

# Movement 2: *pyramid*

is a fractal polyrhythmic canon.

tempo: +/- 120 mm.

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

*pyramid* extends the 8 tone core melody along 3 temporal planes.

The core melody is reflected at a faster tempo — 3:2 — a major third higher like this:



This same relationship is reflected yet again at 3:2 — up yet another major third:



This central 4 tones of the core melody are also reflected upward at minor 6ths:



This constructs 3 pyramidally related refractions of the same phrase.

The first begins together. The second converges in the middle at the highest melodic point. And, the third converges towards a common endpoint (which is “back to the top,” if repeated).

In terms of “vertical” relationships, the bottom line relates to the second line at 2:3. The second line also relates to the top line also at 2:3., which means that the 2:3 composites & related melodies happen at 2 different speeds in a 3:2 relationship.

All 3 lines temporally relate at 4:6:9.

This is a fractal generation pattern: 4 is to 6 as 6 is to 9.

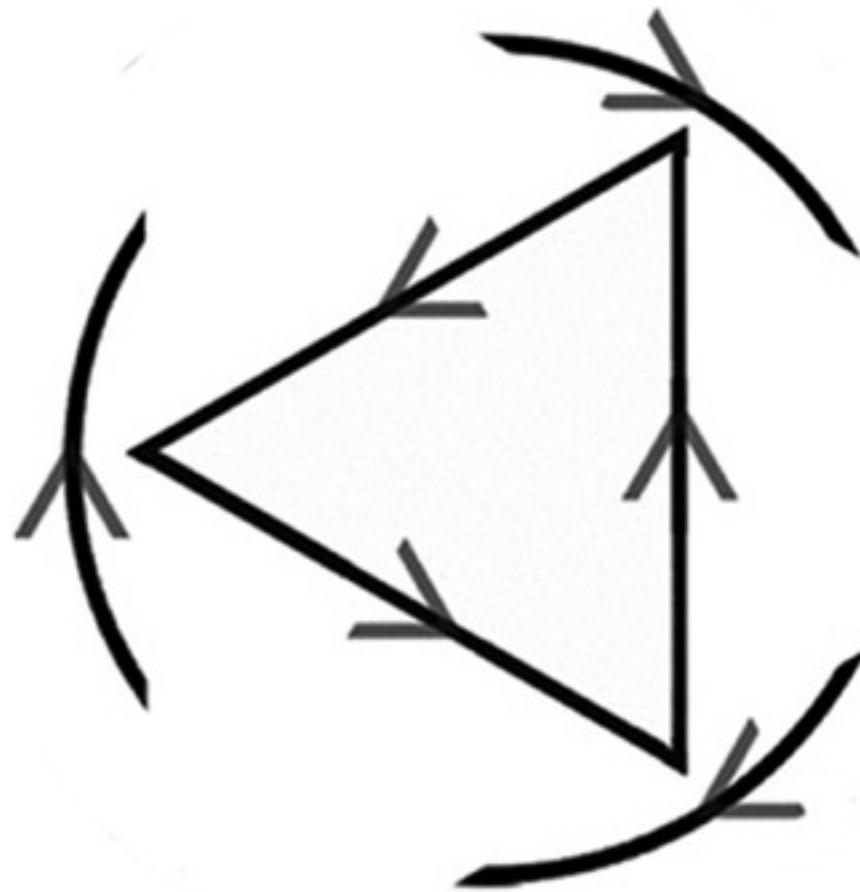
These components are then redistributed to construct an extended melody & pulse cycle:



This melody is then played as a canon with each instrument entering 4 bars apart, which maintains the polyrhythmic effects of the prototype, but, as a melody, rotates *counterclockwise* around the listeners.

Section 3 of *pyramid* circulates an elaborated and tweaked version of this canonic polyrhythm.

As with *1. dervish*, section 3 may be sustained for an indefinite period of time so as to more persuasively display its architectural qualities.



triangle bounce

|1|

## 2 pyramid

Guitar 1

Guitar 2

Guitar 3

1

2

3

14

triangle bounce

19

1 2 3

|2|

24

1 2 3

28

1 2 3

triangle bounce  
PYRAMID 3

|3| REPEAT up till  
adequate saturation: 8<sup>va</sup>- - - - -

32

1 2 3

8<sup>va</sup>- - - - -

3

33

1 2 3

8<sup>va</sup>- - - - -

3

34

1 2 3

35

1 2 3

(8<sup>va</sup>) - - - -

3

36

1 2 3

35

1 2 3

36

1 2 3

8<sup>va</sup>- - - - -

3

37

1 2 3

38

1 2 3

38

1 2 3

39

1 2 3

8<sup>va</sup>- - - - -

3

40

1 2 3

41

1 2 3

8<sup>va</sup>- - - - -

3

42

1 2 3

Musical score for three staves (1, 2, 3) showing measures 41, 44, and 47.

The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). Measure 41 starts at measure 41, with a dynamic of  $8^{va} - \overline{3}$ . Staff 1 has a bass note followed by eighth notes. Staff 2 has eighth notes. Staff 3 has eighth notes. Measure 44 starts at measure 44, with a dynamic of  $8^{va} - \overline{3}$ . Staff 1 has eighth notes. Staff 2 has eighth notes. Staff 3 has eighth notes. Measure 47 starts at measure 47, with a dynamic of  $(8^{va}) - \overline{3}$ . Staff 1 has eighth notes. Staff 2 has eighth notes. Staff 3 has eighth notes.

|4|

50

8va-----  
3

1 2 3

53

3

1 2 3

56

8va-----  
3

8va-----  
3

8va-----  
3

1 2 3

Musical score for three voices (1, 2, 3) in treble clef. The score consists of three staves, each with a different dynamic line. Measure 59 starts with a dotted half note followed by eighth notes. Measure 62 features eighth-note patterns with grace notes and slurs. Measure 65 returns to the pattern from measure 59. Measure numbers 59, 62, and 65 are indicated above the staves.

Measure 59:

- Voice 1: Dotted half note, eighth note, eighth note, eighth note.
- Voice 2: Eighth note, eighth note, eighth note, eighth note.
- Voice 3: Eighth note, eighth note, eighth note, eighth note.

Measure 62:

- Voice 1: Eighth note, eighth note, eighth note, eighth note.
- Voice 2: Eighth note, eighth note, eighth note, eighth note.
- Voice 3: Eighth note, eighth note, eighth note, eighth note.

Measure 65:

- Voice 1: Dotted half note, eighth note, eighth note, eighth note.
- Voice 2: Eighth note, eighth note, eighth note, eighth note.
- Voice 3: Eighth note, eighth note, eighth note, eighth note.

68

8<sup>vfa</sup> - - - - - - - -

8<sup>vfa</sup> - - - - - - - -

8<sup>vfa</sup> - - - - - - - -

71

8<sup>vfa</sup> - - - - - - - -

8<sup>vfa</sup> - - - - - - - -

8<sup>vfa</sup> - - - - - - - -