



CD 1/1* CD 2/2**

Funk Unity

Most tunes are divided into four or eight-bar phrases. In this piece, the melody and chords emphasise other sections of the arrangement, which results in fills at unusual places. So, open your ears and listen to the chords!

As in most cases, the groove is based on the bass line. Take note of the anticipated snare drum and the accents on the hi-hat.

Try to play "relaxed."

In den meisten Fällen verläuft eine Komposition in 4er bzw. 8er Phrasen. In diesem Stück ergeben sich durch die Melodie und den jeweiligen Harmonien andere Arrangementpunkte. Daraus ergeben sich wiederum Fills an ungewöhnlichen Stellen.

Also, öffnen Sie Ihre Ohren und hören Sie auf die Akkorde!

Der Groove ergibt sich, wie in den meisten Situationen, durch die Basslinie. Beachten Sie die vorgezogene Snare und die Akzente auf der Hi-Hat. Versuchen Sie „relaxed“ zu spielen.

* CD 1/1 = Listening
**CD 2/2 = Play-Along

* CD 1/1 = Hörbeispiele
**CD 2/2 = Mitspiel-CD

Sample Groove

A B

B D E

Funk Unity

Peter O'Mara

♩ = 96

Intro

Musical notation for the Intro section, featuring a treble and bass clef staff. The bass line starts with a C7#9 chord and a rhythmic pattern of eighth notes. The treble line has a few notes in the first measure.

A

Musical notation for the first part of section A, featuring a treble and bass clef staff. The bass line continues with a C7#9 chord and a rhythmic pattern of eighth notes. The treble line has a few notes in the first measure.

Musical notation for the second part of section A, featuring a treble and bass clef staff. The bass line continues with a C7#9 chord and a rhythmic pattern of eighth notes. The treble line has a few notes in the first measure.

Musical notation for the third part of section A, featuring a treble and bass clef staff. The bass line continues with a C7#9 chord and a rhythmic pattern of eighth notes. The treble line has a few notes in the first measure.

⊕

B

Musical notation for the fourth part of section A, featuring a treble and bass clef staff. The bass line continues with a C7#9 chord and a rhythmic pattern of eighth notes. The treble line has a few notes in the first measure.

- ♯ ♮ ♯ ♮

G7alt. C13 B13 Bb13 A7alt. D7alt. G7alt. C7#9

C Solo C7

Ab7 Bb7

1., 2.
C7

3.

♯ ♮ ♯ ♮ ♯ ♮ ♯ ♮

C9 Eb9 F9 C13 B13 Bb13



CD 1/2 CD 2/3

African Heritage

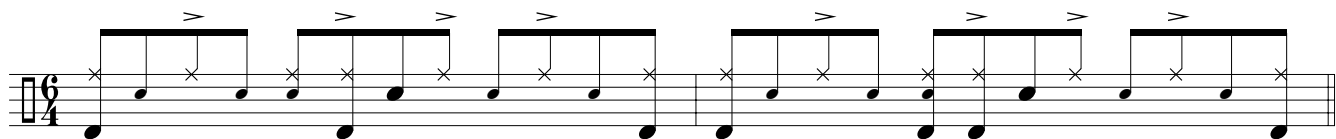
This piece is based on a 12-bar blues form. The groove is a “funky” version of a well-known african rhythm in 6/4. Note the different variations on the hi-hat and cymbal patterns and their corresponding accents. Try to achieve a nice flow using “ghost-notes” on the snare.

Often just changing the groove a little will achieve a different effect.

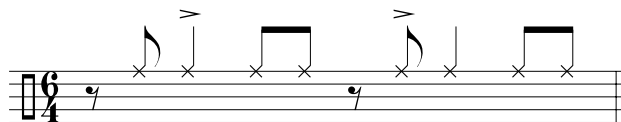
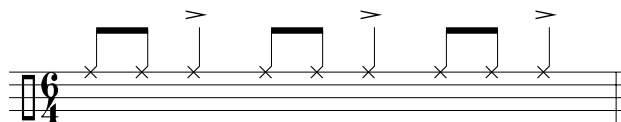
Diese Komposition basiert auf einer 12-taktigen Bluesform. Der Groove ist eine „funky“ Version von einem sehr bekannten afrikanischen Rhythmus im 6/4 Takt. Beachten Sie die verschiedenen Variationen von Hi-Hat –bzw. Cymbal-Pattern und den jeweiligen Akzenten. Versuchen Sie, zusammen mit den Ghostnotes auf der Snare, fließend zu spielen.

Oft reicht es, nur Kleinigkeiten im Groove zu ändern, um einen anderen Effekt zu erzielen.

Sample Groove



Alternat Hi-hat or Ride Cymbal Patterns



African Heritage

♩ = 204

Peter O'Mara

Intro

C-7 G7alt. C-7

A

C-7 G7alt. C-7 C7alt.

F-7 G7alt. C-7

Ab7 G7alt. C-7 G7alt. 1st x only



CD 1/5 CD 2/6

Power Tower

This piece is in a straight 16th feel and is dedicated to one of the best funk bands, namely "Tower of Power". The form is interesting:

There are 2 solos and in between a so-called "interlude". In addition there are a few kicks that you should play and orchestrate with variations.

It's always important to have the whole arrangement in your head, in order to play a musical arch over it. Patience is required, especially not to play too many fills in the first solo, so that there is enough room for a dynamic buildup in the second solo as well as in the final theme.

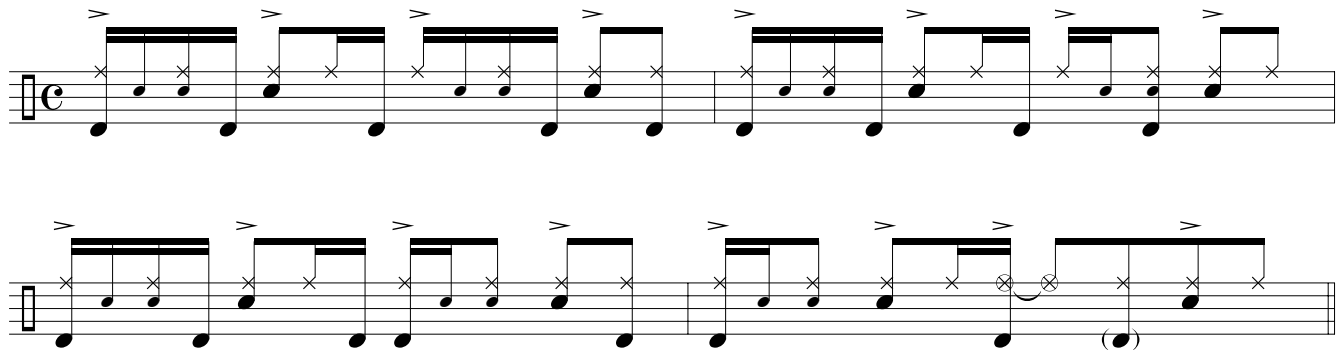
Be creative!

Diese Komposition ist im geraden Sechzehntel-Feel und einer der besten Funk-Bands, nämlich „Tower of Power“ gewidmet. Beachtenswert ist die Form. Es gibt 2 Soli und dazwischen ist der B-Teil, ein sogenanntes „Interlude“. Außerdem gibt es einige Kicks, die man mitspielen und abwechslungsreich orchestrieren sollte.

Es ist immer wichtig, das gesamte Arrangement im Kopf zu haben, um einen musikalischen Bogen setzen zu können. Also, Geduld ist angebracht und vor allem beim ersten Solo nicht zu viele Fills zu spielen, um noch für das zweite Solo bzw. für das Schlussthema dynamischen Platz zu haben.

Seien Sie kreativ!

Sample Groove



Power Tower

Peter O'Mara

♩ = 102

Sheet music for "Power Tower" by Peter O'Mara, featuring guitar and bass parts. The music is in 4/4 time with a tempo of 102 beats per minute. The key signature has one sharp (F#). The piece is marked with a repeat sign and a first ending bracket labeled 'A'.

The sheet music is organized into five systems, each with a guitar staff (top) and a bass staff (bottom). The guitar part consists of eighth and quarter notes, often with slurs and accents. The bass part features a consistent eighth-note groove with various chordal accompaniment. Chord symbols are placed below the bass staff to indicate the harmonic structure.

System 1: Chords: A9, A7#9/C#, D7, D7, G7, Gb7 G7. Includes a first ending bracket labeled 'A'.

System 2: Chords: A7, A7, A/C#, D7.

System 3: Chords: D7, B7, E7, G/G#, A7#9/C#.

System 4: Chords: D7, D7, F/G, A7.

System 5: Chords: A7, A7#9/C#, D7, B7alt., E7alt.

2 x Solo After Solo Interlude Pickup

A7 A7 A7#9/C# A7 A7#9/C#

B Interlude

D7 D7 G7 F#7G7 A7

A7#9 A7#9/C# D7

B7 E7 G/G# D7

D7 G7 F#7G7 A7 A7#9/C#

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Chords are labeled as D7, B7alt., and E7alt.

Second system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Chords are labeled as A7 and C7.

C 2nd Solo
F7

Third system of musical notation. The bass staff contains a solo line with eighth and sixteenth notes. A chord is labeled as Bb7.

Fourth system of musical notation. The bass staff contains a solo line with eighth and sixteenth notes. Chords are labeled as C7, C7#9/E, and F7.

Fifth system of musical notation. The bass staff contains a solo line with eighth and sixteenth notes. Chords are labeled as D7, G7, and G7#9/B.

Sixth system of musical notation. The bass staff contains a solo line with eighth and sixteenth notes. Chords are labeled as F7 and Bb7.

Seventh system of musical notation. The bass staff contains a solo line with eighth and sixteenth notes. Chords are labeled as C7, C7#9/E, F7, and D7.



CD 1/7 CD 2/8

Learn from Stern

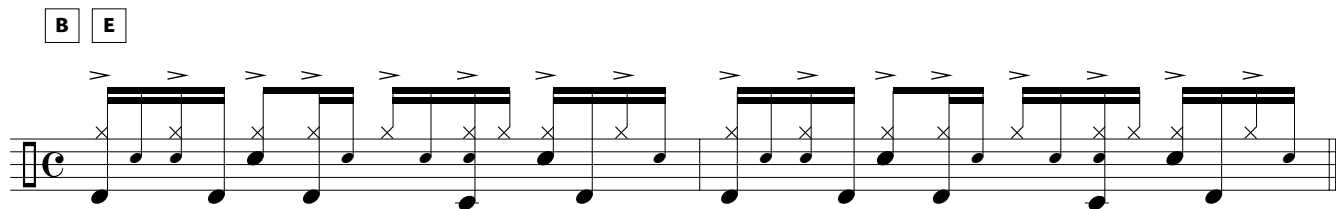
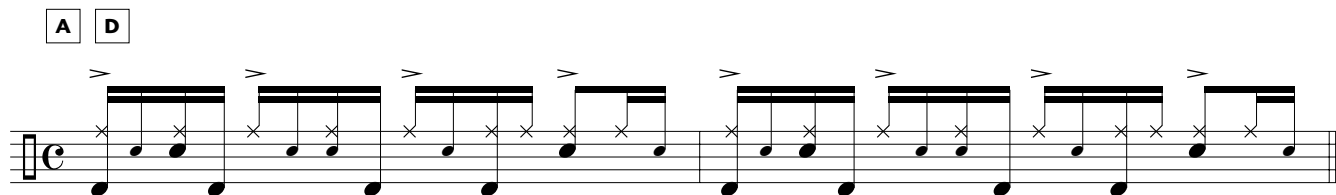
Another big name in Funk/Fusion is Mike Stern and this piece is dedicated to him.

This time I wanted to avoid playing a typical backbeat groove, as you can hear in the A-part. Combined with the bass line, this groove creates a broader feeling. The quarter notes-accented hi-hat is important to keep the whole thing a bit on the ground. Again, note the 2/4 bar in the A-part.

Ein weiterer großer Name im Fusion ist Mike Stern. Dieses Stück ist ihm gewidmet.

Ich wollte dieses mal einen typischen Backbeat groove vermeiden, wie Sie im A-Teil hören können. Kombiniert mit der Basslinie erzeugt dieser Groove im A-Teil ein „breiteres“ Feeling. Wichtig sind die Viertelnoten Akzente auf der Hi-Hat, die das ganze ein bisschen am Boden halten. Beachten Sie wiederum den 2/4 Takt im A-Teil.

Sample Grooves



Learn from Stern

♩ = 108

Peter O'Mara

Rhythm guitar solo

Drums enter

Musical notation for the first system. The treble clef staff contains slashes, indicating a rhythm guitar solo. The bass clef staff has a whole rest in the first two measures, then begins a bass line with an A7#9 chord in the third measure.

Musical notation for the second system. The treble clef staff contains slashes. The bass clef staff continues the rhythmic bass line from the previous system.

A

Musical notation for the third system, starting with a repeat sign (A) and an A7#9 chord. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff continues the rhythmic bass line.

Musical notation for the fourth system, continuing the melodic and rhythmic lines from the previous system.

Musical notation for the fifth system, ending with a C7#9 chord. The treble clef staff continues the melodic line, and the bass clef staff continues the rhythmic bass line.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a complex melodic line with many accidentals and slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a simpler accompaniment. A chord label "A7#9" is placed above the first measure of the bass staff.

Third system of musical notation. It begins with a "Fill in" section in 2/4 time, indicated by a boxed "B" above the treble staff. The treble staff has a rest during this section. The bass staff continues with a rhythmic pattern. Following the fill-in, the time signature changes to common time (C). Chord labels "F7", "Bb7", "G7", and "C7" are placed below the bass staff.

Fourth system of musical notation. The treble staff continues with a complex melodic line. The bass staff has a rhythmic accompaniment. Chord labels "A7", "D7", "B7", "E7#9", "C7", and "F#7#9" are placed below the bass staff.

Fifth system of musical notation. The treble staff continues with a complex melodic line. The bass staff has a rhythmic accompaniment. Chord labels "B7", "E7#9", "A7", "D7", "D#7", "A7/E", "F#7", "B7", "E7", and "A7" are placed below the bass staff. The system ends with a "Fine" label and a double bar line.



CD 1/9 CD 2/10

Shufflin' Hit

The shuffle is a well-known groove that is used in a lot of different musical styles. (Jazz, Blues, Rock...)

In this piece I decided to use a more "jazzy" version. The left hand plays the shuffle on the snare and in addition to that we have the Jazz ride-cymbal pattern, as well as the soft quarter notes on the bassdrum and hi-hat on 2&4.

A backbeat develops in the course of the solo but returns to the original groove in the out theme.

Keep swinging!

Der Shuffle ist ein bekanntes Feel, das in verschiedenen Musikstilrichtungen verwendet wird (Jazz, Blues, Rock,...).

Ich entschied mich in diesem Fall für die eher „jazzige“ Version. Die linke Hand spielt den Shuffle auf der Snare, dazu kommt das Jazz Ride Cymbal Pattern, leise gespielte Bassdrum Viertelnoten und Hi-Hat auf 2&4. Im Laufe des Solos entwickelt sich immer mehr eine Art Backbeat, geht aber im Thema wieder zurück zum ursprünglichen Groove.

Keep swinging!

Sample Groove

A

Or accenting 2 and 4

Shufflin' Hit

Peter O'Mara

♩ = 124

Intro

Musical notation for the first system of the Intro. The bass line consists of eighth notes. The first two measures are marked with $Bb7_{sus}$. The third measure is marked with $Ab7_{sus}$ and features a triplet of eighth notes.

Musical notation for the second system of the Intro. The bass line continues with eighth notes. The first two measures are marked with $Bb7_{sus}$. The third measure is marked with $Ab7_{sus}$ and features a triplet of eighth notes.

Musical notation for the third system of the Intro. The system is marked with a repeat sign and a first ending bracket labeled 'A'. The treble line contains eighth notes with triplets. The bass line has chords $Bb7_{sus}$ and $Ab7_{sus}$ with triplets.

Musical notation for the fourth system of the Intro. The treble line continues with eighth notes and triplets. The bass line is marked with $Bb7_{sus}$.

Musical notation for the fifth system of the Intro. The treble line continues with eighth notes and triplets. The bass line has chords $Ab7_{sus}$, $Ab7_{alt.}$, and $Db7_{sus}$ with triplets.



CD 1/10 CD 2/11

Da Fonk

This piece has two very different parts: In the A-part it's really about grooving together. The bass line always stays the same and over that we have the rhythm guitar. It doesn't make sense to improvise much here. Just groove.

The B-part consists primarily of 16th offbeat kicks. There are a lot of ways to orchestrate accents like these. I wanted to keep it simple and because of that I tried to hold the backbeat. Otherwise it would sound like a drum solo and this is certainly not the right time for that.

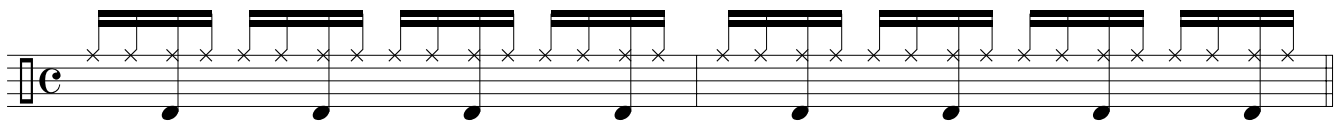
Don't overplay!

Dieses Stück hat zwei sehr unterschiedliche Teile. Im A-Teil geht es darum, wirklich zusammen zu grooven. Die Basslinie bleibt immer gleich und darüber ist eine Rhythmusgitarre. Es macht hier keinen Sinn viel zu improvisieren.

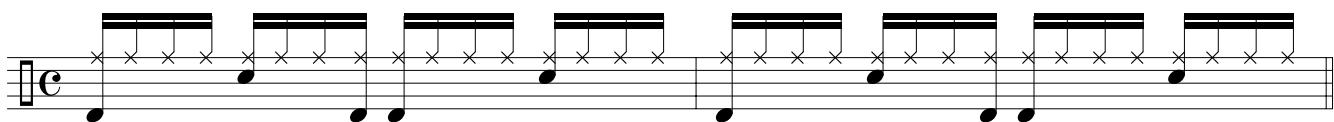
Der B-Teil besteht eigentlich vorwiegend aus Sechszentel Offbeat Kicks. Es gibt viele Möglichkeiten solche Akzente zu orchestrieren. Ich wollte es eher einfach halten und habe dadurch versucht, vor allem den Backbeat beizubehalten, sonst klingt es gleich wie ein Schlagzeusolo, und das wollen wir hier sicher nicht.

Sample Groove

Intro



A



Da Fonk

Peter O'Mara

♩ = 98

E7 then on cue to B

E7

A

E7 E13

G13

B

Db13 C9 Bb13 F13 G13



CD 1/11 CD 2/12

Miles a Minute

As the name suggests, this composition is dedicated to Miles Davis.

The form is AABA, which is very common in Jazz. The harmonies are based on "Rhythm Changes" (from Gershwin's "I Got Rhythm") although the B-part here is only 4 bars long, as opposed to the normal length of 8 bars. For this reason I tried to give the groove a certain jazz flavour by putting a Jazz ride cymbal pattern over the funky bass drum-snare figure.

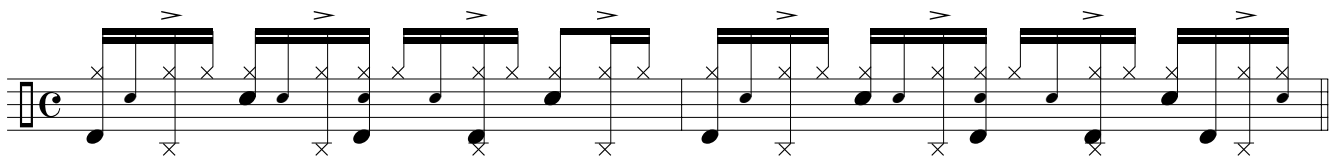
Together with the bass line, this results in a lighter but more driving feeling that fits well to this song.

Wie der Name schon sagt, ist diese Komposition Miles Davis gewidmet.

Die Form ist AABA, eine im Jazz sehr gebräuchliche Form, und basiert harmonisch gesehen auf „Rhythm Changes“ (von Gershwin's „I Got Rhythm“), wobei der B-Teil aber nur 4 Takte lang ist.

Aus diesem Grund habe ich auch versucht, den Groove etwas „jazziger“ zu gestalten, in dem ich der funky Bassdrum-Snare-Figur ein Jazz Ride Cymbal Pattern dazuspiele. Zusammen mit der Basslinie ergibt das ein leichteres aber auch dynamischeres Feeling, was gut zu diesem Song passt.

Sample Groove



Miles a Minute

♩ = 112 16th-note Shuffle

Peter O'Mara

A

F9 D7alt. G-9 C7alt. A7alt. D7

G-11 C7alt. A7alt. D7alt. G-9 C7alt.

A2

F13 Bb9 A-7^b13 D7add11 G-9 C7alt. F9 D7alt.

G-9 C7alt. A7alt. D7 G-11 C7alt.

A7alt. D7alt. G-7 C7alt. F13 Bb9



CD 1/13 CD 2/14

Hang Five

As the title suggests, this is a composition in 5/4.

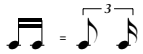
It's important to memorise the bass lines in the A and B-parts so that you can free up your head and not have to count all the time. Odd-metre grooves are often subdivided, in this case in 3/4 and 2/4 or 2/4 and 3/4.

It's a good exercise to be able to hear the bass lines both ways. That strengthens your rhythmical independence.

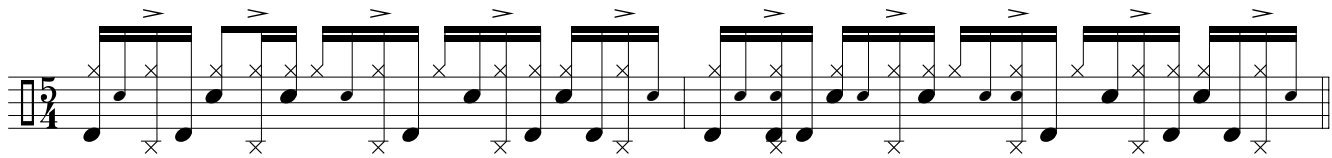
Hier haben wir also, wie der Titel schon verrät, eine Komposition im 5/4 Takt.

Es ist wichtig, sich die Basslinien vom A-bzw. B-Teil sehr gut zu verinnerlichen, um frei im Kopf zu sein und nicht dauernd zählen zu müssen. Oft werden ungerade Taktarten aufgeteilt, wie in diesem Fall z.B. in 3/4 und 2/4 oder 2/4 und 3/4. Eine gute Übung ist es, zu versuchen, die Basslinien in beiden Aufteilungen hören zu können. Das stärkt die rhythmische Unabhängigkeit.

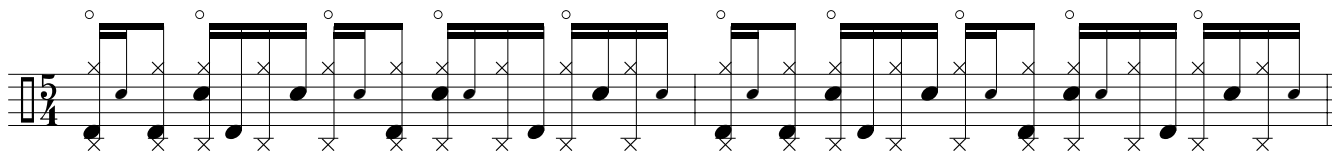
Sample Groove



Intro **A** **C**



B





1 TRACK 13

2 TRACK 14

Hang Five

♩ = 94 16th-note Shuffle

Peter O'Mara

Intro play 4 x

G-7

A

G-7

3

3

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B

Musical notation for system B, first system. Treble clef has a whole note G4. Bass clef has a rhythmic pattern of eighth notes. Chords are B Δ #11 and B b /C.

Musical notation for system B, second system. Treble clef has a half note Eb4. Bass clef has a rhythmic pattern of eighth notes. Chords are Eb/Ab and E-7.

Musical notation for system B, third system. Treble clef has a half note Gb4. Bass clef has a rhythmic pattern of eighth notes. Chords are Db Δ #11 and A/B b .

Musical notation for system B, fourth system. Treble clef has a half note Gb4. Bass clef has a rhythmic pattern of eighth notes. Chords are Gb7#11 and D7alt.

C

Musical notation for system C. Treble clef has a whole note Gb4. Bass clef has a rhythmic pattern of eighth notes. Chord is G-7.



CD 1/15 CD 2/16

Dragonfly

Another “odd-metre” piece, this time in 7/4, dedicated to Herbie Hancock and his band “Headhunters”. The groove in the A-part consists of rimshot quarter notes and 8th or 16th notes on the cymbal. The bass drum varies according to bass riff.

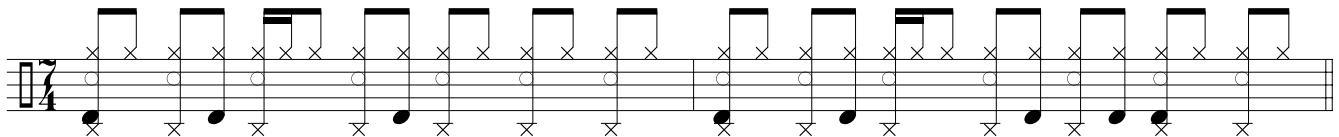
The solo in the B-part is very freely structured. Again, you can subdivide the 7/4 bar, this time into 4/4 and 3/4.

Wiederum ein sogenanntes „Odd-meter“ Stück. Dieses Mal in 7/4 Takt.

Der Groove im A-Teil besteht aus Rimshot Viertelnoten und Becken Achtel-oder Sechszentelnoten. Die Bassdrum richtet sich nach der Basslinie bzw. Begleitfigur.

Das Solo im B-Teil ist sehr frei und offen angelegt. Wiederum kann man den 7/4 Takt unterteilen. Dieses Mal in 4/4 und 3/4.

Sample Groove



Dragonfly

Peter O'Mara

♩ = 120

Intro

1. 2.

A-11 B/C# A-11 B \flat -7 \flat 13 A-11 B \flat -7 \flat 13

A

A-11 B/C# A-11 B \flat -7 \flat 13

A-11 B/C# A-11 B \flat -7 \flat 13

E \flat -11 F/G E \flat -11 E-7 \flat 13 E7 alt.

E \flat -11 F/G E \flat -11 E-7 \flat 13 E7 alt.



CD 1/16 CD 2/17

Kangaroo

The groove in the A-part arises automatically from the 4-bar bass and guitar riff. The concept here is to transfer this riff relatively freely to the drums and to improvise over it. The notated groove is one possibility to do this.

Note the 2/4 bar and, as you'll hear, that the "one" isn't played in the A or D-parts. It just happened that way!

In the B-part there is a 3/4 riff over three 4/4 bars. You can add this 3over4 feel into your playing, which I did on the 3rd B-part of the final theme.

The composition is rounded off with some very interesting kicks in the C-part, that again ends with a 2/4 bar. Watch out!

It's a lot of fun to play over... great tune, Pete!

Der Groove im A-Teil dieser Komposition ergibt sich automatisch aus der 4-taktigen Bass- und Gitarrenlinie. Das Konzept ist, diese Linie relativ frei auf das Schlagzeug zu übertragen und zu improvisieren. Der angeführte Groove ist daher eine von mehreren Möglichkeiten, dies zu tun.

Beachte den 2/4 Takt und wie Sie bemerken werden, wird im A- bzw. D-Teil keine „1“ gespielt - hat sich eben so ergeben.

Der B-Teil besteht aus einem 3-taktigen Riff, das eigentlich eine 3er-Verschiebung ist. Man kann daraus auch vier 3/4 Takte machen, was ich auch beim dritten B-Teil im Schlussthema kurz andeute.

Die Komposition wird mit rhythmisch sehr interessanten Kicks im C-Teil abgerundet, der wiederum mit einem 2/4 Takt endet. Also aufpassen.

Es macht viel Spass darüber zu spielen.... super Stück, Pete!

Sample Groove

A

B

Kangaroo

♩ = 106

Peter O'Mara

Intro

F-7

A

F-7

B

A-13 D7 F/G F#/G# G/A