

rings true

For classical guitar, finger slide, faceOSC, and tape [**ca. 12'**].

(2011-13)

Transcribed score and stage directions.

Nektarios Rodosthenous

Score Beta

Instruments/ props

- Classical guitar
- Finger slides (x2)
 - glass finger slide
 - plastic pen or small glass beer bottle
- Video-camera on a tripod/stand connected to faceOSC. The camera is directed on the face of the guitarist.
- Condenser microphone connected to faceOSC. The microphone is on-axis on the connecting point of the neck and the sound hole of the guitar.

Tape operator: play the tape through the same DAW that you will run the faceOSC. Video-camera and microphone are required for the faceOSC to trigger the distortion effect on the ‘Screaming sequence’.

Scordatura: detuned 5th string to quarter flat A



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

Stage plan

GLASS FINGER SLIDE/PLASTIC PEN



GUITARIST



CONDENSER MIC FOR GUITAR
CONNECTED TO FACE OSC

MIXING DESK/LAPTOP:

TAPE & FACE OSC
OPERATOR



CABLE CORDS
DEPENDENT ON MIC & VIDEO CAMERA

VIDEO CAMERA
CONNECTED TO FACE OSC



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Guitar

A: 0'00"
t a c e t

Motif a: 45"
 Motif a: Improve and develop the given motifs by hitting with the thumb of the RH on the bridge of the guitar (not the bridge saddle/nut), to get a low register, bass sound. Mute the neck of the guitar with the palm of the LH. Do not let ring.

Motif b: 65"
 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. Improve and develop 'motif a' in 50 seconds. You may introduce RH nail sounds on the body of the guitar while developing motif a. The density of this section is intense but not too busy. Let it breathe.

B: 1'50"
 Motif c: improvise and develop this material by making it faster/ slower. Try to follow the development of the tape as closely as possible and work with and against Stefan's harmonics. You may also add more natural harmonics or change the order of the above. By the end of the 90 seconds give the impression that there is not sense of rhythm (*senza misura*)

Tape: Stefan

Motif a → **Motif b & Motif a (cont'd)** →

Adagio ♩ = 60
 Pre-recorded sound I: the lover's voice
mp dolce
 ah ah ah

C: 3'17"

During the first and second repetitions of the tonal section, improvise with and against the material of the tape part, in D minor. In the fourth repetition, the lover's voice (Pre-recorded sound II) comes in for the second time and the tape goes silent. At this point, perform the tonal section exactly as it is written, in the same tempo and feel with the first three repetitions so that when the tapes comes in, you are in sync. You may also sing/ scat the melody quietly, almost in a whispering manner.

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

Gtr. **t a c e t**

Andante ♩ = 75 norm.

V on 5th VII on 4th X *pp* XII *mf dolce, legato* V on 5th VII on 4th VI V on 5th VII on 4th X XV XIII

Stefan's performance: The following tonal section is repeated twice and on the third repetition the Pre-recorded sound II is introducing the silence.

Tape

norm.

V on 5th VII on 4th X XII *mf dolce, legato* V on 5th VII on 4th VI V on 5th VII on 4th X XV XIII

Pre-recorded sound II:
the lover's voice
mp

Voice

I don't wa - nna...

Gtr. *p* *gliss.* 3 *gliss.* 3 0 3 *3* 0 3 0 5 *gliss.* *mp* I V

Tape *p* *gliss.* 3 *gliss.* 3 0 3 *3* 0 3 0 5 *gliss.* *mp* I V

accel. a tempo

Let ring the ending chord.

Detailed description: The image shows a musical score for guitar and tape. It consists of two staves, 'Gtr.' and 'Tape', both in treble clef. The guitar part includes specific notation: 'gliss.' (glissando) over a triplet of eighth notes, a triplet of eighth notes with a '7' below, a triplet of eighth notes with a '0' below, another triplet of eighth notes with a '3' below, a triplet of eighth notes with a '0' below, a triplet of eighth notes with a '5' below, and a final triplet of eighth notes with a 'gliss.' above. The tape part follows the same melodic line but without the 'gliss.' markings. A dynamic marking of *p* (piano) is at the start of both staves, and *mp* (mezzo-piano) is at the end. A tempo change is indicated by 'accel.' followed by a dashed line and 'a tempo'. Fret numbers VIII, VI, I, and V are written below the staves. A box at the top right contains the instruction 'Let ring the ending chord.' with a dashed line pointing to the final chord.

D: 5'15"

get finger slide/
plastic pen/bottle

Improvise and develop the following chord tremolo, while simultaneously opening the mouth in a scream-like, angry facial expression, to add the distortion effect via the faceOSC. It needs to be clear that the facial grimace triggers the distortion effect, so a way of doing this is by combining the two actions. For example, perform the strumming of the tremolo chord slightly earlier than the grimace, so that we experience a clean sound, and then a distorted sound follows straight after just after the opening of the mouth. Extend and develop this sequence in 75 seconds. *Incalzando*: busier and louder.

Gtr.

mf legato simile

let ring

mp *sfz*

1'15"

incalzando

V on 4th VII on 3rd

V on 5th VII on 4th V on 5th VII on 4th

Various developments of the following transcribed motif by using the glass slide to add noise to the chord. The descending *gliss* to the chord produces another layer of distortion to this sequence. The *gliss* works in tandem with random edited samples from the previous female voice: i.e. repeating the word 'baby'. Loop and develop in gradual *crescendo*.

Gtr.

gliss. *gliss.* *gliss.* *gliss.*

f *ff poss* *f* *ff poss*

V on 5th VII on 4th V on 5th VII on 4th

V on 5th VII on 4th V on 5th VII on 4th

Pre-recorded sound II:
the lover's voice

mp

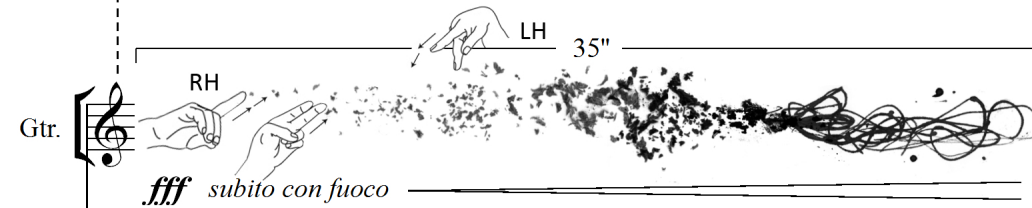
I don't wa - nna go cause I miss you ba ___ by

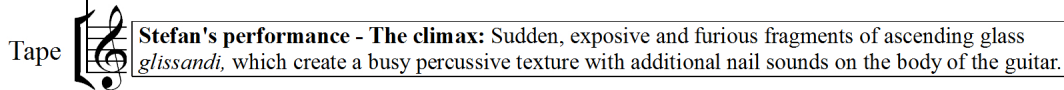
E: 6'30"

Climax: Improvise by tapping in an ascending manner and in a fast speed the neck of the guitar with both hands. Try to create a highly explosive and accented sequence, with additional hints of nail sounds on the neck of the guitar.

F: 7'05"

Post-climax cool-down: Perform high register descending micro-noises by gently touching /sliding the gliss on the nylon strings from the sound hole of the guitar towards the end of the neck (low register). Try to follow the descending pattern of the tape as closely as possible. It becomes less busy and sparse by the end of this sequence and leads into the next section smoothly

Gtr. 

Tape  **Stefan's performance - The climax:** Sudden, explosive and furious fragments of ascending glass *glissandi*, which create a busy percussive texture with additional nail sounds on the body of the guitar.

leggiero **rall.**



Post-climax cool-down: Perform a muted, screech-like sounds by touching the glass gliss on the nylon strings, over the guitar frets (place the finger gliss in places where you could also get hints of multiphonics or bitones). Create a mechanical rhythm, like a broken machine. It becomes busier and louder by the end of this sequence and leads into the next section dynamically.

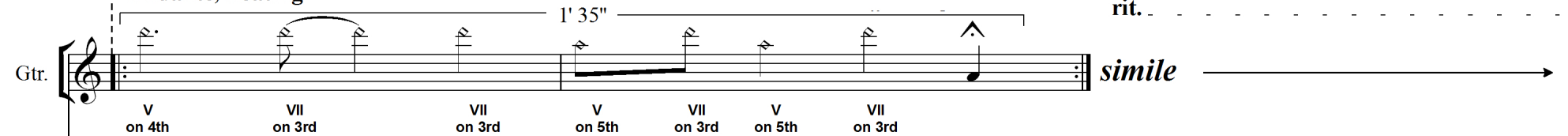
Stefan's voice - spoken text: calm and quiet, with micro - noises and descending background sounds which are produced by the glass slide as the accompaniment.

*Silence, loneliness...
A nocturnal anxiety...
An aesthetic surgery
Suffocating...*

G: 8'05"

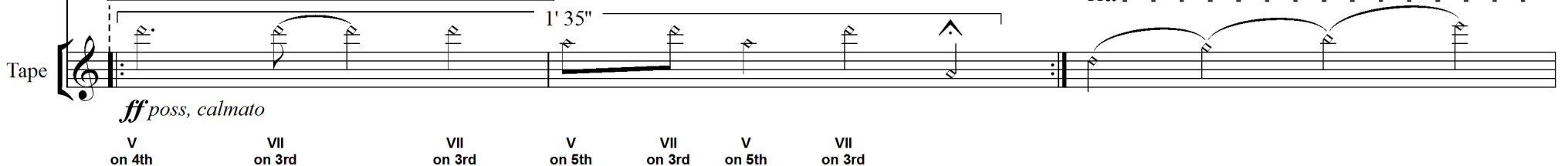
Repeat, develop and expand this loop with similar sounds and harmonics. It becomes less busy by the end of 1'35" to introduce the link to the next section (the following bar of the tape).

Andante, floating

Gtr. 

V on 4th VII on 3rd VII on 3rd V on 5th VII on 3rd V on 5th VII on 3rd

The following motif is repeated and developed over the given time. It becomes thicker and busier, and towards the end it is broken down to sparse to introduce the next section.

Tape 

ff poss, calmato

V on 4th VII on 3rd VII on 3rd V on 5th VII on 3rd V on 5th VII on 3rd

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

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


H: 9'45"

Motif a and b: Develop a rhythmic combination of the two motifs, with and against the tape rhythm which acts as the accompaniment to the live guitar.

piu mosso ♩ = 120

75" —————

let ring-----| let ring-----|

Gtr.  *simile*

L. H. Motif b R. H: motif a

I: 10'55"

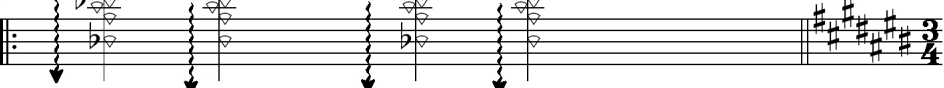
Motif b (only): work with and against Stefan's motif b.

Tempo comodo

mf dolce

25" —————

let ring--| let ring-----| let ring--| let ring-----|

 **3/4**

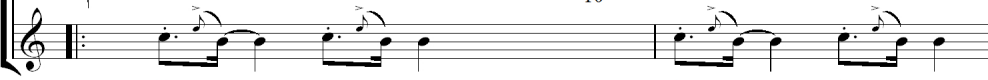
LH LH LH LH

Free and floating, *sensa misura*
Motif b —————→

Tape 

Pre-recorded
sound III:
the lover's voice
mp dolcissimo ♩ = 120

10" —————



ah ao ___ ah ao ___ ah ao ___ ah ao ___

Motif b - Cont'd: with random, edited hints from Pre-recorded sound III.

Stefan's voice - spoken text: [Place mouth close to sound hole, repeat and break down the text, *ad lib.*]

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

J: 11'20"




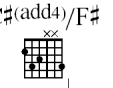
The 'sweetest' melody: During the first two repetitions of the Pre-recorded sound IV accompany the tape with the bassline of the bars below. After the two repetitions of the Pre-recorded sound IV, the tape part goes silent; at this point, sing/scat the melody of the tape with no words (*con dolcezza*, as if reminiscing the past), and accompany the singing with the following chord pattern (I - V - vi - IV). Improvise and develop the following chords but do not make it too busy (*tempo comodo*).

K: 12'00"

Motif b - Cont'd: 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.*).

Adagietto ♩=75

Gtr.

40" ?"

a piacere

let ring- - - - | let ring- - - - |

LH (etc.)

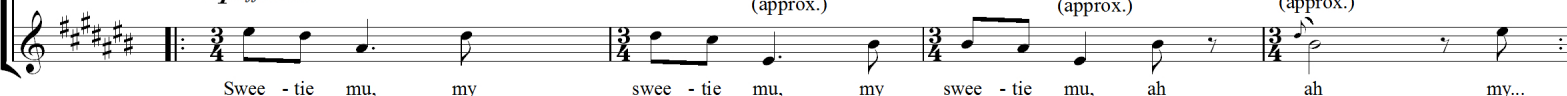
Free and floating, *sensa misura*
Motif b (only)

Tape




Adagietto ♩=75

Pre-recorded sound IV: the lover's voice
mp affettuoso



Swee - tie mu, my swee - tie mu, my swee - tie mu, ah ah my...

(approx.) (approx.) (approx.)