

# 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. Furthering her classical studies at Cardiff University and her Jazz Masters 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 whilst studying together on the RWCMD MA Jazz course in Cardiff and are striving to write new and interesting pieces for beginners and professional harpists alike.

## 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 pupils are requesting modern songs to play. Improvising is not necessarily part of classical training and this book allows beginners and intermediates to try out something new, using their ears and experimenting with their musicality. With Tony's rhythmical approach and beautiful voicings of harmonies and Amanda's expertise and knowledge of the instrument, they hope that this series will encourage harpists to really experiment with their instrument.

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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<sup>b</sup>
- 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](http://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 quarter notes, each followed by an eighth rest. The count below the staff is: 1 & 2 & 3 & 4 &

But will be played as:

A musical staff in 4/4 time showing a triplet feel. Each of the four bars contains a triplet of eighth notes, with the first two notes tied together. The count below the staff is: 1 trip - let 2 trip - let 3 trip - let 4 trip - let. The sing-along text below is: 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!

## Dorian Blues

Easy Swing  $\text{♩} = \text{♩}^3$ Tony Robinson  
& Amanda Whiting

**Fm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup>**

Lever Harps: Set E<sup>b</sup> Major

**5 B<sup>b</sup>7 Fm<sup>7</sup> To Coda**

**9 Cm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>7**

## SOLOS

**13 Fm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup>**

**F Dorian**