

Berklee**Shares.com**<sup>TM</sup>

**FREE** music lessons from  
**Berklee College of Music**

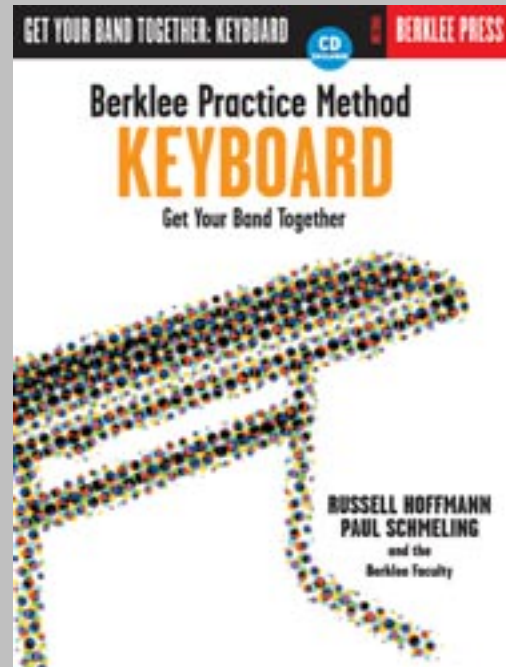
**Berklee Practice Method Keyboard  
Get Your Band Together**

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.

Check out [Berkleeshares.com](http://Berkleeshares.com) for more lessons  
just like this one.



“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.

LISTEN **29** PLAY

**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.

Pad comping works well especially when the other instruments are playing busier parts. “Don’t Look Down” has a busy bass line and rock drum beat, as well as an active melody. The keyboard’s pad comping part holds it all together:

MELODY

KEYBOARD

BASS

F C G

For variety, you may wish to double the bass line with your left hand:

MELODY

KEYBOARD

BASS

F C G

# 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.”

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.

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

### LEARNING “DON’T LOOK DOWN”



“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 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 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.

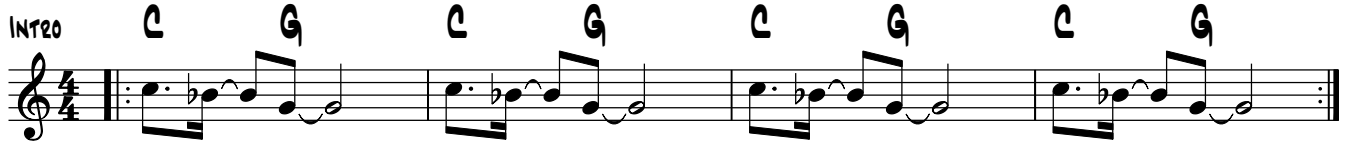
LISTEN **34** PLAY

# DON'T LOOK DOWN

BY MATT MARVUGLIO

"HARD ROCK" ♩ = 88

INTRO



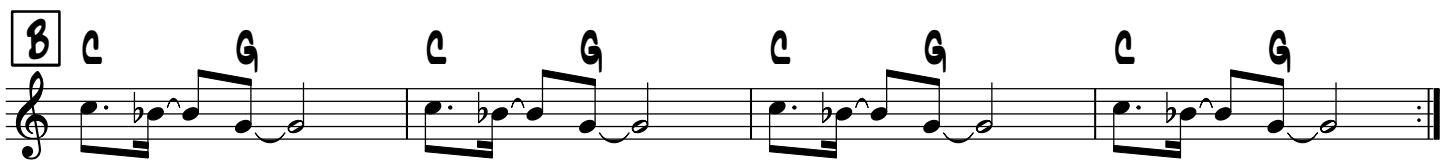
INTRO: A single staff of music in 4/4 time. The melody consists of a repeating eighth-note pattern: C4, B3, A3, G3. Above the staff, the chords C and G are indicated above the first and third notes of each measure, respectively. The piece ends with a double bar line and repeat dots.

**A**



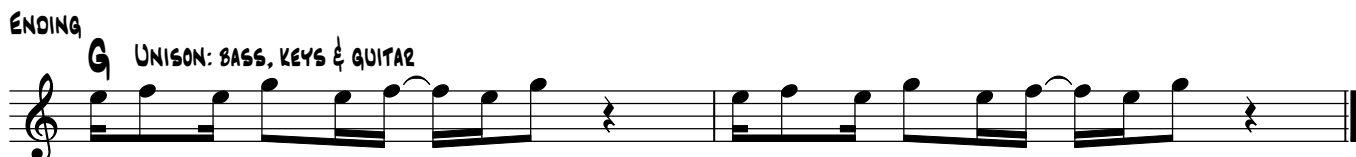
Section A: Four staves of music. The first staff has a boxed 'A' above it. The melody is a simple line of notes: F4, G4, A4, B4, C5, B4, A4, G4. Above the first staff, the chords F, C, and G are indicated. The second and third staves are identical to the first. The fourth staff has a longer note for the final G4, with a slur over it. 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 is identical to the Intro: 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 bass line: G2, F2, E2, D2, C2, B1, A1, G1. 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.