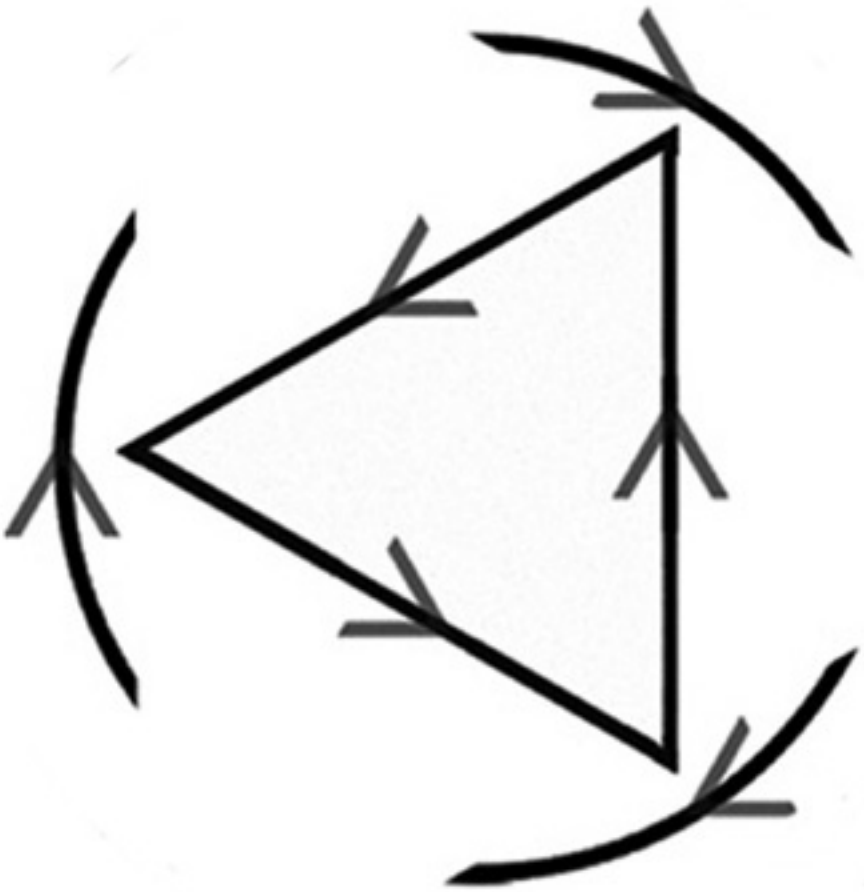


triangle bounce

is a 7 movement composition for 3 improvising electric guitars that incorporates spatial projection, location & movement as part of its design. The 3 separate guitar amplifiers are positioned around the perimeter of a listening environment in a more or less equilateral triangle formation, with each speaker facing inward toward the audience, who depending on the site, may either be seated within or walking through the event.

As improvisers are co-composers of this music, it's important that the commonly shared reference material (this notated interface) is well understood in structural terms so as to more completely inform each improviser's decisions during performance.

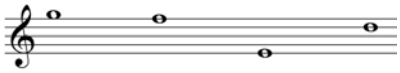
The movements are patterned along an arc formation (ABCBA), a palindrome that I learned about through Bela Bartok's application of it.

The 7 episodes of *triangle bounce* are patterned ABCDCBA:

Movements 1 & 7 correspond.
Movements 2 & 6 correspond.
Movements 3 & 5 correspond.
Movement 4 is in the middle.

The intervallic sound material remains consistent throughout all 7 movements.

down a whole step - down a minor 3rd - up a minor 7th:
followed by a variation that
starts a tritone higher than the first:



down a whole step - down a minor 9th - up a minor 7th:

repeat

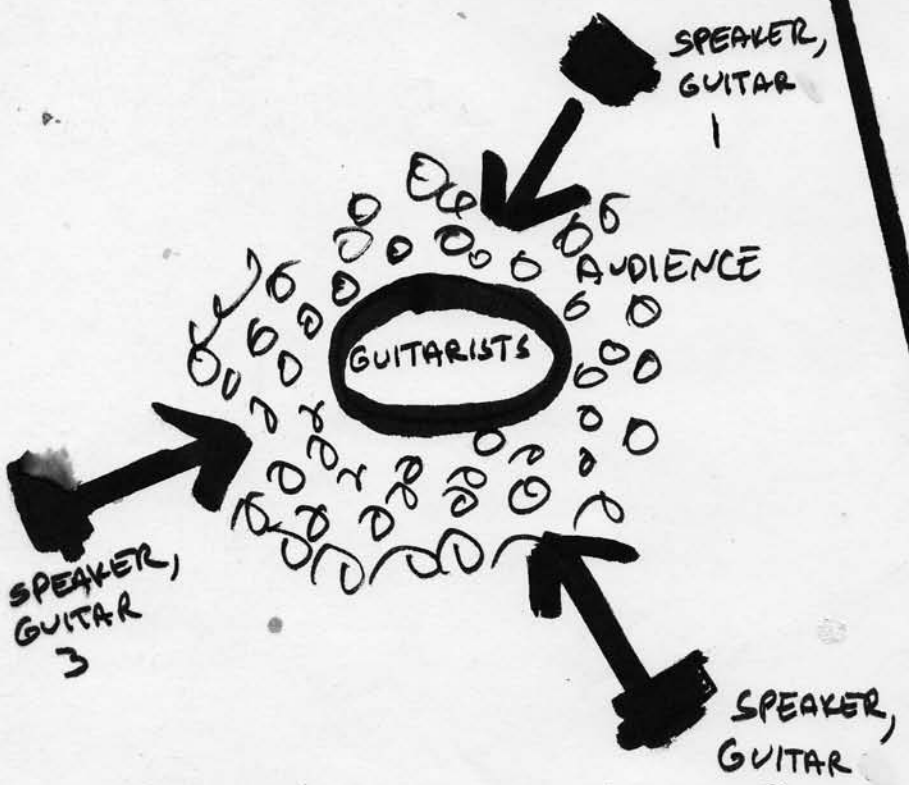
Sonically, there's an emphasis on *close differences*, the subtle contrasts of touch & timbre between guitars, slight shifts in timing, pitch or placement — also in the approach to density and progress: the music is designed to *take its time* (as does a very slow drag) to accumulate a *gradual saturation effect* on the listener, to construct a presence that feels *as physical & spatial as architecture*.

TRIANGLE BOUNCE

7 MOVEMENTS

FOR 3 ELECTRIC GUITARS

THIS COMPOSITION USES THE DIRECTION IN WHICH THE SOUND IS PROJECTED AS PART OF THE MUSIC



1. DERVISH
2. PYRAMID
3. GLASS TETRAHEDRON
4. PLAITS
5. DIVERSE CONCORD
6. FOLDED VORTEX
7. EXEGESIS

Movement 1: *dervish* **tempo:** +/- 160 mm.

is the only episode that concentrates *primarily* on the movement of sounds through space.

timbre & sound: guitar sounds should be relatively unaltered & close to each other while keeping individual identities.

The 8 tone core melody here is slowed down so much that *each pitch* acts as a separate plane for platforming and identifying other events, such as shifts in location, rhythm or timbre.

Spacial locations hang around a continuous slow shuffle pulse throughout, which is very gradually elaborated.

Each section may be sustained for a long period of time at the discretion of the performers, depending on performing context & inclination. The movement could last anywhere between more or less 6 minutes to 40 — or even beyond that.

A cell by cell description:
(Note: While the direction of rotation isn't specific, just to keep the description simple throughout, let's assume that to the right of guitarist 1 would be guitarist 2, then 3, then 1, etc., which would make *this* sequence *counterclockwise*.)

1. All 3 guitarists play the shuffle's upbeat in unison. (C#)

2. Unison upbeat continues, while each guitarist adds the downbeat — solo — one at a time in a *counterclockwise* rotation. (C#)

3. A one measure unison changing signal: , then, *entire figure* rotates *counterclockwise*.(C#)

4. Once again, the changing signal; then, rotation *reverses* to *clockwise*. (C#)

5. Changing signal followed by *counterclockwise* rotation *switching back & forth* with *clockwise* rotation. (C#)

6. Return to *counterclockwise* rotation at C# with the addition of B played in unison on beat 2. This is laid out in 3 sets of 8 measures, 6 with the inserted B & 2 without. There is also a *counterclockwise canon* reflected by the measure in motion among the parts.

7. Unison B on beat 2 continues throughout this cell. Shuffle figure shifts to G#, moving in a staggered, *clockwise zigzag* pattern: 121 313 232 — 121 313 232. There is also a clockwise *canon* among the parts rotating every 3 measures.

1.dervish **– cell by cell description** (continued)

8. Guitar 1 plays G# shuffle, while 2 & 3 play F# on beat 2 — alternating with 2 playing G# shuffle, with 1 & 3 playing F# on beat 2.

9. Guitar 1 plays G# shuffle, while 2 & 3 play B on beat 2 — alternating with 3 playing G# shuffle, with 1 & 2 playing B on beat 2.

10. Guitar 2 plays G# shuffle, while 1 & 3 play F# on beat 2 — alternating with 3 playing G# shuffle, with 1 & 2 playing F# on beat 2.

11. G# shuffle figure rotates *clockwise* by the measure as does F# on beat 2. (Clockwise canon by the measure).

12. G# rotates *counterclockwise.* F# rotates *clockwise.*

13. Figures rotate *clockwise* by the measure. (canonic echo by the measure).

14. G rotates *counterclockwise.* F# rotates *clockwise.* (Counterclockwise canon by the measure).

15. G rotates *counterclockwise.* F# rotates *clockwise* <u>*twice as fast*</u> as in *cell 14*, setting up a 2 with 3 polyrhythm.

16. G rotates *counterclockwise.* F <u>*doubles the pace*</u> from *cell 15* to set up a 4 with 3 polyrhythm.

17. Shuffle pulse shifts to low E, rotating *counterclockwise.* High E on beat 2 rotates *clockwise.* F sets up a 2 with 3 polyrhythm. (Altered clockwise canon by the measure)

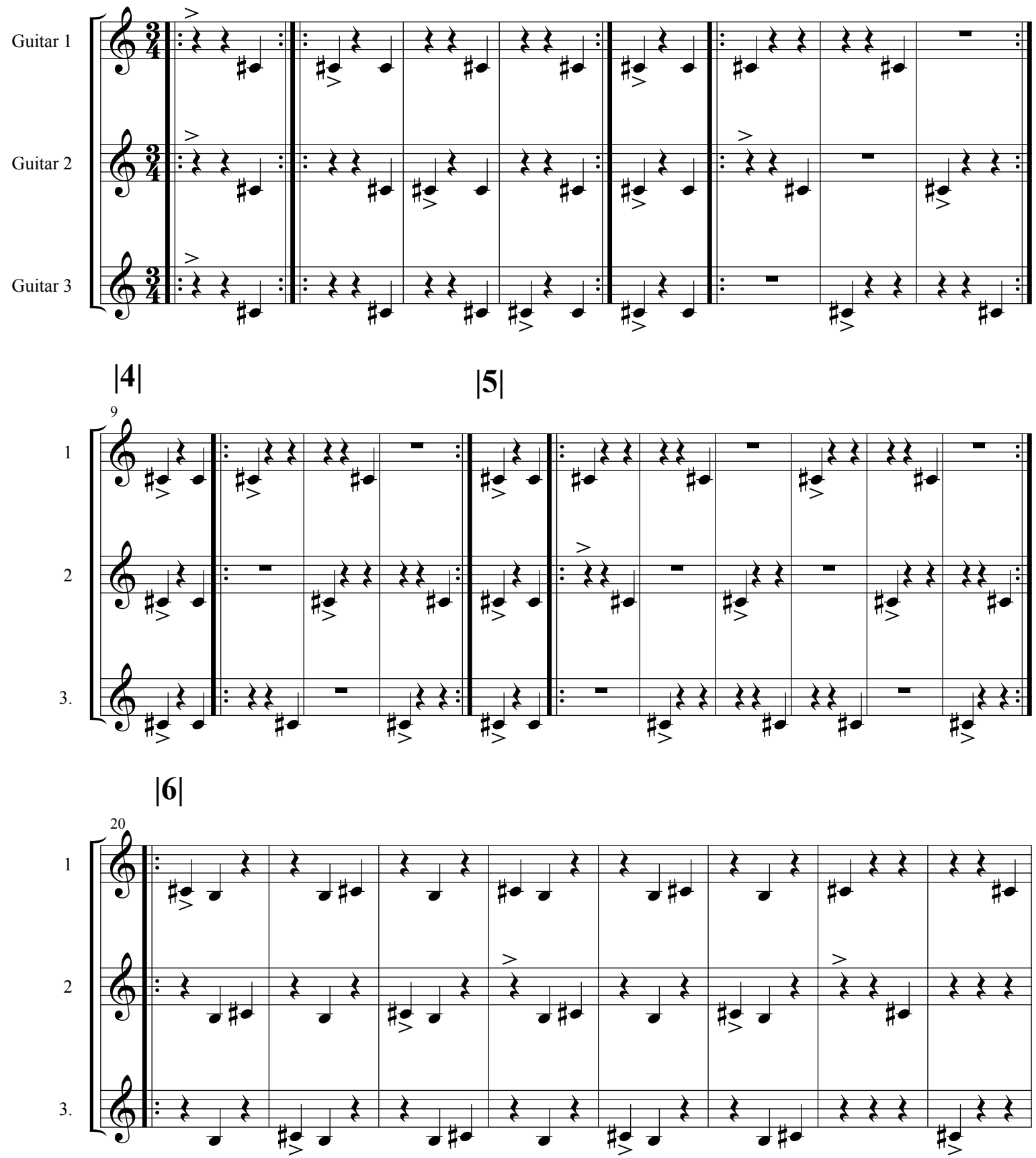
18. Continues pattern from *cell 17* with the addition of D marking the shuffle pattern at double speed. E rotates *counterclockwise.* D rotates *clockwise.* F rotates *clockwise.*

19. *Coda*: extension of material that retains core shuffle. Sudden stop.

The **progress** from cell to cell is **intended** to be **slow** enough that *first* the musicians **notice** the motion, & *then,* that the **listeners** can take time to **savor** it.

1 dervish

repeat each section until the saturation ripens



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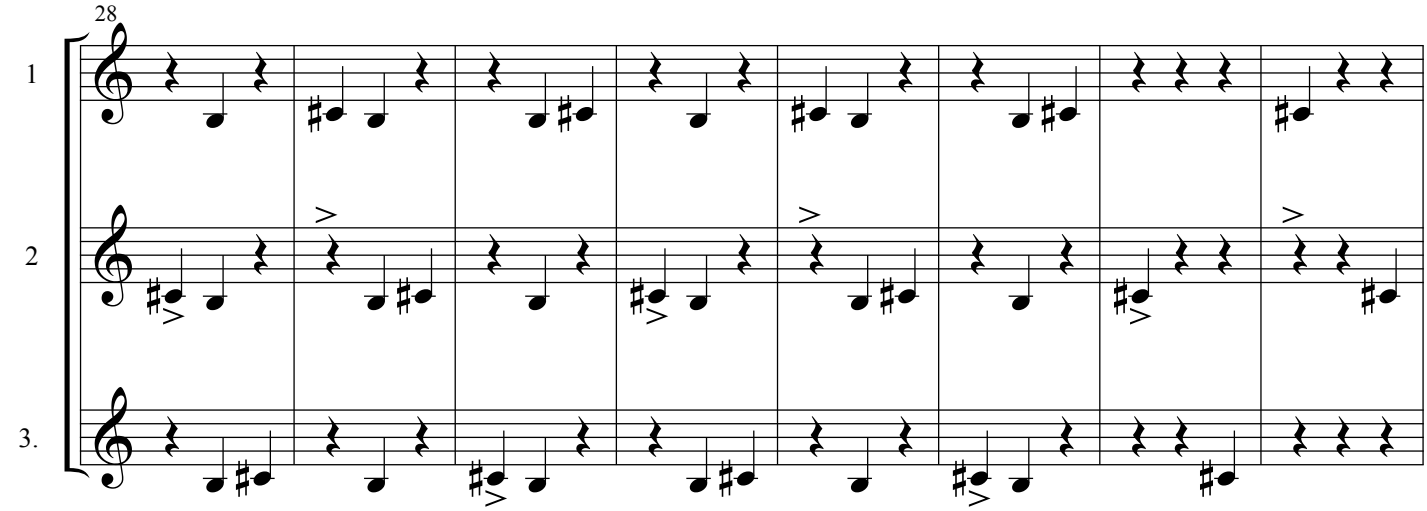
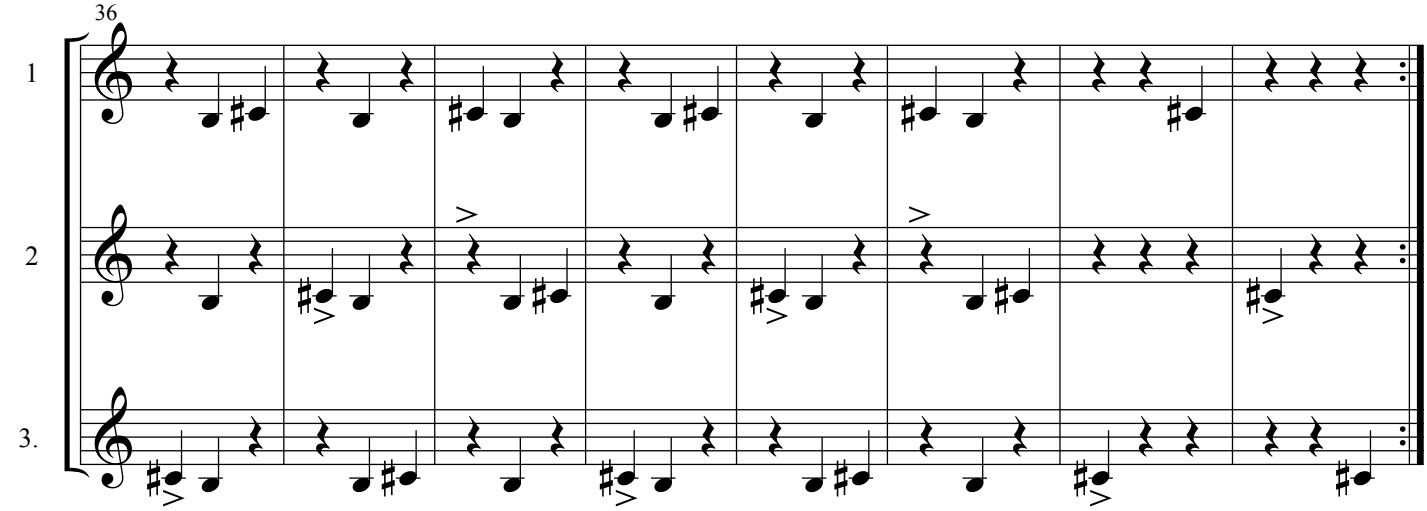
deep dish music BMI





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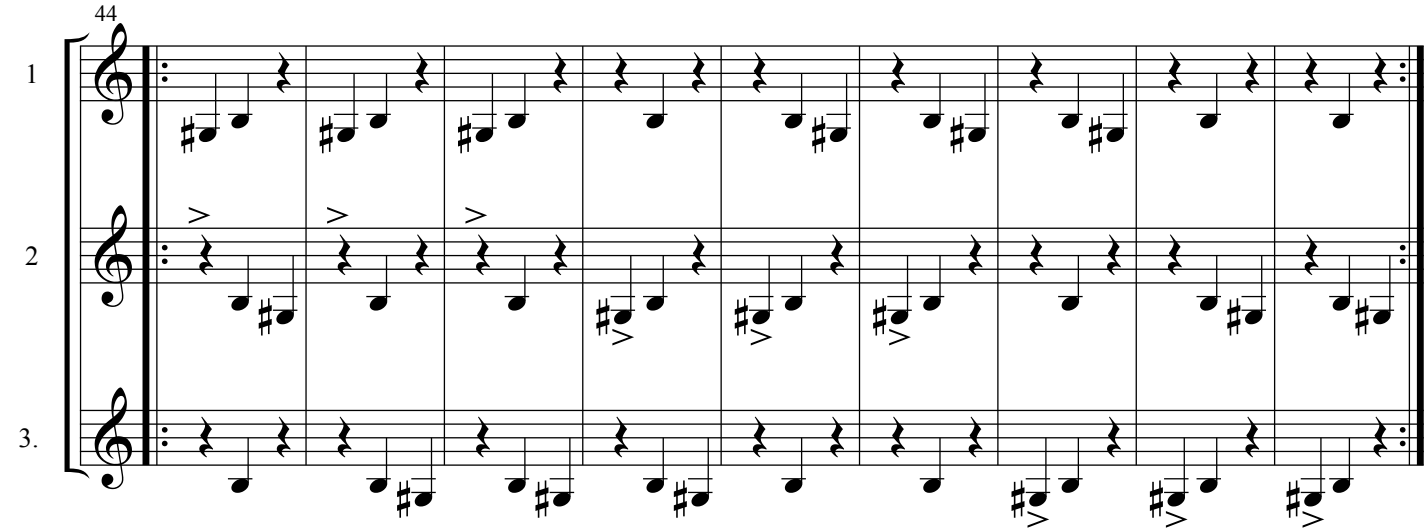

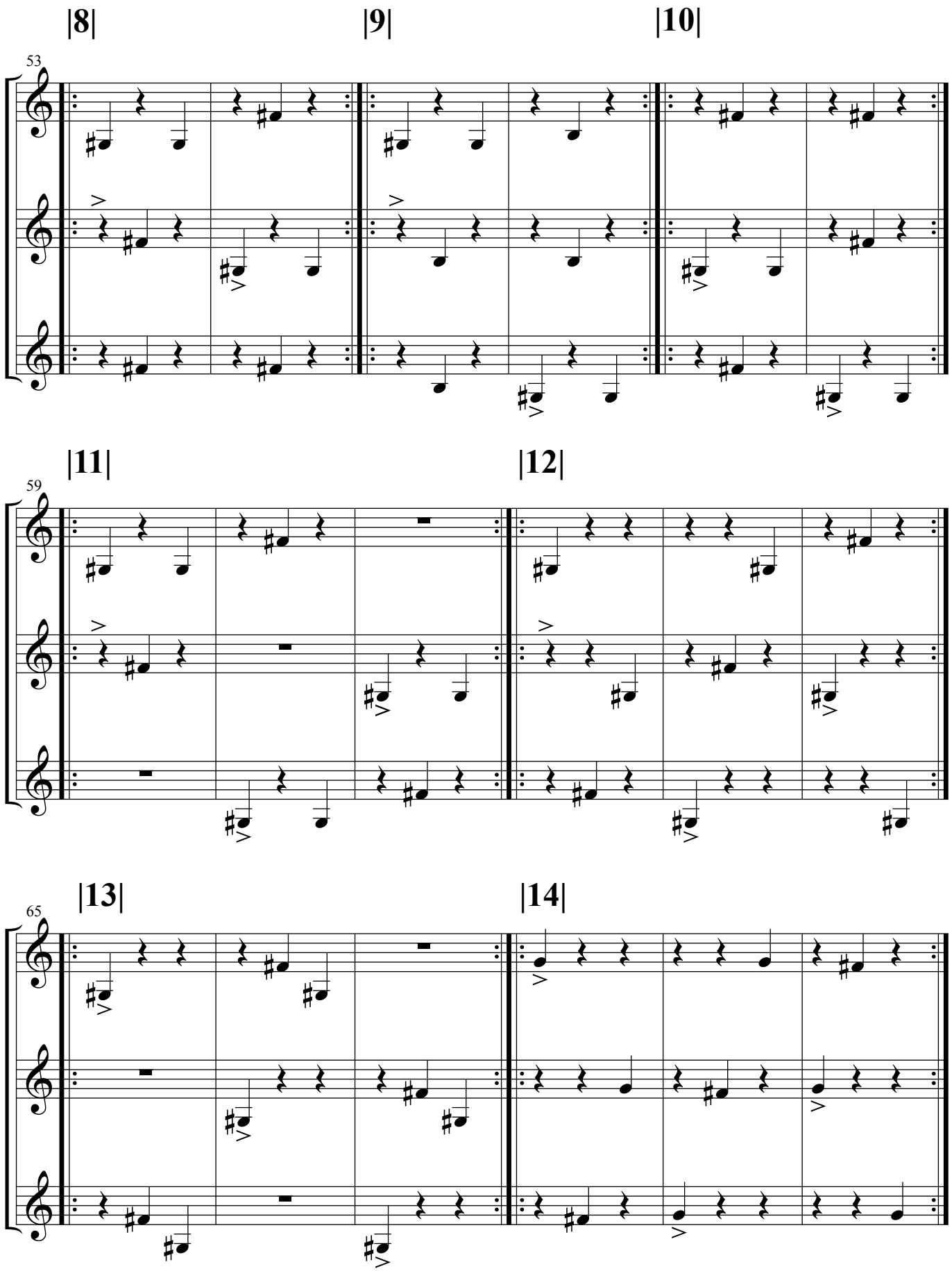
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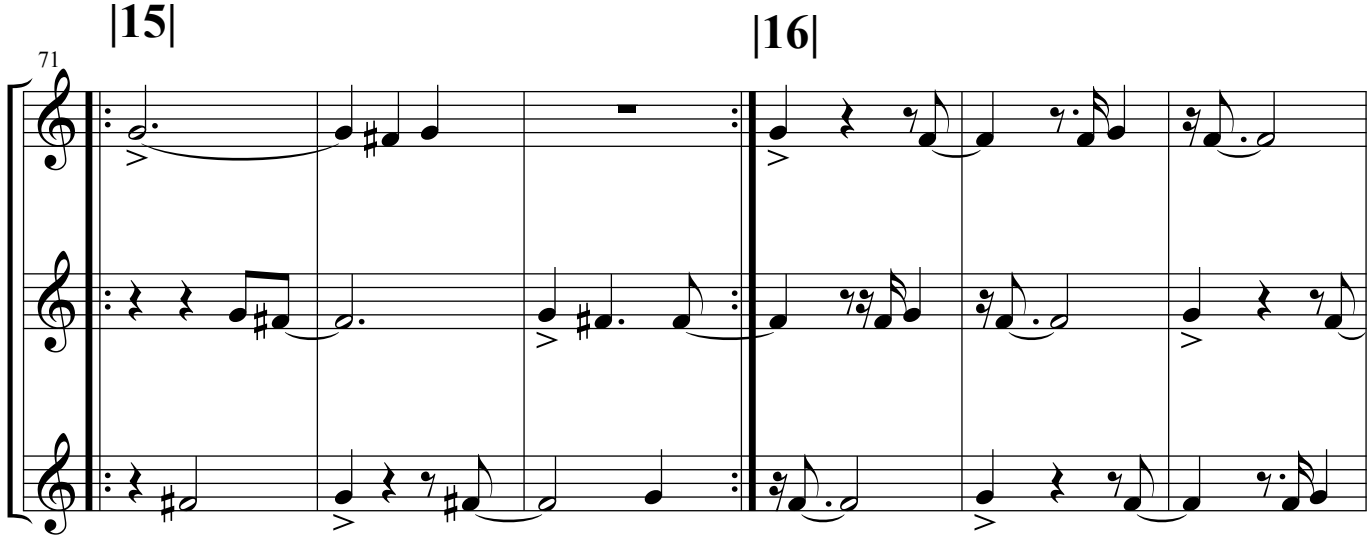
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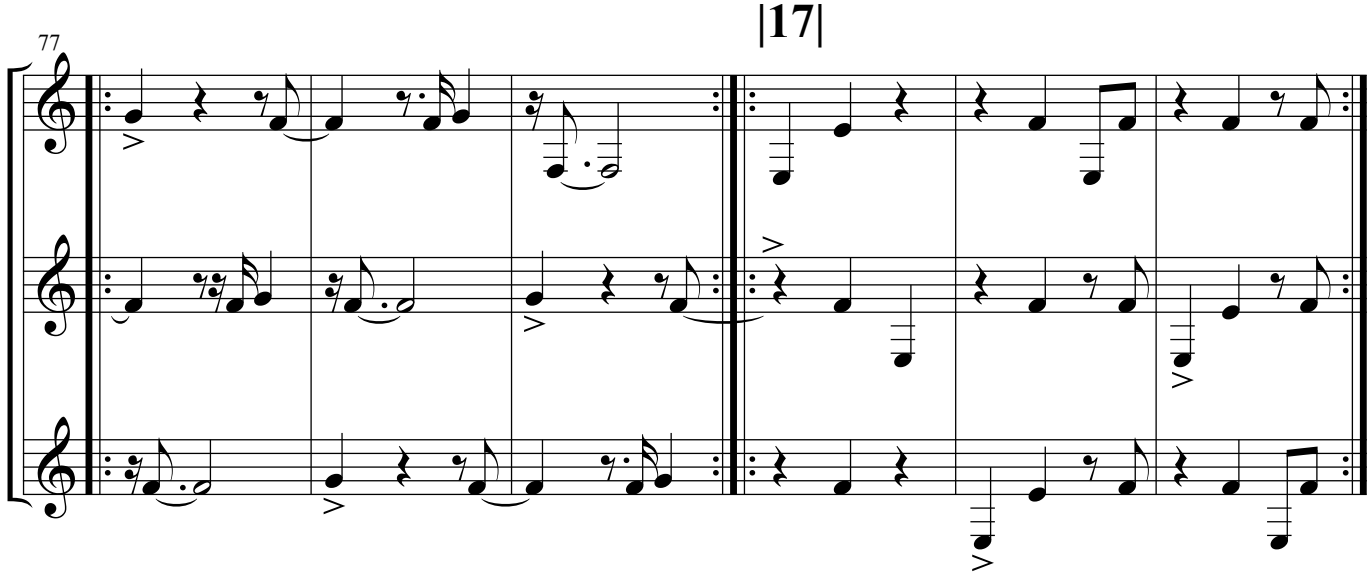
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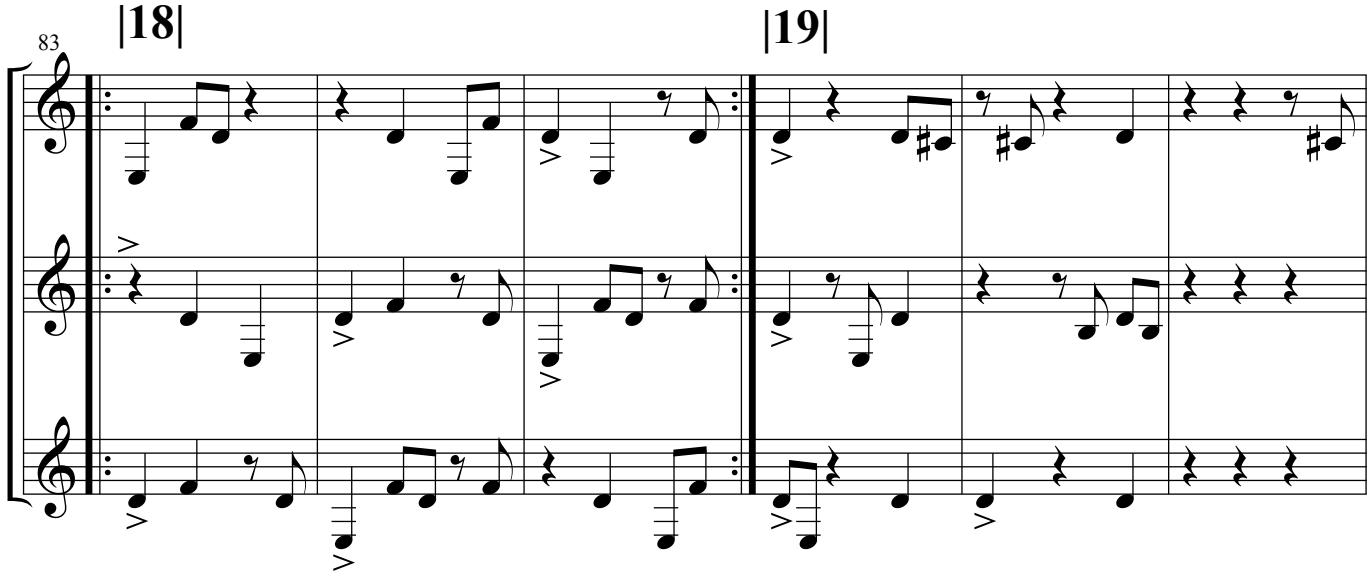
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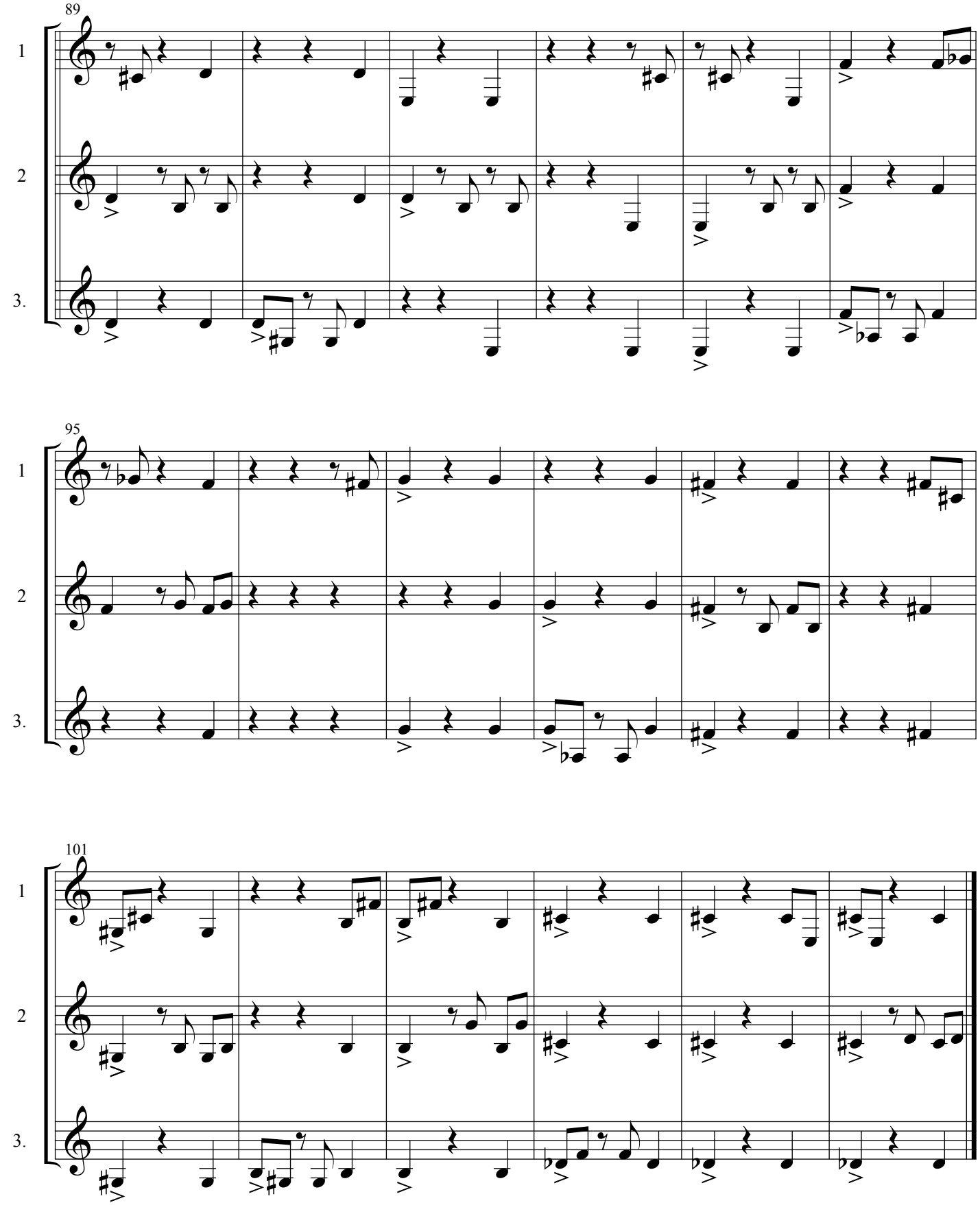
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