

GORDON GOODWIN
— LITTLE PHAT BAND SERIES —



As Performed by Gordon Goodwin's Little Phat Band

Samba Cya

GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Tenor Saxophone
B♭ Trumpet
Trombone
Guitar
Piano
Bass (Acoustic)
Drums
Guitar Chords

Preview
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 **Belwin™ JAZZ**
a division of Alfred

NOTES TO THE CONDUCTOR

A few years ago, I made the decision to terminate a business relationship that had gone bad, and I wrote this driving samba to commemorate the occasion.

And, no, I am not going to reveal who it was . . . so stop asking. I will reveal that I think the samba is the absolute most fun groove to play, especially on a song with cool chord changes, driving syncopation, and a hooky melody. Just like this one!

I don't generally spend much time complimenting my own songs (I usually get sick of them pretty quickly), but I must say, this one seems to be aging pretty well.

The piano and guitar start things out with a rhythmic figure that sets the stage for the song. The syncopated rhythm of that figure contrasts well against the more sustained melody that the horns play at m. 10. All three horns are written in prime unison—with all three instruments in the same register—and it can be a beautiful sound, as long as the horns remember to blend. The trombone has the most delicate job, since he or she is playing in the upper register, but that sound gives the overall one a nice roundness and takes the edge off the trumpet and tenor sax.

The bridge of the song in m. 24 finds the horns with a busier figure. They will need to shift gears and nail down the time so that it doesn't get behind. When playing sixteenth-note-based music like this, it is important that you feel the sixteenth-note subdivisions in your body, even as you play longer sustained phrases. Listen to the rhythm section and lock in!

The piano and guitar have more written figures as the chart progresses, as in m. 25 and m. 29—don't blow these off, as they are compositionally important! The rhythm section will be cooking along by now, but please keep the volume under control. Keep the groove simmering at a nice $\frac{1}{16}$ until you get to the crescendo at m. 55 and then hit full volume at m. 58.

There is sometimes a temptation to ramp the intensity way up when playing Latin grooves, but the samba is very well represented at lower volumes in which subtleties can emerge. And then, when you do get loud, like at the end of this chart, it is even more effective. The chord changes on this song move around a bit, but once you get an understanding of the structure, they are great fun to play over!

I hope you have a great time with "Samba Cya"!

—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 Torme, 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
41147S

As Performed by Gordon Goodwin's Little Phat Band
SAMBA CYA

By Gordon Goodwin (ASCAP)

SAMBA FEEL $\text{d} = 200$

Tenor Saxophone
Trumpet
Trombone
Guitar
Piano
Bass (Acoustic)
Drums

Tenor
Tpt.
Tbn.
Gtr.
Pno.
Bass
Drums

1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

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CONDUCTOR

- 2 -

SAMBA C4A

18 19 20 21 22 23 24 25

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

Dmi9 Dmi(m7) Dmi7 E7(9) A7(9) Dmi9 Cmi9 F9(b5) F9 Bbm19 Eb9 Ebm17/Ab Ab9 A7(9) D9

18 19 20 21 22 23 24 25

26 27 28 29 30 31 32 33

TENOR TPT. TBN. GTR. PNO. BASS DRUMS

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

(D9) B9 C9 D9 D9 C9 A9 F#9 F#9 D7(9) G7(b5)

FILL---

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(34)

TENOR

TPT.

TBN.

GTR.

PNO.

BASS

DRUMS

- 3 -

SAMBA C4A

34 35 36 37 38 39 40 41

TENOR

TPT.

TBN.

GTR.

PNO.

BASS

DRUMS

(46)

42 43 44 45 46 47 48 49

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CONDUCTOR

- 4 -

SAMBA C4A

TENOR
TPT.
TBN.
GTR.
PNO.
BASS
DRUMS

50 51 52 m² 53 54 55 56

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TENOR
TPT.
TBN.
GTR.
PNO.
BASS
DRUMS

57 58 59 60 61 62

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CONDUCTOR

- 5 -

SAMBA C4A

63 SOLOS

TENOR

TPT.

TBN.

GR2.

PNO.

BASS

DRUMS

63 64 65 66 67 68 69 70

SAMBA C4A

71

TENOR

TPT.

TBN.

GR2.

PNO.

BASS

DRUMS

71 72 73 74 75 76 77 78

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CONDUCTOR

- 6 -

SAMBA C4A

Musical score for Samba C4A, page 6, conductor's part. The score includes parts for Tenor, Tpt., Tbn., Gtr., Pno., Bass, and Drums. The key signature changes throughout the piece, indicated by labels like (E9), (E9), D9, E9, E9, B9, A7(b9), (35), CMi7, etc. Measure numbers 79 through 86 are shown below the staff.

Musical score for Samba C4A, page 6, conductor's part, ending. The score continues with parts for Tenor, Tpt., Tbn., Gtr., Pno., Bass, and Drums. The key signature changes again, indicated by labels like (Dm7), F#7(#9), B7(#5), E7(#9), A7(#5), CMi7, C15, F#m7/Bb, Em9/A, A7(#5), etc. Measure numbers 87 through 93 are shown below the staff.

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CONDUCTOR

- 7 -

SAMBA C4A

Musical score for measures 94 through 100. The score includes parts for Tenor, Tpt., Tbn., Gtr., Pno., Bass, and Drums. Measure 94 starts with Tenor, Tpt., and Tbn. playing eighth-note patterns. Gtr. and Pno. provide harmonic support. Measures 95-97 show a transition with various rhythmic patterns and harmonic changes. Measure 98 features a prominent piano part. Measure 100 concludes the section.

94 95 96 97 98 99 100

Musical score for measures 101 through 108. The score continues with Tenor, Tpt., and Tbn. The Gtr. and Pno. parts are more prominent, providing harmonic and melodic support. Measures 101-103 feature a "FILL-----" section. Measures 104-108 show a continuation of the melodic line with harmonic changes indicated by Roman numerals above the staff.

101 102 103 104 105 106 107 108

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CONDUCTOR

- 8 -

SAMBA C4A

Musical score for Samba C4A, page 8, featuring ten staves of musical notation for various instruments: Tenor, Tpt., Tbn., Gtr., Pno., Bass, and Drums. The score includes dynamic markings like *m2* and *cresc.*, and harmonic labels such as $D^9/GM7/C\ F^{\#}M7/B$, $B^9\ FM7/B^b$, $E7sus/A\ E^{\flat}/A$, $E7sus/A\ EM7(4)/A$, $EM7/A\ E^{\flat}/A$, $EM7/A\ E^{\flat}/A$, $EM7/A\ B^{\flat}/A$, $EM7/A$, C^{\flat}/D , $D^9/GM7/C\ F^{\#}M7/B$, $B^9\ FM7/B^b$, $E7sus/A\ E^{\flat}/A$, $E7sus/A\ EM7(4)/A$, $EM7/A\ E^{\flat}/A$, $EM7/A\ E^{\flat}/A$, $EM7/A\ B^{\flat}/A$, $EM7/A$, and $EM7/A$. Measure numbers 109 through 116 are indicated below the staff.

Musical score for Samba C4A, page 8, featuring ten staves of musical notation for Tenor, Tpt., Tbn., Gtr., Pno., Bass, and Drums. The score includes dynamic markings like *fz2* and *m2*, and harmonic labels such as $G^{\flat}M7/E^{\flat}\ C/D$, $D^9\ C^{\flat}B^{\flat}(5)$, $G^{\flat}M7/E^{\flat}\ C/D$, $D^9\ C^{\flat}B^{\flat}(5)$, $D^{\flat}9/E\ EM9(4)$, $C^{\flat}9(B5)$, $B^{\flat}7(B5)$, $F^{\flat}9(B5)$, $EM9$, $D^{\flat}9/E\ EM9(4)$, $C^{\flat}9(B5)$, $B^{\flat}7(B5)$, $F^{\flat}9(B5)$, $EM9$, and $F^{\flat}9(B5)$. Measures 117 through 124 are indicated below the staff.

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