APPENDIX I

rings true

For classical guitar and finger slide [ca. 11’30’’].
(2011)

Nektarios Rodosthenous

Score Alpha
Instruments/ props

- Classical guitar
- Finger slides (x2)
  - glass finger slide
  - plastic pen or small glass beer bottle

Scordatura: detuned 5th string to quarter flat A.

i.e.

![Scordatura](image)

Natural harmonics: rhombic-head notes indicate the sounding pitch. The Roman numerals underneath the notes indicate a practical way of how to produce them.

Plectrum-head notes: indicate the notes of the open strings which are placed in the distance behind the nut up to the tuning pegs. These notes may vary in pitch on different classical guitars, but it does not affect the effect or the harmony of the piece.

RH: Right hand

LH: Left hand
for Stefan Österjö

*rings true* (2011)

Nektarios Rodosthenous

**A: 0'00''**

Adagio $r = 60$

<table>
<thead>
<tr>
<th>40''</th>
<th>55''</th>
<th>10''</th>
<th>1'30''</th>
</tr>
</thead>
<tbody>
<tr>
<td>let ring</td>
<td>let ring</td>
<td>let ring</td>
<td>let ring</td>
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</table>

**B: 1'45''**

<table>
<thead>
<tr>
<th>8''</th>
<th>6''</th>
</tr>
</thead>
<tbody>
<tr>
<td>let ring</td>
<td>let ring</td>
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</tbody>
</table>

**Motif a:** Hit with the thumb of the RH the bridge of the guitar (not the bridge saddle/nut), to get a low register/bass sound.

**Motif b:** Pluck with the LH the open four strings on the headstock (1,2,3,4): behind the nut, up to the tuning pegs. Improvise and develop 'motif a' in 50 seconds. You may introduce RH nail sounds on the body of the guitar. The density of this section is intense but not too busy. Let it breathe.

**Motif c:** Improvise and develop this material by making it faster/slower. You may also add more natural harmonics or change the order of the above. Give the impression by the end of the 90 seconds that there is not a sense of rhythm.

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**C: 3'15''**

Andante $r = 75$

<table>
<thead>
<tr>
<th>norm.</th>
<th>norm.</th>
</tr>
</thead>
<tbody>
<tr>
<td>V on 6th</td>
<td>V on 5th</td>
</tr>
<tr>
<td>VII on 4th</td>
<td>VII on 5th</td>
</tr>
</tbody>
</table>

**PPP**

Sing/seat the whole tonal section, almost in a whispering manner, the melody until the end of every repetition. It becomes clearer by the 3rd time.

**Play both Es:**

1st string (open),
2nd string (stopped).

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**Gtr.**

<table>
<thead>
<tr>
<th>mf dolce, legato</th>
</tr>
</thead>
<tbody>
<tr>
<td>V on 6th</td>
</tr>
<tr>
<td>XII</td>
</tr>
<tr>
<td>VII on 4th</td>
</tr>
</tbody>
</table>
Gtr.

### D: 4'55"
- Improvise with the finger slide to add distortion on the chord or to descend with gliss to the chord.
- Loop and develop in 75 seconds.
- *Incalzando*: busier and louder.

### E: 6'10"
- Perform nervously the following text:
  - *Tacet*
  - *Spoken:* And I started losing control...

### F: 6'50"
- Post-climax cool-down: Perform high register micro-noises by gently touching/soliding the gliss on the nylon strings. Lead into the next section smoothly.
- *Rall.*

### G: 7'50"
- Repeat 11 times, develop and expand this loop with similar sounds and harmonies. It goes slower by the end to introduce the next section (*ritenuto*)
- *Andante, floating*

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- *Subito con fuoco*
- *Spoken [while using the slide]:*
  - Silence, loneliness...
  - A nocturnal anxiety...
  - An aesthetic surgery
  - Suffocating...

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- *Pizzicato*
- *Spoken:*
  - And I started losing control...
  - *Mf*
H: 9'35"

Free and floating

\textit{mf} \textit{dolce}

let ring- \hspace{0.1cm} let ring- \hspace{0.1cm} let ring- \hspace{0.1cm} let ring- \hspace{0.1cm} let ring-

\textit{simile} \textit{(mouth close to sound hole)}

\textit{LH} \hspace{0.1cm} \textit{LH}

Voice: \texttt{tacet}

\textit{LH (etc.)}

\texttt{spoken: [mouth close to sound hole]}

\texttt{And then she said... everything will be ok, she said...}

\textbf{Motif b:} Move the sound hole of the guitar close to the mouth (to make it look like you are talking \textit{in} the guitar). Keep in mind that you have to be able to play motif b. Create a looped rhythm with the above to act as the accompaniment of the following spoken section.

\textbf{Motif b - Cont'd:} Develop by adding the above spoken text in the above sequence. By the end it sounds that we don't have a sense of rhythm - a sparse element of surprise. Give the impression that it is finished and then carry on \textit{(ad lib.)}