

A History of Solo Electroacoustic Percussion Repertoire

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PURPOSE

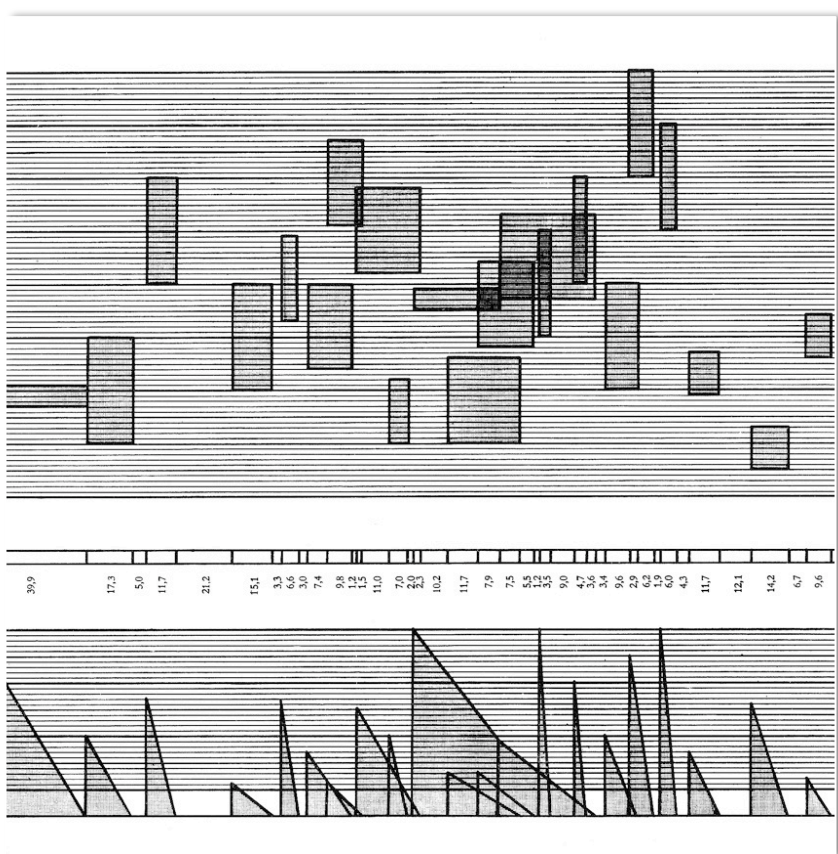
The aim of this study was to provide a history of solo electroacoustic percussion between 1956 and 2015 and identify its evolution over time. Secondary analysis included aesthetic and stylistic comparisons of the repertoire.

TIMELINE

1956	<i>27' 10.55" for a Percussionist</i> John Cage
1972	<i>Can't See The Forest...Music</i> Daniel Lentz
1974	<i>Child of Tree</i> John Cage
1987	<i>Fabian Theory</i> Nigel Westlake
1987	<i>Morphism IV</i> Mark Waldrep
1991	<i>Daydreams For Marimba</i> Philippe Boesmans
1995	<i>Watershed IV</i> Roger Reynolds
1998	<i>Music for Hi-Hat & Computer</i> Cort Lippe
2001	<i>Dark Forest</i> Timothy Place
2008	<i>Hands On Stage</i> Chi-Hsia Lai
2009	<i>Two Hands (Not Clapping)</i> Wayne Siegel
2012	<i>Return Transmission</i> Nathaniel Bartlett

* Sample of significant works

TYPES OF ELECTROACOUSTIC ACCOMPANIMENT

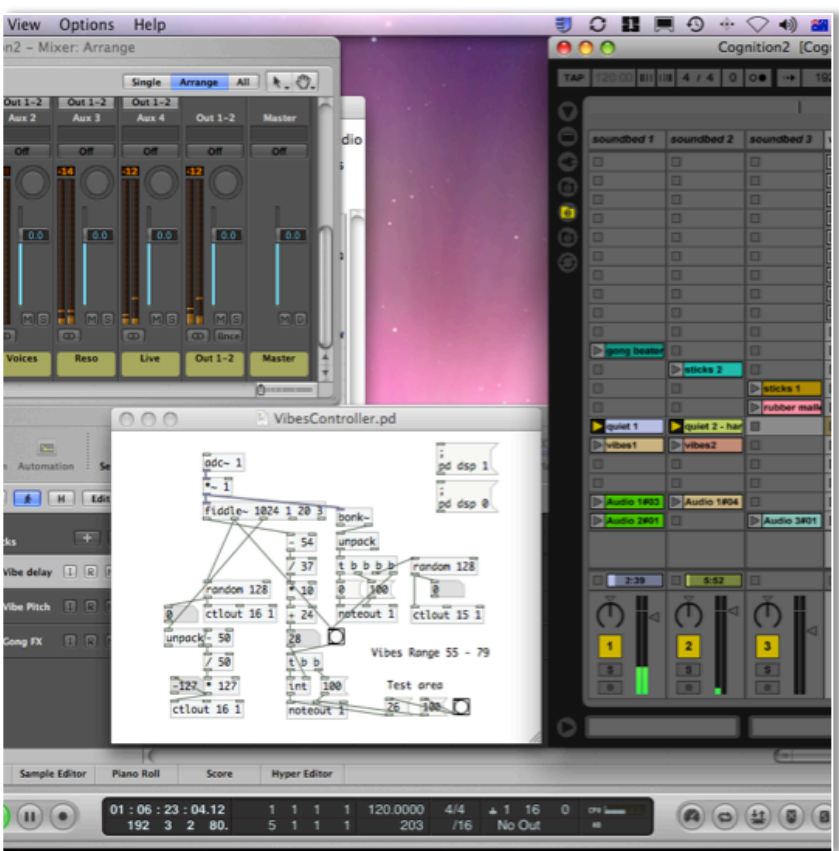


Tape

- Disc Recordings
- Magnetic Tape
- Soundscapes

Complex Electronics

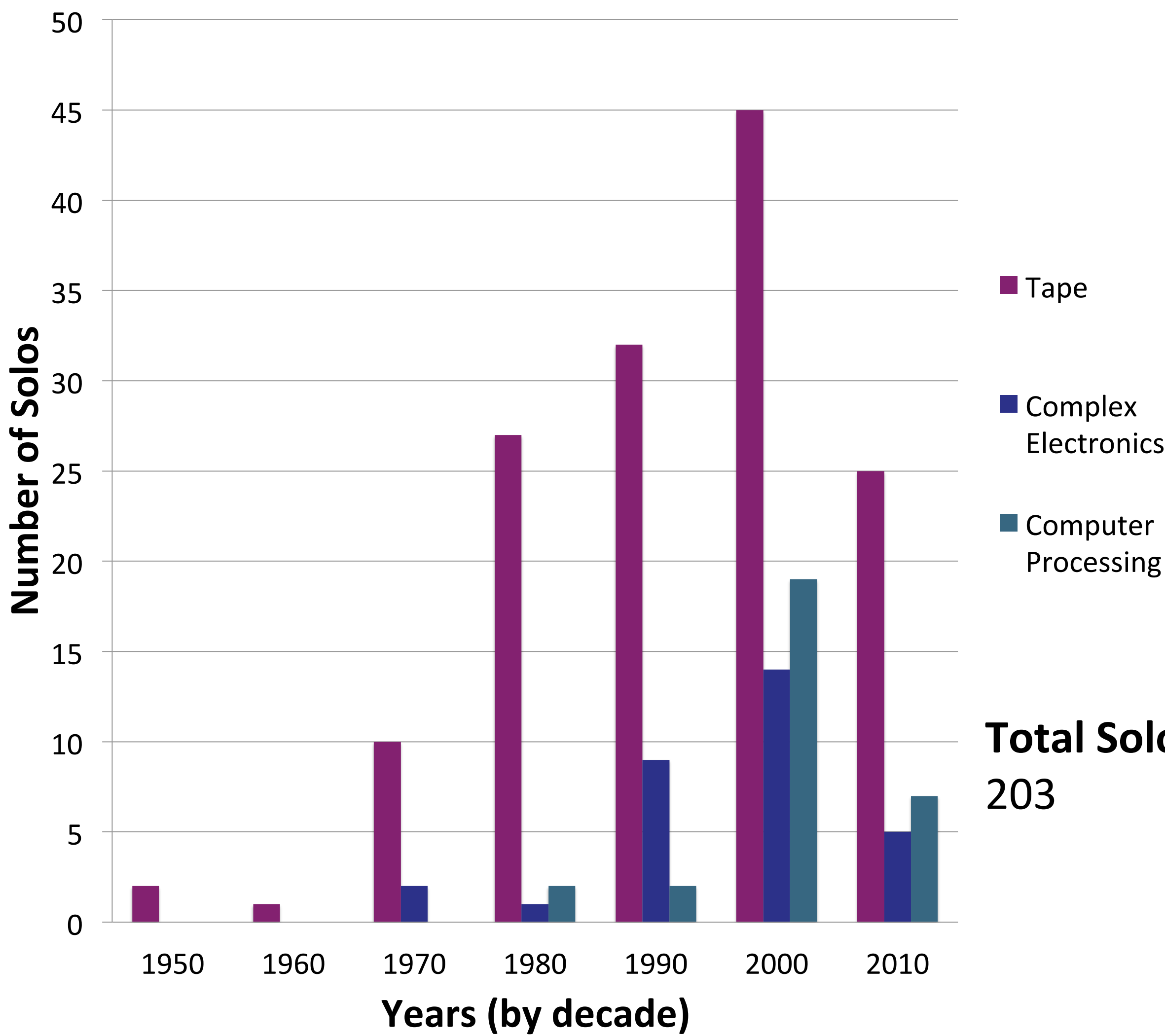
- Digital Delay
- Live Looping
- Amplification



Computer Processing

- MAX/MSP
- Motion Tracking
- Live Spatialization

SUMMARY OF FINDINGS



Primary analysis revealed three distinct types of electroacoustic accompaniment: Tape, Complex Electronics, and Computer Processing. 1956 saw the first use of Tape accompaniment, followed by the first use of Complex Electronics in 1972, and then the first use of Computer Processing in 1987. As technology improved, the number of compositions increased.

Secondary analysis found that works aesthetically varied based on accompaniment—each type had a specific aesthetic quality. Compositions were similar to one another in certain style characteristics but still maintained variety between works.

METHOD

A chronological study of solo electroacoustic percussion repertoire was created. All readily available solos were categorized based on their accompaniment and composition date. Comparisons were then drawn between the growth and availability of technology and the number of compositions composed to identify the evolutionary process of solo electroacoustic percussion repertoire. Specific works were identified as being the most significant with regards to innovative uses of technology in composition. Stylistic comparisons between these solos were made to show any affect electroacoustic accompaniment may have had on compositional methods used.

FURTHER STUDY

The primary focus of this project was a historical study of the progression of solo electroacoustic percussion compositions. Results from this study could be used to compare the evolution of technology and solo electroacoustic percussion repertoire as well as an in depth analysis of influential solos within the genre.

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