

# **Futuribile no. 2**

a set of instructions for improvisation  
for a spatial microphone and any ensemble

## preparation

Translate the following text in your native language.  
Record yourself reciting it. Listen carefully to your recording  
and try to conceive sonic phrases from it for your instrument  
(e.g. a melody) – write it down if needed.  
You will be asked to play with voice alongside your  
instrument starting from the text in your native language.

### Italian

*Le parole  
è come se si staccassero,  
si svuotano!*

*Girano in tondo,  
girano e girano  
in un eterno ritorno.*

### English (literal)

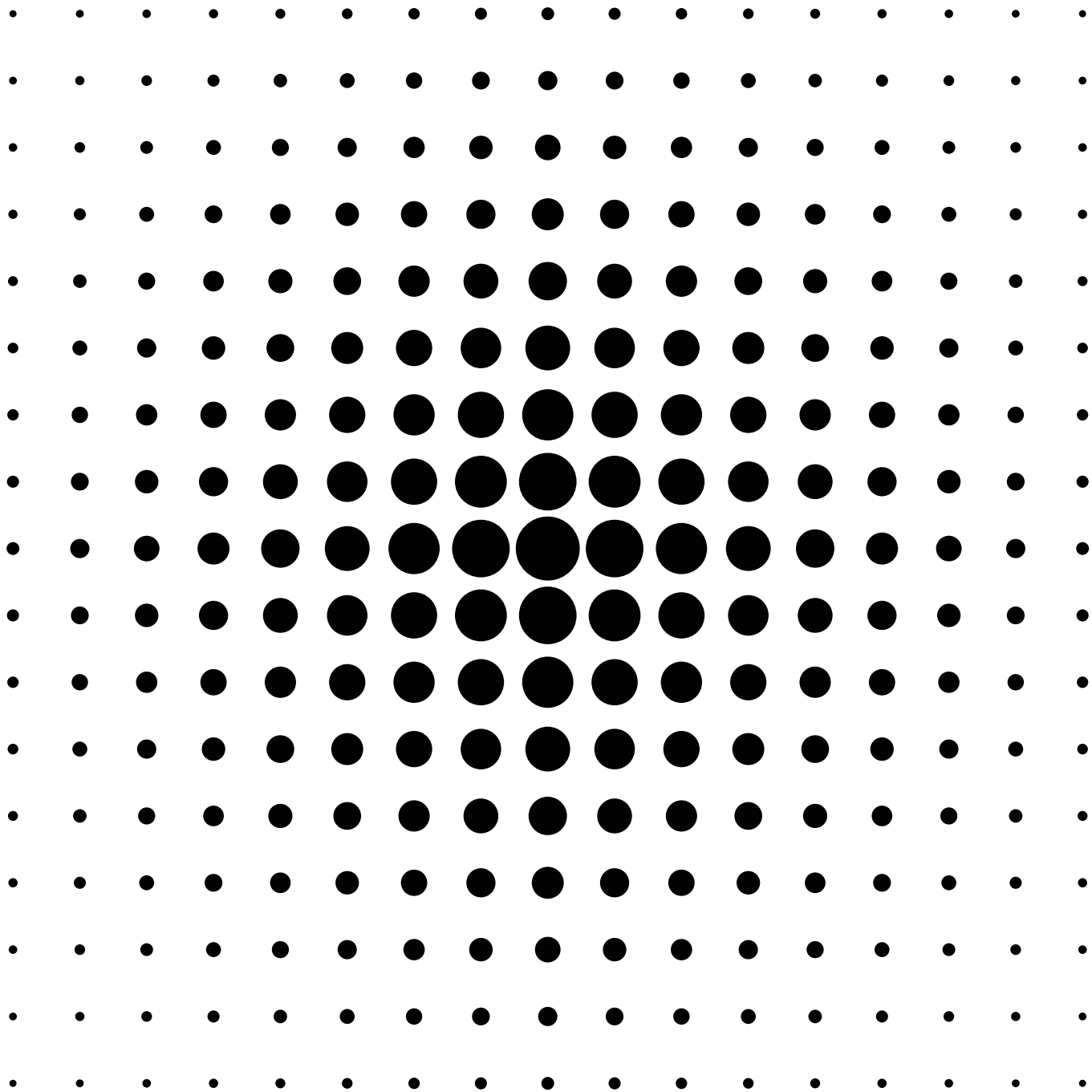
*The words  
it's like they tear apart  
[from themselves],  
they empty [themselves]!*

*They turn around,  
turn and turn  
In an eternal recurrence.*

### English

*Words  
they sound hollowed as if  
their substance withdraws.*

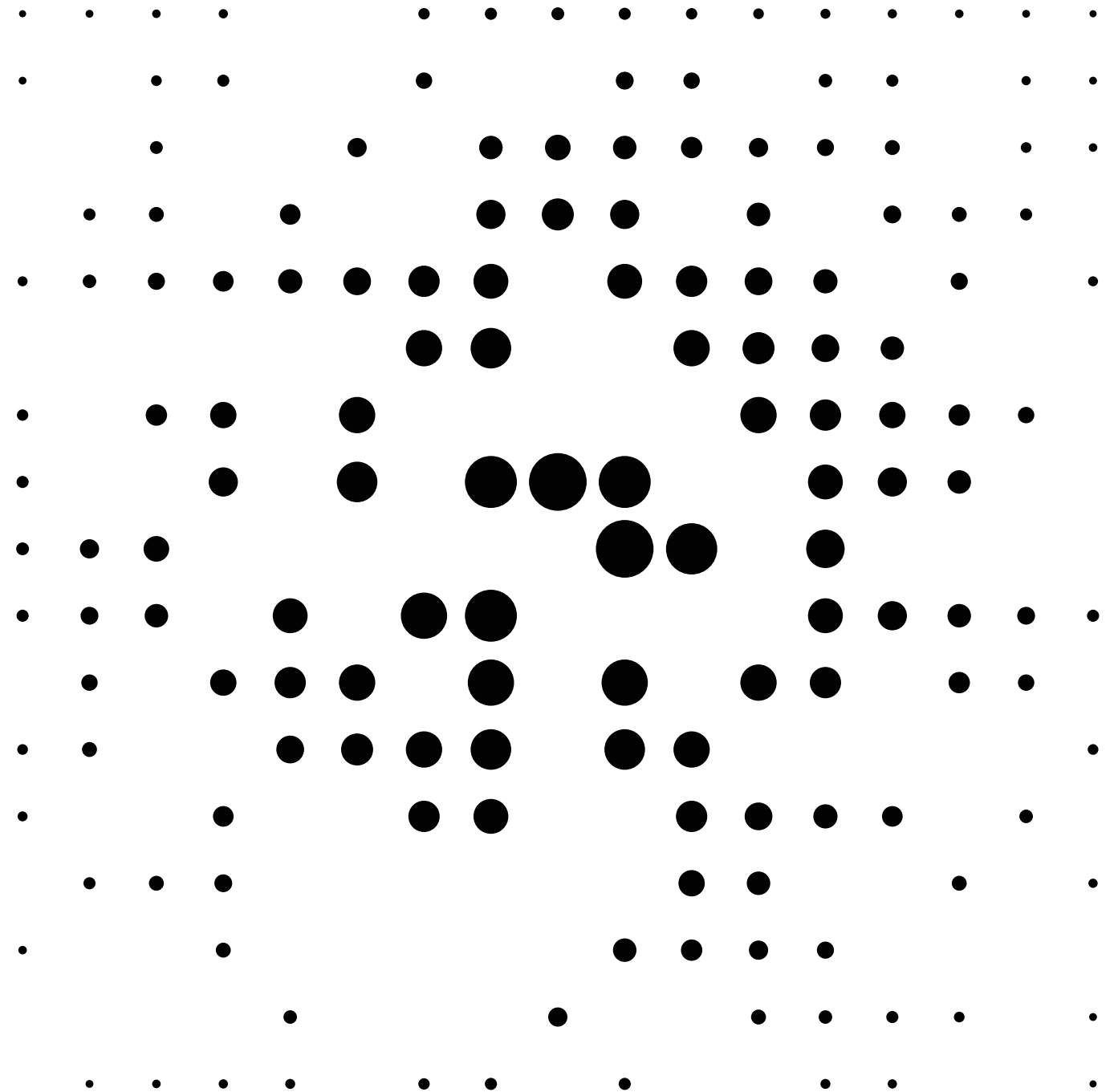
*they turn in circles,  
round and round  
in an eternal recurrence.*

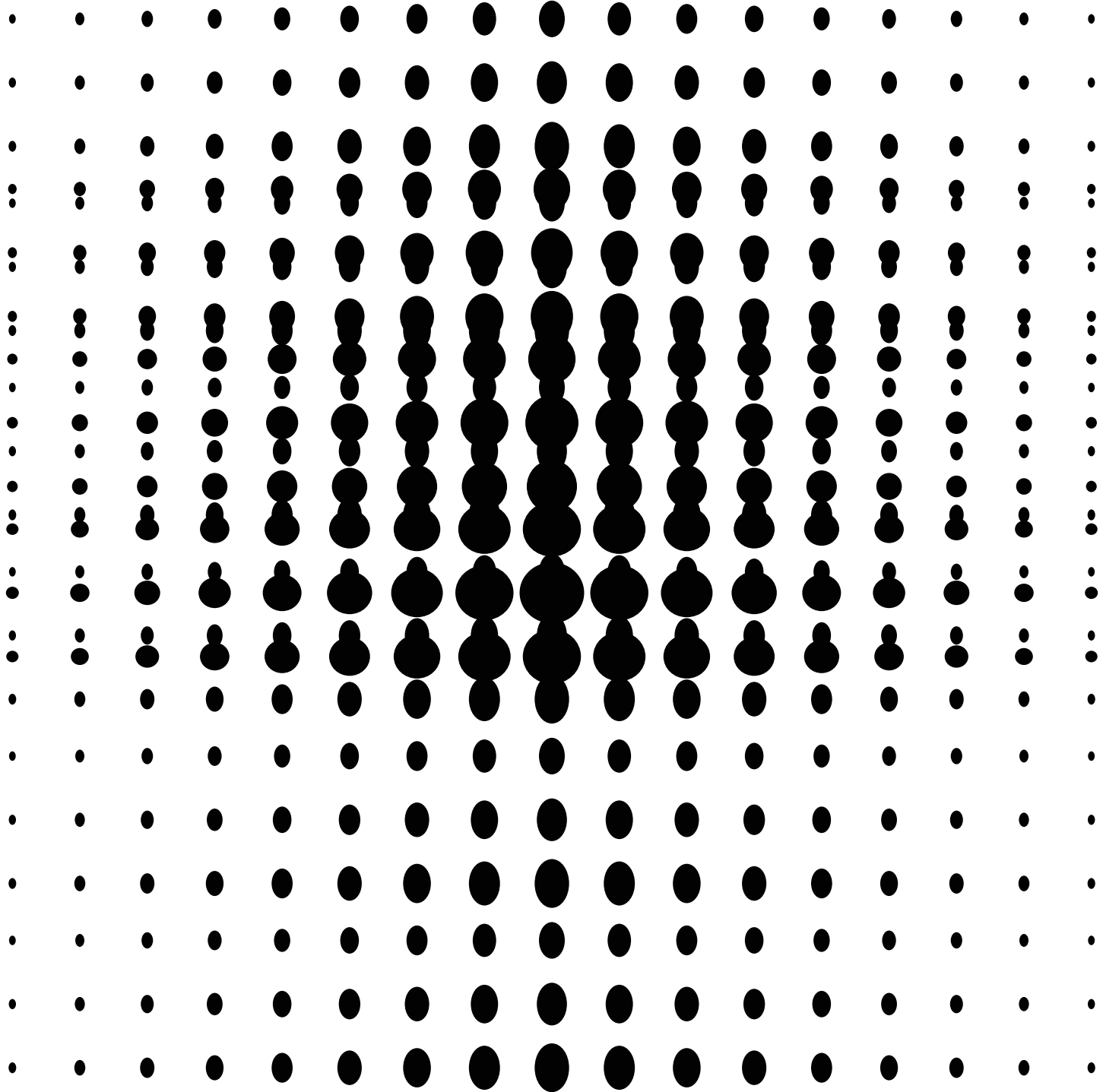


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The microphone is the listener, place it at the center of the room. Each member of the ensemble can place themselves anywhere in the room. Try to keep in mind that you are performing with the ensemble for this one and only listener: feel free to interact with the space and use it as a medium of musical expression.

You are not required to play continuously, nor to start or end the performance together. You should choose whether to use sonic phrases or not (as well as playing or not) based on what you feel from the ensemble and according to your musical taste. Do not be afraid of silence.



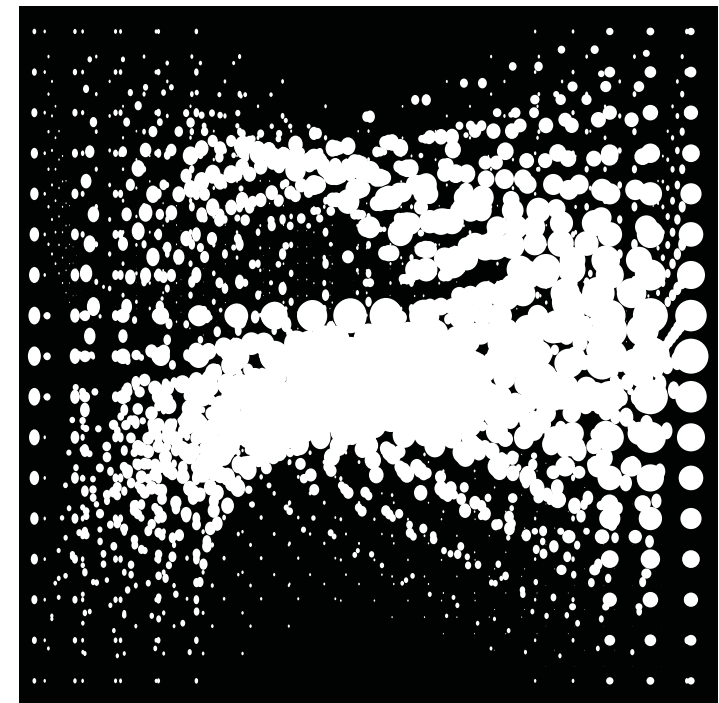
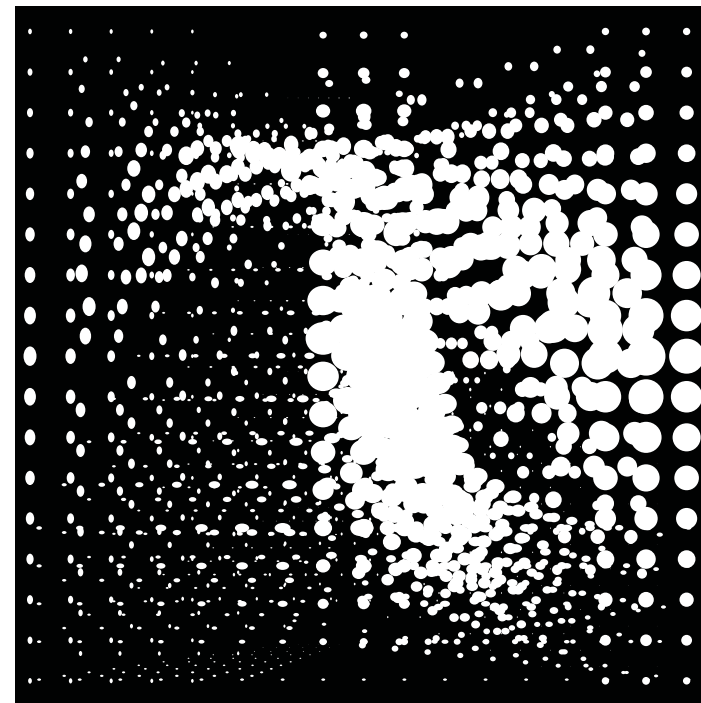
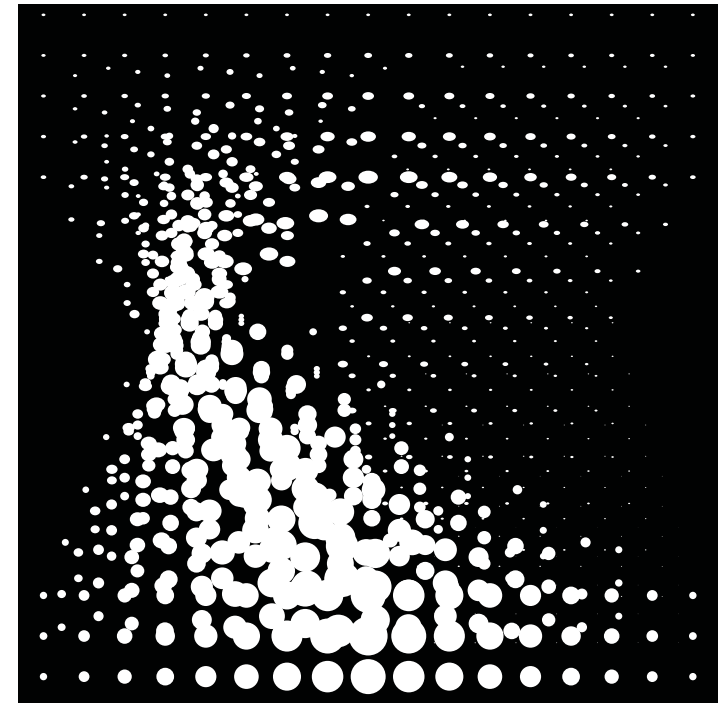
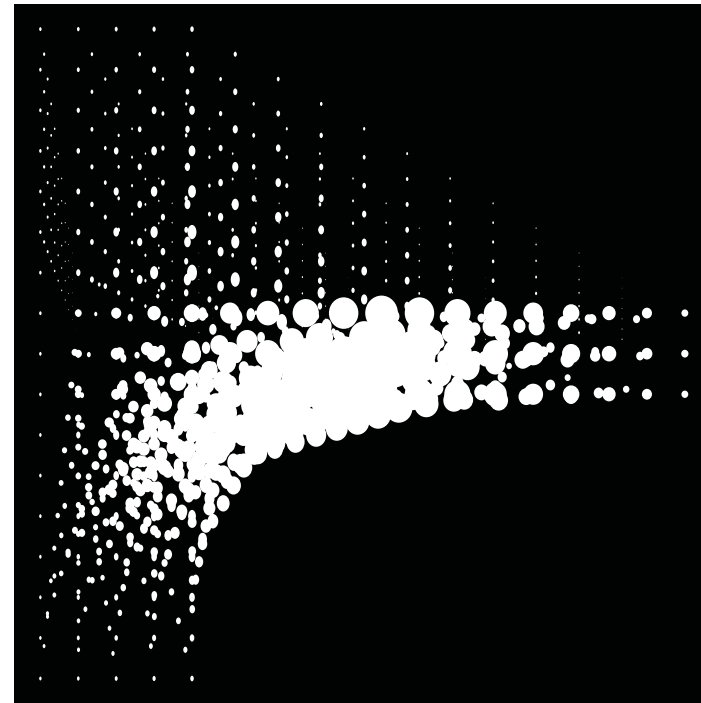


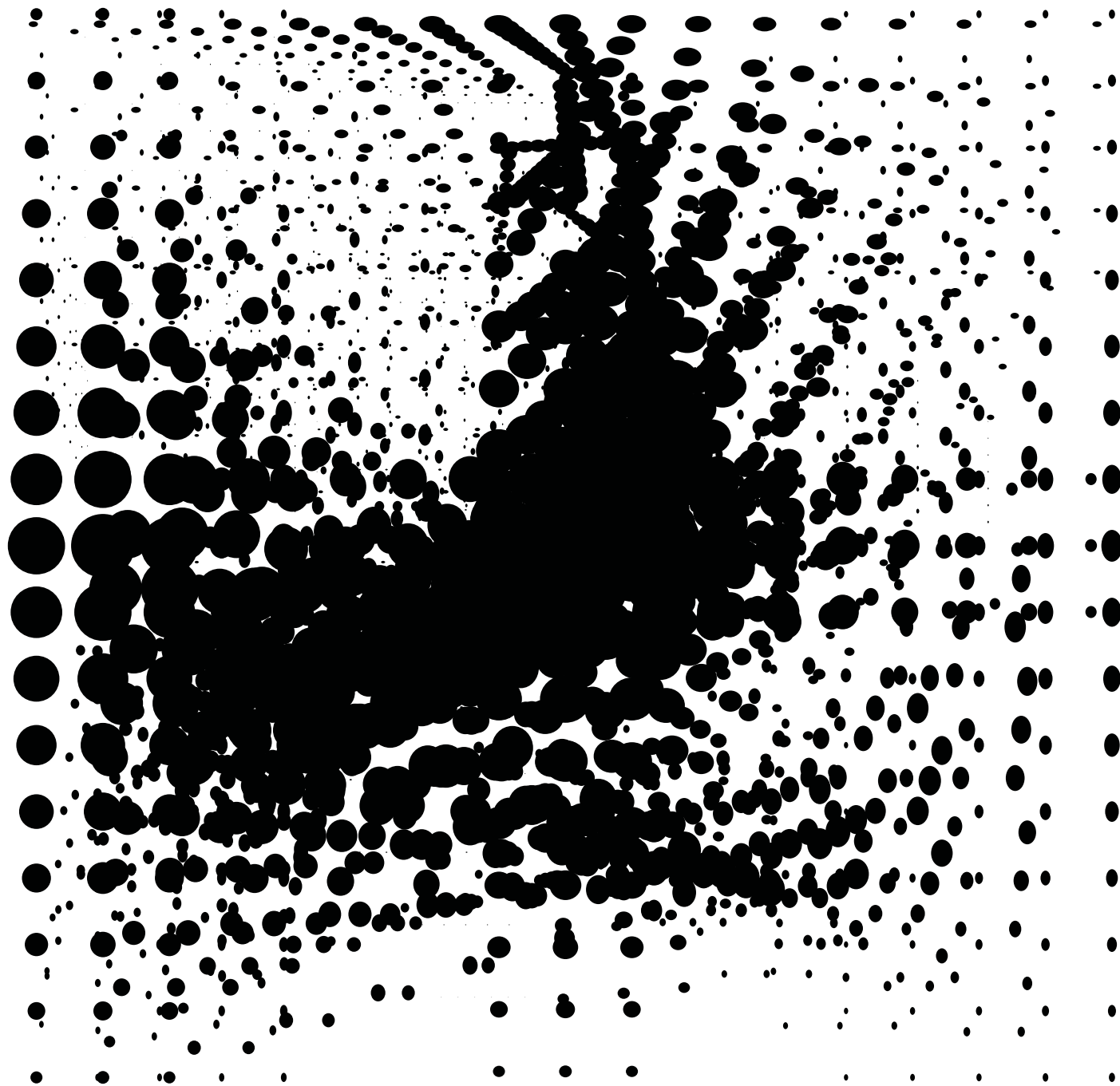
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Try to make very clear for the listener and the ensemble to recognize the identity of the sonic phrases you derived from the text (e.g. try to alternate the pronunciation of the text and the playing of the phrases). Then feel free to improvise on what you chose: vary, widen or shorten it, expand it in time and so on.

Keep in mind the dichotomy between recurrence and its opposites. The opposite of recurrence varies from a range of possible meanings such as:  
*variation, departure, cessation, uniqueness, irregularity.*

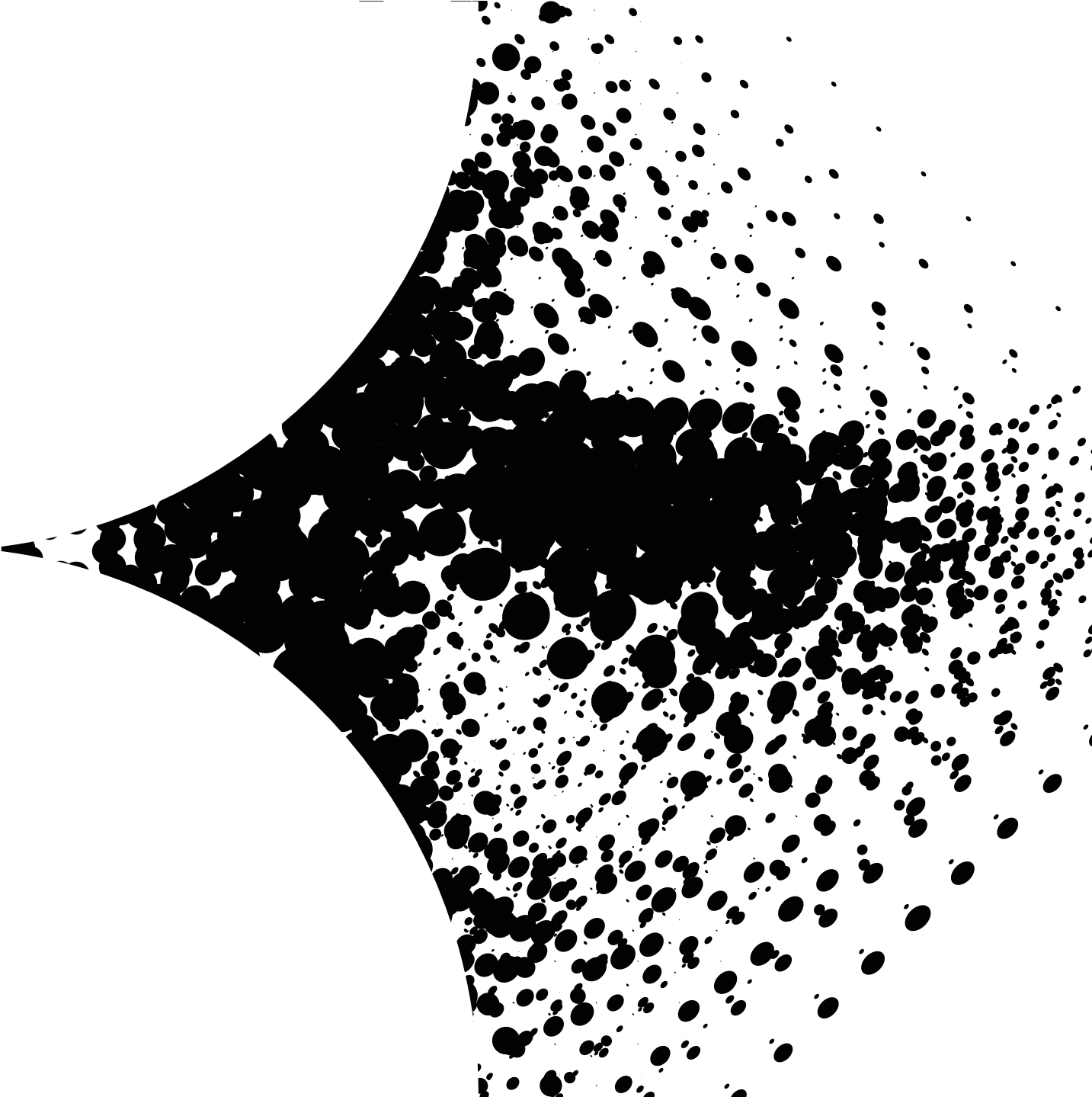
Choose for every new sonic event a different behavior for the two sound sources: phrases-voice and any other sound produced by your instrument.



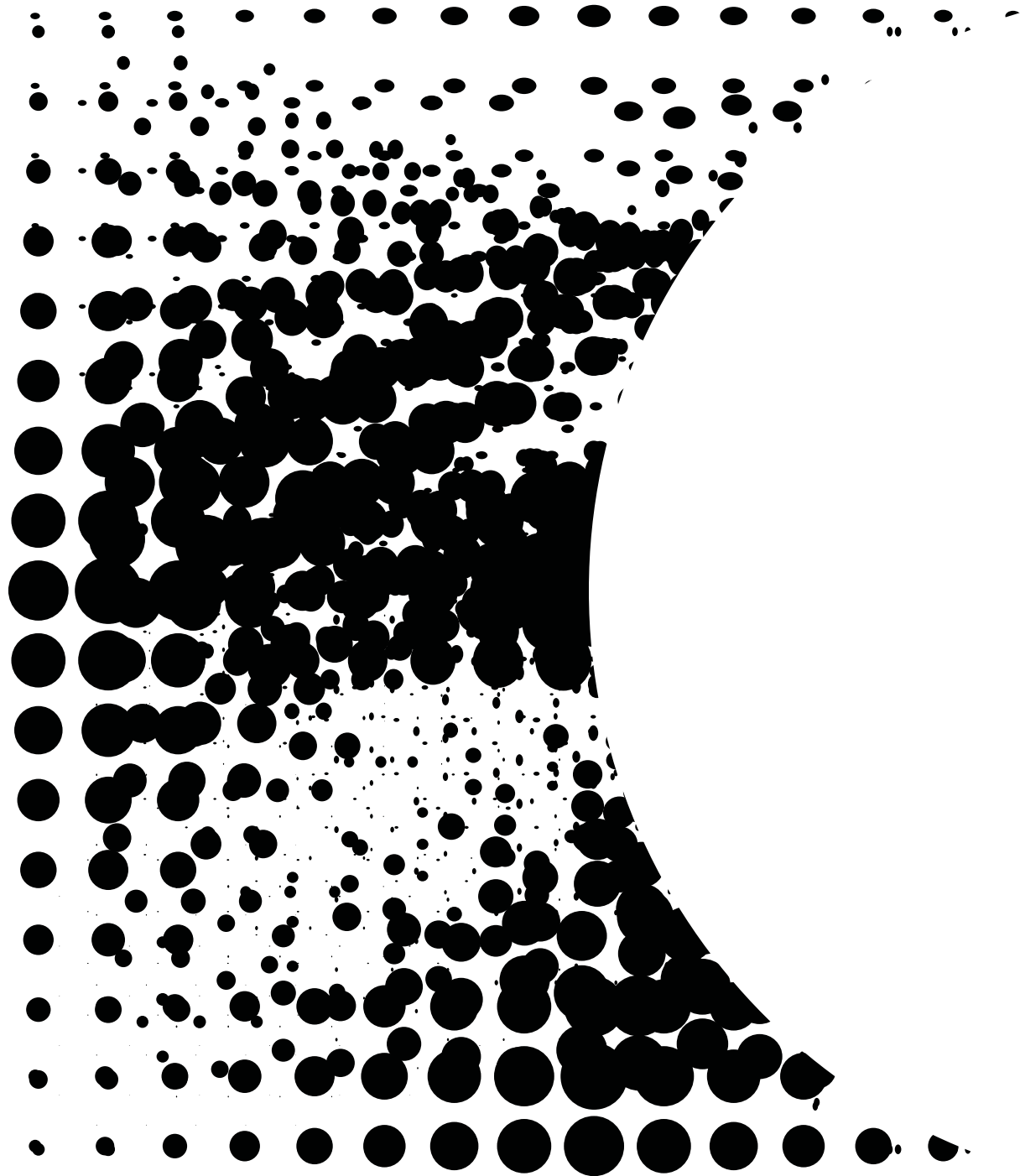


**variation**

departure

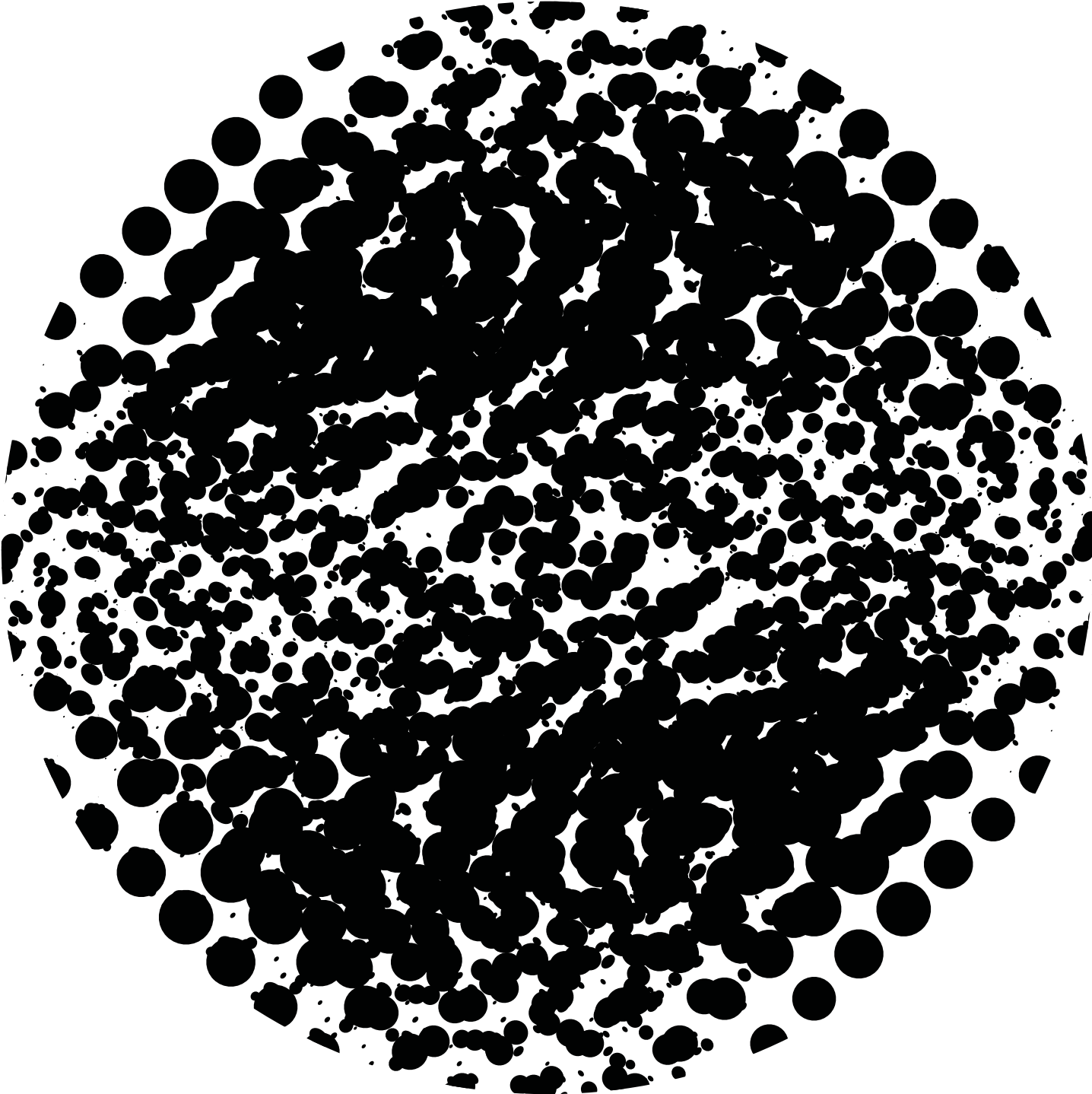


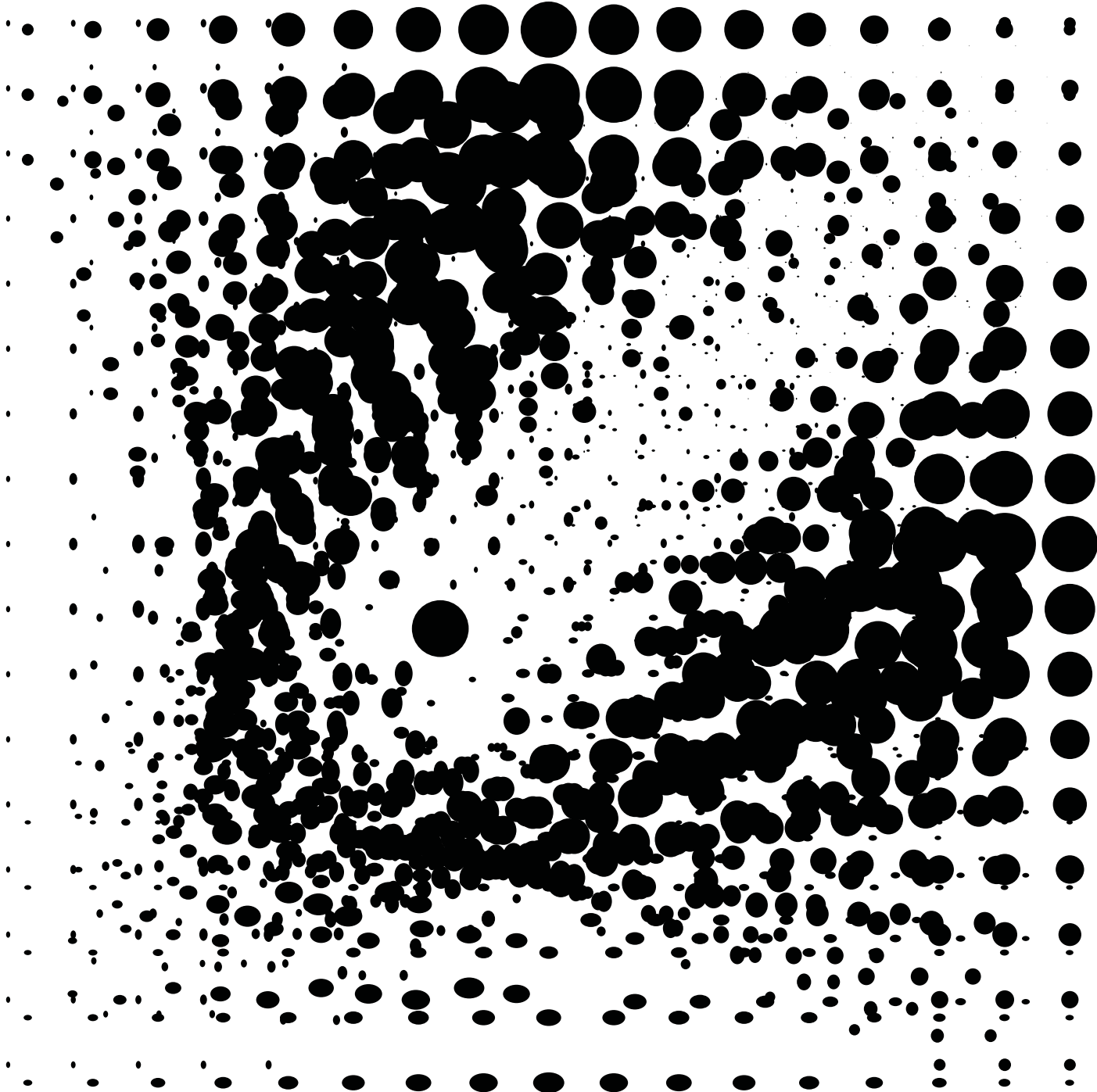




cessation

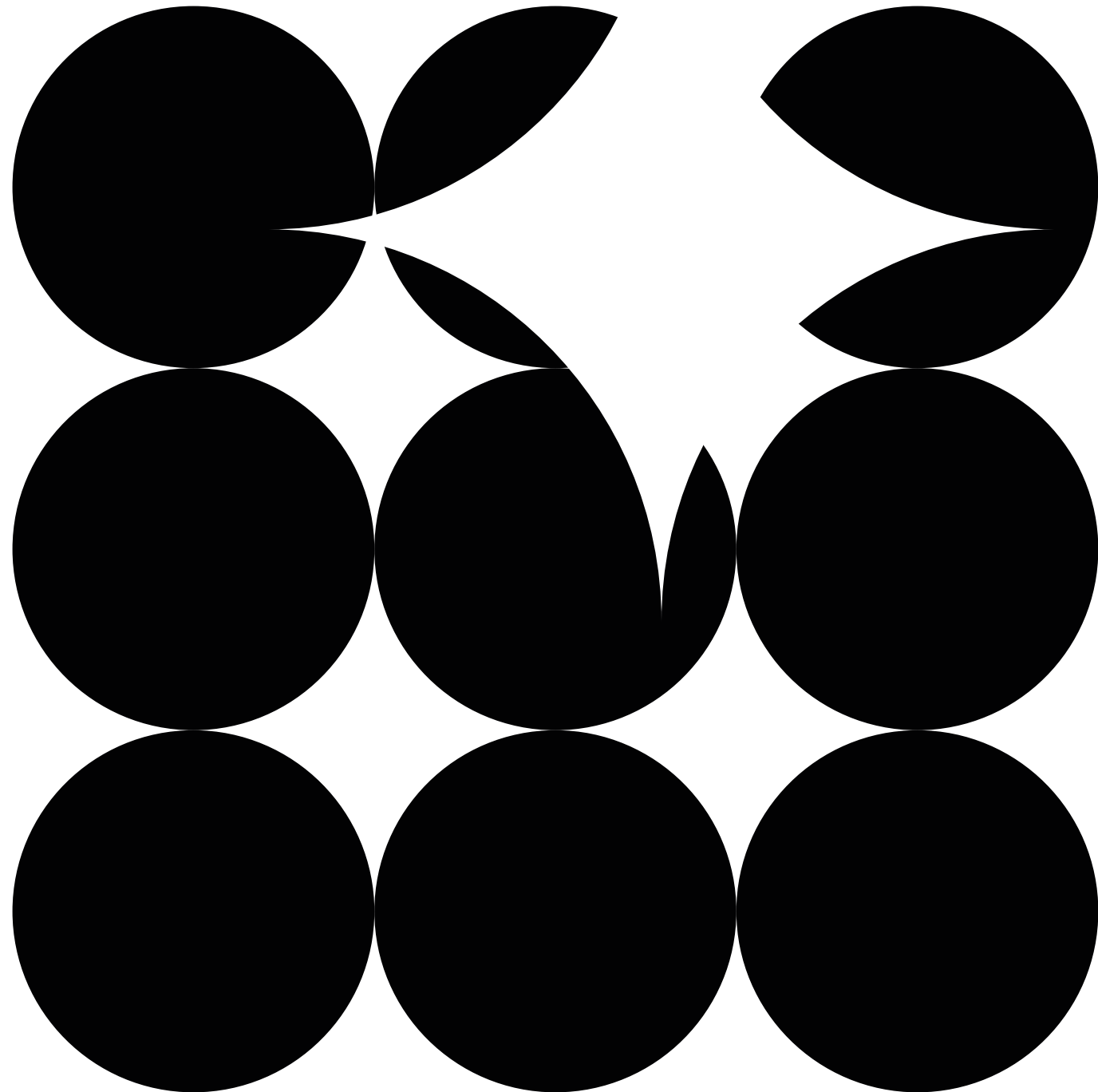
uniqueness

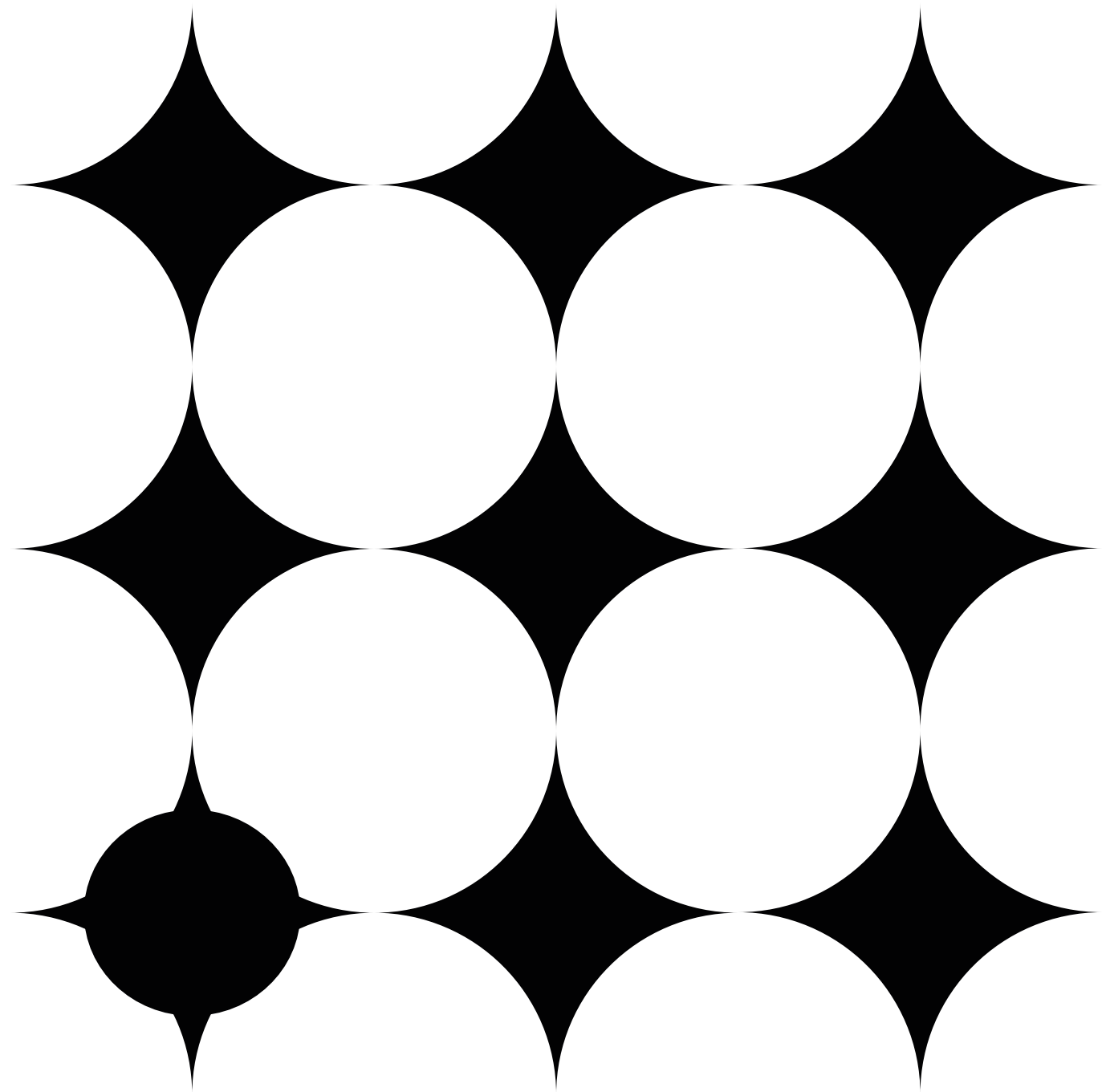




**irregularity**

The identity of the sonic phrases and the voice should be separated from any other sound you perform: use phrases and voice in a gesture-oriented way, use other instrumental sounds in a more textural way.  
Feel free to change this behavior dynamically through the piece but please establish it as a common ground between participants and the listener.





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You choose the way of interacting with any of the other musicians: for instance, take their phrases and use them as a medium for either expressing recurrence or one of the opposites. Keep in mind this dichotomy for the overall form of the performance: discuss it with your ensemble before playing, but also feel free to escape from it.

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