Steve Reich

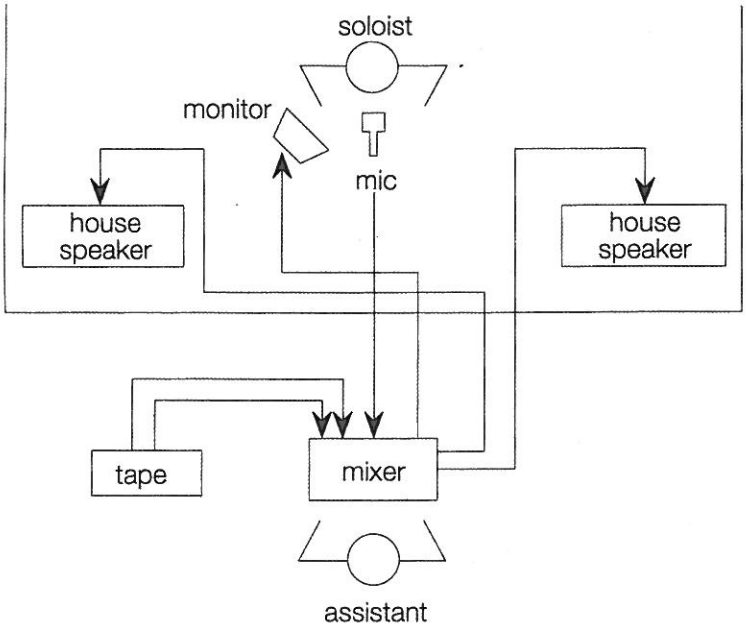
Electric Counterpoint (movement III)

CD1 • track 6

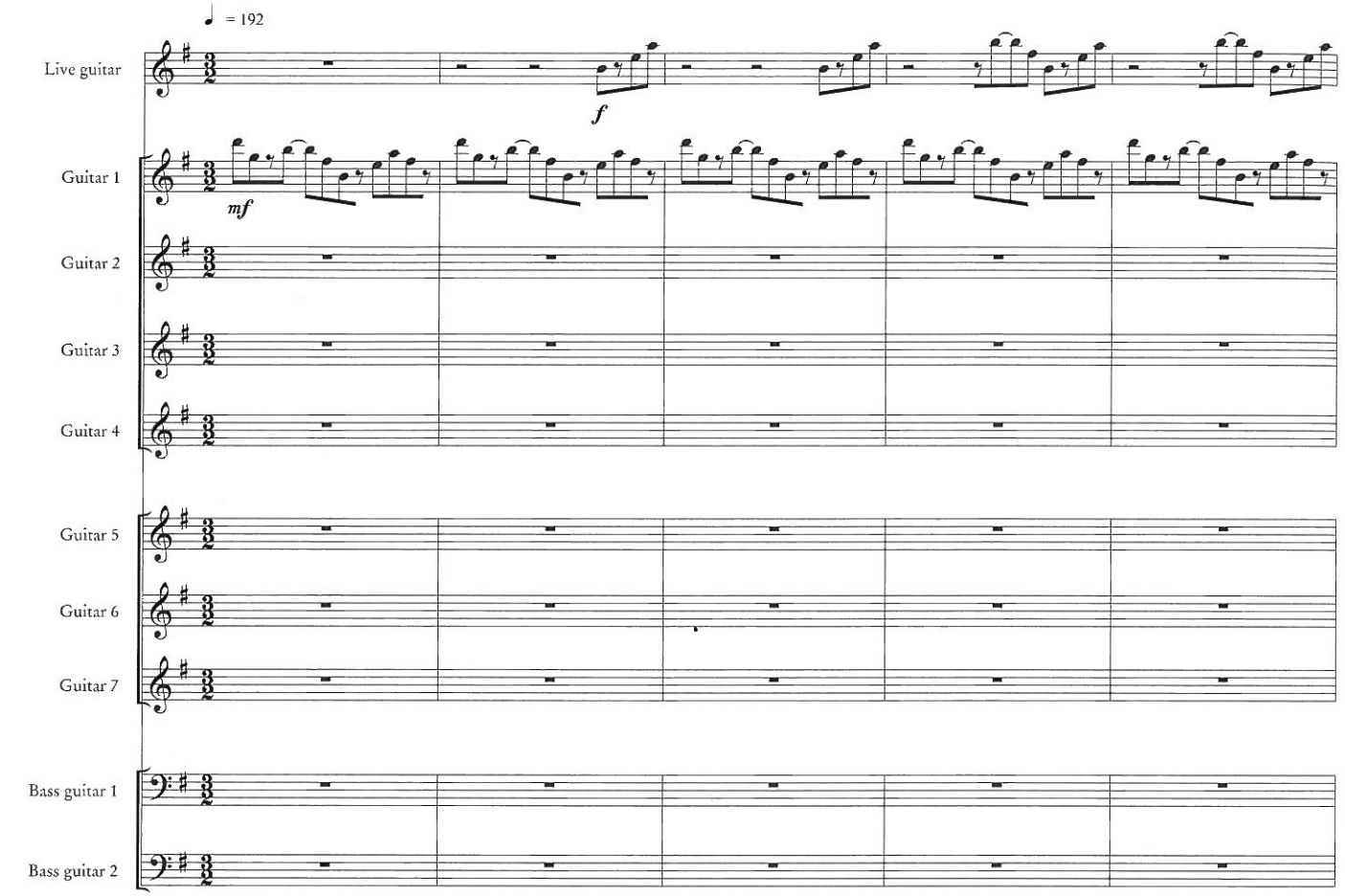
This piece is for solo guitar with a taped or live guitar ensemble (seven guitars in this movement) and two bass guitars.

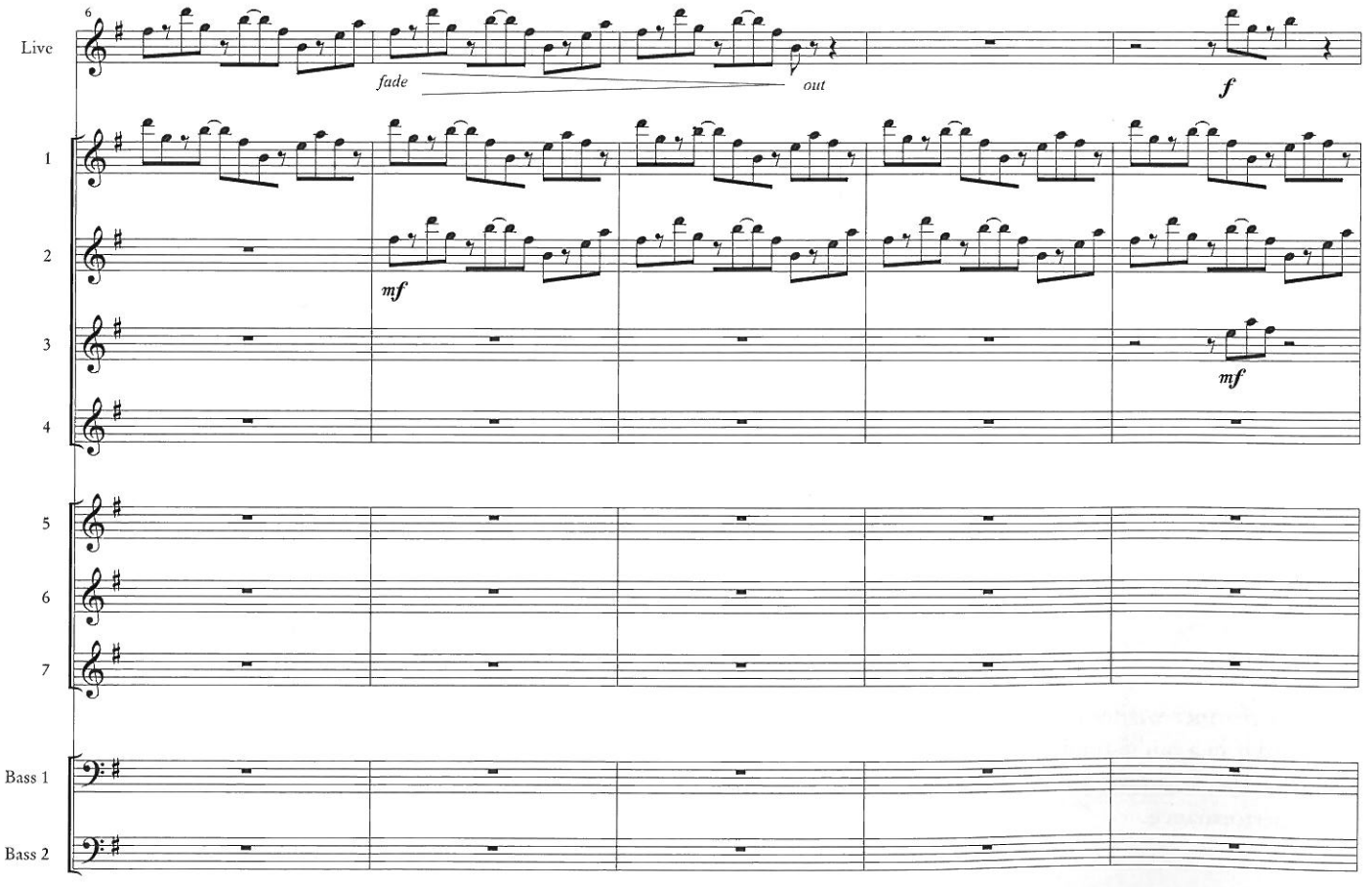
At the head of the score, the composer provides this performance note:

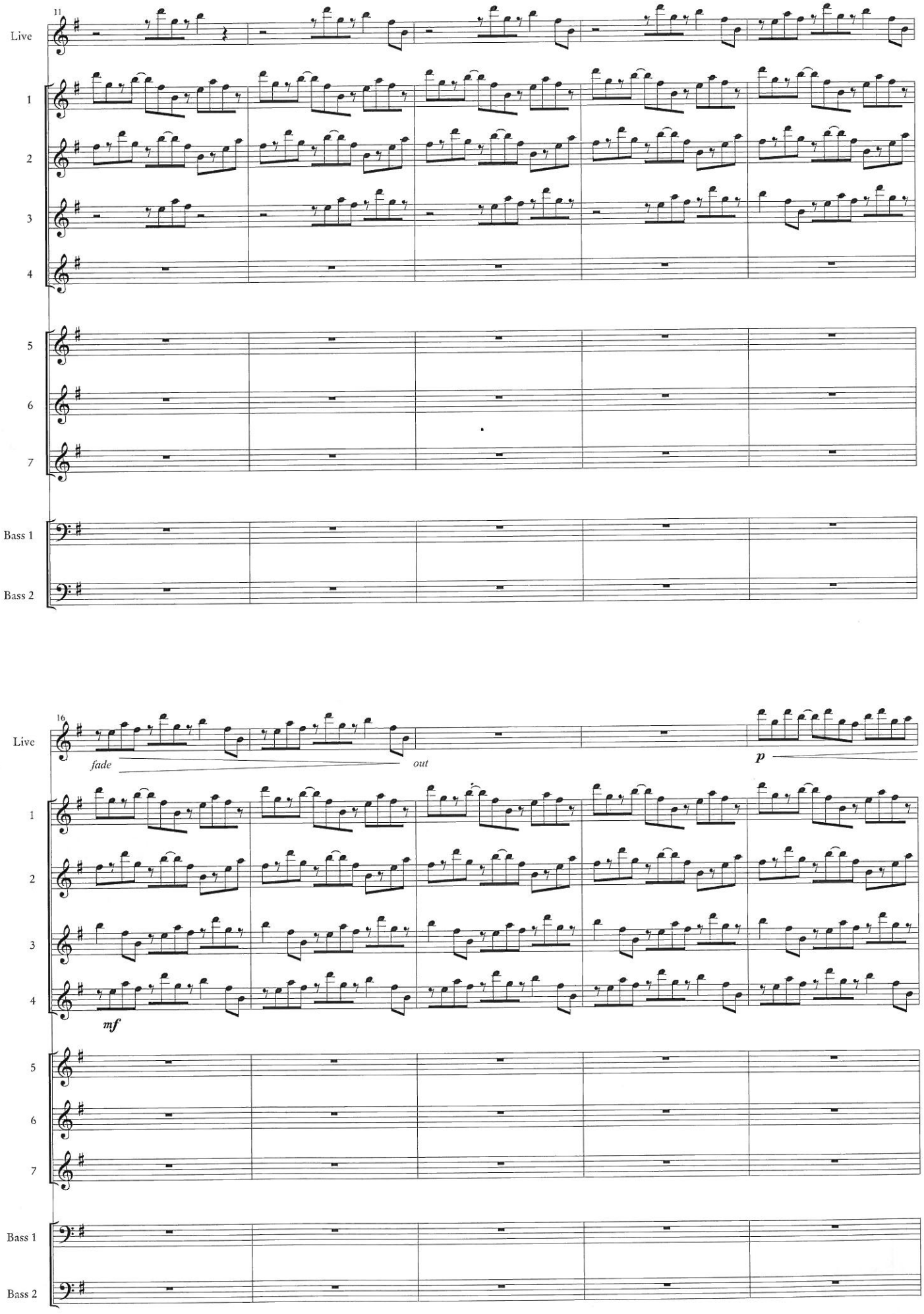
> When *Electric Counterpoint* is performed with soloist and pre-recorded tape the soloist should be amplified so that his or her volume and timbre will fit properly with the tape. The soloist may play either electric or acoustic guitar. If electric the amplification is done directly from the output of the instrument; if acoustic a conventional microphone is used placed as close as possible to the instrument. Basically the soloist should always be somewhat louder than the tape but not so loud that the relationship between soloist and tape is lost. An assistant who knows the proper balance between soloist and tape (either from hearing a properly balanced previous performance or reliable recording) should sit at the mixer in a good listening position in the hall and adjust the volume of the soloist vis a vis the tape as necessary throughout the performance. Though the rental tape is stereo the soloist and the assistant may decide to play it back in mono in the hall so that all members of the audience get a good overall balance regardless of where they are sitting. In my experience, using a well recorded cassette (with noise reduction) and a small portable professional quality cassette recorder for playback works quite well. It is wise to use a recorder that has a playback speed adjustment so that the pitch of the tape can be slightly adjusted if necessary. Whatever the adjustment in speed made it should be done in rehearsal and then not touched in performance.
>
> Generally a monitor speaker (usually wedge shaped) should be placed on the floor directly next to the soloist so that he or she can hear the tape clearly throughout the performance. A sound check rehearsal is necessary in each different hall to determine the tape/soloist balance for the house, for the monitor, and for the exact placement of house and monitor speakers. A performance diagram follows:

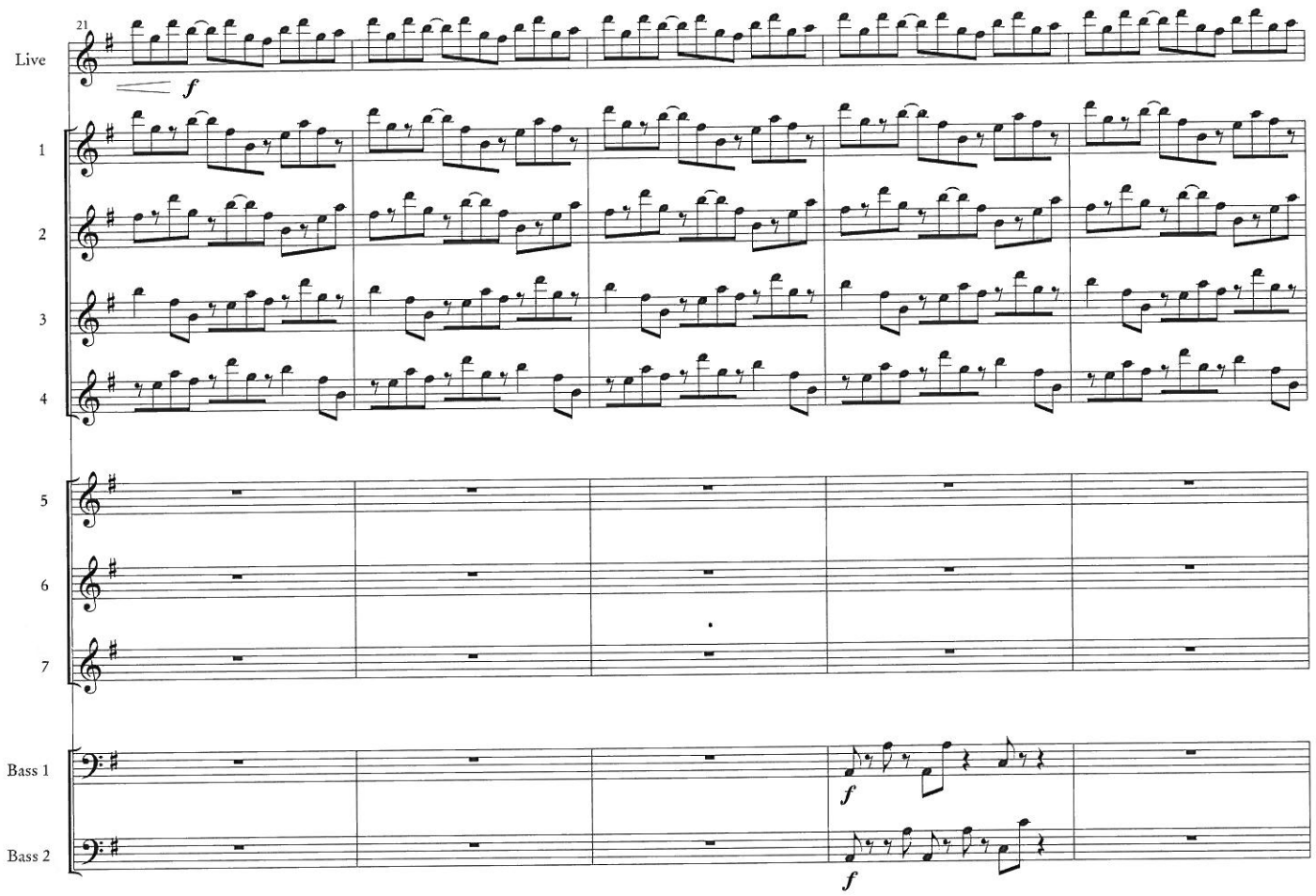


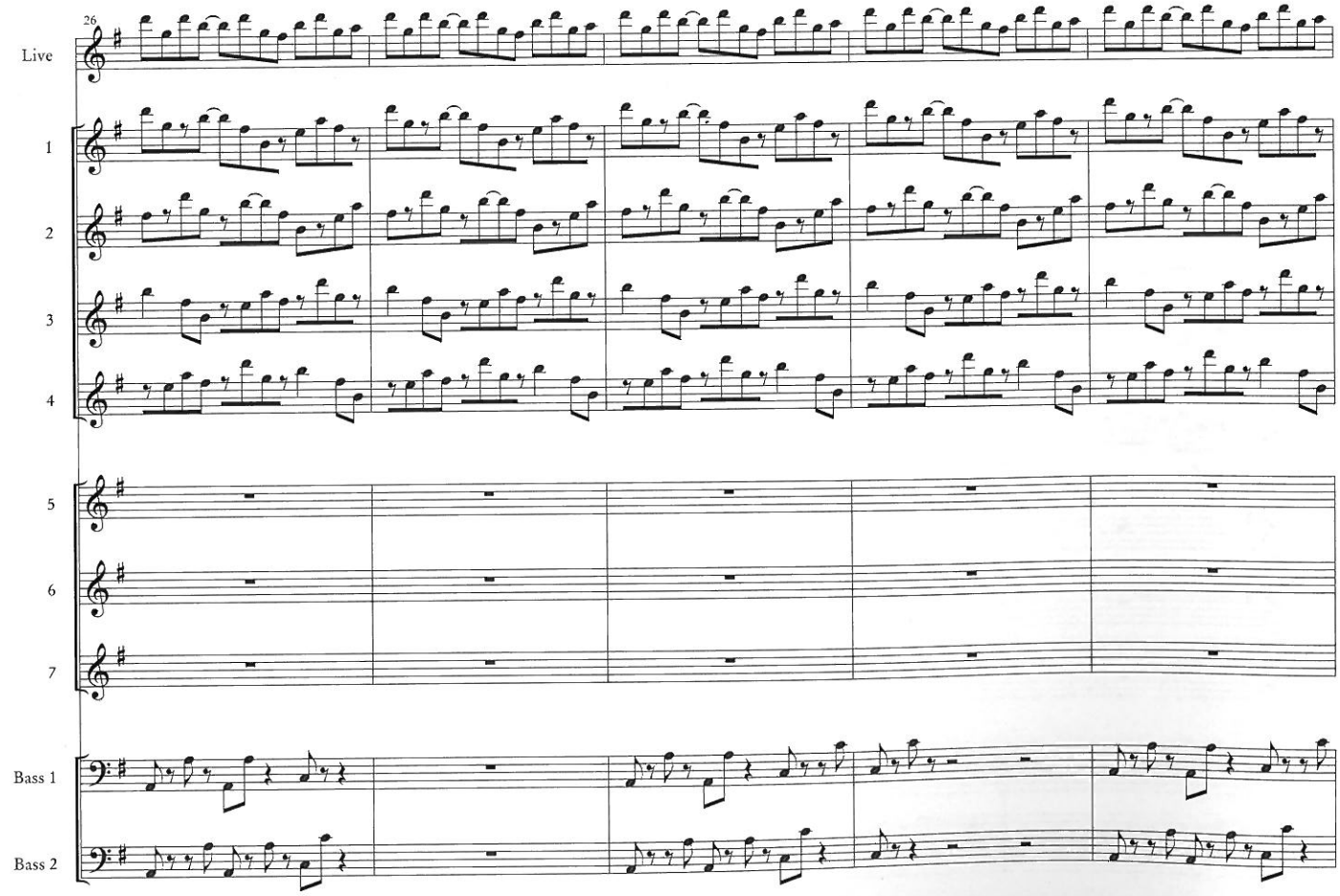
> If a performer wishes to make their own pre-recorded tape they are encouraged to do so and will need to record it in a multi-track tape studio. Generally at least 16 tracks are necessary to allow for alternate takes during the recording sessions. The multi-track tape is then mixed down to a 2 track stereo (or mono) tape for performance.
>
> *Steve Reich*

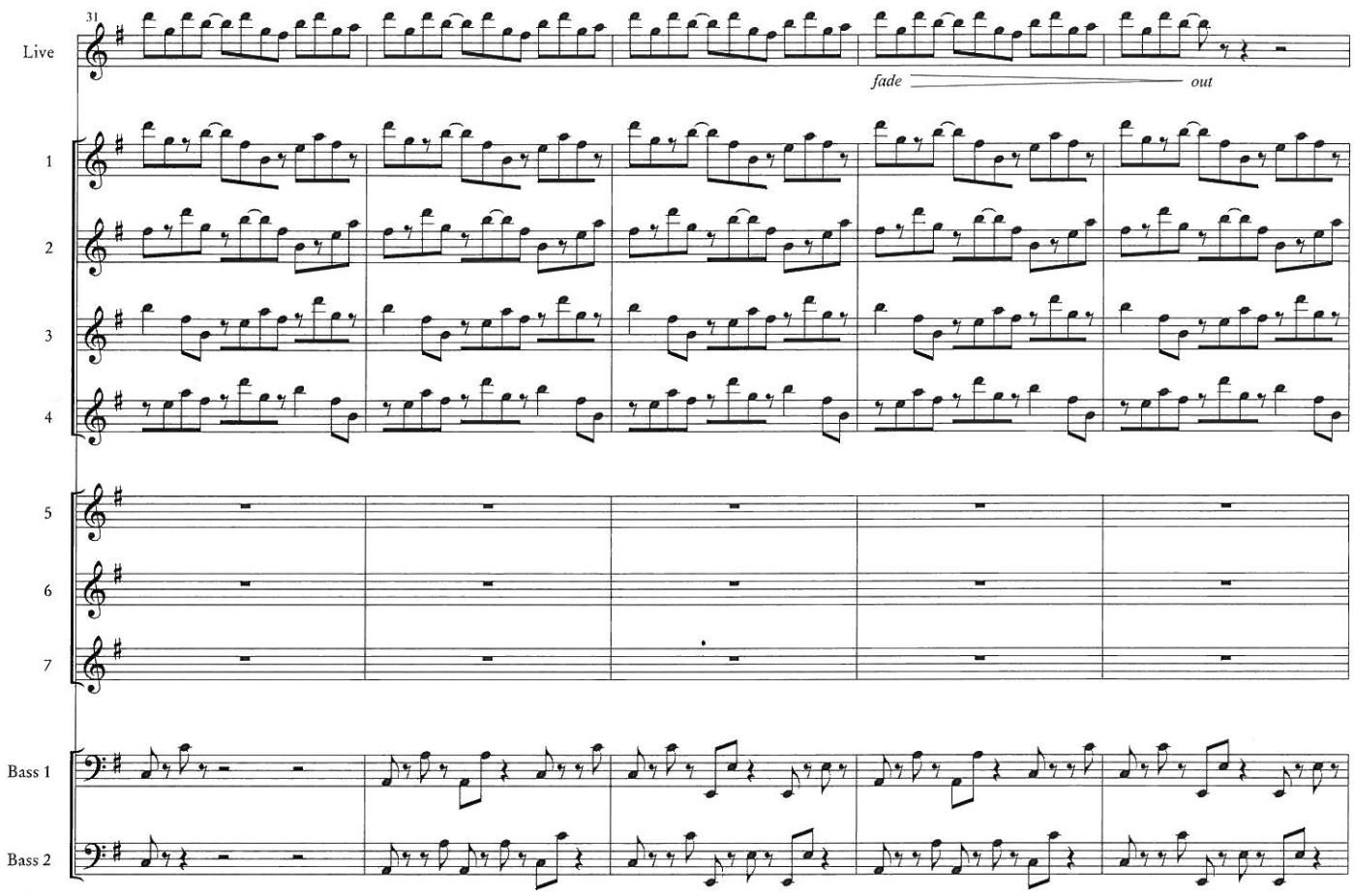

♩ = 192
Live guitar
f
Guitar 1
mf
Guitar 2
Guitar 3
Guitar 4
Guitar 5
Guitar 6
Guitar 7
Bass guitar 1
Bass guitar 2

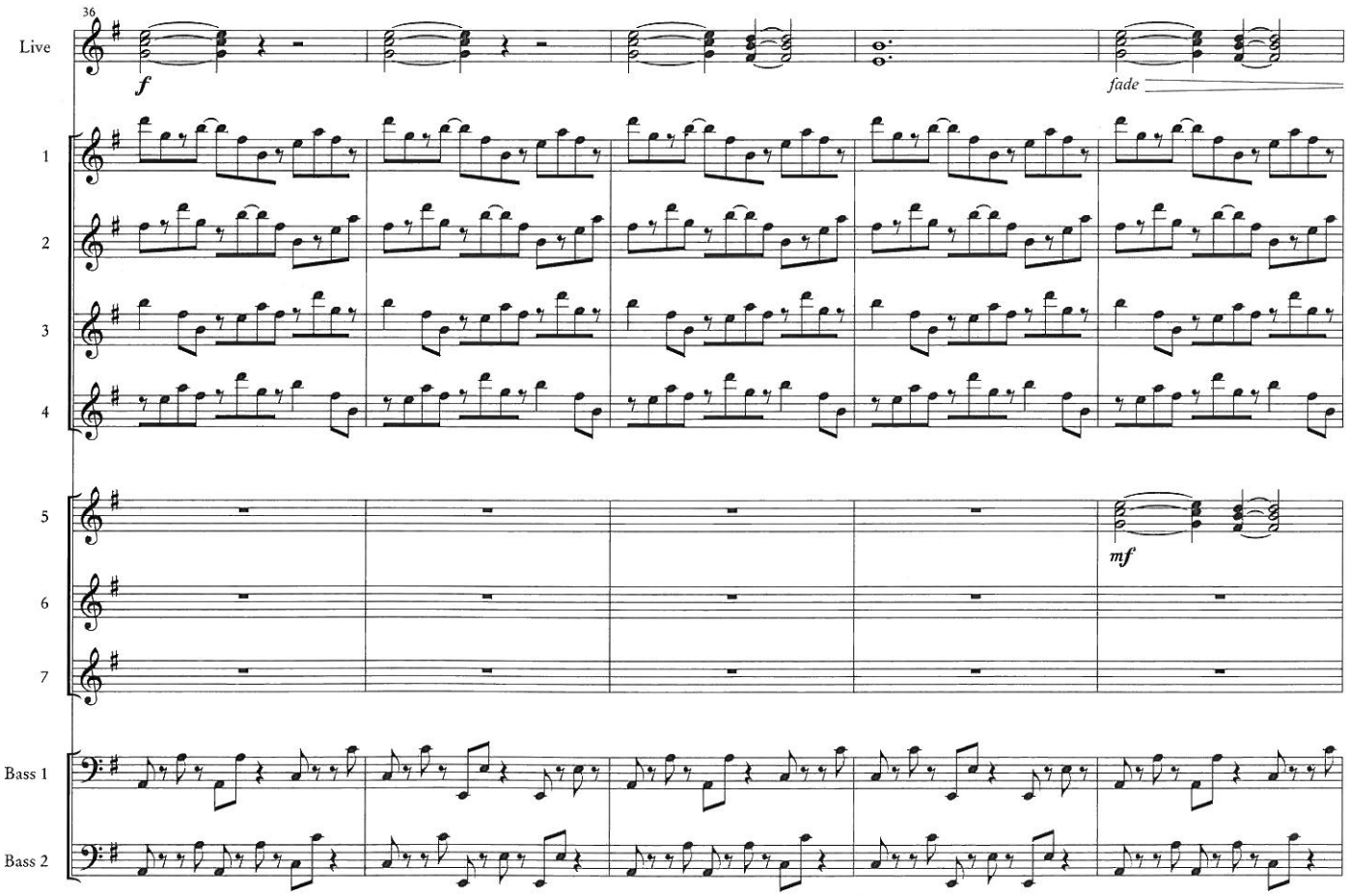

6
Live
fade
out
f
1
2
mf
3
mf
4
5
6
7
Bass 1
Bass 2

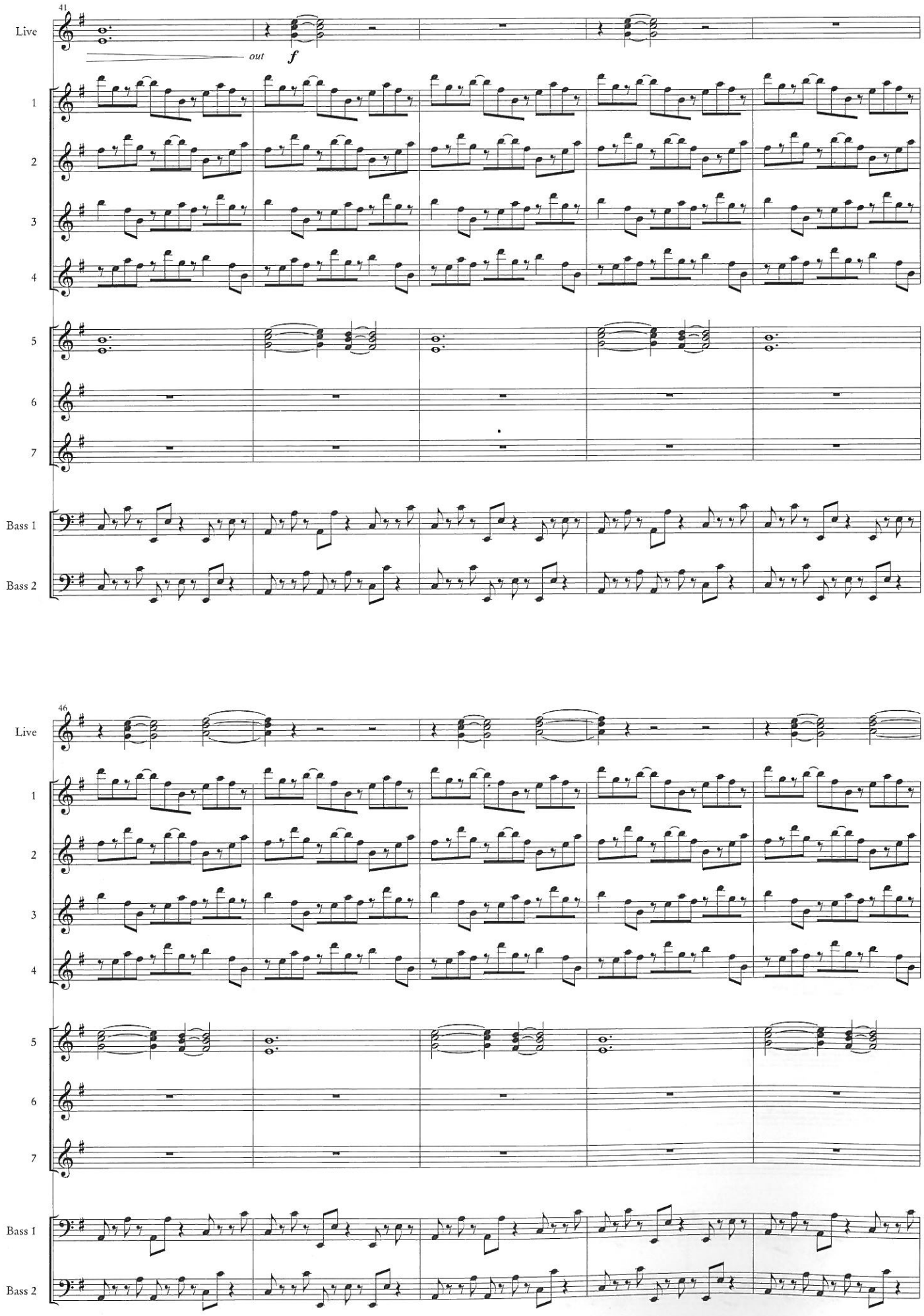

11
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
16
Live
fade
out
p
1
2
3
4
mf
5
6
7
Bass 1
Bass 2

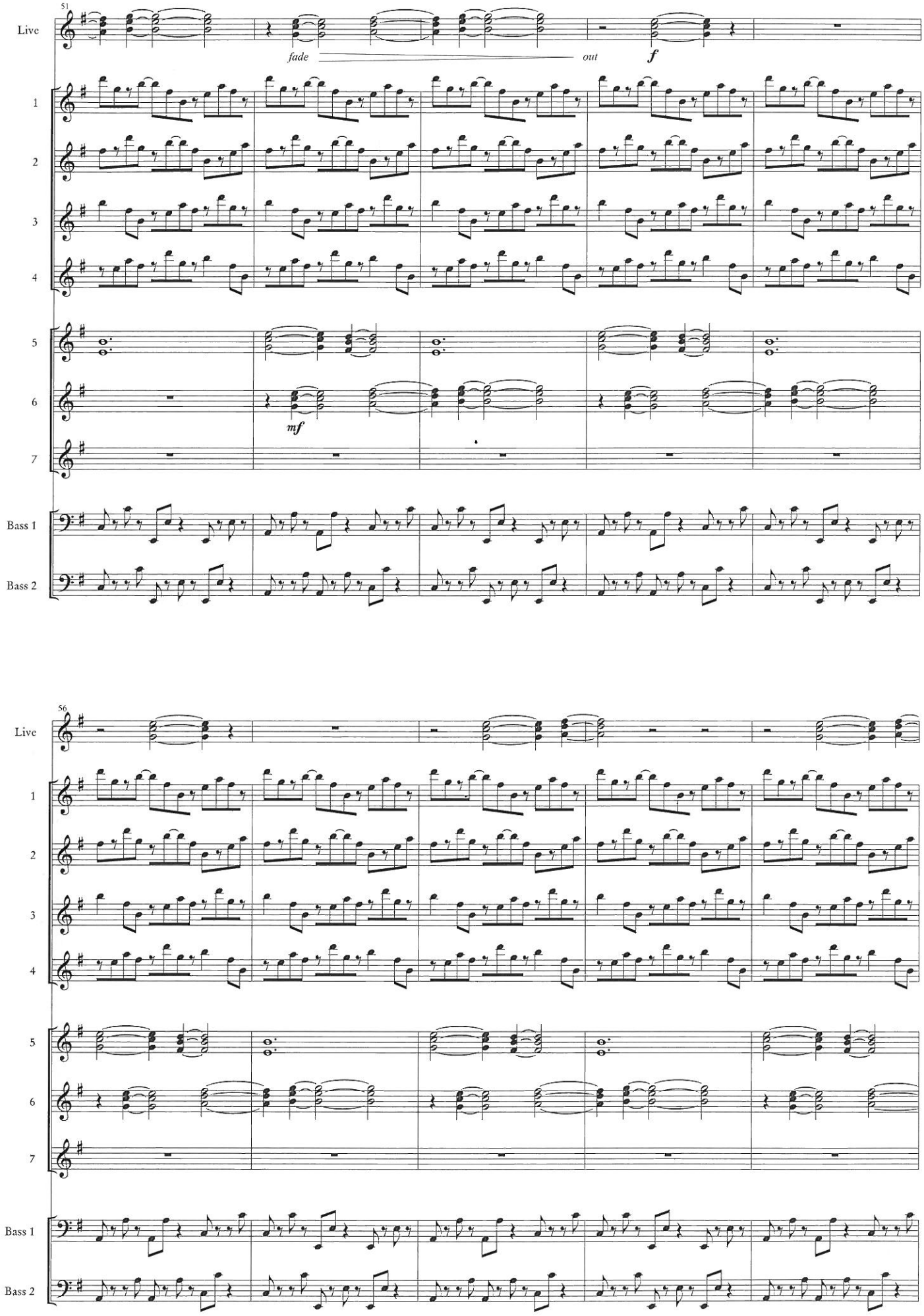

21
Live
f
1
2
3
4
5
6
7
Bass 1
Bass 2
f
f

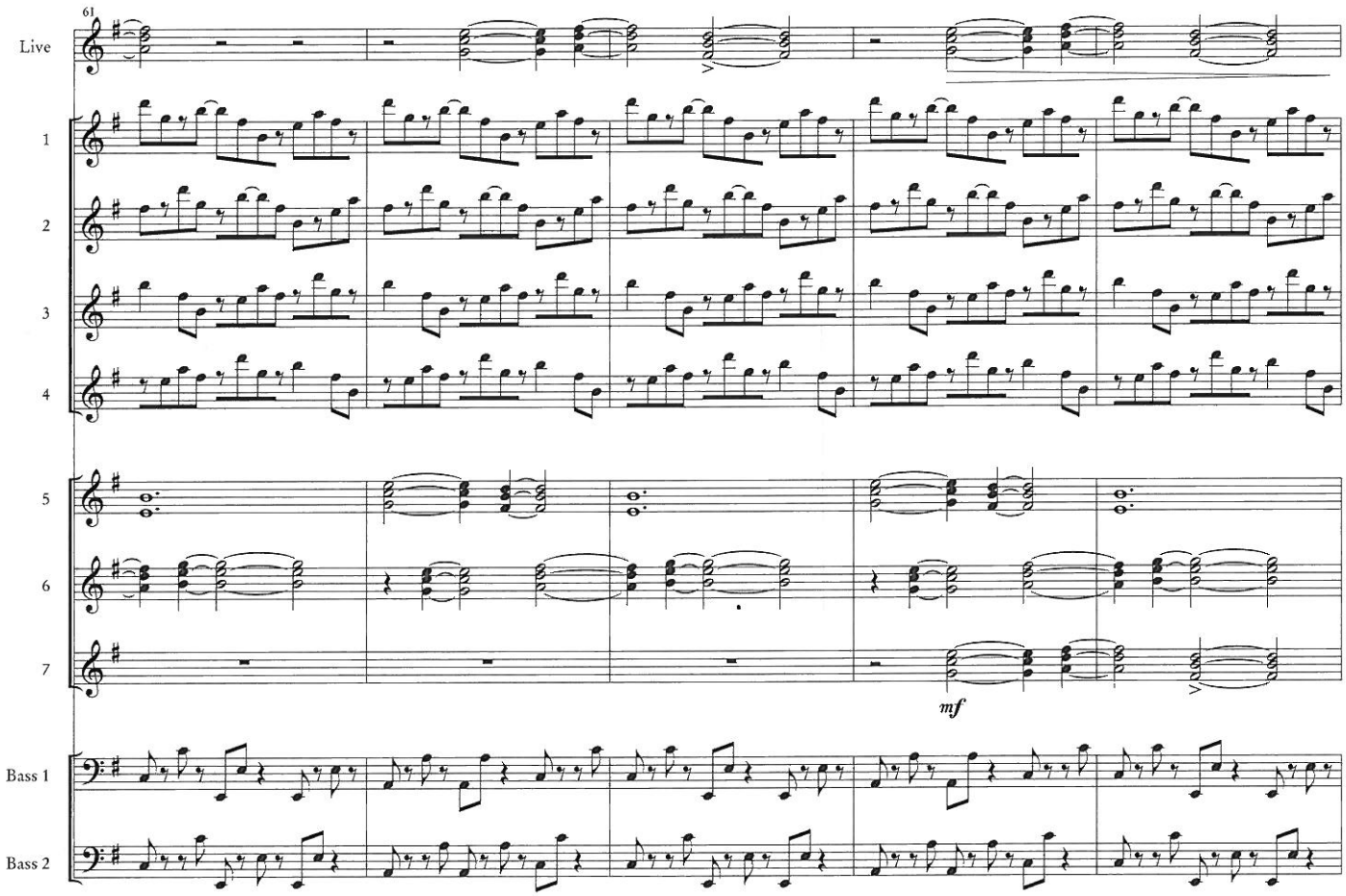

26
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

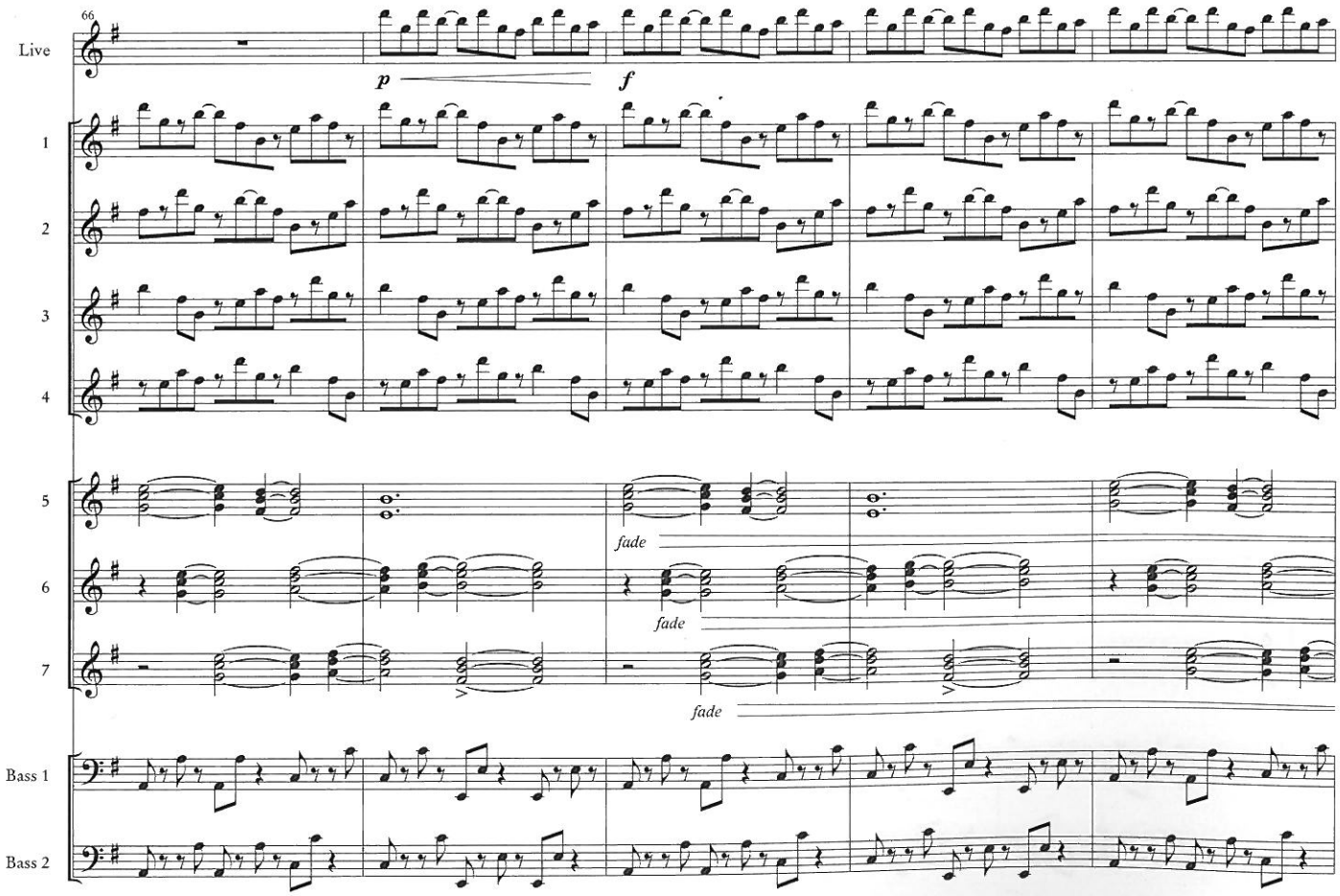

31
Live
fade
out
1
2
3
4
5
6
7
Bass 1
Bass 2

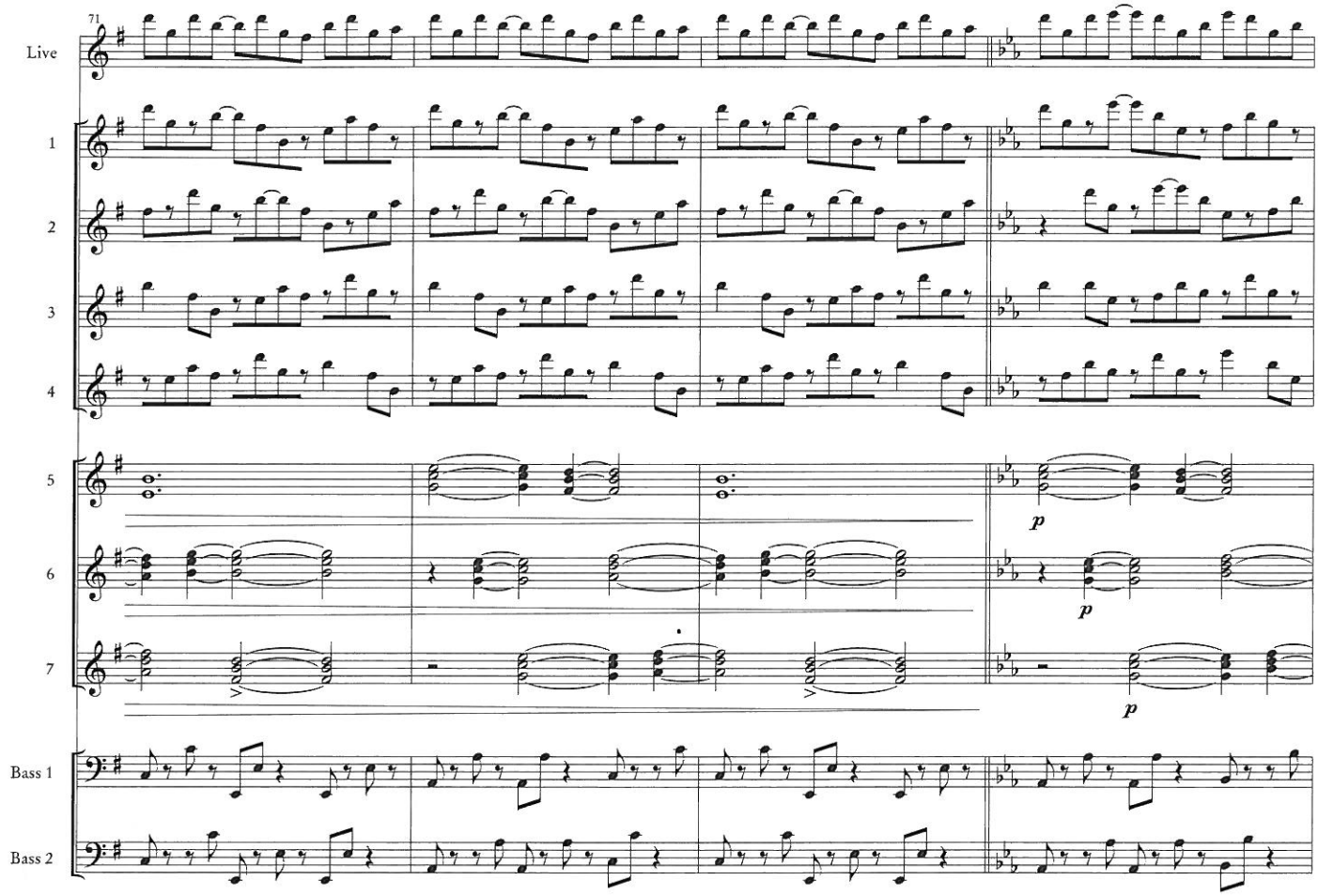

36
Live
f
fade
1
2
3
4
5
mf
6
7
Bass 1
Bass 2

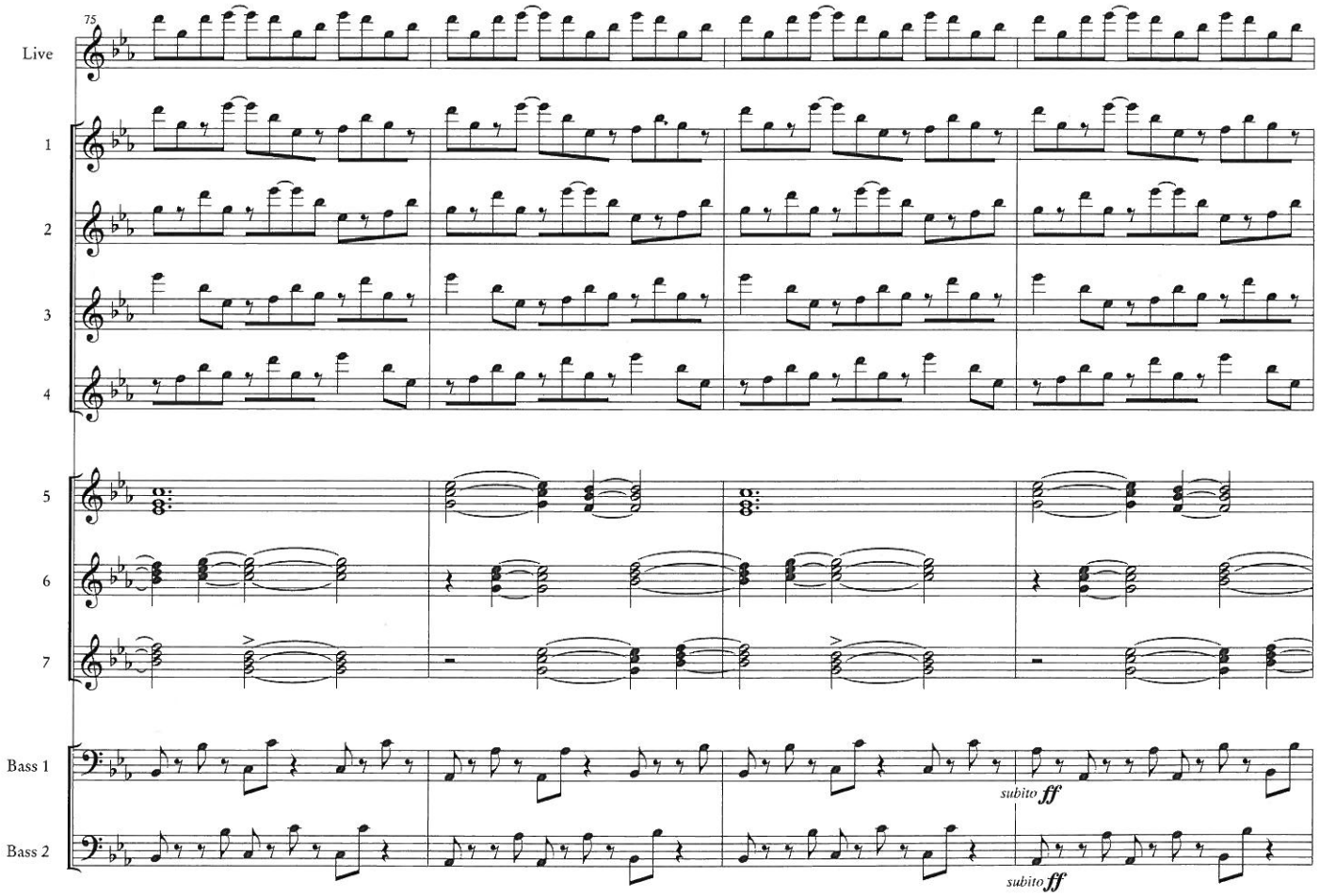

41
Live
out
f
1
2
3
4
5
6
7
Bass 1
Bass 2
46
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

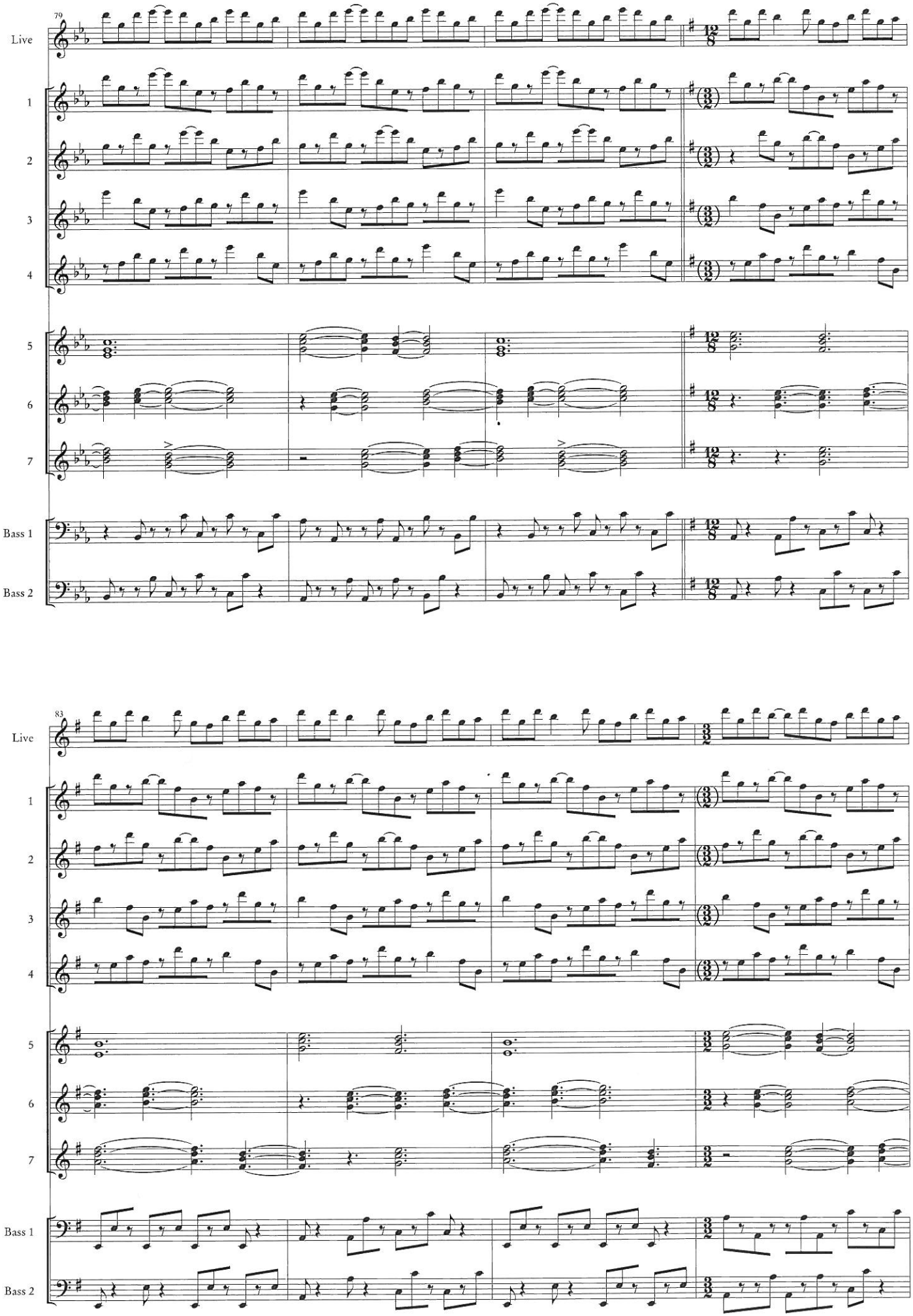

51
Live
fade
out
f
1
2
3
4
5
6
mf
7
Bass 1
Bass 2
56
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

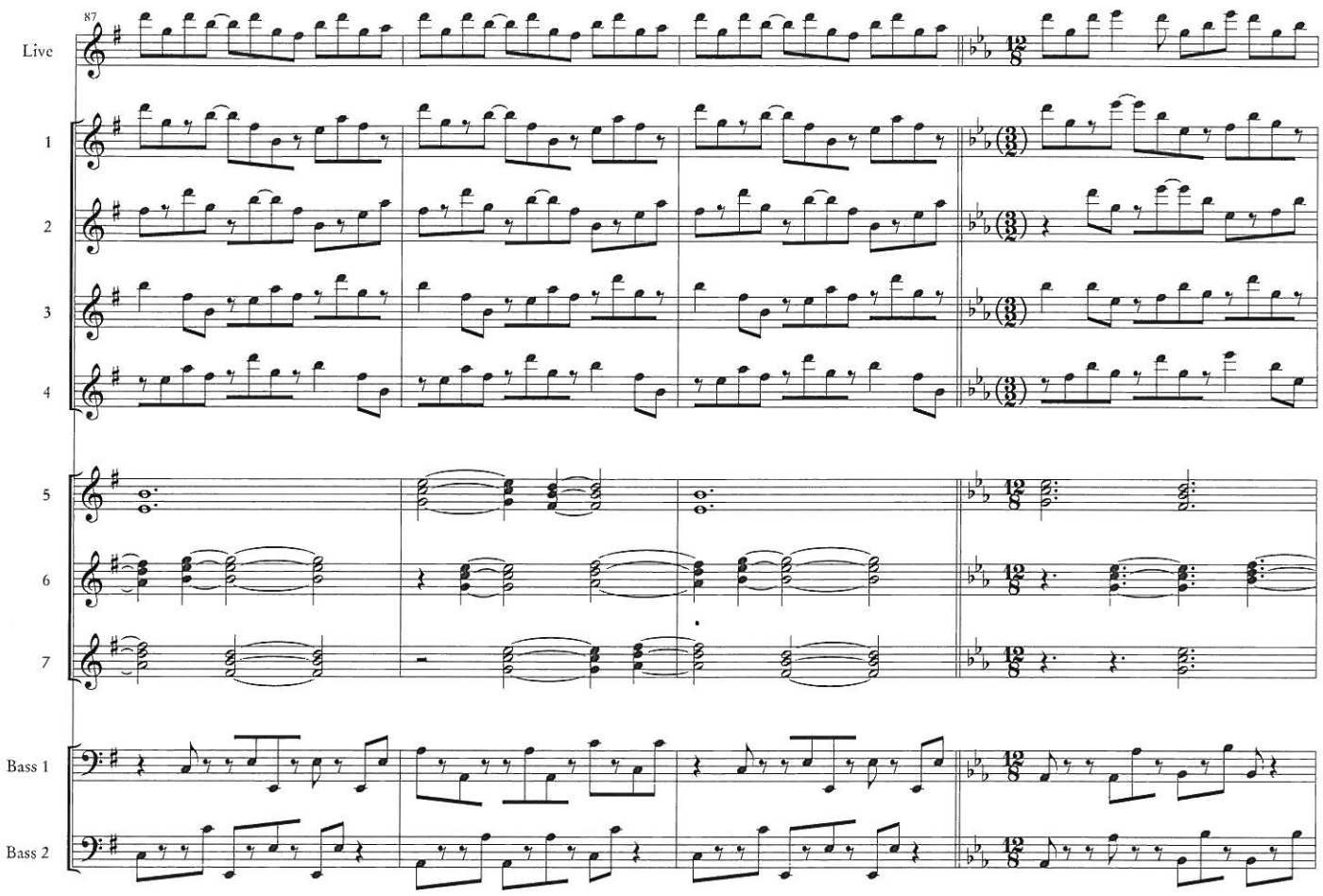

61
Live
1
2
3
4
5
6
7
mf
Bass 1
Bass 2

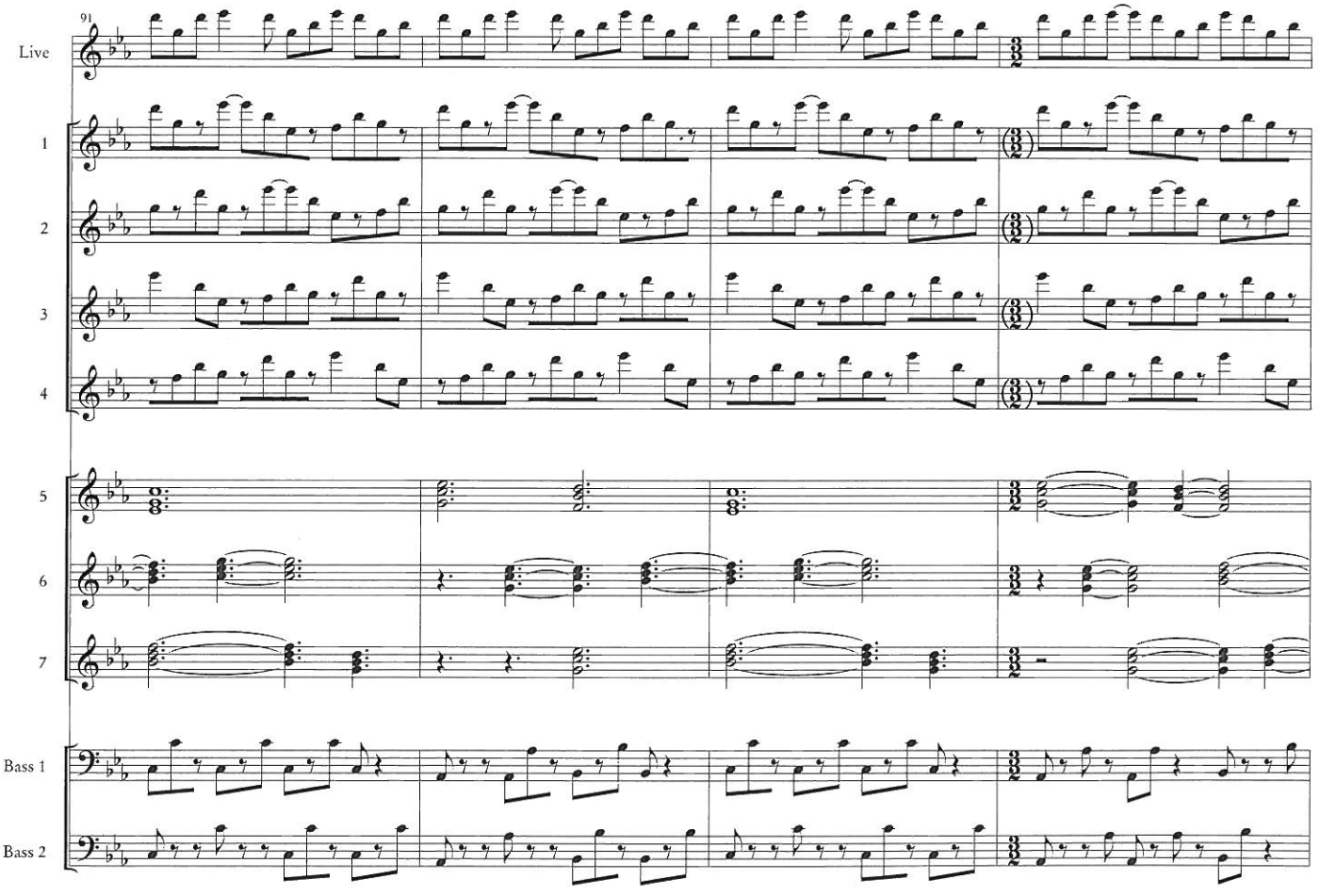

66
Live
p
f
1
2
3
4
5
6
7
fade
fade
fade
Bass 1
Bass 2

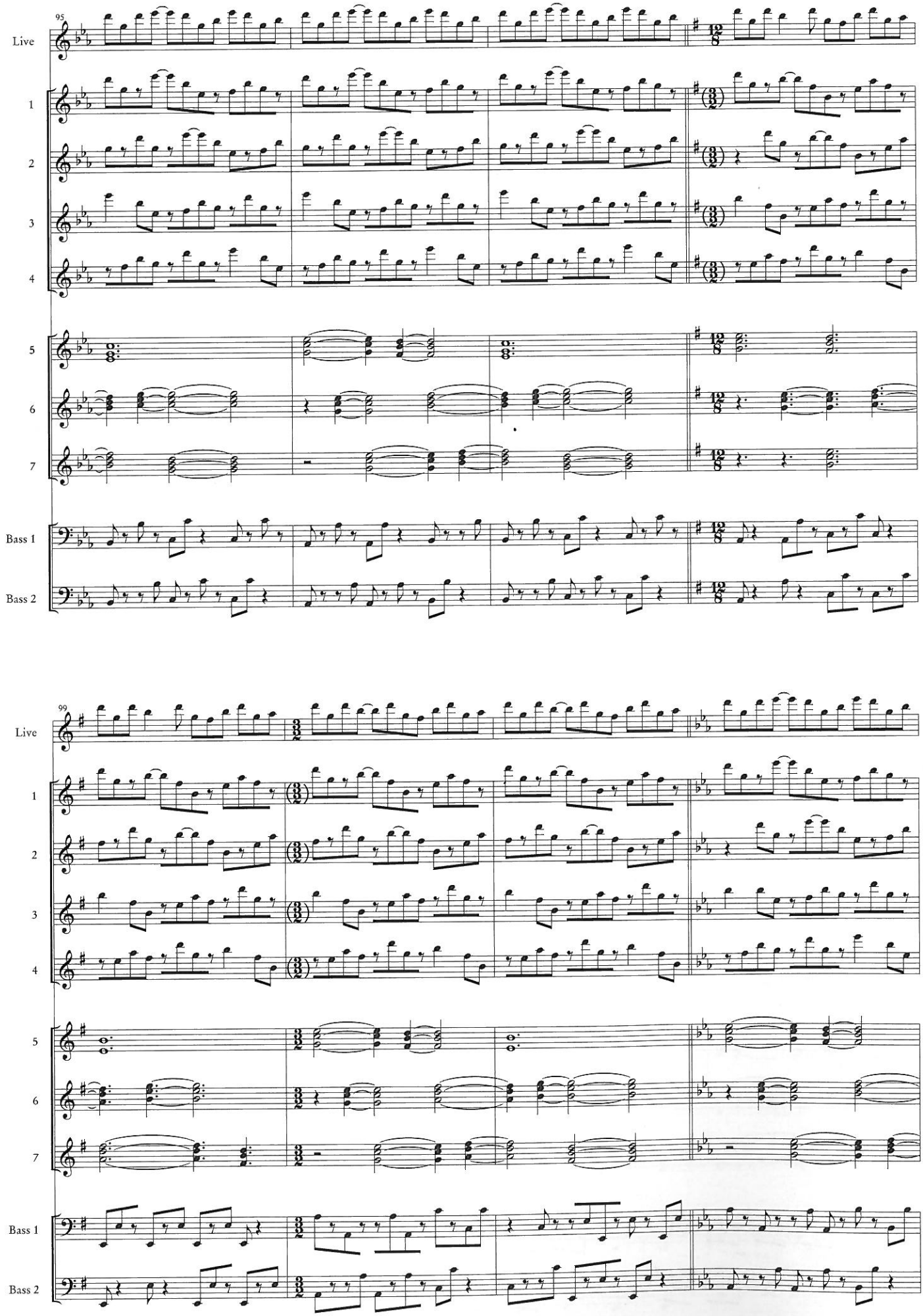

71
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
p
p
p

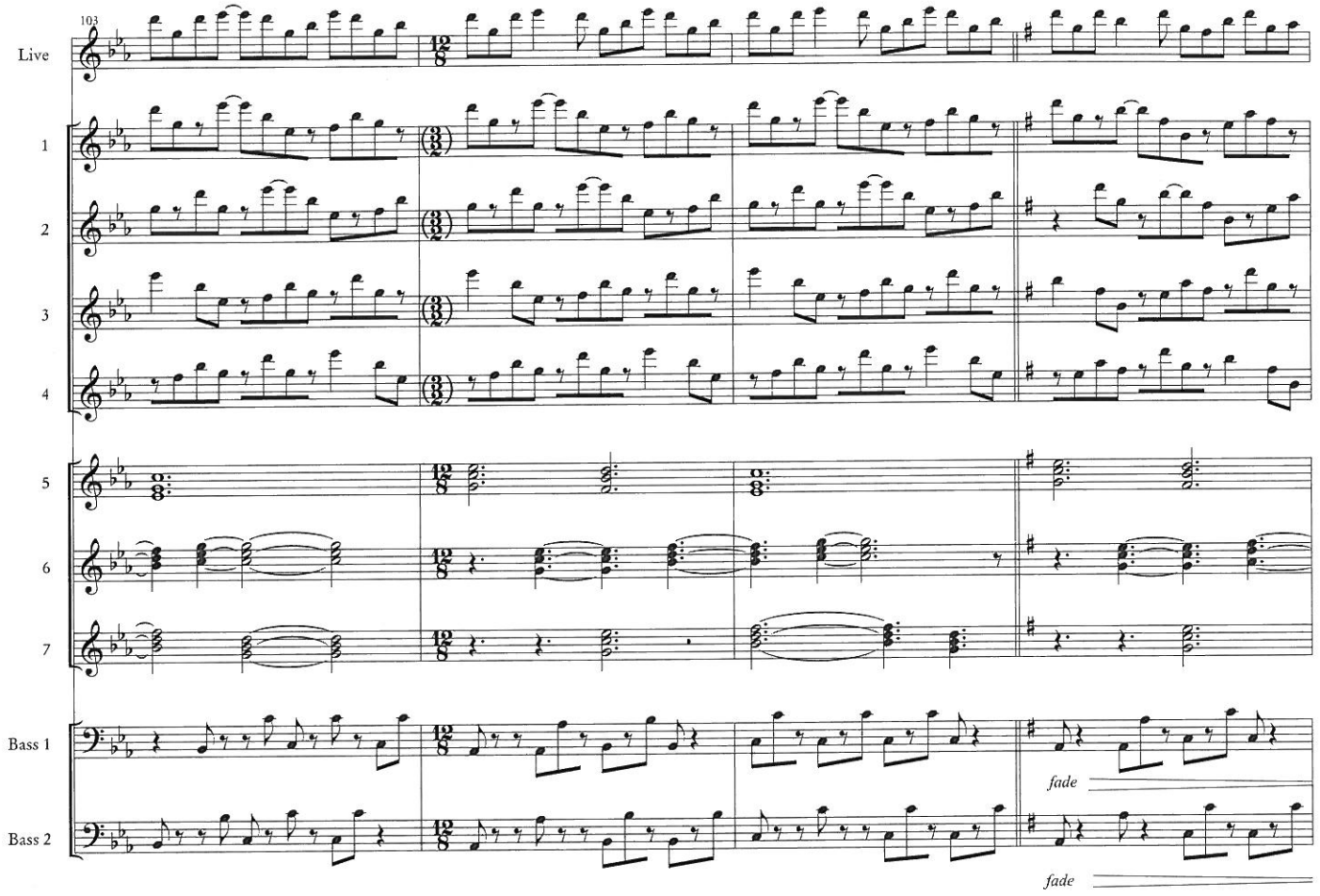

75
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
subito ff
subito ff

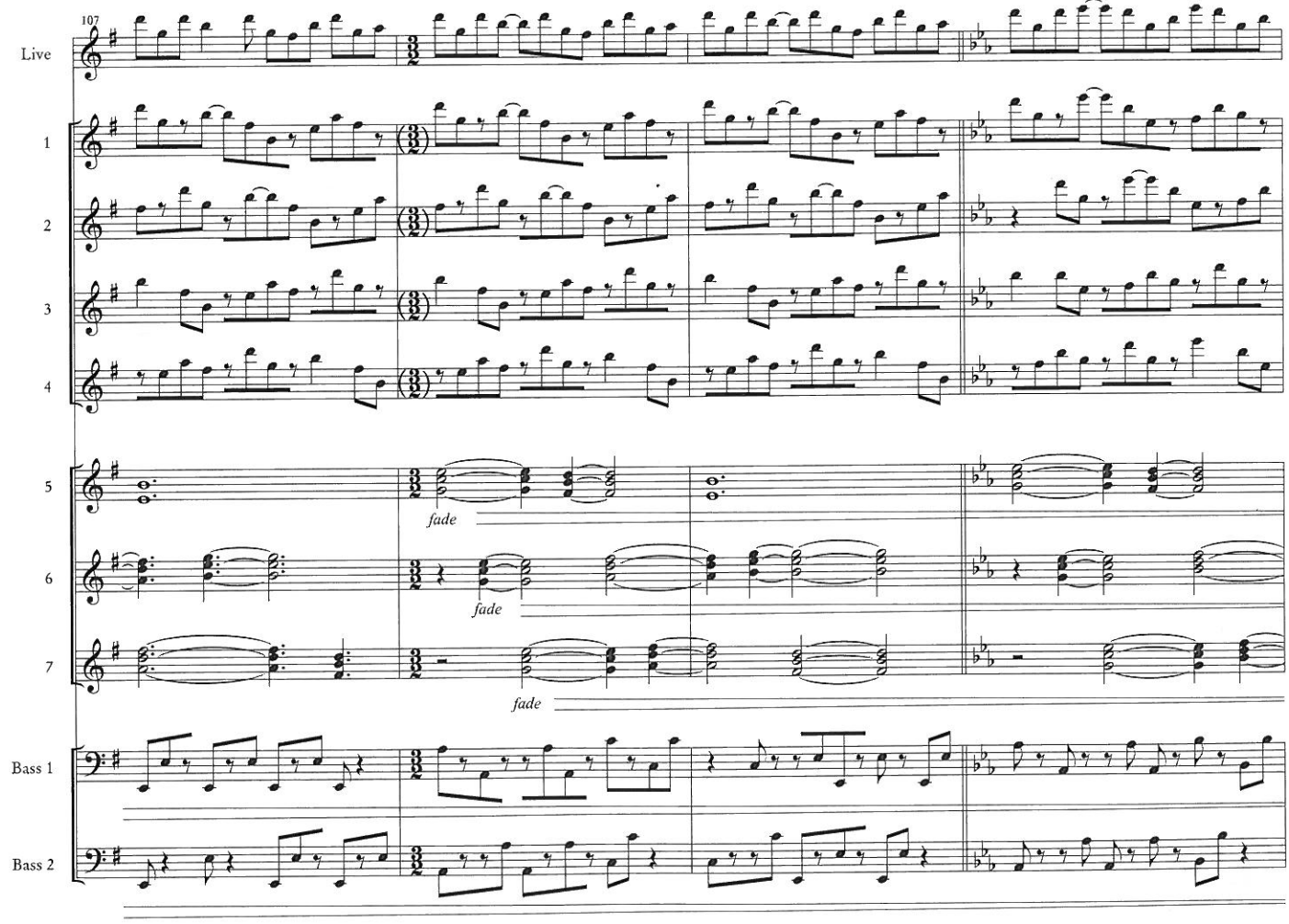

79
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
83
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

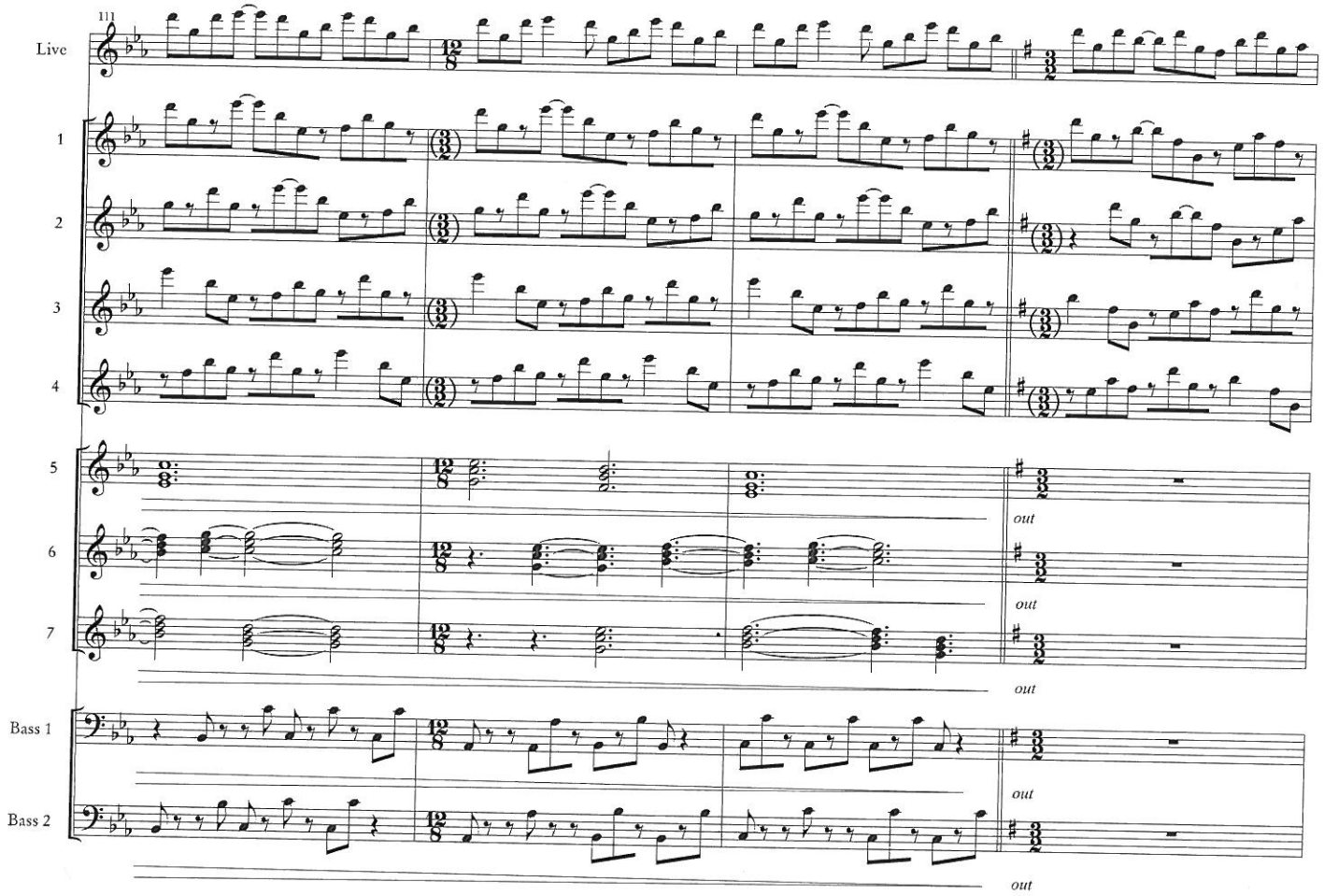

87
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

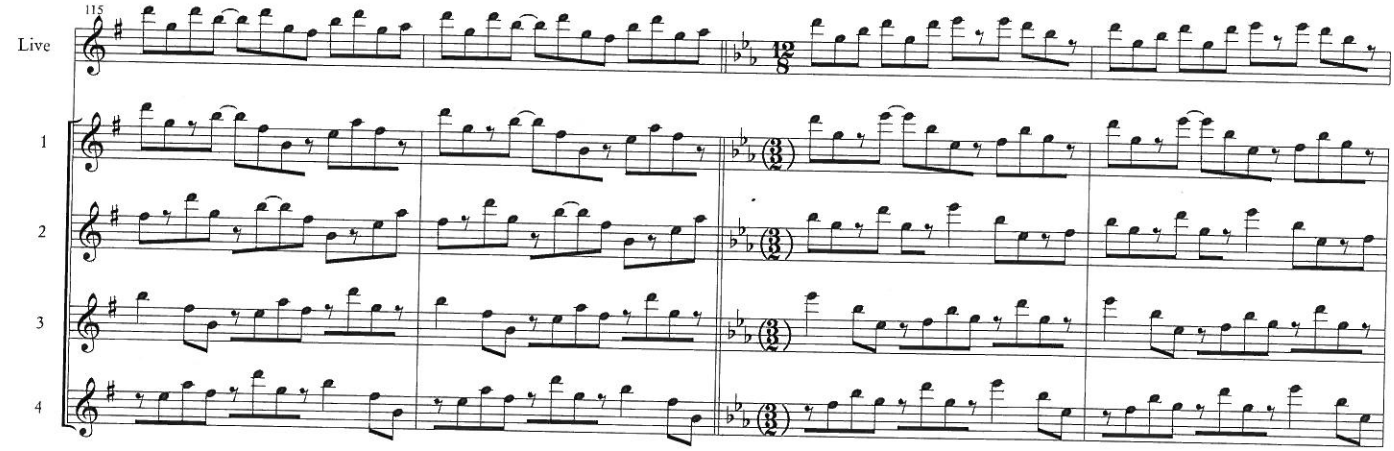

91
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

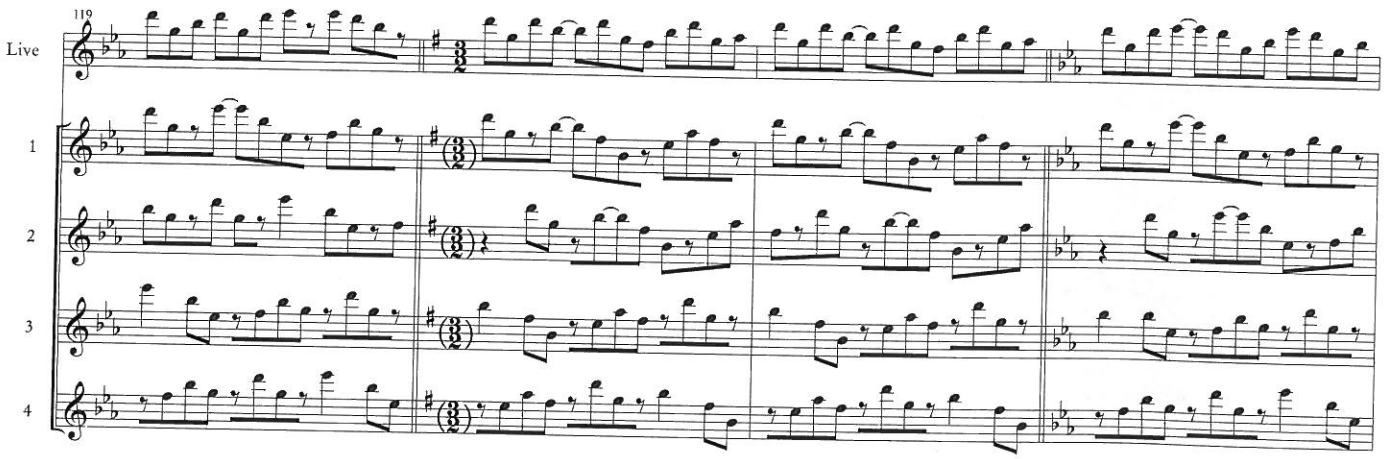

95
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
99
Live
1
2
3
4
5
6
7
Bass 1
Bass 2

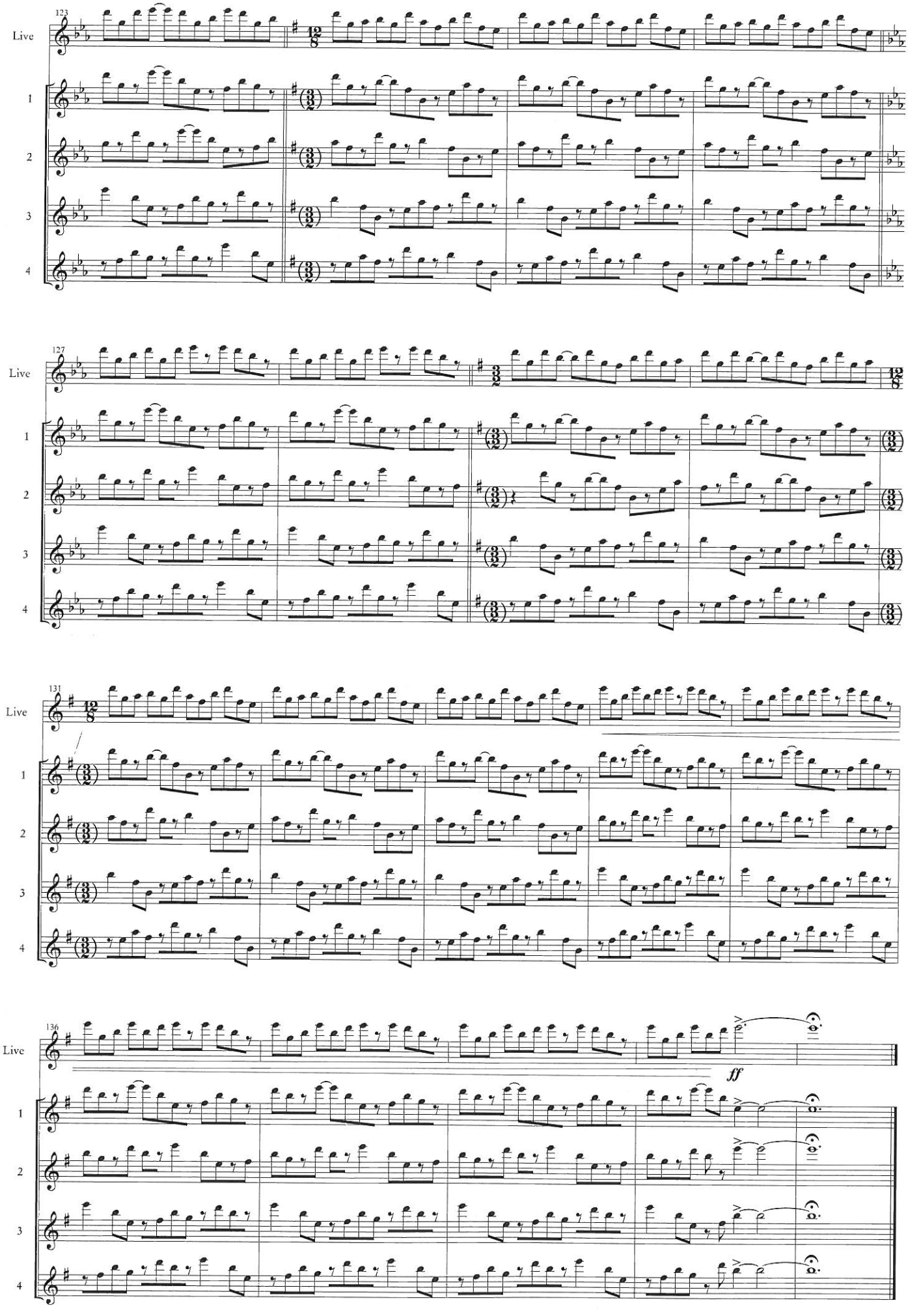

103
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
fade
fade


107
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
fade
fade
fade


111
Live
1
2
3
4
5
6
7
Bass 1
Bass 2
out
out
out
out
out


115
Live
1
2
3
4


119
Live
1
2
3
4


123
Live
1
2
3
4
127
Live
1
2
3
4
131
Live
1
2
3
4
136
Live
ff
1
2
3
4