

An introduction to

Jazz

for the beginner

Classical

Harpist

by
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Chapter 1 – listening to your sound

Keeping it simple – short jazzy pieces using only crotchets (♩), minims (♪) and semibreves (♩), allowing you freedom to concentrate on your sound.

Throughout this chapter you should:

- Listen to and enjoy making a beautiful sound on the harp.
- Play the pieces using whichever fingers you choose, depending on your studies to date.
- Let your ears guide you.

First Day

Amanda Whiting

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set harp to C major

5



Listening to your sound

- If there are no dynamic markings – try adding your own e.g. loud/soft, *f*/*p*.
- Try different tempos – what makes the piece sound best? Fast or slow?
- Trust yourself – use your ears and feel for the music to guide you.
- Try recording and listening back to your playing – does it sound as you expected?

Chapter 3 – let's swing it!

Here we go...Let's **swing** it!

In this chapter, we will be looking at the quaver (♩) – **the note which swing is all about.**

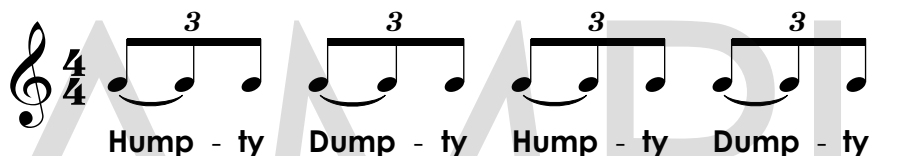


In jazz, we write the music the same as in classical but the feel and performance is very different. When you see 'swing', 'swung' or $\text{♩}=\overset{3}{\text{♩}}$, this means that two quavers should sound similar to a triplet, where the first two notes of the triplet are tied together, giving a long-short feel or 'humpty-dumpty' rhythm.

So, in jazz, a bar of $\frac{4}{4}$ will be written as:



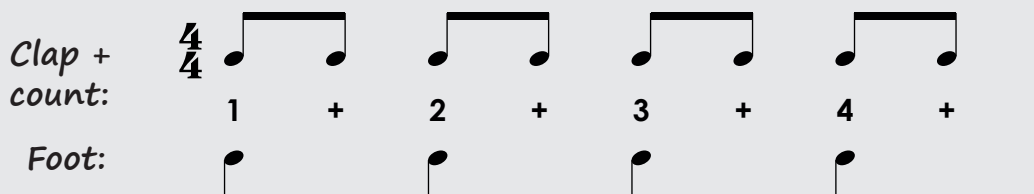
...but will be played as:



Put the harp down. Try clapping the 'classical straight quavers' (1 +) whilst tapping your foot on the crotchet pulse (♩).

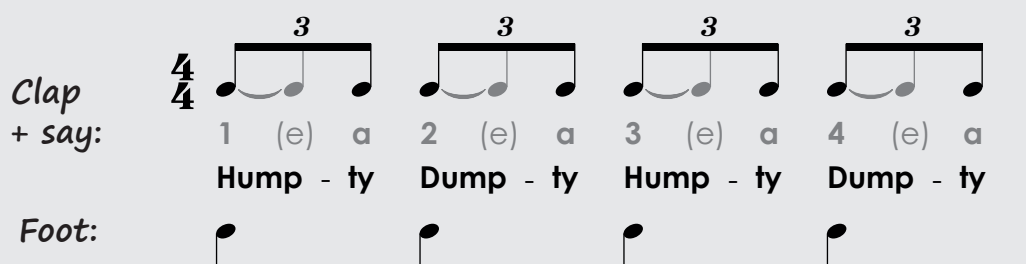
Count out loud:

Classical



Now clap and say 'hump-ty dump-ty' for the 'jazz swung quavers' whilst tapping your foot on the crotchet (♩). Feel the difference. Feel the 'Swing'!

Jazz



Blues phrases and structure

To make our improvisations sound more bluesy, we need to think about the traditional phrasing and structure of the blues.

Blues melodies are often phrased in groups of three – **two one-bar phrases followed by a two-bar phrase** to make up a line of four bars.

Each line of four bars then follows an **AAB form** – the first two lines have the same melody and the last one is different, or a variation.

Add words to your improvisation and think in sentences to help you create a bluesy melody. For example:

Phrase 1 (one bar)

Phrase 2 (one bar)

Phrase 3 (two bars)

Swing $\text{♩} = \text{♩}^3$

A

C7 F7 C7

I'm ti-red. So ti-red. I'm so ti-red I want to sleep.

A

F7 C7

I'm ti-red. So ti-red. I'm so ti-red I want to sleep.

B

G7 F7 C7

I'm real-ly ti-red. So ve-ry ti-red. I'm so ti-red I want to sleep.

Lyrics

I'm tired. So tired. I'm so tired I want to sleep.

I'm tired. So tired. I'm so tired I want to sleep.

I'm really tired. So very tired. I'm so tired I want to sleep.