JAZZ BAND SERIES

Belwin JAZZ
a division of Alfred

Naima

JOHN COLTRANE
Arranged by CRAIG SKEFFINGTON

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone
E♭ Baritone Saxophone
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet
4th B♭ Trumpet
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Guitar Chords
Guitar
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)
3rd Baritone T.C./B♭ Tenor Saxophone (Doubles 3rd Trombone)

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NOTES TO THE CONDUCTOR

Naima is recognized as a beautifully constructed melody and truly a classic jazz standard. It was composed by the late and great tenor saxophonist, John Coltrane, and recorded by countless artists. Although the original 1959 version was recorded as a ballad, this arrangement is slightly more up-tempo, in a more contemporary straight-eighth note style reminiscent of ECM (record label) artists such as guitarist Pat Metheny and trumpeter Kenny Wheeler.

The introduction, which draws on borrowed melodic and harmonic material from the main theme, should begin quietly and build. Caution the band not to overplay the sound and color of the muted trumpets. After the alto soloist states the melody, keep the brass underneath the sax melody at measure 21, and work the contrasts of the lines as they diminuendo and crescendo. The bridge section begins at measure 29. I suggest developing this section by directing the phrase to peak in the last few measures.The ensemble lead-in to the tenor solo should be strong. Throughout the sax solo, keep the background dynamic under the soloist so that the crescendo into 93 will have more impact. During this 16-bar ensemble shout, pay careful attention to the articulation style, especially the isolated staccato and marcato notes.

The return of the bridge material at measure 109 should be a dramatic change from the previous ensemble section. Direct the players to listen and balance the rich, dissonant chords in the sax voicing. The closing ensemble sections at measures 125 and 133 are the high points of the piece. The high lead trumpet is certainly optional, but very effective if you have a player with the range.

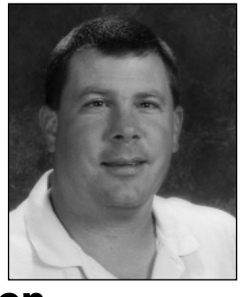
The vamp at the end is similar to the introduction but longer, so begin at a comfortable *mf* level so the band can build dynamically. The optional solo in the guitar over the vamp fits well with the style of piece, but can also be done without the guitar solo if needed. Make the most of the subito volume change in the last measure for dynamic contrast.

As always, try to check out the original recording of an arrangement; in this case the Coltrane album is *Giant Steps*. This recording is a must-have full of virtuosic playing all around.

I enjoyed doing this arrangement and hope that the chart works well for you!

Enjoy!

—Craig Skeffington



Craig Skeffington

Craig Skeffington has been an active New England composer for the past 2 decades with commissions for jazz, marching and wind band. A high school band director of 15 years, Craig was the 2003 MMEA Teacher of the Year and is currently on the faculty of the University of Southern Maine. Craig has performed professionally with Barry Manilow, Natalie Cole, and toured with the Artie Shaw Orchestra.

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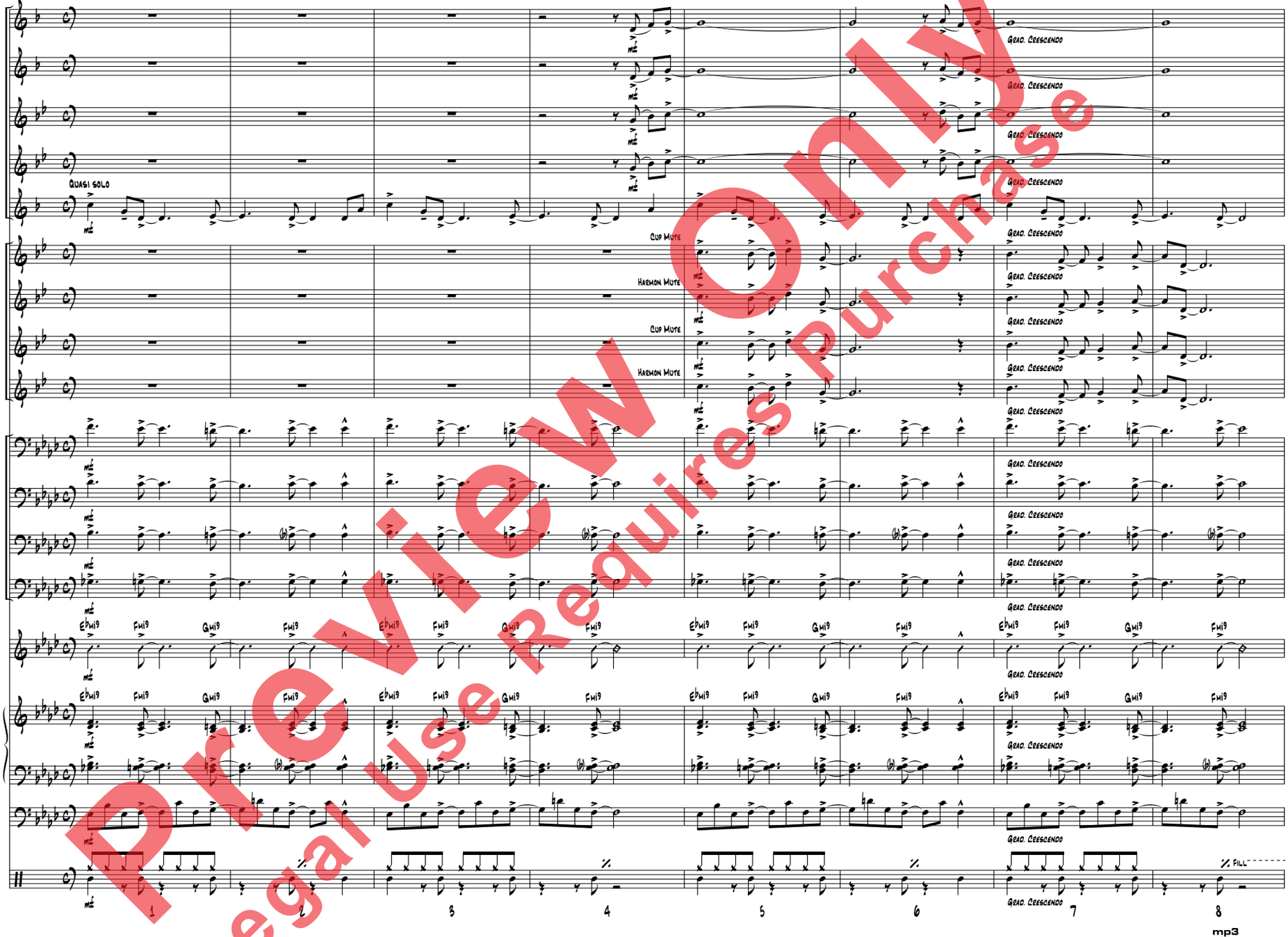
CONDUCTOR
33355S

NAIMA

By JOHN COLTRANE
Arranged by CRAIG SKEFFINGTON



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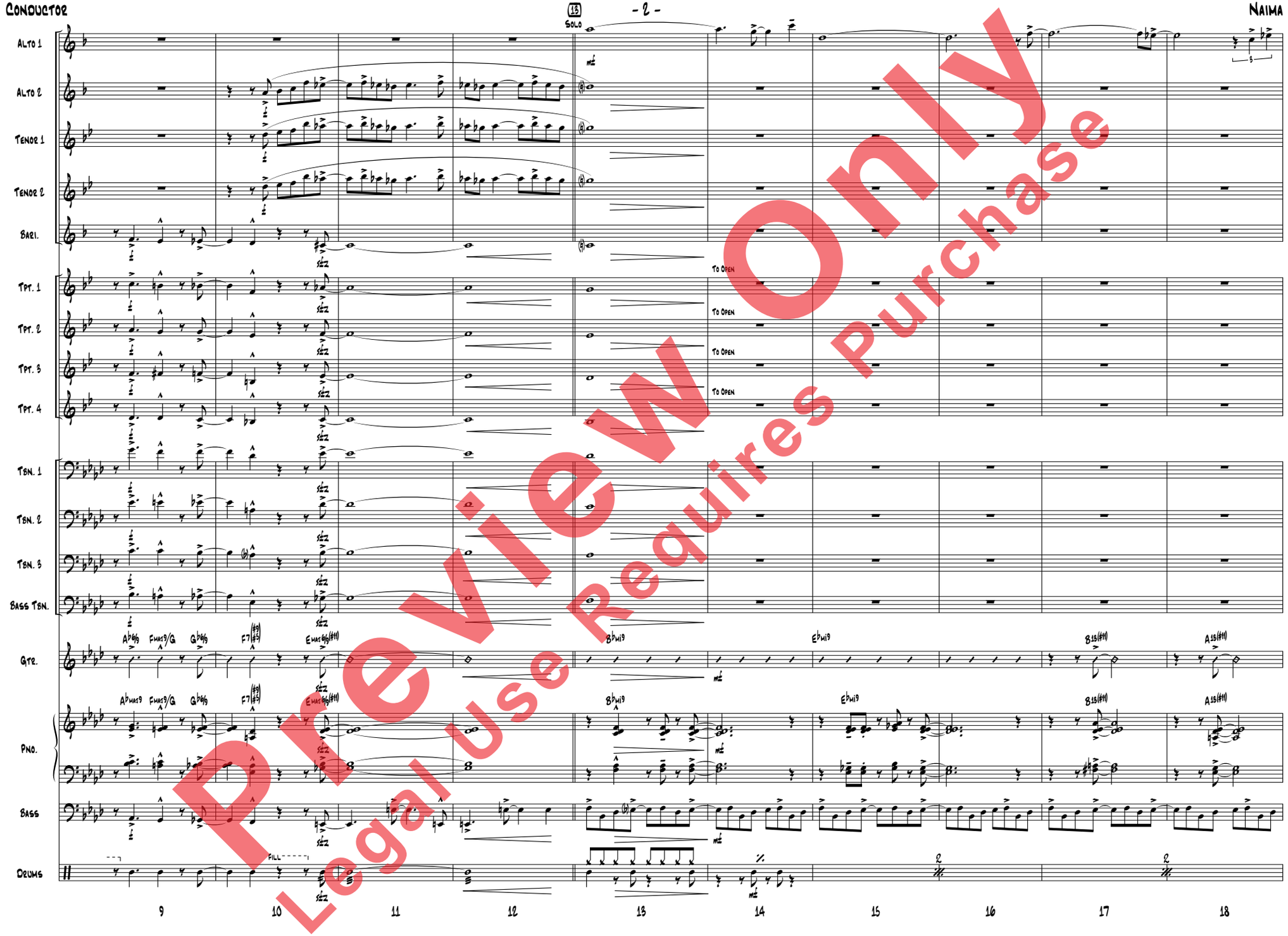

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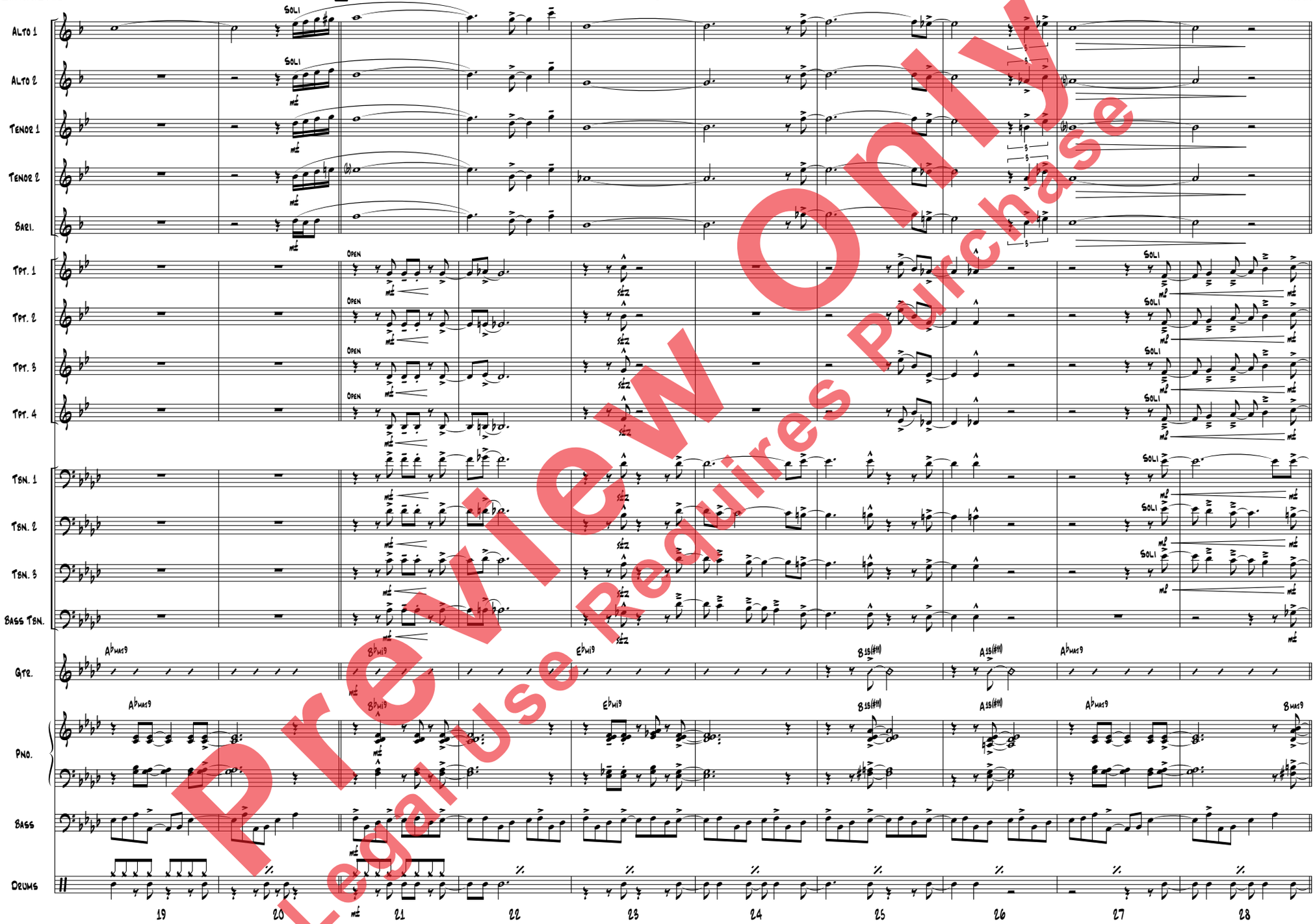

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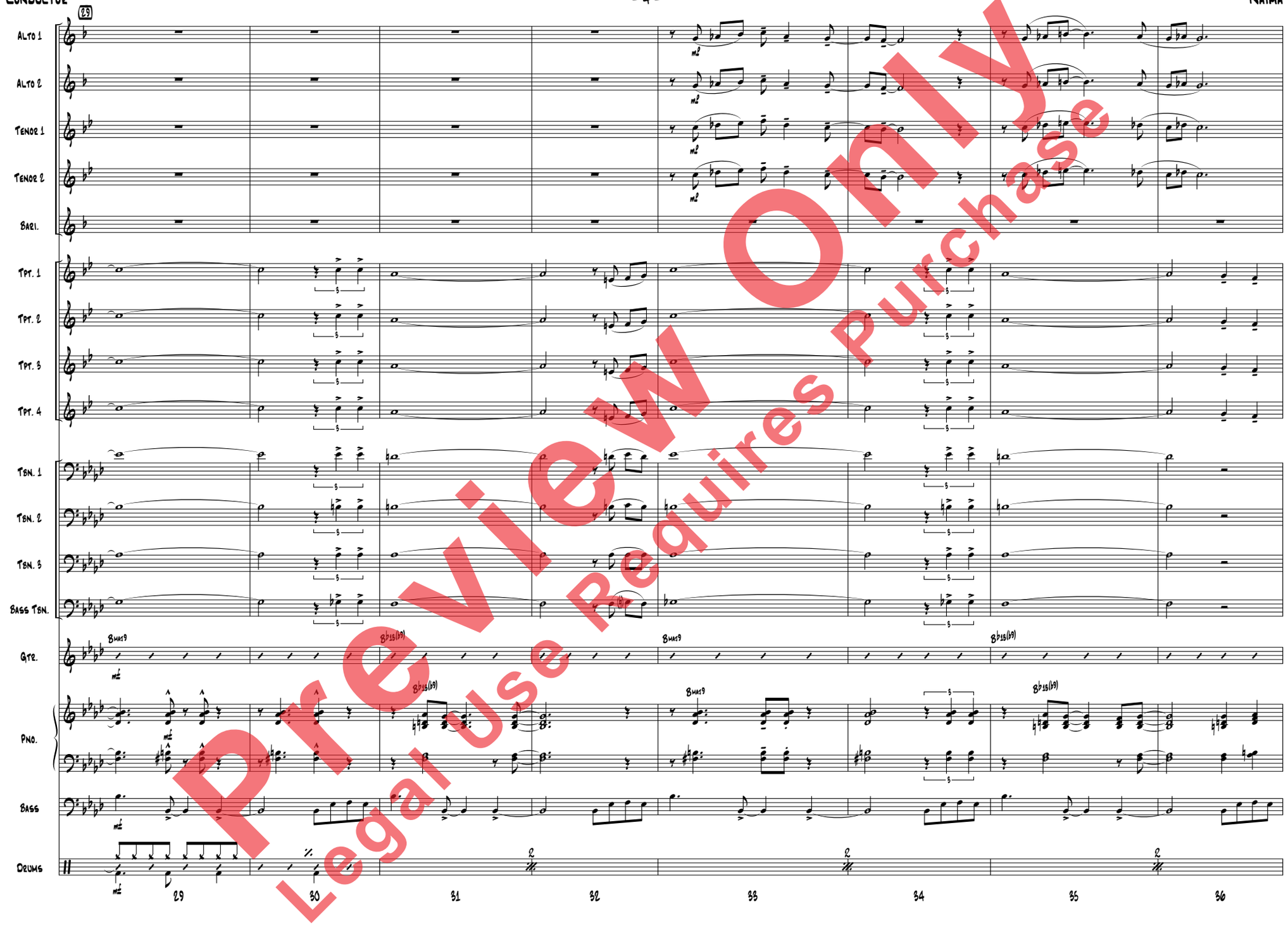

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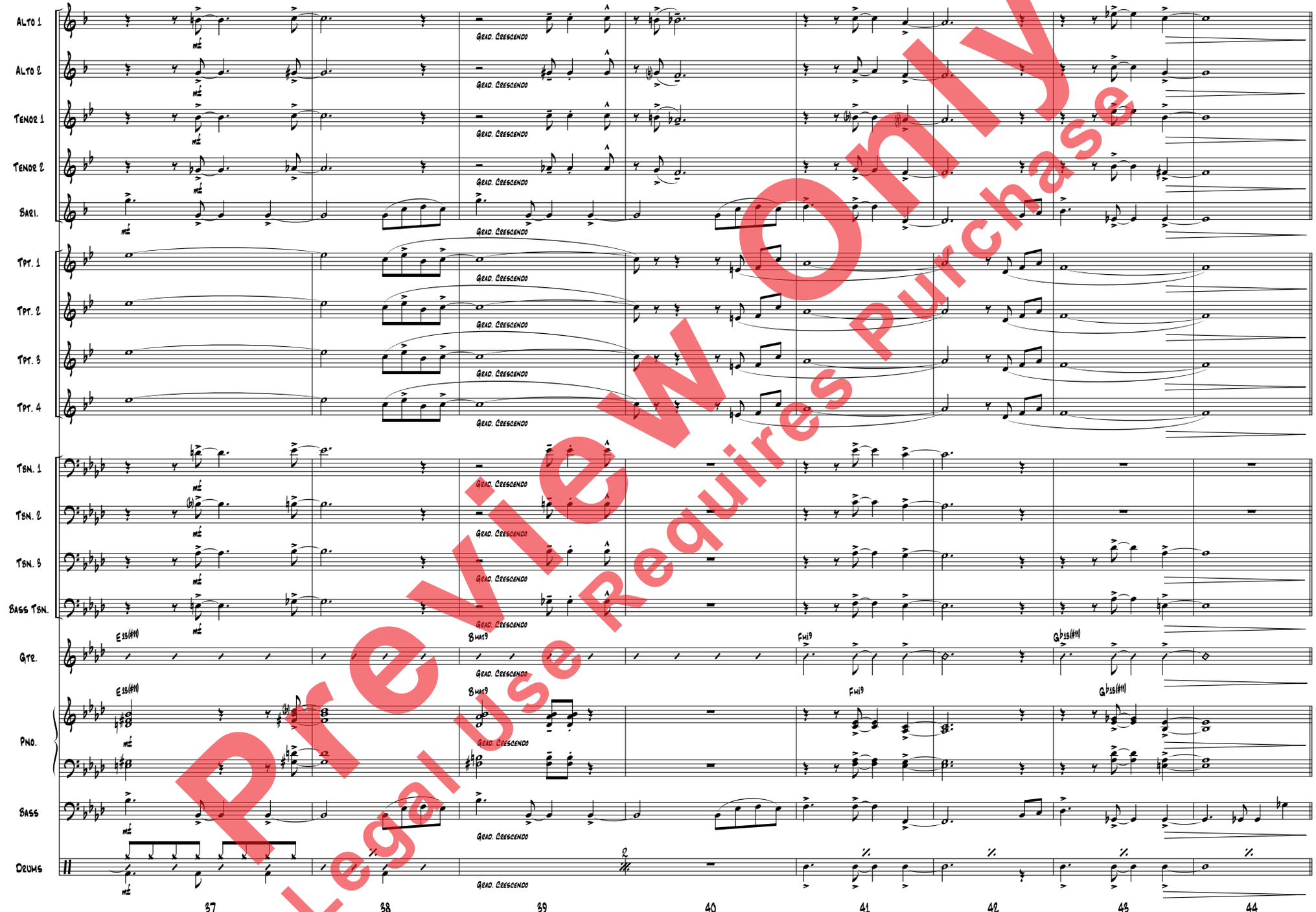

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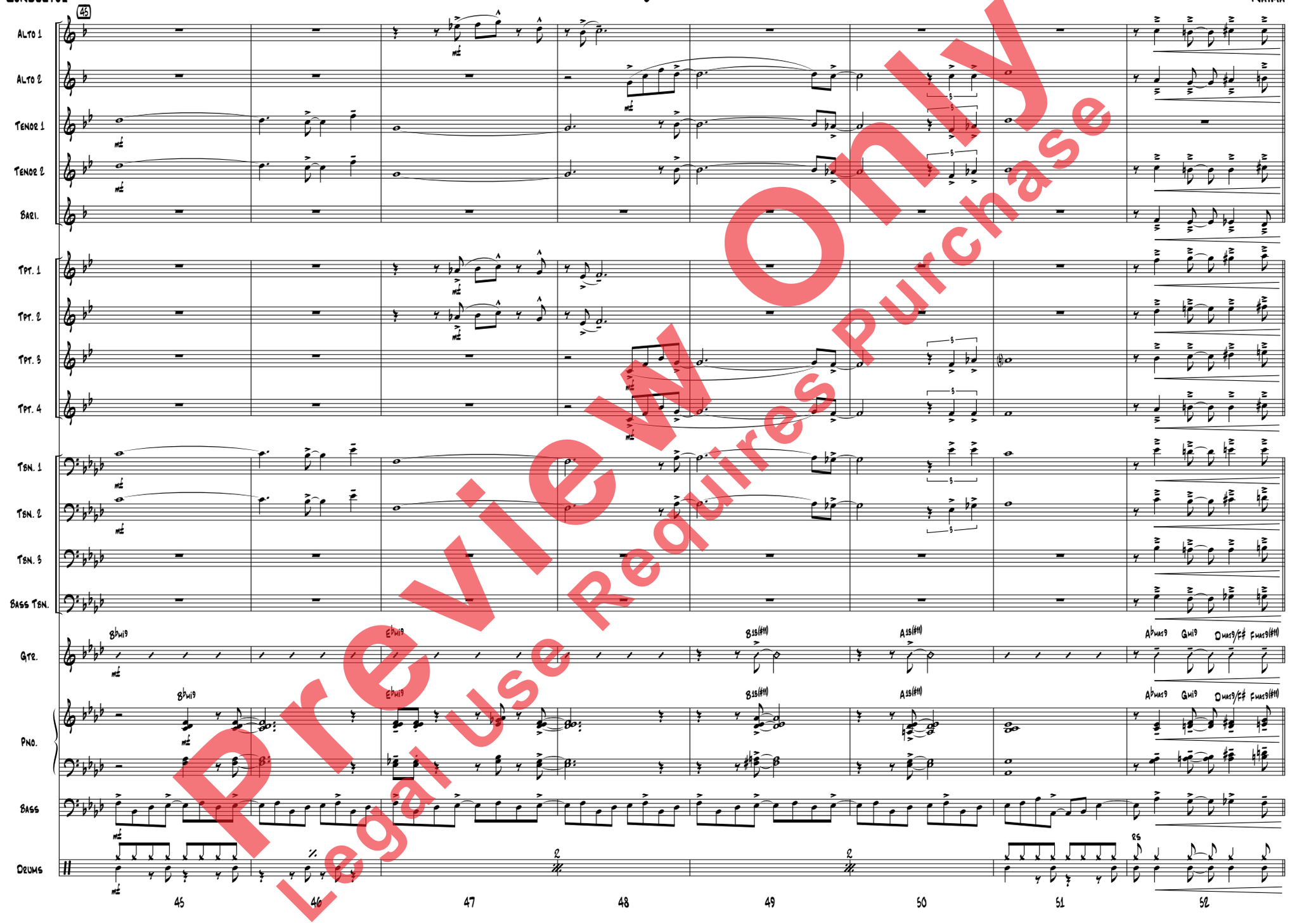

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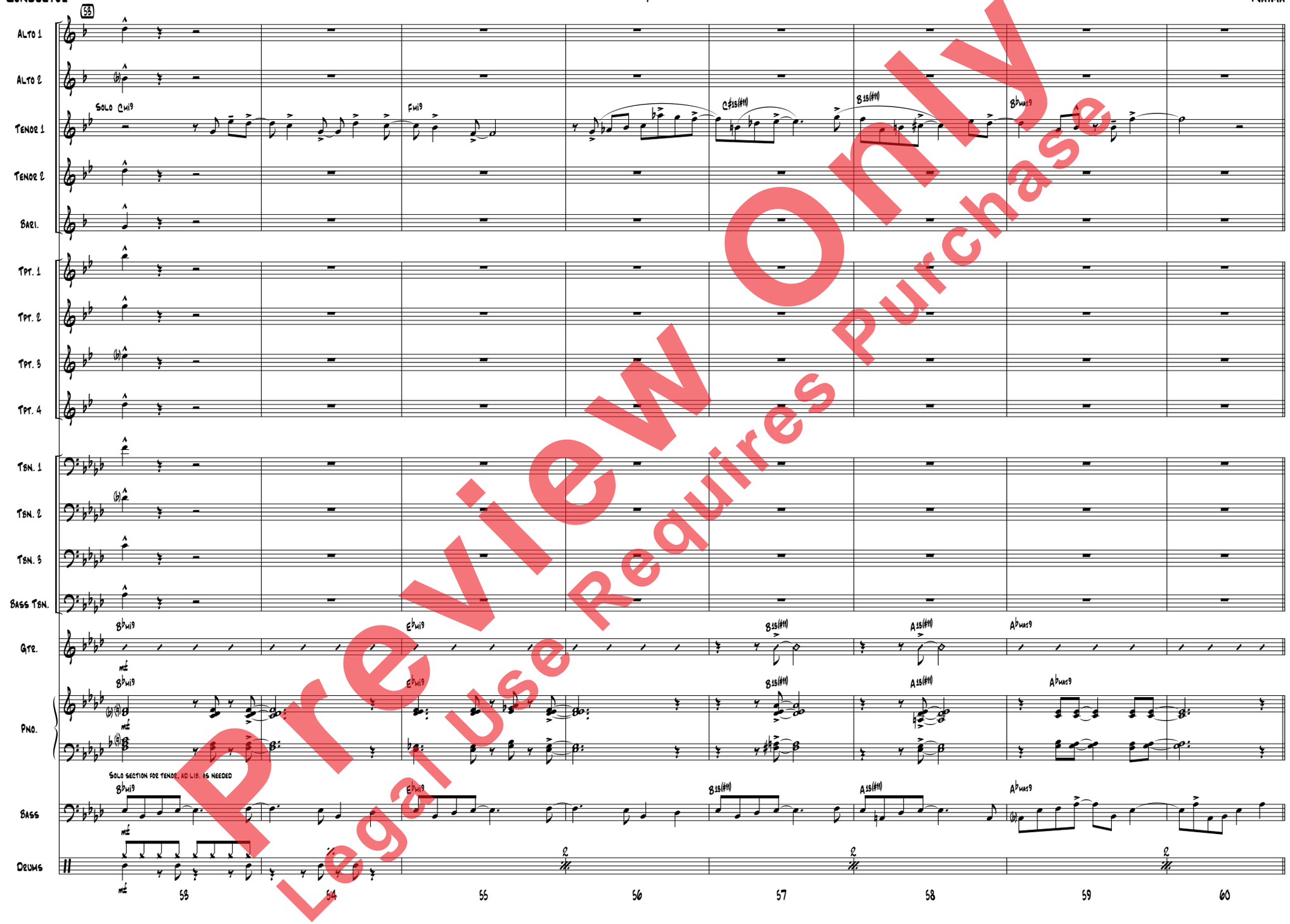

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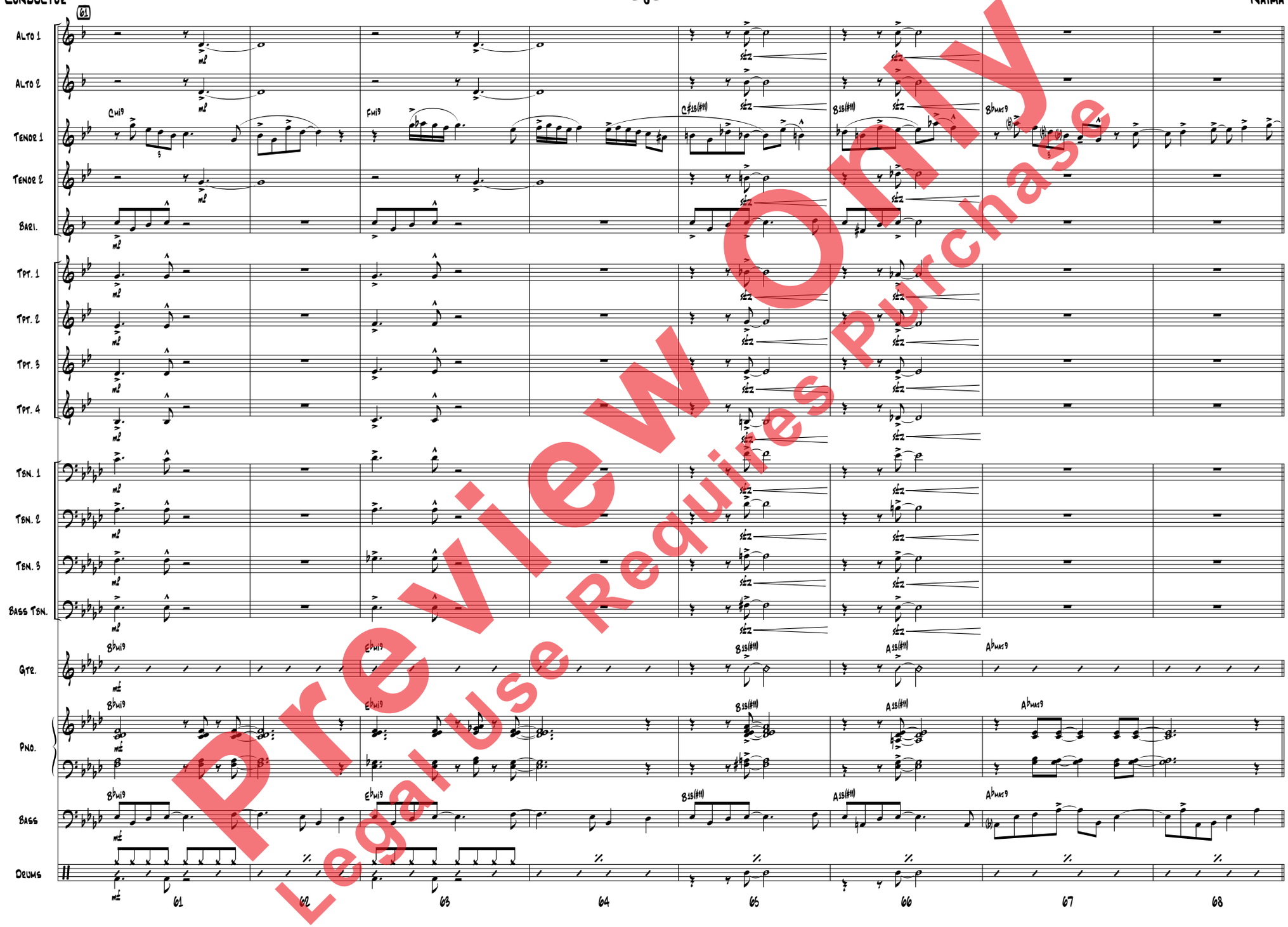

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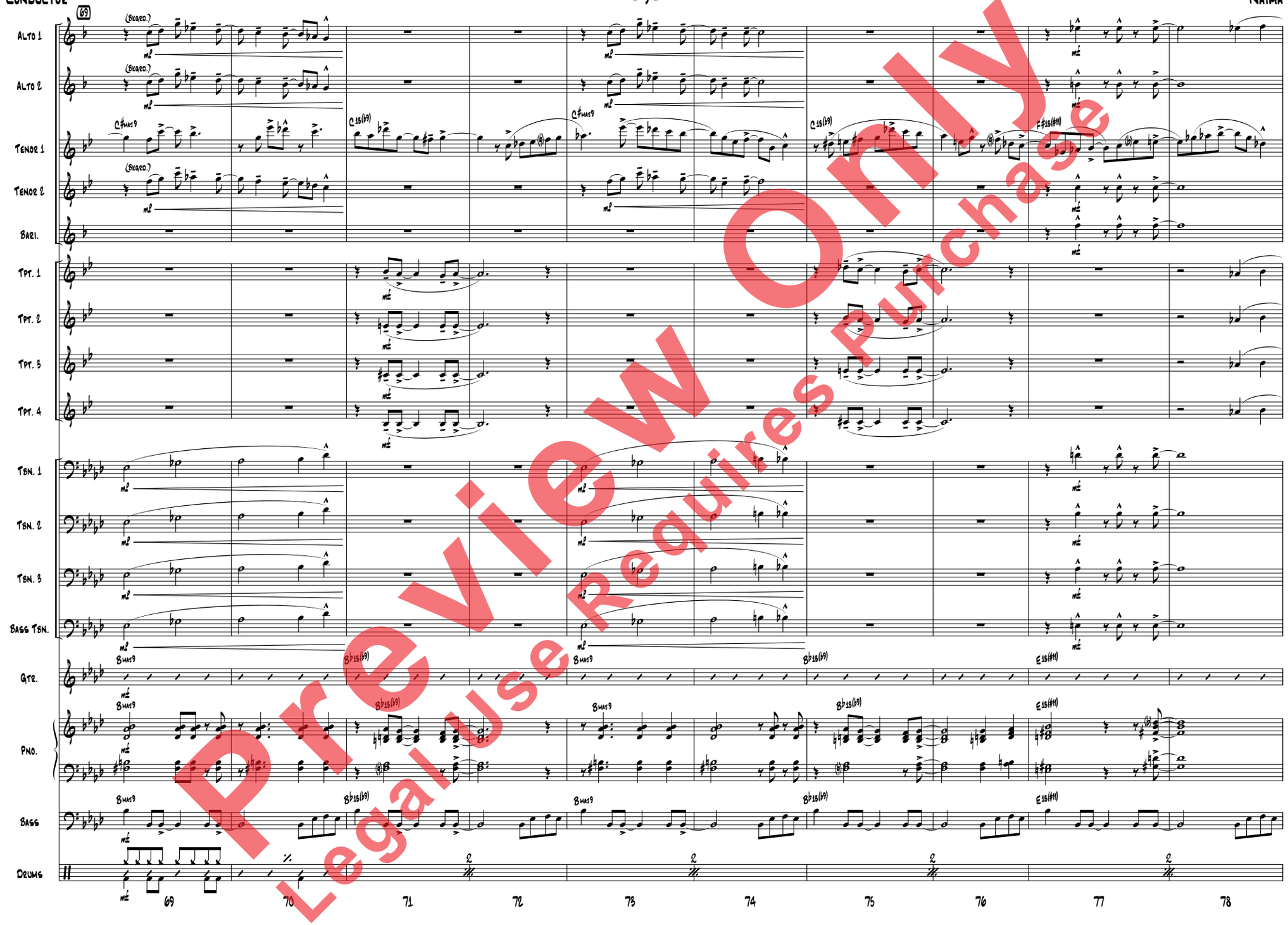

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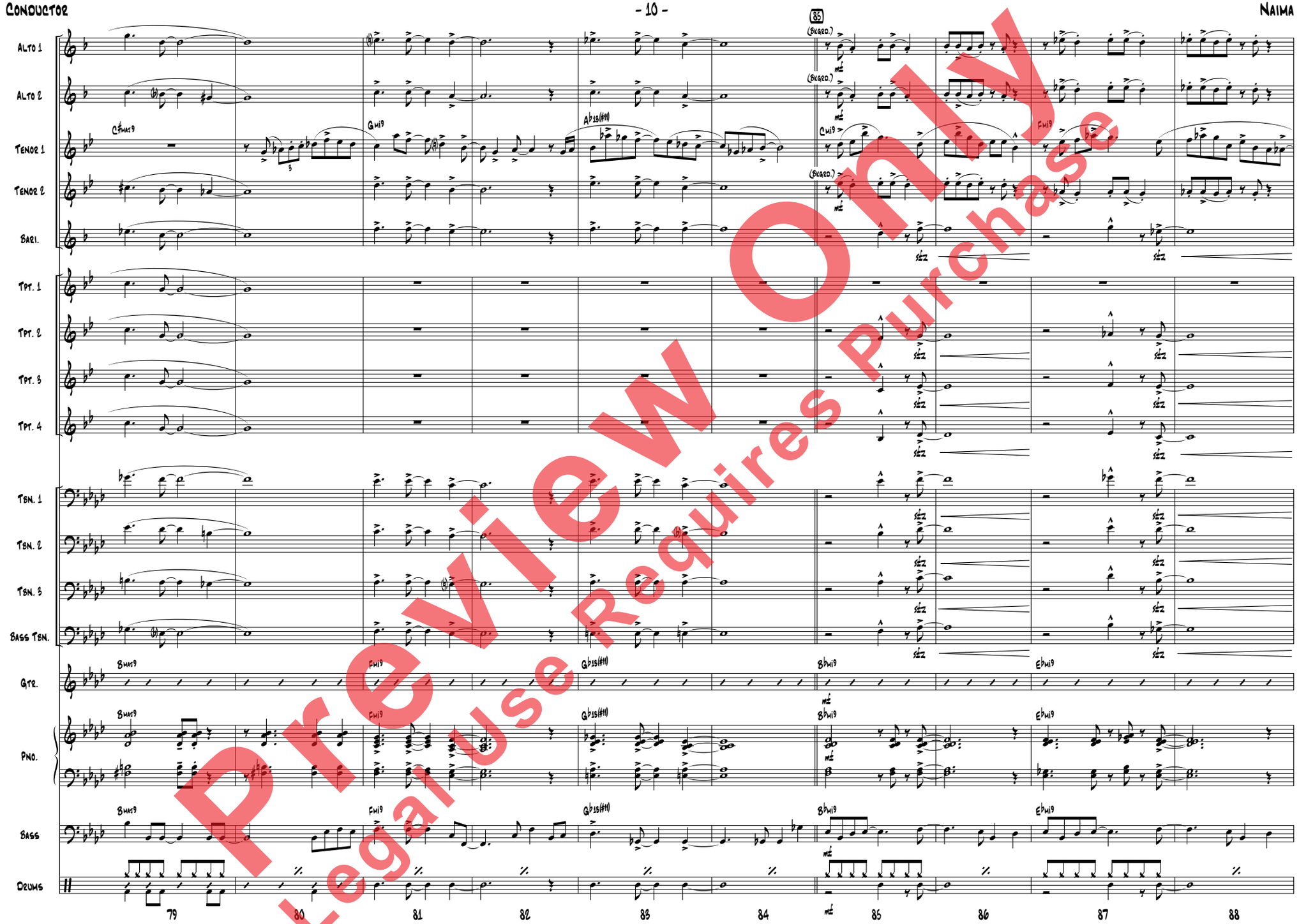

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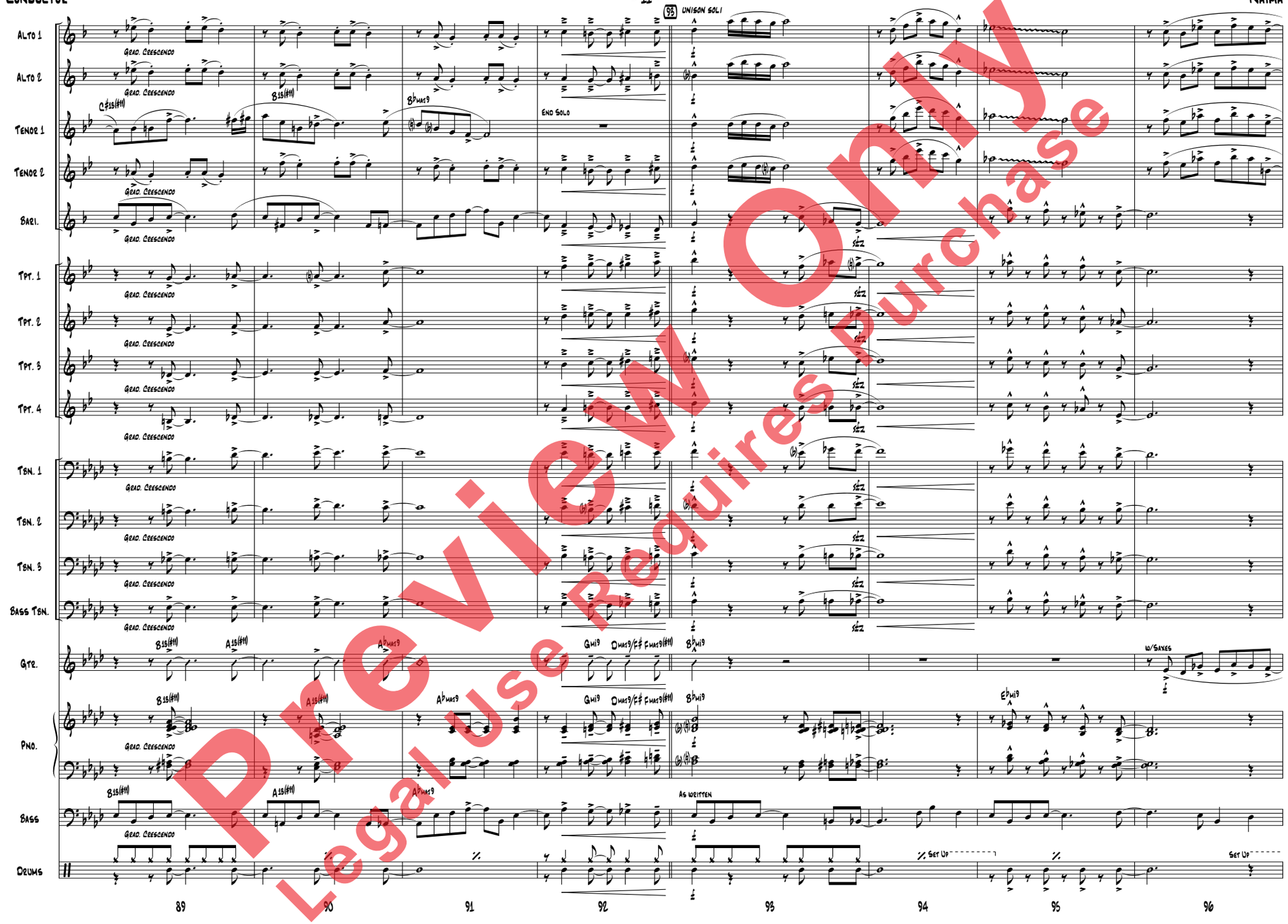

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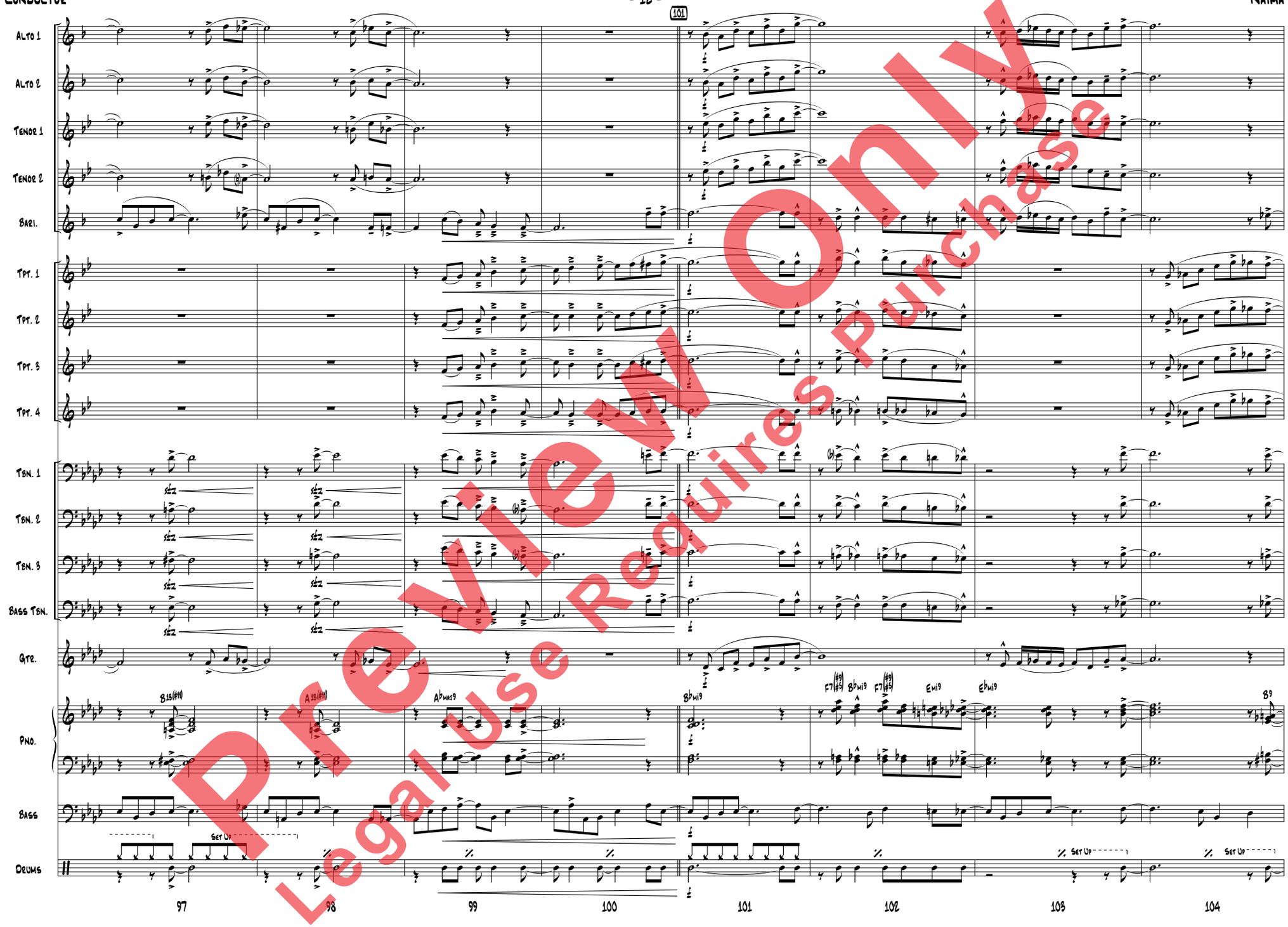

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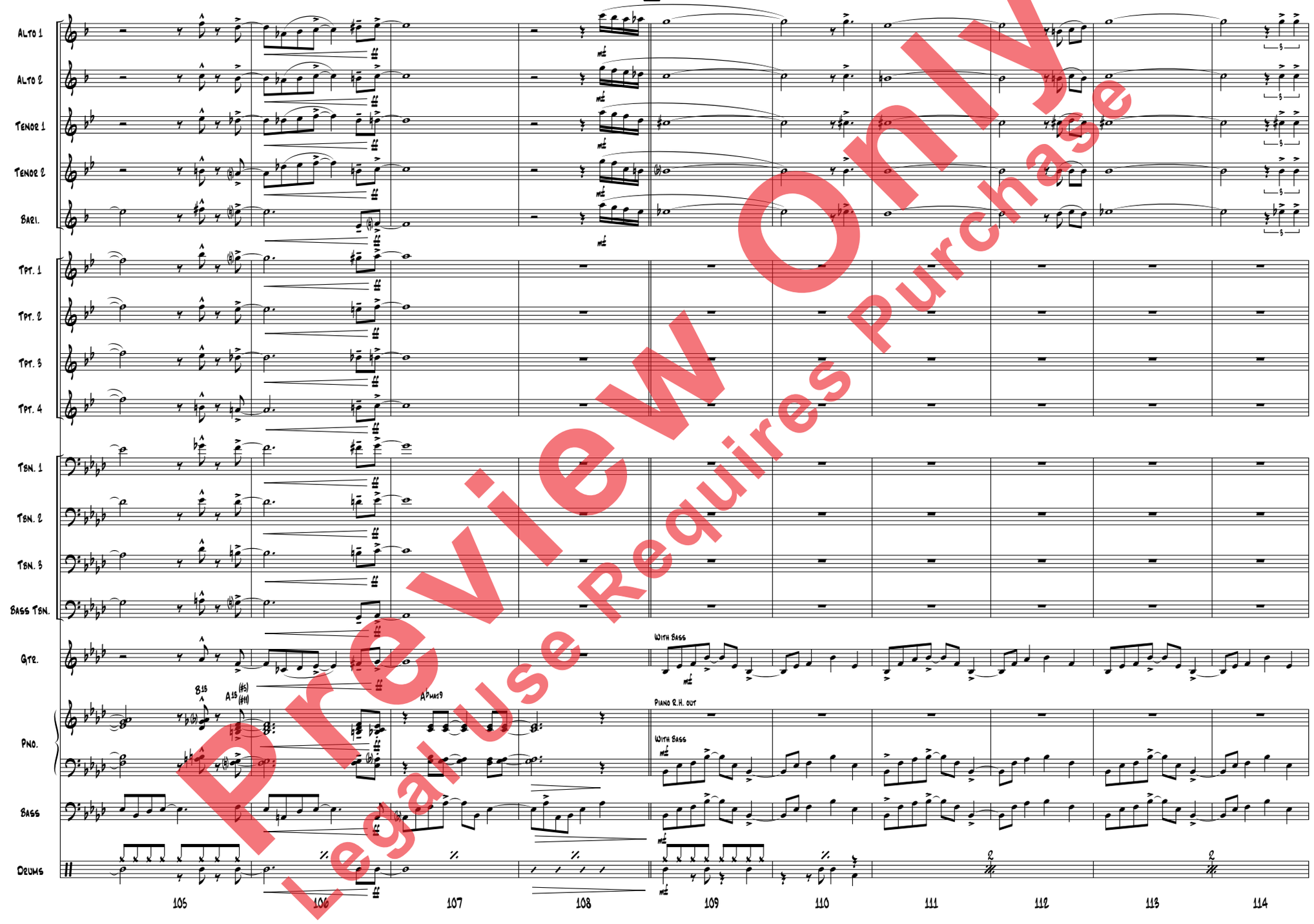

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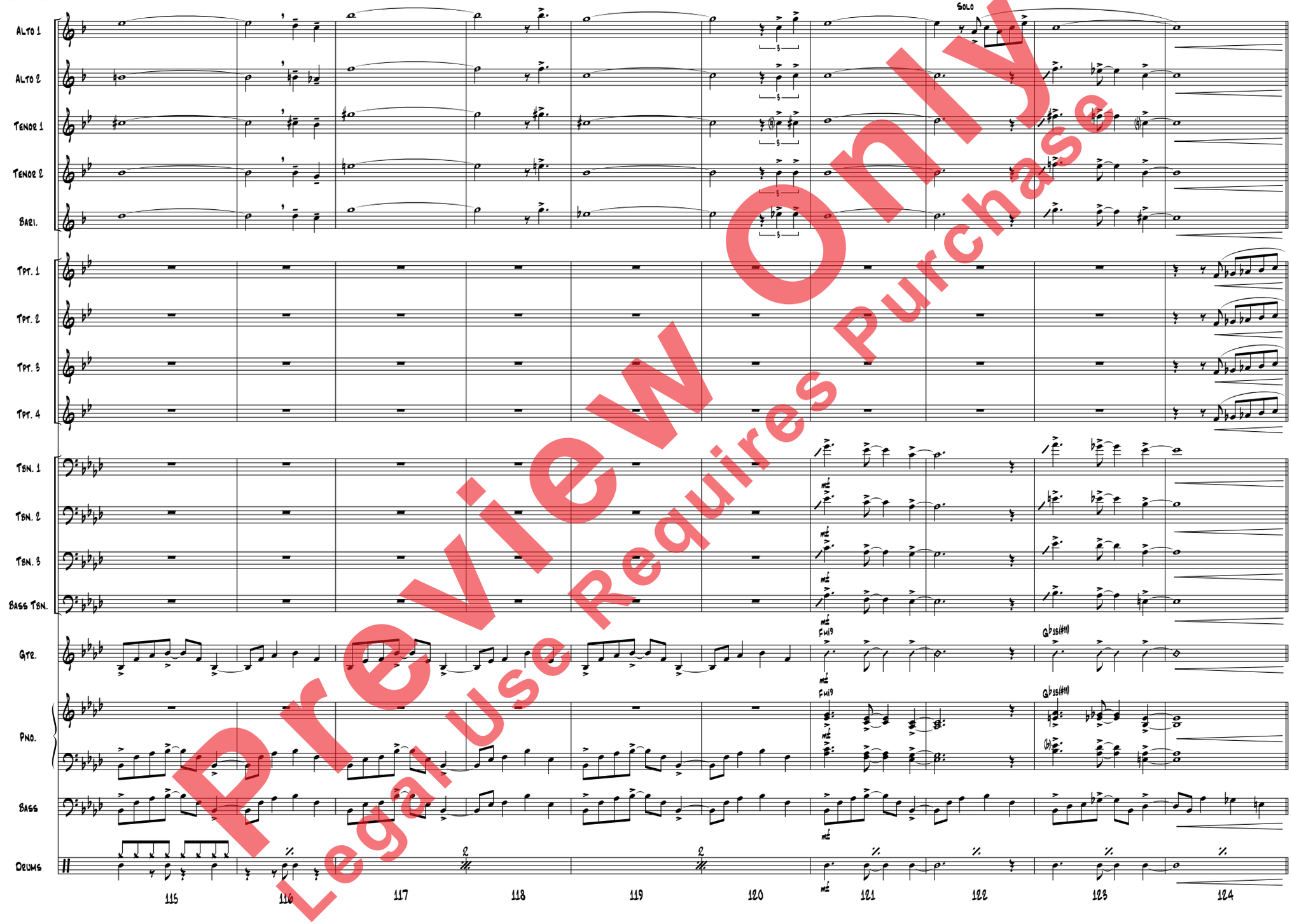

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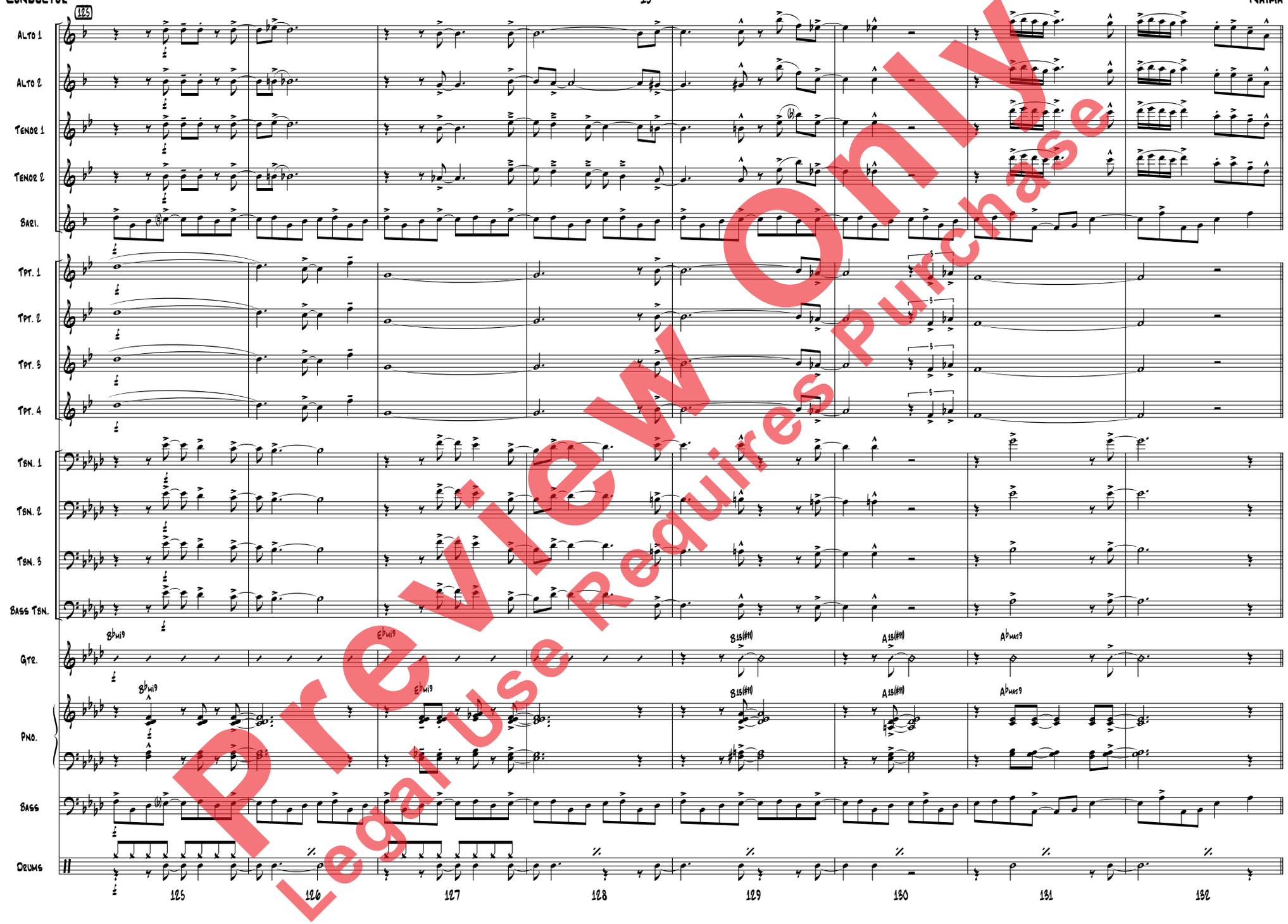

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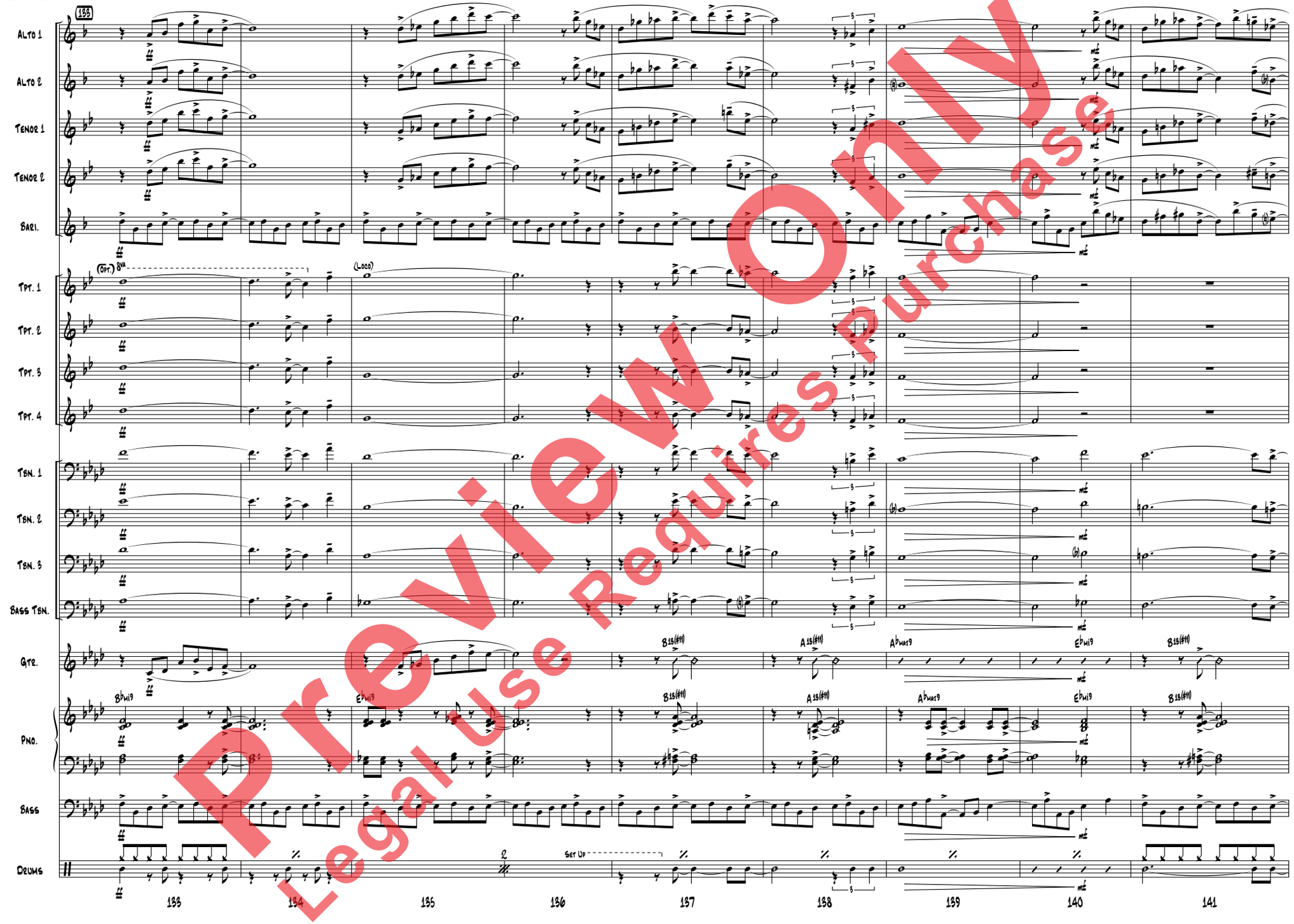

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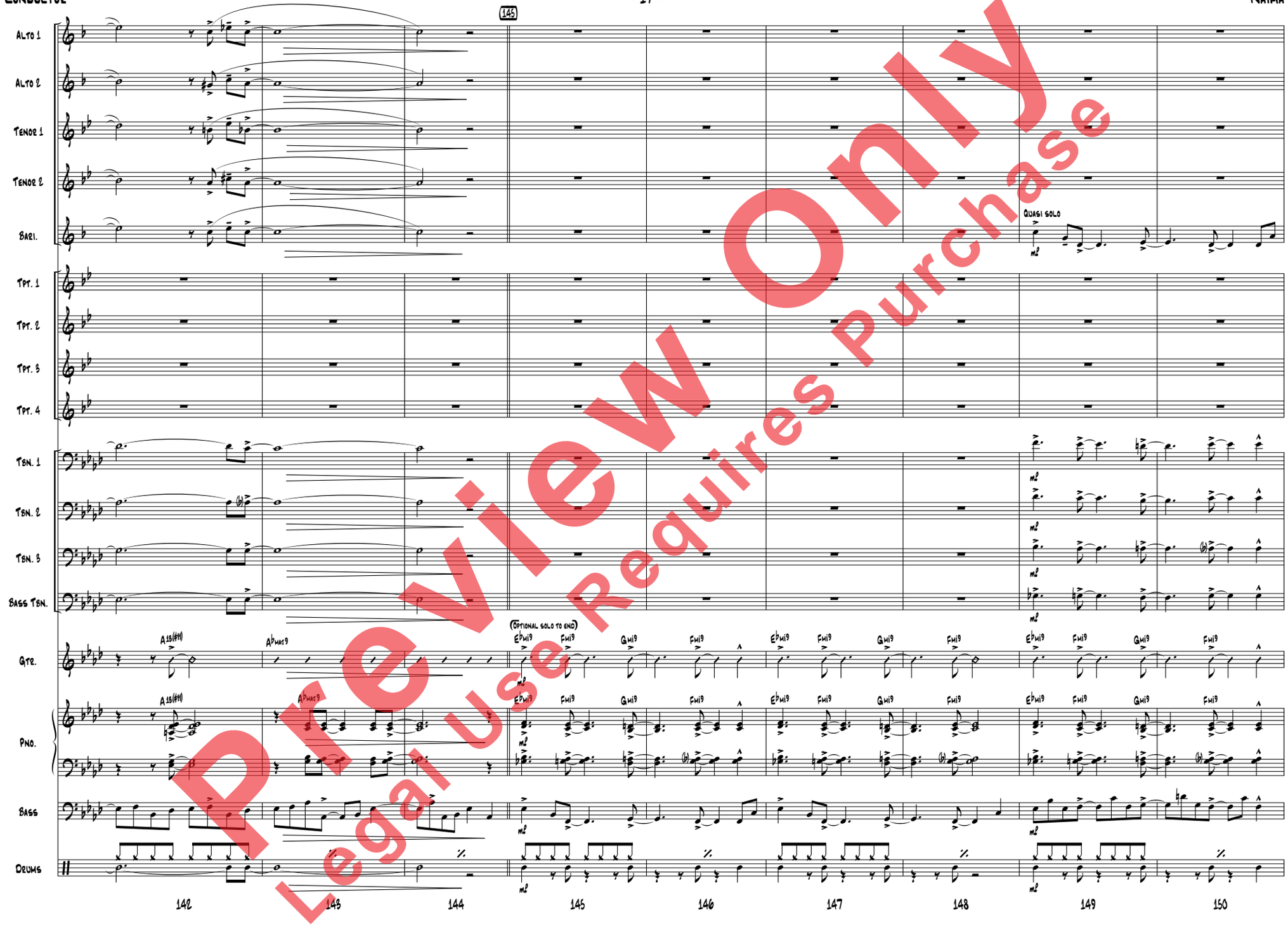

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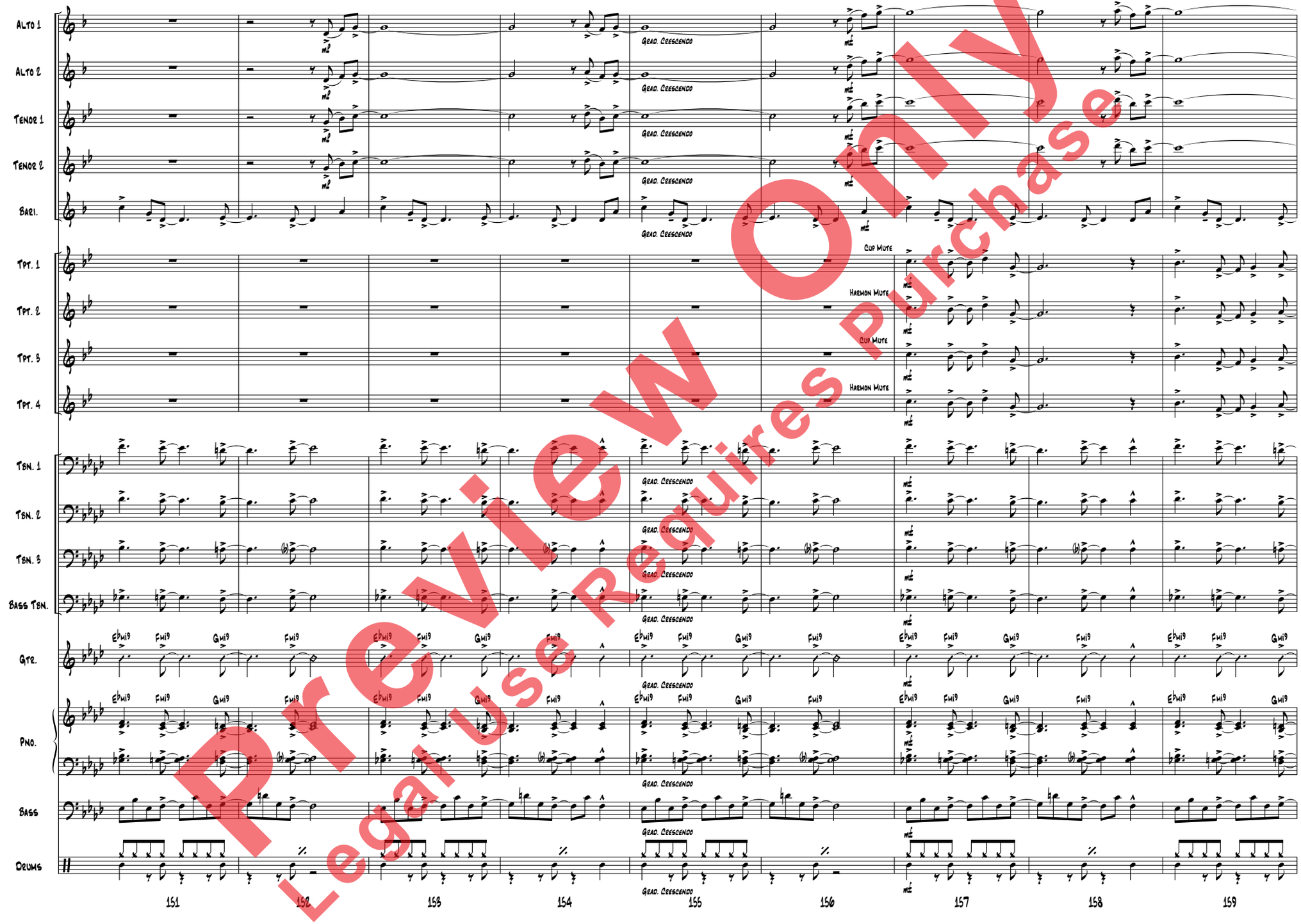

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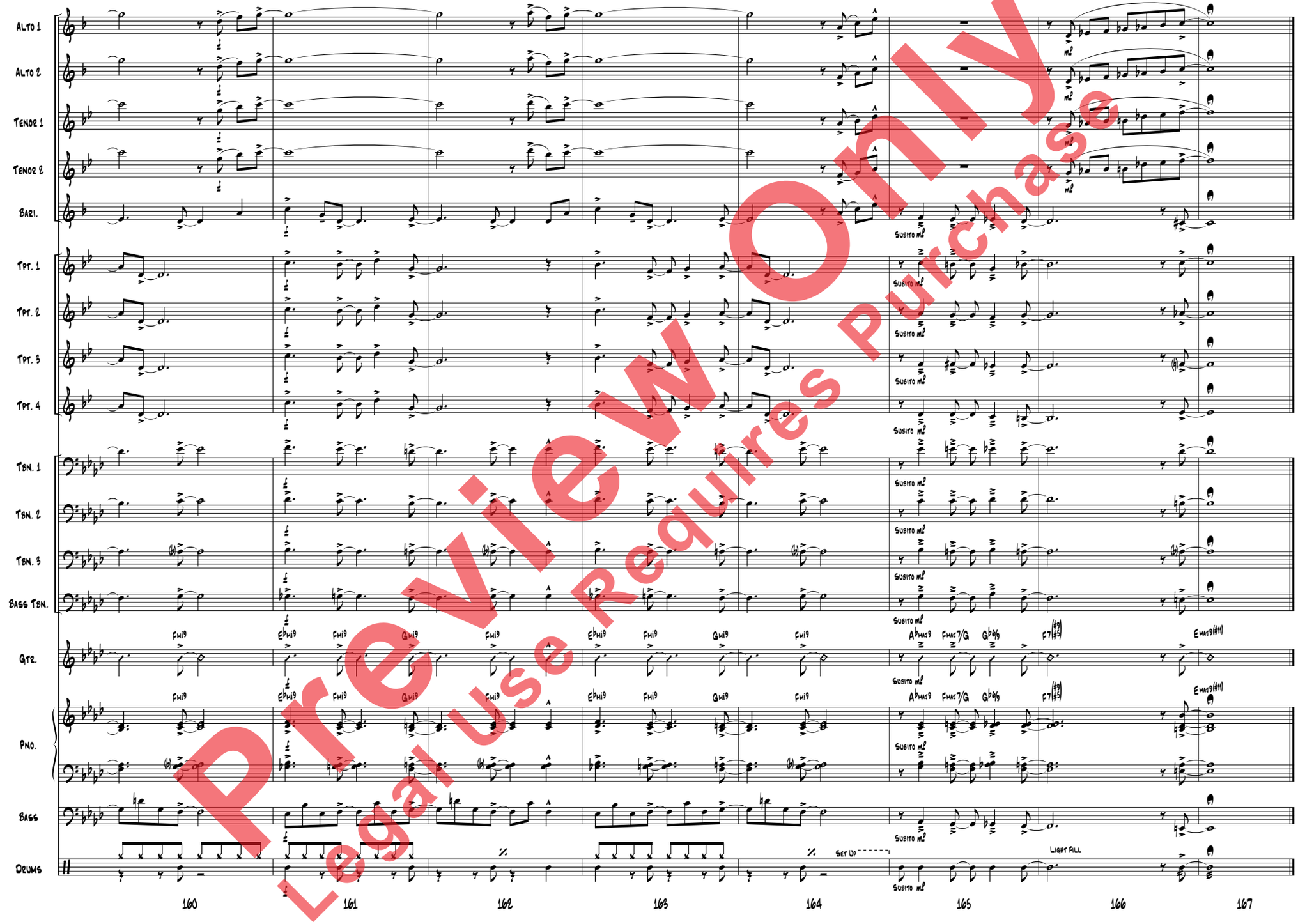

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