

Funky Rumpus #2 Lead Sheet

Set the Stage Promotional Copy

Alto Sax

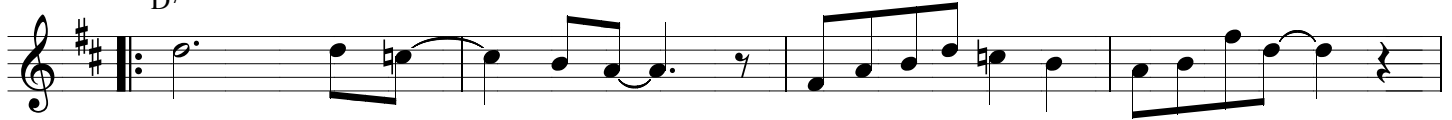
Funk Horn Intro N.C.



D7 Rhythm Groove



D7



G7



A7

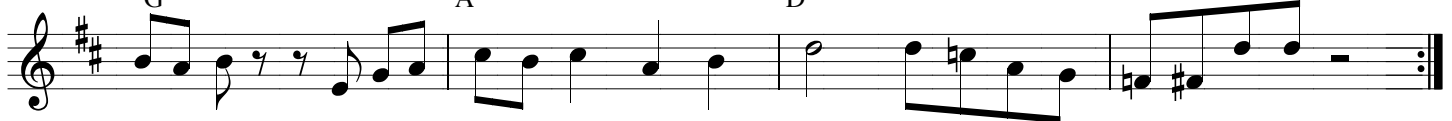


G7

A7

D7

Last x To Coda



Coda

D7

Note: Play the head twice, then allow 4 bars rhythm section groove before soloing.



D7



IMPROVISATION SUGGESTIONS:

Funky Rumpus #2 is an example of a 16 bar blues, so just as in *The Blue Cat*, you may wish to start out using the blues scale. Eighth notes in funk are played straight, so be sure to maintain an even eighth note feel in your improvisation.

D Blues Scale



(I) D7 Mixolydian

(IV) G7 Mixolydian

(V) A7 Mixolydian



D7



Some very soulful sounds can be created by combining tones from the blues and mixolydian scale of the (I) chord. Play the appropriate mixolydian scales on the (IV) and (V) chords.

Funky Rumpus #2 Optional Solo Set the Stage Promotional Copy

Play through this solo example several times in preparation to improvise on *Funky Rumpus #2*. Be sure to maintain a straight eighth note feel.

Experiment with the articulation. Place staccato-type tongues on some of the upbeat eighth notes, while placing emphasis (accenting) some of the downbeat eighth notes. This is not an absolute pattern, so try mixing up the articulation as you go. A few examples have been written into the solo.

Examine the harmonic content after becoming stylistically comfortable with the study. You should notice a number of lines using a combination of the blues and mixolydian scales on the (I) chords. Tones from mixolydian scales form the basis for the lines on the (IV) and (V) chords, bringing each chorus to a fulfilling conclusion.

*Note: Solo from 3rd part performed on CD

The musical notation consists of ten staves of music in treble clef with a key signature of two sharps (D major). Each staff contains a line of music with various articulations and chord changes. Brackets and labels below the staves identify the scales used:

- Staff 1: **D7(I)** D Mixolydian scale (first half), D Blues/Mixolydian (second half, marked *simile*)
- Staff 2: D Mixolydian (first half), D Blues/Mix. (second half)
- Staff 3: **G7(IV)** G Mixolydian (first half), **A7(V)** A Mixolydian (second half)
- Staff 4: **G7** G Mix. (first half), **A7** A Mixolydian (second half)
- Staff 5: **D7** Blues/Mixolydian (first half), G Mixolydian (second half)
- Staff 6: Blues/Mixolydian (first half), G Mixolydian (second half)
- Staff 7: D Mixolydian (first half), G Mixolydian (anticipation) (second half)
- Staff 8: **G7** G Mix. (first half), **A7** A Mixolydian (second half)
- Staff 9: **G7** G Mix. (first half), **A7** A Mixolydian (second half)
- Staff 10: **G7** G Mix. (first half), **A7** A Mixolydian (second half)

Funk By the Step

Step 1

Musical notation for Step 1, consisting of four staves of music in D major. The first staff starts with a D7 chord and a triplet of eighth notes. The second staff continues the melodic line. The third staff introduces G7 and A7 chords with triplet eighth notes. The fourth staff introduces D7 and continues the melodic line.

You can use the entire mixolydian scale on any of these chords. The tones listed, however, are preferred for emphasis. Note that the tones from the F concert mixolydian scale are not shown in root position. Refer to the improvisation suggestions on page 1 for root position scales.

Step 2

Musical notation for Step 2, consisting of four staves of music in D major. The first two staves show a D7 chord with a mixolydian scale and slanted lines. The third and fourth staves show G7 and A7 chords with a mixolydian scale and slanted lines.

Experiment using blues scale tones mixed with the mixolydian scale on the (I) chord. Examples are shown below.

Step 3

Musical notation for Step 3, consisting of two staves of music in D major. The first staff shows a D7 chord with a blues scale and slanted lines. The second staff shows a blues scale with slanted lines.

Articulation, the use of inflections (bends, growls, alternate and false fingerings, etc.) and tonal tambre are all elements you should experiment with while working to develop a personal funk style. Syncopated staccato and marcato (short, LOUD and tongued) rhythms mixed with legato tones work well in creating the proper funk attitude.

Once you are comfortable with basic mixolydian harmony and stylistic presentation, you may wish to expand harmonically and rhythmically. Chromaticism, altered scales, quartal and outside playing are all open fields for exploration.