

JAZZ BAND SERIES



Stablemates

By **Benny Golson**
Arranged by *Mike Kamuf*

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone
2nd E♭ Alto Saxophone	3rd Trombone
1st B♭ Tenor Saxophone	Bass Trombone
2nd B♭ Tenor Saxophone	Guitar Chords
E♭ Baritone Saxophone	Guitar
1st B♭ Trumpet	Piano
2nd B♭ Trumpet	Bass
3rd B♭ Trumpet	Drums
4th B♭ Trumpet	

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

Stablemates was composed by the legendary tenor saxophonist Benny Golson. This tune follows an A-B-A form, and the A sections are 14 bars in length while the B section is 8 bars. To understand the feel and form of the tune and to hear masters improvising over these wonderful chord changes, students should listen to original recordings of the tune by Miles Davis on the album *Miles: The New Miles Davis Quintet* (1956) and Golson's recording on the album *Benny Golson and the Philadelphians* (1958). In this arrangement, I utilize many of the stop-time figures from Golson's recording. However, I have replaced the Latin feel that occurs in the last four measures of the A sections with a half-time shuffle feel, and I develop this idea later in the chart.

Measures 1–8 are a feature for the drums soloing in between melodic material of the B section. Measure 9 is a statement of the B section by the full ensemble. At the end of m. 16, a combo of alto saxophone, tenor saxophone, trumpet, trombone, and (optional) vibraphone state the melody of the A section. Care should be taken so that the stop-time feel of the rhythm section is accurate. Adding a closing hi-hat on beats 2 and 4 to this passage may help rhythm-section students master it. At m. 27, the drumset player switches to the half-time shuffle feel and can begin to go back to swing in m. 30. The B section melody is played by the 2nd tenor and baritone saxophones; 2nd, 3rd, and bass trombones from mm. 30–34, and then by the saxophone section from mm. 34–37. The A section comes back at m. 39 with the brass stating the melody and the saxophones and rhythm section playing the stop-time figures. Again, adding the hi-hat in this passage can help with mastering rhythmic precision.

An ensemble “send off” for the tenor saxophone solo occurs in mm. 53–57, and the solo begins in m. 57. While a sample solo is provided, students should be encouraged to improvise over these chord changes. Beginning in m. 67, the background figures occur and should complement but not overshadow the soloist.

Measure 89 begins an A section that serves to introduce a trumpet solo. Here, the trumpets, trombones, and saxophones are featured in brief section solis before the trumpet solo begins at m. 99. The feel switches to the half-time shuffle feel, and I employ the ii-V7-I turnaround in D $\flat$ (which occurs at the end of the A sections) as the harmonic basis for the entire trumpet solo. Again, a sample solo is provided, but students are encouraged to improvise over this repeated chord sequence. In this passage, drums should stay on the closed hi-hat from mm. 99–114 and switch to the ride at m. 115, where the bass line becomes more active rhythmically. This passage should build in volume and intensity so the final note of m. 130 is played fz and announces the ensuing shout chorus.

The drums solo from mm. 153–160 and, during this solo, should imply the melody of the bridge; therefore, the drummer should have a solid understanding of the bridge melody. A recap of the melody is heard at m. 161 with the small group that played at m. 17. This time, the combo is accompanied by trumpets 3 and 4; 2nd, 3rd, and bass trombones; as well as the rhythm section. The half-time shuffle returns at m. 171 with the trumpets taking over the melody. However, the focal point here should be the solo trading that occurs between the tenor sax and trumpet. This ending should build up in intensity to a fz ending beginning in m. 184.

I hope you and your students enjoy this arrangement—best wishes for a wonderful 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
47504S

STABLEMATES

Composed by Benny Golson
Arranged by Mike Kamuf

SWING ♩ = 160

1st Eb ALTO SAXOPHONE

2nd Eb ALTO SAXOPHONE

1st Bb TENOR SAXOPHONE

2nd Bb TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE

1st Bb TRUMPET

2nd Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1st TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

QUITAR

PIANO

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

SOLO (AD LIB.)

1 2 3 4 5 6 7 8

© 1977 (Renewed) TIME STEP MUSIC
All Rights Administered by IBBOB MUSIC, INC.
This Arrangement © 2019 TIME STEP MUSIC
All Rights Reserved including Public Performance Used by Permission

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

Preview Requires Purchase

CONDUCTOR

- 3 -

STABLEMATES

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

Legal Use Requires Purchase

- 4 -

STABLEMATES

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

39

40

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

CONDUCTOR

HALF-TIME SHUFFLE FEEL

- 7 - 53 SWING

STABLEMATES

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

CLASSED H.H.

RIDE CYM.

49

50

51

52

53

54

55

56

Legal Use Requires Purchase

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 (40 LIES) Bbm9

Ebm9

Abm9

Abm7(b9)

D7(b9)

Gbm9

C7(b9)

Fbm9

Bbm7(b9)

(Abm9)

Dbm9

Gbm7(b9)

C7(b9)

Fbm9

Bbm7(b9)

Ebm9

Abm7(b9)

COMP.

me

me

57

58

59

60

61

62

63

64

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

73

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

74

75

76

77

78

79

80

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

SAX. 1

SAX. 2

SAX. 3

BASS TRB.

GTR.

PNO.

BASS

DRUMS

81

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

STABLEMATES

112

STABLEMATES

CONDUCTOR

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

113 114 115 116 117 118 119 120

123

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

121 122 123 124 125 126 127 128

Legal Use Requires Purchase

CONDUCTOR

(131) SWING

- 17 -

STABLEMATES

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

END SOLO

FILL

CHOR.

129 130 131 132 133 134 135 136

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.

GR.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144

145

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

146

147

148

149

150

151

152

AS WEITEN

B¹⁵(#11)

B¹⁵(#11)

A¹⁵(#11)

A¹⁵(#11)

161

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

161 162 163 164 165 166 167 168

Legal Use Requires Purchase

171 HALF-TIME SHUFFLE FEEL

END SOLI

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

END SOLI

F#m19 SOLO

B7(9#11)

Ebmaj7(9#11)

F#m19

END SOLI

F#m19 SOLO

B7(9#11)

Ebmaj7(9#11)

(F#m17)

B7(9#11)

AS WRITTEN

CLOSED H.H.

169 170 171 172 173 174 175 176 177

CONDUCTOR

179

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

178 179 180 181 182 183 184 185 186