



As Recorded by Gordon Goodwin's Big Phat Band

T.O.P. Adjacent

By 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 (Electric)
2nd B \flat Trumpet	Bass (Electric)
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	Auxiliary Percussion (Congas, Bongos)

NOTES TO THE CONDUCTOR

When it comes to horn-based funk music, a band from Oakland, CA, called Tower of Power has, since 1968, written the rules of the road. I have loved this band for a long time, and they have undeniably influenced my music over the years. *T.O.P. Adjacent* is my latest homage to the legendary band, and the title references the fact that many of us can take a shot at this kind of music, but will only get “Tower of Power adjacent” at best! And while I could simply say, “Just go listen to TOP, and play this chart like those guys,” I will take a minute to give you a few specific tips.

The chart starts with a piano ostinato, which must be played with energy and rhythmic certainty. The keyboard player is setting the tone for the whole chart, so make sure you charge out of the gate! When the groove kicks in at m. 9, the rhythm section will need to listen carefully to one another; there are a lot of 16th notes flying around, and unless they are carefully aligned, the groove will sound messy. The bass line can be slapped if you wish, but to play in the style of Francis Rocco Prestia, this part should be played in a fingerpicking style.

When the horns enter at m. 17, play those 16th notes with tightness and forward movement—even leaning ahead a bit on them, and never play them behind the beat. On the other hand, a figure like the one in m. 20 can be played a little laid-back, with a nice, big, sloppy bend up to the note. Keep it greasy!

After this fairly long intro the melody begins at m. 28. You will notice that not everybody has falls on those offbeat eighth notes. This is deliberate and intended to provide a specific kind of balance for the passage! Rhythmic figures as in m. 37 have the lick passed between two sections, from the trumpets to the trombones, while the saxes outline the entire lick. The brass should make sure they listen and phrase with the saxes so that they don’t play it behind the beat. In m. 45, the same instruments have a 16th-note figure with a *crescendo* on beat 4. Please observe this, pushing with your air to the end of the measure.

The bari sax has a number of figures (m. 35, m. 43, and m. 53) that double the electric bass, and care should be taken to *not* play these figures behind the beat—you are essentially a member of the rhythm section here, so play in the pocket! Listen to TOP’s Doc Kupka for inspiration; he never loses that groove.

The solo section at m. 82 allows the rhythm section to open up a bit and find their own approach to the groove. While it feels good to play full out and jam hard on this, consider bringing the dynamics down as an alternative and letting things build. It’s nice to put some contour in a chart like this.

The development section starts at m. 122, where the pianist and guitarist alternate playing the rhythm ostinato. The horn soli lines are passed through the various sections beginning at m. 126. You don’t have to play these very loud; rather, concentrate on tightness and nuance. The first trumpet lays out on some of these licks, so the rest of the trumpet section will need to step up and fill out the sound, as in mm. 138–139. Remember, all of the syncopation fits together like a jigsaw puzzle as these 16th-note phrases get passed back and forth, so feel the pulse and play as one.

The guitar has a little moment at m. 168 (and previously at m. 81) and finally at the end of the chart in m. 208. These measures are quick but important. Listen to Tower of Power, and you will hear plenty of examples of funky guitar strums like this one. When you reach the end of the chart, you can do a slight *ritard.* on the last three notes to give them a declarative feel.

This kind of music has a definite edge to it, but also a great sense of fun and celebration. Play it with commitment, play it with zeal, and your audience will be on their feet. And know that you are a link in the chain of amazing funk and soul bands like the great Tower of Power.

Thanks for playing *T.O.P. Adjacent*.

—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
47515S

As Recorded by Gordon Goodwin's Big Phat Band

By Gordon Goodwin

T.O.P. ADJACENT

OAKLAND FUNK ♩ = 130

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

QUIRAR

PIANO (ELECTRIC)

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (CONGAS, BONGOS)

SOLO
CHORD CHANGES SHOWN IN PART.

CHORD CHANGES SHOWN IN PART.

FILL

CRASH CYM.

H.H.

S.O.

1 2 3 4 5 6 7 8

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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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

10 11 12 13 14 15 16

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CONDUCTOR

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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.



CONDUCTOR

23

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

AUX. PERC.

24 25 26 27 28 29 30 31

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CONDUCTOR

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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

CONDUCTOR

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.

GRE.

PNO.

BASS

DRUMS

AUX. PERC.

The musical score is arranged in a standard conductor's format. It includes parts for vocalists (Alto 1 & 2, Tenor 1 & 2, Baritone) and a full instrumental ensemble (Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion). The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A large red watermark reading 'Preview! Legal Use Requires Purchase' is overlaid diagonally across the entire page. A circled number '44' is present above the first vocal staff in the second system, and a circled number '47' is present above the guitar staff in the same system. The bottom of the page features measure numbers 39 through 46.

CONDUCTOR

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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

The image displays a page of a musical score for a conductor, labeled '- 7 -' and 'T.O.P. ADJACENT'. The score is arranged in a standard orchestral layout with multiple staves. The vocal parts include Alto 1 and 2, Tenor 1 and 2, and Baritone. The instrumental parts include Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, Drums, and Auxiliary Percussion. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. The bottom of the page shows measure numbers 47 through 54.

CONDUCTOR

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

AUX. PERC.

55 56 57 58 59 60 61

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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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

62

63

64

65

66

67

SOLO

(BASS)

FILL

CONT. H.H. w/FILLS

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CONDUCTOR

Musical score for CONDUCTOR, featuring vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.), trumpet parts (TPP. 1-4), trombone parts (TBN. 1-3, BASS TBN.), guitar (GTR.), piano (PNO.), bass, drums (DRUMS), and auxiliary percussion (AUX. PERC.). The score includes a large red watermark reading "Preview Only - Legal Use Requires Purchase".

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

AUX. PERC.

75 76 77 78 79 80 81

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Guitar Chords: G7#9, A7, B7, D7#9, C9, B9, A15, G15, F15, G15

SOLO

FILL

SOLOS

82

87(#9)

87

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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

82

83

84

85

86

87

88

89

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80

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

AUX. PERC.

98

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

AUX. PERC.

98 99 100 101 102 103 104 105

Chords: E7, A7, E9, D9, D#9, E9, F#7, A9, A#9, G7, G9, G#9, A9, B7, C9, C#9, F9, F#9, G9, A7, C9, C#9

Tempo: *mezzo-forte*

Dynamic: *mezzo-forte*

Accents: *^*

Phrasing: *~*

Rehearsal Mark: 98



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

AUX. PERC.

CONDUCTOR

1. G7 SOLO BREAK

2. ON CUE AFTER SOLOS G7 SOLO BREAK

ALTO 1

ALTO 2

TENOR 1 C7 SOLO BREAK

TENOR 2

BARI. G7 SOLO BREAK

TRP. 1

TRP. 2

TRP. 3 C7 SOLO BREAK

TRP. 4

TBN. 1

TBN. 2 B7 SOLO BREAK

TBN. 3

BASS TBN.

GRE. F#9 G#9 A#9 SOLO

PNO.

BASS

DRUMS FILL H.H.

AUX. PERC. TO SOLOS

114 115 116 117 118 119 120 121



122

Musical score for conductor, including vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano 1, Soprano 2, Soprano 3, Soprano 4) and instrumental parts (Tenor 1, Tenor 2, Tenor 3, Bass Tenor, Guitar, Piano, Bass, Drums, Aux. Perc.).

The score is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mf*.

Instrumental parts include:

- ALTO 1
- ALTO 2
- TENOR 1
- TENOR 2
- SOPRANO 1
- SOPRANO 2
- SOPRANO 3
- SOPRANO 4
- TEN. 1
- TEN. 2
- TEN. 3
- BASS TEN.
- GTR.
- PNO.
- BASS
- DRUMS
- AUX. PERC.

Measure numbers are indicated at the bottom of the page: 122, 123, 124, 125, 126, 127, 128, 129.



(180)

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

PLAV

me

D⁹

COE SAXES TRPS

FILL

180

181

182

183

184

185

186

187

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138

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

138 139 140 141 142 143 144 145

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146

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.

GRG.

PNO.

BASS

DRUMS

AUX. PERC.

Legal Use Requires Purchase

146 147 148 149 150 151

CONDUCTOR

154

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

PLAY

150 153 154 155 156 157

CONDUCTOR

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

AUX. PERC.

158 159 160 161 162 163 164

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Chord symbols: D9, G#7, A#7, B7, C#7(b9), C9, B9, A#9, G#9, SOLO, F#9, A#9, B#9

Performance markings: FILL

Musical score for conductor, including vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI, TEN. 1, TEN. 2, TEN. 3, BASS TEN.), piano (GRP., PNO.), bass, drums (DRUMS), and auxiliary percussion (AUX. PERC.). The score spans measures 165 to 172. A large red watermark 'Preview - Legal Use Only - Requires Purchase' is overlaid diagonally across the page.

173

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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

174

175

176

177

178

179

180

181

Musical score for various instruments including 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, and AUX. PERC. The score includes musical notation, dynamics (p, mf, f), and performance instructions like SOLO, FILL, and CONT. H.H. w/FILLS.

181

182

183

184

185

186

187

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CONDUCTOR

OPTIONAL SOLO VAMP
B7

193 ON CUE

T.O.P. ADJACENT

Musical score for various instruments including 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, and Aux. Perc. The score includes musical notation, chord symbols (e.g., E7, B7, D7), and performance instructions like 'Groove!' and 'ON CUE'.



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.

GR.

PNO.

BASS

DRUMS

AUX. PERC.

195

196

197

198

199

200

G^b7 A^b7 A7

FILL

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.

GR.

PNO.

BASS

DRUMS

AUX. Perc.

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SOLO

cue ALTO 1

FILL

201 202 203 204 205 206