

YOUNG JAZZ ENSEMBLE



From Harry Potter and the Half-Blood Prince
Wizard Wheezes

NICHOLAS HOOPER
Arranged by VICTOR LÓPEZ

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

This chart is to be played at a bright tempo with a very light two-beat swing feel. If necessary, begin to rehearse the band at a slower tempo and gradually increase as appropriate. Remind the band that forward motion and overall energy will make this chart come alive.

The percussion statement at the beginning should be played similar to the classic arrangement of “Sing, Sing, Sing.” If you are not familiar with that classic tom-tom based drum pattern, check it out. Make certain that the tom-toms, including the floor tom, are tuned to produce graduated pitches. At measure 5, the flutter tongue effect may be new to some brass players and may require a bit of practice at first. It’s a rolling “R” effect or sound, sort of like “RRRRRRRRRruffles,” or a Spanish “R” syllable. Regarding the cup plunger, if possible, all brass players should use a standard plunger cup.

Notice that the percussion groove changes slightly at measure 9. Winds should pay close attention to the dynamics and especially the articulation during this section. At 13, the fall offs in the trumpet (and optional flute) parts should be fast. At measure 27, in reference to “bend into note,” pitch inflections are used more freely in jazz than other styles of music. Bending a note allows the player to simply change the pitch of the note. For saxophone players, dropping the jaw or bottom lip, and for trumpet players, I suggest using the half-valve technique to drop or raise the pitch. Trombones use the slide, of course. The goal is to begin the bend one half-step lower than the written note and bring it up to pitch by the middle of the measure. Some specific practice may be necessary.

The rhythm intensity continues and builds up to measure 29 where the groove changes to a swing feel with driving forward-motion—but don’t rush. Point out to the saxes that at measure 43, they have an upward gliss articulation, often called a “doit.” Opposite of the drop or fall effect, saxes should hold the written pitch to around beat 3, then very quickly run-up to an undetermined pitch, stopping abruptly on beat 4—making the end of this upward gliss short. This is an effect which might take some time for the sax players to get under their fingers.

At measure 49, the rhythmic groove moves to a Latin swing behind the trumpet solo. For a stronger Latin effect, consider the use of an auxiliary percussion player on the conga drums playing the snare drum and tom rhythmic figures. Observe the dynamic levels so background does not overshadow the trumpet soloist.

At 65, the groove returns to the swing style with no conga drums. Again, all articulations need to be played correctly for maximum performance effect.

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music Publishing Co.

CONDUCTOR
33337S

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WIZARD WHEEZES

By NICHOLAS HOOPER
Arranged by VICTOR LÓPEZ

FAST SWING ♩ = 170-220

5

C FLUTE

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

CUP PLUNGER (OPT. HAND OVER BELL)

FLUTTER/GROWL (DIRTY)

N.C.

FLOOR TOM GROOVE (A LA SING, SING, SING!)

1 2 3 4 5 6

mp3

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