Aria is a verbal/graphic score consisting of 26 verbally and 10 graphically instructed parts. Performer(s) are invited to make a solo or group realization of the composition using any amount of this material. In the case of a group realization the order of actions and their respective timings should be decided collectively prior to the performance. The resultant realization should be the product of a conversation between the performers and it should by no means be decided by one single person. In the case of a large group or choir (more than 10 persons) the players should at first collectively decide the duration of their performance and then they should form subgroups. Each of these should collectively decide upon the material to be played in the predetermined duration. It is not necessary for each sub-group to know prior to the performance what any other is going to play.

Performer(s) can use any amount of the material they wish. The chosen actions of Aria may be combined in any manner (based on the performers' choice), so that an action can continue while another starts, more than one action can be performed simultaneously etc. An action can be repeated by the same person provided that one or more other actions are inserted between repetitions to avoid successive appearances of the same action. The order in which the actions are presented in this score reflects no structural preference on the part of the composer. The duration of the performance of the piece is indeterminate but it should not be less than 5 minutes.

Aria may be performed on its own or together with Blocked Piano (2011) or Words of Nothing (2010). In either case both pieces (Aria-Blocked Piano or Aria-Words of Nothing) can be performed as solo pieces (one performer for each piece) but all decisions regarding the realization of the combination of the two pieces should be discussed and agreed between the participating performers, and should by no means be made individually.

If the performer(s) make any use of the graphic scores in Aria, they should make use of the following "mood" list for every action they perform. Every action resulting from the graphic scores has to appear in a different character (mood). The moods can be performed in one of the following modes: “normal” (casual speaking), “whispering”, “nasal” and “as fast as you can”. You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided.

Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance.

**MOODS**

with joy
with doubt
with rage
with embarrassment
with certainty
with indifference
with charm
with terror
triumphal

sweet
sad
ironic
orgasmic
dry
confused
cynical
determined
erotic
furious
disturbed
Art is unmasked
Database
I won't
Fill the space with a scream, until you are out of breath
Then approach a member of the audience.
Stand [sit] beside them.

Take a breath, as if about to scream again
Hold this breath for 5 seconds
Proceed to the next action

fingers
Take a seat
Stretch out your arm, palm facing the ground
Keep your fingers together.

Slowly and intently bring your palm to your face.
Keeping your palm stretched and your fingers together,
place all five fingers in your mouth

Inhale
Let all the air out and feel the warm breath on your palm

Repeat this breath 5 times

secret
Sit on a chair onstage
Keep your mouth tightly shut, using your palm
In pp divulge a big secret about yourself
that none knows
and that you would not want anyone to find out

silence
Move towards the audience. Use the 75 words in the exact order
given below, saying one word at a time in the ear of each audience member.
Utter the word so intimately that only he/she can hear you.
If the members of the audience are fewer than 75, use as many words
as necessary, in the order given. If there are more than 75 persons,
repeat from the top.
Silence / they / say / is / the / voice / of / complicity / But / silence / is / impossible / Silence / screams / Silence / is / a / message / just / as / doing / nothing / is / an / act / Let / who / you / are / ring / out / and / resonate / in / every / word / and / every / deed / Yes / become / who / you / are / There's / no / sidestepping / your / own / being / or / your / own / responsibility / What / you / do / is / who / you / are / You / are / your / own / comeuppance / You / become / your / own / message / You / are / the / message
(poem by Leonard Peltier)

friend
Locate a good friend of yours among the audience members
Approach them calmly
Place your lips on their lips;
Softly, without losing contact
sing them their favourite melody in pp
Don't inform your friend before the performance

hand
Pick a member of the audience
you are not personally acquainted with
Go near them and calmly take their hand
Place it on your diaphragm and sing 5 different tones in pp,
using up all of your air each time.
Pause briefly between the tones

caress
Close your eyes
Caress your neck and chest affectionately for 2 minutes

contact
Approach calmly and with the utmost concentration
a member of the audience you are not acquainted with
Place your ear so close to their face
that you can hear their breath
Calmly change position

wall
Face a wall
Lay your palms on the wall, bring your head really close to its surface
Exhale loudly and feel your breath against the wall
Repeat this exhalation 10 times, with a different duration each time

energy
Moving calmly, locate the most elderly or elderly-looking member of the audience
Gently place your hand on their shoulder for one minute without facing them, but all the while remaining exclusively focused on them
Go back to where you were

steps
Find a spot in the space where no one in the audience can have eye contact with you
Count your steps silently until you are there
Whispering as fast as you can, read the following text in a dynamic
that renders it audible to at least one member of the audience.
Read it in one breath.

Three steps forward, three steps back. A thousand times the same route. Six thousand steps. Today’s route made me weary; perhaps it was because I was counting the steps. I stopped for now, but tomorrow I will start pacing in the opposite direction (variety is the spice of life); and I have this other thought. If I were to make smaller steps I could count them by fours. Good thinking. The route should become more beautiful.
(Poem by Alekos Panagoulis)

Keep a mental count of the steps you need to make in order to proceed to your next spot in the space

stay still
Sit
Put on a pair of headphones
Listen to a song/an aria you like very much,
remaining absolutely still
sing your breath
Sing your breath

syllables
7 spots in the space
7 short syllables

new melody
Pick an audience member that you are acquainted with
Approach them calmly
and sing in their ear
something that you reckon they will have never heard before

easy
Go to the stage
Turn your back to the audience
Close your eyes
Stay still until you can hear your breath well
and you are completely calm
Don’t rush
Imagine that you are in a protected space alone
Sing in pp a melody you would sing in a comparable situation

no you won’t
Think of a song you love very much
Close your eyes and get ready to perform it
Sing the first 3 notes, then stop

feel
Close your eyes
Touch your throat with one hand
Keep your hand on your skin
Slowly bring it down to your breast
and feel the breath in your diaphragm
Take a breath, then let all the air out
Continue

sing 2
Let all the air out
Sing what you want to sing while you are inhaling
Repeat 10 times

inaudible high
Perform a sound
as high as you can
as quiet as you can
for one minute

steps II
Move calmly towards the exit
Do a mental count of the steps it takes
to get to the exit from where you are
Come back, walking calmly,
and singing a short sound for every step you make
until you reach the stage space.

shall I sing?
Inhale deeply
as if in preparation for a sound
that would last for a long time
Hold the air for a bit
Exhale
Repeat 3 times

scream
A scream
30 seconds

throat
Sit on a chair
Close your eyes
Place both your hands on your throat
Feel your breath
Feel the pulses of your heart
Feel your saliva going down
Let your hands drop gently

sing 3
Sit on a chair
Close your eyes
Think of a high note
Sing it as quietly as you can and for as long as you can
Sing it until you feel that you are choking

loss
Closely face the wall
Think of a person that you miss a lot
Sing a single, short sound that contains the loss in all of its magnitude

Alexis Porfiriadis, 2011
Aria