MAKING THE ACT OF MUSIC VISIBLE

Theatrical Considerations in Music Composition

ROBERTO FILOSETA

A thesis submitted in partial fulfilment of the requirements of the University of Hertfordshire for the degree of Doctor of Philosophy

January 2006

Volume 2 of 2

The programme of research was carried out in the School of Film, Music and Media, Faculty for the Creative and Cultural Industries, University of Hertfordshire
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Roberto Filoseta

Sadhaka

for sound sculptures and tape
Sadhaka

for Derek Shiel's Sound Sculptures and tape

1 performer

Performance time: approx. 15'

A music-theatre piece in which a set of sonorous sculptures by designer Derek Shiel is played live in interaction with an electroacoustic audio part.

This work demands a choreographed performance style in which movement and gestures are made an integral part of the musical discourse.

A Sadhaka is one who performs acts of ritual, worship, meditation.

In this piece, the Sadhaka-performer enters an imaginary, symbolic temple in order to approach his/her Anima.

Here, s/he is met with some obstacles revealing the inadequacies of their spiritual development.

S/He has to undergo a series of tests and fight a battle with their lower self before s/he may be admitted to the vision of the Divine.

Sculpts I-A, I-B, IV and V represent the obstacles, the unresolved conflicts, the muddy sentiments;

while sculpt II is the allied, the vehicle and weapon of the Sadhaka.

Sculpt III is the goal, the Shakti, the Anima.
Roberto Filoseta

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for Derek Shiel's Sound Sculptures and tape

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while sculpt II is the allied, the vehicle and weapon of the Sadhaka.

Sculpt III is the goal, the Shakti, the Anima.
**Performance details**

**Staging requires a minimum performance space of 10 x 7 meters.**

[The word sculpt(s) is here used as an abbreviation for sculpture(s)]

Refer to the enclosed diagram for the correct placement of the sculptures in the performance area.

In the score, sculptures are identified by roman numerals, followed (if relevant) by a capital letter indicating specific parts of the sculpt (see following pages for key identifying the various parts).

Notice that sculpt II is oriented with ‘C’ facing inside the field; when the score calls for ‘C’ you always play it from inside the field. ‘A’ and ‘B’ of the same sculpt, however, are always played from outside the field (except last movement, when A is taken off the stand).

A quantity equals to approx. a pack of Blue-Tack should be stuck to the back of the lower half of I-B to affect timbre quality and decay time, making it different from its twin sculpt.

The performer should be mostly naked, except for some white baggy trousers, or, even better, some white material wrapped around the waist and thighs, in a draped style similar to Indian holy men’s outfit (women performers may want to cover their breast in a compatible style). The body and face may be painted white.

In addition, s/he should be wearing a *mala* (a kind of eastern rosary), which will be used for the gesture of offering, as specified at time 13’ on the score.

The lens symbol (Zoom) indicates that details of the passage to which the symbol is attached can be seen in the appendix enclosed at the end of the score.

The following beaters are required for performance:

- soft mallets (felt) 1 pair
- medium mallets (felt) 1 pair
- hard mallets (yarn) 2 pairs
- metal brushes 2 pairs
- metal kitchen-whisk 1 pair

These should be prepared thus:

- 1 pair medium mallets on head of II-B
- 1 pair soft mallets in front of I-A (floor)
- 1 pair hard mallets by II-C (floor)
- 1 pair hard mallets by sides of III (floor)
- 1 pair brushes (closed) by sides of II-A (floor)
- 1 pair brushes (opened) by sides of III (floor)
- 1 kitchen-whisk by right side of I-A (floor)

When *cane* is mentioned in the score, it means to use the handles of hard mallets (which should indeed consist of bamboo).

---

**The electroacoustic part is on CD - 44.1 kHz - 2-channel (stereo) format**
stage design for Sadhaka
diagram showing relative position of sculptures
Sadhaka

for Derek Shiel's Sound Sculptures and tape

Robert Filoseta

performer enters from off-stage

START TAPE HERE!

time

<table>
<thead>
<tr>
<th>medium malleta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Li-A</td>
</tr>
</tbody>
</table>

live

| mp | wait |

| PPP blend into and follow tape evolution |

tape

| fade-in |

| in a continuous slow movement squat down, leave mallets on the floor, kneel down |

| end roll by throwing hands up, draw big circles as you lower your arms by your sides |

| catching the wave surging from tape, hover your hands over sculpt heads, make circular movements as if you were magically drawing sound out |

| magically drawing sound out |

| with flowing gestures spread the sound into the sacred field |

| you are aiming towards sculpt till (towel sculpt form left) |

| slowly, stand up and start walking into the field |

| pulse-y |

| Z-Z-Z-Z- |

| 1 |
here you should be just passing sculptures IV and V
you freeze at the squeaky sound
look over your shoulders

you realise something isn't right
start retreating
first steps backwards then sideways ...

you are coming back behind sculpture II
(don't give away what you are going to do next)

live

squeaky, scary

1.00 1.04 1.08 1.12 1.16 1.20 1.24 1.28 1.32

1.32 1.36 1.40 1.44 1.48 1.52 1.56 2.00 2.04

live
call
call
call
call
together 1
together 2
together 3
together 4
together 1
together 2
together 3
together 4

tape
clak!
sluggish

response
response
response
response
response
together 1
together 2
together 3
together 4

tape

background builds up
you are still on your knees continue keeping a watchful attitude

leave brushes by II-C; pick up hard mallets in left hand (don't give away what you are going to do next)

as pitched line reaches low register, start counting cycles of crot. consq. sound

suddenly one hit with palm of right hand

stand up

rushing towards IV

stop as tape hits same sound

live

pitched line
crotale consequent

your same sound

tape

3.08 3.12 3.16 3.20 3.24 3.28 3.32 3.36 3.40

3.40 3.44 3.48 3.52 3.56 4.00 4.04 4.08 4.12

live

tape

IV-D

IV-B

IV-A (or similar gesture)

IV-E

a bit disguised
IX.

let the tape take over you part gradually
take hands off the head but keep playing through the air gradually increasing the distance as if magically gathering energy
now throw the sound into the field throw K! from your hands!

tape

call

call
call
call
call
call
call
call

tape only

call

call
call
call

call

call

call

call

watchful
slowly
move to I-A
(leave sculpt from right)
very cautiously
approaching the sculpt

K!-sound extinguishes

end roll with a closed slap
steal the mallets!
rush to I-B
fade in and blend with tape

soft mallets

I-A

I-B

p

mp

mf

Roberto Fikesa, Making the Act of Music Visible Vol. 2 of 2 page 15 of 79
Improvisate short
isolated gestures
play mainly soft,
with occasional spikes

move quickly between sculptures
but don't give the impression of rushing

on I-A
use your knee to alter timbre
and to act physical wrestling

live

pp

tape

now rather explosive gestures
rushing between sculptures

live

pp

tape

(you'll hear this):

a hectic pattern
coming from left.
you feel it's getting out of hand
seconds of panic
'shit' (you think)
what to do?
grab the mallets!
rush to II-Cl
quick!

keep still for a few seconds
you look exhausted
drained of energy
your moving is a bit shakey, staggering
turn towards III
slowly
start moving towards III

(count surges)
shhh
shhh
shhh
shhh

within a few steps
regain your coordinated, dignified posture
your gaze is fixed on sculpt III
the (inner) battle is now over,
you are savouring your approaching your goal
with feelings of awe and rapture

...step by step
hands-arms moving with flow,
elegant, flowing gestures throughout this sequence

stop at about a meter from III
tape turns into a fine bell-ish showering
slowly
go down on your knees
sit on your feet crossed flat on the floor
keep your back straight
never take your gaze off the sculpt
(from here on, the ritual proper begins; emphasize all following gestures as ritual, magic, devotional gestures)

- Perform a full bow, head touching the floor (stay down)
- Raise your back straight (keep your knees)
- Get closer to the sculpture (now keep your toes curled under, sitting on your heels)

(an ethereal bell-ish, mid-base)

(sweep hands on sides down-upwards, elegant, flowing gestures. Hand ends leaving sculpt)
(you may have to spot the cue amongst other bell-ish)

(right) roll on sides of body

(an ethereal bell-ish, hi-pitched)

(sweep up!, hard mallets)

(top of body, there is a mid-point between edges that give the particular sound)

(can. t. 50

(mp)
always contemplating
with awe and rapture

the consequences of your gests.

.. --- .. ---

leaves mallets for brushes

leave brushes on floor

mf

mf

12
notes written out of the staff serve mainly to clarify the pattern
they could be freely omitted or ghosted
in any case, the accent is on notes written on the staff

there is a degree of flexibility in the beginning, then it gets tighter

(time) 1:24

live

tape

sluggish

here you come in sharply, just on top of it

time 2:13

live

tape
Zoom 2

The bassy intro

The tape intro is a bit distorted (disguised), but on close listening, this is what it is actually playing.

Zoom 3

Tape

Live

e.g. etc.

tape

Live

To live

Live

1 2 3 4

5 6 7 8
Roberto Filoseta

WMDs

Acting Vocalist, Flute, Tuba and Electronics

duration approx. 15 minutes

Site-specific Music-Theatre piece written for the Wapping Hydraulic Power Station, London / SPNM 60th season
Roberto Filoseta

WMDs

for Acting Vocalist, Flute, Tuba and Electronics

approx. 15 minutes

© Roberto Filoseta, completed 28 August 2003

R.Filoseta@herts.ac.uk

CREDITS:

Sample 1 - “DESTRUCTION!!!” (shouting crowd) performed by the company Café Reason Butoh Dance Theatre, Oxford

Samples 2 and 3 - “Destruction” (seductive) performed by Mezzo-soprano Gina Fergione

The text on page 11 is a free adaptation by the composer from:

‘The Book of the Apocalypse of Baruch the Son of Neriah’
Roberto Filoseta

WMDs

for Acting Vocalist, Flute, Tuba and Electronics

**Equipment List**

- sound system
- 3 microphones: clip-on type for instruments, and lavalier (personal wireless) for Mezzo-soprano
- FXs: ring modulation, reverb, and delay (hardware or software)
- sampler (hardware or software)
- MIDI keyboard or other triggering MIDI device
- bass drum
- tam-tam
- bell tree or chimes
- electric typewriter

Voice, Flute and Tuba are miked, and their feeds processed through FXs as specified in the score.

Settings are expressed as relative values. The maximum desirable / possible wetness (100%) will be determined in rehearsal, taking into account the space, PA system, and feedback issues.

There are 11 audio files (samples) associated with this piece, to be triggered in real-time during performance; their occurrence in the score is notated by a number enclosed in a diamond-shape frame (on the Electronics staff): 1
Wapping Power Station - floor plan and stage settings

- Machinery 4
- Machinery 2
- Machinery 5
- Machinery 3
- Machinery 1

Arches to restaurant
20 steps
5 m

Front entrance
12 steps

Metal Cupboard

Machinery 4
Machinery 2
Machinery 5
Machinery 3
Machinery 1

base drum
tam-tam
tuba
flute

typewriter

electronics

metal cupboards (glass doors)
WMDs
Flute and Tuba take their place on platform/stage and start

Chanting

Comfortable length of breath; meditative, mantra-like; don't worry about intelligibility — concentrate on sound — explore each phrasing playing with different mouth openings. Your 'tonic' is middle C-pitches in brackets may be freely used at any point as grace notes. As soon as you hit the pitch immediately glide back to C using portamenti, work microtonally, don’t overuse them. Attack always very soft (fade in)

Voice: → ring mod 30% → reverb 50%

Approx. 10 seconds

Prompt!

(sample triggering)

Flute and Tuba: → ring mod 50% → reverb 50%
Turn towards audience and, brandishing the beater, you utter the same phonemes as before, but this time wildly shouted in a wide range of timbres, especially raucous, guttural ones

[although your brandishing of the beater has mainly a theatrical function, you also use it as a conducting device to coordinate the winds entrance; hence you start your shouts as you (menacingly) wave the beater, arm raised, creating a sort of down beat signal]

**Enraged**
comfortable length of breath; short inhales

**Voice**

(While)

**Woo**

**AH**

**POH-NNN-SSS**

**OH**

**FFF**

**MMM**

**AH**

**SSS**

**Flute**

Winds get cue from mezzosoprano waiving bass drum beater

**Tuba**

You are thrown by the seductive tone of the disembodied voice; your rage dispels, and you lower the arm that was brandishing the beater.

Thoughtful and perplexed you utter the script as if talking to yourself:

- as a question (to yourself) (frowning)
- as a realization (as if thinking: oh, yes, that’s right)
- then in the most serene and melodious way, savouring the sound of it [x 3]

**Voice**

**DESTRUCTION** (seductive)

**Electronics**

Voice → reverb 10%

2
\[ \text{}\begin{align*}
\text{Voices} & \quad \text{Go to typewriter, insert paper and start typing (anything); as you type, you keep muttering unintelligible words while frequently interjecting -louder and clearly- the word "WMDs" (double-u em doses); stress the word in a variety of ways} \\
\text{Flute} & \quad \text{embouchure gliss.} \\
\text{Tuba} & \quad \text{mf poco cresc.} \\
\text{Electronics} & \quad \text{Voice → delay 20% → reverb 30%} \\
\text{Flute/Tuba} & \quad \text{reverb 20%}
\end{align*}\]

\[ \text{Voices (cont.)} \quad \text{balloon's burst makes you jump} \]

\[ \text{Flute} \quad \text{balloon's burst cuts winds off} \]

\[ \text{Tuba} \]

\[ \text{Electronics} \quad \text{balloon being inflated -2} \]

\[ \text{balloon being inflated -3} \]

\[ \text{balloon inflated ... BURST!!} \]
Sheet music and text:

**WMDs - section III / a - approx. 01'20**

\( \frac{1}{4} = 60 \)

Leave stage and walk around looking for WMDs. Bearing in mind that, by the bottom of this page you should be shouting into Metal Cupboard 1, for now you stick around Machinery 1. Inspect machinery; look/peep into gaps/holes, open lids/cover, etc., calling 'double-u em deeeees?' at the points indicated in the score.

Call as if you were casting a child (and as if you were expecting a reply).

\begin{itemize}
\item[cues: let mezzocep.] leave stage by a couple of steps
\item[extension beyond note value]
\end{itemize}

\( \text{Voice} \)

\( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \)

\( \text{Voice} \)

\( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \)

\( \text{Flute} \)

\( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \) \( \text{WMDs?} \)

\( \text{Electronics} \)

Voice: \( \rightarrow \) delay 100\% \( \rightarrow \) reverb 50\%

Flute: \( \rightarrow \) reverb 100\%

---

Roberto Fioretti, Making the Act of Music Visible
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Come back to central lane. Bearing in mind that by the bottom of this page you should be somewhere near the centre of the hall, wander between Machinery 1 - 2 - 3 and stage.
In this sub-section, you use the gaps (rests) of Tuba to utter your scripts.
Tuba entrance gives you a little shake, and you now become watchful and a bit nervous.

In the beginning, let a sense of fear prevail, then gradually mix in some impatience and a hint of desperation

Voice

WMDs?

WMDs?

WMDs?

WMDs?/I

WMDs?/I

Tuba
cue: wait until mezzoap, is back in central lane

Voice

WMDs?/I

WMDs?/I

WMDs?/I

double u em deeeees?

Tuba

Voice: delay 100% → reverb 50%

Tuba: reverb 100%
Now wander around the other half of the hall, between stage and Machinery 3 - 4 - 5. Keep looking around, searching for 'something', but now you are no longer calling.

Keep a watchful attitude, move furtively—suppose you have trespassed into some place and you fear that someone may arrive and catch you at any moment.

Alternate between brief focused searches around Machinery, moments in which you wander aimlessly, and moments in which you hesitate on a spot, as if trying to understand where to look.

Voice

[wait until voice echo dissolves]

Flute

Tuba
Voice

You freeze and listen with alarm to Flute and Tuba vaguely sinister 'callings'.

As you slowly look around (perhaps over your shoulders) your eyes fall on Metal Cupboard 2
Immediately, you recover your confidence, and resolutely walk towards it.

Free Tempo

spooky, ghostly sound [imagine you are saying 'double-u em done' through your instrument]

Flute

blur pitches  shivering gliss.

Tuba

blur pitches  shivering gliss.

Electronics

Flute / Tuba: \( \rightarrow \) delay 50\% \( \rightarrow \) reverb 50\%
As if you were absolutely sure of someone being in there, you start knocking on MC-2's door and call: 'double-u am deess?'. At first you are relatively calm—though rather annoyed—then both your knocking and your calling become gradually more and more.

Eventually, you end up shouting and banging on the metal door with both hands (palms open). This causes a rather loud and clangy sound reaction (electronics part), and you instinctively step back.

Frustrated, you turn around and come back to central lane, with an air of depression on your face.

Flute and Tuba: repeat over and over independently until metal clang from Tape.

Flute / Tuba: → delay 30%

Take a few aimless steps. Then, suddenly, as you are looking down towards the floor, your eyes face bright up and you exclaim: 'double-u am deess?' as if you had finally found your lost, beloved pet.

[act as if you were dealing with a small, sweet pet]

You try to approach your WMDs/pet, but WMDs moves away as soon as you get close.

Thus you keep calling and chasing WMDs around the hall, while WMDs teases you by stopping here and there and then dodging as you try to catch him (her?).

Your patience (obviously) gradually fades away, and your calls and attitude become more and more irritated.

The chase ends with WMDs running away for good through the front entrance, and with yourself, by then gone ballistic, standing on the front door and shouting after the fugitive.

Now you really have had enough. Walk resolutely back onto stage, pick up (large) beater and strike Tam-Tam.
DESTRUCTION!!!

Go around the hall and operate all the many buttons, knobs, wheels, etc. that are part of the old machinery.

Voices: TAM-TAM
- Turn towards audience and brandishing beater, shout.

[Score details and instructions for performance]
Speak to the audience as a possessed prophet would. [leave 3-4 second gaps between utterances]

Move to the centre of the hall, let the thunder dissolve, then start recitation.

LET THE WORLD RETURN TO ITS NATURE OF AFORTIME

LET THE AGE REVERT TO PRIMEVAL SILENCE

Flute

Tuba

Electronics

Voice: → delay 10% → reverb 30%

[sample II still going at 80% level]

LET THE MULTITUDE OF SOULS BE TAKEN AWAY

AND THE NATURE OF MAN NOT AGAIN BE NAMED

voice: ring mod 30% → delay 30% → reverb 70%

[tongue fully out]

like Kali the Goddess

AAAH!

(move to Bass Drum)

[move onto stage]

(sample II level: 100%)

Franklin, Making the Act of Music Visible Vol. 2 of 2 page 40 of 79
Voice

\( \text{fluctuating dynamics} \)

Flute

\( \text{re-attack as necessary, on any up-beat} \)

Tuba

\( \text{re-attack as necessary, on any up-beat} \)

Electronics

[sample 9 still going at 100% level]

As you walk around, take over the Flute's falling tritone (also echoed in the Electronic part). Start very quiet, humming to yourself, then gradually increase your level and take over the fading sample. In the process, gradually turn your HUM into a OUUU (wailing) sound, while also morphing the previous motif into a pitch contour approx. as below:

long, wailing lines

work microtonally

fluctuating dynamics and vibrato up to exaggerated vibrato

Voice

Then move to OUUUU OUUUU OUUUU OUUUU

Electronics

Voice: \( \rightarrow \) reverb 30%

Eventually, come back in the center, near stage, and gradually morph your wailing OUUU into a "WHO", while in the meantime gradually changing your singing/wailing to recitation.

Voice

[ sample 11 still going at 10% level]

as if asking to yourself, or the sky above; rather slow and grave, looking slightly up

Electronics

[ sample 11 going at 50% level]

[ fade out sample 11 ]

\[ \text{Who are the innocents?} \]

Who are the innocents?
CAPTIVE

Music-Theatre work by Roberto Filoseta

for

2 musicians, 2 Butoh performers,
sound sculpture, electroacoustic part

Approx. 75 mins.
Performance of this work requires a large stage, and involves two acting musicians, two butoh performers, and a specially designed sound sculpture (see enclosed diagram).

The sound sculpture is placed centre stage (see enclosed diagram), while the musicians are placed at each side of the stage area. One is playing an array of percussion instruments, including skinned drums, a fine collection of hand-made bronze pieces of many different sizes, and a vibraphone. These are all amplified and processed in real-time by the same performer. The second musician is playing piano plus other percussion instruments, bronze pieces, and a bamboo flute. Playing of the piano is extended to the inside strings in various ways. Again, all instruments are miked and live-processed. The male performer is mostly naked, with just some white material wrapped around his waist; he is also wearing a heavy-duty pair of leather shackles at his wrists, to each of which 3 meters of chain are attached. The female’s body is rather more covered, using the same white material. Both performers’ bodies and faces are painted white. The musicians wear white trousers, shirts, and shoes. The purpose of all performers wearing the same colour is to avoid the reading of any inappropriate, superficial distinction of their status and roles.

Integral to the piece is a sound installation to be broadcast, for 15-20 minutes, in the foyer area of the venue, prior to the performance proper. This serves a dual purpose; the first one is logistic: the foyer is used as a buffer to gather the audience, so that they can be quickly shifted to their seats once the signal to open the house is given. This is to minimise the time of stillness of the performers, who have to take their place on stage before the audience is allowed inside. At the same time, this device is exploited to prepare the audience to the work, by giving some clues as to how to approach and interpret the piece. The audio content for the installation has been realised by manipulating recordings of two subjects, male and female, uttering in turn a list of related concepts, juxtaposed as oppositions or complements. The recordings were then processed to the limit of intelligibility, with the view of affecting the audience at a subliminal level.

The full list of concepts is given in the table below:

<table>
<thead>
<tr>
<th>MALE VOICE</th>
<th>FEMALE VOICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>physically bound</td>
<td>mentally trapped</td>
</tr>
<tr>
<td>constrained by chains</td>
<td>constrained by freedom</td>
</tr>
<tr>
<td>constrained by the body</td>
<td>constrained by the mind</td>
</tr>
<tr>
<td>slave of a master</td>
<td>slave of oneself</td>
</tr>
<tr>
<td>enslaved by knowledge</td>
<td>enslaved by ignorance</td>
</tr>
<tr>
<td>knowing to be enslaved</td>
<td>captive without knowing it</td>
</tr>
<tr>
<td>enslaved by morals</td>
<td>enslaved by sex</td>
</tr>
<tr>
<td>constrained by rules</td>
<td>constrained by tradition</td>
</tr>
<tr>
<td>trapped in the past</td>
<td>trapped in eternity</td>
</tr>
<tr>
<td>trapped by danger</td>
<td>trapped by fear</td>
</tr>
<tr>
<td>condemned to be a slave</td>
<td>condemned to be free</td>
</tr>
<tr>
<td>confined in a very small space</td>
<td>prisoner of infinity</td>
</tr>
<tr>
<td>freedom to be</td>
<td>freedom to be a slave</td>
</tr>
</tbody>
</table>

One cycle of utterances, on the end product, lasts just over 4 minutes; this then repeats over and over as necessary to fill the desired time, giving the audience more chances to grasp the sense of what is being said. These same concept are informing the whole work.
CAPTIVE

stage diagram

P1 = performer 1
P2 = performer 2
M1 = musician 1 (piano + percs)
M2 = musician 2 (percs rig)
SS = sound sculpture
The scaffolding structure assembled

N.B. THIS STRUCTURE MUST BE ASSEMBLED WITH THE UTMOST CARE WITH REGARD TO THE SAFETY OF THE PERFORMERS WHO ARE CLIMBING ON IT!
CAPTIVE

ACTION SCRIPT

<table>
<thead>
<tr>
<th>P1 = performer 1 (male)</th>
<th>P2 = performer 2 (female)</th>
<th>PP = both performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>M1 = musician 1</td>
<td>M2 = musician 2</td>
<td>MM = both musicians</td>
</tr>
<tr>
<td>SS = Sound Sculpture</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Before house is opened to audience, P1 and P2 take their place on stage (see diagram).

P1 is kneeling, sitting on his heels, and shackled to long heavy chains, in front of SS, facing audience.
P2 is in a sort of foetal position, cocooned inside a gauze sheath, behind SS.

House opens to audience.

<table>
<thead>
<tr>
<th>sect.</th>
<th>action</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-a</td>
<td>At a subtle light signal, only noticeable to the performer, P1 starts a series of stylised howlings, which are amplified and subtly processed through reverb. The forth of these is taken over by an audio sample, triggered in real-time by the audio engineer, featuring a more heavily processed version of the performer's own voice, which swells to a considerable level, and ends as a long extra-wet reverb/delay filling the performance space.</td>
</tr>
<tr>
<td>1-b</td>
<td>As the audio sample dissolves, MM enter stage, from opposite corners, and walk to SS. Here, they bow ceremonially to each other before starting a sequence of gestures played on SS. P1 is visibly affected by MM's playing, and responds with more howlings at specified points. The section ends, mirroring the previous one, with a climactic gesture taken over by an audio sample, this time featuring both P1's howling and the sculpture's sounds. MM back off from SS and remain still for a few seconds, as startled by the powerful 'energy' emanating, apparently, from the sculpture, then go to their respective positions as the sound dissolves in the hall.</td>
</tr>
</tbody>
</table>
A change of lighting now reveals something upstage behind the sculpture, appearing like a cocoon.

Inside this gauze sheath P2, who until then had remained invisible, starts a hatching sequence. Her movement starts slowly and tentatively, and gradually build up in intensity and strength, eventually breaking free of the sheath enveloping her.

The musicians’ activity mirrors this process through noise-based gestures (rubbing skins, scraping cymbals and piano strings, etc.), sparse to begin with, then building up density and volume. Their musical gestures interact with P2’s movement, as they follow –but also influence– her action.

The climax is marked by a low pitch played on the piano’s keys, just as P2, now fully out of the cocoon, makes a big gesture, throwing her hands up to the sky.

[SILENCE]

Freed from her cocoon, P2 starts exploring the space in front of her. Moving to SS, and looking through it, she notices P1 on the other side. Attracted, she makes various attempts at going through SS. She doesn’t seem to succeed at that, and ends up singing-wailing, as to lament her condition, and also to attract P1’s attention, hoping perhaps in some help, or at least wishing for a closer encounter [mermaid; enticing].

P1, who until then had been largely ignoring P2’s sonorous activity on SS, starts responding to her wailing, gradually turning his head and body to SS. However, at this stage P1’s attitude is somewhat indifferent, merely watching but not actually moving towards her. P2 keeps wailing and intensifies her stretching-out gestures, which eventually result in the collapsing of parts of SS [in the middle frame].

With much uncertainty, and even suspicion, gradually P1 starts approaching SS, waver at various points in his journey. Even as he has reached SS and seems to be about to pass his chains on to P2, who is stretching her arms towards him, he turns away, uneasy and restless. P2’s body flops over SS, as if giving up, exhausted. Soon after, however, though still hesitating, P1 offers his chains to P2. His body posture is low and bent, looking away (down) as P2 finally gets hold of the chains and uses them to climb over and across SS.

Finally on the other side, P2 enjoys the chains she had been longing for, and which helped her to come through, to be ‘free’. She plays with them as if with silk garments, wearing and passing them all over her body, and moving with sensuous flowing gestures, posture fully upright and triumphant.

P1 follows her; his posture is low, bent and mortified.
| 4-b | Gradually, the relationship established in the previous section is reversed: P2 starts resenting the chains she had previously cherished, while P1 starts resisting P2's movements, claiming back his chains and hence leading. He also regains his upright, dignified posture, while P2 gradually assumes a low, mortified attitude. Eventually, PP part ways: P1 goes and flop over SS; while P2 sits on the floor, slightly more downstage, left of SS, back to audience (pict. x). [STILLNESS 1-2 minutes] |
| 5   | As M2 introduces a rhythmic pattern, P2 turns toward audience and starts dancing, beginning from sitting on the floor, then gradually standing up. Builds up into a frenzy; eventually collapses on floor, downstage right. |
| 6   | P1 rouses [with sudden movement] hitting SS with chains. Then starts a sequence of exploratory gestures, with mixed feelings of rage and reverence; often throwing chains at SS, and climbing over and through it. Eventually ends up chaining himself to SS [behind SS, back to audience]. |
| 7   | P2 re-awakens; uneasy at finding herself free, feels lost; looks for boundaries [low on floor, explore stage, particularly edge; stretching, reaching-out gestures. Concludes section with 3 wailing calls (on edge of stage, stretching one arm towards audience, as if reaching out). |
| 8   | M1 approaches P2 from behind and starts playing sheenai. P2 is captured by sheenai's sound; M1 controls and leads P2 to a designated spot in front of SS. |
| 9   | [trigger audio sample 3] Electroacoustic part comes in, appearing to exercise some control on M1, who responds by playing sheenai. Eventually, elect. part climaxes overwhelming M1; M2 comes in to the rescue by playing SS; M1 leaves sheenai and joins M2 at SS. With coordinated gestures MM play a final hit then freeze, leaving the long reverb tail on the elect. part to fade out. [Lights fade out with sound] – The END. |
**CAPTIVE**

Music-Theatre work by Roberto Filoseta

**cue sheet**

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</thead>
<tbody>
<tr>
<td>1-a</td>
<td>centre stage, front of SS, facing audience, kneeling, chained.</td>
<td>stillness – cocooned, behind SS</td>
<td>off-stage</td>
<td>off-stage</td>
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<tr>
<td></td>
<td><strong>Captive Theme</strong></td>
<td></td>
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<tr>
<td></td>
<td>HOWL 1 (intensity 1) [rest 30°]</td>
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<td></td>
<td>HOWL 2 (intensity 2) [rest 20°]</td>
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<td></td>
<td>HOWL 3 (intensity 3) [rest 10°]</td>
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<td></td>
<td><strong>HOWL 4</strong> longer and wilder than all previous [fade into EA part]</td>
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<tr>
<td>approx. 2 mins.</td>
<td></td>
<td>let EA part dissolve, then enter stage to right of SS</td>
<td>let EA part dissolve, then enter stage to left of SS</td>
<td></td>
</tr>
<tr>
<td>1-b</td>
<td>[posture as previous]</td>
<td>[stillness – cocooned]</td>
<td>explore SS</td>
<td>explore SS</td>
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<td></td>
<td></td>
<td></td>
<td>in front of SS, MM bow to each other</td>
<td>in front of SS, MM bow to each other</td>
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<td></td>
<td></td>
<td></td>
<td>solo gesture</td>
<td>tacet</td>
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<td></td>
<td></td>
<td></td>
<td>rest</td>
<td>solo gesture</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>duet gesture</td>
<td>duet gesture</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>rest</td>
<td>rest</td>
</tr>
<tr>
<td>HOWL 1</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>solo gesture</td>
<td>solo gesture</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>rest</td>
<td>rest</td>
</tr>
<tr>
<td>HOWL 2</td>
<td></td>
<td></td>
<td>duet gesture</td>
<td>duet gesture</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>rest</td>
<td>rest</td>
</tr>
<tr>
<td>HOWL 3 – wild, long [sustain]</td>
<td></td>
<td></td>
<td>solo gesture</td>
<td>solo gesture</td>
</tr>
<tr>
<td></td>
<td>fade into EA part</td>
<td></td>
<td>rest</td>
<td>rest</td>
</tr>
<tr>
<td></td>
<td>re-attack a few secs. into howling 3 fade into EA part, step back</td>
<td></td>
<td>re-attack a few secs. into howling 3 fade into EA part, step back</td>
<td></td>
</tr>
<tr>
<td></td>
<td>let EA part dissolve, then go to position</td>
<td></td>
<td>let EA part dissolve, then go to position</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>[stillness – kneeling]</td>
<td>hatching</td>
<td>sparse noise-based gestures</td>
<td>sparse noise-based gestures</td>
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</tr>
<tr>
<td>approx. 5 mins.</td>
<td></td>
<td>moving</td>
<td>Intensify as P2 starts getting out</td>
<td>Intensify as P2 starts getting out</td>
</tr>
<tr>
<td></td>
<td></td>
<td>start ripping</td>
<td>light gestures on bronzes</td>
<td>rubbing skins</td>
</tr>
<tr>
<td></td>
<td></td>
<td>limbs out</td>
<td>inside piano, scraping strings</td>
<td>scrape Baschets / cymbals</td>
</tr>
<tr>
<td></td>
<td></td>
<td>head out</td>
<td>&quot;</td>
<td>rotodisc bowed</td>
</tr>
<tr>
<td></td>
<td></td>
<td>out – shedding gauze</td>
<td>&quot;</td>
<td>crash cymb x1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>upward gesture: hands and head</td>
<td>&quot;</td>
<td>flexatone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>up to sky (kneeling)</td>
<td>low piano key as P2 is out</td>
<td>tacet</td>
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<tr>
<td></td>
<td></td>
<td>few seconds of stillness</td>
<td>(let ring)</td>
<td></td>
</tr>
<tr>
<td>3-a</td>
<td>[stillness – kneeling]</td>
<td>move towards SS</td>
<td>tacet</td>
<td></td>
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<tr>
<td></td>
<td>start moving body (on the spot)</td>
<td>look beyond SS</td>
<td>some keys as P2 approaches SS</td>
<td></td>
</tr>
<tr>
<td></td>
<td>respond to call, moves towards P2 approach, then turn away</td>
<td>trying your way through SS (low)</td>
<td>maracas</td>
<td></td>
</tr>
<tr>
<td>approx. 7 mins.</td>
<td>mount on SS</td>
<td>gankogui</td>
<td>gankogui +inside piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td>wailing 1</td>
<td>canes on strings</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>wailing 2</td>
<td>sparse keys, high reg.</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>intensify</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>intensify</td>
<td></td>
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<td></td>
<td></td>
<td>silence</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>TAM-TAM!</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>silence</td>
<td></td>
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</tbody>
</table>

Roberto Filosela, *Making the Act of Music Visible*
<p>| 3-b | approach again, get closer | pendulum gesture | light piano keys, motif | vibes / Baschs. echo piano |
|     | gathering chains | stretch out | piano motif crecs and develops |  |
|     | hesitating | flop over SS | piano keys scatty ges. | skins: sharp ges. |
|     | turn away, hesitating | upright, frenzy on SS | intensify |  |
|     | start turning back towards P2 | stretch out | |  |
|     | offer chain (reluctantly) | get hold of chain |  |  |
|     | help P2 getting across SS | first leg across |  | cymbals rolls |
|     | squat down, hands by head, closing | all body across SS |  | full rig |
| 4-a | chain dance – A surrendering chain / following | chain dance – A enjoying chain / leading | (resume after a few seconds silence) | (resume after a few seconds silence) |
|     | approx. 5 mins. | upright stance / dances with chain | piano keys stasis (4ths) | vibes: punctuate piano, contrasting harmony |
|     | low, mortified | becoming less enthusiastic | change to augmented harmony | light on cymbals |</p>
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<thead>
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</thead>
<tbody>
<tr>
<td><strong>4-b</strong></td>
<td>chain dance – B claiming back chain / leading</td>
<td>chain dance – B resenting chain / dragged</td>
<td></td>
</tr>
<tr>
<td></td>
<td>upright / pulling in opposite direction</td>
<td>gradually changing to low posture dragged on floor-chain to feet</td>
<td>introduce scatty gests</td>
</tr>
<tr>
<td></td>
<td>turn back to P2</td>
<td>gradually move to balanced cocoon back to audience stillness</td>
<td></td>
</tr>
<tr>
<td></td>
<td>disconnect: move towards SS</td>
<td></td>
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<tr>
<td></td>
<td>flop over SS</td>
<td></td>
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<tr>
<td></td>
<td>stillness</td>
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<tr>
<td>approx. 5 mins.</td>
<td></td>
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<tr>
<td><strong>5</strong></td>
<td>[stillness – leaning over SS]</td>
<td>dancing freedom</td>
<td>tacet</td>
</tr>
<tr>
<td></td>
<td>turn towards audience</td>
<td>start dance (on floor) up frenzy collapse to floor</td>
<td>gradually introduce tribal pattern</td>
</tr>
<tr>
<td>approx. 3 mins.</td>
<td></td>
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<tr>
<td></td>
<td><strong>raging against SS</strong></td>
<td><strong>[stillness – on the floor]</strong></td>
<td><strong>[silence]</strong></td>
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<tr>
<td></td>
<td>rise with sudden movement</td>
<td>flutes: overblown, fill gaps occasional blows low drums</td>
<td>skins: sharp blows, fill gaps occasional hit crash</td>
</tr>
<tr>
<td></td>
<td>strike SS with chains</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>gather chain, walk around SS</td>
<td>BIG gesture on flute, then dissolve on bronzes</td>
<td>BIG gesture on skins, then dissolve on bronzes</td>
</tr>
<tr>
<td></td>
<td>climb SS</td>
<td>silence</td>
<td>silence</td>
</tr>
<tr>
<td></td>
<td>chain yourself to SS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>stillness – chained to SS</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>7</th>
<th><strong>[stillness – chained to SS]</strong></th>
<th><strong>re-awaken, feel lost, explore space looking for boundaries</strong></th>
<th><strong>whisk gliss on piano strings</strong></th>
<th><strong>crystals</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>edge of stage, stretch arms towards audience: wailing 1</strong></td>
<td><strong>cymbal rolls</strong></td>
<td><strong>flexatone</strong></td>
<td><strong>bull roar</strong></td>
</tr>
<tr>
<td></td>
<td><strong>move to different point along edge:</strong> wailing 2</td>
<td><strong>bronzes / cymbal rolls</strong></td>
<td></td>
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<td></td>
<td><strong>as above: wailing 3</strong></td>
<td><strong>silence</strong></td>
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<tr>
<td></td>
<td><strong>still, outstretched</strong></td>
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</tr>
<tr>
<td></td>
<td>[stillness – chained to SS]</td>
<td><strong>slave of a master</strong></td>
<td>approach P2 from behind</td>
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<tr>
<td>8</td>
<td></td>
<td>turn head towards sound</td>
<td>left of P2: one short note [sheenai]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>turn head towards sound</td>
<td>move to right of P2: one short note</td>
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<tr>
<td></td>
<td></td>
<td>charmed by M1: follow sound</td>
<td>circle P2 playing long tone</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>random spells of resistance</td>
<td>lead P2 in front of SS</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>upright cocoon in front of SS</td>
<td>spin web of sound</td>
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<td></td>
<td>get up: three steps backwards</td>
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<tr>
<td>9</td>
<td>[stillness]</td>
<td>[stillness]</td>
<td>captive without knowing it</td>
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<td></td>
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<td></td>
<td>startled by electroacoustic part</td>
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<td></td>
<td>interact (sheenai) with EA part</td>
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<td></td>
<td>overwhelmed by EA part</td>
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<td></td>
<td>join M2 at SS</td>
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<td></td>
<td>plays final gesture then freeze (upright, side of SS)</td>
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<td></td>
<td>stillness; EA part tail fading out</td>
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<td></td>
<td>light on bronzes, play in gaps</td>
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<td></td>
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<td></td>
<td>soft rolls on bronzes</td>
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<td></td>
<td>silence.</td>
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<tr>
<td>THE END</td>
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Roberto Filoseta, *Making the Act of Music Visible*
(approx 5 mins)
Trigger audio 3

Showy. M1 stands up and take 3 steps backwark. M1 stops playing. Antes that P2 has been captured. Eventually PZ stops in front of the statue. They are now down (on the floor). PZ kneeling and M1 playing a duel with PZ. Where M1 plays sheeten and leads P2 to a specific point.

You'll see M1 doing a duel with PZ where M1 plays sheeten and leads P2 to a specific point.

(1st is seen) M1 playing to track 3 and adjust channel level (if necessary)

(2nd is seen) M1 playing to track 2 and adjust channel level (if necessary)

Audio 3 is a five-play interaction game, ending with tape OVERREMEMING LIVE (LOUD)
Audio 1 and 2 are being over-gestures that are interacted acoustically.

The piece begins with P1 kneeling center stage and howling.

CAPTIVE - sample triggering for Audio Engineer.
Parallel Universes
for piano, cello and live electronics
approx. 15 minutes

Roberto Filoseta
Parallel Universes - 01V Settings

Piano is miked using 2 cardioid condensers in very close position, approx. 1 inch from strings; cello is miked through an opposite pick-up microphone. Two Yamaha 01V mixers are used for this piece. The feeds from cello and piano are patched into the input channels of the first (01V - A) and sent to its FX banks as specified in the following pages (scene memory settings). The stereo output of 01V - A is then fed into a stereo input channel in the second mixer (01V - B), where is manipulated in real-time during performance by sending to FX1 (delay) and/or FX2 (reverb), as indicated by the score: black shape = max send level; grey shape = half send level.

01V - A
recall and edit FX 20 Dual Pitch

<table>
<thead>
<tr>
<th>RF Dual Pitch 1</th>
<th>RF Dual Pitch 2</th>
<th>RF Dual Pitch 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>+13</td>
<td>+12</td>
<td>+24</td>
</tr>
<tr>
<td>-13</td>
<td>+50</td>
<td>+50</td>
</tr>
<tr>
<td>+100%</td>
<td>+100%</td>
<td>+100%</td>
</tr>
<tr>
<td>+6</td>
<td>-6</td>
<td>+24</td>
</tr>
<tr>
<td>-3</td>
<td>+11</td>
<td>-25</td>
</tr>
<tr>
<td>+100%</td>
<td>+100%</td>
<td>+100%</td>
</tr>
<tr>
<td>0.0 ms</td>
<td>44.4 ms</td>
<td>0.0 ms</td>
</tr>
<tr>
<td>0%</td>
<td>x</td>
<td>-</td>
</tr>
<tr>
<td>0.0 ms</td>
<td>33.3 ms</td>
<td>0.0 ms</td>
</tr>
<tr>
<td>0%</td>
<td>x</td>
<td>0%</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

recall and edit FX 19 HQ Pitch

<table>
<thead>
<tr>
<th>RF HQ Pitch 1</th>
<th>RF HQ Pitch 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>+12</td>
</tr>
<tr>
<td>+11</td>
<td>+50</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>222.2 ms</td>
<td>111.1 ms</td>
</tr>
<tr>
<td>+99%</td>
<td>+77%</td>
</tr>
</tbody>
</table>

recall and edit FX 06 Gate Reverb

<table>
<thead>
<tr>
<th>RF Gate 1</th>
<th>RF Delay LCR</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>444.4 ms</td>
</tr>
<tr>
<td>7.7</td>
<td>x</td>
</tr>
<tr>
<td>7</td>
<td>+80%</td>
</tr>
<tr>
<td>0.0 ms</td>
<td>333.3 ms</td>
</tr>
<tr>
<td>10</td>
<td>x</td>
</tr>
<tr>
<td>96%</td>
<td>+80%</td>
</tr>
<tr>
<td>19</td>
<td>111.1</td>
</tr>
<tr>
<td>-88%</td>
<td>x</td>
</tr>
<tr>
<td>0.5</td>
<td>+80%</td>
</tr>
<tr>
<td>1.88 kHz</td>
<td>222.2 ms</td>
</tr>
<tr>
<td>2.11 kHz</td>
<td>x</td>
</tr>
<tr>
<td>+77%</td>
<td>0.1</td>
</tr>
<tr>
<td>thru</td>
<td>thru</td>
</tr>
</tbody>
</table>

01V - B
recall and edit FX 11 Delay LCR

recall and edit FX 22 Ring Modulation

<table>
<thead>
<tr>
<th>RF Ring Modulation 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>OSC</td>
</tr>
<tr>
<td>1234.5 Hz</td>
</tr>
<tr>
<td>40.00 Hz</td>
</tr>
<tr>
<td>x</td>
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<tr>
<td>1%</td>
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</tbody>
</table>

recall and edit FX 04 Reverb Plate

<table>
<thead>
<tr>
<th>RF Plate 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.0s</td>
</tr>
<tr>
<td>0.0 ms</td>
</tr>
<tr>
<td>1.0</td>
</tr>
<tr>
<td>2.4</td>
</tr>
<tr>
<td>7</td>
</tr>
<tr>
<td>33%</td>
</tr>
<tr>
<td>22.2 ms</td>
</tr>
<tr>
<td>50%</td>
</tr>
<tr>
<td>off</td>
</tr>
<tr>
<td>0</td>
</tr>
<tr>
<td>2.13 s</td>
</tr>
<tr>
<td>11.1 s</td>
</tr>
<tr>
<td>177 Hz</td>
</tr>
<tr>
<td>12.6 kHz</td>
</tr>
</tbody>
</table>

('x' means whatever value results from settings in the previous field)
Yamaha 01V – Scene Memory settings for mixer A

Having created the FX patches according to the settings specified in the previous page, proceed to program the following Scene Memories for 01V - A.

Settings are expressed as relative values. The maximum desirable / possible wetness (100%) will be determined in rehearsal, taking into account the space, PA system, and feedback issues.

(Shaded areas indicate values unchanged from previous scene)

<table>
<thead>
<tr>
<th>Scene 1</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Gate 1</td>
<td>100%</td>
<td>100%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 1</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
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</tbody>
</table>

Set a 25-second fade time for channels marked Xfd (will result in a crossfade between the two)

<table>
<thead>
<tr>
<th>Scene 2</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Gate 1</td>
<td>100%</td>
<td>0%</td>
<td>Xfd 0%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 1</td>
<td>100%</td>
<td>100%</td>
<td>Xfd 75%</td>
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<table>
<thead>
<tr>
<th>Scene 3</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 1</td>
<td>50%</td>
<td>100%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF Ring Mod 2</td>
<td>0%</td>
<td>0%</td>
<td>75%</td>
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</table>

<table>
<thead>
<tr>
<th>Scene 4</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 2</td>
<td>50%</td>
<td>0%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF Ring Mod 2</td>
<td>0%</td>
<td>100%</td>
<td>75%</td>
</tr>
<tr>
<td>Scene 5</td>
<td>FX Banks</td>
<td>Cello sends</td>
<td>Piano sends</td>
<td>Returns</td>
</tr>
<tr>
<td>---------</td>
<td>----------</td>
<td>-------------</td>
<td>-------------</td>
<td>---------</td>
</tr>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 2</td>
<td>50%</td>
<td>0%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 4</td>
<td>0%</td>
<td>100%</td>
<td>75%</td>
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<table>
<thead>
<tr>
<th>Scene 6</th>
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<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 3</td>
<td>50%</td>
<td>0%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 4</td>
<td>0%</td>
<td>100%</td>
<td>75%</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>Scene 7</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 2</td>
<td>50%</td>
<td>0%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 4</td>
<td>0%</td>
<td>100%</td>
<td>75%</td>
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<table>
<thead>
<tr>
<th>Scene 8</th>
<th>FX Banks</th>
<th>Cello sends</th>
<th>Piano sends</th>
<th>Returns</th>
</tr>
</thead>
<tbody>
<tr>
<td>FX 1:</td>
<td>RF Dual Pitch 2</td>
<td>0%</td>
<td>0%</td>
<td>75%</td>
</tr>
<tr>
<td>FX 2:</td>
<td>RF HQ Pitch 4</td>
<td>50%</td>
<td>100%</td>
<td>75%</td>
</tr>
</tbody>
</table>
Key to playing passages inside the piano

System 2:
Handle of (metal) brushes slowly and lightly drawn between strings of neighbouring pitches
Key to playing passages inside the piano (contd.)

[Diagram of piano with labels 1, 2, 3, and 4 indicating spots in system 9, bar 3.]

Key to symbols used for the cello part

- 🎶 slap and stop strings against fingerboard with left hand
- 🎶 bounce the bow (hair side) on open strings in a percussive manner
- 🎶 bow G and D strings while lightly dampening with left hand (scratchy, unpitched effect)
- 🎶 bow all strings while lightly dampening with left hand
- 🎶 bow D and A strings while lightly dampening with left hand in very high position (register)
Scene 3

Bounce beaters' handles on frame

Bounce handles on frames
Electroacoustic part only

Audio CD - 44.1 kHz

Sadhaka
Roberto Filoseta

for sound sculptures and electroacoustic part

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