



Does This Chart Make Me Look Phat?

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
Drums

NOTES TO THE CONDUCTOR

When I compose, sometimes my goal will be to create something new and distinctive, something I haven't written before. And sometimes I want to, figuratively speaking, slip on a pair of old slippers. This is what I did with "Does This Chart Make Me Look Phat?" This chart is a straight-ahead, Count Basie-style arrangement, written in the arranging style of Sammy Nestico or Frank Foster. There were stylistic guidelines I followed to stay within the scope of this musical style, and you, the musician, will need to acknowledge similar rules when executing this music. The foremost of these may be time and feel. Generally speaking, young musicians have a more difficult time playing this kind of swing tune, for the simple reason that they haven't listened and internalized the style that much. There is no better way to grasp the nuance of swing music than to get your hands on a Count Basie record, and just listen to it—over and over. While it may initially sound somewhat dated, the more you listen, the more you will start to empathize with it. The music will start to reveal its secrets to you. You can also hear the Big Phat Band's recording of this chart on our release *Life in the Bubble*.

The ensemble should show a lot of restraint at m. 10. Play it nice and soft, but with a strong sense of swing. Listen to one another—blend, and with the realization that there's a lot of road ahead, save the intensity for later. The same advice applies to the saxophone soli starting at m. 45. The drums have dropped out here, so the saxes can play nice and soft and show their great sense of blend and feel. The dynamic is *mf* and should stay there, with the exception of a few places, such as m. 50, m. 52, and m. 55. The ensemble finally gets full at m. 61, and then loud at m. 68. It's immediately soft again at m. 69, and then the build starts all over again. Pay close attention to these dynamic changes—it really brings nuance to your performance. The chorus at m. 87 is almost like a shout chorus, with the brass doing lip trills and everyone is pretty much going full out. We arrive at the solo section at m. 96, and you'll have fun blowing over these changes, as they are real meat and potatoes stuff.

I love to hear the Big Phat Band play the development section at m. 136. As I think about it, passages like this, usually played by the Basie Band, were why I fell in love with big band music when I was a kid. It is on material like this that you can really show your band's unity. Work as a team, listen to each other, and swing your tails off! Once again, the dynamic should not really get that loud until around m. 152, where it starts to build. The high point happens at m. 159, but the band immediately should get soft again in m. 153, and start the build all over again. The real shout chorus on this chart starts at m. 172, but there is still more to do with a key change at m. 180, and yet another one at m. 197, so pace yourself, and ride this chart all the way home.

Count Basie put his first band together in the 1930s, and here, some 80 years later, the principles of large ensemble swing that he helped organize are still with us and relevant—and that ain't bad.

I hope you have as much fun playing "Does This Chart Make Me Look Phat?" as I did writing it.

—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
41143S

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

DOES THIS CHART MAKE ME LOOK PHAT?

SLOW GREASY SWING ♩ = 109

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

SOLO F7 D7 G7 Bb/C Eb9 D7 G9 C9 F7 D7 G7 C7 A7(9) D7(9) F#13 G13 B13(b9) C13(b9) END SOLO

Light Time (PNO. SOLO)

FILL

1 2 3 4 5 6 7 8 9

10

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

10 11 12 13 14 15 16 17

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A LA FREDDIE GREEN

PLAY FILLS AROUND ENSEMBLE

Chord symbols: F7(#9), D7(b9), G9, B13, C15, A7(#9), D7(#9), A7(b9), D9, G13(b9), C7(#9), F7(#9), D7(b9), G9, C15, Eb13(b9), D13(b9), G9, D9, C15.

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

26

27

28

29

30

31

32

33

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34

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

34 35 36 37 38 39 40 41

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45

DOES THIS CHART MAKE ME LOOK PHAT?

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

42

43

44

45

46

47

48

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CONDUCTOR

- 7 -

DOES THIS CHART MAKE ME LOOK THAT?

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

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49 50 51 52 53 54 55 56

CHORDS: F7, D7, G9, Bb/C, Eb7, D7(9), G9, C9, F7, D7, G7, Bb/C, Cm7, F7, Bbm9, Bbm7(b9), E7

DRUMS: BOUGHES

61

DOES THIS CHART MAKE ME LOOK PHAT?

This page of the musical score contains the following parts and measures:

- Vocal Parts:**
 - ALTO 1
 - ALTO 2
 - TENOR 1
 - TENOR 2
 - BAR.
 - TPT. 1
 - TPT. 2
 - TPT. 3
 - TPT. 4
- Instrumental Parts:**
 - TEN. 1
 - TEN. 2
 - TEN. 3
 - BASS TEN.
 - GTR.
 - PNO.
 - BASS
 - DRUMS
- Measures:** 57, 58, 59, 60, 61, 62, 63, 64

The score includes a large red watermark reading "Preview Only" and "Legal Use 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.

GTR.

PNO.

BASS

DRUMS

END SOLI

(w/SAXES)

SNEAK IN

FILL

73 74 75 76 77 78 79 80

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CONDUCTOR

- 11 -

DOES THIS CHART MAKE ME LOOK THAT?

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

81 82 83 84 85 86 87 88

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CONDUCTOR

- 12 -

DOES THIS CHART MAKE ME LOOK PHAT?

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

89

90

91

92

93

94

95

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CONDUCTOR

- 13 -

DOES THIS CHART MAKE ME LOOK THAT?

SOLOS

SEASONS ON LUE

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

96

97

98

99

100

101

102

103

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CONDUCTOR

- 14 -

DOES THIS CHART MAKE ME LOOK PHAT?

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

104 105 106 107 108 109 110 111

Chord progression for Alto 1 and Alto 2:

D7 B7 E7 A9 Ami9 D15 Gmaj7 G#mi7(b9) C#7 F#mi7 B7(b9) E9 G/A G D/F# E7 Ebmaj7 D7 Emi7 F# D7/F#

Chord progression for Tenor 1 and Tenor 2:

G7 E7 A7 D9 Dmi9 G15 Cmaj7 C#mi7(b9) F#7 Bmi7 E7(b9) A9 C/D C G/B A7 Abmaj7 G7 Ami7 Bb G7/B

Chord progression for Baritone:

D7 B7 E7 A9 Ami9 D15 Gmaj7 G#mi7(b9) C#7 F#mi7 B7(b9) E9 G/A G D/F# E7 Ebmaj7 D7 Emi7 F# D7/F#

Chord progression for Trombone 1:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Trombone 2 and Trombone 3:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Bass Trombone:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Guitar:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Piano:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Bass:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

Chord progression for Drums:

F7 D7 G7 C9 Cmi9 F15 Bbmaj7 Bmi7(b9) E7 Ami7 D7(b9) G9 Bb/C Bb F/A G7 Gbmaj7 F7 Gmi7 Ab F7/A

CONDUCTOR

- 16 -

DOES THIS CHART MAKE ME LOOK PHAT?

120 121 122 123 124 125 126 127

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

Chord symbols and musical notation are present throughout the page, including a large red watermark reading "Preview Requires Purchase".

CONDUCTOR

- 17 -

DOES THIS CHART MAKE ME LOOK PHAT?

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

128 129 130 131 132 133 134 135

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ON CUE AFTER SOLOS

132

H.H.

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

136 137 138 139 140 141 142 143

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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

144

145

146

147

148

149

150

151

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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

152 153 154 155 156 157 158 159

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160

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.

GTR.

PNO.

BASS

DRUMS

160 161 162 163 164 165 166 167

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

168 169 170 171 172 173 174 175

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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

176 177 178 179 180 181

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180

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

182 183 184 185 186 187 188 189

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197

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

197 198 199 200 201 202 203 204

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(UN16.7)

A15 F#7(b9) G/B7 Bb E7 C E7 A15 F#7(b9) F9 E7(b9) A15 F#7(b9) F B7 Bb G15(b5) F#7(b9)

A15 F#7(b9) G/B7 Bb E7 C A15 A7(b9) F#7(b9) F9 E7(b9) A15 F#7(b9) F B7 Bb G15(b5) F#7(b9)

A7 F#7 B7 E7 A7 F#7(b9) F9 E7 A7 F#7 B7 E7 G15(b5) F#7(b9)

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.

GTR.

PNO.

BASS

DRUMS

205 206 207 208 209 210 211 212