

YOUNG JAZZ ENSEMBLE

Count Bubba's Revenge

GORDON GOODWIN
Arranged by RALPH FORD

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C. (Doubles 1st Trombone)
2nd Baritone Horn T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

The target tempo is MM=150–164. I suggest rehearsing this chart at a slower tempo and gradually building up to a desired tempo. Also, I highly recommend the band have the opportunity to listen to the original version of Gordon Goodwin's Big Phat Band playing "Count Bubba's Revenge" on Gordon's CD titled *The Phat Pack*, available from Immergent Records, gordongoodwin.com, or any on-line retailer. Listening to the Big Phat Band's professional level performance will provide your band with a concept and the overall sound and feel of this chart.

For a shuffle groove, the rhythm section should strive to maintain the energy throughout the chart. Sometimes this is easier said than done! The drummer and bass player will need to lock-in from beat one and work together 100 percent. It is best if bass and drums can be as close as possible to not only hear each other but to see each other as well. For the drums, the essence of the shuffle groove is the implied triplet played on the snare. The implied triplet is the first and third notes of an eighth note triplet—like a dotted eighth sixteenth pattern, but looser and not quite as strict. The ride cymbal should focus on playing quarter notes or occasionally the triplet pattern, for variety. Depending on the experience of the drummer, ask him or her to develop this shuffle groove at a slower tempo and increase the tempo when comfortable, then, lock in the desired tempo. In measure 52 and 74 there is a four measure solo or fill where the drummer should play in the style of the chart keeping the shuffle in mind.

Direct the horns to focus on playing the dotted-eighth, sixteenth figures especially the tenor saxes and trombones who have the opening statement with this figure. Articulation is very important when horns play a line like this in unison. A general rule in jazz is the last eighth note in a group is short and this concept is essential in this chart. For the lead trumpet, there are optional notes written in some places. If the lead player has the horses to play the upper notes, go for it, but never over-extend the player's embouchure (chops).

The interlude at measure 78 is a highlight of the chart. For this section, the challenge is maintaining the tempo. Because there is no rhythm section, each player will need to use their internal clock—especially the 3rd and 4th (bass) trombone players (cued in the bari sax if needed). If needed, I suggest asking the drummer to play along with the hi-hat in rehearsal to assist in maintaining accurate time. Practice with a metronome!

The ensemble triplet figure in measure 105 should be strong, confident and demonstrate a dynamic contrast. At measure 120, the ensemble should be sure to hit the "and" of beat 4 solid then hold the pitch about 1 or 2 beats then fall-off. Really punch that kick on the "and" of 4. Direct the saxes to dig in for the soli in measure 122. The gliss pick-up should be uniform beginning on beat 3 in measure 121. In measure 139, the ensemble should emphasize the off-beats as marked with accents so it will sound like this: "doo-DA-doo-DA-doo-DA," etc. Hit the accented notes with breath, not tongue, and minimize the other notes. There are a few tricky entrances in the last two measures. Notice the trumpets play on the "and" of beat 3 with a "doit" going up in pitch and the bones/bari rhythm on the "and" of 4 with a fall-off. Spend some time on these figures because this is essential to an effective ending.

Enjoy!

—Ralph Ford



**Ralph
Ford**

Ralph Ford (b.1963) is a composer, arranger, conductor, educator, media creator, producer, writer, radio host, and announcer with over thirty years of experience in these various genres. He is an exclusive composer and arranger for the Belwin division of Alfred Music, with over 240 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

He earned his undergraduate degree in 1986 and his Master of Science degree in 1988 from Troy. He was then appointed to the Troy music faculty where he taught orchestration, arranging, theory, technology, jazz studies, and applied brass followed by his appointment as director of bands, coordinator of winds and percussion, and professor of music. Ralph retired from Troy University in June 2011.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. Ralph is also in demand as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad.

CONDUCTOR
26872S

COUNT BUBBA'S REVENGE

By GORDON GOODWIN
Arranged by RALPH FORD (ASCAP)

SHUFFLE GROOVE ♩ = 160-172

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

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17 18

Legal Use Requires Purchase

CHORDS: Eb7, C7(#9), F9, Bb7, B9, Gb7/B, B9, Gb7/B, B13, Gb7/B, B9, B13, Bb13

CRESC.

FILL

19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

19 20 21 22 23 24 25 26 27

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

28 29 30 31 32 33 34 35 36 37

Chorus

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

38 39 40 41 42 43 44 45 46 47

Chord symbols: A9(b9), D9, C9, D9, C#9, D#9, G9, A9(b9), G9, G7, A9(b9), G9, C9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65 66

Chord symbols: A^{b9}, G^{b9}, E^{b7}, E^{b9}, D⁹, D^{b9}, C⁹

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74 75 76 77 78

SOLO

FILL

8/A

D13(b9) D9 C7(b9) B13 F#m/Bb B/A

Legal Use

Preview

Purchase

85 w/ Trps.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

79 80 81 82 83 84 85 86 87 88 89 90 91

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

92 93 94 95 96 97 98 99 100 101

103

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

102 103 104 105 106 107 108 109 110 111

Chord symbols: Eb9, A7, Ab7, Gb9, Eb7, Gb7(9#)

Dynamic markings: *mf*, *mfz*

Rehearsal mark 103 is indicated above the first staff.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

LAY BACK

LAY BACK

FILL

112 113 114 115 116 117 118 119 120 121

E^b7 D7 B^b9/E^b E^b9 B^b9 C^b9 B^b9 C^b9 E^b9(b⁹) D^b9 F^b9 C^b7(b⁹) G^b9 A^b9 A^b9(b⁹) A^b9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

122 123 124 125 126 127 128 129 130 131

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

132 133 134 135 136 137 138 139 140 141

138

89

G^bu/8

G^bu/8 A11

F^u/B^b F^uu/8^b

F9 B9(B^b) B^b13(B9)

E^b13 E9(B^b) E^b9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

142 143 144 145 146 147 148 149 150 151

Legal Requirements

150

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

150 151 152 153 154 155 156 157 158 159 160 161

Chord symbols: D15(b9), Db9, D7(b9), Bb9, Fm/Bb B/A, Fm D/E Eb7(#9), Eb7(#9)

Performance markings: FILL, 5, 5, 5, 5