

Introducing 5/8 time

BASS 
DIRECTORY



FOREWORD

This book is a representation of my methodology going through a new time signature. The approach consists of reading rhythmical exercises and orchestrating those on the instrument.

For the sake of time, space and convince I've chosen to limit the material towards $5/8$ time grouped in $3+2$ – however the approach is universally applicable to all time signatures, subdivisions etc.

It's a very fun exercise to think rhythm first!

Practice tips

- Remember to improvise
- Be able to count time aloud while clapping the exercises
- Be able to keep time with and without tapping your foot
- Be able to keep time with the below notated 4 layers of pulse

4 useful layers of pulse

The image shows five staves of musical notation for a 5/8 time signature, divided into two measures by a vertical bar line. The staves are labeled on the left:

- Rhythm**: Shows a sequence of notes with stems. The first measure contains four notes, and the second measure contains two notes.
- 8-note pulse**: Shows a sequence of eight eighth notes across the two measures.
- 1 & 4 - pulse**: Shows a sequence of notes with stems, representing a 1 & 4 pulse. The first measure has two notes, and the second measure has two notes.
- Dotted pulse**: Shows a sequence of notes with stems, representing a dotted pulse. The first measure has two notes, and the second measure has two notes.
- 4-note pulse**: Shows a sequence of notes with stems, representing a 4-note pulse. The first measure has two notes, and the second measure has two notes.



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*** Further exploration:**

Polyrhythms, more on the quarter note, “7 over 5”, song morphing and 2 over 5 groupings.



8TH NOTE RHYTHM

Exercise 1

Exercise 1 musical notation: Two staves of music. The first staff is in 5/8 time and contains four measures of eighth notes. The second staff contains four measures of eighth notes with various rests and accents.

Exercise 2

Exercise 2 musical notation: Two staves of music. The first staff contains four measures of eighth notes. The second staff contains four measures of eighth notes with various rests and accents.

Exercise 3

Exercise 3 musical notation: Two staves of music. The first staff contains four measures of eighth notes with some beamed notes. The second staff contains four measures of eighth notes with various rests and accents.

Exercise 4

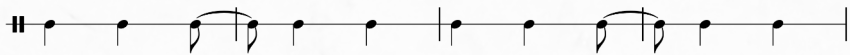
Exercise 4 musical notation: Four staves of music. Each staff contains four measures of eighth notes with various rests and accents.



QUARTER NOTES

Exercise 1

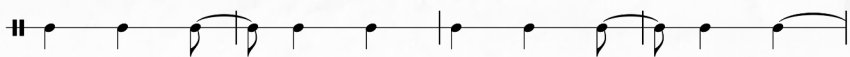
Remember to keep the foot tapping on 1 & 4



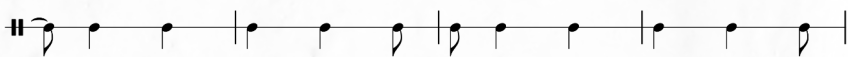
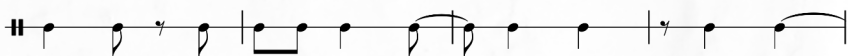
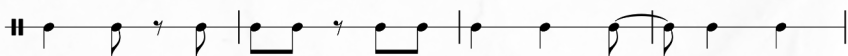
Exercise 2



Exercise 3



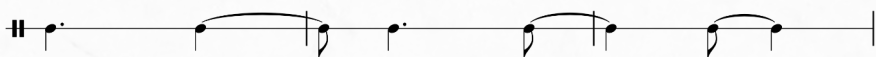
Exercise 4





DOTTED QUARTERS

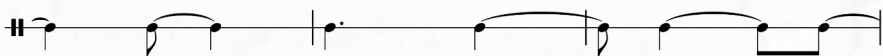
Exercise 1



Exercise 2



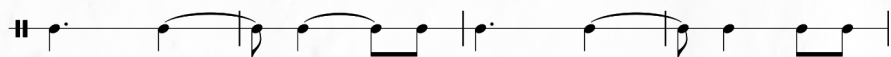
Exercise 3



Exercise 4



Exercise 5





I6TH NOTE VARIATIONS

Exercise 1



Exercise 2



Exercise 3



Exercise 4





I6TH NOTE VARIATIONS

Exercise 1

|| This staff contains four measures of music. The first measure has a quarter rest followed by a quarter note, an eighth note, and a sixteenth note. The second measure has a quarter note, an eighth note, and a sixteenth note. The third measure has a quarter note, an eighth note, and a sixteenth note. The fourth measure has a quarter note, an eighth note, and a sixteenth note.

|| This staff contains four measures of music. The first measure has a quarter rest followed by a quarter note, an eighth note, and a sixteenth note. The second measure has a quarter note, an eighth note, and a sixteenth note. The third measure has a quarter note, an eighth note, and a sixteenth note. The fourth measure has a quarter note, an eighth note, and a sixteenth note.

Exercise 2

|| This staff contains four measures of music. The first measure has a quarter note, an eighth note, and a sixteenth note. The second measure has a quarter note, an eighth note, and a sixteenth note. The third measure has a quarter note, an eighth note, and a sixteenth note. The fourth measure has a quarter note, an eighth note, and a sixteenth note.

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Exercise 3

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Exercise 4

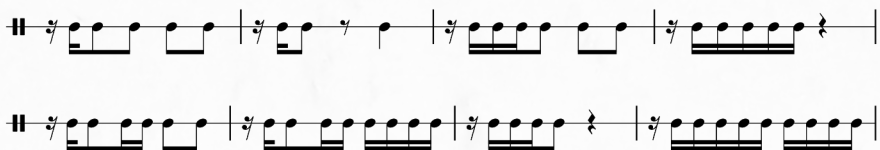
|| This staff contains four measures of music. The first measure has a quarter note, an eighth note, and a sixteenth note. The second measure has a quarter note, an eighth note, and a sixteenth note. The third measure has a quarter note, an eighth note, and a sixteenth note. The fourth measure has a quarter note, an eighth note, and a sixteenth note.

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I6TH NOTE OFFBEAT

Exercise 1: The 1&



Exercise 2: The 2&



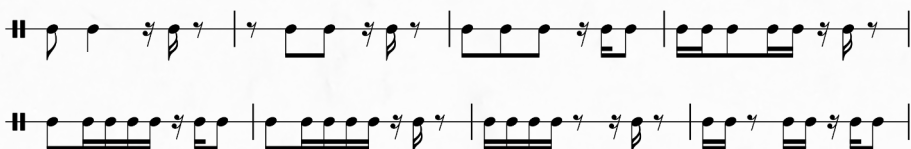
Exercise 3: The 3&





I6TH NOTE OFFBEAT

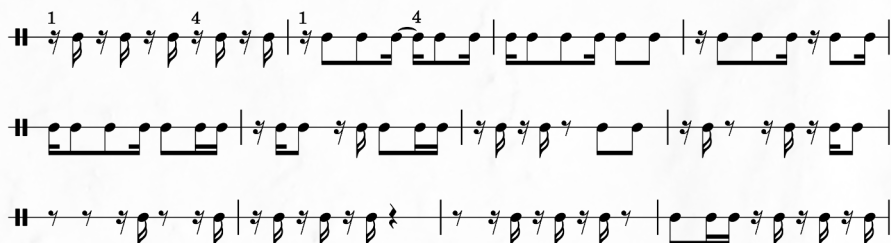
Exercise 4: The 4&



Exercise 5: The 5&



Exercise 6: The &s





I6TH NOTE VARIATIONS

Harmonic Downbeat 1

A set of eight musical staves, each beginning with a treble clef and a double bar line. The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped together. Some notes are marked with a 'y' symbol, likely indicating a grace note or a specific articulation. The patterns vary across the staves, showing different ways to construct a harmonic downbeat.

Harmonic Downbeat 2

A set of four musical staves, each beginning with a treble clef and a double bar line. The notation features rhythmic patterns of eighth and sixteenth notes. Similar to the first section, some notes are marked with a 'y' symbol. The patterns are more varied and complex than those in the first section, illustrating different harmonic downbeat variations.



FUN MIX #01

Exercise 1



Exercise 2



Exercise 3



Exercise 4





FUN MIX #02

Exercise 1



Exercise 2



Exercise 3



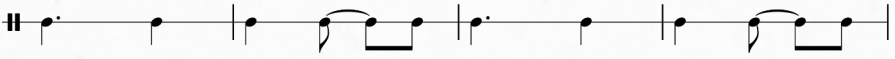
Exercise 4



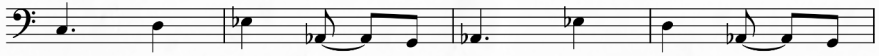


ORCHESTRATION I

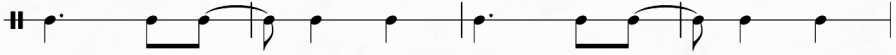
Exercise 1



Orchestration example



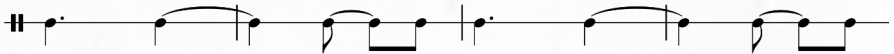
Exercise 2



Orchestration example



Exercise 3



Orchestration example





ORCHESTRATION 2

Exercise 1

Exercise 1 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music, each starting with a quarter rest followed by a half note: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in the first measure, and D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter) in the second measure. The bottom staff is in bass clef with a common time signature (C). It contains two measures of music, each starting with a quarter rest followed by a half note: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter) in the first measure, and D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter) in the second measure.

Exercise 2

Exercise 2 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of music. The first measure has a quarter rest followed by a half note: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second measure has a quarter rest followed by a half note: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter). The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains two measures of music. The first measure has a quarter rest followed by a half note: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). The second measure has a quarter rest followed by a half note: D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter).

Exercise 3

Exercise 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains four measures of music, each starting with a quarter rest followed by a half note: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in the first measure, D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter) in the second measure, G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter) in the third measure, and D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter) in the fourth measure. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of music, each starting with a quarter rest followed by a half note: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter) in the first measure, D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter) in the second measure, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter) in the third measure, and D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter) in the fourth measure.

Exercise 4

Exercise 4 consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of music, each starting with a quarter rest followed by a half note: Bb4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter) in the first measure, F#5 (quarter), G5 (quarter), A5 (quarter), Bb5 (quarter) in the second measure, C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter) in the third measure, and G5 (quarter), A5 (quarter), Bb5 (quarter), C5 (quarter) in the fourth measure. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It contains four measures of music, each starting with a quarter rest followed by a half note: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter) in the first measure, D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter) in the second measure, G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (quarter) in the third measure, and D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter) in the fourth measure.



ORCHESTRATION 3

Exercise 1



Exercise 2



Exercise 3





ORCHESTRATION 4

Exercise 1



Exercise 2



Exercise 3



Exercise 4

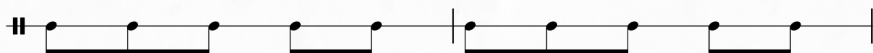




IMPROVISATION RHYTHMS

I suggest that you work on improvising both grooves and solos with the following rhythms. Being able to improvise freely with these rhythmic ideas, will enable you to phrase more freely.

Exercise 1



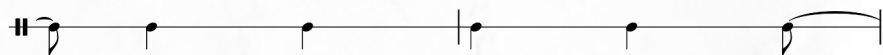
Exercise 2



Exercise 3



Exercise 4



Exercise 5





FURTHER EXPLORATION: QUARTER NOTE GROUPINGS

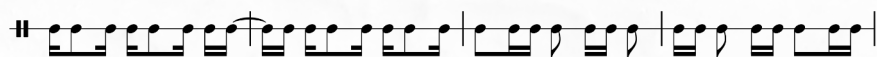
Exercise 1



Exercise 2



Exercise 3



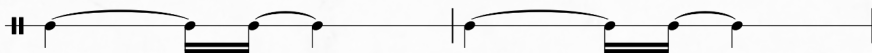
Exercise 4



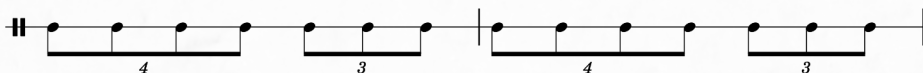


FURTHER EXPLORATION: POLYRHYTHMS

2 over 5



Almost 7 over 5

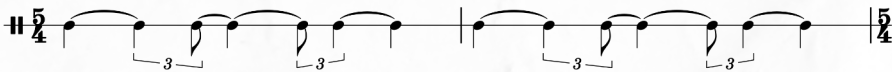


4 against 3

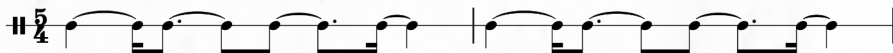


3 against 5

Notice the 5/4 time in the last examples



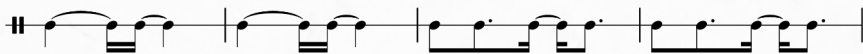
4 against 5





FURTHER EXPLORATION: 2 OVER 5 GROUPINGS

Exercise 1



Exercise 2



Exercise 3



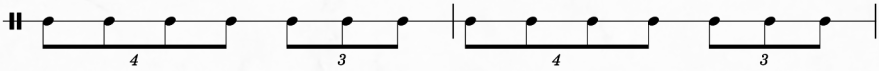
Exercise 4





EXPLORING "7 OVER 5"

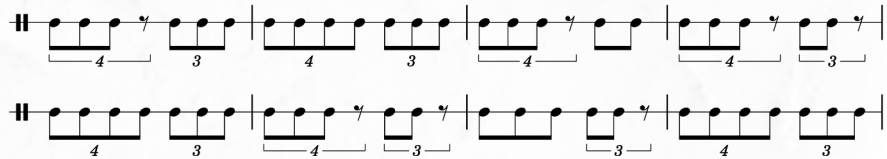
Exercise 1



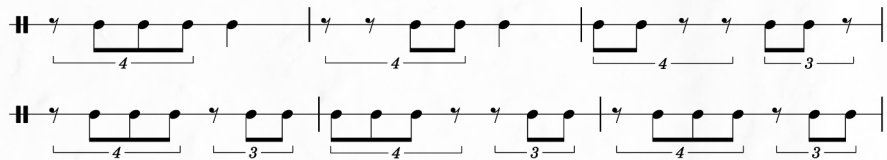
Exercise 2



Exercise 3



Exercise 4





SONG MORPHING

Try to clap the clave and sing songs that's already in 6/8 or 4/4 time in 5. This is done by moving the harmonic downbeats from quarters to the 5/8 claves.

Example

You properly know this song... :-)



Songs in 6/8 can often be "transposed" to 5 easily by skipping a beat! Songs with a strong quarter note rhythm can be prolonged to fit the dotted rhythm of the clave.

Have fun!!