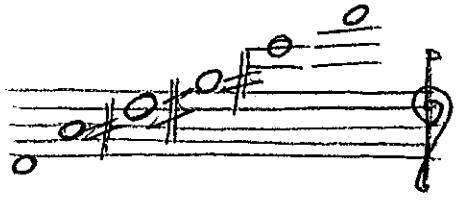


g a m o l a X

version for guitar, with voice

basically a solo
but could be care-
fully amplified in-
to a duct (or more)
or by the addition
of electronic means.

TUNING



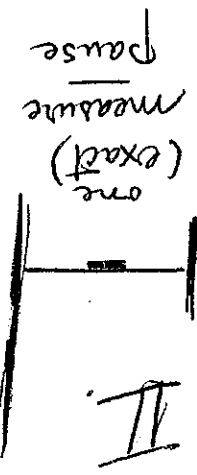
(m) everything
tuned-down.

A rhythmic etude on the measured division up-to-6 (Top-
left)

In the course of the performance, the "chord" can be altered
by finger-stopping... provided that the low/high
order is not deranged, and that one
position is held through a single measure-unit.

There should be a general tendency to get higher
as the piece progresses.

The mnemonic continues uninterruptedly.
 The first numeral doubles selectively
 (Always the right note at the right place)

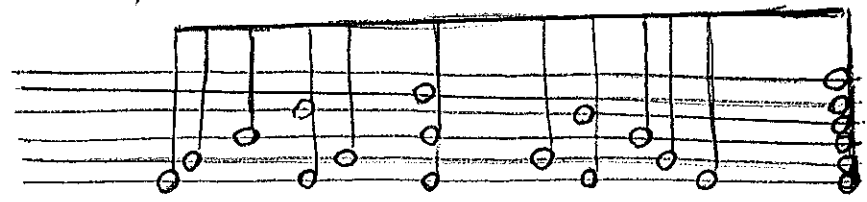


Play with the greatest possible variety of unpredictable
 (although sometimes repeating) patterns. Gradually
 approach — but do not completely reach — the
 full form.

In this section there can be a counterpoint of per-
 formances, solo versions going at different tempi.
 (Speed changes can be sudden here.)

Continue playing patterns, but stop the voicing.
 (Now all counterpoints of Tempo will reconverge.)

Begin to play as many simultaneous agree-
 ments as possible.
 By the end, the complete pattern is sounded.



uh ih! aw ih! ih! ih! ih!
 or aw! ih

- E
- A#
- A
- G#
- F#
- C#