

//Alexis Porfiriadis

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*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 realisation 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 anger  
with terror  
triumphal

sweet  
sad  
ironic  
orgasmic  
dry  
confused  
cynical  
determined  
erotic  
furious  
disturbed



||

COOK

me

In

TRANS

for

SURE

And with

ART IN OIL

My goats' SNUB

is set

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UP

OR

lines with

'Mr' Bee

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STEP-UP

Si. astrik  
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S:FP  
e:rtts  
ba:ts  
ee:gs

3

DROPS OF PAIN

Escape

an alien life form in a cupboard

Do Moslim  
ckay  
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E

The opener's run has emphasised the shift between tea

may be varied

for me

FECHE

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TAGECO

7







**TOOM**

**OUR**

**BANK**

**GAGA**

**BENND**

**LEYLOLLY**

**LET**

**SHORTS**

*I have always been amazed at the way an ordinary observer finds so much more evidence and attacks those occurring in dreams.*

*The God within us does not, indeed, rest on the seventh day. We still have the first pages of Genesis to read. It perhaps remains for us only to haul on the ruins of the ancient world the foundations of our new terrestrial paradise. Nothing yet is lost, for we know by certain signs that the great illumination follows its course.*

*I am doomed to retract my steps under the illusion that I am exploring, doomed to try and learn what I should simply recognize learning a mere fraction of what I have forgotten.*

*We will never have done with sensation. All rationalist systems will prove one day to be inadequate to the extent that they try. It not to reduce it to the extreme, at least not to consider the so-called configurations . . . surprise must be sought for itself, unconsciously. It exists only in the intervening in a single object of the natural and supernatural, in the motion of holding the symbol even as it is felt to be slipping away.*

*Nothing could be more worth an effort than making love. Love the bitter discipline which, poverty, for example, does not have. Such an enterprise cannot be entirely successful until on the universal scale we have finished with the ancient Christian limit. Only there has never been any forbidden fruit. Only contemplation is divine. To find the need to vary the object of this inspiration, to replace it by others this being writes that one is about to be found unworthy, that one has already doubtless proved unworthy of himself . . .*

*It seems that this exists more logical, very logical, too logical, less logical, not very logical, really logical. Well then, draw the consequences. I have?*

*Now think of the creations you love most. "Dance?" Tell me the number and I'll tell you the history.*

*If I place love above everything, it is because for me it is the most desperate, the most despairing state of affairs imaginable.*

2

3

2

9

2

1

God is dead. A world disintegrated. I am dynamic.  
World history splits into two parts. There is an epoch  
before me and an epoch after me. Religion, science,  
theology. The meaning of the world disappeared.  
A thousand-year-old culture  
disintegrates.

foundations any more they have all been blown up.  
Art is a private thing, the artist makes it for himself; a  
being who keeps the world together disappeared.  
principles of logic, of causality, unity and reason  
disintegrates. There are no columns and supports, no  
comprehensible work is the product of a journalist.  
more perspectives in the moral world. Above is  
came to pass. Christianity was struck down. The

Chaos erupted. Tumult erupted. The world showed  
were unmasked as postulates of a power-craving  
morality phenomena that originated in the states of  
below, below is above. The transvaluation of values  
dead known to primitive peoples. An epoch  
Churches have become castles in the clouds.  
The purpose of the world its reference to a supreme  
became matter, chance, an aggregate animal, the  
lunatic product of thoughts quivering abruptly and  
uncontrolled forces. Man lost his divine countenance.

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**pl**

I hate slimy objectivity, and harmony, the that considers that everything is always in Carry on children, humanity ... Science says that are nature's servants: everything is in order, both love and war. Carry on, children, nice kind bourgeois and virgin journalists.

Black Eyed

lets the drivin

G

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with substance effortlessly

may be required.

on, right down

withdrawn at anytime.

Combining

Art is unmasked

offered for

panoramic

combined

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III

**LLIAM**

And ever since I have had a great desire to show forbearance to scientific musing, however unbecoming, in the final analysis, from every point of view. Radio? Fine. Syphus? If you like Photography? I don't see any reason why not. The cinema? Three cheers for darkened years. War? Gave us a good laugh. The telephone? Hello. Youth? Charming white hair. Try to make me say thank you: "Thank you." Thank you".

**Dazz**

ventril board **entrepren**

**'sexy'**

Each thing has its word, but the word has become a thing by itself. Why shouldn't I find it? Why can't a tree be called Plophusch, and Plophusch when it has been raining? The word, the word, the word outside your domain, your sentence, this language, impudence, your stuporous songbook, outside all the periphery of your self-evident limitations. The word, gentlemen, is a public concern of the first importance.

**glan**



**arts and all**

IC any NO I lo ES GO II IS gl  
man ot do? taK O lot  
FAIR F V EX OW. Pa  
ing ns ki O zza E MOI  
agg PR Ba SES OLIS  
sauce

**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 *ppa* 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**

