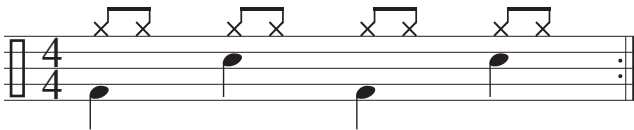


The following has been taken from *“The Ageless Beats Of Rock”* - **MODERN DRUMMER**

After playing a recent show with the Jefferson Airplane, I was riding on the bus and listening to some music from the ‘60s, ‘70s, ‘80s, when I realized that certain beats have been used over and over since the beginning of rock ‘n’ roll music. A lot of these beats have stood the test of time and have become the signature of rock ‘n’ roll drumming. I have chosen eight beats (and a few variations) to look at in this article. These beats are like the ABC’s of rock ‘n’ roll.

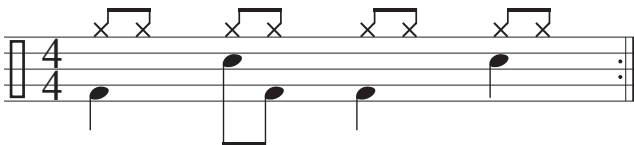
**Beat #1**



Beat #1 is probably the most basic rock beat you can play. Ringo Starr used it in the ‘60s on a lot of the early Beatles songs, “I Should Have Known Better,” “Can’t Buy Me Love,” “I’ll be Back,” “Help,” and “And Your Bird Can Sing,” to name a few. Charlie Watts also recorded this same beat on the Stones record “Let’s Spend the Night Together” during the verses. In the ‘70s, Elton John used this beat on his song “Goodbye Yellow Brick Road.” More recent examples of this beat can be found on Foreigner’s “Juke Box Hero” and INXS’ “New Sensation.” To me, the best example of how this basic beat defines what rock drumming is all about in its purist and rawest form is on AC/DC’s “Back in Black.” This beat is so perfect for rock ‘n’ roll. It’s like what the swing beat is to jazz music: When you play jazz you swing, and when you play rock, you rock! “Back in Black” definitely rocks!

**Beat #2**

Another beat that has worked its way from ‘60s rock ‘n’ roll into the ‘80s is this one:



Once again Ringo Starr played this beat on the following Beatle songs: “You’re Gonna Lose That Girl,” “I Want to Hold Your Hand,” “She Loves You,” and “Nowhere Man,” to name a few. Other songs from the ‘60s that had this same beat include the Kinks’ “Tired of Waitin,” Jan & Dean’s “Dead Man’s Curve,” the Animals’ “It’s My Life,” and the Four Seasons’ “Walk Like a Man.” In the ‘70s, Russ Kunkel used this beat on the Jackson Browne song “The Pretender.” And in the ‘80s, I used this beat on John Cougar’s “Authority song.” I did , however, change the hi-hat rhythms to this:

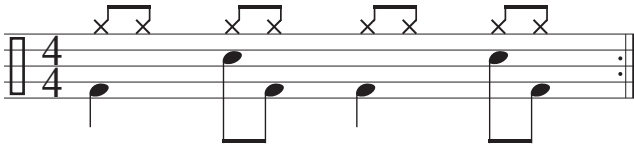


**MUSIC KEY**

H.H.	x	—
S.D.	●	x
B.D.	●	—

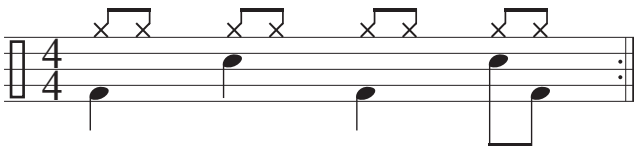
Cross Stick

**Beat #3**



The Mamas and the Papas used this beat for their song “Californian Dreamin’,” and the Byrds used it on “Turn! Turn! Turn!” (Mike Clarke used a cross stick for his backbeat.) The Searchers recorded this beat on their song “Love Potion #9,” and it can also be found on the Beatles’ “Drive My Car.” The Stones recorded “Jumpin’ Jack Flash” and “Honky Tonk Woman” in the early ‘70s and used this beat. In the ‘80s Stewart Copeland used it in the chorus of “Spirits in the Material World,” and Alan White of Yes used part of this beat in “Owner of a Lonely Heart.”

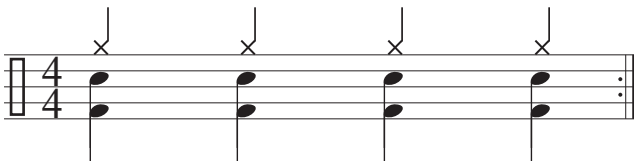
**Beat #4**



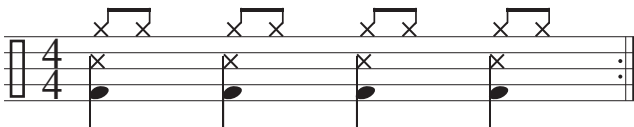
The Beatles used this beat for “I Saw Her Standing There” and for “Misery.” In the ‘70s, AC/DC used it for their song “Highway to Hell,” and I used it for John Cougar’s song “Hurts So Good.”

**Beat #5**

In the ‘60s there was a strong Motown influence in rock ‘n’ roll music, which still exists. For example, the following beat was a very popular beat that the Supremes used in their song “Stop in the Name of Love.”



In the ‘60s, there are many examples of this beat in rock music, like the Young Rascals’ version of “In the Midnight Hour” (solo section), the Rolling Stones’ “Let’s Spend the Night Together,” the Dave Clark Five’s “Glad All Over,” and the Jefferson Airplane’s “Somebody to Love” and “Plastic Fantastic Lover.” In the ‘70s, Derek and the Dominos used this beat in the verses of “Layla,” and CSN&Y used it in the releases of their song “Ohio.” I used my own version of this Motown beat for the intros and verses of John Cougar Mellancamp’s “Paper in Fire.”



MUSIC KEY	
H.H.	x
S.D.	● x
B.D.	●
	Cross Stick