

# Off the Beaten Path

RALPH FORD

## YOUNG JAZZ ENSEMBLE

### INSTRUMENTATION

Conductor  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
1st B♭ Tenor Saxophone  
2nd B♭ Tenor Saxophone  
E♭ Baritone Saxophone (Optional)  
1st B♭ Trumpet  
2nd B♭ Trumpet  
3rd B♭ Trumpet  
4th B♭ Trumpet (Optional)  
1st Trombone  
2nd Trombone  
3rd Trombone (Optional)  
4th Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums

### Optional Alternate Parts

C Flute  
Tuba  
Horn in F (Doubles 1st Trombone)  
1st Baritone T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)  
2nd Baritone T.C./B♭ Tenor Saxophone (Doubles 2nd Trombone)

## NOTES TO THE CONDUCTOR

*Off the Beaten Path* was composed in homage to a big-band style capitalized upon by Neil Hefti, Count Basie, and many other legendary jazz artists. This chart for the young jazz band is designed to be an introduction into the use of brushes, both as a background and solo element, for the learning jazz drummer. Even though the dynamic marking is *mf* at the beginning, keep the ensemble dynamic in perspective to the brushes on the drumset. The rhythm section should strive to be what is called “in the pocket,” meaning “in the groove,” so the tempo and feel is just right—not too fast, not too slow and each rhythm section player is working together as a team. Regarding attention to the details of the articulation markings, the staccatos are short but not clipped or too short. The *marcato* or rooftop accents are detached and accented—think “daht.” Work on releases as well for the wind sections, it will make the band sound more polished. Every rhythm section player (all players) should make it a habit of practicing with a metronome.

Listening is the key to learning jazz style, phrasing, concept, and just about every aspect of jazz and big band jazz. I highly encourage all students (and the director) to have an opportunity to listen to the Count Basie Band (choose any recording). Why? Because the Basie band has a distinctive style and interpretation that cannot be written on the music and listening is the best teacher especially for this particular style of playing and interpretation. The Basie band has a unique way it plays together with a relaxed feel on certain notes and phrases. In addition to any Basie recording example, check out the demo recording of this chart at [alfred.com](http://alfred.com).

While the indication on the chart is for the drummer on sticks at the beginning, another option is for the drummer to begin with brushes at the intro, but only if the band holds back dynamically. At measure 19, the ensemble effect should emulate the sound of playing into a bucket mute, through the use of cup mutes, hand over bell, or playing into the stand—pick one, but make sure all students do the same thing. If bucket mutes are actually available, by all means use them. Play light yet clean and tight throughout this section. The 8-bar drum solo at measure 44 may be opened up as an extended feature if desired. Direct the drummer to play in the style of the chart. At measures 74–75, the drum fill should feature a big build that leads into the shout chorus at 76. The band can open up dynamically at the shout section, but avoid over blowing or losing the style of the piece. The charts quiets down to the end, but “sting” the attack of the final chord, then decrescendo into the release.

For the solos at measure 52, the written-out solos are provided but I encourage players to begin to improvise. There are backgrounds provided, cue as desired.

For the rhythm section parts, piano and bass parts are written out; the drum part is typical in that it shows ensemble accents and hits along with straight swing time. The guitar part has some written-out notes, but primarily has slash marks to indicate comping. I suggest using three- or four-note chords in a quarter-note pattern. For the best sound ask the guitarist to use medium thickness picks which will give the sound a very bright, acoustic quality and hold the pick loosely between the thumb and index finger. Strum straight quarter notes trying to cut off (mute) the sound of the chord right after striking the strings.

Enjoy!

—Ralph Ford



**Ralph  
Ford**

Ralph Ford (b.1963) is a composer, arranger, conductor, educator, media creator, producer, writer, radio host, and announcer with over thirty years of experience in these various genres. He is an exclusive composer and arranger for the Belwin division of Alfred Publishing Co., with over 240 titles available worldwide for orchestra, concert band, jazz ensemble, and marching band.

He earned his undergraduate degree in 1986 and his Master of Science degree in 1988 from Troy. He was then appointed to the Troy music faculty where he taught orchestration, arranging, theory, technology, jazz studies, and applied brass followed by his appointment as director of bands, coordinator of winds and percussion, and professor of music. Ralph retired from Troy University in June 2011.

A frequently commissioned composer, his music has been premiered and performed by university, military, professional, community, and school ensembles around the world. Ralph is also in demand as a conductor, clinician, adjudicator, and guest lecturer throughout the United States and abroad.

CONDUCTOR  
38677S

# OFF THE BEATEN PATH

By RALPH FORD (ASCAP)

EASY SWING ♩ = 192 (♩ = ♩)

C FLUTE

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET

4TH B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE (OPTIONAL)

4TH TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

Sticks

3 4 5 6 7 8

Chord symbols: A♭m9, B♭m9, A♭m9, D♭9, D♭9, B♭9, C♯m7 Bm9, E9, E9, A♭m9, B♭m9, A♭m9/C♭, D♭9, D♭9, N.C., E♭7, D♭9(♯11)

Preview Only  
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CONDUCTOR

11

OFF THE BEATEN PATH

Musical score for CONDUCTOR, including parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score spans measures 9 to 18. A large red watermark 'Preview Only' is overlaid diagonally across the page. Performance instructions include 'TO CUP MUTE (OPT. IN STAND)' for trumpets and trombones, and 'TO BRUSHES' for drums.

9 10 11 12 13 14 15 16 17 18

19

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamics. A large red watermark 'Preview Only' is overlaid diagonally across the page. A 'Legal Use Requires Purchase' watermark is also present. The page number '19' is in a box at the top left. The page number '- 3 -' is at the top center. The title 'OFF THE BEATEN PATH' is at the top right. The score includes a key signature of two flats and a 4/4 time signature. The guitar part includes chords: F#m7, Gm7, Fm7, Eb6sus, Bb, Cm9, Fm7, Gm7, Fm7, Eb7, A9#5, Abmaj9. The piano part includes 'N.C.' (No Chords) and 'AD LIB.' markings. The drums part includes 'AD LIB.' markings. The page number '19' is at the bottom left, and '20', '21', '22', '23', '24', '25', '26' are at the bottom of the staves.



27

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

28

29

30

31

32

33

34

1.

AD LIB.

AD LIB.

Legal Use Requires Purchase

Chord symbols: A<sup>b</sup>ui<sup>9</sup>, B<sup>b</sup>ui<sup>9</sup>, A<sup>b</sup>ui<sup>9</sup>, D<sup>b</sup>9, A<sup>b</sup>ui<sup>9</sup> D<sup>o</sup>, E<sup>b</sup>ui<sup>9</sup>, A<sup>b</sup>ui<sup>9</sup>, B<sup>b</sup>ui<sup>9</sup>, A<sup>b</sup>ui<sup>9</sup>/C<sup>b</sup>, D<sup>b</sup>9, D<sup>b</sup>9, A<sup>b</sup>ui<sup>9</sup> Fui<sup>7</sup>, B<sup>b</sup>9



FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

43 44 45 46 47 48 49 50 51

Ad Lib. w/ TRUMPETS

ff

mf

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52 REPEAT FOR SOLOS (EXCDS. ON CUE)

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TPT. 1, TPT. 2, TPT. 3, TPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes musical notation, lyrics, and chord symbols.

Chord symbols include:  $F7_{sus4}$ ,  $C\sharp_0$ ,  $D_{mi}^9$ ,  $G^9$ ,  $G_{mi}^9$ ,  $F7_{sus}$ ,  $B9(\sharp5)$ ,  $B^{\flat}_{maj}9$ ,  $F_{mi}^9$ ,  $E\flat7_{sus4}$ ,  $B_0$ ,  $C_{mi}^9$ ,  $F^9$ ,  $F_{mi}^9$ ,  $E\flat7_{sus}$ ,  $A9(\sharp5)$ ,  $A^{\flat}_{maj}9$ .

Lyrics: SOLO 2ND TIME, SOLO 1ST TIME, UNISON (SEAD.),  $mi$ .

Measure numbers: 52, 53, 54, 55, 56, 57, 58, 59.





FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRP.

PNO.

BASS

DRUMS

68 69 70 71 72 73 74 75

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Chords: C#15(b9), Eb9sus, Eb9, F9, Eb15, C#15(b9), Eb9sus, Eb9, E7, C#15

TRP. 1-4: LAST X ONLY

GRP.: 815(b9), Db9sus, Db9, Eb9, Db15(#11), 815(b9), Db9sus, Db9, Eb9

PNO.: 815(b9), Db9sus, Db9, Eb9, Db15(#11), 815(b9), Db9sus, Db9, Eb9

DRUMS: Big BULLO EX

76 "SHOOT"

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1-4, TBN. 1-4, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Preview Only Requires Purchase".

76

77

78

79

80

81

82

83

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GRG.

PNO.

BASS

DRUMS

Preview Only  
 Legal Use Requires Purchase

92

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

BRUSHES

AD LIB.

92 94 95 96 97 98 99

Chords: F#m7, Gm7, F#m7/Ab, Eb6/9, Bb, Cm9, F#m7, Gm7, F#m7/Ab, Eb7/bb, A9(13), Abmaj9, N.C., Eb6/9, Bb, Cm9, N.C., Eb7/bb, A9(13), Abmaj9





100

FLUTE

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

100 101 102 103 104 105

AP<sub>7</sub> B<sub>7</sub> AP<sub>7</sub> D<sub>7</sub> AP<sub>7</sub> D<sub>7</sub> AP<sub>7</sub> D<sub>7</sub> AP<sub>7</sub> B<sub>7</sub> AP<sub>7</sub> D<sub>7</sub> AP<sub>7</sub> D<sub>7</sub>

N.C. N.C.

AD LIB.

The image shows a page of a musical score for a conductor, titled "OFF THE BEATEN PATH". The page is numbered "13" and contains measures 100 through 105. The score is written for a large ensemble including Flute, Alti (Alto 1 and 2), Tenors (Tenor 1 and 2), Saxophone (Saxophone Alto), Trumpets (Trumpet 1, 2, 3, and 4), Trombones (Trombone 1, 2, 3, and 4), Guitar, Piano, Bass, and Drums. The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. A large, diagonal red watermark reading "Preview Only Requires Purchase" is overlaid across the entire page. The score includes various musical notations such as notes, rests, and dynamic markings like "N.C." (No Chords) and "AD LIB." (Ad Libitum). Measure numbers 100, 101, 102, 103, 104, and 105 are printed at the bottom of the page.

CONDUCTOR

OFF THE BEATEN PATH

Musical score for CONDUCTOR, featuring parts for FLUTE, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TRP. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, and DRUMS. The score includes various musical notations such as notes, rests, and dynamic markings.

106

107

108

109

110

111

112

Preview Only  
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SOLO

LIGHT FILL