

YOUNG JAZZ ENSEMBLE

 **Belwin™ JAZZ**
a division of Alfred

Gonna Be Aight

By Drew Zarembo

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

Optional Alto Saxophone Solo
C Flute
B \flat Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)

NOTES TO THE CONDUCTOR

Thanks for checking out this chart!

While the rhythm section parts I wrote will get you most of the way there, it is imperative that the band listen to these important examples: the demo recording provided by Alfred Music and, even more importantly, recordings of classic reggae songs. Some examples might include Bob Marley, Culture, the Heptones, and Toots and the Maytals. Listening to the relationship between the drums, bass, guitar, keys, and vocals is imperative for the students to connect to the history of the music rather than my sincere, albeit limited, attempt as a guy from Southern California.

The rhythm section and tenor sax soloist should be your primary focus. Get your tenor player to sing through their horn. I encourage the soloist to interpret the melody and rhythms freely! Even the tenor sax player on the Alfred Music demo recording did his own take on a couple places, differing from the sheet music. That's fine, I welcome it. No two players should play this chart alike. Also, it's totally an option for any other instrument to take the solo part. It works great on alto, trumpet, bone, or any number of other instruments. Hit me up if you need a part: www.drewzaremba.com.

Looping the rhythm section groove and being comfortable with the space when the bass isn't playing is key. The drums can always embellish, particularly as the chart progresses. Same with the guitar and piano, though the piano has a bit more freedom than the iconic upbeat guitar riff.

Your horn section should be encouraged to "get off the page" just a bit. This is not a wind band, meaning for this chart, I encourage your horns to put a little of their own spin on each phrase. The heterophony that emerges may often be perceived as a bit sloppy by some conductors, but trust me, it is not. It's beautiful and just a different side of ensemble playing.

Your swing, staccato 8th notes, especially in m. 42 and the like, can be laid back a little. But it can work either way, meaning straighten them out or make them super swung (almost dotted 8th/16th); either interpretation is fine.

This song is all about optimism! The opening and closing chorale should be somber and cold, which will make a great contrast with the reggae groove. Which, as it turns out, is part of the ethos of reggae music and a positive world outlook. I hope this music communicates that for your students, your audience, and yourself.

—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 colleges in the States, including Sam Houston State, the 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.

GONNA BE AIGHT

CHORALE, POCO RUBATO $\text{♩} = 130$

REGGAE (HALF-TIME FEEL) SWING 8THS $\text{♩} = 150-160$

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)

QUITAR (OPTIONAL)

PIANO (OPT. ELECTRIC)

BASS

DRUMS

1 2 3 4 5 6 7 8

PLAY IF NEEDED

PLAY (CHOICES/EP SOUND IF YOU HAVE ONE)

PLAY

S.O. TOMS R. Cym. H.H.

The image shows a musical score for the piece 'Gonna Be Aight' by Drew Zaremba. The score is arranged for a conductor and includes parts for various instruments: C Flute (optional), 1st and 2nd E♭ Alto Saxophones, 1st and 2nd B♭ Tenor Saxophones, E♭ Baritone Saxophone (optional), 1st through 4th B♭ Trumpets, 1st through 4th Trombones, Guitar (optional), Piano (optional electric), Bass, and Drums. The score is divided into two sections: a 'CHORALE, POCO RUBATO' section with a tempo of 130 beats per minute, and a 'REGGAE (HALF-TIME FEEL) SWING 8THS' section with a tempo of 150-160 beats per minute. The music is written in 4/4 time. A large red watermark reading 'Preview Only' is overlaid diagonally across the score. At the bottom, there are measure numbers 1 through 8. The piano part includes instructions like 'PLAY IF NEEDED' and 'PLAY (CHOICES/EP SOUND IF YOU HAVE ONE)'. The drum part includes specific notations for 'S.O.', 'TOMS', 'R. Cym.', and 'H.H.'.

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

SOLO (EMBELLISHMENT ENCOURAGED)

PLAY IF NO GTR.

CROSS-STICK

ON HEAD

CONTINUE PATTERN

9 10 11 12 13 14 15 16

The image shows a page of a musical score for the piece 'Gonna Be Aight'. The score is arranged for a conductor and includes parts for Flute, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpets 1-4, Trombones 1-4, Guitar, Piano, Bass, and Drums. The music is written in 4/4 time and features a variety of rhythmic patterns and melodic lines. A large red watermark reading 'Preview Only Requires Purchase' is overlaid diagonally across the page. Specific performance instructions are provided for several instruments, including a solo for Tenor 1, guitar playing instructions, and drum techniques like cross-stick and on-head playing. The page is numbered 2 and contains measures 9 through 16.

CONDUCTOR

GONNA BE AIGHT

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

51

52

53

54

55

56

57

58

OPT. SOLO ON D.S. ONLY

E7(9#)

A#17

A#17

G#17

C7

F

SOTH TIMES

FOLD IN SOME RIDE/DOME OF RIDE AD LIB.

Legal Use Only

67 1ST TIME ONLY

FLUTE

ALTO 1 1ST TIME ONLY (BXGRDS. END TIME ONLY)

ALTO 2 1ST TIME ONLY (BXGRDS. END TIME ONLY)

TENOR 1 SOLO 1ST TIME ONLY (IF NO BASS SOLO) m2

TENOR 2 1ST TIME ONLY (BXGRDS. END TIME ONLY)

BARI. 1ST TIME ONLY m2 (BXGRDS. END TIME ONLY)

TPT. 1 1ST TIME ONLY

TPT. 2 1ST TIME ONLY (BXGRDS. END TIME ONLY)

TPT. 3 1ST TIME ONLY m2 (BXGRDS. END TIME ONLY)

TPT. 4 1ST TIME ONLY m2

TEN. 1 1ST TIME ONLY SOLO END TIME ONLY E^b B^b F B^b E^b (BXGRDS. END TIME ONLY)

TEN. 2 1ST TIME ONLY (BXGRDS. END TIME ONLY)

TEN. 3 1ST TIME ONLY m2 (BXGRDS. END TIME ONLY)

4TH TEN. 1ST TIME ONLY m2 (BXGRDS. END TIME ONLY)

QTR. E^b B^b F B^b E^b E^b (E^b15(#11))

PNO. m2 E^b B^b F B^b E^b (E^b15(#11))

BASS SOLO 1ST TIME (UPPER PART) END TIME - BASS LINE (LOWER PART) E^b B^b F B^b E^b (E^b15(#11))

DRUMS m2

67 68 69 70 71 72 73 74

Preview Only
 Legal Use Requires Purchase

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

4TH TBN.

GTR.

PNO.

BASS

DRUMS

CODA rit. **84** CHORALE, A LITTLE SLOWER
 OPT. CADENZA STRAIGHT 8THS

FLUTE
 ALTO 1
 ALTO 2
 TENOR 1
 TENOR 2
 BARI.
 TRP. 1
 TRP. 2
 TRP. 3
 TRP. 4
 TBN. 1
 TBN. 2
 TBN. 3
 4TH TBN.
 GTR.
 PNO.
 BASS
 DRUMS

E $\frac{1}{2}$ F
 PLAY IF NEEDED
 PLAY IF NEEDED
 PLAY

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