Later

CRAIG SKEFFINGTON

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
Bass	1
Drums	1

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Craig Skeffington

Craig Skeffington has been an active New England composer, arranger and educator for the past 3 decades with pieces in the jazz, marching and wind band genres. A high school band director since 1992, Craig was the 2003 MMEA Teacher of the Year and is currently on the adjunct faculty of the University of Southern Maine as an instructor in applied jazz arranging. His published pieces have consistently received "Editors Choice" in the JW Pepper music catalog. His music has been performed at the prestigious Midwest Band and Orchestra Clinic in Chicago, Ill. He is both a past president of the Maine Band Directors Association and jazz activities chair for the Maine Music Educators Association. Craig is currently serving MMEA as the instrumental jazz chairperson, as well as the National Federation for Music Education as the Eastern Division Representative for the United States.

As a trumpet player Craig has played with Barry Manilow, the Glenn Miller Orchestra, Natalie Cole, Johnny Mathis, Colin Raye, The Smithsonian Jazz Masterworks Orchestra from Washington D.C, Kris Berg and the Metroplexity Big Band (from Dallas TX) and toured nationally with the Artie Shaw Orchestra. As a soloist, he has appeared with Grammy award winning artists Wayne Bergeron, Eric Marienthal and Bob Mintzer as well as Grammy nominated artist Bobby Shew.

His music can be found on the Portland Jazz Orchestra's CDs - *Nor Easter* and *Generations* available on iTunes and CD Baby.

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Later

Later is an original medium swing piece, based on the chord changes of the classic George Gershwin tune *Soon* (1927). This is a fun and playable piece which gives the rhythm section a chance to swing while actively being involved in the ensemble moments.

The intro / outro can be done in a swing style or a more modern groove like a 1/2 time feel. Whichever way you choose, everyone is swinging at measure 17! In rehearsing the piece, find the opportunities for dynamic contrast. The long intro comes down into 17 and slowly builds back up in measure 33. Work to find moments to give the phrases direction - *crescendo* on ascending lines, *decrescendo* on descending lines, etc.

With all pieces in a swing style, articulation is key. Have the wind players be light and emphasize off beats with an air accent. Ideally the syllable for lines like this is "doo". Keep "tah" for anything like an accented hit. For reference, check out the great studio recording by Kendor Music on this chart.

The soloists are free to play the written solo provided or improvise on their own. The harmony is mostly diatonic, meaning a simple scale like E flat pentatonic (E flat, F, G, B flat, C) could be a good starting point. Another good teaching opportunity is to have them look for guide tone lines - connect the 7th to the 3rd of the next chord, etc.

In the rhythm section, everyone is provided a written part. Encourage your players to develop skills beyond reading these though - Bass players can walk, Pianists and Guitarists can learn different voicing patterns. Use the written part as a template but feel free to move beyond.

Lastly, for all the wind players - listen to the lead player in your section. Match where they cut the note off, where they *crescendo* (especially if it's not written), the duration of their short notes etc. Directors - try to rehearse reinforcing these concepts with your lead players. The more they play in the correct style - the more consistent your band will be.

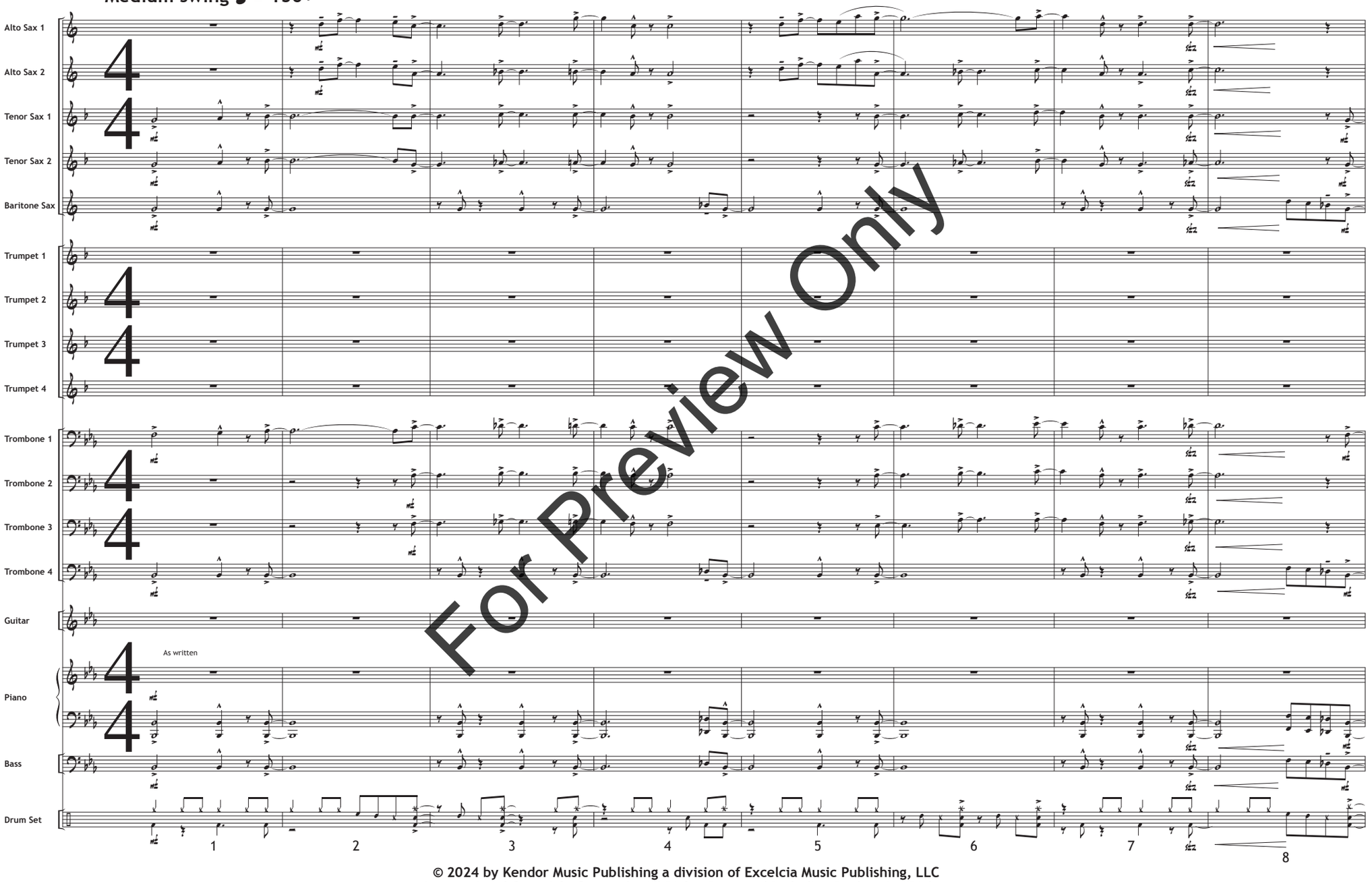
This piece was a lot of fun to write. I hope you enjoy working on and performing this piece! Feel free to reach out if you have comments or questions! ~ *Craig Skeffington*

Later

Full Score

CRAIG SKEFFINGTON
(ASCAP)

Medium swing ♩ = 150+



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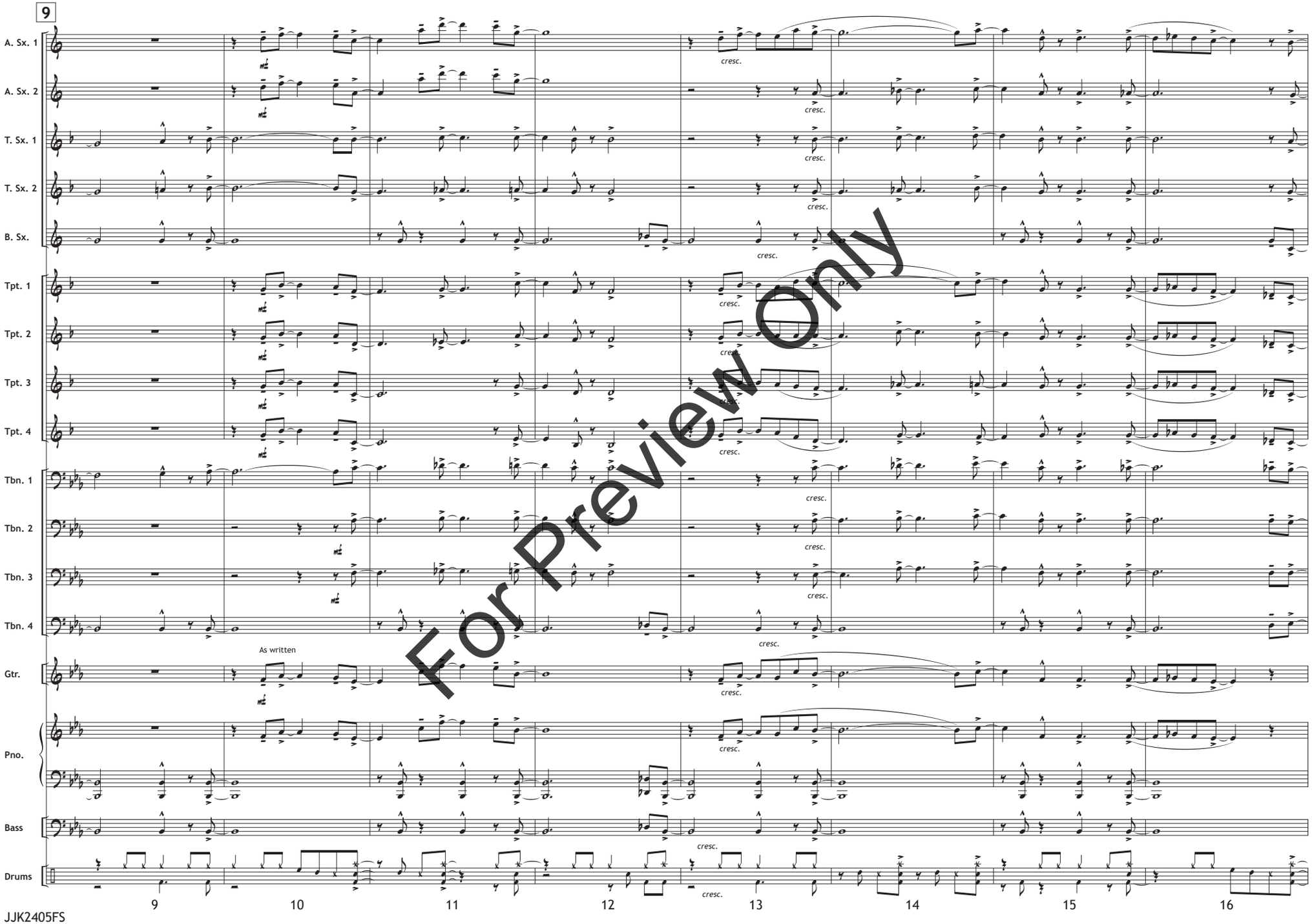

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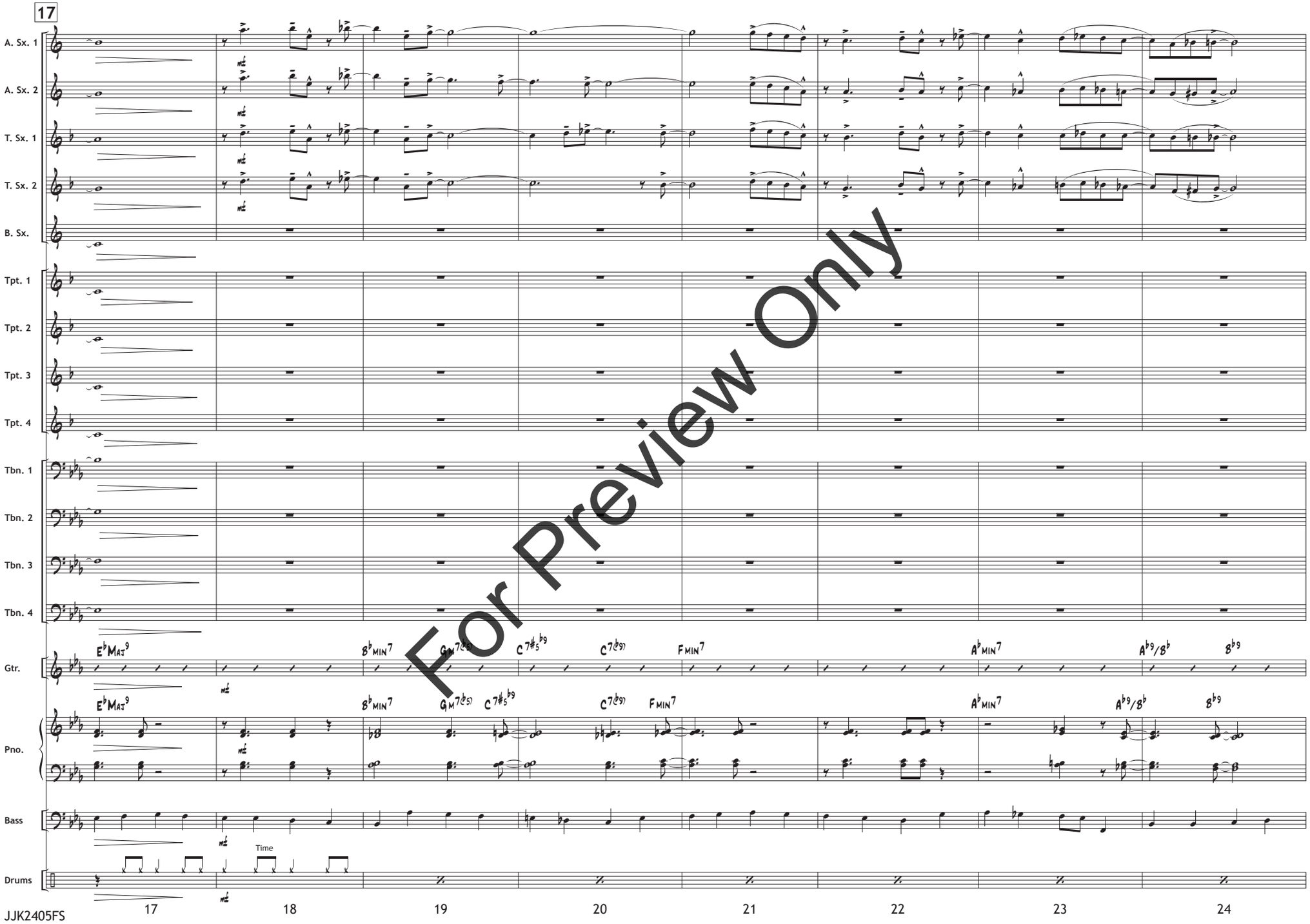

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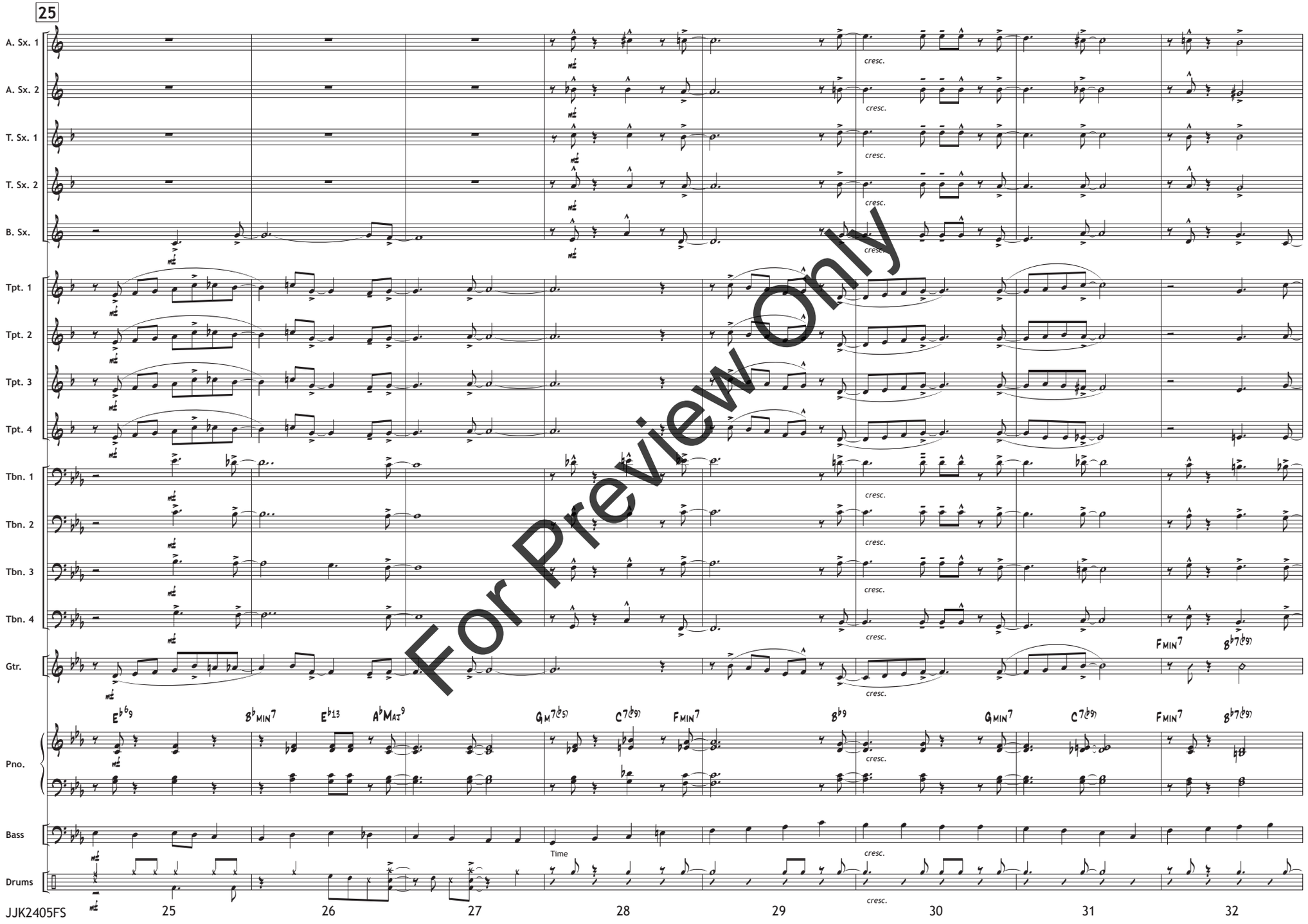

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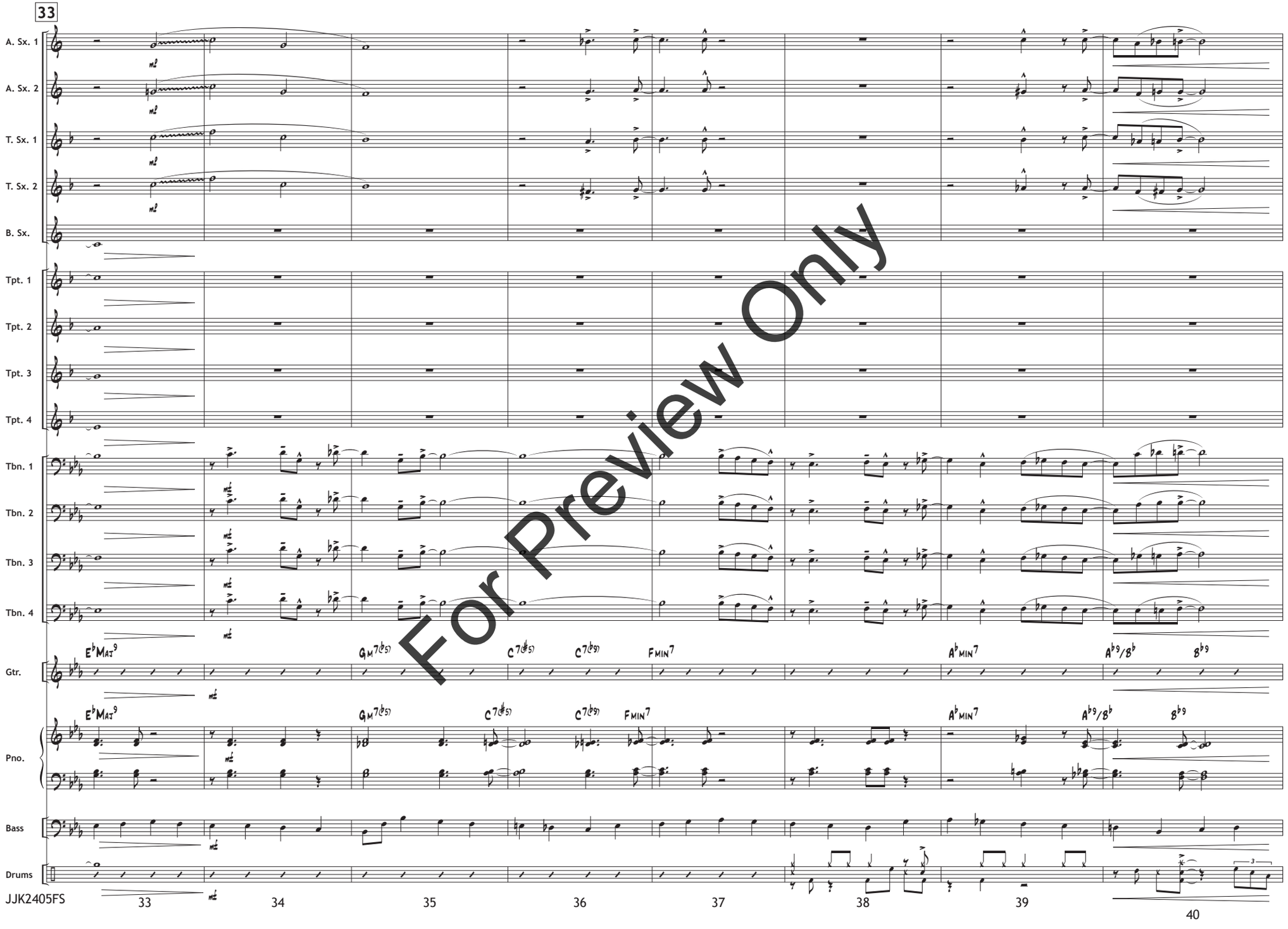

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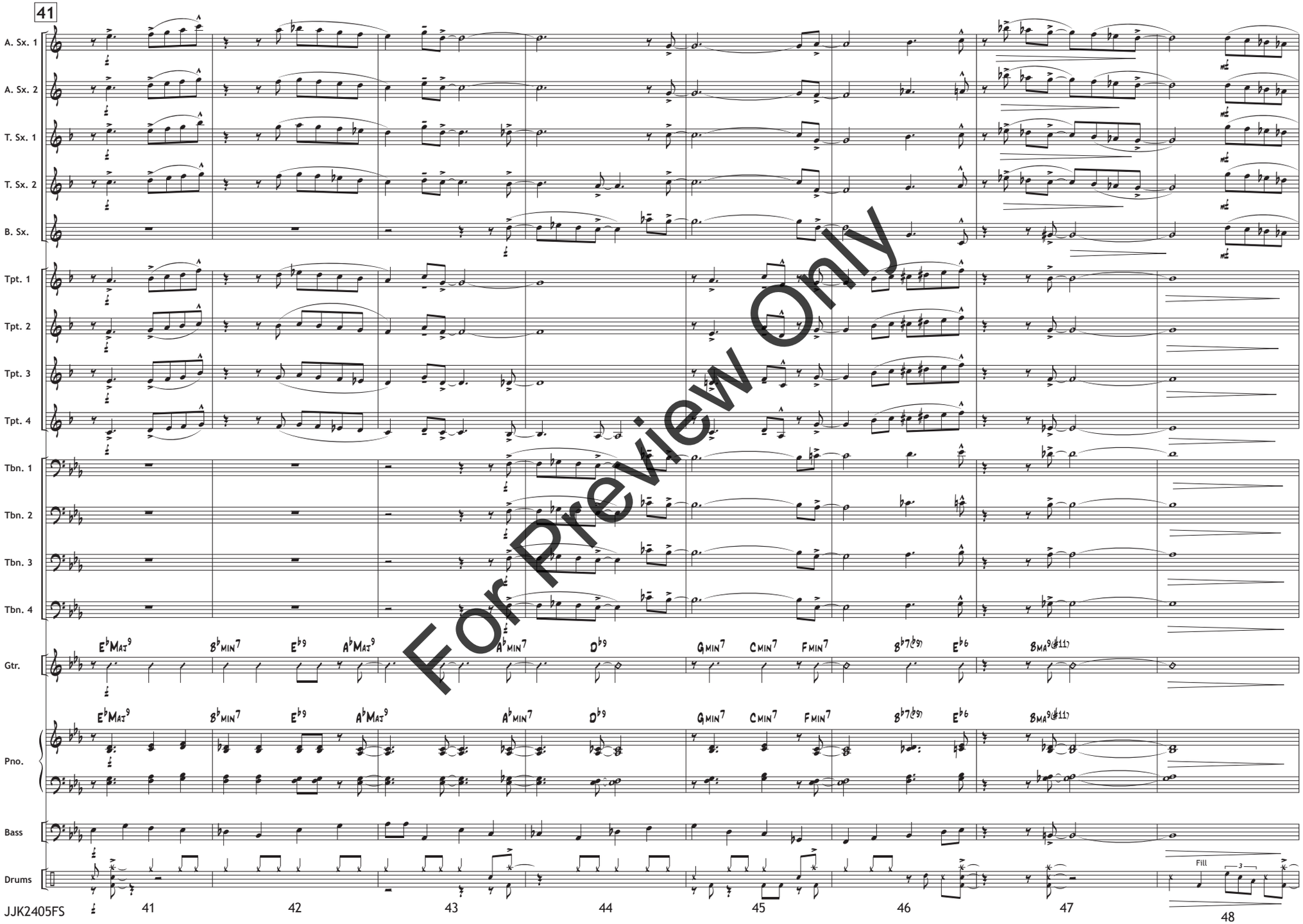

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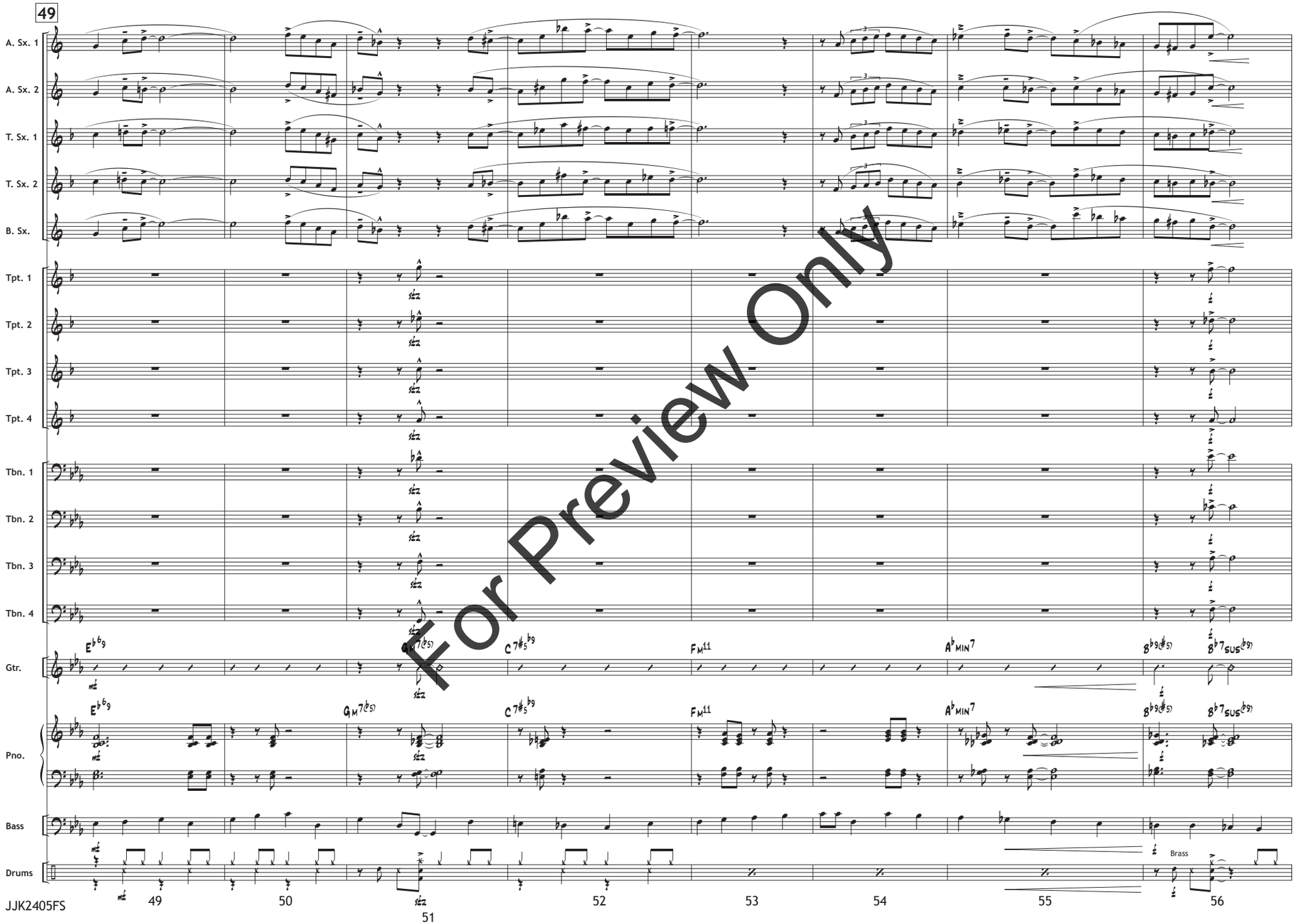

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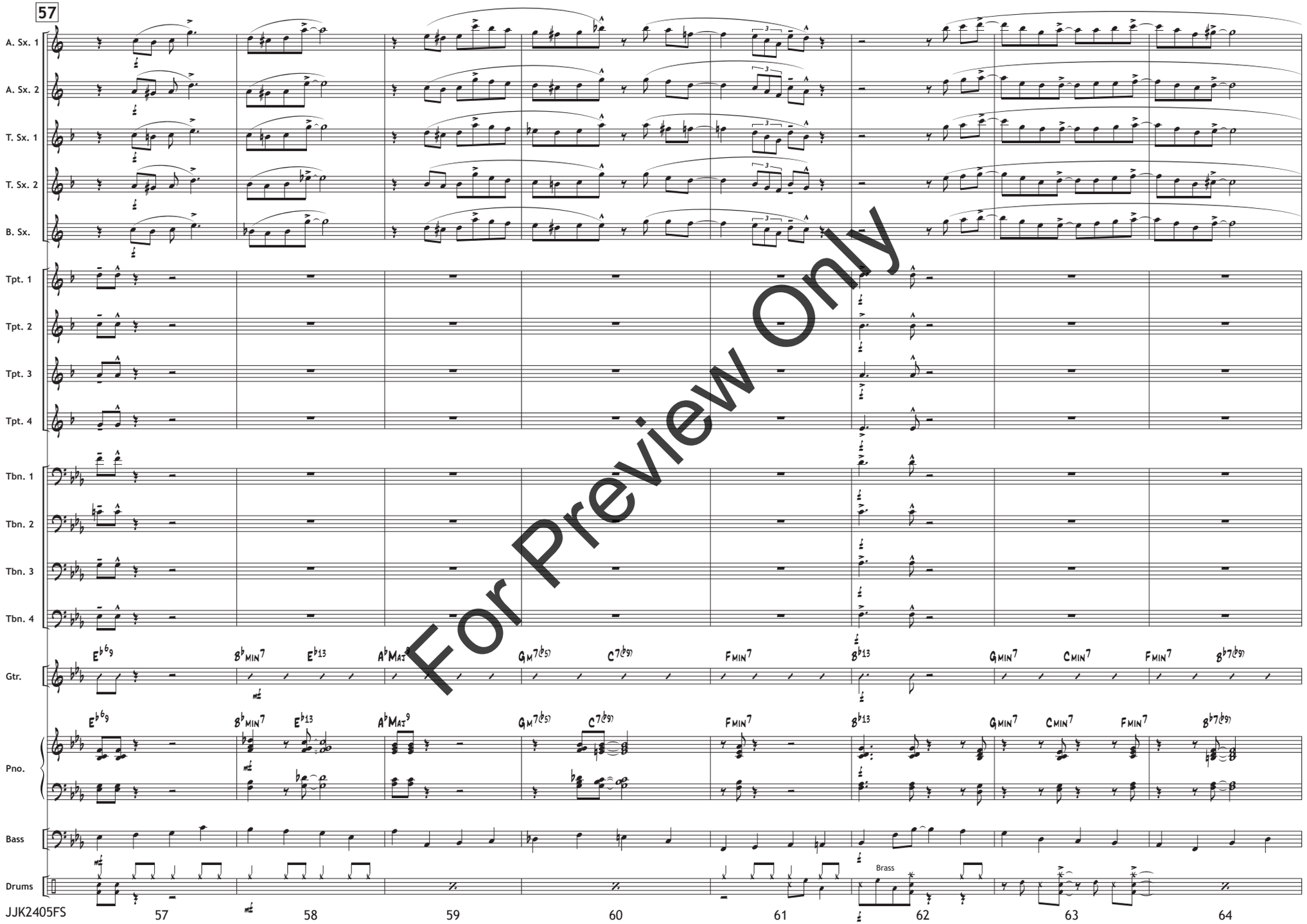

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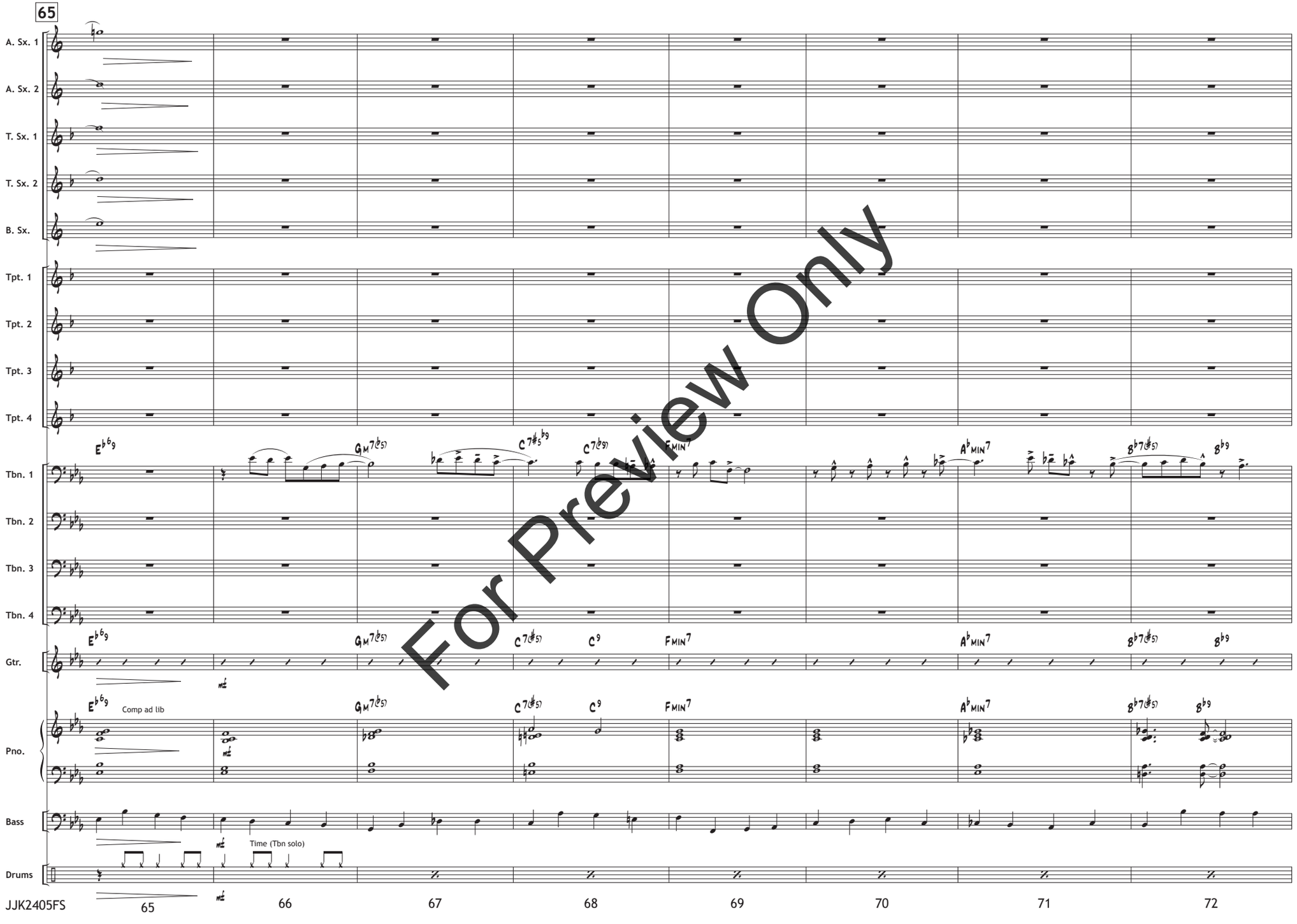

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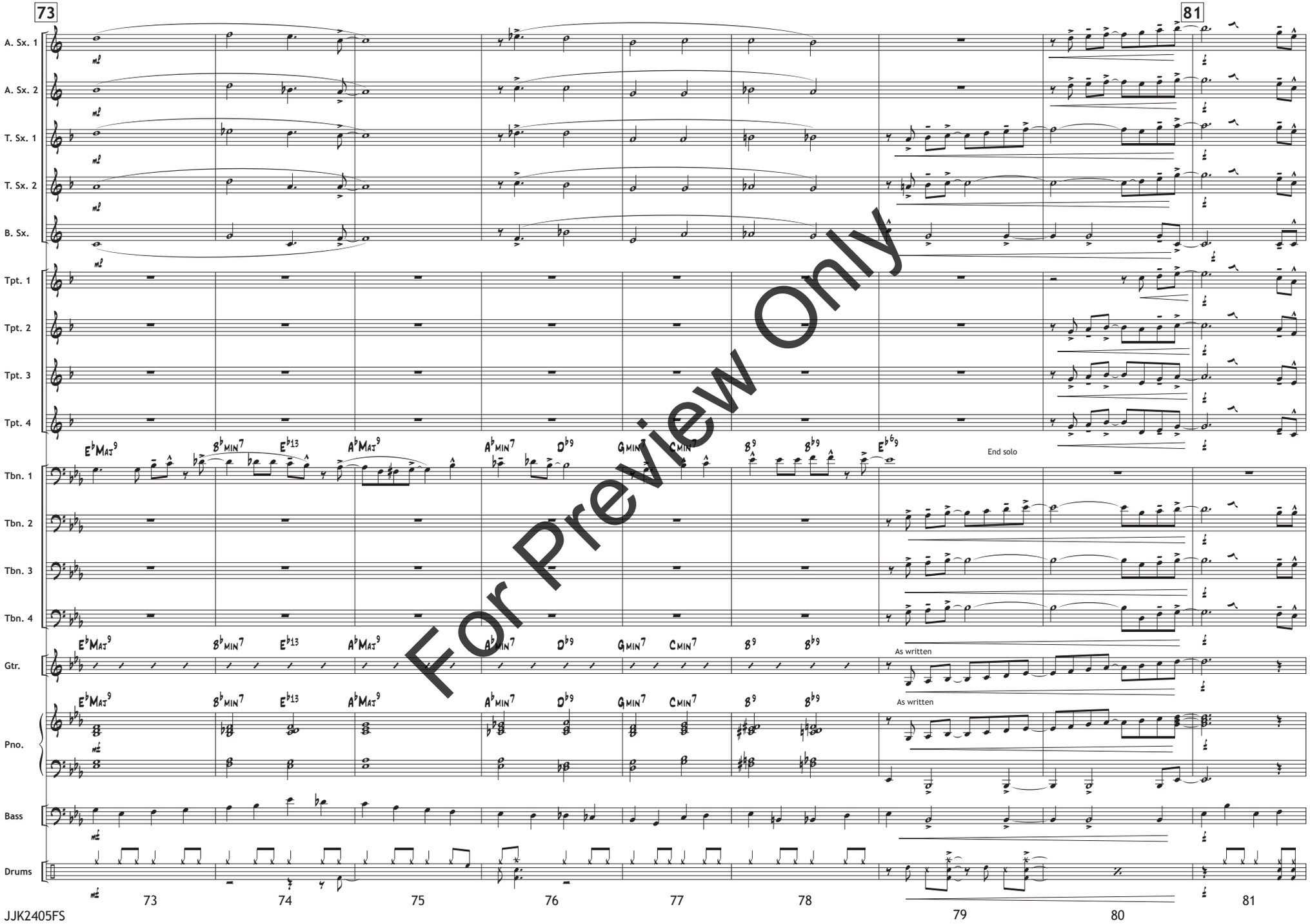
Later - Full Score



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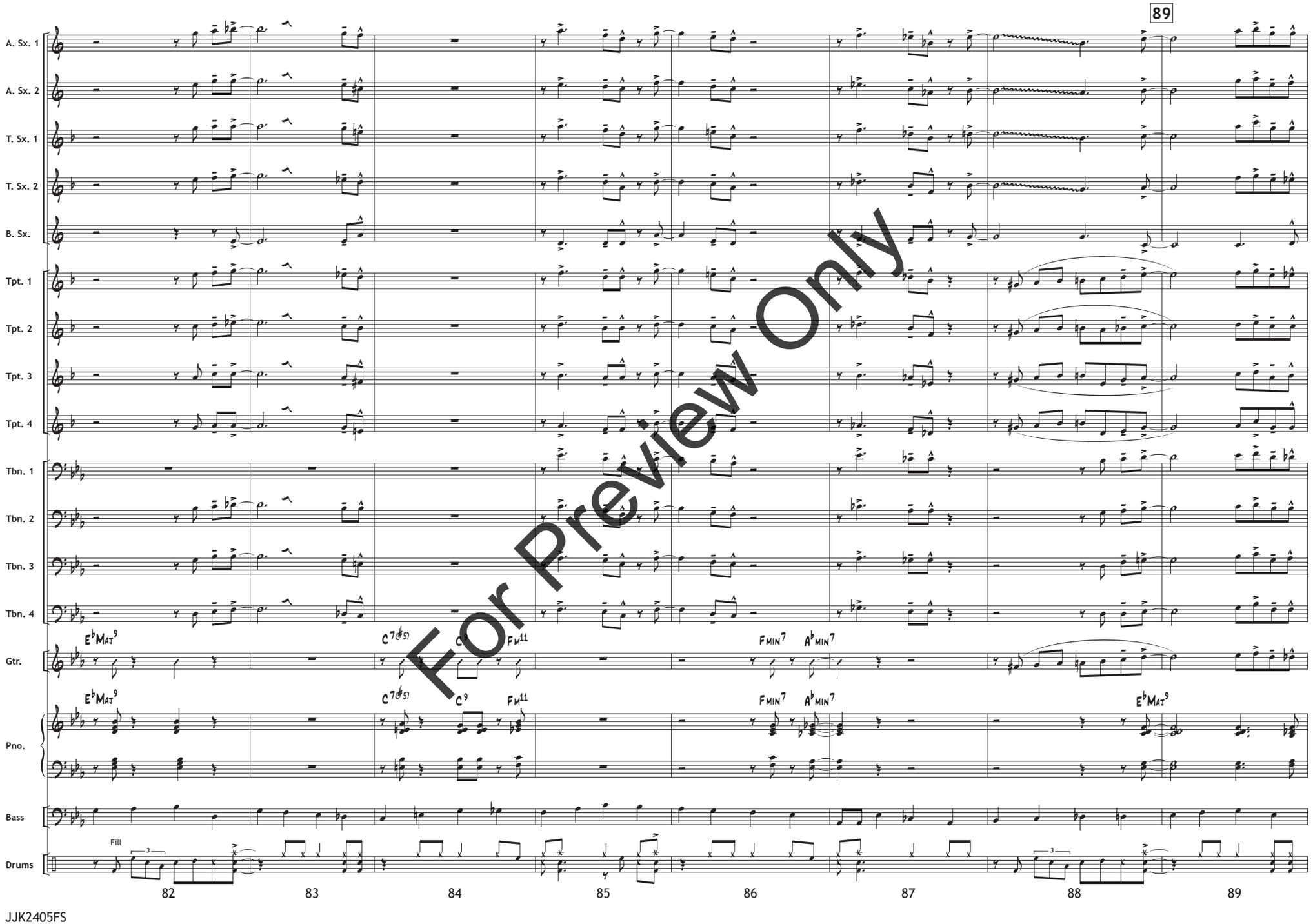

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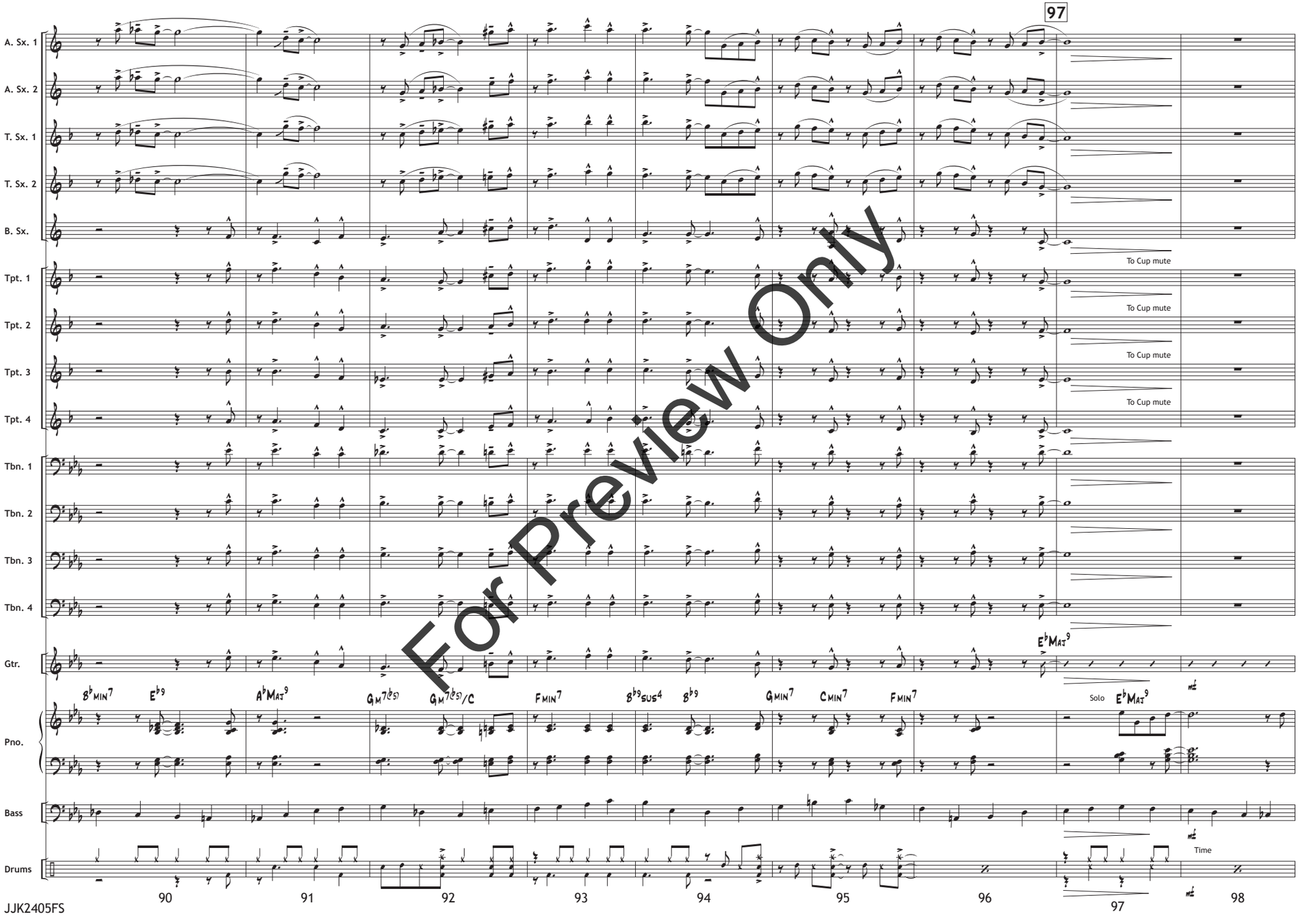

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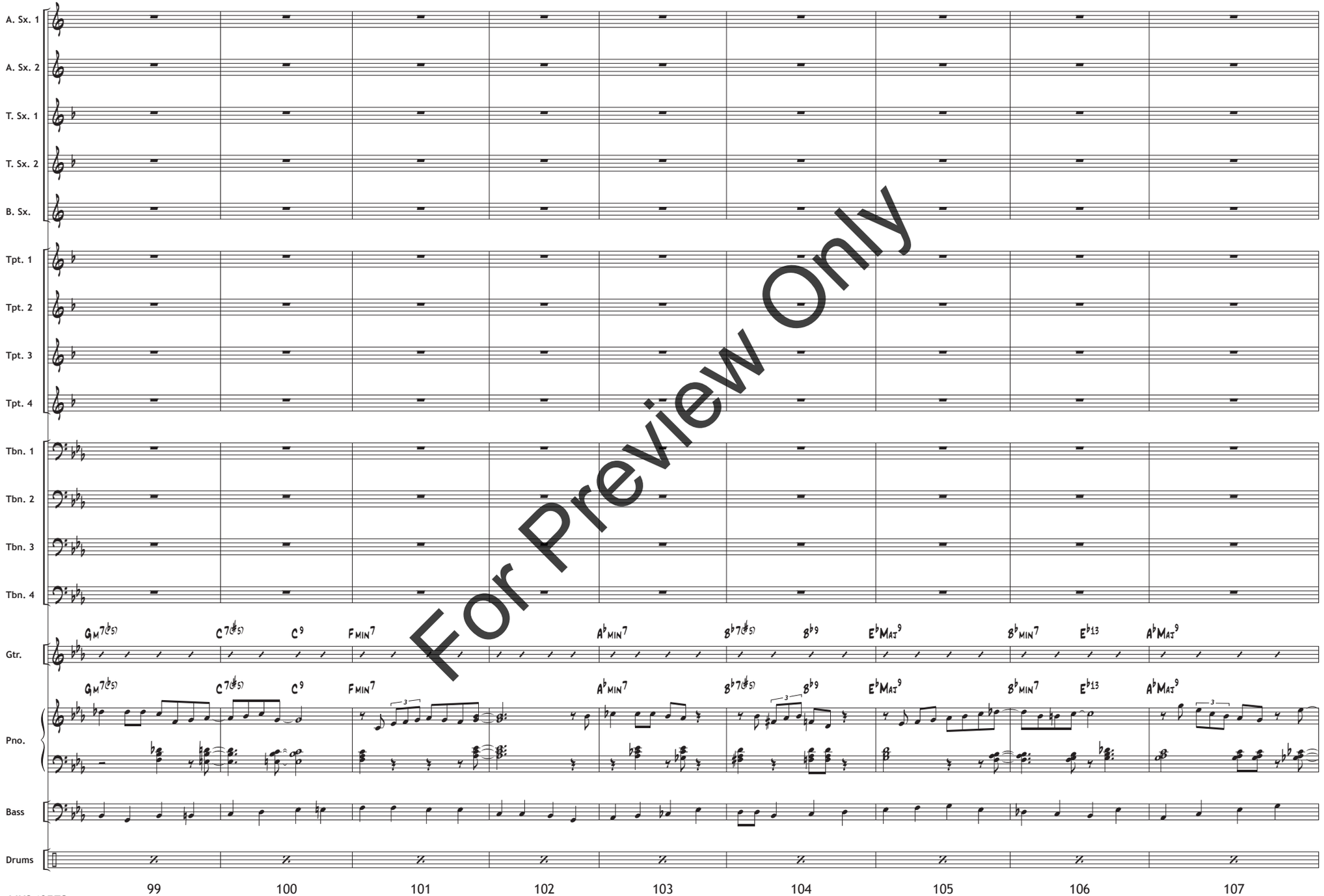

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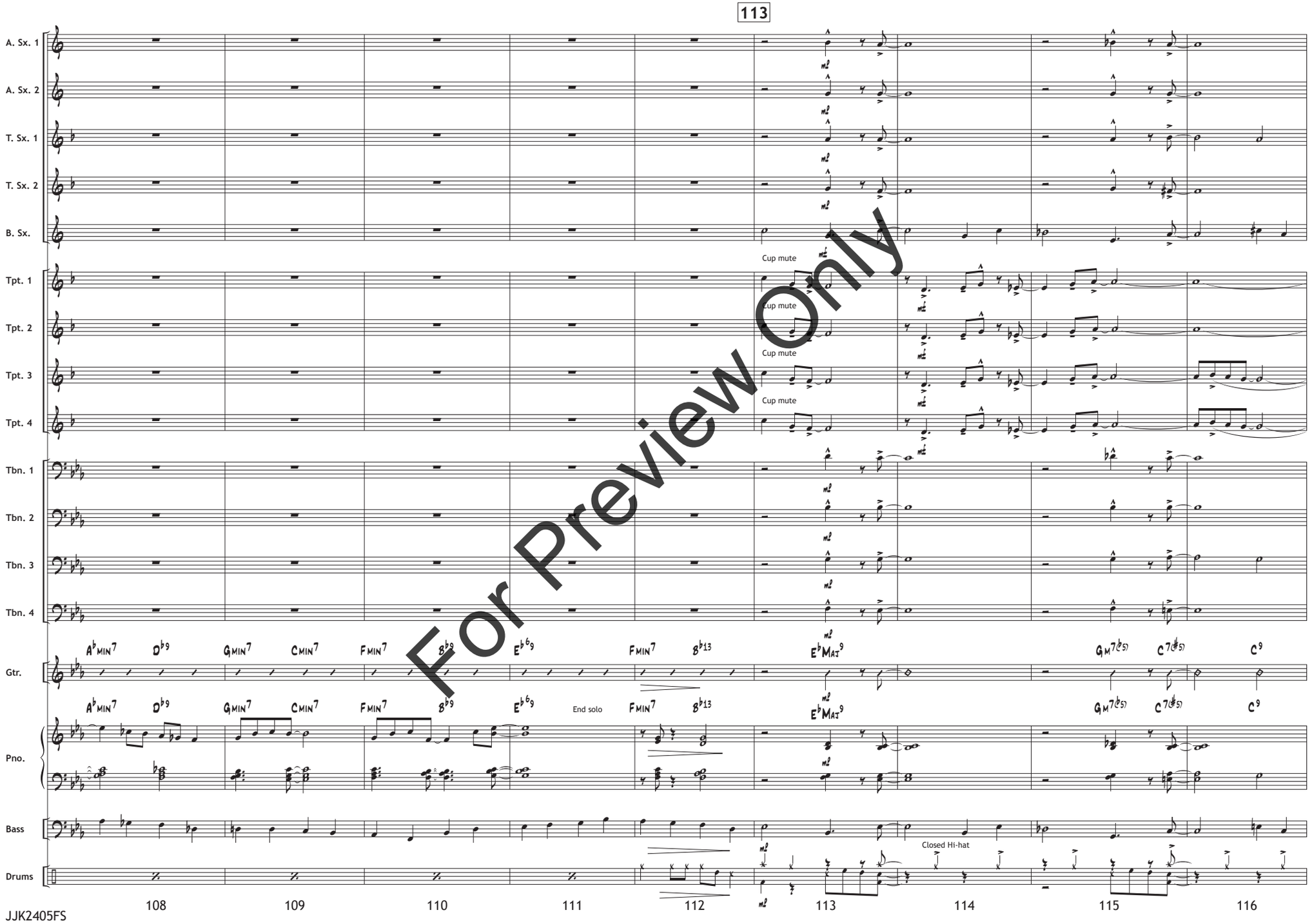

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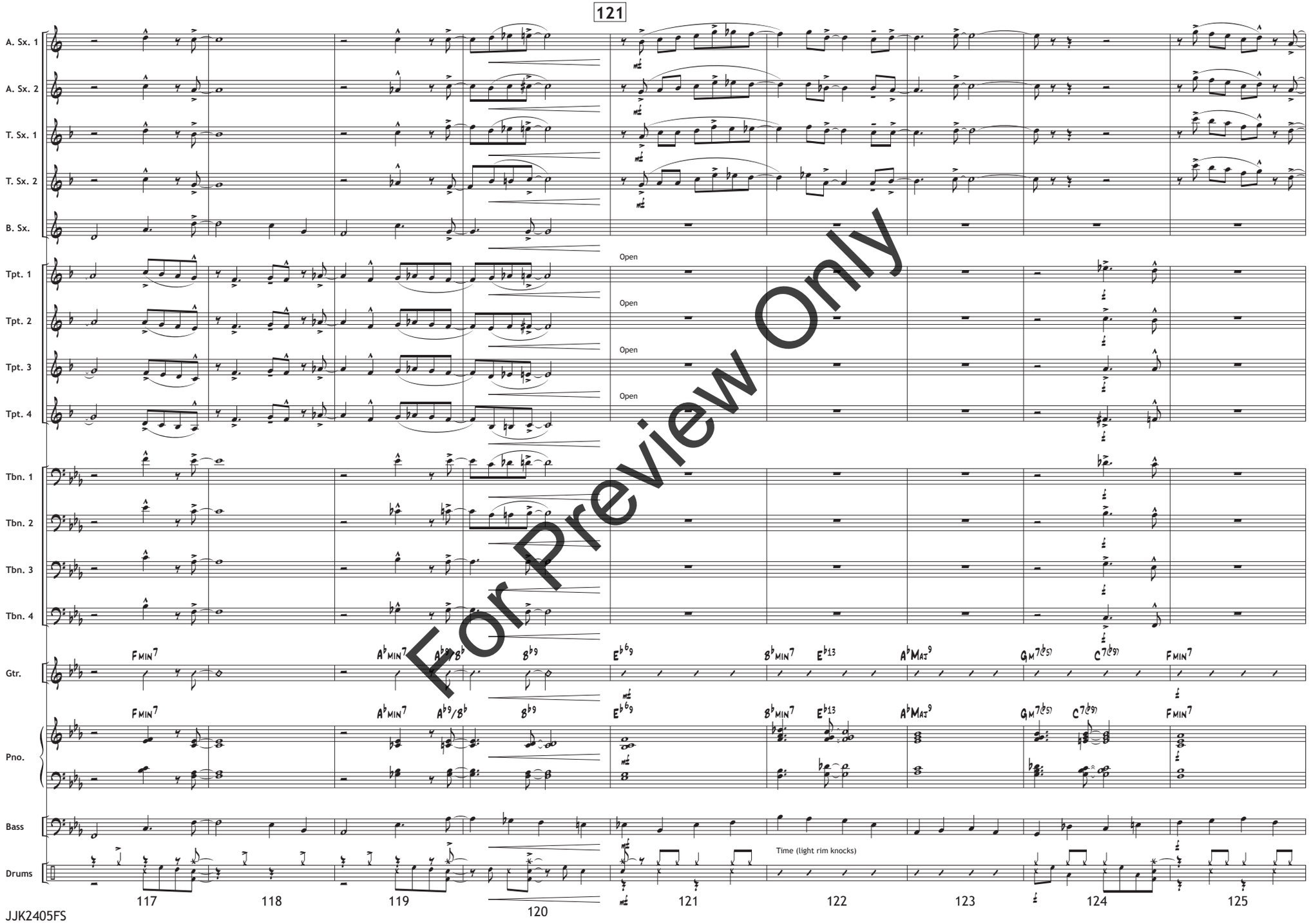

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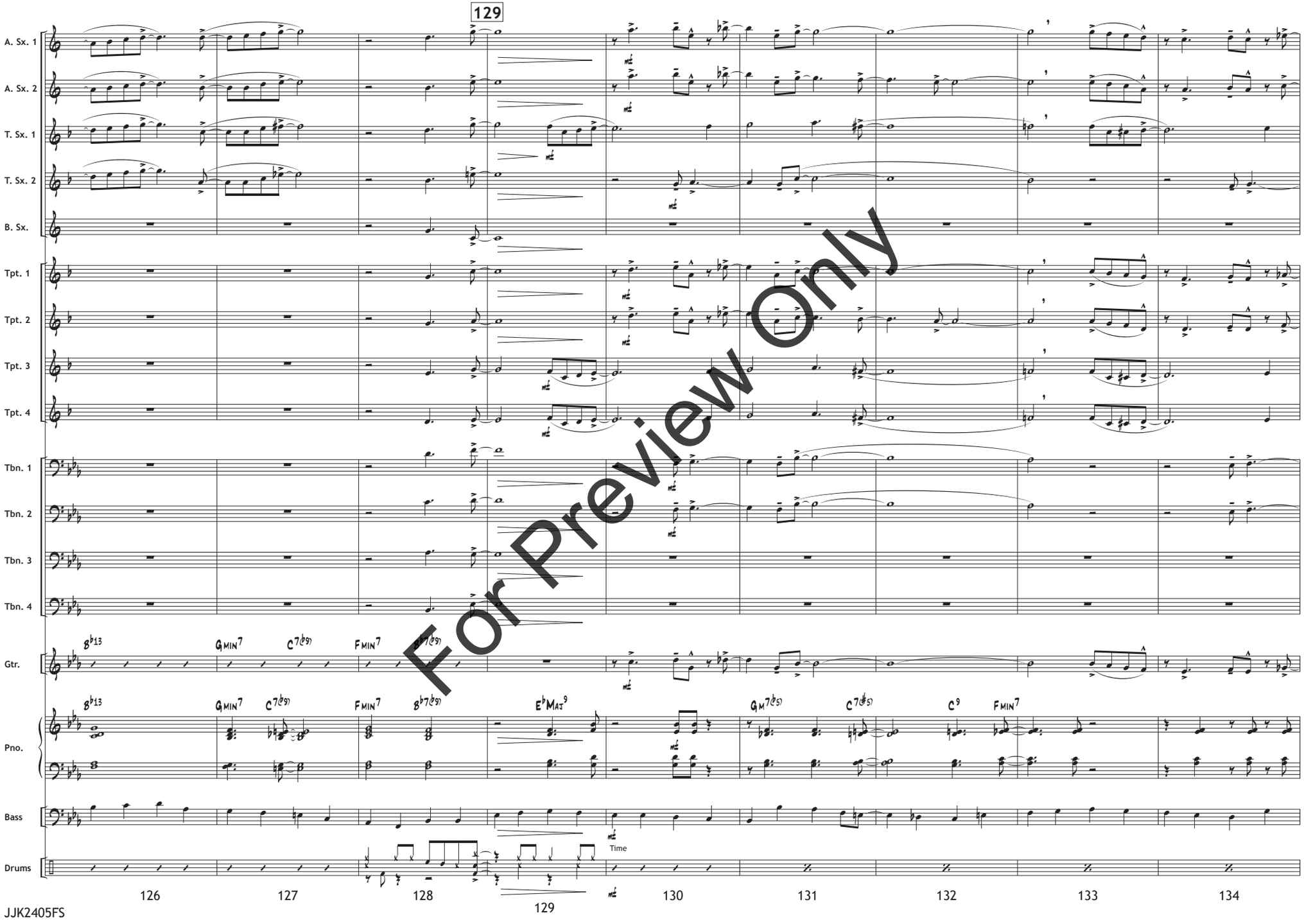

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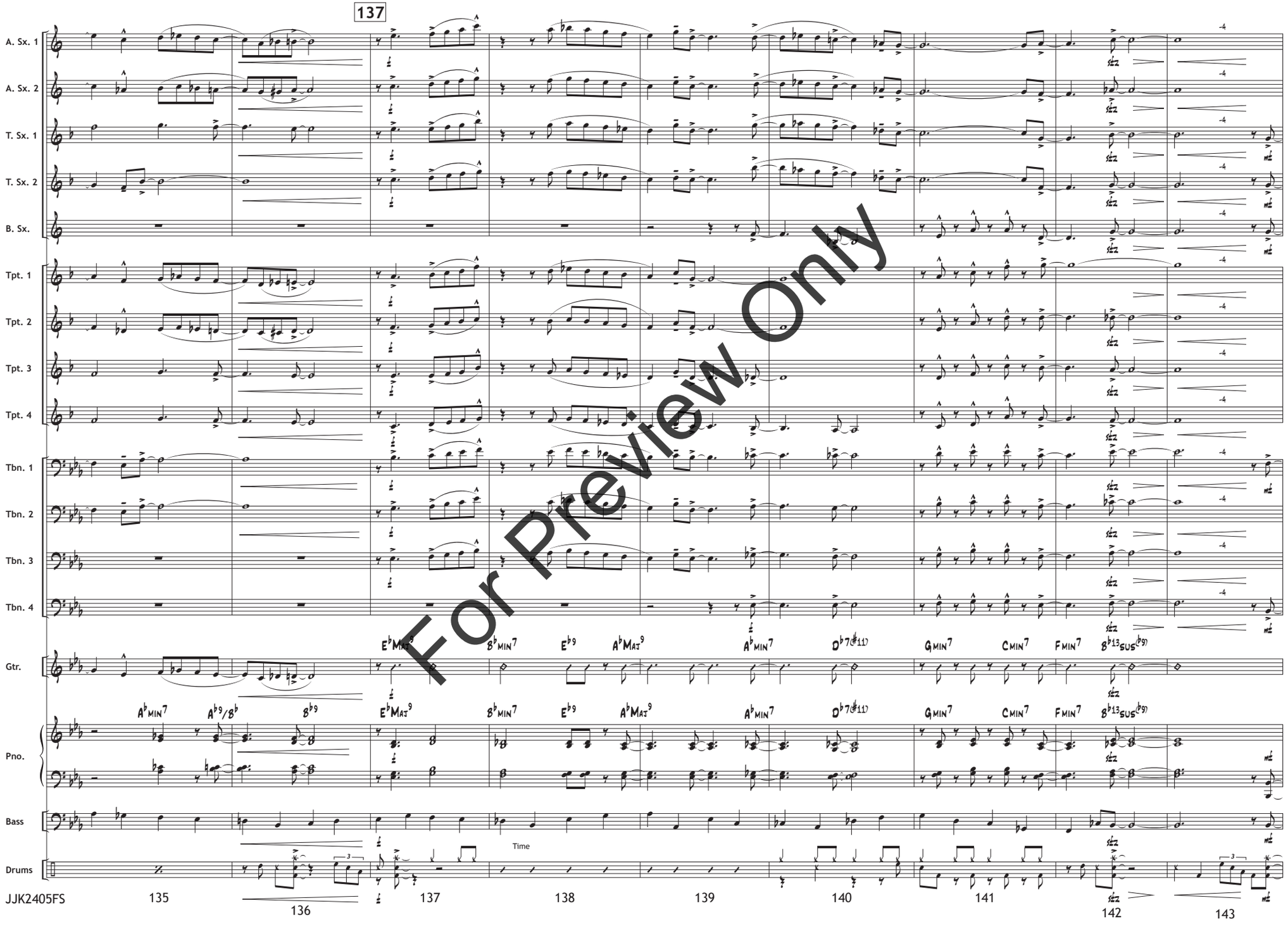

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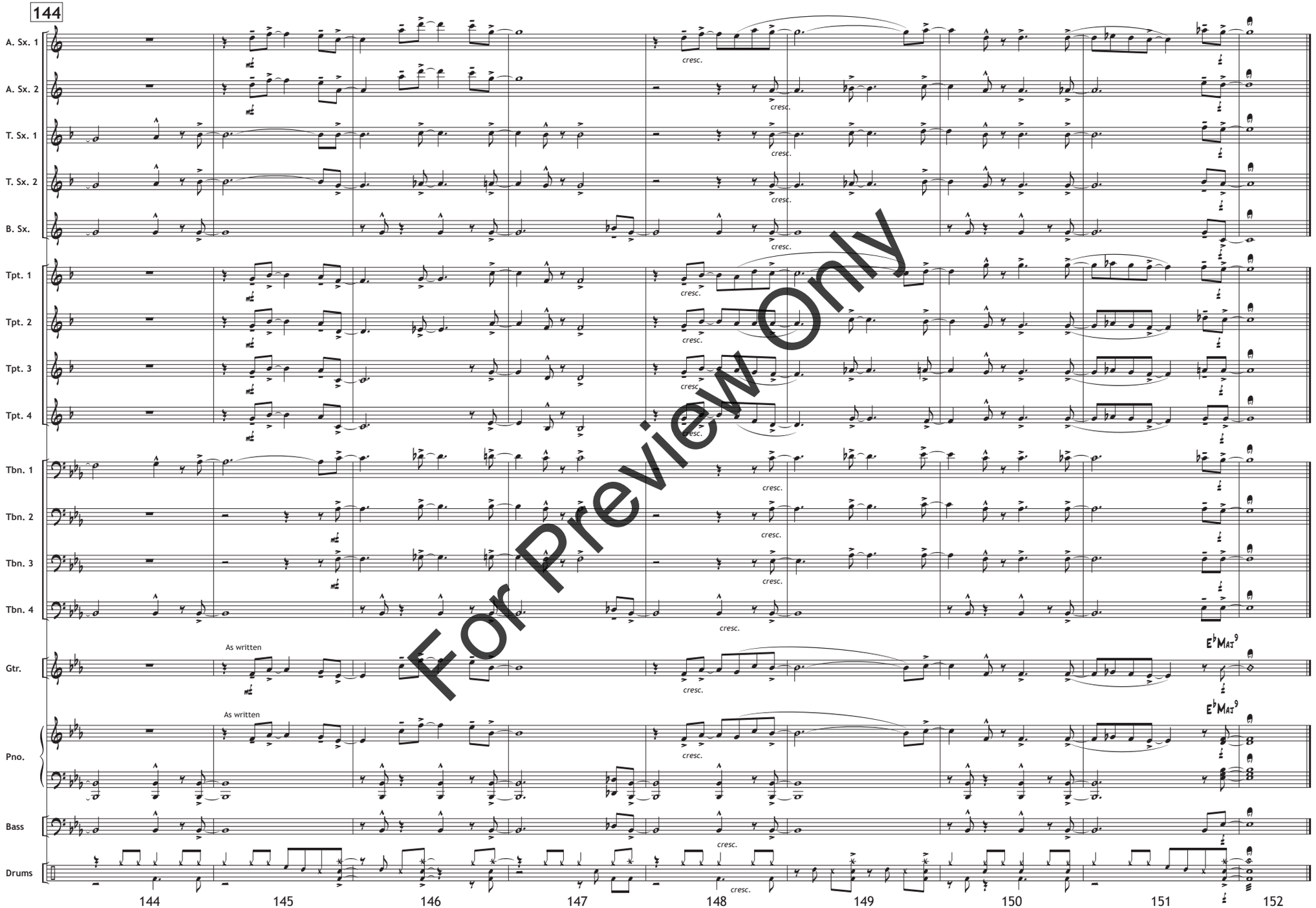

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