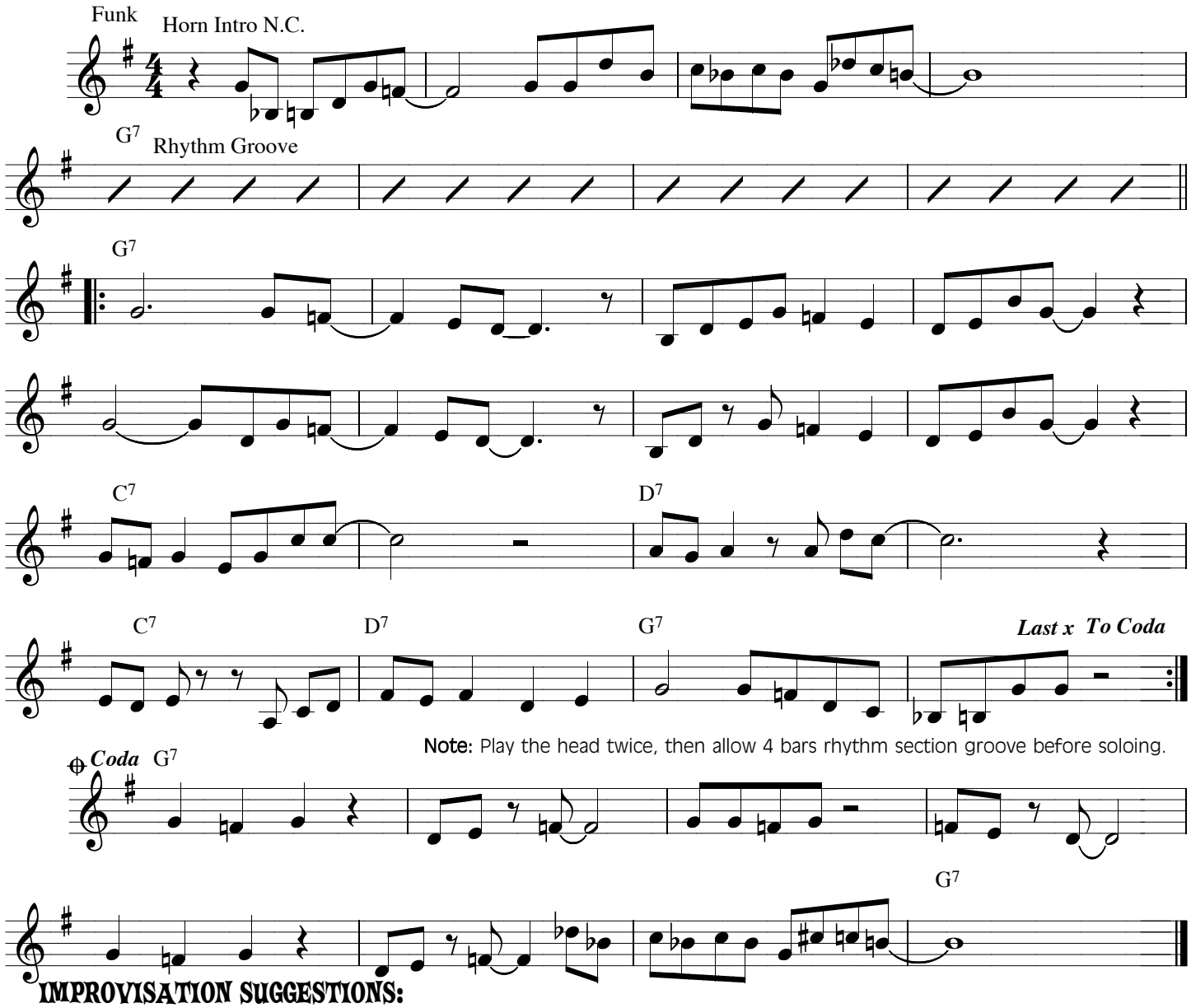
Funky Rumpus #2 Lead Sheet

Set the Stage Promotional Copy

Trumpet

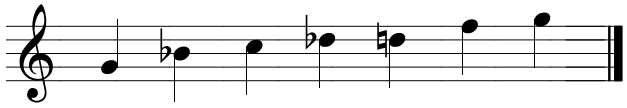


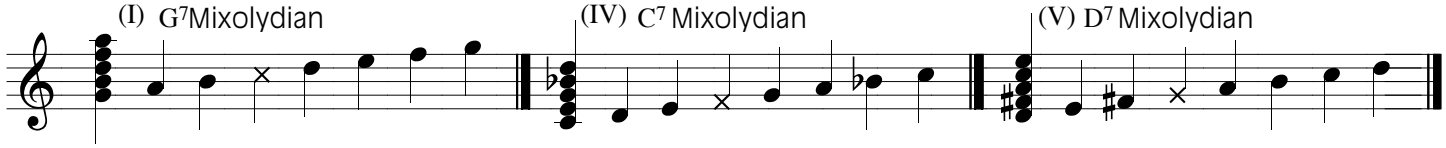
Note: Play the head twice, then allow 4 bars rhythm section groove before soloing.

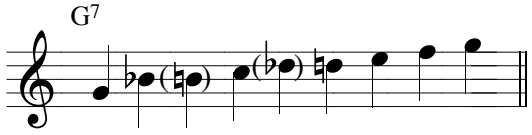
IMPROVISATION SUGGESTIONS:

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.

G Blues Scale







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.

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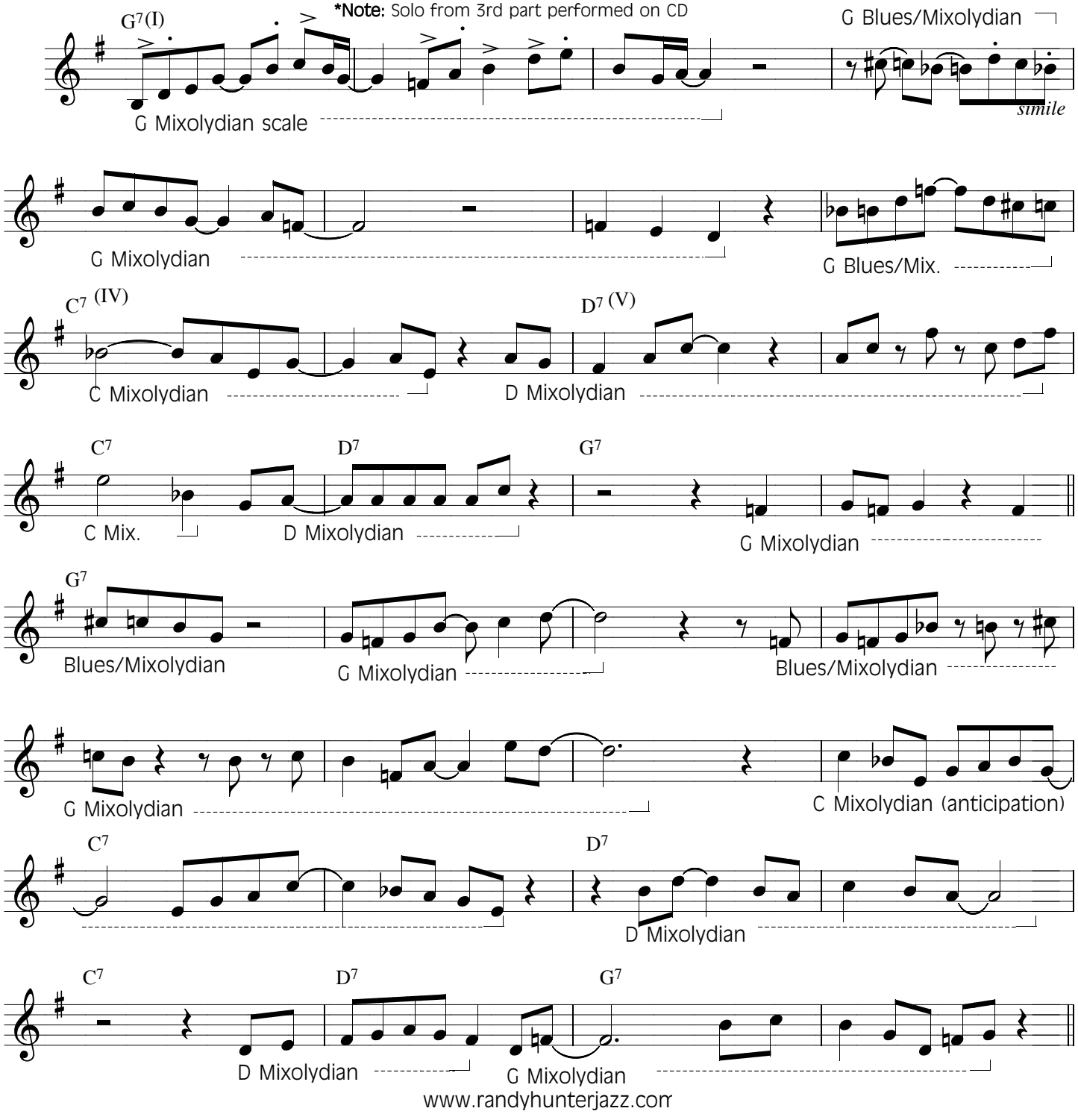
Play through this solo example several times in preparation to improvise on ***Funky Rumpus #2***. Be sure to maintain a straight eighth note feel.

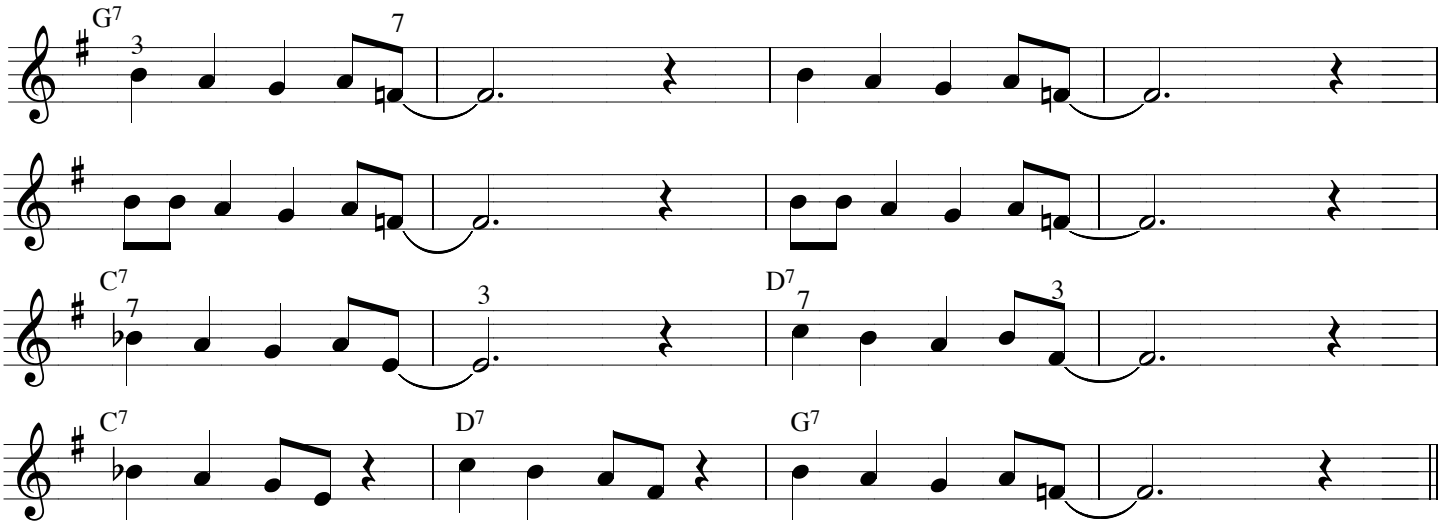
Experiment with the articulation. Place staccato-type tongues on some of the upbeat eighth notes, while placing emphasis (accenting) some of the downbeat eighth notes. This is not an absolute pattern, so try mixing up the articultion as you go. A few examples have been written into the solo.

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.



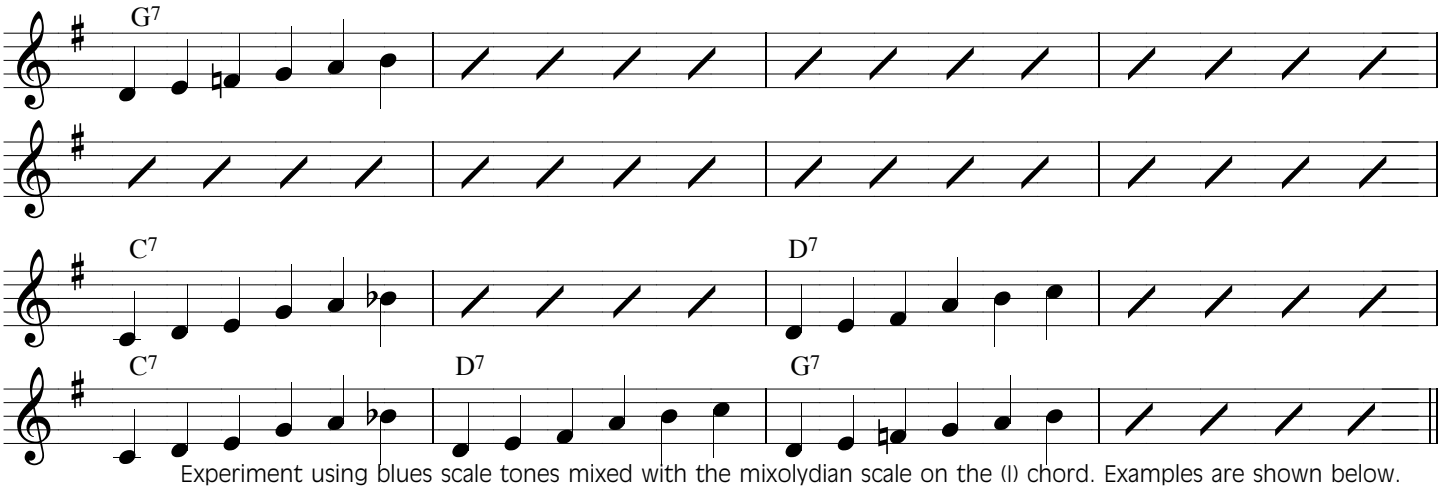
Funk By the Step

Step 1



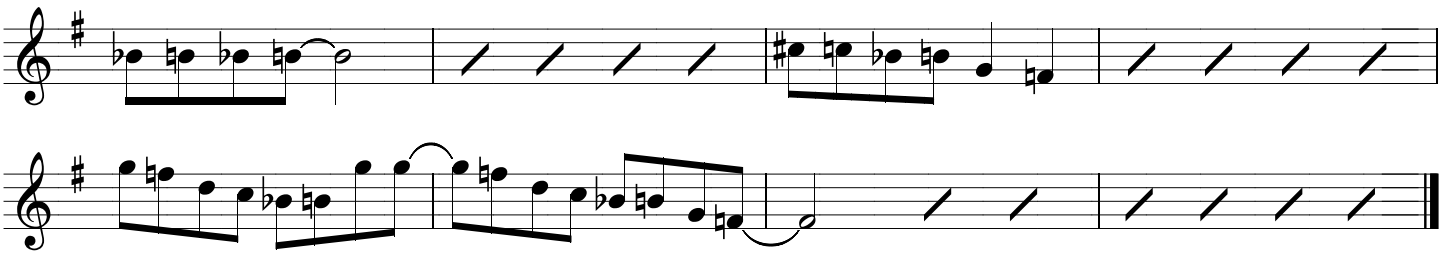
Step 2

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.



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

Step 3



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 stacatto 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.