

Dripsody by Hugh Le Caine (1955)

To study this piece in class a teacher will need some background information. This is a summary of notes taken from Schrader, Barry (1981) *Introduction to Electroacoustic Music*, Englewood Cliffs, New Jersey: Prentice-Hall

- This uses speed change as a primary technique in a tape composition.
- The sound source is the sound of the fall of a single drop of water.
- Recorded on a short piece of tape, ½ inch long
- Reproduced and copied at many different speeds in order to produce sounds with fundamentals ranging from 45Hz to 8,000Hz
- The final composition was assembled from these transpositions of the original water drop by splicing together the individual pieces of tape.
- The first sound in *Dripsody* is the water drop at its original pitch. Then transpositions of the water drop above and below the original pitch are added and the range is gradually expanded.
- Glissandi enter at 0'35".
- The envelopes of the lower pitches heard in this work are fractionally longer than the envelopes of the higher pitches. Original envelope is expanded when reproduced at a slower speed.
- Overtone structure of water drop is not very complex – little noticeable timbral change except at the highest or lowest transpositions
- Portamento effect at 1'38" – using continuous speed change over the duration of the sound.