

# JAZZ BAND SERIES



# El Alma de la Banda

(The Soul of the Band)

By Gordon Goodwin

## INSTRUMENTATION

|                        |                                                  |
|------------------------|--------------------------------------------------|
| Conductor              | 1st Trombone                                     |
| 1st E♭ Alto Saxophone  | 2nd Trombone                                     |
| 2nd E♭ Alto Saxophone  | 3rd Trombone                                     |
| 1st B♭ Tenor Saxophone | Bass Trombone                                    |
| 2nd B♭ Tenor Saxophone | Guitar Chords                                    |
| E♭ Baritone Saxophone  | Guitar                                           |
| 1st B♭ Trumpet         | Piano                                            |
| 2nd B♭ Trumpet         | Bass (Electric)                                  |
| 3rd B♭ Trumpet         | Drums                                            |
| 4th B♭ Trumpet         | Auxiliary Percussion<br>(Congas/Bongos, Cowbell) |

## 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

Thank you for playing this new chart! This music is built around one of my favorite Latin grooves. I would recommend that the rhythm section listen to the music of people like Tito Puente and Poncho Sanchez in order to hear the authentic interpretation of the notated figures in this chart.

The pianist starts things off with a standard montuno, including the left hand bass note falling on beat 4 of the first measure of the pattern. This can take some practice, since it can feel unusual at first to not play anything on the downbeat of the second measure. Practice this pattern until you can lay it down with confidence. This starts off the entire chart and sets up the whole vibe, so the pianist must nail this!

The saxophones state the melody at m. 20. We are in unison here, so listen to one another and play as one unified voice. The feel should be rhythmically tight, but still relaxed and jazzy—find that fine line! The dynamic at m. 20 is only *mf*, so don't go charging in too aggressively. Leave some room to hit that crescendo in m. 33.

The sax melody recurs with a trombone countermelody at m. 42. The dynamic is still only *mf* until m. 55, when we explode to *f*!

The bridge at m. 58 has some jazz harmonies that add a little sophistication to the piece. The brass should listen to the voicings and go for balance and good intonation. We crescendo to *f* by m. 73, and we should stay there through m. 84.

The solo section at m. 85 can come down in volume to enable your soloist to play a solo that builds over time. When playing the background figures, remember that the soloist is the most important element, so play at a dynamic that allows the soloist to shine. I have provided a sample solo for various instruments.

After the solo section, the bridge of the song returns, this time with a saxophone countermelody. I find it interesting that while the brass section figure was prominent when it appeared the first time around (m. 58), this time, the listener has heard it before and shifts their attention to the saxophones. Accordingly, I would have the saxes dig in and play m. 103 with attitude and style.

The final statement of the theme, sometimes called the "shout chorus," occurs at m. 124. The band should play full out here, as this is when the audience gets to hear the theme for the final time and celebrate it. Dig in and sell it! Now is not the time for timidity! After a few tags, we all come together for a nice big sting at m. 145 with a big crescendo to the last two notes. Spank those notes with gusto and show the audience what it means to celebrate *The Soul of the Band*!

—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  
500835

# EL ALMA DE LA BANDA

(The Soul of the Band)

By Gordon Goodwin

LATIN FEEL ♩ = 185

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

BASS  
(ELECTRIC)

DRUMS

AUXILIARY PERCUSSION  
(CONGAS/BONGOS, COUSSELL)

1

2

3

4

5

6

7

8

© 2022 WINGOOD MUSIC PRODUCTIONS, INC. (ASCAP)  
This Arrangement © 2023 WINGOOD MUSIC PRODUCTIONS, INC. (ASCAP)  
All Rights Administered by ALFRED MUSIC  
All Rights Reserved including Public Performances

Scan to  
interact



[illegible]

18

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.

18 19 20 21 22 23 24

Legal Use Requires Purchase

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.

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31

Q#17 B7/C C9 B#17 E9 A#17(b9) D7 N.C.

Q#17 B7/C C9 B#17 E9 A#17(b9) D7 N.C.

Legal Use Requires Purchase

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.

32

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.

40 41 42 43 44 45 46 47

Legal Use Requires Purchase

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.

48

49

50

51

52

53

54

55

Legal Use Requires Purchase

Preview

PLAY

(TEN. 1-5)

Q#17

Bb/C

C9

Bb17

Eb9

A#17(b9)

D7

N.C.

Q#17

Bb/C

C9

Bb17

Eb9

A#17(b9)

D7

Q#17

2

2

2

SOLI

SOLI

56

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.

56

57

58

59

60

61

62

63

CHORDS: G#m7, Eb9, D9(b9), C9, G#m7, D7(b9), D9(b9), G#m7/C, C9

INSTRUMENTS: CROSS-STICK, COWBELL, BONGOS, SN HEAD

64

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

AUX. PERC.

64 65 66 67 68 69 70 71

72

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

CONGAS

72 73 74 75 76 77 78 79 80

Legal Use Requires Purchase

## CONDUCTOR

82 OPEN FOR SOLOS

- 11 -

## EL ALMA DE LA BANDA

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.

81 82 83 84 85 86 87 88 89

Legal Use Requires Purchase

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.

90 91 92 93 94 95 96

Legal Use Requires Purchase

CONDUCTOR

ON CUE AFTER SOLOS

- 13 -

EL ALMA DE LA BANDA

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.

97

98

99

100

101

102

103

104

Q#17

E#9

D#9(b9)

C#9

SOLI w/PERC.

SOLI w/DRUMS

2

2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

105 106 107 108 109 110 111 112

Chords: G#m7, D7(b9), D9(b9), C9, Bbm7, Eb9(b9), C13(b9), F7(b9), Bbm6

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.

113 114 115 116 117 118 119 120 121

Am7(b9) D7 Am7(b9) D9

Am7(b9) D7 Am7(b9) D9

FILL

8va



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

130 131 132 133 134 135 136 137

138

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.

138 139 140 141 142 143 144 145

Legal Use Requires Purchase