

REBIRTH BRASS BAND

# FEEL LIKE FUNKIN' IT UP

as performed on the album FEEL LIKE FUNKIN' IT UP

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for two trumpets, two trombones, tenor saxophone,  
sousaphone, and 2 percussionists

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by Kermit Ruffins, Phil Frazier, and Keith Frazier  
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## About the Artist:

Grammy-winning **Rebirth Brass Band** has been a true New Orleans institution for nearly 40 years. Formed in 1983 by the Frazier brothers, with Phil on Sousaphone and Keith on Bass Drum, Rebirth is responsible (along with The Dirty Dozen Brass Band, iconic in their own right) for taking brass band music from the streets of traditional second lines and jazz funerals – where this culture was born and continues to thrive – into club venues, festivals, and stages all over the world, establishing it as modern, relevant, and unique dance music. While committed to upholding the deep tradition of New Orleans brass bands, Rebirth instills in the music elements of funk, R&B, and hip-hop, creating a raucous, celebratory sound that has come to define the city. “Rebirth can be precise whenever it wants to,” says The New York Times, “but it’s more like a party than a machine. It’s a working model of the New Orleans musical ethos: as long as everybody knows what they’re doing, anyone can cut loose.” Rebirth continues to be New Orleans’ cultural ambassadors around the globe, whether seen on HBO’s *Treme*, on countless tours, or home in New Orleans for their legendary Tuesday-night gig at the Maple Leaf.

## About the Song:

The legendary title track from their 1989 album, “**Feel Like Funkin' It Up**” was a rallying cry for New Orleans culture, and its signature sound was heard around the world, bringing to mind scenes of Mardi Gras, the world-renowned New Orleans Jazz & Heritage Festival, or any given second line parade on the streets of the Crescent City. The song epitomizes the direction Rebirth was headed, with its trademark bassline, propulsive beats, brazen trombone rhythms, syncopated trumpet melody, and its use of an expanded harmonic vocabulary to complete the phrase (an indicator of the stage-driven brass band innovation they helped spark). Rebirth had now planted a musical flag in the evolution of New Orleans music, introducing a grittiness and swagger that would come to define the modern brass band ethos. That ethos (and sound) continues to be an inspiration for musicians, young and old, near and far.

# Performance Notes:

These parts represent the blueprint of what was played on the album, but the magic of the song is in how the notes are interpreted, not in the notes themselves. We encourage performers to listen to recordings, watch videos, and invest yourselves in the vocabulary of New Orleans brass band music, culture, and history. Swagger and conviction are paramount, as well as placing rhythms deep in the pocket; playing something simple with intention and style is much more effective than demonstrating one's fastest licks, because groove is all that matters! Listen deeply to each other; the conversation between voices is where the tune shines, and that's what makes the music exciting for the performers as well as the audience.

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**Trumpets:** The main melody is relatively simple, but it is meant to be a ever evolving and has plenty of space for stylistic choices and improvisation. It's a fairly low-register melody as well, so be sure to push a lot of air to be heard. Make sure to approach it with laid-back rhythms, experiment with different articulations, note choices/lengths, and be constantly playing off one another and pushing each other to give it personality and keep it moving.

**Tenor Sax:** You are essentially a member of the trombone section here, so be bold, play notes that are thick and aggressive, and bite down. As the only woodwind in a brass band, full-throated volume is essential to being able to stack up to the tone of the rest of the brass. You also have more freedom to express variations and filling in gaps due to the agility of the horn, and some of these ideas are written out, but more so than any other horn on this tune, you get to shine (for history buffs, this is not unlike the roll the clarinet played in early New Orleans jazz, arpeggiating and filling out the harmonic space).

**Trombones:** There are infinite ways to continue growing this part, from “tailgating” licks at the end of each phrase to changing up octaves, harmonies, and rhythms, and while your parts appear to stay relatively static, that exact thing is why you have so much room to make it your own. You are the meat of the sound in this tune, be sure to play like it!

**Sousaphone:** A relatively simple bassline, but the power lies in putting the rhythm right with the kick drum (or slightly behind it for a deeper pocket), playing big, boastful articulations with full-length notes (think of the notes as being shaped like blocks of sound, not sideways teardrops), and having interplay with the drums. Many times, taking some space and announcing your presence with a loud blast (or a few of them) is much more provocative than a fancy turnaround (known as “woops”, these blasts are essential New Orleans vocabulary, and are not unlike a shout from the instrument). Also take note of how sometimes the turnaround every four bars can be syncopated in the “one-bar clavé” pattern, or given more space as two quarter notes. Never underestimate how funky straight quarter notes can be when played in the pocket with conviction (see: Parliament Funkadelic, etc).

**Drums:** More so than the other instruments, these are just suggested outlines of all that can be played. The notes on the page are a framework, but you have the freedom to constantly be expanding/changing, so long as that basic groove is always your touchstone. There should be a constant conversation between snare/bass (and sousaphone as well), and there's a call-and-response inherent to the groove and how you converse with it. Make space for each other, change up fills/variations, and learn to work together. These beats are played with an *extremely* wide dynamic range: unaccented notes are quite soft, accents are huge, and this difference between soft/loud is one thing that makes the groove deep.

**Above all, have a good time!**



2

**A**

18 In the pocket, not too swung! (basic lick 1) (basic lick 2)

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

T. Sx. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba *f*

S.D./Cym *f*

B.D./Cym *f*

Vary pickups into each 4-bar phrase (syncopated v. straight quarters)

(any of these bars can be swapped or varied)

(2-bar example fill)

(2-bar example fill)

(any of these bars can be swapped or varied)



26 (possible variation) Make the melody yours! *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

T. Sx. (optional turn, vary placement)

Tbn. 1 (possible variation) (vary lick 2 per preference)

Tbn. 2

Tuba (vary octaves or rhythms per preference)

S.D./Cym (2-bar example fill 2)

B.D./Cym *f* (2-bar example fill 2)

**B** (HEAD)

Change up melody per preference, more so 2nd time

34

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

(possible variation)

*mf*

Tbn. 1

*mf*

(possible variation)

Tbn. 2

*mf*

Tuba

(continue variations, some examples here)

*mf*

(2-bar example fill 3)

S.D./Cym

*mf*

B.D./Cym

*mf*

(2-bar example fill 3)



**C**

41

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

(same)

*f*

Tbn. 1

(same)

*f*

Tbn. 2

*f*

Tuba

(throw a WOOP here if you feel it)

(example fill 4)

*f*

S.D./Cym

*f*

B.D./Cym

(example fill 4)

*f*

(same as before, with more playful variation and conversation between parts)

(take it up if you can!)

A

48

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

*ff*

*ff*

*f*

(fill/lick example)

1. 2.

(tailgate with a lick either time)

*ff*

*ff*

*f*

*f* (or WOOP or fill here)

(crescendo fill while accenting horns)

*ff*

*ff* (crescendo fill while accenting horns)

*f*

*f*



SOLOS

(open form; bring in backgrounds either as the back half of a solo or in sequence throughout a longer solo)

57

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

(continue bassline variations; explore space as well)

(continue variations on patterns from A and B, using space, dynamics, and interplay)

BACKGROUND 1

Musical score for Background 1, measures 67-76. The score includes staves for Bb Tpt. 1, Bb Tpt. 2, T. Sax., Tbn. 1, Tbn. 2, Tuba, S.D./Cym, and B.D./Cym. Dynamics range from *fp* to *ff*. The Tuba part includes the instruction "(continue bassline with variations in rhythm, octaves, space, events, WOOPS)". The S.D./Cym and B.D./Cym parts include the instruction "(example fill 5)" and "(continue patterns/variations while supporting background licks)".



BACKGROUND 2

Musical score for Background 2, measures 77-86. The score includes staves for Bb Tpt. 1, Bb Tpt. 2, T. Sax., Tbn. 1, Tbn. 2, Tuba, S.D./Cym, and B.D./Cym. Dynamics range from *fp* to *ff*. The Tuba part includes the instruction "(continue patterns/variations while supporting background licks)". The S.D./Cym and B.D./Cym parts include the instruction "(continue patterns/variations while supporting background licks)".



BACKGROUND 3

87

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f*

T. Sax. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tuba

S.D./Cym

B.D./Cym



96 **B** Include more bold variations for final head

B♭ Tpt. 1

B♭ Tpt. 2

T. Sax. *mf* (variable lick)

Tbn. 1 *mf* (variable lick)

Tbn. 2 *mf*

Tuba

S.D./Cym *mf* (more variations on Head, more bold) (2-bar example fill 6)

B.D./Cym *mf* (more variations on Head, more bold) (2-bar example fill 6)

105 C

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx. (same)

Tbn. 1 (same)

Tbn. 2 (same)

Tuba (give us a WOOP!)

S.D./Cym (example fill 7)

B.D./Cym (example fill 7)

*f*



110

B♭ Tpt. 1 (get up there!) 1. 2.

B♭ Tpt. 2 (get up there!) 1. 2.

T. Sx. (example lick)

Tbn. 1 (tailgate with licks) 1. 2.

Tbn. 2 (tailgate with licks) 1. 2.

Tuba (tailgate with licks) 1. 2.

S.D./Cym (crescendo fill while accenting horns) *ff*

B.D./Cym (crescendo fill while accenting horns) *ff*

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Trumpet in B♭ 1

Kermit Ruffins, Phil Frazier, Keith Frazier

arr. DaiyeOne

♩ = 108 **INTRO** 8 Sing, have fun with it!

Clap, make some noise, vibe up! *f* I feel like funk - in' it up Feel like funk - in' it up

15 **PLAY!**

I feel like funk - in' it up Feel like funk - in' it up

18 **A** In the pocket, not too swung! (basic lick 1)

*f*

22 (basic lick 2)

27 (possible variation)

31 **B (HEAD)**

*ff* Make the melody yours!

36

Change up melody per preference, more so 2nd time

V.S.

Trumpet in B♭ 1

2

41

Musical staff 41-45 in B-flat major, 4/4 time. It begins with a melodic phrase starting on G4, moving up to B4, then down to G4 and F4. The staff concludes with a dynamic marking of *f*.

C

46

Musical staff 46-51 in B-flat major, 4/4 time. It features a melodic line with various ornaments and slurs. The staff concludes with a dynamic marking of *ff*.

(take it up if you can!)

52

Musical staff 52-57 in B-flat major, 4/4 time. It contains two first endings (1. and 2.) and a section labeled 'A' with a dynamic marking of *f*. The section 'A' is followed by a series of diagonal lines indicating a solo.

(same as before, with more playful variation and conversation between parts)

58

Musical staff 58-63 in B-flat major, 4/4 time. It consists of a series of diagonal lines representing a solo, followed by a melodic phrase starting on G4 and moving up to B4. A box labeled 'SOLOS' is positioned above the staff.

(open form; bring in backgrounds either as the back half of a solo or in sequence throughout a longer solo)

64

Musical staff 64-68 in B-flat major, 4/4 time. It features a section labeled 'BACKGROUND 1' with a dynamic marking of *fp* and a *ff* dynamic marking. The staff includes a 7-measure rest and a 3-measure rest.

BACKGROUND 2

79

Musical staff 79-86 in B-flat major, 4/4 time. It features a section labeled 'BACKGROUND 2' with a dynamic marking of *fp* and a *ff* dynamic marking. The staff includes a 3-measure rest.

BACKGROUND 3

87

Musical staff 87-91 in B-flat major, 4/4 time. It features a section labeled 'BACKGROUND 3' with a dynamic marking of *f*.

92

Musical staff 92-96 in B-flat major, 4/4 time. It contains two first endings (1. and 2.) and a dynamic marking of *ff*.

Trumpet in B♭ 1

96 **B**

Musical staff for measures 96-100. The staff begins with a double bar line and a repeat sign. The key signature has two flats (B♭ and E♭). The melody consists of eighth and quarter notes with various articulations like accents and slurs.

Include more bold variations for final head

101

Musical staff for measures 101-105. The melody continues with eighth and quarter notes, featuring slurs and accents.

106 **C**

Musical staff for measures 106-110. The staff begins with a double bar line and a repeat sign. The melody includes eighth and quarter notes with accents. A dynamic marking of *f* (forte) is placed below the staff.

111

Musical staff for measures 111-113. The melody features quarter notes with accents and slurs. A dynamic marking of *ff* (fortissimo) is placed below the staff.

114

(get up there!)

Musical staff for measures 114-115. The staff begins with a double bar line and a repeat sign. The melody consists of quarter notes with accents. Above the staff, there are first and second endings marked '1.' and '2.'. The first ending leads to a double bar line, and the second ending leads to a final double bar line.

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Trumpet in B $\flat$  2

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

$\text{♩} = 108$  **INTRO** 8 Sing, have fun with it!

Clap, make some noise, vibe up! *f* I feel like funk - in' it up! Feel like funk - in' it up

15 **PLAY!**

I feel like funk - in' it up Feel like funk - in' it up

18 **A** In the pocket, not too swung! (basic lick 1)

*f*

22 (basic lick 2)

27 (possible variation)

31 **B** (HEAD) *ff* Make the melody yours!

36 Change up melody per preference, more so 2nd time V.S.

Trumpet in B $\flat$  2

2

41

Musical staff 41-45 in B-flat major, 4/4 time. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A dynamic marking of *f* is placed at the end of the staff.

46

C

Musical staff 46-51 in B-flat major, 4/4 time. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A dynamic marking of *ff* is placed at the end of the staff.

52

1. 2. A

(same as before, with more playful variation and conversation between parts)

Musical staff 52-57 in B-flat major, 4/4 time. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A dynamic marking of *f* is placed below the staff. The staff ends with a section of diagonal lines indicating a solo.

58

SOLOS

Musical staff 58-63 in B-flat major, 4/4 time. The staff contains a section of diagonal lines indicating a solo, followed by a few notes with accents.

(open form; bring in backgrounds either as the back half of a solo or in sequence throughout a longer solo)

64

BACKGROUND 1

Musical staff 64-68 in B-flat major, 4/4 time. The staff contains a background pattern with a 7-measure rest followed by a melodic line with accents. A dynamic marking of *fp* is placed below the staff, and a *ff* marking is placed at the end. A 3-measure rest is also present.

79

BACKGROUND 2

Musical staff 79-86 in B-flat major, 4/4 time. The staff contains a background pattern with a melodic line and accents. A dynamic marking of *fp* is placed below the staff, and a *ff* marking is placed at the end. A 3-measure rest is also present.

87

BACKGROUND 3

Musical staff 87-91 in B-flat major, 4/4 time. The staff contains a background pattern with a melodic line and accents. A dynamic marking of *f* is placed below the staff.

92

1. 2.

Musical staff 92-96 in B-flat major, 4/4 time. The staff contains a melodic line with eighth and quarter notes, including slurs and accents. A dynamic marking of *ff* is placed at the end of the staff.

96 B

Musical staff for measures 96-100. The staff begins with a double bar line and a repeat sign. The key signature has two flats (B♭ and E♭). The melody consists of eighth and quarter notes with various rests and accents.

Include more bold variations for final head

101

Musical staff for measures 101-105. The melody continues with eighth and quarter notes, including a fermata over a quarter note in measure 104.

106 C

Musical staff for measures 106-110. The staff begins with a double bar line. The melody features eighth and quarter notes with accents. A dynamic marking of *f* (forte) is placed below the staff in measure 107.

111

Musical staff for measures 111-113. The melody consists of quarter and eighth notes with accents. A dynamic marking of *ff* (fortissimo) is placed below the staff in measure 113.

114

Musical staff for measures 114-116. The staff begins with a double bar line. The melody consists of quarter and eighth notes with accents. A first ending bracket labeled '1.' spans measures 114 and 115, and a second ending bracket labeled '2.' spans measure 116. The piece concludes with a double bar line.



# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Tenor Sax

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

♩ = 108    **INTRO**    8    Sing, have fun with it!

Clap, make some noise, vibe up!    *f*    I feel like funk - in' it up!    Feel    like funk - in' it up

15    **PLAY!**

I feel like funk - in' it up    Feel    like funk - in' it up

18    **A**    In the pocket, not too swung!    (basic lick 1)

*f*

22    (basic lick 2)

(possible variation)

27    (possible variation)

(possible variation)

32    **B** (HEAD)

(optional turn, vary placement)    *mf*

37    (possible variation)

(possible variation)

V.S.

Tenor Sax

2

41 (same)



45 [C]



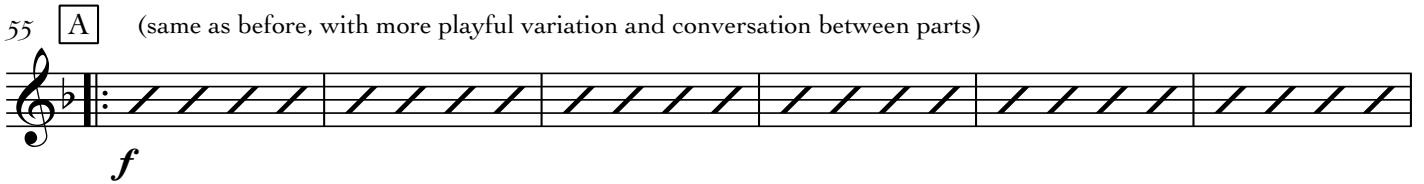
*f*

50



(fill/lick example)

55 [A] (same as before, with more playful variation and conversation between parts)



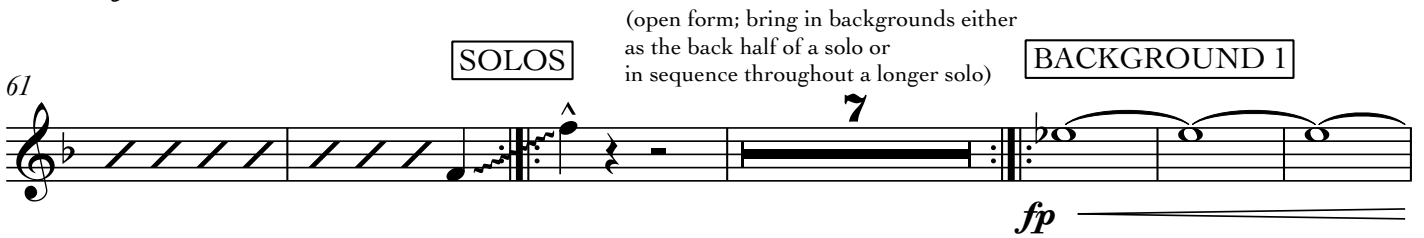
*f*

61

(open form; bring in backgrounds either as the back half of a solo or in sequence throughout a longer solo)

SOLOS

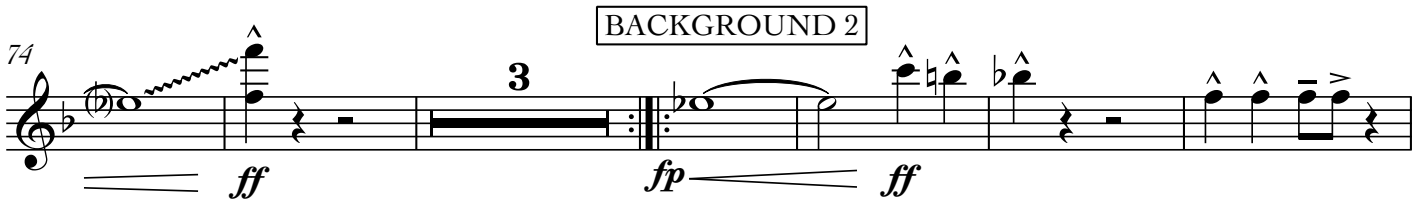
BACKGROUND 1



*fp*

74

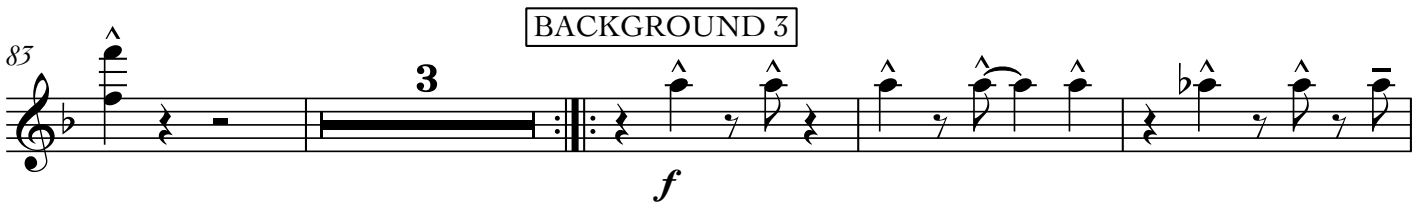
BACKGROUND 2



*ff* *fp* *ff*

85

BACKGROUND 3



*f*

90



Tenor Sax

94

1. 2. B

*mf*

98

(variable lick)

105

(same)

107

C

*f*

112

1. 2.

(example lick)

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Trombone 1

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

♩ = 108

**INTRO**

8

Sing, have fun with it!

Clap, make some noise, vibe up! *f* I feel like funk - in' it up! Feel like funk - in' it up

15

PLAY!

I feel like funk - in' it up Feel like funk - in' it up

18

**A**

*f* In the pocket, not too swung!

(basic lick 1)

22

(basic lick 2)

26

(possible variation)

30

(vary lick 2 per preference)

34

**B (HEAD)**

*mf*

(possible variation)

V.S.

Trombone 1

2

38

(same)

42

*f*

46

**C**

52

**A** (same as before, with more playful variation and conversation between parts)

*ff* (tailgate with a lick either time) *f*

58

**SOLOS**

64

**BACKGROUND 1**

*fp* *ff*

7 3

79

**BACKGROUND 2**

*fp* *ff*

3

87

**BACKGROUND 3**

92

1. 2.

96 [B] *mf* (variable lick)

100 (same)

104 *f*

108 [C]

112 1. 2. (tailgate with licks)

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Trombone 2

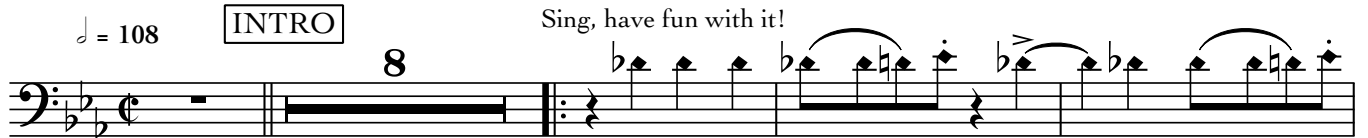
Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

♩ = 108

**INTRO**

8

Sing, have fun with it!



Clap, make some noise, vibe up! *f* I feel like funk - in' it up! Feel like funk - in' it up

15



I feel like funk - in' it up Feel like funk - in' it up

18

**A** In the pocket, not too swung!

(basic lick 1)

*f*



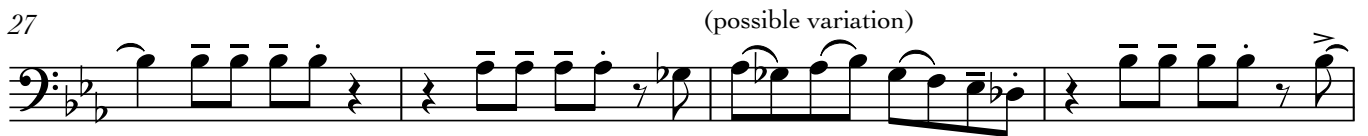
22

(basic lick 2)



27

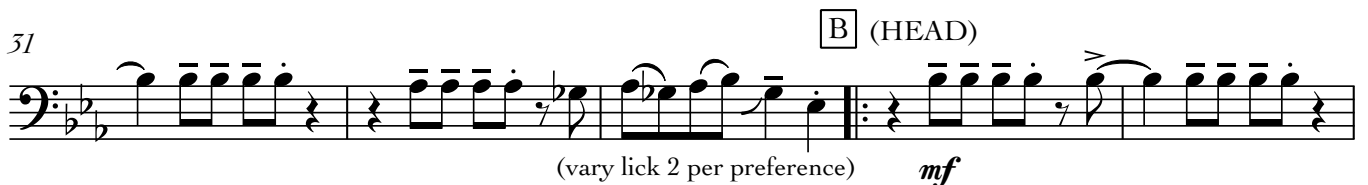
(possible variation)



31

**B** (HEAD)

(vary lick 2 per preference) *mf*



36

(possible variation)



V.S.

Trombone 2

2

40 (same)

45 [C]

*f*

50

*ff* (tailgate with a lick either time)

1. 2.

55 [A] (same as before, with more playful variation and conversation between parts)

*f*

61

SOLOS (open form; bring in backgrounds either as the back half of a solo or in sequence throughout a longer solo)

BACKGROUND 1

7

*fp*

75

BACKGROUND 2

3

*ff* *fp* *ff*

82

BACKGROUND 3

3

89



Trombone 2

94

1. 2. B

*mf*

98

(variable lick)

102

(same)

107

C

*f*

112

1. 2.

(tailgate with licks)

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Sousaphone

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

♩ = 108

INTRO

*ff* BIG!!!

6 (sim. throughout)

11

Vary pickups into each 4-bar phrase  
(syncopated v. straight quarters)

16

A

*f*

21

26

(vary octaves/rhythms per preference)

31

B (HEAD)

V.S.

Sousaphone

2

36



41

(throw a WOOP here if you feel it)



46

C



52

A

(same as before, with more variation/conversation w/ drums)

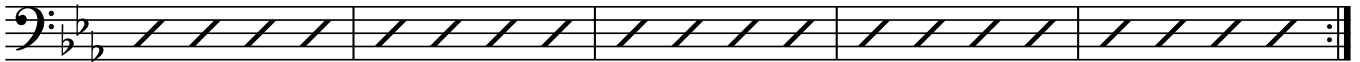


*ff*

*f*

(or WOOP/fill here) *f*

58



65

SOLOS

(open form; backgrounds either as the back half of a solo or in sequence throughout a longer solo)



(continue bassline variations; explore space as well)

BACKGROUND 1

68



(continue bassline with variations in rhythm, octaves, space, events, WOOPS)

73

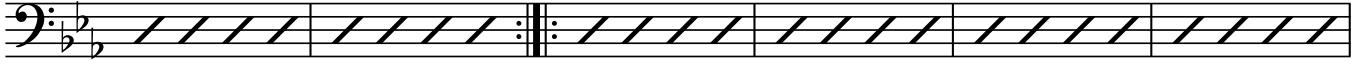


Sousaphone

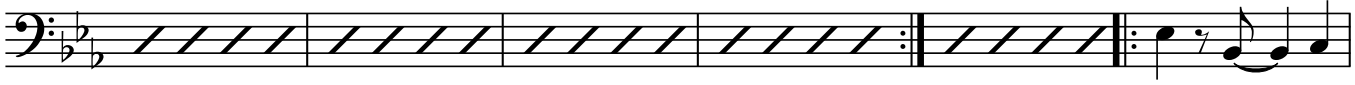
79 BACKGROUND 2



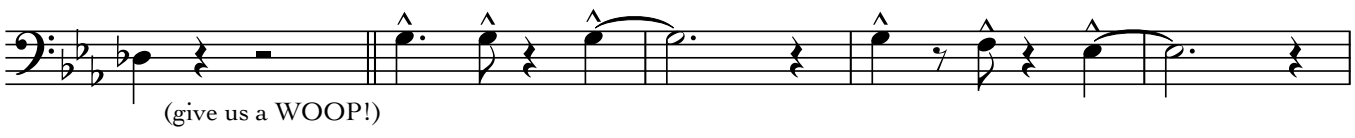
85 BACKGROUND 3



91 1. 2. B



107 C



(give us a WOOP!)



*ff*

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Snare Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

$\text{♩} = 108$  **INTRO** **6**

Clap, make some noise, vibe up! *p*  $\text{—————}$  *f* (with great difference between soft/loud notes)

12

16 **A** *mp*  $\text{—————}$  *f* *f* (any of these bars can be swapped or varied)

20

24 (2-bar example fill)

28

32 (2-bar example fill 2) **B (HEAD)** *mf* (continue variations, some examples here)

36

40 (2-bar example fill 3)

Snare Drum/Cymbal

2

44 (example fill 4) C

*f*

48

52 A (same as before, with more variation/conversation)

*ff* (crescendo'd fill while accenting horns)  $\longleftarrow$  *f*

57

SOLOS (open form; backgrounds either as back half of a solo or in sequence throughout a longer solo)

65

(continue variations on patterns from A and B, using space, dynamics, and interplay)

67 (example fill 5)

BACKGROUND 1

71

(continue patterns/variations while supporting background licks)

77

BACKGROUND 2

82

BACKGROUND 3

87

95

*mf* (more variations on Head, more bold)

98

102

(2-bar example fill 6)

106

(example fill 7)

C

*f*

110

115

*ff* (crescendo'd fill while accenting horns)

# Feel Like Funkin' It Up

as recorded by Rebirth Brass Band

Bass Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier  
arr. DaiyeOne

♩ = 108

**INTRO**

Make some noise, vibe up!

(ghost)

Musical staff 1: Intro, measures 1-6. Includes dynamics *mf* and *f*.

Musical staff 2: Measures 7-11. Includes dynamic (sim. throughout).

Musical staff 3: Measures 12-16.

Musical staff 4: Measures 17-21. Includes section marker **A** and dynamic *f*.

Musical staff 5: Measures 22-26. Includes section marker (2-bar example fill) and dynamic *f*.

Musical staff 6: Measures 27-31.

Musical staff 7: Measures 32-36. Includes section marker **B (HEAD)** and dynamic *mf*.

Musical staff 8: Measures 37-41. Includes section marker (2-bar example fill 3).

V.S.



Bass Drum/Cymbal

2

42

(example fill 4)

Musical notation for measures 42-45. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern consists of eighth and quarter notes with various accents and dynamics.

46

C

Musical notation for measures 46-50. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is similar to the previous section but includes a dynamic marking of *f*.

51

Musical notation for measures 51-54. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern includes a dynamic marking of *ff* and a crescendo leading to a fill.

*ff* (crescendo'd fill while accenting horns)

55

A

(same as before, with more variation/conversation)

Musical notation for measures 55-64. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is filled with diagonal lines, indicating a background or solo section. A dynamic marking of *f* is present.

65

SOLOS

(open form; backgrounds either as back half of a solo or in sequence throughout a longer solo)

Musical notation for measures 65-66. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is filled with diagonal lines, indicating a background or solo section.

(continue variations on patterns from A and B, using space, dynamics, and interplay)

67

(example fill 5)

Musical notation for measures 67-70. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern includes a dynamic marking of *f* and a crescendo leading to a fill.

71

BACKGROUND 1

Musical notation for measures 71-76. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is filled with diagonal lines, indicating a background or solo section.

(continue patterns/variations while supporting background licks)

77

BACKGROUND 2

Musical notation for measures 77-84. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is filled with diagonal lines, indicating a background or solo section.

85

BACKGROUND 3

Musical notation for measures 85-90. The staff shows a rhythmic pattern with cymbal notes (marked with 'x') and bass drum notes (marked with 'o'). The pattern is filled with diagonal lines, indicating a background or solo section.

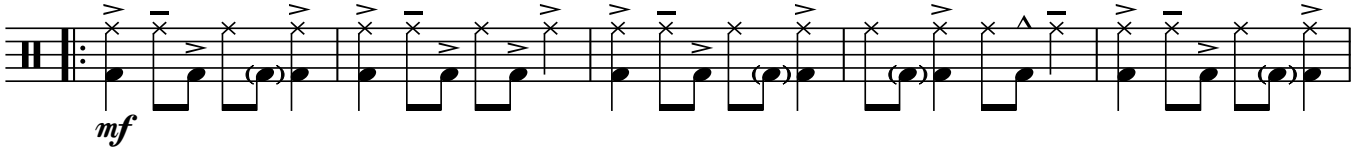
Bass Drum/Cymbal

89

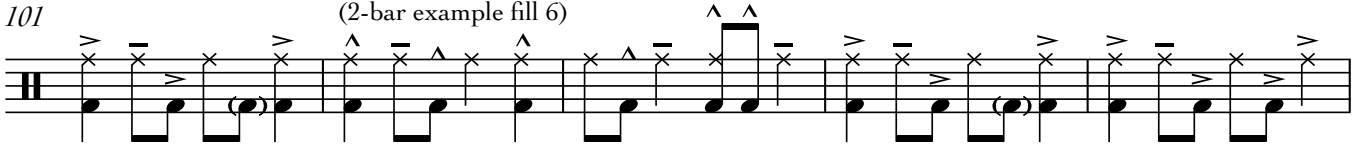
1. | 2.



96 **B** (more variations on Head, more bold)

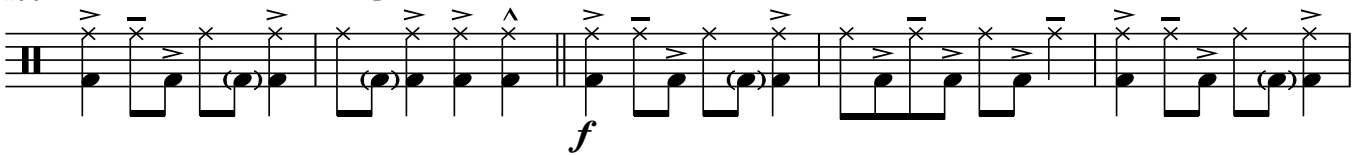


101 (2-bar example fill 6)

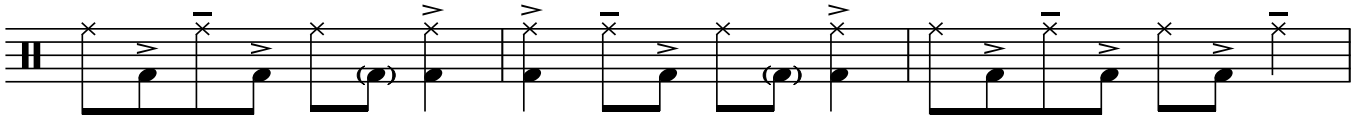


106 (example fill 7)

**C**



111



114

1. | 2.



*ff* (crescendo'd fill while accenting horns)