

CONCERT BAND | GRADE 1½

ZERO TO SIXTY

TYLER S. GRANT

INSTRUMENTATION

Flute	Timpani
Oboe	Glockenspiel
Clarinet in B-flat 1 - 2	Percussion 1 (2 players): (Snare Drum, Hi-Hat, Bass Drum)
Bass Clarinet in B-flat	Percussion 2: (Gong, Suspended Cymbal, Brake Drum)
Alto Saxophone	Percussion 3: (China Cymbal, Flexitone, Wind Chimes)
Tenor Saxophone	
Baritone Saxophone	
Trumpet in B-flat 1 - 2	
Horn in F	
Trombone/Euphonium/ Bassoon B.C.	
Euphonium T.C.	
Tuba	

SCORE & PARTS: TSG-B030
9X12 SCORE: TSG-B030S



TYLER S. GRANT
MUSIC WORKS, LLC



TYLER'S BIO

Tyler S. Grant (b. 1995) is an internationally recognized composer, arranger, conductor, and clinician of music for concert bands, orchestras, and chamber ensembles of all levels. His music is featured regularly in performances by both region and all state honor ensembles and is also featured annually on Editor's or Publisher's Choice Repertoire Lists around the world. His work, *Panoramic Fanfare*, was a winner of the Dallas Wind Symphony's 2014 "Call for Fanfares" Competition. *Panoramic Fanfare* has since been performed by collegiate and professional ensembles throughout North America. Since 2010, Tyler has regularly accepted commissions for new works and produced new publications for bands and orchestras each year. He credits his mentor Brian Balmages as pivotal to his success as a composer.

Notable performance venues of his works include The Midwest Clinic, Carnegie Hall, Music for All's National Concert Band Festival, the Meyerson Symphony Center, the Macy's Thanksgiving Day Parade, Bands of America Grand Nationals, and numerous state-wide, national, and international music conferences and conventions.

In addition to composing and arranging, Tyler enjoys conducting and clinic engagements with ensembles throughout the United States. He has served as a clinician with over 100 school instrumental music programs and honor groups across more than 15 states. Tyler was a contributing author for Alfred Music Publishing Company's *Sound Innovations: Ensemble Development* series and has contributed interviews to numerous podcasts and articles including *School Band & Orchestra Magazine* and *The Instrumentalist*. Notable conducting venues include The Midwest Clinic and all-state bands in Nebraska, Oregon, Alabama, Louisiana, South Dakota, and North Dakota.

Tyler is a graduate of the University of Alabama where he earned a bachelor's degree in instrumental music education and studied conducting with Professor Randall Coleman. Before becoming a full-time composer and arranger, Tyler served as the Director of Bands at Holy Innocents' Episcopal School from 2019-2023. He currently resides in Atlanta, Georgia, and maintains an active composing and conducting schedule. His published works are available through The FJH Music Company, Inc., Alfred/MakeMusic Publications, and Tyler S. Grant Music Works, LLC.

PROGRAM NOTES

You'd think that a composer that writes a piece about roller coasters must be an avid thrill-seeker, right? *Well...*

On a recent band trip to Orlando, my students picked up on my lifelong fear of heights. Knowing that I would do anything for my students, they insisted that their trip would be complete if I agreed to ride the "big" rides with them. Against my better judgment, I agreed. While I could do without the height of these steel beasts, I was surprised to find the most enjoyment out of the launch coasters. Instead of a slow ascent up a large hill, a forceful blast-off presses you into your seat as you accelerate from zero to sixty miles per hour in under three seconds. *Zero to Sixty* is a depiction of an adrenaline-filled thrill ride that consistently increases in intensity and speed.

OBJECTIVE

The objective of this work is to reinforce notes from the chromatic scale. It is suggested to introduce chromaticism prior to programming this work. It is also suggested to utilize the included supplemental exercises to provide additional reinforcement.

ALEATORIC INTRODUCTION

The first 5 measures should be conducted freely with approximately 5 seconds of duration for each cue. Musicians with boxed notes should repeat the pitches for the entire duration of each cue. It is suggested that the performers play the note groups slowly at first, then slowly increase speed with each subsequent cue.

It is critical that students play the note groups at a speed that produces characteristic tone. This effect only works if each pitch is played with clarity from each individual player. It is the responsibility of the conductor to monitor the speed that achieves this effect.

ZERO TO SIXTY

"CHROMATI-COASTER" EXERCISES



Included in every complete set of *Zero to Sixty* are a set of engaging unison exercises designed to aid in teaching & reinforcing the chromatic scale. Simply photocopy as many as you need and pass them out to your students. A few tips for using this resource...

- **Utilize the included keyboard.** The keyboard is formatted to allow students to touch the keys as they identify the relationships between whole/half steps and enharmonic notes. You might consider using familiar exercises (such as a Concert B-flat scale) to let your students practice touching the notes on the keyboard while singing/humming/sizzling.
- **Take your time.** Unlike other supplemental guides included with my music, this resource is best utilized by focusing on a few exercises per lesson. You may also find it helpful to ONLY work on these exercises for several lessons prior to passing out the parts for Zero to Sixty. With my own students, I equated this to starting with the small rides at an amusement park. With every exercise they master, the challenge “or coaster” gets larger and more intense. Consider the actual concert piece the “mega-coaster”; there is no height requirement, but its best to still wear your seatbelt.
- **Most importantly, have fun!** I invite you to create your own ways to make this a fun learning process for your students (Enharmonic Jeopardy, “Mess-Up-Drop-Out” contest, etc.) Your students will have more fun if they see you having fun too.

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ZERO TO SIXTY_n

The musical score is organized into five cues, labeled CUE 1 through CUE 5 at the top. The instruments and their parts are as follows:

- Flute:** CUE 3 (p), CUE 4 (f)
- Oboe:** CUE 3 (p), CUE 4 (f)
- Clarinet in Bb:** CUE 2 (p), CUE 4 (f)
- Bass Clarinet:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Alto Saxophone:** CUE 3 (p), CUE 4 (f)
- Tenor Saxophone:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Baritone Saxophone:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Trumpet in Bb:** CUE 4 (f)
- Horn in F:** CUE 3 (p), CUE 4 (f)
- Trombone/Euphonium/Bassoon B.C.:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Tuba:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Timpani:** CUE 1 (f), CUE 2 (p), CUE 4 (f)
- Glockenspiel:** CUE 1 (f), CUE 4 (f)
- Percussion 1 (Snare Drum, Hi-hat, Bass Drum):** CUE 1 (B.D. f), CUE 4 (p), CUE 5 (f)
- Percussion 2 (Gong, Suspended Cymbal, Brake Drum):** CUE 1 (Gong), CUE 3 (Suspended Cymbal p), CUE 5 (f)
- Percussion 3 (China Cymbal, Flexitone, Wind Chimes):** CUE 1, CUE 2, CUE 3, CUE 4, CUE 5

Performance instructions include "stagger breathe" for several woodwind parts. Dynamic markings of *p* (piano) and *f* (forte) are used throughout. A large red watermark "Preview Requires Purchase" is overlaid on the score.

Fl.

Ob.

1
Cl. in Bb

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
2
Tpt in Bb

Hn in F

Tbn./
Bar./
Bsn.

Tba

Timp.

Glock.

Perc. 1

Perc. 2

Perc. 3

11 12 13 14 15

18

Fl.

Ob.

Cl. in Bb
1
2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb
1
2

Hn in F

Tbn./
Bar./
Bsn.

Tba

Timp.

Glock.

Perc. 1

Perc. 2

Perc. 3

f *mf* *mp* *f* *mp* *mp* *f* *f*

Cl. 1

Cl. 1

Closed Hi-Hat

16

17

18

19

20

21

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fl.** (Flute): Treble clef, dynamic markings *mp* and *f*.
- Ob.** (Oboe): Treble clef, dynamic markings *mp* and *f*.
- Cl. in Bb** (Clarinets in B-flat): Two staves (1 and 2), Treble clef, dynamic markings *mp* and *f*.
- B. Cl.** (Bass Clarinet): Treble clef, dynamic markings *mp* and *f*.
- A. Sax.** (Alto Saxophone): Treble clef, dynamic markings *mp* and *f*.
- T. Sax.** (Tenor Saxophone): Treble clef, dynamic markings *mp* and *f*.
- Bar. Sax.** (Baritone Saxophone): Treble clef, dynamic markings *mp* and *f*.
- Tpt in Bb** (Trumpets in B-flat): Two staves (1 and 2), Treble clef, dynamic markings *mp* and *f*.
- Hn in F** (Horn in F): Treble clef, dynamic markings *mp* and *f*.
- Tbn./ Bar./ Bsn.** (Trombone, Baritone, and Bassoon): Bass clef, dynamic markings *f* and *f*.
- Tba** (Tuba): Bass clef, dynamic markings *f* and *f*.
- Timp.** (Timpani): Bass clef, dynamic marking *p sub.*
- Glock.** (Glockenspiel): Treble clef, dynamic marking *p sub.*
- Perc. 1** (Percussion 1): Percussion clef, dynamic marking *p sub.*
- Perc. 2** (Percussion 2): Percussion clef, dynamic marking *p*.
- Perc. 3** (Percussion 3): Percussion clef, dynamic marking *p*.

The score includes various musical notations such as dynamics (*mp*, *f*, *p sub.*), articulation marks (accents, slurs), and performance instructions. A large red watermark reading "Preview Only Requires Purchase" is overlaid diagonally across the score.

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Yes, you can photocopy parts!

With the legal purchase of any piece published by Tyler S. Grant Music Works, LLC, you are granted a limited license to photocopy parts for your students.
(Some restrictions apply.)

May I photocopy instrumental parts for my ensemble's unique instrumentation?

Yes! I completely understand that each ensemble will vary in their needs for instrumental parts. Parts occasionally go missing, as well. As long as the photocopies stay within your school/organization, you may photocopy as reasonably needed!

I am performing your work at an adjudicated performance and will need extra conductor scores!

May I copy those for the adjudicators to use?

No. While instrumental parts may be photocopied for ensemble use as described above, conductor's scores may not be photocopied. Additional scores can be purchased from my website or through an authorized retailer.

May I upload PDFs of the instrumental parts to a secured online platform for our musicians to access?

Yes! However, the online platform you use must be password protected and inaccessible to anyone outside of your school/organization. My team frequently conducts checks online and will demand any uploaded images or files that do not follow this guideline be removed immediately.

May I duplicate the sheet music and give it to another individual, school, or organization?

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Certainly! As a matter of fact, I love searching for performances of my music online and greatly appreciate you sharing it with others! If you need licensing and permissions for a for-profit recording, please contact me through my website. www.tylersgrant.com

I have more questions! What should I do?

Contact me through my website. I am always happy to answer your questions!

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