

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Stablemates

By **Benny Golson**
Arranged by *Mike Kamuf*

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
Drums

Optional/Alternate Parts

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

Stablemates was composed by the legendary tenor saxophonist Benny Golson. This tune follows an A-B-A form, and the A sections are 14 bars in length while the B section is 8 bars. To understand the feel and form of the tune and to hear masters improvising over these wonderful chord changes, students should listen to original recordings of the tune by Miles Davis on the album *Miles: The New Miles Davis Quintet* (1956) and Golson's recording on the album *Benny Golson and the Philadelphians* (1958). In this arrangement, I utilize many of the stop-time figures from Golson's recording. However, I have replaced the Latin feel that occurs in the last four measures of the A sections with a half-time shuffle feel, and I develop this idea later in the chart.

Measures 1–8 are a feature for the drums soloing in between melodic material of the B section. Measure 9 is a statement of the B section by the full ensemble. At the end of m. 16, a combo of alto saxophone, tenor saxophone, trumpet, trombone, and (optional) vibraphone state the melody of the A section. Care should be taken so that the stop-time feel of the rhythm section is accurate. Adding a closing hi-hat on beats 2 and 4 to this passage may help rhythm-section students master it. At m. 27, the drumset player switches to the half-time shuffle feel and can begin to go back to swing in m. 30. The B section melody is played by the 2nd tenor and baritone saxophones; 2nd, 3rd, and bass trombones from mm. 30–34, and then by the saxophone section from mm. 34–37. The A section comes back at m. 39 with the brass stating the melody and the saxophones and rhythm section playing the stop-time figures. Again, adding the hi-hat in this passage can help with mastering rhythmic precision.

An ensemble “send off” for the tenor saxophone solo occurs in mm. 53–57, and the solo begins in m. 57. While a sample solo is provided, students should be encouraged to improvise over these chord changes. Beginning in m. 67, the background figures occur and should complement but not overshadow the soloist.

Measure 89 begins an A section that serves to introduce a trumpet solo. Here, the trumpets, trombones, and saxophones are featured in brief section solis before the trumpet solo begins at m. 99. The feel switches to the half-time shuffle feel, and I employ the ii-V7-I turnaround in $D\flat$ (which occurs at the end of the A sections) as the harmonic basis for the entire trumpet solo. Again, a sample solo is provided, but students are encouraged to improvise over this repeated chord sequence. In this passage, drums should stay on the closed hi-hat from mm. 99–114 and switch to the ride at m. 115, where the bass line becomes more active rhythmically. This passage should build in volume and intensity so the final note of m. 130 is played $\underline{\underline{f}}$ and announces the ensuing shout chorus.

The drums solo from mm. 153–160 and, during this solo, should imply the melody of the bridge; therefore, the drummer should have a solid understanding of the bridge melody. A recap of the melody is heard at m. 161 with the small group that played at m. 17. This time, the combo is accompanied by trumpets 3 and 4; 2nd, 3rd, and bass trombones; as well as the rhythm section. The half-time shuffle returns at m. 171 with the trumpets taking over the melody. However, the focal point here should be the solo trading that occurs between the tenor sax and trumpet. This ending should build up in intensity to a $\underline{\underline{f}}$ ending beginning in m. 184.

I hope you and your students enjoy this arrangement—best wishes for a wonderful performance!

—Mike Kamuf



**Mike
Kamuf**

Mike Kamuf holds Bachelor of Music degrees in both jazz performance and music education from Youngstown State University and a Master of Arts degree in instrumental conducting from George Mason University. Mike's compositions and arrangements have been performed by numerous jazz artists and ensembles including the Woody Herman, Glenn Miller and Tommy Dorsey Orchestras, the USAF Airmen of Note, the USAF Notables, the Navy Commodores, James Moody, Eddie Daniels, Terell Stafford, Bill Watrous, and Nick Brignola. Mike has performed with the Woody Herman and Tommy Dorsey Orchestras and the Alan Baylock Jazz Orchestra. He served as assistant principal trumpet of the Youngstown Symphony Orchestra from 1990–92. Currently, Mike leads his own jazz octet in the Washington D.C. area.

Mike is the director of instrumental music and music department chairperson at John T. Baker Middle School (Damascus, MD). Under his direction, the groups consistently receive high ratings at music festivals, have commissioned four works for concert band, and have performed at MENC regional conferences. Mike has been selected to direct the Montgomery County Public Schools (MCPS) Senior Honors Jazz Band and the MCPS Junior Honors Concert Band.

Please visit Mike's website at: www.mikekamuf.com

CONDUCTOR
47504S

STABLEMATES

Composed by Benny Golson
Arranged by Mike Kamuf

SWING ♩ = 160

1st Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

QUIRAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

SOLO (AD LIB.)

1 2 3 4 5 6 7 8

© 1977 (Renewed) TIME STEP MUSIC
All Rights Administered by IBBOB MUSIC, INC.
This Arrangement © 2019 TIME STEP MUSIC
All Rights Reserved including Public Performance Used by Permission

CONDUCTOR

STABLEMATES

Musical score for vocal and instrumental ensemble. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in a key with two flats and a 4/4 time signature. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The lyrics 'SOLI ME' are written below the vocal lines. The guitar part includes chord diagrams for F#11, G#11, G7(b9), C#11, B11, Bb11, A11, and Ab11. The piano part includes a 'COMP.' section and an 'AS WRITTEN' section. The drum part includes a '9' and '10' section. The page number '9' is at the bottom left, and the page number '16' is at the bottom right.

CONDUCTOR

STABLEMATES

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR. 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR. 1

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Chord symbols: Bb7(b9), Ebm9, Ab7(b9), Dbm9, C7(b9), Abm9, D9, Gbm9, Gm7(b9), C9, Fm7

END SOLI [21] SWING

The musical score is arranged in a standard conductor's format. It includes staves for:

- Vocals: ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, and BASS TBN.
- Instrumentation: GTR. (Guitar), PNO. (Piano), BASS, and DRUMS.

The score spans measures 25 to 32. The drum part includes specific instructions: 'CLOSED H.H.' in measure 27 and 'RIDE Cym.' in measure 30. The guitar part includes chord diagrams and symbols like 'E7(9)', 'A7(9)', 'D7(9)', 'F#m9', and 'G#m9'. The piano part includes 'COMP.' (Comps) in measure 31. The vocal parts feature lyrics 'né né né' and 'né né né' in measures 30 and 31. The score ends with a double bar line in measure 32.

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

33 34 35 36 37 38 39 40

Legal Use

Preview 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

41 42 43 44 45 46 47 48

Chorus

Ab13

D9

Gbm9

Gm7(b9)

C9

Fm7

B7(b9)

CONDUCTOR

HALF-TIME SHUFFLE FEEL

- 7 - SWING

STABLEMATES

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.

GRV.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

Legal Use Requires Purchase

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.

GRF.

PNO.

BASS

DRUMS

SOLO (40 Lis.) Bbm9 Eb9 Abmaj9 Am7(b9) D7(b9) Gbm9 Cm7(b9) Fm9 Bbm7(b9) Ebm9 Ab7(b9)

(Abm9) Dbb Gbm9 Gbm7(b9) Cm7(b9) Fm9 Bbm7(b9) Ebm9 Ab7(b9)

57 58 59 60 61 62 63 64



67

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

Chords: Ebmaj9, Gmi9, Ab13, A7(#11), C13, F#mi9, B13, F#mi9, Bb13

Dynamic: m²

Tempo: (Staccos.)

65

66

67

68

69

70

71

72



75

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

76

77

78

79

80

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

Chorus

END SOLO

AS WEITEN

89

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.

E m19 A15 E m19 A15 D m19 C7(9)

A m19 A m19 D15 G m19

A m17(b9) C7(b9)

COMP.

PNO.

BASS

DRUMS



99 HALF-TIME SHUFFLE FEEL

The score includes the following parts and markings:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (all with lyrics)
- Trumpets:** TPTR. 1, TPTR. 2 (with *F#19 SOLO (SO LIB.)* and *F#19* markings), TPTR. 3, TPTR. 4
- Trombones:** TBN. 1, TBN. 2, TBN. 3, BASS TBN.
- Guitar:** GTR. (with *F#19* and *B7(9)* markings)
- Piano:** PNO. (with *AS WRITTEN* marking)
- Bass:** BASS
- Drums:** DRUMS (with *CLOSED H.H.* marking)



CONDUCTOR

STABLEMATES

107

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score spans measures 105 to 112. It includes a large red watermark reading "Preview Only Requires Purchase".

Instrument parts shown include:
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TPT. 1
 TPT. 2 (with dynamics: *Esuac7(##)*, *Fuio*, *Fuio*, *B7(##)*, *Esuac7(##)*, *Fuio*, *Fuio*, *B7(##)*)
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 BASS TBN.
 GTR. (with instruction: *AS SCRITTEN*)
 PNO.
 BASS
 DRUMS

105

106

107

108

109

110

111

112

115

Musical score for various instruments and voices. The score includes parts for Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1-4, Trombone 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The score spans measures 113 to 120. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page.

113

114

115

116

117

118

119

120

DRUM CYM.

123

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

121 122 123 124 125 126 127 128

Legal Use Requires Purchase

Preview Only

Copyright © 2013 by Hal Leonard Publishing Corporation

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior written permission of Hal Leonard Publishing Corporation.

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

END SOLO

FILL

COMP.

Musical score for conductor, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Bass) and instrumental parts (Trp. 1-4, Tbn. 1-3, Bass Tbn., Grp., PNO., Bass, DRUMS). The score is marked with a large red watermark: "Legal Use Only Requires Purchase".

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.

GR.

PNO.

BASS

DRUMS

145

146

147

148

149

150

151

152

Preview Only - Legal Use Requires Purchase

CONDUCTOR

STABLEMATES

158

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

SOLO - USING RHYTHM OF BELORE MELODY

158 154 155 156 157 158 159 160

SOLI

ME

SOLI

ME

SOLI

ME

SOLI

ME

Preview Only
Legal Use Requires Purchase

161

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARIT.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GRF.

PNO.

BASS

DRUMS

161 162 163 164 165 166 167 168

Chords: B7(b9), Eb9, Ab7(b9), Dbm9, C7(b9), Abm9, D9, Gbm9, Gm7(b9), C9, Fm7



171 HALF-TIME SHUFFLE FEEL

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. (Baritone), TRP. 1-4 (Trumpets), TBN. 1-3 (Trumpets), BASS TBN. (Baritone Saxophone), GTR. (Guitar), PNO. (Piano), BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the page.

Key annotations include:

- END SOLI (multiple instances)
- F#m19 SOLO (Tenor 1)
- B7(b9) (multiple instances)
- Ebm7(#11) (multiple instances)
- F#m19 SOLO (Trumpet 2)
- (F#m7) (Guitar)
- AS WRITTEN (Piano)
- CLOSED H.H. (Drums)

Measure numbers 169, 170, 171, 172, 173, 174, 175, 176, and 177 are indicated at the bottom of the page.

