

2.2 Extended techniques used notation:

Buzzing Technique:

- 1- This technique is an extended sound texture and harmonic development exploration of an existing extended technique for pedal harp. In this notation I try to explain the way of applying this musical element, the note travels through all the possible microtones from one note to the next half note, which is made by the pedal creating 2 sounds, a mechanical - machine buzzing, and a series of harmonics that change pitch depending on how delicate, clean and slow you move the pedal through the positions. The technique can be done in any metal string on the harp that has a pedal change.

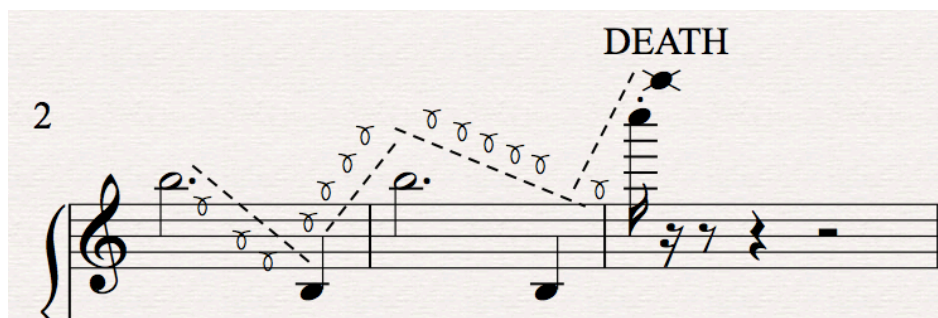
1)

BUZZING TECHNIQUE

Ped. 0: +1 0 +1 +2 +3 0 +4 +5 +6 +8 +9 0 sfz

- 2- The dying string: this technique was created by me to break a string (about to break, because of instrument nature) at the end of a piece before the string breaks without you noticing. In a 5-minute piece in which I play around the harp without touching the string, at the end, as we see in the notation, I start detuning and tuning the string till take it to the highest note and break it loudly.

2)



- 3- Gliss in one string: this technique creates a creepy horror movie sound in the harp, is close to a high scream but in pianissimo. The way of playing it depend on how fast or slow you gliss the strings, can be only done in the metal strings of any harp.

3)

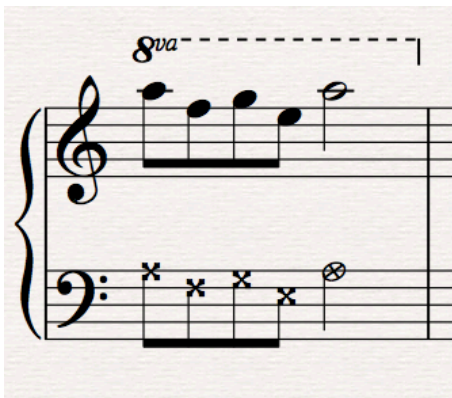


- 4- Muffle notes, similar to Bass: this technique was made so the harp can play same melodies in various sound textures. In this technique the right hand plays the melodies and the left hand muffle the same notes near the soundboard.



4)

5- High note bending technique: this technique was created to imitate the North Indian melodic tradition, in which the Sitar and the singer play ornaments to enrich the notes, the harp will display a type of vibrato and microtones, that go very well when accompanying a singer.



5)

6- Double bending Technique: this technique is very similar to the high note technique, in this situation I choose two notes that are possible (pedal) to sound enharmonic, for example, D sharp and E flat, and only bend one of them to create the desired texture. I have use it for middle eastern music in general.



6)

7- Flamenco chord strumming: this technique is a used harp technique in which the left hand muffles the notes around the chords that we don't want to listen, and the right hand strums the chords. For imitating the flamenco sound, I use some nail and follow a harmonic rhythm depending on the "palo", this technique applies to any palo. Also, this technique can be played in open strumming, so I put the key and all the chord notes with enharmonic in the pedal diagram, and strum rhythm with both hands.



7)

8- Open Strumming technique: this technique is very similar to the chord strumming technique, the difference is that I write a pedal harp diagram or just pedal changes, that create the harmony that I want to use, if it is flamenco

usually Phrygian, after I place the pedals in the notes I want to sound, I start strumming in any flamenco rhythm that I want.

Fast struming
Sol Frigio Flamenco



The image shows a musical staff in 4/4 time with a treble clef. It contains three measures of music. Each measure consists of a whole note chord with an upward-pointing stem and a downward-pointing stem. The notes in each chord are G4, A4, B4, C5, D5, and E5. Above the staff, there are 'x' marks indicating fretted strings: the first measure has 'x' marks above the 2nd, 3rd, 4th, and 5th strings; the second measure has 'x' marks above the 1st, 2nd, 3rd, and 4th strings; the third measure has 'x' marks above the 2nd, 3rd, 4th, and 5th strings. The title 'Fast struming Sol Frigio Flamenco' is written above the staff.

8)