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TYRONE WHEELER

Tyrone is a highly-respected, first-call jazz bassist in the Louisville, Cincinnati and Indianapolis regions. During his relatively young career he has performed with such jazz notables as James Moody, Bobby Shew, Ira Sullivan, J.J. Johnson, Jimmy Raney, Jim Hall, David Liebman, Slide Hampton, Eddie Harris and many others. He was a performer at the Nancy Jazz Festival in Nancy, France and has been a pit musician in *Camelot*, *South Pacific*, *Ain't Misbehavin'* and many other Broadway productions.

Tyrone's trademark is a great swing feel, coupled with excellent note choice and a big sound. As a working musician he has played all styles of music but excels in the jazz idiom.

Tyrone toured with Buddy Rich '86 for a period. He attended the University of Louisville School of Music, Jamey Aebersold Jazz Workshops and studied with, among others, Rufus Reid through a National Endowment for the Arts grant in 1982.

He is presently on the teaching staff at the University of Cincinnati as the Jazz Bass teacher. He also teaches at the University of Louisville and the Jamey Aebersold Summer Jazz Workshops.

Please Note: In this book, whenever a rhythmic embellishment occurs (see examples below), you could make the first note of each beat a quarter note and your line will sound fine. As you gain more facility, you can begin adding the other (extra) notes to make the 8th note or triplet figures.

Listening to Tyrone on the recording is extremely valuable to understand how his notes and feel contribute to the overall sound of this rhythm section.

Examples:



Ghost skips or pulloffs are produced by pulling the open string with the left hand's first or middle finger.

There are quite a few 16th note "pick-ups" (x) in these bass lines. The majority of these 16th notes are open strings (E, A, D, G), because the open string is easier to play rapidly and smoothly, which gives a smooth, swinging rhythmic feel. However, E, A, D, and G are not always in the chord symbol being played. The student should not worry about this. These 16th notes happen so

fast that you can't tell what pitch they are. They serve a rhythmic function, not a melodic function.

Also, some of these 16th notes are notated with an "x" instead of a conventional notehead. These notes are played extremely quickly and quietly, like a true ghost note.

Bass Lines As Played By Tyrone Wheeler On *The Chord Progression To:*

1. Killer Joe

PLAY 5 TIMES (♩ = 104)

1 C7 Bb7 C7 Bb7

C7 Bb7 C7 Bb7

C7 Bb7 C7 Bb7

BRIDGE
E0 A7b9 E0- A7 A7 A7

E- A7 C7 Bb7 C7

Bb7 C7 Bb7 C7

Bb7 C7 Bb7 C7

36 Bb7 C7 Bb7 C7



Musical staff 36-39: Four measures of music. Measure 36: Bb7. Measure 37: C7. Measure 38: Bb7. Measure 39: C7.

40 Bb7 C7 Bb7



Musical staff 40-42: Three measures of music. Measure 40: Bb7. Measure 41: C7. Measure 42: Bb7.

43 C7 Bb7 C7 Bb7




Musical staff 43-46: Four measures of music. Measure 43: C7. Measure 44: Bb7. Measure 45: C7. Measure 46: Bb7.

47 C7 Bb7 BRIDGE E0 A7b9 Eb- arco



Musical staff 47-51: Five measures of music. Measure 47: C7. Measure 48: Bb7. Measure 49: BRIDGE E0. Measure 50: A7b9. Measure 51: Eb- arco.

52 A7 A7 E- A7 pizz. C7



Musical staff 52-55: Four measures of music. Measure 52: A7. Measure 53: A7. Measure 54: E-. Measure 55: A7 pizz. C7.

56 Bb7 C7 Bb7



Musical staff 56-59: Four measures of music. Measure 56: Bb7. Measure 57: C7. Measure 58: Bb7. Measure 59: Bb7.

60 C7 Bb7 C7 Bb7



Musical staff 60-63: Four measures of music. Measure 60: C7. Measure 61: Bb7. Measure 62: C7. Measure 63: Bb7.

64 C7 Bb7 C7 Bb7



Musical staff 64-67: Four measures of music. Measure 64: C7. Measure 65: Bb7. Measure 66: C7. Measure 67: Bb7.

68 C7 Bb7 C7



Musical staff 68-71: Four measures of music. Measure 68: C7. Measure 69: Bb7. Measure 70: C7. Measure 71: C7.

72 Bb7 C7 Bb7



Musical staff 72-75: Four measures of music. Measure 72: Bb7. Measure 73: C7. Measure 74: Bb7. Measure 75: Bb7.

76 C7 Bb7 C7 Bb7



Musical staff 76-79: Four measures of music. Measure 76: C7. Measure 77: Bb7. Measure 78: C7. Measure 79: Bb7.

80 C7 Bb7 BRIDGE E0



Musical staff 80-83: Four measures of music. Measure 80: C7. Measure 81: Bb7. Measure 82: BRIDGE E0. Measure 83: E0.

84 A7b9 Eb- A7 A7



Musical staff 84-87: Four measures of music. Measure 84: A7b9. Measure 85: Eb-. Measure 86: A7. Measure 87: A7.

88 A7 E- (b) A7 C7



Musical staff 88-91: Four measures of music. Measure 88: A7. Measure 89: E-. Measure 90: (b). Measure 91: A7 C7.

92 Bb7 C7 Bb7 C7



Musical staff 92-95: Four measures of music. Measure 92: Bb7. Measure 93: C7. Measure 94: Bb7. Measure 95: C7.

96 Bb7 C7 Bb7



Musical staff 96-99: Four measures of music. Measure 96: Bb7. Measure 97: C7. Measure 98: Bb7. Measure 99: Bb7.