Yfat Soul Zisso

for Jess Dalwood

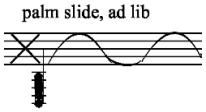
Study for Amplified Harp

for solo harp

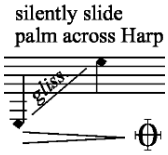
Performance notes:

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

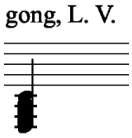
Free time



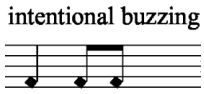
Place palm approximately on strings and slide up and down horizontally.



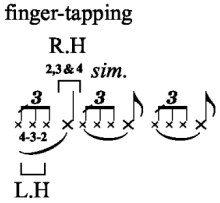
Slide palm across the strings vertically towards the higher-pitched strings,
as silently as possible and trying to achieve a diminuendo to nothing.
Twist the palm right in order to achieve this.



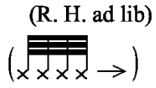
Hit the approximately marked strings with palm



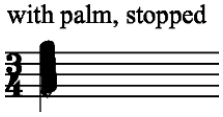
Lightly touch vibrating strings with fingers to create a rhythmic buzzing sound.
In order to avoid completely stopping the sound for the duration of the rhythmic buzzing,
only touch either side of the vibrating string cluster and then its middle.



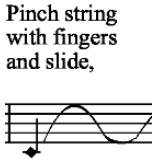
Rhythmically tap fingers on soundboard, bearing in mind the written fingering.
The non grace-notes in the right hand should be played by fingers 2, 3 and 4 together.



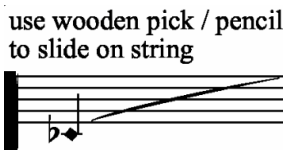
Continuously tap fingers lightly on soundboard, as if nervous or impatient.
Shouldn't be loud, but a constant background noise.



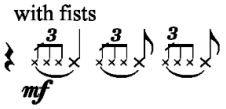
Hit strings with palm but stop them rather then letting them ring, to create
a muffled percussive effect.



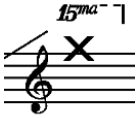
Pinch string with thumb and index finger and slide up and down.



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.



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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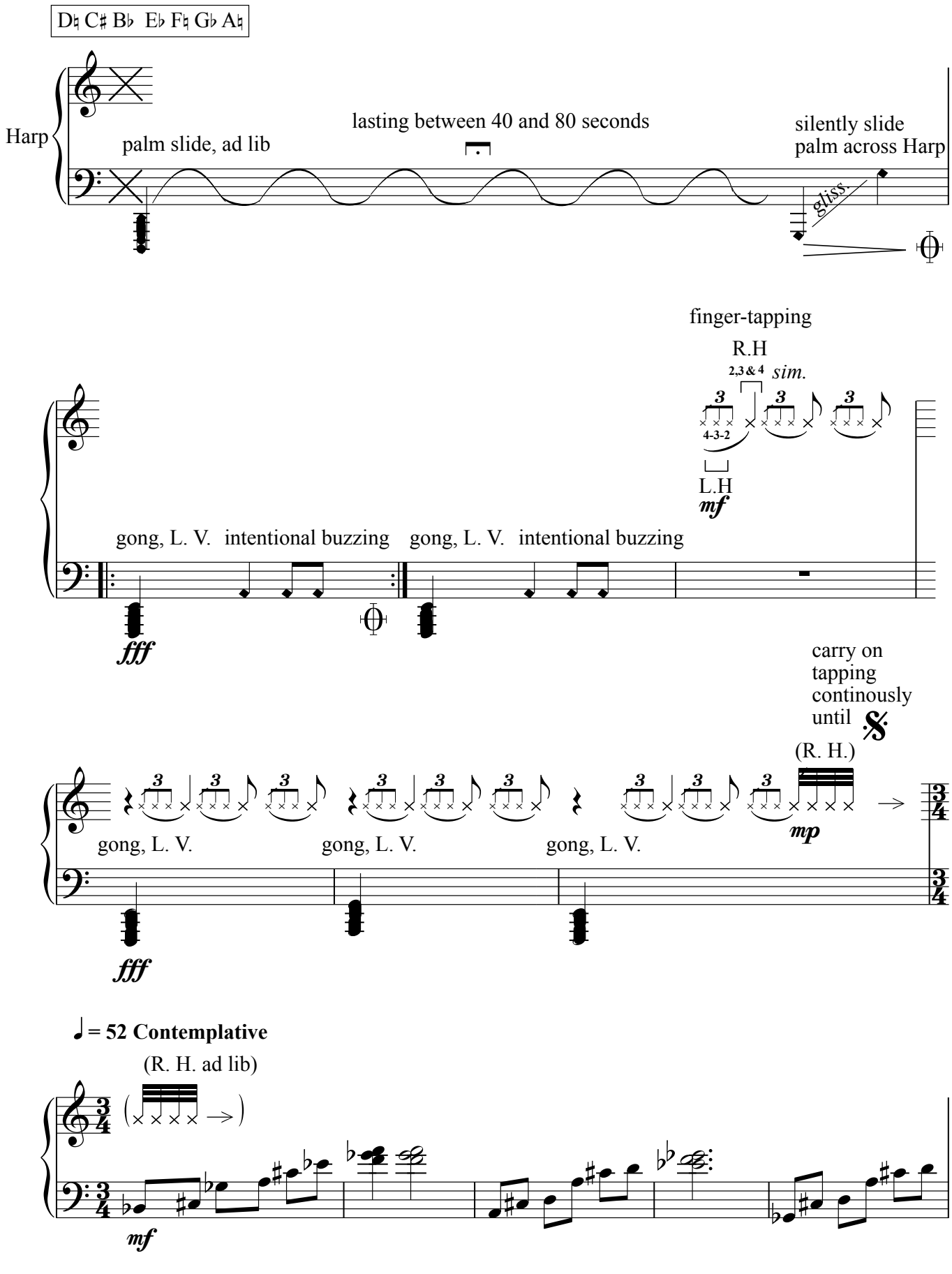

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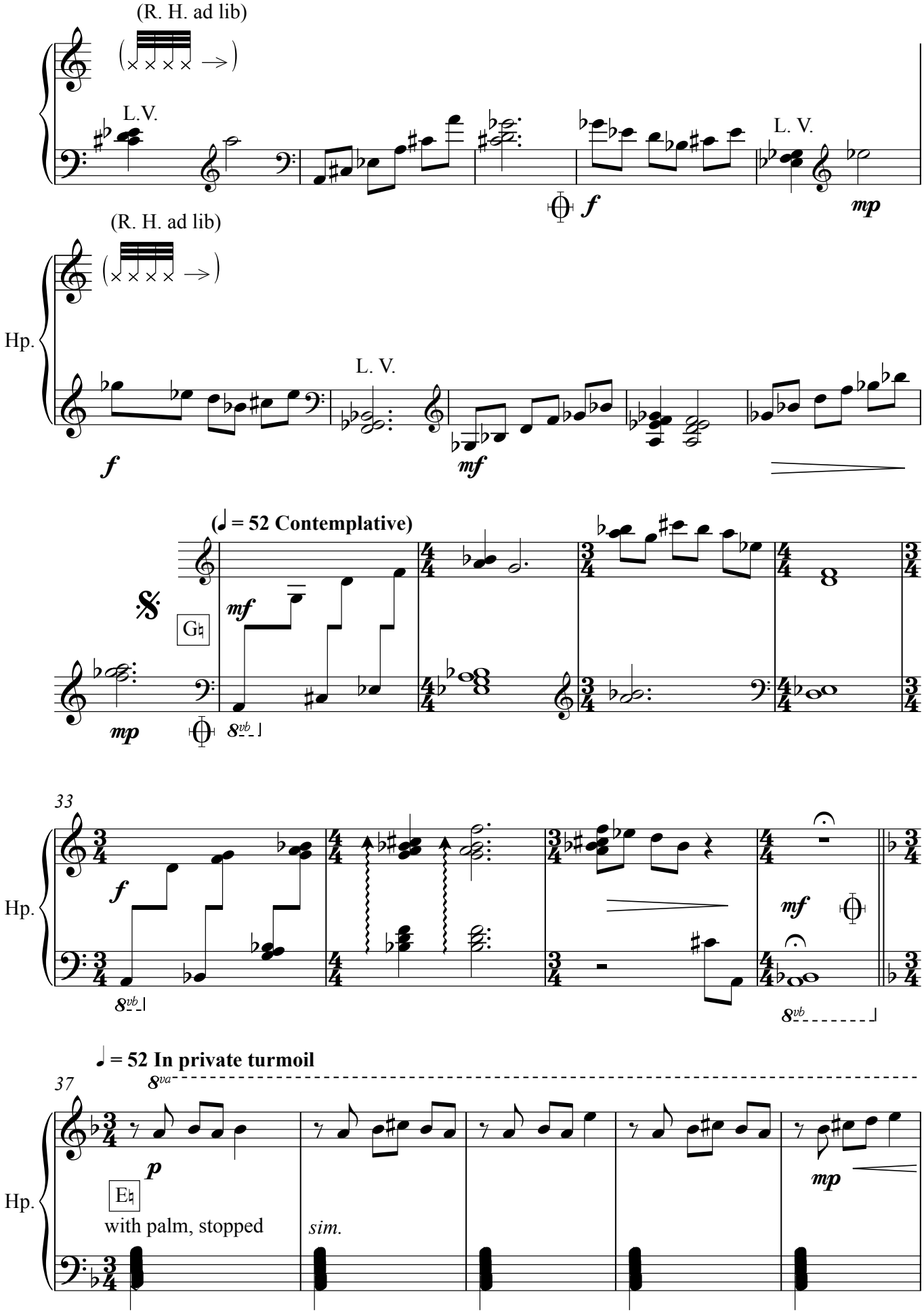
(R. H. ad lib)
L.V.
L. V.
f
mp
(R. H. ad lib)
Hp.
L. V.
f
mf
(♩ = 52 Contemplative)
mf
G♮
mp
8vb
33
Hp.
f
8vb
mf
8vb
♩ = 52 In private turmoil
37
8va
p
Hp.
E♮
with palm, stopped
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