GORDON GOODWIN — SERIES

As Recorded by Gordon Goodwin's Big Phat Band

Sunset and Vine

By Gordon Goodwin

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone (Optional Flute)
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
Auxiliary Percussion
(Bongos, Congas, Triangle)

Alternate Parts
Vibraphone
1st E♭ Alto Saxophone (Flute)
2nd E♭ Alto Saxophone (Flute)
1st B♭ Tenor Saxophone (Flute)
2nd B♭ Tenor Saxophone (Flute)
E♭ Baritone Saxophone (Flute)
Alternate score with Flute doubles

Preview Only
Legal Use Requires Purchase

Belwin JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

This chart should start off nice and soft, as the rhythm section states the melody. Play these figures with a light and swinging touch. When the saxes take over in m. 32, keep the dynamic soft! This arrangement was written to emulate a 1950s West Coast swing style, and it will be effective to delay the build in this chart for a bit. Things shouldn't get full and loud until m. 60, leading into the solo section. As you can hear in the Big Phat Band's recording of this chart (or the demo recording at alfred.com), the solo section is also at a softer dynamic, although we build throughout the solo section to a louder presence.

The development section begins at m. 97, and the band should listen closely as musical information is passed back and forth between the various sections (mm. 97–101), so that the time and ensemble balance is proper. Watch for dynamic nuance, such as the crescendos in m. 101, m.103, and then the dip down to *mf* in m. 105. Things start to build in m. 109 and we finally hit *ff* at m. 125. This measure should be the obvious high point of the chart up to now. But then we reset dynamically as the piano, guitar, and vibes play a descending pattern. Remember to play good time and keep swinging through this section!

There is more exploring of the main theme in m. 135, but eventually we hit the shout chorus at m. 160, where things go full out. The ensemble should play this passage with exuberance and vigor. In m. 163, the brass execute shakes. Many high school brass players have not yet learned how to perform this technique, but it will be really effective if they can learn how to do it. Students should ask their brass instructor how to do it or go on the internet to look for tips on how to produce that sound. Short of that, I would recommend that you add *sfz* accents to the notes in mm. 163–164, which will probably sound better than a poorly executed lip trill.

Writing words about musical intentions is always a starting place for a detailed understanding of a piece of music. I would heartily recommend that you listen to the Big Phat Band's performance of *Sunset and Vine*, which for me, represents the best example of how this chart should sound. You can find it on our release *The Gordian Knot*.

Thanks for playing *Sunset and Vine*!

—Gordon Goodwin

Preview Only
Legal Use Requires Purchase

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
48230S

As Recorded by Gordon Goodwin's Big Phat Band

SUNSET AND VINE

By Gordon Goodwin

Preview Only
Legal Use Requires Purchase

© 2020 WINGOOD MUSIC PRODUCTIONS, INC. (ASCAP)
This Arrangement © 2020 WINGOOD MUSIC PRODUCTIONS, INC. (ASCAP)
All Rights Administered by ALFRED MUSIC
All Rights Reserved including Public Performances

mp3
Purchase a full-length performance recording!
alfred.com/downloads

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase

Preview Only
Legal Use Requires Purchase