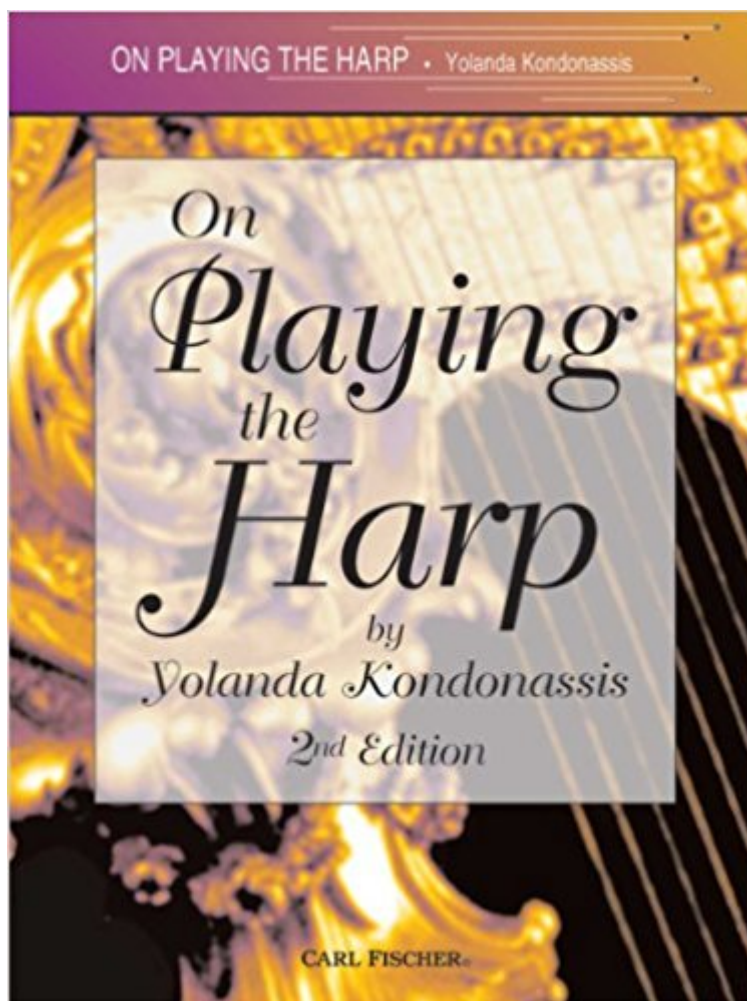


The book was found

H66 - On Playing The Harp



Synopsis

This newly revised 2nd edition features 22 chapters of a comprehensive approach to the multifaceted art of playing the harp by world-renowned soloist and Telarc recording artist Yolanda Kondonassis. Highlights of this book include new and updated exercises with detailed clarification on fingerings, music and text revisions. Designed to be useful to harpists of all levels, *On Playing the Harp* is the complete A-to-Z collection of ideas, information, exercises, and is the perfect addition to any studio or library.

Book Information

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Customer Reviews

"Kondonassis says that the most important part of a performance is in the preparation. This new book has three parts: Building Soundation, Strengthening and Conditioning, and Warming Up. It is designed to be useful to harpists of all techniques. This exhaustive volume begins with chapters on "Getting to Know Your Harp" (parts, mechanics, etc.) and "A Little History." Tips are included on sitting and elbow position, hand and finger motion, and raising techniques. A nice chapter on muffling includes a page of various techniques, showing their notation and explaining how to execute each of them. With regard to pedals, Kondonassis discusses shoes, how to move pedals, and proper notation of pedal changes. Chapter 12, "Rhythm," makes a good observation about bringing it all together, as everything is guided by the pulse. Chapters on tone quality and even sound production discuss independence of the fingers and proper articulation. "Do" and "don't" photographs are included throughout the book. Chapters on practicing and making the most of your harp lessons are followed by thoughts on musicality. Another chapter includes useful ideas on care

of your body, hands, fingers, and calluses. There are 10 very complete chapters of excellent exercises, each focusing on one technical element at a time. No aspect of harp playing is left unturned; included also are a chapter on tuning and two chapters illustrating and describing harp special effects, symbols, and techniques. Finally, Kondonaissis includes body stretching exercises and warm-up exercises for the beginner, intermediate, or advance/professional harpist." --American String Teacher, May 2004

I have played lever harp for almost 10 years, and very soon I may be adding pedal harp to my play cycle. Realizing Yolanda's book as a great reference source, I bought it years ago, flipped through it, and read very useful tips - her writing style is brief, and to the point. Many of her chapters consist of only a page or two, but that's good. Her choices to 'chapterize' learning of this instrument by addressing particular issues unique to harp was a fine choice. I am now reading it cover to cover to absorb everything I can from it. I am beginning to teach my own students, and use Yolanda's book as a reference source. I believe every harp player needs to have this in his/her collection as a resource - if you cannot afford it, try your local public library. The photography illustrating hand positions is very clear and useful, and the suggested exercises for finger strengthening top-notch. I read some of the other reviews of this title, and I do take issue with one reviewer who states that the harp is the most difficult instrument to play. Perhaps this person was referring to the pedal harp, and it certainly does require a lot more concentration and the use of all four limbs to play strings and pedals, but I have found playing the lever harp to be perhaps one of the easiest instruments to play - I find instruments like the piano much more formidable, because of the shape of the black keys - my hands are not the right shape to play. I have found harp a delightful instrument, and a good one for a person entering the study of instrumental music. One cannot get a more pure sound with any other instrument as easily. The reason I have made this observation of another reviewer's comments here is to reach out to a potential harp player who might be reading reviews of this book and would be put off by the "difficult-to-play" statement. All of us can play music of some sort - we just have to put in the time to feel it, experience it, and have it come from within. I wish Ms. Kondonassis the best of luck in her career, and look forward to any other publications she may create and share with us.

Fundamentals fundamentals fundamentals. This book has wonderful commentary to support your study with a teacher OR for beginning the harp on your own. It is all exercises, so a supplementary repertoire book will be needed if you want to play music, however this book can be used for your

whole career in keeping chops up to snuff.

What I like most about this guide are the technique exercises and the warmup exercises. Well thought out and put together and I use the exercises every day. There is some really useful information that makes it well worth purchasing regardless of which harp technique you subscribe to.

This is by far the best book I've gotten with good information on learning to play the harp. It has all sorts of helpful exercises for strengthening your fingers as well and placement, and reading the music.

Yolanda Kondonassis is a masterful musician on what is considered the most difficult instrument to play. This is an excellent companion book to lessons with a music instructor. Her explanations are clear, the pictures illustrate the points well and the book has a progression of easy to more difficult practice patterns. Definitely recommend that it be added to the serious harp student's library.

This book is very informative for beginners to advance.

Excellent. Thanks!

Excellent practice exercises.

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