

C Mel

Tonia

(As heard on "My Life")

written by:
Sia Tolno

Tempo: ♩=100
Genre: Loungy Bolero

Intro

sustain feel

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9

A

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9

Ami E7b9 Ami E7b9 lead vox 8vb

Master Rhythm

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Intro

sustain feel

musical notation for the first system of the Intro, measures 1-4. The piece is in 4/4 time. The first measure is a whole rest. The second measure has a piano part with a 'sustaining arpeggio feel' and a dynamic of *mf*. The guitar part has a chord of $E7b9$ and a triplet of eighth notes marked 'git.'. The third measure has a piano part with a chord of Ami and a dynamic of *mf*. The guitar part has a chord of $E7b9$ and a triplet of eighth notes marked '3'. The fourth measure has a piano part with a chord of $E7b9$ and a dynamic of *mp*. The guitar part has a chord of $E7b9$ and a triplet of eighth notes marked '3'.

musical notation for the second system of the Intro, measures 5-8. The piano part has chords of Ami , $E7b9$, Ami , and $E7b9$. The guitar part has chords of Ami , $E7b9$, Ami , and $E7b9$. The fourth measure has a triplet of eighth notes marked '3'.

musical notation for the third system of the Intro, measures 9-12. The piano part has chords of Ami , $E7b9$, Ami , and $E7b9$. The guitar part has chords of Ami , $E7b9$, Ami , and $E7b9$. The fourth measure has a triplet of eighth notes marked '3' and a dynamic of *mf*.

A

musical notation for the fourth system of the Intro, measures 13-16. The piano part has chords of Ami , $E7b9$, Ami , and $E7b9$. The guitar part has chords of Ami , $E7b9$, Ami , and $E7b9$. The fourth measure has a triplet of eighth notes marked '3' and 'git.'.

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Genre: AFRICAN JAZZ
World Region: Africa

Style: BOLERO
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: "Tonia," meaning "truth," is a moderately slow bolero-style work, with influences of Spanish and Mexican music mixed into a beautiful musical landscape that proves ample opportunity for self-expression, improvisation and instrumental exploration within a relatively simple formal structure.

Style: Flamenco-style guitar appears throughout, and plays an intricate role in the entire piece, especially in the first half. The opening incorporates an accordion as well, drawing a connection to Mexican heritage. This combination of musical styles helps provide a plethora of introductory opportunities to various musical genres and styles.

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

- Interaction between two soloists/melodic areas
- Syncopations while reinforcing the downbeat
- Layering of multiple simple rhythmic parts
- Emphasis on guitar solo throughout
- Reliance on a steady, medium-slow tempo
- Introduction of the Chorus before the Verse
- No drumset required! This piece works well using auxiliary percussion exclusively

Structure:

M.1-5 - opening groove is set
M.6-13 - Opening semi-improvisatory section.
M.14-17 - Chorus
M.18-29 - First melody/verse
M.30-37 - Chorus statement (2x)
M.38-53 - Verse (expanded)
M.54-57 - Improvisation
M.58-69 - verse with additional embellishments
E - interaction between solo singer and chorus
F - outro

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.

This is a main focal point of this work. There is a tremendous amount of interplay between the guitar and vocals, and this creates a duet-style environment that brings a heavy dose of appropriate intimacy to the piece. The vocal melody is primarily linear in motion, and uses a range of less than an octave. By contrast, the improvised guitar solo uses a large range, laps, and a faster overall rhythmic language. This could be done with organ, vibes or any melody instrument to create a new and unique approach to the traditional concept.

Harmony:

The entire piece alternates between A minor and E7(b9) which simultaneously reinforces the key of a minor and provides a motion to the work. The chords are emphasized by the bass line outlining the root and 5th, while the upper voices complete the chords. The leading tone is used minimally, providing enough emphasis to make the piece focused on the harmonic minor form, but leaving it open enough to be flexible in the musical approach to pitch.

Rhythm:

There is a lot of space here for experimentation with various rhythm instruments. An emphasis on beat 1 of each measure helps drive home the meter even when beat 1 is omitted, and the simple nature of the accompaniment parts is deceptively challenging. A steady tempo is critical to maintaining the proper feel.

A drumset is not required for this piece to be successful. In fact, it works best without drumset, or with minimal drumset playing. The rhythm section will realize its full potential if the emphasis is placed on auxiliary percussion throughout. This is a great piece to work on the techniques required to play these instruments, or to allow students the creativity to experiment on their own.

Improvisation/Theory:

This piece allows for improvisation opportunities in a multiple of ways, but all based in the same key center of A minor. While pentatonic scales may be the easiest choice, there's a tremendous number of opportunities to explore other scales. In addition, the interplay between a soloist and the main melodic line is an important element, and creates multiple opportunities for exploration of range, stylistic exploration and emotional content.

In the rhythm section, this is a tremendous opportunity to explore how layering of multiple traditional auxiliary percussion instruments can create a much more complex sound, and impact the overall feel of the piece.

Notes:

Don't let the simple repeated patterns fool you! This work requires a strict focus on tempo throughout - too fast, it loses the groove and no longer fits a Bolera style; too slow, it loses the energy.