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Casual Date Reference Page

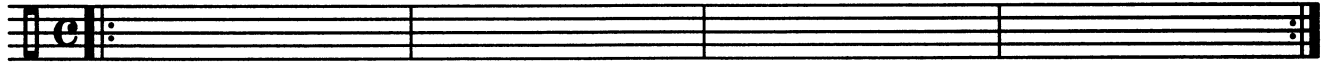
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Basic Notation Review

It is recommended that a basic understanding of music notation exists before beginning the "Crash Course". Here is a brief review of the standard notation characters and layout.

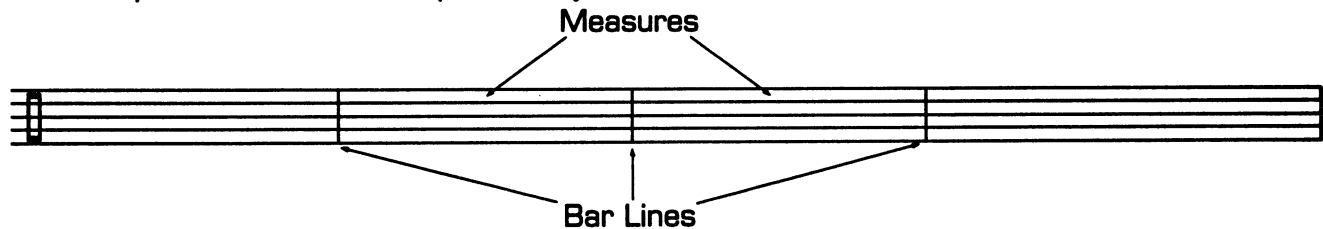
The Staff

Music notation is a compound system that uses small parts pieced together to form larger music compositions. Pages of music notations are broken down into separate staves on which music notation is placed.




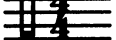
Measures and Beats

The staves of music are further broken down into smaller sections called measures. The different measures of a piece of music are separated by lines called bar lines.



The Time Signature

The time signature gives a description to the layout of a measure. The top number of the time signature is the number of beats in one measure and the bottom number refers to the kind of note that is equal to one of the beats. The most common time signature is 4 beats in a measure with a quarter note receiving one beat. This is often called common time and referred to with a "C" as the time signature.

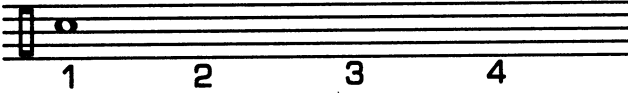
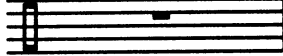

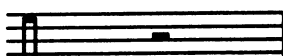



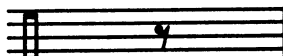

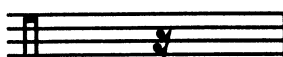
 = 4 beats in one measure
 = 1/4 (quarter) note is equal to one beat

(or)



Notes, Rests and their Values

Here is a reference chart for the kinds of notes and their beat values. Do not forget that for every note there is an equivalent rest that is used to signify when not to play. The common counting method for each subdivision is included for the ease of note placement in time with the music.

NOTES			RESTS	
WHOLE NOTE		= 4 beats =	WHOLE REST	
counted				
HALF NOTES		= 2 beats =	HALF REST	
counted				
QUARTER NOTES		= 1 beat =	QUARTER REST	
counted				
EIGHTH NOTES		= 1/2 beat =	EIGHTH REST	
counted				
SIXTEENTH NOTES		= 1/4 beat =	SIXTEENTH REST	
counted				

Funk

Lesson 2

Style History

Funk is a style of popular music evolving from the complex polyrhythms of African music and the call-and-response of gospel. Although the beginnings of funk can be heard in the music of Jr. Walker and Otis Redding, it truly evolved in the 1960's with the music of James Brown, Sly and the Family Stone and Booker T. and the Mgs. In the 1970's such "street funk" performers as Kool and the Gang, the Ohio Players, War and P-Funk became prominent. Funk is characterized by heavily syncopated grooves with usually simple chord changes; its tempos are often suitable for dancing. Funk is a diverse style encompassing many other styles of music including jazz and R&B. Further developments of funk include jazz funk and rap.

Fundamentals

a. **Pulse**

Sixteenth note flow.

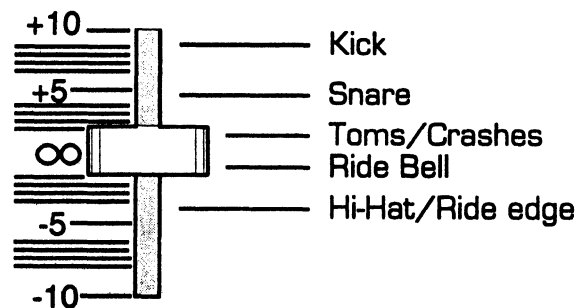
b. **Foundational instruments**

The kick drum and snare drum.

c. **Time focus**

Funk grooves are very syncopated; the solidity of a funk groove lies within the placement of the syncopated figures on the various instruments on the drum set. Placing these notes precisely and with dynamic contrast is what makes the patterns "groove". The kick drum and bass guitar work together in forming the base of the music. Listen carefully to the rhythmic patterns being played by the other instruments in the band. The entire band's flow of sixteenth notes should be lining up with each other.

Drum Set Mix



Drum Machine Practice Pattern

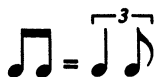


Basic Grooves

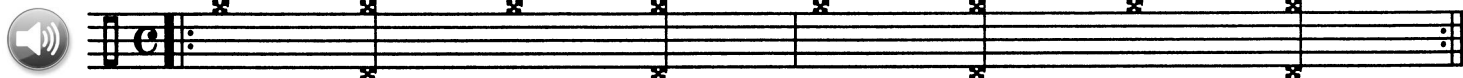
There are two approaches to playing funk music, non-linear and linear. Non-linear playing contains rock-like grooves interspersed with syncopated sixteenth note figures. Linear playing is a style where no two limbs play at the same time.

Basic Groove

For the purpose of reading triplet-phrased patterns easier, sometimes an alternative notation is used. For this lesson, all standard notated eighth-notes will be played as if they were the first and third notes of a triplet phrase.



Track 15



Developmental Keys

a. *Mental focal point*

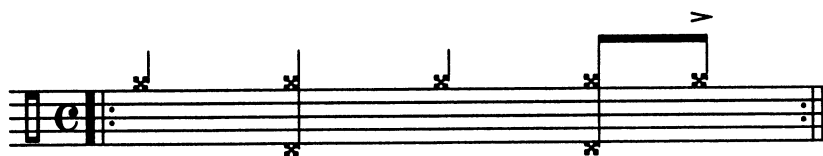
The foundation in jazz accompaniment is in the bass line. The "walking" bass line serves as the fundamental timekeeper with a consistent quarter note pulse. This foundation frees up the drum set to speak more in the music. Because the time concentration is in the bass line, the ride cymbal quarter note pulse corresponds directly to this pattern. Listen very carefully to the line up of the bass line and the ride cymbal. Remember to maintain the quarter note pulse consistent and concentrate on building the triplet feel in the music.

b. *Physical focal point*

The drive of the ride cymbal pattern is what defines the feel of the music, and the placement of triplet inflections makes the groove "swing". Tightly lined up triplet inflections within the drum set and the bass line builds the foundation of the music. The mix of the different instruments of the kit is very important in jazz. If the kick and/or snare are too loud in the grooves it interrupts the light floating feel of the swinging time.

c. *Developmental exercise*

This exercise helps develop the feel in jazz swing playing. While playing the basic groove, take one of the third partials in the triplet flow and play the ride cymbal.



Next, double the partial with a light snare hit. Do this for all the possible third note triplet partials in the measure for the following four exercises.

Track 16A



1.



Track 16B



2.



Track 16C



3.



Track 16C



4.

