

Marimba Tunes from the Big Easy for Grades 4 - 8

CRESCENT CITY COLLECTION

BUY THE BOOK!

BUY THE E-BOOK!

STEVEN A. KENNEDY

Beatin' Path Publications, LLC BPP-CCC



The Big Easy. The City That Care Forgot. Hollywood South. N’Awlins. NOLA. And, of course, The Crescent City, so named for the shape of the Mississippi River at the southern edge of the city. New Orleans has many names, including The Most Interesting City in the World. What makes this city interesting? The indigenous food, Mardi Gras, the French Quarter, the New Orleans Saints, the hurricane, the rebirth? All these influences make New Orleans a cultural mecca and that historic and present-day culture shapes the music.

Music in New Orleans started in Congo Square, a little patch of grass (in what is now the Treme neighborhood) where slaves would gather on Sunday’s to sing, dance and celebrate. From Congo Square grew an indigenous music: Jazz. Early pioneers such as Jelly Roll Morton and Buddy Bolden introduced the now idiosyncratic rhythms of New Orleans into their music around the turn of the Twentieth Century. From Jazz came the second line and brass band traditions that spawned such jazz giants as King Oliver and the great Louis Armstrong.

After World War II came the Rhythm and Blues Movement in New Orleans which introduced Fats Domino and later The Meters with their New Orleans-specific songs and tongue-in-cheek references to the somewhat hidden culture of the Big Easy. But Zydeco, Cajun, Creole, Swamp Pop, Swamp Rock, Blues, Gospel, Metal, and Hip Hop also brought awareness of cultures to the New Orleans music scene.

The list goes on and on.

This collection gives students and teachers the opportunity to perform and appreciate the music and culture I grew up on. This collection shares the music we New Orleanians see as commonplace in a city filled with history.



Steven A. Kennedy

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Crescent City Collection

Bamboula

Louis Moreau Gottschalk
Arr. Steven A. Kennedy

MARIMBA 1

MARIMBA 2

MARIMBA 3

CABASA

CONGA DRUMS

BASS MARIMBA

MAR. 1

MAR. 2

MAR. 3

CAB.

C. DR.

B. MAR.

BAMBOULA

Louis Moreau Gottschalk, piano prodigy and New Orleans' great classical composer, concertized throughout the world. His parents owned a Rampart Street home in the Treme neighborhood on the edge of the French Quarter. Gottschalk would walk onto his balcony on Sunday mornings and listen to slaves who were allowed to meet and who played music across the street in Congo Square, a patch of land in Treme.

In Congo Square, Gottschalk experienced African dance and music, but he was also introduced to new instruments such as bamboulas and banzas. Bamboula names drums made from bamboo as well as an African dance accompanied by that drum. Intrigued by the rhythms and tunes he heard in Congo Square, Gottschalk composed several pieces of music reflecting his experience.



Louis Moreau Gottschalk

Bamboula, a piece for solo piano composed between 1844 and 1845, was premiered by the composer at the Theatre d' Orleans in the French Quarter. Gottschalk may have heard the Creole tune sung by potato grillers on the streets of New Orleans. The rhythms of the bamboula drums are echoed in the first four bars of the original composition.

PERFORMANCE SUGGESTION

- ♣ Play percussion once through (no repeat).
- ♣ Add bass marimba. Play once through (no repeat).
- ♣ Add Marimba 1 and 3. Play once through (no repeat).
- ♣ Play Marimba 2 once through (no repeat).
- ♣ All play once through (no repeat).
- ♣ Play Marimba 2 and 3 once through (no repeat).
- ♣ All play once through (with repeat).
- ♣ Create a fantasia section allowing different combinations of instruments to play solo, duet, or trio ad libitum.
- ♣ All play once through (with repeat).



Crescent City Collection

When the Saints Go Marching In

Traditional
Arr. Steven A. Kennedy

MRS. 1

MRS. 2

MRS. 3

TAMB.

B. DR.

B. MRS.

8

This system contains measures 8 through 11. It features six staves: Mrs. 1 (Melody), Mrs. 2 (Harmony), Mrs. 3 (Melody), Tamb. (Percussion), B. Dr. (Percussion), and B. Mrs. (Bass). The key signature has one flat (B-flat). Measure 8 starts with a bass clef and a '6' below the staff. A large watermark 'Beatin' Path Publications' is visible across the score.

MRS. 1

MRS. 2

MRS. 3

TAMB.

B. DR.

B. MRS.

12

This system contains measures 12 through 15. It features six staves: Mrs. 1 (Melody), Mrs. 2 (Harmony), Mrs. 3 (Melody), Tamb. (Percussion), B. Dr. (Percussion), and B. Mrs. (Bass). The key signature has one flat (B-flat). A large watermark 'Beatin' Path Publications' is visible across the score.

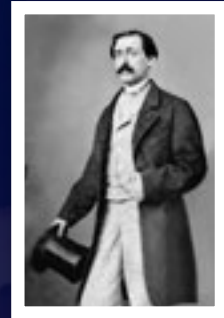


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BAMBOULA
WHEN THE SAINTS GO MARCHING IN
JOE AVERY'S PIECE (SECOND LINE)
GRAND TEXAS
'FESS UP
GREAT BIG HOUSE
STRUTTIN' IT
MARIGNY STOMP
BOOKER BLUES
TREME SONG
TIGER RAG



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