



Does This Chart Make Me Look Phat?

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
Drums

NOTES TO THE CONDUCTOR

When I compose, sometimes my goal will be to create something new and distinctive, something I haven't written before. And sometimes I want to, figuratively speaking, slip on a pair of old slippers. This is what I did with "Does This Chart Make Me Look Phat?" This chart is a straight-ahead, Count Basie-style arrangement, written in the arranging style of Sammy Nestico or Frank Foster. There were stylistic guidelines I followed to stay within the scope of this musical style, and you, the musician, will need to acknowledge similar rules when executing this music. The foremost of these may be time and feel. Generally speaking, young musicians have a more difficult time playing this kind of swing tune, for the simple reason that they haven't listened and internalized the style that much. There is no better way to grasp the nuance of swing music than to get your hands on a Count Basie record, and just listen to it—over and over. While it may initially sound somewhat dated, the more you listen, the more you will start to empathize with it. The music will start to reveal its secrets to you. You can also hear the Big Phat Band's recording of this chart on our release *Life in the Bubble*.

The ensemble should show a lot of restraint at m. 10. Play it nice and soft, but with a strong sense of swing. Listen to one another—blend, and with the realization that there's a lot of road ahead, save the intensity for later. The same advice applies to the saxophone soli starting at m. 45. The drums have dropped out here, so the saxes can play nice and soft and show their great sense of blend and feel. The dynamic is *mf* and should stay there, with the exception of a few places, such as m. 50, m. 52, and m. 55. The ensemble finally gets full at m. 61, and then loud at m. 68. It's immediately soft again at m. 69, and then the build starts all over again. Pay close attention to these dynamic changes—it really brings nuance to your performance. The chorus at m. 87 is almost like a shout chorus, with the brass doing lip trills and everyone is pretty much going full out. We arrive at the solo section at m. 96, and you'll have fun blowing over these changes, as they are real meat and potatoes stuff.

I love to hear the Big Phat Band play the development section at m. 136. As I think about it, passages like this, usually played by the Basie Band, were why I fell in love with big band music when I was a kid. It is on material like this that you can really show your band's unity. Work as a team, listen to each other, and swing your tails off! Once again, the dynamic should not really get that loud until around m. 152, where it starts to build. The high point happens at m. 159, but the band immediately should get soft again in m. 153, and start the build all over again. The real shout chorus on this chart starts at m. 172, but there is still more to do with a key change at m. 180, and yet another one at m. 197, so pace yourself, and ride this chart all the way home.

Count Basie put his first band together in the 1930s, and here, some 80 years later, the principles of large ensemble swing that he helped organize are still with us and relevant—and that ain't bad.

I hope you have as much fun playing "Does This Chart Make Me Look Phat?" as I did writing it.

—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 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
41143S

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

DOES THIS CHART MAKE ME LOOK PHAT?

SLOW GREASY SWING ♩ = 109

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

GUITAR

PIANO

BASS

DRUMS

SOLO F7 D7 G7 B/C Eb9 D7 G9 C9 F7 D7 G7 C7 A7(9) D7(9) F#13 G13 B13(b9) C13(b9) END SOLO

1 2 3 4 5 6 7 8 9

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CONDUCTOR

- 2 -

DOES THIS CHART MAKE ME LOOK PHAT?

10

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17

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- 3 -

DOES THIS CHART MAKE ME LOOK PHAT?

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.

GTR.

PNO.

BASS

DRUMS

18

19

20

21

22

23

24

25

(26)

- 4 -

DOES THIS CHART MAKE ME LOOK PHAT?

This page of the musical score is for a jazz ensemble. It includes the following parts:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, and Bass 1. The vocal parts feature a melody with lyrics and a "Lay Back" section.
- Instrumentalists:** Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The instrumental parts provide harmonic support and a rhythmic foundation.

The score is in 4/4 time, key of D major, and includes a large red watermark reading "Preview Requires Purchase".

CONDUCTOR

- 5 -

DOES THIS CHART MAKE ME LOOK PHAT?

34

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.

BASS

DRUMS

me

34

35

36

37

38

39

40

41

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- 6 -

45

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.

GTR.

PNO.

BASS

DRUMS

42

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46

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538

539

540

541

542

543

<

CONDUCTOR

- 7 -

DOES THIS CHART MAKE ME LOOK PHAT?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

BEUSHES

49 50 51 52 53 54 55 56

F7 D7 G9 Bb/C Eb7 D7(9) G9 A9 F7 D7 G7 Bb/C Cm7 F7 Bbm9 Bm7(b9) E7

DOES THIS CHART MAKE ME LOOK PHAT?

57

CONDUCTOR

- 9 -

69

DOES THIS CHART MAKE ME LOOK PHAT?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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DOES THIS CHART MAKE ME LOOK PHAT?

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.

BASS

DRUMS

73 74 75 76 77 78 79 80

CONDUCTOR

- 11 -

DOES THIS CHART MAKE ME LOOK PHAT?

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.

TP. 1
TP. 2
TP. 3
TP. 4

TBN. 1
TBN. 2
TBN. 3
BASS TBN.

GTR.
PNO.
BASS
DRUMS

81 82 83 84 85 86 87 88

CHORDS: F#m9/C, D7(9)/C, Gm9/C, C15(b5), A7(9), D7(9), A-7(9), D15(b5), F#9, G9, F#9, G9, Gm9/C, F#15(b5), D15(b5), G7(9), C7(9)

FILL - 1

CONDUCTOR

- 12 -

DOES THIS CHART MAKE ME LOOK PHAT?

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.

BASS

DRUMS

89 90 91 92 93 94 95

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CONDUCTOR

- 13 -

DOES THIS CHART MAKE ME LOOK PHAT?

SOLOS

CHORDS ON CUE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

96 97 98 99 100 101 102 103

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CONDUCTOR

- 14 -

Does This Chart Make Me Look Phat?

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.

GTR.

PNO.

BASS

DRUMS

104 105 106 107 108 109 110 111

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CONDUCTOR

- 15 -

DOES THIS CHART MAKE ME LOOK PHAT?

112 113 114 115 116 117 118 119

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.

GTR.

PNO.

BASS

DRUMS

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CONDUCTOR

- 16 -

DOES THIS CHART MAKE ME LOOK PHAT?

120 121 122 123 124 125 126 127

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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CONDUCTOR

DOES THIS CHART MAKE ME LOOK PHAT?

- 17 -

ON CUE AFTER SOLOS

128 129 130 131 132 133 134 135

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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Preview

ON CUE AFTER SOLOS

132

H.H.

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

136 137 138 139 140 141 142 143

Legal User

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

QTR.

PNO.

BASS

DRUMS

144

145

146

147

148

149

150

151

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CONDUCTOR

- 20 -

DOES THIS CHART MAKE ME LOOK PHAT?

152

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

152 153 154 155 156 157 158 159

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160

- 21 -

DOES THIS CHART MAKE ME LOOK PHAT?

160

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

161

162

163

164

165

166

167

CONDUCTOR

- 22 -

DOES THIS CHART MAKE ME LOOK PHAT?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

168 169 170 171 172 173 174 175

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CONDUCTOR

- 23 -

DOES THIS CHART MAKE ME LOOK PHAT?

176 177 178 179 180 181

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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180

CONDUCTOR

- 24 -

DOES THIS CHART MAKE ME LOOK PHAT?

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

182 183 184 185 186 187 188 189

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DOES THIS CHART MAKE ME LOOK PHAT?

A TEMPO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

217.

A TEMPO

SOLO

FILL

190 191 192 193 194 195 196

- 27 -

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.

BASS

DRUMS

205 206 207 208 209 210 211 212

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