



You're Not Wrong

KRIS BERG

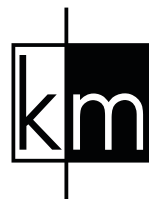
Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Vibraphone	1
Guitar	1
Piano	1
Bass	1
Drums	1

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Kris Berg

As a bassist, Kris tends to start original compositions from the “bottom” up, starting with a groove or rhythmic chord progression idea and composing melodies over the top. For his arrangements, Kris loves to “change” things up including meter, style, tempo or “de-construction” of the melody.

You're Not Wrong

“You're Not Wrong” is an original composition inspired by some of the awesome funk-rock big band music I grew up with (shhh – last century). This chart was commissioned by my lead trombonist in The Metroplexity Big Band and a hall of fame educator in Louisiana – Tim McMillan. It's a kick in the pants, groove to the end kind of thing that will rock the house!

When first rehearsing this chart, I would start at 15 and work my way to the end, then coming back and getting the introduction together later. Be sure your rhythm section is tight and digging in with a nasty groove from the get-go. A great groove will inspire a great performance. Trombones should be punchy at 19. At 23 when the Trumpets come in, Trombones can back it up with a touch in volume only. When Saxes come in, Trumpets can come down a touch in volume. This should help keep things from getting heavy. Saxes are the melody, so be sure they can be heard. Melody always wins. And they should be aggressive!

At 39 the chart becomes a Trumpet section feature. Think Maynard or Bill Chase. Make sure they project and are balanced. Trumpets should be tight and in time at 47. Everyone should exaggerate the dynamic drop starting in ms. 55. The stop time at the beginning of the solos will be best effective if nothing is keeping time during the breaks. If needed, Hi-hat on 2 and 4 is fine. No foot tapping please!! The rhythm section should build with the solos as more backgrounds come in. Dynamics in the first and second endings before 108 are crucial.

The Piano has fills at 108. Either play what is written or make up your own bluesy fills but play hard and loud. 124 is unison, so everyone doesn't have to blow fortissimo for it to be appropriately loud. It's important that it doesn't get heavy. Saxes and rhythm section really bring out your lines in ms. 130-131. The last note should be huge and thick! BAM!

Now, let's go back and talk about the introduction! All the lines in ms. 1 and 4-5 are the same tempo as the chart. Play them strong and then 'fp' the last note (with no crescendo). The Sax/Trumpet lines in ms. 2-4 and 7-8 can start at tempo, but quickly ritard for a dramatic effect. They could also be conducted at a slightly slower tempo of your choice. The slow line in ms. 9 is slower, but then the Sax/Trumpet line starts at our 160 tempo and then ritards again. A long and messy fall off in measure 13 would be greatly appreciated by the composer. With some practice, the intro will sound the best if the players don't need a full measure of count off after each ritard. Just a downbeat into the next section will work the best.

“You're Not Wrong” is the perfect chart for concerts or contests where you want to absolutely burn down the house. Awesome way to close a concert and great fun on the outdoor gigs too. Please feel free to contact me with your questions and comments.

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SoloMate
Practice Improvisation

SoloMate recordings are rhythm section only tracks
with the changes from the solo section of the chart.
Go to kendormusic.com and search the title of this piece.

You're Not Wrong

KRIS BERG
(ASCAP)

Conducted $\text{♩} = 160$ rit. $\text{♩} = 160$ rit. slower $\text{♩} = 120$

The musical score is arranged for a jazz band and includes the following parts: Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-4, Vibraphone, Guitar, Piano, Bass, and Drums. The piece is in 4/4 time and features a key signature of two sharps (F# and C#). The tempo starts at 160 beats per minute (BPM) for the 'Conducted' section, then slows to a 'rit.' (ritardando) section, returns to 160 BPM, and finally slows to 120 BPM for the 'slower' section. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'Kendor Music Publishing' is overlaid diagonally across the score.

♩ = 160

molto rit.

1/2 time rock feel ♩ = 160 15

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

2nd x only

D7#9 funky comp - wah wah

Gsus9

D7#9

Gsus9

A7#9

Fill

Hi-hat

10 11 12 13 14 15 16 17 18

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23

2nd x only

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

cont. sim.

simile

D7#9 Gsus9 D7#9 Gsus9 A7#9 D7#9 Gsus9 D7#9 Gsus9 A7#9 D7#9

19 20 21 22 23 24 25 26 27

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31

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

28 29 30 31 32 33 34 35 36

39

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Vib.
 Gtr.
 Pno.
 Bass
 Dr.

47

A. Sax. 1
 A. Sax. 2
 T. Sax. 1
 T. Sax. 2
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Vib.
 Gtr.
 Pno.
 Bass
 Dr.

The score is arranged in a standard orchestral layout. The woodwinds (Saxophones and Trumpets) and brass (Trombones) parts feature complex rhythmic patterns, including triplets and sixteenth notes. The percussion (Drums) and keyboard (Piano) parts provide a steady accompaniment. The guitar part is a rhythmic accompaniment. The score is marked with a large watermark: "For Preview Only Kendor Music Publishing".

56

64

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Grtr.

Pno.

Bass

Dr.

opt solo
Asus⁹

E7^{#9}

Bb13

Asus⁹ Dsus⁹ E7^{#9}

Asus⁹

opt. solo
Asus⁹

E7^{#9}

Bb13

Asus⁹ Dsus⁹ E7^{#9}

Asus⁹

opt. solo
Gsus⁹

D7^{#9}

Ab13

Gsus⁹ Csus⁹ D7^{#9}

Gsus⁹

funky comp
Gsus⁹

Gsus⁹ D7^{#9} Ab13

Gsus⁹ Csus⁹ D7^{#9}

Gsus⁹

Gsus⁹

Fill

Cym. bell

56 57 58 59 60 61 62 63 64 65

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A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vib.
Gtr.
Pno.
Bass
Dr.

Chord progression: E7#9, Asus9, E7#9, G13, G#13, Asus9, E7#9, D7#9, Gsus9, D7#9, F13, F#13, Gsus9, D7#9.

Drum notation: sim.

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This musical score page includes parts for the following instruments: A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2, B. Sax., Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Vib., Gtr., Pno., Bass, and Dr. The score is written in 4/4 time with a key signature of two sharps (F# and C#). A large watermark reading "For Preview Only" and "Kendor Music Publishing" is overlaid diagonally across the center of the page. The music features various chord voicings and melodic lines across the instruments.

88

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

Chord symbols: E7#9, G13, G#13, Asus9, D7#9, F13, F#13, Gsus9.

Watermark: For Preview Only Kendor Music Publishing

A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Vib.
Gtr.
Pno.
Bass
Dr.

1.
2.

Asus² E7^{#9} end solo

Asus² E7^{#9} end solo

Gsus² D7^{#9} end solo

Gsus² D7^{#9}

Gsus² D7^{#9}

Fill

16 17 18 19 20 21 22

108

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

*f*7#9 screamin' distortion solo!!!

*f*7#9 comp between band hits

as is

Huge fill!

105 106 107 108 109 110 111 112 113

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A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Vib.

Gtr.

Pno.

Bass

Dr.

Huge fill!

114 115 116 117 118 119 120 121 122 123

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