

GORDON GOODWIN
LITTLE PHAT BAND SERIES



As Performed by Gordon Goodwin's Little Phat Band

Samba Cya

GORDON GOODWIN

INSTRUMENTATION

Conductor
B \flat Tenor Saxophone
B \flat Trumpet
Trombone
Guitar
Piano
Bass (Acoustic)
Drums
Guitar Chords

Belwin JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

A few years ago, I made the decision to terminate a business relationship that had gone bad, and I wrote this driving samba to commemorate the occasion.

And, no, I am not going to reveal who it was . . . so stop asking. I will reveal that I think the samba is the absolute most fun groove to play, especially on a song with cool chord changes, driving syncopation, and a hooky melody. Just like this one!

I don't generally spend much time complimenting my own songs (I usually get sick of them pretty quickly), but I must say, this one seems to be aging pretty well.

The piano and guitar start things out with a rhythmic figure that sets the stage for the song. The syncopated rhythm of that figure contrasts well against the more sustained melody that the horns play at m. 10. All three horns are written in prime unison—with all three instruments in the same register—and it can be a beautiful sound, as long as the horns remember to blend. The trombone has the most delicate job, since he or she is playing in the upper register, but that sound gives the overall one a nice roundness and takes the edge off the trumpet and tenor sax.

The bridge of the song in m. 24 finds the horns with a busier figure. They will need to shift gears and nail down the time so that it doesn't get behind. When playing sixteenth-note-based music like this, it is important that you feel the sixteenth-note subdivisions in your body, even as you play longer sustained phrases. Listen to the rhythm section and lock in!

The piano and guitar have more written figures as the chart progresses, as in m. 25 and m. 29—don't blow these off, as they are compositionally important! The rhythm section will be cooking along by now, but please keep the volume under control. Keep the groove simmering at a nice *mf* until you get to the *crescendo* at m. 55 and then hit full volume at m. 58.

There is sometimes a temptation to ramp the intensity way up when playing Latin grooves, but the samba is very well represented at lower volumes in which subtleties can emerge. And then, when you do get loud, like at the end of this chart, it is even more effective. The chord changes on this song move around a bit, but once you get an understanding of the structure, they are great fun to play over!

I hope you have a great time with "Samba Cya"!

—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
41147S

As Performed by Gordon Goodwin's Little Phat Band

By Gordon Goodwin (ASCAP)

SAMBA CYA

SAMBA FEEL $\text{♩} = 200$

5b TENOR SAXOPHONE

5b TRUMPET

TRUMPET

PIANO

BASS (ACOUSTIC)

DRUMS

Chords: Cm7, E7(#9), A7(#9), D7(#9), G7(#9), Cm7, E7(#9), A7(#9), D7(#9), G7(#9), Cm7, E7(#9) Bb15, A15(b9), Eb17/Ab, Db19/G, G7(#9)

1 2 3 4 5 6 7 8 9

10

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

Chords: Cm9, Cm7(b9), Cm9, D7(#9), G7(b9), Cm9, Cm6, Cm7, Bb19, Eb15(b9), Eb17/Ab, Ab15(b9), Ab/D, D9, Am9, Bb19, Eb9

10 11 12 13 14 15 16 17

CONDUCTOR

SAMBA CRY

18 19 20 21 22 23 24 25

TENOR

TRP.

TEN.

GTR.

PNO.

BASS

DRUMS

Chords: Dmi9, Dmi(maj7), Dmi7, E7(#9), A7(b9), Dmi9, Cm9, F9(b9), F9, Bbm9, Eb9, Ebmi7/Ab, Ab9, Ab7(b9), Db9

26 27 28 29 30 31 32 33

TENOR

TRP.

TEN.

GTR.

PNO.

BASS

DRUMS

Chords: (Db9), B9, C9, Db9, D9, D9, D9, C#11, A#11, F#11, F#11, D7(#9), G7(b9)

CONDUCTOR

SAMBA CRY

34

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41

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40

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

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Musical score for measures 50-56. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chords: Bbm9, Eb9(b9), Ebm7/Ab, Ab15, Ab7(b9), C#m7/C#, F#9, F#7(b9), F#m7/B, F/B, F#m7/B, A/B, F#m7/B, F/B, F#m7/B. Dynamics: m2, cccsc.

Musical score for measures 57-62. Instruments: TENOR, TRP., TBN., GTR., PNO., BASS, DRUMS. Chords: C/B, F#m7/B, Ab9(b9), G9(b9). Dynamics: m2, cccsc, FILL. Measure 61 includes a FILL section.

CONDUCTOR

SAMBA CYA

SOLOS

63

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

Chord progression for measures 63-70:

- 63: Dmi7, A7(b9), Dmi9, Cm9, F9(b9), Fmi7/Gb, Bb9(b9), Db/Eb, Eb9, Bmi9, Cm9, F9
- 64: Dmi7, A7(b9), Dmi9, Cm9, F9(b9), Fmi7/Gb, Bb9(b9), Db/Eb, Eb9, Bmi9, Cm9, F9
- 65: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9
- 66: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9
- 67: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9
- 68: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9
- 69: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9
- 70: Dmi7, A7(b9), Dmi9, Bbmi9, Eb9(b9), Ebmi7/Ab, Ab9(b9), Db/Cb, Db9, Ami9, Bbmi9, Eb9

71

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

Chord progression for measures 71-78:

- 71: Emi9, Emi(maj7), Emi9, F#7(#9), B7(b9), Emi9, Dmi9, G15(b9), Cm9, F15, Fmi9/Gb, Bb15, Eb9
- 72: Emi9, Emi(maj7), Emi9, F#7(#9), B7(b9), Emi9, Dmi9, G15(b9), Cm9, F15, Fmi9/Gb, Bb15, Eb9
- 73: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9
- 74: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9
- 75: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9
- 76: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9
- 77: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9
- 78: Dmi9, Dmi(maj7), Dmi9, E7(#9), A7(b9), Dmi9, Cm9, F15(b9), Bbmi9, Eb15, Ebmi9/Ab, Ab15, Db9

CONDUCTOR

SAMBA CRY

Musical score for measures 79-86. Instruments: TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, DRUMS. Chord progressions: (E9), C9, D9, E9, E9, B9, A7(b9), Dmi7, (D9), B9, C9, D9, D9, A9, G7(b9), Cmi7, (D9), B9, C9, D9, D9, A9, G7(b9), Cmi7, (D9), B9, C9, D9, D9, A9, G7(b9), Cmi7.

Musical score for measures 87-92. Instruments: TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, DRUMS. Chord progressions: (Dmi7), E7(#9), B7(#9), E7(#9), A7(#9), Dmi7, C15, Fmi7/Bb, Em9/A, A7(#9), (Dmi7), E7(#9), B7(#9), E7(#9), A7(#9), Dmi7, C15, Fmi7/Bb, Em9/A, A7(#9), (Cmi7), E7(#9), A7(#9), D7(#9), G7(#9), Cmi7, Bb15, Ebmi7/Ab, Dmi7/G, G7(#9), (Cmi7), E7(#9), A7(#9), D7(#9), G7(#9), Cmi7, E7(#9), Bb15, A15(b9), Ebmi7/Ab, Dmi7/G, G7(#9), (Cmi7), E7(#9), A7(#9), D7(#9), G7(#9), Cmi7, Dmi7/G, G7(#9).



94

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

94 95 96 97 98 99 100

104

TENOR

TRP.

TBN.

GTR.

PNO.

BASS

DRUMS

101 102 103 104 105 106 107 108

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Musical score for measures 109-116. Includes parts for TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, and DRUMS. Chord symbols include D9, G#m7/C, F#m7/B, B9, F#m7/Bb, E7sus/A, E7/A, E7sus/A, E#m7(A)/A, E#m7/A, E7/A, E#m7/A, E#m7/A, B9/A, E#m7/A, and E#m7/A.

Musical score for measures 117-124. Includes parts for TENOR, TRUMPET, TROMBONE, GUITAR, PIANO, BASS, and DRUMS. Chord symbols include Bbm7/Eb, C/D, D9, C9, B7(b9), D9/E, E#m7(A), C#m(b9), B7(b9), F#m(b9), and E#m7. Includes 'FILL' markings.



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