

JAZZ BAND SERIES

Pecking Order

KRIS BERG

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
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

Pecking Order is the latest of my “poultry” influenced funk charts. For this one, try thinking a little more James Brown and a little less Jaco Pastorius and Tower of Power. Be careful not to let the tempo get too fast. Let the groove lay back and relax. As with all charts, pay close attention to the articulations to capture the composer’s ideas and feel accurately.

There is a notation for guitar to use distortion at measure 4. This should not be a crunching, metal-shred sound, but something a little lighter and smooth.

Measure 13 has a three time (3x) repeat, with each horn section coming in on the repeats (this is the pecking order idea). Trombones start out and should play with energy through each four-measure phrase, avoid letting the long notes just sit there. Saxes and trumpets should not have a problem with covering up the bone melody, but be sure to have balance between all three parts. The repeated sixteenth note figure in the trumpets in measure 13 is used throughout the chart. Direct the players not over-articulate this or it will drag—keep it light and don’t play too loud.

The saxophone break at measure 37 should be played with energy so that it will cut through the loud band parts on either side of the break. You will notice the chart has a lot of flexibility for solos. It is written with alto or tenor for the first solo and trombone or trumpet for the second solo. Specify who is to solo.

Caution the band about the solo section because it has an unusual repeat. The second solo begins in the last four measures of the first ending. This was necessary because of the full band hits in measures 37 and 38. The solo lengths will feel natural though, because they follow the form of the original tune, 24 measures of C7 sharp-9 and then the “B” section. An option for stretching the tune is to play measures 42–45 as an open “vamp” for each soloist. Then cue the backgrounds at 46 and continue the chart as written. Also, you could also have more than two soloists by repeating the first ending again for a third (and even fourth) solo.

The bass has solo breaks at section 77. These should not be thought of as melodic solo breaks, but more rhythmic ideas. As a bassist myself, I strongly discourage the use of slap on these breaks because it does not fit the style of this tune. I mention this because I truly know how fun and popular that style is with bass players.

Measure 102 is a repeat of the original melody at section 13. Repeat 3x with each section added as repeated. Measure 110 is the fourth repeat of this section with added guitar solo over the top of the full band. Let him or her go crazy here...the more the better. Higher, louder and faster! If the band does not have a guitarist, there are several options. You could skip 110 altogether, proceeding from the end of measure 109 directly to measure 118. You could let your first soloist or second soloist solo blow here over the C7 sharp-9 groove or you could have both soloist play. Another option is to just repeat the fourth time without a solo, making sure to crank up the volume and intensity a notch. Any of these will work. Most of all just have fun and enjoy the groove!

—Kris Berg



**Kris
Berg**

Kris Berg is active as a clinician/artist for Yamaha and is the director of jazz studies program at Collin College, Dallas, Texas. A superb arranger, Kris’s charts have sold thousands world-wide. Kris received both his bachelor’s and master’s degrees in jazz studies from the University of North Texas, where he directed jazz ensembles and taught big band arranging.

CONDUCTOR
26879

Commissioned by The Lake Highlands High School Jazz Band,
Chris Evetts, Director

By KRIS BERG

PECKING ORDER

FUNK ♩ = 116

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

4TH TROMBONE

GUITAR

PIANO

ELECTRIC BASS

DRUMS

1 2 3 4 5 6 7 8 9

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- 2 -

(13) (PLAY 3 TIMES, TACET 1ST TIME, PLAY 2ND & 3RD TIME)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

10

11

12

13

14

15

16

17

CONDUCTOR

(PLAY 1ST AND 2ND
TIME ONLY)

21

- 3 -

PECKING ORDER

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

18

19

20

21

22

23

24

25

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CONDUCTOR

SOLO, 1ST TIME ONLY

(38)

- 5 -

A 7(49)

PECKING ORDER

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

Legal Use Only

SOLO, 1ST TIME ONLY

G15

C15 (OPT. SOLO, 1ST TIME ONLY)

D7(#9)

D7(#9) OPT. SOLO 2ND TIME

C7(#9) SOLO 2ND TIME

(8VA)

(CLEAN)

C7(#9)

C7(#9)

87(#9)

87(#9)

87(#9)

87(#9)

C7(#9)

C7(#9)

COMP C7(#9)

SIMILI

SIMILI

35

36

37

38

39

40

41

42

43

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

44 45 46 47 48 49 50 51

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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

52 53 54 55 56 57 58 59

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- 8 -

62

This image shows a page of a musical score, likely for a jazz or big band. The score is written for a variety of instruments, including woodwinds (Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone), brass (Trumpet 1-4, Trombone 1-4), guitar, piano, bass, and drums. The notation includes standard musical symbols such as notes, rests, and dynamic markings. A large, diagonal red watermark reading "Pre-View Purchase" is overlaid across the entire page, indicating that this is a preview of a document that can be purchased.

1. D15 E906 END SOLO 71

ALTO 1

ALTO 2

TENOR 1 G15 A906 END SOLO

TENOR 2

BARI.

TPT. 1

TPT. 2 (OPT. SOLO, 1st TIME ONLY) D7(#9)

TPT. 3

TPT. 4

TBN. 1 SOLO C7(#9)

TBN. 2

TBN. 3

TBN. 4

GTR. F15 G706 C7(#9)

PNO. F15 G706 C7(#9)

BASS C7(#9)

DRUMS

68 69 70 71 72 73 74

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CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

75

76

77

78

79

80

81

PECKING ORDER

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

82 83 84 85 86 87 88 89

90

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

91

92

93

94

95

96

97

87(H) C7(H)

E^b15 E^b15 F^b15 A^b15

F^b15 A^b15 E^b15 F^b15 A^b15

SOLO FILL

IMPROVISE OR PLAY AS IS

AS IS

BELL

- 13 -

(102) (PLAY 3 TIMES. TACET 1ST TIME. PLAY 2ND & 3RD TIME)

[illegible]

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

107

108

109

110

111

112

113

114

PLAY

PLAY

PLAY

PLAY

PLAY

8va

(C7#9)

(w/distortion) SOLO

(LAST TIME C7#9)

(C7#9)

(C7#9)

(C7#9)

SIMILI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

QTR.

PNO.

BASS

DRUMS

115

116

117

118

119

120

121

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Preview Only
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