

GORDON GOODWIN'S

BIG *Phat* BAND *Play-Along Series*

Volume

TRUMPET

This new version of *Gordon Goodwin's Big Phat Band Play-Along Series, Volume 2 for Trumpet* teaches the art of ensemble playing, as well as being a lead trumpeter. The DVD now features both (1) the amazing TNT 2 software, which allows you to slow down/speed up the tempo, loop sections, and customize the included play-along tracks, *and* (2) the full video content from Wayne Bergeron's instructional DVD, *Playing Lead Trumpet*. Topics include chops, quality of sound, equipment, range, articulation, ornamentation, daily exercises, and much more. Amazing!



1. For installation, insert the DVD into a computer, and double-click on **My Computer**.
2. Right-click on the CD drive icon, and select Explore. (Mac users can simply double-click the DVD icon that appears on the desktop.)
3. Open the **“DVD-ROM Materials”** folder and then the **“TNT 2”** folder.
4. Double-click the installation file. Installation may take up to 15 minutes.

SYSTEM REQUIREMENTS

Windows

7, Vista, XP
1.8 GHz processor or faster
2.1 GB hard drive space, 2 GB RAM minimum
DVD drive for installation
Speakers or headphones
Internet access required for updates
QuickTime 7.6.7 or higher

Macintosh

OS 10.4 and higher (Intel only)
2.1 GB hard drive space, 2 GB RAM minimum
DVD drive for installation
Speakers or headphones
Internet access required for updates
QuickTime 7.6.7 or higher



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Solo transcriptions for alto sax, tenor sax, trumpet, and trombone by Benny Golbin
Solo transcriptions for Bernie Dresel's drum solos by Hal Rosenfeld

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Check out the full-version CD Recordings of Gordon Goodwin's Big Phat Band.

Visit: www.gordongoodwin.com

How to use the DVD-ROM with the TnT2 Custom Mix Software

1. Listen to the full band and your part (mute the click track).
2. Play along with the Big Phat Band by muting *your* part (mute the click track if desired).
3. Learn the tunes by listening, and then by playing along.
4. Listen to, play, and practice the sample solos, and then solo over the chord progressions.
5. Loop sections, while slowing down or speeding up the tempo.



THAT'S HOW WE ROLL

Performance Notes

By Gordon Goodwin

When I wrote this chart, it occurred to me that it summed up the vibe of our band pretty well. It had a hip, forward-moving groove, a bluesy chord structure, and a hooky melody, sprinkled with more complex compositional content. It seemed just like us, which is why I named it “That’s How We Roll.”

I wrote it and the Phat Band recorded it in the key of A, but when Alfred Music released the chart for sale, we decided to publish it in the key of G. The decision to publish this in a friendlier key is obvious enough, but frankly, I was fairly conflicted about it. Composers write in certain keys for a reason, and each key brings certain characteristics to a song. As you grow as a musician, you will want to become fluent in *all* keys—they all have something to offer. So for this book, we are back in the key of A.

As we dive into this buoyant shuffle groove, you’ll notice that the horns are playing the eighth-note phrases with a strong sense of swing, almost with a dotted eighth to sixteenth feel, and that includes those off-beat accents in mm. 56–57. If you listen to and line up with Bernie Dresel’s snare drum pattern, you can’t go wrong. Generally speaking, play these licks with sass and attitude. And pay attention to little details, like the *crescendos* in m. 31 and m. 43—that kind of nuance can help bring a phrase to life. In m. 50, there’s a doit at the end of the lick; you’ll notice that the Big Phat Band trumpets exaggerate that effect, so feel free to have at it.

Once again, I have created a composite trumpet part for this book, a part that contains phrases from some of the section trumpet parts. It’s probably impractical to play every single lick, but if you choose to play the off beats in m. 65, be sure to focus on Bernie Dresel’s cross-stick quarter-note pattern—that’ll help keep things together.

The solo section begins at m. 93, and if you want to blow, you’ll have two fairly long choruses to work with. After the solo section, the band begins a long vamp that leads to a sax soli and then the shout chorus, which is where you as the lead trumpet player earn your money and get the glory. It is moments like these that the big band lead trumpet player shows his or her leadership—you know, when the band hops on your back (figuratively, of course), and you carry them through the end of the chart. And if the conductor decides to hold that last chord a little extra long, you still have enough air to hang over past the cut-off! Just as usual. Cue wild audience applause.

By Wayne Bergeron

This is a favorite Big Phat Band opening tune. It’s always great to start with a good, medium-tempo swing tune that you can sink your teeth into. Bernie Dresel and the rhythm section lay down a relentless groove that makes it easy to swing.

Begin the entrances in m. 5 and m. 9 softly, and swing hard on beat 4 in both measures. While using a cup mute, think about bringing the pitch up, because the horn tends to play flat. Play the unison lines in mm. 35–42 at *mf*. With four strong trumpet players, there’s no need to play too loud. The motif in m. 50 occurs throughout this chart. Always play the “and” of beat 2 and the “and” and beat 4 strong, and ghost the lower notes. The doits don’t need to be too long. Play the notes in m. 56 and m. 57 short and crisp. The doit at the end of m. 59 can be longer. Once again, m. 71 and m. 72 are marked *mf*. This is unison also, so it should not be played too loud. Take a big breath going into m. 88. Really come down on the *sfz* in m. 88, and build slowly through m. 89 and m. 90. In m. 91 and m. 92, the upbeats need to be emphasized, and the downbeats should be ghost notes. The effect is almost like a *crescendo* from the lower note to the higher note. Make sure not to begin the shake until m. 94. The plunger effect in mm. 158–159 should sound growly and nasty. The shout chorus from mm. 194–208 is challenging range-wise, so, like I mentioned before, you may choose to play the notes δ^{vb} until your embouchure is strong enough to play these higher notes. With good practice habits and professional guidance, these notes will come.

THAT'S HOW WE ROLL

8 \flat TRUMPET

By Gordon Goodwin (ASCAP)

SHUFFLE ($\text{♩} = \text{c. } 180$)

4 CUP MUTE

1 5 6 7 8

9 10 11 12

13 OPEN 16 29 2 3

31 32

35 36 37 39 3 3

40 41 42 43

44 50 51 52

53 54 55 56

57 58 59 60