

Rule the Roost

KRIS BERG

INSTRUMENTATION

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

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ BAND SERIES

NOTES TO THE CONDUCTOR

Rule the Roost is my latest “chicken” chart and it is funky! With solo space for tenor, optional space for trombone and an a capella horn section, this piece is sure to fit in concert or contest program.

Your bass player may need to spend some quality time with this one. The bass line is not necessarily tricky or hard, but there is a need to build up some endurance to help play this line consistently. The line should not be legato or staccato, but somewhere in between. Listen to bassist Rocco Prestia with the group Tower of Power, and you will get a great idea of what it should sound like. You can also listen to the Belwin Jazz demo track of this chart at alfred.com.

Articulations are critical throughout. The drummer should be very careful to match short or long hits with the band, especially during the intro. At measure 25, the groove changes to a half-time feel. The drummer (and the entire band) should always look ahead and be prepared for a change in the groove. For an authentic Tower of Power sound and groove, I suggest the drummer be sure to play on the bell of the cymbal and stick to quarter notes.

Be sure the horns don't get heavy at measure 37. The scoop in the trombone parts in measure 38 should be long and deliberate, but the scoop in the trumpets should be short. The rhythm section at 49 should hit that section hard, leading into the solos.

The solo section can be played as written with either one or two soloists as desired. It can also be repeated, giving two choruses of solo space for each player. If you chose that option, backgrounds should be played on the second chorus for each player, including the second ending.

The brass hit in 75 should be hard and the fall-off solid and deliberate—but not too long. The section at 87 is similar to 37, but with a heavy drum back-beat. This eventually leads into a drum solo beginning at measure 89, which then builds in intensity at 91. The drummer should really be playing very strong and aggressively by 93, but needs to be careful to really nail the hits starting in measure 96.

I had a blast writing this. Hope you have as much fun playing 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
33358S

Commissioned by the L'Anse Creuse High School Jazz Bands, Harrison Township, Michigan

RULE THE ROOST

By KRIS BERG

T.O.P. PUNK $\text{♩} = 100$

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

- 1st Eb Alto Saxophone
- 2nd Eb Alto Saxophone
- 1st Bb Tenor Saxophone
- 2nd Bb Tenor Saxophone
- Eb Baritone Saxophone
- 1st Bb Trumpet
- 2nd Bb Trumpet
- 3rd Bb Trumpet
- 4th Bb Trumpet
- 1st Trombone
- 2nd Trombone
- 3rd Trombone
- Bass Trombone
- Guitar (with a "Distortion" effect indicated)
- Piano
- Bass
- Drums (with "FILL" markings and a "1" marking)

The score is written in 4/4 time with a key signature of one sharp (F#). It consists of 16 measures, with a repeat sign at the beginning and a double bar line at the end. The drum part features a consistent rhythmic pattern with occasional fills.