

JAZZ BAND SERIES

Slick and Sly

By Drew Zaremba

INSTRUMENTATION

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

Optional/Alternate Parts

C Flute
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)
3rd Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

NOTES TO THE CONDUCTOR

Thanks so much for your interest in my piece. I hope you enjoy working on the chart and performing it!

This chart was commissioned by the Central Dauphin High School Jazz Program for the 2024 PMEA District 7 Harrisburg Jazz Festival.

This composition and arrangement is highly influenced by three composers—Duke Ellington, Horace Silver, and Gil Evans. Taking this influence into account when approaching the rhythm section and solos will enhance the performance! Solos should be soulful and should not shy away from vibrato. Please encourage your soloists to get off the page and explore some embellishment and improvisation. Take the alto solo at m. 8 for example—checking out some examples of the late and great Johnny Hodges will add lots of depth and tradition to the soloist's playing.

The vibraphone, while optional, will add a lot of color and fill out the rhythm section sound. If there are no vibes or guitar available, please use the various cues in different instruments to help fill out the sound of the rhythm section.

The tango-ish groove is played with straight eighths. The section beginning in m. 39 might take some rehearsing getting into the swing feel in m. 42, which only lasts for those two beats, and then the groove will return to straight eighths. Measure 56 is a G minor blues so feel free to open up solos to anyone in the band and give more space to other soloists. Backgrounds will work for any soloist.

The breakdown in the bass at m. 68 may look difficult, but all of the main notes are open strings, so it's much easier than it appears. If the high-B $\flat$ /A lick proves too tricky, feel free to take it down an octave as cued. In m. 72, the background to the drum solo should come in strong. This is where the "Ellingtonian" plunger mutes really take over and provide a fun accompaniment to the typically unaccompanied drum solo. If your drummer is struggling with the drum solo, feel free to groove 3x through, and then proceed to m. 74. The trombone plunger notation should be interpreted with the sound like "how-wap," meaning close quickly, then open quickly.

The plunger trumpet event at m. 80 should be loud and growly! Measure 85 is the big shout chorus and modulation. The drummer should mostly play a shuffle groove rather than catch a lot of hits as the interplay between the saxes and brass should be exciting enough. Then at m. 95, the ensemble will suddenly drop down dynamically to return to the original melodic statement and groove.

All the usual notation to include dynamics and articulation are, as always, very important. Specifically, staccatos are short but not clipped, and the marcato, or rooftop accent, ($\blacktriangle$) is played detached, accented, and weighted.

Thanks again for your interest in this piece—all the best to you and the ensemble!

—Drew Zaremba



**Drew
Zaremba**

Drew Zaremba has composed and arranged pieces for the BBC Orchestra, Metropole Orkest, Dallas Symphony Orchestra, Wycliffe Gordon, Randy Brecker, Lee Loughane of Chicago, Chuck Findley, Eddie Gomez, the Vietnam Classical Players, the Pyramid Jazz Orchestra in Japan, and Erin Dickins of the Manhattan Transfer. At the age of twenty-seven, Mr. Zaremba joined the esteemed faculty of the University of Northern Colorado (UNC) in 2018 to teach jazz composition and arranging. Drew was ecstatic to receive the Sammy Nestico Award for his original composition "Kangaroo Bruise Blues" in 2018, which includes a follow-up commission with the world-renowned Airmen of Note.

Teaching is a fundamental part of being a jazz musician today, and Drew is delighted to be in demand as a clinician and guest artist. He was given the title of visiting professor for his work at the Contemporary Music Institute in Zhuhai, China. Additionally, he has given clinics and guest artist performances in Australia, Japan, Belgium, London, The Netherlands, and in colleges in the States, including Sam Houston State, University of Oklahoma, and UT Tyler. Drew has also taught at the UNT combo camp, the UNC jazz camp, Arrowbear Music Camp in California, and the Golden Jazz camp in Zhuhai, China.

SLICK AND SLY

By Drew Zaremba

TANGO $\text{♩} = 112$

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE
(OPTIONAL)

1ST B♭ TRUMPET
(HARMON MUTE & PLUNGER)

2ND B♭ TRUMPET
(HARMON MUTE & PLUNGER)

3RD B♭ TRUMPET
(HARMON MUTE & PLUNGER)

4TH B♭ TRUMPET
(HARMON MUTE)
(OPTIONAL)

1ST TROMBONE
(PLUNGER)

2ND TROMBONE
(PLUNGER)

3RD TROMBONE
(PLUNGER)
(OPTIONAL)

4TH TROMBONE
(OPTIONAL)

GUITAR
(OPTIONAL)

PIANO

BASS

DRUMS

TEI. (OPT. HIT CYM. SIDE W/STICK)

SOLO FILL
STICKS (OPT. MALLERS)

S.D. H.H. W/FOOT

BLEND W/TPTS.

HARMON MUTE

1 2 3 4 5 6



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

SOLO

9

TO MALLETS

MALLETS ON TOMS/SHARES OFF

FLOOR TOM

2

7

8

9

10

11

12

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

13

14

15

16

17

18

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR

PNO.

BASS

DRUMS

19

20

21

22

23

24

Legal Use Requires Purchase

PLAY IF NO GUITAR DE VIBES

PLAY IF NO GUITAR DE VIBES

TO STICKS

25

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

W/STICKS

25 26 27 28 29 30

Legal Use Requires Purchase

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

SOLO OPEN

OPEN

PLAY OPEN

PLAY

B7(b9) E7 B7(b9) E7 A7(b9)

TANGO-MARCH LIKE (AD LIB.)

31 32 33 34 35 36

38

CONDUCTOR

87 (87)
SOLO CONT.

44
E mi (M7)

- 8 -

SLICK AND SLY

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

SOLO FILL! (ST. 8THS!)

ON RIDE!

43

44

45

46

47

48

COMP (PADS OR TANGO RHYTHM)

COMP

ON RIDE!

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPC. 1

TPC. 2

TPC. 3

TPC. 4

TEN. 1

TEN. 2

TEN. 3

TEN. 4

GTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

Legal Use Requires Purchase

Preview Only

Chord symbols: E^b11b, C7, B7, E^b11b, B7(9#), G^b11b, E^b7, D7, G^b11b, D7(9#), G^b11b(9#7), E^b7, D7, G^b11b, D7(9#), G^b11b(9#7).

56

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

57

58

59

60

61

62

63

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

64 65 66 67 68 69 70 71

Legal Use Requires Purchase

CHORDS: C7, B7, Em16, B7(#9), F7, E7, Am16, Eb7, D7, Gm16, D7(#9)

PLUNGER WAH

END SOLO

ON CUE

SOLO FILL

CONDUCTOR

- 12 -

SLICK AND SLY

OPT. OPEN DRUM SOLO

ON CUE

76

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

PLAY IF NO GUITAR OR VIOLAS

PLAY IF NO GUITAR OR VIOLAS

PLAY IF NO GUITAR OR VIOLAS

PLAY IF NO GUITAR OR VIOLAS

PLUNGER

WAP

SIM.

END SOLO

72 73 74 75 76 77 78

Legal Use Requires Purchase

[illegible]

85 UNISON SOLI

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

SHUFFLE!

W/SAVES
(OPT. TACET TILL MEAS. 95)

85 86 87 88 89 90 91 92

CONDUCTOR

TANGO (♩ = ♩)

SOLO

93

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

TO MALLETS

MALLETS ON TOMS/SNARES OFF

94

95

96

97

98

99

