

# JAZZ BAND SERIES

 **Belwin™ JAZZ**  
a division of Alfred

# Fowl Play

*KRIS BERG*

## INSTRUMENTATION

Conductor	1st Trombone
1st E $\flat$ Alto Saxophone	2nd Trombone
2nd E $\flat$ Alto Saxophone	3rd Trombone
1st B $\flat$ Tenor Saxophone	4th Trombone
2nd B $\flat$ Tenor Saxophone	Guitar Chords
E $\flat$ Baritone Saxophone	Guitar
1st B $\flat$ Trumpet	Piano
2nd B $\flat$ Trumpet	Bass
3rd B $\flat$ Trumpet	Drums
4th B $\flat$ Trumpet	

## Optional Alternate Parts

C Flute (Optional)  
Tuba (Optional)  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C. (Doubles 1st Trombone)  
2nd Baritone T.C. (Doubles 2nd Trombone)  
3rd Baritone T.C. (Doubles 3rd Trombone)

## NOTES TO THE CONDUCTOR

“Fowl Play” is funky! Tight, clean, and accurate execution of the figures is very important throughout this chart. The underlying rhythmical groove is sixteenth notes. I suggest working with the rhythm section first to get a comfortable feel and ask the horn players to feel the sixteenths and mentally play their parts. When ready, then add the horns. For reference to this style, check out some Tower of Power recordings.

Try to play the figures as relaxed as possible, but I caution not to let anything lay back; otherwise, it will drag down the tempo. Measure 8 requires the dotted eights to be played accurately, and be sure to give all notes their full value—don’t cut them short. Speaking of short, notice that the last sixteenth in a group is always short—but don’t rush it. There are other spots where the tendency is to rush: for example, in measure 6, be sure to wait until beat 4 to play the written figure. Measure 14 has some slight bends written; keep these quick, but they will need consistency from all players to be effective.

Trombones can dig into measure 27. Check out the unison sections in measures 36 and 44; these sections may need to be rehearsed slower and then gradually increased in tempo as they become more comfortable. I strongly suggest ghosting notes to make these lines smoother. Observe the dynamics in measure 53.

The guitar player should play the written lines to add color, not dominate the blend. The comping sections can be a rhythmic patten groove. When comping, avoid conflict with the piano because it will sound cluttered.

The solo in measure 58 can be played by any player and can be opened up as needed. Try to keep the rhythmic section and backgrounds under the soloist.

If you like this chart, check out some of my other charts, such as “The Chicken” and “Tastes Like Chicken.”

—Kris Berg



**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.

# FOWL PLAY

FUNK ♩ = 104-108

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GUITAR

PIANO

BASS

DRUMS

SPARSE FILLS

1 2 3 4 5 6

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