Special Effects from Chapter 21 of *The Composer's Guide to Writing Well for the Modern Harp*, by Yolanda Kondonassis

Notated in Sibelius 7 or later by Bob Zawalich, June 2020

Glissando Effects Pages 102 - 103

* To use this score you first need to install the free **Norfolk Harp Std font**, which contains many of the harp-specific symbols that are used. There should be information on acquiring the font where you found this score.
* Each notated effect can be copied and pasted into another score, which will transfer any included custom object definitions into that score.
* Each effect can consist of multple objects, which must all be selected to copy and paste the effect.
* Each effect is notated in at least 2 bars on a single system. The descriptive text is always in the first of these bars, and the effect itself will be alone in its bar(s), and you can select the effect by selecting the entire bar(s).
* There may be empty bars at the end of a system for better spacing.
* Many of the component objects in an effect will have **Magnetic Layout** turned off.
* Combinations of text with **Erase Background** and a line will work in PDFs and printing only if the draw order of the line is smaller than the draw order of the text, as shown in **Layout>Magnetic Layout> Magnetic Layout Options**. If the line and text are separate objects, find the numeric draw order value of the **Text** by using **Appearance>Order>Send Backward**, then **Appearance>Order>Send Forward** to return to the original value. That will give a number rather than "Default". Now select the Line, and type a number 1 smaller than the **Text** draw order into the **Order** edit box in **Appearance>Orde**r. This will ensure that **Erase Background** will work when printed or in PDFs. Most example in this document use 2 split lines and a separate **Text** object instead, to avoid unexpected results, but having an embedded line can avoid problems when layout changes.

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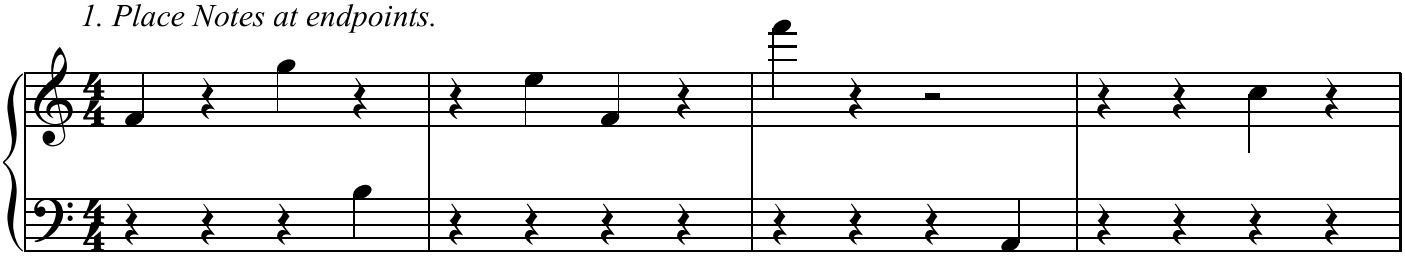
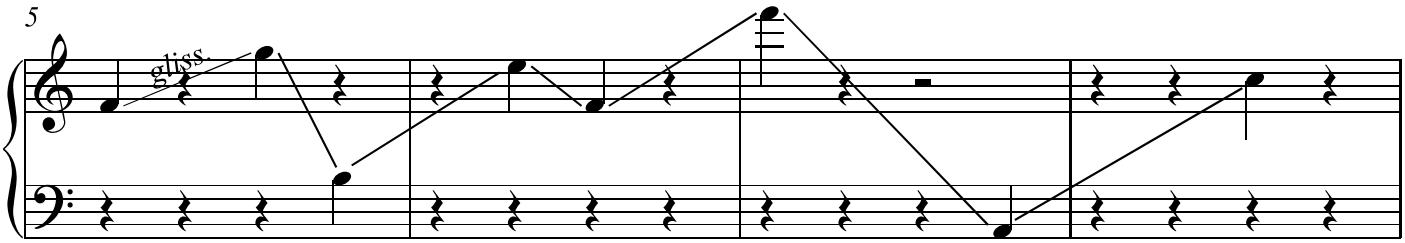
Contoured Glissando (demonstration, not to be copied)

You can just create **Gliss** and **Line** lines and drag them in place. It is often easier it you put in notes at endpoints and use as targets for the lines. Lines across staves always need to be dragged and are disturbed by staff spacing changes. Turn off **Magnetic Layout** for lines. Zoom in to join line ends.

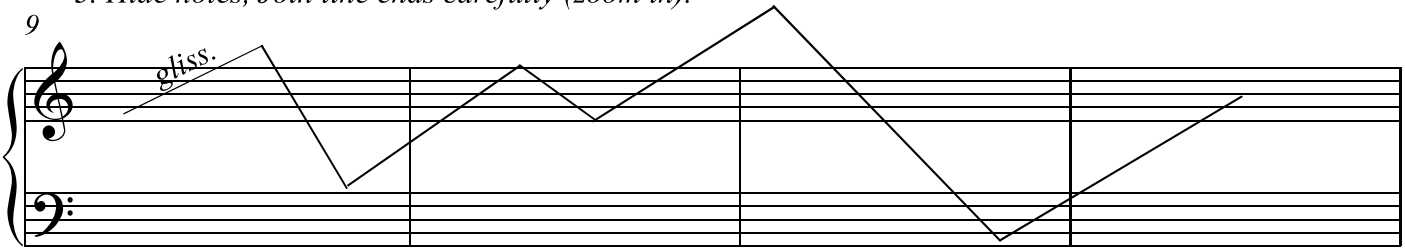
1. Place Notes at endpoints.



2. Connect notes with lines. Drag lines as needed across staves.

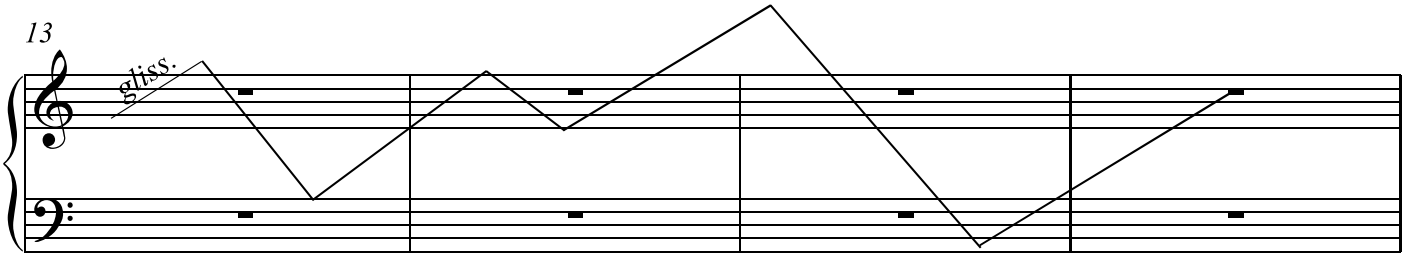


3. Hide notes, Join line ends carefully (zoom in).



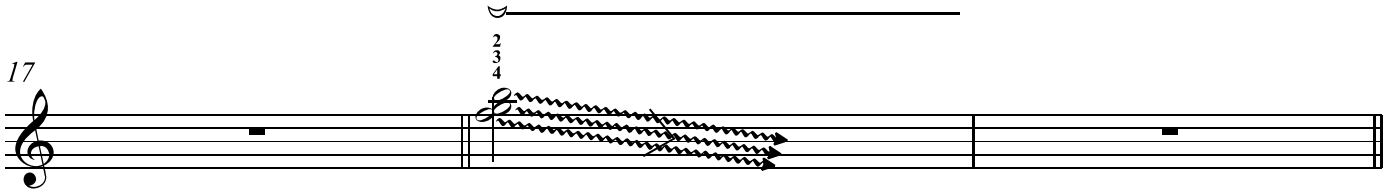
Another approach (no notes): hide barrests; hide barlines if desired later. From Lines menu, create one **Gliss** line, and a **Line** line. Select both lines, right click to turn off **Magnetic Layout**. Make 5 more copies of the **Line** lines. Zoom in to drag lines into a point. Having notes could make it easy to locate endpoints.
Adjust all the top staff first, then the bottom staff.

Note that if the staves are respaced, the lines will go out of alignment.



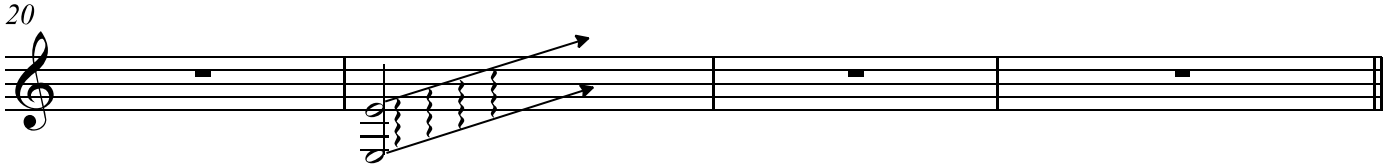
Falling Hail Glisssando

Custom **Nail effect line** with fingernail symbol at start. 3 custom arrow lines (**Arrow (2)**) with wavy trill line. 2 plain lines positioned mid-wavy lines to make an arrowhead. There are a lot of components, so this can be easily misaligned.



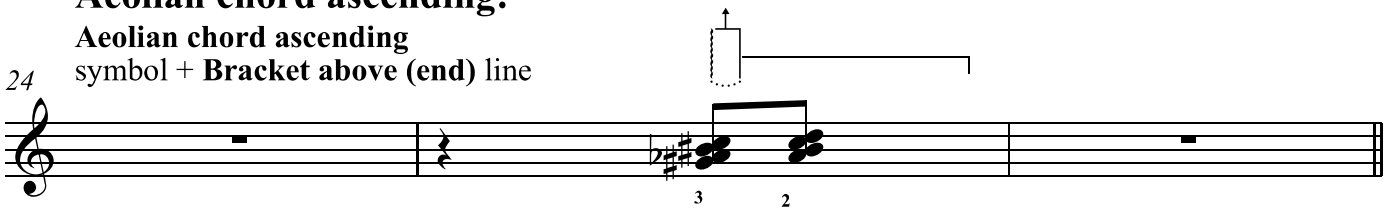
Phantom Glisssando

This is straightforward but tedious. Since the spacing between the lines can vary according to the notes in the chord, everything is a line. In each unit, there are 2 lines with arrowheads, and 4 **Arpeggio** lines. Create one of each, turn off **Magnetic Layout** for all lines, and copy and paste the rest. You need to position them all by hand, and once you have a full set, you can select the whole thing and copyand paste it, but the lines may get out of alignment when copied. You may have to reposition everything again. Zoom way in for best results.



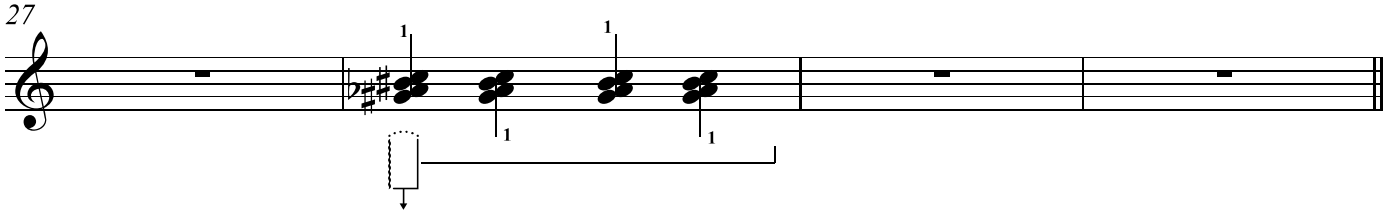
Aeolian chord ascending:

Aeolian chord ascending
symbol + **Bracket above (end)** line



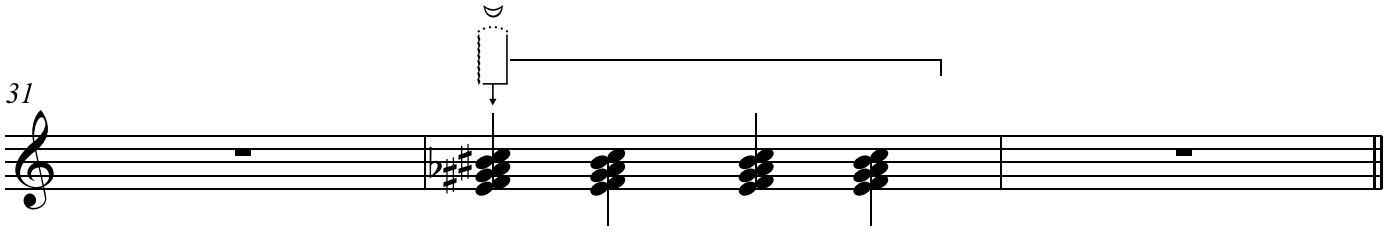
Aeolian chord descending:

Aeolian chord descending
symbol + **Bracket below (end)** line



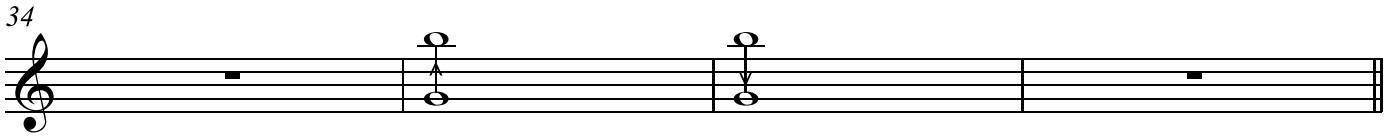
Falling Hail Aeolian chord:

Aeolian chord descending
symbol **plus Fingernail (beater) symbol**
plus **Bracket above (end)** line



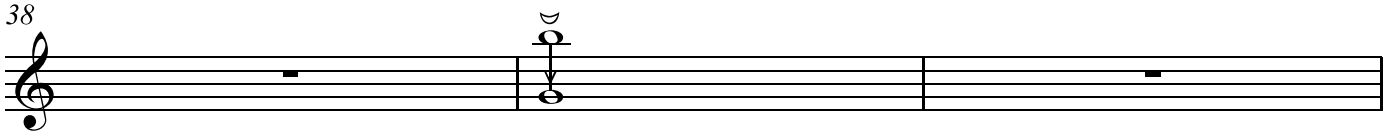
Gushing chord

2 whole or **Stemless** notes plus plain **Vertical** line plus separate **Arrowhead** symbols.
No **Magnetic Layout**. (I tried a custom line with a built-in arrowhead, but it was too hard to position the arrowhead vertically). 2 variations.



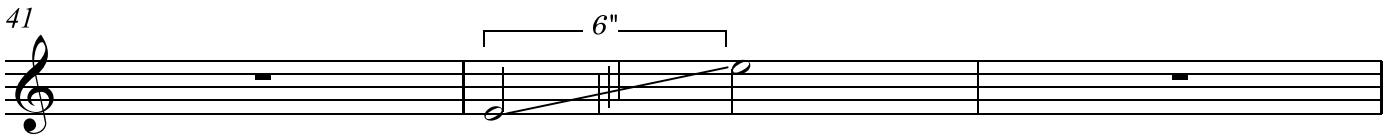
Falling Hail Gushing chord

2 whole or **Stemless** notes plus plain **Vertical** line plus separate **Arrowhead** symbols,
plus **Fingernail (beater)** symbol. No **Magnetic Layout**.



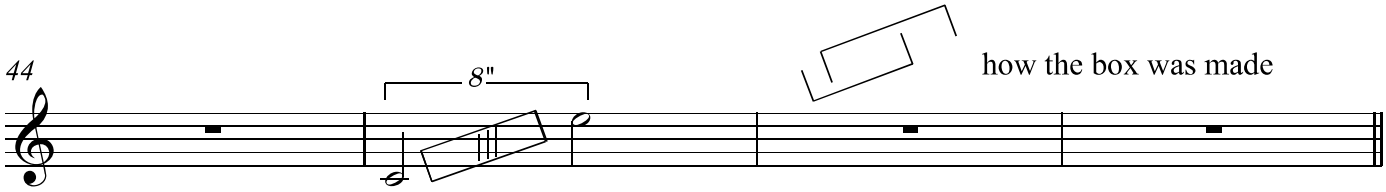
Glissando tremolo

Magnetic Gliss for gliss line if available. 2 custom horizontal partial bracket lines
(**Bracket below (start) horiz**, **Bracket below (end) horiz**) with gap between for text.
Harp Text for Lines Above text for numbers, no **Magnetic Layout.** 3 vertical lines either custom symbols
(**Glissando Tremolo** used in this example) or 3 separate **Vertical** lines.



Rustling tremolo

Magnetic Gliss for gliss line if available. **Harp Text for Lines Above** text for numbers, no **Magnetic Layout.** 2 custom horizontal partial bracket lines (**Bracket below (start) horiz**, **Bracket below (end) horiz**) with gap between for text. The 3 vertical lines are either custom symbols (**Rustling Tremolo** used in this example) or 3 separate vertical lines. Box is 2 custom bracket lines with tall hooks (**Bracket above tall hook**, **Bracket below tall hook**). Positioning and angle is tricky to produce. Once the angle is set, select a line at its midline, not at the end, to position to avoid changing the angle. The box needs to be made from lines to change angle and length. I would liked to have used a normal **Box** line, but it is horizontal only.

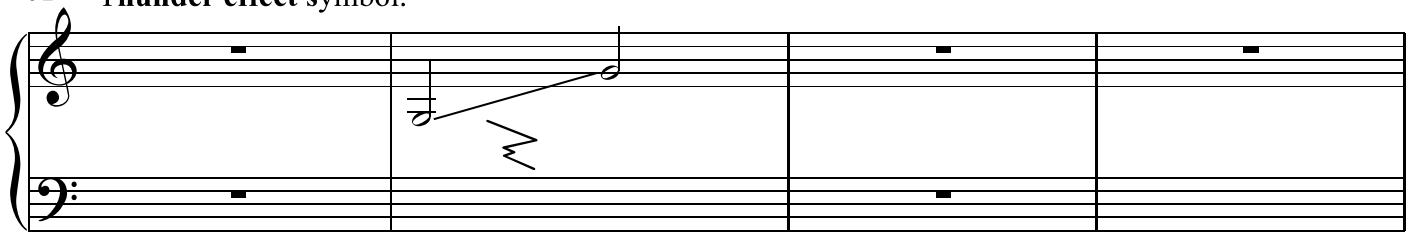


Crashing Thunder glissando

Stemless notehead style. Vertical line,arrowhead is Keyboard symbol **Toe 2**,
48 in grace note size.Custom **Thunder effect** symbol.

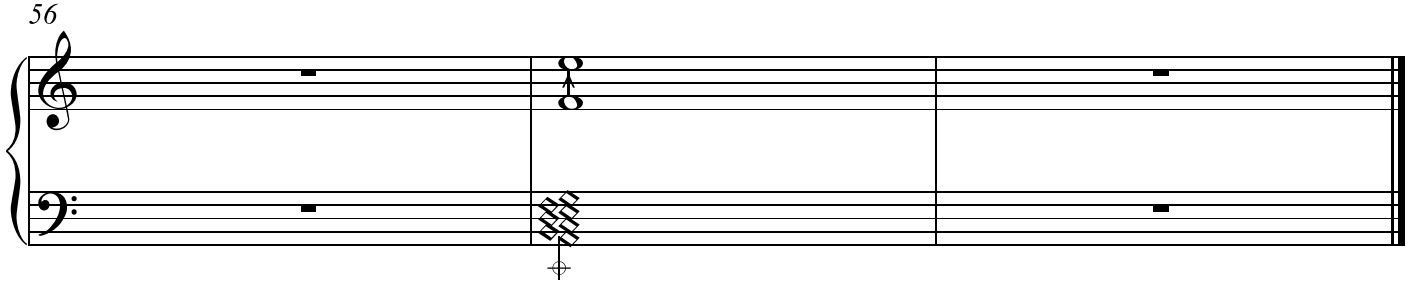
Smash glissando

Magnetic Gliss for line, if available, otherwise **Gliss** line.
52 T**hunder effect s**ymbol.



Washboard effect

Top staff normal **Vertical** line plus **Arrowhead** symbol.
Bottom staff, **Diamond** noteheads, custom **Damp** line - easier to position, more stable than line + symbol



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Notated in Sibelius 7 or later by Bob Zawalich, June 2020

Coloration Effects Pages 104 - 107

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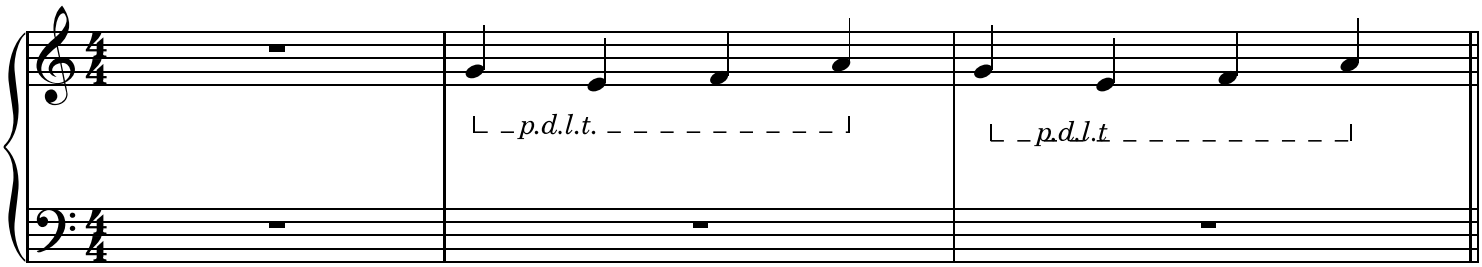
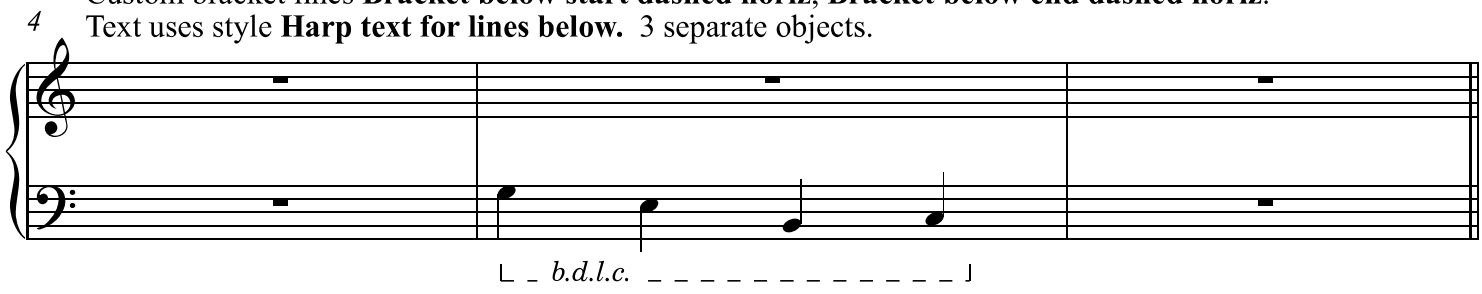
PDLT line

Custom bracket lines **Bracket below start dashed horiz**, **Bracket below end dashed horiz**.
Text uses style **Harp text for lines below. There are** 3 separate objects.
Alternate implementation in 3rd bar creates a custom line with Text at the start, where the Text uses Erase background, and the draw order of the entire set of "misc. lines" is set to be lower than the draw order of the Text. That requires extra work to be done in scores that use this element, so this document uses the 3-piece lines, and does not change the line draw order. This will look correct onscreen, but not when printed or exported to PDF unless draw order is changed.



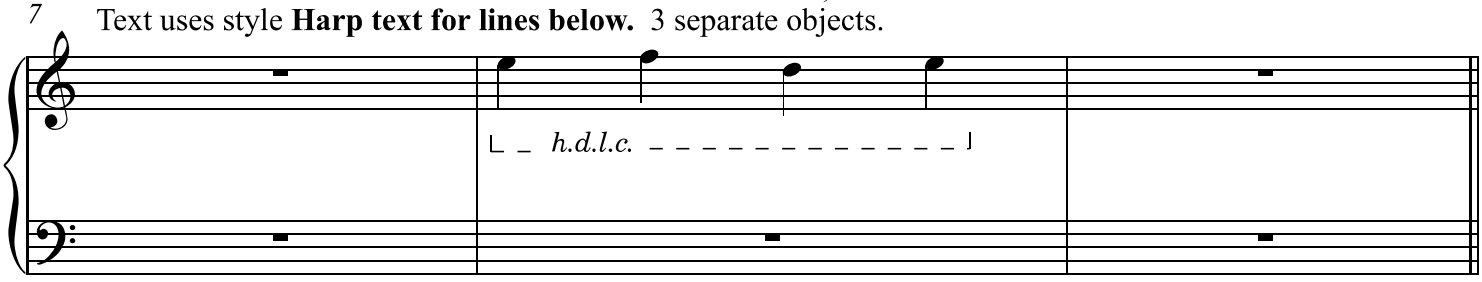
BDLC line

Custom bracket lines **Bracket below start dashed horiz**, **Bracket below end dashed horiz**.
Text uses style **Harp text for lines below.** 3 separate objects.



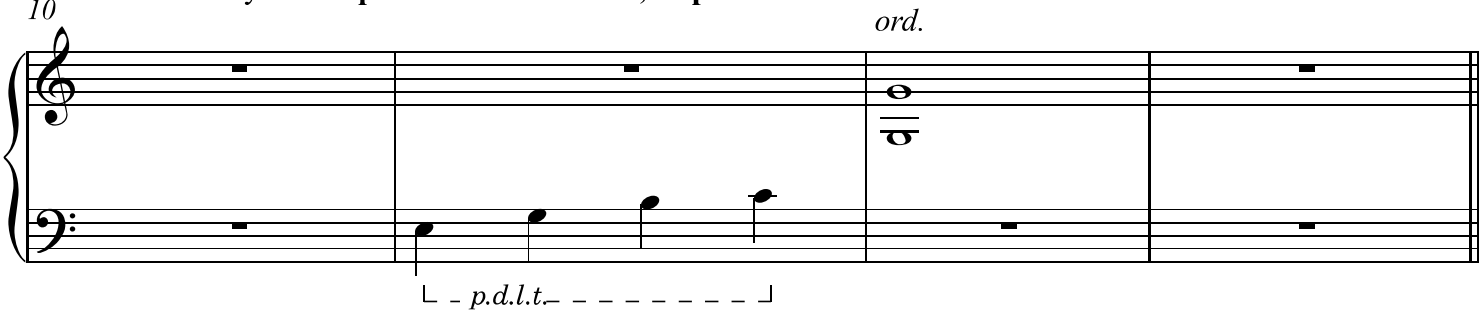
HDLC line

Custom bracket lines **Bracket below start dashed horiz**, **Bracket below end dashed horiz**.
Text uses style **Harp text for lines below.** 3 separate objects.



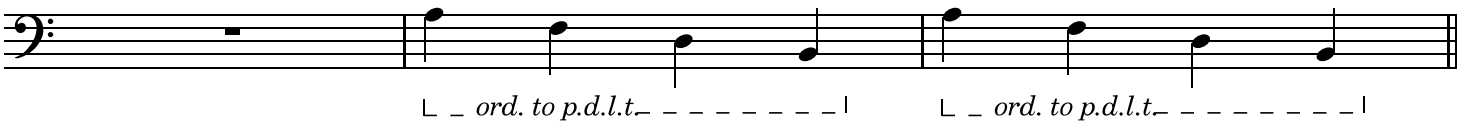
PDLT then ORD

Custom bracket lines **Bracket below start dashed horiz**, **Bracket below end dashed horiz**.
Text uses styles **Harp text for lines below, Expression.**



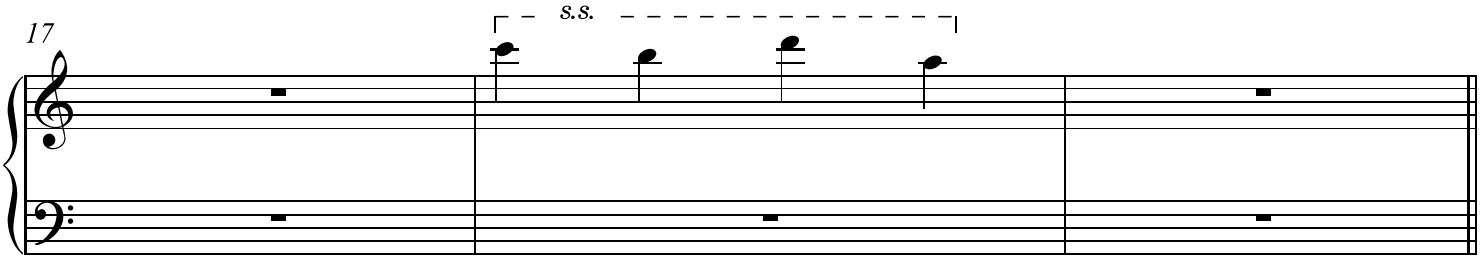
Ord to pdlt/pdlt to ord

Custom bracket lines **Bracket below start dashed horiz**, **Bracket below end dashed horiz**.
Text uses style **Harp text for lines below.** 3 separate objects.

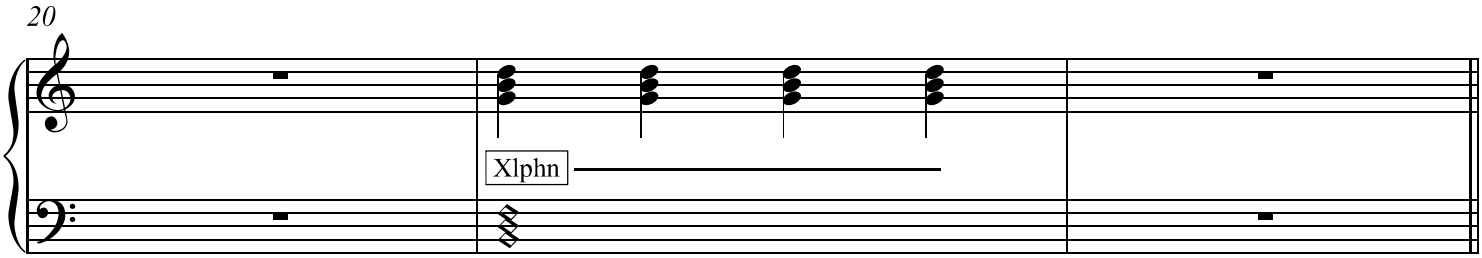


Short string

Custom bracket lines **Bracket above start dashed horiz**, **Bracket above end dashed horiz**.
Text uses style **Harp text for lines above.** 3 separate objects.

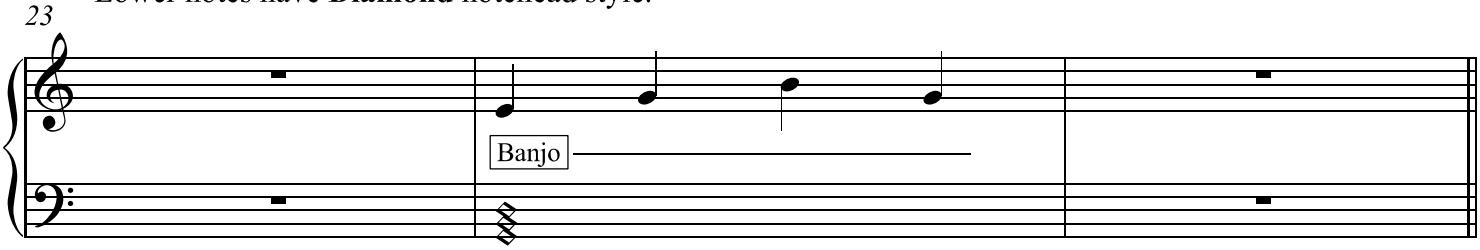


Xylophonic effect



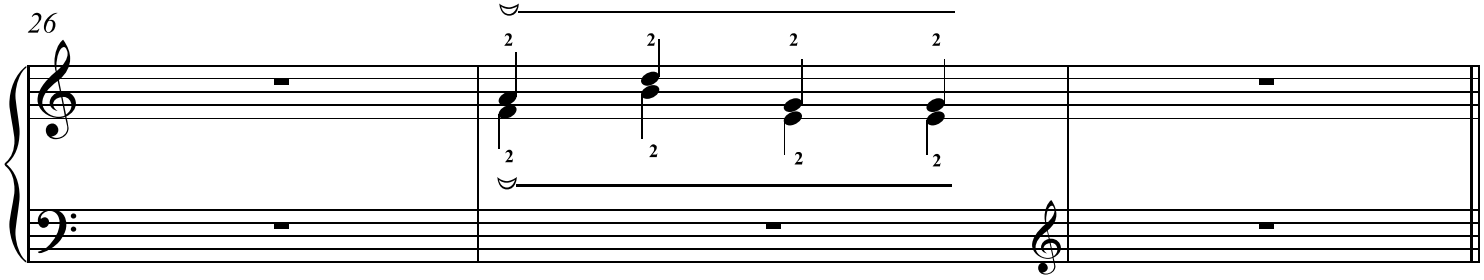
Banjo effect

Custom **Banjo effect line** line with leading text.
Lower notes have **Diamond** notehead style.



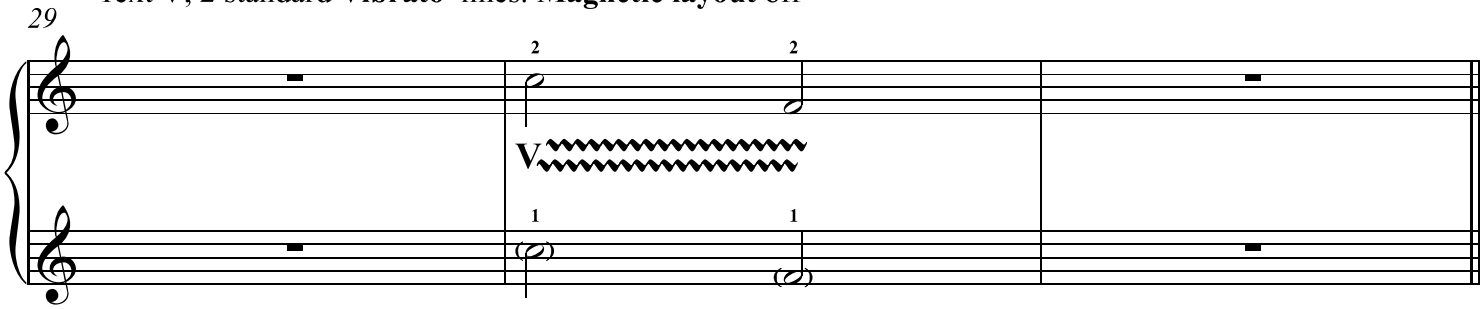
Nail effect

Custom **Nail effect line** line with leading symbol.
Standard fingering text.



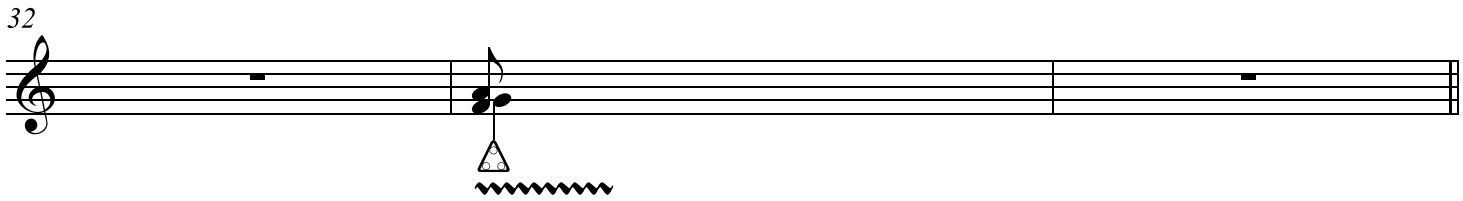
Vibrato effect

Text **V**, 2 standard **Vibrato** lines. **Magnetic layout** off



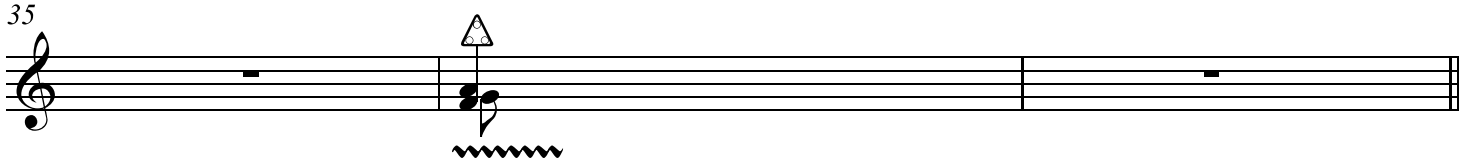
Muted effect: Soundboard mute

Standard **Vibrato** line, custom **Muted effect** triangle mute symbol
(no tilted triangle available to match symbol in the book)



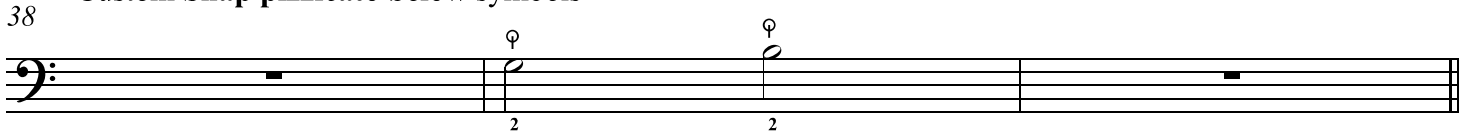
Muted effect: Mid-string mute

Standard **Vibrato** line, custom **Muted effect** triangle mute symbol
(no tilted triangle available to match symbol in the book)



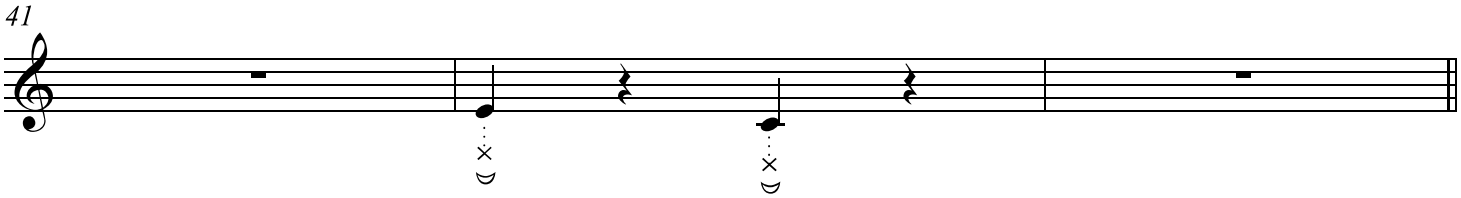
Bartok Pizzicato effect

Custom **Snap pizzicato below** symbols



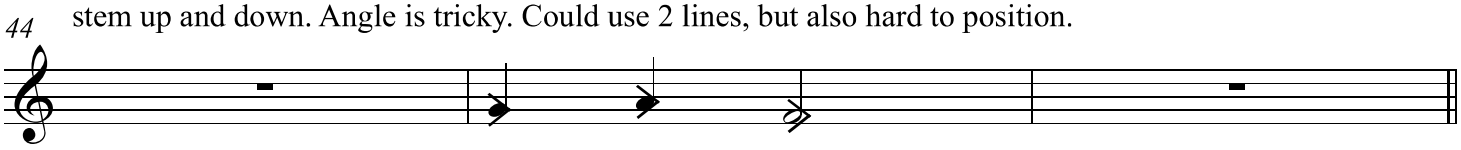
Nail flick

Custom **Vertical dotted line X,** with **X** notehead symbol,
custom **Fingernail (beaters)** symbol



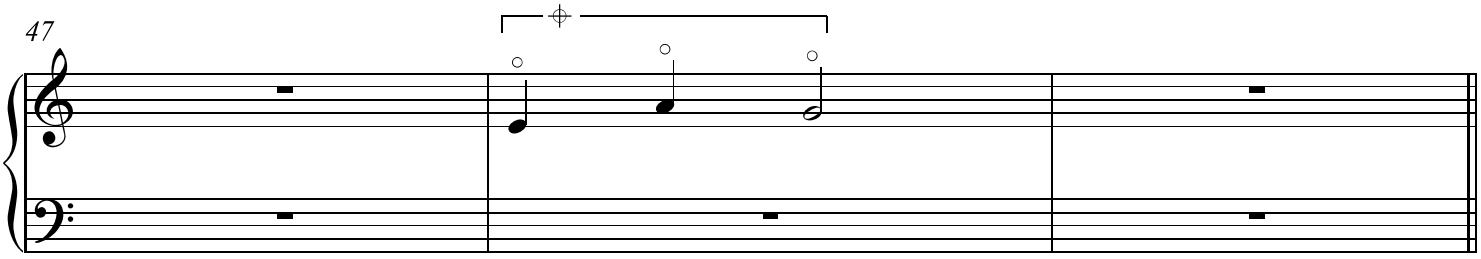
Pinched pitch

Uses custom **Forty five degree corner** symbol of grace note
stem up and down. Angle is tricky. Could use 2 lines, but also hard to position.



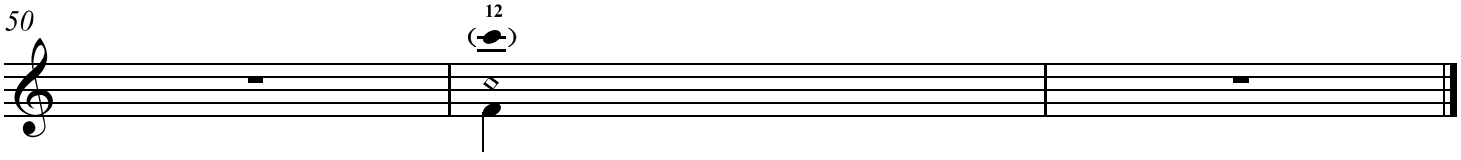
Xyloharmonic

Line spacing is done with 2 standard partial bracket lines plus
Round half notehead lines symbol. Select 2 lines & symbols,
then align in row. Easy to disturb, but looks right.



Irregular harmonics

All quarter notes. Notehead styles: bottom **Normal**, voice 3,
middle custom **White Diamond Stemless,** Top note **Stemless**
with brackets from **keypad layout 2. Fingering** text.



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Notated in Sibelius 7 or later by Bob Zawalich, June 2020

Spotlight Effects Pages 108 - 112

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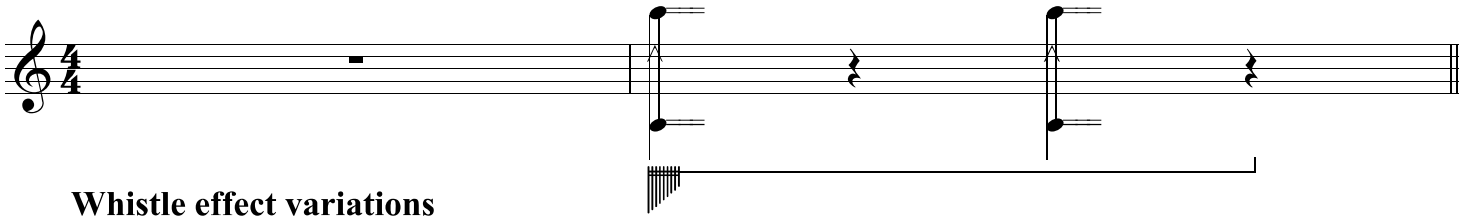
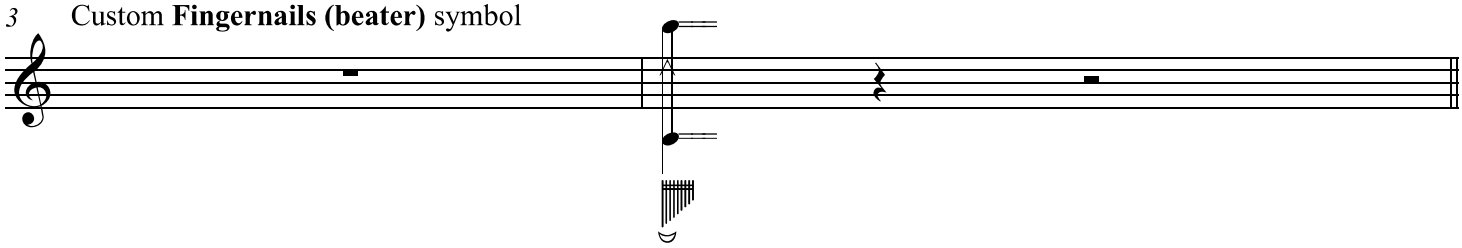
Whistle effects

Custom notehead, **Normal No Ledger**. Second "stem" is a standard **Vertical line** line.
Arrowhead and whistle are symbols. Horizontal double line is custom **Double thin horizontal line** symbol. Hook line is a custom **Bracket below (end) horiz** line. (14 separate objects make up this effect.)

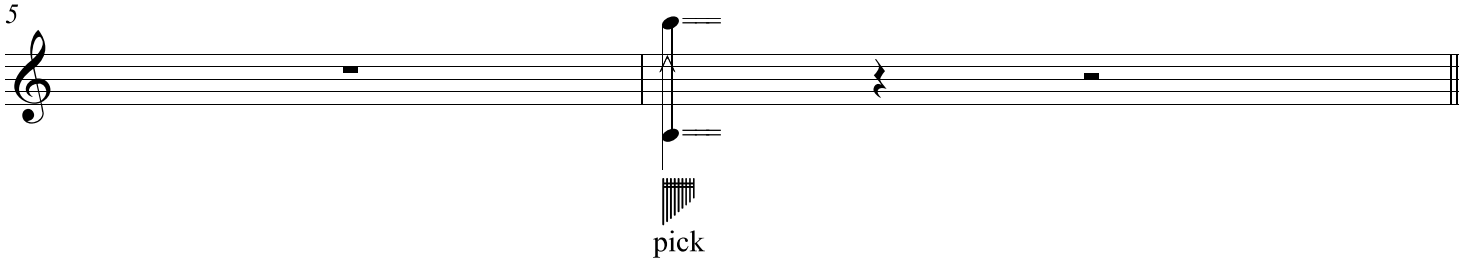


Whistle effect variations

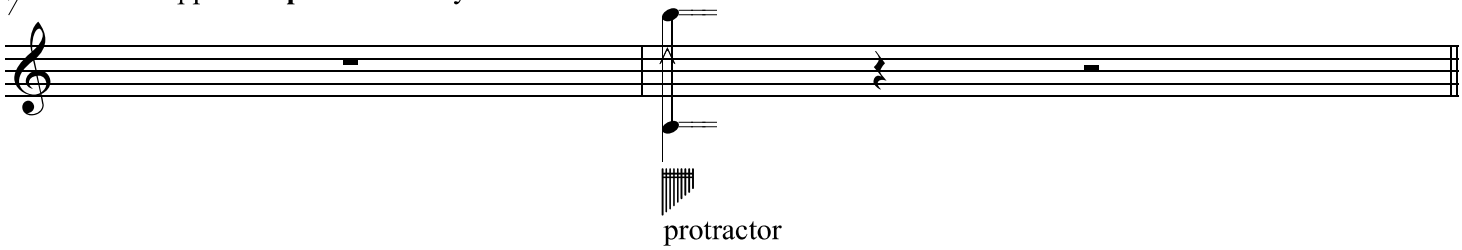
3 Custom **Fingernails (beater)** symbol



5

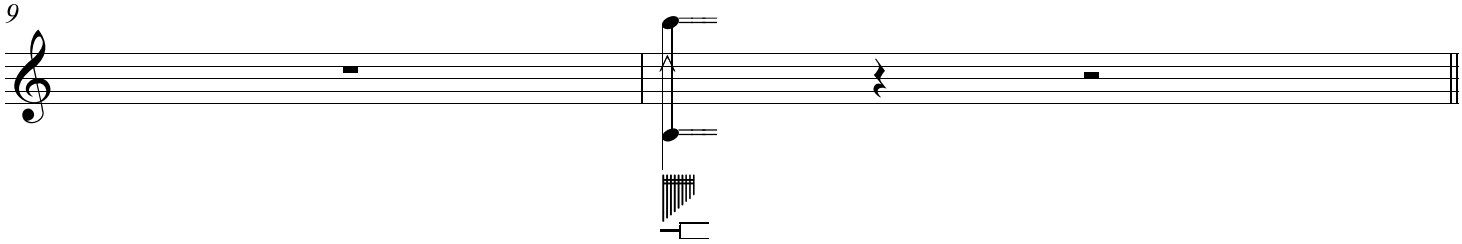


7 Text swapped for **proctractor** symbol in book



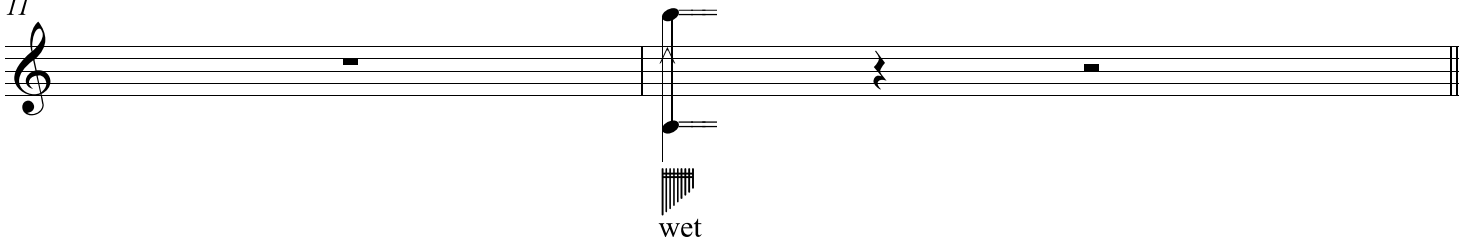
Custom **Tuning fork horizontal** symbol

9



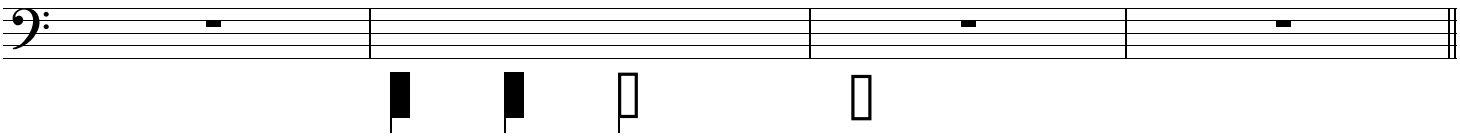
Water drop symbol from book
omitted (unavailable)

11



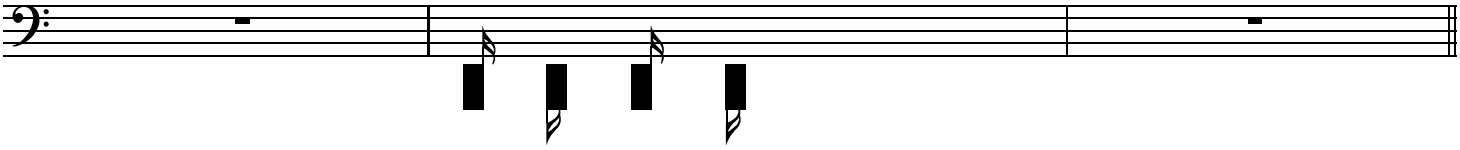
Gong effect

13 Custom **Cluster black quarter down, Cluster white quarter down, Cluster white quarter down** symbols



Gong Tremolo 1

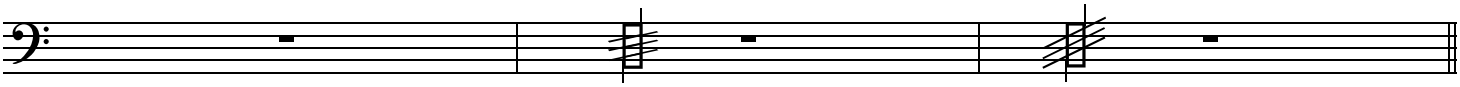
17 Custom **Cluster black quarter down, Cluster white quarter down,** symbols plus standard note flag symbols



Gong Tremolo 2

First example is a custom **White quarter down slashed** symbol, using available symbols. Alternate in the next bar is a custom **Cluster white quarter down** symbol plus **Vertical line** symbol plus 3 lines. (3 separate objects). The alternate needs more setup, and is trickier to move, but matches the appearance in the book better.

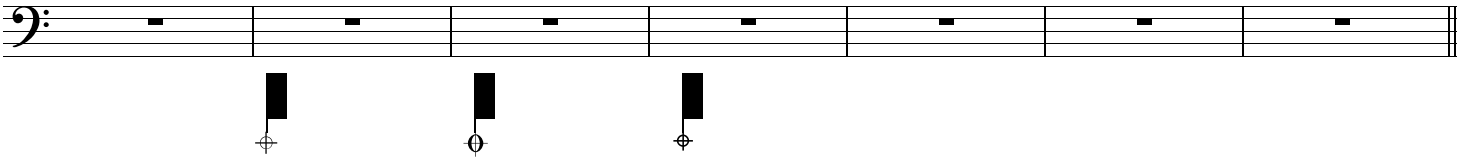
20



Dead Gong

Custom **Cluster black quarter down** symbols plus damp symbols (**Round half notehead lines**, **Damp**), and standard Sibelius **Damp** symbol for options.

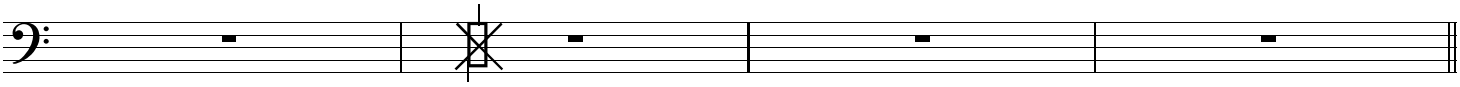
23



Clap Slap Effect

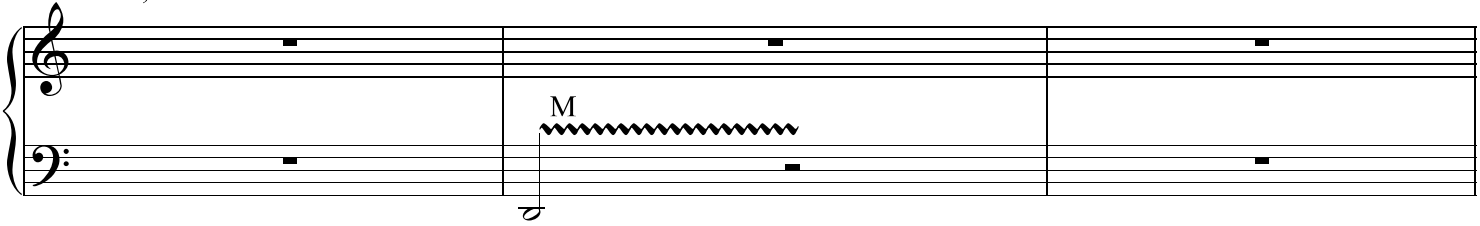
Custom **Cluster white quarter down** symbol plus **Vertical line** symbol plus standard **Suppressed break** symbol

30



Metallic Buzz Effect

34 Text, standard **Vibrato** line



Metallic Tremolo Effect

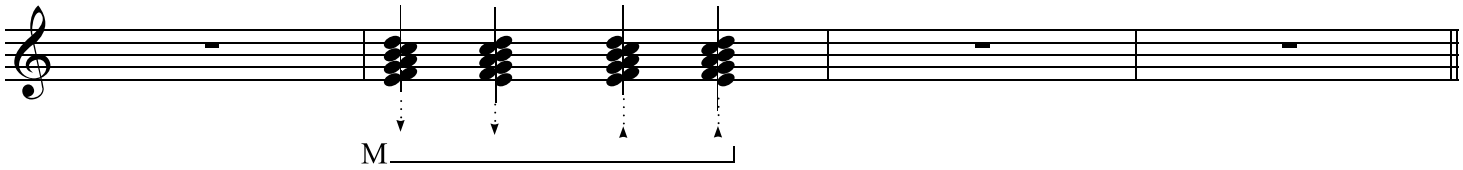
Notes with **Shaped Notehead 6** style. Stems dragged away to hide (could make custom stemless notehead). **Magnetic gliss. Box** line. 2 Overlapped cue size **caesura** symbols for lines in box.

37

Metallic Chord Effect

Text, custom **Bracket below (end) horiz** line

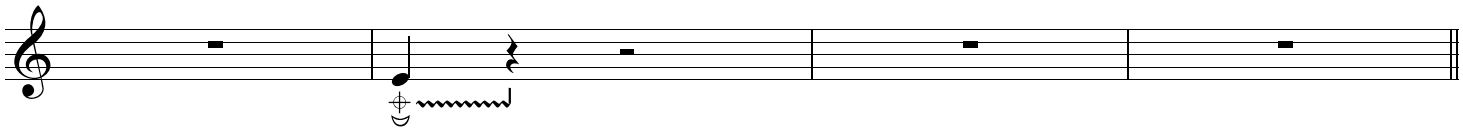
41



Sizzle muffle

Standard **Round half notehead lines** symbol, custom **Fingernails (beater)** symbol, custom **Trill line end hook** line

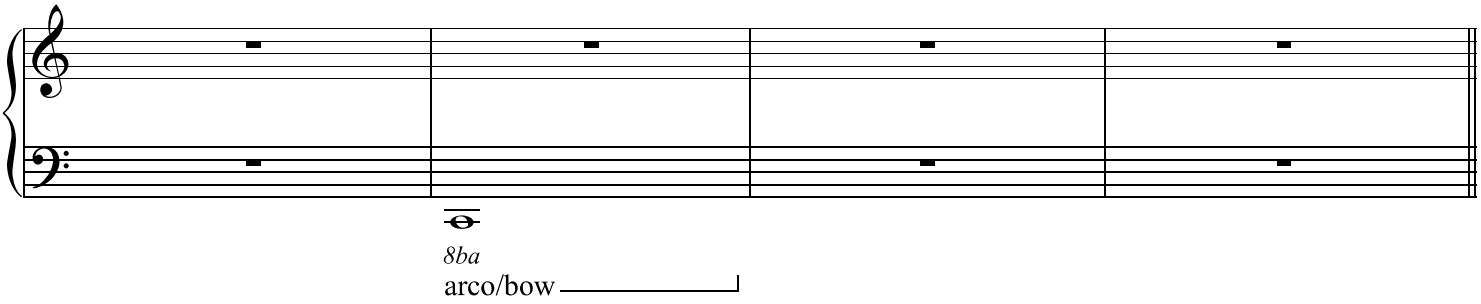
45



Bowed string effect 1

Text, custom **Bracket below (end) horiz** line

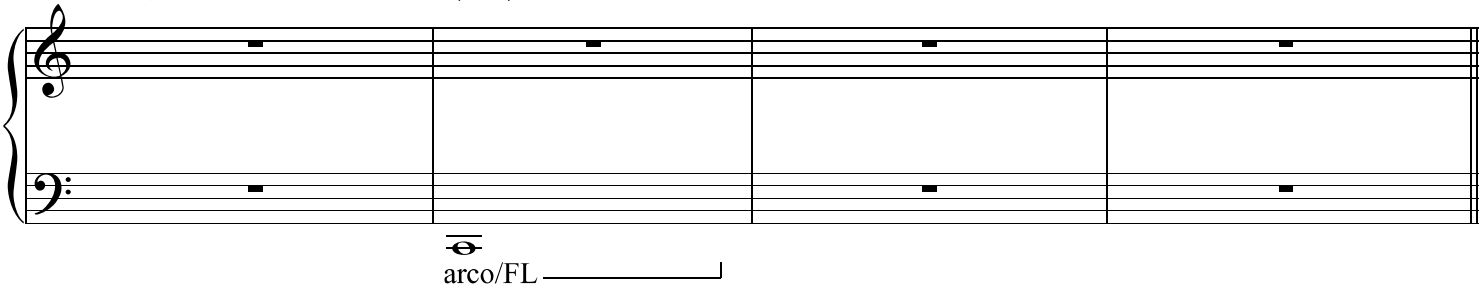
49



Bowed string effect 2

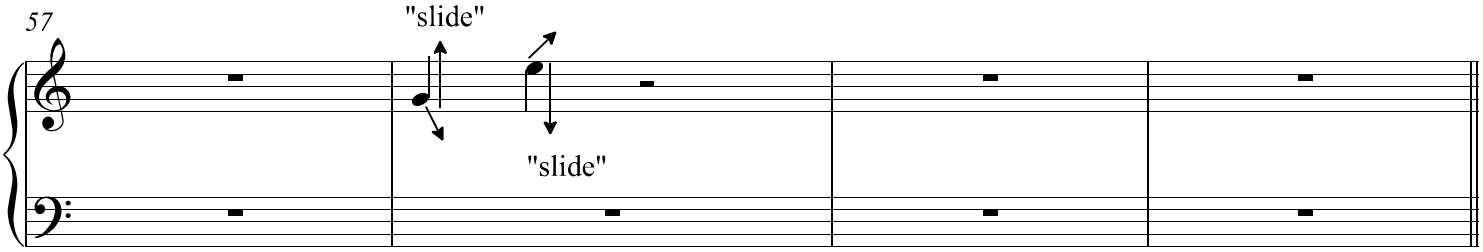
Text, custom **Bracket below (end) horiz** line

53



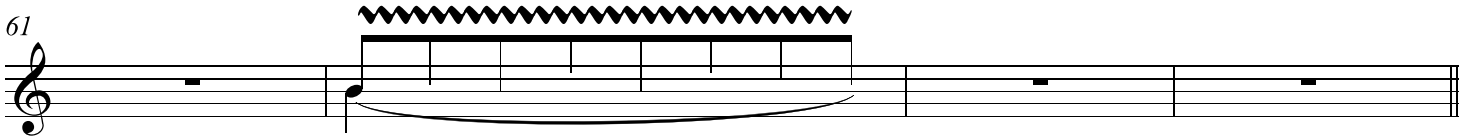
Single string slide effect

Text, standard **Arrow** lines. Different arrowheads compared to Yolanda's book.



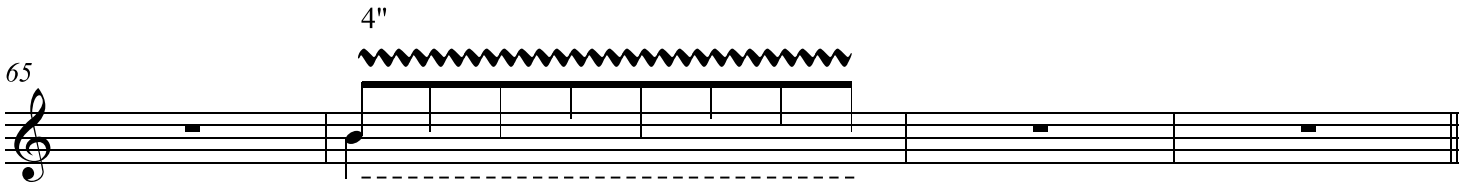
Single string glissando effect 1

8th notes. All but first use standard **Headless** notehead style. Slur. Down stem for first note is standard **Vertical line** symbol. Wavy line is standard **Wide vibrato** line



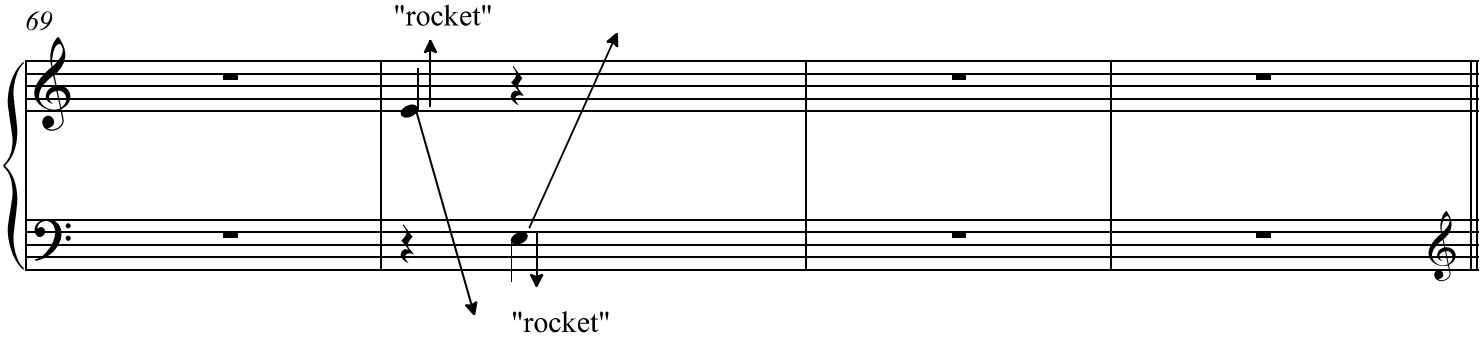
Single string glissando effect 2

8th notes. All but first use standard **Headless** notehead style. Down stem for first note is standard **Vertical line** symbol. Wavy line is standard **Wide vibrato** line. Dashed line is standard **Dashed** line.



Rocket slide effect

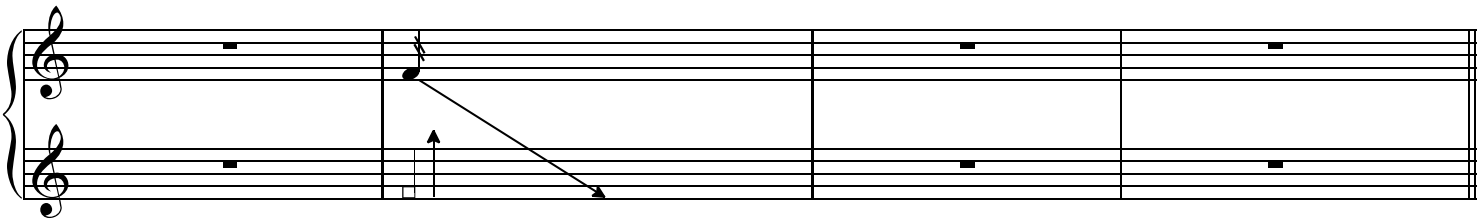
Text, standard **Arrow** lines.



Sliding chromatic scale - Downward

Standard **Arrow** lines. Lower note has notehead style **Shape note 6**.
Custom **Double slash stem** symbol.

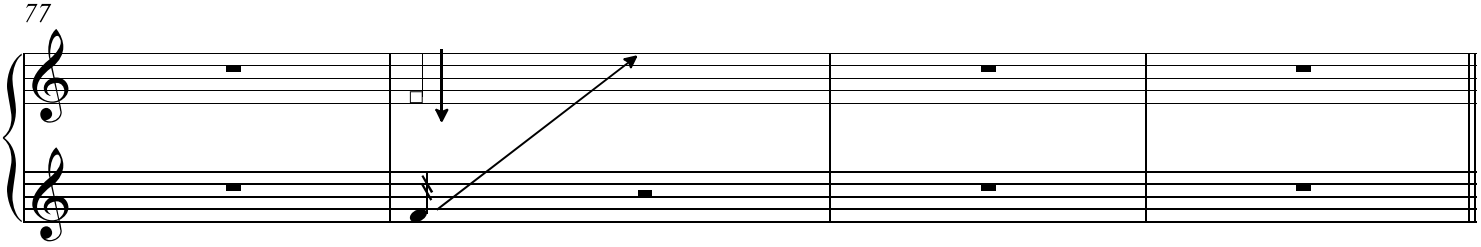
73



Sliding chromatic scale - Upward

Standard **Arrow** lines. Upper note has notehead style **Shape note 6**.
Custom **Double slash stem** symbol.

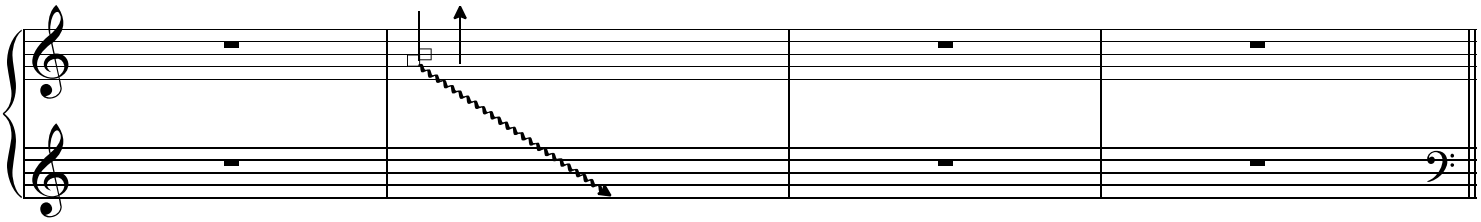
77



Quivering glissando - Downward

Standard **Arrow** lines. Upper notes have notehead style **Shape note 6**.
Custom **Arrow wavy trill** line

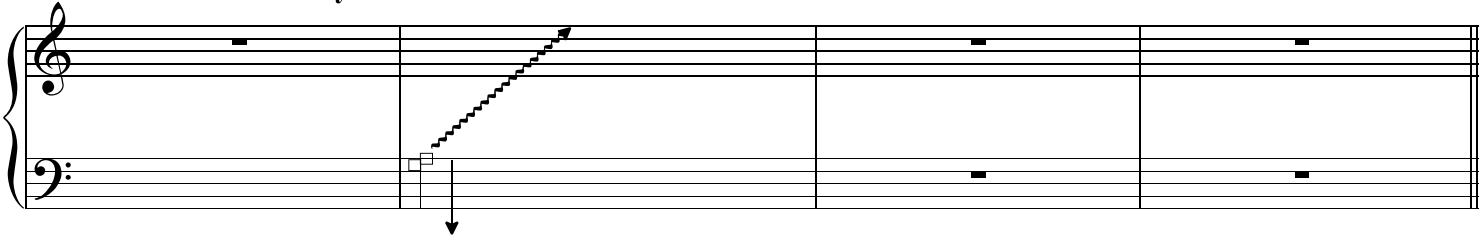
81



Quivering glissando - Upward

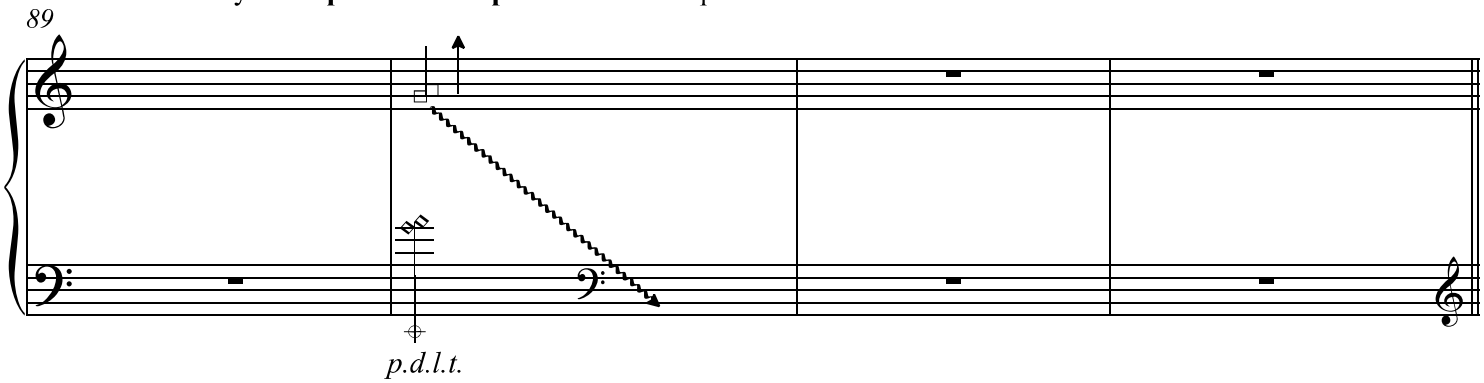
Standard **Arrow** lines. Lower note has notehead style **Shape note 6**.
Custom **Arrow wavy trill** line

85



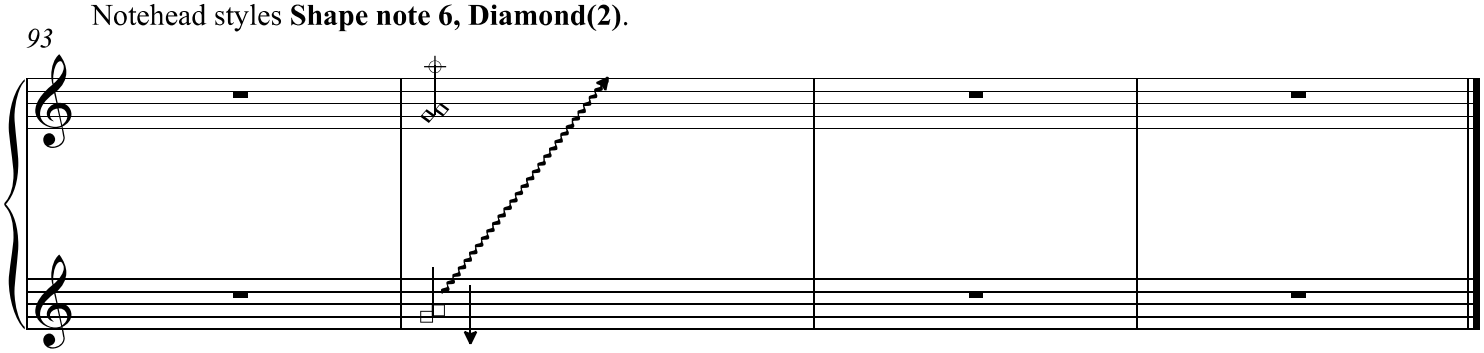
Muffled quivering glissando - Downward

Standard Arrow lines, custom **Arrow wavy trill** and **Muffle** lines.
Notehead style **Shape note 6**. **Expression** text for p.d.l.t.



Muffled quivering glissando - Upward

Standard Arrow lines, custom **Arrow wavy trill** and **Muffle** lines.
Notehead styles **Shape note 6, Diamond(2)**.



Special Effects from Chapter 21 of *The Composer's Guide to Writing Well for the Modern Harp*, by Yolanda Kondonassis

Notated in Sibelius 7 or later by Bob Zawalich, June 2020

Pedal Effects Pages 113 - 115

* To use this score you first need to install the free **Norfolk Harp Std font**, which contains many of the harp-specific symbols that are used. There should be information on acquiring the font where you found this score.
* Each notated effect can be copied and pasted into another score, which will transfer any included custom object definitions into that score.
* Each effect can consist of multple objects, which must all be selected to copy and paste the effect.
* Each effect is notated in at least 2 bars on a single system. The descriptive text is always in the first of these bars, and the effect itself will be alone in its bar(s), and you can select the effect by selecting the entire bar(s).
* There may be empty bars at the end of a system for better spacing.
* Many of the component objects in an effect will have **Magnetic Layout** turned off.
* Combinations of text with **Erase Background** and a line will work in PDFs and printing only if the draw order of the line is smaller than the draw order of the text, as shown in **Layout>Magnetic Layout> Magnetic Layout Options**. If the line and text are separate objects, find the numeric draw order value of the **Text** by using **Appearance>Order>Send Backward**, then **Appearance>Order>Send Forward** to return to the original value. That will give a number rather than "Default". Now select the Line, and type a number 1 smaller than the **Text** draw order into the **Order** edit box in **Appearance>Orde**r. This will ensure that **Erase Background** will work when printed or in PDFs. Most example in this document use 2 split lines and a separate **Text** object instead, to avoid unexpected results, but having an embedded line can avoid problems when layout changes.

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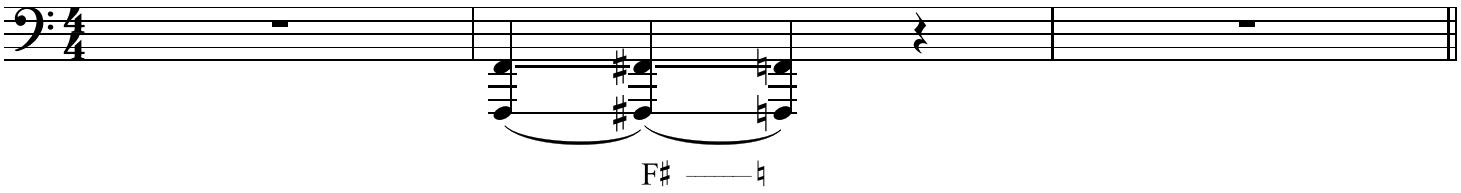
in reference to *The Composer's Guide To Writing Well for the Harp*, by Yolanda Kondonassis.

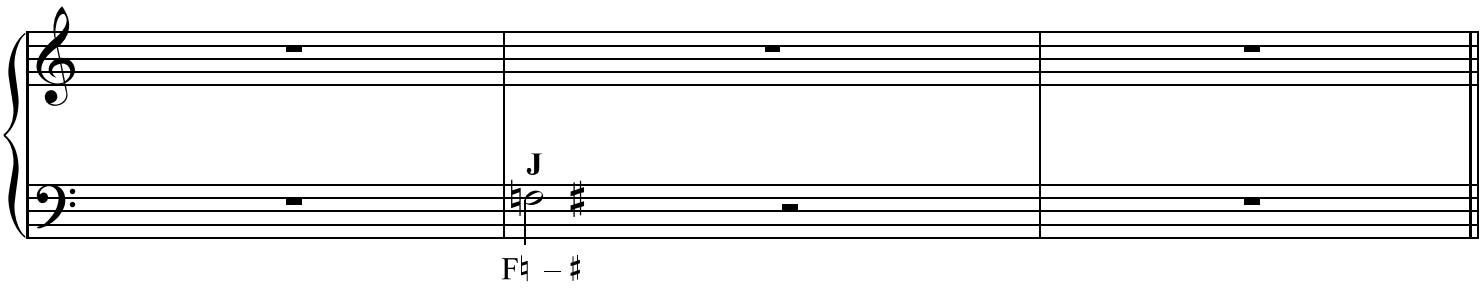
Traditional Pedal Glissando

Use **Magnetic Glisses** or **Gliss** lines between notes. For text create a **Text** object with **Technique Below** text style, and separate the pitches with a space, some underscorte characters, and a space. Select the underscores while still editing the text, and in the Inspector turn the superscript property (T[1]) on .



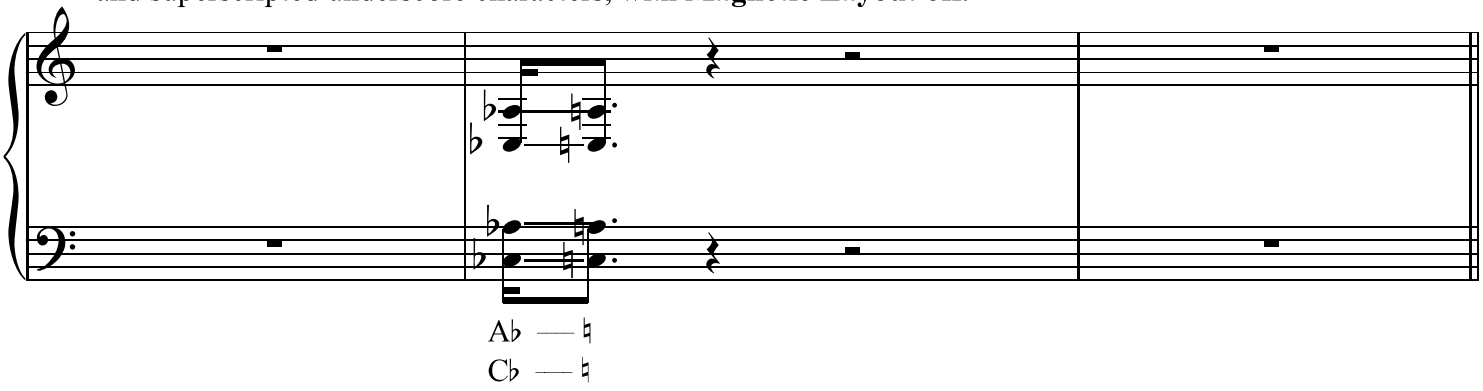
Jazz slide 1:

Drag a ♯ symbol in place. Pitches are **Text** with a single **em-dash** from the right-click menu as a separator. No playback for this.



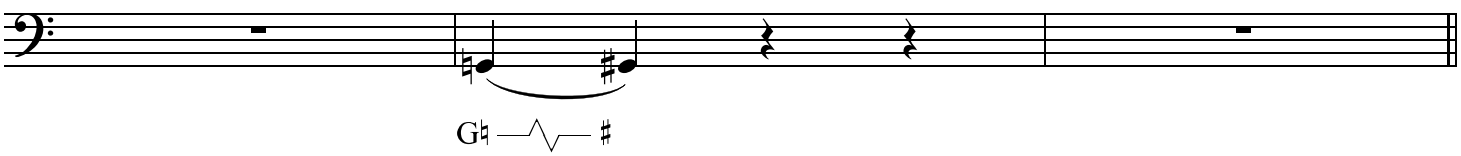
Jazz slide 2:

Use **Magnetic Glisses** or the **Lines Between Notes** plugin. Pitches are text separated with spaces and superscripted underscore characters, with **Magnetic Layout** off.



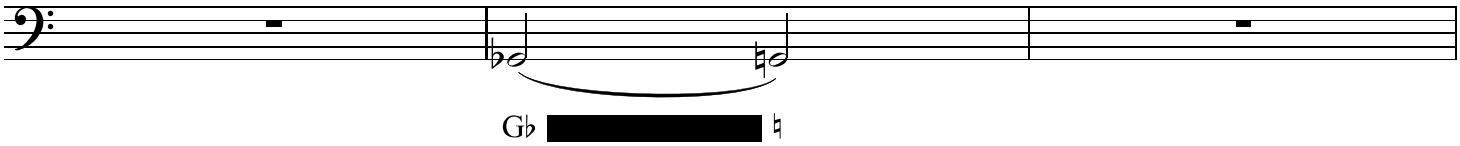
Grinding slide

Line between text is tracked dashes with spaces in the middle. The zig zag is 2 **Arrowhead** symbols made into a custom symbol (**Grinding slide**) and dragged in place and aligned to dashes. Alignment is not perfect but pretty good at small and medium sizes. Can also fabricate zig zag from separate lines



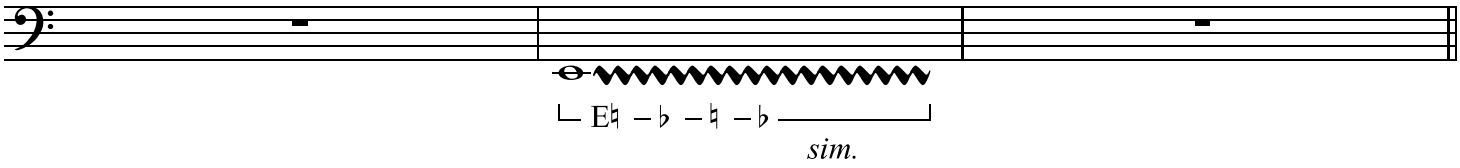
Filled slide

Text pitch names separated by spaces. Black line is
13 custom horizontal line 2 spaces wide (**Thick line**).



Pedal Tremolo

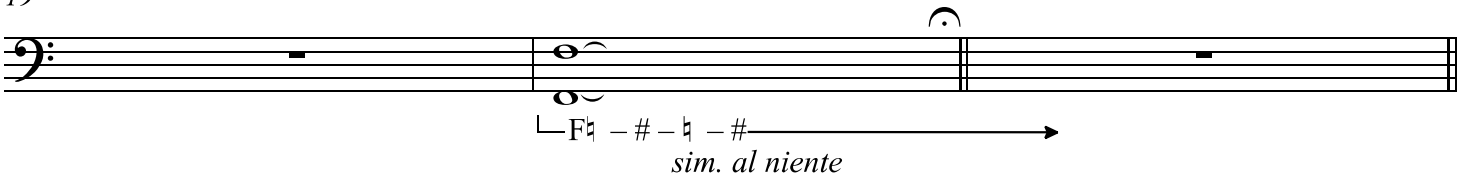
Wide vibrato line.**Bracket up line**.Text is **Technique Below with en-dash separators** for pitches. *sim*. is **Expression** text. Brackets are **Bracket below (start) horiz,** and **Bracket below (end) horiz.**
16 Objects used: note plus 3 lines, 2 text objects



Decaying rhythmic slide

Normal notes, **LV up** and **LV down** symbols (add with **Add LV Symbols to Notes** plugin). Can use **LV Ties** in **Sibelius Ultimate 2020.3** or later. **Fermata** symbol. Text is **Technique Below** with **en-dash** separators. 2 lines for bracket. Open with **Bracket below (start) horiz**, end with **Arrow**. Use **align in row** to align lines. Turn off **Magnetic Layout**.

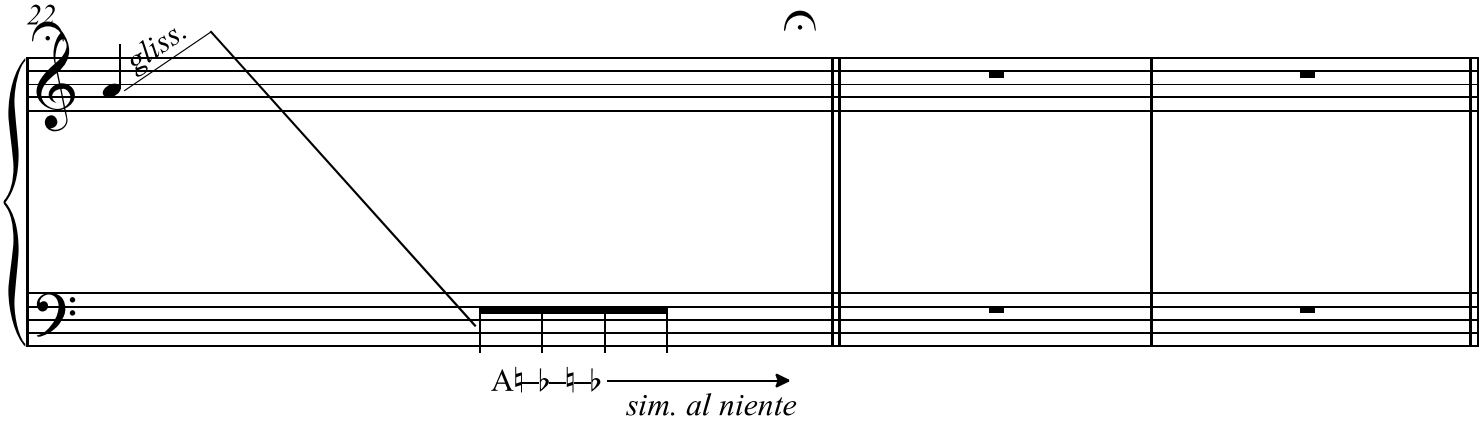
19



Post-glissando decaying rhythmic slide

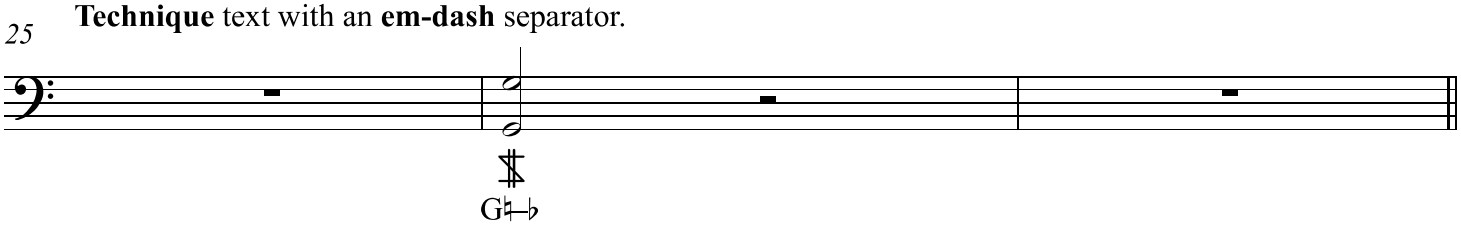
2 lines, one **Gliss** (could be **Magnetic Gliss**), one plain line. Drag into place. Text is **Technique Below** with **en-dash** separators. **Arrow** line. sim is **Expression** text. Notes can be done as symbols, but I used 16th notes with **Headless** notehead styles. I hid the beams and dragged a **Beam** line where the beams would have been. **Fermata** symbol.

22



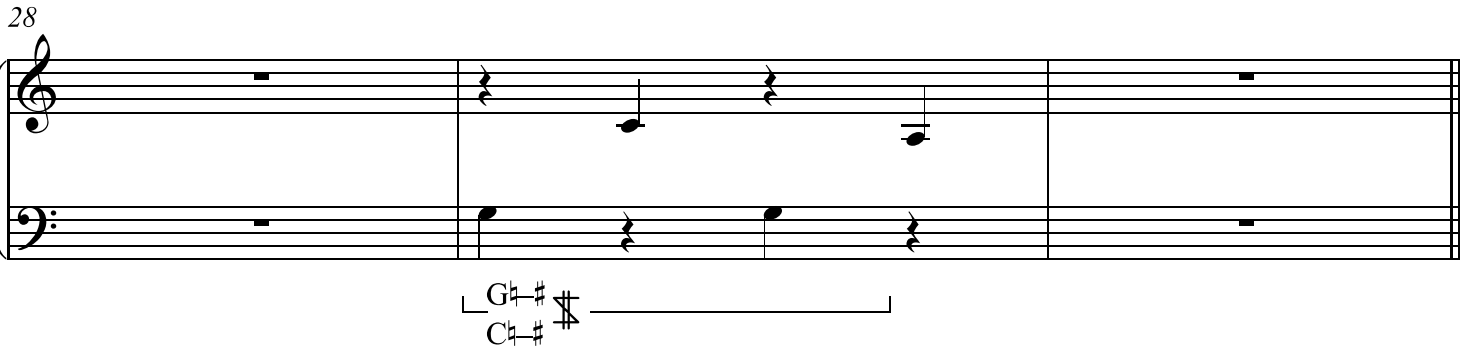
Metallic quarter-tone

Metallic sound symbol from **Norfolk Harp** font (reversed compared to Yolanda's book)
Technique text with an **em-dash** separator.



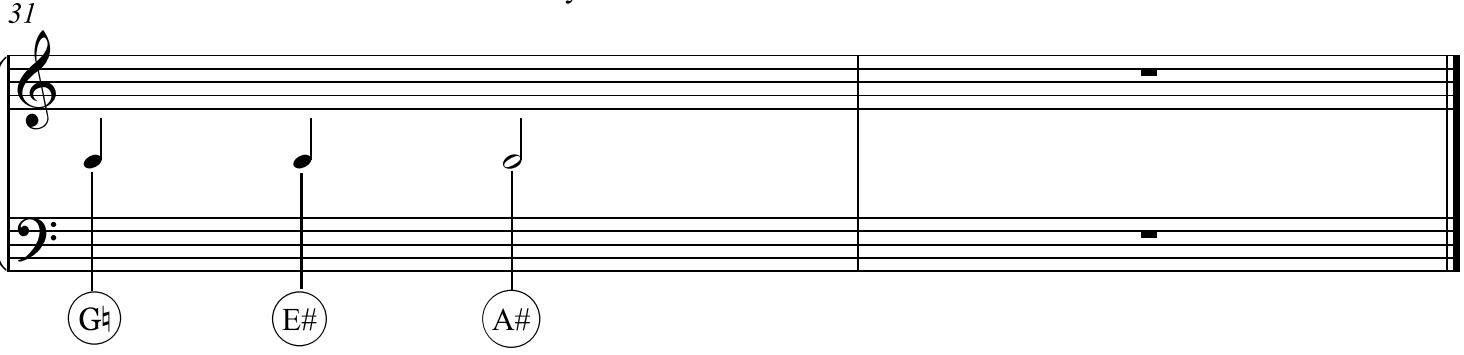
Fixed metallic quarter-tone

Metallic sound symbol from **Norfolk Harp** font (reversed compared to Yolanda's book). Limited size available, since it is a symbol. 2 separate bracket line pieces (**Bracket below start horiz**, **Bracket below end horiz**). Align lines with **Align in Row**.



Esoteric sounds

Notes with custom notehead style, **Normal No Ledger**. Adjust stem length (**Y** value in **Inspector**, **General** pane). **Vertical** lines, no **Magnetic Layout**. Put in place before adding text. Text in custom **Plain text circled** text style.



Special Effects from Chapter 21 of *The Composer's Guide to Writing Well for the Modern Harp*, by Yolanda Kondonassis

Notated in Sibelius 7 or later by Bob Zawalich, June 2020

Percussive Effects and Prepared Effects, Pages 116 - 119

* To use this score you first need to install the free **Norfolk Harp Std font**, which contains many of the harp-specific symbols that are used. There should be information on acquiring the font where you found this score.
* Each notated effect can be copied and pasted into another score, which will transfer any included custom object definitions into that score.
* Each effect can consist of multple objects, which must all be selected to copy and paste the effect.
* Each effect is notated in at least 2 bars on a single system. The descriptive text is always in the first of these bars, and the effect itself will be alone in its bar(s), and you can select the effect by selecting the entire bar(s).
* There may be empty bars at the end of a system for better spacing.
* Many of the component objects in an effect will have **Magnetic Layout** turned off.
* Combinations of text with **Erase Background** and a line will work in PDFs and printing only if the draw order of the line is smaller than the draw order of the text, as shown in **Layout>Magnetic Layout> Magnetic Layout Options**. If the line and text are separate objects, find the numeric draw order value of the **Text** by using **Appearance>Order>Send Backward**, then **Appearance>Order>Send Forward** to return to the original value. That will give a number rather than "Default". Now select the Line, and type a number 1 smaller than the **Text** draw order into the **Order** edit box in **Appearance>Orde**r. This will ensure that **Erase Background** will work when printed or in PDFs. Most example in this document use 2 split lines and a separate **Text** object instead, to avoid unexpected results, but having an embedded line can avoid problems when layout changes.

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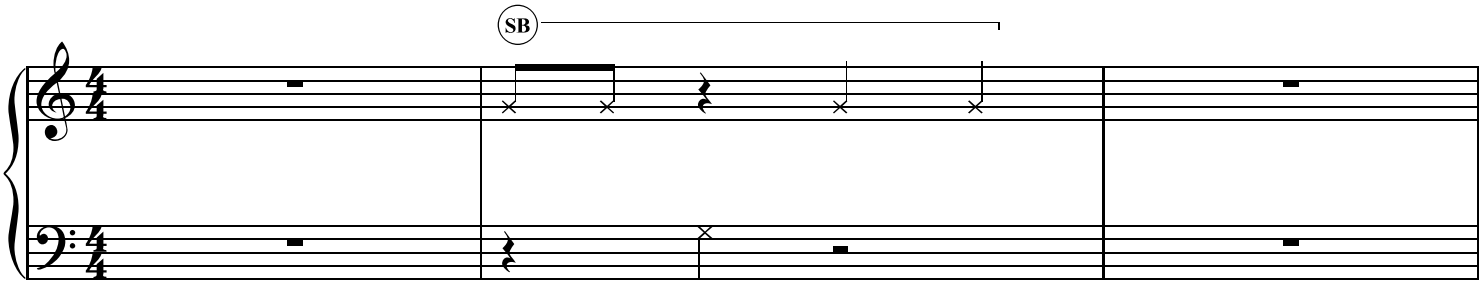
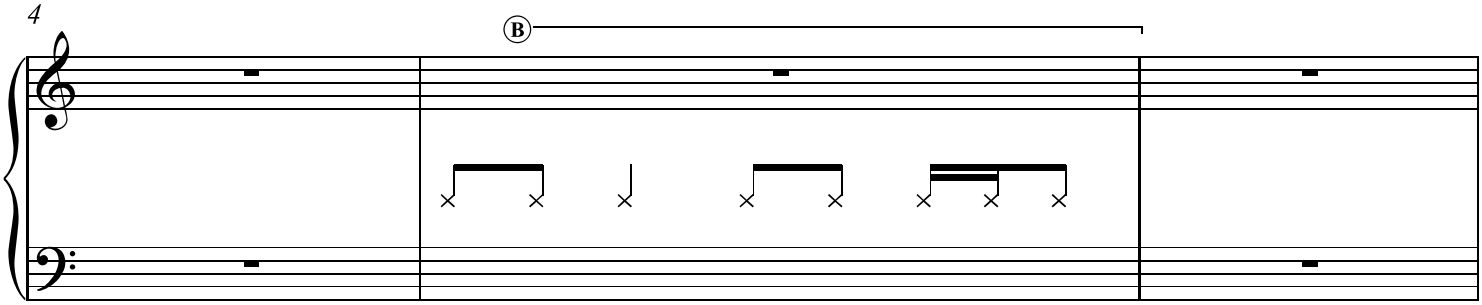
Percussive soundboard effect

Custom **Percussive body knock** line, using custom **Plain text circled** text style.
Put notes near top of bass staff. Use custom **Cross no ledger** notehead style. Flip note stem direction (X) and drag to desired location. Silence notes if desired by changing notehead style or turning off **Play on Pass** in **Inspector**.



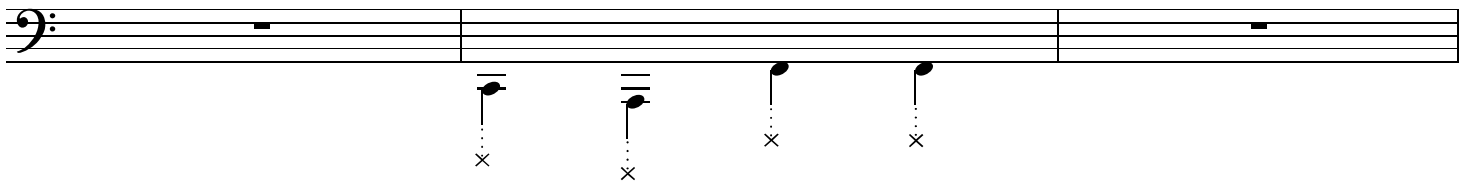
Percussive body knock effect

Custom **Percussive body knock** line, using custom **Plain text circled** text style.
Put notes near top of bass staff. Use custom **Cross no ledger** notehead style. Flip note stem direction (X) and drag to desired location. Silence notes if desired by changing notehead style or turning off **Play on Pass** in **Inspector**.



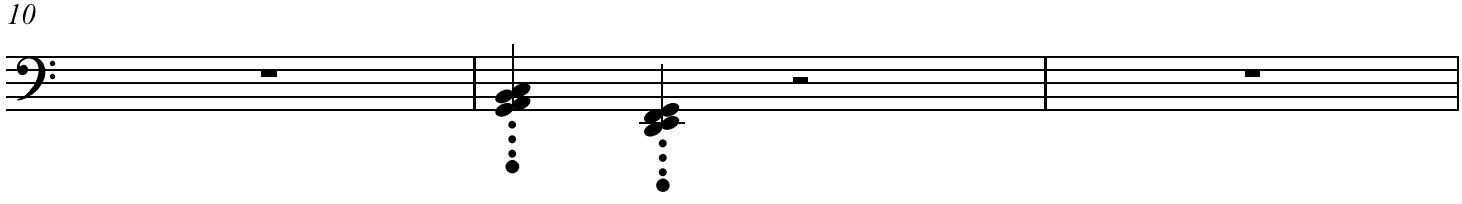
Single string percussive effect

Custom **Vertical dotted line X** line.Notes use standard **Cross** notehead style.
Flip note stem direction (X) and drag to desired location. Silence notes if desired by changing notehead style or turning off **Play on Pass** in **Inspector**.



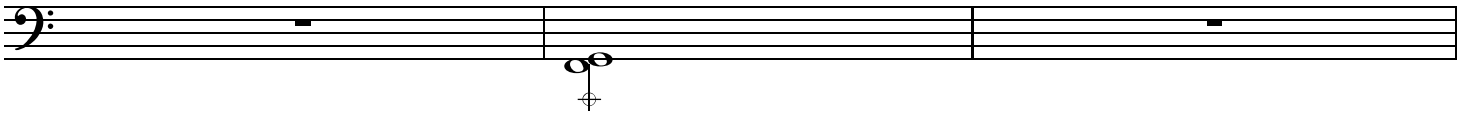
Striking the string with mallets

Line below notes is custom **Vertical dotted line bold circles** line.

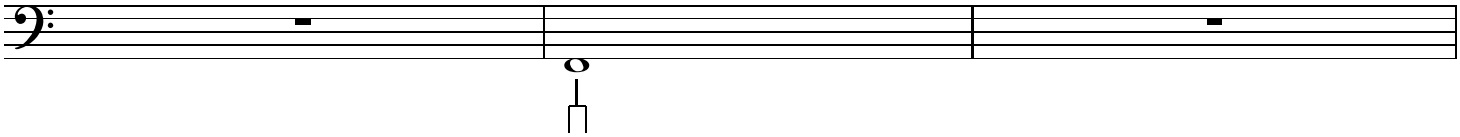


Prepared effects: preparing instructions 1

13 **A) Vertical line is custom Muffle line.**



16 **B) Tuning fork** is a custom **Tuning fork vertical** symbol.



C) Notes are joined with a **Magnetic Gliss** line or normal **Gliss** line.

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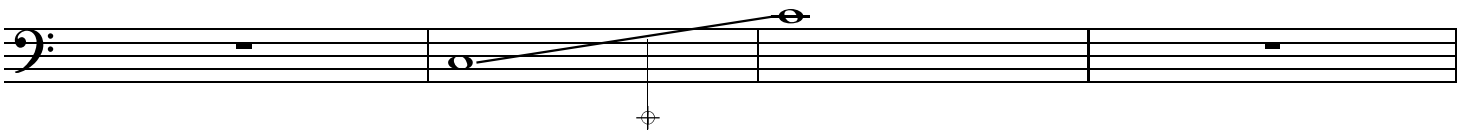
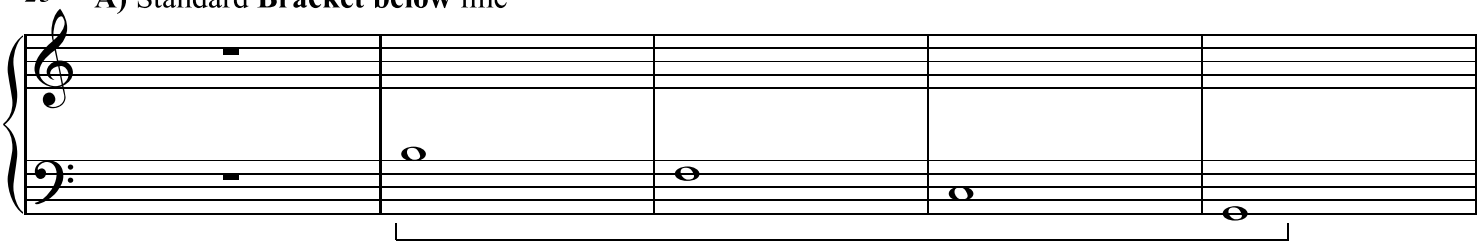
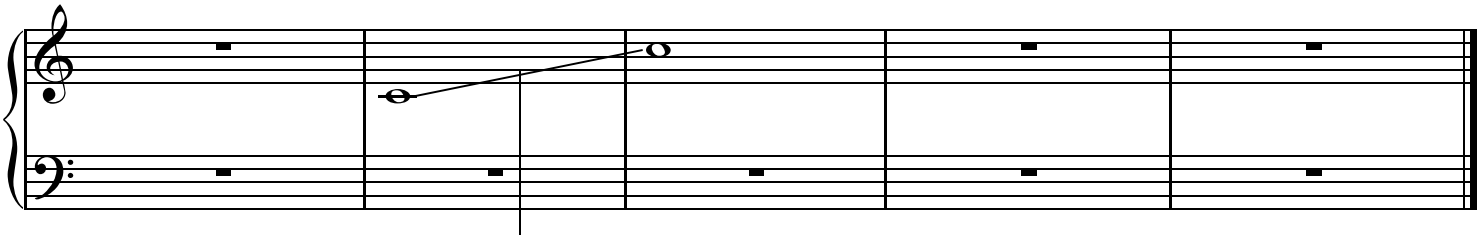


Prepared effects: preparing instructions 2

23 **A)** Standard **Bracket below** line



B) Gliss/Magnetic Gliss line, **Vertical** line.

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