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**Berklee Practice Method
Bass**

Get Your Band Together

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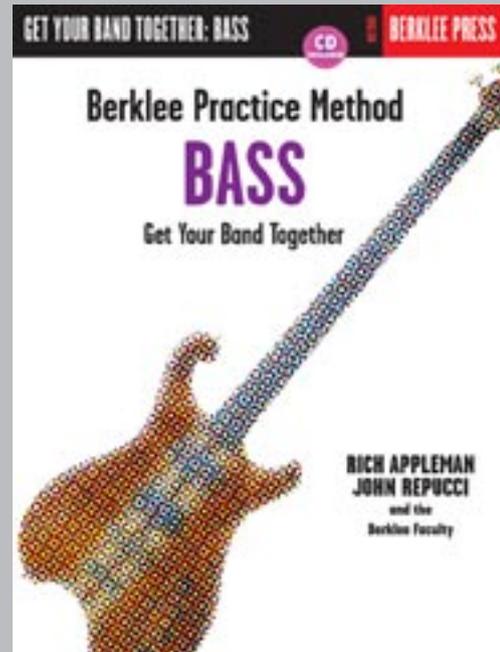
and the Berklee Faculty

Chapter 6

Playing Hard Rock

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

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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 40 PLAY

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

In the first part, the bass plays these notes:

In the second part, the bass plays these notes:

HAND POSITION

You can play both these riffs in first position. Some rock players prefer to play the second lick on the E string. This gives it a heavier sound, but your hand must change positions:

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.”

LISTEN **41** PLAY

Listen to the first part to “Don’t Look Down.” The groove has a sixteenth-note feel. Eighth notes are played straight. The bass is joined by the guitar, making the riff as prominent as the melody. This active riff has a strong sixteenth-note feel. Notice the syncopations. Tap your foot on each beat, and count out the sixteenth notes as you listen:

1 e + a 2 e + a 3 e + a 4 e + a

The bass drum plays on beats 1 and 3, which is typical of rock drum beats. The two syncopations in the bass line—on the “e” of 1, and on the “a” of 2—make the first and third beats even stronger. The first syncopation comes later than expected, as if it were bouncing off the first beat. The second one comes before the third beat, as if it were leading to it.

Listen to the second part to “Don’t Look Down.” Count the sixteenthths of the second riff. Does the syncopated note come earlier or later than the beat?

LISTEN **42** PLAY

1 e + a 2 e + a 3 e + a 4 e + a

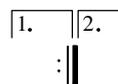
When you are comfortable counting these rhythms, play the line on your bass along with the recording. Play exactly the same part as you hear in the guitar.

LESSON 24

READING

BASS PART

Play “Don’t Look Down” along with the recording. Use the written the bass part.



First and second ending markings. The first time you play these measures, play the *first ending*—the measures under the number 1. Then return to the begin-repeat sign (||:). The second time, skip the first ending and play the *second ending*—the measures under the number 2. Then, continue through the rest of the form.

LISTEN 44 PLAY

DON'T LOOK DOWN

BASS PART

BY MATT MARVUGLIO

"Rock" ♩ = 88

INTRO C G

MELODY

BASS

A

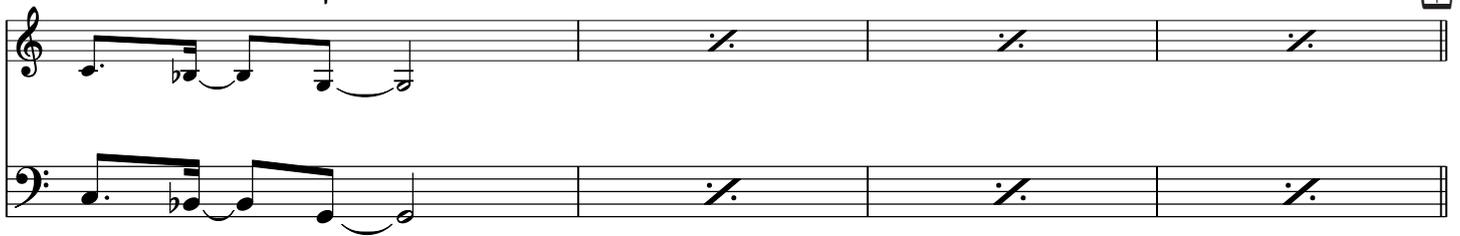
F C G F C

1. 2.

A17

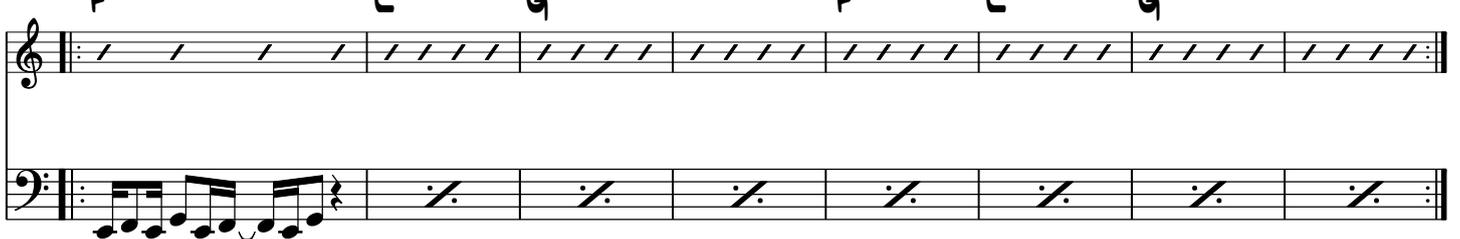
C G

To CODA 



B SOLOS

F C G F C G



B17

C G

AFTER SOLOS, D.S. AL 



CODA

 G



LEAD SHEET

Play “Don’t Look Down” along with the recording, and follow the lead sheet. This lead sheet shows the bass riff (also played by the guitar). If you prefer, create your own bass part.

LISTEN **44** PLAY

DON'T LOOK DOWN

BY MATT MARVUGLIO

"HARD ROCK" ♩ = 88

(BASS & GUITAR RIFF)

INTRO

Musical notation for the Intro, featuring a 4/4 time signature and a key signature of one flat. The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Chords C and G are indicated above the staff.

A

Musical notation for section A, first staff. Chord F is indicated above the staff.

Musical notation for section A, second staff. Chords F and C are indicated above the staff.

Musical notation for section A, third staff. Chords F and C are indicated above the staff.

Musical notation for section A, fourth staff. Chords F, C, and G are indicated above the staff.

B

Musical notation for section B, featuring a 4/4 time signature and a key signature of one flat. The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Chords C and G are indicated above the staff.

ENDING

UNISON: BASS, KEYS & GUITAR

Musical notation for the Ending, featuring a 4/4 time signature and a key signature of one flat. The melody consists of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Chord G is indicated above the staff.

PERFORMANCE TIP

When you play from a lead sheet, use it to help you keep your place. Even when you keep repeating the same lick, follow the melody and chords. They are played by other instruments.