

YOUNG JAZZ ENSEMBLE

Soul Chicken

By Kris Berg

INSTRUMENTATION

Conductor

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)

Guitar Chords

Guitar (Optional)

Piano

Bass

Drums

Optional/Alternate Parts

C Flute

B♭ Clarinet

Vibraphone

Tuba (Doubles Bass)

Horn in F (Doubles 1st Trombone)

1st Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

2nd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Soul Chicken is a great feature for your alto sax player. Set in a contemporary R&B/Gospel Soul style, this will be a wonderful experience for that young rising performer in your ensemble. It's funky. It's soulful. Your audience and your band will love it.

An electric piano sound is important with this chart, so a keyboard will be a plus but not essential. The first four measures are not too loud (light on the kick drum), but then really surprise everyone with the big intro starting at m. 5.

Lead alto takes the spotlight at m. 9. I find when a player memorizes their melody on a feature chart, they really "own" it. The player should feel free to stylize and improvise slightly around the melody, although the part is already written in that style. Backgrounds in saxes and trombones should be supportive, but not competitive.

Measure 26 should drive more. Bass/piano should dig in on the short eighth notes along with that tom-tom groove. Measures 27 and 31 provide a challenging rhythm. Rehearsing these measures isolated will be a big help. My method to approaching this is to feel eighth notes as the pulse and then clap-out the rhythms. Find the syncopation in relation to this pulse, then count quarter notes as the pulse and clap the same rhythm again. Repeat and rinse!

Behind the solo at m. 35, rhythm should keep the energy and drive moving forward. At m. 51 the band starts a push towards the shout section. Start slowly increasing the dynamics and intensity, and then m. 59 is the dynamic peak with the ensemble striving for a big, full sound and hard-hitting rhythms. I suggest cutting the long note in m. 65 on the "and" of beat 4. Then contrast the piano and drums back at the same dynamic as the beginning. This provides an exciting, sudden surprise.

Keep the groove and build the volume again at mm. 76–78. There's a short break for the alto sax cadenza, and then everybody plays "AMEN"!

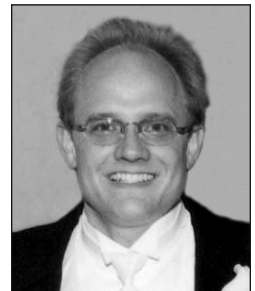
One note about staging: This chart is written so your lead alto will not play any ensemble part. You can move the player out front if you like. And if you do so, I suggest no music stand—make it look professional.

Soul Chicken has of all kinds of gospel goodness and is a great feature for your lead alto. Most importantly—have FUN!

If you have any questions, please just contact me at krisbergjazz.com.

Enjoy!

—Kris Berg



**Kris
Berg**

Kris Berg is 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 he is currently active as an artist/clinician for Yamaha Corporation of America.

By Kris Berg

SOULFUL ROCK ♪ = 86

C FLUTE (OPTIONAL)
 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)
 GUITAR (OPTIONAL)
 PIANO (ELECTRIC)
 BASS (ELECTRIC)
 DRUMS



FLUTE

ALTO 1 SOLO MELODY

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR. CLEAN, MUTED

PNO.

BASS

DRUMS H.H. CROSS-STICK

9 10 11 12 13 14 15 16 17

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18

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

18 19 20 21 22 23 24 25

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26

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

26 27 28 29 30 31 32 33 34

w/distortion

8va

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GR.

PNO.

BASS

DRUMS

SOLO D Bm7 G D F#7(b9) Bm7 Emi G/A D D Bm7 G D A/C# Bm7 D/E G D/F#Emi D

CLEAN, MUTED

F Dm7 Bb F A7(b9) Dm7 Gmi Bb/C F F Dm7 Bb F C/E Dm7 F/G Bb F/A Gmi F

35 36 37 38 39 40 41 42

51

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

COMP. MUTED (OPT. SOLO)
A^b A^b/C D^b G^b A^b A^b/C D^b G^b B^b B^b/D E^b A^b B^b B^b/D E^b A^b G^b7(9)

GTR.

PNO.

BASS

RIDE CYM.
CRASH CYM.

51 52 53 54 55 56 57 58

59

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

59 60 61 62 63 64 65 66

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

4TH TEN.

GTR.

PNO.

BASS

DRUMS

67 68 69 70 71 72 73 74

Chord symbols: D, Bm7, G, D, F#7(b9), Bm7, Emi, G/A, D, D, G#7(b9), G, C9

Chord symbols: F, Dm7, Bb, F, A7(b9), Dm7, Gmi, Bb/C, F, F, B7(b9), Bb, Eb

CLEAN, MUTED

Preview Requires Purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

75 76 77 78 79 80 81

CADENZA G7

D7 FILL

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