

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Zero Gravity

VINCE GASSI

INSTRUMENTATION

Conductor	1st Trombone
1st E♭ Alto Saxophone	2nd Trombone (Optional)
2nd E♭ Alto Saxophone	3rd Trombone (Optional)
1st B♭ Tenor Saxophone	Guitar Chords
2nd B♭ Tenor Saxophone (Optional)	Guitar (Optional)
E♭ Baritone Saxophone (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./B♭ 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 **SELF-LEADING** 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.

CONDUCTOR
386609

ZERO GRAVITY

By VINCE GASSI

Rock $\text{♩} = 120$

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

H.H.

Ce. CYMS.

1 2 3 4 5 6 7 8

mp3

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

W/TENOR

W/TENOR

W/TENOR

W/SAXES

W/SAXES

W/SAXES

Dm9 Eb9 Dm7 A7(#9) D7(#9) Eb7(#9) D7(#9) A7(#9) Dm9 Eb9 Dm9

Dm9 Eb9 Dm7 A7(#9) D7(#9) Eb9 D7(#9) A7(#9) Dm9 Eb9 Dm9

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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FLUTE ²⁵

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

33

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPR. 1

TPR. 2

TPR. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

49 50 51 52 53 54 55 56

CONDUCTOR

- 8 -

ZERO GRAVITY

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

57 58 59 60 61 62 63 64

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

65 66 67 68 69 70 71 72

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FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80 81

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