

Yfat Soul Zisso

for Jess Dalwood

Study for Amplified Harp

for solo harp

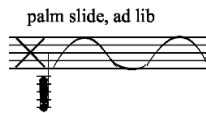
Performance notes:

Due to some of the techniques used, this piece should be performed with amplification (or on an electro-acoustic harp) and with a delay and reverb pedal.

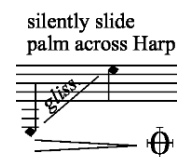
For more info and to get recordings to aid the pedal settings please email the composer at yszisso@gmail.com



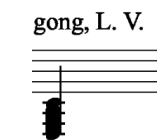
Free time



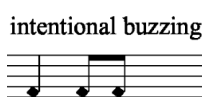
Place palm approximately on strings and slide up and down horizontally.



Slide palm across the strings vertically towards the higher-pitched strings, as silently as possible and trying to achieve a diminuendo to nothing. Twist the palm right in order to achieve this.

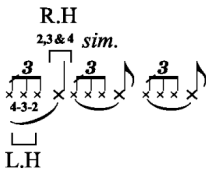


Hit the approximately marked strings with palm

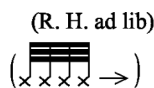


Lightly touch vibrating strings with fingers to create a rhythmic buzzing sound. In order to avoid completely stopping the sound for the duration of the rhythmic buzzing, only touch either side of the vibrating string cluster and then its middle.

finger-tapping

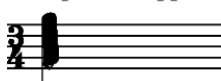


Rhythmically tap fingers on soundboard, bearing in mind the written fingering. The non grace-notes in the right hand should be played by fingers 2, 3 and 4 together.



Continuously tap fingers lightly on soundboard, as if nervous or impatient. Shouldn't be loud, but a constant background noise.

with palm, stopped



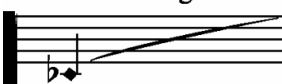
Hit strings with palm but stop them rather than letting them ring, to create a muffled percussive effect.

Pinch string with fingers and slide,



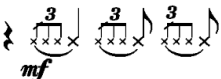
Pinch string with thumb and index finger and slide up and down.

use wooden pick / pencil to slide on string



Use a thin stripe of wood (like a pencil, or if unavailable, a pick or metal tuner) and slide up and down the string in tempo.

with fists



Rhythmically tap fists on soundboard.



Play a glissando reaching roughly the end of the harp

Programme notes:

Written in May 2012 for Jess Dalwood, this piece is an exploration of extended techniques on the harp, focusing on the subtle line between percussive sounds, pitched notes, and all that's in between.

Premiered at the Birmingham Conservatoire Recital Hall by Erica Sinclair on 10th March 2014 as part of the Frontiers Contemporary Music Festival.

Y.S.Z.

Duration: c. 6-8 mins

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For Jess Dalwood

D \sharp C \sharp B \flat E \flat F \sharp G \flat A \sharp

Harp

palm slide, ad lib

lasting between 40 and 80 seconds

silently slide palm across Harp

The first system shows a harp with a palm slide in the bass clef and a glissando in the treble clef. The harp is shown with a wavy line representing the slide. The glissando is shown as a series of notes in the treble clef, with a 'gliss.' label and a downward arrow. The harp is shown with a wavy line representing the slide.

finger-tapping

R.H
2,3&4 *sim.*

3 3 3

4-3-2

L.H
mf

gong, L. V. intentional buzzing gong, L. V. intentional buzzing

fff

The second system shows finger-tapping in the right hand (R.H.) and gong sounds in the left hand (L.H.). The R.H. part consists of three groups of three notes, with a '2,3&4 sim.' label. The L.H. part consists of two groups of gong sounds, with a 'gong, L. V. intentional buzzing' label. The dynamic is *fff*.

carry on tapping continuously until X

(R. H.)

gong, L. V. gong, L. V. gong, L. V.

mp

fff

The third system shows continuous tapping in the right hand (R.H.) and gong sounds in the left hand (L.H.). The R.H. part consists of a series of three-note groups, with a 'carry on tapping continuously until X' label. The L.H. part consists of three groups of gong sounds, with a 'gong, L. V.' label. The dynamic is *mp*. The system ends with a time signature change to 3/4.

$\text{♩} = 52$ Contemplative
(R. H. ad lib)

mf

The fourth system shows a contemplative piece in 3/4 time. It starts with a treble clef and a series of notes, with a 'mf' dynamic. The piece is in a key with one sharp (F#) and one flat (Bb). The notation includes various rhythmic values and accidentals.

(R. H. ad lib)

(x x x x x →)

L.V.

f *mp*

(R. H. ad lib)

(x x x x x →)

L.V.

f *mf*

(♩ = 52 Contemplative)

mf *mp* *8^{vb}*

G♯

33

f *mf* *8^{vb}*

♩ = 52 In private turmoil

37

p *mp* *8^{va}*

E♯

with palm, stopped *sim.*