

# Hazi Taxi

SONG TITLE: HAZI TAXI  
GENRE: MODERN GUITAR POP  
TEMPO: 140 BPM  
KEY: E MINOR/E MAJOR  
PATCHES: PIANO  
ORGAN  
FEATURES: SWING  
COMPOSER: JASON WOOLLEY  
ARRANGER: ALASTAIR GAVIN  
PERSONNEL: KEITH AIREY (GTR)  
HENRY THOMAS (BASS)  
NOAM LEDERMAN (DRUMS)  
ALASTAIR GAVIN (KEYS)

The image displays a musical score for the song 'Hazi Taxi'. It features two systems of music. The first system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. Above the staff, there is a tempo marking '♩=140 Modern Guitar Pop' and a patch instruction 'Patch: Piano'. The piano part consists of chords labeled E, G, A, G, E. The organ part is marked with a 'Drum fill' and a forte dynamic 'f'. The second system continues the piano part with chords E and G. A small number '4' is visible at the bottom of the second system.

## BACKGROUND INFO

In the 1990s, Britpop aside, the UK charts were largely dominated by electronic dance music, DJs and boy bands. Around about the turn of the century the tide began to turn and by 2005 'indie' guitar-based music had made a spectacular comeback. In the UK the biggest selling acts included bands such as the Kaiser Chiefs.

## THE BIGGER PICTURE

Guitar bands didn't disappear completely in the UK in the 1990s (Oasis was the biggest selling act of the decade after all) but it was the case that mainstream popular culture was dominated by dance music and huge clubs like Ministry of Sound and Cream flourished. Record decks were outselling guitars by ten to one and everyone wanted to be a DJ. Some say that the resurgence of guitar-based rock started with The Darkness. Whatever the story, by the time of the Kaiser Chief's first album *Employment* (2005) the airwaves were full of guitar sounds and the techno-heads had retreated underground. Their breakthrough was no overnight success: the band had been pounding the circuit for nearly a decade before being signed.

## NOTES

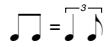
The Kaiser Chiefs is fronted by Ricky Wilson, an art graduate from Leeds Metropolitan University. Other members include, Nick Hodgson (drums), Andrew White (guitar), Simon Rix (bass) and Nick 'Peanut' Baines on keyboards. They get their name from a reference to a South African football team that was once the club of Lucas Radebe, a defender who played for Leeds United. Peanut's style is based on furious staccato chords played mainly using the piano voice (listen carefully to his playing on songs such 'I Predict a Riot' and 'The Angry Mob').

## RECOMMENDED LISTENING

*Employment* features many of the Kaiser Chiefs' hits: 'I Predict a Riot' and 'Oh My God' (later covered by Mark Ronson and Lily Allen). It was followed in 2007 by *Yours Truly, Angry Mob*, featuring the hit single 'Ruby'.

# Hazi Taxi

Jason Woolley



♩=140 *Modern Guitar Pop*

Patch: Piano

E G A G E G A G E G A G E

Drum fill

*f*

1

E G A G E G A G E

4

G A G E E G A G E

7

G A G E G A G E

10

Am Em B7 Em

Patch: Organ

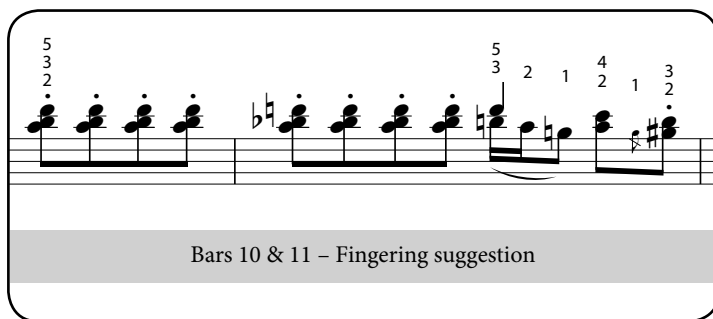
13

# Walkthrough

This piece uses swing rhythm so you will need to ensure that you understand that the notation although written in 8ths does not sound as it looks. When choosing the organ patch, go for a sound that is quite edgy (Farfisa if available). The sound needs to be quite raw. You will need to check the register when using the organ for the piece to sound at the written octave. Most keyboards automatically sound an octave lower with organ patches, but you need to make sure. An easy way of doing this is to play middle C with an acoustic piano voice and then middle C with your chosen organ voice. It will be clear if the sound is lower. If this is the case you will have to learn to play an octave higher when the organ patch is used. This can seem quite disorienting at first but once mastered is straightforward. The techniques explored in this piece show the piano writing to be mainly chordal and used as accompaniment and the organ is used as a solo instrument concentrating on the right hand. Fast arpeggio work is a feature of the organ writing in this piece.

## Bars 1–12:

Note the four sharps in the key signature. The piano part looks complicated with lots of chords. However, when broken down it is quite straightforward. Spend some time playing the chord progression without the rhythm to familiarise yourself with the hand positions. Then add the rhythm making sure that the tied note is accurate. Bars 5–7 are a repeat of the opening but played up an octave. Bars 8–12 sound discordant but add to the edgy feel of this piece. Play with confidence and note the staccato markings. Careful fingering is needed in bar 11 with attention to a clear grace note at the end of the bar. Take a little time to work out the sharps and flats as it can be difficult to read both sharps and flats in the same bar.

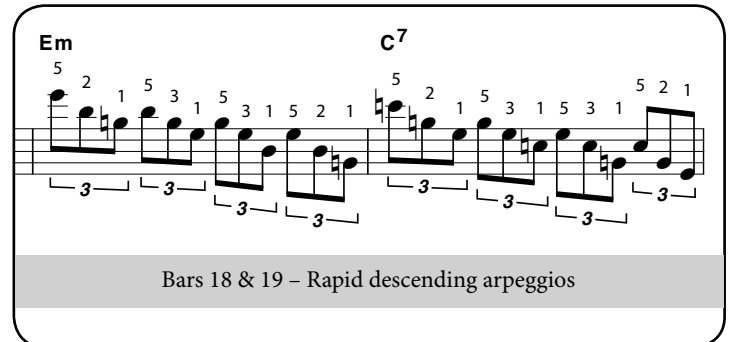


Bars 10 & 11 – Fingering suggestion

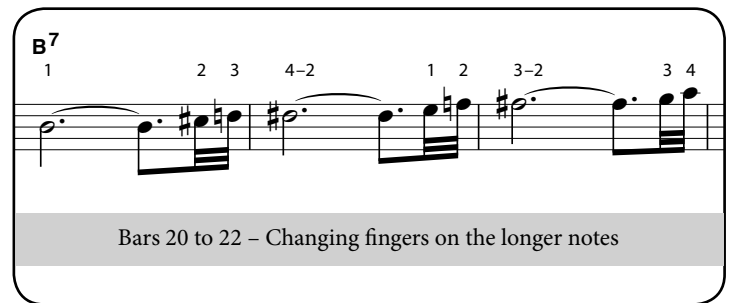
## Bars 13–23:

Changing to organ (and remembering the register) this is a solo passage. The opening spread chord needs to come just before the first beat so the A is on beat 1. Attention to the tied values is necessary to avoid moving too soon and the introduction of quarter note triplets needs care. With the tempo of this piece it is generally felt as 2 in a bar so these are not that difficult to play. Bars 18 & 19 use rapid descending arpeggios, first in E minor and then C major. Practise these as chord shapes first. The 32nd notes from

bar 20 should be thought of more as grace notes (small glissandos) to the next bar. You will need to develop the technique of changing fingers silently on the long notes to be able to play this fluently.



Bars 18 & 19 – Rapid descending arpeggios



Bars 20 to 22 – Changing fingers on the longer notes

## Bars 24–34:

This section is a variation of the opening but this time with organ. Ensure that the left hand is ready and that the values are fully noted. Also watch the entry in bar 27.

## Bars 35–42:

Back to piano this is a repeat of the opening. From bar 39 there is a left hand melody part added and watch that you note the change in clef.

## Bars 43–64:

The remainder of the piece is using the organ patch. Bars 43–49 use simple chords on the beat. Ensure that the 8th note rest is clear. Bars 50–52 develop the chords into a rhythmic interplay between the hands. You must make sure that the hands are balanced and that it sounds as if it is being played by one hand. From bar 54 the stylistic introduction of long held notes is prepared by a grace note. This is very stylistic writing for organ. The left hand is playing syncopated chords that will need some careful counting. Watch out for the change in clef here.

## Bars 65–69:

This right hand arpeggio figure will need some slow practise. To help try practising the fingering pattern on a table to get the feel and then covering as many of the notes as you can simply rotate the wrist. Try to stay relaxed in this passage as any tension will cause problems. Also ensure that the left hand notes are given full value as the descending scale locks in the harmonic structure.

# Improvisation & Interpretation

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Printed below is an example of the type of improvisation & interpretation test you are likely to encounter in the exam. You will be asked to play an improvised line to a backing track lasting eight bars using the patch indicated. Improvisation tests will be in the keys of either C minor pentatonic or G minor pentatonic and will use the chords I, IV and V. You will be asked to play comping chords along to the backing track using either the strings or piano patch on your keyboard. You will be allowed 30 seconds to prepare. You will be allowed to practise through one playing of the test on the CD before playing it a second time for the exam. This test is continuous with a one bar count in at the beginning and after the practice session.

**Tempo** ♩ = 80

*Hip-Hop*

Patch: Strings

The image shows two staves of musical notation for an 8-bar backing track. The key signature is G minor (one flat) and the time signature is 4/4. The first staff contains four measures with the following chords: Gm, Cm, Gm, and Dm. The second staff contains four measures with the following chords: Gm, Cm, Dm, and Gm. Each measure is represented by a staff with diagonal lines indicating a sustained chord.