

El Alma de la Banda

(The Soul of the Band)

By Gordon Goodwin

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass (Electric)
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	Auxiliary Percussion (Congas/Bongos, Cowbell)

Optional/Alternate Parts

Sample Solo C instruments
Sample Solo B \flat Trumpet
Sample Solo B \flat Tenor Sax
Sample Solo E \flat instruments
Sample Solo Trombone
C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

**JAZZ
BAND
SERIES**

NOTES TO THE CONDUCTOR

Thank you for playing this new chart! This music is built around one of my favorite Latin grooves. I would recommend that the rhythm section listen to the music of people like Tito Puente and Poncho Sanchez in order to hear the authentic interpretation of the notated figures in this chart.

The pianist starts things off with a standard montuno, including the left hand bass note falling on beat 4 of the first measure of the pattern. This can take some practice, since it can feel unusual at first to not play anything on the downbeat of the second measure. Practice this pattern until you can lay it down with confidence. This starts off the entire chart and sets up the whole vibe, so the pianist must nail this!

The saxophones state the melody at m. 20. We are in unison here, so listen to one another and play as one unified voice. The feel should be rhythmically tight, but still relaxed and jazzy—find that fine line! The dynamic at m. 20 is only *mf*, so don't go charging in too aggressively. Leave some room to hit that crescendo in m. 33.

The sax melody recurs with a trombone countermelody at m. 42. The dynamic is still only *mf* until m. 55, when we explode to *f*!

The bridge at m. 58 has some jazz harmonies that add a little sophistication to the piece. The brass should listen to the voicings and go for balance and good intonation. We crescendo to *f* by m. 73, and we should stay there through m. 84.

The solo section at m. 85 can come down in volume to enable your soloist to play a solo that builds over time. When playing the background figures, remember that the soloist is the most important element, so play at a dynamic that allows the soloist to shine. I have provided a sample solo for various instruments.

After the solo section, the bridge of the song returns, this time with a saxophone countermelody. I find it interesting that while the brass section figure was prominent when it appeared the first time around (m. 58), this time, the listener has heard it before and shifts their attention to the saxophones. Accordingly, I would have the saxes dig in and play m. 103 with attitude and style.

The final statement of the theme, sometimes called the "shout chorus," occurs at m. 124. The band should play full out here, as this is when the audience gets to hear the theme for the final time and celebrate it. Dig in and sell it! Now is not the time for timidity! After a few tags, we all come together for a nice big sting at m. 145 with a big crescendo to the last two notes. Spank those notes with gusto and show the audience what it means to celebrate *The Soul of the Band!*

—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 Tormé, 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
50083S

EL ALMA DE LA BANDA

(The Soul of the Band)

By Gordon Goodwin

LATIN FEEL ♩ = 185

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (CONGAS/BONGOS, COQUELLO)

1 2 3 4 5 6 7 8

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Scan to
interact



18

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

18 19 20 21 22 23 24

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This musical score is for the piece "El Alma de la Banda" and is page 4 of the conductor's edition. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Baritone. The brass section consists of four trumpets (Tpt. 1-4), three trombones (Tbn. 1-3), and a Bass Trombone. The rhythm section includes Guitar (Gtr.), Piano (Pno.), Bass, Drums, and Auxiliary Percussion (Aux. Perc.). The score is written in 4/4 time and includes a large red watermark that reads "Legal Use Requires Purchase". The guitar part includes chord diagrams for Gmi7, B7/C, C9, Bmi7, E9, Am7(b9), and D7 N.C. The piano part features a complex accompaniment with many chords and melodic lines. The drums and auxiliary percussion parts provide a steady rhythmic foundation. The page is numbered 25 through 31 at the bottom.

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

AUX. PERC.

48 49 50 51 52 53 54 55

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56

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

AUX. PERC.

SONGOS

56 57 58 59 60 61 62 63

CHORDS: G#m7, Eb9, D9(b9), C9, G#m7, D7(b9), D9(b9), G#m7/C, C9

PERCUSSION: CROSS-STICK, COWBELL, (SN HEAD)

72

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.

GRU.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

72 73 74 75 76 77 78 79 80

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CONDUCTOR

EL ALMA DE LA BANDA

82 OPEN FOR SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86 87 88 89

Chords: E^{mi}7, B^{mi}7, A^{mi}7, F⁷, B⁷, G^{mi}7, D^{mi}7, A⁷, D⁹

Lyrics: (Sigaos. on cue) me



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

90 91 92 93 94 95 96

Chords: E^{hi}7, B^{hi}7, G/A, A¹⁵, G^{hi}7, C⁹, F⁷(#5), B⁹, A^{hi}7, E^{hi}7, C/D, D¹⁵, C^{hi}7, F⁹, B⁷(#5), E⁹, E⁹, A^{hi}7, E^{hi}7, C/D, D¹⁵, C^{hi}7, F⁹, B⁷(#5), E⁹, D⁹, G^{hi}7, D^{hi}7, B^b/C, C¹⁵, B^{hi}7, E⁹, A⁷(#5), D⁹, D⁹, G^{hi}7, D^{hi}7, B^b/C, C¹⁵, B^{hi}7, E⁹, A⁷(#5), D⁹, (EXCEEDS ON CUE), G^{hi}7, D^{hi}7, B^b/C, C¹⁵, B^{hi}7, E⁹, A⁷(#5), D⁹, G^{hi}7, D^{hi}7, B^b/C, C¹⁵, B^{hi}7, E⁹, A⁷(#5), D⁹

CONDUCTOR

ON CUE AFTER SOLOS

EL ALMA DE LA BANDA

101

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLI w/ PERC.

SOLI w/ DRUMS

Chord symbols: G#m7, Eb3, D9(b9), C9

Measure numbers: 97, 98, 99, 100, 101, 102, 103, 104

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARÍ.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

This musical score is for the piece "El Alma de la Banda" and is page 15 of the conductor's edition. It features a variety of instruments and vocal parts. The vocal parts include Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpet 1-4, Trombone 1-3, and Bass. The instrumental parts include Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The score is written in G major and 4/4 time. A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The guitar part includes chord diagrams for F#9, Am7(b9), D7, and Am7(b9) D9. The piano part includes a 5th fingered chord diagram for Am7(b9). The drum part includes a "FILL" section. The auxiliary percussion part includes a "FILL" section. The score is numbered 113 through 121 at the bottom.

122

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

122 123 124 125 126 127 128 129

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The musical score is arranged for a conductor and includes the following parts:

- Vocal Parts:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4.
- Instrumental Parts:** TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, DRUMS, AUX. PERC.

The score features a large red watermark that reads "Preview Requires Purchase" diagonally across the page. The music is written in a key signature of one sharp (F#) and a common time signature (C). The guitar part includes the following chord progression: G#m7, F#m7, G#m7, B7/C, C9, Bbm7, Eb9, Am7(b9), D7, G#m, D#m7. The piano part includes the following chord progression: G#m7, F#m7, G#m7, B7/C, C9, Bbm7, Eb9, Am7(b9), D7, G#m, D#m7. The bass part includes the following chord progression: G#m7, F#m7, G#m7, B7/C, C9, Bbm7, Eb9, Am7(b9), D7, G#m, D#m7. The drums and percussion parts include a variety of rhythmic patterns and accents.

138

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

138 139 140 141 142 143 144 145

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138

139

140

141

142

143

144

145