

Table of Contents

SECTION ONE	The Tumbao Bass Line	
Chapter 1	The Basic Tumbao and its Main Variations.	Page 1
Chapter 2	Combinations.	Page 37
Chapter 3	Other Simple Tumbao Variations.	Page 48
Chapter 4	The Bass In Relation To Clave.	Page 72
Chapter 5	Advanced Tumbao Variations.	Page 80
SECTION TWO	Other Afro-Cuban Styles	
Chapter 6	Cha-Cha-Chá and its Variations.	Page 106
Chapter 7	Afro Lines in Six.	Page 116
Chapter 8	Contemporary Cuban-Style Bass Lines.	Page 129
SECTION THREE	Brazilian Bass Lines	
Chapter 9	Samba Bass Lines.	Page 144
Chapter 10	Partido Alto, Baião and Other Brazilian Styles.	Page 161
SECTION FOUR	Caribbean & South American Styles	
Chapter 11	Merengue, Reggae and Other Caribbean Styles.	Page 189
Chapter 12	South American Styles.	Page 203
SECTION FIVE	Latin Jazz Bass Lines	
Chapter 13	Latin Jazz Bass Lines.	Page 231
APPENDIX I	Transcriptions of Recorded Bass Lines.	Page 239
	Pedro Perez' bass line on "La Rumba Esta Buena"	
	Andy Gonzalez' bass line on "Little Sunflower"	
	Oscar Stagnaro's bass line on "Sin Saber Porque"	
	Andy Gonzalez' bass line on "Rainsville"	
	Andy Gonzalez' bass line on "Water Babies"	
APPENDIX II	Oscar Stagnaro Discography.	Page 262

This page contains ten staves of musical notation for a bass line. The notation includes various chords and melodic lines. A large, semi-transparent watermark is overlaid diagonally across the page.

Staff 1: Chords: $B^{\flat 7}$, C_{MI}^6 , $E^{\flat 7}$, $A^{\flat 7}$

Staff 2: Chords: $G^7(alt)$, C_{MI}^6 , $E^{\flat 7}$, $A^{\flat 7}$, $G^7(alt)$

Staff 3: Chords: C_{MI}^6 , G^7 , C_{MI}^6

Staff 4: Chords: G^7 , C_{MI}^6 , C_{MI}^6 (boxed), $E^{\flat 7}$

Staff 5: Chords: F^7 , G^7 , C_{MI}^6 , $E^{\flat 7}$, F^7

Staff 6: Chords: G^7 , C_{MI}^6 , $D_{MI}^7(\flat 5)$, G^7 , C_{MI}^6

Staff 7: Chords: C_{MI}^6 , $D_{MI}^7(\flat 5)$, G^7 , C_{MI}^6

Staff 8: Chords: $B^{\flat 7}$, C_{MI}^6 , $D_{MI}^7(\flat 5)$, G^7 , C_{MI}^6 , $B^{\flat 7}$

Staff 9: Chords: C_{MI}^6 , $D_{MI}^7(\flat 5)$, G^7 , C_{MI}^6 , F_{MI} , G^7

Staff 10: Chords: C_{MI}^6 , C_{MI}^6 , F_{MI} , G^7 , C_{MI}^6

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_{MI}^9

Chords for Section A:
 Measure 1: D¹³
 Measure 2: G^{MI}⁹
 Measure 3: C¹³
 Measure 4: A^{MI}⁹
 Measure 5: D¹³

B A_{MI}^7 D⁷ G^{MI}⁷ C⁷ A^{MI}⁷

Chords for Section B:
 Measure 6: A^{MI}⁷
 Measure 7: D⁷
 Measure 8: G^{MI}⁷
 Measure 9: C⁷
 Measure 10: A^{MI}⁷

This page contains ten staves of musical notation for guitar. The notation includes various chords and melodic lines. The chords are: Gmi7, C7, Ami7, D7, and C13. A large watermark 'SAMPLE' is overlaid diagonally across the page.

Staff 1: Gmi7, C7, C, Ami7, D7, Gmi7

Staff 2: C7, Ami7, D7, Gmi7, C7

Staff 3: Ami7, D7, Gmi7, C7, Ami7

Staff 4: D7, Gmi7, C7, Ami7, D7

Staff 5: Gmi7, C7, Ami7, D7, Gmi7

Staff 6: C7, Ami7, D7, Gmi7, C7

Staff 7: Ami7, D7, Gmi7, C7, Ami7

Staff 8: D7, Gmi7, C7, Ami7, D7

Staff 9: Gmi7, C7, Ami7, D7, Gmi7

Staff 10: C7, Ami7, D7, Gmi7, C7, NC, C13

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

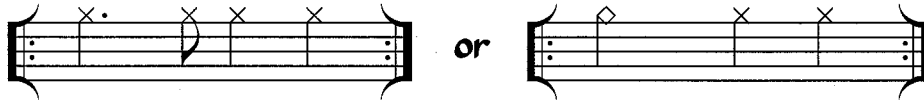
CD One
TRACK #5

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

A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ D_{MI}
 A_{MI} D_{MI} E⁷ D_{MI} A_{MI} D_{MI} E⁷ G⁷
 C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ F_{MI}
 C_{MI} F_{MI} G⁷ F_{MI} C_{MI} F_{MI} G⁷ B^{b7}
 E^{bMI} A^{bMI} B^{b7} A^{bMI} E^{bMI} A^{bMI} B^{b7} A^{bMI}
 E^{bMI} A^{bMI} B^{b7} A^{bMI} E^{bMI} A^{bMI} 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

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

[A] GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷

EMI⁷ A⁷ D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷

AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷ EMI⁷ A⁷

D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶

B⁷ EMI⁷ A⁷ D⁷ GMA⁷ GMA⁶

AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷ EMI⁷

A⁷ D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷

GMA⁷ GMA⁶ B⁷ EMI⁷ A⁷ D⁷

GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷

EMI⁷ A⁷ D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷

AMI⁷ D⁷ GMA⁷ GMA⁶ B⁷ EMI⁷ A⁷

D⁷ GMA⁷ GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶

B⁷ EMI⁷ A⁷ D⁷ B D⁷

C¹³ D⁷

C¹³ D⁷

C¹³ D⁷ NC.

C G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶

AMI⁷ D⁷ AMI⁷ D⁷ GMA⁷ GMA⁶ D G GMA⁶ AMI⁷ D⁷

AMI⁷ D⁷ GMA⁷ GMA⁶ G GMA⁶ AMI⁷ D⁷ AMI⁷ D⁷