

communications

To the Editor:

Harmonics

1. Written where they are to be played?
or
2. Written where they actually sound?
The controversy continues.

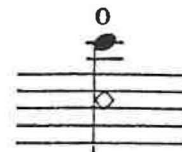
Traditionally, harmonics written on the string an octave lower than the pitch required but sounding an octave higher has become the accepted practice over the years.

The alternate method, initiated by Salzedo, requires that the actual sound of the harmonic be engraved at its proper pitch with an explanatory footnote stating that the harmonic is produced on the string an octave lower.

Admittedly, studio harpists possess an effective argument against changing the old way. Their sight-reading demands a skill which is expected to equal that of bowed string players. Any departure from the usual writing of studio arrangers would create a delay and consequent risk for the harpist. However, this is not relevant to the point I am making. Once the session has been completed in the

recording studio, the manuscripts are not preserved. My concern is for published music, which has an expectancy of some permanence in the repertoire.

A proposal I am offering provides a clear, logical solution to eliminate the conflict of the two methods by engraving two notes for the harmonic: 1) the actual sound with a 0 over it; and 2) a diamond note, an octave lower, showing the string where it must be produced.



No conflict, no ambiguity and no footnote.

This is not a new idea; bowed string players for years have used a similar device for notating natural harmonics.

Clifford Wooldridge
Lyon & Healy Harps; Inc.



IN MEMORIAM



Dorothy Ashby

Dorothy Ashby

6 August 1930–13 April 1986

Dorothy Ashby, a great jazz harpist and a kind and generous friend, died in April after a long illness. In her long career she recorded thirteen albums of her own, including *Dorothy Ashby Plays for Beautiful People*, *The Jazz Harpist*, *Soft Winds*, *The Swing Harp of Dorothy Ashby*, *Afro-Harping*, *The Rubaiyat of Dorothy Ashby*, and more. In addition, she recorded with such stars as Stevie Wonder, Barry Manilow, Johnny Mathis, Dionne Warwick, Helen Reddy, and Aretha Franklin. Biographical material on Dorothy can be found in Leonard Feather's *The Encyclopedia of Jazz*, *American Women in Jazz*, and in the *American Harp Journal* (winter 1982). She won a *Down Beat* poll in 1962.

Dorothy was one of the most generous people I have ever known. She loved to help young harpists and had a seemingly endless reservoir of musical talent and knowledge. She will be greatly missed by the music community and especially by those whose lives she personally touched.

Carol Robbins