


I. SHUFFLE DE - FUNK

The first piece is written in a shuffle-funk style in which the 16th notes are played with a swing inflection (♩♩♩♩). I heard this melody in my head one day while flying cross-country. The melody itself implies a strong groove and stands up pretty well without rhythm section accompaniment. The form of the tune is AABAC. Letter {B} is a third section which precedes the solo section {C}. The solo form consists of two A sections, and one C Section.

Solo length on this one is fairly short, so you have to get in there, say something meaningful, and get out gracefully and quickly. The melody returns at {F}. A solo needn't be long to say what needs to be said. Frequently I am called upon to play an eight or 16 bar solo on a record. This etude deals with playing that short, concise solo.

The overall harmonic setting of this etude is in the F7sus zone. Blues-related melodies and pentatonic melodies work well throughout. In fact, the F pentatonic scale  can be played over all the changes in the piece. I use both the major 3rd and minor 3rd in many of the melodies here.

Ex.



or



The solo begins at letter {C}. You will notice that the first 8 bars of the solo are quite sparse. I do this for two reasons. The first is so that the solo has a place to go and can become more intense through adding notes or other intensity-related devices. The second reason is so the soloist can establish a relationship with the rhythm section. By leaving space in the early part of your solo, you invite the piano, bass, drum, and guitar to join in your conversation. There is nothing worse than trying to talk to someone who never stops talking, and doesn't listen to what you have to say. Letter {E} uses a device which creates some intensity in a subtle way. I wrote several short notes over a three bar duration using a three note motif (D, E, A^b) which creates this angular and rhythmically intense moment. In the fourth bar the line smoothes out by going back to legato 16th notes.

Not a particularly flashy solo, but one which fits with the tune, has a nice groove, and says what needs to be said. Sometimes a few words can say a lot. Use the blowing section on the end to try some of your own ideas.

I. SHUFFLE DE-FUNK

BASS CLEF

SHUFFLE-FUNK $\text{♩} = 34$
(SAVING-FEEL OVER FUNK)

Chord changes and markings in the score include: A, F7sus (opt. B9), F7sus/D, Bb7, F7sus, F7sus/A, Bb7, Bbm, Cm7sus, A1, Bb11 (Loco), A7(H9), Cm7(H9), F7sus (opt. B9), Eb/A, Bb7, A7(H9), Cm7(H9), F7sus, Eb/A, Cm7, F7sus/A, Bb7, Bbm, Cm7sus, F7sus.