YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Flight of the Foo Birds

NEAL HEFTI
Arranged by PETER BLAIR

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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
B♭ Clarinet
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)

NOTES TO THE CONDUCTOR

This chart is an adaptation of the classic Neal Hefti composition made famous by the great Count Basie. As with the Basie version, it begins with the trumpets in unison. The Basie trumpet section performed this chart with two players using cup mute and two players using harmon mute and the stem in. This unique color is part of what makes this piece so special. The trumpet line may take some added rehearsal time, but the cool sound of this swirling Hefti line played with the proper balance and good tone will be worth the time.

The saxes from mm. 1–15 and mm. 25–31 should strive for a full and rich section blend, but they should stay dynamically under the trumpet line.

Saxes and trombones should be dynamically big and full from mm. 16–22 (the bridge of the tune) and mm. 33–38 (the transition to the solo section). The alto solo at m. 41 may be played as written or *ad lib*. At m. 57, be sure the ensemble pays close attention to the articulation. The *marcato* rooftop accents (^) are played detached and accented but not too short; think "daht." In m. 57 and m. 59, the dotted quarter note should get an accented push as it comes off the eighth note; think "du-Wah."

The shout section from m. 81 to the end is textbook Basie style. The ensemble should play it clean and together, and they should be sure not to rush the eighth note line. The piano has an important solo at m. 117 that should be played in time and as written. This little solo sets up the last measure in the full ensemble.

For the rhythm section, the piano, bass, and drum parts are self-explanatory. The guitar player should plan to spend some quality time with his or her part. I suggest listening to any Basie recording or the demo recording of this chart at alfred.com/downloads. Note that the guitar part indicates frequent written note lines with other instruments. The guitarist should listen and blend in unison with the other instruments. Other notation for guitar is referred to as slash notation. This indicates the chord to be played along with the rhythm pattern. Blend is always critical, but in this type of chart, the guitarist should definitely listen, blend, and, in general, strive to be dynamically understated.

Enjoy!

—Peter Blair

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Peter Blair

Peter Blair has an extensive and varied background in education and performance. He holds a BA in music education from Carroll University and an MA from the University of Wisconsin. He taught for twelve years at a variety of grade levels. Blair is currently an author and part of the advisory group for Lorenz Educational Press along with being an author and composer for Heritage Music Press. An accomplished composer and arranger, Blair has over 70 compositions and arrangements in print, as well as many commissions for college, high school and middle school groups throughout the United States.

CONDUCTOR
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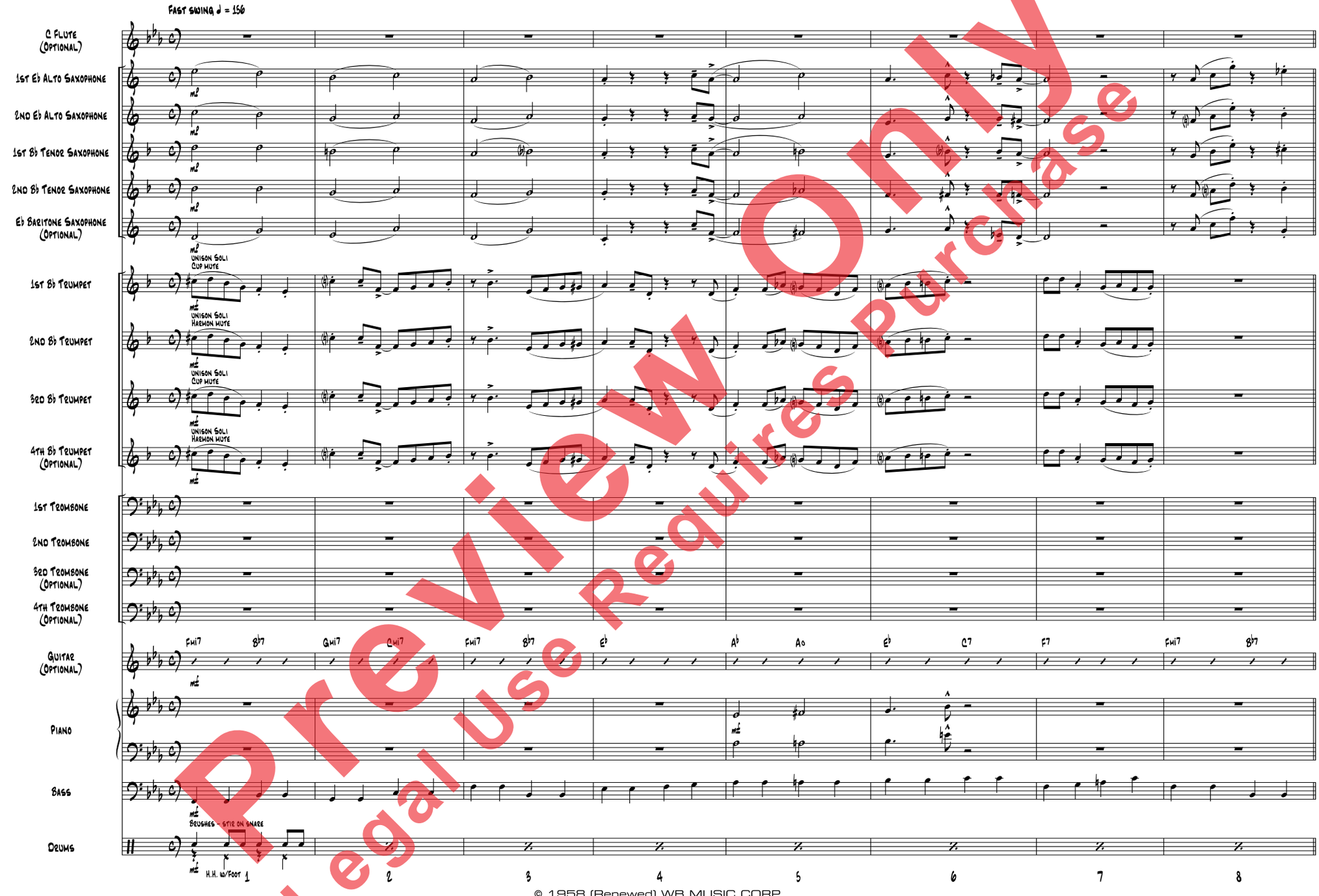
FLIGHT OF THE FOO BIRDS

By Neal Hefti
Arranged by Peter Blair



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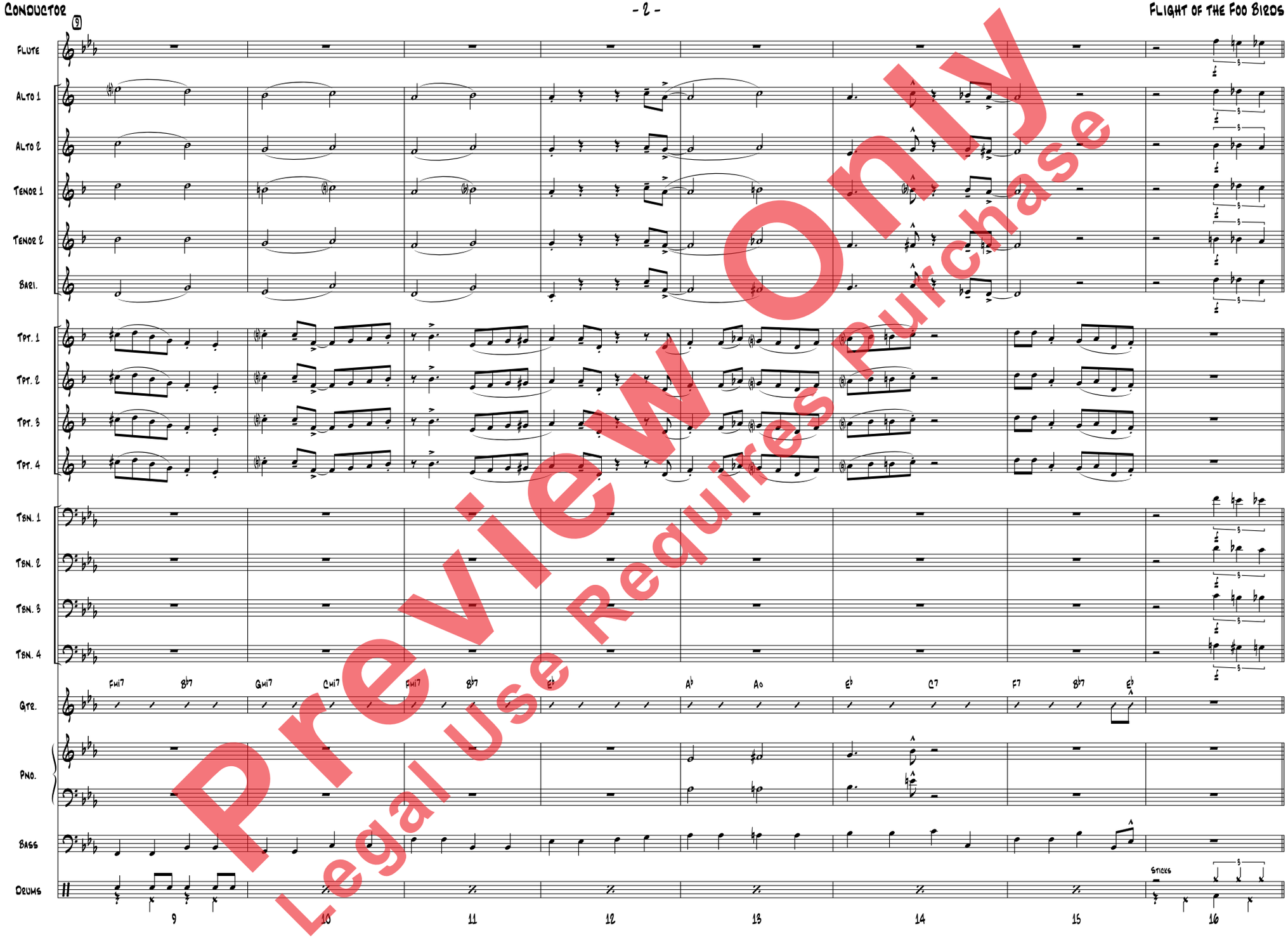

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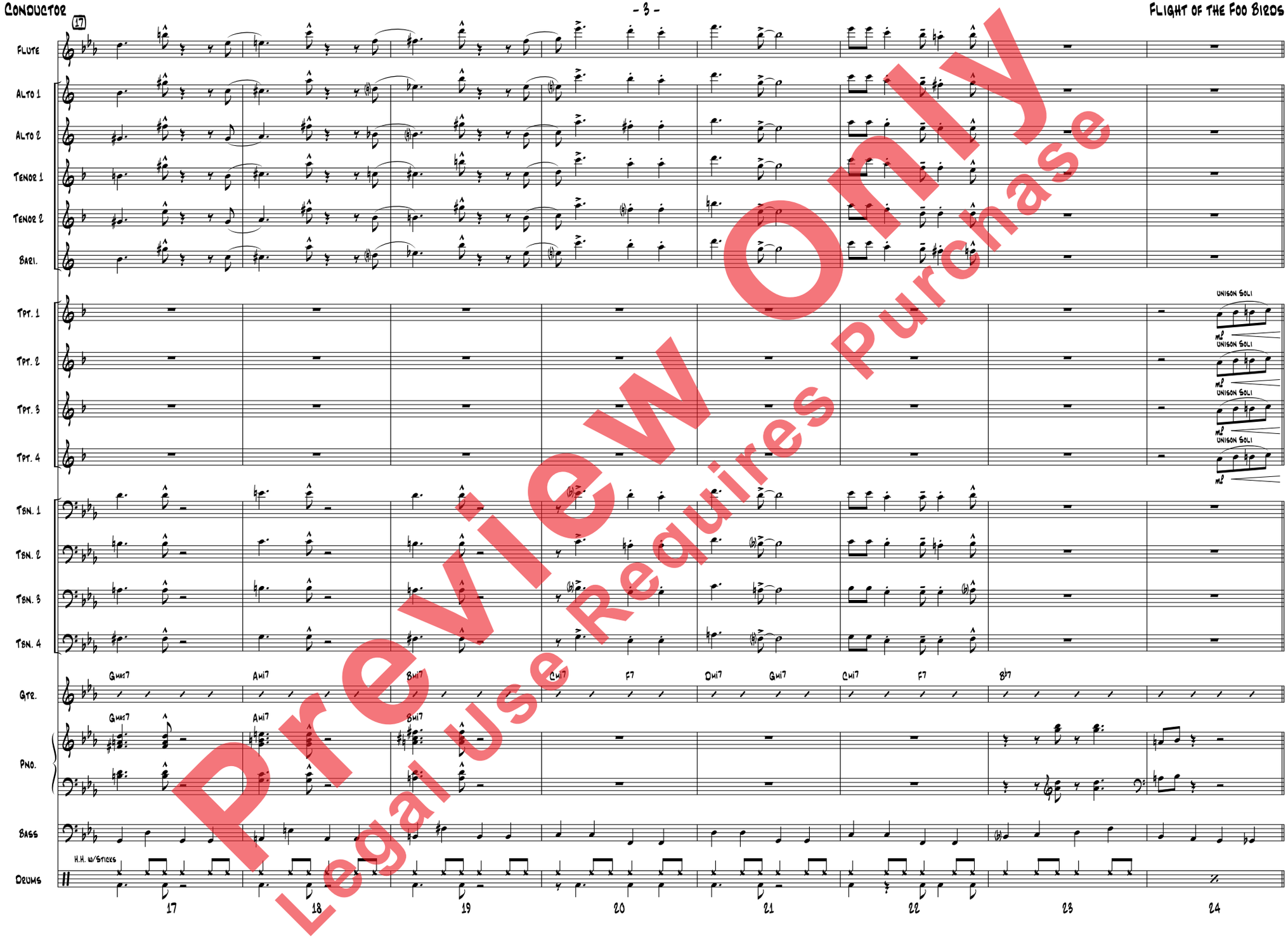

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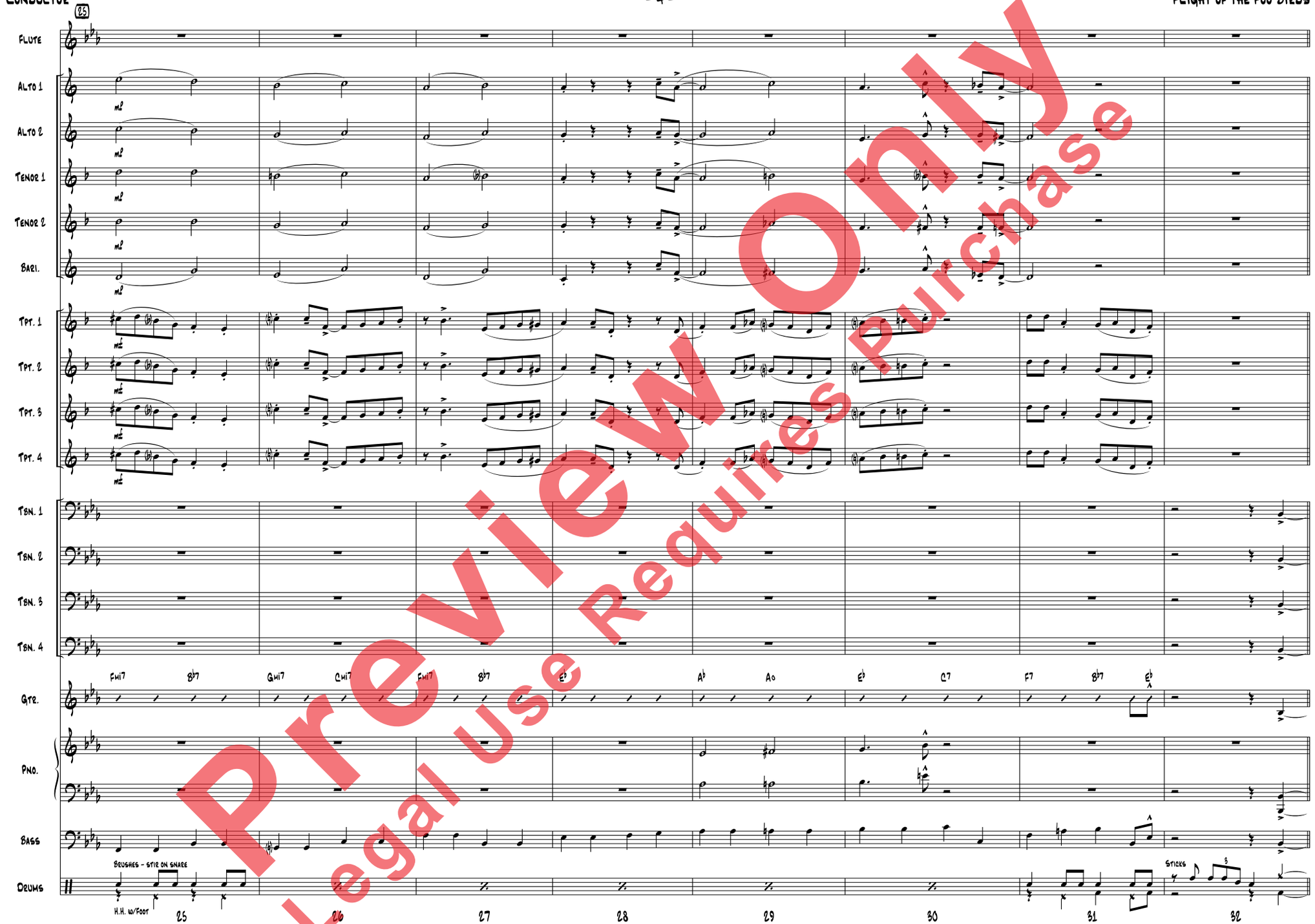

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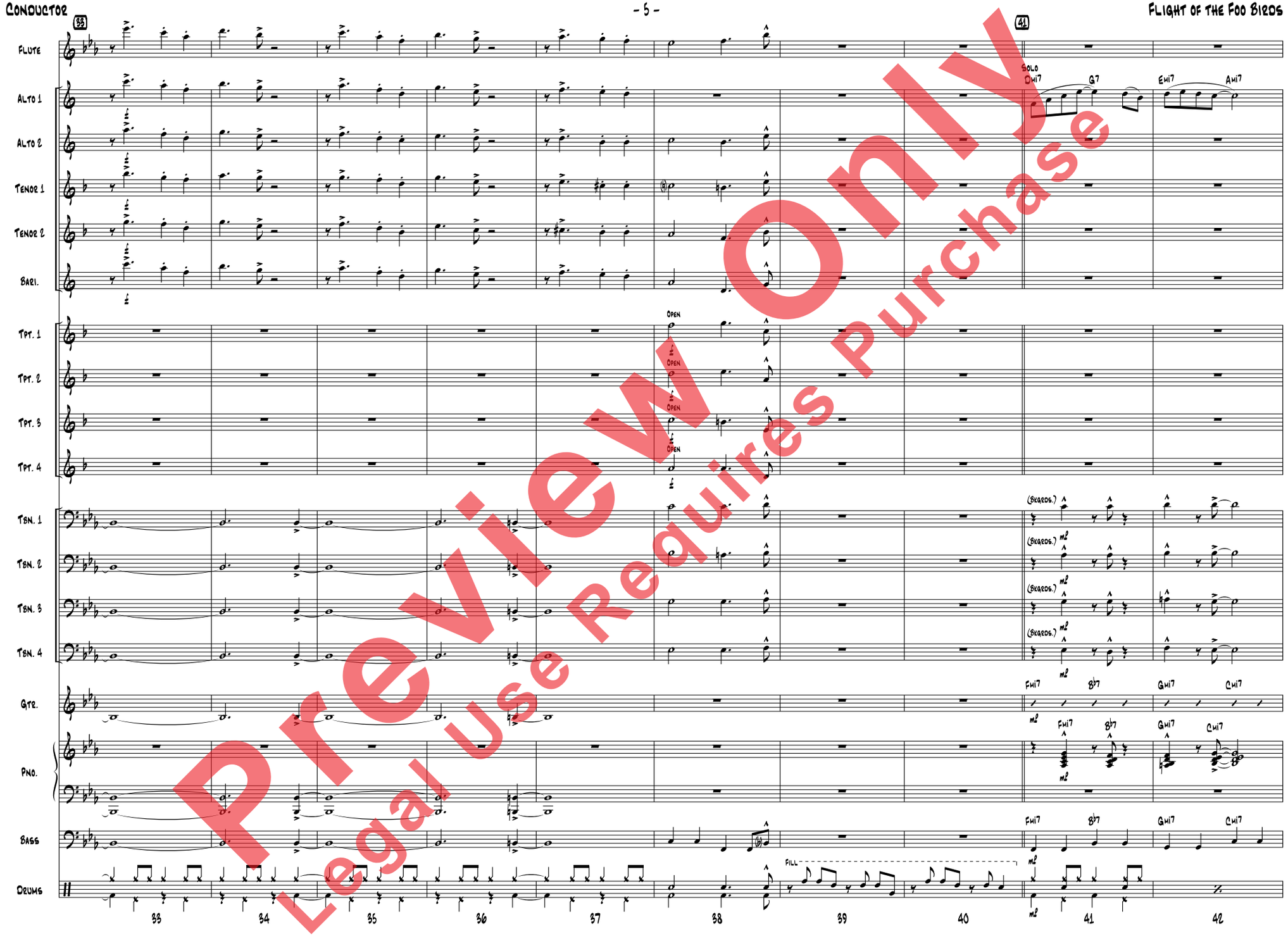

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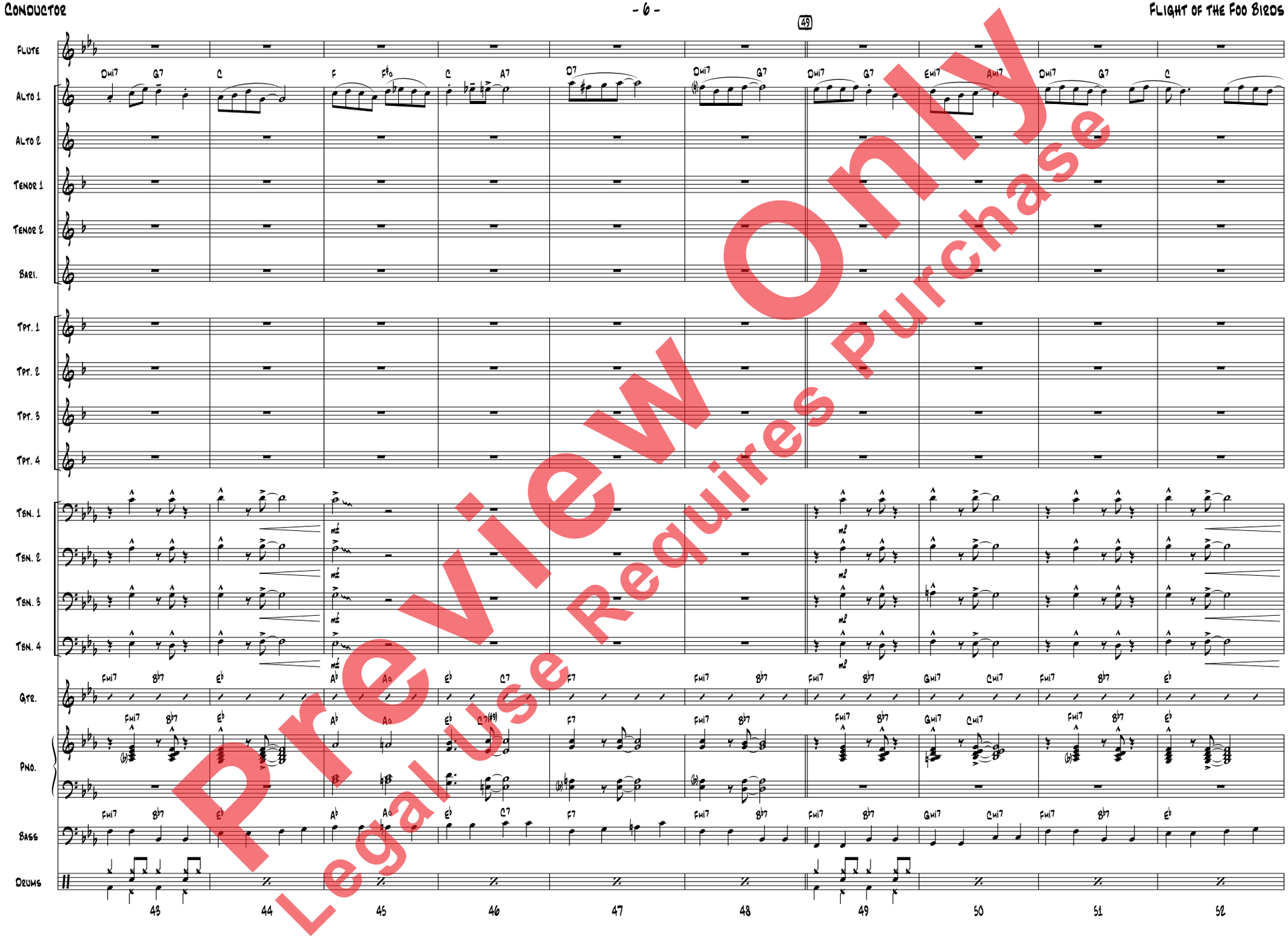

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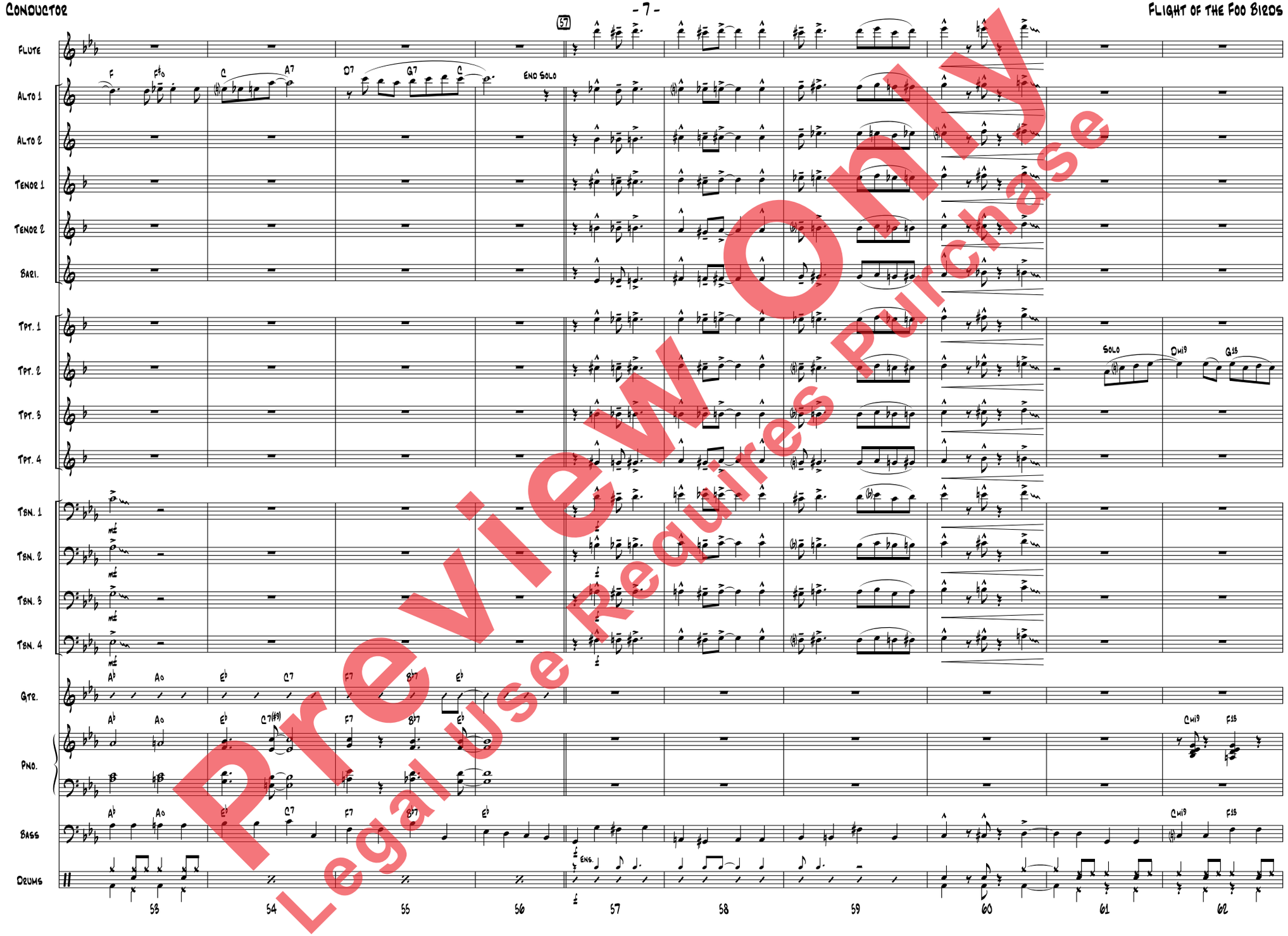

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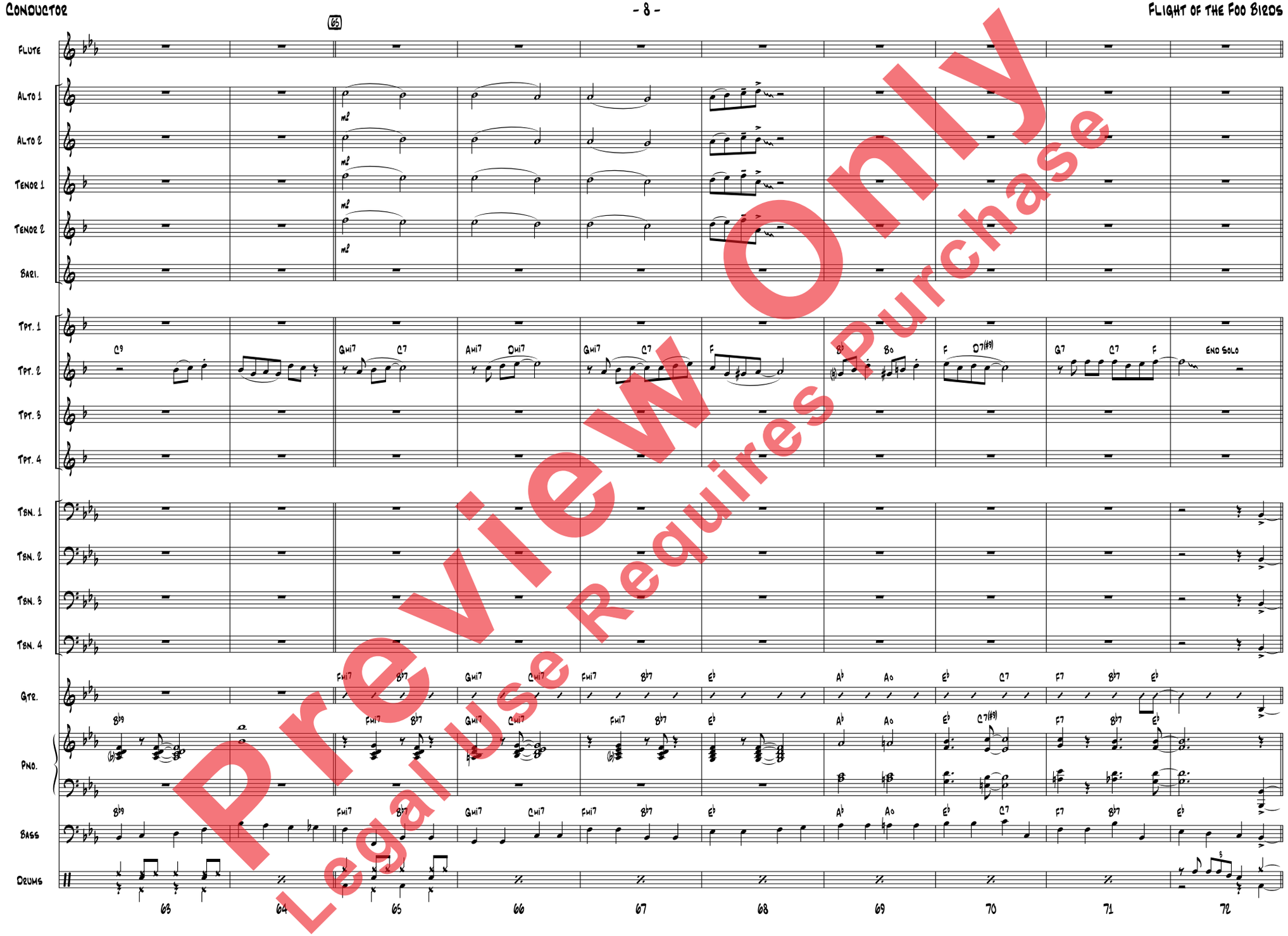

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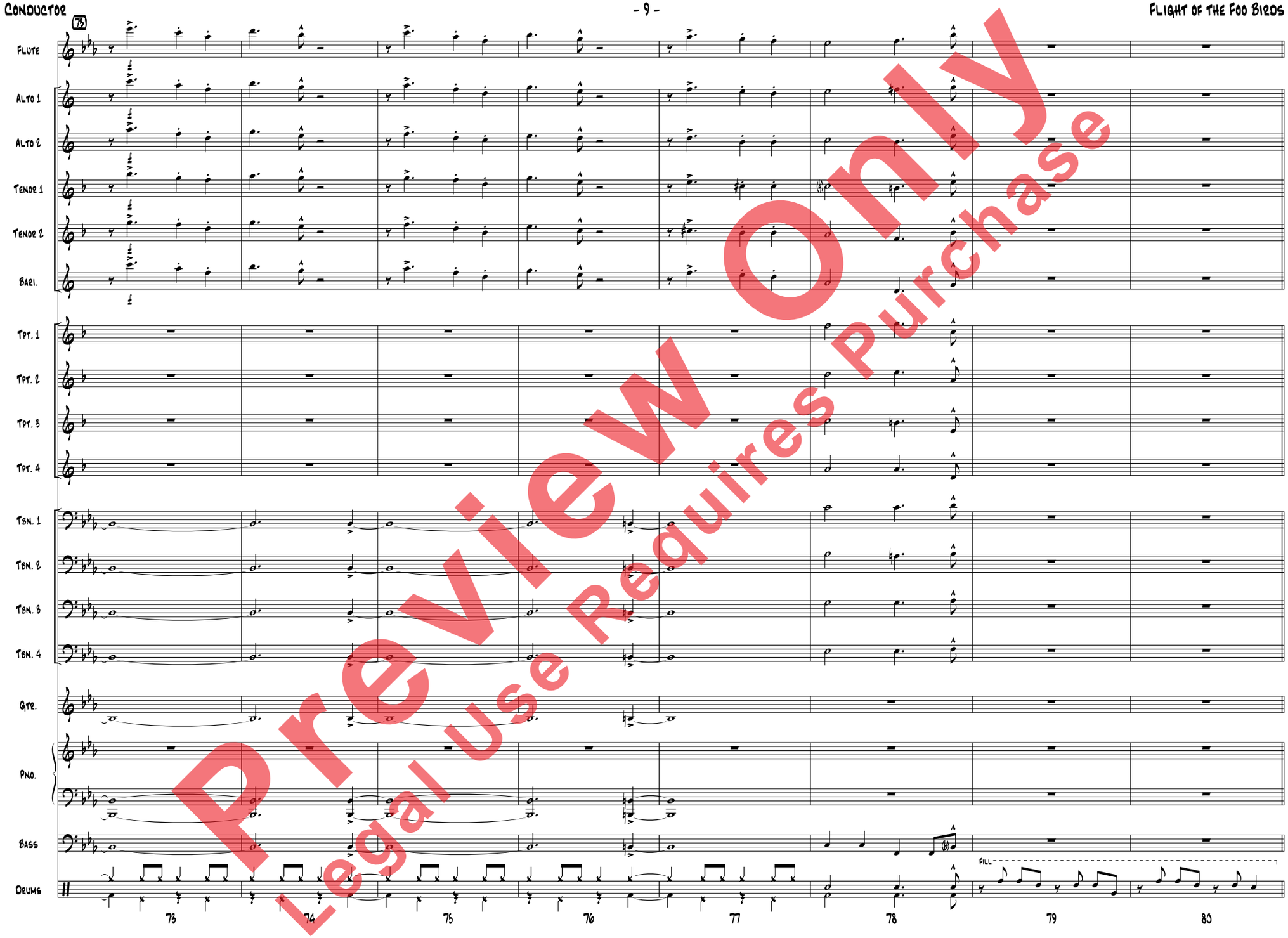

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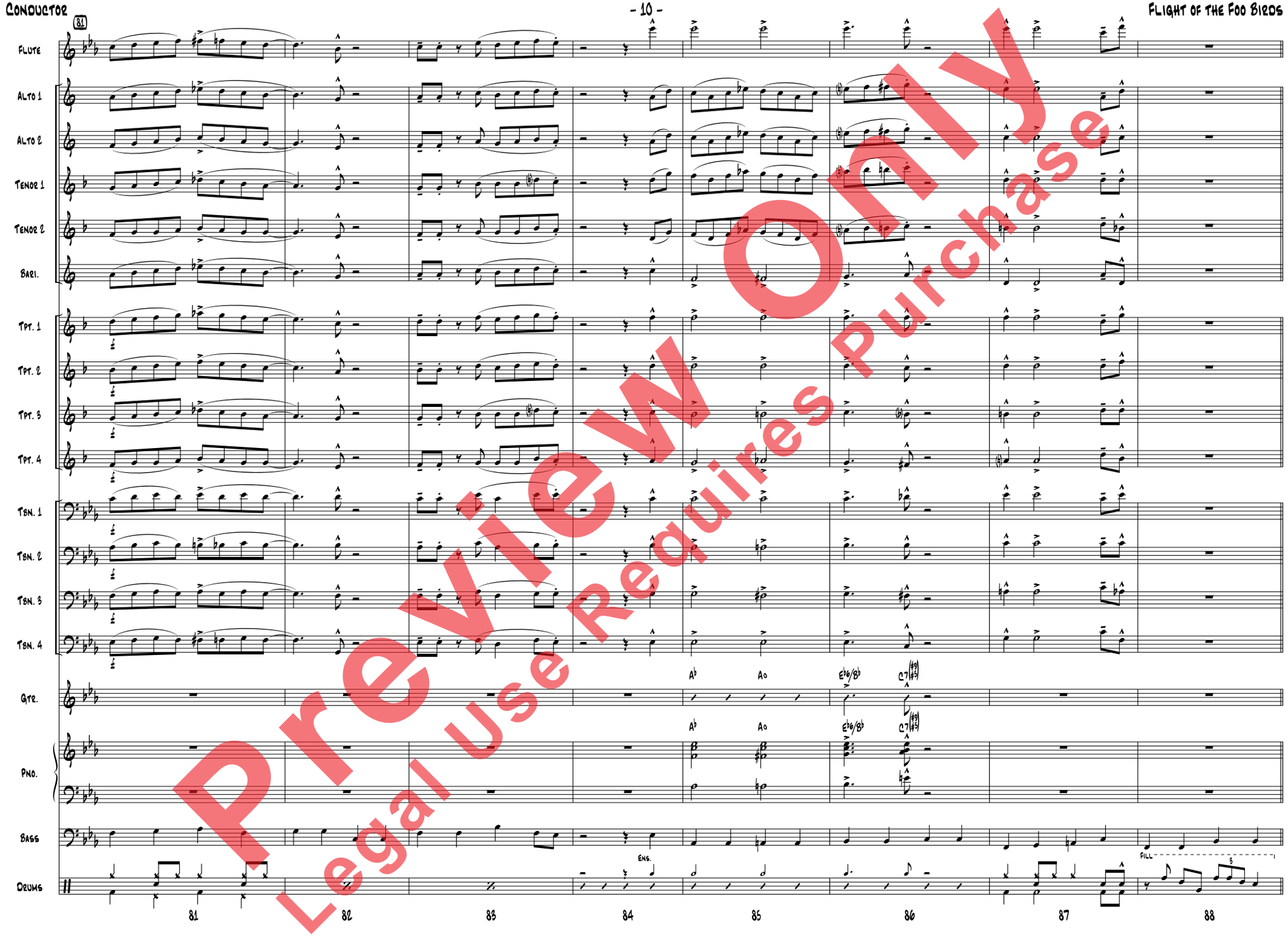

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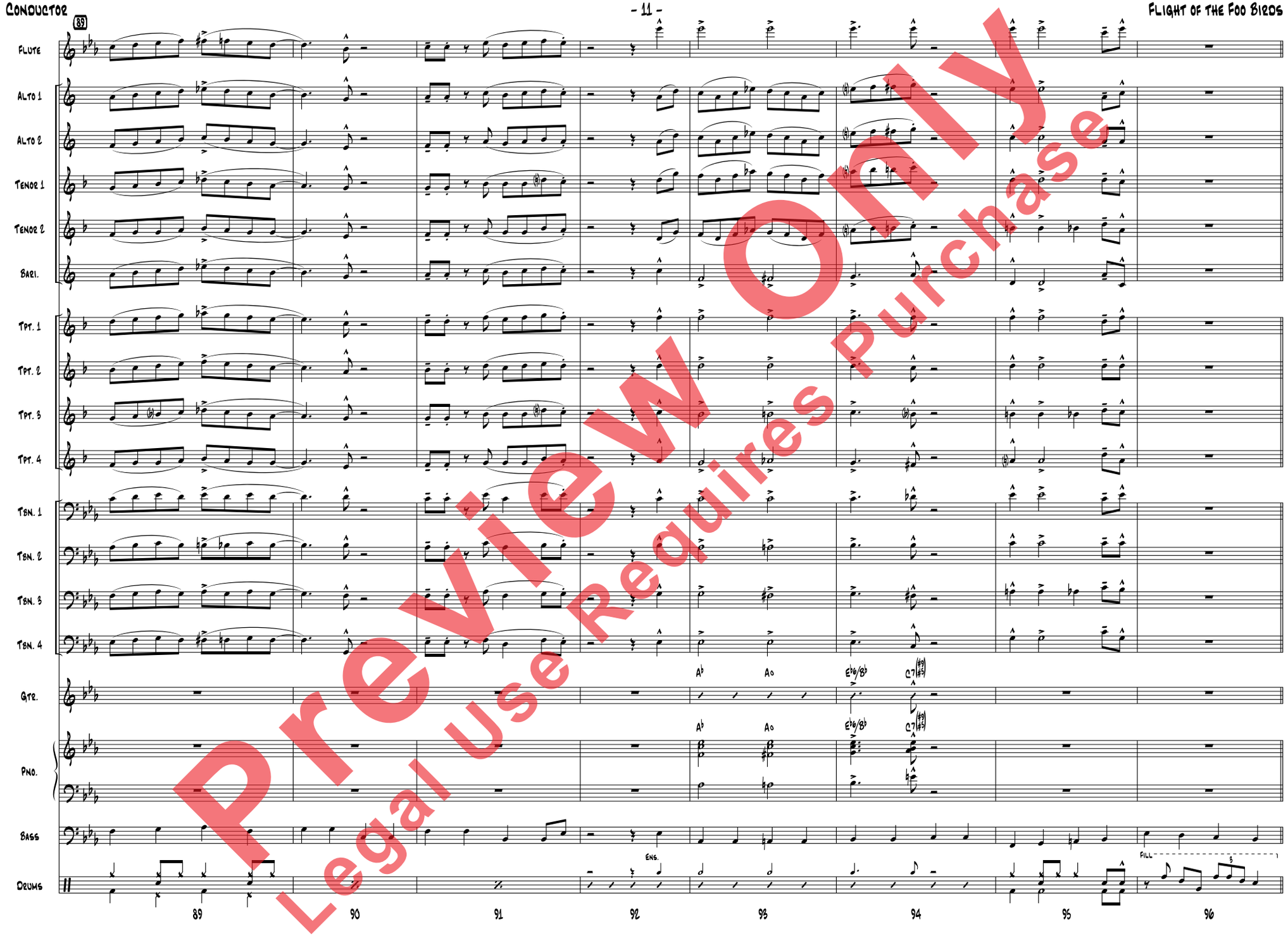

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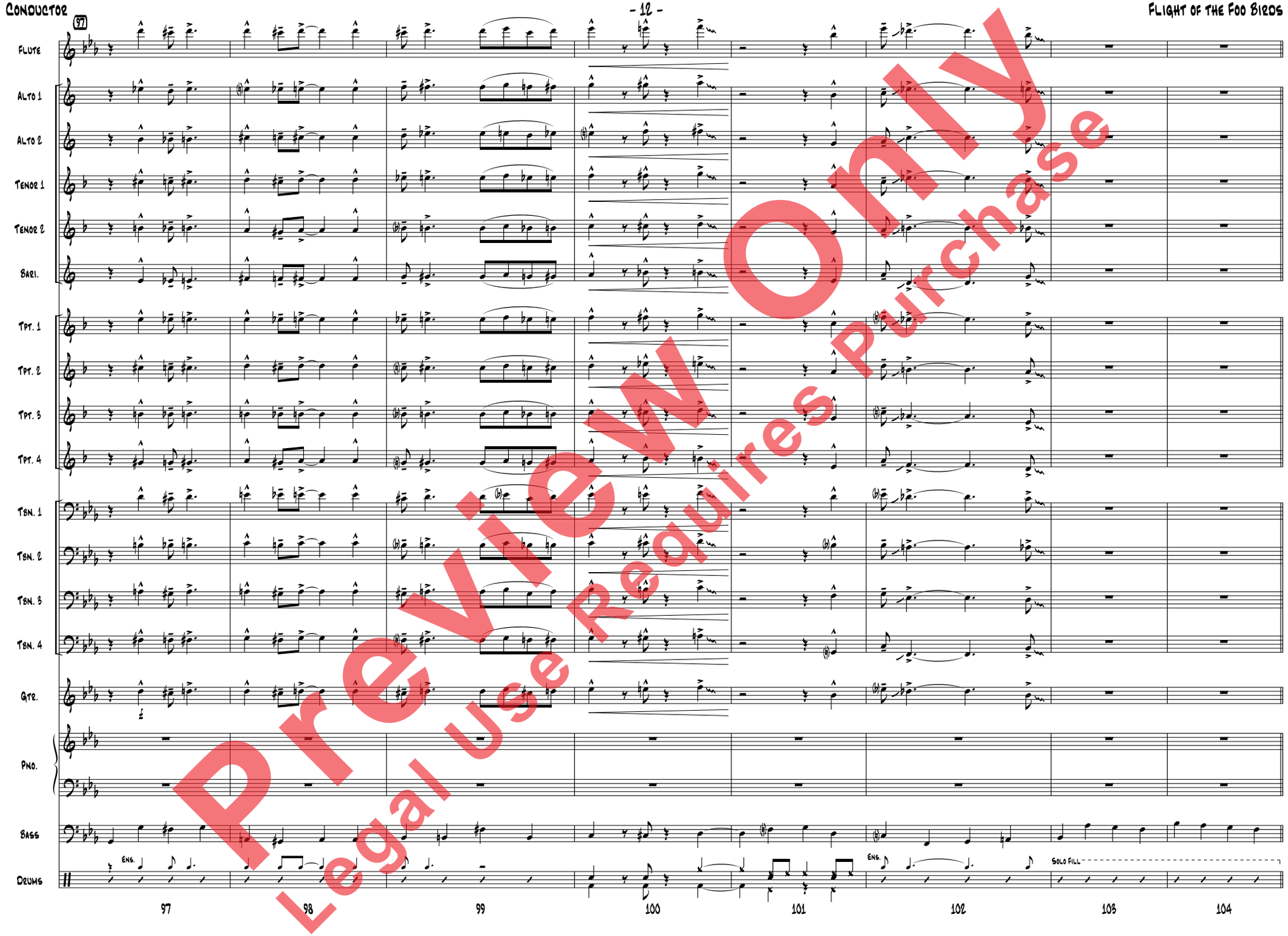

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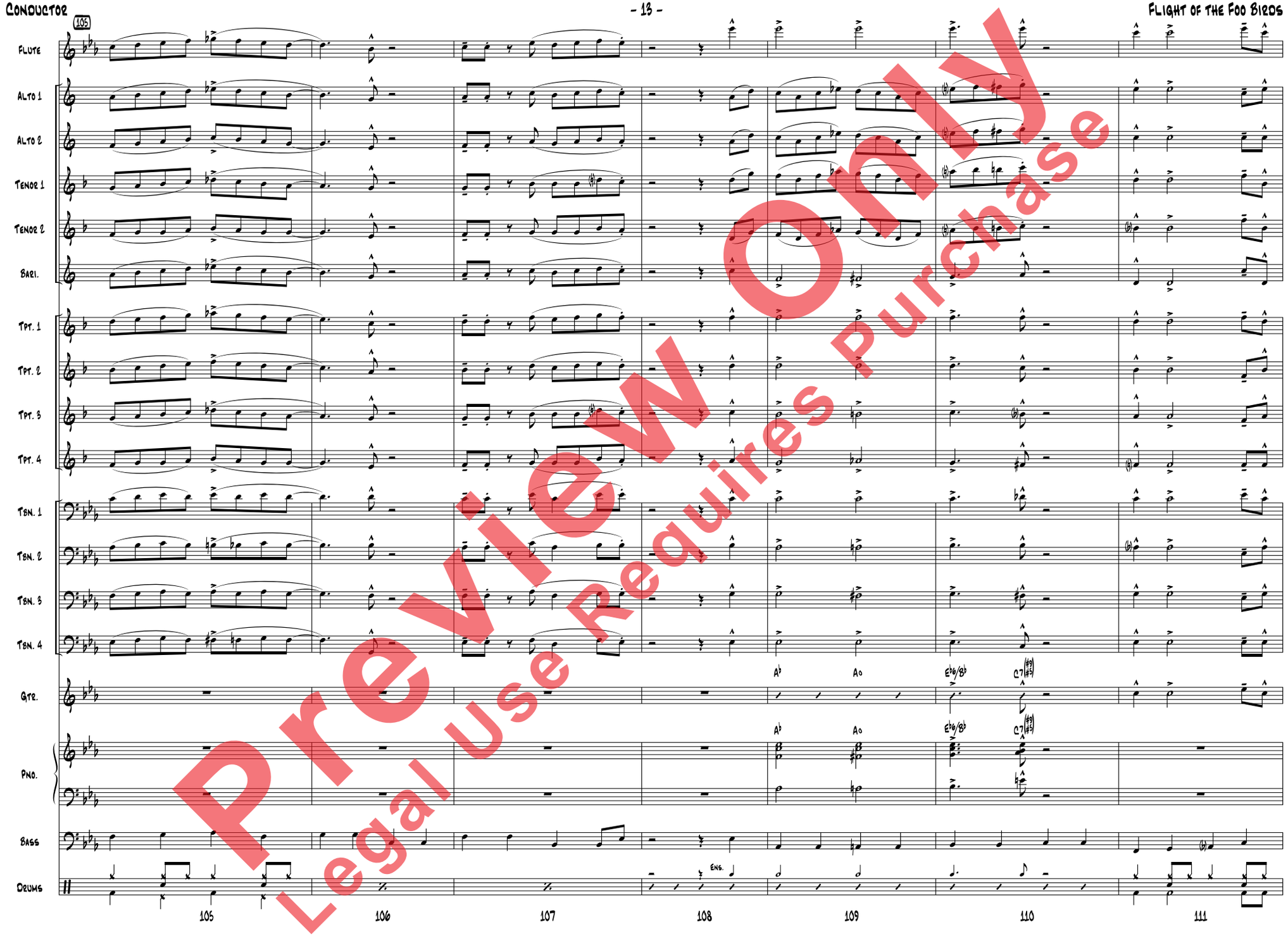

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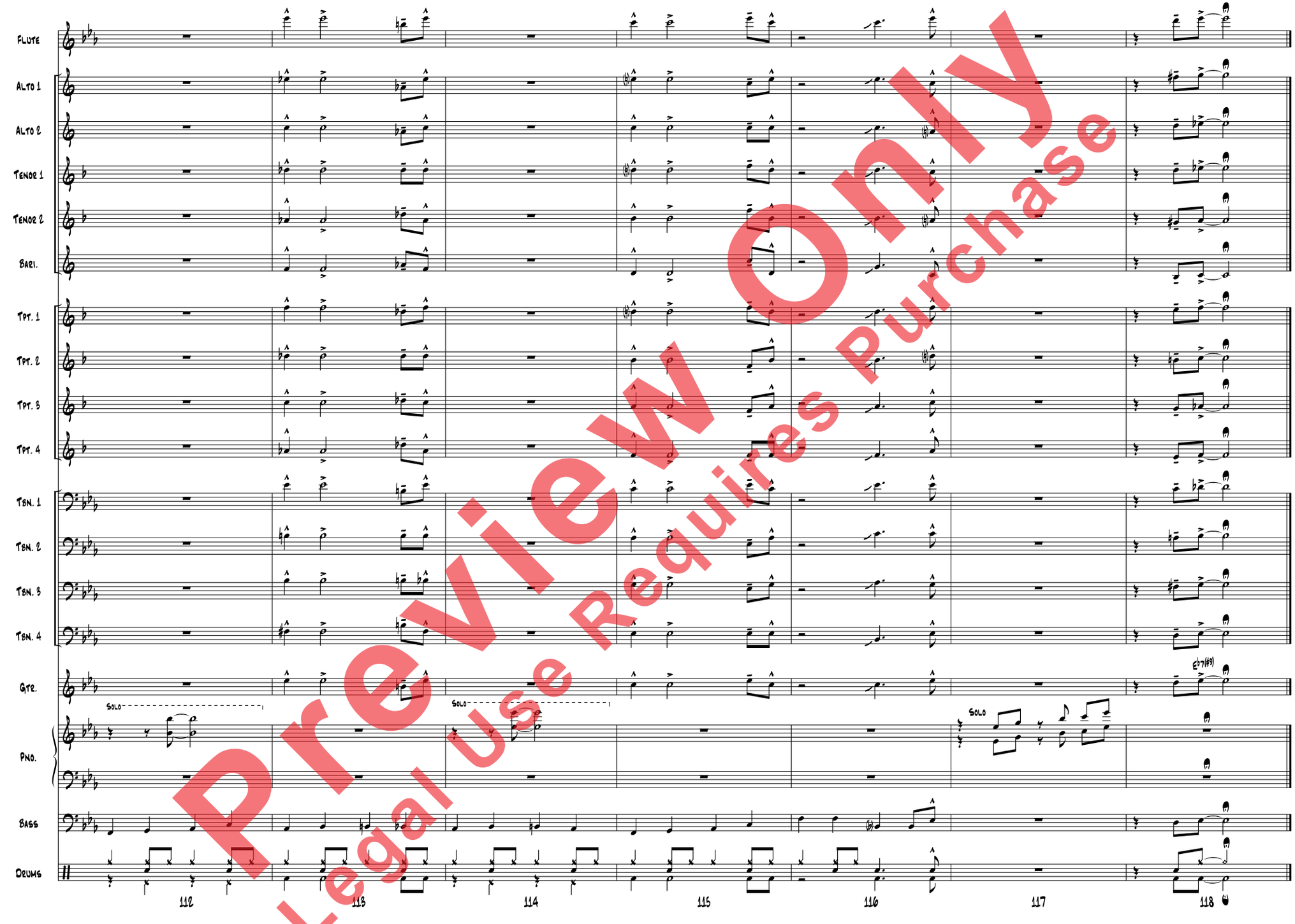

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