

On The Down Low – Modern RnB/Pop

On The Down Low – Pop Edit

In the style of modern RnB, this piece provides the performer with the opportunity to demonstrate consistent time-flow and groove playing, while also negotiating a variety of technical and rudimental challenges. For the drums the main groove begins with an anacrusis into the bar and it also includes a snare flam onto the floor tom. Consistency is key here as the drum part should be reminiscent of programmed drums, which are commonly found in this type of music. The guitar part is largely built around palm-muted sixteenth notes, progressing to staccato style octave and chordal fills adding 'flavour'. The bass opens with an 8 bar solo, so feel free to do your thing!

The guitar harmony is built around Cm7 – Fm7 where as the bass line is built around D (the 9th of Cm7) – Eb (the 7th of Fm7). Rather than playing a supporting role to the harmony, this gives the performer much more melodic freedom. Rhythmic freedom is encouraged for the drum performance, while maintaining stylistic awareness and melodic nuance. The articulation of the hi-hat is also a key element, as that defines beat one, even though melodically the drum groove starts a semiquaver earlier. This presents opportunities for rhythmic interplay, which can be developed throughout the performance. For the bass, the use of chords and ghost notes provides the opportunity for individual interpretation. As the track develops, all performances should be focused on the synergy of rhythm and harmony within the stylistic parameters.

The pop edit of this track incorporates vocals, which take precedent. As a result, there is less room for individual interpretation and consistency has a higher priority. The repetitive and consistent nature of programmed instruments, and the supporting role they play, is again something to aim for, when considering a successful performance of this version.