

JAZZ BAND SERIES

 Belwin™ JAZZ
a division of Alfred

Work in Progress

GORDON GOODWIN

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
Vibraphone
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)
C Solo
E♭ Alto Saxophone Solo
B♭ Tenor Saxophone Solo
B♭ Trumpet Solo
Trombone Solo

Preview
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NOTES TO THE CONDUCTOR

It's a tricky thing to write a big band chart at this level. You don't want to "dumb it down," because the students know the difference! This chart was written for the Colina Middle School Jazz Band, directed by Mike Gangemi, and I wanted to challenge them while giving them a chart with a nice groove that any of their kids could solo on.

I wrote the opening piano and bass parts using triplet notation, but this is the feel you should strive for throughout—keep it moving forward and swinging! Be careful so the band is not too loud to begin with, until measure 15 when the whole band hits those five chords, nice and big.

The saxes have the melody at measure 18, and they should make sure they scoop up to each note together at the same rate. Pay attention to dynamics, including the $\frac{1}{16}$ crescendo in 29. The melody at measures 38–43 should be played with plenty of spunk and sass. The high volume point of the chart so far is the send off to the solo section at measure 59.

Have fun with the solo section—there are chord changes for all winds and suggested written-out solo parts are provided for various instruments.

After the solos, it's time for the development section at 84. The saxes and trumpets are all in unison here, so play nice and light and listen closely to each other for pitch and phrasing. The note at the end of measure 86 has a little scoop on it, so dig in and get bluesy with it. Begin to build around measure 93 and get to a nice strong *f* at 96. There should be a big, long scoop up to the note in measure 96—listen and all scoop together! But save some gas for 108, because this is the shout chorus and you'll need to feel a lift-off here—full throttle through measure 121.

At measure 122, the piano has a written solo, so relax and don't rush here—it's your big moment! Then the whole band joins back in and takes it home. When you get to measure 139, saxes, don't be afraid of that half-step—dig in and enjoy the dissonance!

The title *Work in Progress* was originally meant as a comment on all middle school and some high school students. Not really kids and not quite yet teens, but when you think about it, the term could easily apply to us all.

I hope you enjoy the chart!

—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.

CONDUCTOR
36050S

MEDIUM SWING $\text{d} = 140-150$

WORK IN PROGRESS

By GORDON GOODWIN (ASCAP)

1st Eb ALTO SAXOPHONE
2nd Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2nd Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2nd Bb TRUMPET
3rd Bb TRUMPET
4th Bb TRUMPET
1st TROMBONE
2nd TROMBONE
3rd TROMBONE
BASS TROMBONE
VIBRAPHONE (OPTIONAL)
GUITAR
PIANO
BASS (ACOUSTIC)
DRUMS



CONDUCTOR

- 2 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

F7(9) B9(b5) G9 B9 E9 F7(9) B9(b5) G9 Ab9 G9 G9 B9 F7(9) B9(b5) G9 E9 D9(b5) C7(9)

9 10 11 12 13 14 15 16 17

CONDUCTOR

(18)

- 3 -

WORK IN PROGRESS

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.

VIBES.

GTR.

PNO.

BASS

DRUMS

(SWING)

f7(9) g7 f7 g7(b5) g7(b5) f7 f7(9)

18 19 20 21 22 23 24 25

CONDUCTOR

WORK IN PROGRESS

- 4 -

(30)

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

26 27 28 29 30 31 32 33

FILL

CONDUCTOR

- 6 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

W/ SAXES

D7(9)

G9

C7(9)

F9(B5)

D7(5)

D7(9)

D7(9)

G9

C7(9)

F9(B5)

D7(5)

34

35

36

37

38

39

40

41

CONDUCTOR

WORK IN PROGRESS

44

- 6 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

42 43 44 45 46 47 48 49

CONDUCTOR

- 7 -

WORK IN PROGRESS

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

50 51 FILL 52 53 54 55 56 57

CONDUCTOR

WORK IN PROGRESS

- 8 -

(SEE WRITTEN SOLOS)
O15 SOLOS - BACKGROUNDS ON CUE

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPR. 1
TPR. 2
TPR. 3
TPR. 4
TSN. 1
TSN. 2
TSN. 3
BASS TSN.
VIBES.
QRT.
PNO.
BASS
DRUMS

58 59 60 61 62 63 64 65

CONDUCTOR

WORK IN PROGRESS

66 67 68 69 70 71 72 73

Backgrounds on cue

Measures 66-73:

- Measures 66-67:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 68:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 69:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 70:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 71:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 72:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.
- Measure 73:** Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1 play eighth-note patterns. Trombones 1-4 play sustained notes.

Key signatures and chords indicated in the score:

- Measures 66-67: G⁹, E7(♯5), A7, D7, G7, E7(♯5), G/A, D7
- Measures 68-69: G⁹, E7(♯5), A7(♯5), D7, G7, E7(♯5), A7(♯5), G/C, G7
- Measures 70-71: G⁹, E7(♯5), A7(♯5), D7, G7, E7(♯5), A7(♯5), G/C, G7
- Measures 72-73: G⁹, E7(♯5), A7(♯5), D7, G7, E7(♯5), A7(♯5), G/C, G7

CONDUCTOR

- 10 -

WORK IN PROGRESS

CONDUCTOR

WORK IN PROGRESS

82

83

84

85

86

87

88

89

CONDUCTOR

- 12 -

WORK IN PROGRESS

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPP. 1
TPP. 2
TPP. 3
TPP. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

90 91 92 93 94 95 96 97

CONDUCTOR

- 13 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

98

99

100

101

102

103

104

105

CONDUCTOR

WORK IN PROGRESS

108

- 14 -

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASSI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

106 107 108 109 110 111 112 113

CONDUCTOR

- 15 -

WORK IN PROGRESS

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS 1
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

114 115 116 117 118 119 120 121

CONDUCTOR

(102)

- 16 -

WORK IN PROGRESS

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.

VIBES.

GTR.

PNO.

Solo F7(4)
G9(5)
G9
F7(4)
G9(5)

B9
Ab9
G9
Gb9
F7(4)
G9(5)

B9
E9
Ab9
Ab15(5)
Ab15(5)

RIDE CYM.
HAT

FILL

122 123 124 125 126 127 128 129

CONDUCTOR

- 17 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS 1.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

130

131

132

133

134

135

CONDUCTOR

- 18 -

WORK IN PROGRESS

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TPt. 1
TPt. 2
TPt. 3
TPt. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
VIBES.
GTR.
PNO.
BASS
DRUMS

136 137 138 139 140 141



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