

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

French Quarter Funk

By Charlton Underwood
Arranged by Zachary Smith

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone (Optional)
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

This tune was written by the guitarist for my band, the Dixie Power Trio, and features a really fun, funky, “New Orleans-y” groove. It is a blues in two key centers that alternate back and forth. The tempo is marked as quarter note anywhere from 164–180 BPM. I suggest beginning by rehearsing at a slower tempo when you are getting the chart together, then gradually increase the tempo as your band becomes more comfortable with the chart. A key element to the arrangement is getting your rhythm section to lock in with each other. Try having them simply vamp over mm. 3–6 for a few minutes or maybe even 5 or 10 minutes, depending. Strive to have the bass player focus on the drummer’s bass drum pedal hits. They need to be musically married to each other for the entire chart to make the groove come alive. The guitar has a simple riff that fits in between the bass/drum groove, but it needs to be played in as exact a manner as possible. The piano also should focus on playing in lock-step with the bass.

Tight articulation is the goal for the horns in this arrangement. Staccato should be played very short with a “dit” articulation with a “t” sound at the end. The *marcato*, or rooftop, accents should be played like a fat quarter note, think “daht.” Have the horns first sing the figure in m. 12, the accented quarter note followed by the staccato quarter note. Think “du-dit” and play the same each time. The piano and bass will have this same articulation throughout.

The quarter note figure in mm. 28–29—accented quarter, staccato quarter, followed by the rooftop quarter note—should be played as “du dit—daht!” At m. 79 and m. 127, make sure the horns are playing super-short staccato, and keep the volume in control so there is some dynamic contrast between the section solis and the solos.

The saxophones have a tricky little pentatonic lick in mm. 47–49 which reoccurs in mm. 169–171. This will provide a great opportunity to teach your students how to work on something gradually—beginning slowly then increasing to the desired tempo. Using a metronome, begin playing it with quarter note around 60 BPM, then move it up gradually. Within ten minutes you will have the section playing the line at tempo, and they will have learned a valuable lesson on how to approach a difficult passage. You can use this same method with the whole horn section at m. 79 and m. 127.

My last suggestion is directed toward the soloists. When it is time to stand up and take a jazz solo at a concert, try to avoid having the soloist pull his or her music stand up in front of their face to read the notes or chords better (we have all seen this hundreds of times). Even if the soloist is playing the written solo, the audience would like to believe that it’s being played from the heart. That’s a hard sell with a music stand blocking the soloist’s horn and face. Strive to have the soloist memorize the solo or perhaps bend over slightly and look down at the music as needed. If you have a microphone in front of the soloist, have them play directly into it!

Wishing you the best, hoping you enjoy the chart!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has a garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR
48214S

FRENCH QUARTER FUNK

Composed by Charlton Underwood
Arranged by Zachary Smith

NEW ORLEANS FUNK ♩ = 164-180

5

2 FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

Opt. BVA

CHORD CHANGES SHOWN IN PART.

H.H.
S.D.

CROSS STICK

1 2 3 4 5 6

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CONDUCTOR

- 2 -

FRENCH QUARTER FUNK

7

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1 (w/Tpr. 1)

TENOR 2

BARI.

TPT. 1 (w/Tenor 1)

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR. (F7)

PNO.

BASS

DRUMS (CR. Cym.)

7 8 9 10 11 12 13 14

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

15 16 17 18 19 20 21 22

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

23 24 25 26 27 28 29 30

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CONDUCTOR

- 5 -

FRENCH QUARTER FUNK

31 (w/Trps.)

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37 38

F7 E7 F7 E7 F

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CONDUCTOR

- 6 -

FRENCH QUARTER FUNK

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

39 40 41 42 43 44 45 46

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

55

FLUTE

CLAR.

SOLO
87

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

GTR. D7

PNO.

BASS

DRUMS

55 56 57 58 59 60 61 62

2

2

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

END SOLO

79

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101 102

SOLO

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103

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

103 104 105 106 107 108 109 110

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

111 112 113 114 115 116 117 118

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126

END SOLO

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127

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

127 128 129 130 131 132 133 134

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

135 136 137 138 139 140 141 142

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

143 144 145 146 147 148 149 150

(w/pno.)

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CONDUCTOR

- 20 -

FRENCH QUARTER FUNK

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

151 152 153 154 155 156 157 158

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAXI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165 166

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

167

168

169

170

171

172

173

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