

TABULATURE EDITION



XACHARIAH KIBBIE

THE FIVE PASSAGES

ONE JAZZ HEAD IN FIVE MERCURIAL STATES

ROOM: THE FIVE-POSITION STAIR // LAW: RECLASSIFICATION // YIELD: THE SONG
WHEN FIVE POSITIONS DISAPPEAR, WHAT REMAINS?

I

1. MERCURY CALL

THE HEAD BEFORE THE MIRROR

Bars 1-8. The tune is stated plainly enough to sing away from the guitar.

2

2. PRISM

THE SAME SONG LEARNS TO SHIMMER

Bars 9-16. The head returns while the guitar-specific surfaces begin to refract it.

3

3. BIRD FLIGHT

THE STAIR LIFTS

Bars 17-20. A compact pentatonic call leaves the A section without becoming an exercise.

4

4. QUICKSILVER

MAJOR COLOR RETURNS

Bars 21-24. The post-Bird lick re-introduces F# and B while the changes remain readable.

5

5. MERCURIAL RETURN

THE HEAD COMES HOME

Bars 25-32. The melody returns; the final traversal alone denies the ordinary turnaround.

UNNUMBERED PORTAL // WRONG MIRROR

The tritone mirror survives as an optional interlude between choruses. It is a production event, not part of the canonical 32-bar AABA form.



MERCURY STEPS

THE PLAYABLE SONG

Standard tuning (E-A-D-G-B-e) // working tempo 96 BPM for first capture // 4/4 throughout the canonical head // one featured Guitar I, with an optional Guitar II harmonic bed. Guitar II may be a second guitar, piano, or the same player comping in the gaps; it is never required for the song to exist.

COMPOSITION LAW: THE HEAD MUST SURVIVE PLAIN CHORDS. GUITAR I OWNS MELODY, LEAD, TACETS, AND SOLO. GUITAR II OWNS GRAVITY AND BREATH. THE PENTATONIC STUDY LIVES INSIDE THE IMPROVISATION; SPECIAL VOICINGS ARE MERCURY ON THE SURFACE, NOT THE SONG ITSELF.

Song chart

Bars	Passage	Harmony	Purpose
1-8	Mercury Call	Cmaj7 Am7 D7 G6, twice	State the head; altered destination on the second sentence.
9-16	Prism	same A changes	Repeat the head while the Hg Bars 5-8 surface may enter.
17-20	Bird Flight	Em7 A7 D7 Gmaj7	Shortened Bird call; brighter bridge color.
21-24	Quicksilver	Cmaj7 Am7 D7* G7	Post-Bird lick; D7 may be reharmonized as Ab7#5.
25-32	Mercurial Return	Cmaj7 Am7 D7 G6, twice	Head returns plainly; head-out alone invokes the tag.
TAG	Last Step	G6 -> Dsus2/A color	A -> G -> D held; final x-12-12-14-15-0 color.

The new identity

- The canonical head is E E | B B | A A B--- | A G E--- ; E E | D D | A A B--- | A G D---.
- The underlying A-section corridor is intentionally ordinary: Cmaj7 -> Am7 -> D7 -> G6. The player makes it dangerous; the chart remains legible.
- The original purpose survives as the solo law: one pentatonic body changes meaning as harmony changes beneath it.
- Natural harmonics are punctuation. Tacets are form. The optional Wrong Mirror is the one true floor-removal event.

First complete take

Play the 32-bar AABA head once with plain shells, one solo chorus, then the head out. On the second take, allow Prism to use the Hg chord-melody objects. Do not insert Wrong Mirror until the ordinary song grooves by itself.



I - MERCURY CALL

BARS 1-8 // THE HEAD BEFORE THE MIRROR

SING TEST: EE | BB | AA B--- | AG E--- ; EE | DD | AA B--- | AG D---. IF THIS IS NOT RECOGNIZABLE AWAY FROM THE GUITAR, NO VOICING CAN RESCUE THE TUNE.

Bar	Chord	Head pitch	Function	Guitar II favorite
1	Cmaj7	E E	3rd repeated; the tune opens inside the chord.	8-x-9-9-8-x / soft shell
2	Am7	B B	9th over Am; gentle suspended answer.	5-x-5-5-5-x / light hold
3	D7	A A B---	5 -> 13 lift.	x-5-4-5-3-x / dry shell
4	G6	A G E---	9 -> root -> 6.	3-x-2-4-3-x / let breathe
5	Cmaj7	E E	Call returns.	8-x-9-9-8-x / one shell
6	Am7	D D	11th darkens the answer.	5-x-5-5-5-x / keep light
7	D7	A A B---	The lift is now familiar.	x-5-4-5-3-x / no fill
8	G6	A G D---	9 -> root -> 5; altered destination.	3-x-2-4-3-x / broad hold

Guitar I / Guitar II - one or two players

Guitar I is the featured Mercury voice: head, written lead, tacets, Prism objects, bridge, solo, and final tag. Guitar II is the optional harmonic bed. It may be a second guitar, piano, or Guitar I using the printed grip only where the melody leaves room. The part is fully specified so an ensemble can reproduce the House harmony, but it is never required for the tune to work.

COMPING LAW: GUITAR II SUPPLIES GRAVITY AND BREATH, NEVER A SECOND MELODY. IF A GRIP MASKS THE HEAD, OMIT ITS HIGHEST VOICE BEFORE CHANGING THE CHORD.



GUITAR II

FAVORITE COMPING BOOK I // BARS 1-16

Guitar II is optional, but its House realization is now explicit. The Favorite grip is the default ensemble voicing. The Mercury color is an optional upgrade; do not use it merely because it is prettier. Guitar I always has right of way.

ONE-PLAYER RULE: WHEN THERE IS ONLY ONE GUITAR, BORROW THESE GRIPS ONLY DURING TACETS, LONG HOLDS, OR PLACES WHERE THE CHORD-MELODY ITSELF SUPPLIES THE HEAD. NEVER INTERRUPT THE TUNE TO PROVE THE HARMONY.

Bar	Passage	Chord	Favorite Guitar II	Action	Mercury color
1	Call	Cmaj7	8-x-9-9-8-x	Soft shell; let E E speak.	8-x-9-9-7-10
2	Call	Am7	5-x-5-5-5-x	Light hold; do not chase B.	5-x-5-5-3-7
3	Call	D7	x-5-4-5-3-x	Dry shell; no fill over B.	x-5-7-5-8-7
4	Call	G6	3-x-2-4-3-x	Broad hold; let E breathe.	3-x-2-4-3-5
5	Call	Cmaj7	8-x-9-9-8-x	One shell; same floor.	8-x-9-9-7-10
6	Call	Am7	5-x-5-5-5-x	Keep light under D D.	5-x-5-5-3-7
7	Call	D7	x-5-4-5-3-x	Beat-1 gravity; then space.	x-5-7-5-8-7
8	Call	G6	3-x-2-4-3-x	Broad hold into hinge.	3-x-2-4-3-5
9	Prism	Cmaj7	8-x-9-9-8-x	One swell, then tacet.	8-x-9-9-7-10
10	Prism	Am7	5-x-5-5-5-x	One light shell; leave object clear.	5-x-5-5-3-7
11	Prism	D7	x-5-4-5-3-x	One dry shell; harmonic owns exit.	x-5-7-5-8-7
12	Prism	G6	3-x-2-4-3-x	Broad landing under final D.	3-x-2-4-3-5
13	Prism	Cmaj7	8-x-9-9-7-10	Color may finally bloom.	x-3-2-0-0-2
14	Prism	Am7	5-x-5-5-3-7	One low Am11-family swell.	5-x-5-5-5-x
15	Prism	D7	x-5-7-5-8-7	Suspended shimmer; no lead double.	x-5-4-5-3-x
16	Prism	G6	3-x-2-4-3-5	G6/9 landing; release to bridge.	3-x-2-4-3-x

House bank

Cmaj7 8-x-9-9-8-x // Am7 5-x-5-5-5-x // D7 x-5-4-5-3-x // G6 3-x-2-4-3-x. These four grips are the songbook floor. The colored variants are arrangement decisions, not new harmony.



GUITAR II

FAVORITE COMPING BOOK II // BARS 17-32 + LAST STEP

The bridge is already melodically busy, so Guitar II becomes increasingly sparse. Mercurial Return begins with color, then strips back toward the plain songbook grips before the final denial.

Bar	Passage	Chord	Favorite Guitar II	Action	Mercury color
17	Bird	Em7	x-7-9-7-8-x	Low beat-1 shell; then air.	0-7-7-7-8-7
18	Bird	A7	5-x-5-6-5-x	Short shell only.	5-x-5-7-7-7
19	Bird	D7	x-5-4-5-3-x	Dry gravity; no answer lick.	x-5-7-5-8-7
20	Bird	Gmaj7	3-x-4-4-3-x	Late broad hold into rest.	3-x-4-4-3-5
21	Quick	Cmaj7	8-x-9-9-8-x	One attack; lick owns the air.	8-x-9-9-7-10
22	Quick	Am7	5-x-5-5-5-x	Light shell, low in the mix.	5-x-5-5-3-7
23	Quick	D7	x-5-4-5-3-x	Straight first; tritone only by choice.	Ab7#5 4-x-4-5-5-x
24	Quick	G7	3-x-3-4-3-x	One clipped landing.	3-x-3-4-5-5
25	Return	Cmaj7	8-x-9-9-7-10	Colored arrival swell.	8-x-9-9-8-x
26	Return	Am7	5-x-5-5-3-7	Light Am11-family hold.	5-x-5-5-5-x
27	Return	D7	x-5-7-5-8-7	One suspended hit.	x-5-4-5-3-x
28	Return	G6	3-x-2-4-3-5	Broad G6/9 landing.	3-x-2-4-3-x
29	Return	Cmaj7	8-x-9-9-8-x	Strip back to songbook.	8-x-9-9-7-10
30	Return	Am7	5-x-5-5-5-x	Plain shell; head is foreground.	5-x-5-5-3-7
31	Return	D7	x-5-4-5-3-x	Dry shell; prepare final choice.	x-5-7-5-8-7
32	Return	G6	3-x-2-4-3-x	Loop normally or release into tag.	3-x-2-4-3-5
TAG	Last Step	Dsus2/A	x-0-0-2-3-0	Hold beneath Guitar I high color.	Gtr I: x-12-12-14-15-0

LAST STEP ORCHESTRATION: GUITAR II MAY HOLD x-0-0-2-3-0 WHILE GUITAR I PLAYS x-12-12-14-15-0. THEY ARE THE SAME A-D-A-D-E FIELD IN TWO REGISTERS. IF ONE GUITAR IS USED, PLAY ONLY THE HIGH COLOR.



SONG-SPECIFIC PERFORMANCE MAP

GUITAR I LEADS; GUITAR II BREATHE

The featured part is always Guitar I. Guitar II is optional orchestration: use the favorite grip map when a second guitarist, pianist, or overdub is present, or let Guitar I borrow those grips only in genuine melodic space.

Passage	Guitar job	Lead density	Rule
Mercury Call	State canonical head.	LOW	Melody clear; fills only after held notes.
Prism	Head variation / Hg surface.	MEDIUM	Chord-melody may replace, never double, a lead event.
Bird Flight	Composed lead.	MEDIUM-HIGH	Short Bird is the lead. Keep the harmonic punctuation and rest.
Quicksilver	Composed lead / bridge answer.	MEDIUM-HIGH	Post-Bird lick owns the space. Comping stays sparse.
Mercurial Return	Head returns.	LOW -> MEDIUM	Quote the tune clearly; last two bars reduce density.
Solo chorus	Pentatonic improvisation.	HIGH	This is where the study becomes foreground.
Last Step	Composed tag.	LOW	A -> G -> D. No lick after the final D.

Rhythm section

- Drums: medium swing / straight hybrid as captured, but the barline stays readable. Do not make the tune fusion-busy merely because the guitar can be.
- Bass: outline function more than every root. G and D may act as long-axis gravity during the A sections.
- Piano: optional. On A1 and A3, it can carry plain songbook shells. On A2 it should leave air for the Hg guitar objects.

Tacet law

Keep every rest you wrote. If a phrase ends in a natural harmonic or a long held note, the default next event is space. Silence is punctuation, not missing lead.



II - PRISM

BARS 9-16 // THE SAME SONG LEARNS TO SHIMMER

BAR 09 // Cmaj7-family

C/A -> G/B GLASS

Pulse: Two attacks / arpeggio, then sung release.

```
e|-----15~~~~-H12-H12~~~~|
B|-----H12----13-----|
G|-----14-----H12--12h14-----|
D|-----10-----9-----|
A|---12-----10-----|
E|--8-----|
```

C-A-C-A ambiguity -> G-B glass -> G-A-C-G -> E harmonic. The lead sheet still says Cmaj7-family.

GUITAR II

Cmaj7 // 8-x-9-9-8-x // soft
shell



II - PRISM

BAR 10 // VOICE-LEADING OBJECT

BAR 10 // Am7-family

REPEATED OBJECT -> D REVEALED

Pulse: Repeat the four-note object twice; let final D/G field ring.

```

e|-----5h7-----5h7---3-----|
B|---5-----5-----3-----5~~~~|
G|--5-----5-----0~~~~|
D|5-----5-----0h4~~~~|
A|-----5~~~~|
E|-----|
  
```

A->B twice, then D-major color appears from inside the field. No extra lick.

GUITAR II

Am7 // 5-x-5-5-5-x // light
hold



II - PRISM

BAR II // D GRAVITY ANSWERS

BAR 11 // D7-family

ARPEGGIO -> SING -> PAUSE

Pulse: End on G-string H7; later variation may use D-string H4.

e | ----- |
B | ----- |
G | -----9-----5/7-----9-----H7~~~~ |
D | -----7-----9\7----- |
A | ---5-----5-----5----- |
E | --3----- |

The harmonic closes the sentence. Do not fill the pause.

GUITAR II

D7 // x-5-4-5-3-x // dry shell



II - PRISM

BAR 12 // G IS FINALLY REVEALED

BAR 12 // G6-family

G REVEAL

Pulse: Keep final D fretted, not harmonic.

```
e|-----12-----10~~~|
B|-----10-----8h10-----|
G|-----7-----7-----|
D|---5-----5--9-----|
A|--3-----|
E|-----|
```

Four-bar arc: 9 evaporates. 10 reveals. 11 evaporates. 12 lands.

GUITAR II

G6 // 3-x-2-4-3-x // broad
landing

ARRANGEMENT RULE: THESE OBJECTS ORNAMENT THE REPEATED A. THEY MAY REPLACE HEAD EVENTS,
BUT THEY MAY NOT ERASE THE LISTENER'S MEMORY OF THE HEAD.



III - BIRD FLIGHT / IV - QUICKSILVER

BARS 17-24 // THE BRIDGE BECOMES MELODY, NOT ATMOSPHERE

BAR 17 // Em7 -> Gmaj7 span

BIRD FLIGHT

Pulse: Let the low-E H5 disappear before re-entry.

```

e|-----10-----|
B|-----|
G|-----9p7-----|
D|-----|
A|-----5--7--5-----|
E|--5--8-----8--5-----H5~~~~r-----|
  
```

The old long 21/8 stair is compressed to call -> response -> harmonic -> rest.

PITCH BODY

A-C-D-E-D-C-A | D | E->D |
E*

BAR 21 // Cmaj7 -> G7 span

QUICKSILVER RE-ENTRY

Pulse: Tacet before entry.

```

e|-----|
B|-----|
G|-----12--9/11\9-----|
D|-----9--12-----H9~~~~|
A|--12--9h10-----|
E|-----|
  
```

F# and B return without a new chord symbol. D7 may become Ab7#5 as a comping choice.

PITCH BODY

A-F#->G-B-D-G-E->F#->E-
F#*



PENTATONIC COMPASS I

BARS 1-16 // THE FIVE-NOTE BODY CHANGES CITIZENSHIP

The recommendations below are defaults, not chord-scale commands. The point is to preserve one melodic intelligence while the chord beneath it changes what the notes mean.

Bar	Chord	Primary set	What it becomes	Optional color
1	Cmaj7	G major pent	5, 13, maj7, 9, 3	D major pent = 9,3,#11,13,maj7
2	Am7	G major pent	b7,1,9,11,5	C major pent = b3,11,5,b7,1
3	D7	G major pent	11,5,13,1,9	D major pent reveals F# / 3
4	G6	G major pent	1,9,3,5,6	D major pent = 5,13,maj7,9,3
5	Cmaj7	G major pent	5, 13, maj7, 9, 3	D major pent = 9,3,#11,13,maj7
6	Am7	G major pent	b7,1,9,11,5	C major pent = b3,11,5,b7,1
7	D7	G major pent	11,5,13,1,9	D major pent reveals F# / 3
8	G6	G major pent	1,9,3,5,6	D major pent = 5,13,maj7,9,3
9	Cmaj7	G major pent	5, 13, maj7, 9, 3	D major pent = 9,3,#11,13,maj7
10	Am7	G major pent	b7,1,9,11,5	C major pent = b3,11,5,b7,1
11	D7	G major pent	11,5,13,1,9	D major pent reveals F# / 3
12	G6	G major pent	1,9,3,5,6	D major pent = 5,13,maj7,9,3
13	Cmaj7	G major pent	5, 13, maj7, 9, 3	D major pent = 9,3,#11,13,maj7
14	Am7	G major pent	b7,1,9,11,5	C major pent = b3,11,5,b7,1
15	D7	G major pent	11,5,13,1,9	D major pent reveals F# / 3
16	G6	G major pent	1,9,3,5,6	D major pent = 5,13,maj7,9,3

POSITION LAW: MOVE THROUGH NECK REGIONS, NOT KEYS. THE SAME FIVE NOTES SHOULD SOUND LIKE A SONG TRAVELING, NOT FIVE SCALE BOXES DEMONSTRATED IN ORDER.



PENTATONIC COMPASS II

BARS 17-32 // BRIDGE COLOR AND RETURN

Bar	Chord	Primary set	Function	Optional color
17	Em7	D major pent	b7,1,9,11,5	G major pent = darker Em body
18	A7	D major pent	11,5,13,1,9	A major pent if C# / 3 is wanted
19	D7	D major pent	1,9,3,5,13	G major pent = suspended D
20	Gmaj7	D major pent	5,13,maj7,9,3	G major pent = stronger home
21	Cmaj7	G major pent	5,13,maj7,9,3	D major pent = Lydian #11 light
22	Am7	G major pent	b7,1,9,11,5	C major pent if darker minor wanted
23	D7 / Ab7#5	D major pent	1,9,3,5,13	Keep line; do not chase the substitution
24	G7	G major pent	1,9,3,5,13	G minor pent for one blues stain
25	Cmaj7	G major pent	home language returns	D major pent for one Lydian flash
26	Am7	G major pent	same 5 notes, minor reclassification	C major pent optional
27	D7	G major pent	suspended dominant identity	D major pent if F# needs to shine
28	G6	G major pent	home	last two bars reduce density
29	Cmaj7	G major pent	home language returns	D major pent for one Lydian flash
30	Am7	G major pent	same 5 notes, minor reclassification	C major pent optional
31	D7	G major pent	suspended dominant identity	D major pent if F# needs to shine
32	G6	G major pent	home	last two bars reduce density

BAR 23 RULE: IF THE COMPING PLAYER USES AB7#5, THE LEAD DOES NOT HAVE TO ACKNOWLEDGE IT. THE SUBSTITUTE IS A HARMONIC CAMERA ANGLE, NOT A NEW SOLO SCALE.



FIVE POSITIONS

SOLO CHORUS // THE ORIGINAL STUDY BECOMES THE POINT

Do not change the band key on the first solo chorus. Keep the 32-bar form stable and move register, string set, contour, and pentatonic perspective instead.

Span	Position task	Pitch rule	Development law
A1 call 1-4	G major pent position 1 region	One set only.	State one 2- or 3-note motif; leave air.
A1 answer 5-8	Move to position 2 region	Same five notes.	Keep contour identity; change string set.
A2 call 9-12	Position 3 region	Same five notes.	Use nonadjacent strings / fifth rotation once.
A2 answer 13-16	Position 4 region	Same five notes.	Register displacement; do not run the box.
Bridge 17-24	D-major pent positions in related register	Color change, not key change.	Shorter phrases; let F# and B speak.
A3 25-32	Position 5 -> horizontal integration	Return G major pent.	Quote the head; last 2 bars reduce density.

Optional rock lift - not canonical

A Van Halen / Satriani whole-step lift can be tested only after one complete solo chorus in G. A more Mercury-like escalation is to leave the band in G and superimpose D-major pentatonic for a bar or two. The room changes color without moving the walls.

COMPLETION TEST: THE LISTENER HEARS ONE IMPROVISER CHANGING POSTURE, REGISTER, AND GRAVITY - NEVER A SEQUENCE OF SCALE BOXES.



UNNUMBERED PORTAL

WRONG MIRROR // OPTIONAL BETWEEN CHORUSES

The portal is not part of the 32-bar song. Insert it only after the tune has proven itself in ordinary form.

BAR 00 // Gm object -> tritone -> Gm

WRONG MIRROR

Pulse: Same pickup, timing, attack, and articulation.

G minor object

```
e|--3-----3h5~~~~~|
B|--3-----3~~~~~|
G|--3-----3~~~~~|
D|--3-----3~~~~~|
A|--x-----|
E|--3-----3~~~~~|
```

tritone object (+6 frets)

```
e|--9-----9h11~~~~~|
B|--9-----9~~~~~|
G|--9-----9~~~~~|
D|--9-----9~~~~~|
A|--x-----|
E|--9-----9~~~~~|
```

Return to G minor exactly once. Pitch identity performs the transformation; effects remain unchanged.

PORTAL LAW

Same sentence / different universe

BAR 00 // dim flash -> return

ONE FLASH

Pulse: No sequence.

```
e|--6--|      e|--5--|
B|--5--|      B|--5--|
G|--6--|      G|--4--|
D|--5--|      D|--4--|
A|--x--|      A|--x--|
E|--x--|      E|--x--|
```

x-x-5-6-5-6

x-x-4-4-5-5

The familiar return object is the resolution.

EXIT

one diminished hit



V - MERCURIAL RETURN

HEAD-OUT // ORDINARY FORM, EXTRAORDINARY LAST SENTENCE

FINAL HEAD PITCH: E E | D D | A A B--- | A G D-----

BAR 32 // G6 -> D color

LAST STEP

Pulse: No turnaround on the final traversal.

melody: A -> G -> D~~~~~

final guitar color:

e|--0--|
B|--15-|
G|--14-|
D|--12-|
A|--12-|
E|--x--|

x-12-12-14-15-0 = A-D-A-D-E

The D is the crown. Open E keeps the metal liquid. Let the instrument die naturally; nothing follows.

GUITAR II

Dsus2/A // x-0-0-2-3-0 //
hold to silence

Earlier-turnaround options

Grounded: 7-0-7-0-x-x, arpeggiated as B -> A -> A -> G. Glass: x-x-7-0-7-H5 as A -> G -> F# -> E*. Use these before the final head-out only if the form benefits from teaching the listener the expected return.



PRODUCTION APPENDIX I

EXACT GUITAR RECALL // PLINI X - DRY MERCURY STAIR

One articulate state across the head, bridge, solo, and Wrong Mirror. The outside world receives no special costume.

Control	Recall	Control	Recall
Gain	2.6	Bass	4.0
Mid	5.6	Treble	6.2
Master	6.0	Presence	4.8
Level	53%	Compressor	30%
Gate	Off	Drive / Doubler / Chorus	Off
Delay	Free 85 ms	Delay Mix / Feedback / Tone	3 / 5 / 45
Reverb	Mix 5 / Space 42 / Decay 26	Reverb filters	HPF 190 Hz / LPF 7 kHz
Cab	Mic 1 / Pos .52 / Dist .10	Cab filters	HPF 85 Hz / LPF 8.5 kHz

EQ

65 Hz -6 dB | 125 -2 | 250 -1 | 500 0 | 1k +0.5 | 2k +1.5 | 4k +1 | 8k -1 | 16k -6.

Automation law

- Head and Prism: static chain; every string jump and harmonic must remain legible.
- Bridge: no additional wetness. The contrast comes from pitch and register.
- Solo scene: optional +2 dB output and only a slight increase in ambience. Same guitarist steps forward; no new rig appears.
- Wrong Mirror: exact same pickup position, attack, and effects across G minor, tritone object, and return.
- Final tag: reduce delay before the terminal chord. Exposure replaces ambience.



PRODUCTION APPENDIX II

ATMOSPHERIC OPERATING MAP // CELLS

Cells is room air, never a keyboard part. One dyad may remain while the chords reclassify it; the pad must not chase the progression.

Passage	Cells	Production rule
Mercury Call 1-8	B3 + D4	Trigger once; let one dyad change function across C-Am-D-G.
Prism 9-16	D3 + A3	Very low; re-strike only at the A-section entrance.
Bird Flight 17-20	Silent	Expose the shortened Bird and its harmonic punctuation.
Quicksilver 21-24	Silent	The bridge lick must own the air.
Mercurial Return 25-32	B3 + D4	Return quietly; fade during the final two bars.
Solo chorus	D3 + A3 optional	At about -33 dB; re-strike only at A entrances, silent on bridge.
Last Step	Silent	Nothing survives into the final A -> G -> D field.

Starting recall

Cells Full Band -> Intensity | Attack 18% | CC1 22 | CC11 17 | CC17 64 | CC19 12 | Track -31 dB | Width 80% | HPF 180 Hz | LPF 7 kHz.

REMOVAL TEST: MUTE CELLS. IF THE HEAD, PENTATONIC IDENTITY, AND FORM DO NOT REMAIN COMPLETE, THE ATMOSPHERE HAS BECOME COMPOSITION.



MERCURY STEPS

SONG-SPECIFIC PERFORMANCE MAP & CAPTURE TEST

One guitar, one head, five positions

The arrangement should sound authored before the listener can name the special voicings. The tune comes first; the Hg surface is earned only after the head is established.

Performance arc

- Mercury Call: plain enough to sing. Let the first eight bars teach the listener the tune.
- Prism: the same body begins to refract. Use chord-melody as an alternate pronunciation, not a new paragraph.
- Bird Flight / Quicksilver: composed lead takes over. Tacets and harmonic decay are part of the meter.
- Solo chorus: the original pentatonic study finally steps into the foreground. Develop motifs through positions instead of changing scales every bar.
- Mercurial Return: quote the head, reduce density, then deny the final turnaround only once.

Capture test

- Print one head with ordinary shell chords and no harmonics/taps. If the tune is still compelling, the song is real.
- Print one Prism pass where Bars 9-12 use the Hg objects without obscuring the head contour.
- Record Bird Flight -> rest -> Quicksilver in one uninterrupted breath.
- Record one solo chorus in which all five G-major-pentatonic positions disappear into one vocabulary.
- Test Wrong Mirror only after the ordinary form loops naturally.

RECORDING TEST: IF A PIANIST CAN PLAY THE CHANGES, YOU CAN SING THE HEAD, AND THE GUITAR CAN STILL TURN THE SAME SONG INTO MERCURY, THE ROOM IS COMPLETE.



Professor / Sommelier Technical Tasting

Professor's diagnosis: The study succeeds precisely where it stops sounding like a study. G-major pentatonic remains one body through IV-ii-V-I, but each chord reclassifies the same pitches. The bridge introduces D-major pentatonic as a change of light, not a change of song. The optional tritone mirror proves that physical identity can survive a different pitch universe without contaminating the 32-bar head.

Sommelier's palate: Dry silver glass opens the pour. Prism adds tiny harmonic sparks; Bird Flight leaves the glass entirely and returns with F# and B in the aftertaste. The solo should feel like one mineral changing facets, never a buffet of scale shapes. Cells stays below the threshold of attention; too much delay turns mercury into syrup.

Mercury Steps Gold Ledger

Field	Deposit
Defining gravity	Cmaj7 -> Am7 -> D7 -> G6, heard as IV-ii-V-I in G; the chart stays simple enough to swing.
Strongest melodic cell	E E B B A A B--- A G E--- ; E E D D A A B--- A G D---.
Characteristic motion	Two anchors -> one moving voice -> resonance; pedal tones; harmonics as punctuation; nonadjacent-string geometry.
Rhythmic fingerprint	Bling / bling establishment followed by sung response; tacets; compact Bird call; one held final denial.
Essential tone / color	Plini X Dry Mercury Stair: bright, dry, articulate; Cells only as distant fixed dyads.
Mercurial event	The same pentatonic pitches change harmonic meaning from bar to bar; the player changes perspective without losing the head.
Must not be reused	The exact Prism Bars 9-12 sequence, shortened Bird + post-Bird pairing, Wrong Mirror physical route, and final A-G-D terminal color belong to this room.
Unresolved capture choice	Exact sung subdivision of the head response; whether the optional Wrong Mirror belongs in the live arrangement after the first solo chorus.

Room status: PLAY-TEST READY. The songbook form, head, passage names, complete optional Guitar II comping book, bar-by-bar pentatonic compass, featured-Guitar-I rule, Plini X recall, and Cells scene are all integrated. Seal only after the sung rhythm and one complete solo capture feel inevitable.

