## After Hours

## Kendor Konvertibles

## TO THE DIRECTOR

This chart was inspired by those great ensemble jazz ballads recorded by the Count Basie band, like Neal Hefti's Li'l Darlin' and Sammy Nestico's That Warm Feeling. The chart is also reminiscent of the great Frame For The Blues composed for the Maynard Ferguson band by Slide Hampton.

Be sure not to play this chart too fast and be careful that the band does not rush. Tempo is not only the rhythm section's responsibility. Often on a tune like this it is the horn players who will speed up. The band should "hang back" while plaxing quarter notes, and they should "swing" the eighthote figures. This means that an upbeat should be played latey than the middle of the beat. To hear the corct mythmic interpretation for a chart like this, listen to
drdings of the Count Basie band and other great jazz
houps.

Work also to emphasize dynamics. That will help to make After Hours more dramatic. The band should strive for a nice blend at all volumes, and players shouid avoid the tempta tion to rush as the band gets louder.

## GREGORY YASINITSKY

Director of Jazz Studies at Washington State University in Pullman, he has written for jazz greats Clark Terry, Louie Bellson, David Liebman and more, and is the recipient of grants and awards from ASCAP the National Endowment for the Arts, Meet The Composer West, and the Washington Artist Trust. As a saxophonist, Greg has appeared with Sarah Vaughan, Ella Fitzgerald, Randy Brecker, Stan Getz, Mel Torme, and many others.

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* Minimum reaureeo instruMentation

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## After Hours

swing ballad
difficulty level: easy duration 4:30
by Greg Yasinitsky


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