YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Now What

Mike Kamuf

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
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T. C. (Doubles 1st Trombone)
2nd Baritone T. C. (Doubles 2nd Trombone)

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NOTES TO THE CONDUCTOR

Now What is a medium-swing tune that utilizes a truncated form of the Miles Davis' tune "So What." The opening of the piece should be strong and aggressive, but the inner parts should be equally balanced. There is a three-note motif that starts at measure 6, and players should bring this out each time it occurs, and then back off in volume to allow for the next statement. Since this opening motive returns twice throughout the chart, a consistent approach should be used each time. This strategy will not only connect these sections, but will also maximize rehearsal time.

Although the mood changes at measure 10, care should be taken so that the rhythm section does not lose intensity. The drummer should strive to keep the time moving forward. The melodic statement in measure 18 should be equally balanced between 1st alto sax, 1st tenor sax, trumpet and optional guitar. Measures 18–29 should feel like a small combo performance, so remind musicians to listen, play together and keep a smaller, more intimate sound in mind. During the second statement of the melody at measure 34, the brass kicks should be equally balanced.

The solo section beginning at measure 54 is written for 2nd trumpet the first time through, and 1st alto sax on the repeat. However, feel free to repeat as desired for additional soloists. While the written solos are provided for convenience, this section provides an opportunity for students to begin or continue work on improvisation. The printed solo cycles twice, and outlines a 16-measure form. The concert D Dorian and E-flat Dorian scales are the only modes that students will need to be familiar with. The 16-bar form is as follows:

- D Dorian for 8 measures
- E-flat Dorian for 4 measures
- D Dorian for 4 measures

This would be a perfect opportunity for your group to listen to and/or purchase the Miles Davis recording *Kind of Blue* (Sony), on which this legendary group initially recorded "So What." I can think of no better way to inspire students than by letting them experience Miles' solo on this tune. Other recordings that may be helpful in teaching modal improvisation include (but are not limited to):

- John Coltrane – *Impressions* (Impulse!)
- Woody Shaw – *The Moontrane* (Muse)
- Wayne Shorter – *Speak No Evil* (Blue Note)
- Thad Jones and Mel Lewis or the Vanguard Jazz Orchestra – *Once Around* (New World)

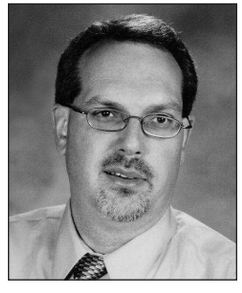
Following the solos, there is a brief contrapuntal ensemble section, beginning at measure 87. I recommend rehearsing alto saxes and trumpets separate from the tenor saxes and trombones. This passage propels the band into the shout section at measure 95. The harmonic structure here is quite different from what students are used to hearing and playing. I find it helpful to have the alto saxes, tenor saxes, trumpets and 1st/3rd trombones sustain each chord in order to let them hear the sonorities. This will improve the pitch and balance between parts. Students should not back away from the dissonance and "grind" sound that will result. Instead, your players should make sure they are playing at an equal volume to balance the chords.

The material from the introduction returns at the close of the piece. A clean horn release on beat 3 of measure 114 will set up the final two unison notes.

I hope you and your students have as much fun as my students and I did in learning this piece. Thank you for choosing *Now What* for your library!

Please enjoy!

—Mike Kamuf



Mike Kamuf

Mike Kamuf is a band/orchestra director in Montgomery County, MD. Mike holds degrees from Youngstown State University (OH) and George Mason University (VA). Numerous jazz artists and ensembles, including the Woody Herman and Glenn Miller Orchestras have performed his compositions and arrangements. As a performer, Mike has played with the Woody Herman and Tommy Dorsey orchestras, and is currently a member of the Alan Baylock Jazz Orchestra.

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CONDUCTOR
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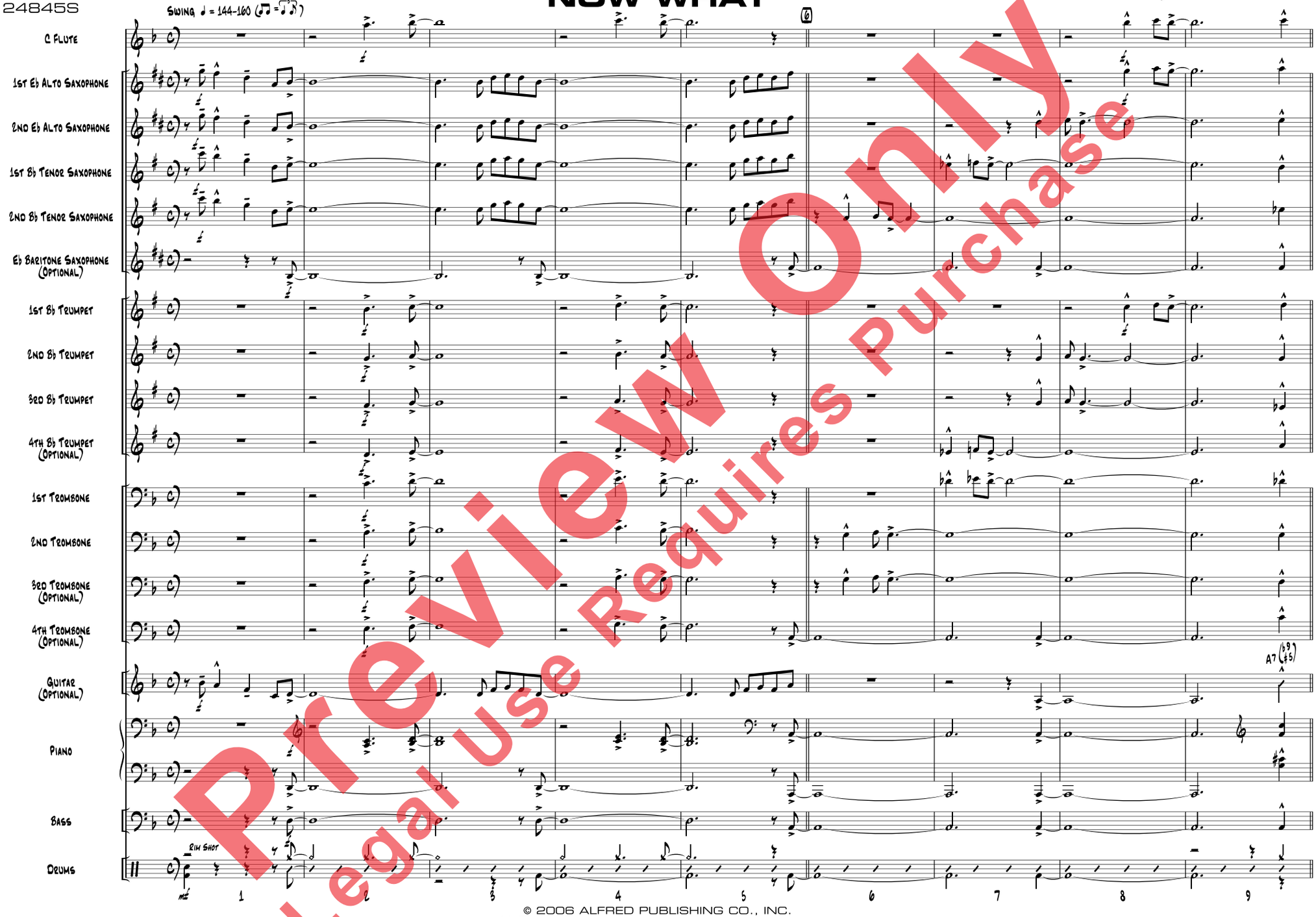
NOW WHAT

By MIKE KAMUF



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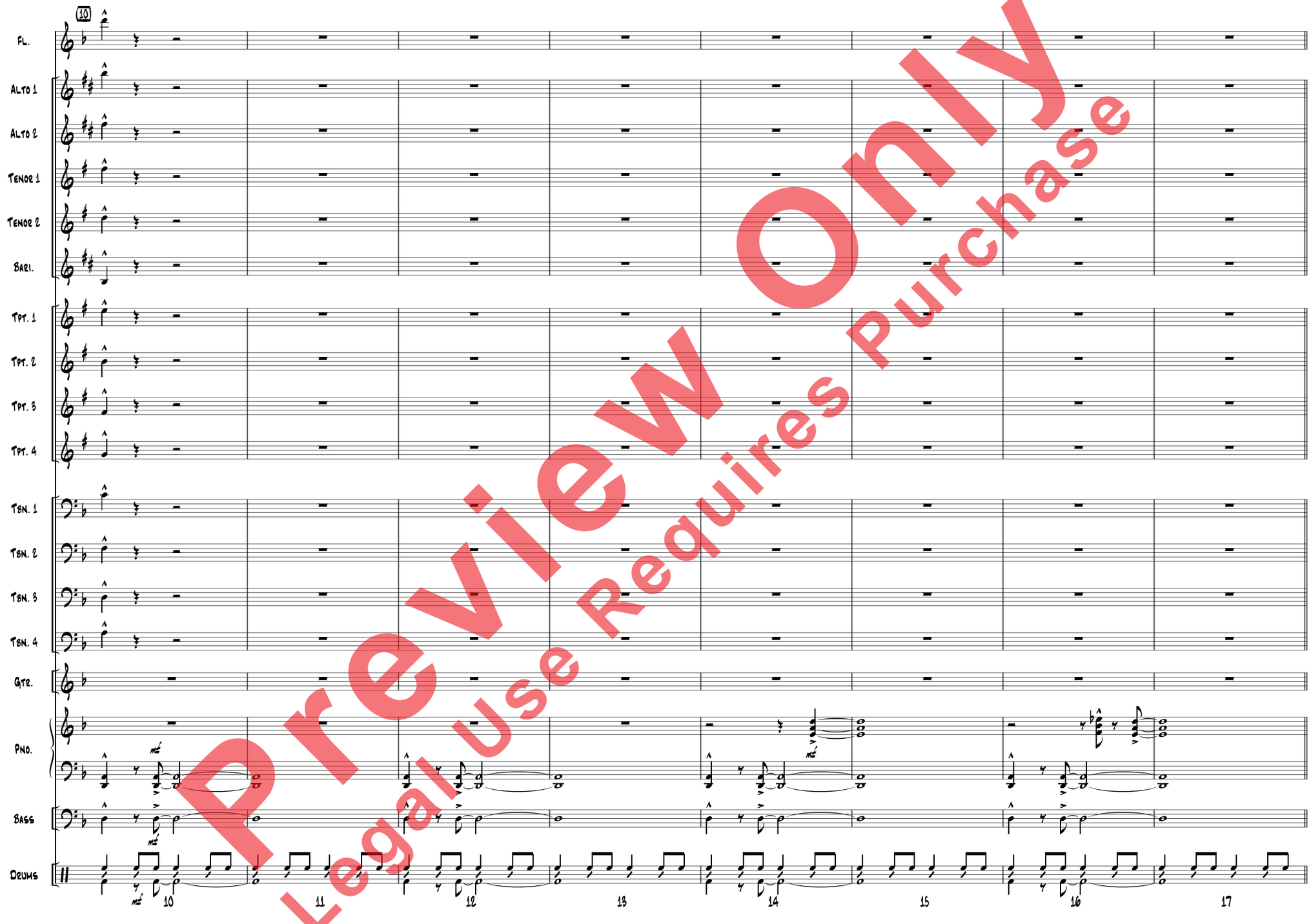

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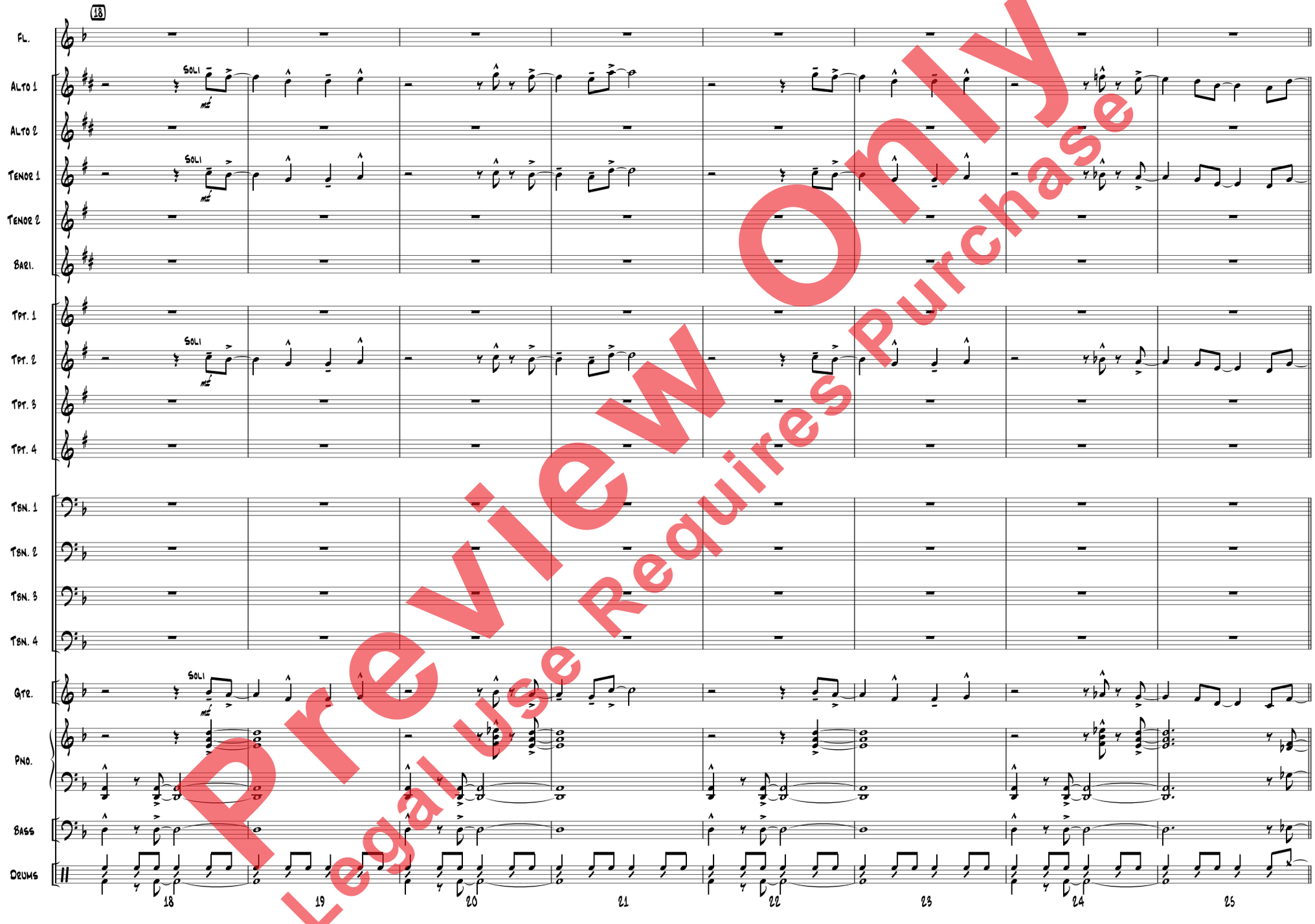

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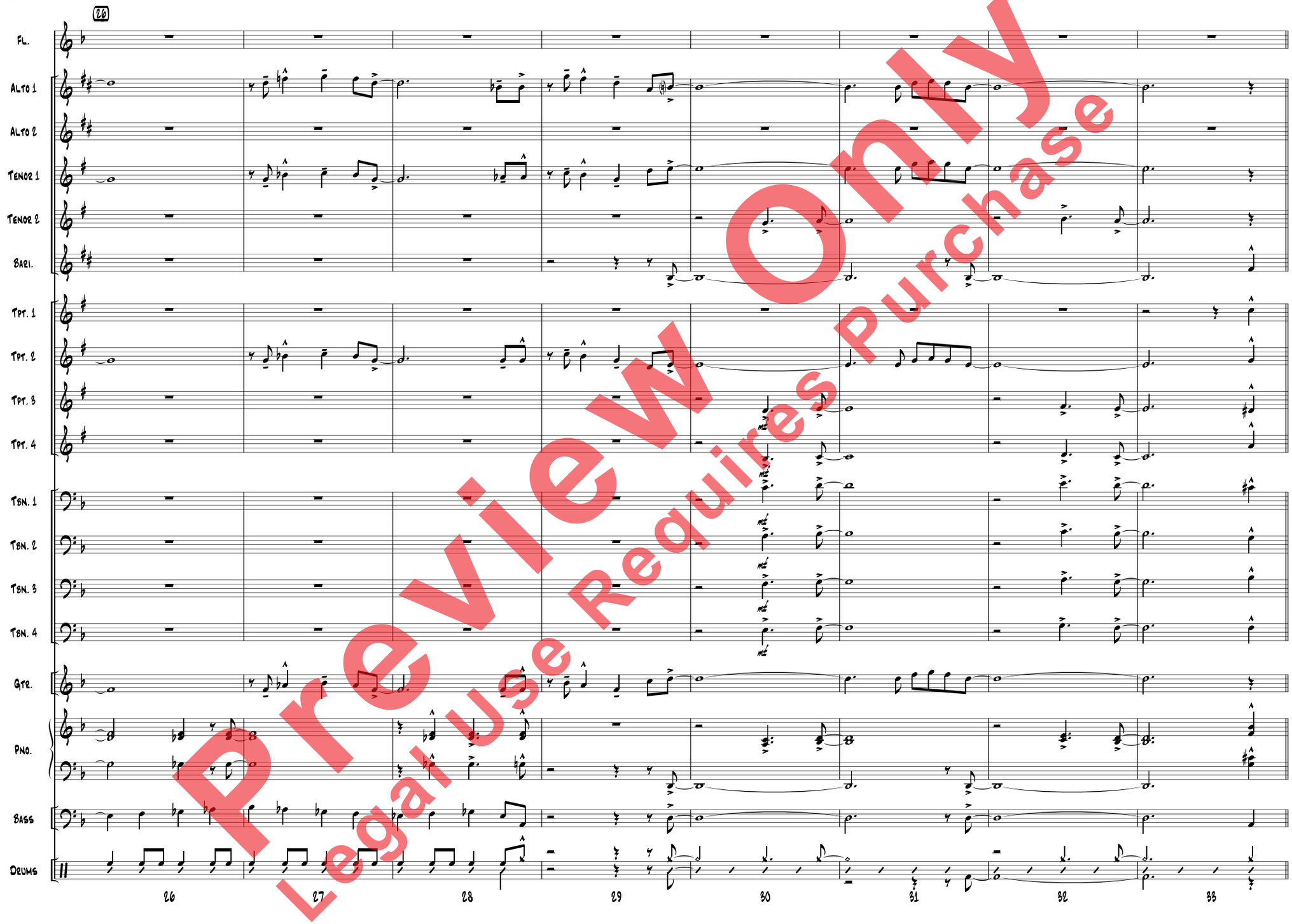

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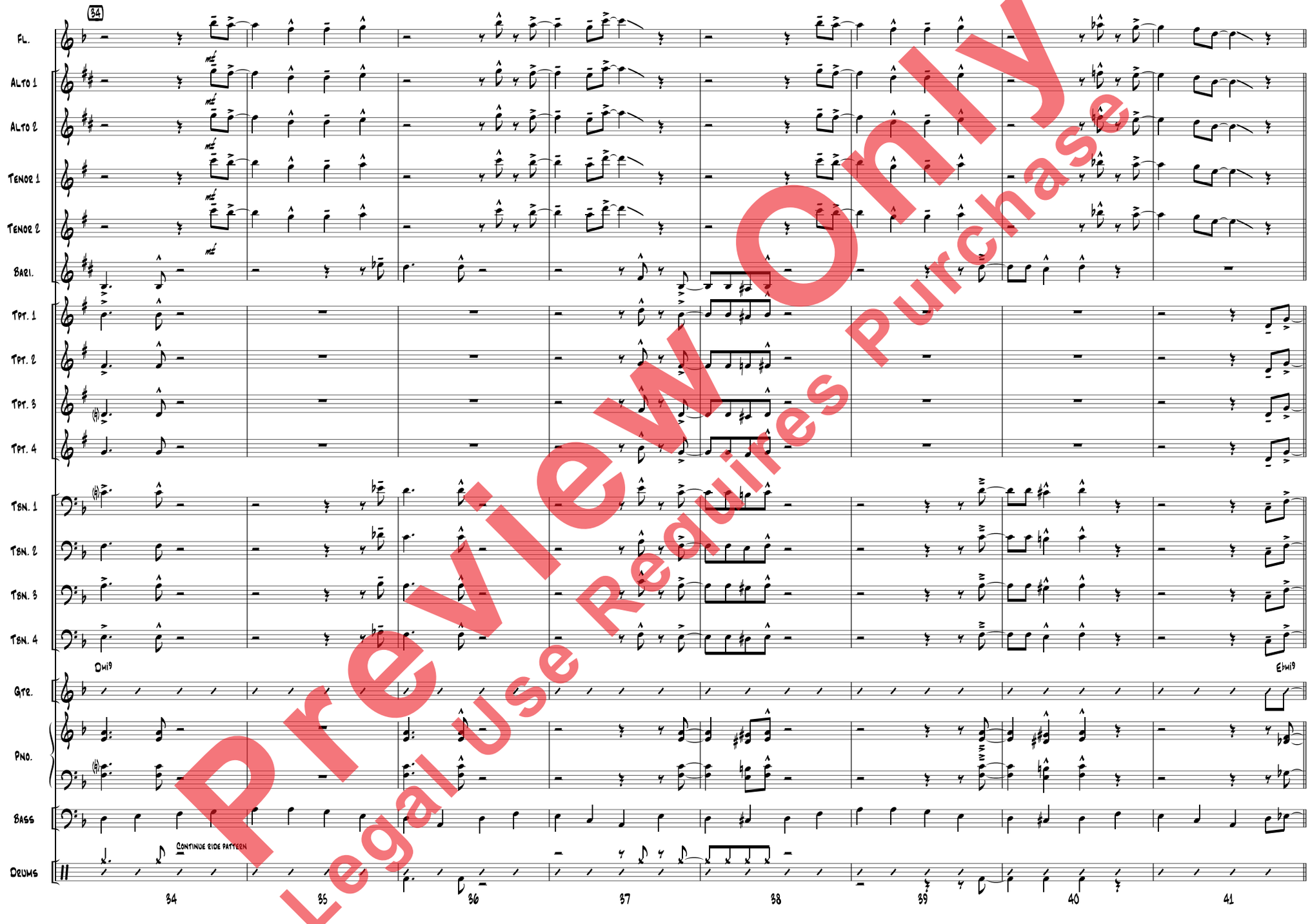

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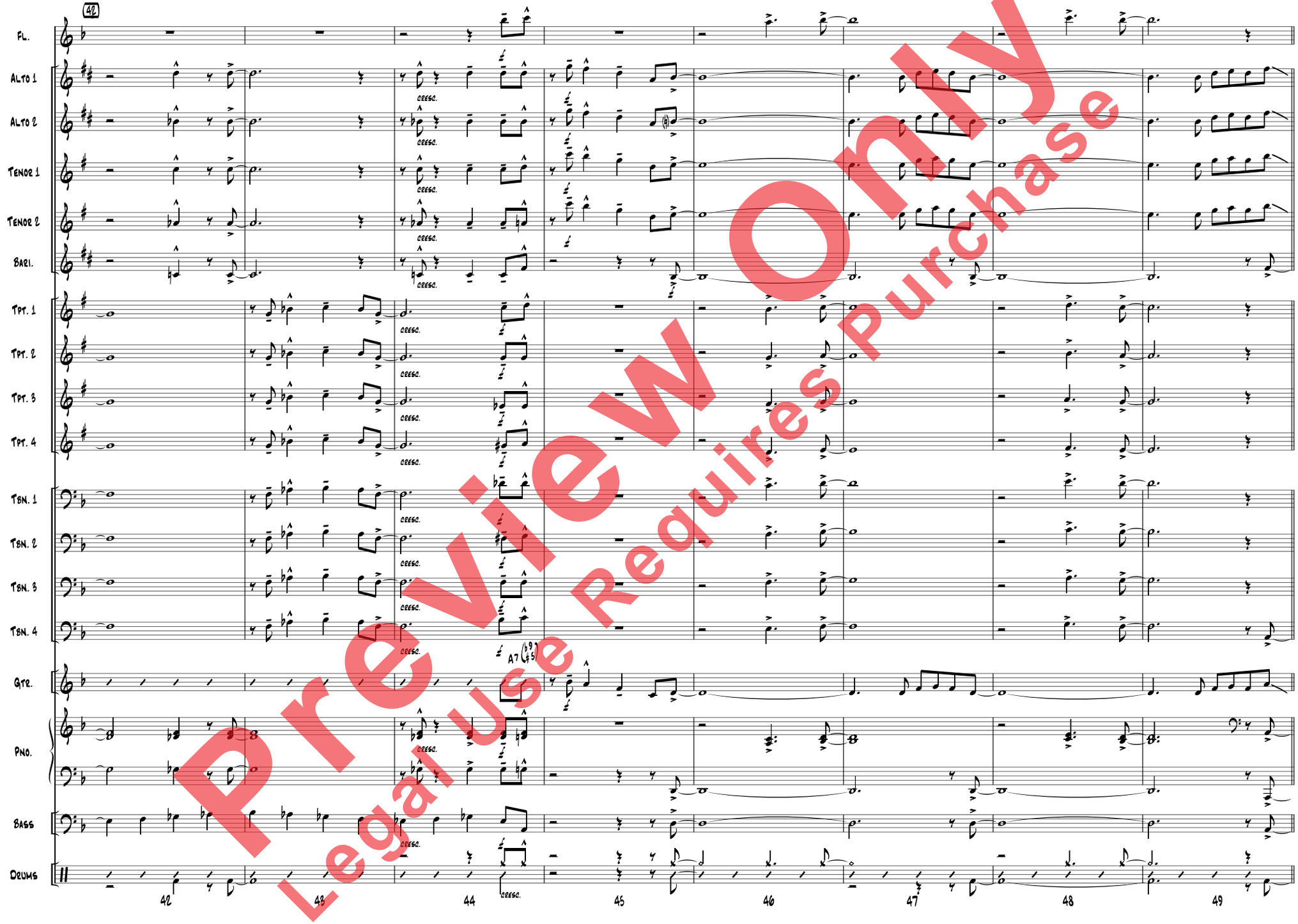

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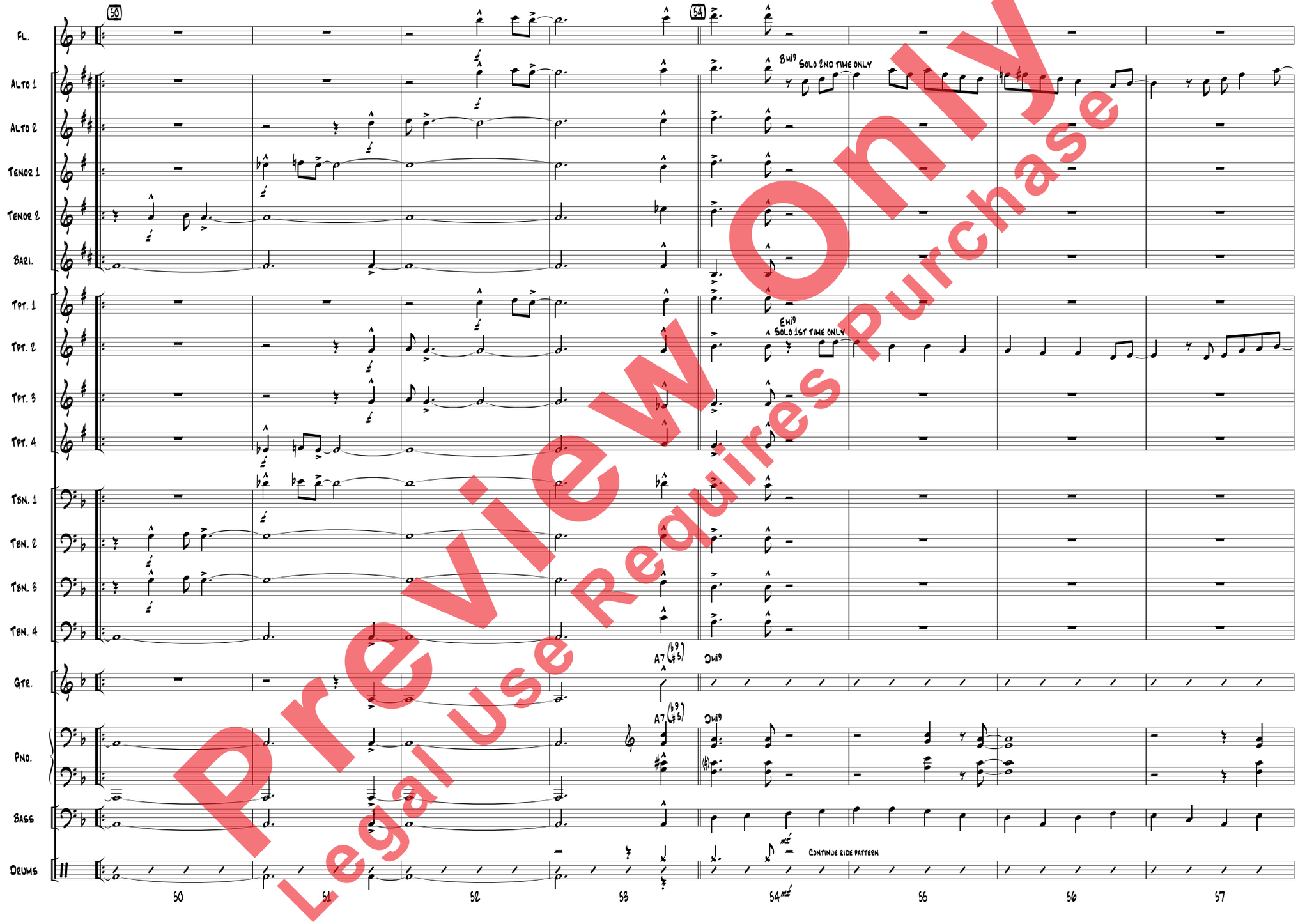

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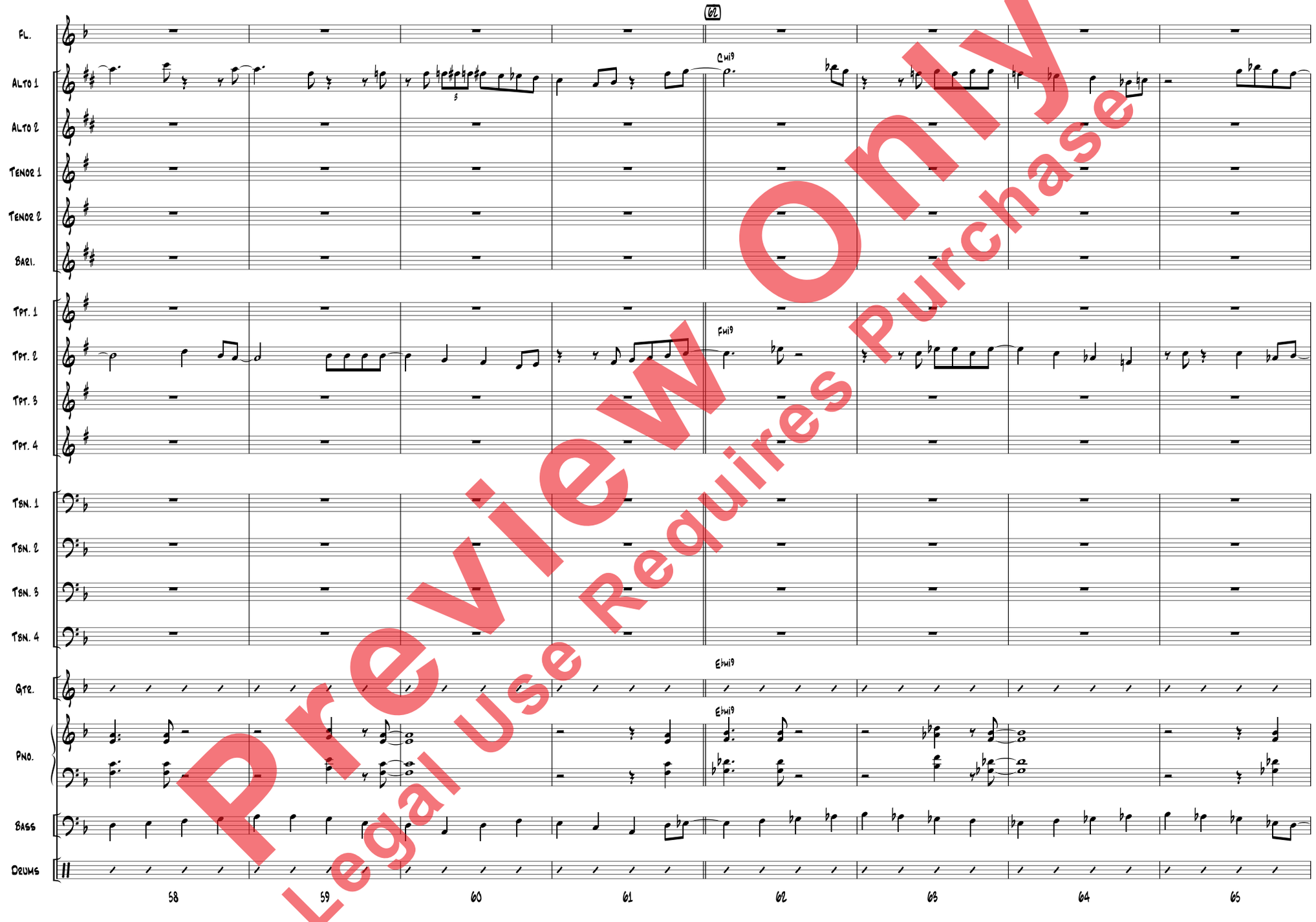

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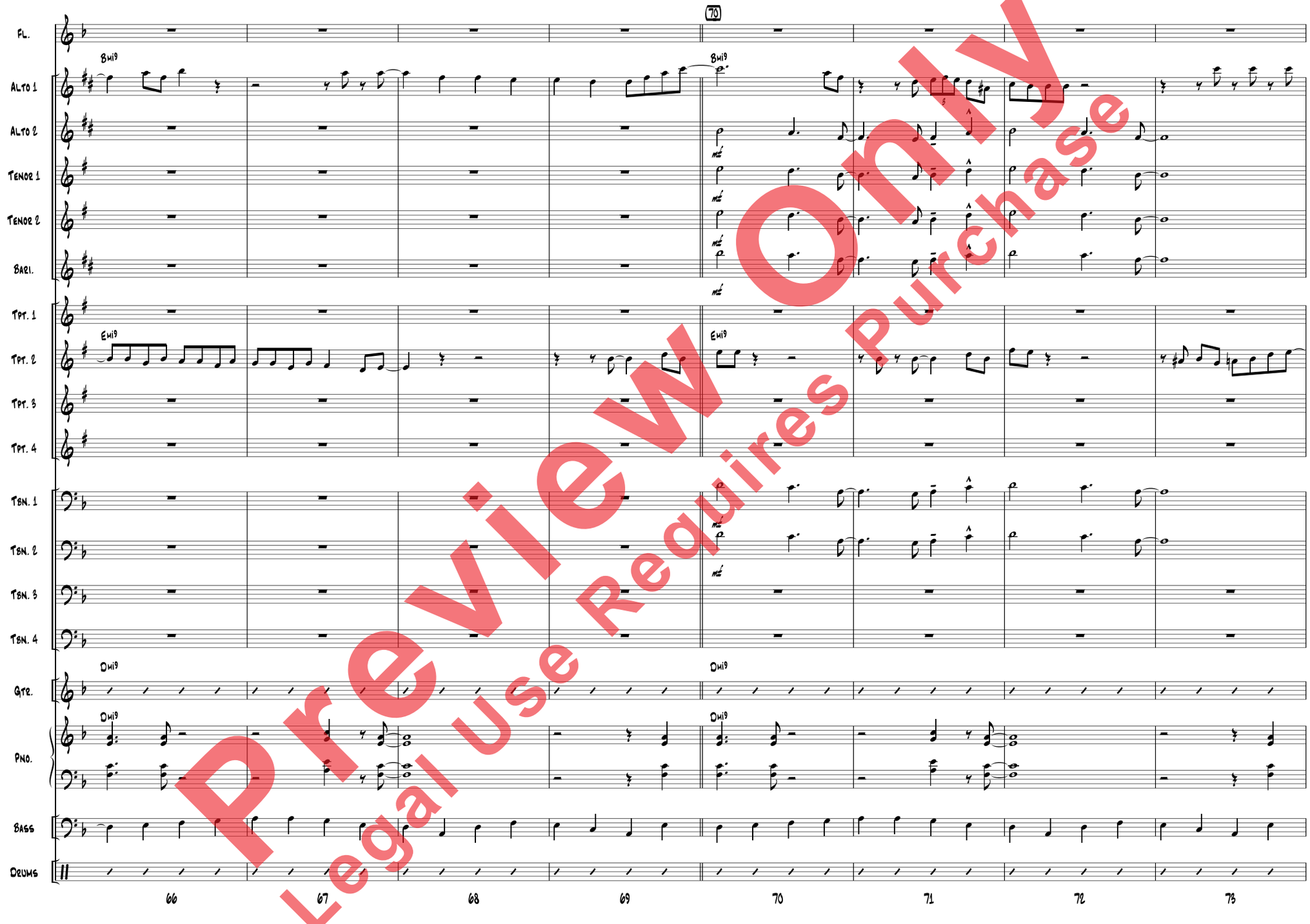

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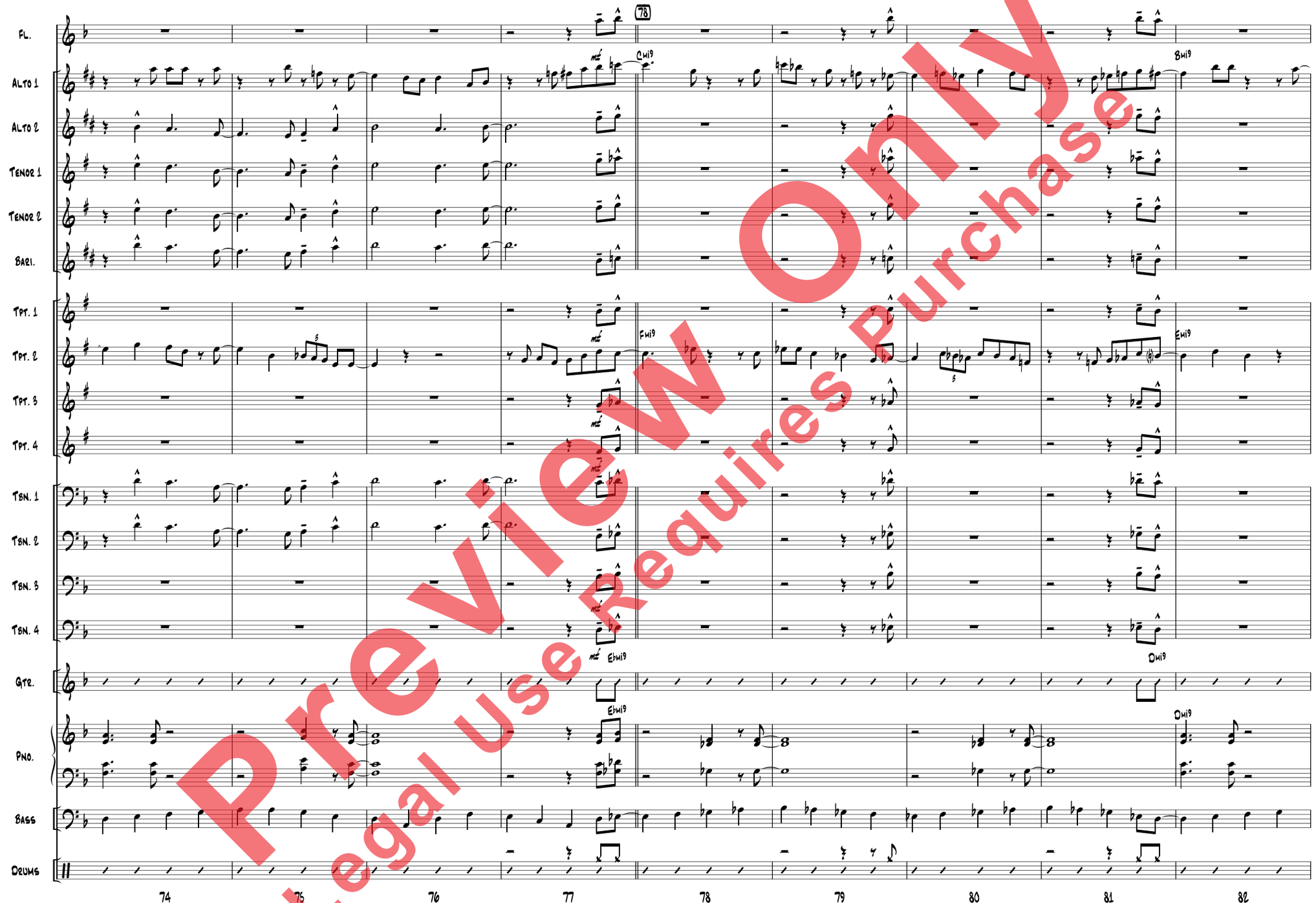

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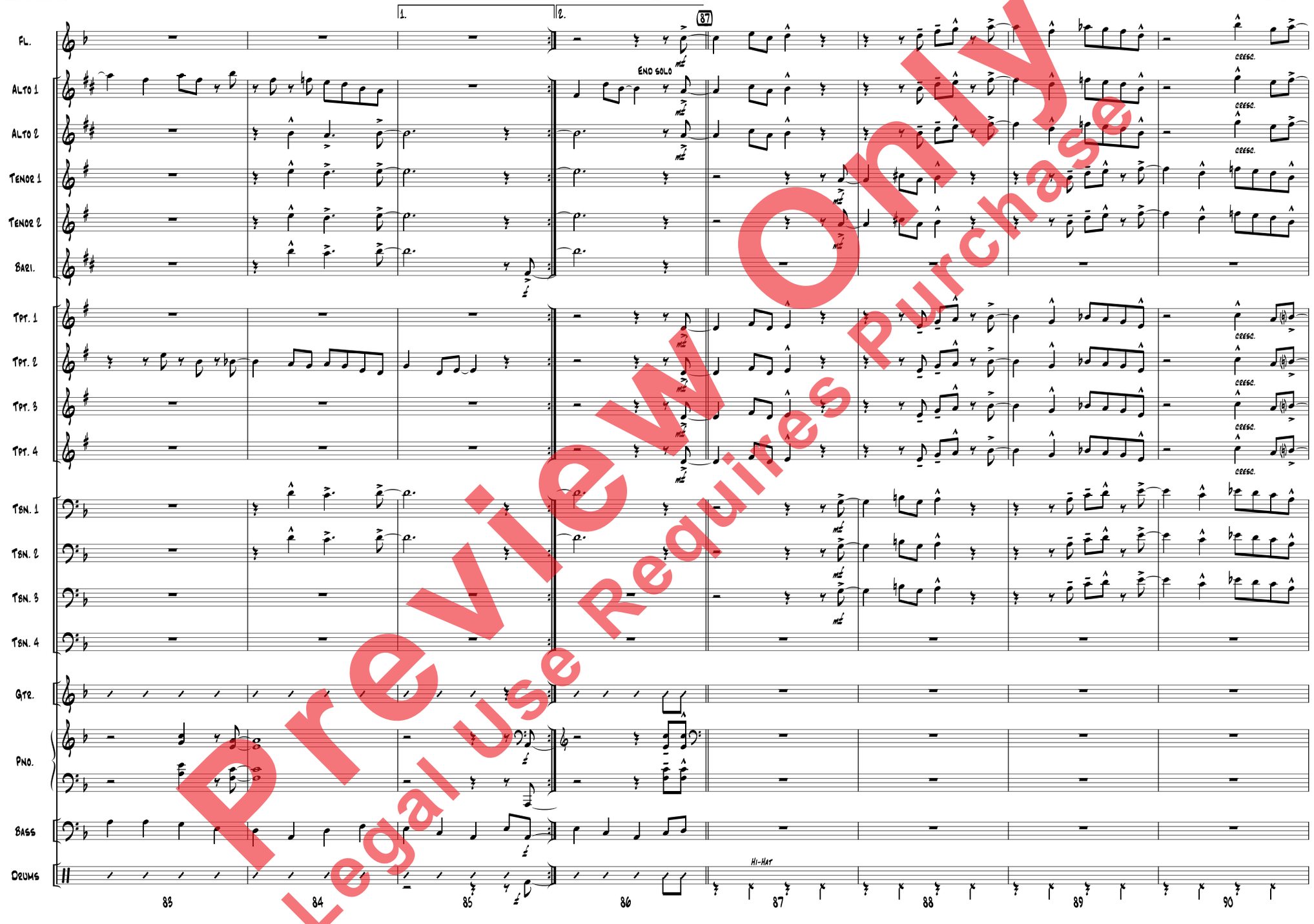

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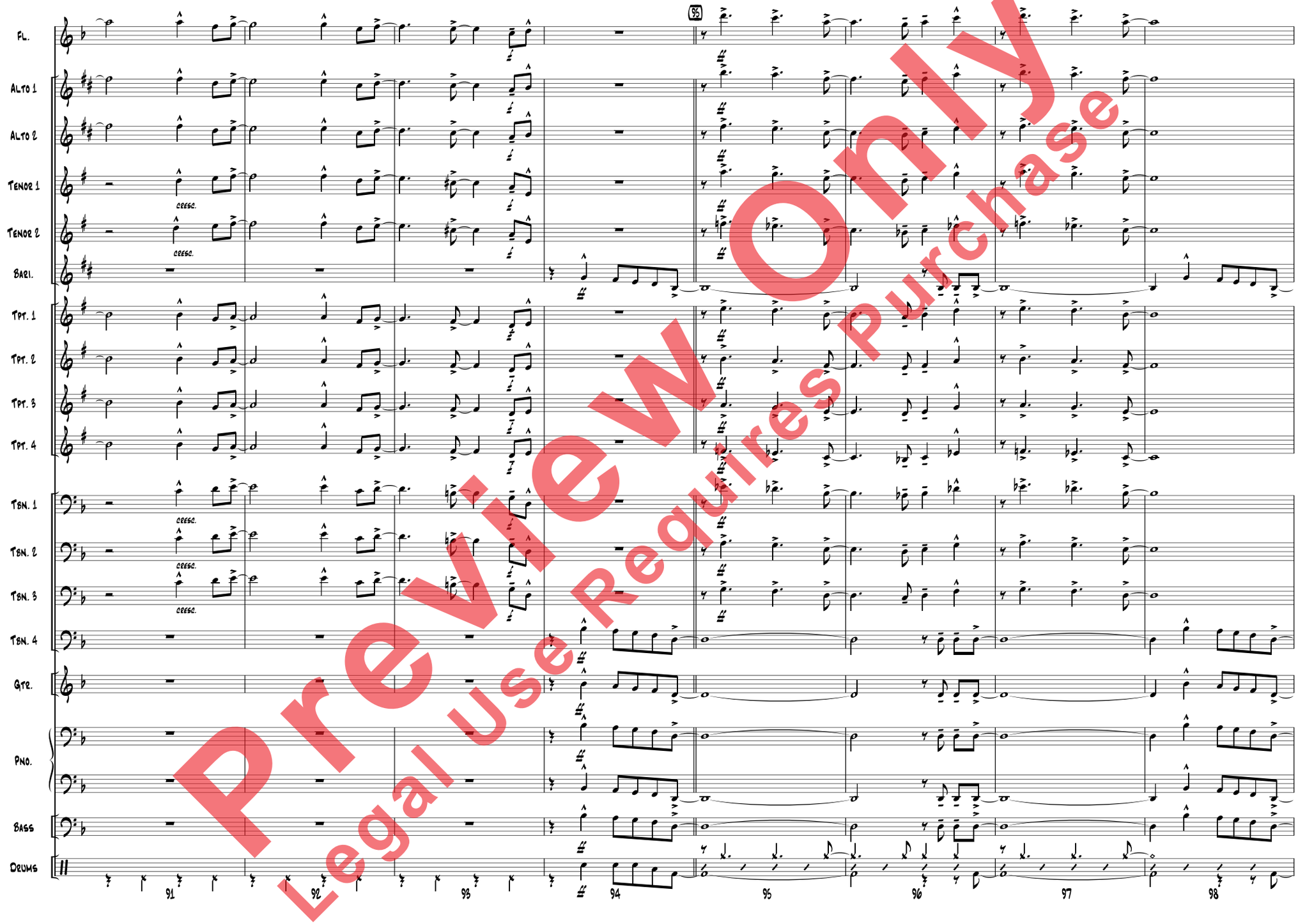

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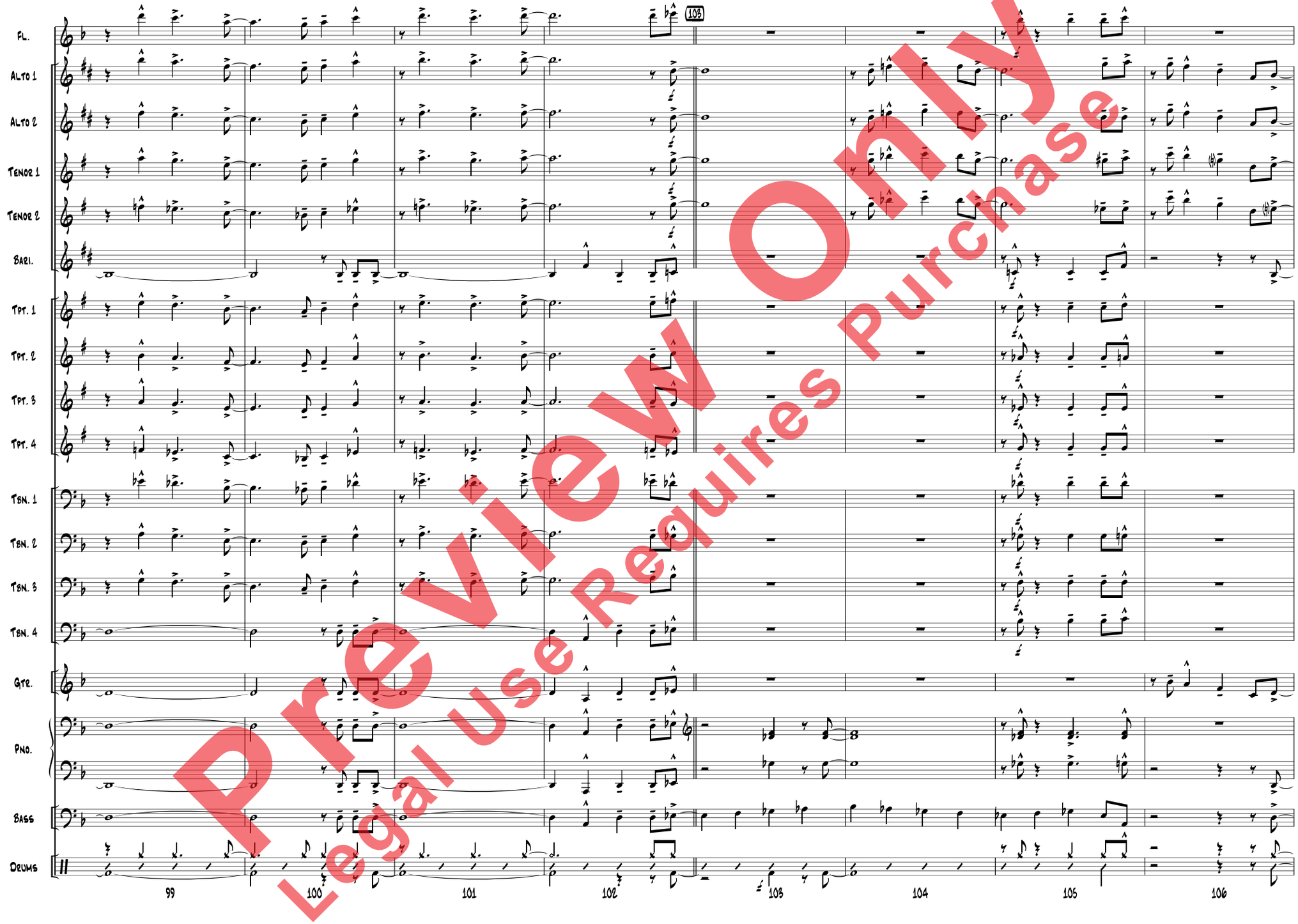

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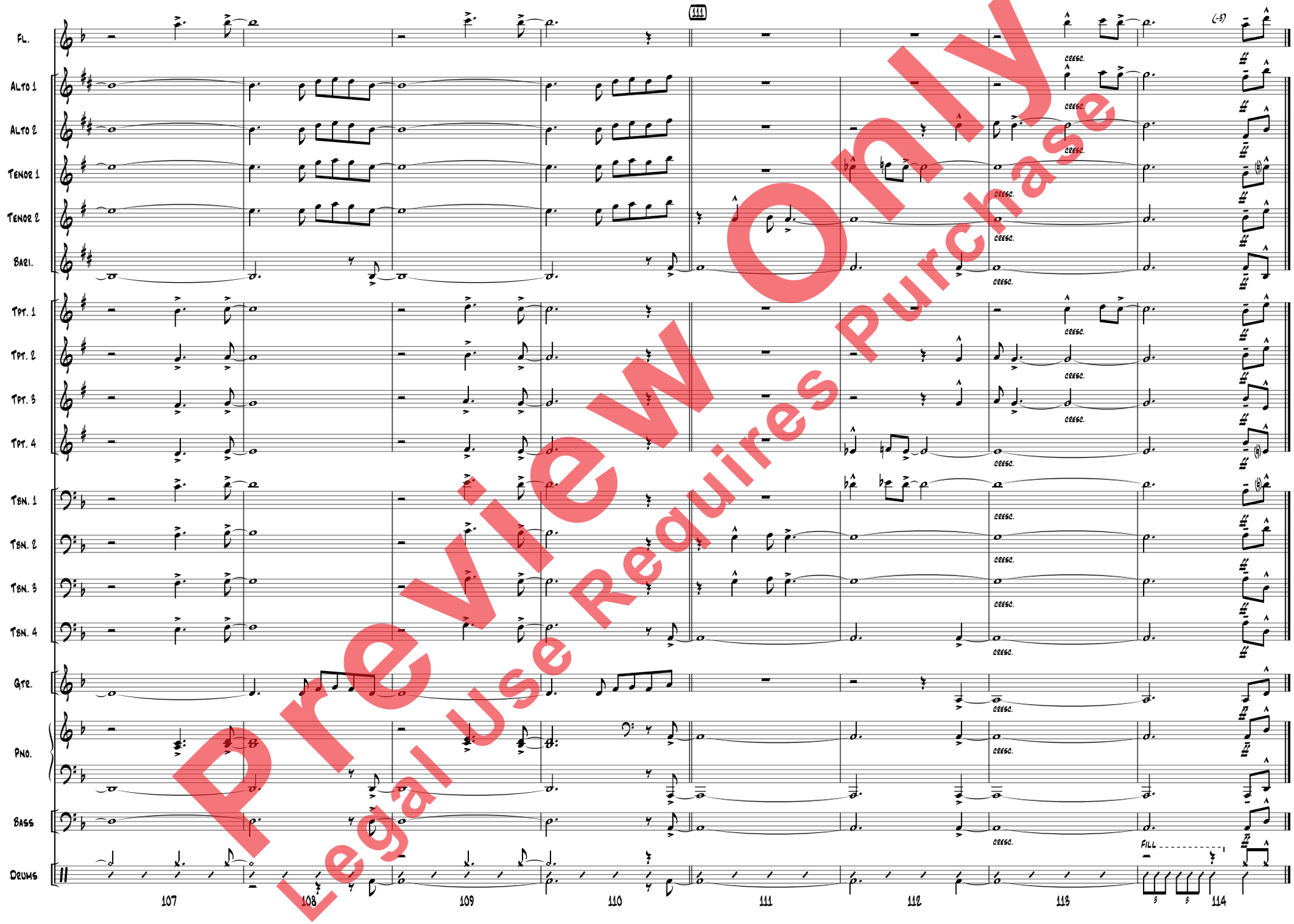

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