

YOUNG JAZZ ENSEMBLE

Whirly Bird

NEAL HEFTI

Arranged by PETER BLAIR

INSTRUMENTATION

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

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 arrangement of *Whirly Bird* is similar to the original chart composed by Neal Hefti and performed by the great Count Basie. Both begin with a piano solo. If you don't have a solid piano player, the chart can also easily begin at m. 9. The opening figure here is repeated several times throughout the arrangement and should sound tight, crisp, and balanced. The drums should play time on the ride cymbal and accent and fill around this and similar ensemble figures. Accurate articulation, as always, is essential. The *marcato* or rooftop accents (▲) are detached and accented—think “daht.” *Staccato* notes are short, but not too short or clipped. Check out the famous Count Basie recording of this tune. Hearing the Basie recording (available on YouTube) will be a great education for the ensemble. In addition, you can listen and/or download the demo recording of this chart at alfred.com/download.

The saxes have the cool, swirling Hefti melody at m. 17. The drummer should play on the hi-hat in a “two” feel with the bass. At m. 49, the saxophones have a 16-bar soli with brass punctuation. The saxes can really dig into this soli. It should be full, balanced, solid and always swinging! If needed, consider some extra rehearsal time to work out this soli. It's not difficult, but it is important to the presentation of the chart.

In m. 19, m. 23, and a few other places, the sax part contains a scoop, or a quick rip or *glissando*, up to a note. Often, younger players try to make too much of this ornamentation. Direct the players to first practice these sections without the rip/gliss to lock in the note and the rhythmic time. Once they are comfortable, add the scoop or rip/gliss as an ornamentation. This device is played very quickly and can be played as a lip bend or as a quick three-note run up to the written note. Listen to the alfred.com/download demo track to hear it played accurately.

Glissandos also occur at m. 66, m. 68, m. 70, and m. 81; the ensemble has short glisses or rips up to a half note. Again, to minimize confusion, for rehearsal or the first reading, I suggest playing this section without the glisses so that the players can fully grasp the concept of this ornamentation. The written half note must be played in time and solid. The gliss/rip is “icing” and should not interfere with the playing of the half note. This concept may take some time to be effective. Direct the ensemble to sing it, as that usually clarifies the execution of this type of jazz ornamentation. Once again, I suggest that the band listen to the alfred.com/download demo track—it's a great teacher! The original Count Basie version (at a much faster tempo) has the band playing a longer, distinctive gliss.

The shout chorus at m. 65 and m. 81 will sound best with plenty of lead trumpet. An experienced drummer may choose to play a little “busier” than the notated parts during these sections—but always in the swing style and with good musical taste. These shout choruses should be a launching pad for the alto solos, which may be improvised or played as written.

The rhythm section parts are written out for piano, bass, and drums. The guitar part includes quarter-note comping slashes, which should be performed light and understated. For the best sound, ask the guitarist to use medium-thick picks, which will give the sound an acoustic quality, and to hold the pick loosely between the thumb and index finger. The guitarist's quarter-note rhythm should perfectly mesh so that the guitar and bass merge into one big sound.

Enjoy!

—Peter Blair



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
41117S

WHIRLY BIRD

By Neal Hefti
Arranged by Peter Blair

MEDIUM FAST SWING ♩ = 168

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)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

SOLO (AS WRITTEN)
F6 G6 G#6 C7(#9) F6 G6 G#6 C7(#9)

LIGHT FILL - 7

1 2 3 4 5 6 7 8

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FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Gtr.

PNO.

BASS

DRUMS

9

10

11

12

13

14

15

16

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PREVIEW

RIDE TIME ACCENT AND FILL AROUND ENS.

FILL (WITH BASS)

17

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

17

18

19

20

21

22

23

24

25

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

RIDE TIME ACCENT AND FILL AROUND ENS.

25 26 27 28 29 30 31 32

Chords: F#6, A#7, G#7, D9, D9(#9), G#7, A#7(b9), G#7, F#6, E#6, D7, G9, C7(#9), C7

Fl

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

CONDUCTOR

- 6 -

WHILEY BIRD

41

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

TO Coda

SOLI

SOLI

SOLI

SOLI

SOLI

F6

C#m7

Cm7

F7

Bb6

Bbm7

Au7

Gm7

C7

F6

F#6

C#m7

Cm7

Bb6

Bbm7

Au7

Gm7

C7

F6

RIDE TIME ACCENT AND FILL AROUND ENDS.

LIGHT FILL

41

42

43

44

45

46

47

48

49

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

BRASS

49 50 51 52 53 54 55 56

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57

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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65

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

66

67

68

69

70

71

72

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Preview

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ONLY

81

F1

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

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89

FL

SOLO
D6

ALTO 1

E7

A9

F#m9

B15

E7

A7

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GR.

F6

Gm7

C9

A7

D15

Gm9

C7

F6

PNO.

F6

Gm7

C9

A7

D15

Gm9

C7

F6

BASS

(ALTO SAX SOLO)

DRUMS

SOLO

89 90 91 92 93 94 95 96 97 98

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 CODA

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

99

100

101

102

103

104

105

106

107

108

109

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