

# APPENDIX I

## *rings true*

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

Nektarios Rodosthenous

Score Alpha



## Instruments/ props

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

**Scordatura:** detuned 5<sup>th</sup> string to quarter flat A.

i.e.



**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)**

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**A: 0'00"**  
**Adagio** ♩ = 60

40" 55" 10" 1'30"

let ring----- let ring----- let ring----- let ring-----

Guitar

R. H. 3 L. H. R. H. L. H. L. H. V on 6th VII on 5th *f poss*

**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.

Fade out 'motif a', and keep playing 'motif b' as a steady pulse. In the end, let it ring out to *niente*.

**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.



**C: 3'15"**  
**Andante** ♩ = 75

*ppp*

norm. *mf dolce, legato* norm. *gliss.*

Gtr.

V on 5th VII on 4th X XII V on 5th VII on 4th VI V on 5th VII on 4th X XV XIII

**Play both Es:**  
 1st string (open),  
 2nd string (stopped).

Gtr. *p* *gliss.* 3 *gliss.* 3 *accel.* 3 0 3 0 5 3 3 3

**D: 4'55"**

Develop and repeat three times section C. The 1st time has a lot intentional 'mistakes'/dissonance. By the third time it gets clearer. Let ring the ending chord.

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.

Gtr. *a tempo* *gliss.* VIII VI *mp* I V *incalzando* V VII on 5th on 4th 1'15" V VII on 5th on 4th *sfz*

get finger slide (glass)

**E: 6'10"**

Perform nervously the following text.

**tacet**

Improvise by rubbing the finger gliss or the plastic pen/beer bottle on the neck of the guitar. Very explosive and accented, with hints of nail sounds by the RH on the body of the guitar.

**F: 6'50"**

Post-climax cool-down: Perform high register micro-noises by gently touching /sliding the gliss on the nylon strings. Lead into the next section smoothly.

**G: 7'50"**

Repeat 11 times, develop and expand this loop with similar sounds and harmonics. It goes slower by the end to introduce the next section (*ritenuto*).

Gtr. *fff subito con fuoco* 40" 60" *rall.* 1'45" V VII on 4th on 3rd VII on 3rd V on 5th VII on 3rd *ff poss*

Voice *spoken:* *And I started loosing control...* *mf* *spoken: [while using the slide]* *Silence, loneliness...* *A nocturnal anxiety...* *An aesthetic surgery* *Suffocating...*

**H: 9'35"**

**Free and floating**

*mf dolce*

[Link to H: do not rush, let it ring]

Gtr.

The guitar notation consists of two staves. The first staff shows a sequence of chords with slurs and 'let ring' markings. The second staff shows a similar sequence but with 'simile (mouth close to sound hole)' and 'LH (etc.)' markings. The notes are mostly whole notes with stems pointing down.

Voice

t a c e t

**spoken: [mouth close to sound hole]**

*And then she said... everything will be ok, she said...*

**Motif b:** Move the sound hole of the guitar close to the mouth (to make it look like you are talking *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.

**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 (*ad. lib.*).