

ROCK-/SOUL-FUNK- ARRANGEMENT



- en eksempelsamling.

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ARRANGEMENT – FOR RYTMEGRUPPE

Genrekaraktistika

For at skrive et arrangement for rytmegruppe, sangere og blæsere ud fra et givet oplæg, må man nødvendigvis have en vis portion indsigt i nogle af de mest gængse groovemodeller der kendes. Det er en fordel som arrangør, at vide hvordan man opnår en Rock-, Soul- el. Funklyd o.s.v. – og en naturlig måde at erhverve denne viden på, er gennem analyse af karakteristiske indspilninger. I det fig. gennemgås en række eksempler, som efter min bedste overbevisning uddrager essensen af Rock, R&B, Soul og Funk – uden at jeg dog dermed postulerer at have belyst disse genrer ud i alle afarter og – kroge. Ideen er gennem disse typiske grooves, at give arrangøren kendskab til modeller der fungerer i praksis, og dermed forhåbentlig også inspiration til selv at skabe nye. At eksempelsamlingen begrænser sig til de førnævnte genrer skyldes ikke modvilje mod f.x. hiphop, reggae, pop o.l., men det simple faktum, at man i disse eksempler finder ingredienserne til en meget stor del af den musik der laves idag – i alle tænkelige blandingskombinationer. Man kan sige de er oprindelige rene genrer som er let identificerbare.

Rock-eksemplerne har jeg selv fundet og transskriberet – R&B/Soul- og funkeksemplerne stammer for en stor del fra "The art of playing Rhythm & Blues" af "Dr. Licks". Det er afgørende, at du lytter til båndet og således opbygger et auditivt billede af de forskellige typer arrangementer. Husk endelig også at prøve at spille de forskellige instrumenters figurer for ad den vej at få overblik over sværhedsgrad m.m.

Det er mig magtpåliggende at gøre opmærksom på, at det ikke er hensigten at lære at skrive strengt stilrent og tidstypisk, men snarere få et bevidst forhold til de forskellige instrumenters roller generelt. I den sidste ende kan du for den sags skyld lave din helt personlige blandingsform – (med smag naturligvis).

ROCK.

Rock er et kolossalt vidt begreb, der dækker over et hav af rytmiske stilarter. I denne sammenhæng vil jeg prøve at holde mig til den oprindelige betydning af ordet – en mere eller mindre rå musikform med vægt på el-guitaren og med klare rødder i Rock'n Roll, som igen har rødder i Blues- musikken. Rock er i denne sammenhæng meget ottendedelsbaseret. Instrumenterne spiller ofte i det dybe leje, og der er meget tit en god portion forvrængning på guitaren. Som et eksempel på "Standardrock" (hvis en sådan findes) har jeg valgt Joe Cocker's udgave af "Fever". Den velkendte punkterede stortromme figur, 2 og 4 i lilletromme og 1/8 i hihat. Læg mærke til bassens totaktsfigur som lifter til takt 2. Stortrommen går ikke med på lift og sikrer dermed ro i arrangementet. Guitar/Piano's spørgsmål/svar figur er ikke specielt typisk, men giver dejlig luft. Studér og hør Ex 1.

FEVER - Standard-rock

The musical score is arranged in four staves. The top staff is labeled 'PIANO' and shows a treble clef with a 4/4 time signature. It contains a few chords in the first measure, followed by a whole rest, and then a series of chords in the second measure. The second staff is labeled 'GUI' and shows a treble clef with a 4/4 time signature. It contains a series of eighth notes in the first measure, followed by a whole rest, and then a series of eighth notes in the second measure. The third staff is labeled 'BASS' and shows a bass clef with a 4/4 time signature. It contains a series of eighth notes in the first measure, followed by a whole rest, and then a series of eighth notes in the second measure. The bottom staff is labeled 'TROMMER' and shows a drum set notation with a 4/4 time signature. It contains a series of eighth notes in the first measure, followed by a whole rest, and then a series of eighth notes in the second measure.

I C-stykket falder aktiviteten til et minimum – god kontrastvirkning. Bassen dobler stortrommen hvilket bidrager til yderligere ro:

FEVER - C-stykket

PIANO

GUI

BASS

TROMMER

The score for 'FEVER - C-stykket' consists of four staves. The top staff is for Piano, showing a chord progression in G major (G4, B4, D5). The second staff is for Guitar, showing a similar chord progression. The third staff is for Bass, showing a simple bass line with notes G2, B2, D3, and G2. The bottom staff is for Drums, showing a simple pattern of quarter notes on the snare and bass drum.

I Huey Lewis' "Power of Love" er tempoet en del hurtigere – hvilket har afgørende indflydelse på feelingen. (120 er standard-dansetempo). Igen standardrytme i trommerne og totaktsfigurer i bas, guitar og keys. Bemærk at trommerne spiller hen over de andres 4og markering, hvilket giver en mere rolig bund. Bemærk ydermere: Kvarter i guitaren = mere beskidt klang.

POWER OF LOVE

KEYS ♩ = 120

GUI

BASS

TROMMER

The score for 'POWER OF LOVE' consists of four staves. The top staff is for Keys, showing a chord progression in G major (G4, B4, D5). The second staff is for Guitar, showing a similar chord progression. The third staff is for Bass, showing a simple bass line with notes G2, B2, D3, and G2. The bottom staff is for Drums, showing a simple pattern of quarter notes on the snare and bass drum.

I refrainet falder tingene på plads. Bassen spiller fjerdedele (fiskekutter), i trommerne udelades ottendedelene og hi-hat'en åbnes – en meget almindelig effekt når der skal "mere gang i den". Guitaren får "hvæs på" og spiller en ottendedelsversion af bassen – bemærk anticipation på 2og = fremadgående effekt. (En del af "hook-effekten i dette nummer ligger iøvrigt i skiftet fra mol til dur). Studér og hør ex 4:

POWER OF LOVE - REF.

KEYS

GUI

BASS

TROMMER

Bluesrock. "The Heart of Rock'n Roll" er en anden Huey Lewis klassiker. Rock'n Roll- karakteren understreges af det typiske guitar-riff (5-6-7-6). Pumpebas med kvintveksel. I dette tempo (140) kan en punkteret stortrommefigur virke for urolig – her i hvert fald kun stortromme på 1 og 3. Læg mærke til orglets 3- betoning, som giver antydning af alla breve:

HEART OF ROCK'N ROLL - Blues-rock

ORG = 140

GUI

BASS

TROMMER

Shufflerock. "Don't stop" er karakteristisk med pumpebas, helt enkel trommerytme – en stabil bund for klaver og guitars synkoperede figurer:

DON'T STOP - Shuffle-rock

The score is for the song "DON'T STOP - Shuffle-rock". It features four staves: KEYS, GUI, BASS, and TROMMER. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The KEYS part starts with a triplet of eighth notes. The GUI part has a similar triplet. The BASS part has a triplet of eighth notes. The TROMMER part has a simple, steady pattern of eighth notes.

Westcoast. Betegnelsen står for egen regning – men er dog ikke helt skudt ved siden af. Et tidligt Bruce Springsteen nummer giver et grydeklart eksempel: 1/4dele i hihat, ottendedels synkoper i stortrommen – specielt 2og som markerer bassens tilsvarende figur. Ottendedele i klaveret – alt holdt meget enkelt og stramt.

10TH AVENUE FREEZE OUT - Westcoast.

The score is for the song "10TH AVENUE FREEZE OUT - Westcoast". It features four staves: KEYS, GUI, BASS, and TROMMER. The key signature is one flat (Bb) and the time signature is 4/4. The KEYS part has a tempo marking of ♩ = 110. The GUI part has a similar tempo marking. The BASS part has a tempo marking of ♩ = 110. The TROMMER part has a simple, steady pattern of eighth notes.

Slowrock. Den mest almindelige betegnelse for 12/8- delsmodellen. Den høres dog også i hurtigere tempi. 1/8dele i hihat – stortromme og bas følges ad i optakt til 3-slaget. Bassen her er meget "udkomponeret" – ret typisk for Paul McCartney's spillestil. 1/8dele i klaveret og et super laidback, forvrænget afterbeat i guitaren.

OH DARLING - Slowrock

KEYS

GUI

BASS

TROMMER

The musical score for 'OH DARLING - Slowrock' is written in 12/8 time and the key of D major (two sharps). It consists of four staves: KEYS (piano), GUI (guitar), BASS (bass), and TROMMER (drums). The keys part features a steady eighth-note accompaniment. The guitar part has a laidback feel with some distortion and a 'super laidback' afterbeat. The bass line is highly melodic and 'udkomponeret'. The drum part features a classic 12/8 pattern with a hi-hat and bass drum playing together in the first two beats of each measure.

Heavy Metal. Puritanere og kendere indenfor genren vil nok mene at eksemplet er dybt forældet og irrelevant. Genren har som bekendt fundet vid udbredelse i 90'erne med et utal af delgenrer og udøvere. Ikke desto mindre er der et par karakteristiske træk: Fuld hammer på spadene (2 styk). Unisone riffs (i oktaver) på guitar/bas (meget typisk). Pumpebas. Fjerdedele i hihat – godt med crashbækkener.

PARANOID - Heavy rock

GUIT2

GUI

BASS

TROMMER

The musical score for 'PARANOID - Heavy rock' is written in 4/4 time and the key of D major (two sharps). It consists of four staves: GUIT2 (guitar), GUI (guitar), BASS (bass), and TROMMER (drums). The guitar parts feature heavy distortion and a driving, unison riff. The bass line is a simple, powerful unison riff. The drum part is a classic heavy rock pattern with a hi-hat playing quarter notes and a bass drum playing quarter notes.

SOUL

Soul er ligesom rock et enormt vidt begreb, men hvis man ser på soul som klassisk soul, er der to fænomener, som har dannet skole – Memphis og Motown. Hvis vi tager Memphis først, kan man som de mest fremtrædende eksponenter for denne afart nævne sangere som: Aretha Franklin, Otis Redding og Wilson Pickett. Sorte sangere med rødder i gospel og blues, som sammen med fortrinsvis hvide sydstats- musikere med baggrund i Country & Western, skabte den særlige "Memphis"-stil. Den vokale side af Soul er et kapitel for sig, men i de følgende eksempler vises nogle af de klassiske Memphis-grooves. Generelt kan man sige at stilen rytmisk baserer sig på ottendedele med lejlighedsvis sekstendedele. (Stærkt forenklet).

KNOCK ON WOOD. Eddie Floyds klassiker er et skoleeksempel på et klassisk soulgroove. Et karakteristisk stakkeret guitarriff, en basostinat som lifter 2og og trommerne, som "bare" holder time. Soul handler ligeså meget om **hvordan** man spiller ("the feel"), som **hvad** man spiller. Karakteristisk i Memphis-soul er **backbeatet** – 2 og 4 langt tilbage på slaget. Bemærk iøvrigt typisk harmonisk forbindelse: Tonika/Subdominant – særdeles hyppigt forekommende. – (Bas og guitar-figurer er kun delvist identiske med båndeksemplet.)

x13 ♩ = 106

Gtr. A H H S S

Bass

Dr.

E



Gtr. E


Bass




Dr.


TRAMP. Her er et eksempel på hvordan stortromme og bas supplerer hinanden i det man på engelsk kalder "the lock" – groovet er låst fast – i en positiv mening forstås. Denne stil vil man nok snarere kalde Rhythm'n Blues. Hvorfor? – Septim akkorder, blueslignende rundgang samt karakteristisk vedvarende beat. Derfor! Bemærk isøvrigt: Stortromme/bas betoner **1 + 3-3** og – meget typisk i soul i modsætning til rock, hvor stortromme/bas oftest spiller på **1 + og-3** – lille forskel med stor virkning. Guitaren har fat i en af de lejlighedsvis 16-dele.

♩ = 106

F7  C7  **Play 4x's**



G7  F7  C7 



Wilson Pickett: LAND OF A 1000 DANCES. Dejligt uptempo-groove, som bliver i samme akkord i hele nummerets længde. Den arrangementsmæssige variation består i, at trommer og sang er alene i omkvædet – en virkningsfuld effekt. Bemærk de to guitarer og deres indbyrdes rollefordeling. Den her viste trommefigur stammer, så vidt jeg kan høre, fra omkvædet snarere end fra verset.

♩ = 173 D

Gtr. 1 **Play 8 x's**

Gtr. 2 MUTED

Bass

Dr.

Aretha Franklin: RESPECT. Måske indbegrebet af den soulstil "the queen of soul" blev berømt med. En genial 2-takters basfigur med den karakteristiske ottendedelssynkopering i 2. takt. Guitar (og tamburin) på alle fire, trommene spiller straight soul og gør dermed plads til den aktive basfigur. Blæsere og kor fuldender værket-

G7 F7 G7

Gtr.

Bass

Dr.

RESPECT – fortsat

Musical score for 'RESPECT' continuation, featuring guitar, bass, and drums. The score is divided into three measures with chords F7, C7, and F7. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers (3, 0, 3, 3, 3, 1, 0). The bass part includes a bass clef staff with notes and a fret number (3). The drum part includes a bass clef staff with notes and a fret number (1).

Sam & Dave: FUNKY BROADWAY. Som titlen antyder er nummeret "funky". Især forholdet mellem trommemes 1/4dele på bækkenet og bassens 1/16delsynkoperede figur er efter min mening grundlaget for denne funk-feeling. 1/16delene fornemmes som en indforstået fælles underdeling, men ingen pinder dem ud som i den senere funk. Guitarfiguren udgør et af de klareste eksempler på hvid C&W-inspiration. Orglet bidrager med en septimakkord hvorved bluesfornemmelsen sikres. Stilistisk mismask eller et genialt og originalt rytmegruppearrangement??? Døm selv.

Musical score for 'FUNKY BROADWAY', featuring guitar, bass, and drums. The score is divided into two measures with chords G and E. The tempo is marked as ♩ = 119. The guitar part includes a treble clef staff with notes and a bass clef staff with fret numbers (4, 6, 5, 4, 6, 4, 2, 4, 2, 2, 4, 2). The bass part includes a bass clef staff with notes and a fret number (7). The drum part includes a bass clef staff with notes and a fret number (7). A guitar chord diagram is shown for the E chord.

FUNKY BROADWAY – fortsat

Play 3x's

Aretha Franklin: BABY I LOVE YOU. Tilbagelånet funk kan man kalde denne stil, men læs selv hvad Dr. Licks skriver om det.

Ex.19 Aretha Franklin Style

The difference between a late 70's or 80's "Lock" and the looser styles of the 60's is perfectly illustrated by the lines played in this example. You may notice that everyone is "more or less" playing the same rhythmic figures. For instance, when the bass and guitar are both playing the 1/16-1/8-1/16 note figure on beat 3 of every measure, the bass drum is playing 2 eighth notes. The 1/16 and 1/8 notes are fighting with each other. This may seem like nitpicking, but playing "more or less" the same figures keeps the groove loose. If you prefer a tighter 80's, feel, you have to pay closer attention to details like these.

$\text{♩} = 91$ G

GTR. 2 PLAYS 1/4 NOTE CHORDS

Baby I love you – fortsat

The musical score is arranged in three systems, each containing four staves: Gtr. 1, ELPIA., Bass, and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The score includes handwritten annotations and guitar-specific notation such as fret numbers and palm mutes.

System 1: Gtr. 1 and ELPIA. staves begin with a double bar line and a slash. Bass and Dr. staves start with a 4-measure rest. Chords C and G are indicated above the Gtr. 1 staff.

System 2: Continues the musical progression. Chords C and G are indicated above the Gtr. 1 staff. A double bar line with a '2' above it appears in the Dr. staff.

System 3: Continues the musical progression. Chords D and G are indicated above the Gtr. 1 staff. A double bar line with a '2' above it appears in the Dr. staff.

MOTOWN

Motown-soul forbindes uvægerligt med pop. I deres iver for at ramme såvel hvide som sorte teenagere, tilsatte produceme strygere, håndklap, tamburin, pønt kor m.m. – med en væsentlig mere poleret lyd end Memphis' mere autentiske R&B til følge. Hører man igennem denne glatte overflade, og finder ind til det grundlæggende rytmespor, vil man dog hurtigt konstatere, at der er ligeså meget Soul og Funk i Motown-musik, som i Memphis.

Diana Ross & the Supremes: YOU KEEP ME HANGING ON. Lilletromme på alle fire, en melodisk og aktiv bas, guitaren spiller en stærkt synkoperet 1/16dels- ostinat – sådan kunne opskriften lyde på et typisk motowngroove. Læg isøvrigt mærke til at harmonikken ikke har spor bluespræg – den er mere sofistikeret – mere "hvid".

Ex.26 Supremes

Motown's heavy handed approach towards "the beat" is illustrated in this passage. The accented snare drum on every downbeat was one of Benny Benjamin's trademarks. Additional power is added by the bass part which is emphasizing each downbeat with either a 1/4 or an 1/8 note. There are no rests or anticipations on any beat.

♩ = 127

8

Ab 4

Gb6 2

T
A
B

TAMB. ON 2 & 4

Dr.

Gb/Db 6

Fb 7

Abm/Eb 7

T
A
B

Dr.

Diana Ross & the Supremes: YOU CAN'T HURRY LOVE. Den klassiske basostinat som mange simpelt hen opfatter som indbegrebet af Motown (selv om det så vidt vides, er det eneste nummer hvori den optræder). Læg mærke til hvorledes bas og stortromme følges ad. 2 guitarer (mindst) – en doubler basrytmen med akkorder en anden doubler lilletrommens backbeat. Bemærk også hvordan vokal og keyboards hele tiden lander på 2og mens bas og stortromme markerer 1/16delen senere (2også).

The musical score is arranged in two systems. The first system includes staves for Gui.1, Gui.2, Bas, Tro., and Tamb. The second system includes staves for Gui.1, Gui.2, Bas, Tro., and Tamb. Chord symbols are placed above the guitar staves.

System 1:

- Gui.1:** Chords: B^b, E^b, B^b. Rhythm: quarter notes with a slash.
- Gui.2:** Rhythm: quarter notes with a slash.
- Bas:** Rhythm: eighth notes.
- Tro.:** Rhythm: eighth notes.
- Tamb.:** Rhythm: quarter notes with a slash.

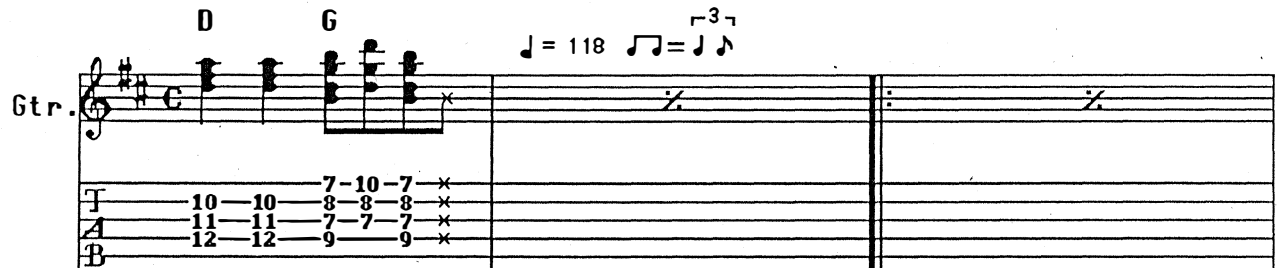
System 2:

- Gui.1:** Chords: D^m, G^m, E^b, F. Rhythm: quarter notes with a slash.
- Gui.2:** Rhythm: quarter notes with a slash.
- Bas:** Rhythm: eighth notes.
- Tro.:** Rhythm: eighth notes.
- Tamb.:** Rhythm: quarter notes with a slash.

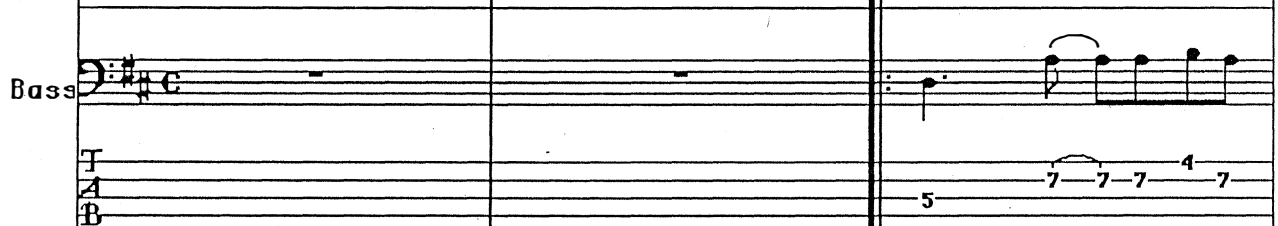
The Miracles: THAT'S WHAT LOVE IS MADE OF. En af mange herre-vokalgrupper. Udover den karakteristiske vokal og lyd egentlig ikke et særligt typisk motown-groove, men taget med her for at vise et eksempel på shuffle-soul-pop.

Ex.27 Miracles Style The popular shuffle style of the 50's carried over into the Motown era. Make sure that you swing the 1/8 notes as indicated.
 THAT'S WHAT LOVE IS MADE OF

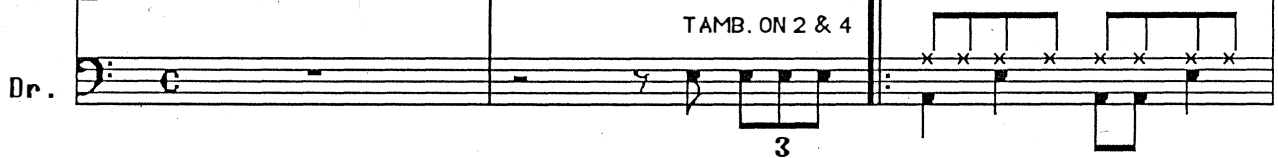
D G ♩ = 118 ♩ = ♩ ♩ ^{r3}

Gtr. 

T 7-10-7-x
 A 10-10-8-8-8-x
 B 11-11-7-7-7-x
 B 12-12-9-9-x

Bass 

T 7-7-7-4-7
 A 5
 B 5

Dr. 

TAMB. ON 2 & 4

Gtr. 

Bass 

T 7-7-7-4-4-7
 A 5
 B 5

Dr. 

That's what love..... -fortsat

The score consists of three staves: Gtr., Bass, and Dr. The Gtr. part has two endings, each with a G and D chord. The Bass part features a melodic line with triplets and a pentatonic ending. The Dr. part has a consistent 1/4 note snare drum pattern with triplet accents.

Stevie Wonder: I WAS MADE TO LOVE HER. Nok en klassiker. Igen alle 4 i lilletrommen og en gennemkomponeret basgang. -Ikke for begyndere. Læg mærke til det pentatone slutriff i basguitar – typisk for Stevie Wonder's sange.

Ex.32 Stevie Wonder Style

The bass lines on this and the following page are typical of the brilliant types of lines that James Jamerson played. It's almost a bass solo. The 1/4 note snare drum, supported by the 1/4 note chords of guitar 1 makes the beat so solid, that it allows the bass to take off on it's own.

The score is for a 102 bpm piece in C major. It features two guitar parts (Gtr. 1 and Gtr. 2), a bass line, and a drum part. Chord diagrams for F, Bbm6, and Eb9 are provided. The bass line is highly melodic and rhythmic, characteristic of James Jamerson's style. The drum part features a steady 1/4 note snare drum pattern.

I was made to love her - fortsat

The score consists of five staves. The top staff is for Gtr. 1, showing chord diagrams for Db (1), Eb (3), and F (1) and a melodic line. The second staff is for Gtr. 2, with a melodic line and 'H' markings. The third staff is for Bass, with a melodic line and fret numbers (6, 8, 10, 7, 10, 7, 10, 7). The fourth staff is for Bass, with a melodic line and fret numbers (4, 3, 6, 5, 6, 5, 8, 8, 10, 10, 12, 10, 10, 12, 10, 12, 10). The fifth staff is for Dr., showing a drum pattern with 'x' marks for snare and 'o' marks for bass drum.


The Temptations: CLOUD NINE. Læs selv hvad Dr. Licks skriver. Her kan man få lidt inspiration til hvordan man kan skabe et lidt mere dramatisk lyd billede.

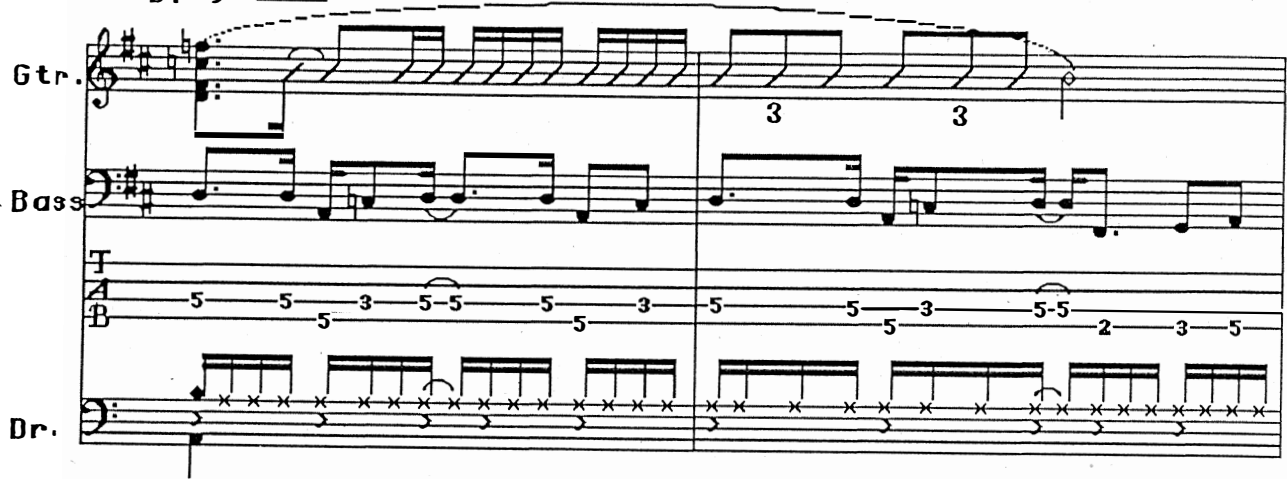
Ex.35 Temptations Style

As the 70's approached, Motown felt the need to modernize their sound and their approach. Using concepts that came from the Funk and Psychedelic movements, they responded with grooves like Ex.35. This was a drastic change for them. A drum part with no snare and almost no bass drum? What happened to the big Motown beat? And what was that weird distorted wawa sound that was coming from the guitar? Whatever it was, the Motown production team had enough foresight to realize that it was probably going to stick around for a while.

The score consists of four staves. The top staff is for Gtr., with a treble clef, key signature of one sharp (F#), and time signature of common time (C). The second staff is for Bass, with a bass clef and the same key signature and time signature. The third staff is for Bass, with a treble clef and fret numbers (5, 5, 5, 3, 5-5, 5, 5, 3, 5, 5, 5, 3, 5-5-5, 2-5-3, 4). The fourth staff is for Dr., showing a drum pattern with 'x' marks for snare and 'o' marks for bass drum. The tempo is marked as ♩ = 118.

CLOUD NINE – fortsat

D7#9  WITH WAWA AND DISTORTION



Gtr.

Bass

Dr.

D5 



Gtr.

Bass

Dr.

FUNK

Funk er som Rock og Soul et vidt begreb – James Brown's streetfunk, Brothers Johnson's meterfunk, Crusader's Jazzfunk, eller Mother's Finest's heavyfunk. En ting kan man dog sige generelt: det handler i højere grad om rytme end om harmoni og melodi – og især **1/16dels**-rytmik – og **1/16delssynkopering**. Mange har sikker deltaget i jamsessions hvor man har spillet "grisefunk" i E. Denne særlige stil hvor alle spiller 1/16dele i munden på hinanden bliver dog sjældent rigtig funky. Som man vil se af de følgende eksempler handler funk nemlig også om **kontrapunkt** – den omstændighed at de forskellige instrumenters figurer – ofte korte motiver, som gentages om og om igen – passer sammen i et komplementært rytmisk hele. Med udgangspunkt i den oprindelige funk (slutningen af 60'erne begyndelsen af 70'erne) som James Brown opfandt (det siger han i hvert fald selv) kan man opstille følgende generelle karakteristika: **Harmonikken** er nærmest modal – statisk typisk over mol7-, dom7-, dom9-, eller #9-akkorder. **Melodikken** er overvejende domineret af bluesfraser. **Guitaren** fungerer som percussioninstrument såvel som akkordinstrument – bl. a ved at blande dæmpede og nedtrykkede greb i en fortløbende 1/16dels-strum. Desuden er glissando (typisk et bånd = 1/2 tone nedefra og op) en del af denne teknik og en god variation. **Bassen** i funk er selvfølgelig karakteristisk ved tommelfingerteknikken – (som Larry Graham – bassist i Sly and the Family Stone – opfandt) – men som man vil se af det følgende kan funkbas også være funky uden brug af "thunbing and slapping". En del funkbassister bruger også hammer-ons, pull-offs og dæmpeteknik – altså typisk guitartechnik overført til bas. **Funktrummer** handler for en stor del om en god stortrommeteknik, så stortrommen i højere grad end før kan doble bassen i nogle af de mange 1/16dels synkoperinger. Desuden er brugen af åben/lukket hi-hat en typisk del af et funky beat. Læs og hør selv disse klassiske eksempler.

The Meters: LOOK KAPYY. Egentlig ikke et funkorkester idet Meters regnes for en del af New Orleans-scenen (forløberer for Neville Bros.), men eksemplet er taget med her fordi det er et interessant funky groove – og fordi det er instrumentalt.

The musical score is arranged in three staves. The top staff is for Guitar (Gui.) in treble clef, the middle for Bass (Bas) in bass clef, and the bottom for Drums (Tro.) in a standard drum notation. The key signature is one sharp (F#) and the time signature is 4/4. The score shows a complex rhythmic pattern with syncopation and triplets. A triplet of eighth notes is marked at the beginning of the guitar part. The drum part features a consistent pattern of eighth notes and rests, with occasional accents.

Sly & The Family Stone: SING A SIMPLE SONG og THANK YOU. Beskidt funk fra en af de stilskabende grupper. Bemærk tommelbas i "Thank You" (SL=Slap, PL= Pull).

Ex.59 Sly & The Family Stone Style

The funk in this example comes from the line itself. There is almost no rhythmic counterpoint in these 2 measures, but the line is still funky because it's so syncopated.

♩ = 98 **Play 4x's**

E9 D#9 E9 D#9 E9

Gtr.

Bass

Dr.

1/2 OPEN HI-HAT

Ex.60 Sly & The Family Stone Style

♩ = 107 **Play 4x's**

PULL UP 1/4 TONE E7#9

Gtr.

Bass

Dr.

SL SL PL PL PL SL SL PL PL SL

James Brown: GET UP (Like a Sex Machine). James Brown's berømte hit, som stadig her i 90'erne kan høres på diskotekene. Ref. og Vers i Eb9, et break på Ab9, og en BRIDGE i Ab9 er de harmoniske ingredienser. Den konstante næsten monotone repetition af "hook line" er typisk James Brown og medvirkende til at give nummeret en nærmest suggestiv karakter.

Ex.65 James Brown Style

In this example, both the bass drum and the bass avoid the downbeat of 3. This type of rhythmic hole is what gives funk its jerky feel. The normal rhythmic flow is constantly being pulled back and forth.

♩ = 108
Play 4x's
 Eb9

Ex.66 James Brown Style

♩ = 104
Play 4x's

Tower of Power: SOUL VACCINATION. Uægtelig en noget mere virtuos form for funk fra denne Oakland-gruppe, som stadig er aktiv. Den fem mand store blæsergruppe bidrager med stor effekt til den nærmest big-band-agtige lyd. Rocco Prestia og Dave Garibaldi (bas/trommer) er forbilleder for et hav af unge talenter – ikke uden grund.

Ex.68 Tower of Power Style

This is an extremely sophisticated early 70's funk groove. It's very syncopated and busy but it's also very locked. All the important offbeat accents and anticipations are lined up so that each instrument fits into the rhythmic structure like the pieces of a puzzle. The staccato feel of the bass is unique for the times. It almost sounds like a modern sequencer bass part.

♩ = 107 **Dm7 Play 4x's**

Gtr.

Bass

Dr.


Dm7

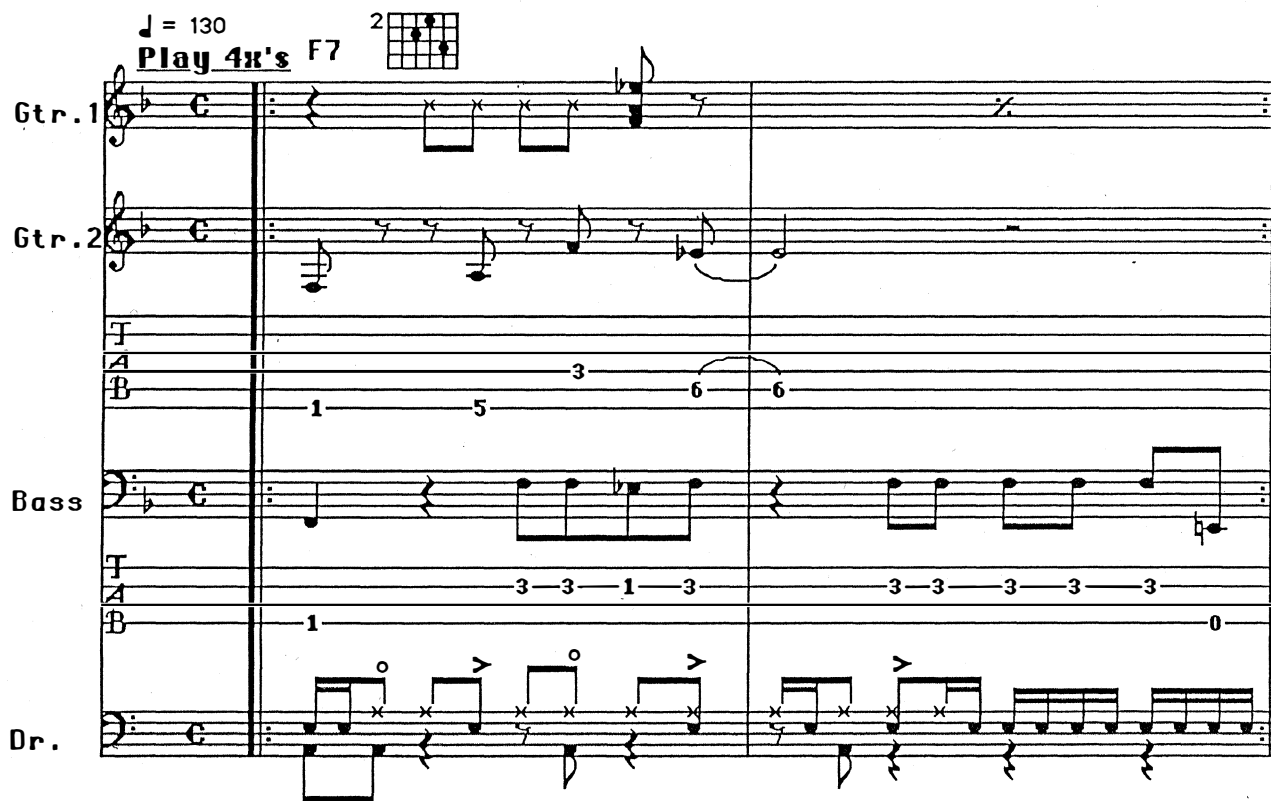
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James Brown: I GOT THE FEELING. Samlingens sidste eksempel. Bemærk den utroligt ørprunte trommefigur, og den flittige brug af åben hi-hat. – Men læs iverigt hvad Dr. Licks skriver:

Ex. 73 James Brown Style

This is probably the most fragmented funk jam that you'll ever see or hear. When you play the lines individually, they sound crazy but when you put them together, they really lock up. The overall feel is very spasmodic. This is because all the instruments are constantly avoiding most of the downbeats that normally give rhythmic stability. Even though the composite rhythm of the entire section shows that every downbeat is covered by at least one of the instruments, the important downbeats are very weak. For example, the first beat of measure 2 only has a hi-hat playing the downbeat.

♩ = 130
Play 4x's F7 



The musical score consists of five staves: Gtr. 1, Gtr. 2, Bass, and Dr. (Drums). The tempo is marked as ♩ = 130. The key signature has one flat (Bb). The time signature is 4/4. The score includes a chord diagram for F7 (2nd fret, 1st string, 2nd string, 3rd string, 4th string, 5th string, 6th string). The Gtr. 1 staff has a melodic line with some rests. The Gtr. 2 staff has a rhythmic line with eighth notes. The Bass staff has a line with triplets and single notes. The Dr. staff has a complex, fragmented pattern with many rests and accents.