Backlash

By Donald Pickett
Arranged by Mike Kamuf

INSTRUMENTATION

Conductor
C Flute (Optional)
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)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
NOTES TO THE CONDUCTOR

Composed by Donald Pickett, Backlash was recorded by trumpeter Freddie Hubbard in 1967 on the recording of the same name. The tune employs an ABA form, is 24 bars in length, and should be played with a boogaloo feel. This arrangement was commissioned for the Carmichael Middle School Jazz Band, Richland, WA by their director, Peter Blake.

The chart begins with short introduction using a motif from the B theme. Here and throughout the entire chart, care should be taken to accurately differentiate between the tenuto (\(\text{-}\)), staccato (\(\text{.}\)), and capped or rooftop (\(\text{^}\)) accents that occur. At m. 5, the rhythm section should establish the groove but not over-play the \(1\) dynamic. The piano (left hand) and bass parts should subdivide here so these parts line up in this passage and throughout the chart when they are doubled. The same approach needs to occur for guitar and piano (right hand).

At m. 9, the alto saxophones and trumpets 1 & 2 state the A theme. These instruments continue with the B theme at m. 17, but are supported by accompaniment figures from the tenor saxophones, baritone saxophone, and trombones 1/2/3. At m. 25, the A theme appears in the alto and tenor saxophones while the bari sax and brass support with accompaniment figures.

Measure 33 begins a solo chorus for 1st alto saxophone. As with any solo section, rhythm section players should strive to compliment but not overshadow the soloist. The ensemble figures from mm. 41–56 should be approached in the same complimentary manner. At m. 61, trumpet 2 begins a solo chorus and the rhythm section should change the groove to a half-time funk feel. In mm. 61–68 and mm. 77–84, the piano part uses modal voicings similar to the Miles Davis composition “So What.” Again, background figures should not overpower the trumpet solo.

Measure 85 begins a developmental section using the drums as a solo voice. The energy level of the ensemble should grow during this passage and build to the ensuing shout chorus at m. 95. The dynamics of the passage in mm. 111–118 should build up so the section peaks in intensity on the dotted quarter note in m. 118. A D.S. to m. 5 recapping the first chorus and a short but impacting Coda close out the chart.

I highly recommend listening to both Freddie’s original recording as well as our demonstration recording available at alfred.com/downloads so your students can capture the vibe and attitude of this tune and its feel. This is also an opportunity to introduce students to Miles Davis’ classic Kind of Blue recording as well.

I hope you and your students enjoy studying and playing this wonderful tune!

Enjoy!

—Mike Kamuf
Conductor

Flute
Alto 1
Alto 2
Alto 3
Alto 4
Tenor 1
Tenor 2
Tenor 3
Tenor 4
Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Ten. 1
Ten. 2
Ten. 3
Ten. 4
Gtr.
Bass
Drums

Coda

Backlash

D.S. al Coda