



Belwin JAZZ

a division of **Alfred**

SECOND LINE

(JOE AVERY BLUES)

TRADITIONAL

Arranged by **VICTOR L. GOINES**

INSTRUMENTATION

Conductor

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 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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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, “^”, 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 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 in 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 enjoys 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.

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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.

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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.

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CONDUCTOR
JEM05040C

SECOND LINE (JOE AVERY BLUES)

TRADITIONAL
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♩ MEDIUM SWING ♩ = 180

RUBATO

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

QUIRAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8 9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

10 11 12 13 14 15 16 17 18 19

1. 2. 3.

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

20 21 22 23 24 25 26 27 28 29

50 To COOA ♩

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 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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40

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

SASS.

DRUMS

40 41 42 43 44 45 46 47 48 49

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

50 51 52 53 54 55 56 57 58 59

REQUIRES PURCHASE

BACKGROUND BEHIND TRP. SOLO

BACKGROUND BEHIND TRP. SOLO

BACKGROUND BEHIND TRP. SOLO

BACKGROUND BEHIND TRP. SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRE.

PNO.

BASS

DRUMS

60 61 62 63 64 65 66 67 68 69

CONDUCTOR

- 8 -

SECOND LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

70 71 72 73 74 75 76 77 78 79

BACKGROUNDS BEHIND SAX. SOLO

BACKGROUNDS BEHIND SAX. SOLO

BACKGROUNDS BEHIND SAX. SOLO

BACKGROUNDS BEHIND SAX. SOLO

CONDUCTOR

- 9 -

SECOND LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

80 81 82 83 84 85 86 87 88 89

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRM. 1

TRM. 2

TRM. 3

TRM. 4

GTR.

PNO.

BASS

DRUMS

90 91 92 93 94 95 96 97 98 99

102 BACKGROUND BEHIND TEN. SOLO

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

100 101 102 103 104 105 106 107 108 109

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114

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPP. 1

TPP. 2

TPP. 3

TPP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

SASS.

DRUMS

110 111 112 113 114 115 116 117 118 119

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

SASS.

DEUMS

120 121 122 123 124 125 126 127 128 129 130

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CONDUCTOR

- 14 -

D.S. AL CODA

CODA

SECOND LINE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

151 152 153 154 155 156 157 158 159

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