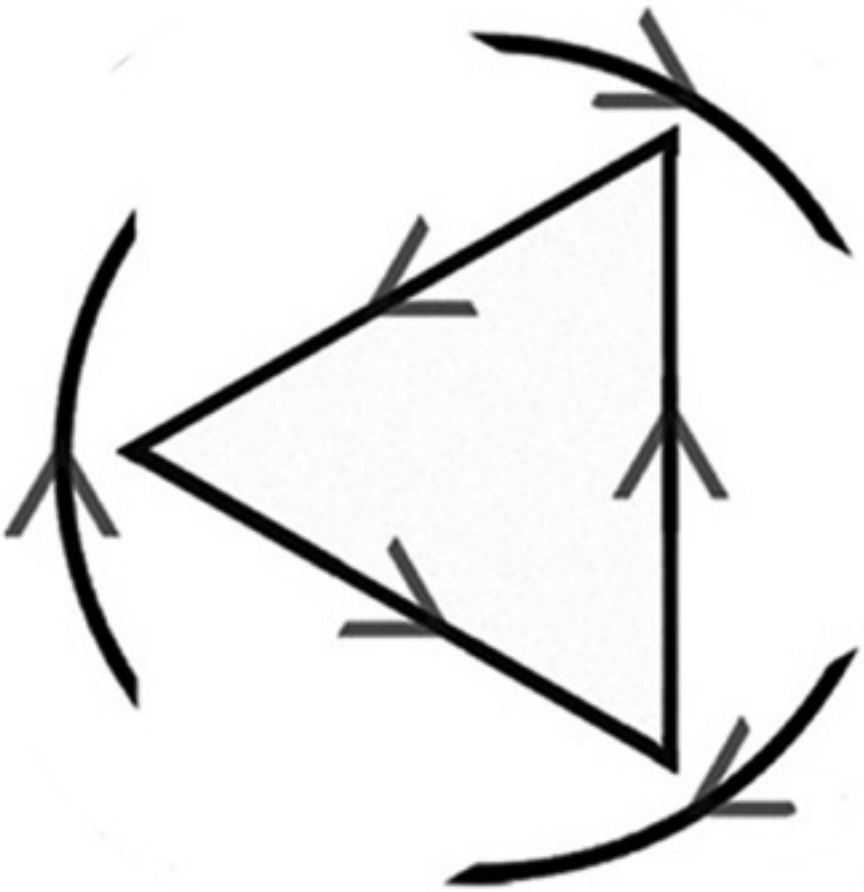


triangle bounce

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.

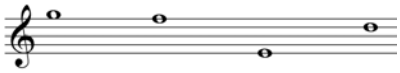
The movements are patterned along an arc formation (ABCBA), a palindrome that I learned about through Bela Bartok's application of it.

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

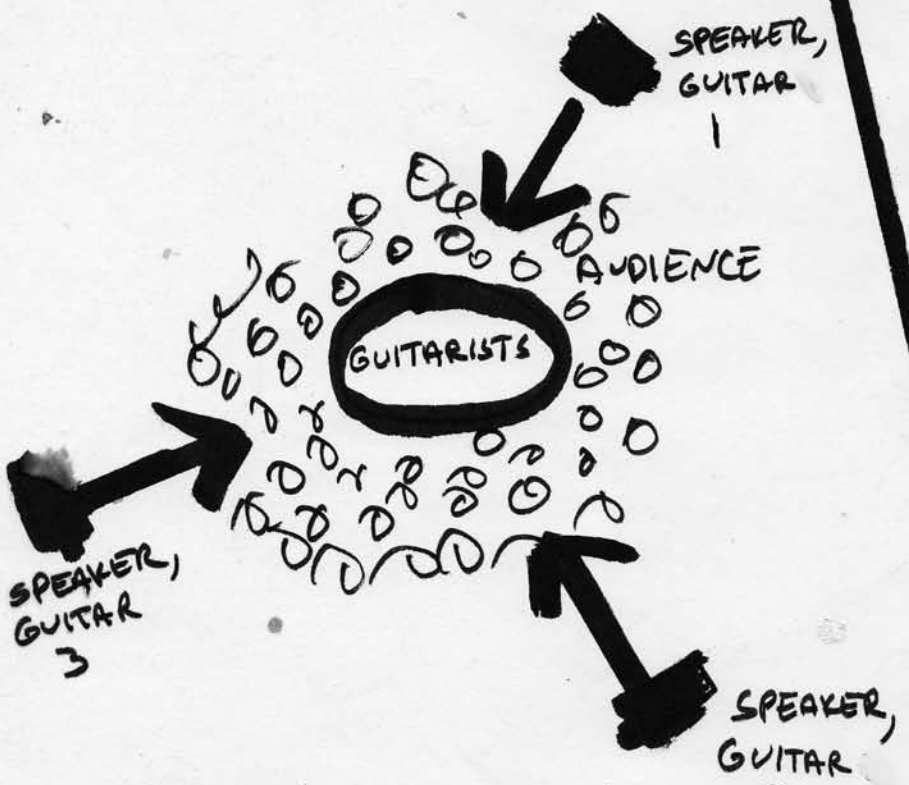
Sonically, there's an emphasis on *close differences*, the subtle contrasts of touch & timbre between guitars, slight shifts in timing, pitch or placement — also in the approach to density and progress: the music is designed to *take its time* (as does a very slow drag) to accumulate a *gradual saturation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

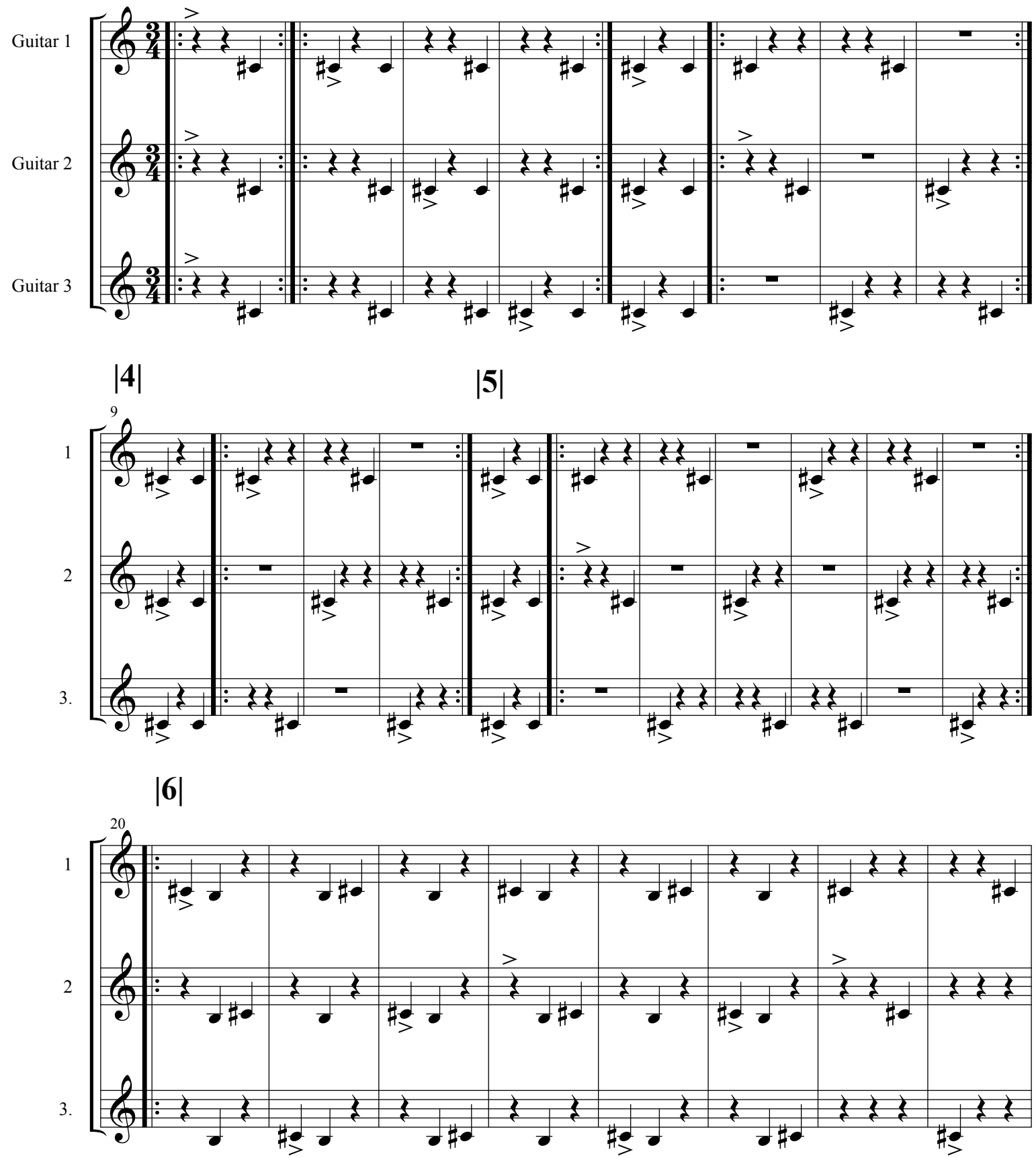
18. Continues pattern from *cell 17* with the addition of D marking the shuffle pattern at double speed. E rotates *counterclockwise.* D rotates *clockwise.* F rotates *clockwise.*

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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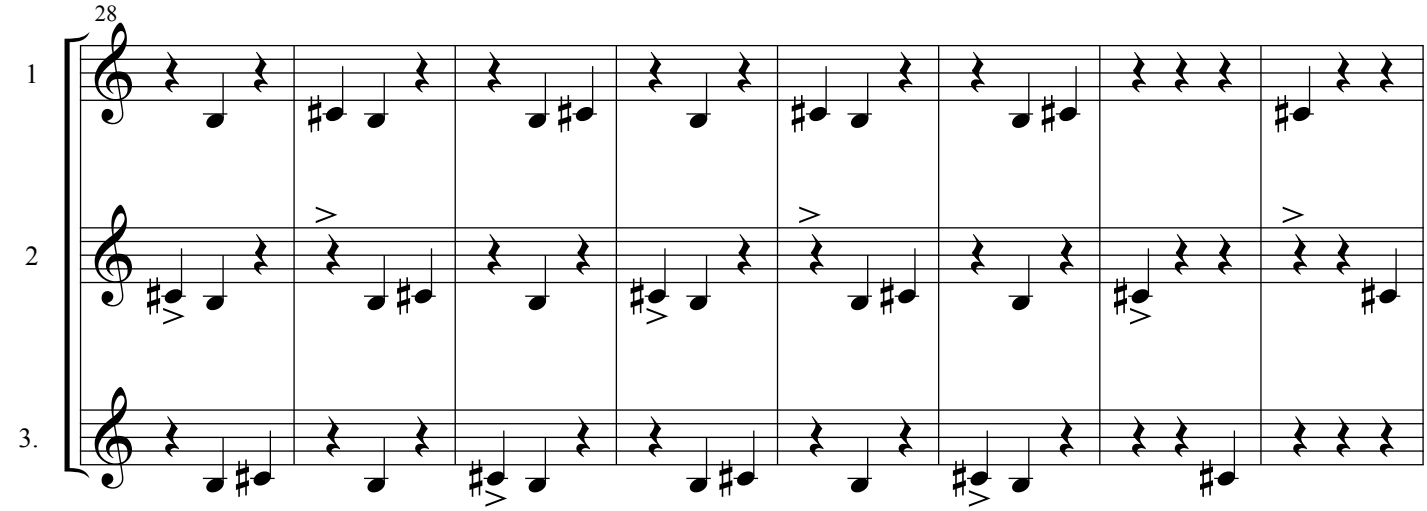
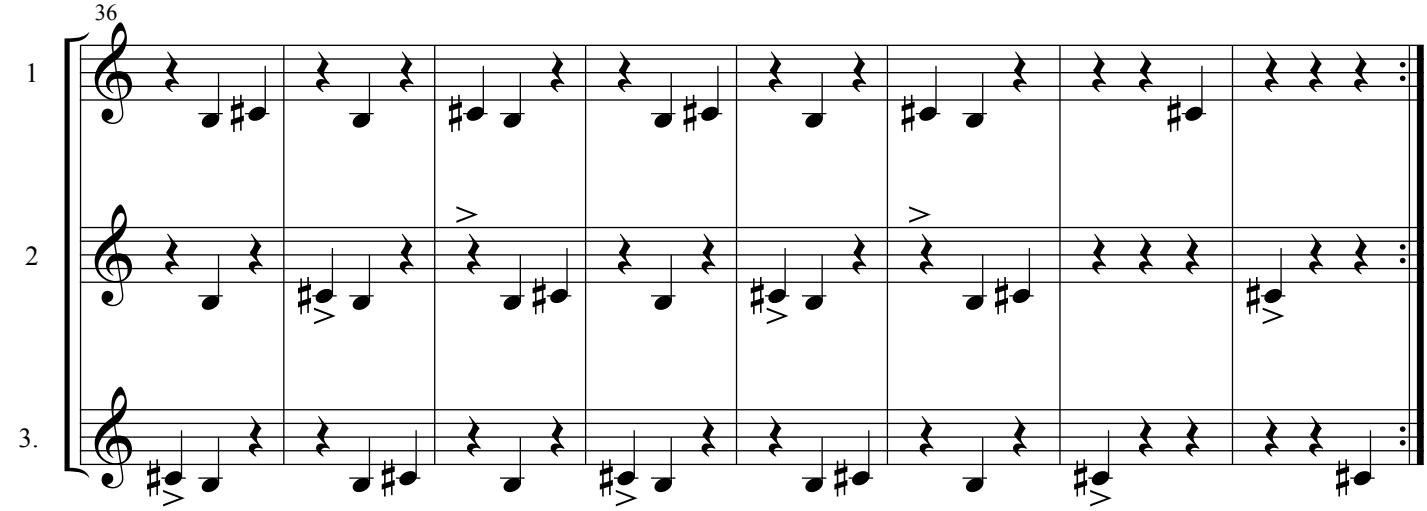
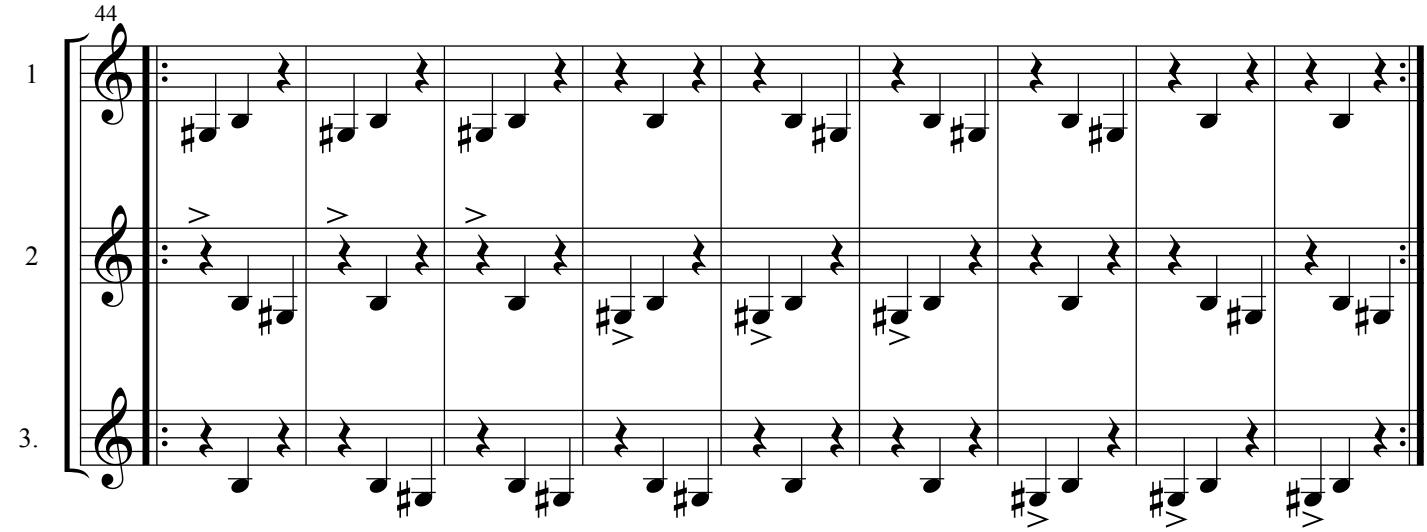
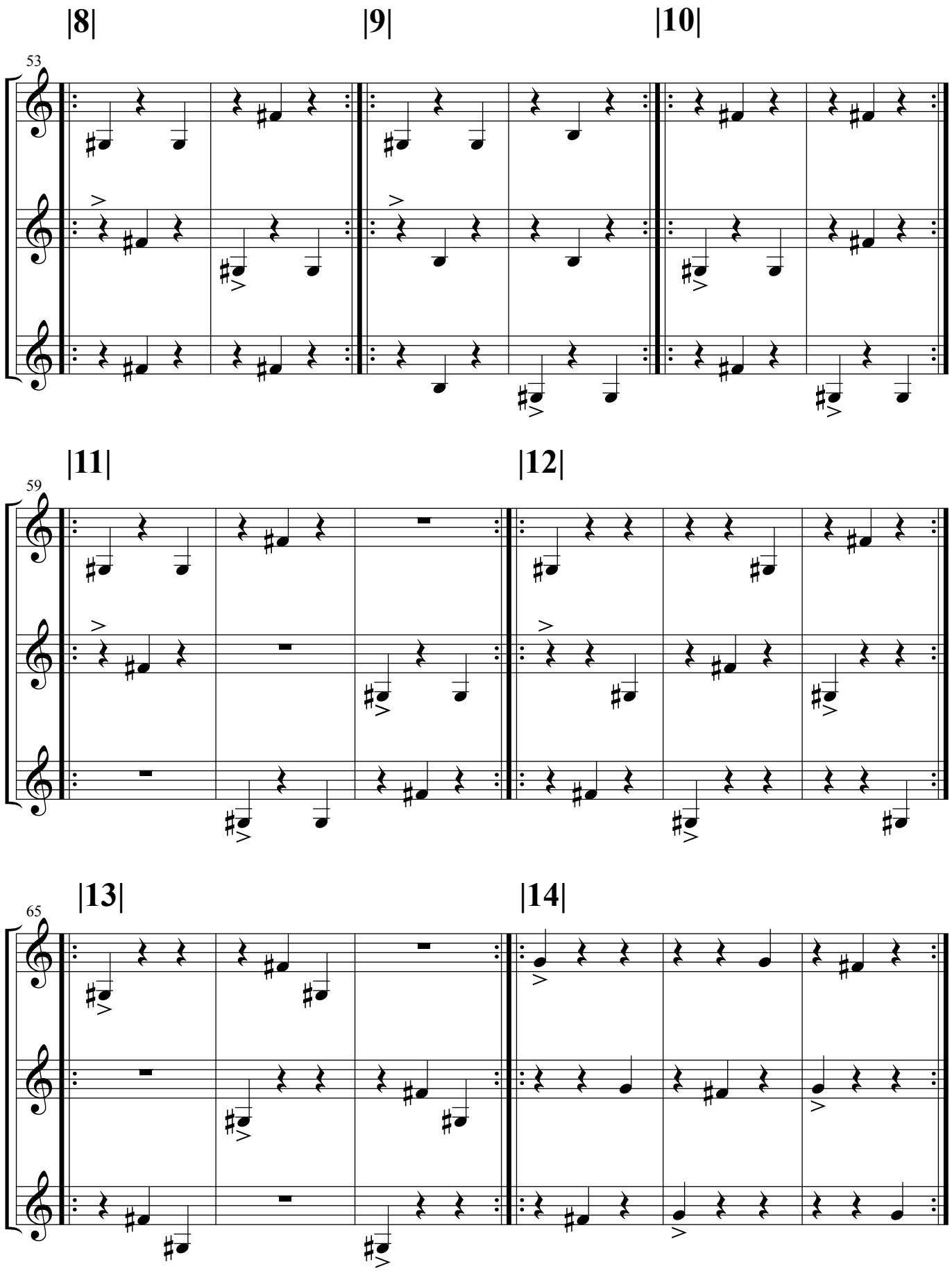
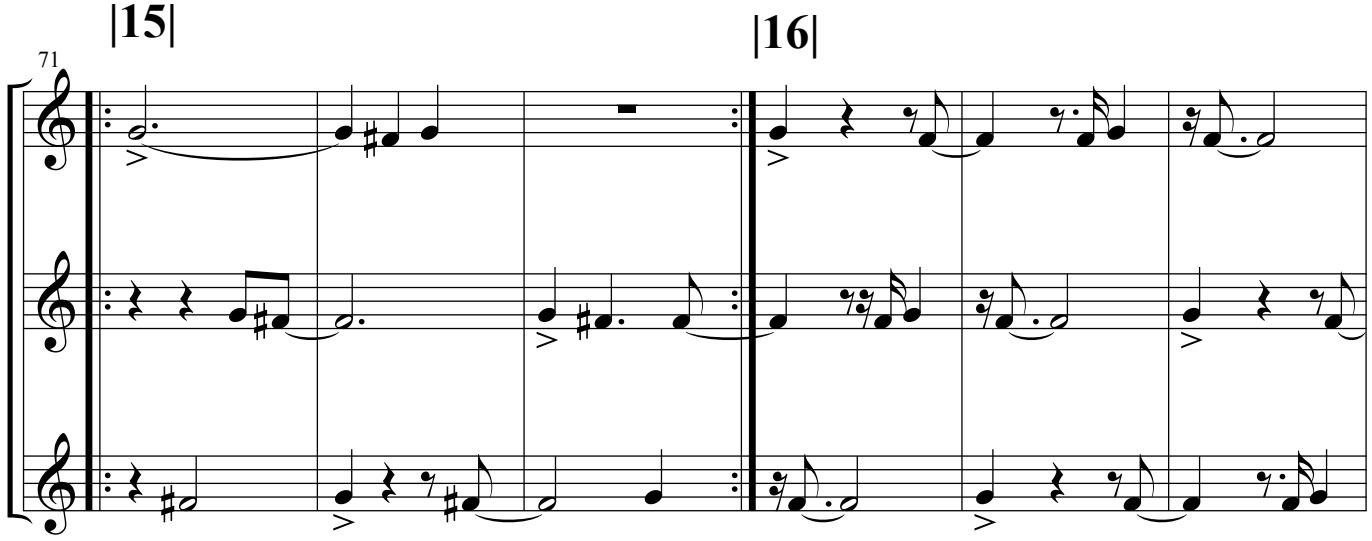


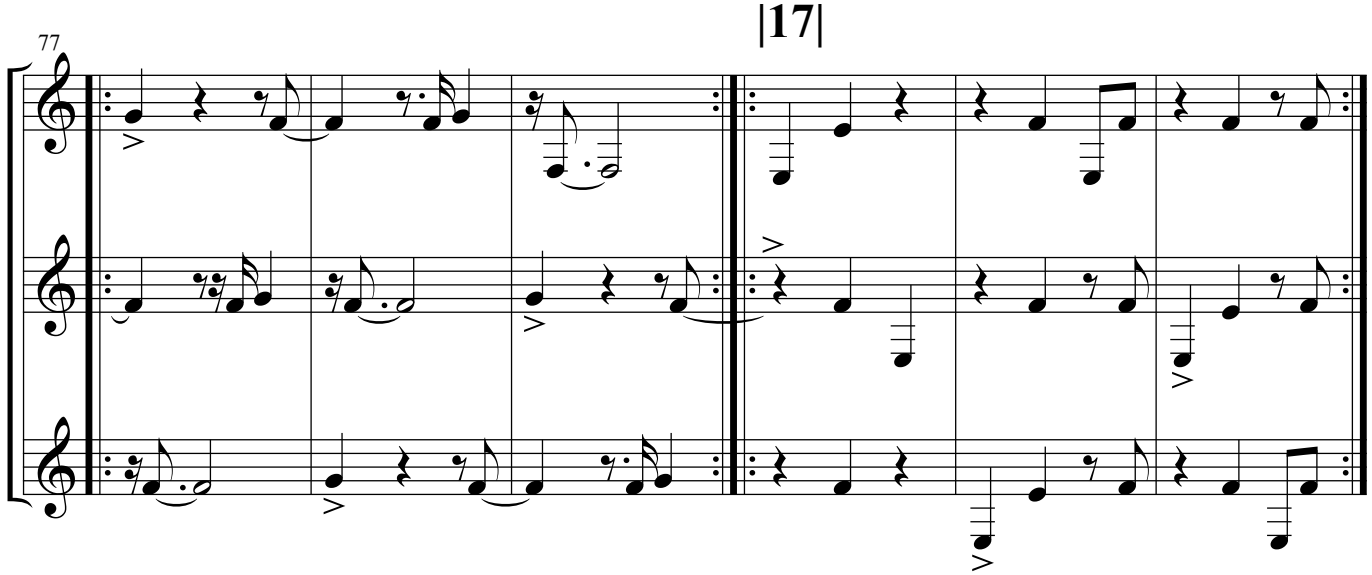


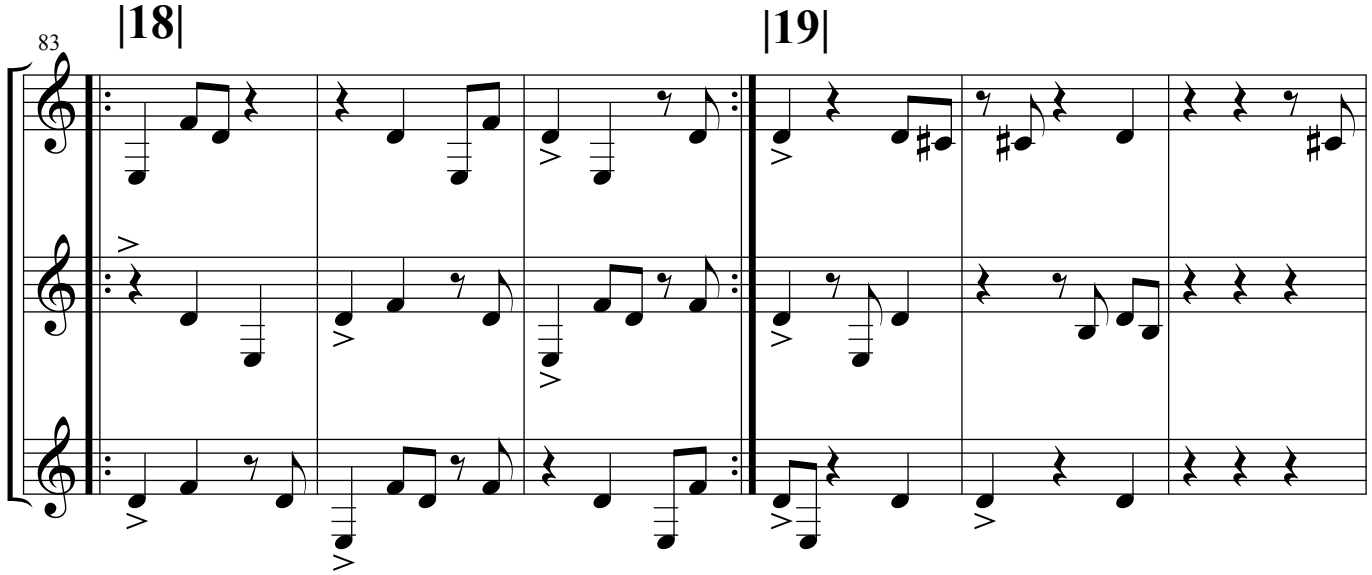
|7|

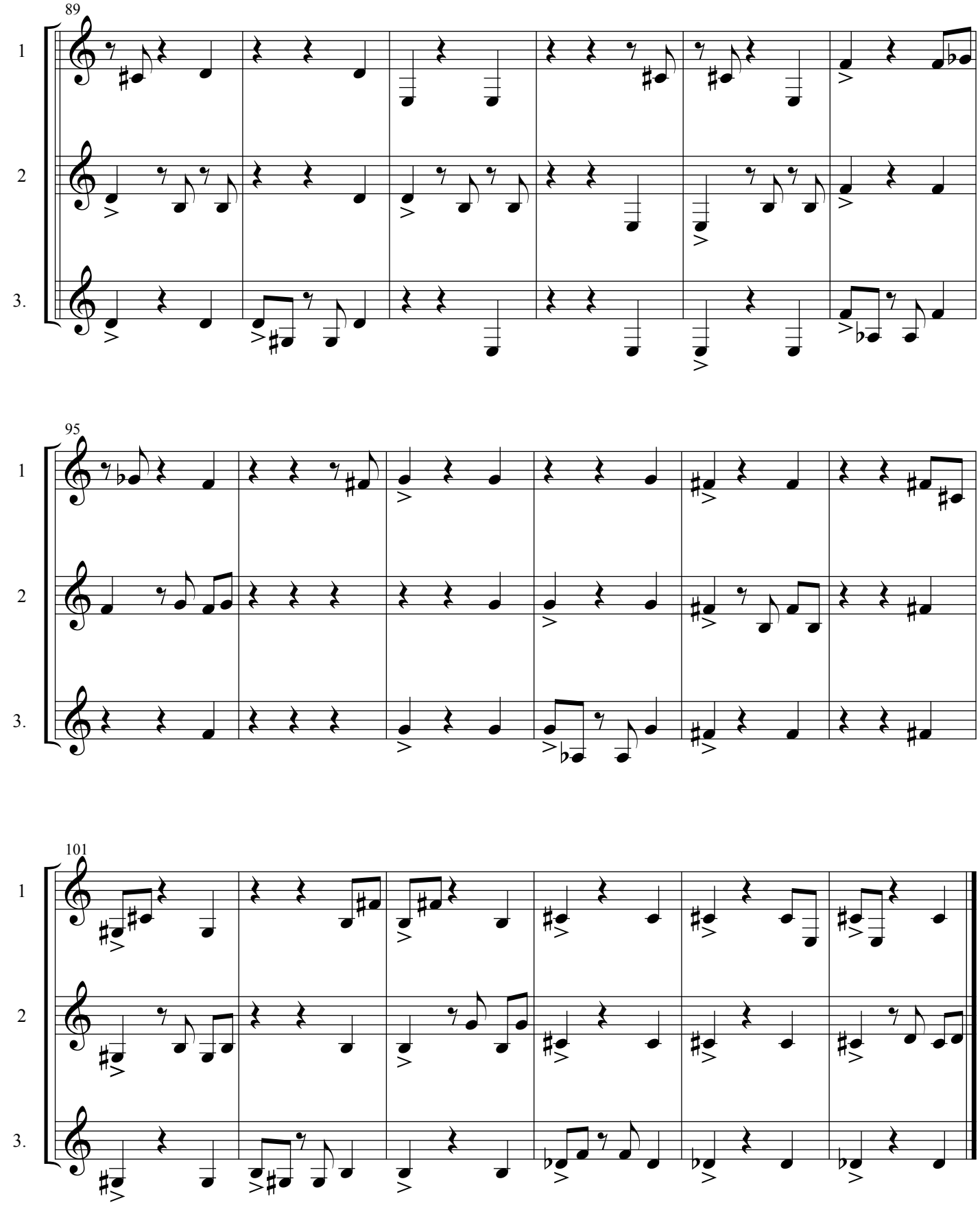



|8|
|9|
|10|
53
1
2
3.
|11|
|12|
59
1
2
3.
|13|
|14|
65
1
2
3.


|15|
|16|
71
1
2
3.


|17|
77
1
2
3.


|18|
|19|
83
1
2
3.


89
1
2
3.
95
1
2
3.
101
1
2
3.

Movement 2: # *pyramid*

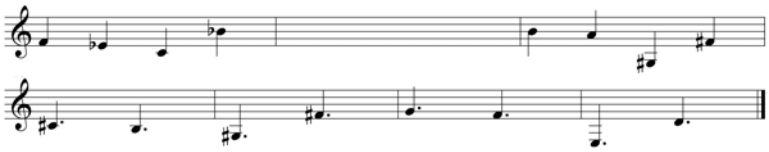
tempo: +/- 120 mm.

is a fractal polyrhythmic canon.

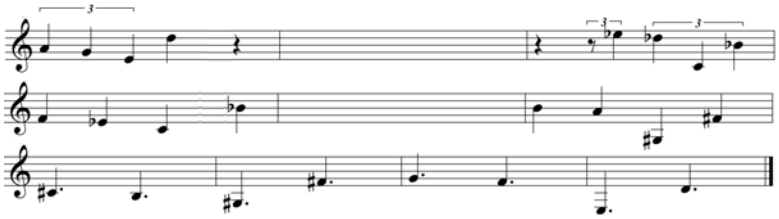
timbre & sound: like *dervish*, guitar sounds should be relatively unaltered & close to each other while keeping individual identities.

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

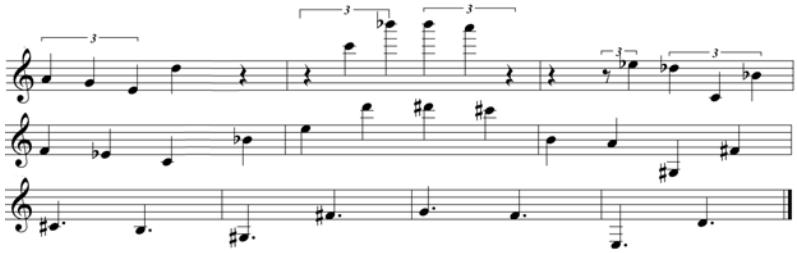
The core melody is reflected at a faster tempo — 3:2 — a major third higher like this:



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:

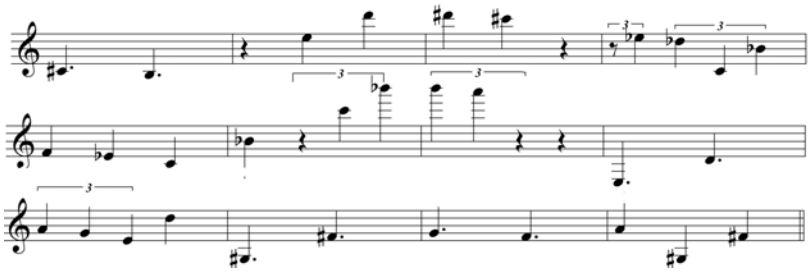


This constructs 3 pyramidally related refractions of the same phrase.

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.

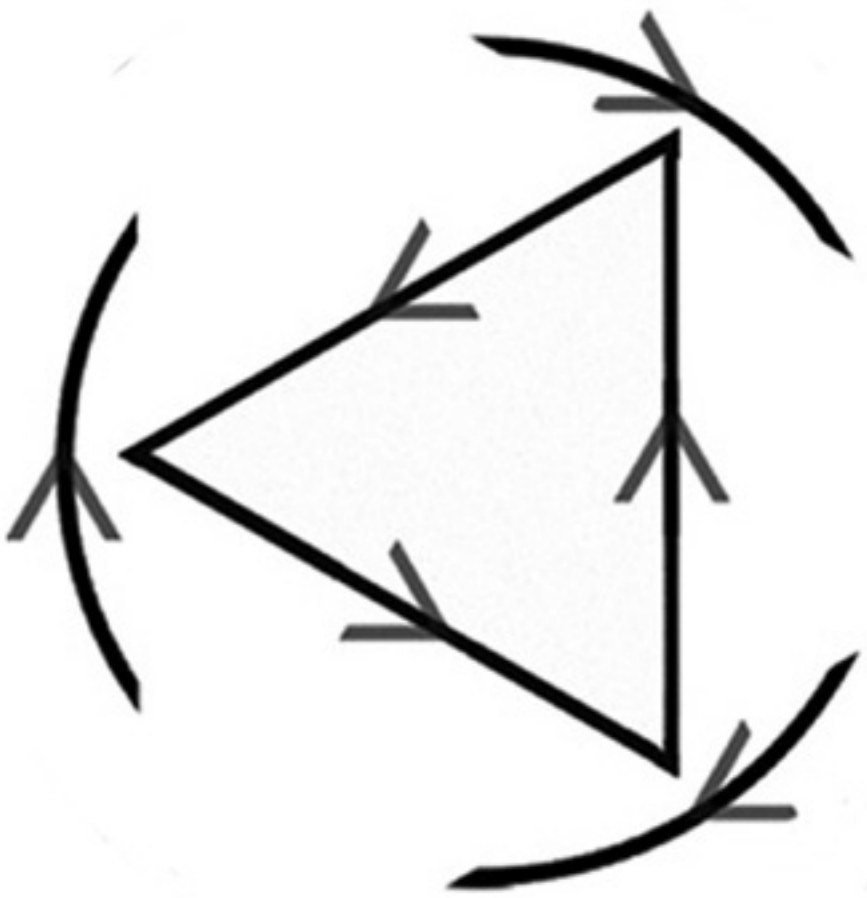
These components are then redistributed to construct an extended melody & pulse cycle:



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.

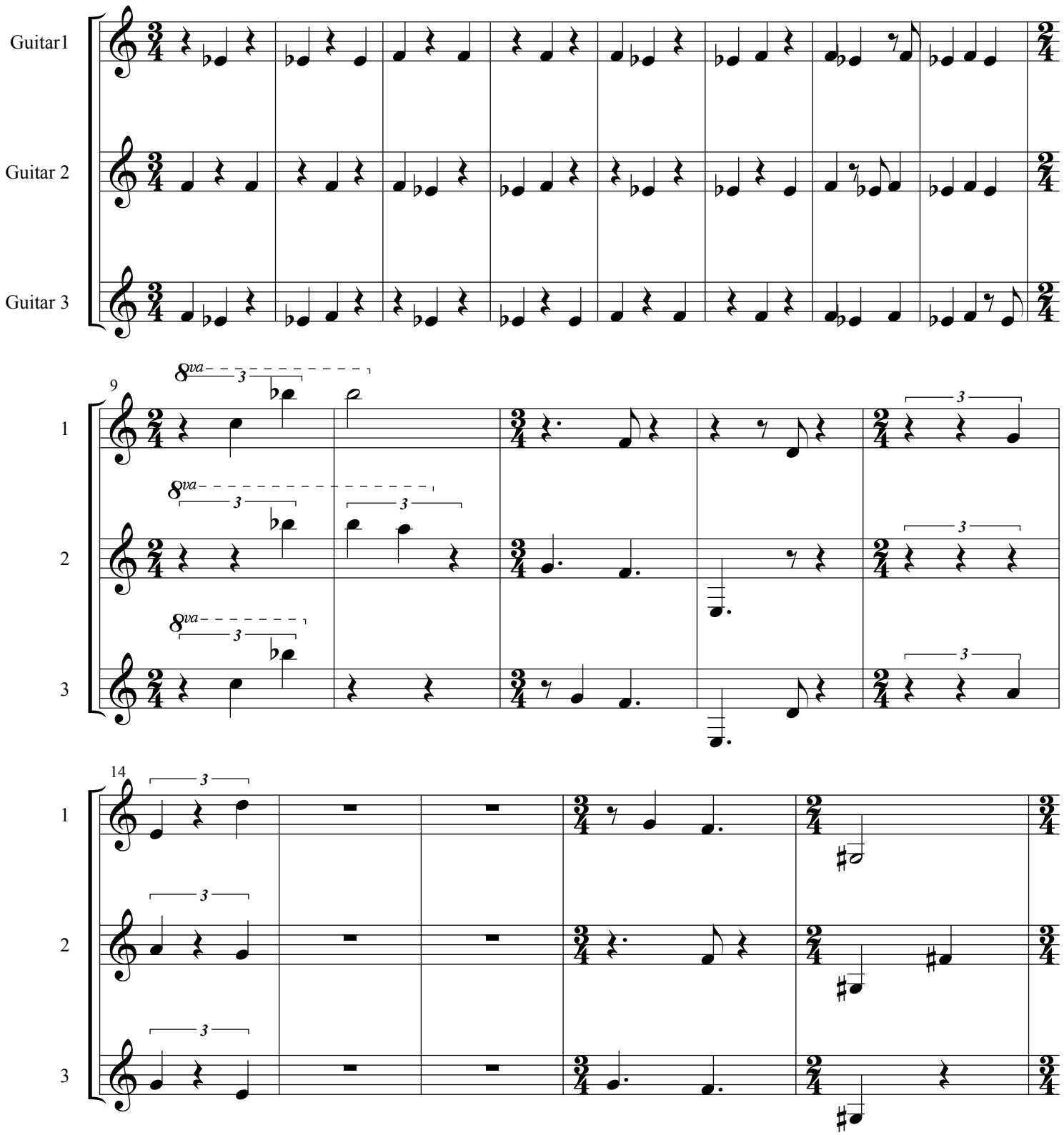
Section 3 of *pyramid* circulates an elaborated and tweaked version of this canonic polyrhythm.

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



2 pyramid

|1|



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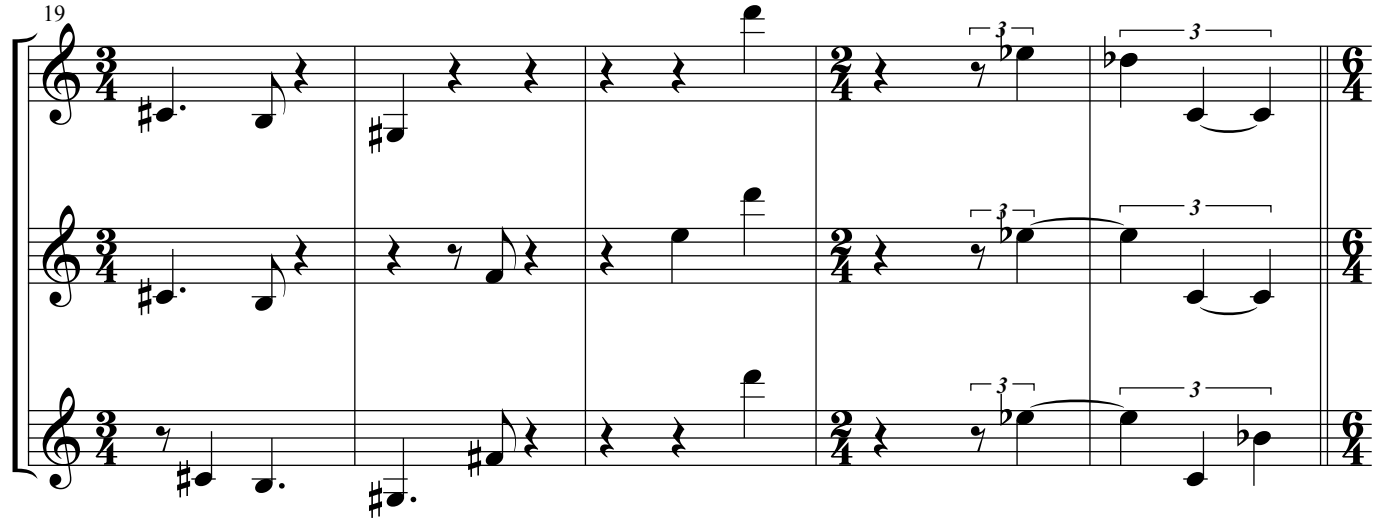
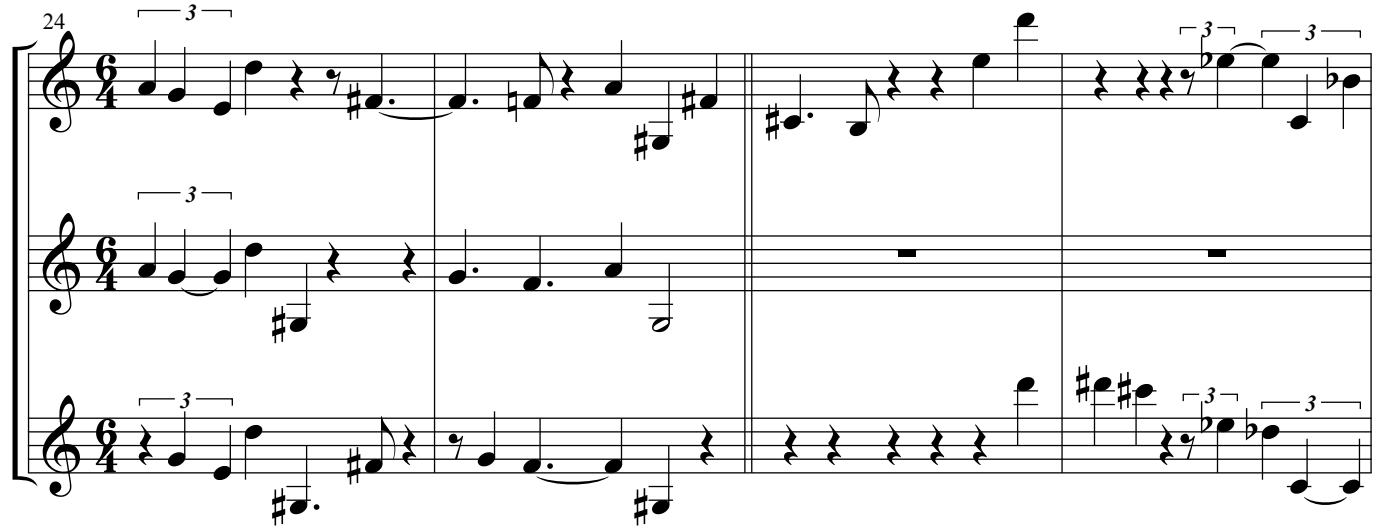
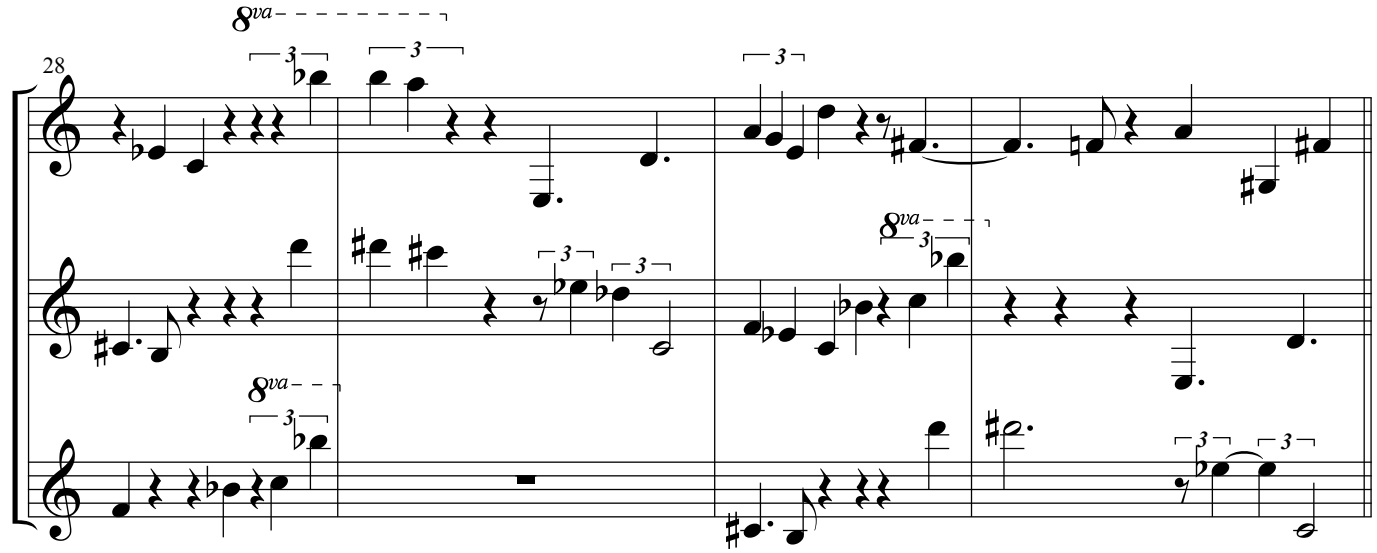
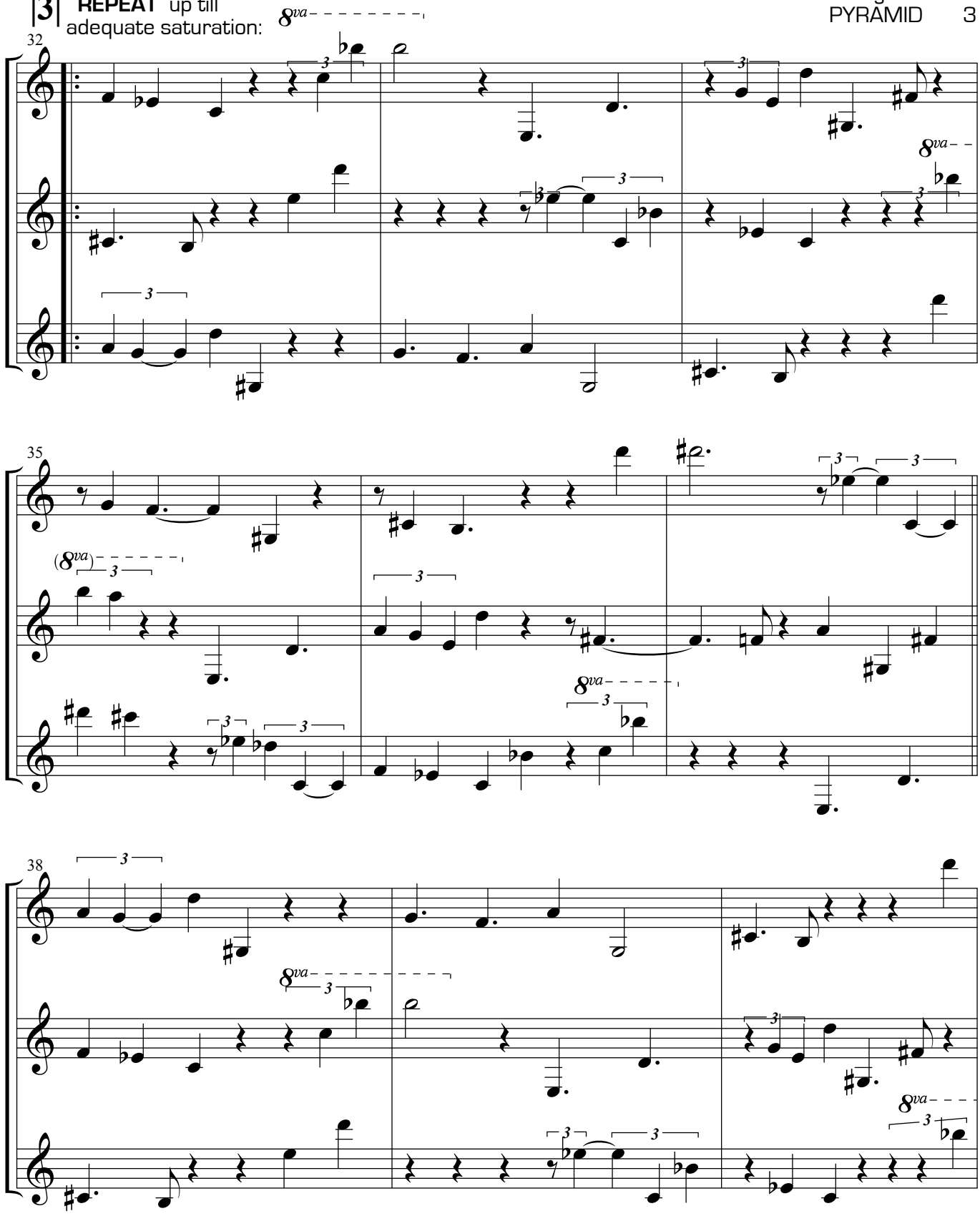


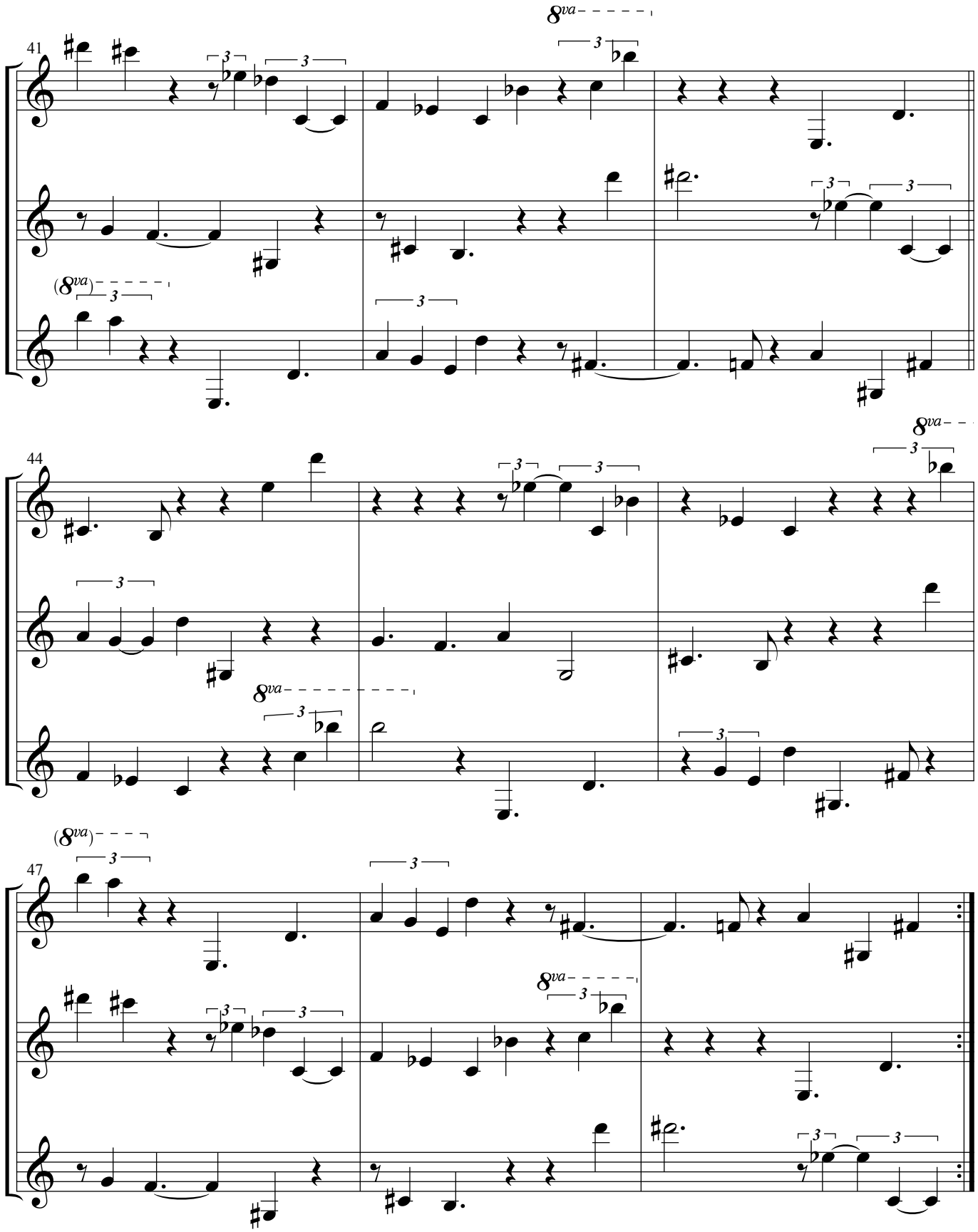
|2|



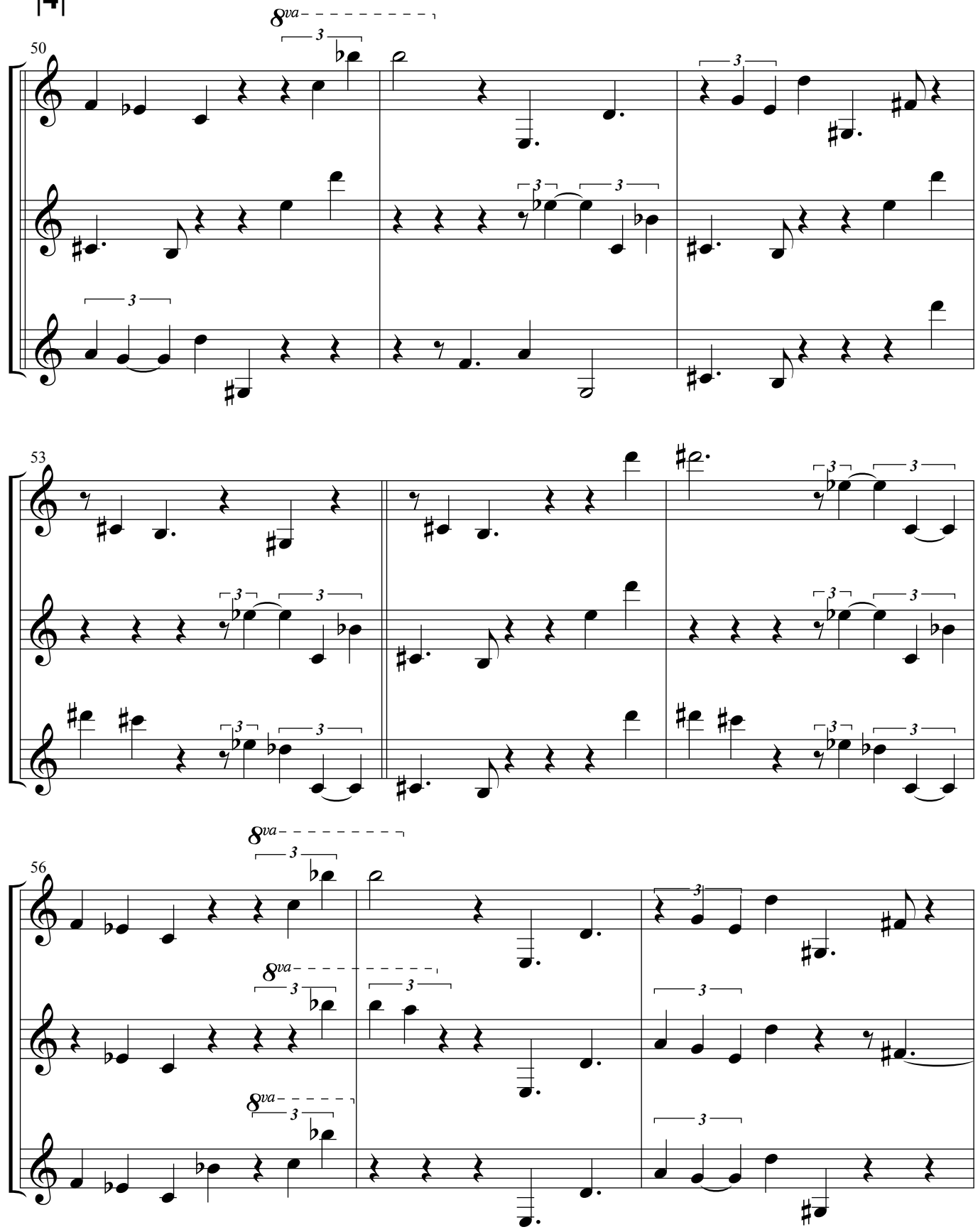


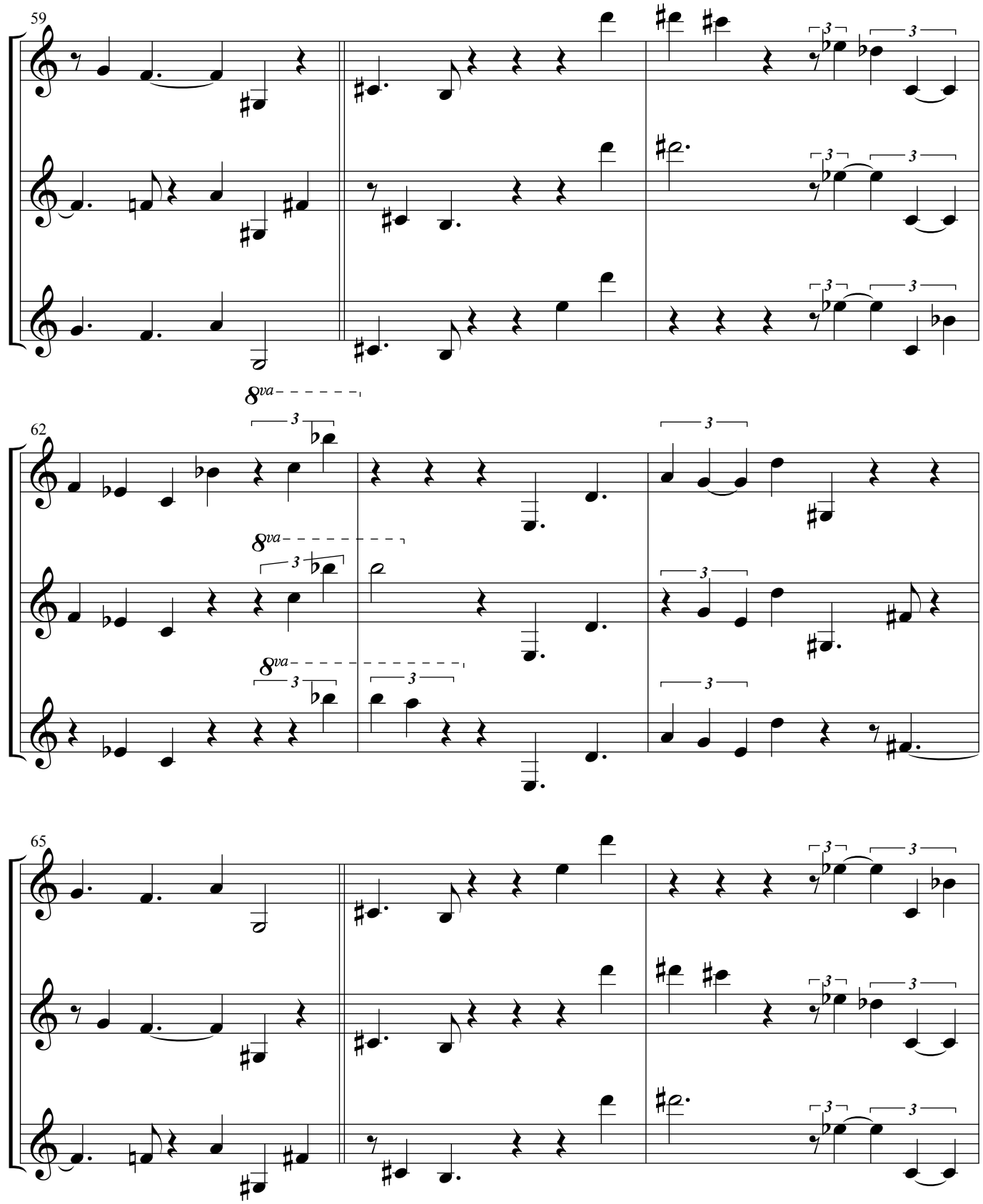
|3| **REPEAT** up till adequate saturation:

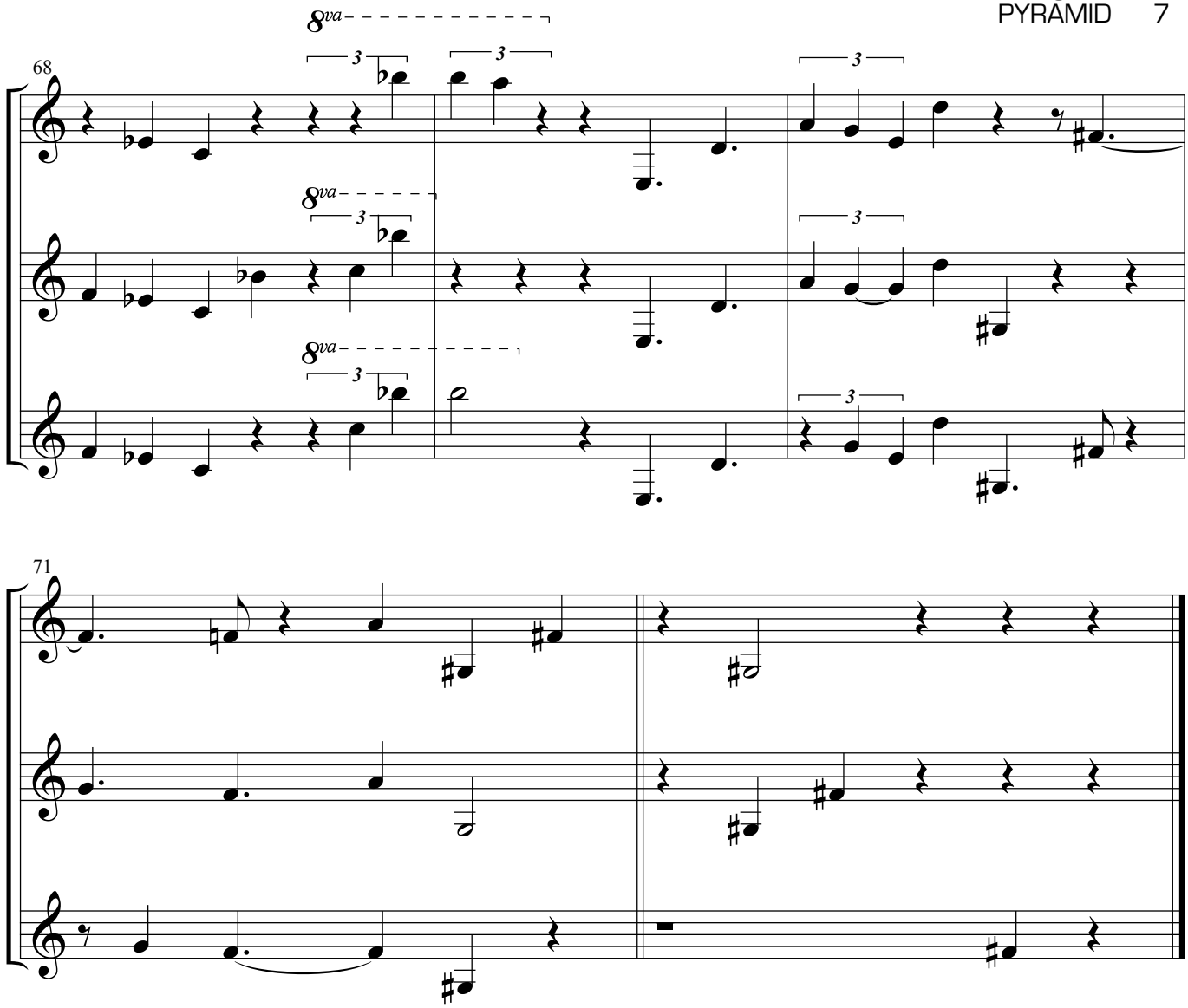



41
44
47
1
2
3
8va
(8va)

|4|




59
1
2
3
8va
62
1
2
3
8va
8va
65
1
2
3


68
8va
3
1
2
3
71

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.**

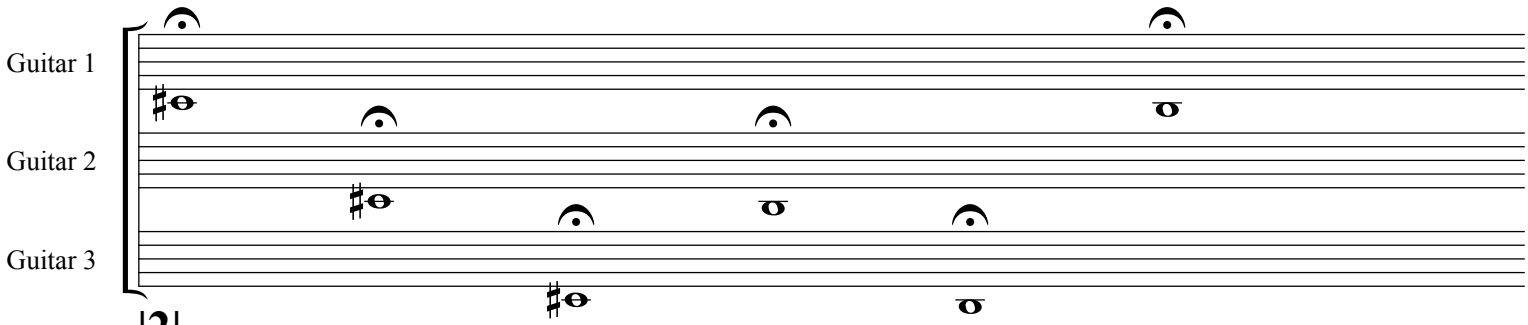
timbre & sound: VARIETY VARIETY VARIETY

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

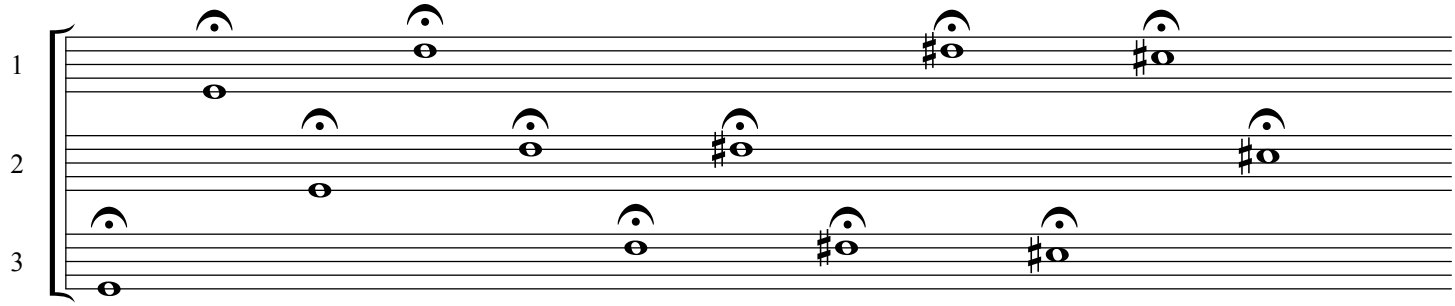
ONE GUITARIST **MUST USE** A **BOTTLENECK** (SLIDE).

3 glass tetrahedron

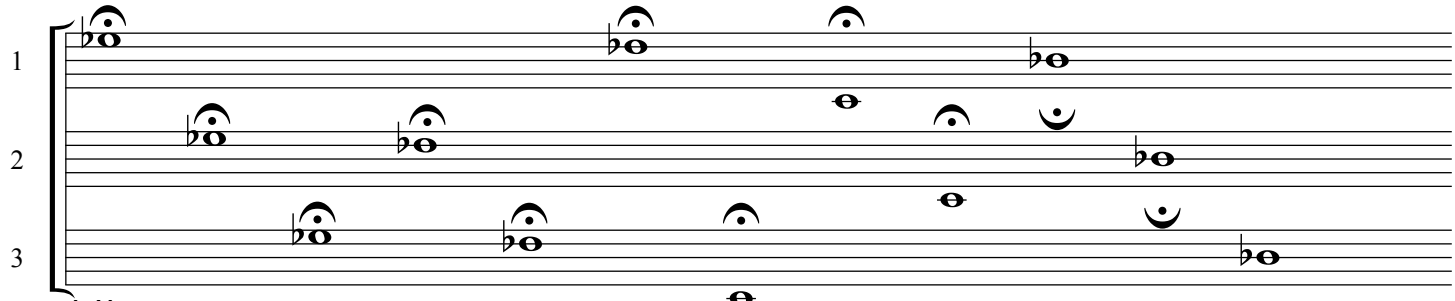
|1| **pitches placed in any octave**



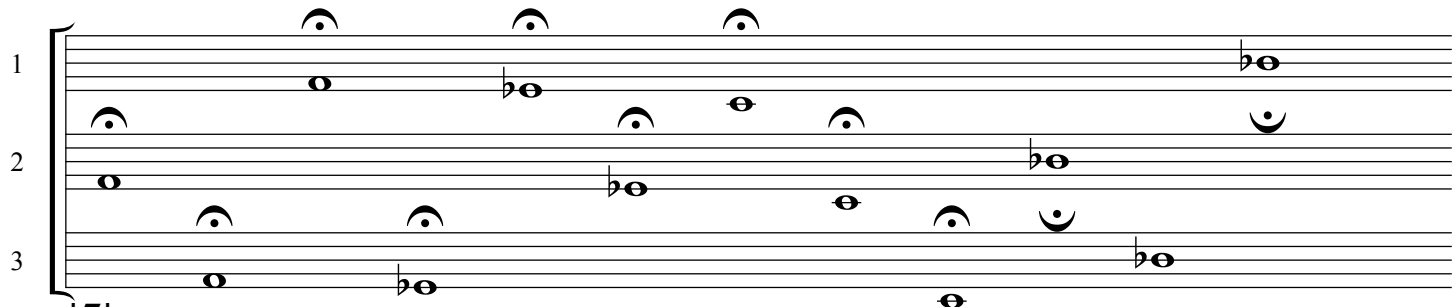
|2|



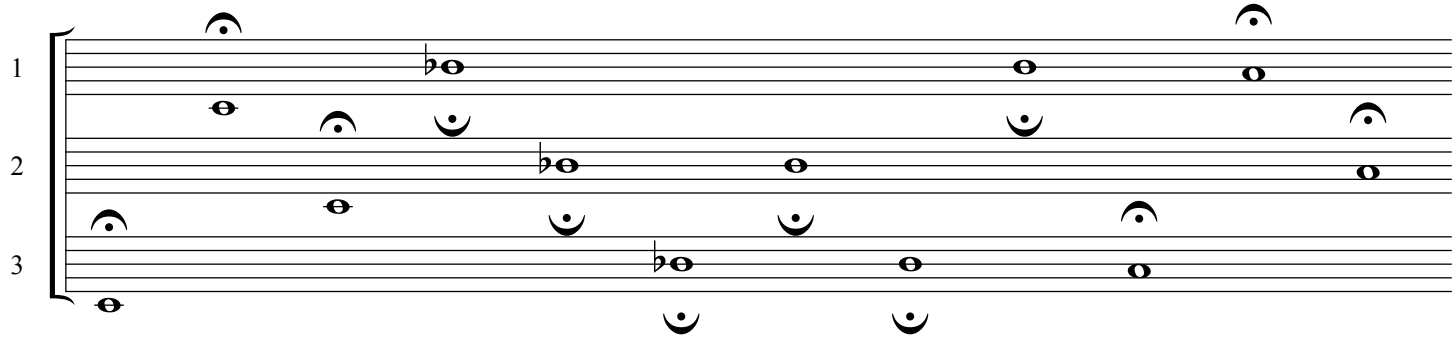
|3|



|4|



|5|



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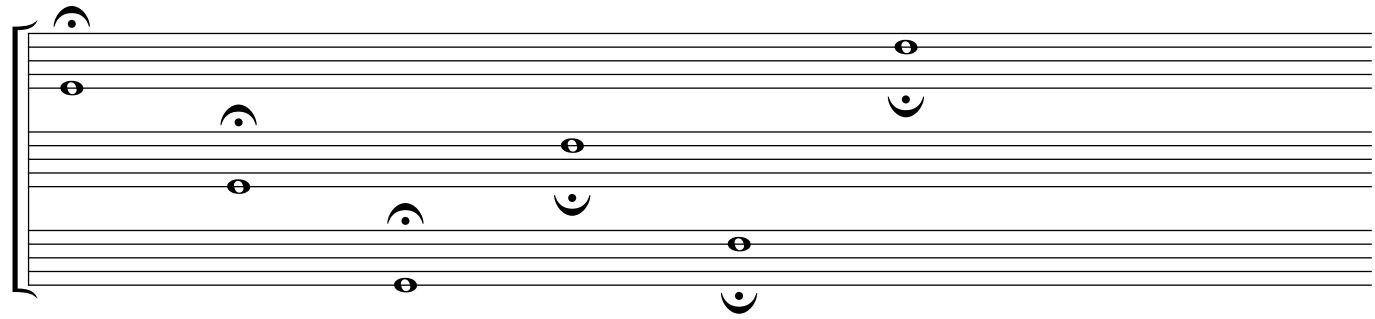
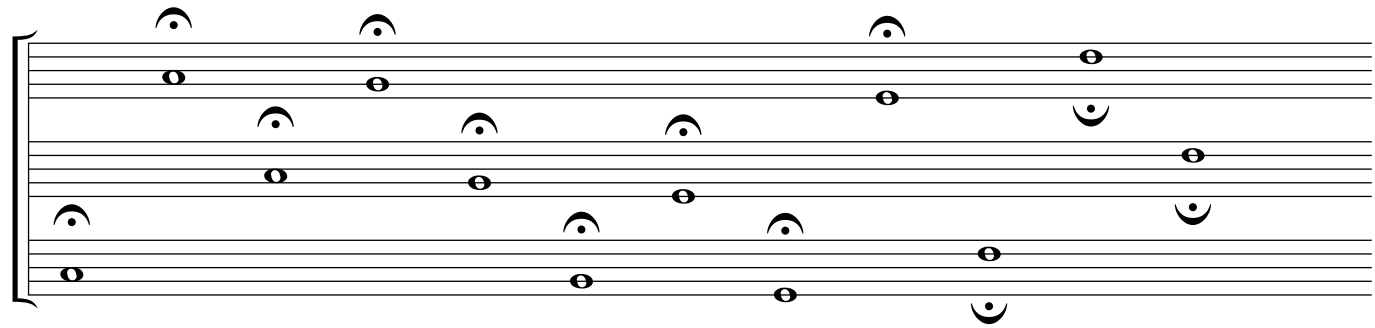
|6|



|7|



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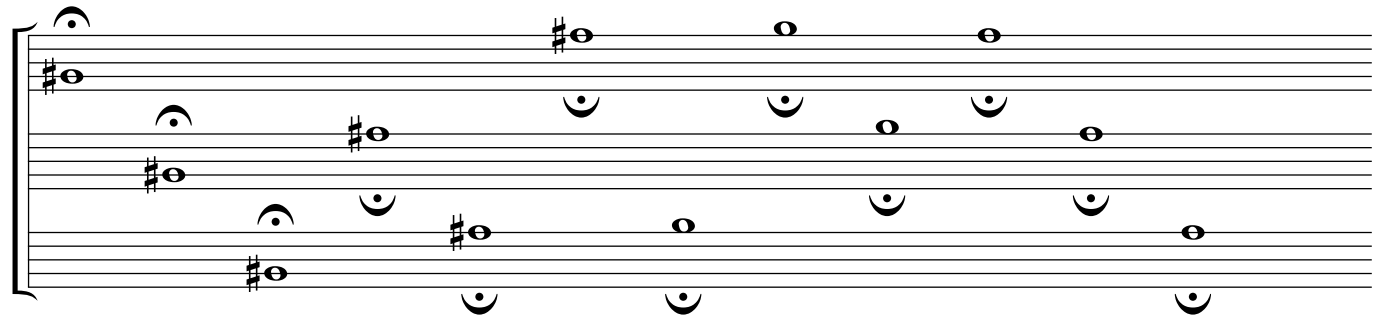
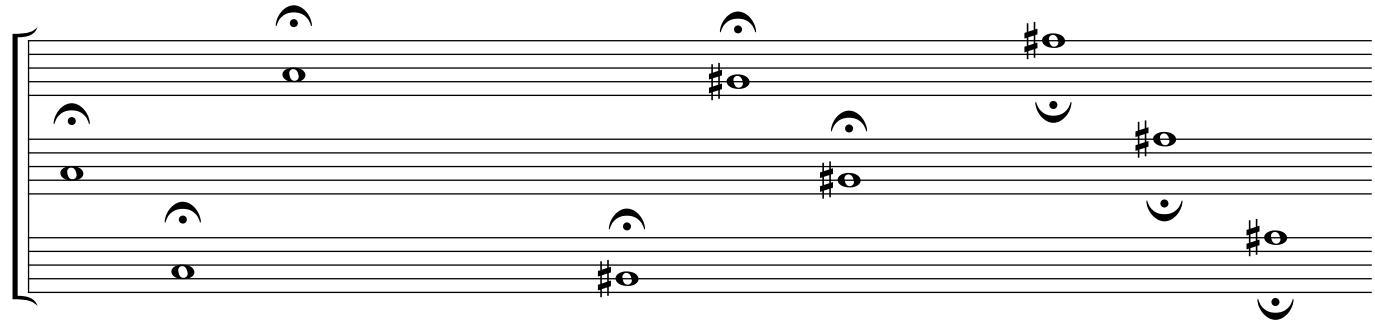


|9|



Movement 4: *plaits* **tempo**: +/- 150 mm.

platforms ensemble improvisation.

timbre & sound: to taste.

plaits opens with an ensemble passage which segues to a series of improvisations.

Each section opens with an improvised break.

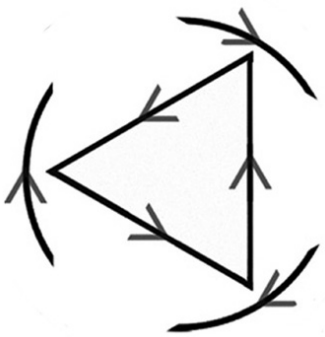
Sections 1,2 & 3 are solos with 2 accompanists.

There is a vamped accompanying pattern for one guitarist to sustain while the other invents a counter-pattern.

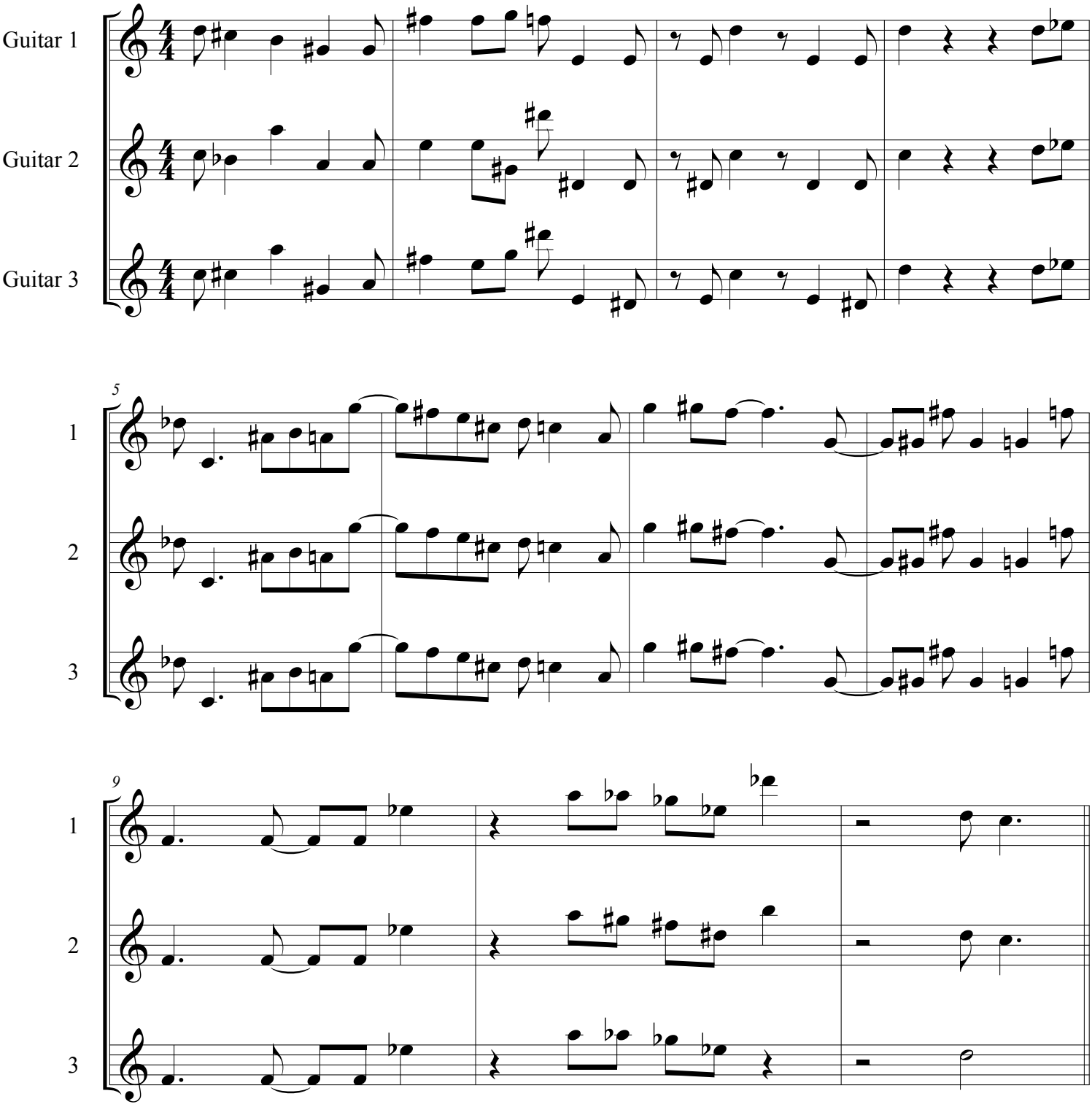
Sections 4, 5 & 6 are duos with 1 accompanist.

There is a vamped accompanying pattern for one guitarist to sustain while the other invents a counter-pattern.

Section 7 is trio improvisation, which ends the episode.



4 plaits



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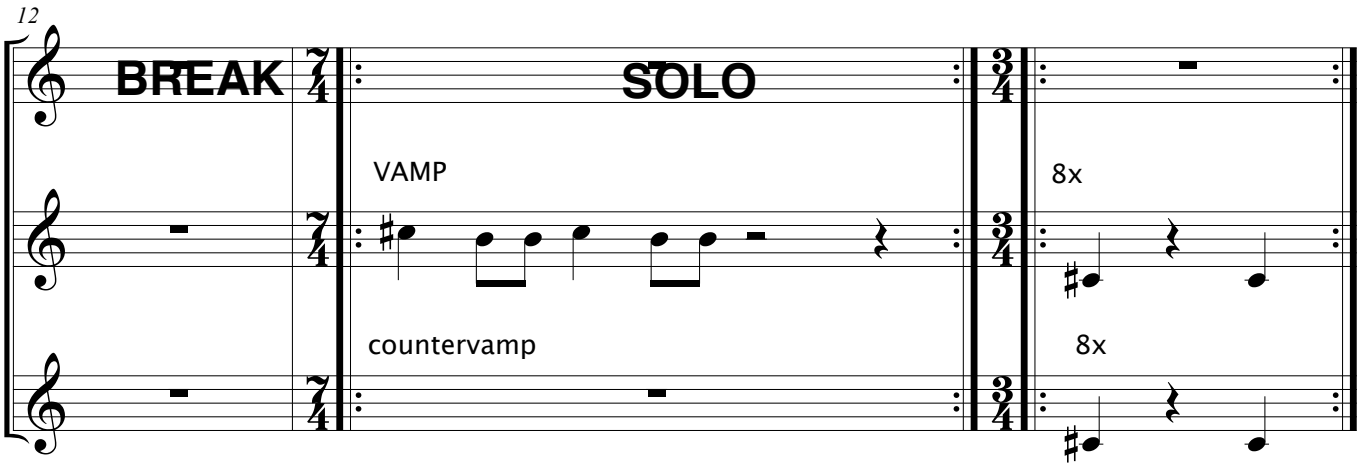
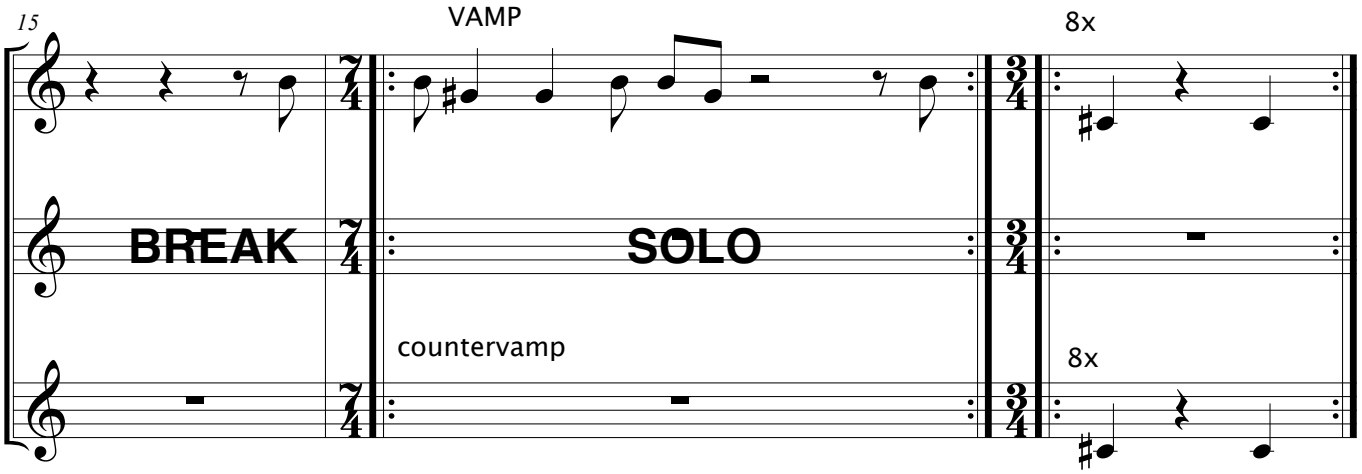
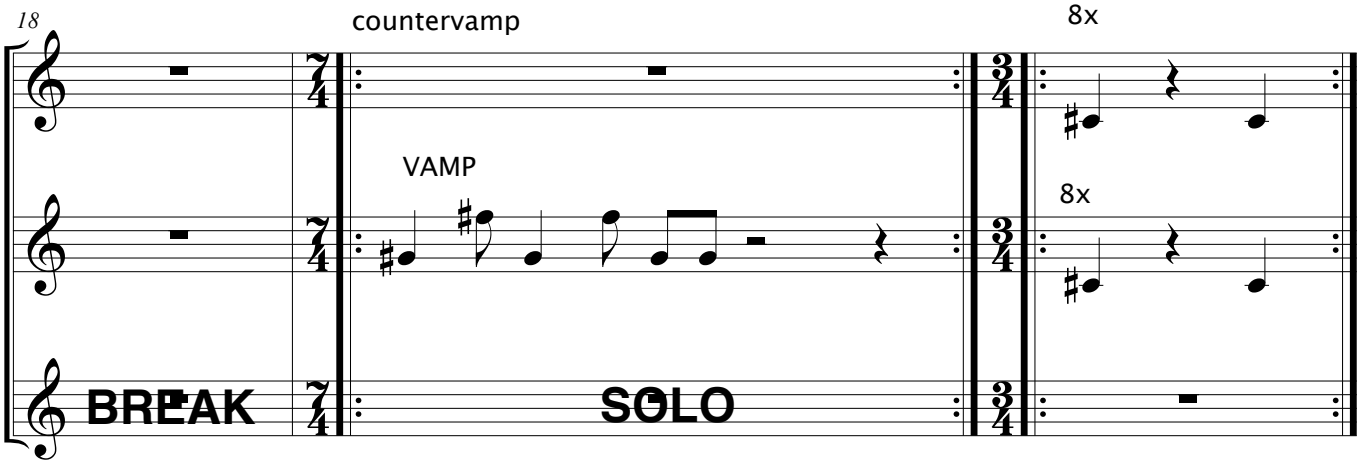
I1I


12
1
2
3
BREAK
SOLO
VAMP
8x
countervamp
8x

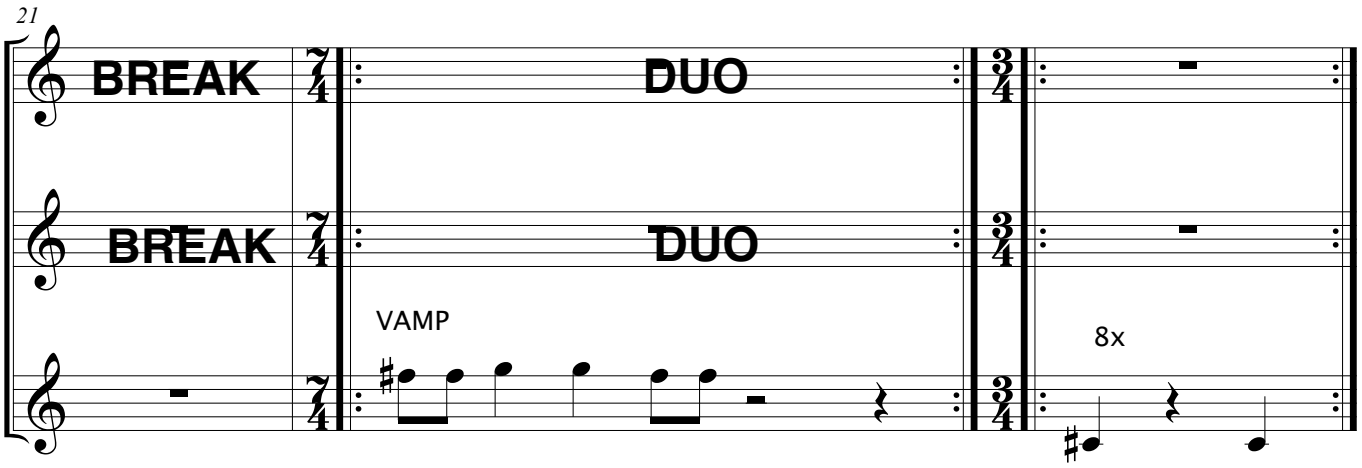
I2I


15
1
2
3
VAMP
8x
BREAK
SOLO
countervamp
8x

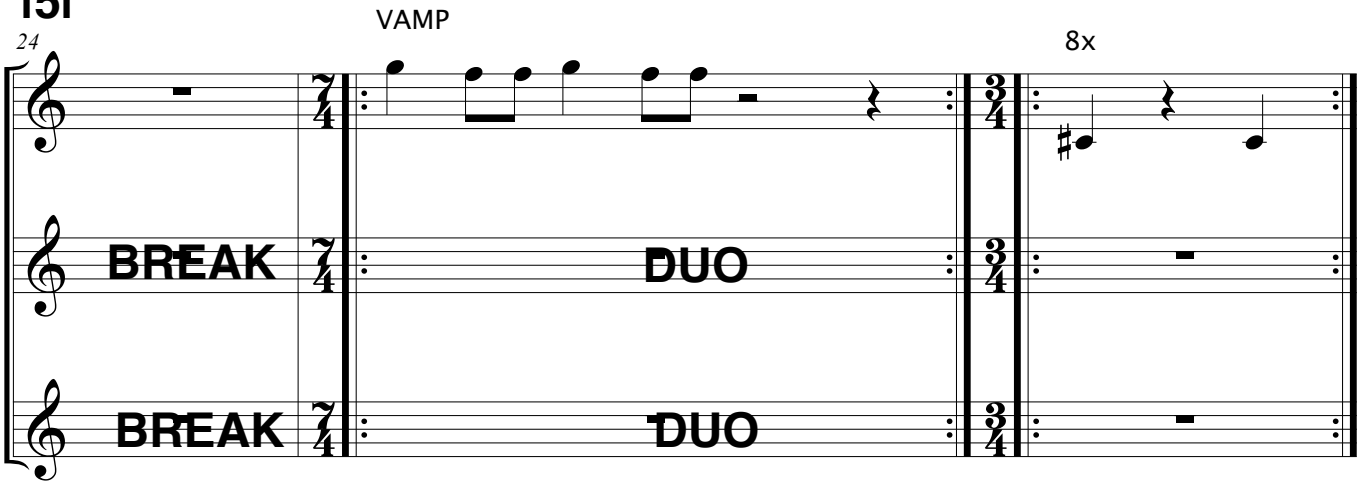
I3I


18
1
2
3
countervamp
8x
VAMP
8x
BREAK
SOLO

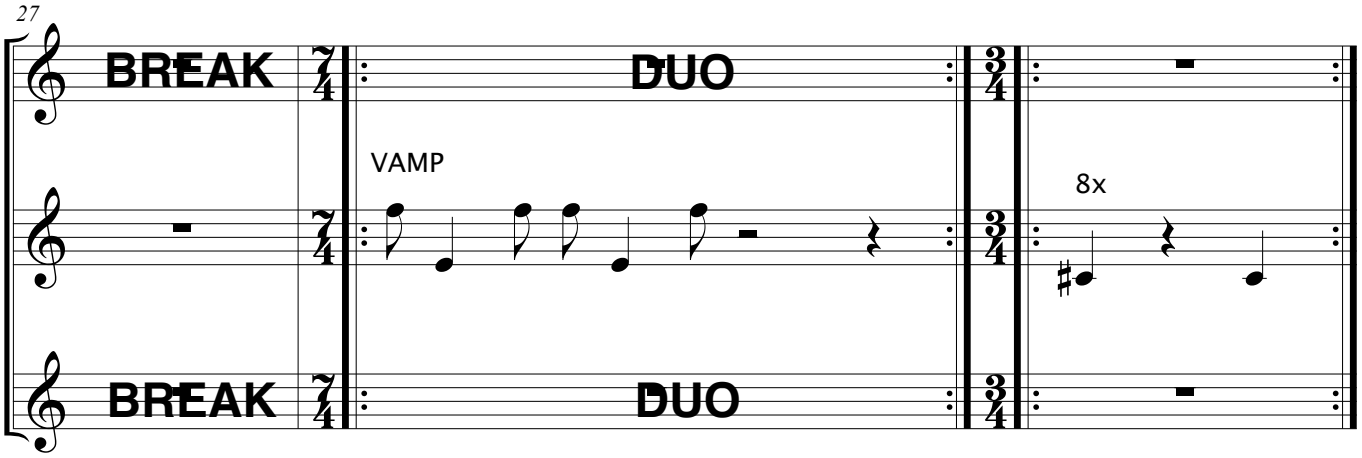
|4|


21
1
2
3
BREAK
DUO
VAMP
8x

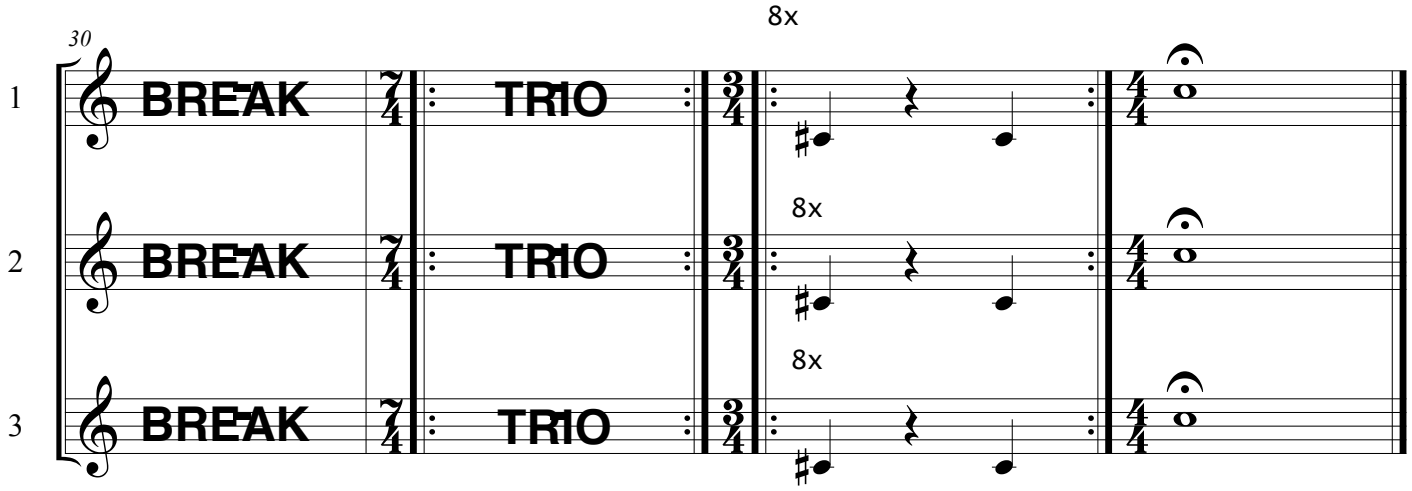
|5|


24
1
2
3
VAMP
8x
BREAK
DUO

|6|


27
1
2
3
BREAK
DUO
VAMP
8x

I7I



Movement 5: *diverse concord*

is the same as *3. glass tetrahedron*, except with chords.

Each chord contains the melody tone.

All of the other chord tones are unique to each instrument,
which cumulatively builds a composite sound cluster.

Listen for the resonances & densities.

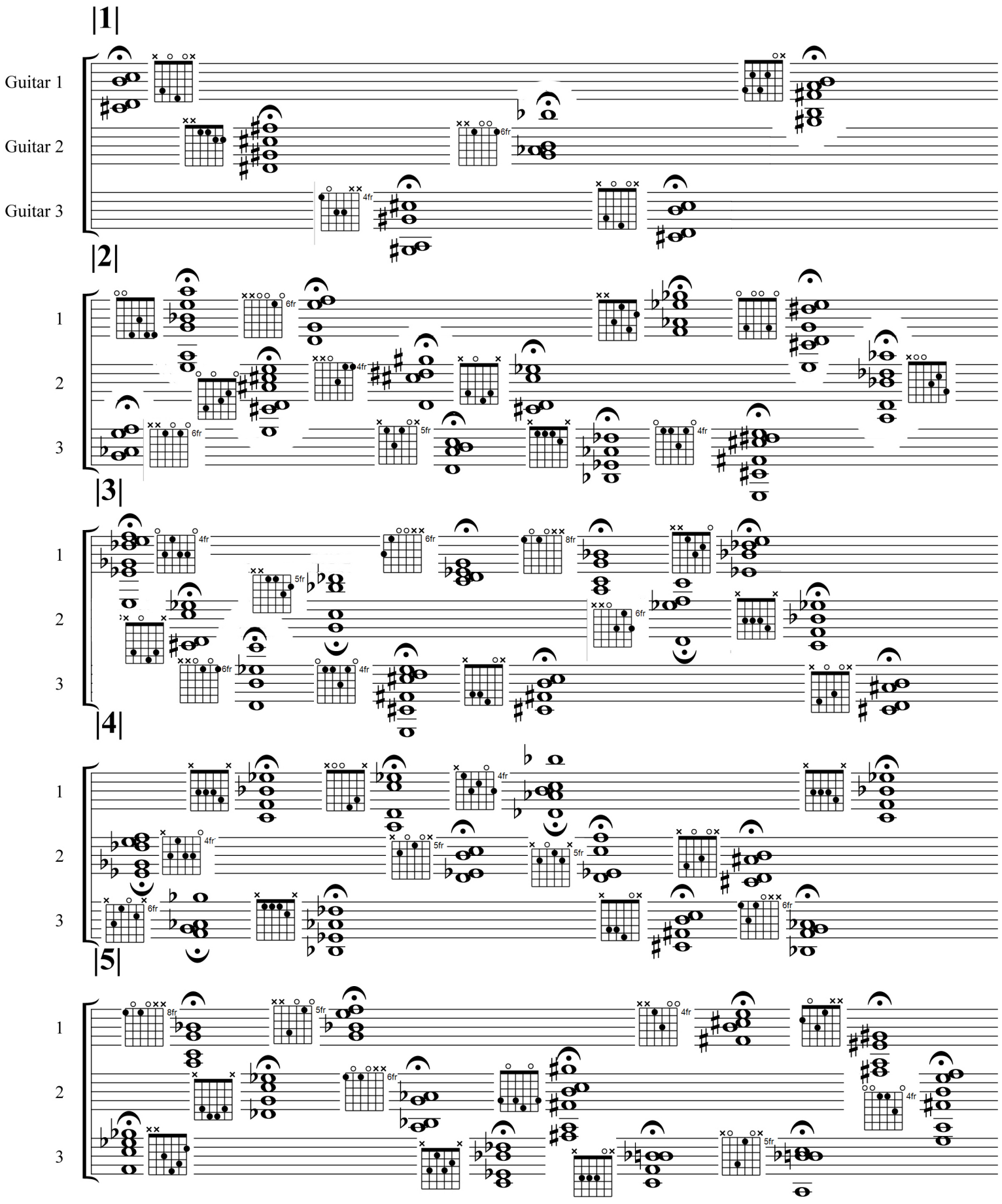
timbre & sound: VARIOUS

VARY the attacks & strums.

. . . whatever electronic effects might feel appropriate.

Hear
the
composite
sound

5 diverse concord



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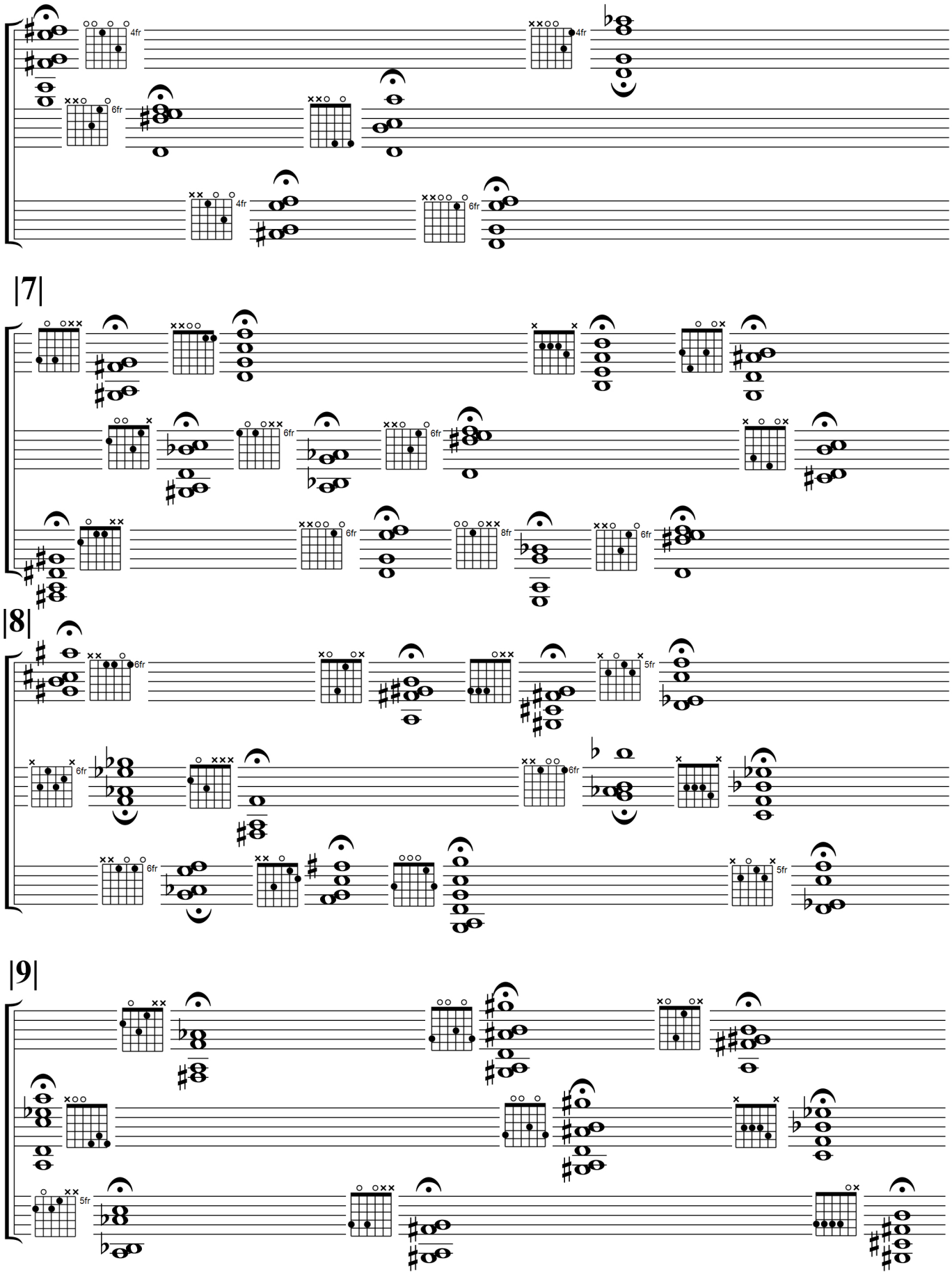

|6|
|7|
|8|
|9|
1
2
3

Movement 6: # *folded vortex*

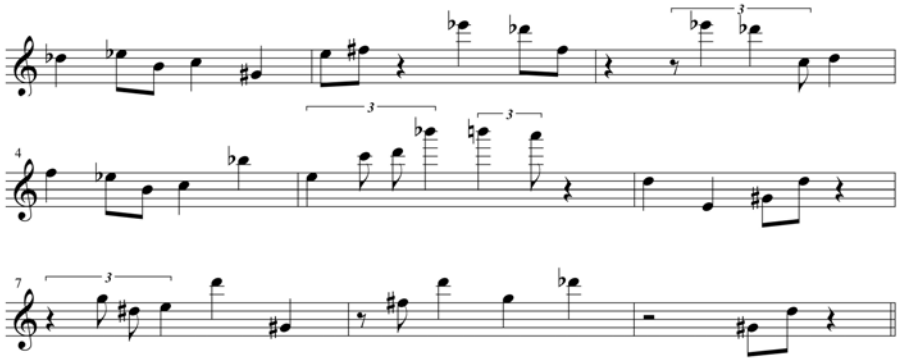
tempo: +/- 144 mm.

corresponds
with

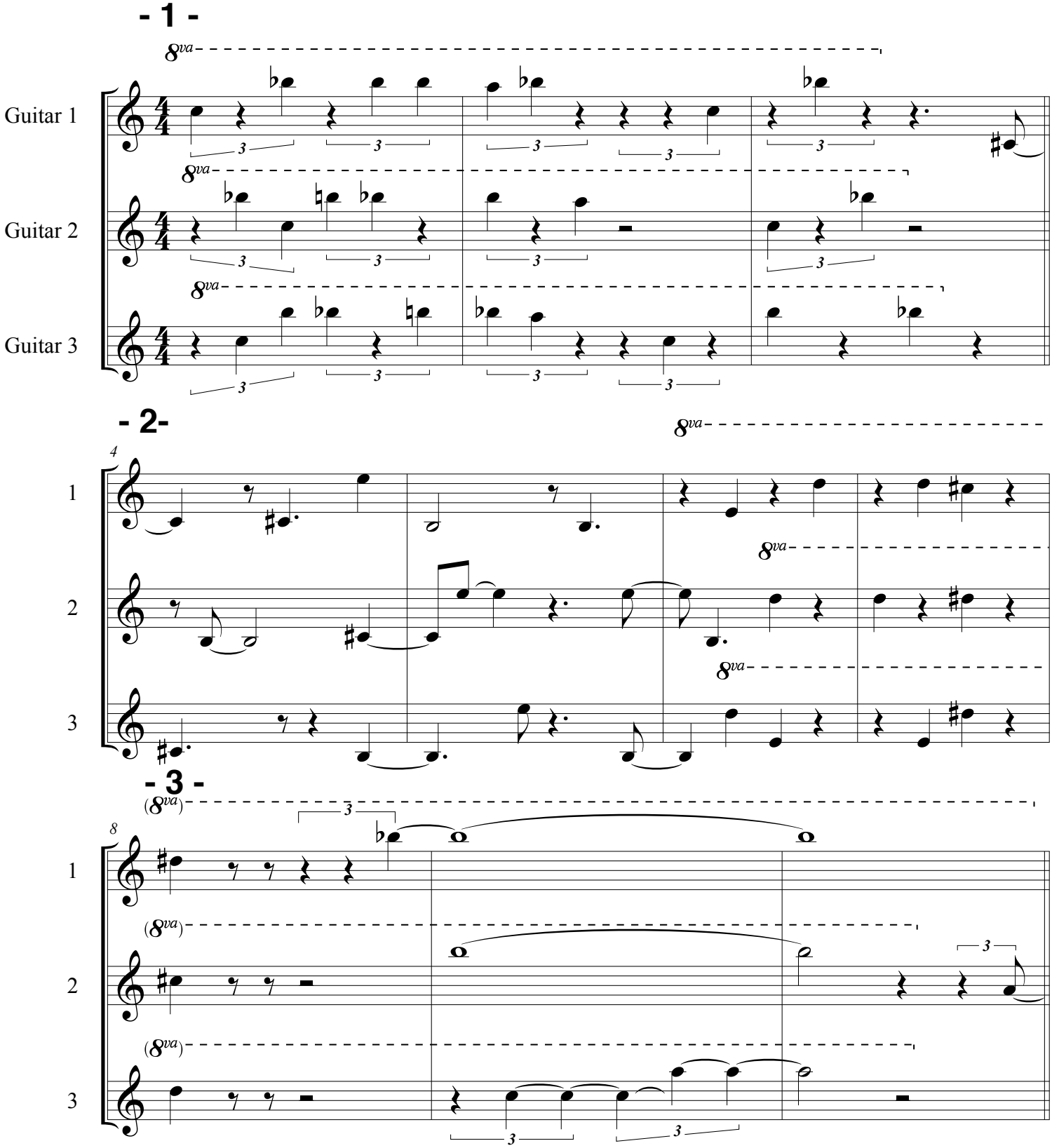
2. pyramid.

folded vortex elaborates on *2. pyramid* with improvisation coordinated like *4. plaits.*

There's an additional countermelody that loosely synthesizes the 3 canonically simultaneous lines of the extended melody of *2. pyramid* into a single composite melody:



6 folded vortex



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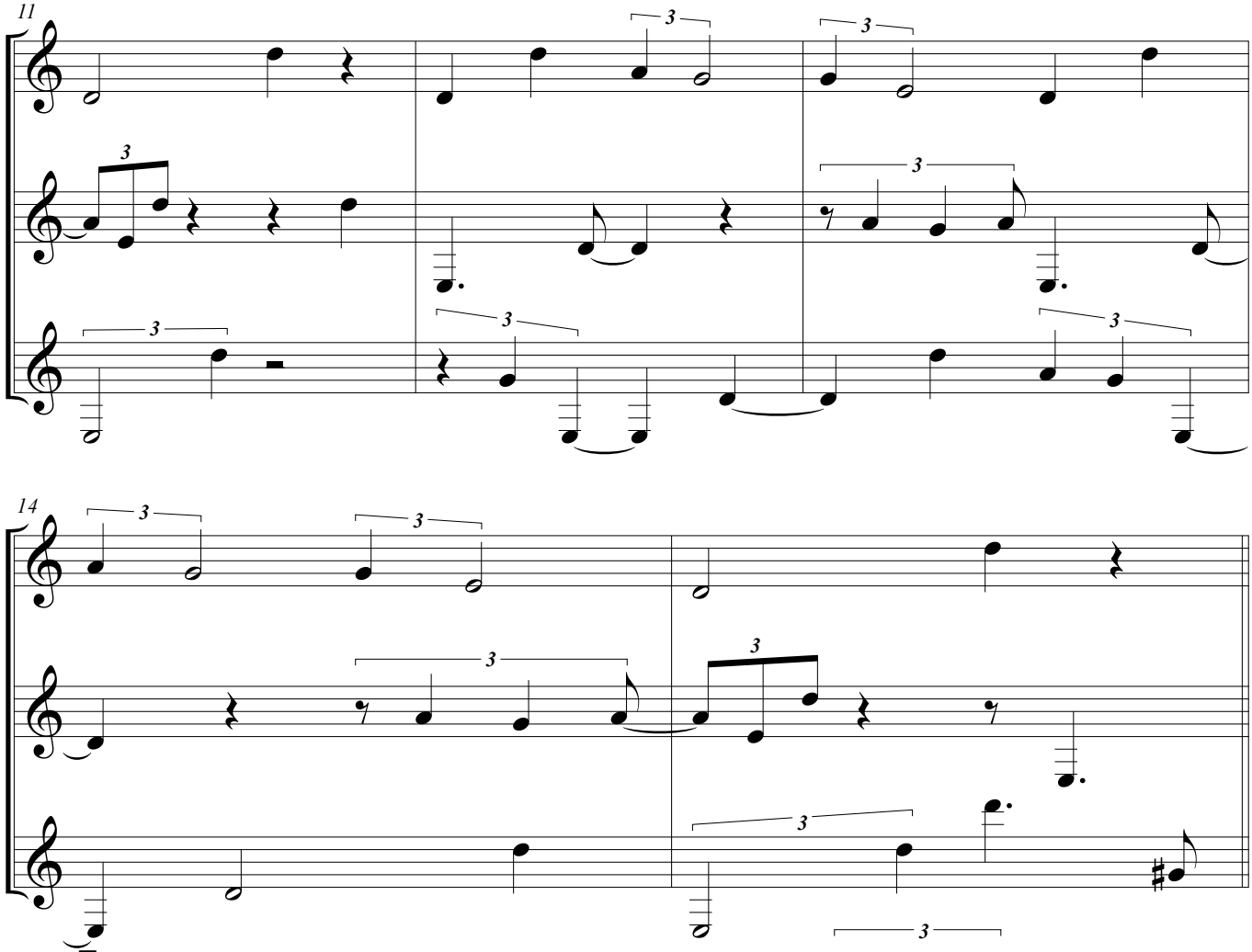
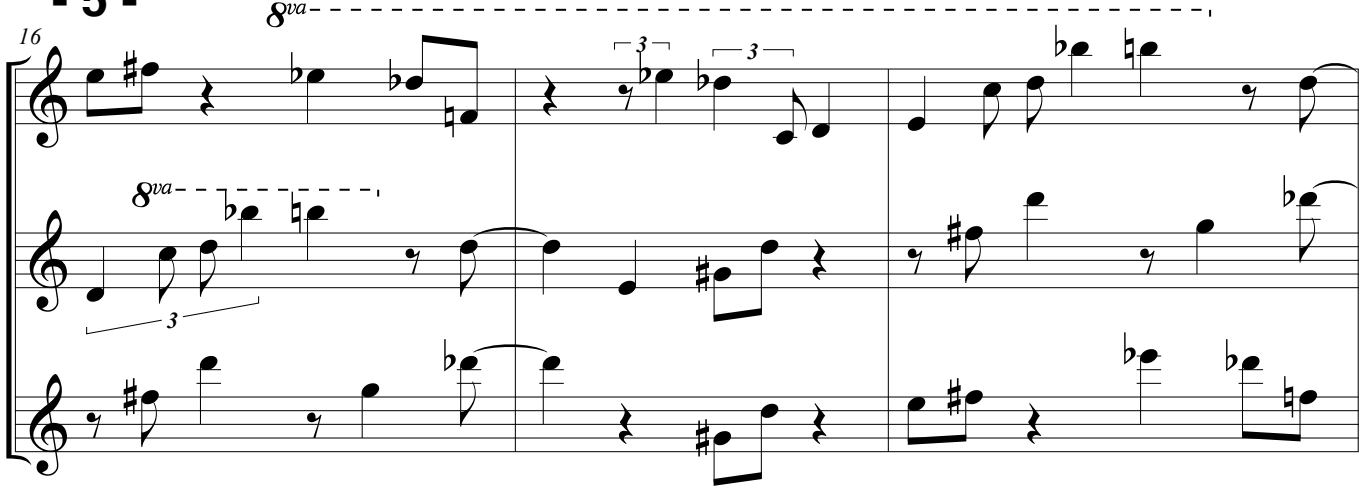
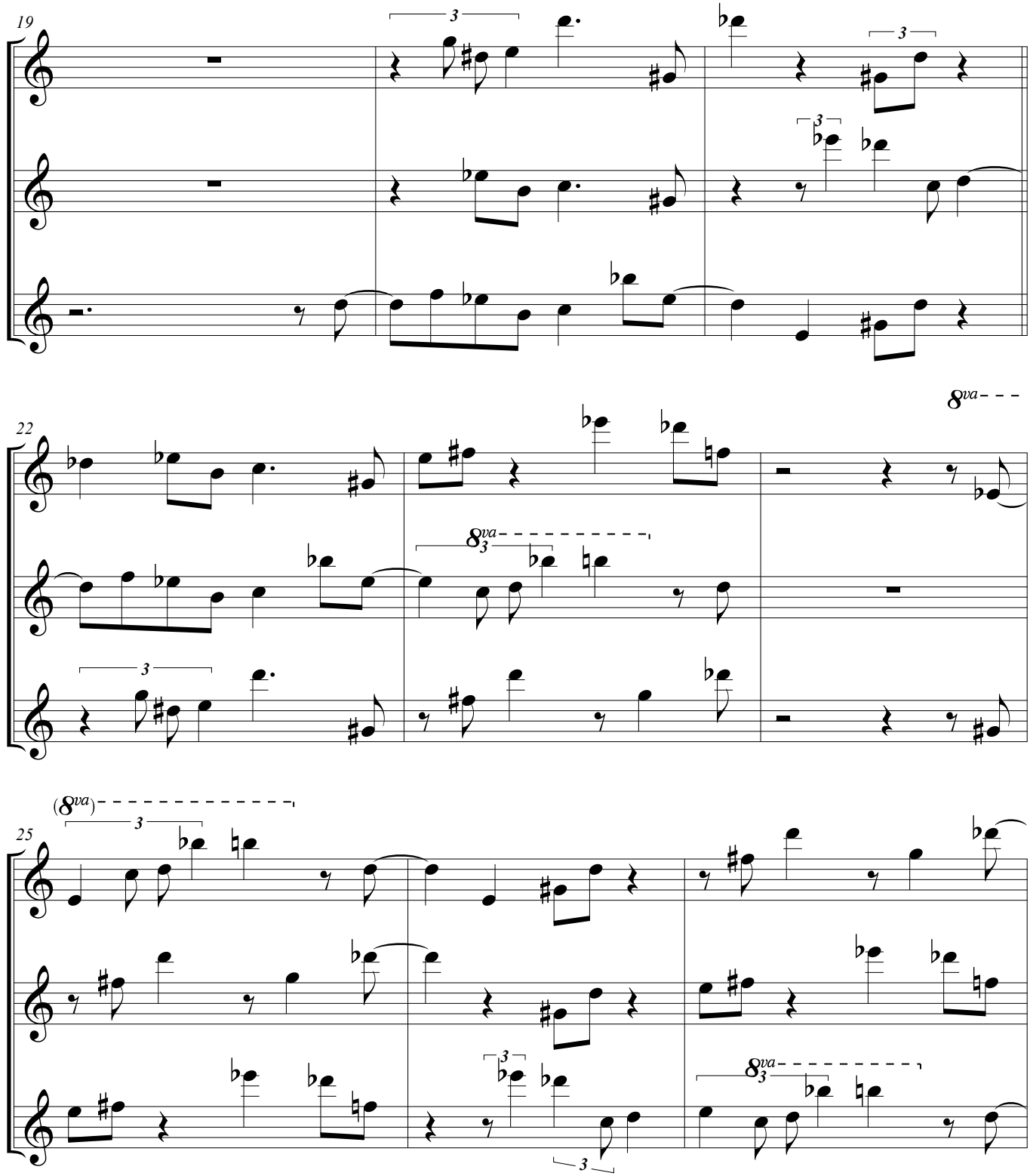
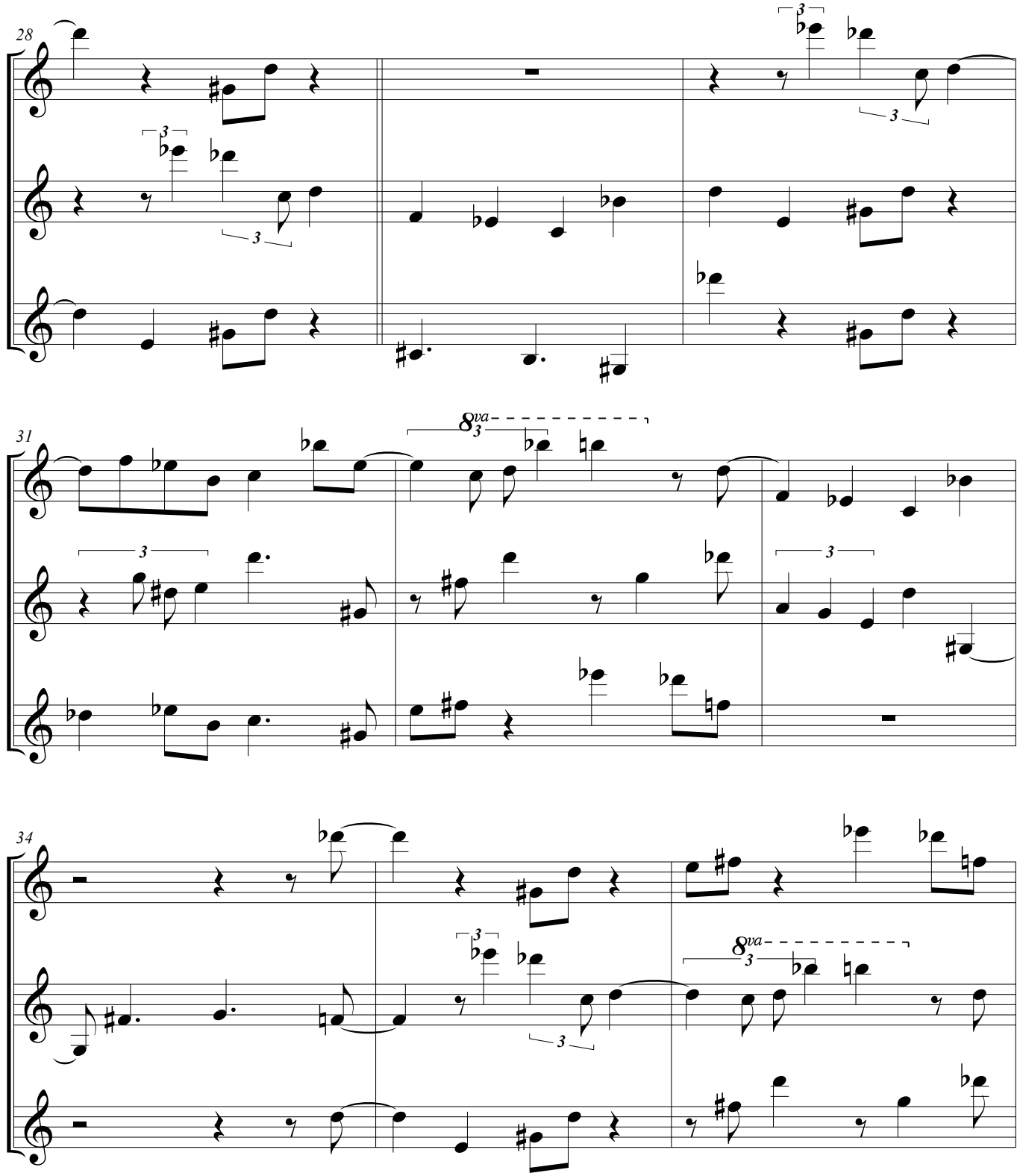
- 4 -

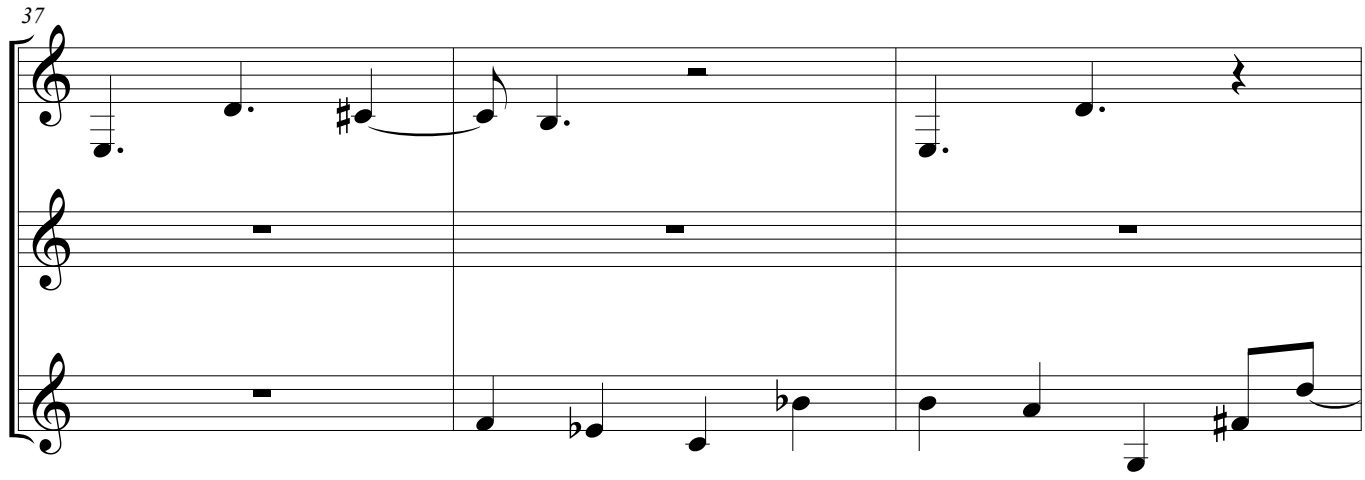


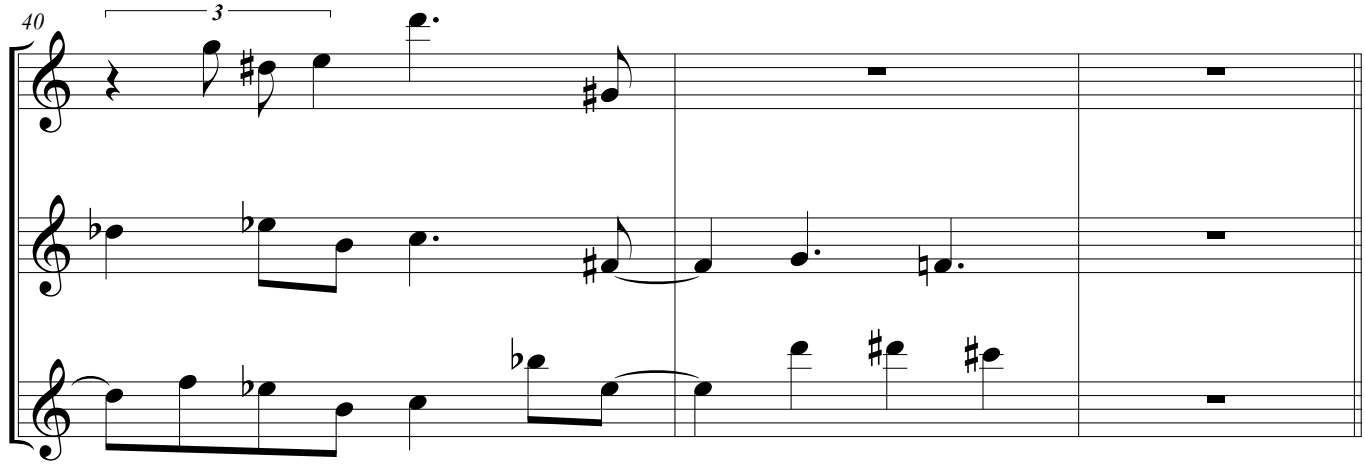
- 5 -



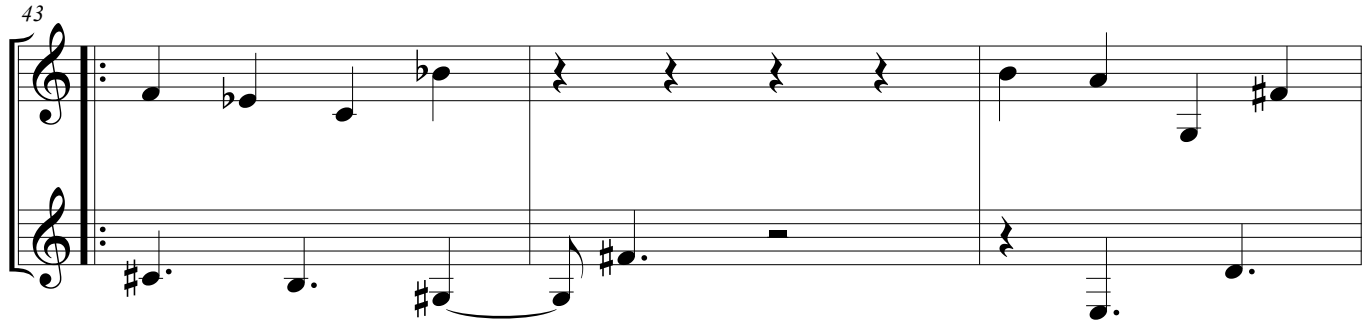

19
22
25
1
2
3
8va
(8va)

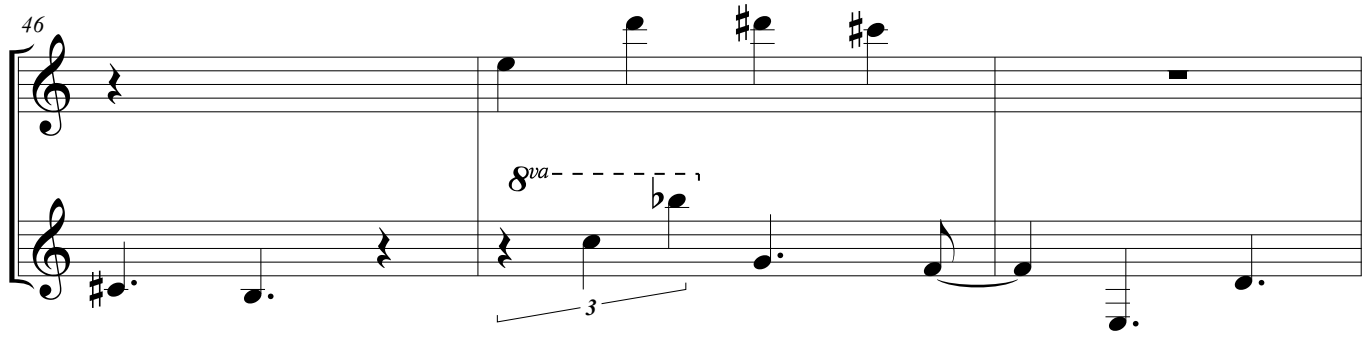

28
31
34
1
2
3
8va

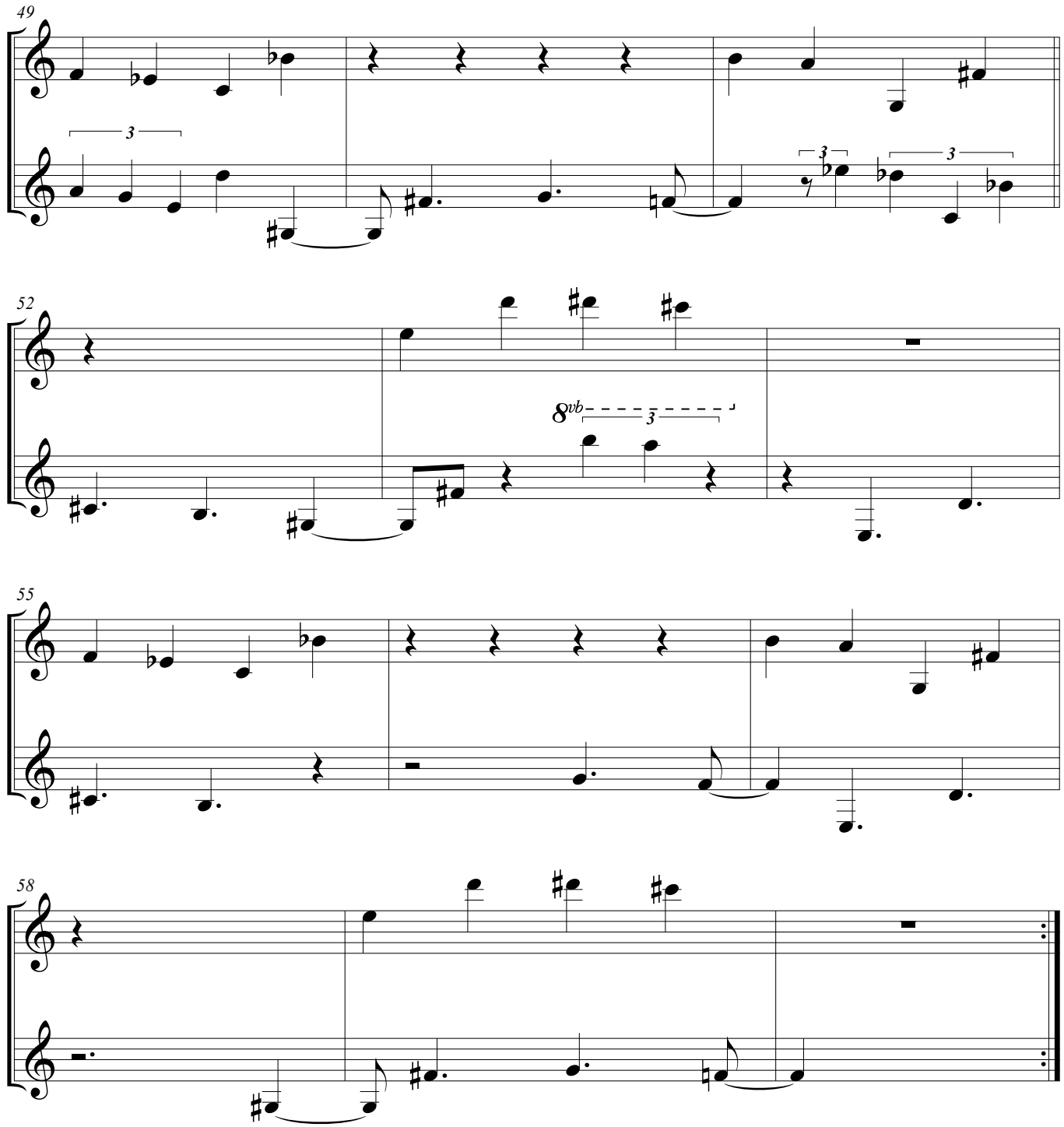


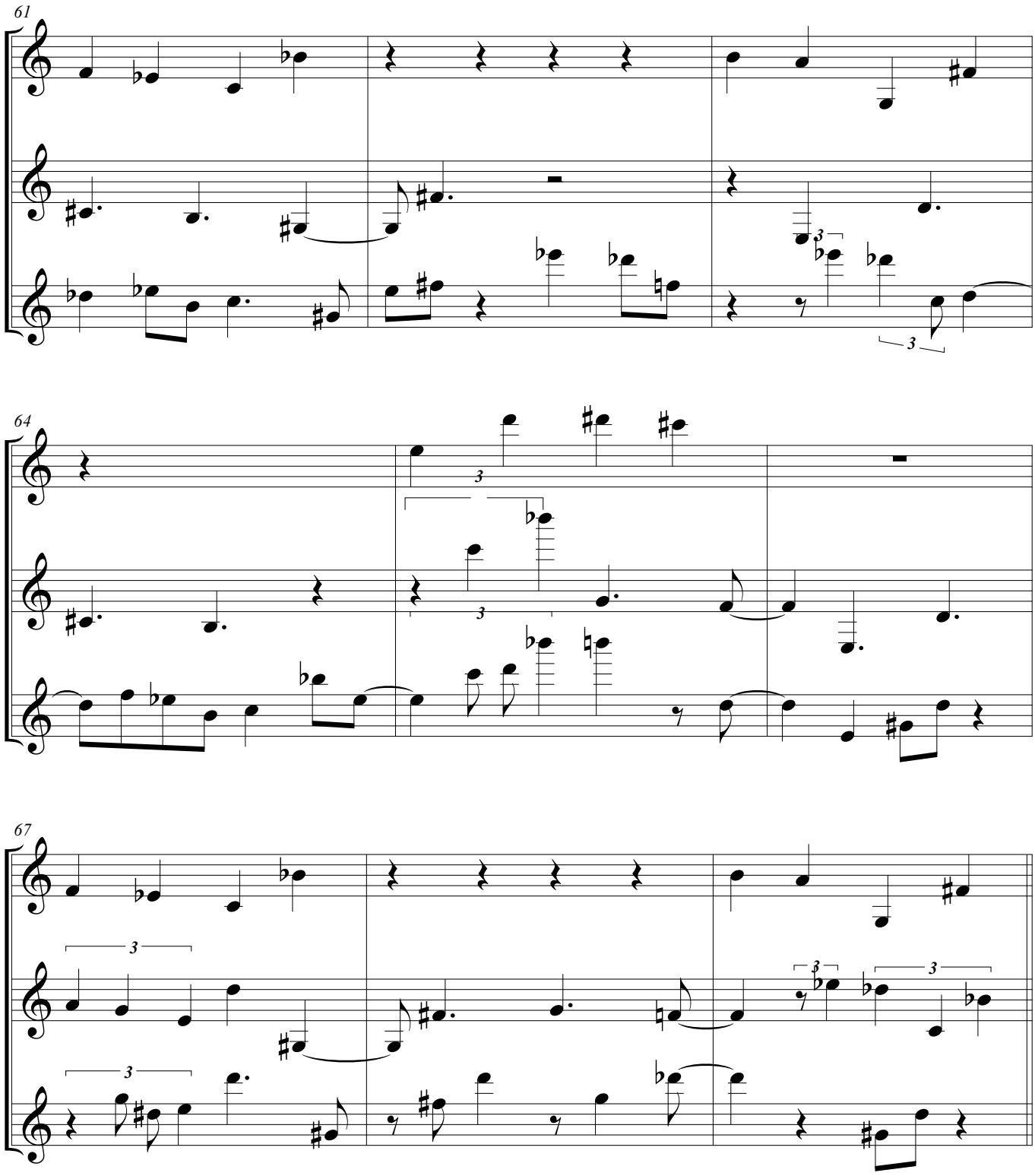


- 6 - Guitar 3 SOLO

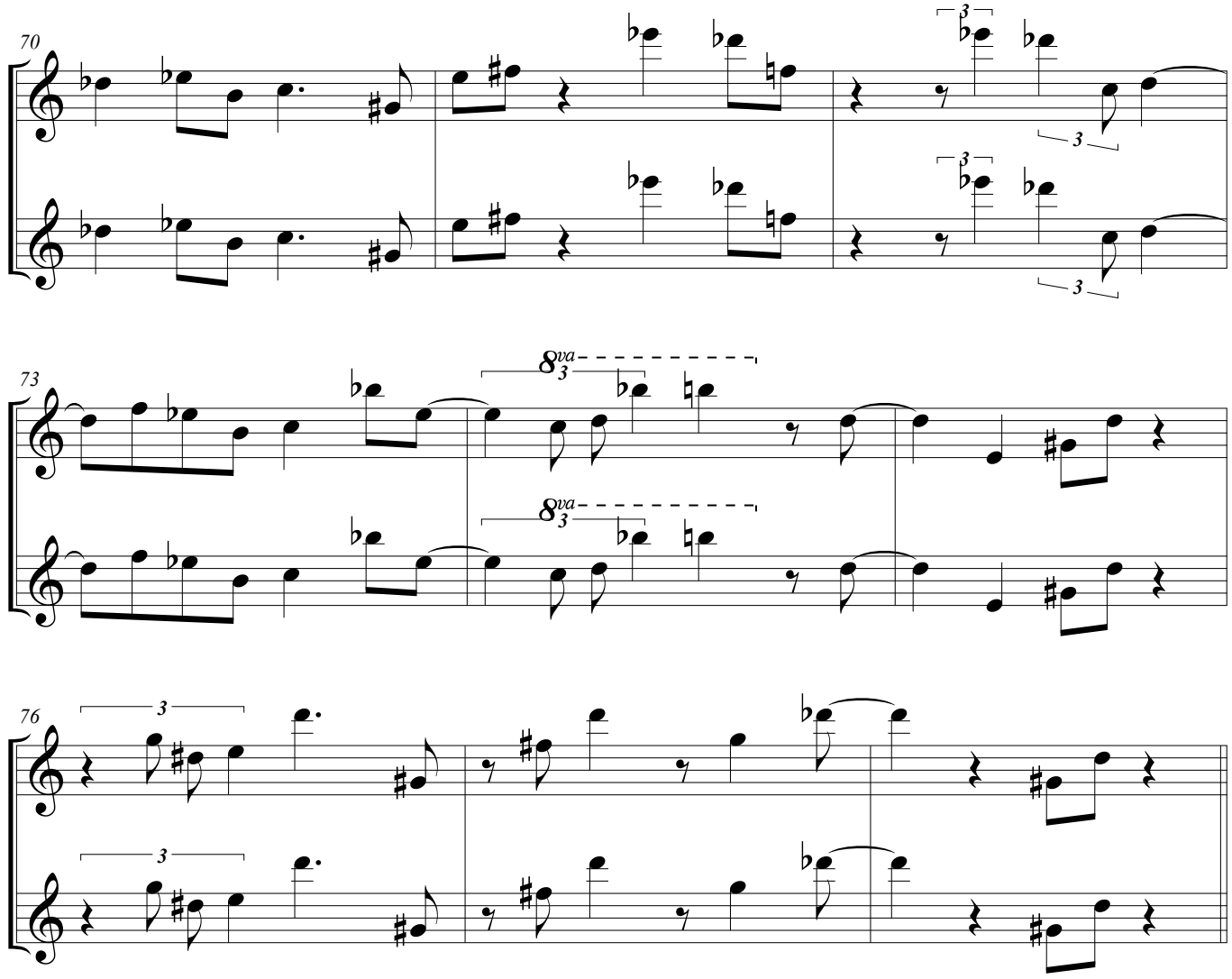




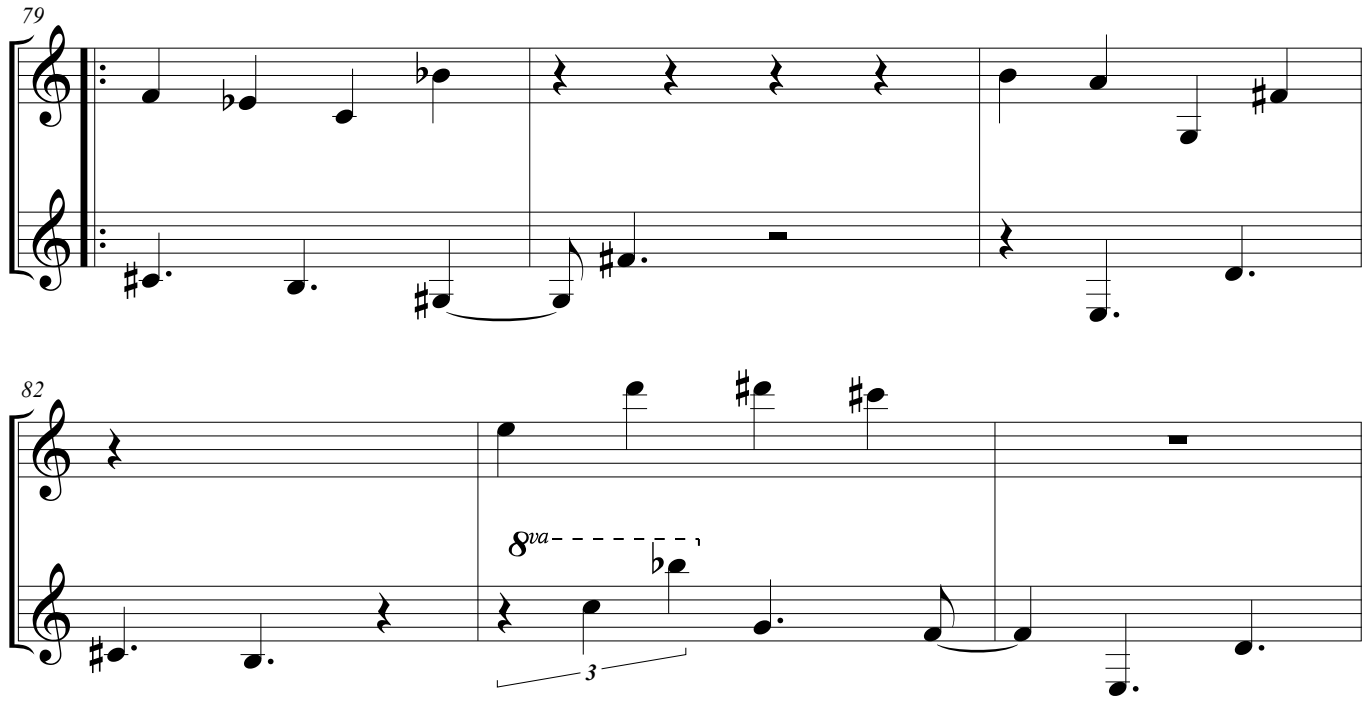

49
1
2
3
3
3
52
1
2
8vb
3
55
1
2
58
1
2

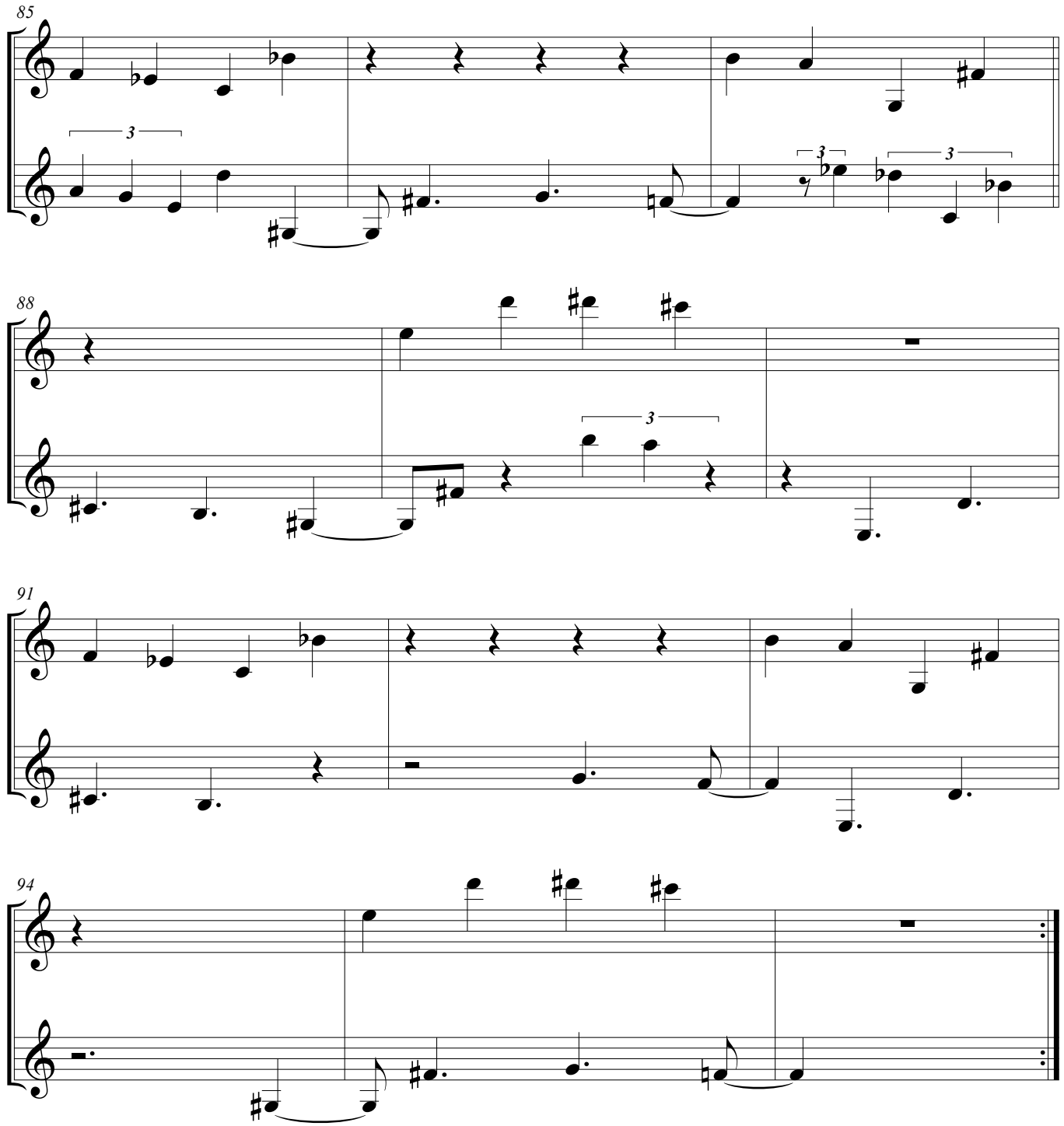

61
1
2
3
64
1
2
3
67
1
2
3

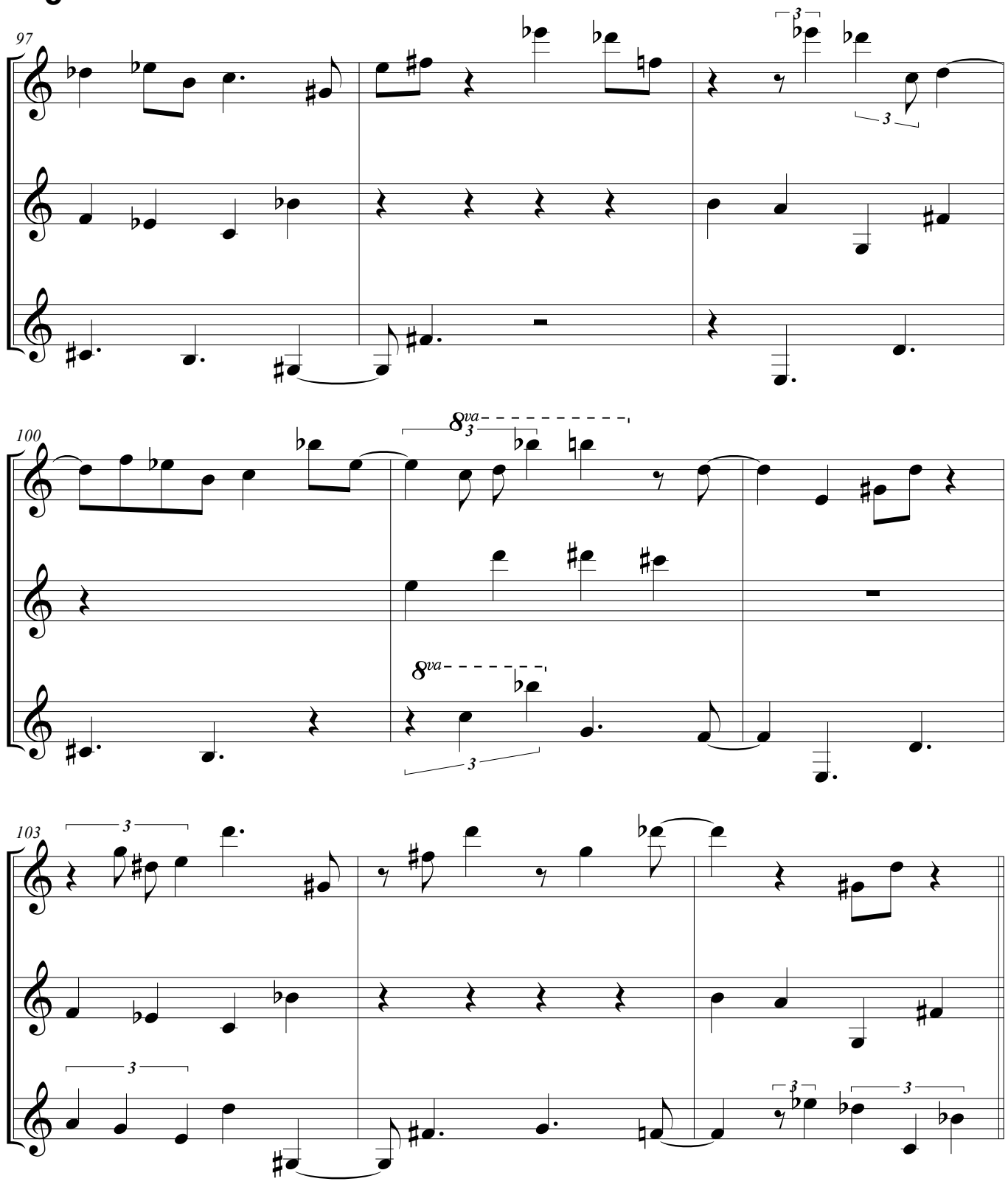
Guitar 1 SOLO



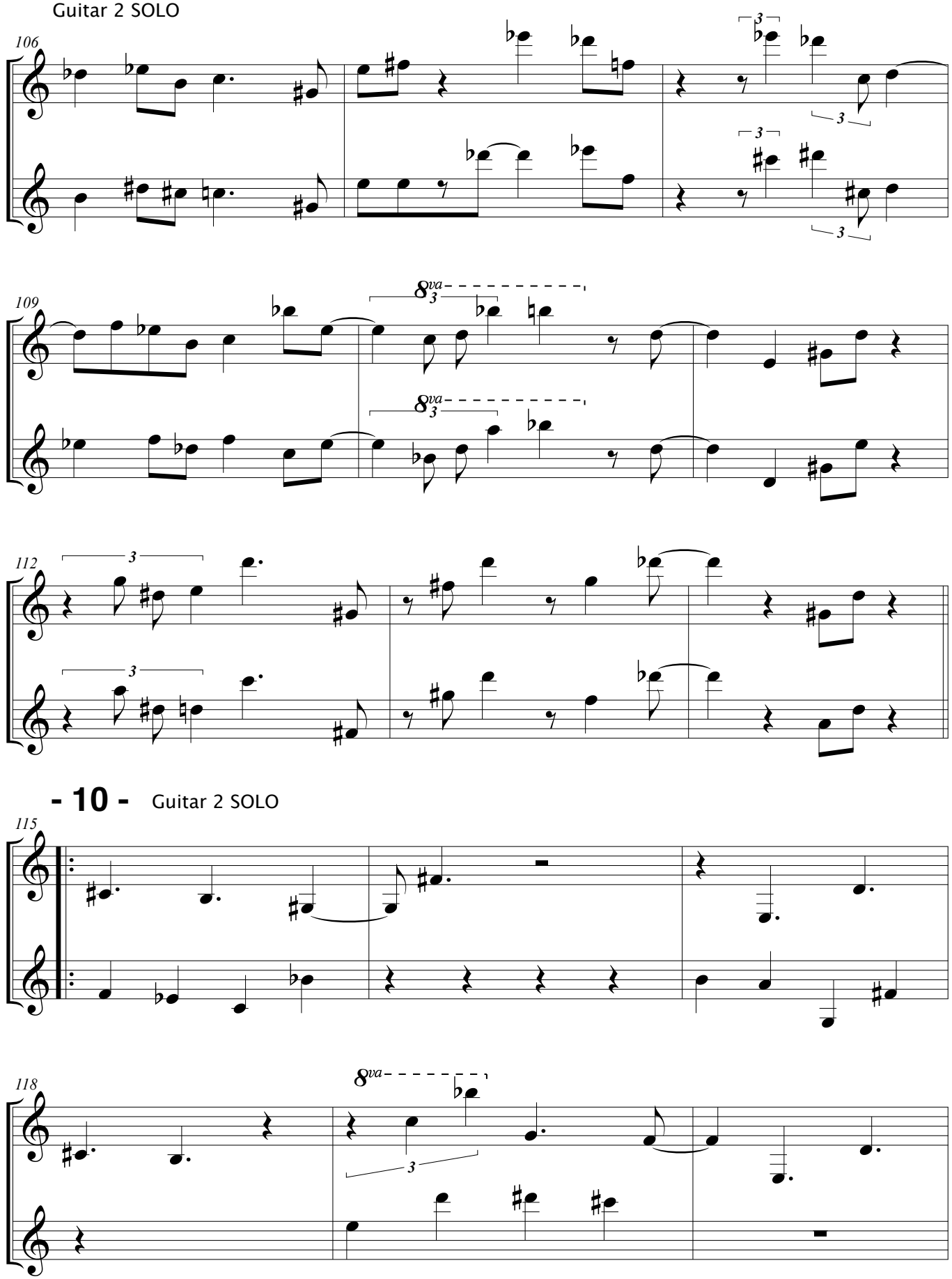
- 8 - Guitar 1 SOLO



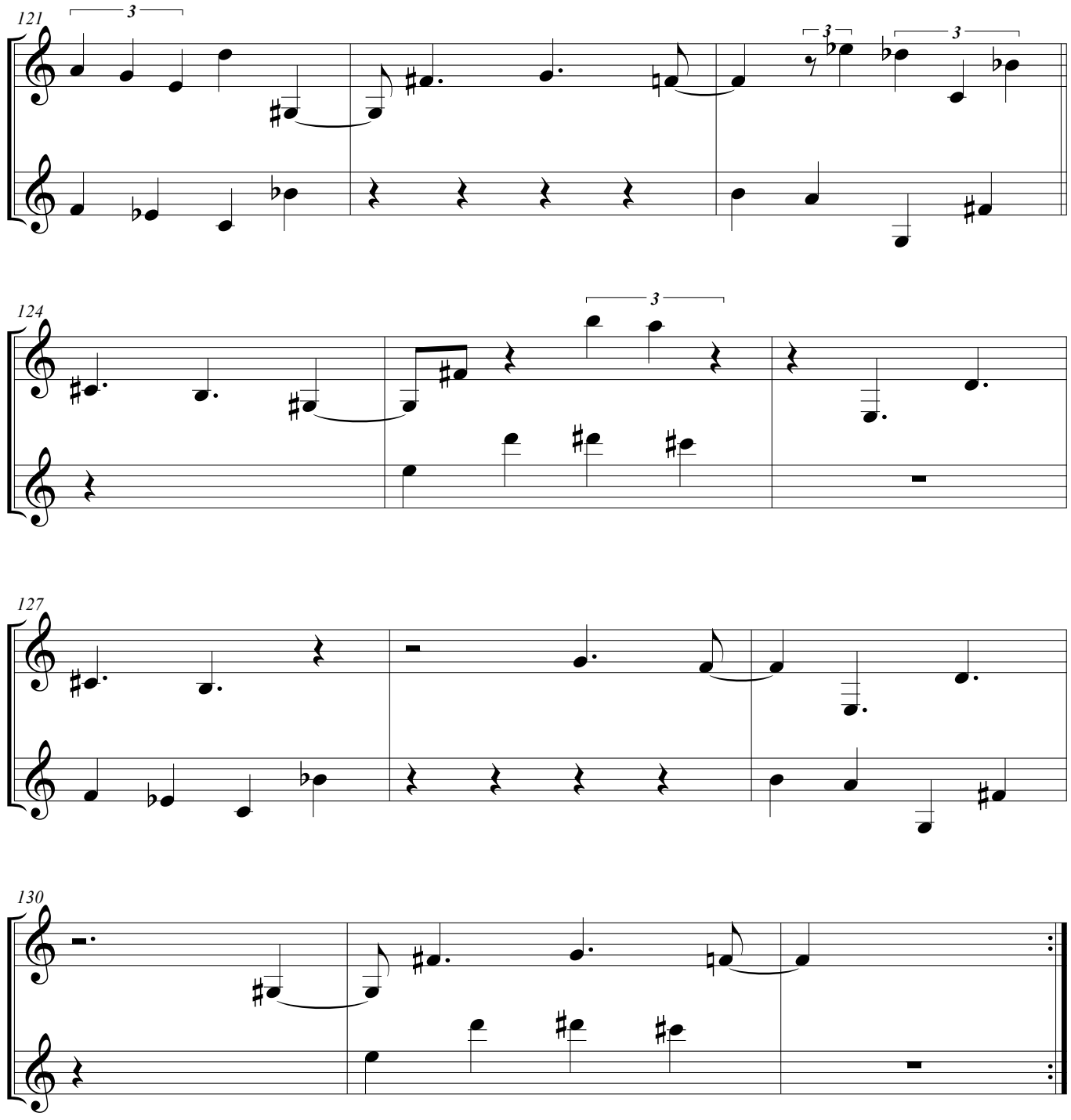

85
2
3
3
3
3
88
2
3
3
91
2
3
94
2
3

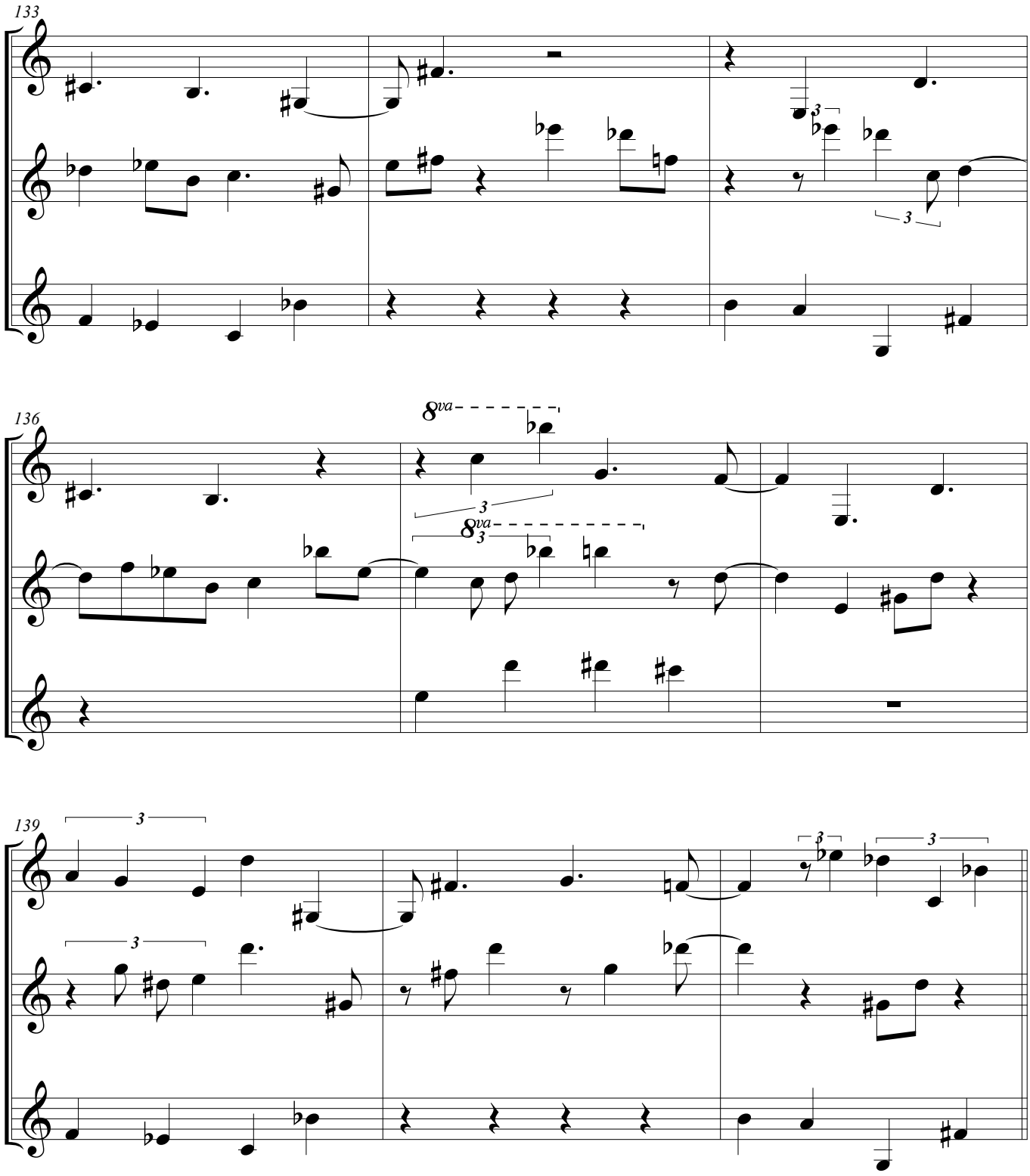

97
100
103
1
2
3
8va
3

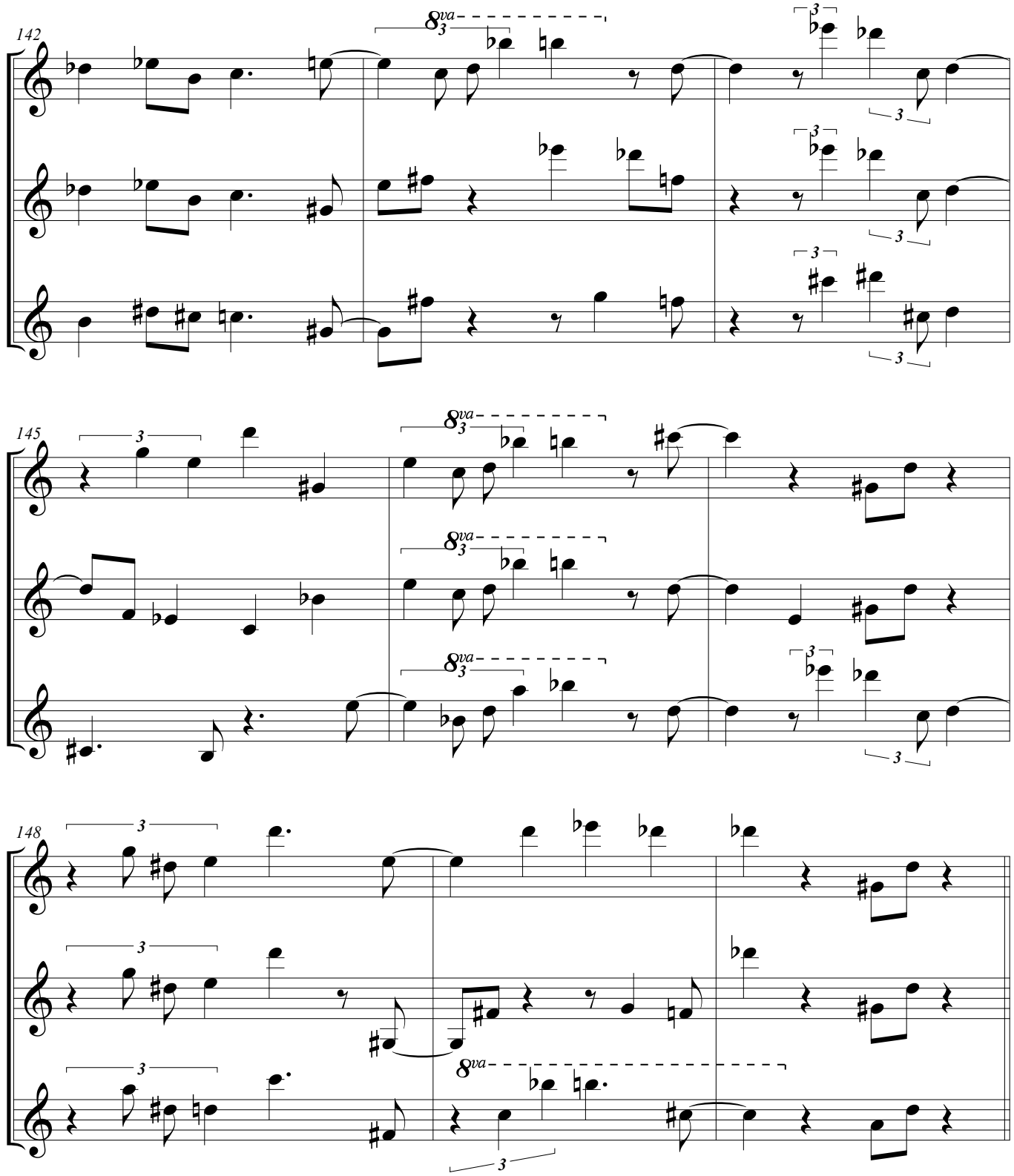
Guitar 2 SOLO

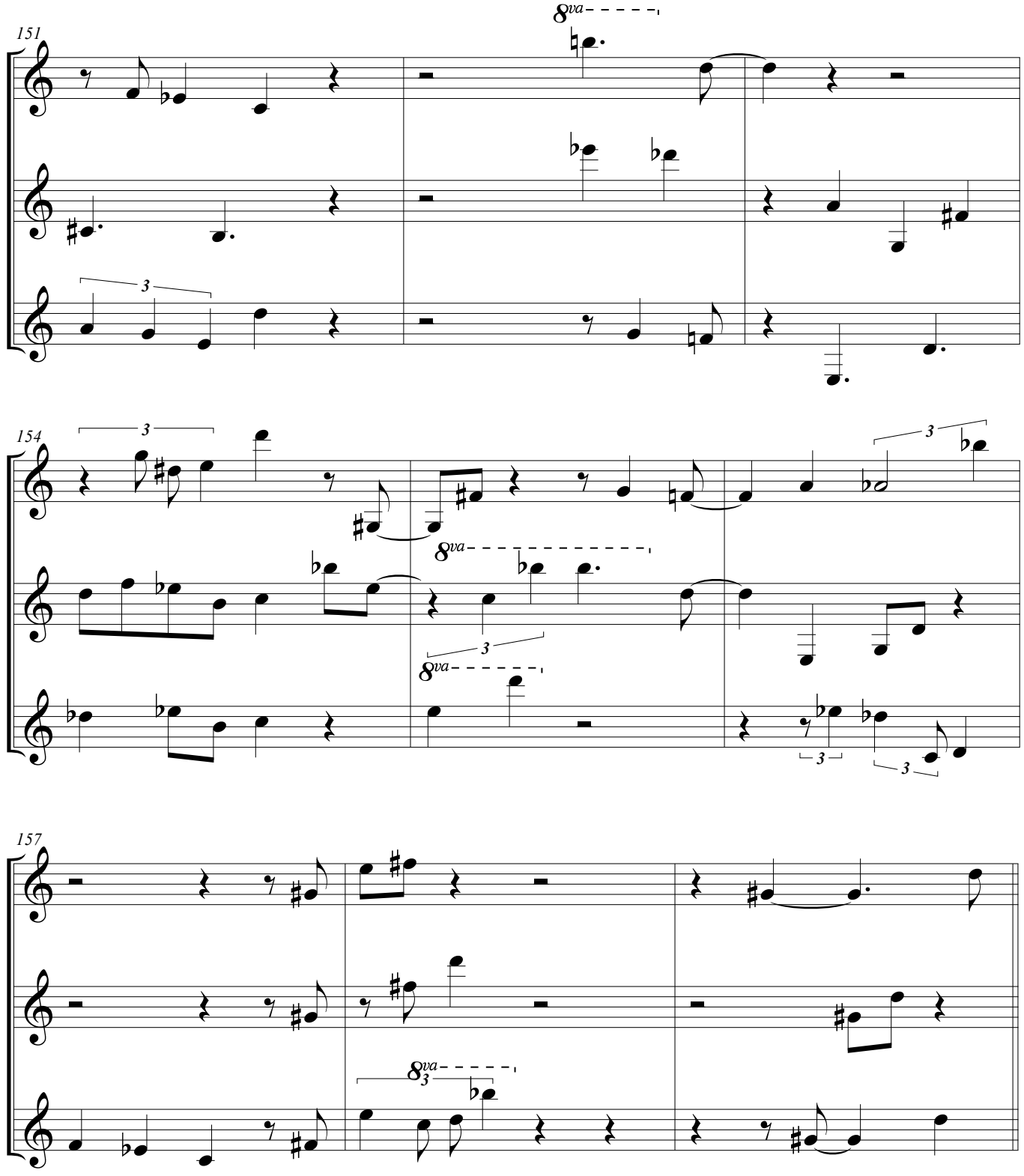


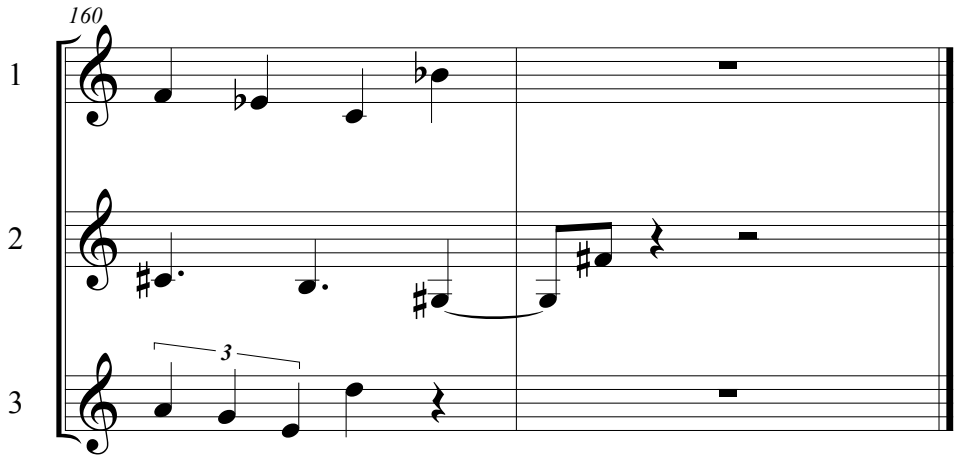
- 10 - Guitar 2 SOLO


121
124
127
130
1
3


133
136
139
8va
1
2
3


142
145
148
1
2
3
8va
3


151
154
157
1
2
3
8va
3


160
1
2
3
3

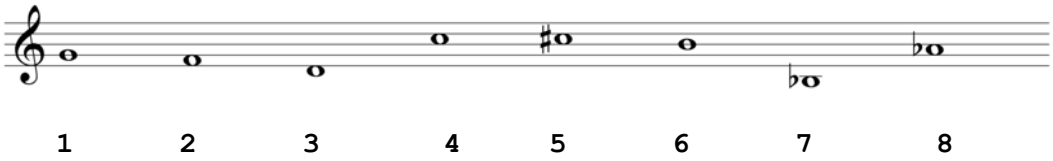
Movement 7: # *exegesis* **tempo**:+/- 144-160 mm.

reflects *1. dervish*

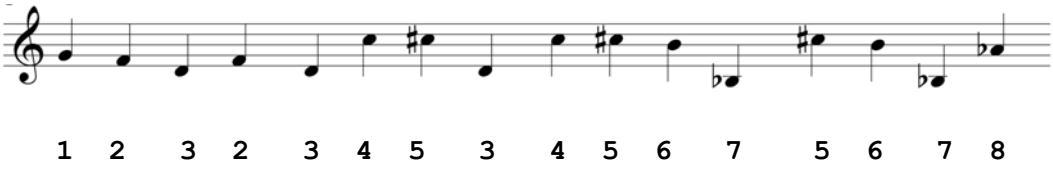
but approaches unison, near contrasts & spatial distribution differently.

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:

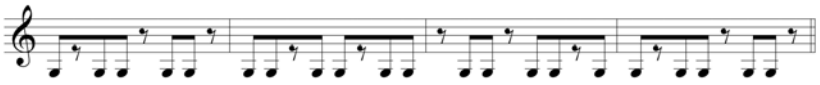


to loop, backstep & stagger the melody around itself.

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.

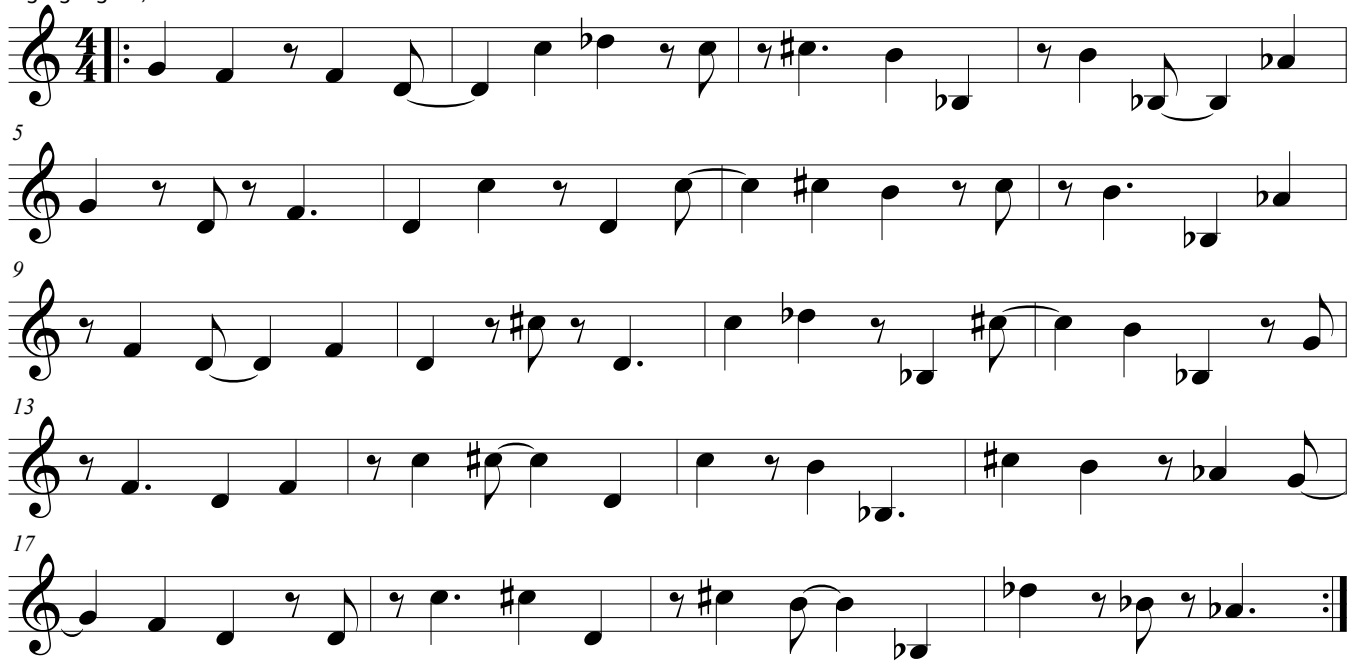
Any resemblance & reference to African interlocking guitar ensembles is no accident.

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

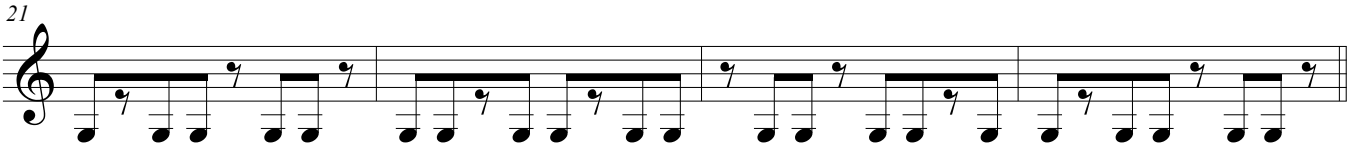
- 5 -

7 exegesis

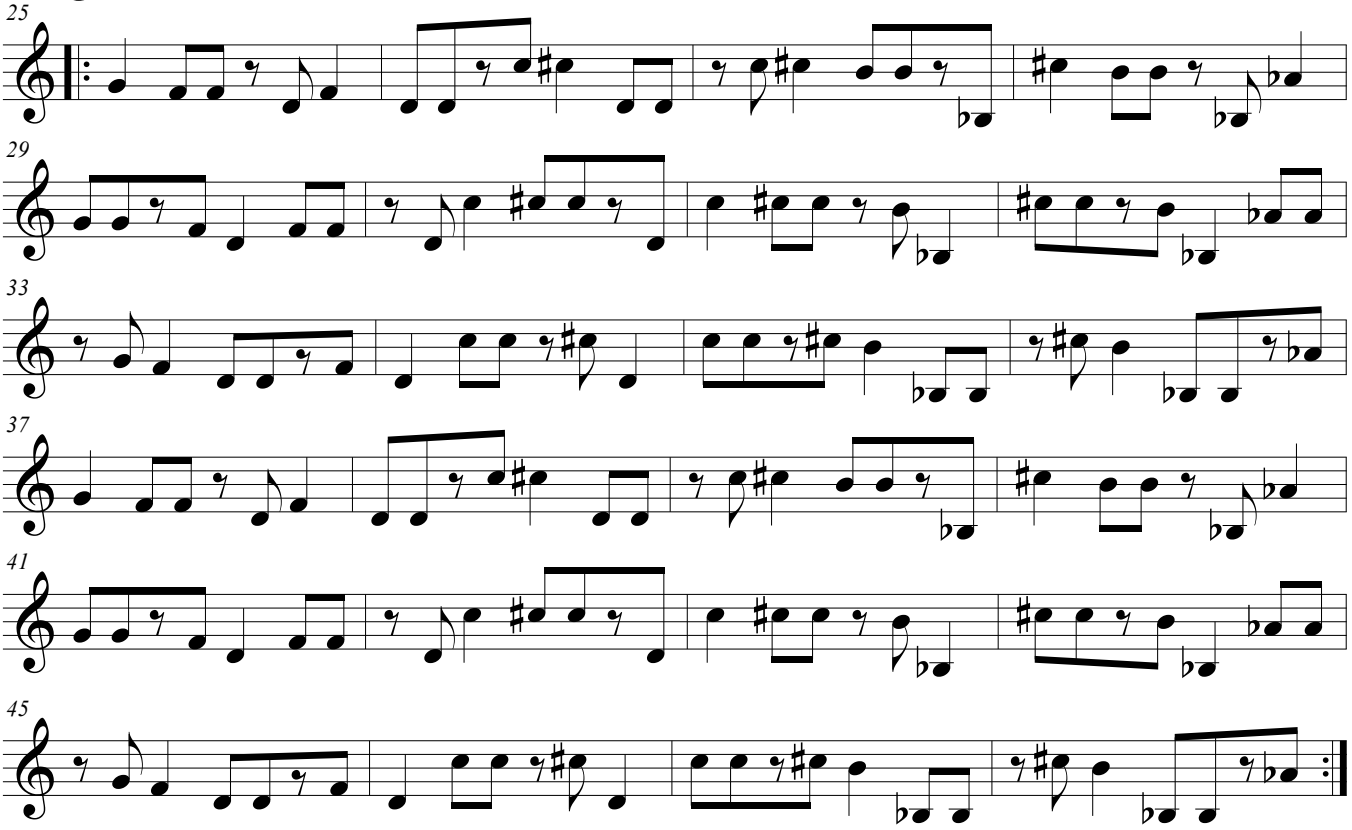
triangle bounce



changing signal:



- 6 -



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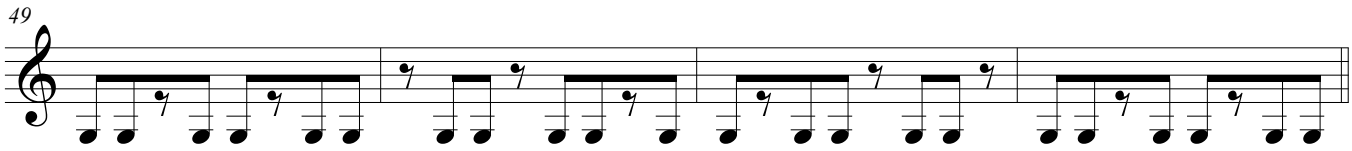
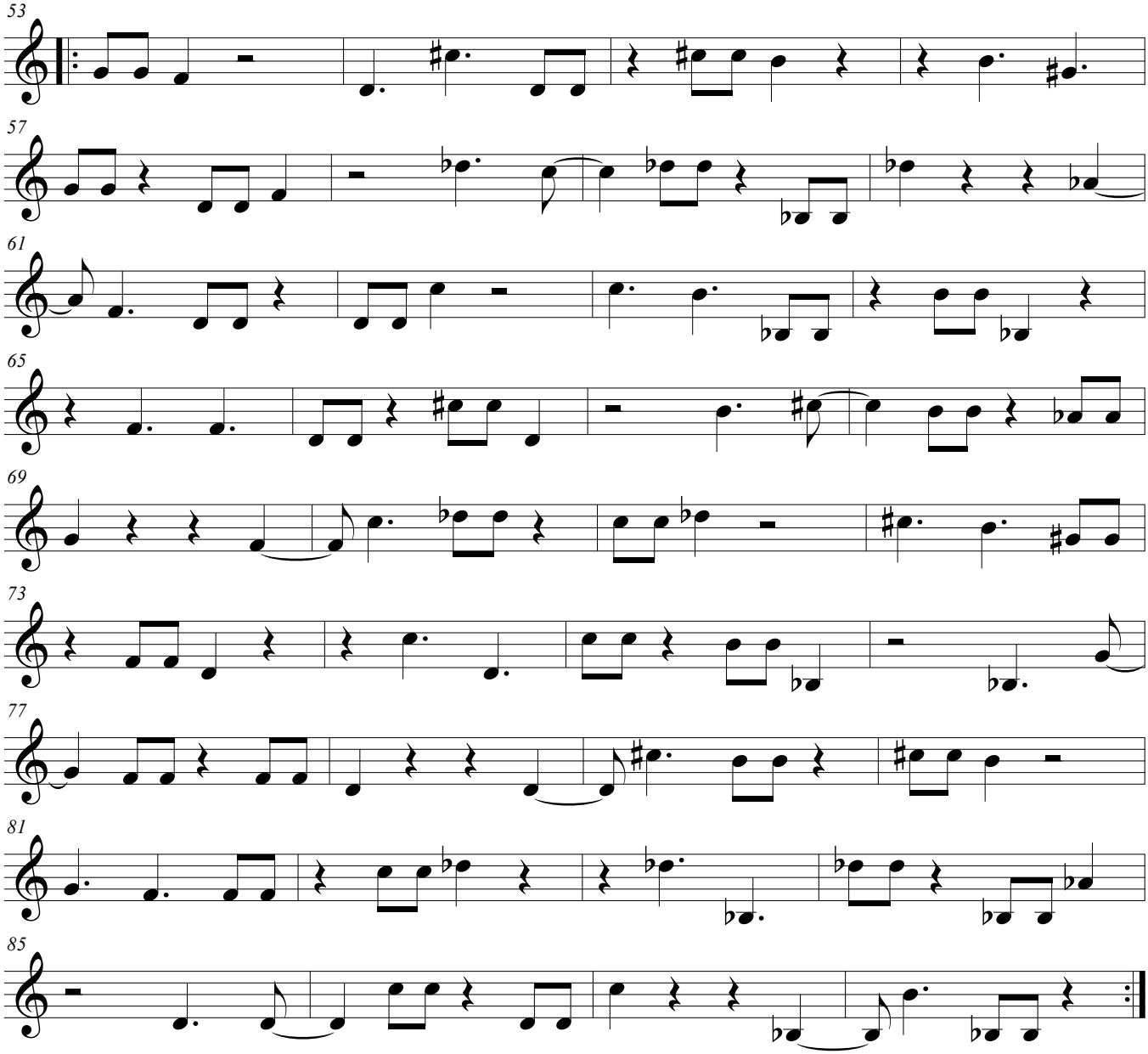
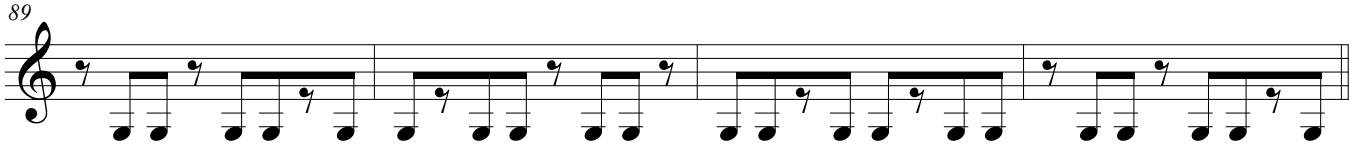
changing signal:



- 9 -



changing signal:



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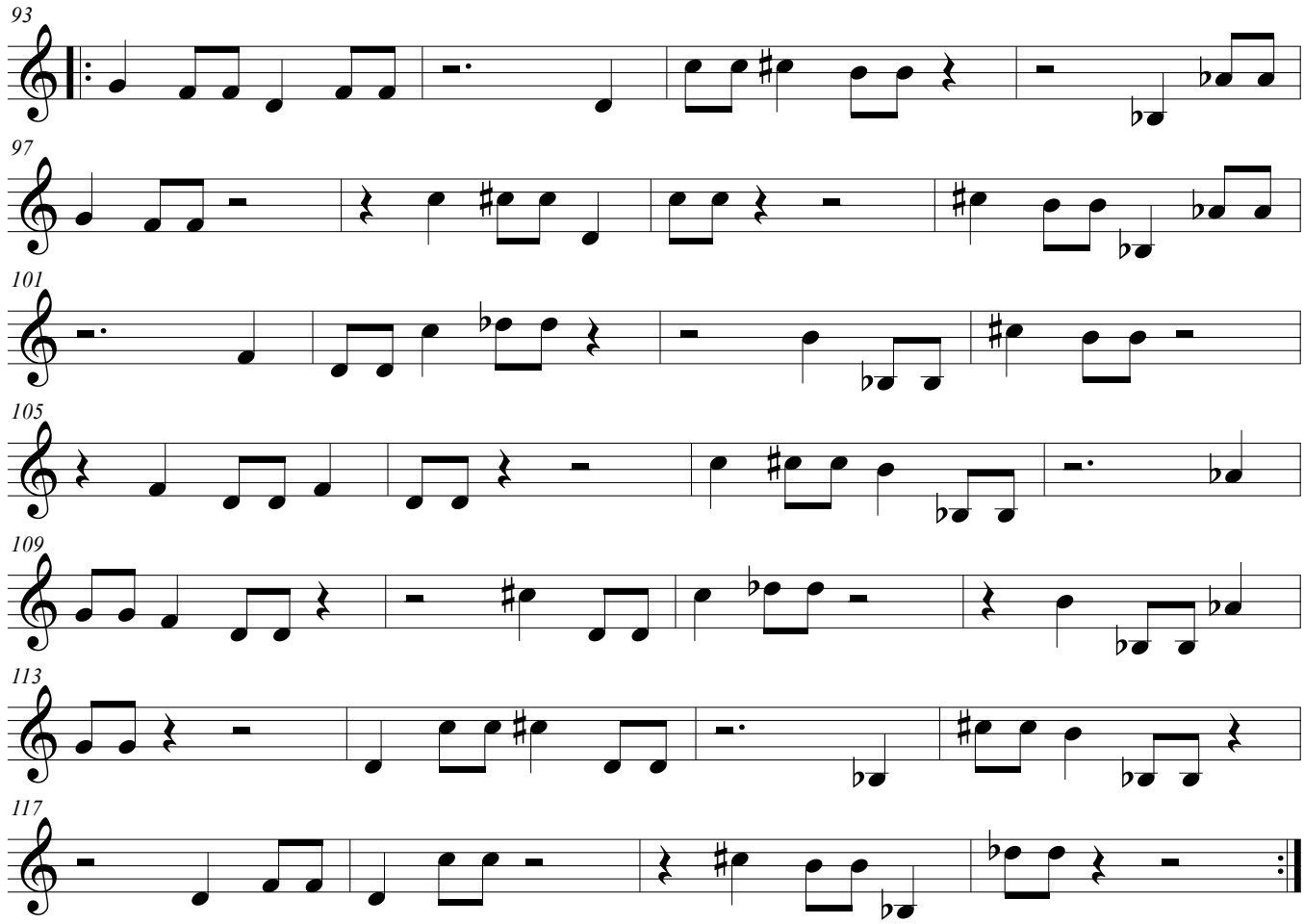
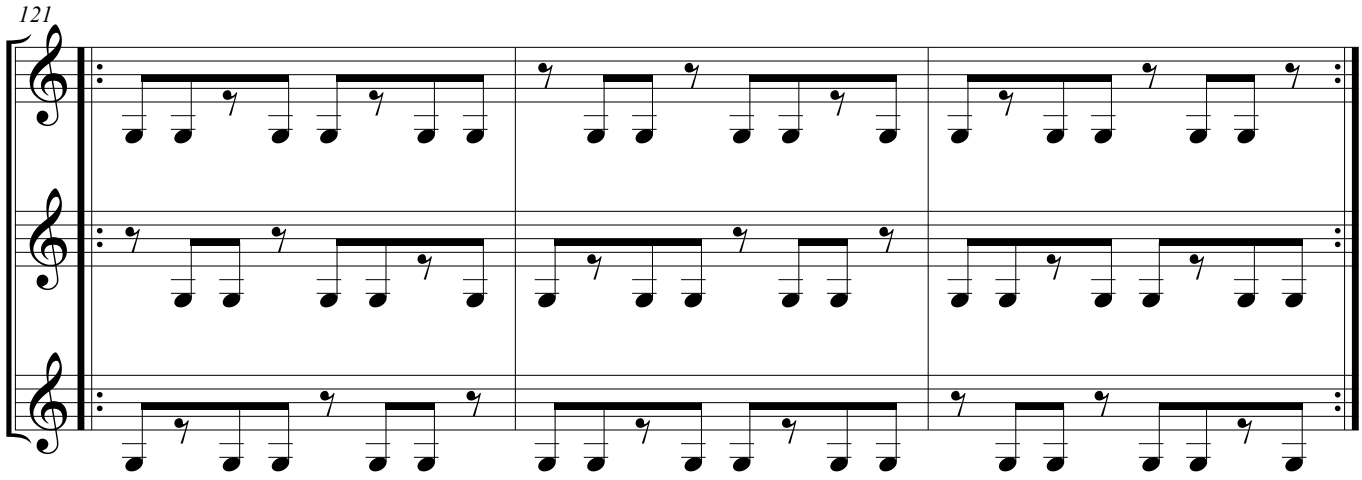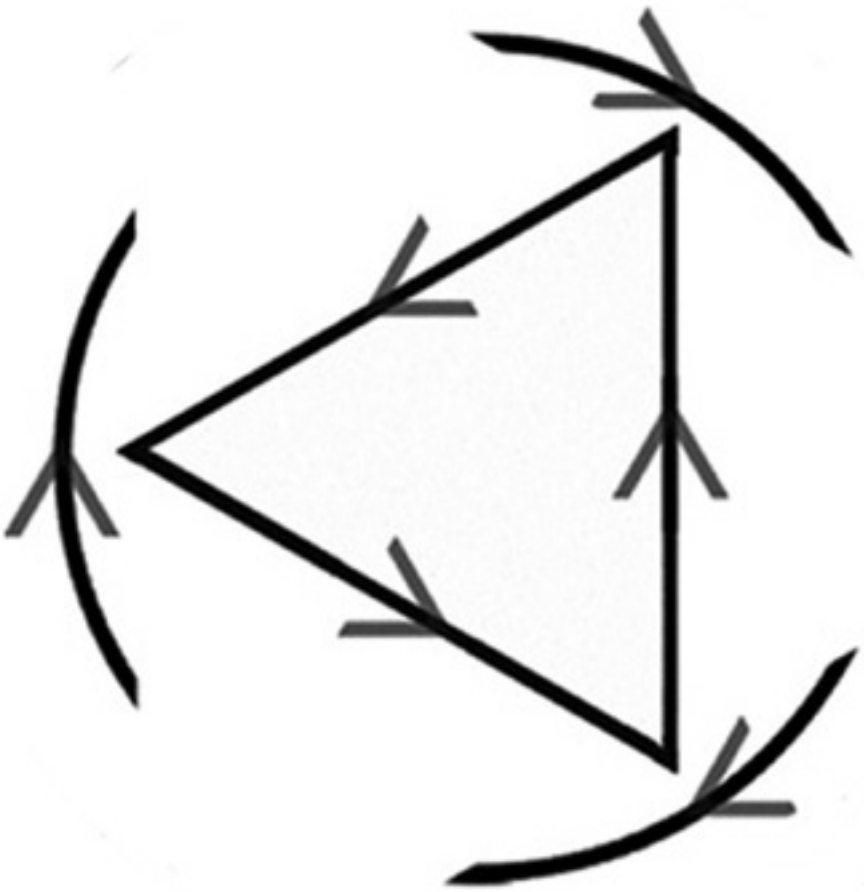
- CODA -