

JAZZ BAND SERIES



RU Chicken?

KRIS BERG

INSTRUMENTATION

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

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

"R U Chicken" is a fusion/funk chart that is high-powered from the word go! This is the most modern of my "Chicken" charts yet, and it really rocks from the very beginning line all the way until the last three punch chords.

Begin rehearsing this chart by working with the rhythm section and the opening groove at measure 8. The bassist should pay very close attention to the articulations. Be sure the drummer understands and captures the snare/kick drum pattern. Both are essential to allow this funk groove to feel comfortable.

After the groove is established and secure, begin working the melody at measure 8. The opening melody in the saxes is tricky, and I recommend asking the students to sing or clap out rhythms first and then play it. As always, articulations are very important. If a note is not marked short, it should be played legato, especially the sixteenth notes. When you add the brass kicks in the background, be sure these notes are punched but not too short or staccato. Direct the brass to really nail these figures, and ask the drummer to kick them hard as well.

At 22, the volume and intensity will come down a bit. Balance the trombones so the bass and bari sax melody can be heard. The trombones should play a slight crescendo/decrescendo with each two-measure phrase.

After the AABA form of the tune is locked in, go back and rehearse the intro phrase. Be sure students don't overblow or overarticulate the opening line. The drummer's fill works well when played as written.

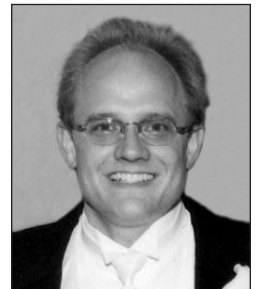
The solo section at measure 43 starts out with a modal sound. Soloists may take this opportunity to take the solo(s) a little more "outside" if desired—but not just random notes. The soloist must always know the form, the chord progression, and the notes in the chord and related scale. The suspended chords can be approached with a Mixolydian (dominant scale) or a pentatonic approach. Caution the background parts to stay under the soloist until around measure 67. Repeat back to measure 43 for additional solos. Opening up solos works well in this type of chart.

The drum solo at measure 75 is really more of a setting of the groove. It is important to capture the snare and kick drum pattern in this section. The tenor saxes and guitar should note that the line at measure 79 is similar but not identical to the melody. After each section comes in at 79, direct them to drop the volume a little on their repeats. This will help each new section be heard more clearly. Trumpets at measure 83 should be very legato with no breaks except as noted. If possible, stagger breaths as necessary in this section.

Measure 87 can be a little challenging. Rehearse this in two- and four-measure phrases, breaking down each section and making sure to point out to the horns how and why their rhythms line up with each other. It will really help if first the drummer simply plays time instead of fills. Then once the horns are secure, have the drummer begin to add his or her solo measures. It is important that the drum fill before the D.S. decrease in both volume and in complexity. I suggest asking the drummer to think about where the D.S. is going when he or she begins to work on this section. Know the musical road map. The coda is very similar to the ending.

I hope you have a blast with this one. I thoroughly enjoyed writing it.

—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
24849S

RU CHICKEN?

By KRIS BERG

FUNK ♩ = 120-124

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

BASS

DRUMS

8 2ND TIME ONLY

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.

1ST TIME ONLY

BASS

DRUMS

2ND TIME ONLY

8 9 10 11 12 13

Legal Use Requires Purchase

1.

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

14 15 16 17 18 19

2.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

SOLI W/BASS

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

HALF TIME FEEL

20 21 22 23 24 25 26 27

31

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

28

29

30

31

32

33

34

FILL

ORIGINAL GROOVE

SIM.

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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

QTR.

PNO.

BASS

DRUMS

To Coda

35 36 37 38 39 40 41 42

51

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

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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

59

PLAY (W/BASS)

PLAY (W/BARI)

CROWN

HALF TIME FEEL

56

57

58

59

60

61

62

This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments: Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark "Preview Requires Purchase" is overlaid diagonally across the page.

OPTIONAL REPEAT FOR MORE SOLOS

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

70

71

72

73

74

RU CHICKEN?

CONDUCTOR

- 12 -

PLAY THREE TIMES
TACET 1ST TIME ONLY

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

SOLO-GROOVE - AS IS

DRUMS

75 76 77 78 79 80 81 82

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

83

84

85

86

87

88

37

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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

89

90

91

92

93

94

FILL

FILL

CONDUCTOR

- 15 -

RU CHICKEN?

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

D.S. AL CODA

95 96 97 98

CODA

99 100 101 102

A⁹ous A⁹ous B⁹ous

FILL

Preview Only
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