



Play that Funky Music

Words and Music by ROBERT PARISSI

Arranged by GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	4th Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	Percussion

NOTES TO THE CONDUCTOR

Ready to have a little fun? No high art going on here, just some good clean American funk! So let's dig in and play this chart with energy and precision.

The rhythm section needs to lock in the groove and lay things down for the alto soloist and the rest of the horns. The bass player can use the thumb to slap, always suitable for this style. If the bassist doesn't have a 5 string bass for the low D's, take those notes up an octave. The guitarist should go for a clean and bright sound, and remember that the rhythm part plays a vital role in defining the funk groove. I would recommend the piano part be played on a midi piano for a more pop sounding approach. As for the drummer, remember to lock in with the bass line and slam beats 2 and 4 on the snare. I like it when the drummer and piano player play more simply and leave most of the sixteenth note comping to the guitar and percussion. You can experiment for what works best for your group.

The key to playing these horn figures is to subdivide the sixteenth notes in your head. When you play a figure like the one at measure 6 or 34, you should fill in the rests in your head, so that you place the notes right in time. To understand the placement of these rhythms, slow the figure down when practicing, so that it's clear where in the beat each note hits. Then, when you speed it back up again, don't think about it or try to count it because the sixteenth notes go by too fast, and you'll be late. Just feel it!

The right feel is very important for this kind of music. The alto soloist will need to play with energy and sass. The changes are no great challenge, so this solo is all about emotion and attitude.

Even though this chart should be played with intensity throughout, there are opportunities for some subtleties, especially with dynamics, as in measures 28, 30, 36, 53, 62, 102, 104 and 109.

You can hear the Big Phat Band's recording of this chart on "The Phat Pack" (Silverline Records).

Stay funky, always!

—Gordon Goodwin



**Gordon
Goodwin**

Gordon Goodwin is a three-time Emmy Award winner and GRAMMY® winner. His band's debut album *Swingin' for the Fences* (Silverline Records) received two GRAMMY® nominations and is the best-selling jazz item in the DVD® Audio 5.1 surround-sound format.

CONDUCTOR
24865S

MUST BE FUNKY ♩ = 112

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1st Eb ALTO SAXOPHONE
2ND Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2ND Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2ND Bb TRUMPET
3RD Bb TRUMPET
4TH Bb TRUMPET
1st TROMBONE
2ND TROMBONE
3RD TROMBONE
4TH TROMBONE
GUITAR
PIANO
BASS
PERCUSSION (BONGOS)
DRUMS

Annotations: HARMON MUTE, OPEN, MUTOED, MIOI PIANO, BONGOS, FILL

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8