YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

# Boss City

By John L. (Wes) Montgomery
*Arranged by Mike Kamuf*

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## INSTRUMENTATION

Conductor
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

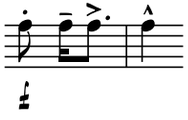
### Optional/Alternate Parts

C Flute
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)
Auxiliary Percussion

# NOTES TO THE CONDUCTOR

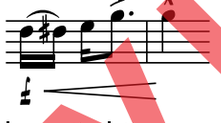
*Boss City* is a 32-bar, AABA-form composition by the great jazz guitarist Wes Montgomery, and it was included on his 1966 recording *Goin' Out Of My Head*. The recording featured an all-star big band led by master arranger Oliver Nelson, please check this legendary musician out. I set out to capture the feel of this recording but with younger musicians in mind. This arrangement was commissioned by the incredible Bradley Middle School Jazz Ensemble, Northeast ISD, San Antonio, TX, Karlos Elizondo, director, for their performance at the 2024 Midwest Clinic.

The arrangement begins with a pedal-point figure that you will notice returns later in the chart. In mm. 1–3, all the alto saxes, tenors, and trumpet entrances should be played at equal dynamic volume. At the end of m. 3 and again in m. 91, the following figure should be cleanly articulated throughout the ensemble using the syllables "dit-doo-dah daht":



Slowing down the tempo a bit for this figure in rehearsal will help with the uniformity and mastery of the articulation.

The tune itself begins at m. 4 with the pick-up notes to the melody played the first time by alto 1, tenor 1, guitar, and optional vibraphone, and on the repeat, with added alto saxophone 2 and tenor saxophone 2. The second time through this passage, the trombones and baritone saxophone are also added but should not overshadow the melody line. The bridge is stated at m. 14 with the guitar, alto saxes, and tenor saxes stating the melody and the ensemble playing the stop-time figures similar to the aforementioned Oliver Nelson arrangement. The soulful quality and attitude of Wes Montgomery's playing of this melodic line, and really the entire tune, needs to be captured by the ensemble. I encourage listening to the original recording of this tune AND all of Wes's incredible recordings from this era. The figures at m. 20 and m. 88 may need to be isolated in rehearsal for rhythmic accuracy and alignment. The last A section of the first chorus begins at m. 22, with the trombones stating the melody and trumpets joining in m. 25. In m. 28 and m. 107, trumpets should cleanly articulate the following figure (starting on beat 4) by using these syllables "doo-dah-daht":



Again, slowing this figure down in rehearsal will help lead to a clean articulation.

The solo section begins at m. 30 with 16-bar solos from trombone 1 the first time, and either guitar or alto sax on the repeat. At m. 46, solos are provided for trumpet and tenor sax. During the solo choruses, the feel changes to a swing at m. 45 and back to boogaloo at m. 53. The rhythm section, especially the drummer, will need to focus on these transitions. I strongly recommend listening to the Alfred Music demo recordings. Throughout this section, background figures compliment the soloists but should avoid overpowering the solo players.

In m. 62, a four-measure drum solo bridges the solo section with a development chorus. The drum solo can be extended if desired. At m. 66, the baritone saxophone, which is cued in piano and bass, lays down the bass line with trombones playing an accompaniment figure, while the trumpets and saxes have an ongoing dialogue for the next 16 measures. All players should be mindful of dynamics and articulation throughout this passage and build to the forte in m. 81. The drummer will solo between the figures from mm. 82–87. The introductory figure reappears at m. 89 building to fortissimo in m. 91. The dynamic changes at mm. 101, 105, and 108 will add drive and direction building back up to the final chord.

I hope you and your students enjoy rehearsing and performing my arrangement of *Boss City*!

—Mike Kamuf

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## 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

**CONDUCTOR**
51895S

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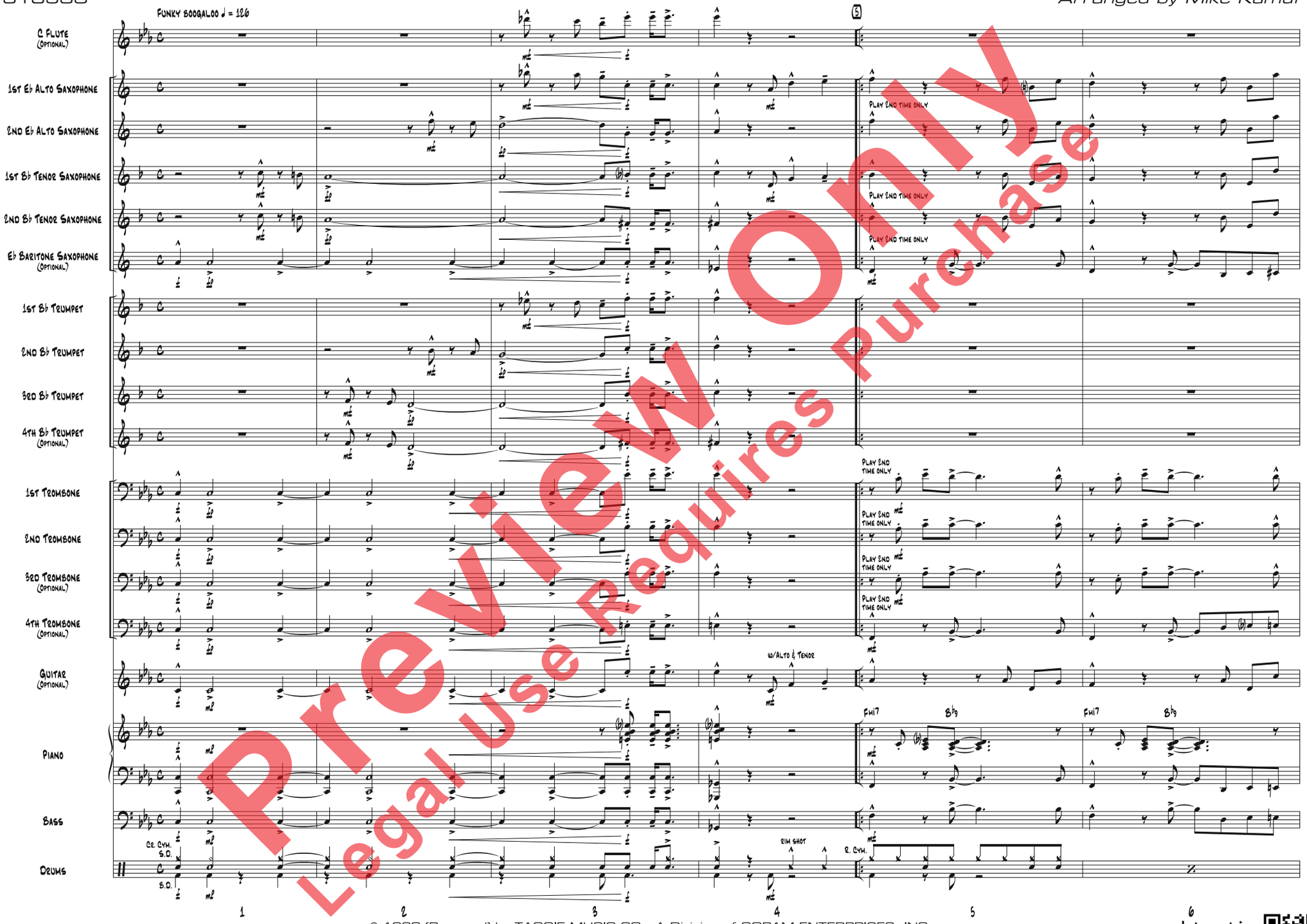


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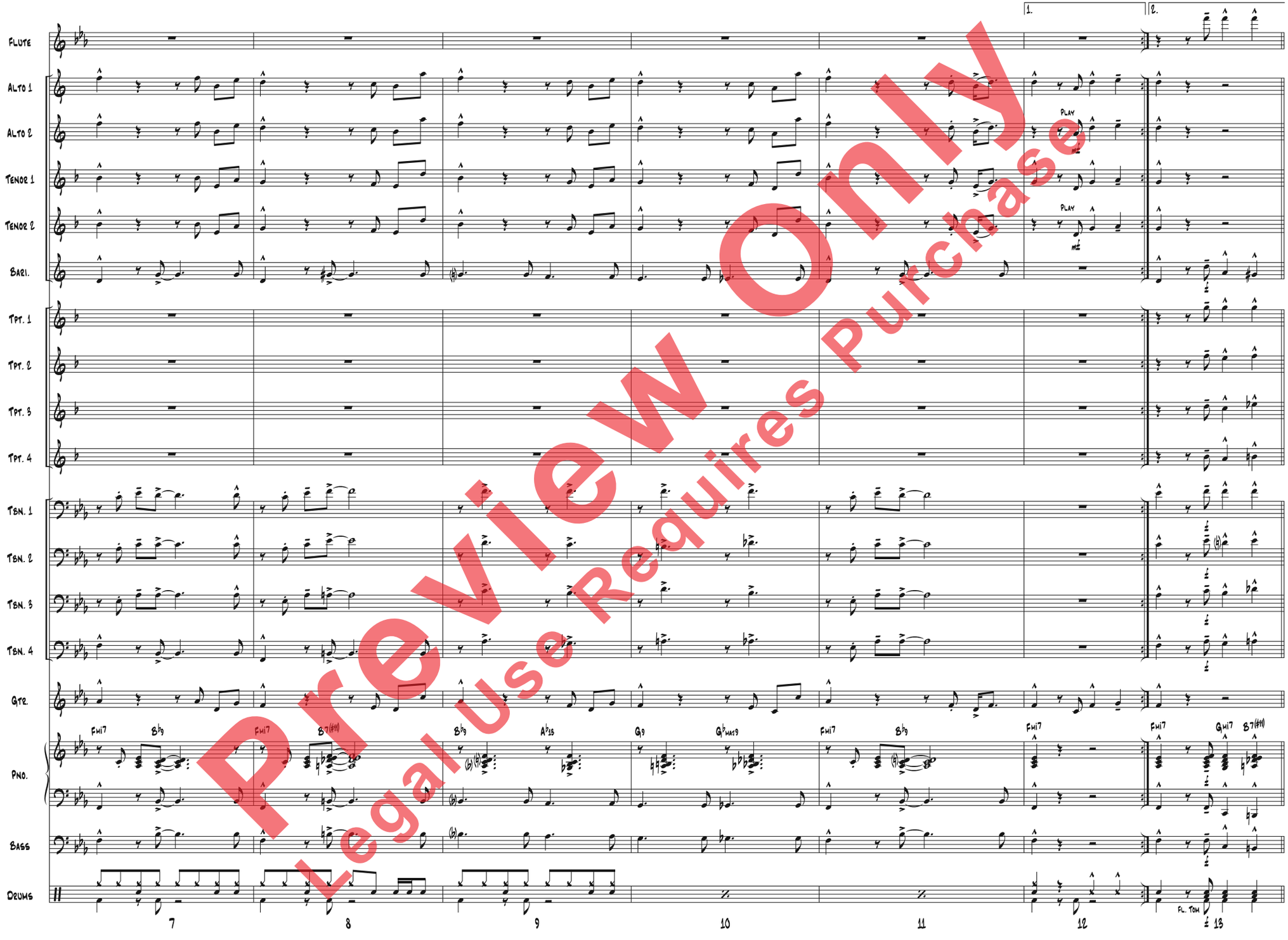


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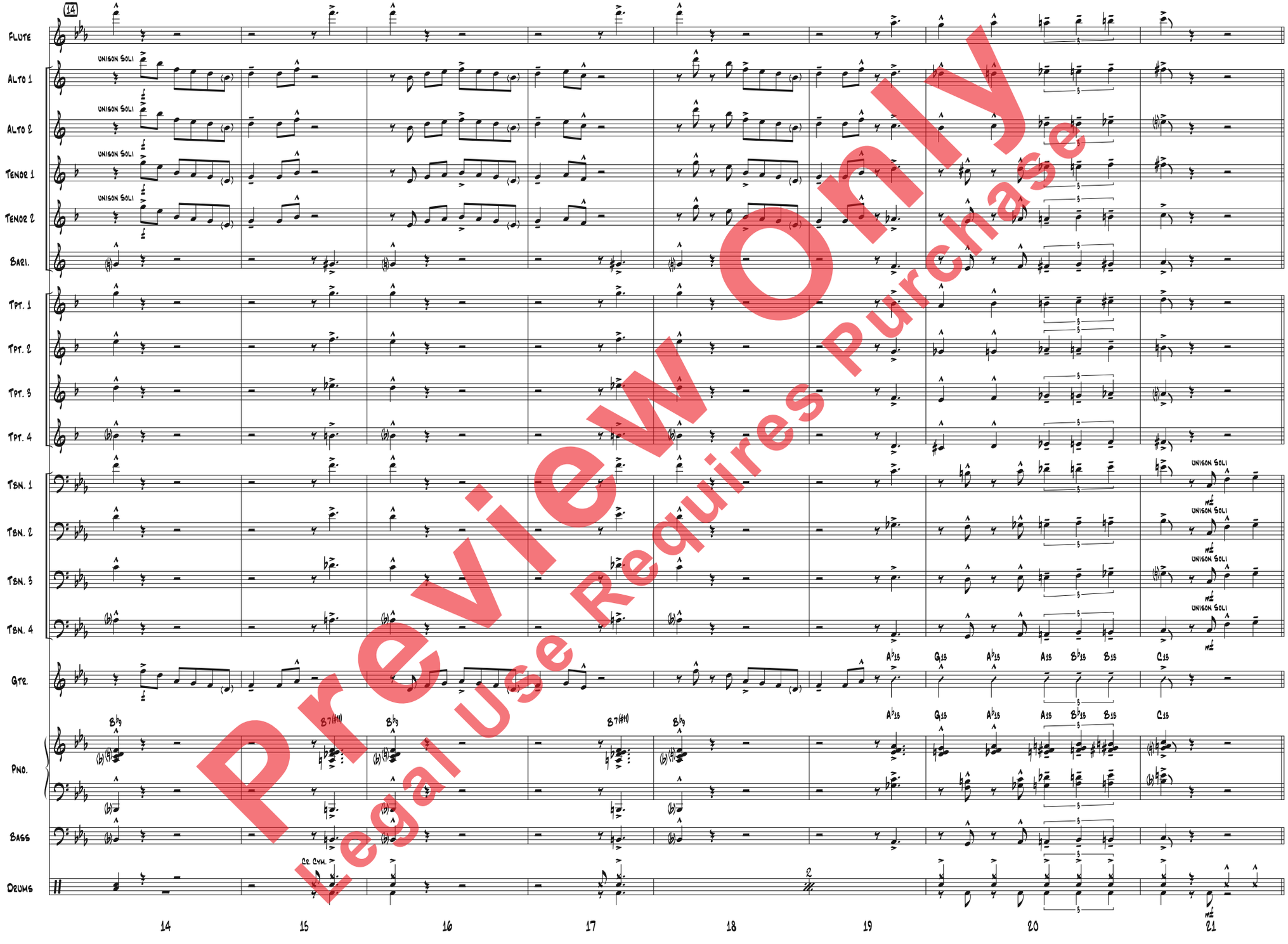


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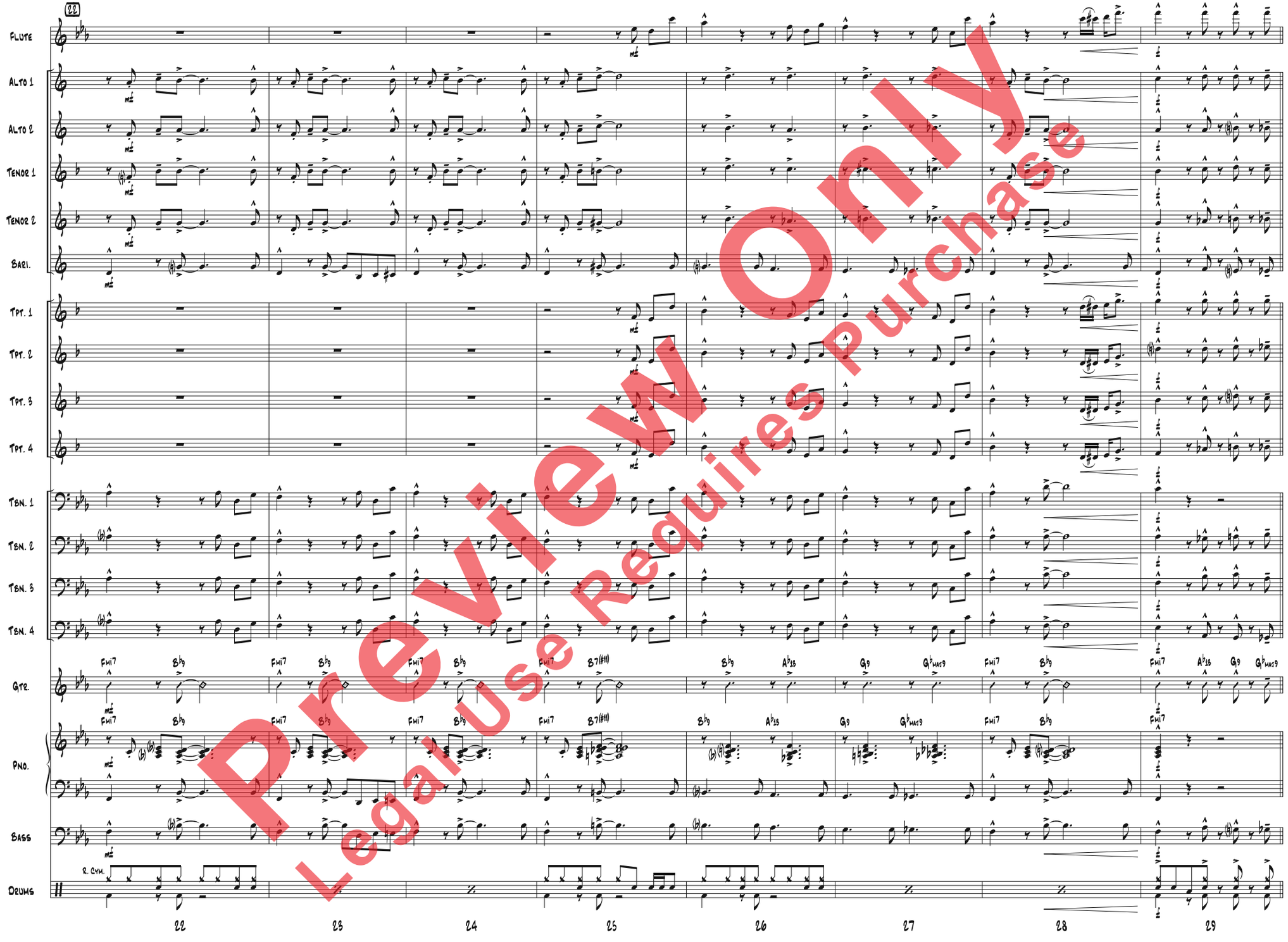


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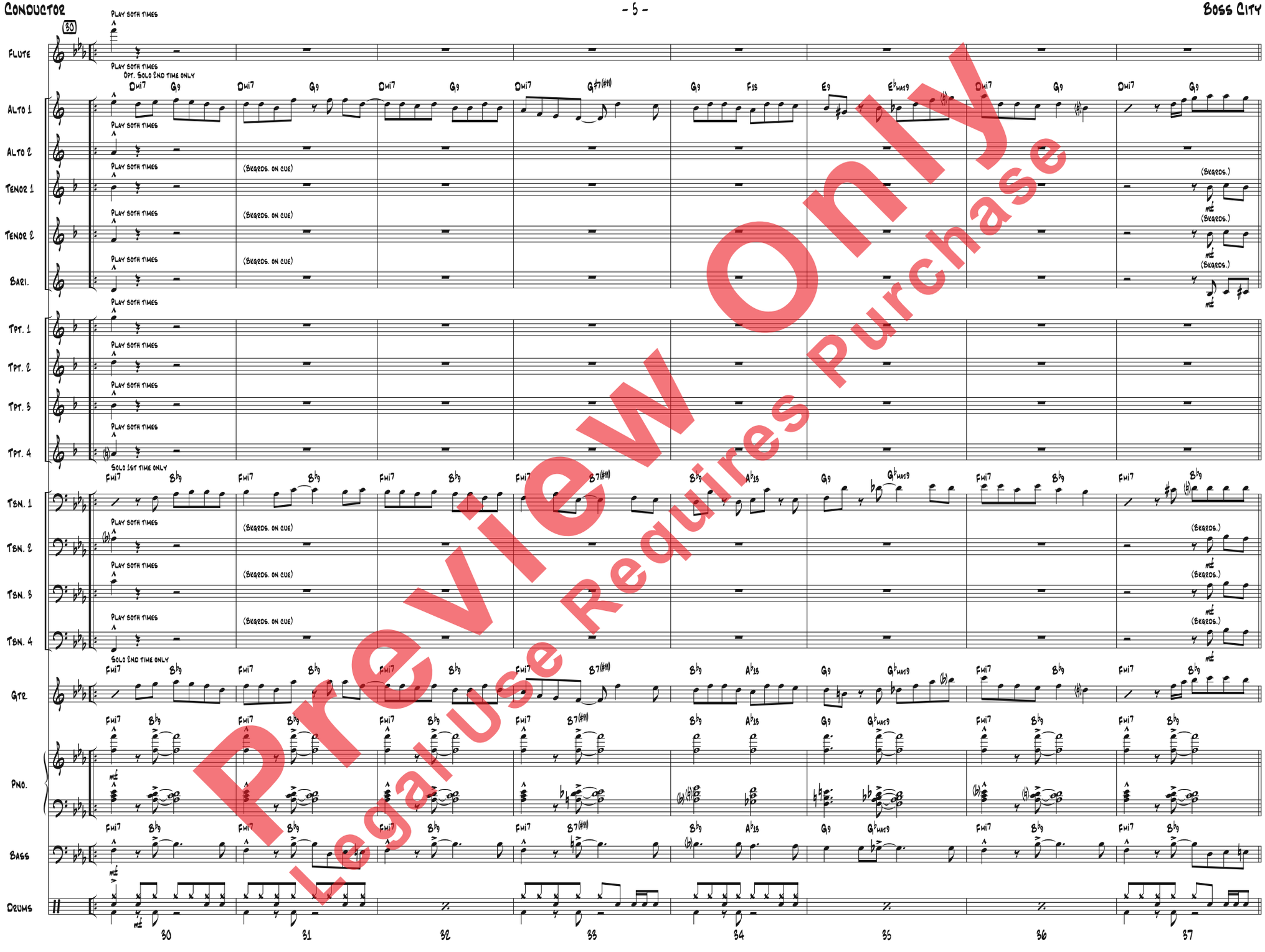


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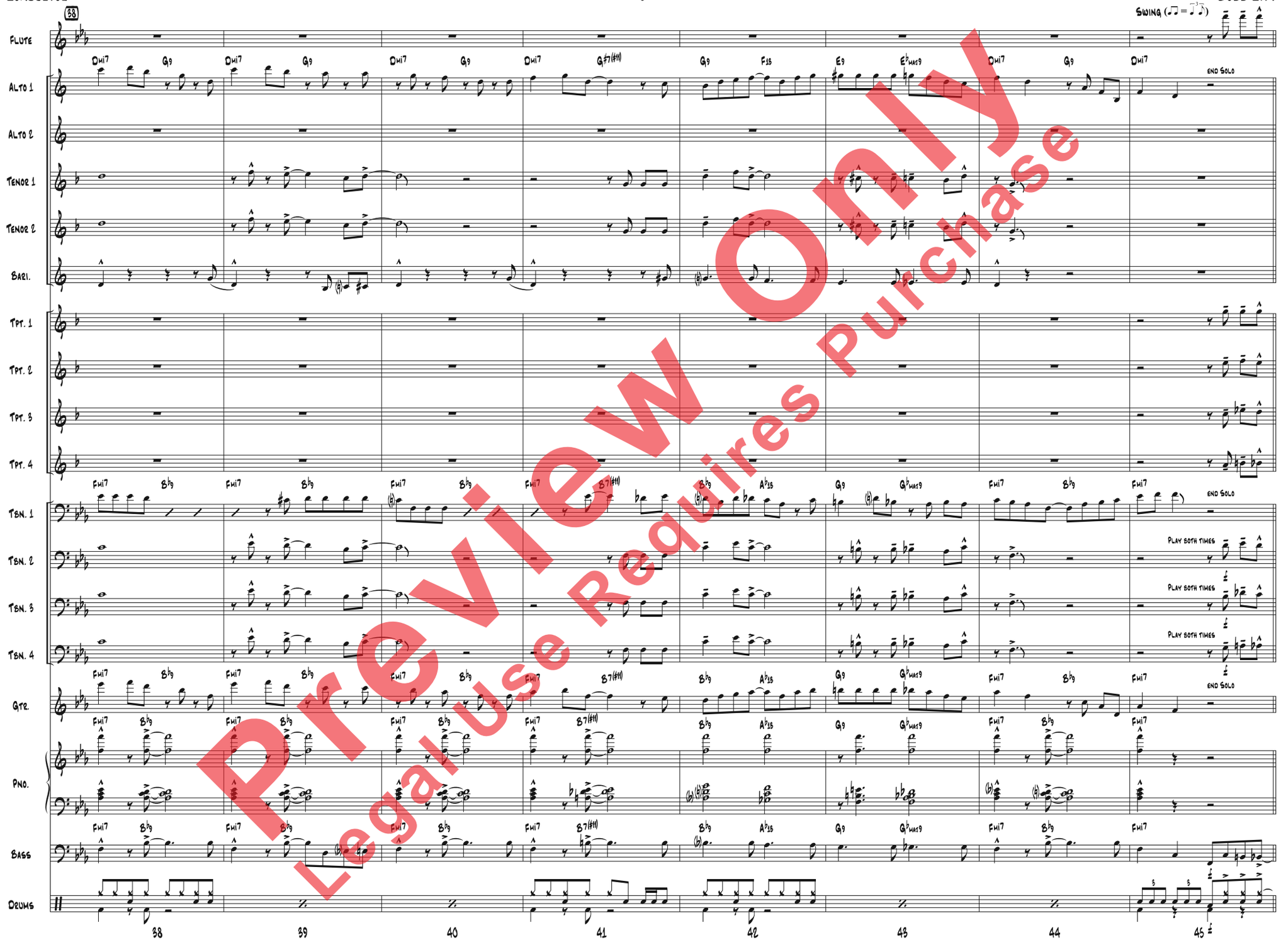


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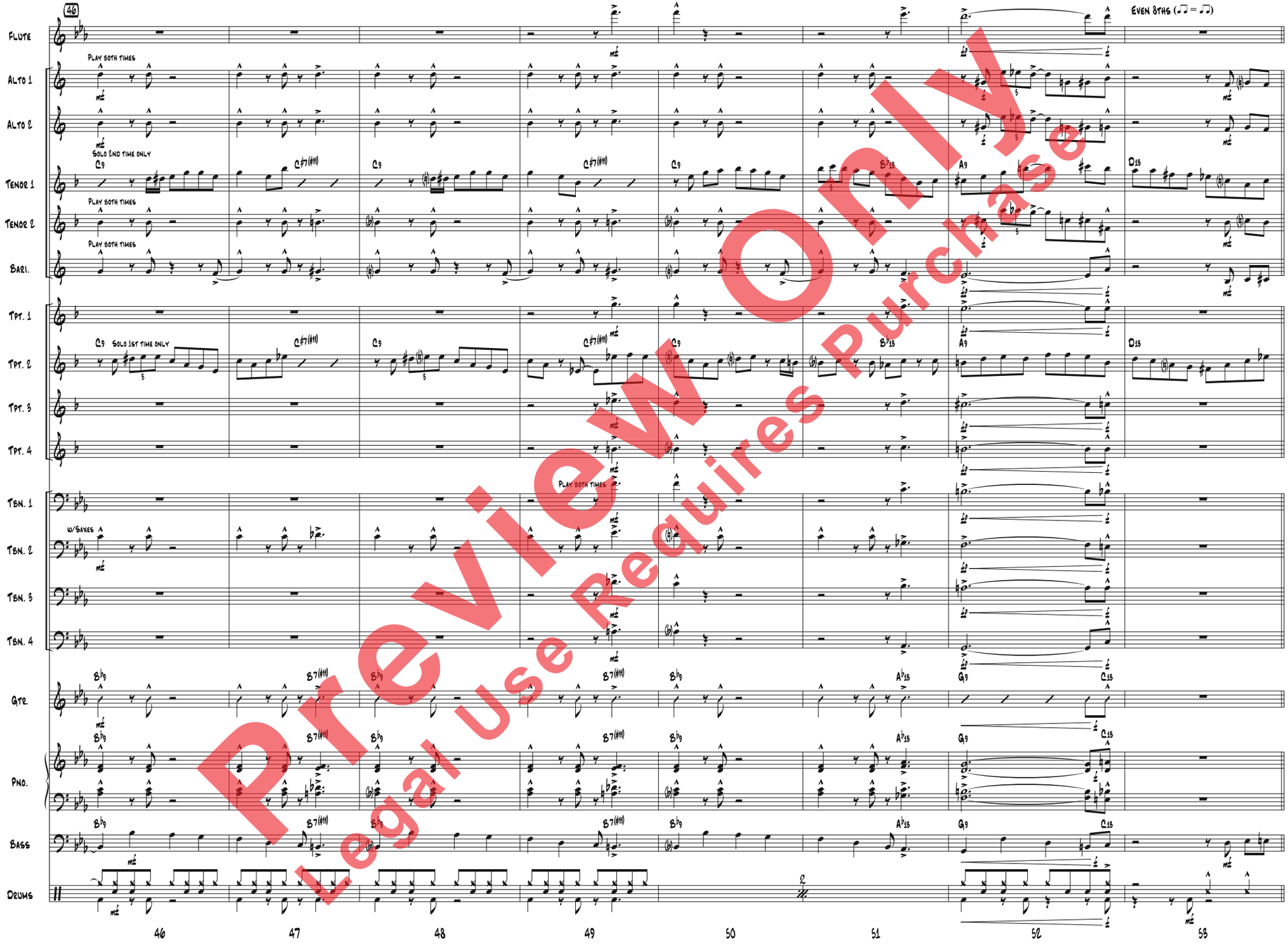


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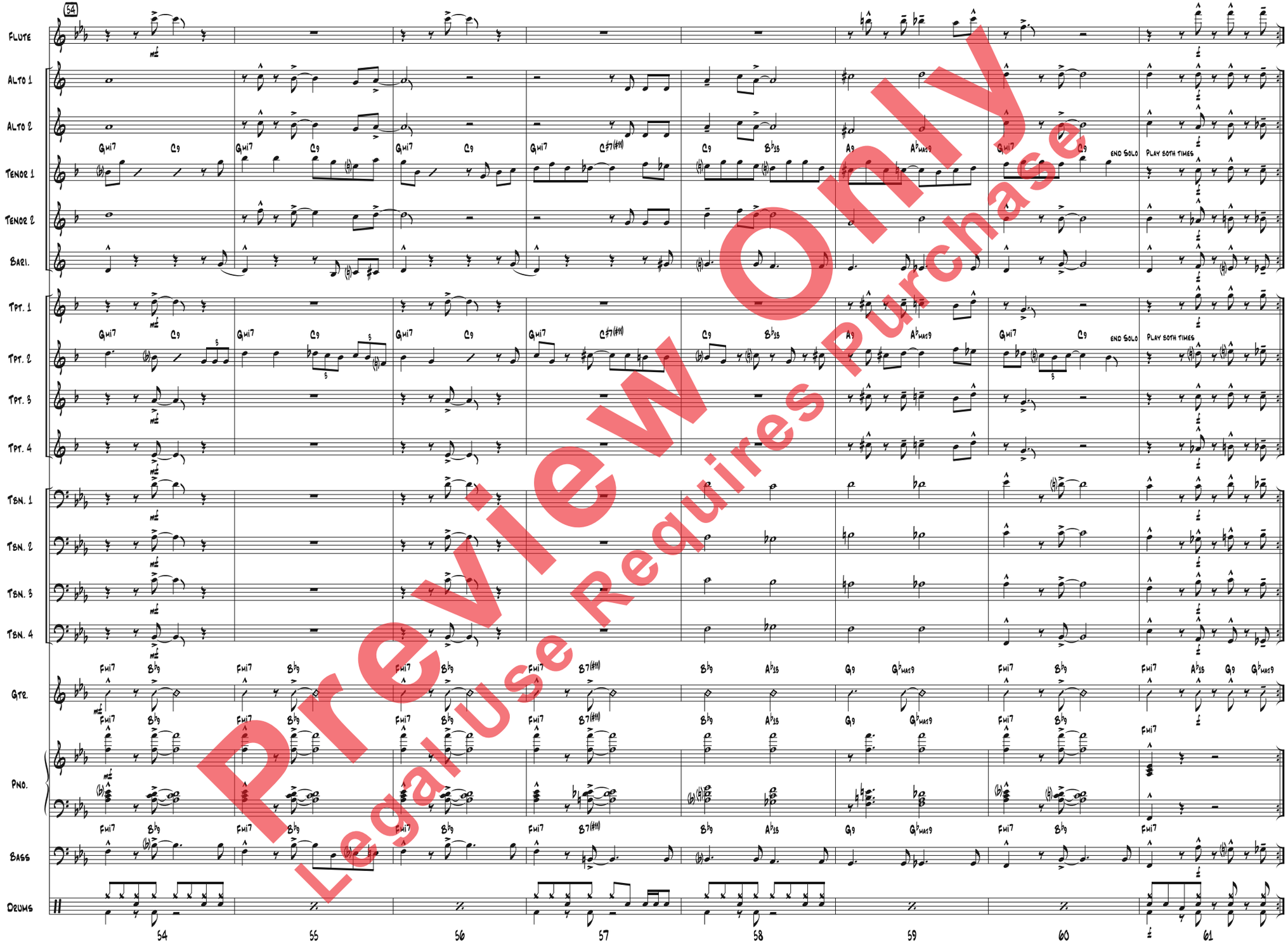


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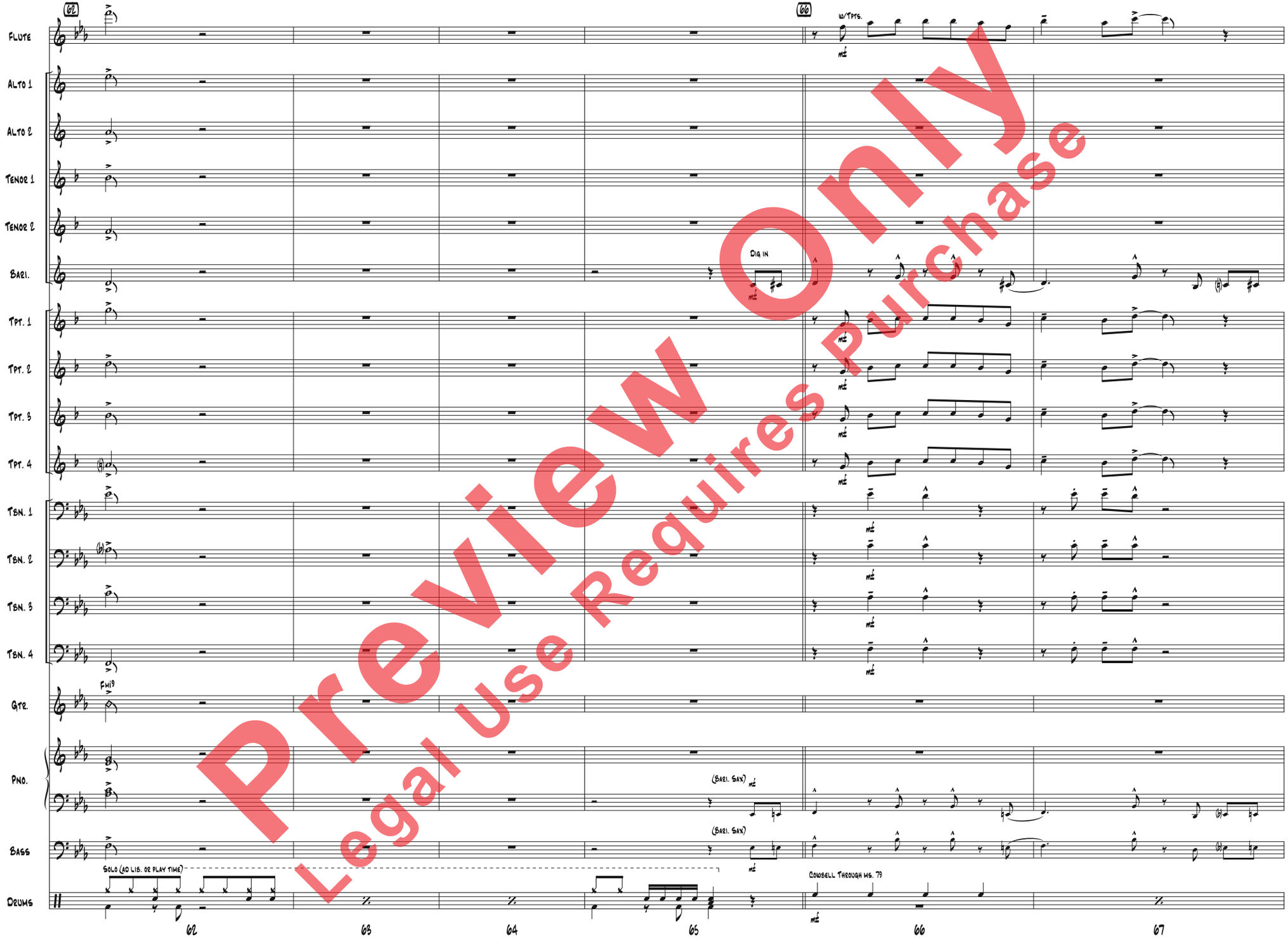


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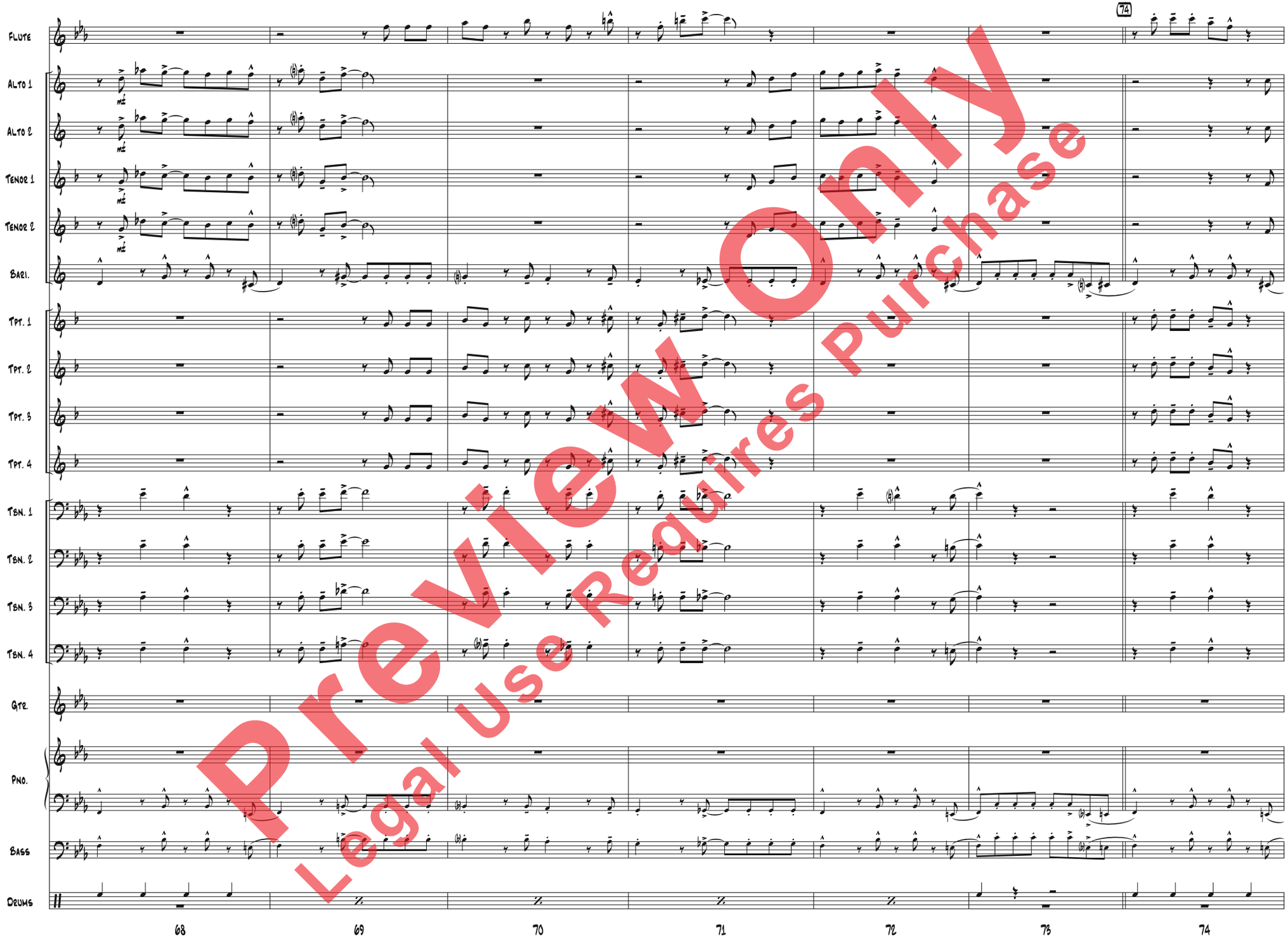


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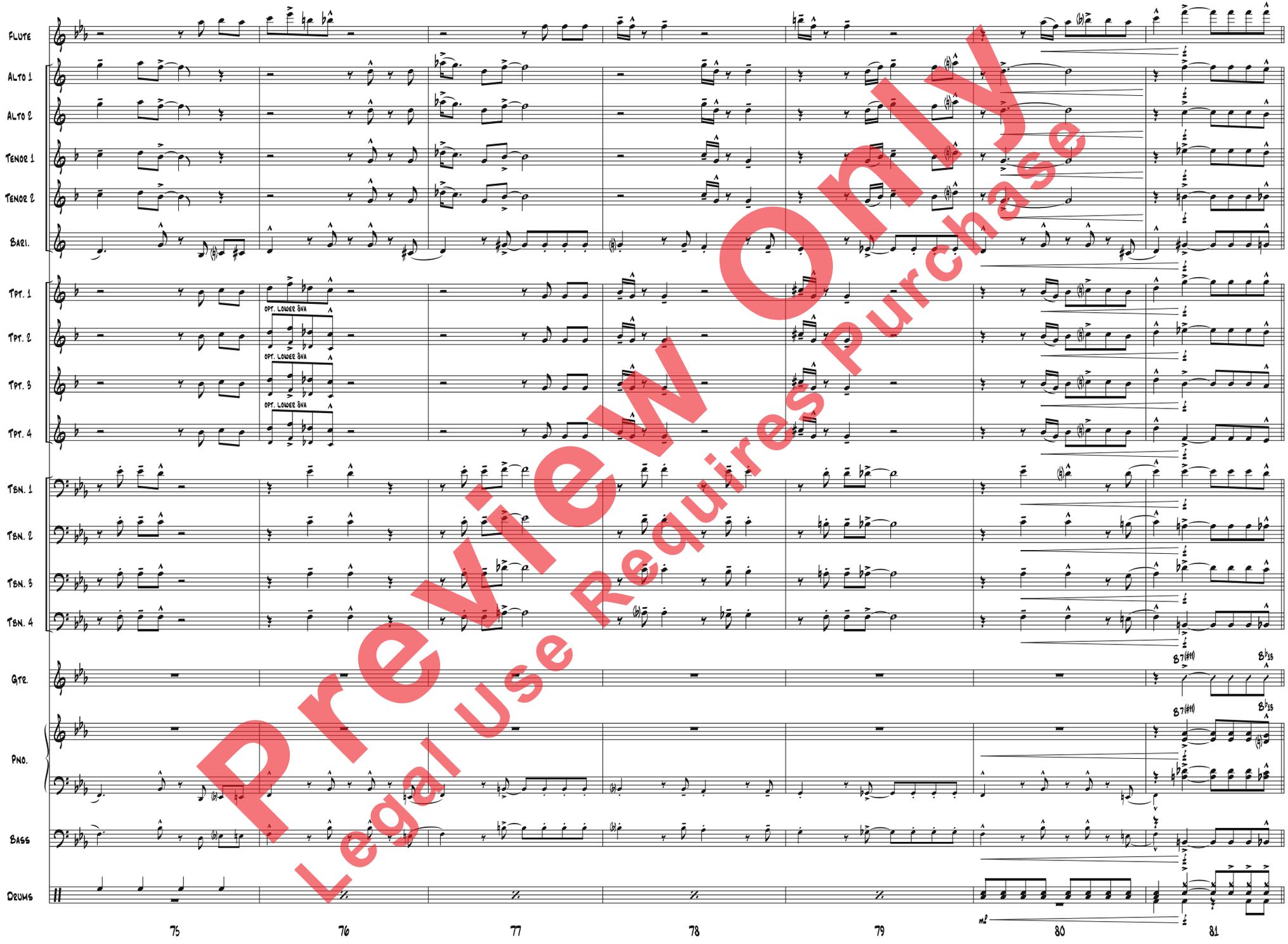


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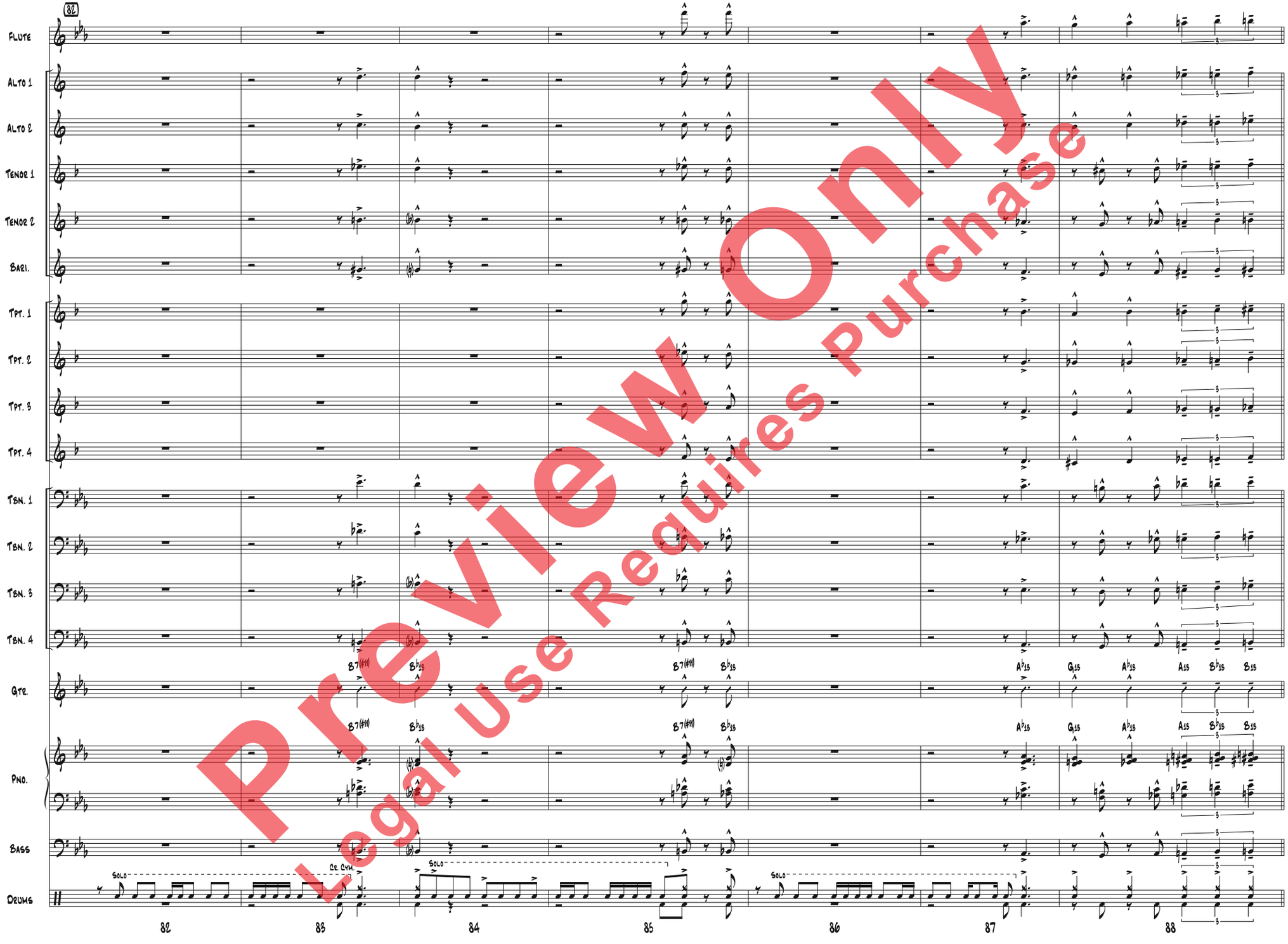


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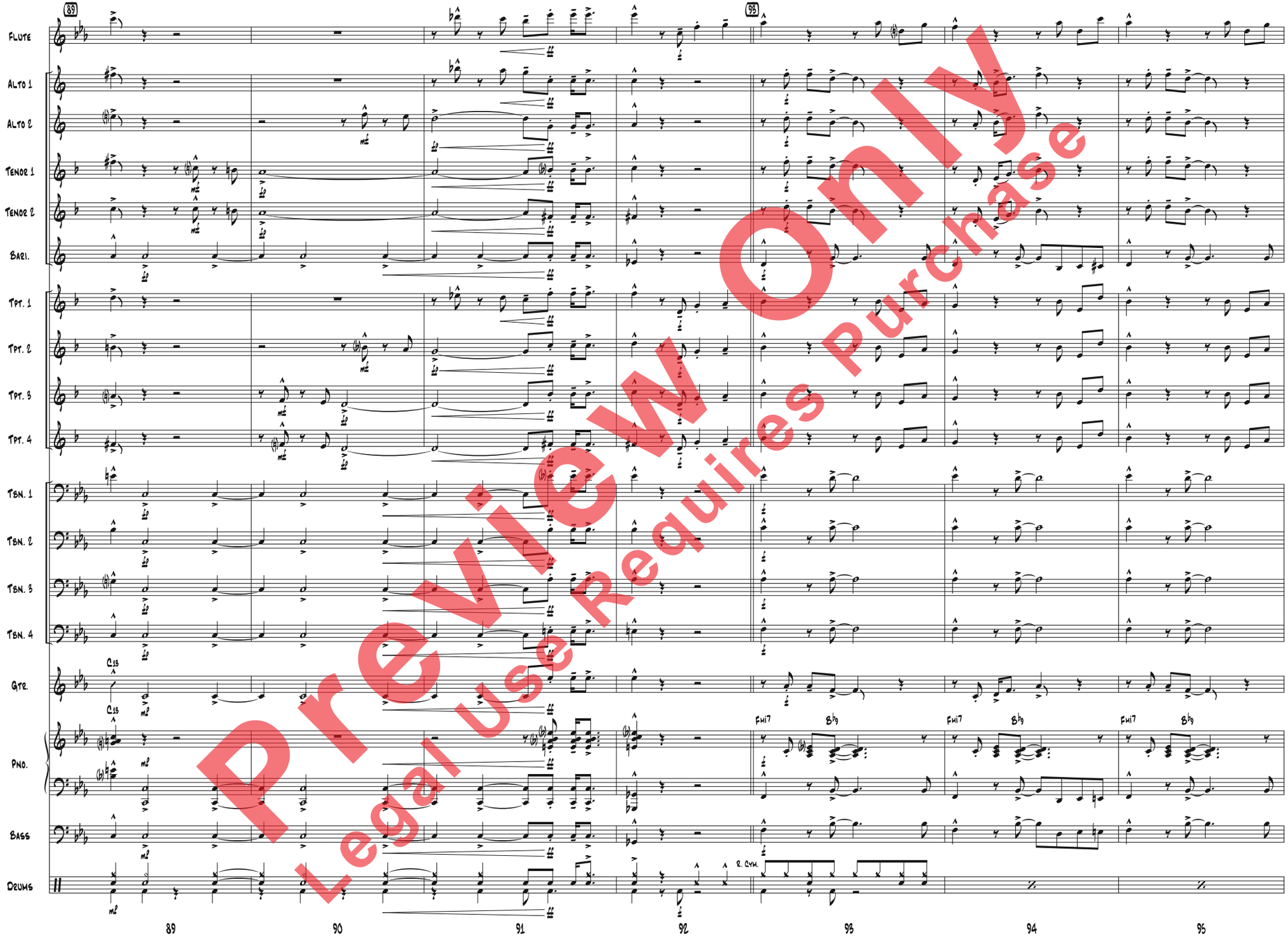


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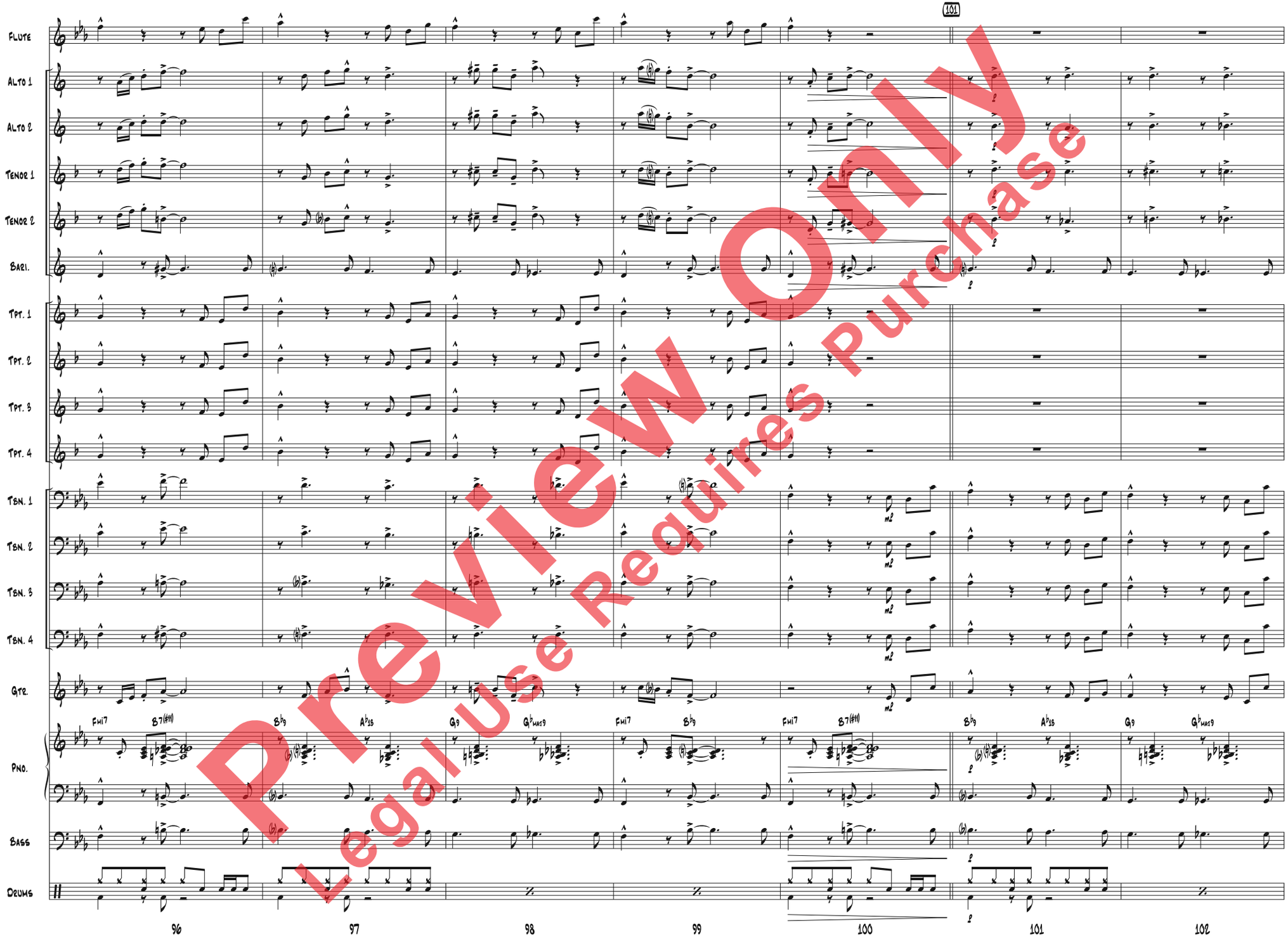


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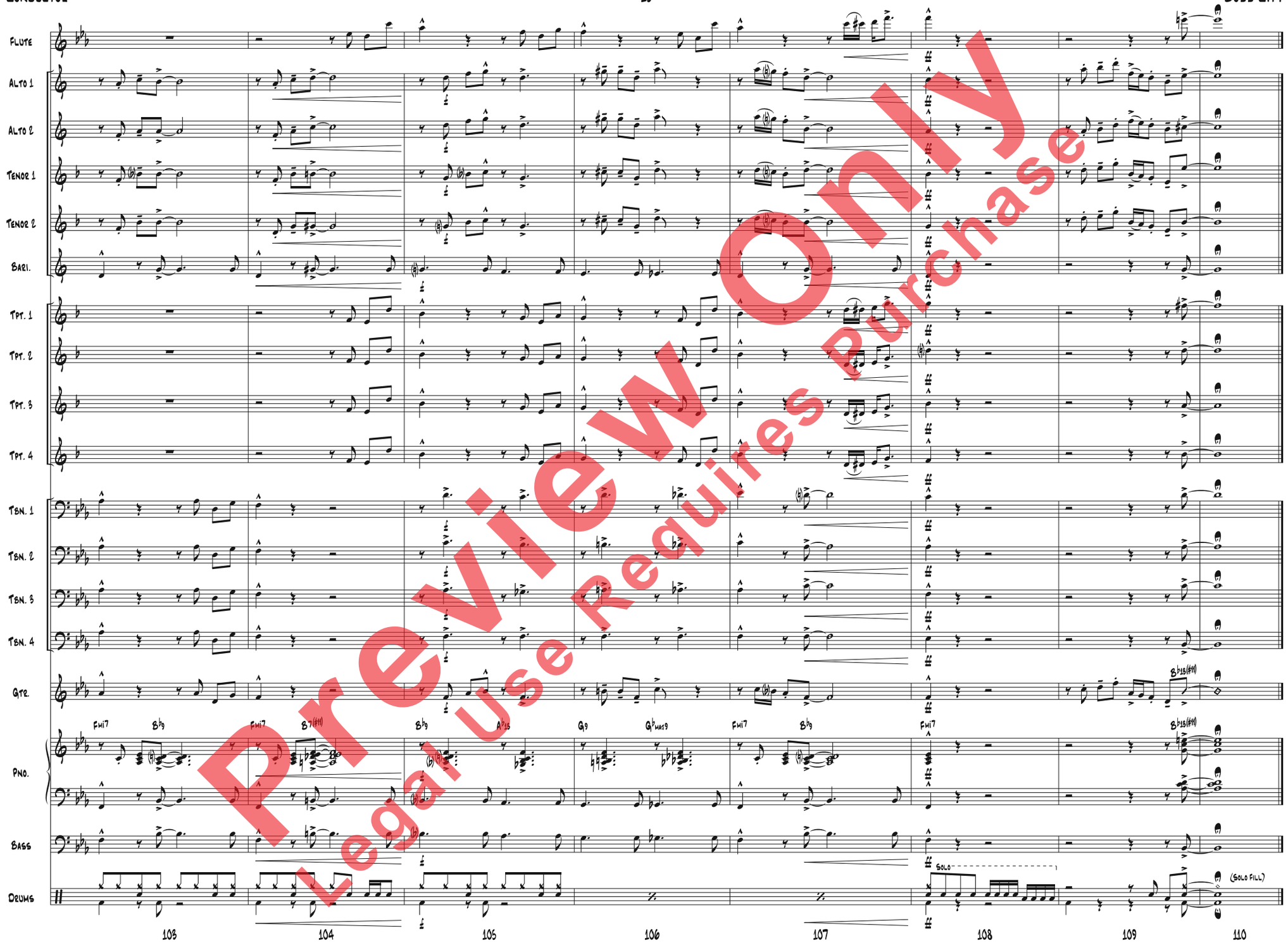


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