



Kinda Horace

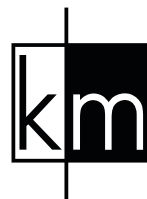
DAVE HANSON

Instrumentation

Full Score	1
Alto Saxophone 1	1
Alto Saxophone 2	1
Tenor Saxophone 1	1
Tenor Saxophone 2	1
Baritone Saxophone	1
Trumpet 1	1
Trumpet 2	1
Trumpet 3	1
Trumpet 4	1
Trombone 1	1
Trombone 2	1
Trombone 3	1
Trombone 4	1
Guitar	1
Piano	1
Electric Bass	1
Drums	1



JJK2605FS



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Dave Hanson

Dave studied at Southwestern Oklahoma State University (B.M. 1976), Arizona State University (M.M. 1980), and at the Eastman School of Music's Arranger Labs with Rayburn Wright and Manny Albam. He received the Duke Ellington Scholarship Award from Eastman, and was awarded a National Endowment for the Arts grant in jazz composition in 1984. Dave has composed for Steve Houghton, Ricardo Iznoala, and the Aries Brass Quintet, along with symphonic arrangements for the Paul Winter Consort, the Bobs, and many other artists spanning a variety of styles. He is also a professional jazz pianist and teaches at the Lamont School of Music at the University of Denver, and is co-leader (with Al Hood) and arranger for the H2 Big Band. Much of his time is spent writing music for commercials and industrial films.

Kinda Horace

"Kinda Horace" is in the spirit of Horace Silver's blues inflected compositions, with a bit of Steely Dan backbeat thrown in for good measure! The chart gives younger players the opportunity to play bluesy unison figures with members of their own section as well as "cross-sectional" playing with other instruments, and of course lots of tutti, fully voiced harmonies for the experience of playing solid big band impact chords and rhythmic figures.

The gesture in the opening pick up bar recurs throughout the chart: that figure should be played with crisp articulation of both staccato and slurs for the character of the idea to really come out.

- At bar 26 the Trombones should bring out their unison counterline; it's very important.
- At bar 33 Guitar and Piano have an important soli line and should bring it out above the rest of the ensemble.
- At bar 76 the unison Saxes and unison Trumpets are in counterpoint with each other and should have an equal dynamic balance.
- Saxes at 84 be careful not to over-balance the Trumpet soloist: heed the mp dynamic marking.
- The entire ensemble should aim towards the chart's climax at bar 106 by scaling dynamics until the full fortissimo is required.
- Please notice the key change to C minor at 108.
- While the dynamic at 108 dips down to mf, the intensity and tempo shouldn't falter. The f at 119 is an important culmination point of the chart, and should be aimed for.
- There are optional written out solos provided for less experienced players, at bar 50 for 1st Tenor Sax, and at bar 80 for 2nd Trumpet.

Kinda Horace

DAVE HANSON
(ASCAP)

Even 8ths-Latin ♩ = 120 [2]

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Electric Bass

Drum Set

Hi-hat

2

3

4

5

6

7

8

9

10 18

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

(ride cymbal)

(hi-hat)

10 11 12 13 14 15 16 17 18 19

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A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
E. Bass
Dr.

(simile)

20 21 22 23 24 25 26 27 28 29

Chord symbols: Dm^7 G/A Dm^7 $A\flat^{13}$ Gm^7 $A\flat/D$ Gm^7 Dm^7 G/A Dm^7 (w. trpts.) $B\flat^7$ $B\flat^9$ A^{13} $A\flat^{13}$ Dm^{11} G^7

(ride cymbal)

34

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

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(soli w. piano)

(end soli) $D\flat maj7(b9)$

optional 8vas
(soli w. guitar)

(end soli) $D\flat maj7(b9)$

30 31 32 33 34 35 36 37 38 39

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42

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

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40 41 42 43 44 45 46 47 48 49

(opt. solo or ad lib)

Em7

(sax solo pickups)

(sax solo pickups)

(sax solo pickups)

(sax solo pickups)

Chorus

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50 58

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

(hi-hat)

(simile)

(8)

Em⁷ A/B Em⁷ Em⁷ A/B Em⁷ B^b13 Am⁹ Em⁷ A/B Em⁷ C#⁹7

Dm⁷ G/A Dm⁷ Dm⁷ G/A Dm⁷ Ab¹³ Gm⁷ Am/D Gm⁷ Dm⁷ G/A Dm⁷ B⁹7

Dm⁷ G/A Dm⁷ Dm⁷ G/A Dm⁷ Ab¹³ Gm⁷ Am/D Gm⁷ Dm⁷ G/A Dm⁷ B⁹7 B^b9

Dm⁷ G/A Dm⁷ G/A Dm⁷ Ab¹³ Gm⁹ Am/D Gm⁷ Dm⁷ G/A Dm⁷ B⁹7

2nd x only

2nd x only

2nd x only

2nd x only

50 51 52 53 54 55 56 57 58

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1. 2.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

59 60 61 62 63 64 65 66 67

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Chord symbols: C₆, B¹³, B⁹(^b13), E_m¹¹, A⁷, C^Δ7, F^Δ7(^b9), A/B, F^Δma⁷, F^Δma⁷, A/B, E_m⁷, B⁹(^b11), B^b₆, A¹³, A⁹(^b13), D_m¹¹, G⁷, B^bma⁷, E⁷(^b9), G/A, E^bΔ⁷, E^bma⁷, G/A, D_m⁷, D_m⁷ A^b9(^b11), A¹³, A⁹(^b13), D_m¹¹, G⁷, B^b₆, G_m⁹, E⁷(^b9), G/A, E^bma⁷, E^bma⁷, G/A, D_m⁷, A^b9(^b11), B^b₆, A¹³, A⁹(^b13), D_m¹¹, G⁷, B^bma⁷, E⁷(^b9), G/A, E^bma⁷, E^bma⁷, G/A, D_m⁷, A^b9(^b11).

68 76

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

(ride cymbal)

(simile groove)

Am7 (end solo)

Gm7 Gb+7(♯9) Fm7 D+7(♯9) Dbmaj7(♭9) C9sus A+7(♯9) Dm7

68 69 70 71 72 73 74 75 76 77

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84

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

(Opt. solo or ad lib)

Am^9

Em^7

A/B

Em^7

C_6^9

B^{13}

$B^9\#13$

Em^{11}

A^7

Gm^7

Am/D

Gm^7

Dm^7

G/A

Dm^7

$B^{\#7}$

Bb_6^9

A^{13}

$A^9\#13$

Dm^{11}

G^7

Ab^{13}

Gm^7

Am/D

Gm^7

Dm^7

G/A

Dm^7

$B^{\#7}$

Bb_6^9

A^{13}

$A^9\#13$

Dm^{11}

G^7

Ab^{13}

Gm^7

Am/D

Dm^7

$B^{\#7}$

Bb_6^9

A^{13}

$A^9\#13$

Dm^{11}

G^7

(Trumpet solo)

(8)

78 79 80 81 82 83 84 85 86 87

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A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

88 89 90 91 92 93 94 95 96 97

(8) (6)

Chord symbols: C^{maj7} , $F\sharp 7(b9)$, A/B , $E m^7$, $E m^7 A/B$, $E m^7$, $E m^7 A/B$, $E m^7$, $E m^7$, $E m^7 A/B$, $E m^7$, $A b^9 \sharp 11$

Chord symbols: $B b^{maj7}$, $E 7(b9)$, G/A , $D m^7$, G/A , $D m^7$, G/A , $D m^7 G/A$, $D m^7$, $D m^7 G/A$, $D m^7$, G/A , $D m^7 G/A$, $D m^7$, $A b^9 \sharp 11$

98

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2 (end solo)

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

98 99 100 101 102 103 104 105 106 107

Chord progression for Gtr., Pno., and E. Bass:

- 98: Gm7
- 99: Gb+7(#9)
- 100: Fm9
- 101: D+7(#9)
- 102: Dbmaj7(#9)
- 103: C9sus
- 104: Bb9sus
- 105: A+7(#9)
- 106: Ab13(#11)
- 107: G+7(#9)

108 116

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

E. Bass

Dr.

(Groove)

Chord progression: Cm7 F/G Cm7 F/G Gb13 Fm7 Bb/C Fm7 G+7(9) Cm7 F/G Cm7 A7 Ab G13

108 109 110 111 112 113 114 115 116 117

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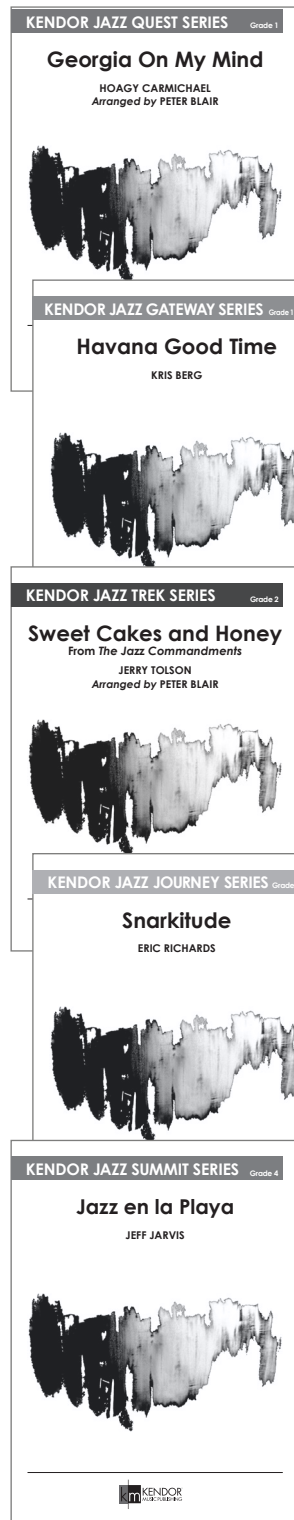
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A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
B. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
E. Bass
Dr.

118 119 120 121 122 123 124 125 126

Chord symbols: G⁹♭13, C^M, A⁹♭♯11, G/A F/G, C^M7 F/G, C^M, A⁹♭♯11, F/G, D⁹♯11

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Kris Berg

Kinda Horace
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Dave Hanson

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