

YOUNG JAZZ ENSEMBLE

Tastes Like 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 (Optional)
Tuba (Optional)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C. (Doubles 1st Trombone)
2nd Baritone T.C. (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

"Tastes Like Chicken" begins with a slow gospel-style chorale that should be in tempo but can still be conducted, especially at measures 15 and 16. The rock tempo begins at measure 17 with the bass. Observe articulations as marked and ask players to dig into the scoop at measure 21. This scoop should be quick yet sort of funky.

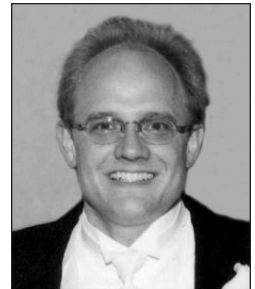
The band kick in measure 27 on the "and" of beat 4 should not be rushed but instead laid-back in feel. The articulation for that note should be "daht," which is detached yet not staccato. The brass in measure 31 should also be careful to play the "and" of beat 3 with the same "daht" articulation since this will give a fatter sound to the note.

For the ensemble, avoid rushing the rhythm in the first and second endings; instead, lay back and use the "daht" articulation. Solos can be played as written, or ad lib. For the soloists, I suggest playing the written solos until they're comfortable with the sound of the chord progression and then embellishing those solos to begin creating their own improvisation. At measure 57 the saxes have a soli in which the baritone sax player can aggressively dig into his or her independent part.

The rhythm section should not overpower the horns; instead, work to establish a simple rock groove as a section. The guitar player should add rhythmic punctuations and avoid sounding too busy or cluttered.

Please enjoy!

—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
JEM02041C

TASTES LIKE CHICKEN

KRIS BERG

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1st B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET
(OPTIONAL)

1st TROMBONE

2ND TROMBONE

3RD TROMBONE
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

QUIRAR
(OPTIONAL)

PIANO

BASS

DRUMS

♩ = 88

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

RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
RITARD.
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RITARD.
RITARD.
RITARD.

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

25 26 27 28 29 30 31 32

Chord symbols: D⁹/E^b, F⁹, D⁹/E^b, C/D, B⁹/C^b, B⁹/C^b, B⁹, E⁷/B^b, A⁷

Drum notation: RIDE

To CODA  1.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

53 54 55 56 57 58 59 60

Legal Use

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

QTR.

PNO.

BASS

DRUMS

PLAY BOTH TIMES

PLAY BOTH TIMES

PLAY BOTH TIMES

49 50 51 52 53 54 55 56

Legal Use

57 SOLI

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

S.O. LOW TOM

COCA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

65 66 67

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