

**FIRST
YEAR
CHARTS**
FOR JAZZ ENSEMBLE

Zack's Zydeco Two-Step

By Zachary Smith

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

NOTES TO THE CONDUCTOR

When you hand out this chart, the first question your students may ask is, “What’s a Zydeco?”

Here is your answer: “Zydeco” is a style of music that started in the swamps of rural Louisiana by Afro-Americans of Creole heritage. It blends elements of rhythm and blues along with rock and roll, using instruments that were available such as accordion, snare drum, and the frottoir, which is a stylized version of a washboard. Words or lyrics might be sung in Acadian French. You should consider providing your students with a quick listen to some zydeco artists such as Clifton Chenier, John Delafosse, Terrance Simien, and Buckwheat Zydeco.

One of the challenges of this arrangement is to get the rhythm section to lock in with each other from start to finish. I suggest asking your bass player to focus on playing exactly as written so as to lock in with the bass drum. If you have a guitarist, the goal is to play the comping figures precisely with the hi-hat. If you have an auxiliary percussionist or a rhythmic volunteer, there is an optional part provided for rubboard/washboard. I can promise you your audience will love seeing it played, and it is a great way to utilize your extra percussionist or guitarist. My suggestion: don’t hide them in the back because rubboard players can frequently interact with the audience. FYI, there is no standard utensil to use when scratching a rubboard. I have seen everything from paint can openers, spoons, forks, thimbles, and pick combs to specially made gloves. Personally, I use a frottoir from Key of Z Rubboards (check the internet).

The ensemble should always pay close attention to the articulations. In jazz charts, a marcato, or rooftop accent, (▲) is played as a fat, detached note—think “daht,” with the tongue stopping the sound with a “T.” The staccato should be very short with a “T” syllable on the end—think “dit.”

For your rhythm section, often the ensemble will want to drag the tempo a bit, this will decrease the energy significantly. Therefore, stress with your rhythm players that they must maintain the tempo and always think with “forward motion.” This is not rushing or pushing ahead but simply staying on top of time and propelling the ensemble forward.

A fun thing to add, assuming your band is comfortable playing this chart, is a horn move in the brass from mm. 103–110. For example, direct the students point right for the first hit, left for the second, back to the right, and so on. Audiences will enjoy the visual element in a performance, I promise!

The band soloists are welcome to improvise/embellish their own solos or play the written-out solos. One note: when your soloist stands up to solo, the audience will appreciate your soloists playing/improvising/creating from their hearts, so I strongly recommend the students learn the solo(s) from memory. Again, it will be very effective at every performance.

Have fun with this chart—and “laissez les bons temps rouler!”

—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.

ZACK'S ZYDECO TWO-STEP

By Zachary Smith

ZYDECO ROCK ♩ = 144-160

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)

PIANO

BASS

DRUMS

Legal Use Requires Purchase

1 2 3 4 5 6 7 8 m2 9

CE CYM. H.H. S.D. TOMS

B♭/C F B♭/C F



ZACH'S ZYDECO TWO-STEP

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

10

11

12

13

14

15

16

17

18

Preview Requires Purchase

19

FLUTE

CL.

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

19 20 21 22 23 24 25 26

Preview Requires Purchase

27

FLUTE

CL.

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

27 28 29 30 31 32 33 34

FILL

7

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35

FLUTE

CL.

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

35 36 37 38 39 40 41 42

FILL

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43

FLUTE

CL.

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

43 44 45 46 47 48 49 50 51

1. 2.

RIDE CYM.

SN.

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62

FLUTE

CL.

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

62 63 64 65 66 67 68 69

FILL

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70

FLUTE

CL.

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

70 71 72 73 74 75 76 77

END SOLO

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78

FLUTE

CL.

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

78 79 80 81 82 83 84 85 86

87

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

87 88 89 90 91 92 93 94

SOLO

END SOLO

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95

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

SOLO
E.M.I.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

95 96 97 98 99 100 101 102

END SOLO

103

FLUTE

CL.

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

103 104 105 106 107 108 109 110

Legal Use Requires Purchase

111

FLUTE

CL.

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

111 112 113 114 115 116 117 118

FILL

119

FLUTE

CL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GRE.

PNO.

BASS

DRUMS

119 120 121 122 123 124 125 126 127

Preview Use Requires Purchase