



The Beat Trader

DREW ZAREMBA

Instrumentation

Full Score	
Alto Saxophone 1	
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Organ (optional)	1
Bass	1
Drums	1



VJE2606FS



About the Composer



Selmer artist Drew Zaremba enjoys worldwide reputation as an award-winning writer, a passionate conductor, and fiery performer. He has composed and arranged pieces for the BBC Orchestra, the WDR and NDR Big Bands, the Vanguard Jazz Orchestra, Dallas and Memphis Symphony Orchestras, the Metropole Orkest, the Airmen of Note, the Julliard Jazz Orchestra, Wayne Bergeron, Carmen Bradford, Dick Oatts, Randy Brecker, Larry Braggs, Jazz Melbourne, and the Pyramid Jazz Orchestra in Kanazawa, Japan. Drew is currently the artistic director of the Colorado Jazz Repertory Orchestra (CJRO) and the regional artistic director of Vail Jazz. Drew joined the faculty of the award-winning University of Northern Colorado (UNC) jazz studies department in 2018 to teach jazz composition.

Drew's recent releases include "Reunion", his premiere big band album, produced by John Clayton, and released through Outside In records in January 2023. Drew also released a jazz large ensemble EP entitled "My Mind on Quarantine", which features other new modern compositions penned by Drew. Finally, Drew is proud to serve as the artistic director of the Colorado Jazz Repertory Orchestra (CJRO), who recently recorded their third album "Compared to What", featuring funk and soul legend Larry Braggs.

The Beat Trader

Hello and thanks for checking out my chart! This piece was originally commissioned by Jim Hahn at Jeffree Middle School, and is actually among the first commissions I ever wrote. Thank you Jim! This was in a time in my life when I was playing regularly at Black churches in Texas as well as White churches trying to implement more Black American gospel music. This chart is a reverent take of a "shout", implemented into a 16 bar tune as a contrafact of Jerome Richardson's "Groove Merchant" (also modeled after a classic Black Church 16 bar tune), hence the title. I would encourage everyone to listen to some shouts, and one piece that had a huge influence on me is "You're Worthy to be Praised" - particularly Judith Christie McAllister's iconic version. The ending in particular is a gold mine of musical idioms worth listening to for inspiration for this chart.

The Bass line should mostly be played as written, as this is one of the centerpiece of the gospel shout. The Drum part seems simple, yet needs to remain driving and steady. The Piano part has the most flexibility, and I tried to capture some riffs that would contribute to the groove. The Guitar part also has lots of flexibility, but should mostly center around short pickin' on F, thinking more like a Drum/Percussion part than a Guitar. Chords are cool too, of course, but the pickin' thing is iconic.

The horn parts are straightforward! Bop the tops of the melodies, and swing hard! This tune works at a variety of tempos - you can take it slower or much faster than indicated. As it speeds up, you'll want to lighten up in the horns. Big sax soli - let it wail!

The coda is a big long vamp. You can lengthen it, but you probably don't need to. Everyone should start mp and by the last time through the last repeat, it should be fortissimo. Drums crashing on 2 and 4 with the Snare Drum, Guitar wailing, plunger growls all around; don't hold back!! We got the ending just right in the studio, take a listen so you can see how I would enjoy hearing it, but know there's lots of flexibility there! Ideally there's no break between the last two bars, so the penultimate bar shouldn't be that long.

Thanks! As always, send me a video with your band playing this chart if you like! drewzaremba@gmail.com

-Drew



Jazz Solo Practice Tracks can be found and used by going to [excelciamusic.com](https://www.excelciamusic.com) and searching for the title of this piece.



[drewzaremba.com](https://www.drewzaremba.com)



[drewzarembamusic](https://www.facebook.com/drewzarembamusic)



[drewzaremba](https://www.instagram.com/drewzaremba)



[drewzaremba](https://www.youtube.com/drewzaremba)

DREW ZAREMBA
(ASCAP)

Medium-up Gospel Shuffle $\text{♩} = 104-136+$

For Preview Only
Excelcia Music Publishing

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

9 10 11 12 13 14 15 16 17 18

Rhythmic comping pattern, quasi Freddie Green

Fill

Open Hi-hat, cross stick on 2 & 4 (all the way)

F7#9

F7#9

F7#9

19

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

19 20 21 22 23 24 25 26

27

For Preview Only
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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

27 28 29 30 31 32 33 34

F 8¹³ 8^{b7} 8⁰⁷ F/C A/C[#] Dm⁷ G⁷ Gm⁷ C⁷ F⁷ C⁷(^{#9})

F 8¹³ 8^{b7} 8⁰⁷ F/C A/C[#] Dm⁷ G⁷ Gm⁷ C⁷ F⁷ C⁷(^{#9})

F 8¹³ 8^{b7} 8⁰⁷ F/C A/C[#] Dm⁷ G⁷ Gm⁷ C⁷ F⁷ C⁷(^{#9})

35

35 36 37 38 39 40 41 42

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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51

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

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D7 Solo

Solo fill

51 52 53 54 55 56 57 58

59

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Break

G7(#9)

Fill

59 60 61 62 63 64 65 66

67 Open for solos

The Beat Trader - Full Score

11

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67 68 69 70 71 72 73 74

The Beat Trader - Full Score

75 76 77 78 79 80 81 82

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

growl growl

For Preview Only
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75 76 77 78 79 80 81 82

83 On cue

For Preview Only
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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

83 84 85 86 87 88 89 90

STOP TIME

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A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

91 92 93 94 95 96 97 98

VJE2606FS

99

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

99 100 101 102 103 104 105 106

For Preview Only
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107

For Preview Only
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114

115 cresc. to 139

For Preview Only
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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. **f 7♯9** Solo - Gospel Overdrive/distortion. Start simple, build all the way to the end!

Pno. **f 7♯9** soloistic comping ad lib

Bass **f 7♯9**

Drums

115 116 117 118 119 120 121 122

123

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A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Opt. Hammond organ patch - sustain, no tremolo

Pno.

Bass

Drums

123 124 125 126 127 128 129 130

131

For Preview Only
Excelcia Music Publishing

A. Sx. 1
A. Sx. 2
T. Sx. 1
T. Sx. 2
B. Sx.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bass
Drums

Backbeat on snare 2nd x add crash with backbeat

end solo

131

132

133

134

135

136

137

138

139 *molto rit.*

For Preview Only
Excelcia Music Publishing

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bass

Drums

Fill

Solo

C¹³_{SUS}

G^{b13}#11

B⁷(#9)

B^{b13}