



Does This Chart Make Me Look Phat?

GORDON GOODWIN

INSTRUMENTATION

Conductor
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
Bass
Drums

NOTES TO THE CONDUCTOR

When I compose, sometimes my goal will be to create something new and distinctive, something I haven't written before. And sometimes I want to, figuratively speaking, slip on a pair of old slippers. This is what I did with "Does This Chart Make Me Look Phat?" This chart is a straight-ahead, Count Basie-style arrangement, written in the arranging style of Sammy Nestico or Frank Foster. There were stylistic guidelines I followed to stay within the scope of this musical style, and you, the musician, will need to acknowledge similar rules when executing this music. The foremost of these may be time and feel. Generally speaking, young musicians have a more difficult time playing this kind of swing tune, for the simple reason that they haven't listened and internalized the style that much. There is no better way to grasp the nuance of swing music than to get your hands on a Count Basie record, and just listen to it—over and over. While it may initially sound somewhat dated, the more you listen, the more you will start to empathize with it. The music will start to reveal its secrets to you. You can also hear the Big Phat Band's recording of this chart on our release *Life in the Bubble*.

The ensemble should show a lot of restraint at m. 10. Play it nice and soft, but with a strong sense of swing. Listen to one another—blend, and with the realization that there's a lot of road ahead, save the intensity for later. The same advice applies to the saxophone soli starting at m. 45. The drums have dropped out here, so the saxes can play nice and soft and show their great sense of blend and feel. The dynamic is *mf* and should stay there, with the exception of a few places, such as m. 50, m. 52, and m. 55. The ensemble finally gets full at m. 61, and then loud at m. 68. It's immediately soft again at m. 69, and then the build starts all over again. Pay close attention to these dynamic changes—it really brings nuance to your performance. The chorus at m. 87 is almost like a shout chorus, with the brass doing lip trills and everyone is pretty much going full out. We arrive at the solo section at m. 96, and you'll have fun blowing over these changes, as they are real meat and potatoes stuff.

I love to hear the Big Phat Band play the development section at m. 136. As I think about it, passages like this, usually played by the Basie Band, were why I fell in love with big band music when I was a kid. It is on material like this that you can really show your band's unity. Work as a team, listen to each other, and swing your tails off! Once again, the dynamic should not really get that loud until around m. 152, where it starts to build. The high point happens at m. 159, but the band immediately should get soft again in m. 153, and start the build all over again. The real shout chorus on this chart starts at m. 172, but there is still more to do with a key change at m. 180, and yet another one at m. 197, so pace yourself, and ride this chart all the way home.

Count Basie put his first band together in the 1930s, and here, some 80 years later, the principles of large ensemble swing that he helped organize are still with us and relevant—and that ain't bad.

I hope you have as much fun playing "Does This Chart Make Me Look Phat?" as I did writing it.

—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 Tormé, 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
41143S

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

DOES THIS CHART MAKE ME LOOK PHAT?

SLOW GREASY SWING ♩ = 109

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

QUINT

PIANO

BASS

DRUMS

SOLO F7 D7 G7 Bb/C Eb9 D7 G9 C9 F7 D7 G7 C7 A7(9) D7(9) F#15 G15 B15(b5) C15(b9) END SOLO

LIGHT TIME (PNO. SOLO)

FILL

1 2 3 4 5 6 7 8 9

10

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

10 11 12 13 14 15 16 17

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CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TOR. 1, TOR. 2, TOR. 3, TOR. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN.) and instrumental parts (GTR., PNO., BASS, DRUMS). The score includes a large red watermark: "Preview Requires Purchase".

Lyrics for vocal parts: *szz mé*

Chord progression for GTR., PNO., and BASS:

$F7(\#9)$ $D7(\#9)$ G^9 B^13 C^15 Cm^9 F^15 B^m9 $Bm^9(b9)$ $E7(b9)$ $A7(\#9)$ $D7(\#9)$ A^15 G^9 B^7/C $B^7/F\#$ G^9 G^b9 F^9

Measure numbers: 18, 19, 20, 21, 22, 23, 24, 25

34

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

34 35 36 37 38 39 40 41

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CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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

42

43

44

45

46

47

48

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PREVIEW ONLY

SOLO

m2

OPEN

FILL

(w/BASSES)

F7

D7

G7

C7

A7

D7

A7mi7

D7

Gmi9

C7

45

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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

49 50 51 52 53 54 55 56

F7 D7 G9 B/C Eb7 D7(#9) G9 C9 F7 D7 G7 B/C Cm7 F7 Bbm9 Bm7(b9) E7

BEUGHES

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

END SOLI

(w/SAXES)

SNEAK IN

FILL

73 74 75 76 77 78 79 80

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CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

87

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Bari, Tpt. 1-4, Tbn. 1-3, Bass Tbn., Gtr., Pno., Bass, and Drums. Includes dynamic markings like *cresc.* and *fill*.

81

82

83

84

85

86

87

88

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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

89 90 91 92 93 94 95

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The image shows a page of a musical score for a band. It includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), trumpets (1-4), trombones (1-3, Bass), guitar, piano, bass, and drums. The score is for measures 89 through 95. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. The title 'DOES THIS CHART MAKE ME LOOK PHAT?' is at the top right, and the page number '- 12 -' is at the top center. The conductor's part is indicated at the top left.

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

SOLOS

SEKDS ON CUE

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

96 97 98 99 100 101 102 103

Chord progression: E9 A9 F#7(#9) B7 E9 A7 D7 B7(#9) E9 A9 C9 B7 E7(#9) A7(#9)

Chord progression: A9 D9 B7(#9) E7 A9 D7 G7 E7(#9) A9 D9 F9 E7 A7(#9) D7(#9)

Chord progression: G9 C9 A7(#9) D7 G9 C7 F7 D7(#9) G9 C9 E9 D7 G7(#9) C7(#9)

Chord progression: G9 C9 A7(#9) D7 G9 C7 F7 D7(#9) G9 C9 E9 D7 G7(#9) C7(#9)

Chord progression: G9 C9 A7(#9) D7 G9 C7 F7 D7(#9) G9 C9 E9 D7 G7(#9) C7(#9)

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CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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.

GRG.

PNO.

BASS

DRUMS

D7 B7 E7 A9 Am9 D15 Gmaj7 G#m7(b9) C#7 F#m7 B7(b9) E9 G/A G D/F# E7 Ebmaj7 D7 Em7 F# D7/F#

D7 B7 E7 A9 Am9 D15 Gmaj7 G#m7(b9) C#7 F#m7 B7(b9) E9 G/A G D/F# E7 Ebmaj7 D7 Em7 F# D7/F#

G7 E7 A7 D9 Dmi9 G15 Cmaj7 C#m7(b9) F#7 Bmi7 E7(b9) A9 C/D C G/B A7 Abmaj7 G7 Am7 Bb G7/B

G7 E7 A7 D9 Dmi9 G15 Cmaj7 C#m7(b9) F#7 Bmi7 E7(b9) A9 C/D C G/B A7 Abmaj7 G7 Am7 Bb G7/B

D7 B7 E7 A9 Am9 D15 Gmaj7 G#m7(b9) C#7 F#m7 B7(b9) E9 G/A G D/F# E7 Ebmaj7 D7 Em7 F# D7/F#

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

112

ALTO 1 G9 D7 G9 E9 A7(#6) D7 G9 F#m19 B9(b5) E15 A15(b5)

ALTO 2 G9 m7 D7 G9 E9 A7(#6) D7 G9 F#m19 B9(b5) E15 A15(b5)

TENOR 1 C9 m7 G7 C9 A9 D7(#6) G7 C9 Bm19 E9(b5) A15 D15(b5)

TENOR 2 C9 m7 G7 C9 A9 D7(#6) G7 C9 Bm19 E9(b5) A15 D15(b5)

BARI. G9 m7 D7 G9 E9 A7(#6) D7 G9 F#m19 B9(b5) E15 A15(b5)

TRP. 1

TRP. 2

TRP. 3

TRP. 4 C9 G7 C9 A9 D7(#6) G7 C9 Bm19 E9(b5) A15 D15(b5)

TBN. 1 Bb9 F7 Bb9 G9 C7(#6) F7 Bb9 Am19 D9(b5) G15 C15(b5)

TBN. 2

TBN. 3

BASS TBN.

GTR. Bb9 F7 Bb9 G9 C7(#6) F7 Bb9 Am19 D9(b5) G15 C15(b5)

PNO.

BASS Bb9 F7 Bb9 G9 C7(#6) F7 Bb9 Am19 D9(b5) G15 C15(b5)

DRUMS

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

120

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

120 121 122 123 124 125 126 127

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Chord progression: D15, B7(#9), E7(b9), A7(#5), Am19, D15, Gmaj9, G#m7, C#7, F#m7, B7(b9), E9, Em7/A, F#m19, B7(b9)

Chord progression: G15, E7(#9), A7(b9), D7(#5), Dm19, G15, Cmaj9, C#m7, F#7, Bm7, E7(b9), A9, Am7/D, Bm19, E7(b9)

Chord progression: E7(b9), A7(#5), Am19, D15, Gmaj9, G#m7, C#7, F#m7, B7(b9), E9, Em7/A, F#m19, B7(b9)

Chord progression: G15, E7(#9), A7(b9), D7(#5), Dm19, G15, Cmaj9, C#m7, F#7, Bm7, E7(b9), A9, Am7/D, Bm19, E7(b9)

Chord progression: G7(b9), C7(#5), Cm19, F15, Bb6(acc9), Bm7, E7, Am7, D7(b9), G9, Gm7/C, G#m7, Am19, G#m9, Am19, D7(#9)

Chord progression: F15, E9, E#15, D7(#9), G7(b9), C7(#5), Cm19, F15, Bb6(acc9), Bm7, E7, Am7, D7(b9), G9, Gm7/C, G#m7, Am19, G#m9, Am19, D7(#9)

Chord progression: G7(b9), C7(#5), Cm19, F15, Bb6(acc9), Bm7, E7, Am7, D7(b9), G9, Gm7/C, Am7, G#m9, Am19, D7(#9)

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

132 ON CUE AFTER SOLOS

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

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

136 137 138 139 140 141 142 143

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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

144 145 146 147 148 149 150 151

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152

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

FILL

CONDUCTOR

DOES THIS CHART MAKE ME LOOK THAT?

160

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score includes dynamic markings such as *mezzo*, *rit.*, and *ff*, and performance instructions like *CRESC.* and *PLAV*. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

160

161

162

163

164

165

166

167

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ONLINE

CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

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

172

FILL

168 169 170 171 172 173 174 175

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Detailed description of the musical score: This is a page of a musical score for a jazz ensemble. The score is written for a conductor and includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), brass instruments (Trumpets 1-4, Trombones 1-3, Bass Trombone), guitar (GRG.), piano (PNO.), bass, and drums. The music is in 4/4 time and features a complex harmonic structure with various chords and melodic lines. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the page. The page number '- 22 -' is at the top center, and the title 'DOES THIS CHART MAKE ME LOOK PHAT?' is at the top right. The conductor part is on the left. The score includes measure numbers 168 through 175 at the bottom. A 'FILL' instruction is present in the drum part at measure 169. A circled measure number '172' is visible in the Alto 1 part.

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

176 177 178 179 180 181

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180

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

197

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

197

198

199

200

201

202

203

204

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(UN16.)

Chord progression for guitar, piano, and bass:

GTR: A15, F#7(b9), G/B7, Bb/E7, C/E7, A15, F#7(b9), F9, E7(b9), A15, F#7(b9), F/B7, Bb/E7, G15(b5), F#7(b9)

PNO: A15, F#7(b9), G/B7, Bb/E7, C/E7, A15, A7(b9), F#7(b9), F9, E7(b9), A15, F#7(b9), F/B7, Bb/E7, G15(b5), F#7(b9)

BASS: A7, F#7, B7, E7, A7, F#7(b9), F9, E7, A7, F#7, B7, E7, G15(b5), F#7(b9)

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

SAX CUE

PLAY

TO HARMON MUTE

(W/TENS.)

89

Bm10/E

A7(#9)

F#7(#9)

F

87

A

G7

G7(#9) G#7(#9) A7(#9)

G#9(b5)

A13(b5)

FILL

205

206

207

208

209

210

211

212

