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Citation: Evans, F.M. (1996). Aural image and the language of electroacoustic music. (Unpublished Doctoral thesis, City University London)

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François Evans

C O R P O R A T I O N

-(Uneasy reflections on *Camping*)

for clarinet, church organ and electronics

1992

Dedicated to Nicola del Grazia, Edward Kemp-Luck & Jonathan Scott who premiered the work on 10th October, 1992 at the Little Missenden Church, XXXIIIrd Annual Little Missenden Festival.

Tape part produced at the City University Electroacoustic Recording Studios.

CORPORATION

(Uneasy reflections on *Camping*).

In 1991, I was asked to produce a score, sound effects and sound atmospheres for a short student film called *Camping*. With the applied nature of film scoring and the time limit imposed for the score's production, I did not feel I had developed the material as much as I would have liked to. My 'ear' was also interested with the way the sound of the organ and clarinet interacted, both these instruments producing their sound from pipes.

In the film, various themes and characters are presented which serve this concert version as programmatic subjects. Central to these are the sounds of the future world in which the film is set, the machines used by the corporation around which the life of the characters seems to be organised and the plotting voices of the Directors of the organisation in question.

I was concerned when writing this piece about the disturbing issues that the film throws up, namely: how the behaviour of populations is manipulated by the thoughts of an unaccountable, amorphous and monolithic sect through the cloistering of resources, the controlled introduction of artificial disease and the organisation of forgetting.

François Evans
10/'92.

C O R P O R A T I O N

(Uneasy reflections on *Camping*.)

For clarinet, church organ & electronics.

Performance Instructions

= Continue holding the note or notes.

Clarinet

The clarinet part in the score is written in B♭. Notes sound one whole-tone lower than written.

♯ = Quarter-tone sharp
♭ = Quarter-tone flat

Vibrato is notated as shown below. Where no vibrato is notated, the effect is left to the discretion of the player although a pronounced vibrato in these cases is to be avoided.

Fast, narrow vibrato

Slow, wide vibrato

Fast, wide vibrato

Slow, narrow vibrato.

Bisbigliando (from Italian 'whispering') alternate between two fingerings for the same note while holding that note. Use rhythm notated above the note alternating fingering for each note played. (eg See bar 42).

= accellerando

= rallentando

Organ

Don't mess with organists ...they are a race apart
and their music is not of this world.

Peter Gammond, *The Bluffer's Guide to Music* p19 Ravette Books, 1985

-I am grateful to Edward Kemp-Luck for his assistance in organising the organ part.

Registrations are based on a two-manual pedal organ of the specification described. (Being of a standard type of medium-sized English church organ, these registrations should be virtually directly-transferable to many French and German romantic instruments):

Pedal	I (Great)	II (Swell)
Open Diapason 16'	Open Diapason 8'	(Double Diapason 16')
Bourdon 16'	Stop Diapason 8'	Open Diapason 8'
(Octave 8')	Principal 4'	Stop Diapason 8'
Flute 8'	Flute 4'	Gamba 8'
Trombone 16'	Twelfth 2 2/3'	Voix Celeste
	Fifteenth 2'	Principal 4'
	(Tièrce 1 3/5')	(Flute 4')
	Mixture III/IV	Twelfth 2 2/3'
	Sesquialtera II	Piccolo 2'
	Trumpet 8'	Mixture III/IV
		Fagot 16'
		Cornopean 8'
		Oboe 8'
		Clarion 4'

An Assistant or Pistons for:

a. Full Pedal
b. Full II
c. I 8', 4', 2 2/3'*
d. I Full to Mixture
e. I 8', 4'

Reversibles: I /Pedal
II /I

* If no third manual.

In the score, the Pedal part is notated one octave higher than sounding.

Pedal footings are notated o = heel, v = toe.

Ⓘ = Play what follows on Manual I

Ⓘⓘ = Play what follows on Manual II

Notice to non-organists: accents notated denote articulation.

Diffusion /Electronics performed from tape or Hard Disc.

The hard disc part as notated in the score serves only to show synchronisation points and prominent moments in the recording of the electronics.

No special requirements are placed on speaker numbers other than that a minimum of two, concert-quality speakers is used.

The clarinet needs to be amplified slightly so that its sound merges with that from the tape /hard disc.

The tape /hard disc part should be fed to headphones or an ear piece for the conductor. Please read the section on synchronisation.

Synchronisation.

As click-tracks tend to stifle a player's freedom to express themselves, the following system has been opted for: each of the three movements on the tape /hard disc part is introduced by a two-bar click, *three* bars before the movement (I., II. or III.) is due to start. The diffusionist is responsible for cutting the sound to the concerthall speakers between movements and feeding it only to the conductor via headphones or an ear piece. During the third, silent bar between clicks and the time of the start of the following movement, the sound should be redirected once more to the concerthall speakers.

Conductor

Please read the notes above on synchronisation.

Have a metronome of the type that presents a flashing light at ♩ = 100 going throughout the piece. The metronome's speaker should be switched off. Beat only the second of each 4/4 bar click to the instrumentalists after which you should 'slide' the beat gradually over a few bars until it fits in with the nearest metronome flash. Ignore the metronome after each movement and resynchronize to the click from your ear piece or headphones.

Alternative synchronisation arrangements for users of *Max* ™

A conductor becomes unnecessary if a *Max*™ system with three video monitors is available. The tape part is run from *Live List*™, a trigger action initiating each

movement also sets off a 'metro' object running at ♩ = 100 and triggering a 'bang' object visible to all players. Again, each movement is given a three-bar count in and the same diffusion procedure to cut out the clicks on the tape /hard disc part is required.

Max™ and *Live List*™ are trade marks of Opcode /IRCAM.

François Evans
9/'92.

♩= 100

Dedicated to Nicolas del Grazia, Edward Kemp-Luck and Jonathan Scott.

CORPORATION

(Uneasy reflections on *Camping*)

I.

François EVANS

Hard Disc

Clarinet in B♭

Thrilled, solo. Très sec.

f

3

f

CLICK

1.

Organ: Prepare. Man's: I (G'I) 8' 4' 2'
II (Sw.) String tone box shut.
Ped. Bourdon 16' II / Pedal

Organ

Pedal

HD

Cl.

5

5

5

f

Org

Ped.

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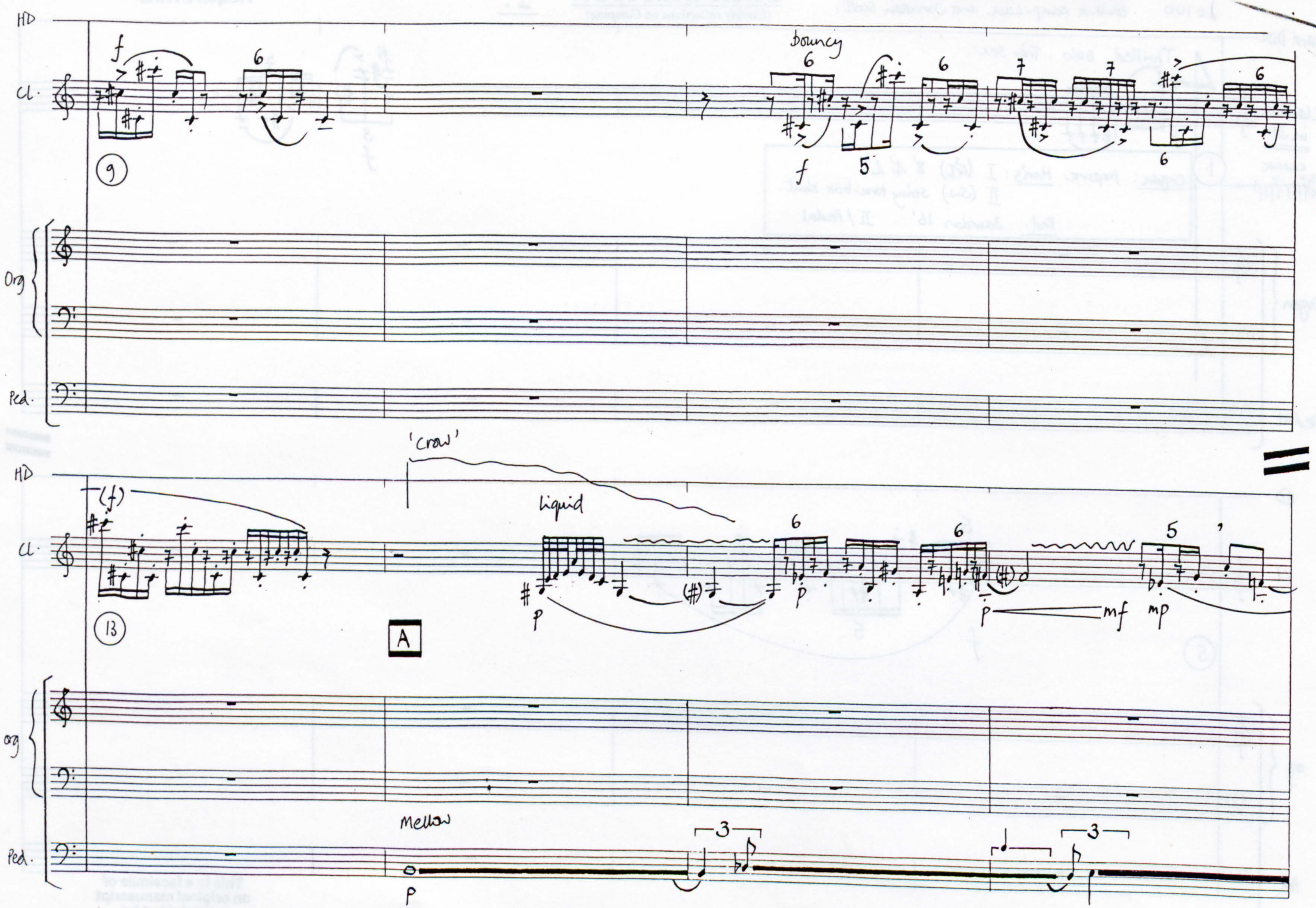

HD
Cl.
Org
Ped.
f
6
9
bouncy
6
f
5
6
7
7
6
6
'crow'
HD
Cl.
(f)
13
A
liquid
p
6
p
6
p
mf
5
mp
Org
Ped.
Mellow
p
3
3

HD

Cl.

17

mp

mf

3

mf

Org

II Add Foundation Stops 8'

Ped. Add 16' open

Ped.

3

3

(P)

HD

"SEQUENCE ACTIVATED"

Cl.

poco

5

3

mf

B

21

very deliberately

3

mf

5

Solo! 7 jerky

6

6

L

C

f

Org

II Add 8' Reed

Sec.

I

3

3

Ped.

3

3

HD

Cl.

(f)

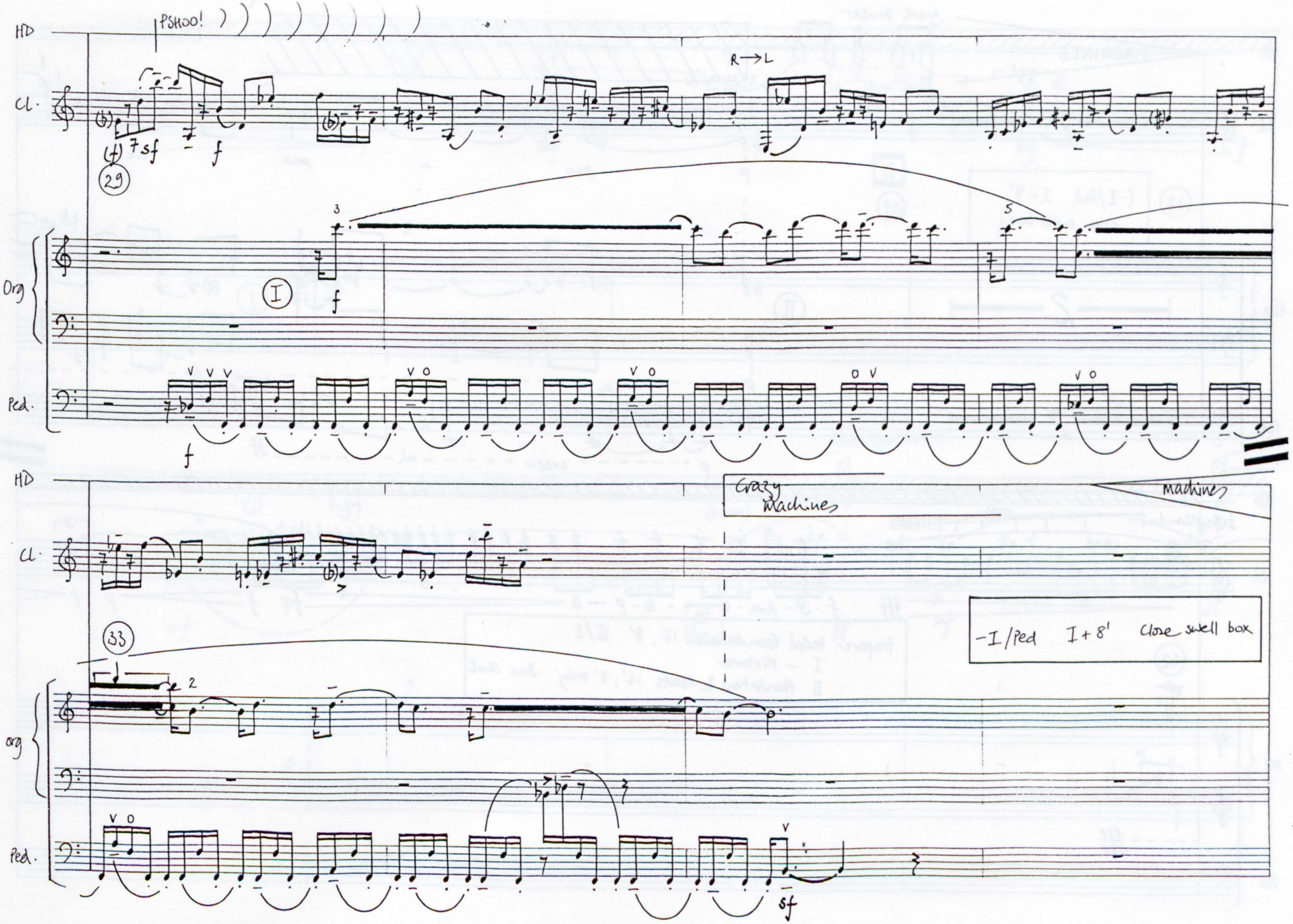
(25)

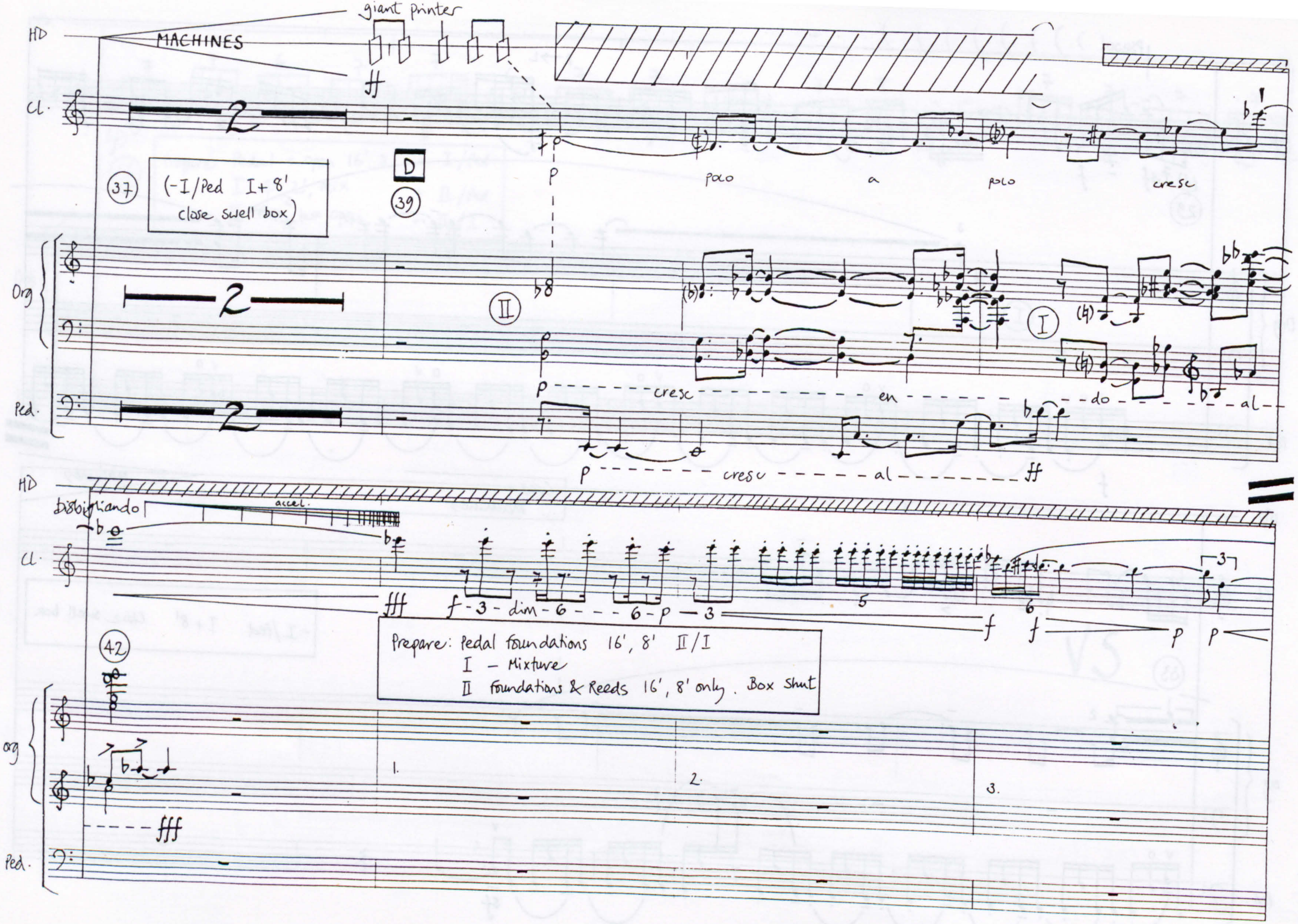
Prepare Pedal + open 16', 8' + I/Ped.
I 4', 2', Mix + II/Ped
II Full, box open + II/I

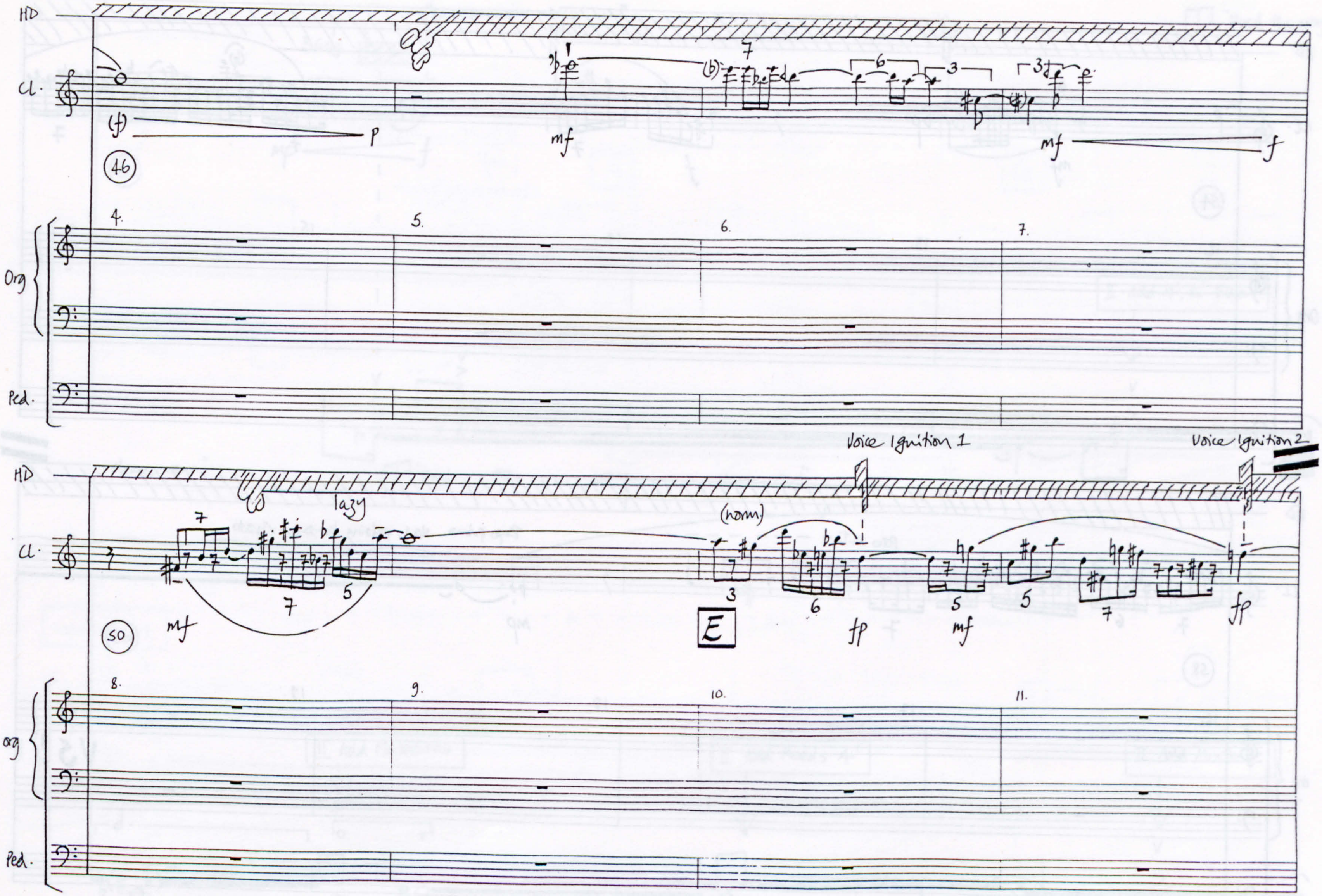
Org

Ped.

VS


HD
PSHOO!
Cl.
R→L
(f) sf
f
29
Org
I
f
Ped.
f
HD
Crazy Machines
Machines
Cl.
-I/Ped I+8' Close swell box
33
Org
Ped.
sf


HD
MACHINES
giant printer
ff
Cl.
37
(-I/Ped I+8' close swell box)
D
39
p
poco a poco cresc
Org
II
I
p cresc en do al
Ped.
p cresc al ff
HD
Disbigliando
accel.
Cl.
fff
f - 3 - dim - 6 - - - 6 - p - 3
5
6
f f p p
42
Prepare: Pedal foundations 16', 8' II/I
I - Mixture
II Foundations & Reeds 16', 8' only. Box Shut
org
1.
2.
3.
fff
Ped.


HD
Cl.
(f)
p
mf
mf
f
46
4.
5.
6.
7.
Org
Ped.
Voice Ignition 1
Voice Ignition 2
HD
lazy
(norm)
Cl.
mf
E
fp
mf
fp
50
8.
9.
10.
11.
Org
Ped.

HD

Cl.

6

mf

f

7

7

7

(54)

12.

13.

14.

15.

Org

Ped.

HD

poco rit

Tempo primo slow, pulsing ¼-tone vibrato

Cl.

3

7

6

7

mp

(58)

16.

17.

18.

19.

org

VS!

Ped.

HD

"COMMUNICATION MATRIX . . . . "

"used the wrong

Bass

Cl.

mp f

62

Org

II Add 4', 2' Flue

Ped.

HD

please re-"

"used the wrong please re-"

Cl.

66

Org

II Add Mutations

II Add Reeds 4'

II Add Mixture

Ped.

* Organ - Both notes in left foot so right hat can work swell box. 9.

HD "Used the wrong please re-"

WHAP!

Cl.

Subito *

mf

Con brio. sostenuto

F

70

Org

+I/Ped

Subito >

I

ff

Ped.

HD

Cl.

74

I + Mixture

org

sff

Ped.

* Clarinet: allow yourself to be drowned out by the organ until the 'forte' in bar 78.

HD

FADES IN

warm-heartedly

Cl.

f poco a poco cresc

78

G

Org

Ped.

(etc.)

Machine voice

L.V.

giant scale

(senza vib.)

HD

Cl.

poco a poco cresc

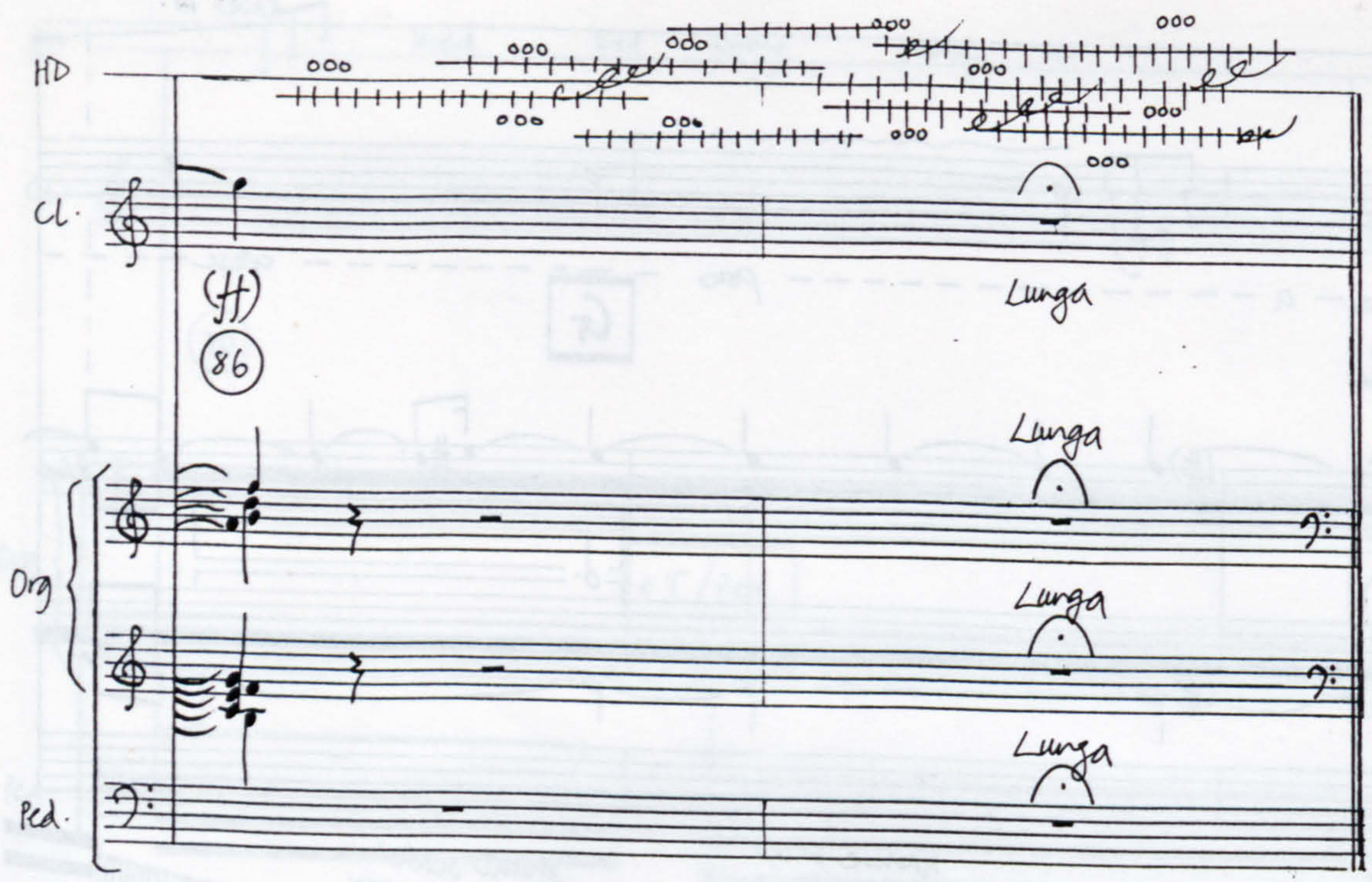
ff

82

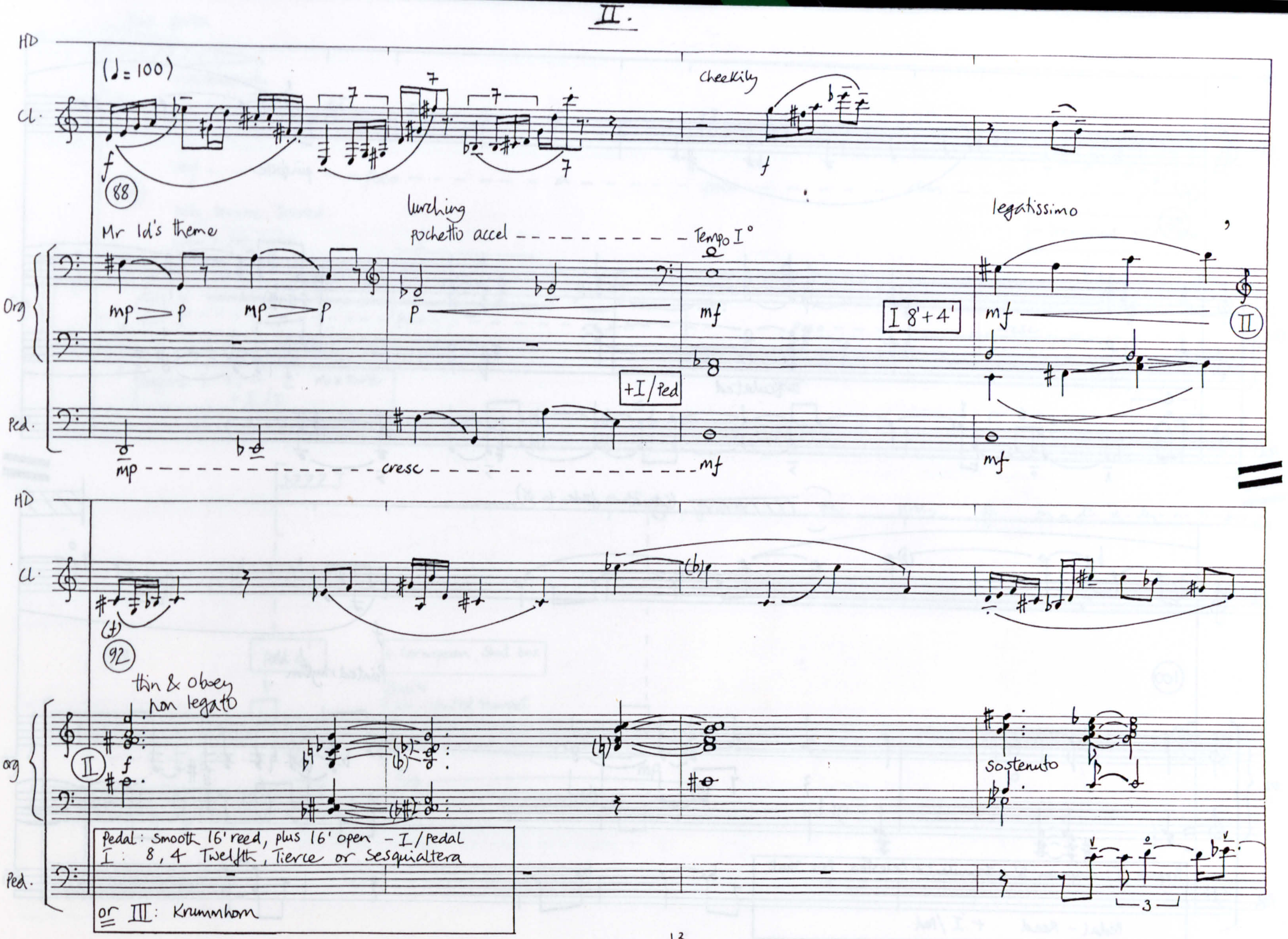
fff

Org

Ped.



Prepare I foundations 8'
II Flutes 4', 2' oboe box shut
Pedal soft 16', 8'
-I / Pedal
-II / Pedal
-I/II


II.
HD
Cl.
(♩= 100)
f
88
Cheekily
f
Mr Id's theme
lurching
pochetto accel
Tempo I°
legatissimo
Org
mp > p
mp > p
p
mf
I 8'+4'
mf
II
+I/Ped
Ped.
mp
cresc
mf
mf
HD
Cl.
(f)
92
thin & obsey
non legato
org
II
f
sostenuto
Pedal: smooth 16' reed, plus 16' open - I/Pedal
I: 8, 4 Twelfth, Tierce or Sesquialtera
or III: Krummhorn
Ped.
3

HD

Cl.

(f)

96

più forte

Org

articulated

I or III

Ped.

(City atmos fades to ∅)

HD

Cl.

100

f

Pointed rhythm

Org

Prepare II: Diapason 8' + Tremulant + Celestes. Box Shut

Ped.

Pedal - Reed + I/Ped.

Boo Brta

HD

monotonously

Cl.

mf — poco — a — poco — dim — p

104

Holy, serene, Sacred.
Like a solo violin

– Tremulant, Add Oboe

Org

II

p — poco — a — poco — cresc

Prepare I 8', 4', 2' mixture
+ II/I

Ped.

BZZZJ

"Very grave the virus of in-di vi-du-a-li-sm

HD

Cl.

108

Add 4'

+ Cornopean, Shut box

Subito
Vln. + Muted trumpet

Org

f

p

mp

p

Ped.

HD

Cl.

*"the vi - rus of in-di-vi-du-a-li-sm"

(Bass)

the vi

(112)

Org

mf

p

poco (#) a poco

Ped.

*"the vi - rus of in-di-vi-du-a-li-sm"

HD

Portamento

Fan atmos fades in

Cl.

(116)

f

I+Reeds

org

cresc - - - poco - - a - poco - - cresc - - - ff

I

ff

Full pedal

Ped.

* Speech rhythm. Synchronise to words from tape part as if your instrument were saying them also.

HD

Cl.

(120)

Pepare: Pedal Soft 16'
I : 8', 4', sequialtera, Mixture
II : 2' Flute only. Box Shut
+II/I −I/Ped −II/Ped

Org

Ped.

HD

Cl.

(124)

Org

Ped.

HD "sorry, the number you require is not availab

Cl.

128

Org

Ped.

HD

Cl.

132

org

Ped.

HD

"Well do it for us Mr Id."

Cl.

136

(Echo the tape part as quietly as possible)

Org

5 3 3

PPP poss

Ped.

3 5

PPP poss

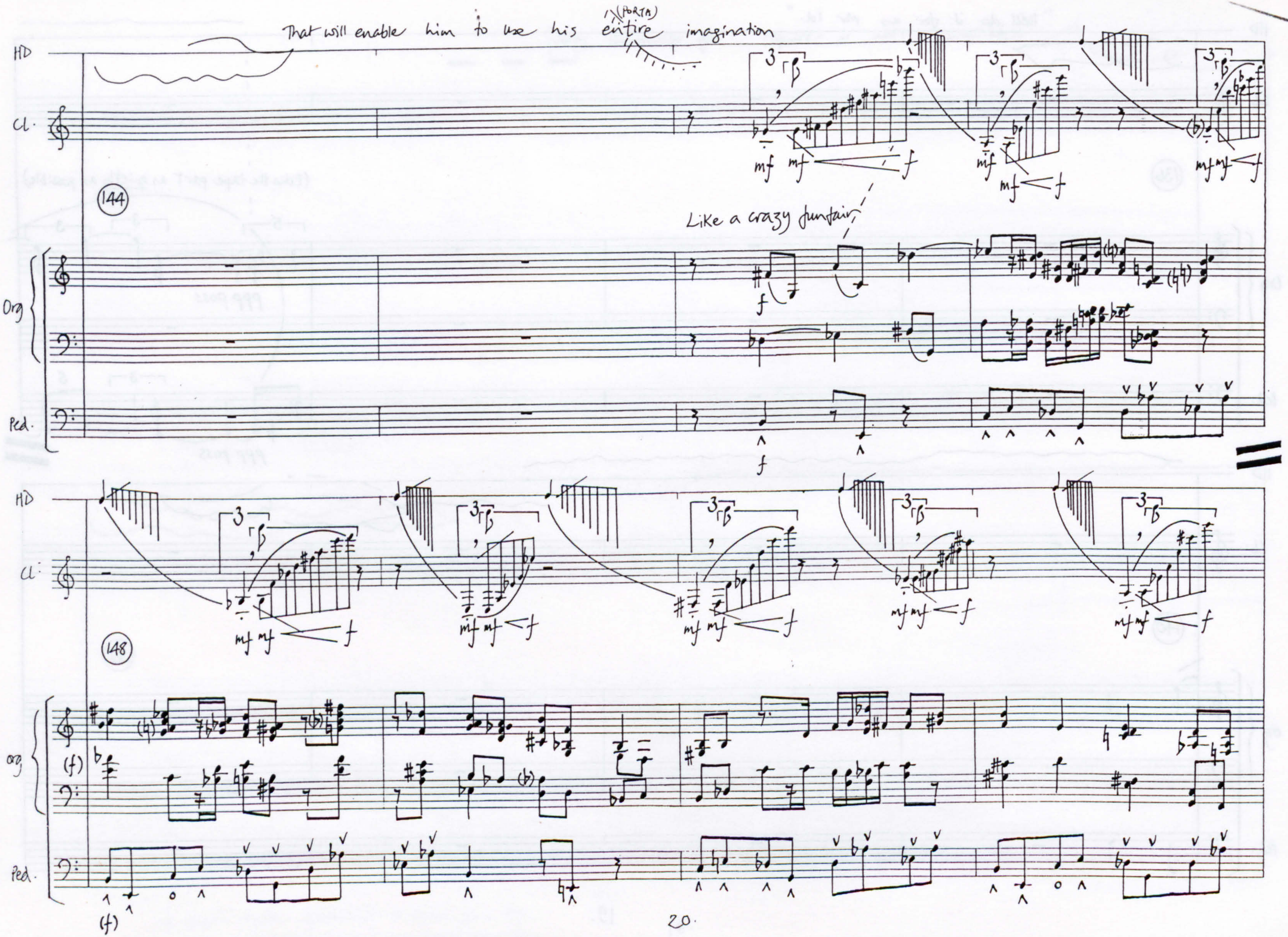
HD

Cl.

140

Org

Ped.


That will enable him to use his entire (PORTA) imagination
HD
Cl.
144
Like a crazy funfair
Org
Ped.
HD
Cl.
148
Org
Ped.

HD

Cl.

Sub tone*. Desolato

mf mf < f

fff ppp poss

Machine breathing

Organ: Prepare Pedal soft 16'
II foundations 8', Oboe Box open
I clear, lively sound with mutation colouring
II / Ped. only.

152

tutta forza

sec

fffp

Org

Ped.

sec

fffp

HD

Machine breathing

"the virus"

(Sub tone)

extremely slow 1/4 tone vib.

Cl.

(ppp poss)

156

ppp — p

Org

Ped.

* clarinet : subtone = breath tone.

HD

"the virus"

(sub tone)

Cl.

PPP

160

PPP — P

PPP

Org

Ped.

HD

"the virus"

(sub tone)

Cl.

P

164

1.

2.

Org

Ped.

HD

Cl.

3. 4. 5. 6.

168

Org

Ped.

HD

Cl.

7.

Sub tone

pp

172

org

Ped.

HD

Cl.

pp ppp

176

Org

Ped.

pp

HD

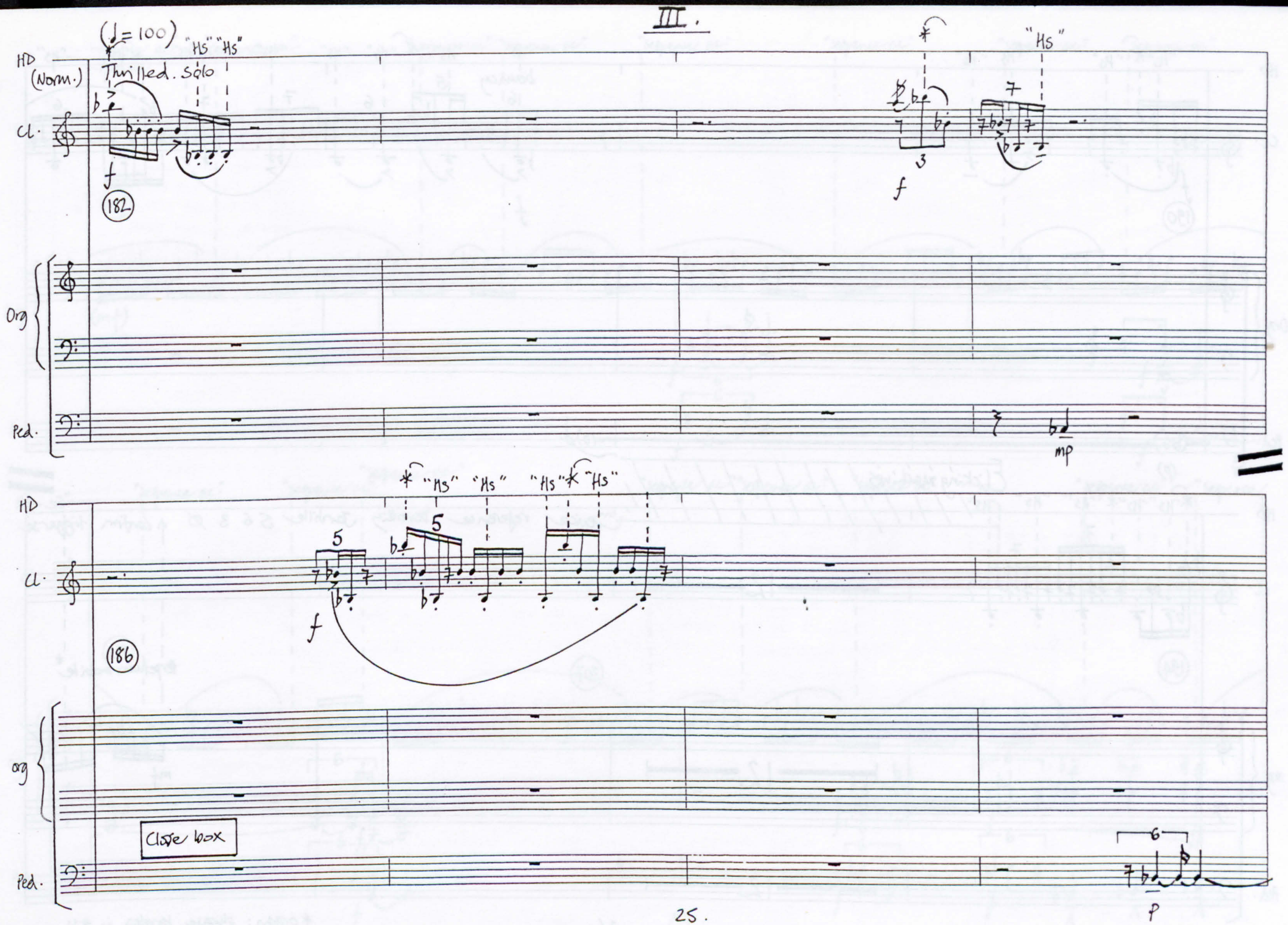
Cl.

ppp

180

Org

Ped.


III.
(♩= 100)
"Hs" "Hs"
HD
(Norm.)
Thrilled. solo
Cl.
f
182
"Hs"
f
Org
Ped.
mp
"Hs" "Hs" "Hs" "Hs"
HD
Cl.
f
186
Org
Close box
Ped.
p

HD

"HS" * "HS" "HS" "HS"

Cl.

(190)

"HS" "HS" "HS" "HS" "HS" "HS" "HS" "HS" "HS"

bouncy

16 15 6 7 7 6

f

Org

Ped.

(p)

HD

* "HS" "HS" * "HS" "HS" "HS"

Clicking machines

"device reference Dorothy Jarville 5 6 3 Ø ↑ confirm trigger se- "Se-

Cl.

7 7

(194)

12

(207)

perpetuum mobile *

mf

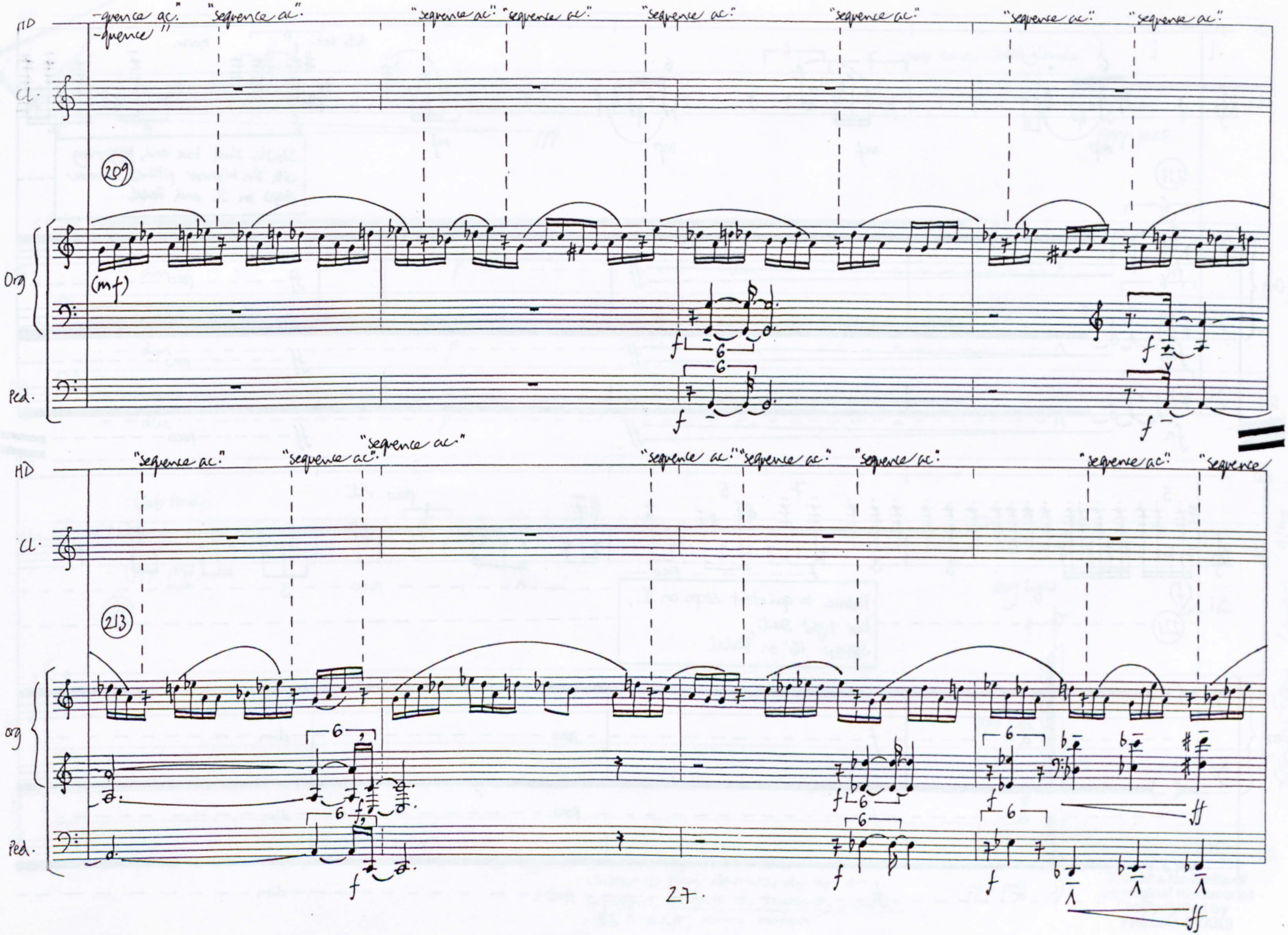
org

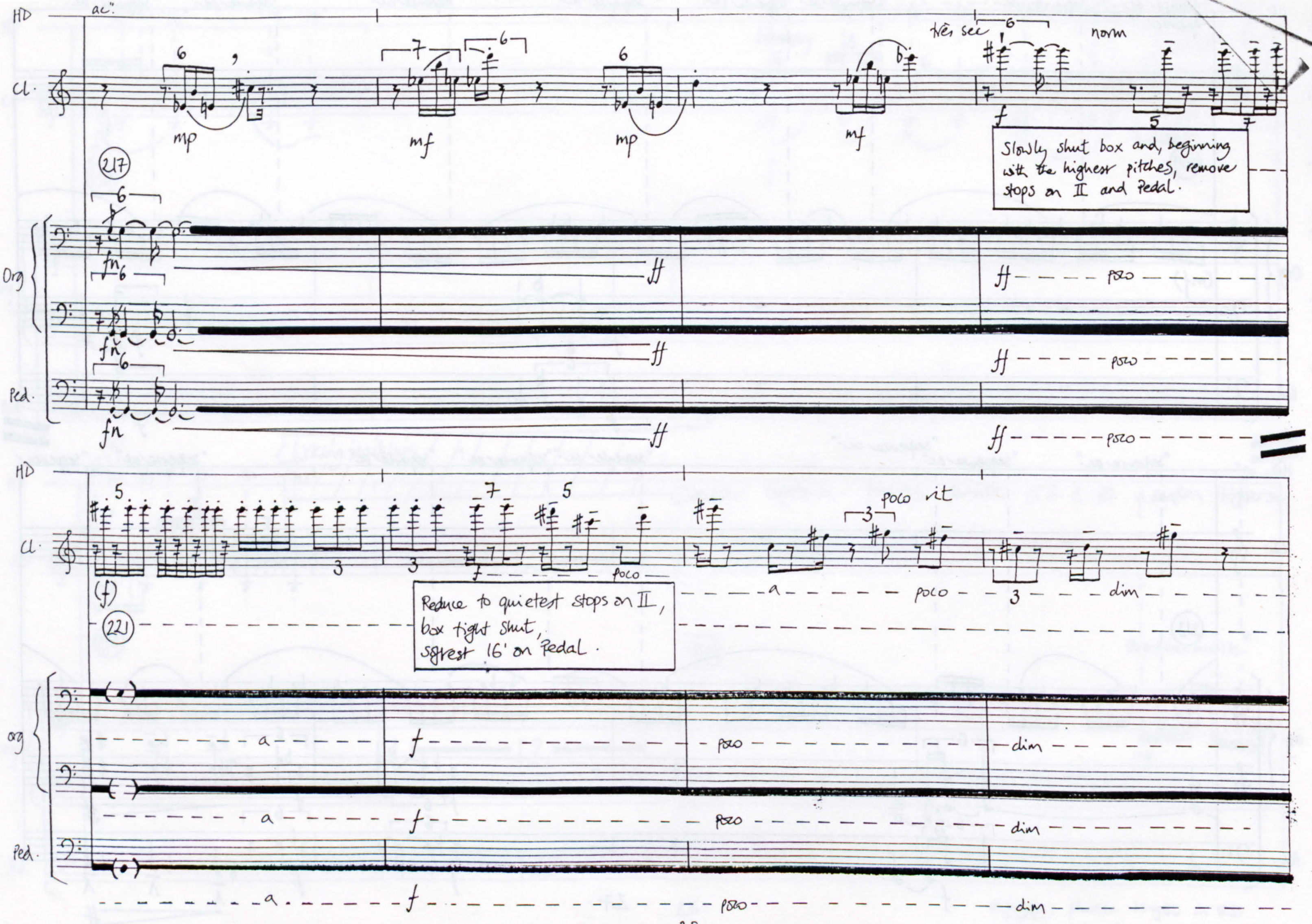
12

Ped.

12

*organ: phrase lengths in this section follow the sequence:
6, 8, 10, 3, 7, 9, 8, 6, 10, 7, 3, 9, 1, 2, 4, 5, 11.


HD
-quence ac."
-quence "
"sequence ac."
Cl.
209
Org
(mf)
Ped.
f
6
HD
"sequence ac."
Cl.
213
Org
Ped.
ff


HD
ac.
Cl.
mp
mf
mp
mf
très sec
norm
f
Slowly shut box and, beginning with the highest pitches, remove stops on II and Pedal.
217
Org
fn
ff
poco
Ped.
HD
Cl.
poco rit
poco
a
dim
221
Reduce to quietest stops on II, box tight shut, softest 16' on Pedal.
org
a
f
poco
dim
Ped.

HD

Cl.

3

sub tone. Bisbigliando

3

ppp

pppp poss

225

Org

dim p dim a n

dim p dim a n

Ped.

HD

(sub tone)

Cl.

(ppp poss)

229

very light

ca 12'

org

ppp poss

Ped.

ppp poss

* Organ: forearm & feet black & white note cluster to play downwards as an arpeggio, as fast as humanly possible with a swift, rolling motion.

29.

9/92 London Ontario

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