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
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)
NOTES TO THE CONDUCTOR

An important concept for *No Spring Chicken* is the feel—lay back and relax the horns, rhythms section, everyone. This “chicken flavored” chart will sound great with a laid back approach and of course, don’t let it rush! Exaggerate the dynamics in measures 9–11. A similar dynamic approach occurs in several places in the chart and the dynamics should always be apparent. In measure 16, the upper saxes should play those hits fat—not too short—leading into the bass/bari line. This idea occurs again in measures 30, 45, and 93.

It’s very important that the trombones/bari execute a *subito* in measure 30. Don’t let it crescendo, and again in the saxes in measure 93. The drummer should not fill there, but just offer a soft lead-in back into the groove. In measure 38, saxes should exaggerate the bend on the half note and be sure to use the breath marks in measures 42–44.

The section beginning at measure 60 features the band trading with the drummer. Watch out for the three-measure phrases! The drummer should play tasty (clever) groove ideas for the fills, not bombastic rock solo fills. Each three-bar phrase builds on the last. Horns should really bite the ascending quarter notes in measure 70. Use a bell tone idea, hitting the note and then backing off so you have a long sustain. In measure 81, I really like the brass using a “doit” on beats 2 and 4. If that proves too difficult, you could substitute a bend idea or just play the notes legato.

First six beats of the coda are dynamically the loudest part of the chart, except for the ending. Saxes must immediately drop the dynamics where marked in measure 85. The drummer should really pop the hits in measure 85 and then not play on beat 3 at all—with no sound ringing over. Then the rhythm section should settle back into the cool, laid-back groove. As the band fades, the dynamics at the section beginning in measure 95, be sure to keep good tone and groove. The last four measures should be a really surprising dynamic change. Exaggerate the crescendo in measure 100!

I hope you enjoy *No Spring Chicken*; I had a blast writing it!

—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.
Commissioned by the Silver Jaguar Band Boosters for the Fort Zumwalt West H.S. Band, Dale Sharkey, Director

NO SPRING CHICKEN

By KRIS BERG