

Cort Lippe

Program Notes

Music for Guitar and Tape (1991) was commissioned by the Fondation MIXTURE, written for the classical guitarist Carlos Molinaro, and premiered in Paris at UNESCO in March of 1991. The tape part was created at IRCAM, Paris using the control program *Max* (developed by Miller Puckette, whose technical advice made this piece possible) along with signal processing and control software written by the composer and Puckette for the 4X real-time digital signal processor; and the digital mix of the final tape part was made with the valuable assistance of the sound engineer Franck Rossi. The tape part is made up entirely of digitally transformed and processed guitar sounds. The computer system tracked parameters of the guitar, such as pitch, amplitude, continuous pitch change, rests, articulation, tempi, etc., and used this information to continuously control and/or influence digital synthesis algorithms running in real-time on the 4X. Time stretching, granular sampling, and other more standard signal processing such as harmonizing, frequency shifting, phasing, spatialization, etc., were employed. Since all the sounds used are from the composed instrumental part, the musical and sound material for the instrumental and tape parts are one and the same. The instrument/machine relationship is entirely symbiotic—the instrument and tape are equals in the musical dialogue. At times one part may dominate, but in the overall formal structure, a duo is implicit.

Music for Guitar and Tape is recorded on the *Centaur* label CDCM series by Paul Binkley. Duration: 12 minutes.