GORDON GOODWIN

SERIES

As recorded by Gordon Goodwin's Big Phat Band

Life in the Bubble

GORDON GOODWIN

INSTRUMENTATION

Conductor
B♭ Soprano Saxophone
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 (Electric)
Bass (Electric)
Drums
Auxiliary Percussion
(Bongos, Congas, Finger Cymbal, Shaker, Suspended Cymbal, Timbales)

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NOTES TO THE CONDUCTOR

This Grammy-nominated composition is the title track for the last Big Phat Band album (which *did* win a Grammy), and departs from some of the material we have done over the years. While the tune includes plenty of groove, it also contains a plethora of rhythms that require precise interpretation. The chart also has a shifting palate of textures; if you pace yourselves, it builds nicely from the sneaky, quiet opening to the bold, explosive ending.

The drums begin with a signature rhythmic pattern, nice and light on the cymbals. The electric piano part in the intro should be played lightly, but with good, solid time. Your percussionist can experiment with different textures in the opening, but should keep it soft and subtle. You may notice that in our recording, we included a very light FX sheen that hovers over everything. Created by our guitarist Andrew Synowiec, this effect plays through the entire track (although you can't really hear it once the groove gets going). It effectively sets up a mysterious atmosphere at the top of the chart.

Although many rhythms are notated as sixteenth notes, they should be swung. Sometimes I wrote the rhythms using a triplet, but a whole chart with sixteenth-note-triplet notation would look pretty cluttered. In passages like m. 27, the first bar is swung, but straight eighths are played in the next bar. Make sure to illustrate the contrast. Those sixteenth notes are evened out in m. 47, and played tight and straight. Then, the downbeat of m. 48 goes back to the swinging funk groove.

Dynamics provide another contrast; for instance, in m. 27, the "and" of beat 4 explodes out of nowhere. Don't mess around with this note, trumpets—you have to nail it hard! The same goes for m. 36 and m. 69. And don't get too loud at the beginning, even when the groove starts at m. 20. Keep it funky and solid, but with room to grow.

As we hit the chorus in m. 56, we are at a strong *forte*. Listen to one another and play those figures in time—don't lay back. And just when you think you are playing a standard-issue funk chart, we take a little left turn at m. 62, where chromaticism in the writing adds quirkiness. Nail those figures with gusto.

That includes you, Mr. Pianist and Mr. Guitarist, who have many vital, written-out figures (m. 37, m. 39, m. 43, m. 55, and m. 65) that must be played accurately and with conviction. The second half of m. 77 cracks me up: out of all the swinging sixteenths and occasional straight eighths comes a loud, obtrusive eighth-note triplet. Trumpets and saxes, charge in as if you are interrupting the ongoing discussion with a brand-new idea—you are!

The bassist has an important motivic phrase that recurs several times (m. 35, m. 90, m. 123, and m. 159). Some parts in this chart will sound great played with a pick, and others will sound better played using fingers. Use your judgment to lay down that funky foundation.

Any of your best soloists can be chosen to blow on the solo section at m. 91. Your soloists should leave space for the bassist to play his or her signature lick in m. 123—it's as if the bassist jumps in and reminds everybody, "Don't forget about this cool lick, people!"

After the solo section, the chart settles back down, and the opening piano passage is passed around the band. Strong, low-register accents are introduced at m. 134. The trombones and bass should nail that downbeat, but not be thrown by the trumpets and saxes, who lay back on the lick in m. 133 and the accent at the end of m. 134.

Measure 140 is my favorite: the sixteenth-note rhythms are juxtaposed with the eighth-note-triplet rhythms. Each section should play its own part and let those two rhythmic concepts rub against one another. The drummer has a particular challenge, since he or she must play all those rhythms at the same time—sixteenth-note swing, eighth-note triplets, and straight eighths in the kick drum. Check out drummer Bernie Dresel's performance in the Big Phat Band's recording of this song. Bernie is a beast on that track!

A key change at m. 144 leads up to the final chorus, where we all take this thing home. The ending reprises the opening piano lick, along with our thumping, low bass solo and one final ensemble exclamation. If your lead trumpet player doesn't have a double high D like Wayne Bergeron, don't sweat it. It will still pay off nicely, and I'm sure your audience will appreciate your band's efforts on this challenging piece of music.

Thanks for playing Life in the Bubble.

—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.

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As Recorded by Gordon Goodwin's Big Phat Band

LIFE IN THE BUBBLE

By Gordon Goodwin

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Sop.
Alto
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
Aux. Perc.

Bongos
Shaker
Congas

62 63 64 65 66 67

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Sop.
Alto
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
Aux. Perc.

E♭7
E♭7
Metal
Fill
Congas
(Eng.)
Metal
Solo I
Solo I
mf
mf
Ride Cym.
mf
Fill
Congas

74 75 76 77 78 79

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Sop.
Alto
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
Aux. Perc.

Open
Open
Open
Open
8vb7(add4)
8va
Loco
Solo
Fill
Metal Sounds
Congas

86 87 88 89 90

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