

YOUNG JAZZ ENSEMBLE

Cantaloupe Island

HERBIE HANCOCK

Arranged by 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

Herbie Hancock's composition "Cantaloupe Island" was originally recorded on his 1964 recording *Empyrean Isles* (Blue Note). Since this initial recording, the tune has become a standard for jazz musicians because of its soulful melody, infectious groove and simple harmonic structure. I set out to capture these elements in this arrangement.

In this chart, the opening two-measure intro passes around a three-note motif that should be played with balance and some attitude, or confidence. The *marcato* or capped accents (▲) at the end of measure 2 and similar accents throughout the chart should be played with a "daht" articulation.

The groove for this tune begins in measure 3. Listening to and capturing this feel is of the utmost importance. I highly recommend taking five minutes out of your rehearsal and playing the original recording of this tune for your students. Every jazz educator should have this recording—it's a classic and the students should be encouraged to purchase or legally download this track as well. In measure 3, the piano and bass parts are basically what the musicians played on Herbie Hancock's recording. However, the drum groove has been revised to make it more accessible to younger drummers. If you have an advanced set player in your group, direct him or her to listen and emulate the groove that drummer Tony Williams plays on the original recording instead of the written drum part.

The melody is stated for the first time beginning on beat four of measure 6 by a core group consisting of alto 1, tenor 1, trumpet 2, trombone 1 and (optional) guitar. These players should strive to blend and articulate the melody accurately. The brass section then restates the melody with the same attention to articulation as in the first statement. The melodic statements from the saxophones in measures 25–26 and 29–30 should be uniform in articulation as well.

The solo section begins at measure 39 for tenor 1 the first time through and trumpet 2 on the repeat. Regarding the improvised solos, this tune only uses three different chords/scales, so I strongly suggest having your students improvise instead of play the written solos and consider opening up the solo section for additional soloists. Soloists should learn the melody by memory and the notes of the three chords and related scales. The jazz minor scale (Dorian) uses a raised 6th. For example the Fmi7 scale is F, G, A-flat, B-flat, C, D, and E-flat. In measure 39, the chords are notated in the piano part and the piano player may consider deviating from the printed groove figure if comfortable doing so—but don't overplay or create rhythmic clutter. The background figures start at measure 55 and players should focus on the dynamics, articulations, and balance. The dialogue that begins in measure 62 in the trumpets and the saxophones should be accurate in rhythm and articulation. However, care should be taken by the players not to over-balance the soloist.

After the solos, a drum break occurs at measure 71 where the drummer may elect to play the groove as printed or, if experienced, embellish the groove during this four-measure section. A building ensemble section begins at measure 75. The baritone sax (cued in the bass and piano LH), the tenor saxes and trombones lay down a rhythmic pattern while the alto saxes and trumpets state the melodic material. In measure 83, the alto and tenor saxes create busy rhythms on F concert. Direct these instruments to keep their articulations legato in this section. While this effect is taking place, the brass and rhythm sections perform a series of punches. In measure 88, please direct the brass and bari sax to articulate beat four "da-daht" so that the figure is precise. Between these brass hits, the drumset player should propel the band forward either by keeping the time going or soloing through this passage through measure 88. The drums must catch these hits with the brass section. A shout chorus section occurs at 91 with the brass leading the charge. In measures 91 and 95, the drums should play the bass drum on beat 1 and a kick on beat 2 to reinforce the brass section figures. The melodic statements by the saxophones in measures 93–94 and 97–98 should be well articulated and played with confidence.

I hope this arrangement opens the door for you and your students to discuss, research, analyze and listen to the music of one the greatest jazz musicians of all time, Herbie Hancock. Thanks for making this arrangement a part of your ensemble's library.

—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

CONDUCTOR
26867S

CANTALOUPE ISLAND

By HERBIE HANCOCK
Arranged by MIKE KAMUF

JAZZ ROCK $\text{♩} = 120$

C FLUTE
(OPTIONAL)

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6

SOLI

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FL. ⁷

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

7 8 9 10 11 12

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This image shows a page of a musical score, likely for a large ensemble or orchestra. The score is written in 4/4 time and includes parts for various instruments and voices. The instruments listed on the left are: Fl. (Flute), ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI. (Baritone), TPT. 1 (Trumpet 1), TPT. 2 (Trumpet 2), TPT. 3 (Trumpet 3), TPT. 4 (Trumpet 4), TEN. 1 (Trombone 1), TEN. 2 (Trombone 2), TEN. 3 (Trombone 3), TEN. 4 (Trombone 4), GTR. (Guitar), PNO. (Piano), BASS, and DRUMS. The score is written in a key signature of two flats (B-flat and E-flat) and includes a large red watermark reading "Preview Only Requires Purchase". The page number "15" is visible in the top right corner.

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

20 21 22 23 24 25 26

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

27

28

29

30

31

32

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31

Op.

D $\flat$ 7

D $\flat$ 7

D $\flat$ 7(sus4)

D $\flat$ 7(sus4)

D $\flat$ 7(sus4)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38

Opt.

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FL. OPT. REPEAT

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

39

40

41

42

43

44

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

(47)

EVI(sus4)

GMI7

DVI(sus4)

FMI7

45 46 47 48 49 50 51

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

58

59

60

61

62

63

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

64

65

66

67

68

69

70

GM17

Opt.

FM17

FM17

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CONDUCTOR

- 12 -

CANTALOUPE ISLAND

FL. ⁷¹

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO OR PLAY TIME

SOLO

QUASI SOLO

PLAY IF NO BARI. SAX

PLAY IF NO BARI. SAX

OPT. COWBELL

71 72 73 74 75 76 77 78

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

IMPROVISE "BUSY RHYTHMS" ON WRITTEN PITCH

IMPROVISE "BUSY RHYTHMS" ON WRITTEN PITCH

IMPROVISE "BUSY RHYTHMS" ON WRITTEN PITCH

IMPROVISE "BUSY RHYTHMS" ON WRITTEN PITCH

Dm(sus4)

Ebm(sus4)

Dm(sus4)

Ebm(sus4)

Dm(sus4)

Ebm(sus4)

TIME

79

80

81

82

83

84

85

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

86

87

88

89

90

91

92

Hi-Hat

Legal Use Requires Purchase

91

Chords: E7(b9)(sus4), Dm7(sus4), E7(b9)(sus4), Gb7(#11), Fm9, Gb7(#11), Fm9

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

99

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

100

101

102

103

104

105

106

Opt.

F#m7

F#m7