

JAZZ BAND SERIES



Change Is Good

By Gordon Goodwin

INSTRUMENTATION

Conductor

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

Bass (Electric)

Drums

Auxiliary Percussion

(Bongos, Small Shaker)

Optional/Alternate Parts

Sample Solo C instruments

Sample Solo B♭ Trumpet

Sample Solo B♭ Tenor Sax

Sample Solo E♭ instruments

Sample Solo Trombone

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

The aim of this chart is to paint a certain mood, one of relaxed optimism and calm. Accordingly, things never get too heated in this arrangement. Most important is for the ensemble to focus on blend and intonation.

The saxes have a lot of unison figures (mm. 31–46) and prime unison figures (mm. 8–14; 67–78; 86–94), and each player should listen closely to play in tune as a group while producing a warm sound with no vibrato.

The piano begins with an eighth-note figure that sets the mood and the tempo. Try to play this with a relaxed but steady pulse. The brass section has a few spots where their staggered entrances form a pyramid (mm. 5–8; 15–16; 133–136; 132–144). Strive to ensure that each entrance is at the same volume and played with good time—think of it as an upward piano arpeggio.

The theme at m. 17 is not a melody in the usual sense. Its interest comes from the static top note versus the rich moving harmonies. The horns should take care not to slow down on those off-beat quarter notes (mm. 17–22; 25–30). Listen to the ride cymbal to keep things lined up. The brass take over this figure in m. 33 and should strive for a round, warm sound, almost like a French horn. The ensemble comes together at m. 61, but the dynamic should not be that loud—think a strong mf , but not f .

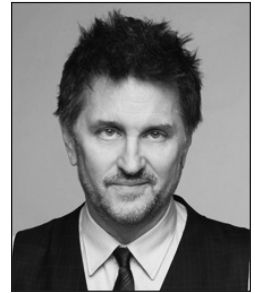
The solo section at m. 65 can feature any soloist of your choice. Bring the background figures in at your discretion, but they should not play every time through.

After the solos, there's a recapitulation of the melody with a nice key change at m. 97, but continue to keep the dynamic range under restraint. The brass state a unison counter melody in m. 105, but it should not get very loud, so direct the ensemble to keep it at mf . The value in a chart like this comes from the rich sophistication of the harmonies and the ensemble's elegant expression of those principles. Once you have the notes under your fingers, I urge you to get into a relaxed state of mind to best perform this music.

Change can be challenging, even scary, but in the end, you will almost always find that *Change Is Good*.

Thanks for playing my chart!

—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.

CHANGE IS GOOD

By Gordon Goodwin

GENTLE LATIN FEEL ♩ = 120

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

GIUITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (SMALL SHAKER, CONGAS)

CHORD CHANGES SHOWN IN PART.

SOLO

CLIP MUTE

HARMON MUTE

1 2 3 4 5 6 7 8



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.

OPEN

OPEN

OPEN

OPEN

HI-HAT

CROSS-STICK

SMALL SHAKER

9 10 11 12 13 14 15 16

17

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 24

Chords: E7(b9)/F, Fmaj9, Eln9, A7(b9)

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.

25 26 27 28 29 30 31 32

OPEN

(OPEN)

m2

(OPEN)

m2

(OPEN)

m2

G♭/F

Fm7/B♭

G♭7(B♭)

CONDUCTOR

- 5 -

CHANGE IS GOOD

33

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

HI-HAT

DRUMS

AUX. PERC.

CONGAS

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

OPEN

Am7

G9(b9)

Gmaj9

Ebm7

F#m9

B7(b9)

Ebm9

C#m7

33

34

35

36

37

38

39

40

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.

41 42 43 44 45 46 47 48

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49

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.

SMALL SHAKER

HARMON MUTE

49 50 51 52 53 54 55 56

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.

57 58 59 60 61 62 63 64

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OPEN FOR SOLOS

OPT. SOLO
Bmi9

DATA

/

- 9 -

CHANGE IS GOOD

E#7(b9)

1

The image displays a page of a musical score for a jazz ensemble. The score is written for various instruments, including Alto 1, Alto 2, Tenor 1, Tenor 2, Sax 1, Sax 2, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. The music is in 4/4 time with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Only Requires Purchase" is overlaid diagonally across the page.

ALTO 1 *Bmi9* *E13(b9)* *Bmi9*

ALTO 2

TENOR 1 *Emi9* *A13(b9)* *Emi9* *Ami9/D* *Abmi9/D* *Gmi9/C* *Fmi9/Bb* *F#mi9/B* *B13*

TENOR 2

BARI. *Bmi9* *E13(b9)* *Bmi9* *Emi9/A* *Abmi9/A* *Dmi9/G* *Cmi9/F* *C#mi9/F#* *F#13*

TPTR. 1 *Emi9* *A13(b9)* *Emi9* *Ami9/D* *Abmi9/D* *Gmi9/C* *Fmi9/Bb* *F#mi9/B* *B13*

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1 *Dmi9* *G13(b9)* *Dmi9* *Gmi9/C* *F#mi9/B* *Fmi9/Bb* *Abmi9/A* *Emi9/A* *A13*

TBN. 2 *m2* *Dmi9* *m2* *G13(b9)* *m2* *Dmi9* *m2* *Gmi9/C* *F#mi9/B* *Fmi9/Bb* *Abmi9/A* *Emi9/A* *A13*

TBN. 3 *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2* *m2*

BASS TBN. *m2* *Dmi9* *m2* *G13(b9)* *m2* *Dmi9* *m2* *Gmi9/C* *F#mi9/B* *Fmi9/Bb* *Abmi9/A* *Emi9/A* *A13*

GTR. *Dmi9* *G13(b9)* *Dmi9* *Gmi9/C* *F#mi9/B* *Fmi9/Bb* *Abmi9/A* *Emi9/A* *A13*

PNO.

BASS

DRUMS

AUX. PERC.

73 74 75 76 77 78 79 80

ON CUE AFTER SOLOS

- 11 -

85

CHANGE IS GOOD

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

W/TENS.

LOCO

Dm9

A/C#

Dm9/C

B7(#9)

89

90

91

92

93

94

95

96

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.

105

106

107

108

109

110

111

112

113

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.

CHANGES: Bm9, E13(b9), E13, Am9, Dm9, C#m7/D, G#m7, C#7(#9), Gbm9, Ebm11, Dbm11

HI-HAT CROSS-STICK

SMALL SHAKER

CONGAS

113 114 115 116 117 118 119 120

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

121

122

123

124

125

126

127

128

129

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.

SOLO

RIDE CYM.

HAEMON MUTE

CUP MUTE

m2

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129 130 131 132 133 134 135 136

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.

OPEN

HI-HAT

CROSS-STICK

SMALL SHAKER

m2

137

138

139

140

141

142

143

144

145

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.

145 146 147 148 149 150 151 152

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.

153

154

155

156

157

158

159

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CHORDS: G#m9, F#m11, E#m9, A#m9/D, Bb/A, Bb7/Ab, LOCO

TOMS