

**Essential Sightreading Studies**

# for **Electric**

Guided Practice to Improve Your Reading

# Bass



by **DAVID MOTTO**



**VOLUME 2** Sixteenth Note Rhythms

**MoltoMusic**<sup>®</sup>  
MOLTO MUSIC PUBLISHING COMPANY

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**for Electric**  
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Exclusive Distributor:

**BassBooks.com**

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San Diego, CA 92159

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International & Local: 1 (619) 905-4467  
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**ISBN 0-9674012-3-2**

Cover Design by Dean Cook/B33

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# HOW TO USE THIS BOOK

*Essential Sightreading Studies for Electric Bass* is designed for the bassist who can already read music—from the beginner who has recently learned to read to the professional who needs to brush up on sightreading skills.

Volume 2 of the series features sixteenth note rhythms in a wide assortment of musical styles. The exercises are in 4/4, 3/4, 2/4, and cut-time and cover all key signatures. It is assumed that the bassist reading Volume 2 already understands eighth note rhythms, dotted rhythms, ties, and pitch locations on the fingerboard.

The exercises become more challenging as you work your way through the book. Each selection is written to work on specific sightreading skills such as rhythms, accidentals, shifting, dynamics, and song forms. You should start on the first piece that is challenging for you.

Each exercise includes a metronome marking giving you a specific tempo goal. The first time you play the selection, you may want to play it at a slower speed. Some of the exercises specify a style. Use this information to develop a sound and approach to make your playing more musical.

If a piece is too challenging for you, work on it in small sections. Learn the rhythms. Plan your fingerings. Then, when you are ready, try to read through the whole chart.

## USING THE PLAY ALONG CD

### Special features of the Play-Along CD

Every exercise in this book is included on the play-along CD.

The track number on the CD is the same as the exercise number in the book.

Track 1 starts with a tuning note, concert A. Make sure you and the CD are in tune.

Each track begins with two bars of just the click track to set the tempo for you.

### Here are a few useful hints for using the CD effectively:

1. You should read through an exercise WITHOUT the CD first. Be sure you are learning the bass lines from the book, not by listening to the recording.
2. Play the exercise with a metronome or drum machine at a comfortable tempo. But, do not spend too much time working out every detail. These are sightreading exercises, and you should try them at full speed as soon as possible.
3. Play along with the CD. This is especially useful if you find yourself stopping as you try to get through an exercise. Think of this play-along as a rehearsal: the rest of the band won't stop no matter what happens to the bass player!
4. You can also play with just the click track on the CD. The bass part is on the left channel. To hear only the click track, turn off the left channel (pan to the right channel).

# SIGHTREADING TIPS

## BEFORE YOU PLAY

**Take 10 to 60 seconds to prepare.**

**1. Start with the Time Signature, Key Signature, Tempo, and Style of Music**

These markings at the top of the chart will guide you.

**2. Scan the piece for:**

High Notes and Low Notes—Don't be surprised while you're reading.

Accidentals—They're easy to spot BEFORE you do a read-through.

Challenging Rhythms—Figure these out ahead of time.

Difficult Licks—Quickly work out a fingering.

Leaps of Pitch—Know where you will need to shift.

**3. Look over the chart's "road map."**

\*Repeats \*1st and 2nd endings \*D.S. or D.C. \*Coda signs \*Repeated bars

**4. Just before you're going to play: Decide on a LEFT HAND POSITION.**

Starting position for the left hand is crucial to a successful beginning.

**5. Finally, count out two full measures and begin to play.**

Have the feel and rhythm of the first bar in your mind before you play it!

## WHILE YOU'RE PLAYING

**1. Don't stop**

No matter what happens, keep going! In a rehearsal or gigging situation, the rest of the ensemble will not stop for you. So, you must practice without stopping.

**2. Recover from any errors**

If you do make a mistake, jump back in whenever you can.

If you are having a difficult time keeping up with the tempo, try playing just the downbeats of each measure. Then try the whole exercise again at a slower speed.

**3. Keep your place**

Even if you are unable to play most of the notes, make sure you keep your eyes on the page and know where you should be.

**4. Count. Count. Count.**

Always count when you are sightreading music.

Make sure you always know where the downbeat is.

Subdivide your counting based on the fastest rhythm in the music.

If it is difficult for you to count while reading, try counting out loud.

## AND REMEMBER: BE MUSICAL

**Make it sound like you're playing a line you've known for a long time.**

## RECOGNIZING SIXTEENTH NOTE RHYTHMS

Before you read through the exercises in this book, make sure you recognize the six essential sixteenth note rhythms at the top of this page. It's important to be able to count each of these rhythms by subdividing each beat into four sixteenth notes.

These six patterns are the basic building blocks of sixteenth note rhythms:

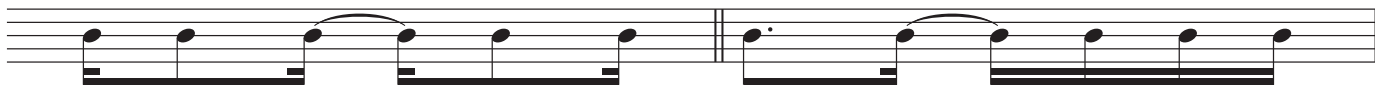
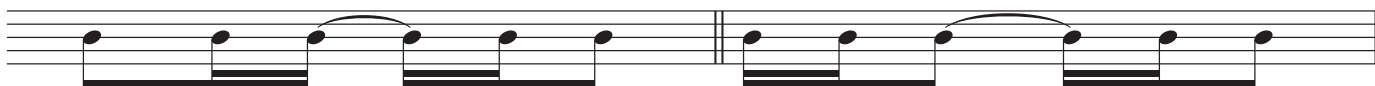


Notes in the basic patterns can be replaced by rests, giving you rhythms like these:



As you get to more advanced rhythms, you will see the last note of one basic pattern tied to the first note of the next pattern. When reading tied rhythms, you should still look for the basic patterns in each beat and keep a constant sixteenth note count.

Here are some advanced sixteenth note patterns with ties:

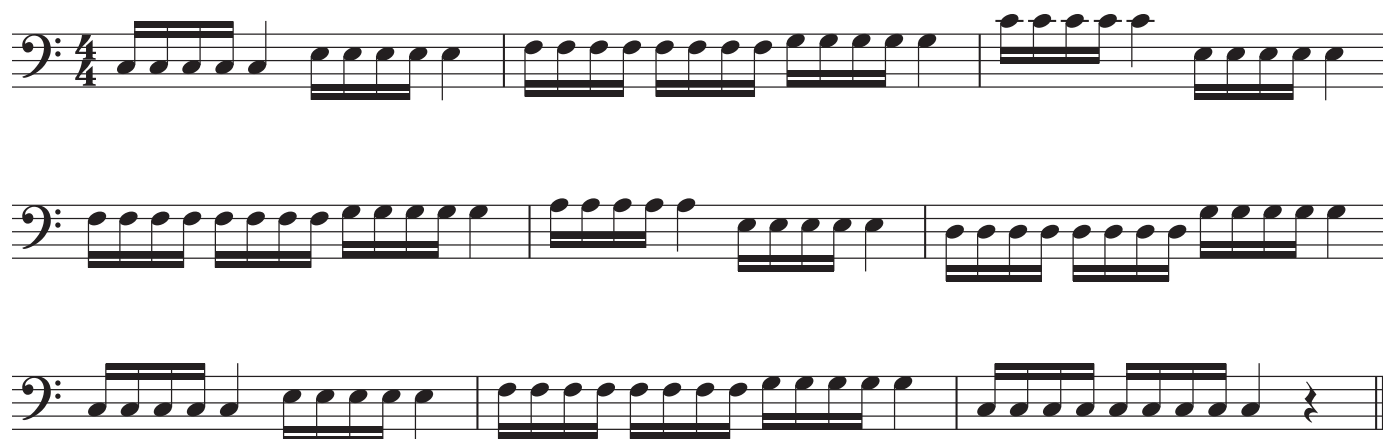




♩=68



♩=80

**Slow Rock**

♩=64





♩ = 72



TV Cue

♩ = 98





♩ = 80



D.S. al ⊕





# Essential Sightreading Studies



# for Electric Bass VOLUME 2

## Put your sightreading skills to the test!

*Essential Sightreading Studies for Electric Bass* has the practice material you need to improve your music reading skills. Included are bass lines, rhythms, and melodies from a wide variety of musical genres including rock, jazz, pop, R&B, Broadway, Afro-Cuban, and TV/Movie soundtracks. And, EVERY exercise is on the play-along CD!

**Vol. 1** eighth note rhythms in  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{2}{4}$

**Vol. 2** sixteenth note rhythms in a variety of styles

**Vol. 3** triplet feel, mixed meters, odd time signatures

### PRAISE FOR VOLUME ONE

I highly recommend Dave Motto's book to anyone trying to get their reading together. The method is so clear that with a little diligent study, even a beginner should be sightreading in no time. — **VICTOR BAILEY**

An excellent method for up-and-coming bassists — a must read! — **WILL LEE**

David Motto's book is a very good vehicle for bass players to strengthen their sightreading. If you take these simplistic steps everyday, you'll be reading everything and anything. — **CHRISTIAN MCBRIDE**

The best tool yet for helping young players to learn to read. — **TERRY BURNS**, HEAD OF BASS DEPARTMENT, MUSICTECH COLLEGE

These 48 pages provide a well-rounded sampling of the kind of lines you might be required to play in the real world, and will go a long way toward developing and/or revitalizing your sightreading skills. — **BASSICS MAGAZINE**

**David Motto** is the electric bass instructor in the Jazz and World Music Program at San Francisco State University and the author of the *Musician's Practice Planner*. He has worked since 1986 as a bassist, educator, composer, and arranger in virtually every genre of music.

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**\$19.99 U.S.**



Printed on recycled paper

Exclusive Distributor:

**BassBooks.com**

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Toll-Free: 1 (877) 422-2772 (USA & Canada)

International & Local: 1 (619) 905-4467

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ISBN 0-9674012-3-2



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