

REBIRTH BRASS BAND

# DO WHATCHA WANNA

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 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 its 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.

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**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

$\text{♩} = 88$  **INTRO**

Trumpet in B♭ 1  
Trumpet in B♭ 2  
Tenor Sax *Strong! ff*  
Trombone 1 *Strong! ff*  
Trombone 2  
Tuba (second time only) *HUGE!!! ff*  
Snare Drum/Cymbal *f* (stick shots)  
Bass Drum/Cymbal *ff* (second time only) *mf* *ff*



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

B♭ Tpt. 1 1. 2. *ff*  
B♭ Tpt. 2  
T. Sax (ghost)  
Tbn. 1 1. 2. (ghost)  
Tbn. 2  
Tuba  
S.D./Cym *ff*  
B.D./Cym *mf* *ff* Big fill into every chorus, change it up!

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

## CHORUS

12

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

*ff*

*ff*

(ghost)



## INTRO (as at top - 16 bars)

16

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

14 bars

4

4

Fill

Big fill into Chorus

(continue pattern with variations to preference)

Variation/Fill

*ff*

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

CHORUS (as before; trombone lick last two bars)

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

25 8 bars total

Bb Tpt. 1  
Bb Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym



29

Bb Tpt. 1  
Bb Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym

(continue bassline with variations/fills to preference)  
(variations to preference)  
(variations to preference)

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

**CHORUS**

37 Cue into Chorus 8 bars

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

Big fill into each Chorus

Big fill into each Chorus

**SOLO 2 (16 bars)** **CHORUS** **SOLO 3 (16 bars)**

44 14 bars Cue into Chorus 8 bars 15 bars

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

(continue bassline with variations/fills to preference)

(variations to preference)

(variations to preference)

Fill into Chorus

Fill into Chorus

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

50 **A**

Bb Tpt. 1

Bb Tpt. 2

T. Sax.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

Continue bassline with variations in conversation with the drums

Continue patterns with variations/in conversation with Bass Drum

Continue patterns with variations/in conversation with Snare Drum

58

Take it up the 2nd time (if you got it like that!)

Bb Tpt. 1

Bb Tpt. 2

T. Sax.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

Big fill into Chorus

Big fill into Chorus



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

**CHORUS**      **SOLO 4 (extended)**      **Hit 1 (restart solo form)**      **Hit 2 (restart solo form)**

66      8 bars      15 bars      15 bars

B♭ Tpt. 1  
B♭ Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym

back to groove  
back to groove  
back to groove

**Hit 3 (restart solo form)**

74      13 bars      13 bars      Trombone cue last 8 bars

B♭ Tpt. 1  
B♭ Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym

back to groove  
back to groove

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

## CHORUS

82 Cue to Chorus after bones 8 bars

Bb Tpt. 1  
Bb Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym



## BREAKDOWN - SING (clap on 2 and 4)

88

Bb Tpt. 1  
Bb Tpt. 2  
T. Sx.  
Tbn. 1  
Tbn. 2  
Tuba  
S.D./Cym  
B.D./Cym

La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da  
La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da  
La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da  
La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da La Da Da Da  
(claps)

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

94

B♭ Tpt. 1  
La Da Da Da Da Da...

B♭ Tpt. 2  
La Da Da Da Da Da...

T. Sx.  
La Da Da Da Da Da...

Tbn. 1  
La Da Da Da Da Da...

Tbn. 2  
La Da Da Da Da Da...

Tuba

S.D./Cym

B.D./Cym

101

CHORUS      BREAKDOWN - PLAY

(PLAY) Cue to Chorus      8 bars

B♭ Tpt. 1

B♭ Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

Big fill into Chorus

(claps or stick clicks)

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

108

Bb Tpt. 1

Bb Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym



115

Bb Tpt. 1

Bb Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

CHORUS

119

8 bars

The musical score is for the chorus of 'Do Whatcha Wanna' and consists of seven staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 119. The first staff is for Bb Tpt. 1, the second for Bb Tpt. 2, the third for T. Sx., the fourth for Tbn. 1, the fifth for Tbn. 2, the sixth for Tuba, and the seventh for B.D./Cym. The Tuba and B.D./Cym staves have the instruction 'Big fill into Chorus' written below them. The first four measures of the score contain the main melodic and harmonic material for the chorus. The fifth measure is a double bar line, and the sixth measure is a full bar of rests for all instruments. The seventh measure is a final chord consisting of a B-flat major triad (B-flat, D, F) with an accent (^) over the B-flat. The score ends with a double bar line.

Bb Tpt. 1

Bb Tpt. 2

T. Sx.

Tbn. 1

Tbn. 2

Tuba

S.D./Cym

B.D./Cym

Big fill into Chorus

Big fill into Chorus

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trumpet in B♭ 1

Kermit Ruffins, Phil Frazier, Keith Frazier  
Arr. DaiyeOne

$\text{♩} = 88$  **INTRO** 6 1. 2 2.

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

**CHORUS** 12

**INTRO (as at top - 16 bars)** 17 14 bars

**CHORUS (as before; trombone lick last two bars)** 25 8 bars total

**SOLO 1 (16-bar form, Chorus between each solo)** 27 14 Cue into Chorus

**CHORUS** 43 8 bars **SOLO 2 (16 bars)** 14 bars Cue into Chorus

**CHORUS** 47 8 bars **SOLO 3 (16 bars)** 15 bars

**A** 50

53 2

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

58



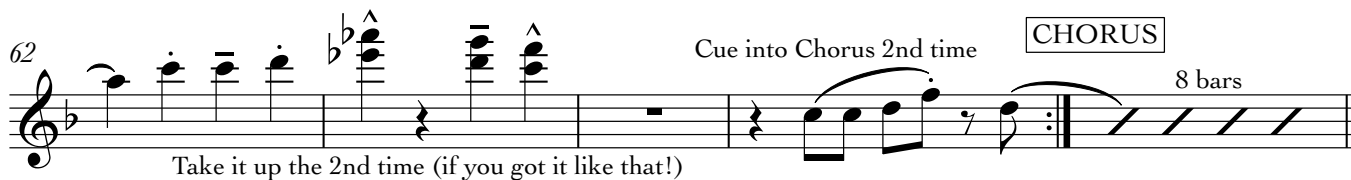
62

Cue into Chorus 2nd time

CHORUS

8 bars

Take it up the 2nd time (if you got it like that!)



67

SOLO 4 (extended)

15 bars

Hit 1 (restart solo form)


15 bars



71

Hit 2 (restart solo form)

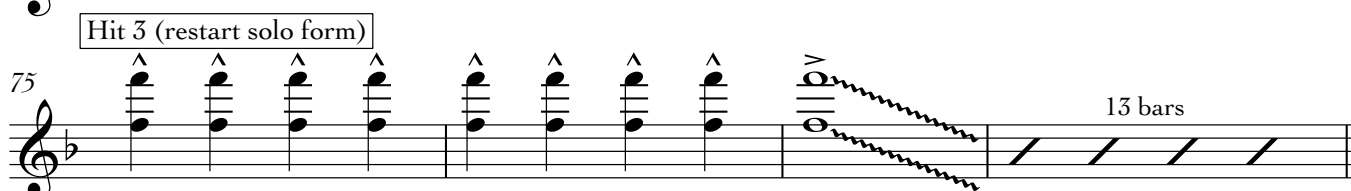
13 bars



75

Hit 3 (restart solo form)

13 bars

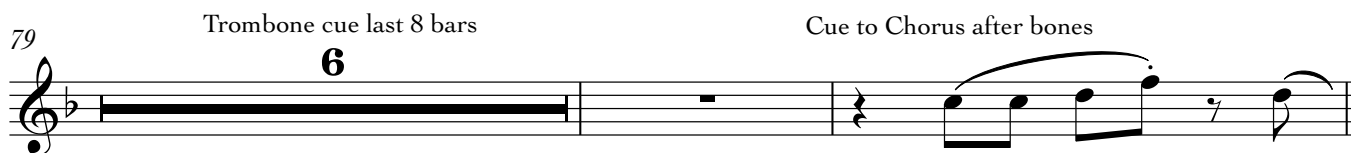


79

Trombone cue last 8 bars

6

Cue to Chorus after bones



87

CHORUS

8 bars

BREAKDOWN - SING (clap on 2 and 4)



91

La Da Da Da La Da Da Da La Da Da Da



95

La Da Da Da La Da Da Da La Da Da Da

Da Da...



100

(PLAY) Cue to Chorus



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

104 CHORUS 8 bars

BREAKDOWN - PLAY 7

Musical notation for measures 104-114. Measure 104 is a whole rest with a slash. Measures 105-114 contain a melodic line with eighth notes and accents. Measure 105 starts with a flat. Measure 114 ends with an accent.

115

Musical notation for measures 115-118. Measures 115-118 contain a melodic line with eighth notes and accents. Measure 115 starts with a flat. Measure 118 ends with an accent.

119 CHORUS 8 bars

Musical notation for measures 119-126. Measures 119-126 contain a melodic line with eighth notes and accents. Measure 119 starts with a flat. Measure 126 ends with a whole rest and a slash.



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trumpet in B $\flat$  2

Kermit Ruffins, Phil Frazier, Keith Frazier

Arr. DaiyeOne

$\text{♩} = 88$  **INTRO**

6 1. 2 2.

**CHORUS**

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

**INTRO (as at top - 16 bars)**

14 bars

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

8 bars total

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

15 8 bars

**SOLO 2 (16 bars)** **CHORUS**

14 bars 8 bars

**SOLO 3 (16 bars)** **A**

15 bars

**2**

2

V.S.

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

64 **CHORUS** **SOLO 4 (extended)**

2 8 bars 15 bars

69 **Hit 1 (restart solo form)** **Hit 2 (restart solo form)**

15 bars 13 bars

75 **Hit 3 (restart solo form)**

13 bars 13 bars

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

8 8 bars 8 bars

Trombone cue last 8 bars

90 La Da Da Da La Da Da Da

8 bars

94 La Da Da Da La Da Da Da La Da Da Da

8 bars

99 La Da Da Da Da Da...

8 bars

104 **CHORUS** **BREAKDOWN - PLAY**

8 8 bars 7

114

8 bars

119 **CHORUS**

8 bars

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Tenor Sax

Kermit Ruffins, Phil Frazier, Keith Frazier

Arr. DaiyeOne

$\text{♩} = 88$  **INTRO**

Strong! *ff*

6

10

14

**CHORUS**

20 **INTRO (as at top - 16 bars)** 14 bars

25 **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)** **A** 15 bars

(ghost)

V.S.

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

55

Musical staff 55-58. Measure 55 starts with a triplet of eighth notes. Measure 56 has a triplet of eighth notes. Measure 57 has a triplet of eighth notes. Measure 58 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 58.

59

Musical staff 59-62. Measure 59 has a triplet of eighth notes. Measure 60 has a triplet of eighth notes. Measure 61 has a triplet of eighth notes. Measure 62 has a triplet of eighth notes.

63

Musical staff 63-66. Measure 63 has a triplet of eighth notes. Measure 64 has a triplet of eighth notes. Measure 65 has a triplet of eighth notes. Measure 66 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 66. Below the staff, the text "CHORUS" is in a box, and "8 bars" is written.

67

Musical staff 67-70. Measure 67 has a triplet of eighth notes. Measure 68 has a triplet of eighth notes. Measure 69 has a triplet of eighth notes. Measure 70 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 70. Below the staff, the text "SOLO 4 (extended)" is in a box, and "Hit 1 (restart solo form)" is in a box. "15 bars" is written below the staff.

71

Musical staff 71-74. Measure 71 has a triplet of eighth notes. Measure 72 has a triplet of eighth notes. Measure 73 has a triplet of eighth notes. Measure 74 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 74. Below the staff, the text "Hit 2 (restart solo form)" is in a box, and "13 bars" is written.

75

Musical staff 75-78. Measure 75 has a triplet of eighth notes. Measure 76 has a triplet of eighth notes. Measure 77 has a triplet of eighth notes. Measure 78 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 78. Below the staff, the text "Hit 3 (restart solo form)" is in a box, and "13 bars" is written.

79

Musical staff 79-88. Measure 79 has a triplet of eighth notes. Measure 80 has a triplet of eighth notes. Measure 81 has a triplet of eighth notes. Measure 82 has a triplet of eighth notes. Measure 83 has a triplet of eighth notes. Measure 84 has a triplet of eighth notes. Measure 85 has a triplet of eighth notes. Measure 86 has a triplet of eighth notes. Measure 87 has a triplet of eighth notes. Measure 88 has a triplet of eighth notes. A double bar line with repeat dots is at the end of measure 88. Below the staff, the text "CHORUS" is in a box, and "BREAKDOWN - SING (clap on 2 and 4)" is in a box. "8" is written above the staff, and "8 bars" is written below the staff. "Trombone cue last 8 bars" is written below the staff.

90

Musical staff 90-93. Measure 90 has a triplet of eighth notes. Measure 91 has a triplet of eighth notes. Measure 92 has a triplet of eighth notes. Measure 93 has a triplet of eighth notes. Below the staff, the lyrics "La Da Da Da La Da Da Da La Da Da Da La Da Da Da" are written.

94

Musical staff 94-97. Measure 94 has a triplet of eighth notes. Measure 95 has a triplet of eighth notes. Measure 96 has a triplet of eighth notes. Measure 97 has a triplet of eighth notes. Below the staff, the lyrics "La Da Da Da Da Da..." are written.

99

Musical staff 99-102. Measure 99 has a triplet of eighth notes. Measure 100 has a triplet of eighth notes. Measure 101 has a triplet of eighth notes. Measure 102 has a triplet of eighth notes.

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

3

104 **CHORUS** 8 bars

**BREAKDOWN - PLAY** 7

115

**CHORUS** 8 bars

119

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trombone 1

Kermit Ruffins, Phil Frazier, Keith Frazier

Arr. DaiyeOne

**INTRO**

$\text{♩} = 88$  Strong! *ff*

6 (ghost)

**CHORUS**

10 2. 14 bars

**INTRO (as at top - 16 bars)**

17 8 bars total

**CHORUS (as before; big lick last two bars)**

25 **12**

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

27 **12**

**CHORUS** **SOLO 2 (16 bars)** **CHORUS**

45 8 bars 14 bars 8 bars

**SOLO 3 (16 bars)** **A**

48 15 bars **2**

52 **2**

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

58

Musical staff 58-61 in bass clef, key of B-flat major. It begins with a repeat sign and contains several eighth and quarter notes with various articulations like accents and slurs.

62

Musical staff 62-66. Staff 62-63 contains notes with accents. Staff 64-65 is a double bar line with a '2' above it, indicating a two-measure rest. Staff 66 is a double bar line with a repeat sign and a box labeled 'CHORUS' above it. The staff ends with a slash and a box labeled '8 bars'.

67

Musical staff 67-70. Staff 67-68 is a double bar line with a box labeled 'SOLO 4 (extended)' above it. Staff 69-70 is a double bar line with a box labeled 'Hit 1 (restart solo form)' above it. The staff ends with a slash and a box labeled '15 bars'.

71

Musical staff 71-74. Staff 71-72 is a double bar line with a box labeled 'Hit 2 (restart solo form)' above it. Staff 73-74 is a double bar line with a box labeled 'Hit 3 (restart solo form)' above it. The staff ends with a slash and a box labeled '13 bars'.

75

Musical staff 75-78. Staff 75-76 is a double bar line with a box labeled 'Hit 3 (restart solo form)' above it. Staff 77-78 is a double bar line with a box labeled 'Hit 3 (restart solo form)' above it. The staff ends with a slash and a box labeled '13 bars'.

79 (cue to Chorus)

Musical staff 79-84. Staff 79-80 is a double bar line with a box labeled 'CHORUS' above it. Staff 81-82 is a double bar line with a box labeled 'BREAKDOWN - SING (clap on 2 and 4)' above it. The staff ends with a slash and a box labeled '8 bars'.

85

Musical staff 85-86. Staff 85-86 is a double bar line with a box labeled 'CHORUS' above it. The staff ends with a slash and a box labeled '8 bars'.

87

Musical staff 87-90. Staff 87-88 is a double bar line with a box labeled 'CHORUS' above it. Staff 89-90 is a double bar line with a box labeled 'BREAKDOWN - SING (clap on 2 and 4)' above it. The staff ends with a slash and a box labeled '8 bars'.

91

Musical staff 91-94. Staff 91-92 is a double bar line with a box labeled 'CHORUS' above it. Staff 93-94 is a double bar line with a box labeled 'BREAKDOWN - SING (clap on 2 and 4)' above it. The staff ends with a slash and a box labeled '8 bars'.

95

Musical staff 95-98. Staff 95-96 is a double bar line with a box labeled 'CHORUS' above it. Staff 97-98 is a double bar line with a box labeled 'BREAKDOWN - SING (clap on 2 and 4)' above it. The staff ends with a slash and a box labeled '8 bars'.

Da Da...

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

99

CHORUS

BREAKDOWN - PLAY

104

8 bars

109

115

CHORUS

118

8 bars



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Trombone 2

Kermit Ruffins, Phil Frazier, Keith Frazier  
Arr. DaiyeOne

$\text{♩} = 88$  **INTRO**

6 1. 2 2. 2

12 **CHORUS**

18 *ff* **INTRO (as at top - 16 bars)**

14 bars

25 **CHORUS (as before; big lick last two bars)**

8 bars total

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

12

45 **CHORUS** **SOLO 2 (16 bars)** **CHORUS**

8 bars 14 bars 8 bars

48 **SOLO 3 (16 bars)**

15 bars **A**

53 2

59

# Do Whatcha Wanna

2

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 (cue to Chorus)

85

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

91

95

99

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

CHORUS

BREAKDOWN - PLAY

104

8 bars

Musical notation for measures 104-111. The first measure (104) contains a double bar line followed by a slash and a double bar line, indicating an 8-bar rest. Measures 105-111 contain a rhythmic pattern of eighth notes with accents and slurs, starting on a B-flat note.

109

Musical notation for measures 109-114. Measures 109-114 continue the rhythmic pattern of eighth notes with accents and slurs.

115

Musical notation for measures 115-117. Measures 115-117 continue the rhythmic pattern of eighth notes with accents and slurs.

118

CHORUS

8 bars

Musical notation for measures 118-125. Measures 118-124 contain the rhythmic pattern of eighth notes with accents and slurs. Measure 125 contains a double bar line followed by a slash and a double bar line, indicating an 8-bar rest.

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Sousaphone

Kermit Ruffins, Phil Frazier, Keith Frazier

Arr. DaiyeOne

♩ = 88

INTRO

2 *HUGE!!!* 1.

(second time only)

10 2. 2 CHORUS

16

20 INTRO (as at top - 16 bars)

14 bars

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

8 bars total

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

(continue w/ variations to preference)

32

38

43 CHORUS SOLO 2 (16 bars)

8 bars 14 bars

(continue bassline with variations/fills to preference)

V.S.

# Do Whatcha Wanna

2

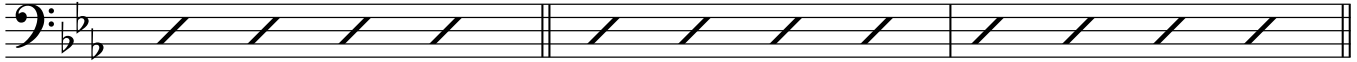
as recorded by Rebirth Brass Band

47 CHORUS

8 bars

SOLO 3 (16 bars)

15 bars



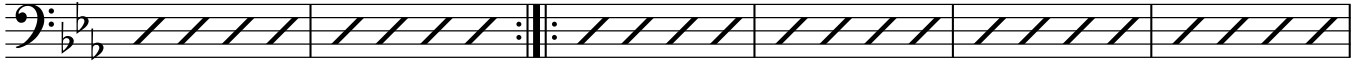
50

A



(continue bassline with variations in conversation with the drums)

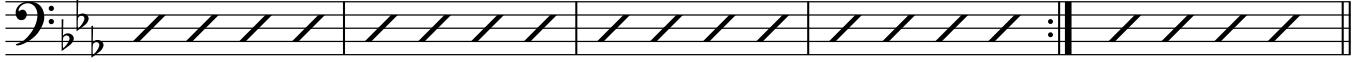
56



62

CHORUS

8 bars



67

SOLO 4 (extended)

15 bars

Hit 1 (restart solo form)

15 bars



71

Hit 2 (restart solo form)

13 bars



75

Hit 3 (restart solo form)

13 bars

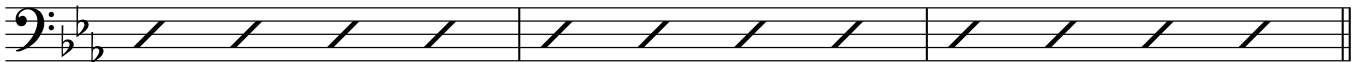


79

Trombone cue last 8 bars



84



87

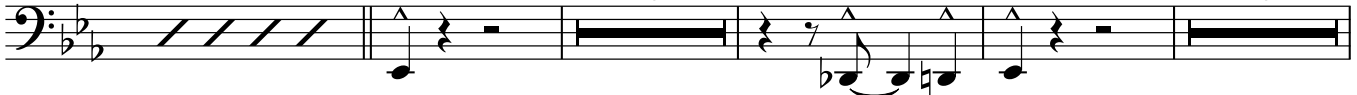
CHORUS

8 bars

BREAKDOWN - SING (clap on 2 and 4)

2

2



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

95

Musical staff for measures 95-99. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains five measures of music. Measure 95 starts with a quarter rest, followed by a quarter note G2, a quarter note F2, and a quarter note E2. Measure 96 has a quarter rest, a quarter note D2, and a quarter note C2. Measure 97 has a quarter rest, a quarter note B1, and a quarter note A1. Measure 98 has a quarter rest, a quarter note G1, and a quarter note F1. Measure 99 has a quarter rest, a quarter note E1, and a quarter note D1.

100

Musical staff for measures 100-103. The staff is in bass clef with a key signature of two flats. It contains four measures of music. Measure 100 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 101 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 102 has a quarter note A1, a quarter note G1, and a quarter note F1. Measure 103 has a quarter note E1, a quarter note D1, and a quarter note C1.

104

CHORUS

BREAKDOWN - PLAY

8 bars

6

Musical staff for measures 104-109. The staff is in bass clef with a key signature of two flats. It contains six measures of music. Measure 104 has a quarter rest, a quarter note G2, and a quarter note F2. Measure 105 has a quarter rest, a quarter note E2, and a quarter note D2. Measure 106 has a quarter rest, a quarter note C2, and a quarter note B1. Measure 107 has a quarter rest, a quarter note A1, and a quarter note G1. Measure 108 has a quarter rest, a quarter note F1, and a quarter note E1. Measure 109 has a quarter rest, a quarter note D1, and a quarter note C1.

114

Musical staff for measures 114-118. The staff is in bass clef with a key signature of two flats. It contains five measures of music. Measure 114 has a quarter rest, a quarter note G2, and a quarter note F2. Measure 115 has a quarter rest, a quarter note E2, and a quarter note D2. Measure 116 has a quarter rest, a quarter note C2, and a quarter note B1. Measure 117 has a quarter rest, a quarter note A1, and a quarter note G1. Measure 118 has a quarter rest, a quarter note F1, and a quarter note E1.

119

CHORUS

8 bars

Musical staff for measures 119-126. The staff is in bass clef with a key signature of two flats. It contains eight measures of music. Measure 119 has a quarter note G2, a quarter note F2, and a quarter note E2. Measure 120 has a quarter note D2, a quarter note C2, and a quarter note B1. Measure 121 has a quarter note A1, a quarter note G1, and a quarter note F1. Measure 122 has a quarter note E1, a quarter note D1, and a quarter note C1. Measure 123 has a quarter rest, a quarter note G2, and a quarter note F2. Measure 124 has a quarter rest, a quarter note E2, and a quarter note D2. Measure 125 has a quarter rest, a quarter note C2, and a quarter note B1. Measure 126 has a quarter rest, a quarter note A1, and a quarter note G1.

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Snare Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier  
Arr. DaiyeOne

$\text{♩} = 88$  **INTRO**

*f* (stick shots) 4

7 1. 2. *ff* Big fill into every chorus, change it up!

**CHORUS**

(all unaccented notes quiet / pattern in constant variation)

16 **4** Fill **INTRO (as at top - 16 bars)** 14 bars

(continue pattern with variations to preference) Big fill into Chorus

25 **CHORUS (as before; trombone lick last two bars)** 8 bars total

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

31 (variations to preference)

37 Big fill into each Chorus

43 **CHORUS** **SOLO 2 (16 bars)** 8 bars 14 bars Fill into Chorus

(variations to preference)

V.S.

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

47 CHORUS

SOLO 3 (16 bars)

8 bars

15 bars

50 A

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

56

62

CHORUS

Big fill into Chorus

8 bars

67 SOLO 4 (extended)

Hit 1 (restart solo form)

15 bars

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

BREAKDOWN - SING (clap on 2 and 4)

8 bars

4

(claps or stick clicks)



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

95

8 12 Big fill into Chorus

104

CHORUS BREAKDOWN - PLAY

8 bars 4

(claps or stick clicks)

112

117

CHORUS

Big fill into Chorus 8 bars

# Do Whatcha Wanna

as recorded by Rebirth Brass Band

Bass Drum/Cymbal

Kermit Ruffins, Phil Frazier, Keith Frazier  
Arr. DaiyeOne

$\text{♩} = 88$  **INTRO**

*ff* (second time only) *mf* *ff*

7 **1.** **2.**

*mf* *ff*

12 **CHORUS**

(ghost)

16 **INTRO (as at top - 16 bars)**

**4** Variation/Fill 14 bars

(continue pattern with variations to preference)

25 **CHORUS (as before; trombone lick last two bars)**

8 bars total

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

(variations to preference)

32

38

Big fill into each Chorus

43 **CHORUS** **SOLO 2 (16 bars)**

8 bars 14 bars Fill into Chorus

(variations to preference)

V.S.

# Do Whatcha Wanna

2

as recorded by Rebirth Brass Band

47 CHORUS

SOLO 3 (16 bars)

8 bars

15 bars



50 A



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

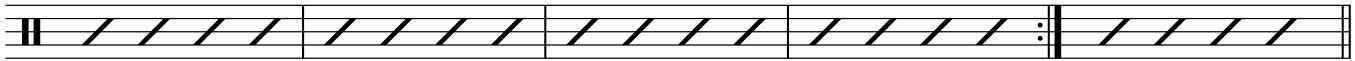
56



62

CHORUS

8 bars



Big fill into Chorus

67 SOLO 4 (extended)

Hit 1 (restart solo form)

15 bars

15 bars



71 Hit 2 (restart solo form)

13 bars



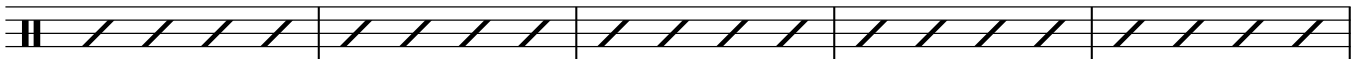
75 Hit 3 (restart solo form)

13 bars

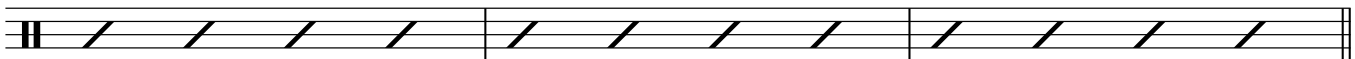


79

Trombone cue last 8 bars



84



# Do Whatcha Wanna

as recorded by Rebirth Brass Band

87 **CHORUS** **BREAKDOWN - SING**

8 bars 4

95 8 12 Big fill into Chorus

104 **CHORUS** **BREAKDOWN - PLAY**

8 bars 4

111

117 **CHORUS**

8 bars

Big fill into Chorus