

Compared to What

Words and Music by Eugene McDaniels

Arranged by Mike Kamuf

INSTRUMENTATION

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

Optional/Alternate Parts

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

YOUNG JAZZ ENSEMBLE

NOTES TO THE CONDUCTOR

Compared to What is a soul jazz composition penned by Eugene McDaniels in the late 1960s. The tune's lyrics protest the Vietnam War. Although vocalist Roberta Flack first recorded the tune in early 1969, the version pianist Les McCann and saxophonist Eddie Harris recorded June 21, 1969, at the Montreux Jazz Festival earned them a gold record. This tune has been recorded by many musicians. Saxophonist Maceo Parker's recording will also inspire your students.

In the introduction, I employ a motif that McCann used during his lengthy introductory solo, which is written in the brass section. During the introduction and throughout the arrangement, observing the dynamic levels will make this chart exciting for both the players and the audience! The tune's iconic groove begins at m. 13. The left hand of the piano doubles the bass line here and often throughout. If you have a strong bassist, you may elect to have the piano player omit the left-hand part in these passages. The melody begins at m. 17, the saxes take over in m. 29. Measures 33–36 act as a transition into a second statement of the melody and should end with a strong hit from the entire ensemble on beat 4 of m. 36. At m. 37, the second statement of the melody begins.

A repeated solo section begins at m. 53 and has written guide solos and chord changes for tenor sax 1 (first time) and trumpet 2 (second time). Since the solo section is a one chord vamp, I highly encourage you to open up this section to feature additional players. With just the F dominant tonality, this passage will serve as a great vehicle to allow students of any ability level to improvise. For soloing, the following concert-pitched scales work very well:

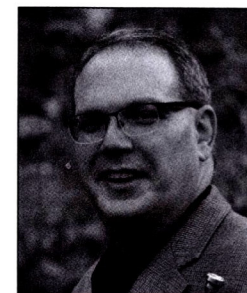
- F Mixolydian—F, G, A, B \flat , C, D, E \flat
- F Pentatonic—F, G, A, C, D
- F Minor Pentatonic—F, A \flat , B \flat , C, E \flat
- F Blues Scale—F, A \flat , B \flat , B, C, E \flat

As with any solo passage, background figures throughout this chorus should complement the soloist without overpowering.

Measure 69 begins a short drum solo which can be improvised or played as a time solo with the dynamics tapering down to \p by m. 73, which begins a development section—again based on material that McCann played during his introduction. This passage should gradually build to the peak at m. 87, which announces in the ensuing shout chorus at m. 89. As the chart moves toward the end, I employ the melody's iconic ending hook building up to ff at m. 112. Care should be taken to play the ending ensemble chords in a manner that is both powerful and balanced.

I hope you and your students enjoy studying and playing my take on this wonderful tune, and I wish you the best for a successful performance! Enjoy!

—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

COMPARED TO WHAT

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EVEN 8THS ♩ = 148-152

C FLUTE (OPTIONAL)

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)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

LOW TOM

H.H. w/ROOF



CONDUCTOR

COMPARED TO WHAT

- 2 -

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

CHORD CHANGES SHOWN IN PART.

CLOSED H.H.

RIDE Cym.

CROSS-STICK

9 10 11 12 13 14 15 16

Chord changes: Dm7(b9), Gm7/C, F7, Gm7, F7, Gm7, F7, Gm7, F7, Gm7

Drum patterns: Closed H.H., RIDE Cym., CROSS-STICK

17

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BAR. (Baritone), TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR. (Guitar), PNC. (Piano), BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *w/ TENS.* and *w/ TEN. SAX.* The piece is in 4/4 time and features a key signature of one sharp (F#).

Chord progression for GTR. (Guitar):

- Measures 17-18: F7, G#m7, F7
- Measures 19-20: G#m7, F7, G#m7, F7
- Measures 21-22: G#m7, F7, G#m7, F7
- Measures 23-24: G#m7, F7, G#m7, F7

Measure numbers 17, 18, 19, 20, 21, 22, 23, 24 are indicated at the bottom of the page.

25

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

F7 G#7 F7 G#7 F7 G#7 F7 F7 G#7 F7 F7 G#7 F7

FILL

FILL

25 26 27 28 29 30 31 32

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

37

38

39

40

F7 G#7 F7 G#7 F7 G#7 F7 G#7

83 84 85 86 87 88 89 90

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

UNISON SOLI

w/Trps.

45

F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7 G#7 F7

41 42 43 44 45 46 47 48

FILL

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., SAG. 1, and DRUMS. The score includes musical notation, lyrics, and performance instructions such as "SOLO 1ST TIME" and "SOLO END TIME".

Lyrics: COMPARED TO WHAT

Performance instructions: SOLO 1ST TIME, SOLO END TIME, DIM GRAB, 1ST TIME - CLOSED H.H./END TIME - RIDE CYM.

Chord symbols: F7, G#17, F7, G#17/C, F7, G#17, F7, G#17, F7, G#17, F7.

Measure numbers: 49, 50, 51, 52, 53, 54, 55, 56.

73

Musical score for a full orchestra and woodwinds. The score is divided into systems for Flute, Alti (Alto 1 & 2), Tenors (Tenor 1 & 2), Trumpets (Trumpet 1-4), Trombones (Trombone 1-4), Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features dynamic markings such as *mf*, *cresc.*, and *mf*. The score includes various musical notations including notes, rests, and articulation marks.

Key performance instructions and markings include:

- Flute:** Rests throughout the passage.
- Alti 1 & 2:** *mf* dynamics, *cresc.* markings.
- Tenor 1 & 2:** *mf* dynamics, *cresc.* markings.
- Sax 1:** *w/ Sax Tenor*, *mf* dynamics, *cresc.* markings.
- Trumpets 1-4:** Rests throughout the passage.
- Trombones 1-4:** *mf* dynamics, *cresc.* markings.
- Guitar:** *w/ Sax Tenor*, *mf* dynamics, *cresc.* markings.
- Piano:** *mf* dynamics, *cresc.* markings.
- Bass:** *mf* dynamics, *cresc.* markings.
- Drums:** *mf* dynamics, *cresc.* markings, *closed H.H.* instruction.

Measure numbers 73 through 80 are indicated at the bottom of the page.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

SOLO FILL

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TOM. 1

TOM. 2

TOM. 3

TOM. 4

GR. C.

PLA.

BASS

DRUMS

12.

100

SOLO - AD LIB. OR PLAY TIME

2

END SOLO

97 98 99 100 101 102 103

This page of a musical score is for a conductor and includes the following parts and markings:

- FLUTE:** Part 1, measures 110-116.
- ALTO 1 & 2:** Parts 1 and 2, measures 110-116.
- TENOR 1 & 2:** Parts 1 and 2, measures 110-116.
- BARI.:** Baritone part, measures 110-116.
- TRP. 1-4:** Trumpet parts 1 through 4, measures 110-116.
- TEN. 1-4:** Trombone parts 1 through 4, measures 110-116.
- GTR.:** Guitar part, measures 110-116.
- PNO.:** Piano part, measures 110-116.
- BASS:** Bass part, measures 110-116.
- DRUMS:** Drum part, measures 110-116.

Key markings and instructions include:

- Measure 114: **SOLO** (under the drum staff)
- Measure 115: **SOLO** (under the drum staff)
- Measure 116: **SOLO FILL** (under the drum staff)
- Measure 116: **SOLO FILL** (under the guitar staff)
- Measure 116: **SOLO FILL** (under the piano staff)
- Measure 116: **SOLO FILL** (under the bass staff)
- Measure 116: **SOLO FILL** (under the flute staff)
- Measure 116: **SOLO FILL** (under the alto 1 staff)
- Measure 116: **SOLO FILL** (under the alto 2 staff)
- Measure 116: **SOLO FILL** (under the tenor 1 staff)
- Measure 116: **SOLO FILL** (under the tenor 2 staff)
- Measure 116: **SOLO FILL** (under the baritone staff)
- Measure 116: **SOLO FILL** (under the trumpet 1 staff)
- Measure 116: **SOLO FILL** (under the trumpet 2 staff)
- Measure 116: **SOLO FILL** (under the trumpet 3 staff)
- Measure 116: **SOLO FILL** (under the trumpet 4 staff)
- Measure 116: **SOLO FILL** (under the trombone 1 staff)
- Measure 116: **SOLO FILL** (under the trombone 2 staff)
- Measure 116: **SOLO FILL** (under the trombone 3 staff)
- Measure 116: **SOLO FILL** (under the trombone 4 staff)