

Ion Phetteplace Free Lecture

for Speaker & 7 Players:

2 projectivists (optional)  
violinello & armo (electric)  
cassette r-corder (pre-recorded tape)  
wooden flute & miniature-mover  
2 tape & recordists.

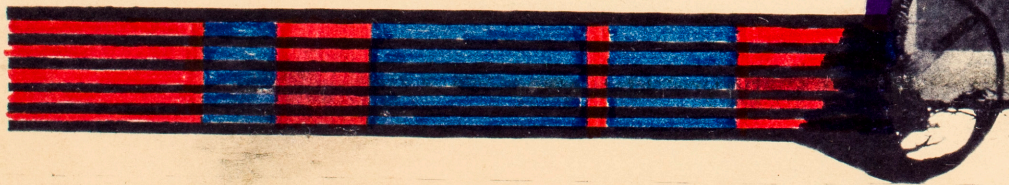
for Pauline  
with love,  
August 7. Ion.

text corrected  
(my copy)



for Aldo Prabantini

Roma, vi-viii 68.



DOPO

46 17"

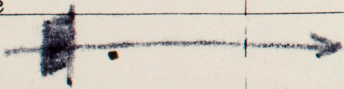
DOPO QUALCHE SECOLO, LA GIUSTIZIA ITALIANA HA POTUTO FINALMENTE PORRE LE MANI

0'01" 1 2 3 4 5 6 7 8 0'01" 14 37

drone:



1/4 volume, seated in audience



(changes seat)





GHIGLIOTTINA, CHE IO POSSA RIVENERAMI NEL MIO SANGUE, MA È PROPRIO SU QUESTO LIMITE CHE SI COMBATTONO  
CERTE BATTAGLIE, TANTO PIÙ NOBILI QUANTO PIÙ SONO PENITE E IMPOLARI. IN NOME DEL POPOLO ITALIANO, LA CORTE D'ASSISE  
DI ROMA DICHIARA BRABANTI ALDO COLPEVOLE DEL REATO SCRITTOGLI E CONCESE LE ATTENUANTI GENERICHE

39

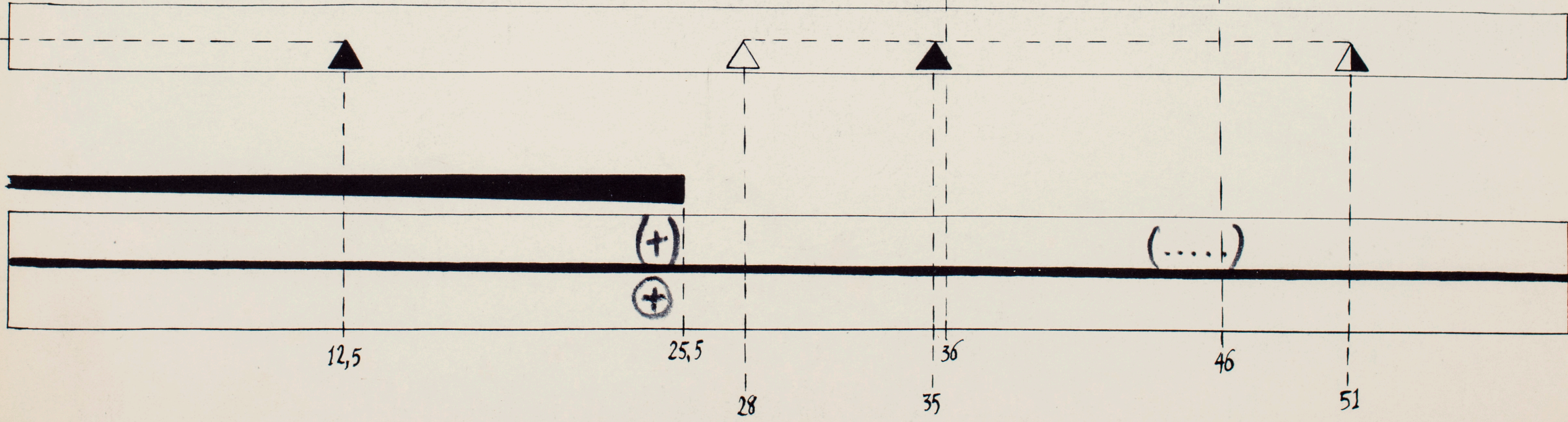
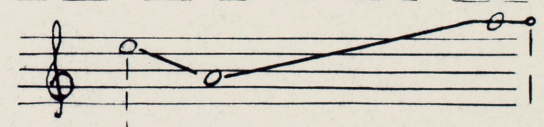
49

Lo CONDANNA



DATEMI

ALLA PENA DI ANNI NOVE DI RECLUSIONE,  
NONCHÉ AL PAGAMENTO DELLE SPESE  
PROCESSUALI. LO CONDANNA ALTRESÌ AL  
RISARCIMENTO DEI DANNI IN FAVORE DELLE  
PARTI CIVILI COSTITUITE, DANNI DA LIQUID-  
AZIONE IN SEPARATA SEDE, E AL RIMBORSO DELLE  
SPESE DI COSTITUZIONE. INFINE DICHIARA  
LO STESSO BRABANTI INTERDETTO IN



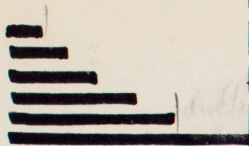
4

6,5

28

36

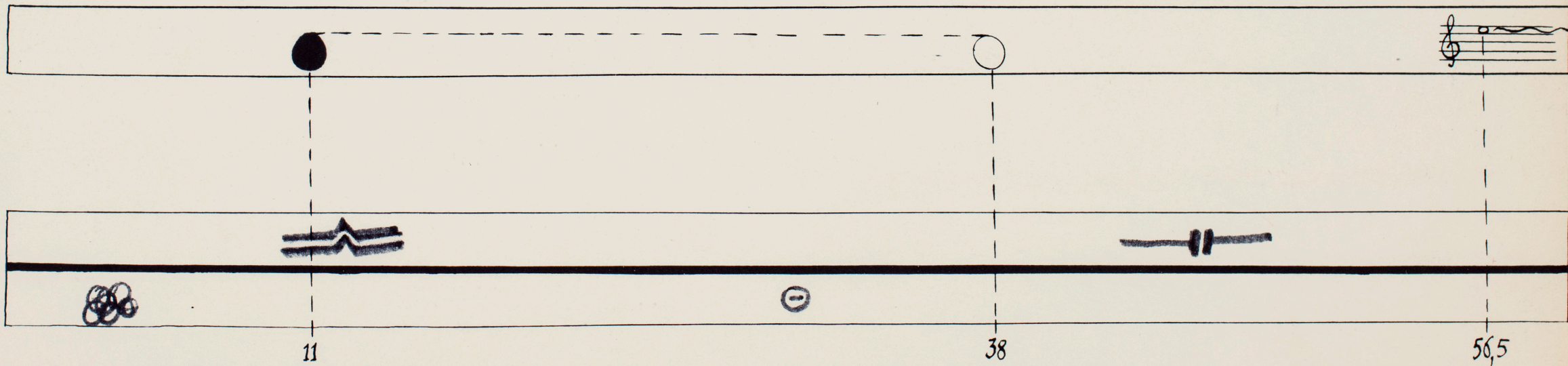
46



PERPETUO DAI PUBBLICI  
UFFICI, DICHIARA CONDONATA  
DI ANNI DUE LA PENA DETEN-  
TIVA INFUITTABILI.

AVETE 3 GIORNI DI TEMPO PER PROPORRE

RICORSO IN APPELLO. LA SEDUTA È TOLTA. UNA



11

38

56,5

5

7

15

ESPRIMONO

23

31

37

INSEGNANTE, UNA DONNA DI CASA, UN

FUNZIONARIO, TRE IMPIEGATI

DIFESO

... PER NON TROVARSI IMPREPARATO ALLA CAUSA

*ITALIANO*

vc.

leave seat

15

16,5

32

40

43,5

51

52

6

16

19,5

42

SOSTENUTO

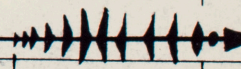
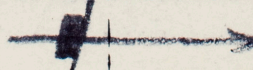
C'È UN PAESE

(vc.)



(full volume)

approach string



8,5

12

25

29

33

34,5

36

46

50

55,5

56,5

13

24,5

35

42

55

58

59

NOSTRA  
PROVINCIA

LIBERO  
GESTO

DI  
PESO

PRIVATA

vc.

tutto sul ponticello

vibr. molto ..... s.v.

Hold in position ..... (to 07")...

(SUSPEND RECORDER ON STRING)

7

19

27,5

31

37

38

42

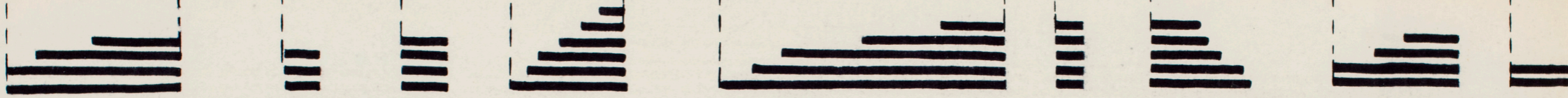
48

(.....)



8

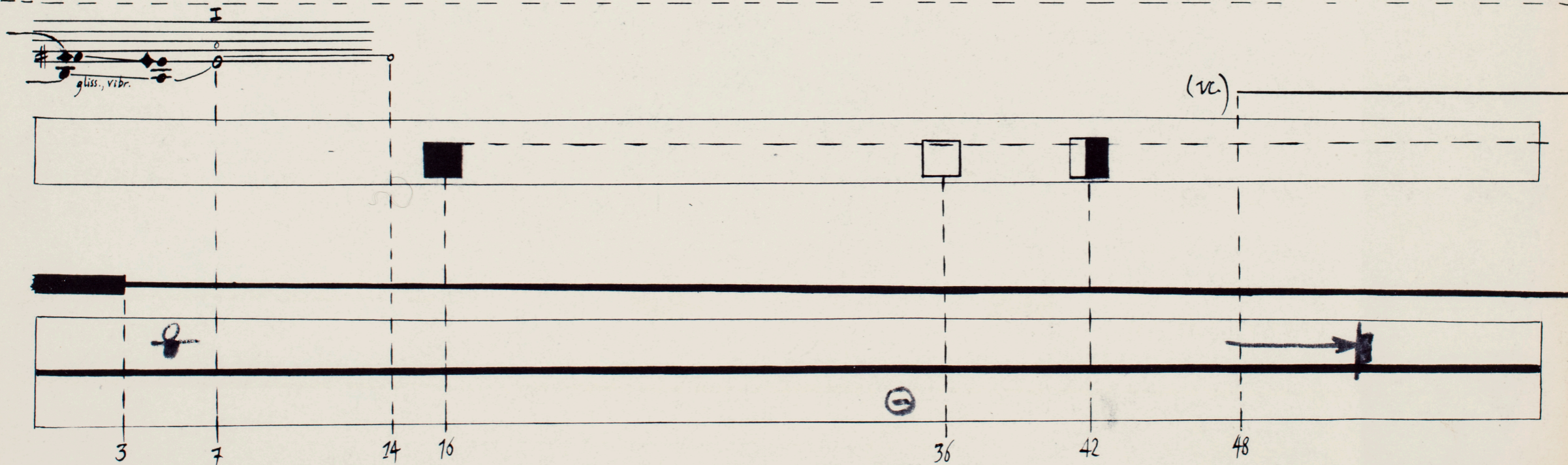
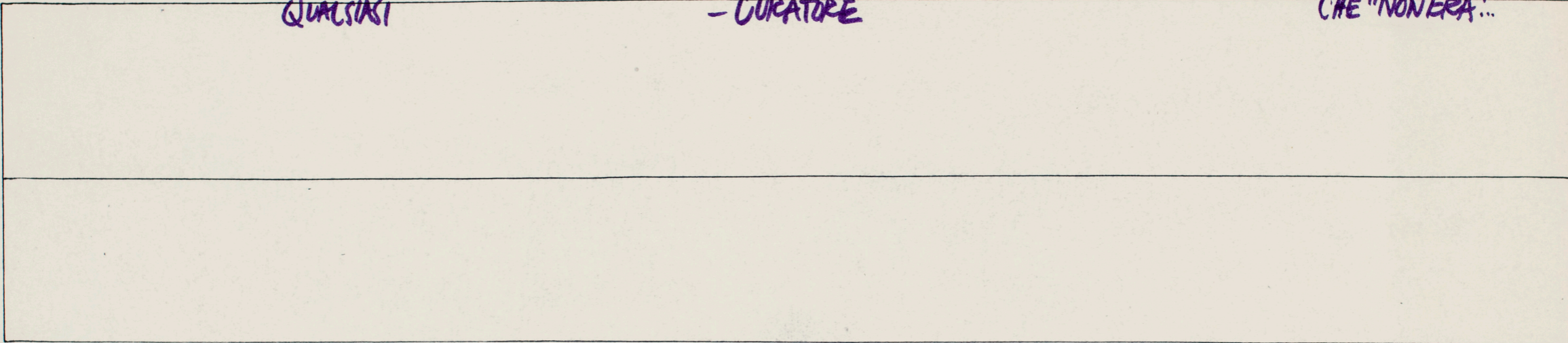
1,5 8 12 16 20 25 28 39 41 45 51 58



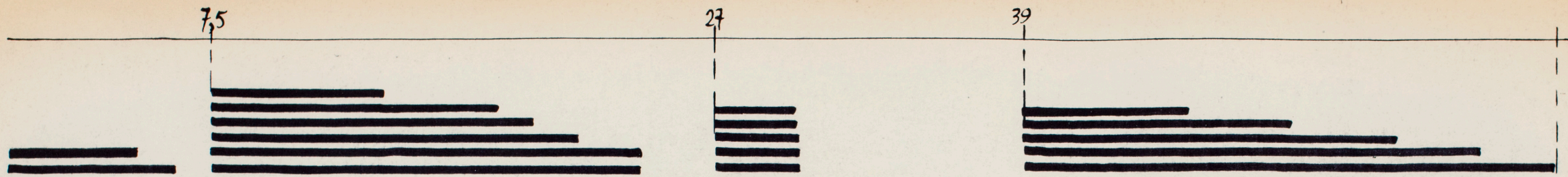
QUALSIASI

- CURATORE

CHE "NON ERA"?

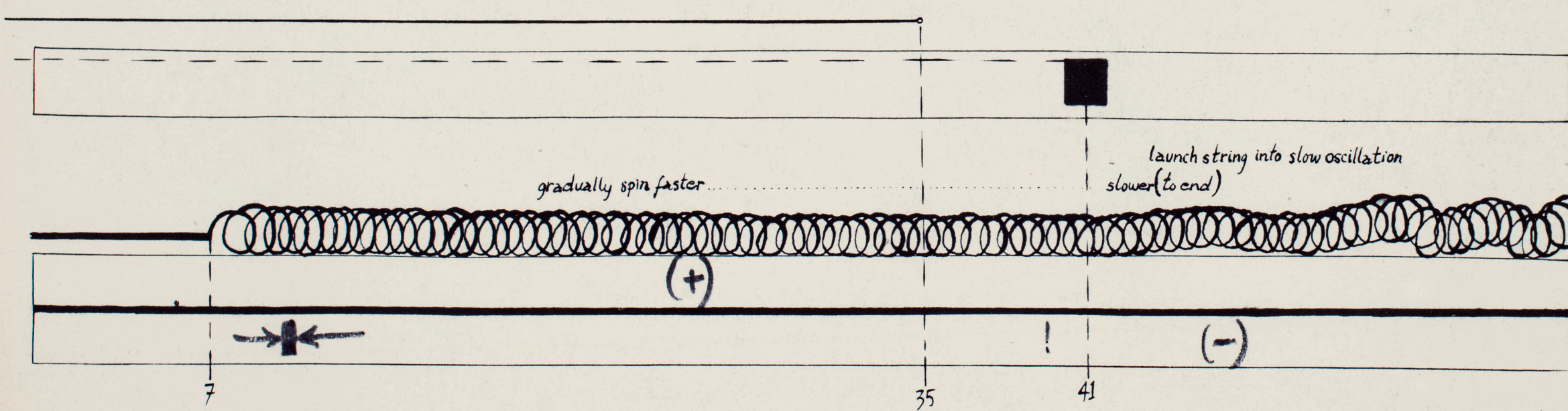
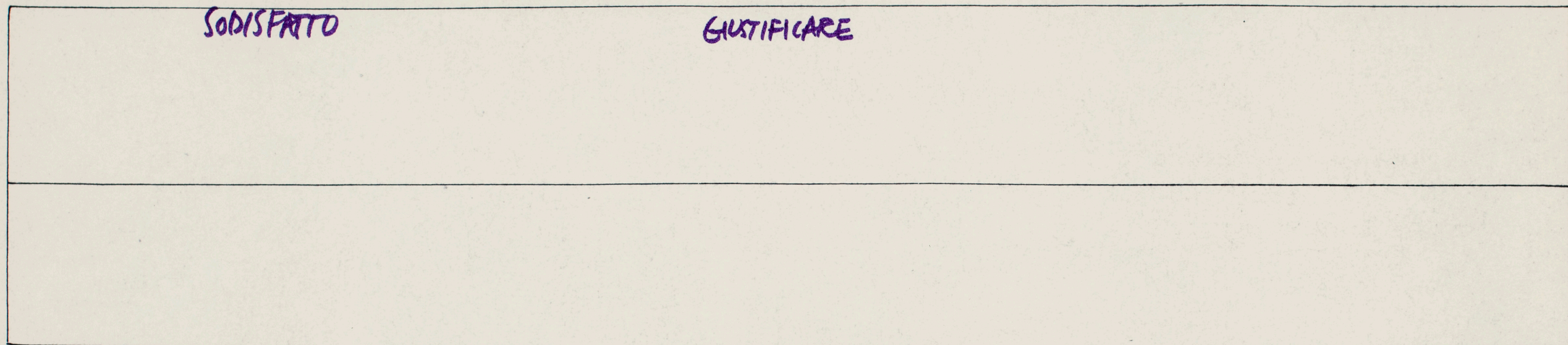


9

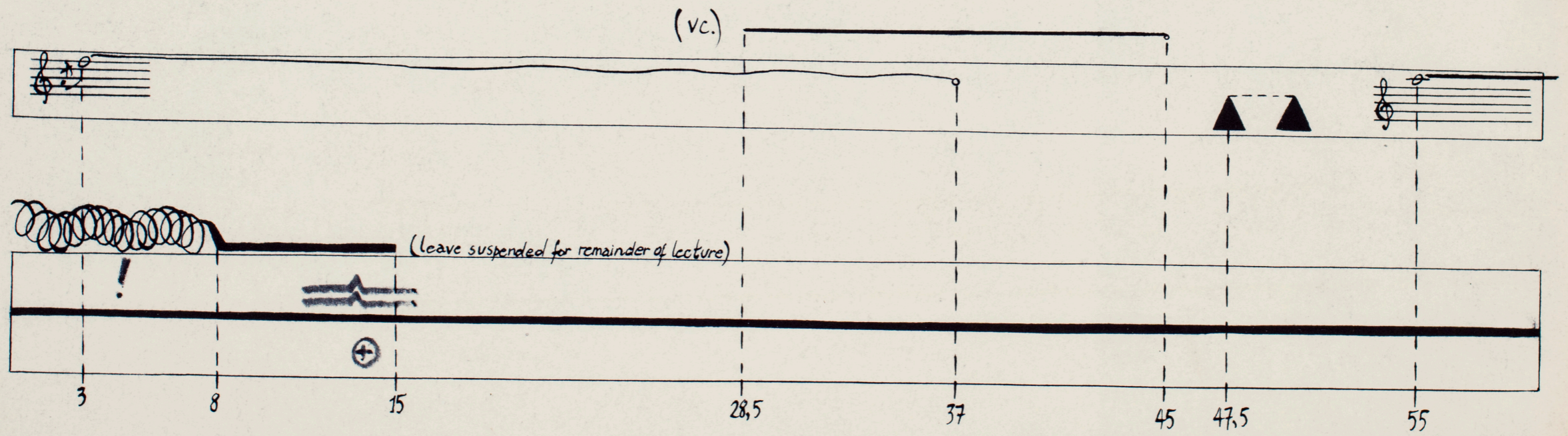
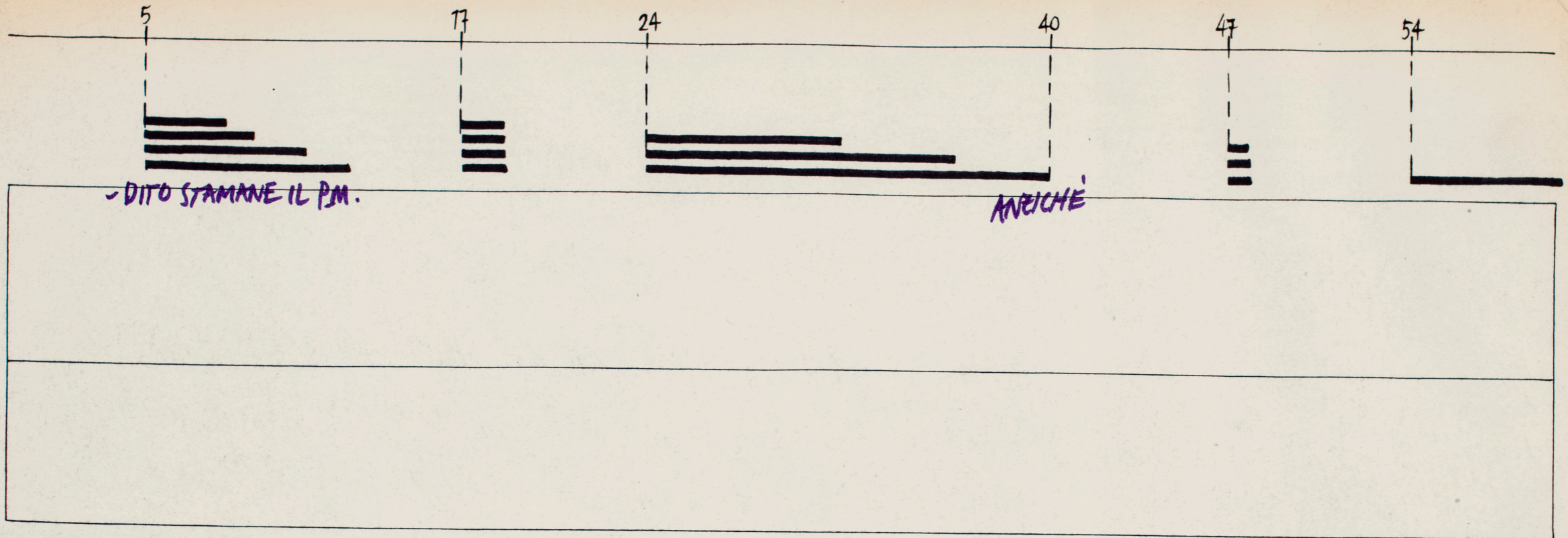


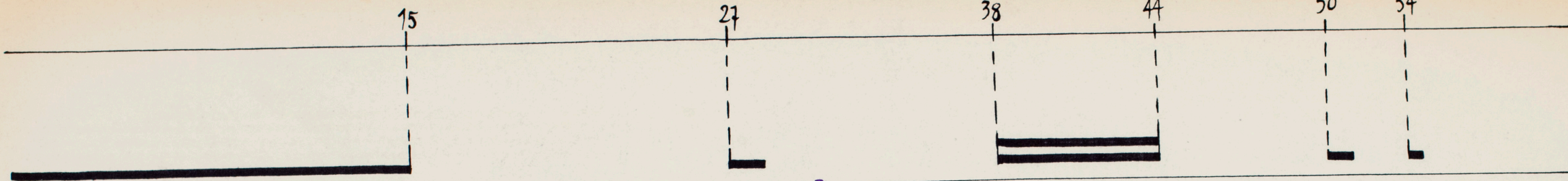
SODISFATTO

GIUSTIFICARE



10

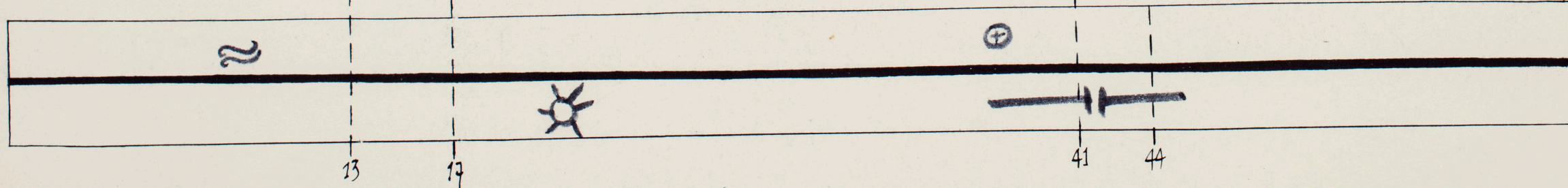
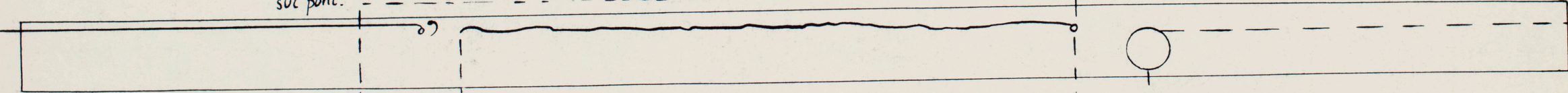




PROSTITUTE!

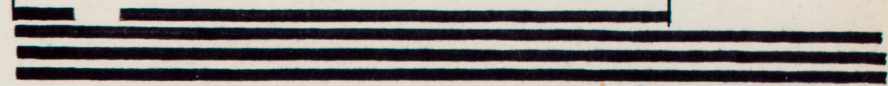
Vc. *sul pont.*

*e simile, periodicamente, con accel. e rall. ("battimento")*

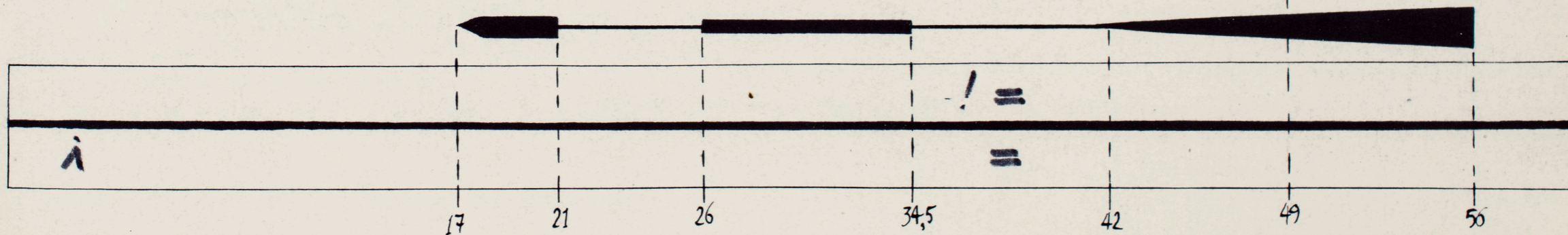
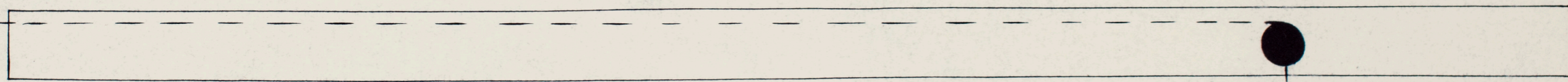
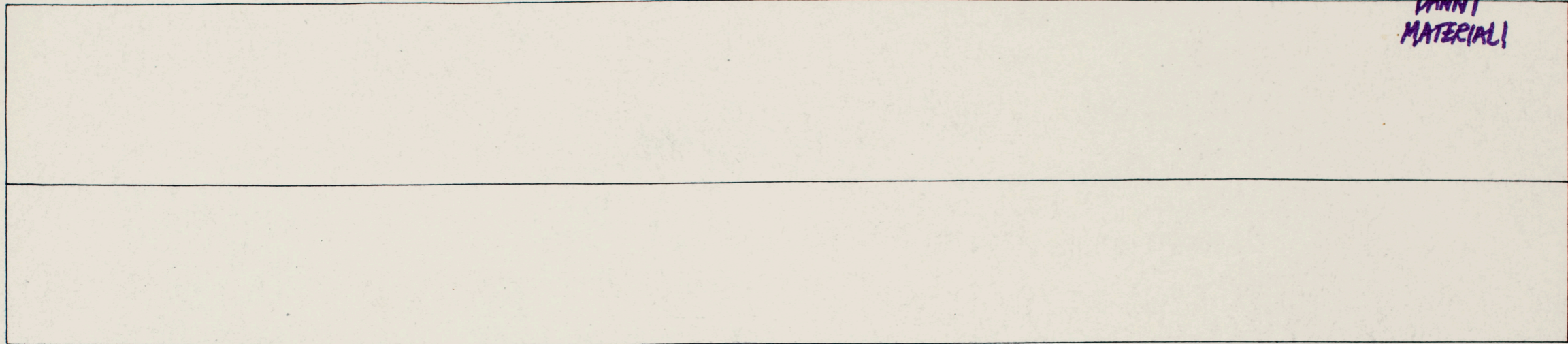


38

55



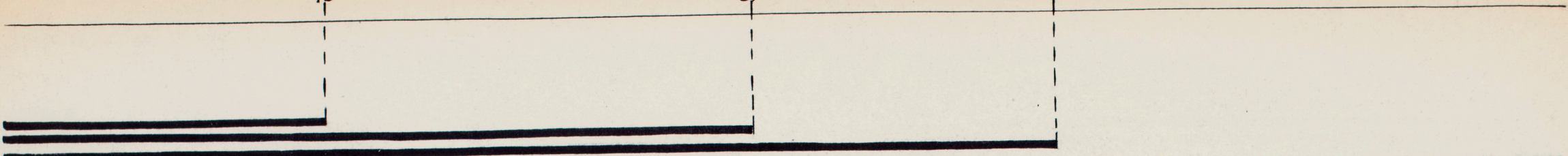
DANNI MATERIALI



12

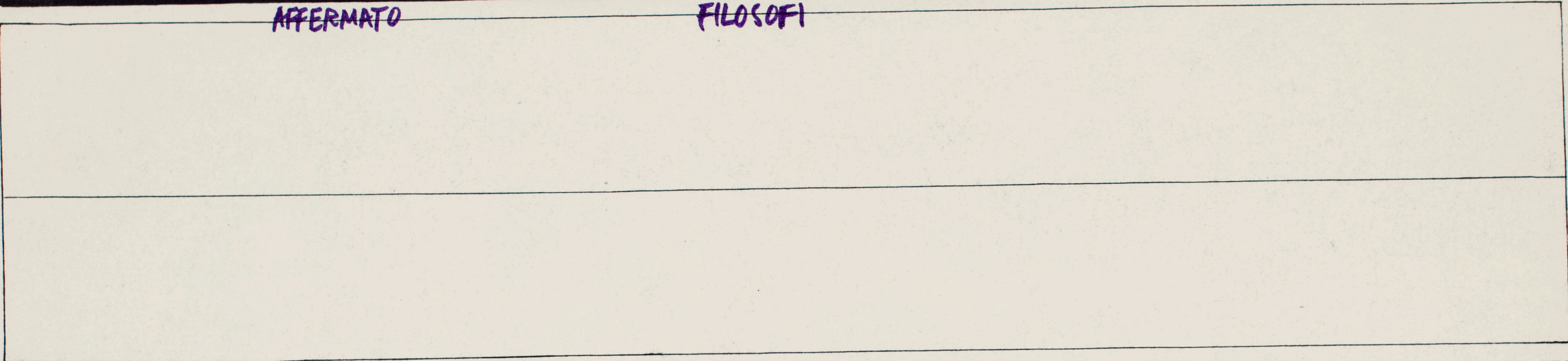
29

40

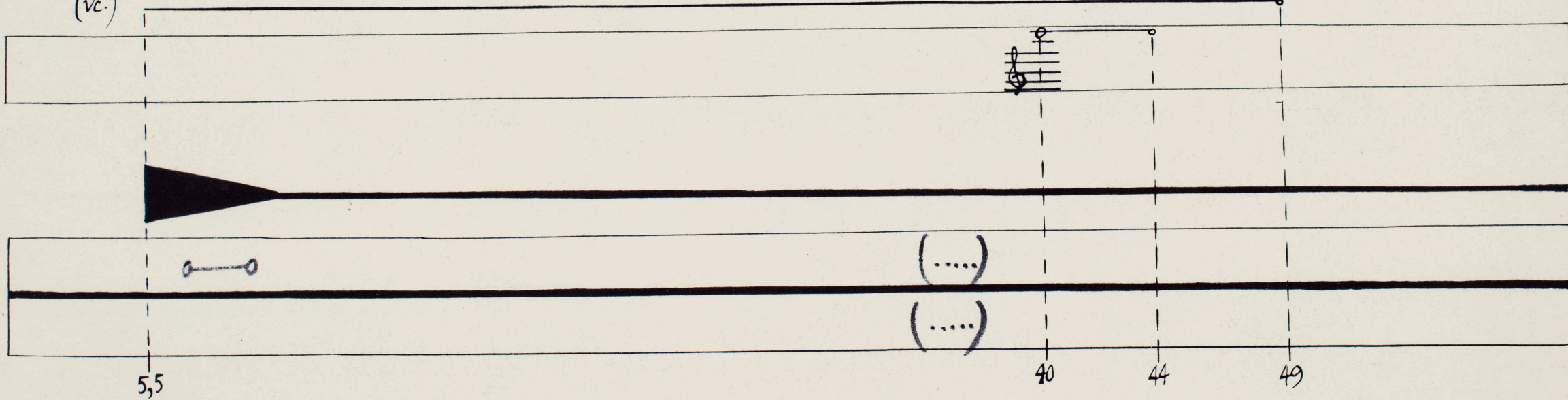


AFFERMATO

FILOSOFI



(vc.)



5,5

40

44

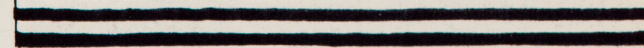
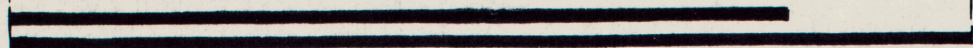
49

14

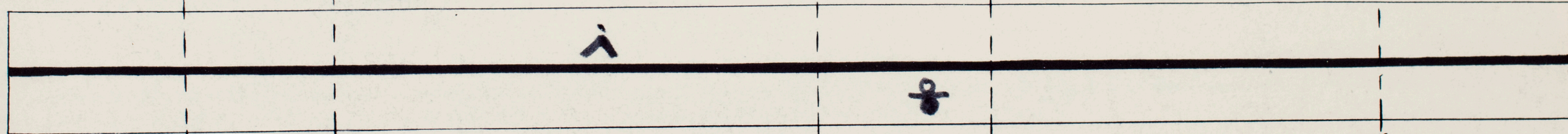
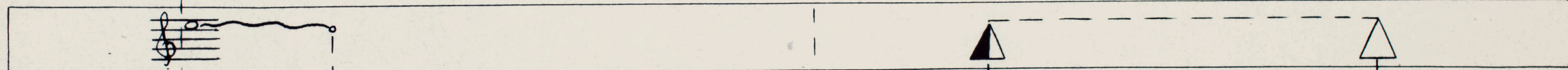
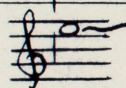
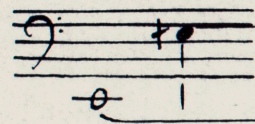
2

27

44



E LO SPAZIO



6,5

12

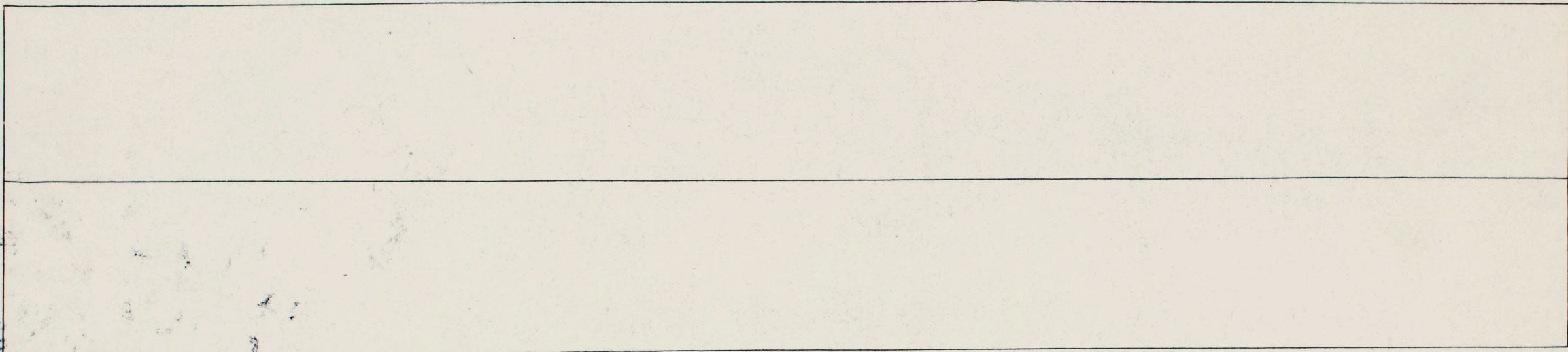
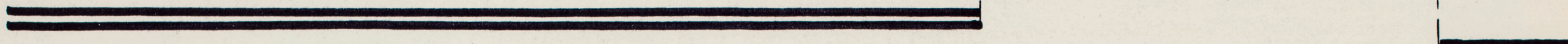
31

37

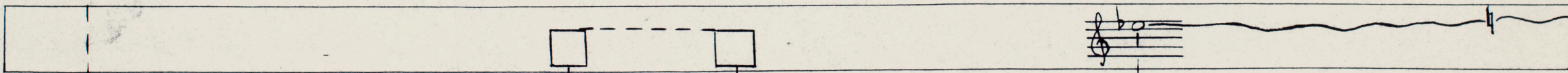
52

37

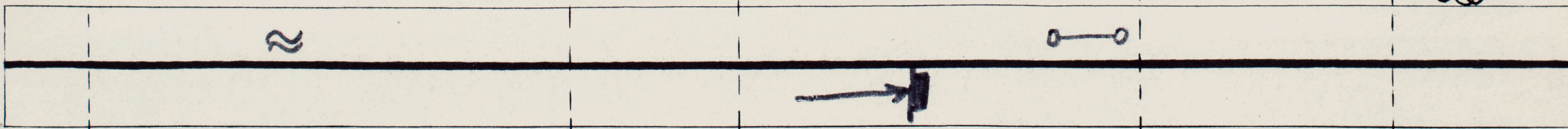
55



(vc.)



very rapid,  
slowing down to end.....



3

21,5

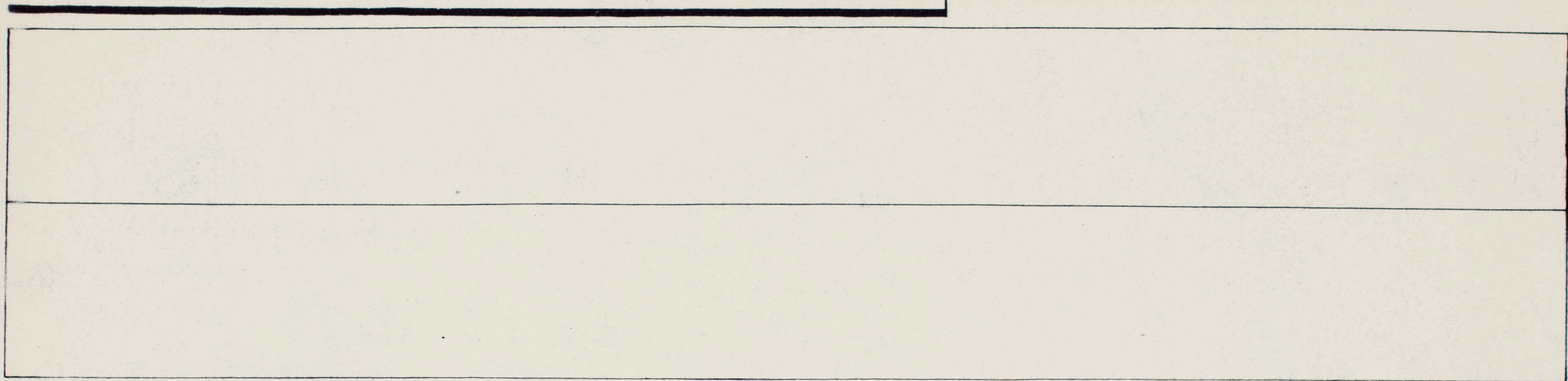
28

43

53







gliss.

10 12 21 41 44 46

## Free Lecture, Instructions:

All sounds generally as soft as possible

1. Speaker any material may be written, adapted, or improvised, to provide a text. From 1 to 5 lines indicate density of text, hence speed of delivery. 1 = very slowly (with pauses, hesitation, stuttering, etc.); 5 = very fast (limit of articulation - gibberish). Contact of air mic.
- 2-3 projections one film = one slide projector, or any other combination. score space may be used to establish relationships between the groups or projection surfaces in the room. silent as possible.
4. Violoncello & Drone should play on small platform, used also for drone pickup. no vibrato unless indicated, attacks as soft as possible, contact mic on instrument. drone may be any small battery-operated vibrating body (eg. electric razor) - contact mic on platform.
5. Furniture-mover; Wooden flute 3 sizes of furniture  $\circ$  = small,  $\Delta$  = medium (eg. external speaker of player 8)  $\square$  = large, are moved at varying speeds from as slow as possible ( $\Delta$ ) (yet still producing a near-constant sound) to as fast as possible ( $\square, \circ, \Delta$ ) with contact or air mics & possibly cheap transmitters. a different technique should be employed for moving each piece. floor or furniture may be "prepared" as well for special sounds. flute may use air or contact mic.
6. "Cassette" recorder; thickness of line refers to volume of playback for a prerecorded tape (Vocalise, 1967); ruled line = player immobile freehand = moving. may use any other player's contact or air mic occasionally, or if total mics used by other players is 7, is provided with his own.

re: Free Lecture

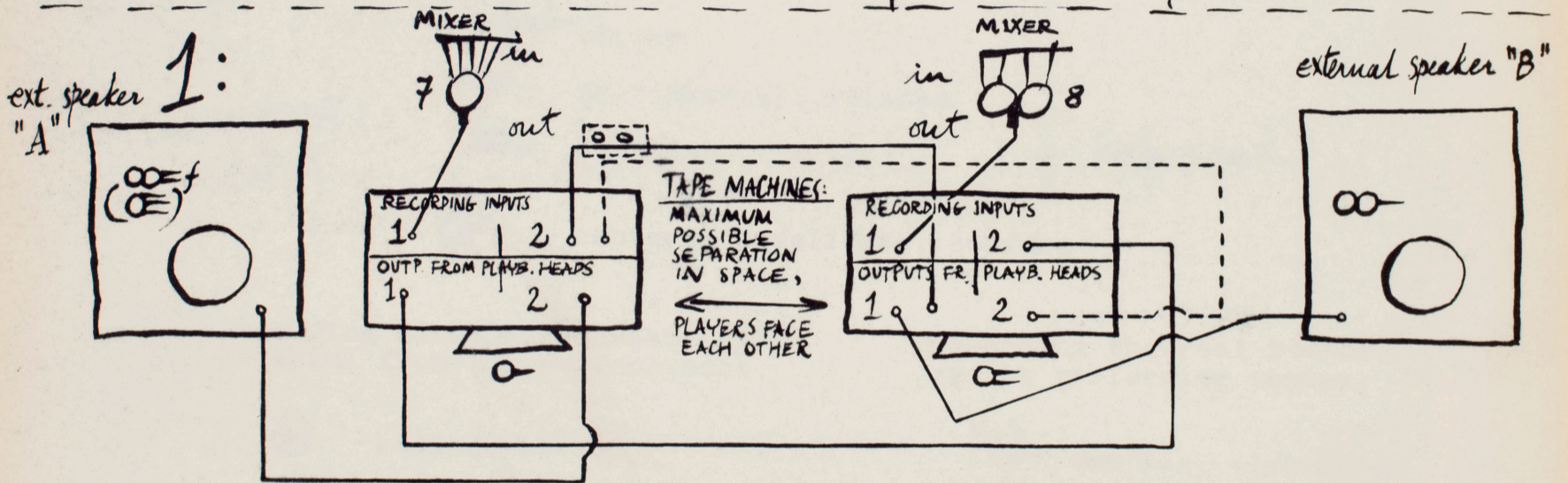
two alternative circuits  
for players 7 and 8.

Filter (any type, pref. variable) = o o

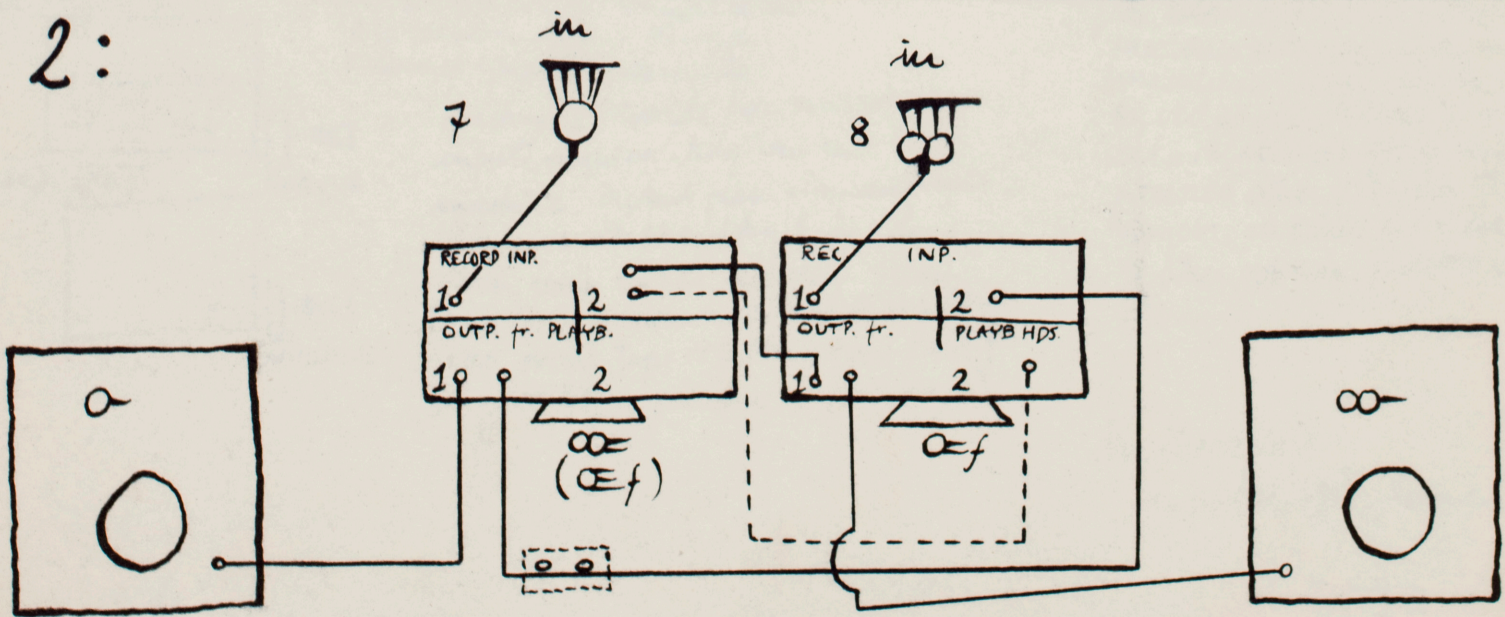
Mixer for 7 = o (speaker air mic, 'cello mic 1, furniture  $\Delta$   $\square$ , flute)  
Mixer for 8 = oo (speaker contact mic, 'cello mic 2, furniture o, cassette)

Legend for sounds actually emitted:

- o mixer 7 with delay (ie, playback of tape) & manipulation
- of " " " 2 delays " " " " 2 manipulations
- oo mixer 8 with delay " " " " & manipulation
- oof " " " 2 delays " " " " & 2 manipulations.



NB: INTERNAL SPEAKER OF MACHINE 7 SET FOR PLAYBACK OF TRACK 1 ONLY (NORMALLY);  
" " " " 8 " " " " TRACK 2 ONLY "




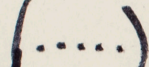




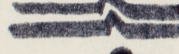







NB: INTERNAL SPEAKERS OF BOTH MACHINES NORMALLY SET FOR PLAYBACK OF TRACK 2 ONLY.

Ion Pletto place  
Roma, 25. viii. 68.

(7-8):

# FOR PERFORMANCE OF TWO TAPE RECORDERS



-  equalize, level out
-  interrupt continuity
-  articulate, accentuate
-  punctuate, divide into parts
-  continue, extend in some way
-  tend towards
-  ~~startle, arouse~~
-  ~~something original or new~~ (something which you don't know, or are not sure of, how to do.)
-  coincide with
-  invert, reverse some aspect
-  oppose
-  do similarly, imitate
-  duplicate exactly
-  contort, complicate, confuse



←  
acall  
→ rit.  
  
(mmm fast quivering)  
~ (slow waving, periodic)

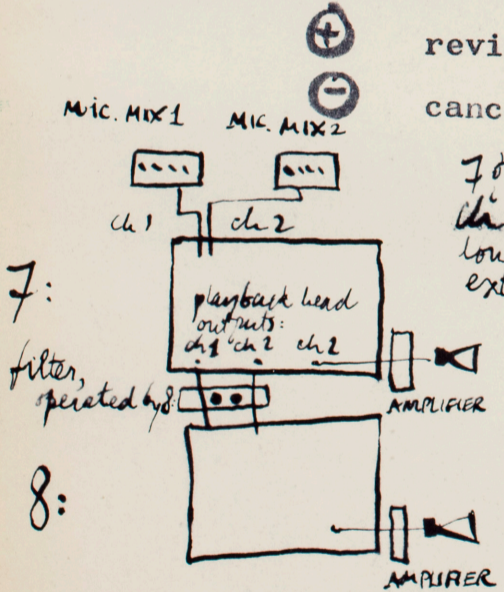
⌋ = independent.

regarding already recorded (old) material from the performance:

regarding the real sounds at the performing moment:

-  revise, review
-  cancel, nullify

-  amplify, elaborate
-  minimize



7 & 8:  
 ch. 1 plays out machine's own loudspeaker, ch. 2 through external speaker & amplifier.  
 machine 7 records from microphone inputs, manipulating them and tape machine. output from playback heads is then re-recorded by 8, on a tape which may not be entirely "clean." (may be a previous performance of this piece, or the tape resulting from part 7 or part 8 of a previous performance)

The above signs serve as the basis for "free" improvisation on the two tape machines (could also be doubled by video-recorders), and indicate relationships of sounds or processes either between the two players, or either one of the players to other sounds, processes, images, etc.

Jon Phetteplace  
 August 12, 1968, Roma.

