FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

The Big Band Theory

VINCE GASSI

INSTRUMENTATION

Conductor
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 Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

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NOTES TO THE CONDUCTOR

The particular style of any given composition is determined by many factors: form, the type of harmonic language employed, rhythmic patterns, and articulation. The feel established at the outset of this piece depends upon the drummer's adherence to the opening and closing of the hi-hat. Note that the circles above the notes indicate an open hi-hat, and the plus signs instruct the drummer to close the hi-hat.

At m. 11, the bass and drums establish a "two feel" by not playing notes on every beat of the measure, but, rather, mostly beats 1 and 3. At m. 19, the two feel continues but breaks into a four feel at m. 27, where the bass and drums play on every beat of the measure. This feel changes at various places throughout the piece, so spend time focusing on the subtleties that will make your performance more interesting. Note the foot pedal on beat 2 in the sections after m. 11 and m. 19.

Of course, dynamics, articulation, balance, and every player's sense of time are points of focus. These are skills that will transfer to every chart your band plays. Good musicians have awareness of their own playing and also of what is happening around them. To play jazz well is to listen and respond, whether playing a solo or a supporting part. By the way, this is not just a theory—it's a fact!

Enjoy!

—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.

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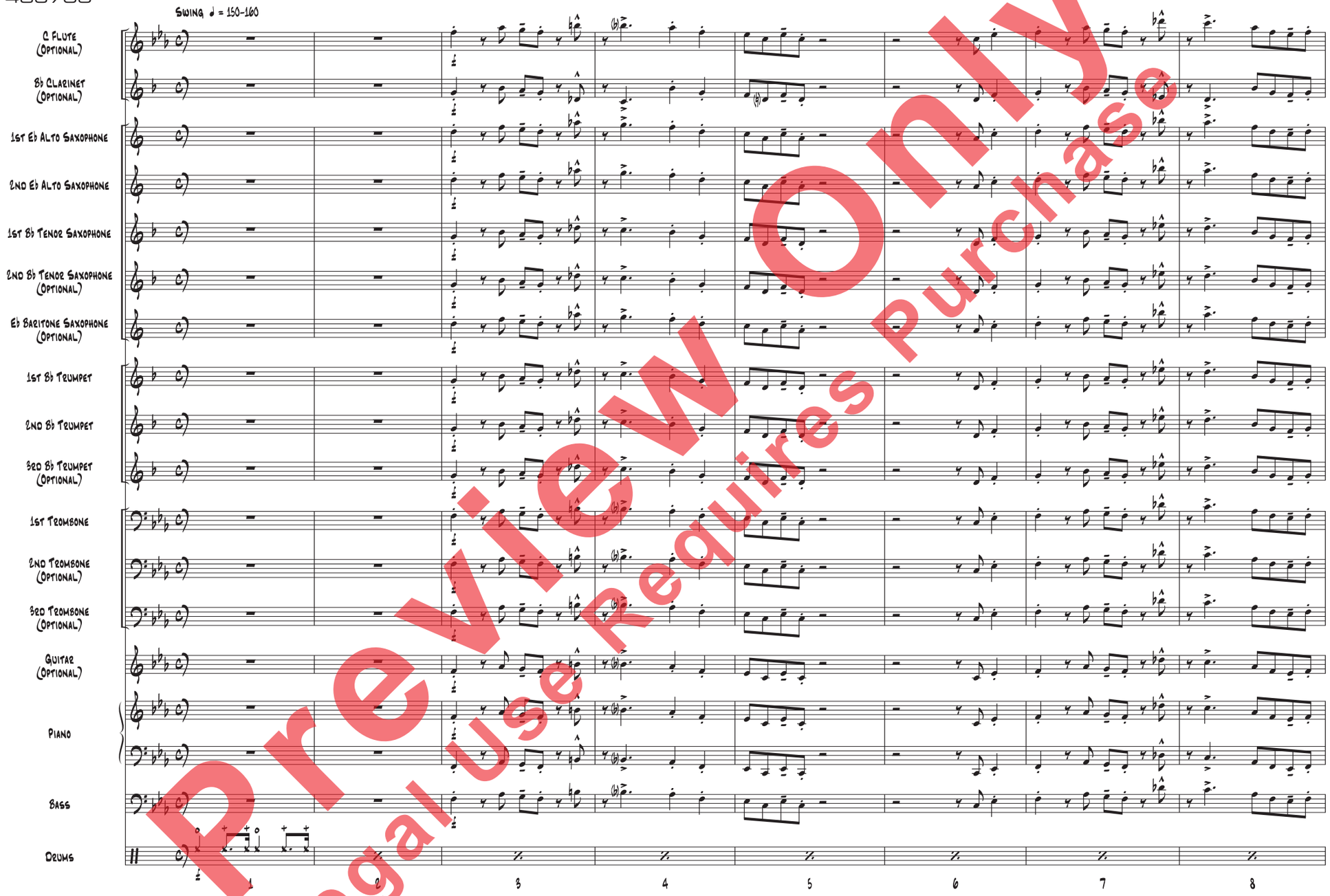
CONDUCTOR
43670S

THE BIG BAND THEORY

By Vince Gassi



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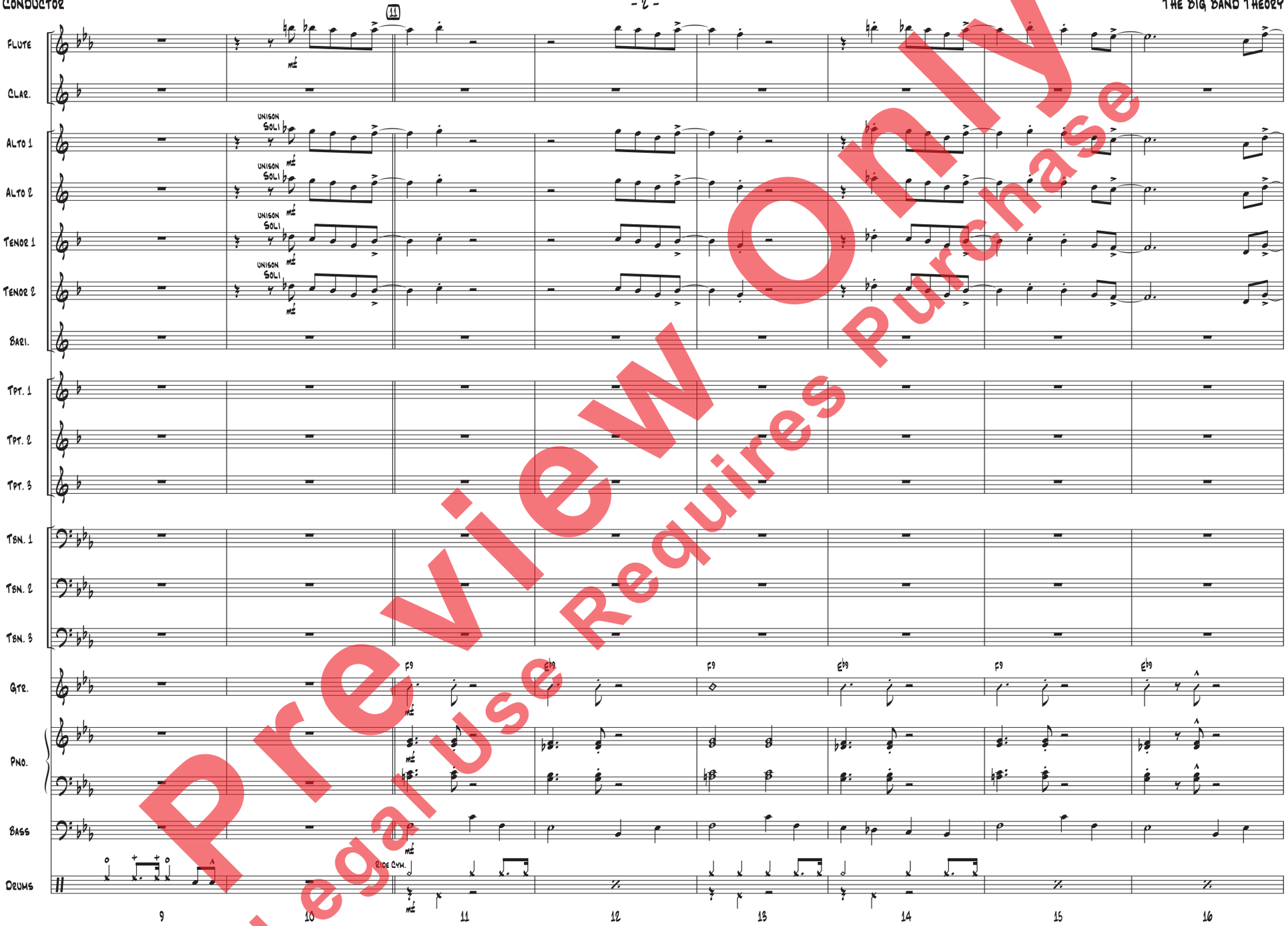

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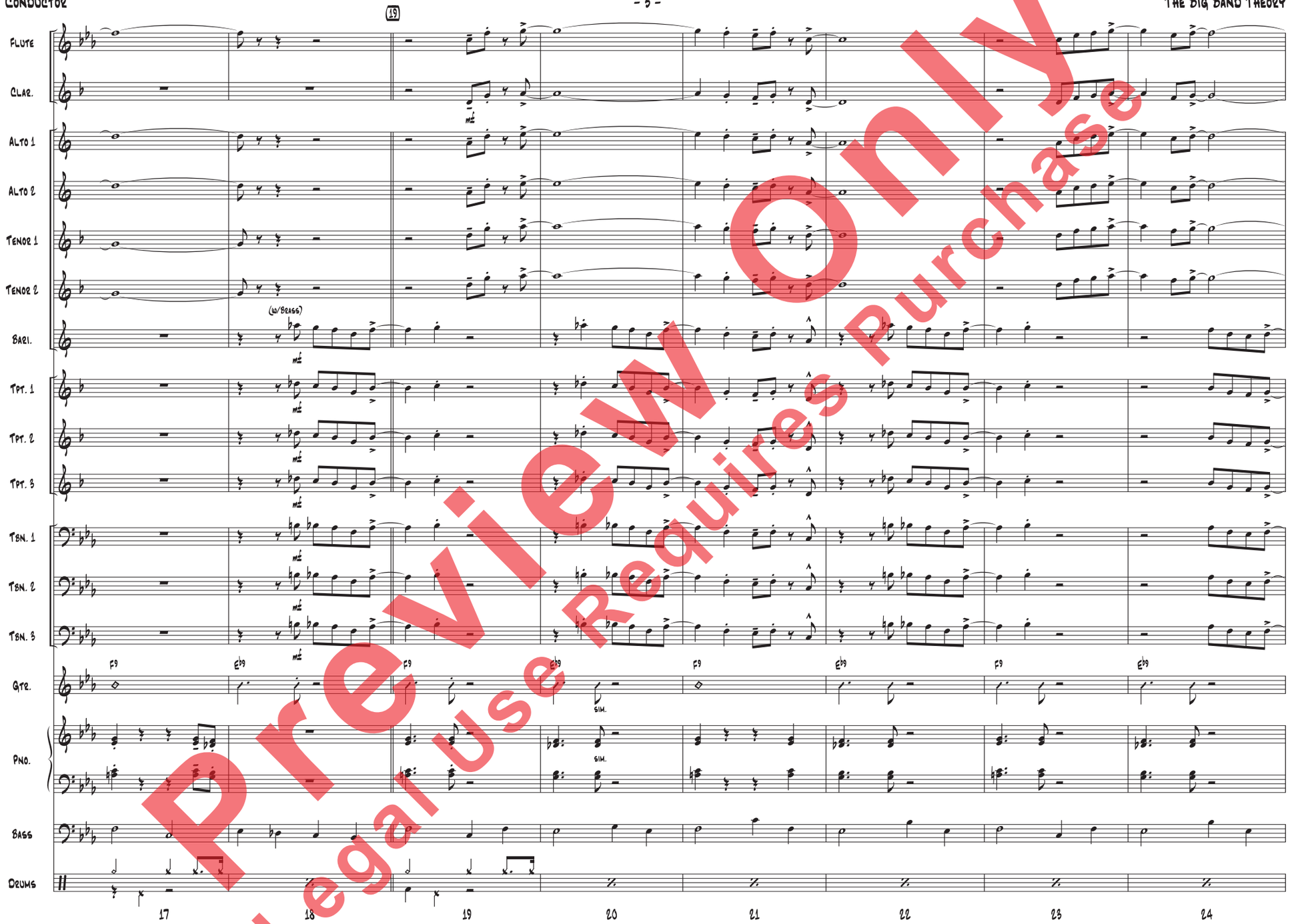

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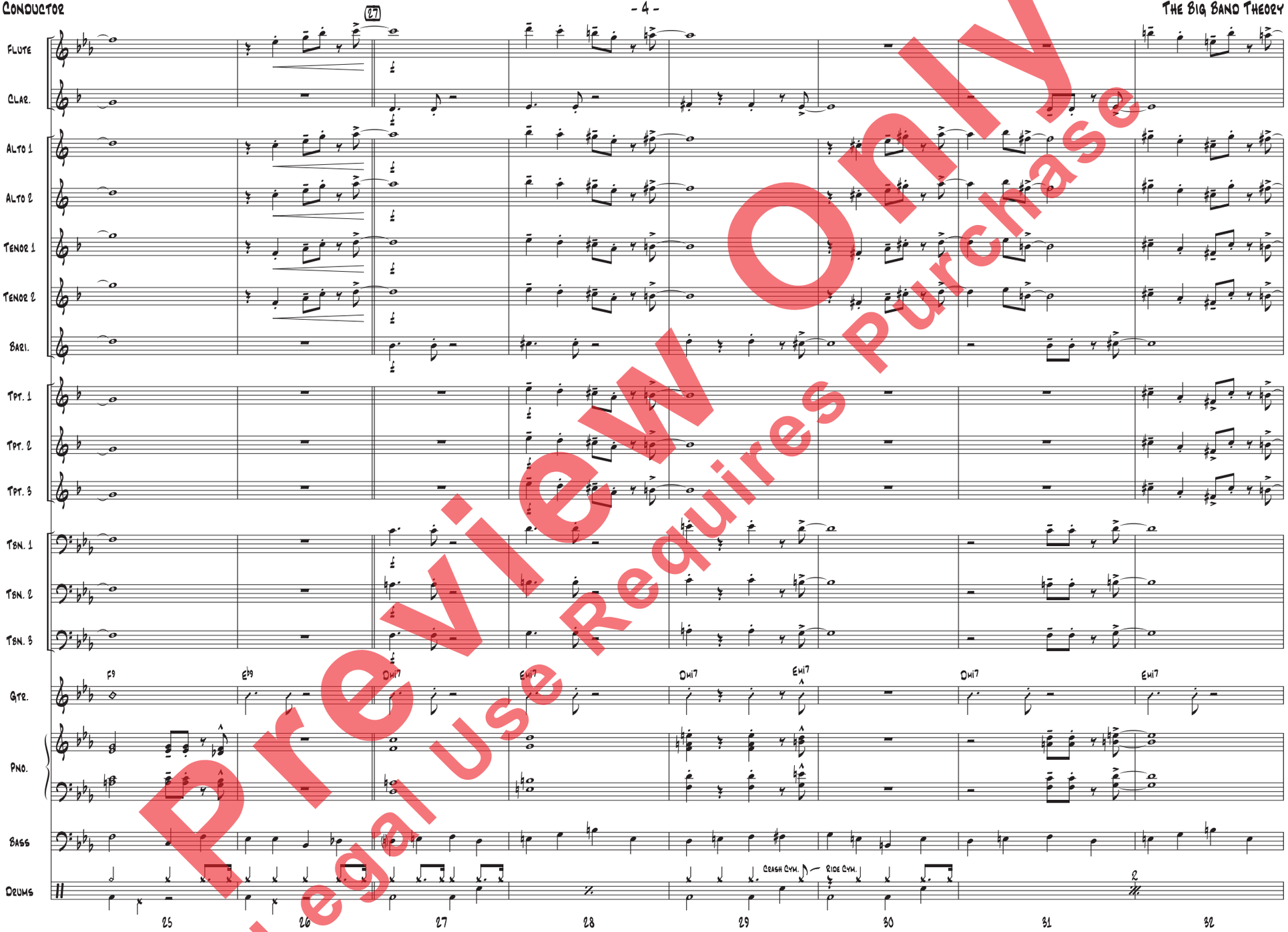

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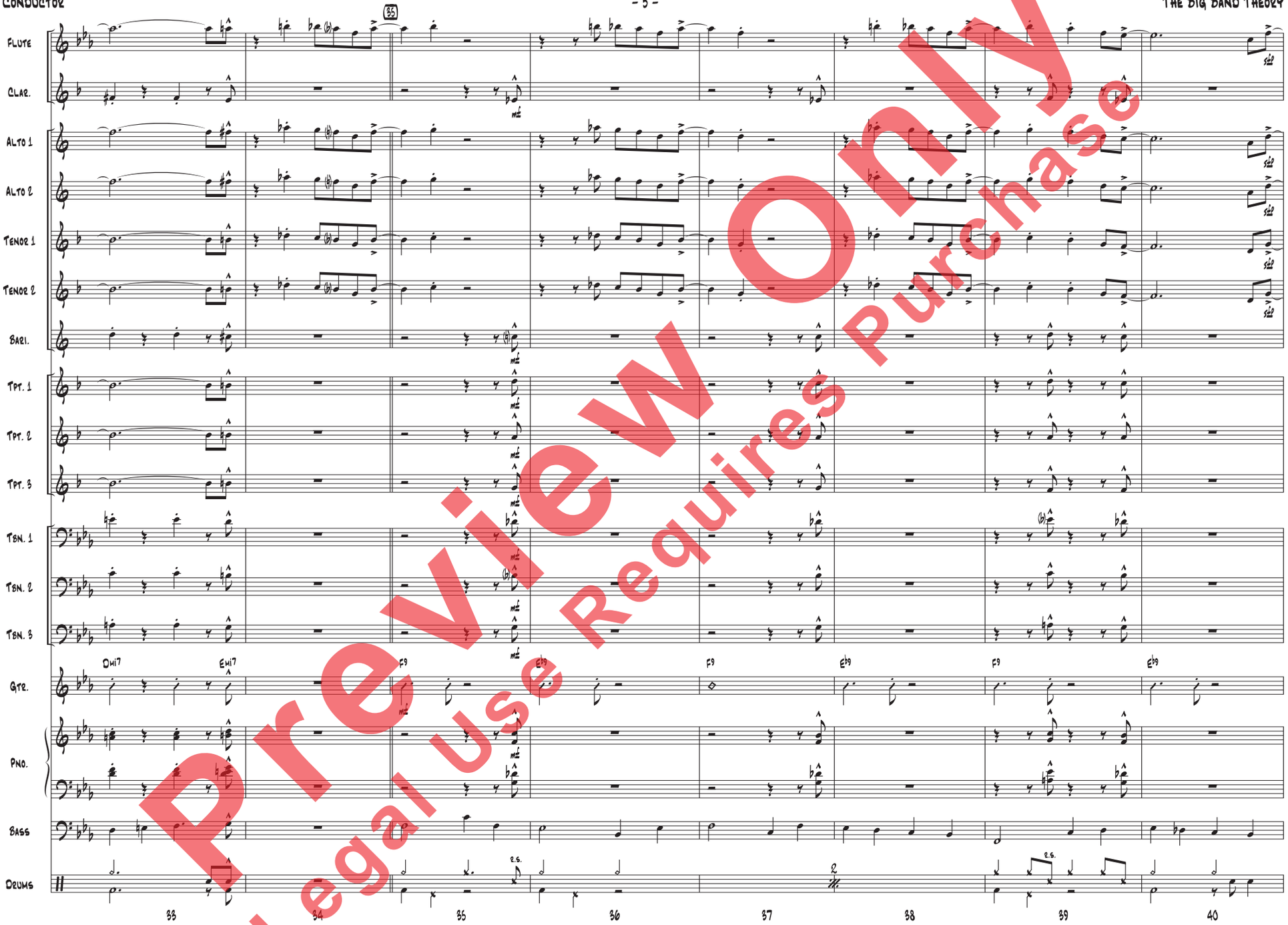

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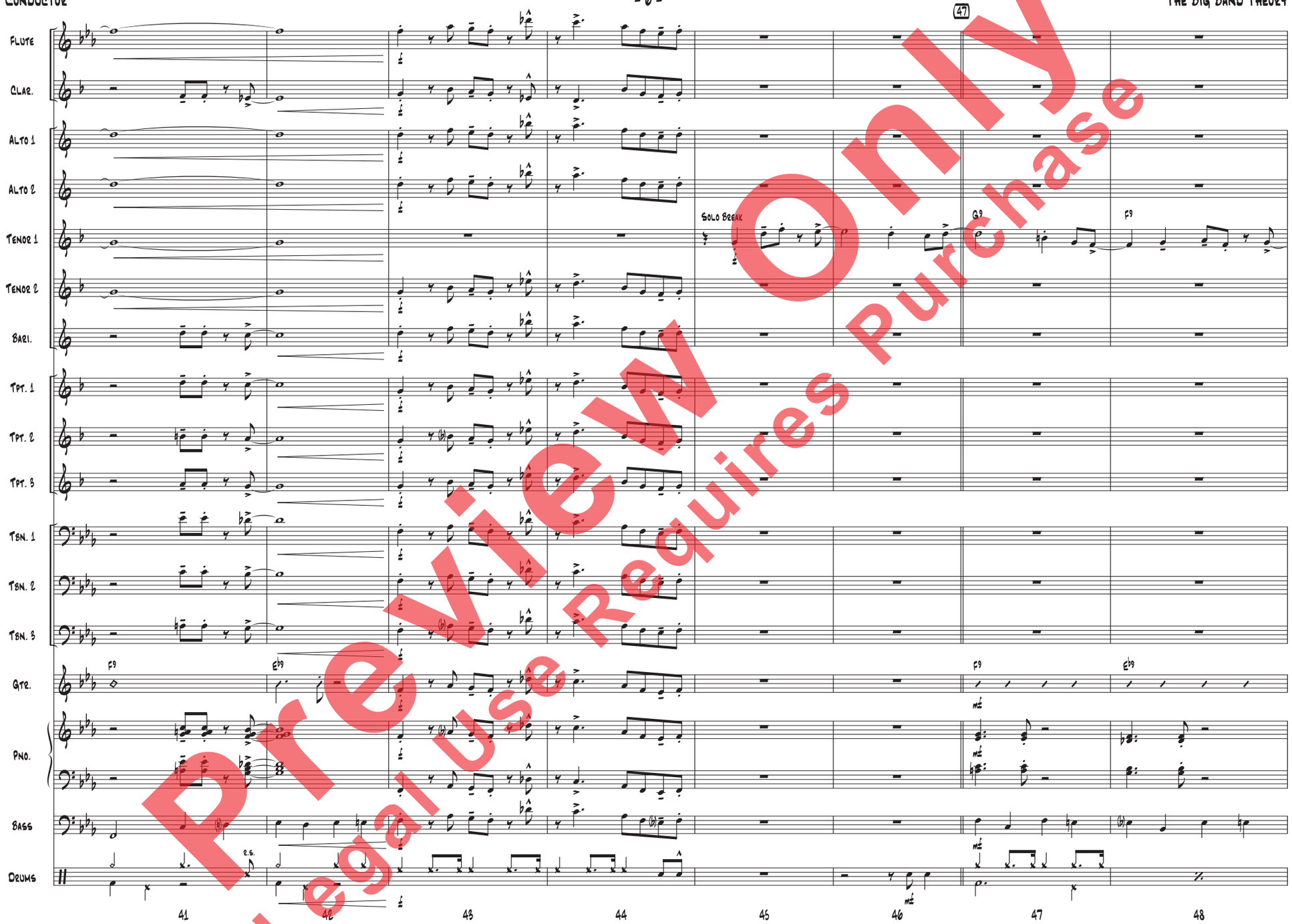

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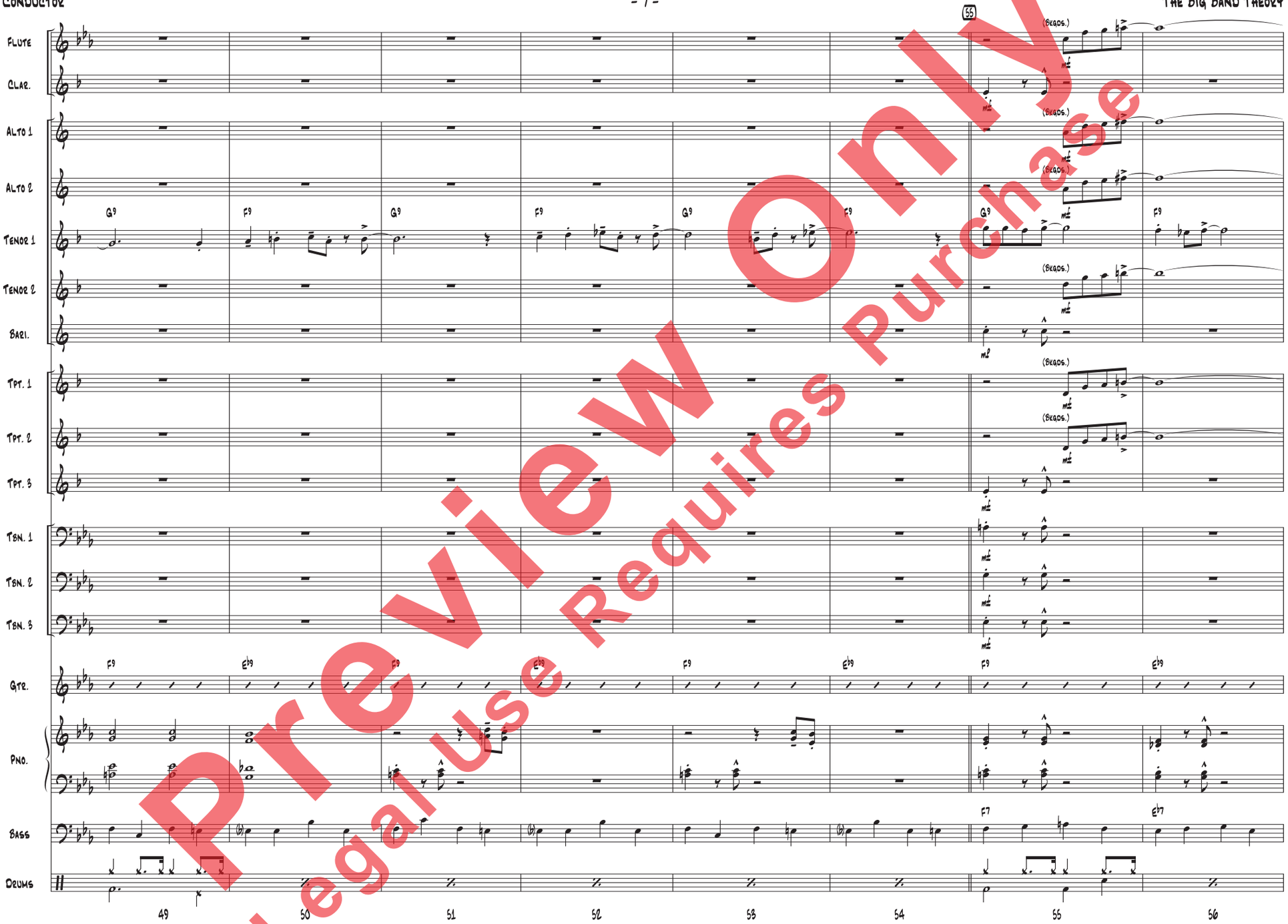

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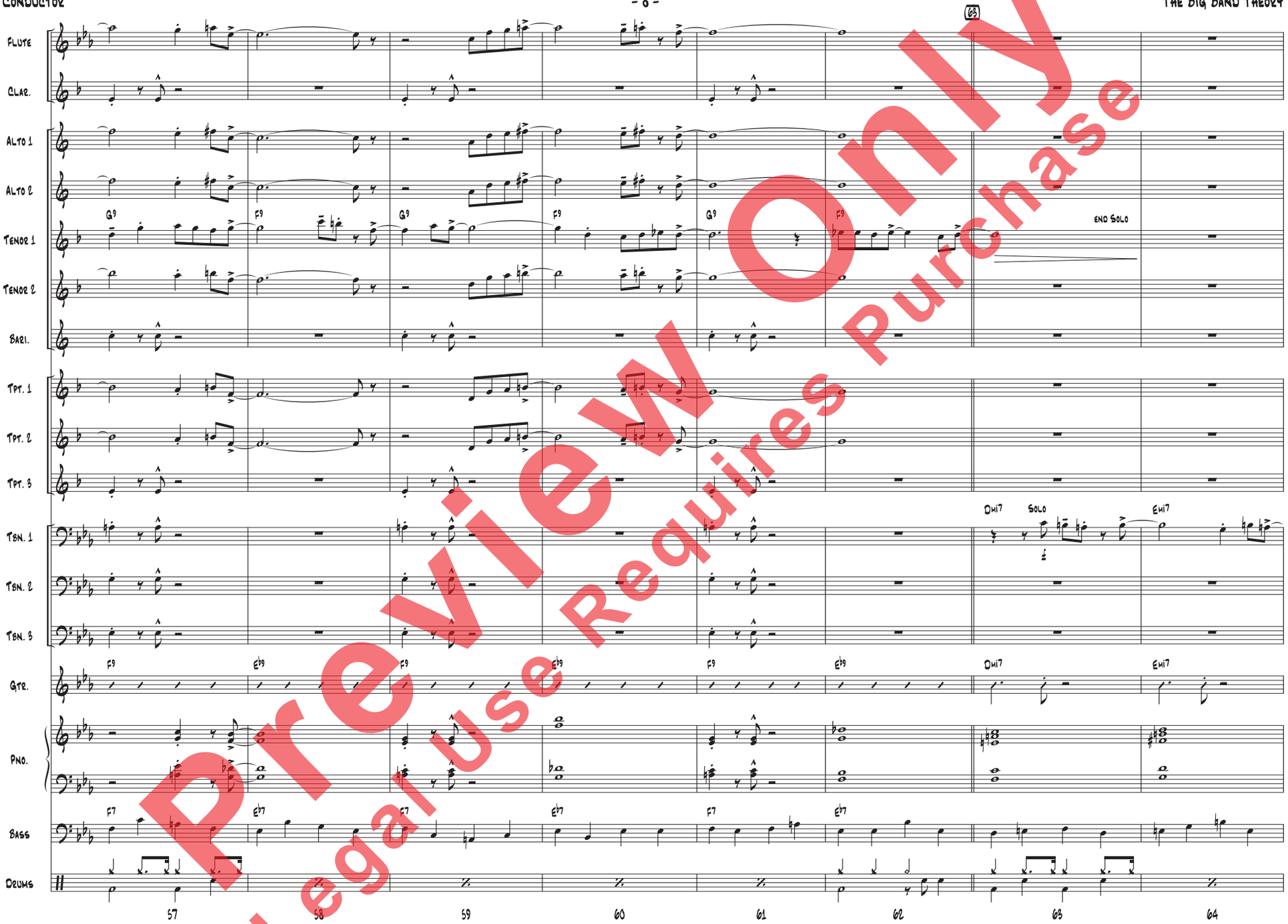

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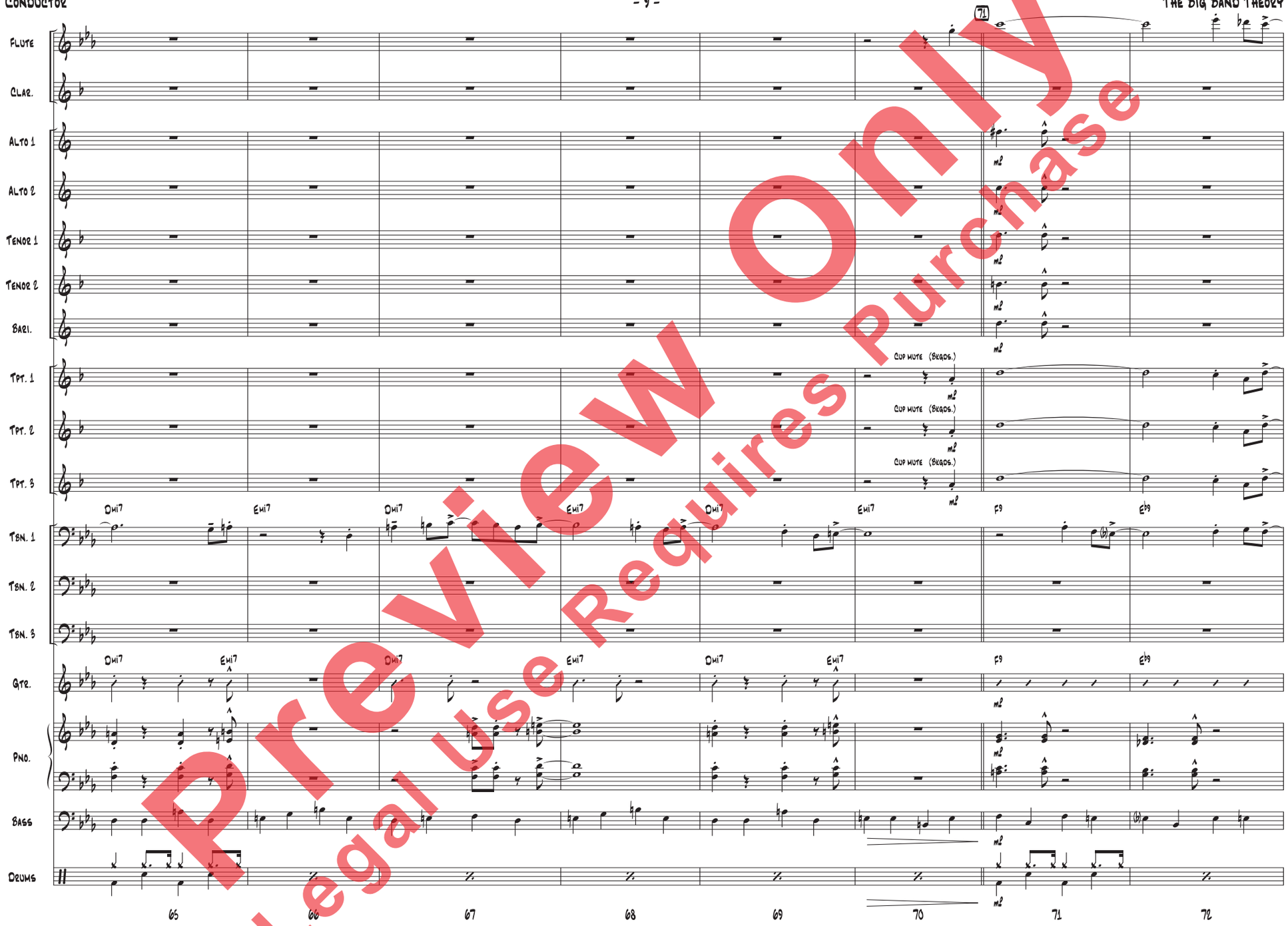

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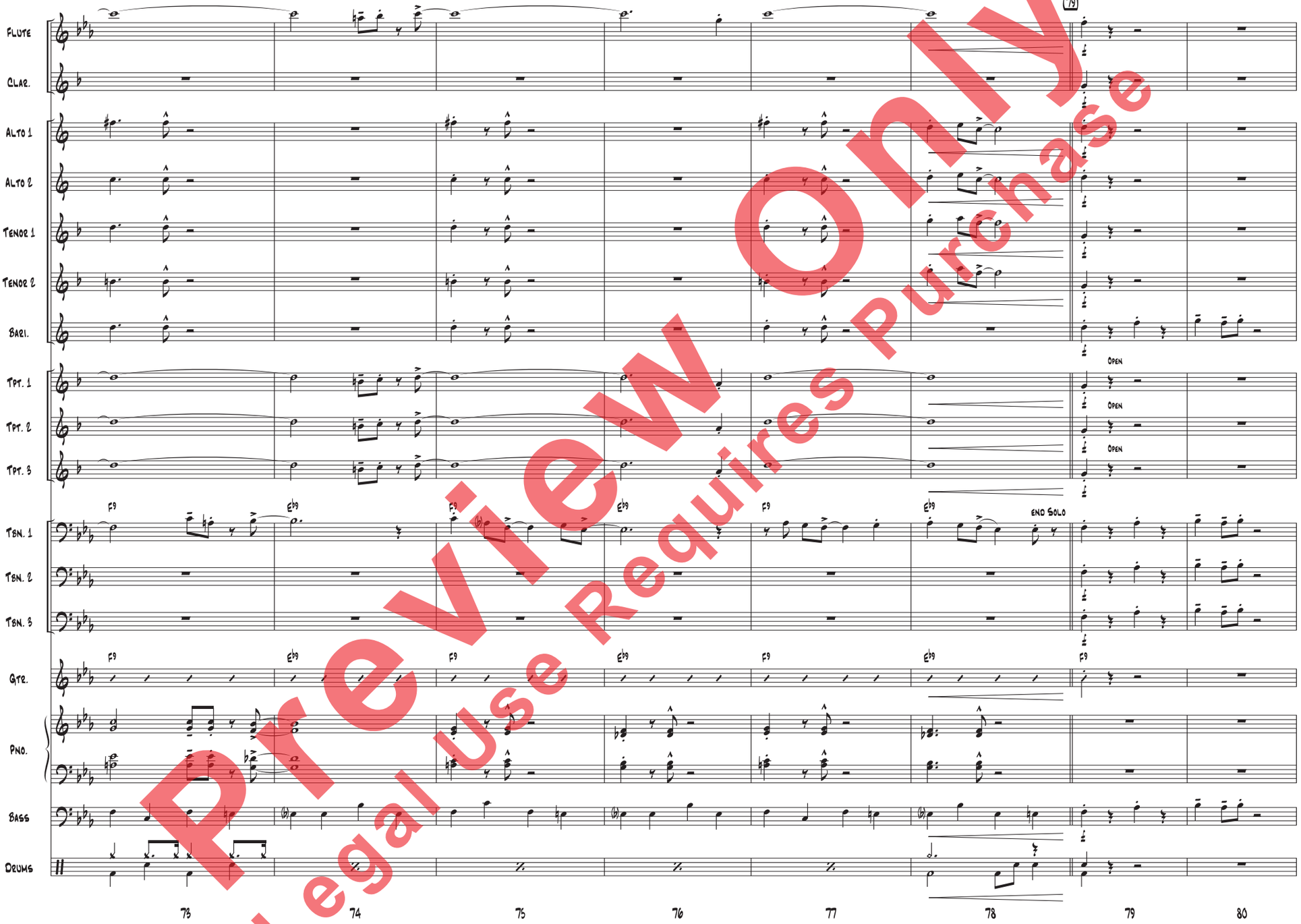

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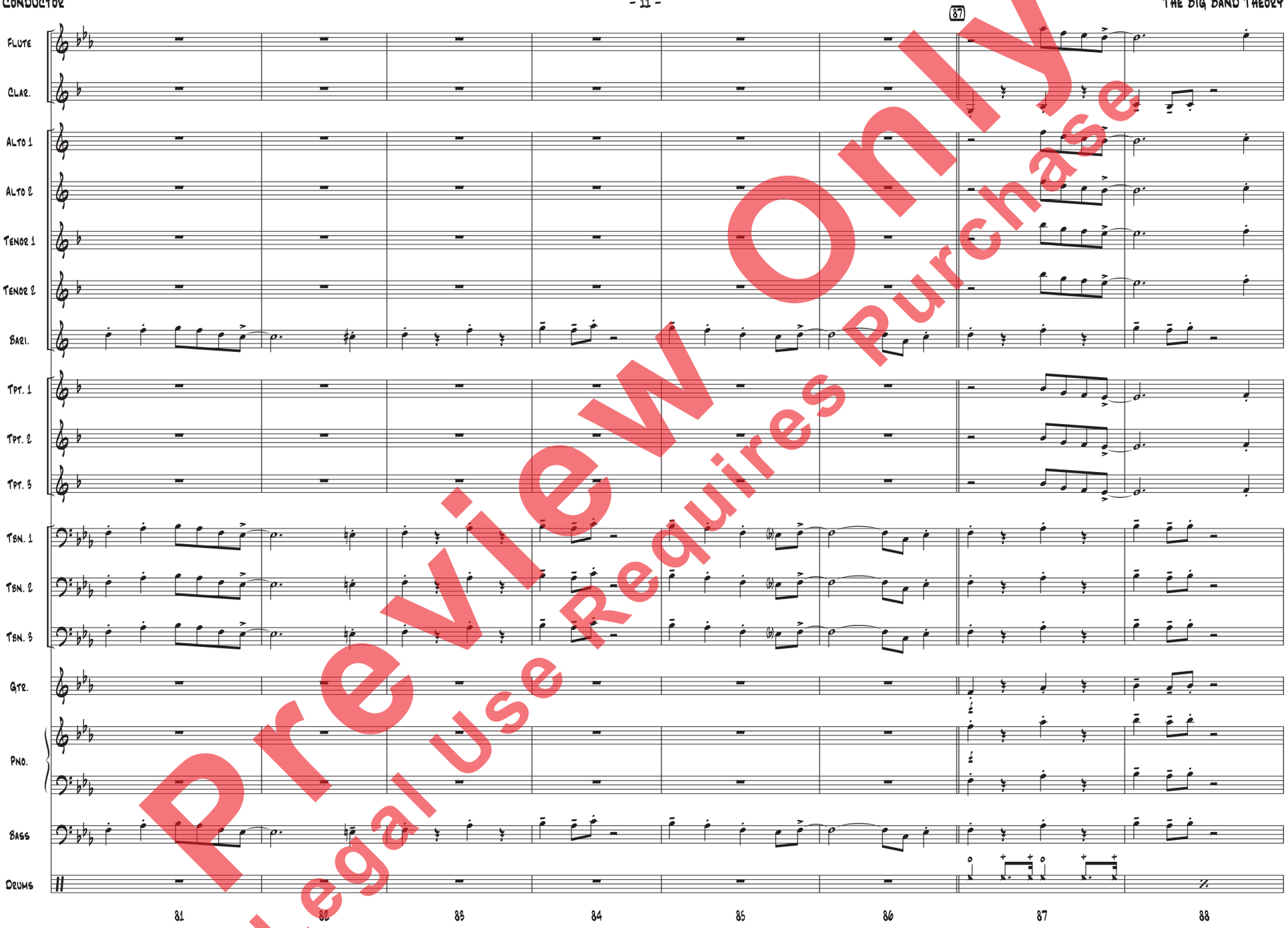

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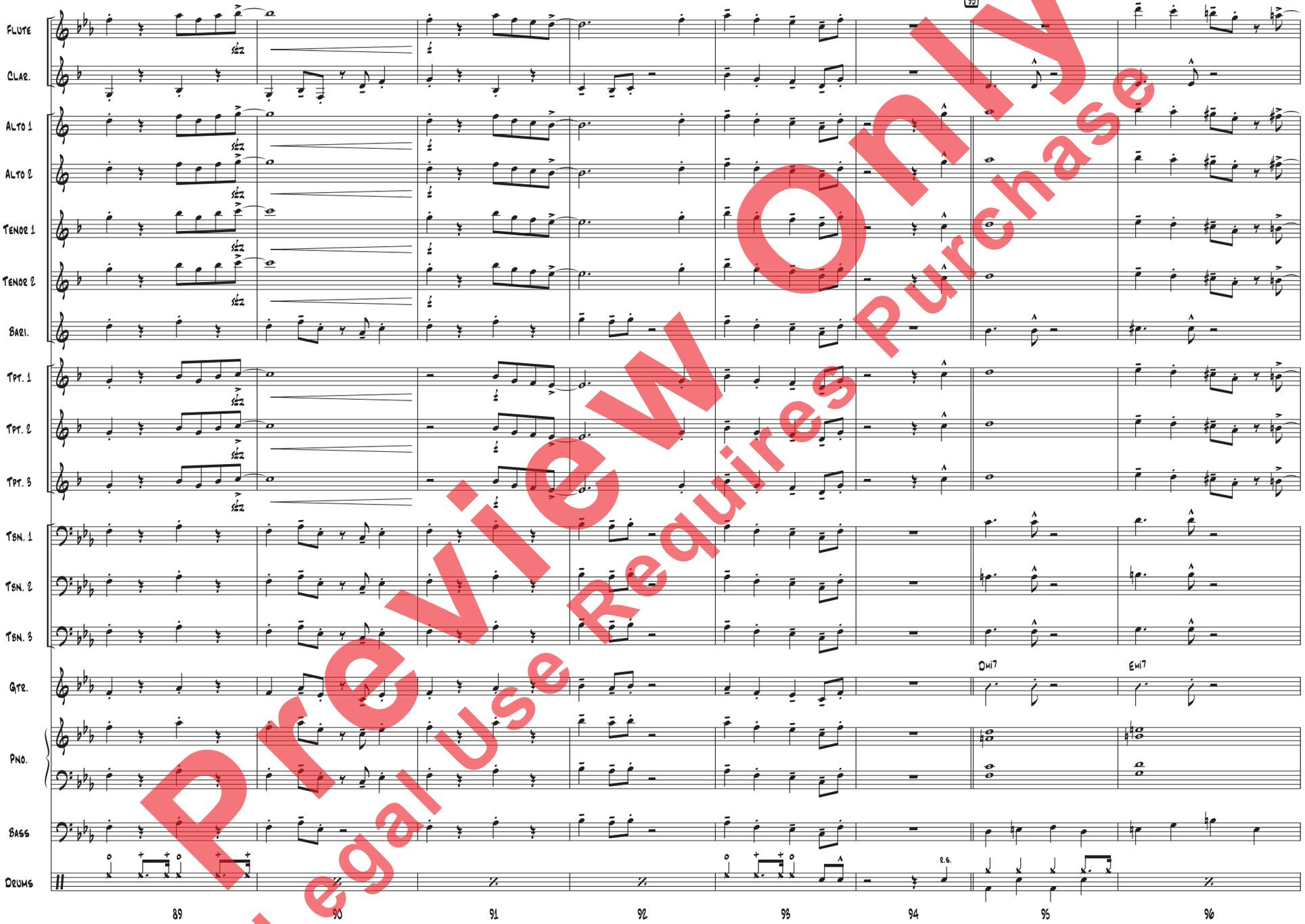

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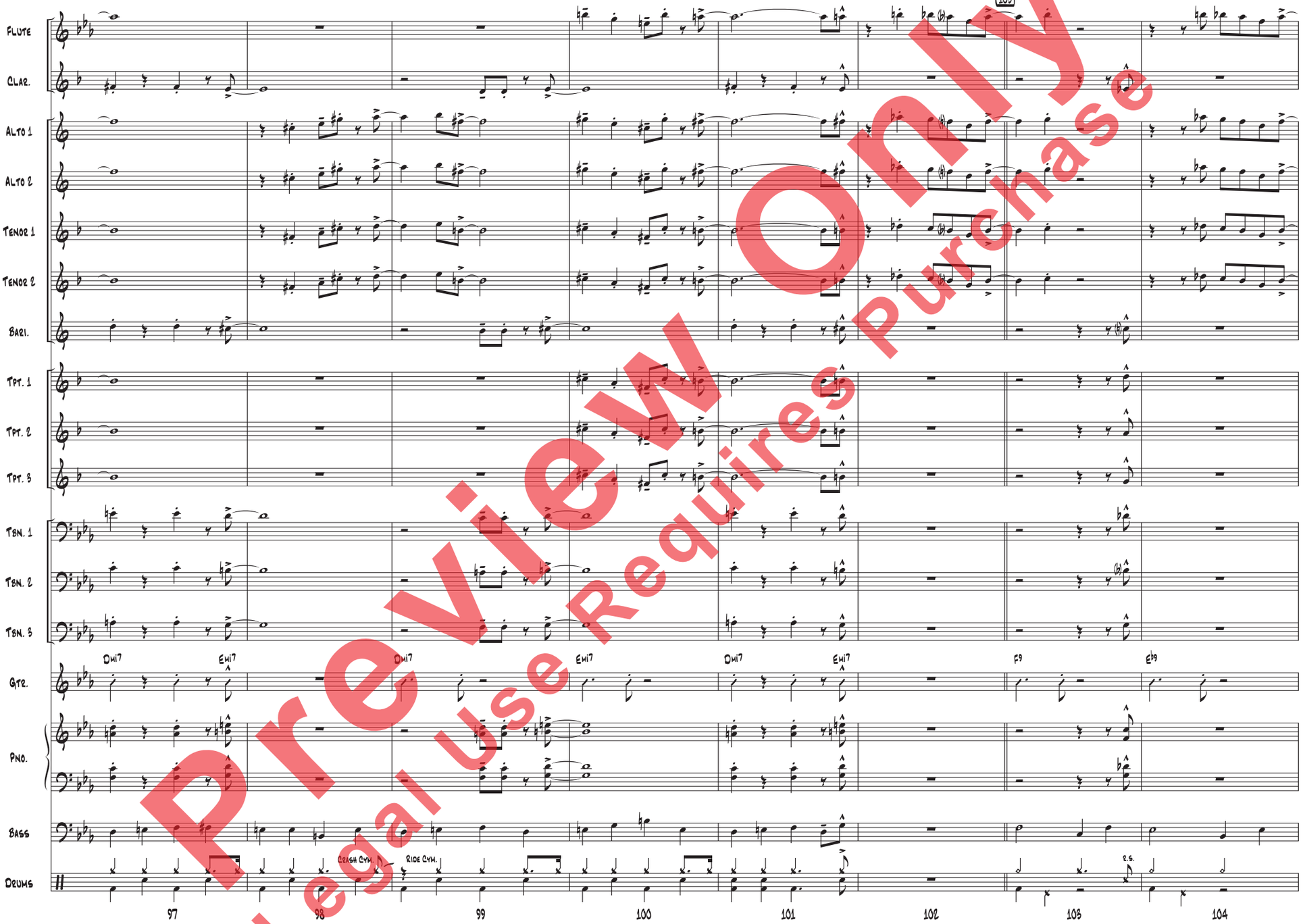

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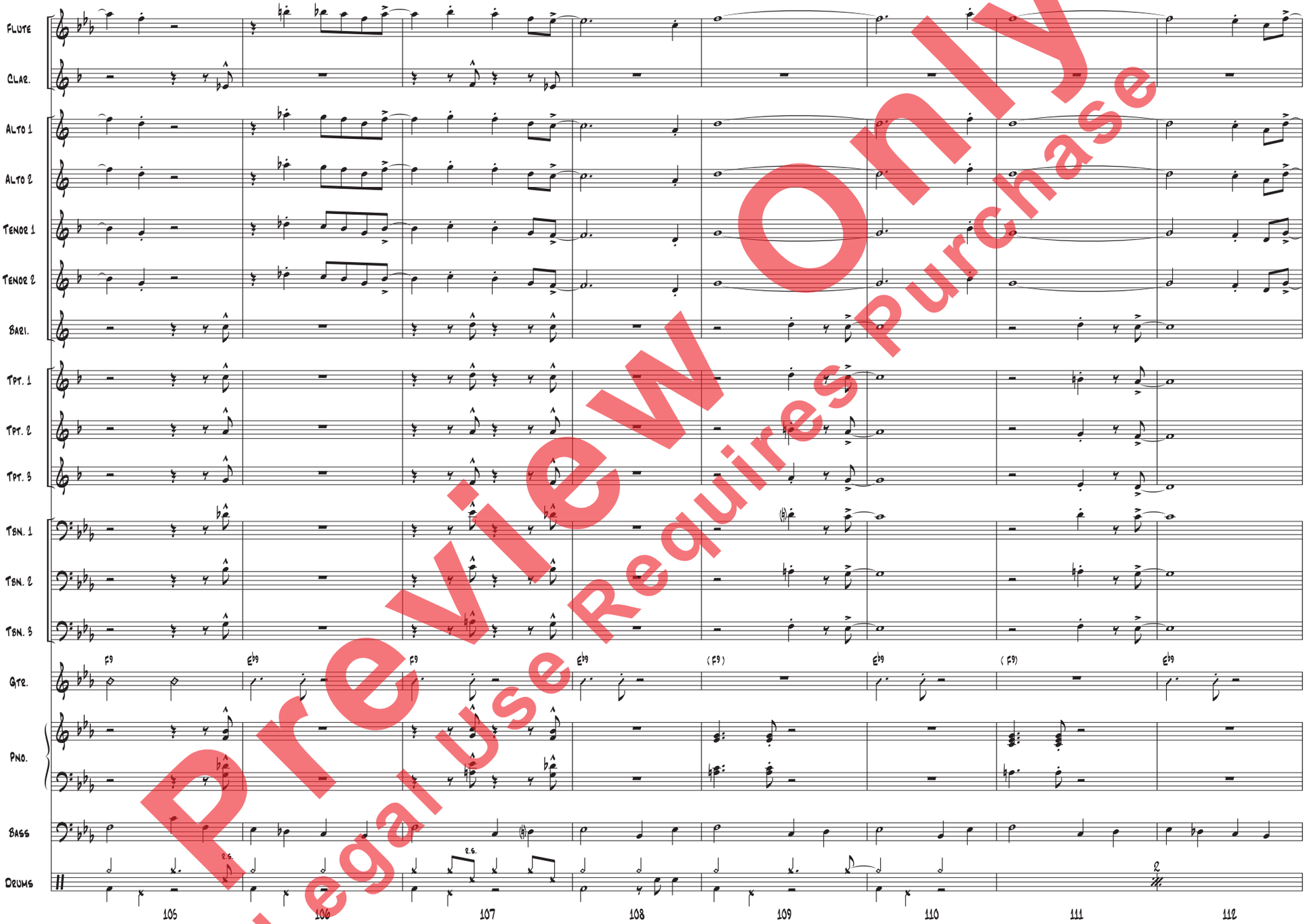

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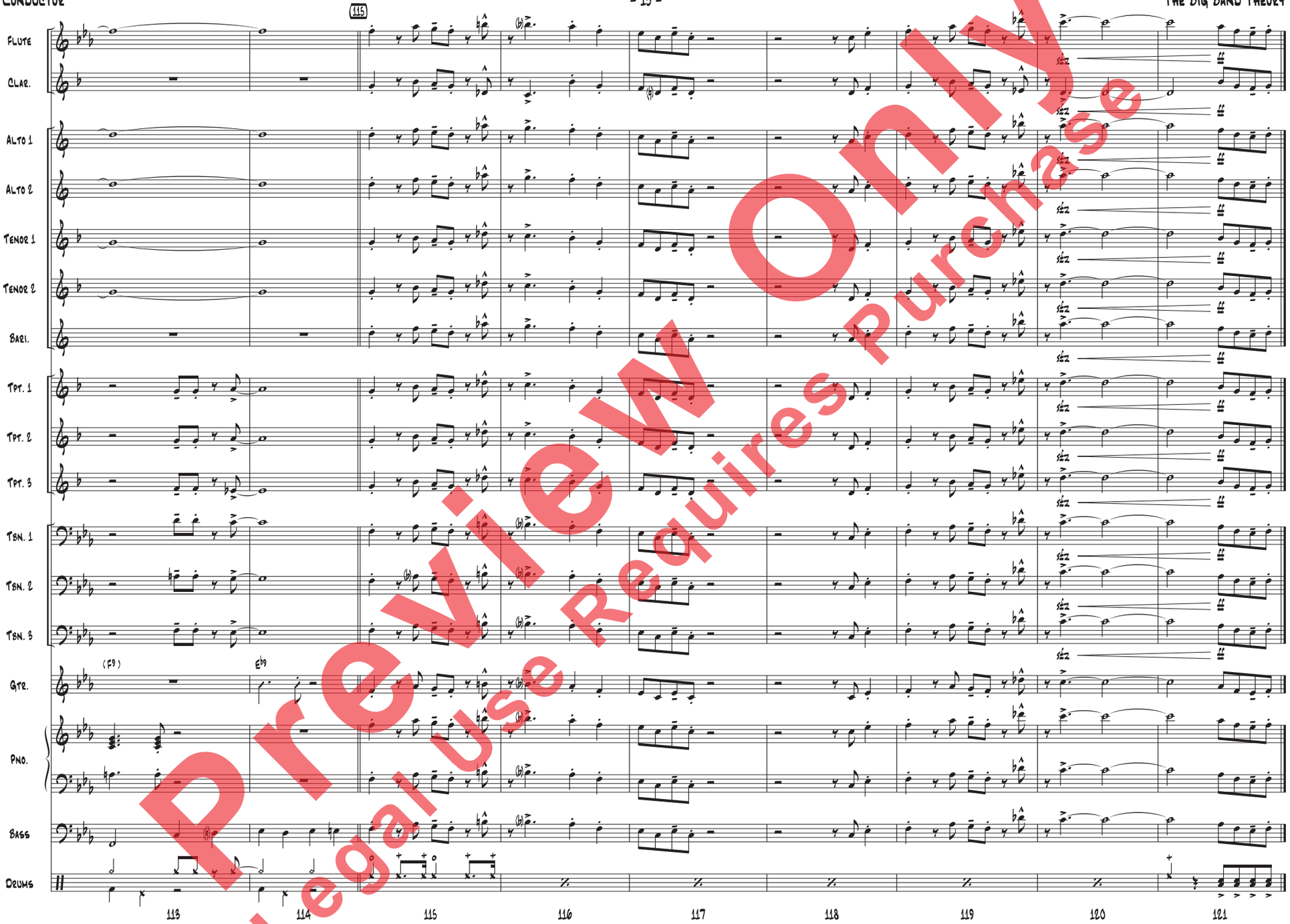

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