

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Stay in Your Lane

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
(Congas, Bongos)

Optional/Alternate Parts

Sample Solo C insts

Sample Solo B♭ Trumpet

Sample Solo B♭ Tenor Sax

Sample Solo E♭ insts

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

You gotta love the blues. An understanding of the blues is very important because blues vocabulary is encoded in the very DNA of jazz. *Stay in Your Lane* is definitely bluesy, but it has a harmonic alteration in the fifth measure of each chorus—where we would normally go to the IV chord, we go to a flat III chord. This change provides a little twist to this song.

We start off with the saxes playing a basic boogie-woogie pattern—something normally played by the rhythm section. Accordingly, the saxes must play with good time and a good sense of the groove; they are establishing the feel for the entire chart to come.

You will notice that I notated many of these phrases with an eighth-note-triplet pattern. This is the basic rhythmic pulse that should apply to the entire chart. Measures that are notated with straight eighth notes, such as m. 2, m. 4, m. 6, and m. 8, are written this way because it reads a little clearer on paper, but they should definitely be phrased as eighth-note triplets.

The trumpets and saxes take the melody in m. 13. This should be played with gusto at a strong *mf* dynamic level. The trombones take over the boogie-woogie pattern here, and they should take care not to drag. Listen to the drums, specifically the hi-hat, to make sure things are in sync.

Measure 25 should be the loudest part of the chart so far and leads us to the solo section at m. 37. Be sure to observe the dynamics, like in mm. 27–29, because grooves like this tend to lock in at the same dynamic level and we must always look for ways to bring contour to our music.

The solo section at m. 37 can be opened up for a number of your best soloists. Stretch out and have fun! The rhythm section can play the notated parts during this solo section, but should be encouraged to look for other approaches as well. Listen to the soloist and interact together so that you create different textures and grooves, using the chord changes as a basic framework. Learning to find new perspectives in the solo section will go a long way towards providing spontaneity for charts like this.

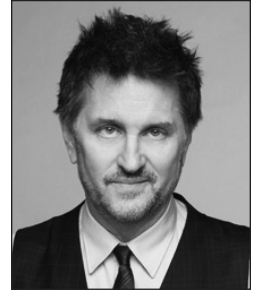
Measure 61 begins a development section where the musical focus passes from the saxes to the trumpets to the trombones. Make sure that each section balances properly and grabs the focus when it's their turn.

There's a key change at m. 86. The ensemble should make sure things lift up here because we are taking the chart in for a landing, and we want the excitement to build as we get to the end.

The blues is one of the most exhilarating musical styles to play. This is a form of music that appeals to almost everyone, as if there is something in its basic musical components that resonate with the human condition.

I hope you enjoy playing *Stay in Your Lane*!

—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
48227S

STAY IN YOUR LANE

By Gordon Goodwin

SHUFFLE BLUES ♩ = 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 (w/saxes)

GUITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (CONGAS, BONGOS)

1 2 3 4 5 6 7 8

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CONDUCTOR

- 2 -

STAY IN YOUR LANE

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.

ELEC. BASS

DRUMS

AUX. PERC.

9 10 11 12 13 14 15 16

Legal Requirements Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

AUX. PERC.

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

ELEC. BASS

DRUMS

AUX. PERC.

Legal Use Only

Preview

Purchase

37 SOLOS
A7 PLAY EVERY TIME

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.
ELEC. BASS
DRUMS
AUX. PERC.

PLAY EVERY TIME
D7 PLAY EVERY TIME
PLAY EVERY TIME
A7 PLAY EVERY TIME
PLAY EVERY TIME
D7 PLAY EVERY TIME
PLAY EVERY TIME
PLAY EVERY TIME
C7 PLAY EVERY TIME
C7 PLAY EVERY TIME
PLAY EVERY TIME
PLAY EVERY TIME
CHORD CHANGES SHOWN IN PART.
CHORD CHANGES SHOWN IN PART.

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

STAY IN YOUR LANE

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.

ELEC. BASS

DRUMS

AUX. PERC.

41 42 43 44 45 46 47 48

49 A7 (SUGARS. ON CUE) me

ALTO 1

ALTO 2

TENOR 1 D7 (SUGARS. ON CUE) me

TENOR 2 (SUGARS. ON CUE) me

BARI. A7 (SUGARS. ON CUE) me

TPT. 1 (SUGARS. ON CUE) me

TPT. 2 (SUGARS. ON CUE) me

TPT. 3 (SUGARS. ON CUE) me

TPT. 4 (SUGARS. ON CUE) me

TBN. 1 (SUGARS. ON CUE) me

TBN. 2 (SUGARS. ON CUE) me

TBN. 3 (SUGARS. ON CUE) me

BASS TBN. (SUGARS. ON CUE) me

GTR. C7

PNO. C7

ELEC. BASS C7

DRUMS

AUX. PERC.

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

[61] ON CUE AFTER SOLOS

STAY IN YOUR LANE

ALTO 1 E15 E15 D15 A7 E7 PLAY EVERY TIME

ALTO 2

TENOR 1 A15 A15 G15 D7 A7 PLAY EVERY TIME

TENOR 2

BARI. E15 E15 D15 A7 E7 PLAY EVERY TIME

TPT. 1

TPT. 2 A15 A15 G15 D7 A7 PLAY EVERY TIME

TPT. 3

TPT. 4

TBN. 1 G15 G15 F15 C7 G7 PLAY EVERY TIME

TBN. 2 G15 G15 F15 C7 G7 PLAY EVERY TIME

TBN. 3

BASS TBN. G15 G15 F15 C7 G7 PLAY EVERY TIME

GTR. G15 G15 F15 C7 G7 PLAY EVERY TIME

PNO.

ELEC. BASS

DRUMS

AUX. PERC.

57 58 59 60 61 62 63 64

SONGOS

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.

ELEC. BASS

DRUMS

AUX. PERC.

65 66 67 68 69 70 71 72

Q7 F7 C7 G15

2

Legal Use

75

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.

ELEC. BASS

DRUMS

AUX. PERC.

76 74 75 76 77 78

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.

ELEC. BASS

DRUMS

AUX. PERC.

79 80 81 82 83 84 85

86

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.

ELEC. BASS

DRUMS

AUX. PERC.

Legal Use Requires Purchase

86 87 88 89 90 91 92 93

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.

ELEC. BASS

DRUMS

AUX. PERC.

94 95 96 97 98 99 100 101

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.

ELEC. BASS

DRUMS

AUX. PERC.

102 103 104 105 106 107 108

Legal Use Requires Purchase

SOLO

Chord symbols: D9, C9, F15, F#15(b9), G15, G15(#11)