



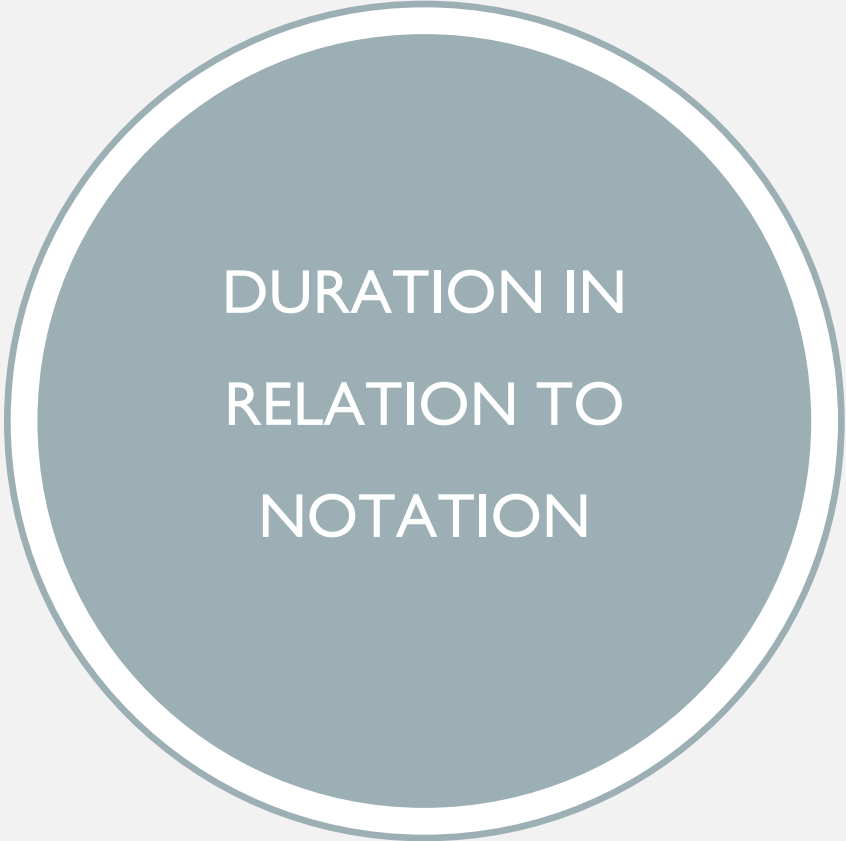
CORRELATION OF DURATION OF STRING VIBRATION ON HARP AND INDIVIDUAL ARTISTIC EXPRESSION

Milena Stanisic, DMA

Faculty of Music

University of Arts

Belgrade, Serbia

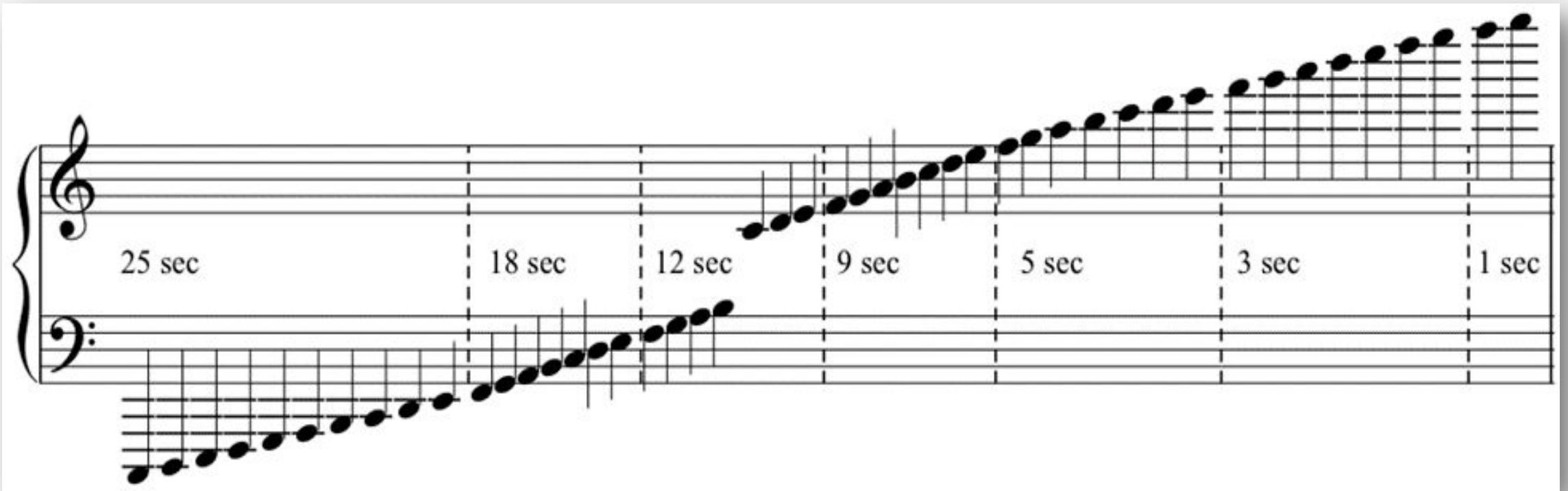


DURATION IN
RELATION TO
NOTATION

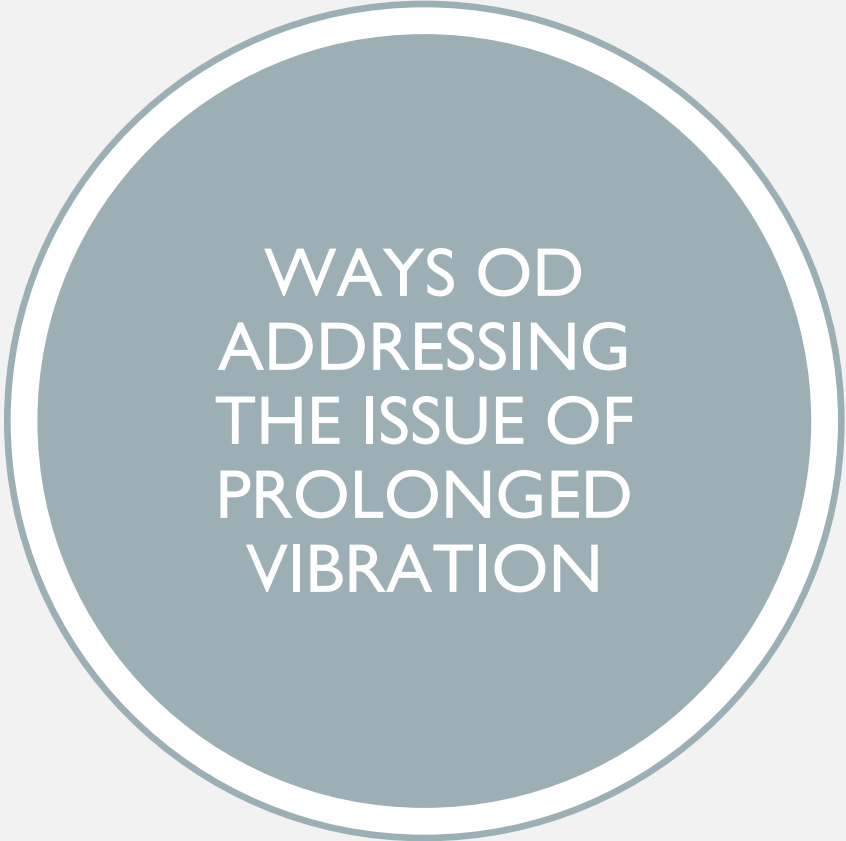
- Harp is the instrument where duration of sound rarely corresponds to music notation.
- The actual period when the sound is heard is almost always longer than what is indicated in the music score.
- It is often compared to piano with permanently employed sustain pedal.
- The exceptionally long vibration time of plucked metal strings on harp (up to one minute) as well as resonating of metal stings (when they are not plucked) complicates the relation of actual realization to notation extremely.

STRING VIBRATION DURATIONS

Example from literature




[Inglefeld/Neill 1985]. Inglefeld, Ruth K. & Neill, Lou A. 1985/2002. *Writing for the pedal harp. A Standardized Manual for Composer and Harpists. Second edition 2002.* Bloomington, USA: Vanderbilt Music Company.



WAYS OF
ADDRESSING
THE ISSUE OF
PROLONGED
VIBRATION

- Designing mechanism for arresting the string vibrations.
- Inventing additional signs for music notation to help with more accurate notation of composer's ideas.
- Suggesting that completely new way of music notation has to be developed for the harp (Carlos Salzedo)
- Searching for technical solutions (through performance practice)



ANALYSIS OF
PERFORMANCE
PRACTICES

- Muffling techniques versus muffling as an artistic decision and a creative process
- How performers decide when to muffle?
- Is it possible to verbalize the procedure that one performer employs concerning this issue?

Britten: Suite for the Harp
-Overture

Majestic (♩ = 54)
Tune bottom C to C#, bottom D to D# and top G to Gb*

HARP

(4/4) *f*

sf

mf

pp

E[♯]
B[♯]
D[♯]
A[♯]
E^b
B^b

The written rhythm for the first 2 bars *versus* the rhythm when played without muffling.

The image displays two staves of handwritten musical notation in 4/4 time, comparing written notation with actual sound. The top staff shows the written notation for two bars. The first bar contains a quarter note, a quarter rest, a triplet of eighth notes, a quarter note, a quarter rest, a quarter note, and a quarter rest. The second bar contains a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. The bottom staff shows the actual sound when played without muffling. The first bar is identical to the written notation. The second bar shows a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest. The notation is handwritten and includes various musical symbols such as notes, rests, and a triplet bracket.



COMPARATIVE
ANALYSIS

- Britten: Suite (Overture) recording made for BBC, performer Catrin Finch.
<https://www.youtube.com/watch?v=5rZ4k1f6C6w>
- Britten: Suite, recording from concert in Denver (Lakewood Cultural Center, 2015), performer Agnes Clement.
<https://www.youtube.com/watch?v=SwYR-yCStaU>
- Britten: Suite, recording from concert in Paris (l'Espace Camac, 17.02.2013) performer Agne Keblyte.
<https://www.youtube.com/watch?v=0G8G3jPiEbM>

Britten: *Suite for the Harp* -Overture

p.d.l.t. *p short and marked*

G#

nat.

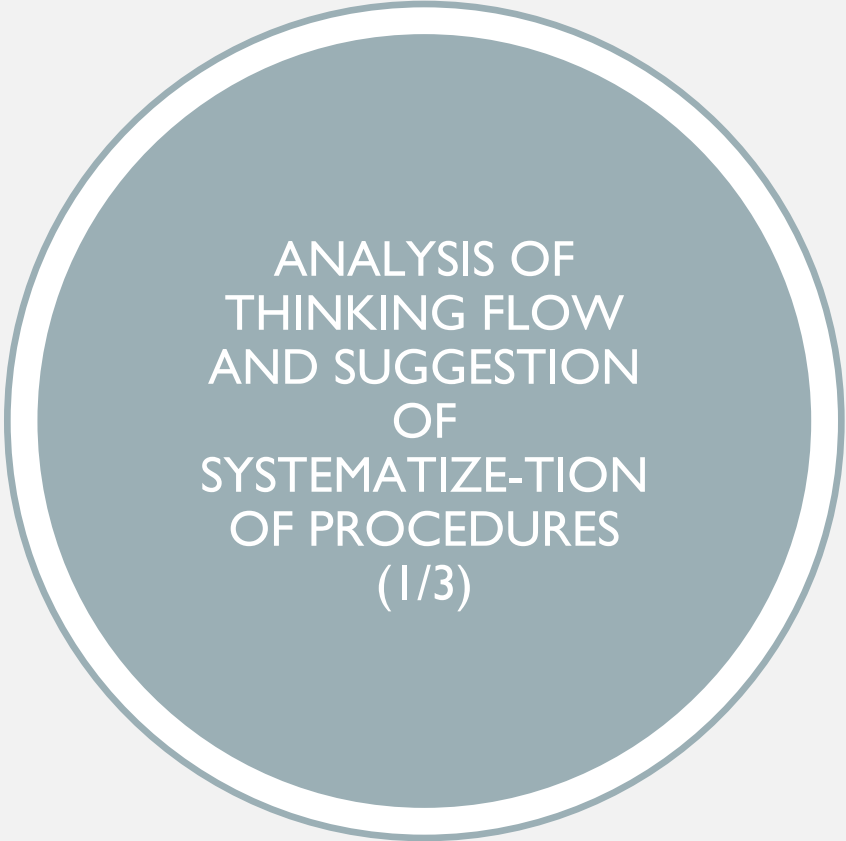
p.d.l.t.

nat. mf

sim.

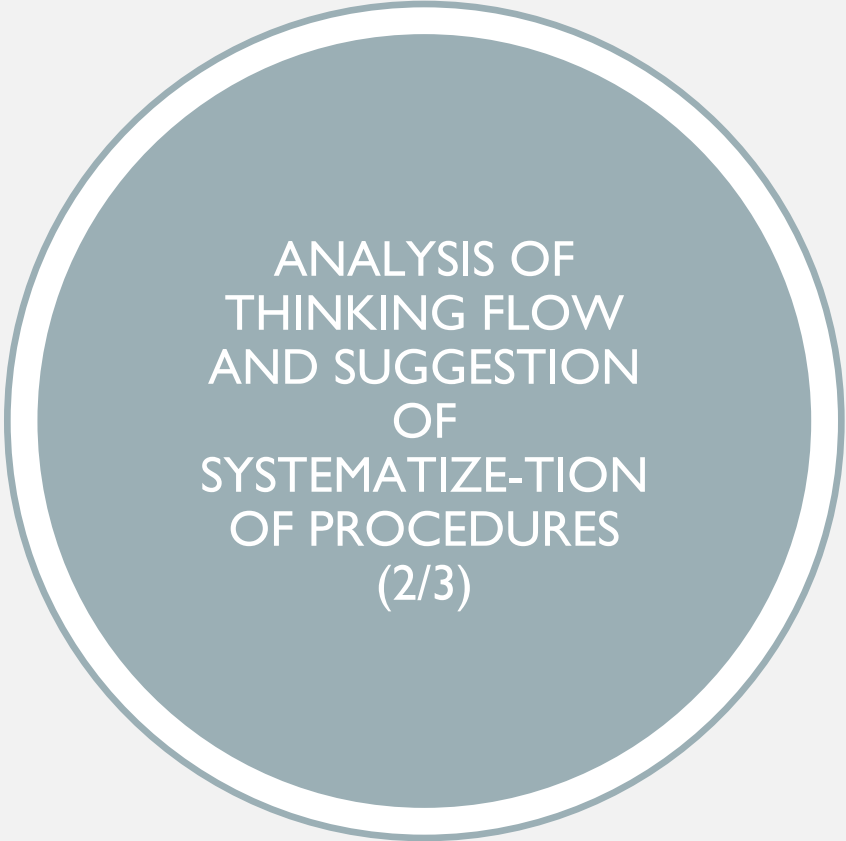
cresc.

3 3 4 3 2 1 1 4 3 2 1 1 4 3 2 1 1 4 3 2 1 1 4



ANALYSIS OF
THINKING FLOW
AND SUGGESTION
OF
SYSTEMATIZATION
OF PROCEDURES
(1/3)

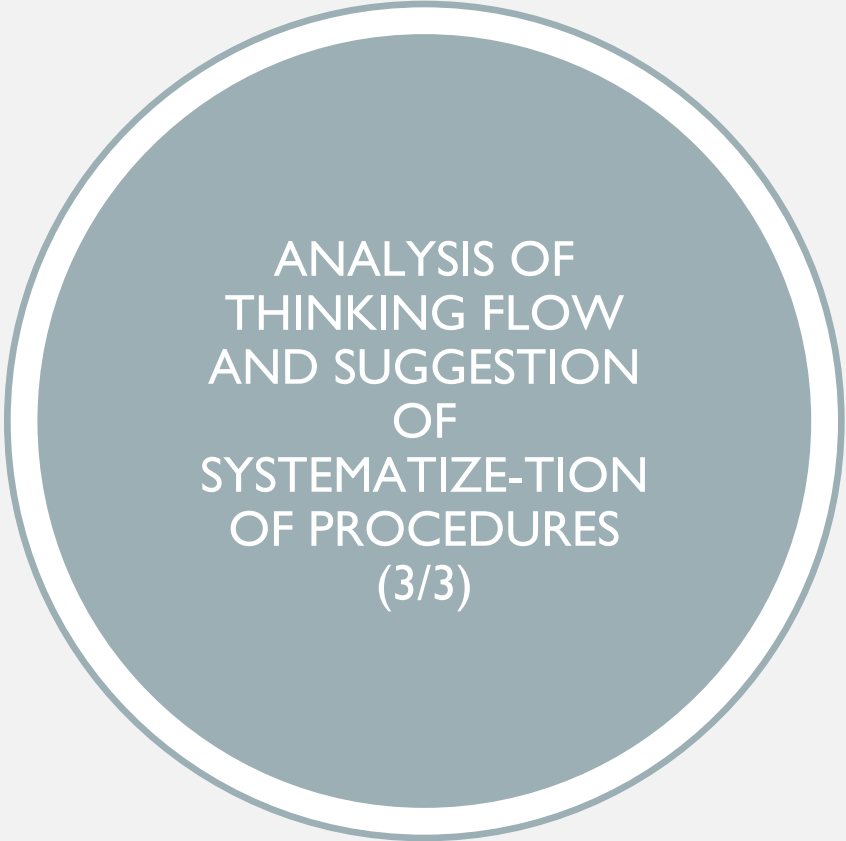
- Music notation analysis and historical - biographical contextualization of the work.
- Analysis of music form, style, harmonic progressions and dynamics in aim to observe the composition in close-up (form) and on a lesser plan (musical phrase)
- Analysis of music recordings.
- Division of work to smaller sections logical to work with (in accordance to music form).



ANALYSIS OF
THINKING FLOW
AND SUGGESTION
OF
SYSTEMATIZATION
OF PROCEDURES
(2/3)

Procedures within one section:

- Pedalization.
- Articulation, accentuation, fingering
- Desired phrasing. Rests
- Analysis of mutual consent of needed muffling and desired duration of sound for steps 5, 6 and 7.
- If mufflings are in accordance with all other issues, then one should proceed further, if not, they need to be coordinated – priorities need to be decided on, and set as starting point, and then one should go back to step 5. Usually several iterations of steps 5-9 are needed in order to reach adequate solution.



ANALYSIS OF
THINKING FLOW
AND SUGGESTION
OF
SYSTEMATIZATION
OF PROCEDURES
(3/3)

Connecting the sections:

- Defining of exit parameters for the end of one sections, and entry parameters for the next section. This is primarily in connection to pedal positions and desired vibrations that logically connect the sections.
- Synchronization of solutions for every section. If they cannot be coordinated, the priorities need to be set, and then the steps 5-9 need to be redefined for every section separately.



THANK YOU VERY MUCH FOR YOUR KIND
ATTENTION

Milena Stanisic, DMA

mstanisic@fmu.bg.ac.rs

Faculty of Music, University of Arts

Belgrade, Serbia