Play That Funky Music

Words and Music by ROBERT PARISSI
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

Conductor
1st E-flat Alto Saxophone
2nd E-flat Alto Saxophone
1st B-flat Tenor Saxophone
2nd B-flat Tenor Saxophone
E-flat Baritone Saxophone (Optional)
1st B-flat Trumpet
2nd B-flat Trumpet
3rd B-flat Trumpet
4th B-flat Trumpet (Optional)

Optional/Alternate Parts
C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B-flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B-flat Tenor Saxophone (Doubles 2nd Trombone)

1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums
NOTES TO THE CONDUCTOR

Some great pop songs never seem to fade away and if they do, they always seem to pop up again. “Play That Funky Music” was Wild Cherry’s claim to fame in 1976. The funky dance single was charted as number one in the U.S. and it hit top ten in the UK that same year. Approximately 30 years later, rapper Vanilla Ice used the success of this funky hit and its famous chant in one of his CDs. I bring you a new rendition of the funky dance for young jazz ensemble.

This arrangement is taken from the original full-length version of the song rather than only the single version. The tempo is a bit slower than the original but the feel remains intact. As with most funk charts, the focus is on the rhythmic feel. Playing too heavy will definitely compromise the feel of the tune. The melody is played by the trumpets at measure 9 and then jumps over to the saxes at measure 17. All background figures should be played light and crisp. The rhythm section should not overpower the ensemble. The alto and tenor saxes should play the fall-off on beat 1 of measure 29 accented with a quick fall making sure the pitch is established before the fall. As the trumpets and saxes continue to trade off the melody, ensure that the tempo does not fluctuate and that the rhythm section continues a steady groove. At measures 65–72 a call-and-response section is introduced between the low- and high-sounding instruments building to measure 73 and subsequently to the end.

Observe the articulation carefully. The staccato notes are short but not clipped and the rooftop accent (ँ) is detached but not staccato, think “daht.” The sixteenth notes should be tight and concise at measures 5–7 and as they occur throughout the chart.

Get the music juices flowing and keep on playing that funky music!

—Victor López

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.
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CONDUCTOR
24846S

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Moderate Funk = 112

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