GORDON GOODWIN

LITTLE PHAT BAND SERIES

Terminally Hip

GORDON GOODWIN

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INSTRUMENTATION

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

Belwin™ JAZZ
a division of Alfred

NOTES TO THE CONDUCTOR

Sometimes you meet someone who just oozes cool and hipness. I was never that way myself, but I know it when I see it! This tune tries to convey the attitude of someone who is inherently hip, who slides though life seemingly without a care. You know the type. The type who could play a B♮ against a C7(♯9) chord (as in m. 2 and m. 29) and not really care that it's against the rules. That kind of guy!

The figures in this song are deliberately simple and concise, and you should approach them with a laid-back attitude. It doesn't have to get all that loud, except maybe at m. 66 as you go into the solo section. But even there, the 𝆑 should be more like a small group-level 𝆑, not a big-band 𝆑.

As the horn players get to know this arrangement, they should become familiar with the clear difference of when to play in unison or in harmony. The writing switches back and forth fairly often, so the players should be aware of how to maintain a consistent blend. I think it is especially critical for a smaller horn section to listen closely to each another and play with a unified concept. There are more opportunities for nuance in a smaller section, and I feel that just because a small combo may consist of three strong improvisers, it doesn't relieve them from the responsibility of playing together with empathy.

In this arrangement, the guitar plays lines with the horns at various times, and while this can be a challenge for many guitar players, the way to gain experience is to just do it. The guitarist will find ways to phrase accurately with the horn section, I promise. Listen, listen, listen!

The drummer, while having generally more flexibility than in a typical big-band chart, still has to set up and catch a number of ensemble figures. He must also structure the drum solo at m. 100 so that he or she catches the intervening horn figures as well. This is no problem assuming you are "Terminally Hip"—which, of course, you are!

Please enjoy.

—Gordon Goodwin

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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
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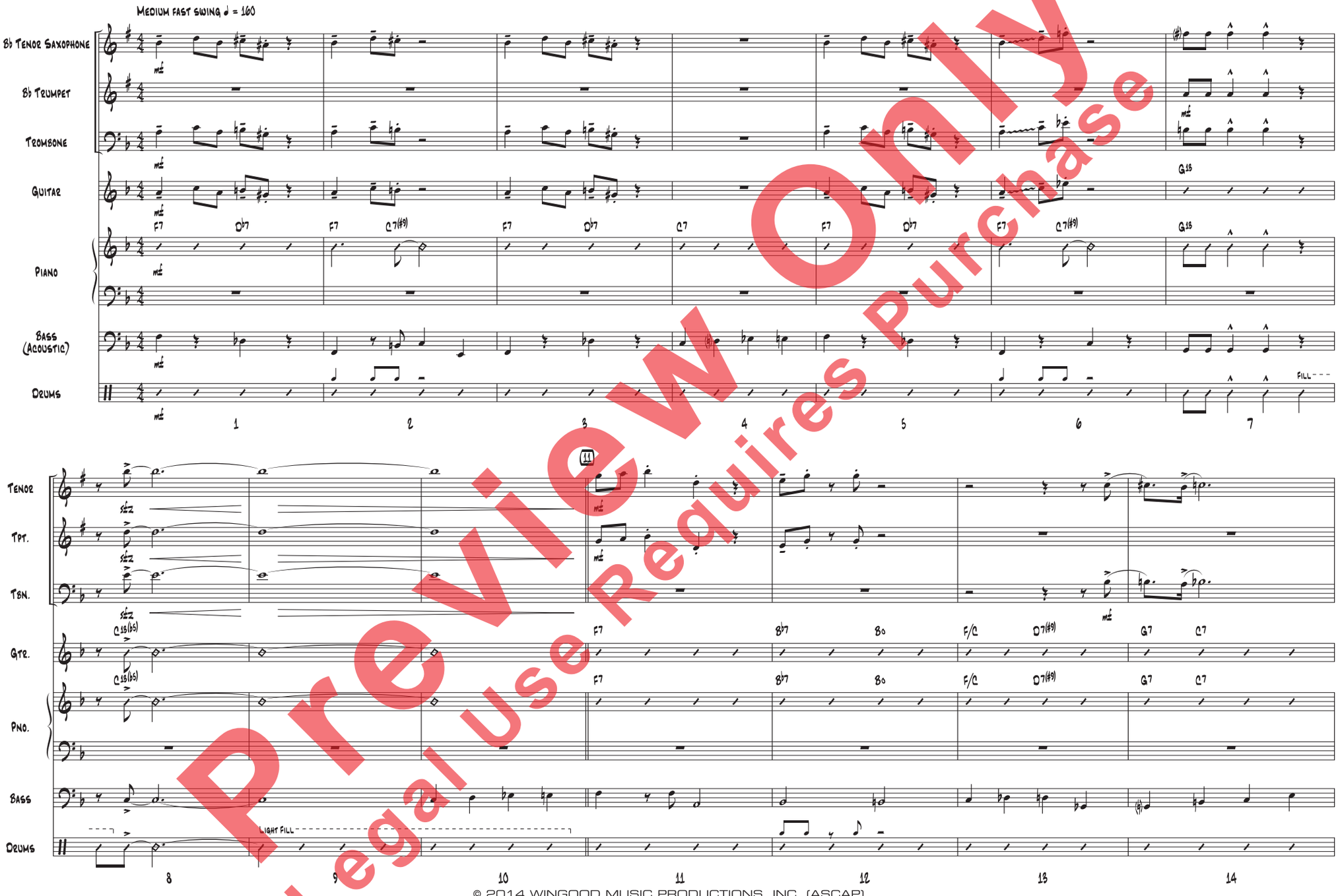
TERMINALLY HIP

By Gordon Goodwin



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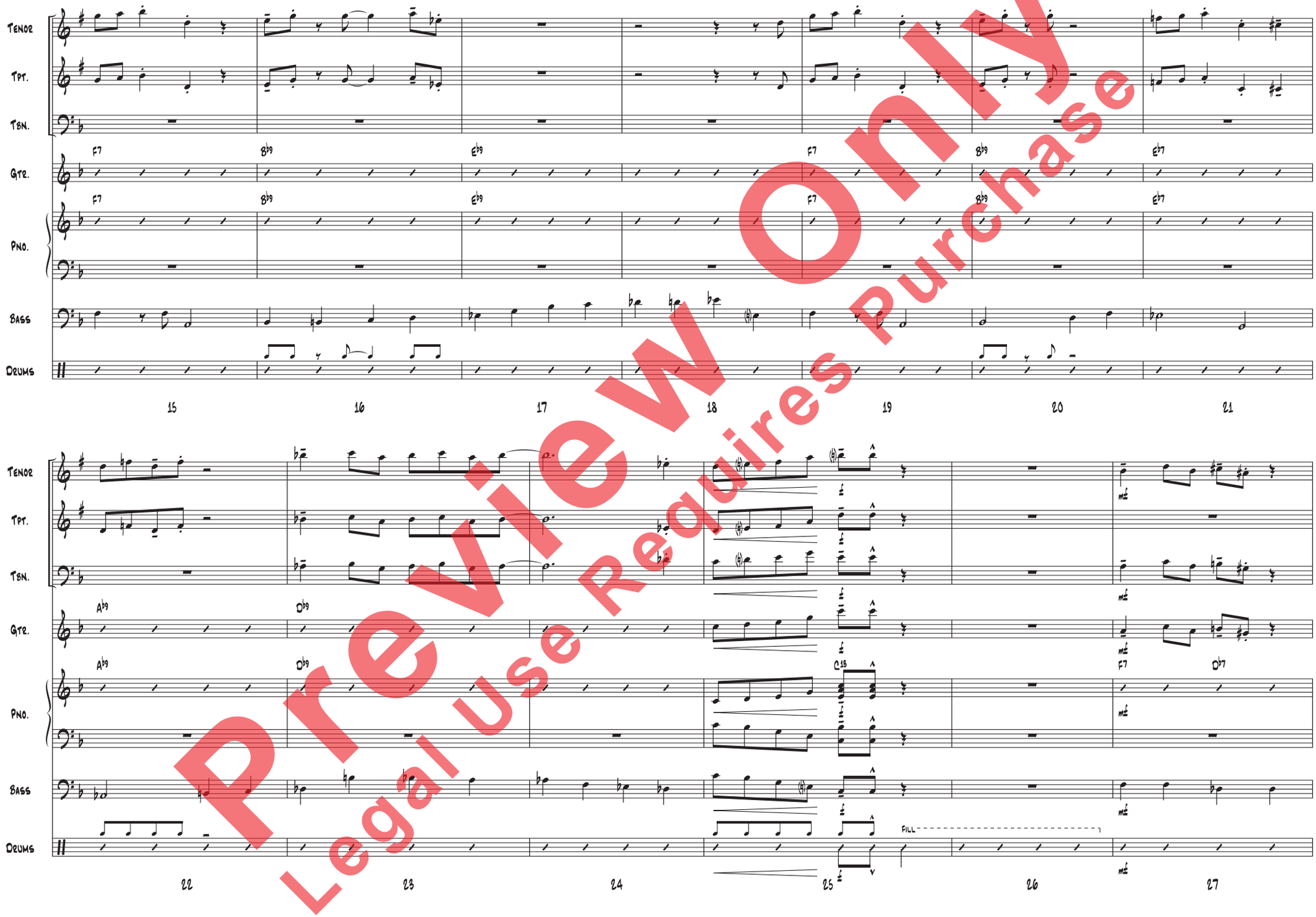

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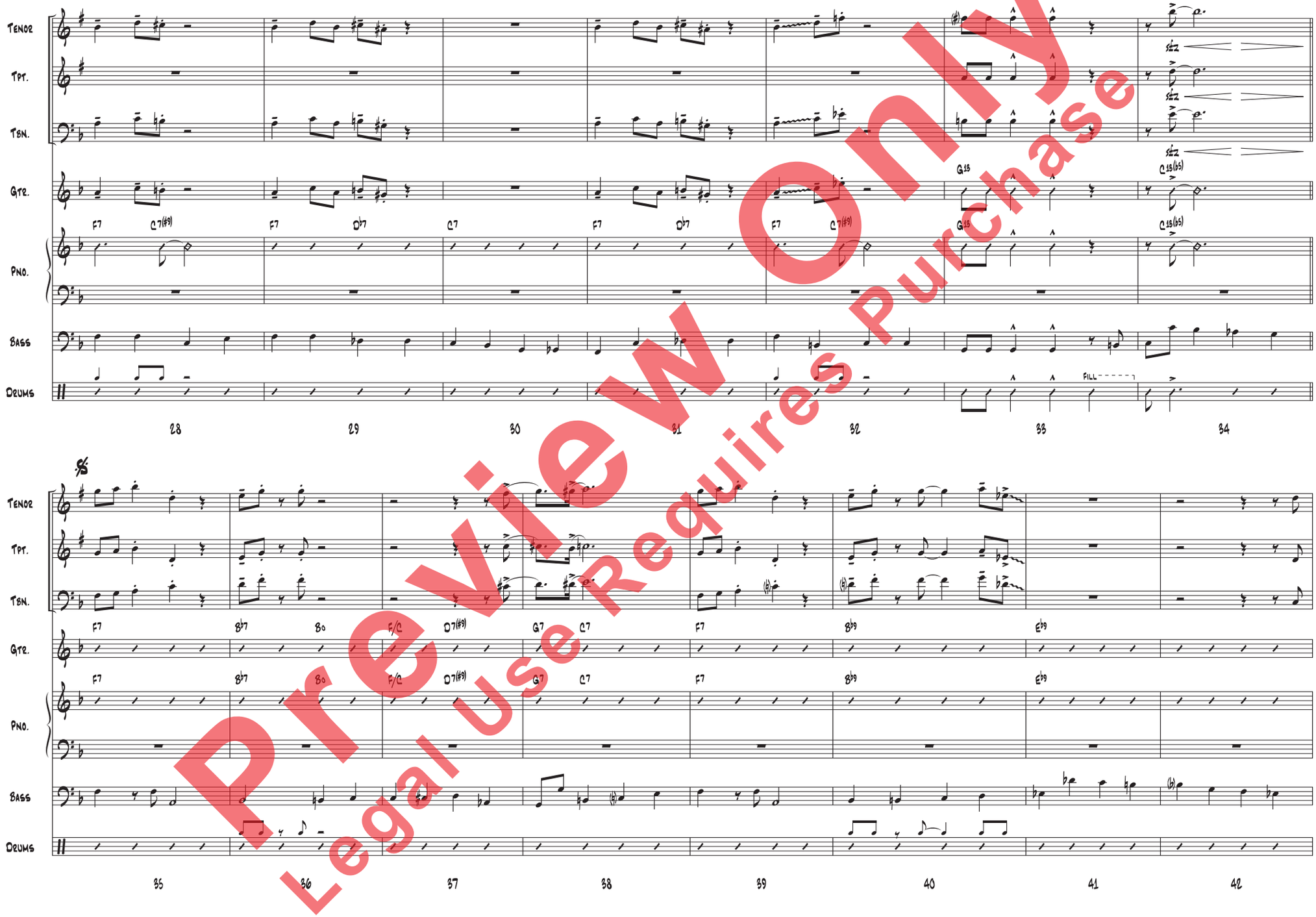

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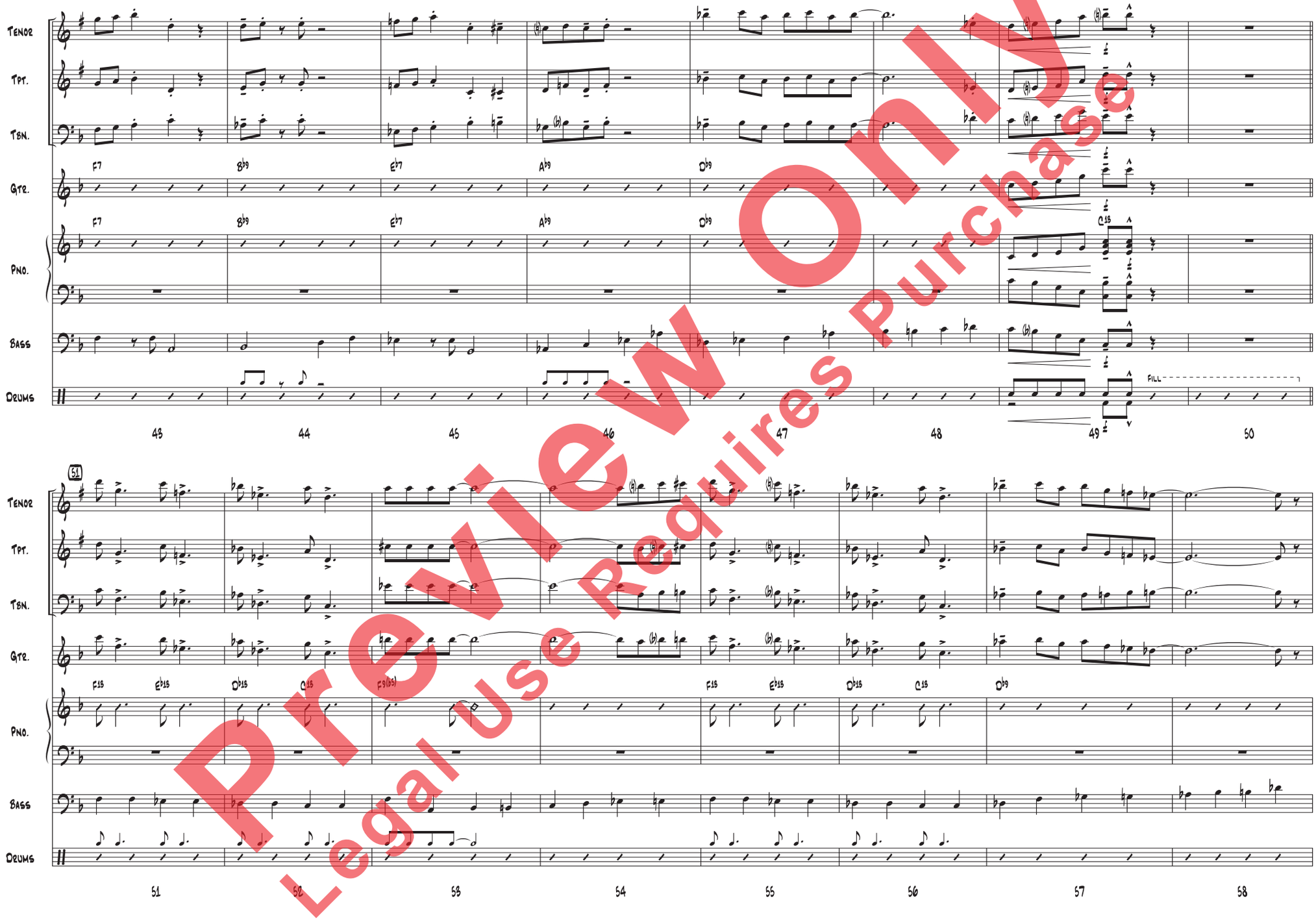

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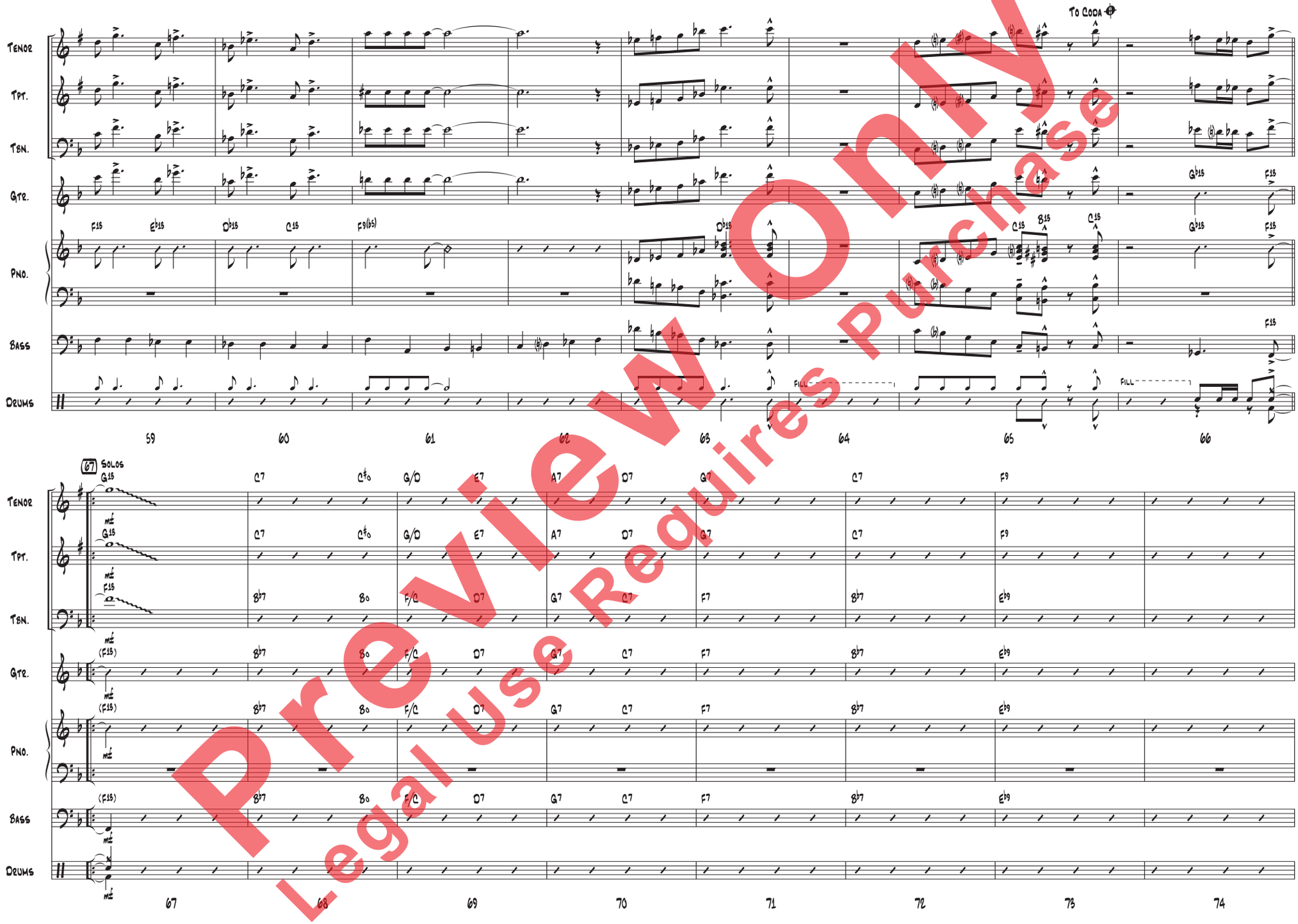

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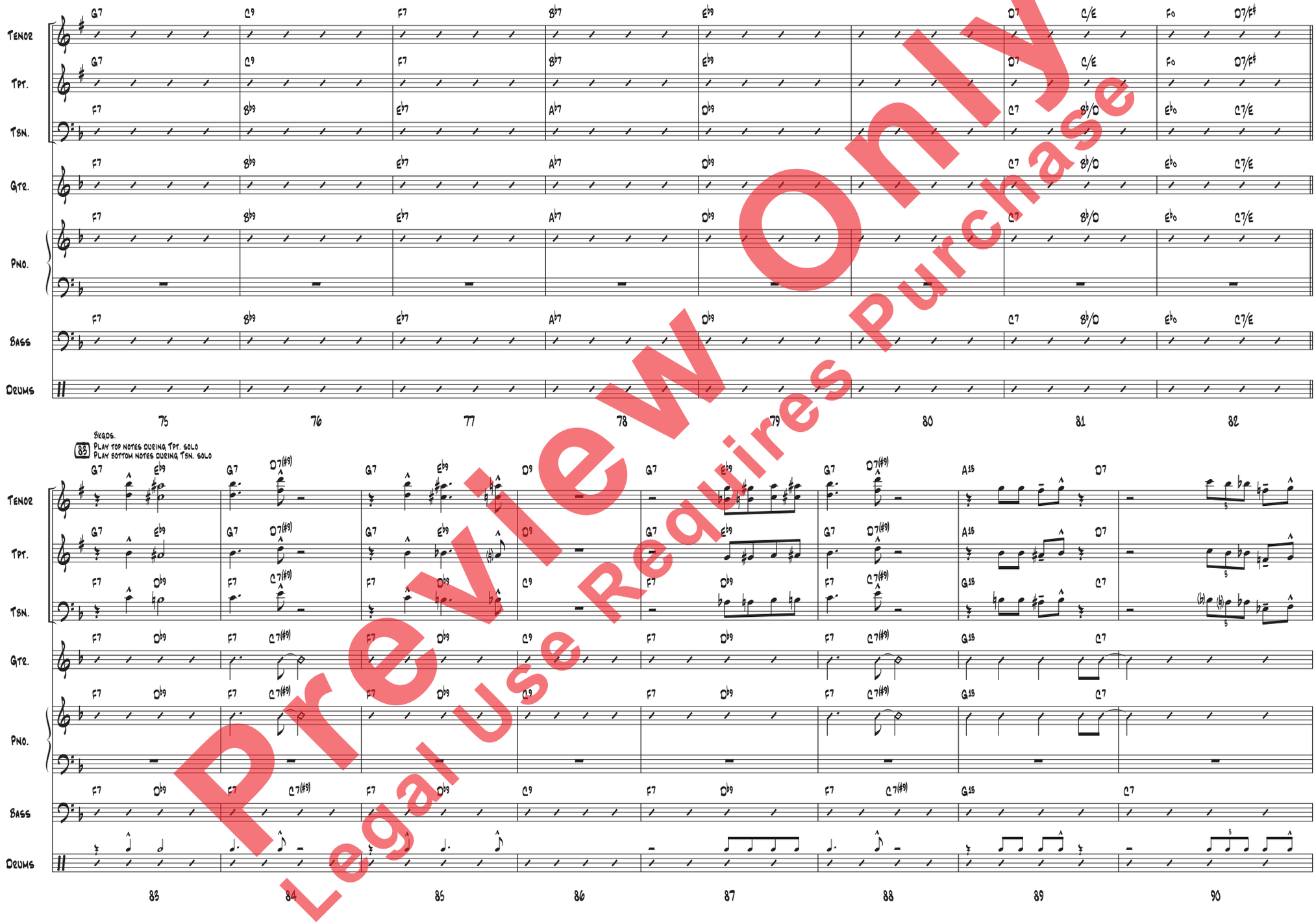

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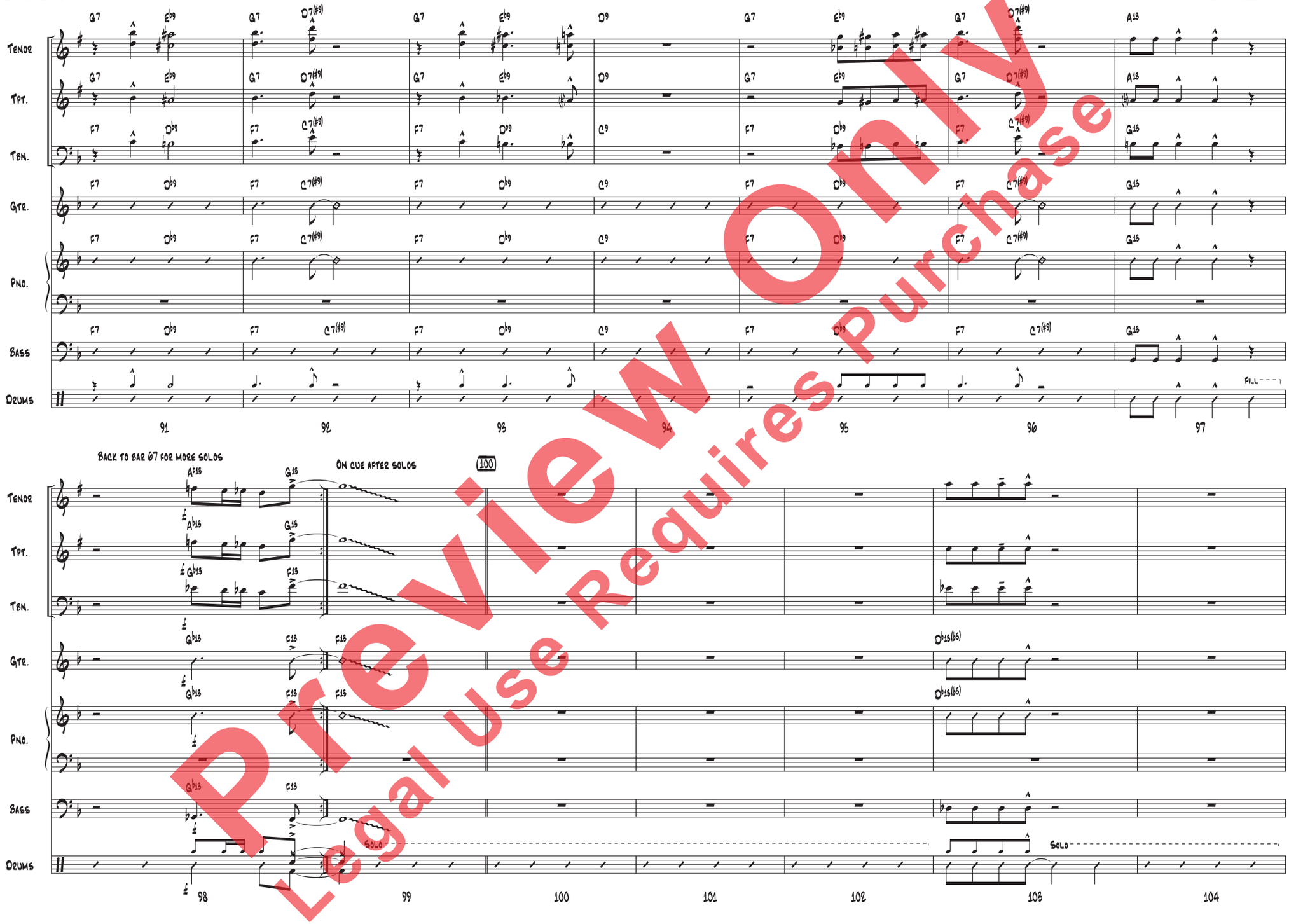

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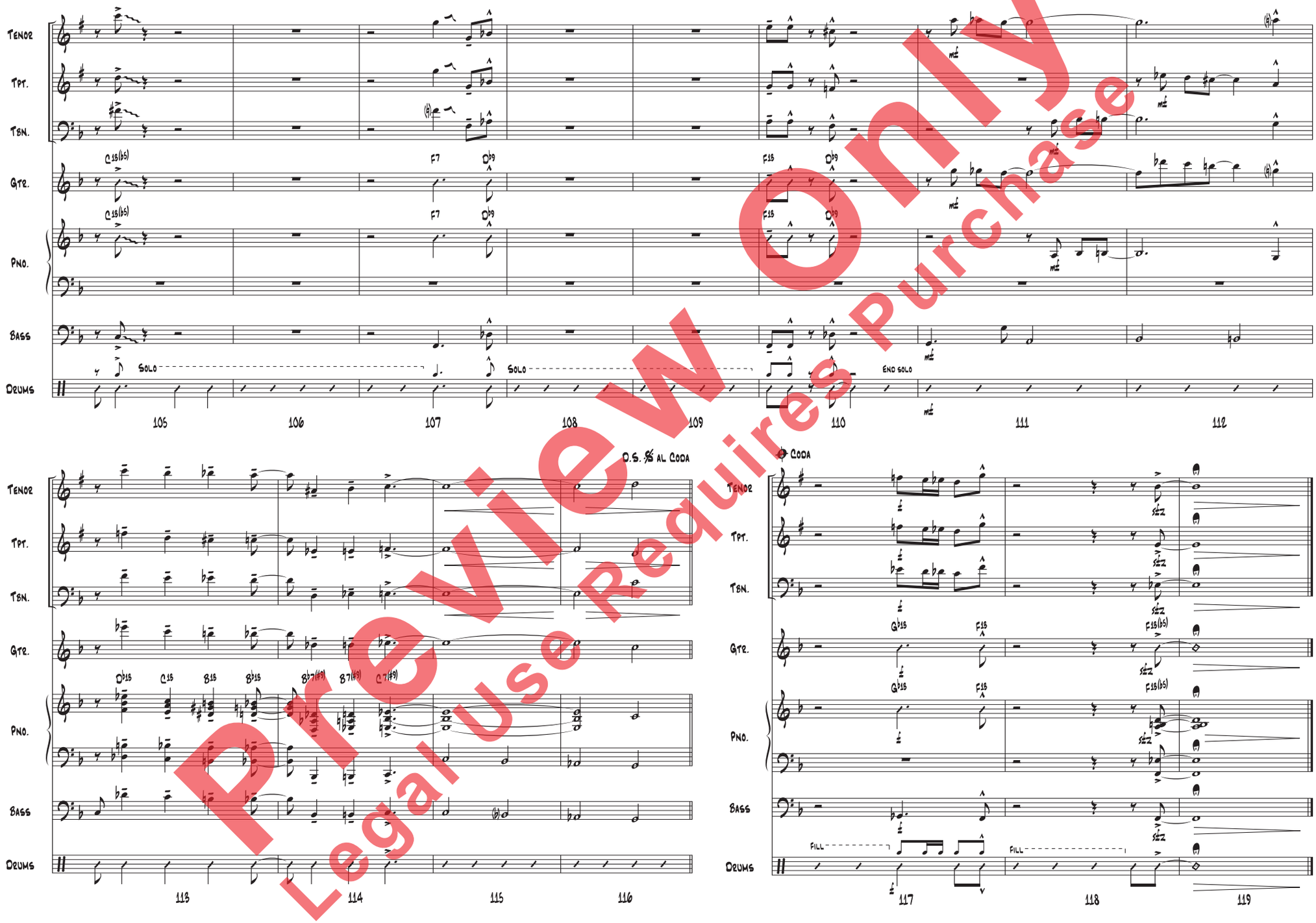

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