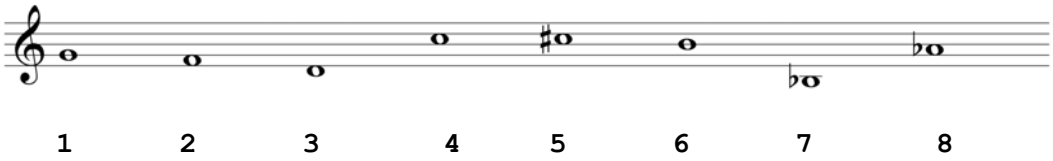
Movement 7: # *exegesis* **tempo**:+/- 144-160 mm.

reflects *1. dervish*

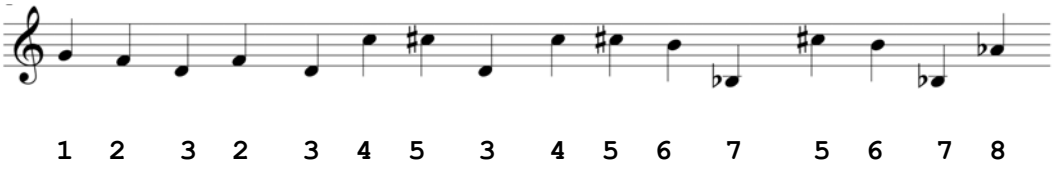
but approaches unison, near contrasts & spatial distribution differently.

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

exegesis returns to the 8 tone core melody — but transposed up a tritone:



& braided like this:

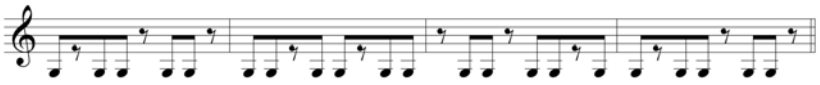


to loop, backstep & stagger the melody around itself.

This repeating melodic lattice holds as a consistent reference throughout the episode.

There are *4 rhythmic modules* in **5, 6, 7** & **9** respectively.
Guitarists may start with any of these & shift from one to another whenever.
At all times, these patterns should coordinate with the melodic lattice.
The transparency of this melodic unison is perforated by the modules' metrical diversity, which emphasizes the timbral and spatial pixellations.

Each switch between modules should be preceded by this changing signal:



which is also the shuffle figure from *1. dervish*)

that hooks up with the first beat of the braided melodic lattice (G) & lands the player in the right place to begin another module. (*Laying out at times* — especially if lost — *is okay*.)

As another episode of sonic sculpture,
this can continue as long as it feels good.

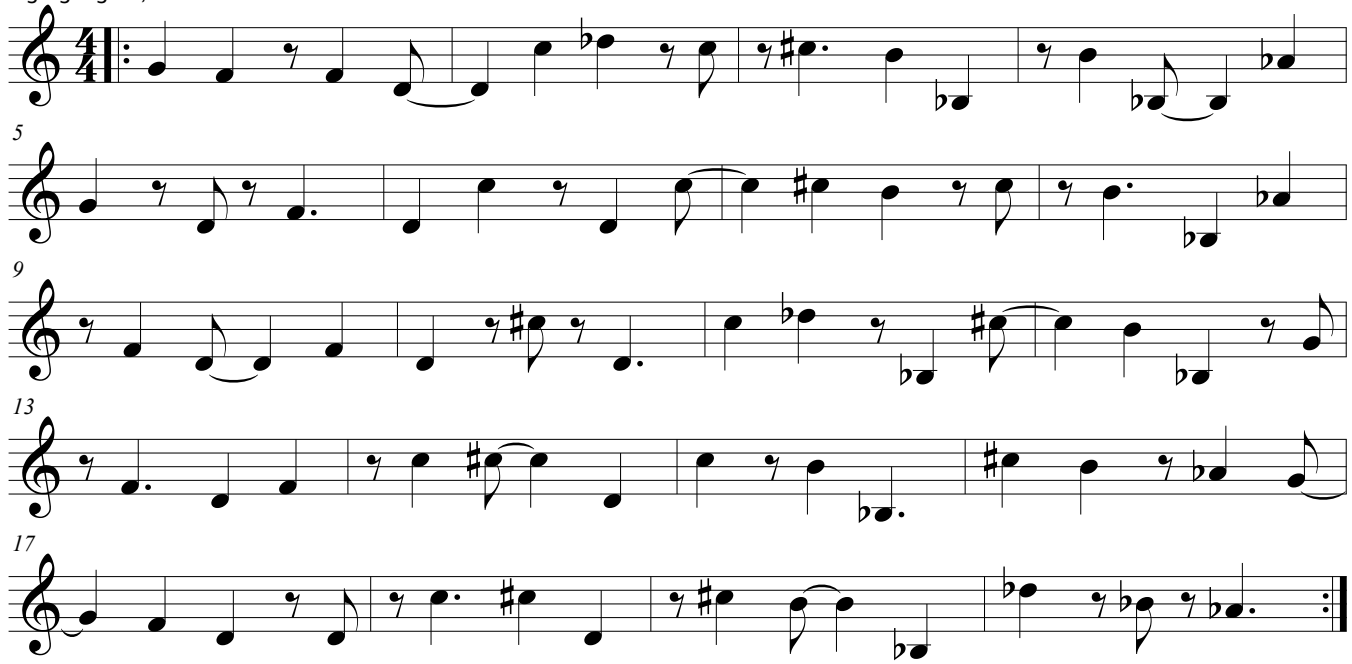
Any resemblance & reference to African interlocking guitar ensembles is no accident.

begin with any module,
repeat till ready,
play any changing signal,
switch,
repeat till changing signal, etc.

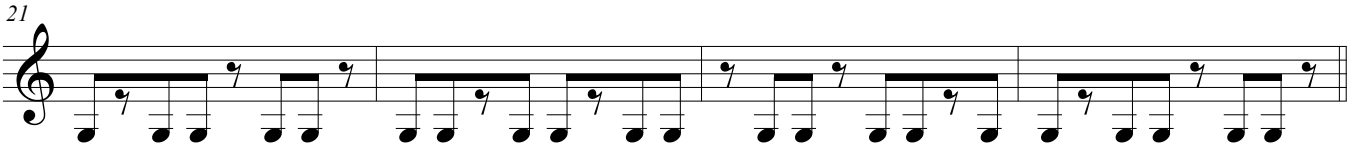
- 5 -

7 exegesis

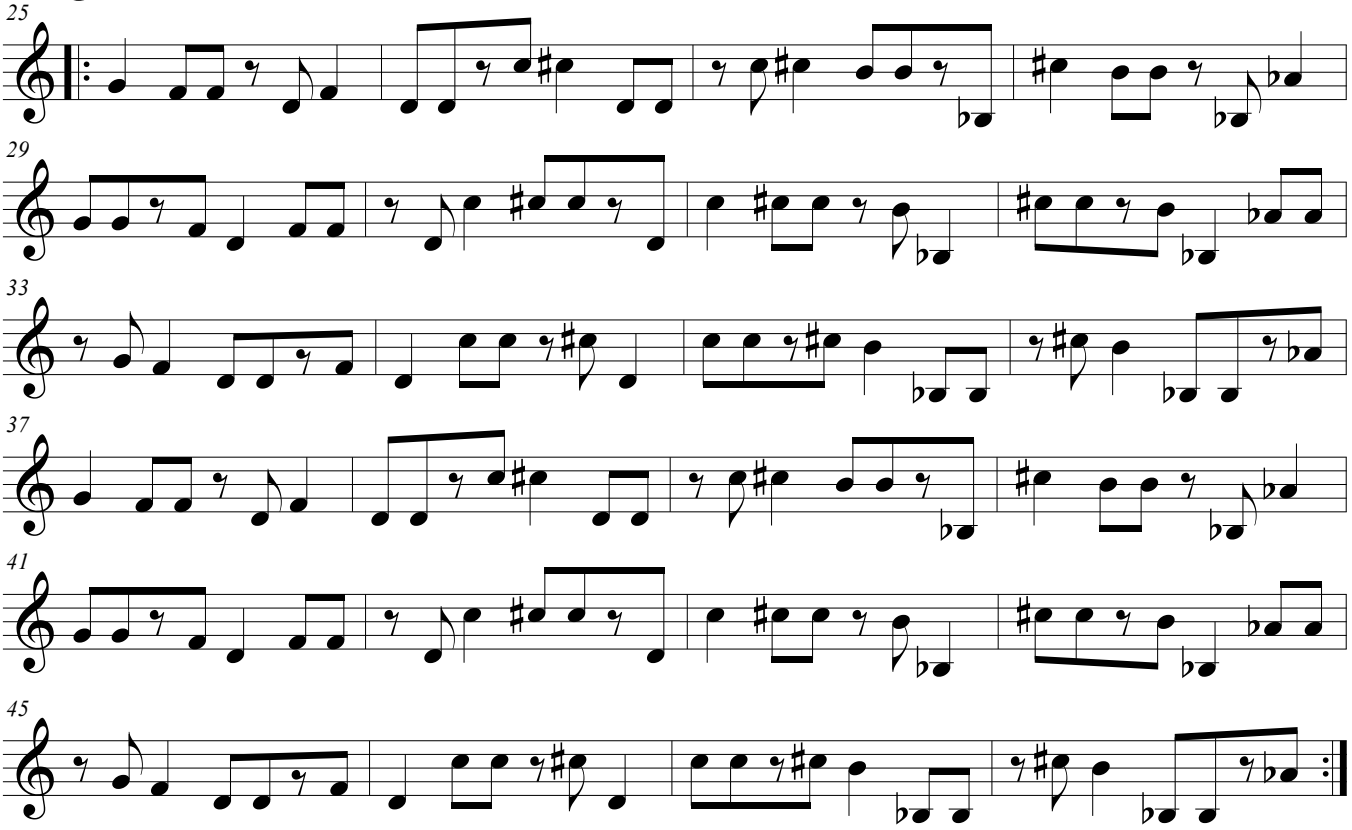
triangle bounce



changing signal:



- 6 -



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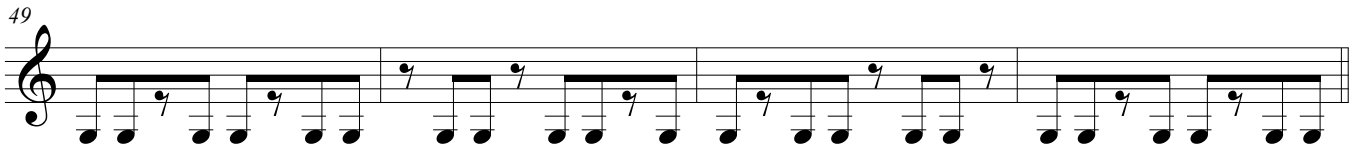
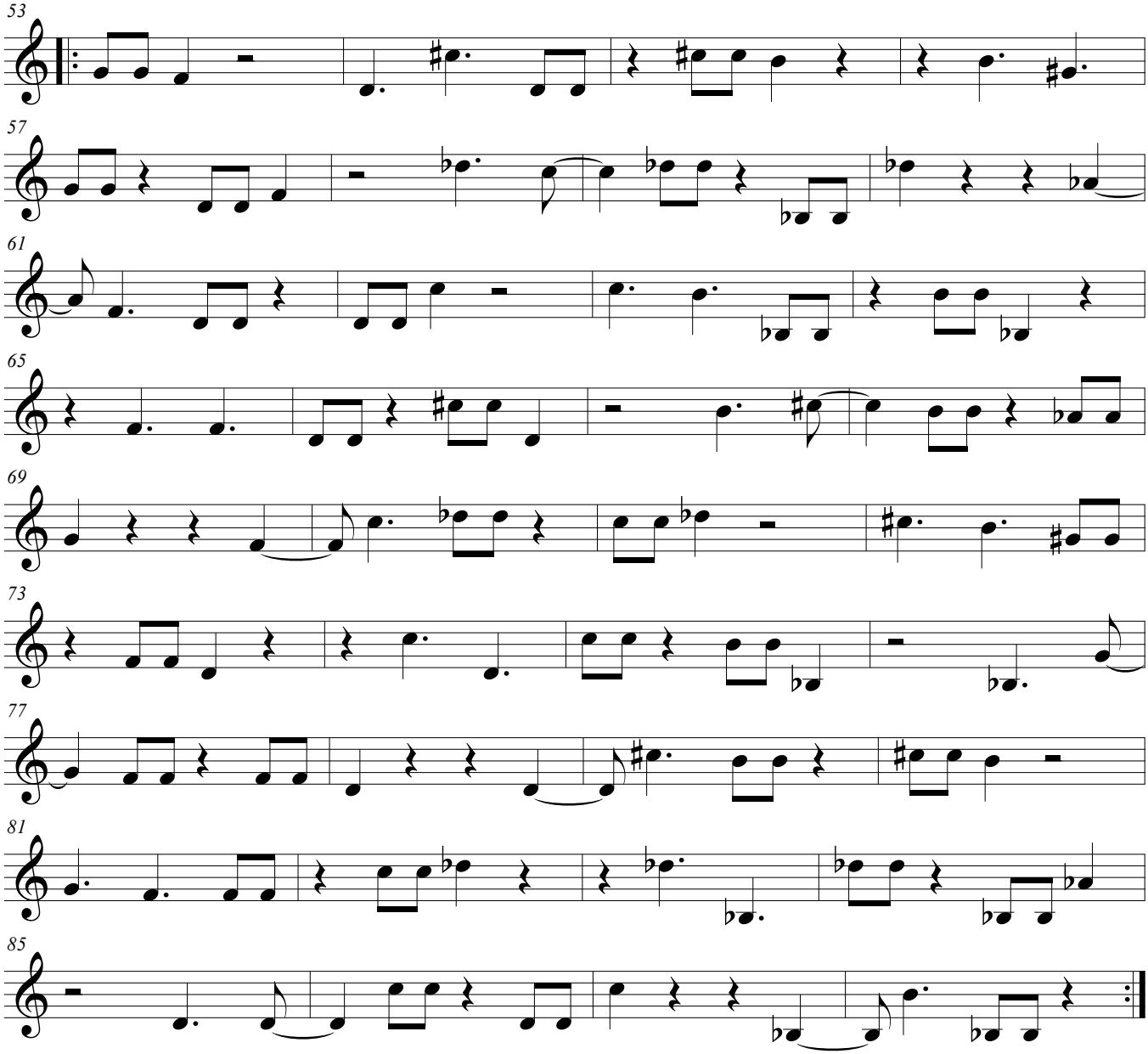
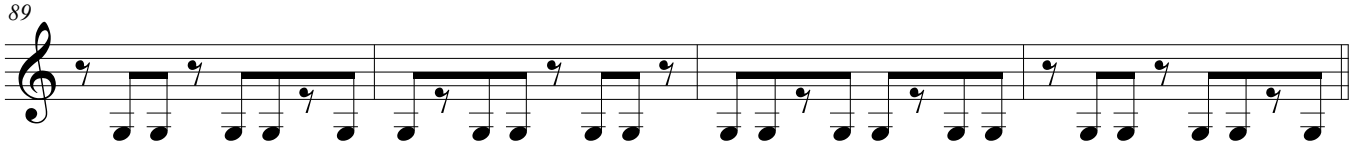
changing signal:



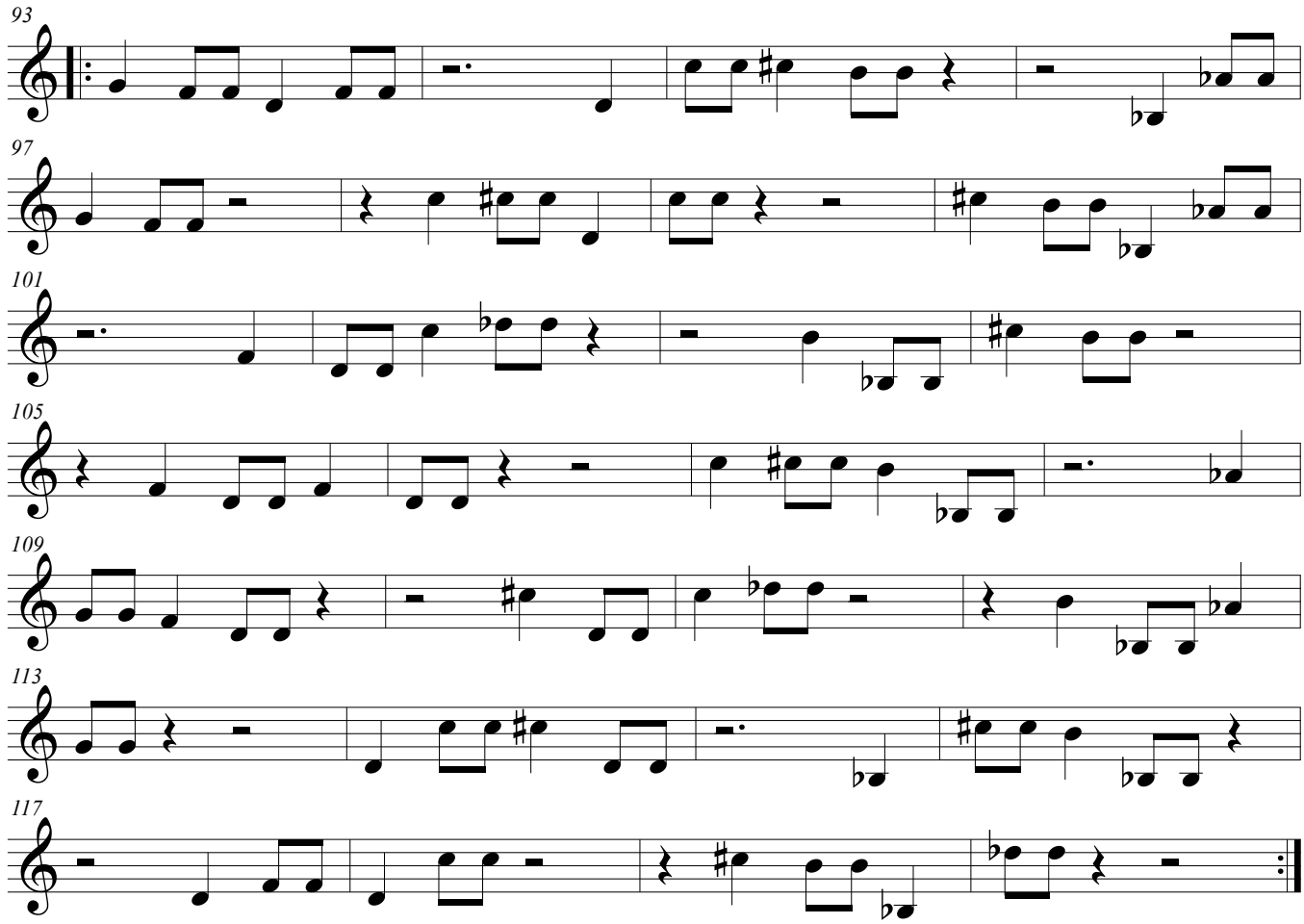
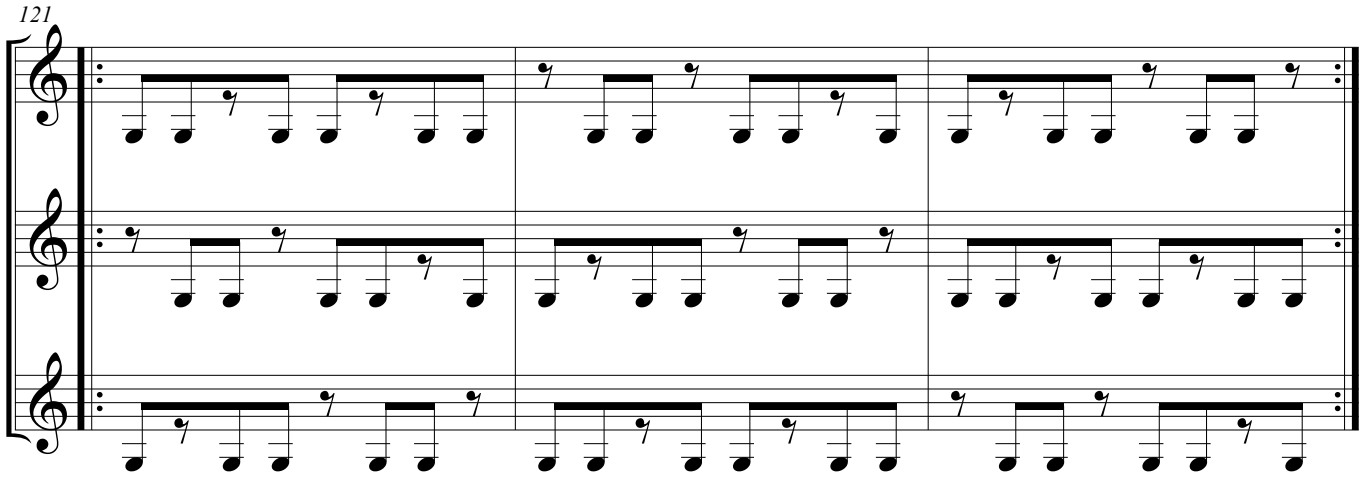
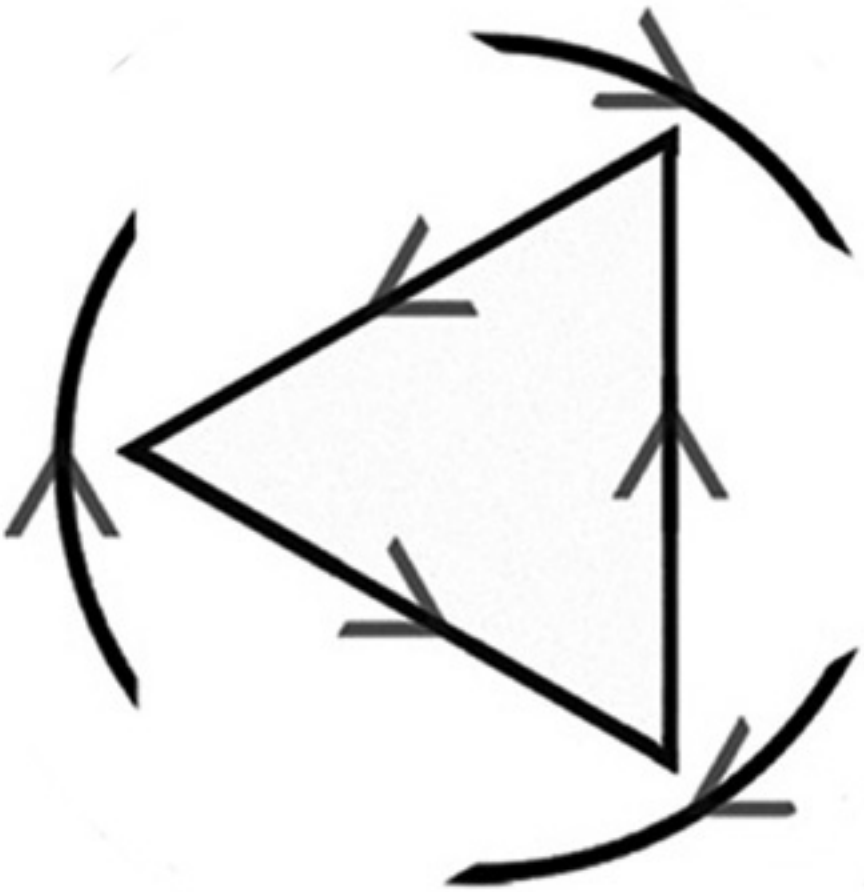
- 9 -



changing signal:



- 7 -



- CODA -