

# JAZZ BAND SERIES

**Belwin** JAZZ  
a division of Alfred

# Absoludicrous

GORDON GOODWIN

## INSTRUMENTATION

Conductor  
E $\flat$  Alto and Baritone Saxophones  
(Optional Written Solo)  
B $\flat$  Tenor Saxophone (Optional Written Solo)  
B $\flat$  Trumpet (Optional Written Solo)  
Trombone (Optional Written Solo)  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone  
E $\flat$  Baritone Saxophone  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet  
4th B $\flat$  Trumpet  
1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano (Electric)  
Electric Bass  
Drums  
Auxiliary Percussion  
(Small Shaker, Congas)

## Optional/Alternate Parts

C Flute  
Vibraphone  
Tuba (Doubles Bass)  
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)  
3rd Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

Hey, I think I invented a new word! And *nowadays*, don't we really need a word for something that is absolutely ludicrous? There's certainly plenty of that going on these days.

OK, I probably didn't invent that word. I probably saw it on the Internet, but I'm pretty sure I'm the first person to use it as a title for a big band chart! So, there!

Your pianist needs to dial up a funky Rhodes sound for this chart, and to lock in that opening figure. The piano part sets up the whole groove, so this opening should be played with rock solid time.

Funky music has a ton of sixteenth notes flying around, so everyone in the band will need to listen closely—don't rush! The tempo is quarter note = 120. Keep it there, because funk music can sound a little frantic if it gets too fast.

When the horns get into the act, they too have a responsibility to play good time on all the syncopated licks. The lick in mm. 12–13 is a good example—play it tight and crisp, and don't forget the *crescendo* on beat 1 of m. 13. That kind of nuance really helps bring personality to charts like this. Pay attention to all written dynamics. It's tempting to dive in and start grooving, but the music can get kind of one-dimensional without dynamics; strive to be a band that can groove at loud *and* soft volumes.

The rhythm section should have a lot of fun with this chart, as it contains plenty of space to funk out. But it also includes plenty of important written-out figures that need to be played with accuracy, like mm. 17–24.

I should say a word about articulation of the horn figures. When I ask you to execute these licks with tightness and precision, an element of taste is involved in assessing what that means. For instance, at the end of m. 42, the band has two eighth notes with *marcato*, or rooftop, accents. When I use this kind of accent, I intend for the notes to be played short, but not too short. Give notes like that some fatness (Phatness?).

You might want to listen to some of the Big Phat Band recordings in this style and check out how we phrase licks like these. Or better still, put on a Tower of Power record—those guys helped define the style in the first place! You can also check out the demo track at [alfred.com/downloads](http://alfred.com/downloads).

If you are soloing on this song, you can choose to utilize the traditional vocabulary in this genre, or you might choose to get a little more adventuresome harmonically. Either way, I would recommend playing with energy and conviction. This music is about attitude and excitement, so let your solo convey that.

After the solo section, the rhythm section sets up the chart's development section, at m. 91. The piano, guitar, and electric bass parts fit together like a puzzle, and here again, they should listen closely to each other to lay down the foundation for the horns.

The horns come in with a long sustained phrase that brings nice contrast to all the grooving. Remember to *crescendo* as that line moves down the scale, staying in tune as you get louder. The rhythm section is doing a long *crescendo* starting at m. 93, so the horns' dynamic perspective will be informed by what point in the *crescendo* the rhythm currently is in. That's a fancy way of saying, "Listen to one another and make music together."

The last sentence is a comment that would apply to the figure at m. 140, where, after 139 bars of sixteenth notes, you have a triplet figure to play. The idea is to emphasize the contrast between these two rhythms. You may want to slightly *ritard.* on this bar in order to really lay into those eighth-note triplets. Then you can speed back up to the original tempo in m. 141. While we talk over and over about playing good solid time, especially in grooves like this one, music is a live, organic creation, and sometimes speeding up or slowing down a degree is totally cool. And m. 140 could very well be one of those places. You guys decide what feels right to you.

If you ask me, funk music is one of the most enjoyable styles of music to play. I hope you have fun playing *Absoludicrous!*

—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 three Grammy wins for his work on the Pixar film *The Incredibles* (2006) and his arrangements of "Rhapsody in Blue" (2012) and "On Green Dolphin Street" (2014). 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  
43684S

# ABSOLUDICROUS

By Gordon Goodwin

FUNK GROOVE ♩ = 120

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

PIANO (ELECTRIC)

ELECTRIC BASS

DRUMS

AUXILIARY PERCUSSION (SMALL SHAKER, CONGA)

SOLO C#17

F9

A9

D7(#9)

G7(#9)

C#17

F9

H.H.

SMALL SHAKER

1 2 3 4 5 6

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CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

7 8 9 10 11 12

*Legal Use Requires Purchase*

*Preview Only*

musical notation: notes, rests, dynamics (mf, f, p), articulation (accents), chord symbols (Ab9, D7(#9), G7(#9), Cm7, F9), and performance instructions (FUNKY, MUTED)

CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

+ CONGAS

13 14 15 16 17 18

CONF. SIM.

Legalize Music Requires Purchase

17

CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

19 20 21 22 23 24 25

Legal Use Requires Purchase

G7(#9) G7(#9)

FULL



CONDUCTOR

ABSOLUDICIOUS

26

(w/Tops.)

ALTO 1

(w/Tops.)

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

(w/ALTOs)

TRP. 2

(w/ALTOs)

TRP. 3

(w/ALTOs)

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

26 27 28 29 30 31

*Legal Use Requires Purchase*

CONDUCTOR

ABSOLUDICIOUS

- 6 -

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and auxiliary percussion (AUX. PERC.). The score includes lyrics such as "me", "SOLO", and "CONGAS & SHAKER". Chord symbols like G7(b9), C#7, F9, and Ab9 are present. Measure numbers 32, 33, 34, 35, 36, and 37 are indicated at the bottom.

Legal Use Only Requires Purchase



CONDUCTOR

ABSOLUDICIOUS

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and auxiliary percussion (AUX. PERC.). The score includes a large red watermark: "Preview Only Requires Purchase".

Measures 38, 39, 40, 41, 42 are indicated at the bottom of the score.

CONDUCTOR

ABSOLUDICIOUS

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

43 44 45 46 47 48

CONGAS

Legal Use Requires Purchase

CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

49

50

51

52

53

54

Legal Use Only

Requires Purchase

Original

Chords: G<sup>b13</sup> F<sup>9</sup> G<sup>b9</sup> E<sup>b13</sup> C<sup>9</sup> F<sup>9</sup> E7<sup>(#9)</sup> A7<sup>(#9)</sup> A<sup>b13</sup> G7<sup>(#9)</sup> G7<sup>(#9)</sup> C<sup>b9</sup>

Solo

CONDUCTOR

SOLOS (SUGGESTED SOLOS PROVIDED)

ABSOLUDICIOUS

Musical score for CONDUCTOR, featuring various instruments and vocal parts. The score includes a large red watermark: "Preview Only Requires Purchase".

**Chord Progression:**

- 55: Am9, D9, F9, B7(#9), Eb9, Eb9, Am7, D9, F9, B7, F9, Eb9, Eb9
- 56: Dmi9, G9, B9, E7(#9), Ab9, Ab9, Dmi7, G9, B9, E7, B9, Ab9, Ab9
- 57: Am9, D9, F9, B7(#9), Eb9, Eb9, Am7, D9, F9, B7, F9, Eb9, Eb9
- 58: Cmi9, F9, Ab9, D7(#9), F#9, G#9, Cmi7, F9, Ab9, D7, Ab9, G9, G#9
- 59: Cmi9, F9, Ab9, D7(#9), F#9, G#9, Cmi7, F9, Ab9, D7, Ab9, G9, G#9

**Instrument Parts:**

- ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, AUX. PERC.

**Measure Numbers:** 55, 56, 57, 58, 59, 60, 61, 62

CONDUCTOR

ABSOLUDICIOUS

03 (SINGS ON CUE) D9 A7(#9) D9 A7(#9) D9 A7(#9)

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI.  
TPTR. 1  
TPTR. 2  
TPTR. 3  
TPTR. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GTR.  
PNO.  
BASS  
DRUMS  
AUX. PERC.

03 04 05 06 07 08

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CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

69 70 71 72 73 74

Chords: Eb9, D9, G9, C9, B7(#9), E7(b9), A7(b9), Dmi9, G9, Bb9, F9, Ab9, Gb9, Eb9, D7(#9), G7(b9), Cmi9, F9, Ab9, D7, F#9, C#9, G#9

71 A mi 9

74 ABSOLUDICIOUS





CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

AUX. PERC.

75 76 77 78 79 80

Legal Use Requires Purchase

Chord symbols: A<sup>mi</sup>7, D<sup>9</sup>, F<sup>9</sup>, B<sup>7</sup>(#9), E<sup>7</sup>(#5), A<sup>7</sup>(#5), D<sup>mi</sup>7, C<sup>mi</sup>7, F<sup>9</sup>, A<sup>b9</sup>, D<sup>7</sup>(#9), G<sup>7</sup>(#5), G<sup>7</sup>(b9), C<sup>mi</sup>9.

79

CONGAS

CONDUCTOR

ABSOLUDICIOUS

This musical score is for the piece 'ABSOLUDICIOUS' and is page 14 of the conductor's edition. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, and Bass. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. A large red watermark 'Preview Use Requires Purchase' is overlaid diagonally across the page. Chord symbols are provided for many measures, such as (Am7), (Dm7), (E7#9), (A7#9), (G7#9), and (Cm9). Measure numbers 81, 82, 83, 84, 85, and 86 are indicated at the bottom of the page.

CONDUCTOR

ON CUE AFTER SOLOS

91

ABSOLUDICIOUS

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.) and instrumental parts (GTR., PNO., BASS, DRUMS, AUX. PERC.). The score includes measures 87 through 94, with a large red watermark reading "Preview Only" and "Legal Use Requires Purchase" overlaid diagonally. The score includes various musical notations such as rests, notes, and dynamic markings like *mf* and *mezzo*. Specific performance instructions include "(Solo w/PNO.)", "(Solo w/Gtr.)", "SOLO", and "SMALL SHAKER".

87 88 89 90 91 92 93 94

CONDUCTOR

ABSOLUDICIOUS

The musical score is arranged in a standard orchestral layout. The vocal parts are grouped at the top, followed by the brass and woodwind sections. The instrumental parts are at the bottom. The score includes a large red watermark reading "Legal Use Requires Purchase" diagonally across the page. The page number "16" is centered at the top. The title "ABSOLUDICIOUS" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The vocal parts are labeled ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, and BASS TBN. The instrumental parts are labeled Gtr., PNO., BASS, DRUMS, and AUX. PERC. The score includes a large red watermark reading "Legal Use Requires Purchase" diagonally across the page. The page number "16" is centered at the top. The title "ABSOLUDICIOUS" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The vocal parts are labeled ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, and BASS TBN. The instrumental parts are labeled Gtr., PNO., BASS, DRUMS, and AUX. PERC. The score includes a large red watermark reading "Legal Use Requires Purchase" diagonally across the page. The page number "16" is centered at the top. The title "ABSOLUDICIOUS" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The vocal parts are labeled ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, and BASS TBN. The instrumental parts are labeled Gtr., PNO., BASS, DRUMS, and AUX. PERC.

CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

101 102 103 104 105 106

CONDUCTOR

ABSOLUDICIOUS

This musical score is for the piece 'ABSOLUDICIOUS' and is page 18 of the conductor's edition. It features a vocal ensemble consisting of Alto 1, Alto 2, Tenor 1, Tenor 2, and Baritone. The instrumental ensemble includes Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is written in a key signature of two flats and a 4/4 time signature. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and performance instructions like 'SOLO' and 'CONGAS'. Measure numbers 107 through 112 are indicated at the bottom of the page.



The musical score is arranged for a conductor and includes the following parts:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARIT.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- BASS TBN.
- GTR. (Guitar)
- PNO. (Piano)
- BASS
- DRUMS
- AUX. PERC. (Auxiliary Percussion)

The score spans measures 113 to 118. Chord symbols for the guitar part include: F9, C7(#9), G7b9, Eb15, C#9, F#9, E7(#9), and A7(#9). A large red watermark reading "Preview - Legal Use Requires Purchase" is overlaid diagonally across the page.

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass, drums, and auxiliary percussion (AUX. PERC.). The score includes measures 119 through 124. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page. A circled number "121" is present above the first vocal staff.

119 120 121 122 123 124

CONDUCTOR

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TBN. 1-3, BASS TBN.), guitar, piano, bass, drums, and auxiliary percussion. The score includes a large red watermark: "Legal Use Requires Purchase".

Measures 125, 126, 127, 128, 129, 130 are indicated at the bottom of the page.

Chord symbols: Cm7, F9, A9, D7(#9), G7(#9), Cm7, F9.

CONDUCTOR

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

me

szz

A<sup>b9</sup> D7(#9) F#15 G15 C#17 F9 A<sup>b9</sup> D7(#9) G7(#5)

FILL

131 132 133 134 135 136

CONDUCTOR

ABSOLUDICIOUS

This musical score is for the piece 'ABSOLUDICIOUS' and is page 23 of the conductor's edition. It features a large ensemble of vocalists and instrumentalists. The vocal parts include Alto 1 & 2, Tenor 1 & 2, Baritone, Soprano 1-4, Tenor 1-3, Bass Tenor, and a Bass line. The instrumental parts include Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. It contains various musical notations such as stems, beams, slurs, and dynamic markings. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. Measure numbers 137 through 144 are printed at the bottom of the page.

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