YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Little Sunflower

FREDDIE HUBBARD
Arranged by 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./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

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NOTES TO THE CONDUCTOR

Jazz trumpeter Freddie Hubbard's composition *Little Sunflower* has become a jazz standard because of the tune's beautiful melody and easy chord sequence. Originally recorded on his 1967 recording *Backlash*, the late and great Hubbard commented on this tune saying "the simplest things are the best."*

Constructed in AABBAA form, this tune is usually played as a bossa nova. I have set the **A** sections of the tune over a half-time funk feel while **B** sections remain true to the original bossa nova feel.

From the beginning, the figures in all parts should be played with confidence and with uniform articulations from the horns section. The drummer should emphasize beat 3 on the snare to help lock in the half-time feel. The intro figure for the baritone sax, trombone 4, piano, bass and bass drum parts should be as precise as possible. Beginning at measure 9, the bass sets the tone for the half-time groove. For this bass part, spend some rehearsal time to ensure that the last note of measures 9, 11, 13, etc. lands on the "and" of beat 4 so that it is not late. Once the piano and drums enter, the *mf* dynamic should be observed for balance. Altos 1 and 2 and trumpets 1 and 2 present the first statement of the melody at 17, then tenors and baritone along with trombones support with figures the second time.

The **B** section begins at measure 27 and the feel switches to the bossa nova with alto and tenor saxophones carrying the melody. The trombones, guitar and piano (right hand) should listen carefully to one another so that capped (rooftop), tenuto and regular accents are all played uniformly. At measure 37, the **A** section and the half-time feel return. Direct the band to be aware of this change in groove and to be prepared, especially the drummer.

Measure 46 begins the solo section. I have split up the (written) solos in this chorus among piano, trumpet and tenor sax, or you may have one soloist play the entire solo chorus from 46–93. Either way, I highly encourage you to have your students begin improvising on this chart. The chords are not difficult and do not change quickly. The **A** section chord progression utilizes just the concert D Dorian (C major scale) tonality while the **B** section makes use of both concert E♭ major (for 4 measures) and D major (for 4 measures). Throughout the solo section, the background figures at 54, 70 and 86 should compliment the soloist but not overpower. Likewise, the rhythm section should be careful not to cover up the soloists, particularly the piano, from measures 46–61. The ensemble should start building beginning at measure 90 to announce the arrival of the upcoming shout section.

Measure 94 begins the shout and I recommend separately rehearsing the alto and tenor saxes, trumpets and trombones, guitar and piano (right hand), and the baritone sax, trombone 4, piano (left hand), bass and drum parts. Rehearsing these specific parts will help your players not only with rhythmic precision but also with uniform articulations. Measure 102 features the drums soloing around the ensemble "hits." Drummers with experience may feel more comfortable playing different solo fills than what is written, but make sure that the solo fills do not conflict or confuse the band from playing the written figures. On the repeat, altos and tenors saxes should be careful of balance. Measure 111 begins a final statement of the **A** melody. Observe the *molto rit* in 123–125.

I hope you and your students enjoy playing and studying this chart as much as I did writing it.

Please enjoy,

—Mike Kamuf

* from Freddie's recording "Above and Beyond"

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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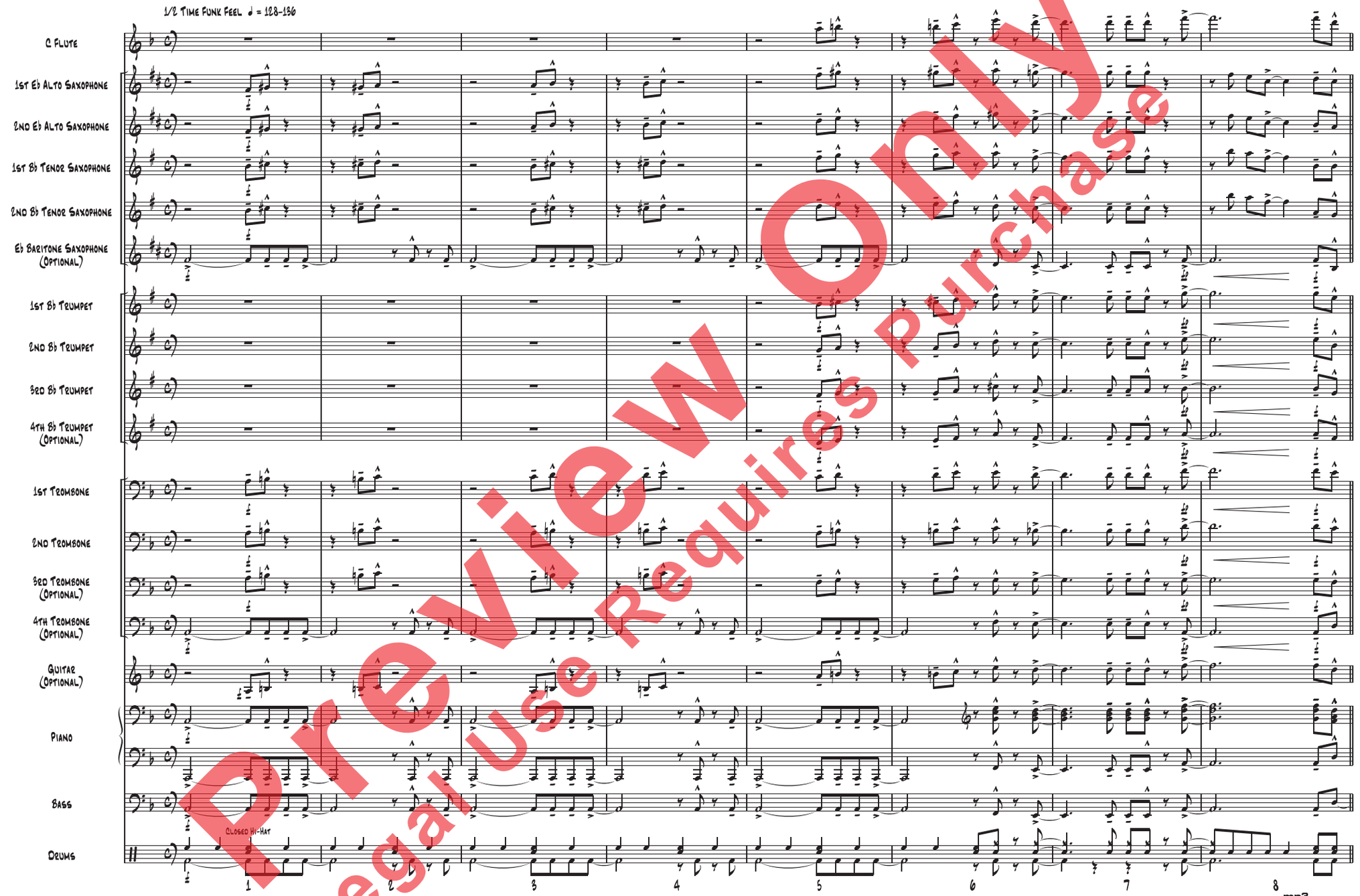
LITTLE SUNFLOWER

By FREDDIE HUBBARD
Arranged by MIKE KAMUF



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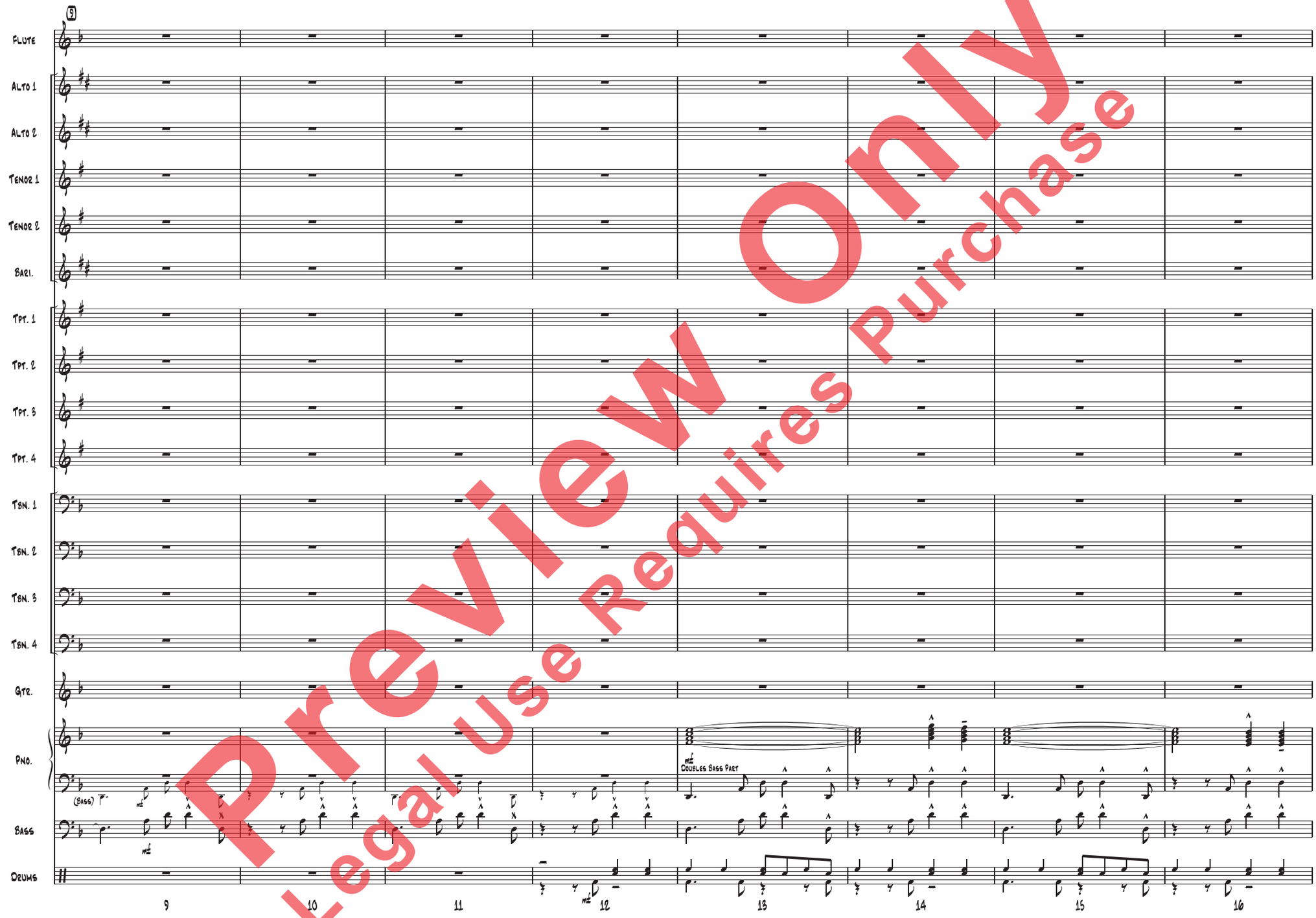

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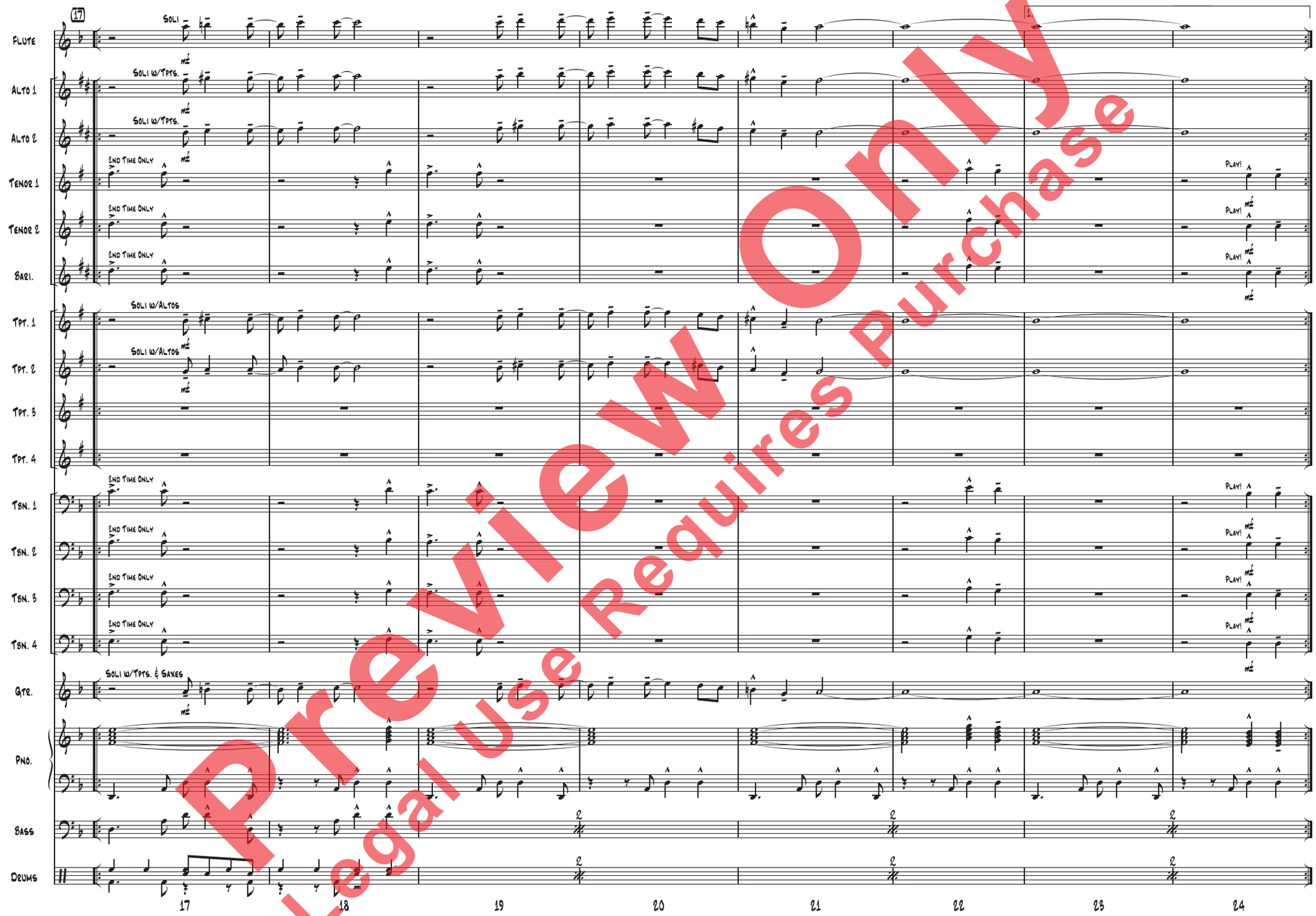

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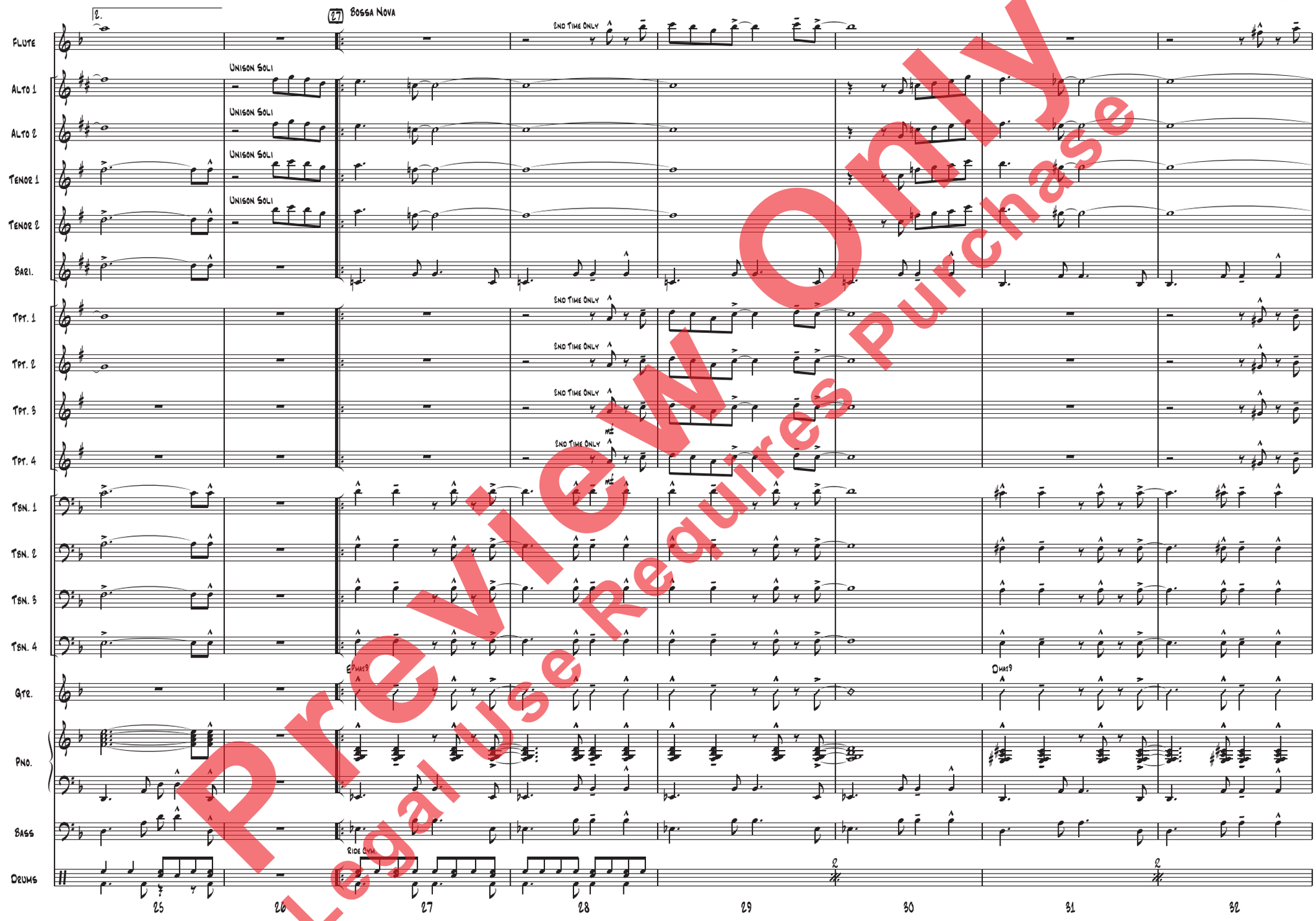

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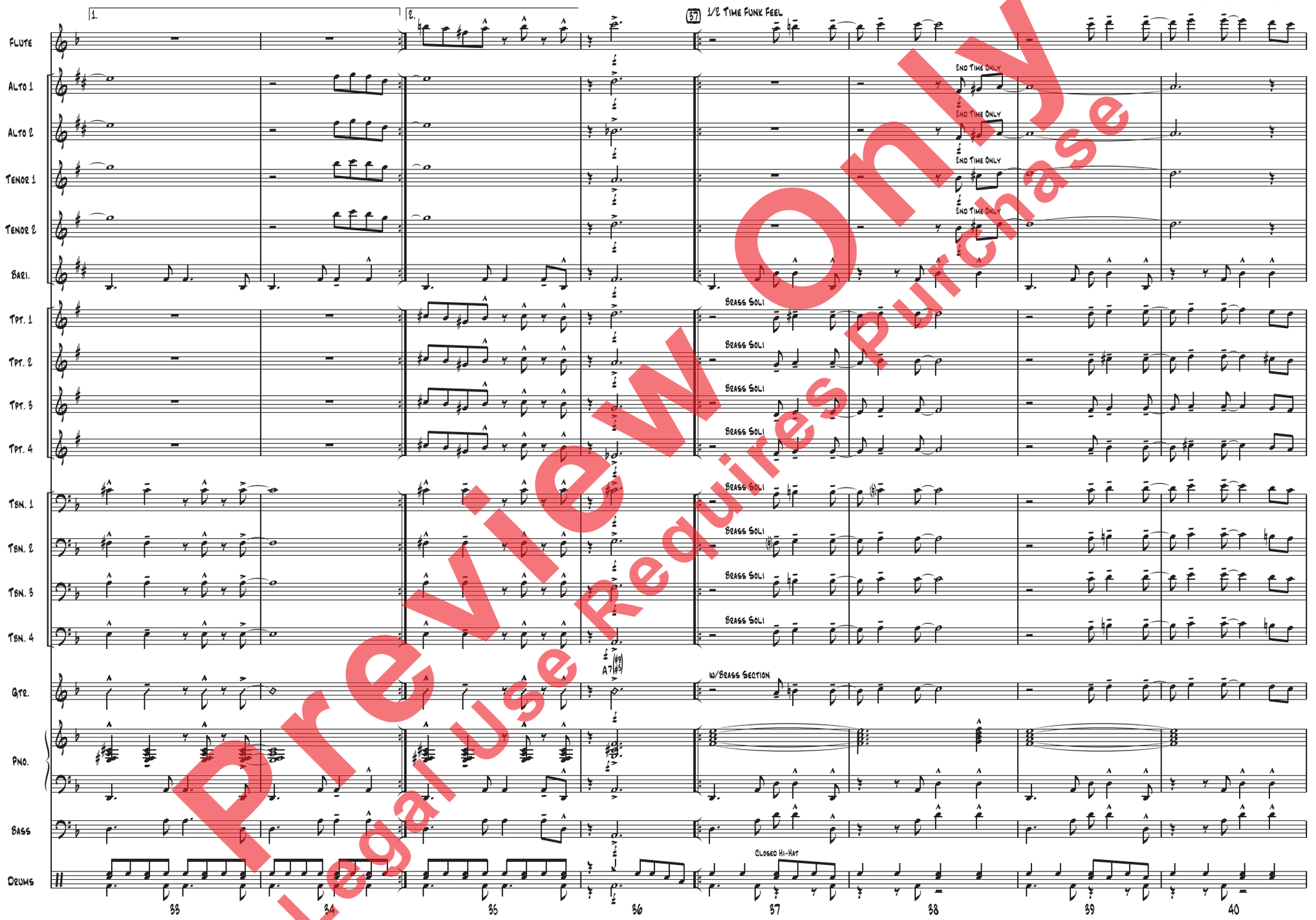

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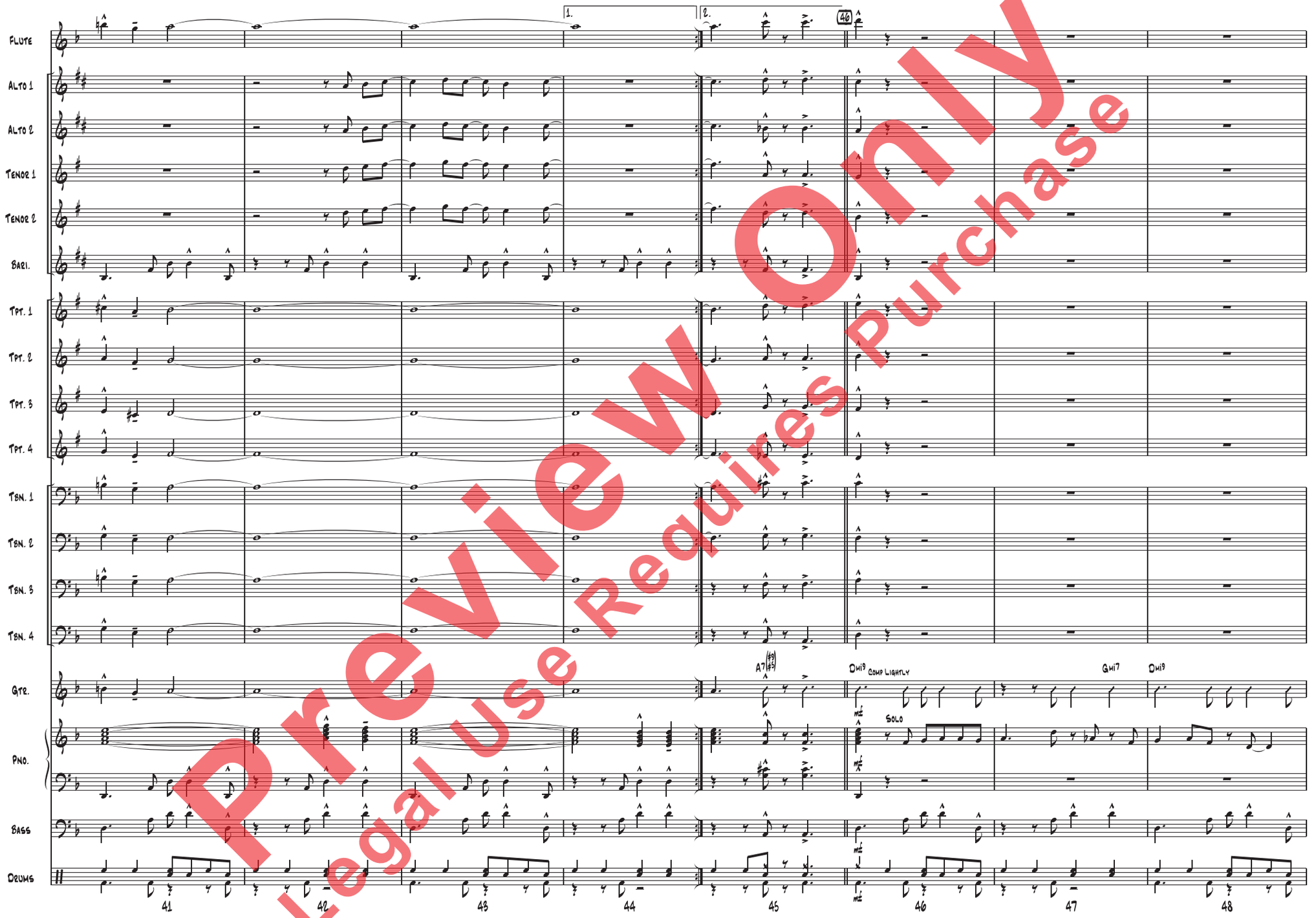

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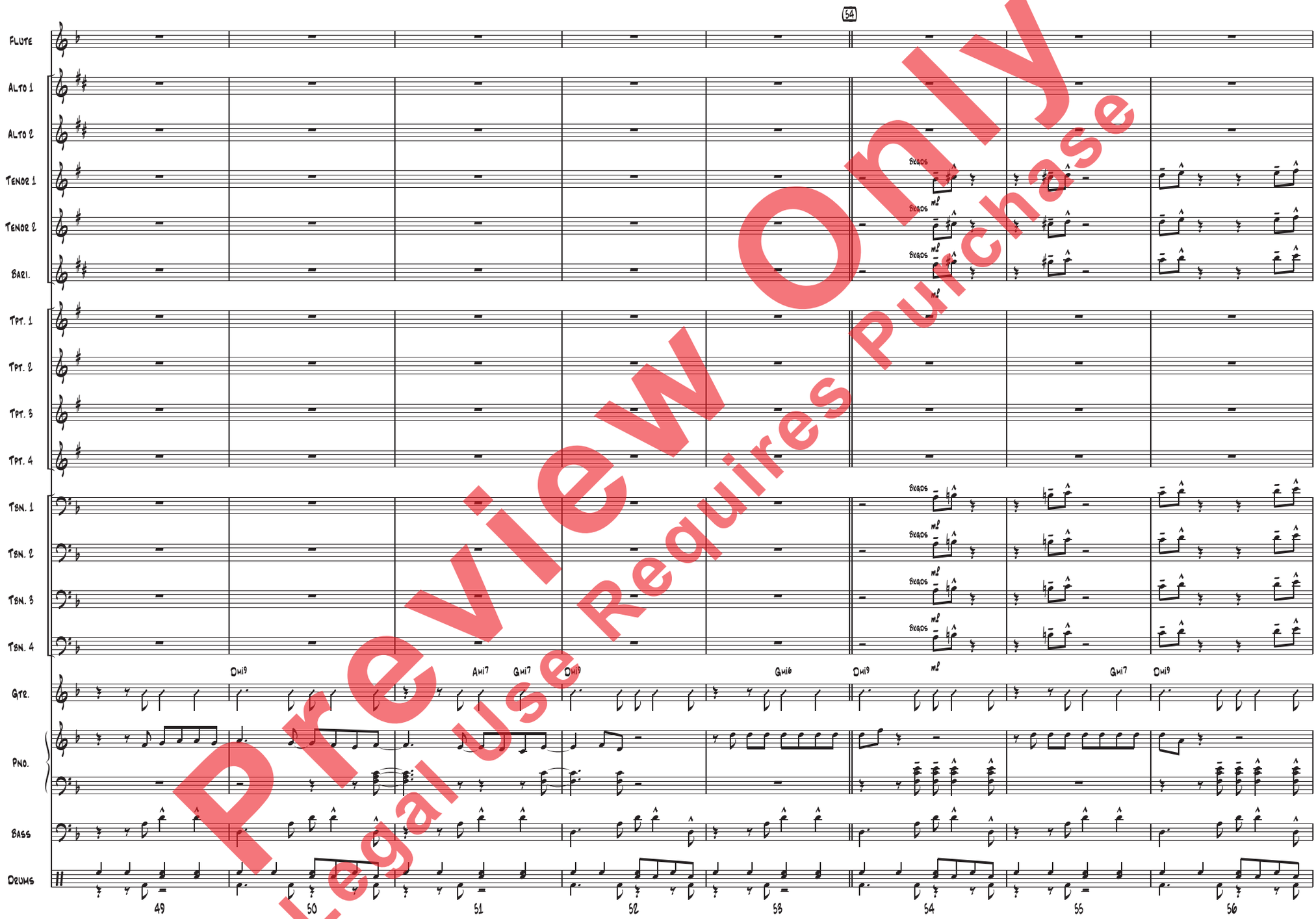

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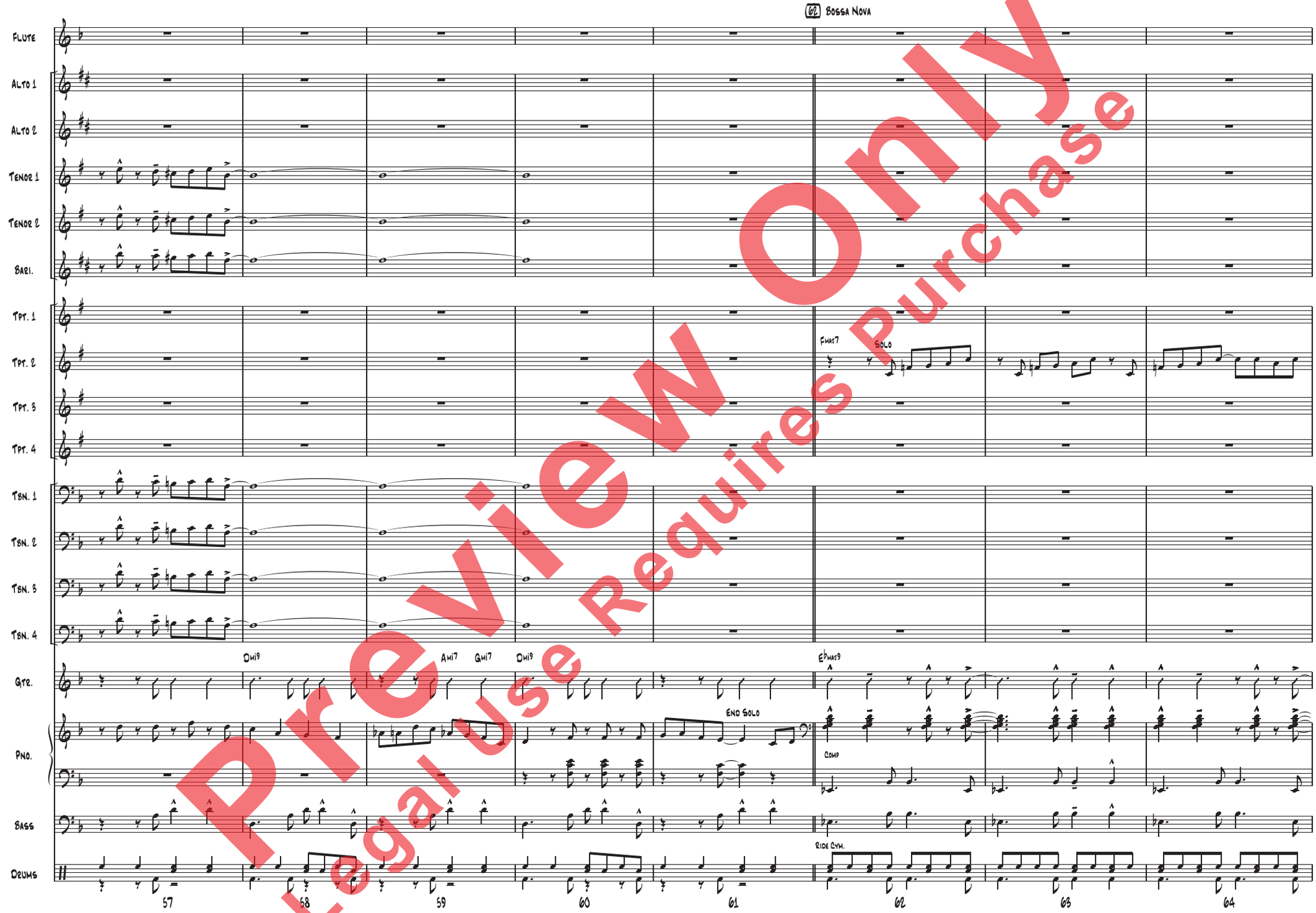

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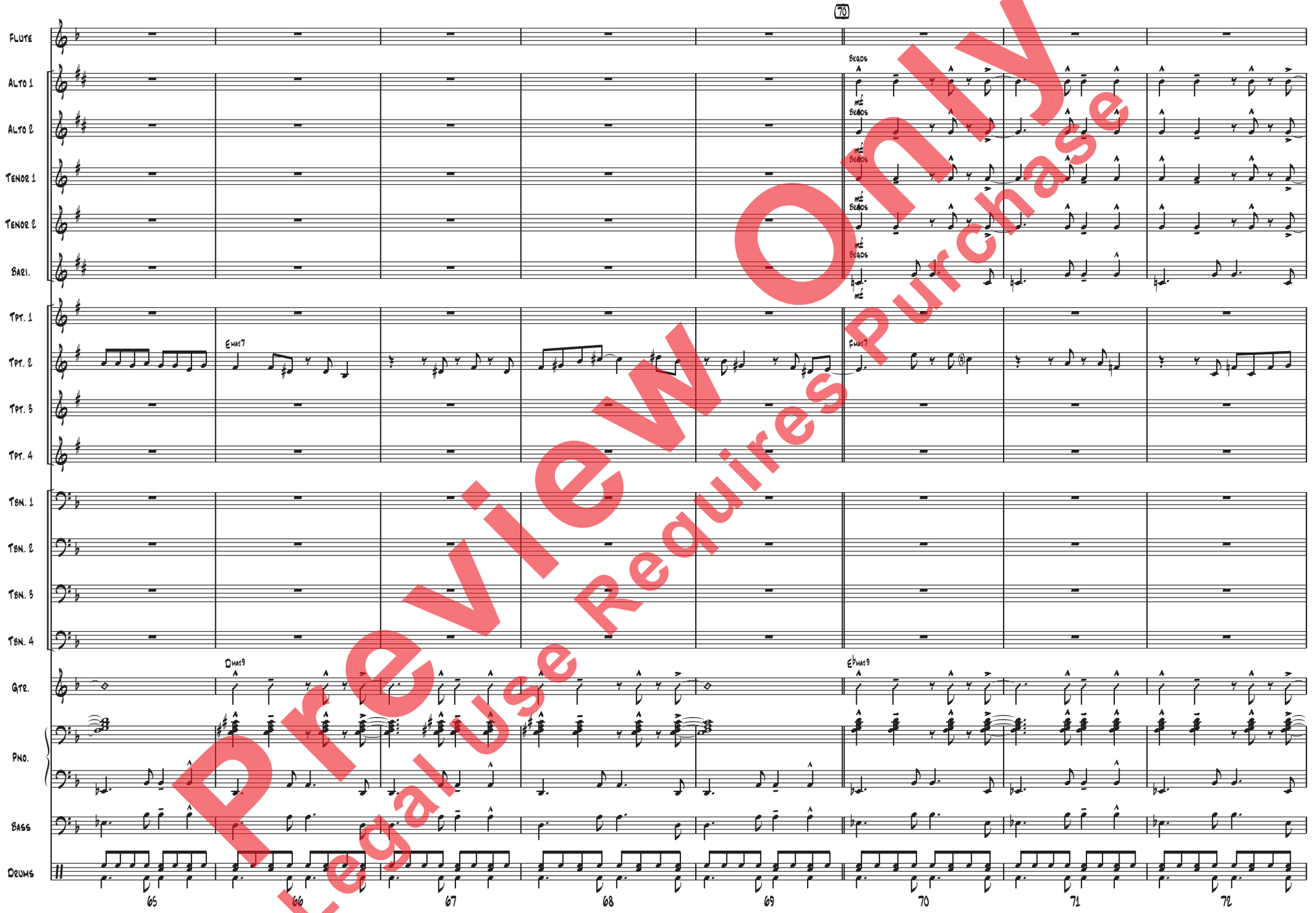

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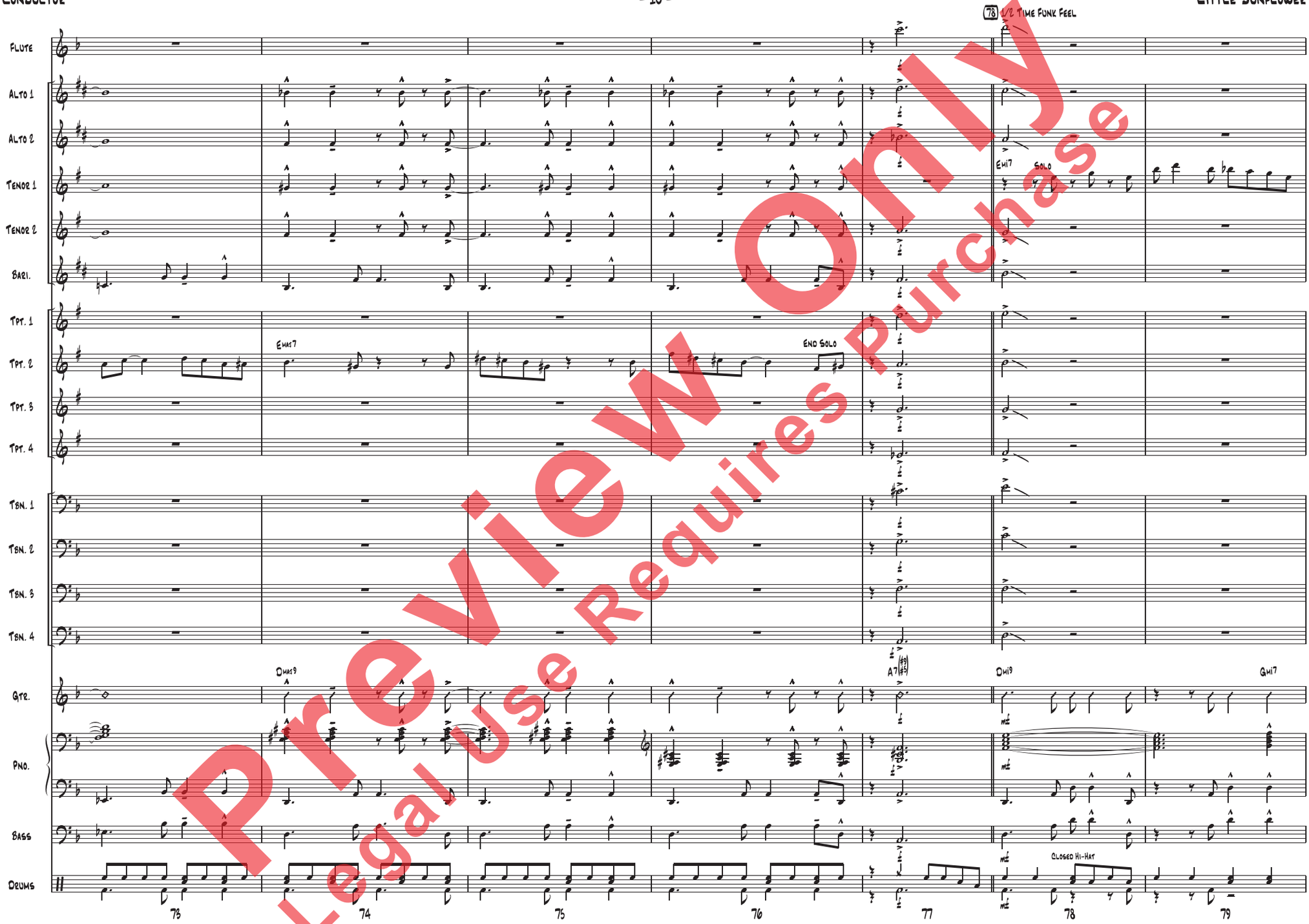

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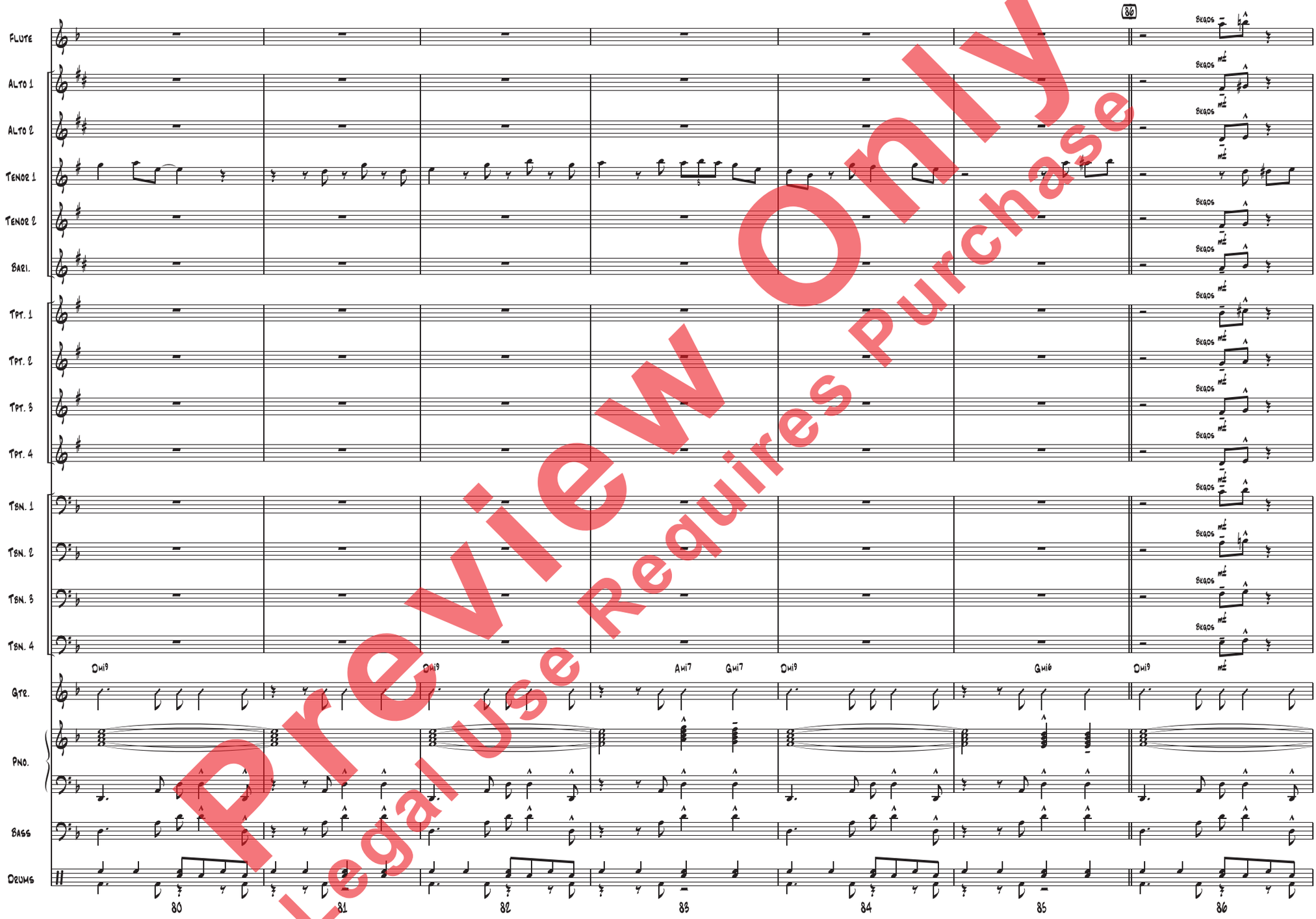

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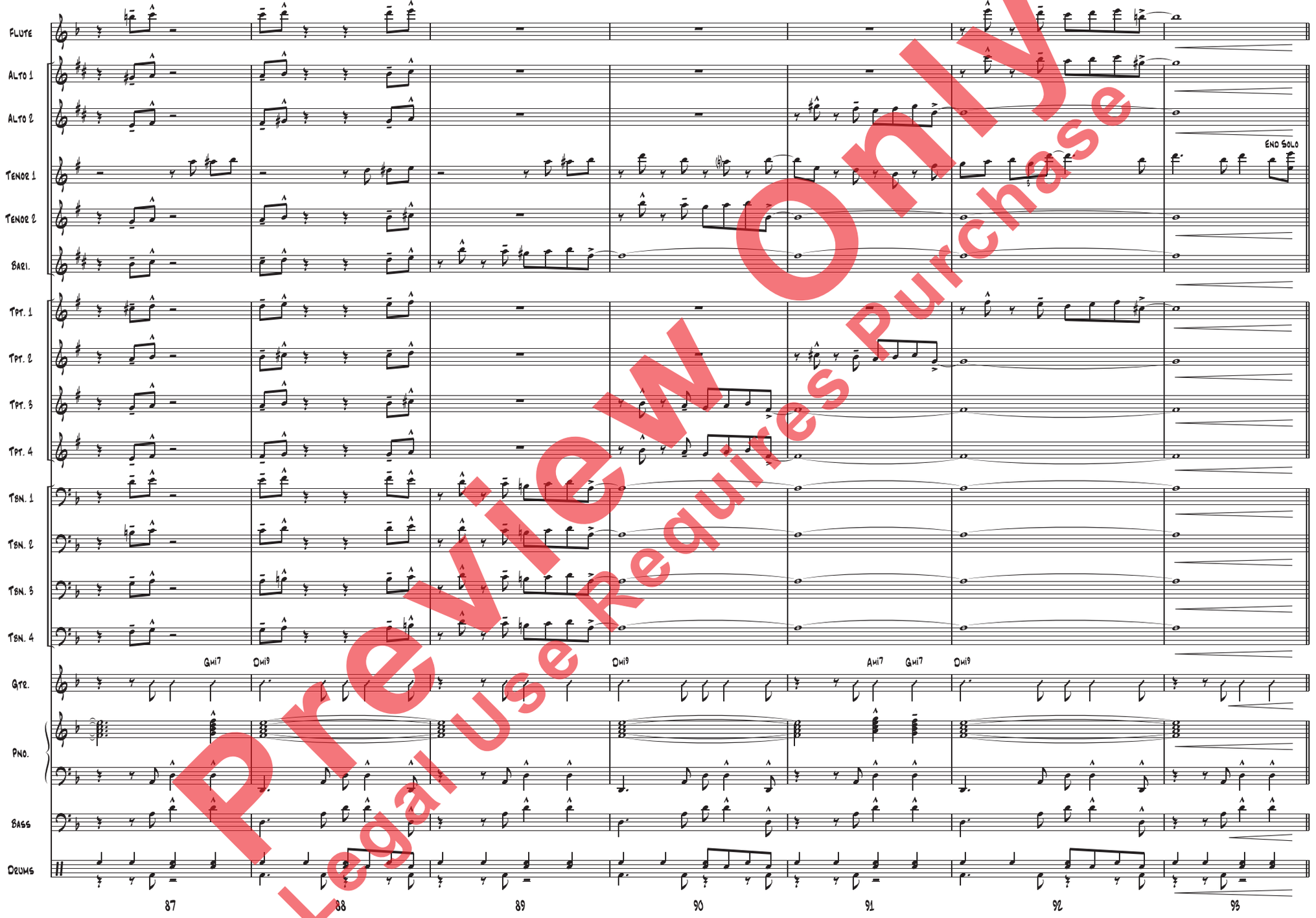

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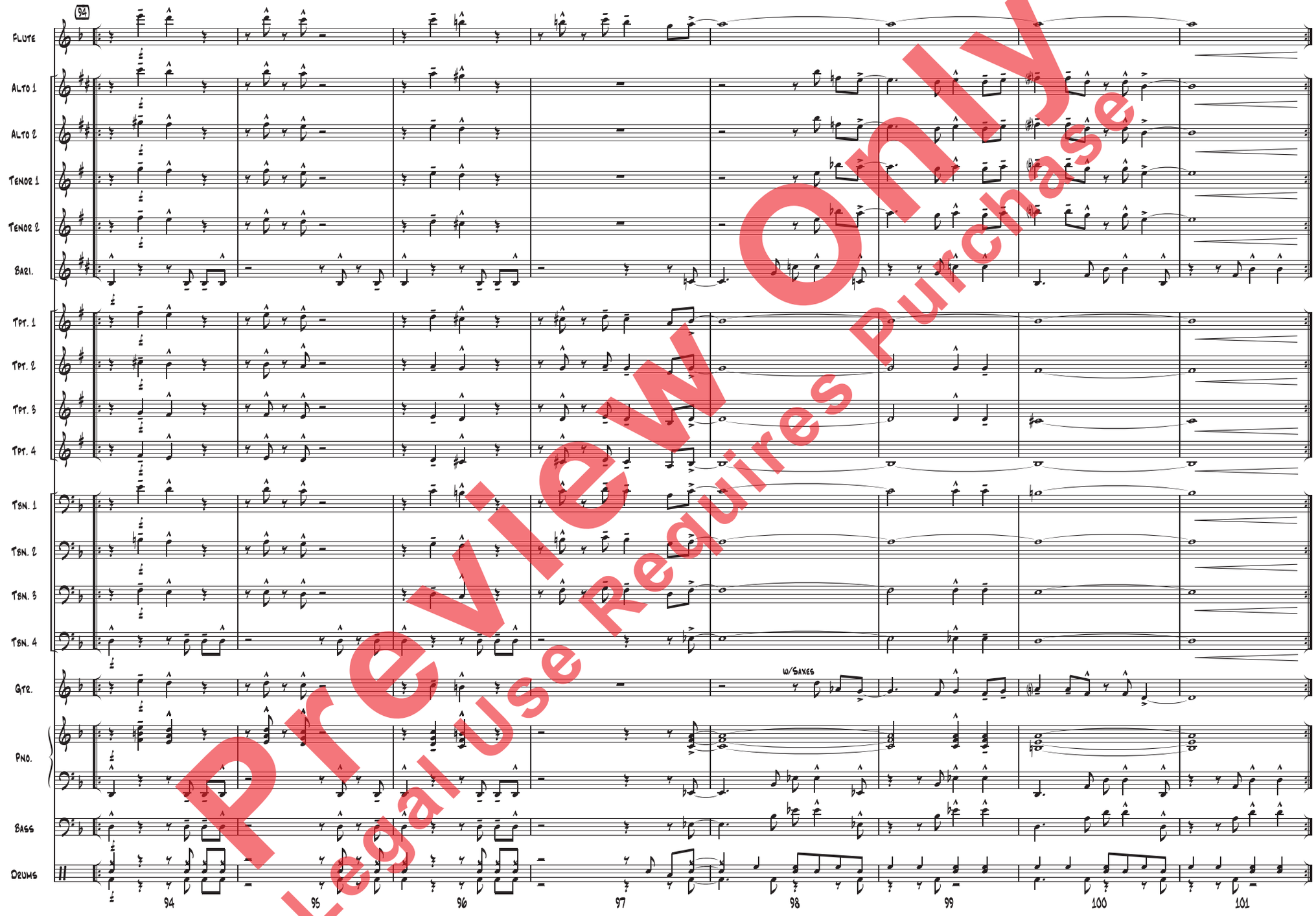

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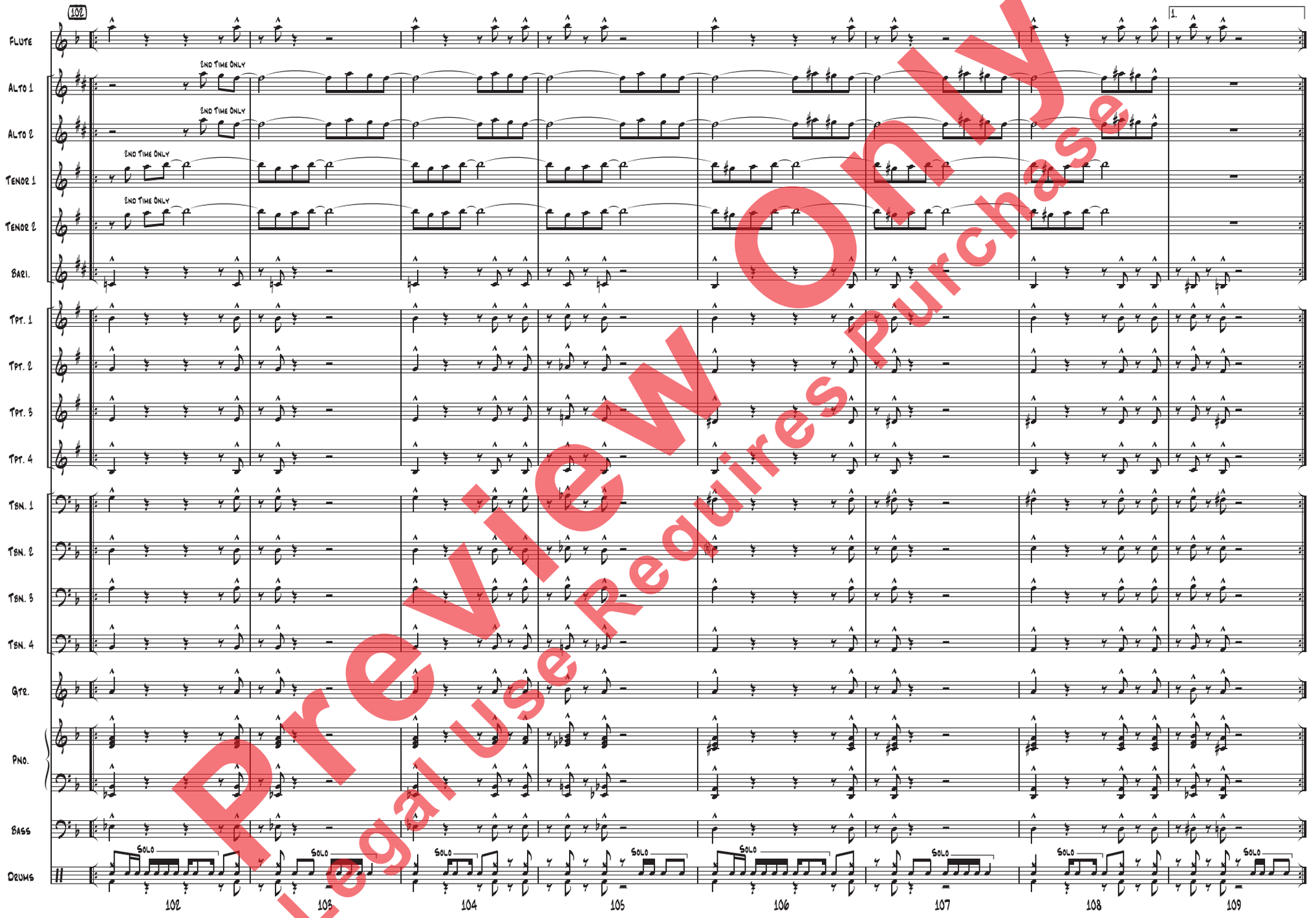

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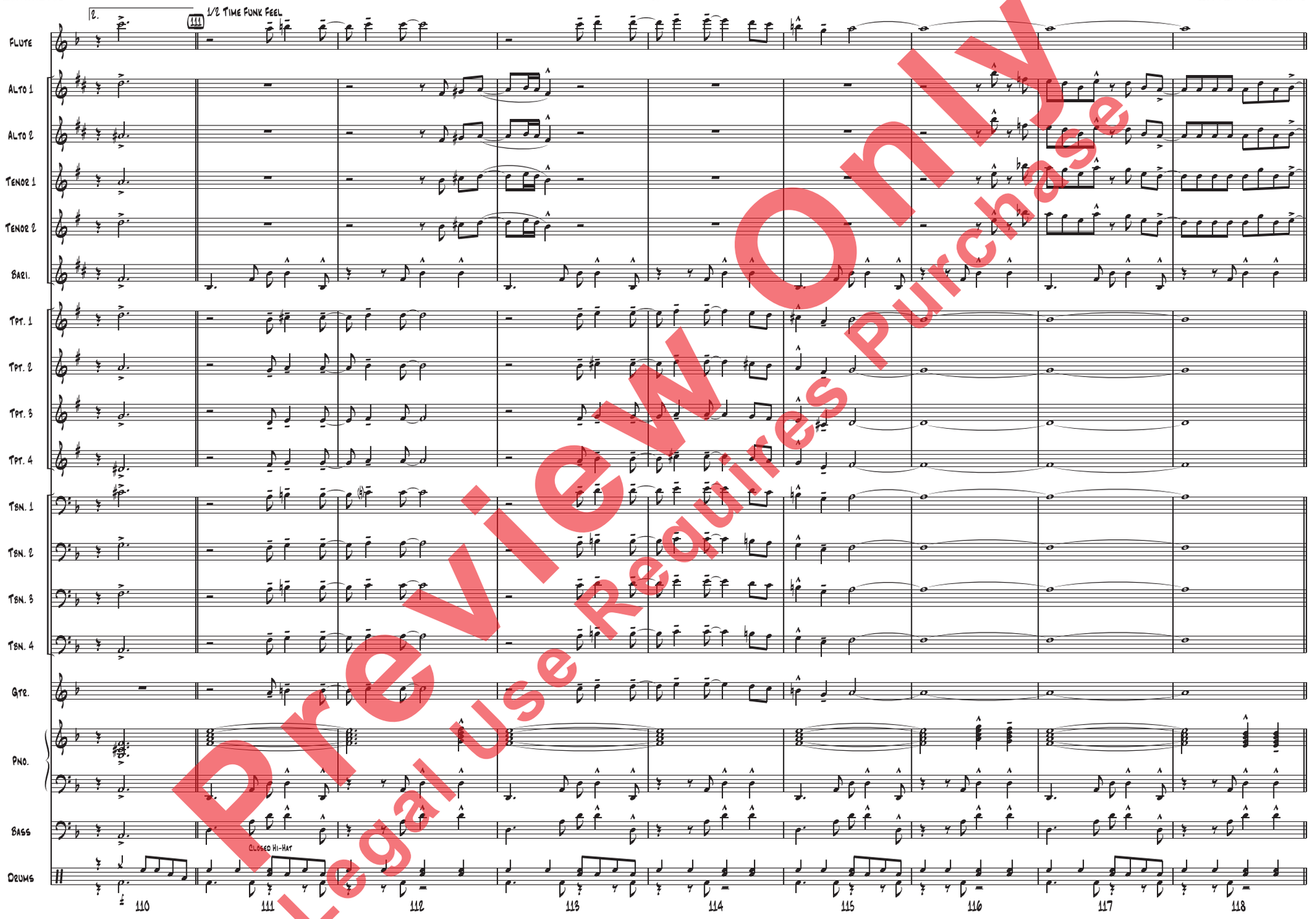

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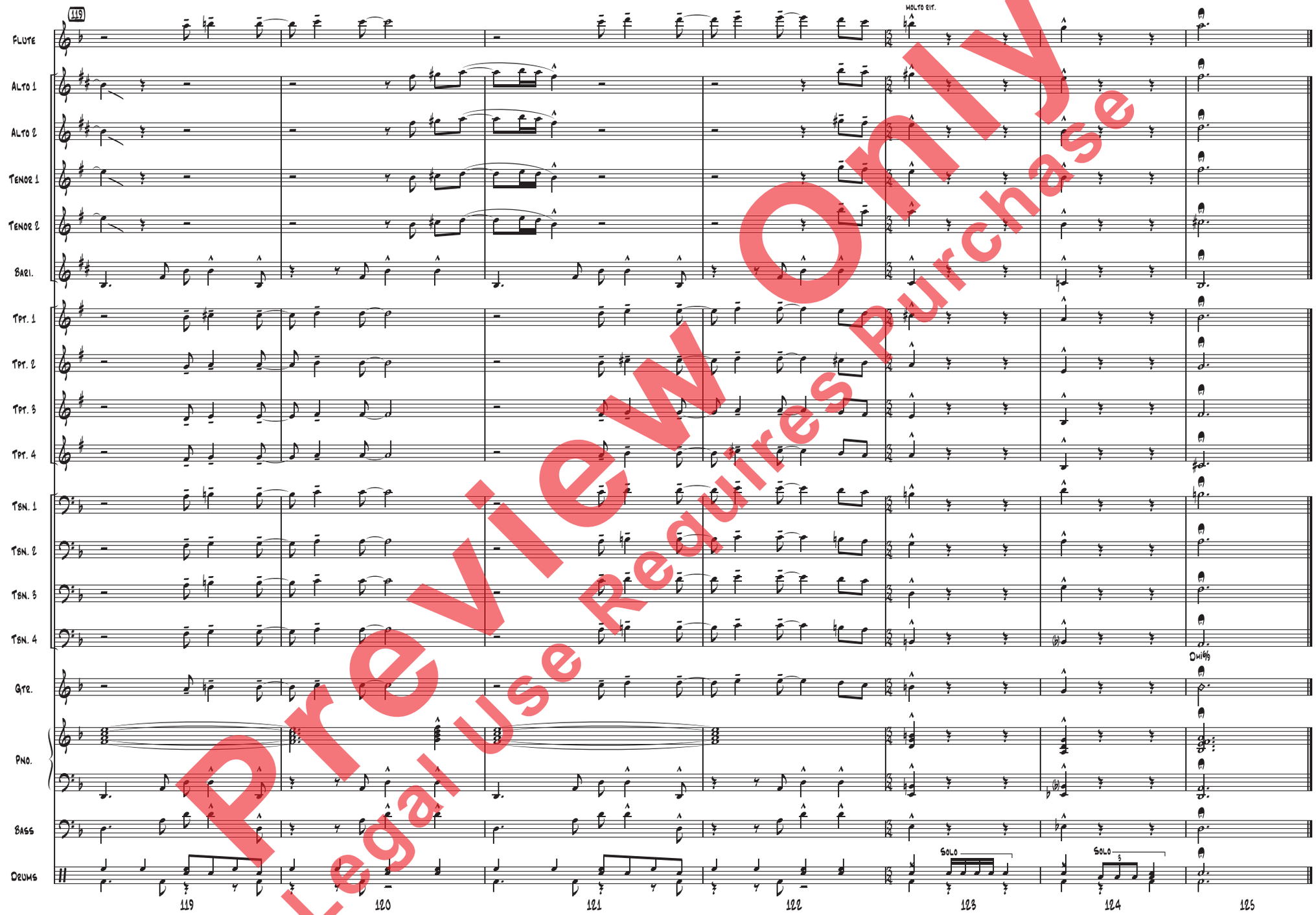

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