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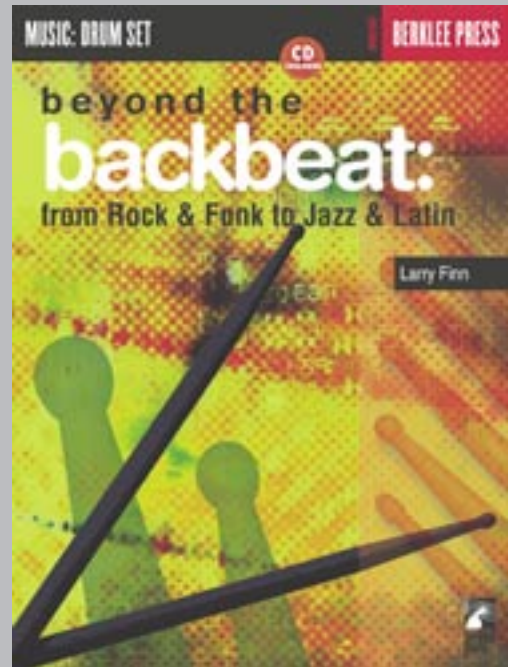
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**Beyond the Backbeat:
From Rock & Funk to Jazz & Latin**
Larry Finn

Introduction
Basic Beats

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INTRODUCTION

Basic Beats

Learning a New Beat

Whenever you are learning a new beat, whether it is by reading it or by listening to it, follow these guidelines.

1. Practice slowly. Working at a slow tempo helps you to develop muscle memory.
2. Break the beat down. Try just the ride cymbal and kick drum together, and see how they relate. Play the right-hand and left-hand parts on a single surface. For example, you might see this beat:



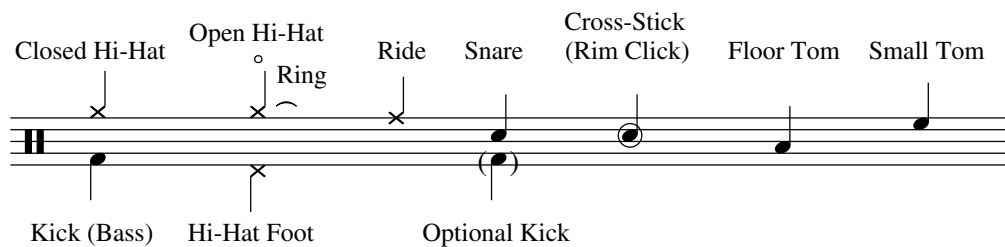
Simplify the part by playing both parts on a single surface (in this case, the snare):



3. Put all the elements of the beat together, and repeat it, over and over. Practice the beat without any added fills until it is very solid.

Notation Key

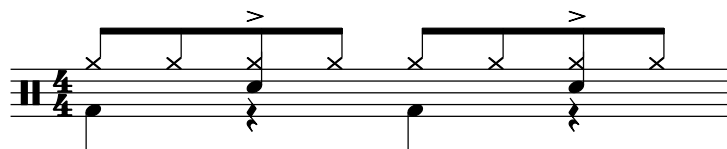
The notation examples in this book follow the Percussive Arts Society standard. Notes with stems pointing upwards are played by your hands, those pointing downwards by your feet. Parentheses () indicate optional notes.



Rock/Funk

Play a basic rock/funk beat at ♩ = 60–120.

1 Basic Rock/Funk



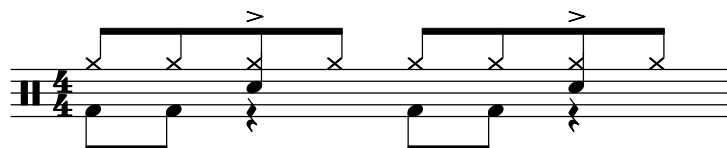
This beat can be used for either rock or funk.

Style depends on the whole band, not just the drummer. If the bass plays a driving eighth-note line, the basic rock/funk beat will sound more like rock. If the bass plays a lighter, sixteenth-note feel, the same beat will sound more like funk.

Rock

Rock can be more raw and less syncopated than funk. It often has an even-eighth-note feel. Play a basic rock beat at ♩ = 60–120.

2 Basic Rock Beat



Funk

Funk is often approached with more finesse than rock. It often has a sixteenth-note feel. Play a basic funk beat at ♩ = 60–108.

3 Basic Funk

R L R L R L R L

Rock Shuffle

Shuffle beats are usually based on an eighth-note triplet feel. Play a basic rock shuffle at ♩ = 80–144.

4 Basic Rock Shuffle

Play a half-time shuffle at ♩ = 80–144.

5 Half-time Shuffle

Further Towards Rock/Funk

Inter-dynamics

Not all rock/funk tunes are loud. What matters more than the number of decibels is the *inter-dynamics*—the relative dynamics of each drum compared to the rest of the kit. In rock, the snare is often louder than the hi-hat, whether in a soft rock ballad or a hard, driving tune. In other styles, the snare is often relatively quiet. In rock, the hi-hat tends to be more open and more “driving” than in funk. Funk generally has a tighter, quieter hi-hat.

Mastering the inter-dynamics between your drums is the key to playing a wide stylistic range.

Notation: $\frac{4}{4}$ vs. $\frac{12}{8}$

Shuffles may be notated in either $\frac{4}{4}$ or $\frac{12}{8}$. They are played exactly the same either way.

Basic Rock Shuffle

The image shows two staves of musical notation for a 'Basic Rock Shuffle'. The top staff is in 4/4 time, and the bottom staff is in 12/8 time. Both staves show a sequence of four measures. In each measure, the bass drum plays a quarter note (or dotted quarter in 12/8), and the snare plays a triplet of eighth notes. The hi-hat is indicated by 'x' marks above the snare notes, showing it is open. The triplet notation is shown as a bracket over three eighth notes with a '3' above it.

If music in $\frac{4}{4}$ is marked “shuffle,” play eighth notes as triplets

$$\text{Two eighth notes} = \text{Triplet of eighth notes}$$

This beat sounds the same as the other Basic Rock Shuffle, but is written as straight eighth notes.

Basic Rock Shuffle

The image shows a single staff of musical notation for a 'Basic Rock Shuffle' in 4/4 time. It shows two measures. In each measure, the bass drum plays a quarter note, and the snare plays two straight eighth notes. The hi-hat is indicated by 'x' marks above the snare notes, showing it is open. The snare notes have an accent (>) above them.

Similarly, if you see “hip-hop,” “go-go,” or “swing sixteenths,” play sixteenths with this feel:

$$\text{Four sixteenth notes} = \text{Triplet of sixteenth notes}$$

Variations

Rock/Funk

Practice these beats beginning at ♩ = 60. Gradually increase the tempo.

6 1. Rock/Funk 1

Musical notation for Rock/Funk 1: A 4/4 time signature with a treble clef. The first staff contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line: G3, F3, E3, D3, C3, B2, A2. The first two measures are grouped with a bracket and an accent (>). The third measure has a fermata over the G4 note.

2. Rock/Funk 2

Musical notation for Rock/Funk 2: A 4/4 time signature with a treble clef. The first staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line: G3, F3, E3, D3, C3, B2, A2. The first two measures are grouped with a bracket and an accent (>). The third measure has a fermata over the G4 note.

3. Rock/Funk 3

Musical notation for Rock/Funk 3: A 4/4 time signature with a treble clef. The first staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line: G3, F3, E3, D3, C3, B2, A2. The first two measures are grouped with a bracket and an accent (>). The third measure has a fermata over the G4 note.

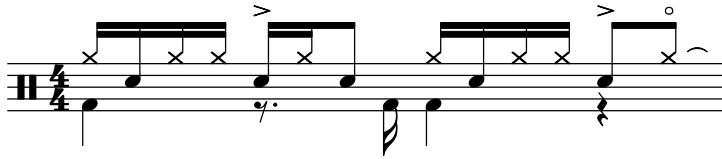
7 4. Rock/Funk 4

Musical notation for Rock/Funk 4: A 4/4 time signature with a treble clef. The first staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line: G3, F3, E3, D3, C3, B2, A2. The first two measures are grouped with a bracket and an accent (>). The third measure has a fermata over the G4 note.

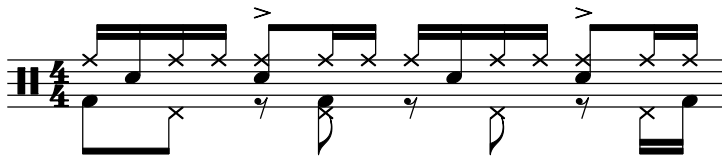
5. Rock/Funk 5

Musical notation for Rock/Funk 5: A 4/4 time signature with a treble clef. The first staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a bass line: G3, F3, E3, D3, C3, B2, A2. The first two measures are grouped with a bracket and an accent (>). The third measure has a fermata over the G4 note.

11. Rock/Funk 11



12. Rock/Funk 12



10

13. Rock/Funk 13

