

JAZZ BAND SERIES



Work in Progress

GORDON GOODWIN

INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	Bass Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Vibraphone
3rd B $\flat$ Trumpet	Bass
4th B $\flat$ Trumpet	Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone (Doubles 3rd Trombone)
C Solo
E $\flat$ Alto Saxophone Solo
B $\flat$ Tenor Saxophone Solo
B $\flat$ Trumpet Solo
Trombone Solo

NOTES TO THE CONDUCTOR

It's a tricky thing to write a big band chart at this level. You don't want to "dumb it down," because the students know the difference! This chart was written for the Colina Middle School Jazz Band, directed by Mike Gangemi, and I wanted to challenge them while giving them a chart with a nice groove that any of their kids could solo on.

I wrote the opening piano and bass parts using triplet notation, but this is the feel you should strive for throughout—keep it moving forward and swinging! Be careful so the band is not too loud to begin with, until measure 15 when the whole band hits those five chords, nice and big.

The saxes have the melody at measure 18, and they should make sure they scoop up to each note together at the same rate. Pay attention to dynamics, including the *sfz* crescendo in 29. The melody at measures 38–43 should be played with plenty of spunk and sass. The high volume point of the chart so far is the send off to the solo section at measure 59.

Have fun with the solo section—there are chord changes for all winds and suggested written-out solo parts are provided for various instruments.

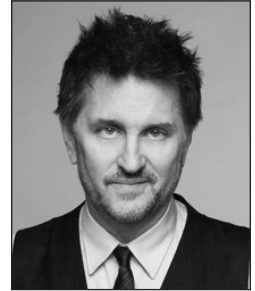
After the solos, it's time for the development section at 84. The saxes and trumpets are all in unison here, so play nice and light and listen closely to each other for pitch and phrasing. The note at the end of measure 86 has a little scoop on it, so dig in and get bluesy with it. Begin to build around measure 93 and get to a nice strong *f* at 96. There should be a big, long scoop up to the note in measure 96—listen and all scoop together! But save some gas for 108, because this is the shout chorus and you'll need to feel a lift-off here—full throttle through measure 121.

At measure 122, the piano has a written solo, so relax and don't rush here—it's your big moment! Then the whole band joins back in and takes it home. When you get to measure 139, saxes, don't be afraid of that half-step—dig in and enjoy the dissonance!

The title *Work in Progress* was originally meant as a comment on all middle school and some high school students. Not really kids and not quite yet teens, but when you think about it, the term could easily apply to us all.

I hope you enjoy the chart!

—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 Tormé, 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 a win for his work on the Pixar film *The Incredibles*. 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
36050S

MEDIUM SWING ♩ = 140-150

WORK IN PROGRESS

By GORDON GOODWIN (ASCAP)

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

BASS TROMBONE

VIBRAPHONE (OPTIONAL)

GUITAR

PIANO

BASS (ACOUSTIC)

DRUMS

SOLO F7(#9) G9(b5) Gb9 Eb9 F7(#9) G9(b5) Bb9 Ab9 G9 Gb9 F7(#9) G9(b5) Gb9 Eb9 Ab9

1 2 3 4 5 6 7 8

mp3

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

17

FILL

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

(SWING)

18 19 20 21 22 23 24 25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIOLAS

GTR.

PNO.

BASS

DRUMS

26

27

28

29

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32

33

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIOLAS

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41

W/SAXES

8b9 F7 D7(#9) G9 C7(#9) F9(b9) D7(b9)

8b9 F7 D7(#9) G9 C7(#9) F9(b9) D7(b9)

44

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

42 43 44 45 46 47 48 49

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MELODY IS WRITTEN

Chord symbols: G7(#9), C7, E13, F13, G9(b9), Bb9, Eb9, F7(#9), G9(b9), Ab9, G9, Gb9, F7(#9), G9(b9), Bb9, Eb9.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57

FILL -----

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(SEE WRITTEN SOLOS)

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

58 59 60 61 62 63 64 65

72

ALTO 1 (D7) G9 D7 B7(#9) E7(#9) A9 D9(b9)

ALTO 2 (D7) G9 D7 B7(#9) E7(#9) A9 D9(b9)

TENOR 1 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

TENOR 2 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

BARI. (D7) G9 D7 B7(#9) E7(#9) A9 D9(b9)

TPT. 1 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

TPT. 2 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

TPT. 3 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

TPT. 4 (G7) C9 G7 E7(#9) A7(#9) D9 G9(b9)

TBN. 1 (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

TBN. 2 (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

TBN. 3 (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

BASS TBN. (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

VIBES. (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

GTR. (F7) Bb9 F7 D7(#9) G7(#9) C9 F9(b9)

PNO. (F7) Bb9 F9 D7(#9) G7(#9) C9 F9(b9)

BASS

DRUMS

CONDUCTOR

84

- 11 -

WORK IN PROGRESS

ON CUE AFTER SOLOS

ALTO 1 (D9(b9)) G(b9(b9)) A15

ALTO 2 (D9(b9)) G(b9(b9)) A15

TENOR 1 (G9(b9)) E(b9(b9)) D15

TENOR 2 (G9(b9)) E(b9(b9)) D15

BARI. (D9(b9)) G(b9(b9)) A15

TPR. 1 (G9(b9)) E(b9(b9)) D15

TPR. 2 (G9(b9)) E(b9(b9)) D15

TPR. 3 (G9(b9)) E(b9(b9)) D15

TPR. 4 (G9(b9)) E(b9(b9)) D15

TEN. 1 (F9(b9)) D(b9(b9)) C15

TEN. 2 (F9(b9)) D(b9(b9)) C15

TEN. 3 (F9(b9)) D(b9(b9)) C15

BASS TEN. (F9(b9)) D(b9(b9)) C15

VIOLS. (F9(b9)) D(b9(b9)) C15

GTR. (F9(b9)) D(b9(b9)) C15

PNO. (F9(b9)) D(b9(b9)) C15

BASS

DRUMS

HALF TIME SWING FEEL

SIM.

82 83 84 85 86 87 88 89

CONDUCTOR

- 12 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96 97

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CONDUCTOR

- 13 -

WORK IN PROGRESS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

98

99

100

101

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103

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105

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108

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

106 107 108 109 110 111 112 113

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

114 115 116 117 118 119 120 121

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

VIBES.

GTR.

PNO.

BASS

DRUMS

HAT

RIDE CYM.

SOLO F7(9)

G9(b9)

G9

E9

F7(9)

G9(b9)

G9

A9

G9

G9

F7(9)

G9(b9)

G9

E9

A9

A9(b9)

A9(b9)

122

123

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129

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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

BASS TBN.

VIBES.

GTR.

PNO.

BASS

DRUMS

130 131 132 133 134 135

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ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TPT. 1
TPT. 2
TPT. 3
TPT. 4
TEN. 1
TEN. 2
TEN. 3
BASS TEN.
VIBES.
GTR.
PNO.
BASS
DRUMS

136 137 138 139 140 141

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