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

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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

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

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