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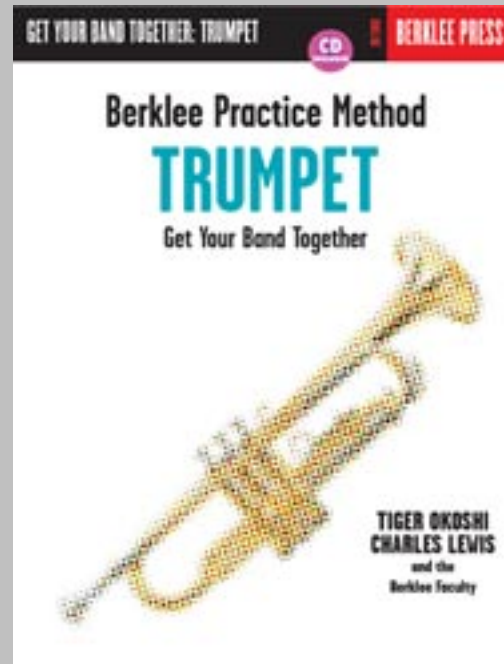
**Berklee Practice Method Trumpet
Get Your Band Together**

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Charles Lewis
and the Berklee Faculty

Chapter 6
Playing Hard Rock

Click CD icons to listen to
CD tracks from book.
Press ESC to cancel sound.

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“Don’t Look Down” is a *hard rock* tune. Hard rock first appeared in the late 1960s. It has characteristic heavy bass, long, drawn-out chords, and amplified instruments. To hear more hard rock, listen to artists such as Aerosmith, Metallica, Powerman 5000, the Allman Brothers Band, Rob Zombie, Godsmack, 311, Stone Temple Pilots, Black Crowes, Steve Vai, and Smashing Pumpkins.

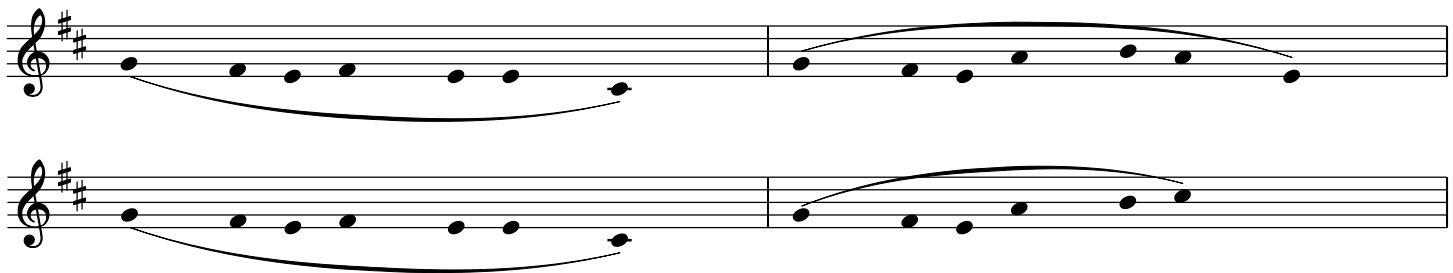


LESSON 21 TECHNIQUE/THEORY

Listen to “Don’t Look Down,” and then play the melody along with the recording. This tune has two different parts.

LISTEN **34** PLAY

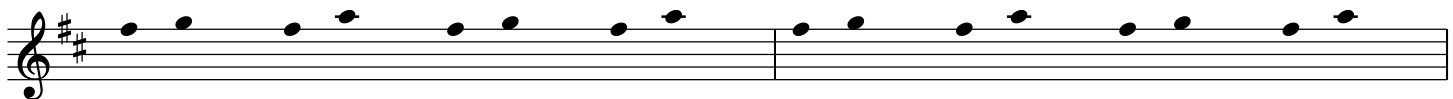
The first part has these four phrases.



The second part has a riff that repeats four times.



It ends with the bass riff, played twice.



HIGH REGISTER

The high register can lend a great deal of energy and intensity to music, especially when it is played loudly. For hard rock, you may want to transpose part or all of the melody up an octave, and use some high notes in your solo.

Practice “Don’t Look Down” with some of the phrases transposed to the higher octave, and notice their increased intensity. Focus on playing in tune.

LISTEN **34** PLAY

The image displays three staves of musical notation in G major. The first two staves show a melody in the middle register (D4 to G4) and its transposition up an octave (D5 to G5). The third staff shows a bass line in the lower register (D3 to G3).

PRACTICE TIP

Develop the ability to transpose up or down an octave by sight. Lead sheets are often written in the middle register so that they can be read by many different instruments, but that may not be the best register for where you should play it.

LESSON 22

LEARNING THE GROOVE

HOOKING UP TO HARD ROCK

Listen to “Don’t Look Down.” This tune has a standard rock/metal groove. It is a heavy feel, with very simple drum and bass parts. These parts must be simple because they are intended to be played in large arenas, where echoes would make busier parts sound muddy. It’s a case of “less is more.”

During the solos, the guitar doubles the bass, playing power chords in the second part. The keyboard plays sustained chords with an organ sound.

LISTEN **35** PLAY

Listen to the first part of “Don’t Look Down.” Tap your foot along with the quarter-note pulse and clap along with the backbeat.

Clap (Backbeat)	$\frac{4}{4}$
Foot (Pulse)	
Count	1 (2) 3 (4)

Try the same thing again. This time count the sixteenth notes out loud: 1e+a, 2e+a, 3e+a, 4e+a.

Clap (Backbeat)	$\frac{4}{4}$
Foot (Pulse)	
Count (16ths)	1 e + a (2) e + a 3 e + a (4) e + a

LEARNING “DON’T LOOK DOWN”

In the first part of this tune, the bass guitar plays a syncopated sixteenth-note riff. You hook up with that riff while you play the melody, and then you actually play the riff at the ending.

First, practice clapping the rhythms.

LISTEN 35 PLAY

Clap (Rhythms)

Foot (Pulse)

Count (16ths)

Next, play the actual notes. Hook up with the rhythm section. If you like, you can play this riff instead of the melody along with the A section of the full-band track.

LISTEN 35 PLAY

The second part of this tune also has a syncopated sixteenth-note figure. Practice clapping the rhythms to this lick (also used at the Intro).

LISTEN 36 PLAY

Clap (Rhythms)

Foot (Pulse)

Count (16ths)

Practice the notes.

LISTEN 36 PLAY

Practice the whole tune along with the recording, and hook up with the rhythm section.

LISTEN 34 PLAY

BACKGROUNDS

Practice these background lines along with the recording. Then create similar background lines of your own.

LISTEN 34 PLAY

The musical notation consists of five staves in G major (one sharp) and 4/4 time. The first four staves are identical and show a sequence of chords: G (first measure), D (second measure), and A (third measure). The fourth measure contains a melodic line starting with a quarter note G4, followed by eighth notes A4 and B4, a quarter rest, eighth notes C5 and B4, and a quarter note A4. The fifth staff shows a rhythmic pattern of chords: D (first measure), A (second measure), D (third measure), A (fourth measure), D (fifth measure), A (sixth measure), D (seventh measure), and A (eighth measure). Each chord in the fifth staff has an accent (^) above it.

LESSON 23

IMPROVISATION

FORM AND ARRANGEMENT

Listen to the recording, and try to figure out the form and arrangement by ear. How long does each section of the form last? Is there an introduction or ending? For how many measures or beats does each chord last? Write down as much information as you can. Check your answers against the summary at the end of this chapter.

This tune has a 20-bar AB form. Part A has an active riff that builds a lot of tension. It lasts for sixteen measures. Part B is less active than the first part. It lasts for four measures. There is a 4-measure introduction at the beginning of the tune. It comes from the B section.



A

G D A

G D A

G D A

G D A

B

D A D A D A D A

IDEAS FOR IMPROVISING

SCALES: A MAJOR AND MINOR PENTATONIC SCALES

The A major pentatonic scale will work well for improvising on this tune's A section.

The A minor pentatonic scale will work well for improvising on this tune's B section.

Practice both scales. You can use both of them when you improvise, depending upon the chord.

PERFORMANCE TIP

When you practice from a lead sheet, use it to help you keep your place. Even when you solo, follow the music as you play. This will help you to keep track of the form, so you can memorize it.

LEAD SHEET

Play your own part to "Don't Look Down," and follow along with the lead sheet.

LISTEN **38** PLAY

DON'T LOOK DOWN

$\text{B}\flat$ TRUMPET

BY MATT MARVUGLIO

"HARD ROCK" $\text{♩} = 88$

INTRO

D A D A D A D A

A

B

D A D A D A D A

ENDING

PLAY UNISON WITH BASS, KEYS & GUITAR