

G O R D O N G O O D W I N

LITTLE PHAT BAND SERIES



Terminally Hip

GORDON GOODWIN

INSTRUMENTATION

Conductor
B \flat Tenor Saxophone
B \flat Trumpet
Trombone
Guitar
Piano
Bass (Acoustic)
Drums
Guitar Chords

 **Belwin**™ JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

Sometimes you meet someone who just oozes cool and hipness. I was never that way myself, but I know it when I see it! This tune tries to convey the attitude of someone who is inherently hip, who slides through life seemingly without a care. You know the type. The type who could play a B \flat against a C7(#9) chord (as in m. 2 and m. 29) and not really care that it's against the rules. That kind of guy!

The figures in this song are deliberately simple and concise, and you should approach them with a laid-back attitude. It doesn't have to get all that loud, except maybe at m. 66 as you go into the solo section. But even there, the \downarrow should be more like a small group-level \downarrow , not a big-band \downarrow .

As the horn players get to know this arrangement, they should become familiar with the clear difference of when to play in unison or in harmony. The writing switches back and forth fairly often, so the players should be aware of how to maintain a consistent blend. I think it is especially critical for a smaller horn section to listen closely to each another and play with a unified concept. There are more opportunities for nuance in a smaller section, and I feel that just because a small combo may consist of three strong improvisers, it doesn't relieve them from the responsibility of playing together with empathy.

In this arrangement, the guitar plays lines with the horns at various times, and while this can be a challenge for many guitar players, the way to gain experience is to just do it. The guitarist will find ways to phrase accurately with the horn section, I promise. Listen, listen, listen!

The drummer, while having generally more flexibility than in a typical big-band chart, still has to set up and catch a number of ensemble figures. He must also structure the drum solo at m. 100 so that he or she catches the intervening horn figures as well. This is no problem assuming you are "Terminally Hip"—which, of course, you are!

Please enjoy.

—Gordon Goodwin



**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.

TERMINALLY HIP

MEDIUM FAST SWING ♩ = 100

Sheet music for the first system (measures 1-7) for the following instruments: B♭ TENOR SAXOPHONE, B♭ TRUMPET, TROMBONE, GUITAR, PIANO, BASS (ACOUSTIC), and DRUMS. The music is in 4/4 time with a key signature of one sharp (F#). The guitar part includes chord markings: F7, D7, F7, C7(#9), F7, D7, C7, F7, D7, F7, C7(#9), and G15. The piano part includes markings: F7, D7, F7, C7(#9), F7, D7, C7, F7, D7, F7, C7(#9), and G15. The bass part includes markings: F7, D7, F7, C7(#9), F7, D7, C7, F7, D7, F7, C7(#9), and G15. The drums part includes markings: 1, 2, 3, 4, 5, 6, 7, and FILL ---.

Sheet music for the second system (measures 8-14) for the following instruments: TENOR, TRP., TBN., GTR., PNO., BASS, and DRUMS. The music is in 4/4 time with a key signature of one sharp (F#). The guitar part includes chord markings: F7, B7, Bb, F/C, D7(#9), G7, and C7. The piano part includes markings: F7, B7, Bb, F/C, D7(#9), G7, and C7. The bass part includes markings: F7, B7, Bb, F/C, D7(#9), G7, and C7. The drums part includes markings: 8, 9, 10, 11, 12, 13, 14, and LIGHT FILL.

Musical score for measures 15-21. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Includes chord symbols: F7, Bb9, Eb9, Eb7.

Musical score for measures 22-27. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Includes chord symbols: Ab9, Db9, C#9, F7, Db7. Includes a 'FILL' section in measure 25.

Preview Only
Legal Use Requires Purchase

Musical score for measures 28-34. Includes parts for TENOR, TRUMPET, Trombone, GTR, PNO, BASS, and DRUMS. Chord symbols include F7, C7(#9), D7, C7, F7, D7, F7, C7(#9), G15, and C15(b9). A 'FILL' is indicated in measure 33.

Musical score for measures 35-42. Includes parts for TENOR, TRUMPET, Trombone, GTR, PNO, BASS, and DRUMS. Chord symbols include F7, B7, B9, F/C, D7(#9), G7, C7, F7, B9, and Eb9.

Legal Use Only

Musical score for measures 43-50. Includes staves for TENOR, TRP., TBN., GTR., PNO., BASS, and DRUMS. Chord symbols: F7, Gb9, Eb7, Ab9, Db9, C15. Includes a 'FILL' section in measure 49.

Musical score for measures 51-58. Includes staves for TENOR, TRP., TBN., GTR., PNO., BASS, and DRUMS. Chord symbols: F15, Eb15, Db15, C15, F15, Eb15, Db15, C15, Db9.



To CODA

Musical score for measures 59-66. Includes staves for TENOR, TRUMPET, Trombone, GTR., PNO., BASS, and DRUMS. A large red watermark 'Preview Only' is overlaid diagonally across the page.

59 60 61 62 63 64 65 66

Musical score for measures 67-74. Includes staves for TENOR, TRUMPET, Trombone, GTR., PNO., BASS, and DRUMS. A large red watermark 'Preview Only' is overlaid diagonally across the page.

67 68 69 70 71 72 73 74

Musical score for measures 75-82. Includes staves for TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, and DRUMS. Chord symbols are provided above the staves.

Chord progression for measures 75-82:

- 75: G7, C9, F7, Bb7, Eb9, D7, C/E, F#o, D7/F#
- 76: G7, C9, F7, Bb7, Eb9, D7, C/E, F#o, D7/F#
- 77: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E
- 78: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E
- 79: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E
- 80: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E
- 81: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E
- 82: F7, Bb9, Eb7, Ab7, Db9, C7, Bb/D, Eb#o, C7/E

Musical score for measures 83-90. Includes staves for TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, and DRUMS. Chord symbols and melodic lines are provided.

Annotations for measure 83:

- 83a: SOLOS. PLAY TOP NOTES DURING TRP. SOLO. PLAY BOTTOM NOTES DURING TEN. SOLO.
- 83b: [83]

Chord progression for measures 83-90:

- 83: G7, Eb9, G7, D7(#9), G7, Eb9, D9, G7, Eb9, G7, D7(#9), A15, D7
- 84: G7, Eb9, G7, D7(#9), G7, Eb9, D9, G7, Eb9, G7, D7(#9), A15, D7
- 85: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7
- 86: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7
- 87: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7
- 88: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7
- 89: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7
- 90: F7, Db9, F7, C7(#9), F7, Db9, C9, F7, Db9, F7, C7(#9), G15, C7

Musical score for measures 91-97. Includes staves for TENO, TRP, TBN, GTR, PNO, BASS, and DRUMS. Chord symbols include G7, Eb9, D7(#9), F7, and A15. Measure numbers 91, 92, 93, 94, 95, 96, and 97 are indicated below the staves.

BACK TO BAR 67 FOR MORE SOLOS

ON CUE AFTER SOLOS

100

Musical score for measures 98-104. Includes staves for TENO, TRP, TBN, GTR, PNO, BASS, and DRUMS. Chord symbols include Ab15, G15, F15, and Db15(b9). Measure numbers 98, 99, 100, 101, 102, 103, and 104 are indicated below the staves. A 'SOLO' section is marked in measure 103.

Musical score for measures 105-112. Instruments include TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, and DRUMS. Chord symbols include C13(b9), F7, D9, and F15. Performance markings include 'SOLO' and 'END SOLO'.

Musical score for measures 113-116. Includes a section marked 'D.S. AL CODA'. Chord symbols include D13, C13, B13, B7(b9), and C7(b9). Performance markings include 'SOLO' and 'END SOLO'.

Musical score for measures 117-119. Includes a section marked 'CODA'. Chord symbols include G13, F13, and F13(b9). Performance markings include 'FILL'.

