

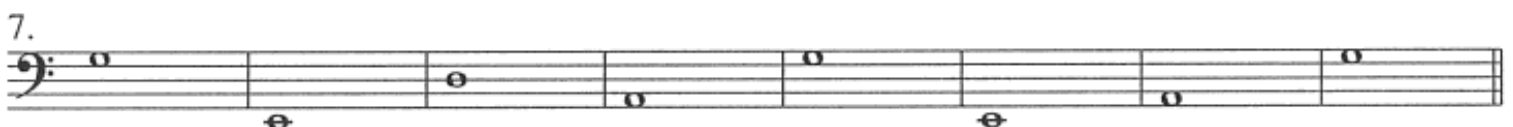
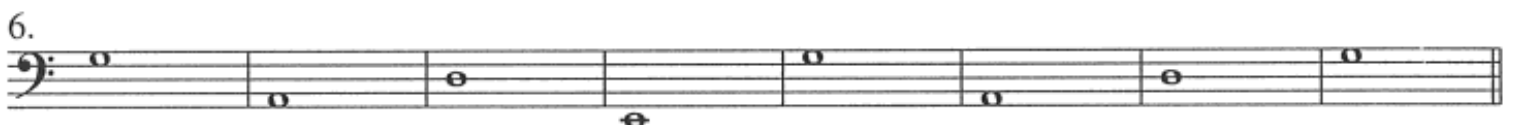
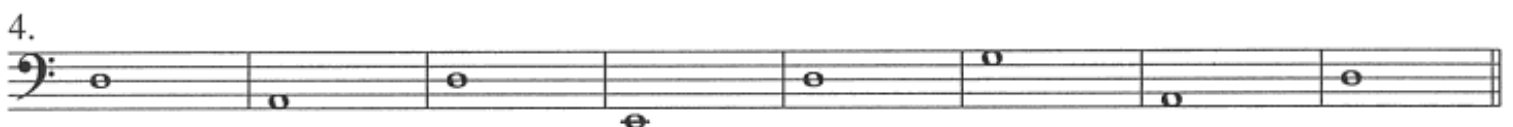
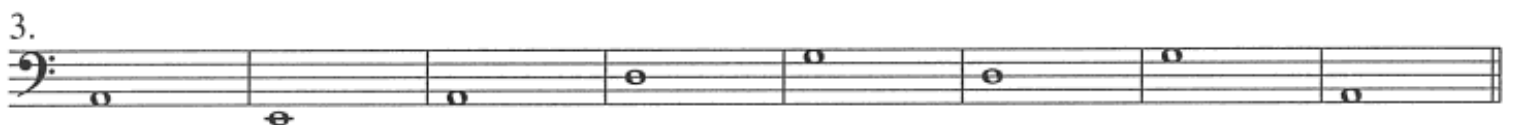
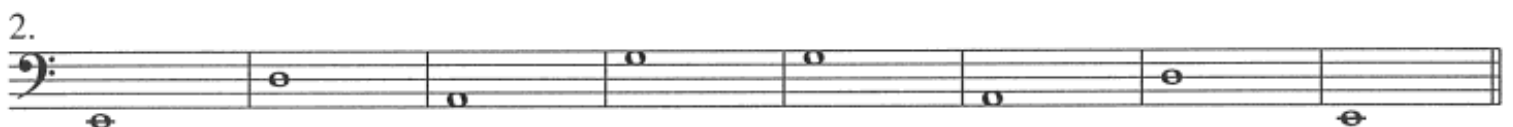
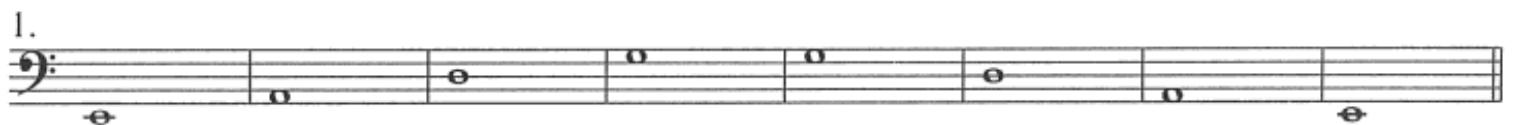
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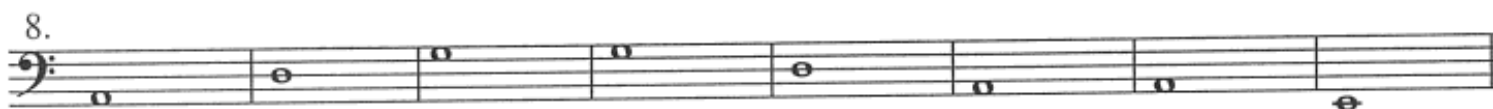
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Let's begin by identifying the open strings of the bass, and their notation on the staff:



Exercises: Play and recite the names of the notes in the following exercises slowly, allowing each one the same duration:



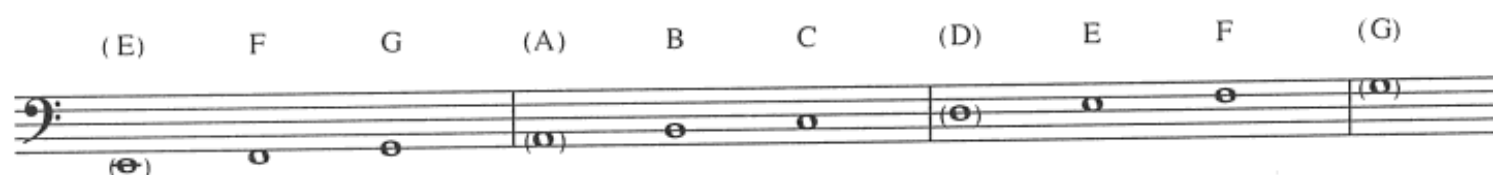


Now, play all the exercises above *backwards*.

Here are the names of the notes on all the spaces and lines of the staff:



Take a look at the notes that lie between the bass' open strings (open strings are in parentheses).



These are all *natural* notes. There also exist notes between certain of these, called *sharps* and *flats*. We'll get to them a little later.

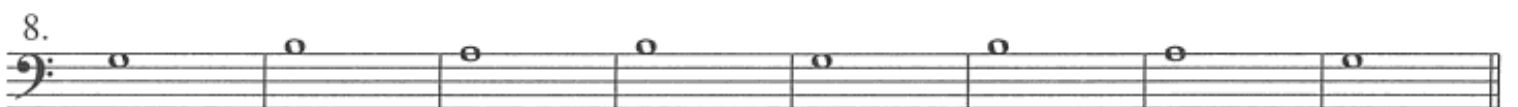
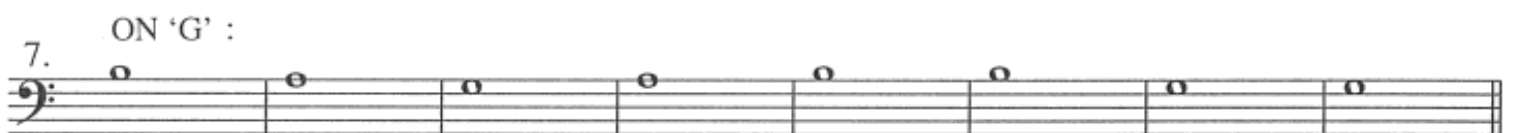
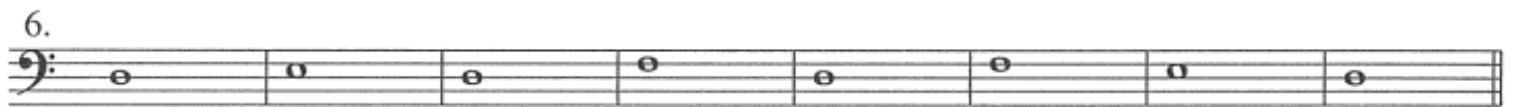
Exercises: Recite the name of each note as you play. Each line is to be played only on the string indicated.

ON 'E' :

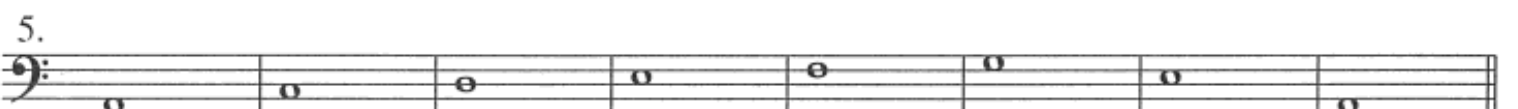
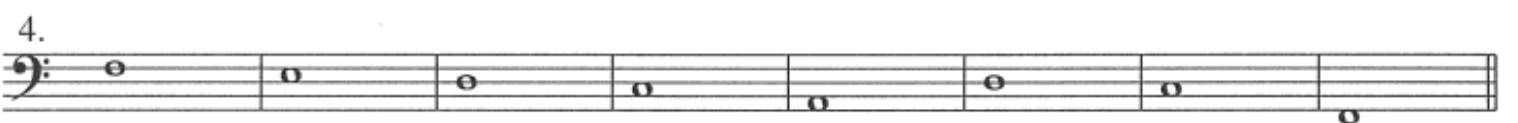
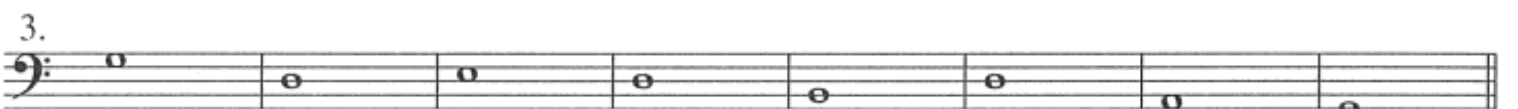
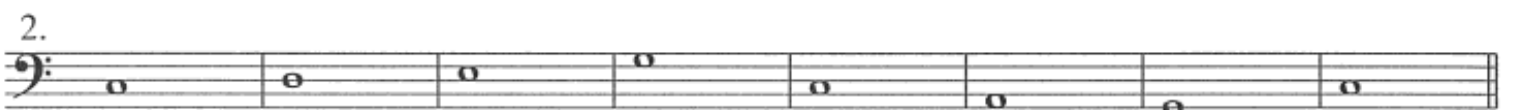


ON 'A' :

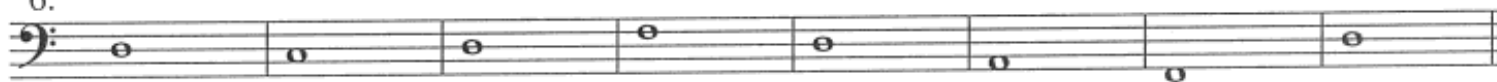




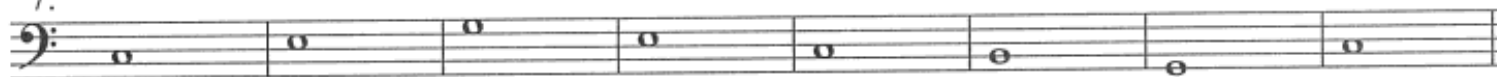
Exercises: Recite the name of each note as you play it. Use open strings wherever possible.



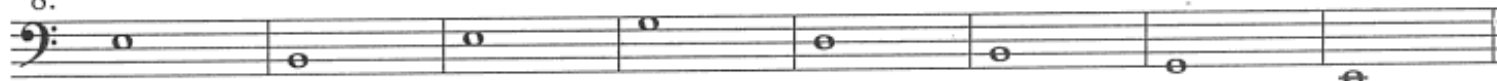
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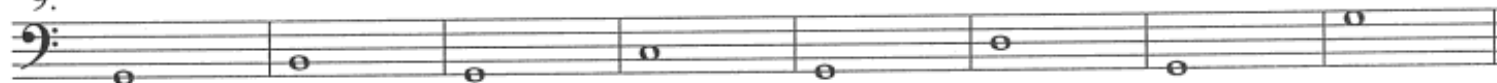
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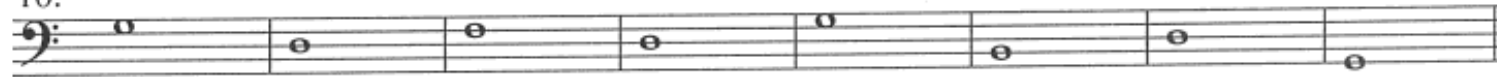
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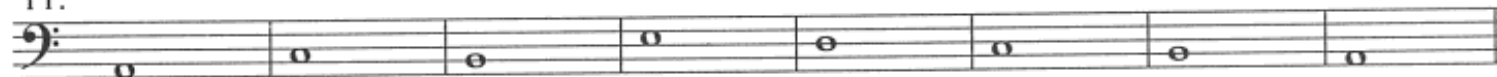
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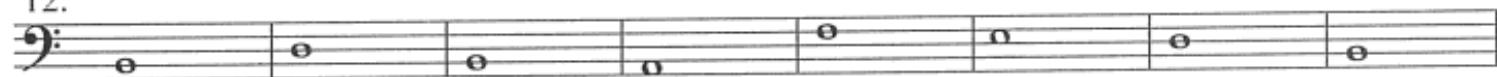
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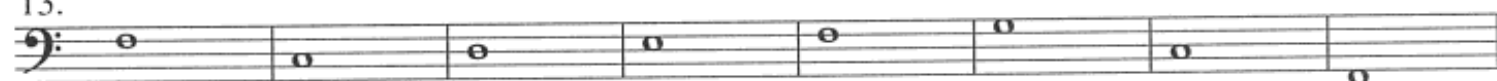
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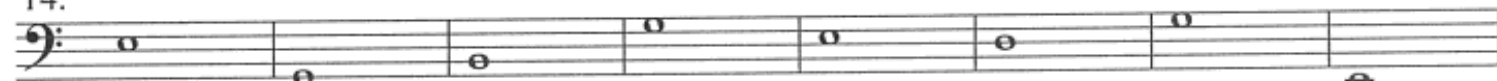
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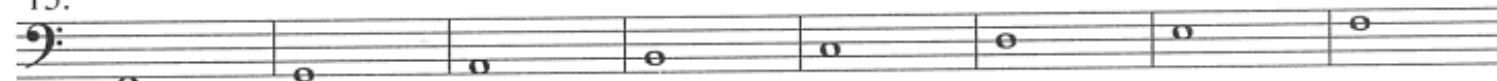
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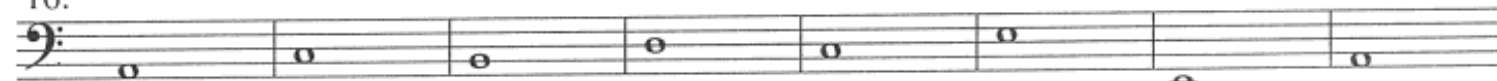
14.



15.



16.



SIMPLE RHYTHMS

For the time being, we will concentrate on learning to read in 4/4, or *common time*. This is a *time signature* in which there are four beats per measure. *Measures* are units of time which music is broken up into according to the music's pulse.

Whole Notes

Equals 4 beats



A musical staff in bass clef with a 4/4 time signature. It contains four measures, each with a single whole note. The notes are on the lines G2, C3, F2, and C3 respectively.

COUNT: 1-2-3-4 1-2-3-4 1-2-3-4 1-2-3-4

Half Notes

Equals 2 beats



A musical staff in bass clef with a common time signature 'C'. An arrow points to the 'C' with the text "(means 'common' or 4/4)". The staff contains eight measures of half notes. The notes are on the lines G2, C3, F2, C3, G2, C3, F2, and C3.

COUNT: 1-2- 3-4 1-2- 3-4 1-2- 3-4 1-2- 3-4

Quarter Notes

Equals 1 beat

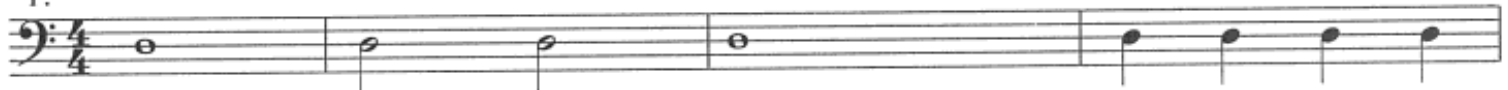


A musical staff in bass clef with a common time signature 'C'. It contains sixteen measures of quarter notes. The notes are on the lines G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, C3, G2, C3, F2, and C3.

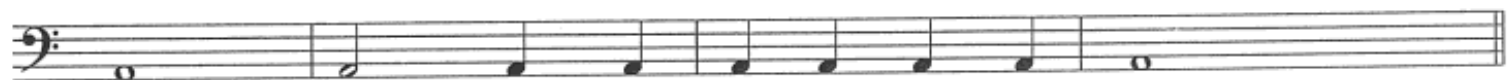
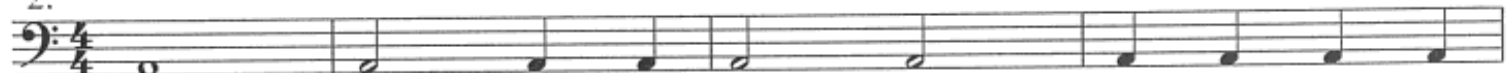
COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4

Rhythm Exercises:

1.



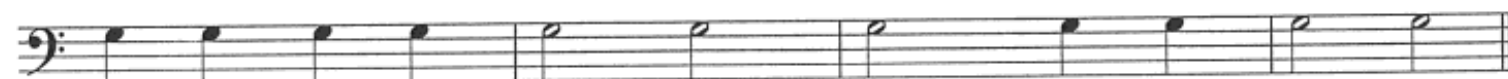
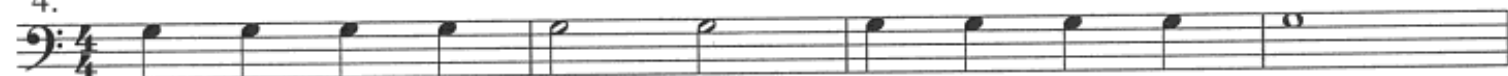
2.



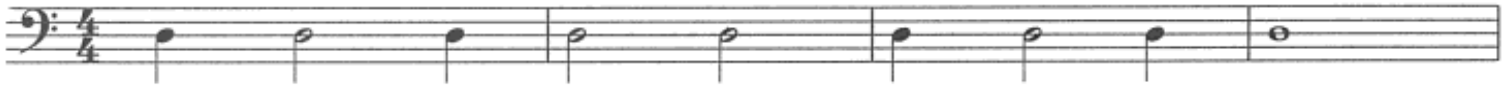
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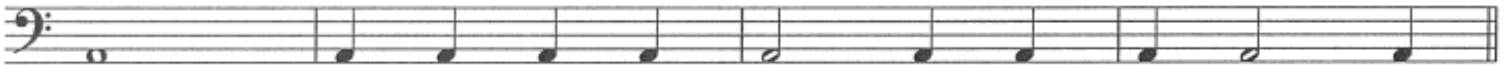
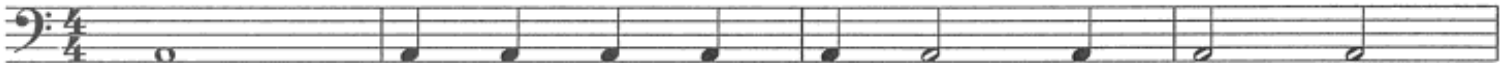
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5.



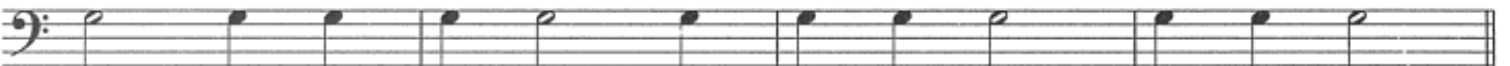
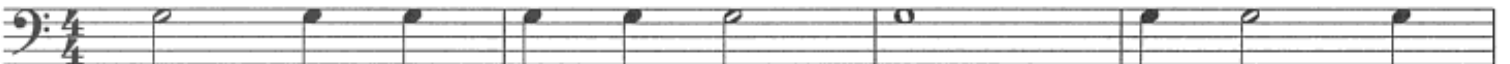
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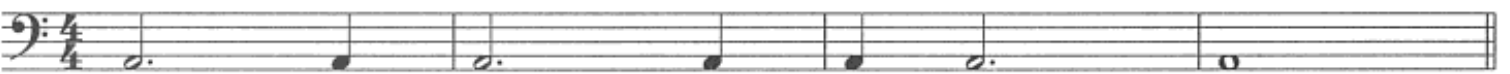
7.



8.



Here we introduce the dotted half note, which equals 3 beats.



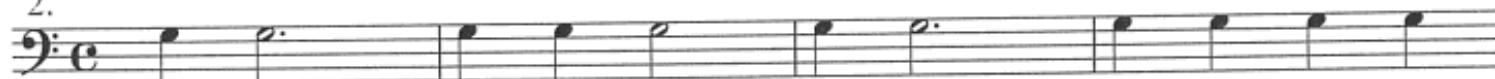
COUNT: 1 - 2 - 3 - 4 1 - 2 - 3 - 4 1 - 2 - 3 - 4 ETC.

Exercises:

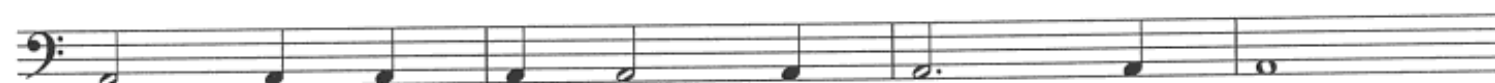
1.



2.



3.



4.



RESTS

A rest indicates a period of silence. (Do not lose the pulse of the music during the rest.)

WHOLE REST

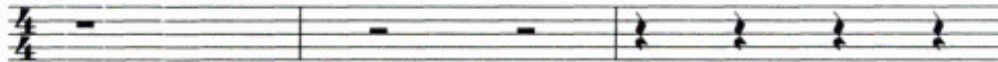
4 beats

HALF RESTS

2 beats each

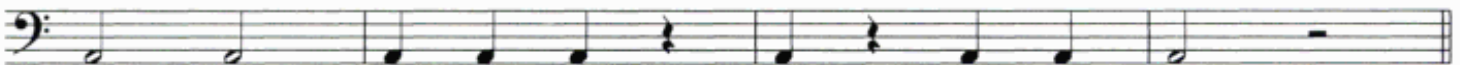
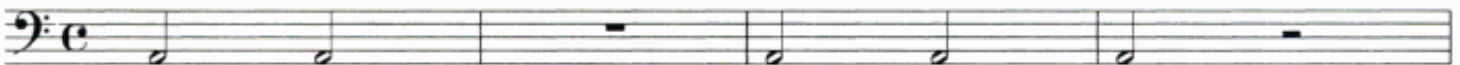
QUARTER RESTS

1 beat each

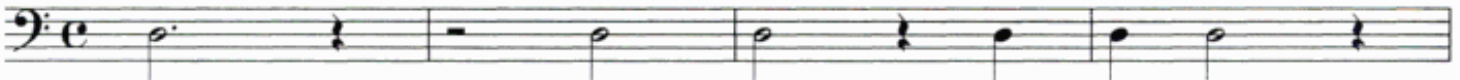


Exercises:

1.



2.



3.



4.

5.

6.

7.

8.

Here we introduce the dotted half rest, which equals 3 beats:

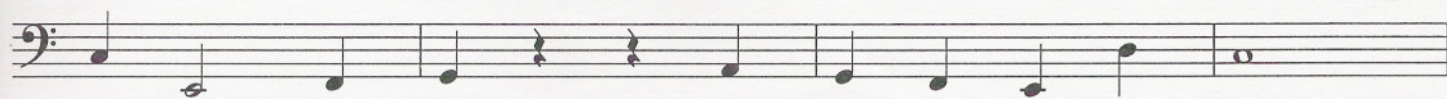
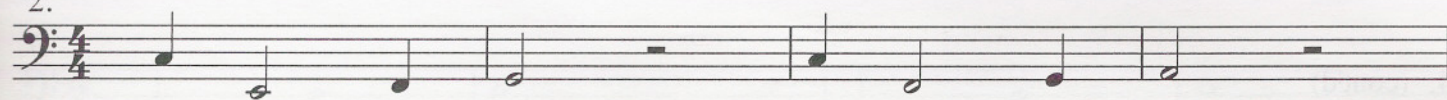


ETUDES

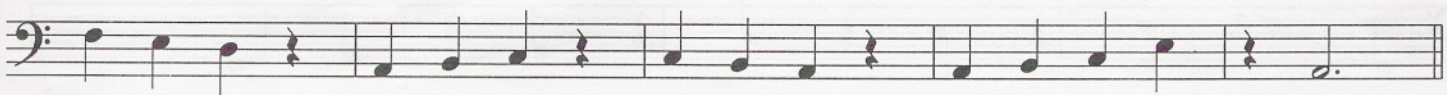
(Using *natural* notes, various rhythms and rests)



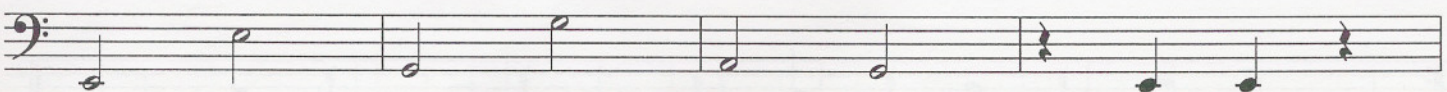
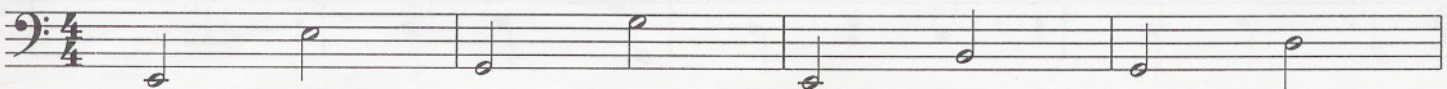
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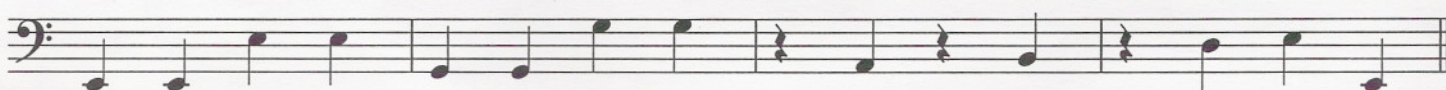
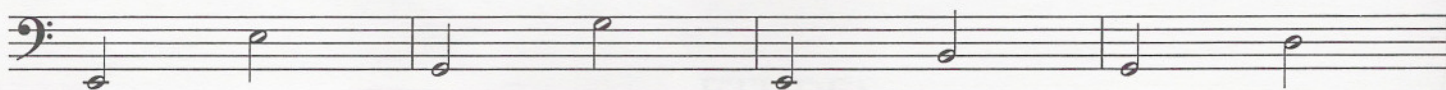
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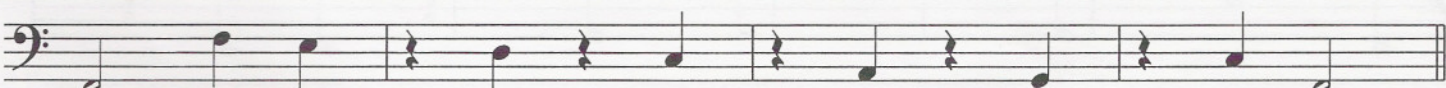
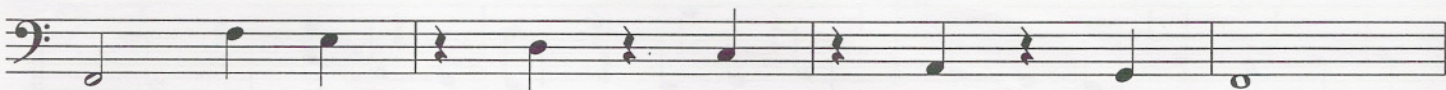
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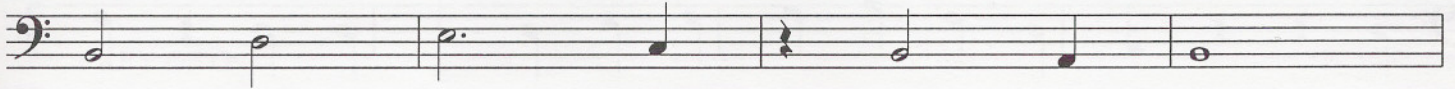
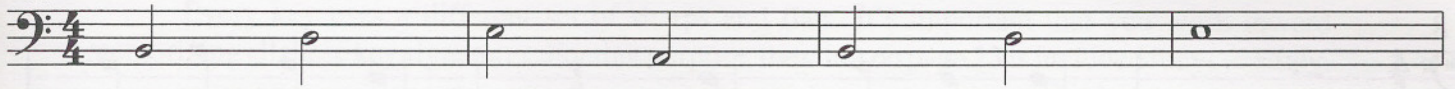
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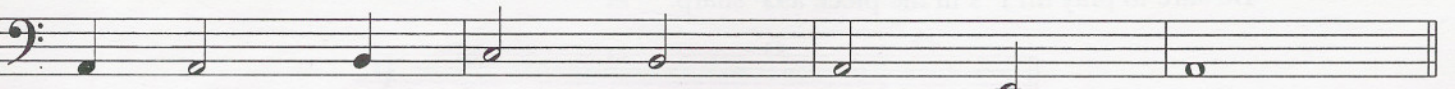
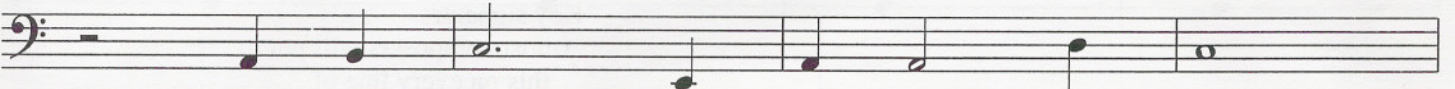
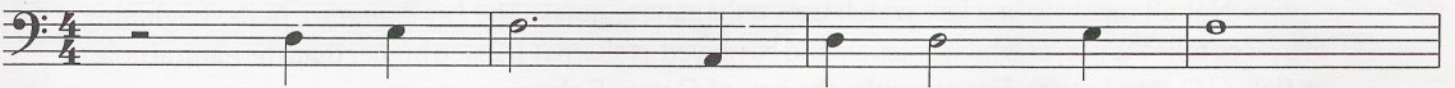
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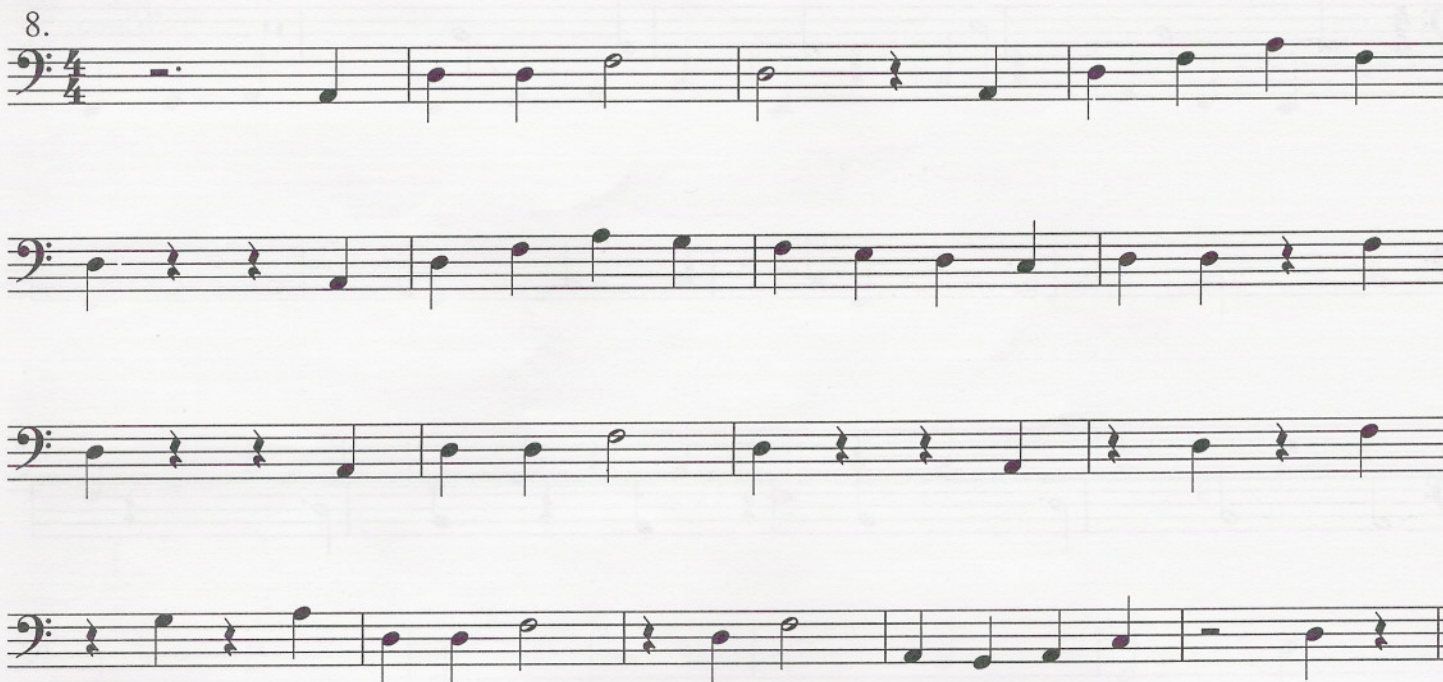


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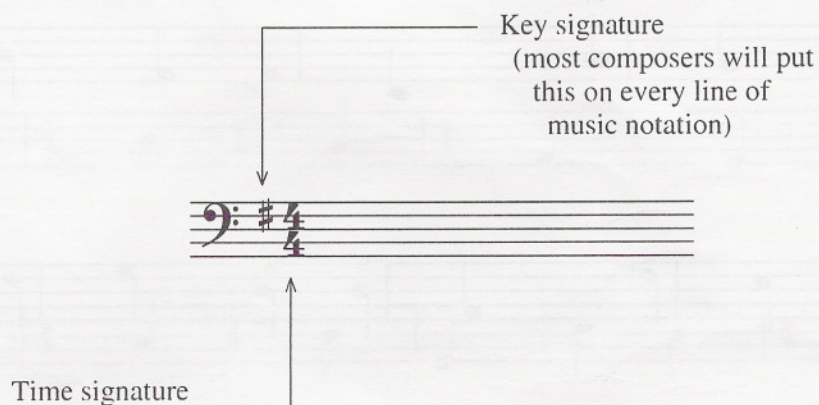
7.





KEYS & KEY SIGNATURES

Not all music is in a key which uses only natural notes. The *key signature* at the beginning of a piece tells the player which notes should be played as sharps (1/2 step higher than the natural note) or flats (1/2 step lower). For example, the key of G uses F sharp:



Be sure to play *all* F's in the piece as F sharp.

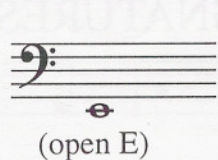
Every key uses a different set of sharps and flats. It's important that you work toward memorizing all these key signatures. For that purpose, the chart on page 23 is included for your study.

ETUDES USING SIMPLE KEY SIGNATURES

KEY OF G



You should be able to play all the notes between the open E and this mid-range C without straying too far from your lowest position, so we'll confine our reading studies to this range for now. Consult your teacher or your technique method book if you're unsure about what fingerings to use.



KEY OF G

4.

Four lines of musical notation in the key of G (one sharp, F#), bass clef, 4/4 time. The first line starts with a measure number '4.' and contains four measures of eighth notes. The second line contains four measures of eighth notes. The third line contains four measures of eighth notes. The fourth line contains four measures of eighth notes, ending with a double bar line.

5.

5.

4/4

Bass line notation for a piece in 4/4 time, featuring a key signature of one flat (B-flat). The notation includes various note values and rests, with some notes highlighted in red.

6.

KEY OF B \flat

7.



KEY OF C

8.



How To Determine the Key of a Piece of Music

There are two clues useful in determining what the actual key of a piece of music is:

1) The key signature: The number of sharps or flats tells you that the piece falls into either a certain major key, or its relative minor key.

2) The notes in the beginning and ending of the piece will usually emphasize the tonic, or key tonality.

How To Read the Key Signature

Count the number of sharps or flats in the key signature. If there are none, consider the piece to be in C, or its relative minor, A minor. Use Chart 1 below to find the key according to the number of sharps or flats. (It is important to memorize the number of sharps or flats per key, so that your recognition of key signatures will become second nature.)

Chart 1

Number of Sharps or Flats Per Major Key

Sharps:	1 sharp	G	Flats:	1 flat	F
	2 sharps	D		2 flats	B \flat
	3 sharps	A		3 flats	E \flat
	4 sharps	E		4 flats	A \flat
	5 sharps	B		5 flats	D \flat
	6 sharps	F \sharp		6 flats	G \flat
	7 sharps	C \sharp		7 flats	C \flat

Chart 2

Order of Sharps and Flats

Sharps or flats are always presented in a specific order:

Order of Sharps: F \sharp , C \sharp , G \sharp , D \sharp , A \sharp , E \sharp , B \sharp (ascends by perfect 5th)

Order of Flats: B \flat , E \flat , A \flat , D \flat , G \flat , C \flat , F \flat (ascends by perfect 4th)

RELATIVE MINOR KEYS

Every major key has a relative minor key which uses the same key signature. This key is located three 1/2 steps below the major key.

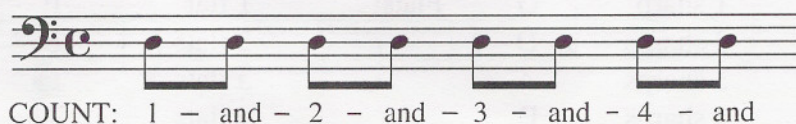
e.g., C : Relative Minor Am


NOTE: Not every piece of music is written with a key signature. Very difficult pieces which move within several keys often dispense with the key signature and depend on individual accidentals instead. The same is true of atonal and extended-tonal music.

Occasionally, a composer will use a key signature which seems foreign to the tonality of the piece. Usually this will be because the piece is written in an unusual Mode. (Modes are special scales which invoke unusual tonalities and chord relationships.)

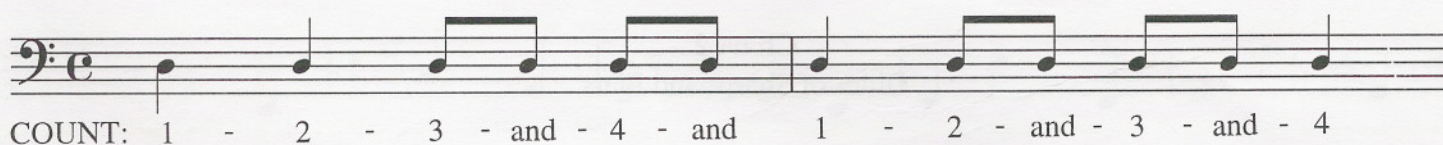
EIGHTH NOTES


Eighth notes are played half as long as quarter notes; e.g., two eighth notes fit in the time-space of one quarter note.



Eighth notes can be written singly:  or in groups of two, three, or four, depending on the particular piece of music.

Play:



An eighth rest looks like this  and takes up the same time-space as an eighth note.

Play:

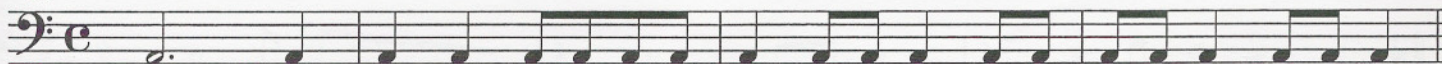


Mixed rhythm exercises:

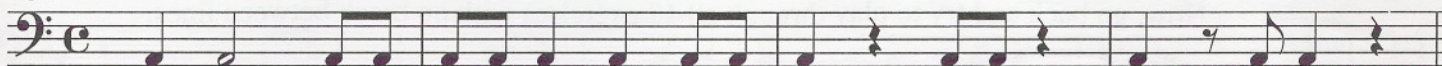
1.



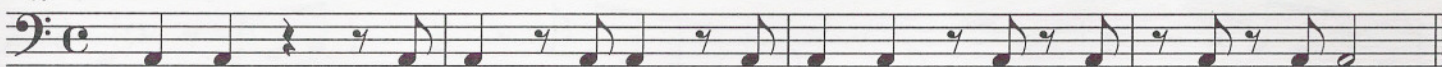
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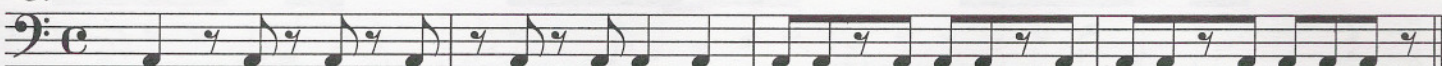
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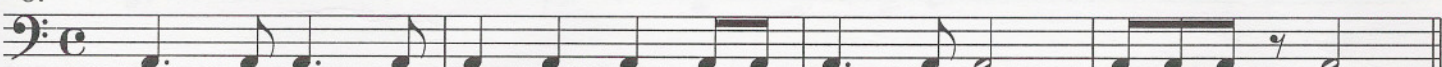


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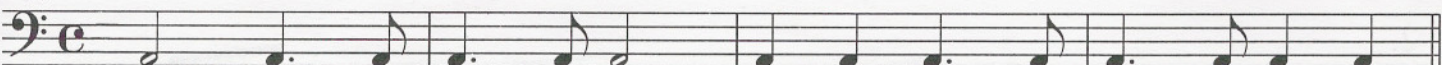


Here we introduce the dotted quarter note  which assumes 1 1/2 times its normal duration, equalling one quarter note plus one eighth note.

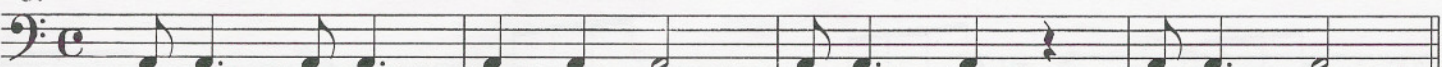
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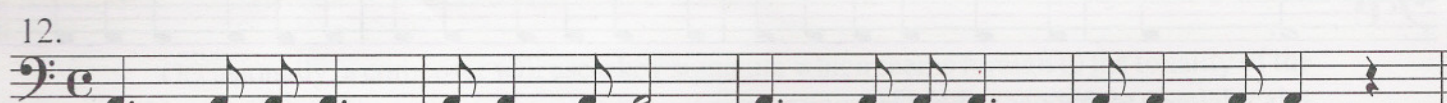
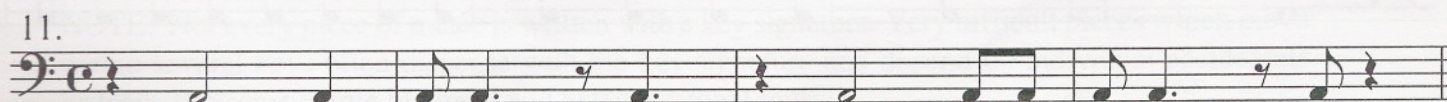
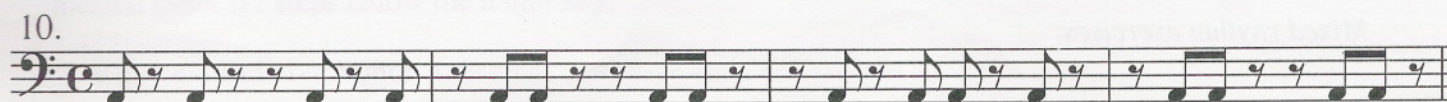
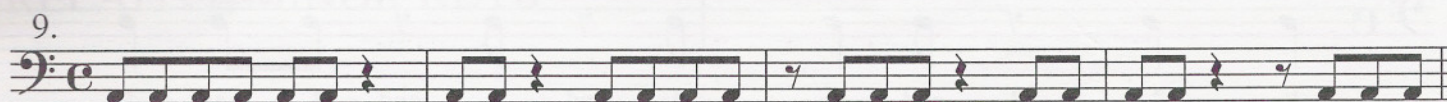


7.

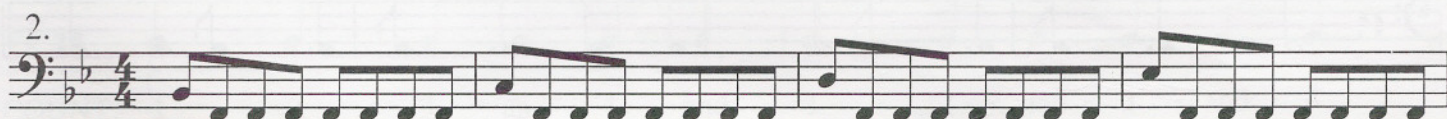
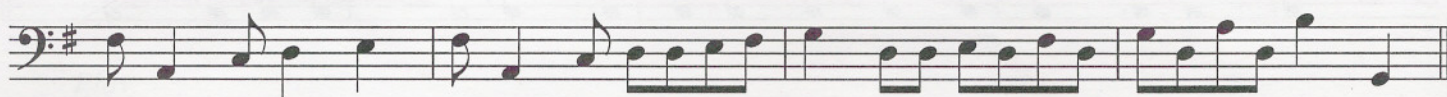
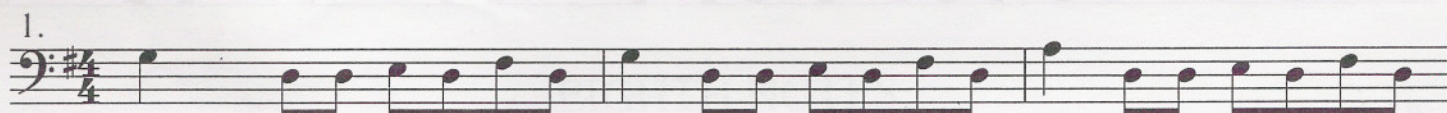


8.





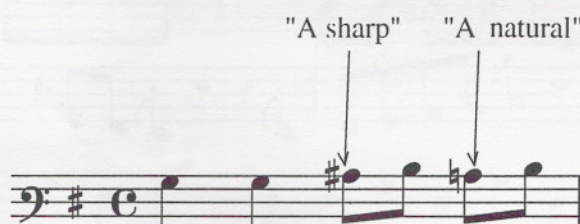
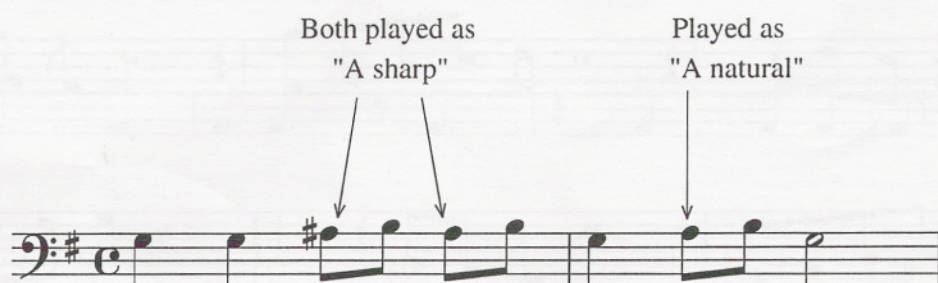
Etudes: Now, go back and try to play through all 12 exercises with no break between lines.



ACCIDENTALS

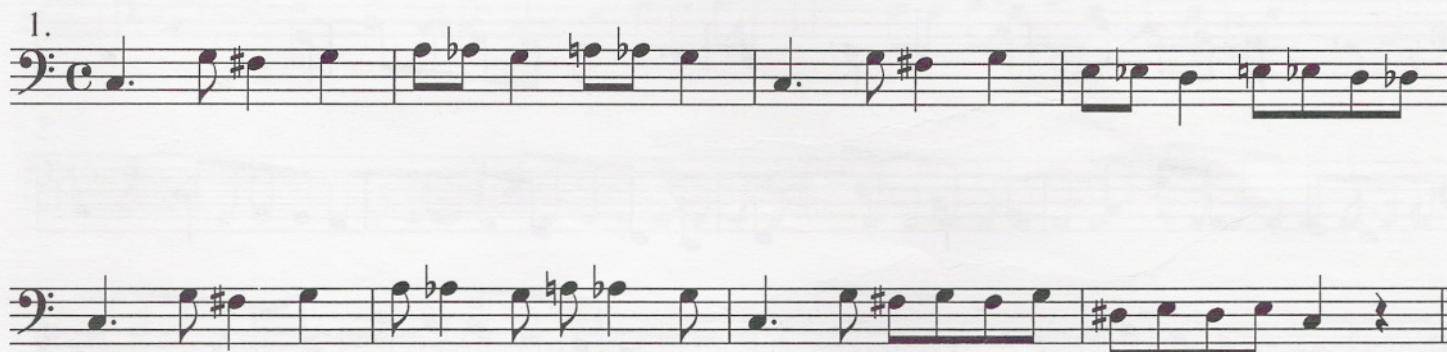
An *accidental* is a sharp (#), flat (b) or natural sign (♮) used in a place other than the key signature. When an accidental appears in a measure, it is in effect until the end of the measure, unless cancelled by another accidental:

For example:

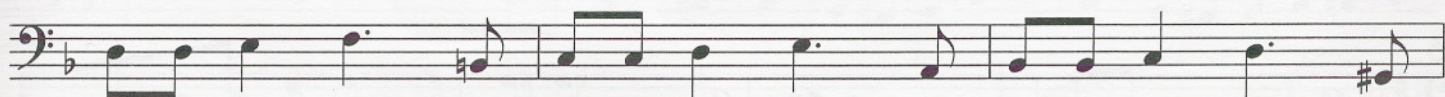
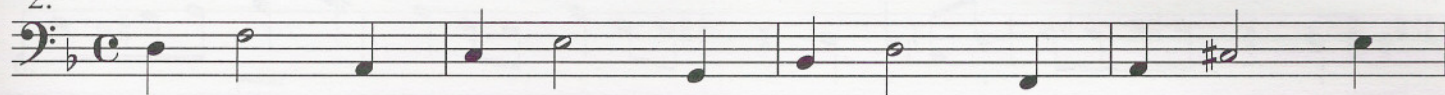


Learn to scan ahead in your sight reading to try and pick out any upcoming accidentals. It helps to always have your eyes one measure ahead of what you're actually playing. This is also useful for picking out complex rhythmic figures.

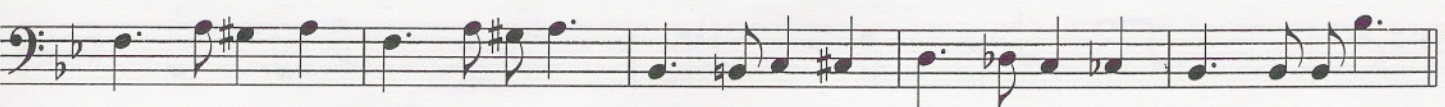
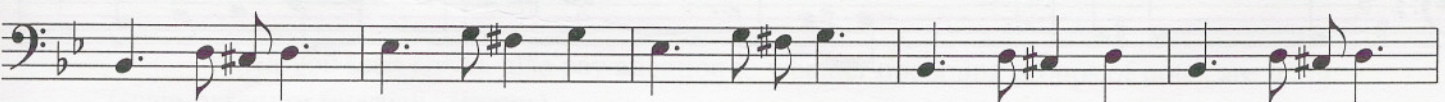
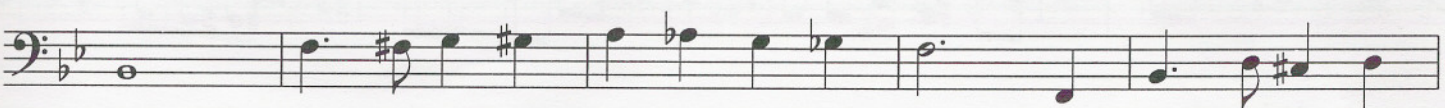
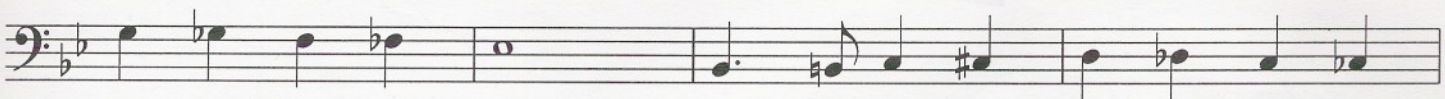
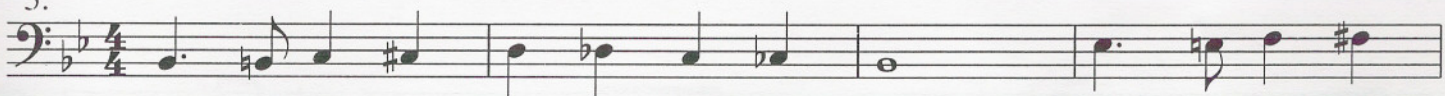
Etudes:

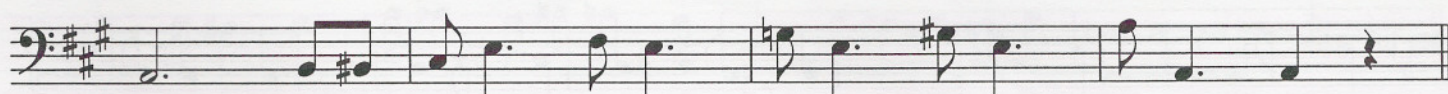
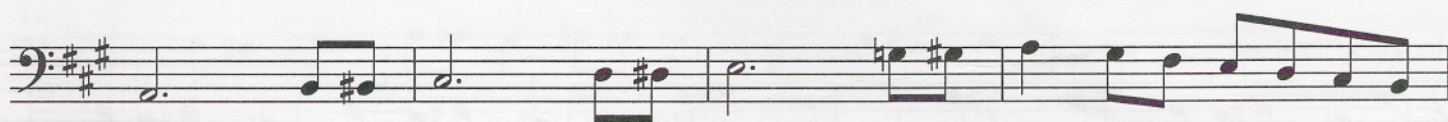
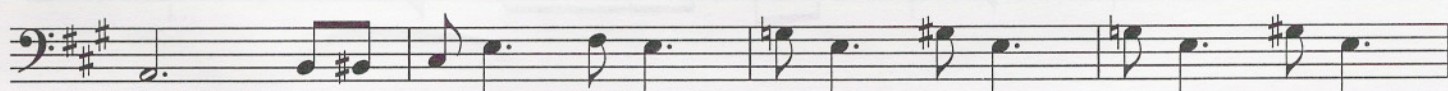
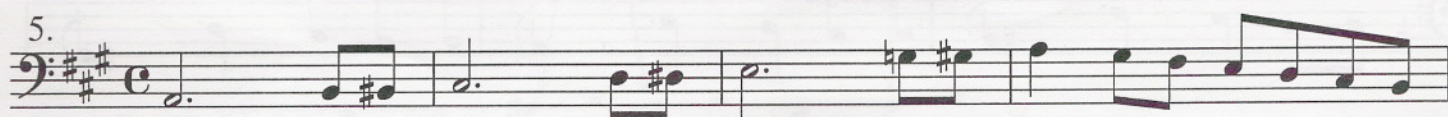


2.

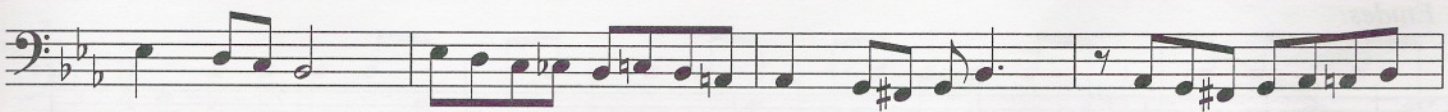
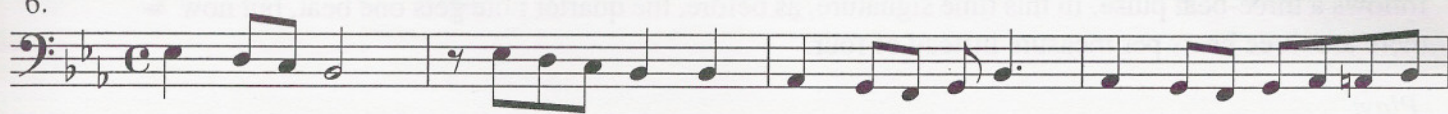


3.





6.



When you scan ahead, also pay attention to whether upcoming groups of notes are scalar (scale-based) or intervallic (jumps).

Here we introduce some different time signatures. The first is 3/4 time, in which the music follows a three-beat pulse. In this time signature, as before, the quarter note gets one beat, but now there are three beats per measure instead of four.

Play:

COUNT: 1 - 2 - 3 1 - 2 - 3 1 - 2 - 3 ETC.

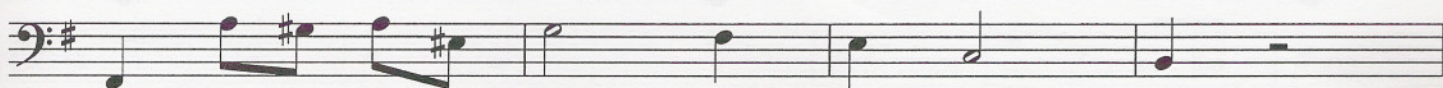
1 - 2 - and - 3

1 - and - 2 - 3 ETC.

Etudes:

1.

2.



3.



Notice that the next piece begins with a "pickup" note. Traditionally, the last measure of the piece is shortened by the value of this pickup.

4.

Exercise 4 is a single melodic line in 3/4 time, key of D major (two sharps). It consists of four measures of music. The first measure begins with a pickup note (a dotted quarter note). The notation is as follows:
Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter).
Measure 2: G4 (quarter), A4 (quarter), B4 (quarter).
Measure 3: C5 (quarter), B4 (quarter), A4 (quarter).
Measure 4: G4 (quarter), F#4 (quarter), E4 (quarter).
The piece ends with a double bar line.

Here are a few studies written in 2/4 time. This is a time signature in which the music follows a two-beat pulse, with the quarter note, as usual, representing one beat. Most pieces in 2/4 time are played at a rather fast tempo.

1.

Exercise 1 is a single melodic line in 2/4 time, key of D major (two sharps). It consists of three measures of music. The notation is as follows:
Measure 1: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter).
Measure 2: A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter).
Measure 3: A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter).
The piece ends with a double bar line.

2.

Exercise 2 consists of three staves of music in bass clef, 2/4 time, and key of B-flat major. The first staff contains six measures: a half note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The second staff contains six measures: a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, and a quarter note E. The third staff contains six measures: a quarter note D, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F.

3.

Exercise 3 consists of three staves of music in bass clef, 2/4 time, and key of D major. The first staff contains six measures: a half note D, a quarter note C, a quarter note B, a quarter note A, a quarter note G, and a quarter note F. The second staff contains six measures: a quarter note E, a quarter note D, a quarter note C, a quarter note B, a quarter note A, and a quarter note G. The third staff contains six measures: a quarter note F, a quarter note E, a quarter note D, a quarter note C, a quarter note B, and a quarter note A.

4.

Exercise 4 consists of three staves of music in bass clef, 2/4 time, and key of B-flat major. The first staff contains six measures: a half note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, a quarter note E, and a quarter note D. The second staff contains six measures: a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, a quarter note F, and a quarter note E. The third staff contains six measures: a quarter note D, a quarter note C, a quarter note B-flat, a quarter note A-flat, a quarter note G, and a quarter note F.

TIES

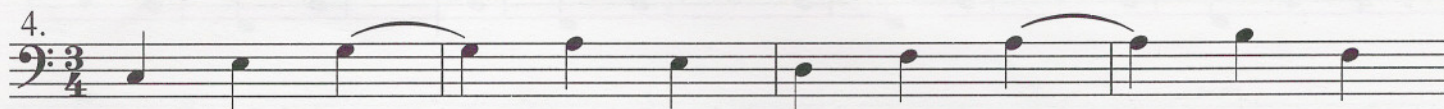
A "tie" is a curved line connecting two or more notes of the same pitch. This connection serves to increase the duration of the original note.

For example :




In the example above, the "F" is sounded on "4" of the first bar, but is carried through "1" of the second bar.

Exercises: (use metronome)



TRIPLETS

A triplet is a group of *three* notes that takes up the time-space which *two* notes normally would. For example, a set of eighth-note triplets  takes up the same time-space as a pair of normal eighth-notes.

- 3 -

Play:

SLOWLY

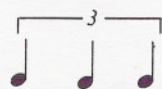


COUNT : 1 - 2 - 3 - 4 1 - and - 2 - and - 3 - and - 4 - and

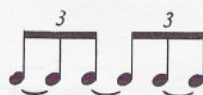
Tri - pa - let Tri - pa - let Tri - pa - let Tri - pa - let 1 - 2 - 3 - 4

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

Eighth-note triplets are easy to play because the set of triplets fits right into one beat, and doesn't disturb the pulse. Quarter-note triplets are more difficult, however, because the straight quarter-note pulse of the music is interrupted. To make the playing of quarter-note triplets easier, think of them as eighth-note triplets tied together:



EQUALS



Play the following rhythm exercises slowly at first, to gain a thorough understanding of these new rhythms. When you begin to feel comfortable, quicken the pace and concentrate on the "feel" of each exercise.

1.



2.



3.

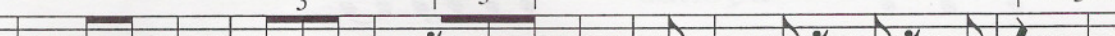
Two staves of musical notation for exercise 3. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is in bass clef with a common time signature 'C'. It features eighth and sixteenth notes, with triplets indicated by a '3' and a bracket. The key signature has one flat (B-flat).

4.

The exercise consists of four staves of music in bass clef, 2/4 time. The notation is as follows:

- Staff 1: Quarter note (F), eighth note (G), quarter note (A), eighth note (B), triplet eighth notes (C, D, E), quarter note (F).
- Staff 2: Triplet eighth notes (F, G, A), quarter note (B), eighth note (C), quarter note (D), eighth note (E), quarter note (F).
- Staff 3: Triplet eighth notes (F, G, A), quarter note (B), triplet eighth notes (C, D, E), quarter note (F), eighth note (G), quarter note (A).
- Staff 4: Eighth note (F), quarter note (G), eighth note (A), quarter note (B), triplet eighth notes (C, D, E), quarter note (F).

5.



Musical notation for exercise 5, bass clef, common time. The exercise consists of two staves. The first staff contains measures 1 through 6, and the second staff contains measures 7 through 12. The notation includes eighth notes, quarter notes, and rests, with triplets indicated by a '3' and a bracket. The key signature has one flat (B-flat).

6.

Exercise 6 consists of four staves of musical notation in bass clef, 3/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff introduces triplet eighth notes. The third and fourth staves continue with various triplet patterns, including eighth and quarter notes, and end with a whole note.

ETUDES

Play the following etudes with your metronome. Try to play each piece at the tempo marked above the beginning.

1. $\text{♩} = 96$

Etude 1 is written in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a repeat sign. The first section contains measures 1 through 10, featuring triplet patterns and a bracketed asterisk [*] above the final measure of the first section.

2. $\text{♩} = 120$

Etude 2 is written in bass clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It begins with a repeat sign. The first section contains measures 1 through 10, featuring triplet patterns and a bracketed asterisk [*] above the final measure of the first section.

* Play the section between these repeat dots twice, then continue on.

3. $\text{♩} = 92$

3

3

3

3

3

3

4. $\text{♩} = 104$

3

3

3

3

3

3

The following etude is written in 6/4 time, which features a quarter note pulse which generally feels like 4 plus 2.

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

5. $\text{♩} = 104$

6. $\text{♩} = 76$

When a piece has a four-beat pulse based on an eighth-note triplet rhythm, it is often written as 12/8. The following etude, when properly played, will sound exactly like #6 above.

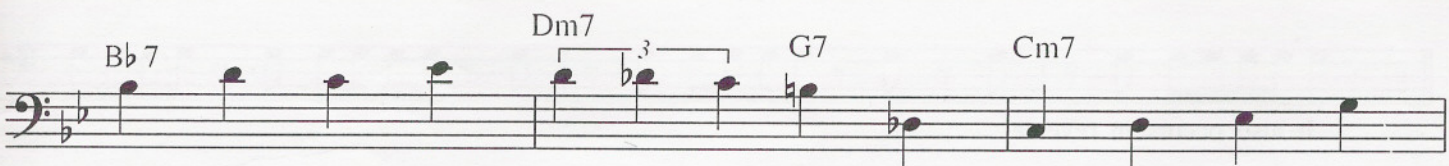
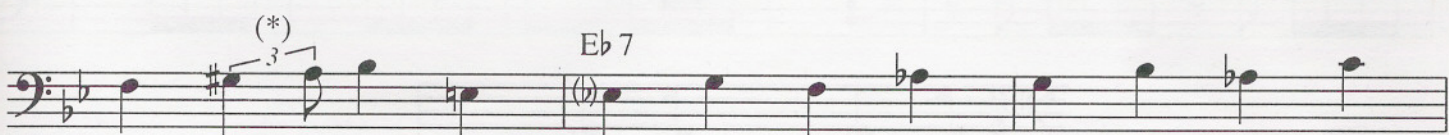
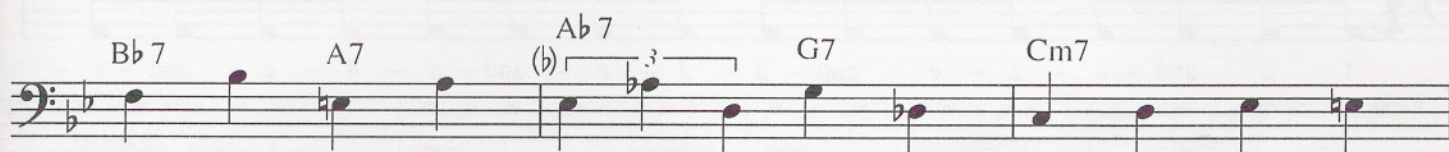
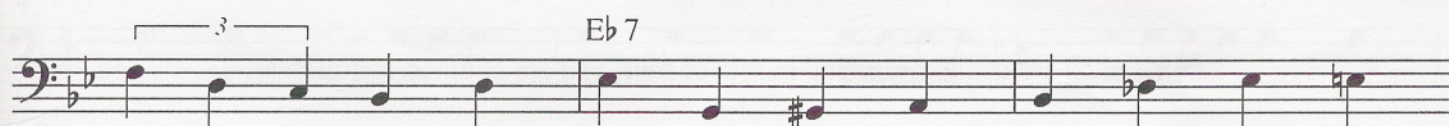
7. $\text{♩} = 76$

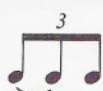
7. (cont'd)



(Jazz Blues)

8. ♩ = 120 B♭ 7



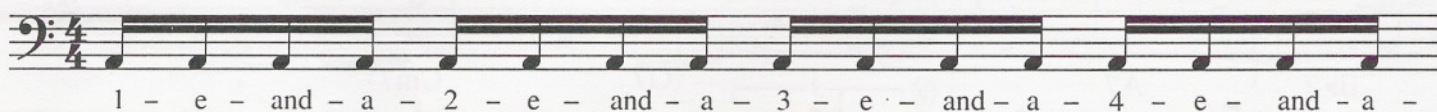
* Sounds like 

Chord symbols have been added to the previous etude so that you might experiment playing along with a chordal instrument. You should begin to analyze the pieces in this book, so you'll develop a theoretical understanding of the music you're playing.

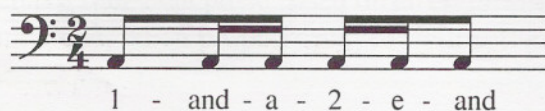
SIXTEENTH-NOTE RHYTHMS

The next subdivision of rhythm we encounter is the sixteenth note. Four sixteenths will fit in the time-space of one quarter note (obviously, then, two sixteenths will fit in the time-space of one eighth note).

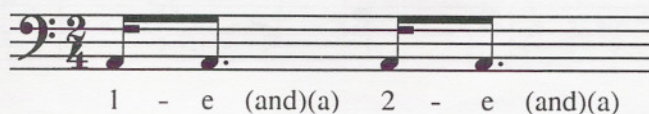
Sixteenths are usually grouped in sets of four, and are counted as follows:



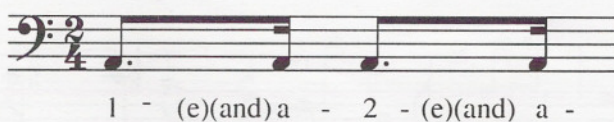
Groups of eighths and sixteenths are also written together.
For example:



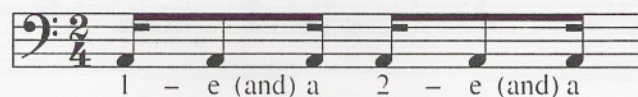
It's important that you become familiar with the dotted eighth/ sixteenth combination, which is extremely common in all types of music.




It also occurs in reverse:



Here's a sixteenth/eighth combination you're likely to encounter in syncopated music:



A sixteenth rest is written like this: 

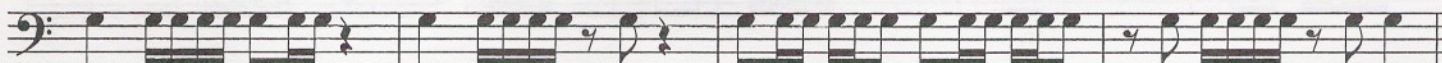
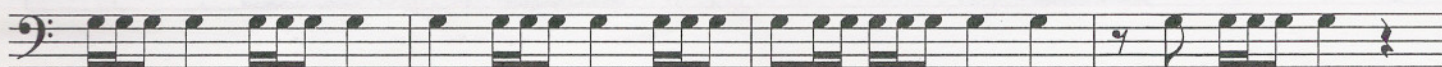
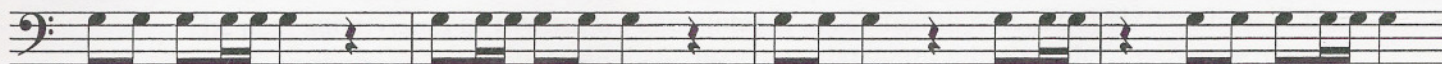
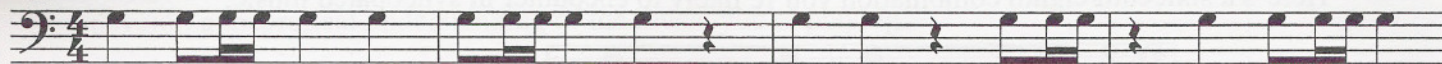
16th Note Rhythm Exercises:

1.

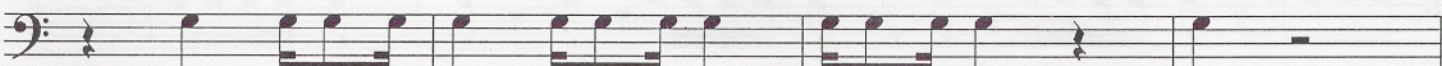
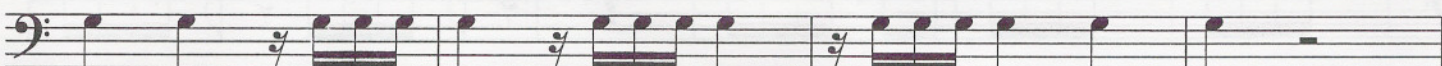
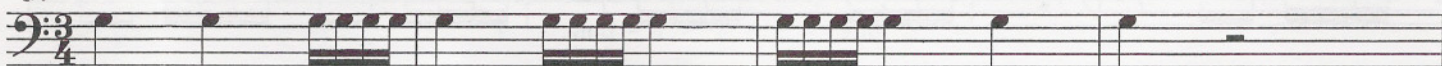
The exercises are written on five lines of music in bass clef, 4/4 time. Each line contains four measures of 16th note patterns. The patterns include various combinations of eighth notes, quarter notes, and rests, often with syncopation. The exercises are designed to be played sequentially.

Proceed to the next exercise only when you can play the preceding one accurately (throughout this section).

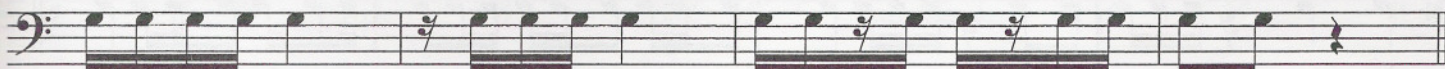
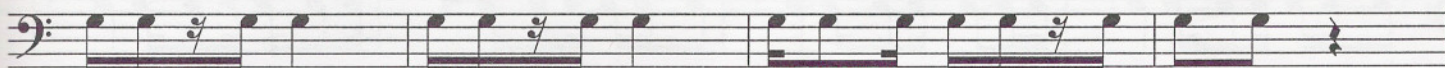
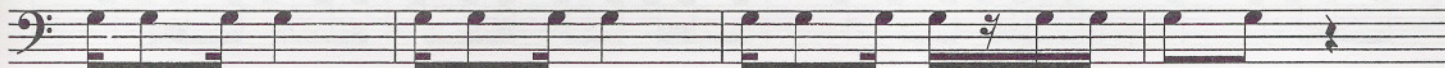
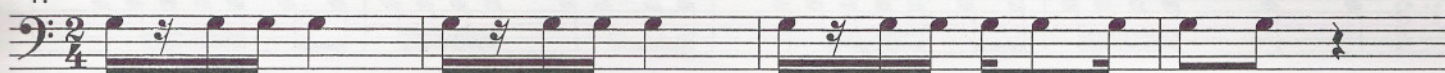
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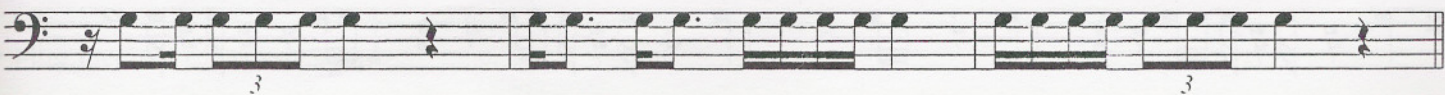
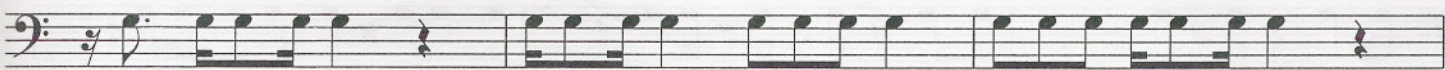
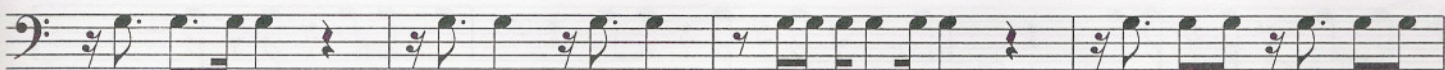
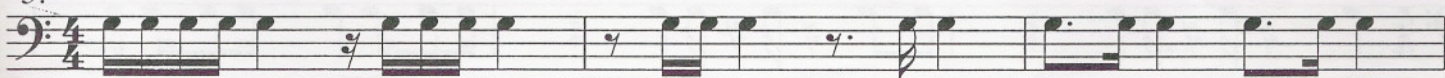
3.



4.



5.



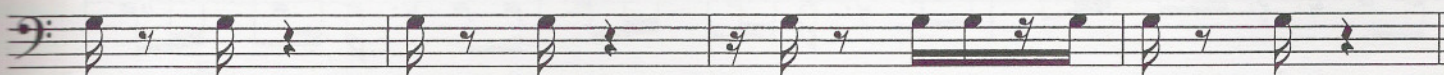
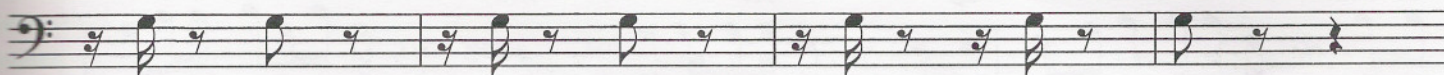
6.

Exercise 6 is written in bass clef with a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a 3/4 time signature, then changes to a bass clef. The music features eighth and sixteenth note patterns with slurs and ties.

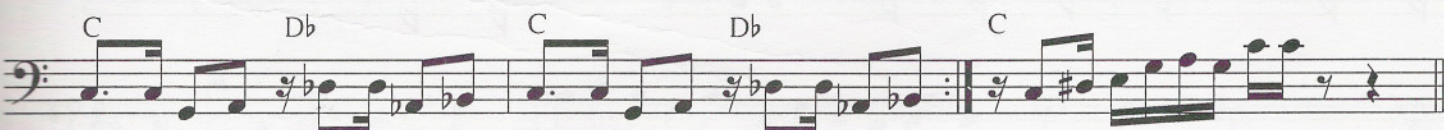
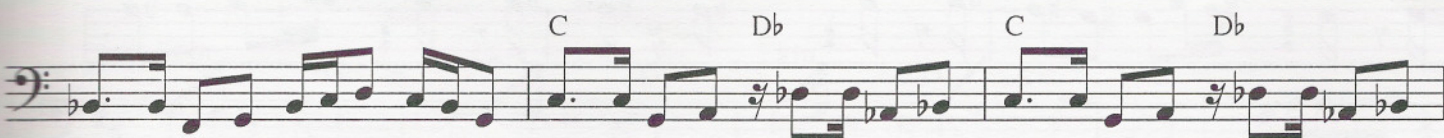
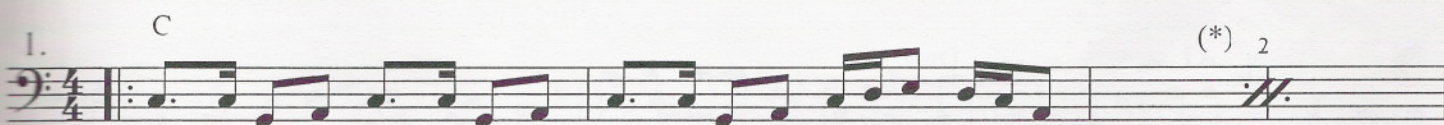
7.

Exercise 7 is written in bass clef with a 4/4 time signature. It consists of five staves of music. The music features eighth and sixteenth note patterns with slurs and ties.



8.



Etudes using 16th Note Rhythms:



* Play last two measures again

2.      

3. G7

Measures 1-4 of exercise 3. The bass line starts with a double bar line and a repeat sign. The notes are: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter). The key signature has one sharp (F#). The time signature is 4/4.

Bb7

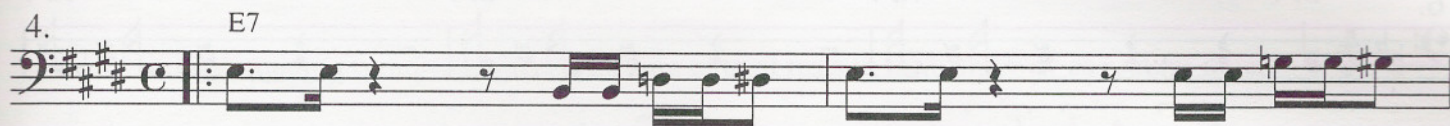
Measures 5-8 of exercise 3. The notes are: G3 (quarter), A3 (quarter), Bb3 (quarter), C4 (quarter), D4 (quarter), Eb4 (quarter), F#4 (quarter), G4 (quarter). The key signature has one sharp (F#). The time signature is 4/4.

G7 Eb7

Measures 9-12 of exercise 3. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), Eb5 (quarter), F#5 (quarter), G5 (quarter). The key signature has one sharp (F#). The time signature is 4/4.

Aø Ab7 G7

Measures 13-16 of exercise 3. The notes are: G5 (quarter), A5 (quarter), Bb5 (quarter), C6 (quarter), D6 (quarter), Eb6 (quarter), F#6 (quarter), G6 (quarter). The key signature has one sharp (F#). The time signature is 4/4.



6. Bb 7 Ab 7 Bb 7 Ab 7

Gb 7 E7 F7

Bb 7 Ab 7 Bb 7

Ab 7 Gb 7 E7

F7 Bb

“SWING FEEL”

In *swing*, or *straight-ahead jazz*, eighth notes are played with a triplet inflection. In moderate tempo pieces, each pair of eighth notes is played like an eighth-note triplet with the first two notes tied.



Written: or But Sounds:

It is traditional to *accent* (place additional emphasis on) the second note of each group.

Written: Sounds:

The faster the tempo, the less triplet inflection will be appropriate. In “*Be-Bop*” and other styles of “*up*” jazz, there is virtually no triplet feel at times, because the eighth notes occur so quickly that there is really no time-space for stretching the first of each two notes.

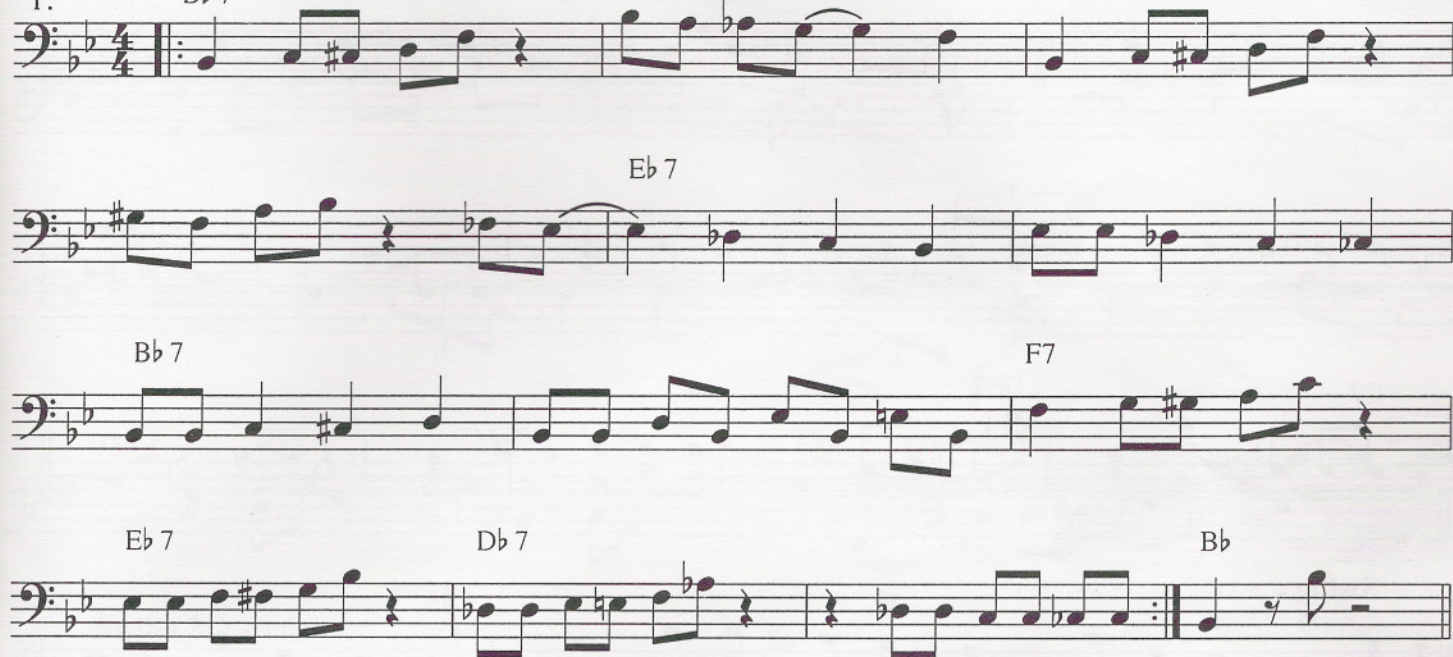
When playing swing-feel pieces, be sure to treat rests in the same way as regular notes.

Written:  Sounds: 


Practicing with your metronome clicking on the second and fourth beats of the bar will help your swing concept.

Studies in Swing Feel

1. **Swing** ♩ = 132
B♭ 7



2. **Swing** ♩ = 140
Am Dm



3. Swing ♩ = 120

Bass line for exercise 3, Swing, 120 bpm. The key signature has one flat (Bb). The notation includes various chords and a triplet.

Chords: F, C7, Db7, C7, F, Eb7, E7, F.

Triplet: 3

4. Swing ♩ = 112

Bass line for exercise 4, Swing, 112 bpm. The key signature has two sharps (F# and C#). The notation includes various chords.

Chords: D, G, C#o, F#m, Bm, Em, A7, DMa7, DMa7, GMa7, C#o, F#m7, Bm7, Em7, A7, D.

5. **Swing** $\text{♩} = 100$

Am7 D7 GMa7 CMa7 F# ϕ B7 \flat 9

Em Am7 D7 GMa7 CMa7

F# ϕ B7 \flat 9 Em Am7 D7

GMa7 CMa7 F# ϕ B7 \flat 9 Em (E7)

Am7 D7 GMa7 CMa7 F# ϕ B7 \flat 9 Em

6. **Swing** $\text{♩} = 128$

Dm C B \flat A7

Dm C B \flat A7

Dm C B \flat A7 \flat 9

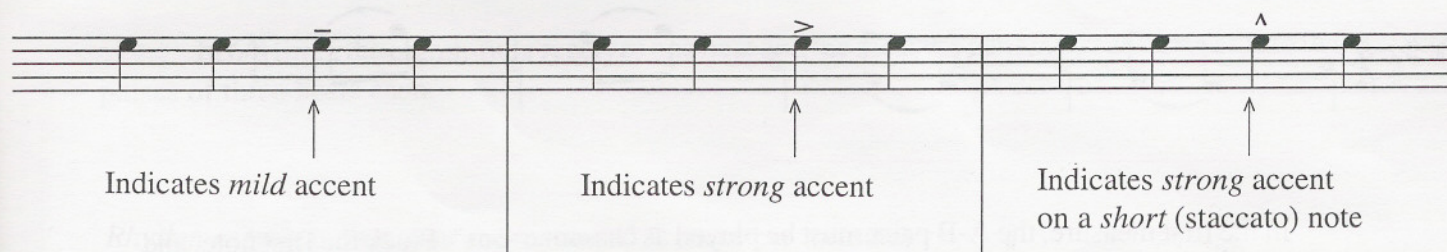
Dm C B \flat A7 Dm

When a composer marks a piece *staccato*, he is indicating that the notes should be played short, or choppy.

2		
---	--	--

Accents

Not all notes are created equal. Some are meant to be accented, or played more forcefully than others. There are three widely used accent symbols you must know:

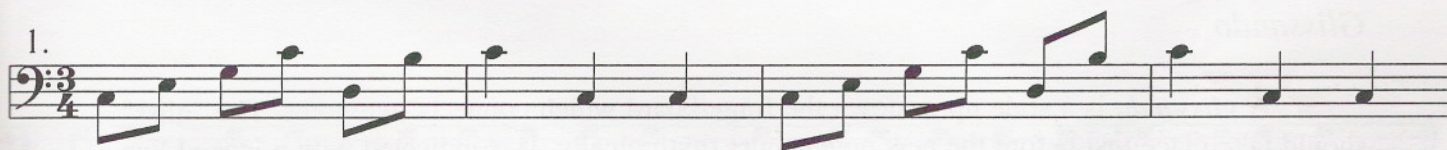


The diagram shows three measures of a musical staff, each with a single note. The first measure has a horizontal line above the note, with an arrow pointing to it from the text 'Indicates *mild* accent'. The second measure has a wedge-shaped symbol (>) above the note, with an arrow pointing to it from the text 'Indicates *strong* accent'. The third measure has a small triangle (^) above the note, with an arrow pointing to it from the text 'Indicates *strong* accent on a *short* (staccato) note'.

Play the following, paying strict attention to the accent markings.

without accents

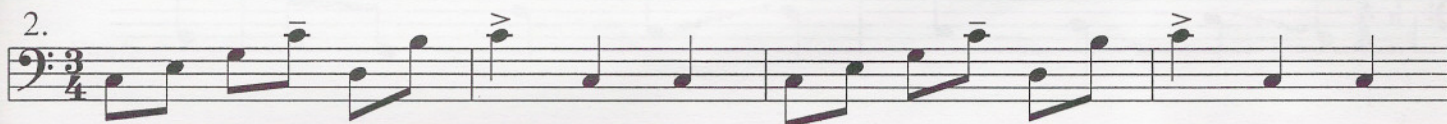
1.



A musical exercise in 3/4 time, consisting of a sequence of eighth and sixteenth notes across four measures. The notes are played without any accent markings.

with accents

2.



The same musical exercise as in exercise 1, but with various accent markings: a horizontal line, a wedge (>), and a small triangle (^) are placed above different notes in the sequence.

with unusual accents

3.



The same musical exercise as in exercise 1, but with a variety of unusual accent markings, including horizontal lines, wedge symbols (>), and small triangles (^) placed above different notes.

Slurs

When two notes of different pitch are grouped together with a tie, those two notes should be played with only one pluck of the right picking hand (or one bow stroke).

For example:

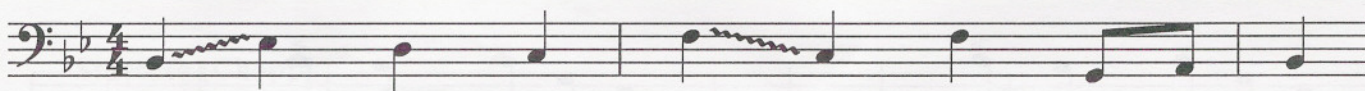


In the first measure, the A-B pairs must be played as "hammer-ons". Pluck the first note, and make the second note sound by bringing the appropriate new finger down hard on the string.

In the second measure, the B-A pairs must be played as "pull-offs". Pluck the first note while both notes to be played are being pressed to the fingerboard; then forcefully pull the original finger sideways off the string, causing the new note to sound.

Glissando

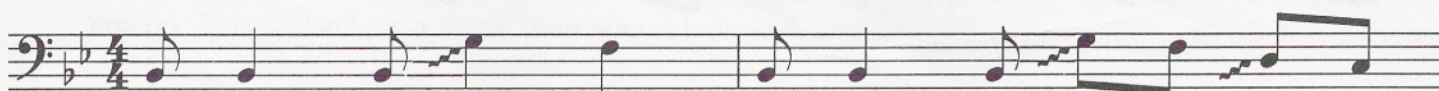
A *glissando* is a slide up or down the fingerboard which connects two notes. The "gliss" should take place just before the new note occurs rhythmically. It is indicated with a jagged line between the two notes:



These two notes must be played on the same string whenever possible.

A short, jagged line indicates that a note is to be "slid" into from a short distance below (how far is your decision).

This is technically called a "*slide*", and it should occur right *on* the beat of the new note.

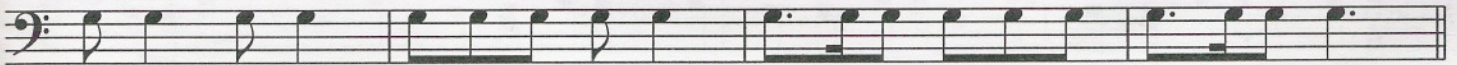


MORE TIME SIGNATURES

Here's a look at 6/8, 5/4, and cut time. These are fairly common time signatures that you are likely to encounter in professional situations. Of course, there are many others you may run into; hopefully by then, you'll have the savvy necessary to decipher anything put on paper.

In 6/8 time, the eighth-note receives one beat and the measure generally sub-divides into two pulses of three beats each.

Rhythm exercise: (set your metronome to 2 clicks per measure)

[illegible]

Etude:

♩. = 80

The first staff of music is in bass clef, key of B-flat major (two flats), and 6/8 time. It begins with a quarter note G2, followed by an eighth note F2, a quarter note E2, and an eighth note D2. This is followed by a quarter note C2, an eighth note B1, a quarter note A1, and an eighth note G1. The next measure contains a quarter note F1, an eighth note E1, a quarter note D1, and an eighth note C1. The final measure has a quarter note B1, an eighth note A1, a quarter note G1, and an eighth note F1, ending with a quarter rest.



In 5/4 time, the quarter note receives one beat, and the measure generally feels like 3 plus 2.

Rhythm exercise:



Etude:

Swing feel ♩ = 100

Chords indicated: Gm7, Ab⁹6, Gm7, Ab⁹6, Gm7, Ab⁹6, Gm7, C13

In *cut time*, the music is written just like 4/4, but is generally played twice as fast. Thus, the measure divides into two pulses instead of four.

Rhythm exercise:

$\text{♩} = 80$

indicates cut time

Etude:

$\text{♩} = 96$

E

A

B7sus

E

E

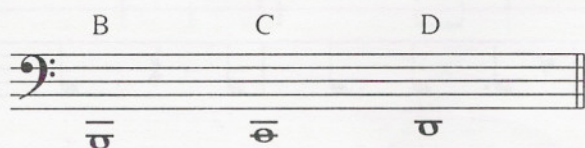
E

D D# E

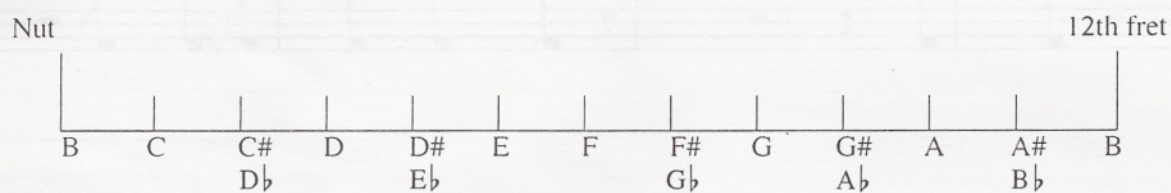
LOW "B" STUDIES

For 5- and 6-string basses

Here are the natural notes found in the lowest position on the B string:



Here is a fretboard diagram of B-string notes:



Etudes:

1.

Etude 1 is a piece of music for bass in 4/4 time, key of B-flat major. It consists of two staves. The first staff contains the first four measures, and the second staff contains the next four measures. The notes are: B, C, C#, D, D#, E, F, F#, G, G#, A, A#, B. The piece ends with a double bar line.

2.

Etude 2 is a piece of music for bass in 4/4 time, key of D major. It consists of two staves. The first staff contains the first four measures, and the second staff contains the next four measures. The notes are: D, E, F#, G, A, B, C, D, E, F#, G, A, B. The piece ends with a double bar line.

ADVANCED READING STUDIES

3.

Exercise 3 is a bass clef piece in 6/8 time. It consists of three staves. The first staff has a treble clef and a 6/8 time signature. The music features eighth and sixteenth notes, some with slurs and ties. The second and third staves continue the melody in the bass clef, with various note values and rests.

4.

Exercise 4 is a bass clef piece in 6/8 time. It consists of three staves. The first staff has a treble clef and a 6/8 time signature. The music features eighth and sixteenth notes, some with slurs and ties. The second and third staves continue the melody in the bass clef, with various note values and rests.

ADVANCED READING STUDIES

The following studies are scaled-down bass parts, the likes of which advanced amateur and professional musicians can expect to encounter in real-life playing situations.

Try, whenever possible, to *sight-read* each piece, even if you have to play it at a slower tempo than marked. When the notes start falling into place, gradually increase the tempo until you're playing it at the indicated speed.

Tape-record yourself playing these (and other) pieces with and without metronome accompaniment. On playback, you'll hear quite clearly where your strengths and weaknesses lie. Pay special attention to the *time feel*. No bassist can fully develop unless he/she has the ability to create a truly accurate *pulse*.

Med. Funk ♩ = 116

1. Dm

1st Ending

2nd Ending

Latin/ Funk ♩ = 132

2. C#m F#m

C#m G#m

2. (cont'd) $F\sharp m$ $E6$

$C\sharp m$ D $C\sharp m$ D $C\sharp m$ D

$C\sharp m$ D $C\sharp m$

3. **Med. Swing** $\text{♩} = 120$

$E\flat$ $C7\flat 9$ $Fm7$

$B\flat 7$ $E\flat$ $C7$

$Fm7$ $B\flat 7$ $B\flat m$

$E\flat 7$ $A\phi$ $A\flat m7$ $D\flat 7$

$Gm7$ $C7\flat 9$ $Fm7$

$B\flat 13$ $E\flat$ $(*)$

* \frown = *Fermata* (hold note until cut-off by leader or conductor)

4. Salsa/ Rock ♩ = 108

Chords and notes for measure 4:

- Notes: Bb, G, F, Eb, E°
- Chords: Bb, G7, Cm7, F7, Bb7, Eb, E°
- Notes: Bb/F, G, F, Eb, E°
- Chords: Bb/F, G7, Cm7, F7, Bb, G7, Cm7, F7
- Notes: Bb, G, F, Eb, E°
- Chords: Bb, G7, Cm7, F7, Bb7, Eb, E°
- Notes: Bb/F, F, Bb, D
- Chords: Bb/F, F7, Bb, D7
- Notes: G, F, Eb, E°
- Chords: G7, C7
- Notes: F, Bb, G, F
- Chords: F7, Bb, G7, Cm7, F7
- Notes: Bb, G, F, Eb, E°
- Chords: Bb, G7, Cm7, F7, Bb7, Eb, E°

1. Fsus7 Bb Fsus

2. Fsus7 Bb

Samba ♩ = 88

5.

Bm Em

C#ø F#7b9

Bm Dm7

G7 Cma7

C#ø F#7b9 Bm 1st

Cma7+11 Bm 2nd

Med. Rock ♩ = 100

Staccato

6.

A D F

G A D A D A D

Tacet (no chord) Tacet ^

A

(*)

* Strum this group of notes

Fast Funk ♩ = 138

7. **C7**

E♭7

A♭7 A7 B♭7 B7 C7

E♭7

A♭7

C7

8. Funk Ballad ♩ = 66

Cm

Cm/ B♭

F/ A Fm/ A♭ B♭7sus G7+/ B Cm

Cm/ B♭ F/ A F F#° Gsus B♭7sus

E♭ma7 D♭ G7♭9 Cm7 F7

8. (cont'd) B♭ m7 E♭ 7 A ∅ A♭ m7 D♭ 7

Gm7 C7 Fm7 B♭ 7sus G7+/ B Cm

9. **Reggae/ Rock** ♩. = 120 D7

Am F

E7 F E7 (*) 2 2

F E7 F Am (Fine)

* Duplet: fits into time-space of three regular notes

Swing '3' ♩ = 132

10.

Chord symbols and musical notation details:

- Staff 1: Db Ma7 , Gb Ma7
- Staff 2: Db Ma7 , Gb M7
- Staff 3: Fm7 , Bb 7 , Eb m7 , Ab 7
- Staff 4: Db Ma7 , EMa7 , AMa7 , D7b 5
- Staff 5: Db Ma9 , Gb Ma9 (with triplet)
- Staff 6: Db Ma9 , Gb Ma9 (with triplet)
- Staff 7: Fm7 , Bb 7 , Eb m7 , Ab 7 (with triplet)
- Staff 8: Db Ma7 , EMa7 , AMa7 , D7b 5
- Staff 9: Db Ma7 , EMa7 , AMa7 , D7b 5 , Db Ma7
- Staff 10: EMa7 , AMa7 , D7b5 , Db

11. Salsa $\text{♩} = 126$

Chord symbols: C, F, C, F, C, F, Db, Gb, Db, Gb, D, G7, C7, F

(Fine) *

* Fine = ultimate ending

Fast Swing ♩ = 160 (♩ = 80)

12.

Chords and notes for each measure:

- Measure 1: D7sus, F#4, A4, C5 (accented)
- Measure 2: GMa7, F#4, A4, C5
- Measure 3: F#m7, F#4, A4, C5
- Measure 4: B7, F#4, A4, C5
- Measure 5: Em, F#4, A4, C5
- Measure 6: Dm7, F#4, A4, C5 (accented)
- Measure 7: Db7, F#4, A4, C5 (accented)
- Measure 8: C, F#4, A4, C5 (slurred from previous measure)
- Measure 9: Bm7, F#4, A4, C5
- Measure 10: E7, F#4, A4, C5
- Measure 11: A7, F#4, A4, C5
- Measure 12: D7, F#4, A4, C5 (accented)

(New Key) ↓

Chords and notes for each measure (Measures 13-24):

- Measure 13: Gma7, F#4, A4, C5
- Measure 14: F#m7, F#4, A4, C5
- Measure 15: B7, F#4, A4, C5
- Measure 16: Em, F#4, A4, C5 (accented)
- Measure 17: Dm7, F#4, A4, C5
- Measure 18: G7, F#4, A4, C5
- Measure 19: C, F#4, A4, C5
- Measure 20: Cm7, F#4, A4, C5
- Measure 21: F7, F#4, A4, C5
- Measure 22: Go7, F#4, A4, C5 (triplets)
- Measure 23: GMa7, F#4, A4, C5
- Measure 24: Eb Ma7, F#4, A4, C5
- Measure 25: C7, F#4, A4, C5
- Measure 26: Fm7, F#4, A4, C5
- Measure 27: Bb7, F#4, A4, C5
- Measure 28: Eb Ma7, F#4, A4, C5
- Measure 29: Gb°7, F#4, A4, C5
- Measure 30: Fm7, F#4, A4, C5
- Measure 31: E7, F#4, A4, C5
- Measure 32: Eb Ma7, F#4, A4, C5 (b)
- Measure 33: C7, F#4, A4, C5
- Measure 34: Fm7, F#4, A4, C5
- Measure 35: Bb7, F#4, A4, C5
- Measure 36: B7sus, F#4, A4, C5
- Measure 37: E7sus, F#4, A4, C5
- Measure 38: A7sus, F#4, A4, C5
- Measure 39: D7sus, F#4, A4, C5
- Measure 40: GMa7, F#4, A4, C5
- Measure 41: F#m7, F#4, A4, C5
- Measure 42: B7, F#4, A4, C5
- Measure 43: Em, F#4, A4, C5
- Measure 44: Dm7, F#4, A4, C5 (accented)
- Measure 45: Db7, F#4, A4, C5 (accented)
- Measure 46: C, F#4, A4, C5 (slurred from previous measure)

12. (cont'd)

Bm7 E7 Am7 D7 Ab7 G

13. Country/ Pop ♩ = 112

B.

F#

F#sus C#

E D#m F# C# B 1st (*) 2nd

D#m G#m D#m7 G#m C#m F#7 B

F#sus C# D#m G#m D#m G#m

C#7 F#7 B

F# E D#m F# C# B

* = Double sharp/half-step higher than sharp note.

14. Calypso/ Rock ♩ = 100

Chords: G, D, G, G, G, D, G, Bm, E7, Am, D7, G, G/F, C/E, Eb, G/D, Ab7, G.

15. Funk '3' ♩ = 90 (Minor Blues)

Chords: Fm9, Bb m9, Fm9, Db 6 9, Gø, C7b 9+11, Fm9.

16. **Funk/ Samba** ♩ = 132
Tacet

DMa7+11

B♭ Ma7

Am7 \wedge

B♭ Ma7

Dma7 \wedge

B♭ Ma7

Am7 \wedge

B♭ Ma7

C6 \wedge

Tacet

DMa7+11

B♭ Ma7

(*)

Am7

B♭ Ma7

DMa7

B♭ Ma7

Am7

B♭ Ma7

C6

Tacet

DMa7+11(Lydian)

\wedge

* = approximate pitch

'Up' Swing $\text{♩} = 80$

17.

17. *Up* Swing ♩ = 80

B♭ m7 Eb 7 Ab

Gø C7+ Fm

B♭ m7 Eb 7 Cm7 Fm7

B♭ m7 Eb 7 Ab

B♭ m7 Eb 7 Ab

Gø C7+ Fm

B♭ m7 Eb 7 Cm7 Fm7

B♭ m7 Eb 7 Ab

* = Double flat/half-step lower than flat note.

BASS SOLO

Play with chordal background if possible

Swing ♩ = 144

18.

The musical score for measure 18 is written in bass clef, 4/4 time, with a key signature of one flat (Bb). The tempo is marked as Swing with a quarter note equal to 144 beats per minute. The score consists of eight staves of music, each with specific chordal and rhythmic annotations.

- Staff 1:** Starts with a double bar line and a repeat sign. Chords: Fma7, Bb ma7, Am7. Rhythmic patterns include eighth and sixteenth notes.
- Staff 2:** Chords: D7, Gm7, C7. Includes a triplet of eighth notes.
- Staff 3:** First ending (1.) with chord F, followed by a second ending (2.) with chord F. Chord Gb7 is also indicated.
- Staff 4:** Chords: A7, D7. Includes a triplet of eighth notes.
- Staff 5:** Chords: G7, Db7. Includes a triplet of eighth notes.
- Staff 6:** Chords: C7, FMa7. Includes a triplet of eighth notes.
- Staff 7:** Chords: Bb Ma7, Am7, D7. Includes a triplet of eighth notes.
- Staff 8:** Chords: Gm7, C7, F, C7+, F. Includes a triplet of eighth notes.

DYNAMIC MARKINGS

In your music reading you will encounter symbols which instruct you how *loud* to play. These are usually letter symbols, as follows:

p = soft

mp = moderately soft

mf = moderately loud

f = loud

Doubling the letter symbol intensifies its effect, i.e.:

pp = very soft

ff = very loud

You may occasionally see them tripled:

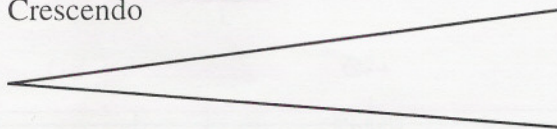
ppp = very, very soft

fff = very, very loud

Crescendo

A *crescendo* is an increase in playing volume. A *decrescendo* is a decrease in playing volume. These are written as follows:

Crescendo



(increase volume)

(These markings generally appear *under* the staff)

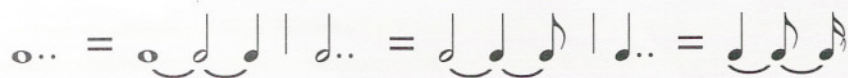
Decrescendo



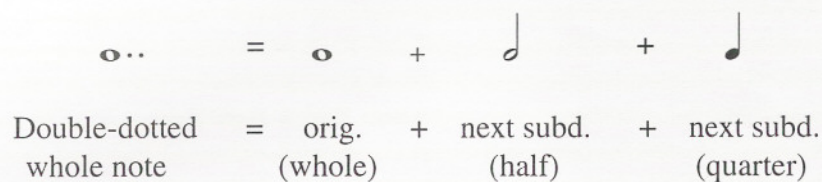
(decrease volume)

DOUBLE-DOTTED NOTES

Placing a double dot after a note multiplies its time-space value by $1\frac{3}{4}$.



In actuality, you simply add the *next 2* rhythmic subdivisions to the original note, i.e.:



AFTERWORD

I hope that you have made considerable progress with your music-reading skills by working through this book. It's important now that you continue to get involved in as many music-reading situations as possible so you will gain valuable experience and confidence in your abilities.

Music-reading is a very important skill which, when combined with *technique* and *theory*, will round out your professional capabilities.

May you continue to expand your musical horizons!