

JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Modern Pecknology

By 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
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet

1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Modern Pecknology is my latest funk anthem dedicated to the common chicken. It's aggressive and fun! I highly recommend listening to the Alfred demo of this tune to get a great idea of what it should sound like! Check it out at alfred.com/downloads.

The opening should completely capture that band room “noise” that happens before the director walks in, where students are practicing as loud as they can, or trying to play as high as they can, or as fast as they can; drummers are jamming away, etc. On stage for a performance, you could start this out by one or two players entering the stage at a time and starting to play and then building as more players enter. But eventually or immediately, there should be utter chaos—sounds like a great concert opener! While all this is happening, you walk out and give them a big count off and BAM, you're into measure 2! Just have fun with this!

If there is one super important word for *Modern Pecknology*, it would be *articulations*. It is crucial that all players pay careful attention to the many articulations used in this chart. Staccatos are short but not clipped, and the *marcato* or rooftop accents are detached and accented.

The groove begins at m. 3 with drums and bass together in a tight hi-hat beat and horns at their funkier—clean and tight. The melody at m. 11 features tenor sax, trombone, and distorted guitar. For the guitar effect, try something with some grit, but not overdriven and too loud—please balance. Think John Scofield, not Slash! The dynamics in the melody are very important as well.

The rhythm section should smooth out at m. 31, and the trombones and 4th trumpet should play with bell tones. Repeating the first ending more than once can lengthen solos at m. 41. Cue the backgrounds for the last time through and head on to the second ending.

The full band trades with the drummer at m. 67. This section should be loud and precise. Be sure the bass instruments, which have different rhythms from the other horns, bring out their notes. The drummer should catch the figures with the band and then play big drum fills in between, being very careful to cue the band for the next section.

Measures 100–107 should be light enough that m. 108 is an explosive surprise in volume. Last note should be played “phat” (or not too short).

I know you and your students will dig this! If you have any questions, please contact me at krisbergjazz.com.

Enjoy!

—Kris Berg



**Kris
Berg**

Kris Berg is the 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 he is currently active as an artist/clinician for Yamaha Corporation of America.

CONDUCTOR
450865

MODERN PECKNOLOGY

By Kris Berg

RANDOM CRAZY IMPROVISATION
A LA BEFORE SAND CLASS FUNK ♩ = 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

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CONDUCTOR

- 2 - (11)

MODERN PECKNOLOGY

[illegible]

CONDUCTOR

- 3 -

19

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

14 15 16 17 18 19 20

CONDUCTOR

- 4 -

MODERN TECHNOLOGY

23

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

21 22 23 24 25 26

CONDUCTOR

- 5 -

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

BASS TEN.

GTR.

PNO.

BASS

DRUMS

TO HARMON MUTE

HARMON MUTE

HALF-TIME FEEL

BELL

27

28

29

30

31

32

33

CONDUCTOR

- 6 -

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

To Coda

OPEN

34 35 36 37 38 39 40

1.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

47

48

49

50

51

52

CONDUCTOR

- 9 -

MODERN TECHNOLOGY

2.

55

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CHORDS: C7(#9), A^b15(6/9), A^b15(#11), A^b15(6/9), A^b15(#11)

FILL -----

HALF-TIME REEL

BELL

55 54 55 56 57 58

60

CONDUCTOR

- 11 -

MODERN TECHNOLOGY

2. 67

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71

MASSIVE FILL

CONDUCTOR

- 12 -

MODERN TECHNOLOGY

D.S. AL CODA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

72 73 74 75 76 77 78 79

MASSIVE FILL

FILL

CONDUCTOR

CODA

- 13 -

MODERN TECHNOLOGY

84

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

FILL

BELL ON UP BEATS

80 81 82 83 84 85 86 87

SIM.

CONDUCTOR

- 14 -

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

88 89 90 91 92 93 94

CONDUCTOR

- 15 -

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101

CONDUCTOR

- 16 -

MODERN TECHNOLOGY

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

102

103

104

105

106

107

108

FILL

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