

Creating Beats Lesson 5 , 22 may 2020

It has been a long time and I really hope that you are keeping well and positive. Nothing better than focusing on other things to have relief from preoccupation. So welcome to today's lesson.

As you may remember , in the last lesson we added extra snares (with less velocity, that means softer than the regular backbeat on beats 2 and 4)

In today's Breakbeat lesson, part 2. We will be Adding Extra Kicks. And we will be matching what we see on Logic's editors, for example the piano roll with traditional ways of writing music as well as syllables.

REMEMBER THE MATHS!!!

We have seen that we can divide the beats 1 2 3 4 into:

2 equal divisions, that is: 8 (8th notes)

4 equal subdivisions that is 16 notes (16th notes)

When counting just beats we count: 1 2 3 4

When counting 8th notes we use the word 'and' in between, so we count: 1 and 2 and 3 and 4 and

When counting rhythms with 16th notes, the words normally used for the subdivisions are "one e and a".



TA - KE TA - KE TA - KE TA - KE



On top, the score, every eighth notes is counted using numbers, Below the piano roll. The top red 8th notes align with the notes on score. And I also added the Indian method (konnakol that we learnt a few weeks ago)

Now let's count 16th notes using the number system and konnakol.



The image shows a musical staff in 4/4 time with a treble clef. It contains four measures of 16th notes. Below the staff, the syllables are written: "1 e and a 2 e and a 3 e and a 4 e and a". Below that, the konnakol syllables are written: "TA ke di me TA ke di me TA ke di me TA ke di me". Below the konnakol, there is a visualization of a drum kit with a green bar for the kick drum and orange bars for the snare drum, corresponding to the 16th notes.

Exercise:

Practise both methods with a metronome or tapping your feet to a regular beat. Do not rush.

Set your metronome on 60 and keep repeating "1 e and a 2 e and a 3 e and a 4 e and a". "One, two, three, and four" fall directly on the beat.

Enough of Maths!

Today we will be adding extra kicks to a groove to study the rhythm of well known songs.

When the kick is added to 16th notes subdivisions on the "e's" and/or "ah's" produce very interesting rhythms. But what does it mean?

It means adding in the piano roll grid the kicks in the Last subdivision of 4 (ah) or second subdivision of 4 (eh)

For example, you would refer to the "ah" of one if you wanted to talk about this note:



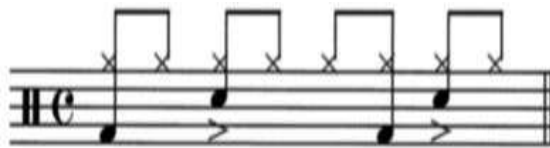
The image shows a musical staff in 4/4 time with a treble clef. It contains four measures of 16th notes. Below the staff, the syllables are written: "1 e + ah 2 e + ah 3 e + ah 4 e + ah". A circle is drawn around the "ah" of the first measure.

You would refer to the "e" of three if you wanted to talk about this note:



The image shows a musical staff in 4/4 time with a treble clef. It contains four measures of 16th notes. Below the staff, the syllables are written: "1 e + ah 2 e + ah 3 e + ah 4 e + ah". A circle is drawn around the "e" of the third measure.

So let's do it in a basic beat (here the fun Begins)



Hi Hat
Snare
Kick



In this beat, kick subdivisions have been added to the basic beat on the “ah” of 1 and the “e” of 2:



Hi Hat
Snare
Kick



Eh Ah (the blue kicks have been added)

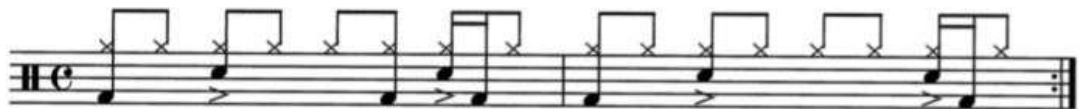
The pattern above is typical of Hip-Hop beats

NOW Let's study some songs! Try to find them on youtube or ask your friends.



“Don't Say Nuthin”
The Roots
The Tipping Point (Geffen, 2004)

~99 bpm
0:09



How can you study this song?

1. Start by looking at the score and compare it to the piano roll. Count the total number of steps (32) = 2 x 16 or TWO Bars.

2. Notice the extra kicks, on bar one there are two on bar 2, there is only one.
3. Compare the score at the top with the piano roll bello see how things align.
4. Try now to put the song and beat box the rhythm. Try to make the sound of the back beat first (snares) then try the hi hats and the kick.
5. If you have access to logic or any software, try copying this rhythm carefully and see whether it sounds the same. (Just make sure that the speed, bpm, is around 99)

Here is another Song:



"School Boy Crush"

Average White Band

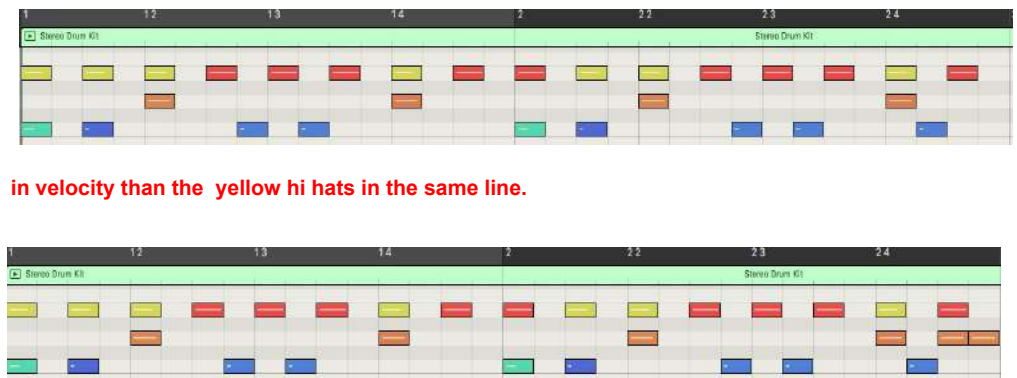
Cut the Cake (Atlantic, 1975)

This break features **Steve Ferrone** on drums (Ferrone replaced original drummer Robbie McIntosh, who died of a heroin overdose). Notice the kick drum notes on the "ah" of 2 and the "e" of 3. This is a good example of the Second Element in a classic drum break. The break occurs during the intro.

~88 bpm
0:00

This break was sampled (and slightly sped up) for the **Nas** song "**Halftime**," from the album *Illmatic* (Columbia, 1992). Sometimes producers will only sample part of a break. For "Halftime," Large Professor (the producer of the track) only used the first half of the first measure of the "School Boy Crush" break. He then looped that half measure for the "Halftime" beat.

Notice the top line
The red notes (hi hats) are accents (the symbol > on the score) that are louder in velocity than the yellow hi hats in the same line.



This is a 4 bars rhythm: notice that it changes at the very end and it adds 2 extra snares

The last song of today is:



"Baby This Love I Have"

Minnie Riperton

Adventures in Paradise (Epic, 1975)

This break starts at the beginning of the song. NOtice the kick drum notes on the "e" of 2

~82 bpm
0:00

e e

e e

Extra kicks play in the second division (e) of the beat 2 in this two-bars loop.



Well done for making it to the end of today's lesson.

Remember to review this handout sometime. It would help you to build up a solid foundation on which to make your bits. The songs are very fun, spend time learning them. Listening also to what the other instruments are doing and trying to drum or beat box along with the recordings