

There's the Rub

GORDON GOODWIN
Arranged by PETER BLAIR

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet (Optional)
1st Trombone
2nd Trombone
3rd Trombone (Optional)
4th Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

YOUNG JAZZ ENSEMBLE

NOTES TO THE CONDUCTOR

This arrangement is based on Gordon Goodwin's terrific chart from his *Swingin' for the Fences* CD. For ease of reading this arrangement is notated in cut time.

You can interpret the chart in $\frac{4}{4}$ if that is easier for the band to feel and ultimately be more comfortable. I suggest that the band listen to Goodwin's original recording for a reference so they understand that the feel of this adaptation should be similar to a Goodwin chart. It is a hip, slightly sassy half-time funk/rock groove with swinging eighth notes. But rather than try to explain all that to your band, listening usually provides a clear musical picture. Check out the demo of this chart at alfred.com/downloads.

The winds along with the piano should pay close attention to the articulation and phrasing of the opening lick. In funk charts such as this, accurate and clean articulation is essential to make the chart sparkle. The ensemble rhythms in mm. 13–18 should be crisp and tight, with plenty of dynamic shading as indicated. At m. 33, the "B" section, or bridge of the tune, ventures into new harmonic territory, so make sure the brass section accurately plays all the accidentals—especially from mm. 34–38. Regarding articulation, the *marcato*, or rooftop, accents (▲) are detached and accented—think "daht." *Staccato* articulation is played short. Direct the band to play the staccatos crisp and short, but not clipped or too short—think "dit."

The written sax solo at m. 83 may be played by any saxophone as written, or *ad lib*. You can have the section play it in unison if desired. The solo section from mm. 83–102 may be repeated to feature additional solos.

For the rhythm section, the piano, bass, and drum parts should be clear. The guitar player should plan to spend some quality time with his or her part. I suggest listening to the demo recording of this chart for ideas on comping. Note that the guitar part indicates occasional written note lines to be played with other instruments. The guitarist should listen and blend in unison with the other instruments. Other notation for the guitar is referred to as slash notation. This indicates the chord to be played with a rhythmic pattern. For this chart, a pattern of eighth notes with a straight-eighth feel should provide a funky comping groove. Blend is always critical, but in this type of chart, the guitarist should definitely listen, blend, and, in general, strive to be dynamically understated.

Enjoy!

—Peter Blair



Peter Blair

Peter Blair has an extensive and varied background in education and performance. He holds a BA in music education from Carroll University and an MA from the University of Wisconsin. He taught for twelve years at a variety of grade levels. Blair is currently an author and part of the advisory group for Lorenz Educational Press along with being an author and composer for Heritage Music Press. An accomplished composer and arranger, Blair has over 70 compositions and arrangements in print, as well as many commissions for college, high school and middle school groups throughout the United States.

CONDUCTOR
43676S

THERE'S THE RUB

By Gordon Goodwin
Arranged by Peter Blair

HALF-TIME PUNK $\text{♩} = 100$

The musical score is arranged for a full band. It includes parts for C Flute (optional), 1st and 2nd Eb Alto Saxophone, 1st and 2nd Bb Tenor Saxophone, Eb Baritone Saxophone (optional), 1st, 2nd, 3rd, and 4th Bb Trumpet, 1st, 2nd, 3rd, and 4th Trombone (optional), Guitar (optional), Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 100 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as dynamics (mf, f), articulation (accents), and performance instructions like 'w/ Bass' and 'FILL'. A large red watermark 'Legal US Requires Purchase' is overlaid diagonally across the score.

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CONDUCTOR

THERE'S THE RUB

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

UNISON SOLI

815

27(8)

FILL

FILL

F7

MUTED QUARTER AND EIGHTH PATTERNS, VARY ACCENTS AD LIB.

13 14 15 16 17 18 19 20 21 22 23 24

CONDUCTOR

THERE'S THE RUB

Musical score for 'THERE'S THE RUB' featuring various instruments and vocal parts. The score includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Trumpet 1-4, Trombone 1-4, Guitar, Piano, Bass, and Drums. The score is marked with a large red watermark: 'Original Use Requires Purchase'. The score is divided into measures 25 through 36. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Original Use Requires Purchase' is overlaid diagonally across the score.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. (F7)

PNO.

BASS

DRUMS (BASS)

25 26 27 28 29 30 31 32 33 34 35 36

Gtr7/A^b

Gtr7/A^b

CONDUCTOR

THERE'S THE RUB

To CODA

This musical score is for the piece "THERE'S THE RUB" and includes parts for the following instruments and voices:

- FLUTE
- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- BARI.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- TBN. 1
- TBN. 2
- TBN. 3
- TBN. 4
- GRV.
- PNO.
- BASS
- DRUMS

The score is written in 4/4 time and includes a large red watermark that reads "Legal Use Requires Purchase". The bottom of the page shows measure numbers from 37 to 48.

CONDUCTOR

49

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. ^{F7} MUTED QUARTER AND EIGHTH PATTERNS, VARY ACCENTS AD LIB. ^{F7}

PNO. ^{F7}

BASS ^{F7}

DRUMS

49 50 51 52 53 54 55 56 57 58 59 60



CONDUCTOR

THERE'S THE RUB

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes measures 61 through 72, with a rehearsal mark (67) and a solo section for drums. A large red watermark 'Preview Requires Purchase' is overlaid on the page.

CONDUCTOR

THERE'S THE RUB

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics, along with rehearsal marks (85, 88, 89, 90, 91, 92, 93, 94) and performance instructions like 'OPT. SOLO' and 'COMP YOUR OWN RHYTHMS'. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.

73 74 75 76 77 78 79 80 81 82 83 84

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes measures 85 through 92. A large red watermark "Legal Use Requires Purchase" is overlaid diagonally across the page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

85 86 87 88 89 90 91 92

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CONDUCTOR

THERE'S THE RUB

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR. 2.

PNO.

BASS

DRUMS

103

104

105

106

107

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