

Steve Reich

Electric Counterpoint (movement III)

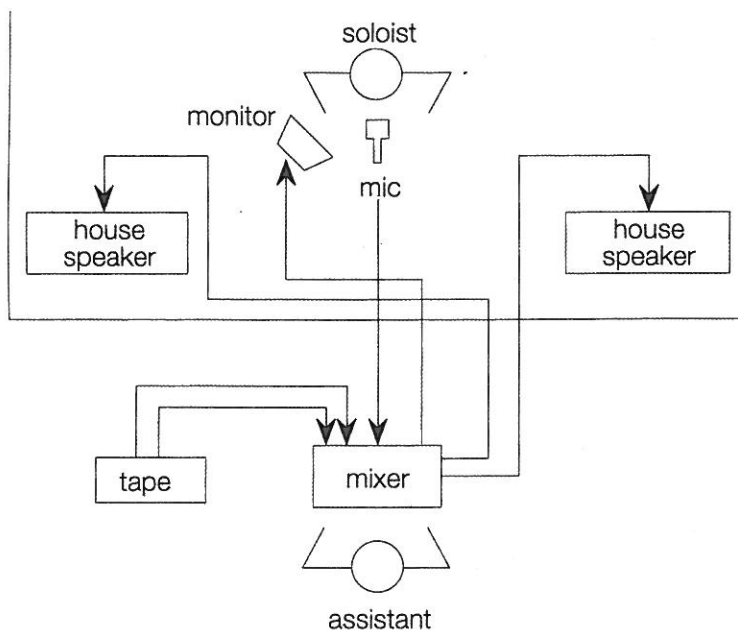
© CD1 • track 6

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.

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♩ = 192

Live guitar

Guitar 1

Guitar 2

Guitar 3

Guitar 4

Guitar 5

Guitar 6

Guitar 7

Bass guitar 1

Bass guitar 2

Live

1

2

3

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

5

6

7

Bass 1

Bass 2

mf

21

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

f

f

f

26

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

f

31

Live *f* *fade* *out*

1

2

3

4

5

6

7

Bass 1

Bass 2

36

Live *f* *fade*

1

2

3

4

5

6

7

Bass 1

Bass 2

This musical score is for a live ensemble, consisting of a Live ensemble (measures 41-51 and 46-51), seven numbered staves (1-7), and two Bass parts (Bass 1 and Bass 2). The key signature is one sharp (F#) and the time signature is 4/4. The Live ensemble part begins at measure 41 with a dynamic marking of *out* followed by *f*. The ensemble consists of seven staves, with staves 1-4 containing rhythmic patterns and staves 5-7 containing block chords. The Bass 1 and Bass 2 parts provide a steady bass line. The score is divided into two systems, with the first system covering measures 41-51 and the second system covering measures 46-51. The notation includes various rhythmic values, accidentals, and dynamic markings.

51

Live

fade out f

1

2

3

4

5

6

7

Bass 1

Bass 2

56

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

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61

Live

1

2

3

4

5

6

7

mf

Bass 1

Bass 2

66

Live

1

2

3

4

5

6

7

p *f*

fade

fade

fade

Bass 1

Bass 2

71

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

75

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

subito ff

subito ff

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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

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111

Live

1

2

3

4

5

6

7

Bass 1

Bass 2

out

out

out

out

115

Live

1

2

3

4

119

Live

1

2

3

4

123

Live

1

2

3

4

Detailed description: This system covers measures 123 to 126. The 'Live' part is in 12/8 time with a key signature of two flats. The four staves (1-4) feature a rhythmic pattern of eighth notes. At measure 124, the key signature changes to one flat, and the time signature changes to 3/8. The music continues with eighth notes in the new key and time signature.

127

Live

1

2

3

4

Detailed description: This system covers measures 127 to 130. The 'Live' part continues in 3/8 time with a key signature of one flat. The four staves (1-4) maintain the eighth-note rhythmic pattern. At measure 129, the key signature changes to natural (no sharps or flats). The system concludes at measure 130 with a double bar line.

131

Live

1

2

3

4

Detailed description: This system covers measures 131 to 135. The 'Live' part is in 12/8 time with a key signature of one sharp. The four staves (1-4) feature a rhythmic pattern of eighth notes. At measure 132, the time signature changes to 3/8. The music continues with eighth notes in the new time signature.

136

Live

1

2

3

4

ff

Detailed description: This system covers measures 136 to 140. The 'Live' part is in 12/8 time with a key signature of one sharp. The four staves (1-4) feature a rhythmic pattern of eighth notes. At measure 137, the time signature changes to 3/8. The music continues with eighth notes in the new time signature. At measure 140, the music concludes with a final chord marked *ff* (fortissimo).