

Connecticut Avenue SUVs

Roger Aldridge

Funk ♩ = 120

A

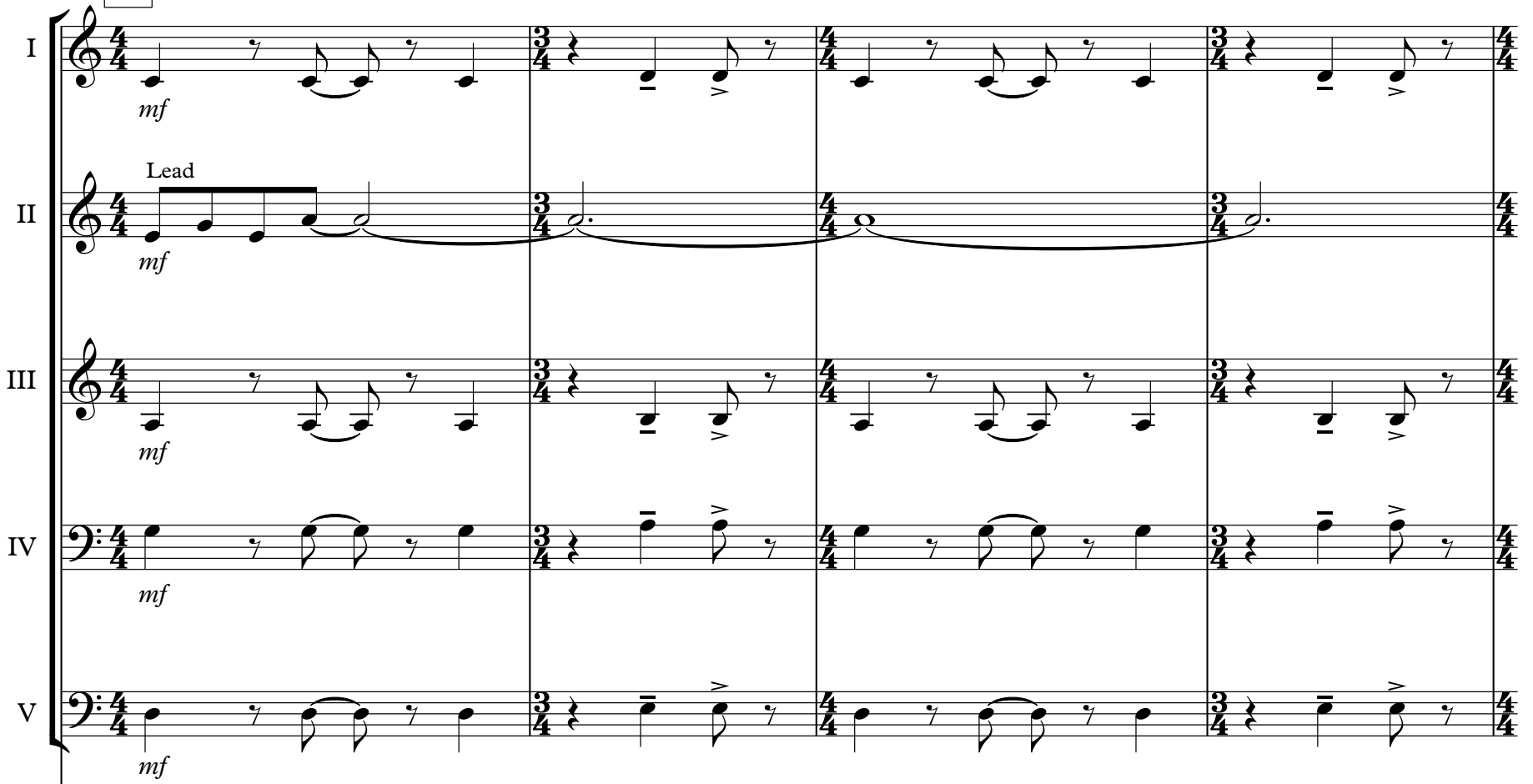
Musical score for five instruments (I-V) in 4/4 time. The score is divided into four measures with changing time signatures: 4/4, 3/4, 4/4, 3/4, and 4/4. Instruments I and III play a melodic line starting with a quarter note, followed by eighth notes. Instruments II, IV, and V play a bass line with a similar rhythmic pattern. Dynamic markings include *mp* and accents.

A ♩ = 120

Rhythm Section score showing chords and funk patterns. The top staff is in treble clef and the bottom staff is in bass clef, both in 4/4 time. The chords are D⁹(sus4) and E⁹(sus4). The bottom staff contains the text "Funk patterns" and "mp".

Funk patterns
mp

B 



Musical score for five staves (I-V). Each staff begins with a dynamic marking of *mf*. The score is divided into four measures with time signature changes: 4/4, 3/4, 4/4, 3/4, and 4/4. Staff I and III feature eighth-note patterns with rests. Staff II is labeled "Lead" and features a melodic line with a slur across the first two measures. Staff IV and V feature eighth-note patterns with rests.

B 

Rhythm Section



Musical score for the Rhythm Section, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The score is divided into four measures with time signature changes: 4/4, 3/4, 4/4, 3/4, and 4/4. The top staff contains chord symbols: D⁹(sus4) / / /, E⁹(sus4) /, D⁹(sus4) / / /, and E⁹(sus4) /, with slashes indicating rhythmic patterns. The bottom staff contains a dynamic marking of *mf*.

I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 II $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 III $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 IV $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 V $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Rhythm Section $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 D⁹(sus4) / / / / E⁹(sus4) / / / / D⁹(sus4) / / / / E⁹(sus4) / / / /

C

Five staves labeled I through V. Each staff begins in 4/4 time. In the second measure, the time signature changes to 3/4. The notation includes quarter notes, eighth notes, and rests. Staves I, III, and V have similar rhythmic patterns, while staves II and IV have different rhythmic patterns. The key signature is C major.

C

Rhythm Section

Rhythm section notation for guitar and bass. The guitar part is in the treble clef and the bass part is in the bass clef. Both are in 4/4 time. In the second measure, the time signature changes to 3/4. The guitar part has a slash in each measure, and the bass part has a slash in each measure. The key signature is C major.

D⁹(sus4) / / / / E⁹(sus4) / / / / D⁹(sus4) / / / / E⁹(sus4) / / / /

D

I $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f*
 II $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f*
 III $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f*
 IV $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f*
 V $\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *f*

D

Rhythm Section

$\frac{3}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 E⁹(sus⁴) / / / F⁹(sus⁴) / / G⁹(sus⁴) / F⁹(sus⁴) / / G⁹(sus⁴) / B^bmaj⁷(#¹¹) Db⁷(#⁹)
f

E

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

#1

I $\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

#1

II $\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

#1

III $\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

#1

IV $\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

#1

V $\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

E

Solos & improvised backgrounds: play freely on patterns #1-4. Vamp on a pattern until changing. Each soloist determines the patterns to play and their order.

Rhythm Section

#1

$\frac{4}{4}$ D⁹(sus4) / / / $\frac{3}{4}$ E⁹(sus4) / :

#2

$\frac{5}{4}$ F⁹(sus4) / / G⁹(sus4) / $\frac{4}{4}$

I $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

II $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

III $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

IV $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

V $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

Rhythm Section $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{3}{4}$ / $B^{\flat 9}(\text{sus}4)$ / / $\frac{4}{4}$ $A^{\flat 9}(\text{sus}4)$ / / / $\frac{2}{4}$ $B^{\flat 9}(\text{sus}4)$ / :

The image shows a musical score for five soloists (I-V) and a Rhythm Section. Each part is in Free Time, marked with a #4 box. Chords Bbmaj7(#11) and Db7(#9) are indicated. Includes 'On Cue' and 'After solos, DS al coda.' instructions.

I #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.

II #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.

III #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.


IV #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.

V #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.

Rhythm Section #4 Free Time Bbmaj7(#11) On Cue Db7(#9) After solos, DS al coda.


F Φ

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I  Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.


Start softly and build to a roar

//

II  Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.


Start softly and build to a roar

//

III  Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.


Start softly and build to a roar

//

IV  Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.

Start softly and build to a roar

//


V  Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.

Start softly and build to a roar


F Φ

//

Rhythm Section

 Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.

Collective improvisation around a Db tonal center (as a point of departure). The collective improv is to sound like music coming out of car windows in traffic. The sounds change quickly. Different kinds of music come, go, and overlap. Radios or electronics may be used for additional layers of sound.



Start softly and build to a roar

G

Vamp with long fade.

I *mf* Vamp with long fade.

II *mf* Vamp with long fade.

III *mf* Vamp with long fade.

IV *mf* Vamp with long fade.

V *mf* Vamp with long fade.

G

Vamp with long fade.

Rhythm Section

mf