#### JAZZ REPERTOIRE SERIES

## **HOW FUNKY CAN YOU GET?**

by LACHLAN DAVIDSON

DURATION: 5'45" LEVEL: 4

#### **INSTRUMENTATION**

Score

Alto Saxophone 1 Trumpet 1

Alto Saxophone 2 Trumpet 2

Tenor Saxophone 1 Trumpet 3 Bass

Tenor Saxophone 2 Trumpet 4 Drums

Baritone Saxophone Percussion – cowbell / congas

Trombone 2

Trombone 3

Trombone 4

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.

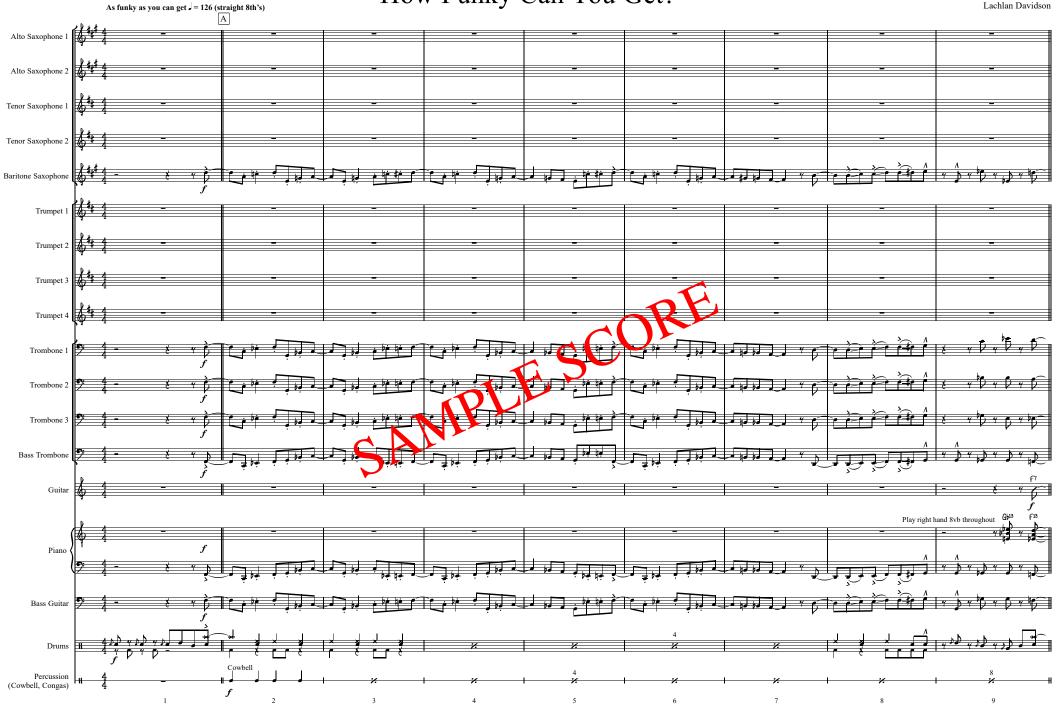
And so we come to [52] with a little Mariachi. How funky is this section? Good question. There is plenty of funkiness in the bass, guitar, bari, bass bone and drum parts and we continue to have the semiquaver (16<sup>th</sup>) feel in one part of the band (drams), against the quaver (8<sup>th</sup>) 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.





















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