

# T's BLUES

(as heard on "The Tony White Project")

written by:  
Tony White

♩ = 124

Shuffle, Swing Feel ♩ = ♩-3

## A

Musical notation for section A, measures 1-4. Treble clef, 4/4 time. Chords: F7, B<sup>b</sup>7, F7. Dynamics: *mf*, *sfz*, *mf*. Includes triplets and slurs.

Musical notation for section A, measures 5-8. Treble clef, 4/4 time. Chords: B<sup>b</sup>7, F7, A<sup>ø</sup>, D7<sup>b</sup>9. Includes triplets and slurs.

Musical notation for section A, measures 9-12. Treble clef, 4/4 time. Chords: G<sup>mi</sup>7, C7, F7, G<sup>mi</sup>7, C7, G<sup>mi</sup>7, C7. Includes triplets and slurs. Ends with a repeat sign.

optional repeat on D.S. 2.

## B

Musical notation for section B, measures 13-16. Treble clef, 4/4 time. Chords: F7, C7, D7, E<sup>b</sup>7, E7, F7, C<sup>mi</sup>7, F7. Includes triplets and slurs.

Musical notation for section B, measures 17-20. Treble clef, 4/4 time. Chords: B<sup>b</sup>7, F7, D7. Includes triplets and slurs.

Musical notation for section B, measures 21-24. Treble clef, 4/4 time. Chords: G<sup>mi</sup>7, C7, F7, D7, G<sup>mi</sup>7, C7, F7. Includes triplets and slurs.

## C

Musical notation for section C, measures 25-28. Treble clef, 4/4 time. Chords: B<sup>b</sup>7, E<sup>b</sup>7, A<sup>b</sup>7, D<sup>b</sup>ma7, C7, F7. Includes slurs.

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## A

Musical notation for the first system of the A section, measures 1-4. The key signature has one flat (Bb). The time signature is 4/4. The melody features triplet eighth notes. Chords are F7, Bb7, F7, and B7. Dynamics include mf and sfz. The piano part is labeled 'sample comping' and the bass part is labeled 'sample bass line'.

Musical notation for the second system of the A section, measures 5-8. The key signature has one flat (Bb). The time signature is 4/4. The melody continues with triplet eighth notes. Chords are Bb7, F7, Aø, and D7b9. Dynamics include mf. The piano part continues with chords Bb7, B7, Bb7, and Aø. The bass part continues with a simple bass line.

Musical notation for the third system of the A section, measures 9-12. The key signature has one flat (Bb). The time signature is 4/4. The melody features triplet eighth notes. Chords are Gmi7, C7, F7, D7, Gmi7, C7, Gmi7, and C7. Dynamics include mf. The piano part continues with chords Gmi7, C7, F7, D7, Gmi7, C7, and Gmi7, C7. The bass part continues with a simple bass line. A first ending bracket is shown above measures 11 and 12, with the instruction '1. optional repeat on D.S.' and a double bar line with repeat dots. A second ending bracket is shown below measures 11 and 12, with the instruction '2.' and a double bar line with repeat dots.

## T's Blues - Tony White - Teaching Guidelines

Genre: JAZZ-BLUES

Style: BLUES SHUFFLE

World Region: North America

Country: United States

**Overview:** "T's Blues" is a hard hitting moderate shuffle with driving attitude. It's an F Blues that gets students thinking about and playing triplets. Players need to be subdividing and feeling the groove because the triplet often omits the first, second, or third note of the grouping. Range is very comfortable for all parts. The comping patterns and sample bass lines are standard. The solo section is 12 straight bars and allows any of the musicians to improvise (the ending circle of 5ths can challenge more advanced players). This chart works for many different skill levels.

**Style:** This is a Standard Shuffle. The rhythm section has to be really tight to hold everything together. Horns need to listen carefully to really lock in the groove. The triplet style melody dominates in the beginning. Range is reasonable and the tune is quite playable even by an upper middle school group. A high school could really rock this and have a lot of fun improvising.

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

- Playing triplets and variations of triplets
- Melody based on F minor pentatonic
- Exploring the Circle of Fifths, theory and performance
- Straight Blues with repetitive melody line for theory considerations

**Structure:** These notes on form relate to the sheet music. Once learned, the ensemble can rearrange the form however they see fit.

A – m1 – m13 – "A" melodic statement – straight ahead statement of a blues head. Heavy triplet feel.

B – m13 – m25 – "B" short interlude that contains sharp contrast of eighth notes followed by quarter note triplets. The A melody returns in m 18. Be sure the same tempo, drive and energy is maintained through the kicks.

C – m26 – m28 A short bar interlude. Asking the musicians what these bars foreshadow what's to come. And more advances, put to a small breakout group or the whole ensemble, "Who can suggest voicings of these chords for the horns to play by keeping the same leading tones?"

D – m29 – m41 – Open solo section. Ask, "What can we do between solos?" Then listen! Go for backing riffs.

Coda – m42 - end – Repeat is optional based on group and if a soloist can hang over the changes.

**Melody:** The melody is based around the F minor pentatonic scale. This uses scale degrees 1 b3 4 5 b7. In the key of F, for example, these notes would be F Ab Bb C Eb.

The beauty of this scale is that it's only 5 notes (hence the prefix penta) yet there's so much you can do with it! Though the melody is heavily dominated by triplets, it's actually quite repetitive. This means that even a middle school jazz band could definitely work up this groove with a little practice. Another luxury of this piece is that it is in a very comfortable range and key signature for all parts. Any melodic instrument can play the melody.

**Harmony:** The harmony consists primarily of dominant 7ths throughout the piece. Comping patterns and chords are provided for the piano player. Whether they are new or experienced, these guidelines will be a great template for them to learn and expand their comping abilities. The piano part will help teach appropriate voicings so players can get away from defaulting to block chords. The guitar part contains standard music notation and TAB. This is really excellent for any guitarist to join the band because no matter which system they are used to, they can catch on quickly. For the piano and guitar parts, both a melodic and rhythmic part are provided.

**Rhythm:** The rhythmic drive in this piece is heavily dominated by triplets. Thankfully a majority of the groove lands on beats 1 and 3 for the winds. This means if they listen carefully, they can expect the drummer to be accenting 2 and 4, while their melody has landing points on 1 and 3. This kind of rhythmic writing goes together nicely. The bass alternates with a nice walking bass line and a syncopated tonic feel. Drums are in a standard shuffle with plenty of opportunities for fills.

**Improvisation/Theory:** As mentioned above regarding the melody, this piece is built around the F minor pentatonic scale. This is actually a really basic but effective scale to start teaching improvisation. With only 5 notes to choose from, students can't go wrong. A great warmup would be a call and response exercise. Have the drummer lay down a basic groove in 4/4 time. The teacher plays a scale with rhythm patterns such as a 1, 1, b7 and then has students respond. You can even ask for student volunteers to be the "caller". Within the piece itself, there are 12 bars with repeats allowing any and all players the opportunity to solo. Chord symbols provided in each part so anyone can solo or follow along. As an option, you could have players solo for 6 bars instead of 12. also trading 4s and 2s. One last thought, for solo sections, you could also encourage the use of the melody as a template but then put their own spin on it. Make some notes longer, leave some out, have fun with it!

**Notes:** Overall this piece should come together relatively quickly. Allow them to play WITH the recording in-class and at-home. Once the players have a good sense of the melody and can feel the syncopation at the bridge and ending, the rest will be smooth sailing! Have fun with this one, and give it some attitude!