

C Part

# Na Mi Yone

(As heard on "African Women")

written by:  
Sia Tolno

Tempo: ♩=92  
Genre: Afro-Beat

## Intro

light solo fills

1  
5  
9  
13

C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7

## A

17  
21  
25  
29

C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7 C#mi7 F#mi7

# Master Rhythm

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## Intro

light solo fills

C#mi7  
Organ  
mf

F#mi7

mf

C#mi7 (+ Guitar, 2 parts)  
mf

F#mi7

sim. 2 bar pattern

C#mi7 Organ groove continues  
mf

F#mi7

simile

(Gtr. comping [8vb])

## Na Mi Yone - Sia Tolno - Teaching Guidelines

Genre: AFROBEAT  
World Region: Africa

Style: AFROBEAT  
Country: Guinea

**Note:** This is a vocal tune adopted for instrumental performance. Vocal melodies can have a number of unique inflections that only a voice can have. Instruments have their own inflections but are different and take more time to develop (maturity). On this tune, the vocal melody was adapted to fit a high school instrumentalist. Advanced and solo players can listen and adapt accordingly (as they should).

**Overview:** "Na Mi Yone" is a fun chart, but requires a great deal of rhythmic focus from your players, and is therefore more suited for advanced players. It's a challenging, upbeat chart with a heavy reliance on African melodies, articulations, textures, and funky groove along with alternating ideas to really bring the energy level up! This tune is a great one to feature an organ player (but not required) as well as your brass players and rhythm section.

**Style:** With a fast and articulate bass line, sustained chords, backing vocals and brass backgrounds, this chart combines African influences with a sound reminiscent of 1970's funk.

**Unique Teaching Elements:** This song is particularly good to emphasize the following:

- 16th-note subdivision
- 2-measure emphasis
- Fast syncopations
- Part independence
- 8-beat phrase
- More advanced: Transcribe backing horn lines which can be heard faintly at 1:40 ("B"). [Here's a goal reference](#) (let the hot-shot students earn it!).

### **Structure:**

M.1-12 - Opening. Rhythm section groove introduced. Horn fills suggest melodic content  
M.13-16 - Background singers introduced  
M.17-28 - Initial melodic statement  
M.29-36 - Initial melody restated with embellishment  
M.37-40 - Chorus (this is a two-measure idea, repeated)  
M.41-50 - Original melodic content presented again, with further embellishment  
M.51-58 - Bridge material  
M.59-62 - Solo section

**Melody:** Special note: The original vocal melody is hard to capture on paper and has been adapted for instrumental performance. More advanced students are encouraged to listen to and strive to emulate the original vocal nuances. "Read the ink" as a group.

The melody for this piece can be quite challenging rhythmically, while not being overly taxing on the range of the performer. Scoops, dips and other alterations are welcome to enhance the original melodic content.

Short statements, typically one or two measures in length, provide plenty of opportunity for students to focus on rhythms and small ideas and combine those ideas to build a sense of continuity.

In contrast to the accompaniment, the melody is typically performed in a more legato style, partially owing to the words in the original. However, the melody and rhythm section work together over the 8-beat pattern to balance each other and create momentum. This changes in the chorus, where the melody becomes much more heavily syncopated and spaced.

### **Harmony:**

This entire piece is built on the alternating chords C#m7 and F#m7. As a result, there are multiple options for students to explore within this harmonic structure in a safe manner. Voicings, timbres, and rhythms can all be safely explored while maintaining the essence of the piece. Additionally, short improvisatory fills may be added to add a sense of interest, while still maintaining the feel of the groove.

### **Rhythm:**

The interplay of the various voices, as well as the syncopated nature of the motivic statements, creates a complex-sounding rhythmic structure, without being overly complex. The emphasis is on the two-measure repeated background - the downbeat of the C#m7 chord is where the strongest pulse should be.

Emphasis of the staccato articulations in the accompaniment is critical. The spaces in the feel provide a significant lift to the pattern, and provide a constantly moving feeling that amplifies the energy of the entire piece.

### **Improvisation/Theory:**

Since the chart only uses two chords, improvisational options are nearly limitless! Students will certainly find success using the C# minor scale, as well as the mixolydian mode (b7), pentatonic, and blues scales.

Beyond the pitch material, the contrasting articulation and style patterns in the rhythm section and melody provide ample opportunities to explore articulation styles. Exploration of scoop, turns, and other non-harmonic influences can make improvisation even more interesting. Since the section is built on a 2-measure pattern, shorter ideas work well and should be the focus.

### **Notes:**

The syncopations require special attention; once these are mastered, the piece will prove to be one of your ensemble's favorites!