

FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

T.M.I. (Too Much Information)

RALPH FORD

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

Tuba

Horn in F (Doubles 1st Trombone)

Baritone T.C. (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

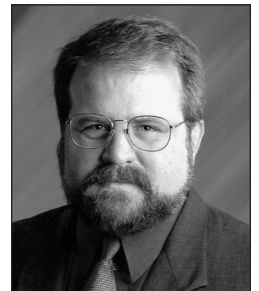
"T.M.I. (Too Much Information)" is a straight-ahead Latin rock original in the style of Santana that should cook right from the start. Articulations have been marked to aid in achieving the correct style. Staccatos are detached and short, but don't cut them too short; think "dit." The vertical rooftop accents in measure 18 should be detached but longer and fatter than a staccato; think "daht."

At measure 23, a written solo is provided for piano; however, after becoming comfortable with the solo and the sound of the chord progression, the student may want to embellish the written solo. Notice the tremolo at measure 23; this is a trill or rocking between the two notes, a nice effect if the piano player can work on this technique. The same embellishment idea goes for the trombone solo at measure 37. Both solos can be repeated if desired, or add additional solos with or without backgrounds. For both the piano and trombone solos, the chord progression is primarily Gm7 and Am7. Regarding chord progression, the common tones in these two chords are G, A, C, D, and E; therefore, these are safe note choices throughout.

Consider rehearsing the rhythm section as a unit to develop a nice cohesive sound. The drummer should play straight eights with a Latin-rock feel backbeat on beats 2 and 4. The bass player must lock in the time with the drummer. Bass and drums should think and play together. To help this process, I suggest positioning these two players so they can easily see and hear each other. If the bass player is having difficulty with some of the ensemble figures, they can be simplified by playing simple quarter notes instead of the written eighth notes as in measures 4, 17, and 18. The bass player will want to focus on the basic pattern in this style, which is the dotted quarter-eighth pattern. The guitar player has written rhythmic patterns to suggest a comping pattern. The piano player has the bass part doubled in the left hand, tacet if not needed. Optional percussion parts add to the Latin style. As always, auxiliary percussion can enhance the Latin groove tremendously, but don't overdo it.

Please enjoy.

—Ralph Ford



**Ralph
Ford**

Ralph Ford is an accomplished composer/arranger and is an in-demand conductor and educator. He is currently band director at Troy University (AL), having been a member of its music faculty since receiving a bachelor's degree in 1986. He also holds a master's degree from Troy.

CONDUCTOR
JEM03043C

LATIN ROCK ♩ = 126-132

T.M.I.
(Too Much Information)

By RALPH FORD

© FLUTE
(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

1 2 3 4 5 6 7 8

Chord progression: Gm7, Am7, Gm7, Am7, Gm7, Am7, Gm7, Am7

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FL. 9

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

GTR. Gm7 Am7 Gm7 Am7 Gm7 Am7 Gm7 Am7 Gm7 Am7 Gm7 Am7 Gm7 Am7 Gm7 Am7

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16

FL.

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

17 18 19 20 21 22 23 24

(FILL) AD LIB.

SOLO

L.H. OPT. DURING SOLO

Chords: D7(b9), C7, Gmi7, Ami7, Gmi7, Ami7, Gmi7, Ami7, D7(b9), C7, Gped, Gmi7, Ami7, Gmi7, Ami7.

FL.

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

SOLO - OPT. AD LIB.

END SOLO

33 34 35 36 37 38 39 40

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48

CHORDS: Gmi7, Ami7, Gmi7, Ami7, Gmi7, Ami7, Gmi7, Ami7, Gmi7, D7#9, C7, Gmi7, Ami7, Gmi7, Ami7, Gmi7

Annotations: CUE: END TEN., PLAY

Fl.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BAR.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

49

50

51

52

53

54

55

Preview Requires Purchase

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

(opt. 8vs)

TBN. 1

(opt. 8vs)

TBN. 2

(opt. 8vs)

TBN. 3

AS DRITTEN

AS DRITTEN

AS DRITTEN

G#m7 A#m7 G#m7 A#m7 G#m7 A#m7 G#m7 A#m7

GRE.

PNO.

BASS

(FULL) AD L. 18.

DRUMS

56 57 58 59 60 61 62

FL.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TP. 1

TP. 2

TP. 3

TBN. 1

TBN. 2

TBN. 3

Gtr.

PNO.

BASS

DRUMS

Legal Use Requires Purchase

70 71 72 73 74 75 76

(FILL) NO LIS.

(FILL) NO LIS.

Chord progression: C7, D7#9, C7, G#m7, Am7, G#m7, Am7, G#m7, Am7, D7#9, C7

