

GUITAR: AFRO-CUBAN



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# AFRO-CUBAN SLAP BASS LINES

Oscar Stagnaro





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# CD TRACKS

1. Hasta Mañana (Full Band)
2. Cha Cha Cha Percussion
3. Hasta Mañana (Play Along)
4. La Lomas del Son (Full Band)
5. Son Montuno Percussion
6. Las Lomas del Son (Play Along)
7. Oye mi Songo (Full Band)
8. Songo Percussion
9. Oye mi Songo (Play Along)
10. Me Voy Pa' la Timba (Full Band)
11. Timba Percussion
12. Me Voy Pa' la Timba (Play Along)
13. La Casa del Seis (Full Band)
14.  $\frac{6}{8}$  Bembe Percussion
15. La Casa del Seis (Play Along)
16. El Ocaso (Full Band)
17. Latin Jazz Percussion
18. El Ocaso (Play Along)
19. Que es la Cosa? (Full Band)
20.  $\frac{7}{4}$  (Blue Bossa) Percussion
21. Que es la Cosa? (Play Along)

Keyboards: Alon Yavnai

Percussion (congas, guiro): Ernesto Diaz

Bass (Warwick '90 Streamer Stage 1): Oscar Stagnaro

Recorded at Artdrums Studio in Malden, Massachusetts.



# INTRODUCTION TO AFRO-CUBAN STYLES

As a bassist learning to play Afro-Cuban music, it is most important that you understand the essential rhythms that are at the heart of these styles. Note choices for Cuban bass lines are relatively straightforward. The root, fifth, and octave are the primary notes of Afro-Cuban bass lines, and focusing on them will usually sound appropriate. But playing the proper rhythms is critical to achieving the correct feel.

Cuban music has roots in both African and European styles. Many folkloric rhythms have also been a part of popular Cuban musical culture for hundreds of years. These are essentially percussion and vocal styles, using instruments such as the guiro (gourd), maracas, and various drums, such as the tumbadora (congas), bongos, and batá. The Spanish guitar has also been a part of Cuban music since the 1700s.

Most modern Afro-Cuban styles have origins in two sources: the danzon and the son. Using either of these traditional rhythms in their newer derivative styles, to be discussed, will serve as a solid and appropriate substitute.

The *danzon* has its origins in the mid 1800s, when a civil war in Haiti against occupying France resulted in an immigration of Haitians into Cuba. At the time, there was a French/British style of chamber music called "Country Dance," popular in high society Europe and Haiti. The Haitian immigrants brought it with them to Cuba, where it became known as "contradanza." The essential rhythm of this style was the "cinquillo," a five-stroke rhythm.

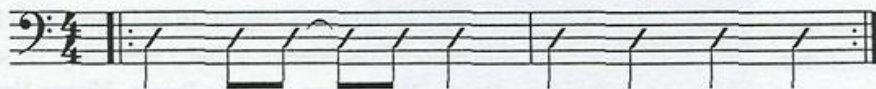


*Cinquillo*

The cinquillo is at the source of music throughout the Caribbean, including danza cubana (Cuba), habanera (Cuba), bomba (Puerto Rico), compa (Haiti), calypso (Trinidad), vallenato (Colombia), and many others.

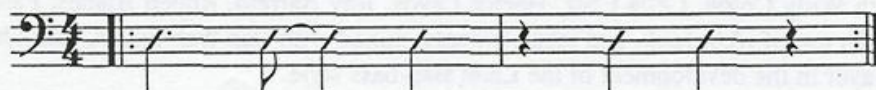
In Cuba, the cinquillo became the rhythmic core of a popular style called the "danza," which was a little faster than the contradanza. Around 1891, the first danzon, "Las Alturas de Simpson" (Simpson's Heights) was composed by Miguel Failde. A second bar was added to the cinquillo, consisting of four quarter notes. This new 2-bar phrase was called "danzon." The instrumentation also changed. To the chamber instruments, such as piano and strings, were added percussion instruments—first the guiro, and then later, the timbales. It was also played by marching bands.

The danzon is the most representative Cuban dance, and it is critical to understand its value and importance.



*Danzon*

*Son* is the other major Cuban style. Son has its roots in the clave pattern, which originated in Africa.



*Clave*



A traditional Cuban son ensemble includes maracas, bongos, guiro, guitar, marimbula, claves, and voices. A trumpet was sometimes added to create a septet. The two most important son ensembles were the Sexteto Habanero and the Sexteto Bolona.

Son is at the heart of many later styles. The percussion and bass parts are similar in son, son montuno, guaracha, and mambo. The main differences are in tempo and orchestration.

- In traditional son, bongos and maracas are the most important percussion instruments.
- In son montuno, congas are used instead of bongos. It also has a cowbell and timbales.
- Guaracha is at a faster tempo than son and son montuno. It features the bongos.
- Mambo often features a big band.

Arsenio Rodriguez brought the tumbadora to the typical son sextet, replacing the bongos, and also adding two trumpets. This created a style called *diablo* (or “sabrosura”), which later was called *son montuno*.

The creation of mambo is often attributed to Cachao Lopez and his brother, Orestes Lopez. Also, the pianist Damaso Perez Prado is often credited with mambos’ big-band sound, still heard in contemporary Cuban and Puerto Rican dance bands. Famous mambo compositions often include the name “mambo” in the title, such as “Mambo #8,” popularized by Loui Vega in the 1990s. Benny More, “el Rey del Mambo,” was the most famous Cuban singer of all time.

*Songo* (created by Los Van Van in the early 1970s) and *timba* (1980s and 1990s, by NG La Banda) are the most representative of the new Cuban styles. These incorporate the drum set as an essential part of the group. But it is worth noting that the drum set was already being played by a few Cuban orchestras around Havana around the 1950s, influenced by the American jazz big bands, which frequently performed in the nightclubs.

*Latin jazz* (Afro-Cuban jazz, Cubop) was created by Mario Bauza. It mixes all the Cuban rhythms with jazz harmony and improvisation. In its purer forms, it is instrumental, but background vocals are sometimes added. One of the most popular Cuban bands, Irakere (1970s to 1980s), is a Latin jazz group that was also was a dance band.

Most Afro-Cuban music is felt in cut time, with exceptions being bolero, cha cha cha, and the 6/8 rhythms.

## The Bass in Afro-Cuban Music

Cuban music has always had an important bass part. At first, the lowest notes were played on the botija, a large bottle used for olive oil, played as a wind instrument. Then, the marimbula (kalimba) became popular. This five-note percussion instrument originated in Africa. Strips of metal are thumbed over a resonating box. A great improvement was the acoustic bass, which arrived with the European-trained musicians in the early 1800s. Finally, the electric bass guitar became popular in the 1960s.

There have been many extraordinary bass players of Afro-Cuban music. In the traditional Cuban style, playing acoustic bass, the most important and innovative bassist is the Legendary Israel “Cachao” Lopez. Other great acoustic players include Bobby Rodriguez, Lazaro Prieto, Victor Venegas, Andy Gonzales, and Joe Santiago.

The pioneer of Latin slap style is Sal Cuevas, who played for the Fania Label in New York City, and recorded with Willy Colon, Celia Cruz, Hector Lavoe, Ray Barreto, Ruben Blades, Fania All Stars, and others. His use of r&b, funk, and jazz elements, mixed with slap techniques, make him the most important player in the development of the Latin slap-bass style.

Other excellent electric bassists include Bobby Valentin, Oscar Cartaya, Lincoln Goines, Ruben Rodriguez, John Peña, Mike Vinhas, Feliciano Arango, Carlos del Puerto, Alain Perez, and Charles Flores.



# SLAP TECHNIQUE

The styles in this book are best played using *slap bass* technique. Instead of simply plucking the strings, as in *finger style*, slap style gives you many more kinds of articulations, and these work beautifully with Afro-Cuban music.

Slap can serve as an arrangement technique. For example, you could play one phrase or chorus using finger style and the next using slap style. Though you could easily use normal finger style for all the music contained in this book, using slap articulations will be much more stylistically appropriate and interesting.

There are just a few slap techniques that you need to master. Once you get the hang of them, you will find that they let you play much faster, and with much more expression.

Here are the slap techniques used in this book. These directions assume that you are using your left hand on the fingerboard. Otherwise, reverse the directions.

## Thumb



Use your thumb to strike the string against the fingerboard. This is the most common articulation in Latin slap. It replaces the usual fingering of notes.

## Thumb Up



Use your thumb to pull the string away from the fingerboard.

## Dead Note



Mute the string so that it doesn't ring. This can be combined with other techniques. For example, using a T on a dead note is a good way to get an unpitched percussive sound. In this book, we use this technique when learning new rhythms.

## Pull off



Use your first or second finger to pull up on the string. This is another one of the most common Latin slap techniques. It is often used on high notes, and alternated with Ts.

## Hammer on



Use your left-hand fingers to articulate the notes by hitting the string against the fingerboard.

### Pull-Hammer



A pull followed by a hammer. The right hand does not attack the H note. These always go from lower notes to higher notes on the same string. The H is often omitted. If you see a T or a P that is tied to an unmarked higher note, playable on the same string, play that higher note as a hammer. It is another very common Latin slap technique.

### Slide



While a note rings, slide up the fingerboard to a note. The right hand does not attack the S note.

### Lift



While a note rings, lift your left-hand fingers to sound a new note. The right hand does not attack the L note. These always go from high notes to low notes, playable on the same string. The L is often omitted. If you see a T or a P that is tied to an unmarked lower note, play that lower note as a lift. It is another very common Latin slap technique.



# LESSON 1: CHA CHA CHA

The *cha cha cha* was created in the late 1940s by violinist Enrique Jorrin, of the Antonio Romeu Orchestra. Mr. Jorrin's first cha cha cha composition was "La Engañadora." He named the style "cha cha cha" after the sound that dancers made when dragging their feet on the floor. It developed from the four quarter notes of the danzon rhythm (see introduction).

Cha cha cha is one of the few Cuban styles that is in  $\frac{4}{4}$  time, rather than cut time. The pulse is generally between 100 and 120 bpm. Its lyrics reflect daily life in Cuba. It is still a popular style among Latin jazz composers and performers.



Listen to "Hasta Mañana," and follow the bass line. Notice that the "and" of beat 2 is always sounded, and that the rhythms are all repeating 2-bar patterns. These characteristics are typical of cha cha cha.

## Suggested Listening

"Oye Como Va" as performed by Tito Puente. Also recorded by Carlos Santana.

"Morning" as performed by Claire Fisher



# lesson 1

## cha cha cha

### RHYTHMS

2

Practice these rhythms along with the recording.

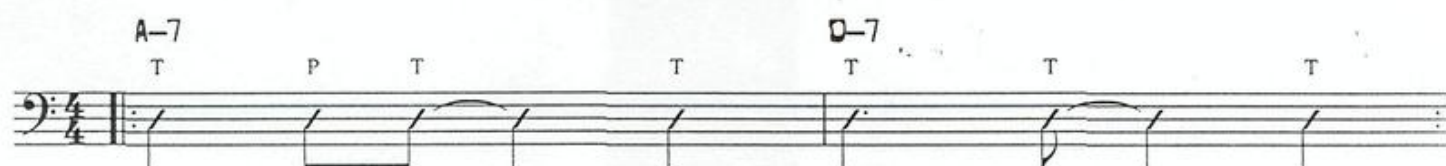
1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

#### 1. Basic Cha Cha Cha Rhythm



#### 2. Cha Cha Cha Rhythm Variation 1



#### 3. Cha Cha Cha Rhythm Variation 2





# BASS LINES

2

Practice these bass lines along with the recording.

## 1. Basic Cha Cha Cha Bass Line

A-7
D-7

T
T
T
T
T
T
T
P
H

5
5
5
3
5
5
5
3
5

## 2. Cha Cha Cha Bass Line Variation 1

A-7
D-7

T
P
T
T
T
T
T
T

5
7
7
7
5
7
5

## 3. Cha Cha Cha Bass Line Variation 2

A-7
D-7

T
P
T
P
T
T
T
T

5
7
7
7
7
5
5
5



# lesson 1

## cha cha cha

### Exercise

Practice this cha cha cha bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 120 bpm.

8-7(b5) E7 A-7 D7 8-7(b5) E7 A-7 D7

T T T T T T T T P T T T P

D- G7 C- F7 8-7(b5) E7 A- D7

T T T T T T T T T T T T T

8-7(b5) E7 A-7 D7 8-7(b5) E7 A-7 D7

T P T T T P T T P T T T T T T T P

D- G7 C- F7 8-7(b5) E7 A- D7

T P T T T P T T T T T T P T



# WRITE YOUR OWN

2

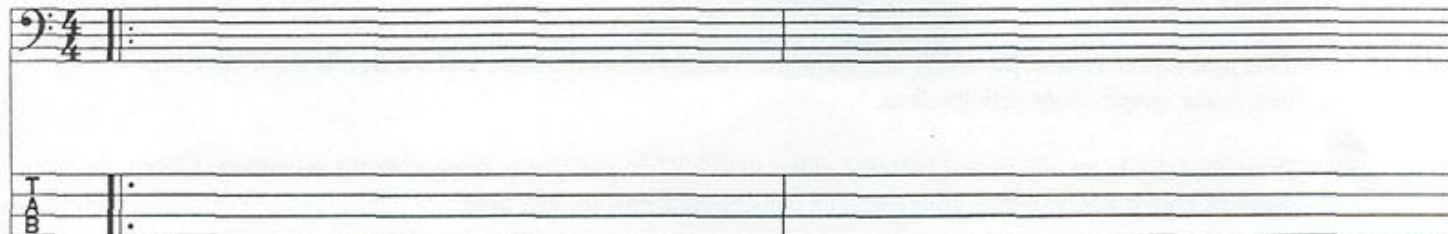
Write your own cha cha cha bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

D-7

G7

C-7

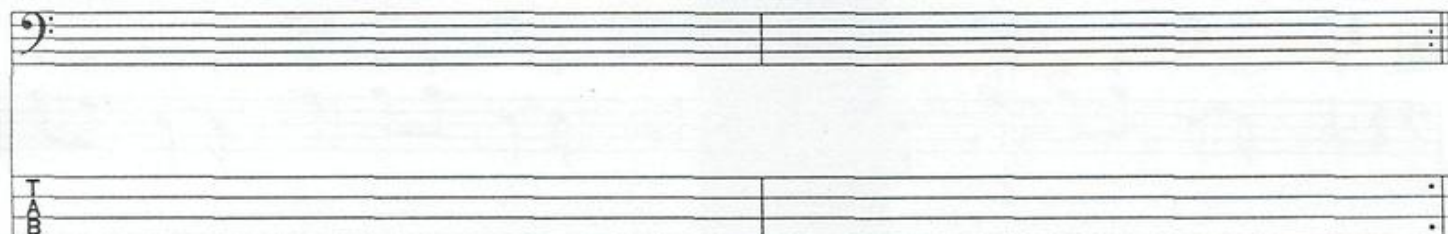
F7



B-7(b5)

E7

A-7





# lesson 1

## cha cha cha

### TUNE

"Hasta Mañana" is a cha cha cha based on the chords to "Morning" by Claire Fisher, which was one of the first cha cha cha's written. Notice its frequent use of the cha cha cha rhythms; especially the first four bars are very typical. Also, notice the additional rhythmic embellishments and approach notes, as in bars 13 to 16.

This tune has an AABA form. In the A sections, the bass keeps the basic feel. At B, it is more open and uses some quarter-note anticipations.

3

Practice it until you can play it with the pulse at 120. Then practice it along with the recording. Once you can play it easily, create your own cha cha cha bass part for this tune.

## HASTA MAÑANA

OSCAR STAGNARO

Cha Cha Cha ♩ = 120

**A** 8-7 E7 A-7 D7 8-7(b5) E7 A-7

**B** D-7 G7 C-7 F7 8-7(b5) E7 A-7 D7

8-7(b5) E7 A-7 D7 8-7(b5) E7 A-7 D7



# lesson 1

## cha cha cha

**B** D-7 G7 C-7 F7 B-7(b5) E7 A-7

13 T T T T T T T T T T T T T

D-7 G7 CMaj7 F7 E-7 A7

17 T P T T T T T T T T T T T

D-7 G7 Bb7 E7

21 T P T T T T T T T T T T T

**A** B-7(b5) E7 A-7 D7 B-7(b5) E7 A-7 D7

25 T T T T T P T T T T T T T T P T P

D-7 G7 C-7 F7 B-7(b5) E7 A-7 D7

29 T T T T T T T T T T T T T



# LESSON 2: SON MONTUNO

The *son montuno* (also called “diablo” or “sabrosura”) first appeared in the 1940s, when Arsenio Rodriguez added the tumbadora, trumpets, and the Cuban tres to the typical Cuban son sextet.

Son, son montuno, mambo, and guaracha are all similar. They are all dance styles, often with vocals, and are based on the son. They differ in tempo and orchestration, but not in the essence of the son. Son montuno uses the *tumbao* rhythm, which comes from the son. This rhythm is also used in many other styles. Son montuno adds more spice and space to this rhythm to get its unique personality, but here is its basic pattern.



*Tumbao*

The bass line is critical in son montuno. It often plays unison lines with the trumpets and tres, often in an introduction. Beat 4 is often syncopated, as in a typical son. The pulse is generally between 140 and 180 bpm.

4

Listen to “Las Lomas del Son,” and follow the bass part. Notice its use of the tumbao rhythm, its opening unison, and the frequent anticipations and syncopations of beat 4 (or delays of bar 2, beat 1).

## Suggested Listening

“El Reloj de Pastora” as performed by Arsenio Rodriguez

“Para Ti” as performed by Mongo Santamaria

“Santa Isabel” as performed by Benny More

“Dile a Catalina” as performed by Irakere

## RHYTHMS

5

Practice these rhythms along with the recording.

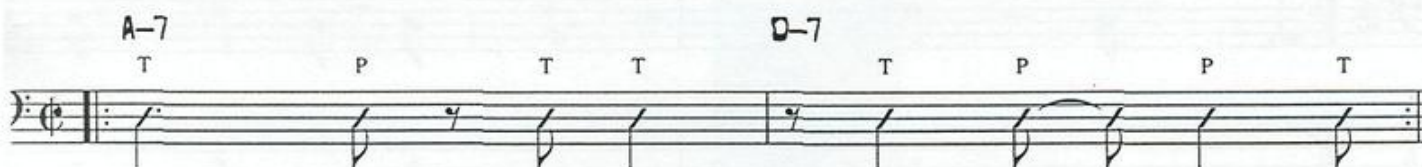
1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

### 1. Basic Son Montuno Rhythm



### 2. Son Montuno Rhythm Variation 1



### 3. Son Montuno Rhythm Variation 2





# lesson 2

## son montuno

### BASS LINES

5 Practice these bass lines along with the recording.

#### 1. Basic Son Montuno Bass Line

Musical notation for the Basic Son Montuno Bass Line. The notation is in bass clef with a key signature of one flat (B-flat). The first staff shows the melody with notes and rests, and the second staff shows the corresponding fingerings (5, 7, 7, 5, 5, 5, 5).

Chords: A-7 (T), P, T, T, D-7 (T), T, T

#### 2. Son Montuno Bass Line Variation 1

Musical notation for the Son Montuno Bass Line Variation 1. The notation is in bass clef with a key signature of one flat (B-flat). The first staff shows the melody with notes and rests, and the second staff shows the corresponding fingerings (5, 5, 8, 7, 7, 5, 8, 7).

Chords: A-7 (T), P, T, T, D-7 (T), P, P, T

#### 3. Son Montuno Bass Line Variation 2

Musical notation for the Son Montuno Bass Line Variation 2. The notation is in bass clef with a key signature of one flat (B-flat). The first staff shows the melody with notes and rests, and the second staff shows the corresponding fingerings (5, 5, 3, 5, 7, 5).

Chords: A-7 (T), P, T, T, D-7 (P), T

# Exercise

Practice this son montuno bass line along with a metronome or drum machine. Notice what happens on beat 4. Practice this exercise slowly at first, and then increase the tempo to a pulse of 174 bpm.

07

T T P T T P T P T P T T T

5 7 7 7 5 7 5 7 7 7 5 5 4

07

5 T T P P T T T T T T P T T

3 5 5 5 5 3 3 5 5 3

07

9 T T P P T P T T T T T T P

5 7 7 5 7 5 7 7 5 7

07 07

13 T P T T P T P P T T T T T

3 5 5 3 3 5 5 5 5 3 3 5 5 3 5



# WRITE YOUR OWN

5

Write your own son montuno bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

A7

Two musical staves for the A7 chord progression. The top staff is a bass clef staff with a 4/4 time signature and a repeat sign. The bottom staff is a tenor clef staff with a repeat sign. Both staves are divided into four measures.

G7

Two musical staves for the G7 chord progression. The top staff is a bass clef staff with a repeat sign. The bottom staff is a tenor clef staff with a repeat sign. Both staves are divided into four measures.

# TUNE

6

Practice "Las Lomas del Son" along with the recording. Notice the intro, where the piano and bass play in unison. This is very typical of son montuno and other Cuban styles. It is based on two chords, and the feel changes every eight bars.

## LAS LOMAS DEL SON

OSCAR STAGNARO

$\text{♩} = 174$

07

First system of musical notation for "Las Lomas del Son". The top staff is a bass line with notes and rests, and the bottom staff is a guitar line with fret numbers. The key signature has one sharp (F#). The tempo is 174 beats per minute. The first measure is marked with a "T" above it.

07

Second system of musical notation. The top staff continues the bass line, and the bottom staff continues the guitar line. The first measure is marked with a "T" above it. The system ends with a "To Coda" symbol.

07

Third system of musical notation. The top staff continues the bass line, and the bottom staff continues the guitar line. The first measure is marked with a "T" above it. The system ends with a "To Coda" symbol.

07

Fourth system of musical notation. The top staff continues the bass line, and the bottom staff continues the guitar line. The first measure is marked with a "T" above it. The system ends with a "To Coda" symbol.



# lesson 2

## son montuno

2 07

17 T T P T T T T T T T P T T T

(3) 5 5 5 7 7 7 5 5 7 7 5 7 5

21 07

T P T P T T T T T P

(5) 3 5 7 7 3 5 5 3 5 5 3 5

24 07

T P T T T P P T T T T P

3 5 5 3 3 5 5 5 7 7 7 5 7 7 5 7

28 07

T P T T T P T P T T T T T T P P T

5 7 5 3 5 7 7 3 3 5 5 3 3 5 3 5 3

32 D.C. al Coda (with repeat)

T P T T T T T

(3) 3 5 5 3 5 5 3

⊕ CODA 07

T T

5 3 4

# LESSON 3: SONGO

Songo was first created by bassist Juan Formell, assisted by percussionist Jose "Changuito" Quintana, who is known for incorporating the bass drum in the typical timbalero setup. Formell popularized songo in his ensemble Los Van Van, which he formed in the early 1970s.

Songo is based on the Cuban son and son changüí, a son style that has a more syncopated feel than does the traditional son. Songo also incorporates elements of bass lines from Caribbean rhythms such as calypso and bomba, and also by r&b artists, such as James Brown and other American pop musicians. The songo bass part is much more syncopated than the traditional tumbao of the son, and generally includes an eighth-note anticipation over the bar line. It may instead be based on the *rhumba clave*, which differs from the son clave in that it syncopates the third note.



rhumba Clave

The bass part often identifies a songo tune, and is stated in the introduction. The pulse is generally between 120 and 140 bpm.



Listen to "Oye mi Songo," and follow the bass part. Notice the introduction, the use of anticipations, and the rhumba clave rhythm.

## Suggested Listening

- "La Havana Si" as performed by Los Van Van
- "Centro Havana" as performed by Paquito D'Rivera
- "Ayer y Hoy" as performed by Timbalaya
- "Siempre" as performed by Seis Del Solar



## RHYTHMS

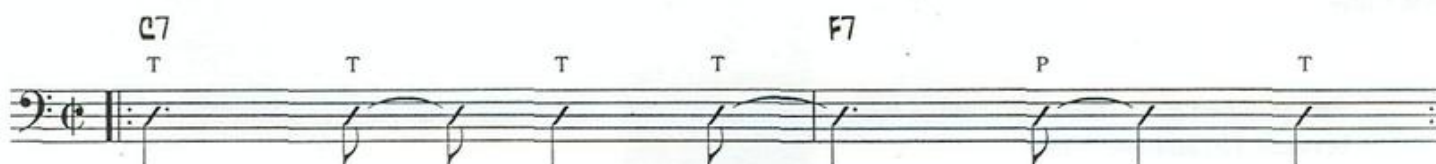
8

Practice these rhythms along with the recording.

1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

### 1. Basic Songo Rhythm



### 2. Songo Rhythm Variation 1



### 3. Songo Rhythm Variation 2



# BASS LINES

8

Practice these bass lines.

## 1. Basic Songo Bass Line

Chord progression: C7 F7

Notes: T T T T P T

Fingering: 3 5 4 3 5 3

## 2. Songo Bass Line Variation 1

Chord progression: C7 F7

Notes: T P T T T P T T

Fingering: 3 5 4 3 3 5 5 3

## 3. Songo Bass Line Variation 2

Chord progression: C7 F7

Notes: T P T T T P

Fingering: 3 5 3 3 3 5



# Exercise

Practice this songo bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 166 bpm.

First system of the exercise, featuring chords F-7, Bb-7, G-7(b5), and C7. The notation includes a bass line with eighth and quarter notes, and a corresponding fingerings line with numbers 1-5.

Second system of the exercise, continuing the sequence of chords and bass line patterns.

Third system of the exercise, continuing the sequence of chords and bass line patterns.

Fourth system of the exercise, concluding the sequence of chords and bass line patterns.

# WRITE YOUR OWN

8

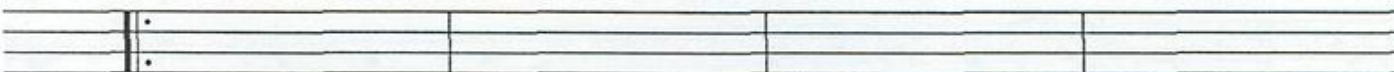
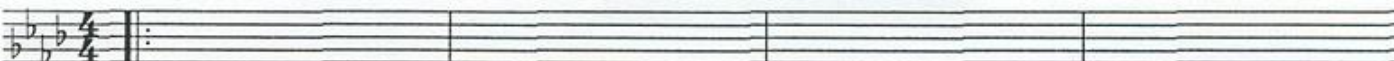
Write your own songo bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

F-7

Bb-7

G-7(b5)

C7

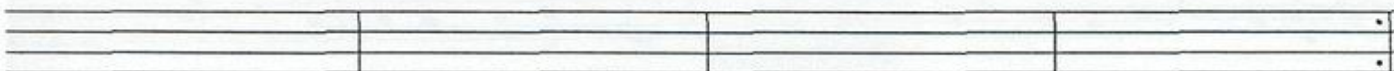
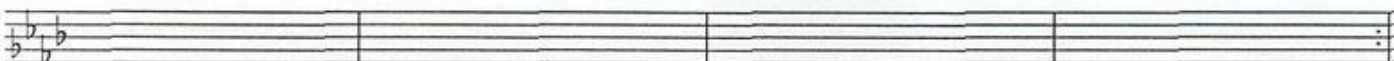


F-7

A7

D6

C7





# lesson 3

## songo

### TUNE

9

Practice "Oye mi Songo" along with the recording. Notice the distinctive bass part at the introduction, and how the rumba clave rhythm is at its core.

## OYE MI SONGO

OSCAR STAGNARO

$\text{♩} = 166$

**First System (Measures 1-4):**

- Chords:  $F-7$ ,  $Bb-7$ ,  $G-7(b5)$ ,  $C7$
- Rhythm: T T T T T T T T T T T P T
- Bass Line: 1 4 3 4 1 4 1 4 3 4 4 3 2 5 3 3

**Second System (Measures 5-8):**

- Chords:  $F-7$ ,  $Bb-7$ ,  $G-7(b5)$ ,  $C7$
- Rhythm: T T T T T T T T T T T P T
- Bass Line: 1 4 3 4 1 4 1 4 3 4 4 3 3 2 5 3 1

**Third System (Measures 9-12):**

- Chords:  $C7$ ,  $F$ ,  $Bb$ ,  $G-7(b5)$
- Rhythm: T T T P T T T T T T T T T T
- Bass Line: (3) 2 5 3 1 1 1 3 2 1 4 3 4 5

**Fourth System (Measures 13-16):**

- Chords:  $C7$ ,  $F$ ,  $Bb$ ,  $G-7(b5)$
- Rhythm: T T T T T T T T T T T T T T
- Bass Line: 3 1 2 3 1 3 2 1 1 4 3 3 4 3 3

17

C7 F- Bb G-7(b5)

T T T T T T T T T T T P T T

3

3 5 1 2 3 3 3 1 3 2 1 1 4 3 3 4 3 3

21

C7 F- Bb G-7(b5)

T T T P P T T T T T T T P T T T

5 5 5 5

3 5 5 5 1 3 2 1 1 4 3 3 4 3 3

25

C7 F-7 Bb-7 G-7(b5)

P T P T T T T T T T T T T T T

5 5 5

(3) 5 3 1 4 3 4 1 4 1 4 3 4 4 3

29

C7 F-7 Bb-7 G-7(b5)

T T P T T T T T T T T T T T T T

2 5 3

(3) 2 5 3 1 4 3 4 1 4 1 4 3 4 4 3 3

33

C7 C7 F-7

T T P T T T P T T T

2 5 3

(3) 2 5 3 1 1 1



# LESSON 4: TIMBA

Timba was created in the late 1980s by flautist Jose Luis Cortes, “El Tosco,” founder of NG la Banda. This style incorporates an amazing blend of r&b, pop, funk, jazz, and Latin rhythms. It is influenced by the styles of Irakere and Los Van Van.

A typical timba ensemble will range from twelve to sixteen members. It will usually include a drum set and brass section, along with lead and backup vocals.

Timba bass parts are generally in the low range of the instrument, and make use of the heel of the right hand to reproduce the sound of the bass drum. It also uses arpeggios, shorter notes, and a more funk-oriented groove, with less of the tumbao rhythms, more quarter-note figures, and more of a sense of space. The pulse is generally between 120 and 140 bpm.

10

Listen to “Me Voy Pa’ la Timba,” and notice how the muted bass sound hooks up with the bass drum. Also notice the bass’s rhythms, and how they compare to the other styles we’ve been studying.

## Suggested Listening

“El Tragico” as performed by NG La Banda

“No Me Mires” as performed by Isaac Delgado

“Juego de Manos” as performed by Klimax

# RHYTHMS

11

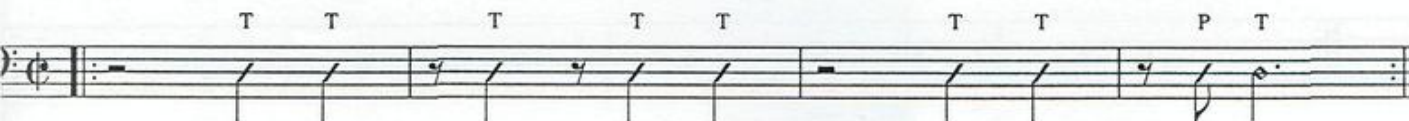
Practice these rhythms along with the recording.

1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

## 1. Timba Rhythm 1

C7



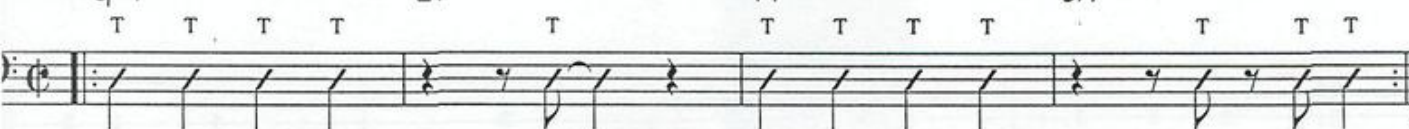
## 2. Timba Rhythm 2

G-7

C7

F7

Bb7



## 3. Timba Rhythm 3

C7

F7





## BASS LINES

**11**

Practice these bass lines.

### 1. Timba Bass Line 1

**C7**

Timba Bass Line 1 notation (C7):

Staff 1 (Bass): 4 measures. Notes: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 4: Bb2 (P), Bb2 (T).

Staff 2 (Frets): 3, 3, 3, 3, 3, 3, 3, 0.

### 2. Timba Bass Line 2

**G-7**

**C7**

**F-7**

**Bb7**

Timba Bass Line 2 notation:

Staff 1 (Bass): 4 measures. Notes: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 2: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 3: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 4: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T).

Staff 2 (Frets): 3, 1, 5, 3, 3, 1, 4, 3, 1, 1, 1, 5.

### 3. Timba Bass Line 3

**C7**

**F-7**

Timba Bass Line 3 notation:

Staff 1 (Bass): 4 measures. Notes: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 2: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 3: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T). Measure 4: Bb2 (T), Bb2 (T), Bb2 (T), Bb2 (T).

Staff 2 (Frets): 3, 3, 1, 3, 3, 3, 3, 1, 1, 3, 4, 3, 1.

# Exercise

Practice this timba bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 172 bpm.

Exercise 1: Timba Bass Line

Chords: D7, G-7

Exercise 2: Timba Bass Line

Chords: A-7(b5), D7, G-7, C7

Exercise 3: Timba Bass Line

Chords: A-7(b5), D7, G-7, C7

Exercise 4: Timba Bass Line

Chords: A-7(b5), D7, G-7, C7



# lesson 4

## timba

17

A-7(b5)                      D7                      G-7

T T T T P T T T T T

TAB

5 5 3 5 3 5 3 5 3 3 5 3

20

D7                      A-7(b5)                      D7                      G-7

P T T T T T T T T T

TAB

5 5 3 5 5 3 5 5 2 5 3

## WRITE YOUR OWN

11

Write your own timba bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

A-7(b5)                      D7                      G-7                      D7

TAB

# TUNE

12

Practice "Me Voy Pa' la Timba" along with the recording. Notice the sense of space and the use of quarter-note rhythms. If you are playing a 4-string bass, any notes that are too low for your instrument should be transposed up an octave.

## ME VOY PA' LA TIMBA

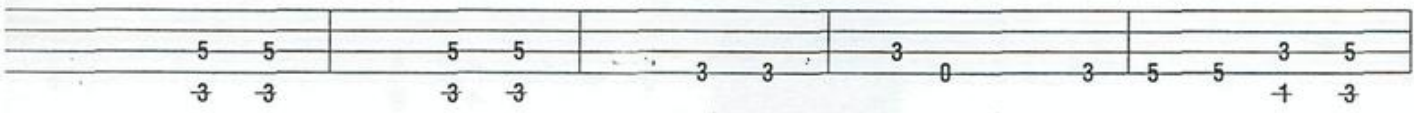
OSCAR STAGNARO

$\text{♩} = 172$

D7

G-7

A-7(b5)

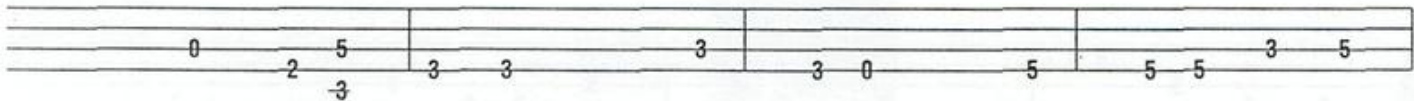


D7

G-7

C7

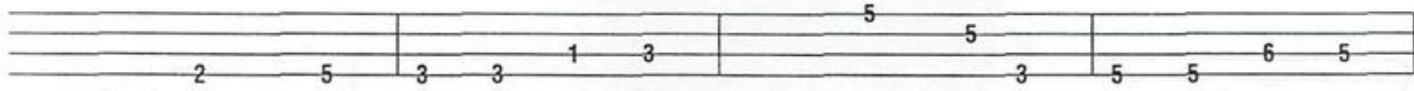
D7



G-7

C7

A-7(b5)

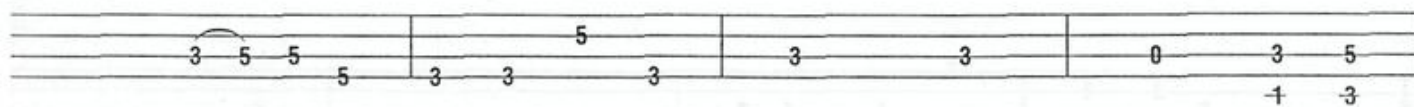


D7

G-7

C7

B A-7(b5)





# lesson 4 timba

18

D7 G7 F-7 Bb7 Eb7 E7

T T T T T T T T T T T T

Fretboard diagram for measures 18-22:

- Measure 18: 2 5 3
- Measure 19: 5 3
- Measure 20: 3 1 1 1
- Measure 21: 6 6 6 5
- Measure 22: 4 5 0

Below the fretboard diagram, there are additional fingerings for measures 20-22: -4 -4 -4 -3

23

G-7 C7 A-7(b5) D7

P T T T T P T T T T T T

Fretboard diagram for measures 23-26:

- Measure 23: 5 5 3 5 3
- Measure 24: 3
- Measure 25: 3 5 5 0 3 5
- Measure 26: 5 5

Below the fretboard diagram, there are additional fingerings for measures 24-26: -4 3 -1 3

27

G-7 F-7 Bb7 Eb D7

T T T T T T T T T T T T

Fretboard diagram for measures 27-30:

- Measure 27: 3 3 5 3
- Measure 28: 6 6 6
- Measure 29: 6 3 5 5
- Measure 30: 2 5 3

Below the fretboard diagram, there are additional fingerings for measures 28-30: -4 3 3

31

G-7 C7 A-7(b5) D7

P T T P T T T T T T T

Fretboard diagram for measures 31-34:

- Measure 31: 5 5 3
- Measure 32: 3 5
- Measure 33: 7 5
- Measure 34: 3 5 5 3

Below the fretboard diagram, there are additional fingerings for measures 31-34: (3) 0 3 0

35

G-7 F-7 Bb7 A-7(b5) D7 G-7

T T T P T T T T T T T T

Fretboard diagram for measures 35-38:

- Measure 35: 5 3 3
- Measure 36: 3 1 1 1
- Measure 37: 5 5 5 5
- Measure 38: 5 5 2 3

# LESSON 5: AFRO-CUBAN $\frac{6}{8}$

The term “Afro-Cuban 6/8” refers to various folkloric rhythms. The most known are bembé guiro and rumba Columbia. The basic foundation of these rhythms is the West African  $\frac{6}{8}$  bell pattern, accompanied by different drum patterns—usually congas, but also bongos or shekeres.

Mongo Santamaria was one of the first artists to incorporate these rhythms into Latin jazz.

13

Listen to “La Casa del Seis,” and notice the  $\frac{6}{8}$  bell pattern. Also notice that the  $\frac{6}{8}$  subdivisions are divided among two dotted quarters, giving the tune a two feel.

## Suggested Listening

“Afro Blue” as performed by Mongo Santamaria

“Song for Chano” as performed by Ray Barreto

“Equinox” as performed by Tito Puente



# RHYTHMS

14

Practice these rhythms along with the recording.

1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

## 1. Afro-Cuban 6/8 Rhythm 1

Cowbell

A-7  
Bass  
T T P T T P

## 2. Afro-Cuban 6/8 Rhythm 2

Cowbell

A-7  
Bass  
T T P T T

## BASS LINES

14

Practice these bass lines.

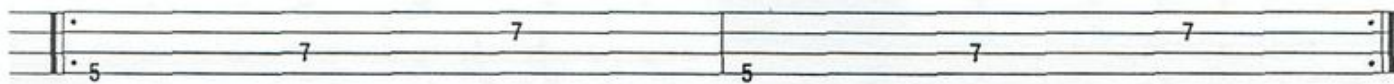
### 1. Afro-Cuban $\frac{6}{8}$ Bass Line 1

Cowbell



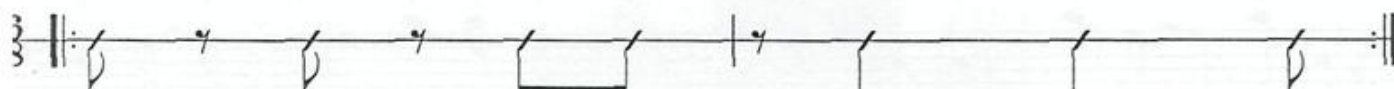
A-7

Bass



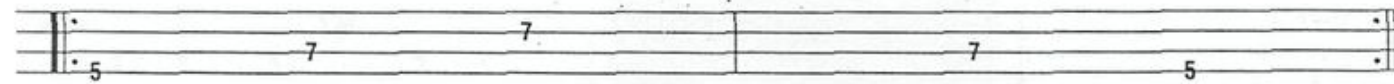
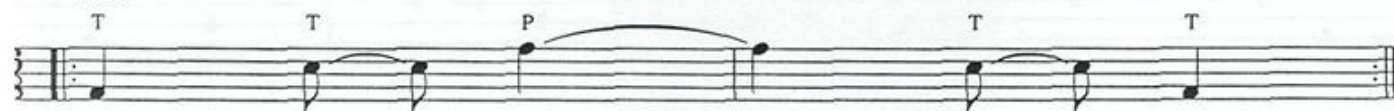
## 2. Afro-Cuban $\frac{6}{8}$ Bass Line 2

Cowbell



A-7

Bass





# **lesson 5**

## **afro-cuban 6/8**

### **Exercise**

Practice this Afro-Cuban 6/8 bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 147 bpm.

First system of the exercise, measures 1-4. Chords: C-7, F-, G7. The staff shows a bass line with eighth and quarter notes, and a fingerings line below with numbers 3, 5, 5, 3, 5, 3, 5, 5.

Second system of the exercise, measures 5-8. Chords: C-7, F-, G7. The staff shows a bass line with eighth and quarter notes, and a fingerings line below with numbers 3, 5, 5, 5, 3, 5, 3, 3, 5, 5.

Third system of the exercise, measures 9-12. Chords: C-7, F-, G7. The staff shows a bass line with eighth and quarter notes, and a fingerings line below with numbers 3, 5, 5, 5, 3, 3, 5, 5, 5, 5.

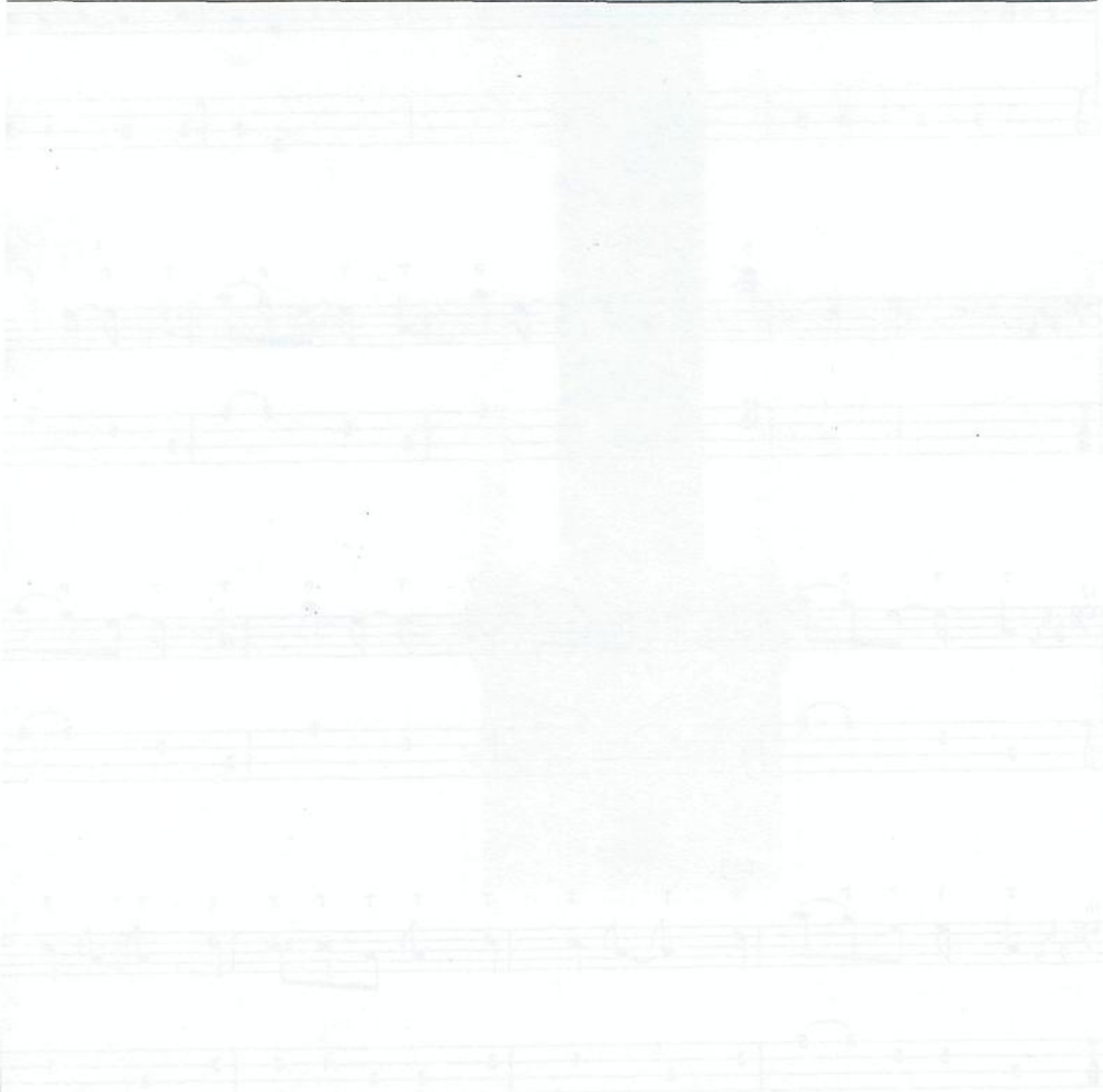
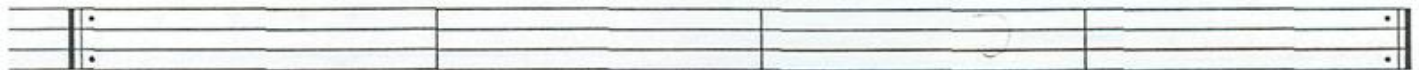
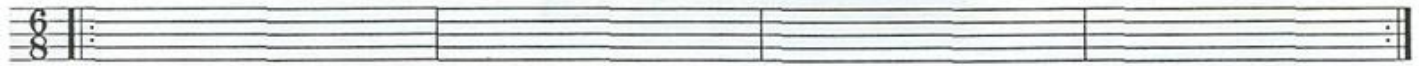
Fourth system of the exercise, measures 13-16. Chords: C-7, D-7(b9), G7, C-. The staff shows a bass line with eighth and quarter notes, and a fingerings line below with numbers 3, 3, 3, 3, 5, 5, 3, 5, 5, 5, 3, 5, 3.

## WRITE YOUR OWN

14

Write your own Afro-Cuban  $\frac{6}{8}$  bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

A-7





# lesson 5

## afro-cuban 6/8

### TUNE

15

"La Casa del Seis" is essentially a minor blues tune. Pay attention to the bell pattern, and notice the 6/8 (in two) feel.

## LA CASA DEL SEIS

OSCAR STAGNI

Afro-Cuban 6/8 ♩ = 147

C-7

First system of music notation for "La Casa del Seis". The top staff is in bass clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. It contains a melodic line with eighth and quarter notes, marked with 'T' (triplet) and 'P' (pedal point) above certain notes. The bottom staff is a tenor/bass line with a key signature of two flats and a 6/8 time signature, featuring a bell pattern of eighth notes marked with '3' (triplet) and '1' (single note).

Second system of music notation, starting at measure 6. The top staff continues the melodic line with eighth and quarter notes, marked with 'T' and 'P'. The bottom staff continues the bell pattern with eighth notes, marked with '3' and '5' (quintuplet).

Third system of music notation, starting at measure 12. The top staff continues the melodic line with eighth and quarter notes, marked with 'T' and 'P'. The bottom staff continues the bell pattern with eighth notes, marked with '3' and '5'.

Fourth system of music notation, starting at measure 16. The top staff continues the melodic line with eighth and quarter notes, marked with 'T' and 'P'. The bottom staff continues the bell pattern with eighth notes, marked with '3' and '5'.

# lesson 5

## afro-cuban 6/8

20 **C-7**

T T T T T T T P T T P T T P T T T T

T 3 3 3 1 3 3 5 5 3 5 3 5 5 3 5 6 5

25 **A7** **G7** **C-7**

T T P T T T T T T P T T T T P T T T

T 4 6 6 6 4 6 4 3 5 3 5 3 5 5 3 5

30 **D-7(b9)** **G7** **A1** **C-7**

T T T T T T P T T T P T T T P T T P

T 3 3 5 3 5 3 5 5 3 5 3 5 5

36 T T T P T T P T T T P T T P

T 3 5 3 5 3 5 5 3 5 X 5 5 3 5

40 **F-7**

P T T T T T T T T T T T T T T

T 8 10 8 10 9 8 6 8 8 6 8 8 8 8 6 8 8 6



# lesson 5

## afro-cuban 6/8

44 C-7

T T T T T T T T T P T T T P T T P

48 Ab7 G7

T T T T T T T T T T T T T T P

52 C-7

T T T T T T T T P T P T P T T P

56 Ab7 G7

T T T T T T T P T T P T T T P T T

60 C-7

P T T T T T T T T T T T

# LESSON 6: LATIN JAZZ

Latin jazz started with Mario Bauza and Machito in the mid 1940s. Mr. Bauza, an established jazz musician in New York, dreamed of organizing an orchestra that would play Cuban music with the sound of a jazz big band. In collaboration with his brother-in-law Frank Grillo "Machito," he formed the band "Machito and His AfroCubans." In the late 1940s, Mr. Bauza introduced Dizzy Gillespie to the Cuban conga player Chano Pozo, and Mr. Gillespie also became an important early performer of this music.

The root of Latin jazz is basically the Cuban son. Today, it is also influenced by other styles, such as bolero, cha cha cha, son montuno, guaracha, mambo, and songo. It is mainly instrumental, but sometimes includes background vocals. Contemporary Latin jazz ensembles may include a drum set and other percussionists. It may use harmony and forms from jazz standards, which gives the bass more freedom to play additional notes.

Latin jazz bass lines may use elements from the styles mentioned above, but are generally more improvised. Caribbean bass lines are also sometimes used. Bass in Latin jazz can play freely—less restricted than in some of the more traditional Cuban forms.

16

Listen to "El Ocaso," and notice the use of Afro-Cuban rhythms, in this jazz context.

## Suggested Listening

- "Mambo Inn" as performed by Mario Bauza
- "Obsession" as performed by Dave Valentin
- "Moliendo Café" as performed by Fort Apache
- "Palmas" as performed by Eddie Palmieri
- "Tumbao Africano" as performed by Ray Barreto



# RHYTHMS

17

Practice these rhythms along with the recording.

1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the chord root shown for the muted note.

## 1. Basic Latin Jazz Rhythm



## 2. Latin Jazz Rhythm Variation



# BASS LINES

17

Practice these bass lines.

## 1. Basic Latin Jazz Bass Line

G7

T T T T T P T T T T T P T T

## 2. Latin Jazz Bass Line Variation

G7

T T P P T P T T T P T P T T



# Exercise

Practice this Latin jazz bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 198 bpm.

**G-7** P P T T T P P T **A $\flat$ 7** P

Fretboard diagram for the first system: Measure 1 (5, 3, 5), Measure 2 (3, 3), Measure 3 (5, 3, 5), Measure 4 (6, 5).

**A-7(b5)** T T T **D7** T P T **G-7** T T T P T T

Fretboard diagram for the second system: Measure 5 (5, 6, 6, 3), Measure 6 (5, 7, 5), Measure 7 (5, 5, 5), Measure 8 (7, 5, 7).

**A-7(b5)** T T **D7** P T P **G-** T T T T T P T

Fretboard diagram for the third system: Measure 9 ((7), 6, 5), Measure 10 (7, 5, 7), Measure 11 (5, 5, 3), Measure 12 (5, 5, 3, 5).

**A-7(b5)** T P T P T **D7** T T **G-** T T T T

Fretboard diagram for the fourth system: Measure 13 (7, 6, 7, 5), Measure 14 (4, 7, 5), Measure 15 (5, 3, 5), Measure 16 (5).

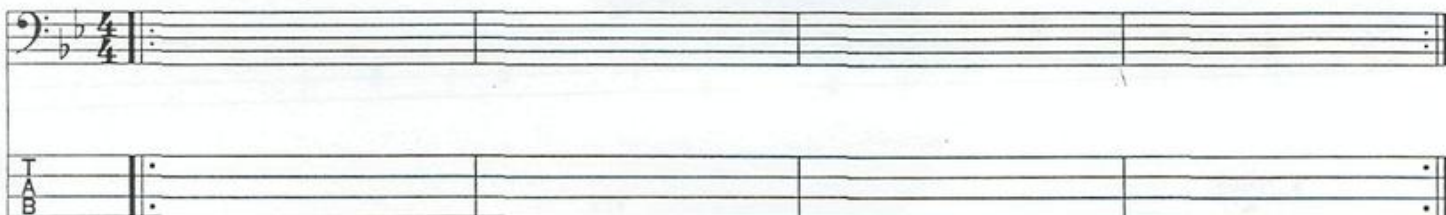
## WRITE YOUR OWN

- 17 Write your own Latin jazz bass line to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

G-7

A-7(b5)

D7



## TUNE

- 18 "El Ocaso" is based on the chords to "Obsession," a bolero by Pedro Flores in 1940, and recorded at a faster tempo by Dave Valentin. After an 8-bar introduction, the form is AABA, ending with a tag that opens the tune up for further variations.

## EL OCASO

OSCAR STAGNARO

Latin Jazz ♩ = 198

Intro G-7



A

G-7

A-7(b5)

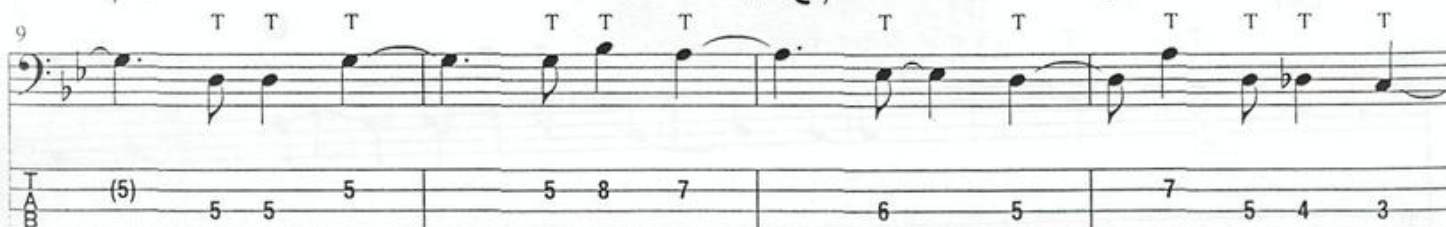
D7



G-7

A-7(b5)

D7





# lesson 6

## latin jazz

13

C-7 F7 Bb7 Eb7

T T T T T T T P T T

(3) 5 5 3 5 6 8 8 6 8 8 7

17

A-7(b5) D7

T T T T T T T T T P P T T T T

(7) 6 6 7 7 6 5 X 7 7 7 7 5 5 3 3

21

G-7 A-7(b5) D7

T T T T T T T T T X T T T

3 5 5 5 6 5 5 6 5 X 7 7 5

25

G-7 A-7(b5) D7 D#7

T T T T T T T P T T b P T

(5) 5 5 8 8 7 6 5 7 5 4 3

29

C-7 F7 Bb7 Eb

T T T T T T T T T T

(3) 5 3 0 0 1 3 3 2 1 1 0

lesson 6

latin jazz

A-7(b5)

07

G-7

P T T P T T T P P T T T T T T

33

(0) 7 6 0 7 5 7 7 7 7 5 5 5 3 5 3 5 1 3 1 3

B

C-7/F

8b/F

T P T P T T P T P T

37

3 3 3 3 3 1 3

C-7/F

8b

Eb

D-7

G7

T P T P T T T T T T T

41

3 3 3 1 1 1 5 5 5 1

C-7/F

8b/F

P T P T T T P T P T T

45

3 3 1 3 3 1 3 3 1 5

Eb

A-7(b5)

07

T P P T P T T T P T T T

49

8 8 8 6 6 5 5 7 3 3 5

43



# lesson 6

## latin jazz

**A** **G-7** **A-7(b5)** **D7**

53

T T T T T T T P T P T T T

**G-7** **A-7(b5)** **D7** **D7**

57

T T P T T T T T T P P T T

**C-7** **F7** **Bb** **E7**

61

T T T T T T T T T

**A-7(b5)** **D7** **G-7**

65

P T T P T T T T T P P P T T

**C-7** **F7** **Bb** **E7**

69

T T T T T T T P T T

lesson 6

latin jazz

A-7(b5)

73

T

P

T

T

D7

T

T

T

T

G-7

P

T

T

T

T

F-7

T

T

T

Bb7

T

T

8

7

(7)

6

5

5

5

3

3

5

3

8

8

6

6

Eb

77

P

T

T

T

A-7(b5)

T

T

T

T

D7

P

T

T

T

T

G-7

T

T

T

T

F-7

T

T

T

Bb7

T

T

8

3

6

5

3

3

5

3

3

5

5

1

2

3

3

1

1

Eb

81

P

T

T

T

A-7(b5)

T

T

T

T

D7

P

T

T

T

T

G-7

T

T

T

T

F-7

T

T

T

Bb7

T

T

8

3

6

5

6

5

5

3

5

5

5

1

2

3

3

1

1

Eb

85

P

T

T

A-7(b5)

T

T

T

T

D7

P

T

T

T

T

G-7

T

T

T

T

F-7

T

T

T

Bb7

T

T

8

6

5

3

3

5

3

3

5

0

1

2

3

3

1

1

Eb

89

P

T

T

T

A-7(b5)

T

T

G-7

T

T

T

T

T

T

T

T

P

T

T

T

8

3

6

5

5

5

3

5

5

2

5

5

5



# LESSON 7: LATIN JAZZ IN 7

Latin jazz in 7 time was first recorded by Emiliano Salvador in his tune "7 por 4 Oye mi Son." This style keeps the basic components of Cuban son, but breaks away from traditional  $\frac{4}{4}$  dance music. It may be in  $\frac{7}{4}$  or  $\frac{7}{8}$ , or even as 2-bar groupings of  $\frac{4}{4}$  and  $\frac{3}{4}$ . The beats are always grouped as either 4+3 or 2+2+3. The cascara rhythm is an important element.

19

Listen to "Que es la Cosa?" and notice the cascara rhythm.

## Suggested Listening

"Oye mi Son" as performed by Emiliano Salvador

"Stolen Moments" as performed by the Caribbean Jazz Project

"Yes and No" as performed by Oscar Stagnaro

20

## RHYTHMS

Practice these rhythms along with the recording. Notice that some are notated in 7, and some are notated over two measures: one in 4, the other in 3. Both approaches are common.

1. First, use a thumb slap (T) on a muted string for each note.
2. Second, alternate using thumb and pull (T and P) articulations.
3. Third, use the articulations indicated.

Then repeat these three steps, but substitute the root of each chord shown for the muted note.

### 1. Latin Jazz in 7 Basic Rhythm

Cascara

Clave

C-7

T T T T T T T T T

## 2. Latin Jazz in 7 Rhythm Variation

Cascara

Clave

C-7

T T T T T T T T T

## 3. Latin Jazz in 7 Rhythm Variation 2

Cascara

Clave

C-7

T T T T T

## 4. Latin Jazz in 7 Rhythm Variation 3

Cascara

Clave

C-7

T T T T



# lesson 7

## latin jazz in 7

### BASS LINES

20

Practice these bass lines.

#### 1. Basic Latin Jazz in 7 Bass Line

Cascara

Clave

C-7

T T T T T T T T T

3 5 5 5 5 3 5

#### 2. Latin Jazz in 7 Bass Line Variation 1

Cascara

Clave

C-7

T T T T T T T T T

3 5 5 5 3 5

### 3. Latin Jazz in 7 Bass Line Variation 2

Cascara

Clave

C-7

T

5

3

### 4. Latin Jazz in 7 Bass Line Variation 3

Cascara

Clave

C-7

T

5

3



# lesson 7

## latin jazz in 7

### Exercise

Practice this Latin jazz in 7 bass line along with a metronome or drum machine. Practice it slowly at first, and then increase the tempo to a pulse of 184 bpm.

Chords: G- Ab7 G- Ab7 A-

T T P T T T T P T T T T T T T

Chords: Bb7 A-7(b5) D7 G- Eb D7

T T P T T T T P T T T T P T

Chords: G- Bb7 A-7(b5) D7

T T T T P T T T P T T T P P T T

Chords: G- Ab7 D7 G-

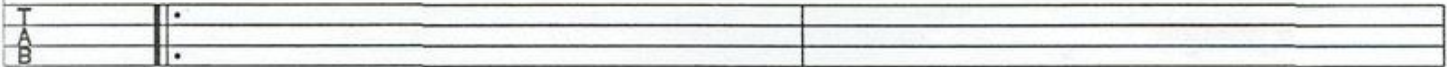
T T T T T P T P T T T T T P T T T T

# WRITE YOUR OWN

- 20 Write your own Latin jazz bass line in 7 to the chord progression shown. Use the rhythms you have been practicing. Then practice your bass line along with the recording.

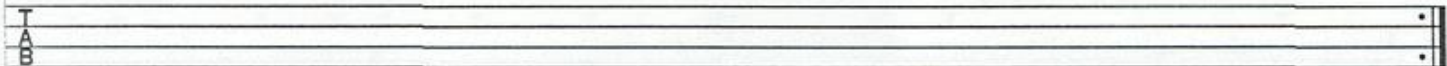
C-7

F-7



D-7(b9)

G7





# lesson 7

## latin jazz in 7

### TUNE

21

"Que es la Cosa?" is based on the chords to "Blue Bossa" by Kenny Dorham. Notice the cascara rhythms. After an 8-bar introduction, it alternates eight bars of an A section with eight bars of a B section. There is a tag ending.

## QUE ES LA COSA?

OSCAR STAGNA

Latin Jazz in 7 ♩ = 184

G7sus4(b9)

T T T T T T T T T T T T T T T

4 T T T T T T T T T T T T T T T

A C-7 F-7

7 D-7(b9) G7 C-7 P T T

9 Eb-7 Ab7 D-7(b9) P T T P T T P T T P T T X X

latin jazz in 7

Handwritten musical notation for a bass line. The top staff shows a sequence of notes with chord symbols  $E\flat-7$ ,  $A\flat7$ , and  $D\flat$  above them. The bottom staff shows a sequence of numbers (6, 4, 3, 6, 6, 6, 6, 4, 4, 4, 4, 4, 4) likely representing fret positions for a guitar or bass.



# lesson 7

## latin jazz in 7

19

D-7(b5) T T T G7 P T T P C-7 T T T T D-7(b5) T T T G7

21

C C-7 T T T P T T T T F-7 T T T T T

23

D-7(b5) T T T T G7 P T P C-7 T T T T P P T T

25

Eb-7 T P T T P T T Ab7 P T T T Db T T T T P T

# lesson 7

## latin jazz in 7

27 **D-7(b9)** **G7** **C-7**

T T T T T T T P P T T

5 6 6 5 5 3 3 5 5 5 5 5 5

29 **D-7(b9)** **G7** **C-7**

T P T P T P T T T

5 5 4 4 5 5 3

31 **G7sus4(b9)**

T T T T T T T T

3 5 5 5 3 5 3 6 5

33 **D7** **C-7**

T T T T T T T T T T T T

3 5 5 5 3 5 3 6 5 3 6 4 3 3 3



# ABOUT THE AUTHOR

Grammy-winning bassist Oscar Stagnaro is considered one of today's top players and most pioneering bass educators. Born in Peru, his Latin slap technique is considered among the most virtuosic and inventive in bass circles. Says *Bass Player* magazine, "Oscar's technical agility, advanced harmonic and melodic knowledge, and grounding in funk and R&B—as well as his dedication to Latin traditions—give him the ultimate flexibility when it comes time to lay down a groove."



Oscar plays regularly with the Paquito D'Rivera Quintet, including on the Grammy-award winning recordings *Brazilian Dreams* (Latin Grammy 2003) and *Live at the Blue Note* (Latin Grammy 2001), and on the film *Calle 54*. They have been featured with the Washington National Symphony Orchestra, Milwaukee Symphony Orchestra, Costa Rica Symphony Orchestra, Venezuela Simon Bolivar Symphony Orchestra, and two recent recordings. The recording *To My Country* (with Los Hijos del Sol) was also nominated for the 2003 Latin Grammys.

Oscar's recent solo recording, *Mariella's Dreams* (Songosaurus), features music based on rhythms from Cuba, Brazil, Peru, Venezuela, and Colombia. On this album, Oscar is joined by Paquito D'Rivera, Dave Samuels, Ed Simon, Alex Acuña, and Ramon Stagnaro.

Oscar has also performed with Dave Valentin, David Sanchez, Charlie Sepulveda, Ray Barreto, Chucho Valdez, Michel Camilo, Tiger Okoshi, Bob Moses, Bob Mintzer, Dave Freeman, Freddy Hubbard, Bobby Carcases, Giovanni Hidalgo, Lenny Andrade, Steve Khun, Nestor Torres, Gerardo Nuñez, Rosa Passos, Dave Rudder, Mark Murphy, Tom Harrell, Andy Narrell, Danilo Perez, Claudio Roditi, Dave Liebman, Don Braden, Caribbean Jazz Project, WDR Big Band, NDR Big Band, the Boston Pops, Alex Acuña, Ramon Stagnaro, Dave Samuels, and national symphony orchestras from Venezuela, Mexico, and Costa Rica.

Oscar is an associate professor at Berklee College of Music, where he helped to found the Latin bass studies program. He also teaches at New England Conservatory and the Rivers Music School, as well as at clinics all around the world, including Peru, Puerto Rico, Costa Rica, Venezuela, Germany, and Spain. He is co-author of *Latin Bass Book* (Sher Music), and is currently working on a new book called *Inside the South American Rhythm Section*. Oscar can be reached through his Web site at [www.oscarstagnaro.com](http://www.oscarstagnaro.com).

On the *Afro-Cuban Slap Bass Lines* CD, Oscar played a Warwick 5-String Streamer Stage I bass (1990) with Bartolini Soap pickups. He endorses Epifany speakers, Azola basses, Acoustic Images Clarus 2 amplifiers, Warwick basses, Fodera strings, and Godin basses.

## Selected Recordings

Paquito D'Rivera and the New York Voices. *Brazilian Dreams*. MCG: J1010, 2002.

WDR Big Band and Paquito D'Rivera. *Big Band Time*. Timba Records: 59773-2, 2002.

Dave Liebman, Don Braden, and Dan Moretti. *Latin Genesis*. Whaling City Sound: WCS013, 2002.

Paquito D'Rivera Quintet. *Live at the Blue Note*. Half Note: 4911, 2001.

The Caribbean Jazz Project. *The CJP*. Heads Up: HUCD 3033, 1995.



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Grammy-winning bassist **OSCAR STAGNARO** is one of today's top players and a pioneer of bass education. An Associate Professor at Berklee College of Music, where he helped found the Latin bass studies program, Oscar continues to record and tour extensively. A sought-after player, he has performed with music greats Paquito D'Rivera, Tiger Okoshi, Tito Puente, Mintzer, Freddie Hubbard, Claudio Roditi, as well as the Boston Pops. He is the co-author of *The Latin Bass Book: A Practical Guide*.

### Praise for Oscar Stagnaro:

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