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,

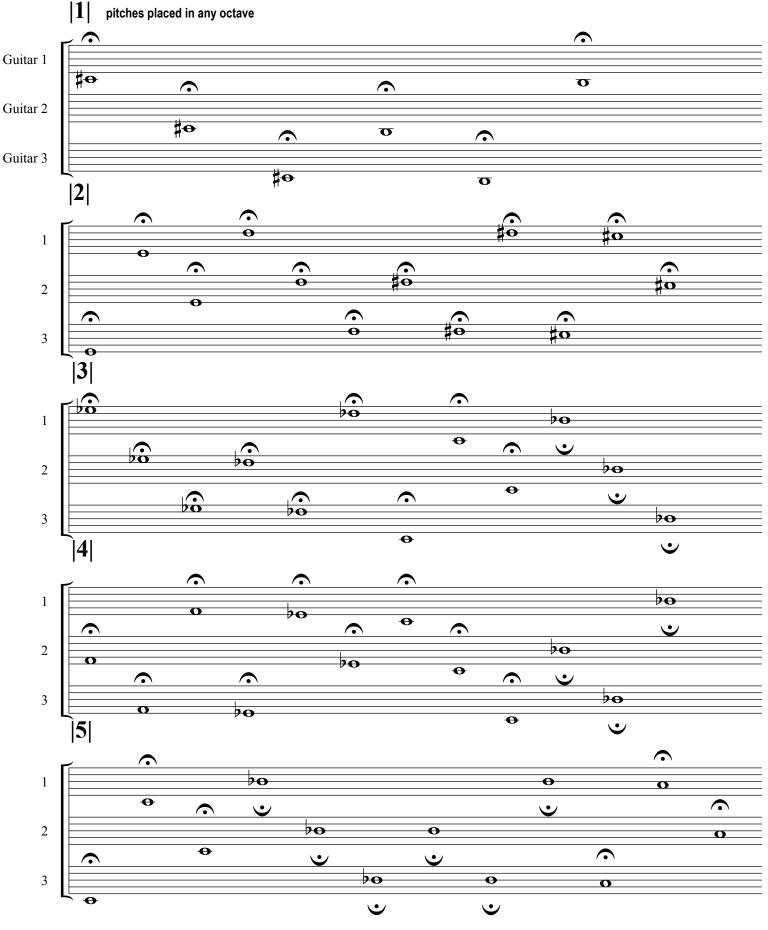
this is <i>not</i> , pulse coordinated, but rather develops its timing	C	The melody once again
from the lengths	N	(as in <i>1. dervish</i>) turns planar.
& shapes of the sounds played as well as the inter-reactions among players.	L	Timbres, Sounds, Shapes, Dynamics create character here. Pay attention to the rotating sequences of entrances.
	0	
Silence is an important shaping element here — as is patience.	\mathbb{W}	

timbre & sound: VARIETY VARIETY VARIETY VARY the attacks. Use tremelo, various sustains . . . whatever electronic effects feel appropriate.

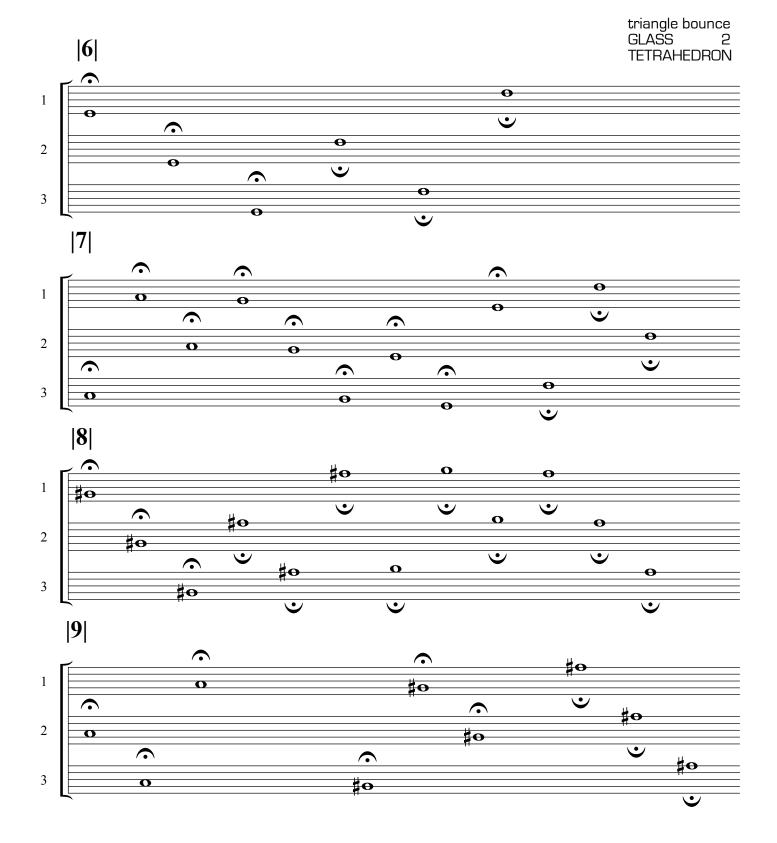
ONE GUITARIST MUST USE A BOTTLENECK (SLIDE).

triangle bounce

3 glass tetrahedron



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