

INSTRUMENTATION

Conductor

1st El- Alto Saxophone

2nd El- Alto Saxophone

1st Bl- Tenor Saxophone

2nd Bl- Tenor Saxophone (Optional)

El- Baritone Saxophone (Optional)

1st Bl- Trumpet

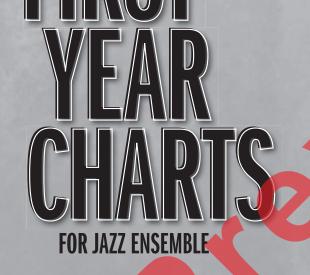
2nd Bl- Trumpet

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano

1st B Trumpet Bass
2nd B Trumpet Drums
3rd B Trumpet (Optional)

Optional Alternate Parts

C Flute
Tuba
Horn in F (Doubles 1st Trombone)
Baritone T.C./Bb Tenor Saxophone (Doubles 1st Trombone)





NOTES TO THE CONDUCTOR

Strive for a tight ensemble throughout, but especially on the opening of this chart. Due to the nature of the harmony in the first four measures, consider breaking the chords up by section to improve intonation, clean attacks and releases. There are two ways to go about this rehearsal technique; to begin, build each chord one section at a time. Start low and build high is the rule. Have the bass play the first note in measure one. When that's in tune, add the guitar and piano. Again, when that is in tune, then add the baritone sax and the trombones. Follow up with the tenor saxes, alto saxes and finally trumpets. It's never a waste to spend as much time as you need to build the components of a chord until the whole is sounding great.

This is the way to train your young players to hear their parts and the inner voices that make the composite sound so rich. You can move on to the next note in the same fashion. Your drummer might spend this time listening as well, as he or she also needs to develop a great pair of ears. After starting a few rehearsals in this way, perhaps the next step would be to have the whole ensemble play the first chord together; then, when that is in tune, on cue, move to the second chord as an ensemble.

The melody and background lines are pretty straightforward and the section at measure 45 needs to be rock steady. Measure 53 has got to sound cool. It's got some slick sounding chords in the piano while the horns execute some unison lines. Also, caution the rhythm section to hit beat 4 with a solid attack in measures 53, 55 and 57 with the trumpets joining in 57.

Articulation is always critical. Keep in mind the rooftop *marcato* accents (**^**) should be played accented and detached—think "daht." Staccatos are short but not clipped or too short.

The rhythm section parts are hopefully clear. The piano part has many ensemble lines plus some comping, so make sure the piano player is focused. The guitar part has plenty of chords for comping and rhythms are written to assist in the comping. FYI, the term "comping" means the chords played to support the soloist or ensemble.

Dynamics are the icing on the cake so spend time working on them. Take note of **\$2,002,4N00** effects such as the one on the last note of measure 59. Have your band accent that note, get the volume right down and gradually come up in volume again. From here is just a smooth ride to the end of the chart. Watch for some variation in the melodic line from measures 75–78.

Wishing you much fun with Zero Gravity!

—Vince Gassi





Vince Gassi

Vince Gassi received his Bachelor of Music Education degree from the University of Western Ontario in London, Canada and attended the Dick Grove School of Music specializing in composition and arranging. Mr. Gassi has written for concert band, jazz ensemble, orchestra, woodwind and brass ensembles, and choral groups. Currently, Mr. Gassi teaches instrumental music, MIDI technology, composition and musical theatre at Mary Ward Catholic Secondary School in Toronto, Canada.



















