

General technical notes for all pieces on this website, including solo and ensemble pieces:

Lippe-instrumentNotes.pdf are the program notes for every piece.

Lippe-instrumentScore.pdf is the score for every piece.

Lippe-instrumentAudio.mp3 is the recording for every piece.

(Not all pieces have recordings and not all recordings are CD quality since some are concert recordings, but they give an idea of the piece with the electronics. One listen will give a better understanding of the composition, while avoiding too much interpretive influence.)

For interactive pieces:

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 or Max6).

2) If you are running Max6, 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 for Windows download the 32-bit version of Max6).

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 the 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.

Some general technical notes:

Computer: A computer running Max/MSP, and the software you download at 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).

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.) 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.

Please feel free to contact me with any questions.