



Belwin JAZZ

a division of Alfred

**FLIGHT OF
THE FOO BIRDS**

NEAL HEFTI

Arranged by **ROY PHILLIPPE**

INSTRUMENTATION

Conductor	3rd B\flat Trumpet (Optional)	Optional Alternate Parts
1st E\flat Alto Saxophone	1st Trombone	C Flute
2nd E\flat Alto Saxophone	2nd Trombone (Optional)	Tuba
1st B\flat Tenor Saxophone	3rd Trombone (Optional)	Horn in F (Doubles
2nd B\flat Tenor Saxophone	Guitar Chords	1st Trombone)
(Optional)	Guitar (Optional)	Baritone T.C. (Doubles
E\flat Baritone Saxophone	Piano	1st Trombone)
(Optional)	Bass	
1st B\flat Trumpet	Drums	
2nd B\flat Trumpet		



FLIGHT OF THE FOO BIRDS

NEAL HEFTI
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NOTES TO THE CONDUCTOR

The original arrangement of *Flight of the Foo Birds* is a classic chart composed and arranged by the great Neal Hefti for the Count Basie band. In the fall of 1957 Hefti went on the road with the band while they were playing an extended engagement in Philadelphia. He composed at night and rehearsed the band during the day. The result was the album titled *The Atomic Basie*. The title comes from a band joke that shall remain an “inside” band joke.

The chart begins with a typical Basie style rhythm intro, tasty and understated. At measure 9 the 1st trumpet and 1st alto sax state the melody with a relaxed feel. On the repeat they are joined by the 2nd trumpet and 2nd alto in harmony, along with a counter melody by the trombones and tenor saxes. It is important that all these lines are balanced with the melody and harmony as the priority and the trombone and tenor sax line as the secondary voice. Strive to have the students play the unisons played as one which I realize is easier said than done, but strive! At measure 18 the bridge, or B section, of the tune is played by the tenor saxes and trombones. This unison bridge can be a little tricky with the intervals and articulation, so I recommend rehearsing this section separately then putting it together with the entire band. Regarding articulation for all the winds, the *marcato* or rooftop accent (^) is quite common in jazz notation and is played detached but not staccato.

At measure 27 the main melody returns to the trumpets and altos along with the counter melody. At measure 34, the most important factor in the ensemble chord is to play it together. The entire band can play it loud, but if it is not aligned it will sound weak. If they play it together at a moderate volume, however, it will sound powerful and solid. Stress this to the students!

The solo section in measures 35–66 features the 1st alto and 1st trumpet trading four measure solos—known as “trading fours” in the jazz vernacular. The solos are written out as a guide, but encourage students to begin to improvise. Start by directing each soloist to learn the melody that corresponds to that part of their solo. Insist that the students use their ears and to trust them! Have them sing the melody and then play it on their instruments without the music. The soloists (and whole band) should listen carefully to the sound of the chord roots as played by the bass. When trading fours, direct each soloist to keep the flow going solo to solo and to not hesitate when following the previous solo.

The main melody returns at measure 67. The band takes it out with the last two notes played detached and solid with the drummer playing a simple yet tasty solo in measure 86. Remind the drummer that the band should not have to be worried about counting the four beats of the drum solo, it should be musical, logical, in the style and lead the band right into their final accented figures.

Throughout the chart, the piano part is written out, but the pianist may embellish if desired. However, caution the piano player about overplaying and avoiding rhythmic clutter. The guitar part is basic four-beat comping. I suggest listening to Basie guitarist Freddie Green as a model. The guitar comping in this style chart is almost felt more than heard. Keep it simple using basic 3 or 4 note chords.

Enjoy,

–Roy Phillippe

CONDUCTOR
26856S

FLIGHT OF THE FOO BIRDS

By NEAL HEFTI
Arranged by ROY PHILLIPPE

BRIGHT SWING ♩ = 130-160

C FLUTE (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS

SOLO B♭6 B♭7 F♭/C F7 B♭6 B♭7 F♭/C F7 B♭6 B♭7 F♭/C D7 G7 C7 F♭

CLOSED H.H.

END SOLO

SPLASH CYM.

1 2 3 4 5 6 7 8

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FL. ⁹

ALTO 1

ALTO 2 *2ND TIME ONLY*

TENOR 1 *2ND TIME ONLY*

TENOR 2 *2ND TIME ONLY*

BARI. *mf*

TPT. 1 *2ND TIME ONLY*

TPT. 2

TPT. 3

TBN. 1 *2ND TIME ONLY*

TBN. 2 *mf 2ND TIME ONLY*

TBN. 3 *mf 2ND TIME ONLY*

GTR. *mf*
 Gmi7 C7 Ami7 Dmi7 Emi7(b9) A7 Dmi7 F7 Bb6 Bb7 F#m/C D7 Gmi7 C7 F#m7

PNO. *mf*
 Gmi7 C7 Ami7 Dmi7 Emi7(b9) A7 Dmi7 F7 Bb6 Bb7 F#m/C D7 Gmi7 C7 F#m7

BASS *mf*
 Gmi7 C7 Ami7 Dmi7 Emi7(b9) A7 Dmi7 F7 Bb6 Bb7 F#m/C D7 Gmi7 C7 F#m7

DRUMS *ride cym.*

9 10 11 12 13 14 15 16

FL. 19

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

CUE: TPT. 2

Chord progression: C7, F#07, G#17, C7, A#17, D#17, E#17(b9), A7, D#17, F7, Bb6, Bb7, F#6/C, D7

CONDUCTOR

FLIGHT OF THE FOO BIRDS

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

33

34

35

36

37

38

39

40

EM17 SOLO A7 F#M17 Bm17 C#m17(b9) F#M17 Bm17 D7

SOLO C6 C#m7 G#D E7

PLAY

G7 C7 F6 F#m7 G#m17 C7 Am17 Dm17 Em17(b9) A7 Dm17 F7 Bb6 Bb7 F#C D7

G7 C7 F6 F#m7 G#m17 C7 Am17 Dm17 Em17(b9) A7 Dm17 F7 Bb6 Bb7 F#C D7

G7 C7 F#m7 G#m17 C7 Am17 Dm17 Em17(b9) A7 Dm17 F7 Bb6 Bb7 F#C D7



(48)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO EMI7 A7 F#MI7 BMI7 C#MI7(b9) F#MI7 BMI7 D7

A7 D7 G#F7

SOLO C6 C#F7 G#D E7

G7 C7 F#F7 GMI7 C7 AMI7 DMI7 EMI7(b9) A7 DMI7 F7 Bb6 Bb7 F#C/C D7

G7 C7 F#F7 GMI7 C7 AMI7 DMI7 EMI7(b9) A7 DMI7 F7 Bb6 Bb7 F#C/C D7

G7 C7 F#F7 GMI7 C7 AMI7 DMI7 EMI7(b9) AMI7 DMI7 F7 Bb6 Bb7 F#C/C D7

41 42 43 44 45 46 47 48



FL. 51

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

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SOLO

F#m7 Bm7 Em7 A7

F#6 G#7 G#m7 C#7 A#m7 Bm7 Eb E7

A7 D7 G7 F#7

G7 C7 F7 E7 A6 Bb7 Bm7 E7 C#m7 Dm7 G6 G7 Em7 Am7 Dm7 G7

G7 C7 F7 E7 A6 Bb7 Bm7 E7 C#m7 Dm7 G6 G7 Em7 Am7 Dm7 G7

G7 C7 F7 E7 A6 Bb7 Bm7 E7 C#m7 Dm7 G6 G7 Em7 Am7 Dm7 G7

59

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO EMI7 A7 F#MI7 BMI7 C#MI7(b9) F#MI7 BMI7 D7 ENO SOLO

D7 G#07 C6 SOLO C#07 G#0 D7

C7 F#07 GMI7 C7 AMI7 DMI7 EMI7(b9) A7 DMI7 F7 Bb6 B07 F#0/C D7

C7 F#07 GMI7 C7 AMI7 DMI7 EMI7(b9) A7 DMI7 F7 Bb6 B07 F#0/C D7

C7 F#07 GMI7 C7 AMI7 DMI7 EMI7(b9) A7 DMI7 F7 Bb6 B07 F#0/C D7

57 58 59 60 61 62 63 64

(67)

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

A7 D7 G6 G END SOLO

G7 C7 F6 F#07 G#i7 C7 A#i7 D#i7 E#i7(b9) A7 D#i7 F7 Bb6 Bb7 F#C D7

G7 C7 F6 F#07 G#i7 C7 A#i7 D#i7 E#i7(b9) A7 D#i7 F7 Bb6 Bb7 F#C D7

G7 C7 F6 F#07 G#i7 C7 A#i7 D#i7 E#i7(b9) A7 D#i7 F7 Bb6 Bb7 F#C D7

65 66 67 68 69 70 71 72

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FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

PLAY

73

74

75

76

77

78

79

80

GM7 C7 F#07 GM7 C7 Am7 Dm7 Em7(b9) A7 Dm7 F7 Bb6 B07 F6/C D7

GM7 C7 F#07 GM7 C7 Am7 Dm7 Em7(b9) A7 Dm7 F7 Bb6 B07 F6/C D7

GM7 C7 F#07 GM7 C7 Am7 Dm7 Em7(b9) A7 Dm7 F7 Bb6 B07 F6/C D7

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87

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