PREMIER JAZZ SERIES

Belwin JAZZ
a division of Alfred

As Recorded by Phil Woods and Kris Berg & the Metroplexity Big Band

Lifelong Friends

KRIS BERG

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet (Flugelhorn)
2nd B♭ Trumpet (Flugelhorn)
3rd B♭ Trumpet (Flugelhorn)
4th B♭ Trumpet (Flugelhorn)
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Acoustic Bass
Drums
Solo E♭ Alto or Baritone Saxophone
Solo B♭ Tenor Saxophone
Solo B♭ Trumpet
Solo Trombone

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NOTES TO THE CONDUCTOR

"Lifelong Friends" is a feature ballad in the style of the great Stan Kenton Orchestra. The biggest keyword for this chart is "drama." The style is very dramatic and many techniques can be used to help capture that drama. I highly recommend you listen to both the outstanding Alfred demo of this tune and also my version, featuring Phil Woods, on my CD *Time Management*, Kris Berg & The Metroplexity Big Band. (krisbergjazz.com)

From the very first note, intonation is key. Be sure to allow the unison C to sit a while before you start the second measure. Again, drama. Particular attention and exaggeration of dynamics will also contribute to the beauty of this chart. After the *fermata* in m. 8, allow the tune to breathe before the melody comes in. The soloist should set the tempo for the band with the two quarter-note pickups.

Changes are included over the melody so the soloist may take some liberties with how he or she chooses to interpret. Backgrounds that come in before m. 17 should think in the Kenton style, which for saxes means no *vibrato*. Notice how the trombone line in m. 18 leads to the trumpet line in m. 19—make sure they balance well. In m. 24, saxes should use a breath accent on the triplets, à la Kenton, and again in m. 26. The band should get big in a lyrical way in m. 29. Be sure the drummer supports this as well.

Drums should start hinting at the double-time feel at the end of m. 39 as the band starts to swing the sixteenth notes in m. 39 and m. 40. The background melody switches around during m. 57, between the saxes, trumpets, and trombones. Be sure that the players bring out their melody segments and back off when playing half notes.

Drums must build starting in m. 61 to support the *fortissimo* at m. 65. This should be huge—big and bold, but not heavy. The last three notes before the *fermata* should be very big, heavy even. Drums should crash and roll a loud crash cymbal during the *fermata*, but clip it when the band is cut off. Please put a huge pause here in the music, and let the sheer volume of the band sink into your audience as it echoes around the music hall. Then have the soloist tenderly come in with the pickup notes to m. 70.

After the *cadenza*, the soloist should slightly pause and then come in with pickups to m. 76. The sax line in m. 76 again uses breath accents and accelerates a little, as m. 77 should be slightly faster than earlier in the tune. Measure 80 has a cut off on 4 "and" so that a clear break occurs before the pyramid stack in m. 81. This measure should have a very strict eighth-note feel, and the notes should resemble bell tones. Allow the soloist a short *cadenza* at the end, and then cue in the last note in the bass.

This is a great chart for your ballad part of any program. It should feature one of your most musical soloists and, if played dramatically, will bring the house down! Thank you for all the support. I hope you enjoy "Lifelong Friends"!

If you have any questions, please feel free to email me at kris@krisbergjazz.com.

—Kris Berg

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Kris Berg

Kris Berg, director of jazz studies at Collin County Community College, TX. He received his masters and bachelors degrees in jazz studies from the University of North Texas. Under his direction, the Collin jazz ensembles have appeared in Nassau, Bahamas and festivals throughout the U. S. Mr. Berg is the founder/director of the Collin Jazz Fest and the Texas All-Star Jazz Camp. Mr. Berg's charts have been performed and recorded all over the world and is currently active as an artist/clinician for Yamaha Corporation of America.

CONDUCTOR
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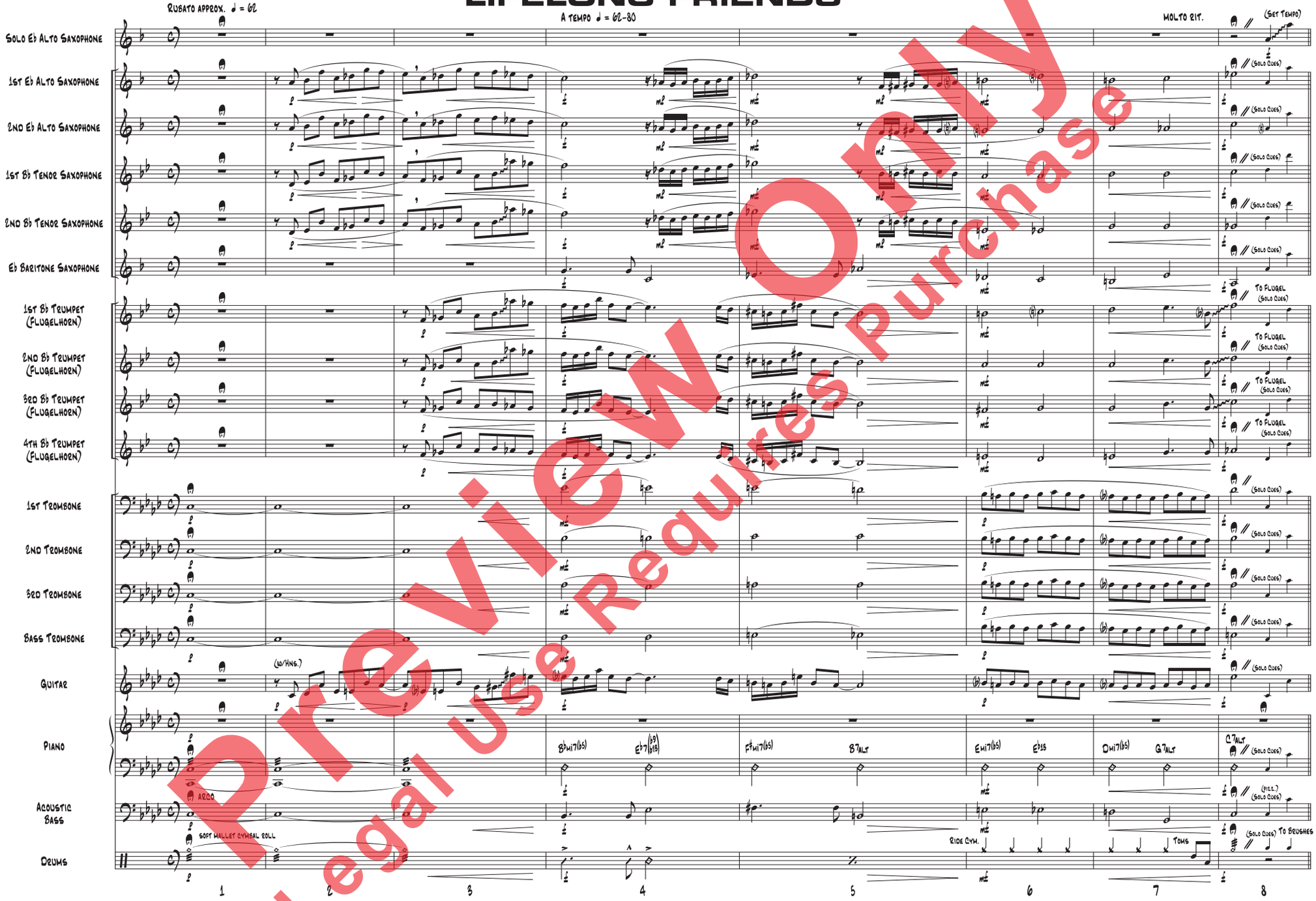
As Recorded by Phil Woods and Kris Berg & the Metroplexity Big Band on "Time Management"

By Kris Berg

LIFELONG FRIENDS



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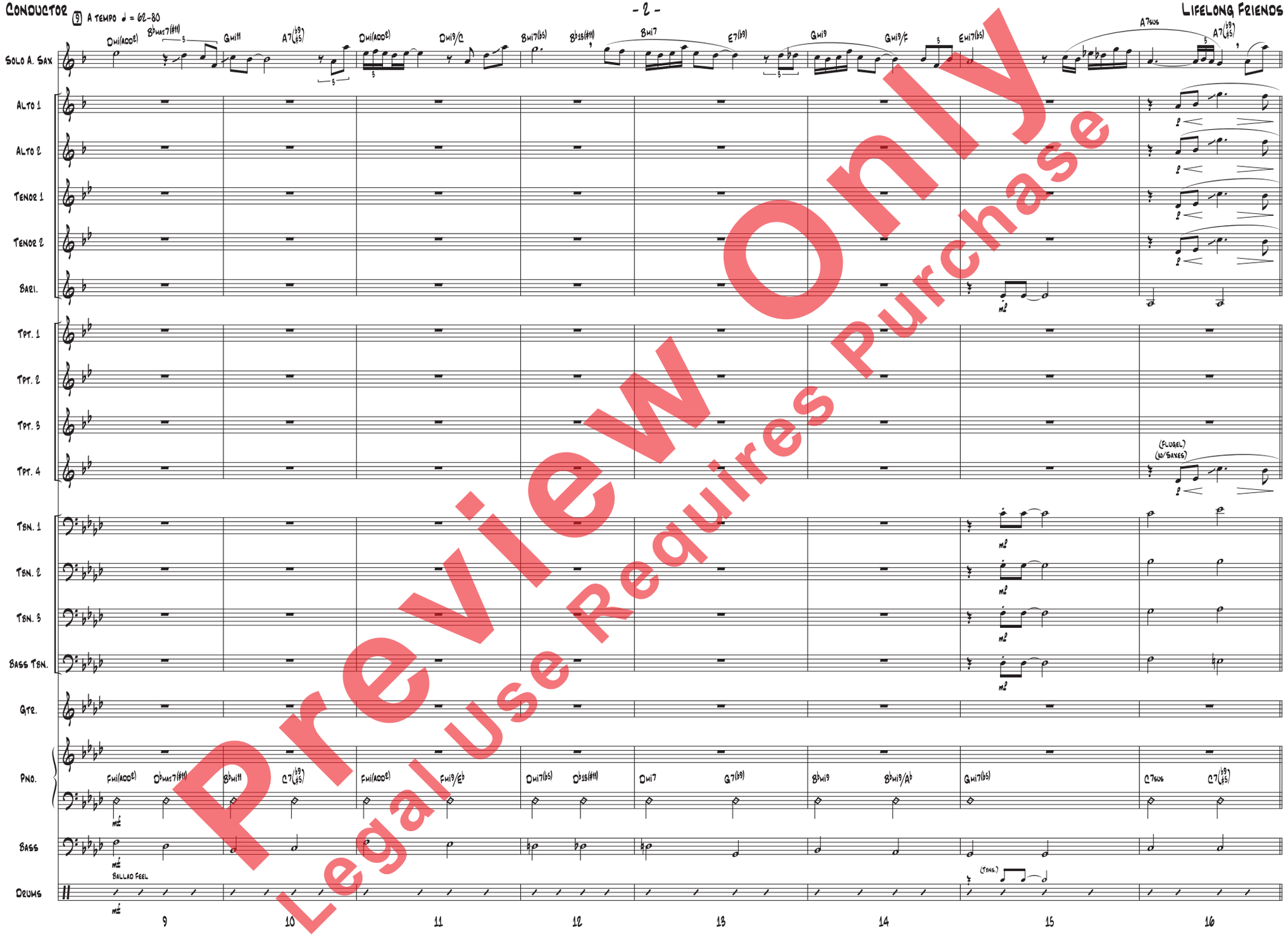

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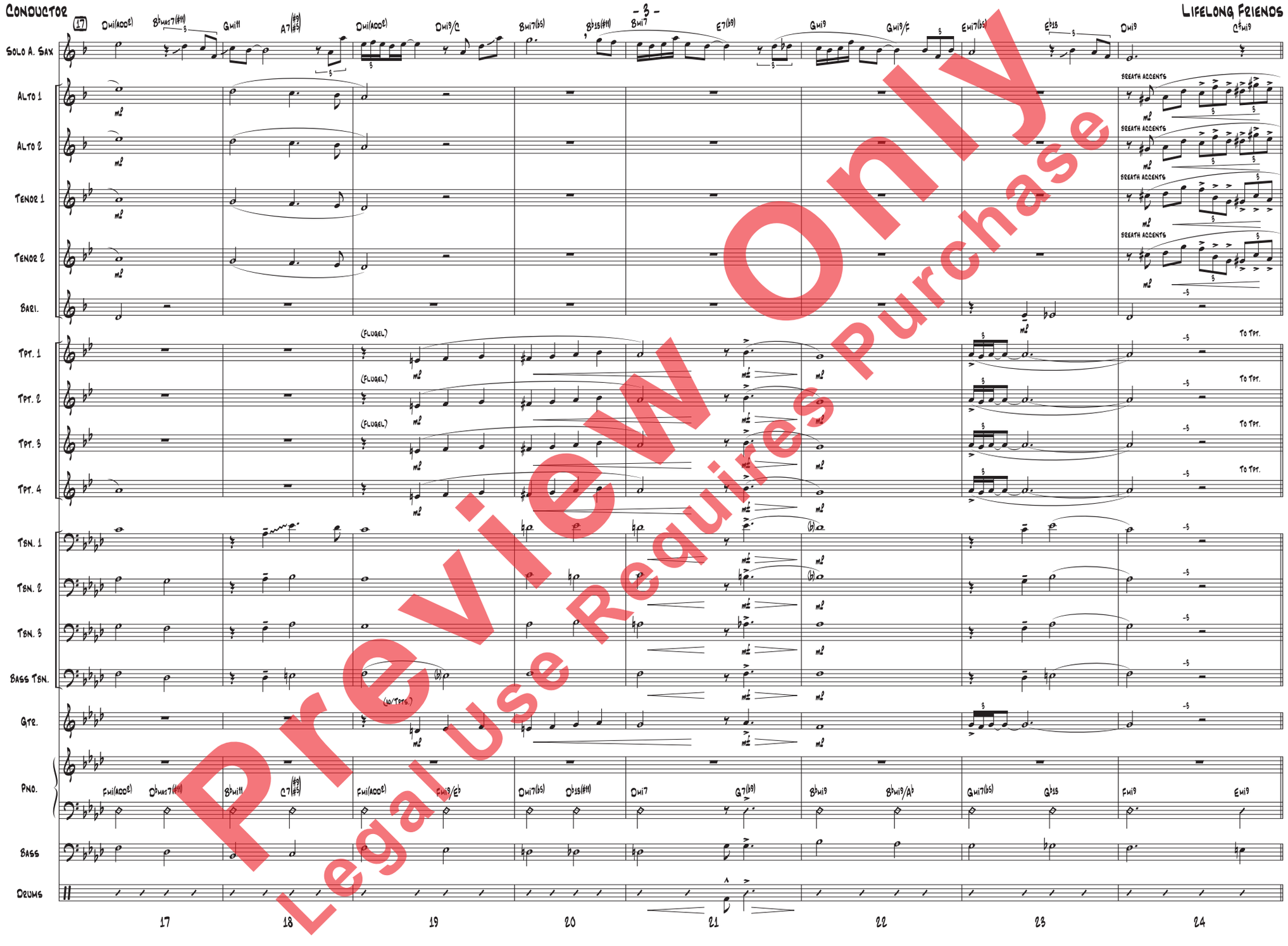

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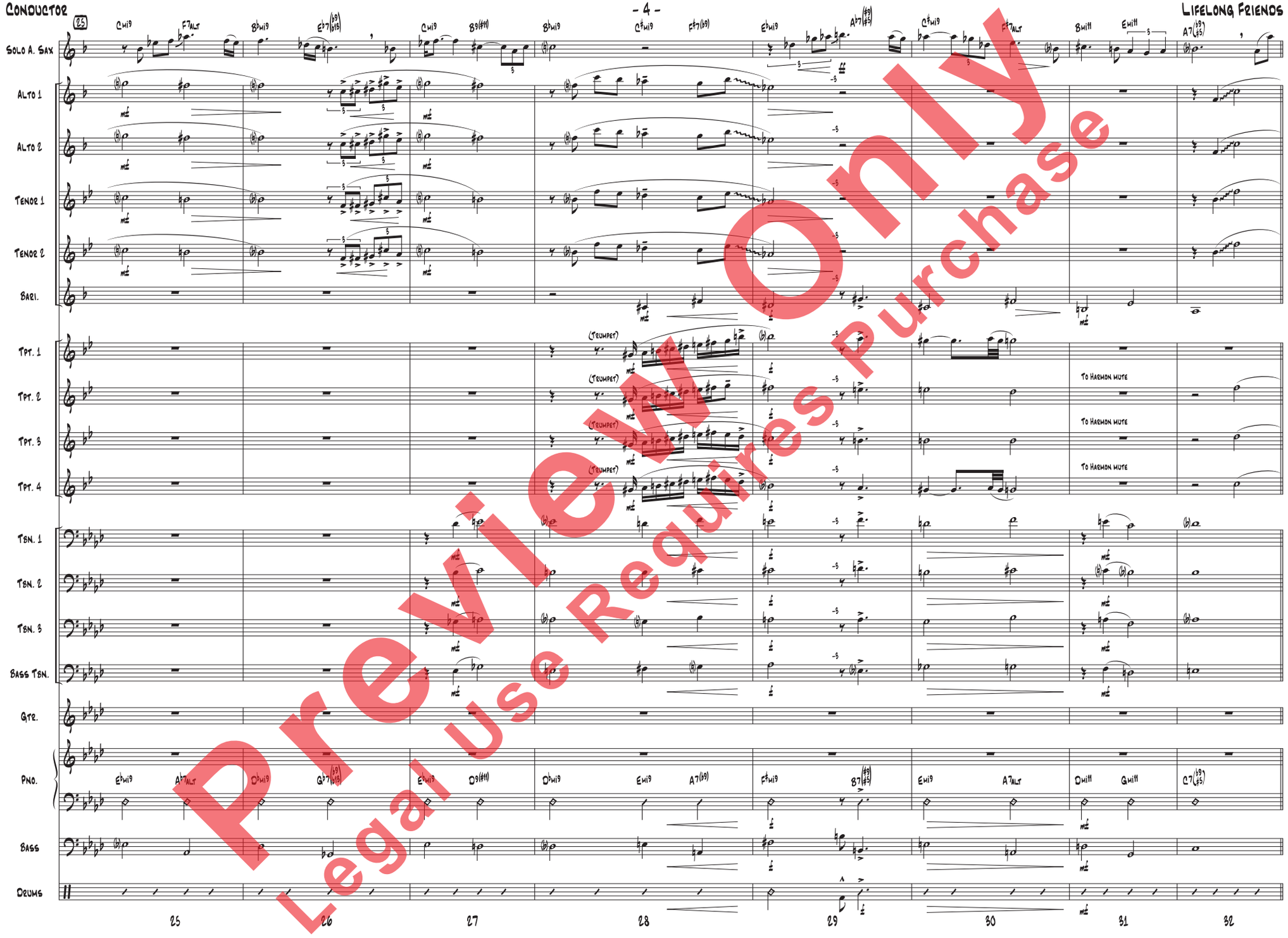

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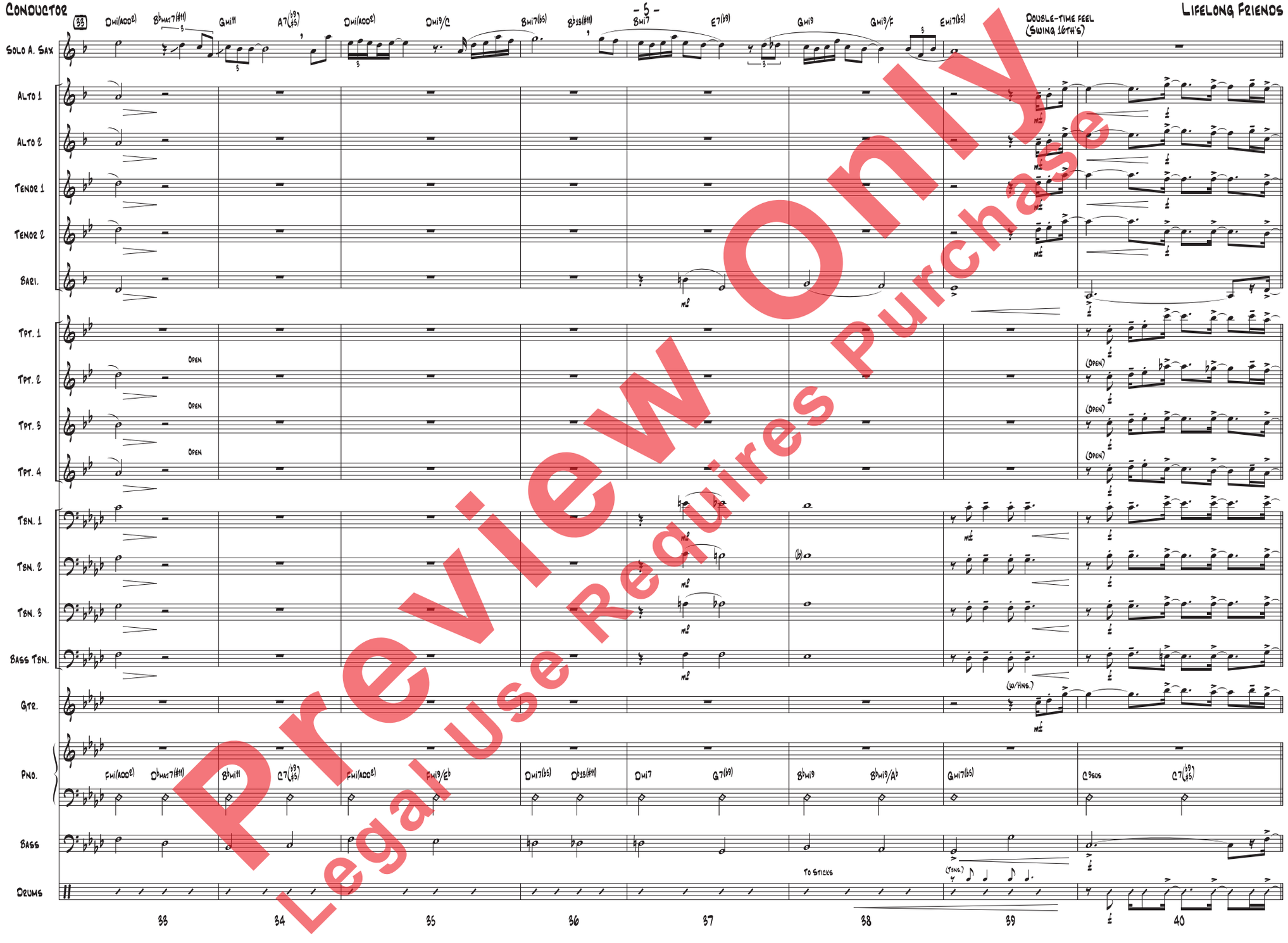

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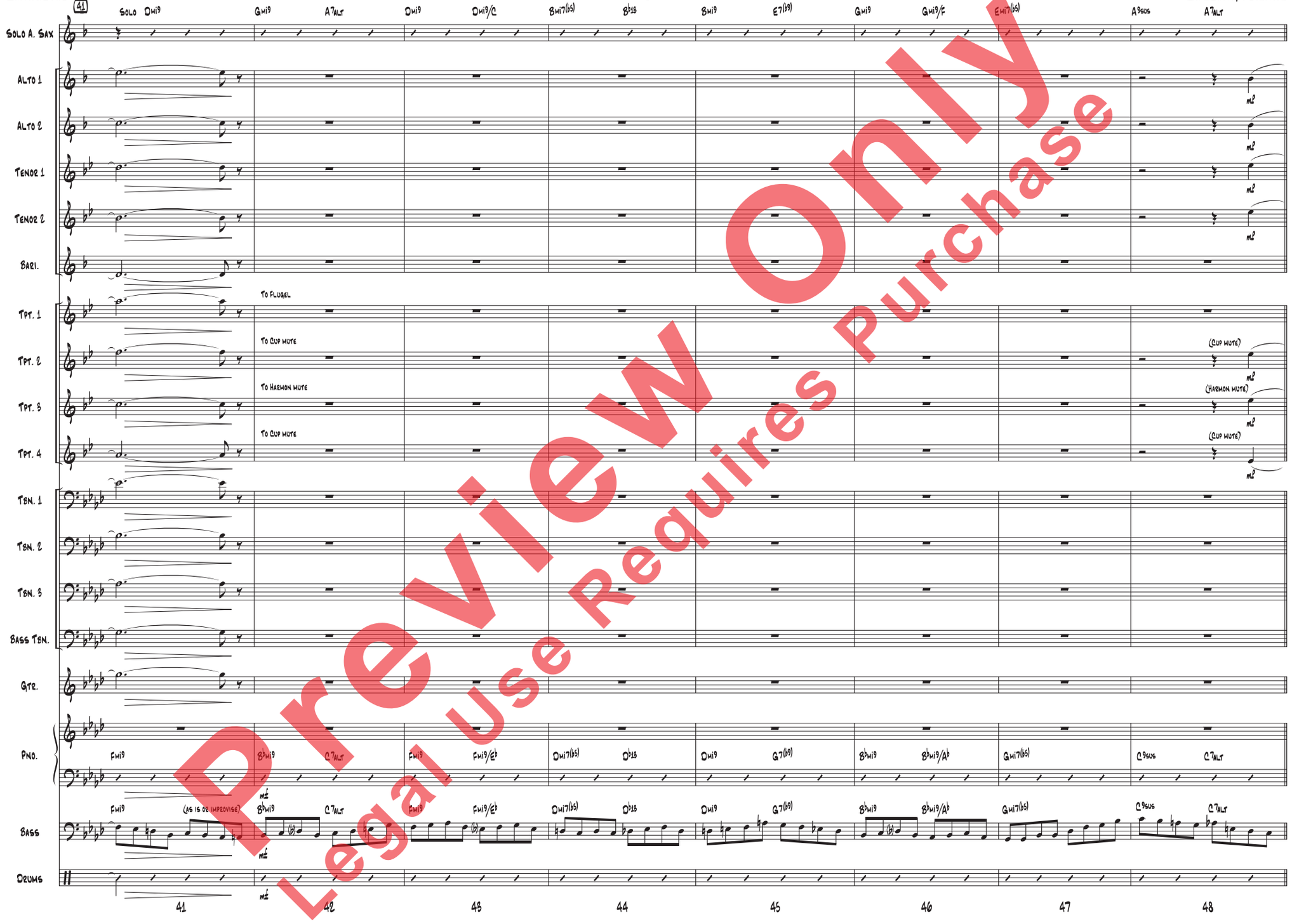

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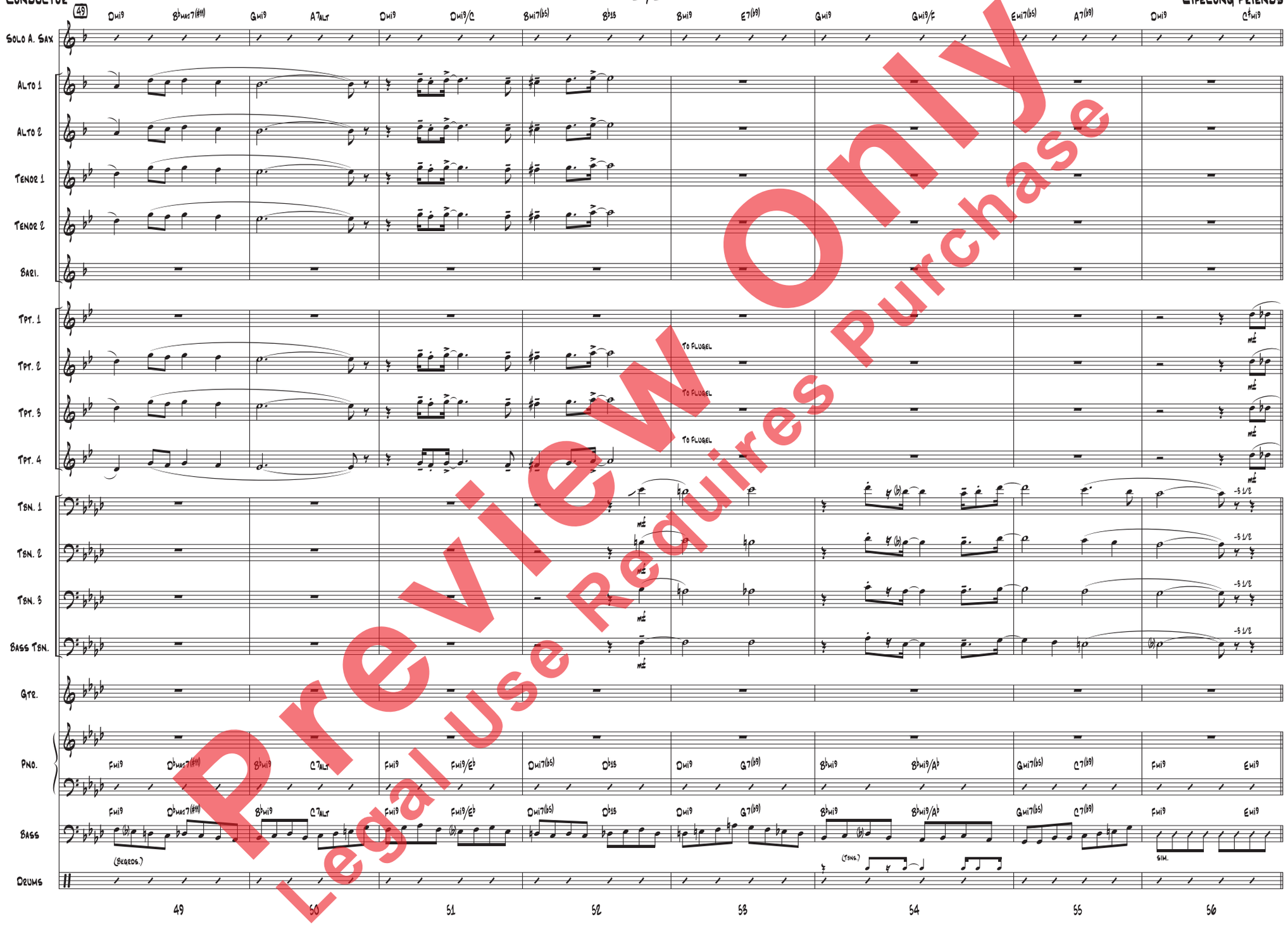

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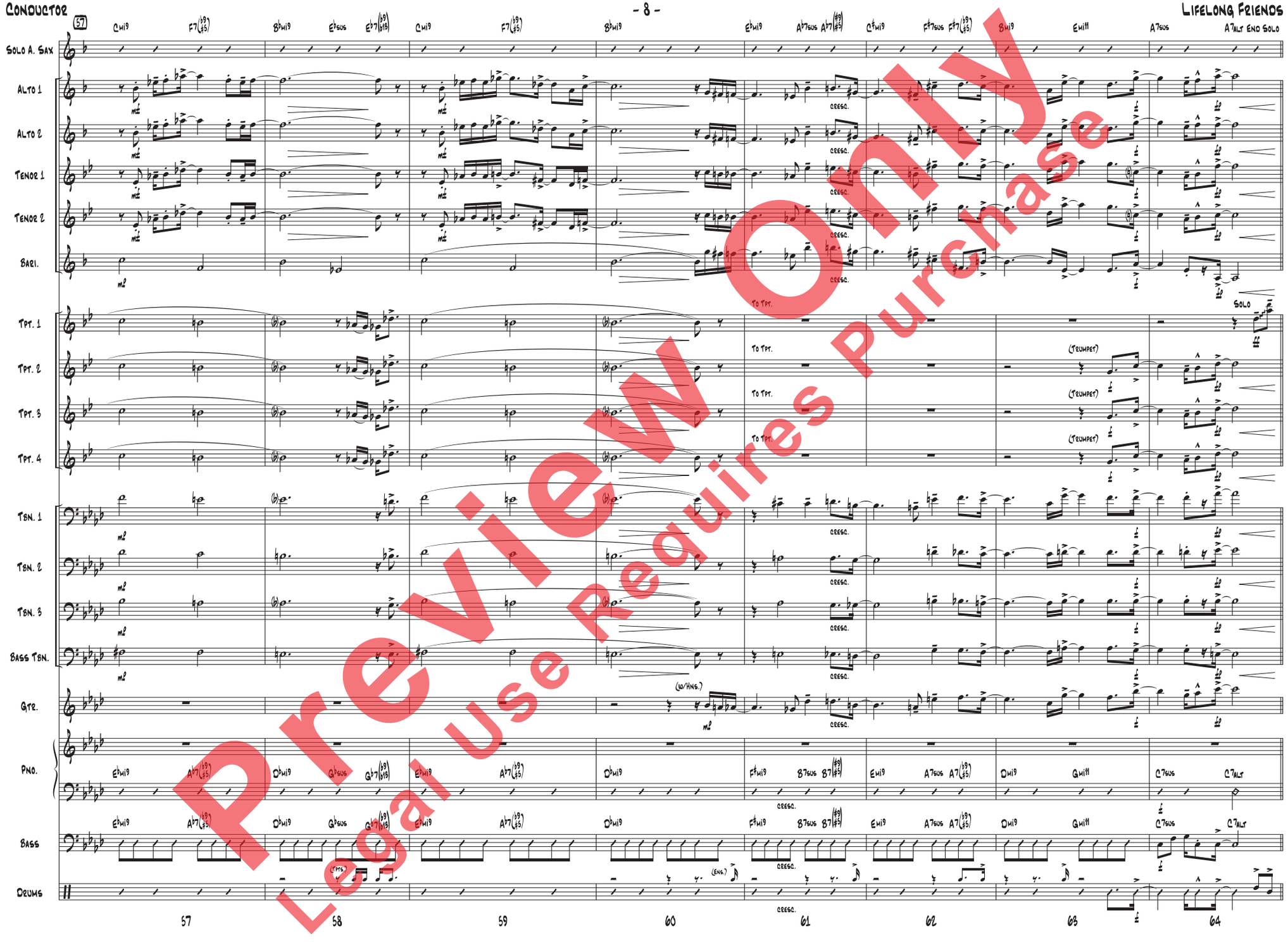

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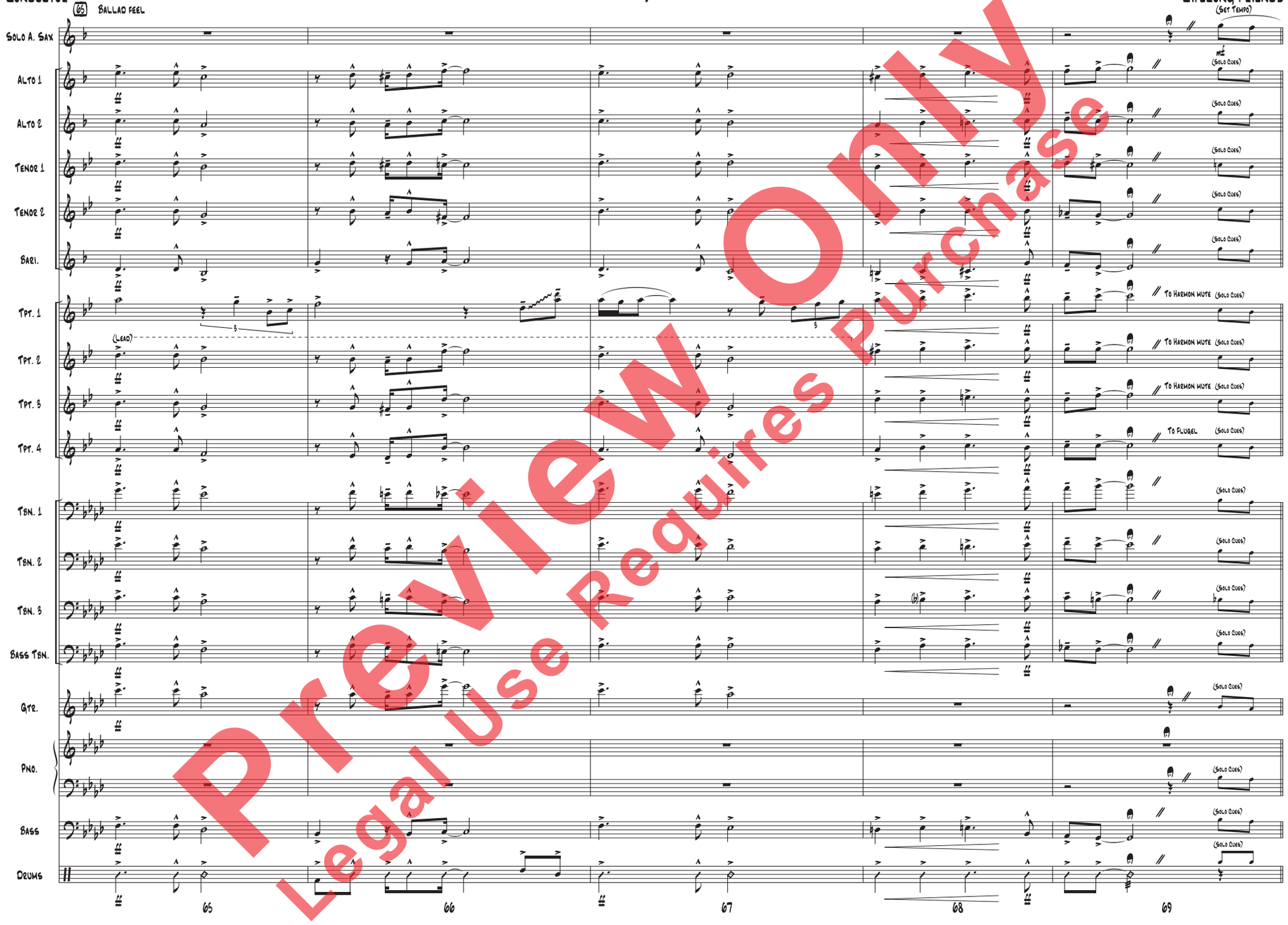

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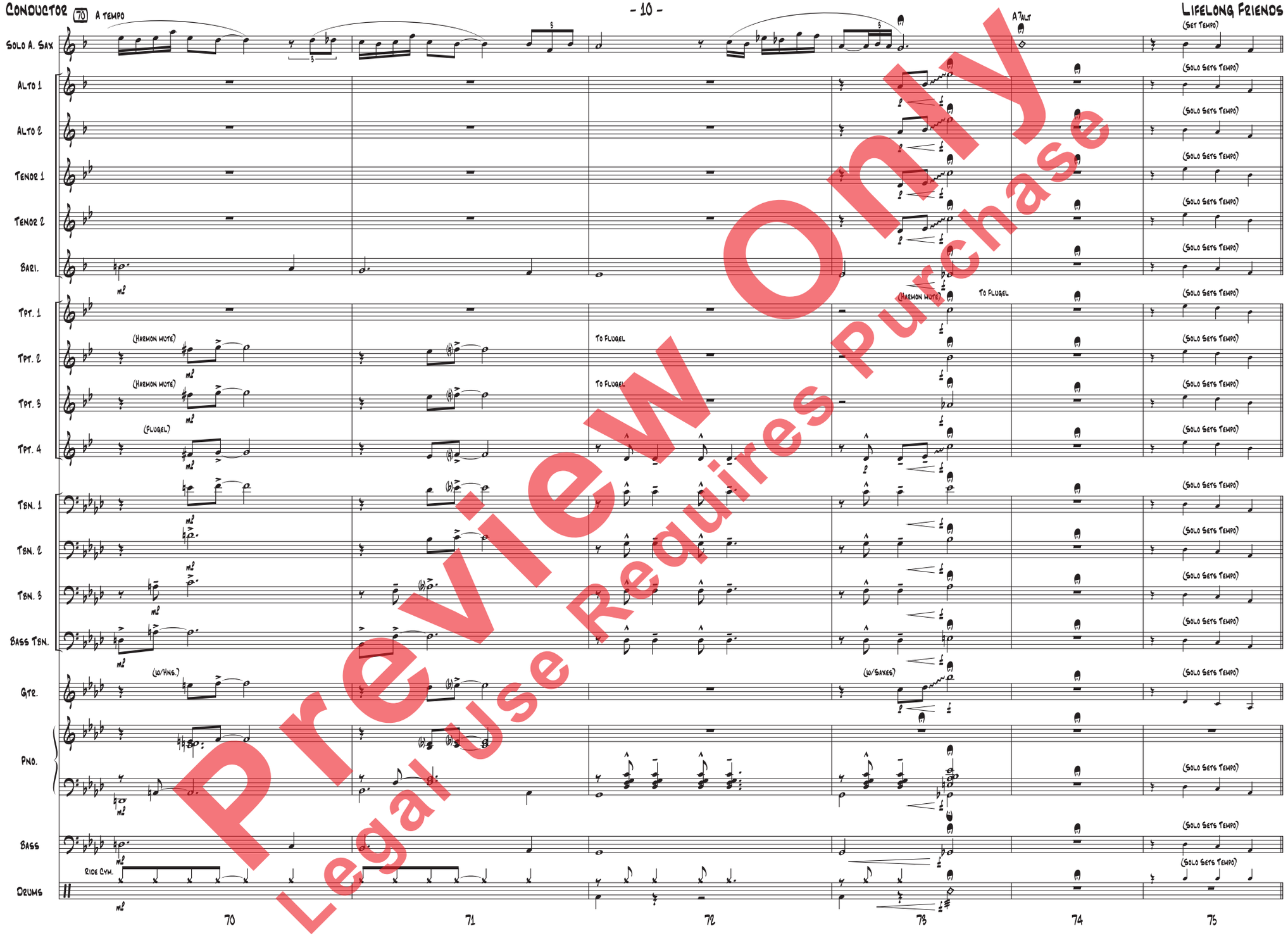

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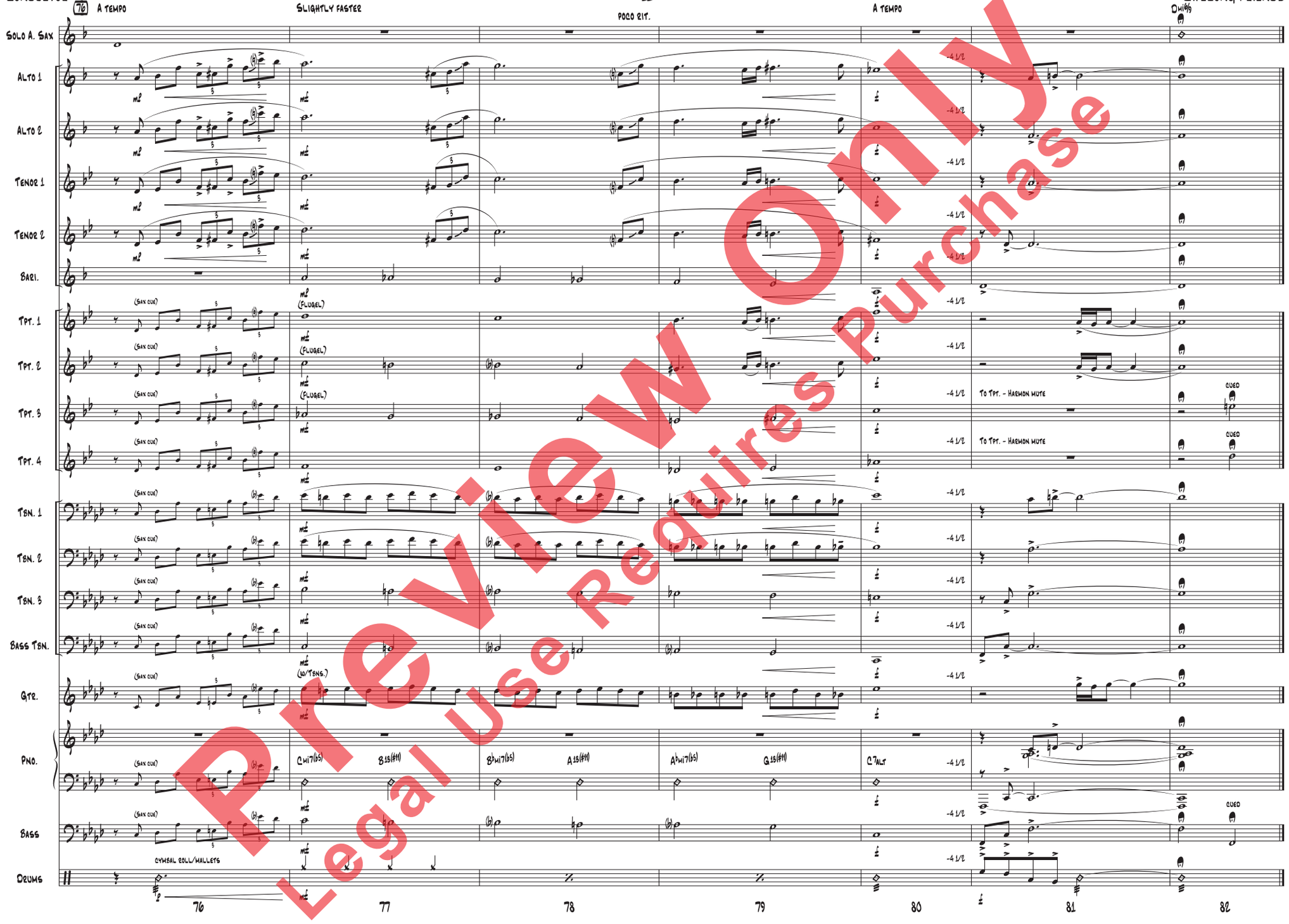

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