

JOHN T. BAKER MIDDLE SCHOOL

25400 Oak Drive, Damascus, Maryland 20872 240-207-2440

Dear PMEA All-State Jazz Ensemble Member,

Congratulations on being selected to perform in the PMEA All-State Jazz Ensemble April 3-6 in Pittsburgh. This is an honor for each of us to be a part of this group and our time together will be experience we will all remember.

My name is Mike Kamuf and I have the honor of being your director this year. I am a composer and arranger with Alfred Music Publishing, a trumpet player and a music educator. If you'd like to learn more about me, please visit my website: www.mikekamuf.com . I tried to select a program that covered a wide range of styles and I hope you will enjoy the selections.

Your commitment and dedication to learning and this music is paramount to our success as an ensemble. To that end, I hope you take the time to read about and listen to the recordings I've highlighted within this letter. If you have any questions or concerns, please feel free to contact me via email at mikekamuf@gmail.com . I am really looking forward to working with each of you!

Mike Kamuf

Doozy - composed and arranged by Benny Carter

American Jazz Orchestra (second version - no bridge on melody)-
<https://www.youtube.com/watch?v=3j1crzdmglA>

Publisher Demo (AJO first version with bridge & trumpet lines up) -
<https://www.ejazzlines.com/doozy-big-band-version-arranged-by-benny-carter>

Benny Carter Sax Ensemble - <https://www.youtube.com/watch?v=gKQfuVwhIdU>

Notes to the band: This is a blues rooted in the swing style – not be-bop or hard bop. Carter sometimes used a bridge on the melody – our version has the bridge on the melody but the above version by the AJO does not (the first take of the tune in this session does – Carter cut it out of the above version).

Check out the pocket the rhythm section gets going on the AJO recordings. If you are playing drums in the group, please check out how the great Mel Lewis handles this chart – especially the loose hi-hat cymbals during the head (a la Sam Woodyard). Although we have time constraints, we may be able to add a soloist or two to this chart. The lead trumpet takes a couple of the unison passages up an octave on the publisher demo version – I may ask for that if is not too taxing.

Program Notes:

(from Britannica.com) Benny Carter, byname of Bennett Lester Carter, (born August 8, 1907, New York, New York, U.S.—died July 12, 2003, Los Angeles, California), American jazz musician, an original and influential alto saxophonist, who was also a masterly composer and arranger and an important bandleader, trumpeter, and clarinetist.

Carter grew up in New York City and attended Wilberforce College briefly before joining, as alto saxophonist and arranger, a series of big bands, including those led by Charlie Johnson, Horace

Henderson, Chick Webb, and Fletcher Henderson. Carter had learned the trumpet during his youth and began doubling on that instrument while leading McKinney's Cotton Pickers (1931–32); he then led his own big band in 1932–34. He spent most of 1935–38 playing and arranging in Europe. When he returned to the United States, he formed big swing bands in New York and California. Carter settled permanently in Los Angeles in 1945, where he concentrated largely on compositions for films and television, though he sometimes played alto saxophone on jazz tours and recordings.

Carter's saxophone work at its best is characterized by purity of tone, elegant ornamentation, rhythmic precision and swing, and diatonic phrasing; often it features closely constructed lines based on the development of simple musical motifs. As an arranger he was especially noted for his scoring for woodwind sections, and he composed attractive songs such as "Waltzing the Blues," "Blue Star," and "When Lights Are Low."

Among Carter's most acclaimed recordings are of the songs "Six or Seven Times," "Dee Blues," and "I Can't Believe That You're in Love with Me," all of which were performed with the Chocolate Dandies; "Crazy Rhythm," with Coleman Hawkins; "Shoe Shiner's Drag," with Lionel Hampton; and a 1961 album led by Carter, *Further Definitions*. Carter focused on composing and arranging during the 1960s, but he played with greater frequency from the mid-1970s. He maintained a highly active career well into the 1990s, when an octogenarian Carter was still regarded as one of the top alto saxophonists in the jazz world. He was awarded the National Medal of Arts in 2000.

"Doozy" is a blues and was part of Carter's *Further Definitions* recording. Carter arranged this version of the tune for a 1986 recording of his works by American Jazz Orchestra.

Upper Manhattan Medical Group – Billy Strayhorn/arr. Mike Kamuf

Notes to the band:

Here's a link to the mp3 of the arrangement:

<https://www.alfred.com/upper-manhattan-medical-group/p/00-43698/>

Here's some versions that inspired me:

Duke Ellington - <https://www.youtube.com/watch?v=I3HKeCbWicg>

Terell Stafford - <https://www.youtube.com/watch?v=La9Dqnd8V0M>

I wrote this arrangement for Alfred Music a few years ago and it is one of my favorites. The demo recording captures the essence of the chart and the Terell Stafford version is stellar as well. The tempo will be medium up. Brass need cup mutes. Bar 86 is a stop-time section and builds and leads into a tenor sax solo at bar 114. During the tenor saxophone, the feel should get a little loose. Check out how the rhythm section (particularly the drums) handles this on the demo (that's Steve Fidyk from Temple of drums playing on the demo) – we could have a lot of fun with this section! The shout section 146 should be wailing and the peak point of the chart should be 165-167.

Program Notes:

(from researchcatlog.net)

UMMG (Upper Manhattan Medical Group)

In 1964, Strayhorn fell seriously ill and was in fact diagnosed with cancer. He dedicated this tune to his doctor. This composition shows a late Strayhorn with a fresh approach. He was clearly influenced by bebop and cool jazz in this last period of his work, and with UMMG, reminiscing of bebop tunes like Gillespie's Woody'n You from 1942, Strayhorn presented a state-of-the-art interpretation to the fashionable scene.

The significance of UMMG lies in the chord movement A7#9/Db – Dbmaj, which occurs in bar 5 of "A" (repeated) and then as a four-bar tag in the end of the last "A", often played as vamp in the very ending. A7#9/Db is the first inversion of a tritone-related double dominant, or V7 of V. "It is in fact a double-diminished seventh chord in its second inversion, built on the raised fourth step G – a chord that achieves its power from its multiple chromatic leading notes" (van de Leur, p.143). It does not resolve in the dominant Ab7, but directly in Db. The melody goes along with this motion: it jumps down a tritone interval to Bb on the downbeat (the first downbeat of the theme), giving a special emphasis to this chord, and then resolves to a Bb on the Db chord, synchronous to the harmonic rhythm.

Generally, the piece is constructed mostly out of minor II-V changes, i.e. half-diminished subdominants and altered dominants, which sometimes resolve in a major tonic anyway. Almost all melody notes are tensions or upper-structure material. Only in bar 6 (repeated), there is a Db arpeggio. The "A" section is an almost perfect diatonic cadence of IIIIm7b5-VI7b9-IIIm7-V7-I, except for the delay of the tonic through the upper-chromatic double dominant. The bridge sequences a four-bar phrase over IIm7b5-V7b9 to Fmaj, and a IIm7b5-V7b9 to Gb major.

Upper Manhattan Medical Group is rhythmically quite advanced, and also the melody is energetic in its constant up and down-movements and jumps. In addition to that, the harmonic agility through a multitude of chords and the melody that does not imply a clear tonality make UMMG a very complex, almost edgy composition.

And Now You Know – composed by Mike Dana

Buchanan HS A (vibes feature) - <https://www.youtube.com/watch?v=X1C1bcZZKK4>

Publisher Demo - <https://www.ejazzlines.com/and-now-you-know-arranged-by-mike-dana>

Choros by Vince Mendoza (not a ballad but check out Vince's colors and textures) - <https://www.youtube.com/watch?v=Jff9N1TbOBs>

This composition is a beautiful ballad by Mike Dana and it is influenced by the writing of Vince Mendoza. Trumpets - if possible, please bring a flugelhorn for this one. If you do not have access to a flugelhorn, please bring a bucket mute. Dynamics are the key so the soloist can always be heard.

Program Notes:

Recently retired, guitarist, educator, and composer Mike Dana has been Director of Jazz Studies at Fresno City College from 1990 to 2018. AT FCC, Mike directed the award-winning Jazz Ensemble, Jazz Combos, and Vocal Jazz Ensemble. He also taught advanced improvisation, jazz theory, arranging, and jazz history.

His guitar credits include performances with Cannonball Adderley, Gary Burton, Clark Terry, Bob Mintzer, Bobby Shew, Ingrid Jensen, Ernie Watts, Arturo Sandoval, Eric Marienthal, and many others. His commissions, compositions and arrangements for both instrumental and vocal jazz ensemble are widely performed across the U.S. These are published by Belwin/Alfred, Kendor, Jazzlines, UNC Jazz Press, and

Heritage Music Press. He recently completed his first wind ensemble commission, for the Fresno Community Concert Band.

Mike's performing and teaching have taken him around the world. He was a US State Department cultural envoy to Thailand as a member of the Allison Miller Quartet, and will travel to Lebanon, Cyprus, Thailand and China in 2018. Other honors include Grammy Foundation Music Educator of the Year semi-finalist (2016), and Jazz Educator of the Year (CMEA, 2018), and induction into the California Alliance for Jazz Hall of Fame (2018.) Post-retirement plans include lots more composing, performing, and teaching, and traveling with his wife Julie.

Mike's composition *And Now You Know* is a ballad that draws musical influences from both the melodic texture of the ECM style and harmonic language of arranger Vince Mendoza.

Blue Horizons – composed and arranged by Mike Kamuf

Slippery Rock Jazz - https://www.youtube.com/watch?v=aHD_jpB6HQ8

Bobby Watson & Horizon – No Question About It - <https://www.youtube.com/watch?v=2I-UoDG6Ym4>

Bobby Watson & Horizon – No Question About It (Live) - <https://www.youtube.com/watch?v=v-yBgv-eh1U>

Bobby Watson & Horizon – Country Cornflakes - <https://www.youtube.com/watch?v=tw43dXWvFrl>

Bobby Watson & Horizon – What Can I Do For You - <https://www.youtube.com/watch?v=4jd0Ec7QYIQ>

Notes to the band: This is an original I penned for the Slippery Rock University Jazz Ensemble. "Horizons" in the title refers to saxophonist Bobby Watson's group Horizons. The melody and chord changes of this piece are highly influenced by Bobby's writing and the tune should have a happy vibe to it – even though the tune is often in a minor key area – hence Bobby's influence which you should all check out via the links. Bars 196-200 are horns alone – mastery of this passage will determine the performance tempo. This since passage is very linear, your focus should be on playing your part at the correct dynamic levels so that we can work on balance, blend and groove when we are together. The tune's form is A-A-B (8 bars-10 bars-14 bars) with the B begin extended in spots. SRU's version opens up the passage at 64 – we will probably only go with one soloist in this passage for timing purposes.

Program Notes:

Blue Horizons is an original composition by Mike Kamuf and was commissioned by the Slippery Rock University Jazz Ensemble, Dr. Jason Kush, Director. The melody and chord progression of this piece is highly influenced by the compositions of saxophonist Bobby Watson.

Tell Me A Bedtime Story – Herbie Hancock/arr. Alan Baylock

Publisher demo: <https://www.alfred.com/audio-player/00-43697/>

Herbie's original - <https://www.youtube.com/watch?v=4f8SbbdrEQg>

McBride/Whitfield - <https://www.youtube.com/watch?v=MW4VAEUNY-U>

Quincy Jones - <https://www.youtube.com/watch?v=X8t93djjoOE>

Notes to the band: This is a great arrangement by Alan Baylock. Check out Herbie's original as it a bit subtle than this chart. As players, we have to know the source material so please give the Hancock version a couple of listenings so you understand where Baylock is coming from. Quincy's version is very commercialized but worth checking out, too. Also, the second half of each B section or bridge is comprised of a four bar phrase in 5/4.

Program Notes:

(from Britannica.com) Herbie Hancock, in full Herbert Jeffrey Hancock, (born April 12, 1940, Chicago, Illinois, U.S.), American keyboard player, songwriter, and bandleader, a prolific recording artist who achieved success as an incisive, harmonically provocative jazz pianist and then went on to gain wide popularity as a leader of electric jazz-rock groups.

At age 11 Hancock played the first movement of a Mozart concerto with the Chicago Symphony Orchestra. He formed his first band while a high school student. After graduating from Grinnell College in Iowa in 1960, he joined trumpeter Donald Byrd's group and moved (1961) to New York City. There his clever accompaniments and straightforward soloing with bebop groups led to tours with Miles Davis (1963–68). The Davis quintet's mid-1960s investigations of rhythmic and harmonic freedom stimulated some of Hancock's most daring, arrhythmic, harmonically colourful concepts. Meanwhile, he recorded extensively in bebop and modal jazz settings, ranging from funky rhythms to ethereal modal harmonies; as a sideman on Blue Note albums and a leader of combos, he played original themes including "Maiden Voyage," "Cantaloupe Island," and "Watermelon Man," which became a popular hit in Mongo Santamaria's recording.

In the 1970s, after playing in Davis's first jazz-rock experiments, Hancock began leading fusion bands and playing electronic keyboards, from electric pianos to synthesizers. Compelling sound colours and rhythms, in layers of synthesizer lines, characterized jazz-funk hits such as "Chameleon," from his best-selling *Headhunters* album (1973). Later dance hits by Hancock included "You Bet Your Love" (1979) and "Rockit" (1983). Meanwhile, he also composed music, both jazz-rock and straight-ahead jazz, for broadcast commercials, television, and films such as *Blow-Up* (1966), *Death Wish* (1974), and *Round Midnight* (1986); for the last one he won an Academy Award. Since the mid-1970s he has played acoustic piano in jazz projects, played duets with Chick Corea, and performed in combos with former Davis associates and trumpeters such as Freddie Hubbard and Wynton Marsalis.

Interest in Hancock's Blue Note catalog was renewed in 1993 when a sample of "Cantaloupe Island" appeared in Us3's international hit "Cantaloop (Flip Fantasia)." In 1998 he reunited his *Headhunters* group, and the turn of the millennium saw the launch of a number of collaborative projects. On *Future 2 Future* (2001), Hancock teamed with jazz legend Wayne Shorter and some of the biggest names in techno music to produce a beat-filled fusion of jazz and electronic music. His next project, *Possibilities* (2005), was a venture into pop music with such guest performers as Stevie Wonder, Paul Simon, and Santana. Hancock added to his already extensive Grammy collection with a pair of awards—including album of the year—for his Joni Mitchell tribute *River: The Joni Letters* (2007). In 2011 he won yet another Grammy with *The Imagine Project* (2010), a covers album that featured guest performances by Pink, Jeff Beck, and John Legend, among others. In 2013 Hancock was named a Kennedy Center honoree.

Tell Me A Bedtime Story is a composition penned by Hancock for the television special *Hey, Hey, Hey It's Fat Albert* and was recorded by Hancock on his 1969 recording, *Fat Albert Rotunda*, his ninth solo album. This arrangement was written by Alan Baylock, director of the famed University of North Texas One O' Clock Lab Band and former chief arranger for the USAF Airmen of Note.

Bodysnatchers – Radiohead/arr. Fred Sturm

Lawrence University Jazz Ensemble - <https://www.youtube.com/watch?v=-5rYLPep6sA>

Radiohead live version - <https://www.youtube.com/watch?v=-GRi3eHXDYc>

Notes for the Band: For me as an arranger, this is an instance where the source material is cool – but the arrangement (IMHO) is cooler! A lot of the ensemble passages are quite linear. Since our time together is limited, please practice your parts and listen to the Lawrence University version so you can hear how your part fits in the whole picture. I think this chart is going to make an awesome closer! Please note there is Soprano sax in lead alto part.

Program Notes: *Bodysnatchers* was recorded in 2007 by the English alternative rock band Radiohead for their seventh studio album *In Rainbows*. The late Fred Sturm, master arranger and educator, was inspired and taken by arranger James Miley's arrangement of Radiohead's *Everything In It's Right Place* (commissioned by the Buchanan High School Jazz Band, Clovis, CA, Paul Lucckesi, Director) that he wrote this arrangement and commissioned several other arrangers to contribute to this effort, now known as the Radiohead Jazz Project. All titles in this project are published by Sierra Music Publishing.