JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Lil' Green Nut

By Drew Zaremba

INSTRUMENTATION

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

Optional/Alternate Parts

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

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NOTES TO THE CONDUCTOR

Lil' Green Nut is my original composition based off a tune that I wrote for the UNT One O' Clock Lab Band called "Pistachio," recorded on Lab 2015. For the best reference on stylistic interpretation and overall rhythm section feel, search that on YouTube, and you'll immediately get a sense of what the piece is about. Another great recording to reference for style is John Clayton's arrangement of Horace Silver's "Jody Grind." This is where much of the rhythmic and stylistic language of this chart originates. If the rhythm section listens to these two selections, the band will be setup for success.

When rehearsing this arrangement, I recommend beginning at m. 13 where the melody begins. The piece begins with the "hook" of the melody, and it is always swung, but the remainder of the melody is in a quasi-swung, quasi-straight boogaloo feel. Beginning at m. 13 the rhythm section establishes the groove and vibe of the entire piece. Make sure the melody voices play with attitude and grit; not everything has to be squeaky clean, this is a bluesy chart! Make the scoops dirty and interesting.

Concerning the transitions between straight eighths and swung eighths, the drummer plays the pivotal role. If he/she sets up triplets in the entire measure before the swung figures, the band will be together and it will be successful. Same in the transition back to straight eighths, and it happens rather quickly, so make sure the drummer is aware of these key transitions.

Please check out the demo recording at alfred.com.

The solo section can easily be opened up for additional or other soloists. Make sure the first soloist plays during mm. 63–66, as that's where the send-off begins, kind of an on-ramp for the form. Backgrounds can be used liberally, but the hook should always be swung, and the band should always play those figures.

The shout chorus at m. 124 is our longest stint in swing, and the band should really feel a difference in the interpretation of the eighth note. This is the second loudest part of the chart, so make sure the band really saves it for this moment. Measure 136 and its earlier counterpart (m. 50) should have sudden drops in energy to build back up to the hook.

This chart has a big finish! The shout chorus is essentially a drum solo while the band holds the crescendos—let it go wild! Without the energy there, the section is a bit of a letdown. Let whoever soloed during the solo section blow over the last eight measures (save for the last measure). It's ok if it gets a little chaotic; it is the culmination of everything that came before. I hope you enjoy rehearsing and performing *Lil' Green Nut*. Thank you!

—Drew Zaremba

Drew Zaremba

Drew Zaremba has composed and arranged pieces for the BBC Orchestra, Metropole Orkest, Dallas Symphony Orchestra, Wycliffe Gordon, Randy Brecker, Lee Loughane of Chicago, Chuck Findley, Eddie Gomez, the Vietnam Classical Players, the Pyramid Jazz Orchestra in Japan, and Erin Dickins of the Manhattan Transfer. At the age of twenty-seven, Mr. Zaremba joined the esteemed faculty of the University of Northern Colorado (UNC) in 2018 to teach jazz composition and arranging. Drew was ecstatic to receive the Sammy Nestico Award for his original composition "Kangaroo Bruise Blues" in 2018, which includes a follow-up commission with the world-renowned Airmen of Note.

Teaching is a fundamental part of being a jazz musician today, and Drew is delighted to be in demand as a clinician and guest artist. He was given the title of visiting professor for his work at the Contemporary Music Institute in Zhuhai, China. Additionally, he has given clinics and guest artist performances in Australia, Japan, Belgium, London, The Netherlands, and in colleges in the States, including Sam Houston State, University of Oklahoma, and UT Tyler. Drew has also taught at the UNT combo camp, the UNC jazz camp, Arrowbear Music Camp in California, and the Golden Jazz camp in Zhuhai, China.

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CONDUCTOR
48222S

LIL' GREEN NUT

By Drew Zaremba

Swing ♩ = 144

Straight 8ths

3 Boogaloo

1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar
Solo
Cmi7 F9 Cmi7 F9 Cmi7 F9 Cmi7 F9
Cue: Gtr.
Piano
Chord changes shown in part.
Bass
Chord changes shown in part.
Drums
Solo fill
Solo through figs.
Fill

1 2 3 4 5 6 7 8

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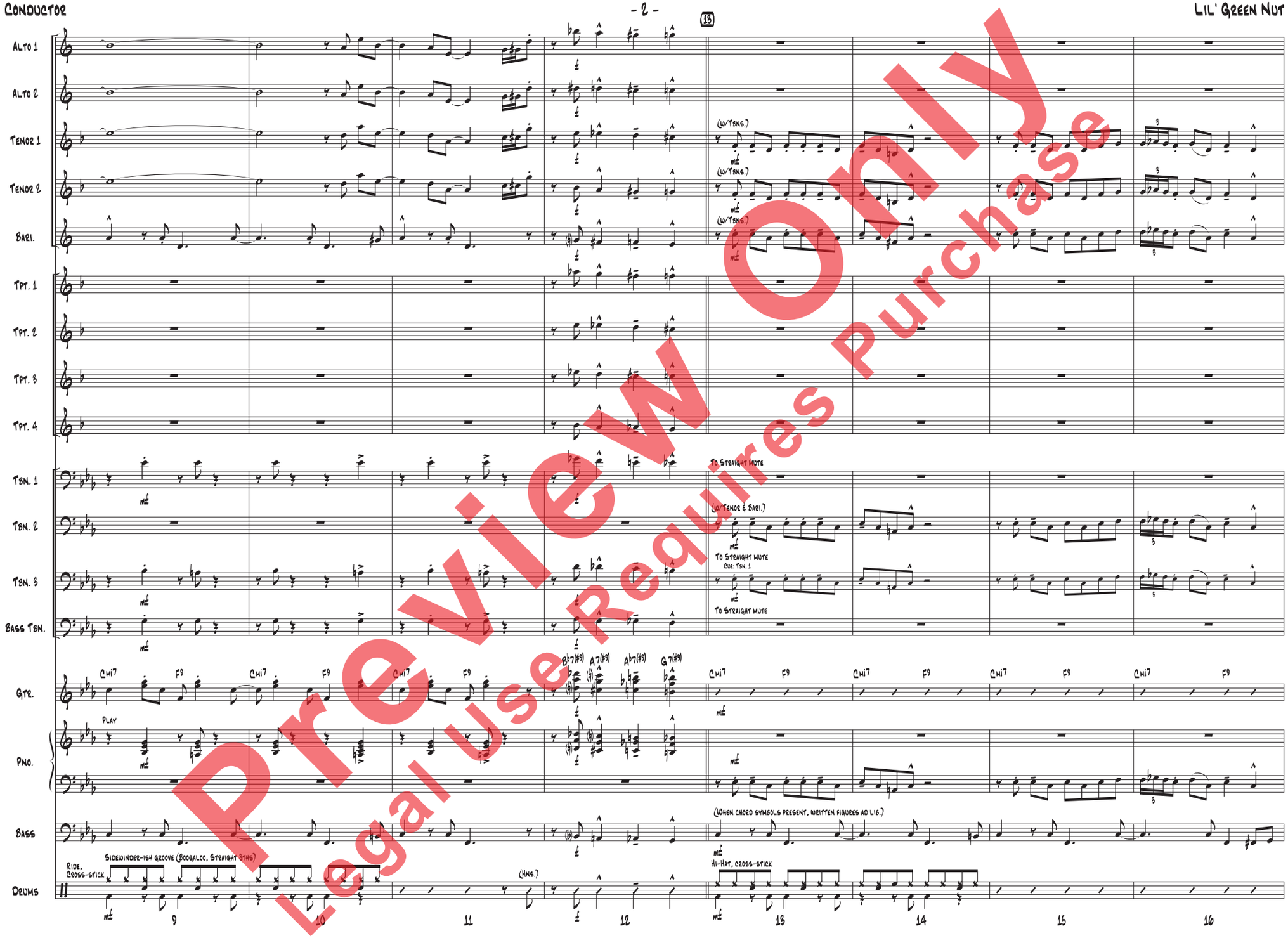

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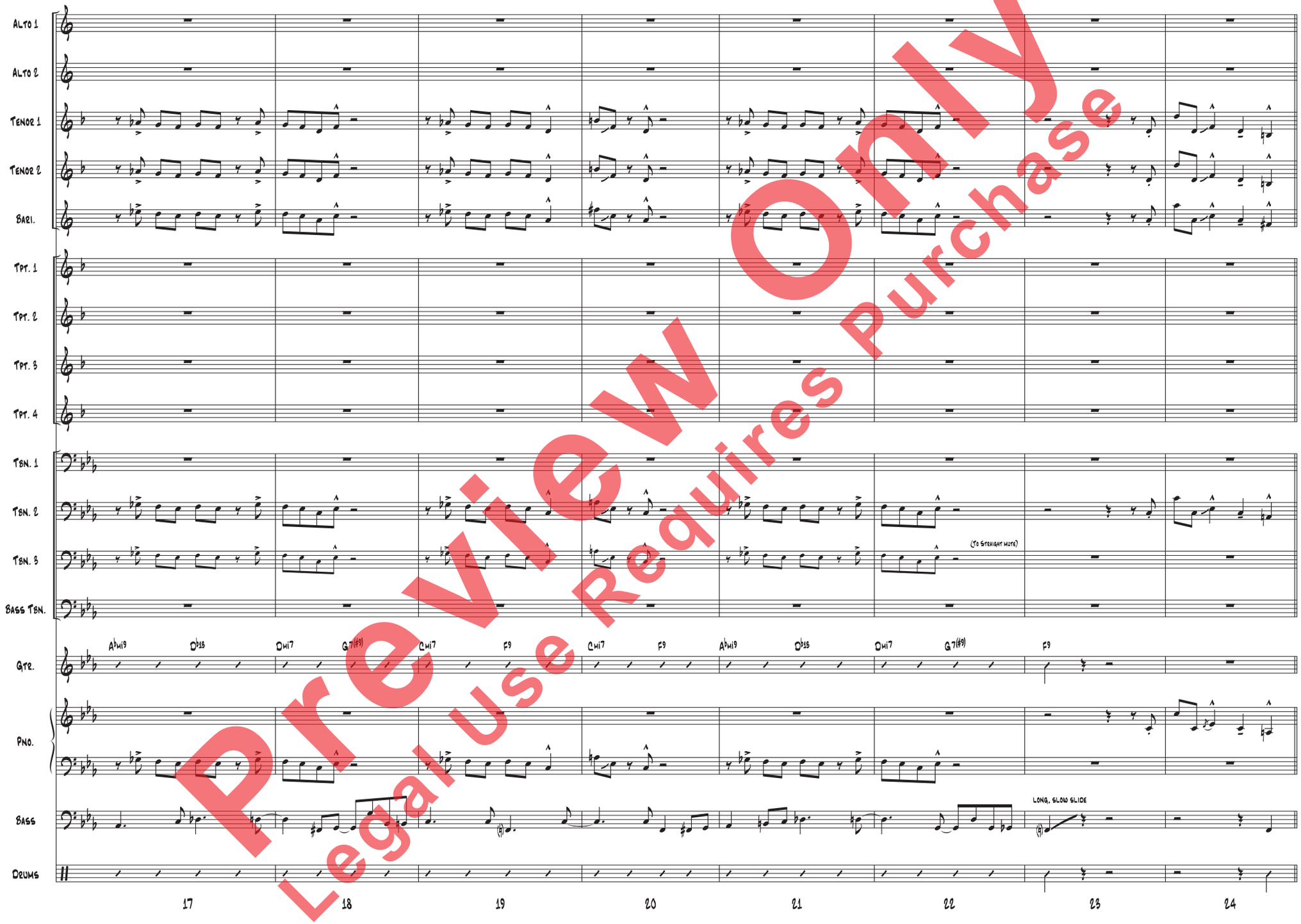

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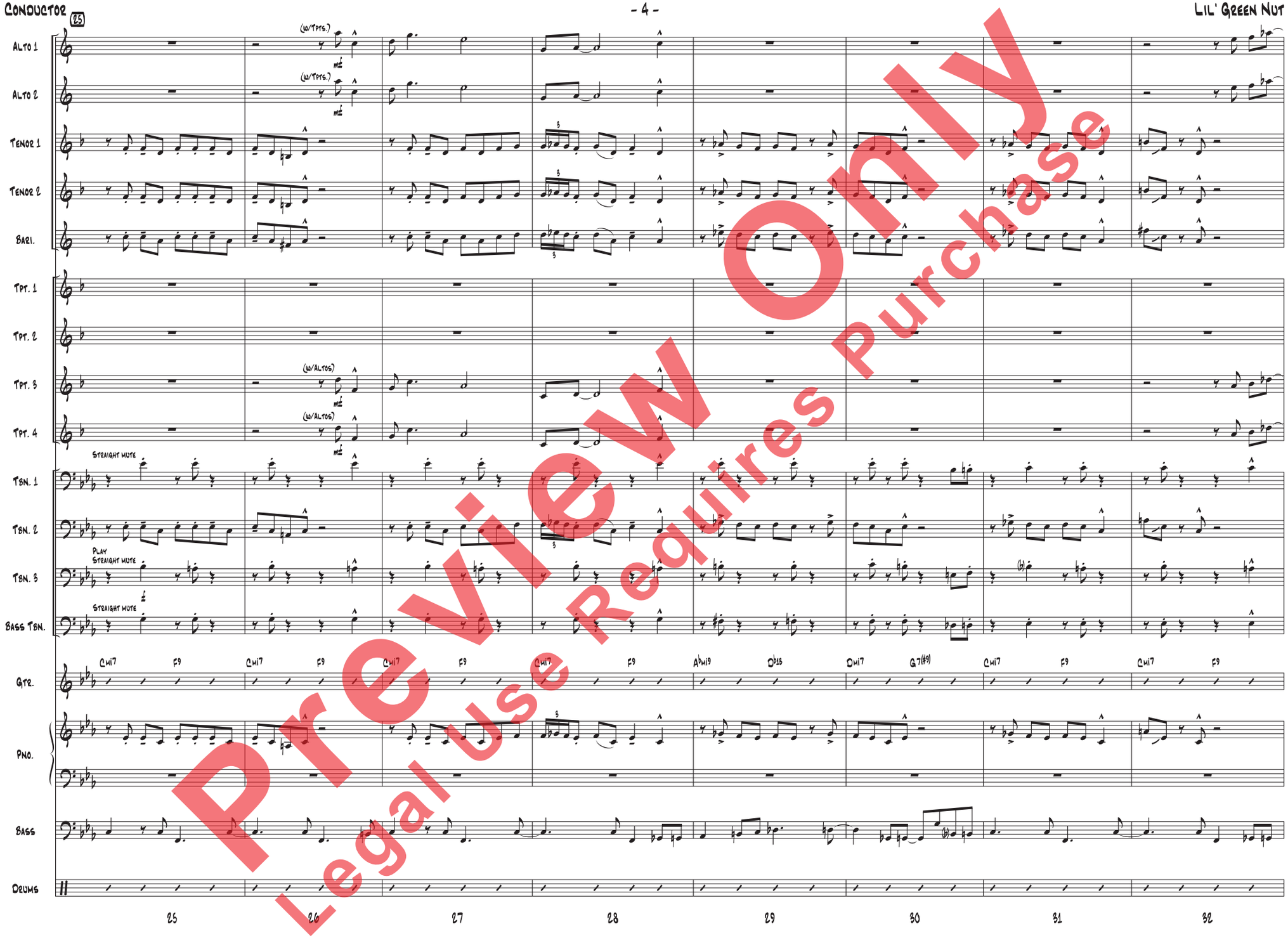

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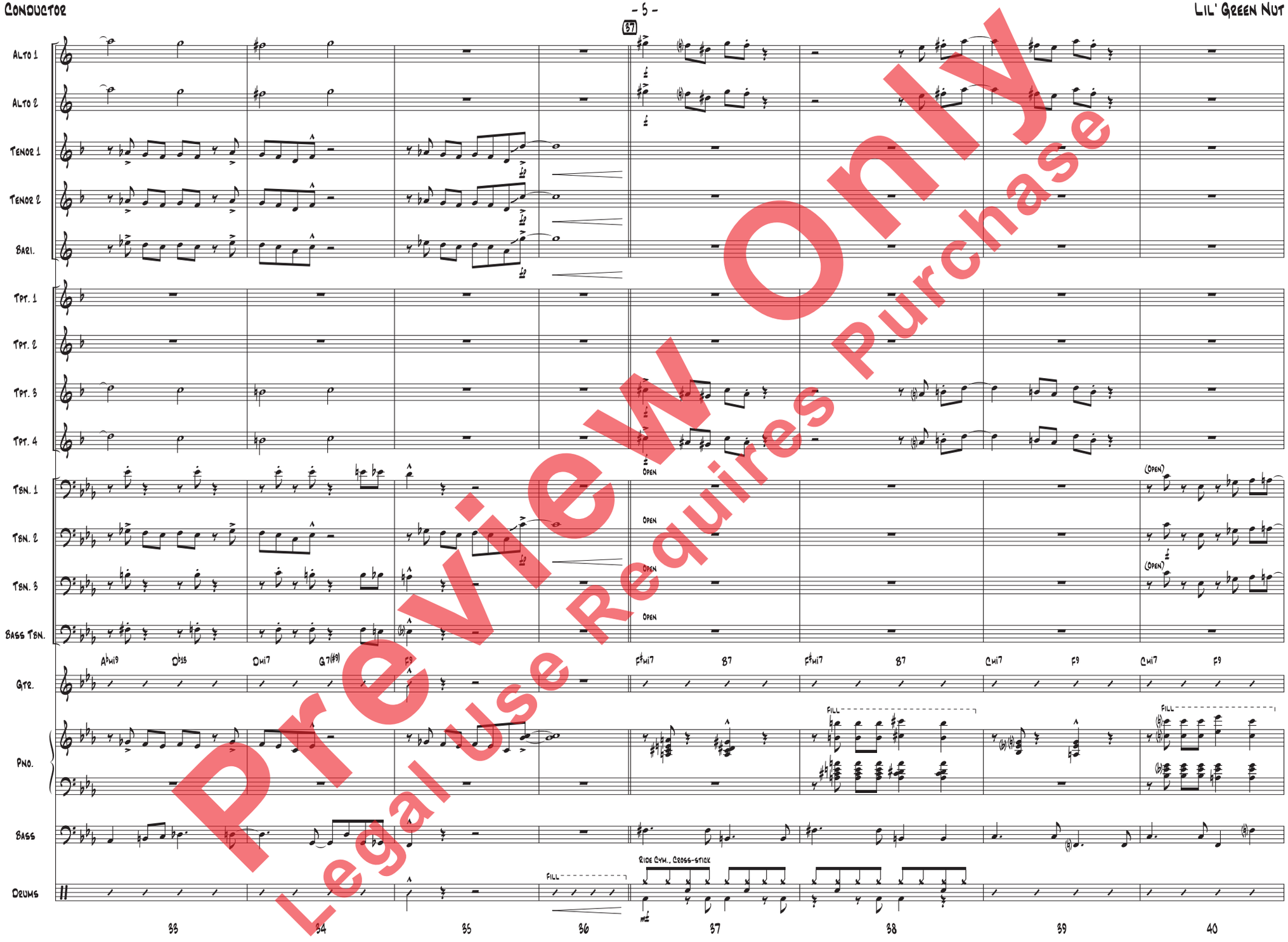

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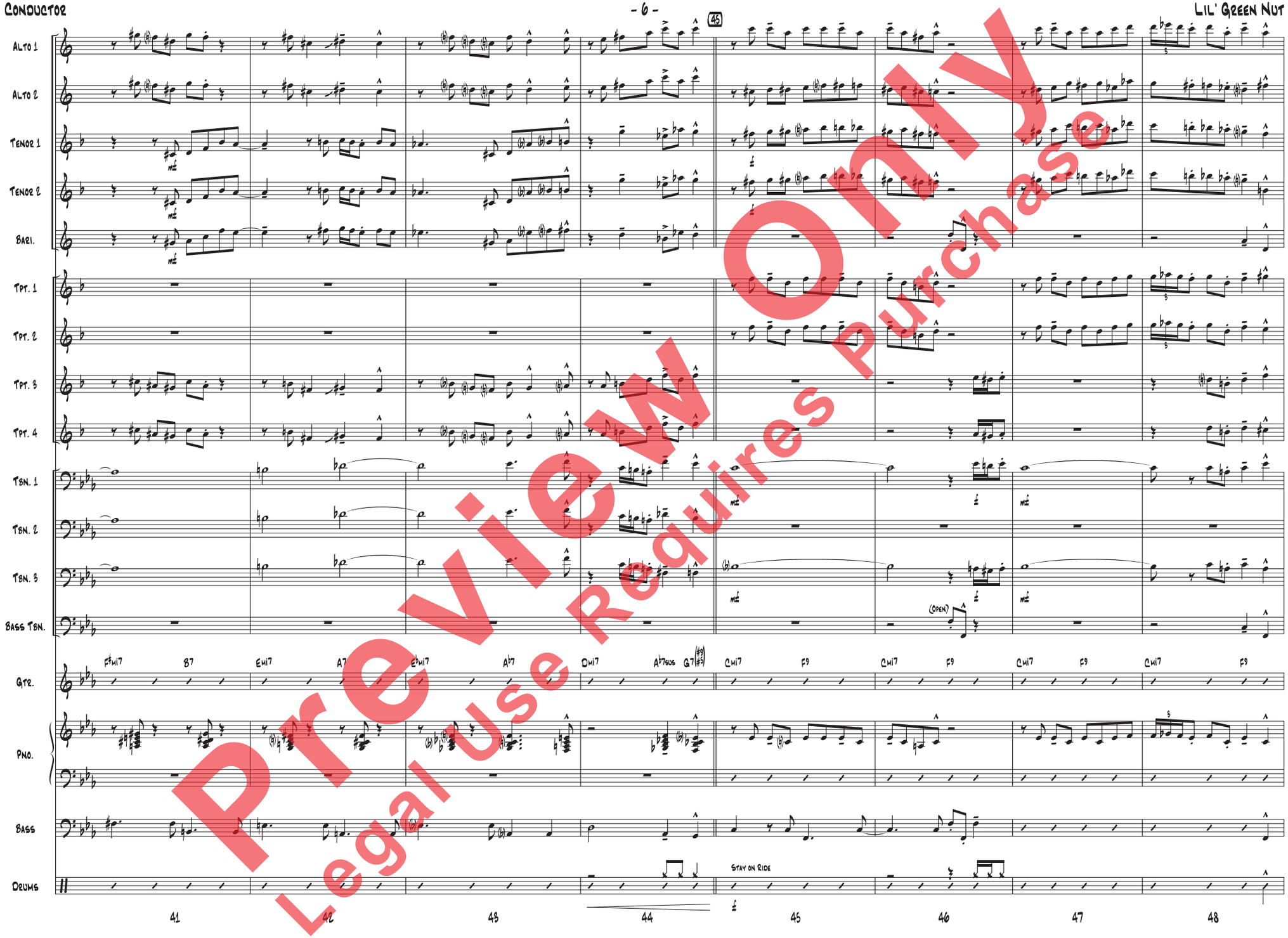

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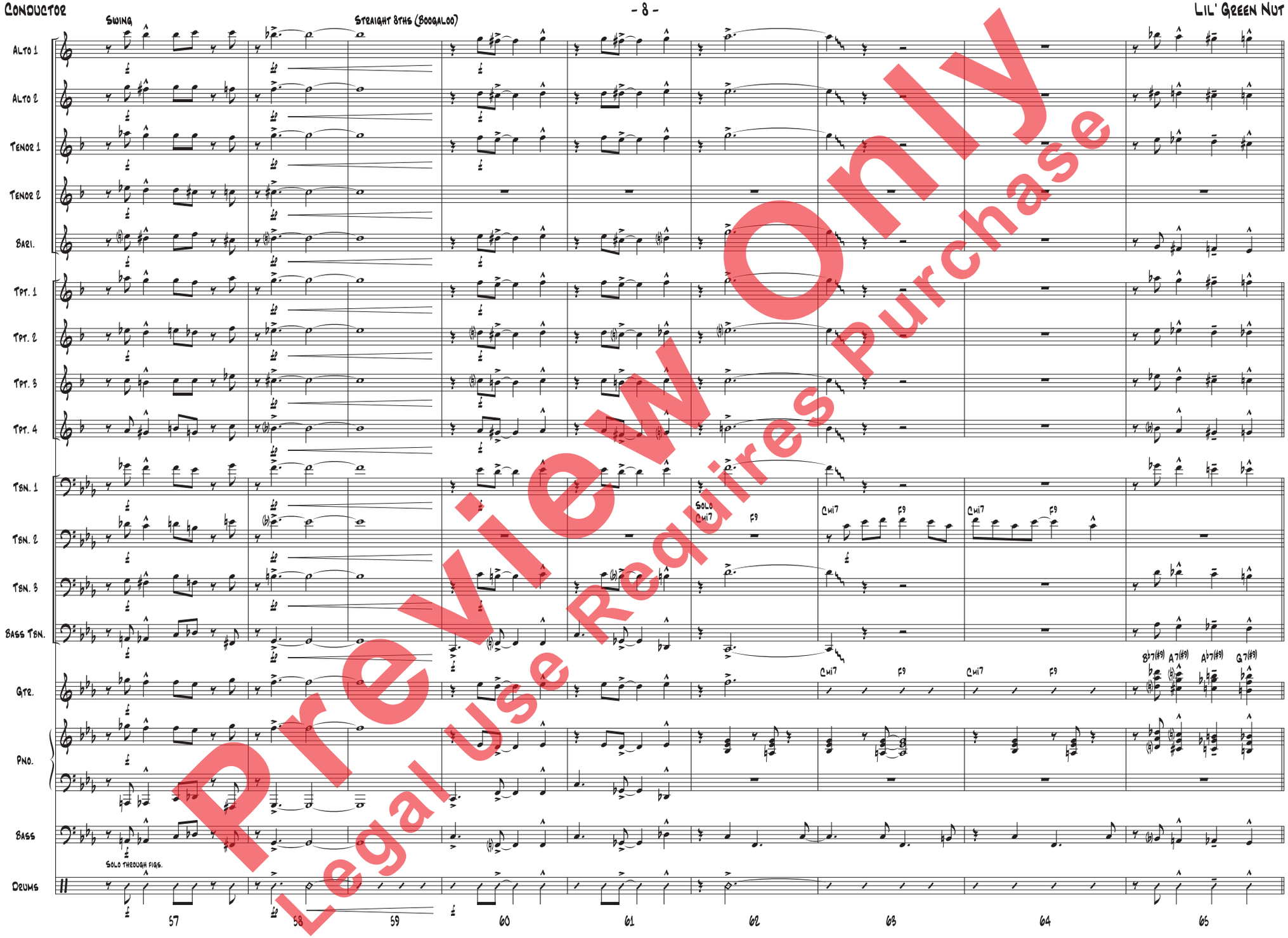
Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums

(w/Saxes)

A♭Mi9 D♭13 Dmi7 G7(♯9) Cmi7 F9 Cmi7 F9 A♭Mi9 D♭13 Dmi7 G7(♯9) Cmi7 F9 Cmi7

mf cresc. mf cresc. mf cresc.



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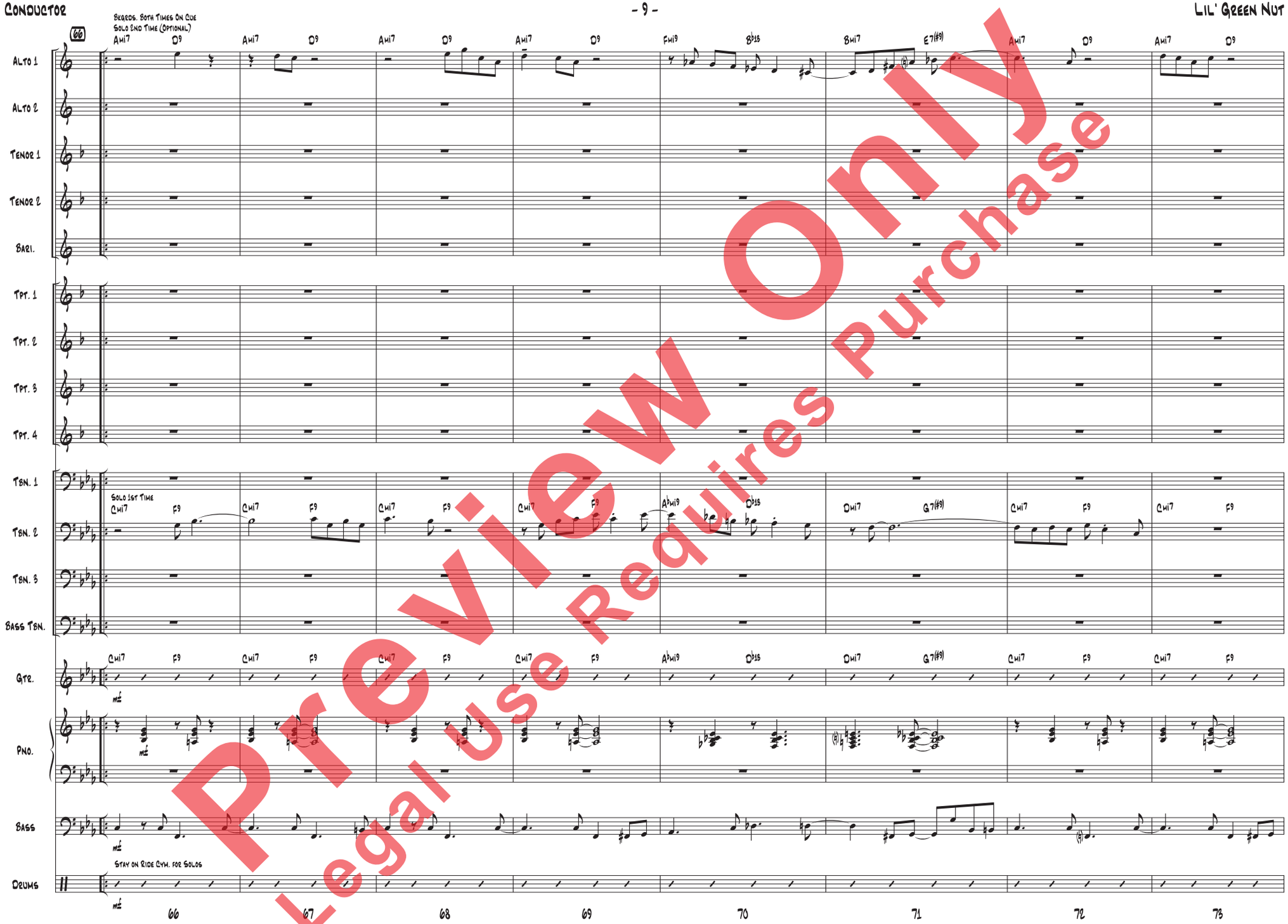

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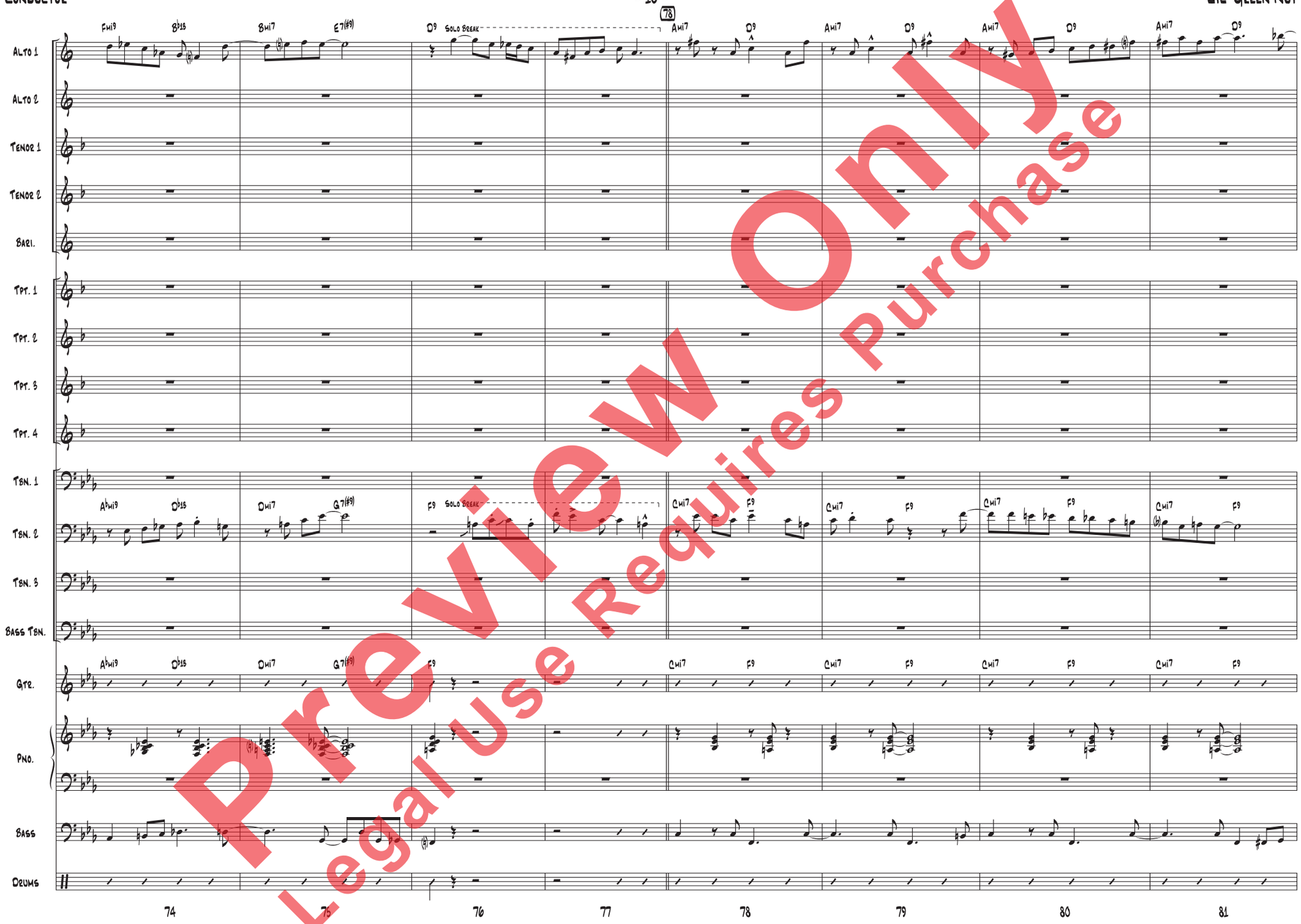

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Alto 1
Alto 2
Tenor 1
Tenor 2
Bari.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Bass Tbn.
Gtr.
Pno.
Bass
Drums

Fmi9 B♭13 Bmi7 E7(♯9) Ami7 D9 Ami7 D9 Fmi9 B♭13 Bmi7 E7(♯9) D9 Solo Break

(Bkgrds. on Cue)

A♭mi9 D♭13 Dmi7 G7(♯9) Cmi7 F9 Cmi7 F9 A♭mi9 D♭13 Dmi7 G7(♯9) F9 Solo Break

82 83 84 85 86 87 88 89

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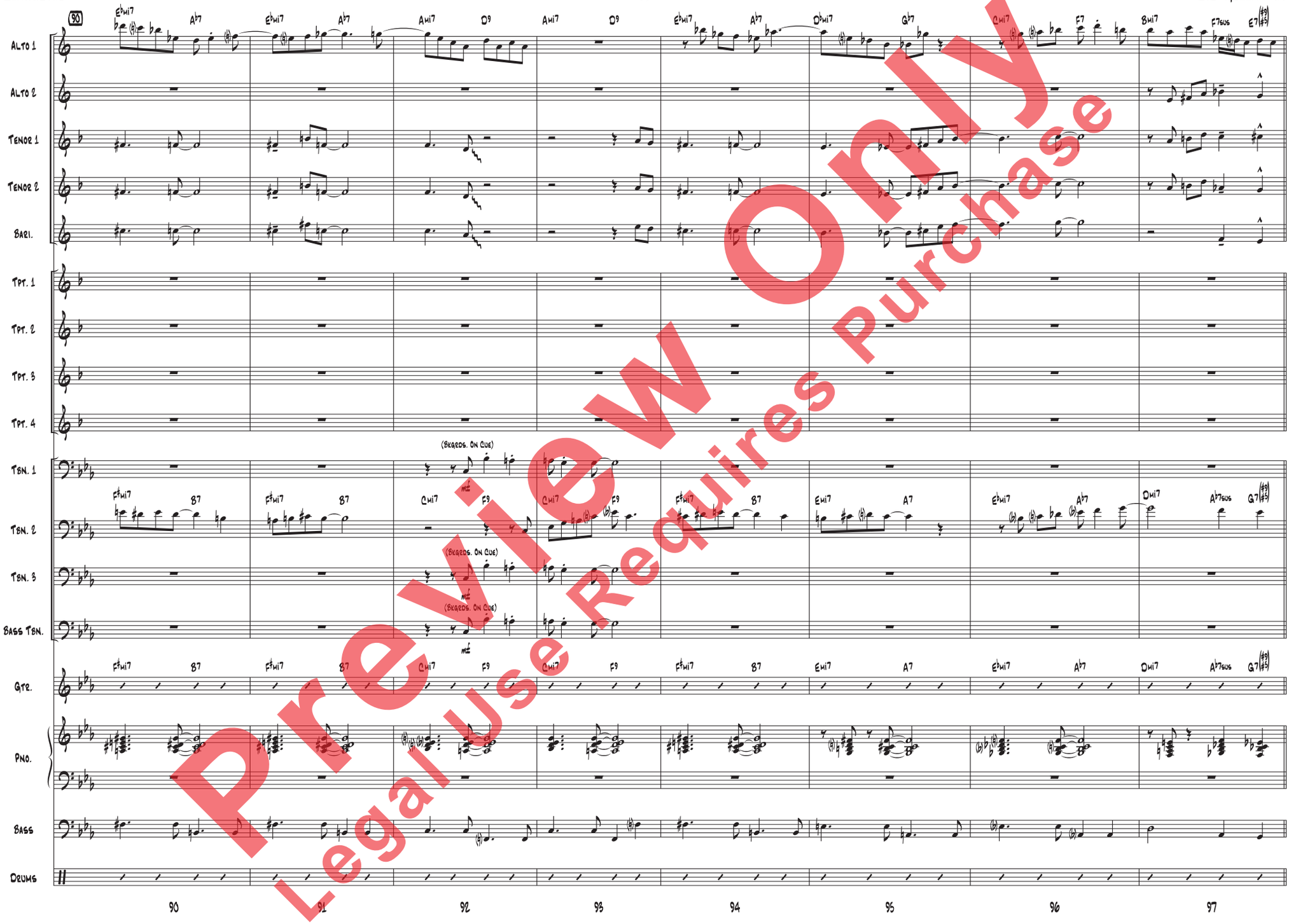

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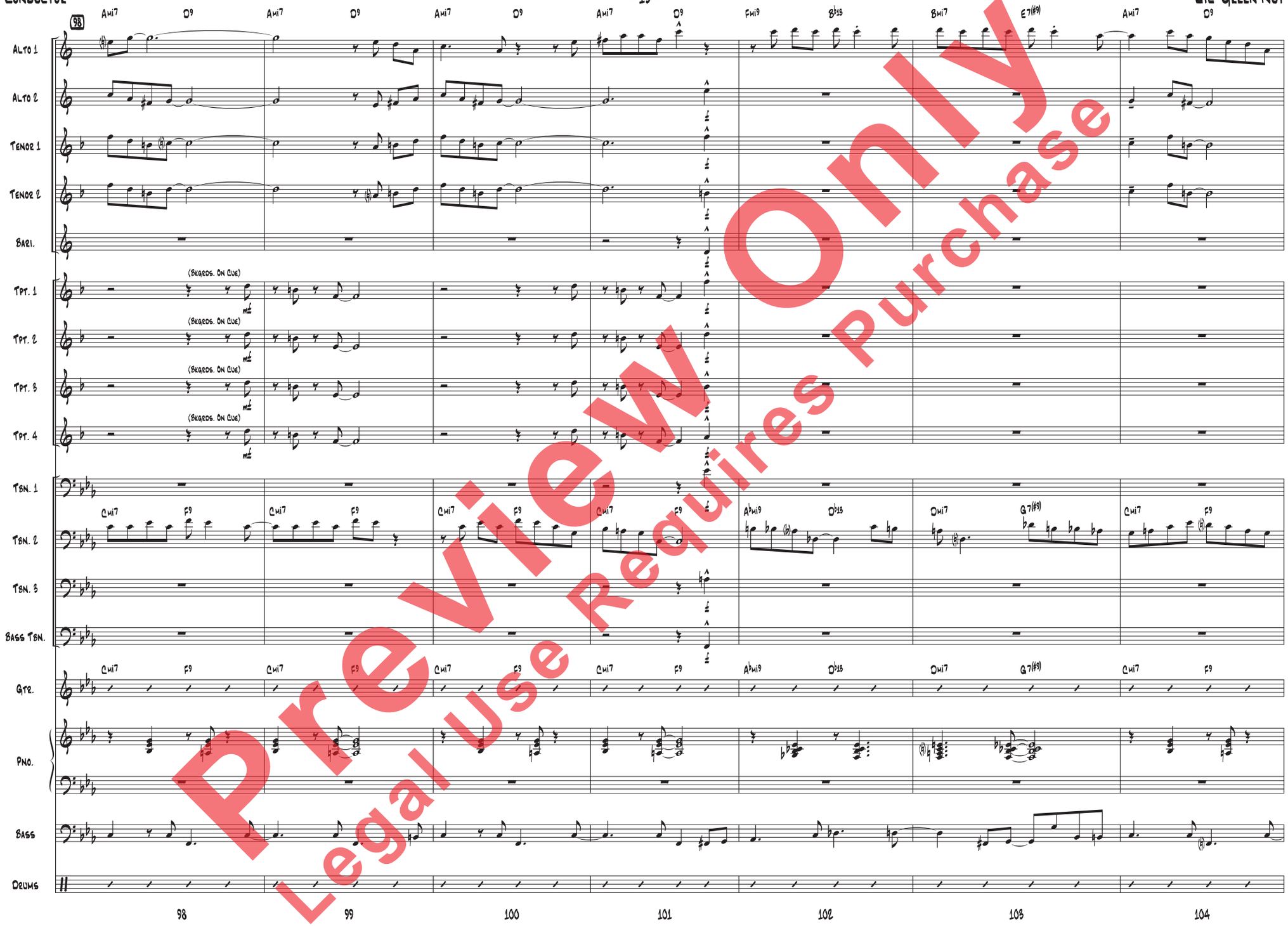

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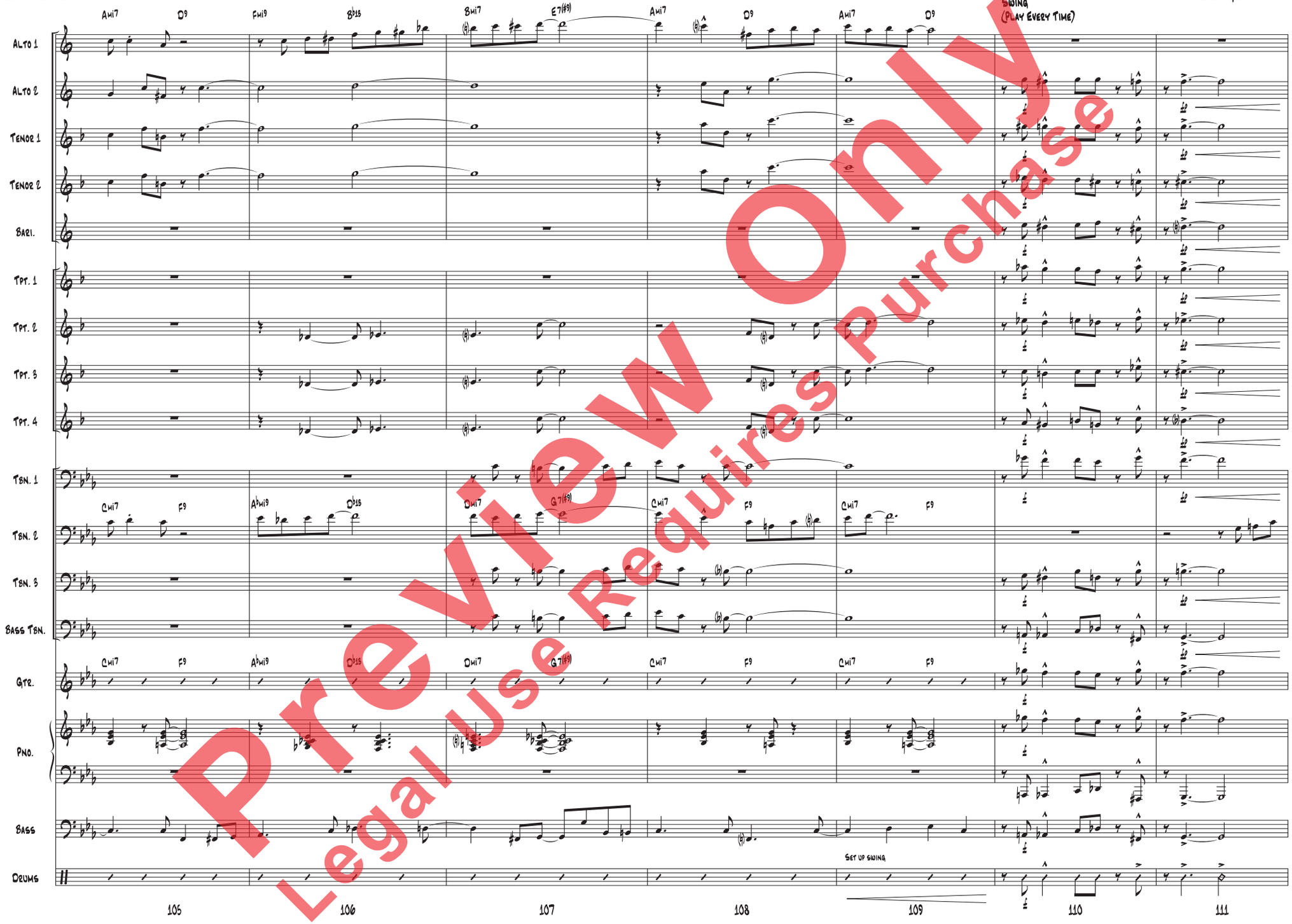

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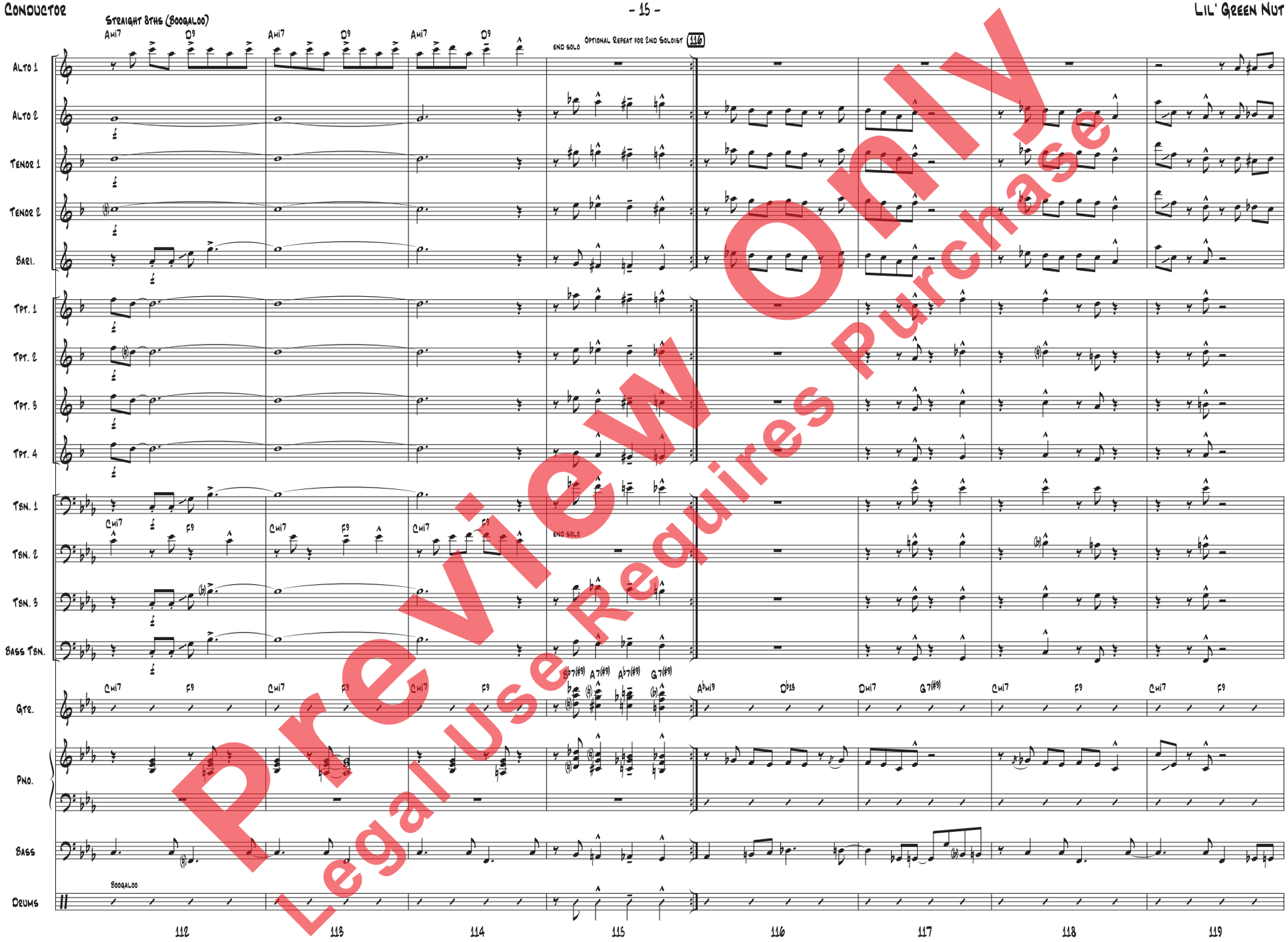

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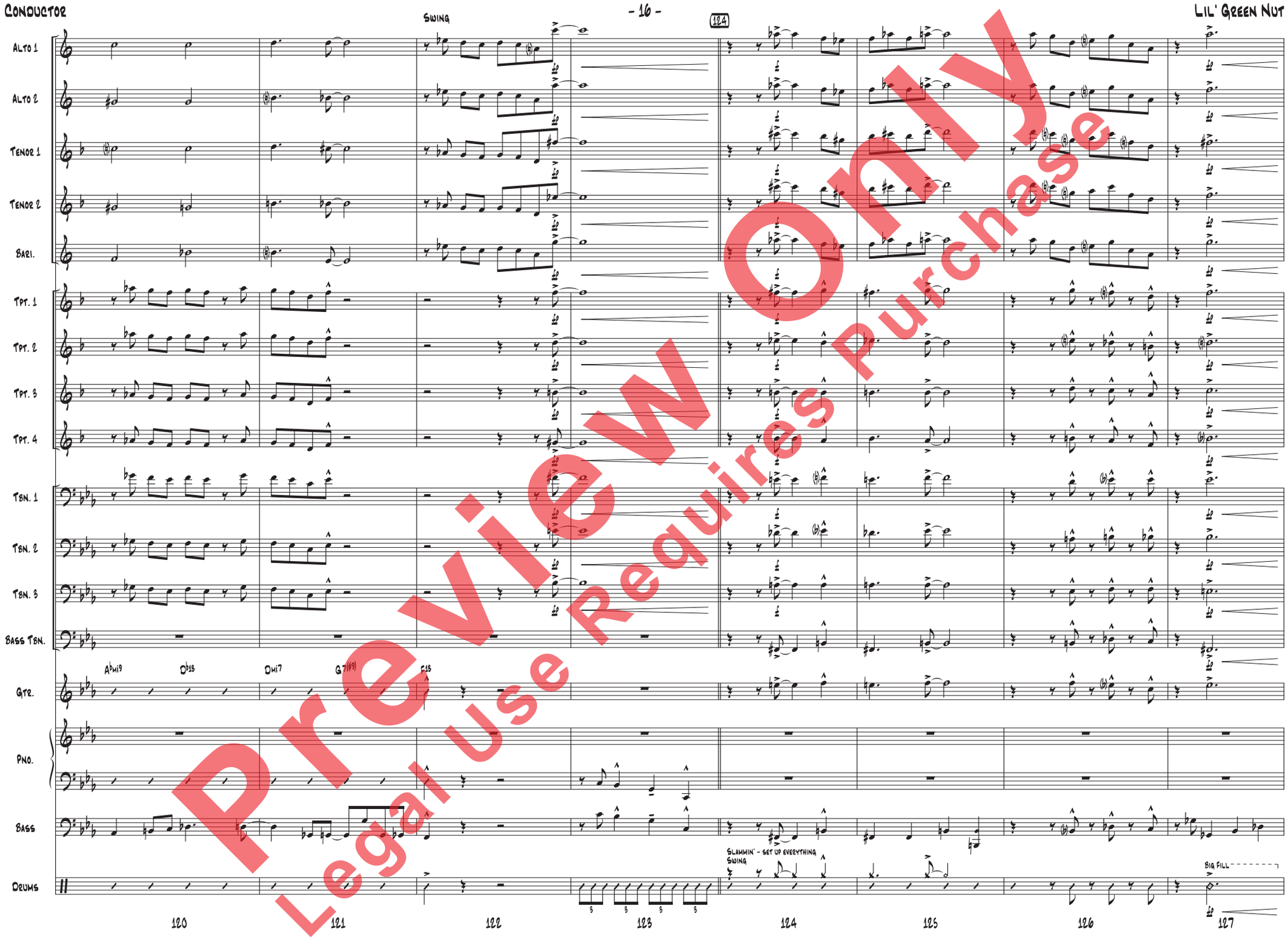

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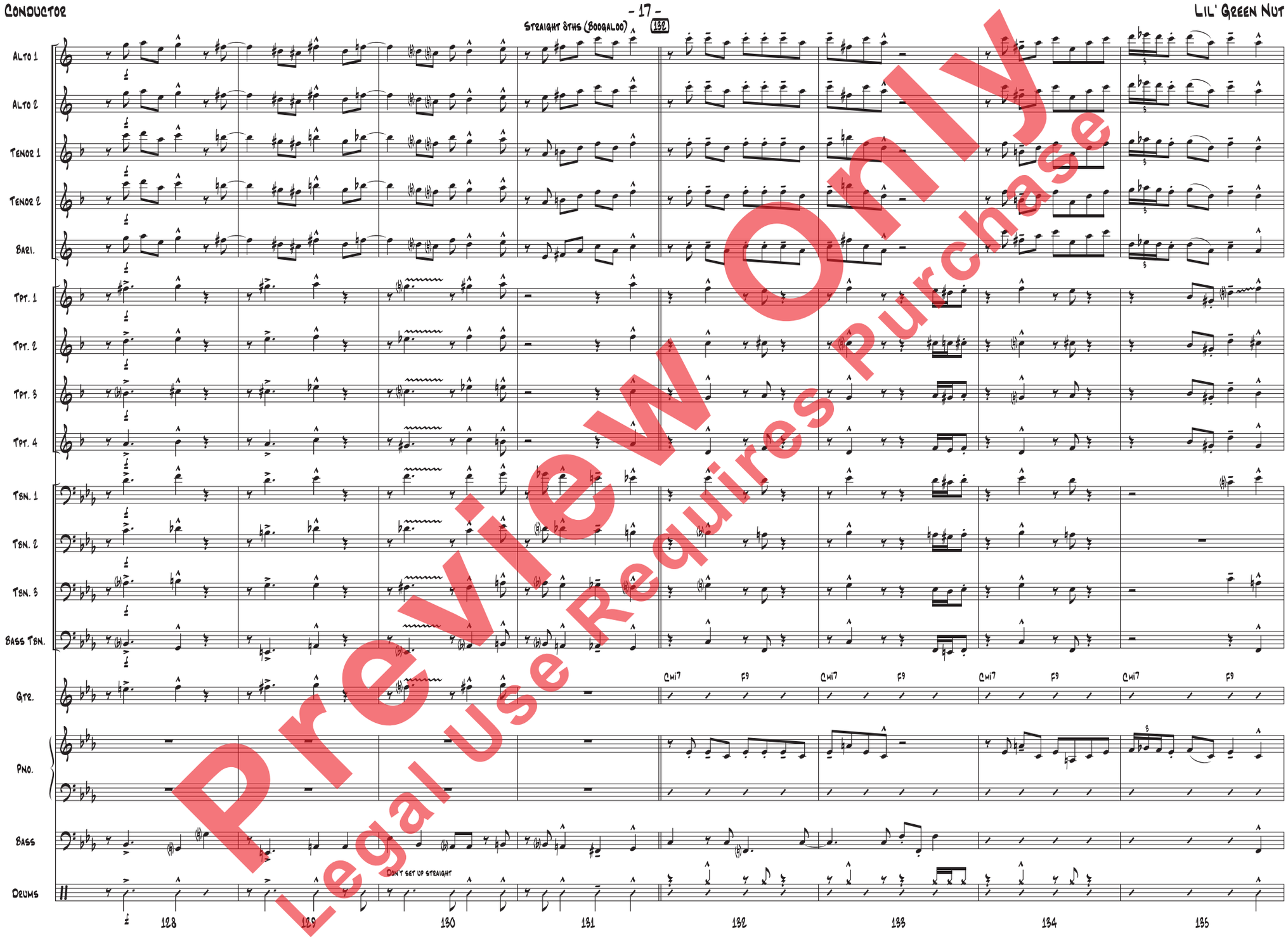

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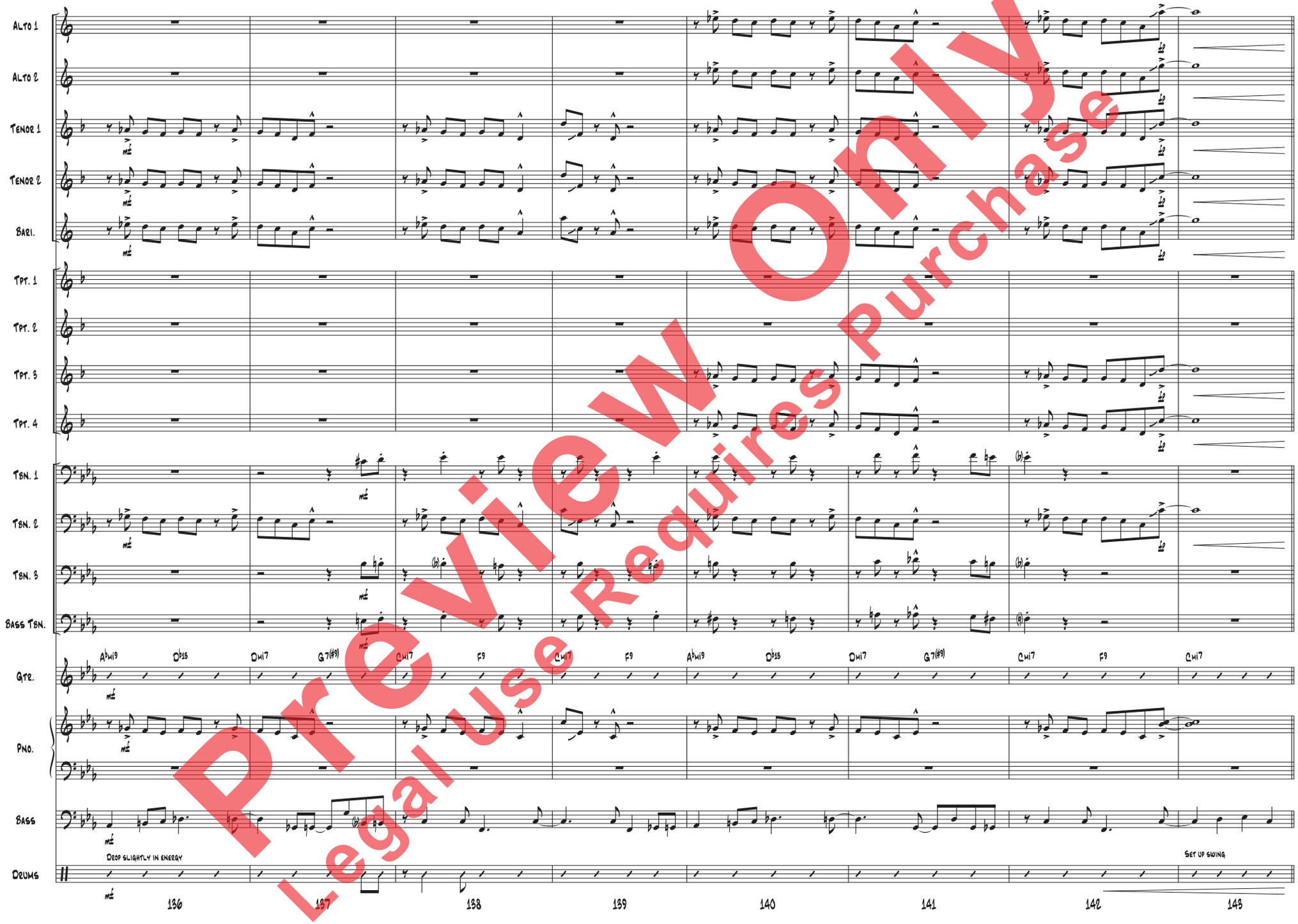

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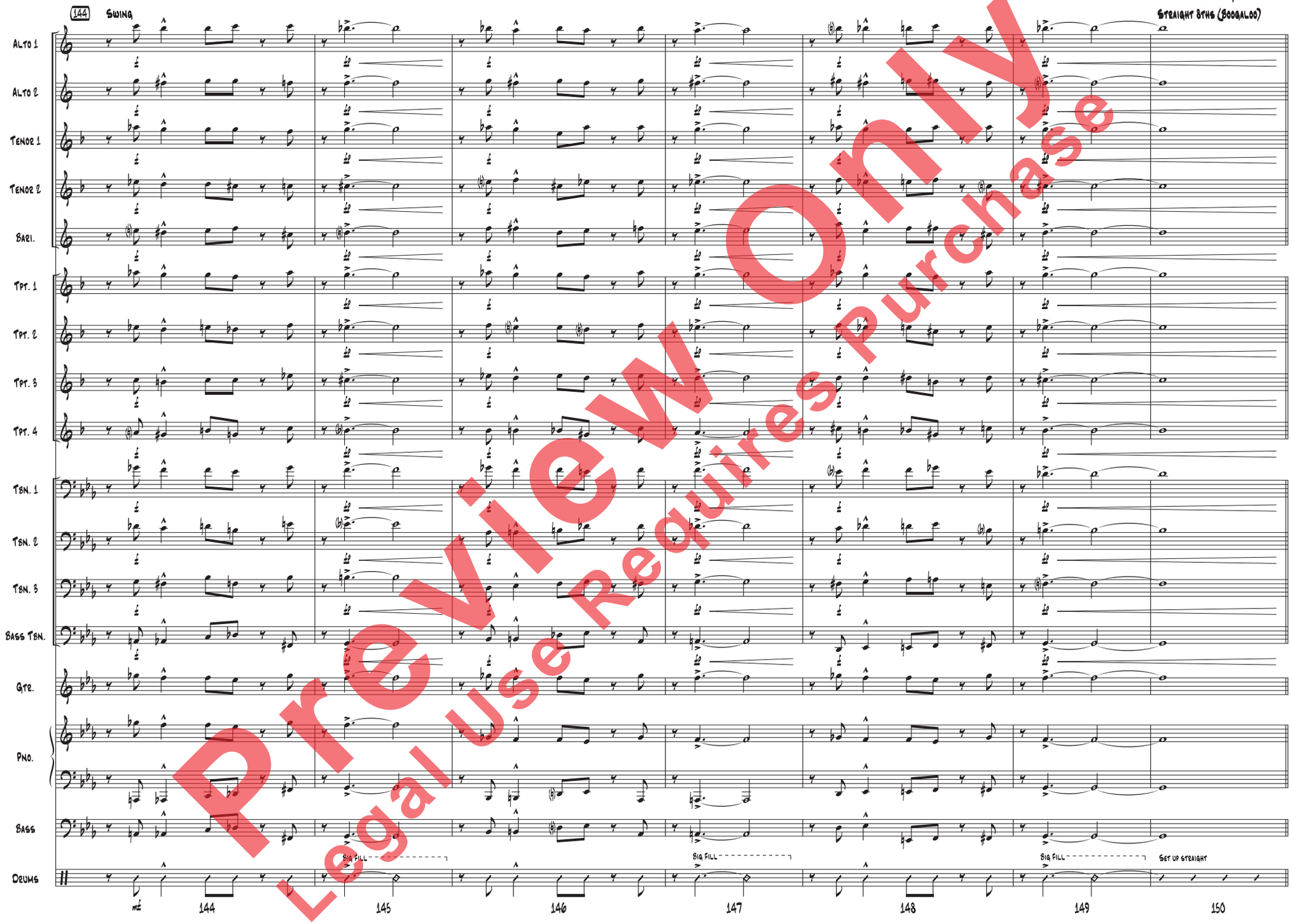

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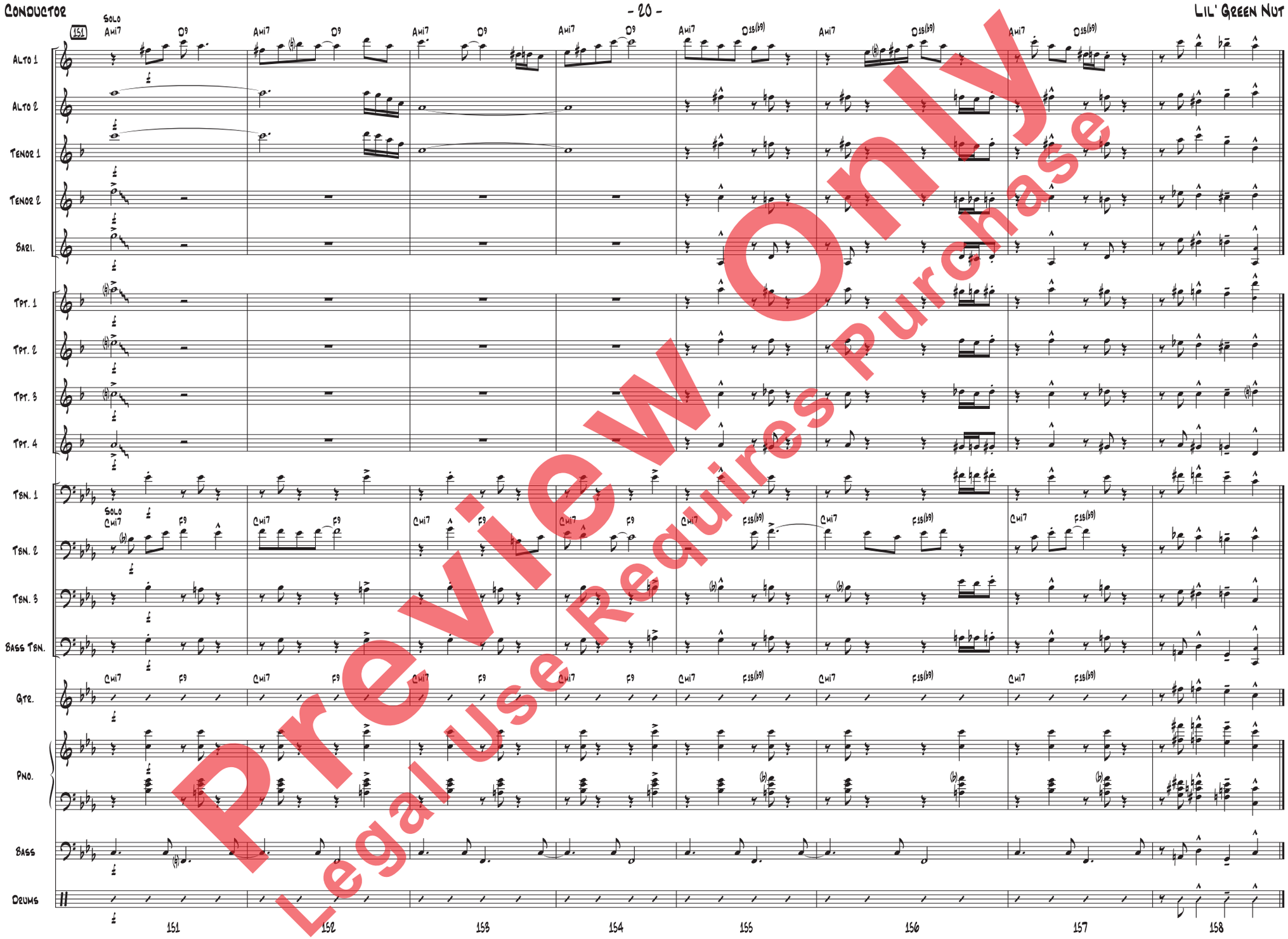

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