

Brother Mister

CHRISTIAN McBRIDE

Arranged by MIKE KAMUF

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

“Brother Mister” is a blues played in a funky-rock groove. This wonderful tune is composed by bassist Christian McBride and he has recorded it with his band Inside Straight on their recording *Kind of Brown* and with his own big band on their recording *The Good Feeling* (both on Mack Avenue Records). I have found that it very beneficial for students to hear performances of a tune’s original recordings therefore I highly recommend playing Christian’s recording of the tune for your students. You can also check out the demo track at alfred.com/download.

The opening horn kicks in measures 1 and 3 should be played uniformly with the roof top accents (^) articulated with a “DAHT” syllable. Bass (and drums) lays down the funky bass line beginning at 5 with the guitar and piano joining in at 13. The melody is stated by the altos and trumpets 2/3/4 at measure 17. These instruments should be equally balanced and the players should strive for a nice blend. At 25, the tenors and trombones add harmonic support to the melody and the baritone sax begins to double the bass line, make sure accents line up between all parts. Again, the players need to keep this section balanced and not over shadow the melody. The second melody chorus begins at 29 with the brass taking over the melody and the alto sax, tenor sax, and guitar parts adding counter melodies in measures 31–32 and 35–36.

Measure 41 begins the first solo section and alto 1 should solo the first time and trumpet 2 the second time. The written-out solos are guides for your students but improvisation is highly encouraged. Even though the harmonies of this tune are suspended harmonies (ex. Bmin7/E or Esus9, concert key), the Dorian mode is the scale of choice for improvising on this tune (ex. Bmin7=B, C#, D, E, F#, G#, A, B). The backgrounds, which begin at 53, should complement but not overpower each soloist.

Measure 65 begins an a cappella breakdown section for the horns. This section is loosely based on (but not an exact transcription of) Eric Reed’s piano solo from McBride’s *Kind of Brown* recording. Listening to the McBride recording will give the students insight into the attitude of this section and how it should be played. I have found it helpful to rehearse passages like this with like parts separate. In this instance, trumpets/altos, tenor/trombones and bari sax. This not only helps student master their parts quickly, but it’s a wonderful time-management tool as well. Uniform articulations between the parts throughout this passage will help with the clarity of the melody, accompaniment, and bass line.

The tenor sax 1 solo begins at 85 after a “send off.” As with the previous solo section, the backgrounds at 101 should not overpower the soloist. The proverbial shout chorus begins at 113 and similar to the passage at 65, is based a motif from the Eric Reed piano solo. The figures in 121–123 should be articulated in the same manner as the intro with the accents aligned. The drum solo at 125 could be played as an ad lib solo or continuing with the existing groove or a combination of both. The final figure in the chart beginning on the “and” of beat 4 in measure 143, should be played accented but without space using a (DAH) articulation.

I hope you and your students enjoy rehearsing and performing this tune.

—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
38684S

BROTHER MISTER

By CHRISTIAN McBRIDE
Arranged by MIKE KAMUF

EVEN 8TH'S ♩ = 132-144

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
GUITAR
PIANO
BASS
DRUMS

Chord symbols: Ebm7, Em7, Fm7, Gm7, Abm7, Am7, Am7, Bm7

Drum notation: SOLO, SOLO, mē (200% stick), mē

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8

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

9 10 11 12 13 14 15 16

END SOLO

17

ALTO 1 w/Tprs.

ALTO 2 m2 w/Tprs. m2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 w/ALTOs

TPT. 3 m2 w/ALTOs

TPT. 4 m2 w/ALTOs

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GRE. w/Tprs. m2

PNO. Bm7/E E7/A Bm7/E

BASS

DRUMS

17 18 19 20 21 22 23 24

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.

GRE.

PNO.

BASS

DRUMS

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UNISON SOLI

eb7/Ab F#7/Ab Eb7/B G#7/C A#7/D B#7/E

SOLO

25 26 27 28 29 30 31 32

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

33 34 35 36 37 38 39 40

SOLO FILL

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41 OPT. OPEN FOR SOLOS

SOLO 1ST TIME

C#m7/C#

G#m7/C#

C#m7/F# SOLO 2ND TIME

F#m7/B

C#m7/F#

Bm7/E

Em7/A

Bm7/E

Bm7/E

Em7/A

Bm7/E

41

42

43

44

45

46

47

48



CONDUCTOR

BROTHER MISTER

ALTO 1 *C#m7/F* *Dm7/G* *E#m7/A* *F#m7/B* *G#m7/C#*

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 *F#m7/Bb* *Gm7/C* *A#m7/D* *Bm7/E* *C#m7/F#*

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. *E#m7/Ab* *E#m7/A F#m7/Bb* *Gm7/C* *A#m7/D* *Bm7/E*

PNO. *E#m7/Ab* *E#m7/A F#m7/Bb* *Gm7/C* *A#m7/D* *Bm7/E*

BASS

DRUMS

49 50 51 52 53 54 55 56



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

57 58 59 60 61 62 63 64

Chord symbols: C#m7/#, G#m7/C#, Cm7/F, Dm7/G, Em7/A, F#m7/B, C#m7/B, C#m7/C#, Cm7/Bb, Gm7/C, Am7/D, Bm7/E, Em7/A, Bm7/E, Ebm7/Ab, Em7/A Fm7/Bb, Gm7/C, Am7/D, Ebm7/Ab, Em7/A Fm7/Bb, Gm7/C, Am7/D



65

ALTO 1 SOLI w/TPRS.
me

ALTO 2 SOLI w/TPRS.
me

TENOR 1 me

TENOR 2 me

BARI. me

TPTR. 1 SOLI w/ALTOS
me

TPTR. 2 SOLI w/ALTOS
me

TPTR. 3 SOLI w/ALTOS
me

TPTR. 4 SOLI w/ALTOS
me

TBN. 1 me

TBN. 2 me

TBN. 3 me

BASS TBN. me

GRE.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

77

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.
GRE.
PNO.
BASS
DRUMS

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

81 82 83 84 85 86 87 88

SOLO

F#m7/bb

Gm7/C

Am7/D

Bm7/E

Ebm7/Ab

Fm7/bb

Gm7/C

Am7/D

89

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

Chord markings: C#m7/#, F#m7/B, Bm7/E, Em7/A

Rehearsal mark: 89

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101

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.

GRE.

PNO.

BASS

DRUMS

97 98 99 100 101 102 103 104

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

105 106 107 108 109 110 111 112

END SOLO

SOLO

SOLO

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113

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.

GRP.

PNO.

BASS

DRUMS

113 114 115 116 117 118 119 120

SOLO

SOLO FILL

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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.

GRE.

PNO.

BASS

DRUMS

121 122 123 124 125 126 127 128

SOLO

SOLO AD LIB. OR SOLO PLAYING GROOVE FIGURE

125

The image shows a page of a musical score for the piece 'Brother Mister'. The score is arranged for a conductor and includes parts for Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features a prominent red watermark that reads 'Preview Only Legal Use Requires Purchase'. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '125' is present at the top right, and a 'SOLO' marking is at the bottom left. The bottom of the page shows measure numbers from 121 to 128.

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.

GRE.

PNO.

BASS

DRUMS

129 130 131 132 133 134 135 136

SOLO

SOLO

The image shows a page of a musical score for 'Brother Mister'. It includes staves for Alto 1 and 2, Tenor 1 and 2, Baritone, Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums. The score is mostly blank with some drum notation at the bottom. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' below it. The page number '- 17 -' is at the top center, and the title 'BROTHER MISTER' and subtitle 'D.S. AL CODA' are at the top right. The conductor's part is indicated at the top left. The drum part at the bottom shows measures 129 through 136, with 'SOLO' markings above measures 134 and 136.

♩ CODA

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.

GRE.

PNO.

BASS

DRUMS

137 138 139 140 141 142 143 144 145

Chord progression: Eb7/Ab, F#m7/bb, F#m7/B, Gm7/C, Am7/D, Em7/A, Am7/D

