

GORDON GOODWIN'S

BIG **Phat** BAND *Play-Along Series*

Volume

ALTO SAXOPHONE



1. For installation, insert the DVD into a computer, and double-click on **My Computer**.
2. Right-click on the CD drive icon, and select Explore. (Mac users can simply double-click the DVD icon that appears on the desktop.)
3. Open the **"DVD-ROM Materials"** folder and then the **"TNT 2"** folder.
4. Double-click the installation file. Installation may take up to 15 minutes.

SYSTEM REQUIREMENTS

Windows

7, Vista, XP
1.8 GHz processor or faster
2.1 GB hard drive space, 2 GB RAM minimum
DVD drive for installation
Speakers or headphones
Internet access required for updates

Macintosh

OS 10.4 and higher (Intel only)
2.1 GB hard drive space, 2 GB RAM minimum
DVD drive for installation
Speakers or headphones
Internet access required for updates



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Solo transcriptions for alto sax, tenor sax, trumpet, and trombone by Benny Golbin
Solo transcriptions for Bernie Dresel's drum solos by Hal Rosenfeld

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Check out the full-version CD Recordings of Gordon Goodwin's Big Phat Band.

Visit: www.gordongoodwin.com

How to use the DVD-ROM with the TnT2 Custom Mix Software

1. Listen to the full band and your part (mute the click track).
2. Play along with the Big Phat Band by muting *your* part (mute the click track if desired).
3. Learn the tunes by listening, and then by playing along.
4. Listen to, play, and practice the sample solos, and then solo over the chord progressions.
5. Loop sections, while slowing down or speeding up the tempo.



THAT'S HOW WE ROLL

Performance Notes

By Gordon Goodwin

When I wrote this chart, it occurred to me that it summed up the vibe of our band pretty well. It had a hip, forward-moving groove, a bluesy chord structure, and a hooky melody, sprinkled with more complex compositional content. It seemed just like us, which is why I named it “That’s How We Roll.”

I wrote it and the Phat Band recorded it in the key of A; however, when Alfred Music released the chart for sale, we decided to publish it in the key of G as a friendlier key. Composers write in certain keys for a reason, and each key brings certain characteristics to a song. As you grow as a musician, you will want to become fluent in *all* keys—they all have something to offer. So for this book, we are back in the key of A.

As we dive into this buoyant shuffle groove, you’ll notice that the horns are playing the eighth-note phrases with a strong sense of swing, almost with a dotted eighth to sixteenth feel, and that includes those off-beat accents in mm. 56–57. If you listen to and line up with Bernie Dresel’s snare drum pattern, you can’t go wrong. Generally speaking, play these licks with sass and attitude. And pay attention to little details, like the *crescendos* in m. 31 and m. 43—that kind of nuance can help bring a phrase to life.

The solo section begins at m. 93, and you’ll have two fairly long choruses to play on. A transcription of Eric Marienthal’s solo can be found on page 62. Eric’s solo is masterful; he demonstrates how to sustain and build a solo over this long form, using increasing intensity, stunning technique, and an unswerving focus on groove and feel. Check it out!

After the solo section, the band begins a long vamp that leads to a sax soli. The lick in m. 171 will become the moment of truth for you and the rest of the saxes. This lick is pretty challenging, but if you accent the first, third, and fifth notes of the triplets in the first two beats, things should stay together. Turn the track off for a minute, and practice this measure slowly, until you have it down. Or you can slow that section down with the TNT 2 software.

After you’ve nailed that, give yourself a pat on the back, and let’s move into the shout chorus, which is full of big ol’ nasty falls and doits as you take Wayne Bergeron’s lead and stomp through to the end of the chart. Cue wild audience applause.

By Eric Marienthal

I know you’re going to have fun playing along with this one! The big-time shuffle groove in “That’s How We Roll” clearly signals where to play the eighth notes. As we all know, in jazz music, the chart doesn’t always contain all of the information you need to play the style correctly. Sometimes the eighth notes have a more even, or “double,” feel. Latin music typically has this feel. But in swing music and in shuffles like this chart, the eighth notes have a triplet, or even a dotted eighth to sixteenth note, feel. On this tune, our drummer Bernie Dresel has made the feel obvious—just listen to him, and you’ll have no trouble knowing how all those eighth notes should be played.

I think this track has one of the coolest feels in this book, so make sure you listen to lock right in with the rest of the band. Try not to fall behind in places like m. 39 or m. 71. Those short accents in m. 56 and m. 57 are very tight *marcato*, or rooftop (cap), accents.

When I first saw this solo section, I thought I’d definitely be sharing it with someone else. It turned out that the alto saxophonist is the only soloist for this tune! My advice is simple: Think about how to keep a long solo like the one in this tune interesting. (*GG: Good choreography helps.*) Try to use space, and think of fresh ideas as you go. If you play the same ideas with the same intensity from start to finish, the tune will quickly become boring to hear. The first time we played this chart, for example, I remember jumping right in at 100 miles an hour, and Gordon saying, “Hold up there, dude—you’ve got a long way to go before the finish line!”

Believe it or not, I actually think F# is a very friendly key to play in, especially on this kind of tune. You should eventually just strive to be comfortable in every key. Come on, there’s only twelve of them. What’s so hard about that?!

When you get to the soli at m. 147, remember to drive home the groove. The sax section is trading licks with the brass until m. 171, when the brass drop out. That first lick is a bit of a tongue-twister for me—just practice it without the track or slow it down with the TNT 2 software, and you’ll get it. Tongue the way it’s written for the first two beats, and then tongue right on beats 3 and 4. I put a little *staccato* on the last note of m. 173 à la Cannonball Adderley. (*GG: My favorite—he’s my ring tone right now.*) This helps set up the downbeat of the next measure. Remember, for any lick you have trouble playing, slowing it down to a more playable tempo and then building it up to speed alleviates the difficulty. I tell students to never play anything at a faster tempo than they can handle!

There’s a secret to playing m. 193 correctly: Add a little articulation to the beginnings of beats 2, 3, and 4. That has always helped me stay in time. Gordon’s great about writing the articulations he wants, and if you follow them, you’ll lock right in with the band.

THAT'S HOW WE ROLL

E♭ ALTO SAXOPHONE

By Gordon Goodwin (ASCAP)

SHUFFLE (♩ = c. 180)

The musical score is written for E♭ Alto Saxophone in 4/4 time with a shuffle feel. The key signature is three sharps (F#, C#, G#). The tempo is marked as SHUFFLE (♩ = c. 180). The score consists of ten staves of music, with measures numbered 1 through 73. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano) and *f* (forte). There are several slurs and accents throughout the piece. Rehearsal marks are indicated by circled numbers: 13, 16, 29, 50, and 65. The score ends with a double bar line at measure 73.