

Commissioned by the Westlake High School Studio Jazz Ensemble,  
Westlake Village, CA, Brian Peter, Director for the Midwest Clinic 2012

# Message from Westlake

MIKE KAMUF

## 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
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional Alternate Parts

Auxiliary Percussion  
C Flute  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 2nd Trombone)  
3rd Baritone T.C./B $\flat$  Tenor Saxophone (Doubles 3rd Trombone)

JAZZ  
BAND  
SERIES

## NOTES TO THE CONDUCTOR

*Message from Westlake* is an original composition that was commissioned by the Westlake High School Studio Jazz Ensemble, Westlake Village, CA, especially for their performance at the 2012 Midwest Band and Orchestra Clinic. This piece is written in the swing style and, with the exception of the introduction and tag, follows an AABA form. The tempo is marked ♩ = 172 and should be played as close to this tempo as possible.

The introduction should be played in an aggressive manner with attention to balance and consistent articulations between parts. The melody begins at measure 14 and is played by a small combo of 1st tenor, baritone, 2nd trumpet, 1st trombone, and guitar (with optional vibes). At this point, your drummer should switch to brushes and remaining brass players should add cup mutes. At measures 14–63, the piece should have a lighter feel, but it should still swing in the manner of the groups of the West Coast cool-school movement of jazz in the 1950s (Gerry Mulligan, Chet Baker, Marty Paich, and Dave Pell, to name a few legends of this genre). The bridge section begins at measure 24 and care should be taken to make sure that the dialogue of the melody gets passed back and forth between the small combo and the full band.

Measure 40 begins a solo chorus that is cued in both the 2nd trumpet and guitar parts. As with background figures in any solo section, the ensemble needs to be aware that they are accompanying the soloists and that background figures should not overpower the soloist. At 64, the drummer should gradually switch over to sticks, and brass players are open. The arrangement should build in intensity to the chord in measure 71.

Measure 72 is a send-off passage for the 1st tenor solo that begins at 76. The character of the piece here and the ensemble can begin to be a bit more aggressive. Background figures at 88 should compliment the soloist and not overpower. Measure 104 begins a chorus where the two soloists trade back and forth. The guitar or 2nd trumpet solos the first time through this passage while the 1st tenor solos the second time. At 113, the soloists begin trading at two-bar intervals. Both soloists play together in 125–128.

Measure 129 begins the shout chorus which consists of a heated dialogue of brass verses saxophones—both sections should be equal in volume and intensity. At 145, the drums solo between the ensemble punch chords. It is important that the drummer catches the figures with the band in between solo figures. At measure 153, the chart returns to the small combo for a recap of the A theme with a tag. Observe the dynamics in this passage.

I am very grateful to Westlake High School Studio Jazz Ensemble for asking me to compose this piece. I hope all student musicians enjoy performing *Message from Westlake* as much as I did composing it.

—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  
40358S

Commissioned by the Westlake High School Studio Jazz Ensemble,  
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By MIKE KAMUF

# MESSAGE FROM WESTLAKE

MEDIUM UP SWING  $\text{♩} = 172$

1ST E♭ ALTO SAXOPHONE  
2ND E♭ ALTO SAXOPHONE  
1ST B♭ TENOR SAXOPHONE  
2ND B♭ TENOR SAXOPHONE  
E♭ BARITONE SAXOPHONE  
1ST B♭ TRUMPET  
2ND B♭ TRUMPET  
3RD B♭ TRUMPET  
4TH B♭ TRUMPET  
1ST TROMBONE  
2ND TROMBONE  
3RD TROMBONE  
BASS TROMBONE  
GUITAR (w/ SAXES)  
PIANO  
BASS  
DRUMS

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17 20 21 22 25 28 31

DRUMS  
 BASS  
 PNO.  
 GTR.  
 BASS TRM.  
 TRM. 3  
 TRM. 2  
 TRM. 1  
 TRM. 4  
 TRM. 3  
 TRM. 2  
 TRM. 1  
 BARI.  
 TENOR 2  
 TENOR 1  
 ALTO 2  
 ALTO 1

26 27 28 29 30 31 32

Drums  
Bass  
PNO.  
GTR.  
BASS TRM.  
TRM. 3  
TRM. 2  
TRM. 1  
TRM. 4  
TRM. 3  
TRM. 2  
TRM. 1  
BARI.  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

This musical score is for the piece 'Message from Westlake'. It is a multi-staff score for a large ensemble. The score is divided into measures 26 through 32. The instruments listed on the right are Drums, Bass, Piano (PNO.), Guitar (GTR.), Bass Trombone (BASS TRM.), Trombones 1, 2, and 3 (TRM. 1, 2, 3), Trombones 4, 3, 2, and 1 (TRM. 4, 3, 2, 1), Baritone (BARI.), Tenors 2 and 1 (TENOR 2, TENOR 1), Altos 2 and 1 (ALTO 2, ALTO 1), and Conductor (CONDUCTOR). The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

69 68 67 66 65 64 63 62

DRUMS  
BASS  
PNO.  
GTR.  
BASS TRN.  
TRN. 3  
TRN. 2  
TRN. 1  
TRP. 4  
TRP. 3  
TRP. 2  
TRP. 1  
BAR. 1  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

TO DRUMS  
TO CLARINET

Message from Westlake



55 54 53 52 51 50 49 48

DRUMS  
 BASS  
 PNO.  
 GTR.  
 BASS TRM.  
 TRM. 3  
 TRM. 2  
 TRM. 1  
 TRM. 4  
 TRM. 3  
 TRM. 2  
 TRM. 1  
 BAR. 1  
 TENOR 2  
 TENOR 1  
 ALTO 2  
 ALTO 1

Chords: G7, Cm7, Em6, A7(b9), Em7(b9), B7(b9), Dm6

Lyrics: M. V. M., M., M., M., M., M., M., M.

Chords: G7, Cm7, Em6, A7(b9), Em7(b9), B7(b9), Dm6

Lyrics: M. V. M., M., M., M., M., M., M., M.



58 60 61 62 63 64 65 66 67

DRUMS

BASS

PNO.

GTR.

BASS TRN.

TRN. 3

TRN. 2

TRN. 1

TRP. 4

TRP. 3

TRP. 2

TRP. 1

BAR. 1

TENOR 2

TENOR 1

ALTO 2

ALTO 1

CONDUCTOR

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79 78 77 76 75 74 73 72

DRUMS

BASS

PNO.

GTR.

BASS TRM.

TRM. 3

TRM. 2

TRM. 1

TRP. 4

TRP. 3

TRP. 2

TRP. 1

BARI.

TENOR 2

TENOR 1

ALTO 2

ALTO 1

CONDUCTOR

72

Message From Westlake

515

516

517

518

Solo

519

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523

524

525

526

527

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87 86 85 84 83 82 81 80

DRUMS

BASS

PNO.

GTR.

BASS TRM.

TRM. 3

TRM. 2

TRM. 1

TRP. 4

TRP. 3

TRP. 2

TRP. 1

BAR. 1

TENOR 2

TENOR 1

ALTO 2

ALTO 1

Chord symbols: F7(b9), Cm7, Cm6, A7(b9), Em7(b9), B7(b9), Cm6, G7(b9), Cm7, Em6, B7(b9), F#m7(b9), G7(b9), Cm7









128 127 126 125 124 123 122 121

DRUMS  
BASS  
PNO.  
GTR.  
BASS TRN.  
TRN. 3  
TRN. 2  
TRN. 1  
TRP. 4  
TRP. 3  
TRP. 2  
TRP. 1  
BAR. 1  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

Message From Westlake

Drums  
Bass  
PNO.  
GTR.  
BASS TRB.  
TRB. 3  
TRB. 2  
TRB. 1  
TRP. 4  
TRP. 3  
TRP. 2  
TRP. 1  
BAR.  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

Message From Westlake



144 143 142 141 140 139 138 137

DRUMS  
BASS  
PNO.  
GTR.  
BASS TRM.  
TRM. 3  
TRM. 2  
TRM. 1  
TRM. 4  
TRM. 3  
TRM. 2  
TRM. 1  
BARI.  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

Message From Westlake

151 151 151 149 148 147 146 145

SOLO AD LIB: BETWEEN KINGS

DRUMS

BASS

PNO.

GTR.

BASS TRN.

TRN. 3

TRN. 2

TRN. 1

TRP. 4

TRP. 3

TRP. 2

TRP. 1

BAR. 1

TENOR 2

TENOR 1

ALTO 2

ALTO 1

160 159 158 157 156 155 154 153

TO BUSHES

DRUMS

BASS

PNO.

GTR.

BASS TRM.

TRM. 3

TRM. 2

TRM. 1

TRM. 4

TRM. 3

TRM. 2

TRM. 1

BARI.

TENOR 2

TENOR 1

ALTO 2

ALTO 1

Message From Westlake

167 166 165 164 163 162 161

Drums  
Bass  
PNO.  
GTR.  
BASS TRN.  
TRN. 3  
TRN. 2  
TRN. 1  
TRP. 4  
TRP. 3  
TRP. 2  
TRP. 1  
BARI.  
TENOR 2  
TENOR 1  
ALTO 2  
ALTO 1

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Detailed description: This is a page of a musical score for a band. The page is numbered 21 and is titled 'Message From Westlake'. It features a conductor's part at the top and various instrumental parts below. The instruments listed on the right are Drums, Bass, Piano (PNO.), Guitar (GTR.), Bass Trombone (BASS TRN.), Trombones 1, 2, and 3 (TRN. 1, 2, 3), Trumpets 1, 2, 3, and 4 (TRP. 1, 2, 3, 4), Baritone (BARI.), Tenors 1 and 2 (TENOR 1, 2), and Altos 1 and 2 (ALTO 1, 2). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the page.