

GORDON GOODWIN'S

BIG *Phat* BAND *Play-Along Series*

Volume

TROMBONE



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 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, but when Alfred Music released the chart for sale, we decided to publish it in the key of G. The decision to publish this in a friendlier key is obvious enough, but frankly, I was fairly conflicted about it. 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. 19–20. 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. Many of the figures have “cap” or rooftop accents in m. 29, m. 40, and m. 51, and you don’t want these played too short. They should be nice and fat (sorry, “phat”) with a strong attack. And pay attention to little details, like the *crescendo* in m. 71 and m. 72—that kind of nuance can help bring a phrase to life.

The solo section begins at m. 93, and if you want to blow, you’ll have two fairly long choruses to work with. After the solo section, the band begins a long vamp that leads to a sax soli and then the shout chorus, which is where we all raise our game a bit as we push to the end of the chart. Even though the ensemble is playing loud and intense, remember to maintain good sound, pitch, and balance.

By Andy Martin

This is the title cut from our recent CD. This chart is a funky shuffle played with a lot of attitude and a heavy swing feel.

At m. 13, listen and blend with the tenors and the other trombone to match the pitch, inflections, and feel of this melody line. Later on, at m. 73, the same lick occurs with a little scoop; again, listen and match.

The off-beat eighth notes in mm. 19–20 are a recurring lick in this chart. Listen closely to our drummer Bernie Dresel’s shuffle groove, so that you can accurately place these notes. Don’t rush!

At m. 93, play the whole note straight at first, as written, and then add a shake at m. 94. Match the other brass with the shake’s interval and intensity—listen and learn.

It’s fun to improvise on this tune. It has many bluesy dominant 7th chords, but also some ii–V–I turnarounds, as in mm. 121–122; so you can show your bop chops, at least for a minute. Whatever you play, always keep that groove going! That’s more important than ever on a tune like this.

Check out the hard-octave jump for trombones at m. 155. It’s a very effective lick, but somewhat challenging—practice as needed! Pause the TNT 2 disk, and practice that lick slowly, or you can loop that section and slow the tempo down. Begin by practicing the octave jump from middle F to low F. Once that feels comfortable, add the E pick-up note. As with many of Gordon’s terrific charts, I suggest you learn to pace yourself for endurance, so that you can handle the entire chart. You need to have some juice left for the last page, because it can be a challenge!

THAT'S HOW WE ROLL

TROMBONE

By Gordon Goodwin (ASCAP)

SHUFFLE (♩ = c. 180)

The musical score is written for Trombone in the key of D major (two sharps) and common time (C). The tempo is marked 'SHUFFLE' with a quarter note equal to approximately 180 beats per minute. The score consists of ten staves of music, numbered 1 through 57. Measure numbers are placed below the notes. There are several first endings, indicated by circled numbers: 13, 29, and 50. The score includes various musical notations such as slurs, accents, and dynamic markings like 'mf'. The piece concludes with a double bar line at the end of the final staff.