

(Back Home Again In) Indiana

JAMES F. HANLEY

Arranged by GREG YASINITSKY

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone
2nd E \flat Alto Saxophone	3rd Trombone
1st B \flat Tenor Saxophone	Bass Trombone
2nd B \flat Tenor Saxophone	Guitar Chords
E \flat Baritone Saxophone	Guitar
1st B \flat Trumpet	Piano
2nd B \flat Trumpet	Bass
3rd B \flat Trumpet	Drums
4th B \flat Trumpet	

Optional Alternate Parts

C Flute
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
1st Baritone T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)
2nd Baritone T.C./B \flat Tenor Saxophone (Doubles 2nd Trombone)
3rd Baritone T.C./B \flat Tenor Saxophone (Doubles 3rd Trombone)

JAZZ
BAND
SERIES

NOTES TO THE CONDUCTOR

(*Back Home Again in*) *Indiana* composed by James F. Hanley, is a classic standard tune and is the basis for the chord progression of the bebop favorite “Donna Lee” by Charlie Parker. The goal with my arrangement is to create a fun, up tempo, swinging chart to use as an opener or closer—a piece that would work well at either concerts or contests.

This arrangement puts the spotlight on the saxes with a swinging soli from measures 37–63. Consider having your sax section stand for this passage in performance because the sound of the section will project better, plus it will better showcase the section. There are also some roaring passages featuring the entire ensemble. Work for a well-supported, balanced ensemble sound which will make these sections all the more exciting. How is that done? The first step is to listen to the demo of this chart (available at alfred.com) so all the players can hear a professional band perform the chart. I believe it is essential to provide daily or frequent listening examples of big bands to aspiring big band players (and directors). The players need to hear big bands so they (and you) will know what the “model” sounds like. Think of it as the aural goal. Blend and balance with strong inner parts, clean releases, accurate articulation are but a few steps to a solid ensemble sound.

Throughout this chart as with all charts, the articulation markings are critical. For example, the rooftop accent (▲) is played detached but not staccato—think “daht.” The saxes (all sections) should plan to spend some quality time in sectionals to work on blend, balance, releases, intonation and so on.

The 1st tenor saxophone is featured with a solo and a written-out solo line is provided. I suggest the soloist play the written solo at first then work on expanding and embellishing the solo to work toward improvising. Encourage your soloist to study the chord changes and improvise the entire solo.

For the rhythm section, hopefully the piano, bass and drum parts are clear. The guitar part is primarily comping slashes. In this swing groove, quarter note comping is traditional. 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. Strum from the elbow; giving a bright, swinging sound that propels the rhythm section forward.

There are a wide variety of dynamics throughout the chart—work to bring these out as it will add a lot to the musicality and success of your performance. Most importantly, have fun! *Indiana* is a happy tune and should have your band and the audience smiling. I hope that you enjoy this arrangement.

—Greg Yasinitsky



**Greg
Yasinitsky**

Greg Yasinitsky is the Director of the School of Music at Washington State University where he teaches jazz studies, saxophone and composition. He has an international reputation as a composer, arranger and saxophonist. His music is widely published and is performed in over thirty countries around the globe. As a saxophonist, Greg has performed with Sarah Vaughan, Ella Fitzgerald, Ray Charles, Louis Bellson, Stan Getz, Lionel Hampton, Manhattan Transfer, Mel Torme and many others.

CONDUCTOR
38682S

(BACK HOME AGAIN IN) INDIANA

By JAMES F. HANLEY
Arranged by GREG YASINITSKY

SWING $\text{♩} = 200$

1ST Eb ALTO SAXOPHONE

2ND Eb ALTO SAXOPHONE

1ST Bb TENOR SAXOPHONE

2ND Bb TENOR SAXOPHONE

Eb BARITONE SAXOPHONE

1ST Bb TRUMPET

2ND Bb TRUMPET

3RD Bb TRUMPET

4TH Bb TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

BASS TROMBONE

GUITAR

PIANO

BASS

DRUMS

The musical score is arranged in a standard orchestral format with 11 staves. The top four staves are for saxophones (1st and 2nd Eb Alto, 1st and 2nd Bb Tenor, and Eb Baritone). The next four staves are for trumpets and trombones (1st-4th Bb Trumpet, 1st-3rd Trombone, and Bass Trombone). The bottom three staves are for guitar, piano, and bass. The drums staff is at the very bottom. The score includes various musical notations such as notes, rests, and dynamic markings. A large red watermark 'Legal Preview Only Requires Purchase' is overlaid diagonally across the entire page. The piece is in 4/4 time with a tempo of 200 beats per minute. The key signature has one sharp (F#).

CONDUCTOR

(BACK HOME AGAIN IN) INDIANA

This musical score is for the conductor's part of the song "(Back Home Again in) Indiana". It features the following parts:

- Vocalists:** Alto 1 & 2, Tenor 1 & 2, Baritone, Bass Tenor.
- Instruments:** Trumpets 1-4, Trombones 1-3, Bass Trombone, Guitar, Piano, Bass, and Drums.

The score includes a large red watermark: "Preview Only Requires Purchase".

Chord progressions for guitar and piano:

- Measures 11-12: A6 16
- Measure 13: C9sus, F9
- Measure 14: B7(b9)
- Measure 15: F6/9
- Measure 16: E b7(b9)(#11)
- Measure 17: D7(#9)
- Measure 18: G13(#11)

Drum notation includes a "TUNE" section starting at measure 15.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

CONDUCTOR

(BACK HOME AGAIN IN) INDIANA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

IN 2

SNARE

ENS.

IN 4

BASS

FILL

ENS.

S.D.

SOLI

SOLI

SOLI

SOLI

SOLI

As 16

Gb13(#11)

F#9

F#m7

eb13(#11)

D7(#9)

39

31

32

33

34

35

36

37

38

39

40

Legal Use Preview

CONDUCTOR

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

41 42 43 44 45 46 47 48 49 50

Chord progression: G15(#11), Gm7, C15(b9), Gb15(#11), Fmaj7, Cm7, F15(b9), Bbmaj7, Eb15(#11), Fmaj7, Eb15(#11), D7(#9), G15(#11)



CONDUCTOR

55

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(BACK HOME AGAIN IN) INDIANA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

51 52 53 54 55 56 57 58 59 60

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

61 62 63 64 65 66 67 68 69 70

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Chords: Dmi7, Em7(b9), A7(#9), Ab15(#11), G15(b9), Am7, Dmi7, Gmi7, C9, Fmaj7, Ab15(#11), G15(#11), Gb15(#11)

Drum notation: TONS., ENS.

71

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

79

SOLO AD LIB. OR AS WRITTEN

E7(#9) A13(#11) Em7 A13(#11) Am7 D13(b9) Gmaj7 Cm7 G7(#9) Cmaj7 F13(#11)

Fmaj9(#11) D7(#9) G13(#11) Cm7 G13(#11) Gm7 C13(b9) Fmaj7 Cm7 F7(#9) Bbmaj7 Eb13(#11)

Fmaj9(#11) D7(#9) G13(#11) Cm7 G13(#11) Gm7 C13(b9) Fmaj7 Cm7 F7(#9) Bbmaj7 Eb13(#11)

Fmaj9(#11) D7(#9) G13(#11) Cm7 G13(#11) Gm7 C13(b9) Fmaj7 Cm7 F7(#9) Bbmaj7 Eb13(#11)

71 72 73 74 75 76 77 78 79 80



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

81 82 83 84 85 86 87 88 89 90

Chord symbols: Fmaj7, D7(#9), G13(#11), Gmi7, C9sus, Gmi7 G13(#11), Fmaj7, Eb13(#11), D7(#9), G13(#11)

Performance markings: me, END SOLO, ENG., FILL

Page number: 87



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ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GR.

PNO.

BASS

DRUMS

SOLO AD LIB. OR AS WRITTEN

F#m7(b5)

B7(#9)

E7m7

A15(#9)

Bm7

E7m7

A7m7

D9

Dm7(b9)

E7m7(b5)

A7(#9)

Dm7

G15(#9)

A7m7

Dm7

Gm7

C9

Dm7(b9)

E7m7(b5)

A7(#9)

Dm7

G15(#9)

A7m7

Dm7

Gm7

C9

E7m7(b5)

A7(#9)

Bb15(#11)

E7m7(b5)

Eb15(#11)

A7(b9)

Dm7(b9)

Bb15(#11)

A7(#9)

Dm7(b9)

E7m7(b5)

A7(#9)

Dm7

G15(b9)

A7m7

Dm7

Gm7

C9

FILL



CONDUCTOR

108

(BACK HOME AGAIN IN) INDIANA

Musical score for various instruments including Alto 1, Alto 2, Tenor 1, Tenor 2, Bari., Tpt. 1-4, Tbn. 1-3, Bass Tbn., Gtr., Pno., Bass, and Drums. The score includes musical notation, dynamics (e.g., *mf*, *f*), and performance instructions (e.g., *w/TPrs.*, *END SOLO*, *UNISON*). Chord symbols are provided for guitar and piano parts.

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CONDUCTOR

(BACK HOME AGAIN IN) INDIANA

119

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPTR. 1

TPTR. 2

TPTR. 3

TPTR. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

As 16

Eb9

F9

D7(#9)

G15(#11)

C9

Bb9

8

8b9

F9

D7(#9)

G15(#11)

As 16

ENS.

SOLO FILL

HEAVY BACKBEAT

m2

111

112

113

114

115

116

117

118

119

120



CONDUCTOR

(BACK HOME AGAIN IN) INDIANA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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CONDUCTOR

135

(BACK HOME AGAIN IN) INDIANA

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

Am7 Dm7 Gm7 C9sus Eb13(#11) Bbm7 Ebm7 Abm7 Db13(#11) E13(#11) Bbm7 Am7 Dm7 Gm7 Abm7

FILL BEASS FILL FILL

131 132 133 134 135 136 137 138 139 140



ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GTR.

PNO.

BASS

DRUMS

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