

ZERO-POINT BLOOM

FIRST RADIANCE



The field opens. Gravity flowers. The human body remembers how to rise.

ZERO-POINT CRAFT // FIRST RADIANCE // BRIGHT MATTER

HG ATELIER // MERCURIAL ROSETTE CODEX // FULL INSTRUMENT RECALL

ZERO-POINT BLOOM

FORM MAP // THE MATERIAL STATES

This edition keeps the v5 musical content and production instructions intact, while giving the document the visual and navigational grammar of Mercury's Crucible: named material states, green technical bands, gold filigree, a Rosette cover, and a unified production appendix.

I. FIRST RADIANCE

SOURCE PP. 3-4

Primary hook, Cathedral invocation, harmonic counterline.

II. CATHEDRAL ARCHITECTURE

SOURCE PP. 5-9

Actual Cathedral shimmer, chord shapes, roadmap, articulation law.

III. THE G₇ COURTYARD

SOURCE PP. 10-15

Mixolydian / altered-dominant body, Martino turns, Dorian response.

IV. BRIGHT MATTER

SOURCE PP. 16-17

Return to Cathedral and open pentatonic flight.

V. BRIGHT MATTER II

SOURCE PP. 18-20

Di Meola diminished door into Cathedral Spice tapping clusters.

ATELIER PRODUCTION ADDENDUM

SOURCE PP. 21-25

House Hg law, Plini X recall, Cells/Solstice map, proof, Gold Ledger.

The content remains the same room; only the codex binding has changed.

Former workshop title: Cathedral Boogie **Opening movement:** First Radiance **Internal landmark:** Bright Matter - open pentatonic flight between Bars 16 and 17 **Second internal landmark:** Bright Matter II - Di Meola diminished sequence into Cathedral Spice

Playable guitar-tab assembly

Tuning: Standard, E A D G B E **Meter:** 4/4 **Working tempo:** 88-96 BPM **Rhythm:** Unless marked otherwise, the eight-note cells are eighth notes. Bars 1-2 are Xach's original opening cells, developed from the McLaughlin vocabulary but rewritten through his own ear and hands. Let the C section breathe; give the G7 section a light boogie swing. Source slides, bends, and vibrato can be restored after the form is comfortable.

Batten bend notation: 11b12 means bend fret 11 up to the pitch of fret 12; 12b13r12 means bend to 13 and release to 12; (12)b14 is the parenthesized whole-step bend from the source.

First Radiance - Xach's primary hook and Cathedral invocation

This is Xach's own ordering of a cascading, EJ/Batten-adjacent guitar idea. Over the C Cathedral shimmer, the hook circles C through D, F, B, C, F# and G. The presence of both F and F# summarizes the piece's movement from C Ionian into C Lydian.

Descending invocation - recommended unnumbered pickup before Bar 1

```
e|14h15p10-----|
B|-----13p12-----|
G|-----10-----|
D|-----12p10-----|
A|-----10-8-|
E|-----10-----|
F# G D C B F D C D G F
#11 5 9 1 7 11 9 1 9 5 11 over C
```

Play this freely over the first Cathedral shimmer cycle, then let Bar 1 enter in time. The opening F#-G immediately announces the Lydian light before the line falls through the C-major colors. The appended A-string 10-8 is a recording experiment: it changes the ending to D-G-F, and Bar 1's opening low-E 12 (E) completes the G-F-E descent.

Ascending mirror - reserved for the Cathedral return or coda

```
e|-----10h14h15---|
B|-----12h13-----|
G|-----10-----|
D|-----10h12-----|
A|-----|
E|--10-----|
D C D F B C D F# G
9 1 9 11 7 1 9 #11 5 over C
```

Do not force the ascending mirror into the primary form until the recording confirms its placement. The strongest structural experiment is to open with the descending invocation and recall the ascending form once near the final Cathedral return.

Harmonics-only counter-melody for the hook

This is a recording-booth overdub, not an additional numbered bar. Play one bell note against each note of the nine-note core invocation, add the two optional bells when using the A10-A8 tail, or let the harmonics ring more slowly as an answer.

Natural harmonics at the 4th and 9th fret are alternate nodes for the same fifth-partial pitch on a given string. Over C, the most consonant choices are **D-string <4>/<9> = F# (#11)** and **G-string <4>/<9> = B (maj7)**. The 5th, 7th and 12th-fret nodes add reliable C-major/Lydian tones. Fret 3 is excluded because it is less dependable.

I - FIRST RADIANCE

THE CATHEDRAL INVOCATION

Count	1	2	3	4	5	6	7	8	9	optional 10-11	
e	-----<12>-----										
B	-----<7>-----										
G	-----<5>-----<9>-----<5>-----<5>-----										
D	-----<7>-----<9>-----<5>-----										
A	-----<7>-----										
E	-----<7>-----										
	B	E	A	G	F#	B	G	F#	D	G	E
	7	3	13	5	#11	7	5	#11	9	5	3

The nine-note core counterline is B-E-A-G-F#-B-G-F#-D. Add the optional G-E bells with the A10-A8 tail; the final E anticipates Bar 1's opening E in another octave.

Finish the hook with this four-note bell coda:

e	-----			
B	-----			
G	-----<4>-----<5>-----			
D	-----<5>-----<4>-----			
A	-----			
E	-----			
	D	F#	B	G
	9	#11	7	5
	over C			

The hook ending spells a Gmaj7 upper structure, D-F#-B-G, over the C Cathedral harmony. It is mandatory in the current form and may be rewritten after recording experiments.

4th/9th-fret harmonic map:

String	Harmonic pitch	Function over C
high e	G#	#5, altered color
B	D#	#9, altered color
G	B	major 7, inside
D	F#	#11, inside Lydian
A	C#	b9, altered color
low E	G#	#5, altered color

Additional reliable nodes used above are <5>, <7> and <12>. For the primary Cathedral take, use the written C-major/Lydian harmonics and save the G#, C# and D# sounds from the 4th/9th-fret map for a deliberately altered second pass. Do not rely on the 3rd-fret node in the primary recording.

Node	low E	A	D	G	B	high e
<12>	E	A	D	G	B	E
<7>	B	E	A	D	F#	B
<5>	E	A	D	G	B	E (higher octave)
<4>/<9>	G#	C#	F#	B	D#	G#

II - CATHEDRAL ARCHITECTURE

SHIMMER // VOICINGS // ARTICULATION

Actual Cathedral shimmer - Xach

Play one voicing on each beat of the 4/4 bar, let the upper strings shimmer, and repeat the bar. This is the real accompaniment beneath the Cathedral passages; the individual C chord names elsewhere describe the lead-line color rather than replacing this rhythm part.

	Beat 1	Beat 2	Beat 3	Beat 4
e	-----15-----	-----12-----	-----7-----	-----7---
B	-----12-----	-----12-----	-----5-----	-----5---
G	-----12-----	-----12-----	-----5-----	-----5---
D	-----14-----	-----10-----	-----5-----	-----5---
A	-----x-----	-----10-----	-----x-----	-----x---
E	-----x-----	-----x-----	-----x-----	-----8---
	E-G-B-G Cmaj7(no 1)	G-C-G-B-E Cmaj7/G	G-C-E-B Cmaj7/G	C-G-C-E-B Cmaj7

Performance note: Repeat this four-beat shimmer pattern throughout the opening Cathedral section and when the Cathedral returns.

II - CATHEDRAL ARCHITECTURE

SHIMMER // VOICINGS // ARTICULATION

Actual G7 groove 1 - Xach

The lower four-string G7 grip remains the engine throughout. Often pick the low G first as the **boom**, then strike the complete voicing as the **chick**. The B and high-e strings move above the permanent lower grip.

Permanent lower grip

```
e|--x--|
B|--x--|
G|--4--| B (3rd)
D|--3--| F (b7)
A|--5--| D (5th)
E|--3--| G (root)
```

Upper-voice sequence, low E to high e

```
G7          3-5-3-4-3-3
G7(#9)      3-5-3-4-6-6
G13         3-5-3-4-5-5
G7          3-5-3-4-3-3
```

Final D3/G4 tritone shell

```
e|--x--|
B|--x--|
G|--4--| B (3rd)
D|--3--| F (b7)
A|--x--|
E|--x--|
```

Shorthand, low E to high e: x-x-3-4-x-x

The first groove is retained in Xach's spoken rhythm rather than forced into an unconfirmed subdivision:

```
boom (low E3), chick (whole G7), rest,
boom, boom, chick, rest,

then quickly: G7(#9) -> G13 -> G7,

boom (low E3), chick (whole G7), rest,
boom, boom, then the D3/G4 tritone shell.
```

The optional trailing ditty is **A-Bb-C-A(quarter- to half-step bend)-G**. The final bent A and resolving G are both pinch harmonics:

```
e|-----|
B|-----|
G|-----|
D|-----|
A|-----3-----|
E|--5--6-----5b(1/4-1/2)--3--|
      P.H.           P.H.
```

This accompaniment moves from plain dominant through #9 and 13 colors while the B-F tritone in the permanent grip keeps every upper voicing anchored as G7.

II - CATHEDRAL ARCHITECTURE

SHIMMER // VOICINGS // ARTICULATION

Chord shapes

These are suggested rhythm-guitar or pad-reference voicings. Strike the chord at the beginning of its bar, then let the lead tab speak. Fret-order shorthand runs from **low E to high e**.

Cmaj7 8-x-9-9-8-7
 e|--7--|
 B|--8--|
 G|--9--|
 D|--9--|
 A|--x--|
 E|--8--|

Cmaj13 8-x-9-9-10-10
 e|--10--|
 B|--10--|
 G|---9--|
 D|---9--|
 A|---x--|
 E|---8--|

Cmaj7(#11) 8-x-9-9-7-7
 e|--7--|
 B|--7--|
 G|--9--|
 D|--9--|
 A|--x--|
 E|--8--|

G9sus4 3-x-3-5-3-5
 e|--5--|
 B|--3--|
 G|--5--|
 D|--3--|
 A|--x--|
 E|--3--|

G7 3-x-3-4-3-3
 e|--3--|
 B|--3--|
 G|--4--|
 D|--3--|
 A|--x--|
 E|--3--|

II - CATHEDRAL ARCHITECTURE

SHIMMER // VOICINGS // ARTICULATION

G7 tritone shell x-x-3-4-x-x

e|--x--|
 B|--x--|
 G|--4--| B (3rd)
 D|--3--| F (b7)
 A|--x--|
 E|--x--|

G13(b9) 3-x-3-4-5-4

e|--4--|
 B|--5--|
 G|--4--|
 D|--3--|
 A|--x--|
 E|--3--|

G13(#9) 3-x-3-3-5-7

e|--7--|
 B|--5--|
 G|--3--|
 D|--3--|
 A|--x--|
 E|--3--|

Dm13 10-x-9-10-10-8

e|---8--|
 B|---10--|
 G|---10--|
 D|---9--|
 A|---x--|
 E|---10--|

C6/9 8-x-7-9-8-10

e|---10--|
 B|---8--|
 G|---9--|
 D|---7--|
 A|---x--|
 E|---8--|

Chord roadmap

Bars 1-5	FIRST RADIANCE: hook and Cathedral shimmer Xach's shimmer cycle repeats (lead colors: Cmaj7, Cmaj13 and Cmaj7#11)
After Bar 4	Unnumbered C-Lydian repeat signal; play 2x or 4x
Bar 6	G7(add11) doorway: melodic C-B-F over the dominant grip
Bars 7-11	Xach's G7 Groove 1; later groove variations pending
Bar 12	Dm13 beneath Batten's D-Dorian opening, with Xach ending
Bar 13	Xach's revised Dorian response; no fixed natural harmonics
Bar 14	w/ groove and Xach's trailing ditty, pinch harmonics
Bars 15-16	Cathedral return; revised Bar 15 ending and fixed Bar 16 coda
After Bar 16	BRIGHT MATTER: unnumbered open pentatonic flight; repeat freely
Bars 17-18	Open-C descent and sustained low B ending

Bright Matter: This is the elastic pentatonic corridor in Zero-Point Bloom. It occurs after the written Bar 16 cell and before Bar 17, does not change the numbering of the primary form, and may expand or contract in the recording booth.

Articulation and dynamic plan - Bars 1-7

This plan changes the phrasing, not the written pitches. Use picked attacks for structural notes, slur the close neighbor pairs, and allow the phrase to breathe across barlines.

II - CATHEDRAL ARCHITECTURE

SHIMMER // VOICINGS // ARTICULATION

Notation: h = hammer-on, p = pull-off, / = slide, ~ = vibrato or sustain, > = accent.

- Bar 1 Light rake into the opening E12. Use E8h10, A8h10 and D10p9. Accent the opening E, A12 and the D-string C; keep the inner notes lighter.
- Bar 2 Use A8p7, E10p8, A8h10, D7h9 and G7h9. Begin laid back, then lean into the late F# and the final G-string rise.
- Bar 3 Begin with the A-string <7> natural harmonic; the third note is A10. Use D7h9, A8h10 and G10p9, then add G5-B8-e<7>-D<5>-G<5>. Pull the dynamics down through F-E, then let the harmonic tail bloom.
- Bar 4 Keep the slide into low-E 8. Use D7h9, A10p9 and D9h10. Start a gradual crescendo when the Lydian F# appears. Strike the final G-string <12> natural harmonic, then use the whammy bar for the dive.
- Bar 5 Pick the first note on each new string; slur the B12p10 and D10p9 pairs. Accent the high F#, G12, D10 and final low D so the descent has pillars.
- Bar 6 Let the low C swell and sustain. Leave a real pocket before B-F, then play B and F with increasingly dry, definite attacks.
- Bar 7 Change character: short, dry and percussive. Pick the string changes, ghost selected connecting attacks, and keep the boom-chick feel close.

Dynamic arc: Bars 1-2 assert the theme; Bar 3 recedes; Bars 4-5 crescendo to the high-register peak and descending release; Bar 6 suspends time; Bar 7 enters as a new, clipped physical space.

First rehearsal experiment: No new pitches, one light rake, consistent hammer/pull-off pairs, a crescendo through Bars 4-5, silence in Bar 6, then a clipped Bar 7. That would make the opening sound more authored and less “played from tab” while preserving what you already like.

Recording-booth harmonic substitutions

These are performance-color substitutions rather than new pitches. A natural harmonic at the 12th fret preserves the pitch of the normally fretted 12 on the same string.

- **Bar 12:** Play the final B-string 12 as a natural harmonic.
- **Bar 13:** Use the revised fretted response as written; no natural-harmonic substitution.
- **Bar 3:** Open with A-string </>, then use high-e </>, D-string <5> and G-string <5> in Xach's added tail.
- **Bar 4:** Play the final G-string <12> as a natural harmonic and dive it with the whammy bar.
- **Bars 1, 5 and 17:** Leave unchanged for the first recording experiment.

II - CATHEDRAL RISING

LYDIAN DOORWAY // RETURN SIGNAL

Bars 1-4 - Cathedral rising

Bar 1 - Cmaj7 Xach: original Room 1 opening cell

```

e|-----|
B|-----|
G|-----|
D|-----10--9--|
A|-----12--8--10-----12--10--|
E|12--8--10-----8-----|

```

Bar 2 - Cmaj13 -> Cmaj7(#11) Xach: original Room 1 second cell

```

e|-----|
B|-----|
G|-----7--9--|
D|-----7--9--7--|
A|8--7--8--10--7--9--|
E|-----10--8--10-----|

```

Bar 3 - Cmaj7 Xach rewrite: Batten seed + harmonic tail

Main phrase

```

e|-----|
B|-----|
G|-----10--9--|
D|-----7--9--10--|
A|<7>-----10--8--10--|
E|-----8-----|

```

Added tail

```

e|-----<7>-----|
B|-----8-----|
G|5-----<5>-----|
D|-----<5>-----|
A|-----|
E|-----|

```

C	G	B	D	G	
1	5	7	9	5	over Cmaj7

Bar 4 - Cmaj7(#11) Xach adaptation: C-Lydian cell

```

e|-----|
B|-----|
G|-----<12>\~~~~|
D|---7--9-----12--9--10--|
A|-----10--9-----|
E|/8-----10-----|

```

N.H. whammy dive

Alternate Bars 3-4 - Batten C-major phrase 2

For a second pass, replace Bars 3-4 with Jennifer Batten's second supplied Dmaj7 phrase moved down two frets into C major. Keep it here beside the primary Cathedral pair; it is not part of the main form unless deliberately selected for that take.

C-Lydian repeat signal - unnumbered secondary motif

Primary placement is after Bar 4, repeated two or four times before Bar 5. Let the G-string <12> whammy dive decay, reset the bar to neutral, and begin the repeat signal cleanly on low-E 8. Recall the signal once during the Cathedral return after Bar 15 if the arrangement needs the identity again. It is a secondary signal, not a replacement for the First Radiance hook.

Sweep the first five notes from low E through B with one relaxed downstroke, then play 10p7h8 on the B string. The opening stack gives C-G-A-E-A; the F#-G ending supplies the characteristic #11-to-5 resolution.

II - CATHEDRAL RISING

LYDIAN DOORWAY // RETURN SIGNAL

```

e|-----|
B|-----10p7h8-----|
G|-----9-----|
D|-----7-----|
A|-----10-----|
E|8-----|
  C  G  A  E  A F# G
  1  5  6  3  6 #11 5  over C

```

On the **last repetition only**, add high-e 10 (D) after B-string 8:

Final-repeat ending

```

e|-----10--|
B|-----10p7h8-----|
G|-----9-----|
D|-----7-----|
A|-----10-----|
E|8-----|
  C  G  A  E  A F# G D
  1  5  6  3  6 #11 5 9  over C

```

For the earlier repeats, play the seven notes as eighth notes and leave an eighth-note rest before restarting. The final pass replaces that rest with high-e 10, creating a complete eight-note bar and pointing toward Bar 5. For a more electrical, dancing version, remove the rests from the earlier passes and let the seven-note cycle shift its accent against 4/4 before the final eight-note statement. Keep the Cathedral shimmer underneath either version.

Bars 5-6 - Lydian doorway into G7

Bar 5 - Cmaj7(#11) Tim Miller: C-Lydian Ex. 03 descent

```

e|14-----|
B|---12--10-----|
G|-----12-----|
D|-----10--9-----|
A|-----12-----|
E|-----10--|

```

Bar 6 - G7(add11) C rubs against B, then the line lands on F

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-----|
E|8-----7-----1-----|
  C, hold through beat 2  B      F

```

III - THE G7 COURTYARD

GREASE // MIXOLYDIAN // DORIAN RETURN

Bars 7-9 - The G7 courtyard

Bar 7 - G7 Xach adaptation: G-Mixolydian cell

```

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

```

Bar 8 - G7 Xach: tapped cell with harmonic answer

```

e|-----|
B|-----<12>-----|
G|-----<12>-----|
D|-----|
A|t10--3-----7-----|
E|-----7---3---5-----|

```

Tap A10, then A3; finish with natural harmonics at the 12th fret.
Notes: G-C-B-G-A-E-B-G (1-11-3-1-9-13-3-1 over G7).

Bar 9 - G7 Tim Miller: G-Mixolydian Ex. 03 descent

```

e|7-----|
B|---5---3-----|
G|-----7-----4-----|
D|-----5---3-----2---3---|
A|-----7-----|
E|-----5-----|

```

Xach ending: append G4, D2, D3 after low-E 5.
Final tag: B-E-F (3-13-b7), followed by Bar 10's low G root.
Compress the appended notes as needed; exact subdivision remains open.

Alternate Bars 8-9 - Batten G7 phrases

For a second courtyard pass, replace Bars 8-9 with either supplied Jennifer Batten A7 phrase moved down two frets to G7. These are alternatives to the written tapped/harmonic cell and Miller descent, not additional consecutive bars.

Bars 10-11 - Martino altered-dominant turn

Bar 10 begins with the final low G from Miller. Play **G-F-A** as an eighth-note triplet on beat 1; the remaining six notes are eighth notes.

Bar 10 - G13(b9) Miller landing + Martino fragment 1A

```

      3
      |-----|
e|-----5---4-----3-----|
B|---6-----5-----6---5---3---|
G|-----|
D|-----|
A|-----|
E|3-----|
  G  F  A  Ab E  G  F  E  D

```

Bar 11 - G13(#9) Pat Martino: fragment 1B

```

e|-----|
B|-----3-----|
G|5---2---3-----2---3---2-----|
D|-----5---3---|
A|-----|
E|-----|

```

III - THE G7 COURTYARD

GREASE // MIXOLYDIAN // DORIAN RETURN

Alternate Bars 10-11 A - second Martino fragment

Use this complete two-bar alternative instead of the primary Martino turn:

Bar 10 - G13(#9)

```

e|-----|
B|10--11--10-----|
G|-----12--10-----|
D|-----12--10-----|
A|-----13-----|
E|-----|

```

Bar 11 - G13(b9)

```

e|-----|
B|-----|
G|-----|
D|-----|
A|12-----11-----10--12-----|
E|---13-----12-----13--10--|

```

Alternate Bar 11 B - Xach high-register G7 line

This eight-note alternative uses eight eighth notes. Let the final B-string harmonic ring across the barline into Dm13 as its natural sixth/thirteenth. The corrected string assignment below governs.

Bar 11 alternate - G7

```

e|15-----13--12-----|
B|-----13--11--<12>~~~~|
G|---16--14-----|
D|-----|
A|-----|
E|-----|

```

G	B	A	F	E	C	Bb	B
1	3	9	b7	13	11	#9	3

The final B-string <12> is a natural harmonic. This remains an alternative to the primary Martino fragment.

Alternate G7 line C - split-third descent with optional low answer

The rhythm and exact choice of Bar 10 or 11 remain open. The main phrase is followed by a rest; the second line is optional.

III - THE G7 COURTYARD

GREASE // MIXOLYDIAN // DORIAN RETURN

Main phrase

```

e|3-----|
B|-----0---6-----|
G|---3-----5---3---4-----|
D|-----5---2---3---|
A|-----|
E|-----|
  G  Bb  B  F  C  Bb  B  G  E  F
  1  #9  3  b7 11  #9  3  1  13  b7

```

rest

Optional low-register answer

```

e|-----|
B|-----|
G|-----|
D|-----0-----|
A|-----3-----3-----3---5---|
E|3---6-----6-----|
  G  Bb  C  D  C  Bb  C  D
  1  #9  11  5  11  #9  11  5

```

The repeated Bb-to-B motion makes the main phrase a strong G7(#9) statement. The optional answer removes the major third and replies with a lower G-blues/Mixolydian shape.

Alternate G7 line D - compact courtyard cell

```

e|-----|
B|-----|
G|5-----|
D|---7---3---5-----|
A|-----7-----5-----|
E|-----3-----|
  C  A  F  G  E  G  D
  11 9  b7 1  13  1  5  over G7

```

Pitch order supplied by Xach: G-string 5; D-string 7, 3, 5; A-string 7; low-E 3; A-string 5. Rhythm and the exact choice of Bar 10 or 11 remain open.

III - THE G7 COURTYARD

GREASE // MIXOLYDIAN // DORIAN RETURN

Bars 12-14 - Batten opening, Xach Dorian response and dominant return

Bar 12 - Dm13

Jennifer Batten opening with Xach ending

Bar 12 - first half

```

e|-----|
B|-----|
G|-----|
D|-----12-----10-----12-----11b12-----12-----|
A|11b12-----12-----12-----|
E|-----|

```

Bar 12 - second half

```

e|-----10-----13-----|
B|-----10-----<12>-----|
G|12-----10-----12-----12)b14-----|
D|-----12-----|
A|-----|
E|-----|

```

Xach addition: after the final high-e 13 (F), play B-string <12> (B natural harmonic).

Bar 13 - Dm13

Xach: revised Dorian response

```

e|-----|
B|-----|
G|-----7-----9-----10-----7-----9-----|
D|-----7-----|
A|-----10-----7-----8-----10-----|
E|--10-----|

```

E10 -> A10 -> G7 -> A7-8 -> G9-10 -> A10 -> D7 -> G7-9

This revision replaces the former quartal/harmonic line. No <12> natural harmonics are prescribed.

Bar 14 - G7

Xach: trailing ditty; P.H. throughout

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-----3-----|
E|-----5-6-----5b(1/4-1/2)--3-|
    A Bb C      A(+)  G
    9 #9 11    9 toward #9 1

```

Let the boom-chick groove speak, then answer in the final half.

IV - RETURN / BRIGHT MATTER

CATHEDRAL RETURN // OPEN PENTATONIC FLIGHT

Bars 15-18 - Return to the cathedral, Bright Matter and open-string descent

Bar 15 - Cmaj7

Batten phrase 18 + revised ending

```

e|-----8-----12-----|
B|-----8-----10-----8-----10-----|
G|--7-----9-----9\7-----|
D|-----7-----9-----|
A|-----7-----|
E|-----3/5-----|

```

revised ending: e12 -> B10 -> G9\7 -> D9 -> A7 -> E3/5

Bar 16 - C6/9

C-major-pentatonic cell 1

```

e|-----10-----|
B|-----8-----10-----10-----|
G|-----9-----|
D|-----7-----10-----|
A|-----10-----|
E|--8-----10-----|

```



CODA - added at the end of Bar 16



```

e|-----<12>-8-10-8-----|
B|-----<12>-----10-----8-----|
G|-----10-----|
D|-----<12>-<9>-----|
A|--12-----10-----|
E|-----7-8-----|

```

A12 -> E7-8 -> A10 -> D<12>-<9> -> B<12> -> e<12>-8-10-8 -> B10 -> G10 -> B8

BRIGHT MATTER - unnumbered open pentatonic flight; repeat 2-4 cycles

| Cmaj7 | C6/9 | G7 | G7 |

Use the Cathedral shimmer beneath the two C bars and Xach's permanent lower G7 grip beneath the two dominant bars. Bar 16's written cell and added coda are the launch; do not repeat their exact order.

C bars: C-major pentatonic / A-minor pentatonic (C-D-E-G-A); vary register, direction and grouping.

First G7: C-major pentatonic for suspended brightness (11-5-13-1-9 over G7).

Second G7: G-minor pentatonic for courtyard dirt (1-#9-11-5-b7); flash B-natural for the major third.

Exit cue: use the upward C-major-pentatonic continuation and land on B-string 13 before Bar 17.

Bar 17 - Cmaj7 / Open-C Lick 01

```

e|8---7---5-----0-----|
B|-----8---6-----0-----|
G|-----7---5-----|
D|-----7---5-----0-----|
A|-----8---7-----|
E|-----8---|

```

Bar 18 - Cmaj7: E|7-----| Hold the final B (major 7).

Alternate Bar 17 - Open-C Lick 02 is reserved as a later-pass coda.

Use it instead of Open-C Lick 01; do not append both endings in the same pass.

Lead-harmony colors

These symbols describe the color created by the lead notes. During the Cathedral passages, play Xach's repeating shimmer pattern above rather than changing rhythm-guitar shapes every bar. In the courtyard, Xach's actual G7 Groove 1 supplies the repeating lower grip and the G7-#9-13 upper-voice movement; later G7 variations remain to be supplied.

```
| Cmaj7 | Cmaj13 Cmaj7(#11) | Cmaj7 | Cmaj7(#11) |
| Cmaj7(#11) | G7(add11) | G7 | G7 (11/9/13 colors) |
| G7 | G13(b9) | G13(#9) | Dm13 |
| Dm13 | G7 | Cmaj7 | C6/9 |
| Cmaj7 | Cmaj7 |
```

The F# belongs only to the C-Lydian color. C Ionian, D Dorian, and G Mixolydian otherwise share the C-major pitch collection.

Bright Matter II - Di Meola diminished sequence into Cathedral Spice

Bright Matter II is its own expandable section rather than an exercise appended to the primary 18-bar form. The rejected custom sweep has been replaced by **Al Di Meola's diminished lick**, using only B-D-F-Ab, the diminished seventh chord inside G7(b9). Play it once. The original descending tap-and-pull-off figure remains immediately afterward, traveling back to low G before the C Cathedral Spice begins. The C material remains two-handed tapping and develops by repeating each adjacent two-string cluster before moving upward or downward to the next pair.

Notation: H = left-hand hammer from nowhere, h = left-hand hammer-on, t = right-hand tap, p = pull-off. Keep the unused strings muted with both hands.

Al Di Meola diminished lick - play once

Use Xach's exact string and fret order below. The pitch sequence is **F-D-B-Ab-F-B-Ab-F-D-B-F**. Rhythm, picking pattern and the amount of space before the following tapped descent remain open for the recording booth.

```

e|13--10-----|
B|-----12-----12-----|
G|-----13--10-----13--10-----10---|
D|-----12--9-----|
A|-----|
E|-----|
  F   D   B   Ab  F   B   Ab  F   D   B   F

```

After the final G-string 10 (F), begin the retained G7(b9) tapped descent. The breath or subdivision between the two figures is intentionally unspecified.

G7(b9) descent - tap, then two left-hand pull-offs

Keep this immediately after the Di Meola lick. Tap the first note on each string, then use two left-hand pull-offs. The final low G completes the round trip and becomes the fifth of the arriving C harmony.

```

e|t16p13p10-----|
B|-----t12p9p6-----|
G|-----t10p7p4-----|
D|-----t12p9p6-----|
A|-----t11p8p5-----|
E|-----t10p7p3---|
  Ab  F  D      B  Ab  F      F  D  B      D  B  Ab      Ab  F  D      D  B  G

```

Comping suggestions beneath the G diminished passage

Chord	Shape, low E to high e	Use
Xach full G7 grip	3-5-3-4-x-x	harmonic foundation
G7 tritone shell	x-x-3-4-x-x	B-F spine beneath the passage
G7(b9)	3-5-3-4-3-4	full dark dominant
G13(b9)	3-5-3-4-5-4	brighter upper voice
G7(b9), upper position	x-10-9-10-9-10	leave the bass open

Under the Di Meola lick, hold Xach's full 3-5-3-4-x-x grip or reduce the accompaniment to the explicit x-x-3-4-x-x D3/G4 tritone shell. Final comping rhythm and any upper-voice changes remain recording-booth decisions; do not reuse the rejected sweep design.

C Cathedral Spice - paired clusters

Use the C double-harmonic color **C-Db-E-F-G-Ab-B**. These cells concentrate on **C-Db-E** and **G-Ab-B**, preserving the Cathedral's C, E, G and B while adding b9 and b13. Accent the tapped octave and keep Db and Ab brief.

Ascending - repeat the lower pair, then go up

Play the D/G two-string cluster twice. Move to B/e only after the second repetition, then play that upper cluster twice.

Lower D/G cluster - x2

```
G|-----H5h9p6t17-|-----H5h9p6t17-|
D|--H5h9p6t17-----|--H5h9p6t17-----|
   G-B-Ab-G   C-E-Db-C   G-B-Ab-G   C-E-Db-C
```

Upper B/e cluster - x2

```
e|-----H8h12p9t20-|-----H8h12p9t20-|
B|--H8h12p9t20-----|--H8h12p9t20-----|
   G-B-Ab-G   C-E-Db-C   G-B-Ab-G   C-E-Db-C
```

Descending - repeat the upper pair, then go down

Play the e/B two-string cluster twice. Move to G/D only after the second repetition, then play that lower cluster twice.

Upper e/B cluster - x2

```
e|t20p12p9p8-----|t20p12p9p8-----|
B|-----t20p12p9p8--|-----t20p12p9p8--|
   C-E-Db-C   G-B-Ab-G   C-E-Db-C   G-B-Ab-G
```

Lower G/D cluster - x2

```
G|t17p9p6p5-----|t17p9p6p5-----|
D|-----t17p9p6p5--|-----t17p9p6p5--|
   C-E-Db-C   G-B-Ab-G   C-E-Db-C   G-B-Ab-G
```

Go either **up** or **down** in a given pass; the direction is an arrangement choice, not an obligation to connect both studies every time.

Comping suggestions beneath the C Cathedral Spice

Chord	Shape, low E to high e	Character
Cmaj7	8-x-9-9-8-7	clean Cathedral foundation
Cmaj7(b9,b13,no5)	8-x-9-9-9-9	Db and Ab become harmonic color
Cmaj7#5	8-x-10-9-9-7	luminous augmented bloom

A strong four-bar comping pass is:

```
| Cmaj7 | Cmaj7(b9,b13,no5) | Cmaj7#5 | Cmaj7 |
```

These chords still fit the Cathedral Spice precisely:

- Cmaj7 supplies the stable C-E-G-B Cathedral tones while the tapping introduces Db and Ab as brief melodic tensions.
- Cmaj7(b9,b13,no5) voices C-E-B-Db-Ab directly, so both altered notes become part of the harmony rather than decorations.

V - BRIGHT MATTER II

DIMINISHED DOOR // CATHEDRAL SPICE

- Cmaj7#5 voices C-E-Ab-B, turning the same Ab into luminous augmented color before the return to ordinary Cmaj7.

Let each chord last the entire bar. The tapping creates the internal motion; the rhythm guitar should remain broad and architectural. Do not strum these voicings rapidly beneath the clusters; sustain them or use one restrained attack per bar.

Bright Matter II performance order

1. Play the Al Di Meola diminished lick once.
2. After its final G-string 10, play the complete descending tap-and-pull-off figure once.
3. Let the final low G hand the phrase to the C Cathedral Spice.
4. Choose ascending or descending paired clusters.
5. Repeat each two-string pair exactly twice before changing register.
6. Resolve to the clean Cmaj7 shimmer and leave air before the next written event.

PLATINUM PRODUCTION LAW

The House Hg Atmospheric Law

Canonical Room Mix and Authorized Guest-Color Mix

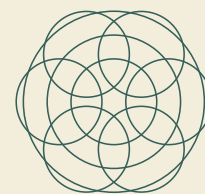
Cells is the common atmospheric House Hg voice. A guest may enter only to perform a named formal task. If the guest can be removed without changing the composition, the writing remains sovereign.

Layer	Instrument	Function	Boundary
Guitar I	Plini X	Lead narrator: First Radiance, written form, Bright Matter, and Bright Matter II.	Never doubled by a keyboard melody.
Guitar II	Plini X	Cathedral shimmer and G7 courtyard architecture.	Exact rhythm parts govern; pads do not replace them.
House air	Cells - Full Band	Held harmonic weather whose internal players move while the notes remain pure.	No arpeggio, countertheme, or automatic chord chase.
Earth bed	Cells - Sub 60 II	One low G beneath the courtyard so gravity becomes bodily.	Bars 7-11 only; absent from Cathedral and Bright Matter.
Guest color	Albion Solstice - one bell/chime patch	Three ritual flashes of radiance.	One installed patch is auditioned and sealed; no continuous Solstice layer.

TWO VALID PRINTS

- ◆ Canonical Room Mix: Guitar I, Guitar II, rhythm section, and Cells only.
- ◆ Guest-Color Mix: the identical arrangement plus the three approved Solstice bell events.
- ◆ The canonical print must be completed first. The guest print is an illumination, not a repair.

Reserved: Composer Toolkit piano, Stratus, voices, large orchestral pads, and new melodic samples remain outside this room.



ATELIER PRODUCTION ADDENDUM

HOUSE Hg // RECALL // CAPTURE // LEDGER

HOUSE Hg // ZERO-POINT BLOOM

ATELIER PRODUCTION ADDENDUM

EXACT GUITAR RECALL

Plini X - Cathedral and Courtyard

Two physical states; one guitar identity

CATHEDRAL // CLEAN // BRIGHT ON

GAIN
2.4BASS
4.0MID
5.2TREBLE
6.1MASTER
6.2PRESENCE
4.5LEVEL
54%

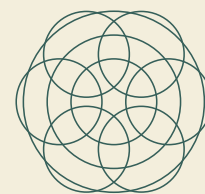
Module	Exact recall
Pre	Gate Off Compressor 28% Octaver Off Drive Off
Chorus / Spatial	Rate 10 Depth 18 Mix 7
Delay	1/8D Ping-Pong On Mix 14 Feedback 20 Tone 55 Saturation 4 Mod 6
Reverb	Mix 18 Space 78 Decay 60 HPF 180 Hz LPF 7.5 kHz
Cab	Preset Mic 1 Position 0.68 Distance 0.24 HPF 80 Hz LPF 10 kHz
EQ dB	65 -6 125 -2 250 -1 500 -0.5 1k 0 2k +1 4k +1.5 8k +0.5 16k -4

COURTYARD // CRUNCH // BRIGHT OFF

GAIN
2.5BASS
4.8MID
6.3TREBLE
4.8MASTER
6.0PRESENCE
4.0LEVEL
57%

Module	Exact recall
Pre	Gate On near -55 dB Compressor 52% Octaver Off Drive Off
Delay	Free 95 ms Ping-Pong Off Mix 5 Feedback 8 Tone 38
Reverb	Mix 5 Space 30 Decay 22 HPF 220 Hz LPF 6.5 kHz
Cab	Preset Mic 1 Position 0.40 Distance 0.08 HPF 90 Hz LPF 7.5 kHz
EQ dB	65 -6 125 -1 250 +1 500 +1 1k +1.5 2k +0.5 4k -1 8k -2 16k -6

Start from Default. Record DI at 48 kHz / 24-bit, with hardest peaks near -12 dBFS. Level-match scenes; do not use output gain to dramatize the courtyard.



ATELIER PRODUCTION ADDENDUM

HOUSE Hg // RECALL // CAPTURE // LEDGER

HOUSE Hg // ZERO-POINT BLOOM

ATELIER PRODUCTION ADDENDUM

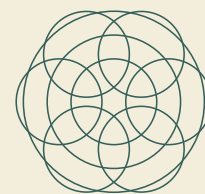
ATMOSPHERIC OPERATING MAP

Cells + Solstice

The notes remain pure; only the room changes

Event	Cells note-hold	Ableton starting state	Guest event
First Radiance pickup	B3 + E4 + F#4; enter after the guitar establishes the invocation.	-30 dB Width 120% HPF 180 LPF 7k	One distant F#-colored bell after the invocation.
Bars 1-5 - Cathedral	Hold B3 + E4 + F#4. Do not re-strike for every chord color.	Expression 20; one slow swell across the section.	None.
Bars 6-11 - Courtyard	B3 + F4; if cloudy, keep F4 only. Optional Sub 60 II low G in Bars 7-11.	Full Band -32 dB; Sub -34 dB and mono below 120 Hz.	None.
Bars 12-14 - Dm/G	A3 + C4. One restrained hold across the harmonic turn.	-32 dB Width 95%	None.
Bars 15-16 - Return	Restore B3 + E4 + F#4.	-30 dB Width 120%	None.
Bright Matter	Keep the Cathedral hold; the guitar supplies all pentatonic motion.	Do not increase level when the corridor opens.	One bell at the entrance only.
Bars 17-18	Reduce gradually to B3 alone beneath the final major seventh.	Fade to -34 dB by the end of Bar 18.	One isolated B; let its tail outlive the page.
Bright Matter II	Silent through diminished lick and tapped descent; return only at clean Cmaj7 resolution.	No Sub. No automation spectacle.	No bell.

Cells control	Recall
Behavior	Full Band -> Living Played mode central macro assigned to Attack 24%
MIDI	Dynamics CC1 28 Expression CC11 20 Release CC17 82 Reverb CC19 24 Sustain CC64
Rule	Hold the printed notes. Internal evolution is allowed; new pitches are not.
Solstice	Audition one installed bell/chime patch. Start near -28 dB, HPF 350 Hz, Width 130%. Patch choice is the sole open decision.



ASSEMBLY AND PROOF

Practice Map + Capture Test

The transformation must survive without production decoration

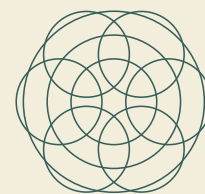
FIVE PASSES

- ◆ Radiance: First Radiance pickup into Bars 1-5. Preserve F and F# as intentional changes of citizenship, not accidental mixture.
- ◆ Architecture: Guitar II Cathedral shimmer alone, then Guitar I over it. The upper strings glow while the pulse stays broad.
- ◆ Body: Guitar II G7 groove alone. Make boom-chick physical without rushing or turning the courtyard into parody.
- ◆ Return: Bars 12-18 in one pass. The Dorian response, Cathedral return, Bright Matter launch, and final B must feel inevitable.
- ◆ Expansion: Bright Matter II at reduced tempo. The diminished passage is one door; Cathedral Spice is the altered light beyond it.

CAPTURE ORDER

Print	Required test	Pass condition
1 - Dry architecture	Guitar I + Guitar II only.	The entire form reads without Cells, Sub, or bell.
2 - Canonical	Add Cells and the courtyard Sub state.	Atmosphere clarifies section identity without adding a melody.
3 - Guest color	Add exactly three Solstice events.	Every bell entrance marks a formal event and none feels decorative.
4 - Removal test	Mute Solstice and replay the mix.	Nothing essential disappears; the guest remains an illumination.

Recording test: if the G7 courtyard becomes bodily while the return still feels like the same creature purified, the room has bloomed. If the sections sound pasted together, repair articulation before adding production.



PROFESSOR / SOMMELIER

Technical Tasting and Gold Ledger

Authorship, inheritance, and material that remains sealed

Professor's diagnosis: Zero-Point Bloom is not a source-lick anthology. The governing authorship lies in the ordering, rewriting, harmonic placement, rhythm-guitar architecture, connective notes, harmonic substitutions, corridor design, and the final decision to suspend Bar 18 on B.

Sommelier's palate: Pale Cathedral metal opens the pour; the G7 courtyard introduces grain and weight; Bright Matter aerates the body; Cathedral Spice leaves altered perfume without muddying the C-major vessel.

Field	Deposit
Defining gravity	C -> G7 -> Dm -> G7 -> C, with Cathedral shimmer above and the permanent G7 grip below.
Strongest identity	First Radiance and its F/F# summary of Ionian and Lydian light.
Characteristic motion	Cascading invocation, harmonic residue, bodily courtyard, open pentatonic flight, and altered tapping bloom.
Mercurial event	The same C-world acquires grease, diminished shadow, double-harmonic spice, and returns without losing its name.
Must not be reused	The exact First Radiance order; the four-beat Cathedral shimmer; G7 Groove 1; Bar 16 coda; Bar 18 B ending.
Authorized guest	One Solstice bell/chime patch, three attacks only. Cells remains the House Hg air.
Open decision	Select and seal the exact installed Solstice bell patch after the canonical mix exists.

STATUS: MUSIC SEALED. PRODUCTION APPENDIX ADMITTED. The composition does not change; the recording now knows what it must prove.

