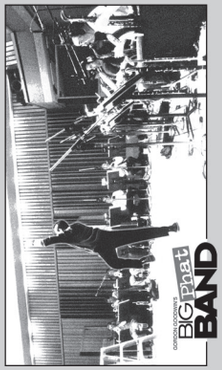
GORDON GOODWIN — SERIES



As Recorded by Gordon Goodwin's Big Phat Band

Hunting Wabbits 3
(Get Off My Lawn)

GORDON GOODWIN

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INSTRUMENTATION

Conductor
B♭ Soprano Saxophone
1st E♭ Alto Saxophone
(Alternate to Soprano Sax)
2nd E♭ Alto Saxophone (w/ Piccolo)
2nd E♭ Alto Saxophone (Alternate Part)
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion
(Vibes, Congas, Bongos, Triangle, Xylophone, Crash Cymbal, Tambourine, Vibraslap, Timbales, Shaker)

Belwin JAZZ
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NOTES TO THE CONDUCTOR

When I composed the first "Hunting Wabbits" back in 2001, I never would have thought there would be a HW2, much less a HW3. But the first one jumped out of the gate and audiences really responded to it, it even got a Grammy nomination for Best Instrumental Composition, but didn't win. The chart you now hold did recently receive a Best Instrumental Composition nomination (as I write this the Grammy awards are a month away) and by the time you read this, you will be probably holding a Grammy-losing chart, but a darn-fun chart nonetheless. I'll give you a minute to appreciate my self-effacing gallows humor. OK, moving on.

While the "Wabbits Trilogy" has been a compositionally satisfying experience for me as a writer, it is no doubt one of the more musically challenging pieces for you, the performer. So, let's dig in and talk about some tips for playing this wacky piece of music.

The chart begins with a vamp to set the mood. Keep it soft and tight, nice and crisp. Trombone 1, use a Harmon mute with stem so you can add that cartoony "wah" sound that is subtle but important. Let this vamp build so that the band hits 𝆑 at measure 33. The drummer should pay attention to the accents in the snare pattern in 36. This is a key element to the chart—think of it like you are playing a snare part in a concert band. For reference, you can hear drummer Bernie Dresel's great performance of this song on the Big Phat Band's recording *That's How We Roll* (Telarc International). There are many challenges in the percussion part, like the vibes and xylo sections. Hey, at least I didn't write a timpani part! The percussionist doesn't play mallets? There's gotta be somebody in the concert band or orchestra that does. Invite them to sit in on this chart. Getting back to the melody at 38, bring the dynamic down to an easy 𝆏, which is important because there are plenty of louder sections later on. The passage at 46 sounds a little bit "ragtimey," so go ahead and lean in that stylistic direction. There are a few places with some finger-buster sixteenths, like measures 52, 53, and 70–72. Passages like this can be best mastered by practicing them *slowly*—take your time and let your fingers get used to the licks, and you will get it, I promise.

Moving on, the section at 77 transitions compositionally to almost a hoe-down feel. Notice the cap accents in 77, 80, 83, and 84, spit those notes out, crisp, clean and strong. There's a key change is at measure 99, so step the energy up a bit as you eventually build to the highest dynamic point in measure 118. This is a powerful moment to be followed by the drummer's snare cadence beginning very soft and building. The pianist handles the transition to the swing feel in 122. Make sure that he or she is clear and specific in articulating the difference between straight eighths in 120–121 and the swing eighths in 122. This part cracks me up because it kind of sounds like the pianist is messing up at first. The swing statement of the theme should do precisely that—swing it hard so it contrasts against the 2-beat straight eighths that precede it.

The solo section is at 144. As the groove jumps back into the straight-eighth feel, the soloist(s) should attempt to improvise in a quirky, cartoony manner. You might want to check out my tenor solo on the BPB record for my attempt at it. Listen to the horn backgrounds and try to distribute solo licks in and around those figures. After the solo section the snare cadence escorts the band to the development section. Please note the dynamics and various accents in this snare cadence in 208–212. The saxes in 212 should play with extreme delicacy, striving for a soft, round sound and good intonation and this is my favorite part of the chart. This section gradually builds as the band works its way back to the bridge at 238. Tenor saxes, a note of apology for 239—that stuff is *hard*. You know the drill—practice it slowly and work it up to speed, but consider taceting those low F♯s in beats 1 and 2.

The final, grand and madcap statement of the theme occurs at 264 and it's no holds barred here—pound it out, loud and exuberantly. I would point out measures 273 and 275; this is what trombones were invented for—the tri-tone glissando! As we near the end of the piece, discerning listeners will notice a couple of Carl Stalling tributes—the ascending guitar gliss in 280 is like the start of those Looney Tunes cartoons and a single, soft tenor sax note emerging from the loud ensemble. This is a device Stalling used, although more often with a bassoon.

There is a quick reprise of the HW2 theme in 287, then the original HW theme in 289 before one more statement of the HW3 theme in 291… whew. Finally the 2 beat piano lick leads the band to the last ensemble declaration in 294, which should be laid back just a tad. That'll give it a little stronger emphasis, as if to say "That's all folks." And indeed, it is.

Thanks for playing HW3. I know your hard work will pay off with a really fun musical experience!

—Gordon Goodwin

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Gordon Goodwin

Gordon Goodwin started composed at the age of three. No masterpieces at that time, but he kept at it and wrote his first big band chart at age 13. It was good enough to convince him that he could possibly keep doing this. Flash cut 20 years later and Gordon is working in Hollywood, writing for television and film, playing sessions on keyboards and woodwinds, and working with artists like Ray Charles, Christina Aguilera, Johnny Mathis, Toni Braxton, John Williams, Natalie Cole, David Foster, Sarah Vaughan, Mel Torme, Brian McKnight and Quincy Jones, to name a few. Goodwin's cinematic scoring and orchestration craft can be heard on such films as *The Sorcerer's Apprentice*, *Escape to Witch Mountain*, *Get Smart*, *Glory Road*, *National Treasure*, *The Incredibles*, *Remember the Titans*, *Armageddon*, *The Majestic*, *Con Air*, *Gone In 60 Seconds*, *Enemy of the State*, *Star Trek Nemesis* and even the classic cult film *Attack Of The Killer Tomatoes*.

In 2000, Goodwin formed The Big Phat Band, an eighteen piece jazz ensemble, which quickly gained a reputation as one of the most exciting large jazz ensembles on the planet. To date, the BPB has released five records, *Swingin' For The Fences* (2000), *XXL* (2003), *The Phat Pack* (2006), *Act Your Age*, (2008) and *That's How We Roll* (2011). The albums have featured state-of-the-art guest artists like Arturo Sandoval, Eddie Daniels, Take 6, Brian McKnight, Johnny Mathis, Michael Brecker, Dianne Reeves, David Sanborn, Chick Corea, Dave Grusin, Lee Ritenour, Patti Austin, Art Tatum, Dave Koz, Gerald Albright and Marcus Miller.

Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young musicians.

CONDUCTOR
38711S

As Recorded by Gordon Goodwin's Big Phat Band

HUNTING WABBITS 3

Get Off My Lawn!

By GORDON GOODWIN



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