

JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Absoludicrous

GORDON GOODWIN

INSTRUMENTATION

Conductor
E♭ Alto and Baritone Saxophones
(Optional Written Solo)
B♭ Tenor Saxophone (Optional Written Solo)
B♭ Trumpet (Optional Written Solo)
Trombone (Optional Written Solo)
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 Chords
Guitar
Piano (Electric)
Electric Bass
Drums
Auxiliary Percussion
(Small Shaker, Congas)

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Hey, I think I invented a new word! And *nowadays*, don't we really need a word for something that is absolutely ludicrous? There's certainly plenty of that going on these days.

OK, I probably didn't invent that word. I probably saw it on the Internet, but I'm pretty sure I'm the first person to use it as a title for a big band chart! So, there!

Your pianist needs to dial up a funky Rhodes sound for this chart, and to lock in that opening figure. The piano part sets up the whole groove, so this opening should be played with rock solid time.

Funky music has a ton of sixteenth notes flying around, so everyone in the band will need to listen closely—don't rush! The tempo is quarter note = 120. Keep it there, because funk music can sound a little frantic if it gets too fast.

When the horns get into the act, they too have a responsibility to play good time on all the syncopated licks. The lick in mm. 12–13 is a good example—play it tight and crisp, and don't forget the *crescendo* on beat 1 of m. 13. That kind of nuance really helps bring personality to charts like this. Pay attention to all written dynamics. It's tempting to dive in and start grooving, but the music can get kind of one-dimensional without dynamics; strive to be a band that can groove at loud *and* soft volumes.

The rhythm section should have a lot of fun with this chart, as it contains plenty of space to funk out. But it also includes plenty of important written-out figures that need to be played with accuracy, like mm. 17–24.

I should say a word about articulation of the horn figures. When I ask you to execute these licks with tightness and precision, an element of taste is involved in assessing what that means. For instance, at the end of m. 42, the band has two eighth notes with *marcato*, or rooftop, accents. When I use this kind of accent, I intend for the notes to be played short, but not too short. Give notes like that some fatness (Phatness?).

You might want to listen to some of the Big Phat Band recordings in this style and check out how we phrase licks like these. Or better still, put on a Tower of Power record—those guys helped define the style in the first place! You can also check out the demo track at alfred.com/downloads.

If you are soloing on this song, you can choose to utilize the traditional vocabulary in this genre, or you might choose to get a little more adventuresome harmonically. Either way, I would recommend playing with energy and conviction. This music is about attitude and excitement, so let your solo convey that.

After the solo section, the rhythm section sets up the chart's development section, at m. 91. The piano, guitar, and electric bass parts fit together like a puzzle, and here again, they should listen closely to each other to lay down the foundation for the horns.

The horns come in with a long sustained phrase that brings nice contrast to all the grooving. Remember to *crescendo* as that line moves down the scale, staying in tune as you get louder. The rhythm section is doing a long *crescendo* starting at m. 93, so the horns' dynamic perspective will be informed by what point in the *crescendo* the rhythm currently is in. That's a fancy way of saying, "Listen to one another and make music together."

The last sentence is a comment that would apply to the figure at m. 140, where, after 139 bars of sixteenth notes, you have a triplet figure to play. The idea is to emphasize the contrast between these two rhythms. You may want to slightly *ritard.* on this bar in order to really lay into those eighth-note triplets. Then you can speed back up to the original tempo in m. 141. While we talk over and over about playing good solid time, especially in grooves like this one, music is a live, organic creation, and sometimes speeding up or slowing down a degree is totally cool. And m. 140 could very well be one of those places. You guys decide what feels right to you.

If you ask me, funk music is one of the most enjoyable styles of music to play. I hope you have fun playing *Absoludicrous!*

—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
43684S

ABSOLUDICROUS

By Gordon Goodwin

FUNK GROOVE ♩ = 120

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

GIITAR

PIANO (ELECTRIC)

ELECTRIC BASS

DRUMS

AUXILIARY PERCUSSION (SMALL SHAKER, CONGA)

SOLO C#17

F#9

A#9

D7(#9)

G7(#9)

C#17

F#9

H.H.

SMALL SHAKER

1 2 3 4 5 6

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- 2 -

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.

7 8 9 10 11 12

CONDUCTOR

- 3 -

ABSOLUDICIOUS

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.

+ CONGAS

13 14 15 16 17 18

CONT. SIM.

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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.

19

20

21

22

23

24

25

CONDUCTOR

- 5 -

ABSOLUDICIOUS

26

ALTO 1 (w/Tops.)

ALTO 2 (w/Tops.)

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2 (w/ALTOS)

TPP. 3 (w/ALTOS)

TPP. 4 (w/ALTOS)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. F7 C7(F9)

PNO. F7 C7(F9)

BASS

DRUMS

AUX. PERC.

26 27 28 29 30 31

ABSOLUDICIOUS

35

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.

32 33 34 35 36 37

CONDUCTOR

- 7 -

ABSOLUDICIOUS

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.

38 39 40 41 42

CONDUCTOR

- 8 -

ABSOLUDICIOUS

43

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.

43

44

45

46

47

48

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CONDUCTOR

- 9 -

ABSOLUDICIOUS

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.

49

50

51

52

53

54

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ABSOLUDICIOUS

SOLO

A^b15 G7(#5) A^b15 G7(#5) G7(#5) G7(#5) C#19

SOLOS (SUGGESTED SOLOS PROVIDED)

- 10 -

ABSOLUDICIOUS

55

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.

56

57

58

59

60

61

62

CONDUCTOR

- 11 -

ABSOLUDICIOUS

03 (SUGARS. ON CUE) D⁹ A7(#9) D⁹ A7(#9) D⁹ A7(#9)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

(SUGARS. ON CUE) D⁹ A7(#9) D⁹ A7(#9) D⁹ A7(#9)

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

(SUGARS. ON CUE) F⁹ C7(#9) F⁹ C7(#9) F⁹ C7(#9)

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

F⁹ C7(#9) F⁹ C7(#9) F⁹ C7(#9)

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

03 04 05 06 07 08

CONDUCTOR

- 12 -

ABSOLUDICIOUS

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.

69

70

71

72

73

74

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CONDUCTOR

- 13 -
87(#9) E7(#5)

ABSOLUDICIOUS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARL

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

75 76 77 78 79 80

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CONDUCTOR

- 14 -

ABSOLUDICIOUS

ALTO 1 (Am7)

ALTO 2

TENOR 1 (Dm7)

TENOR 2

BARI. (Am7)

TP. 1

TP. 2

TP. 3 (Dm7)

TP. 4

TBN. 1 (Dm7)

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

81 82 83 84 85 86

Chords: E7(#5), Am9, A7(#5), Dm9, G7(#5), C#m9

CONDUCTOR

ON CUE AFTER SOLOS

91

- 15 -

ABSOLUDICIOUS

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.

SOLO-

(SOLO W/ PNO.)

(SOLO W/ GTR.)

SMALL SHAKER

87

88

89

90

91

92

93

94

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SOLO

SOLO W/ PNO.

SOLO W/ GTR.

SMALL SHAKER

87

88

89

90

91

92

93

94

CONDUCTOR

- 16 -

ABSOLUDICIOUS

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.

95

96

97

98

99

100

+ CONGAS

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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.

101 102 103 104 105 106

CONDUCTOR

- 18 -

ABSOLUDICIOUS

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.

107

108

109

110

111

112

SOLO

CONGAS

PLAY

III

Q7

Q7

121

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

Gtr.

PNO.

BASS

DRUMS

AUX. PERC.

AP15 G7(#5) Cm7 F9 A9 D7(#9) G7(#5)

Cm7 F9 A9 D7(#9) G7(#5)

CONGAS & SHAKER

119 120 121 122 123 124

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.

125

126

127

128

129

130

Chorus

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CONDUCTOR

- 22 -

ABSOLUDICIOUS

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.

131 132 133 134 135 136

musical score for the conductor, featuring various instruments and vocal parts. The score includes a large red watermark reading "Preview Only - Requires Purchase".

CONDUCTOR

- 23 -

ABSOLUDICIOUS

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.

137 138 139 140 141 142 143 144

FILL

FILL

FILL

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