

**TELE**

for electric guitar, eight-channel tape  
and live electronics

JET

chapman welch, 2002

## Notes to the Performer

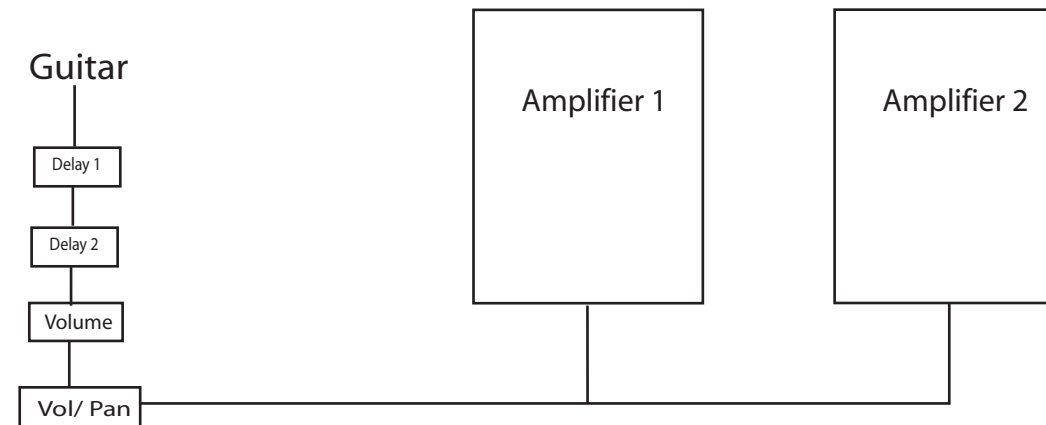
*Tele* is to be played with a Fender Telecaster guitar. Approximations using other guitars or effects processors are not allowed. Sections A and B are to be played with extreme precision. Sections C and D are to be played with freedom while maintaining the overall structure of the piece. For example, Section C should be played with adequate space or silence between gestures while increasing density of gestures towards the eventual climax---the beginning of Section D.

## Technical Requirements for *Tele*

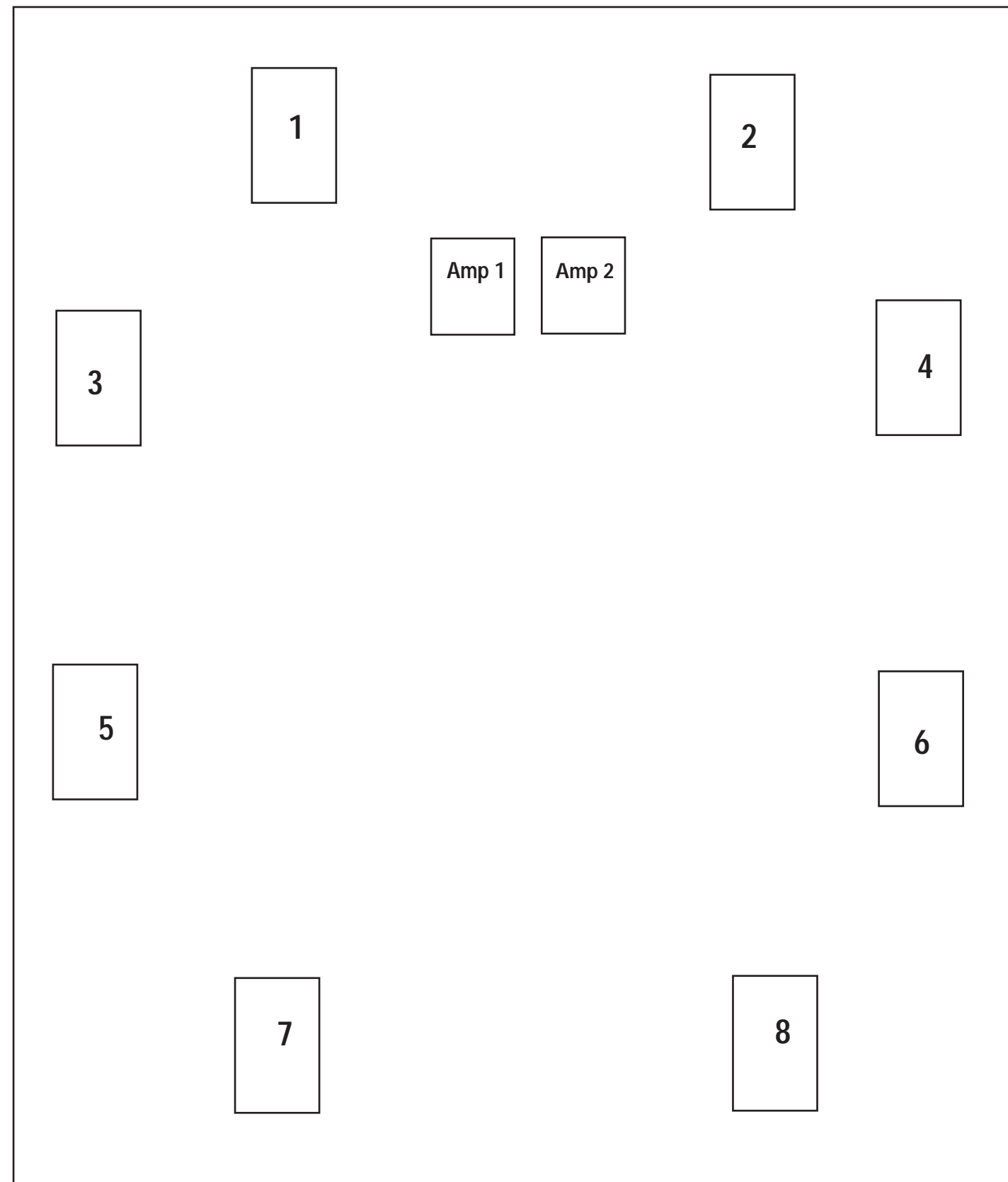
The performer will need the following:

1. Two amplifiers--one set to a clean setting and one set to an extremely dirty setting.
2. Two delay pedals or rackmount units--one with a short slapback delay (10-30ms) with a single repeat and one with a longer sustained delay (100-500ms) with ca. 100 ms tap duration.
3. One volume pedal (volume represented as 1-10 in the score).
4. One Pan/Volume pedal (pan from clean to dirty represented as 1-10 respectively in the score).
5. A guitar slide--preferably glass.
6. An ADAT player for eight-channel performances or a CD player for stereo performances.

The following is the preferred amplifier setup.



Speaker and Stage setup for *Tele*



# TELE

**A**

0'09"

Eight-Channel Tape

guitar notes

low hit

high, behind the nut, chord

bell-tone swell

Electric Guitar

Pan = 2  
Volume = 6  
Delay 1 on

*l.v.*

*l.v.*

0'22"

0'34"

0'40"

Tape

hit with bell-tone

random noises, rustling

noise-swell with hits

*molto vib.*

*ord.*

E.Gtr.

0'41"

0'42"

0'43"

1'08"

Tape

noise--moving, swirling

noise swell

*ff* bass drum

*mf*

E.Gtr.

Sul E, A, and D

3 3

\*\*

1'06.5"

3 3 3 3

3 delay 2 on repeat--fading away

\* Scrape strings with edge of pick--imitate the taped sounds  
 \*\* Play boxed figures in any order. Figures may be transposed chromatically and/or by minor thirds. Transposition may take place any number of times.

B

1'26" 1'45" 1'47" 1'51"

Tape

noise hits

filtered guitar

granular guitar--remains until section C

E.Gtr.

Pan = 2  
Volume = try to mirror taped guitar parts  
delay 2 off

Tape

1'52.5" 1'56"

E.Gtr.

Tape

1'59" 2'05" 2'09"

E.Gtr.

Tape

2'10.5" 2'37"

etc.

*molto vib.*

*sfz*

E.Gtr.

3 3

3 3 3 3

Tape

C

2'41" 2'45" 2'53"

noise-brush sounds etc.

*sfz*

*l.v.*

E.Gtr.

$\Omega$

$\Omega-1\Omega$

*sfz*

*sfz*

*l.v.*

Tape

ca. 3'35" ca. 3'54"

granular guitar noise swell

*ord.*

\*

with slide *l.v.* *l.v.*

E.Gtr.

Pan = 8  
Volume = 4

\* Figure may be transposed chromatically and by minor thirds

Tape

ca. 4'17" ca. 4'26" ca. 4'42"

E.Gtr.

3 5:4

Tape

ca. 4'50" ca. 5'01" 5'06"

E.Gtr.

*molto vib.*  
*l.v.* *l.v.*

Tape

5'11.5" 5'16" 5'30.5" 5'42"

noise--snare hits

E.Gtr.

slide off Pan = 10 Volume = 10

Play in any order

3 3 3

\*\*

\* Ad lib using these pitches in any register  
 \*\* Figure may be transposed chromatically and by minor thirds

**D**

5'47" 5'58" 6'20" 6'21" 7'16"

Tape

E.Gtr.

Pan = 2  
Volume = 6

*l.v.*

3 3 3

*n*

*l.v.*

**Cadenza\***

7'22" 7'30.5" 7'32.5"

reverse hit reverse hit

high, behind the nut, chord

random hits, reverb tails, etc.

**Cue when striking chord**

Behind the nut

*l.v.*

\*\* *sempre l.v.*

The score is divided into two systems. The first system covers the time range 5'47" to 7'16". The guitar part begins with a melodic line in G major, marked with Pan = 2 and Volume = 6. At 5'58", there are three triplet chords. A box labeled 'Cadenza\*' spans from 6'20" to 7'16", where the guitar holds a chord. The tape part features a 'breath-like' sound at 6'20" and a 'bass drum--long reverb' at 6'21". A 'Tape paused until cue' box is shown at 7'16". The second system covers 7'22" to 7'32.5". The guitar part starts with a chord marked '\*\* sempre l.v.'. At 7'22", there are 'bell tone, brush sounds'. At 7'30.5" and 7'32.5", there are 'reverse hit' marks. The tape part includes a 'high, behind the nut, chord' and 'random hits, reverb tails, etc.' at the end. A 'Cue when striking chord' box is placed at the beginning of the second system. The guitar part in the second system is marked 'Behind the nut' and 'l.v.'. The tape part ends with a final 'n' dynamic marking.

\* Cadenza 1-2 minutes--using material and techniques from the piece

\*\* Continue holding chord until tape stops