



Second Line

(Joe Avery Blues)
Traditional Arr. Victor Goines
Jazz for Young People Series
Warner Brothers Publication

Music Selection

- Utilizes basic devices of jazz- call-and-response, riffs, and shout chorus
- Follows blues form
- Historical in nature celebrating the spirit of music in New Orleans.
- Great melody that is easy for young students to play
- Written out solos through out & parts for non-traditional instruments included.
- Part of the GREAT Jazz at Lincoln Center Education program – quality!!

Analysis

Type: Second Line is a medium swing chart that follows a 12 bar blues. The form is very traditional that is easy to follow for younger musicians.

Musical Elements

Form

The form is based on the 12 bar blues. This piece offers a wonderful opportunity for young musicians to discover the 12 bar blues. The music also presents the concept of playing the head, then solos, then shout chorus w/ call and response, then returning to the head. More specifically:

Measures	What?
1-4	introduction
5-17	A theme -12 bar blues repeated twice.
18-30	A' Theme with four bar variation at the beginning of 12 bars.
30-42	trumpet solo (12 bars)
42-54	trumpet (12 bars)
54-66	trumpet solo w/ trombone riff backgrounds (12 bars)
66-78	sax solo (12 bars)
78-90	sax solo w/ trumpet riff backgrounds (12 bars)
90-102	trombone solo (12 bars)
102-114	trombone solo w/ sax riff backgrounds (12 bars)
114-137	shout chorus – call and response between all three sections.
5-31	A theme with coda tag ending

Rhythm

- Head consists of just quarter and eighth note rhythms. Very easy to learn and perform. As in all swing music, style and articulation is important when interpreting the written rhythm. Written solos contain much syncopation as would be expected. However, the performer can change this depending on their knowledge and comfort level with improvisation.

Melody

- The melody is based on thirds and outlines major arpeggios ascending starting on the root. Consequently, the pattern should feel very comfortable for most students. Moreover, this pattern makes the head of this chart very easy to memorize.

Harmony

- The harmony of “Second Line” follows a basic 12 bar blues pattern – I, I, I, I, IV, IV, I, I, V, V, I, I.

Texture/Timbre

- The head in “Second Line” contains much unison playing. In fact, the only harmony found in the head is the last four bars. The color of the sound is bright considering the celebratory nature of the piece. The background figures throughout the solo sections contain harmonies based on major chords.

Expression

- This piece is based on a two-groove feel. Therefore, the tempo needs to remain around 180. Marcato accents should be played with an accent but not too short – resembling a “daht” approach. The legato marking should be played in a smooth manner. The staccato notes are slightly shorter than the marcato accent.
- The guitar part is to be played in the fashion of the legendary guitarist Freddie Green from the Count Basie Orchestra – quarter notes on every beat with accents on the backbeats (beats 2 and 4). The other members of the rhythm section have written parts but are encouraged to explore other possibilities.
- Listening to recordings of this style is important for all players. Much of the expression in jazz is not communicated in the written form, but through listening and feel.

Other Compositional Devices

- Tailgating with the trombones – traditional device that can be added
- Creation of new backgrounds – traditional and can be added.

About the Arranger

Victor Goines **



Victor Goines (Tenor and Soprano Saxophones, Bb Clarinet and Bass Clarinet) Clarinetist, saxophonist and educator, Victor L. Goines is Juilliard's first Director of Jazz Studies, and conductor of the Juilliard Jazz Orchestra, an integral part of Juilliard's two jazz programs: the Institute for Jazz Studies and the new Bachelor of Music degree in jazz studies. Mr. Goines has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording over twenty releases including Wynton Marsalis' Pulitzer Prize winning recording *Blood on the Fields* (Columbia Records, 1997), and Ken Burns' acclaimed documentaries, *JAZZ* and *Unforgivable Blackness: The Rise and Fall of Jack Johnson*. He is an acclaimed solo artist and leads his own quartet and quintet. As a leader, Mr. Goines has five recordings, the latest being *New Adventures* scheduled for release in spring 2006 from Criss Cross Records. In 2000, Mr. Goines was commissioned by Juilliard's Dance Division to compose a musical work in celebration of their 50th Anniversary. The composition *Base Line* was premiered in 2002 to support the original choreography by Juilliard alumni Robert Battle. Born in 1961 and raised in New Orleans, he began studying clarinet at age eight. 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, Virginia in 1990. In addition to performing and recording, Mr. Goines is deeply committed to his work in jazz education, and became an Education Consultant for Jazz at Lincoln Center in 1998 and is a member of Juilliard's Jazz Studies

faculty. He has been a member of the faculties of Florida A & M University, University of New Orleans, Loyola University and Xavier University, and has conducted clinics and workshops around the world. Mr. Goines has recorded and/or performed with Terence Blanchard, Ellis Marsalis, Bo Diddley, Dizzy Gillespie, Freddie Green, Lionel Hampton, Freddie Hubbard, Diana Ross, Branford Marsalis, Marcus Roberts, Ray Charles, Dee Dee Bridgewater, Bob Dylan, James Moody, Dianne Reeves and a host of other renowned musicians and ensembles

** as found on the Jazz at Lincoln Center Website

Video Interview On-Line:

http://www.jalc.org/jazzcast/jvid_vgoines.html

The Heart

The heart of the piece is celebratory energy found within the simple melody created by major triads.

Objective #1 Psycho-Motor (Skill Focused)

The students will be able to improvise a 12 bar solo on their instrument while following a standard blues chord progression.

Strategies

1. Learn a series of warm-ups that will familiarize the student to the sound of the blues progression. [Goal – students hear when change occurs in the progression]
 - a. Warm-up 1 *- Play through the entire form of the solo using:

1st X 1	Whole note per bar
2nd X 1,2	2 Half notes per bar
3rd X 1,2,3	2 Quarter notes, 1 Half note per bar
4th X 1,2,3,4,5	4 Eighth notes, 1 Half note per bar
5th X 1,2,3,4,5,6,7,8	8 Eighth notes per bar
 - b. Warm-up 2 *-Play through the entire form of the solo using:

1st X 1	Whole note per bar
2nd X 1,3	2 Half notes per bar
3rd X 1,3,5	2 Quarter notes, 1 Half note per bar
4th X 1,3,5,7	4 Eighth notes, 1 Half note per bar
5 th X 1,2,3,4,5,6,7,8	8 Eighth notes per bar
 - c. UM- WHERE ARE WE? ** - Have the rhythm section play through the blues progression multiple times. Have the wind players raise their hand when the rhythm section returns to the beginning of the form. [Goal – Help students identify the form & help me assess if they get it]
2. Learn how to create and perform a blues scale. ** [Goal – need to gain understanding of this scale in order to use it in performance]
 - a. WORKSHEET – Create the scale using a worksheet in their portfolio/packet.
 - b. PERFORM – Warm-up playing this scale slowly and memorize it.
 - c. CALL & RESPONSE – Use this scale when doing call and response in the warm-up.
3. Apply new blues scale to a blues progression.***
 - a. COVER THE BLANKET - Improvise a solo using just 1 note from a “Blanket Scale” Add one new tone at a time until the entire scale is used . NOTE: Groove is Gospel...don’t rush to add more notes too soon!
 - b. FREEZE RHYTHM- Use rhythm sheet and pick one riff to play though the entire form. Change the notes of the riff, with the chords, but keep the rhythm “frozen”.
 - c. MIRROR - Improvise a 2 bar phrase and have a friend echo back what you played. Improvise a 4 bar phrase and have a friend echo back what you played. Switch roles.
 - d. CONVERSATION -Improvise a 2 bar phrase and have a friend “respond” to your improv. Improvise a 4 bar phrase and have a friend “respond” to your improv. Try to “TALK” to your partner. Switch roles.
 - e. 3RD’S & 7TH’S - Improvise an entire solo using just 3rd's and 7th's. Use rhythms found in your music or on the “Rhythm Sheet”. Play 2, 4 and 8 bar phrases.

- f. HIP NOTES - Improvise a 2 bar lick starting on a 3rd/7th and ending on a 3rd/7th. Improvise a 4 bar lick starting on a 3rd/7th and ending on a 3rd/7th.
- g. WHERE'S THE GLUE - Circle all the chord tones that create half steps from change to change. SLOWLY, improvise a chord tone solo using quarter notes. Use the half steps as the glue to link change to change.
- h. SMART MUSIC **- record your improvisation with the rhythm section playing changes on SM. Ask kids to journal on their progress. Also, use this recording as a final assessment with a recorded solo.

Assessment –

Assessment of the student's improvisation skills can be done in advance through observation in lessons etc. Observation will also be an important tool as the group learns more about improvisation. Students can journal and reflect on their own success and struggles at home with the practice CD or Smart Music. Also, nearing the end of the unit, students will have a chance to record their solo with Smart Music for an assignment.

Improvisation References

* = Harvey Halpus (Retired Band Director from Elsworth, WI) , Charles Schreader (Current Band Director at Longfellow MS in LaCrosse, WI) & concepts found on www.blues.org , www.Smithsonianjazz.org, and www.jazzpath.com

** = Steve Sveum (Current HS Band Director in Sun Prairie, WI)

*** = Charles Schreader (Current Band Director at Longfellow MS in LaCrosse, WI) & concepts found on www.jazzpath.com

Objective #2 Cognitive (Knowledge Focused)

The students will explore the traditions and music used in a New Orleans's Jazz Funeral.

Strategies

1. Have the students reflect upon music they heard at a funeral. Have them examine their feelings when they heard the music. Describe the mood, music, instruments used, and events.
2. Have students react to a performance of "Just a Closer Walk" and answer similar questions and draw comparisons.
3. Define words such as "Dirge, Riff, Head, Shout Chorus"
4. Do a jigsaw activity to inform class of jazz funerals.
5. Have students do research and look up information on traditional jazz funeral's and "second lining" in New Orleans.

Assessment

Assessment of this knowledge can be done by reading their journal reflections and the reflection guide. The main assessment will take place with the student research projects.

Objective #3 Affective (Feeling Focused)

The students will describe how improvising and creating melodies spontaneously creates a sense of pride and accomplishment.

Strategies

1. Students will fill out 3X5 card describing their feelings about improv. and soloing. Ask students to share thoughts and feelings if appropriate.
2. Using the rubric, students will self-assess their progress as an improviser. They will determine what they need to continue to improve at as well as what they are already good at. Students will be encouraged to keep a journal of their progress and share their thoughts on the "peaks and valleys" of their progress.
3. Students will create fun ways to support each other (foot clapping, power claps, etc). Little signs of support that are unique to the group.

Assessment – Improvising means taking a risk. For a middle school student, sticking out is the very last thing they want to do. A friendly, safe environment needs to be created in order for students to trust you and their peers. Consequently, discussing this fear and asking students to acknowledge the risk factor is important. Information can be gathered through observation, journal entries, 3X5 cards, and discussions. After the performance (improvisation opportunity), giving the students a chance to reflect (debrief) upon the experience provides great information for you and them about the experience.

“Second Line” Journal

1. Think back to a funeral you attended and answer the following questions: (If you have not attended a funeral then ask your parents these questions)
 - a. Describe the mood of the people at the funeral
 - b. Describe the music you heard at the funeral
 - i. Fast or slow (tempo)?
 - ii. If live music, what instruments/ensemble type performed it?
 - iii. When did the music occur? (before, during , after)
 - c. Who attended the funeral (in general)?
 - d. What was the mood of the attendees after the funeral?
2. Define “Dirge” _____
3. Listen to the recording and answer the following – In your opinion, do you think this music would be performed at a funeral? Why or Why not? (defend your answer).
4. Think back to the music you just heard and anticipate the responses to these questions:
 - a. Describe the mood of the people at the funeral
 - b. Describe the music you heard at the funeral
 - i. Fast or slow (tempo)?
 - ii. If live music, what instruments/ensemble type performed it?
 - iii. When did the music occur? (before, during , after)
 - c. Who attended the funeral (in general)?
 - d. What was the mood of the attendees after the funeral?
5. JIGSAW Activity

RHYTHM SECTION +

The term "jazz funeral" was long in use by observers from elsewhere, but was generally disdained as inappropriate by most New Orleans musicians and practitioners of the tradition. The preferred description was "funeral with music"; while [jazz](#) was part of the music played, it was not the primary focus of the ceremony. This reluctance to use the term faded significantly in the final 15 years or so of the 20th century among the younger generation of New Orleans brass band musicians more familiar with the post-[Dirty Dozen Brass Band](#) funk influenced style than the older traditional jazz New Orleans style.

TRUMPET SECTION +

The tradition arises from African spiritual practices, French and Spanish martial musical traditions, and uniquely African-American cultural influences. The tradition was widespread among New Orleanians across ethnic boundaries at the start of the 20th century. As the common

brass band music became wilder in the years before World War I, some "white" New Orleanians considered the hot music disrespectful, and such musical funerals became rare among the city's caucasians. For much of the mid-20th century, the Catholic Church officially frowned on secular music at funerals, so for generations the tradition was largely confined to African American Protestant New Orleanians. After the 1960s it gradually started being practiced across ethnic and religious boundaries. Most commonly such musical funerals are done for individuals who are musicians themselves or connected to the music industry.

TROMBONE SECTION +

A typical jazz funeral begins with a march by the family, friends, and a **brass band** from the home, funeral home or church to the cemetery. Throughout the march, the band plays somber **dirges** and **hymns**. A change in the tenor of the ceremony takes place, after either the deceased is buried, or the hearse leaves the procession and members of the procession say their final good bye and they "cut the body loose". After this the music becomes more upbeat, often starting with a hymn or spiritual number played in a swinging fashion, then going into popular hot tunes. There is raucous music and cathartic dancing where onlookers join in to celebrate the life of the deceased. Those who follow the band just to enjoy the music are called the **second line**, and their style of dancing, in which they walk and sometimes twirl a parasol or handkerchief in the air, is called second lining.

SAXOPHONE SECTION +

Second line is a tradition in **brass band parades** in **New Orleans, Louisiana**.

The "first line" of a funeral consisted of the people who were an integral part of the ceremony, such as the members of the club or family and friends of the deceased. Usually brightly coloured items such as beads and feathers were offered to the "second line". The "second line" originally referred to people who were attracted to the music. Traditionally such people would follow behind the "first line." (In the final decades of the 20th century it became more common for some such onlookers who joined the procession to mix in or even get ahead of the band and first line, behavior considered a social **faux pas** by older New Orleanians.)

To follow such processions because one enjoyed the music came to be known as to "second line" or to be "second lining." Uninhibited dancing at processions also came to be called second lining.

Today, "second line" types of dances are held independently of funerals. Examples of modern uses include: at convention dinners held in New Orleans, during the Governor **Kathleen Blanco's** inauguration ball in 2004, and as part of **Tulane University's** annual graduation ceremonies.

+Second line. (2008, June 8). In *Wikipedia, The Free Encyclopedia*. Retrieved 02:51, September 4, 2008, from http://en.wikipedia.org/w/index.php?title=Second_line&oldid=217976458

+Jazz funeral. (2008, June 25). In *Wikipedia, The Free Encyclopedia*. Retrieved 02:52, September 4, 2008, from http://en.wikipedia.org/w/index.php?title=Jazz_funeral&oldid=221754654

7. Second Line Final Project – choose from one of the projects below or create your own (with Mr.G’s approval):
 - a. Create a powerpoint slide show that communicates the history of jazz funerals or second lining. The slide show must contain at least 10 slides and contain written information on each slide. During the presentation in class you must discuss each slide with the class.
 - b. Create an artistic drawing or painting that represents New Orleans’s Jazz and Jazz Funerals. The artistic work needs to also have a written paragraph that describes the painting and how it relates to history.
 - c. Create your own “Second Line” music arrangement for your instrument. The music must be done using FinalNotepad and emailed to Mr. Gleason. The selection needs to be based on the 12 bar blues and use either the Bb Concert Pentatonic scale or Bb Blues Scale. You will need to perform the composition for the class.
 - d. Do a research paper on New Orleans’s Jazz Funerals. You could include current day practices or a possible interview with a jazz artist.