

# YOUNG JAZZ ENSEMBLE

## Ready Freddie

MIKE KAMUF

### INSTRUMENTATION

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

### Optional Alternate Parts

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

## NOTES TO THE CONDUCTOR

"Ready Freddie" is a medium up-tempo 16-bar minor blues which is meant to pay homage to the great jazz players of the hard bop era of jazz and, in particular, Freddie Hubbard. This chart will work well at a variety of tempi; however, I suggest not taking the tempo any faster than the band can cleanly perform the introduction and the melodic figures that occur at measures 17–24, 33–40 and 103–109.

The introduction starts with a melodic figure in the baritone sax, trombones and rhythm section and adds the alto and tenor saxophones. The players should consistently articulate the capped or rooftop accents (think "daht") and subsequent statements of this figure should be played in a similar manner. The texture of the group changes at measure 8 where the 1st alto and 2nd trumpet state the melody. The rhythm section should play a bit lighter here to evoke a small group feel. The ensemble punch chords in measures 18, 20 and 21 should be clean ("daht" on capped accents) but not overshadow the 1st alto and 2nd trumpet. Starting at the end of measure 32, brass players should be mindful of the accents and play the figures cleanly. The saxophones should be careful not to tongue the repeated notes too heavily in this section.

Beginning at measure 40, the ensemble should be a bit more aggressive than in the previous sections. The interplay between saxophones and brass is important and the statements need to be equal in volume just like the section at 25. Throughout this passage, the players should once again be mindful of the capped accents. Measure 57 begins a solo section where the 1st tenor saxophone solos the first time and the 2nd trumpet solos the second time. Although written solos are provided, I highly suggest having students try their hand at improvising. While developing improvisers could use the scales of the chords, beginning improvisers could use a concert F blues scale for the basis of their note choices. Feel free to open up this solo section for additional soloists.

The chord at measure 73 signals the end of the solos and a transition back to the ensemble where the drums can either play an improvised solo or as written but softer by measure 77. Measure 77 begins an a capella chorus for the horn section. The band should be soft but focused on the hi-hat to cleanly execute this passage. A uniform approach to the articulation is important. A gradual crescendo begins at 85 to beat 4 of measure 92. The passage at 109 should be played like the opening of the piece but should gradually build in intensity until the last two notes.

I highly recommend having the students listen to the greats of the hard bop era; Miles Davis, Horace Silver, Art Blakey, Freddie Hubbard and Wayne Shorter to name just a few. The passion and drive of these players and this period of jazz has served as an inspiration to me and countless others.

Enjoy!

—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, the MCPS Junior Honors Concert Band.

Please visit Mike's website at:  
[www.mikekamuf.com](http://www.mikekamuf.com)

CONDUCTOR  
297785

# READY FREDDIE

By MIKE KAMUF

MEDIUM UP TEMPO SWING ♩ = 152-184

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)

GIUITAR  
(OPTIONAL)

PIANO

BASS

DRUMS

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## CONDUCTOR

- 2 -

READY FREDDIE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TES. 1

TES. 2

TES. 3

TES. 4

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

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## CONDUCTOR

- 3 -

## READY FREDDIE

17

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TES. 1

TES. 2

TES. 3

TES. 4

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

W/SECTION

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25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

musical score for Ready Freddie, page 4, featuring vocal parts (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone) and instrumental parts (Trumpet 1-4, Treble 1-4, Guitar, Piano, Bass, Drums). The score includes a large red watermark reading "Preview Only - Legal Use Requires Purchase".

33

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

Chords: Gm7(b9)/C, Dm9, C7(b9)

## CONDUCTOR

- 6 -

READY FREDDIE

41

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

49

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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57 SOLO SECTION-  
TENOR SAX 1X, TPT. 1X

ALTO 1

ALTO 2

TENOR 1 SOLO - 1ST TIME G#m7

TENOR 2

SARI.

TPT. 1 G#m7 SOLO - 2ND TIME

TPT. 2 G#m7

TPT. 3

TPT. 4

TES. 1

TES. 2

TES. 3

TES. 4

GTR. F#m7

PNO. F#m7

BASS F#m7

DRUMS

57 58 59 60 61 62 63 64

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73

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

PLAY TIME OR SOLO

Hi-HAT

73 74 75 76 77 78 79 80

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## READY FREDDIE

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASE

DRUMS

89

90

91

92

93

94

95

96

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PLAY - HEAVY BACK BEAT!

F#m9 G#m7 F#m7 G#m7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

97

98

99

100

101

102

103

104

105

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109

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TREB. 1

TREB. 2

TREB. 3

TREB. 4

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

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117

ALTO 1  
GRADUAL CRESC.

ALTO 2  
GRADUAL CRESC.

TENOR 1  
GRADUAL CRESC.

TENOR 2  
GRADUAL CRESC.

SARI.  
GRADUAL CRESC.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TREB. 1  
GRADUAL CRESC.

TREB. 2  
GRADUAL CRESC.

TREB. 3  
GRADUAL CRESC.

TREB. 4  
GRADUAL CRESC.

GTR.  
GRADUAL CRESC.

PNO.  
GRADUAL CRESC.

BASS  
GRADUAL CRESC.

DRUMS  
GRADUAL CRESC.

113 114 115 116 117 118 119 120