

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE



Lil' Hefty

By Zachary Smith

INSTRUMENTATION

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

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

This chart was written as a salute to Neal Hefti, the Count Basie Orchestra, and one of the greatest of Hefti's charts, "Lil' Darlin'." *Lil' Hefty* can be extremely useful for teaching the importance of group articulation in an easy swing feel.

Young bands have a difficult time learning to interpret swing eighth notes, especially at this tempo. While teaching this arrangement, use a metronome set to triplets. An underlying triplet feel can greatly assist a young band in minimizing their tendency to rush the quarter notes. The quarter notes in this piece at this tempo should be played with the syllable "daht," with a firm tongue on the end of each note. Strive to accentuate the triplet feel at this slow tempo. For example, when there are two eighth notes in a row, for instance, beat 4 of m. 5 into m. 6, the first eighth should receive the value of the first two 8ths of a triplet and the second note should receive the value of the 3rd eighth. In other words, the eighths are "swung" a bit. The same applies when there is an eighth rest followed by an eighth note, as in beat 4 of m. 6.

Attacks and releases are also very important. Direct your students to begin and release each note together; they should especially release together on the long notes. Listening is key! Once this lesson is learned, it will pay off dividends on every other swing chart you perform.

Saxophones should try to play the background figures at m. 21 with a fast and wide vibrato. The vibrato can be achieved by moving the jaw up and down—but always with control. Young musicians often overlook this technique. While you don't typically want the saxes to play with a wide vibrato (or even any vibrato), this chart has a hint of "old-school big band" style and will sound more authentic with some vibrato.

Be careful during the buildup to the shout choruses at m. 37 and m. 45 that your rhythm section, specifically the piano and drumset, don't rush. At m. 37 and m. 45, direct the band to articulate with a clear separation between the first two quarter notes, and then emphasize the "ands" of beats 3 and 4—something like these syllables: "daht daht du-dah-du dah!" This may help your band play with a more laid-back swing style similar to the Count Basie Band's. Also, be mindful of the dynamic changes from m. 53 to the end.

Have your guitarist check out the iconic comping style of Freddie Green. To approximate the sound of an acoustic guitar in this style, playing primarily three-note chords, direct the guitarist to use medium-thick picks held loosely between the thumb and index finger to create a bright, acoustic sound. Strum straight quarter notes, cutting off (muting) the sound of the chord right after striking the strings. The guitarist's quarter-note rhythm should perfectly mesh so the guitar and bass merge into one sound. I suggest a slight emphasis on beats 2 and 4. There are plenty of online resources with suggestions and guitar tabs for the voicings. Young guitarists tend to use full six-string chord voicings that sound too muddy for this style. Finally, direct your drummer to begin on brushes and then switch to sticks as indicated. The correct brush technique is available for study online.

Have fun!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

LIL' HEFTY

By Zachary Smith

TEMPO ♩ = 80-92 (♩ = $\text{♩}^{\text{♩}}$)

2 FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

5

SOLO

w/BRUSHES

ADD ROOT TO EACH CHORD

"FEEDIE GREEN-STYLE"

C7 B7 Eb7 Fmaj7 A♭7

1 2 3 4 5 6 7 8

CONDUCTOR

- 2 -

LIL' HEFTY

Musical score for the piece "Lil' Hefty". The score is arranged for a conductor and various instruments. The instruments listed on the left are: FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, SARI., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score consists of 16 measures, with measure numbers 9 through 16 indicated at the bottom. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the score. A circled number "13" is present above the second measure of the Flute part.

9

10

11

12

13

14

15

16

21

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, SAXI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations, dynamics (e.g., *mf*), and performance instructions such as "USE VIBRATO", "TO CUP MUTE", "SOLO", "SIMILE", and "TO STICKS".

Chord progression for GTR. and PNO.:

- 17: Gm7, C7, Am7, D7(b9)
- 18: Gm7, C7, F#
- 19: C7, B7
- 20: Bbm7, Eb7
- 21: Fm7, Ab7

Measure numbers: 17, 18, 19, 20, 21, 22, 23, 24



CONDUCTOR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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musical score with various instruments and a large red watermark

37

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TEN. 1, TEN. 2, TEN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics (e.g., m^2).

Chord progression for GTR. (measures 33-40):

- 33: Gm7, C7
- 34: Am7, D7(b9)
- 35: Gm7, C7(b9), Eb
- 36: Bbm7, E7
- 37: Fm7, A7
- 38: Fm7, A7
- 39: Fm7, A7
- 40: A7

Performance instructions include "END SOLO OPEN" above the TRP. 2 staff and "SOLO" above the PNO. staff in measure 40.

33 34 35 36 37 38 39 40



FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

45

41

42

43

44

45

46

47

48

SOLO

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CONDUCTOR

This page contains a musical score for a conductor, titled "LIL' HEFTY". The score is for page 8 of the piece. It features multiple staves for various instruments: Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1, Trumpet 2, Trumpet 3, Trombone 1, Trombone 2, Trombone 3, Guitar, Piano, Bass, and Drums. The score includes musical notation such as notes, rests, and dynamic markings like "cresc." and "mf". A large, diagonal watermark reading "Preview Requires Purchase" is overlaid across the entire page. At the bottom of the page, measure numbers 57 through 64 are indicated.