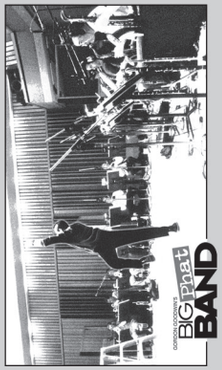
GORDON GOODWIN — SERIES



It's Not Polite to Point

GORDON GOODWIN

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INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
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)

Belwin JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

When I put this chart on the stands at a Big Phat Band rehearsal, the trombone guys said "Finally, a feature for the middle row!" Geez, some guys are never satisfied. But they rose to the occasion and now this chart is a staple in our set. We recorded it on our record *That's How We Roll* and it quickly became one of the more popular tracks.

The challenge in playing this particular chart is mostly one of endurance and range, especially for the lead trombone. Otherwise, concentrate on playing together and swinging. The tempo is very important. Although the score says mm =115, you may want to bump it up to 125 if possible. But I would be cautious about getting too fast, lest we lose that groove. On the other hand, if the chart is too slow, and sometimes tunes like this can take on water and start to slow down, well, that is death to the groove. Tempo is the secret to a successful performance. If you get the tempo right, a lot of the other stuff becomes a lot easier.

The opening melody by the trombones at measure 17 doesn't have to be loud. Keep it light and swinging, and listen for blend. A word to the bass trombonist: on this chart (and on many of my charts), the bass bone will be playing in a fairly high register and not playing chordal roots all the time. Accordingly, he or she is playing in what is a strong register for the horn. So the bass trombone will need to play a little bit softer than the other trombones so the blend sounds right. It is particularly important in cases where the bass bone has the 7th of a Dominant chord, as in measure 156, where it's an E♭, the Dominant 7th of an F7 chord. If the note is played too loud, it really messes up the resonance of the voicing, as the E♭ clashes with the root of the chord, F. How will you know if you are playing the 7th of a chord? Well, that's one reason we want you to learn something about harmony. It really enhances your performance.

I've written solo chord changes on several player's parts, but when the band recorded this, we decided to make it a trombone feature all the way through, so we had our guys split up the solo form and trade. We had the trombones trade in 4-bar chunks. If you decide to have the trombones split up the soloing this way, just ignore the background parts at 87, but if the solo is just a single trombonist, go ahead and play the backgrounds.

After the solo section, the trombones really get a workout starting at measure 123. Some of the rhythms are conventional, and some are a little tricky like measure 131. But stay relaxed and loose and have fun with it, which is the whole point anyway. I would recommend checking out how the Big Phat Band trombones play this soli—there is plenty of nuance and cool phrasing. Check out the way they get aggressive with measures 147 and 148, really cool! Before we move on to the shout chorus, a word to the guitar player (or if you have no guitar, the piano player) about the rhythm strums. Any doubt about the manner this is played can be resolved by listening to Freddie Green, who was the guitar player for Basie's band for 50 years—really, 50 years! And mostly what he did is play this kind of tight, strumming rhythm part, with accents on beats 2 and 4. It's the secret to that Basie swing thing.

The shout chorus starts at measure 169 is one of my favorite moments. Sometimes the composing comes easy and sometimes it comes slowly, and this shout chorus came out quick, easy and natural. It has a nice flow to it, and when you play it, remember to think as a unit and swing hard! One thing that will help accomplish this is to play those offbeat accents in measures 170, 174, 178 and every other time that phrase occurs. The dynamic for 169 is , but when you get to 185, there's a brief settling for the bridge so play this at , but don't let the intensity drop. This section helps set up the big climax at 193 where we have a key change and a restatement of the shout. There is something about a key change at the right time, isn't there? Love this transition, especially if your band gets real soft at the end of 190, so the build into the key change really cooks. If you hear the BPB recording of this, check out how our drummer Bernie Dresel goes into overdrive at 193. That really takes things up a notch.

This chart really snuck up on me. When I wrote it, I did not anticipate how effective it would be. I hope it works as well for you as it does for us in the Phat Band. Trombone players of the world, show 'em who's boss! You can hear our version of this song on our record *That's How We Roll* (Telarc International).

—Gordon Goodwin

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Gordon Goodwin

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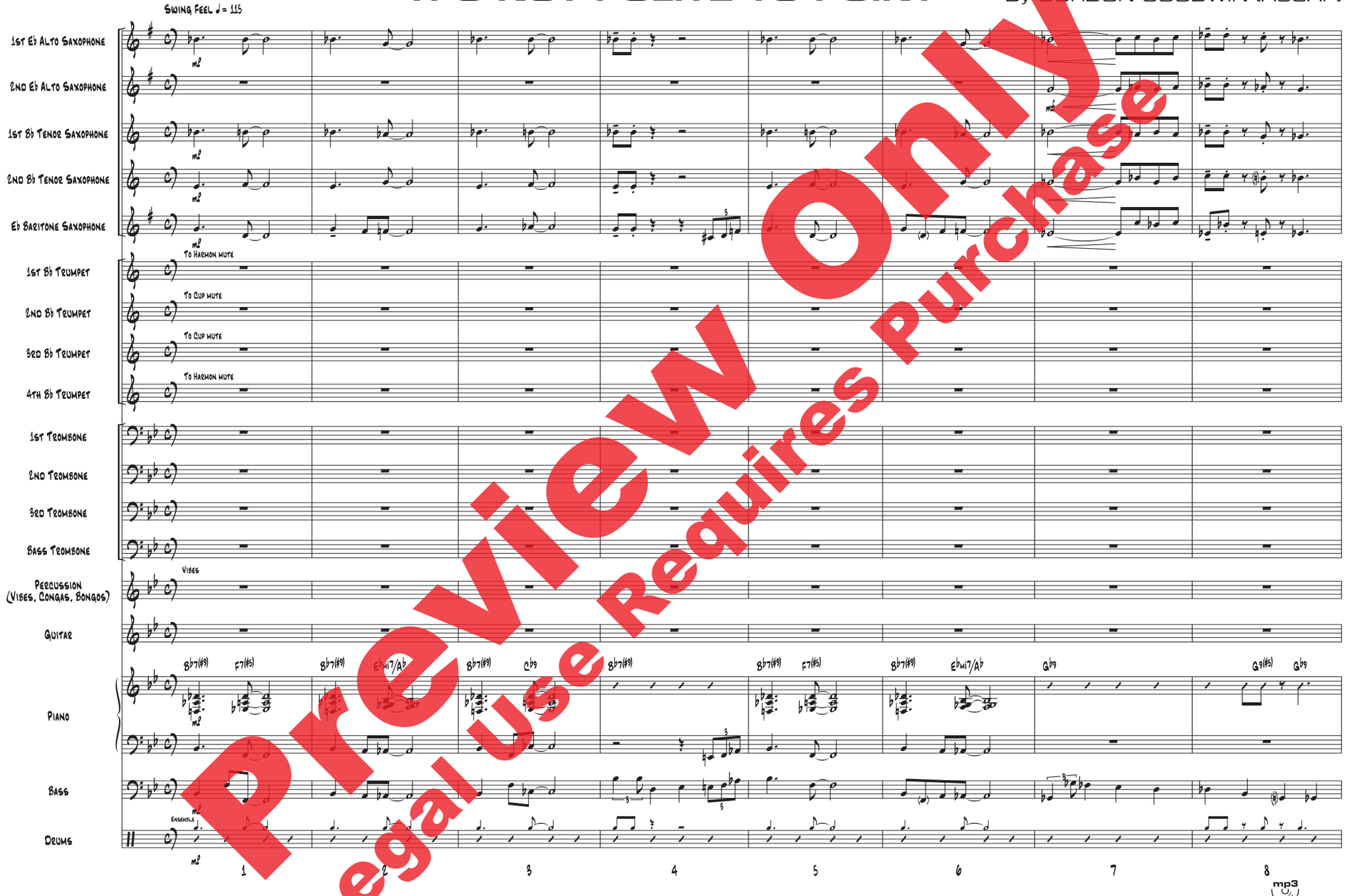
Goodwin's work has garnered him three Emmy Awards and eleven Grammy® nominations, with a win for his work on the Pixar film *The Incredibles*. His charts are played all over the world, and along with his method books and CDs, have been a robust source of inspiration and learning for thousands of young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

CONDUCTOR
38709S

As Recorded by Gordon Goodwin's Big Phat Band

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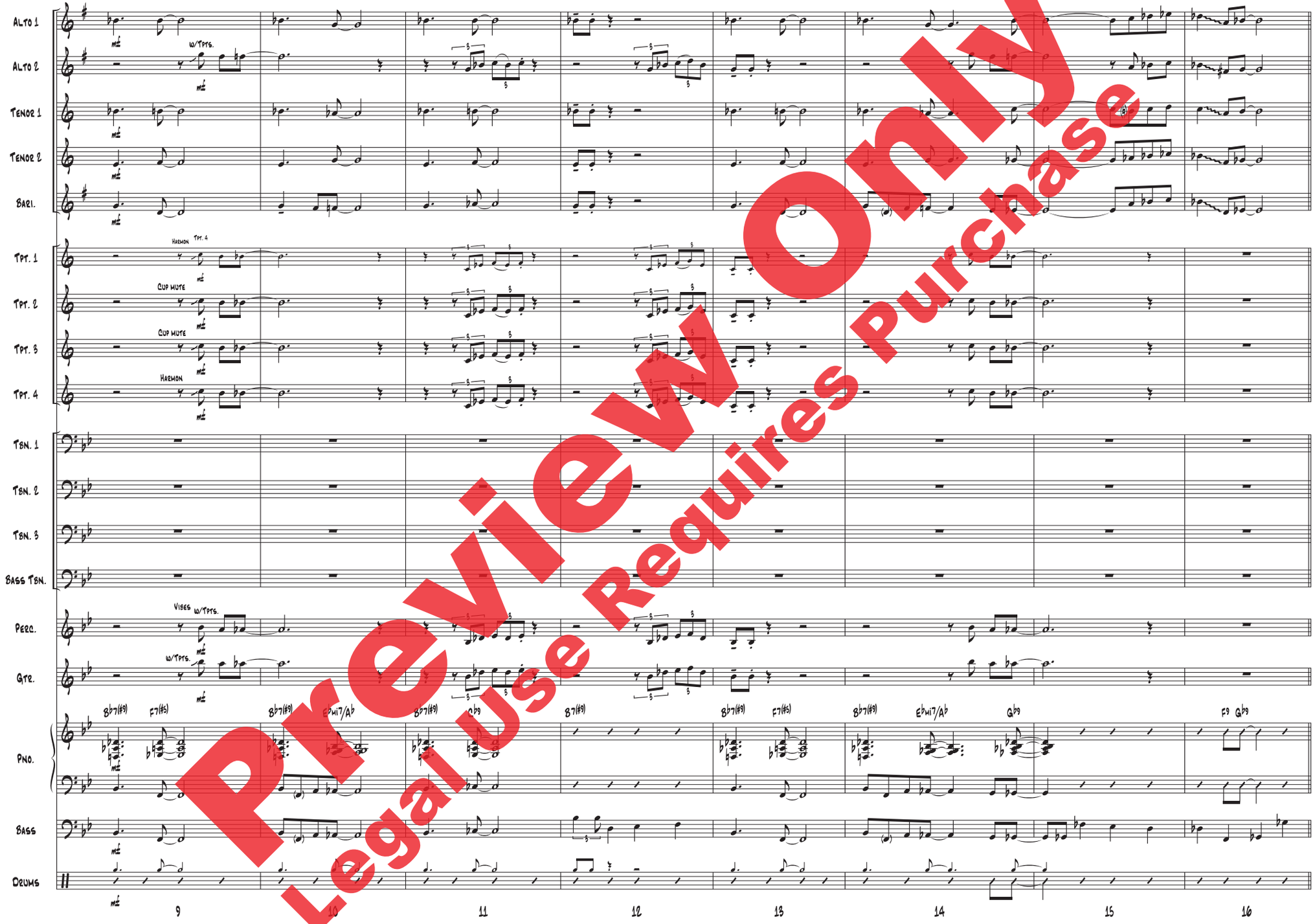
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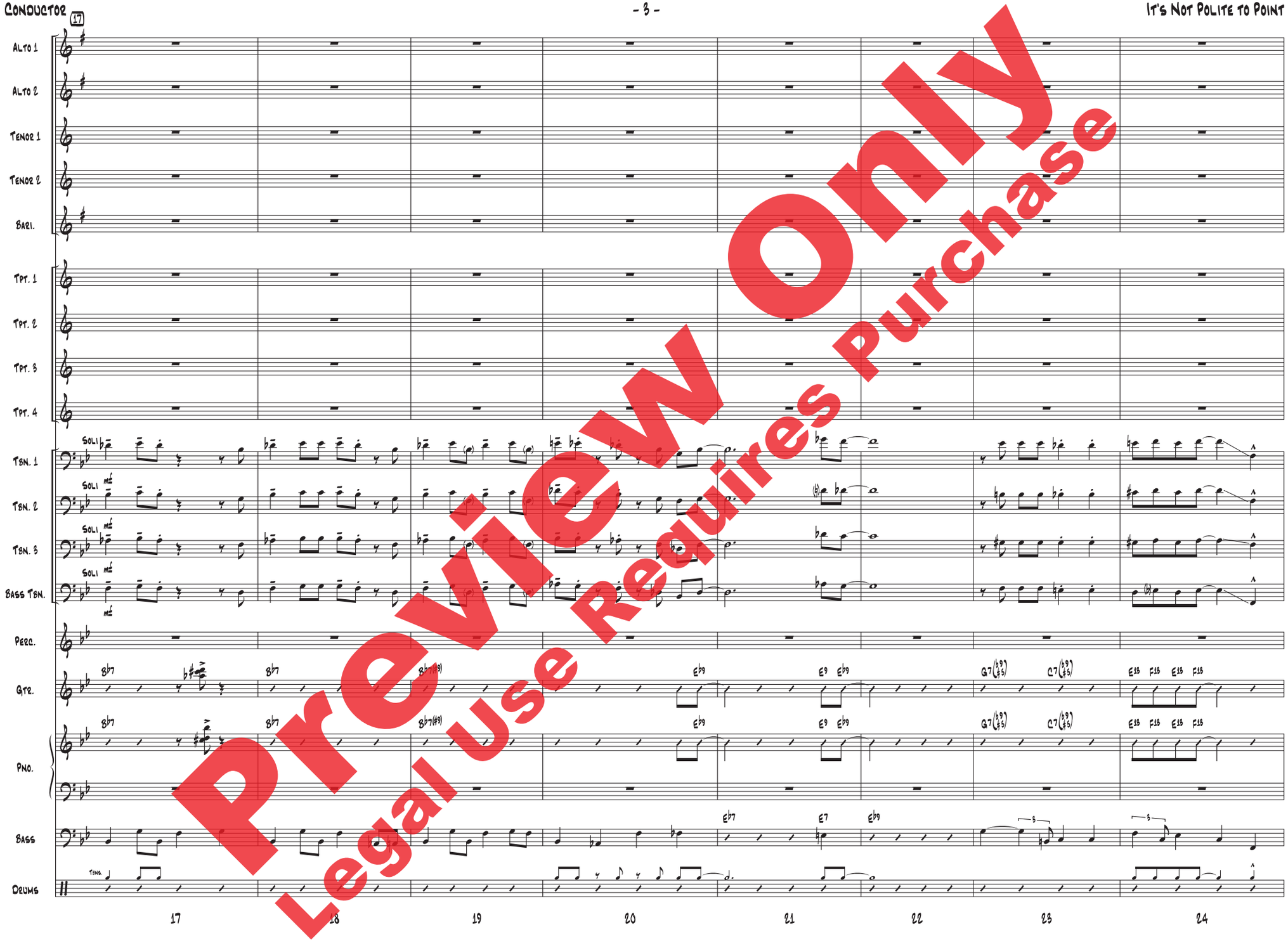


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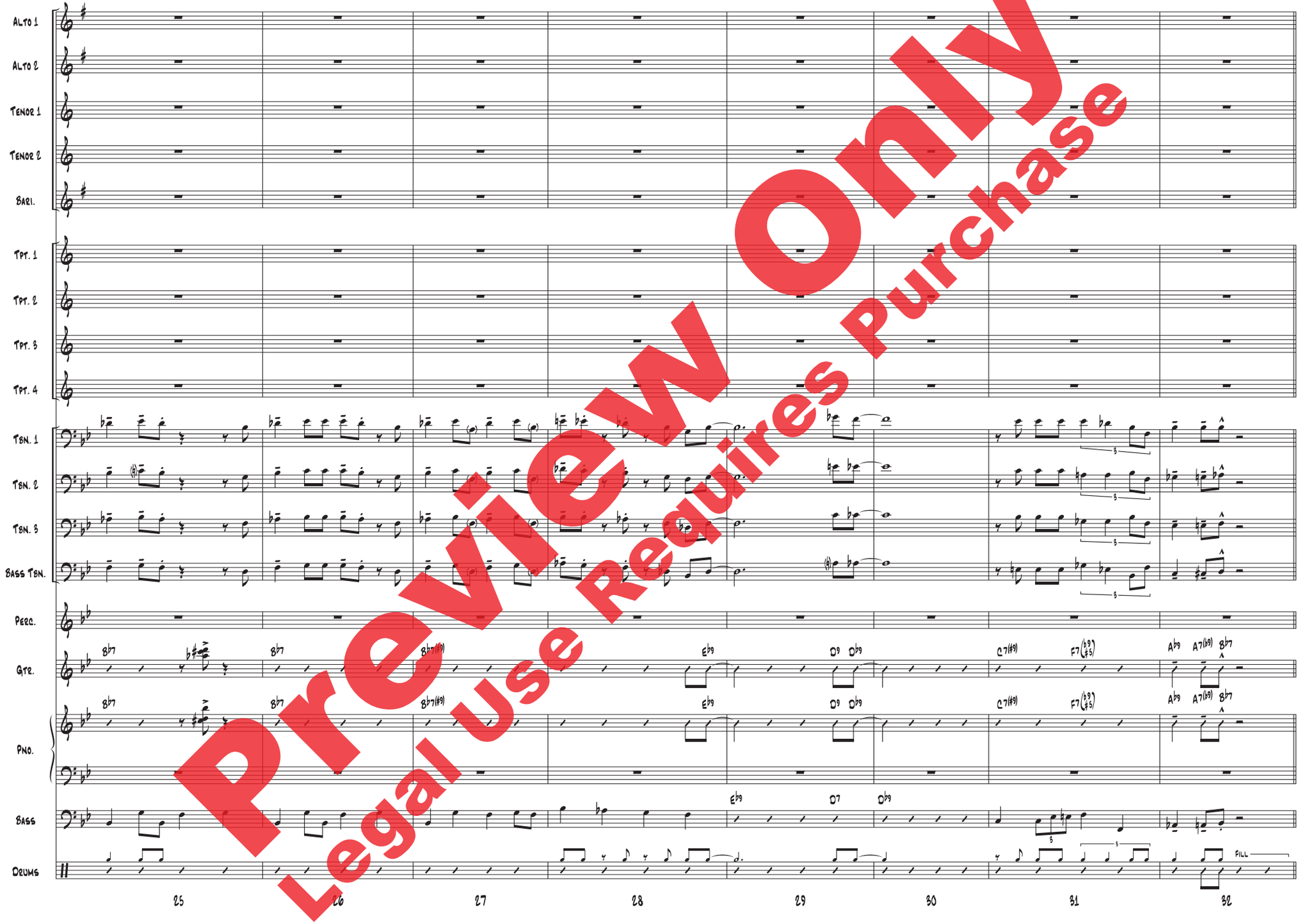
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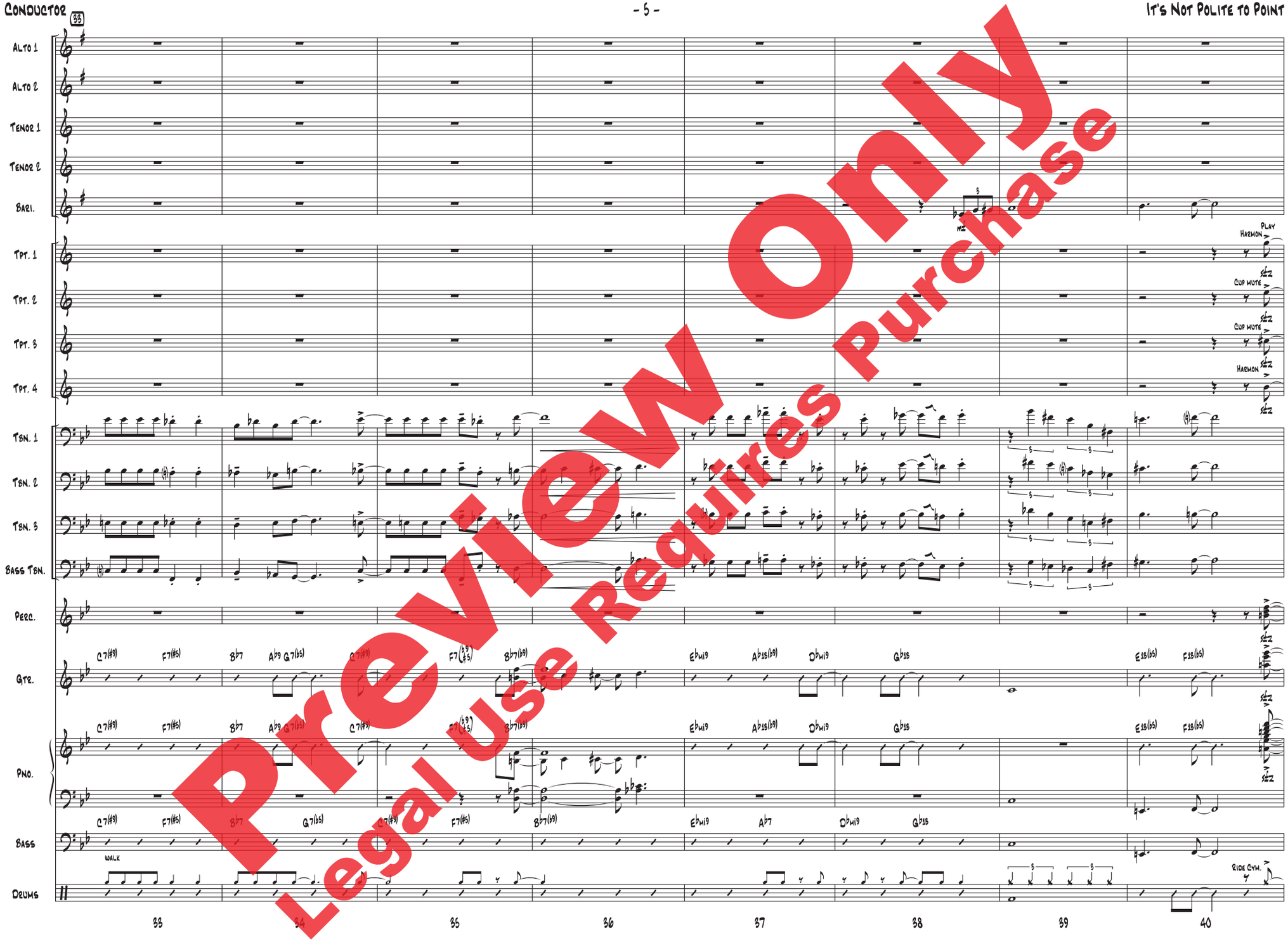


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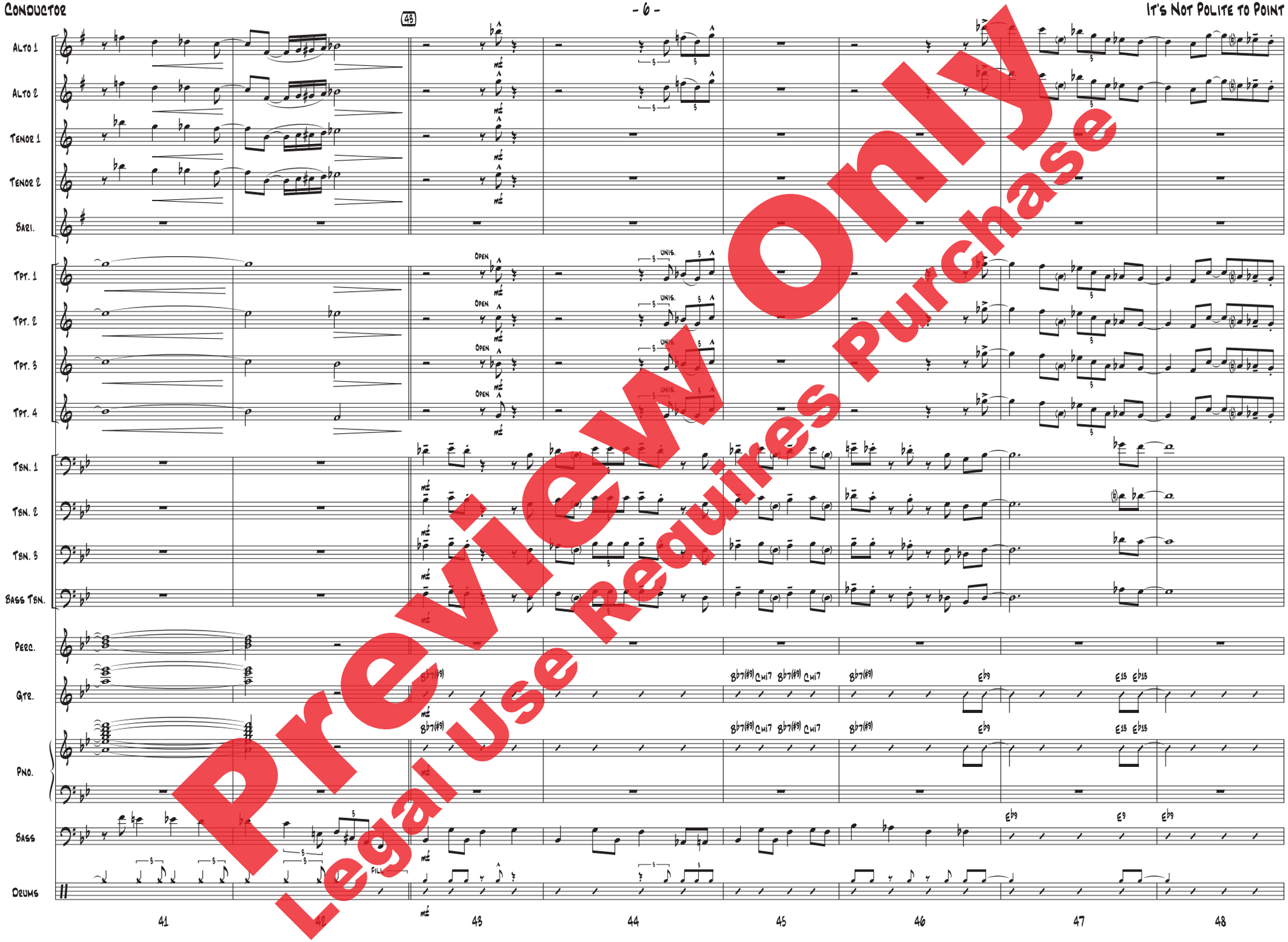


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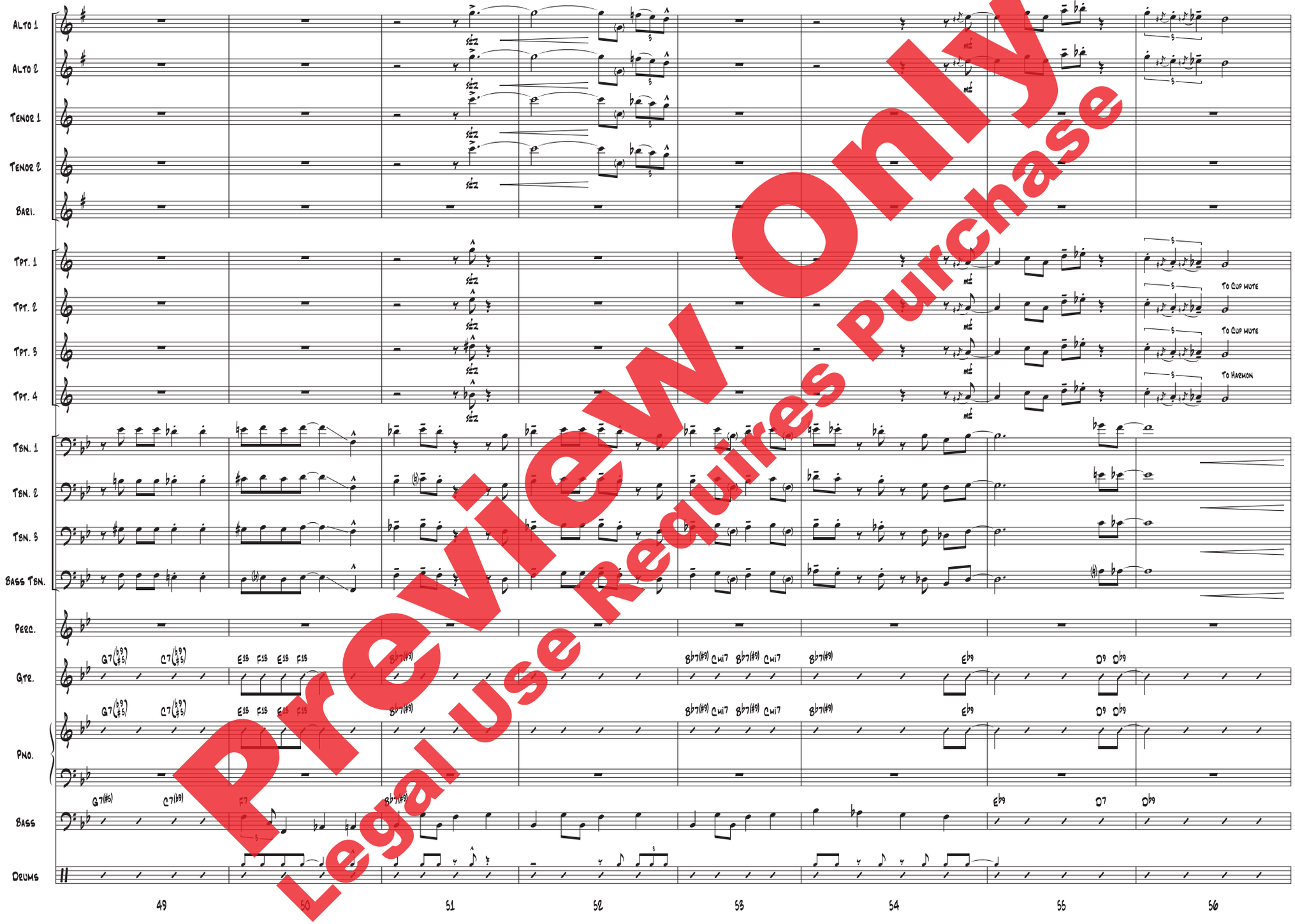


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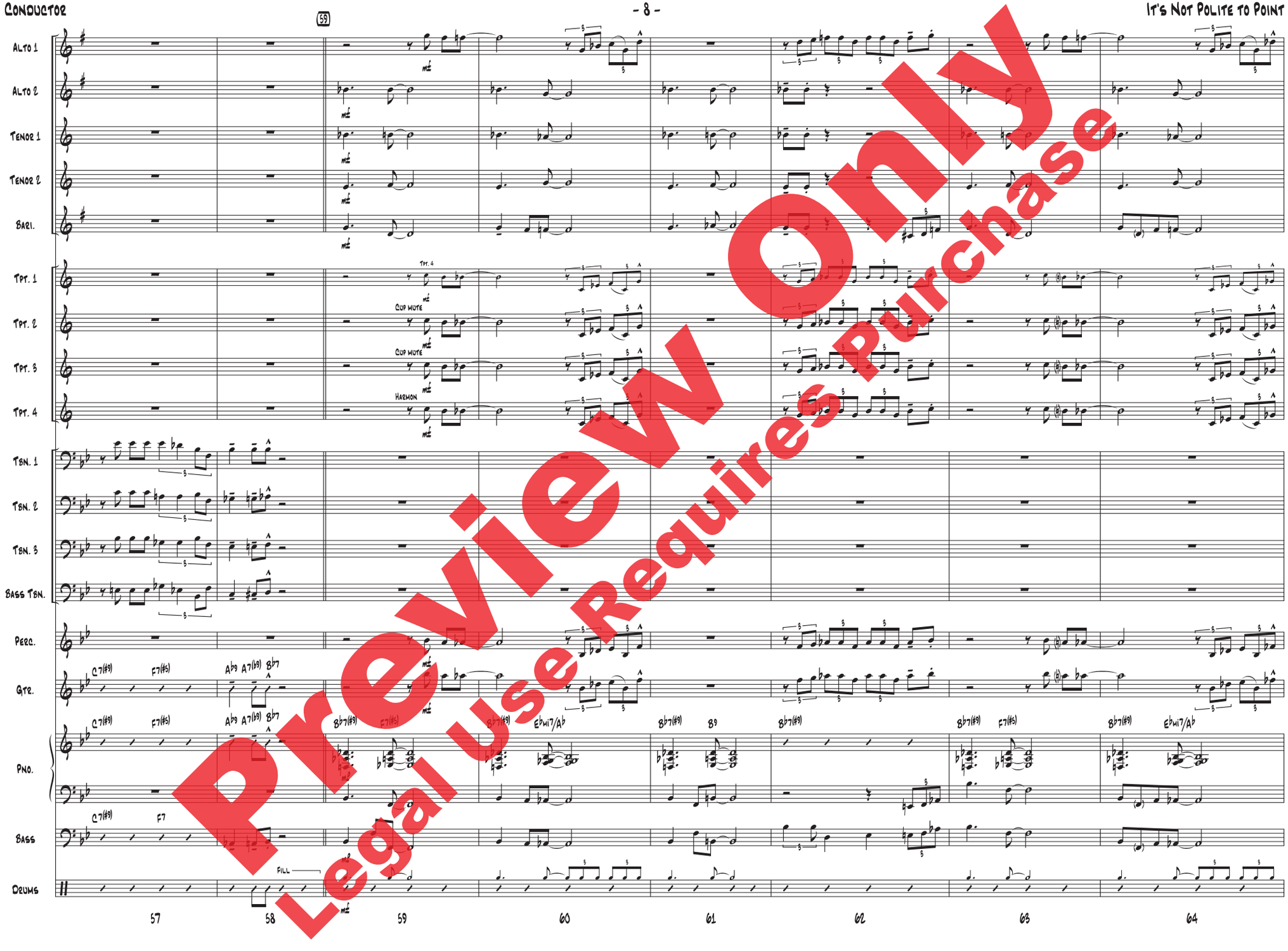


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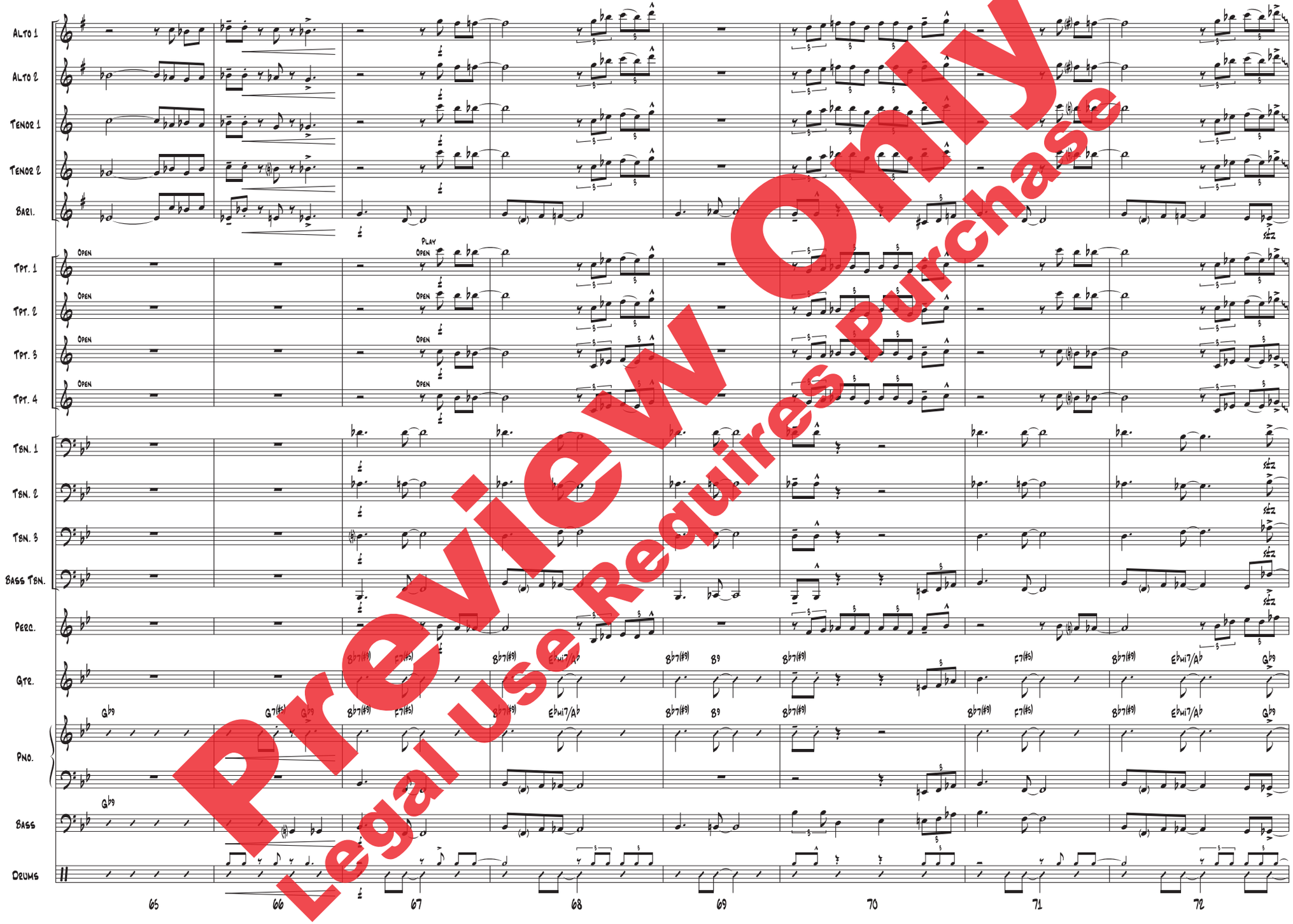


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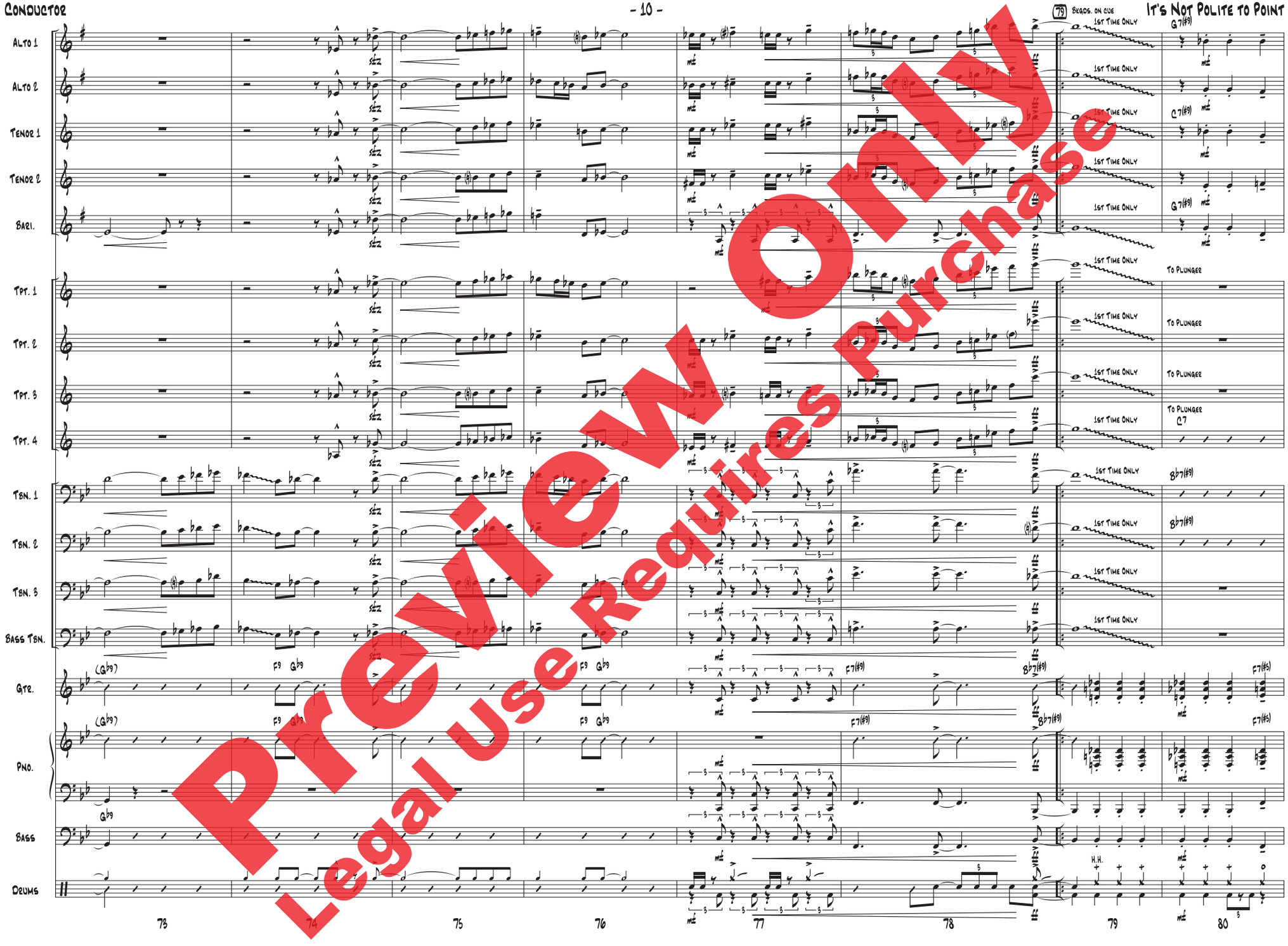


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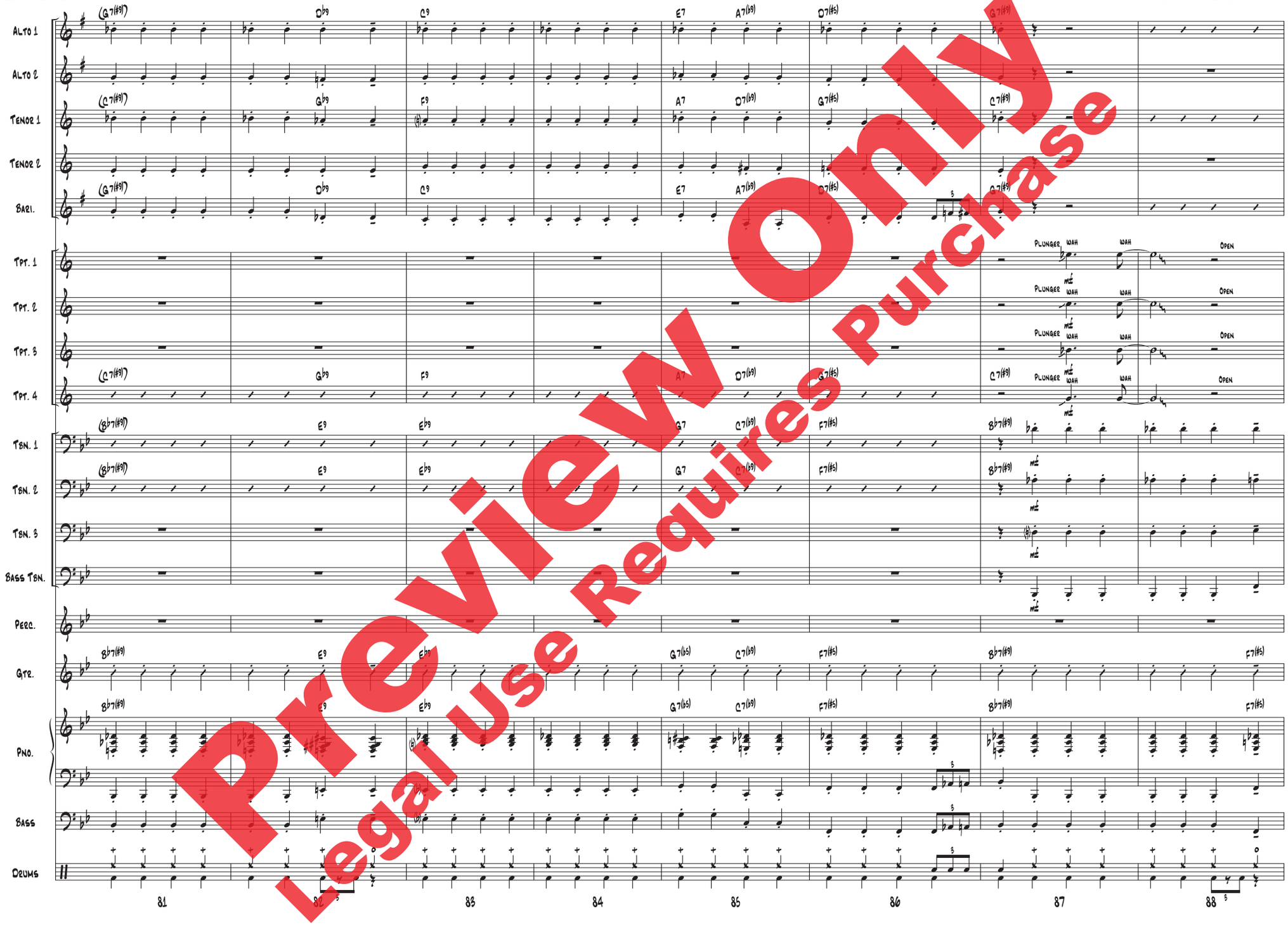


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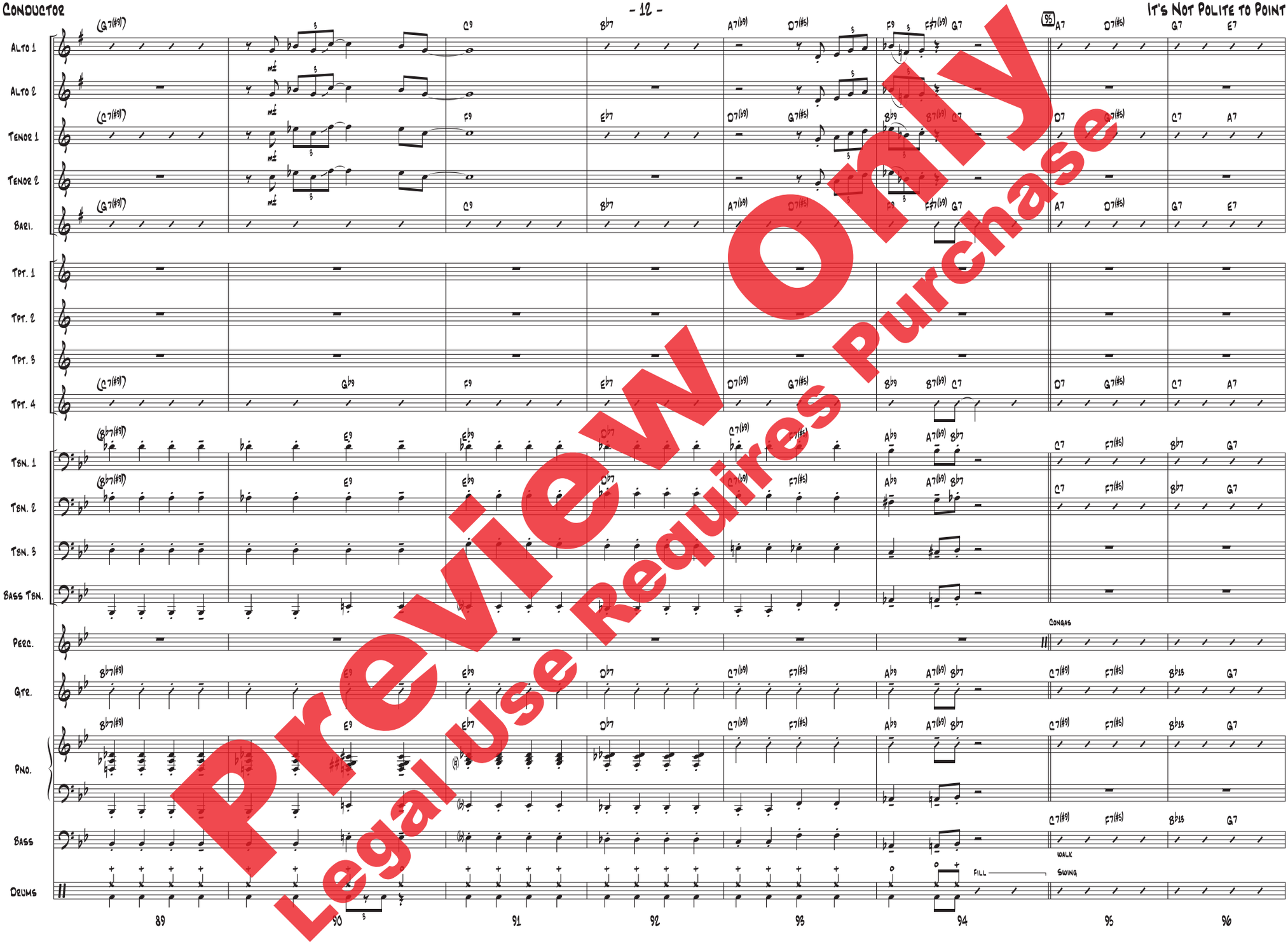


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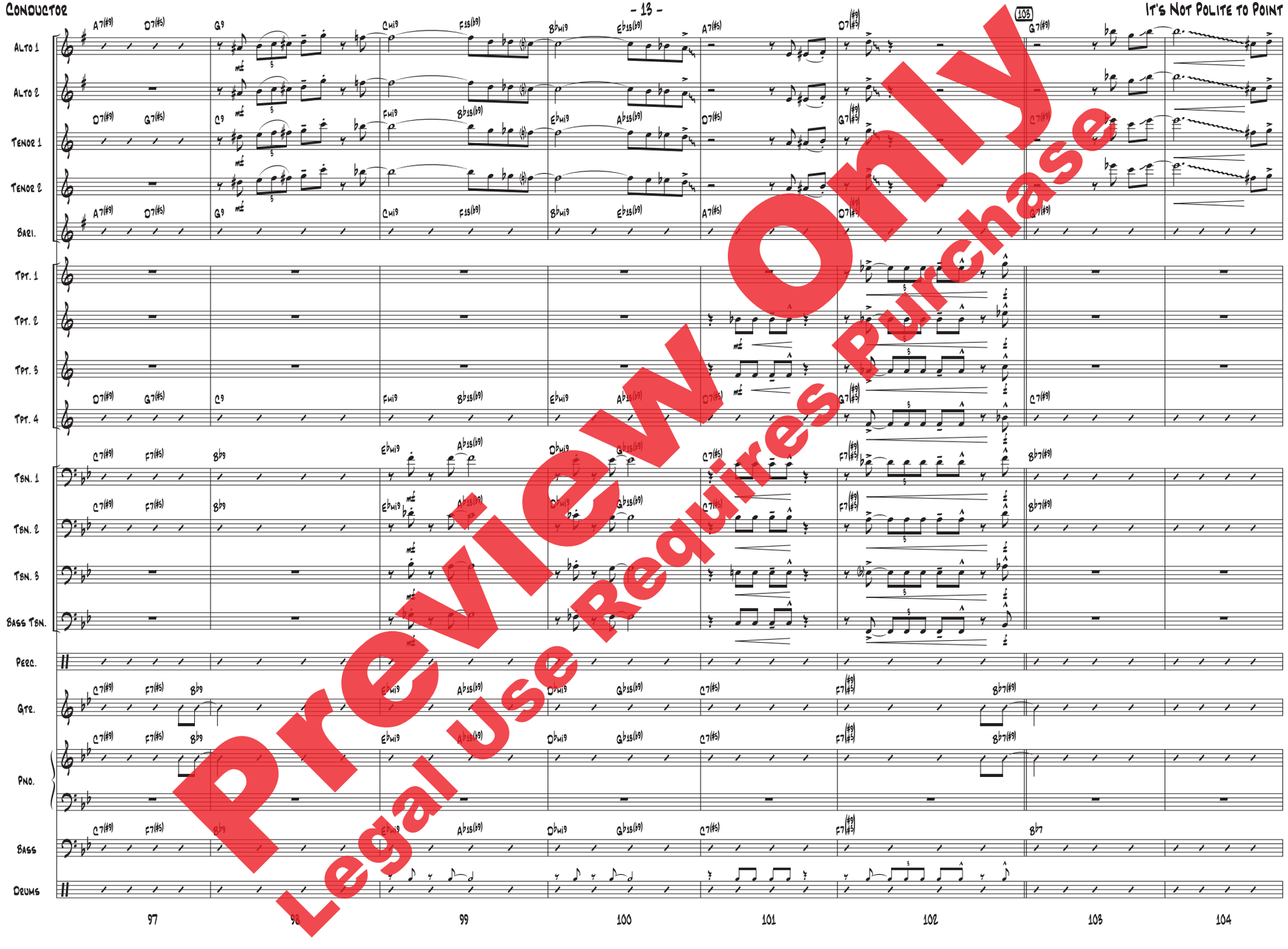


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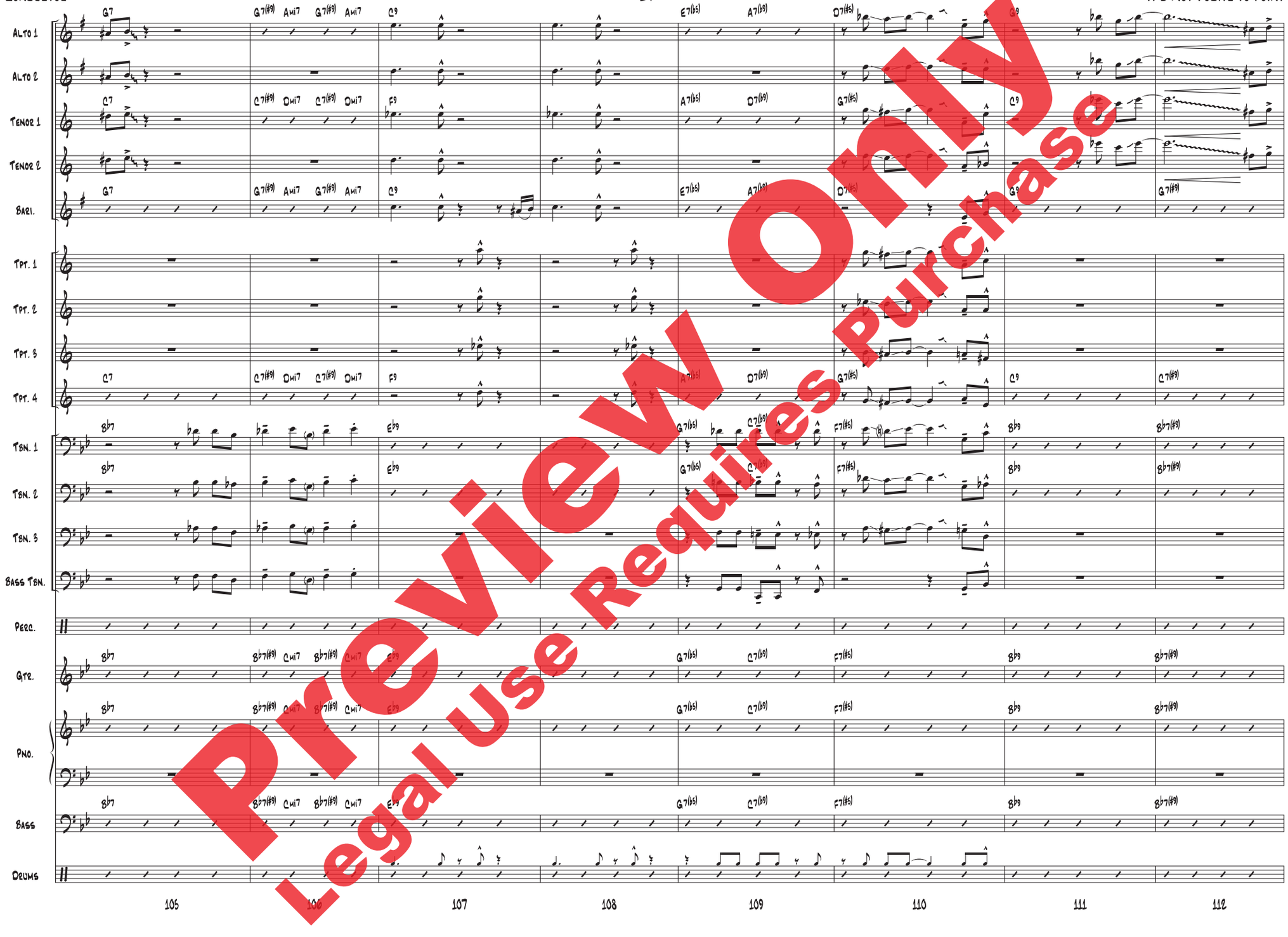


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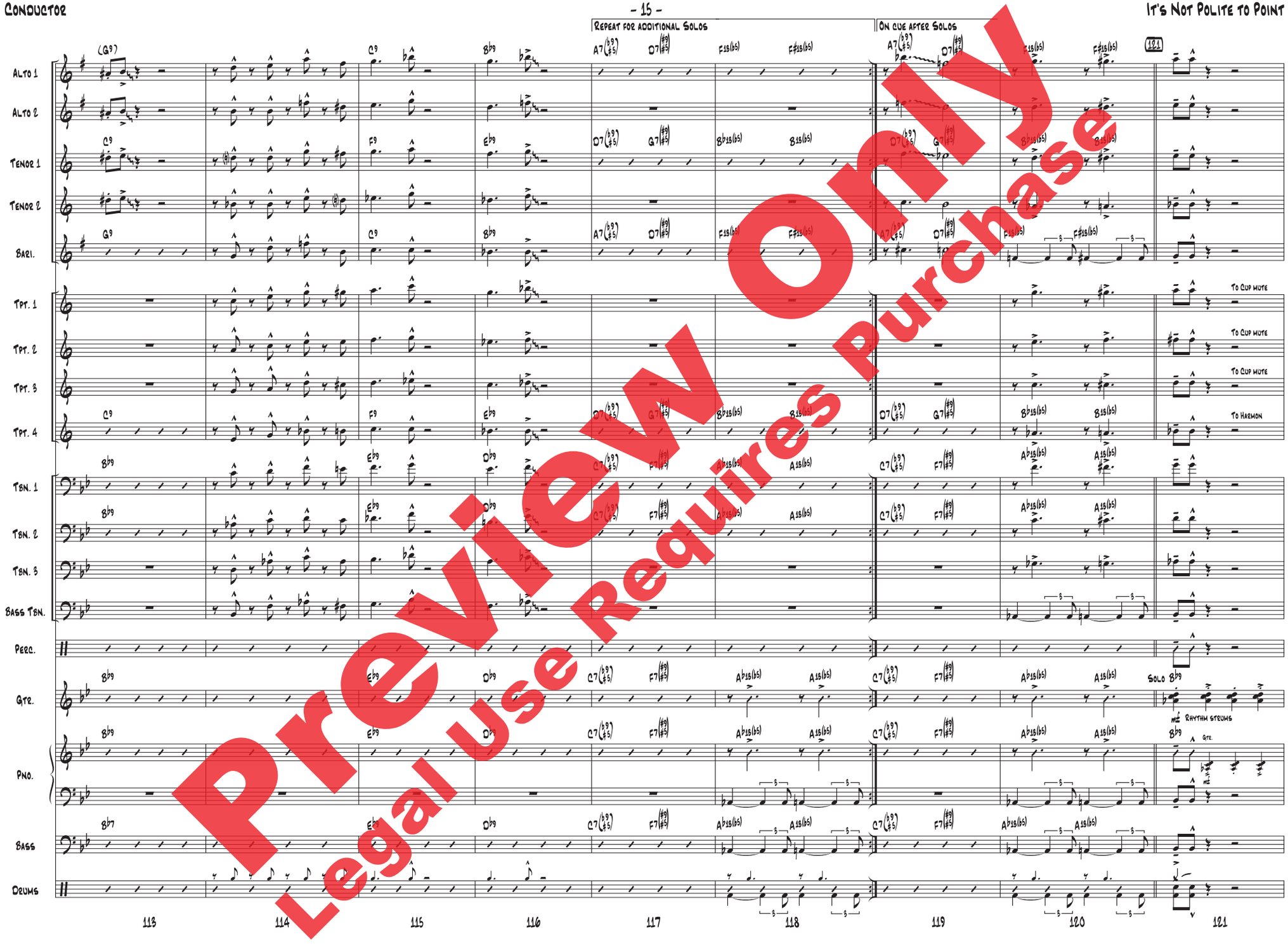


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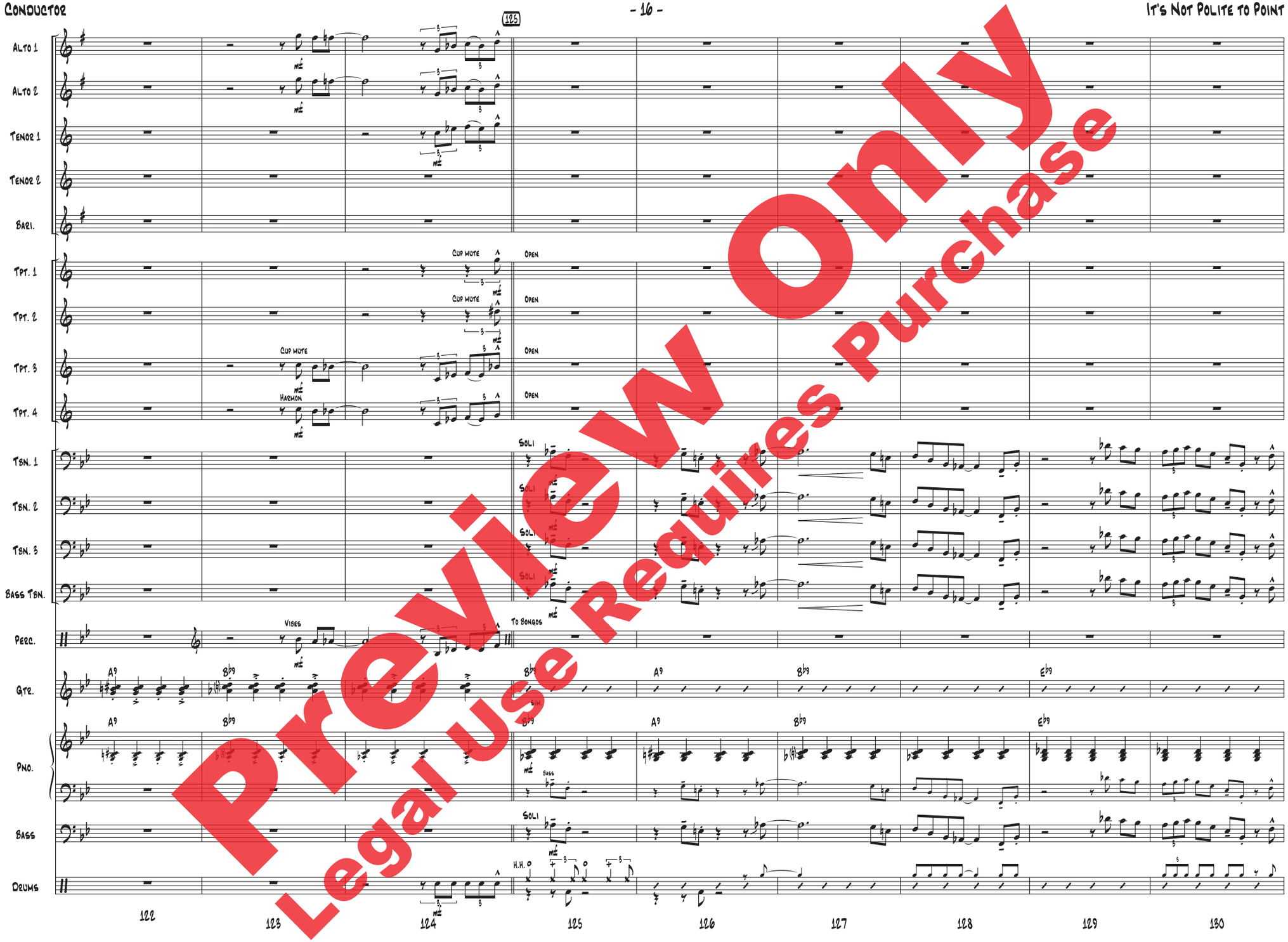


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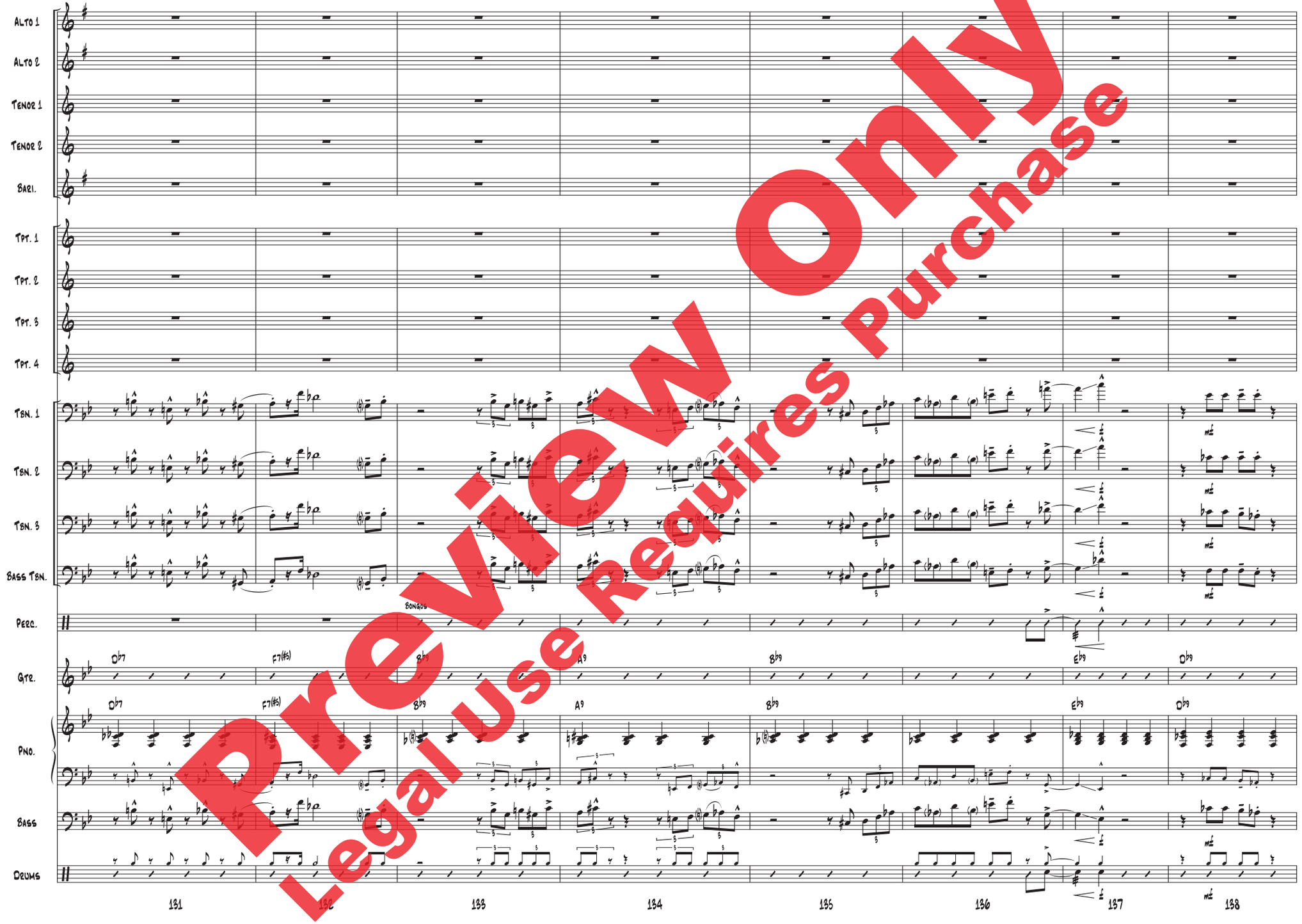


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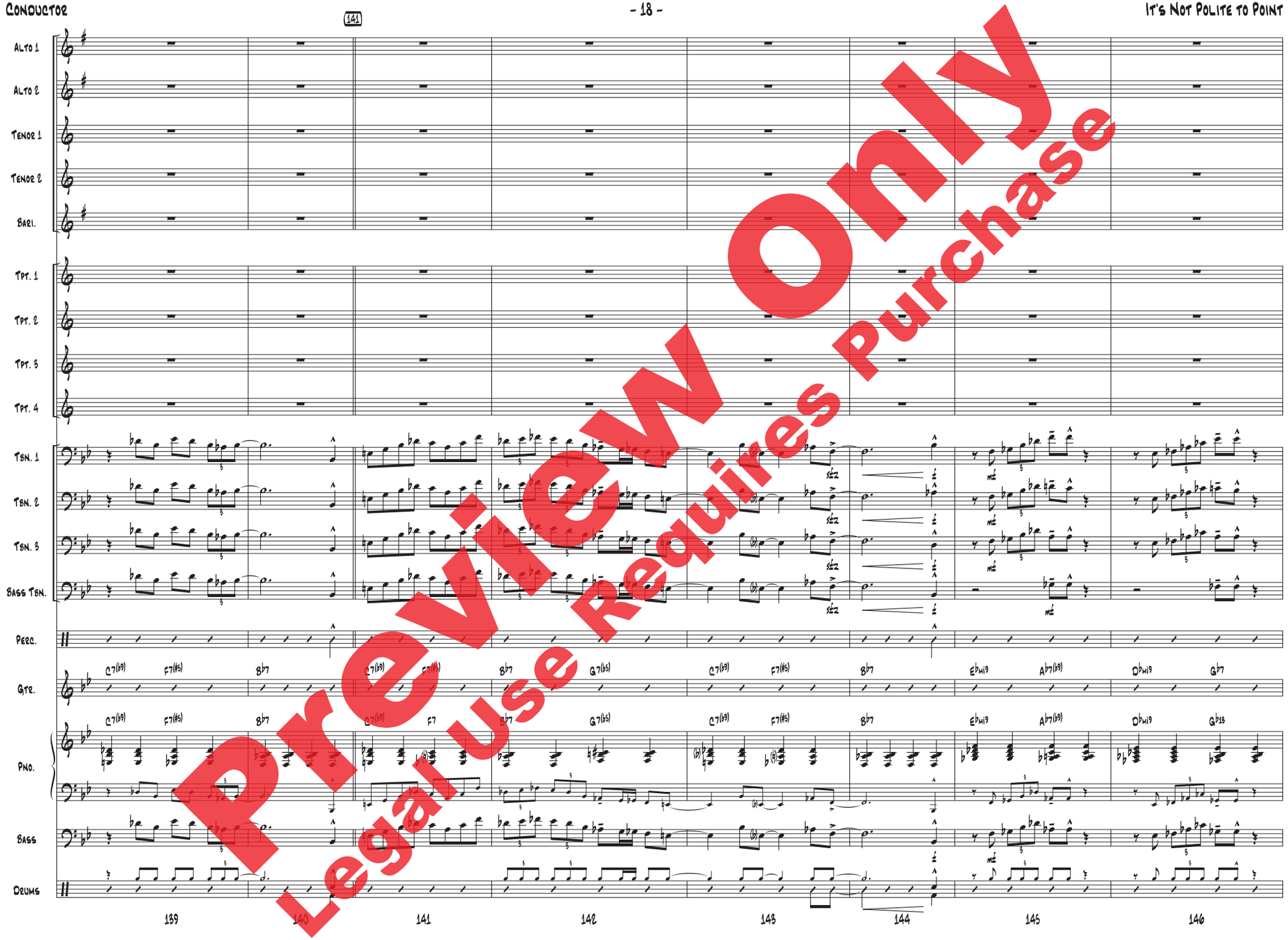


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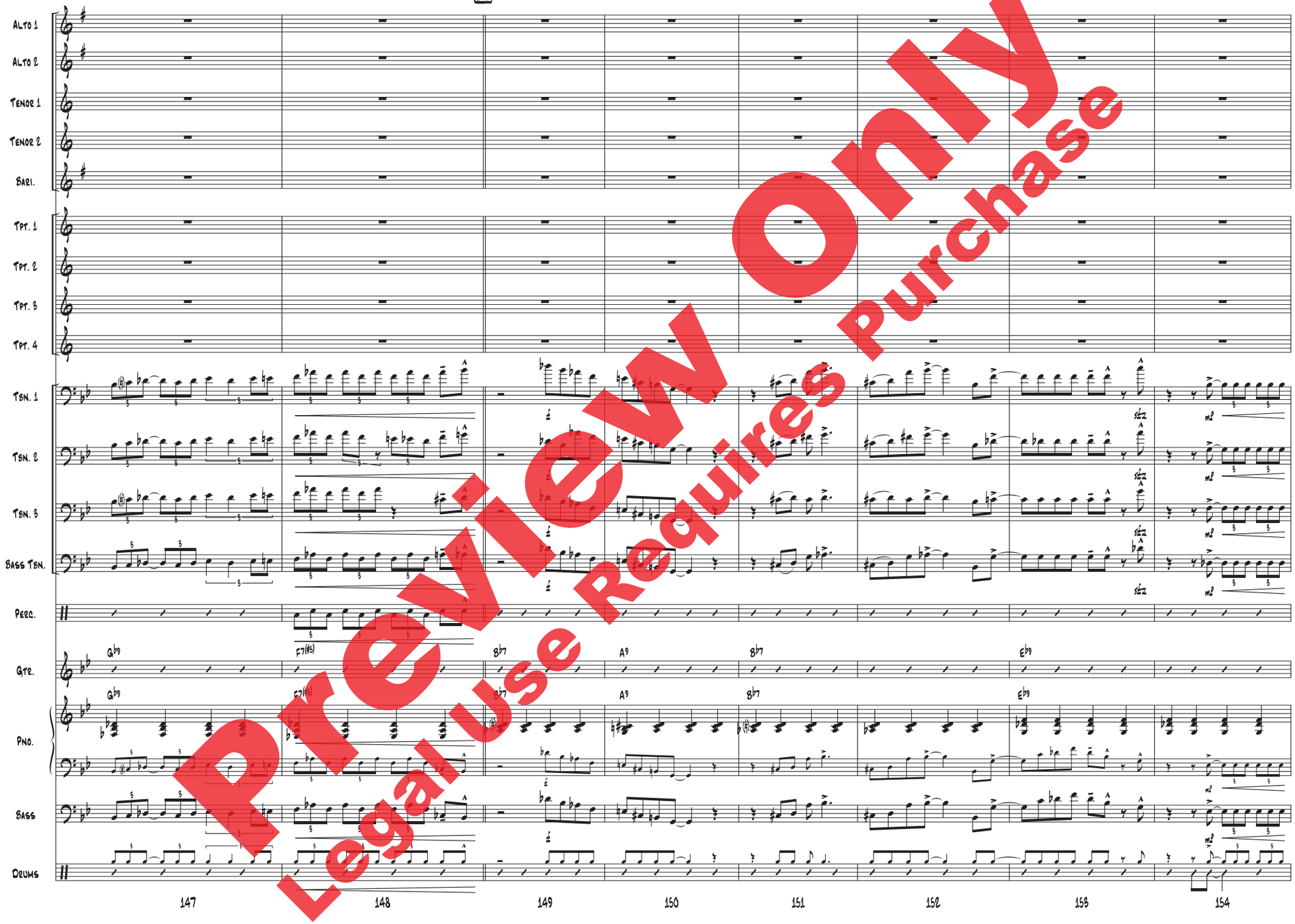


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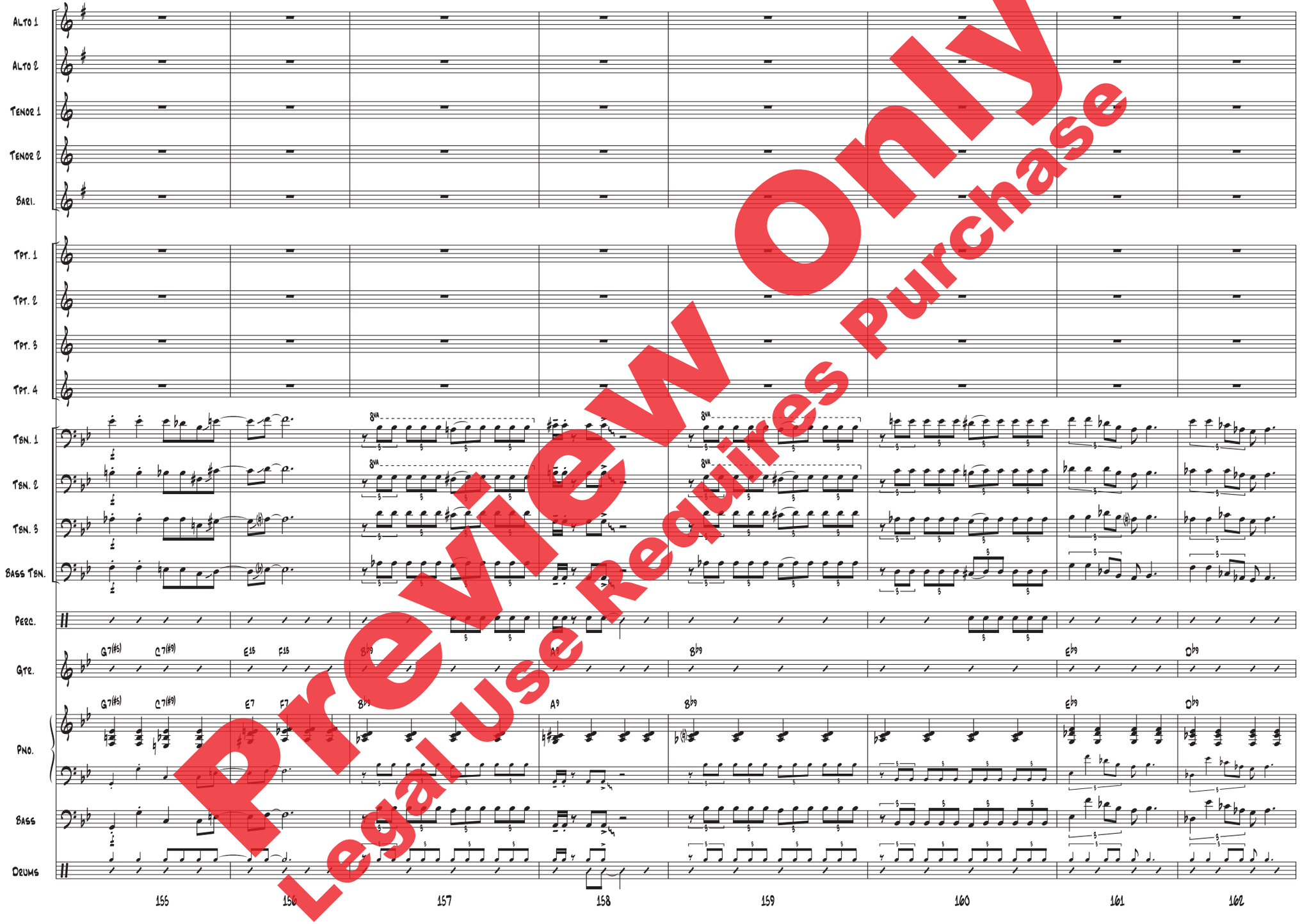


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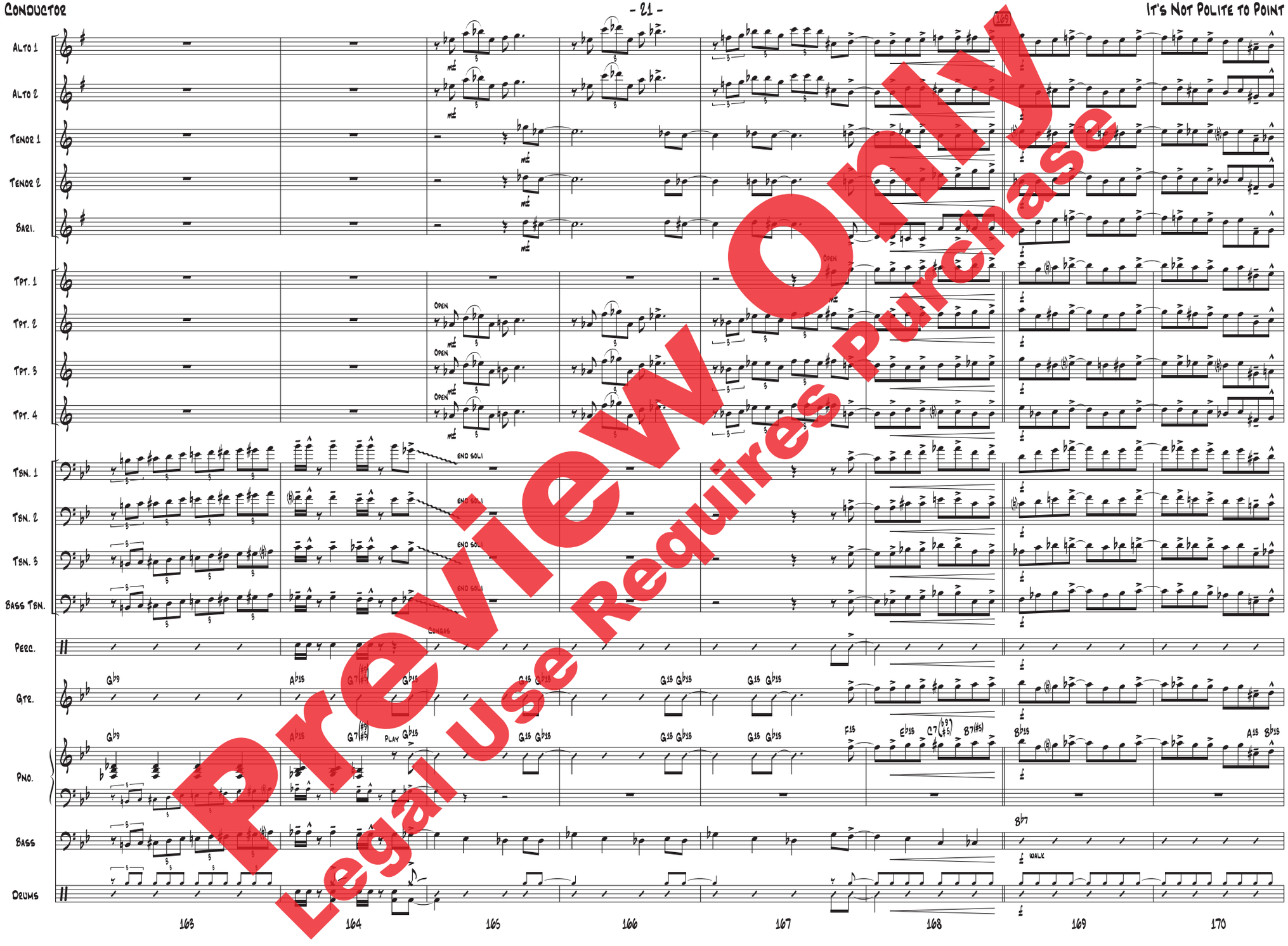


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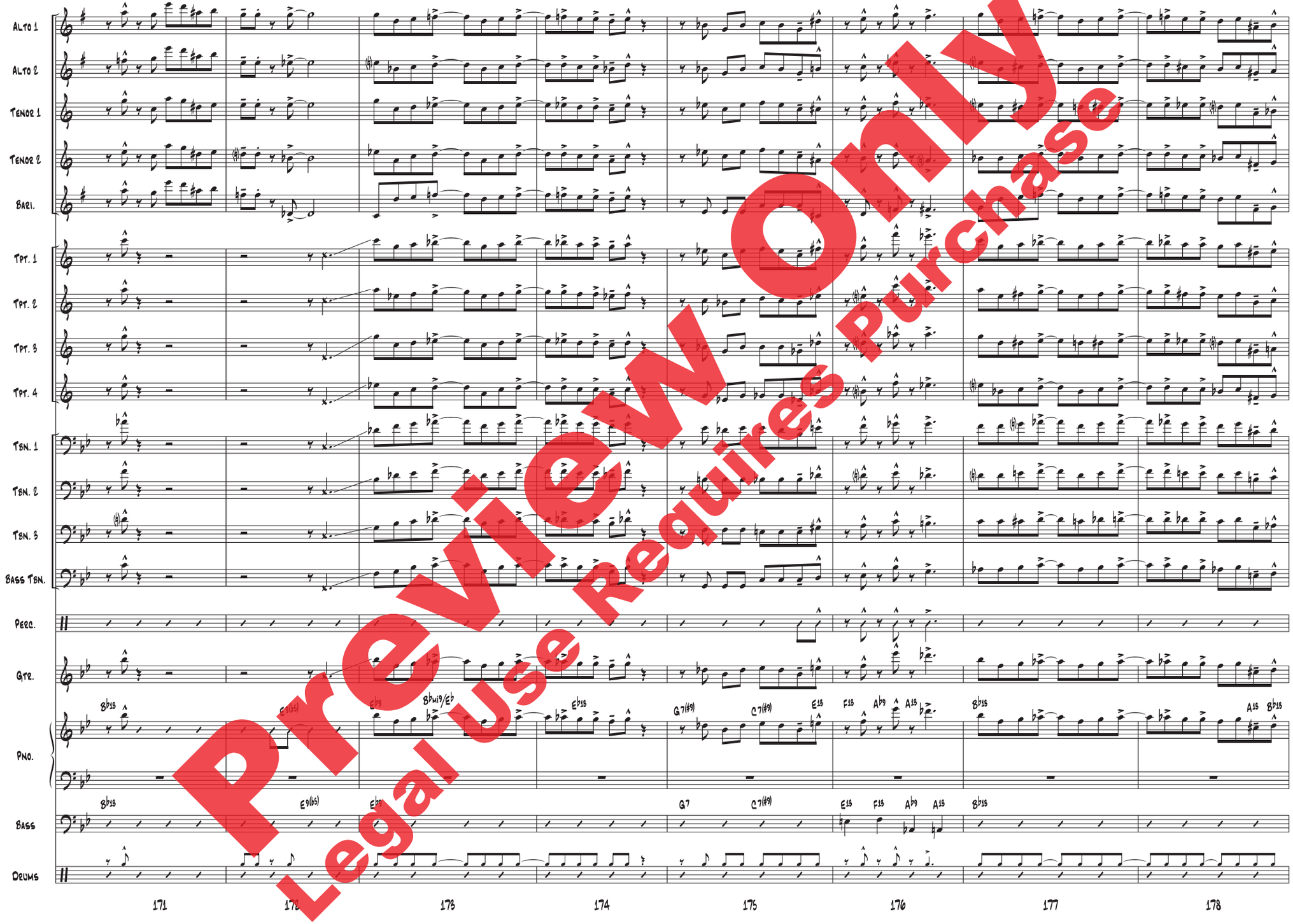


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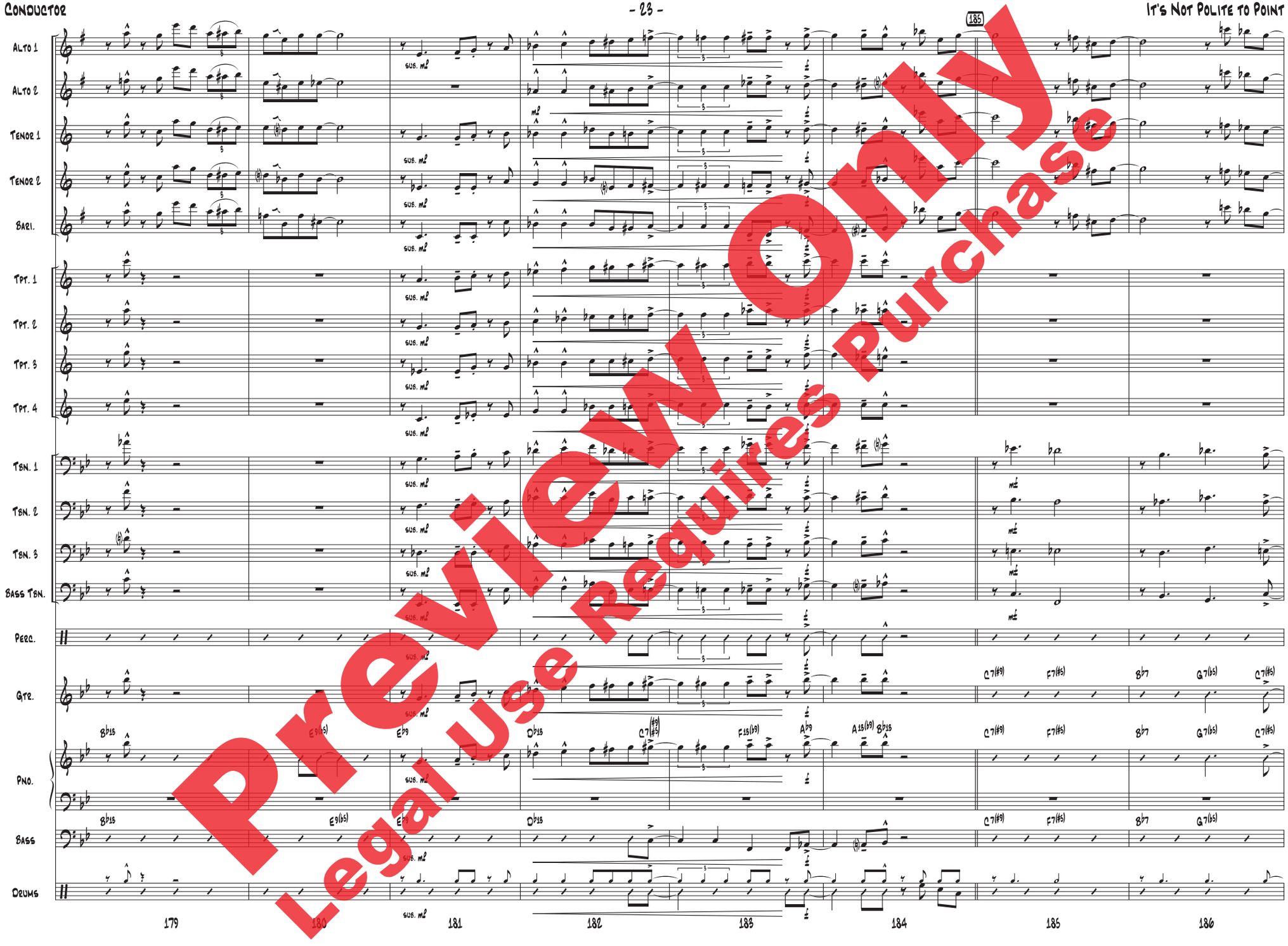


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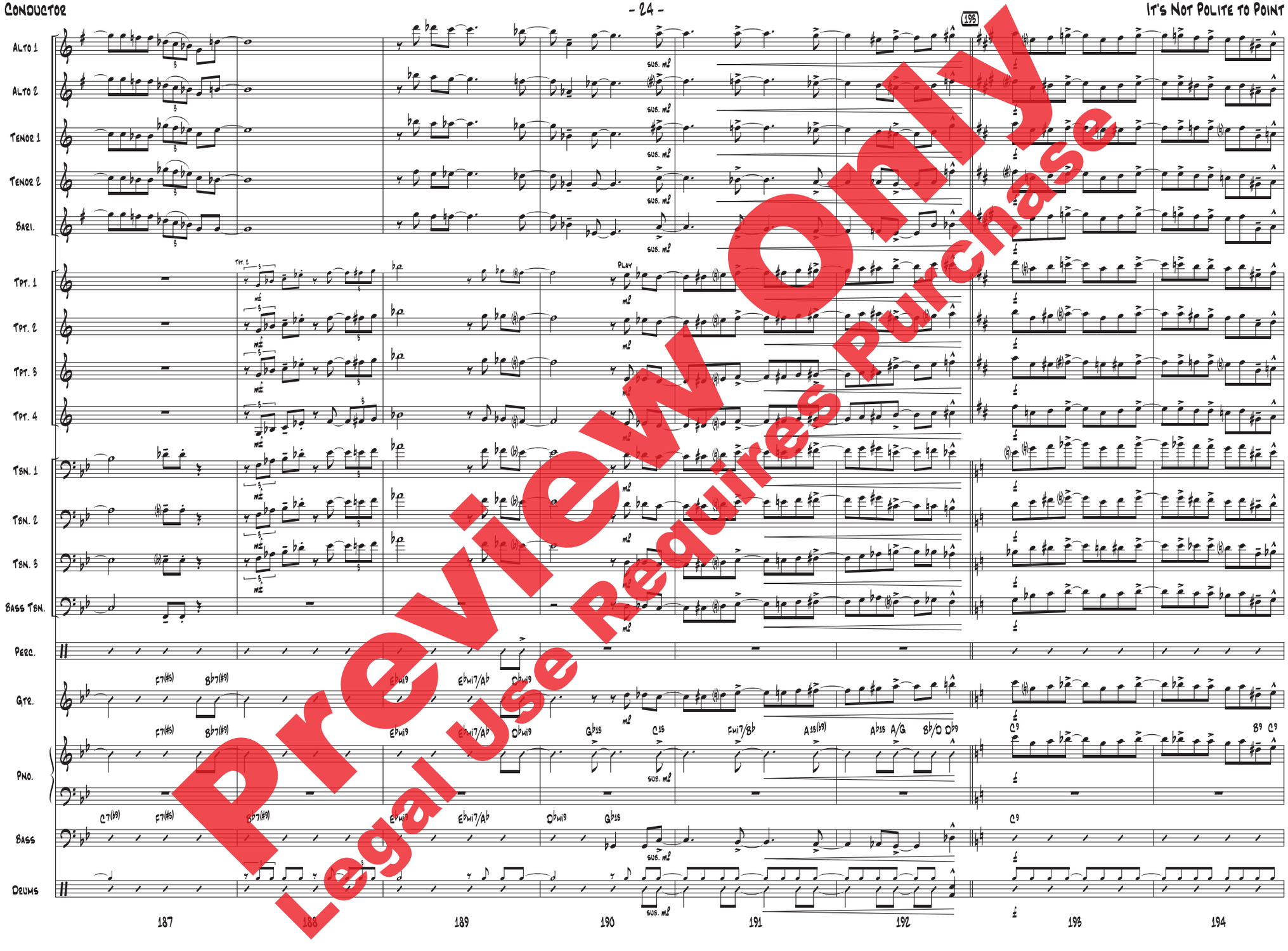


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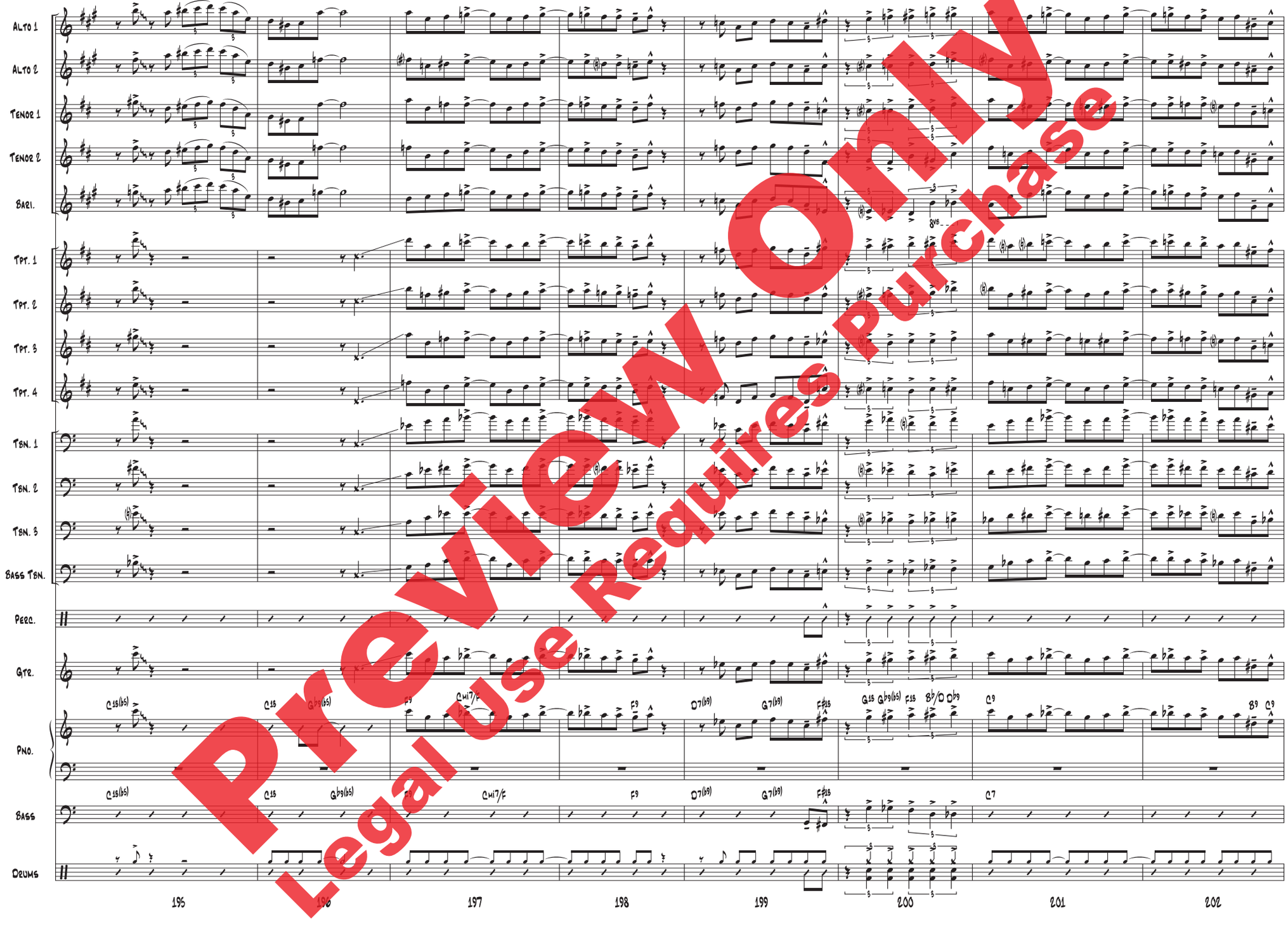


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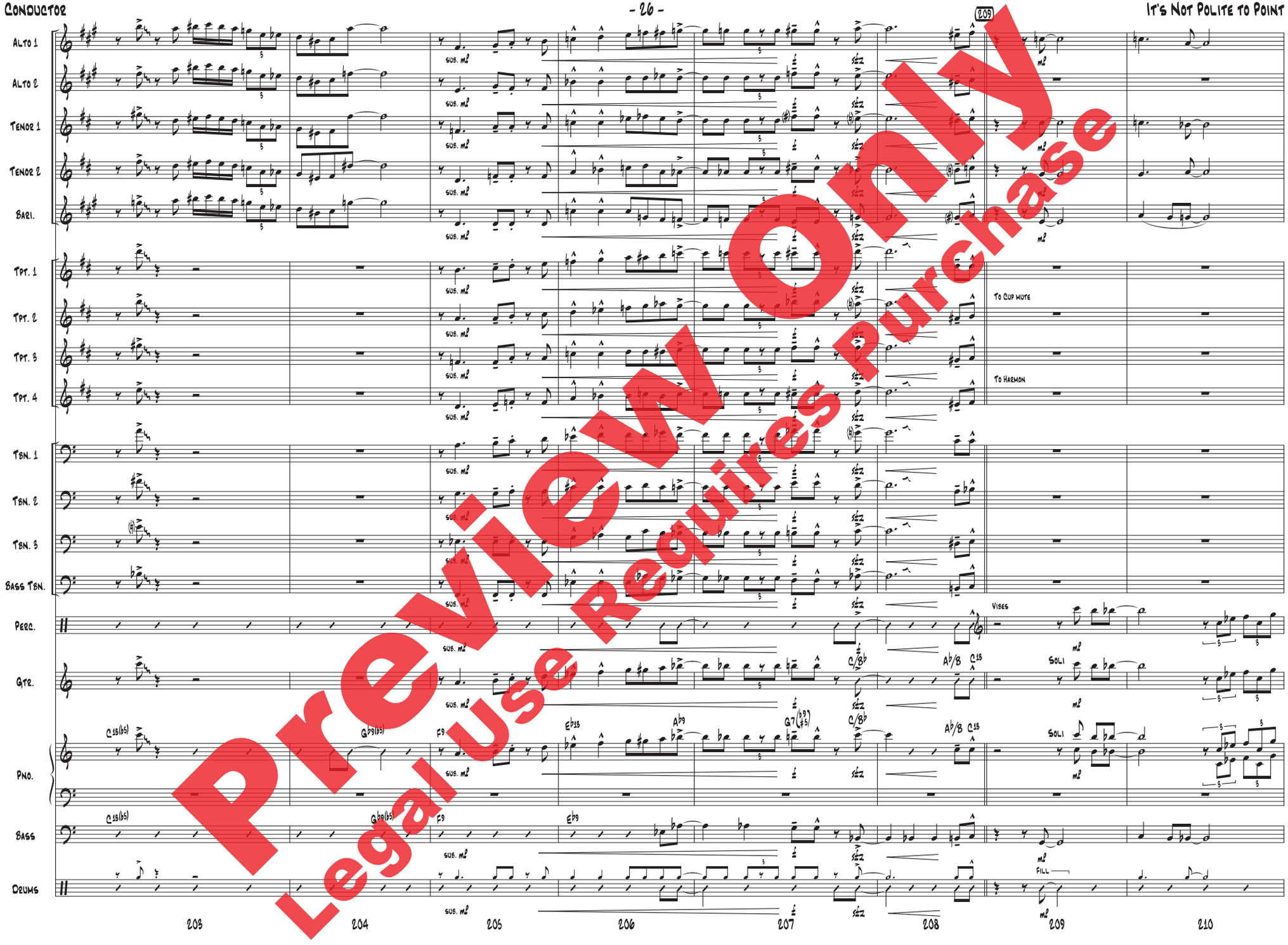


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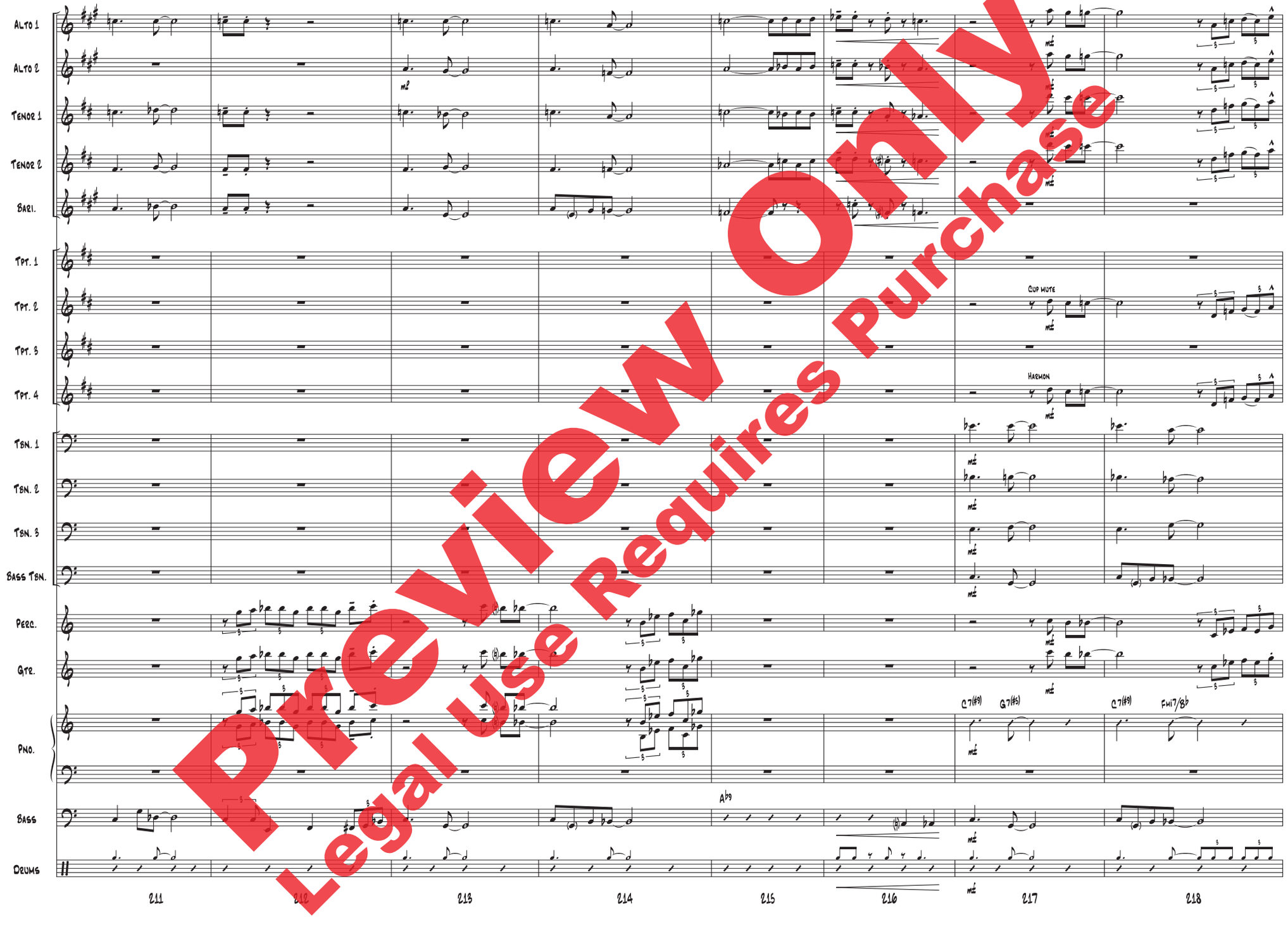


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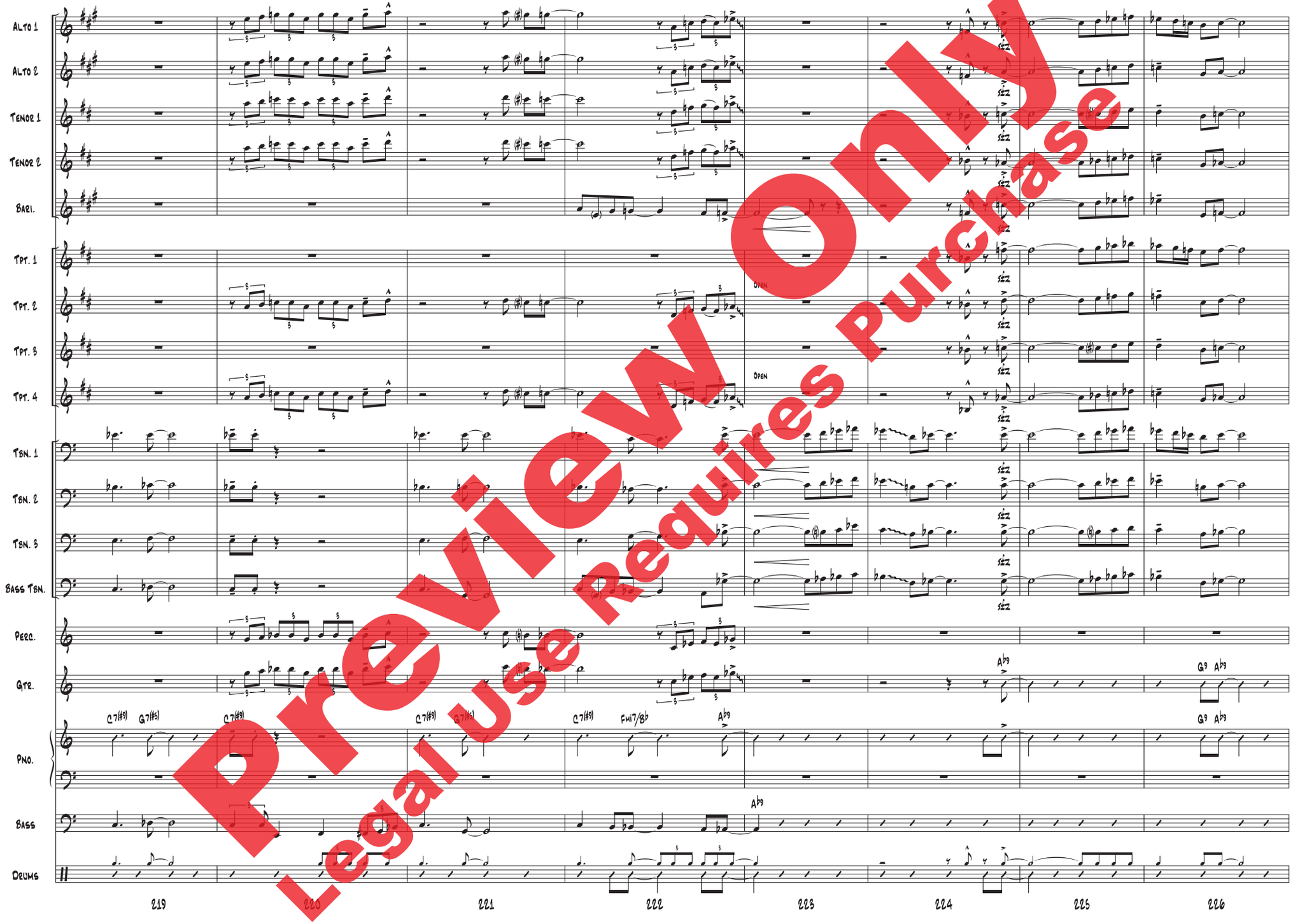


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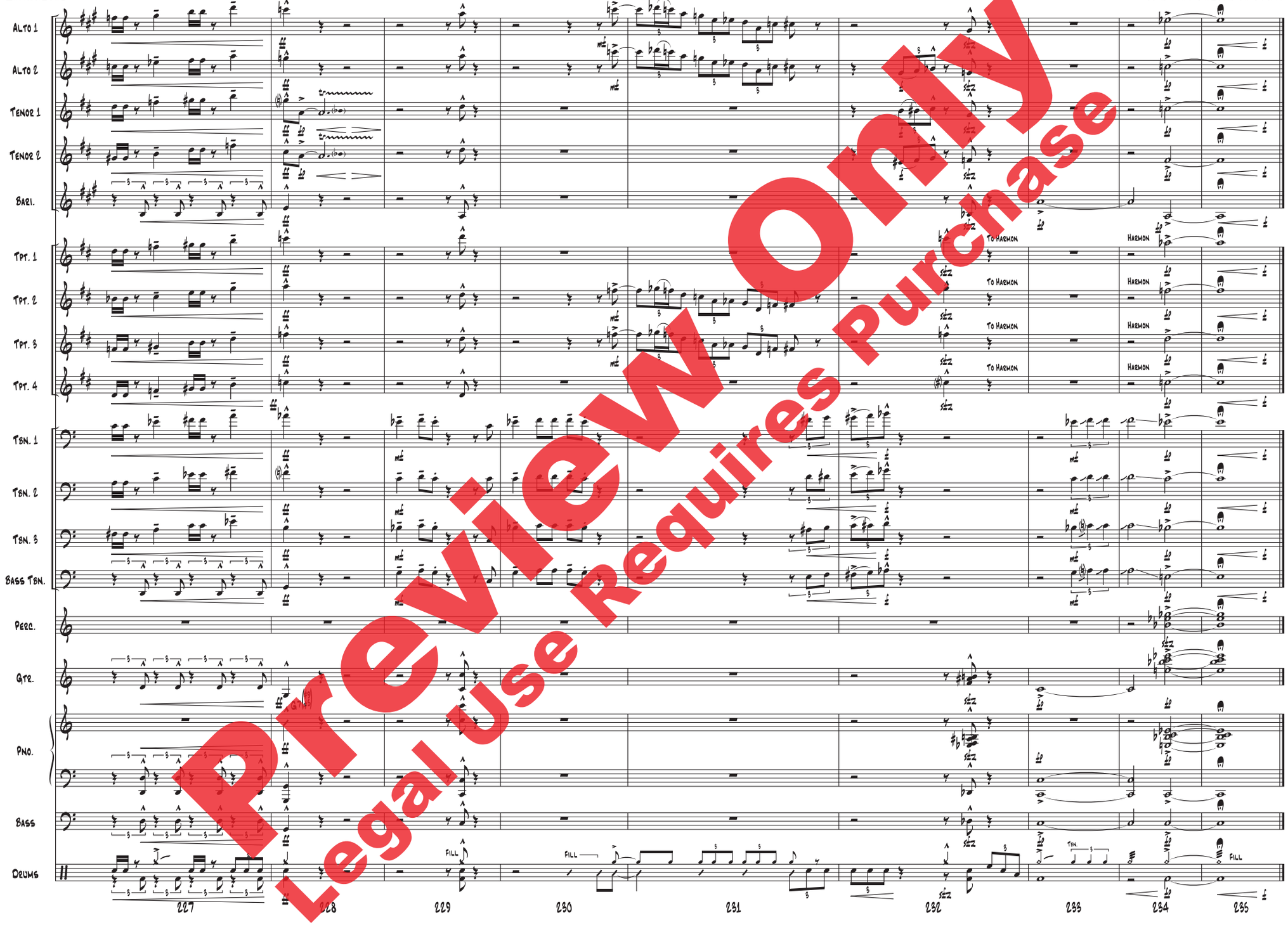


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