

Flight of the Foo Birds

NEAL HEFTI

Arranged by ROY PHILLIPPE

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C. (Doubles 1st Trombone)

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



**Roy
Phillippe**

An active composer/arranger in a variety of genres, Roy Phillippe has written a prolific body of work that has been performed by many leading ensembles, and has worked with such musical legends as Stan Kenton and Henry Mancini. He received a Bachelor of Music degree from Kent State University (OH).

CONDUCTOR
26856S

FLIGHT OF THE FOO BIRDS

By NEAL HEFTI
Arranged by ROY PHILLIPPE

BRIGHT SWING ♩ = 130-160

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- 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

The score consists of 8 measures. The piano part includes a solo section starting at measure 5. The guitar part has a solo section starting at measure 5. The drums part includes a 'CLOSED H.H.' section from measure 1 to 7 and a 'SPLASH CYM.' section at the end of measure 8. Chord symbols for piano and guitar are: B♭6, B♭7, F♭/C, F7, B♭6, B♭7, F♭/C, F7, B♭6, B♭7, F♭/C, D7, G7, C7, F♭. Dynamics include *mf* and *f*. The key signature has one flat (B♭) and the time signature is common time (C).