

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE



Preview
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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)

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.

CONDUCTOR
43670S

THE BIG BAND THEORY

By Vince Gassi

SWING $\text{d} = 150-160$

C FLUTE (OPTIONAL)

B_b CLARINET (OPTIONAL)

1ST E_b ALTO SAXOPHONE

2ND E_b ALTO SAXOPHONE

1ST B_b TENOR SAXOPHONE

2ND B_b TENOR SAXOPHONE (OPTIONAL)

E_b BARITONE SAXOPHONE (OPTIONAL)

1ST B_b TRUMPET

2ND B_b TRUMPET

3RD B_b TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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CONDUCTOR

THE BIG BAND THEORY

- 2 -

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

UNISON
SOLI

UNISON
SOLI

UNISON
SOLI

UNISON
SOLI

RIOT CYM.

9 10 11 12 13 14 15 16

CONDUCTOR

THE BIG BAND THEORY

(19)

- 3 -

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRTR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

CONDUCTOR

(27)

- 4 -

THE BIG BAND THEORY

FLUTE

CLAR.

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

25

26

27

28

29

30

31

32

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CONDUCTOR

THE BIG BAND THEORY

- 5 -

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAWI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

33 34 35 36 37 38 39 40

CONDUCTOR

THE BIG BAND THEORY

- 6 -

(47)

SOLO BREAK

G⁹

F⁹

Tenor 1

Tenor 2

Bari.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Gtr.

Pno.

Bass

Drums

41

42

43

44

45

46

47

48

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Conductor

- 7 -

THE BIG BAND THEORY

A page of musical notation on five-line staves. The music consists of two systems. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes measures 49 through 53. The second system starts with a bass clef, a key signature of one sharp (G#), and a common time signature. It includes measures 54 through 56. Measure numbers 49, 50, 51, 52, 53, 54, and 55 are printed below the staves. Measure 55 concludes with a double bar line and repeat dots. The page is annotated with several rehearsal marks: '59' above measure 49, 'G9' above measure 50, 'E9' above measure 51, 'E9' above measure 52, 'G9' above measure 53, 'G9' above measure 54, and 'F7' above measure 55. A large, diagonal red watermark reading 'Preview Requires Purchase' is overlaid across the entire page.

A page of musical notation on five-line staves. The music consists of two systems. The first system starts with a treble clef, a key signature of one sharp (F#), and a common time signature. It includes measures 49 through 53. The second system starts with a bass clef, a key signature of one sharp (G#), and a common time signature. It includes measures 54 through 56. Measure numbers 49, 50, 51, 52, 53, 54, and 55 are printed below the staves. Measure 55 concludes with a double bar line. The page is marked with a large, diagonal red watermark that reads "Preview Requires Purchase" and "Legal Use". At the top center, there is a small number "- 7 -".

CONDUCTOR

- 8 -

THE BIG BAND THEORY

FLUTE

CLAR.

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

63

END SOLO

Dm7 SOLO Em7

F9 Eb9 F9 Eb9 F9 Eb9 Dm7 Em7

57 58 59 60 61 62 63 64

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CONDUCTOR

- 9 -

THE BIG BAND THEORY

FLUTE

CLAR.

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

65 66 67 68 69 70 71 72

CONDUCTOR

- 10 -

THE BIG BAND THEORY

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

73 74 75 76 77 78 79 80

(79)

OPEN

OPEN

OPEN

END SOLO

CONDUCTOR

- 11 -

THE BIG BAND THEORY

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88

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CONDUCTOR

- 12 -

THE BIG BAND THEORY

FLUTE

CLAR.

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

89 90 91 92 93 94 95 96

Dm7 Em7

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CONDUCTOR

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THE BIG BAND THEORY

FLUTE

CLAR.

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

97

98

99

100

101

102

103

104

Crash Cym.
Ride Cym.

(103)

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CONDUCTOR

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THE BIG BAND THEORY

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

105 106 107 108 109 110 111 112

CONDUCTOR

THE BIG BAND THEORY

(115)

- 15 -

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

(F9) E9

113 114 115 116 117 118 119 120 121

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