

# GORDON GOODWIN'S

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

Volume

# TENOR SAXOPHONE



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Photographs by Rex Bullington, Gary Reber, and Joe Meyer  
Engineering/mixing/editing Gordon Goodwin's master tracks, Mike Aarvold  
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 recordings of Gordon Goodwin's Big Phat Band.

Visit: [www.gordongoodwin.com](http://www.gordongoodwin.com)

## How to use 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. 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 Brian Scanlon

This chart is a shuffle groove with attitude, so let your personality shine through! The low saxes and bones play the opening statement of the melody. I use palm key D in this section, except in m. 20 and m. 26. It produces a funky timbre and fits this style well. Just be careful about tuning with the others. You may have noticed by now that the swing eighths are more exaggerated, and the upbeats more accented. Typical of a shuffle, the rhythm really locks in with Bernie Dresel’s cymbal pattern. Lay into the “doits” at the end of m. 50 and m. 54—grease it up a bit! Nail the time on the upbeats at m. 65. They each have a *marcato* accent (▲) and are played for a uniform length. Hit the *sfz* hard at the end of m. 88, and wait until m. 90 to start the *crescendo*. In m. 94, I recommend playing a *tremolo* between F# and A.

The late, great Stanley Turrentine would carve a fantastic tenor solo on this tune. He was an expert at combining blues and bebop idioms in his improvisations, plus he had an incredible sound. (GG: *Man, I loved Stanley T.! What a sound and feel!*) Get your blues on for this one, and don’t hold back. Bring the energy and feeling. There are many V7 chords, so make sure to practice all of the arpeggios to the 13th tone (and use #11). Also, work all of the Mixolydian scales. On the F#7(#5#9), I like to use the G melodic minor scale. Be rhythmically strong, and project your sound. Check out Eric Marienthal’s solo on our *That’s How We Roll* CD—he kills it!

Pay attention to articulation markings throughout the chart, and listen to the recording on the TNT 2 software as reference. The sax soli at m. 147 is fairly *legato* in general, although the last eighth note of the phrase ends short. Also, listen for the occasional unison with the other saxes. (GG: *Brian is correct; be aware of when you are playing in unison and when you are playing a voiced-out passage.*) The saxes really sit on the quarter note at the end of m. 160. Measure 171 is another place to carefully observe articulation. The triplets on beats 1 and 2 are tongued like duples, and then beats 3 and 4 are slurred. Check out the *crescendo* into the modulation at m. 194; to make it effective, drop back in volume on beat 2 of m. 193, so that you have room to grow. Play it out strong!

# THAT'S HOW WE ROLL

8b TENOR SAXOPHONE

By Gordon Goodwin (ASCAP)

SHUFFLE (♩ = c. 180)

12 13

1 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

51 52 53 54 55

56 57 58 59 60 61 62

63 64 65 66 67 68 69 70 71 72 73 74

mf mf mf mf mf mf