REBIRTH BRASS BAND

DO WHATCHA WANNA

as performed on the album FEEL LIKE FUNKIN' IT UP

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

by Kermit Ruffins, Phil Frazier, and Keith Frazier

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DaiyeOne
Premier music transcription for artists and educators
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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 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:

Upon it's release in 1989, **"Do Whatcha Wanna"** quickly became the anthem of New Orleans, 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 hallmark call-and-response of the trumpet melody, the brazen trombone introduction and breakdown, the steamroller-like beat of the drums, and the all-powerful sousaphone combine to create a joyous noise unique to the city and the band. This tune, more than any other, provoked countless musicians to take note, pay attention, pay respect, or start brass bands of their own; 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. If there is one song that fully represents the jumping-off point of this ethos, this is the one, and it 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.

Trumpets: The call-and-response of the main melody is simple enough, but it is meant to be a conversation between the two voices, with laid-back rhythms, different articulations, different note choices/lengths, and a constant playing off one another to give the melody personality and keep it evolving.

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.

Trombones: The Intro section (which repeats throughout the tune) is all you, and should be incredibly strong. It can be doubled as well, and there are infinitely more ways to continue growing the part, from "tailgating" licks at the end of each phrase to changing up octaves, harmonies, and rhythms. You are the meat of the sound in this tune, 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 few loud blasts is much more provocative than a fancy turnaround (these blasts are known as "woops", because that's what it should sound like, not unlike a shout from the instrument).

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 also a call-and-response inherent to the groove and how you work with one another. Make space for each other, change up your 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 and loud is one thing that makes the groove deep.

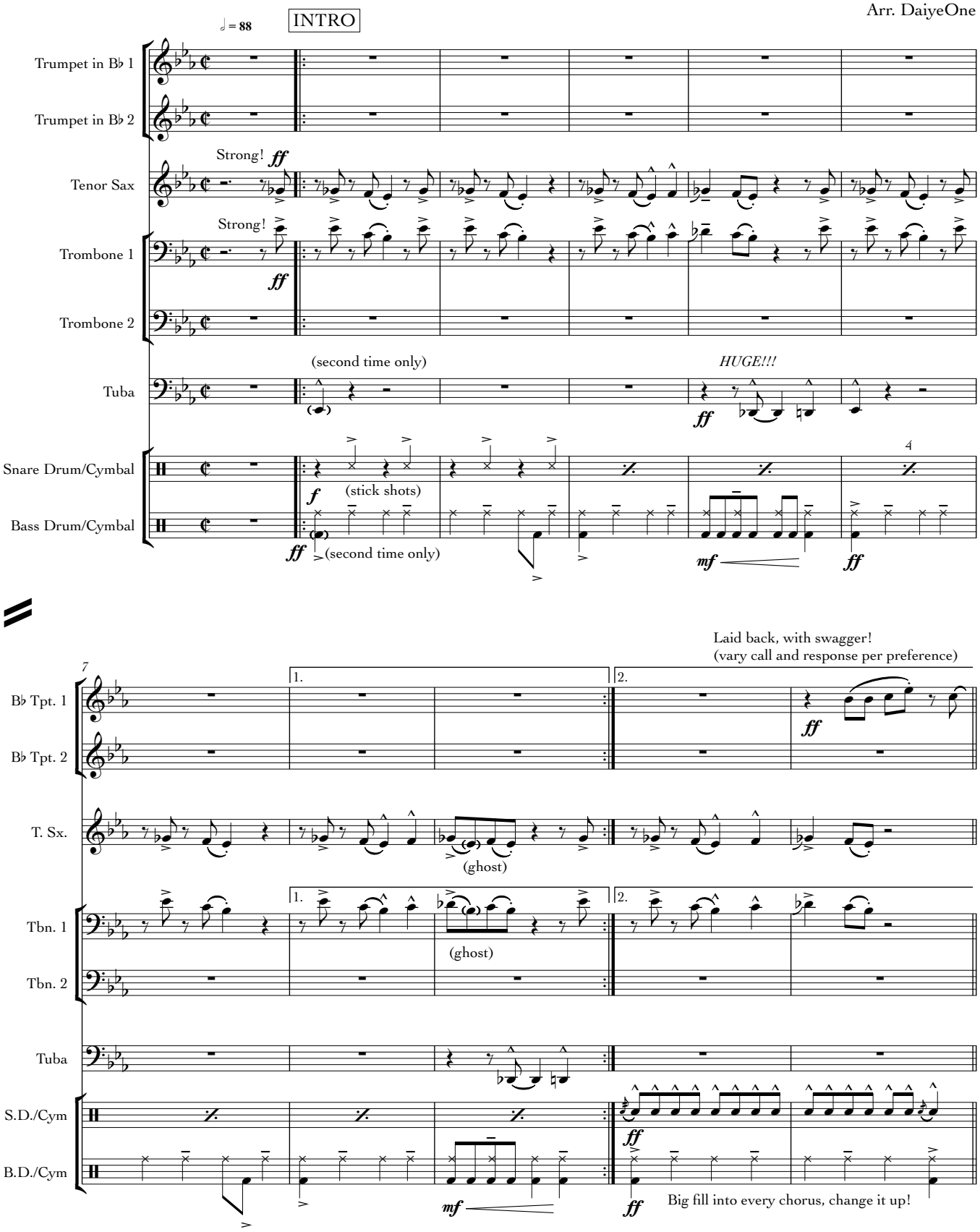
Above all, have a good time!

Do Whatcha Wanna

as recorded by Rebirth Brass Band

Full Score

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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Do Whatcha Wanna

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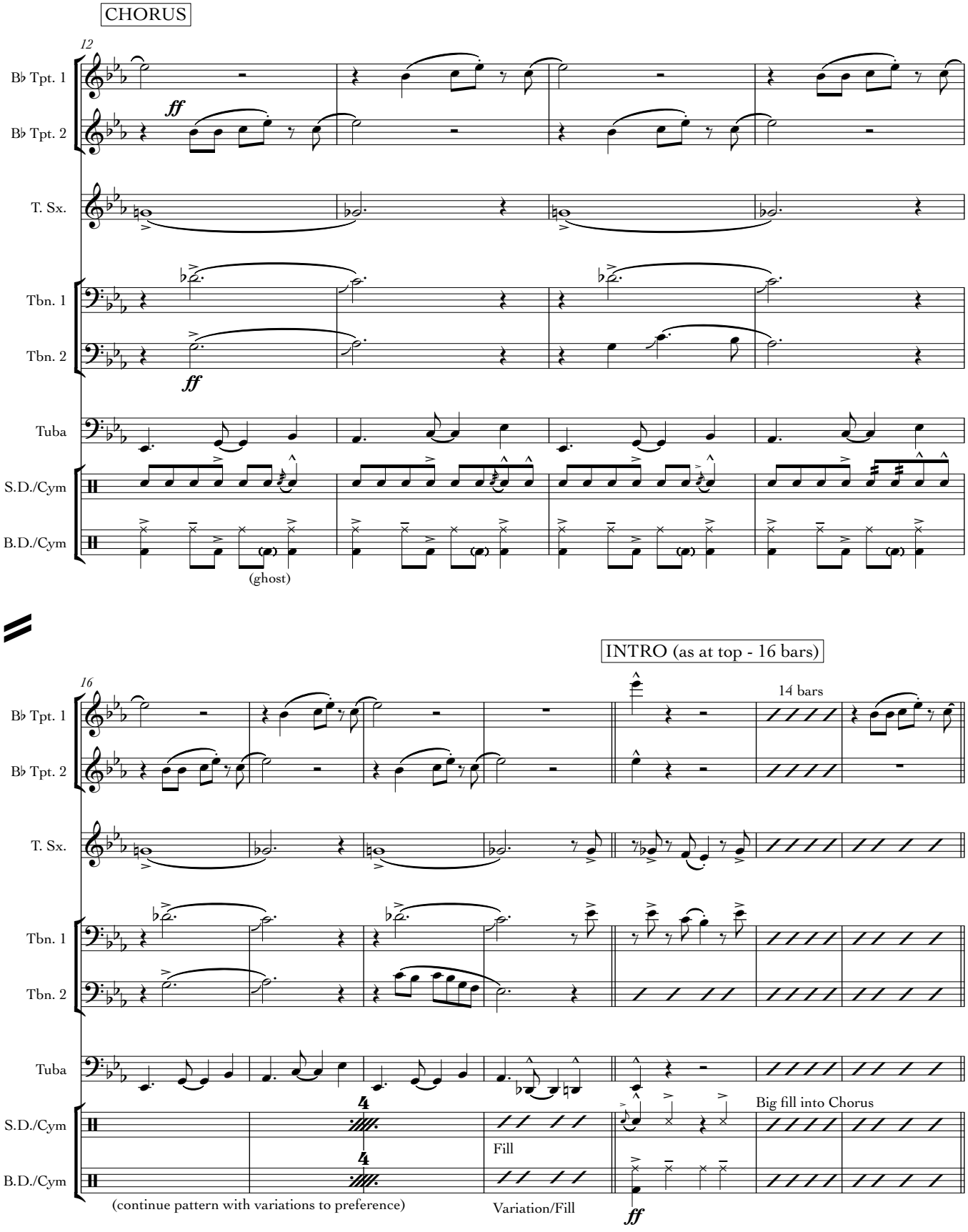

Do Whatcha Wanna

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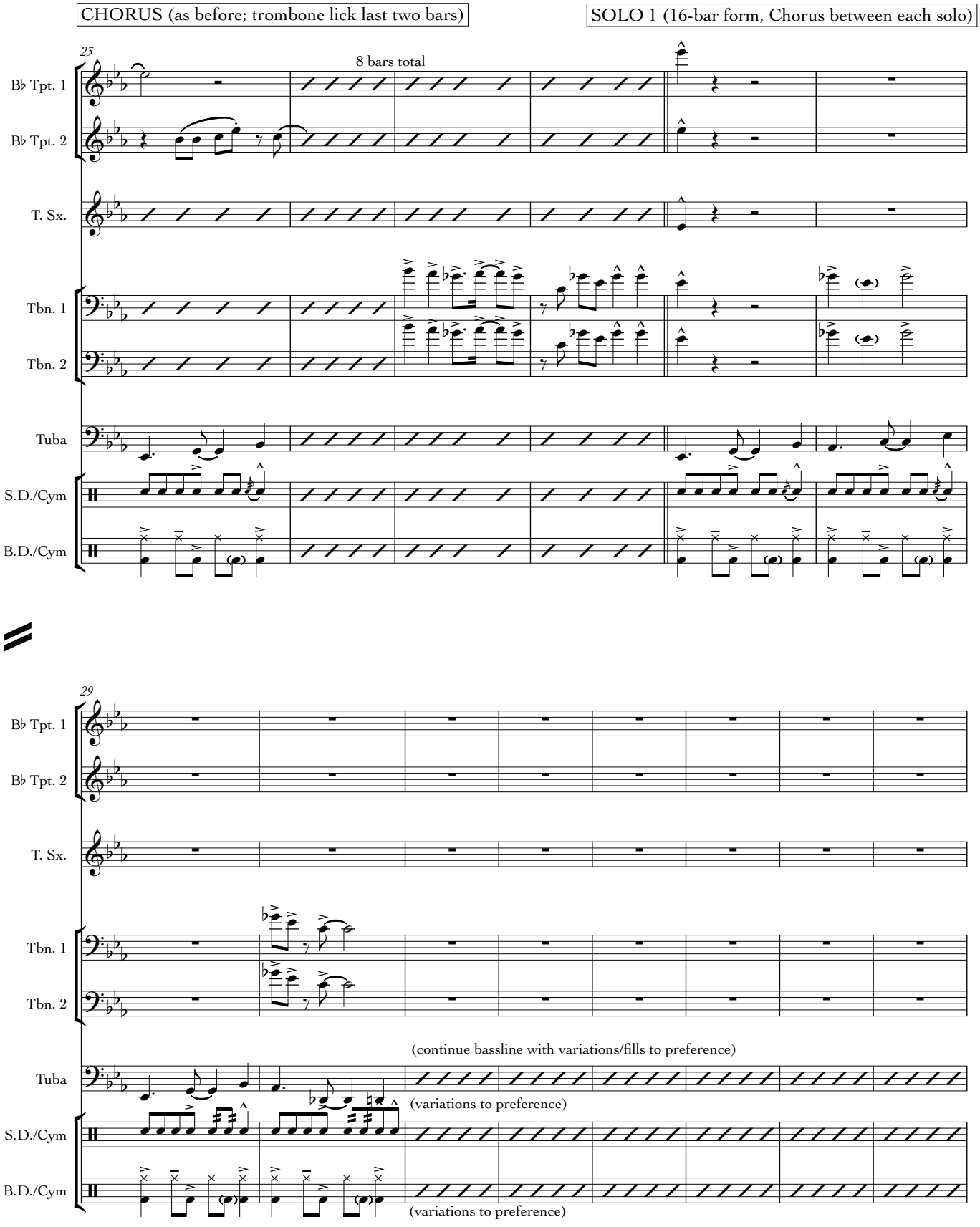

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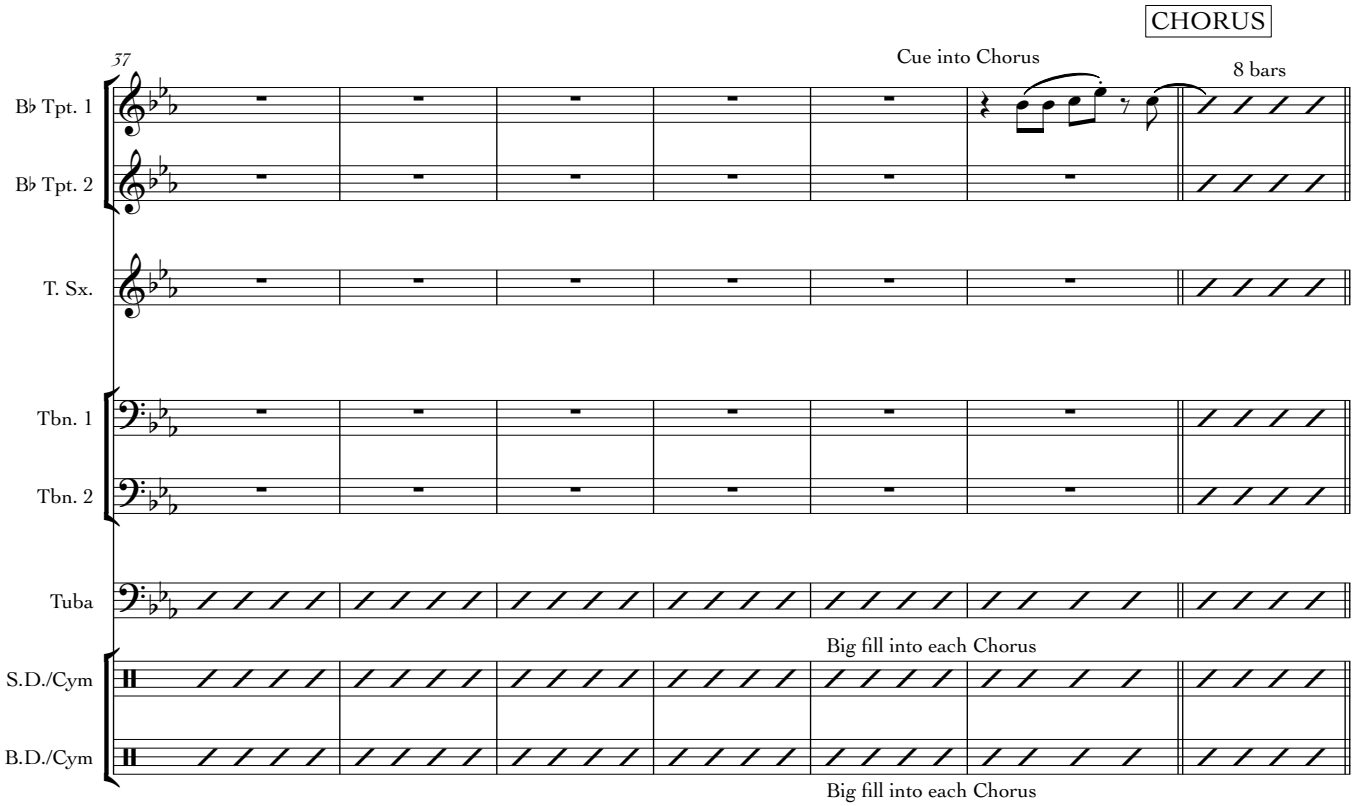

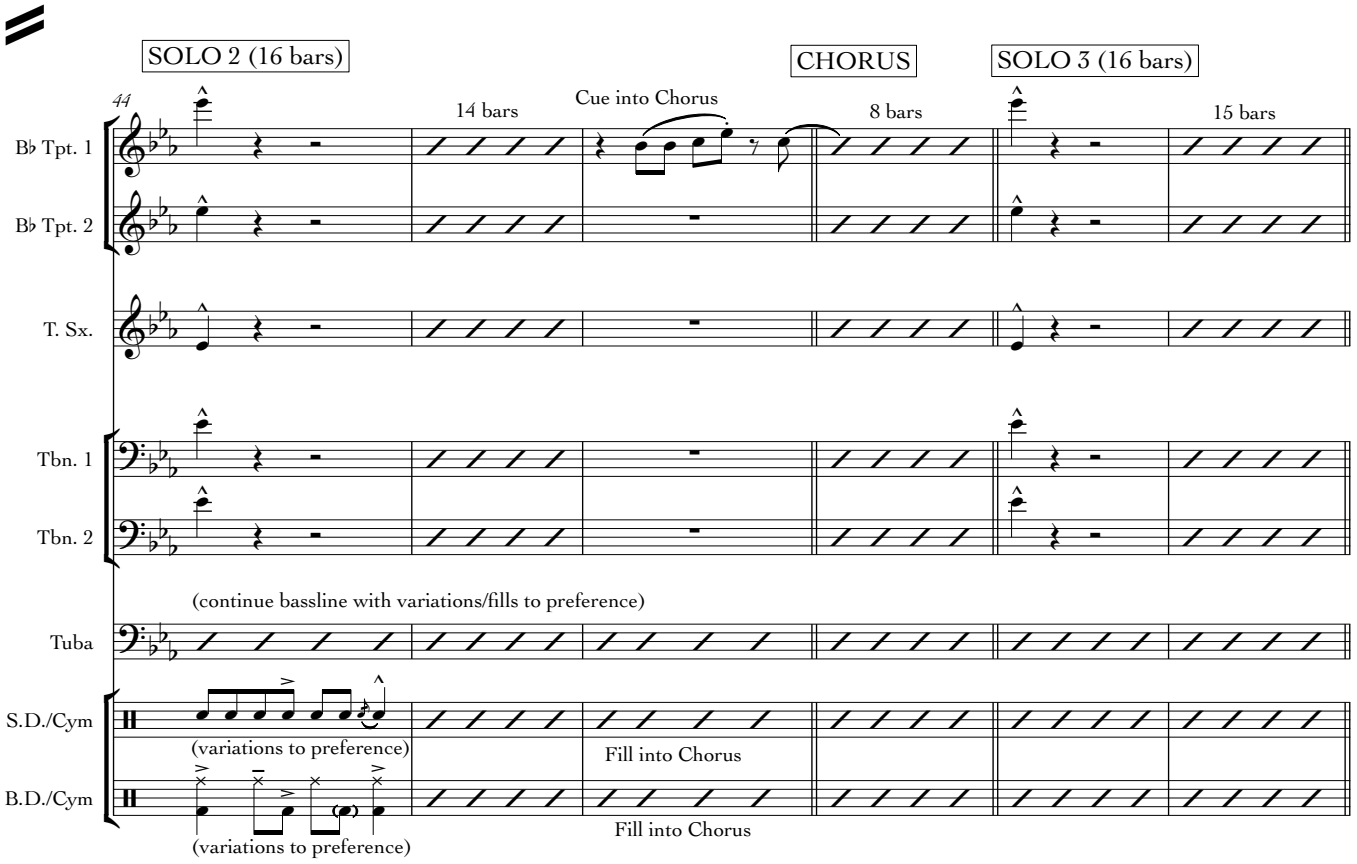

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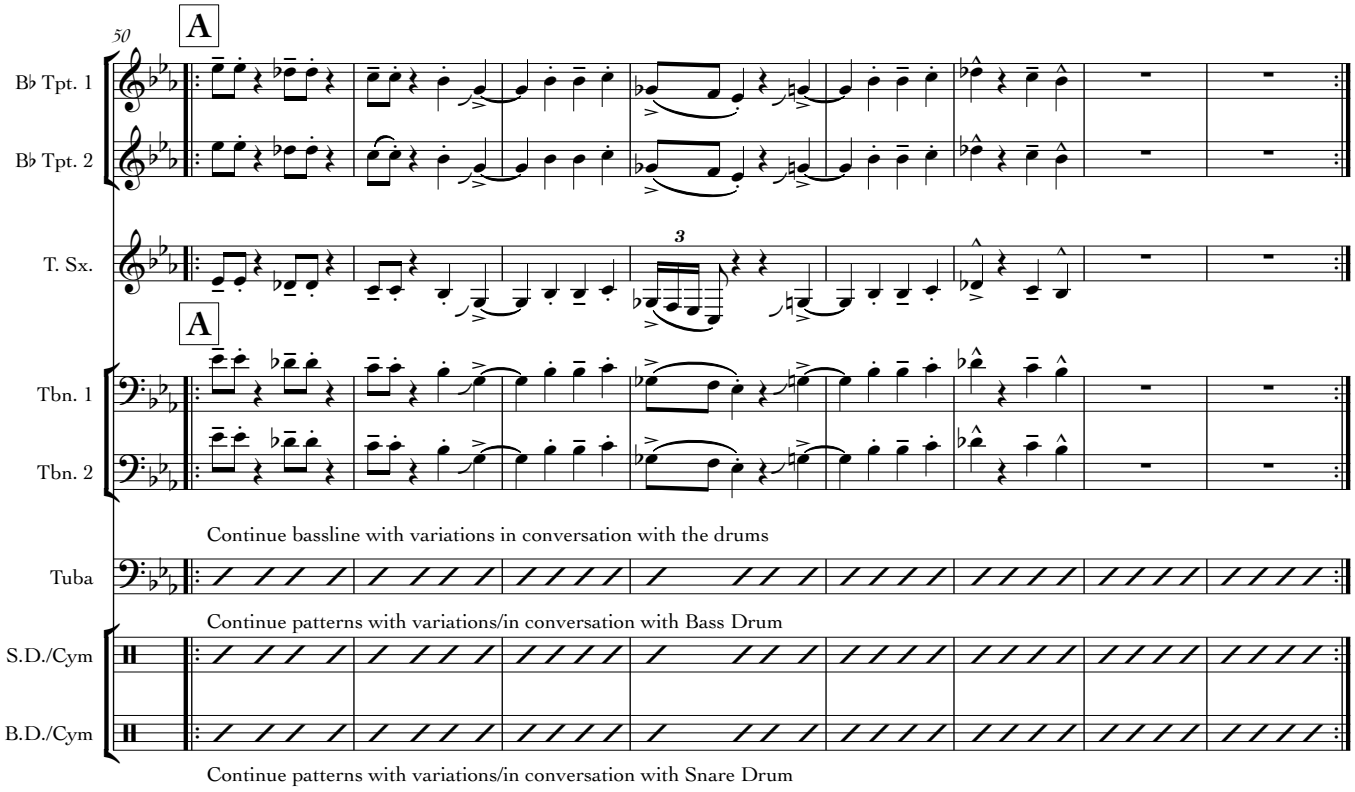

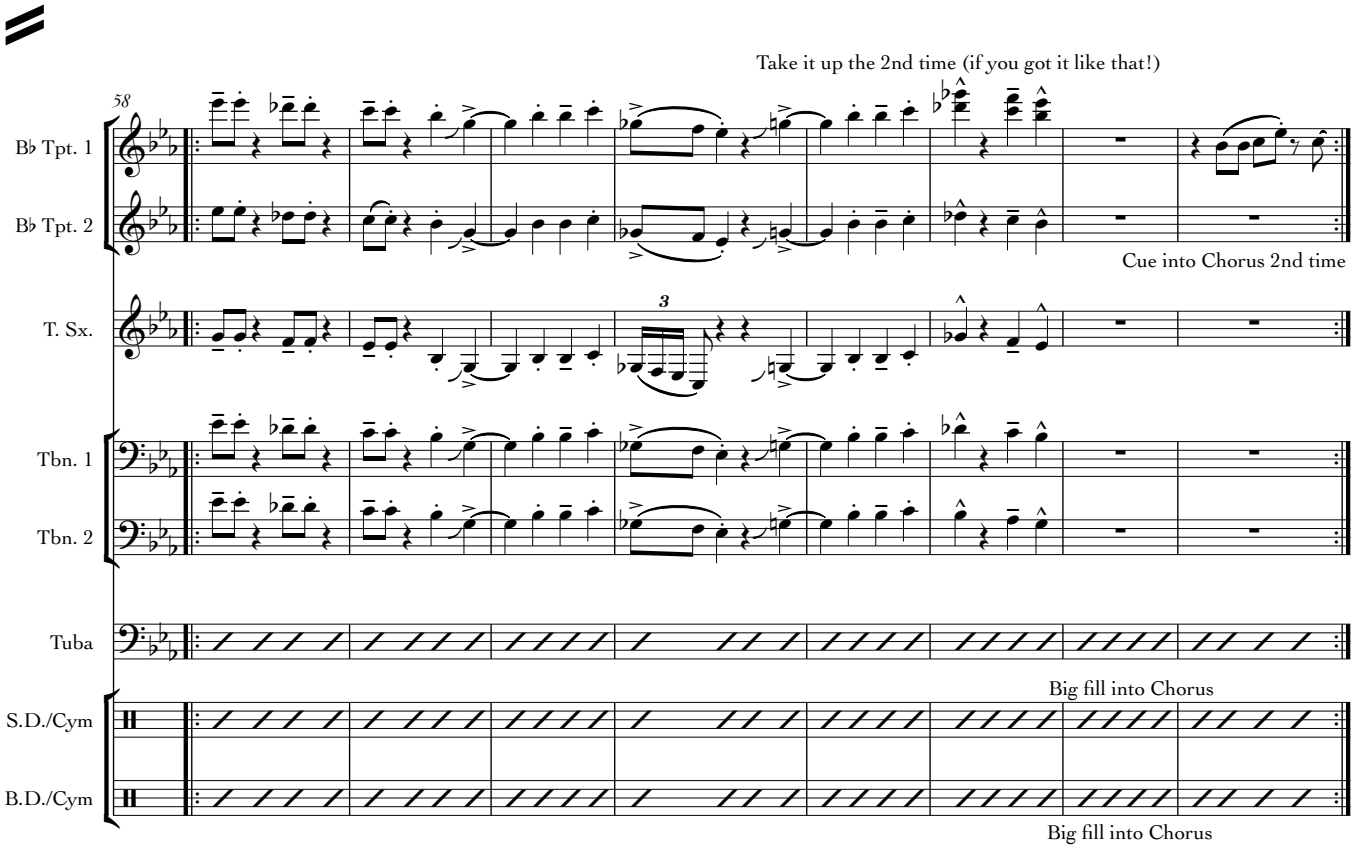

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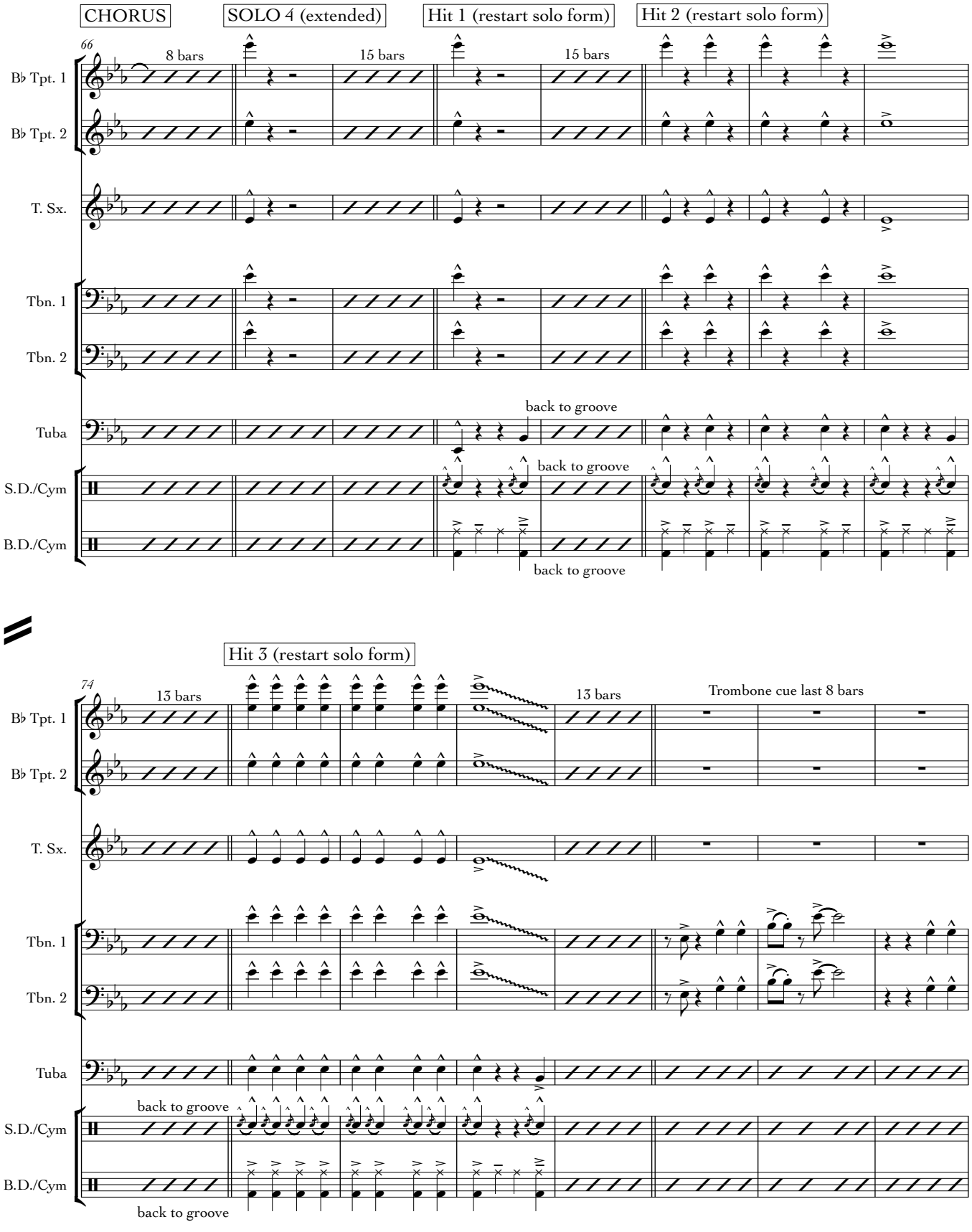

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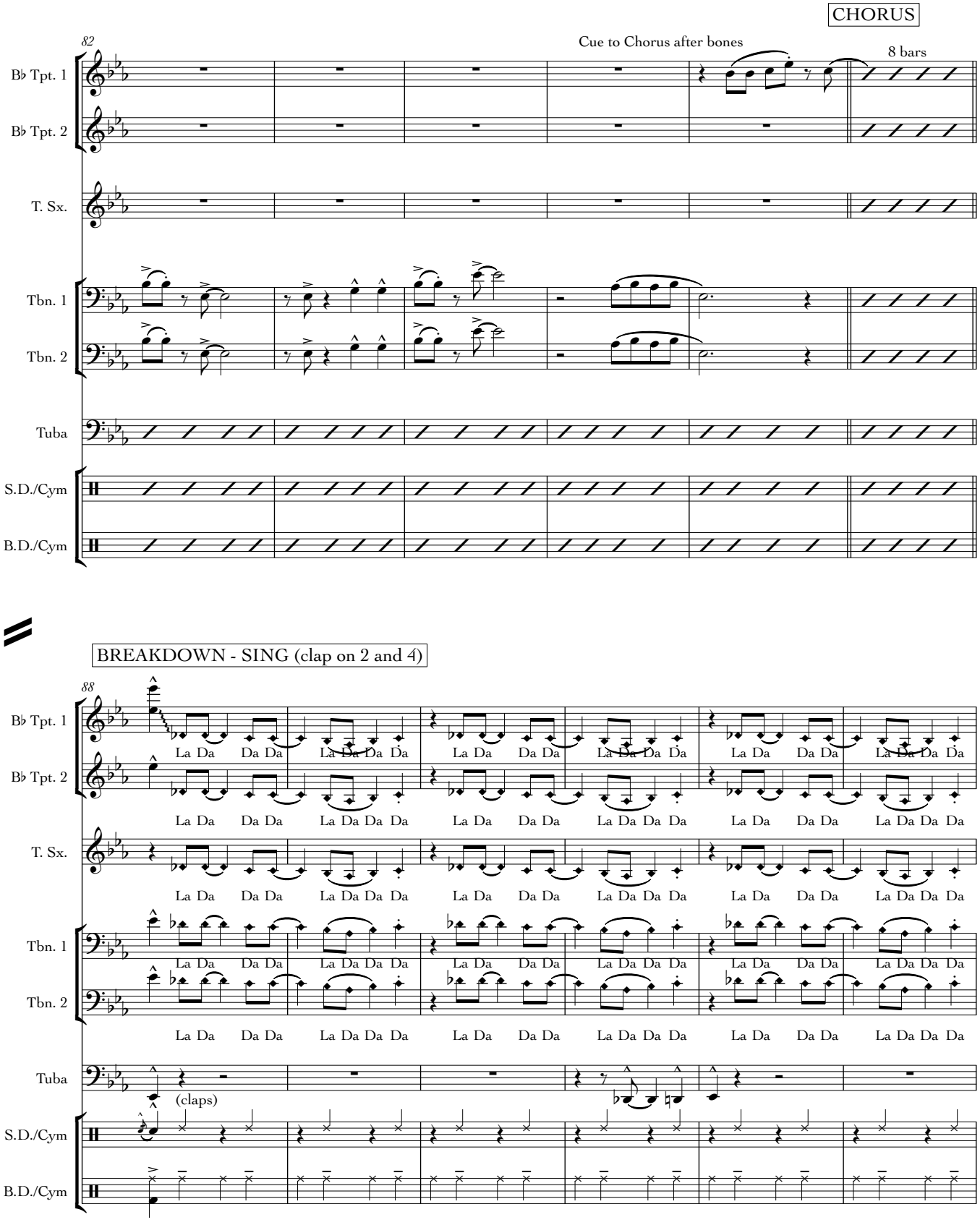

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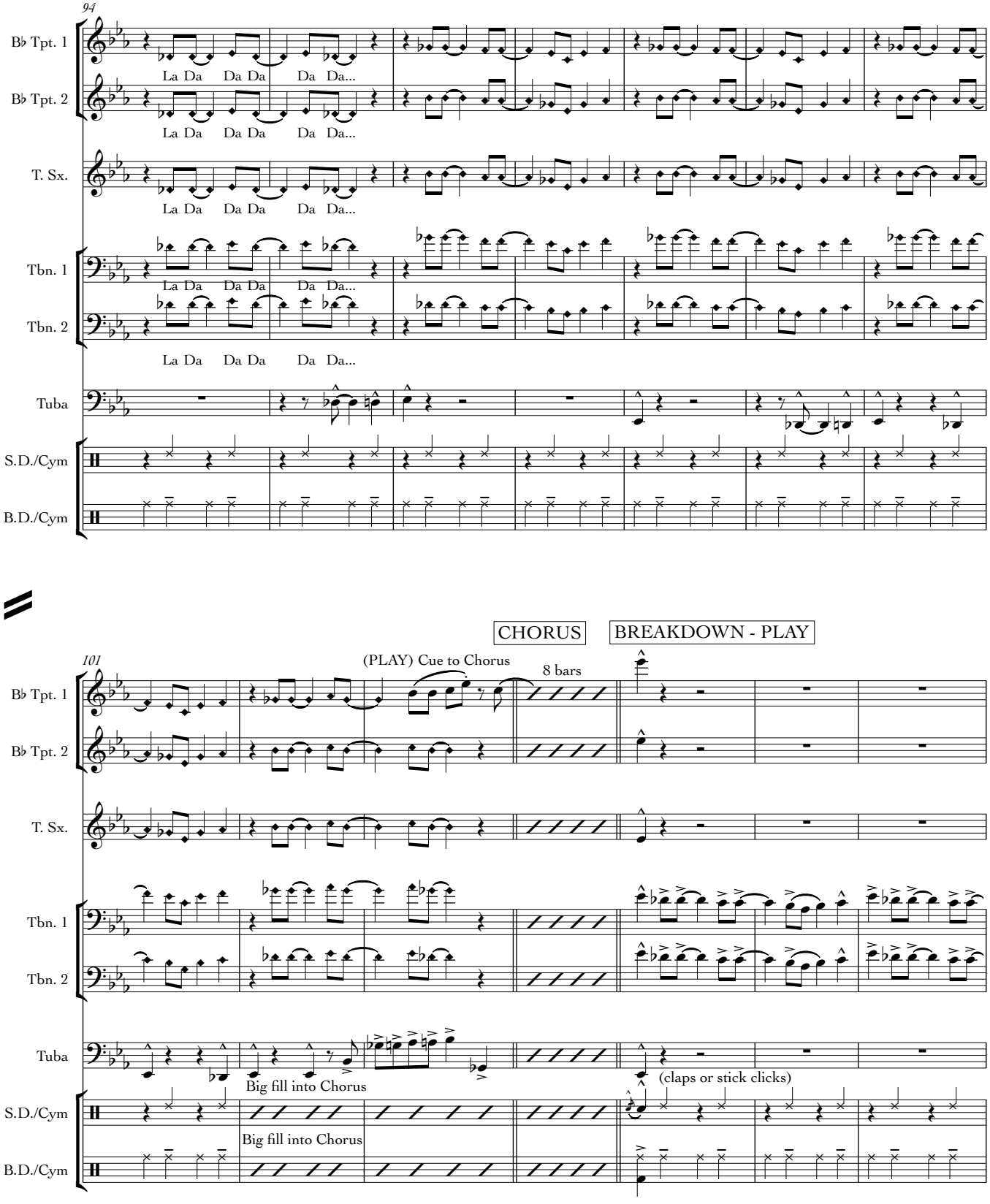

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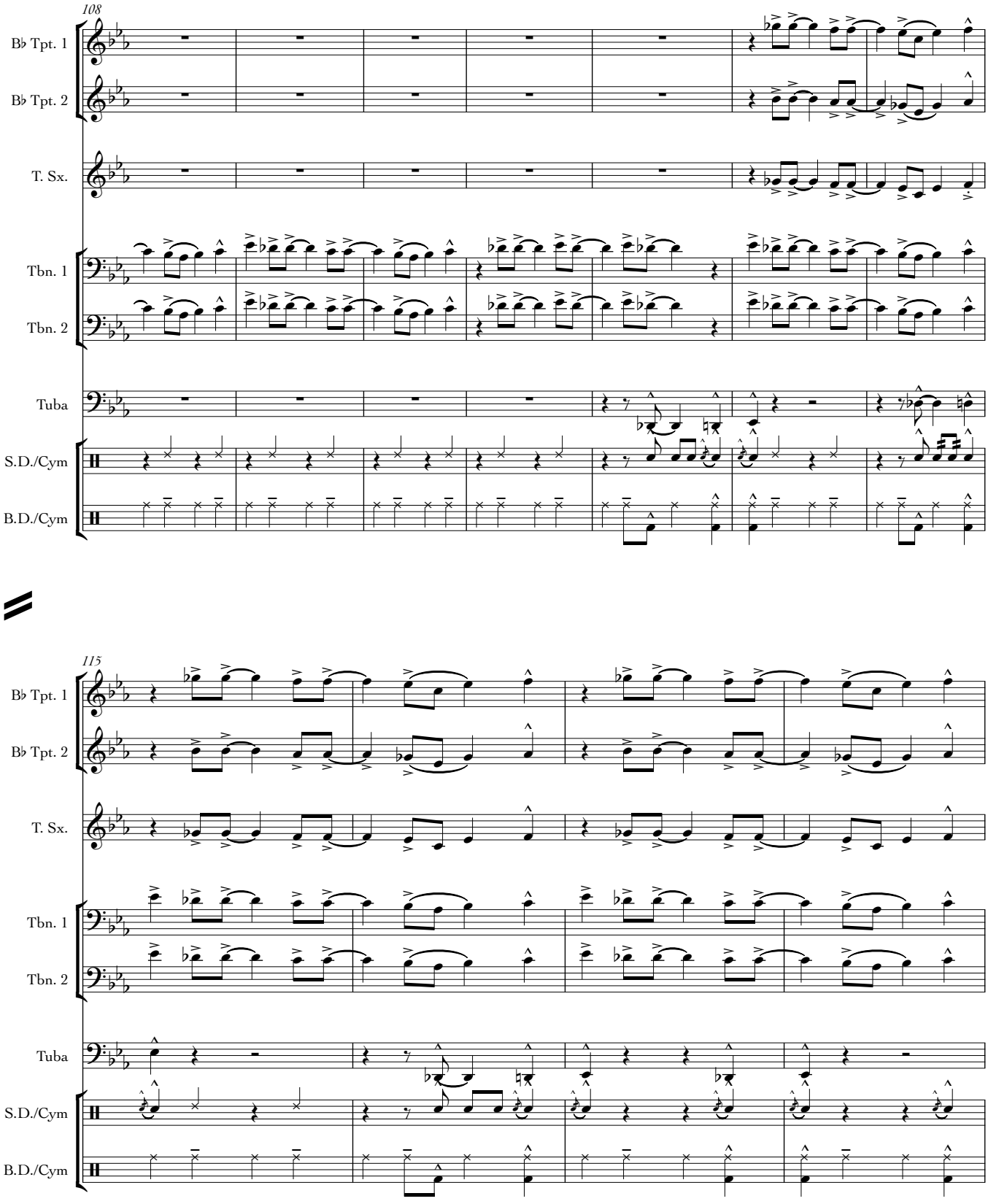

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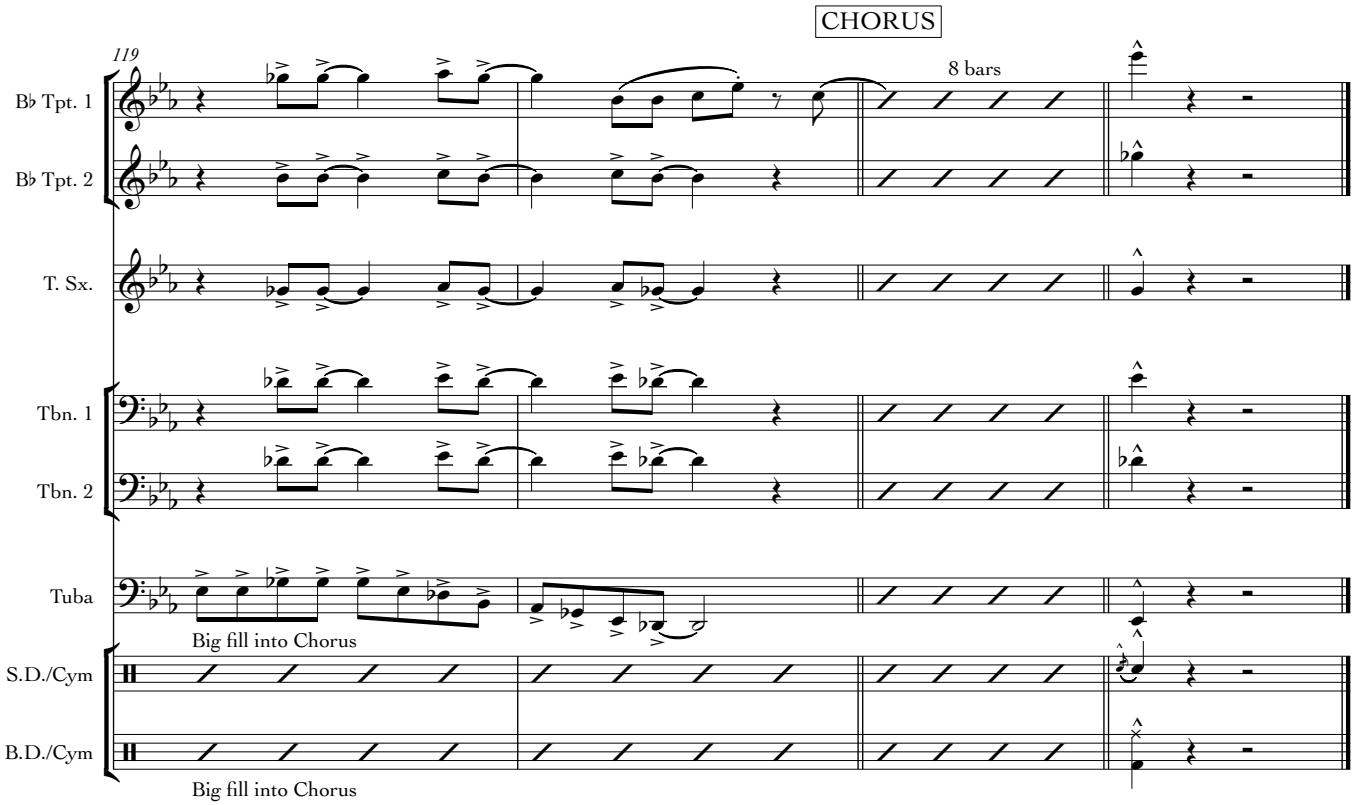
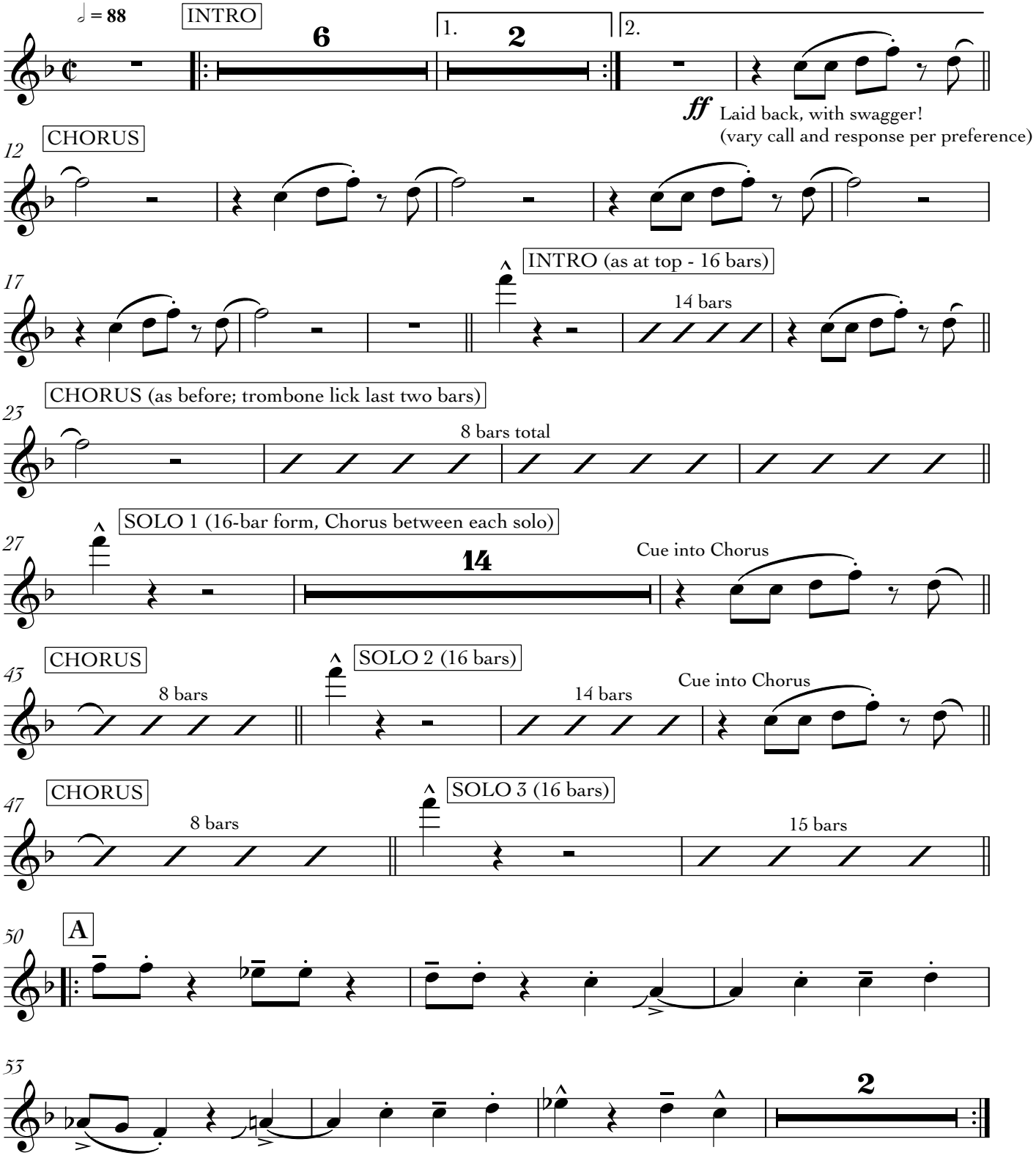


Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trumpet in B♭ 1

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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Do Whatcha Wanna

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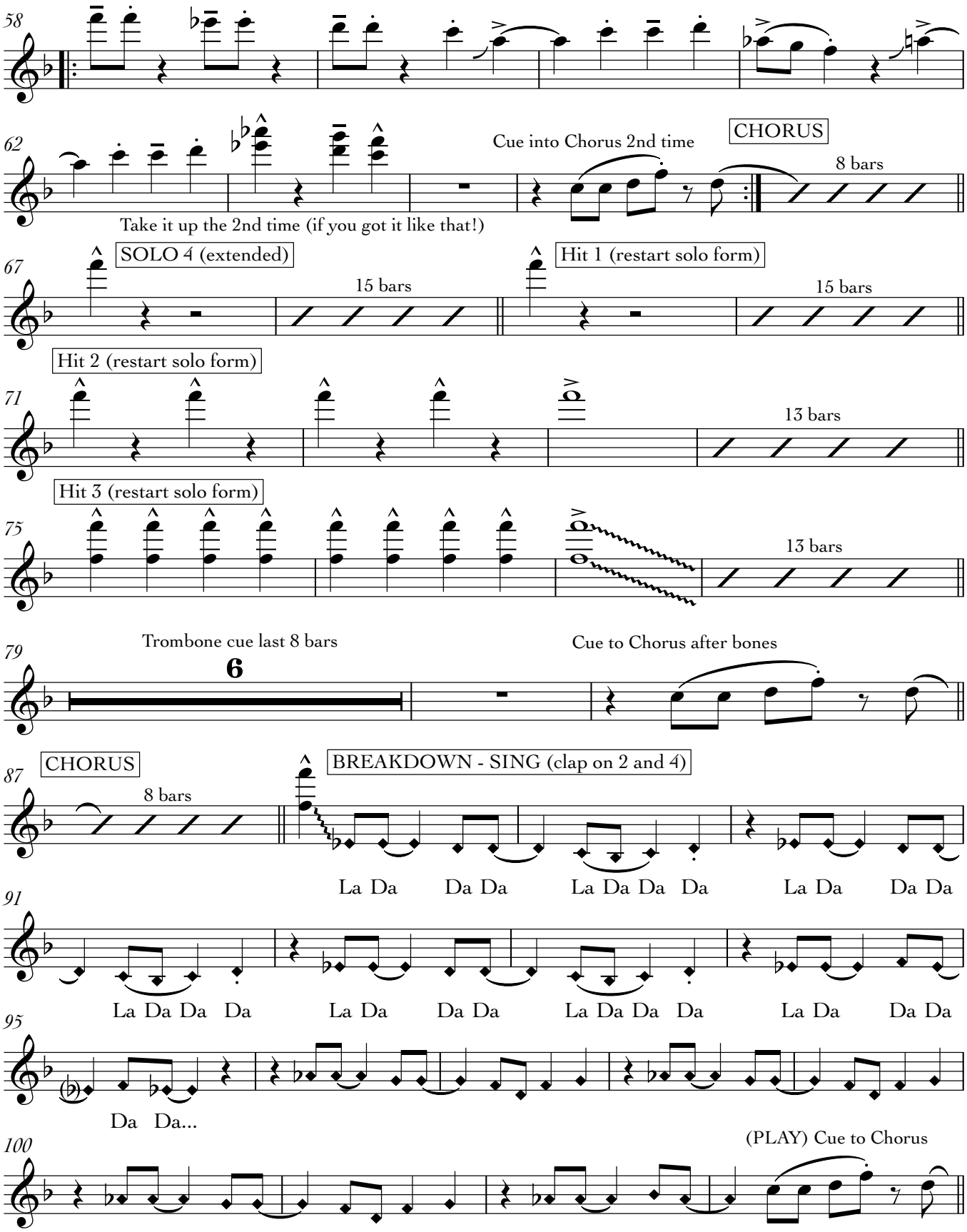

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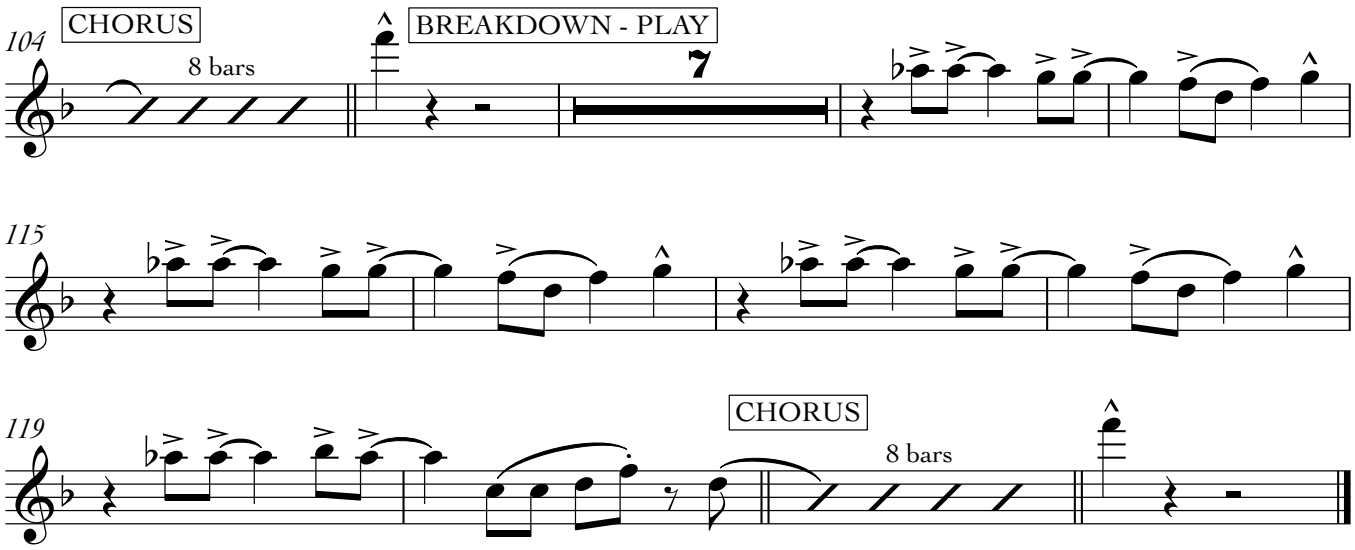

Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trumpet in B♭ 2

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne

♩ = 88

INTRO

6

1. 2

2. 2

12 CHORUS

ff Laid back, with swagger!
(vary call and response per preference)

17 INTRO (as at top - 16 bars)

14 bars

23 CHORUS (as before; trombone lick last two bars)

8 bars total

27 SOLO 1 (16-bar form, Chorus between each solo)

15

CHORUS

8 bars

44 SOLO 2 (16 bars)

14 bars

CHORUS

8 bars

48 SOLO 3 (16 bars)

15 bars

A

53

2

59

V.S.

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Do Whatcha Wanna

as recorded by Rebirth Brass Band

64 CHORUS 2 8 bars SOLO 4 (extended) 15 bars

69 Hit 1 (restart solo form) 15 bars Hit 2 (restart solo form) 13 bars

75 Hit 3 (restart solo form) 13 bars

79 CHORUS 8 8 bars BREAKDOWN - SING (clap on 2 and 4)

Trombone cue last 8 bars

La Da Da Da La Da Da Da

90 La Da Da Da La Da Da Da La Da Da Da La Da Da Da

94 La Da Da Da Da Da...

99

104 CHORUS 8 bars BREAKDOWN - PLAY 7

114

119 CHORUS 8 bars

Do Whatcha Wanna

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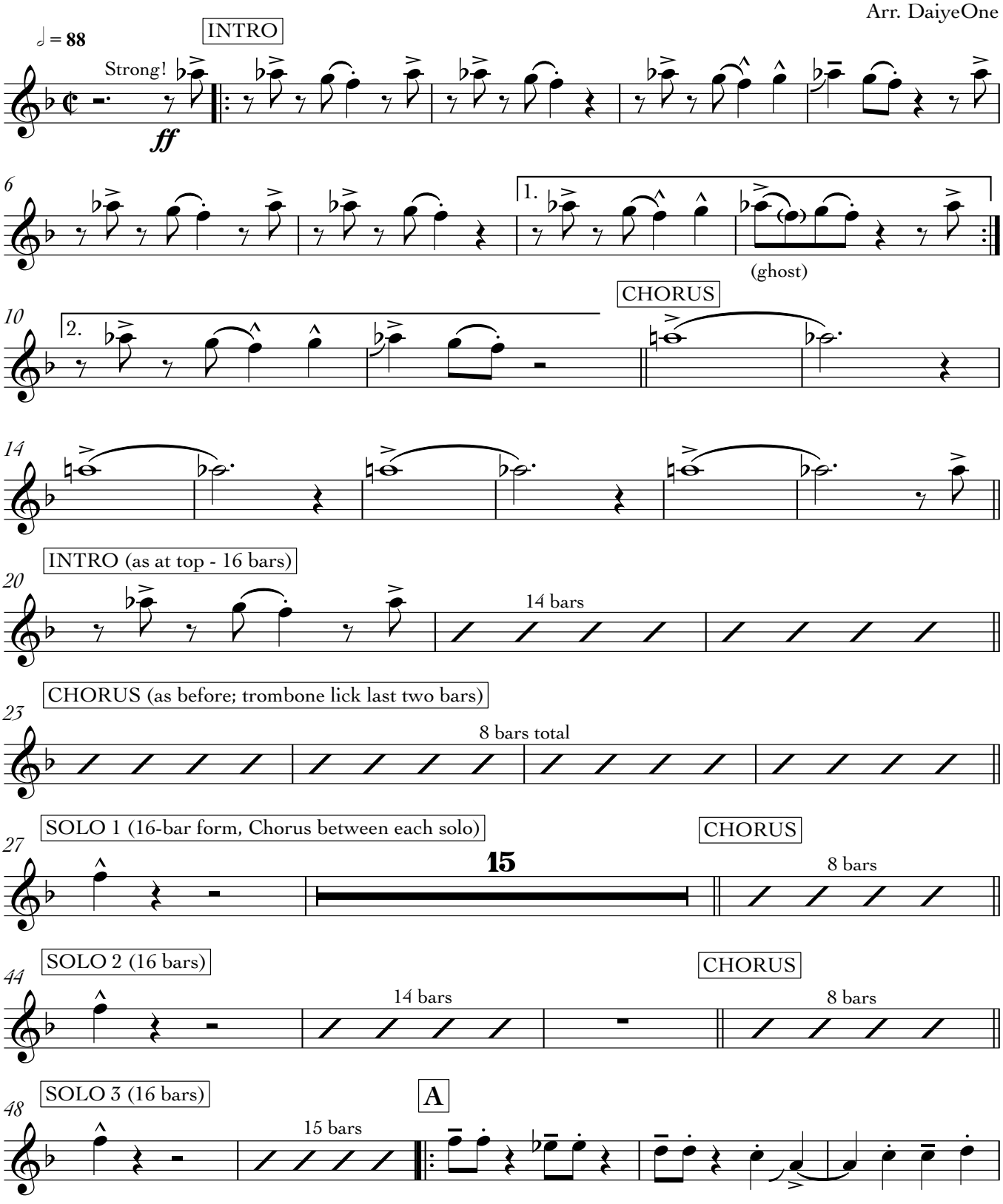
Tenor Sax

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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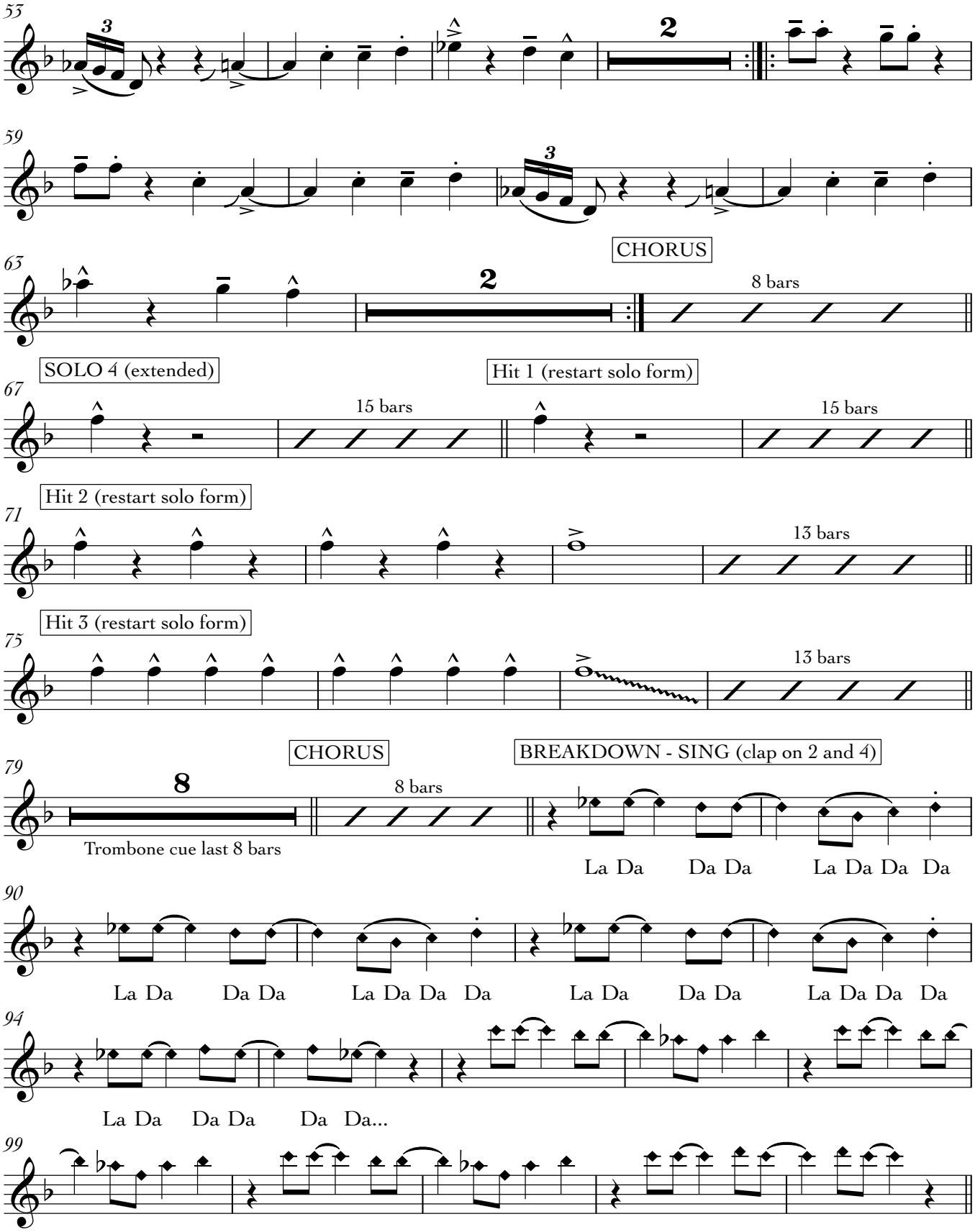

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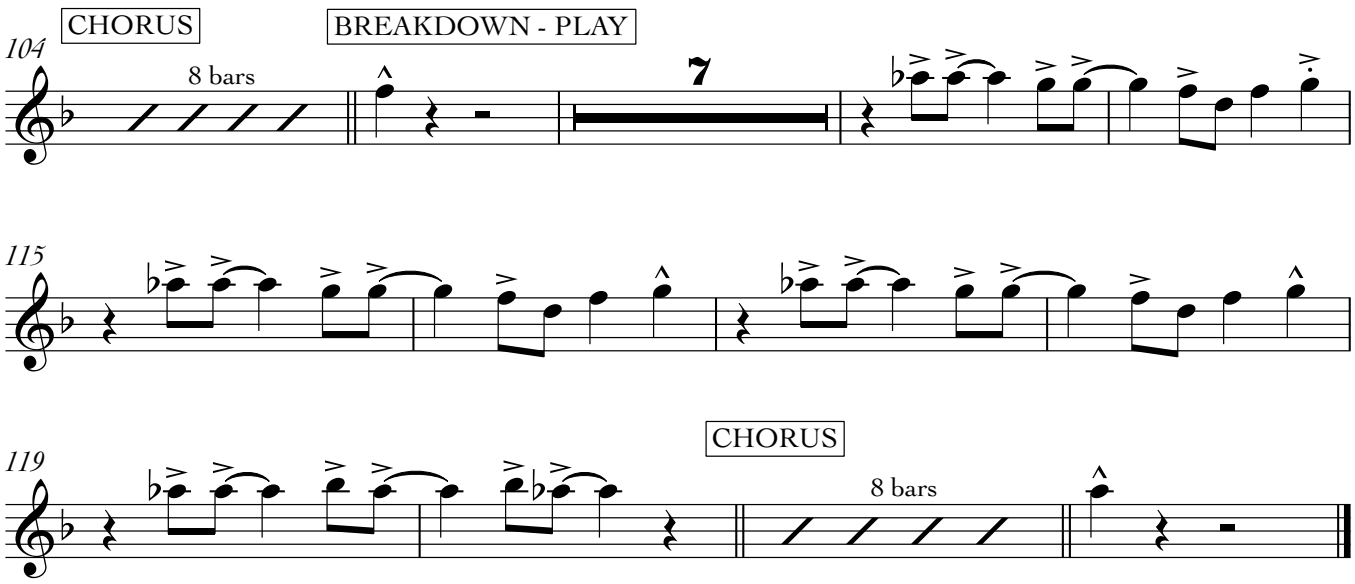

Do Whatcha Wanna

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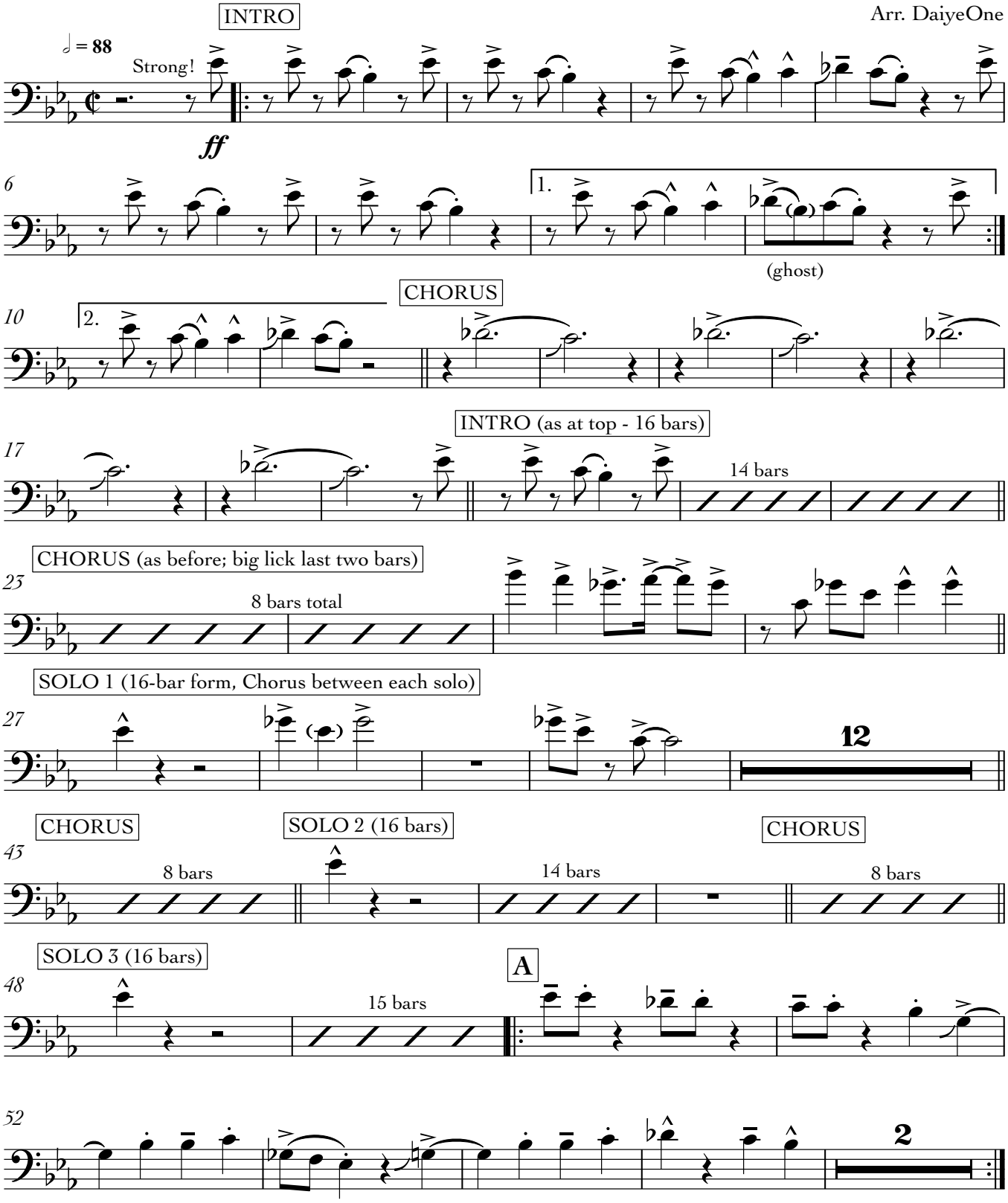
Trombone 1

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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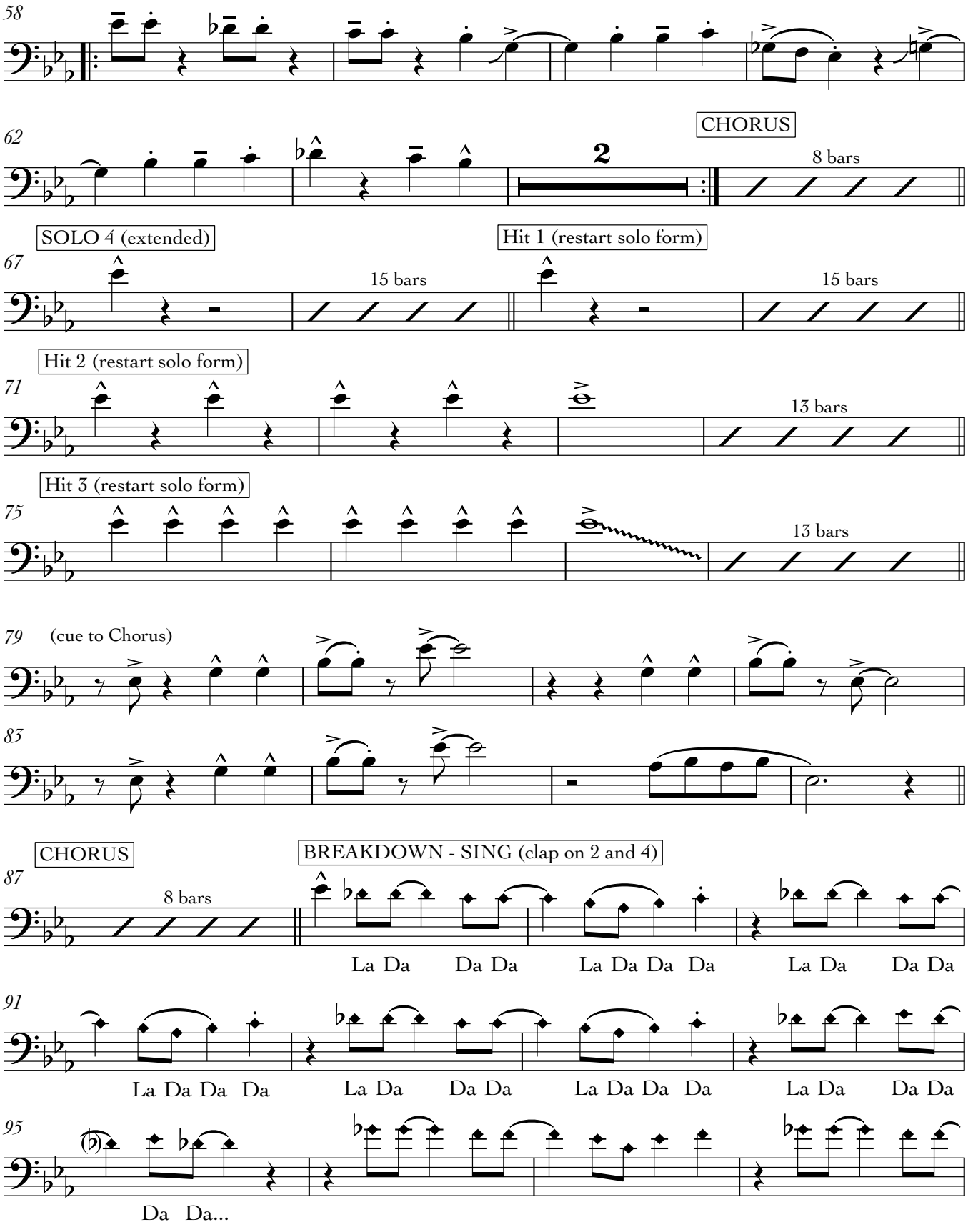

Do Whatcha Wanna

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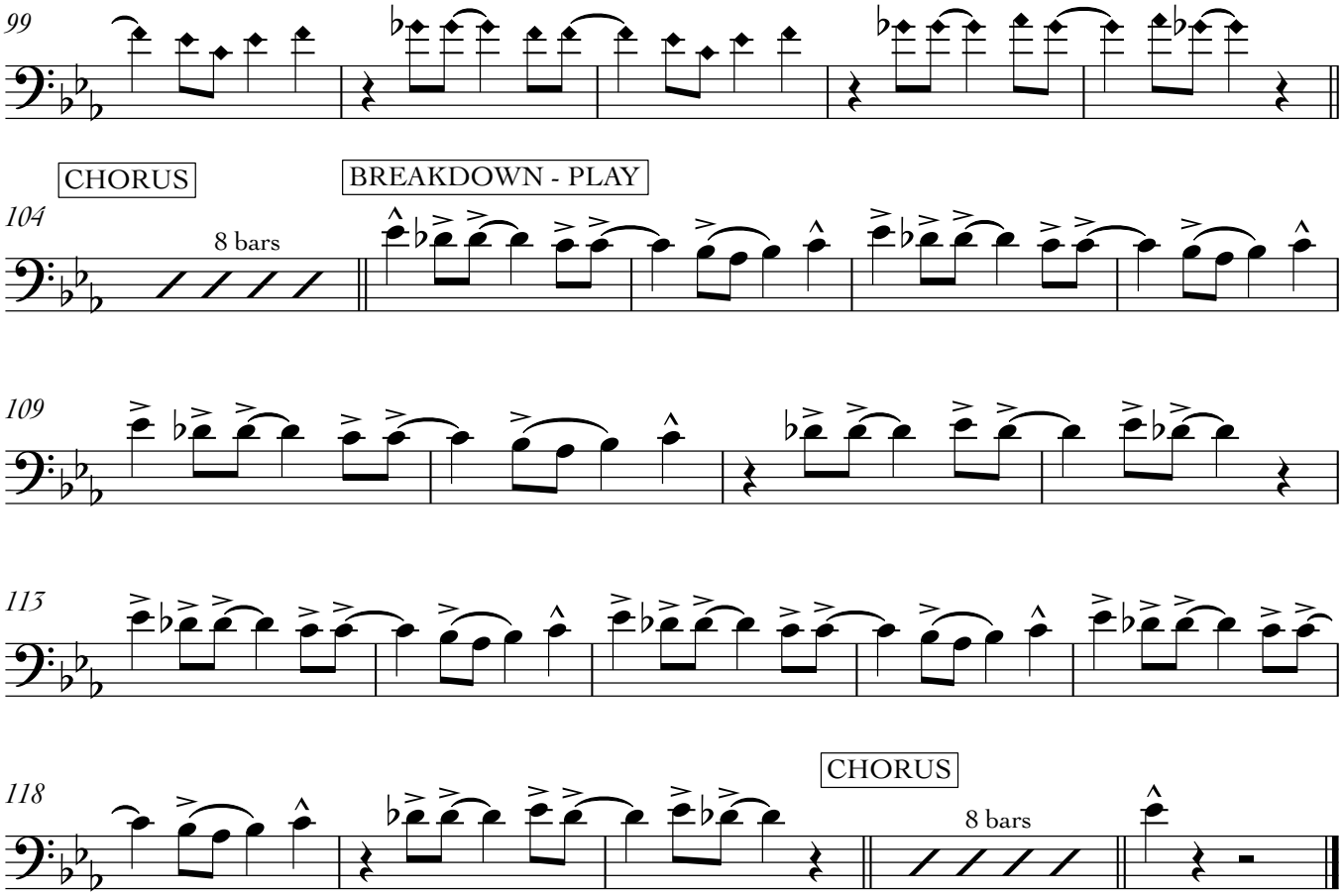
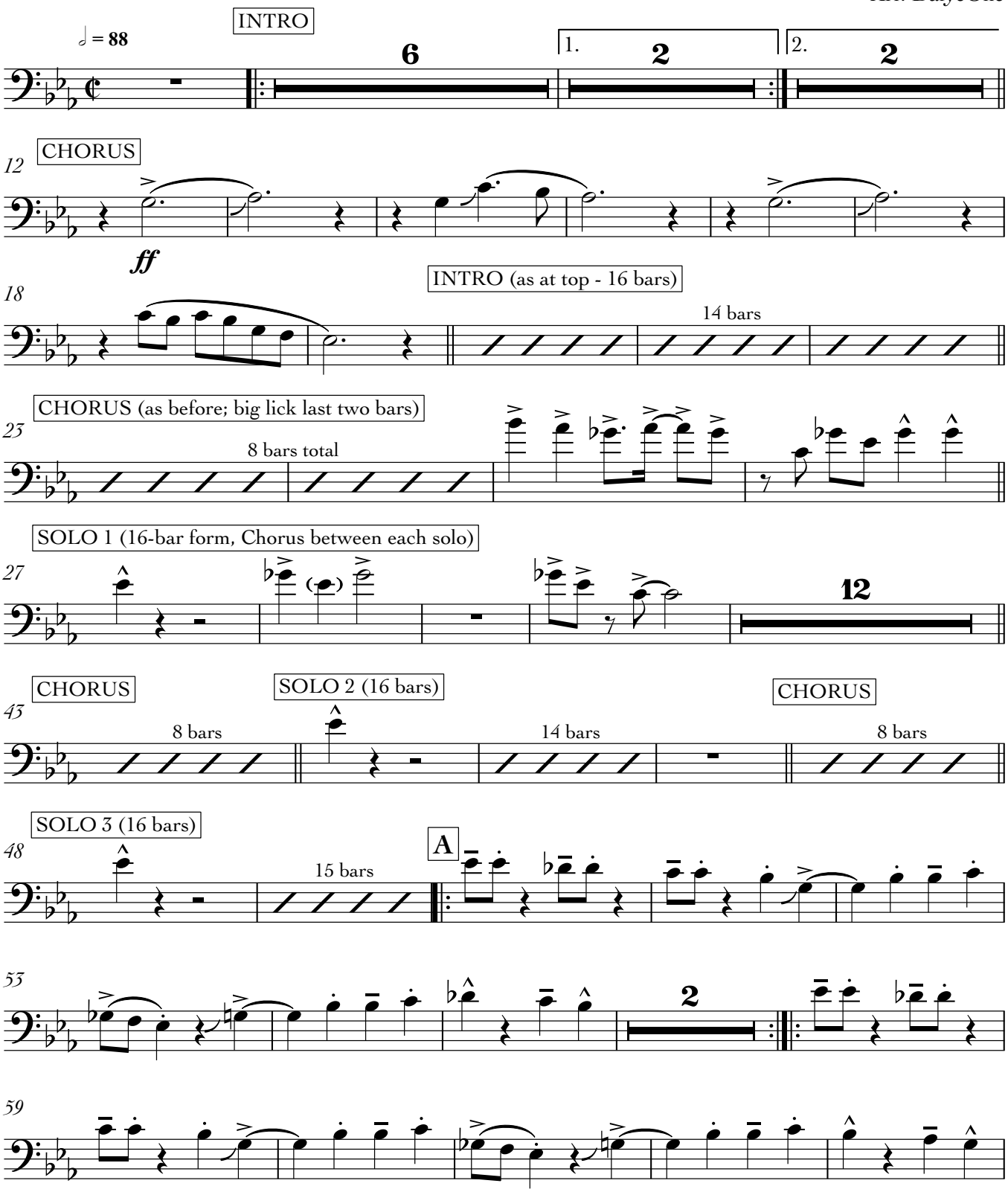


Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trombone 2

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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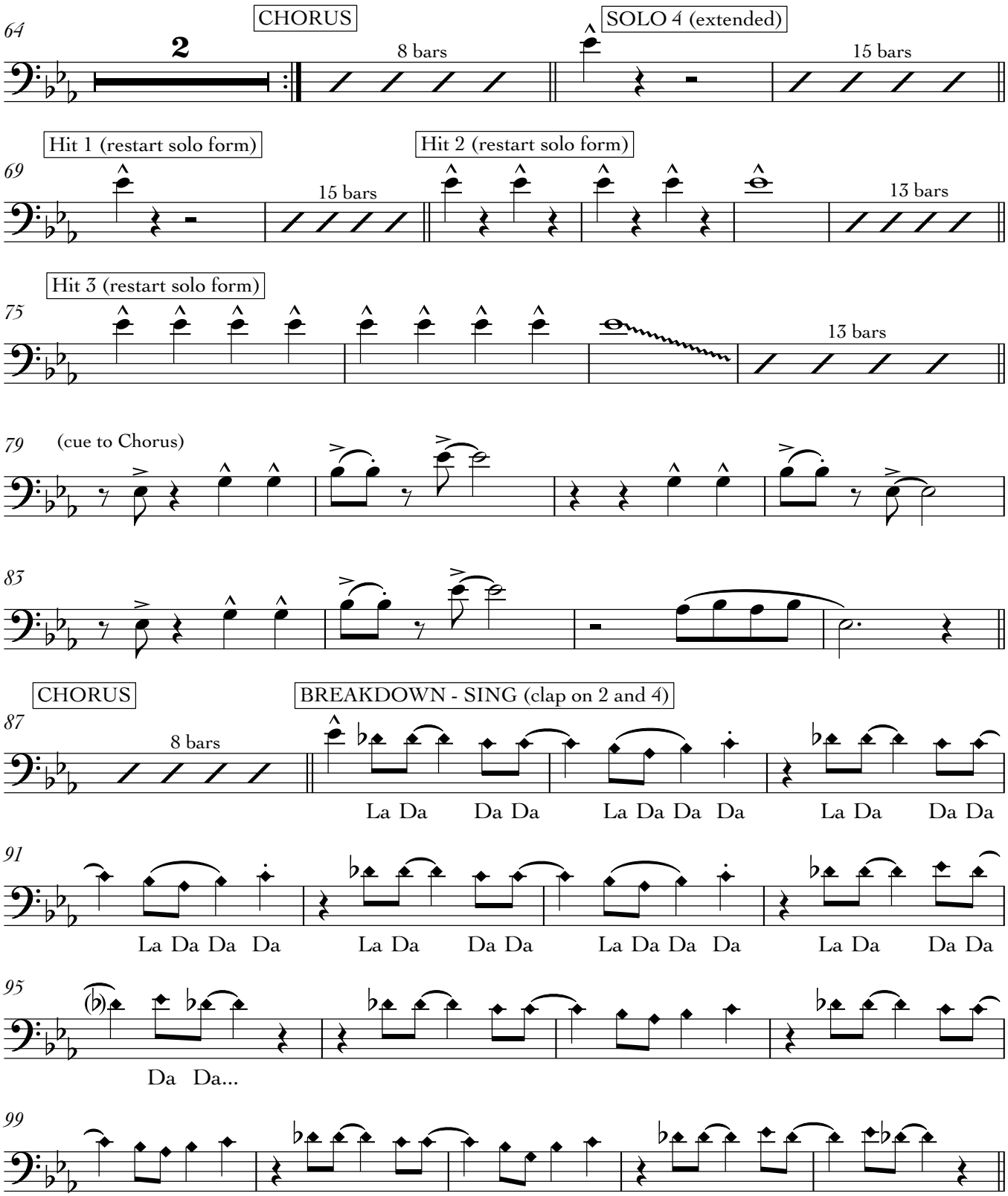

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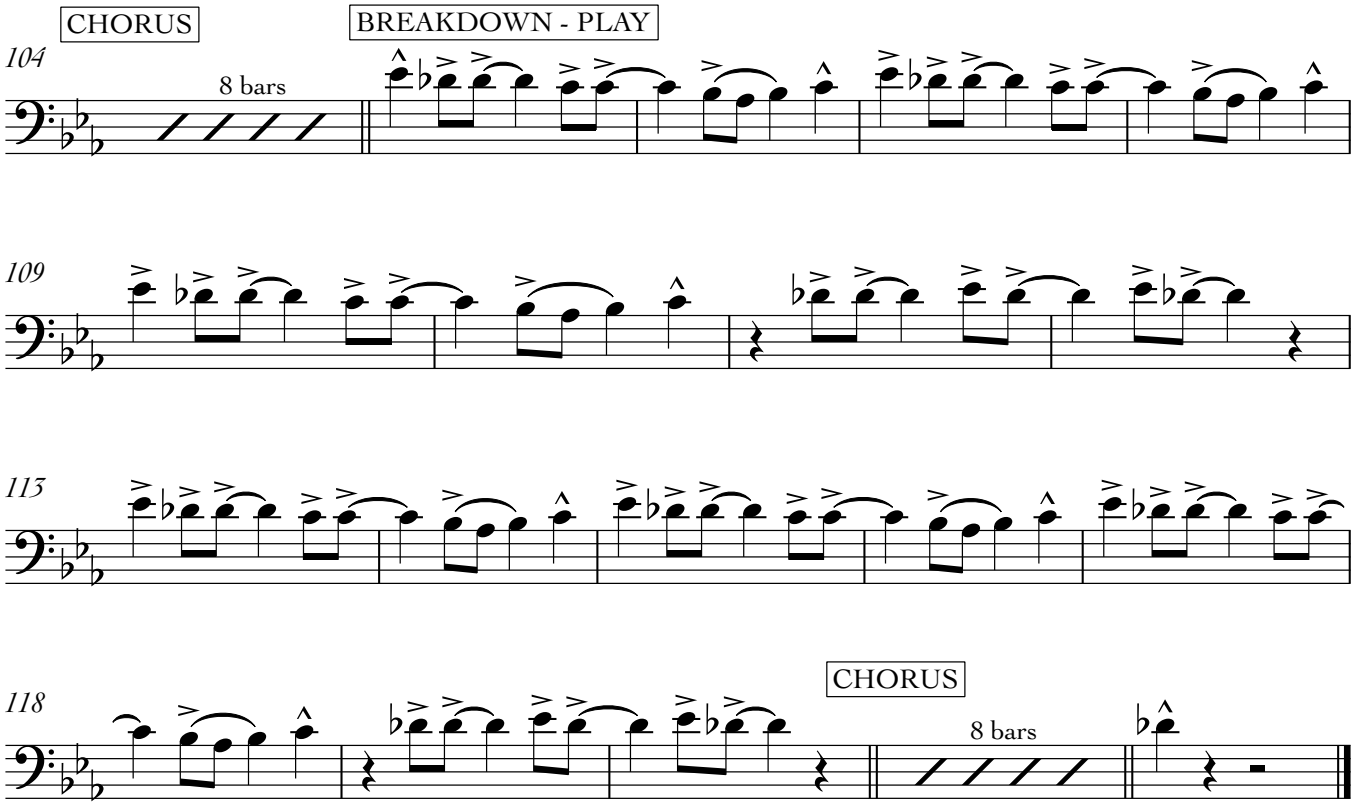

Do Whatcha Wanna

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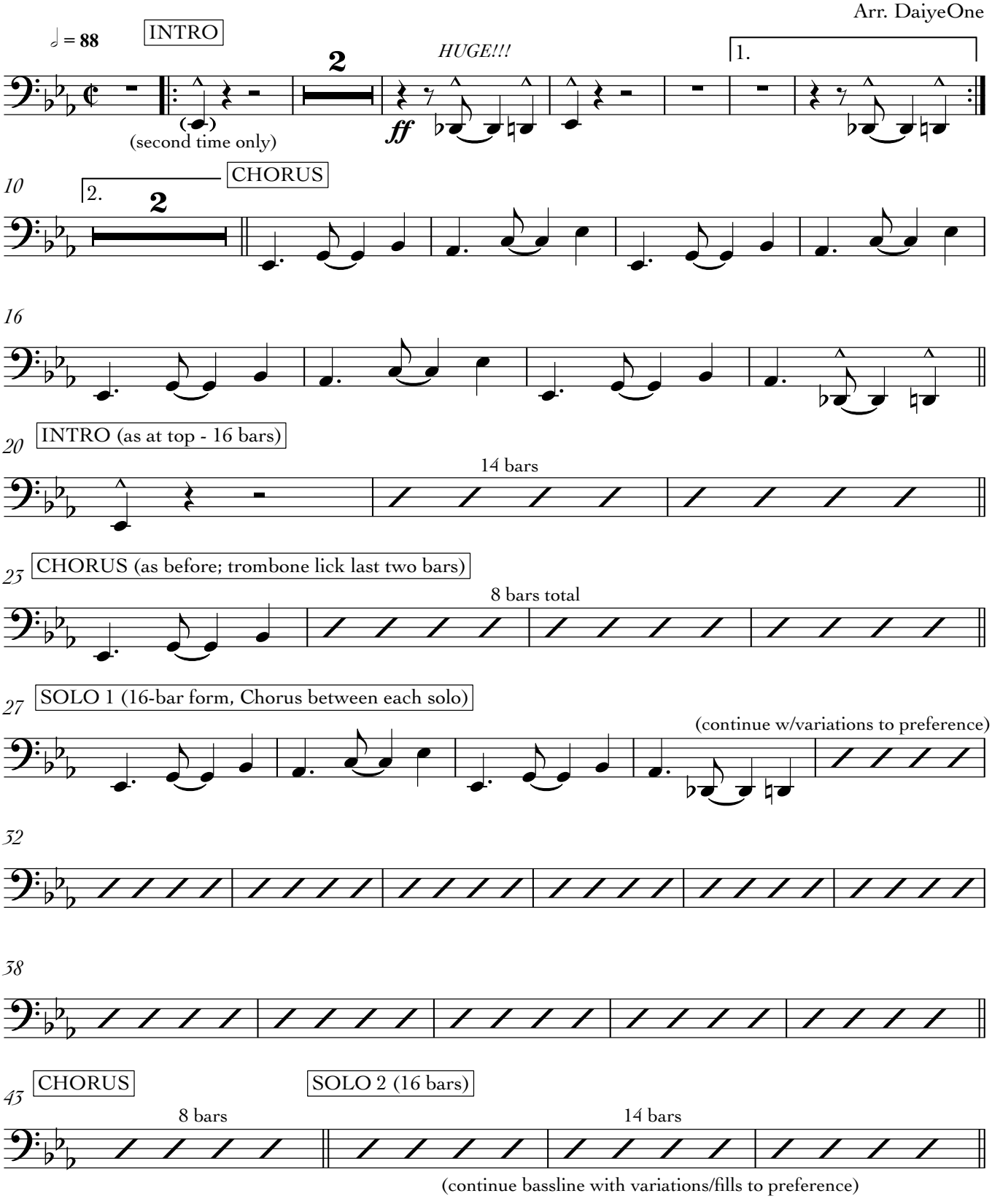
Sousaphone

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



V.S.

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Do Whatcha Wanna

as recorded by Rebirth Brass Band

47 CHORUS — 8 bars | SOLO 3 (16 bars) — 15 bars

50 A

(continue bassline with variations in conversation with the drums)

56

62 CHORUS — 8 bars

67 SOLO 4 (extended) — 15 bars | Hit 1 (restart solo form) — 15 bars — back to groove

71 Hit 2 (restart solo form) — 13 bars — back to groove

75 Hit 3 (restart solo form) — 13 bars

79 Trombone cue last 8 bars

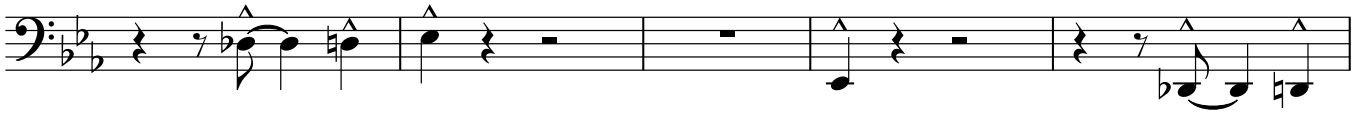
84

87 CHORUS — 8 bars | BREAKDOWN - SING (clap on 2 and 4) — 2 | 2

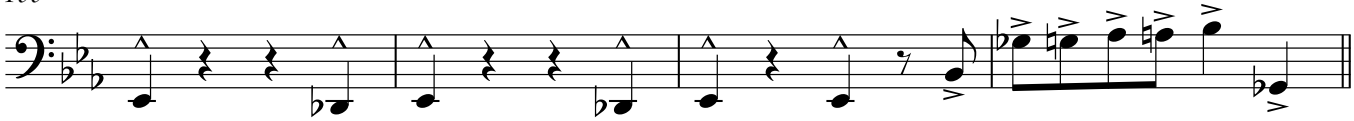
Do Whatcha Wanna

as recorded by Rebirth Brass Band

95

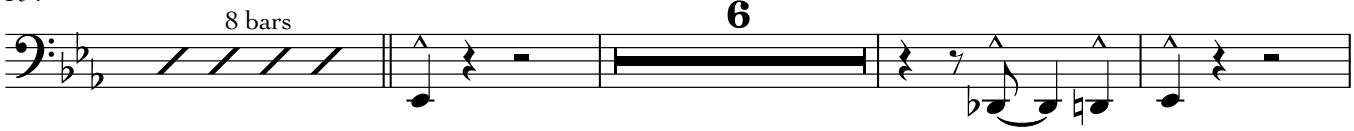


100



104 CHORUS BREAKDOWN - PLAY

8 bars 6



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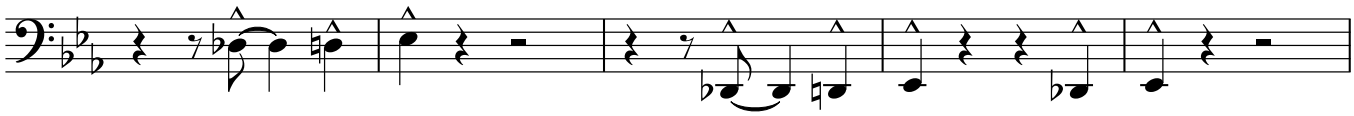
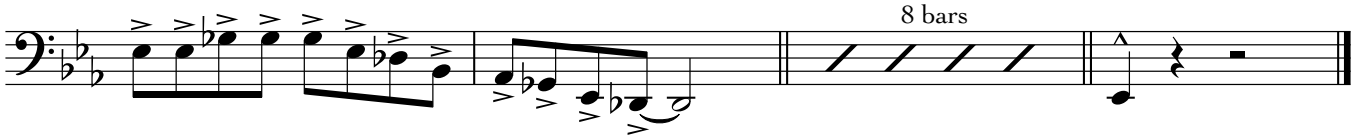


119 CHORUS

8 bars



Do Whatcha Wanna

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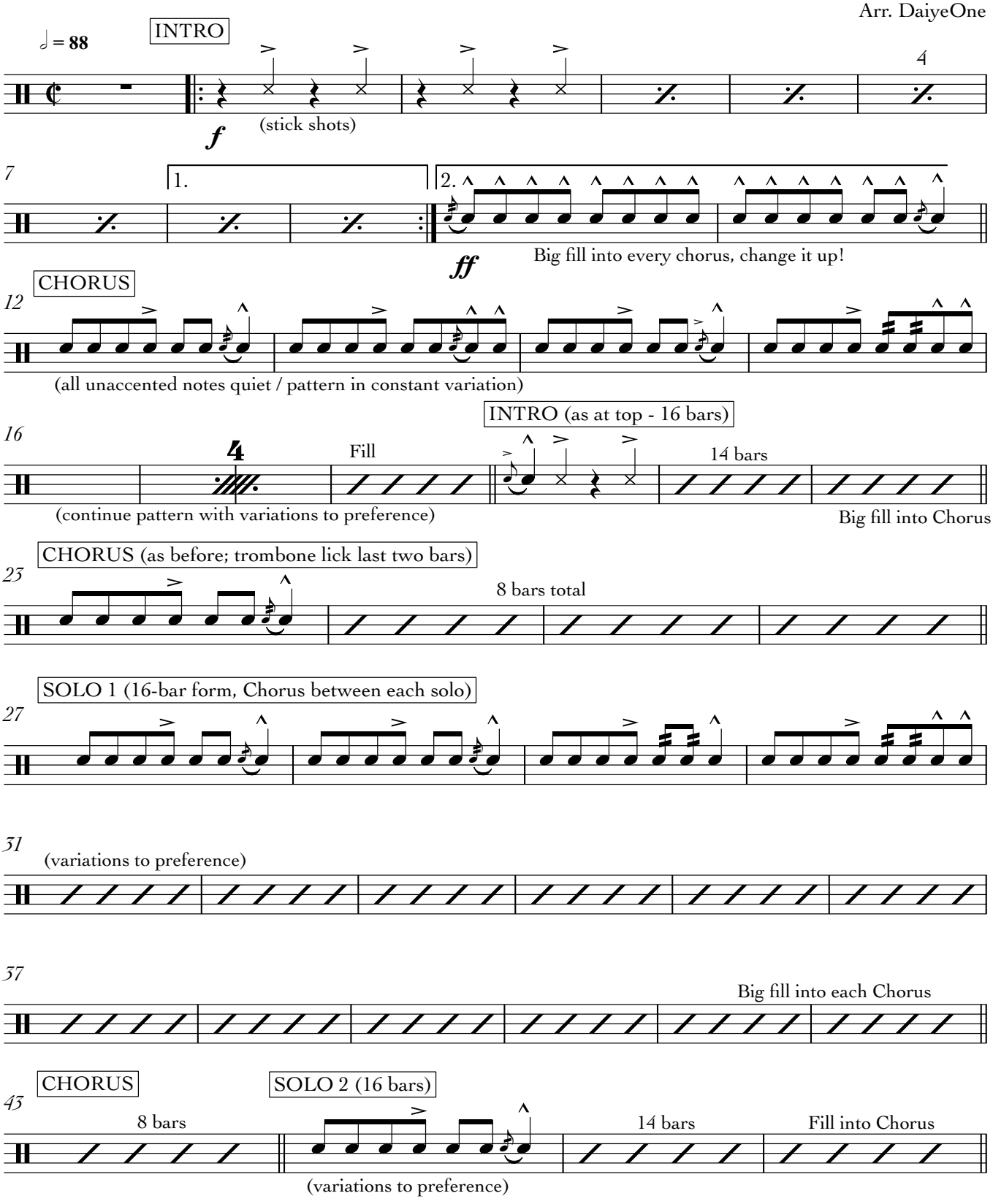
Snare Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier
Arr. DaiyeOne



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Do Whatcha Wanna

as recorded by Rebirth Brass Band

47 CHORUS — 8 bars | SOLO 3 (16 bars) — 15 bars

50 A

(continue patterns with variations/in conversation with Bass Drum)

56

62 Big fill into Chorus | CHORUS — 8 bars

67 SOLO 4 (extended) — 15 bars | Hit 1 (restart solo form) — 15 bars

back to groove

71 Hit 2 (restart solo form) — 13 bars

back to groove

75 Hit 3 (restart solo form) — 13 bars

79 Trombone cue last 8 bars

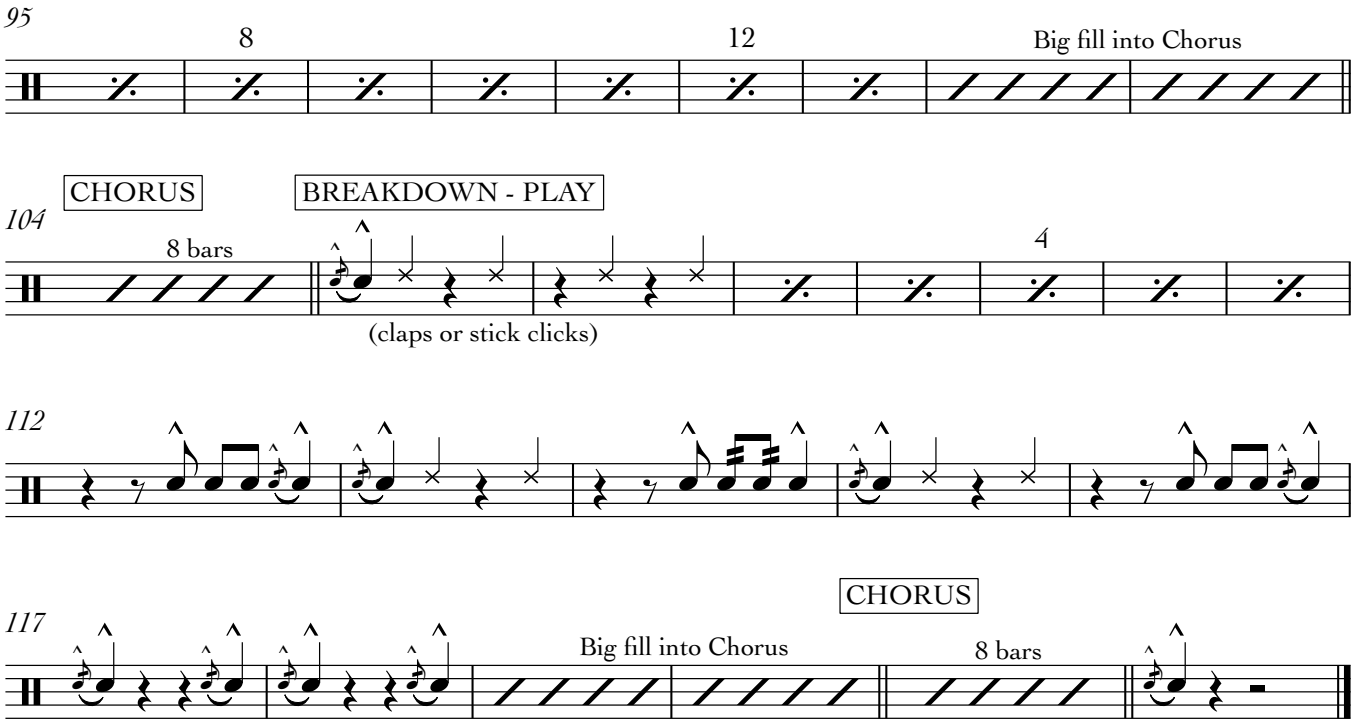
84

87 CHORUS — 8 bars | BREAKDOWN - SING (clap on 2 and 4) — 4

(claps or stick clicks)

Do Whatcha Wanna

as recorded by Rebirth Brass Band



Do Whatcha Wanna

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Bass Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier
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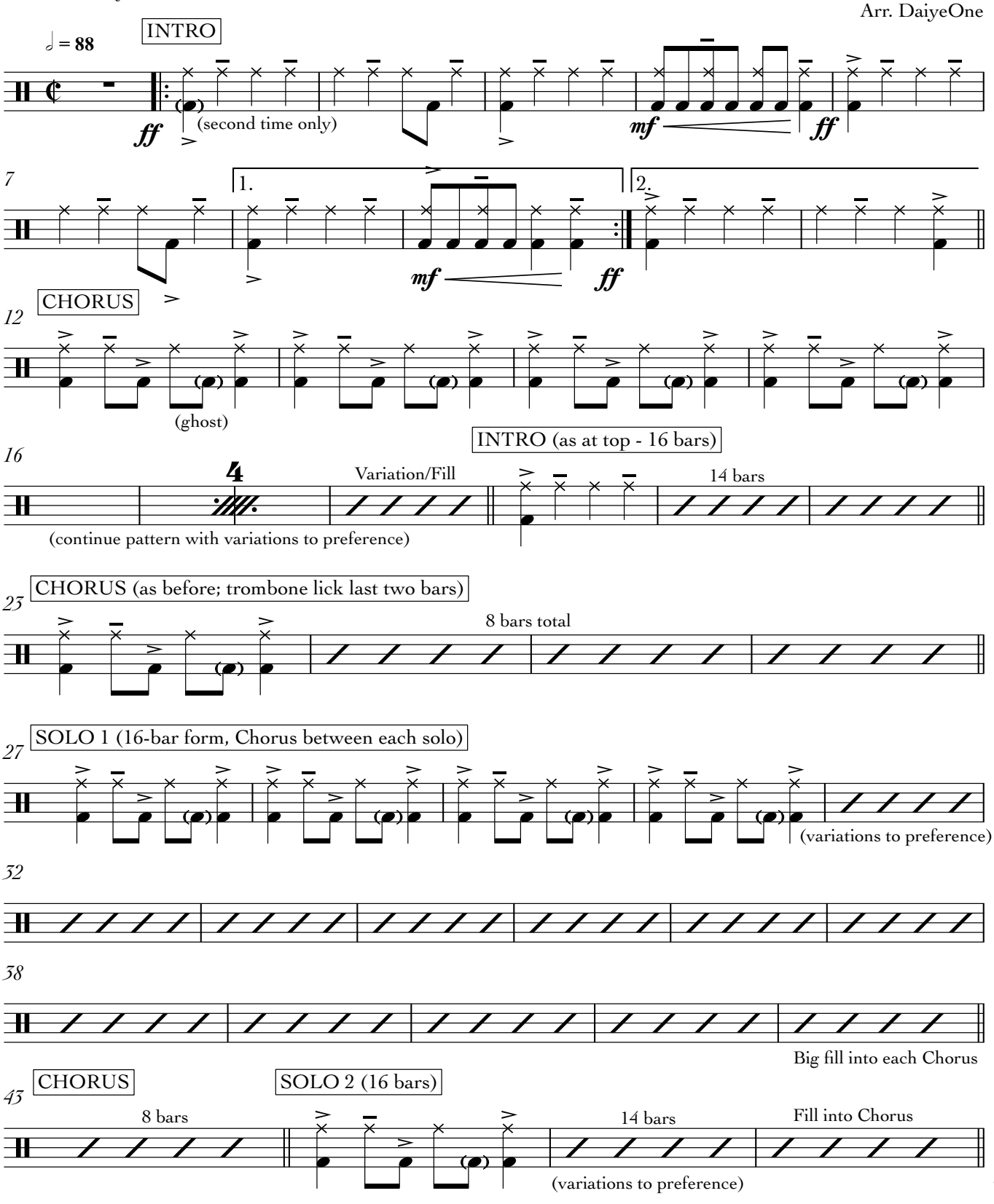

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Do Whatcha Wanna

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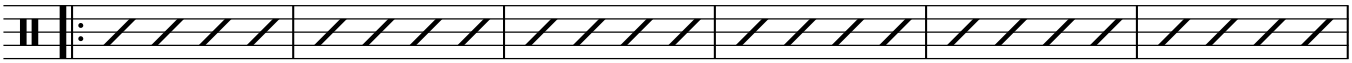
47 CHORUS — 8 bars

SOLO 3 (16 bars) — 15 bars

50 A



(continue pattern with variations/in conversation with Snare Drum)

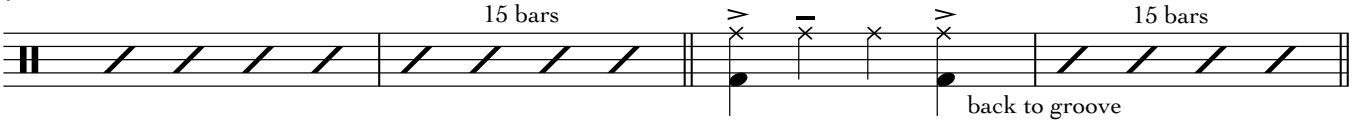
56

62 CHORUS — 8 bars

Big fill into Chorus

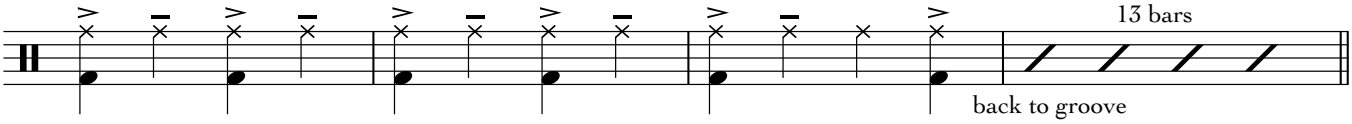
67 SOLO 4 (extended) — 15 bars

Hit 1 (restart solo form) — 15 bars



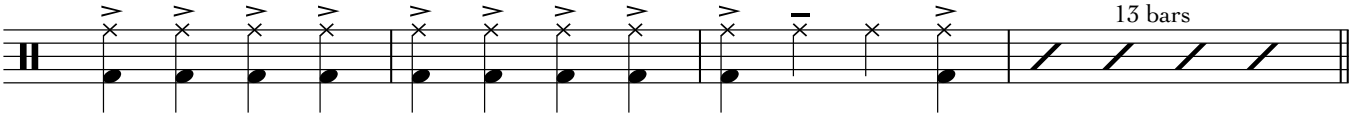
back to groove

71 Hit 2 (restart solo form) — 13 bars



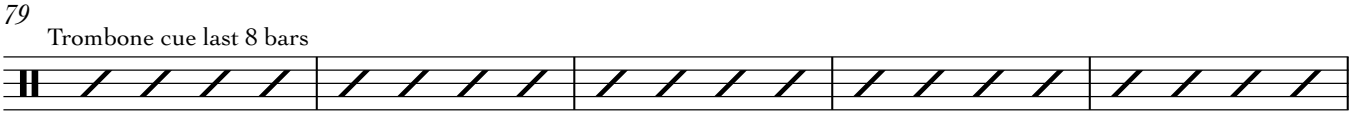
back to groove

75 Hit 3 (restart solo form) — 13 bars



79

Trombone cue last 8 bars



84

Do Whatcha Wanna

as recorded by Rebirth Brass Band