

JAZZ BAND SERIES

Belwin™ JAZZ
a division of Alfred

Crisis

Composed by Freddie Hubbard

Arranged by Mike Kamuf

INSTRUMENTATION

Conductor

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 Chords

Guitar

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

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)

3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Crisis is a composition by the late trumpeter Freddie Hubbard and was first recorded by Art Blakey and the Jazz Messengers on their recording *Mosaic*. Hubbard recorded this again on his albums *Ready for Freddie* and later as a rock tune on *High Energy*. This arrangement is dedicated to the Skatch Anderson Orchestra, Cleveland, Ohio.

The song follows an AABA song form with the A sections being 16 measures long and the B section at 8 measures. In addition, the style changes within the A sections from even eighth notes to swing eighth notes, and the B section, or bridge, is played in a swing style. In this arrangement, the form and style changes of both the *Mosaic* and *Ready for Freddie* recordings are followed. It is highly suggested that students, particularly the rhythm section, listen to these recordings to hear and feel how these groups handle these transitions. Art Blakey and Elvin Jones handle these passages with ease and student drummers should emulate their approach to these transitions.

The introduction should be played nice and strong with attention to balance and articulation. The passage at m. 9 is played by bass and drums the first time with all others entering the second time. A small group of 2nd trumpet, 1st alto sax, 1st trombone, guitar, and optional vibraphone state the melody at m. 18. The 1st tenor joins the small group the second time. Throughout this passage, the small group melody needs to be heard and rhythm section and horns should be aware of balance.

The solo section at m. 59 is repeated and has four soloists, which are indicated on the score and parts: the first time is trombone (mm. 59–90) and trumpet (mm. 95–114); on the repeat it's guitar (also cued in alto sax, mm. 59–90) and tenor sax (mm. 95–114). If length is a concern, the repeat in this passage could be omitted and two soloists of your choice could be featured. As with any solo passage, background figures should complement the soloists without overshadowing them.

Measure 115 begins a shout section that stays in the swing style. Proper attention to dynamics will make certain the passages at m. 120 and m. 130 are peak moments of the arrangement. The passage at m. 135 should build back up to the f in m. 141. At m. 143, the drum solo could be played ad lib or as a "time" solo. However, the solo should stop on the downbeat of m. 150 to set-up the trumpet section entrance. The ending passage at m. 162 should gradually build to the end of the arrangement.

I hope you and your students enjoy my arrangement of this outstanding composition.

Best wishes for a successful performance!

—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 and the MCPS Junior Honors Concert Band.

Please visit Mike's website at: www.mikekamuf.com

CONDUCTOR
482235

CRISIS

Composed by Freddie Hubbard
Arranged by Mike Kamuf

SWING $\text{♩} = 160-170$

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

BASS TROMBONE

QUINTAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

CHORD CHANGES SHOWN IN PART.

AS WRITTEN

ABW19

D15

EBW19

D15

C#W17 N.C.

EVEN 8TH FILL -- 1

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CONDUCTOR

- 2 -

CRISIS

9

EVEN 8THS
PLAY END TIME ONLY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

NEAR CYM. COME

CROSS STICK

1. 2.

9 10 11 12 13 14 15 16

CONDUCTOR

2.

13

- 3 -

CELSIS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

25

PLAY END TIME ONLY

TO HARMON MUTE

(W/GTR.)

(W/TPTR. 3)

(W/BASS)

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SWING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

PLAY END TIME ONLY

PLAY

OPEN

OPEN

OPEN

RIDE CWM.

EVEN 8TH FILL

26 27 28 29 30 31 32 33

2. 35

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

34 35 36 37 38 39 40 41 42

Chorus

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

NEAR CYM. CRASH

43 44 45 46 47 48 49 50

SWING

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58

RISE CYM.

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CONDUCTOR

59 EVEN 8THS

- 8 -

CRISIS

ALTO 1 *87 OPT. SOLO - PLAY END TIME* *A^b7* *B^b/A^b* *A/A^b* *A^b*

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 *87 SOLO - PLAY 1ST TIME* *C^b/B* *C/B* *B*

TBN. 2

TBN. 3

BASS TBN.

GTR. *87 OPT. SOLO - PLAY END TIME* *C^b/B* *C/B* *B*

PNO. *COMP. IN RIGHT HAND*

BASS

DRUMS *NEAR CYM. COME*

59 60 61 62 63 64 65 66

CONDUCTOR

- 9 -

CRISIS

Legal Use Only

SWING

67 68 69 70 71 72 73 74

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CHORDS: G/A⁺, F⁺/A⁺, E⁺7(9/13), A⁺7, E⁺7(9/13), A⁺7, E⁺7(9/13)

TEMPO: 8/8, A/B

DRUMS: RIDE CYM., EVEN 8TH FILL

ALTO 1 A7

ALTO 2 (SUSPENS.)

TENOR 1 m2 (SUSPENS.)

TENOR 2 m2 (SUSPENS.)

BARI. m2 (SUSPENS.)

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1 B7

TBN. 2 (SUSPENS.)

TBN. 3 m2 (SUSPENS.)

BASS TBN. m2 (SUSPENS.)

GTR. B7

PNO. m2

BASS

DRUMS NEAR CYM. DOME

75 76 77 78 79 80 81 82

Chords: A7, B7/A7, A/A7, A7, B7, C/B, C/B, B

CONDUCTOR

SWING

- 11 -

CRISIS

ALTO 1 G/G# F#G# E7(b9) Ab7 Eb7(b9) Ab7

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1 Bb/B A/B F#7(b9) Bb7 F#7(b9) Bb7

TBN. 2

TBN. 3

BASS TBN.

GTR. Bb/B A/B F#7(b9) Bb7 F#7(b9) Bb7

PNO.

BASS

DRUMS RIDE CYM.

83 84 85 86 87 88 89 90

END SOLO

106

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

107 108 109 110 111 112 113 114

CHORDS: C/C#, B/C#, Ab7(b9), C#m7, Ab7(b9), C#m7, Ab7(b9), C#m7, Ab7(b9), END SOLO

CHORDS: Bb/B, A/B, Eb7(b9), Bm7, Eb7(b9), Bm7, Eb7(b9)

DRUMS: RIDE CYM.

115

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AS WRITTEN

115 116 117 118 119 120 121

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

122

123

124

125

126

127

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

128

129

130

131

132

133

134

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135

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

135 136 137 138 139 140 141 142

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

SOLO - AD LIS. OR PLAY TIME

143 144 145 146 147 148 149 150

151 EVEN 8THS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

AS WEITEN

NEAR CYM. DOME

151 152 153 154 155 156 157 158

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

159 160 161 162 163 164 165 166

SWING - 21 -

(165)

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CHORDS: Bm7, G7(9), Bm7, G7(9)

DRUMS: RIDE CYM.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

167 168 169 170 171 172 173 174 175

SOLO FILL

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