

# Whiplash

HANK LEVY

Arranged by ERIK MORALES

## 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

Auxiliary Percussion

Vibraphone (Optional)

PREMIER  
JAZZ  
SERIES

## NOTES TO THE CONDUCTOR

*Whiplash* is a rock-style chart composed by Henry J. (Hank) Levy (1927–2001) and was the opening cut on the trumpeter/bandleader Don Ellis's album entitled *Soaring* which was released in 1973. An innovator in both jazz composition and jazz education, Levy's charts were known for their odd time signatures and complex rhythmic subdivisions. I highly recommend the director and the band listen repeatedly to the original Don Ellis version *and* the Alfred Music/Belwin Jazz demo track of this arrangement. This Belwin chart is available for listening at [www.alfred.com/downloads](http://www.alfred.com/downloads).

This arrangement features a fast 7/4 meter. The original composition also featured 14/8 but I simplified it in this arrangement for practical purposes. Most of the chart follows the eighth note subdivision of [2+2+2+2+3+3] or 2/4 + 2/4 + 6/8 with the speed of the eighth note remaining constant. I recommend rehearsing this chart at a slower tempo and gradually increase the tempo as the band becomes more comfortable.

Articulation is critical throughout this chart—pay attention to the staccatos. For the solos, there is only one chord change, so that should free up the soloist to focus on solo development. The soloists should pace themselves, build and catch the rhythmic pattern accents. Direct the soloists to relax and be free to express!

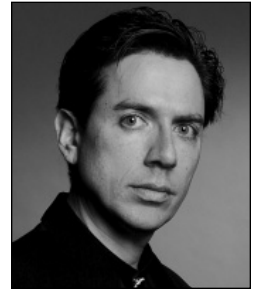
The fun begins at measure 85 where the chart introduces mixed eighth note subdivisions. The changes in subdivisions are marked clearly in the score and parts to simplify the learning process. In every instance, the conducting pattern should follow the flow of the rhythmic subdivisions. Although the voicings and voice-leading differ from the original, this arrangement retains the original form. A majority of inspiration was taken from the original chart Levy arranged for Don Ellis and his very large band which included strings and a French horn.

A comment about conducting, try to avoid a symphonic approach by attempting to conduct each beat; instead, strive to outline the rhythm pattern as you conduct. The simpler, the better!

This chart looks harder than it is to play. You and the band will discover that after some time spent in these time signatures, the patterns are logical and flow quite well. The following is an easy exercise to try with the entire ensemble. Have everyone clap on the first eighth note of every subdivided beat beginning with the primary pattern of [2+2+2+2+3+3]. Then, once this is comfortable for the band, repeat the exercise with the other subdivisions beginning at measure 85. Do this until everyone can cleanly execute the exercise comfortably as an ensemble. By doing this exercise the players will gain a better understanding of the music.

Enjoy!

—Erik Morales



**Erik Morales**

Erik Morales began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences worldwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz and chamber ensembles and have been part of featured performances across the globe. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

CONDUCTOR  
30647S

# WHIPLASH

By HANK LEVY  
Arranged by ERIK MORALES

Rock - STRAIGHT 8THS ♩ = 192

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

4th TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

mp3

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

9 (2+2+2+2+3+5)

TO HARMON NO STEM

TO HARMON NO STEM

TO HARMON NO STEM

7 (#9) WAH/SCREAM

CLOSED HAT

8 9 10 11 12 13 14 15 16

## CONDUCTOR

- 3 -

WHIPLASH

17

ALTO 1 w/TPT.

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2 w/ALTO

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR. C7#9

PNO.

BASS

DRUMS

17 18 19 20 21 22 23

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25

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GR.

PNO.

BASS

DRUMS

24 25 26 27 28 29 30

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Preview Only

Purchase

Harmon No Stem

me

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

31 32 33 34 35 36 37

DISTORTION/OVERDRIVE G7sus4 Fmaj6 Ebmaj7 D7sus4 G7sus4 WHAM/SCREAM Cmaj7 Bbmaj7/C

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

38 39 40 41 42 43 44

Chorus 7 Bb major 7/C A7(b9) D7 Ab13 G13 C

45

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

QTR.

PNO.

BASS

DRUMS

45 46 47 48 49 50 51 52

AS WRITTEN

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## CONDUCTOR

- 8 -

WHIPLASH

SOLO (OPT.)  
A7

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

SOLO (OPT.)  
D7

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. C7(#9) WAH/SCRATCH

PNO. (COMP)

BASS

DRUMS

me 53 54 55 56 57 58 59 60

2 2 2

[illegible]



77

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SOPR.

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

77 78 79 80 81 82

85 (2+2+2+2+2+2) (3+3+2+2+2+2) (2+2+2+2+2+2)

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. Cmaj7 Gmi7/C

PNO.

BASS

DRUMS

85 84 85 86 87 88

ALTO 1 (3+3+2+2+2) (3+3+3+3+2) (3+2+3+3+2+2) 92 (3+2+2+3+2+2)

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR. CLEAN Cmaj7 Gmi7 Cmaj7 Gmi7 Cmaj7 Gmi7 Cmaj7 Gmi7

PNO.

BASS

DRUMS

89 90 91 92 93 94

# WHIPLASH

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

SAGG.

DRUMS

95

96

97

98

99

100

101 (3+2+2+2+3+5)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

QTR.

PNO.

BASS

DRUMS

102

103

104

105 (3+2+3+3+2+2)

106 (3+3+2+2+1+2)

107

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Score for CONDUCTOR, featuring vocal parts (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.), guitar (GTR.), piano (PNO.), bass (BASS), and drums (DRUMS).

Rehearsal marks and measures are indicated at the bottom of the page:

- 108
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- 110
- 111
- 112
- 113
- 114

Chord symbols for guitar are provided below the GTR. staff:

- G#m7
- C G#m7
- C G#m7
- C G#m7
- C7(#9)
- G7(#9)
- E7(#9)
- D7(#9)
- D7(#9)
- C7(#9)
- G#m7
- G7(#9)
- AS WEITEN

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