

JAZZ REPERTOIRE SERIES

HOW FUNKY CAN YOU GET?

by
LACHLAN DAVIDSON

DURATION: 5'45"

LEVEL: 4

INSTRUMENTATION

Score

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone 1

Tenor Saxophone 2

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Percussion – cowbell / congas

SAMPLE SCORE

Jazz Music

by Australian Composers

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HOW FUNKY CAN YOU GET?

Lachlan Davidson

Duration: 5'45"

Level: 4

Program Notes:

How funky can you get? It's easy to get excited about the title of this tune and try too hard to be funky. It's like trying too hard to be cool. It's just doesn't work.

Performance Notes:

The secret is to keep solid time, play accurate rhythms, play with good ensemble, use fat but not overblown sounds (particularly in the bones and bari sax), hit with a hard tongue on the accents, catch the staccatos, and obviously play in tune with good balance of course. This will take care of the start of the chart.

At [19] is when we find out how funky your band really is with some tricky syncopations and a very sparse rhythm section. You need to learn how these rhythms sound at a slower tempo before you can play them convincingly up to tempo. Not only is each short line in unison with someone else, there is a multi-voice conversation going on between the groups of instruments. Balance and uniformity of phrasing play a part in the success of this section. Lots of slower practice will help. The drums and congas maintain the groove and must keep it simple and strong without being loud. At [34] trombones and rhythm need to be careful not to rush the off beats.

And so we come to [52] with a little Mariachi. How funky is this section? Good question. There is plenty of funkiness in the bass, guitar, bari, bass bone and drum parts and we continue to have the semiquaver (16th) feel in one part of the band (drums), against the quaver (8th) feel in another, but it is obviously a complete change in character. In some ways, this section makes the rest of the chart seem even funkier. Knit it together and it will be very effective. If it's too much for you, then just cut from [52] to [76] and you'll have a much more normal sounding piece of music.

At [76] the groove has already been established for the solo and the bass player needs to really nail that rhythm. It is a 4:3 hemiola (painful as that sounds). The solo should have a gradual build throughout, with most of the interaction coming from the comping of the guitar. Congas certainly may contribute here if the player is feeling it.

About the Composer:

Taking up the alto saxophone aged twelve, Lachlan went on to graduate with distinction from The Victorian College of the Arts in 1983. Performing solos five times with the Melbourne Symphony Orchestra, he performs with The Australian Art Orchestra and the Daryl McKenzie Jazz Orchestra, and in many television (Dancing with the stars/Australia-all 15 seasons) and concert performances (Frank Sinatra, Stevie Wonder, John Farnham, George Benson), also on many CD's and films. He was chief arranger for "Dancing with the Stars" and orchestrates for Big-bands and Orchestras etc. (MSO, SSO, film, T.V. and many schools).

He currently works at Caulfield Grammar School in the jazz department and as resident composer/arranger, teaching saxophone and composition at Monash University and directing the Monash University Saxophone Big Band (Saxband). His published compositions include music for big-band, solo saxophone and other woodwinds, saxophone quartet and songs. He has been commissioned to compose for orchestra and various mixed ensembles plus several musicals. Lachlan loves creating and performing music. Lachlan is also a Mini Quest Catamaran Champion and can juggle four balls at once.

N.B. Please include the details of this work in the Performing Rights Return or send details of the performance to the publisher

How Funky Can You Get?

Lachlan Davidson

As funky as you can get ♩ = 126 (straight 8th's)

A

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Alto Saxophone 1 & 2:** Resting throughout the piece.
- Tenor Saxophone 1 & 2:** Resting throughout the piece.
- Baritone Saxophone:** Plays a melodic line starting in measure 1, marked with a forte (*f*) dynamic.
- Trumpet 1, 2, 3, & 4:** Resting throughout the piece.
- Trombone 1, 2, & 3:** Play a melodic line starting in measure 1, marked with a forte (*f*) dynamic.
- Bass Trombone:** Plays a melodic line starting in measure 1, marked with a forte (*f*) dynamic.
- Guitar:** Resting throughout the piece.
- Piano:** Plays a rhythmic accompaniment starting in measure 1, marked with a forte (*f*) dynamic. A note in measure 9 is marked with a forte (*f*) dynamic. A note in measure 9 is marked with a forte (*f*) dynamic. A note in measure 9 is marked with a forte (*f*) dynamic.
- Bass Guitar:** Plays a melodic line starting in measure 1, marked with a forte (*f*) dynamic.
- Drums:** Plays a rhythmic accompaniment starting in measure 1, marked with a forte (*f*) dynamic. A note in measure 6 is marked with a forte (*f*) dynamic.
- Percussion (Cowbell, Congas):** Plays a rhythmic accompaniment starting in measure 1, marked with a forte (*f*) dynamic. A note in measure 6 is marked with a forte (*f*) dynamic.

The score is marked with a forte (*f*) dynamic throughout. A large red watermark "SAMPLE SCORE" is overlaid diagonally across the center of the page. The score is divided into measures 1 through 9. A box labeled "A" is located above the first measure. The piano part includes a note in measure 9 marked with a forte (*f*) dynamic. The guitar part includes a note in measure 9 marked with a forte (*f*) dynamic. The drums part includes a note in measure 6 marked with a forte (*f*) dynamic. The percussion part includes a note in measure 6 marked with a forte (*f*) dynamic. The piano part includes a note in measure 9 marked with a forte (*f*) dynamic. The guitar part includes a note in measure 9 marked with a forte (*f*) dynamic. The drums part includes a note in measure 6 marked with a forte (*f*) dynamic. The percussion part includes a note in measure 6 marked with a forte (*f*) dynamic. The piano part includes a note in measure 9 marked with a forte (*f*) dynamic. The guitar part includes a note in measure 9 marked with a forte (*f*) dynamic. The drums part includes a note in measure 6 marked with a forte (*f*) dynamic. The percussion part includes a note in measure 6 marked with a forte (*f*) dynamic.

B

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Grtr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

C7 F7 C7 F7 C7 A7(9) D7 F/G C7 F C7 C7 Bb9/C C F7

G13 F13 C G13 F13 G7 C7 A7 D7 G7sus Gm/C F/C C7 Gm/C Bb9/C C F7

To Congas

10 11 12 13 14 15 16 17 18

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2

Bari. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3

Tpt. 4

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

B. Tbn.

Gr. Take some rhythmical and chord shape liberties *mf* F^{13} C^{13} F^{13} C^{13}

Pno. C^7 F^7 C^7 F^7

Bass

Dr. *mf* 4 8

Perc. *mf* Congas 4 8

SAMPLE SCORE

The image displays a full orchestral score for the piece "How Funky Can You Get?". The score is arranged in a standard format with multiple staves for different instruments and voices. The instruments listed on the left side of the score are: Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Gtr., Pno., Bass, Dr., and Perc. The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. A large, diagonal red watermark reading "SAMPLE SCORE" is overlaid across the center of the page. The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*), and articulation marks. The bottom of the page shows the page number 4 and the publisher's name, Brolga Music Publishing.

Alto 1 D

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

Add variations

4

8

SAMPLE SCORE

Alto 1 *mf* *f*

Alto 2 *mf* *f*

Tenor 1 *mf* *f*

Tenor 2 *mf* *f*

Bari. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Gr. *f*

Pno. *f*

Bass *f*

Dr. *f*

Perc. *mf* *f*

SAMPLE SCORE

C7 F7 C7 F7 C7 A+7(9) D7 F/G C7 F C7 C7 Bbma17/C C

C7 Gb13 F13 C Gb13 F13 F/G C7 A+7 D7 G7sus C7 F/C C7 C Bbma17/C C

43 44 45 46 47 48 49 50 51

Alto 1 F

Alto 2

Tenor 1

Tenor 2

Bari. *mp*

Tpt. 1 *mp* A little Mariachi

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp* A little Mariachi

Tbn. 2

Tbn. 3

B. Tbn. *mp*

Gtr. *mp*

Pno. *mp* Solo (as written)

Bass *mp*

Dr. *p*

Perc.

Alto 1 G

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

Alto 1 H

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

mp

mf

mp

mf

mp

mf

mp

mf

mf

2

2

Fill

SAMPLE SCORE

I Guitar or Alto solo

Alto 1 *A^{major}37/C^{sharp}* *C^{sharp}7* *A^{major}37/C^{sharp}* *C^{sharp}7*

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. *C^{major}37/E* *E7* *C^{major}37/E* *E7*

Pno. *C^{major}37/E* *E7* *C^{major}37/E* *E7*

Bass *C^{major}37/E* *E7* *C^{major}37/E* *E7*

Dr. 2 2 2

Perc.

SAMPLE SCORE

Alto 1 *Ama37/C#* *C#7* *Ama37/C#* *C#7* *G#7* *C#7(9)*

Alto 2 *mp* *mf*

Tenor 1 *mp* *mf*

Tenor 2 *mp* *mf*

Bari. *mp* *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

B. Tbn. *mp* *mf*

Gtr. *Cma37/E* *E7* *Cma37/E* *E7* *Bm7* *E7(9)*

Pno. *Cma37/E* *E7* *Cma37/E* *E7* *Bm7* *E7(9)*

Bass *Cma37/E* *E7* *Cma37/E* *E7* *Bm7* *E7(9)*

Dr. 2

Perc.

SAMPLE SCORE

Alto 1 *F#m7*

Alto 2 *B9(4)* *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Bari. *mp*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tpt. 4 *mp* *mf*

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

Tbn. 3 *mp* *mf*

B. Tbn. *mp* *mf*

Gr. *A#7* *D9(4)* *A#7* *G* *D/F#* *Ebm37/F* *E+7(49)*

Pno.

Bass

Dr. 2

Perc.

SAMPLE SCORE

Alto 1 *F#m7*

Alto 2

Tenor 1 *mp*

Tenor 2 *mp*

Bari. *mp*

Tpt. 1 *sub. mp* *fp* *fp* *fp* *mf*

Tpt. 2 *sub. mp* *fp* *fp* *fp* *mf*

Tpt. 3 *sub. mp* *fp* *fp* *fp* *mf*

Tpt. 4 *sub. mp* *fp* *fp* *fp* *mf*

Tbn. 1 *sub. mp* *fp* *fp* *fp* *mf*

Tbn. 2 *sub. mp* *fp* *fp* *fp* *mf*

Tbn. 3 *sub. mp* *fp* *fp* *fp* *mf*

B. Tbn. *sub. mp* *fp* *fp* *fp* *mf*

Gtr. *A#m7* *D9(4)* *G#m37* *E#m37/F#* *F#m37(95)* *Gm7* *Gb7(95)* *F7*

Pno.

Bass *F7*

Dr. *2* *Fill*

Perc.

SAMPLE SCORE

Alto 1 *f* **K**

Alto 2 *f*

Tenor 1 *f*

Tenor 2 *f*

Bari. *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn. *f*

Gtr. *f* C7 F7 C7 F7 C7 A+7(9) D7 F/G C7 End solo C(9b5) F9 A

Pno. *f* C7 Gb13 F13 C Gb13 F13 F/G C7 A+7 D7 G7sus C7 C7 C(9b5) F9 A

Bass *f*

Dr. *f* 4 8

Perc. *mf* 4 8 *f*

SAMPLE SCORE

Alto 1 L

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gr.

Pno.

Bass

Dr.

Perc.

f, *cresc.*, *ff*, *mf*, Solo

SAMPLE SCORE

M

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

End Solo *f*

Gb7 *F7*

mf

mf

mf

mf

mf

Alto 1 *mf* N

Alto 2 *mf* *f*

Tenor 1 *mf*

Tenor 2

Bari. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf*

Tpt. 3

Tpt. 4

Tbn. 1 *mf*

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. *mf* *F13* *C13* *F13* *C13*

Pno. *C7* *F7* *C7* *F7*

Bass

Dr. 4 8

Perc. *mf* 4 8

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

To Cowbell

Alto 1 *mf*

Alto 2 *mf*

Tenor 1 *mf*

Tenor 2 *mf*

Bari. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr. C7 F7 C7 F7 C7 A7(9) D7 F/G C7

Pno. C7 Gb13 F13 C Gb13 F13 F/G C7 A+7 D7 G7sus C7

Bass

Dr. 4

Perc. Cowbell *mf* 4

Alto 1

Alto 2

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Gtr.

Pno.

Bass

Dr.

Perc.

SAMPLE SCORE

171 172 173 174 175 176 177 178 179