

JAZZ FOR YOUNG PEOPLE SERIES



Belwin JAZZ

a division of Alfred

SECOND LINE (JOE AVERY BLUES)

TRADITIONAL

Arranged by VICTOR L. 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
4th Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T. C.
(Doubles 1st Trombone)
2nd Baritone T. C.
(Doubles 2nd Trombone)
3rd Baritone T.C.
(Doubles 3rd Trombone)



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(JOE AVERY BLUES)

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NOTES TO THE CONDUCTOR

This arrangement was created utilizing some of the basic devices of jazz: call-and-response, riffs and the shout chorus.

The introduction starts with a call-and-response between the trumpet or trumpets and the band. One trumpeter or the entire section can perform the call. It should not be played in strict time. The response will be cued to the rest of the ensemble. This call-and-response is written two times but it can be repeated as many times as desired to get your ensemble and audience "fired-up" and ready to go.

In measure 5 the time (tempo) begins. "Second Line" should be performed at approximately $\text{♩} = 180$. It can be performed slower but try to keep it somewhere around this tempo so the two-feel or groove in the rhythm will have the correct feel. The melody is a very simple one based on triads in root position. The important part about this melody is to get the correct feel. When the marcato or roof-top accent, "Λ", is written above a note, the note should be played with an accent, and not too short. Try to imitate the sound "daht." A legato marking "_" above a note means that the note should be performed in a smooth manner. The staccato notes should be performed slightly shorter than the marcato accent, but not too short. You definitely don't want to play it as short as it would be performed in classical music. When the staccato is written at the end of a slurred passage, it should not be tongued, but instead, clipped. Do not rearticulate it.

The rhythm section plays a two-groove throughout most of the piece. Their parts are written out to assist the young player in learning this essential groove. The guitar part is written in the style of the legendary guitarist from the Count Basie Orchestra, Freddie Green. In this style of playing, the guitarist plays quarter notes on every beat with accents on the backbeats (beats 2 and 4). Each of the strokes should be short

enough to hear the sound of the chord in a rhythmic fashion. The volume of the guitarist part is very important. It should be felt rather than heard, and played with a deal great intensity. The piano, bass and drum parts are all written out and should be used as a guide. Ultimately all of the rhythm players should explore other possibilities on their respective instruments as they become more familiar with this and other styles playing. Listening to recordings of performers playing is this style is of extreme importance.

The solos have been written out, and they can be performed individually or as a section. Each soloist should be encouraged to learn and perform the written solo, as well as making one up on their own. The written solos can be used as material for the soloist to begin improvising on the chord changes. Behind each solo is a riff. The riff should be performed as written or if the solos are extended, on the last chorus of each soloist, and caution the players that the background should not overcome the soloist.

The shout chorus starts at measure 114 and occurs over two choruses of the blues form. The first chorus builds gradually and the second chorus is loud throughout. The shout chorus consists of call-and-responses between the sections. The dynamics are very important and should be stressed here, and in other places in the arrangement as well. "Second Line" is a selection that is fun to play and exemplifies the celebratory spirit of the music of New Orleans. I hope that your ensemble embraces and enjoy the experience.

—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:

\$299.95 (Plus \$15 shipping and handling)

- 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

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.

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.

CONDUCTOR
JEM05040C

SECOND LINE

(JOE AVERY BLUES)

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REGAL USE REQUIRES PURCHASE

RUBATO

MEDIUM SWING $\text{♩} = 120$

1ST E \flat ALTO SAXOPHONE

2ND E \flat ALTO SAXOPHONE

1ST B \flat TENOR SAXOPHONE

2ND B \flat TENOR SAXOPHONE

E \flat BARITONE SAXOPHONE

1ST B \flat TRUMPET

2ND B \flat TRUMPET

3RD B \flat TRUMPET

4TH B \flat TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9

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CONDUCTOR

-8-

SECOND LINE

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

QRT.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17 18 19

CONDUCTOR

-3-

SECOND LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASSI.

TM. 1

TM. 2

TM. 3

TM. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

Q. 12

PNO.

BASS

DRUMS

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20 21 22 23 24 25 26 27 28 29

CONDUCTOR

- 4 -

SECOND LINE

50 To Coda ♦

51 ♫ Opt. SOLO

52 ♫ Opt. SOLO

53 ♫ Opt. SOLO

54 ♫ Opt. SOLO

55 ♫

56 ♫

57 ♫

58 ♫

59 ♫

60 ♫

61 ♫

62 ♫

63 ♫

64 ♫

65 ♫

66 ♫

67 ♫

68 ♫

69 ♫

70 ♫

71 ♫

72 ♫

73 ♫

74 ♫

75 ♫

76 ♫

77 ♫

78 ♫

79 ♫

80 ♫

81 ♫

82 ♫

83 ♫

84 ♫

85 ♫

86 ♫

87 ♫

88 ♫

89 ♫

90 ♫

91 ♫

92 ♫

93 ♫

94 ♫

95 ♫

96 ♫

97 ♫

98 ♫

99 ♫

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

QRT.

PNO.

BASS

DRUMS

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CONDUCTOR

- 5 -

SECOND LINE

46

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

40 41 42 43 44 45 46 47 48 49

54

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

50 51 52 53 54 55 56 57 58 59

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CONDUCTOR

- 7 -

SECOND LINE

60

61

62

63

64

65

66

67

68

69

CONDUCTOR

- 8 -

SECOND LINE

Musical score for a 16-part ensemble (Conductor, Second Line, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, Drums) across 10 staves. The score includes measures 70 through 79. The conductor's part is at the top, followed by two alto parts, two tenor parts, bass, four trumpet parts, four tuba/bassoon parts, guitar, piano, bass, and drums. The piano part includes a section for 'SACCHEREDO SERINO SAX. SOLO'. Measures 70-79 show various harmonic progressions and rhythmic patterns. The entire page is covered with a large, diagonal red watermark that reads "Legal Use Requires Purchase".

CONDUCTOR

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SECOND LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85 86 87 88 89

CONDUCTOR

- 10 -

SECOND LINE

CONDUCTOR

-11-

SECOND LINE

107 BACKGROUND BEHIND TBN. SOLO

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BARI.
TR. 1
TR. 2
TR. 3
TR. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
QTR.
PNO.
BASS
DRUMS

100 101 102 103 104 105 106 107 108 109

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-11-

CONDUCTOR

- 12 -

SECOND LINE

114

ALTO 1
ALTO 2
TENOR 1
TENOR 2
BASS.
TRM. 1
TRM. 2
TRM. 3
TRM. 4
TBN. 1
TBN. 2
TBN. 3
TBN. 4
CLAR.
BASSOON
PNO.
BASS
DRUMS

110 111 112 113 114 115 116 117 118

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CONDUCTOR

- 18 -

SECOND LINE

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

120 121 122 123 124 125 126 127 128 129 130

CONDUCTOR

- 14 -

D.S. $\frac{2}{4}$ AL COCA

Musical score for orchestra and choir, page 14. The score includes parts for CONDUCTOR, 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, QRT., PNO., BASS, and DRUMS. The vocal parts (ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI.) sing eighth-note chords. The brass parts (TPT. 1-4) play eighth-note chords. The woodwind parts (TBN. 1-4) play eighth-note chords. The strings (QRT., PNO., BASS) provide harmonic support. The drums provide rhythmic drive. The score is marked D.S. $\frac{2}{4}$ AL COCA.

SECOND LINE

Musical score for the SECOND LINE, page 14. The score includes parts for COCA and a bassoon-like instrument. The COCA part consists of eighth-note chords. The bassoon-like instrument provides harmonic support. The score is marked D.S. $\frac{2}{4}$ AL COCA.

131

132

133

134

135

136

137

138

139

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