

Sideways Walking Dog

ZACHARY SMITH

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

INSTRUMENTATION

Conductor
1st E \flat Alto Saxophone
2nd E \flat Alto Saxophone
1st B \flat Tenor Saxophone
2nd B \flat Tenor Saxophone (Optional)
E \flat Baritone Saxophone (Optional)
1st B \flat Trumpet
2nd B \flat Trumpet
3rd B \flat Trumpet (Optional)
1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums

Optional/Alternate Parts

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

NOTES TO THE CONDUCTOR

One of the keys to making a rock or funk chart such as “Sideways Walking Dog” sound tight is to pay close attention to the articulation. The notes marked with a *staccato* need to be played short but not clipped; think “dit,” with the tongue cutting off the end of the note. This articulation is essential to a tight-sounding jazz ensemble. Notes indicated with a *marcato* or rooftop accent (▲) should be played detached and for their full values—think “daht.” Again, players should end these notes with the tongue. Practice having the wind players say or sing these syllables to reinforce the articulation.

The first phrase in the chart is a clear example of the detached articulation. The quarter notes should be fat; think “daht, daht” with a clean release on these detached notes. In measure 11, direct the trumpets to play beats 3 and 4 as “doo-dit” (*legato-staccato*). This phrase is repeated often, so remind the students to be consistent. The trombones have the same thing in measure 27. The brass section’s background figure behind the tenor solo at measure 69 should be played “doo-dit-dit.” Say it aloud! Going back to measure 14, the saxes have a quarter note on beat 3 that is *staccato*: “dit.” As you know, these articulation details are the difference between an average and an outstanding performance.

There are a number of places where the entire ensemble lines up and plays the same rhythm, as in measures 36–39. The band should strive to play each accented note, and then back off slightly and blow through to the next accented note. The elongated syncopation makes it easy for a young band to fall apart at this section because the players have to individually maintain the tempo or pulse and count internally. A helpful hint is to remind them to listen for the snare drum, which, by hitting beats 2 and 3 while the ensemble holds out the sustained notes, is the time keeper, or metronome, in this instance.

Speaking of the drumset player, make sure your drummer understands his or her responsibility to maintain solid time during the drum solo sections (measures 45–56 and 101–112). The written drum solos are fairly simple, and they will provide clear, consistent, and solid time to ensure that the ensemble is locked in with the pulse. If you have a standout drummer, he or she can embellish the solo fills, but in the style of the chart.

If the guitar player has some experience and suitable equipment, he or she can add a touch of “wah” with a wah-wah pedal while comping the indicated pattern. This could add a cool 1970s feel to the chart, if desired. Of course, if your guitarist is learning the chords and rhythm, the student should focus on the written music and not be concerned with effects.

Finally, the tempo of this chart can vary. For rehearsal purposes, I suggest beginning rehearsal at a slow enough tempo so your students can count in 4, around 144 BPM. As the ensemble becomes more confident with the notes and rhythms, gradually move toward the suggested tempo of 176–200. As the tempo increases, it may be easier to count the chart in cut time. Just keep it tight!

Enjoy!

—Zachary Smith



**Zachary
Smith**

Zachary Smith is a noted composer, arranger, and professional trumpet player and has led the New Orleans music ensemble Dixie Power Trio for the past twenty-five years. He earned a BS in jazz performance at the University of North Texas and has maintained a busy performing, writing, and teaching schedule in the Washington, D.C. area. Zack has garnered a large following as an arranger for his brass ensemble writing and won the 2012 Humboldt State University Brass Chamber Music competition.

CONDUCTOR
41110S

LIGHT ROCK $\text{♩} = 176-200$ or $\text{♩} = 88-100$

SIDWAYS WALKING DOG

By Zachary Smith

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

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) N.C.

PIANO

BASS

DRUMS

1 2 3 4 5 6 7

Musical score for Sideways Walking Dog, page 3. The score includes parts for Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Saxophone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. A large red watermark 'Preview Only' is overlaid diagonally across the page.

(29)

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *me*, *N.C.*, and *Fwi9*. Performance instructions include "PLAY EVERY TIME" and "Legal Use Requires Purchase".

25

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31

32

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Pre View Legal Use Requires Purchase Only".

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only - Legal Use Requires Purchase".

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

57

58

59

60

61

62

63

64

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CONDUCTOR

SIDEWAYS WALKING DOG

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

SOLO DUO

T. SAX. SOLO

F#m9

65 66 67 68 69 70 71 72

Musical score for the piece "Sideways Walking Dog", page 10. The score is arranged for a full orchestra and includes parts for the following instruments: Flute, Clarinet, Alto 1, Alto 2, Tenor 1, Tenor 2, Baritone, Trumpet 1, 2, 3, Trombone 1, 2, 3, Guitar, Piano, Bass, and Drums. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number "10" is centered at the top, and the title "SIDEWAYS WALKING DOG" is in the top right corner. The conductor's part is labeled "CONDUCTOR" in the top left. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*. The piano part includes chord symbols such as *Dm11* and *Gm11*. The drum part includes a double bar line and a 2/4 time signature change.

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

89 90 91 92 93 94 95 96

Chord symbols: Cmi9, Fmi9, Ebmi9, D7(#9), G7(#9)

101

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *mfz*, and *SOLO*. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes measures 107 through 116. A large red watermark 'Preview Only' is overlaid diagonally across the page, with the text 'Legal Use Requires Purchase' written below it.

107

108

109

110

111

112

113

114

115

116

⊕ CODA

Musical score for CONDUCTOR, featuring parts for 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, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings like *C_{ui}9* and *N.C.*

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