and should, construct integrating these variations and the tumbao. Try singing a bass line to yourself and then write down the rhythm and practice it along with the CD track.)

CD One
TRACK #13

Guaracha 2-3 $\text{♩} = 182$

The music consists of 12 measures of a bass line. The chords are labeled above the notes. The first measure starts with 'A'. The second measure starts with 'A⁷'. The third measure starts with 'DMI⁷'. The fourth measure starts with 'B♭⁷'. The fifth measure starts with 'GMI⁷'. The sixth measure starts with 'C⁷'. The seventh measure starts with 'A♭MI⁹'. The eighth measure starts with 'G⁷'. The ninth measure starts with 'CMA⁹'. The tenth measure starts with 'A⁹MI⁷'. The eleventh measure starts with 'DMI⁷'. The twelfth measure starts with 'E⁷'.

A⁷ F_{MI}⁷ B^{b7} D E^b_{MA}⁷ C⁷
 F_{MI}⁷ B^{b7} G_{MI}⁷ C⁷ F_{MI}⁷
 B^{b7} E^b_{MA}⁷ C⁷ F_{MI}⁷ B^{b7}
 G_{MI}⁷ C⁷ A^b_{MI}⁷ D^{b7} E C_{MA}⁹
 A_{MI}⁷ D_{MI}⁷ G⁷ E⁷ A⁷
 D⁷ G⁷ C_{MA}⁹ A_{MI}⁷ D_{MI}⁷
 G⁷ E⁷ A⁷ F_{MI}⁷ B^{b7}
 F E^b_{MA}⁷ C⁷ F_{MI}⁷ B^{b7} G_{MI}⁷
 C⁷ F_{MI}⁷ B^{b7} E^b_{MA}⁷ C⁷
 F_{MI}⁷ B^{b7} G_{MI}⁷ C⁷
 A^b_{MI}⁷ D^{b7} 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

The musical score consists of ten staves of bass line notation. Chords are indicated above the notes. Four specific measures are highlighted with boxes:

- A:** Measures 1-2, showing a bass line with **F_{MI}**, **G_{MI}7(b5)**, **C⁷**, **F_{MI}7**, and **F_{MI}**.
- B:** Measures 3-4, showing a bass line with **G_{MI}7(b5)**, **C⁷**, **F_{MI}7**, **F_{MI}**, and **G_{MI}7(b5)**.
- C:** Measures 5-6, showing a bass line with **C⁷**, **F_{MI}7**, **F_{MI}**, **G_{MI}7(b5)**, and **C⁷**.
- D:** Measures 7-8, showing a bass line with **F_{MI}7**, **E⁷**, **A_{MI}**, **B_{MI}7(b5)**, **E⁷**, **A_{MI}7**, **A_{MI}**, **B_{MI}7(b5)**, **E⁷**, **A_{MI}7**, **C⁷**, **F_{MI}**, **G_{MI}7(b5)**, **C⁷**, **F_{MI}7**, **F_{MI}**, **G_{MI}7(b5)**, **C⁷**, **F_{MI}7**, **E⁷**, **A_{MI}**, and **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 consists of a single bass line on a five-line staff. The score is divided into eight measures. Measure 1 starts with a bass note labeled 'A' above a 'C MI' label, followed by a 'G 7(b9)' label. Measures 2 and 3 each begin with a 'C MI' label, followed by a 'G 7(b9)' label. Measures 4 and 5 each begin with a 'C MI' label, followed by a 'G 7(b9)' label. Measures 6 and 7 each begin with a 'C MI' label, followed by a 'G 7(b9)' label. Measure 8 begins with a 'C MI' label, followed by a 'G 7(b9)' label.

A handwritten musical score for a bassoon, consisting of ten staves of music. The score is in common time and features a bass clef. The key signature is B-flat major (two flats). The music consists of eighth-note patterns. Chords are labeled above the staff, including CMI, G^{7(b9)}, and G^{7(b9)}. A box labeled 'B' is placed over the first staff.

A handwritten musical score for a bassoon part, consisting of ten staves of music. The music is in common time and uses a bass clef. The score is in F major, indicated by a key signature of one flat. The bassoon part consists of eighth-note patterns. Chords are labeled above the staff, including C_{MI}, G^{7(b9)}, and G^{7(b9)}. The score concludes with a final measure labeled NC.

The measures are as follows:

- Measure 1: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 2: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 3: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 4: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 5: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 6: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 7: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 8: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 9: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (two measures).
- Measure 10: C_{MI} (two measures), G^{7(b9)} (two measures), G^{7(b9)} (two measures), C_{MI} (one measure), NC (one measure).

CHAPTER THREE - Other Simple Tumbao Variations

48

In this chapter we present other relatively simple rhythmic figures to vary the tumbao groove. These figures are generally used to temporarily vary a more standard tumbao, not as foundation bass lines for a tune. After listening to each track, we suggest that you use the accompaniment on the CD to work on one variation at a time, integrated with a standard tumbao, as Oscar does here. Sample variations are listed at the end of each track's transcription.

Please use these with discretion, especially when your group wants people to be dancing to the music. And remember, a little chili pepper will enhance a sauce, but too much will render it inedible!

CD One
TRACK #16

Son-Montuno 3-2

The sheet music consists of eight staves of musical notation for a bass line. The key signature is one sharp (F#). The time signature is common time. The bass line is composed of eighth-note patterns. The notes are labeled with letters: D⁷, C, G, and A. The letter A appears once in the first staff, and the letter D⁷ appears once in the second staff. The other staves consist entirely of eighth-note patterns of C and G. The music is divided into measures by vertical bar lines.

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

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.

A musical staff with five horizontal lines. It features a sequence of notes and rests. The notes are marked with an 'x' and have stems pointing upwards. There are two pairs of notes connected by curved horizontal lines above them. The rests are represented by vertical black bars.

A musical staff consisting of five horizontal lines. It features a series of notes starting with a single vertical stroke (eighth note), followed by a double vertical stroke (eighth note), a vertical stroke with a small vertical line through it (sixteenth note), another vertical stroke with a small vertical line through it (sixteenth note), a vertical stroke with a small vertical line through it (sixteenth note), and finally a vertical stroke with a small vertical line through it (sixteenth note). A curved brace is positioned above the last three notes.

A musical staff with a clef and a 'C' time signature. It features a continuous eighth-note pattern. The notes are marked with an 'x'. Each group of four notes has a black horizontal bar underneath it, and the first two groups are bracketed by curved braces.

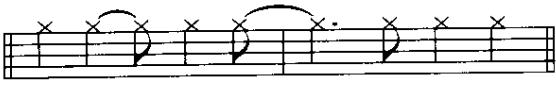
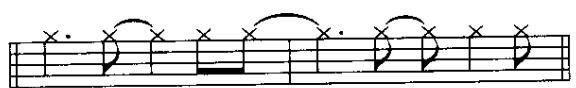
Son-Montuno 2-3

The image shows ten staves of musical notation for a single instrument, likely a guitar or ukulele. The music is in common time and consists of two measures per staff. The lyrics are in Spanish and are placed above the notes. The first staff begins with a G chord. The second staff begins with an A chord. The third staff begins with a G chord. The fourth staff begins with a G chord. The fifth staff begins with a G chord. The sixth staff begins with a G chord. The seventh staff begins with a G chord. The eighth staff begins with a G chord. The ninth staff begins with a G chord. The tenth staff begins with a G chord.

The image shows a single page of sheet music for a guitar solo. The music is written on six staves, each representing a string. The strings are labeled with their respective notes: G, C, D⁷, C, G, C. The music consists of a repeating pattern of eighth-note chords. The first staff (G string) starts with a G note, followed by a C note, then a D⁷ chord (two notes), another C note, and so on. The other staves follow a similar pattern, though they start at different times. The music is in common time and has a key signature of one sharp (F#). The notes are indicated by dots on the stems, and the rests are represented by vertical dashes.

A musical score for a bass line, consisting of eight staves of music. Each staff uses a bass clef and a common time signature. The notes are primarily quarter notes, with some eighth notes and rests. Chords are indicated above the notes: G, C, D⁷, C, G, C, D⁷, C; 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.

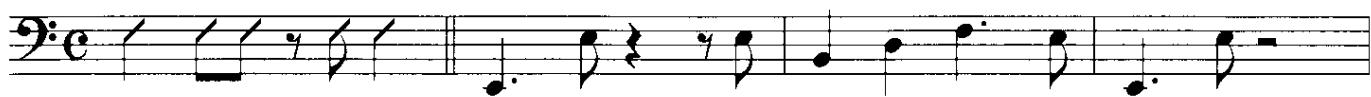


Bomba / Guaracha 3-2

(perc. break)

(Bomba)

E⁷⁽⁹⁾_(#5)



E⁷⁽⁹⁾_(#5)

NC.

B_b¹³



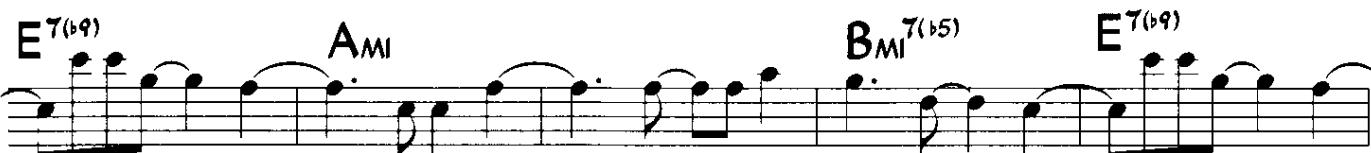
(Guaracha 3-2)

A B_{MI}⁷⁽⁵⁾

E⁷⁽⁹⁾

A_{MI}

B_{MI}⁷⁽⁵⁾



Musical notation for a bassoon part, consisting of ten staves of music. The notation includes various bassoon techniques such as slurs, grace notes, and slurs with grace notes. Chords are labeled above the staff, including (AMI), BM^{7(b5)}, E^{7(b9)}, and AMI. Measure numbers 1 through 10 are indicated at the beginning of each staff.

1 (AMI) BM^{7(b5)} E^{7(b9)} AMI
 2 BM^{7(b5)} E^{7(b9)} AMI BM^{7(b5)}
 3 E^{7(b9)} AMI BM^{7(b5)} E^{7(b9)}
 4 AMI BM^{7(b5)} E^{7(b9)} AMI
 5 BM^{7(b5)} E^{7(b9)} AMI BM^{7(b5)}
 6 E^{7(b9)} AMI BM^{7(b5)} E^{7(b9)}
 7 AMI BM^{7(b5)} E^{7(b9)} AMI
 8 BM^{7(b5)} E^{7(b9)} AMI BM^{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 E^{7(*9)} (#5) (ad lib) (Vamp & fade)

NC.

1. 8va 2.

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**

A MI B MI 7(b5) E 7(b9) A MI

B MI 7(b5) E 7(b9) A MI [B] 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

A MI B MI 7(b5) E 7(b9) A MI

B MI 7(b5) E 7(b9) A MI B MI 7(b5)

The sheet music consists of six staves of bass clef music. Chords labeled include 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}, C, NC, and B_{MI}^{7(b5)}. The music includes various rhythmic patterns and rests. A section starting with 'C' and 'NC.' has a dynamic marking of '8va' and a tempo marking of '2.'. The first measure of this section is followed by a measure number '1.' above the staff.

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 3-2

7

Bass clef, key signature of one sharp (F#), common time.

Music staff:

A A_{M1}⁹ D⁹ G_{M1}⁹ C_{M1}⁹ F#_{M1}^{7(b5)}
B^{7(b9)} E_{M1}⁶ E^{7(#9)} A_{M1}⁹ D⁹
G_{M1}⁹ C_{M1}⁹ F#_{M1}^{7(b5)} B^{7(b9)} E_{M1}⁶
E^{7(#9)} A_{M1}⁹ D⁹ G_{M1}⁹ C_{M1}⁹
F#_{M1}^{7(b5)} B^{7(b9)} E_{M1}⁶ E^{7(#9)} A_{M1}⁹
D⁹ G_{M1}⁹ C_{M1}⁹ F#_{M1}^{7(b5)} B^{7(b9)}
E_{M1}⁶ E^{7(#9)} A_{M1}⁹ D⁹ G_{M1}⁹
C_{M1}⁹ F#_{M1}^{7(b5)} B^{7(b9)} E_{M1}⁶ E^{7(#9)}
A_{M1}⁹ D⁹ G_{M1}⁹ C_{M1}⁹ F#_{M1}^{7(b5)}
B^{7(b9)} E_{M1}⁶ E^{7(#9)} A_{M1}⁹ D⁹

Sheet music for a string instrument (likely cello or bass) showing a melodic line with various chords labeled above the notes. The chords include G_{MA}⁹, C_{MA}⁹, F#_{MI}⁷⁽⁵⁾, B^{7(b9)}, E_{MI}⁶, E^{7(#9)}, G_{MA}⁹, D⁹, G_{MA}⁹, E^{7(#9)}, G_{MA}⁹, B^{7(b9)}, D⁹, G_{MA}⁹, E_{MI}⁶, E^{7(#9)}, A_{MI}⁹, D⁹, G_{MA}⁹, C_{MA}⁹, F#_{MI}⁷⁽⁵⁾, B^{7(b9)}, E_{MI}⁶, and E^{7(#9)}.

B NC

Sheet music for pattern B, labeled "NC". The pattern consists of four measures of eighth-note chords. The first measure starts with a half note followed by a quarter note. The second measure starts with a half note followed by a quarter note. The third measure starts with a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note.

C NC (hit and slide on low string)

Sheet music for pattern C, labeled "NC". The pattern consists of four measures. The first measure has a half note followed by a quarter note. The second measure has a half note followed by a quarter note. The third measure has a half note followed by a quarter note. The fourth measure has a half note followed by a quarter note.

Handwritten musical score for a bass line. The score consists of ten staves of music, each with a bass clef and a key signature of one sharp (F#). The music is in common time. Chords are indicated above the staff, and lyrics are written below them. The lyrics include: D, Ami⁹/D, Ami⁹, D⁷(b⁹), GMA⁷/D, BMi⁹, E⁷(b⁹)/D; Ami⁹ (begin fade out) / D, Ami⁹, D⁷(b⁹), GMA⁷/D, BMi⁹, E⁷(b⁹)/D; Ami⁹/D, Ami⁹, D⁷(b⁹).

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 sets of hand-drawn bass drum patterns on a grid. Each set consists of two staves of four measures each. The patterns involve various combinations of eighth and sixteenth note strokes, with some measures featuring sustained notes or rests.

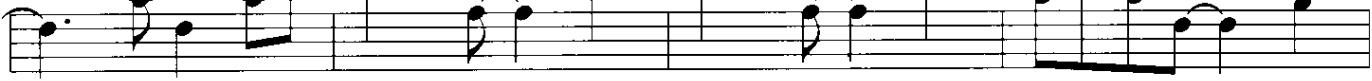
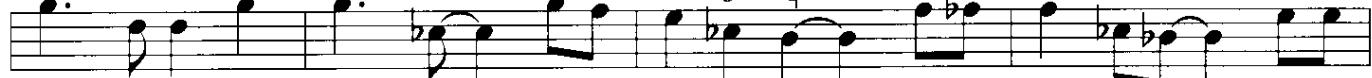
CD One
TRACK #21

Guaracha 2-3

NC.



NC.

A F_{MA}⁹E_{MI}⁷⁽⁵⁾A⁷D_{MI}⁹C_{MI}⁷F⁷B_b_{MA}⁹B_b_{MI}⁷E^{b7}A_{MI}⁷D⁷A_b_{MI}⁷D^{b7}G_{MI}⁷C⁷F_{MA}⁹D^{7(alternate)}G_{MI}⁷C⁷F_{MA}⁹E_{MI}⁷⁽⁵⁾A⁷D_{MI}⁹C_{MI}⁷F⁷B_b_{MA}⁹B_b_{MI}⁷E^{b7}A_{MI}⁷D⁷A_b_{MI}⁷D^{b7}G_{MI}⁷C⁷F_{MA}⁹D^{7(alternate)}G_{MI}⁷C⁷F_{MA}⁹E_{MI}⁷⁽⁵⁾A⁷D_{MI}⁹C_{MI}⁷F⁷

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 D^{7(alt.)} G_{MI}⁷ C⁷

F_{MA}⁹ E_{MI}⁷⁽⁵⁾ 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 D^{7(alt.)} G_{MI}⁷ C⁷

F_{MA}⁹ E_{MI}⁷⁽⁵⁾ 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 D^{7(alt.)} G_{MI}⁷ C⁷

F_{MA}⁹ E_{MI}⁷⁽⁵⁾ 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

The musical score consists of five staves of music. The top staff shows a bass line with chords: G_{MI}⁷, C⁷, F_{MA}⁹, D^{7(alt)}, G_{MI}⁷, and C⁷. The subsequent staves show variations labeled 'B NC.', 'NC.', 'NC.', and 'NC.' followed by chords C¹³_{SUS}, C¹³⁽⁴⁾, C¹³⁽⁴⁾, and C¹³⁽⁴⁾. The final staff ends with a chord D_b_{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.

Five examples of bass line variations are shown on a grid. Each example consists of a series of vertical bars representing notes, with 'x' marks indicating specific notes or attacks. The first example has a bracket above it labeled '3'. The other four examples have a bracket below them.

Guaracha 3-2

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The musical score consists of ten staves of piano sheet music. Above each staff, a harmonic progression is indicated. The progressions are as follows:

- Staff 1: A G_{MI}⁷, F⁷, E^{b7}, D⁷
- Staff 2: C_{MI}⁷, F⁷, B^b_{MA}⁷, A_{MI}^{7(b5)}, D⁷
- Staff 3: G_{MI}⁷, F⁷, E^{b7}, D⁷
- Staff 4: C_{MI}⁷, F⁷, B^b_{MA}⁷, A_{MI}^{7(b5)}, D⁷
- Staff 5: G_{MI}⁷, F⁷, E^{b7}, D⁷
- Staff 6: C_{MI}⁷, F⁷, B^b_{MA}⁷, A_{MI}^{7(b5)}, D⁷
- Staff 7: G_{MI}⁷, F⁷, E^{b7}, D⁷
- Staff 8: C_{MI}⁷, F⁷, B^b_{MA}⁷, A_{MI}^{7(b5)}, D⁷
- Staff 9: G_{MI}⁷, F⁷, E^{b7}, D⁷
- Staff 10: C_{MI}⁷, F⁷, B^b_{MA}⁷, A_{MI}^{7(b5)}, D⁷

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G_{MI}⁷ F⁷ E^{♭7} D⁷

C_{MI}⁷ F⁷ B[♭]_{MA}⁷ A_{MI}^{7(b5)} D⁷

G_{MI}⁷ F⁷ E^{♭7} D⁷

C_{MI}⁷ F⁷ B[♭]_{MA}⁷ A_{MI}^{7(b5)} D⁷

G_{MI}⁷ F⁷ E^{♭7} D⁷

C_{MI}⁷ F⁷ B[♭]_{MA}⁷ A_{MI}^{7(b5)} D⁷

B NC.

3

3

C G_{MI}⁷

G_{MI}⁷ F⁷ E^{♭7} D⁷

C_{MI}⁷ F⁷ B[♭]_{MA}⁷ A_{MI}^{7(b5)} D⁷

The sheet music consists of six staves of bass line notation. The first five staves are standard staff notation with bass clef, showing chords G_{MI}⁷, F⁷, E_b⁷, D⁷, C_{MI}⁷, F⁷, B_b_{MA}⁷, A_{MI}⁷⁽⁵⁾, D⁷, G_{MI}⁷, F⁷, E_b⁷, D⁷, C_{MI}⁷, F⁷, B_b_{MA}⁷, A_{MI}⁷⁽⁵⁾, D⁷, G_{MI}⁷, F⁷, E_b⁷, D⁷, C_{MI}⁷, F⁷, B_b_{MA}⁷, A_{MI}⁷⁽⁵⁾, D⁷. The sixth staff begins with 'D NC' and ends with '1.3.' It includes a measure with a '3' above it and another with a '3' below it. The seventh staff begins with '4. NC' and ends with 'G_{MI}'. It also includes a measure with a '3' above it.

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.

There are five sets of five-line grids, each containing five different rhythmic patterns. These patterns are likely intended to be played on a bongo or conga drum. The patterns involve various combinations of open and closed strokes (indicated by 'x' and a dot) across the five lines of each grid.

CD One
TRACK #23

Med-Fast Charanga

NC

The sheet music consists of 12 staves of musical notation for a bassoon. The bassoon part begins with a dynamic of **NC**. The first staff ends with a chord of **A F B^b**, indicated by a box around the **A**. The subsequent staves feature various chords: **F B^b C⁷ B^b**, **D_{MI}⁷ G⁷ C⁷**, **F B^b C⁷ B^b**, **F B^b C⁷ A⁷**, **D_{MI}⁷ G⁷ C⁷**, **F B^b C⁷ A⁷**, **D_{MI}⁷ G⁷ C⁷**, **F B^b C⁷ B^b**, **F B^b C⁷ B^b**, **F B^b C⁷ A⁷**, **D_{MI}⁷ G⁷ C⁷**, and **F B^b C⁷ B^b**.

The image displays a musical score for a 12-string guitar, consisting of 12 horizontal staves. Each staff is a tablature system with six vertical lines representing the strings. The notes are represented by dots and dashes, indicating the direction of plucking. Above each staff, the corresponding chord is labeled in capital letters. The chords include F, Bb, C7, Dm7, G7, and A7. The score is divided into four sections, each containing three staves. The first section starts with F, Bb, C7, followed by Dm7, G7, C7, and then repeats the pattern. The second section starts with F, Bb, C7, followed by Dm7, G7, C7, and then repeats the pattern. The third section starts with F, Bb, C7, followed by Dm7, G7, C7, and then repeats the pattern. The fourth section starts with F, Bb, C7, followed by Dm7, G7, C7, and then repeats the pattern.

F B_b C⁷

F B_b C⁷ A⁷

D_m⁷ G C⁷

F B_b C⁷ B_b

F B_b C⁷ B_b **B** F B_b C⁷ B_b

F B_b C⁷ B_b F B_b C⁷ B_b

F B_b C⁷ B_b 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.

Four staves of eighth-note patterns for bass guitar, each with 'x' marks indicating specific notes to play.

CHAPTER FOUR - The Bass In Relation To Clave

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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:

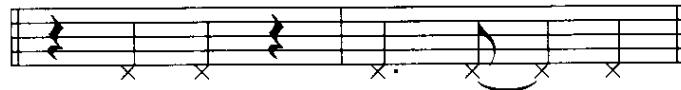
(3-2)



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 staves of musical notation, each representing a different way to notate the 6/8 clave pattern. Each staff consists of two bars separated by a vertical bar line. The first three staves begin with a clef (F, G, and C respectively), while the fourth begins with a bass clef. Each staff starts with a 'pulse' on a dotted quarter note. Following the pulse, there are sixteenth-note clave strokes. The first staff uses vertical stems for the strokes. The second staff uses diagonal stems pointing down. The third staff uses diagonal stems pointing up. The fourth staff uses vertical stems again. Above each staff, a sequence of numbers 1 through 6 is provided, with vertical lines connecting the corresponding notes in each bar. The first three staves end with a repeat sign, indicating they are part of a larger pattern.

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")

6/8

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)

6/8

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

Clave Correct Incorrect

Example #2

Clave Correct Incorrect

Example #3

Clave Correct Incorrect

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.

The image shows three staves of musical notation. Each staff consists of five horizontal lines. The first staff is labeled "clave:" and contains a sequence of symbols: a vertical line with a dot above it, followed by a pair of curved strokes, then a vertical line with a dot below it, and finally a vertical line with a dot above it. This is followed by a vertical line with a dot above it, a pair of curved strokes, and another vertical line with a dot above it. The second staff is also labeled "clave:" and shows a similar sequence of symbols. The third staff is unlabeled and shows a sequence of symbols: a vertical line with a dot below it, followed by a pair of curved strokes, then a vertical line with a dot below it, and finally a vertical line with a dot below it. This is followed by a vertical line with a dot below it, a pair of curved strokes, and another vertical line with a dot below it. The rhythms are indicated by various symbols such as 'x', 'z', and 'y' placed on or between the lines, often with horizontal bars or arcs connecting them to show sustained notes or specific rhythmic patterns.

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.

The image shows three staves of musical notation. Each staff consists of five horizontal lines. The first staff is labeled "clave:" and contains a sequence of symbols: a vertical line with a dot above it, followed by a pair of curved strokes, then a vertical line with a dot above it, and finally a vertical line with a dot above it. This is followed by a vertical line with a dot above it, a pair of curved strokes, and another vertical line with a dot above it. The second staff is also labeled "clave:" and shows a similar sequence of symbols. The third staff is unlabeled and shows a sequence of symbols: a vertical line with a dot below it, followed by a pair of curved strokes, then a vertical line with a dot below it, and finally a vertical line with a dot below it. This is followed by a vertical line with a dot below it, a pair of curved strokes, and another vertical line with a dot below it. The rhythms are indicated by various symbols such as 'x', 'z', and 'y' placed on or between the lines, often with horizontal bars or arcs connecting them to show sustained notes or specific rhythmic patterns.

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 three measures of musical notation. The top staff is a bass line with vertical stems and horizontal dashes. The middle staff is labeled "clave:" and shows a pattern of strokes and rests. The bottom staff is another bass line. Measure 1: Bass has a dash at the start, clave has a stroke, bass has a dash, clave has a stroke, bass has a dash, clave has a dash, bass has a dash, clave has a dash, bass has a dash. Measure 2: Bass has a dash, clave has a dash, bass has a dash, clave has a stroke, bass has a dash, clave has a dash, bass has a dash, clave has a dash, bass has a dash. Measure 3: Bass has a dash, clave has a dash, bass has a dash.

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 measures of musical notation. The top staff is a bass line with vertical stems and horizontal dashes. The middle staff is labeled "clave:" and shows a pattern of strokes and rests. The bottom staff is another bass line. Measure 1: Bass has a dash at the start, clave has a stroke, bass has a dash, clave has a stroke, bass has a dash, clave has a dash, bass has a dash, clave has a dash, bass has a dash. Measure 2: Bass has a dash, clave has a dash, bass has a dash, clave has a stroke, bass has a dash, clave has a dash, bass has a dash, clave has a dash, bass has a dash. Measure 3: Bass has a dash, clave has a dash, bass has a dash. In the third measure, the clave pattern is reversed compared to the first two measures.

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 musical score consists of three staves of music. Each staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with an eighth note followed by a sixteenth note, then a dotted eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. The second staff begins with a sixteenth note, followed by a dotted eighth note, a sixteenth note, a sixteenth note, and a sixteenth note. The third staff begins with a sixteenth note, followed by a dotted eighth note, a sixteenth note, and a sixteenth note. Below each staff is a corresponding clave pattern. The clave patterns show the hand positions for a 3-2 clave, with 'x' marks indicating strokes and 'z' marks indicating rests. In bar one, there are 'x' marks at the beginning of the first and second measures. In bar two, there are 'x' marks at the beginning of the first measure and 'z' marks at the beginning of the second measure.

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 musical score consists of four staves of music. Each staff has a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff begins with a sixteenth note, followed by a sixteenth note, a sixteenth note, and a sixteenth note. The second staff begins with a sixteenth note, followed by a sixteenth note, a sixteenth note, and a sixteenth note. The third staff begins with a sixteenth note, followed by a sixteenth note, a sixteenth note, and a sixteenth note. The fourth staff begins with a sixteenth note, followed by a sixteenth note, a sixteenth note, and a sixteenth note. Below each staff is a corresponding clave pattern. The clave patterns show the hand positions for a 3-2 clave, with 'x' marks indicating strokes and 'z' marks indicating rests. In bar one, there is a '3' written above the first measure, indicating a triplets grouping. In bar two, there are 'x' marks at the beginning of the first measure and 'z' marks at the beginning of the second measure.

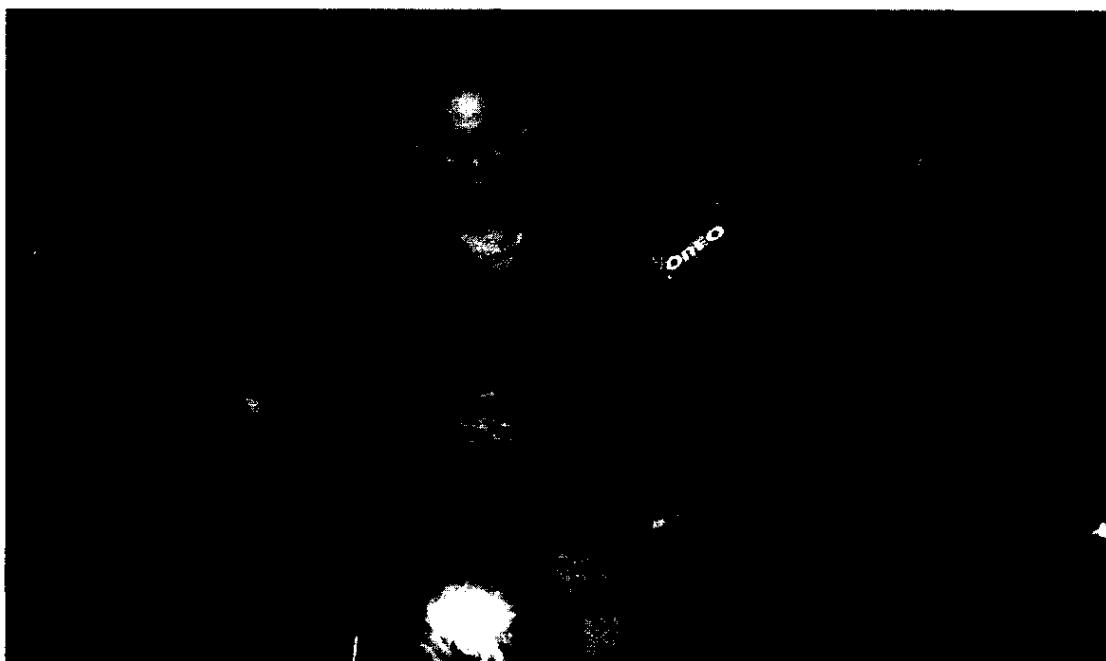
Continue this process with the rest of the examples in Chapter Five and elsewhere in the book.

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 Belowe, 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.)

B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹

E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)}

A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹

F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)}

B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹

E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)}

A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹

F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)}

B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹

E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)}

A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹

F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)}

B_{MI}⁹ E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹

E^{7(#5)} A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)}

A_{MA}⁹ F^{#7(#5)} B_{MI}⁹ E^{7(#5)} A_{MA}⁹

F#7(#5) Bm9 E7(#5) Am9 F#7(#5)
Bm9 E7(#5) Am9 F#7(#5) Bm9
E7(#5) Am9 F#7(#5) Bm9 E7(#5)
Am9 F#7(#5) Bm9 E7(#5) Am9
F#7(#5) Bm9 E7(#5) Am9 F#7(#5)

B NC.

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.

Mozambique 2-3
(perc.)

16

A $E^{7(\text{alt})}$ NC. $G_{MA\frac{6}{9}} F_{MA\frac{6}{9}} E^{7(\text{alt})}$

NC. $G_{MA\frac{6}{9}} F_{MA\frac{6}{9}} E^{7(\text{alt})}$ NC.

$G_{MA\frac{6}{9}} F_{MA\frac{6}{9}} E^{7(\text{alt})}$ NC.

$G_{MA\frac{6}{9}} F_{MA\frac{6}{9}}$ **B** $E^{7(\text{alt})}$ G^{13}_{sus}

G^{13} $E^{7(\text{alt})}$ G^{13}_{sus} G^{13}

$E^{7(\text{alt})}$ G^{13}_{sus} G^{13} $E^{7(\text{alt})}$

G^{13}_{sus} G^{13} $E^{7(\text{alt})}$ G^{13}_{sus}

G^{13} $E^{7(\text{alt})}$ G^{13}_{sus} G^{13}

$E^{7(\text{alt})}$ G^{13}_{sus} G^{13} $E^{7(\text{alt})}$

E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}
G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
G¹³ E^{7(alt.)} G^{13sus} G¹³
E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}
G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
G¹³ E^{7(alt.)} G^{13sus} G¹³
E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}
G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
G¹³ E^{7(alt.)} G^{13sus} G¹³
E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}
G^{13sus} G¹³ E^{7(alt.)} G^{13sus}
G¹³ E^{7(alt.)} G^{13sus} G¹³
E^{7(alt.)} G^{13sus} G¹³ E^{7(alt.)}

85

E^{7(alt)} G^{13sus} G¹³ E^{7(alt)} G^{13sus}
 G^{13sus} G¹³ E^{7(alt)} G^{13sus} G¹³
 G¹³ E^{7(alt)} G^{13sus} G¹³ E^{7(alt)}
 E^{7(alt)} G^{13sus} G¹³ E^{7(alt)} G^{13sus} G¹³ E^{7(alt)}
 G^{13sus} G¹³ C E^{7(alt)} NC
 G^{13sus} G¹³ E^{7(alt)} NC
 G^{MA⁶⁹} F^{MA⁶⁹} E^{7(alt)} NC
 G^{MA⁶⁹} F^{MA⁶⁹} E^{7(alt)} NC
 E^{7(alt)} NC
 G^{MA⁶⁹} F^{MA⁶⁹} E^{7(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.

5 sets of 16th note patterns:

- Set 1: Two staves of 16th-note patterns with 'x' marks.
- Set 2: Two staves of 16th-note patterns with 'x' marks.
- Set 3: Two staves of 16th-note patterns with 'x' marks.
- Set 4: Two staves of 16th-note patterns with 'x' marks.
- Set 5: Two staves of 16th-note patterns with 'x' marks.



Paquito D'Rivera and Oscar Stagnaro

CD Two
TRACK #1

Guaracha 2-3

 A_{sus}^{b13} B_{sus}^{b13}

The sheet music consists of 12 staves of musical notation for a single instrument, likely a guitar or bass. Each staff begins with a key signature of one flat (B-flat). Below each staff, the corresponding chord is written in blue ink. The chords are:

- Staff 1: A_{sus}^{b13} , $D^7(\#5)$, $G^{13(\#9)}$, C_MI^{11}
- Staff 2: A_{sus}^{b13} , $D^7(\#5)$, $G^{13(\#9)}$, C_MI^{11}
- Staff 3: E_{MI}^7/A_b , A_b^7 , F_{MI}^7/B_b , B_b^7
- Staff 4: $D_{MI}^7(\flat 5)$, $G^7(\#5)$, C_{MI}^9
- Staff 5: E_{MI}^7/A_b , A_b^7 , F_{MI}^7/B_b , B_b^7
- Staff 6: $D_{MI}^7(\flat 5)$, $G^7(\#5)$, C_{MI}^9
- Staff 7: E_{MI}^7/A_b , A_b^7 , F_{MI}^7/B_b , B_b^7
- Staff 8: $D_{MI}^7(\flat 5)$, $G^7(\#5)$, C_{MI}^9
- Staff 9: E_{MI}^7/A_b , A_b^7 , F_{MI}^7/B_b , B_b^7
- Staff 10: $D_{MI}^7(\flat 5)$, $G^7(\#5)$, C_{MI}^9
- Staff 11: E_{MI}^7/A_b , A_b^7 , F_{MI}^7/B_b , B_b^7
- Staff 12: $D_{MI}^7(\flat 5)$, $G^7(\#5)$, C_{MI}^9

A musical score for a bassoon, consisting of ten staves of music. Each staff begins with a bass clef, a key signature of one flat, and a tempo marking of quarter note = 120. The music is composed of eighth-note patterns. Chords are labeled above the notes:

- Staff 1: E♭M17/A♭, A♭7, Fm17/B♭, B♭7
- Staff 2: Dm17(5), G7(5), Cm19
- Staff 3: E♭M17/A♭, A♭7, Fm17/B♭, B♭7
- Staff 4: Dm17(5), G7(5), Cm19
- Staff 5: E♭M17/A♭, A♭7, Fm17/B♭, B♭7
- Staff 6: Dm17(5), G7(5), Cm19
- Staff 7: E♭M17/A♭, A♭7, Fm17/B♭, B♭7
- Staff 8: Dm17(5), G7(5), Cm19
- Staff 9: E♭M17/A♭, A♭7, Fm17/B♭, B♭7
- Staff 10: Dm17(5), G7(5), Cm19, ending with a measure bracketed and labeled 3.

The musical score consists of six staves of bass line notation. The first four staves are standard staff notation with bass clef, showing chords such as D_{MI}7(5), G₇₍₅₎, C_{MI}9, E_{MI}7, A_b, A_b7, F_{MI}7, B_b, B_b7, D_{MI}7(5), G₇₍₅₎, C_{MI}9, E_{MI}7, A_b, A_b7, F_{MI}7, B_b, B_b7, and D_{MI}7(5). The fifth staff begins with a box labeled 'B' containing 'A_b13sus'. The sixth staff begins with a box labeled 'B' containing 'B_b13sus'. Both staves continue with eighth-note patterns corresponding to the chords above them. The chords are labeled below the staff: D₇₍₅₎, G₇₍₅₎, C_{MI}11, A_b13sus, B_b13sus, D₇₍₅₎, G₇₍₅₎, and 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.

Below the musical score are five sets of five-line staff notation, each consisting of two staves. These represent different bassline variations that can be used in conjunction with the chords shown in the score.

Guaracha 3-2

CD Two
TRACK #2

NC

A¹³

NC

A¹³ [A] C D B⁷

EMI⁷ A⁷ C D B⁷ EMI⁷

A⁷ C D B⁷ EMI⁷ A⁷

C D B⁷ EMI⁷ A⁷ C

D B⁷ EMI⁷ A⁷ C D B⁷

EMI⁷ A⁷ C D B⁷ EMI⁷

A⁷ C D B⁷ EMI⁷ A⁷

C D B⁷ EMI⁷ A⁷ C

D B⁷ EMI⁷ A⁷ C D B⁷

A musical score for a bass line, consisting of ten staves of music. Each staff begins with a bass clef and a key signature of one sharp (F#). The music is in common time. Chords are indicated above the notes, and lyrics are written below them. The lyrics consist of single letters (A, B, C, D, E) repeated in a pattern. There are two instances where a letter is enclosed in a small square box: 'B' at the beginning of the second staff and 'C' at the beginning of the eighth staff.

The lyrics are as follows:

- Staff 1: E_{M1}⁷, A⁷, C, D, B⁷, E_{M1}⁷
- Staff 2: A⁷, C, D, B⁷, E_{M1}⁷, A⁷
- Staff 3: C, D, B⁷, E_{M1}⁷, A⁷, [B] C
- Staff 4: D, B⁷, E_{M1}⁷, A⁷, C, D, B⁷
- Staff 5: E_{M1}⁷, A⁷, C, D, B⁷, E_{M1}⁷
- Staff 6: A⁷, C, D, B⁷, E_{M1}⁷, A⁷
- Staff 7: C, D, B⁷, E_{M1}⁷, A⁷, C
- Staff 8: D, B⁷, E_{M1}⁷, A⁷, [C] C, D, B⁷
- Staff 9: E_{M1}⁷, A⁷, C, D, B⁷, E_{M1}⁷
- Staff 10: A⁷, C, D, B⁷, E_{M1}⁷, A⁷
- Staff 11: C, D, B⁷, E_{M1}⁷, A⁷, C

D 3 B⁷ 3 Em⁷ A⁷ C D B⁷ Em⁷
 Em⁷ A⁷ C D B⁷ Em⁷
 A⁷ C D B⁷ Em⁷ A⁷
 C D B⁷ Em⁷ A⁷ C
 D B⁷ Em⁷ 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.

Guaracha 2-3
(perc. break)

A G_{M1}7 A_{M1}7

The sheet music consists of ten staves of musical notation. The first staff is a bass clef staff with a 'C' key signature. The subsequent nine staves are treble clef staffs, each containing a different chord name: G_{M1}7, A_{M1}7, G_{M1}7, A_{M1}7, B_b_{M1}7, E_b7, A_{M1}7, D⁷, G_{M1}7, G_{M1}7, A_{M1}7, B_b_{M1}7, E_b7, A_{M1}7, D⁷, G_{M1}7, A_{M1}7, G_{M1}7, A_{M1}7, B_b_{M1}7, E_b7, A_{M1}7, D⁷, G_{M1}7, A_{M1}7, G_{M1}7, A_{M1}7, B_b_{M1}7, E_b7, A_{M1}7, D⁷, G_{M1}7, A_{M1}7, G_{M1}7, A_{M1}7, B_b_{M1}7, E_b7, A_{M1}7, D⁷, G_{M1}7, A_{M1}7.

The musical score consists of ten staves of bassoon music. The notation includes various bassoon chords and rests, with specific chords highlighted by boxes and circled. The chords labeled are G_MI⁷, A_MI⁷, B_b_MI⁷, E^b7, D⁷, and G_MI⁷. The boxed chords are B_b_MI⁷, E^b7, and G_MI⁷. The circled chord is A_MI⁷.

B_bM⁷ E_b⁷ A_MI⁷ D⁷ G_MI⁷ A_MI⁷
 G_MI⁷ A_MI⁷ G_MI⁷ A_MI⁷
 B_bM⁷ E_b⁷ A_MI⁷ D⁷ G_MI⁷ A_MI⁷
 G_MI⁷ A_MI⁷ G_MI⁷ A_MI⁷
 B_bM⁷ E_b⁷ A_MI⁷ D⁷ G_MI⁷ A_MI⁷
 G_MI⁷ A_MI⁷ G_MI⁷ A_MI⁷
 B_bM⁷ E_b⁷ A_MI⁷ D⁷ NC C¹³ NC
 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

CD Two
TRACK #4

The musical score for "Guaracha 2-3" (Track #4) is a ten-staff arrangement for a band. The staves include:

- Staff 1: Trumpet (T1)
- Staff 2: Alto Saxophone (A1)
- Staff 3: Trombone (T2)
- Staff 4: Trombone (T3)
- Staff 5: Trombone (T4)
- Staff 6: Trombone (T5)
- Staff 7: Trombone (T6)
- Staff 8: Trombone (T7)
- Staff 9: Trombone (T8)
- Staff 10: Trombone (T9)

The music features a variety of chords, including G_{MA}7, C_{MA}7, F7, E7, A7, Ami7, D7, G_{MA}7, C_{MA}7, F#_{Mi}7(5), B7, E_{MI}, F#_{Mi}7(5), B7, E_{MI}, F#_{Mi}7(5), B7, E_{MI}, G_{b6}, F13, E7(9), Ami7, D7, G_{MA}7, C_{MA}7, F7, E7, A7, Ami7, D7, G_{MA}7, C_{MA}7, F7, E7, A7, D7, G_{MA}9, F#_{Mi}7(5), B7, E_{MI}.

Sheet music for bass line exercise 99. The page shows a single staff of 12 measures. Measures 1-8 are identical, featuring a repeating pattern of chords: C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}), C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}). Measures 9-12 show variations: C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}); C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}); C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}); C⁷, F#M^{7(b5)} B⁷, E_{MI}, (E_{MI}). The bass line consists of eighth-note patterns. A box highlights the letter 'C' above the first measure, followed by 'NC' below it.

Two sets of four blank musical staves each, intended for improvisation practice.

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 sets of two blank musical staves each, showing various rhythmic patterns for improvisation practice.

Guaracha 3-2

CD Two

The musical score consists of 12 staves of bassoon music. The key signature is one sharp. The bass clef is used throughout. Chords are indicated by labels above the staff: 'D7' at the start of each staff and 'C7' in the middle of each staff. The music features eighth and sixteenth note patterns, with slurs and grace notes. The bassoon part includes slurs and grace notes.

(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[#]_{M1} F^{#7} D[#]_{M1} 7(b5) G^{#7(b9)}

2) C[#]_{M1} F^{#7} D[#]_{M1} 7(b5) G^{#7(b9)}

3) (2-3) C D E_{M1} 7 A⁷

4) (2-3) E⁷ A_{M1} D

5) (3-2) D⁷

6) (2-3) F B^b C A/C[#] D_{M1}

7) (3-2) A⁷ B⁷ E D E⁷/G[#]

8) (2-3) C_{M1} G^{7(b9)} C_{M1}

9) (3-2) F_{M1} 7 E^{7(alt)} A_{M1} G_{M1} 7 C⁷

10) B^b_{M1} 6 C 7(b9) F_{M1}

11) G_{MI} C_{MI} A_{MI}^{7(b5)} D⁷

12) (2-3) A_{MI}^{7(b5)} D⁷ G_{MI} F_{MI}⁷ B^{b7} E_{MA}⁷

13) (2-3) E_{MA}⁷ A_{MA}⁷

14) (2-3) C_{MI}⁹ C[#]/_B

15) (2-3) C[#]/_B D⁷⁽⁹⁾

16) F⁹_{SUS}

17) (2-3) A_{MI} D_{MI} G⁷ A_{MI}

18) (3-2) C F⁶ G C

19) (3-2) D⁹ F⁹ E_{MA}⁹ D⁹

20) G⁹ E⁷

21) 

22) 

The following are bass fills, not tumbao variations



Chords shown in the fills:

- B_{MI}^{7(b5)}
- E⁷
- A_{MI}
- D⁷
- G_{MI}⁷
- C_{MI}
- A_{MI}⁹
- E^b_{MA}⁷
- A¹³_{SUS}
- A^{b13}_{SUS}
- C_{MI}

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⁽⁵⁾ D⁷ G_{MI}⁷ C⁷ A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ G_{MI}⁶

C_{MI}⁷ F⁷ B_b_{MA}⁷ E^{b7} A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ G_{MI}⁶

A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ C⁷ A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}⁷ G_{MI}⁶

C_{MI}⁷ F⁷ B_b_{MA}⁷ E^{b7} A_{MI}⁷⁽⁵⁾ D⁷ G_{MI}

B C_{MI}⁷⁽⁵⁾ F⁷ B_b_{MI}⁷ E^{b7} C_{MI}⁷⁽⁵⁾ F⁷ B_b_{MI}⁷ E^{b7}

E^b_{MI}⁷ A^{b7} D_b_{MA}⁷ G^{b7} C_{MI}⁷⁽⁵⁾ F⁷ B_b_{MI}⁷ E^{b7}

C_{MI}⁷⁽⁵⁾ F⁷ B_b_{MI}⁷ E^{b7} C_{MI}⁷⁽⁵⁾ F⁷ B_b_{MI}⁷ E^{b7}

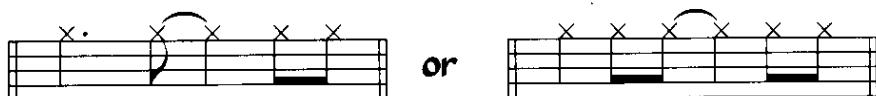
E♭_{M1}7 **A♭7** **D♭_{MA}7 G♭7** **C_{M1}7(♭5)** **F7** **B♭_{M1}7**
C **A_{M1}7(♭5) D7** **G_{M1}7** **C7** **A_{M1}7(♭5) D7** **G_{M1}7** **C7**
C_{M1}7 F7 **B♭_{MA}7 E♭7** **A_{M1}7(♭5) D7** **G_{M1}7 G_{M1}6**
A_{M1}7(♭5) D7 **G_{M1}7 C7** **A_{M1}7(♭5) D7** **G_{M1}7 G_{M1}6**
C_{M1}7 F7 **B♭_{MA}7 E♭7** **A_{M1}7(♭5) D7** **G_{M1}**
D **C_{M1}7(♭5) F7** **B♭_{M1}7 E♭7** **C_{M1}7(♭5) F7** **B♭_{M1}7 E♭7**
E♭_{M1}7 A♭7 **D♭_{MA}7 G♭7** **C_{M1}7(♭5) F7** **B♭_{M1}7 B♭_{M1}6**
C_{M1}7(♭5) F7 **B♭_{M1}7 B♭_{M1}6** **C_{M1}7(♭5) F7** **B♭_{M1}7 E♭7**
E♭_{M1}7 A♭7 **D♭_{MA}7 G♭7** **C_{M1}7(♭5) F7** **B♭_{M1}**
E **C_{M1}7(♭5) F7** **B♭_{M1}7 B♭_{M1}6** **C_{M1}7(♭5) F7** **B♭_{M1}7 B♭_{M1}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 A⁷ D_{MA}7 B_{MI}7 E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ F[#]_{MI}7 B⁷ E_{MI}7 A⁷ D_{MA}7 B_{MI}7

A | E_{MI}7 A⁷ D_{MA}7 B_{MI}7 E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ F[#]_{MI}7 B⁷ E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ D_{MA}7 B_{MI}7 E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ F[#]_{MI}7 B⁷ E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ D_{MA}7 B_{MI}7 E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ F[#]_{MI}7 B⁷ E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}7 A⁷ D_{MA}7 B_{MI}7 E_{MI}7 A⁷ D_{MA}7 B_{MI}7

E_{MI}⁷ A⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B_{MI}⁷


B E_{MI}⁷ A⁷ D_{MA}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ D_{MA}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ D_{MA}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ D_{MA}⁷ B⁷ E_{MI}⁷ A⁷ D_{MA}⁷ B⁷


E_{MI}⁷ A⁷ F[#]_{MI}⁷ B⁷ E_{MI}⁷ A⁷ D⁶


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

The musical score contains ten staves of music. Staff 1: Bass clef, key signature of one flat. Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 2: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 3: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 4: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 5: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 6: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 7: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 8: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 9: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. Staff 10: Chords: G_{M7}, C⁷, F_{MA7}, F_{MA6}, F. A box labeled 'B' is placed over the F_{MA7} chord in staff 7.

113 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

The musical score consists of ten staves of handwritten-style notation. The notation includes various chords such as A MI⁹, A♭ MI⁹, D♭¹³, G MI⁹, C^{7(♯⁵)}, A MI⁹, C⁷, G MI⁹, C⁷, F MA⁹, G MI⁹, A MI⁹, D⁷, B MI^{9(♭⁵)}, E⁷, A MI⁹, D⁷, G⁷, G MI⁹, C⁷, G MI⁹, C⁷, F MA⁹, G MI⁹, A MI⁹, D⁷, B MI^{9(♭⁵)}, E⁷, A MI⁹, D⁷, G MI⁹, C⁷, F, B♭ MA⁹, C⁷, B♭ MI⁹, E♭⁷, A♭ MA⁹, G MI⁹, C⁷, C, G MI⁹, C⁷, G MI⁹, C⁷, F MA⁹, G MI⁹, A MI⁹, D⁷, B MI^{9(♭⁵)}, E⁷, A MI⁹, D⁷, G MI⁹, C⁷, F, D^{7(♯⁵)}, A², G MI⁹, C⁷, G MI⁹, C⁷, F MA⁹, G MI⁹, A MI⁹, D⁷, B MI^{9(♭⁵)}, E⁷, A MI⁹, D⁷, G⁷, G MI⁹, C⁷.

G_{MI}⁷ C⁷ G_{MI}⁷ C⁷ F_{MA}⁹ G_{MI}⁷ A_{MI}⁷ D⁷
 B_{MI}⁷⁽⁵⁾ E⁷ A_{MI}⁷ D⁷ G_{MI}⁷ C⁷ F
B² C_{MI}⁷ F⁷ B_{MA}^{b9} E^{b7}
 B_{MA}^{b7} E^{b7} A_{MA}^{b7} 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⁽⁵⁾ 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⁽⁵⁾ B^{b13} A_{MI}⁹ A^{b9} G_{MI}⁹ G^{b9} F_{MA}⁹ G_F^C

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.)

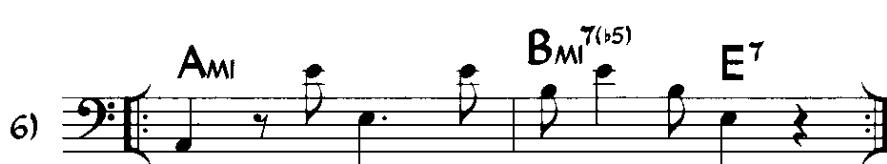
1)  C_{MI}^⁹ B_b^⁶ A_{bMA}^⁷ G^⁷

2)  G_{MI} A^⁷ G D_{MI}

3)  F_{MI} B_b^{⁷(*11)} D_{bMA}^⁷ C^{⁷(alt.)}

4)  A^⁷ D^⁶

5)  A_{MI} D^⁷ (old style cha-cha-chá)

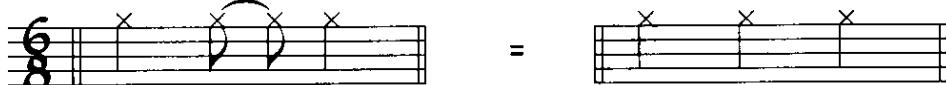
6)  A_{MI} B_{MI}^{⁷(b5)} E^⁷

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

8

D_{M1}'' (4 x's)

A **D_{M1}''** **G_{M1}^9** **A_{7(b9)} (#5)**

D_{M1}'' **G_{M1}^9** **A_{7(b9)} (#5)**

D_{M1}'' **G_{M1}^9** **A_{7(b9)} (#5)**

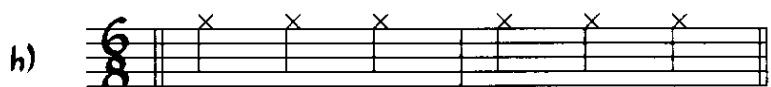
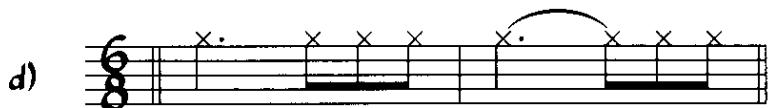
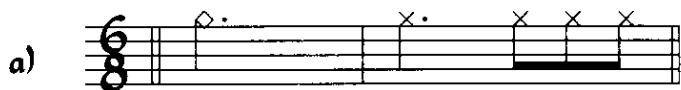
D_{M1}'' **G_{M1}^9** **A_{7(b9)} (#5)**

D_{M1}'' **G_{M1}^9**

A musical score for a bassoon, consisting of ten staves of music. Each staff begins with a dynamic instruction: the first staff starts with 'Dynamics' above 'P', the second with 'G_Mi^9', the third with 'A7(b9) (#5)', the fourth with 'D_Mi^11', the fifth with 'G_Mi^9', the sixth with 'A7(b9) (#5)', the seventh with 'D_Mi^11', the eighth with 'G_Mi^9', the ninth with 'A7(b9) (#5)', and the tenth with 'D_Mi^11'. The music consists of eighth-note patterns with various slurs and rests.

A handwritten musical score for a bassoon, featuring six staves of music. The score includes various chords and their inversions, such as D_{Mi}^{II}, G_{Mi}⁹, A⁷⁽⁵⁾, and D_{Mi}^{II}. The music is written in common time with a bass clef. The score concludes with a section labeled 'B' followed by three measures of D_{Mi}^{II}, C_{Mi}^{II}, and D_{Mi}^{II}, with a dynamic instruction '3 x's'.

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





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.)

Staff 1: Bass clef, 1 flat, 6/8 time. Rhythmic pattern: eighth note, sixteenth note, eighth note, sixteenth note, eighth note, sixteenth note.

Staff 2: C⁹sus chord.

Staff 3: B⁹sus chord.

Staff 4: C⁹sus chord.

Staff 5: B⁹sus chord.

Staff 6: A⁹sus chord, G⁹sus chord.

Staff 7: F⁹sus chord.

Staff 8: G⁹sus chord.

Staff 9: C⁹sus chord.

Staff 10: B⁹sus chord.

Staff 11: B⁹sus chord.

Staff 12: C⁹sus chord.

Staff 13: B⁹sus chord.

Staff 14: A⁹sus chord, G⁹sus chord.

A musical score for a single melodic line on a bass staff. The score consists of ten staves, each ending with a repeat sign and a brace. Various chords are labeled above the staff, including G^9_{sus} , F^9_{sus} , G^9_{sus} , F^9_{sus} , F^9_{sus} , C^9_{sus} , $B\flat^9_{\text{sus}}$, C^9_{sus} , $B\flat^9_{\text{sus}}$, $A\flat^9_{\text{sus}}$, G^9_{sus} , F^9_{sus} , F^9_{sus} , G^9_{sus} , F^9_{sus} , C^9_{sus} , C^9_{sus} , $B\flat^9_{\text{sus}}$, C^9_{sus} , and $B\flat^9_{\text{sus}}$.

$B\flat^9_{SUS}$ 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}
 G^9_{SUS} F^9_{SUS}
 F^9_{SUS} C^9_{SUS}
 $B\flat^9_{SUS}$ C^9_{SUS}

C⁹_{SUS} **B^{b9}_{SUS}** **A^{b9}_{SUS}**

G⁹_{SUS} **F⁹_{SUS}**

F⁹_{SUS} **G⁹_{SUS}**

F⁹_{SUS} **C⁹_{SUS}**

C⁹_{SUS} **B^{b9}_{SUS}**

B^{b9}_{SUS} **A^{b9}_{SUS} G⁹_{SUS}**

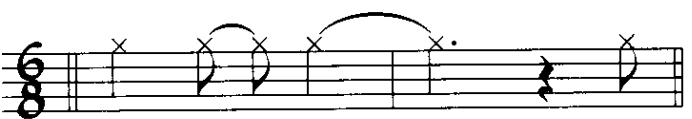
F⁹_{SUS} **G⁹_{SUS}**

G⁹_{SUS} **F⁹_{SUS}**

B **C⁹_{SUS}** **(4 x's)**

(Fine)

Here are some variations to try when playing along with the previous track.

a) 

b) 

c) 

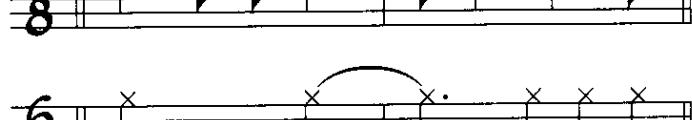
d) 

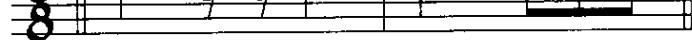
e) 

f) 

g) 

h) 

i) 

j) 

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

Guaracha 3-2 / 6/8

Musical score for a jazz piece, featuring two staves of music with chords and bass lines.

Top Staff:

- Measures 1-2: D_{MA}⁷, C_{MA}⁷, C_{MI}⁷, F⁷, G⁷, C_{MA}⁷
- Measures 3-4: B_{MI}⁷, E⁷, A_{MA}⁷, E_{MI}⁷
- Measures 5-6: A⁷, D_{MA}⁷, D_{MI}⁷, G⁷
- Measures 7-8: C_{MA}⁷, C_{MI}⁷, F⁷, B_{MA}⁷
- Measures 9-10: B_{MA}⁷, B_{MI}⁷, E⁷, A_{MA}⁷
- Measure 11: (D = prev. D)
- Measure 12: D, A^{7(b9)}_{SUS}, A¹³_{SUS}, A^{7(b9)}_{SUS}
- Measure 13: A¹³_{SUS}, A^{7(b9)}_{SUS}, A¹³_{SUS}
- Measure 14: A¹³_{SUS}, A^{7(b9)}_{SUS}, A¹³_{SUS}
- Measure 15: (D = prev. D)
- Measure 16: A¹³, E, E_{MI}⁷, A⁷, D_{MA}⁷

Bottom Staff:

- Measures 1-2: D_{MA}⁷, C_{MA}⁷, C_{MI}⁷, F⁷, G⁷, C_{MA}⁷
- Measures 3-4: B_{MI}⁷, E⁷, A_{MA}⁷, E_{MI}⁷
- Measures 5-6: A⁷, D_{MA}⁷, D_{MI}⁷, G⁷
- Measures 7-8: C_{MA}⁷, C_{MI}⁷, F⁷, B_{MA}⁷
- Measures 9-10: B_{MA}⁷, B_{MI}⁷, E⁷, A_{MA}⁷
- Measure 11: (D = prev. D)
- Measure 12: D, A^{7(b9)}_{SUS}, A¹³_{SUS}, A^{7(b9)}_{SUS}
- Measure 13: A¹³_{SUS}, A^{7(b9)}_{SUS}, A¹³_{SUS}
- Measure 14: A¹³_{SUS}, A^{7(b9)}_{SUS}, A¹³_{SUS}
- Measure 15: (D = prev. D)
- Measure 16: A¹³, E, E_{MI}⁷, A⁷, D_{MA}⁷

A musical score for a band, likely a guitar tablature, consisting of five staves of music. The staves are arranged vertically, each representing a different instrument or part of the band.

- Top Staff:** Shows chords D_{MI}⁷, G⁷, C_{MA}⁷, and C_{MI}⁷. The C_{MI}⁷ chord is followed by a fermata and a bass note.
- Second Staff:** Shows chords F⁷, B_b_{MA}⁷, B_{MI}⁷, and E⁷.
- Third Staff:** Shows chords A_{MA}⁷, E_{MI}⁷, A⁷, and D_{MA}⁷.
- Fourth Staff:** Shows chords D_{MA}⁷, D_{MI}⁷, G⁷, and C_{MA}⁷.
- Fifth Staff:** Shows chords C_{MI}⁷, F⁷, B_b_{MA}⁷, and B_{MI}⁷. This staff includes a note value instruction: "(↓ = prev. ↓)".
- Sixth Staff:** Shows chords E⁷, A_{MA}⁷, F (boxed), A^{7(b9)}_{SUS}, and A¹³_{SUS}. The measure number "6)" is above the F chord, and "8)" is below the A^{7(b9)}_{SUS} chord.
- Seventh Staff:** Shows chords A¹³_{SUS}, A^{7(b9)}_{SUS}, A¹³_{SUS}, and A^{7(b9)}_{SUS}.
- Eighth Staff:** Shows chords A^{7(b9)}_{SUS}, A¹³_{SUS}, A^{7(b9)}_{SUS}, and A¹³_{SUS}.
- Ninth Staff:** Shows chords A¹³_{SUS}, A^{7(b9)}_{SUS}, and A¹³_{SUS}. The A¹³_{SUS} chord is followed by a fermata and a bass note.
- Tenth Staff:** Shows chords A^{7(b9)}_{SUS} and A¹³_{SUS}. The A¹³_{SUS} chord is followed by a fermata and a bass note.

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 bass 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.

Songo 2-3

NC

CD Two
TRACK #13

The musical score consists of two staves. The top staff is a bass line with a tempo of NC (No Contra). The bottom staff shows harmonic changes indicated by Roman numerals in boxes: A D⁷, C⁷, G, C, G, D⁷, C⁷, G, C⁷, F#_{M1}^{7(b5)}, B⁷, E_{M1}⁷, E_{M1}⁷, A⁷, D⁷, C⁷, G, D⁷, C⁷, G, C, G, D⁷, C⁷, G, F#_{M1}^{7(b5)}, B⁷, E_{M1}⁷. The bass line features eighth-note patterns and rests, with some notes having grace marks.

E_{M1}7 **A⁷** **D⁷** **C⁷**
G **D⁷** **G C G**
D⁷ **C⁷** **G C G**
D⁷ **C⁷** **G F#_{M1}7(b5) B⁷ E_{M1}7**
E_{M1}7 **A⁷** **D⁷** **C⁷**
G **D⁷** **G C G**
D⁷ **C⁷** **G C G**
D⁷ **C⁷** **G F#_{M1}7(b5) B⁷ E_{M1}7**
E_{M1}7 **A⁷** **D⁷** **C⁷**
G **D⁷** **G C G**
B NC

(NC.)

The musical score consists of 12 staves of music for a single instrument. The first staff is labeled '(NC.)' above the staff line. The subsequent staves are labeled with chords: C, D⁷, E_{MI}, D⁷, E_{MI}, D⁷, E_{MI}, D⁷, E_{MI}, D⁷, E_{MI}, D⁷, E_{MI}. The music is written in common time with a key signature of one sharp. The notes are primarily eighth notes, with some sixteenth-note patterns and rests.

E_{MI} D⁷ E_{MI}
D⁷ E_{MI} D⁷
E_{MI} D⁷
E_{MI} D⁷
E_{MI} D⁷ E_{MI}
D⁷ E_{MI} D⁷
D⁷ E_{MI} D⁷
E_{MI} D⁷ E_{MI}
E_{MI} D⁷ E_{MI}
NC. (4 x's) fine

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)

$\text{♩} = 152$

D C G A
D C G C NC

Que es lo que tiene (2-3)

$\text{♩} = 168$

A_{M7} D⁷ B_{M7} E⁷

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

A_{M1} D⁷ G C⁷ G E⁷

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

A_{M7} D⁷ B_{M7} E⁷

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)

$\text{♩} = 212$

G⁷
C_{M1} B^b A^b G⁷

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)

$\text{♩} = 198$

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)

$\text{♩} = 194$

D D^{b7} F[#]_MI C⁷ B⁷
E_MI B^{b7} A⁷ D NC

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

Disco Azucar (3-2)

$\text{♩} = 206$

F_MI G⁷ C⁷
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)

$\text{♩} = 154$

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

h) Notice that this line uses the 3rd of the chord instead of the root in the second bar.

Esto te pone la cabeza mala (2-3)

♩ = 208 G D E⁷ A_{Mi}

Here is a second variation of this idea, using a rhythm in bars 3 and 4 that is almost like a Soca feel.

G D E⁷ A_{Mi}

i) A combination of a Cachao-like descarga rhythm with a Bomba in bar 2 and a Timba feel in bar 3.

Mandalo y ven (2-3)

♩ = 188 D⁷ G_{Mi}

j) Note the arpeggio in bar 1 and the use of the fifth of the chord to start bar 3.

Que le den candela (3-2)

♩ = 178 G⁷ C_{Mi}

Here are some other "post-tumbao" Cuban-style bass lines for you to look over.

Sal Cuevas / Agua a la Candela / Sonora Ponceña (2-3)

♩ = 188 F G⁷ C⁷

Sal Cuevas / Soy Dichoso / Ray Barreto (2-3)

♩ = 208 C⁷ D⁷ C⁷

Feliciano Arango / Dime lo que tu sabes / Isaac Delgado (3-2)

C[#]_{Mi}⁷ F[#]₇ B⁷ F[#]_{Mi}^{/G#} D⁷ G[#]₇

Bass clef, 2/4 time, key signature of A major (two sharps). The first staff starts with a B⁷ sus chord. The second staff starts with a B⁹ chord.

Chords labeled: B⁷ sus, C#_{MI}⁷, C⁷, C#_{SUS}, C_{SUS}, B_{SUS}.

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

Bass clef, common time, key signature of F major. Tempo = 180.

Chords labeled: F, C⁷, A_{MI}⁷, G⁷, C⁷.

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

Bass clef, common time, key signature of E major (no sharps or flats). Tempo = 204.

Chords labeled: F_{MI}⁷, B^{b7}, G_{MI}^{7(b5)}, C⁷, F_{MI}⁷, B^{b7}, E^b_{MA}⁷, A^{b7}, G_{MI}⁷, C⁷.

Para Ti / Machito

Bass clef, common time, key signature of C major. Tempo = 141.

Chords labeled: C, A⁷, D_{MI}⁷, G⁷.

El Divorcio / Arsenio Rodriguez (2-3)

Bass clef, common time, key signature of F major. Tempo = 184.

Chords labeled: F, G⁷, A_{MI}.

Reunion / Paquito D'Rivera

Bass clef, common time, key signature of C major. The first measure starts with a C⁷ sus chord.

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

Timba-Funk 3-2

CD Two
TRACK #14

N.C.

(thumb/slaps)

A D_{MI}^{II} C¹³_{SUS} B_b⁹ A^{7(b9)}_(#5) D_{MI}^{II}

B D_{MI} (G⁷) C B_b A⁷ D_{MI}

Sheet music for a 12-bar blues progression. The progression consists of four measures of D_{MI}, followed by G⁷, C, B_b, A⁷, and D_{MI}. This sequence is repeated three times, labeled A, B, and C. The final measure, labeled D, includes a 13th sus chord (C^{13 sus}) before returning to D_{MI}.

The music is written on four staves, each representing a 12-bar cycle. The cycles are labeled A, B, C, and D.

- Cycle A:** D_{MI} (4 bars), G⁷ (2 bars), C (2 bars), B_b (2 bars), A⁷ (2 bars), D_{MI} (2 bars).
- Cycle B:** D_{MI} (4 bars), G⁷ (2 bars), C (2 bars), B_b (2 bars), A⁷ (2 bars), D_{MI} (2 bars).
- Cycle C:** D_{MI} (4 bars), G⁷ (2 bars), C (2 bars), B_b (2 bars), A⁷ (2 bars), D_{MI} (2 bars).
- Cycle D:** D_{MI} (4 bars), G⁷ (2 bars), C (2 bars), B_b (2 bars), A⁷ (2 bars), D_{MI} (2 bars), followed by C^{13 sus} (1 bar) and D_{MI}¹¹ (1 bar).

D_{MI}¹¹ C¹³_{SUS} B_b⁹ A^{7(b9)}_(#5) D_{MI}¹¹
 H D_{MI} G⁷ C⁷ B_b A⁷ D_{MI}
 D_{MI} G⁷ C⁷ B_b A⁷ D_{MI}

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

NC. (perc. fills) **3 x's**

NC. (perc. break) >

A **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** **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** **E^{b7}**

Musical notation for a bassoon part, page 143. The music consists of six staves of music, each with a bass clef and a key signature of one sharp (F#). The chords are labeled above the staff.

- Staff 1:** B_{MI}, B_{MI}, B_{b7}, A⁷, E_{b7}
- Staff 2:** D⁷, G, G[#], A⁷, A⁷, A^{#dim.}
- Staff 3:** B_{MI}, B_{MI}, B_{b7}, A⁷, E_{b7}
- Staff 4:** D⁷, G, G[#], A⁷, A⁷, A^{#dim.}
- Staff 5:** B_{MI}, B_{MI}, B_{b7}, A⁷
- Staff 6:** **B NC** (with a bracket indicating 4x's)
- Staff 7:** **C NC** (with a bracket indicating 9x's)
- Staff 8:** **NC** (with a bracket indicating 9x's)

The notation includes various rests, grace notes, and dynamic markings. The bassoon part ends with a crescendo (indicated by a greater than sign >).

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 $\text{d} = 96+$

CD Two
TRACK #16

Samba $\text{d} = 96+$

A Emi⁹ A¹³ Emi⁹ A¹³ Dma⁹ G¹³
 F#mi⁹ B¹³ B^{7(9/5)} Emi⁹ A¹³ Emi⁹ A¹³
 Dma⁹ G¹³ F#ma⁹ B^{13sus} B¹³ Emi⁹
 A^{9(9/5)} Dma⁹ G^{9(9/5)}
 C, C#mi⁹ F#⁹ Cmi⁹ F⁹ Emi⁹ A¹³
 Gmi⁹ C¹³ F#mi⁹ B^{7(9/5)} Emi⁹ A¹³
 Emi⁹ A¹³ E, Emi⁹ (2nd chorus) A¹³ Emi⁹ 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(#5)} H C#_{MI}⁹ F#⁹ C_{MI}⁹ F⁹

E_{MI}⁹ A¹³ G_{MI}⁹ C¹³ F#_{MI}⁹ B^{7(b9)}
 (3rd chorus)
 E_{MI}⁹ A¹³ E_{MI}⁹ A¹³ I E_{MI}⁹ A¹³

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)}
 3

D_{MA}⁹ G^{9(b5)} L C#_{MI}⁹ F#⁹

A two-line musical staff showing chords. The top line consists of: C_{M1}⁹, F⁹, E_{M1}⁹, A¹³, G_{M1}⁹, C¹³. The bottom line consists of: F#_{M1}⁹, B^{7(^b9)^{*5}}, E_{M1}⁹, A¹³, E_{M1}⁹, A¹³, D_{M1}⁹.

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 $\text{d} = 102$

A D_{M7} G⁷ C_{M7} F⁷ > D_{M7} G⁷

C_{M7} F⁷ **B** D_{M7} G⁷ C_{M7} F⁷

D_{M7} G⁷ C_{M7} F⁷ D_{M7} G⁷

C_{M7} F⁷ D_{M7} G⁷ C_{M7} F⁷

C D_{M7} G⁷ C_{M7} F⁷ D_{M7} G⁷

C_{M7} F⁷ D_{M7} G⁷ C_{M7} F⁷ (2nd chorus)

D_{M7} G⁷ C_{M7} F⁷ **D** D_{M7} G⁷

C_{M7} F⁷ D_{M7} G⁷ C_{M7} F⁷ >

E D_{M7} G⁷ C_{M7} F⁷ D_{M7} G⁷

C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷
 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ F⁷ F F D_{MI}⁷
 G⁷ C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷
 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ D_{MI}⁷ G⁷
 (3rd chorus)
 C_{MI}⁷ F⁷ G D_{MI}⁷ G⁷ C_{MI}⁷ F⁷
 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ H D_{MI}⁷ G⁷
 C_{MI}⁷ F⁷ D_{MI}⁷ G⁷ C_{MI}⁷
 F⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷
 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷ B^b_{MA}⁷
(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 $d = 112$

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

G_{MA}⁷ C^{9(#11)} B⁹ D[#] F[#]
 B⁹ F[#] B C E_{MI}⁹ G_{MI}⁶/_{Bb} A⁷
 D_{MA}⁹ E_{b MI}⁷⁽⁵⁾ A_b⁷⁽⁵⁾ E_{MA}⁹
 G⁹ D F[#]_{MI}⁹ E_{MI}⁹
 F[#]_{MI}⁹ E_{MI}⁹ F[#]_{MI}⁹
 E F/G F+/G F⁶/G F+/G F⁶/G F+/G G
 (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⁾
 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
 C⁹ G_{MI}⁹ C⁹

This handwritten musical score consists of ten staves of music. The top staff features a bass line with chords G_{MA}⁷, C^{9(#11)}, B⁹, D[#], and F[#]. The second staff shows a bass line with chords B⁹, F[#], B, C, E_{MI}⁹, G_{MI}⁶/_{Bb}, and A⁷. The third staff includes chords D_{MA}⁹, E_{b MI}⁷⁽⁵⁾, A_b⁷⁽⁵⁾, and E_{MA}⁹. The fourth staff contains G⁹, D, F[#]_{MI}⁹, and E_{MI}⁹. The fifth staff has F[#]_{MI}⁹, E_{MI}⁹, and F[#]_{MI}⁹. The sixth staff shows a bass line with chords F/G, F+/G, F⁶/G, F+/G, F⁶/G, F+/G, and G. The seventh staff begins with '(2nd chorus)' and features a bass line with chords C_{MA}⁷⁽⁶⁾, C_{MA}⁷⁽⁵⁾, C_{MA}⁷⁽⁶⁾, C_{MA}⁷⁽⁵⁾, C_{MA}⁷⁽⁶⁾, and C_{MA}⁷⁽⁵⁾. The eighth staff continues with C_{MA}⁷⁽⁶⁾, C_{MA}⁷⁽⁵⁾, D_{MI}⁷, D_{MI}⁽⁵⁾, D_{MI}⁶, and D_{MI}⁽⁵⁾. The ninth staff has D_{MI}⁷, D_{MI}⁽⁵⁾, D_{MI}⁶, D_{MI}⁽⁵⁾, and G_{MI}⁹. The tenth and final staff concludes with C⁹ and G_{MI}⁹. The score uses Roman numerals (I, II, III, IV) to indicate measures.

F_{MA}⁹

B^{7(add 6)} B⁷⁽⁺⁾⁵ E_{MA}⁷ F_{MI}⁷⁽⁺⁾⁵

B^{b7} E_b_{MA}⁷ E_{MI}⁷⁽⁺⁾⁵ A⁷⁽⁺⁾⁵

D_{MA}⁹ A_{MI}⁷ D⁷⁽⁺⁾⁹ [G] G_{MA}⁷

C⁹⁽⁺⁾¹¹ D⁶ A^{b7(+)5}

G_{MA}⁷ C⁹⁽⁺⁾¹¹ B⁹ D[#] F[#]

B H E_{MI}⁹ G_{MI}⁶ B^b A⁷

D_{MA}⁷ E_b_{MI}⁷⁽⁺⁾⁵ A^{b7(+)9} E_{MA}⁹

(Coda)

G⁹ I F_{MI}⁹ G⁹

F_{MI}⁹ G⁹ F_{MI}⁹

Sheet music for a solo instrument, likely trumpet or flute, featuring six staves of musical notation. The staves are labeled with chords: G^⁹, F#_{Mi}^⁹, G^⁹, F#_{Mi}^⁹, G^⁹, F#_{Mi}^⁹, G^⁹, F#_{Mi}^⁹, G^⁹, F#_{Mi}^⁹, G^⁹, F#_{Mi}^⁹. The music includes dynamic markings such as 'sfz' at the end of the final staff.

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

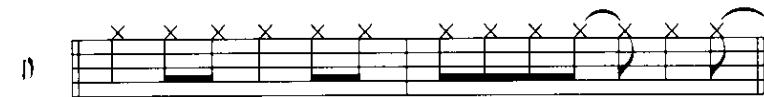
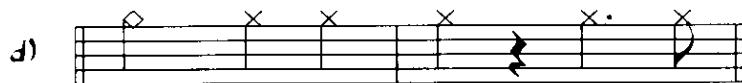
Samba $\text{d} = 98$
 (Perc.) 7



G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ **D** F⁶ B^{b9} E_{MI}⁹
 A⁷⁽⁹⁾ D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9} E_{MI}⁹
 A⁹⁽¹³⁾ A⁹⁽⁵⁾ D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ E_{MI}⁹ F_{MA}⁹ B^{b9}
 E_{MI}⁹ A⁹_{SUS} A⁹ D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9}
 E_{MI}⁹ A⁹_{SUS} A⁹ D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ E_{MI}⁹ A⁹
 D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9} E_{MI}⁹ A⁹
 B^{b9} E_{MI}⁹ A⁹⁽¹³⁾ A⁹⁽⁵⁾ D⁹ G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹
 C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9} E_{MI}⁹ A⁹⁽¹³⁾ A⁹⁽⁵⁾ D⁹ G⁹_{SUS} G⁹
 G⁹_{SUS} G⁹ C⁹_{SUS} C⁹ F_{MA}⁹ B^{b9} E_{MI}⁹ A⁹⁽¹³⁾ D⁹

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 $\text{d} = 120$

C $\frac{6}{4}$ F 9 C $\frac{6}{4}$ F 9 C $\frac{6}{4}$ F 9 C $\frac{6}{4}$ NC

A C $\frac{6}{4}$ (1st chorus) (w/ pn.) A $7(b9)$ C $\#$

D M_I^7 D $M_I^{6/4}$ D M_I^7 D $M_I^{(MA7)}$ D M_I^7 D $M_I^{(MA7)}$

D M_I^7 G 7 C $\frac{6}{4}$ A $7(b9)^*$ D M_I^7 G 7 C $\frac{6}{4}$

C $\frac{6}{4}$ A $7(b9)^*$ D M_I^7

D M_I^7 D $M_I^{(MA7)}$ D M_I^7 D $M_I^{(MA7)}$ D M_I^7 G 7

C $\frac{6}{4}$ B G M_I^7 C 7 F M_A^7

F M_A^7 F M_I^7 B $b7$ E M_I^7 A 7 D M_I^7 G 7

C C $\frac{6}{4}$ A $7(b9)$ C $\#$

D M_I^7 C $\#^7$ D M_I^7 D $M_I^6/4$ D M_I^7

D_{MI}^{6/9} D_{MI}⁷ G⁷ C^{6/9} (A_{MI}⁷) D_{MI}⁷ G⁷
 (2nd chorus) D C^{6/9} A^{7(b9)}/_{C#}
 D_{MI}⁷ D_{MI}^{6/9} D_{MI}⁷ D_{MI}^{6/9} D_{MI}⁷
 D_{MI}^{6/9} D_{MI}⁷ G⁷ E_{MI}⁷ A^{7(b9)}/_{*5} D_{MI}⁷ G^{7(b9)}
 C^{6/9} A^{7(b9)}/_{C#}
 D_{MI}⁷ A^{7(b9)}/_{C#} D_{MI}⁷
 D_{MI}⁷ D_{MI}⁷ G⁷ C^{6/9}
 E G_{MI}⁷ C⁷ F_{MA}⁷
 F_{MI}⁷ B^{b7} E_{MI}⁷ A^{7(b9)} D_{MI}⁷ 3
 F C^{6/9} A^{7(b9)}/_{C#}
 D_{MI}⁷ G⁷ D_{MI}⁷

D_{MI}⁷ (G⁷) G⁷ C⁶₉ A⁷⁽⁹⁾_(#5) D_{MI}⁷ G⁷

(3rd chorus) G C⁶₉ A⁷⁽⁹⁾_{C#}

D_{MI}⁷ D_{MI}⁶₉ D_{MI}⁷ D_{MI}^(MA7) D_{MI}⁷

D_{MI}^(MA7) D_{MI}⁷ G⁷ C⁶₉ A⁷⁽⁹⁾_(#5) D_{MI}⁷ G⁷

C⁶₉ A⁷⁽⁹⁾_{C#}

D_{MI}⁷ D_{MI}⁶₉ D_{MI}⁷

D_{MI}⁷ G⁷ C⁶₉

H G_{MI}⁷ C⁷ F_{MA}⁷

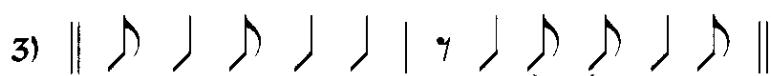
F_{MI}⁷ B^{b7} E_{MI}⁷ E^{b7}_b D_{MI}⁷ D^{b7}_b

I C⁶₉ A⁷⁽⁹⁾_{C#}

D_{MI}⁷

D_{MI}⁷ G⁷ C⁶₉ A⁷⁽⁹⁾_(#5) D_{MI}⁷_{A**flat**} G⁷⁽⁹⁾ C⁶_{G**flat**}

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

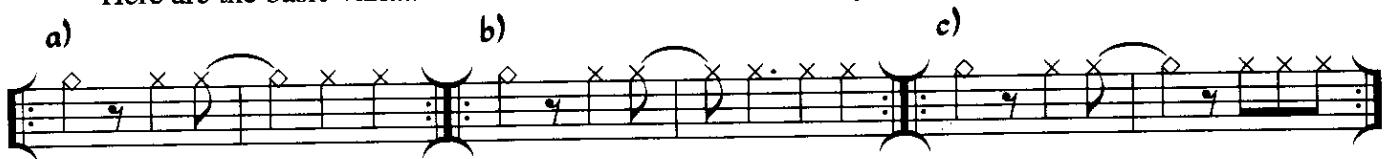


CHAPTER TEN - Partido Alto, Baião and other Brazilian Styles

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 $\text{d} = 120$

CD Two
TRACK #21

A F^7_{sus}

Musical score for Partido Alto variation A. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

F^7_{sus}

B^b7_{sus}

Musical score for Partido Alto variation B. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

F^7_{sus}

C^7_{sus}

Musical score for Partido Alto variation C. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

B^b7_{sus}

F^7_{sus}

Musical score for Partido Alto variation D. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

B F^7_{sus}

Musical score for Partido Alto variation E. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

F^7_{sus}

B^b7_{sus}

Musical score for Partido Alto variation F. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

F^7_{sus}

C^7_{sus}

Musical score for Partido Alto variation G. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

B^b7_{sus}

F^7_{sus}

Musical score for Partido Alto variation H. The score consists of two staves. The top staff is for the bass, showing a continuous eighth-note pattern. The bottom staff is for the drums, showing a pattern of eighth notes and sixteenth notes. The key signature is one flat, and the time signature is common time.

C F⁷_{SUS}

F⁷_{SUS}

B^{b7}_{SUS}

F⁷_{SUS}

C⁷_{SUS}

B^{b7}_{SUS}

F⁷_{SUS}

D F⁷_{SUS}

F⁷_{SUS}

B^{b7}_{SUS}

F⁷_{SUS}

B^{b7}_{SUS}

C⁷_{SUS}

F⁷_{SUS}

B^{b7}_{SUS}

F⁷_{SUS}

F⁷_{SUS}

E F⁷_{SUS}

F⁷_{SUS}

B^{b7}_{SUS}

B^{b7}_{SUS}

F⁷_{SUS}

F^7_{sus} C^7_{sus} B^{b7}_{sus}
 B^{b7}_{sus} F^7_{sus}

F F^7_{sus}

F^7_{sus} B^{b7}_{sus}
 B^{b7}_{sus} F^7_{sus}

F^7_{sus} C^7_{sus} $B^{b7}_{\text{sus}} \text{ (Indistinct)}$
 B^{b7}_{sus} F^7_{sus}



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 $\text{d} = 96$

Handwritten musical score for a solo instrument, likely trumpet, featuring ten staves of music. The score includes lyrics in parentheses above some staves. Chords labeled above the staves are E_{Mi}⁷, G⁷, C_{Mi}⁷, and B⁷.

The score consists of ten staves, each representing a measure of music. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The subsequent staves switch to a treble clef, a key signature of no sharps or flats, and a common time signature.

Chords are indicated above the staves:

- Staff 1: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 2: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 3: E_{Mi}⁷, C_{Mi}⁷, B⁷
- Staff 4: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 5: E_{Mi}⁷, C_{Mi}⁷, B⁷
- Staff 6: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 7: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 8: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 9: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷
- Staff 10: E_{Mi}⁷, G⁷, C_{Mi}⁷, B⁷

Lyrics are present in parentheses above the second, third, and fourth staves:

- Staff 2: (I'm) comin' home
- Staff 3: (I'm) comin' home
- Staff 4: (I'm) comin' home

Sheet music for a solo instrument, likely piano or guitar, featuring ten staves of musical notation. The music is in common time (indicated by 'C' at the beginning of each staff) and consists of four measures per staff. The key signature is one sharp (F#). The chords indicated above the staves are E_{MI}⁷, G⁷, C_{MA}⁷, and B⁷. The first staff includes a bass clef and a sharp sign. The subsequent staves do not have a clef, but the key signature remains consistent. Measure 1 starts with a bass note followed by eighth-note pairs. Measures 2, 3, and 4 begin with eighth-note pairs. Measure 5 starts with a bass note followed by eighth-note pairs. Measures 6, 7, and 8 begin with eighth-note pairs. Measure 9 starts with a bass note followed by eighth-note pairs. Measure 10 ends with a bass note followed by eighth-note pairs.

Handwritten musical score for a bass line, featuring eight staves of music. The score is in common time, with a bass clef and one sharp (F#) as the key signature. Chords labeled above the staff include EMI⁷, G⁷, CMA⁷, B⁷, and G⁷ again. The bass line consists of various rhythmic patterns, including eighth-note and sixteenth-note figures, with some notes marked with 'x' or '^'.

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)

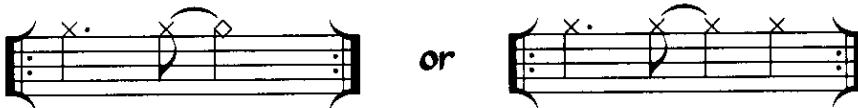
b)

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

G⁷

C⁷

D♭⁷

H C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

D♭⁷

I C⁷

F⁷

C⁷

G⁷

J C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

D♭⁷

K C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

D^{b7}

L C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

D^{b7}

M C⁷

F⁷

C⁷

G⁷

F⁷

C⁷

D^{b7}

C⁷

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 $G_{MI}^{6\frac{1}{2}}$ $G_{MI}^{9(MA7)}$ G_{MI}^9

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

B_{MI}^7 B_{b7} E_{MA}^7 D_{MI}^7

G_{MI}^7 G_{MI}^6 $G_{MI}^{(5)}_2$ G_{MI}^7

B G_{MI}^9 $G_{MI}^{6\frac{1}{2}}$ $G_{MI}^{9(MA7)}$

G_{MI}^9 E_{MA}^7 D_{MI}^7

C_{MI}^7

B_{MI}^7 B_{b7}

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

G_{MI}^7 G_{MI}^6 $G_{MI}^{(5)}$

G_{MI}⁷

The musical score consists of ten staves of music for a solo instrument. The chords and notes are as follows:

- Staff 1: C_{MI}⁷
- Staff 2: B_{MI}⁷
- Staff 3: E^b_{MA}⁷
- Staff 4: D_{MI}⁷
- Staff 5: G_{MI}⁷
- Staff 6: G_{MI}⁶
- Staff 7: G_{MI}⁽⁵⁾
- Staff 8: E G_{MI}⁹
- Staff 9: G_{MI}^{6/9}
- Staff 10: G_{MI}^{9(MA7)}
- Staff 11: G_{MI}⁹
- Staff 12: E^b_{MA}⁷
- Staff 13: D_{MI}⁷
- Staff 14: C_{MI}⁷
- Staff 15: B_{MI}⁷
- Staff 16: B^b⁷
- Staff 17: E^b_{MA}⁷
- Staff 18: D_{MI}⁷
- Staff 19: G_{MI}⁷
- Staff 20: G_{MI}⁶
- Staff 21: G_{MI}⁽⁵⁾
- Staff 22: G_{MI}⁷
- Staff 23: F G_{MI}⁹
- Staff 24: G_{MI}^{6/9}

The musical score consists of 12 measures of bass guitar music. The key signature changes from C major to F# minor (one sharp) at the beginning of measure 7. Chords indicated are Gm7, Gm7, Gm7, Gm7, Gm7, Gm7, Gm7(MAT), Gm7, Gm7, Gm7(MAT), Gm7, Gm7, Gm7.

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.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

11)

12)

Choro/Chorinho

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 $\text{♩} = 100$

NC. D^9_{sus} **A** G_{MA}^7 G^07
 G_{MA}^7 $F^{\#7(13)}$ $F^7(13)$ E^7 A_{MI}^7 G $F^{\#}_{\text{MI}}^7(5)$ $B^7(9)$
 E_{MI}^7 $C^{\#}_{\text{MI}}^7(5)$ $F^{\#7(9)}$ B_{MA}^7 $G^{\#7(9)}$ $C^{\#}_{\text{MI}}^7$ $F^{\#7}$
 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^07 G_{MA}^7 $F^{\#7(13)}$ $F^7(13)$ E^7
 A_{MI}^7 G $F^{\#}_{\text{MI}}^7(5)$ $B^7(9)$ E_{MI}^7 $C^{\#}_{\text{MI}}^7(5)$ $F^{\#7(9)}$ 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 $B^7(5)$

C E_{MI}7

A_{MI}7

E_{MI}7 A_{MI}7

B^{7(b5)}

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^{o7}

F#_{MI}7^(b5) B7 E_{MI}7 C#_{MI}7^(b5) F#7 B_{MA}7 G#7 C#_{MI}7 F#7

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 D9sus

F G_{MA}⁷ G^{°7} G_{MA}⁷ F#⁷

F⁷ E⁷ A_{MI}⁷ / G F#_{MI}⁷⁽⁵⁾ B⁷ E_{MI}⁷ D

C#_{MI}⁷⁽⁵⁾ F#⁷ B_{MA}⁷ G#⁷ C#_{MI}⁷ 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 G_{MA}⁷ B⁷⁽⁹⁾ [G] E_{MI}⁷

A_{MI}⁷ F#_{MI}⁷⁽⁵⁾ B⁷

E_{MI}⁷ C⁷ B⁷

H E_{MI}⁷ A_{MI}⁷

A_{MI}⁷ F#⁷ B⁷⁽⁹⁾ E_{MI}⁷

C⁷ B⁷ E_{MI}⁷ E_{b7} D⁷ [I] G_{MA}⁷ (w/ rhythm)

G^{o7} G_{MA}⁷ F#⁷ F⁷ E⁷
 A_{MI}⁷ / G F#_{MI}⁷⁽⁵⁾ B⁷ E_{MI}⁷ C#_{MI}⁷⁽⁵⁾ F#⁷ B_{MA}⁷ C^{o7}
 C#_{MI}⁷ F#⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G_{MA}⁷ G⁷
 C_{MA}⁷ F⁷ B_{MI}⁷ E⁷ A_{MI}⁷ D⁷ G⁶ D^{o7}/_{D_b}
 C⁶ C_{MI}⁶ G⁶/_B E⁷ A_{MI}⁷ D⁷ G⁶ D^{o7}/_{D_b} C⁶ C_{MI}⁶
 G⁶/_B E⁷ A_{MI}⁷ D⁷ G⁶

Afoxé

Another Brasilian style gaining popularity in the rest of the world is the afoxé. 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) $\text{d} = 88$

Intro

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_{bMA}^9 $G_{MI}7$ $C_{MI}9$ F^7 B_{bMA}^9 $G_{MI}7$ $C_{MI}9$ F^7

B_{bMA}^9 E_{bMA}^9 $A_{MI}7$ $D^7(9\frac{5}{4})$ **(Samba)** **B** $G_{MI}9$ F

$E_{MI}7(9\frac{5}{4})$ $A^7(9\frac{5}{4})$ $D_{MI}7$ **C** $B_{MI}7(9\frac{5}{4})$ $E^7(9\frac{5}{4})$

A_{MA}^9 $B_{MI}7$ C_{MI}^7 D_{MI}^9 $G^{13(9\frac{4}{4})}$ C_{MA}^9 $A^7(9\frac{5}{4})$ $C^{\#}$ D_{MI}^9 G^{13}

$G_{MI}9$ C^9 **C** 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_{bMA}^9 $G_{MI}7$ $C_{MI}9$ F^7

B_{bMA}^9 $G_{MI}7$ $C_{MI}9$ F^7 B_{bMA}^9 E_{bMA}^9 $A_{MI}7$ $D^7(9\frac{5}{4})$

Samba

D G_{MI}⁹ F E_{MI}⁷⁽⁵⁾ A⁷⁽⁵⁾ D_{MI}⁷ C
 B_{MI}⁷⁽⁵⁾ E⁷⁽⁵⁾ A_{MA}⁹ B_{MI}⁷ C[#]_{MI}⁷ D_{MI}⁹ G¹³⁽⁵⁾

C_{MA}⁹ A⁷⁽⁵⁾ D_{MI}⁹ G¹³ G_{MI}⁹ C⁹ E F_{MA}⁹ ^{Afoxé} 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 C[#]_{MI}⁹ F⁹
 B^b_{MA}⁹ G_{MI}⁷ C_{MI}⁹ F⁷ B^b_{MA}⁹ G_{MI}⁷ C_{MI}⁹ F⁷ B^b_{MA}⁹ E^b_{MA}⁹
 A_{MI}⁷ D⁷⁽⁵⁾ F G_{MI}⁹ *(Samba)* F E_{MI}⁷⁽⁵⁾ A⁷⁽⁵⁾
 D_{MI}⁷ C B_{MI}⁷⁽⁵⁾ E⁷⁽⁵⁾ A_{MA}⁹ B_{MI}⁷
 C[#]_{MI}⁷ D_{MI}⁹ G¹³ C_{MA}⁹ A⁷⁽⁵⁾ D_{MI}⁹ G¹³ G_{MI}⁹ C⁹
G F_{MA}⁹ ^{Afoxé} 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 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



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 \flat G 7 C $_{\text{M}\text{I}}$ 7 F 7 B \flat G 7
 C $_{\text{M}\text{I}}$ 7 F 7 F $_{\text{M}\text{I}}$ 7 B \flat 7 E $_{\text{B}\text{M}\text{A}}$ 7 A \flat 7 D $_{\text{M}\text{I}}$ 7 G 7
 C $_{\text{M}\text{I}}$ 7 F 7 B \flat G 7 C $_{\text{M}\text{I}}$ 7 F 7 B \flat G 7 C $_{\text{M}\text{I}}$ 7 F 7
 F $_{\text{M}\text{I}}$ 7 B \flat 7 E $_{\text{B}\text{M}\text{A}}$ 7 A \flat 7 C $_{\text{M}\text{I}}$ 7 F 7 B \flat
Baião

B D 7 G 7
 C 7 F 7
Samba

C B \flat G 7 C $_{\text{M}\text{I}}$ 7 F 7 B \flat G 7 C $_{\text{M}\text{I}}$ 7 F 7
 F $_{\text{M}\text{I}}$ 7 B \flat 7 E $_{\text{B}\text{M}\text{A}}$ 7 A \flat 7 C $_{\text{M}\text{I}}$ 7 F 7 B \flat
(2nd chorus)
Samba (B 7) C $_{\text{M}\text{I}}$ 7 (C $^{\#}$ 7) B \flat (D \flat 7) G 7 C $_{\text{M}\text{I}}$ 7 F 7

F_{MI}⁷ B_b⁷ E_{b MA}⁷ A_b⁷ D_{MI}⁷ G⁷ C_{MI}⁷ F⁷
 B_b (B^{°7}) G⁷ C_{MI}⁷ 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
E D⁷ G⁷
 C⁷ F⁷

F Samba B_b G⁷ C_{MI}⁷ F⁷ B_b G⁷ C_{MI}⁷ F⁷

(3rd chorus)
G Samba 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 D_{MI}⁷ G⁷ C_{MI}⁷ F⁷

B^b G⁷ C_{M1}⁷ F⁷ D_{M1}⁷ G⁷ C_{M1}⁷ F⁷

F_{M1}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{M1}⁷ F⁷ B^b

(Baião)

[H] D⁷ G⁷

C⁷ F⁷

(Samba)

[I] B^b G⁷ C_{M1}⁷ F⁷ B^b G⁷ C_{M1}⁷ F⁷

F_{M1}⁷ B^{b7} E^b_{MA}⁷ A^{b7} C_{M1}⁷ F⁷ B^{b7}

(4th chorus)

(Samba) (B⁷) (C^{#7}) (D^{b7})

[J] B^b G⁷ C_{M1}⁷ F⁷ D_{M1}⁷ G⁷ C_{M1}⁷ F⁷

F_{M1}⁷ B^{b7} E^b_{MA}⁷ A^{b7} D_{M1}⁷ G⁷ C_{M1}⁷ F⁷

B^b G⁷ C_{M1}⁷ F⁷ B^b G⁷ C_{M1}⁷ F⁷

F_{M1}7 **B_b7** **E_b_{MA}7** **A_b7** **C_{M1}7** **F7** **B_b**
K **D7** **G7**
C7 **F7**
L **Samba** **B_b** **G7** **C_{M1}7** **F7** **B_b** **G7** **C_{M1}7** **F7**
F_{M1}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 $\text{d} = 112$

The musical score consists of ten staves of bass line notation. Chords are indicated above the notes, and lyrics are written below them. The chords include D \flat , A \flat /C, E \flat 7, A \flat , D \flat , A \flat /C, E \flat 7, A \flat , [A] A \flat , G \flat 7, F7, B \flat M17, E \flat 7, B \flat M17, A \flat , C7, D \flat , D \flat , D \flat M1, C \flat M17, F \flat M17, B \flat M17, E \flat 7, A \flat , B, A \flat , B \flat M17, E \flat 7, B \flat M17, E \flat 7, A \flat , A \flat , B \flat M17, B \flat M17, B \flat 7, A \flat /C, F7, B \flat M17, D \flat , D \flat 7, A \flat /E \flat , F7, B \flat M17, E \flat 7, A \flat , [C] A \flat , B \flat M17, E \flat 7, B \flat M17, E \flat 7, A \flat .

A^b B^b_{M1}⁷ B^{°7} A^b/_C F⁷ B^b_{M1}⁷ D^b D^{°7} A^b/_{E^b} F⁷
 (2nd chorus)
 B^b_{M1}⁷ E^b⁷ A^b D A^b G^b⁷ F⁷ B^b_{M1}⁷
 E^b⁷ B^b_{M1}⁷ E^b⁷ A^b A^b
 A^b C⁷ D^b D^b D^b_{M1} C_{M1}⁷ F_{M1}⁷ B^b_{M1}⁷ E^b⁷ A^b
 E A^b B^b_{M1}⁷ E^b⁷ B^b_{M1}⁷ E^b⁷
 A^b A^b B^b_{M1}⁷ B^{°7} A^b/_C F⁷ B^b_{M1}⁷
 D^b D^{°7} A^b/_{E^b} F⁷ B^b_{M1}⁷ E^b⁷ A^b
 B^b_{M1}⁷ E^b⁷ B^b_{M1}⁷ E^b⁷ A^b
 A^b B^b_{M1}⁷ B^{°7} A^b/_C F⁷ B^b_{M1}⁷ D^b D^{°7} A^b/_{E^b} F⁷
 B^b_{M1}⁷ E^b⁷ A^b G D^b A^b/_C E^b⁷ A^b
 D^b A^b/_C E^b⁷ A^b

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

CD Three
TRACK #6

Soca $\text{d} = 112+$

(Drs.) 4

Chords labeled:

- Staff 1: A D_{M1}^7 , G 7 , C $_{MA}^7$ (B b^7), A 7
- Staff 2: D $M1^7$, G 7 , C $_{MA}^7$, B b^7 , A 7 , D $M1^7$
- Staff 3: G 7 , E $M1^7$, A 7 , D $M1^7$, G 7
- Staff 4: C $_{MA}^7$, A 7 , B D_{M1}^7 , G 7 , C $_{MA}^7$ (B b^7)
- Staff 5: A 7 , D $M1^7$, G 7 , C $_{MA}^7$, B b^7 , A 7
- Staff 6: D $M1^7$, G 7 , E $M1^7$, A 7 , D $M1^7$
- Staff 7: G 7 , C $_{MA}^7$, A 7 , C D_{M1}^7 , G 7
- Staff 8: C $_{MA}^7$, (B b^7), A 7 , D $M1^7$, G 7 , C $_{MA}^7$ (B b^7)
- Staff 9: A 7 , D $M1^7$, G 7 , E $M1^7$, A 7
- Staff 10: D $M1^7$, G 7 , C $_{MA}^7$, A 7 , D D_{M1}^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_{MI}⁷) C_{MA}⁷ A⁷ D_{MI}⁷
E D_{MI}⁷ G⁷ 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 **A**⁷ 
 D_{MI}⁷ G⁷ E_{MI}⁷ A⁷
 D_{MI}⁷ G⁷ E_{MI}⁷ A⁷
 D_{MI}⁷ G⁷ C^{6/4} B^{6/4} C^{6/4}

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 $\text{♩} = 98$

The sheet music consists of 12 staves of bass notation. Chords are indicated above the staff or in a box. The chords include B_{MI}^7 , D, G, D, (etc.), A, B_{MI}^7 , E_{MI}^7 , B_{MI}^7 , E_{MI}^7 , B_{MI}^7 , G, $F_{\#MI}$, E_{MI}^7 , B_{MI}^7 , G, $F_{\#MI}$, A⁷, B⁷, D, B_{MI}^7 , G, D, C, B_{MI}^7 , B_{MI}^7 , tr., G, D, (2nd chorus), C, B_{MI}^7 , B_{MI}^7 , D, B_{MI}^7 .

A page of musical notation for a band, featuring ten staves of music. The notation includes various chords labeled above the staves, such as B_{MI}^7 , E_{MI}^7 , G , $F_{MI}^{\#}$, A^7 , D , E , B_{MI}^7 , G , D , F , B_{MI}^7 , B_{MI}^7 , B_{MI}^7 , B_{MI}^7 , and B_{MI}^7 . The music consists of six measures per staff, with the final measure of each staff ending with a fermata. The tempo is indicated by a '3' over a bracket in the eighth measure of the fourth staff.

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) A_{MI} G A_{MI} G

(drums)

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

(piano)

(bass) A_{MI} E_{MI} A_{MI} E_{MI}

(drums)

#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)

The musical score consists of three staves: piano, bass, and drums. The piano staff shows eighth-note chords. The bass staff shows eighth-note patterns with labels 'A MI' and 'G'. The drums staff shows eighth-note patterns with labels 'A MI' and 'G'. The bass and drums play together on the down beat while the piano provides harmonic support. The bass and drums play together again on the next down beat.

#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)

The musical score consists of three staves: piano, bass, and drums. The piano staff shows eighth-note chords. The bass staff shows eighth-note patterns with labels 'A MI' and 'G'. The drums staff shows eighth-note patterns with labels 'A MI' and 'G'. The bass and drums play together on the down beat while the snare plays a back beat. This pattern repeats four times.

#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.

The musical score consists of two staves: bass and drums. Both staves show eighth-note patterns with labels 'A MI' and 'G'. The bass and drums play together on the down beat while the snare plays a back beat. This pattern repeats four times.

#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

The musical score for 'Merengue' consists of ten staves of music. The first staff begins with a percussive break. The subsequent staves feature chords A, D⁷, G⁶, D⁷/A, D⁷, G⁶, D⁷, G⁶, D⁷, G⁶, D⁷, G⁶, D⁷, G, D⁷, G, D⁷, G, D⁷. The music is in common time and includes various note values like eighth and sixteenth notes.

The sheet music consists of ten staves of musical notation for a solo instrument, likely trumpet or flute. The notation is in common time (indicated by a 'C') and uses a treble clef. The key signature is one sharp (F#). The music is divided into measures by vertical bar lines. Above each measure, there is a label indicating the harmonic position: G, D7, G, D7, G, D7, G, D7, G, B NC, NC, NC, and NC. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Measure 1 starts with a half note G followed by a quarter note D7. Measures 2-3 show a sequence of eighth-note chords. Measures 4-5 continue with eighth-note chords. Measures 6-7 show a sequence of eighth-note chords. Measures 8-9 show a sequence of eighth-note chords. Measures 10-11 show a sequence of eighth-note chords.

The musical score consists of 12 staves of music. The first staff begins with a C major chord (C, E, G) followed by a D7 chord. The subsequent staves are organized into four measures each, starting with a D7 chord, followed by a G6 chord, then a D7 chord, and finally a G6 chord. The music features eighth-note patterns and grace notes.

D⁷

G⁶

D⁷

G⁶

D⁷

G⁶

D⁷

G⁶

D⁷

G⁶

NC.

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 $\text{♩} = 125$ ($\text{♪} = 250$)

(Intro) (Güiro)



A



B_MI7(b5)



E_MI7(b5)



C/G



B_MI7(b5)



B_MI7(b5)



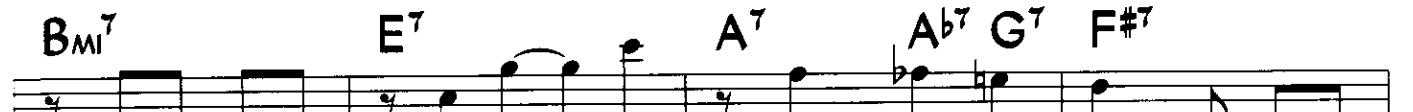
E_MI7(b5)



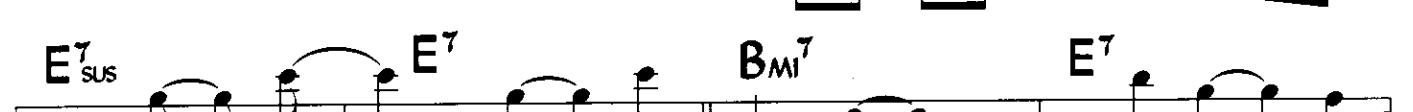
C/G B⁷ E⁷

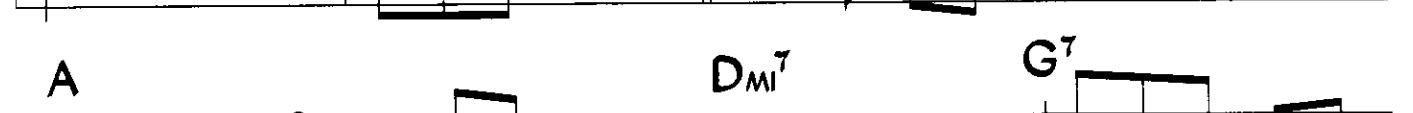

B B_{MI}⁷ E⁷ A


D_{MI}⁷ G⁷ C


B_{MI}⁷ E⁷ A⁷ A^{b7} G⁷ F^{#7}


B⁷ D_{MA}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) 4


A² B_{M1}^{7(b5)} E⁷ A_{M1}⁷ D⁷

B_{M1}^{7(b5)} E⁷ A_{M1}⁷

E_{M1}^{7(b5)} A⁷ D_{M1}⁷ D_{M1}⁷/F

C/G B⁷ E⁷

B_{M1}^{7(b5)} E⁷ A_{M1}⁷ D⁷#

B_{M1}^{7(b5)} E⁷ A_{M1}⁷

E_{M1}^{7(b5)} A⁷ D_{M1}⁷ D_{M1}⁷/F

C/G B⁷ E⁷

B² B_{M1}⁷ E⁷ A D G⁷ C

A musical score for six voices (Bass, Tenor, Alto, Soprano, Bassoon, and Cello) over seven staves. The score includes harmonic labels above each staff:

- Staff 1: B_{M1}⁷, E⁷, A⁷, A_{b7} G⁷ F^{#7}
- Staff 2: B⁷, D_{M1}⁷
- Staff 3: E_{7sus}, E⁷, B_{M1}⁷, E⁷
- Staff 4: A, D_{M1}⁷, G⁷
- Staff 5: C, B_{M1}⁷, E⁷
- Staff 6: A⁷, A_{b7} G⁷ F^{#7}, B⁷, E⁷
- Staff 7: A

Here is a faster version of the same style.

CD Three
TRACK #10

Merengue $\text{♩} = 156$

The musical score consists of several staves of music. At the top left, it says "Merengue $\text{♩} = 156$ ". In the center, it says "CD Three TRACK #10". On the far left, there is a "Intro" section followed by a "Guíro" section. The first staff shows a bass line in 5/8 time. The second staff starts with a "C_{MI}7" chord, followed by "F⁷", "B_b", and "G⁷". The third staff continues with "C_{MI}7", "F⁷", "B_b", and "G⁷". The fourth staff continues with "C_{MI}7", "F⁷", "B_b", and "G⁷". The fifth staff begins with "D_{MI}7", followed by "G⁷", then a "Guíro" pattern, and ends with a "4" indicating a repeat. The sixth staff, labeled "B", shows a bass line with "D_{MI}7", "G⁷", "C", and "A⁷". The seventh staff continues with "D_{MI}7", "G⁷", "C", and "A⁷". The music is divided into sections labeled (gtr.) and (gtr. & bs.).

D D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

D_{M1}⁷ G⁷ E_{M1}⁷ A⁷

E C_{M1}⁷ F⁷ B^b G⁷

C_{M1}⁷ F⁷ B^b G⁷

C_{M1}⁷ F⁷ B^b G⁷

C_{M1}⁷ F⁷ B^b .

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

Joropo $\text{♩} = 228$

CD Three
TRACK #11

The musical score for Joropo is presented in ten staves. The first staff begins with a bass note followed by a treble note. Subsequent staves show a variety of chords and notes, primarily in the treble clef. Chords labeled include A, EMI⁷, A⁷, D, B⁷, EMI⁷, A⁷, D, F°, A, E⁷, A, DMI⁷, A⁷, D, B⁷, EMI⁷, A⁷, D, A, E⁷, A, B⁷, EMI⁷/A, D/A, B°, A, C, F, E⁷, A, A⁷, D, A⁷, D, EMI⁷/A, D/A, B°.

A E C F \sharp E⁷ A
 D A⁷ D [C] B_{M1}⁷ E⁷
 A F#_{M1}⁷ B_{M1}⁷ E⁷ A⁷ A \flat ⁷ G⁷
 F#⁷ B_{M1}⁷ A E⁷
 A B_{M1}⁷ E⁷ A F#_{M1}⁷
 B_{M1}⁷ E⁷ A⁷ A \flat ⁷ G⁷ F#⁷
 B_{M1}⁷ A E⁷ A
 D D_{M1}⁷ G_{M1}⁷ A⁷
 D_{M1}⁷ A_{M1}⁷⁽⁵⁾ D⁷ G_{M1}⁷ C⁷

A musical score for a bassoon, consisting of ten staves of music. Each staff begins with a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. Above each staff, the dominant chord for that section is written in capital letters. Measure 1: F, C⁷, F, A⁷, D_{MI}⁷. Measure 2: G_{MI}⁷, A⁷, D_{MI}⁷. Measure 3: A_{MI}^{7(b5)}, D⁷, G_{MI}⁷, C⁷, F, C⁷. Measure 4: F, C⁷, [E] F, F[#], G_{MI}⁷. Measure 5: C⁷, F, D_{MI}⁷. Measure 6: G_{MI}⁷, A⁷, D_{MI}⁷, A⁷, D_{MI}⁷, C⁷. Measure 7: F, F[#], G_{MI}⁷, C⁷. Measure 8: F, D_{MI}⁷, G_{MI}⁷, A⁷. Measure 9: D_{MI}⁷, A⁷, D_{MI}⁷, C⁷, [F] F, F[#]. Measure 10: G_{MI}⁷, C⁷, F⁷, E⁷, E^{b7}.

A handwritten musical score for a bassoon, consisting of ten staves of music. The score includes various chords and specific notes, with some chords boxed. The chords labeled are: D⁷, G_{Mi}⁷, F, C⁷, F, F[#], G_{Mi}⁷, C⁷, F⁷, E⁷, E^{b7}, D⁷, G_{Mi}⁷, F, C⁷, F, A⁷, G, D_{Mi}⁷, G_{Mi}⁷, A⁷, D_{Mi}⁷, A_{Mi}^{7(b5)}, D⁷, G_{Mi}⁷, C⁷, F, C⁷, A⁷, D_{Mi}⁷, G_{Mi}⁷, A⁷, D_{Mi}⁷, A_{Mi}^{7(b5)}, D⁷, G_{Mi}⁷, C⁷, F, C⁷, F, C⁷.

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 $\text{♩} = 224$

(Intro)

(Venezuelan Cuatro)



(gtr. & bs.)



A C_{MI}⁷ F_{MI}⁷ G⁷ C_{MI}⁷ F_{MI}⁷

Musical notation for the first section of the Pajarillo, labeled 'A'. The staff shows a bass clef, a key signature of two flats, and a 3/4 time signature. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs. The chords indicated are C_{MI}⁷, F_{MI}⁷, and G⁷.

G⁷ C_{MI}⁷ F_{MI}⁷ G⁷

Musical notation for the second section of the Pajarillo. The staff shows a bass clef, a key signature of two flats, and a 3/4 time signature. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs. The chords indicated are G⁷, C_{MI}⁷, F_{MI}⁷, and G⁷.

C_{MI}⁷ F_{MI}⁷ G⁷ C_{MI}⁷ F_{MI}⁷

Musical notation for the third section of the Pajarillo. The staff shows a bass clef, a key signature of two flats, and a 3/4 time signature. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs. The chords indicated are C_{MI}⁷, F_{MI}⁷, and G⁷.

G⁷ C_{MI}⁷ F_{MI}⁷ G⁷

Musical notation for the fourth section of the Pajarillo. The staff shows a bass clef, a key signature of two flats, and a 3/4 time signature. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs. The chords indicated are G⁷, C_{MI}⁷, F_{MI}⁷, and G⁷.

C_{MI}⁷ F_{MI}⁷ G⁷ C_{MI}⁷ F_{MI}⁷

Musical notation for the fifth section of the Pajarillo. The staff shows a bass clef, a key signature of two flats, and a 3/4 time signature. The notes are primarily eighth notes and sixteenth notes, with some eighth-note pairs and sixteenth-note pairs. The chords indicated are C_{MI}⁷, F_{MI}⁷, and G⁷.

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_{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♭⁷**

E♭ **A♭** **B♭⁷** **A♭** **E♭**

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 **F_{MI}⁷** **G⁷** **C_{MI}⁷** **F_{MI}⁷**

G⁷ **C_{MI}⁷** **B♭⁷** **A♭⁷** **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 $\text{♩} = 158$

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

A G G[#][°] Ami⁷ E⁷ Ami⁷ D⁷

G D⁷ G G⁷ C C[#]⁰⁷

G E⁷ Ami⁷ D⁷ G D⁷

G G[#][°] Ami⁷ E⁷ Ami⁷ D⁷

G D⁷ G G⁷ C C[#]⁰⁷

G E⁷ Ami⁷ D⁷ G D⁷

B Ami⁷ D⁷ Bmi⁷ E⁷ Ami⁷ D⁷

The musical score consists of ten staves of music for a solo instrument, likely piano. The music is in common time and features eighth-note patterns. Chords are labeled above the notes. The chords include G, G⁷, C, C[#][°], B_m7, E⁷, A_m7, D⁷, B_m7, E⁷, A_m7, D⁷, C, C[#][°], B_m7, E⁷, A_m7, D⁷, G, D⁷, [A²] G, G[#][°], A_m7, E⁷, A_m7, D⁷, G, D⁷, G, G⁷, C, C[#][°], G, E⁷, A_m7, D⁷, G, D⁷, G, G⁷, C, C[#][°], G, E⁷, A_m7, D⁷.

Bass clef, 4/4 time.

Chords indicated above the staff:

- M1: G, D⁷, B², A_{M1}⁷, D⁷, B_{M1}⁷, E⁷
- M2: A_{M1}⁷, D⁷, G, G⁷, C, C[#]
- M3: B_{M1}⁷, E⁷, A_{M1}⁷, D⁷, G
- M4: A_{M1}⁷, D⁷, B_{M1}⁷, E⁷, A_{M1}⁷, D⁷
- M5: G, G⁷, C, C[#], B_{M1}⁷, E⁷
- M6: A_{M1}⁷, D⁷, G, D_{M1}⁶/F, E⁷, A_{M1}⁷, D⁷
- M7: G, D_{M1}⁶/F, E⁷, A_{M1}⁷, D⁷, G, D_{M1}⁶/F, E⁷
- M8: A_{M1}⁷, D⁷, G, D_{M1}⁶/F, E⁷, A_{M1}⁷, D⁷
- M9: B_{M1}⁷, E⁷, (3 x's), A_{M1}⁷, 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 $\text{d} = 47$

(Intro) (gtr.)



A E_{M1}^7

A_{M1}^7 D^7 G_{M1}^7



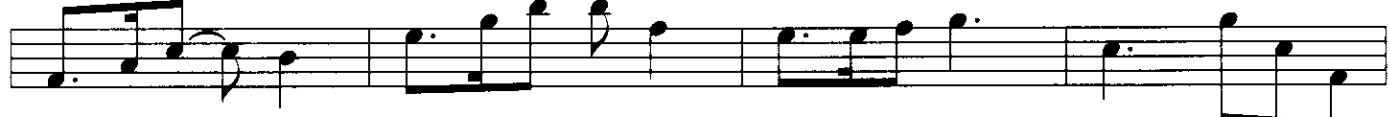
A_{M1}^7 D^7 G^6 A^7 G^6 B^7 C^7



B A_{M1}^7 D^7 G^6 A^7 G^6 B^7 E_{M1}^7



A_{M1}^7 D^7 G^6 A^7 G^6 B^7 E_{M1}^7



C/D

D

C/D

D



The sheet music contains eight staves of musical notation for piano, arranged vertically. Each staff begins with a label indicating the first chord. The chords are:

- Staff 1: C/D
- Staff 2: A_{MI}⁷
- Staff 3: D⁷
- Staff 4: G⁶
- Staff 5: A⁷
- Staff 6: G⁶
- Staff 7: B⁷
- Staff 8: E_{MI}⁷
- Staff 9: C#^{o7}
- Staff 10: D
- Staff 11: D#^{o7}
- Staff 12: E_{MI}⁷
- Staff 13: A_{MI}⁷
- Staff 14: D⁷
- Staff 15: G⁶
- Staff 16: A⁷
- Staff 17: G⁶
- Staff 18: B⁷
- Staff 19: E_{MI}⁷
- Staff 20: A_{MI}⁷
- Staff 21: D⁷
- Staff 22: G⁶
- Staff 23: A⁷
- Staff 24: G⁶
- Staff 25: B⁷
- Staff 26: E_{MI}⁷
- Staff 27: C/D
- Staff 28: D
- Staff 29: C/D
- Staff 30: D
- Staff 31: C/D
- Staff 32: G⁶
- Staff 33: A⁷
- Staff 34: G⁶
- Staff 35: B⁷/F#
- Staff 36: E_{MI}⁷
- Staff 37: A_{MI}⁷
- Staff 38: D⁷
- Staff 39: G⁶
- Staff 40: A⁷
- Staff 41: G⁶
- Staff 42: B⁷
- Staff 43: 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

A Ami⁷ D Mi⁷ D⁷ D Mi⁷

E⁷ Ami⁷ E⁷ Ami⁷

Ami⁷ C⁷ E⁷ Ami⁷

D Mi⁷ D⁷ E⁷ Ami⁷

Ami⁷ E⁷ Ami⁷ C⁷

E⁷ Ami⁷

Ami⁷

NC.

D Mi⁷ F F#⁹⁷ B Mi⁷⁽⁵⁾ E⁷ Ami⁷

(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 Chincha, 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 $A_{\text{MI}}^{7(\flat 5)} D^7$ G_{MI}^7 $A_{\text{MI}}^{7(\flat 5)} D^7$

A G_{MI}^7 $A_{\text{MI}}^{7(\flat 5)} D^7$ G_{MI}^7

$D_{\text{MI}}^{7(\flat 5)}$ G^7 C_{MI}^7 $B_{\flat} \text{MI}^7$

$A_{\text{MI}}^{7(\flat 5)}$ D^7 G_{MI}^7 B_{\flat}^7

$A_{\text{MI}}^{7(\flat 5)}$ D^7 G_{MI}^7 C^7

$A_{\text{MI}}^{7(\flat 5)}$ D^7 A^2 G_{MI}^7 $A_{\text{MI}}^{7(\flat 5)} D^7$

G_{MI}^7 $D_{\text{MI}}^{7(\flat 5)}$ G^7

C_{MI}^7 $B_{\flat} \text{MI}^7$ $A_{\text{MI}}^{7(\flat 5)}$ D^7

G_{MI}^7 B_{\flat}^7 $A_{\text{MI}}^{7(\flat 5)}$ D^7

G_{M1}⁷ C⁷ A_{M1}⁷(⁵) D⁷
B (Vals) (♩ = prev. ♩)
C_{M1}⁷ F⁷(⁹) B_{bMA}⁷ B°⁷
C_{M1}⁷ F⁷(⁹) B_{bMA}⁷ E_b¹³(¹¹)
A_{M1}⁷(⁵) D⁷ G_{M1}⁷ G_{M1}⁷/F
E⁷sus A⁷ D⁷sus D⁷ D_b⁷
B² C_{M1}⁷ F⁷ B_{bMA}⁷ B°⁷
C_{M1}⁷ F⁷ B_{bMA}⁷ E_b¹³(¹¹)
A_{M1}⁷(⁵) D⁷ G_{M1}⁷ G_{M1}⁷/F
E⁷sus A⁷ A_{M1}⁷(⁵) D⁷
(Lando)
A³ G_{M1}⁷ A_{M1}⁷(⁵) D⁷ G_{M1}⁷

A musical score for a single melodic line on a bass clef staff. The score consists of ten staves, each representing a measure. The chords are labeled above the staff: D_{MI}⁷⁽⁵⁾, G⁷, C_{MI}⁷, B_b_{MI}⁷, A_{MI}⁷⁽⁵⁾, D⁷, G_{MI}⁷, B_b⁷, A_{MI}⁷⁽⁵⁾, D⁷, C, G_{MI}⁷, C, A_{MI}⁷⁽⁵⁾, D⁷, G_{MI}⁷, and G_{MI}⁷. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. A box highlights the G_{MI}⁷ chord in the third staff.

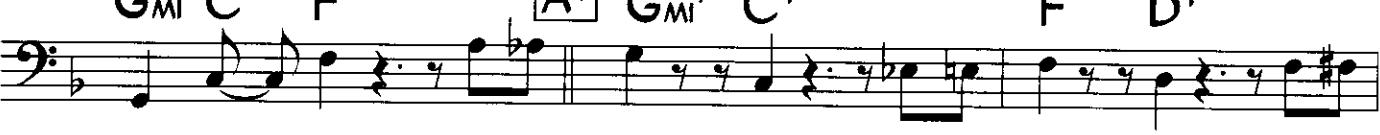
Also from Peru comes our final South American piece, a happy groove called Festejo. This is an Afro-Peruvian rhythm originally from the Central Coast of Peru which has a large black population from the days of colonization. It is in 12/8 and uses a percussion instrument called the cajon. It is usually 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 $\text{d} = 183$

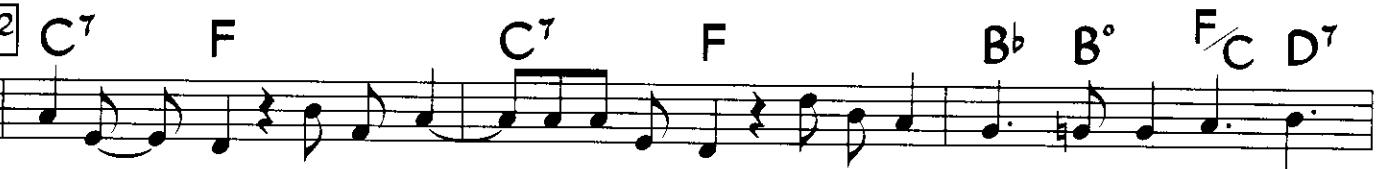
(Intro) C^7_{sus}



G_{M1}⁷ C⁷ F A² G_{M1}⁷ C⁷ F D⁷


 G_{M1}⁷ C⁷ F D⁷ G_{M1}⁷ C⁷


 F D⁷ G_{M1}⁷ C⁷ F


B² C⁷ F C⁷ F B^b B[°] F/C D⁷


 G_{M1}⁷ C⁷ F C⁷ F C⁷ F


 B^b B[°] F/C D⁷ G_{M1}⁷ C⁷ F C C⁷_{SUS}


 C⁷_{SUS}


 C⁷_{SUS}


 C⁷_{SUS} A³ G_{M1}⁷ C⁷ F D⁷


A page of musical notation for a bassoon part, featuring six staves of music. The notation includes various chords and rests, with specific notes highlighted by boxes. The chords shown are G_{MI}⁷, C⁷, F, D⁷, G_{MI}⁷, C⁷, F, D⁷, B³, C⁷, F, C⁷, F, C⁷, F, B^b, B[°], F/C, D⁷, G_{MI}⁷, C⁷, F, C⁷, F, B^b, B[°], F/C, D⁷, G_{MI}⁷, C⁷, 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.

D MINOR

1)

2)

3)

4)

5)

6)

7)

8)

9)

D_{MI}"

10) 

11) 

12) 

13) 

14) 

15) 

16) 

17) 

18) 

19) 

20) 

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^9_{SUS} A_{MA}^7 D_{MA}^7

D^{13} A^{13}

C^7_{SUS} $D_{bMA}^{7(\#11)}$

D^{13}_{SUS} F^{13}_{SUS}

B phrygian (add 3)

$D^{6\frac{2}{3}}$

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

C_{MI}^9 F^9

F B^b



Carlos Del Puerto

Photo by David Garten

235 To give you a state-of-the-art Latin jazz bass line to study, here Oscar is featured on the changes of Horace Silver's beautiful tune, "Nica's Dream". Notice how many of the rhythms we have studied earlier appear here. Even if you can't read Oscar's line up to tempo, use the track to make up your own bass lines in this style.

**CD Three
TRACK #18**

(Guaguancó Intro)

A B_b_{Mi}(MA⁷) A_b_{Mi}(MA⁷) B_b_{Mi}(MA⁷)
 G_b_{MA}⁷ B⁶/₄ C_{Mi}^{7(b5)} F^{7(alt)} B_b_{Mi}(MA⁷)
 B_b_{Mi}(MA⁷) A_b_{Mi}⁷ D^b₇ A_b_{Mi}⁷
 D^b₇ G_b_{MA}⁷ B⁶/₄ C_{Mi}^{7(b5)} F^{7(alt)}
 B_b_{Mi}(MA⁷) B A_b¹³_{SUS} D^b₆/₄/A_b E_{Mi}⁹₃ A¹³

A^b13sus
A^b13
D^b⁹/A^b
F^{7(alt)}
C B^b_{MI}(MA⁷)
A^b_{MI}(MA⁷)
B^b_{MI}(MA⁷)
A^b_{MI}⁷
D^b⁷
A^b_{MI}⁷
D^b⁷
G^b_{MA}⁷
B^b_⁹
C_{MI}⁷⁽⁵⁾
F^{7(alt)}
B^b_{MI}(MA⁷)
A^b_{MI}(MA⁷)
A^b_{MI}⁷
D^b⁷
A^b_{MI}⁷
D^b⁷
G^b_{MA}⁷
B^b_⁹
C_{MI}⁷⁽⁵⁾
F^{7(alt)}
B^b_{MI}(MA⁷)
B^b_{MI}(MA⁷)
A^b_{MI}(MA⁷)
D^b⁷
G^b_{MA}⁷
B^b_⁹
C_{MI}⁷⁽⁵⁾
F^{7(alt)}

B_b_{M1}(MA⁷) B² A_b¹³_{SUS} D_b⁶/_A_b

A_b¹³_{SUS} A_b¹³ D_b⁶/_A_b E_{M1}⁹ A¹³

A_b¹³_{SUS} D_b⁶/_A_b A_b¹³_{SUS}

A_b¹³ F^{7(alt.)} C² B_b_{M1}(MA⁷) A_b_{M1}

A_b_{M1}(MA⁷) B_b_{M1}(MA⁷) A_b_{M1}

D_b⁷ A_b_{M1}⁷ D_b⁷ G_b_{MA}⁷ B⁶

C_{M1}⁷⁽⁼⁵⁾ F^{7(alt.)} B_b_{M1}(MA⁷) A_b_{M1}⁷ D_b⁷ D G_b

F⁷ B_b_{M1} A_b_{M1}⁷ D_b⁷ G_b F⁷

B_b_{M1} A_b_{M1}⁷ D_b⁷ G_b F⁷ B_b_{M1}

A_b_{M1}⁷ D_b⁷ G_b F⁷ B_b_{M1} A_b_{M1}⁷ D_b⁷

G_b F⁷ B_b_{M1} A_b_{M1}⁷ D_b⁷ G_b

F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷

B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}

A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷

G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b

F⁷ B^b_{MI} A^b_{MI}⁷ G^b F⁷

B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}

A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷

G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b

F⁷ B^b_{MI} A^b_{MI}⁷ G^b F⁷

B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}

A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷

G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b

F⁷ B^b_{MI} A^b_{MI}⁷ G^b F⁷

B^b_{MI} A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI}

A^b_{MI}⁷ D^b⁷ G^b F⁷ B^b_{MI} A^b_{MI}⁷ D^b⁷

G^b F⁷ (B^b_{MI})

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 MI⁹)

(w/ horns/pn.)

D^{7(alt.)}

G^{7(alt.)}

C MI⁹

G octaves

A C MI⁹

B♭¹³

A♭¹³

G¹³

D MI^{7(b⁵)}

G^{7(b⁹)}

C MI⁹

(Tumbao)

A♭¹³

G¹³

F¹³

1.

2.

B F MI⁹

B♭^{9(b⁵)}

E^{6⁹}

E♭^{6⁹}

A♭¹³

D MI^{7(b⁵)}

(w/ ens.)

(Tumbao)

G^{7(b⁹)}

D MI^{7(b⁵)}

G^{7(b⁹)}

C MI⁹

A♭¹³

G^{7(#⁵)}

C MI⁹

C B♭^{9sus}

E♭ MA⁹

D⁷

A♭⁷

G⁷

D F_{MI}⁹ B_b^{9(b5)} E₆⁶ E_{b6}⁶ A_b¹³

D_{MI}^{7(b5)} (w/ ens.) G^{7(b9)} D_{MI}^{7(b5)} G⁷ C_{MI}⁹

(Tumbao)

F_{MI}⁹ B_b^{9(b5)} E₆⁶ E_{b6}⁶ A_b¹³

D_{MI}^{7(b5)} (w/ ens.) G^{7(b9)} G^{7(#5)} C_{MI}⁹

(Tumbao)

E C_{MI}⁹ A_{MI}⁹ F_{#MI}⁹ B^{7(b9)}

B_b⁹sus A_b⁹sus G_b⁹sus C₆^{6(#11)} D^{7(#9)} G⁷⁽⁺⁵⁾ C_{MI}⁹ G octaves

(w/ ens.)

F (Solos) (w/ coro)

C_{MI} G⁷ C_{MI}

(Tumbao)

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 G⁷

C_{M1} G⁷ C_{M1}
 A_{M1}⁷ D⁷ A_b_{M1}⁷ D_b⁹ G⁷ C_{M1}
 C_{M1} G⁷ C_{M1}
 A_{M1}⁷ D⁷ A_b_{M1}⁷ D_b⁹ G⁷⁽⁴⁵⁾ C_{M1}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 F₆⁶/_E
NC ^(w/ ens.) G¹³ F_{MA}⁹ E_b_{MA}⁹ F_{MA}⁹ E_b_{MA}⁹
H G¹³ F_{SUS}¹³ F¹³
 (Tumbao) F_{SUS}¹³ F¹³ G¹³
 G¹³ F_{SUS}¹³ F¹³ F_{SUS}¹³
 F¹³ D⁷⁽⁴⁹⁾ G¹³ C_{M1}⁹ G oct. C_{M1}⁹
I C_{M1}⁹ ^(w/ ens.) G⁷⁽⁴⁹⁾ D C_{M1}
 (Tumbao)

242

C_MI G^{7(b9)} D

C_MI G^{7(b9)} C_MI

C_MI G^{7(b9)} D

C_MI G^{7(b9)} C_MI

C_MI G^{7(b9)} D

(Horns) J C_MI G^{7(b9)} C_MI⁶

A_MI⁷ D⁷ A_b_MI⁷ D_b⁹ G⁷ C_MI⁹

C_MI G^{7(b9)} C_MI⁶

A_MI⁷ D⁷ A_b_MI⁷ D_b⁹ G⁷ C_MI⁹

K C_MI G^{7(b9)} G^{7(b9)} C_MI

A_MI⁷ D⁷ A_b_MI⁷ D_b⁹ G^{7(b9)} C_MI

Handwritten musical score for a band or orchestra, featuring multiple staves and various instruments.

Top Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, G^{7(b9)}, C_{MI}. Measures end with a half note and a sharp sign.

Second Staff: Bass clef, 2 measures. Includes chords: A_{MI}⁷, D⁷, A_b_{MI}⁷, D_b⁹, G^{7(b9)}, C_{MI}.

(Horns) Third Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Fourth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Fifth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Sixth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

M (Tres solo) Seventh Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Eighth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Ninth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}.

Tenth Staff: Bass clef, 2 measures. Includes chords: C_{MI}, G^{7(b9)}/D, C_{MI}, (3 x's).

(Vocal solo)

N C_{M1} G^{7(b9)} C_{M1}

A_{M1}⁷ D⁷ A_{bM1}⁷ D_b⁷ G^{7(b9)} C_{M1}

C_{M1} G^{7(b9)} C_{M1}

A_{M1}⁷ D⁷ A_{bM1}⁷ D_b⁹ G^{7(b9)} C_{M1}

O (C_{M1}^{6/4}) (w/ ens.) D⁷⁽⁹⁾ G¹³⁽⁹⁾

C_{M1}⁹ G octaves C_{M1}⁹

ff

**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_{MA}^9

(Trb. solo) D_{MI}^9

E_{MA}^9

D_{MA}⁷

(Fl. solo) D_{MI}⁹

E_b_{MA}⁹

D_{MA}⁷

(Trp. solo) D_{MI}⁹

D_{MI}⁹

E_bMA⁹

D_{MA}⁹

E_bMA⁹

D_{MA}⁹

(Conch solo)

D_{MI}⁹

D_{MI}⁹

E_bMA⁹

D_{MA}⁷

(14 x's)

(Ens.) D_{MA}⁹

E_bD_{MA}⁹

D_{MA}⁷

D_{MA}⁹

D_{MA}⁹ (Vamp out)

1. 2. 2. 1. 2.

2. E_bD_{MA}⁷

OSCAR STAGNARO'S bass line on "SIN SABER PORQUE" from Victor Mendoza's CD,
"This Is Why"

Jazz Mambo $\text{J} = 120$

(Intro) C^9_{sus} $B^b_{\text{MI}} 6/4$

$B^b_{\text{Ab}} G^7(\#5) C^9_{\text{sus}}$ $B^b_{\text{MI}} 6/4$ 1. NC

B^b_{Ab} C^9_{sus} 2. $A^7(\flat 5)$ $B^b 13(\flat 5)$ $A^{13(\flat 5)}$ $A^b 13(\flat 5)$ $E^b_{\text{MA}} 9$

A $E^b_{\text{MA}} 9$ $A^b 13$ $D^b_{\text{MI}} 9$ $G^b 7(\#5)$

S (sample) $B^b_{\text{MI}} 9$ E^9_{sus} $B^b 13_{\text{sus}}$ $B^b 13$ $A_{\text{MI}} 9$

$A_{\text{MI}} 9$ $D^b 13_{\text{sus}}$ $E^b_{\text{D}} b$ D/C

D/C G_B $F^7(\flat 9)$ $D^b 7_{\text{B}} b$

$E^b_{\text{MA}} 9$ $A^b 13$ $D^b_{\text{MI}} 9$ $G^b 7(\#5)$

$B^b_{\text{MI}} 9$ E^9_{sus} $(F^b_{\text{MI}} 9)$ $B^b 13_{\text{sus}}$ $B^b 13$ $A_{\text{MI}} 9$

$A_{\text{MI}} 9$ $D^b 13_{\text{sus}}$ $D^7(\#5)$

G_{MA}⁹ **F#_{M1}^{7(b5)}** **F#_B** **C¹³_{SUS}** **B^{b13}_{SUS}** (6)

(Güiro) (↓ = prev. ↓)
B **B^{b13}_{SUS}** **F#_B**

B^{b13}_{SUS} **F#_B** **A^{7(b9)}_(#5)**

D_{M1}⁹ **F#_{M1}^{7(b5)}** **B^{7(#9)}_(#5)**

C **A^b_{M1}⁹** **D^{b13(b9)}_(b5)** **E^{b7(#9)}**

B^b_{M1}⁹ **G^{7(#5)}** **G^{7(b9)}_(#5)**

D^{7(#9)}_(#5) **F_{MA}⁹** **NC.** (↓ = prev. ↓) **C_{M1}⁷**

tutti

D **C_{M1}⁷** **G^{b6}₉** **A^{b6}₉** **C⁷_{SUS}** **C_{M1}⁷**
 (w/ pn.)

G^{b6}₉ **A^{b6}₉** 1.3. **G^{7(b9)}_(#5)** 4. **A^{b6}₉** **B_{M1}^{7(b5)}** **B^{b7(b9)}** **E^b_{MA}⁹**

(Vibes solo)

E E_{MA}⁹ A_b¹³ D_b_{MI}⁹ G_b⁷⁽⁹⁾

B_{MI}⁹ E⁹_{SUS} B_b⁹_{SUS}

A_{MI}⁹ D¹³_{SUS} E_b D_b

D_C G_B F_{MI}⁹ B_b⁷⁽⁵⁾

E_{MA}⁹ A_b¹³ D_b_{MI}⁹ G_b⁷⁽⁹⁾

B_{MI}⁹ E⁹_{SUS} B_b⁹_{SUS}

A_{MI}⁹ D¹³_{SUS} D⁷⁽⁵⁾

G_{MA}⁹ F[#]_{MI}⁷⁽⁵⁾ B_{MA}⁹ B_b⁹_{SUS}

F B_b⁹_{SUS}

B_b⁹_{SUS} A⁷⁽⁵⁾

(Vibes solo continued)

D_{MI}⁹

F_{SUS}⁹

D_{MI}⁹ **F#_{MI}^{7(b5)}** **B^{7(#9)}**

G **A_b_{MI}⁹** **D_b^{13(b9)}**

B_b_{MI}⁹ **E_b^{7(#9)}**

D^{7(#9)} **G^{7(b9)}**

F_{MA}⁹ **B_{MI}^{7(b5)}** **B_b^{13(b5)}** **E_b_{MA}⁹**

(Sax solo)

E² **E_b_{MA}⁹** **A^{b13}** **D_b_{MI}⁹** **G_b^{7(#9)}**

B_{MI}⁹ **E_{SUS}⁹** **B_b_{SUS}⁹**

A_{MI}⁹ **D_{SUS}¹³** **E_b/_{D_b}**

D/C **G/_B** **F_{MI}⁹** **B_b^{7(b9)}**

(Sax solo continued)

E_bMA⁹ **A_b13** **D_bMI⁹** **G_b7([#]9)**

B_{MI}⁹ **E_{sus}⁹** **B_b⁹ sus**

(D_b7([#]5))
A_b13

G_{MA}⁹ **F#_{MI}7(^b5)** **B_{MA}⁹**

F² B_b⁹ sus

B_b⁹ sus **A_b7(^b9)**

D_{MI}⁹ **F_{sus}⁹**

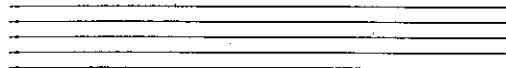
D_{MI}⁹ **F#_{MI}7(^b5)** **B_b7([#]9)**

G² **A_bMI⁹** **D_b13(^b9)**

B_bMI⁹ **E_b7([#]9)**

(Sax solo continued)

Musical score for Saxophone solo, measures 7 and 8. The score consists of two staves. The top staff is in D major (two sharps) and the bottom staff is in G major (one sharp). The first measure starts with a quarter note followed by eighth notes and sixteenth notes. The second measure starts with a quarter note followed by eighth notes and sixteenth notes. The third measure starts with a quarter note followed by eighth notes and sixteenth notes. The fourth measure starts with a quarter note followed by eighth notes and sixteenth notes.

E³ (Piano solo)

ANDY GONZALEZ' bass line on "RAINSVILLE" from Don Grodnick's CD "Medianoche"
(bass line on solos only, not melody)

Cha-Cha-Chá $\text{♩} = 128$

(Ten. solo) B_{\flat}^{13} E_{\flat}^{13}

B_{\flat}^{13} C_{M1}^9 $F^{7(+9)}$

B_{\flat}^{13} E_{\flat}^{13}

E_{\flat}^{13} B_{\flat}^{13}

C_{M1}^9 $F^{7(+9)}$ B_{\flat}^{13} B_{\flat}^{13}

B_{\flat}^{13} E_{\flat}^{13}

B_{\flat}^{13} C_{M1}^9 $F^{7(+9)}$ B_{\flat}^{13}

B_{\flat}^{13}

E_{\flat}^{13}

B_{\flat}^{13} C_{M1}^9 $F^{7(+9)}$ B_{\flat}^{13}

B_{\flat}^{13}

E_{\flat}^{13} B_{\flat}^{13} C_{M1}^7

$F^{7(+9)}$ B_{\flat}^{13} $(F7)$ B_{\flat}^{13} (Piano solo)

E^{b13} **B^{b13}**

(Head)
A^b_{MA}⁷ / B^b

ANDY GONZALEZ' bass line on "WATER BABIES" from Don Grodnick's CD, "Medianoche"

Güiro

(Intro) G^7_{sus} (pn./perc.)

A G^7_{sus}

$G^{13(\#11)}$ (G dim. scale)

C_{MI}^9

F_{MI}^9

$E_{\text{bMA}}^{7(\#11)}$

G/A_b

$D_{\text{MI}}^{7(b5)}$

B G^7_{sus}

$G^{13(\#11)}$ (G dim. scale)

C_{MI}^9

$E_{\text{bMA}}^{7(\#11)}$

F_{MI}^9

G/A_b

$D_{\text{MI}}^{7(b5)}$

C F/F# A/F B_b¹³SUS F/F# A/F B_b¹³SUS

D G⁷_{SUS}

G^{13(#11)} (G dim. scale) C_{M1}⁹

F_{M1}⁹ E_b_{MA}^{7(#11)}

G/A_b D_{M1}^{7(b5)}

(Tenor solo) (1 chorus)

G⁷_{SUS}

G^{13(#11)} C_{M1}⁹

F_{M1}⁹ E_b_{MA}^{7(#11)}

G/A_b D_{M1}^{7(b5)}

G⁷_{SUS}

G^{13(11b9)}

F^{MI9}

E^b_{MA}^{7(11b9)}

G^{Ab}

D^{MI7(b5)}

F^{F#} A^F B^{b13sus} F^{F#} A^F B^{b13sus}

G⁷_{SUS}

G^{13(11b9)}

C^{MI9}

F^{MI9}

E^b_{MA}^{7(11b9)}

G^{Ab}

D^{MI7(b5)}

(Vibes solo) (1 chorus)

G⁷_{SUS}

G¹³⁽¹¹⁾⁹

C_{M1}⁹

F_{M1}⁹

E_b_{MA}⁷⁽¹¹⁾

D_{M1}^{7(b5)}

G_{A_b}^b

G⁷_{SUS}

G¹³⁽¹¹⁾⁹

C_{M1}⁹

F_{M1}⁹

E_b_{MA}⁷⁽¹¹⁾

G_{A_b(b)}^b

D_{M1}^{7(b5)}

F_{F_#}^b **A_{/F}** **B_b¹³_{SUS}**

F_{F_#}^b **A_{/F}** **B_b¹³_{SUS}**

G⁷_{SUS}

G¹³⁽⁴¹¹⁾ **C_{MI}⁹**

F_{MI}⁹ **E^b_{MA}⁷⁽⁴¹¹⁾** **D_{MI}⁷⁽⁴⁵⁾**

G_{A^b}

(Perc. solo) **G Pedal**

Open

(Out chorus)

G⁷_{SUS}

G¹³⁽⁴¹¹⁾ **C_{MI}⁹**

F_{MI}⁹ **E^b_{MA}⁷⁽⁴¹¹⁾**

G_{A^b} **D_{MI}⁷⁽⁴⁵⁾**

Open

APPENDIX II - Oscar Stagnaro Discography

- United Nations Orchestra "Live at MCG In Pittsburg"
- Paquito D'Rivera "A Night In Englewood" (Messidor Records) with Slide Hampton
 "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
 "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 "Taratara"
- 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 Belowe

(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

Musical Editors - Larry Dunlap, Oscar Stagnaro and Rebeca Mauleón

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CDs mastered by Fred Catero, Catero Productions, San Carlos, CA

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a practical guide



by Oscar Stagnaro

Professor at Berklee College &
Bassist with Paquito D'Rivera

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Notes About the Enclosed Play-Along CDs

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 Eskinazi - 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, Costa 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 PÓ EXCLUIDORE 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.