



GORDON GOODWIN SERIES



Belwin JAZZ

a division of Alfred

As Recorded by GORDON GOODWIN'S BIG PHAT BAND

GET IN LINE

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
4th Trombone
Guitar Chords
Guitar
Piano
Vibraphone
Bass (Electric)
Drums
Auxiliary Percussion



As Recorded by GORDON GOODWIN'S BIG PHAT BAND

GET IN LINE

GORDON GOODWIN

NOTES TO THE CONDUCTOR

Commissioned by the Delavan-Darien High School Jazz Ensemble, Scott D. Julius, Director of Bands, Mike Cipriano, Principal.

When you play a chart like this, you must commit to it. Maybe it's not as sophisticated as other styles and genres, but funk is fun! So, don't apologize, just go for it! For the bass player, slap that bass with gusto. For the drummer, lay the groove down, solid and steady. For the horn section, play all those licks with soul, tightness and precision. Many of the melodies in this chart emulate a solo instrument or vocal, so as a group you must phrase together. Ensemble scoops and bends must be tight and unified. In other words, even though these licks are played by a group of players, you should all strive to sound like one player. Easier said than done—but keep at it.

This particular funk groove has an eighth note basis, with occasional sixteenth notes to add energy and propulsion. The rhythm section should avoid playing too busy. The bass player and drummer should basically play eighth notes, while most of the sixteenth note accents can be added by the guitar player. The piano player (when not playing written figures) should avoid playing overly busy as well. Pads (sustained chords) for the piano work very well over this groove. Above all, the rhythm section should listen closely to one another as they fit their parts together.

There is not typically a wide range of dynamics in funk music, but the section after the solos (measure 84) provides a chance to bring things down a little in volume, allowing the groove some room to build again. By the time the band arrives at measure 110 things should be rockin' again. But be sure and save some energy for the modulation at measure 148, which is the high point of the chart. A funk groove in D-flat? So, maybe this chart is a little sophisticated after all! Hey, there are only 12 notes—don't be intimidated by a key.

You can hear the Big Phat Band's version of "Get in Line" on our Silverline Records CD The Phat Pack.

I hope you enjoy "Get In Line."

—Gordon Goodwin

CONDUCTOR
JEM05037C

As Recorded by GORDON GOODWIN'S BIG PHAT BAND

GET IN LINE

By GORDON GOODWIN (ASCAP)

FUNKY GROOVE ♩ = 150

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

4TH TROMBONE

VIBRAPHONE

GUITAR

PIANO

BASS
(ELECTRIC)

DRUMS

AUXILIARY PERC.

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

SASS

DRUMS

AUX. PECC.

9 10 11 12 13 14 15 16

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CONDUCTOR

- 3 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

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Full---

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

25 26 27 28 29 30 31 32 33

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

END TIME ONLY

PLAY BOTH TIMES

TPY. 1

PLAY BOTH TIMES

TPY. 2

PLAY BOTH TIMES

TPY. 3

PLAY BOTH TIMES

TPY. 4

PLAY BOTH TIMES

END TIME ONLY

TSN. 1

TSN. 2

TSN. 3

TSN. 4

VIB.

G7

C7

G7

C7

A7#9

QTR.

PNO.

SASS

DEUMS

CONCELL

AUX. PERC.

42 43 44 45 46 47 48 49

1 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

PLAY BOTH TIMES

END TIME ONLY

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

G7

PNO.

BASS

DRUMS

FILL

AUX. PERC.

(-CORDELL)

50 51 52 53 54 55 56 57

GET IN LINE

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

58 59 60 61 62 63 64 65

CONDUCTOR

- 9 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

66 67 68 69 70 71 72 73

CONDUCTOR

- 10 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

QTR.

PNO.

BASS

DRUMS

AUX. PERC.

74 75 76 77 78 79 80 81

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR. (G7)

PNO. (G7)

BASS (G7)

DRUMS

AUX. PERC.

82 83 84 85 86 87 88 89

FILL --

CONDUCTOR

- 12 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

90 91 92 93 94 95 96 97

CONDUCTOR

- 13 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

98

99

100

101

102

103

104

105

Legal Use Requires Purchase

CONDUCTOR

- 14 -

GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PEER.

106 107 108 109 110 111 112 113

Legal Use Requires Purchase

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

114 115 116 117 118 119 120 121 122

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR. (G7) F/G G7 G7 F/G G7 F7 G7

PNO.

BASS

DRUMS

AUX. PERC.

123 124 125 126 127 128 129 130 131

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Vib.

Gtr.

PNO.

BASS

DRUMS

AUX. PERC.

152 153 154 155 156 157 158 159

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GET IN LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

AUX. PERC.

140 141 142 143 144 145 146 147

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148

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

SOPR.

TEN. 1

TEN. 2

TEN. 3

TEN. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

VIB.

GTR.

PNO.

BASS

DRUMS

PERC.

148 149 150 151 152 153 154 155

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

VIB.

GTR.

PNO.

SAES.

DRUMS

AUX. PERC.

156 157 158 159 160 161 162 163

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