

# ***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

**MAKING THE ACT OF MUSIC VISIBLE**

***Theatrical Considerations in Music Composition***

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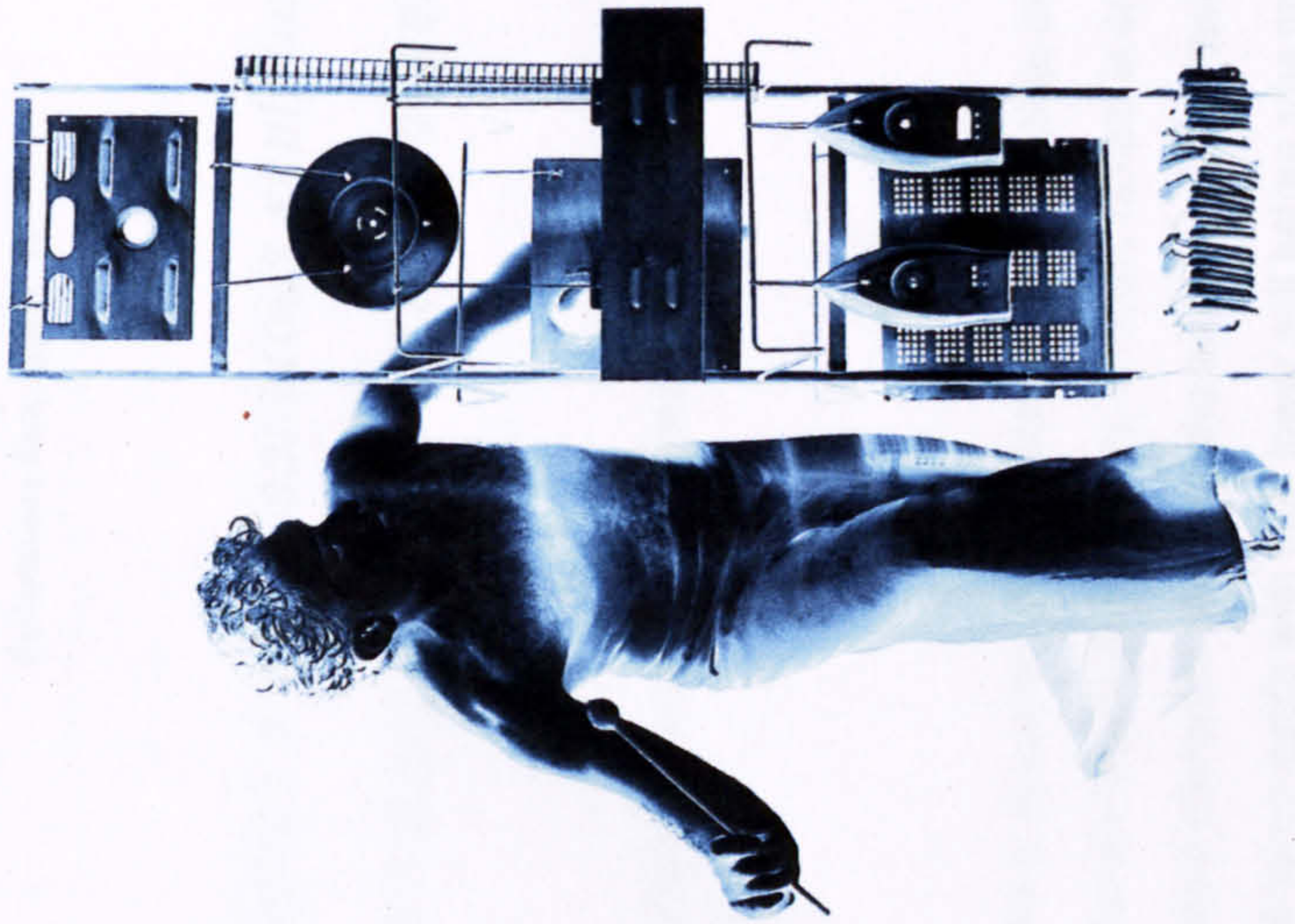
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## MEDIA DISKS

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Roberto Filoseta



# Sadhaka

for sound sculptures and tape

Roberto Filoseta

# 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*.

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## 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

these should be prepared thus:

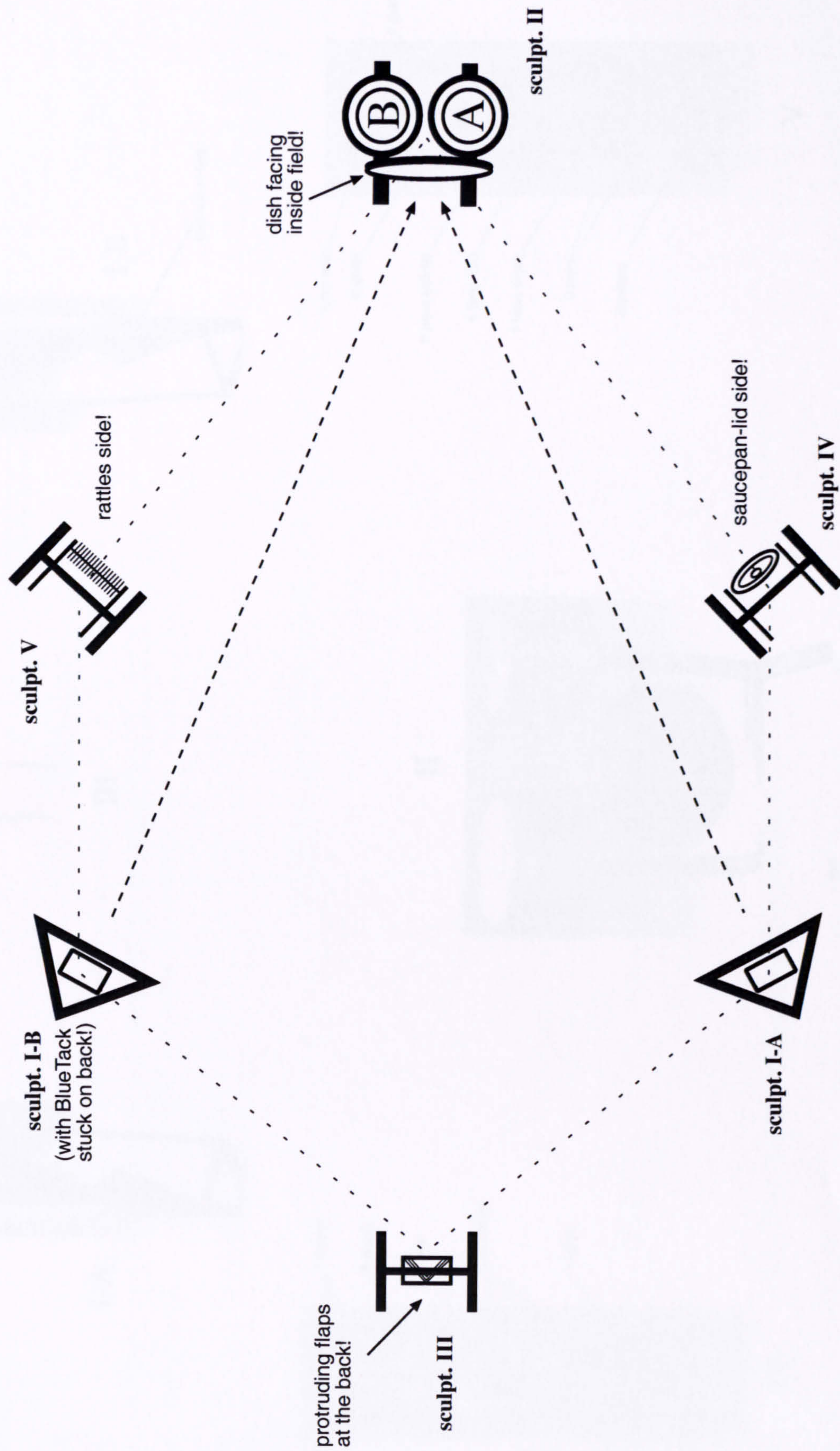
- 1 pair medium mallets on head of II-B
- 1 pair soft mallets in front of I-A (floor)
- 1 pair hard mallets by II-C (floor)
- 1 pair hard mallets by sides of III (floor)
- 1 pair brushes (closed) by sides of II-A (floor)
- 1 pair brushes (opened) by sides of III (floor)
- 1 kitchen-whisk by right side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

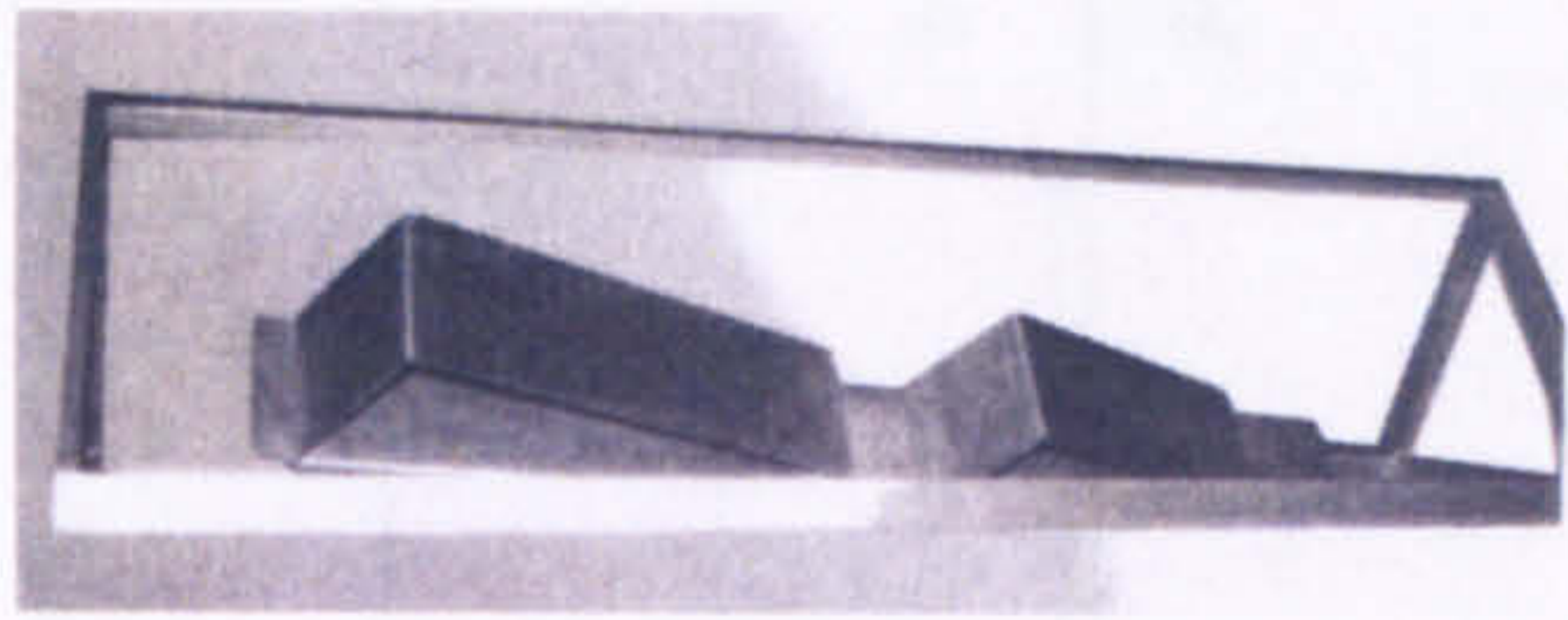
**The electroacoustic part is on CD - 44.1 kHz - 2-channel (stereo) format**

# stage design for Sadhaka

diagram showing relative position of sculptures



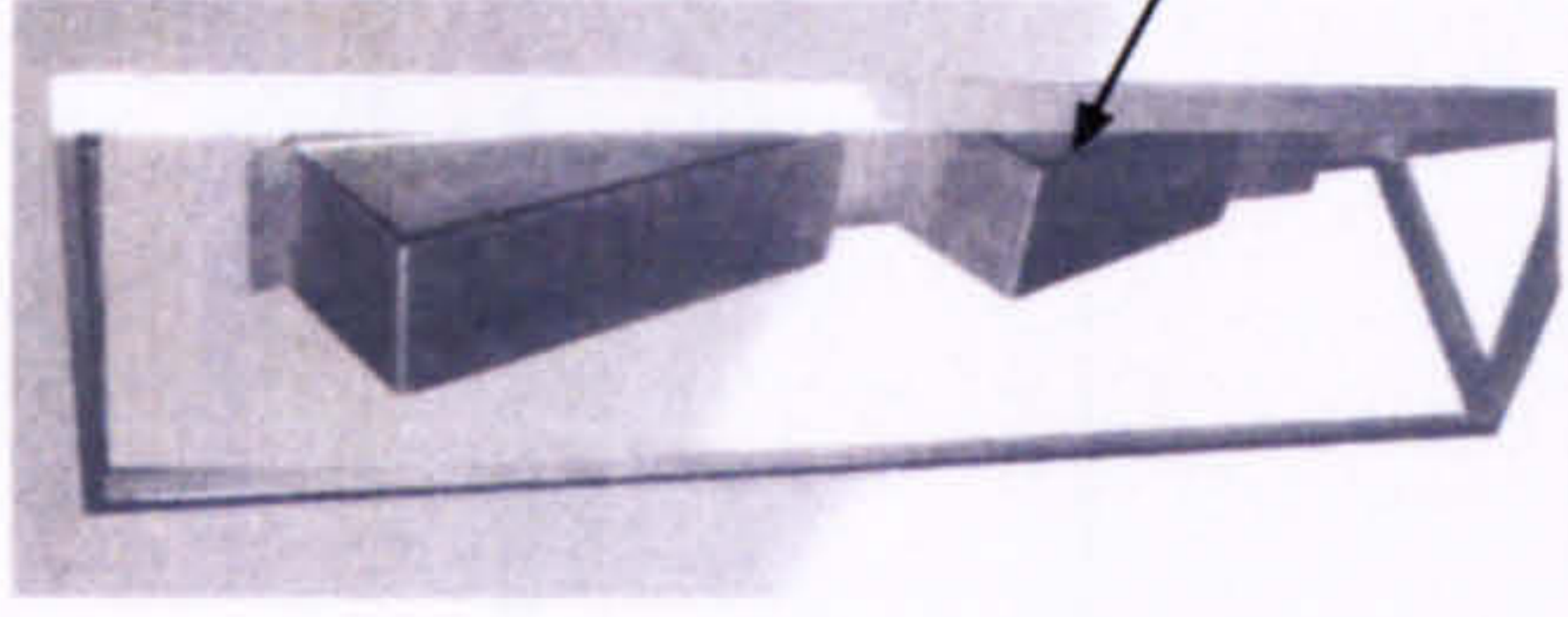




I-A

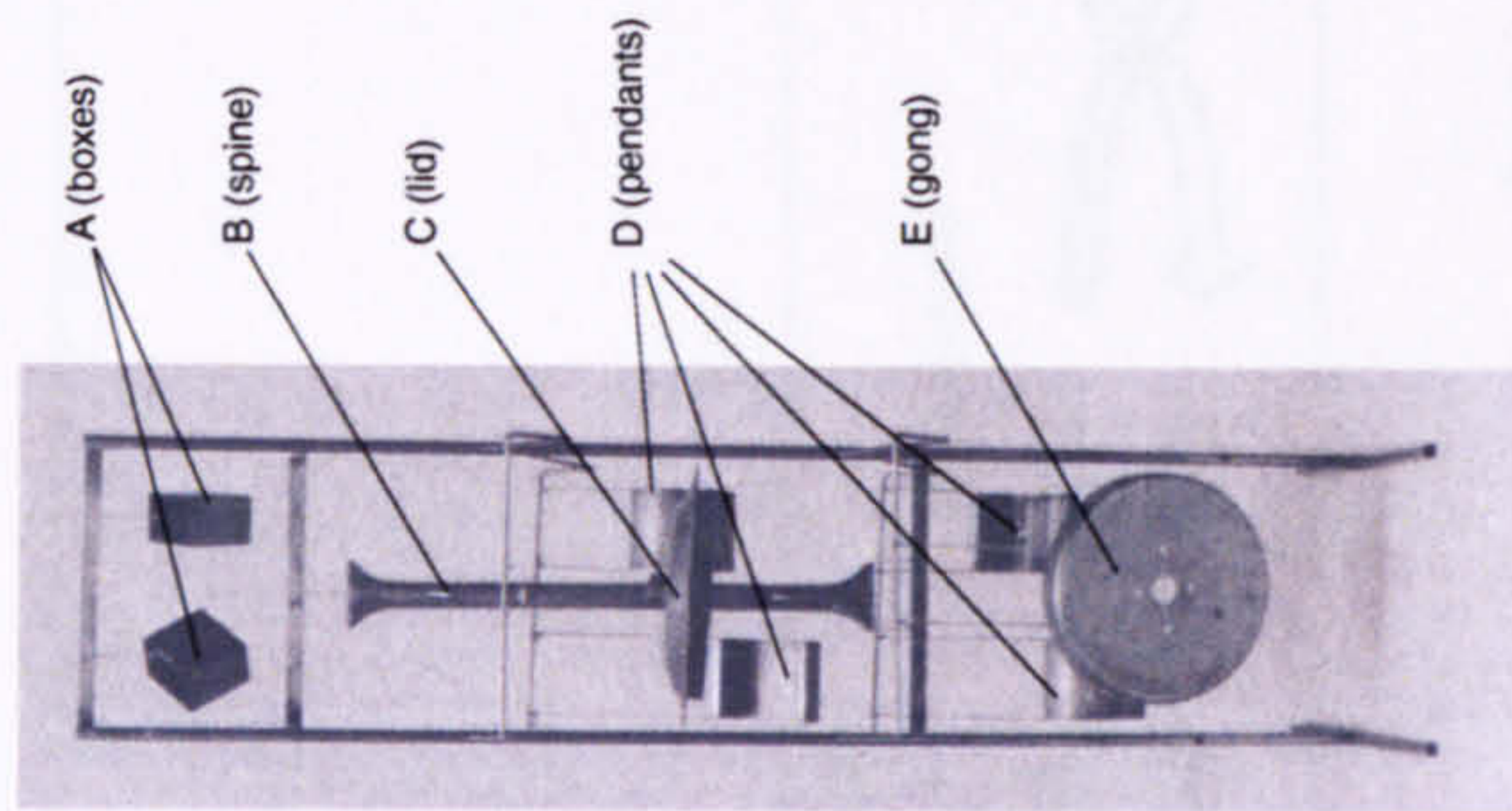


III

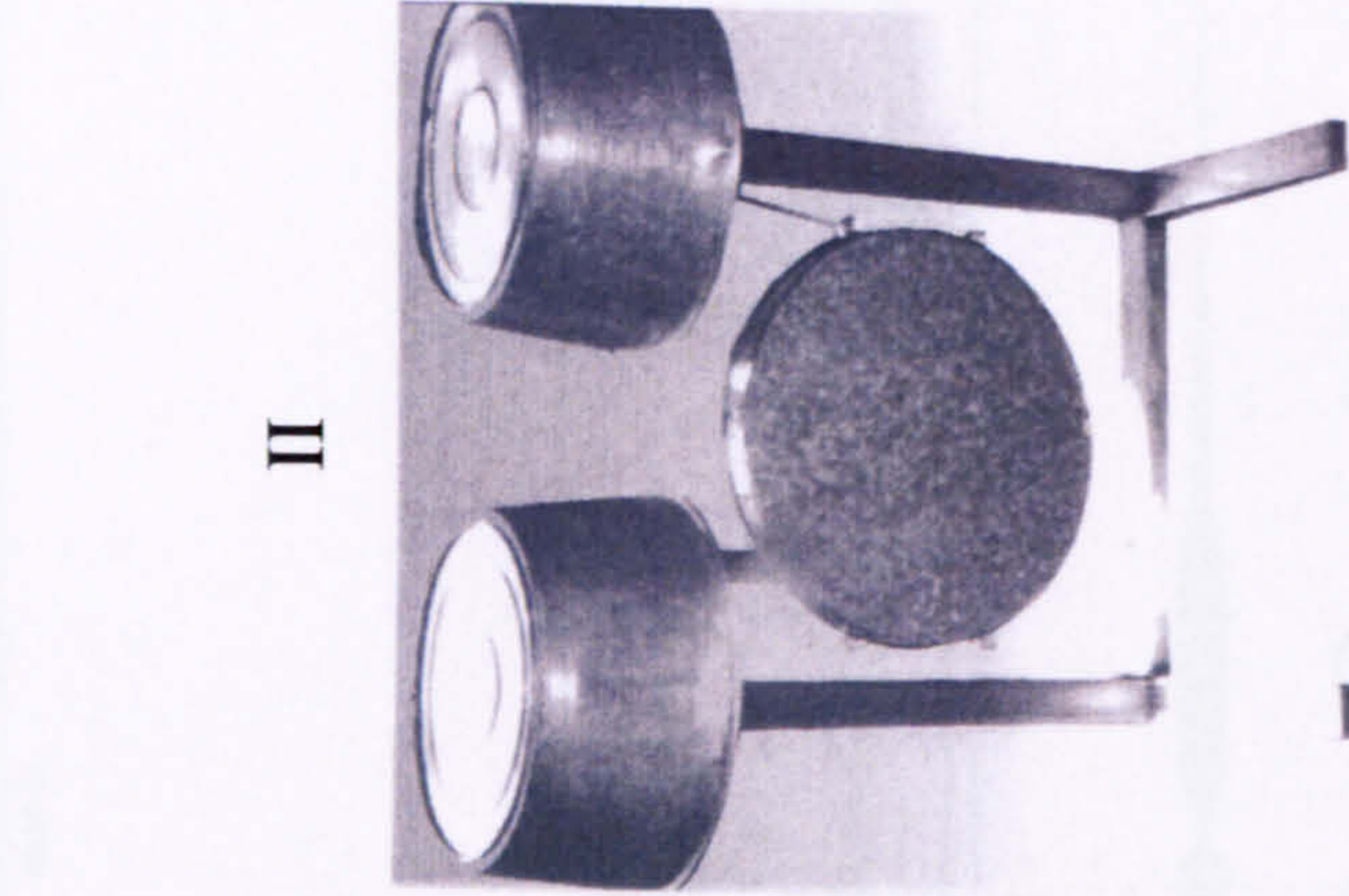


I-B

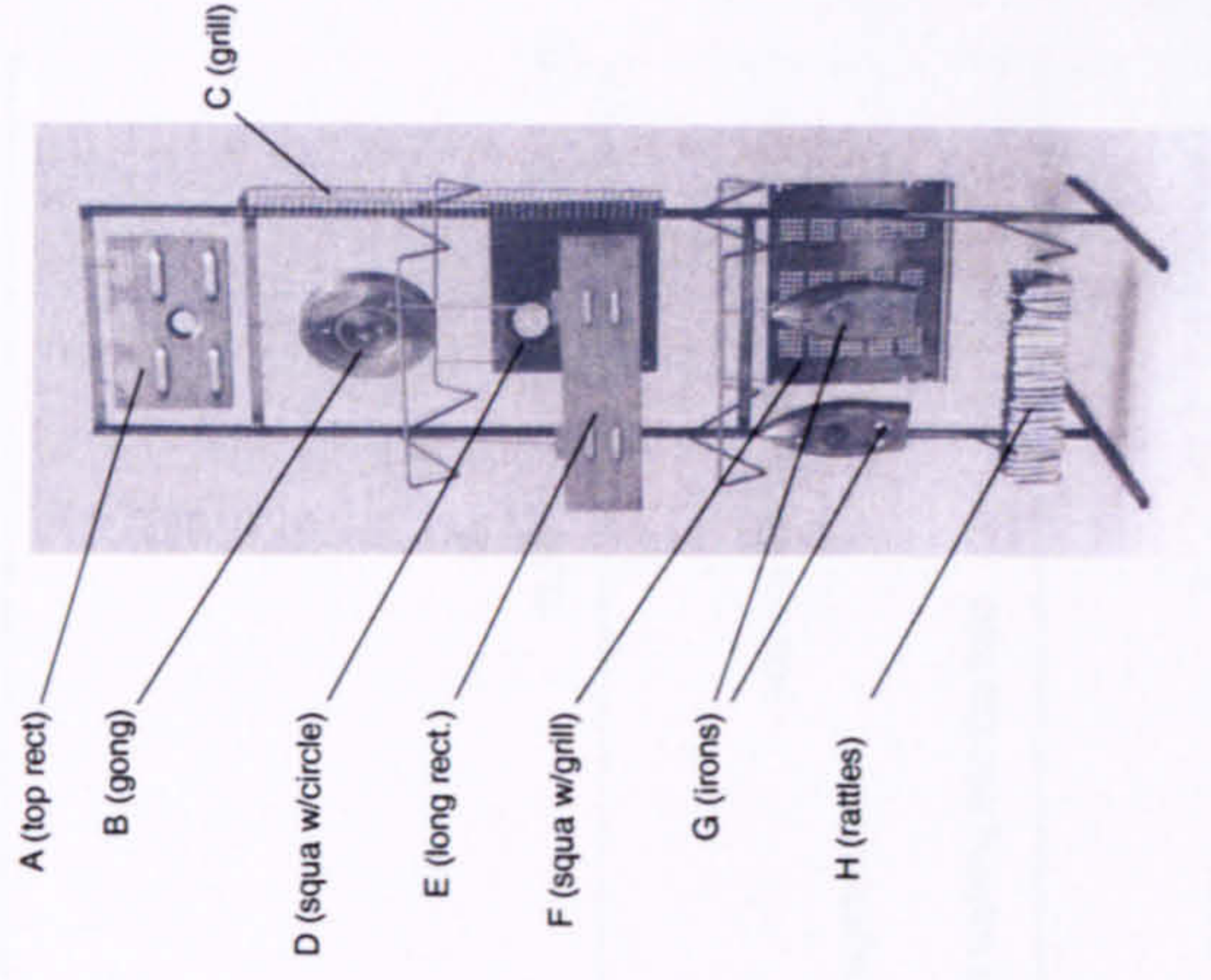
Blue tack on back



IV



II



V

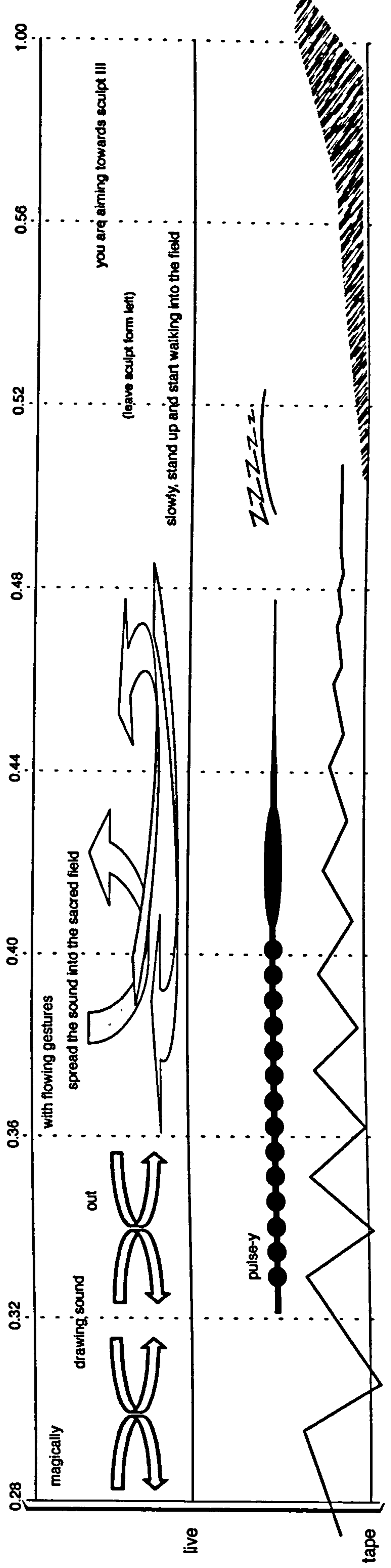
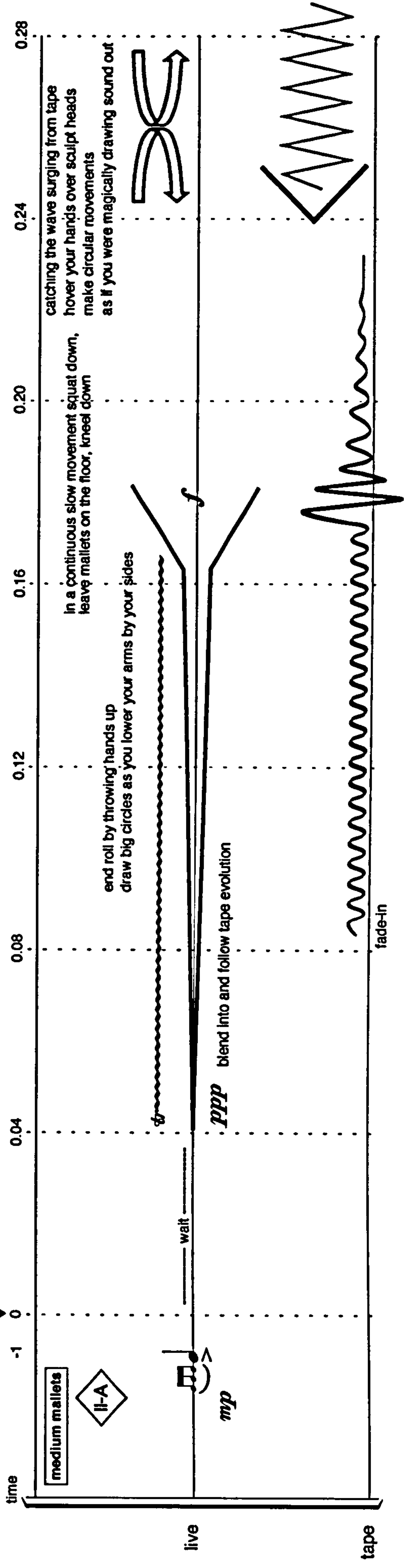
# Sadhaka

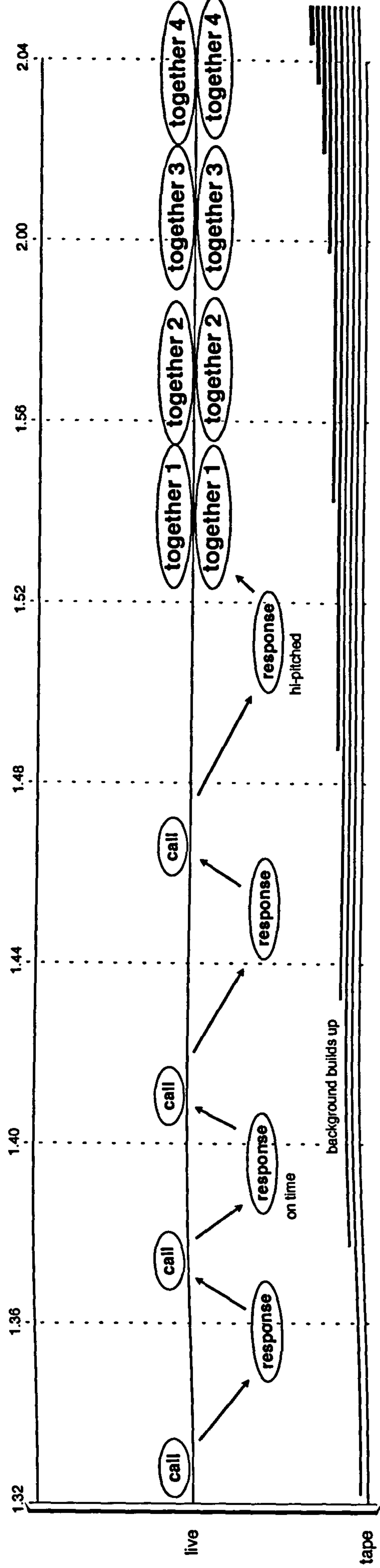
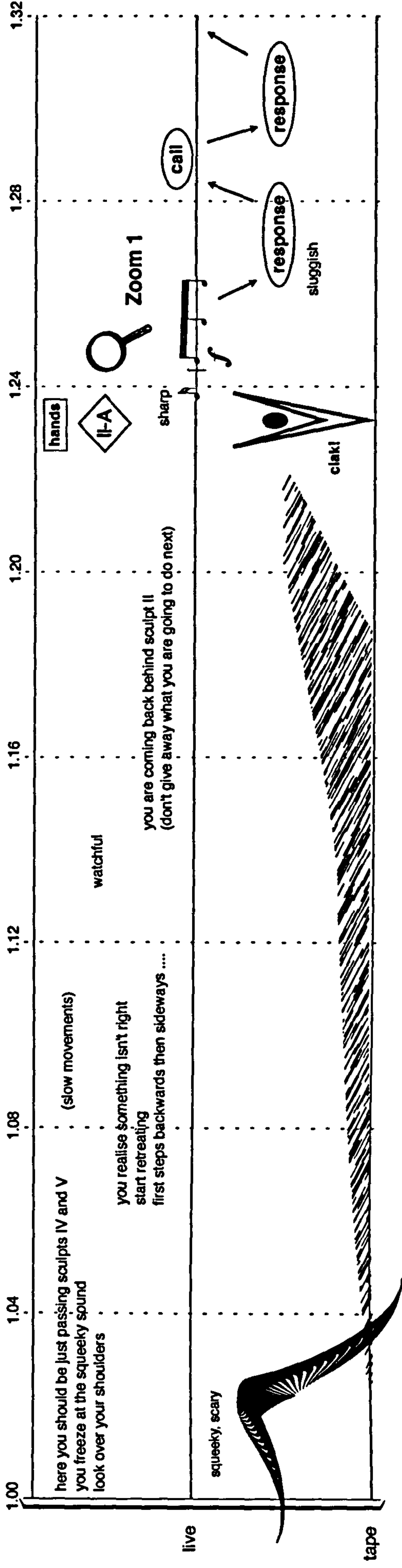
for Derek Shiell's Sound Sculptures and tape

Roberto Filoseta

performer enters from off-stage

START TAPE HERE!





2.04

2.08

2.12

2.16

2.20

2.24

2.28

2.32

2.36

live

tape

brushes

together 5

together 6

together 5

together 6

squat down, pick-up brushes, stand up  
think of the brushes as weapons  
as you slightly bend your knees with a forward movement of your hips  
open the brushes by pressing the handles on your thighs

(leave from left)

move watchful toward sculpt IV

you should be about 1 meter from sculpt IV  
when the pulse-y cue enters

fake a blow with the brush-sword  
ending at some 20 cm from the sculpt

slowly, turn to sculpt V

pitch contour

pulse-y cue  
a bit disguised

2.36

2.40

2.44

2.48

2.52

2.56

3.00

3.04

3.08

live

tape

brushes/hands

V

fake a blow  
this one is two consecutive -very close- hits  
draw something like this flash shape through the air

position yourself in the middle between IV and V  
facing forward (sculpt III), arms slightly extending each side

fake a blow to IV with the brush-sword in your left hand  
then immediately sweep V-H with right hand  
(though you are still holding the brush)  
left knee goes on the floor

1

2

3

4

1 an

2 an

1

left right L R L R LEFT  
(sync with tape)

sweeping with right hand

walking on your knees  
(martial arts style)

escape towards II-C

mp

f

you are still on your knees continue keeping a watchful attitude

3.08 3.12 3.16 3.20 3.24 3.28 3.32 3.36 3.40

live pitched line tape

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

one hit with palm of right hand

suddenly

stand up

rush towards IV

hard mallets

IV-C

IV-E

your same sound

bassy cloud

1 2 3 4 5 6 7 8 ...

crotales consequence

3.40 3.44 3.48 3.52 3.56 4.00 4.04 4.08 4.12

live tape

cane

IV-D

IV-B

IV-A (or similar gesture)

IV-E

a bit disguised

4.12 4.16 4.20 4.24 4.28 4.32 4.36 4.40 4.44

live tape

cane

grasp density and pace from picture  
blend with tape  
don't fall into a groove

IV-any

improvise

mf

smoothly fade  
let the tape take over

4.44 4.48 4.52 4.56 5.00 5.04 5.08 5.12 5.16

live tape

slowly move away  
feel a bit disorientated

take a few aimless steps  
look around

then move towards V  
hesitating as you approach the sculpt

moving your body and arms  
as if you were trying to find a breach to enter .....

hard mallets

V-F

let the tape take over your roll

p

f

cue in higher register

5.16 move back a bit (keep looking at sculpt) you are startled by the effects of you gesture in fact, rather panicky act shaking the sculpt as if desperately trying to stop it (facing the sculpt, hands on frame) (you still hold mallets)

5.20 dark, low bell-ish (background)

5.24 that didn't work hence at cue ...

5.28 cane V-C bright, hi bell-ish

5.32 scrape grill with cane; act as in a sword duel

5.36 stop just before you feel the spinning cycles of grill consq. are coming to a halt

5.44 metal-brushy cue approx. as notation

5.48 1 an ...

live

tape

grill consequence

5.48 hard mallets raise mallets as you move about the field (keep within scripts II-IV-V) draw big circles over your head in different planes IV and V are over feel a sense of victory

5.52 ... 2!

5.56 come back to base (script II)

5.60 leave mallets on floor beside sculpt

5.64 the bassy phrase

5.68 Zoom 2

5.72 call resp

5.76 call resp

5.80 call resp

5.84 call resp

5.88 call resp

5.92 call resp

5.96 call resp

6.00 call resp

6.04 call resp

6.08 call resp

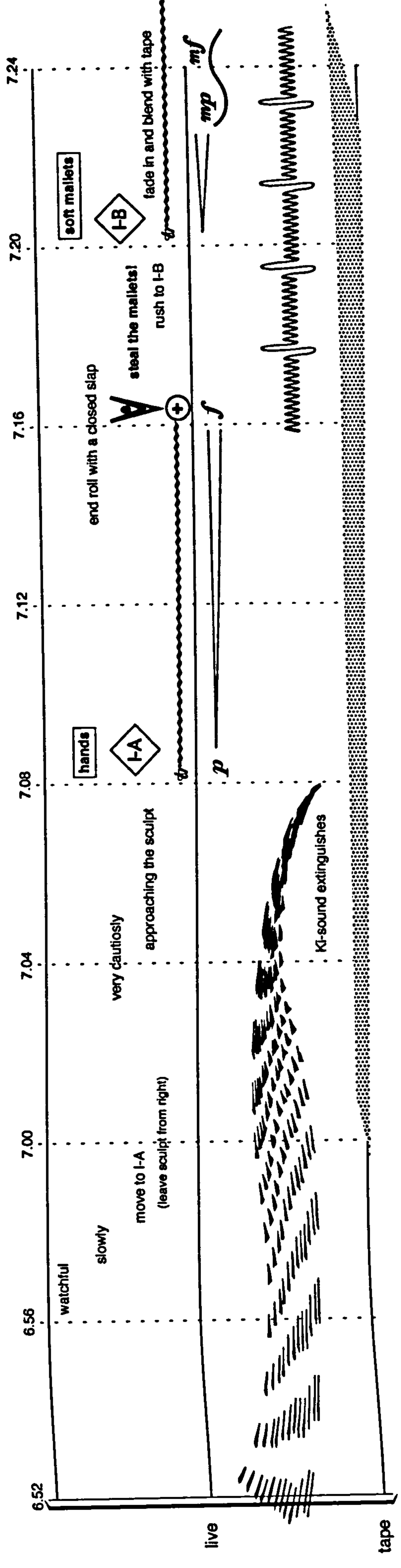
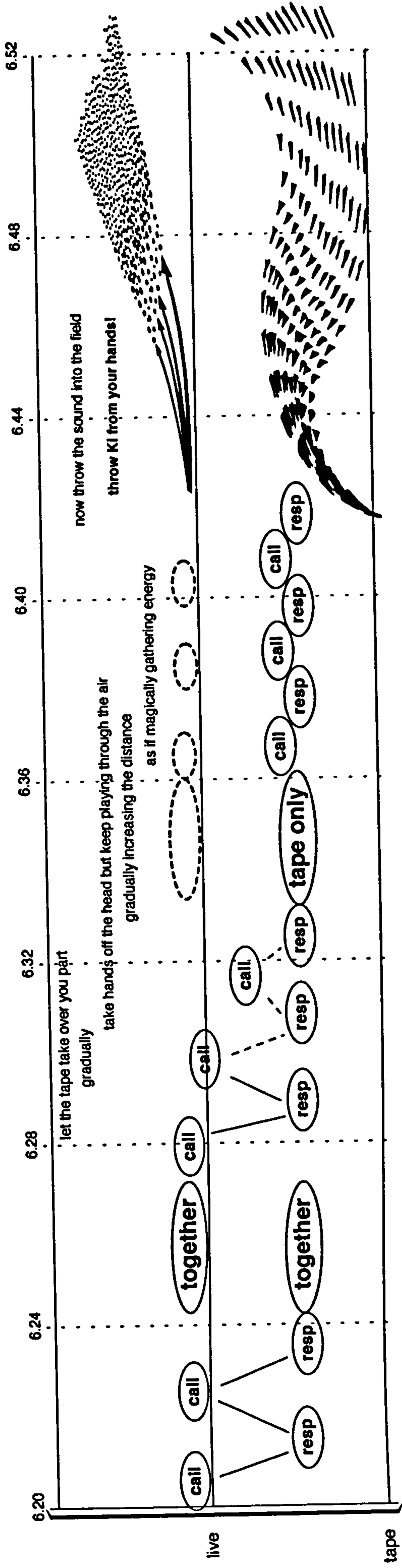
6.12 call resp

6.16 call resp

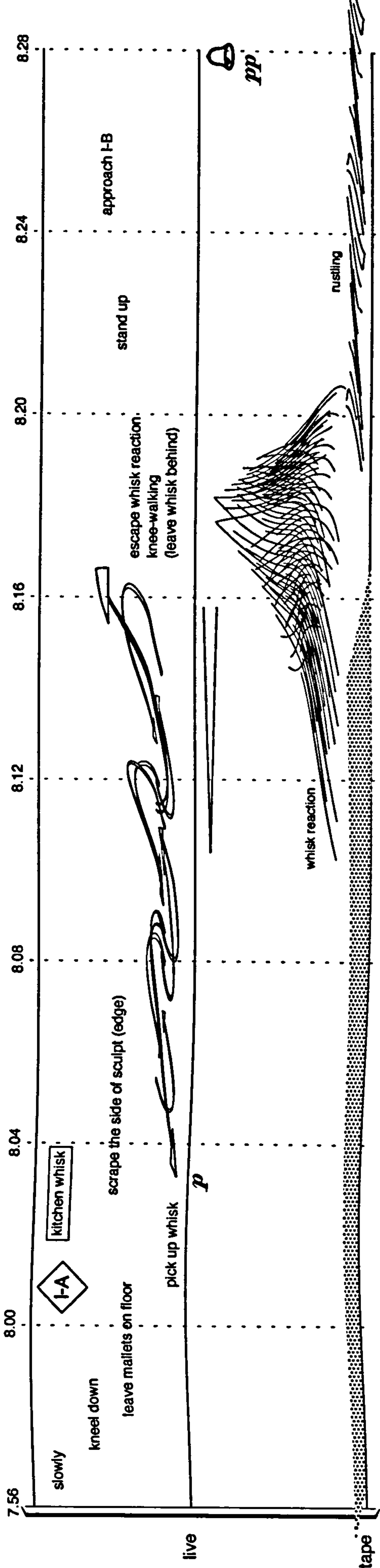
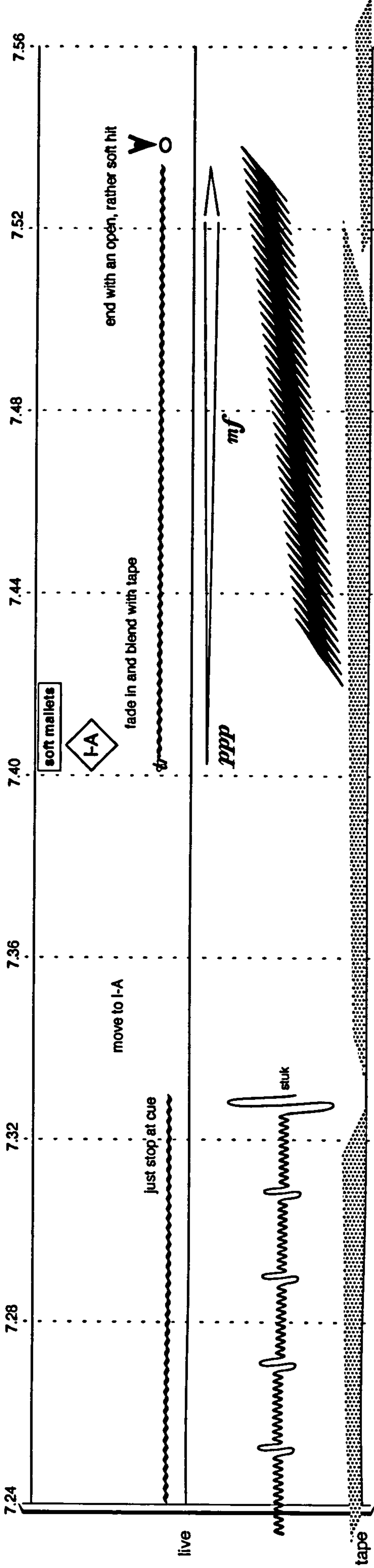
6.20 call resp

live

tape







8:28 **hands**  
 improvise short isolated gestures  
 play mainly soft, with occasional spikes

8:32 **H-B**

8:36 move quickly between sculptures but don't give the impression of rushing

8:40 **I-A**  
 on I-A use your knee to alter timbre and to act physical wrestling

8:44 spongy **p**

8:48 **H-B**

8:52 **I-A**

8:56 **I-A**

9:00 **pp**

live  
 tape

9:00

9:04 slower

9:08 softer

9:12 slower softer

9:16 now rather explosive gestures

9:20 rushing between sculptures

9:24 **H-B**

9:28 **I-A**

9:32 **I-A**

live  
 tape

(you'll hear this!)

spleng

a hectic pattern coming from left.

9.32 9.36 9.40 9.44 9.48 9.52 9.56 10.00 10.04

you feel it's getting out of hand  
seconds of panic

'shhh!' (you think)  
what to do?

grab the mallets!  
rush to II-C!

quick! *ff*

soft mallets

II-C

shhh!

(count surges) shhh

shhh

shhh

keep still for a few seconds

you look exhausted

drained of energy

your moving is a bit shaky, staggering.

turn towards III

let the mallets fall off your hands  
with only a hint of throwing them

slowly  
start moving towards III

a languid line

tape

10.04 10.08 10.12 10.16 10.20 10.24 10.28 10.32 10.36

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 slow,  
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

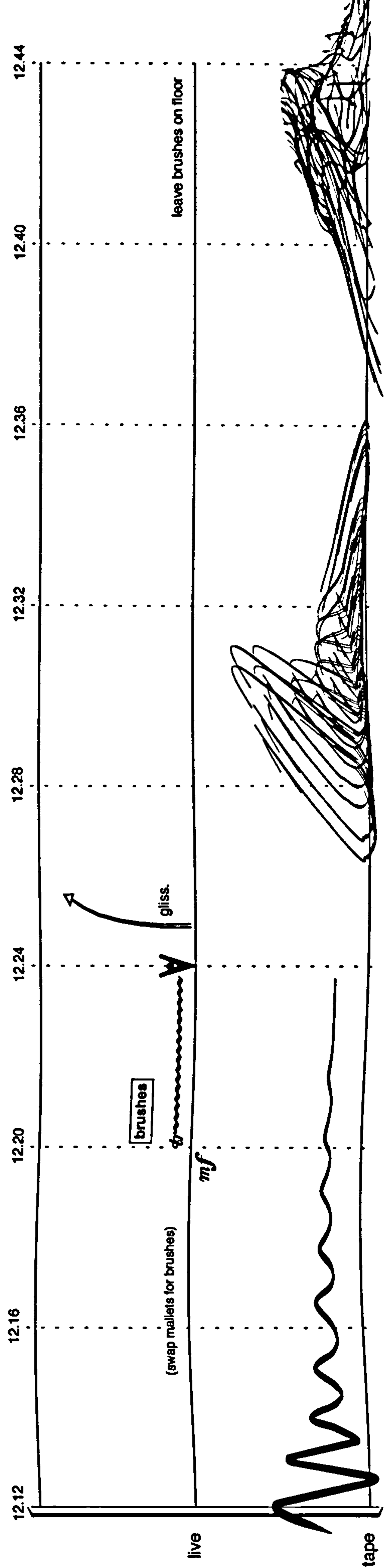
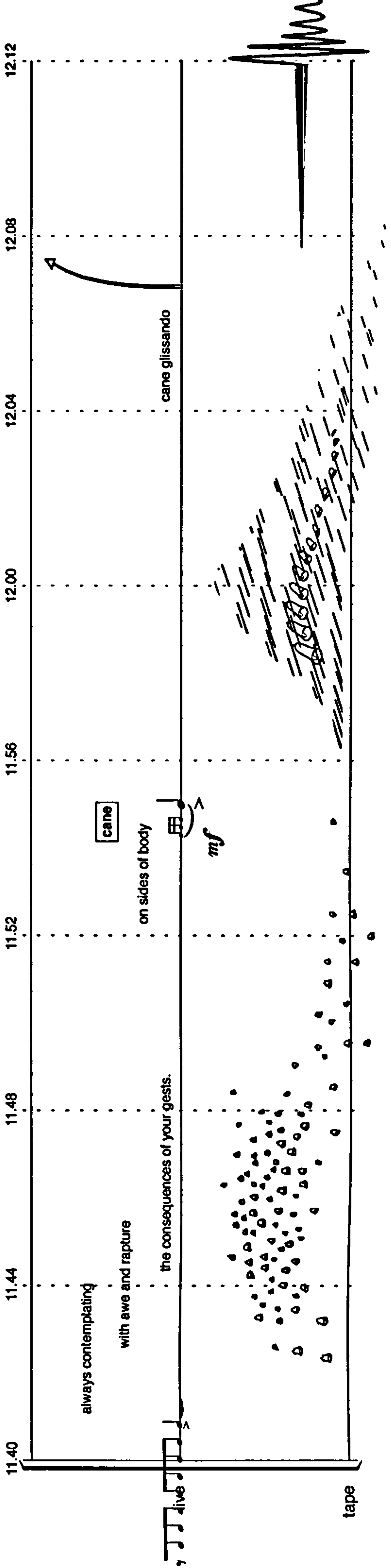
live

tape

(from here on, the ritual proper begins; emphasize all following gestures as ritual, magic, devotional gestures)

|       |  |       |       |  |       |  |       |       |
|-------|--|-------|-------|--|-------|--|-------|-------|
| 10.36 | 10.40  | 10.44 | 10.48 | 10.52  | 10.56 | 11.00  | 11.04 | 11.08 |
|       | perform a full bow<br>head touching the floor<br>(stay down) |       |       | raise your back straight<br>(keep on your knees) |       | get closer to the sculpt<br>(now keep your toes curled under, sitting on your heels) |       |       |
| live  |  |       |       |  |       |  |       |       |
| tape  |  |       |       |  |       |  |       |       |

|  |                         |                          |  |       |  |       |       |       |
|--|-------------------------|--------------------------|--|-------|--|-------|-------|-------|
| 11.08  | 11.12                   | 11.16                    | 11.20  | 11.24 | 11.28  | 11.32 | 11.36 | 11.40 |
| sweep hands on sides<br>down-upwards<br>elegant, flowing gests.<br>(hand ends leaving sculpt)<br>(you'll have to spot the cue<br>amongst other bell-ish) | III-A<br>sync with tape | roll on sides<br>of body | rubbing-caressing with a sort of circular movement<br>(sway your torso in sync with gest.) | up!   | hard mallets<br>top of body, there is a mid-point<br>between edges that gives<br>this particular sound<br>ca. J-80 |       |       |       |
| live   |                         |                          |  |       |  |       |       |       |
| tape   |                         |                          |  |       |  |       |       |       |



12.44 12.48 12.52 12.56 13.00 13.04 13.08 13.12 13.16

**slowly**  
stand up  
(your gaze is always on the sculpt)

**very slow motion**  
solemnly  
(it should be a smooth continuous movement)  
take your *maia* off your neck  
and offer it to the sculpt-goddess

your action should end here

then slowly start moving backwards

live

13.16 13.20 13.24 13.28 13.32 13.36 13.40 13.44 13.48

go to sculpt II and take B off the stand

position yourself in the middle of the sacred field facing sculpt III

go into a kneeling posture  
sit on your feet crossed flat on floor

II-B is held upside-down on your lap  
you play by slapping its sides

hands II-B

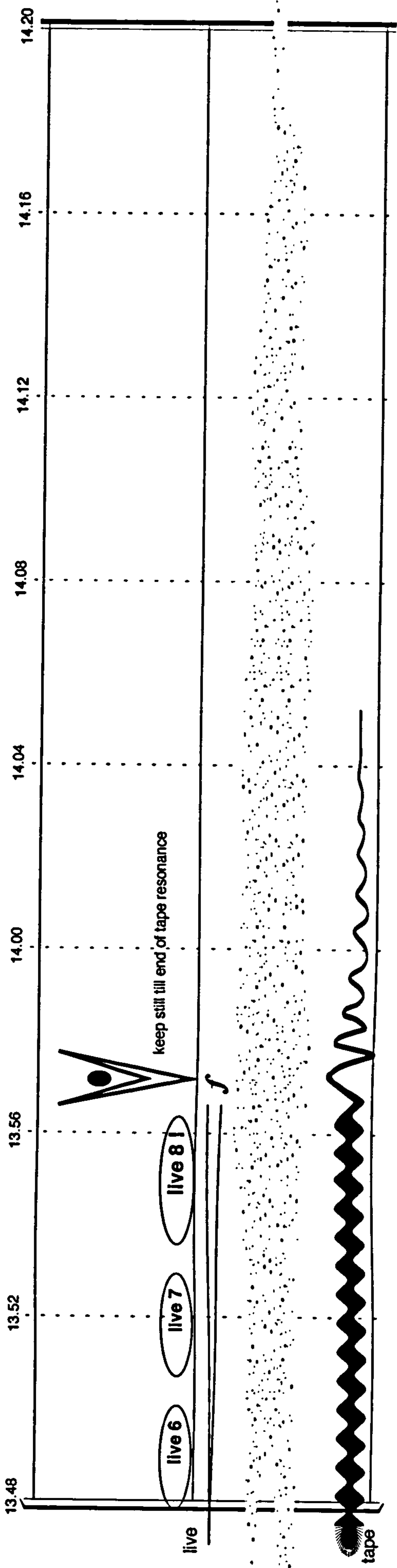
live 1 live 2 live 3 live 4 live 5

*mp*

**Zoom 3**  
*p*

live

tape



# Zoom 1

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

J. 88 there is a degree of flexibility in the beginning, then it gets tighter

(time) 1.24

live tape

sluggish on time

live tape

here you come in sharply, just on top of it

time 2.13

live tape

here you come in sharply, just on top of it time 2.13



# Zoom 2

live

the bassy intro

tape

(time) 5.59

7 + 7

8 + 7

live

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

live

tape

etc.

# Zoom 3

live

tape

(time) 13.20

live

2 3 4

5 6 7 8

live

to live

**Roberto Filoleta**

# **WMD S**

**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

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## 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'**

# WMDs

for Acting Vocalist, Flute, Tuba and Electronics

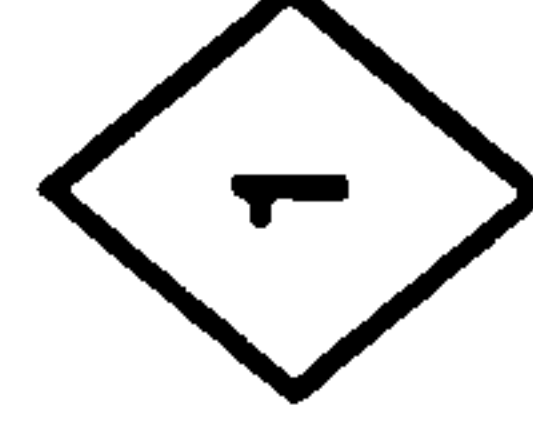
## Equipment List

- 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
- 

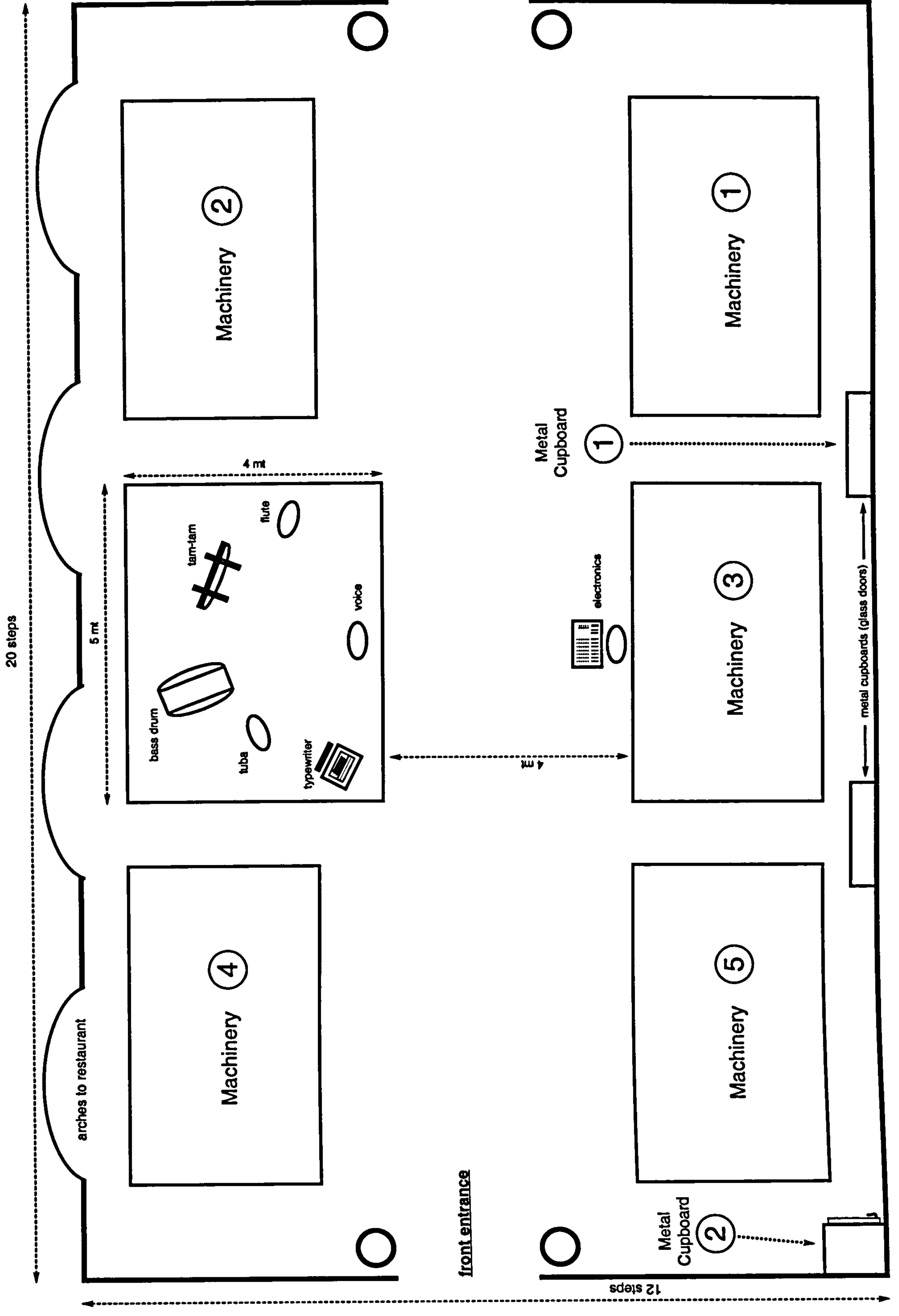
Voice, Flute and Tuba are miked, and their feeds processed through FXs as specified in the score.

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):



# Wapping Power Station - floor plan and stage settings



# WMDs







= 60

Voice Go to typewriter, insert paper and start typing (anything); as you type, you keep muttering unintelligible words while frequently interpolating -louder and clearer- the word 'WMDs' (double-u em dees); stress the word in a variety of ways .....

Flute *pp* *mf* *mp* *f*

Tuba *p* *mf poco cresc.* *p subito* *mf*

**4** sound of a balloon being inflated -1

Electronics  
Voice → delay 20% → reverb 30%  
Flute/Tuba → reverb 20%



[shout] **ARGH!!!**

Voice [contd] .....

..... balloon's burst makes you jump

Flute *mf* *f* *mf* *f*

Tuba *mf* *mp* *mf* *f*

**5** balloon being inflated -2

**6** balloon being inflated -3

**7** balloon inflated .....

**BURST!!!**

**3**

= 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/notes, open lids/covers, etc., calling: 'double-u em deeee?' at the points indicated in the score. Call as if you were calling a child (and as if you were expecting a reply).

WMDS? WMDS? WMDS?

cue: let mezzosop. leave stage by a couple of steps

> = strong accent  
all extended notes  
*senza vibrato*

*mf* *mp* *f* *mp* *mf* *mp*

WMDS? WMDS? WMDS? WMDS?

Flute

*f* *mp* *f* *mp* *f* *mp*

WMDS? (WMDS?)

double-u em deeee?

open Metal Cupboard 1 and shout into it, as if a large cave was behind the door  
(omit if you are late for your target)  
[make your way towards central lane]

Voice

Flute

*mp* *p* *pp*

Electronics

Voice: → delay 100% → reverb 50%  
Flute: → reverb 100%

**♩ = 60**

**WMDs - section III / b - approx. 01' 10**

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?/!

*cue: wait until mezzosop.  
is back in central lane*



hands at the sides of your mouth, looking slightly up, call as if you were calling from the top of a mountain

[you should now be somewhere near the middle of the hall]

*double-u em deeeeee?*

Voice WMDs?/!

Voice: → delay 100% → reverb 50%

Tuba: → reverb 100%

Electronics

**5**

 = 60

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 [cont'd]

[aeolian sound]

Flute

Tuba

6

♩ = 60

[cont'd] [Bear in mind that by the bottom of this page you should be in view of Metal Cupboard 2]

**Voice**

**Flute**

**Tuba**



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

**Voice** 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 dees' through your instrument]

**Flute**

**Tuba**

**Electronics**

♩ = 60

[performer by Metal Cupboard 2]

As if you were absolutely sure of someone being in there, you start knocking on MC-2's door and call: 'double-u em dees?'. At first you are relatively calm - though rather annoyed - then both your knocking and your calling become gradually more and more

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

This causes a rather loud and clangy sound reaction (electronics part), and you instinctively step back.

Eventually, you end up shouting and banging on the metal door with both hands (palms open).

Flute / Tuba: → delay 30%

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

cue: mezzosop banging on door with both hands

8 [metal clang]



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 em dees!' 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.**

Voice

8

# DESTRUCTION!!!

[go on until thunder crash -you have approx. 1' 30]

**TAM-TAM** turn towards audience and, brandishing beater, shout:

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

Level: 10% -----

[sends: down to 0 after each gesture]



[cont'd]

Level: 20% -----

Flute / Tuba sends: 100%

Flute / Tuba sends: 100%

Voice [cont'd]

Flute *mp* *f* *gliss.*

Tuba *mp*

Flute / Tuba sends: 100%

Electronics

[sample 9 level] Level: 40%

Level: 50%



Voice [cont'd]

Flute *mp* *f* *fluz* *jet whistle* *p*

Tuba *p* *mp* *fluz* *p*

Flute sends: 100%

Tuba sends: 100%

Electronics [sample 9 level] Level: 60%

Level: 70%

Level: 80%

wait approx. 10 seconds before triggering sample 10

[approx. 10 seconds to thunder crash]

[approx. 10 seconds to thunder crash]

keep send level until thunder crash

Electronics



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

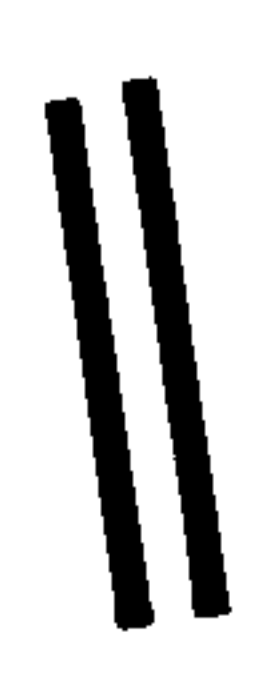
Flute *mp*

Tuba *p*

Electronics

10 thunder crash [sample 9 still going at 80% level]

Voice: → delay 10% → reverb 30%



tongue fully out like Kail the Goddess

AAAH!

LET THE MULTITUDE OF SOULS BE TAKEN AWAY AND THE NATURE OF MAN NOT AGAIN BE NAMED [move onto stage] [move to Bass Drum]

Flute *mf*

Tuba *mp*

Electronics

Voice: → ring mod 30% → delay 30% → reverb 70% [sample 8 level: 100%]

**60** =

**Voices:** leave stage and walk slowly around the hall, (central lane) looking around as if you were witnessing with desolation the aftermath of a catastrophe

**bass drum:** tremble your hands on both sides to excite the skins, creating a rumbling noise

**Flute:** *f* *mp* *p* *etc.*

**Tuba:** [re-attack as necessary, on any up-beat] *mf* [re-attack as necessary, on any up-beat] *etc.*

**Electronics:** [sample 9 still going at 100% level] **11** wind / processed Level: 0% **sample 9** **sample 11** Level: 50% long, smooth crossfade [wind morphing]

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 facing 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.

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

**Flute:** long, wailing lines work microtonally

**Flute:** HUM *ad lib.* then morph to OUUUU

**Flute:** fluctuating dynamics and vibrato -up to exaggerated vibrato

**Electronics:** [sample 11] Level: 10% Voice: → reverb 30%

**Flute:** Continue *ad lib.* keeping a wailing sound and mood. Go on for about a minute or so.

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

Once the 'WHO' sound is established, speak the concluding utterance

**WHO ARE THE INNOCENTS?** *mf*

**Electronics:** [sample 11 still going at 10% level] [fade out sample 11]

# 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:

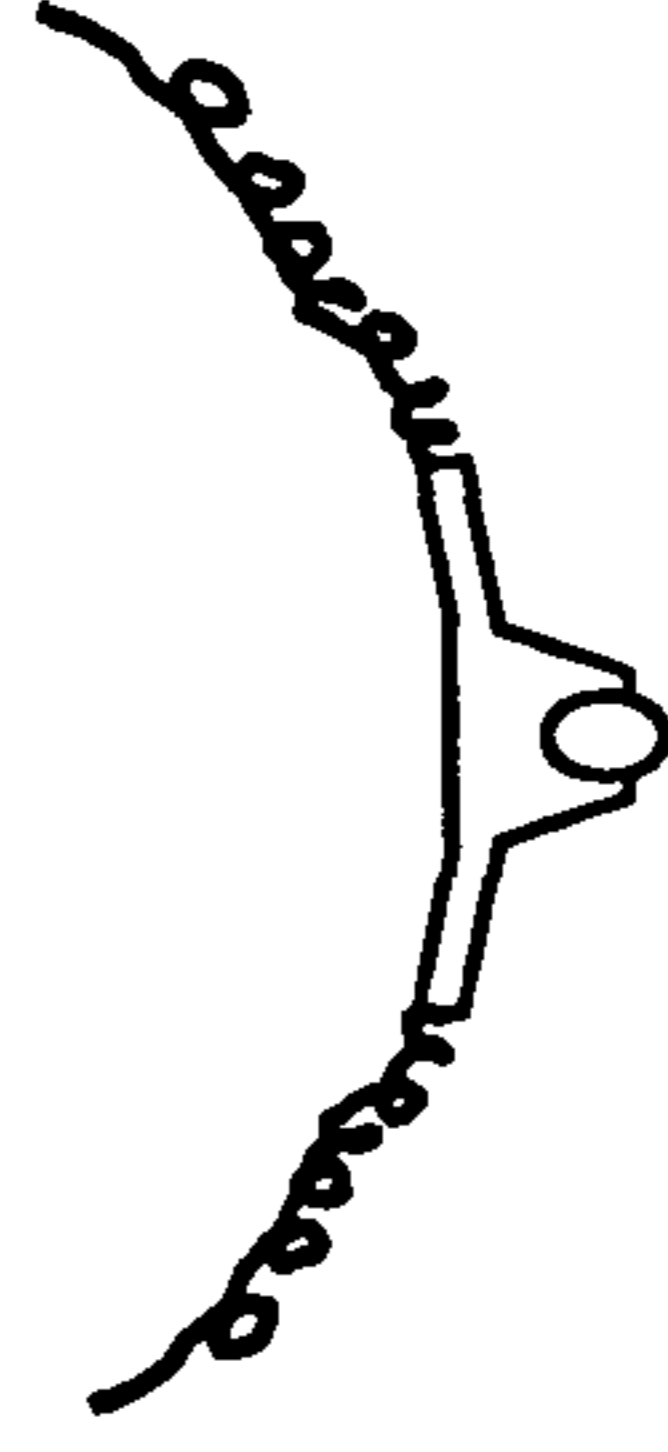
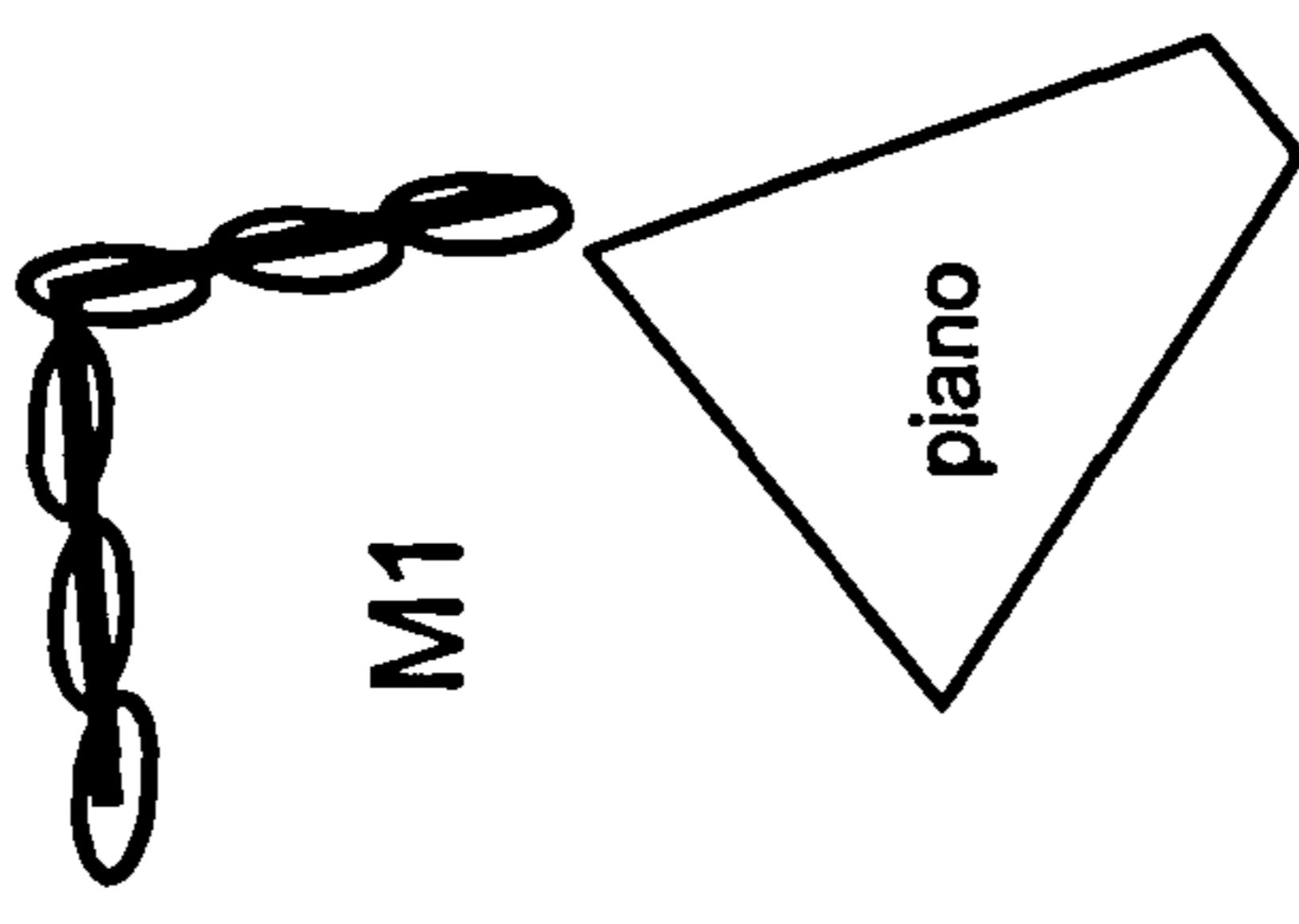
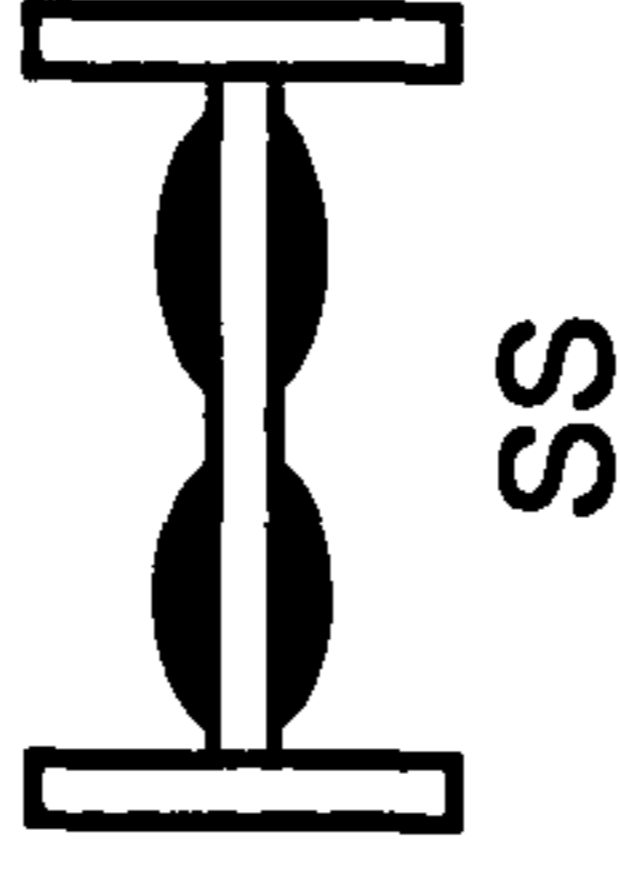
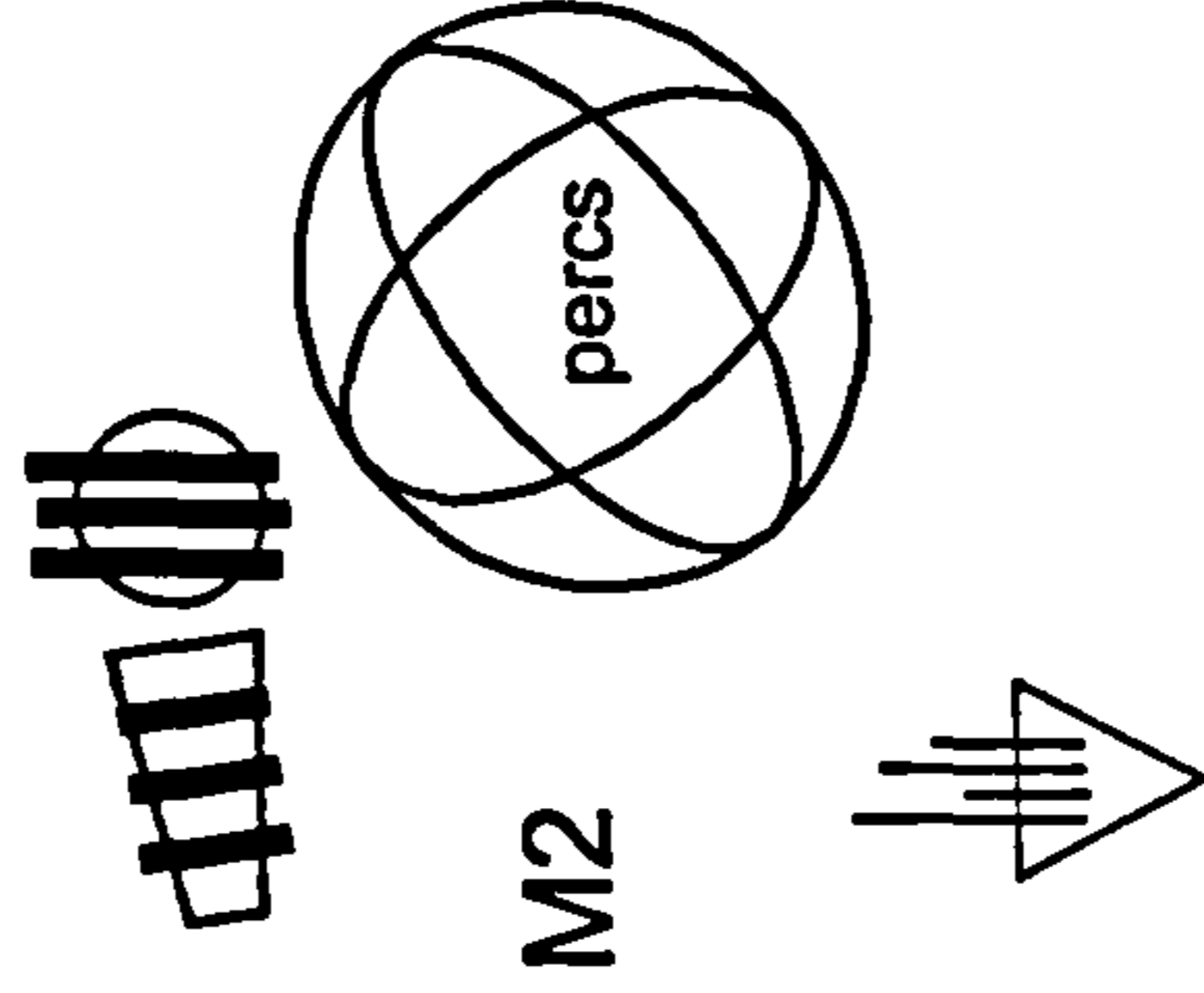
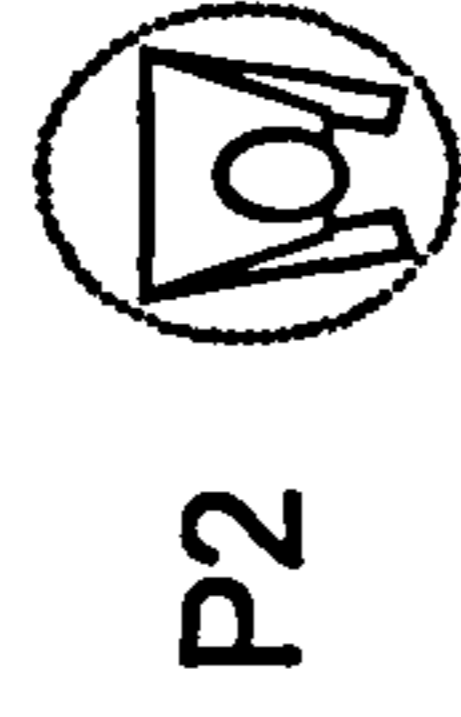
| MALE VOICE                     | FEMALE VOICE               |
|--------------------------------|----------------------------|
| physically bound               | mentally trapped           |
| constrained by chains          | constrained by freedom     |
| constrained by the body        | constrained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

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

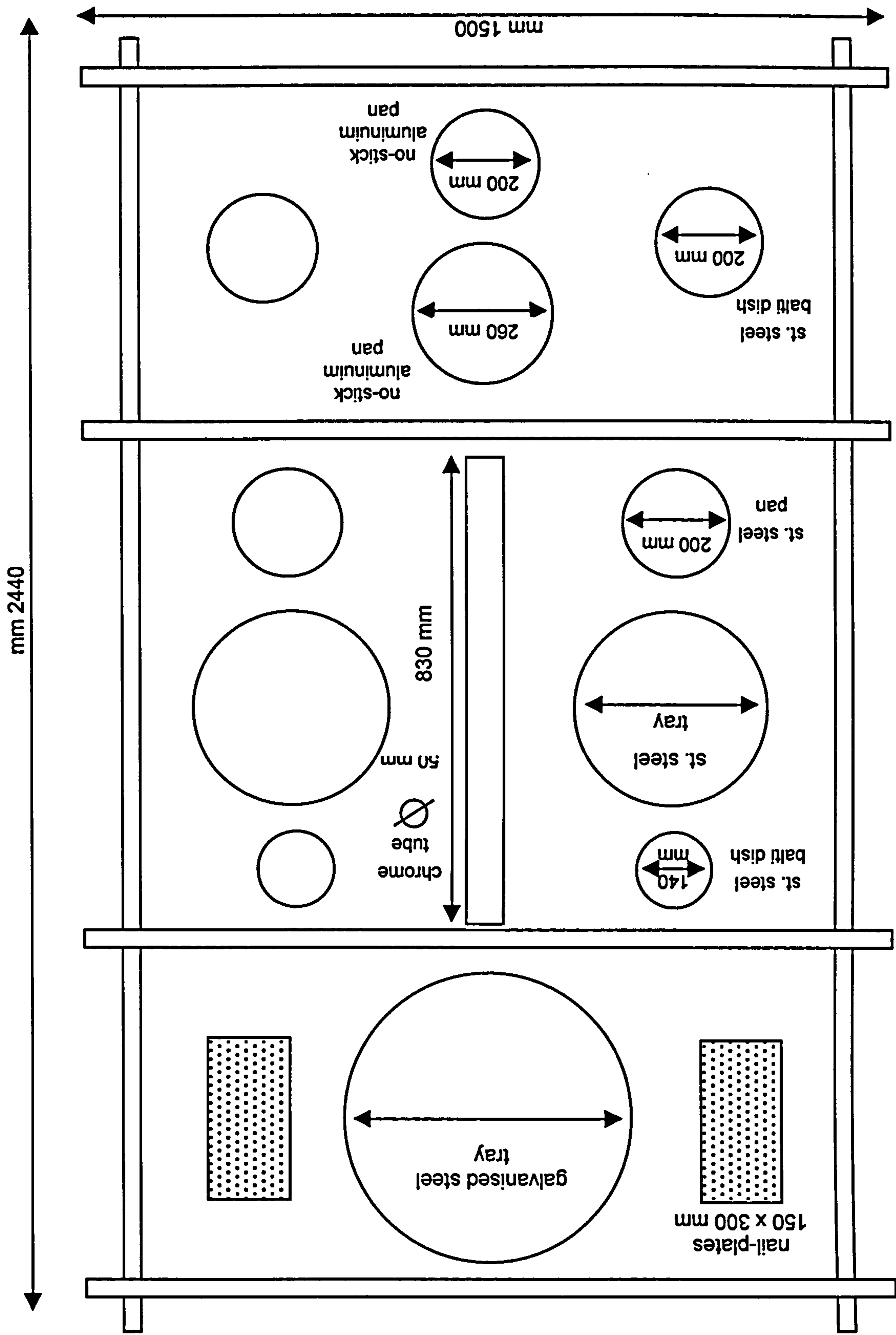
P1 = performer 1  
P2 = performer 2  
M1 = musician 1 (piano + percs)  
M2 = musician 2 (percs rig)  
SS = sound sculpture



a u d i e n c e

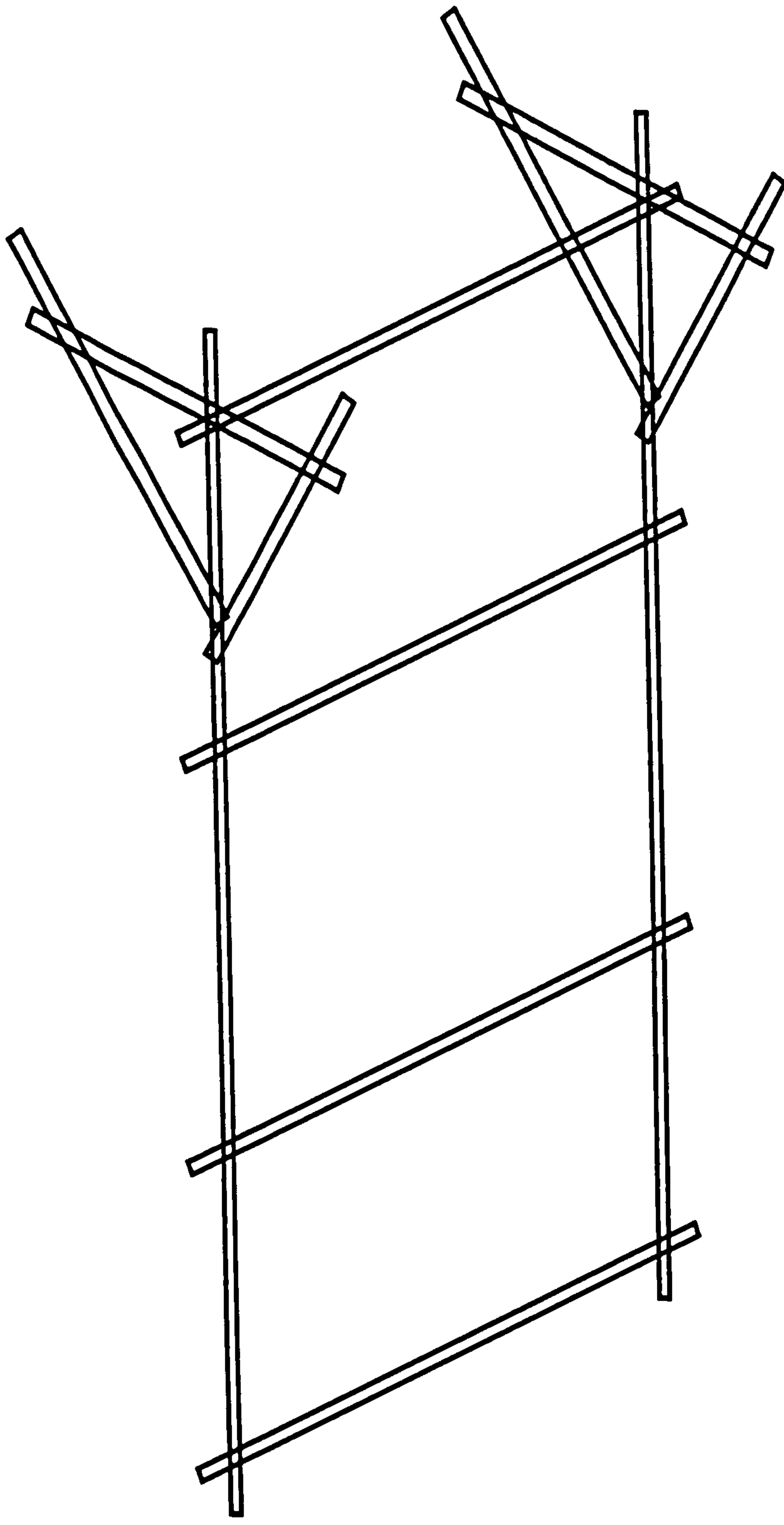
# CAPTIVE

## 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

|                                |                                  |                             |
|--------------------------------|----------------------------------|-----------------------------|
| <b>P1 = performer 1 (male)</b> | <b>P2 = performer 2 (female)</b> | <b>PP = both performers</b> |
| <b>M1 = musician 1</b>         | <b>M2 = musician 2</b>           | <b>MM = both musicians</b>  |
| <b>SS = Sound Sculpture</b>    |                                  |                             |

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.

| <b>sect.</b> | <b>action</b>  |
|--------------|--|
| <b>1-a</b>   | <p>At a subtle light signal, only noticeable to the performer, <b>P1</b> 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.</p>   |
| <b>1-b</b>   | <p>As the audio sample dissolves, <b>MM</b> enter stage, from opposite corners, and walk to <b>SS</b>. Here, they bow ceremonially to each other before starting a sequence of gestures played on <b>SS</b>.<br/><b>P1</b> is visibly affected by <b>MM</b>'s playing, and responds with more howlings at specified points.<br/>The section ends, mirroring the previous one, with a climactic gesture taken over by an audio sample, this time featuring both <b>P1</b>'s howling and the sculpture's sounds.<br/><b>MM</b> back off from <b>SS</b> 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.</p> |



|     |  |
|-----|--|
| 2   | <p>A change of lighting now reveals something upstage behind the sculpture, appearing like a cocoon.</p> <p>Inside this gauze sheath <b>P2</b>, 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.</p> <p>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 <b>P2</b>'s movement, as they follow –but also influence– her action.</p> <p>The climax is marked by a low pitch played on the piano's keys, just as <b>P2</b>, now fully out of the cocoon, makes a big gesture, throwing her hands up to the sky.</p> <p>[SILENCE]</p>   |
| 3-a | <p>Freed from her cocoon, <b>P2</b> starts exploring the space in front of her. Moving to <b>SS</b>, and looking through it, she notices <b>P1</b> on the other side. Attracted, she makes various attempts at going through <b>SS</b>. She doesn't seem to succeed at that, and ends up singing-wailing, as to lament her condition, and also to attract <b>P1</b>'s attention, hoping perhaps in some help, or at least wishing for a closer encounter [mermaid; enticing].</p> <p><b>P1</b>, who until then had been largely ignoring <b>P2</b>'s sonorous activity on <b>SS</b>, starts responding to her wailing, gradually turning his head and body to <b>SS</b>. However, at this stage <b>P1</b>'s attitude is somewhat indifferent, merely watching but not actually moving towards her. <b>P2</b> keeps wailing and intensifies her stretching-out gestures, which eventually result in the collapsing of parts of <b>SS</b> [in the middle frame].</p> |
| 3-b | <p>With much uncertainty, and even suspicion, gradually <b>P1</b> starts approaching <b>SS</b>, wavering at various points in his journey. Even as he has reached <b>SS</b> and seems to be about to pass his chains on to <b>P2</b>, who is stretching her arms towards him, he turns away, uneasy and restless. <b>P2</b>'s body flops over <b>SS</b>, as if giving up, exhausted. Soon after, however, though still hesitating, <b>P1</b> offers his chains to <b>P2</b>. His body posture is low and bent, looking away (down) as <b>P2</b> finally gets hold of the chains and uses them to climb over and across <b>SS</b>.</p>  |
| 4-a | <p>Finally on the other side, <b>P2</b> 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.</p> <p><b>P1</b> follows her; his posture is low, bent and mortified.</p>   |

|     |  |
|-----|--|
| 4-b | <p>Gradually, the relationship established in the previous section is reversed: <b>P2</b> starts resenting the chains she had previously cherished, while <b>P1</b> starts resisting <b>P2</b>'s movements, claiming back his chains and hence leading. He also regains his upright, dignified posture, while <b>P2</b> gradually assumes a low, mortified attitude.</p> <p>Eventually, <b>PP</b> part ways: <b>P1</b> goes and flop over <b>SS</b>; while <b>P2</b> sits on the floor, slightly more downstage, left of <b>SS</b>, back to audience (pict. x).</p> <p>[STILLNESS 1-2 minutes]</p> |
| 5   | <p>As <b>M2</b> introduces a rhythmic pattern, <b>P2</b> 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.</p>   |
| 6   | <p><b>P1</b> rouses [with sudden movement] hitting <b>SS</b> with chains. Then starts a sequence of exploratory gestures, with mixed feelings of rage and reverence; often throwing chains at <b>SS</b>, and climbing over and through it. Eventually ends up chaining himself to <b>SS</b> [behind <b>SS</b>, back to audience].</p>  |
| 7   | <p><b>P2</b> 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).</p>  |
| 8   | <p><b>M1</b> approaches <b>P2</b> from behind and starts playing sheenai. <b>P2</b> is captured by sheenai's sound; <b>M1</b> controls and leads <b>P2</b> to a designated spot in front of <b>SS</b>.</p>   |
| 9   | <p>[trigger audio sample 3]</p> <p>Electroacoustic part comes in, appearing to exercise some control on <b>M1</b>, who responds by playing sheenai.</p> <p>Eventually, elect. part climaxes overwhelming <b>M1</b>; <b>M2</b> comes in to the rescue by playing <b>SS</b>; <b>M1</b> leaves sheenai and joins <b>M2</b> at <b>SS</b>. With coordinated gestures <b>MM</b> 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.</p>   |

# CAPTIVE

Music-Theatre work by Roberto Filoseta

## cue sheet

| sect.           | Performer 1 [P1]   | Performer 2 [P2]                       | Musician 1 [M1]  | Musician 2 [M2]   |
|-----------------|--|--|--|---|
| 1-a             | <p>centre stage, front of SS, facing audience, kneeling, chained.</p> <p><u>Captive Theme</u></p> <p><u>HOWL 1</u> (intensity 1)<br/>[rest 30"]</p> <p><u>HOWL 2</u> (intensity 2)<br/>[rest 20"]</p> <p><u>HOWL 3</u> (intensity 3)<br/>[rest 10"]</p> <p><u>HOWL 4</u><br/>longer and wilder than all previous<br/>[fade into EA part]</p> | <p>stillness – cocooned, behind SS</p> | <p>off-stage</p>   | <p>off-stage</p>  |
| approx. 2 mins. |  |  | <p>let EA part dissolve, then enter stage<br/>to right of SS</p> | <p>let EA part dissolve, then enter stage<br/>to left of SS</p> |

|     |  |                         |  |   |
|-----|--|-------------------------|--|---|
| 1-b | [posture as previous]                                  | [stillness -- cocooned] | <b>explore SS</b>  | <b>explore SS</b>   |
|     | HOWL 1   |                         | in front of SS, MM bow to each other<br><u>solo gesture</u><br>rest<br><u>duet gesture</u><br>rest   | in front of SS, MM bow to each other<br>tacet<br><u>solo gesture</u><br><u>duet gesture</u><br>rest   |
|     | HOWL 2   |                         | *<br><u>solo gesture</u><br><u>duet gesture</u><br>rest  | <u>solo gesture</u><br>rest<br><u>duet gesture</u><br>rest  |
|     | HOWL 3 – wild, long [sustain]<br><br>fade into EA part |                         | <u>solo gesture</u><br>rest<br><u>duet gesture</u><br>rest<br><br><u>re-attack a few secs. into howling 3</u><br>fade into EA part, step back<br><br>let EA part dissolve, then go to position | *<br><br><u>solo gesture</u><br><u>duet gesture</u><br>rest<br><br><u>re-attack a few secs. into howling 3</u><br>fade into EA part, step back<br><br>let EA part dissolve, then go to position |

approx. 3 mins.

|   |                                      |  |   |  |
|---|--------------------------------------|--|---|--|
| <p><b>2</b></p> <p><b>approx. 5 mins.</b></p> | <p><b>[stillness – kneeling]</b></p> | <p><b><u>hatching</u></b></p> <p>moving</p> <p>start ripping</p> <p>limbs out</p> <p>head out</p> <p>out – shedding gauze</p> <p>upward gesture: hands and head<br/>up to sky (kneeling)</p> <p>few seconds of stillness</p> | <p><b>sparse noise-based gestures<br/>intensify as P2 starts getting out</b></p> <p>light gestures on bronzes</p> <p>inside piano, scraping strings</p> <p>•</p> <p>•</p> <p>•</p> <p>low piano key as P2 is out<br/>(let ring)</p> | <p><b>sparse noise-based gestures<br/>intensify as P2 starts getting out</b></p> <p>rubbing skins</p> <p>scrape Baschets / cymbals</p> <p>rotodisc bowed</p> <p>crash cymb x1</p> <p>flexatone</p> <p><u>facet</u></p> |
|---|--------------------------------------|--|---|--|

|                 |                                   |                                  |                                    |                 |
|-----------------|-----------------------------------|----------------------------------|------------------------------------|-----------------|
| 3-a             | [stillness -- kneeling]           | move towards SS                  | tacet                              | tacet           |
| approx. 7 mins. |                                   | look beyond SS                   | some keys as P2 approaches SS      | bull-roar       |
|                 | start moving body (on the spot)   | trying your way through SS (low) | maracas                            | "               |
|                 |                                   | mount on SS                      | gankogui                           | rotodisc bowed  |
|                 |                                   | wailing 1                        | gankogui +inside piano             | Baschets        |
|                 |                                   | wailing 2                        | canes on strings                   | vibes / Baschs. |
|                 |                                   | wailing 3 / stretch: break SS 1  | sparse keys, high reg.             | "               |
|                 | respond to call, moves towards P2 |                                  | mallets on strings: move down reg. | "               |
|                 | approach, then turn away          | stretch: break SS 2              | intensify                          | intensify       |
|                 |                                   |                                  | "                                  | "               |
|                 |                                   |                                  | TAM-TAM!                           | silence         |
|                 |                                   |                                  | silence                            | "               |

|                                       |  |  |   |   |
|---------------------------------------|--|--|---|---|
| <p><b>3-b</b><br/>approx. 5 mins.</p> | <p>approach again, get closer<br/>gathering chains<br/>hesitating<br/>turn away, hesitating<br/>start turning back towards P2<br/>offer chain (reluctantly)<br/>help P2 getting across SS<br/>squat down, hands by head,<br/>closing</p> | <p>pendulum gesture<br/>stretch out<br/>flop over SS<br/>upright, frenzy on SS<br/>stretch out<br/>get hold of chain<br/>first leg across<br/>all body across SS</p> | <p>light piano keys, motif<br/>piano motif crecs and develops<br/>piano keys scatty gests.<br/>intensify<br/>"<br/>"<br/>"<br/>STOPI<br/><u>silence</u></p> | <p>vibes / Baschs. echo piano<br/>"<br/>skins: sharp gests.<br/>"<br/>cymbals rolls<br/>full rig<br/>intensify<br/>STOPI<br/><u>silence</u></p> |
| <p><b>4-a</b><br/>approx. 5 mins.</p> | <p>chain dance – A<br/>surrendering chain / following<br/>low, mortified<br/>start resisting<br/>gradually changing to upright<br/>posture</p>   | <p>chain dance – A<br/>enjoying chain / leading<br/>upright stance / dances with chain<br/>becoming less enthusiastic</p>  | <p>(resume after a few seconds<br/>silence)<br/>piano keys stasis (4ths)<br/>change to augmented harmony</p>  | <p>(resume after a few seconds<br/>silence)<br/>vibes: punctuate piano, contrasting<br/>harmony<br/>light on cymbals</p>                        |

|  |   |   |  |   |
|--|---|---|--|---|
| <p><b>4-b</b></p> <p>approx. 5 mins.</p> | <p><b>chain dance – B<br/>claiming back chain / leading</b></p> <p>upright / pulling in opposite direction</p> <p>turn back to P2</p> <p>disconnect: move towards SS</p> <p>flop over SS</p> <p>stillness</p> | <p><b>chain dance – B<br/>resenting chain / dragged</b></p> <p>gradually changing to low posture</p> <p>dragged</p> <p>on floor-chain to feet</p> <p>gradually move to balanced cocoon</p> <p>back to audience</p> <p>stillness</p> | <p>introduce scatty gests</p> <p>intensify</p> <p>"</p> <p>"</p> <p>"</p> <p>1-2 mins. full active</p> <p>series of rhythmic chords, then<br/><b>STOP!</b></p> | <p>gradually introduce skins</p> <p>intensify: full rig</p> <p>"</p> <p>"</p> <p>"</p> <p>full active (no pulse)</p> <p><b>CARRY ON!</b></p>        |
| <p><b>5</b></p> <p>approx. 3 mins.</p>   | <p>[stillness – leaning over SS]</p>  | <p><b>dancing freedom</b></p> <p>turn towards audience</p> <p>start dance (on floor)</p> <p>up</p> <p>frenzy</p> <p>collapse to floor</p>   | <p>tacet</p> <p>low drums: alternate pulse / solo</p> <p>"</p> <p>"</p> <p>end with coordinated gest. on crash</p> <p>silence</p>                              | <p>gradually introduce tribal pattern</p> <p>alternate pulse / solo</p> <p>"</p> <p>"</p> <p>end with coordinated gest. on crash</p> <p>silence</p> |

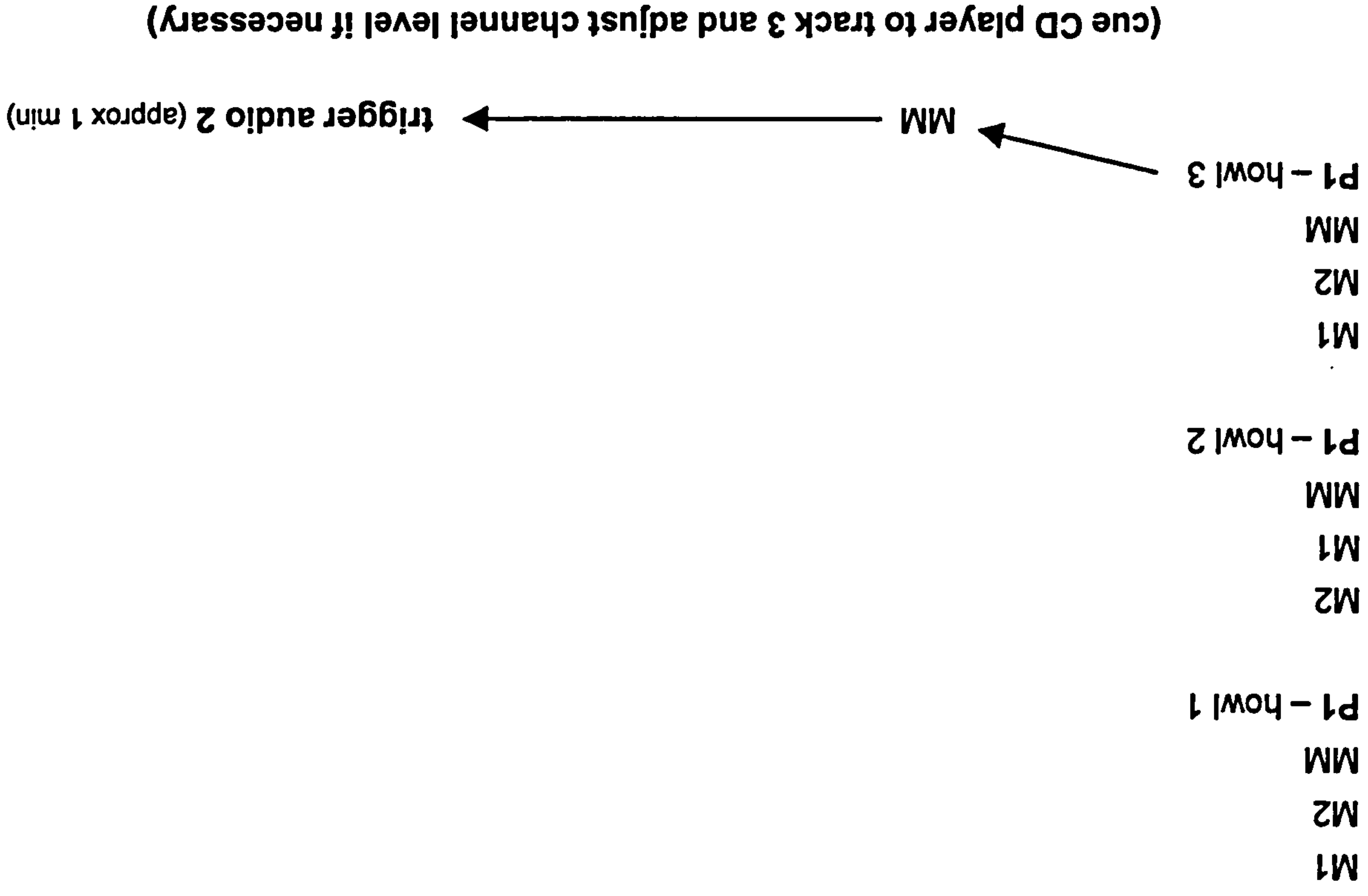
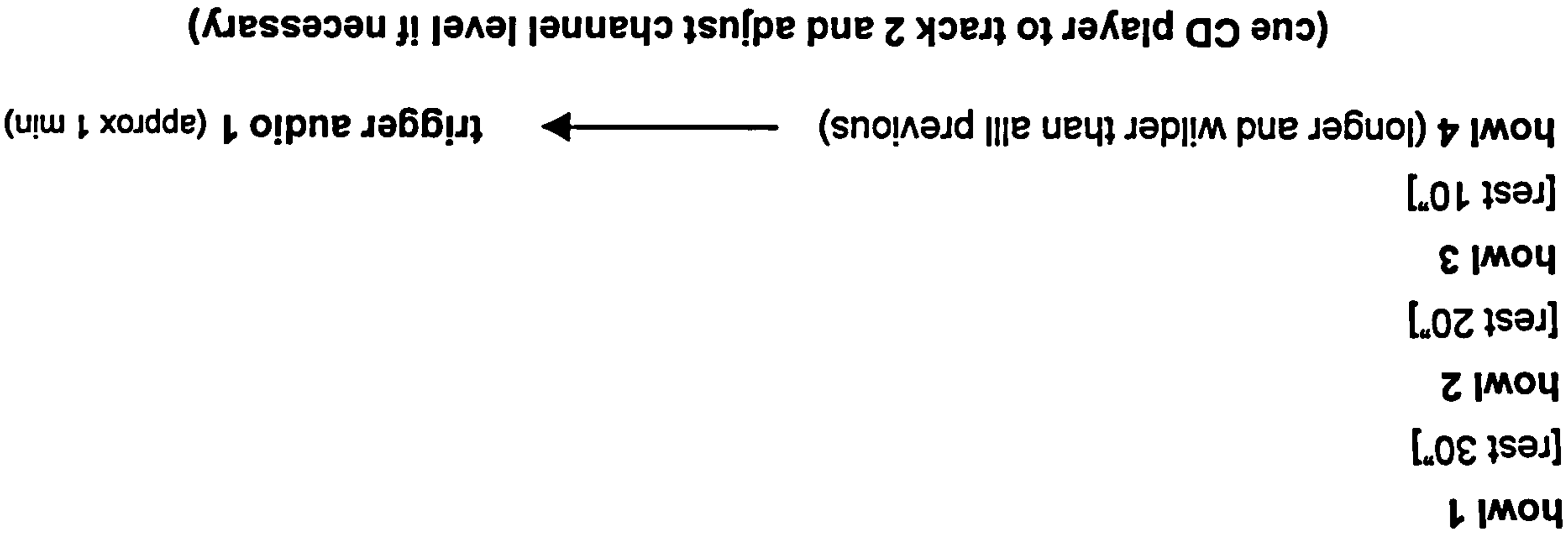


|   |   |   |  |  |
|---|---|---|--|--|
| 6 | <p><b><u>raging against SS</u></b></p> <p>rise with sudden movement</p> <p>strike SS with chains</p> <p>gather chain, walk around SS</p> <p>climb SS</p> <p>chain yourself to SS</p> <p>stillness – chained to SS</p> | <p>[stillness – on the floor]</p>   | <p>[silence]</p> <p>flute: overblown, fill gaps<br/>occasional blows low drums</p> <p>"</p> <p>"</p> <p>"</p> <p>BIG gesture on flute, then<br/>dissolve on bronzes</p> <p>silence</p> | <p>[silence]</p> <p>skins: sharp blows, fill gaps<br/>occasional hit crash</p> <p>"</p> <p>"</p> <p>"</p> <p>BIG gesture on skins, then<br/>dissolve on bronzes</p> <p>silence</p> |
| 7 | <p>[stillness – chained to SS]</p>  | <p><b><u>constrained by freedom</u></b></p> <p>re-awaken, feel lost, explore space<br/>looking for boundaries</p> <p>edge of stage, stretch arms<br/>towards audience: wailing 1</p> <p>move to different point along edge:<br/>wailing 2</p> <p>as above: wailing 3</p> <p>still, outstretched</p> | <p>whisk gliss on piano strings</p> <p>cymbal rolls</p> <p>bronzes / cymbal rolls</p> <p>"</p> <p>silence</p> <p>[pick up sheenai for next sect.]</p>                                  | <p>crystals</p> <p>"</p> <p>flexatone</p> <p>bull roar</p> <p>silence</p>  |

|                                 |                                    |  |  |   |
|---------------------------------|------------------------------------|--|--|---|
| <p>8</p> <p>approx. 3 mins.</p> | <p>[stillness – chained to SS]</p> | <p><u>slave of a master</u></p> <p>turn head towards sound</p> <p>turn head towards sound</p> <p>charmed by M1: follow sound</p> <p>random spells of resistance</p> <p>upright cocoon in front of SS</p> | <p>approach P2 from behind</p> <p>left of P2: one short note [sheenai]</p> <p>move to right of P2: one short note</p> <p>circle P2 playing long tone</p> <p>lead P2 in front of SS</p> <p>spin web of sound</p> <p>get up: three steps backwards</p>                               | <p>tacet</p> <p>light on bronzes, play in gaps</p> <p>soft rolls on bronzes</p> <p>silence.</p>   |
| <p>9</p> <p>approx. 5 mins.</p> | <p>[stillness]</p>                 | <p>[stillness]</p>   | <p><u>captive without knowing it</u></p> <p>startled by electroacoustic part</p> <p>interact (sheenai) with EA part</p> <p>overwhelmed by EA part</p> <p>joins M2 at SS</p> <p>plays final gesture then freeze (upright, side of SS)</p> <p>stillness; EA part tail fading out</p> | <p>rushes to SS: plays energetic gesture</p> <p>plays final gesture then freeze (upright, side of SS)</p> <p>stillness; EA part tail fading out</p> |
| <p><b><u>THE END</u></b></p>    |                                    |  |  |   |

# CAPTIVE – sample triggering for Audio Engineer

The piece begins with P1 kneeling centre stage and howling.  
 Audio 1 and 2 are taking over gestures that are initiated acoustically.  
 Audio 3 is a tape-&-live interaction game, ending with tape OVERWELMING live (LOUD!)



You'll see M1 doing a duet with P2, where M1 plays sheenal and leads P2 to a specific point. Eventually P2 stops in front of the sculpture. They are low down (on the floor), P2 kneeling and cocooning, and M1 kneeling in front of her. M1 stops playing, satisfied that P2 has been captured. Slowly, M1 stands up and take 3 steps backward

trigger audio 3 (approx 5 mins)

**Roberto Filoseta**

# **Parallel Universes**

for piano, cello and live electronics

approx. 15 minutes

# 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 apposite 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

| RF Dual Pitch 1 |     |       |
|-----------------|-----|-------|
| +13             | -13 | +100% |
| +6              | -3  | +100% |
| 0.0 ms          | -   | 0%    |
| 0.0 ms          | -   | 0%    |
| 7               |     |       |

| RF Dual Pitch 2 |     |       |
|-----------------|-----|-------|
| +12             | +50 | +100% |
| -6              | +11 | +100% |
| 44.4 ms         | x   | 0%    |
| 33.3 ms         | x   | 0%    |
| 1               |     |       |

| RF Dual Pitch 3 |     |       |
|-----------------|-----|-------|
| +24             | +50 | +100% |
| +24             | -25 | +100% |
| 0.0 ms          | -   | 0%    |
| 0.0 ms          | -   | 0%    |
| 1               |     |       |

recall and edit FX 19 HQ Pitch

| RF HQ Pitch 1 |     |      |
|---------------|-----|------|
| 0             | +11 | 7    |
| 222.2 ms      | x   | +99% |

| RF HQ Pitch 4 |     |      |
|---------------|-----|------|
| +12           | +50 | 7    |
| 111.1 ms      | x   | +77% |

recall and edit FX 22 Ring Modulation

| RF Ring Modulation 2 |           |    |
|----------------------|-----------|----|
| OSC                  | 1234.5 Hz |    |
| 40.00 Hz             | x         | 1% |

## 01V - B

recall and edit FX 06 Gate Reverb

| RF Gate 1 |          |     |
|-----------|----------|-----|
| B         | 7.7      | 7   |
| 0.0 ms    | 10       | 96% |
| 19        | -88%     | 0.5 |
| 1.88 kHz  | 2.11 kHz |     |

recall and edit FX 11 Delay LCR

| RF Delay LCR |      |      |
|--------------|------|------|
| 444.4 ms     | x    | +80% |
| 333.3 ms     | x    | +80% |
| 111.1        | x    | +80% |
| 222.2 ms     | x    | +77% |
| 0.1          | thru | thru |

recall and edit FX 04 Reverb Plate

| RF Plate 1 |          |        |
|------------|----------|--------|
| 20.0s      | 0.0 ms   | 1.0    |
| 2.4        | 7        | 33%    |
| 22.2 ms    | 50%      | off    |
| 0          | 2.13 s   | 11.1 s |
| 177 Hz     | 12.6 kHz |        |

(\*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)

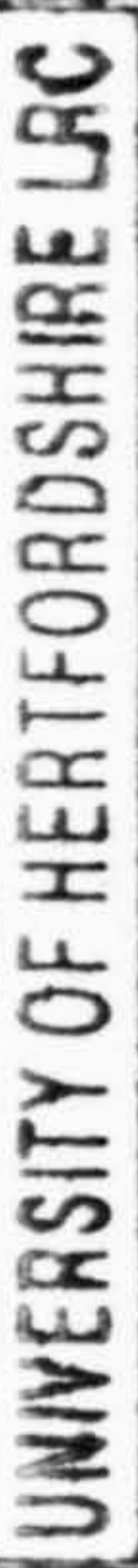
| <b>Scene 1</b> | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-----------------|--------------------|--------------------|----------------|
| FX 1:          | RF Gate 1       | 100%               | 100%               | 75%            |
| FX 2:          | RF HQ Pitch 1   | 0%                 | 0%                 | 0              |

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

| <b>Scene 2</b> | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-----------------|--------------------|--------------------|----------------|
| FX 1:          | RF Gate 1       | 100%               | 0%                 | Xfd 0%         |
| FX 2:          | RF HQ Pitch 1   | 100%               | 100%               | Xfd 75%        |

| <b>Scene 3</b> | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-----------------|--------------------|--------------------|----------------|
| FX 1:          | RF Dual Pitch 1 | 50%                | 100%               | 75%            |
| FX 2:          | RF Ring Mod 2   | 0%                 | 0%                 | 75%            |

| <b>Scene 4</b> | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-----------------|--------------------|--------------------|----------------|
| FX 1:          | RF Dual Pitch 2 | 50%                | 0%                 | 75%            |
| FX 2:          | RF Ring Mod 2   | 0%                 | 100%               | 75%            |



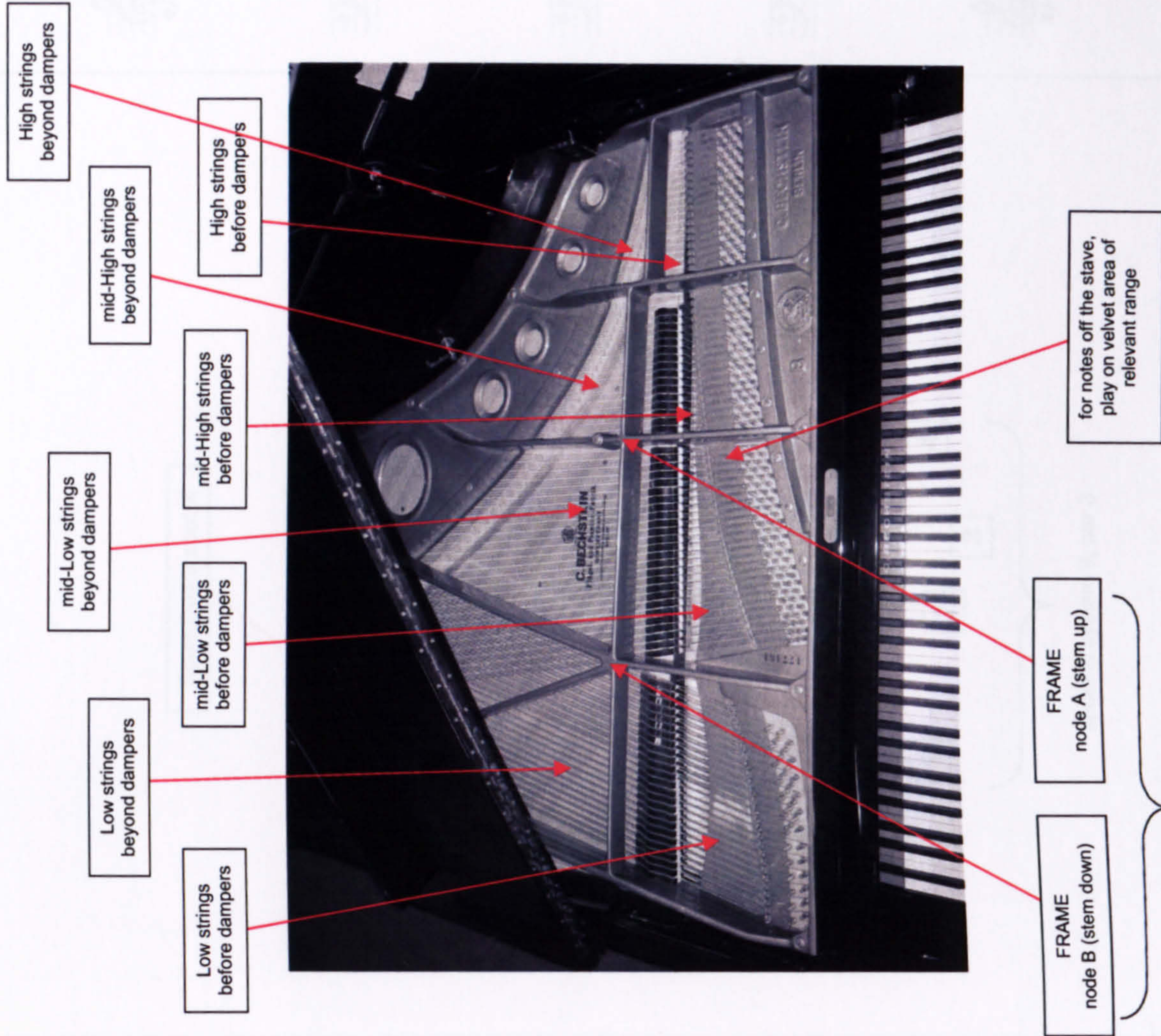
| <b>Scene 5</b> |       | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-------|-----------------|--------------------|--------------------|----------------|
|                | FX 1: | RF Dual Pitch 2 | 50%                | 0%                 | 75%            |
|                | FX 2: | RF HQ Pitch 4   | 0%                 | 100%               | 75%            |

| <b>Scene 6</b> |       | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-------|-----------------|--------------------|--------------------|----------------|
|                | FX 1: | RF Dual Pitch 3 | 50%                | 0%                 | 75%            |
|                | FX 2: | RF HQ Pitch 4   | 0%                 | 100%               | 75%            |

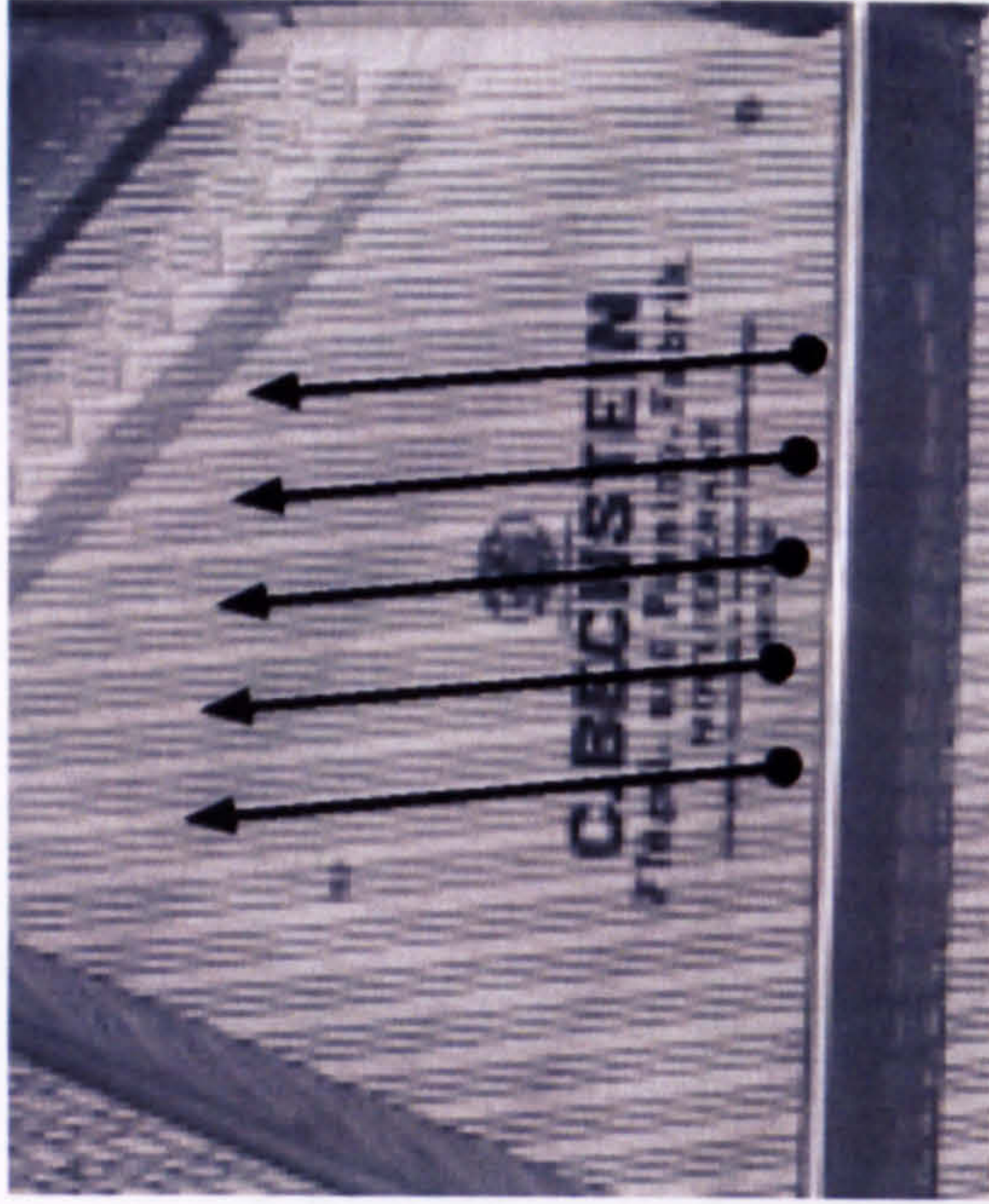
| <b>Scene 7</b> |       | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-------|-----------------|--------------------|--------------------|----------------|
|                | FX 1: | RF Dual Pitch 2 | 50%                | 0%                 | 75%            |
|                | FX 2: | RF HQ Pitch 4   | 0%                 | 100%               | 75%            |

| <b>Scene 8</b> |       | <b>FX Banks</b> | <b>Cello sends</b> | <b>Piano sends</b> | <b>Returns</b> |
|----------------|-------|-----------------|--------------------|--------------------|----------------|
|                | FX 1: | RF Dual Pitch 2 | 0%                 | 0%                 | 75%            |
|                | FX 2: | RF HQ Pitch 4   | 50%                | 100%               | 75%            |

# Key to playing passages inside the piano



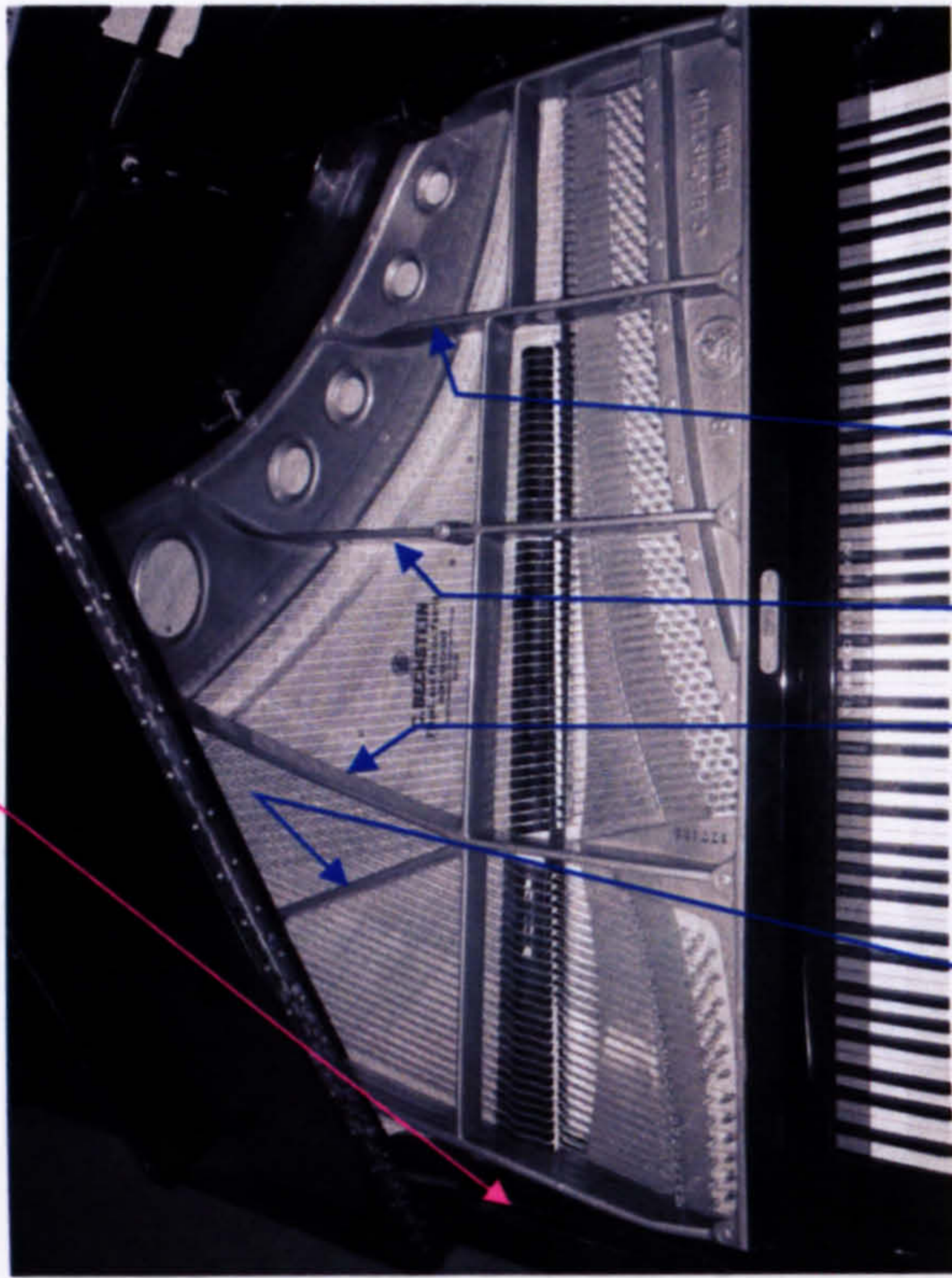
**System 2:**  
 Handle of (metal) brushes slowly and lightly drawn between strings of neighbouring pitches





Key to playing passages inside the piano (contd.)

Soundboard spot X



1

2

3

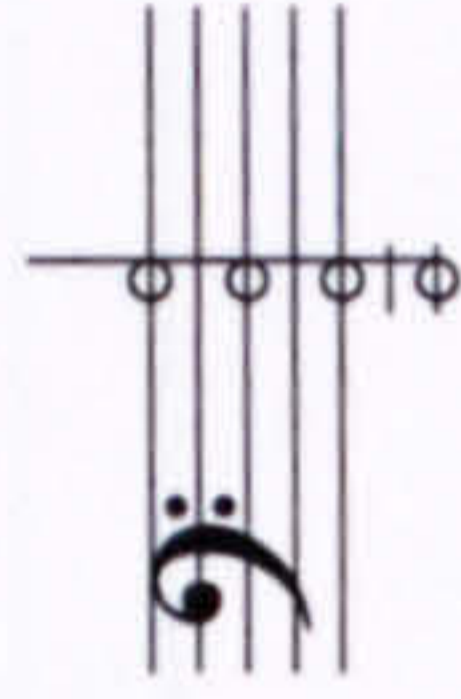
4

spots in system 9, bar 3

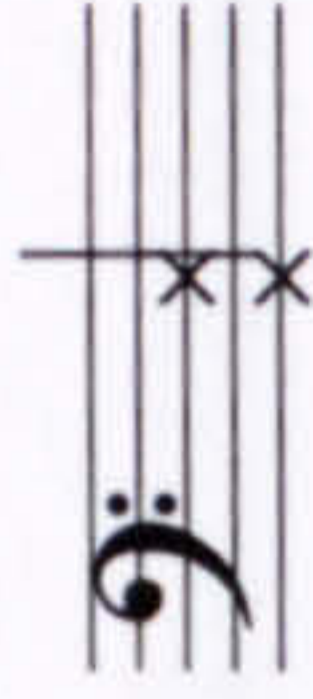
Key to symbols used for the cello part



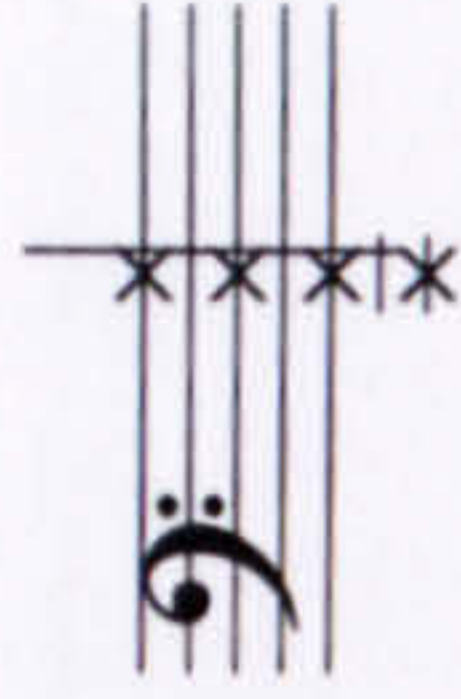
slap and stop strings against fingerboard with left hand



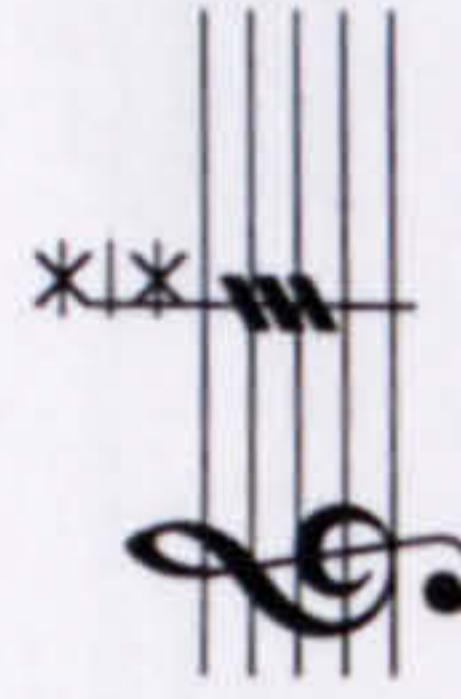
bounce the bow (hair side) on open strings in a percussive manner



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)

# Parallel Universes

for piano, cello and live electronics

Roberto Filoseta

1 Bar approx. 7 seconds

brushes on strings  
stem up=beyond dampers  
stem down=before dampers

High  
Mid-High  
Mid-Low  
Low

piano strings

*mf*

1

Scene 1

01V delay revb.

bring glass inside piano, close to microphone, and hit with brush

glass up=down, gently hit strings

with light pressure, rotate glass to obtain squeaky sound

handle of brushes slowly and lightly drawn between strings of 2 different pitches (wailing sound)

glass trembling on piano strings

piano keys

fade into cello tremolo

*mf*  
*mp*  
*p*

piano strings  
Mid-Low

2

01V delay revb.

## CELLO TAKES OVER LAST PIANO GESTURE AT

*♩* = 60

sul ponticello

*p*

*f*

naturale  
senza vibrato

molto vibrato

sul tasto

senza vib.

sul ponticello

3

*f*

*p*

*sfz* *p*

cello

3

01V delay revb.

cello

4

01V

Scene 2

cello

5

01V

cello

6

01V

cello

7

01V

High strings  
 stem up = node A  
 stem down = node B

Mid-High strings

piano frame

Mid-Low strings

Low strings

**8**

delay  
01V  
revb.

**Scene 3**

Hi

Mid-Hi

p. frame

Mid-Lo

Lo

delay  
01V  
revb.

**9**

bounce beaters' handles on frame

(see key for bass notes)

3 1 2 1 4

4

4

5 4

4

Hi

Mid-Hi

p. frame

Mid-Lo

Lo

delay  
01V  
revb.

**10**

bounce handles on frames

3 1 2 1 4

4

4

5 4

4

6

Hi  
Mid-Hi  
p. frame  
Mid-Lo  
Lo

4

9/16

4

4

11

01V

delay

revb.

Hi  
Mid-Hi  
p. frame  
Mid-Lo  
Lo

4

8

4

4

12

01V

delay

revb.

*Large to start, then accelerando*

Hi  
Mid-Hi  
p. frame  
Mid-Lo  
Lo

8

8/8

4

13

01V

delay

revb.

♩ = 60

*col legno*  
*jeté*

*pizz.*

*mf*

*mp*

*sfz*

*mf* (relative to technique)

cello

14

01V

delay

revb.

*col legno*  
*jeté*

*pizz.*

*mf*

*col legno*  
*jeté*

cello

15

01V

delay

revb.

*col legno*  
*jeté*

*pizz.*

*col legno*  
*jeté*

*similo*

cello

16

01V

delay

revb.

cres. and accel. up to breathing comma

*col legno*  
*jeté*

*arco*

*pizz.*

*mf*

cello

17

01V

delay

revb.

*port.*

*molto rubato*

cello

18

01V { delay revb. }

Scene 4

piano

19

01V { delay revb. }

cello

20

01V { delay revb. }

Scene 5

21

piano

*mp*

*p*

*f*

*f*

*f*

01V { delay revb. }

**Scene 6**

22

cello

*p*

*mp*

*sfz*

*f*

*mf*

01V { delay revb. }

**Scene 7**

23

piano

*f*

*mp*

*p*

*f*

01V { delay revb. }

**Scene 7**



24

cello

*mp*

5

5

5

6

6

pont.

*f*

(*off*)

5

3

01V {  
delay  
revb.

25

cello

piano

*mp*

pont.

*mp*

half legno

*f*

(*off*)

3

3

3

01V {  
delay  
revb.



Roberto Filoseta

# Sadhaka

for sound sculptures and electroacoustic part



© Roberto Filoseta, 2001

**Electroacoustic part only**

Audio CD – 44.1 kHz



© Roberto Filoseta, 2001

Roberto Filoseta  
**Sadhaka**

for sound sculptures and electroacoustic part

Roberto Filoseta

# WMDs

for acting vocalist, flute, tuba and electronics



audio files – load into sampler and trigger in real time

**AIFF - 16bit - 44.1 KHZ**

© Roberto Filoseta, 2003

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# WMDs

DVD  
video



Roberto Filoseta

# CAPTIVE

for 4 performers and sound sculpture

© Roberto Filoseta, 2005

audio files – load into sampler and trigger in real time

**AIFF - 16bit - 44.1 kHz**

Roberto Filoseta

# CAPTIVE

DVD  
video



Parallel Universes

DVD  
video

Roberto Filoleta



Roberto Filoleta

CAPTIVE

for 4 performers and sound sculpture

© Roberto Filoleta, 2005

Audio CD for sound installation

Audio CD - 44.1 KHZ

