

Intermediate jazz & blues for harp

Exciting repertoire for intermediate 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.

Recordings of each piece are available for listening online at:

www.PedalSliders.co.uk

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introduction

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Lever & pedal harp


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Pedal harp

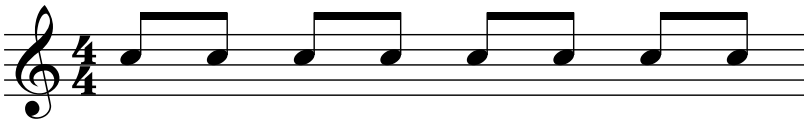
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performance notes

Rhythm


In jazz, the music is written the same as for classical. However, the feel and performance is very different. When you see *swing* or , this means that two quavers should sound the same as the first and last note of a triplet, giving a long-short feel or *Humpty-Dumpty* rhythm.

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



Count: 1 & 2 & 3 & 4 &

But should be played as:



Count: 1 trip - let 2 trip - let 3 trip - let 4 trip - let
Sing: Hump - ty Dump - ty Hump - ty Dump - ty

Where there is no marking, or the performance direction is *straight*, the music should be played as written.

Chord symbols

'Lead sheet' style chords have been included to give more experienced players the freedom to add further embellishments. They have also been provided to encourage you to play the pieces with other musicians. You could give the chord symbols to a bass player and guitarist and enjoy playing the pieces in your own jazz trio!

The chord symbols show the underlying harmony of each piece. For simplicity and ease of reading – as is customary for lead sheets – we have not included the upper extensions for chord symbols unless they are absolutely essential to the composition.

In some instances, the chord symbols do not directly relate to the notation. This is usually because a note in the chord has been omitted; either due to the limitations of the harp, or because the omitted note is implied (eg in a rootless chord voicing).

Style

There is more to jazz than playing swung rhythms. We encourage you to investigate the style indications provided in order to understand the feel and groove of each piece.

Tuning

Tuning for lever harp is in E^b

Wibbly Waltz

Tony Robinson
& Amanda Whiting

Easy Swing ♩ = 120 (♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

♯♯|♯|♯|♯| B \flat Δ 7 F sus B \flat Δ 7 F7 \sharp 5

5 B \flat Δ 7 E \flat 6 B \flat Δ 7 F7 \sharp 5

9 B \flat Δ 7 E \flat 6 Dm7 G7 \sharp 5

13 Cm7 F7 Dm7 Gm7

17 Cm7 Dm7 Cm7 F7 \sharp 5 To Coda ◊

* Lever harp only