General technical notes for all pieces on this website, including solo and ensemble pieces, interactive pieces, pieces for instruments and "tape", purely acoustic pieces, and purely electroacoustic pieces:

Lippe-*instrument*Notes.pdf are the program notes for every piece.
Lippe-*instrument*Score.pdf is the score for every piece involving a score.
Lippe-*instrument*Audio.mp3 is the recording for every piece.
(Not all pieces have recordings and not every recording is CD quality since some are concert recordings. It is recommended that performers interested in pieces for instruments and electronics should listen to a recording at least once in order to gain a better understanding of the electronic component of the composition while avoiding too much interpretive influence from the recording.)

For interactive pieces (all make use of Max/MSP patches found in each instrument folder):

1) Depending on what version of Max you are running and what type of computer you are using, download one of the .zip files—either an old Max4 version for Max4— or a Max6 version— which can be run with Max5, Max6, or Max7).
-- *Note: newer pieces no longer have a Max4 version.*

2) If you are running Max6 or Max7, make sure to run in 32-bit mode. (If using a Mac, "Get Info" on the Application and choose 32-bit mode before launching Max6 or Max7, or for Windows download the 32-bit version of Max6 or Max7).

3) Decompress the .zip file (if this is not done automatically) and open the folder. Launch (double-click) the file: ***name_of_instrument*-PIECE-Main-Patch.maxpat**. (Fill in the blank for *instrument* with the specific piece you are running.) (If you list files by date with the newest files at the top, the main patcher file will be one of the first files you see.)

4) Once the patch is loaded, read the **README** subpatcher in the main Max patch carefully, including any subpatchers inside the **README**.

Some general technical notes:
Computer: A computer running Max/MSP, and the software you download from my website for the piece.

Audio Interface and Computer Output: One ADC input (input #1) and a minimum of two DAC outputs (output #1 and #2). (Some pieces use more than two outputs and/or inputs).

Amplification: The instrument should be amplified (for ensemble pieces, separate amplification is needed for each instrument. One microphone per instrument is sufficient except for piano, which requires two in the typical fashion that pianos are usually amplified for low and high strings, and percussion may need from 1 to 4 microphones depending on the setup.) Cardioid or hyper-cardioid microphones should be used in all cases.

Computer Input: The microphone signal(s) should be mixed down to a **mono pre-fader aux send** from the mixer and sent to **input #1** of the computer audio interface.

Reverberation and Mixing: A separate reverberation module/unit should be used to lightly reverberate the instrument(s), and this signal should be mixed in the hall with the amplified instrument signal(s) and the computer output. Ideally, in a multichannel version, the instrumental amplification and reverberation should respect a predominately proscenium-oriented mix, in which the instrumental sounds appear primarily to issue from the stage.

For "tape" and instrument pieces:

Soundfiles needed for playback are found in the **Lippe-***instrument***TapePart** folders. Every piece has multiple sections so the electronic parts for all the sections should be downloaded. There is also an explanation of how to run the electronic parts in the same folder.

For purely electroacoustic pieces:

The soundfile needed for playback is found in the folder **Lippe-***Title***Audio. (**Do **NOT** playback the mp3 in concert, please!)

For purely acoustic pieces:

The scores have the appropriate performance notes included.

Please feel free to contact me with any questions.