



# Let's Get Funky

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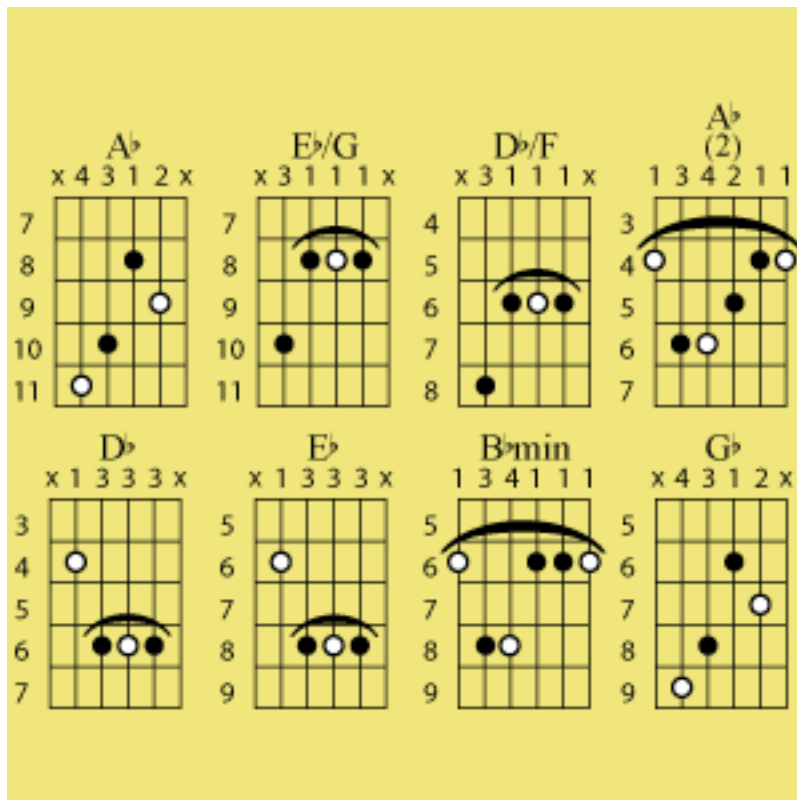
There is nothing like a funky groove with sixteenth-note strumming and slap bass to get your pulse pounding. In this issue, we'll be looking at an example that should satisfy your funk fascination, which involves practical application of the CAGED system discussed in the current Theory Corner. The Theory Corner includes an excerpt from Raleigh Green's new book, *The Versatile Guitarist*, available through Alfred Publishing.

Try these ideas out with your friends; complementary parts for guitar, bass and drums are included below.

Make it funky, now!

## Guitar

Have you grown tired of using the same chord voicings over and over? If so, this example will show you how the CAGED system can unlock new possibilities. This tune has five basic chords ( $A^b$ ,  $D^b$ ,  $E^b$ ,  $B^b$ min and  $G^b$ ), but changing voicings for some chords makes the piece more interesting. Try inverting chords to add new life to your favorite simple songs!



Ab Eb/G Db/F Ab(2) Db Eb Ab Eb/G Db/F

4 Ab(2) Db Eb Bbmin Gb Db/F Bbmin Gb Eb/G

7 Ab Eb/G Db/F Ab(2) Db Eb Ab Eb/G Db/F

10 Ab(2) Db Eb Ab(2)

### Bass

This bassline is a slap and pop workout you'll love. The chord symbols found in this part reflect the basic overall harmonic structure. Most of the downbeats are played as slaps in this example, except for beats 3 and 4 of measure 5 and beat 1 of measure 9. Practice these tricky measures slowly until you have them down cold. You'll make your friends want to dance with this groove!

Ab Eb Db Ab Db Eb

1 4 1 4 1 1 4 1 4 1 4 4 1 1 4 1 1 4

S S P S P S P S S P S S S P S P S S P S P S

H SL

T 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

3  $A\flat$   $E\flat$   $D\flat$   $A\flat$   $D\flat$   $E\flat$

1 4 1 4 1 1 4 1 4 1 4 1 4 1 4 1 4  
S S P S P S P S S P S S P S S P S

3  
H 6 8 6 8 6 6 6 6 SL 8

5  $B\flat$ min  $G\flat$   $D\flat$   $B\flat$ min  $G\flat$   $E\flat$

1 4 4 1 1 4 1 1 4 1 4 1 4 1 4 1 4  
S P P S P S P S P S P S P S P S P

5  
P H H P H

7  $A\flat$   $E\flat$   $D\flat$   $A\flat$   $D\flat$   $E\flat$

1 4 1 4 1 1 4 1 4 1 4 1 4 1 4 1 4  
S S P S P S P S S P S S P S P S P S P S

7  
H 6 8 6 8 6 6 6 3 5 6 8 H

9  $A\flat$   $E\flat$   $D\flat$   $A\flat$   $D\flat$   $E\flat$   $A\flat$

1 3 1 1 4 1 1 4 1 4 1 4 1 3 1 3 1 3 1 1  
P S P S S S P S P S S S P S P S P S

9  
H 6 8 6 H H H 6 8 H P SL

# Drums

You can't have funk without a funky drummer! The main pattern uses the bass drum, the snare and the hi-hat, with a fill at the end. When playing the hi-hat pattern, try accenting the sixteenth notes that fall on each beat. Measures 5 and 6 add the pedaled hi-hat and the ride bell for a different flavor. Enjoy!

The drum score is written in 4/4 time and consists of 16 measures, divided into four systems of four measures each. The notation includes hi-hat (top staff), snare (middle staff), and bass drum (bottom staff) parts. Measure numbers 1, 3, 5, 7, and 9 are indicated at the start of their respective systems. Above the first system, there are 12 symbols: a plus sign (+) for the first three measures, a plus sign followed by a circle (o) for the next three, and a plus sign followed by a circle for the final three. The word *simile* is written above the fourth measure of the first system. The second system also has a *simile* marking above its fourth measure. The third system has a *simile* marking above its fourth measure. The fourth system has a *simile* marking above its fourth measure. The score concludes with a double bar line at the end of the 16th measure.

For more information on the CAGED system, be sure to check out the Theory Corner section of this newsletter, or order Raleigh Green's book, *The Versatile Guitarist*, at [www.ordermusictoday.com](http://www.ordermusictoday.com). Visit Raleigh Green at [www.WorkshopLive.com](http://www.WorkshopLive.com) today!

For some more insight on funk, guitarists will want to check out the many lessons on this concept in the rock, blues, and acoustic curriculums, as well as Tobias Hurwitz's advanced rock guitar lesson "Advanced Minor Scales and Modes Lesson 1," in which he demonstrates the CAGED system in relation to scale patterns.

Not a guitarist? Bassists should check out funk lessons in the rock curriculum, taught by Tracy Walton, Sharon Ray, Dave Overthrow, Chris Kuffner and Matt Scharfglass.

Have fun—more in just two short weeks!