



BERNIE'S TUNE

BERNIE MILLER
Arranged by VICTOR 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
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 $\flat$ Tenor Saxophone
(Doubles 1st Trombone)
2nd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 2nd Trombone)
3rd Baritone T.C./B $\flat$ Tenor Saxophone
(Doubles 3rd Trombone)





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.

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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

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CONDUCTOR
29820S

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MEDIUM SWING $\text{♩} = 80-110$

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

GIUITAR

PIANO

BASS

DRUMS

1 2 3 4 5 6 7 8

SWING RHYTHM

mp3

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