

### City Research Online

#### City, University of London Institutional Repository

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 (Unpublished Doctoral thesis, City University London)

This is the accepted version of the paper.

This version of the publication may differ from the final published version.

Permanent repository link: https://openaccess.city.ac.uk/id/eprint/8271/

Link to published version:

**Copyright:** City Research Online aims to make research outputs of City, University of London available to a wider audience. Copyright and Moral Rights remain with the author(s) and/or copyright holders. URLs from City Research Online may be freely distributed and linked to.

**Reuse:** Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge. Provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way.

City Research Online:

http://openaccess.city.ac.uk/

publications@city.ac.uk

City University
Library Information Services
Northampton Square

#### François EVANS

#### Repeal

Concerto for Piano. and Synthetics

1990

Dedicated to Richard Sermon, David Oliver, Sylvia Lawman and Donald Cullington.

Tape part produced at the City University Electroacoustic Music Studio.

Repeal concerto for piano. and synthetics (1990).
Performance Instructions

## Diffusion

As with most electroacoustic pieces, the live instrument should be miked up and its sound fed through and out of the same mixing desk that deals with the tape part. In this case, two good-quality microphones for upper and lower registers of the piano would do well.

While sound diffusion arrangements are subjective and dependent on the circumstances of the concert, any arrangement of speakers should include at least a stereo pair at the from of the hall and one speaker at the back.

# Score Markings

- = niente, (nothing)
- Laissez vibrer (leave string/s to vibrate)

S.P.

L.V.

- Sostenuto Pedal (Middle pedal of piano). Where a 'hold' line is not given following this marking, hold the note or chord under which the sign appears for the duration given to that note or chord.
- Material directly after this clef should be played one octave higher than standard treble clef.
- Material directly after this clef should be played two octaves higher than standard treble clef.

c 000 ii

0000

- Highest note possible (this varies from piano to piano).
- Lowest note possible (this varies from

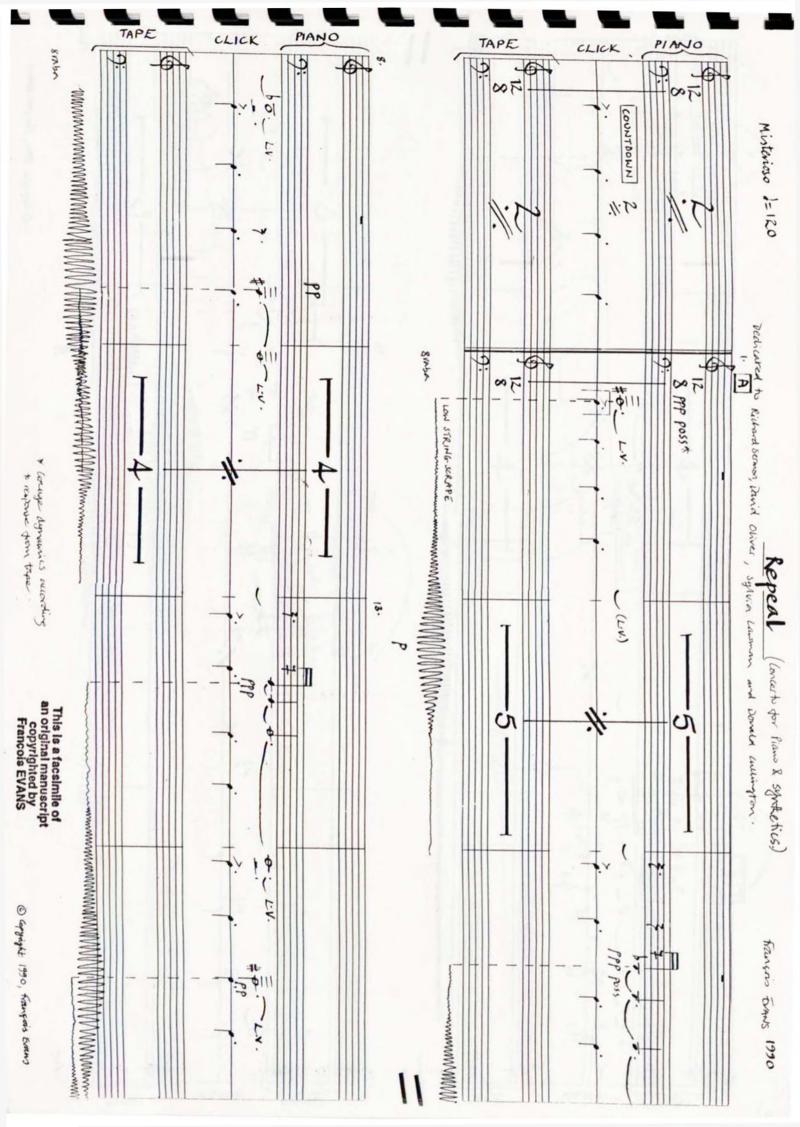


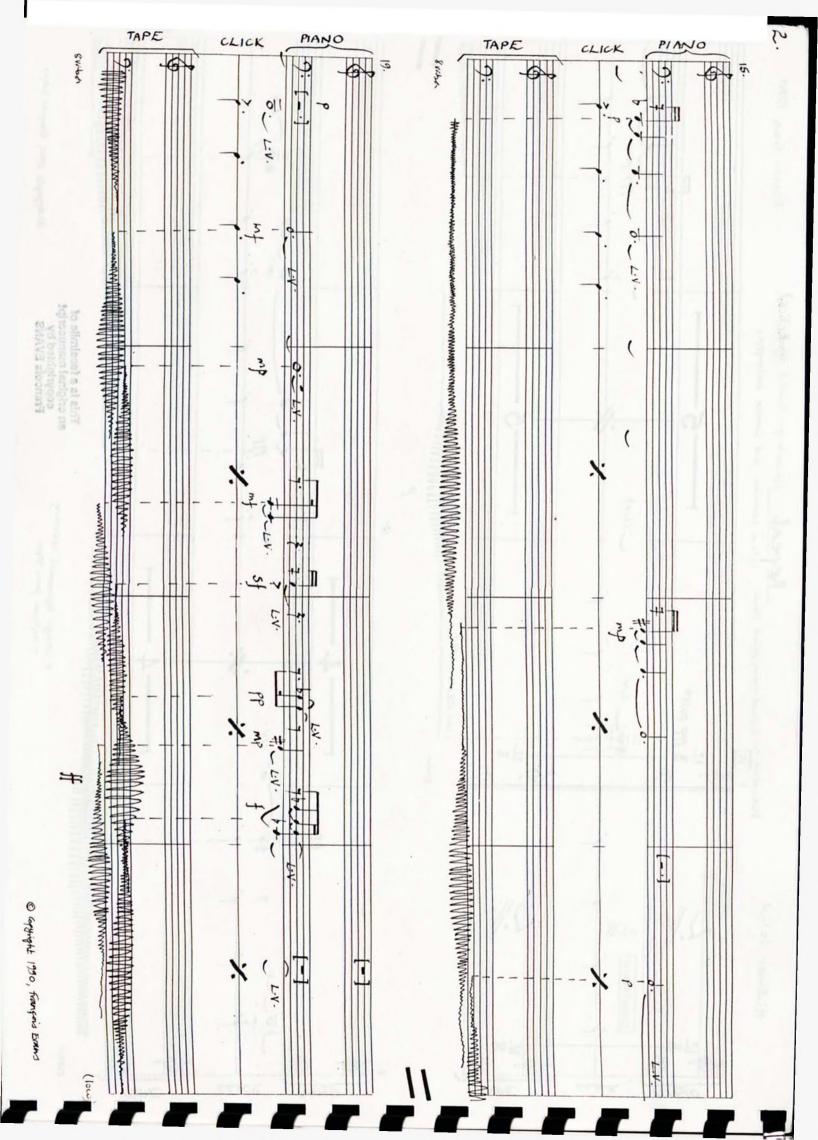
Forcarm cluster over as wide a range as possible.

## Tape Part

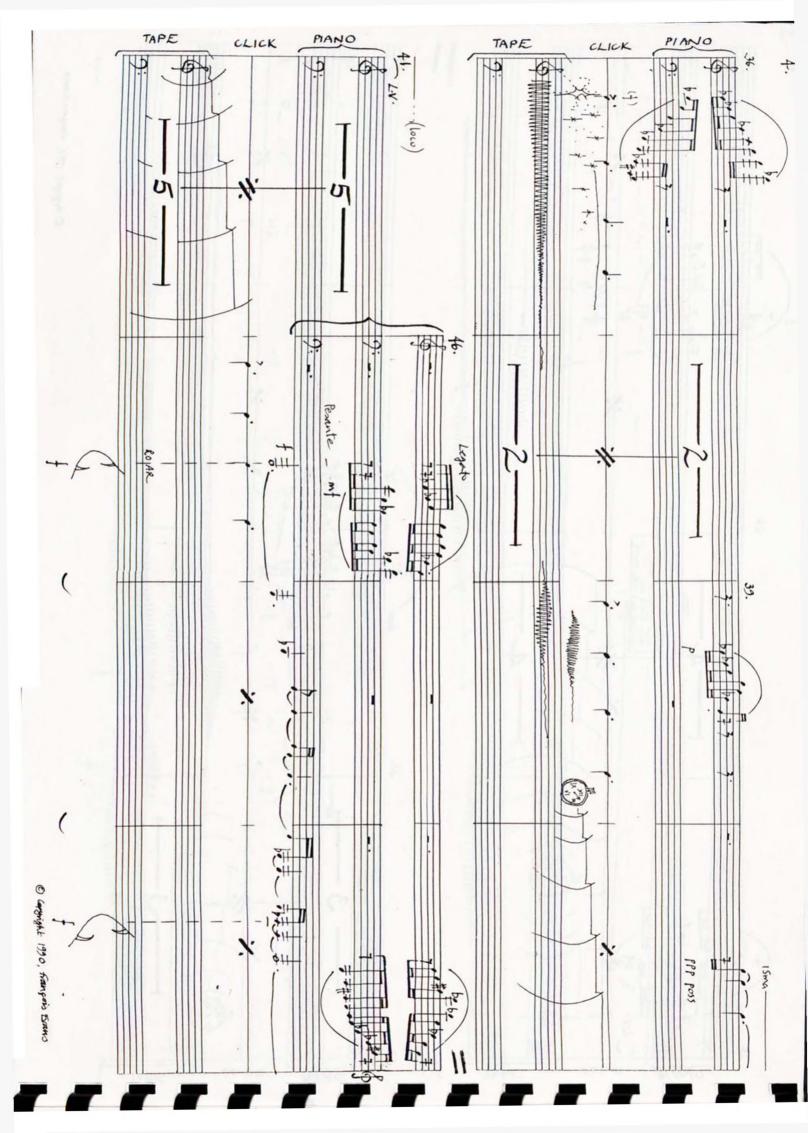
Treble and bass clefs are used arbitrarily here to indicate approximate register and are not necessarily to be interpreted as defining any particular pitch.

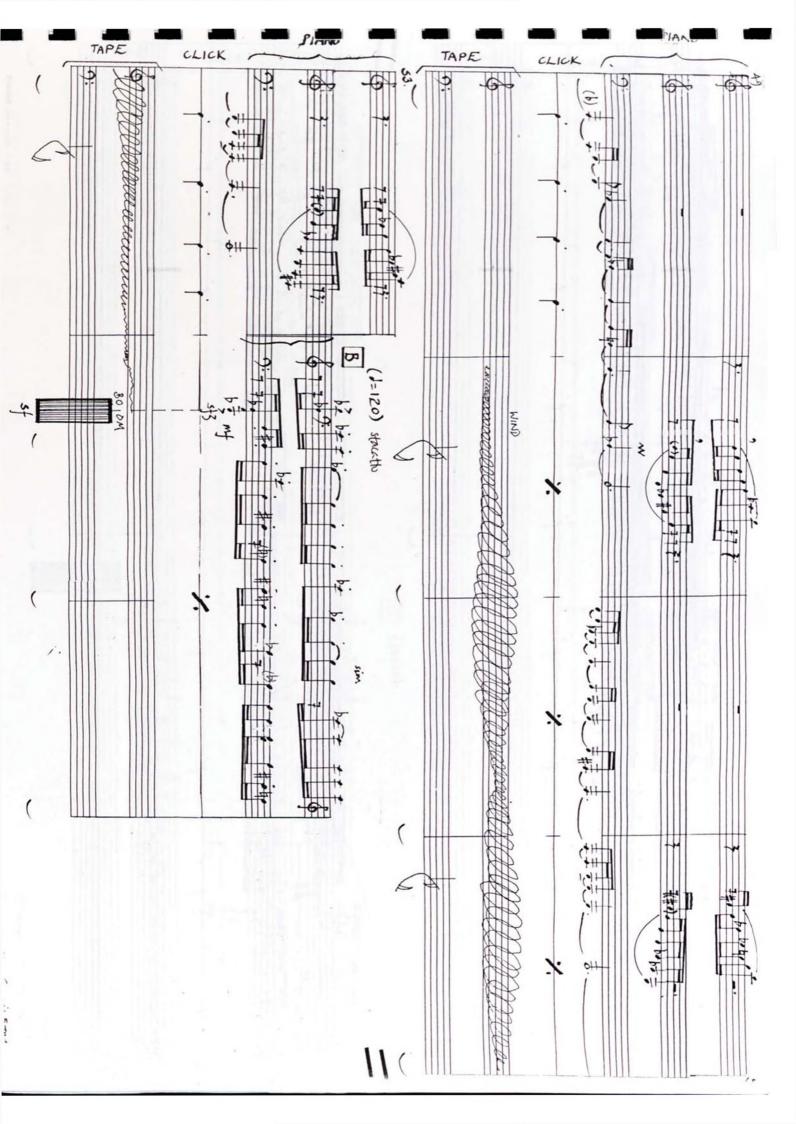
The score of the tape part follows approximate time-space notation, the click track itself serving to keep the pianist synchronous with the tape part.

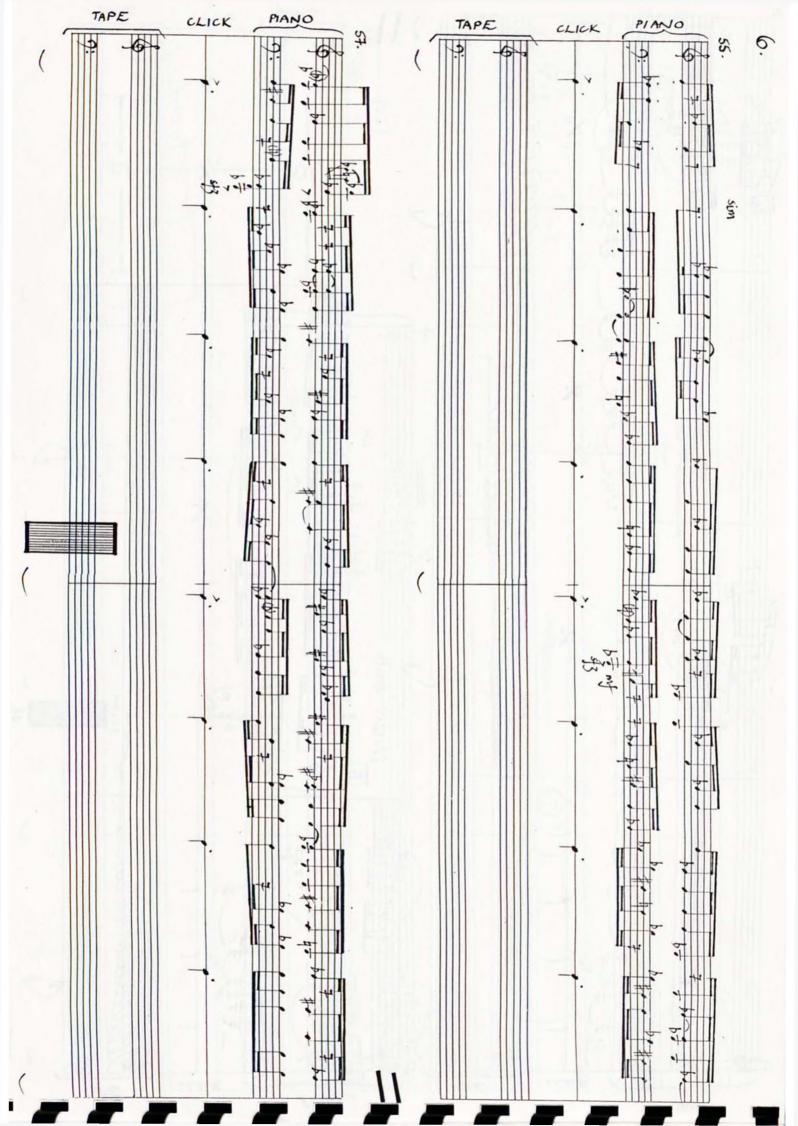


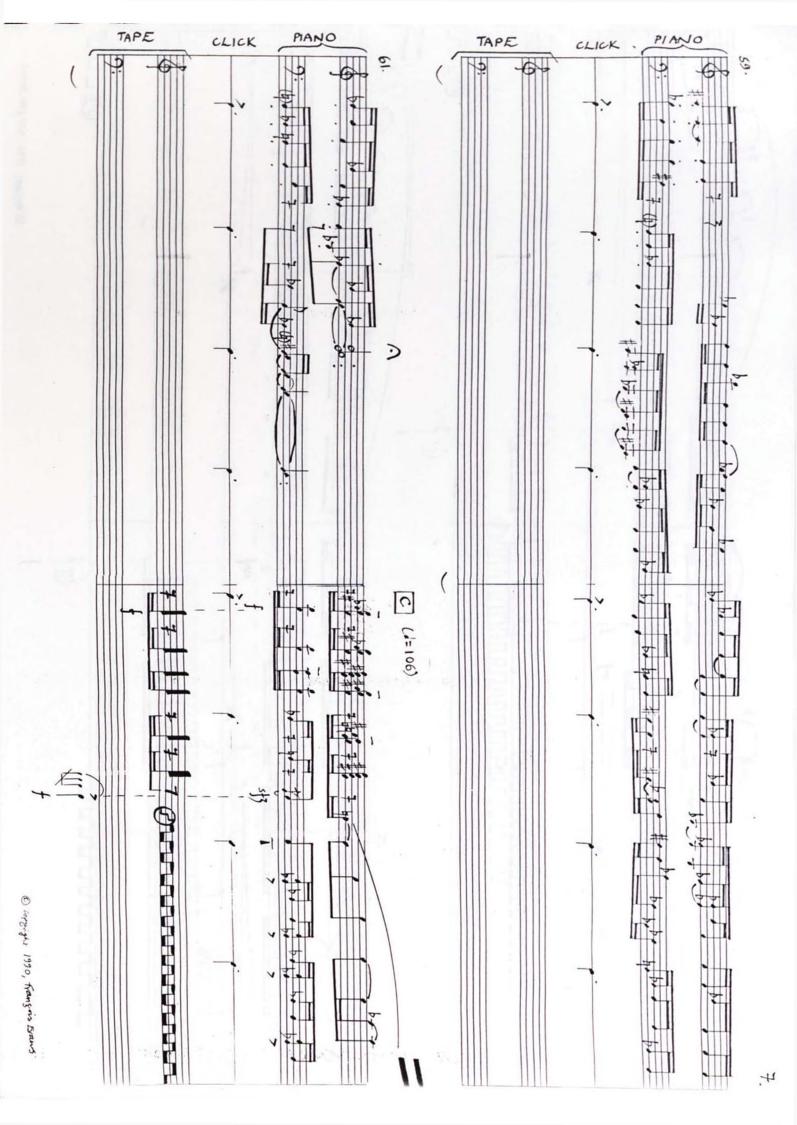


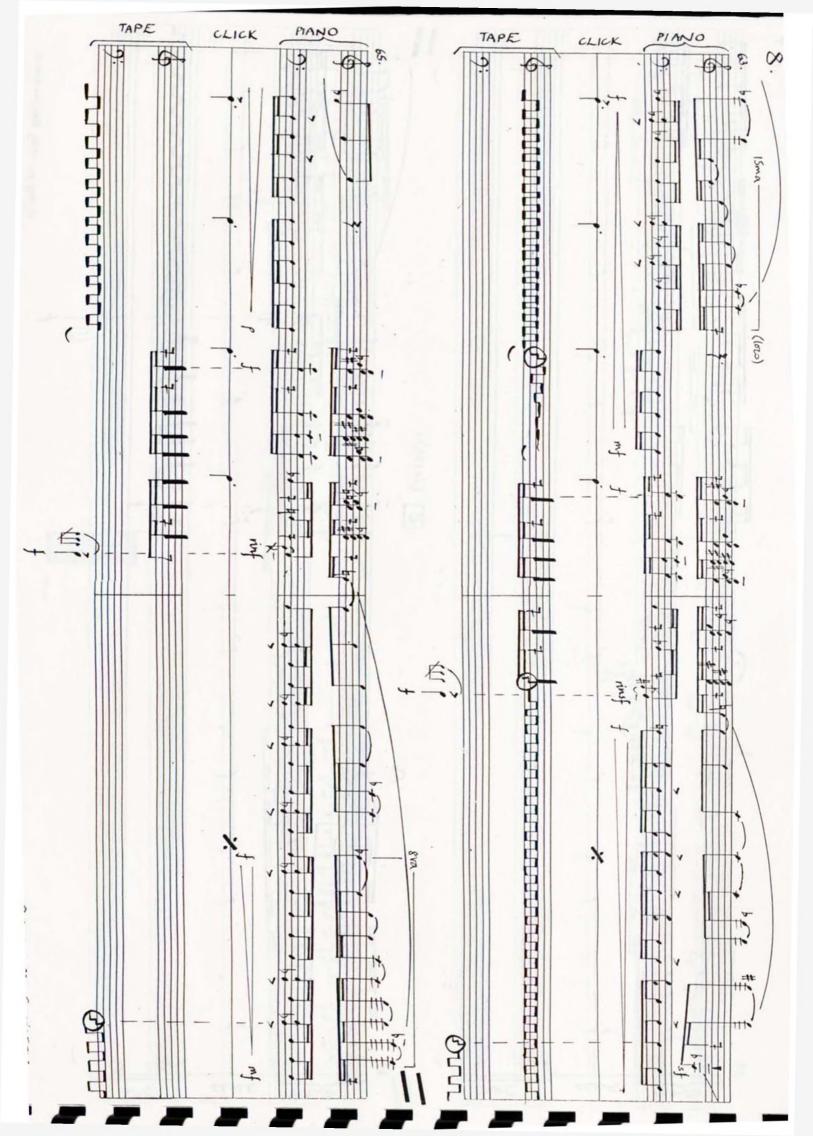
TAPE

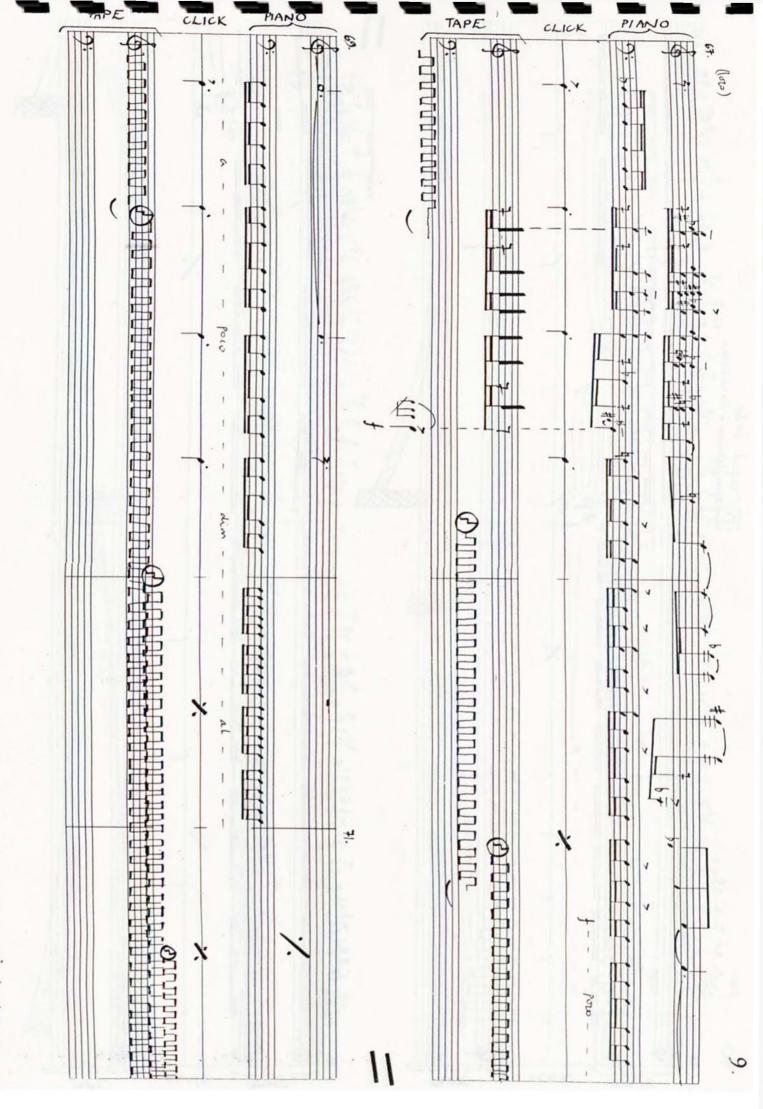




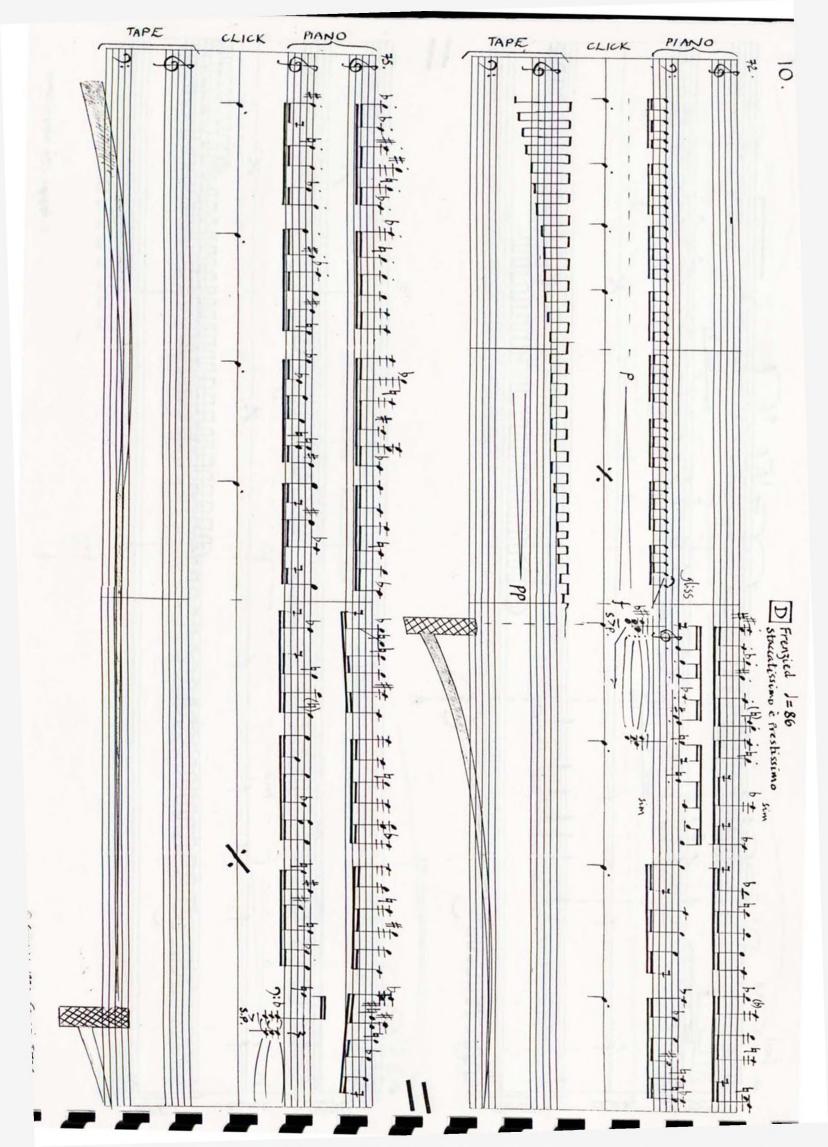






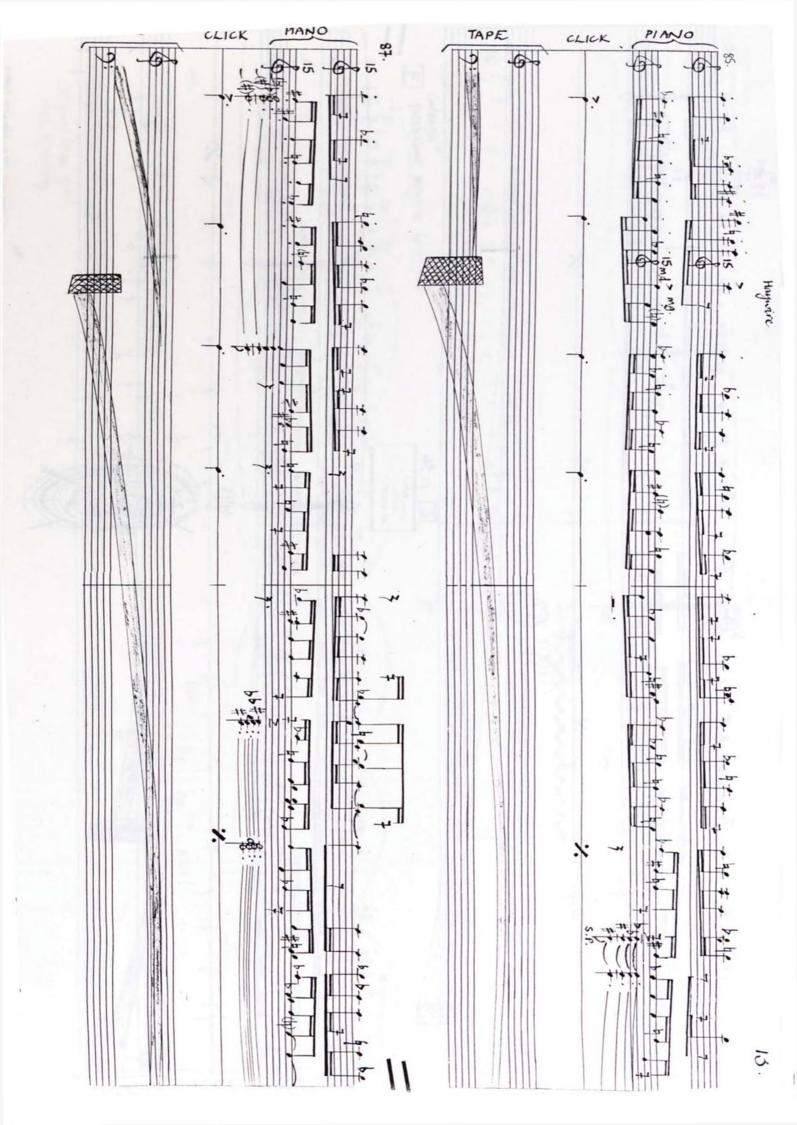


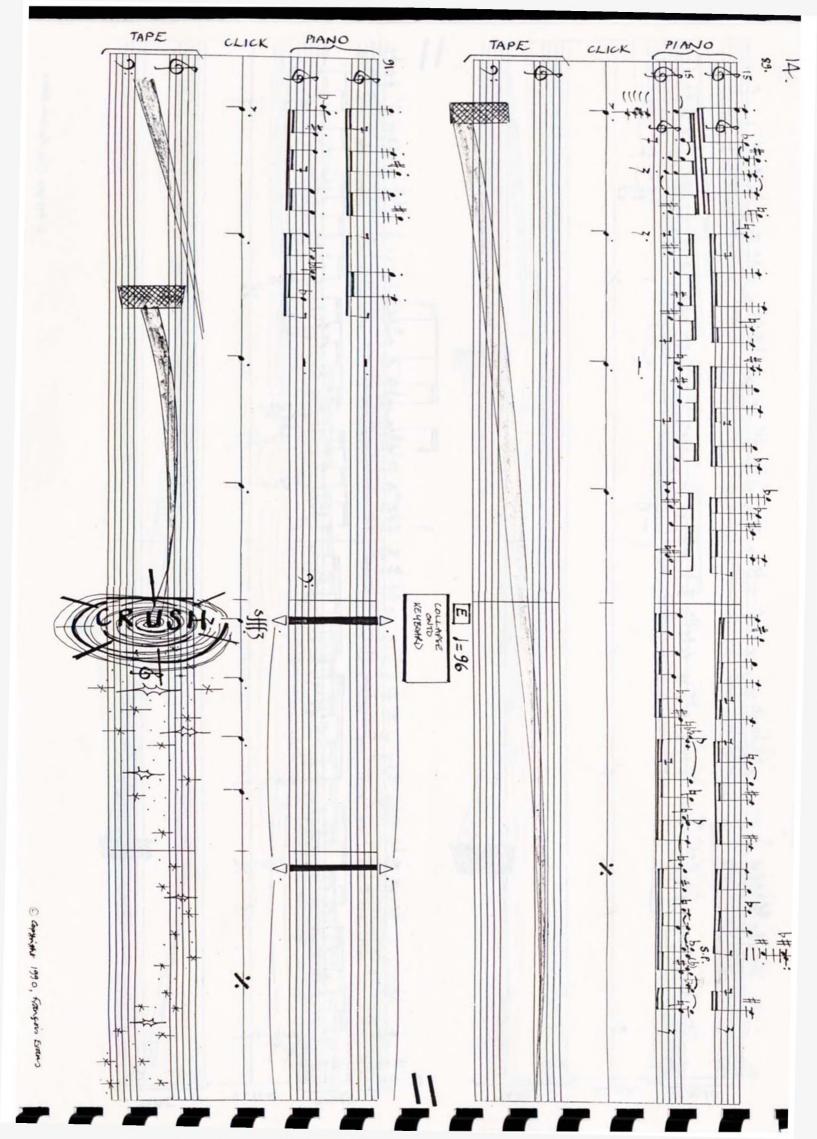
@ Goodight 1990, françois Boar

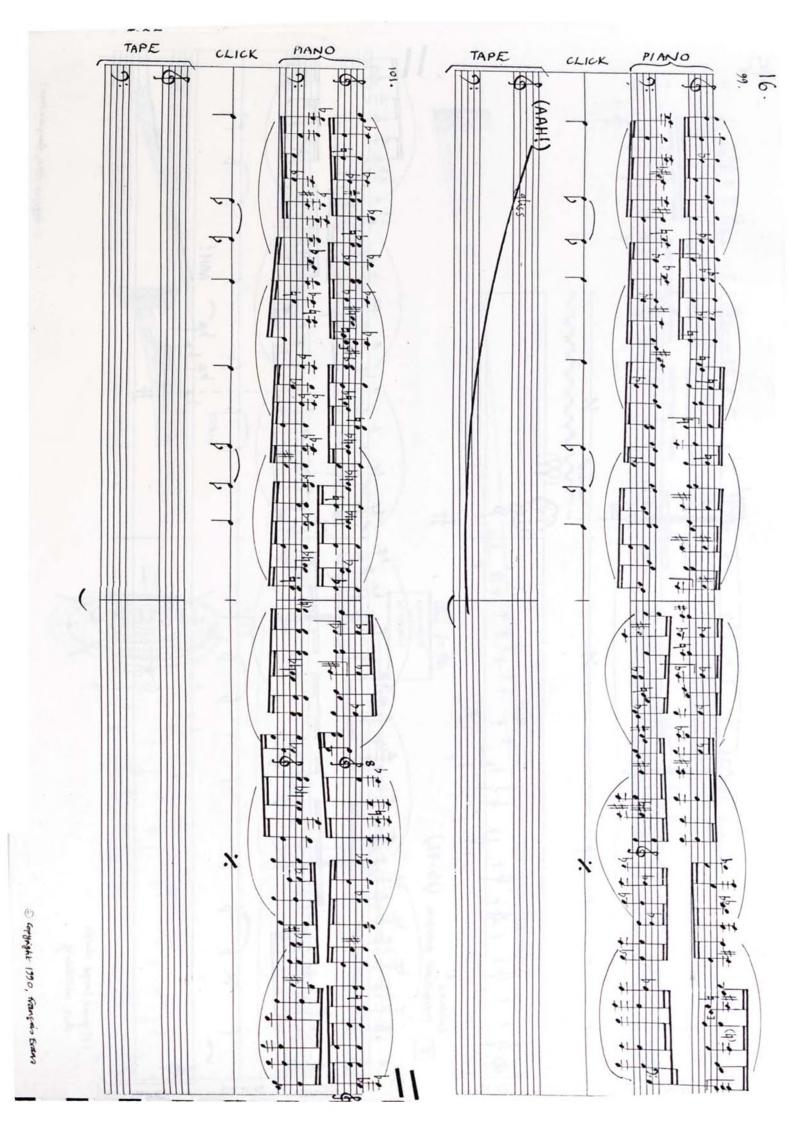


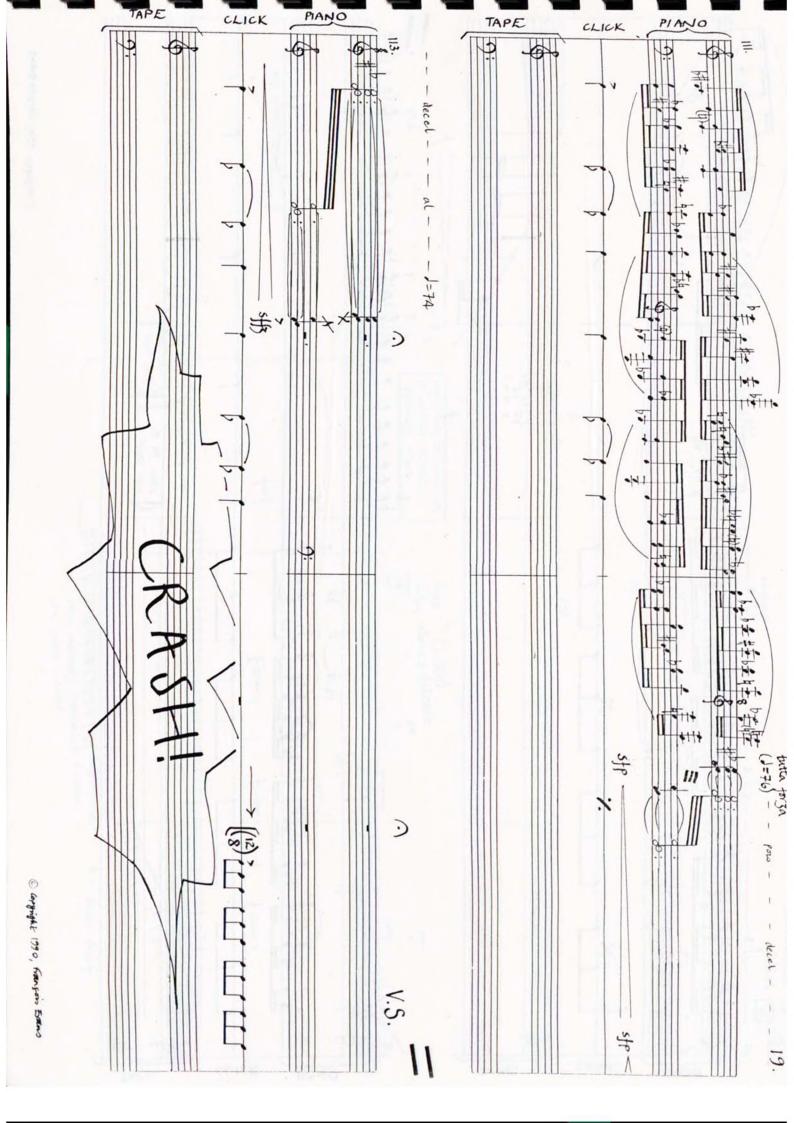
@ Gogstight 1990, Kanson Bases

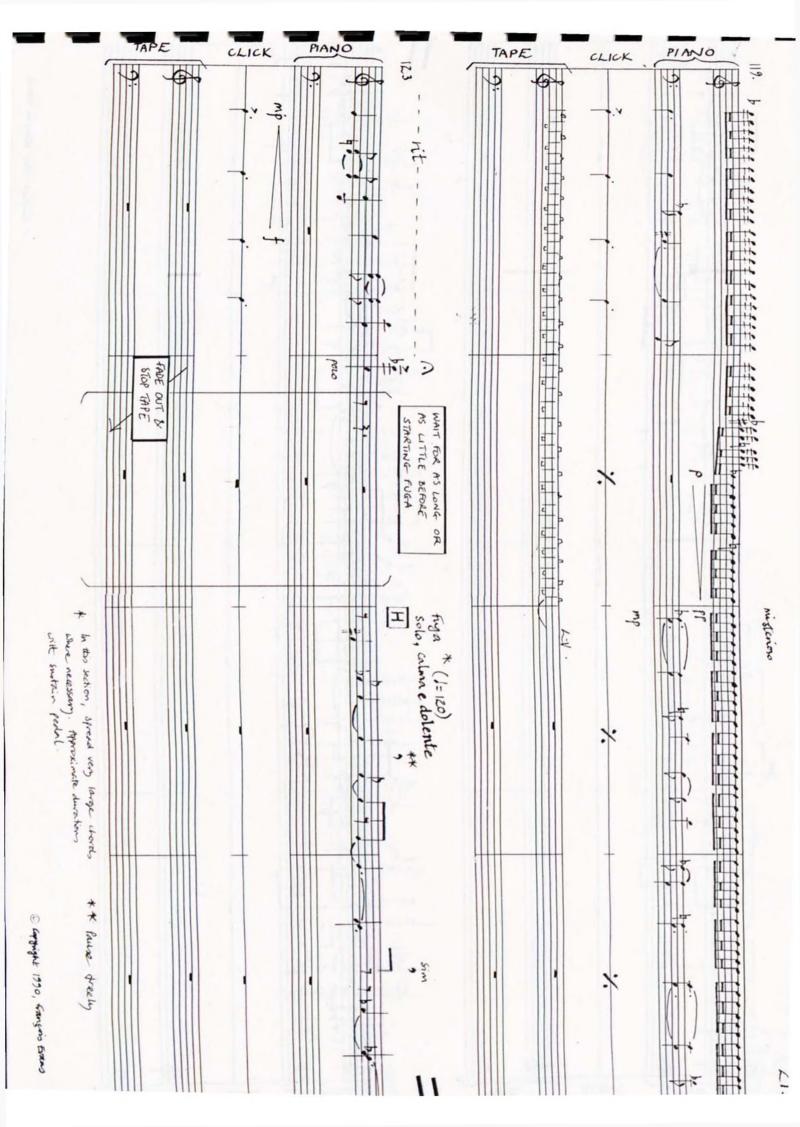
© Gorphight 1990, françois Examo



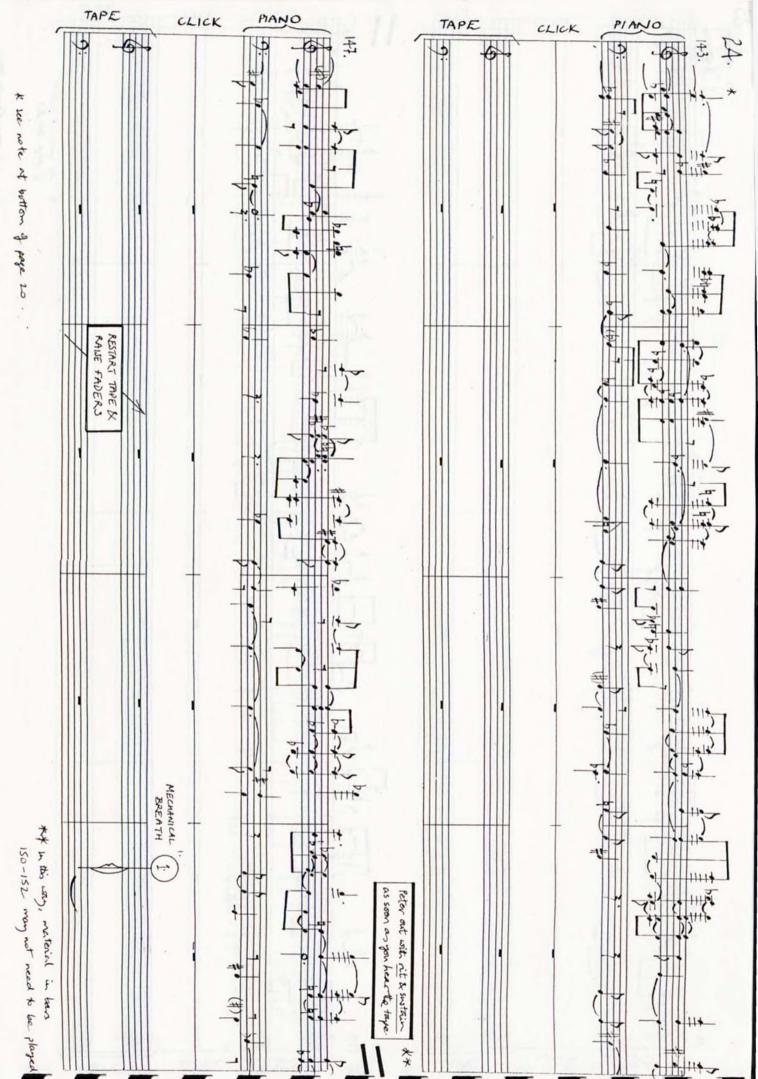




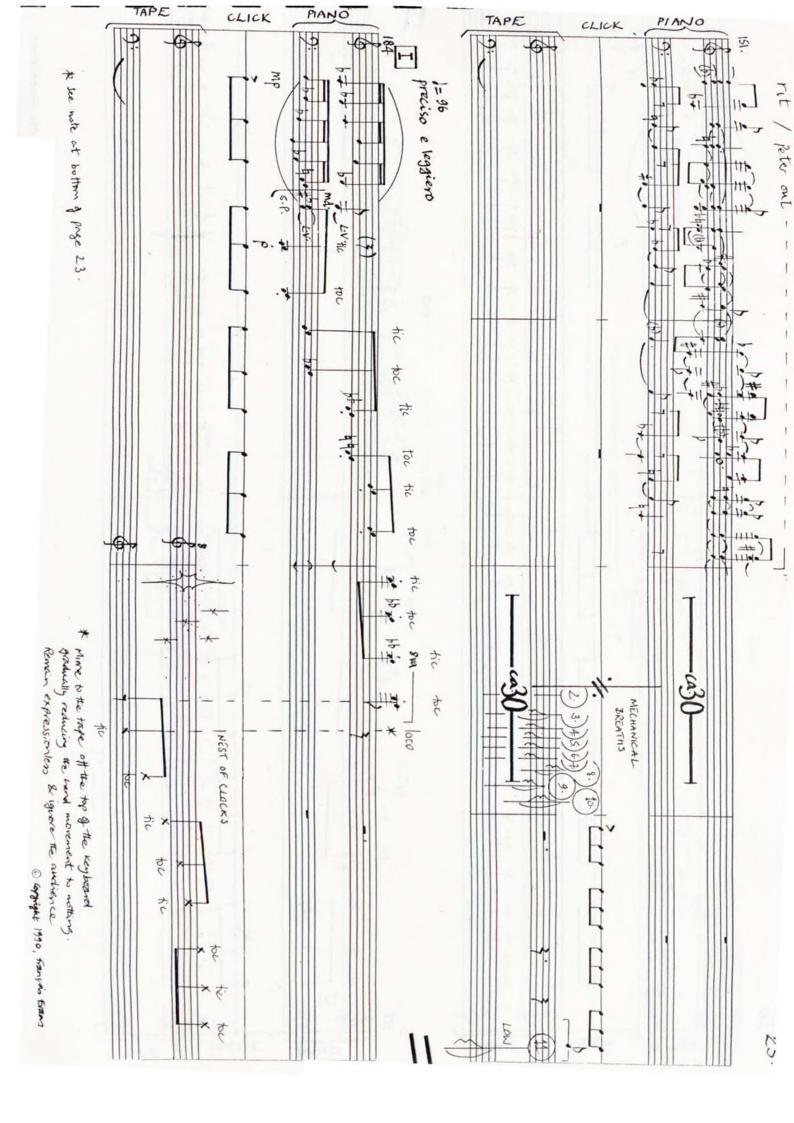


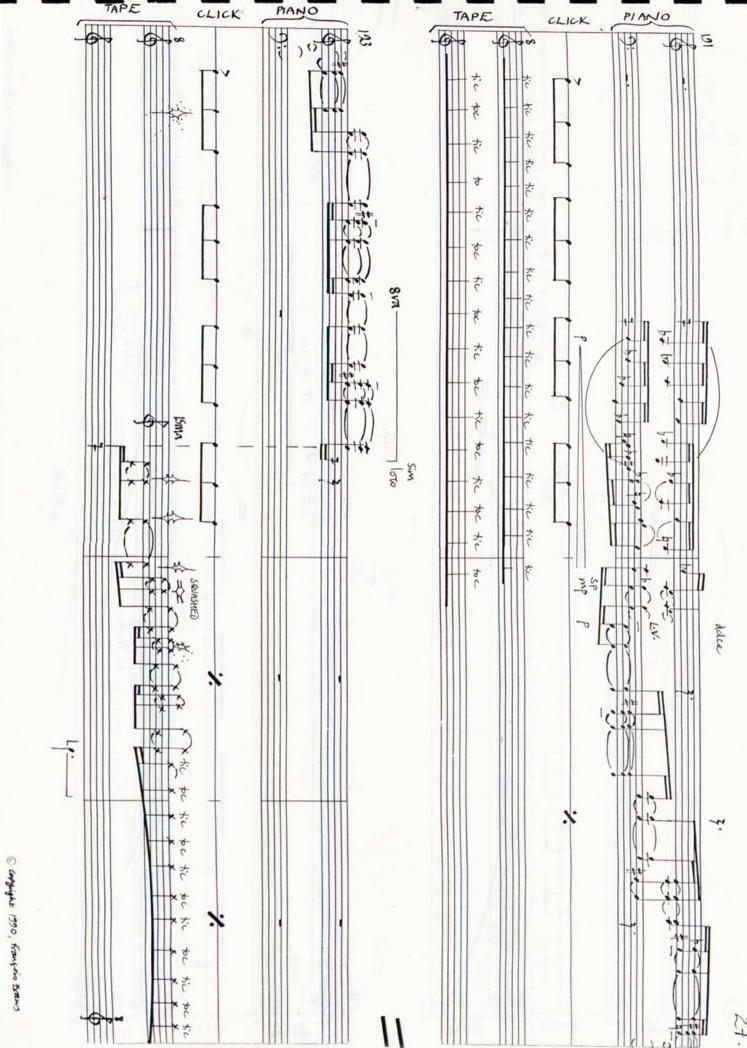


© laggight 1990, havyan Bans

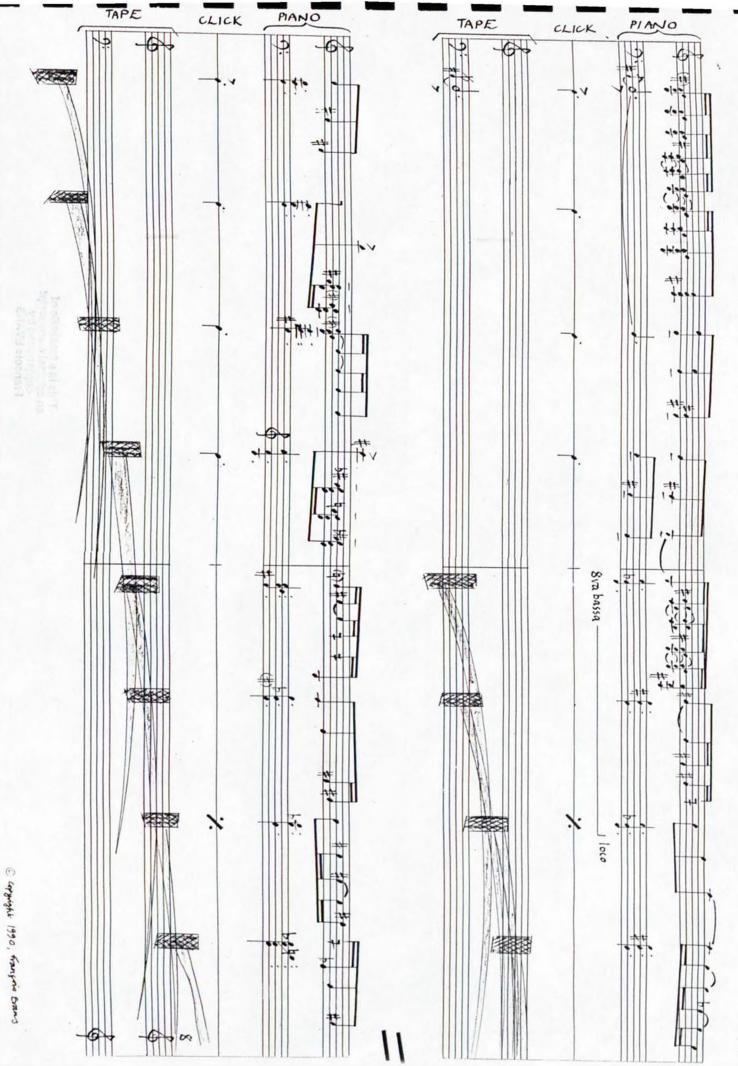


@ Goppingat 1990, Kalangois Bosons





@ loggight 1990, hangons Barrs



31.

