

Contemporary sounds for harp

Exciting repertoire for advanced harpists

About the authors

Amanda Whiting

Amanda has become an established name on the jazz harp scene. She started classical harp at the age of six and at sixteen was awarded a Specialist scholarship to Wells Cathedral School. She furthered her classical studies at Cardiff University, and later, studied for her MA in Jazz at The Royal Welsh College of Music & Drama. She now works as a freelance harpist all over the world, giving recitals, TV and radio performances, masterclasses and session work. As well as a performer, Amanda is a well-respected lecturer and author.

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

This series has been written to inspire harpists from all backgrounds to play jazz. Each piece has been arranged in order to make the music accessible, while chord symbols and other special techniques are included to encourage improvisation, collaboration with other musicians and a further exploration of jazz.

Covering a variety of genres, both with popular classics and original compositions, these books should become the staple in any gigging harpist's bag.

www.PedalSliders.co.uk

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introduction

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Performance notes

- Fingering and dynamics have been omitted as this is left to the performer.
- *p.s.* indicates a pedal-slide between two notes. The pedal does not slot into the notch. The slide is achieved half way between the notches. Play the first note, then slide the pedal to sound the second note.
- *pdl* (*pres de la table*) refers to playing close to the soundboard, achieving a more percussive sound.
- Enharmonic spellings have been used for ease of pedalling.
- Solos refer to a 'variation' on the initial theme (or 'head').

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!

Recordings of each piece are available for listening online at www.pedalsliders.co.uk

Blues on the Mynd

Tony Robinson
Ed. Amanda Whiting

Medium Jazz Blues $\text{♩} = \overset{\frown}{\text{3}}$

1 **G7#9** **C7** **G7#9** **C7**

A#

C#—C#

C#—C#

pdlt p.s. p.s.

5 **G7#9** **C7** **G7#9** **C7** **D7#9**

C#—C#

G \flat

pdlt p.s.

9 **G¹³** **C7** **G¹³** **Dm¹¹ G¹³**

(A \flat)
(F \flat)

G \flat

B \flat

B \flat

G#

13 **C7** **C#^{o7}** **G¹³** **E7**

B \flat

C#

C# B \flat

G#

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