

The Comprehensive Guide to '70s Funk and Disco Bass: Technical Mastery and Grooving Patterns

Published: August 24, 2026 | Index ID: #702

The 1970s represented a pivotal era in the evolution of the bass guitar, transitioning from a purely supportive harmonic instrument to a rhythmic powerhouse that defined the sonic landscape of popular music. The emergence of funk and disco required a fundamental shift in how bassists approached timing, technique, and tone. Central to this pedagogical shift is the work of Josquin des Prés, whose seminal text, **'70s Funk & Disco Bass: 101 Groovin' Bass Patterns**, serves as a cornerstone for musicians seeking to master these genres. This article provides a deep technical analysis of the mechanics, theory, and implementation strategies required to execute authentic '70s grooves.

The Theoretical Framework of '70s Bass Grooves

To understand funk and disco bass, one must first analyze the rhythmic and harmonic foundations that distinguish them from rock or blues. While traditional rock often emphasizes the downbeats (1 and 3), funk is characterized by its heavy emphasis on **"The One"**—the first beat of every measure—while simultaneously introducing complex syncopation on the 16th-note subdivisions.

1. Rhythmic Subdivisions and Syncopation

Funk bass is built upon the 16th-note grid. Unlike the straight eighth notes of early rock, funk utilizes **syncopation** to create "pockets" of space. This involves placing accents on weak beats or between the beats (the 'e', 'and', and 'a' of a 16th-note count). The technical mastery of the 16th-note subdivision allows the bassist to interact dynamically with the drummer's hi-hat and snare patterns.

2. Harmonic Vocabulary

The harmonic language of '70s funk and disco is heavily rooted in the **Dorian mode** and the **Minor Pentatonic scale**, often embellished with the **Blue Note**(the flatted fifth). Disco, conversely, often utilizes more major-key diatonic movements but maintains a strict rhythmic discipline. Common chord progressions include the I-IV movement and the use of dominant 7th chords with extended tensions (9ths and 13ths).

Technical Analysis of Core Mechanics

Executing 101 different patterns requires more than just knowing where to put your fingers; it requires a specific set of physical techniques. The following mechanics are essential for any bassist attempting the Josquin des Prés curriculum.

The 'Disco Octave' Technique

Perhaps the most recognizable element of disco is the **octave jump**. This technique involves alternating between a root note on a lower string and its octave on a higher string, usually played in a straight eighth-note or 16th-note rhythmic pattern. The technical challenge lies in the **plucking hand's endurance** and the **fretting hand's muting**. To achieve the clean, staccato sound typical of the era, the fretting hand must immediately release pressure after each note to prevent bleeding between the root and the octave.

Slap and Pop (The Larry Graham Influence)

Slap bass, or "thumping and plucking," revolutionized the funk genre. This technique involves:

- The Slap: Striking the string with the bony part of the thumb to produce a percussive, drum-like attack.
- The Pop: Snapping a higher string (usually the G or D) away from the fretboard so it rebounds against the frets, creating a sharp, metallic 'pop'.
- Ghost Notes: These are percussive, pitchless notes played by lightly touching the strings with the fretting hand while striking them with the plucking hand. They provide the rhythmic "filler" that makes a groove feel dense and driving.

Plucking Hand Dynamics and Fingerstyle

While slap is iconic, much of the '70s sound was achieved through aggressive fingerstyle playing. Using the index and middle fingers (alternating) to pluck the strings near the bridge creates a punchy, mid-range heavy tone. Renowned bassists often utilized **"raking"**—using one finger to pluck across multiple strings in a single downward motion—to execute fast arpeggiated patterns typical of the Bass Builders series.

Comparison of Technical Approaches

Understanding the distinction between various '70s styles is crucial for authentic performance. The following table compares the key technical attributes of Funk, Disco, and Jazz-Funk.

Feature	Funk (Classic)	Disco	Jazz-Funk / Fusion
Primary Rhythm	Highly Syncopated 16ths	Straight 8ths / 16th Octaves	Complex Polyrhythms
Note Duration	Short, Staccato	Longer, Driving	Varied (Staccato to Legato)
Harmonic Focus	Static Harmony (The "One")	Diatonic Progressions	Extended Chords (9th, 11th, 13th)
Primary Technique	Slap & Pop / Fingerstyle	Fingerstyle Octaves	Advanced Slap / Tapping
Tone Profile	Mid-heavy, Punchy	Low-end, Compressed	Bright, Hi-Fi

Instrumentation and Gear: Crafting the '70s Tone

The equipment used in the '70s was as responsible for the sound as the techniques themselves. Technical writers and historians point to several key components that define this era's output.

1. The Jazz Bass vs. The Precision Bass

The **Fender Jazz Bass** (J-Bass) is often the preferred tool for funk due to its two single-coil pickups. By favoring the bridge pickup, a bassist can achieve the "honky," mid-range bite necessary for fast 16th-note lines to cut through a mix. The **Fender Precision Bass** (P-Bass), with its split-coil pickup, provides a warmer, thumping low-end more common in early disco and Motown-influenced funk.

2. String Selection: Roundwounds vs. Flatwounds

Early '70s bassists often used **flatwound strings** for a thumpy, vintage sound. However, as the decade progressed, **roundwound strings** became the standard for funk because they offered the brightness and "zing" required for slap bass. The increased surface texture of roundwounds allows for greater harmonic content during the "pop" phase of the slap technique.

3. Signal Processing and Compression

Technical execution in disco requires a high degree of dynamic consistency. This is achieved through **compression**. A compressor narrows the dynamic range, ensuring that the low root notes and high octaves are perceived at the same volume level. Additionally, **envelope filters** (auto-wahs) became a staple of funk, providing the "quacky" synth-like sound heard in many Bootsy Collins recordings.

Practical Implementation: Building a Groove Pattern

To implement the 101 patterns discussed by Josquin des Prés, a bassist should follow a structured technical workflow. This ensures that the physical mechanics are internalized before attempting high-tempo performance.

Step-by-Step Rhythmic Integration

1. Isolate the Pulse: Set a metronome to 80 BPM. Play straight 16th notes on a single muted string to establish the grid.
2. Identify the 'One': In any funk pattern, the first beat must be the strongest. Practice landing the root note on the downbeat with maximum precision.

3. Introduce Ghost Notes: Fill the spaces between the 16th notes with percussive dead notes. This creates the "chug" associated with professional funk playing.
4. Apply the Pattern: Using a pattern from the Bass Builders series, map the notes to the 16th-note grid. Focus on the transition between the low E or A string and the higher D or G strings.
5. Incremental Speed: Once the pattern is clean at 80 BPM, increase the tempo by 5 BPM increments until the target disco tempo (usually 110-125 BPM) is reached.

Case Studies and Troubleshooting Common Technical Failures

Even advanced players encounter hurdles when mastering '70s bass techniques. Analyzing these failures provides a roadmap for improvement.

Failure Mode A: "The Muddy Groove"

Cause: Poor muting technique in the fretting hand. If the fingers are not lifted slightly after each staccato note, the strings continue to vibrate, creating a wash of sound that obscures the rhythmic clarity.

Solution: Practice "left-hand muting" (for right-handed players). Use the undersides of the fretting fingers to touch adjacent strings, ensuring only the intended note resonates.

Failure Mode B: Plucking Hand Fatigue

Cause: Excessive tension in the wrist or forearm, particularly during rapid octave patterns. This is a common issue for players moving from rock to disco.

Solution: Implement the **Economy of Motion** principle. Reduce the distance the plucking fingers travel. Use a light touch and let the amplifier/compressor do the heavy lifting for volume.

Failure Mode C: Lack of "Pocket"

Cause: Rushing the 16th-note subdivisions. Many players play "on top" of the beat, making the funk feel nervous rather than groovy.

Solution: Record yourself against a drum loop. Visually analyze the waveform in a DAW (Digital Audio Workstation) to see if your transients are landing slightly before or exactly on the beat. Aim to play "behind the beat" for a more relaxed, soulful feel.

The Mathematical Precision of the Pocket

Groove is often described as a feeling, but it can be analyzed through the lens of temporal micro-shifts. In a standard 4/4 measure at 120 BPM, each 16th note lasts exactly 125 milliseconds. Technical excellence in '70s funk involves the ability to consistently place notes within a +/- 5ms window of the grid. Furthermore, the "swing" found in funk is created by slightly delaying the second and fourth 16th notes of a group (the 'e' and the 'a'), creating a lilt that differentiates funk from the rigid grid of electronic disco.

The Professional Impact of Mastering 101 Patterns

The pedagogical value of Josquin des Prés' work lies in its diversity. By practicing 101 distinct patterns, a bassist builds a **muscle memory library**. This allows for instantaneous improvisation during live performance or session recording. The patterns serve as templates that can be transposed, inverted, or combined to create original lines. Moreover, these techniques are not confined to the '70s; they are the foundation for modern R&B, Hip-Hop, and Acid Jazz.

Technical proficiency in this field requires a synthesis of physical dexterity, harmonic knowledge, and a deep understanding of historical gear. By deconstructing the 16th-note grid, mastering the octave jump, and refining the slap-and-pop technique, musicians can effectively capture the essence of the funk and disco era. The shift from a novice to a professional bassist often occurs in the nuances of the "pocket"—that elusive space where timing and tone meet to create a truly grooving performance.

Ultimately, the legacy of '70s bass is one of liberation. The instrument moved to the forefront of the stage, providing the melodic hooks and rhythmic drive that continue to fill dance floors today. Whether through the study of Josquin des Prez's literature or the analysis of classic recordings, the journey toward mastering the funk remains one of the most rewarding challenges for any technical bassist.

Tags: #Funk Bass #Disco Grooves #Josquin des Prez #Slap and Pop Technique #Bass Builders Series #Music Theory #Bass Patterns

