

Music for Guitar and Tape

Cort Lippe

Electronic part instructions and timings corresponding to the score:

—Tape part **1** starts at the **0:07** timing marker found in the **2nd system** of **page 1**. The original instructions refer to a tape with 7 seconds of silence before the electronic sounds start. The “modern” soundfiles do not have any leading silences, so please ignore the instructions on the score here.)

—Tape part **2** starts just before the “**T:First harmonic sound on tape**” timing marker found in the **1st system** of **page 6**. The cue for the performer is purely an audio cue, so the electronic sounds should start between the first and second gestures at the beginning of page 6.

—Tape part **3** starts before the **8:10** timing marker found in the **5th system** of **page 8**. The electronic sound should start before the guitar entry (during the quarter note rest before the first guitar figure).

The 3 tape parts can be triggered at the appropriate times/locations during performance. For convenience during rehearsals, using digital editing software, the first 2 tape parts can be butted up against each other, and the 3rd part can be placed at time **8:08** in the software, so that the performer can easily compare and follow the total timings written on the score with the tape part and conveniently move to different sections of the piece while rehearsing.

The rehearsal method can also be used during concert. If the player is in sync with the tape there is no need for any intervention. The three sound files can be played in uninterrupted succession (including the long rest during the guitar solo). Of course, the computer operator can pause or jump ahead if needed, making use of the few seconds of silence, which is at the end of each section. This allows for a more flexible interpretation of the guitar solo for instance. (Note: each tape part begins with sound immediately.)