

# JAZZ BAND SERIES



## Uptown Funk

Words and Music by BRUNO MARS, JEFF BHASKER, PHILIP LAWRENCE,  
DEVON GALLASPY, MARK RONSON, NICHOLAUS WILLIAMS, LONNIE SIMMONS,  
RONNIE WILSON, CHARLES WILSON, RUDOLPH TAYLOR and ROBERT WILSON

Arranged by VICTOR LÓPEZ

### INSTRUMENTATION

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

### Optional/Alternate Parts

C Flute  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

This chart is an energetic, up-tempo jam from beginning to end. Resembling the funk charts of the '80s and '90s, it has a great dance groove.

Addressing the “funk-style” articulation throughout the piece is extremely important. When playing funk-style music, the horns should articulate the notes hard and short as opposed to long and lyrical, as in an orchestral setting. Precision is critical in this style of arrangement. Interpretation is also important. Listening to the original version or the demo recording of this arrangement ([alfred.com/downloads](http://alfred.com/downloads)), as well as other funk groups such as Tower of Power and Earth, Wind & Fire, will help students with its interpretation.

Funk groups use horn sections of different sizes, though they are no larger than six horns (two trumpets, an alto sax, a tenor sax, a trombone, and a baritone sax). Working with this often-called “small big band” is much easier than working with a traditional, larger jazz ensemble; obtaining a tight sound and the overall groove of the piece with a large number of horns can be a challenge. If time permits, I suggest each section be rehearsed separately before putting the chart together.

There are many possibilities for the performance of this piece. Note that after the *tutti* introduction, the drop, or fall, in the horns is brief and should not last beyond beat 2. Starting with the pickups to m. 4, an optional singing part for some of the instruments has been indicated. If this option is chosen, make certain the students are set and ready to play beat 4 of m. 10. Another option is to use a small group of singers. This section must be well rehearsed to be effective. To provide support and keep the singers in tune, the pianist can play the notes behind the voices.

Many passages in this funk chart include repeated sixteenth notes. To really make the chart shine, strive for tight, bright, and controlled articulation and overall sound. Direct your students to not only listen to their section but to also expand their focus to the entire ensemble for continuity.

At m. 55, the “open-for-solos” section varies slightly from the original recording and is appropriate for the jazz ensemble. A word of caution: if too many soloists are utilized, the piece may drag and lose the intended impact. We all know that well-prepared music always reduces rehearsal time and improves performance. Here are a few suggestions for effective performance and preparation of this particular piece:

Quarter notes are always played short unless indicated differently.

Isolated quarter notes are always accented.

Eighth notes followed by a rest are played short—think “daht.”

Eighth-note runs are played *legato* until the last note, which is always played short.

Typically, any note with a *marcato*, or rooftop, accent (▲) is played loud for the full duration, detached, and ended abruptly by the tongue.

Do not swing notes unless indicated; play even eighths.

Overall, I am sure that “Uptown Funk” will be fun to play, and a hit with your students and audience.

Get funky!

—Victor López



**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.

# UPTOWN FUNK

MODERATE FUNK  $\text{♩} = 112$

Charles Wilson, Rudolph Taylor and Robert Wilson  
Arranged by Victor López

2

OPT. SING

ALL TENS. OPT. SING

Q#7

A7

N.C.

OPT. SING

H.H.

1 2 3 4 5 6

**mp3**  
Purchase a full-length  
performance recording!  
**alfred.com/downloads**

## UPTOWN FUNK

[illegible]

## CONDUCTOR

- 3 -

## UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

13 14 15 16 17 18

## CONDUCTOR

- 4 -

## UPTOWN FUNK

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24



## CONDUCTOR

- 5 -

## UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

25

26

27

28

29

30

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## CONDUCTOR

- 6 -

## UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

31

32

33

34

35

36

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SCRATCH STYLE  
D#17

D#17

G#3

G#3

TOM



-7-

This image shows a page of a musical score for a large ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a large red watermark that reads "Preview Requires Purchase". The score includes various musical notations such as notes, rests, and dynamic markings. The page number 37 is visible at the bottom left.

## CONDUCTOR

- 8 -

To CODA

(47)

## UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

43 44 45 46 47 48

## CONDUCTOR

- 9 -

## UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

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CONDUCTOR

OPT. OPEN FOR SOLOS  
55 Bm7 SOLO

- 10 -

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

55 56 57 58 59 60

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CONDUCTOR

- 11 -

UPTOWN FUNK

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

61

62

63

64

65

66

Chord symbols: Bm7, E9, Bm7, E9, Bm7, E9, Dm7, G9, G7sus, Dm7, G9, G7sus, Dm7, G9, G7sus.

Rehearsal mark: 65

## CONDUCTOR

- 12 -

## UPTOWN FUNK

1. (REPEAT AS NEEDED) 2. (LAST TIME)

END OF SOLO

D.S. AL CODA

67 68 69 70 71 72

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Chord symbols: Bm7, E9, Bm7, E9, Bm7, E9, G7sus, Dm7, G9, G7sus, Dm7, G9, G7sus, Dm7, G9.

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## CONDUCTOR

- 13 -

## UPTOWN FUNK

Coda

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80 81

Dm7 G7 Dm7 G7 Dm7 G7 Dm7 N.C.

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