

# INTRODUCTION

Designed for students of all ages, *Jazzworks* is a collection of original and popular tunes in a variety of authentic jazz and blues styles. The pieces range from moderately easy to intermediate level, as the book progresses. When you have learned to play each tune 'straight' (as written), have a go at improvising a solo or two using the soloing guides in the part. The piano parts may be played as written or as a basis for ad lib. variations/extensions. Chord symbols are given at concert pitch in the piano score (for the benefit of the pianist) and transposed in the instrumental part (for the soloist). Most should be familiar, though  $\emptyset$  is less common. It indicates a half-diminished 7th chord, i.e. a minor 7th with a flattened 5th.  $C\emptyset$  therefore contains the notes C, E $\flat$ , G $\flat$  and B $\flat$ .

## How to use the soloing guide

Improvisation is just a long word for 'making it up as you go along', so don't be afraid to have a go. A good soloist combines instinctive playing-by-ear with a sound technical understanding of the music being played. The soloing guide aims to help beginners to make a start and more experienced players to find those elusive notes that really make a solo effective.

Remember to keep your solo simple and direct. Follow the Bauhaus philosophy: 'less is more' – Miles Davis reckoned that it's not what you play but what you don't play that counts! Each guide takes the following form:

**FIRST TRY:** to get a feel for playing along with the chords, simply play the two or three notes indicated and introduce your own rhythms (and rests) when you feel confident – there is still plenty of room for invention here. Try to give each note you play full weight and meaning – don't be hesitant or too quiet.

The **NOTE BANK** gives you some of the notes that will fit over the chords in the accompaniment. Try them all – some work better than others. Notice how the key note (F in Fm7 or C in C7 etc.) is always strong and feels like the root of the sound.

**EXAMPLE:** if you haven't succeeded in playing a reasonable solo using FIRST TRY and NOTE BANK, learn this example and see if it prompts some ideas of your own. It is based on the notes in the note bank, with a few extras thrown in. Don't be afraid to make mistakes, just keep playing your solo until you find something that works. Have fun with it and enjoy the tunes!

## Using the Enhanced CD (ECD)

A pdf of the piano accompaniment is included on the ECD for you to print out as necessary. A single print out of this musical work only is authorised. (This work includes copyright material owned by parties other than Faber Music, and unauthorised copies will constitute an infringement of the rights of such parties as well as those of Faber Music.)

Audio backing tracks are also included on ECD. There are two versions of each piece – one is the 'straight' version to play along to, and one with the solo repeated for you to improvise over.

Andy Hampton

STRAIGHT BACKING (1)  
SOLO BACKING (2)

# Not That Much

Hampton

**A**

Jazz waltz  $\text{♩} = c.120$  ( $\text{♩} = \text{♩} \text{ ♩}$ )

5 D A+ Dm<sup>7</sup> G<sup>7</sup>

*mp* (*f* for solo)

**B**

5 Dm<sup>7</sup> G<sup>7</sup> D A<sup>7</sup> to Coda  $\Phi$  Em

*mf*

10 A<sup>7</sup> A+ D Bm Em A

15 D A<sup>7</sup> Em A<sup>7</sup> A+ D

20 Bm opt. 8<sup>vb</sup> Em A+ A<sup>7</sup> D A<sup>7</sup> D.C. al  $\Phi$  poi al Coda

*f*

## CODA

25 Dm<sup>7</sup>

A+ D

*mf*

# Green Onions

## Soloing Guide

Solo between A and B on the repeat   Intro A B | solo A | B C

### FIRST TRY

Play around with just three notes: A, B and C.

9 Am

14 Am Em Dm Am

### NOTE BANK

To the basic five notes A B C D E you can add a lower E and G.

When the chord changes to Dm you should centre your soloing around D and add a high F.

Watch out for the single bar of Em.

9 Am

15 Am Em Dm Am

### EXAMPLE

This example picks up the rhythmic and melodic motifs of the original tune which is always a good starting point for an improvisation.

9 Am

13 Dm Am

17 Em Dm Am

### FURTHER IDEAS

*Green Onions* follows a chord pattern called the Twelve Bar blues.

Once you have become familiar with playing these chords you can transfer this skill to many Blues and Rock 'n' Roll songs.