

**Some questions about *for jim, ben and lou*  
Guitar part**

**From Dan Lippel**

**Answers, LP**

(Edited for brevity, to aid for other performers)

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*Preamble*

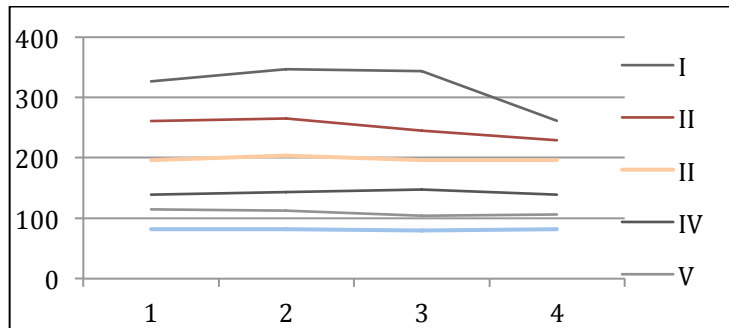
**Q: Do you have any advice (guitar, percussionist/tuner) about how to be more precise in the shifts between tunings? Also, if you have the specific frequencies for the opening tuning, that would be helpful.**

LP: *Below are the guitar tunings in c.p.s. All are fixed middle C = 261.3 — guitar written middle C is an octave lower (around 135.65)*

*Guitar tunings in CPS*

**Preamble**

	section 1	section 2	section 3	section 4		
I	326.625	347.0390625	342.95625	261.3		
II	261.3	265.3828125	244.96875	228.6375	Middle C	130.65
II	195.975	204.140625	195.975	195.975	Low E	81.65625
IV	138.815625	142.8984375	146.98125	138.815625	Middle G	195.975
V	114.31875	112.2773438	104.1117188	106.153125		
VI	81.65625	81.65625	79.61484375	81.65625		



*Most of these pitches, often in different octaves, are in the harp tuning. Note also that there's a "modulating" common note between sections 1–2, 3–4. (the E in section 1 becomes the fundamental of section 2; the G in section 3 becomes the P5<sup>th</sup> of Section 4). Getting from Section 2 to 3 is the hard part, the tuner needs to hear that the B natural in Section 3 is the P 5<sup>th</sup> of the low E in Section 2.*

*Rue Platz*

**Q: What is the guitar tuning?**

LP: *It's just the normal guitar tuning... but the guitar must have the common E with the harp, which might be tuned differently than in Preamble (but which is the same as in The World's Longest Melody, in fact, it's sort of the fundamental for both Rue.. and The World's ... , though I think of Rue... in "E" and ...World's "G," which, along with Preamble, of course, replicate major triads in their own forms).*

*In other words, if the harpist tunes the Preamble to standard C, and Rue Platz to standard E, the E in Rue Platz won't be the same as the E in Preamble (which would be about 14¢ flat of the standard 12TET E). In other words, the guitarist should use the harp E for Rue Platz (that is, tune the VI/I to harp E, and then the rest of the guitar normally).*

*In Rue Platz, there's a great deal of open string and harmonic material for the guitar — it was written such that the guitar and the harp tuning don't really collide very much.*

*In Rue..., the instrumental, there are a couple of low notes that the guitarist should try to play closely in tune to a harp note.*

- *3rd system, last measure, first note, that should be a pretty flat F# , fingered by bending the F-natural a bit (it's less than a 1/4-tone high of the F).*
- *There's a low B is noted to be a bit flat of the harp, but it's not worth worrying about.*

**Q: For the slide passages, could it be on the same nylon string guitar, or is it better if I do this on acoustic steel string?**

LP: *Nylon can work fine (I sometimes recommend a glass slide for nylon string).*

*Again, in the two instrumentals, the guitarist is asked to play more complex tunings. Here's some comments on how to approximate them, but try to "feel" them more than calculate them exactly. All are in relationship to E:*

- *6/5 slightly wide m3<sup>rd</sup>*
- *4/3 very in tune P4<sup>th</sup>*
- *7/4 flat, bluesy m7<sup>th</sup> (-31¢)*
- *7/6 flat, bluesy m3<sup>rd</sup> (-33¢)*
- *21/16 flat P4<sup>th</sup> (it's an in-tune P5<sup>th</sup> above the 7/4 m7<sup>th</sup>)*
- *9/8 very slightly wide M 2<sup>nd</sup>*
- *8/7 very wide M2<sup>nd</sup>, the inversion of the 7/4*
- *49/32 is the of the m7<sup>th</sup>, so the C here is about 60¢ flat of the written C, or a little less than a 1/4 tone up from the B before it*
- *32/21 A wide P5<sup>th</sup>, so about a 6<sup>th</sup> tone up from a 3/2 B before it (note the passage on page 10, middle system, 4<sup>th</sup> measure)*
- *8/5, m 6<sup>th</sup>, just play it so it sounds nice to you, but A-B-C (4/3, 32/21, 8/5) should have a smallish movement from the B to the C*

*Again, just use your ears, make it sound good. Anything that has a 7 in it (7/4, 7/6, 49/32, 32/21) should sound bluesy. Toon Callier's recording is a good reference.*