

JAZZ BAND SERIES

Terminally Hip

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
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	

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)

NOTES TO THE CONDUCTOR

Sometimes you meet someone who just oozes cool and hipness. I was never that way myself, but I know it when I see it! This tune tries to convey the attitude of someone who is inherently hip, who slides through life seemingly without a care. You know the type. The type who could play a B $\frac{7}{9}$ against a C7 chord and not really care that it's against the rules, that kind of person!

The figures in this song are deliberately simple and concise, and you should approach them with a cool, laid-back attitude. Don't let the volume get too loud, until the ensemble build into m. 68 as we go into the solo section.

There are a few places where I'd like you to exaggerate the off-beat accents, as in mm. 9–10, 13–14, 35, 38–39, etc. This will help make the chart sound a little quirky but will also help establish the swing feel. There are more off-beat accents in the bridge of the song, at m. 52. Please acknowledge these accents, but do not rush. Keep the swing feel locked!

As the horn players get to know this arrangement, they should become familiar with when they are in unison and when they are playing in harmony. The writing switches back and forth often, so they should be aware of how to keep the blend consistent both ways. Saxophones, remember not to use vibrato in unison passages, but always concentrate on good blend and pitch. And when you are playing voiced out chords with vibrato, be sure and match the rate and speed of the vibrato that the lead alto player is using.

After the solo section, there is a drum solo with interspersed horn figures. This can be a great challenge for the drummer, who will need to play a solo while also catching the horn figures. Remember to try and play melodically on the drums and that simpler is better, especially at the beginning of the solo in m. 101. Play your first four measures and "hand" the horn players the downbeat of m. 105 on a platter. They will thank you for it! As your solo concludes, you have one measure, m. 121, to decrescendo and lead those quarter note triplets into the D.S. al Coda.

A comment here about the use of a D.S. in a chart like this. This may or may not lead to page turn issues for you. Plan ahead and make a photocopy of any part pages you need in order to execute this D.S. and in going to the coda.

When you get to the coda, pay attention to the dynamic changes, the sfz markings, and crescendos. These devices bring a lot of personality to the music and will be particularly effective as you bring this chart to a close.

The tempo of this chart is $\text{♩} = 146$, which is about the right tempo to portray the coolness the title implies. Don't rush, or we definitely lose that hipness! Which should be no problem for you, assuming you are *Terminally Hip*. Which, of course, you are!

Please enjoy.

—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.

TERMINALLY HIP

SWING FEEL ♩ = 146-154

1st Eb ALTO SAXOPHONE
2nd Eb ALTO SAXOPHONE
1st Bb TENOR SAXOPHONE
2nd Bb TENOR SAXOPHONE
Eb BARITONE SAXOPHONE
1st Bb TRUMPET
2nd Bb TRUMPET
3rd Bb TRUMPET
4th Bb TRUMPET
1st TROMBONE
2nd TROMBONE
3rd TROMBONE
BASS TROMBONE
GUITAR
PIANO
BASS
DRUMS



11 UNISON

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17

Musical score for 'Terminally Hip' featuring vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), four trumpets, three tenors, bass tenor, guitar, piano, bass, and drums. The score spans measures 18 to 26. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

Measures: 18, 19, 20, 21, 22, 23, 24, 25, 26

Performance markings: *sim.*, *mf*, *f*, *ff*, *rit.*, *fill*

30

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TBN. 1
TBN. 2
TBN. 3
BASS TBN.
GTR.
PNO.
BASS
DRUMS

30 37 38 39 40 41 42 43

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musical score with staves for various instruments and vocal parts, including conductor's part, alto, tenor, baritone, trumpet, trombone, guitar, piano, bass, and drums. Includes dynamic markings like *mf* and *crsso.*, and performance instructions like "PLAY ON D.S. ONLY".

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

me

PLAY

F7 F7/A B^b13 B^b9/E^b E^b9 A^b13 D^b13

44 45 46 47 48 49 50 51

FILL

52

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

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

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Detailed description of the musical score: This page contains the musical score for the song 'Terminally Hip', page 8 of the conductor's edition. The score is written for a large ensemble including vocalists (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpets, three tenors, a bass tenor, guitar, piano, bass, and drums. The music is in 4/4 time and features a complex harmonic structure with frequent key changes and chromaticism. A large red watermark reading 'Legal Use Requires Purchase' is overlaid diagonally across the entire page. The score is divided into measures 59 through 66, with a 'To CODA' instruction at the end of measure 66.

CONDUCTOR

69 OPEN FOR SOLOS

TERMINALLY HIP

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes musical notation, chord symbols, and a large red watermark: "Preview Only Requires Purchase".

Chord symbols and other markings include: D7, G9, G7, D/A, B7, E9, A7, D7, G7, C15 (Bxacs. on cue), G7, C9, C7, D7, G7, C7, F15, Bb9, Bb7, F/C, D7, G9, C7, F7, Bb7, Eb15, G15(b5), F15(b5), Bb9, Bb7, F/C, D7, G9, C7, F7, Bb7, Eb15, F7, Bb9, Bb7, F/C, D7, G9, C7, F7, Bb7, Eb15, FILL, and various dynamic markings like *mf*.

Measure numbers 67 through 76 are indicated at the bottom of the page.

D₉ G₁₃ C₉ F₁₃ B^b₁₃ A₁₃ G⁺₁₃/B C₁₀7 A₁₃/C⁺
 G₉ C₁₃ F₉ B^b₁₃ E^b₁₃ D₁₃ C⁺₁₃7/E F₁₀7 D₁₃/F⁺
 D₉ G₁₃ C₉ F₁₃ B^b₁₃ (SUSPENS. ON CUE) A₁₃ G⁺₁₃7/B C₁₀7 A₁₃/C⁺
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 G₉ C₁₃ (SUSPENS. ON CUE) F₉ B^b₁₃ E^b₁₃ D₁₃ C⁺₁₃7/E F₁₀7 D₁₃/F⁺
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 F₉ B^b₁₃ (SUSPENS. ON CUE) E^b₉ A^b₁₃ D^b₁₃ C₁₃ B^b₁₃7/D E^b₁₀7 C₁₃/E
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 F₉ B^b₁₃ E^b₉ A^b₁₃ D^b₁₃ C₁₃ B^b₁₃7/D E^b₁₀7 C₁₃/E
 (SUSPENS. ON CUE)
 (SUSPENS. ON CUE)
 F₉ B^b₁₃ E^b₉ A^b₁₃ D^b₁₃ C₁₃ B^b₁₃7/D E^b₁₀7 C₁₃/E
 (SUSPENS. ON CUE)

CONDUCTOR

85

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

D15 Bb9 D15 Eb15 D15 Bb15 A15 D15 Bb9 D15 D#15 E15 A15 C#15

G15 Eb9 G15 A#15 G15 Eb15 D15 G15 Eb9 G15 G#15 A15 D15 F#15

D15 Bb9 D15 Eb15 D15 Bb15 A15 D15 Bb9 D15 D#15 E15 A15 C#15

F15 D9 F15 G#15 F15 D#15 C15 F15 D9 F15 F#15 G15 C15 E15 F15

F15 D9 F15 G#15 F15 D#15 C15 F15 D9 F15 F#15 G15 C15 E15 F15

F15 D9 F15 G#15 F15 D#15 C15 F15 D9 F15 F#15 G15 C15

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

93 94 95 96 97 98 99 100

Preview Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

SOLO

F15 G15

D7 E7

E7 F7 F7(#5) G7(#5) G7(#5) A7(#5) Eb(b5) D15

F15 G15

D7 E7 E7 F7 F7(#5) G7(#5) G7(#5) A7(#5) Eb(b5) D15

111 112 113 114 115 116 117 118

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

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119

120

121

122

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123

124

125

126

This musical score is for the piece "Terminally Hip" and is arranged for a full band and vocal ensemble. The score is written in G major and 4/4 time. It includes parts for:

- Vocalists: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, and Bass.
- Instrumentalists: Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums.

The score is divided into measures, with measure numbers 127, 128, 129, 130, 131, 132, 133, and 134 indicated at the bottom. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the entire page.

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