



As Recorded by Gordon Goodwin's Big Phat Band

T.O.P. Adjacent

By Gordon Goodwin

INSTRUMENTATION

Conductor
1st E $\flat$ Alto Saxophone
2nd E $\flat$ Alto Saxophone
1st B $\flat$ Tenor Saxophone
2nd B $\flat$ Tenor Saxophone
E $\flat$ Baritone Saxophone
1st B $\flat$ Trumpet
2nd B $\flat$ Trumpet
3rd B $\flat$ Trumpet
4th B $\flat$ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano (Electric)
Bass (Electric)
Drums
Auxiliary Percussion
(Congas, Bongos)

NOTES TO THE CONDUCTOR

When it comes to horn-based funk music, a band from Oakland, CA, called Tower of Power has, since 1968, written the rules of the road. I have loved this band for a long time, and they have undeniably influenced my music over the years. *T.O.P. Adjacent* is my latest homage to the legendary band, and the title references the fact that many of us can take a shot at this kind of music, but will only get “Tower of Power adjacent” at best! And while I could simply say, “Just go listen to TOP, and play this chart like those guys,” I will take a minute to give you a few specific tips.

The chart starts with a piano ostinato, which must be played with energy and rhythmic certainty. The keyboard player is setting the tone for the whole chart, so make sure you charge out of the gate! When the groove kicks in at m. 9, the rhythm section will need to listen carefully to one another; there are a lot of 16th notes flying around, and unless they are carefully aligned, the groove will sound messy. The bass line can be slapped if you wish, but to play in the style of Francis Rocco Prestia, this part should be played in a fingerpicking style.

When the horns enter at m. 17, play those 16th notes with tightness and forward movement—even leaning ahead a bit on them, and never play them behind the beat. On the other hand, a figure like the one in m. 20 can be played a little laid-back, with a nice, big, sloppy bend up to the note. Keep it greasy!

After this fairly long intro the melody begins at m. 28. You will notice that not everybody has falls on those offbeat eighth notes. This is deliberate and intended to provide a specific kind of balance for the passage! Rhythmic figures as in m. 37 have the lick passed between two sections, from the trumpets to the trombones, while the saxes outline the entire lick. The brass should make sure they listen and phrase with the saxes so that they don’t play it behind the beat. In m. 45, the same instruments have a 16th-note figure with a *crescendo* on beat 4. Please observe this, pushing with your air to the end of the measure.

The bari sax has a number of figures (m. 35, m. 43, and m. 53) that double the electric bass, and care should be taken to not play these figures behind the beat—you are essentially a member of the rhythm section here, so play in the pocket! Listen to TOP’s Doc Kupka for inspiration; he never loses that groove.

The solo section at m. 82 allows the rhythm section to open up a bit and find their own approach to the groove. While it feels good to play full out and jam hard on this, consider bringing the dynamics down as an alternative and letting things build. It’s nice to put some contour in a chart like this.

The development section starts at m. 122, where the pianist and guitarist alternate playing the rhythm ostinato. The horn soli lines are passed through the various sections beginning at m. 126. You don’t have to play these very loud; rather, concentrate on tightness and nuance. The first trumpet lays out on some of these licks, so the rest of the trumpet section will need to step up and fill out the sound, as in mm. 138–139. Remember, all of the syncopation fits together like a jigsaw puzzle as these 16th-note phrases get passed back and forth, so feel the pulse and play as one.

The guitar has a little moment at m. 168 (and previously at m. 81) and finally at the end of the chart in m. 208. These measures are quick but important. Listen to Tower of Power, and you will hear plenty of examples of funky guitar strums like this one. When you reach the end of the chart, you can do a slight *ritard.* on the last three notes to give them a declarative feel.

This kind of music has a definite edge to it, but also a great sense of fun and celebration. Play it with commitment, play it with zeal, and your audience will be on their feet. And know that you are a link in the chain of amazing funk and soul bands like the great Tower of Power.

Thanks for playing *T.O.P. Adjacent*.

—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
475155

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

T.O.P. ADJACENT

OAKLAND FUNK ♩ = 130

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

GUITAR

PIANO
(ELECTRIC)

BASS
(ELECTRIC)

DRUMS

AUXILIARY
PERCUSSION
(CONGAS, BONGOS)

1

2

3

4

5

6

7

8

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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.

07

(GTR. IN) mē

S.O.

CONGAS

mē

9

10

11

12

13

14

15

16

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17

- 3 -

T.O.P. ADJACENT

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

AUX. PERC.

17 18 19 20 21 22 23

CONDUCTOR

- 4 -

T.O.P. ADJACENT

23

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

24 25 26 27 28 29 30 31

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CONDUCTOR

- 5 -

T.O.P. ADJACENT

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.

32 33 34 35 36 37 38

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CONDUCTOR

- 6 -

T.O.P. ADJACENT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

99

40

41

42

43

44

45

46

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44

G7

sim.

CONDUCTOR

- 8 -

T.O.P. ADJACENT

55

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.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

55 56 57 58 59 60 61

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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

AUX. PERC.

62

63

64

65

66

67

SOLO

FILL

CONT. H.H. W/FILLS

(BASS)

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CONDUCTOR

- 10 -

T.O.P. ADJACENT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

68

69

70

71

72

73

74

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

82

83

84

85

86

87

88

89

80

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.

90 91 92 93 94 95 96 97

CONDUCTOR

- 14 -

T.O.P. ADJACENT

98 E7

ALTO 1

ALTO 2

TENOR 1 A7

TENOR 2

BARI. E7

TPTR. 1

TPTR. 2

TPTR. 3 A7

TPTR. 4

TBN. 1

TBN. 2 G7

TBN. 3

BASS TBN.

GTR. G7

PNO.

BASS

DRUMS

AUX. PERC.

98 99 100 101 102 103 104 105

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106 87

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

87

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

07

TBN. 2

TBN. 3

BASS TBN.

07

GTR.

PNO.

BASS

DEUMS

AUX. PERC.

106 107 108 109 110 111 112 113

1.	2. ON CUE AFTER SOLOS
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T.O.P. ADJACENT

The image displays a page from a musical score, likely for a jazz ensemble. The score is written for multiple instruments, including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums, and Aux. Perc. The music is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The score includes a "G7 SOLO BREAK" section and a "D9 SOLO" section. The page number "114" is visible at the bottom left.

122

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE.

PNO.

BASS

DRUMS

AUX. PERC.

SONAOS

122 123 124 125 126 127 128 129

QUE SAMES, TONG.

PLAY

180

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

180 181 182 183 184 185 186 187

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PLAY

me

D⁹

CUE SAXES, TRPS

FILL

138

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

138 139 140 141 142 143 144 145

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146

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

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146 147 148 149 150 151

CONDUCTOR

- 21 -

T.O.P. ADJACENT

154

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

PLAY

150 153 154 155 156 157

CONDUCTOR

- 22 -

T.O.P. ADJACENT

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.

158 159 160 161 162 163 164

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CHIT AHIT B77

CHIT CHIT B77 A15 G15 SOLO F15 A15 B15

FILL

166

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

165 166 167 168 169 170 171 172

173 174 175 176 177 178 179 180

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

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181

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

SOLO

FILL

CONT. H.H. w/ FILL

182

183

184

185

186

187

CONDUCTOR

OPTIONAL SOLO VAMP
B7

- 26 -

193 ON CUE

T.O.P. ADJACENT

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

188

189

190

191

192

193

194

CONDUCTOR

- 27 -

T.O.P. ADJACENT

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.

195

196

197

198

199

200

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Gtr7 Abm7 A7

FILL

This image shows a page of a musical score, likely for a jazz or contemporary ensemble. The score is written for a large group of instruments and voices, including:

- Alto 1
- Alto 2
- Tenor 1
- Tenor 2
- Baritone
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Guitar
- Piano
- Bass
- Drums
- Aux. Perc.

The score is written in a standard musical notation, featuring various notes, rests, and dynamic markings. A large red watermark "Preview" is overlaid diagonally across the page, indicating that this is a preview of the full score. The watermark also includes the text "Legal Use Requires Purchase".