

KIWICORDER

TRANZALPINE BLUES

by Judith Bell



TRANZALPINE BLUES

03

Teaching notes

TranzAlpine Blues

for up to three descants, alto, tenor and bass recorders.

TranzAlpine Blues focuses on the low E-F# fingering for the main recorder part, where the middle finger should be kept down and used much like the middle of a see-saw.



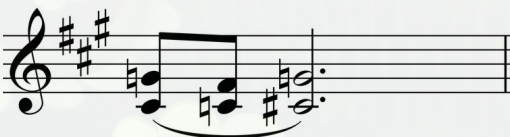
The 2nd recorder part has a C# to C natural fingering focus.



The tune reinforces the major 12-bar blues form.

Note that the backing track changes from a swing feel to a faster straight feel the second time through, then ends with a slow swung feel the third time before going to the coda. The different tempos relate to different speeds the train may travel at as it goes up to Arthur's Pass and then down back to the ocean and slows for the station arrival.

The slurred tritone bar represents the train whistle and needs to be slurred.



The different feels or grooves are valuable for students to learn to identify, and to adjust their playing to match. The swung sections divide the crotchets into uneven quavers that take $\frac{2}{3}$ and $\frac{1}{3}$ each of the crotchet beat, and the straight sections divide the beats into even quavers that take half a crotchet each. The swung sections are played with a slightly heavier last quaver than the first, which differentiates it from being a jig feel! You will hear the feel in the backing track.

There is opportunity for improvisation, either by a soloist filling in the gaps in both sections, or by just playing along to the backing track and making it all up. You could try going around the groups giving each student 4 bars each in a "trading" style. There are two options for starting idea notes to choose from. One option is based on notes from the piece and uses notes from the major blues scale, and the other offers the A minor blues scale.

TranzAlpine Blues was inspired by the beautiful Kiwirail TranzAlpine train trip through the Southern Alps between Christchurch and Greymouth.





TranzAlpine Blues

Cabin A

Judith Bell

swung
♩ = 120

A

1st time swung
2nd time faster and straight
3rd time slow and swung

mf

9

13

To Coda

17

B

mp

21

25

D.S. al Coda

29

Fine

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swung)
Coda

Improvisation can be used in the gaps in the A or B section, or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices from the major pentatonic!

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TranzAlpine Blues

Cabin A



Judith Bell

swung

♩ = 120

A

1st time swung

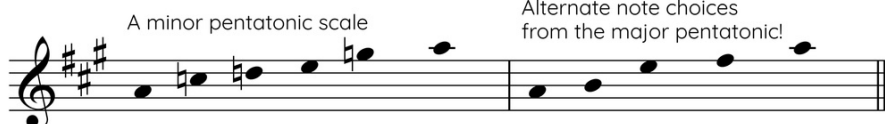
2nd time faster and straight

3rd time slow and swung



Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swing)
Coda

Improvisation can be used in the gaps in the A or B section, or over the backing track to make a new tune!



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TranzAlpine Blues

Cabin A



Judith Bell

swung

♩ = 120

A

1st time swung

2nd time faster and straight

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Backing track structure:
A, B (swung),
A, B (faster and straight),
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Coda

Improvisation can be used in the gaps in the A or B section, or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices from the major pentatonic!



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TranzAlpine Blues

Cabin A



Judith Bell

swung

♩ = 120

4

A

1st time swung
2nd time faster and straight
3rd time slow and swung

Musical notation for measures 1-7. Measure 1 is a whole rest. Measure 2 starts with a repeat sign. The key signature has three sharps (F#, C#, G#).

8

Musical notation for measures 8-11.

12

To Coda

Musical notation for measures 12-15.

16

B

Musical notation for measures 16-19. Measure 16 starts with a repeat sign.

20

Musical notation for measures 20-23.

24

Musical notation for measures 24-25.

26

D.S. al Coda

Musical notation for measures 26-28. Measure 28 ends with a coda sign.

29



Fine

Musical notation for measures 29-31. Measure 31 ends with a final cadence.

Backing track structure:
A, B (swung),
A, B (faster and straight),
A (slow swing)
Coda

Improvisation can be used in the gaps in the A or B section, or over the backing track to make a new tune!

A minor pentatonic scale

Alternate note choices from the major pentatonic!

Musical notation showing a minor pentatonic scale (F#, G#, A, B, C) and an alternate note choice (F#).

1st Descant Recorder E, F#, G
Piano

TranzAlpine Blues

Cabin A



Judith Bell

swung
♩ = 120

1st Descant Recorder
E, F#, G

(drums)

Piano

1st time swung
2nd time faster and straight
3rd time slow and swung, no repeat

5

A

E F#

G F# G

A

A7

9

D

A7

13

E

A7

E

V.S.

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2

1st Descant Recorder E, F#, G, Piano

17 **B** G F# G G F# G G Solo F# E E F# G E

21 F# G F# G F# G

25 E E F# F# F# G F# G

⊕ Coda

29 G F# G G E G

⊕ Coda E

A7 A7

TranzAlpine Blues

Cabin A



Judith Bell

♩ = 120 swung

1st Descant Recorder
E, F#, G

2nd Descant Recorder
A, B, C, C#

Descant Recorder
Advanced

Alto Recorder
D#, E, F#

Tenor Recorder

Bass Recorder

Piano (drums)

♩ = 120 swung



1st time swung
2nd time faster and straight
3rd time slow and swung, no repeat

5

A
E F# G F# G

D1

D2

D3 (adv)
mf
Tacet first time

A

T

B

A
A A7 D

Pno.

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V.S.

11

D1

D2

D3 (adv)

A

T

B

Pno.

A⁷ E A⁷ E



17

B

G F# G G F# G G Solo F# E E F# G E F# G F#

D1

D2

D3 (adv)

A

T

B

Pno.

A⁷ A⁷ D⁷

mp Solo Solo

Kiwicorder Descant 1 - note glossary

