

# JAZZ FOR YOUNG PEOPLE SERIES



## BERNIE'S TUNE

**BERNIE MILLER**  
Arranged by VICTOR GOINES

### INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet

1st Trombone  
2nd Trombone  
3rd Trombone  
Bass Trombone  
Guitar Chords  
Guitar  
Piano  
Bass  
Drums

**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)  
3rd Baritone T.C./B♭ Tenor Saxophone  
(Doubles 3rd Trombone)



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## Victor Goines

Clarinetist, saxophonist, and educator Victor L. Goines was recently named director of jazz studies and professor of music at Northwestern University. For the past seven years he has been artistic director of the jazz program at the Juilliard School, and a faculty member in jazz clarinet and saxophone. Goines has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993. With these legendary ensembles he has toured worldwide and has performed on more than 20 releases, including Marsalis' Pulitzer Prize-winning *Blood on the Fields* and the soundtracks for Ken Burns' documentaries *JAZZ*.

Goines is also an acclaimed solo artist, leader of his own quartet and quintet, performed on major film scores, music videos, and collaborated with many noted jazz/popular artists such as Terence Blanchard, Dee Dee Bridgewater, Ray Charles, Dizzy Gillespie, Freddie Green, Lionel Hampton, Freddie Hubbard, B.B. King, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Marcus Roberts, Diana Ross, and Stevie Wonder.

He received a bachelor of music education degree from Loyola University in New Orleans in 1984, and a master of music degree from Virginia Commonwealth University in Richmond in 1990. He is a Conn-Selmer, Inc. and Vandoren Artist.

# BERNIE'S TUNE

**BERNIE MILLER  
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## NOTES TO THE CONDUCTOR

This piece is in 32-bar song form, which would be called *sonata allegro* form in classical music. The melody corresponds to the letters AABA. The first and second A in *sonata allegro* form are called the exposition, the B section is the development section, and the last A section is called the recapitulation.

This arrangement begins with an introduction in measures 1 through 16. Measures 1 through 8 feature a trio of instruments (alto sax 2, tenor sax 2 and trombone 1) playing with the drums. This should start soft and mysterious, and then at measure 9 the remaining brass instruments join in. The key to this section and the entire arrangement is that all parts must be clearly heard at all times.

Measure 17 is the first statement of the melody by alto 1 and tenor 1 accompanied by the rhythm section. The swing in the rhythm section should be light but intense at all times. This is an important aspect of performing jazz music and should be constantly reiterated. The dynamics should be played relative to the melody. The drums should play the hits on the brass lightly on the snare drum. Measures 33–40 are the B section, also known as the bridge. In this section, the trumpets perform the melody with background chords performed by the trombones. The trumpet melody should predominate, and dynamically it should be slightly louder than the previous section. The trombone background should be sung like a choir supporting a soloist in church. In measures 41–48, which is the last A section, the saxophone section is harmonized in four and five part voicings—saxes should listen and blend. The hits in the brass section should be played sharply but not too short and not too loud.

The solo section for the alto and tenor saxophones is in measures 61–124, which is two choruses per soloist. It can be open for any instrument to solo but the backgrounds are designed to work behind a saxophone solo. It is recommended that each soloist learn their respective solo then work on making up a solo of their own. In the written solos, on occasion I have decided to use a major third on a minor chord or a major seventh on a minor seventh chord. This is intentional to demonstrate that any note can be played on any chord with resolution. The horns start the solo section with a big fall into the end of the second measure with the first trumpet determining the duration of the fall. The brass background parts are in cup mute for a color change and dynamics.

If there is more than one soloist, the music should be read through measure 124 and then the DS is taken, returning to the interlude at measure 49. If there is only one solo, the performers should take the coda directly to measure 125 the first time. In any case, after the final soloist, the coda should be taken to measure 125.

The next four 8-measure sections are all A sections. This is a change in the standard form—the goal is to build up tension through repetition and the addition of instruments and texture, followed by the release at the bridge.

Enjoy!

—Victor Goines

# JAZZ FOR YOUNG PEOPLE™ SERIES

These charts are based on repertoire from the Jazz for Young People Curriculum, a multimedia jazz appreciation curriculum.

## Jazz for Young People™ Curriculum

Let Wynton Marsalis welcome your students into the infectious energy of swing. As the voice behind the Jazz for Young People Curriculum, he brings the music to life through vibrant audio examples, lively activities, and narration filled with warmth and humor. Intended primarily for 4th–9th graders, this multimedia kit is designed for both musicians and non-musicians and provides flexible lessons that can be taught in one semester-long unit or in shorter, individual units. Open the box. Open your students to the joy of jazz.

### Each curriculum kit includes:

- A 10-CD set (including one CD-ROM) of newly recorded music performed by the LCJO and special guests.
- An in-depth **Teaching Guide** that leads educators step-by-step through each lesson: explaining jazz styles, musical concepts, historical information, and key jazz figures; suggesting participatory activities and cross-curricular links; providing additional resources and integrating the National Standards for Music Education.
- A set of 30 **Student Guides** includes focused listening charts, fun activities, historical summaries, biographies, and photographs that reinforce musical concepts.
- A **video** that enlivens the classroom experience by taking students behind the scenes at the curriculum recording session.

## Jazz for Young People Curriculum Online [www.jazzforyoungpeople.org](http://www.jazzforyoungpeople.org)

This educational website supplements the Jazz for Young People Curriculum with original audio and video clips, classic photographs, engaging biographies, and dynamic activities that enliven jazz for students of all ages. A great resource for any teacher, each online lesson features a Tips for Teachers section that offers an array of classroom activities and access to a forum that allows teachers to exchange their own lesson plans. Students, teachers, and jazz fans alike can enter the site at [www.jazzforyoungpeople.org](http://www.jazzforyoungpeople.org).

**Jazz at Lincoln Center** is a not-for-profit arts organization dedicated to jazz. With the world-renowned Lincoln Center Jazz Orchestra, the Afro-Latin Jazz Orchestra, and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio and television programs, recordings, publications, an annual high school jazz band competition and festival, a band director academy, a jazz appreciation curriculum for children, advanced training through the Juilliard Institute for Jazz Studies, music publishing, children's concerts, lectures, adult education courses, film programs, and student and educator workshops. Under the leadership of Artistic Director Wynton Marsalis, President & CEO Derek E. Gordon, Executive Director Katherine E. Brown, Chairman of the Board Lisa Schiff and Jazz at Lincoln Center Board and staff, Jazz at Lincoln Center will produce hundreds of events during its 2004-05 season. This is the inaugural season in Jazz at Lincoln Center's new home—Frederick P. Rose Hall—the first-ever performance, education, and broadcast facility devoted to jazz.

For more information, visit [www.jalc.org](http://www.jalc.org).

CONDUCTOR  
29820S

# BERNIE'S TUNE

BERNIE MILLER  
Arranged by VICTOR L. GOINES

MEDIUM SWING  $\text{d} = 80-110$

1ST EB ALTO SAXOPHONE

2ND EB ALTO SAXOPHONE

1ST BB TENOR SAXOPHONE

2ND BB TENOR SAXOPHONE

EB BARITONE SAXOPHONE

1ST BB TRUMPET

2ND BB TRUMPET

3RD BB TRUMPET

4TH BB TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

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CONDUCTOR

-2-

BERNIE'S TUNE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

CONDUCTOR

- 3 -

BERNIE'S TUNE

(17)

PLAY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

Ch16<sup>b</sup>  
Ab<sup>(#1)</sup>  
Dm7(b5)  
G7(b9)  
Ch16<sup>b</sup>  
Dm7(b5)  
G7(b9)

BERNIE'S TUNE

25

26

27

28

29

30

31

32

(33)

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BASS 1.  
TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
TBN. 1  
TBN. 2  
TBN. 3  
BASS TBN.  
GTR.  
PNO.  
BASS  
DRUMS

33 34 35 36 37 38 39 40

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(41)

Preview requires purchase

41 42 43 44 45 46 47 48

CONDUCTOR

(49) OPT.  
S.S.

- 7 -

BERNIE'S TUNE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

Chorus

49 50 51 52 53 54

BERNIE'S TUNE

Preview  
Legal Use Requires Purchase

CONDUCTOR

(49) OPT.  
S.S.

- 7 -

BERNIE'S TUNE

CONDUCTOR

OPTIONAL SOLO  
1ST TIME ONLY  
A major

- 8 -

BERNIE'S TUNE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

OPTIONAL SOLO  
1ST TIME ONLY  
A major

PLAY ON D.S. ONLY  
D major

A major

D major

55 56 57 58 59 60

## CONDUCTOR

- 9 -

BERNIE'S TUNE

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

## CONDUCTOR

- 10 -

## BERNIE'S TUNE

69

70

71

72

73

74

75

76

77

CONDUCTOR

BERNIE'S TUNE

- 11 -

The musical score consists of 14 staves, each representing a different instrument or vocal part. The instruments listed on the left are: CONDUCTOR, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, BASS TBN., GTR., PNO., BASS, and DRUMS. The score spans from measure 77 to measure 84. The title 'BERNIE'S TUNE' is at the top right, and the page number '- 11 -' is centered above the staff lines. The music includes various chords and rests, with specific harmonic labels like F#Maj9, Dm7, Gm9, C7(5), BbMaj9, Gm7, Cm9, F7(5), AbMaj9, Fm7, Dm7(b5), Gm9, C7(5), Bm7(b5), Em7(b5), and E7(5). A large, semi-transparent red watermark with the text 'Legal Use Requires Purchase' is diagonally across the page.

CONDUCTOR

- 12 -

BERNIE'S TUNE

85                    86                    87                    88                    89                    90                    91                    92

## CONDUCTOR

- 13 -

BERNIE'S TUNE

The musical score consists of 16 staves. The vocal parts (Conductor, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Baritone) sing chords. The instrumental parts (Trombones 1-4, Tuba 1-3, Bass Tuba, Guitar, Piano, Bass, Drums) play rhythmic patterns. The score is in common time, mostly in B-flat major. The vocal parts sing chords, while the instrumental parts play rhythmic patterns. A large red diagonal watermark 'Preview Use Requires Purchase' is overlaid across the page.

## CONDUCTOR

## BERNIE'S TUNE

- 14 -

101 A<sup>maj</sup> 102 B<sup>maj</sup>(<sup>#</sup>5) 103 E<sup>maj</sup>(<sup>b</sup>5) 104 A<sup>maj</sup>(<sup>b</sup>5) 105 G<sup>maj</sup> 106 C<sup>maj</sup> 107 B<sup>b</sup> 108 E<sup>b</sup>(<sup>b</sup>5)

CONDUCTOR

- 15 -

BERNIE'S TUNE

109 Fmaj9 Dm7 Gmaj9 C7(b9) 110 Fmaj9 Dm7 Gmaj9 C7(b9) 111 Fmaj9 Dm7 Gmaj9 C7(b9) 112 Fmaj9 Dm7 Gmaj9 C7(b9) 113 Fmaj9 Dm7 Gmaj9 C7(b9) 114 Fmaj9 Dm7 Gmaj9 C7(b9) 115 Fmaj9 Dm7 Gmaj9 C7(b9) 116 Fmaj9 Dm7 Gmaj9 C7(b9)

## CONDUCTOR

- 16 -

## BERNIE'S TUNE

OPT. D.S. &amp; AL CODA

117

118

119

120

121

122

123

124

**Coda**

(127) GRADUAL BUILD

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

125

126

127

128

129

130

131

132

133

134

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(135) SHOUT CHORUSES

135 136 137 138 139 140 141 142

(143) GRADUAL BUILD

143 144 145 146 147 148 149 150

## CONDUCTOR

- 20 -

BERNIE'S TUNE

(151) SHOUT CHORUSES

151 152 153 154 155 156 157 158

159

160

161

162

163

164

165

166

167

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

167 168 169 170 171 172 173 174

Cm16<sup>b</sup>

A<sup>b</sup>7(11)

Dm17(b5)

G7(19)

Cm16<sup>b</sup>

Dm17(b5)

G7(19)

BERNIE'S TUNE

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191 CUE: A. SAX. 2

192 CUE: T. SAX. 2

193

194

195

196

197

198

199

Drums

BASS

PNO.

GTR.

TBN. 3

TBN. 2

TBN. 1

TPT. 4

TPT. 3

TPT. 2

TPT. 1

BARI.

TENOR 2

TENOR 1

ALTO 2

ALTO 1

191 192 193 194 195 196 197 198 199

Preview requires purchase

The score is titled "BERNIE'S TUNE". The conductor's part is at the top. The first two measures (191-192) feature woodwind entries. Measures 193-199 show various brass and woodwind patterns. The piano part begins in measure 193. The bass and guitar parts start in measure 194. The drums enter in measure 195. Measure 196 features a dynamic instruction "f" and a tempo marking "(180)". Measures 197-199 conclude the section.