

# JAZZ BAND SERIES

**Belwin** JAZZ  
a division of Alfred

## RU Chicken?

KRIS BERG

### INSTRUMENTATION

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

# RU CHICKEN?

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

3 END 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.

BASS

DRUMS

1ST TIME ONLY

2ND TIME ONLY

SIM.

8 9 10 11 12 13

1.

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
SOPR.  
TPR. 1  
TPR. 2  
TPR. 3  
TPR. 4  
TBN. 1  
TBN. 2  
TBN. 3  
TBN. 4  
GTR.  
PNO.  
BASS  
DRUMS

2. 

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI. *SOLI W/ BASS*

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR. *G#sus* *E#sus* *G#sus* *G#sus* *G#sus* *E#sus*

PNO. *G#sus* *E#sus* *G#sus* *G#sus* *G#sus* *E#sus*

BASS *SOLI W/ BARI* *CELEST* *mé*

DRUMS *HALF TIME FEEL* *2*

20 21 22 23 24 25 26 27

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

28

29

30

31

32

33

34

FILL

ORIGINAL GROOVE

SIM.

CONDUCTOR

RU CHICKEN?

To COCA ☺

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocalists:** ALTO 1, ALTO 2, TENOR 1, TENOR 2, and SOPRANO. The vocal lines feature rhythmic patterns and melodic phrases.
- Instrumental Ensemble:** TRUMPET 1-4, TROMBONE 1-4, GUITAR, PIANO, BASS, and DRUMS. The piano part provides harmonic support, while the drums and guitar provide rhythmic accompaniment.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire page.





51

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, QTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like 'PLAY' and 'mf'.



59

Musical score for CONDUCTOR, featuring parts for ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, QTR., PNO., BASS, and DRUMS. The score includes dynamic markings such as *mf*, *f*, *pp*, and *ppp*, and performance instructions like "PLAY (w/ BASS)" and "HALF TIME FEEL".

56 57 58 59 60 61 62



The musical score is arranged for a conductor and includes the following parts:

- ALTO 1 & 2:** Vocal staves with lyrics and performance markings like 'PLAY' and 'me'.
- TENOR 1 & 2:** Vocal staves with lyrics and performance markings like 'PLAY' and 'me'.
- BARI:** Vocal staff with lyrics and performance markings like 'PLAY' and 'me'.
- TPT. 1-4:** Trumpet parts with dynamic markings (e.g., *mezzo-forte*) and articulation marks.
- TEN. 1-4:** Trombone parts with dynamic markings (e.g., *mezzo-forte*) and articulation marks.
- GTR.:** Guitar part with dynamic markings (e.g., *mezzo-forte*) and articulation marks.
- PNO.:** Piano part with dynamic markings (e.g., *mezzo-forte*) and articulation marks.
- BASS:** Bass line with dynamic markings (e.g., *mezzo-forte*) and articulation marks.
- DRUMS:** Drum part with dynamic markings (e.g., *mezzo-forte*) and articulation marks.

Measure numbers 63 through 69 are indicated at the bottom of the page. A large red watermark 'Preview Use Requires Purchase' is overlaid across the score. A circled number '67' is located at the top of the Alto 1 staff.

OPTIONAL REPEAT FOR MORE SOLOS

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as dynamics (p, mf, f, sfz, sfz), articulation (accents), and performance instructions (e.g., "OPTIONAL REPEAT FOR MORE SOLOS").

70

71

72

73

74



CONDUCTOR

PLAY THREE TIMES  
TACET 1ST TIME ONLY

79

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as rests, notes, and dynamic markings like 'CLEAN MUTED W/ GAGES' and 'SOLO-GROOVE - As Is'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid on the page.

SOLO-GROOVE - As Is

75

76

77

78

79

80

81

82

Musical score for conductor, featuring vocal parts (Alto, Tenor, Bass) and instrumental parts (Trumpet, Trombone, Guitar, Piano, Bass, Drums). The score is marked with a large red watermark: "Preview Only - Requires Purchase".

Instrumental parts include:

- 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

Measure numbers are indicated at the bottom of the page: 83, 84, 85, 86, 87, 88.

Musical score for conductor, featuring vocal parts (Alto, Tenor, Bass) and instrumental parts (Trumpet, Trombone, Guitar, Piano, Bass, Drums). The score includes a large red watermark: "Preview Only Requires Purchase".

Instrumental parts include:

- 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

Measure numbers: 89, 90, 91, 92, 93, 94. Drum parts include "FILL" markings.



CONDUCTOR

RU CHICKEN?

D.S.  $\text{\textcircled{R}}$  AL CODA

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

GR.

PNO.

BASS

DRUMS

95

96

97

98

FILL

CODA

99

100

101

102

A<sup>9</sup>pus A<sup>9</sup>pus B<sup>9</sup>pus

FILL



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**Preview Only**  
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