**HARP**

**Range of the harp**

****

©Bart Lenoir

**Pedal system**

Seven pedals, one for each note of the scale, and each pedal has three positions, one each for flat, natural and sharp – this is how the harp achieves different keys and accidentals. So for example, a chromatic scale is very impractical on the harp! Try to avoid the harpist having to move pedals **on the same side of the harp** at the same time.

**Layout**

Harp music looks exactly like piano music, but **avoid** the following:

* The hands playing at opposite ends of the harp
* Too much jumping around between different octaves
* Five note chords or patterns (harpists only use FOUR fingers to play, not five like the piano)
* Playing very low with both hands

**Ideas**

* **Harmonics** – they sound an octave higher than written and sound magical on the harp
* **Bisbigliando** – this is notated like a tremolo and involves the harpist repeatedly playing the same strings - it gives a shimmering effect
* **Glissando** – sliding the finger along the strings. You can also ask the harpist to use their nails or a plectrum to glissando which create contrasting sounds
* **Percussive effects** – the harpist can drum on the body of the harp using different parts of their hand to get different sounds
* **Pedal slides** – the harpist moves the pedal while the string is still resonating creating a slide effect
* **Pedal buzz** – the harpist holds the pedal between two notches so that the string buzzes against the mechanism (only works on bass strings)