

Easy jazz & blues for harp

Exciting repertoire for beginner harpists

About the authors

Amanda Whiting

Amanda has become an established name on the jazz scene. She started classical harp at the age of 6 and at 16 was awarded a specialist scholarship to Wells Cathedral School. Since furthering her classical studies at Cardiff University, and jazz at The Royal Welsh College of Music & Drama, she has become a freelance harpist all over the world; from recitals in London's Southbank to concerts at sea. She has appeared on numerous TV and radio broadcasts and is in constant demand for function and recording work, as well as lectures and masterclasses.

Tony Robinson

Tony is a professional drummer and multi-instrumentalist, well versed in the art of popular music and jazz performance. He is an alumnus of both The Institute of Contemporary Music Performance and The Royal Welsh College of Music & Drama. He has performed and toured internationally, taught in the UK and Australia, and appeared as a conference speaker.

Amanda and Tony met while studying together on the RWCMD MA Jazz course in Cardiff and are striving to write new and interesting repertoire for harpists.

About this series of books

Amanda has played the harp for over 30 years and, as a teacher, she has found that more of her students are asking to learn popular music and jazz. This book has been written with the intention of making jazz fun and accessible for harpists. Improvising is not necessarily part of classical training and this book allows beginner harpists to try out something new – playing in a jazz style – while also encouraging a move towards the freedoms of improvisatory music.

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About this book

This book has been written with the intention of making jazz fun and accessible on the harp. We have kept lever changes and pedalling to an absolute minimum, allowing you to concentrate on the rhythm and improvising.

Performance Notes:

- Tuning for lever harp is in E^b
- Lever and pedal settings may sometimes look a little strange, but please don't worry; they are there for a good reason.
- Intervals of a 10th in the left hand are sometimes used in order to achieve a fuller sound. In these cases, raise the left hand 4th finger slightly in order to help the hand position.
- 'Lead sheet' style chords have been included to allow more experienced players to add further embellishments.
- Dynamics and fingering have been left open to interpretation.

Recordings of each piece, including example improvisations, are available for listening (and inspiration) online at:

www.PedalSliders.co.uk

forward

Advice on improvising

It isn't difficult to improvise; you can play anything you like. Suggested notes for improvising are given in the boxes at the beginning of each solo section. Sometimes, having so much to choose from can make it more difficult.

Tips:

- Pick small motifs or shapes. Listen to the original tune for ideas. Maybe start with one note in the same rhythm as the tune and then slowly add another to develop the idea.
- Keep the left hand steady and in tempo. Count and tap your foot. This is often difficult to do when your brain is concentrating on improvising in the right hand. Practise just the left hand and slowly add to it with your right hand ideas.
- Try the 3 statement idea to help improve phrasing. Make a statement in the first bar, repeat it in the second, then repeat again in the third and make it longer so it crosses in to the 4th bar (e.g. see Dorian Blues bars 1–4).

Advice on rhythm

In jazz, we simply write the music the same as in classical BUT the feel and performance is very different. When you see *Swing*, this means that two quavers should sound similar to a triplet where the first two notes of the triplet are tied together, giving a long-short feel or *Humpty-Dumpty* rhythm.

So, in a bar of 4/4 the rhythm will be written as:

A musical staff in 4/4 time showing a steady eighth-note rhythm. The notes are on the second line of the staff. Below the staff, the count is written as: Count: 1 & 2 & 3 & 4 &

But will be played as:

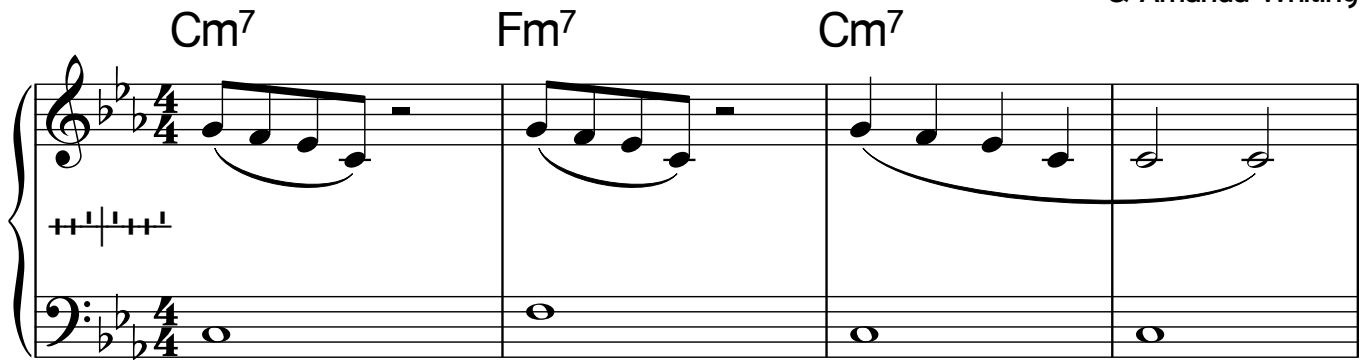
A musical staff in 4/4 time showing a triplet feel. Each bar contains a triplet of eighth notes, with the first two notes tied together. The notes are on the second line of the staff. Above each triplet is a '3'. Below the staff, the count and lyrics are written: Count: 1 trip - let 2 trip - let 3 trip - let 4 trip - let
Sing: Hump - ty Dump - ty Hump - ty Dump - ty

Just have fun and see what you are able to create. Sing out loud and be proud!

Melancholic Blues

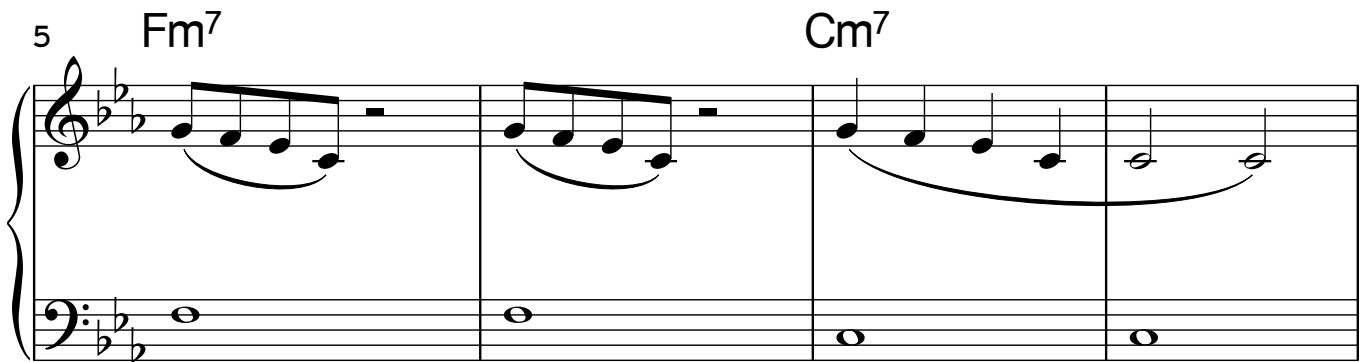
Easy Swing Tony Robinson
& Amanda Whiting

Cm⁷ Fm⁷ Cm⁷



Lever Harps: Set E♭ Major

5 Fm⁷ Cm⁷



9 Gm⁷ Fm⁷ Cm⁷ Fine

