YOUNG JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Bye Bye Blackbird

Words by Mort Dixon
Music by Ray Henderson
Arranged by Rich Sigler

INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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)

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NOTES TO THE CONDUCTOR

GENERAL ARTICULATION INFORMATION
Staccato notes are very short and accented, with bite. Housetops are detached and accented—not as short as staccato, a little heavier. Tenuto notes are played for their full value, and sound smooth and connected, almost as if they're slurred. Quarter notes with no articulations are generally full value.

GENERAL NOTES
This arrangement of *Bye Bye Blackbird* is a medium-tempo swing with a mixture of traditional and modern big band elements. It features 1st tenor saxophone with a melodic statement, a solo section, and a back-and-forth style trading section for the band. There are also several short sax section solis found throughout and two short unison trombone section statements of the melody.

RHYTHM SECTION
This is a fairly straightforward arrangement that maintains a swing feel throughout. The occasional piano fill or two-measure drum solo will create some variation in the rhythm section, but the rest of the time, it's just full swing ahead! A walking bass line is written out for the duration of the chart, and chord changes are provided. I encourage a student to stray from the written bass part in order to create an improvised walking bass line if desired. Similarly, there is suggested comping written out for the piano and guitar, along with chord changes for the students to create their own comping.

OTHER NOTES AND SECTIONS TO FOCUS ON FOR REHEARSAL
The first eight measures are an intro vamp with brass chords and a unison sax line. Practice this, making sure the brass avoids overpowering the melodic line in the saxes.

At m. 12, the saxes come in with the melody in soli form and are answered by the trombone section in unison. It could be fun for the students and the audience if the trombones stand up when they have these short unison melody statements (m. 16 and m. 24).

In m. 122 the saxes have a soli with accented eighth notes on the up-beats. Stress the emphasis on the accented notes, and almost ghost the other notes if possible. To achieve "ghosting," the player backs off the air flow on the note, giving it less emphasis.

Measure 28 is the bridge of the melody played by the solo tenor. Then the melody is finished in the horns by bouncing back and forth between the higher and lower pitched instruments. I suggest the drummer set up these melodic horn hits, which are all on the after-beats or up-beats. (These horn hits are notated in the drum part.) This can be very helpful to the ensemble, specifically the wind players, and would tie the ensemble together.

Measure 44 is a return of the intro vamp. A two-bar drum solo then leads into the solo section at m. 52. However, the solo section starts with a very quick band shout and a brief sax soli that ends with a full band fall-off into the tenor solo. The solo backgrounds enter at m. 70 and should be rather soft dynamically so as not to overpower the tenor solo.

After another two-measure drum solo at the end of the first solo chorus, the full band comes in for some unison four-bar trading with the soloist, lasting throughout the second chorus and ending with the four-bar lead-in to the shout section. It's important for the horns to stay softer than the soloist at m. 112. The winds that have the 𝅗𝅥 sustained note at m. 112 should play the note accented and then immediately decrease the volume as much as possible while sustaining. The soloist should strive to play loud enough to be heard over the rest of the band all the way until the shout at m. 116.

The drum pattern can change to full snare on beats 2 and 4 to raise the energy to what should be the peak level of the chart. The 16-bar shout section changes every four bars in a trading style consisting of full band shout, sax soli, full band shout, and sax soli. The rhythm section is dynamically full during the full band shout and slightly softer under the sax solis. During these sax solis, the drummer should avoid the full snare hits on beats 2 and 4.

Have fun, and I hope you enjoy the chart!

—Rich Sigler

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Rich Sigler

Rich Sigler is former jazz trumpeter and music director for the USAF Airmen of Note. An acclaimed composer, arranger, educator, and producer, his music and performances have been featured with many artists, including Jerry Bergonzi, Roseanna Vitro, James Williams, Phil Woods, Nicholas Payton, Slide Hampton, Al Jarreau, Michael and Randy Brecker, Peter Erskine, Bob Mintzer, and Clark Terry. As a producer, Rich's work can be heard on numerous recordings, including the highly acclaimed Airmen of Note recording *A Cool Yule*, the recently released *Eastern Standard Time* by the Alan Baylock Jazz Orchestra, as well as the Airmen of Note's most recent recording, *Compositions*. In addition, Rich is the creator of the Jazz Font used in Finale music notation software.

CONDUCTOR
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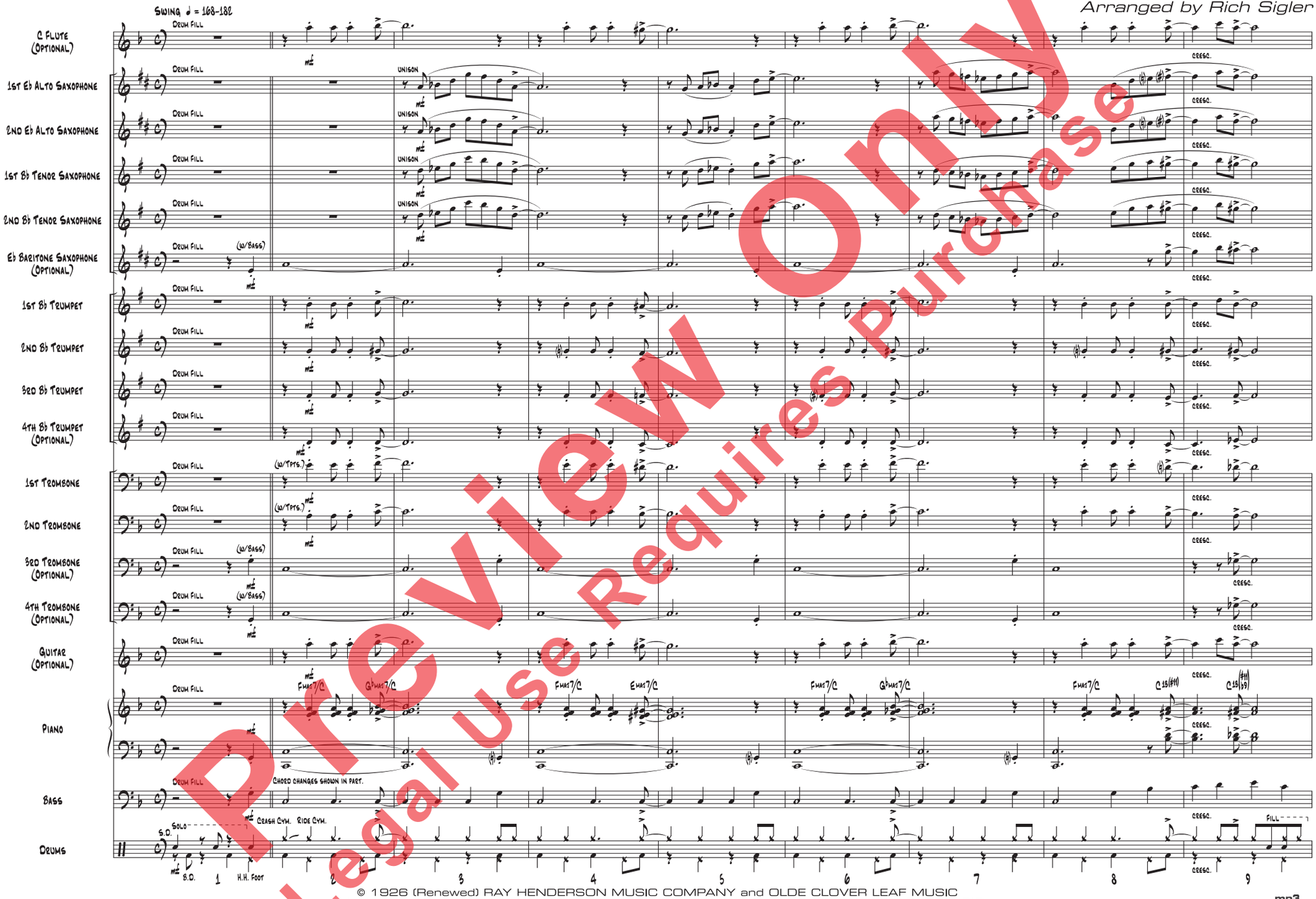

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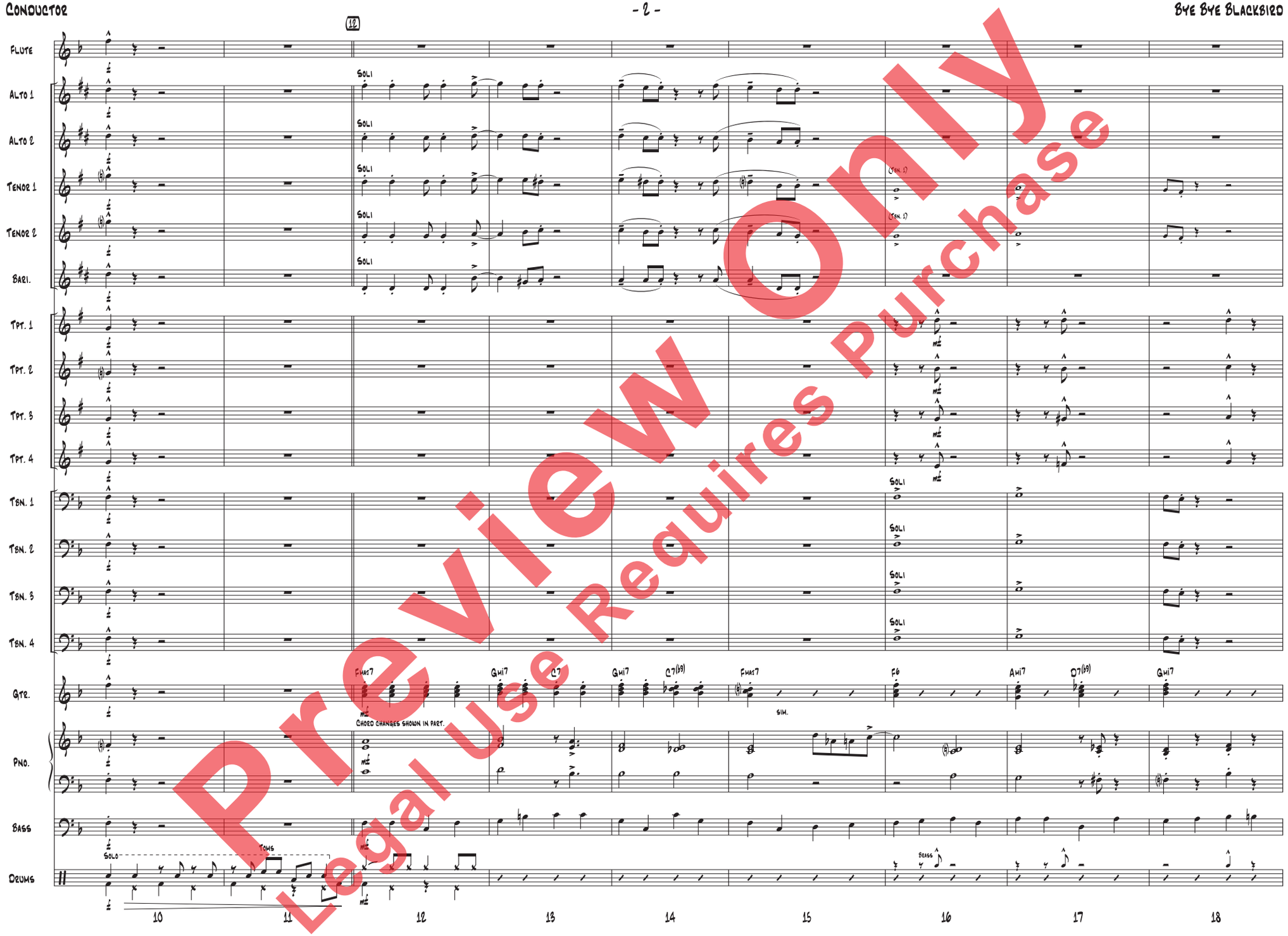

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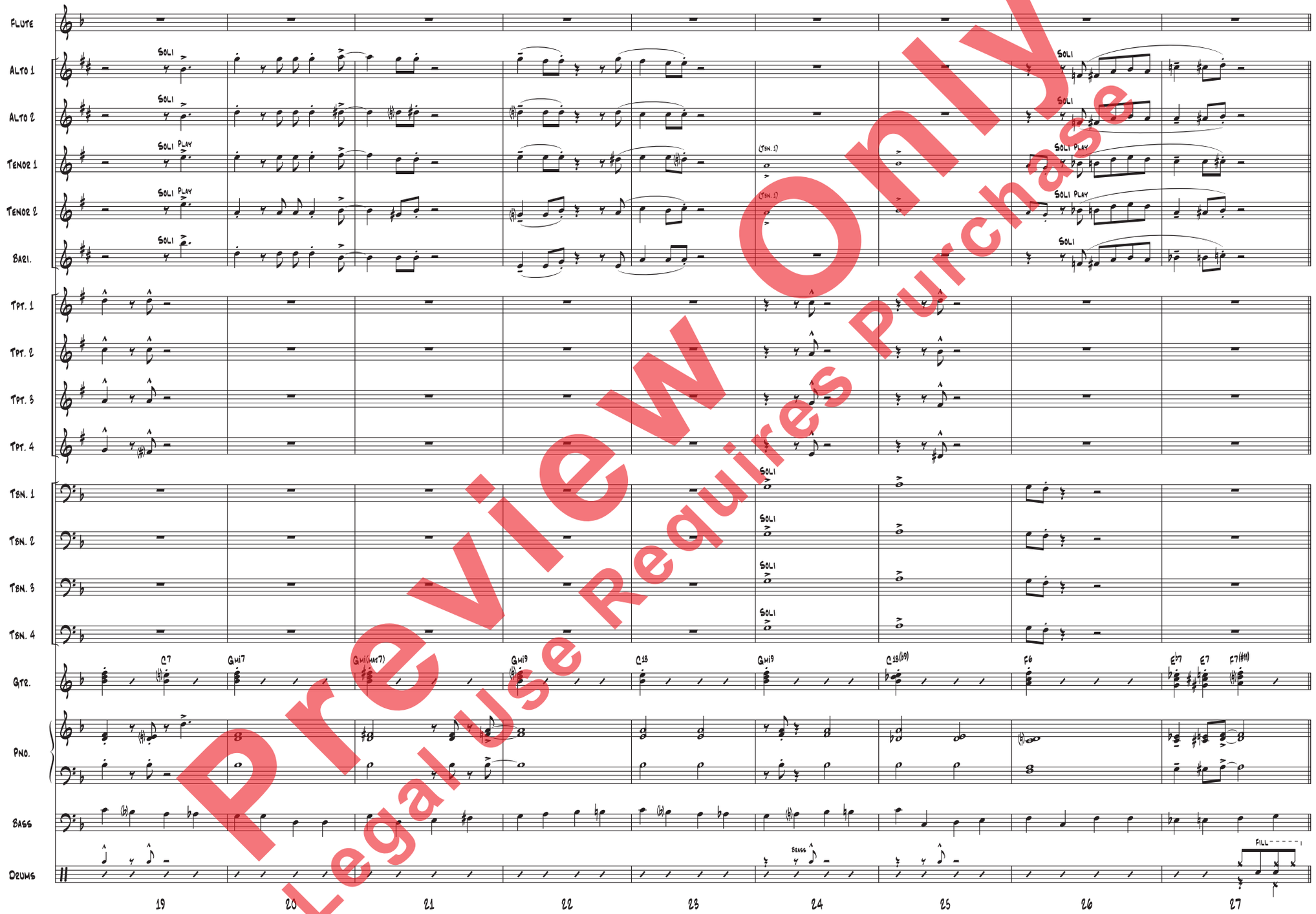

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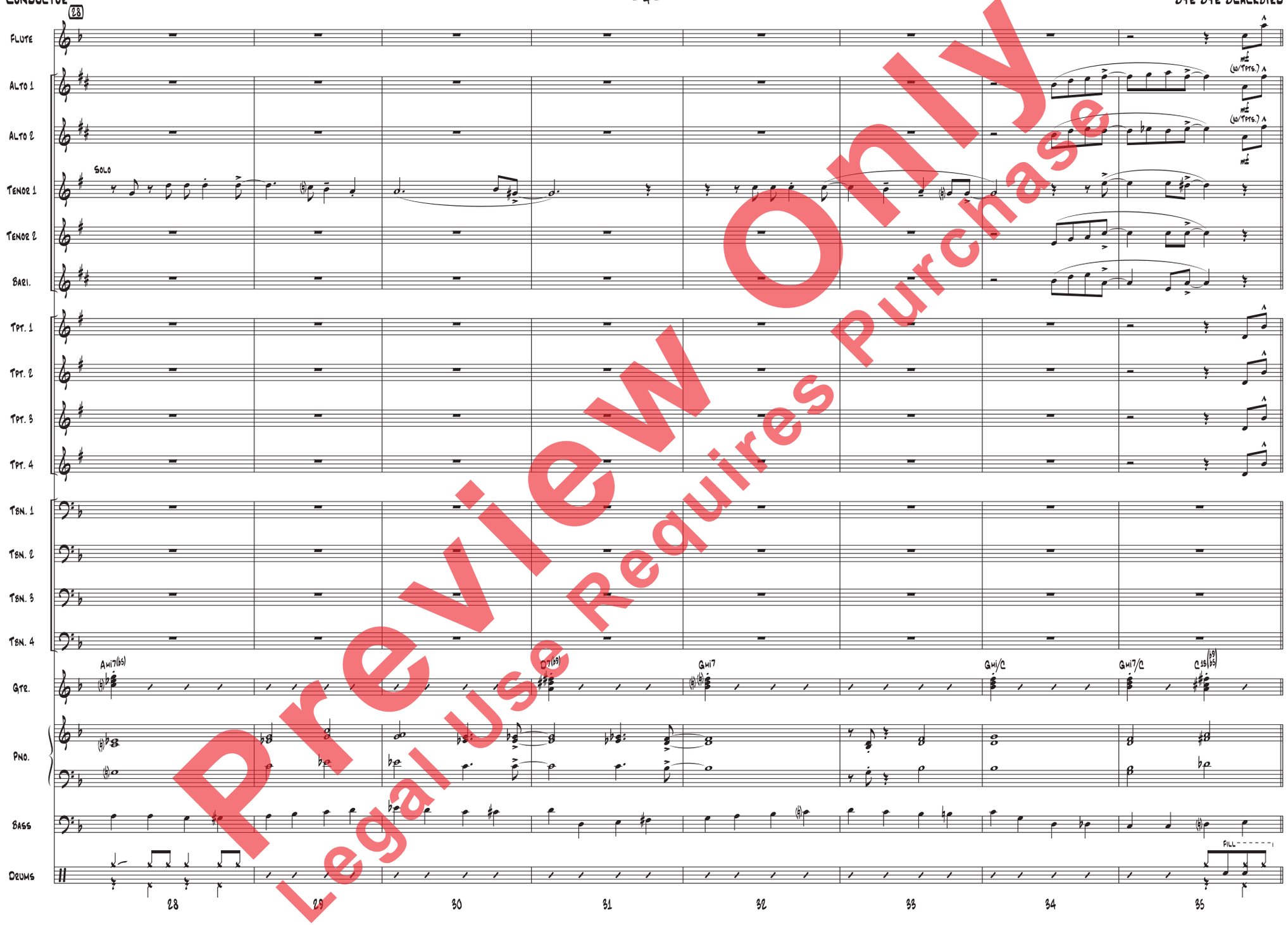

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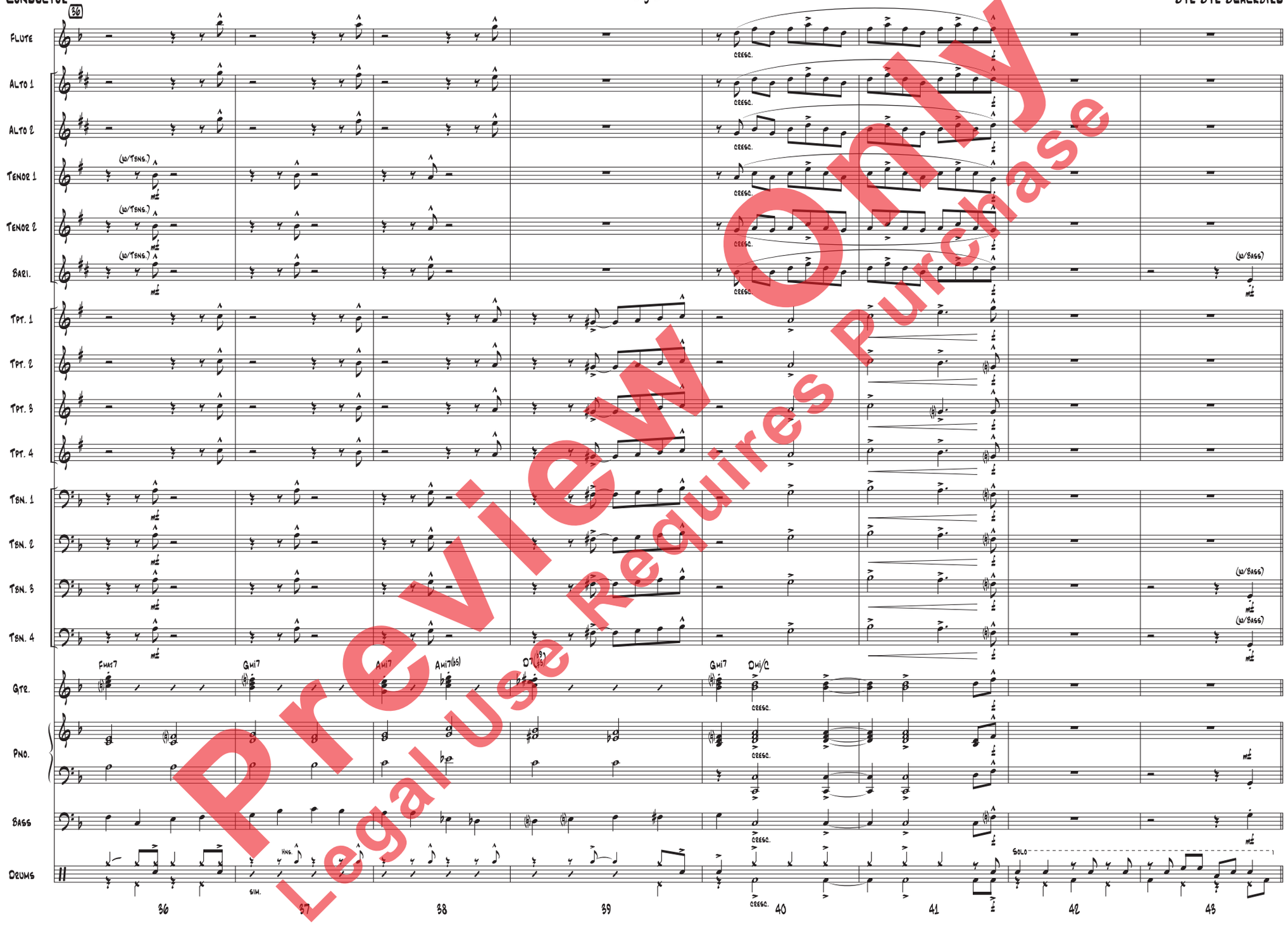

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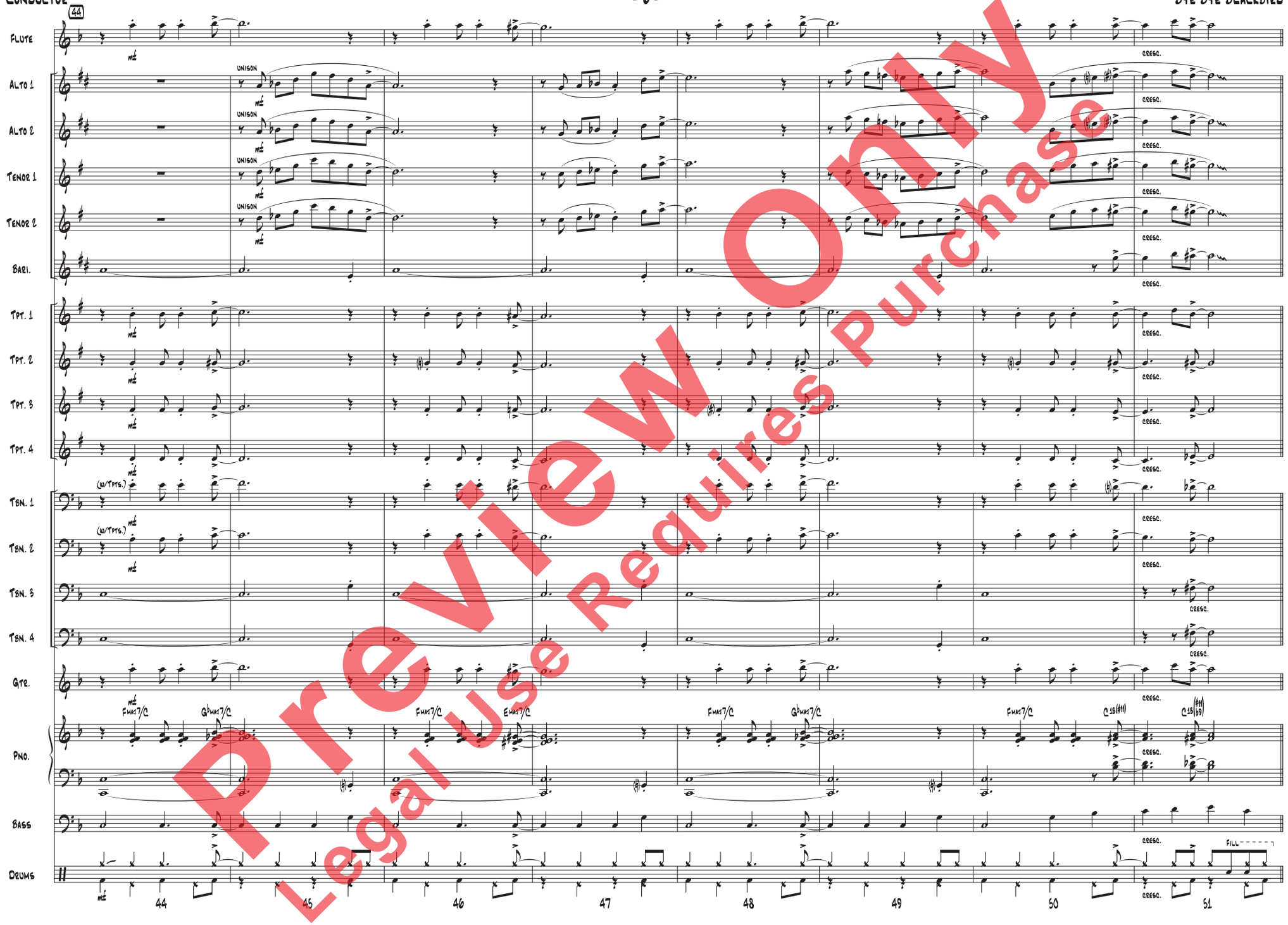

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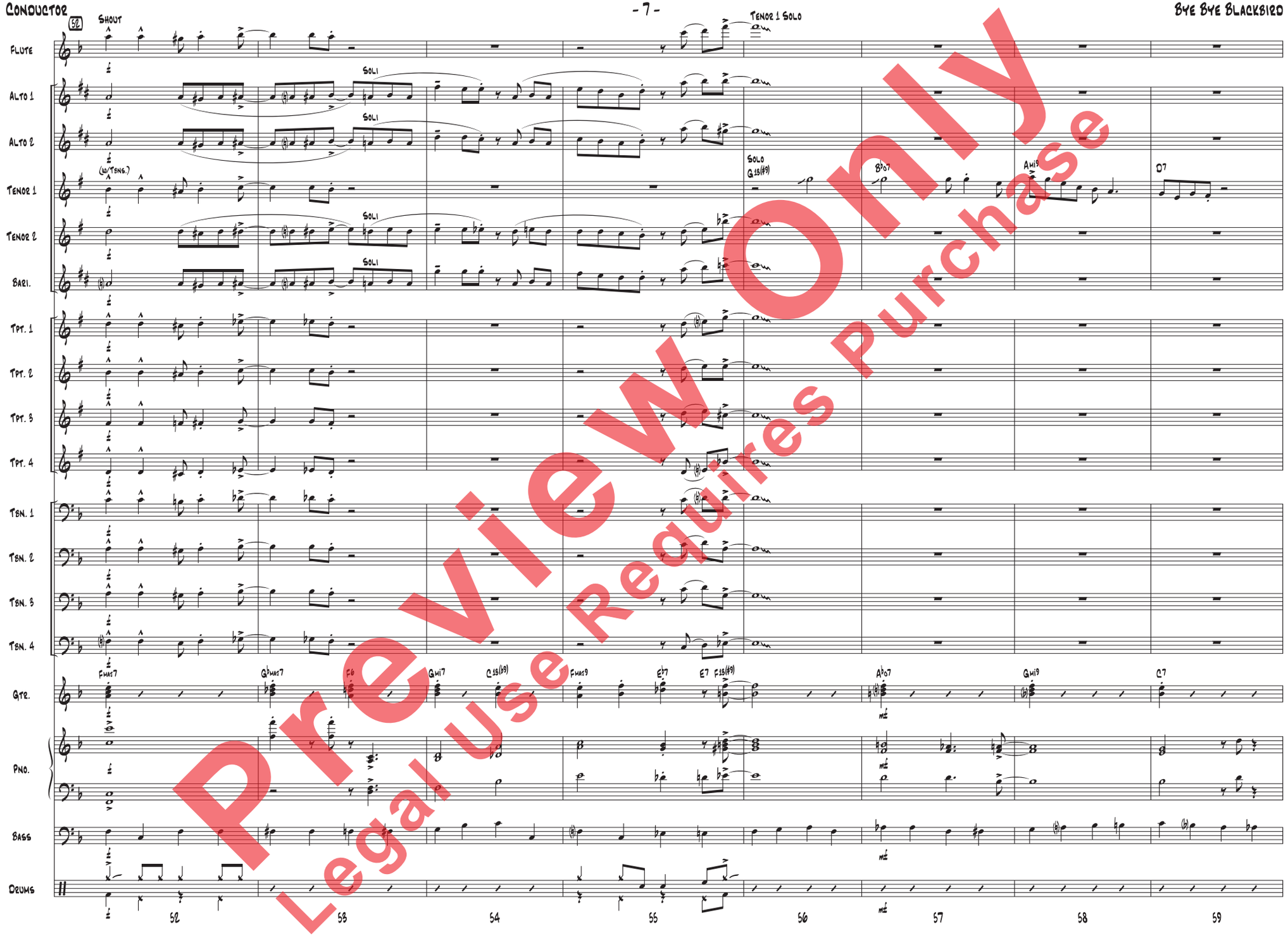

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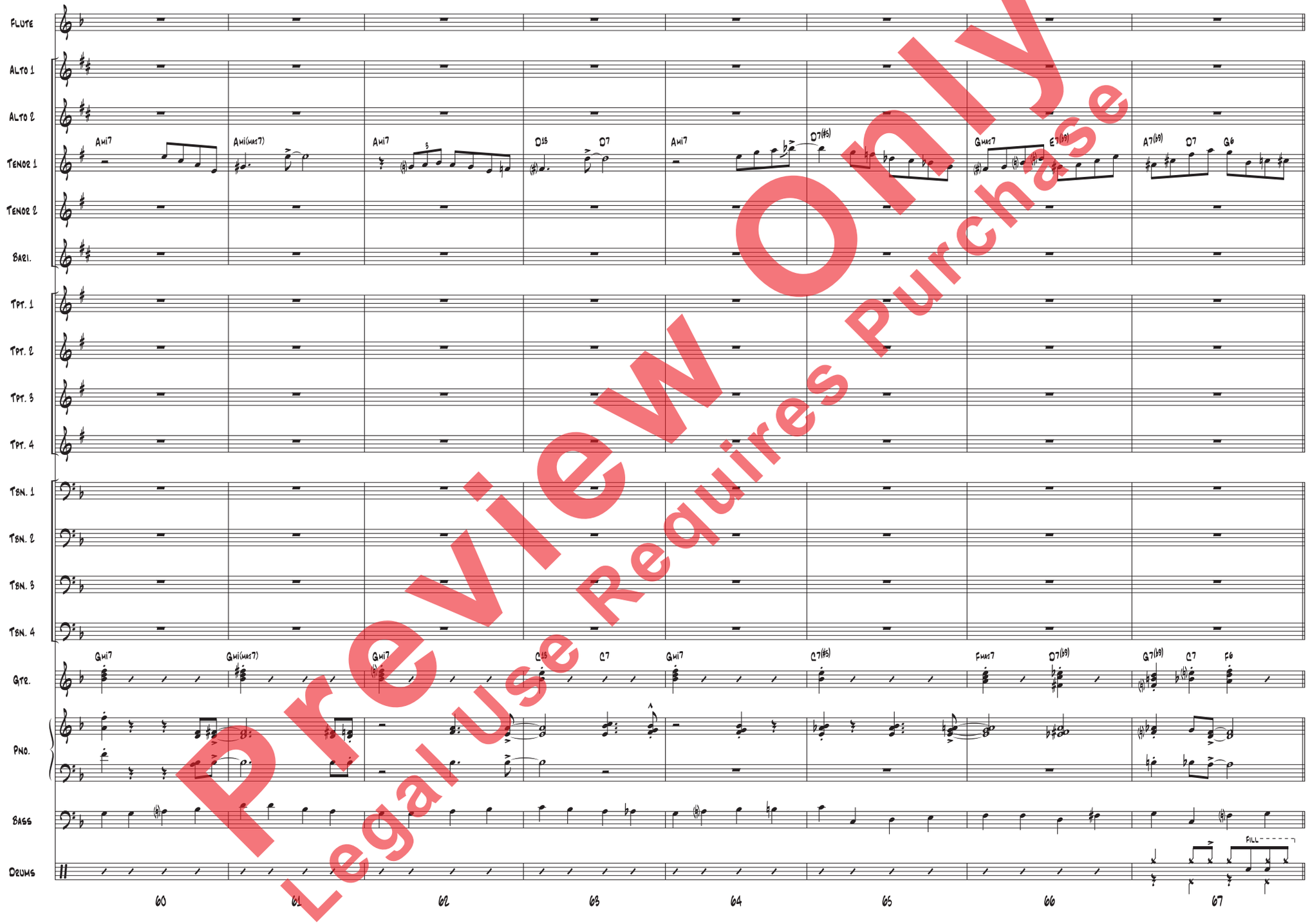

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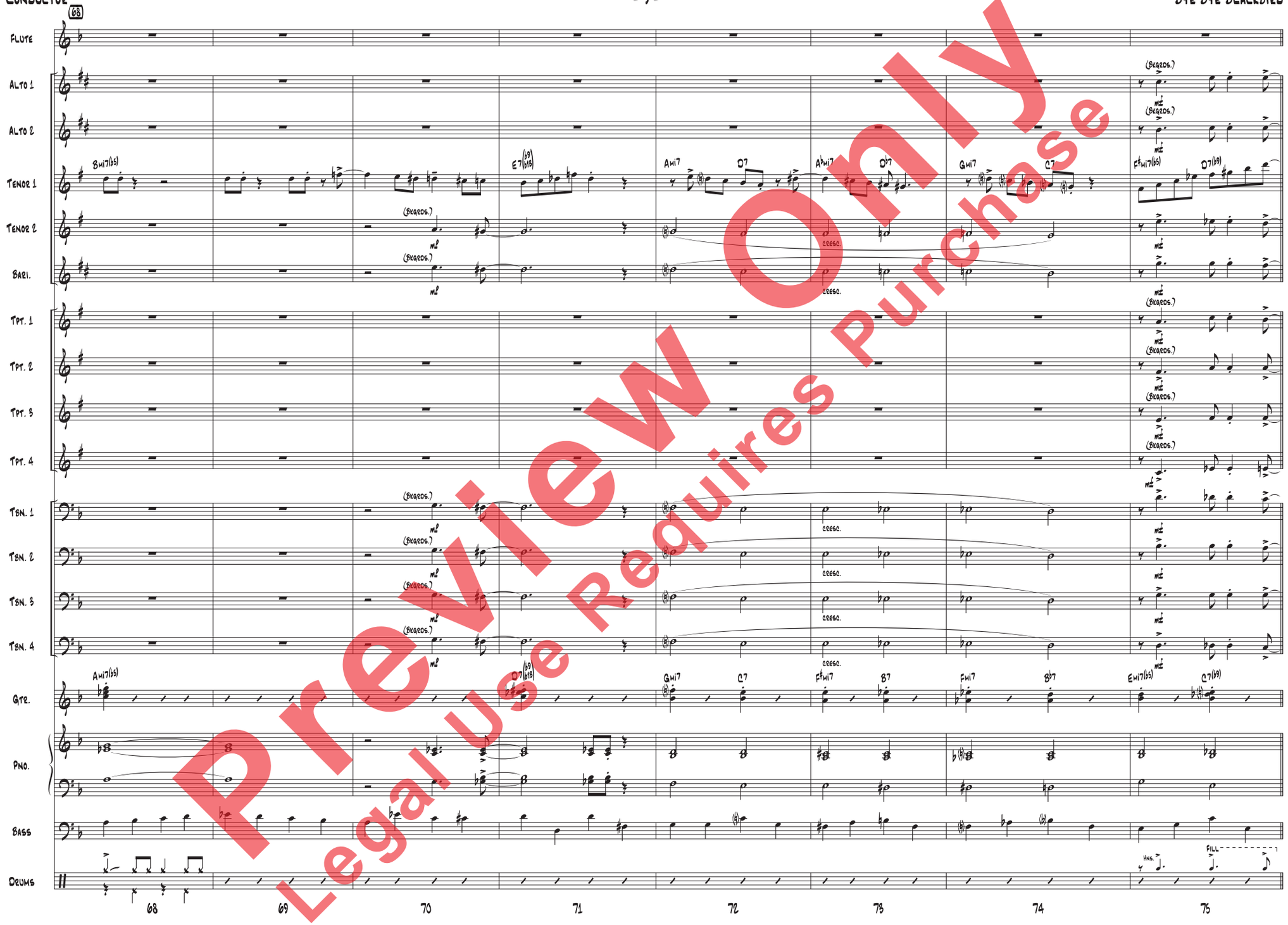

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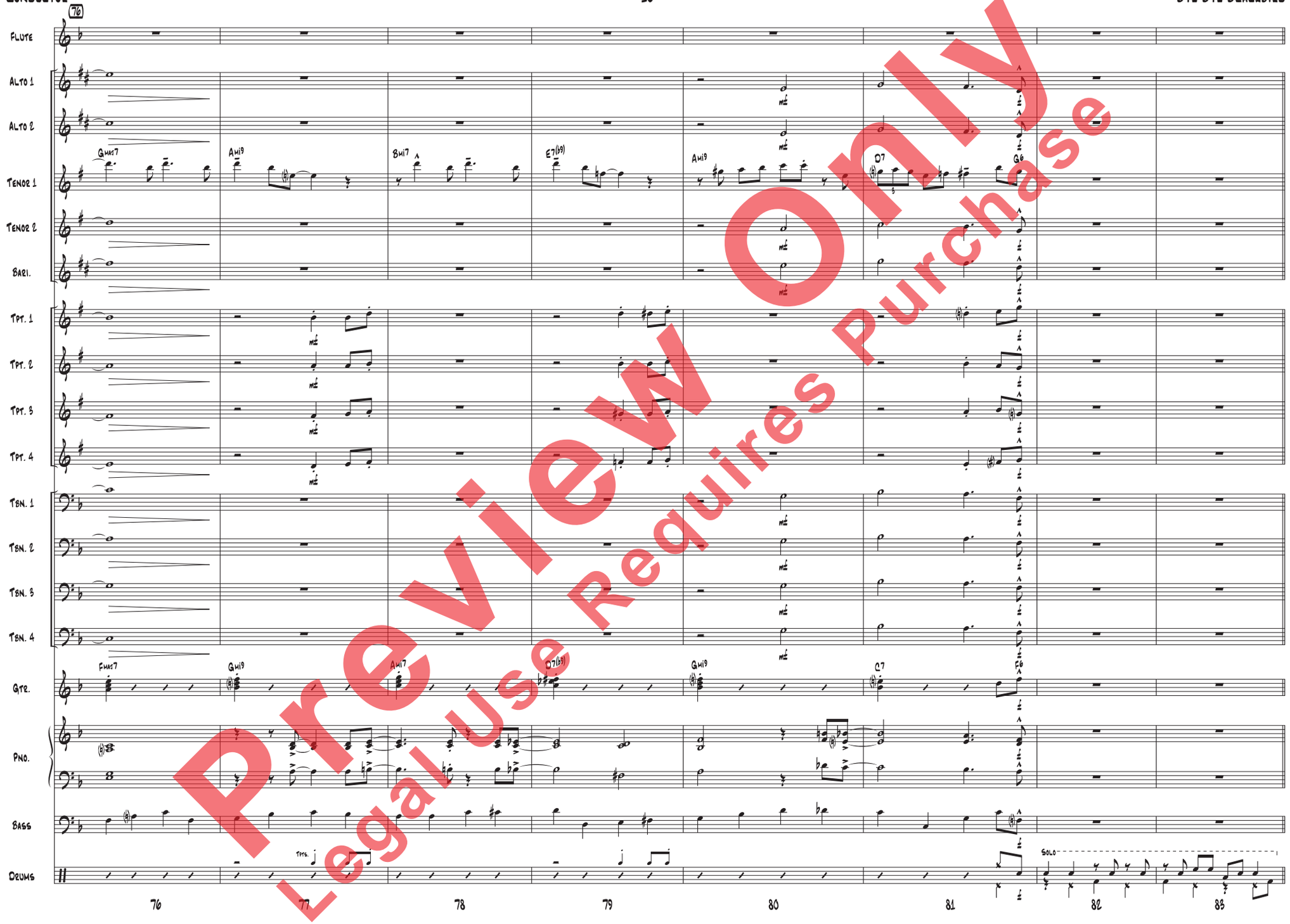

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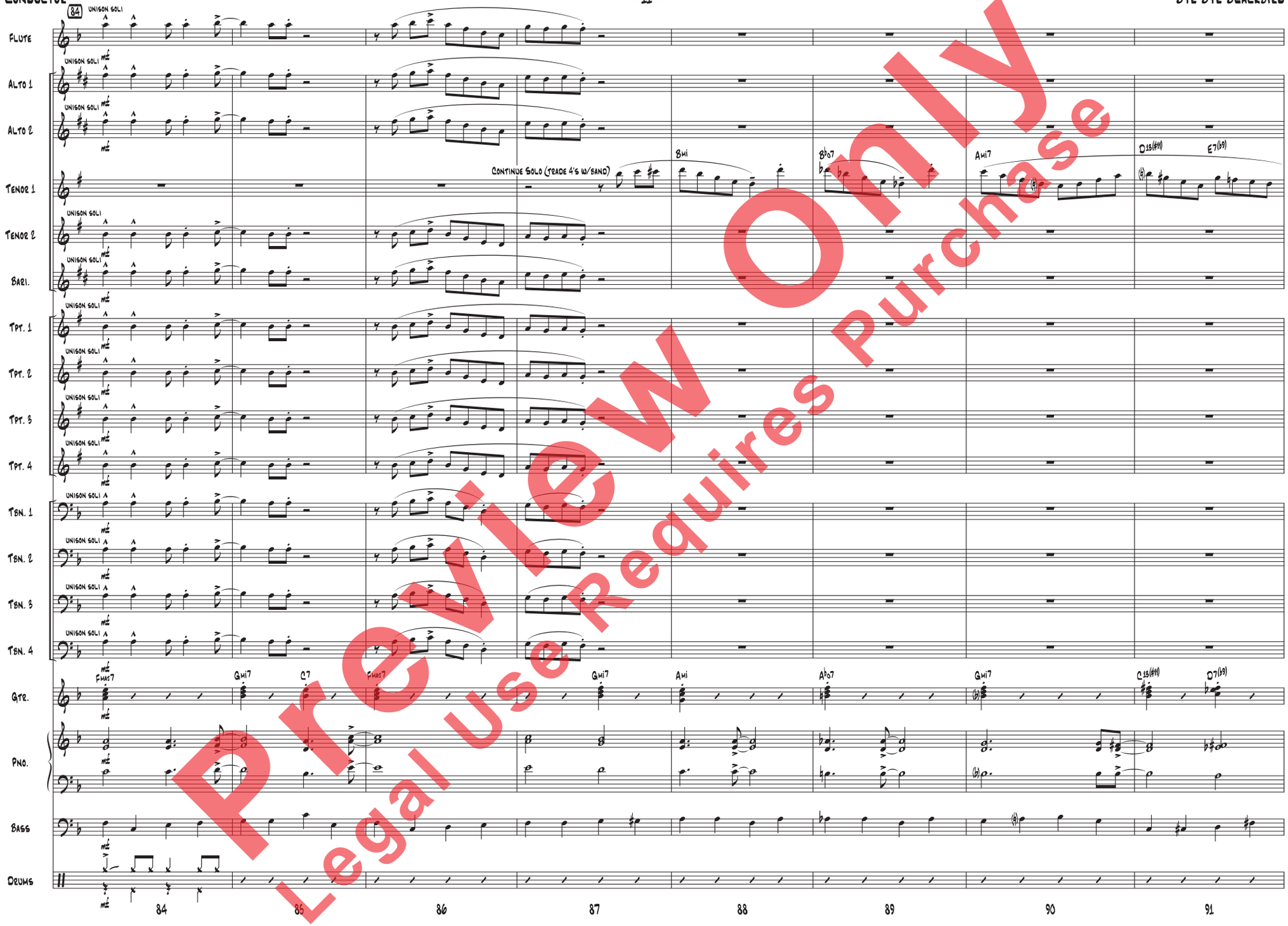

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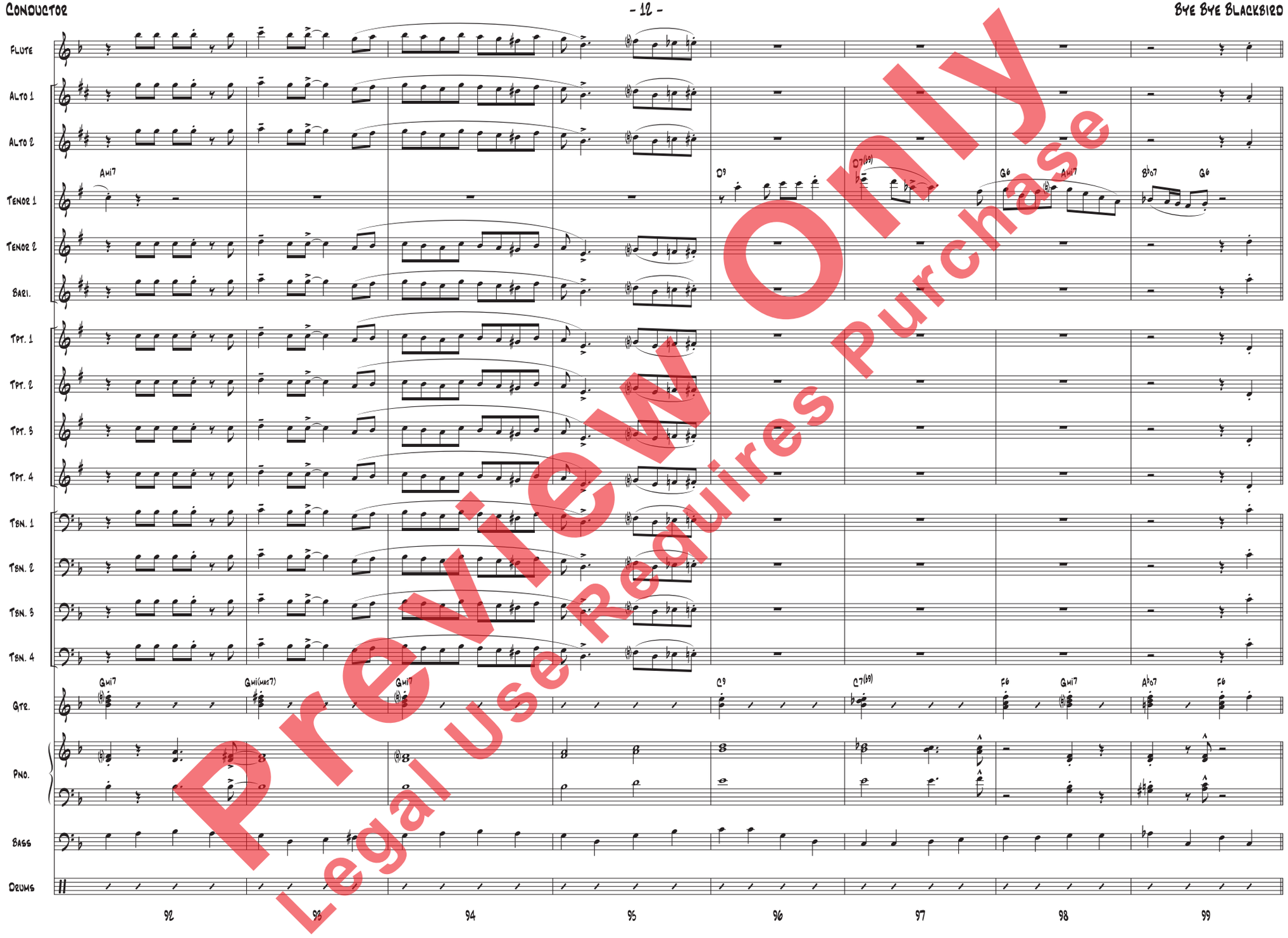

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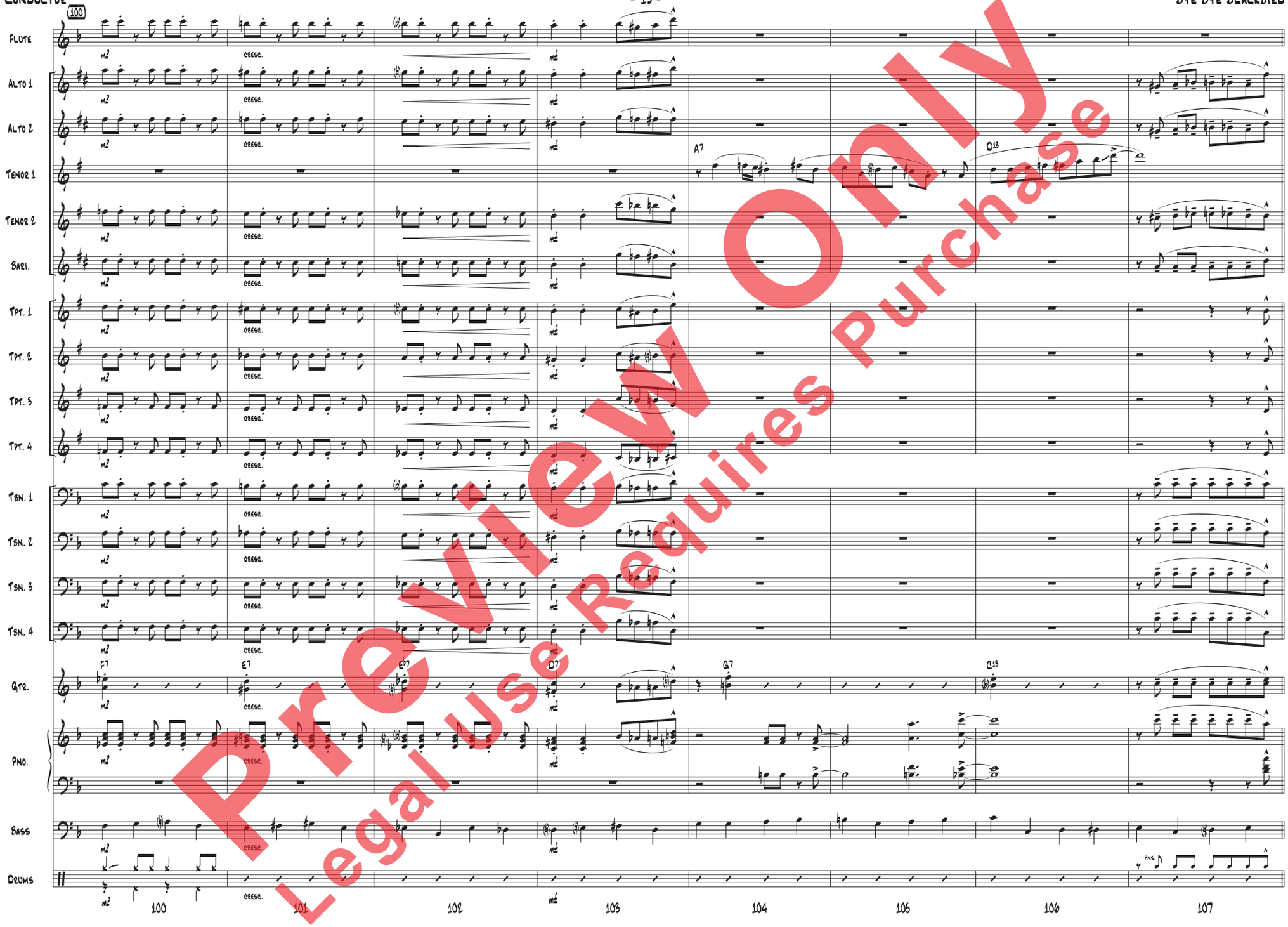

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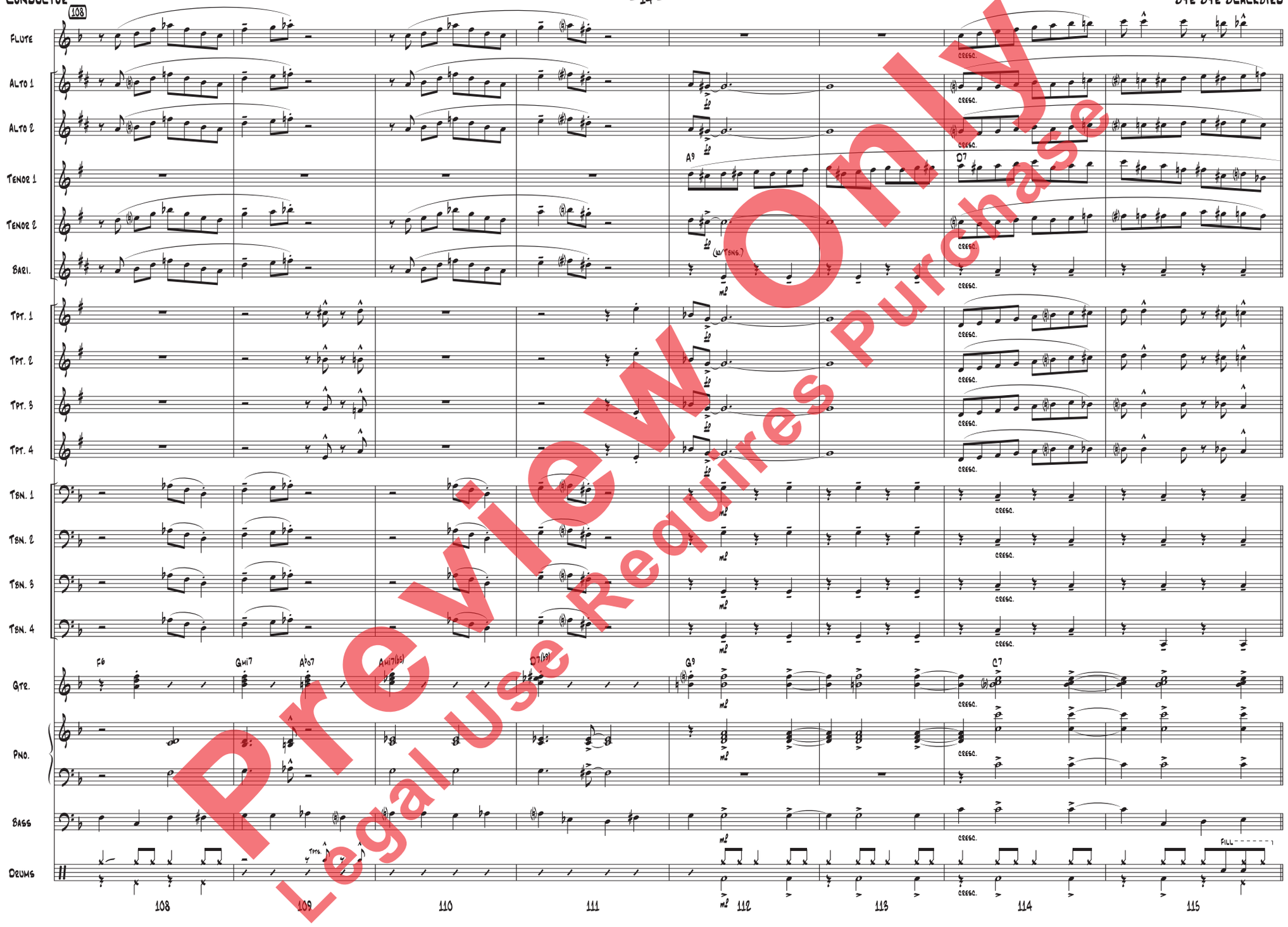

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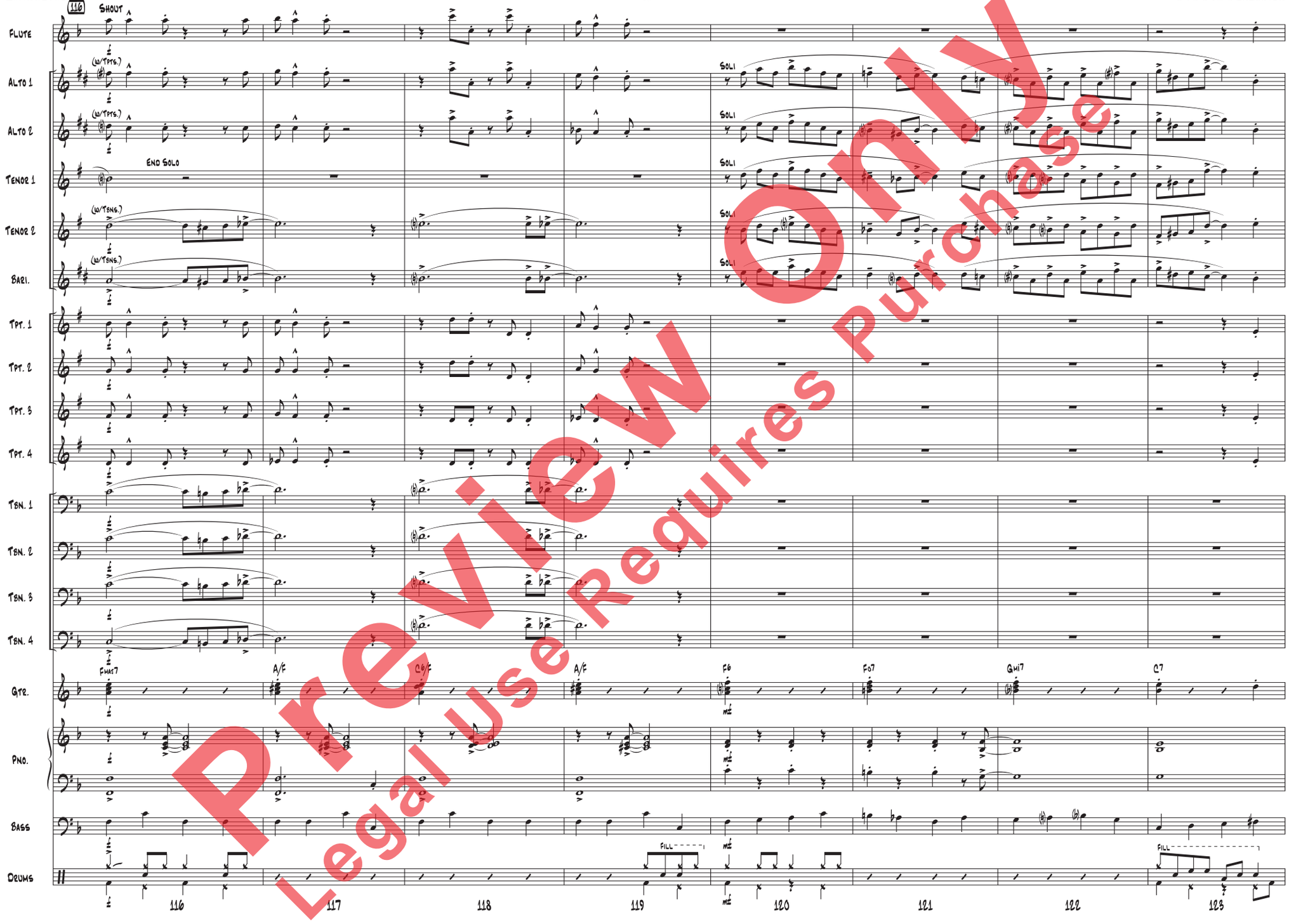

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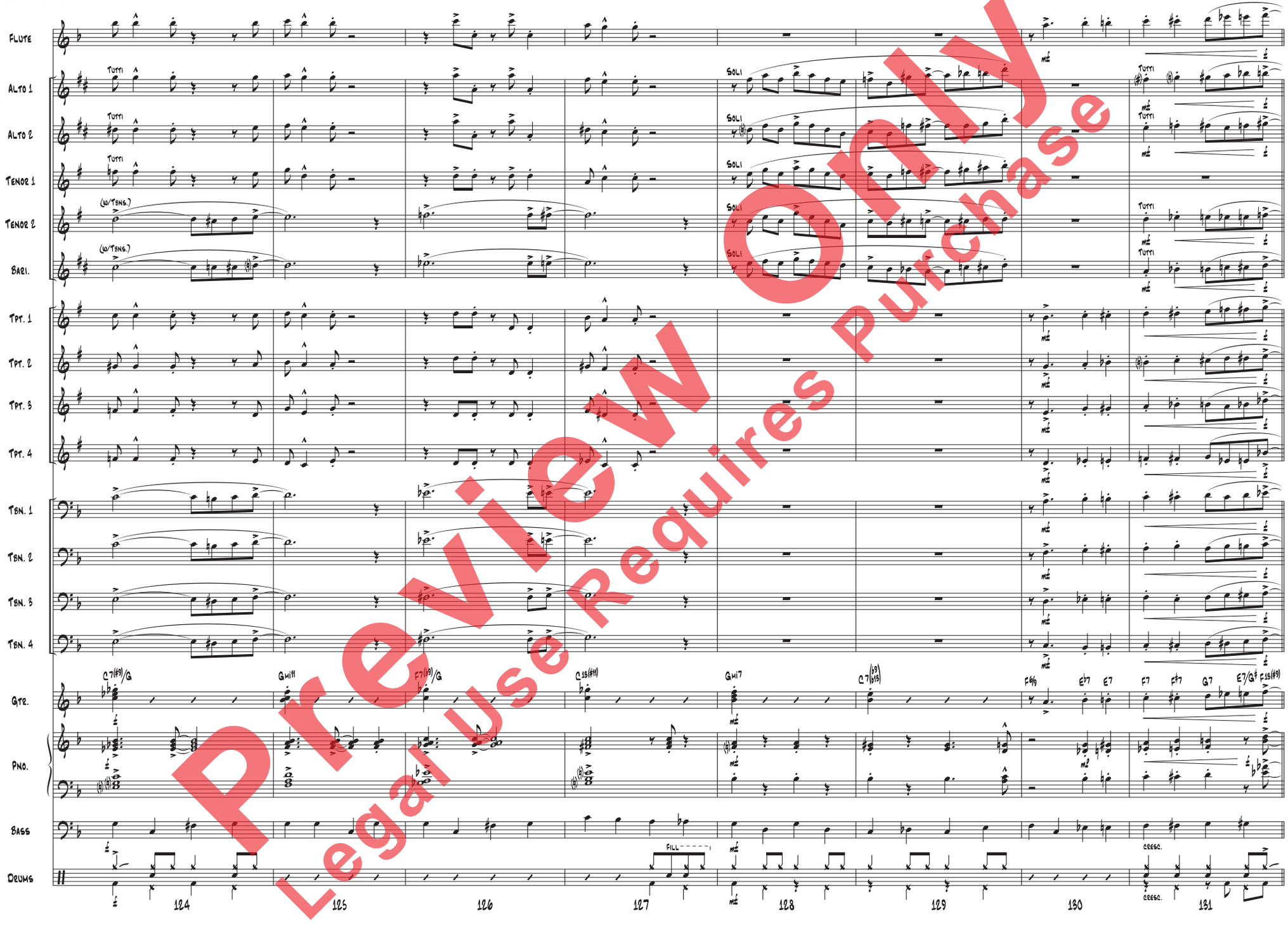

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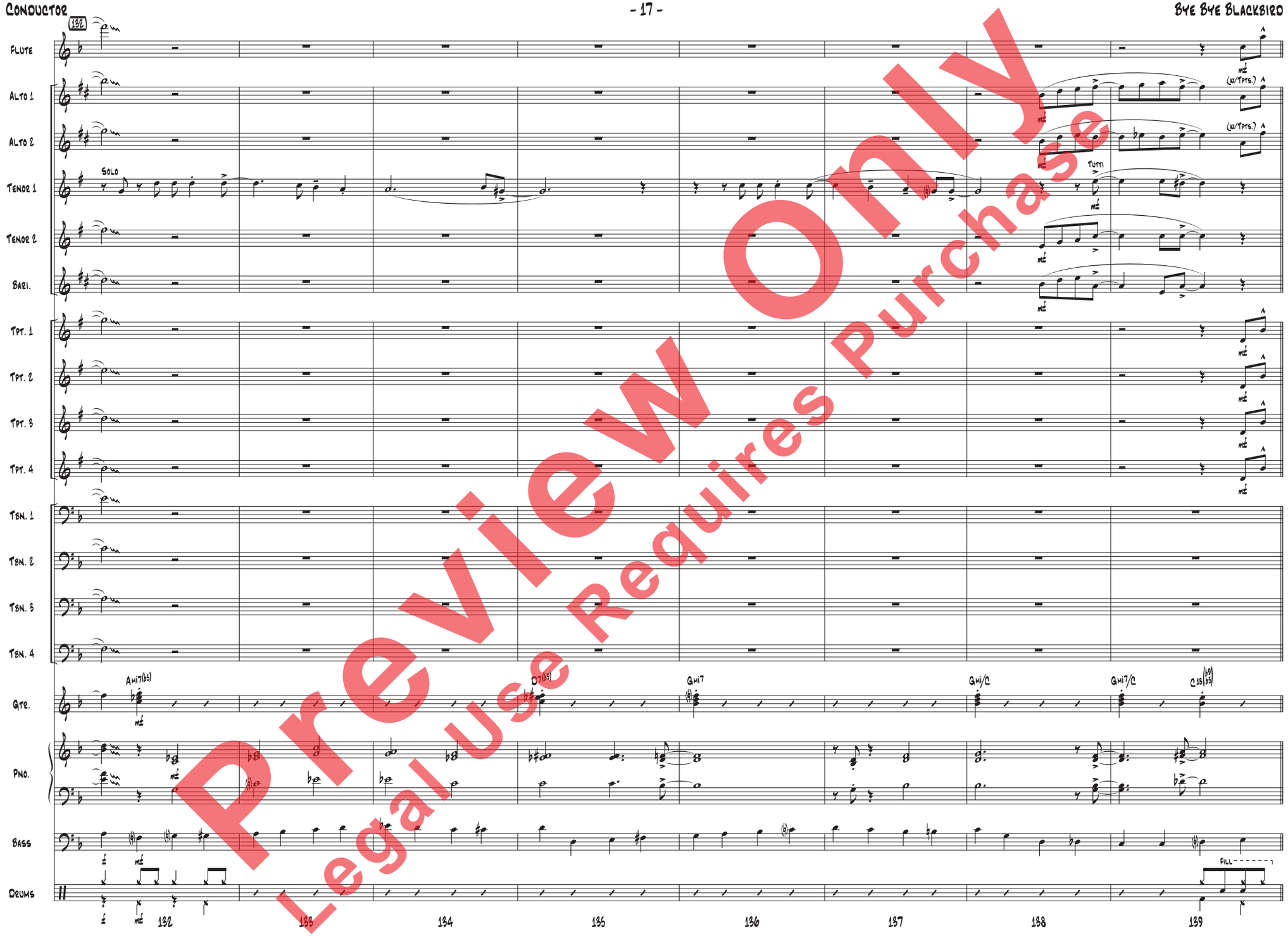

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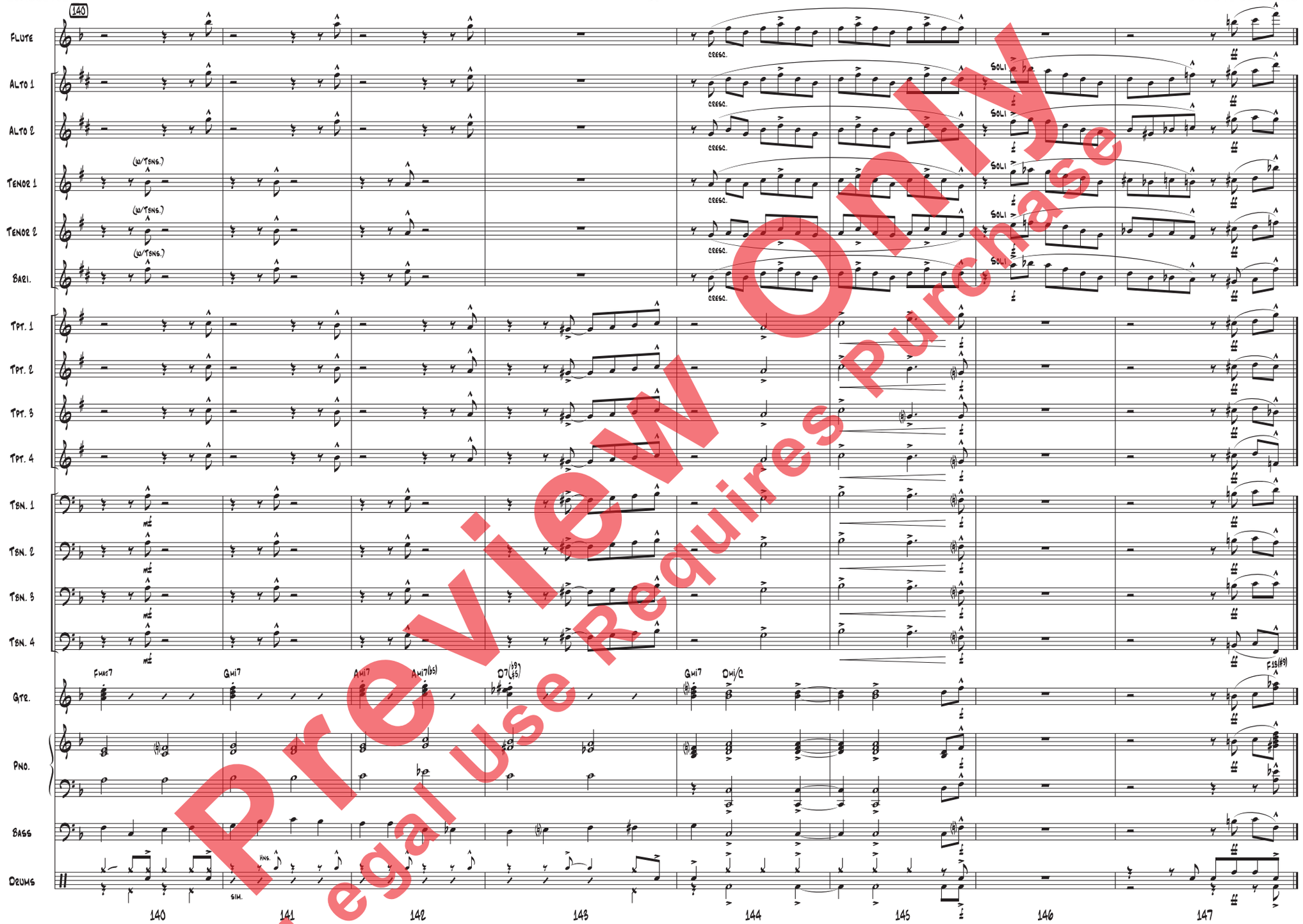

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