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Syncopated Rock Beats

Syncopation is when you take something that is usually played *on* the beat and play it *off* of the beat. The emphasis is now on an *offbeat* rather than the *onbeat*. Here's an example of a rock beat:

62



Track 15.1 Count: 1 & 2 & 3 & 4 &

Now we'll syncopate the snare part on the "and" of beat two.

63



Track 15.2 Count: 1 & 2 & 3 & 4 &

Here are some more syncopated rock beats to give your grooves more variety.

♩ = 92–140

64



Track 16

Funk Beats with Ghost Notes

Many funk beats use what are called *ghost notes* on the snare drum to propel the music and give it forward motion. Ghost notes are strokes that are unaccented and played very softly. Sometimes, they are indicated by parentheses; in the following examples, they are simply all the snare drum hits that are not on beats 2 and 4. You can hear great examples of this technique in the music of James Brown, The Meters, and Tower of Power. Remember to keep the accents loud (beats 2 and 4) and the ghost notes very soft.

♩ = 80–120

74



Track 25

The musical notation consists of 14 patterns, labeled A through N, arranged in seven rows of two. Each pattern is written on a five-line staff with a 4/4 time signature. The patterns are as follows:

- A:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- B:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- C:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- D:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- E:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- F:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- G:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- H:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- I:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- J:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- K:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- L:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- M:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.
- N:** Snare hits on 1, 2, 3, 4. Accents on 2 and 4. Ghost notes on 1, 3.

Guaguancó

Guaguancó is an Afro-Cuban rhythm that originated on percussion instruments. The guaguancó is typically played with a 3:2 rumba clave. The left-handed melodic part emulates the conga pattern in a percussion section. This melody will go against the clave rather than with it. This gives this rhythm a “call and response” effect.

Basic Hand Pattern

♩ = 120–210

117

Track 52.1

A



B




Now with bass drum added:

118

Track 52.2

A



B



The following variations will get you started playing guaguancó on the drumset.

119

Track 53

A



B



C



D



Jungle/Drum 'n' Bass

Jungle

Jungle is a fast-paced style of music that started when DJs began to take samples from different R&B songs and speed them up. An example of this would be the song “The Funky Drummer” by James Brown with Clyde Stubblefield on drums. These DJs would take these short groove samples, speed them up and loop them to ambient keyboard sounds and heavy, sub-sonic bass patterns. Here’s an example of some jungle grooves. The jungle examples on the CD are played four times.

♩ = 160–185

152



Track 70.1

Musical notation for Track 70.1, featuring five measures labeled A, B, C, D, and E. Each measure contains a series of sixteenth notes with 'x' marks above them, indicating a specific rhythmic pattern.

Your sixteenth notes will have to be very fast in order to play this style effectively. You will want a tight, uptempo feeling on all of these beats. Remember that you are simulating a drum machine gone haywire!

153



Track 70.2

Musical notation for Track 70.2, featuring two measures labeled A and B, and one measure labeled C. Measure A has a rhythmic pattern of R L R L R L R L R L R L R L. Measure B has a rhythmic pattern of R L R L R L R L R L R L R L. Measure C has a rhythmic pattern of R R L R L L R R L R L L R R L R L L. Each measure contains a series of sixteenth notes with 'x' marks above them, indicating a specific rhythmic pattern.

Phrasing Over the Barline

One of the distinguishing characteristics of all great jazz drummers is the use of phrases that go over the *barline*. This creates phrases and musical statements that do not resolve in predictable ways. The most commonly heard way to do this is to play ideas that sound as if they are in $\frac{3}{4}$ time over $\frac{4}{4}$ time. This is called a *hemiola*. If you accent every third eighth note in $\frac{4}{4}$ you get a hemiola.

$\text{♩} = 100\text{--}220$

186



Track 91.1

Here are some examples of this phrasing between the snare and bass. Make sure you count as you are doing this so you don't get lost!

187



Track 91.2