JAZZ BAND SERIES

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Commissioned by the Sherwood High School Jazz Band, Sandy Spring, MD,
Alex Silverbook, Director

Gibraltar

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)

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NOTES TO THE CONDUCTOR

Freddie Hubbard performed and recorded his composition "Gibraltar" many times in his career. Freddie's performance on his recording *Born to Be Blue* served as an inspiration while writing this arrangement. Alex Silverbook and the Sherwood High School Jazz Band, Sandy Spring, Maryland, commissioned me to write a chart on this wonderful tune.

My arrangement begins utilizing a samba feel. The brass figures and dynamics should be precise, and the countermelody in the alto saxophones, tenor saxophones, and guitar should be strong. At m. 11, the rhythm section should settle into a relaxed samba groove. In this passage and throughout the chart, when this pattern occurs, the printed piano figures and voicings (inspired by Billy Childs playing on the aforementioned recording) should be used as a guide.

Beginning at m. 18, 1st tenor saxophone, 2nd trumpet, and guitar state the A section melody. Rhythm section players and all other horn players should strive to compliment the melody and not overshadow these players. A brief swing feel occurs in the A section from mm. 34–38 before switching back to a samba feel at m. 39.

The B section of the tune begins and m. 44 and is played with a swing feel. Trumpets, 1st and 2nd trombones, and piano state the melody over the pedal points with alto saxophones, tenor saxophones, and guitar interjecting figures. Saxophones and guitar restate the A melody beginning at m. 59 and the feel changes back to the samba. Brass figures should be strong and cleanly articulated. The transitions from samba to swing and back should be anticipated by the rhythm section, and especially the drummer.

Measure 84 begins a solo section that employs an AAB form. I have designated it as a 2nd trumpet solo the first time and a 1st tenor saxophone solo the second time. Written suggested solos are provided; however, students should be encouraged to improvise on the chord changes. This section could be opened up to allow for these soloists to stretch out if so desired, and/or it could be opened up for additional soloists. Background figures should not overpower the soloists.

A development section begins at m. 109 with saxophones and rhythm section playing a variation of the B section. Drums should solo between the figures. Trumpets and trombones join in the second time. A classic Freddie Hubbard figure or "lick" occurs in the trumpets in mm. 111–112, utilizing alternate fingerings to mimic Freddie's classic motif. Measures 125–128 should build up to signal the ensuing shout chorus that begins at m. 129. During the shout chorus, the brass punches should be cleanly articulated, and the saxophone melodies should be strong and played in an aggressive manner. Measure 149 begins an eight-bar drum solo, which could be played as the written groove or as an ad lib solo. A D.S. leads back to the bridge at m. 44.

The Coda begins a tag section that features short solos by 2nd trumpet and 1st tenor saxophone. Again here, figures should not overpower the soloists but should gradually build to the figures and drum solo at m. 174. The drums solo in m. 178 before the final chord.

I hope you and your students enjoy studying and performing this arrangement.

—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

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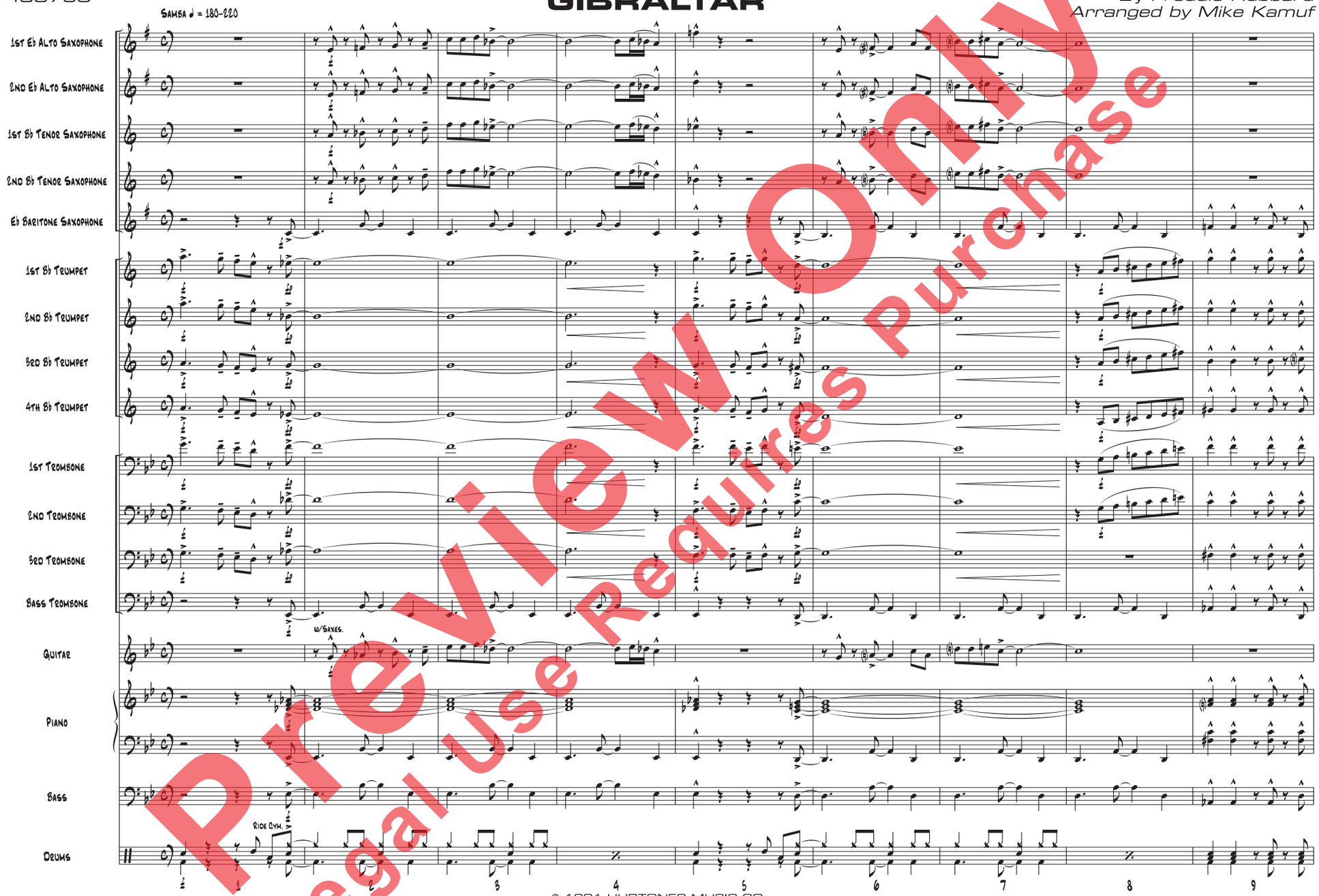
CONDUCTOR
45076S

Commissioned by the Sherwood High School Jazz Band, Sandy Spring, MD, Alex Silverbook, Director

GIBRALTAR

By Freddie Hubbard
Arranged by Mike Kamuf



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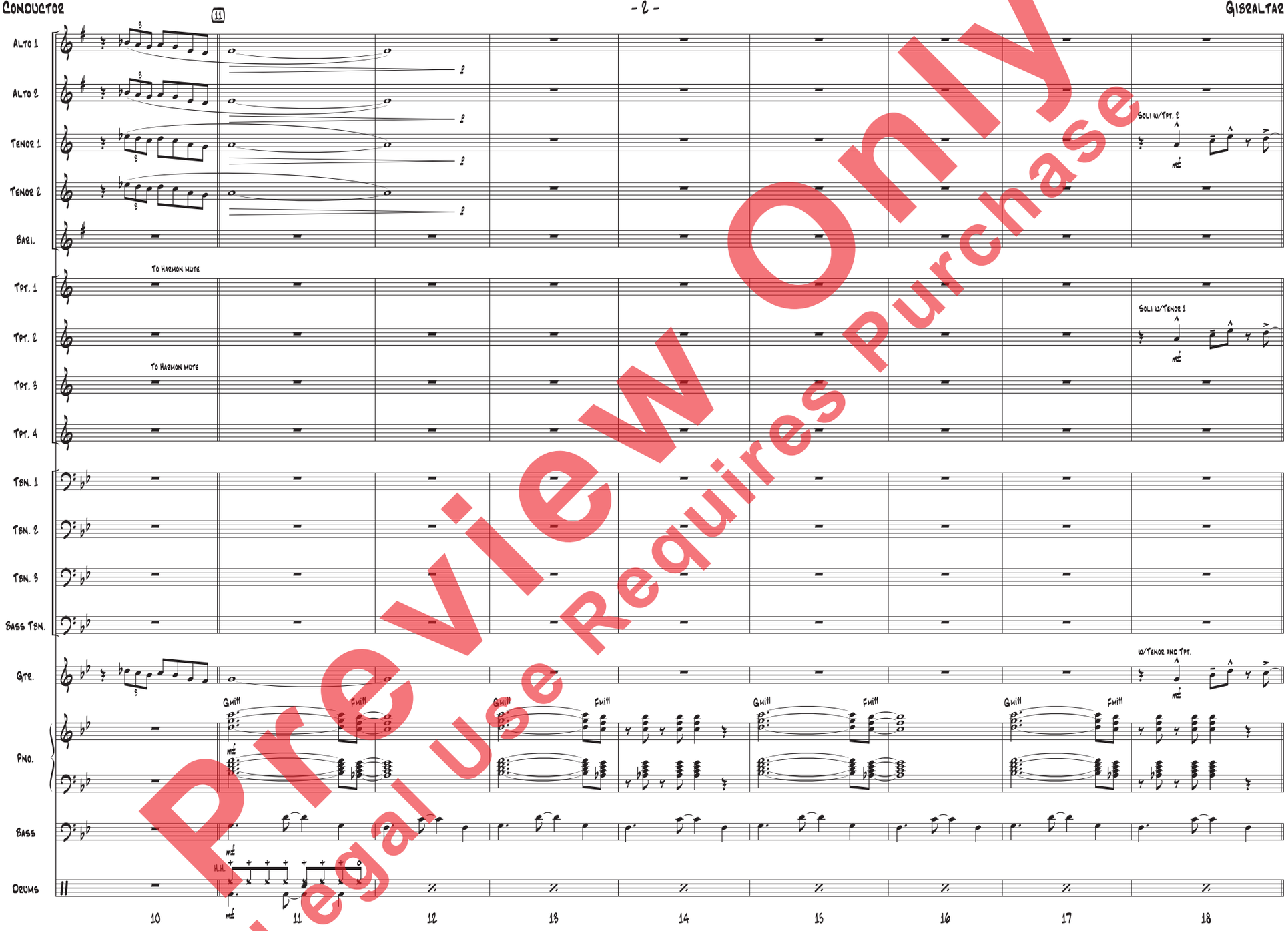

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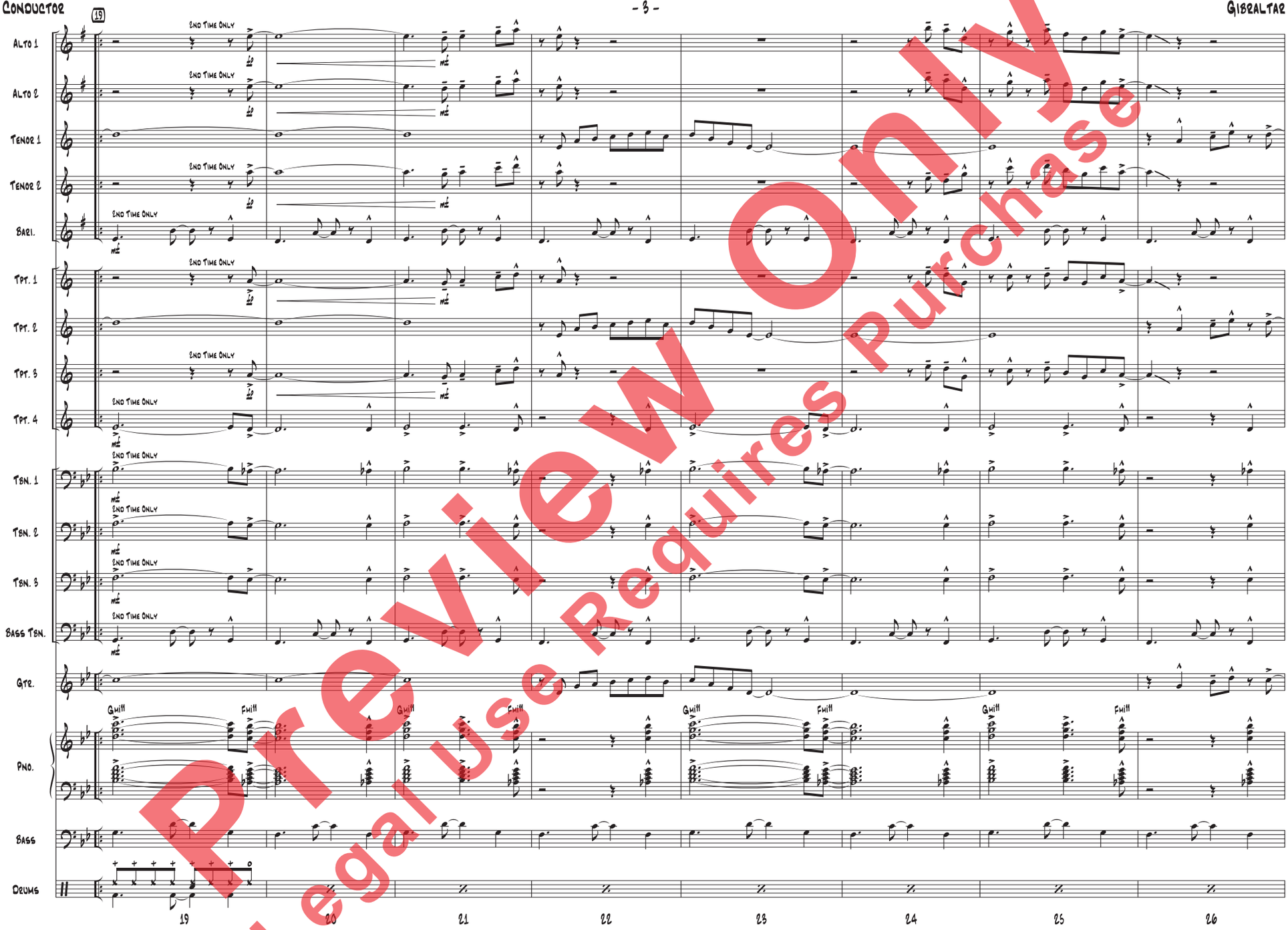

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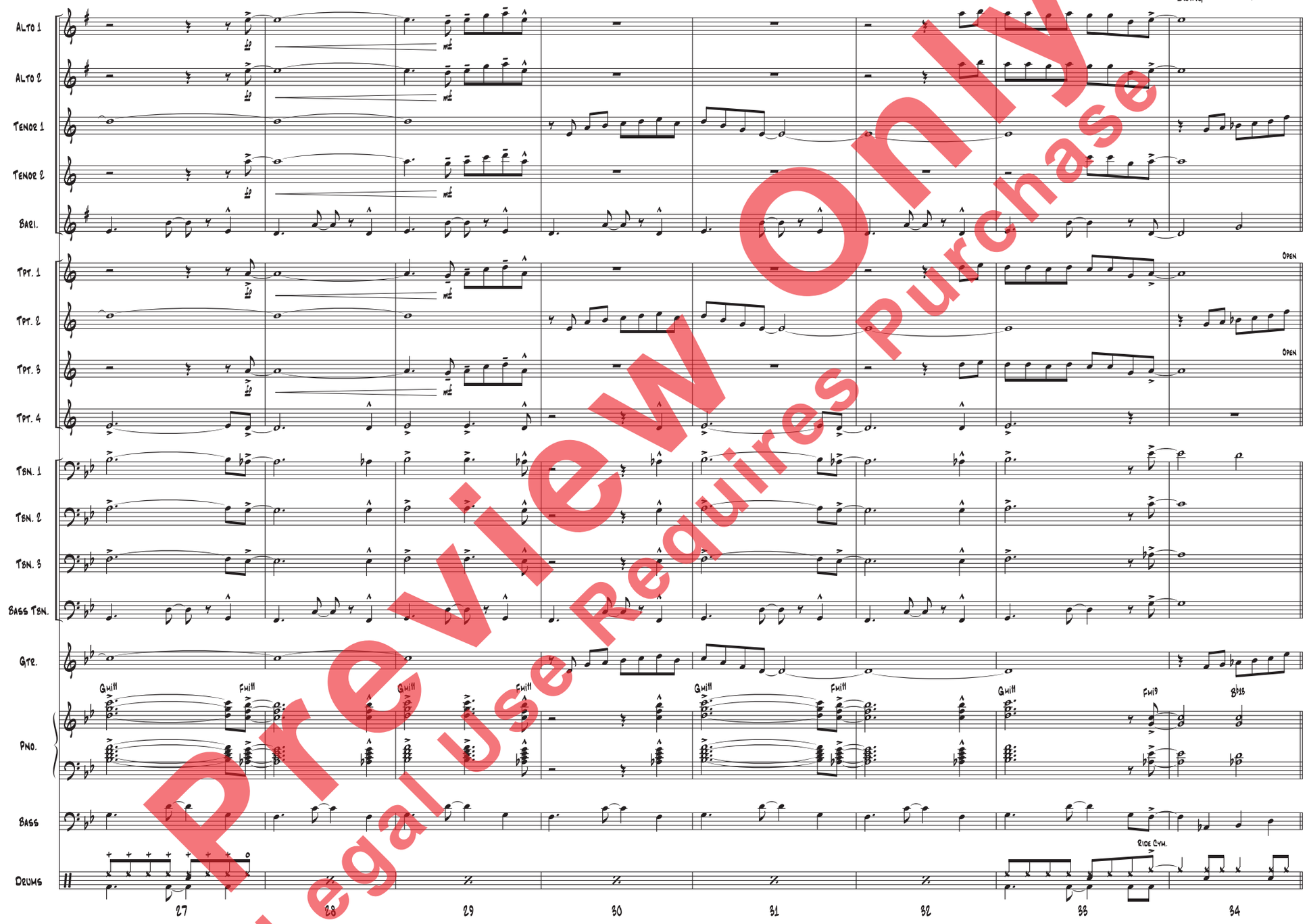

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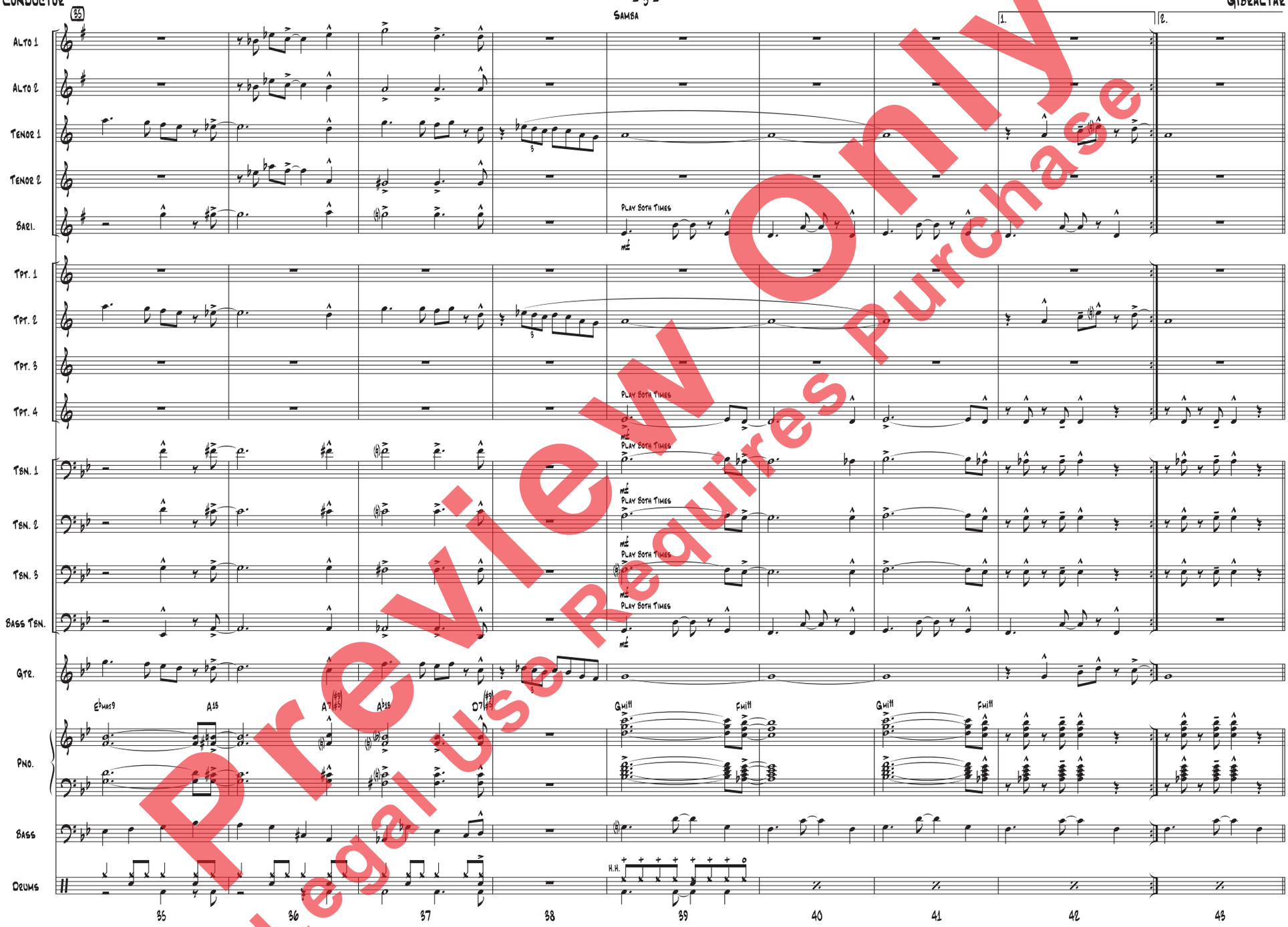

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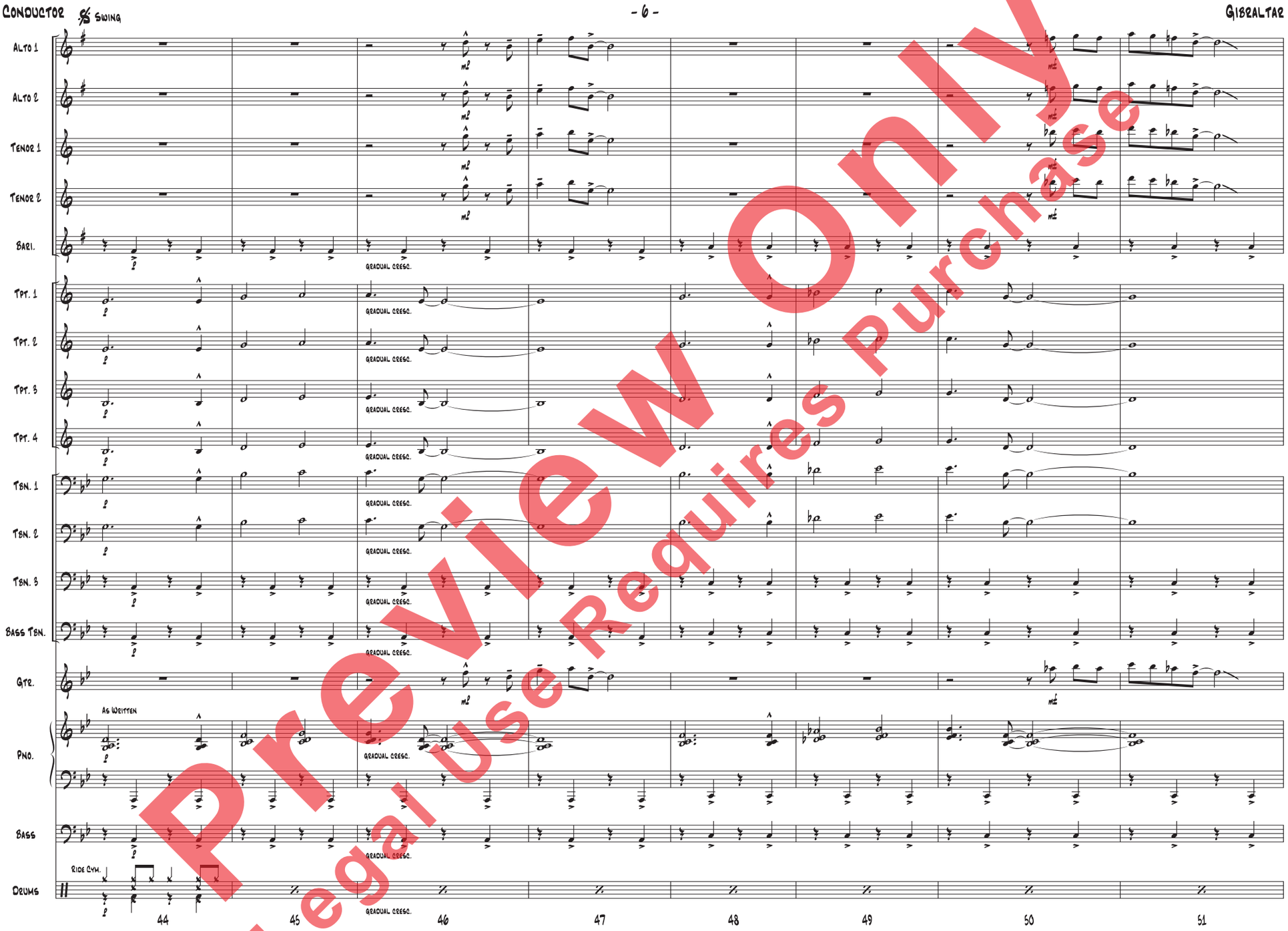

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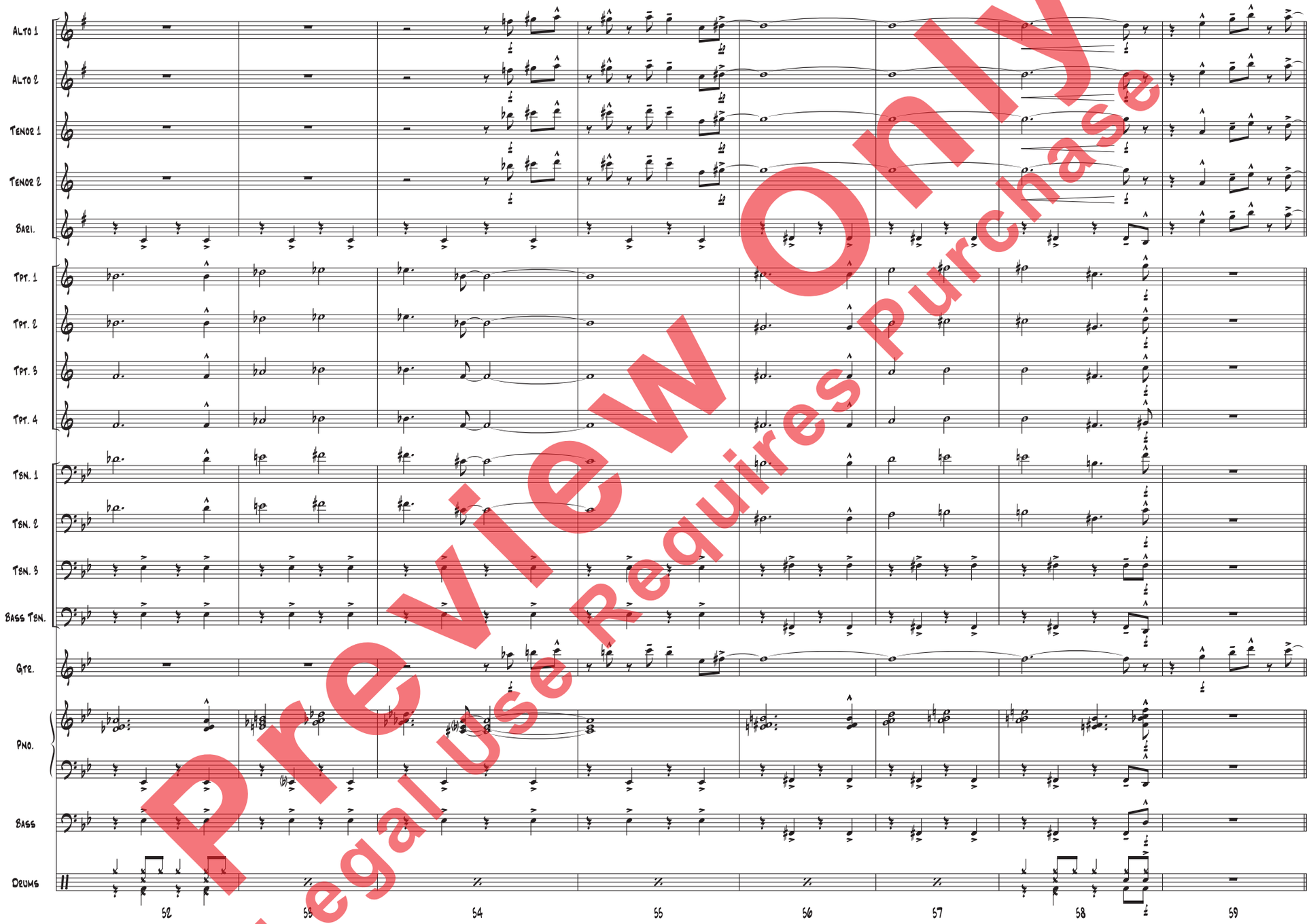

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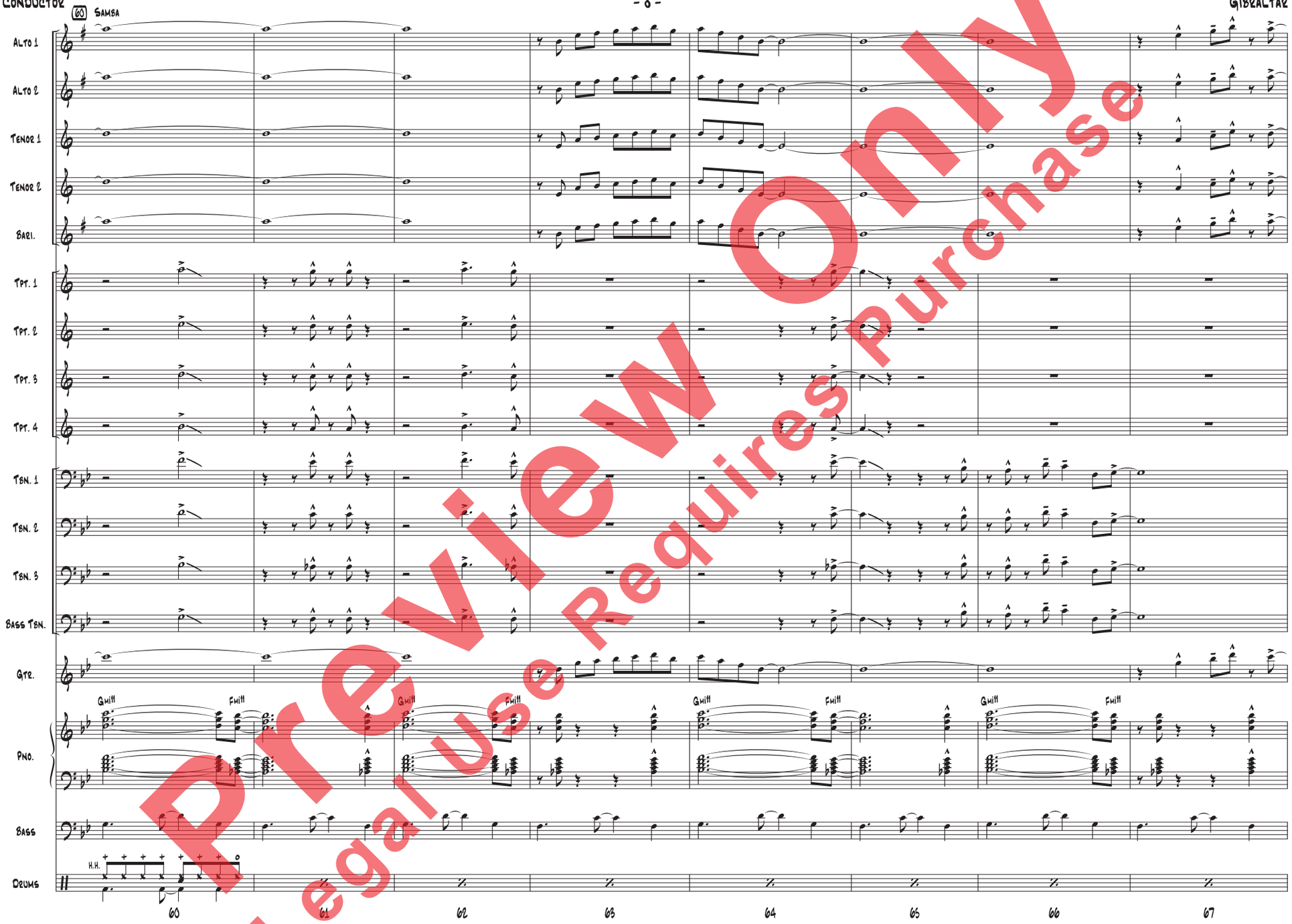

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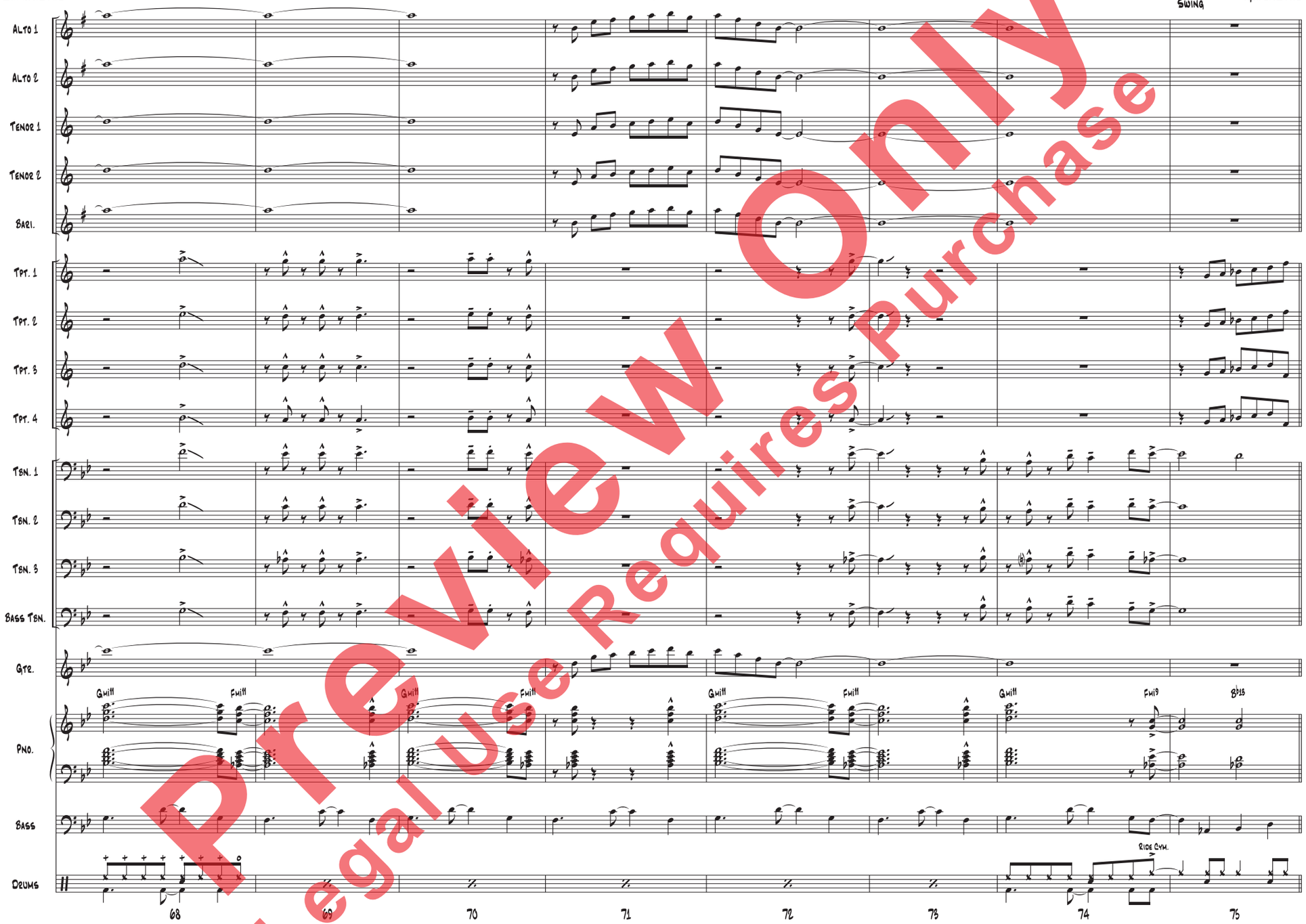

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To Coda

Samba

Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Solo B♭7
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
E♭maj9 A13 A♭13 D7(♯9/♯5) Gmi9 Fmi9 D7(♯9/♯5) A♭7(♯11/♭9)
Pno.
E♭maj9 A13 A7(♯9/♯5) A♭13 D7(♯9/♯5) Gmi11 Fmi11 D7(♯9/♯5) A♭7(♯11/♭9)
Bass
Drums
H.H.

76 77 78 79 80 81 82 83

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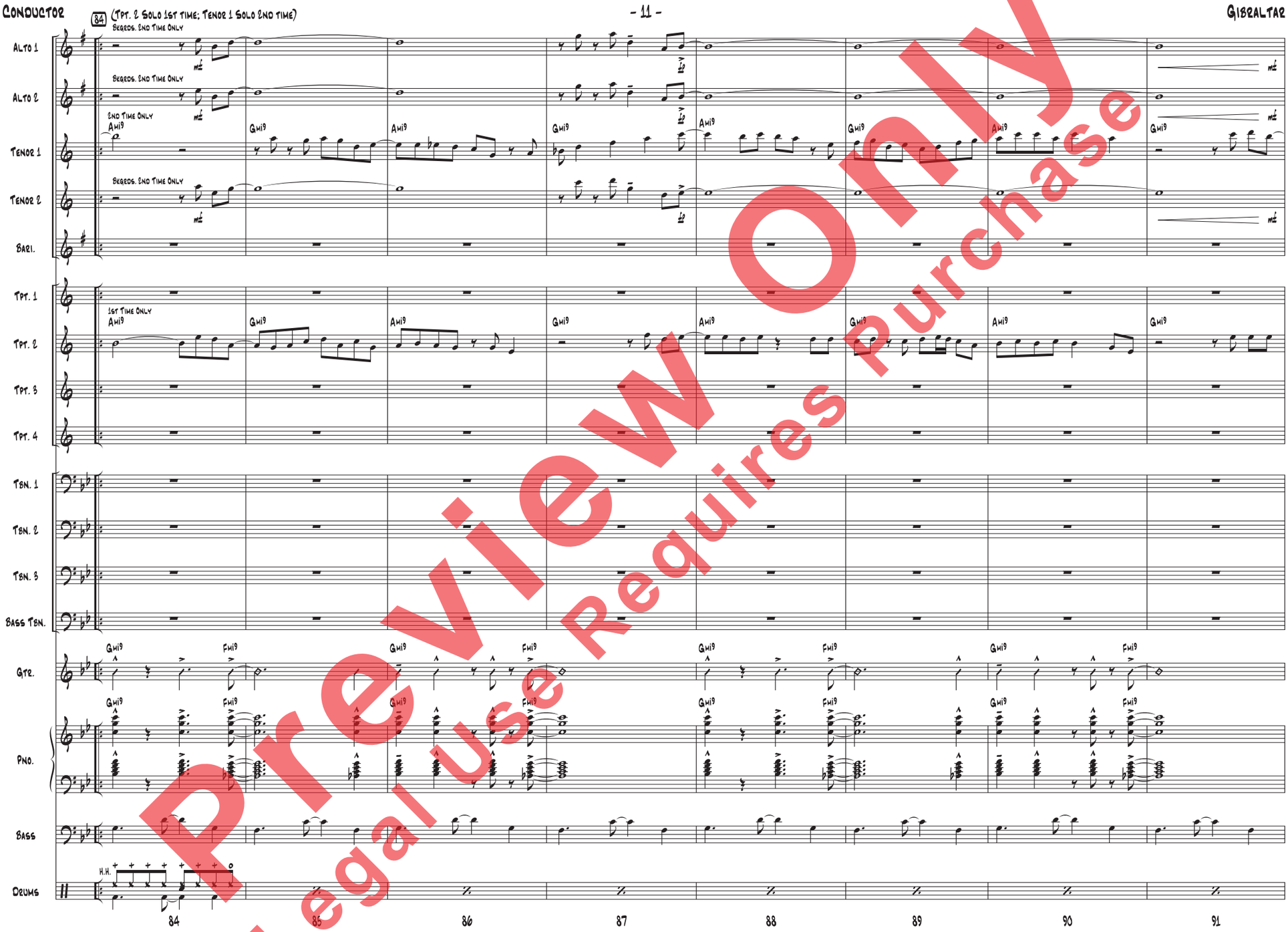

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Swing

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

Play Both Times
Repeats. 2nd Time Only
Ride Cym.

Ami9 Gmi9 Ami9 Gmi9 Ami9 Gmi9 Ami9 Gmi9 C15
Gmi9 Fmi9 Gmi9 Fmi9 Gmi9 Fmi9 Gmi9 Fmi9 B♭15

92 93 94 95 96 97 98 99

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Samba

100

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

Fmaj9 B15 B♭15 E7(♯9/♯5) Ami9 Gmi9 End Solo Solo
Fmaj9 B15 B♭15 E7(♯9/♯5) Ami9 Gmi9 End Solo
E♭maj9 A15 A♭15 D7(♯9/♯5) Gmi9 Fmi9 D7(♯9/♯5) A♭7(♯11/♭9)
E♭maj9 A15 A♭15 D7(♯9/♯5) Gmi11 Fmi9 D7(♯9/♯5) A♭7(♯11/♭9)
H.H. Fill

1. 2.

100 101 102 103 104 105 106 107 108

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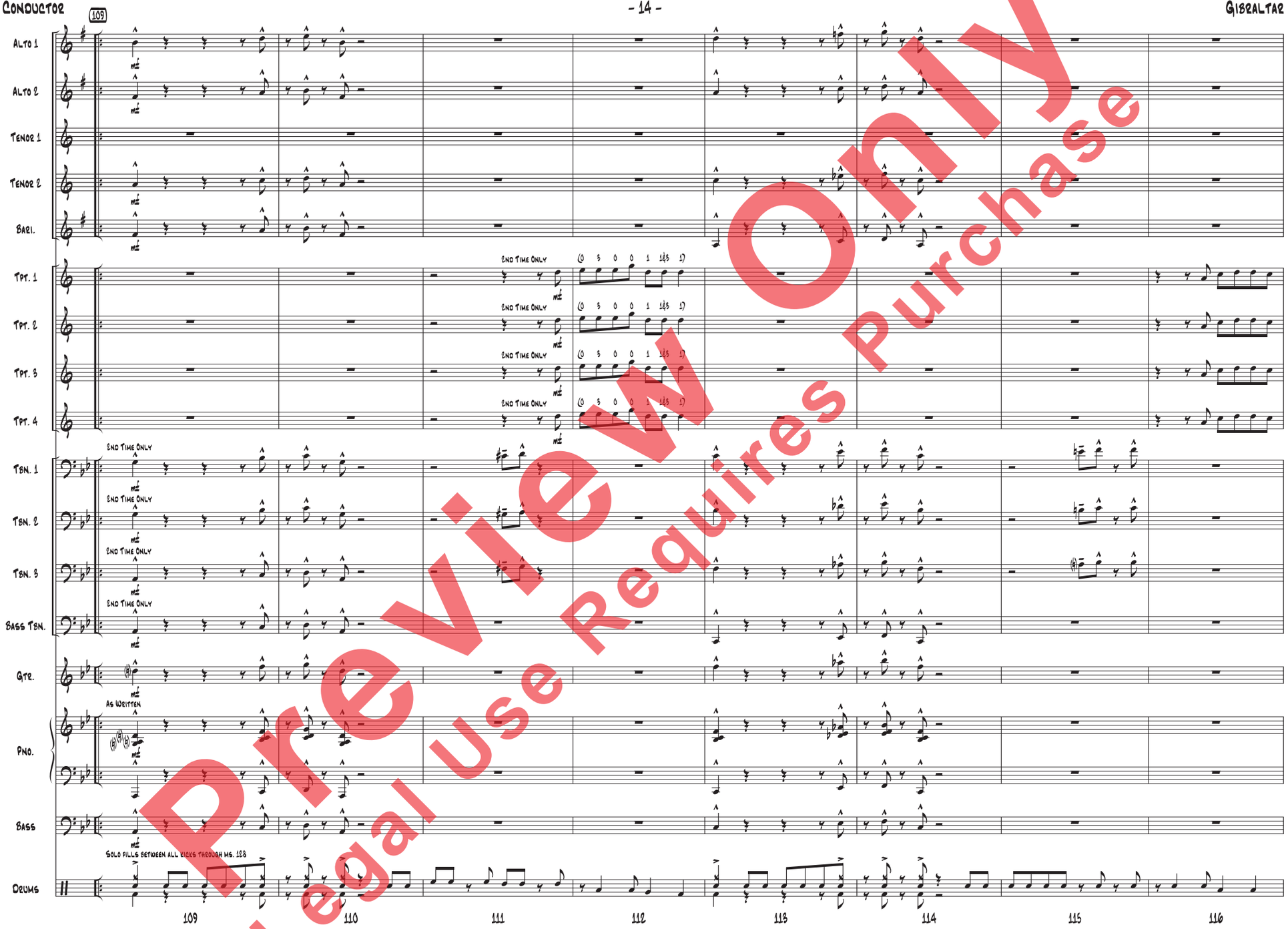

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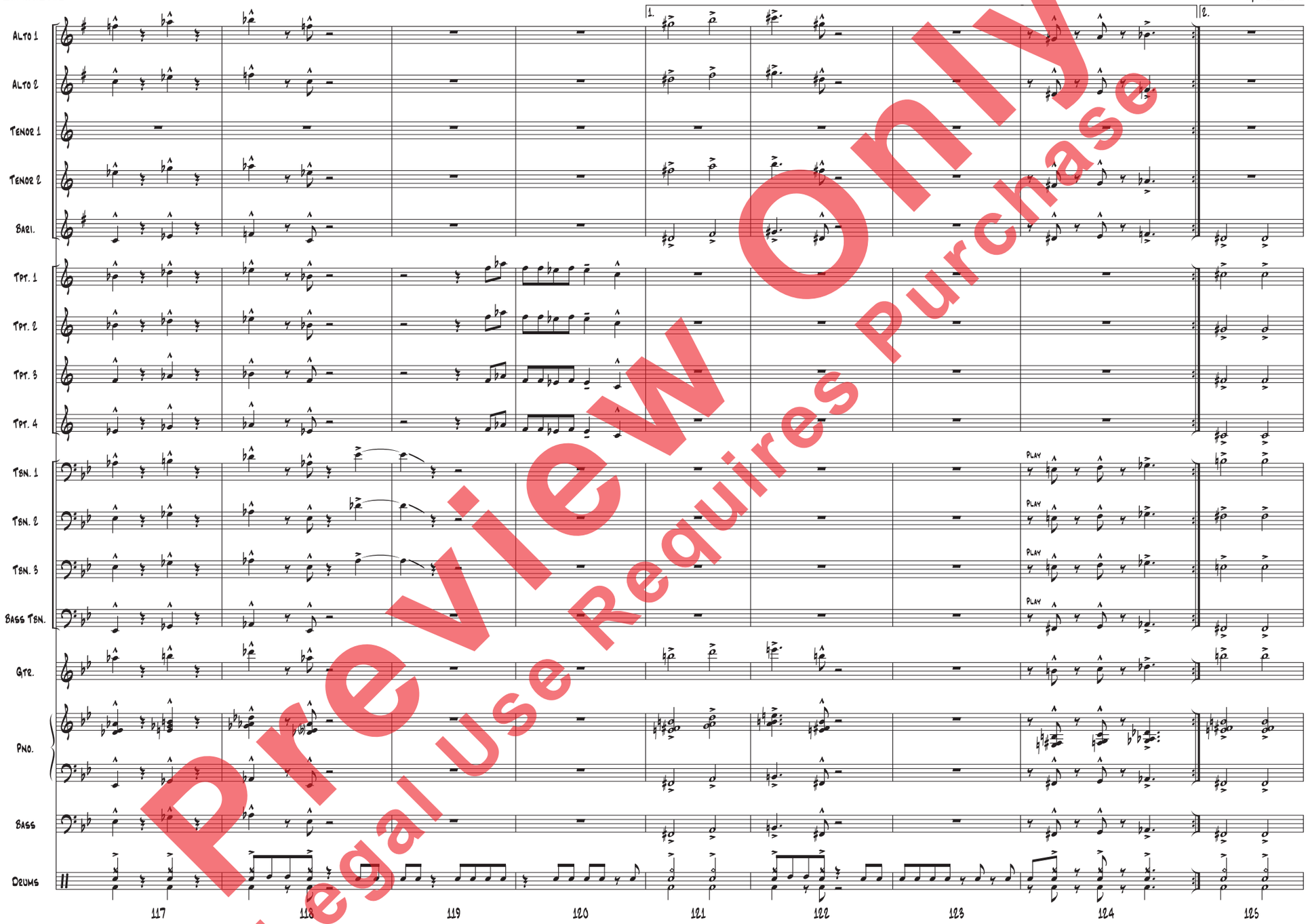

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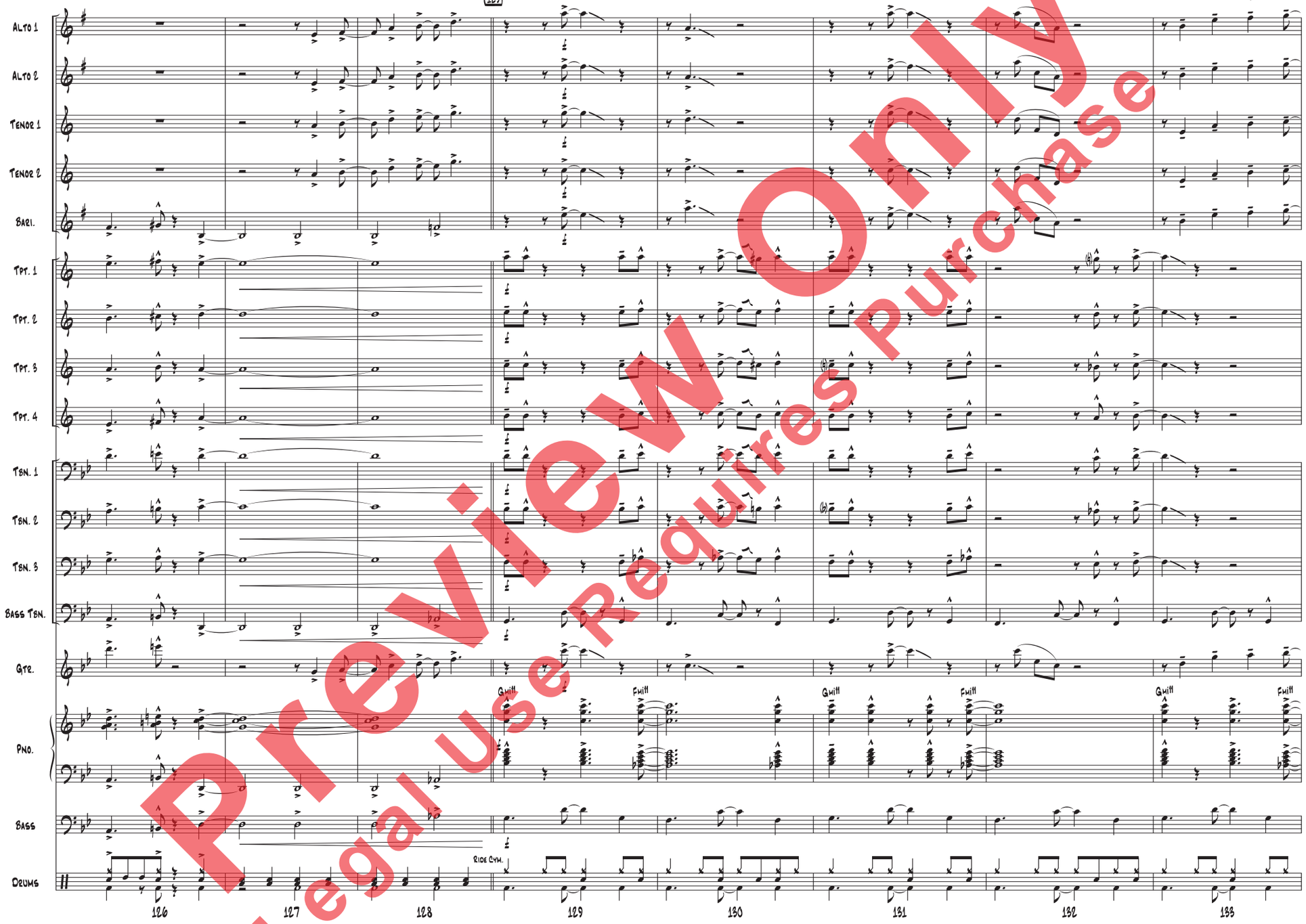

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Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums

(Fwill) Gwill Fwill Gwill Fwill Gwill Fwill Gwill Fwill

134 135 136 137 138 139 140 141

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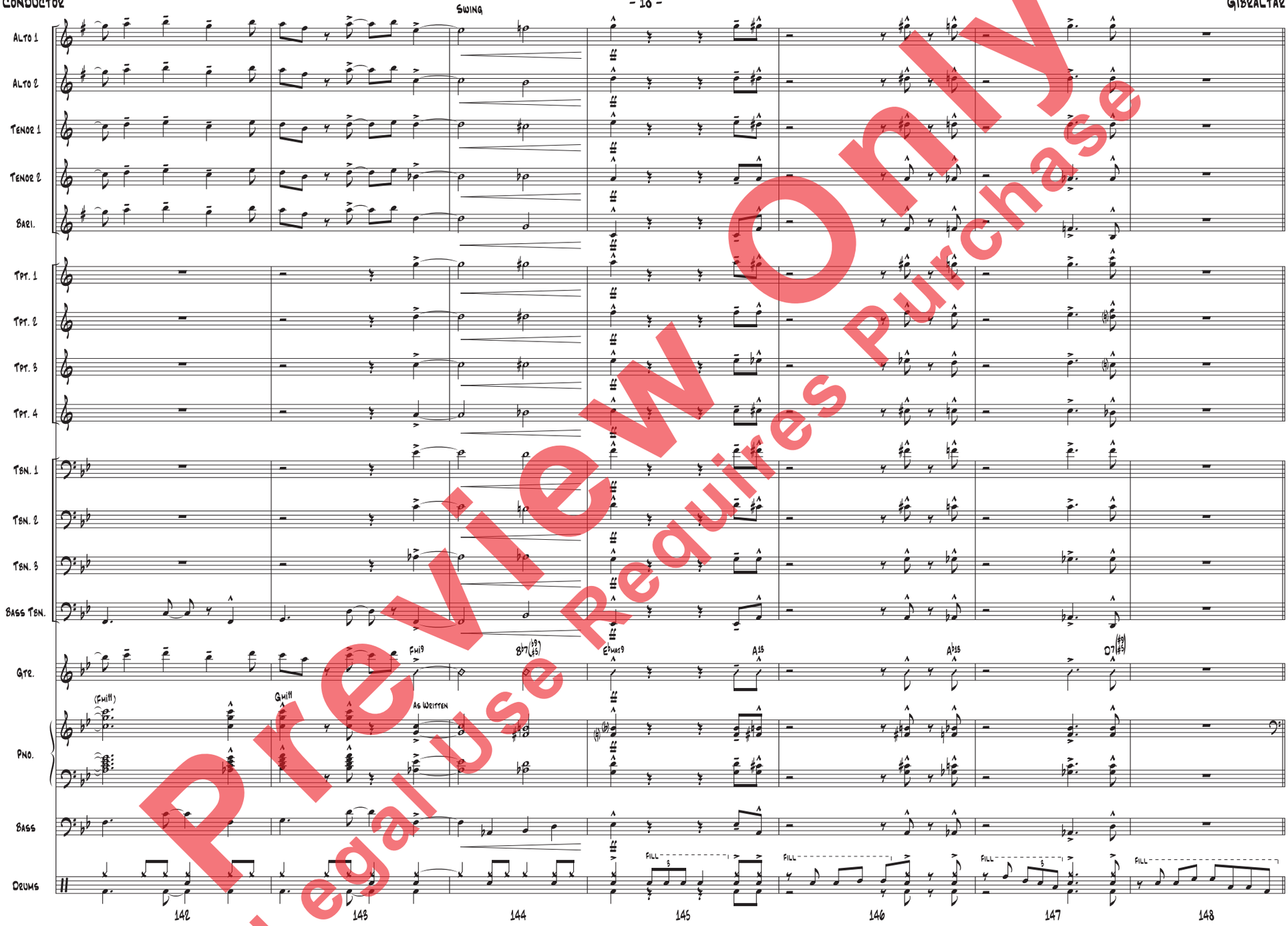

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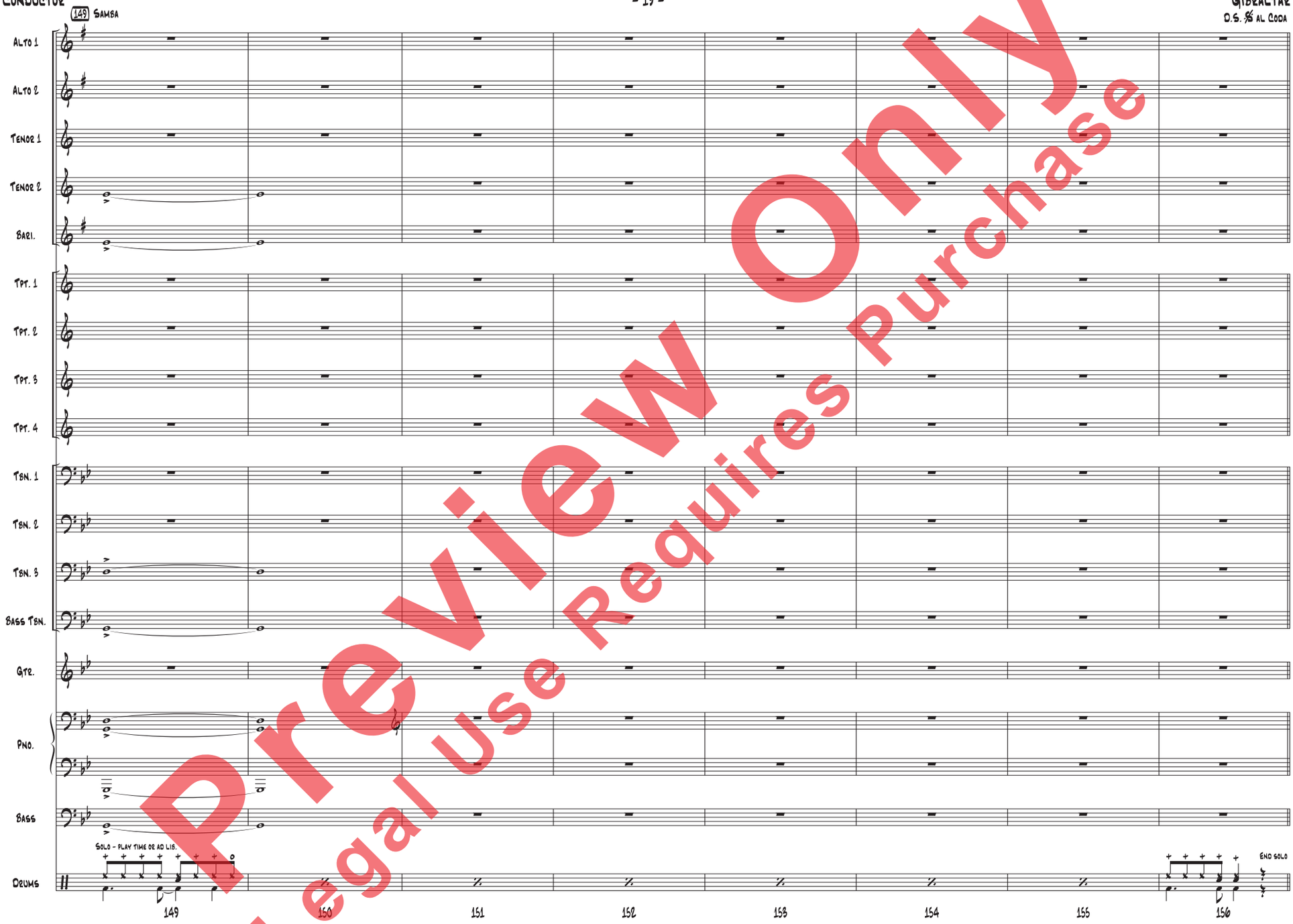

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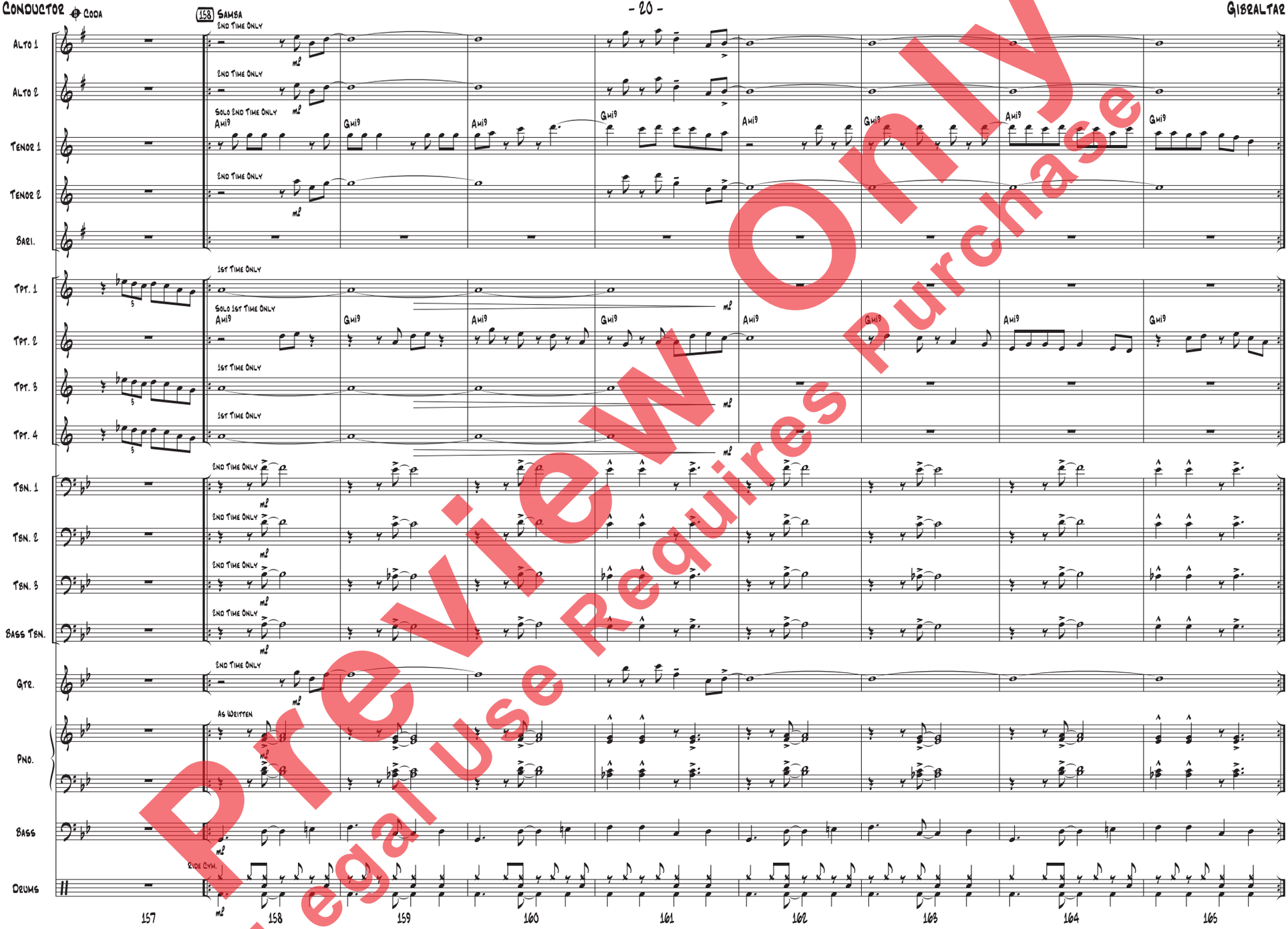

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166

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

Trading 2's w/Tpt. 2
Trading 2's w/Tenor 1
Ami9
Gmi9
cresc.
End solo

166 167 168 169 170 171 172

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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

Gmi9 End solo

Fmi9 B♭7(♯9♭5) E♭maj9 A13 A♭13 D7(♯9♭5) Gmi13

Fill Solo

173 174 175 176 177 178 179

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