

# Movement 3: *glass tetrahedron*

uses the extended melody displayed in *pyramid*.

This episode loosely emulates the texture and pacing of some Japanese classical music.

Unlike

1. *dervish* &
2. *pyramid*,

this is *not*,  
pulse coordinated,  
but rather develops  
its  
timing

from  
the lengths  
& shapes  
of the  
sounds  
played  
as well as  
the  
inter-reactions  
among  
players.

... Silence  
is an important  
shaping  
element here  
— as is  
patience.

S

L

O

W

**The melody once again  
(as in 1. *dervish*) turns  
planar.**

**Timbres,  
Sounds,  
Shapes,  
Dynamics  
create character  
here.**

**Pay attention  
to the  
rotating  
sequences  
of  
entrances.**

## **timbre & sound:**

VARIETY VARIETY VARIETY

**VARY** the attacks. Use tremelo,  
various sustains . . . whatever electronic  
effects feel appropriate.

**ONE GUITARIST MUST USE A BOTTLENECK (SLIDE).**

# 3 glass tetrahedron

1 | pitches placed in any octave

Guitar 1  
Guitar 2  
Guitar 3

2 |

1  
2  
3

3 |

1  
2  
3

4 |

1  
2  
3

5 |

1  
2  
3

|6|

Musical notation for measure 6, consisting of three staves. The notes are as follows:

Staff	1	2	3	4	5	6
1	Rest	Rest	Rest	Rest	Rest	Rest
2	Rest	Rest	Rest	Rest	Rest	Rest
3	Rest	Rest	Rest	Rest	Rest	Rest

|7|

Musical notation for measure 7, consisting of three staves. The notes are as follows:

Staff	1	2	3	4	5	6	7
1	Rest	Rest	Rest	Rest	Rest	Rest	Rest
2	Rest	Rest	Rest	Rest	Rest	Rest	Rest
3	Rest	Rest	Rest	Rest	Rest	Rest	Rest

|8|

Musical notation for measure 8, consisting of three staves. The notes are as follows:

Staff	1	2	3	4	5	6	7	8
1	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest
2	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest
3	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest

|9|

Musical notation for measure 9, consisting of three staves. The notes are as follows:

Staff	1	2	3	4	5	6	7	8
1	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest
2	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest
3	Rest	Rest	Rest	Rest	Rest	Rest	Rest	Rest