

YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Whirly Bird

NEAL HEFTI

Arranged by PETER BLAIR

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat 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) 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

RIDE TIME ACCENT AND FILL AROUND ENDS.

FILL (WITH BASS)

The image shows a page of a musical score for the piece 'Whirly Bird'. The score is arranged for a conductor and includes parts for Flute (FL), four Alto saxophones (ALTO 1-4), four Tenor saxophones (TENOR 1-4), one Baritone saxophone (BARI.), four Trumpets (TPT. 1-4), four Trombones (TBN. 1-4), Guitar (Gtr.), Piano (PNO.), Bass, and Drums. The score is written in 4/4 time and features a key signature of one flat (B-flat major). A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the center of the page. The page number '- 2 -' is centered at the top, and the title 'WHIRLY BIRD' is in the top right corner. The conductor's part is on the left. The guitar part includes chord diagrams and chord names: F6, C#m7, Cm7, F7, Bb6, Bbm7, Am7, Gm7, C7, and F6. The piano part includes chord diagrams and chord names: F6, C#m7, Cm9, Bb6, Bbm7, Am9, Gm9, C9, and F6. The drums part includes a 'RIDE TIME ACCENT AND FILL AROUND ENDS.' instruction and a 'FILL (WITH BASS)' instruction. The page is numbered 9 through 16 at the bottom.

17

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

BRASS

17 **18** **19** **20** **21** **22** **23** **24**

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

RIDE TIME ACCENT AND FILL AROUND ENDS.

The musical score is arranged in a standard orchestral format. It includes parts for Flute (FL), Alto 1 and 2, Tenor 1 and 2, Baritone (BARI.), Trumpets 1-4 (TRP.), Trombones 1-4 (TBN.), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The score is written in 4/4 time with a key signature of one sharp (F#). A large red watermark reading 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page. The conductor's part is at the top left, and the drum part is at the bottom left. The piece concludes with a 'RIDE TIME ACCENT AND FILL AROUND ENDS.' instruction for the drummers.

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

WHIRLY BIRD

41 TO CADA ♪

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

QTR.

PNO.

BASS

DRUMS

RIDE TIME ACCENT AND FILL AROUND ENDS.

LIGHT FILL

SOLI

SOLI

SOLI

SOLI

SOLI

(49)

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

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

65

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

66

67

68

69

70

71

72

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73

FL

ALTO 1 SOLO, AD LIB. (OR AS WRITTEN) D^{\flat} E_{\flat}^{7} A^{\flat} E_{\flat}^{7} A^{\flat} D^{\flat} A^{\flat} ENO SOLO

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. F^{\flat} G_{\flat}^{7} C^{\flat} G_{\flat}^{7} C^{\flat} F^{\flat} C^{\flat}

PNO.

BASS (ALTO SAX SOLO)

DRUMS

73 74 75 76 77 78 79 80



81

FL

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAR.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

F F# Gm7 F# Gm7 C7(b9) F# Gm7

CONDUCTOR

WHIRLY BIRD

D.S. AL CODA

89

Musical score for CONDUCTOR, featuring staves for FL, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1-4, TEN. 1-4, Gtr., PNO., BASS, and DRUMS. Includes annotations such as SOLO, Chords (e.g., Eb, F#m7, A9, Bb, Eb9, A7, G#m7, C9, Am9, D13, Gm9, C7, F6), and performance directions like ALTO SAX SOLO and SOLO.

89 90 91 92 93 94 95 96 97 98



♩ CODA

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

Light fill

Light fill

SOLO (AS WRITTEN)

Am7 Gm7 C7 F#6

Am9 Gm9 C9

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