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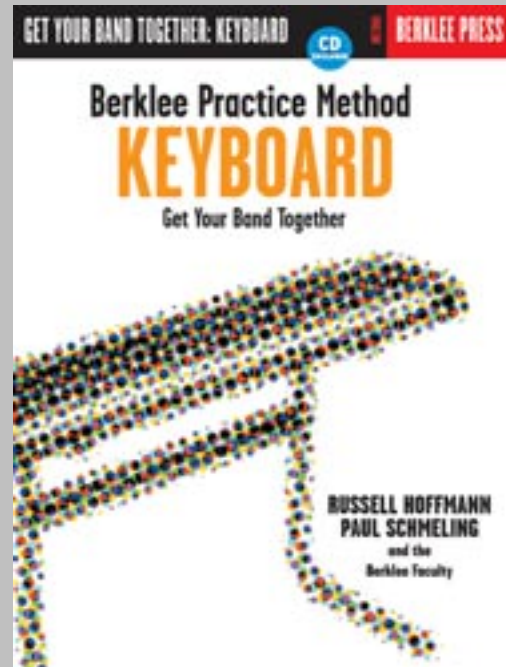
**Berklee Practice Method Keyboard
Get Your Band Together**

Russell Hoffman
Paul Schmeling
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.

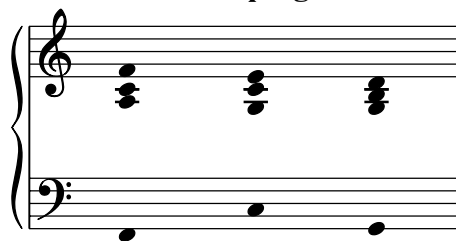


LESSON 21 TECHNIQUE/THEORY

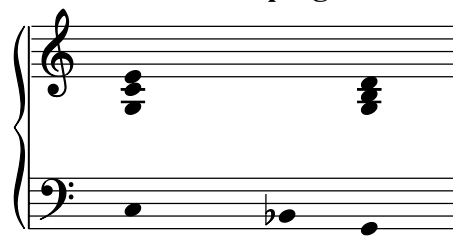
Listen to “Don’t Look Down,” and then play along with the recording. Try to match the keyboard part. This tune has two parts.



First Comping Part

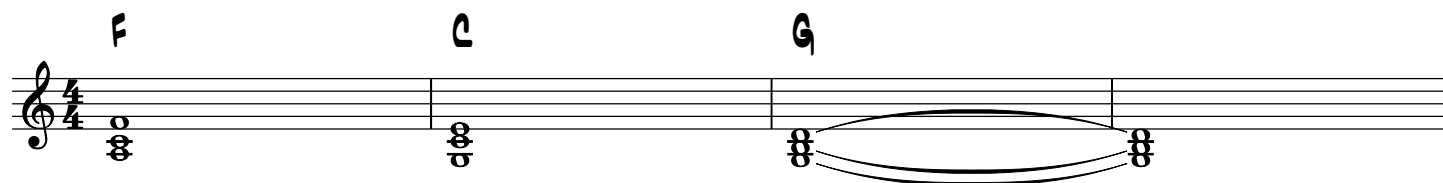


Second Comping Part



PAD COMPING

The chords are long and sustained in this tune. This way of playing chords is called *pad comping*. It is most effective with organs and electronic keyboards set to sounds that hold without fading, such as string and organ sounds.



LESSON 22

LEARNING THE GROOVE

HOOKING UP TO HARD ROCK

LISTEN 29 PLAY

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.”

Eighth notes are played straight, not with a swing feel. The bass drum plays on beats 1 and 3, which is typical of rock drum beats.

Listen to a few choruses of “Don’t Look Down.” Find the pulse and clap on the backbeat, along with the snare drum.



Tap the quarter-note pulse with your left hand, tap the backbeat with your right hand, and count the sixteenths. When you are ready, do this along with the recording.

Right Hand (Backbeat)	
Left Hand (Pulse)	
Count (16ths)	<p>1 e + a 2 e + a 3 e + a 4 e + a</p>

LEARNING “DON’T LOOK DOWN”

LISTEN 30 PLAY

“Don’t Look Down” has two different parts with two different rhythmic feels. In the first part, the keyboard plays the pad comping chords. Since there is just one attack on the downbeat of each measure, these are easy to play.

Listen to the first part of “Don’t Look Down.” Feel the sixteenth-note subdivision even when you play simple parts like this, especially if you plan to improvise a solo, where you might decide to use faster rhythms.

The second part has a syncopation. Tap the comping rhythms to the second part of “Don’t Look Down.” Accent the syncopated note.

LISTEN 31 PLAY

Right Hand
(Comping Rhythm)

Left Hand
(Pulse)

Count
(16ths)

① e + a 2 e ⊕ a 3 e + a 4 e + a

Play the second written comping part. While you play, count the sixteenths and hook up with the groove.

LISTEN 31 PLAY

Second Comping Part

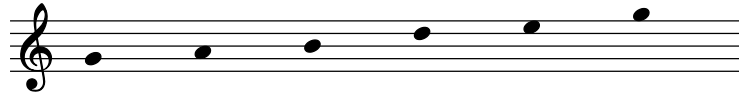
Count
(16ths)

① e + a 2 e ⊕ a 3 e + a 4 e + a

IDEAS FOR IMPROVISING

Scale

The G major pentatonic scale will work well for the A section of this tune:



The G minor pentatonic scale will work well for the B section of this tune:



CALL AND RESPONSE

1. Echo each phrase, exactly as you hear it.
2. Improvise an answer to each phrase. Imitate the sound and rhythmic feel of the phrase you hear, and use the notes from the G pentatonic scales.

LISTEN 32 PLAY

Listen Play

LEAD SHEET

This lead sheet shows the bass/guitar riff (see the ending), which you can double with low notes in your left hand.

LISTEN **34** PLAY

DON'T LOOK DOWN

BY MATT MARVUGLIO

"HARD ROCK" ♩ = 88

INTRO

Intro: A single staff of music in 4/4 time. The melody consists of a repeating eighth-note pattern: C4, B3, A3, G3. Above the staff, the chords C and G are indicated above the first and third notes of each measure, respectively. The piece ends with a double bar line and repeat dots.

A

Section A: Four staves of music. The first staff shows the melody: F4, E4, D4, C4. The second, third, and fourth staves show the same melody with different voicings. Above the first staff, the chords F, C, and G are indicated above the first, second, and third notes of each measure, respectively. The piece ends with a double bar line and repeat dots.

B

Section B: A single staff of music in 4/4 time. The melody consists of a repeating eighth-note pattern: C4, B3, A3, G3. Above the staff, the chords C and G are indicated above the first and third notes of each measure, respectively. The piece ends with a double bar line and repeat dots.

ENDING

Ending: A single staff of music. It begins with a G chord. The melody is a unison eighth-note pattern: G3, F3, E3, D3. Above the staff, the text "UNISON: BASS, KEYS & GUITAR" is written. The piece ends with a double bar line and repeat dots.

PRACTICE TIP

When you play from a lead sheet, use it to help you keep your place. Even when you keep repeating the same comping patterns, follow along with the melody and chords as they are played by other instruments.