

# Recommended awareness for creating compositions for solo instrument with an electroacoustic component

by Scott Wyatt

*Historically speaking, criticism has focused on the following:*

Too many solo instrument with EA accompaniment compositions involved:

- awkward combination of a separate EA composition and solo instrumental performance without concern or awareness of creating a single composition involving an ensemble of two performers (the live soloist and the electronic ensemble member)
- extreme dichotomy of timbre, gesture, notes/rhythms vs. sound mass
- EA component that was domineering rather than equal or supportive of the solo live performer
- lack of ensemble interplay (this requires many cues placed within the EA part)

- unintended dichotomies (amplitude balance, timbre, sound location, gesture)
- poor dynamic balance
- a lack of composed performance cues:
  - synchronization cues
    - at least one per performance phrase located at strategic locations
    - these should be obvious to the performer but not the audience
    - pitched and/or rhythmic  
(if pitched, do not place cue in the same register)
  - anticipatory cues (lead to sync. cues)
  - re-alignment points (somewhat more obvious to the performer to assist with re-alignment of synchronization)
- a lack of composed pitch and/or rhythmic reinforcement
- a lack of sufficient performance information included in the score
- too much reliance upon click tracks for performance