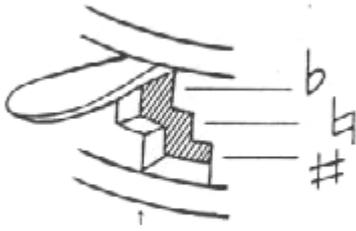
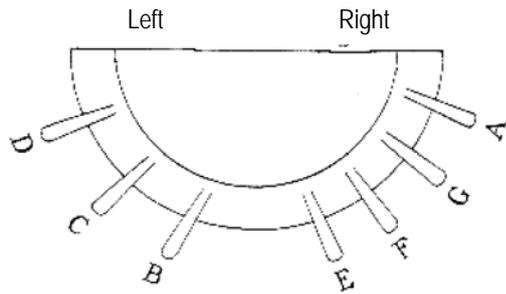


PEDALS



In the middle pedal position, the strings are set in a diatonic C major scale (like the white keys on a piano). Each string can be raised or lowered by a half step, using the pedals. Be aware that any given note will be altered in all octaves simultaneously, so you can only have a C natural and a C sharp at the same time if you make an enharmonic substitution.



There is no mechanism on the lowest C and D, and usually not on the top G. This means a pedal change will not work on these strings.

Enharmonic substitution makes many pitch combinations possible. For example: a cluster consisting of C - C# - D can be realized on three different strings as B# - C# - D. It is however impossible to play G - G# - A at the same time.

Harpists prefer to read what they play. Instead of F - F#, it is better to notate E# - F# or F - Gb.

Possible chord	Impossible chord	Possible chord	Impossible chord

To notate pedals at the beginning of a piece or at the start of bigger sections, you can use a **pedal scheme**.
Do not try to write in pedal changes! Harpists have different ways of notating them, and prefer to mark up pedals themselves!

PEDALS



Pedal Slide

A pedal slide is produced by playing a string and then sliding the pedal from one position to another.

A pedal slide will be loudest when the slide is done just after the string has been plucked.

In the high register, pedal slides are less audible. They will only be effective if performed immediately after plucking the string.

The pedal slide cannot be stretched over time.

