

The Passage

GORDON GOODWIN

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone (Optional Flute)
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet (Flugelhorn)
2nd B \flat Trumpet (Flugelhorn)
3rd B \flat Trumpet (Flugelhorn)
4th B \flat Trumpet (Flugelhorn)
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums
Auxiliary Percussion
(Small Triangle, Suspended Cymbal,
Vibraphone, Mark Tree)



CONDUCTOR
BIG BAND

NOTES TO THE CONDUCTOR

It's been a long time since I wrote an original big band ballad—not sure why I had neglected the style for so long. But as I was thinking about writing an alto sax feature for the great Eric Marienthal, I realized that he would sound fantastic on one. And once you hear his performance of this chart on our CD *Life in the Bubble*, you will no doubt agree. His performance includes obvious high points, such as his remarkable control and technique, but I am especially struck by his passion and commitment to the song. It seems that those qualities are more important when it comes to playing ballads than other styles. The audience wants to hear your emotions; they want a glimpse into your heart. So, if you are playing the alto solo here, I recommend going all in. Commit to it. What does that mean for your playing? Only you can answer that question. For some, it means *vibrato*; for some, it means bends and scoops. For others, it means playing with quiet empathy, or it means playing with energy and intensity. As you examine this issue, you will discover things about your playing and about yourself.

The rest of us in the band are responsible for supporting the alto soloist, which means focusing on blend, intonation, and balance. Some of the harmonies in this chart can sound a little bizarre if they are out of tune. For instance, an ensemble chord rich in harmonic goodness occurs at m. 4—it's a D13(b9b5). Have the band play the chord, hold it, and listen to the resonance. Listen to the role your particular note plays in the sound of the chord. Pay close attention to any intonation problems, and make any needed adjustments. Don't be shy or embarrassed about correcting this—even the guys in the Big Phat Band work to tune up chords like this one. It's not at all uncommon to see tuners on the guys' music stands as they check their pitch.

When backing up the alto soloists, the horns should play with round orchestral sounds. They shouldn't play with much vibrato. A *little bit* in the saxophone passages, as in mm. 34–35, is tasteful. But keep it subtle. Meanwhile, the trombones should not use any vibrato at all in phrases like mm. 32–39.

The rhythm section has plenty of road to go here, and each member should find ways to vary the sound from section to section. Perhaps the piano lays out for eighth measures and allows the guitar to cover the chords. Maybe the bass player gradually builds from playing more sustained tones to a more active part as the song progresses. All of these choices will be informed by what the soloist is doing, so keep your ears open.

A small ensemble soli occurs at m. 79. It looks harder than it is, because it's notated as swing sixteenth notes. Organize a sectional of the saxes and the trumpets to really lock this soli down. Discuss phrasing and get on the same page. I find that the sophistication of this soli balances the more straightforward emotion of the alto melody, and of the trumpet solo yet to come. The flute part from mm. 79–96 is optional. But, is it a cool color to bring to this soli, and I hope you are able to utilize that voice.

Speaking of the trumpet solo, this is meat and potatoes big band stuff. And while this solo is technically not challenging, it does tend to separate the more advanced, stronger players. This is about air support. This is about stepping up, unafraid. And even if you are afraid, you step up anyway, because *that* is what the lead trumpet player in a big band does. One of the most thrilling moments in our set is hearing Big Phat Band trumpet player Wayne Bergeron play this solo. It can be in your set, too!

We usually pick the tempo up a tad at m. 97, partially to help the lead trumpet, but also because it feels right. We are pushing towards the end of the chart, after all. An alto sax *cadenza* occurs—Eric doesn't typically play a long one, but let your instincts guide you.

The Big Phat Band doesn't usually play many ballads, but this chart has taken a firm hold in our set. We love playing "The Passage," and I hope you do, too.

—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
41146S

BALLAD FEEL ♩ = 75

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin (ASCAP)

THE PASSAGE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE (OPT. FLUTE)

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET (FLUGELHORN)

2ND B♭ TRUMPET (FLUGELHORN)

3RD B♭ TRUMPET (FLUGELHORN)

4TH B♭ TRUMPET (FLUGELHORN)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS

DRUMS

AUXILIARY PERCUSSION (SMALL TRIANGLE, SUSPENDED CYMBAL, VIBRAPHONE, MARK TREE)

FLUGELHORN

HARMON MUTE

FLUGELHORN

FLUGELHORN

FLUGELHORN

FLUGELHORN

SOLO

8^{VA}

LOCO

Guitar Chords: Gmi(m7), Gmi7, D9(b9), B♭/C, C15

1 2 3 4 5 6 7

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.

GR.

PNO.

BASS

DRUMS

PERC.

8 9 10 11 12 13 14 15

Chords: Cm9, F13, Fm11, Bb13(b9), Ebm9, Ebm7(9), Ebm7, Am13(b9), Am9(b9)/D, D7(b9), Gm9, Gm7(9004), C13(b9), C9, Cm7/F, F7(b9), Cm7/F, F13

Tempo: m2

Rehearsal mark: 14

Watermark: Preview Only - Legal Use Requires Purchase

CONDUCTOR

THE PASSAGE

24

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

PERC.

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24 25 26 27 28 29 30 31 32

Chord progression for GTR and PNO:

Am9	Am(11b7)	Am7	E9(b9)	C/D	D15	Dm9	G15	Gm9	C15(b9)	Fm9	C/F	Fm9
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Performance markings: *m²*, *Teal.*, *Vibes*, *To TRUMPET (w/ HARMON MUTE)*

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.

GTR.

PNO.

BASS

DRUMS

PERC.

Legal User

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83 84 85 86 87 88 89 90

MARK TREE

VIBES

SUSP. CYM.

HAEMON MUTE

FILL

CONDUCTOR

THE PASSAGE

41 EMI9 EMI(UMI7) EMI7 B9(b5) A13 Ami9 D13(b5) DMI7 G13(b9) CMI9 F#MI7(b5) B7(b9) EMI9 A13(b9) A9 49 Ami7/D D13(b9) Ami9/D D13

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1 (TO FLUGELHOEN)

TRP. 2 (TO FLUGELHOEN)

TRP. 3 FLUGELHOEN

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. GMI9 GMI(UMI7) GMI7 D9(b5) C13 CMI9 F13(b5) FMI7 Bb13(b9) EbMI9 AMI7(b5) D7(b9) GMI9 C13(b9) C9 CMI7/F F13(b9) CMI9/F F13

PNO. GMI9 GMI(UMI7) GMI7 D9(b5) C13 CMI9 F13(b5) FMI7 Bb13(b9) EbMI9 AMI7(b5) D7(b9) GMI9 C13(b9) C9 CMI7/F F13(b9) CMI9/F F13

BASS GMI9 GMI(UMI7) GMI7 D9(b5) C13 CMI9 F13(b5) FMI7 Bb13(b9) EbMI9 AMI7(b5) D7(b9) GMI9 C13(b9) C9 CMI7/F F13(b9) CMI9/F F13

DRUMS (BACKGROUNDS IN)

PERC.

41 42 43 44 45 46 47 48 49 50

CONDUCTOR

THE PASSAGE

59 F#m F#m6 F#m(usr7) F#m6 F#m F#m6 F#m7 D#m9 C#7(9) 60 F#m9 F#m(usr7) F#m7 C9 A/B B7(b9) Bm9 E15 Em9 A15(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

FLUGELHORN

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PERC.

59 60 61 62 63 64 65 66

MARK TEEB

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CONDUCTOR

THE PASSAGE

END SOLO

Musical score for CONDUCTOR, featuring vocal 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.), guitar (GTR.), piano (PNO.), bass (BASS), drums (DRUMS), and percussion (PERC.).

Chord symbols: Dmi(maj7), Dmi9, G#7(#9), C#7(b9), Cmaj9, Fmaj9, C#7(#9), F#7(#9), Bmi7(ACC4), B7(b9), E7(b9), Ebmaj9, Abmaj9, E7(#9), A7(#9), D7(b9).

Instrumentation includes Flugelhorn (TPT. 3, TPT. 4), Trombones (TBN. 1-3), Bass Trombone (BASS TBN.), Guitar (GTR.), Piano (PNO.), Bass (BASS), Drums (DRUMS), and Percussion (PERC.).

Measures 67-74 are indicated at the bottom of the page.



79 QUASI-DOUBLE TIME FEEL, SWING 16THS

ALTO 1 (Opr. To FLUTE)

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRP.

PNO.

BASS

DRUMS

PERC.

SOLO (FLUTE)

SOLO (W/SAXES)

(TO TRUMPET)

(TO TRUMPET)

(TO TRUMPET)

(W/SAXES)

(ENG.)

GHI 07(#5)

GHI 07(#5)

TO STICKS

WAXY TREE TRIANGLE

75 76 77 78 79



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.

GRG.

PNO.

BASS

DRUMS

PERC.

Chord progression for Piano and Bass:

- 80: D9(b9), C13
- 81: Cm7, F9
- 82: Fm7, B7(b9)
- 83: Eb9, Eb
- 84: Am7(b9), D7(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

PERC.

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

PERC.

TEUMPER

TEUMPER

TEUMPER

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CONDUCTOR

- 14 - BALLAD FEEL

THE PASSAGE

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

PERC.

ALTO SAX

(TO ALTO)

OPEN

PLAV

SUSP. CYM.

Am7 A7/A Am7 Am9 Eb9(b5) D9 Dmi9 G13 Gmi9 C13(b9)

F#m7 E7(b9) F13 E7(b9) E13(b9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. (w/TENS.)

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

PERC.

8M7 FILLS

E4/8

8M(4M7)

E4/8

m2

(TO HARMON MUTE)

(TO HARMON MUTE)

(TO HARMON MUTE)

(TO HARMON MUTE)

F#m9 E#m9 F#m9 F#m9(4M7) F#m7 B9(b9)

E#m9 A#m7 E15(b9) E15(b9) A7(b9)

F#m9 E#m9 F#m9 F#m9(4M7) F#m7 B9(b9) C/E7

E#m9 A#m7 E15(b9) E15(b9) A7(b9)

8M

m2

m2

m2

m2

TEANGL

MARK TREE

101 102 103 104 105 106 107

