



You're Not Wrong

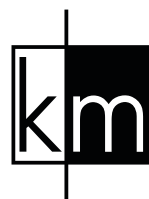
KRIS BERG

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



SJK2603FS



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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 down 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. Not 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 low 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 $\text{♩} = 120$

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Vibraphone

Guitar

Piano

Bass

Drums

1 2 3 4 5 6 7 8 9

$\text{♩} = 160$ *molto rit.* $\text{♩} = 160$ 1/2 time rock feel 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

Fill

Hi-hat

funky comp - wah wah

mf

$D7^{\#9}$ G_{sus}^9 $D7^{\#9}$ G_{sus}^9 $A7^{\#9}$

10 11 12 13 14 15 16 17 18

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

Chord symbols: D7#9, Gsus9, A7#9

Measure numbers: 19, 20, 21, 22, 23, 24, 25, 26, 27

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

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Chord symbols for Gtr. and Pno. staves:

- Gtr. 28: Gsus⁹
- Gtr. 29: D7⁹
- Gtr. 30: B7⁹
- Gtr. 31: Ab¹³
- Gtr. 32: F7⁹
- Gtr. 33: D7⁹
- Gtr. 34: Gsus⁹
- Gtr. 35: A7⁹
- Gtr. 36: D7⁹
- Gtr. 37: Gsus⁹
- Pno. 28: D7⁹
- Pno. 29: B7⁹
- Pno. 30: Ab¹³
- Pno. 31: F7⁹
- Pno. 32: D7⁹
- Pno. 33: Gsus⁹
- Pno. 34: A7⁹
- Pno. 35: D7⁹

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.

time

37 38 39 40 41 42 43 44 45 46

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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.

3 4 4 4

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47 48 49 50 51 52 53 54 55

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.

Gtr.

Pno.

Bass

Dr.

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

Fill

Cym. bell

56 57 58 59 60 61 62 63 64 65

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80

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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.

76 77 78 79 80 81 82 83 84 85

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.

E7#9 G13 G#13 Asus9 E7#9 Asus9 E7#9

D7#9 F13 F#13 Gsus9 D7#9 Gsus9 D7#9

D7#9 F13 F#13 Gsus9 D7#9 Gsus9 D7#9

D7#9 Gsus9 D7#9 Gsus9 D7#9

86 87 88 89 90 91 92 93 94 95

1. 2.

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.

Asus⁹

E7^{#9}

end solo

Qsus⁹

D7^{#9}

Fill

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104

108

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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.

as is

Huge fill!

F7#9 screamin' distortion solo!!!

F7#9 comp between band hits

Q#us9 F13 Eb7#9 Db7#9 C7ALT

105 106 107 108 109 110 111 112 113

For Preview Only
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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.

114 115 116 117 118 119 120 121 122 123

Huge fill!

124

For Preview Only
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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.

end solo

no fill

Fill

Fill

no fill

Huge fill!

124 125 126 127 128 129 130 131 132