



Guy Bergeron

Canada, Québec

So, what's next? (jazz fusion)

A propos de l'artiste

Né dans la ville Québec, Guy Bergeron a fait ses études en guitare classique et jazz ainsi qu'en composition et ce, dans différentes institutions : Cégep de Ste-Foy, Cégep de Drummondville, Université de Montréal et Conservatoire de musique de Québec. Il travaille comme compositeur, arrangeur, chef d'orchestre, professeur, technicien de son et musicien-pigiste (guitare, banjo, mandoline, basse électrique) depuis plus de 20 ans. Il a enregistré, à son studio, les albums et des maquettes d'une centaine de groupes musicaux de la région de Québec. Il a aussi écrit des arrangements et des compositions pour divers ensembles vocaux et instrumentaux. Bref, Guy Bergeron est un passionné de la musique et sa passion l'amène à toucher à une très grande variété de styles de musique.

Qualification : Diplôme d'étude collégial en musique.
3e cycle en composition au conservatoire de musique de Québec.

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A propos de la pièce



Titre : So, what's next?
[jazz fusion]

Compositeur : Bergeron, Guy

Arrangeur : Bergeron, Guy

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Editeur : Bergeron, Guy

Instrumentation : saxophone, guitare, basse, batterie

Style : Jazz

Guy Bergeron sur [free-scores.com](https://www.free-scores.com)

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SO, WHAT'S NEXT?

(COMPOSED IN JUNE 2020)

♩=108

TENOR SAX

ELECTRIC GUITAR

BASS GUITAR

DRUMS :
HI-HAT & BASS DRUMS ONLY
(NO SNARE)

mp

Chords: G MIN(ADD 9), A/F, G MIN(ADD 9), D MAJ7/F#

A

T. SX.

E.G. TR.

BASS

mp

Chords: A MIN, B/G, A MIN, E MAJ7/G#

Chords: G MIN(ADD 9), A/F, G MIN(ADD 9), D MAJ7/F#

T. SX.

E.G. TR.

BASS

Chords: A MIN, B/G, F#13(b9), B 7(b9)

Chords: G MIN(ADD 9), A/F, E 13(b9), A 7(b9)

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SO, WHAT'S NEXT?

Musical score for measures 13-16. Instruments: T. SX., E.G. TR., BASS. Chords: A MIN, E MIN^{9(MAJ7)}/G, A MIN, E MAJ⁷/G[#]. Dynamics: mp (1x), mf (2x). Includes drum notation: DRUMS (SNARE BACK BEAT).

Musical score for measures 17-20. Instruments: T. SX., E.G. TR., BASS. Chords: A MIN, B/G, F^{#7(b9)}, B MIN^(MAJ7). Dynamics: mf. Includes triplets in the bass line.

Musical score for measures 21-24. Instruments: T. SX., E.G. TR., BASS. Chords: G[#] MIN¹¹, G, B⁷/G, E MIN/G, F^{#7(b9)}/A[#], B^{7(b9)}SUS. Dynamics: mf.

C

T. SX. *mp* $CMAJ^7$ $E MAJ^7/G^\#$ $A MIN^9$ $C^\# MIN^9$

E.GTR. *mp* $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ $B MIN^9$

BASS *mp* $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ $B MIN^9$

Detailed description: This system contains measures 25-28. The T. SX. part features eighth-note patterns with triplets. The E.GTR. and BASS parts provide harmonic support with chords and bass lines. Dynamics are marked *mp*.

T. SX. $CMAJ^7$ $E MAJ^7/G^\#$ $A MIN^9$ **To CODA**

E.GTR. $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ **To CODA**

BASS $B^\flat MAJ^7$ $D MAJ^7/F^\#$ $G MIN^9$ **To CODA**

Detailed description: This system contains measures 29-32. It concludes with a 'To CODA' instruction. The T. SX. part has a final triplet. The E.GTR. and BASS parts also end with their respective chords. Time signatures 3/4 and 4/4 are indicated at the end of the system.

DRUMS SOLO

T. SX. 32

E.GTR. $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$ $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$

BASS *SUBITO p* $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$ $B MIN^9$ $B^\flat MAJ^7$ D/A $A^\flat MAJ^7(\#11)$

Detailed description: This section is a drum solo. The T. SX. part is mostly rests. The E.GTR. and BASS parts play a rhythmic pattern of eighth notes. The E.GTR. part includes a *SUBITO p* marking. Chords are indicated above the staff. Time signatures alternate between 3/4 and 4/4.

So, WHAT'S NEXT?

4

T. SX.

E.GTR.

BASS

36

mp

mp

T. SX.

E.GTR.

BASS

40

mf

f

D.S. AL CODA (NO REPEATS)

T. SX.

E.GTR.

BASS

44

mf

SO, WHAT'S NEXT?

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4

A *f*

5 *mp*

A MIN B/G A MIN E MAJ⁷/G[#]

9

A MIN B/G F[#]13(b9) B 7(b9)

13 *mp* (1x) *mf* (2x)

A MIN E MIN⁹(MAJ⁷)/G A MIN E MAJ⁷/G[#]

17

A MIN B/G F[#]7(b9) **B** B MIN(MAJ⁷) *mf*

21

G[#]MIN¹¹ G. B⁷/G E MIN/G F[#]7(b9)/A[#] B 7(b9) SUS

C *mp*

25 C MAJ⁷ E MAJ⁷/G[#] A MIN⁹ C[#]MIN⁹

29

C MAJ⁷ E MAJ⁷/G[#] A MIN⁹ To CODA

DRUMS SOLO

32

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure.

36

Musical staff 2: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure.

40

Musical staff 3: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of rests, with time signature changes to 3/4, 4/4, 3/4, and 4/4. A repeat sign is at the end of the fourth measure. The text "D.S. AL CODA (NO REPEATS)" is written above the staff.

44

Musical staff 4: Bass clef, key signature of one sharp (F#). The staff contains a single chord: E MIN^{9(MAJ 7)}.

SO, WHAT'S NEXT?

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mp

G^{MIN}(ADD 9) **A/F** **G^{MIN}(ADD 9)** **D^{MAJ7}/F[#]**

A *f*

mp

G^{MIN}(ADD 9) **A/F** **G^{MIN}(ADD 9)** **D^{MAJ7}/F[#]**

5

G^{MIN}(ADD 9) **A/F** **E¹³(b9)** **A⁷(b9)**

9

G^{MIN}(ADD 9) **A/F** **G^{MIN}** **D^{MAJ7}/F[#]**

13 *mp* (1x)
mf (2x)

G^{MIN}(ADD 9) **A/F** **E⁷(b9)** **B** **A^{MIN}(MAJ7)**

17 *mf*

F^{#MIN}11 **F** **A⁷/F** **D^{MIN}/F** **E⁷(b9)/G[#]** **A⁷(b9)^{SUS}**

21

C *mp*

B^bMAJ7 **D^{MAJ7}/F[#]** **G^{MIN}9** **B^{MIN}9**

25

B^bMAJ7 **D^{MAJ7}/F[#]** **G^{MIN}9** **To CODA**

29

DRUMS SOLO

32 *subito p*

36 *mp*

40 *mf* *f* **D.S. AL CODA (NO REPEATS)**

44 *D MIN 9 (MAJ 7)*

SO, WHAT'S NEXT?

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DRUMS :
HI-HAT & BASS DRUMS ONLY
(NO SNARE)

G MIN^(ADD 9) A/F G MIN^(ADD 9) D MAJ⁷/F[#]

mp

A G MIN^(ADD 9) A/F G MIN^(ADD 9) D MAJ⁷/F[#]

5 *mp*

G MIN^(ADD 9) A/F E 13(b9) A 7(b9)(#11)

9

G MIN^(ADD 9) D MIN⁹(MAJ 7) / F G MIN D MAJ⁷/F[#]

DRUMS (SNARE BACK BEAT)

13 *mp* (1x)
mf (2x)

G MIN^(ADD 9) A/F E 7(b9)(#5) B

17 *mf*

F[#]MIN¹¹ F A⁷/F D MIN/F E 7(b9)/G[#] A SUS^{7(b9)}

21

C B^bMAJ⁷ D MAJ⁷/F[#] G MIN⁹ B MIN⁹

25 *mp*

B^bMAJ⁷ D MAJ⁷/F[#] G MIN⁹ TO CODA

29 **3/4**

DRUMS SOLO

32 *subito p*

36 *mp*

40 *mf* *f* **D.S. AL CODA (NO REPEATS)**

44 *o*