

# Inside The Score: Late in the Quarter

*This is a super fun chart, but it's important to nail the NOLA street beat/second line vibe. I've directed this at FCC and with several honor groups, and have heard it many times at festivals where I've been an adjudicator/clinician. Here are my tips...the things I say most often.*

**Phrasing:** Observe the falls, scoops etc. in the tpt/tenor/tbn front line at the top—all part of the authenticity formula. Ditto for the ten. 2/tbn 2 & 3 countermelody 2<sup>nd</sup> time through. Band, always play the crescendo when you have 4 capped quarter notes. Starting at m. 29, make sure the dotted quarters (after the eights) are accented AND long.

**Rhythmic “gotchas”:** Everyone beware the dreaded “4+ - 1+” (melody, mm. 10-11 and elsewhere)...the and of one is often late. Remind students that when they see “4+ - 1+”, a) the eighth rest is shorter than they think, and that b) the 1+ “belongs with” the preceding 4+. They're part of the same phrase. DO NOT miss the 1+ at m. 82! (I will haunt you if you do...) ☺

**Balance:** Saxes, play out in m. 27, and also on your soli mm. 82 - 91.

**Solo section:** The trumpet and bone solo sections can easily be opened up if you have the time (and the soloists.) I'd suggest: m. 46, play 4 times, backgrounds 3rd & 4th . Then for bone at m. 54, also 4 times, sax backgrounds all four, add trumpets 3rd & 4<sup>th</sup> times. Claps all the way through. Trumpet and bone solos are one chord vamps, so keep it FUNKY! The blues scale works, but have your students try the “better blues scale”: 1 2 b3 5 6 8 of the key. ALL the notes sound great on this one. You are welcome. ☺ The tenor solo has trickier changes. I created an info sheet for this, with the cool scales, ideas, theory etc. that will help your ambitious tenor player. Download away! AT m. 94, the 3 soloists, layer in for some collective New Orleans blowing. Tenor starts, then trumpet, then bone. You could do an extra repeat of 94 - 101 if you like. At m. 102, start to wind down (the parade is passing us by...)

The solo practice track on the Kendor web site is SO GOOD! Inspiring to practice with, and it'll give your rhythm section something to shoot for.

**Rhythm section:** Drums at the top...gotta nail the groove! One video is worth a thousand words...check this out. Make the punches that start in m. 46 fat (bari and bass bone too.) IMPORTANT DRUM GROOVE CHANGE at m. 63: half-time feel...swing ride cymbal (or maybe crown on upbeats) with solid snare on “big two.” Drums have the brass hits cued, but I think the half-time feel is more important. Then, straight ahead hard swing at m. 83. In the last 4 bars, the parade is passing us by, so drums and piano need to fade. 2 or 3 repeats is plenty. Drums, move the Fine to m. 112 beat for, so that you end with the piano.

**To clap or not to clap:** My thoughts on clapping...commit! Or leave out. No “golf claps”, sad faces, or eye rolling. ☺ Attitude is everything here. I think it really adds to the vibe. Remember, 3 claps, then rest, always.

**Performance ideas:** It's cool when the front line horns come down front. And if it's memorized...☺! When we did this at FCC, we opened up the first 8 bars, and had a sousaphone player in the wings.

She did a kind of New Orleans strut, playing the bass line (bass player lays out here...) Sousaphone can march off whenever (probably by the solo section, but do what feels right.)

*I hope this "Inside the Score" gave you some things to work on at your next rehearsals. Please let me know if you have any other questions. And, if there's a cool video of your group's performance, send me the link!*

*--Mike*