

## Deborah Henson-Conant Workshop Materials

# Standard Jazz Arrangement

1. The Standard Jazz Arrangement
2. Role Playing in Jazz
3. Q & A
4. Tune(s) for trying out these arrangement ideas!
5. A Jazz Lexicon

### **A note to harpers at the Arles workshop:**

The arrangement we used in Arles is different than the arrangement in these materials.

I'm pretty sure the arrangement we used went like this:

**Rubato Intro** (remember... each harp played an arpeggio. I think the chords were: G - F - Eb - F

**Vamp Intro** (m. 1 - 4, repeated; then m. 5-20)

**||: Melody :||** (m. 21 - 24, repeated)

**Blowing on the Vamp** (m. 5-20 -- repeat it, if you wish)

**||: Melody :||** (m. 21 - 24, repeated)

**Blowing on the Vamp** (m. 5-20 -- repeat it, if you wish)

**||: Melody :||** (m. 21 - 24, repeated)

**Blowing on the Vamp** (m. 5-20 -- repeat it, if you wish)

**||: Melody :||**

**||: Melody :||**

**Repeat the melody as desired**

Both the Arles arrangement or the arrangement in the sheet music are fine. Have fun!!!

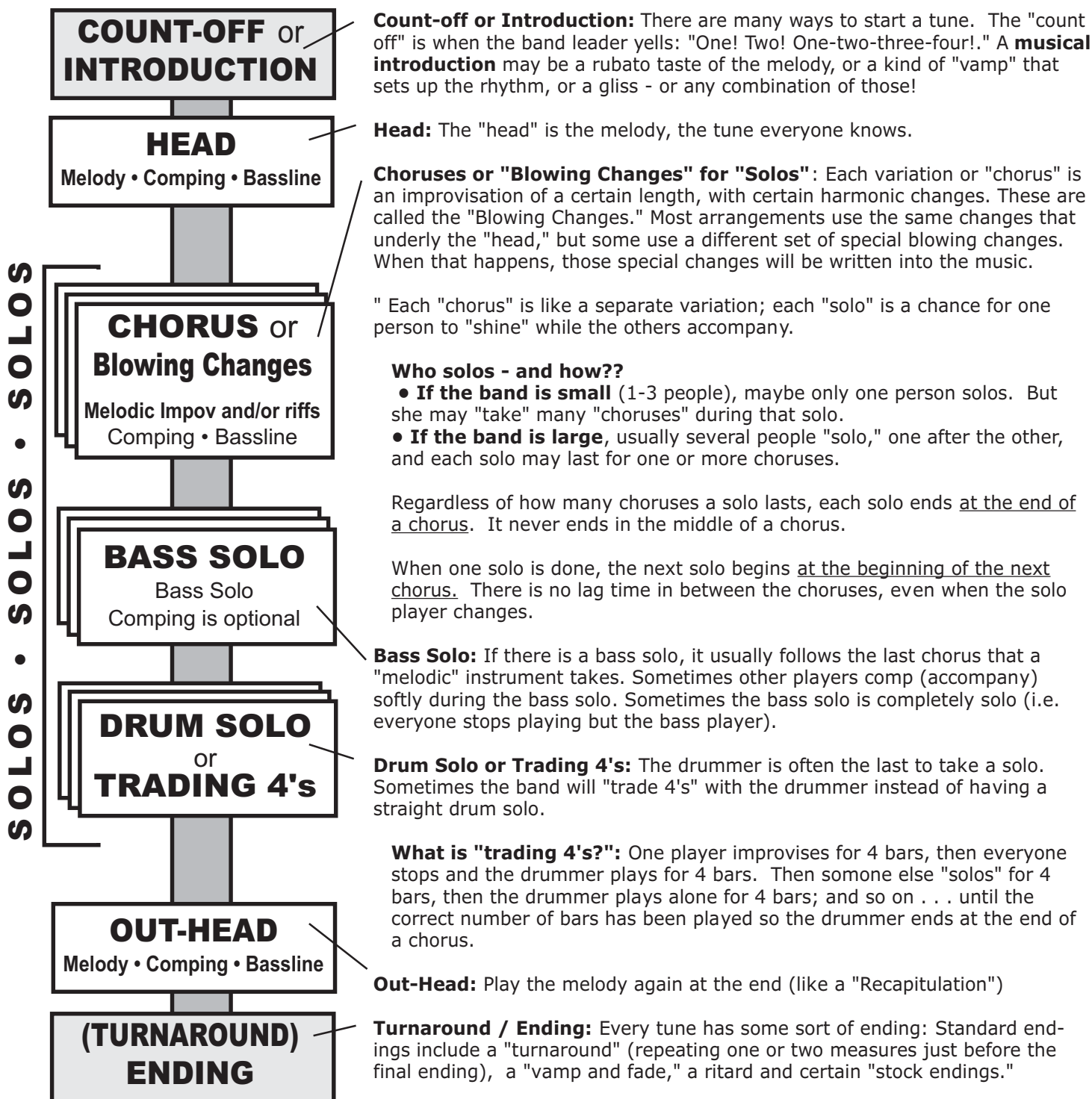
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# 1. The standard jazz arrangement

Most jazz and blues players play standard arrangements of pieces. These arrangements usually follow the same same pattern, something like a "Theme and Variations."

Using this traditional pattern (or arrangement), players anywhere in the world can play together. Knowing the standard pattern of a jazz is like knowing the steps of a folk-dance or the rules of a game. If everyone plays by the same rules, everyone has fun.

Below is the standard jazz form. Remember that this is a **GUIDELINE**, not a **RULE**. There are many variations of this basic pattern.





## 2. ROLE PLAYING in JAZZ

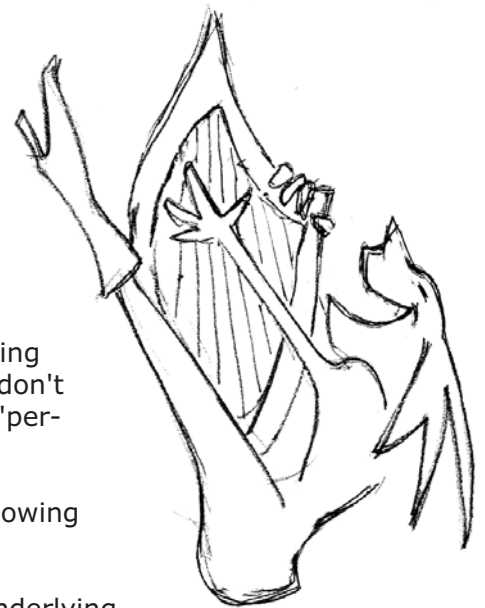
These are the standard "roles" of jazz players:

Melodic (soloist)	Accompanimental (comping)	Bassline (bass)	Percussion (drums)
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**The harp** is one of the only instruments that can play ALL four jazz roles. That means you must be aware of what role you are playing and change your playing to fit that role.

**Here are the basic guidelines for playing each role:**

- **Melodic (soloing):** play above middle C - preferably keep most of the melody at least an octave above that; double your melodic line if possible, play hard and loud; play single lines (no chords!!!)
- **Accompanimental (comping):** dry, unarpeggiated chords; Range: G above middle C down to C an-octave-below mid-C.
- **Bass:** "Bassline type" etouffer (thumb only), or octaves (but must damp them); if you break an octave, break from top to bottom (not bottom to top); Range: low C and below.
- **Percussion:** All harp playing in jazz is rhythmic. If you are actually taking on the role of the drums, play the soundboard lightly, or damp the metal strings with your LH and strum rhythmically with your RH (esp. good when playing Latin tunes).



## 3. Q & A

**What is a Jazz Solo?** In a jazz solo, at least part of the band keeps playing, but only one person has the "role" of soloist. That person usually usually "solo's" by improvising melodically or playing "riffs." During this solo, the other instruments either "lay out" (don't play) or play accompanimental roles ("comping," "bassline" and "percussion").

**How long is a chorus?** A "chorus" is "one time through" the "blowing changes."

**What are "changes"?** Changes or "blowing changes" are the underlying "harmonic changes" or harmonic form that people "take solos on."

**How long is a solo?** A solo must begin at the beginning of a chorus and end at the end of a chorus -- but it can last for as many choruses as the soloist wants -- or until the rest of the band clobbers her.

**How do you know when to start your solo?** Either the band-leader will decide before the tune what order people will solo in, or the band-leader will point to you (or give you some visual signal) just before it's time for you to solo. Your solo will begin when the current soloist ends -- but always at the beginning of a "chorus."

**How do you know when to end your solo?** A beginner usually just "takes" one or two choruses. An intermediate player often decides how many choruses they'll take ahead-of-time. An advanced player creates an "arc" in their solos (so no matter how many choruses she takes, it sounds like one sweeping idea, or a connected, arching series of ideas) and solos "until they're done."

INTRO 1 (OPTIONAL):

SOLO RUBATO CELTIC MELODY

# DRUNKEN SAILOR IMPROV

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INTRO 2:

(FOR LEVER HARPS IN B<sup>b</sup>, E<sup>b</sup>, OR A<sup>b</sup>)

ARR. DESORAH HENSON-CONANT

BEGIN THIS LH SLAP VAMP BELOW

2ND TIME MORE HARPS ENTER

1

HARP

(1) (2) (3) (4)

(x = SLAP)

5

HARP

(1) (2) (3) (4) (5) (6) (7) (8)

13

HARP

(1) (2) (3) (4) (5) (6) (7) (8)

"ONE! TWO! ONE-TWO-THREE-FOUR!"

21

**A** HEAD

HARP

(1) (2) (3) (4) (5) (6) (7) (8)

\* LH PLAYS THESE NOTES

23

HARP

(1) (2) (3) (4) (5) (6) (7) (8)

**B** (THIS SECTION OPTIONAL)

HARP

25

\* IF NOT PLAYING CHORD, PLAY TOP NOTE WITH 2ND FINGER  
 \*\* THIS CAN BE E<sub>b</sub> OR E NATURAL -- BUT ALL PLAYERS MUST PLAY THE SAME NOTE, WHICHEVER IT IS

HARP

27

**C**

HARP

29

HARP

31

**D** TRANSITION TO BLOWING

HARP

33

# BLOWING (IMPROVISE WITH R.H. OVER THIS BASSLINE)

IF YOU'RE "COMPING" FOR OTHERS, PLAY BOTH HANDS (PLAY SOFT, STRONG, RHYTHMIC, UNBROKEN)

IF YOU'RE "SOLOING" (WITH OTHERS COMPING), SOLO "OVER" THIS VAMP (DON'T PLAY IT). PLAY LOUD, DOUBLED, SINGLE-NOTE LINES.

IF YOU'RE PERFORMING THE PIECE SOLO, PLAY THE LH AND "SOLO" WITH THE RH

**E**

37

(LAST TIME, GLISS TO TRANSITION TO THE "OUT-HEAD")

41 PLAY 4X, GETTING LOUDER EACH TIME. 4TH TIME, UP AN OCTAVE.  
STAMP YOUR FEET IN RHYTHM, IF POSSIBLE.

**F** OUT-HEAD

45

47

**G**

LAST TIME

49