

JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Change Is Good

By Gordon Goodwin

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone
E \flat Baritone Saxophone
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet
4th B \flat Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass (Electric)
Drums
Auxiliary Percussion
(Bongos, Small Shaker)

Optional/Alternate Parts

Sample Solo C instruments
Sample Solo B \flat Trumpet
Sample Solo B \flat Tenor Sax
Sample Solo E \flat instruments
Sample Solo Trombone
C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

The aim of this chart is to paint a certain mood, one of relaxed optimism and calm. Accordingly, things never get too heated in this arrangement. Most important is for the ensemble to focus on blend and intonation.

The saxes have a lot of unison figures (mm. 31–46) and prime unison figures (mm. 8–14; 67–78; 86–94), and each player should listen closely to play in tune as a group while producing a warm sound with no vibrato.

The piano begins with an eighth-note figure that sets the mood and the tempo. Try to play this with a relaxed but steady pulse. The brass section has a few spots where their staggered entrances form a pyramid (mm. 5–8; 15–16; 133–136; 132–144). Strive to ensure that each entrance is at the same volume and played with good time—think of it as an upward piano arpeggio.

The theme at m. 17 is not a melody in the usual sense. Its interest comes from the static top note versus the rich moving harmonies. The horns should take care not to slow down on those off-beat quarter notes (mm. 17–22; 25–30). Listen to the ride cymbal to keep things lined up. The brass take over this figure in m. 33 and should strive for a round, warm sound, almost like a French horn. The ensemble comes together at m. 61, but the dynamic should not be that loud—think a strong mf , but not f .

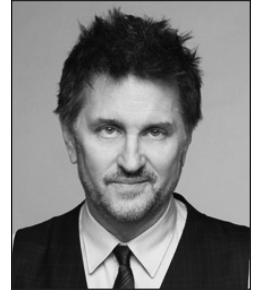
The solo section at m. 65 can feature any soloist of your choice. Bring the background figures in at your discretion, but they should not play every time through.

After the solos, there's a recapitulation of the melody with a nice key change at m. 97, but continue to keep the dynamic range under restraint. The brass state a unison counter melody in m. 105, but it should not get very loud, so direct the ensemble to keep it at mf . The value in a chart like this comes from the rich sophistication of the harmonies and the ensemble's elegant expression of those principles. Once you have the notes under your fingers, I urge you to get into a relaxed state of mind to best perform this music.

Change can be challenging, even scary, but in the end, you will almost always find that *Change Is Good*.

Thanks for playing my chart!

—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.

CHANGE IS GOOD

GENTLE LATIN FEEL ♩ = 120

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARIitone SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GIUITAR

PIANO

BASS (ELECTRIC)

DRUMS

AUXILIARY PERCUSSION (SMALL SHAKER, CONGAS)

1 2 3 4 5 6 7 8

Preview Only
Legal Use Requires Purchase



This is a conductor score for the piece "Change is Good". The score is written for a full orchestra and includes the following parts:

- 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 (Hi-Hat, Cross-stick, Small Shaker)
- AUX. PERC.

The score is in 4/4 time and features a large red watermark that reads "Preview Only Requires Purchase". The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks. The bottom of the page shows measure numbers from 9 to 16.

17

ALTO 1 *m2*

ALTO 2 *m2*

TENOR 1 *m2*

TENOR 2 *m2*

BARI.

TRP. 1 OPEN

TRP. 2 *w/SAXES* *m2*

TRP. 3 OPEN

TRP. 4 OPEN

TBN. 1 *w/SAXES* *m2*

TBN. 2

TBN. 3

BASS TBN.

GTR. *m2*

PNO. *m2*

BASS *m2*

DRUMS *m2*

AUX. PERC.

E7(9)/F *Fmaj9* *Emin9* *A7(b9)*

17 18 19 20 21 22 23 24

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.

OPEN

(OPEN)

m2

(OPEN)

m2

(OPEN)

m2

G7(b9)

F#11/9b

G7(b9)

33

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.

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

Legal Use Requires Purchase

OPEN

Am7 *D9(b9)* *Gmaj9* *E7mi7* *F#m9* *B7(b9)* *E7mi9* *C#mi7*

m2 *m2* *m2*

2 *2* *2* *2*

CONGAS

HI-HAT

33 34 35 36 37 38 39 40

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
AUX. PERC.

Legal Use Requires Purchase

Chords: G#m9, Eb13(b9), A#m7, D#m7, G#m7(A), G7(b9), A7(b9)

41 42 43 44 45 46 47 48

49

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.

SMALL SHAKER

HARMON MUTE

49 50 51 52 53 54 55 56

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
AUX. PERC.

57 58 59 60 61 62 63 64

65

OPR. SOLO Bmi9

E15(b9)

(SUSPENS. ON CUE)

Bmi9

D4#

C#mi9

F#7(b9)

ALTO 1

ALTO 2

OPR. SOLO Emi9

A15(b9)

(SUSPENS. ON CUE)

Emi9

G4#

F#mi9

B7(b9)

TENOR 1

TENOR 2

OPR. SOLO Bmi9 (SUSPENS. ON CUE)

E15(b9)

Bmi9

D4#

C#mi9

F#7(b9)

BARI.

OPR. SOLO Emi9

A15(b9)

Emi9

(SUSPENS. ON CUE)

G4#

F#mi9

B7(b9)

TPT. 1

TPT. 2

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

TPT. 3

TPT. 4

OPR. SOLO Dmi9 (SUSPENS. ON CUE)

G15(b9)

Dmi9

F#4#

Emi9

A7(b9)

TBN. 1

OPR. SOLO Dmi9 (SUSPENS. ON CUE)

G15(b9)

Dmi9

F#4#

Emi9

A7(b9)

TBN. 2

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

TBN. 3

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

BASS TBN.

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

GTR.

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

PNO.

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

BASS

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

(SUSPENS. ON CUE)

DRUMS

Hi-HAT

CROSS-STICK

AUX. PERC.

SMALL SHAKER

CONGAS

65 66 67 68 69 70 71 72

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

AUX. PERC.

73 74 75 76 77 78 79 80

Chords: Bmi9, E13(b9), Bmi9, Emi9/A, Ebi9/Ab, Dmi9/G, Cmi9/F, C#mi9/F#, F#13, Ami9/D, Abmi9/Db, Gmi9/C, Fmi9/Bb, F#mi9/B, B13, Gmi9/C, F#mi9/B, Fmi9/Bb, Ebi9/Ab, Emi9/A, A13, Gmi9/C, F#mi9/B, Fmi9/Bb, Ebi9/Ab, Emi9/A, A13



CONDUCTOR

CHANGE IS GOOD

ON CUE AFTER SOLOS

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

AUX. PERC.

UNISON SOLI

UNISON SOLI

UNISON SOLI

UNISON SOLI

SOLO

RIDE CYM.

PLAY HI-HAT 8THS IF NO PERCUSSION THROUGH BAR 84

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

AUX. PERC.

CONGAS

W/TENS.

LOCO

Dm9 A/C# Dm9/C B7(#9)

89 90 91 92 93 94 95 96

97

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

AUX. PERC.

Legal View Only Requires Purchase

97 98 99 100 101 102 103 104

Am9 Am9/D F7(b9)/G Gmaj9 Fm9 B7(b9)

SMALL SHAKER

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1
me

TRP. 2
me

TRP. 3
(TRP. 1.2) *me*

TRP. 4

TBN. 1
me

TBN. 2
me

TBN. 3
(TBN. 1.2) *me*

BASS TBN.

GRP.
EWH
A119
B419
E139(B9)
Bb/A
A
C7sus
C7(B9)

PNO.

BASS

DRUMS

AUX. PERO.

PLAY
me

PLAY
me

PLAY
me

105 106 107 108 109 110 111 112

The image displays a conductor's score for a piece titled "CHANGE IS GOOD". The score includes parts for vocalists (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), trumpets (Trp. 1-4), trombones (Tbn. 1-3, Bass Tbn.), guitar, piano, bass, drums, and auxiliary percussion. The music is in the key of D major and common time. A large, semi-transparent red watermark with the text "Legal Use Requires Purchase" is overlaid across the center of the page. Measure numbers 105 through 112 are indicated at the bottom of the score.

113

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.

CONGAS

SMALL SHAKER

HI-HAT CROSS-STICK

PLAY

(TRP. 1-4)

Bm13 E13(b9) E13 Am13 Dm13 C#m7/D G#m7 C#7(b9) Gbm9 Ebm11 Dm11

113 114 115 116 117 118 119 120

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.

121 122 123 124 125 126 127 128

Legal Use Requires Purchase

129

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.

SOLO

RIDE CYM.

HARMON MUTE

CUP MUTE

m2

f

129 130 131 132 133 134 135 136

Musical score for CONDUCTOR, page - 18 - of CHANGE IS GOOD. The score includes parts for 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 is marked with a large red watermark: "Preview Only Requires Purchase".

Measures 137 through 144 are indicated at the bottom of the page.

Drum parts include: HI-HAT, CROSS-STICK, SMALL SHAKER.

Trumpet parts (TRP. 1-4) and Trombone parts (TBN. 1-3, BASS TBN.) are marked with "OPEN" in the first few measures.

Measures 137-138: ALTO 1 and 2 play quarter notes. TENOR 1 and 2 play quarter notes. BARI. rests. TRP. 1-4 and TBN. 1-3 play "OPEN". GTR. plays a quarter note. PNO. plays a chord. BASS plays a quarter note. DRUMS play a pattern with HI-HAT, CROSS-STICK, and SMALL SHAKER. AUX. PERC. plays a pattern.

Measures 139-140: Similar to 137-138, but with more complex rhythmic patterns in the vocal and instrumental parts.

Measures 141-144: Similar to 139-140, with further development of the musical themes.

145

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.

145 146 147 148 149 150 151 152

This musical score is for the piece "Change is Good" and is arranged for a full orchestra and choir. The score is written for a conductor and includes parts for the following instruments and voices:

- Vocalists:** Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone.
- Instrumentalists:** Guitar, Piano, Bass, Drums, Auxiliary Percussion.

The score is in the key of D major and 4/4 time. It spans measures 153 to 159. A large red watermark reading "Preview Only" is overlaid diagonally across the page. The watermark also includes the text "Legal Use Requires Purchase".

Measure numbers are indicated at the bottom of the page: 153, 154, 155, 156, 157, 158, 159.