

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.

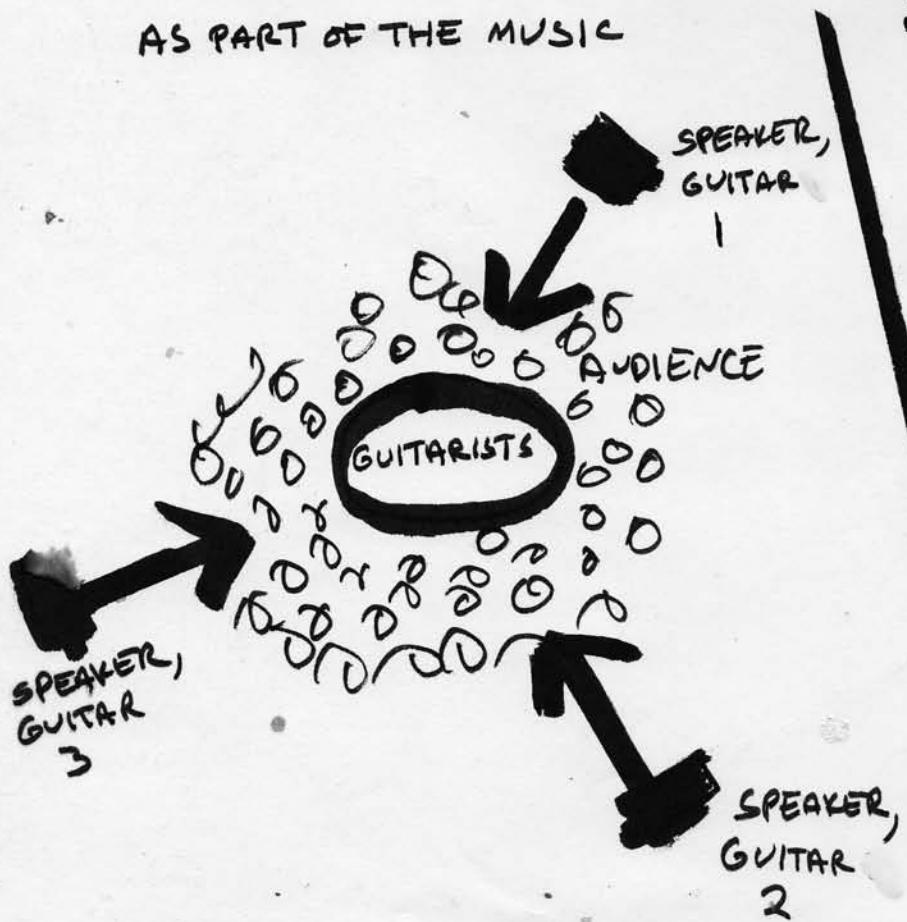
TRIANGLE BOUNCE

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



dervish

Movement 1:

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 *councclockwise*. F# rotates *clockwise*.
13. Figures rotate *clockwise* by the measure. (canonic echo by the measure).
14. G rotates *councclockwise*. F# rotates *clockwise*. (Counterclockwise canon by the measure).
15. G rotates *councclockwise*. F# rotates *clockwise* twice as fast as in cell 14, setting up a 2 with 3 polyrhythm.
16. G rotates *councclockwise*. F doubles the pace from cell 15 to set up a 4 with 3 polyrhythm.
17. Shuffle pulse shifts to low E, rotating *councclockwise*. 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 *councclockwise*. 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.

triangle bounce

repeat each section until the saturation ripens

1 dervish

|1|

|2|

|3|

Guitar 1

Musical score for three guitars (Guitar 1, Guitar 2, and Guitar 3) in 3/4 time. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The music is divided into sections labeled |1|, |2|, and |3|. Each section begins with a vertical bar line and ends with a double bar line. The notation uses eighth and sixteenth note patterns, with downward-pointing arrows indicating specific notes or attacks.

|4|

|5|

Continuation of the musical score for three guitars (Guitar 1, Guitar 2, and Guitar 3) in 3/4 time. The score continues from section |4| to section |5|. The notation remains consistent with the previous section, featuring treble clefs, one sharp key signature, and eighth and sixteenth note patterns with downward-pointing arrows.

|6|

Final continuation of the musical score for three guitars (Guitar 1, Guitar 2, and Guitar 3) in 3/4 time. The score continues from section |6|, starting at measure 20. The notation remains consistent with the previous sections, featuring treble clefs, one sharp key signature, and eighth and sixteenth note patterns with downward-pointing arrows.

28

1
2
3.

36

1
2
3.

|7|

44

1
2
3.

53

|8| |9| |10|

1 2 3.

59

|11| |12|

1 2 3.

65

|13| |14|

1 2 3.

71 |15|

1 2 3.

|16|

77 |17|

1 2 3.

v v v

83 |18|

1 2 3.

v v v

|19|

89

1

2

3.

95

1

2

3.

101

1

2

3.

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.

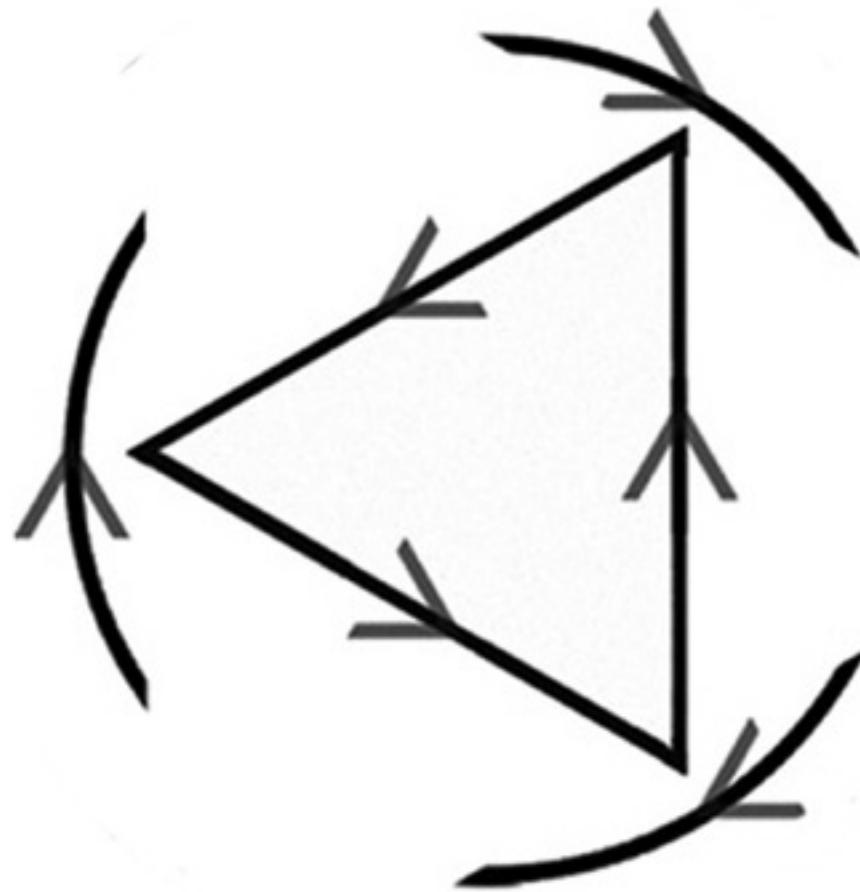
These components are then redistributed to construct an extended melody & pulse cycle:



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^{va}- - - - -

32

1 2 3

8^{va}- - - - -

3

33

1 2 3

8^{va}- - - - -

3

34

1 2 3

35

1 2 3

(8^{va}) - - - -

3

36

1 2 3

35

1 2 3

36

1 2 3

8^{va}- - - - -

3

37

1 2 3

38

1 2 3

38

1 2 3

39

1 2 3

8^{va}- - - - -

3

40

1 2 3

41

1 2 3

8^{va}- - - - -

3

42

1 2 3

|4|

50

3

1 2 3

This section contains three staves of musical notation. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with a half note followed by eighth notes. Staff 3 starts with a half note followed by eighth notes. Measure 50 ends with a fermata over the first note of staff 1. Measure 51 begins with a half note followed by eighth notes. Measure 52 ends with a fermata over the first note of staff 1.

53

1 2 3

This section contains three staves of musical notation. Staff 1 starts with a half note followed by eighth notes. Staff 2 starts with a half note followed by eighth notes. Staff 3 starts with a half note followed by eighth notes. Measure 53 ends with a fermata over the first note of staff 1. Measure 54 begins with a half note followed by eighth notes. Measure 55 ends with a fermata over the first note of staff 1.

56

1 2 3

This section contains three staves of musical notation. Staff 1 starts with a half note followed by eighth notes. Staff 2 starts with a half note followed by eighth notes. Staff 3 starts with a half note followed by eighth notes. Measure 56 ends with a fermata over the first note of staff 1. Measure 57 begins with a half note followed by eighth notes. Measure 58 ends with a fermata over the first note of staff 1.

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

68

8^{vfa} - - - - - - - -

8^{vfa} - - - - - - - -

8^{vfa} - - - - - - - -

71

8^{vfa} - - - - - - - -

8^{vfa} - - - - - - - -

8^{vfa} - - - - - - - -

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.
various sustains . . .
effects feel

Use tremolo,
whatever electronic
effects appropriate.

ONE GUITARIST MUST USE A BOTTLENECK (SLIDE) .

triangle bounce

3 glass tetrahedron

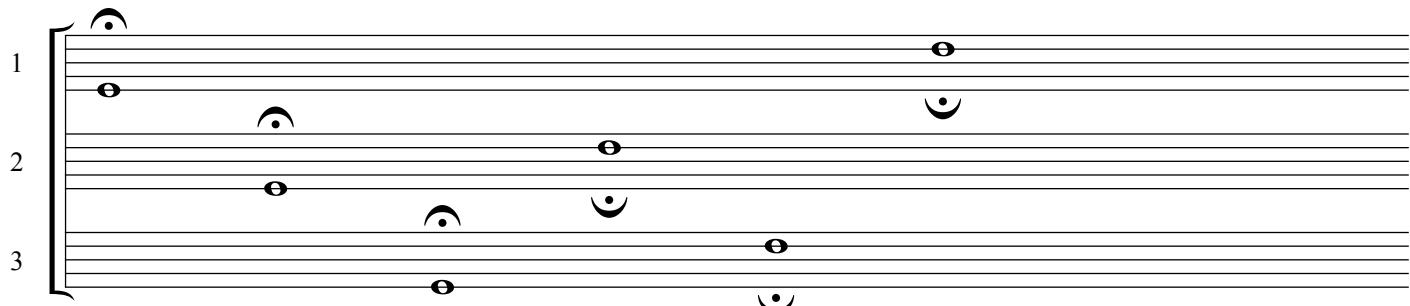
|1| pitches placed in any octave

The musical score consists of five staves, each representing a different section of the piece. Each staff has three horizontal lines representing guitar strings. Notes are represented by small circles with stems. The score shows various patterns of notes being played simultaneously across the three guitars.

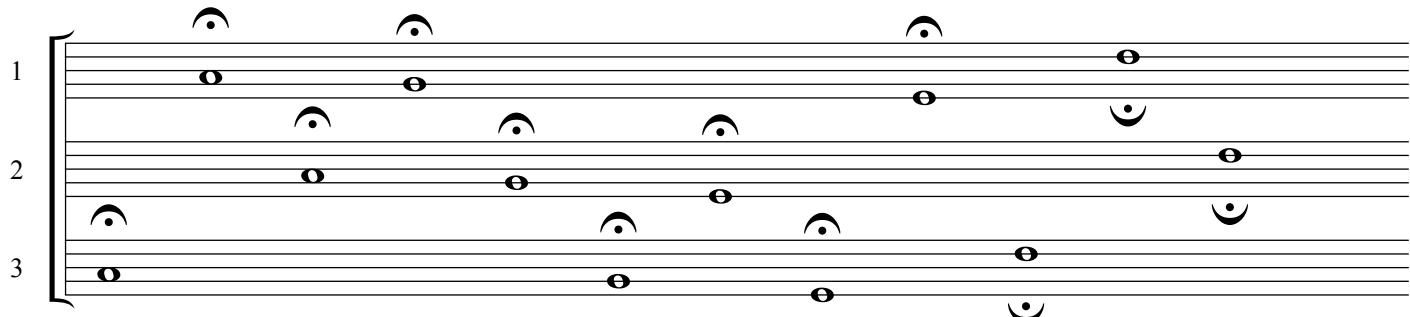
- Guitar 1:** Staff 1 (top), Staff 2 (middle), Staff 3 (bottom).
- Guitar 2:** Staff 1 (top), Staff 2 (middle), Staff 3 (bottom).
- Guitar 3:** Staff 1 (top), Staff 2 (middle), Staff 3 (bottom).

The staves are labeled |1|, |2|, |3|, |4|, and |5| from top to bottom.

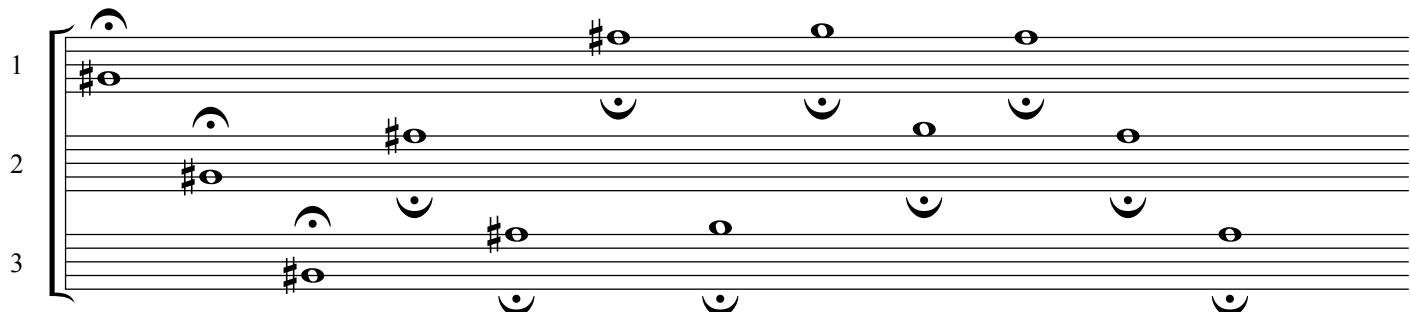
|6|



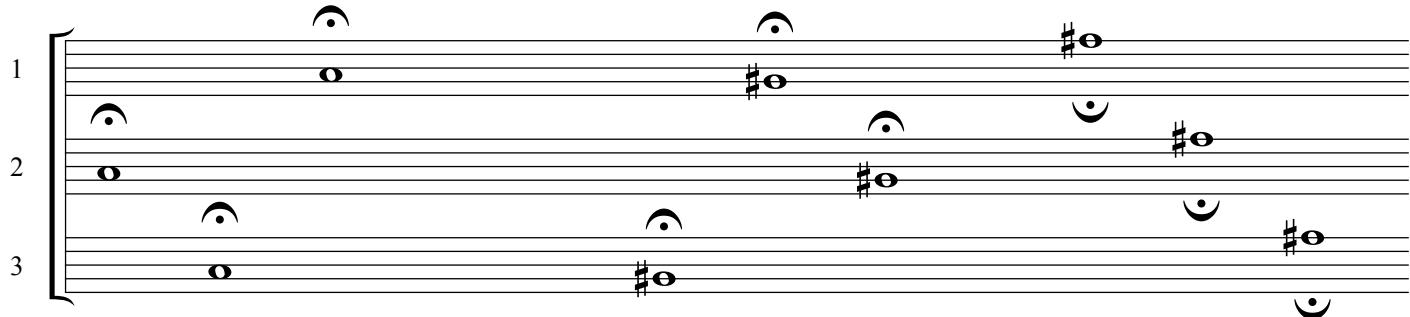
|7|



|8|



|9|



plaits

Movement 4: 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.

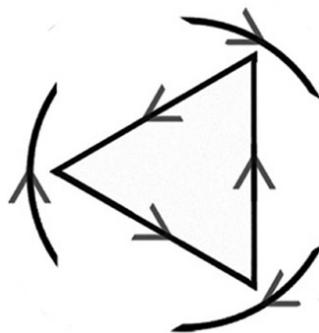
Sections 1,2 & 3 are solos with 2 accompanists.

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

Guitar 1

Guitar 2

Guitar 3

5

1

2

3

9

1

2

3

11

12

1 **BREAK** 7 | : **SOLO** : 3 | : - : |

2 - VAMP : 4 | : # ♪ ♪ ♪ ♪ ♪ ♪ - ♪ : 3 | : 8x : |

3 - countervamp : 4 | : - : 3 | : 8x : |

121

15 VAMP 8x

1

2 BREAK SOLO 8x

3 countervamp 8x

131

18

countervamp

VAMP

BREAK

SOLO

8x

triangle bounce
PLAITS 3

|4|

21

1 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

2 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

3 VAMP $\frac{3}{4}$: 8x

|5|

24

1 - $\frac{7}{4}$: VAMP $\frac{3}{4}$: 8x

2 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

3 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

|6|

27

1 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

2 - $\frac{7}{4}$: VAMP $\frac{3}{4}$: 8x

3 **BREAK** $\frac{7}{4}$: DUO $\frac{3}{4}$:

triangle bounce
PLAITS 4

171

30

1 **BREAK** : **TRIO** : | 3 : | 4 : 8x

2 **BREAK** : **TRIO** : | 3 : | 4 : 8x

3 **BREAK** : **TRIO** : | 3 : | 4 : 8x

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.

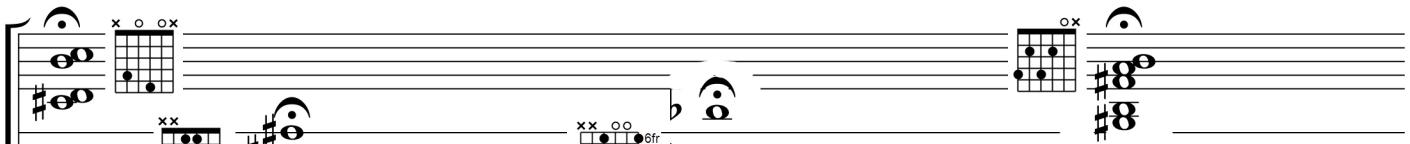
Hear
the
composite
sound

triangle bounce

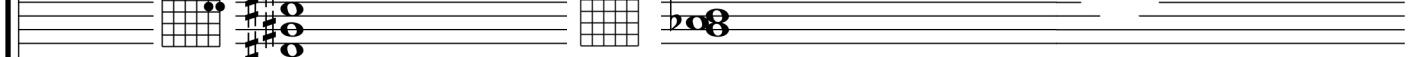
5 diverse concord

|1|

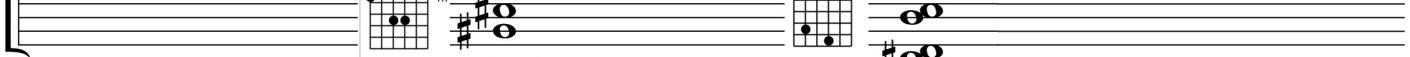
Guitar 1



Guitar 2



Guitar 3



|2|

Guitar parts for measures 2-5. The image shows five sets of three staves each, representing Guitar 1, 2, and 3. Each set contains a tablature staff, a rhythm staff with note heads, and a bass staff with note heads. Measures 2-5 feature complex patterns involving various symbols like 'x', 'o', 'oo', 'oxx', 'fr' (fret), and 'b' (flat).

|3|

Guitar parts for measures 2-5. The image shows five sets of three staves each, representing Guitar 1, 2, and 3. Each set contains a tablature staff, a rhythm staff with note heads, and a bass staff with note heads. Measures 2-5 feature complex patterns involving various symbols like 'x', 'o', 'oo', 'oxx', 'fr' (fret), and 'b' (flat).

|4|

Guitar parts for measures 2-5. The image shows five sets of three staves each, representing Guitar 1, 2, and 3. Each set contains a tablature staff, a rhythm staff with note heads, and a bass staff with note heads. Measures 2-5 feature complex patterns involving various symbols like 'x', 'o', 'oo', 'oxx', 'fr' (fret), and 'b' (flat).

|5|

Guitar parts for measures 2-5. The image shows five sets of three staves each, representing Guitar 1, 2, and 3. Each set contains a tablature staff, a rhythm staff with note heads, and a bass staff with note heads. Measures 2-5 feature complex patterns involving various symbols like 'x', 'o', 'oo', 'oxx', 'fr' (fret), and 'b' (flat).

triangle bounce
GLASS 2
TETRAHEDRON

|6|

1 2 3

4fr 6fr 4fr

|7|

1 2 3

6fr 6fr 6fr

|8|

1 2 3

6fr 6fr 6fr

|9|

1 2 3

5fr 5fr 5fr

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

- 1 -8^{va}

Guitar 1

8^{va}

8^{va}

8^{va}

- 2 -

4

1

2

3

8^{va}

8^{va}

- 3 -(8^{va})

8

1

2

3

(8^{va})

(8^{va})

(8^{va})

- 4 -

11

1 2 3

14

1 2 3

- 5 -

16

1 2 3

triangle bounce
FOLDED VORTEX 3

Musical score for triangle, featuring three staves (1, 2, 3) in treble clef. The score consists of three systems of music, each starting with a rest.

Measure 19: Staff 1: Rest. Staff 2: Rest. Staff 3: Rest. Measures 20-21: Staff 1: $\text{B}^{\#}$, C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C . Measures 22-23: Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C . Measures 24-25: Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C .

Measure 22: Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C . Measure 23: 8^{va} (triangle bounce). Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C . Measure 24: (8^{va}) (triangle bounce). Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C . Measure 25: 8_3^{va} (triangle bounce). Staff 1: B^{\flat} , C , D . Staff 2: E^{\flat} , F , G . Staff 3: A , B^{\flat} , C .

triangle bounce
FOLDED VORTEX 4

28

1 2 3

31

1 2 3

34

1 2 3

triangle bounce
FOLDED VORTEX 5

37

<img alt="Musical score for three staves (1, 2, 3) in treble clef. Staff 1 has notes at measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945

triangle bounce
FOLDED VORTEX 6

49

1 2

52

1 2

55

1 2

58

1 2

- 7 -

A musical score for three voices (1, 2, 3) at measure 61. The music is in common time. Voice 1 starts with a quarter note, followed by a half note with a flat, a quarter note, and a half note with a flat. This is followed by four eighth-note rests. Voice 2 starts with a dotted half note, followed by a quarter note, a half note with a sharp, and a quarter note. Voice 3 starts with a half note with a flat, followed by a quarter note, a half note with a flat, and a half note with a sharp. The score continues with more notes and rests, including a measure where all voices play eighth-note patterns.

Guitar 1 SOLO

Musical score for Guitar 1 Solo, measures 70-72. The score consists of two staves (2 and 3) in treble clef. Measure 70 starts with eighth-note pairs followed by a sixteenth-note pattern. Measures 71 and 72 continue with similar patterns, including grace notes and slurs. Measure 72 concludes with a sixteenth-note pattern and a fermata.

Musical score for Guitar 1 Solo, measures 73-75. The score consists of two staves (2 and 3) in treble clef. Measures 73 and 74 feature eighth-note pairs and grace notes. Measure 75 includes eighth-note pairs and grace notes, with two slurs labeled 8^{va} . Measures 73 and 75 also contain markings $\overbrace{3}$.

Musical score for Guitar 1 Solo, measures 76-78. The score consists of two staves (2 and 3) in treble clef. Measures 76 and 77 show eighth-note pairs and grace notes. Measure 78 includes eighth-note pairs and grace notes, with a slur labeled $\overbrace{3}$.

- 8 - Guitar 1 SOLO

Musical score for Guitar 1 Solo, measures 79-81. The score consists of two staves (2 and 3) in treble clef. Measures 79 and 80 show eighth-note pairs and grace notes. Measure 81 includes eighth-note pairs and grace notes, with a slur labeled $\overbrace{3}$.

Musical score for Guitar 1 Solo, measures 82-84. The score consists of two staves (2 and 3) in treble clef. Measures 82 and 83 show eighth-note pairs and grace notes. Measure 84 includes eighth-note pairs and grace notes, with a slur labeled $\overbrace{3}$ and a slurred eighth note labeled 8^{va} .

triangle bounce
FOLDED VORTEX 9

The musical score consists of four staves, divided into four sections by vertical bar lines. Each section contains two staves, one for each player.

- Section 1 (Measures 85-87):** Player 2 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Player 3 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Measure 86 includes a bracketed triplet marking above the notes. Measures 87 include bracketed triplets above the notes.
- Section 2 (Measures 88-90):** Player 2 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Player 3 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Measure 89 includes a bracketed triplet marking above the notes.
- Section 3 (Measures 91-93):** Player 2 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Player 3 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note.
- Section 4 (Measures 94-96):** Player 2 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note. Player 3 starts with a eighth note followed by a sixteenth note, then a quarter note, then a eighth note followed by a sixteenth note.

- 9 -

97

1 2 3

100

8va-----
3

103

3

Guitar 2 SOLO

106

1 3

109

1 3

112

1 3

- 10 - Guitar 2 SOLO

115

1 3

118

1 3

triangle bounce
FOLDED VORTEX 12

121

1 3

124

1 3

127

1 3

130

1 3

- 11 -

133

1 2 3

136

1 2 3

139

1 2 3

triangle bounce
FOLDED VORTEX 14

Musical score for three staves (1, 2, 3) showing measures 142, 145, and 148.

Measure 142: The score consists of three staves. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with a quarter note followed by eighth notes. Staff 3 starts with a quarter note followed by eighth notes. Dynamic markings include a bracket over the top two staves labeled "8va" and a bracket under the bottom staff labeled "3".

Measure 145: The score consists of three staves. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with a quarter note followed by eighth notes. Staff 3 starts with a quarter note followed by eighth notes. Dynamic markings include a bracket over the top two staves labeled "8va" and a bracket under the bottom staff labeled "3".

Measure 148: The score consists of three staves. Staff 1 starts with a quarter note followed by eighth notes. Staff 2 starts with a quarter note followed by eighth notes. Staff 3 starts with a quarter note followed by eighth notes. Dynamic markings include a bracket over the top two staves labeled "8va" and a bracket under the bottom staff labeled "3".

triangle bounce
FOLDED VORTEX 15

151

8va-----

154

3

8va-----

8va-----

157

8va-----

triangle bounce
FOLDED VORTEX 16

160

1

2

3

Movement 7: **exegesis**

tempo: +/- 144-160 mm.
reflects 1. *dervish*

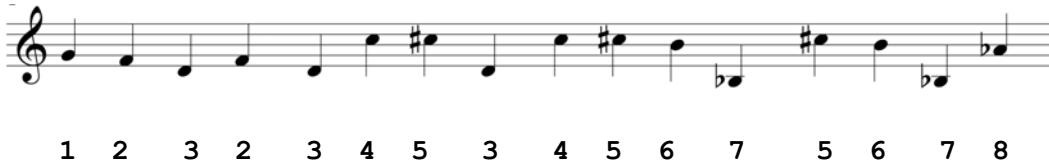
but approaches unison, near contrasts & spatial distribution differently.

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 pixelations.

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



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

Musical score for section 5. The score consists of six staves of music. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one flat. The subsequent staves switch between treble and bass clefs, and the time signature changes to 2/4. The music features various note heads (solid black, white with black dots, white with black dashes), rests, and dynamic markings like 'bounce' and 'triangle bounce'. Measure numbers 1 through 17 are indicated on the left side of each staff.

changing signal:

Musical score for the changing signal. It shows a single staff of music starting with a treble clef and a 4/4 time signature. The music consists of eighth-note patterns. Measure number 21 is indicated on the left.

- 6 -

Musical score for section 6. The score consists of seven staves of music. The first staff starts with a treble clef, a 4/4 time signature, and a key signature of one sharp. The subsequent staves switch between treble and bass clefs, and the time signature changes to 2/4. The music features eighth-note patterns and dynamic markings like 'bounce' and 'triangle bounce'. Measure numbers 25 through 45 are indicated on the left side of each staff.

changing signal:

49

- 9 -

53

57

61

65

69

73

77

81

85

changing signal:

89

- 7 -

A musical score for a single voice or instrument. The score consists of eight staves of music, each starting with a treble clef. Measure numbers 93, 97, 101, 105, 109, 113, and 117 are indicated above their respective staves. Measure 93 begins with a dotted half note followed by eighth notes. Measures 97 and 101 feature eighth-note patterns with various rests and dynamic markings like forte and piano. Measures 105, 109, and 113 continue the eighth-note patterns. Measure 117 concludes with a final eighth-note pattern.

- CODA -

A musical score for three voices, represented by three staves with treble clefs. The score begins at measure 121 and consists of three identical measures. Each measure features a continuous eighth-note pattern where each note is accented with a vertical stroke. The voices are separated by vertical bar lines.

