



True North

GEORGE WHITTY & ERIC MARIENTHAL

Arranged by KRIS BERG

Instrumentation

Full Score	
Alto Saxophone 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
Guitar	1
Piano	1
Bass	1
Drums	1

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About the Arranger



Kris Berg is an international best-selling composer and arranger. He has written charts for Kurt Elling, Sean Jones, Veronica Swift, Delfeayo Marsalis, Wayne Bergeron and Chris Vadala, for honors bands in Texas, Oklahoma, Arizona, South Carolina, Maine, Maryland and Missouri, and for professional, college and public school bands around the globe.

A recipient of 8 Global Music Awards, Mr. Berg has released two highly acclaimed CD's (MAMA Records) as leader of the Metroplexity Big Band. "Time Management" and "This Time/Last Year" feature his unique writing and arranging. "Perspectives", his new CD, was released 2021. He has appeared or recorded with the likes of Wayne Bergeron, Phil Woods, Kurt Elling, Randy Brecker, Peter Erskine, Delfeayo Marsalis, and Bob Mintzer and has directed All-State Jazz Bands in Nebraska, Montana, Oklahoma, Maine, South Carolina, Arkansas, South Dakota, Nevada, Kentucky, Ohio, Arizona, Texas and Wyoming.

Kris is currently the Jazz Program Director for the Greater Dallas Youth Orchestra program and Music Director at Willow Bend Church in Plano, Texas. He taught college for almost 30 years and is the founder of the award-winning Jazz Program at Collin College including the Collin Jazz Fest and the Texas All-Star Jazz Camp.

True North

"True North" is a very hip contemporary jazz tune from the CD "Double Dealin'" recorded by GRAMMY award winners Eric Marienthal and Randy Brecker. Right away, I would like to recommend listening to the cut from their CD, as this will show style and be a great reference for your soloists. This arrangement was debuted at a JEN Conference in Dallas and will be featured on my 4th CD with my Metroplexity Big Band.

The style of the piece is a floaty, 1/8 note based groove (ECM) with a little bit of funk involved in the solo sections. George Whitty's Piano part here is important for capturing the style of the piece. On Bass, the original features John Pattituci on Acoustic Bass, but this arrangement will easily work with electric, especially a fretless electric.

I heard a great band director once say, "All the notes are long, unless they aren't!" LEGATO is a keyword for this arrangement. Everything should be connected and flow. Short notes are marked with staccatos or accents, but don't play them too short. Just separated.

There is a little soloing for the featured Alto Sax and Jazz Trumpet. Not much here is needed, save your big stuff for later. When the melody hits, your Alto Sax and Trumpet should be in-tune and phrased well together. Still sounding individual, but also as a pair with regards to balance. The Bass joins the melody a bit at ms. 49. Be sure to bring your part out here through ms. 54. Bass is provided a solo spot at 66. This should be lyrical in style. No slapping or plucking please!!

Bring things down at the beginning of the Trumpet solo to provide room to build. At 98 the chord for the trumpet says "C-ish". It's basically dominant, but the soloist can go where he wants. This is where listening to Mr. Brecker on the original will pay big dividends. The Sax solo at 114 doesn't drop too far down, starting with a straight ahead, almost pop groove.

Shout starts at 136. Trumpets should be big, but lyrical without an edgy sound. Lead Trumpet gets a spot to shine at 147. Be sure to bring that out!

Let me explain rehearsal markings for the ending. Essentially, we have a 4-bar repeated phrase that keeps building. I used some marking other than measure numbers to help you help your players keep their place. I like to just hold up the appropriate number of fingers to cue each new section. Works like a charm. For the outro, I just make a fist, and we hit the big finish!

"True North" is an instant favorite of mine. I feel blessed to have worked with Randy and Eric on this and I know you will love this chart. Please feel free to contact me with your questions and comments. kris@krisbergjazz.com



Jazz Solo Practice Tracks can be found and used by going to excelciamusic.com and searching for the title of this piece.



krisbergjazz.com



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True North

GEORGE WHITTY & ERIC MARIENTHAL
Arranged by KRIS BERG (ASCAP)

Straight 8ths ♩ = 138

The musical score is arranged in a standard orchestral layout. It includes parts for Alto Sax 1 (w melody), Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari Sax, Trumpet 1 (flugel), Trumpet 2 (w melody), Trumpet 3 (flugel), Trumpet 4 (flugel), Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar (w flugels), Piano, Bass, and Drums. The score is in 4/4 time with a tempo of 138 beats per minute. A large diagonal watermark 'Excelcia Music Publishing' is overlaid across the center of the page. The drum part includes 'ride cymbal poetry' markings. The guitar part includes 'as is' markings. The piano part includes 'as is' markings. The bass part includes 'as is' markings. The saxophone parts include 'n2' markings. The trumpet and trombone parts include 'n2' markings. The score is divided into measures 2 through 9.

A Sax. 1 -4+
A Sax. 2 -4+
T. Sax. 1 -4+
T. Sax. 2 -4+
B. Sax.

Tpt. 1 (A. Sax.)
Tpt. 2
Tpt. 3
Tpt. 4

Tbn. 1 play 1st x only
Tbn. 2 play 1st x only
Tbn. 3 play 1st x only
Tbn. 4

Gr. finger-style arp
8b(SUS4) C(add2) F/A Eb/G F13 8b(SUS4) C(add2) F/A

Pno. 8b(SUS4) C(add2) F/A Eb/G F13 8b(SUS4) C(add2) F/A
PED. PED. PED. PED. PED. PED.

Bass C(add2) F/A Eb/G F13 8b C(add2) F/A

Dr. ride cymbal poetry sparse fill simili

A D/F# C/E D13 G A (trumpet)

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ZJE2601FS 10 11 12 13 14 15 16 17 18

22

with trpt

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

G/B F13 E7(9) Ebmaj7 C D

with alto

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Eb9 D7(9) Dbmaj7 Bb(sus4) C(add2) F/A Eb/G F13 Bb(sus4) C(add2) F/A

Pno.

Eb9 D7(9) Dbmaj7 Bb(sus4) C(add2) F/A Eb/G F13 Bb(sus4) C(add2) F/A

Bass

Eb9 D7(9) Dbmaj7 Bb C(add2) F/A Eb/G F13 Bb C(add2) F/A

Dr.

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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

Gtr.

Pno.

Bass

Dr.

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28 29 30 31 32 33 34 35 36

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Chord progression: Eb9, D7(b9), Dbmaj7, Bb(sus4) C(add2), Abmaj7, F13, Eb(add2), Bb(sus4) C(add2), F/A, Eb9, D7(b9), Dbmaj7

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

Gr.

Pno.

Bass

Dr.

to trumpet

trumpet

to trumpet

trumpet

to trumpet

trumpet

to pick

Ab(add2)

Gb(add2)

C(sus9)

C

Ab(add2)

Gm7

C(add2)

C/E

Ab(add2)

Gb(add2)

C(sus9)

C

Ab(add2)

Gm7

C(add2)

C/E

lite fill

46 ens

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
 Gtr.
 Pno.
 Bass
 Dr.

to fingers
 as is
 melody
 lite - cymbals only

Chords: $D^{\flat}add2/F$, $E^{\flat}add2/G$, $Fadd2/A$, $Gadd2/B$, $A^{\flat}maj7/C$, $A^{\flat}maj7$, $F13$

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

Gtr.

Pno.

Bass

Dr.

Chord progression: Eb9, D7(9), Dbmaj7, Bb(SUS4), C(add2), Abmaj7, F13, Eb(add2), Bb(SUS4), C(add2), F/A, Eb9, D7(9)

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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

Gtr.

Pno.

Bass

Dr.

81 82 83 84 85 86 87 88 89

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Solo
D(add2)
G/B
F/A
G13
C D(add2)
G/B
F9
E7(9)
Eb maj9
C D(add2)

Db maj7
C(add2)
F/A
Eb/G
F13
Bb(sus4)
C(add2)
F/A
Eb9
D7(9)
Db maj7
Bb(sus4)
C(add2)

Db maj7
C(add2)
F/A
Eb/G
F13
Bb(sus4)
C(add2)
F/A
Eb9
D7(9)
Db maj7
Bb(sus4)
C(add2)

Db maj7
C(add2)
F/A
Eb/G
F13
Bb(sus4)
C(add2)
F/A
Eb9
D7(9)
Db maj7
Bb(sus4)
C(add2)

Hi-hat/cross-stick

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

Gtr.

Pno.

Bass

Dr.

flugel

to trumpet

flugel

to trumpet

flugel

to trumpet

to pick

+ lite snare

90 91 92 93 94 95 96 97

Abmaj7 G13 F(add2) C D Eb9 E7(9) Ebmaj9 G7(9)

Abmaj7 F13 Eb(add2) Bb(sus4) C(add2) F/A Eb9 D7(9) Dbmaj7 to pick

Abmaj7 F13 Eb(add2) Bb(sus4) C(add2) F/A Eb9 D7(9) Dbmaj7 F7(9)

Abmaj7 F13 Eb(add2) Bb(sus4) C(add2) F/A Eb9 D7(9) Dbmaj7 F7(9)

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A. Sx. 1 *bite*
 A. Sx. 2 *bite*
 T. Sx. 1 *bite*
 T. Sx. 2 *bite*
 B. Sx.
 Tpt. 1
 Tpt. 2 *C* ish
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr. *Bb* funky pickin'
 Pno. *Bb* ish
 Bass *Bb*
 Dr. *funkier*

Musical score for 'True North' featuring saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score includes lyrics like 'bite', 'ish', and 'funky pickin''. The score is divided into measures 98 through 105.

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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

Gtr.

Pno.

Bass

Dr.

12

End Solo

16

fill

114

Solo

Chord progression: Dm, Bbmaj7, Gm, C, Dm, Bbmaj7, G(add2), F, Dm

Chord progression: Fm, Dbmaj7, Bbm, Eb, Fm, Dbmaj7, Bb(add2), Ab, Eb, Fm

Drum notation: 4, 8

Instrument parts: 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, Gtr., Pno., Bass, Dr.

Annotations: trumpet play 2ndx only, pop comp., play 2nd x only

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A. Sx. 1 $\text{Bb}^{\flat}\text{maj}7$ Gm C Dm $\text{Bb}^{\flat}\text{maj}7$ **128** G ish
 A. Sx. 2
 T. Sx. 1
 T. Sx. 2
 B. Sx.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr. $\text{Db}^{\flat}\text{maj}7$ $\text{Bb}^{\flat}\text{m}$ Eb Fm $\text{Db}^{\flat}\text{maj}7$ Bb^{\flat} funky pickin'
 Pno. $\text{Db}^{\flat}\text{maj}7$ $\text{Bb}^{\flat}\text{m}$ Eb Fm $\text{Db}^{\flat}\text{maj}7$ Bb^{\flat} ish
 Bass $\text{Db}^{\flat}\text{maj}7$ $\text{Bb}^{\flat}\text{m}$ Eb Fm $\text{Db}^{\flat}\text{maj}7$ Bb^{\flat}
 Dr. fill funkier 2

ens.

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

Gtr.

Pno.

Bass

Dr.

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F(add2) Bb/D Dbmaj7 Ab/C Bb13 Eb F(add2) C Bb/D

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

Bass

Dr.

as is

E \flat F(add2)

B \flat /D

as is

fill

fill

lead

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153 Solo

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

Bass

Dr.

decresc. fill

Ab(add2) Bb(add2) C(sus9) C Ab(add2) Gm7 C(add2)

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161

ens.

lead

The musical score is arranged in a standard orchestral layout. The top section includes five string staves (A. Sx. 1 & 2, T. Sx. 1 & 2, B. Sx.), four trumpet staves (Tpt. 1-4), three trombone staves (Tbn. 1-3, Tbn. 4), and a guitar staff (Gtr.). The middle section contains piano (Pno.) and bass (Bass) staves. The bottom section is for drums (Dr.). The score is in 4/4 time with a key signature of one sharp (F#). A large diagonal watermark 'For Preview Only' and 'Excelcia Music Publishing' is overlaid across the center of the page. Performance markings include 'ens.' (ensemble) at the start of measure 161 and 'lead' above the strings in measure 164. The piano part includes chord symbols: C/E, Db(add2)/F, Eb(add2)/G, F(add2)/A, and G(add2)/B. The bass part includes the instruction 'melody' in measure 165. The drum part includes the instruction 'lite - cymbals only' in measure 165.

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

Gtr.

Pno.

Bass

Dr.

play 1st x only

play 2nd x only

2ndx solo sparse, building

Ride/cross-stick

Abmaj7/C Abmaj7 F13 Bb(sus4) C(add2) F/A Eb9 D7(#9) Dbmaj7 Bb(sus4) C(add2)

168 169 170 171 172 173 174

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Cue 1

Cue 2

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

slow build

slow build

slow build

Gr.

Pno.

Bass

Dr.

+snare

long build

F/A Eb9 D7(#9) Dbmaj7 Bb(sus4) C(add2) F/A Eb9 D7(#9) Dbmaj7 Bb(sus4) C(add2)

F/A Eb13 D7(#9) Dbmaj7 Bb(sus4) C(add2) F/A Eb13 D7(#9) Dbmaj7 Bb(sus4) C(add2)

F(add2)/A Eb9 D7(#9) Dbmaj7 Bb(sus4) C(add2) F(add2)/A Eb9 D7(#9) Dbmaj7 Bb(sus4) C(add2)

Cue 3

Cue 4

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gr.

Pno.

Bass

Dr.

+heavy snare/crown

Cue 5

Cue 6

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

fill

Cue 7

Cue 8

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Dr.

fill

fill

fill

Outro

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

F# C#
 Eb9 D7(b9) Dbmaj7
 F(add2)/A Eb9 D7(b9) Dbmaj7
 fill big fill