

Deep Trouble

SONG TITLE: DEEP TROUBLE

GENRE: CLASSIC ROCK

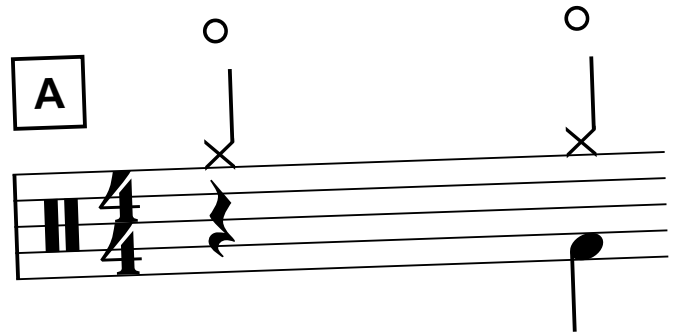
TEMPO: 97 BPM

TECH FEATURES: SNARE FILLS
SYNCOATED ACCENTS
OPEN HI-HAT

COMPOSER: COLIN WOOLWAY

PERSONNEL: NOAM LEDERMAN (DRUMS)
STUART RYAN (GTR)
HENRY THOMAS (BASS)
ROSS STANLEY (KEYS)

♩ = 97 *Classic Rock*



OVERVIEW

'Deep Trouble' takes its lead from classic bands like Deep Purple, Led Zeppelin and Cream. It features solid drumming played in the pocket to provide a firm foundation for the distorted guitar riff that is the calling card of many classic rock classics.

STYLE FOCUS

This style of no frills rock drumming centres around keeping things simple and well played. It is vital that you keep the main pulse of the groove in the pocket or as tight to a click track as possible. This inspires confidence in the bass player who will lock in rhythmically with conviction, in turn having a positive effect on the rest of the band. This is when a dynamic performance is achieved and it all comes down to the drums being played in time.

THE BIGGER PICTURE

Classic rock was born in the late 1960s thanks to bands such as Led Zeppelin, Deep Purple and Cream. The sound is a modification of rock 'n' roll; louder drums, virtuoso vocals and heavier guitar riffs are all part of the classic rock sound.

Early classic rock bands of the 1960s featured some skilful drummers, in particular Led Zeppelin's John Bonham, Deep Purple's Ian Paice and Cream's Ginger Baker. This is a trend that continued with the later emergence of Free, Bad Company and AC/DC.

Deep Purple drummer Paice is the only remaining member of the band's original line-up and one of classic rock's few famous left-handed drummers. He still holds drum clinics to demonstrate differing techniques and tours the world with his band.

Classic rock progressed throughout the late 1970s and 1980s through groups like ZZ Top, Alice Cooper and Van Halen. Each of these groups is worth exploring for doses of classic hard rock drumming.

RECOMMENDED LISTENING

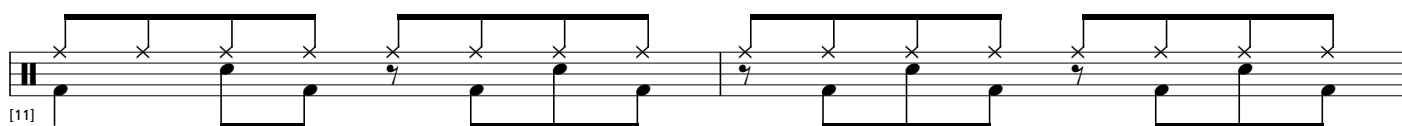
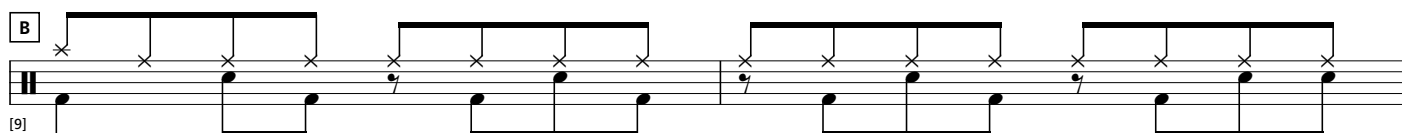
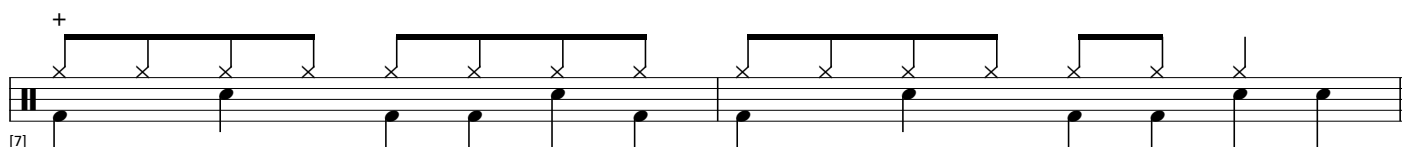
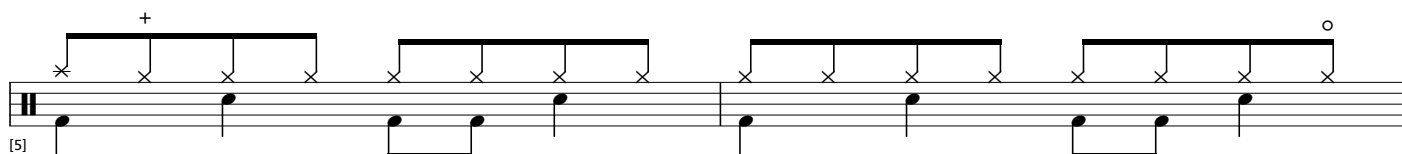
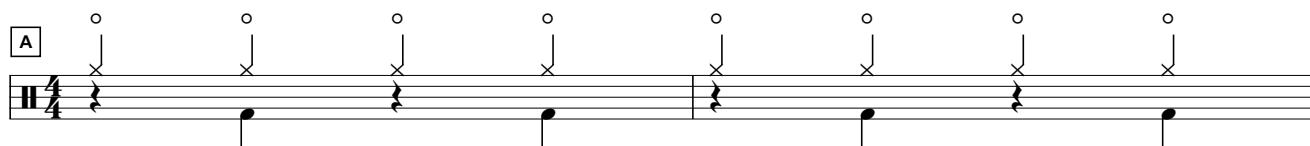
Deep Purple's *Fireball* (1971), *Machine Head* (1972) and the live *Made In Japan* (1972) feature outstanding drumming by Paice. The song 'Fireball' boasts his famous drum solo at the start in which he uses a double-bass pedal. Bonham's beats on 'When The Levee Breaks' and 'Rock And Roll' on Led Zeppelin's *Led Zeppelin IV* (1971) have become signature grooves, while Cream's live version of 'Toad' contains a 14 minute drum solo from Baker!

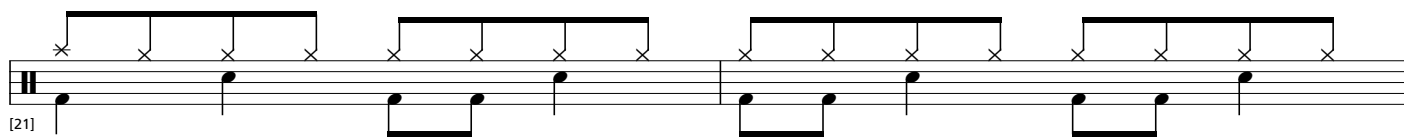
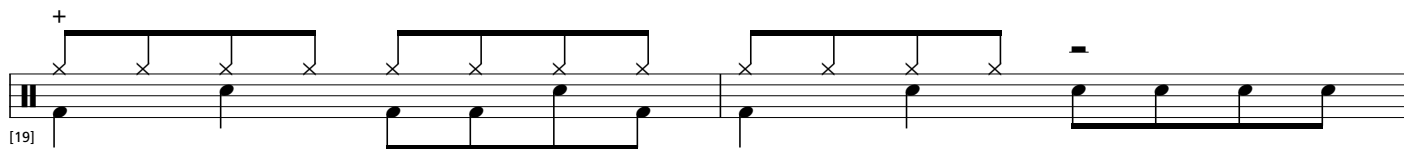
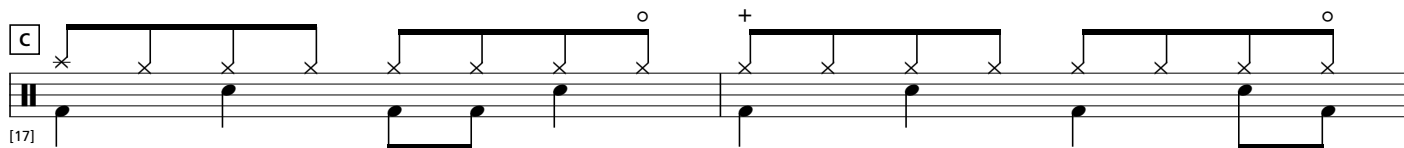
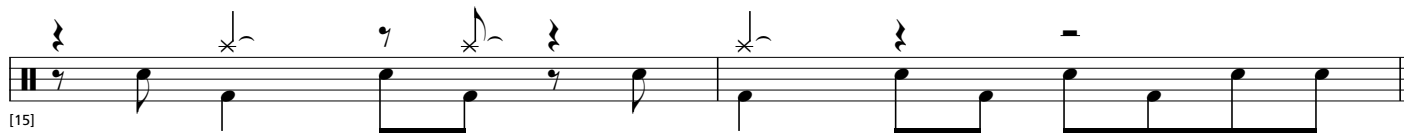
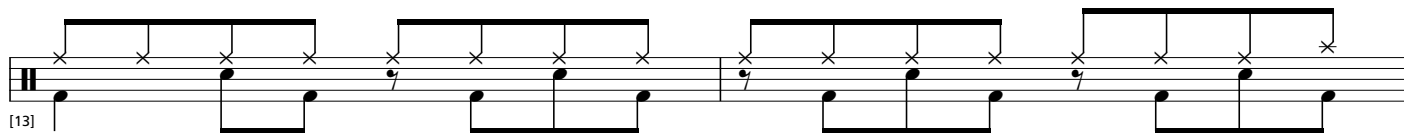
Deep Trouble

Colin Woolway

♩=97 *Classic Rock*

A





Walkthrough

A Section (Bars 1–8)

This is the A section of the piece, which in most rock songs is referred to as the verse. In the first four bars there is an introduction type of beat with a fill in bar 4. The groove that enters in bar 5 features eighth note hi-hats, backbeat snare, open hi-hat, crash cymbal and a varied bass drum pattern.

Bar 1 | Introduction beat

This beat features quarter note open hi-hats and bass drum backbeats. When the hi-hat is continually open your hi-hat foot needs to remain loose but always in contact with the pedal (Fig. 1).

Bar 3 | Syncopation

In this bar there is a snare/crash hit on the offbeat of beat 4. This follows the open hi-hat/bass stroke on the backbeat of beat 4. Make sure to move your hands quickly to the required position and ensure that the offbeat is struck in unison. Continue to count the beats following this offbeat in order to accurately place in the fill in bar 4.

Bars 3–4 | Fill

At the end of bar 4 there are four consecutive eighth note snare drums. This is a preparation fill for the entry of the full groove in bar 5. There are a few sticking options for you to choose from here: singles (R R R R or L L L L); alternate (R L R L or L R L R); or doubles (R R L L or L L R R). Try them all and see which feels most comfortable and works best with your technique. Apart from the sticking, your other challenge will be starting the fill in time because it comes after a two beat rest that follows a crash/snare hit at the end of bar 3. Counting the eighth notes in these bars as “1 & 2 & 3 & 4 &” will help you to lock in with the click or track (Fig. 2).

Bar 6 | Open hi-hat

In order to play the groove's open hi-hat in time, you will need to co-ordinate the movement of your hi-hat foot with the hand that plays the hi-hat. Practise this hi-hat pattern and focus on timing and consistency of sound. To achieve a solid pulse while working on this technique it is vital that your body remains balanced, so avoid leaning backwards, sideways or forwards.

Bar 7 | Closed hi-hat

The ‘+’ sign above the first hi-hat note in this bar indicates that the hi-hat should be played in the closed position. This technique is achieved by pressing the hi-hat pedal down with your foot and tightening the hi-hat cymbals. Apart from tightening your hi-hat foot, you will also need to hit the hi-hat and the bass at exactly the same time. This specific movement and use of voicing is common in drumming and a valuable commodity to have in your tool bag, so take your time and get comfortable with it.

B Section (Bars 9–16)

This is the second section of the piece which is usually referred to as the chorus in rock. The groove is played on the ride cymbal with a few crash cymbals and a fill in bar 16.

Bar 9 | Crash cymbal

The first cymbal note in this bar indicates that the crash cymbal should be played. Co-ordinating the crash with the bass drum is an important and useful skill that every drummer should have.

Bar 9 | Ride cymbal

Apart from the first cymbal note, which is a crash, all cymbal notes here indicate that the ride cymbal should be played. The ride will replace the natural part of the hi-hat in the groove and should be played with accuracy and in unison.

Bars 15–16 | Rhythmic phrase and fill

Listening to the full version of this track might be the quickest way of understanding the rhythms because the guitar and bass play the same rhythmic phrase. However, it is important that you spend time studying and understanding the combination of quarter notes, eighth notes and rests used in these bars.

C Section (Bars 21–29)

This is the reprise of the A section and features a full groove with crash cymbals and open/closed hi-hats and fills.

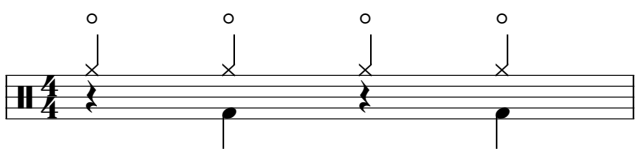
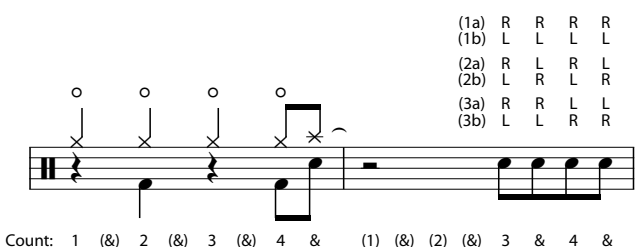


Fig. 1: Introduction beat



Count: 1 (&) 2 (&) 3 (&) 4 & (1) (&) (2) (&) 3 & 4 &

Fig. 2: Fill