

NOT QUITE

(For Aaron)

Dan DiPiero

# Notes

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## Instrumentation

This piece is an almost-duet; the guitar part is played/recorded 'live', while the accompaniment consists of a pre-recorded improvisation. Because this is supposed to represent a duo performance, the accompaniment must be newly commissioned by the guitar player before each performance/recording. This way, the guitar player is never playing-along with a track s/he knows well; instead, it is more an improvisatory interaction.

For the first performance, I have recorded the accompaniment track. For all subsequent performances, the accompaniment track may be recorded by anyone on any instrument. It is great to have repeat performers, so long as their accompaniment tracks are different each time.

While the guitar player should not hear the accompaniment track before the performance, similarly, the accompanist should not hear, read, or otherwise know anything specific about the guitar player's part prior to recording.

## Improvisation

Where the accompanist is concerned, the entire piece is an improvisation. For the guitar player, improvisation enters the piece in three primary ways: the first has to do with the interaction between the written guitar part and the surprise accompaniment part—the timing of entrances and exists, the dynamics, articulation, and all other stylistic embellishments should be improvised based on the interaction with the recorded track.

The second primary way is in the choice of note duration during the first movement. All notes in the score represent *very* relative duration: the distance between notes can be shortened or lengthened radically, from enormously far to so close that they stack in almost simultaneity.

The third way is in the choice of notes during the second movement. They may be any notes or chords the guitar player chooses, played in strict time at a relative tempo.


Finally, the length of the piece is arbitrary. The guitar player should not take the length of the accompaniment track as any indication.

## Movements

The first movement has pitches, but no rhythms. All note durations should be interpreted as extremely relative, as the timing of every note should be improvised based on the guitar player's interaction with the pre-recorded accompaniment. Notes that occur together, however, should be played as chords.

The second movement has rhythm, but no pitches. The guitar player should improvise the pitches based on the number above each note. If a note has the number "2" above it, for example, that 'note' should actually be a two-note chord. If the note has the letter "S" above it, the guitar player should play the exact same note(s) that came before the "S" note.

The key for the second movement is as follows:

 =Any Note(s)

— =Any Harmonic  
—  
—  
⊗

— =Any note, played on the top of the string, as opposed to the bottom (above the finger that presses the note, rather than below it).  
—  
⊗

### Alternatives

Beyond the first performance, this piece may also be played as an actual duet; in other words, with an accompaniment part that is improvised live. In this case, it is not crucial that the accompanist have no knowledge of the guitar part, since the interaction between performers is necessarily changed in a live setting.

Aside from the written accompaniment part, it is also acceptable to play a recording of a previous performance of this piece in its entirety (a recording of both parts) as the accompaniment recording in a subsequent performance.

# Note Quite

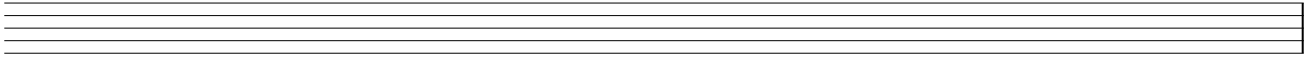
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I

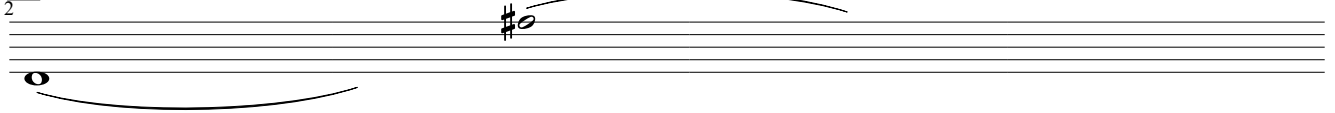
Turn on recording, then enter at A any time you wish

Guitar

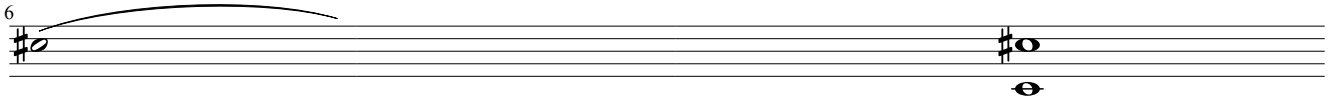


A

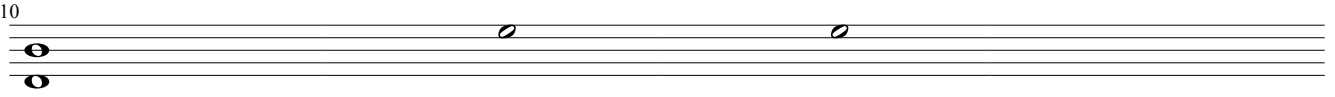
Guit.



Guit.



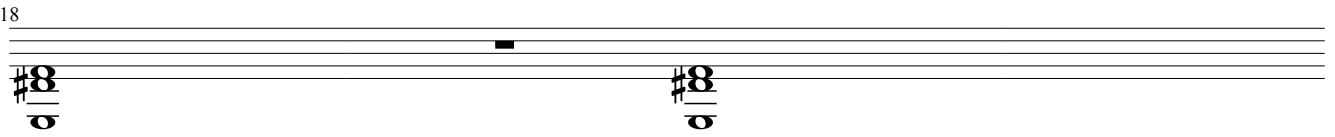
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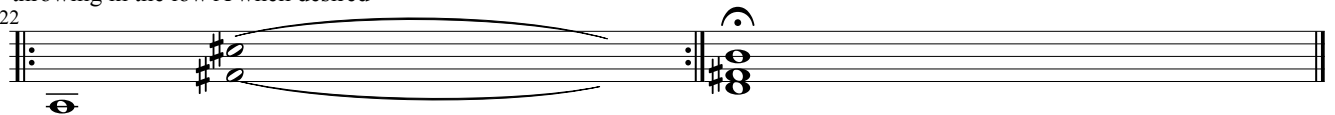


Guit.



Repeat top notes at will for at least one minute,  
throwing in the low A when desired

Guit.



II Moderately quick, circa 120 BPM

24 2 2 2 2 2 2 2 2

Guit.

28 2 S 3 S S

Guit.

32 4

Guit.

36 1 1 4

Guit.

40 4 1

Guit.

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Part 2

Record an improvisation of moderate length. Give the recording to the guitarist, who will play along with it.

(Open)