

MUSIC
AS
ALCHEMY

SAME
DARKNESS
A HIGHER
PLACE

THE HOUSE OF DORIAN

Black Knight in Odd Orbit

E Dorian guitar etude / tab paper

E
THE HOUSE
B
THE AXIS
G
THE SHADOW

HARMONICS
ARE
STARS

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HARMONICS ARE STARS.

THE HOUSE OF DORIAN

Black Knight in Odd Orbit

Visual canon. The structure is Hg's Boulder Glass Castle - GovernancelQ headquarters by day and Hg Atelier / the House of Dorian by night. The building is never the satellite. Black Knight is C#, the separate object in odd orbit above the Castle. This keeps the myth clean: the Castle is the material world; C# is the anomalous signal.

Flow principle. Think less like a scale exercise and more like a slow orbit: stars / House -> ground -> suspension -> first C# sighting -> Dorian ascent -> orbit tag -> corridors -> broken staircase -> chromatic descent -> renewed ascent -> fast sky -> expressive altitude -> harmonic dissolution. Inspired by the restraint of minimal repeating-cell music: keep motifs short, let tails overlap, and let silence do structural work.

Pitch	Role
E	The House / ground
G	Shadow / earth
B	Axis / fifth
C#	Black Knight / odd orbit
D	Horizon / b7
F#	Air / 2
A	Threshold / 4
Bb	Blues scar - resolve quickly
<7>, <12>, <9>	Stars / harmonics

PERFORMANCE ORDER

I. THE HOUSE — stars before the satellite

1. Faery harmonic constellation — first pass: OMIT the C#

Let every note ring into the next. Use volume swell/bar shimmer if desired.

	E	G	B	A	D	E	B	A	G	E
e	-----<12>-----									
B	-----<12>-----<12>-----									
G	-----<12>-----<7>-----<12>-----									
D	-----<7>-----<7>-----<7>-----									
A	-----<7>-----<7>-----									
E	-----									

Synth: hold E + B only. No C# yet.

2. Em11 arch — home sound

e	-----12-----									
B	-----12-15-----15-12-----									
G	-----14-----14-----									
D	-----12-16-----16-12-----									
A	-----14-----14-----									
E	-----12-15-----15-12-15-12~									

Pitch idea: E G B D F# A. This is the House before the orbit is understood.

3. E-minor-pentatonic ground cell

e	-----									
B	-----									
G	-----									
D	-----12-----									
A	-----14-----14-----									
E	-----12-15-----15-12-----									
	E	G	B	D	B	G	E			

II. THE SKY — suspension before revelation

4. B-minor-pentatonic over E — suspended/open

e	-----7-10-7-----									
B	-----7-10-----10-7-----									
G	-----9-----9-----									
D	-----									
A	-----									
E	-----									
	E	F#	A	B	D	B	A	F#	E	

Against E: 1 2 4 5 b7. No G, no C#: neither shadow nor satellite is stated.

5. First sighting — B bends into C#

	B -> C#	C# -> D -> C#
e	-----	-----
B	-----12b14~-----	-----14b15r14-----
G	-----	-----

Then the stranger version:

	hear D first; reveal C# underneath
B	-----14(pb15)r14~-----

Synth: allow one very distant C# to enter, then disappear.

6. F#-minor-pentatonic over E — Black Knight field

```

e|-----|
B|-----14-----|
G|-----16-----16-----|
D|---14-16-----16-14-----|
A|-16-----16-----|
E|-----|
  C# E F# B C# B F# E C#

```

F#m pent = F# A B C# E = 2 4 5 6 1 against E.

III. FIRST ORBIT — the mode declares itself

7. E-Dorian melodic arc

```

e|-----14-----|
B|-----12-14---14-12-----|
G|-----14-----14-----|
D|-----12-14-----14-12-----|
A|-----14-----14-----|
E|-12-14-----14-12~|

```

8. C#-weighted E-Dorian ascent

```

e|-----17-----|
B|-----14-15---15-14-----|
G|-----16-----16-----|
D|-----12-14-----|
A|-----16-----|
E|-12-15-----|

```

9. Orbit tag — 6 / b7 / 6

Use this throughout the piece as a recurring symbol.

A C# A C# D C# A C# D C# A

```

e|-----9-----9h10p9-----9h10p9-----|
B|--10-----10-----10-----10-----|
G|-----|
D|-----|
A|-----|
E|-----|

```

IV. THE CORRIDORS — Eric-derived motor language

10. Dorianized E-minor ascent

Original major-third color is replaced here by G natural for this study.

```

e|-----|
B|-----17-----|
G|-----16-----|
D|-----14-----|
A|-----14-----|
E|-12-15-----|

```

11. Red-phrase modal reveal

D C# A D
b7 6 4 b7

```

e|-----|
B|--15--14-----15--|
G|-----14-----|
D|-----|
A|-----|
E|-----|

```

12. E-minor-pentatonic motor cascade

Keep the source rhythm/legato feel; this is the geometry cell.

```
e|-----|
B|-----10-----|
G|12-9-12-9-12-9-----|
D|-----12-----12-9-----|
A|-----12-10-----|
E|-----12-10-12-10-12|
```

13. B-minor-pentatonic upper answer

```
e|-----14-----|
B|-----15-17-----17-17-----|
G|16-----|
D|-----|
A|-----|
E|-----|
```

14. Blues-Dorian punctuation — 4 / b5 / 5 / 6

Do not camp on Bb. Pass through it.

A	Bb	B	C#
4	b5	5	6

```
e|-----|
B|-----14-----|
G|14-15-16-----|
D|-----|
A|-----|
E|-----|
```

V. BROKEN STAIRCASE — intervallic and sweeping architecture

15. Dorianized interval lick

The G# in the source concept is changed to G natural so the line sits in E Dorian.

```
e|-----7-9-10-10b12-10-9-----|
B|-----7-----8-----10-(10)b-|
G|-----7-----9-----7-----|
D|-----7-----9-----|
A|-----7-----9-----|
E|-----|
```

16. Sweeping Sauce transposed into E — Dorian/blues sweep

```
e|7-3-5-3-----|
B|-----5-----5-7-5-----|
G|-----4-----4-4-----4-3-----|
D|-----5-----5-----|
A|-----7-----|
E|-----|
```

The final G-string 3 is Bb: b5 blues color. Resolve it toward A or B.

17. Out-of-order Dorian constellation

Designed not to sound like a scale.

E C# G F# D B A F# E

```
e|12-----14-----|
B|14-----15-12-----|
G|-----12-----14-11-----|
D|-----14-----|
A|-----|
E|-----|
```

Degrees: 1 - 6 - b3 - 2 - b7 - 5 - 4 - 2 - 1.

VI. ODD ORBIT — Haugen chromatic/Dorian syntax

18. ESSENTIAL connector from the attached Haugen phrase

Preserve the source rhythm. The important behavior is chromatic lower-neighbor motion resolving into E-Dorian tones rather than lingering outside.

F -> F#

e		-----	
B		--13h14--15--12-----	
G		-----12--11--14--10h11~	
D		-----12--14--12\9~	
A		-----	
E		-----	

Treat this as a descending corridor, not a scale exercise.

19. Haugen long descending Dorian sequence — source mm.14-17

Exact source plate: mm.14-17 retained visually below so the original string placement, rhythm, and articulation are not lost in ASCII.

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1/2

Use the attached transcription as written here. Do not reverse this phrase in performance; its value is the long melodic descent and resolution.

Performance cue: start high, descend through the 12th/14th-position material, then settle through the lower strings toward the B/E area.

20. Haugen expressive crest — source mm.10-13

Exact source plate: mm.10-13 retained visually below; use the bends/held notes as the expressive crest.

Use selected bends/held notes from the attached transcription as an upward answer before or after #19. Keep this sparse; it is a crest, not another run.

VII. THE ASCENT — the House opens upward

21. E-Dorian neck connector — ascending

Do this only once in the performance. It is the staircase becoming visible.

```

e|-----12-14-15/17-14--|
B|-----12-14-15-----|
G|-----11-12-14-----|
D|-----11-12-14-----|
A|-----12-14-----|
E|-12-14-15-----|

```

22. Reverse connector — descending answer

Do not play immediately after #21 every time; use later as a return path.

```

e|-17-15-14-12-----|
B|-----15-14-12-----|
G|-----14-12-11-----|
D|-----14-12-11-----|
A|-----14-12-----|
E|-----15-14-12~|

```

VIII. FAST SKY — controlled machinery

23. Single-string Dorian-safe Eric line

```

      B  G  A      A F# G      G F# E  G F#
e|-19-15-17---17-14-15---15-14-12-15-14--|
B|-----|
G|-----|
D|-----|
A|-----|
E|-----|

```

24. B-minor-pentatonic cascade over E

```

e|-14-14-12-----12-12-10---12-10-----10-10-|
B|-----15-12-----12-----12-10-----|
G|-----|
D|-----|
A|-----|
E|-----|

```

IX. BLACK KNIGHT AT ALTITUDE — expression, not more notes

25. Bend/pre-bend constellation

Leave silence between these.

5 -> 6

6 -> b7 -> 6

b7(pre) -> 6

```

e|-----| |-----| |-----|
B|--12b14~---| |--14b15r14~---| |--14(pb15) r14~---|
G|-----| |-----| |-----|

```

Performance options:

- scoop very slightly into C# with the tremolo bar;
- volume-swell the attack away;
- use wide, slow vibrato after the pitch settles;
- answer a guitar C#-D-C# quickly while the synth performs the same orbit very slowly.

Synth orbit: E + B remain. High C# enters on a long cycle; occasionally move C# -> D -> C# over several bars.

X. DISSOLUTION — stars after the House

26. Natural-harmonic random walk

Use only <7> and <12> at first. Choose 3-5 notes, repeat the motif with one note changed, then reverse the contour. Land on E or B after 6-10 notes.

Safe harmonic pitch pools:

- <12>: E B G D A E
- <7>: B F# D A E B

26A. Mozart/Faery four-cell harmonic melody

Use four small motifs: statement, sequence, ascent, cadence. Let every harmonic ring.

Cell I - E G B A

	E	G	B	A
e	-----	-----	-----	-----
B	-----	<12>-----	-----	-----
G	-----	<12>-----	-----	-----
D	-----	-----	<7>-----	-----
A	<7>-----	-----	-----	-----
E	-----	-----	-----	-----

Cell II - G B D C#

	G	B	D	C#
e	-----	-----	-----	-----
B	-----	<12>-----	-----	-----
G	<12>-----	<7>-----	-----	-----
D	-----	-----	-----	-----
A	-----	-----	<9>-----	-----
E	-----	-----	-----	-----

Cell III - A C# E D

	A	C#	E	D
e	-----	<12>-----	-----	-----
B	-----	-----	-----	-----
G	-----	-----	<7>-----	-----
D	<7>-----	-----	-----	-----
A	-----	<9>-----	-----	-----
E	-----	-----	-----	-----

Cell IV - B A G E

	B	A	G	E
e	-----	-----	-----	-----
B	<12>-----	-----	-----	-----
G	-----	<12>-----	-----	-----
D	-----	<7>-----	-----	-----
A	-----	-----	<7>-----	-----
E	-----	-----	-----	-----

Black Knight note: the A-string <9> harmonic is the C# event. Touch lightly near the 9th-fret harmonic node and let it bloom; do not overuse it.

26B. Johnny-Hiland-ish harmonic pedal idea

Keep returning to an E harmonic while skipping strings:

	E	B	E	D	E	F#	E
e	-----	-----	<12>-----	-----	-----	-----	-----
B	-----	<12>-----	-----	-----	<7>-----	-----	-----
G	-----	-----	-----	<7>-----	-----	-----	-----
D	-----	-----	-----	-----	-----	-----	-----
A	<7>-----	-----	-----	-----	<7>-----	-----	-----
E	-----	-----	-----	-----	-----	-----	-----

Pick it more rhythmically/banjo-roll-like than the Faery material.

26C. Harp-harmonic extension

Once the natural-harmonic version is comfortable, fret any E-Dorian tone and touch 12 frets above the fretted note with the picking hand before plucking. This makes every Dorian degree available as a bell tone, including C#. Use it sparingly; Black Knight should remain an event, not wallpaper.

27. The satellite harmonic

Use A-string <9> = C# only once or twice. It should feel like Black Knight crossing the field.

	E	G	B	A	C#	D	E
e	-----<12>-----						
B	-----<12>-----						
G	-----<12>-----						
D	-----<7>-----						
A	-----<7>-----						
E	-----<9>-----						

28. Final coda

Let C# disappear. End on E/B stars, then one E.

e	-----<12>~~~~~
B	-----<12>-----
G	-----<12>-----
D	-----<7>-----
A	-----<7>-----
E	-----

Final synth: E + B. No final C#. The satellite has passed out of sight.

PRACTICE APPENDIX — SAME MOTOR, THREE WORLDS

This is a drill, not necessarily part of the performance order.

A. Original E-minor-pent motor

```
e |-----|
B |-----10-----|
G |12-9---12-9---12-9-----|
D |-----12-----12-9-----|
A |-----12-10-----|
E |-----12-10-12-10-12|
```

B. Same geometry +2 frets = F# minor pent over E

```
e |-----|
B |-----12-----|
G |14-11---14-11---14-11-----|
D |-----14-----14-11-----|
A |-----14-12-----|
E |-----14-12-14-12-14|
```

C. Same geometry -5 frets = B minor pent over E

```
e |-----|
B |-----5-----|
G |7-4---7-4---7-4-----|
D |-----7-----7-4-----|
A |-----7-5-----|
E |-----7-5-7-5-7-----|
```

Practice A -> C -> B sometimes, not always A -> B -> C. Reverse the geometry occasionally so the hand cannot predict the contour.



FIVE-NOTE DORIAN CELL

This was one of the earliest useful discoveries and stays in the vocabulary.

E - G - A - B - C# = 1 - b3 - 4 - 5 - 6

One-string map:

A | - - 7 - - 10 - - 12 - - 14 - - 16 - - 14 - - 12 - - 10 - - 7 - - |
E G A B C# B A G E

Do not always run it in order. Try 1-5-b3-6-4, or 6-1-b3-5-4.

OPTIONAL SOURCE RESERVOIRS

These were identified as compatible/useful but are deliberately not copied into the main performance so the piece stays coherent:

- Eric Johnson, Rockin' Groove in E: mm.10-17 — strong melodic Dorian-safe source material.
- Eric Johnson: mm.18-26 — Dorian-safe, more tied to the chorus movement.
- Eric Johnson: mm.44-52 — excellent pentatonic sequencing.
- Eric Johnson: mm.35-39 and 40-43 — core source regions already represented above by extracted phrases.
- Eric Johnson: mm.54-61 — modal bridge; m.59's 6-b7-6 orbital figure is explicitly included above.
- Eric Johnson: mm.68-69 and 71 — fast machinery; representative material included above.
- Eric Haugen: mm.22-25 — use as an alternate cadence if a more conventional resolution is wanted.

Avoid the previously rejected non-core colors for this particular etude unless intentionally reharmonizing: strong Aeolian C-natural passages, G# major-third passages, and the more chromatic F/Bb-heavy ending material. Bb remains allowed as brief blues b5 punctuation.

ARRANGEMENT SUMMARY

Contour: stars -> arch -> ground -> suspension -> first C# -> ascent -> orbit -> cascade -> interval jumps -> sweep down -> chromatic corridor -> long descent -> staircase up -> fast sky -> expressive altitude -> harmonics -> E.

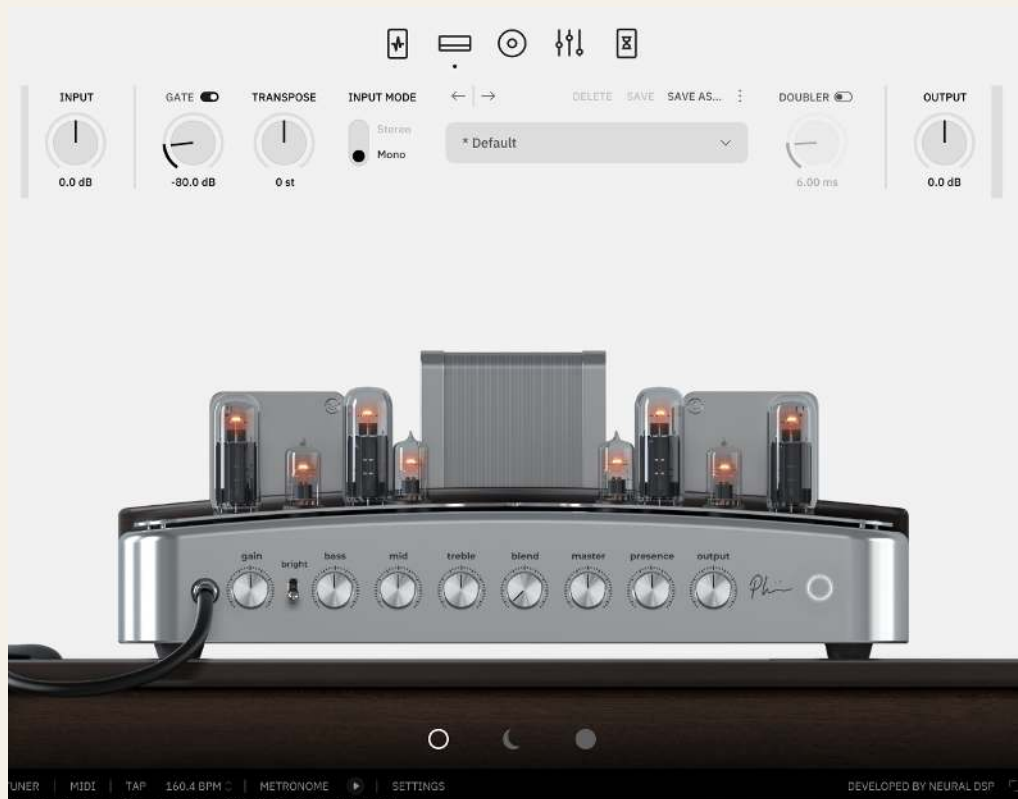
The dramatic rule: C# is not simply "the Dorian 6." It is Black Knight. The fewer times it is treated as ordinary scale filler, the more powerful its reappearance becomes.

Architectural rule: the Boulder Glass Castle remains fixed. GovernanceIQ happens there by day; Hg Atelier / the House of Dorian occupies the same structure by night. Black Knight never becomes the building - it stays in orbit.

PLINI X - HOUSE OF DORIAN TONE

Use the real Plini X GUI as the authority. The earlier black Mercury mockups were visual concepts only; the values below are the actual recipe to enter.

1. Global / Clean Amp



Global: Input 0.0 dB; Gate OFF; Transpose 0 st; Input Mode Mono; Doubler OFF; Output 0.0 dB. Clean amp: Gain 3.5/10; Bright ON; Bass 4.0; Mid 5.0; Treble 5.8; Blend 18%; Master 6.5; Presence 5.5. Leave cab at the factory clean setting until listening confirms a change is needed.

2. Pre FX



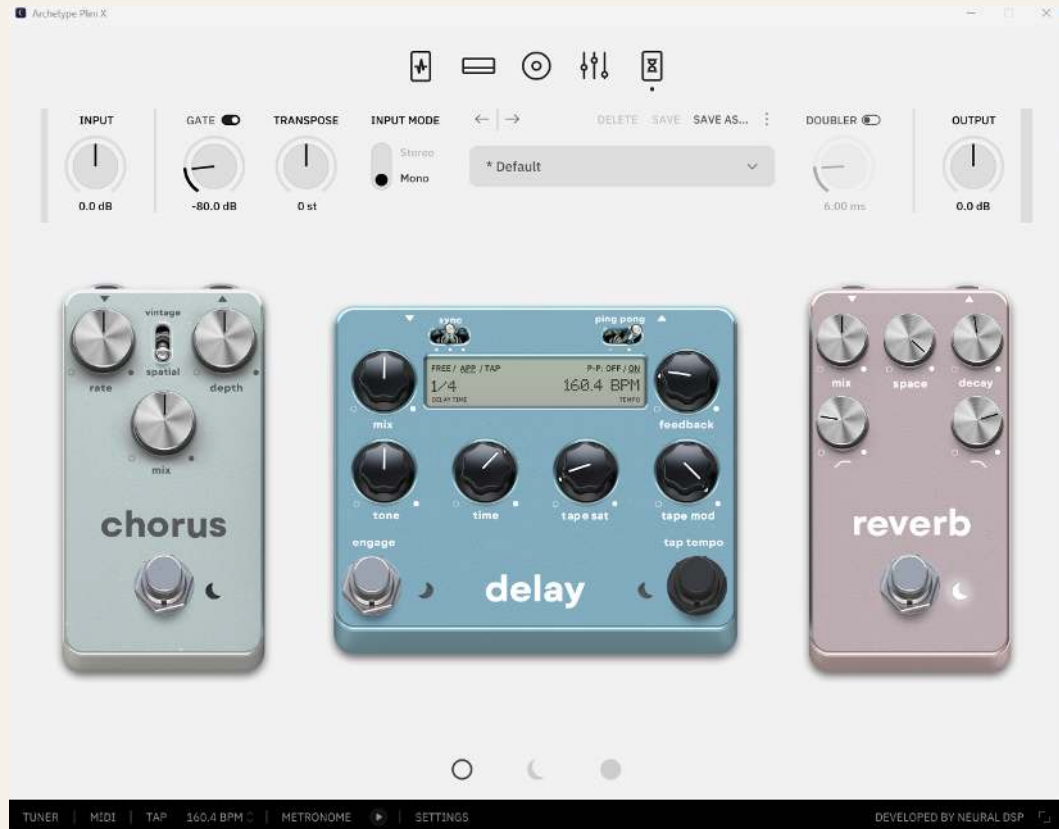
Compressor ON: Comp 40%, Level 50%. Octaver OFF. Drive OFF. Pre Delay OFF. The gate remains OFF so quiet harmonics and long tails are not truncated.

3. EQ - sculpt the orbit



HPF 75 Hz | 65 Hz -2 dB | 125 Hz -1 dB | 250 Hz 0 dB | 500 Hz -0.5 dB | 1 kHz +0.5 dB | 2 kHz +1.0 dB | 4 kHz +1.5 dB | 8 kHz +0.5 dB | 16 kHz -1.0 dB | LPF 9.2 kHz.

4. Post FX - spatial field



Chorus: Spatial, Rate 15%, Depth 28%, Mix 12%. Delay: Sync APP/DAW, dotted 1/8, Ping Pong ON, Mix 18%, Feedback 27%, Tone 45%, Tape Sat 12%, Tape Mod 9%. Reverb: Mix 30%, Space 88%, Decay 65%, High Pass 180 Hz, Low Pass 7.2 kHz.

BLACK KNIGHT ENDING - SECOND PRESET

Duplicate the main preset. Change only the following for the final harmonic/satellite section:

Control	Main	Black Knight
Doubler	OFF	ON, 8 ms
Delay Mix	18%	26%
Delay Feedback	27%	27%
Reverb Mix	30%	42%
Reverb Space	88%	94%
Reverb Decay	65%	82%

Arrangement: the synth holds E + B as the Castle/axis. C# enters on a much slower cycle than the guitar and may occasionally drift C# -> D -> C#. During the ending, natural harmonics become the stars; C# appears only as the satellite crossing the field.

Cells principle: keep the piano/synth part sparse and cellular. Prefer one repeating 2-4 note figure, soft attacks, long overlapping decay, gradual register/timbre changes, and purposeful rests. Do not fill every bar simply because the guitar is not playing.

FINAL FLOW ANALYSIS

The current order is coherent because each technique has a dramatic job. The opening harmonics establish the sky without C#. Em11 and Em pentatonic establish the Castle. Bm pent removes both the minor-third shadow and the satellite, creating suspension. The first bend into C# is therefore a real event. F#m pent then lets Black Knight remain visible without turning the piece into a seven-note scale study. The EJ material supplies physical/earthly motion; Batten breaks the staircase into intervallic and swept architecture; Haugen provides the long descending corridor; the neck connector reverses gravity and opens the upper register; fast lines are delayed until the world has been established. Finally, bends and harmonics slow time again. That return to spaciousness is crucial: the piece ends as atmosphere, not as an exercise.

No checklist in the finished score. A checklist belongs in a working draft, not in the myth. The only recurring visual guide should be the mythic pitch map / performance compass.