

## *Moving Sound*

for at least two performers

**//Alexis Porfiriadis**

//2016

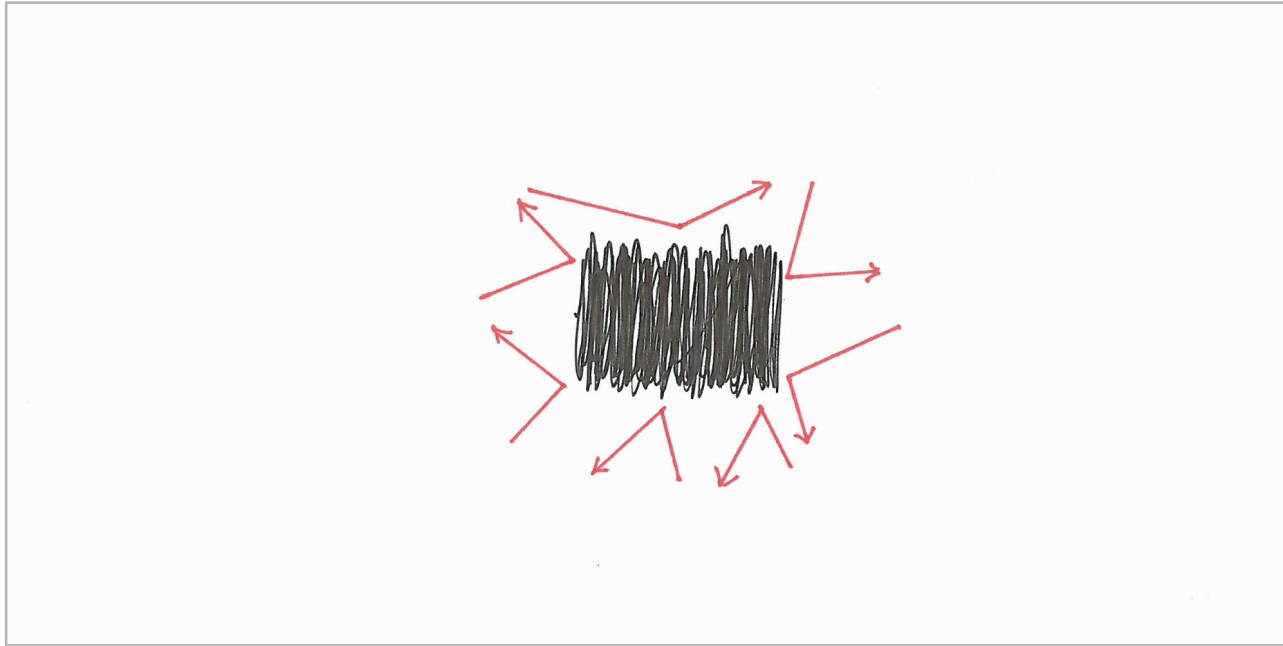
*Moving Sound* (2016) is a graphic score consisting of 42 different parts. The score is to be performed by at least by two persons; one producing sound and one making movement. The actions noted with black ink are addressed to the person(s) producing sound; those noted with red ink are addressed to the person(s) making movement. Performers are invited to make a group realization of the composition using any amount of this material. 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 (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 decide for themselves 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 sub-group is going to play.

The actions of *Moving Sound* 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(s) 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. Each page has a maximum duration of 3 minutes. 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. Performers making movement are strongly advised to consider the spacial information provided by the graphics regarding their relationship with the person(s) making sounds.



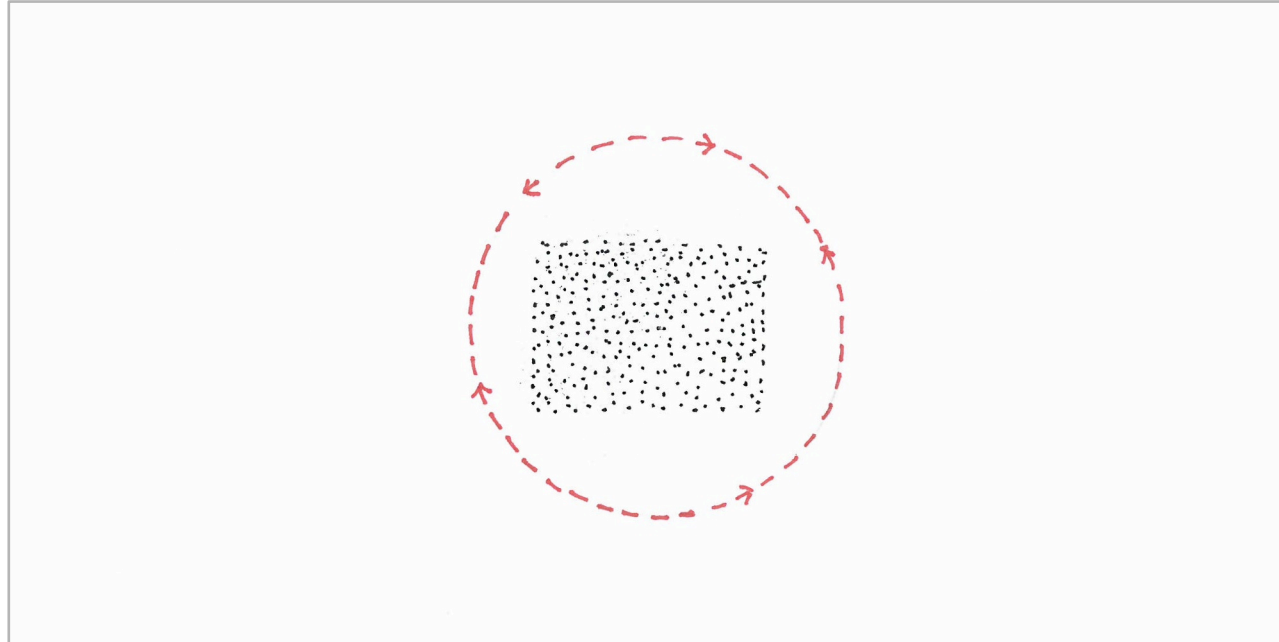
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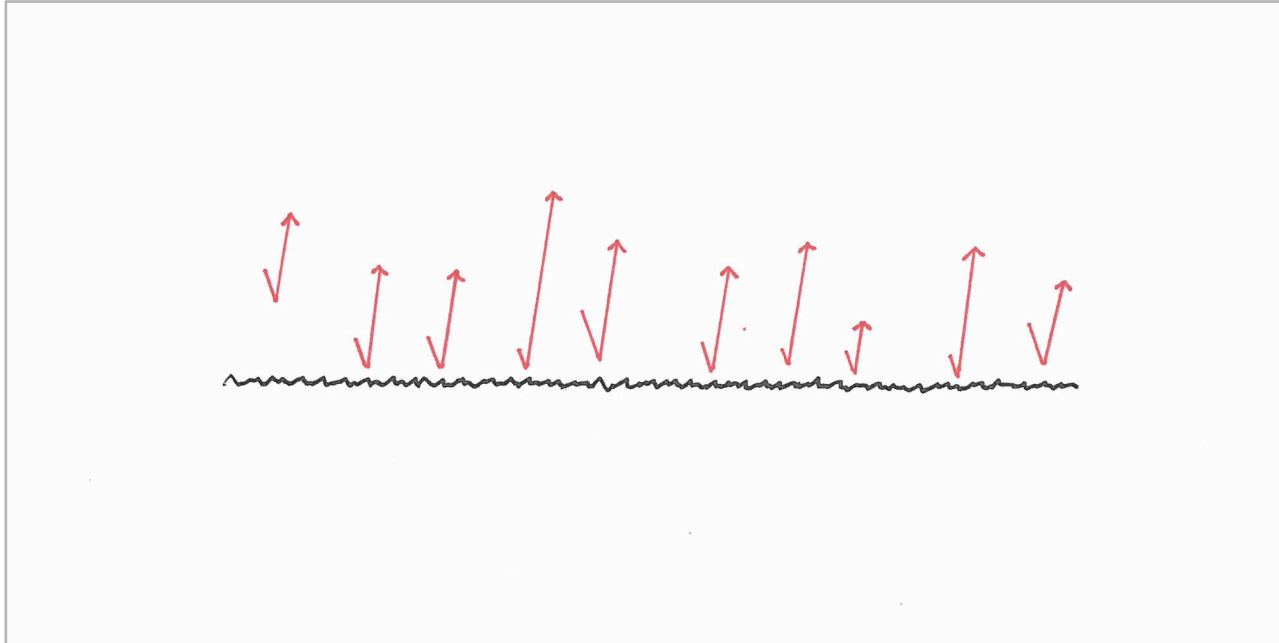
Alexis Porfiriadis, 2016  
***MovingSound*** (Graphic 1)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 2)

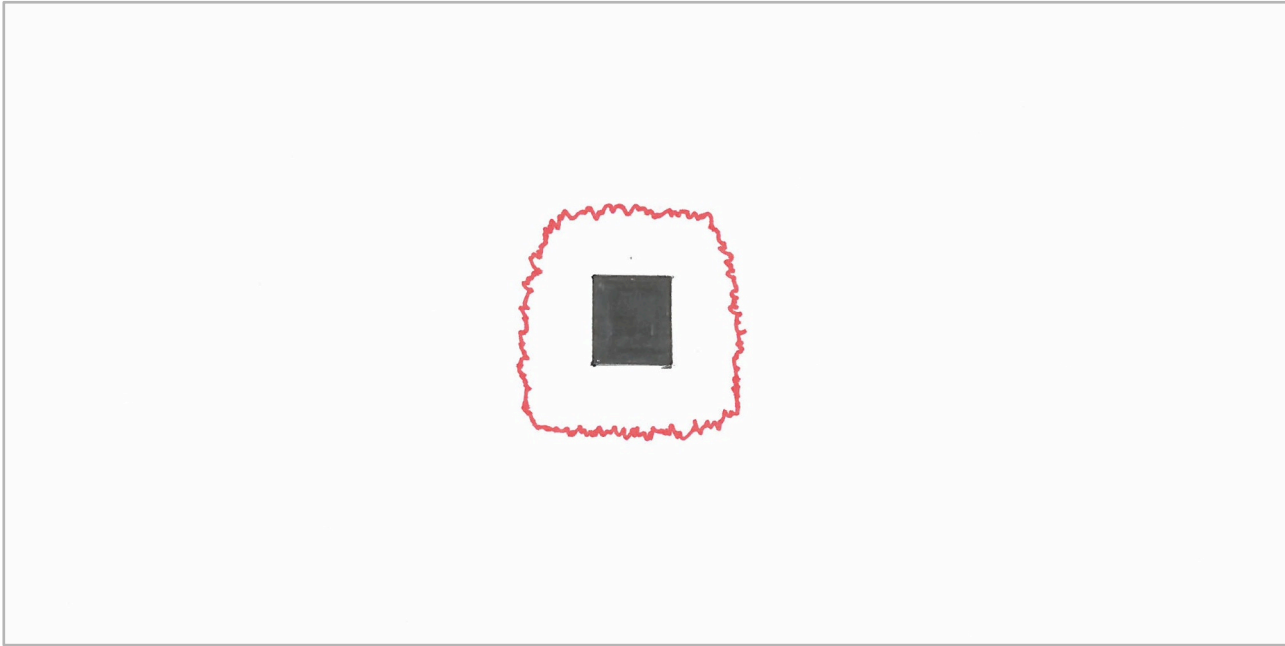




Alexis Porfiriadis, 2016

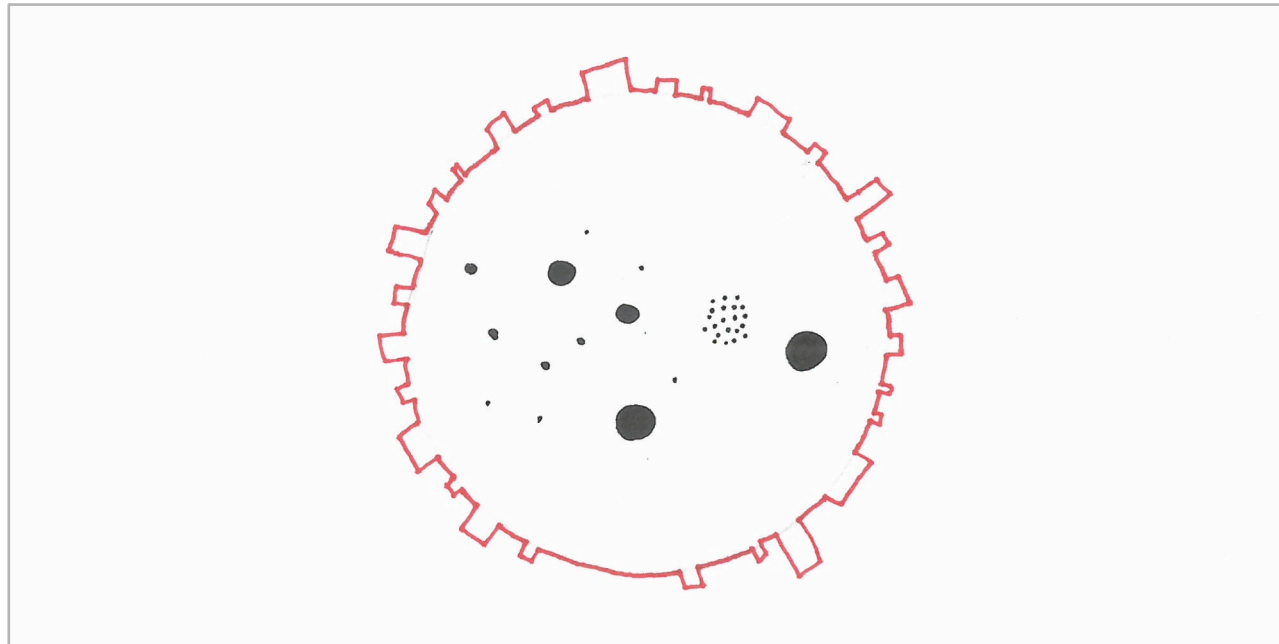
***MovingSound*** (Graphic 3)





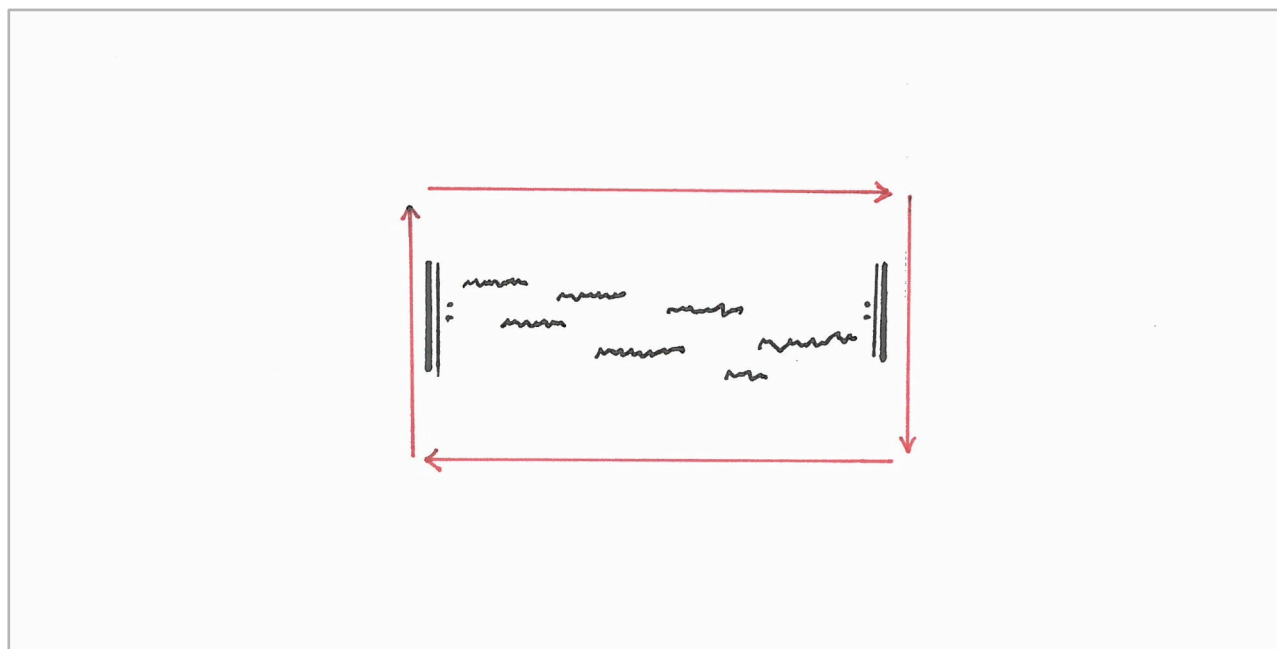
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 4)





Alexis Porfiriadis, 2016  
***MovingSound*** (Graphic 5)

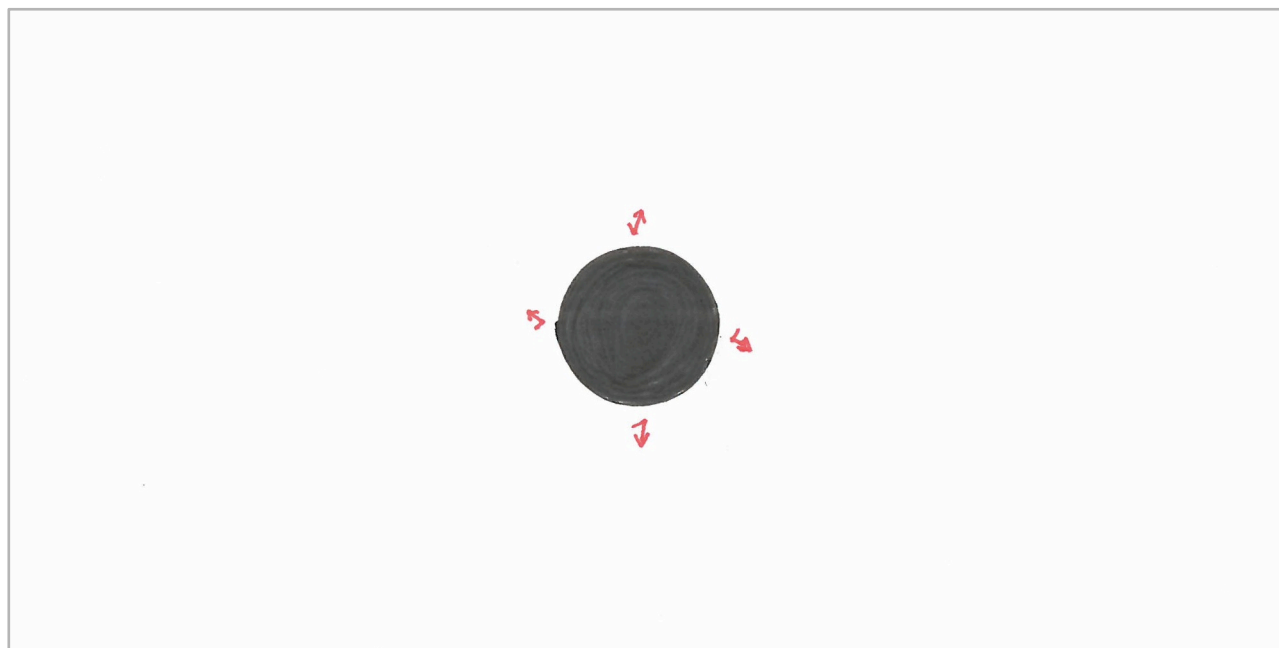




Alexis Porfiriadis, 2016  
***MovingSound*** (Graphic 6)



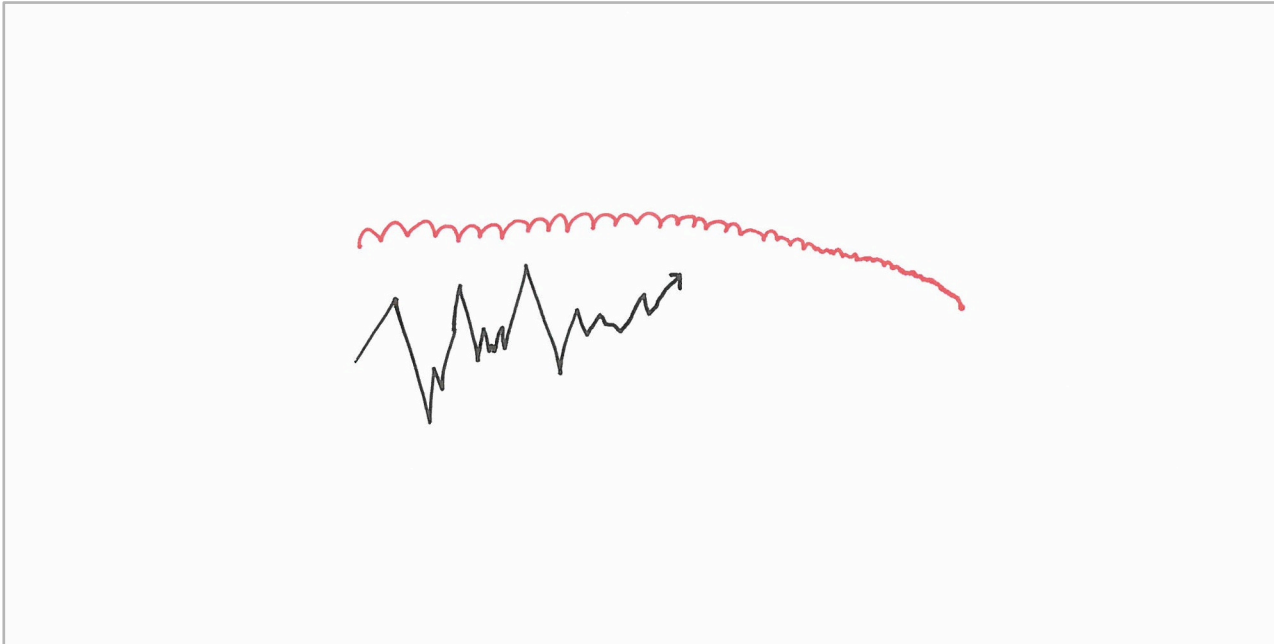




Alexis Porfiriadis, 2016

***MovingSound*** (Graphic 7)





Alexis Porfiriadis, 2016

***MovingSound*** (Graphic 8)



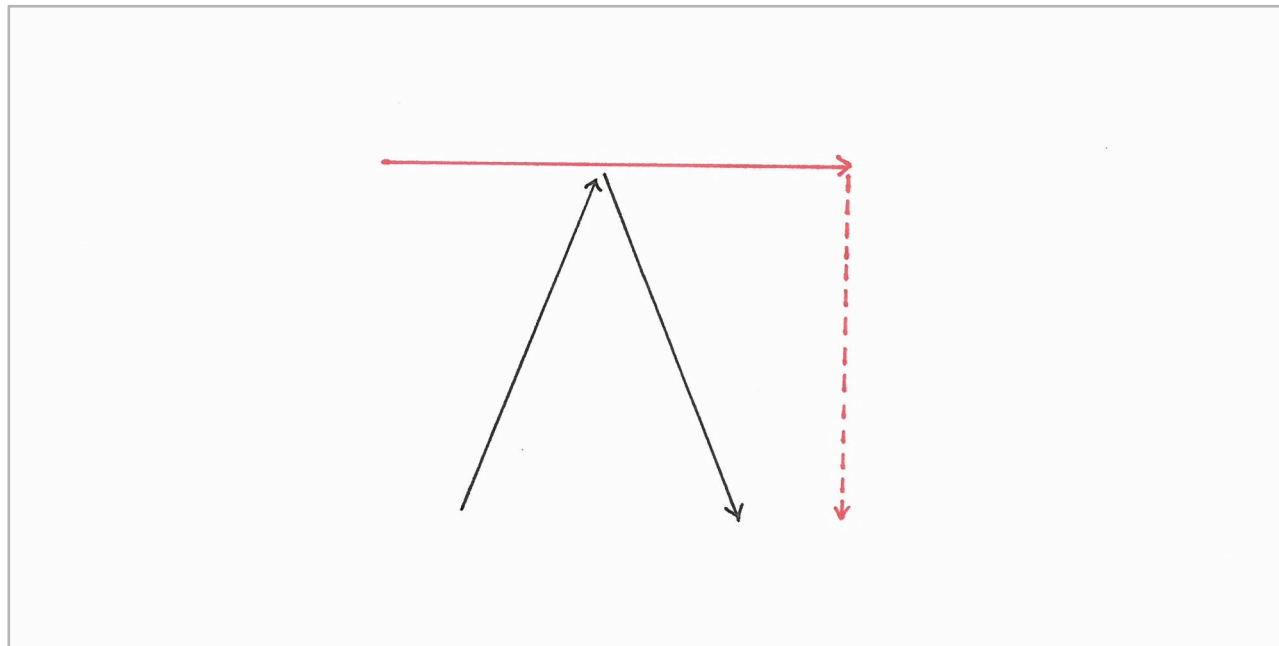
## Ballet Figures



Alexis Porfiriadis, 2016

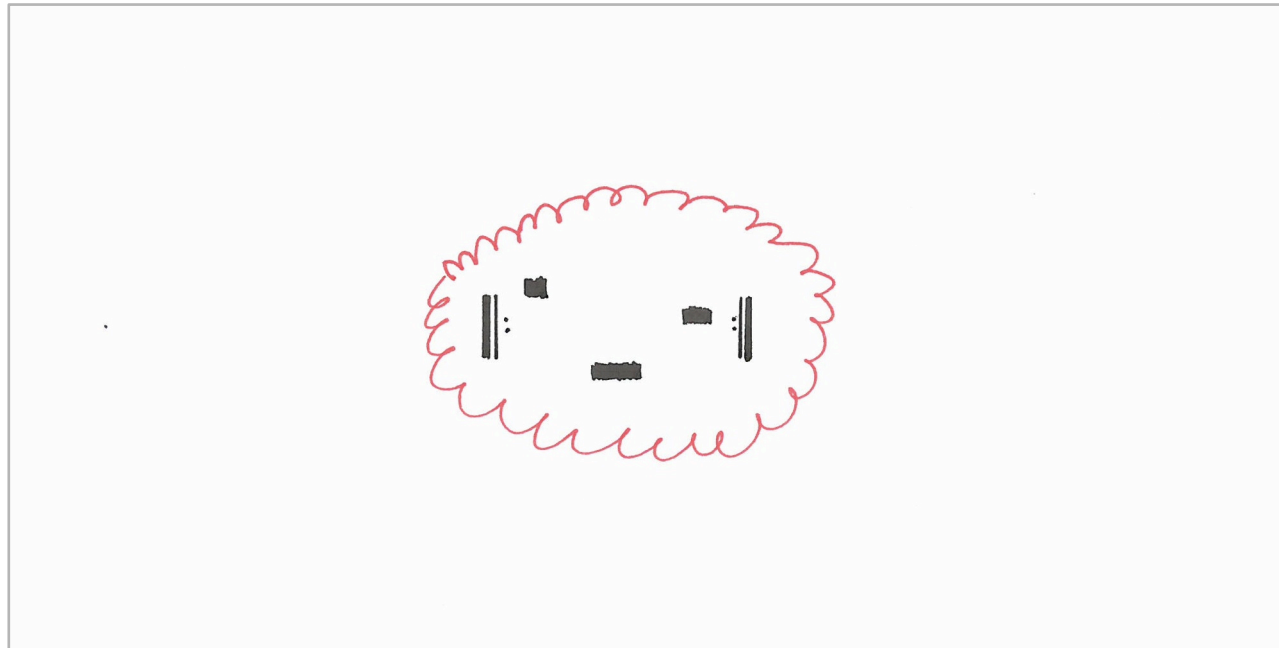
**MovingSound** (Graphic 9)





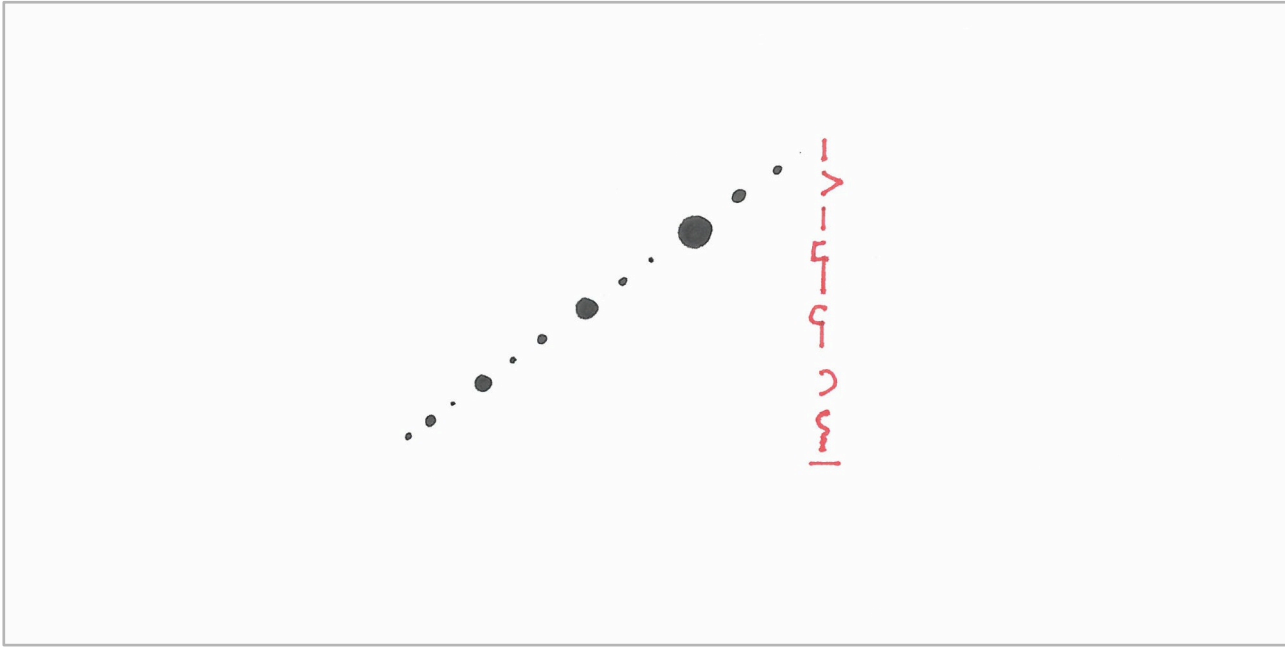
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 10)





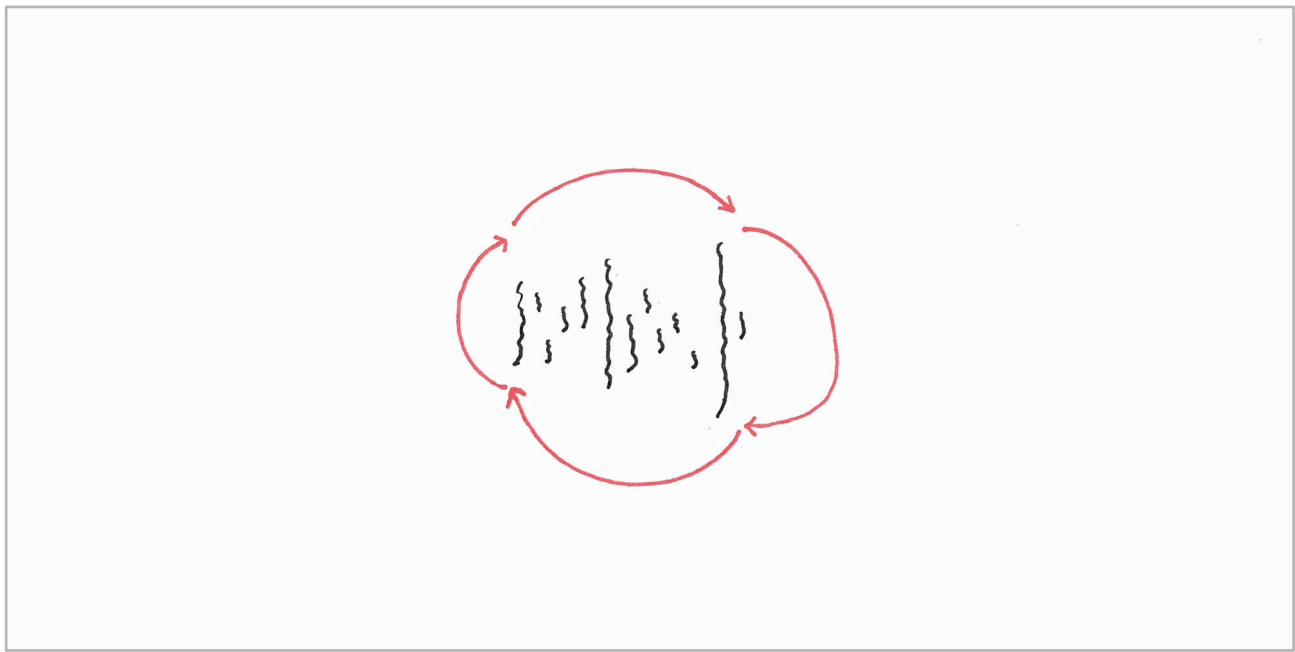
Alexis Porfiriadis, 2016  
***MovingSound*** (Graphic 11)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 12)

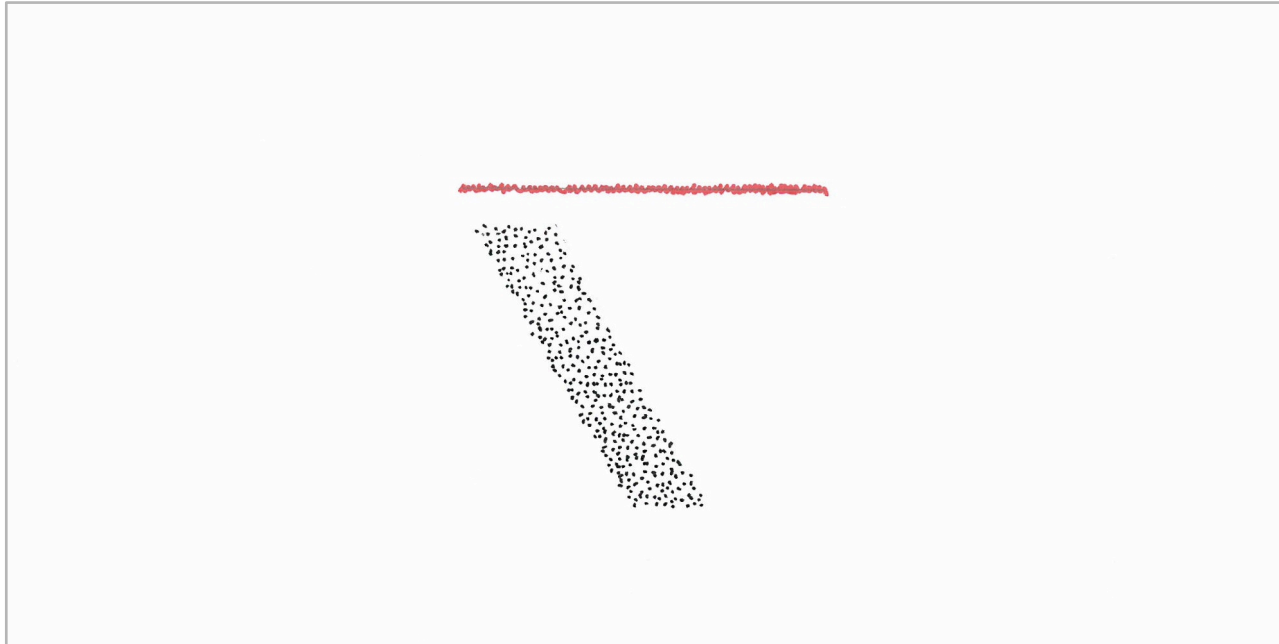




Alexis Porfiriadis, 2016

**MovingSound** (Graphic 13)

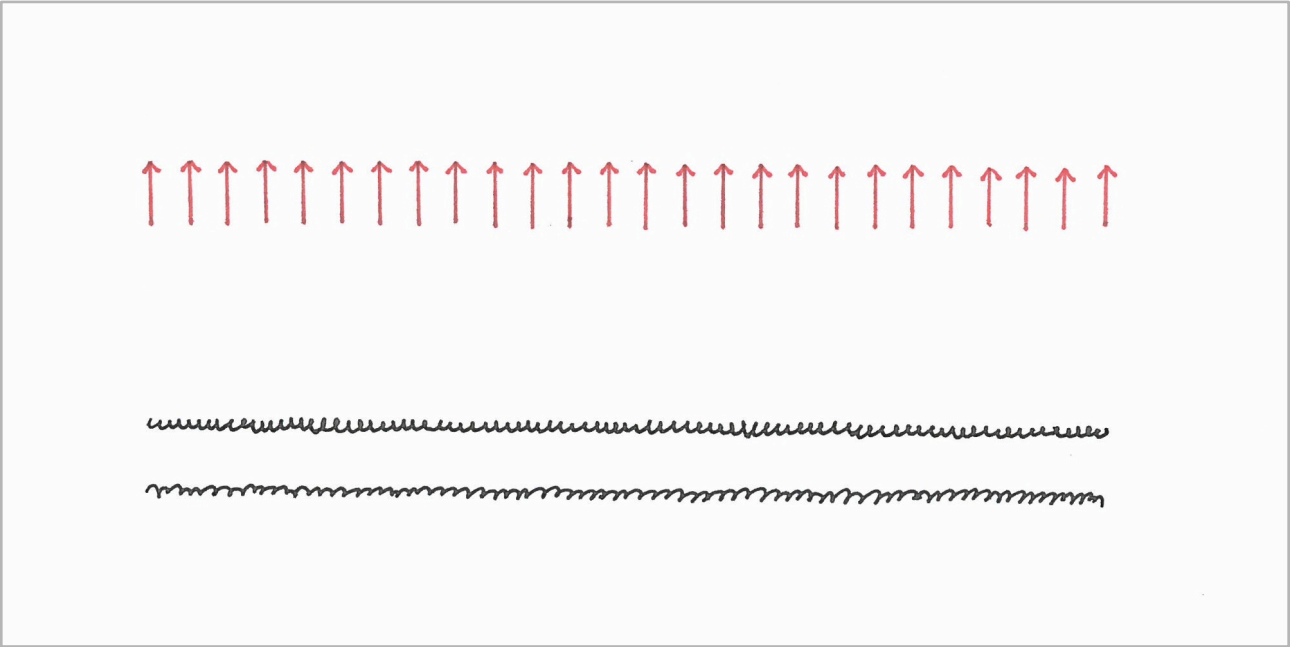




Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 14)



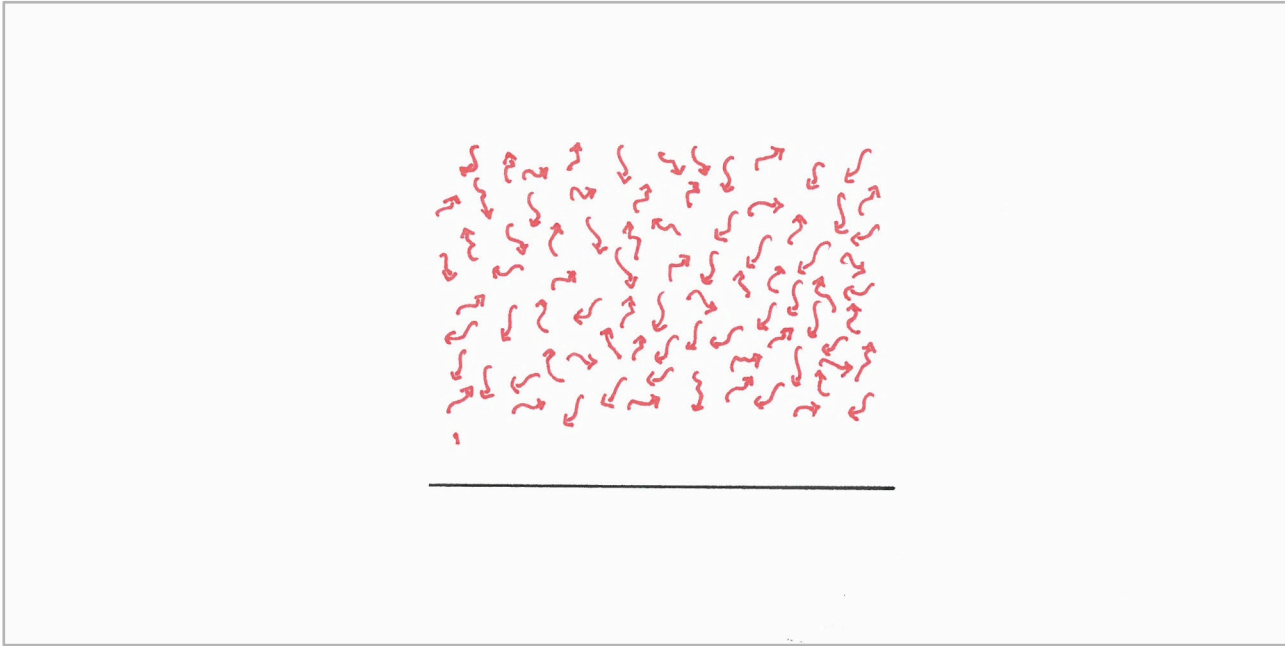




Alexis Porfiriadis, 2016

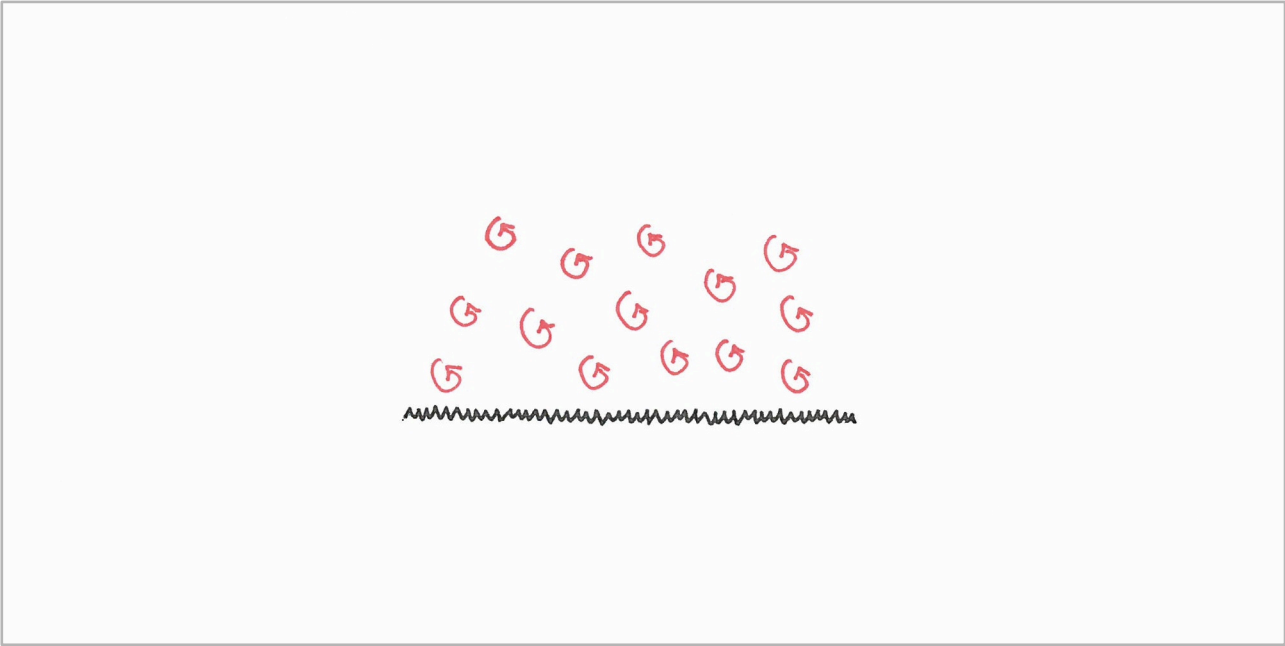
**MovingSound** (Graphic 15)





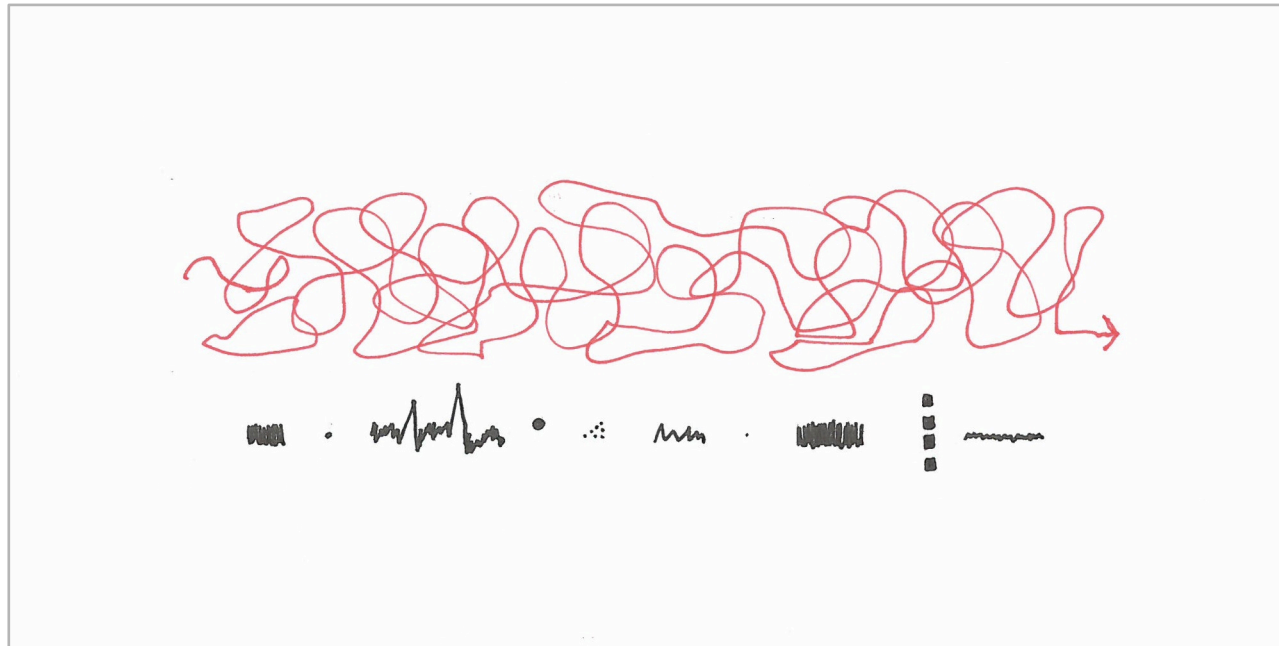
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 16)





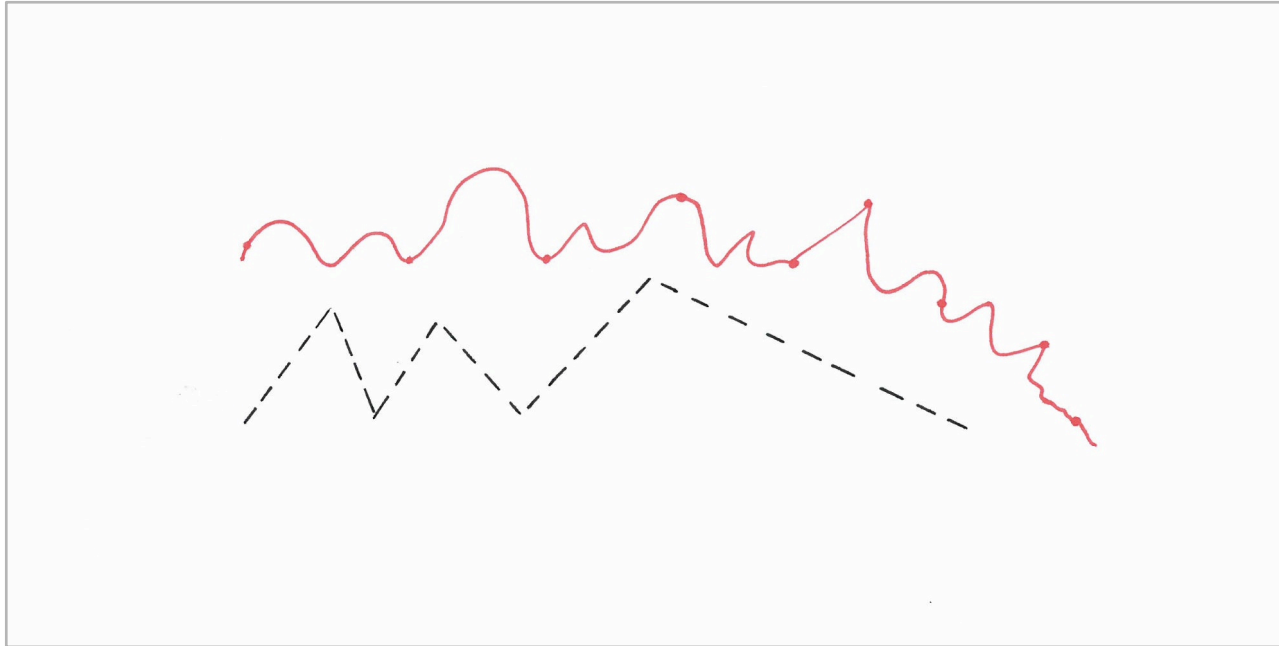
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 17)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 18)

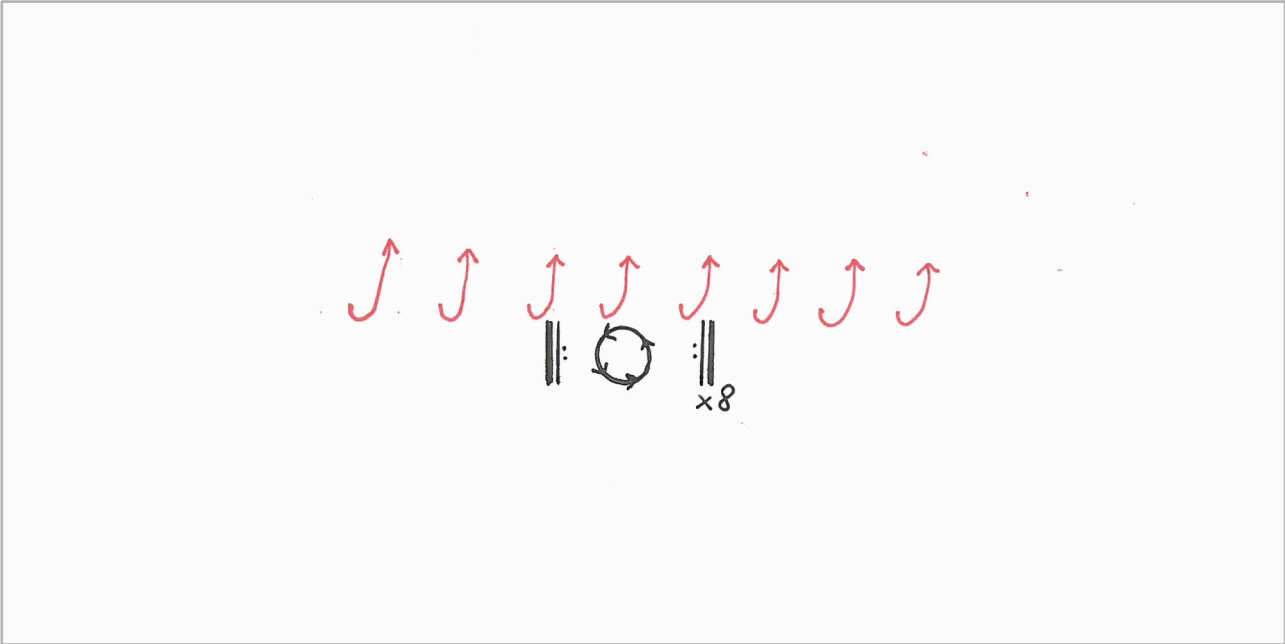




Alexis Porfiriadis, 2016

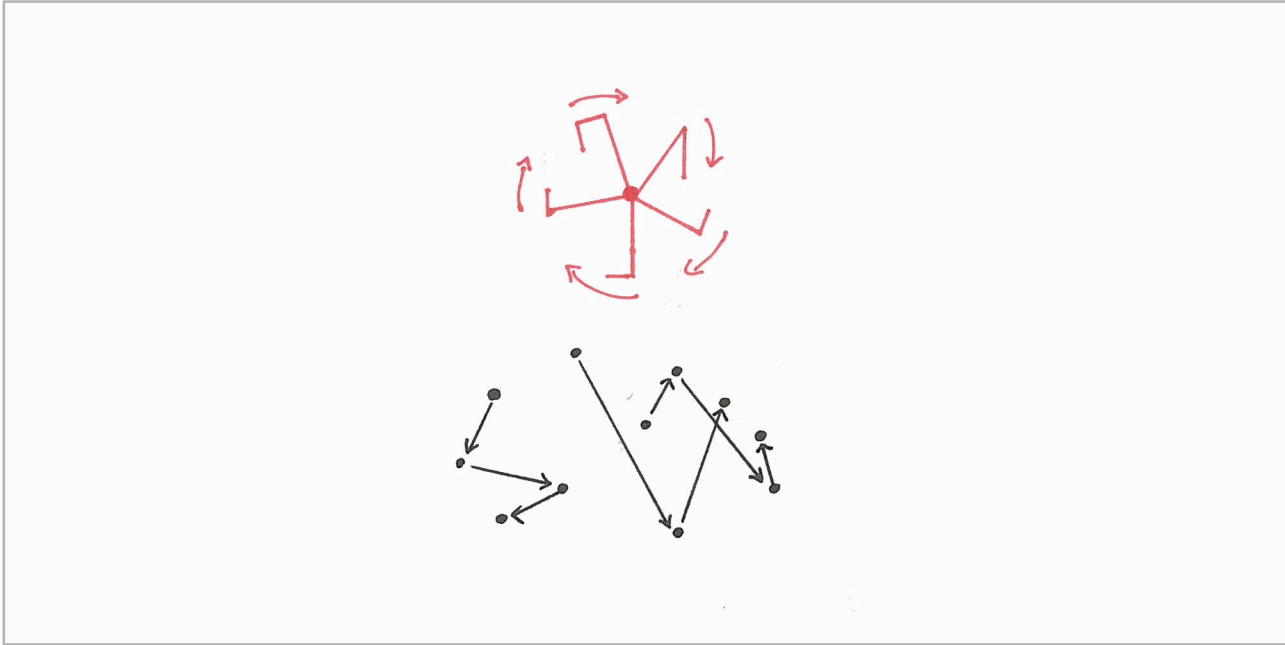
***MovingSound*** (Graphic 19)





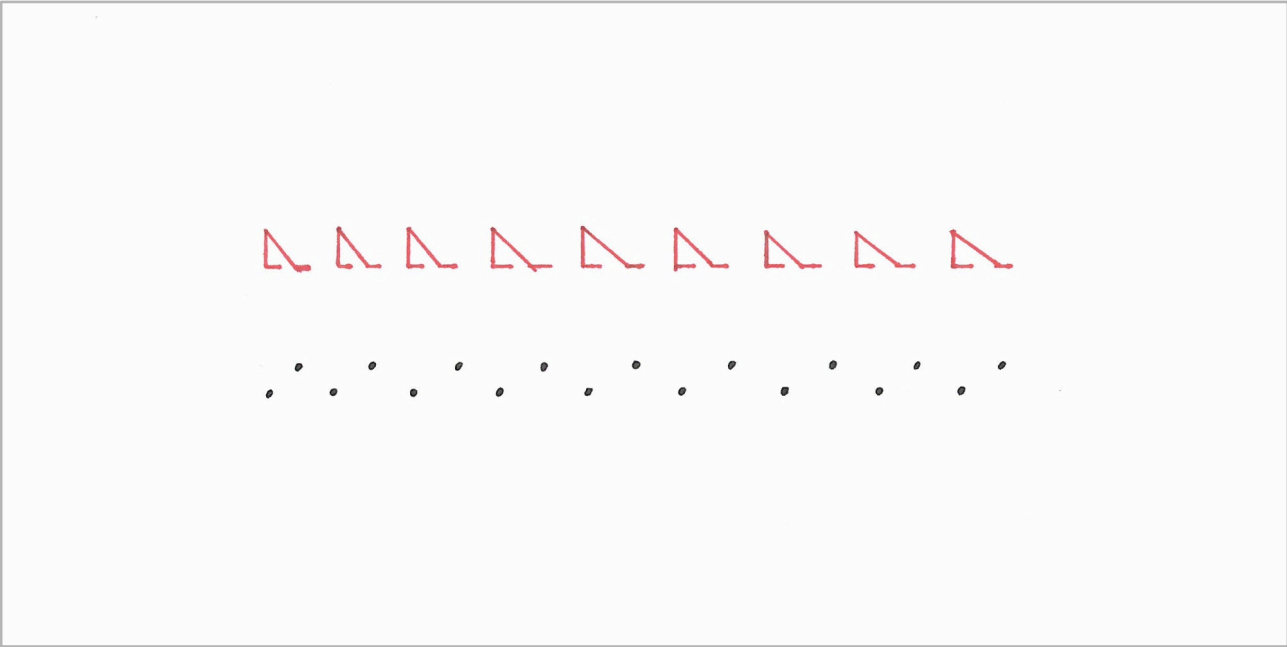
Alexis Porfiriadis, 2016  
**MovingSound** (Graphic 20)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 21)



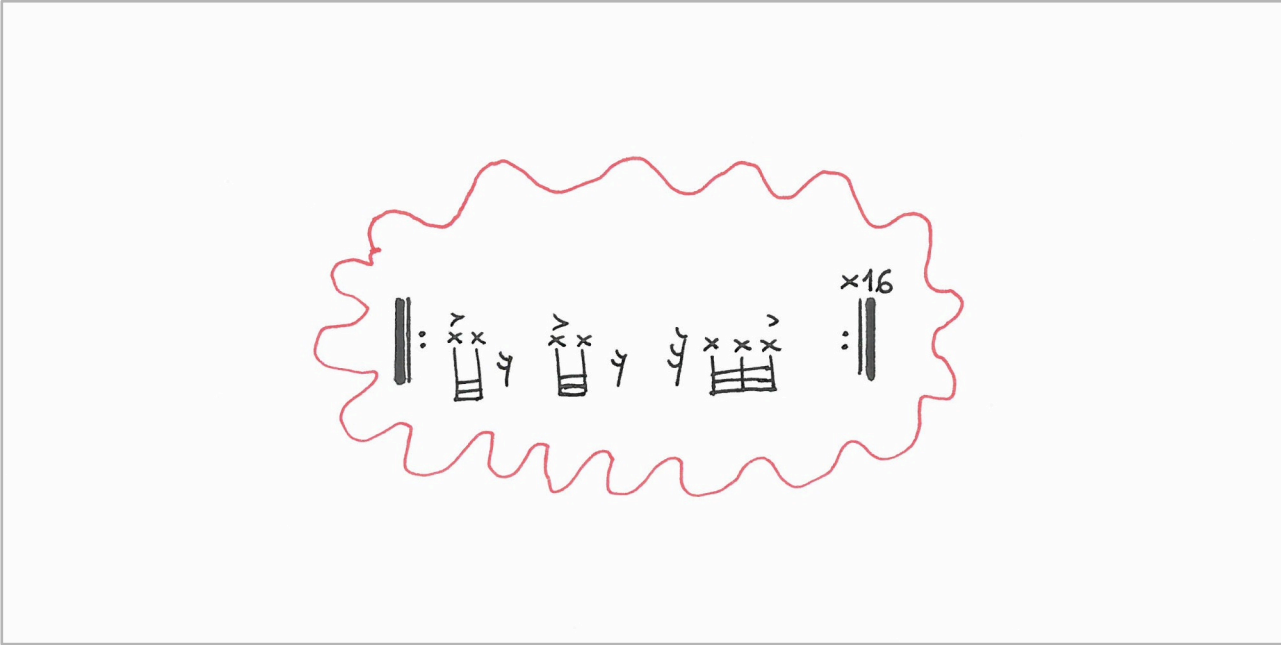


Alexis Porfiriadis, 2016

**MovingSound** (Graphic 22)

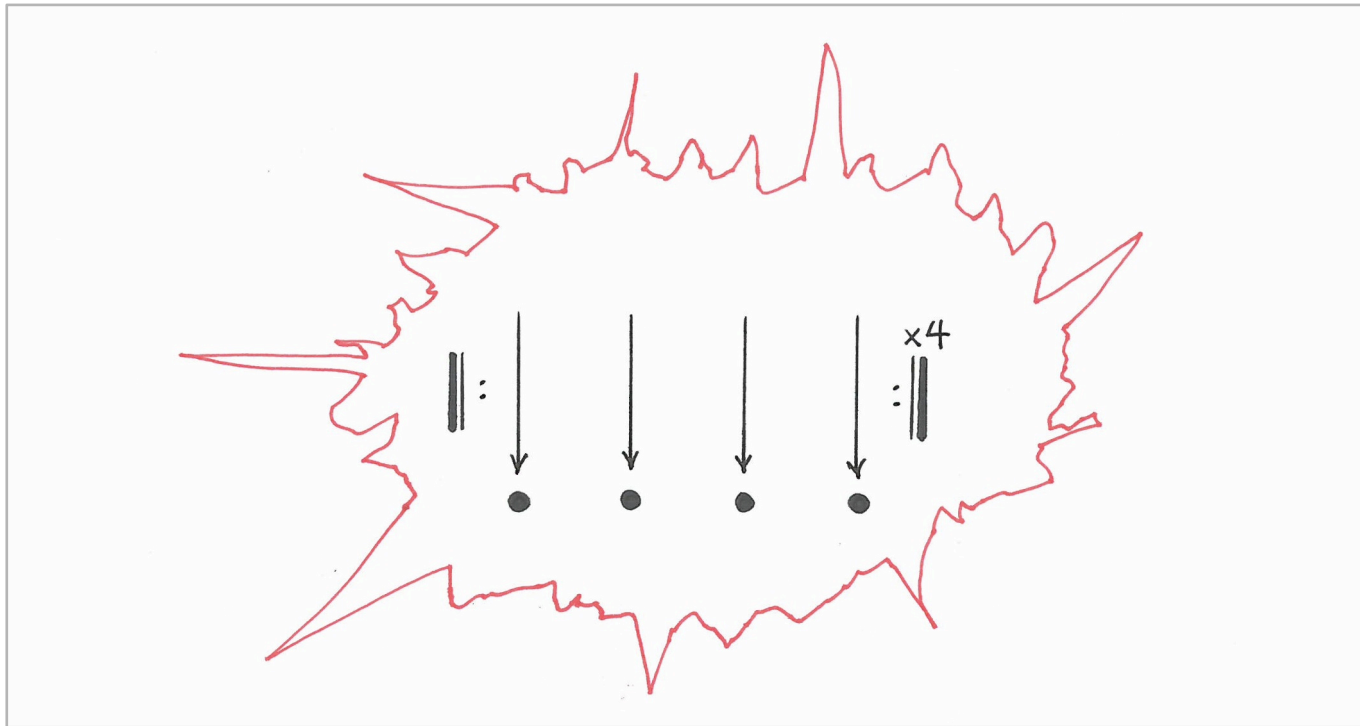






Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 23)

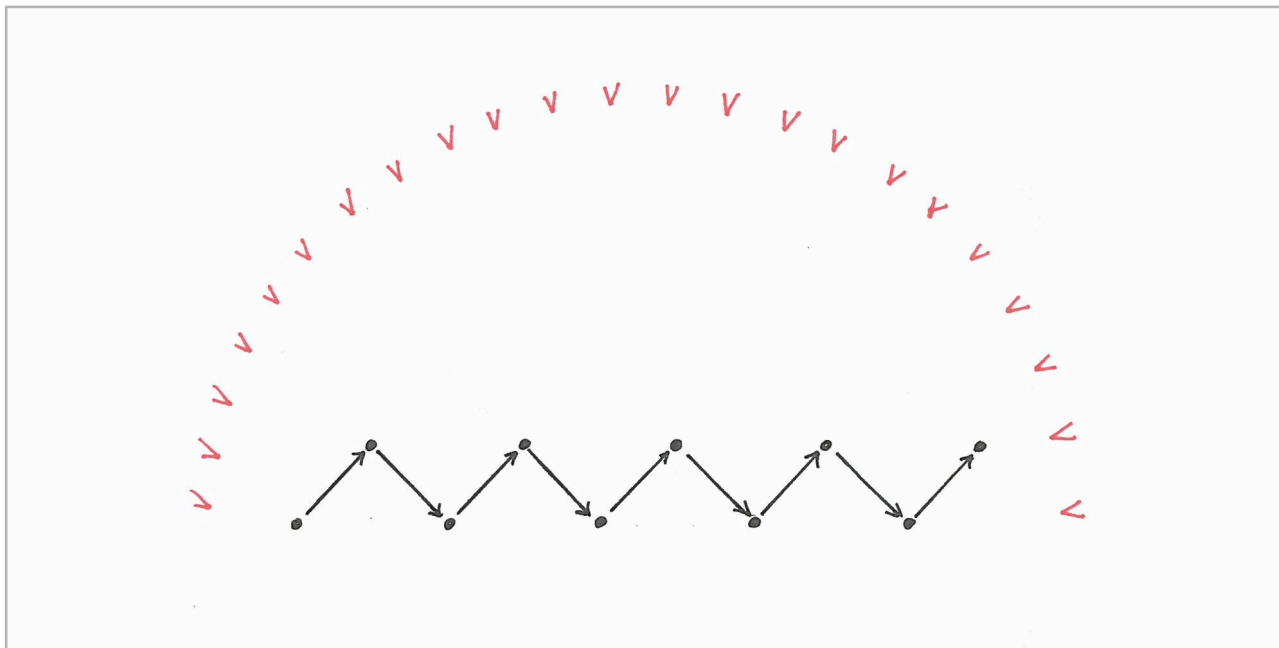




Alexis Porfiriadis, 2016

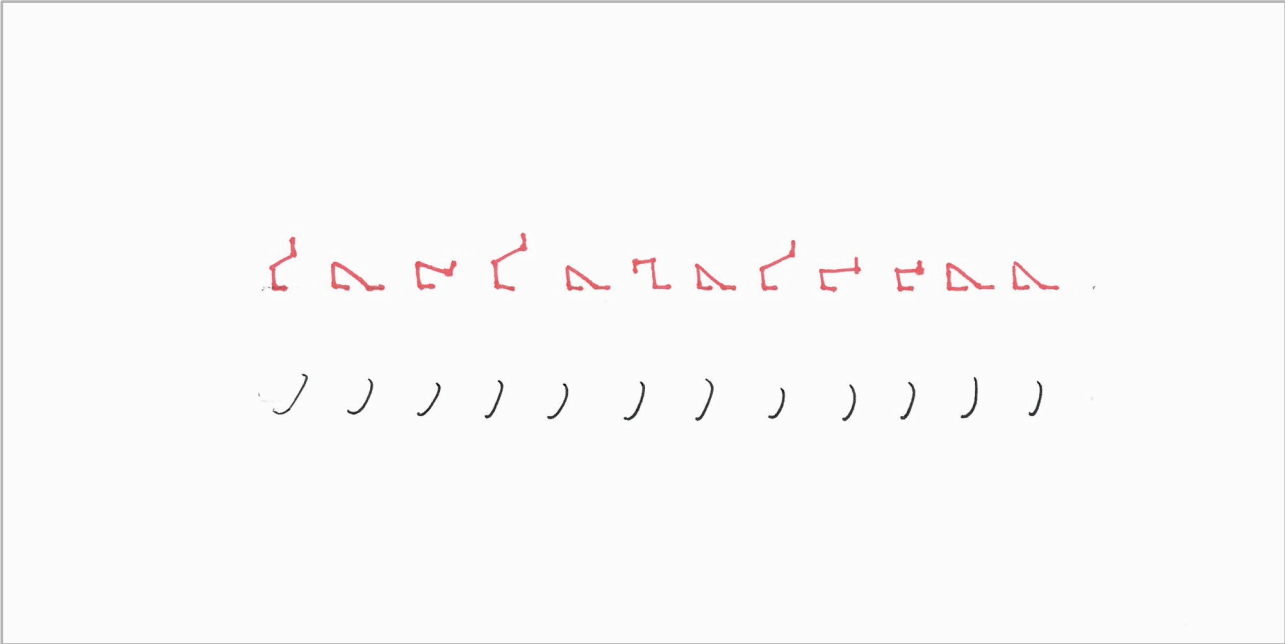
**MovingSound** (Graphic 24)





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***MovingSound*** (Graphic 25)

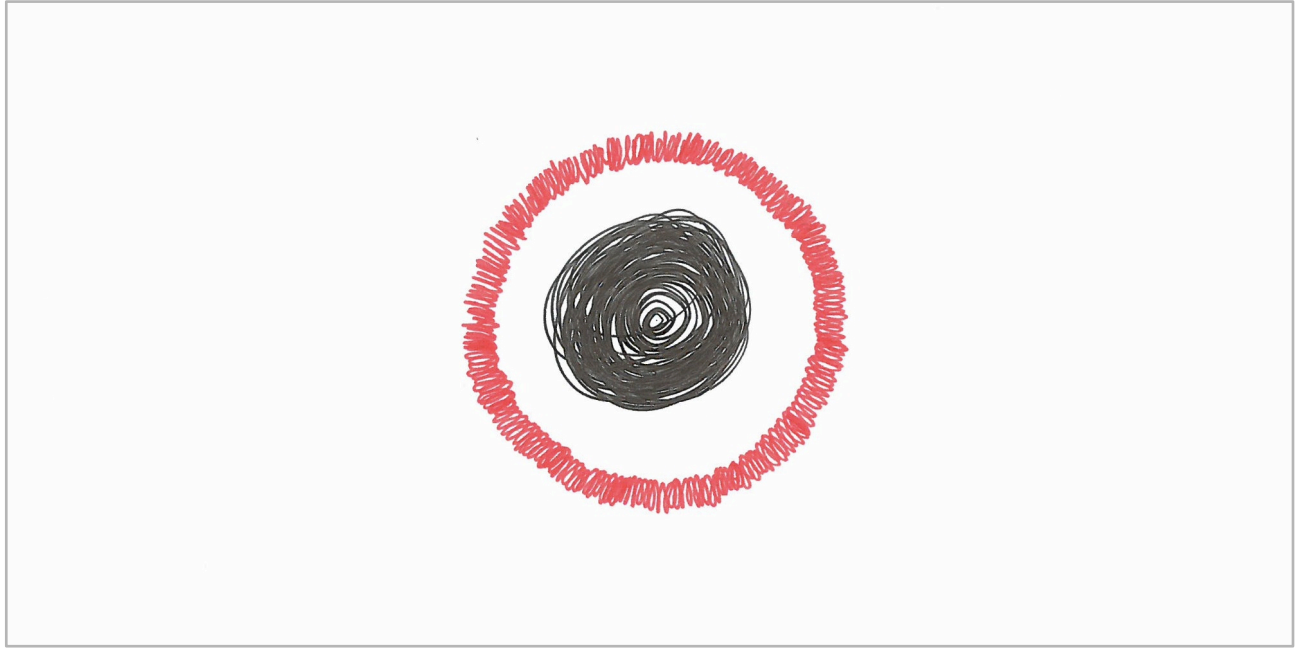




Alexis Porfiriadis, 2016

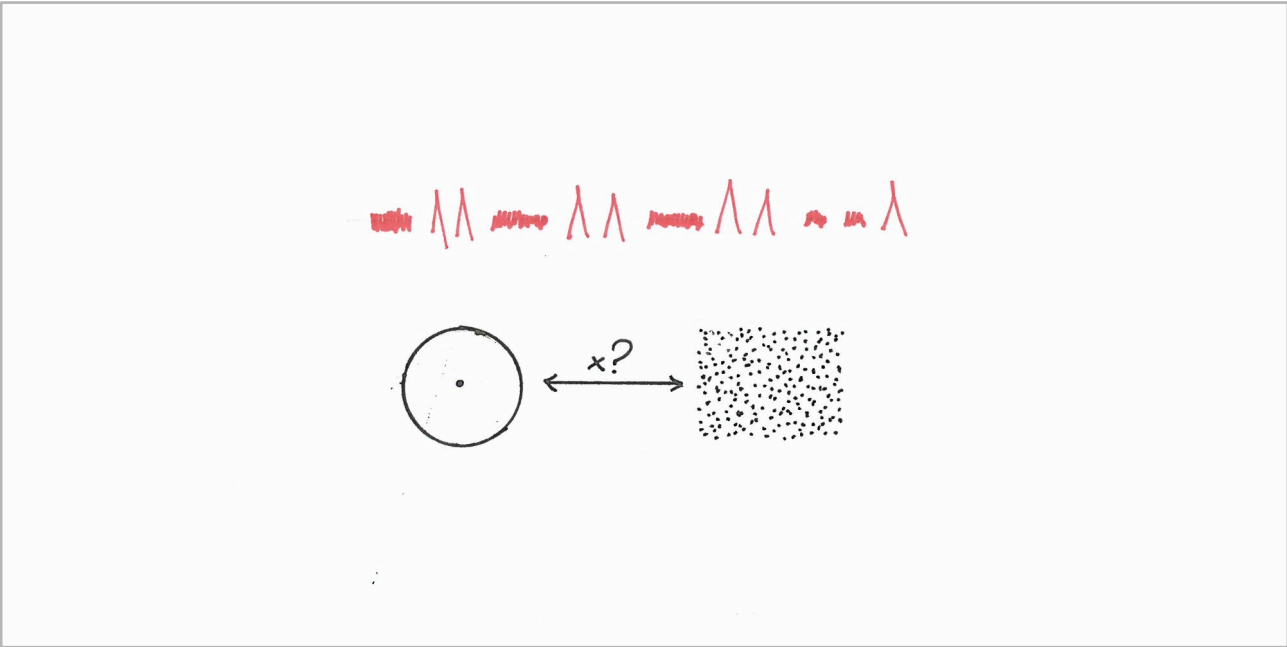
**MovingSound** (Graphic 26)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 27)

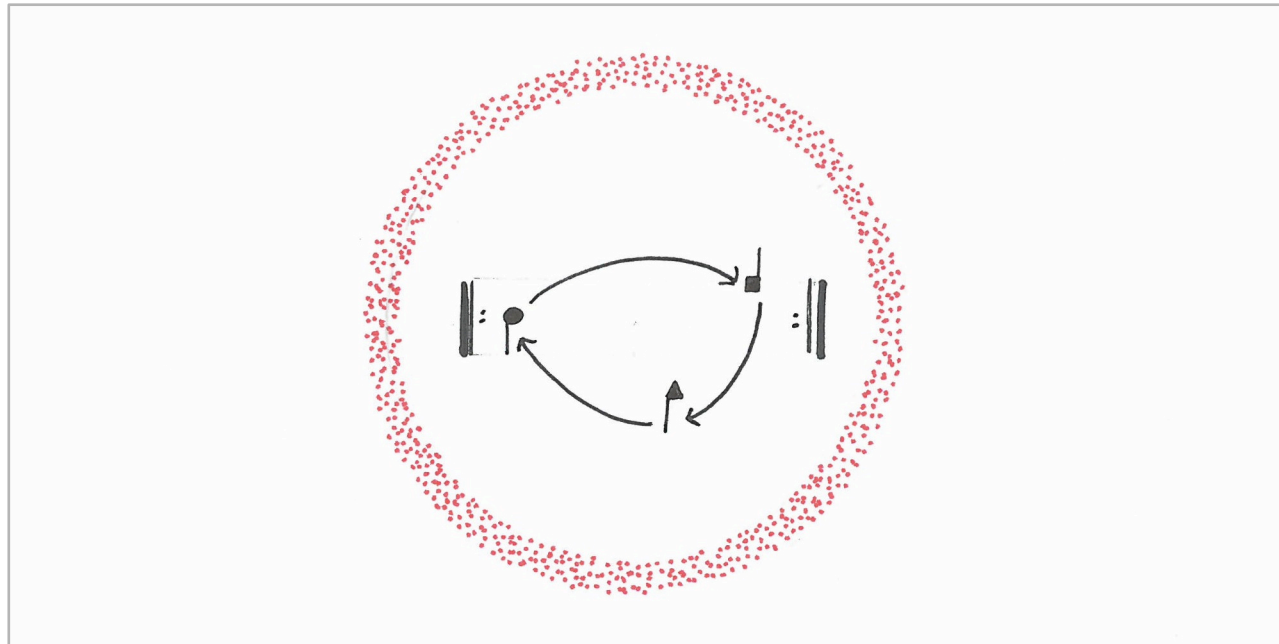




Alexis Porfiriadis, 2016

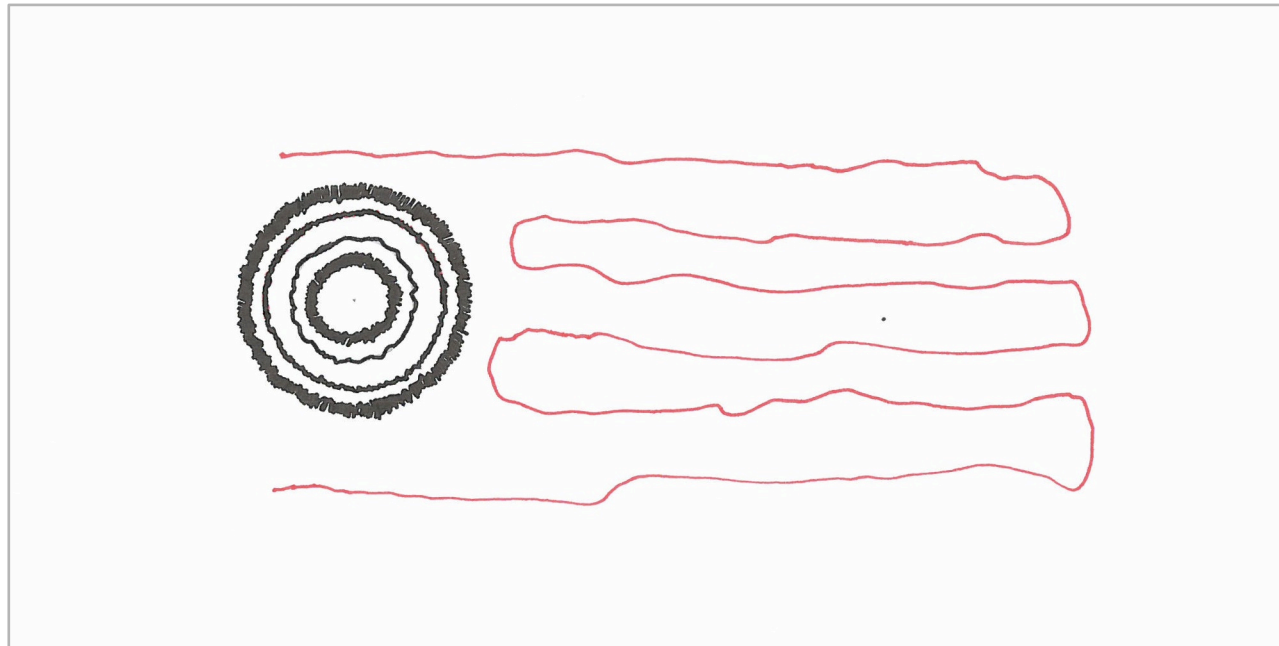
**MovingSound** (Graphic 28)





Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 29)

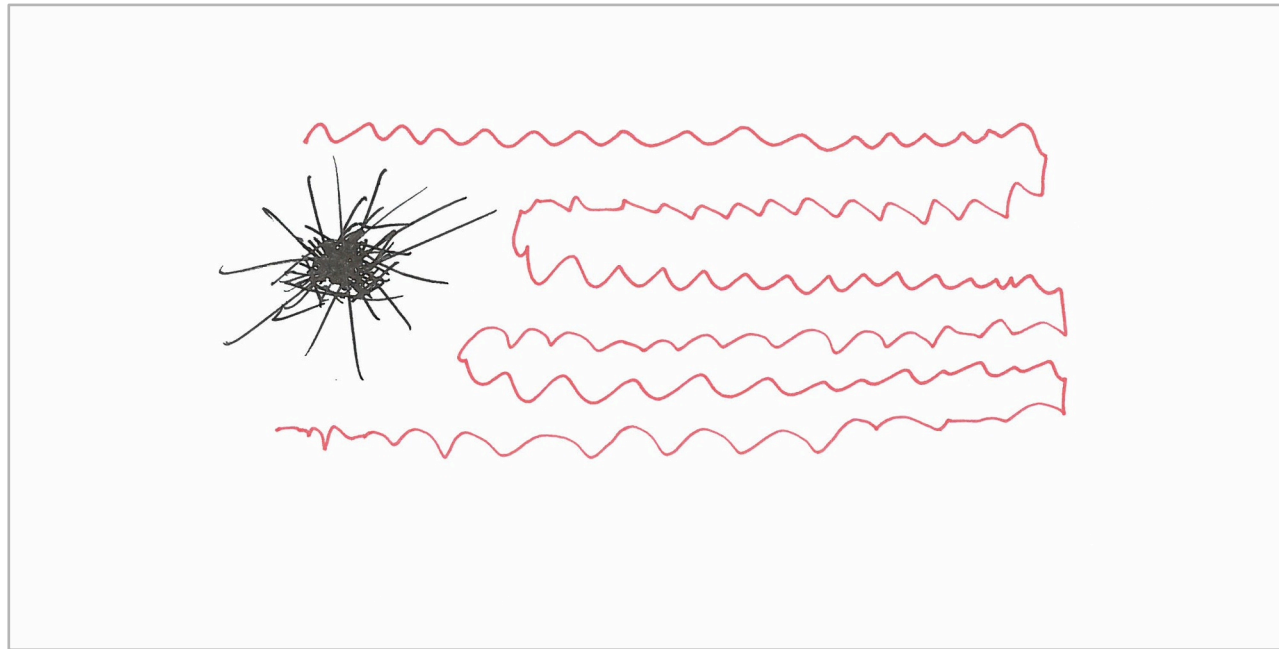




Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 30)



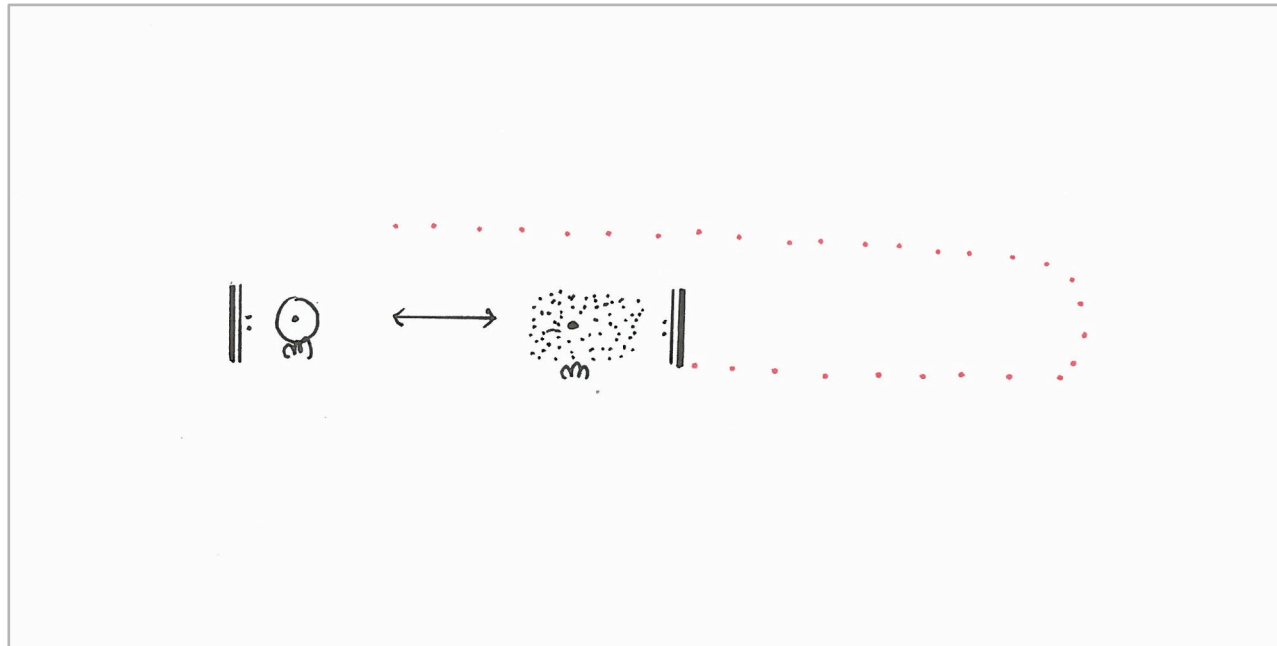




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***MovingSound*** (Graphic 31)

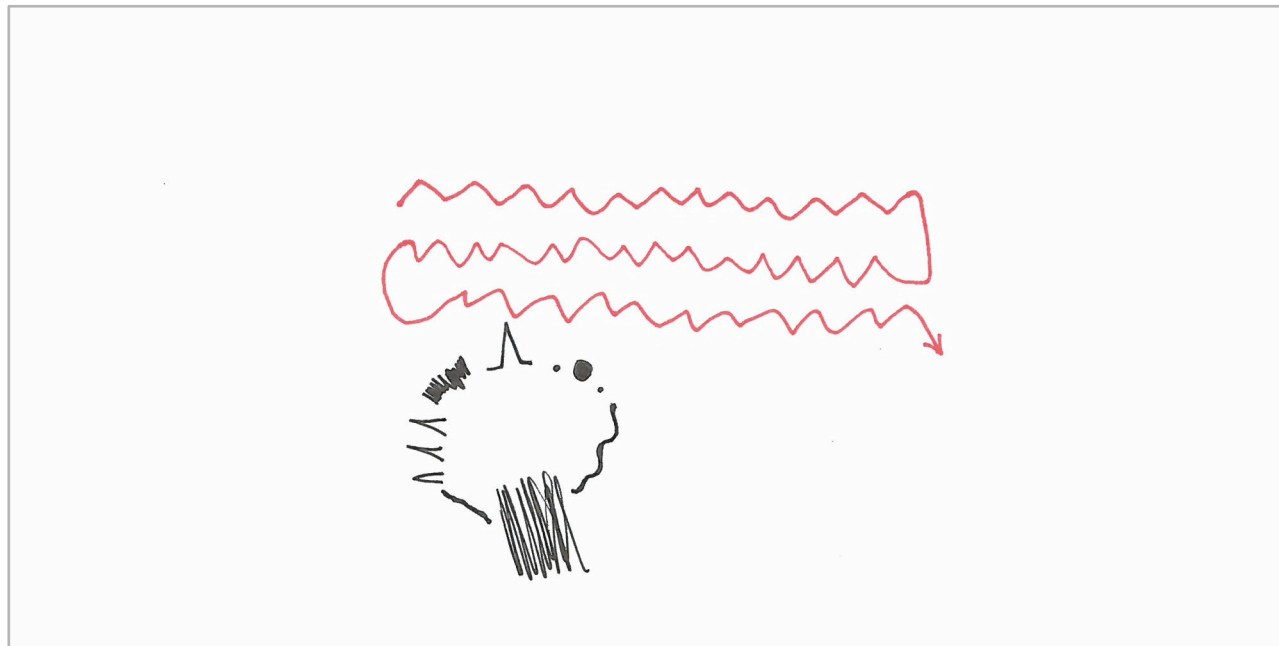




Alexis Porfiriadis, 2016

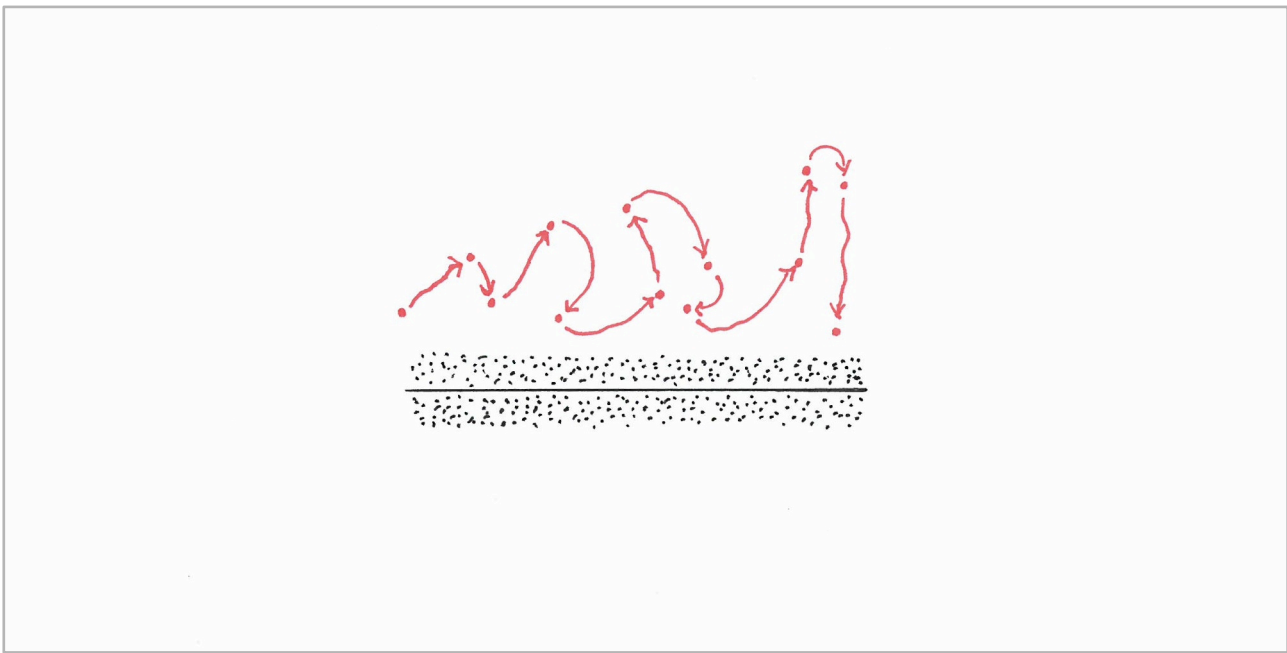
**MovingSound** (Graphic 32)





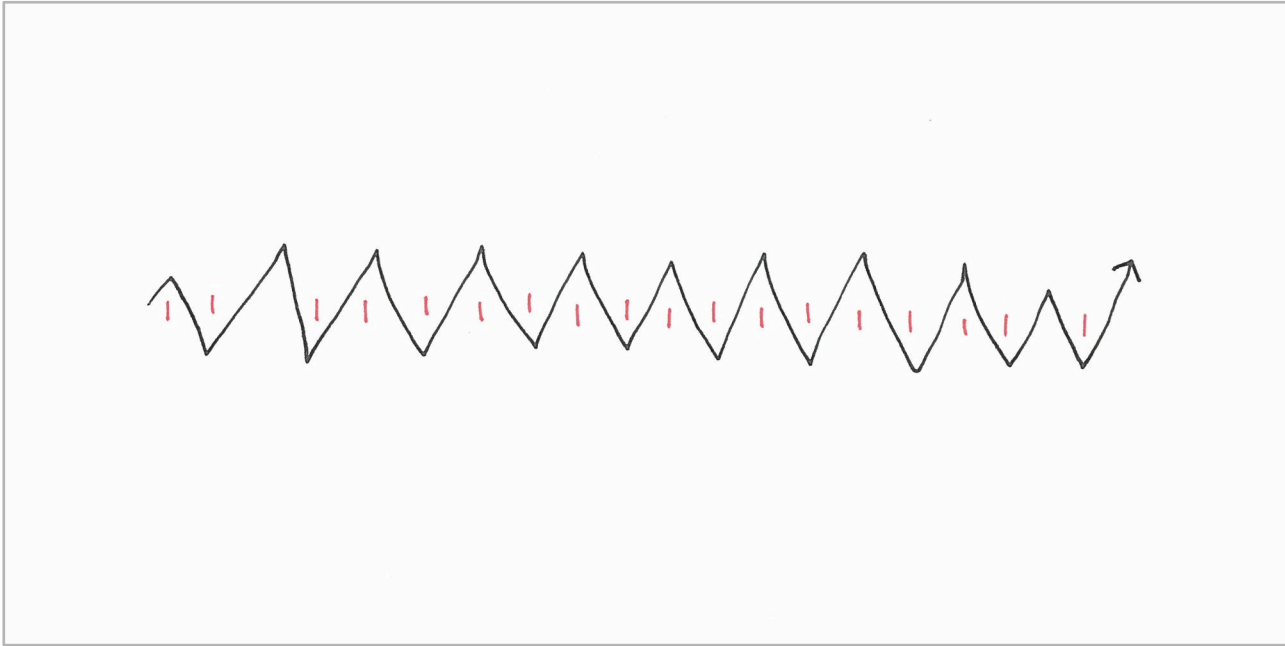
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 33)





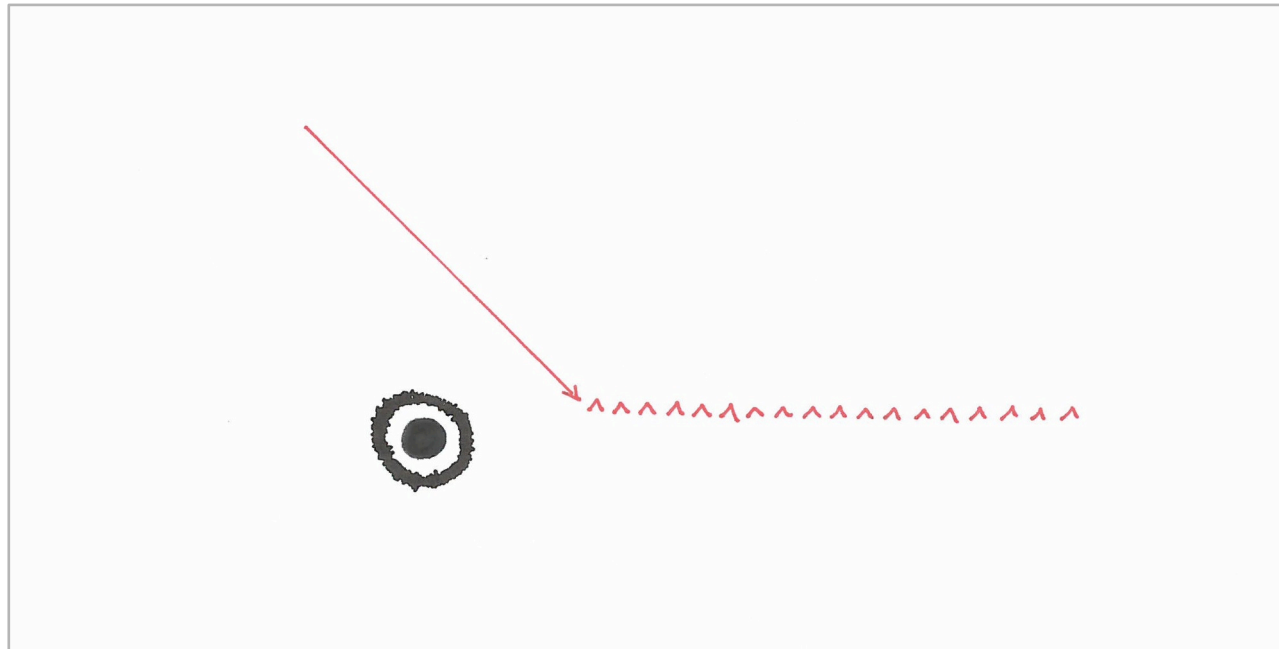
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 34)





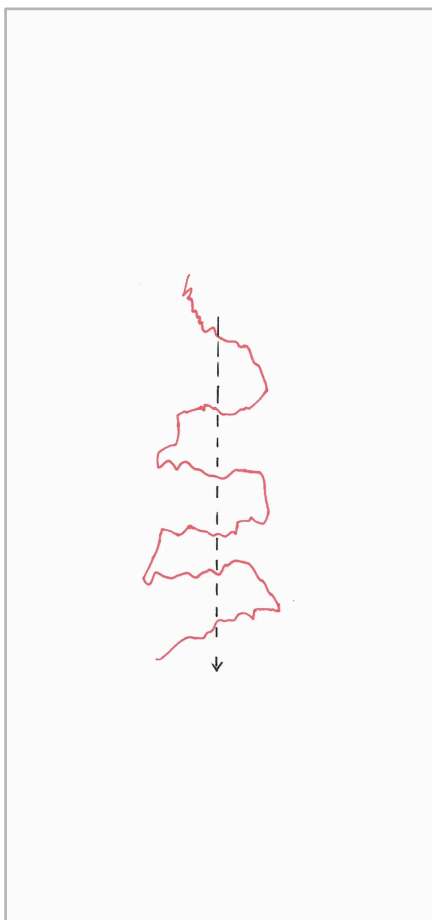
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 35)





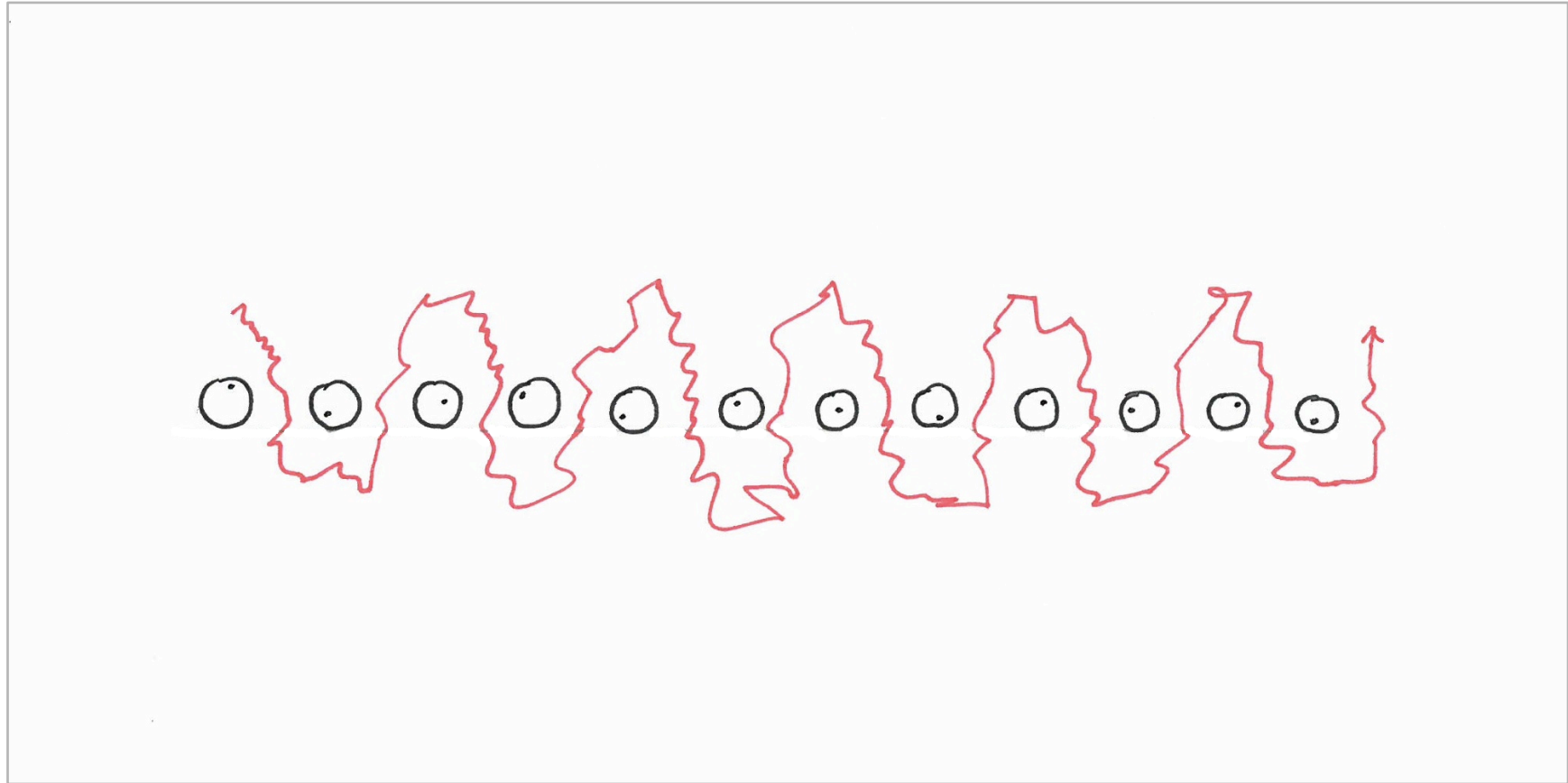
Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 36)





Alexis Porfiriadis, 2016  
***MovingSound*** (Graphic 37)



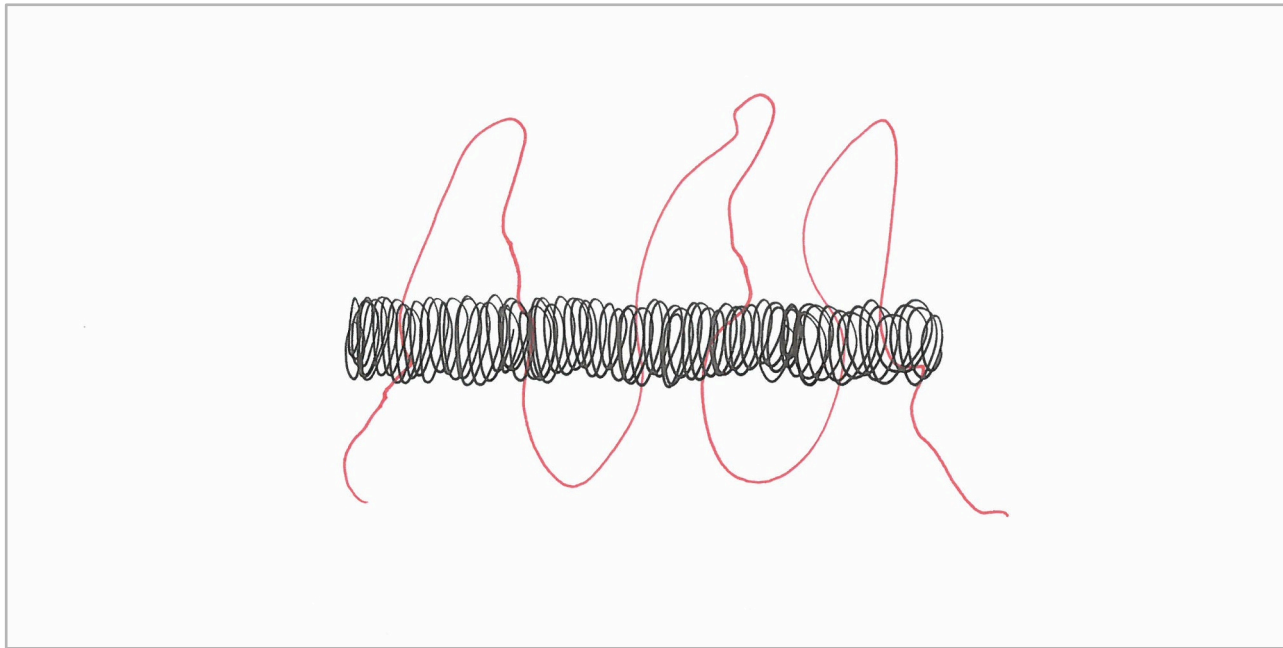


Alexis Porfiriadis, 2016

*MovingSound* (Graphic 38)



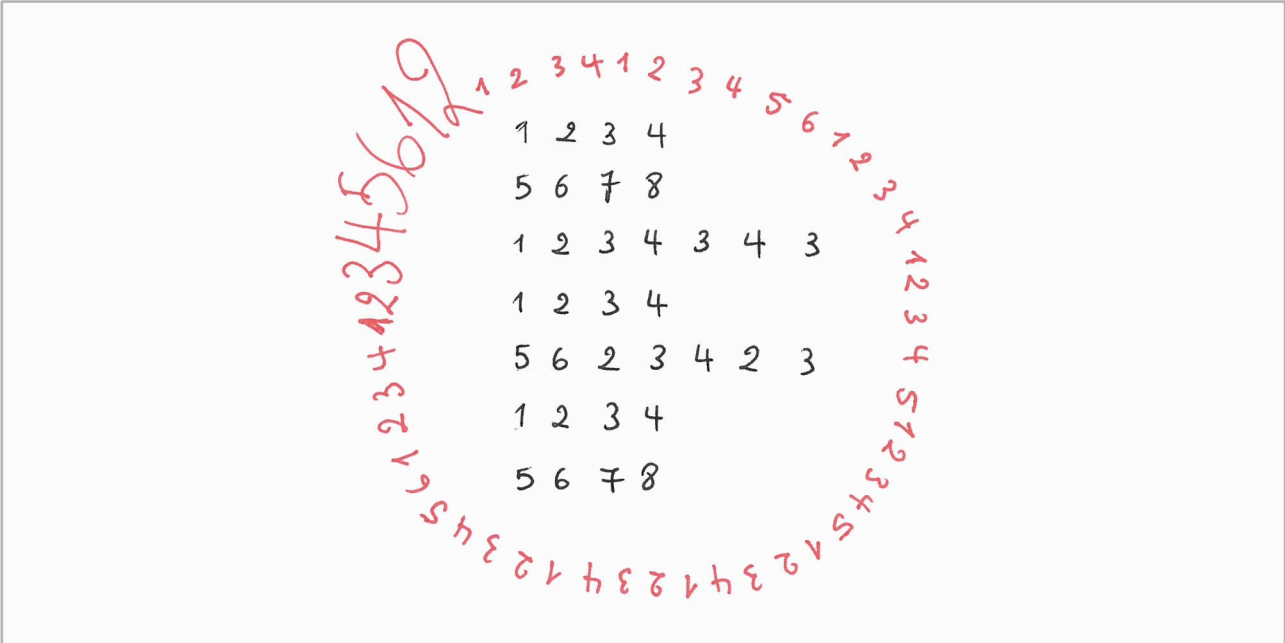




Alexis Porfiriadis, 2016

***MovingSound*** (Graphic 39)

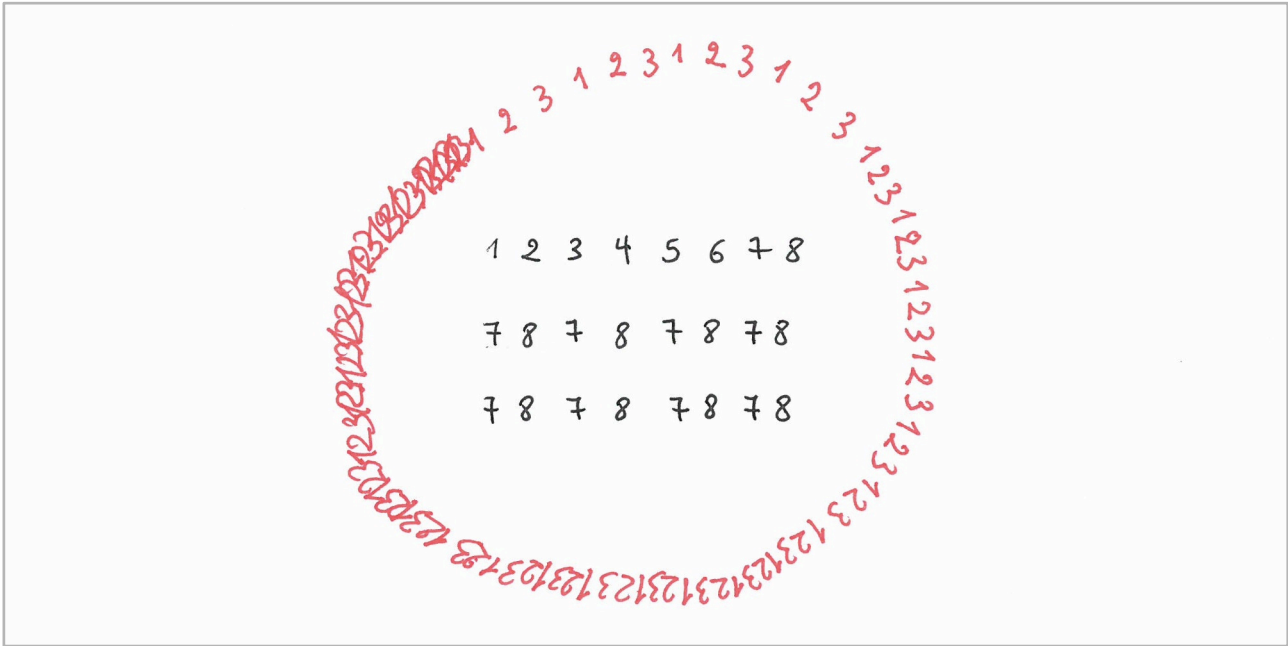




Alexis Porfiriadis, 2016  
*MovingSound* (Graphic 40)







Alexis Porfiriadis, 2016

**MovingSound** (Graphic 42)



# TONES, NOISES, MELODIES and RHYTHMS

for a group of people

**\\Alexis Porfiriadis**

\\2015/16

*Tones, Noises, Melodies and Rhythms* (2015/16) is a verbal score for at least four performers, which consists of 140 parts. Each part consists of four elements.<sup>1</sup>

Players are invited to choose collectively which parts they are going to perform. The order of the chosen parts 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.

Each performer plays only one of the four elements of each section. If there are more than four performers, the group as a whole decides which elements will be duplicated and by whom. The duration of each part may range between 30 seconds and three minutes. Every performed version of the piece should present at least three of the parts.

'Rhythms' are to be played on percussion instruments, objects or melodic instruments but with no clear pitch produced. 'Melodies' can be sung, performed on an instrument or just played back using audio equipment. Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance.



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<sup>1</sup> For example, the part *Tones 1* consists by the following 4 elements:

- A steady very quiet tone, during the whole part, without any pauses, very high register.
- Short quiet tones, irregular appearances, middle register.
- A very short quiet tone, repeated in equal distances during the whole part, low register.
- A short and loud tone aggregation, performed only once during the part, low register.



# TONES

## TONES 1

- A steady very quiet tone, during the whole part, without any pauses, very high register.
- Short quiet tones, irregular appearances, middle register.
- A very short quiet tone, repeated in equal distances during the whole part, low register.
- A short and loud tone aggregation, performed only once during the part, low register.

## TONES 2

- A very short loud tone, performed 16 times during the part, very high register
- A short and loud tone aggregation, repeated ten times during the whole part, high register.
- Four different short loud tones, each performed only once during the part, low register.
- A steady quiet tone, during the whole part, without any pauses, low register.

## TONES 3

- A steady very quiet tone, during the whole part, without any pauses, high register.
- A steady quiet tone, during the whole part, without any pauses, very low register.
- Eight different short and loud tone aggregations, each performed only once during the part.
- A steady, middle dynamic bizarre tone, irregular appearances.

## TONES 4

- Short quiet tones, irregular appearances very high register
- A steady quiet tone aggregation, during the whole part, middle register.
- Eight different short loud tones, each performed only once during the part, middle register.
- Short quiet tones, irregular appearance, low register.



## TONES and a NOISE

### TONES and a NOISE 1

- A steady quiet tone, irregular appearances, very high register (tone should be different from the tones of your co-player)
- A steady quiet tone, irregular appearances, middle register (tone should be different from the tones of your co-player)
- A steady quiet tone, irregular appearances, very low register (tone should be different from the tones of your co-player)
- A steady quiet scratching noise, during the whole part, without any pauses.

### TONES and a NOISE 2

- A steady quiet tone, during the whole part, without any pauses, high register.
- A short and loud tone, repeated in equal distances during the whole part, very high register.
- Eight appearances of the same quiet tone, with eight different durations.
- A steady middle dynamic water noise, during the whole part, without any pauses.

### TONES and a NOISE 3

- Four different short and middle dynamic tones, each performed only once during the whole part, high register.
- Eight different short and middle dynamic tones, each performed only once during the whole part, middle register.
- 16 different short and middle dynamic tones, each performed only once during the whole part, low register.
- A steady middle dynamic glass noise, during the whole part, without any pauses.

### TONES and a NOISE 4

- A steady quiet tone, during the whole part, without any pauses, very high register.
- A short quiet tone, irregular appearances, middle register.
- A steady quiet tone, irregular appearances, low register.
- A steady quiet metal noise, irregular appearances.

Alexis Porfiriadis, 2015/16

TONES, NOISES, MELODIES and RHYTHMS (Page: *TONES and a NOISE*)





## **NOISES and a TONE**

### NOISES and a TONE 1

- Short quiet metal noises, irregular appearances.
- Short quiet glass noises, irregular appearances.
- Four short and loud plastic noises, each performed only once during the part.
- A steady very quiet tone, during the whole part, without any pauses, very high register.

### NOISES and a TONE 2

- Short quiet tapping noises, on a paper surface, during the whole part, without any pauses.
- A steady quiet scratching noise, on a membrane surface, during the whole part, without any pauses.
- Short middle dynamic plastic noises, irregular appearances.
- A short very quiet tone, repeated in equal distances during the whole part, high register.

### NOISES and a TONE 3

- A steady quiet water noise, during the whole part, without any pauses.
- Short middle dynamic metal noises, irregular appearances.
- Short middle dynamic environmental (pre-recorded) noises, irregular appearances.
- A steady very quiet tone, during the whole part, without any pauses, very low register.

### NOISES and a TONE 4

- A steady middle dynamic dragging noise, during the whole part, without any pauses.
- Short quiet tapping noises, irregular appearances.
- Short quiet electronic noises, irregular appearances.
- Eight appearances of the same quiet tone, with eight different durations



## TONES and NOISES

### TONES and NOISES 1

- A steady quiet tone, during the whole part, without any pauses, high register.
- A very quiet wind tone, during the whole part, without any pauses.
- Short quiet noises, irregular appearances.
- Quiet environmental pre-recorded noises, irregular appearances.

### TONES and NOISES 2

- Short very quiet tones, irregular appearances, high register.
- Short very quiet tones, irregular appearances, middle register.
- Short middle dynamic noises, irregular appearances, low register.
- A short very loud noise, performed only once during the part.

### TONES and NOISES 3

- A steady loud tone, during the whole part, without any pauses, high register (tone should be different from the tone of your co-player)
- A steady loud tone, during the whole part, without any pauses, middle register.
- A steady loud scratching noise, during the whole part, without any pauses.
- A steady loud scratching noise, during the whole part, without any pauses (scratching should be different from that of your co-player).

### TONES and NOISES 4

- A short and loud tone, repeated in equal distances during the whole part, very high register.
- Eight different short and middle dynamic tones, each performed only once during the whole part, middle register.
- A steady quiet water noise, during the whole part, without any pauses.
- A steady quiet electronic noise, during the whole part, without any pauses, middle register.



## **TONES and a MELODY**

### TONES and a MELODY 1

- A short quiet tone, irregular appearances, very high register.
- Short quiet tones, irregular appearances, very low register.
- Four appearances of the same tone, with four different performance means.
- A quiet eight-note melody, repeated 3 times during the part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. Middle register.

### TONES and a MELODY 2

- A steady quiet tone aggregation, during the whole part, middle register.
- A very quiet keyboard tone, during the whole part, without any pauses.
- A steady quiet electronic tone, during the whole part, without any pauses.
- A quiet four-note melody, irregular appearances, middle register.

### TONES and a MELODY 3

- A short quiet tone, irregular appearances, middle register.
- Short quiet tones, irregular appearances, low register.
- Four appearances of the same tone, with four different performance means, in four different spots of the performance space.
- A middle dynamic 24-note melody, repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. High register.

### TONES and a MELODY 4

- Short quiet tones, irregular appearances, very high register.
- A short quiet tone, repeated in equal distances during the whole part, middle register.
- Eight appearances of the same quiet tone, with eight different durations.
- A 12-note melody repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. The repetitions should be the retrograde type of the melody. Low register.



## **MELODIES and a TONE**

### MELODIES and a TONE 1

- The favourite melody of your mother, during the whole part, without any pauses.
- The favourite melody of your father, during the whole part, without any pauses.
- The favourite melody of your partner, during the whole part, without any pauses.
- A steady quiet tone, during the whole part, without any pauses, very high register.

### MELODIES and a TONE 2

- A quiet traditional melody of your country of origin (different from the melody played by your co-performers) during the whole part, without any pauses.
- A quiet traditional melody of your country of origin (different from the melody played by your co-performers) during the whole part, without any pauses.
- A quiet traditional melody of your country of origin (different from the melody played by your co-performers) during the whole part, without any pauses.
- A quiet string tone, during the whole part, without any pauses.

### MELODIES and a TONE 3

- A pop melody you like (different from the melody played by your co-performers) during the whole part, without any pauses.
- A pop melody you like (different from the melody played by your co-performers) during the whole part, without any pauses.
- A pop melody you like (different from the melody played by your co-performers) during the whole part, without any pauses.
- A short very loud tone, repeated in equal distances during the whole part, very high register.

### MELODIES and a TONE 4

- A melody, which reminds you of your childhood, during the whole part, without any pauses.
- A melody, which reminds you of your neighbourhood, during the whole part, without any pauses.
- A melody, which reminds you a former partner of yours, during the whole part, without any pauses.
- A steady very quiet tone, during the whole part, without any pauses, very low register.



## TONES and MELODIES

### TONES and MELODIES 1

- A middle dynamic funny tone, irregular appearances, middle register.
- A middle dynamic serious tone, during the whole part, without any pauses, middle register.
- A quiet four-note melody, irregular appearances, middle register.
- A 12-note melody repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. The repetitions should be the retrograde type of the melody. Low register.

### TONES and MELODIES 2

- A steady, middle dynamic angry tone, during the whole part, without any pauses, middle register.
- A steady, middle dynamic clownish tone, irregular appearances.
- A quiet four-note melody, irregular appearances, middle register.
- A middle dynamic 24-note melody, repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. High register.

### TONES and MELODIES 3

- A steady, middle dynamic pompous tone, irregular appearances.
- A steady, middle dynamic humorous tone, irregular appearances.
- A very quiet four-note melodic pattern, during the whole part, without any pauses.
- A very quiet seven-note melodic pattern, during the whole part, without any pauses.

### TONES and MELODIES 4

- A steady, middle dynamic ugly tone, irregular appearances.
- A steady, middle dynamic bizarre tone, irregular appearances.
- A very quiet five-note melodic pattern, during the whole part, without any pauses.
- A very quiet six-note melodic pattern, during the whole part, without any pauses.



## **TONES and a RHYHM**

### TONES and a RHYTHM 1

- A steady very quiet tone, during the whole part, without any pauses, very high register.
- Short quiet tones, irregular appearance, middle register.
- A short and loud tone aggregation, performed only once during the part, low register.
- A quiet simple rhythmic pattern, performed by tapping on a paper surface, during the whole part, without any pauses.

### TONES and a RHYTHM 2

- A very short loud tone, performed 16 times during the part, very high register
- A tone making a crescendo and a decrescendo. The crescendo should last the half of the agreed whole duration of the part and the decrescendo the rest half. Dynamics: from quiet to loud and back to quiet. Middle register.
- Four different short loud tones, each performed only once during the part, low register.
- A loud simple rhythmic pattern, during the whole part, without any pauses.

### TONES and a RHYTHM 3

- 12 different short and middle dynamic tones, each performed only once during the part, distributed in low, middle and high register.
- A steady quiet tone, during the whole part, without any pauses, low register.
- Eight different short and loud tone aggregations, each performed only once during the part.
- A middle dynamic simple rhythmic pattern you can clap with your hands, irregular appearances.

### TONES and a RHYTHM 4

- Four different short and middle dynamic tones, each performed only once during the whole part, high register.
- A steady quiet tone aggregation, during the whole part, middle register.
- Short quiet tones, irregular appearance, low register.
- A simple rhythmic pattern you can snap it with your fingers, irregular appearances



## **RYTHMS and a TONE**

### RHYTHMS and a TONE 1

- A rhythmic pattern from a song you loved a lot as a child, irregular appearances.
- A rhythmic pattern from a traditional song of your country of origin, irregular appearances.
- A rhythmic pattern from a pop song you danced a lot with your lover, irregular appearances.
- An electronically produced tone, which remains the same during the whole part and become a subject of gradual changes of timbre.

### RHYTHMS and a TONE 2

- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a plastic surface, irregular appearances.
- A very quiet wind tone, during the whole part, without any pauses.

### RHYTHMS and a TONE 3

- A quiet simple rhythmic pattern, performed on your body, irregular appearances.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, irregular appearances.
- A quiet simple rhythmic pattern, performed by your breath, irregular appearances.
- A very quiet keyboard tone, during the whole part, without any pauses.

### RHYTHMS and a TONE 4

- A quiet rhythmic pattern, you personally find erotic, irregular appearances.
- A quiet rhythmic pattern, you personally find classic, irregular appearances.
- A quiet rhythmic pattern, you personally find primitive, irregular appearances.
- A quiet string tone, during the whole part, without any pauses.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *RHYTHMS and a TONE*)



## **TONES and RHYTHMS**

### TONES and RHYTHMS 1

- Short quiet tones, irregular appearances, high register.
- A very short quiet tone, repeated in equal distances during the whole part, middle register.
- A quiet simple rhythmic pattern, irregular appearances.
- A quiet complex rhythmic pattern, irregular appearances.

### TONES and RHYTHMS 2

- A steady very quiet tone, during the whole part, without any pauses, high register.
- A steady quiet tone, during the whole part, without any pauses, low register.
- A simple rhythmic pattern you can snap it with your fingers, irregular appearances.
- A simple rhythmic pattern you can perform by clapping on your chest, irregular appearances.

### TONES and RHYTHMS 3

- Short quiet tones, irregular appearance, very low register.
- A steady quiet tone aggregation, during the whole part, middle register.
- A quiet simple rhythmic pattern, during the whole part, without any pauses.
- A simple rhythmic pattern you can play by repeating one tone on any instrument, irregular appearances.

### TONES and RHYTHMS 4

- Short quiet tones, irregular appearance, very high register.
- A steady quiet tone, during the whole part, without any pauses, low register.
- A quiet complex rhythmic pattern, during the whole part, without any pauses.
- A rhythmic pattern from a song you heard a lot when you were in love, irregular appearances.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *TONES and RHYTHMS*)





## NOISES

### NOISES 1

- Short quiet wood noises, irregular appearances.
- A steady quiet water noise, irregular appearances.
- A steady quiet wind noise, irregular appearances.
- A steady quiet environmental pre-recorded noise, during the whole part, without any pauses.

### NOISES 2

- Short quiet plastic noises, irregular appearances.
- Short quiet tapping noises, on a plastic surface, during the whole part.
- Short middle dynamic plastic noises, irregular appearances.
- Four short and loud plastic noises, each performed only once during the part.

### NOISES 3

- A steady quiet dragging noise, during the whole part, without any pauses.
- A steady quiet scratching noise, irregular appearances.
- Short quiet tapping noises, during the whole part.
- Eight different clapping noises, each performed only once during the whole part.

### NOISES 4

- A steady quiet water noise, during the whole part without any pauses.
- Quiet environmental pre-recorded noises, irregular appearances.
- Short quiet glass noises, irregular appearances.
- Short quiet metal noises, irregular appearances.



## NOISES and a MELODY

### NOISES and a MELODY 1

- Four short very loud electronic noises, each performed only once during the whole part.
- A steady quiet dragging noise, on a metal surface, during the whole part, without any pauses.
- Four short and loud metal noises, each performed only once during the whole part.
- A middle dynamic melody, performed during the first minute of the part.

### NOISES and a MELODY 2

- Short quiet paper noises, irregular appearances.
- Short quiet tapping noises, on a wooden surface, during the whole part.
- A steady middle dynamic dragging noise, on a paper surface, during the whole part, without any pauses.
- A quiet simple melody, irregular appearances.

### NOISES and a MELODY 3

- Short quiet metal noises, irregular appearances.
- Short quiet glass noises, irregular appearances.
- A steady quiet water noise, during the whole part, without any pauses.
- A quiet four-note melody, irregular appearances, middle register,

### NOISES and a MELODY 4

- Short quiet tapping noises, irregular appearances.
- A steady middle dynamic dragging noise, during the whole part, without any pauses.
- Four short loud clapping noises, each performed only once during the part.
- A very quiet simple melody, repeated during the whole part, without any pauses.



## **MELODIES and a NOISE**

### MELODIES and a NOISE 1

- The favourite melody of your mother, during the whole part, quietly, without any pauses.
- The favourite melody of your father, during the whole part, quietly, without any pauses.
- The favourite melody of your partner, during the whole part, quietly, without any pauses.
- A quiet electronic noise, based on the voice of your mother or father or partner.

### MELODIES and a NOISE 2

- A quiet traditional melody of your country of origin (different from the melody played by your co-performers) during the whole part, quietly, without any pauses.
- A quiet melody, which reminds you of your old neighbourhood, irregular appearances.
- A melody, which reminds you of your childhood, irregular appearances.
- A steady environmental noise, pre-recorded on a spot situated in your country of origin, during the whole part, without any pauses.

### MELODIES and a NOISE 3

- A pop melody you like (different from the melody played by your co-performers) during the whole part, quietly, without any pauses.
- A very quiet melody from your favourite song refrain, irregular appearances.
- A very quiet melody from your favourite movie, irregular appearances.
- A steady environmental noise, pre-recorded on a spot situated in a pop concert, during the whole part, without any pauses.

### MELODIES and a NOISE 4

- A melody, which reminds you of your childhood, during the whole part, quietly, without any pauses.
- A melody, which reminds you of your neighbourhood, during the whole part, quietly, without any pauses.
- A melody, which reminds you a former partner of yours, during the whole part, quietly, without any pauses.
- A steady environmental noise, pre-recorded in your old neighbourhood, during the whole part, quietly, without any pauses

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *MELODIES and a NOISE*)



## **NOISES and MELODIES**

### NOISES and MELODIES 1

- Short quiet wood noises, irregular appearances.
- A steady quiet environmental pre-recorded noise, irregular appearances.
- A very quiet simple melody, repeated during the whole part, without any pauses
- A very quiet simple melody (different from that of your co-player), repeated during the whole part, without any pauses

### NOISES and MELODIES 2

- Short quiet tapping noises, during the whole part.
- A steady quiet dragging noise, during the whole part without any pauses.
- A quiet simple melody, irregular appearances.
- A quiet simple melody (different from that of your co-player), irregular appearances.

### NOISES and MELODIES 3

- Quiet environmental pre-recorded noises, irregular appearances.
- A steady quiet water noise, irregular appearances.
- A very quiet simple melody, repeated during the whole part, without any pauses
- A very quiet four-tone melodic pattern, during the whole part, without any pauses.

### NOISES and MELODIES 4

- A steady quiet water noise, during the whole part without any pauses.
- A steady quiet scratching noise, on a membrane surface, during the whole part, without any pauses.
- A quiet simple melody, irregular appearances.
- A quiet simple melody (different from that of your co-player), irregular appearances.



## **NOISES and a RHYTHM**

### NOISES and a RHYTHM 1

- A steady quiet scratching noise, on a membrane surface, during the whole part, without any pauses.
- Short quiet paper noises, irregular appearances.
- Short quiet tapping noises, on a paper surface, during the whole part.
- A quiet simple rhythmic pattern you can perform by clapping on your chest, irregular appearances.

### NOISES and a RHYTHM 2

- Short quiet tapping noises, on a wooden surface, during the whole part.
- A steady quiet dragging noise, irregular appearances.
- Four short and loud wood noises, each performed only once during the part.
- A quiet simple rhythmic pattern, performed by using your mouth, during the whole part without any pauses.

### NOISES and a RHYTHM 3

- Four short and loud metal noises, each performed only once during the part.
- Four short and loud wood noises, each performed only once during the part.
- Four short and loud plastic noises, each performed only once during the part.
- A steady middle dynamic glass noise, during the whole part, without any pauses.

### NOISES and a RHYTHM 4

- Short quiet wood noises, steady repeating pattern during the whole part.
- A steady quiet environmental pre-recorded noise, irregular appearances.
- Short quiet plastic noises, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, during the whole part, without any pauses.



## **RHYTHMS and a NOISE**

### RHYTHMS and a NOISE 1

- A quiet simple rhythmic pattern, performed on your body, irregular appearances.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, irregular appearances.
- A quiet simple rhythmic pattern, performed by your mouth, irregular appearances.
- A steady quiet electronic noise, during the whole part, without any pauses.

### RHYTHMS and a NOISE 2

- A quiet simple rhythmic pattern, performed by tapping on a paper surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a plastic surface, irregular appearances.
- A steady quiet environmental pre-recorded noise, during the whole part, without any pauses.

### RHYTHMS and a NOISE 3

- A quiet simple rhythmic pattern, performed on your body, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by using your breath, during the whole part.
- A quiet simple rhythmic pattern, performed by using your mouth, during the whole part.
- A steady quiet scratching noise, during the whole part, without any pauses.

### RHYTHMS and a NOISE 4

- A quiet simple rhythmic pattern, performed by tapping on a paper surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a plastic surface, during the whole part, without any pauses.
- A short loud noise, performed only once during the part.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *RHYTHMS and a NOISE*)



## **NOISES and RHYTHMS**

### NOISES and RHYTHMS 1

- A steady, quiet scratching noise, irregular appearances.
- A steady, quiet dragging noise, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a paper surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a plastic surface, irregular appearances.

### NOISES and RHYTHMS 2

- A steady, quiet wind noise, irregular appearances.
- A steady, quiet wind noise (different than that of your co-player), irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, during the whole part, without any pauses.

### NOISES and RHYTHMS 3

- Four short and loud metal noises, each performed only once during the part.
- Four short and loud clapping noises, each performed only once during the part.
- A loud simple rhythmic pattern, irregular appearances.
- A loud complex rhythmic pattern, irregular appearances.

### NOISES and RHYTHMS 4

- Short quiet plastic noises, irregular appearances.
- Short quiet wood noises, irregular appearances.
- A quiet simple rhythmic pattern you can snap it with your fingers, irregular appearances.
- A quiet simple rhythmic pattern you can perform by clapping on your chest, irregular appearances.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *NOISES and RHYTHMS*)



## MELODIES

### MELODIES 1

- A quiet melody you personally find silly, played with outmost dedication and serenity, during the whole part, without any pauses.
- A quiet melody you personally find beautiful, during the whole part, without any pauses.
- A quiet melody you personally find funny, during the whole part, without any pauses.
- A quiet melody you personally find sad, during the whole part, without any pauses.

### MELODIES 2

- A quiet melody you personally find useless, during the whole part, without any pauses.
- A quiet melody you personally find vulgar, during the whole part, without any pauses.
- A quiet melody you personally find weird, during the whole part, without any pauses.
- A quiet melody you personally find kitchy, during the whole part, without any pauses.

### MELODIES 3

- A favourite quiet melody of a dear friend of yours, during the whole part, without any pauses.
- A favourite quiet melody of your brother/sister, during the whole part, without any pauses.
- A favourite quiet melody of your grandmother/grandfather, during the whole part, without any pauses.
- A favourite quiet melody of your favourite cousin, during the whole part, without any pauses.

### MELODIES 4

- A very quiet four-note melodic pattern, during the whole part, without any pauses.
- A very quiet five-note melodic pattern, during the whole part, without any pauses.
- A very quiet six-note melodic pattern, during the whole part, without any pauses.
- A very quiet seven-note melodic pattern, during the whole part, without any pauses.





## **MELODIES and a RHYTHM**

### MELODIES and a RHYTHM 1

- A quiet melody you personally find static, during the whole part, without any pauses.
- A very quiet melody from your favourite composition from the western 'classical period', during the whole part, without any pauses.
- A quiet melody you personally find experimental, during the whole part, without any pauses.
- A quiet rhythmic pattern, you personally find classic, irregular appearances.

### MELODIES and a RHYTHM 2

- A quiet melody you personally find romantic, during the whole part, without any pauses.
- A very quiet melody from your favourite composition from the western 'romantic period', during the whole part, without any pauses.
- A quiet melody you personally find static, during the whole part, without any pauses.
- A rhythmic pattern from a dance style you like, irregular appearances.

### MELODIES and a RHYTHM 3

- A quiet melody you personally find old fashioned, during the whole part, without any pauses.
- A quiet melody you personally find avant-garde, during the whole part, without any pauses.
- A quiet melody you personally find static, during the whole part, without any pauses.
- A rhythmic pattern from a piece from the western 'classical period' you like a lot, during the whole part, without any pauses.

### MELODIES and a RHYTHM 4

- A very quiet melody from your favourite composition from the western 'classical period', during the whole part, without any pauses.
- A very quiet melody from your favourite composition from the western 'romantic period', during the whole part, without any pauses.
- A quiet melody you personally find experimental, during the whole part, without any pauses.
- A rhythmic pattern from a piece from the western 'classical period' you like a lot, irregular appearances.



## **RHYTHMS and a MELODY**

### RHYTHMS and a MELODY 1

- A quiet rhythmic pattern, you personally find exotic, irregular appearances.
- A quiet rhythmic pattern, you personally find primitive, during the whole part without any pauses.
- A quiet rhythmic pattern, you personally find erotic, during the whole part without any pauses.
- A very quiet melody from your favourite movie, irregular appearances.

### RHYTHMS and a MELODY 2

- A rhythmic pattern from a song you loved a lot as a child, during the whole part without any pauses.
- A rhythmic pattern from a traditional song of your country of origin, during the whole part without any pauses.
- A quiet rhythmic pattern from a pop song you danced a lot with you lover, during the whole part without any pauses.
- A very quiet melody from your favourite song refrain, irregular appearances.

### RHYTHMS and a MELODY 3

- A quiet rhythmic pattern, you personally find classic, during the whole part without any pauses.
- A rhythmic pattern from a piece of the western 'classical period' you like a lot, during the whole part without any pauses.
- A rhythmic pattern from a piece of the western 'classical period' you like a lot, (different form that of your co-performer), irregular appearances.
- A very quiet melody from your favourite composition from the classical period, irregular appearances.

### RHYTHMS and a MELODY 4

- A quiet rhythmic pattern, you personally find erotic, during the whole part without any pauses.
- A quiet rhythmic pattern, you personally find exotic, irregular appearances.
- A quiet complex rhythmic pattern, irregular appearances.
- A very quiet melody from your favourite composition of the romantic period, irregular appearances.



## **MELODIES and RHYTHMS**

### MELODIES and RHYTHMS 1

- A melody sang to you by your mother, irregular appearances.
- A melody, which reminds you of your childhood, irregular appearances.
- A rhythmic pattern from a song you loved a lot as a child, irregular appearances.
- A rhythmic pattern from a song you danced a lot as a teenager, irregular appearances.

### MELODIES and RHYTHMS 2

- A melody sang to you by your first love, irregular appearances.
- A melody sang to you by one of your favourites past lovers, irregular appearances.
- A rhythmic pattern from a pop song you danced a lot with you lover, irregular appearances.
- A quiet rhythmic pattern from a song you heard a lot when you were in love, during the whole part, without any pauses.

### MELODIES and RHYTHMS 3

- A quiet melody you personally find romantic, during the whole part, without any pauses.
- A quiet melody you personally find erotic, during the whole part, without any pauses.
- A quiet rhythmic pattern, you personally find sexy, irregular appearances.
- A quiet rhythmic pattern, you personally find erotic, irregular appearances.

### MELODIES and RHYTHMS 4

- A quiet melody sang to you by your father, irregular appearances.
- A quiet melody, which reminds you of your old neighbourhood, irregular appearances.
- A rhythmic pattern from a song you sang a lot as a teenager, irregular appearances.
- A rhythmic pattern from a song you danced a lot as a teenager, irregular appearances.



## RHYTHMS

### RHYTHMS 1

- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, irregular appearances.
- A quiet simple rhythmic pattern, performed on your body, irregular appearances.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, irregular appearances.
- A quiet simple rhythmic pattern you can perform by clapping on your chest, during the whole part without any pauses.

### RHYTHMS 2

- A quiet simple rhythmic pattern, performed by tapping on a paper surface, during the whole part, without any pauses.
- A simple rhythmic pattern you can snap it with your fingers, during the whole part without any pauses.
- A quiet simple rhythmic pattern, performed by using your breath, during the whole part.
- A quiet simple rhythmic pattern, performed by using your mouth, during the whole part.

### RHYTHMS 3

- A quiet simple rhythmic pattern, performed by tapping on a metal surface, irregular appearances.
- A simple rhythmic pattern you can snap it with your fingers, irregular appearances.
- A middle dynamic simple rhythmic pattern you can clap with your hands, during the whole part.
- A quiet simple rhythmic pattern, performed by tapping on a glass, during the whole part, without any pauses.

### RHYTHMS 4

- A quiet simple rhythmic pattern, performed on your body, during the whole part without any pauses.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, during the whole part without any pauses.
- A quiet simple rhythmic pattern, performed by using your breath, during the whole part.
- A quiet simple rhythmic pattern, performed by using your mouth, during the whole part.



## **A MELODY, A NOISE and some TONES**

### A MELODY, A NOISE and some TONES 1

- A quiet melody you personally find experimental, during the whole part, without any pauses.
- A steady quiet electronic noise, irregular appearances.
- A steady, middle dynamic bizarre tone, irregular appearances.
- A steady quiet electronic tone, which remains the same during the whole part and become a subject of gradual changes of timbre.

### A MELODY, A NOISE and some TONES 2

- A quiet melody you personally find avant-garde, during the whole part, without any pauses.
- A short loud noise, performed eight times during the part.
- A middle dynamic serious tone, during the whole part, without any pauses, middle register
- 12 different short and middle dynamic tones, each performed only once during the part, distributed in low, middle and high register.

### A MELODY, A NOISE and some TONES 3

- A quiet melody you personally find romantic, during the whole part, without any pauses.
- A steady quiet water noise, irregular appearances.
- A very quiet keyboard tone, during the whole part, without any pauses
- A quiet string tone, during the whole part, without any pauses.

### A MELODY, A NOISE and some TONES 4

- A quiet melody you personally find static, during the whole part, without any pauses.
- A steady quiet scratching noise, on a membrane surface, during the whole part, without any pauses.
- A very short quiet tone, repeated in equal distances during the whole part, middle register.
- A steady quiet electronic tone, during the whole part, without any pauses.



## **A TONE, A MELODY and some NOISES**

### A TONE, A MELODY and some NOISES 1

- A steady quiet tone, irregular appearances, low register
- A very quiet four-note melodic pattern, during the whole part, without any pauses.
- A steady quiet dragging noise, during the whole part, without any pauses.
- Four short and loud plastic noises, each performed only once during the part.

### A TONE, A MELODY and some NOISES 2

- A steady quiet tone, irregular appearances, very high register
- A very quiet five-note melodic pattern, during the whole part, without any pauses.
- A steady, quiet scratching noise, irregular appearances.
- Short middle dynamic metal noises, irregular appearances.

### A TONE, A MELODY and some NOISES 3

- A steady quiet tone, irregular appearances, very low register
- A very quiet six-note melodic pattern, during the whole part, without any pauses.
- A steady quiet dragging noise, on a metal surface, during the whole part, without any pauses.
- Short loud wood noises, irregular appearances.

### A TONE, A MELODY and some NOISES 4

- A steady quiet tone, irregular appearances, middle register
- A very quiet seven-note melodic pattern, during the whole part, without any pauses.
- A steady quiet noise, during the whole part, without any pauses.
- A short very loud noise, performed only once during the part, low register



## **A TONE, A NOISE and some MELODIES**

### A TONE, A NOISE and some MELODIES 1

- A steady loud tone, during the whole part, without any pauses, middle register.
- A short very loud noise, performed only once during the part, low register.
- A middle dynamic complex melody, performed two times during the part.
- A middle dynamic melody, performed during the first minute of the part.

### A TONE, A NOISE and some MELODIES 2

- A steady loud tone, during the whole part, without any pauses, high register.
- A short loud noise, performed eight times during the part.
- A middle dynamic complex melody, performed only once during the part.
- A short middle dynamic very complex melody, provided by a composer of your choice and written especially for your performance.

### A TONE, A NOISE and some MELODIES 3

- A very short loud tone, performed 16 times during the part, very high register
- A steady loud scratching noise, during the whole part, without any pauses.
- A middle dynamic melody, performed during the whole duration of the part.
- A middle dynamic melody from a work written after 2000, performed only once during the part.

### A TONE, A NOISE and some MELODIES 4

- A short and very loud tone, repeated in equal distances during the whole part, very high register.
- A short loud noise, performed eight times during the part.
- A middle dynamic melody, performed during the last minute of the part.
- A short middle dynamic very complex melody, performed four times during the part.



## **A NOISE, A RHYTHM and some TONES**

### A NOISE, A RHYTHM and some TONES 1

- A steady middle dynamic water noise, during the whole part, without any pauses.
- A loud complex rhythmic pattern, during the whole part, without any pauses.
- An electronically produced tone, which remains the same during the whole part and become a subject of gradual changes of timbre.
- 16 different short and middle dynamic tones, each performed only once during the whole part, low register.

### A NOISE, A RHYTHM and some TONES 2

- A steady quiet water noise, irregular appearances.
- A quiet simple rhythmic patter, during the whole part, without any pauses.
- A steady quiet electronic tone, during the whole part, without any pauses.
- 12 different short and middle dynamic tones, each performed only once during the part, distributed in low, middle and high register.

### A NOISE, A RHYTHM and some TONES 3

- A steady quiet wind noise, irregular appearances
- A quiet simple rhythmic pattern, irregular appearances.
- A very quiet wind tone, during the whole part, without any pauses.
- Eight appearances of the same quiet tone, with eight different durations.

### A NOISE, A RHYTHM and some TONES 4

- A steady quiet metal noise, irregular appearances.
- A quiet complex rhythmic patter, irregular appearances.
- A quiet string tone, during the whole part, without any pauses.
- An electronically produced tone, which remains the same during the whole part and become a subject of gradual changes of timbre.





## **A TONE, A RHYTHM and some NOISES**

### A TONE, A RHYTHM and some NOISES 1

- A steady quiet tone, irregular appearances, low register.
- A quiet very quiet simple rhythmic pattern you can play by repeating one tone in any instrument, during the whole part without any pauses
- A steady quiet dragging noise, during the whole part, without any pauses.
- A steady quiet electronic noise, irregular appearances.

### A TONE, A RHYTHM and some NOISES 2

- A steady quiet tone, irregular appearances, very high register.
- A quiet simple rhythmic pattern, irregular appearances.
- Short quiet noises, irregular appearances.
- Short quiet tapping noises, irregular appearances.

### A TONE, A RHYTHM and some NOISES 3

- A steady quiet tone, irregular appearances, very low register
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, irregular appearances.
- A steady quiet environmental pre-recorded noise, during the whole part, without any pauses.
- Short middle dynamic glass noises, irregular appearances.

### A TONE, A RHYTHM and some NOISES 4

- A steady quiet tone, irregular appearances, middle register.
- A quiet simple rhythmic patter you can play by repeating on tone on any instrument, irregular appearances.
- Short quiet wood noises, irregular appearances.
- Short middle dynamic environmental pre-recorded noises, irregular appearances.



## **A TONE, A NOISE and some RHYTHMS**

### A TONE, A NOISE and some RHYTHMS 1

- A short quiet tone, irregular appearances, very high register.
- A steady quiet dragging noise, irregular appearances.
- A simple rhythmic pattern you can snap it with your fingers, during the whole part.
- A quiet simple pattern you can perform by clapping on your chest, during the whole part without any pauses.

### A TONE, A NOISE and some RHYTHMS 2

- A short quiet tone, irregular appearances, middle register.
- A steady quiet scratching noise, on a membrane surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a paper surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, during the whole part, without any pauses.

### A TONE, A NOISE and some RHYTHMS 3

- A short quiet tone, irregular appearances, very high register.
- A steady quiet dragging noise, on a metal surface, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, during the whole part, without any pauses.

### A TONE, A NOISE and some RHYTHMS 4

- A short quiet tone, irregular appearances, middle register.
- A steady middle dynamic glass noise, during the whole part, without any pauses.
- A quiet simple rhythmic patter, performed by your breath, irregular appearances.
- A quiet simple rhythmic patter, performed by your mouth, irregular appearances.



## **A MELODY, A RHYTHM and some TONES**

### A MELODY, A RHYTHM and some TONES 1

- A middle dynamic complex melody, performed only once during the part.
- A loud complex rhythmic pattern, irregular appearances.
- Four different short and middle dynamic tones, each performed only once during the part, high register.
- Eight different short and middle dynamic tones, each performed only once during the whole part, middle register.

### A MELODY, A RHYTHM and some TONES 2

- A short middle dynamic very complex melody, provided by a composer of your choice and written especially for your performance.
- A quiet complex rhythmic pattern, irregular appearances.
- Eight different short loud tones, each performed only once during the part, distributed in low, middle and high register.
- A tone making a crescendo and a decrescendo. The crescendo should last the half of the agreed whole duration of the part and the decrescendo the rest half. Dynamics: from quiet to loud and back to quiet. Middle register.

### A MELODY, A RHYTHM and some TONES 3

- A short middle dynamic very complex melody, performed four times during the part.
- A loud complex rhythmic pattern, irregular appearances.
- Eight different short and middle dynamic tones, each performed only once during the whole part, middle register.
- An electronically produced tone, which remains the same during the whole part and become a subject of gradual changes of timbre.

### A MELODY, A RHYTHM and some TONES 4

- A middle dynamic complex melody, performed two times during the part.
- A loud simple rhythmic pattern, irregular appearances.
- A steady, middle dynamic pompous tone, irregular appearances.
- 16 different short and middle dynamic tones, each performed only once during the whole part, low register.



## **A TONE, A RHYTHM and some MELODIES**

### A TONE, A RHYTHM and some MELODIES 1

- A steady very quiet tone, during the whole part, without any pauses, very high register.
- A quiet simple rhythmic pattern, irregular appearances.
- A very quiet five-note melodic pattern, during the whole part, without any pauses.
- A quiet eight-note melody, repeated 3 times during the part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. Middle register.

### A TONE, A RHYTHM and some MELODIES 2

- A steady quiet tone, during the whole part, without any pauses, low register.
- A quiet simple rhythmic pattern, during the whole part, without any pauses.
- A very quiet seven-note melodic pattern, during the whole part, without any pauses.
- A middle dynamic 24-note melody, repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. High register.

### A TONE, A RHYTHM and some MELODIES 3

- A steady middle dynamic tone, during the whole part, without any pauses, low register.
- A quiet simple rhythmic pattern, during the whole part, without any pauses.
- A quiet simple melody, irregular appearances.
- A 12-note melody repeated two times during the whole part (duration of the repeat of the melody should fit exactly the total duration of the part). Notate the melody prior to the performance and use a stopwatch to be sure of its duration. The repetitions should be the retrograde type of the melody. Low register.

### A TONE, A RHYTHM and some MELODIES 4

- A steady loud tone, during the whole part, without any pauses, middle register.
- A loud simple rhythmic pattern, during the whole part, without any pauses.
- A middle dynamic melody, performed during the first minute of the part.
- A middle dynamic melody, performed during the last minute of the part.



## **A TONE, A MELODY and some RHYTHMS**

### A TONE, A MELODY and some RHYTHMS 1

- A short quiet tone, irregular appearances, very high register.
- A very quiet melody from your favourite movie, irregular appearances.
- A rhythmic pattern from a pop song you danced a lot with your lover, irregular appearances.
- A rhythmic pattern from a pop song you danced a lot with your lover, irregular appearances (different from that of your co-player).

### A TONE, A MELODY and some RHYTHMS 2

- A short quiet tone, irregular appearances, middle register.
- A very quiet melody from your favourite song refrain, irregular appearances.
- A rhythmic pattern from a song you heard a lot when you were in love, irregular appearances.
- A rhythmic pattern from a song you heard a lot when you were in love, irregular appearances (different from that of your co-player).

### A TONE, A MELODY and some RHYTHMS 3

- A steady quiet tone, irregular appearances, low register.
- A very quiet melody from your favourite composition from the western 'classical period', irregular appearances.
- A rhythmic pattern from a piece of the western 'classical period' you like a lot, irregular appearances.
- A rhythmic pattern from a piece of the western 'classical period' you like a lot, during the whole part, without any pauses.

### A TONE, A MELODY and some RHYTHMS 4

- A steady quiet tone, irregular appearances, very low register.
- A very quiet melody from your favourite composition from the western 'romantic period', irregular appearances.
- A quiet rhythmic pattern, you personally find sexy, irregular appearances.
- A quiet rhythmic pattern, you personally find erotic, during the whole part, without any pauses.



## **A MELODY, A RHYTHM and some NOISES**

### A MELODY, A RHYTHM and some NOISES 1

- A quiet melody you personally find kitschy, during the whole part, without any pauses.
- A quiet simple rhythmic pattern you can perform by clapping on your chest, irregular appearances.
- Short middle dynamic noises, irregular appearances.
- Short quiet tapping noises, irregular appearances.

### A MELODY, A RHYTHM and some NOISES 2

- A quiet melody you personally find sweet, during the whole part, without any pauses.
- A rhythmic pattern from a song you sang a lot as a teenager, irregular appearances.
- Short quiet noises, irregular appearances.
- Short loud noises, irregular appearances.

### A MELODY, A RHYTHM and some NOISES 3

- A middle dynamic complex melody, performed two times during the part.
- A loud simple rhythmic pattern, irregular appearances.
- A short middle dynamic noise, irregular appearances.
- A short loud noise, performed eight times during the part.

### A MELODY, A RHYTHM and some NOISES 4

- A quiet melody you personally find experimental, during the whole part, without any pauses.
- A quiet complex rhythmic pattern, irregular appearances.
- Short quiet electronic noises, irregular appearances.
- Quiet environmental pre-recorded noises, irregular appearances.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *A MELODY, A RHYTHM and some NOISES*)



## **A NOISE, A RHYTHM and some MELODIES**

### A NOISE, A RHYTHM and some MELODIES 1

- A steady, quiet scratching noise, irregular appearances.
- A quiet simple rhythmic pattern, performed by tapping on a paper surface, during the whole part, without any pauses.
- A quiet melody you personally find romantic, during the whole part, without any pauses.
- A quiet melody you personally find sweet, during the whole part, without any pauses.

### A NOISE, A RHYTHM and some MELODIES 2

- A steady loud scratching noise, during the whole part, without any pauses.
- A loud simple rhythmic pattern, irregular appearances.
- A middle dynamic complex melody, performed only once during the part.
- A middle dynamic melody from a work written after 2000, performed only once during the part.

### A NOISE, A RHYTHM and some MELODIES 3

- A steady quiet environmental pre-recorded noise, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a wooden surface, during the whole part, without any pauses.
- A melody, which reminds you of your childhood, irregular appearances.
- A quiet melody, which reminds you of your old neighbourhood, irregular appearances.

### A NOISE, A RHYTHM and some MELODIES 4

- A short middle dynamic noise, irregular appearances.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, during the whole part without any pauses.
- A middle dynamic complex melody, performed only once during the part.
- A middle dynamic melody, performed during the last minute of the part.



## **A NOISE, A MELODY and some RHYTHMS**

### A NOISE, A MELODY and some RHYTHMS 1

- A steady middle dynamic noise, during the whole part, without any pauses.
- The favourite melody of your mother, during the whole part, without any pauses.
- A rhythmic pattern from a song you sang a lot as a teenager, irregular appearances.
- A rhythmic pattern from a song you danced a lot as a teenager, irregular appearances.

### A NOISE, A MELODY and some RHYTHMS 2

- A steady middle dynamic dragging noise, on a paper surface, during the whole part, without any pauses.
- The favourite melody of your partner, during the whole part, without any pauses.
- A rhythmic pattern from a song you heard a lot when you were in love, irregular appearances.
- A quiet rhythmic pattern, you personally find erotic, irregular appearances.

### A NOISE, A MELODY and some RHYTHMS 3

- A steady quiet noise, during the whole part, without any pauses.
- A melody, which reminds you of your old neighbourhood, during the whole part without any pauses.
- A rhythmic pattern from a traditional song of your country of origin, irregular appearances.
- A rhythmic pattern from a traditional song of your country of origin, different from the rhythm played by your co-player, irregular appearances.

### A NOISE, A MELODY and some RHYTHMS 4

- A short middle dynamic noise, irregular appearances.
- A melody, which reminds you of your childhood, during the whole part, without any pauses.
- A rhythmic pattern from a song you loved a lot as a child, irregular appearances.
- A rhythmic pattern from a song you loved a lot as a child, different from the rhythm played by your co-player, irregular appearances.

Alexis Porfiriadis, 2015/16

**TONES, NOISES, MELODIES and RHYTHMS** (Page: *A NOISE, A MELODY and some RHYTHMS*)





## **A TONE, A NOISE, A MELODY and a RHYTHM**

### A TONE, A NOISE, A MELODY and A RHYTHM 1

- A steady quiet tone, irregular appearances, very high register.
- A steady dragging noise, on a metal surface, during the whole part, without any pauses.
- A quiet melody you personally find avant-garde, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed by tapping on a metal surface, irregular appearances.

### A TONE, A NOISE, A MELODY and A RHYTHM 2

- A steady loud tone, during the whole part, without any pauses, middle register.
- A steady middle dynamic noise, during the whole part, without any pauses.
- A short middle dynamic very complex melody, performed four times during the part.
- A loud complex rhythmic pattern, irregular appearances.

### A TONE, A NOISE, A MELODY and A RHYTHM 3

- A short very quiet tone, repeated in equal distances during the whole part, high register.
- A steady quiet electronic noise, irregular appearances.
- A very quiet melody from your favourite song refrain, irregular appearances.
- A quiet complex rhythmic pattern, during the whole part, without any pauses.

### A TONE, A NOISE, A MELODY and A RHYTHM 4

- A steady very quiet tone, during the whole part, without any pauses, high register.
- A steady quiet electronic noise, irregular appearances.
- A quiet melody you personally find beautiful, during the whole part, without any pauses.
- A quiet simple rhythmic pattern, performed on the body of a fellow player, during the whole part, without any pauses.



# *Collective Thoughts* for a group of people

**Alexis Porfiriadis**

2014

*Collective Thoughts* for a group of people (2011) is a score consisting of 49 verbally and 49 graphically instructed procedures for sound production. Performers (at least three persons) are invited to make a group realization of the composition using any amount of this material. The order of procedures 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.

The verbal and graphic instructions of the score describe either one procedure which results to a sound situation, or the process of passing from one sound situation to another. The members of the group can perform the beginning of the sound-changing processes either simultaneously or gradually (if there is no clear directive). While working on the graphic procedures of the piece, performers are invited to discuss and agree on the ways they will translate the graphics musically. The members of the group do not have to standardize exactly what they are going to do, but they should have an idea of how every member understands the graphics. It is desirable that a minimum of common understanding on the performance of the graphics would be collectively achieved.

If the group consists of up to 4 persons then all the members of the ensemble should always perform the same procedure. If the score is performed by a larger ensemble (5 to 10 persons) then sub-groups can be created and different processes can be performed simultaneously. In the case of a large ensemble (more than 10 persons) or an orchestra the players should at first collectively decide the duration of their performance and then they should form subgroups. Each of these should decide for themselves 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. The order in which the actions are presented in this score reflects no structural preference on the part of the composer. Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance. The duration of the performance of the piece is indeterminate but it should not be less than 5 minutes.



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## CHORD/CLUSTER

1. Build collectively and slowly a quiet chord/cluster. Duration of the procedure: up to 1 minute.

▪

2. Build collectively a quiet chord/cluster. Guide the sound of the chord/cluster up to very loud. Duration of the procedure: up to 2 minutes.

▪

3. Build collectively a quiet chord/cluster. Guide the sound to almost inaudible. Duration of the procedure: up to 2 minutes.

▪

4. Build collectively a quiet chord/cluster. Guide the sound to loud pure noise. Duration of the procedure: up to 2 minutes.

▪

5. Build collectively a loud chord/cluster. Guide the sound to almost inaudible. Duration of the procedure: up to 2 minutes.

▪

6. Build collectively a loud chord/cluster. Guide the sound up to so loud as possible. Duration of the procedure: up to 2 minutes.

▪

7. Build collectively a loud chord/cluster. Guide the sound to quiet pure noise. Duration of the procedure: up to 2 minutes.

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: CHORD/CLUSTER)



## UNISON

1. Build collectively a unison (use different octaves if you have to). Guide slowly and collectively the sound up to very loud. Duration of the procedure: up to 3 minutes.

▪

2. Build collectively a quiet unison (use different octaves if you have to). Guide collectively this unison to almost inaudible. Duration of the procedure: up to 3 minutes.

▪

3. Build collectively a unison (use different octaves if you have to). Guide slowly this unison up to a complicated chord/cluster. Duration of the procedure: up to 3 minutes.

▪

4. Build collectively a unison (use different octaves if you have to). Guide this unison up to a universe of glissandi. Duration of the procedure: up to 3 minutes.

▪

5. Build collectively a unison (use different octaves if you have to). Guide slowly this unison up to an ocean of different melodies. Duration of the procedure: up to 4 minutes.

▪

6. Build collectively a unison (use different octaves if you have to). Guide this unison up to a complex combination of different rhythms. Duration of the procedure: up to 2 minutes.

▪

7. Build collectively an instrumental unison (use different octaves if you have to). Guide this unison to a vocal unison. Duration of the procedure: up to 2 minutes.

Alexis Porfiradis, 2014

*Collective Thoughts* (page: UNISON)



## **CLOUD/SWARM/HUM/WALL/WAVE/DRONE/OCEAN**

1. Build collectively a cloud of light instrumental noises. Duration of the procedure: up to 2 minutes
  -
2. Build collectively a swarm of short ostinati. Duration of the procedure: up to 3 minutes
  -
3. Build collectively a quiet instrumental hum. Duration of the procedure: up to 2 minutes
  -
4. Build collectively a sound wall. Break it at the end of the procedure. Duration of the procedure: up to 3 minutes
  -
5. Build collectively a sound wave. Quiet, slow and calm. Duration of the procedure: up to 2 minutes
  -
6. Build collectively a drone. Hold it till you feel you have to stop it. The group should stop approximately at the same time without any agreement about the duration. Duration of the procedure: Indeterminate
  -
7. Build collectively an ocean of long sounds. Duration of the procedure: up to 5 minutes

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: CLOUD/SWARM/HUM/WALL/WAVE/DRONE/OCEAN)



## MELODY

1. Build collectively a melody. Each person should play one tone. Give a sign when you are going to stop your tone, so it will be possible for another member of the group to continue the melody with their tone. Don't make arrangements about the sequence of players during the rehearsals. Simply somebody has to play. If two or more persons play then someone has to continue playing while the rest must stop. Duration of the procedure: up to 4 minutes

▪

2. Build collectively a universe of short melodies. Duration of the procedure: up to 5 minutes

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: MELODY)



## SOUND SITUATION

1. Build collectively a frenetic sound situation. Duration of the procedure: 20 seconds
  -
2. Build collectively a meditative instrumental sound situation. Duration of the procedure: Indeterminate
  -
3. Build collectively a meditative vocal sound situation. Duration of the procedure: Indeterminate
  -
4. Build collectively a funny sound situation without using any histrionics. Duration of the procedure: up to 1 minute
  -
5. Build collectively a sad sound situation. Avoid using any histrionics. Duration of the procedure: up to 2 minutes
  -
6. Build collectively a rough sound situation. Avoid using any histrionics. Duration of the procedure: up to 30 seconds
  -
7. Build collectively an experimental sound situation. Duration of the procedure: Indeterminate.

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: *SOUNDSITUATION*)





## RHYTHM

1. Build collectively a rhythm. Don't let only one person to lead the procedure. Duration of the procedure: Indeterminate
- 
2. Build collectively a pool of different rhythms. Duration of the procedure: 2 minutes

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: RHYTHM)



## SONIC ENVIRONMENT

1. Build collectively a stable sonic environment. Duration of the procedure: Indeterminate
  -
2. Build collectively an electronic sonic environment. Duration of the procedure: Indeterminate
  -
3. Build collectively a noisy sonic environment. Duration of the procedure: Indeterminate
  -
4. Build collectively an urban sonic environment. Duration of the procedure: Indeterminate
  -
5. Build collectively a primitive sonic environment. Duration of the procedure: Indeterminate
  -
6. Build collectively an icy sonic environment. Duration of the procedure: Indeterminate
  -
7. Build collectively a boiling hot sonic environment. Duration of the procedure: Indeterminate

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: SONICENVIRONMENT)



## META-INSTRUMENT

Build collectively a huge meta-instrument with the media you possess. The personal sound of every member of the group should be just a part of the sound of the meta-instrument. Play a long tone. Duration of the procedure: Indeterminate

▪

Build collectively a huge meta-instrument with the media you possess. The personal sound of every member of the group should be just a part of the sound of the meta-instrument. Play 14 short tones. Duration of the procedure: up to 2 minutes.

▪

Build collectively a huge meta-instrument with the media you possess. The personal sound of every member of the group should be just a part of the sound of the meta-instrument. Play a very long tone. Duration of the performance: Indeterminate

Alexis Porfiriadis, 2014

*Collective Thoughts* (page: META-INSTRUMENT)



## IMPROVISATION

Build collectively an improvisation on an extra-musical idea. Discuss only on the idea you are going to use, not what you are going to play. Duration of the performance: Indeterminate.

▪

Build collectively an improvisation on a musical idea. Discuss only on the idea you are going to use, not what you are going to play. Duration of the performance: Indeterminate.

▪

Build collectively an improvisation on a rhythm pattern. Discuss only on the kind of rhythm you are going to use, not what you are going to play. Duration of the performance: Indeterminate.

▪

Build collectively an improvisation on a special combination of timbres. Discuss only on the kind of timbres you are going to use in total, not what every person is going to play. Duration of the performance: Indeterminate.

▪

Build collectively an improvisation exclusively with sounds, which have long durations. Duration of the performance: Indeterminate.

▪

Build collectively an improvisation exclusively with sounds, which have very short durations. Duration of the performance: Indeterminate

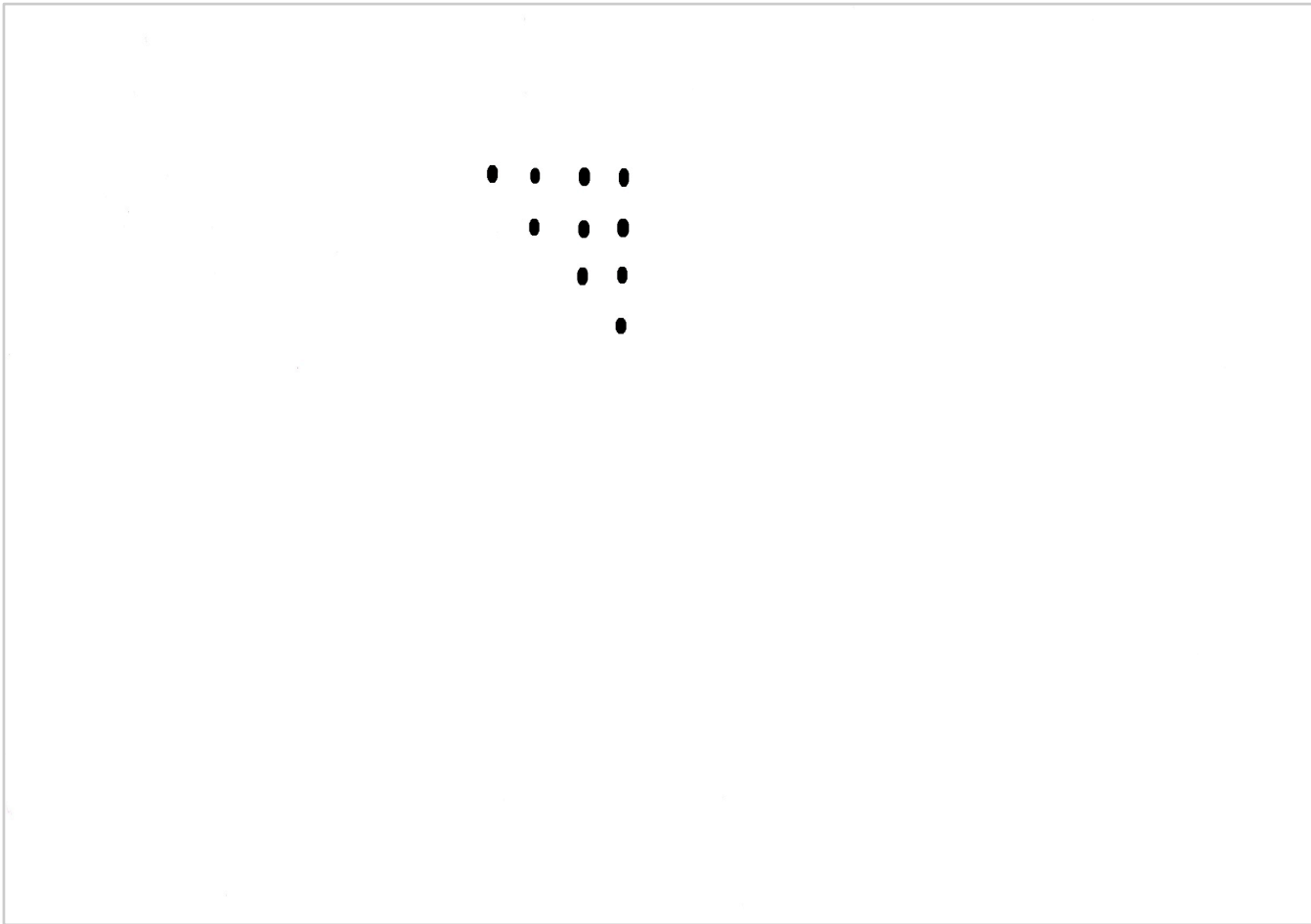
▪

Build collectively an improvisation

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*Collective Thoughts* (page: IMPROVISATION)

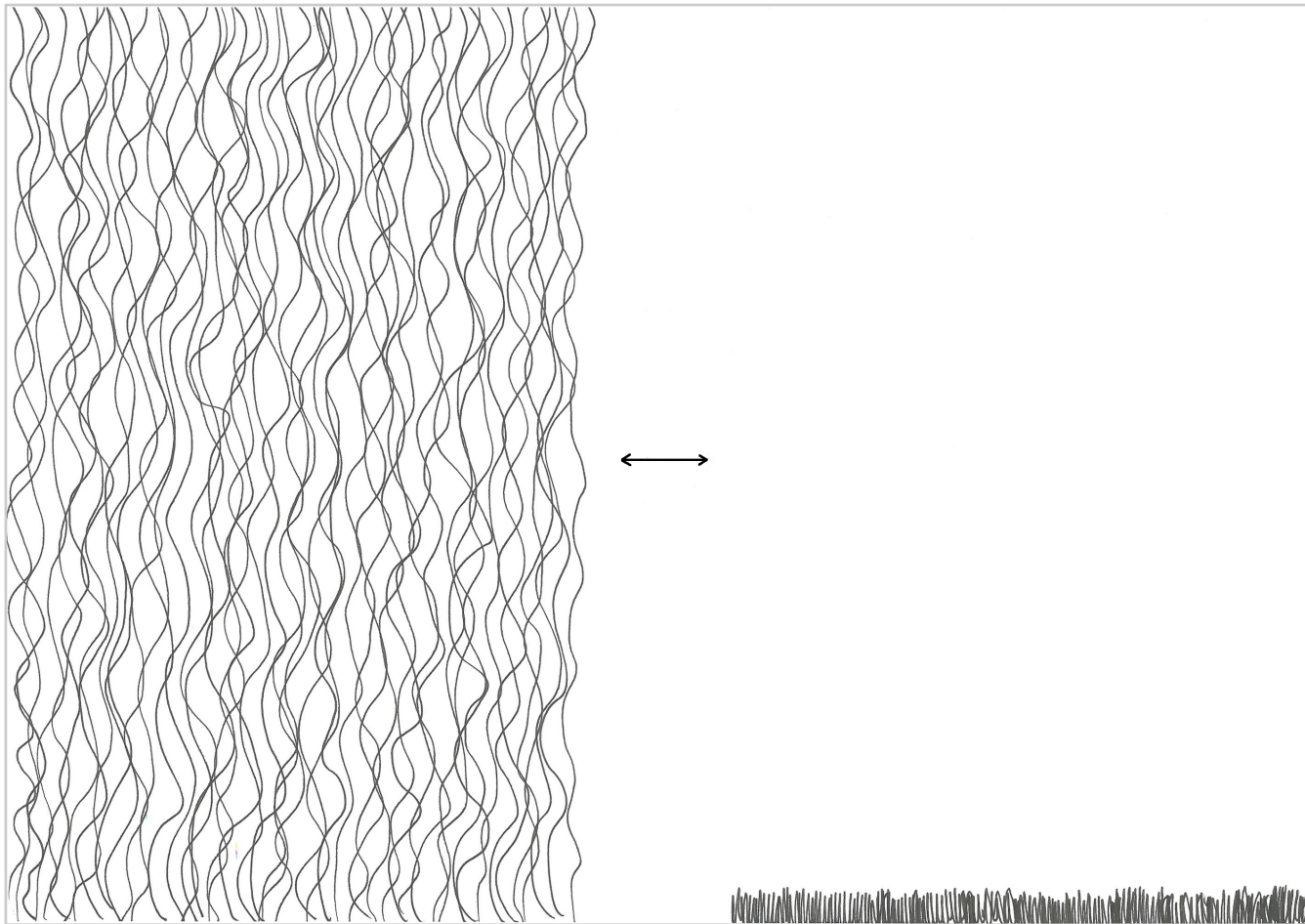




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**Collective Thoughts** (page: GRAPHIC1)

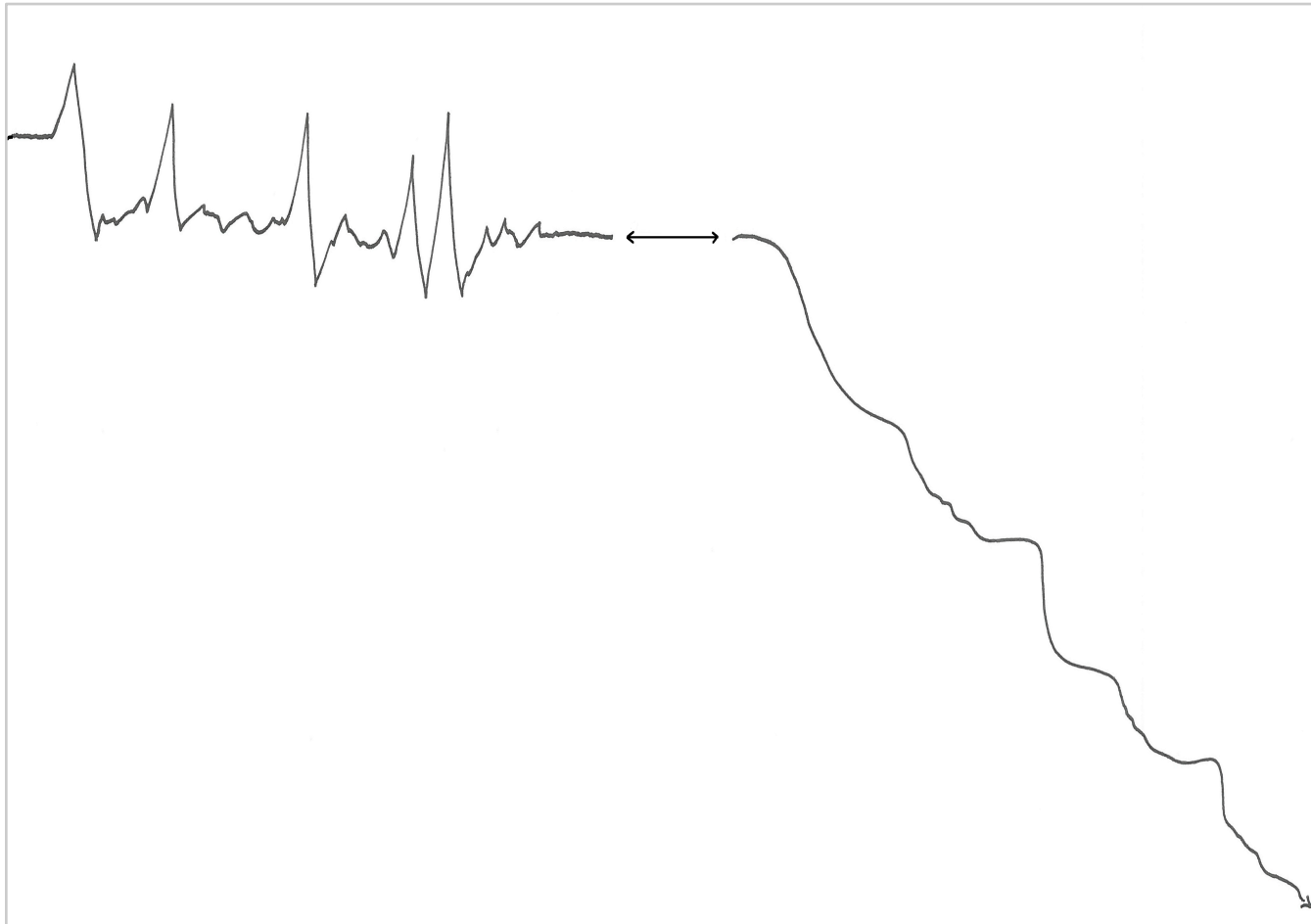




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**Collective Thoughts** (page: GRAPHIC2)

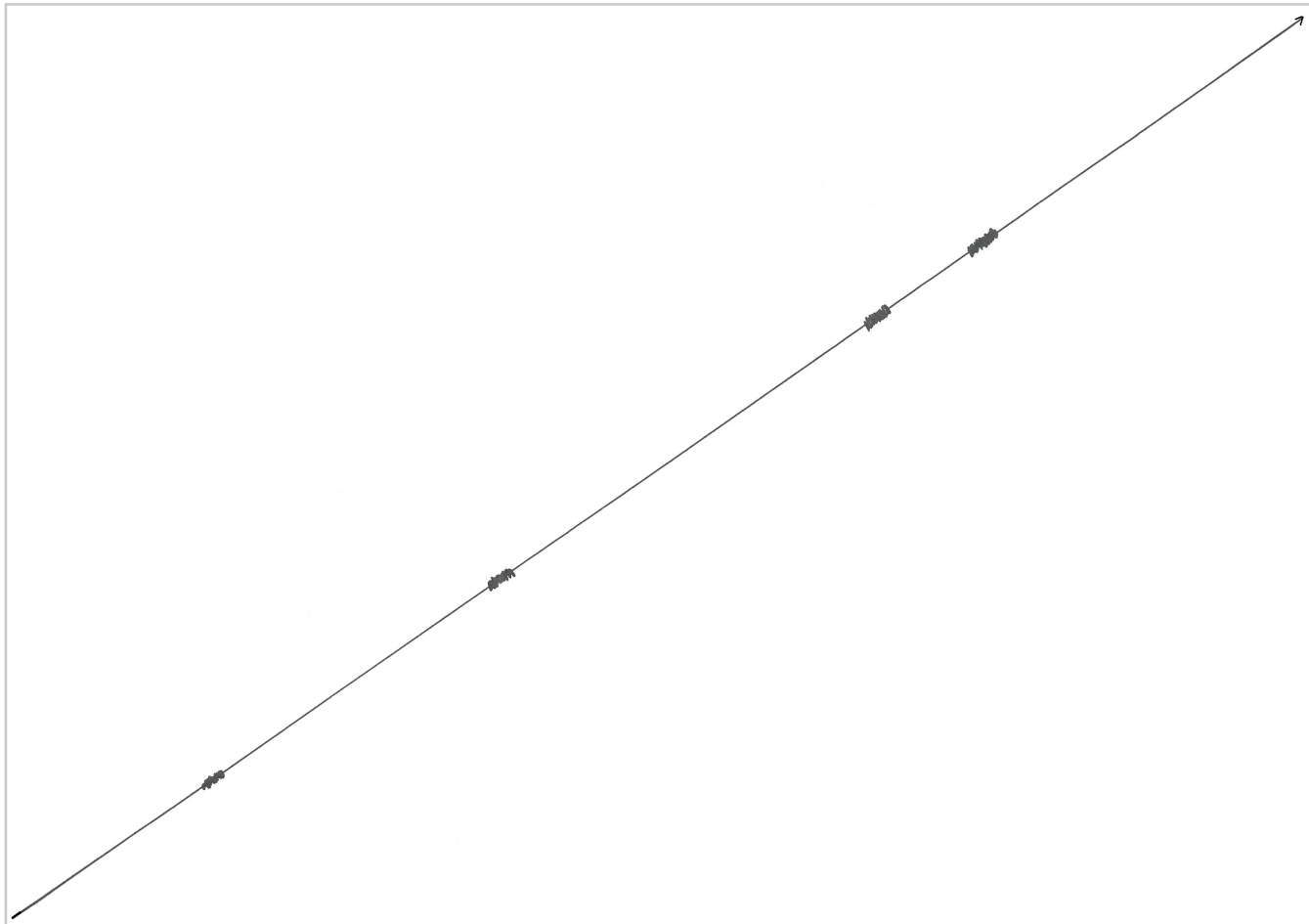




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**Collective Thoughts** (page: GRAPHIC3)



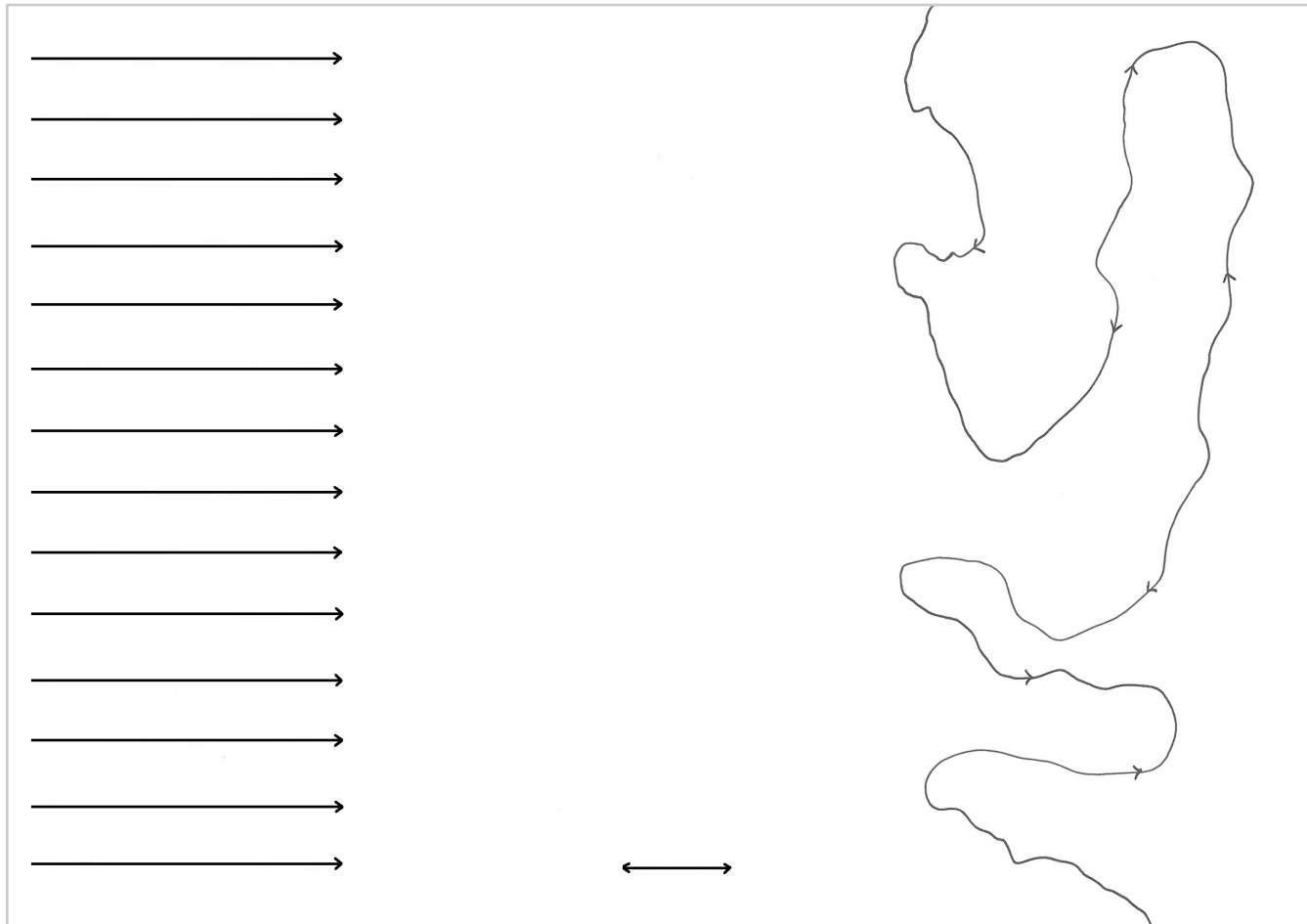


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**Collective Thoughts** (page: GRAPHIC4)



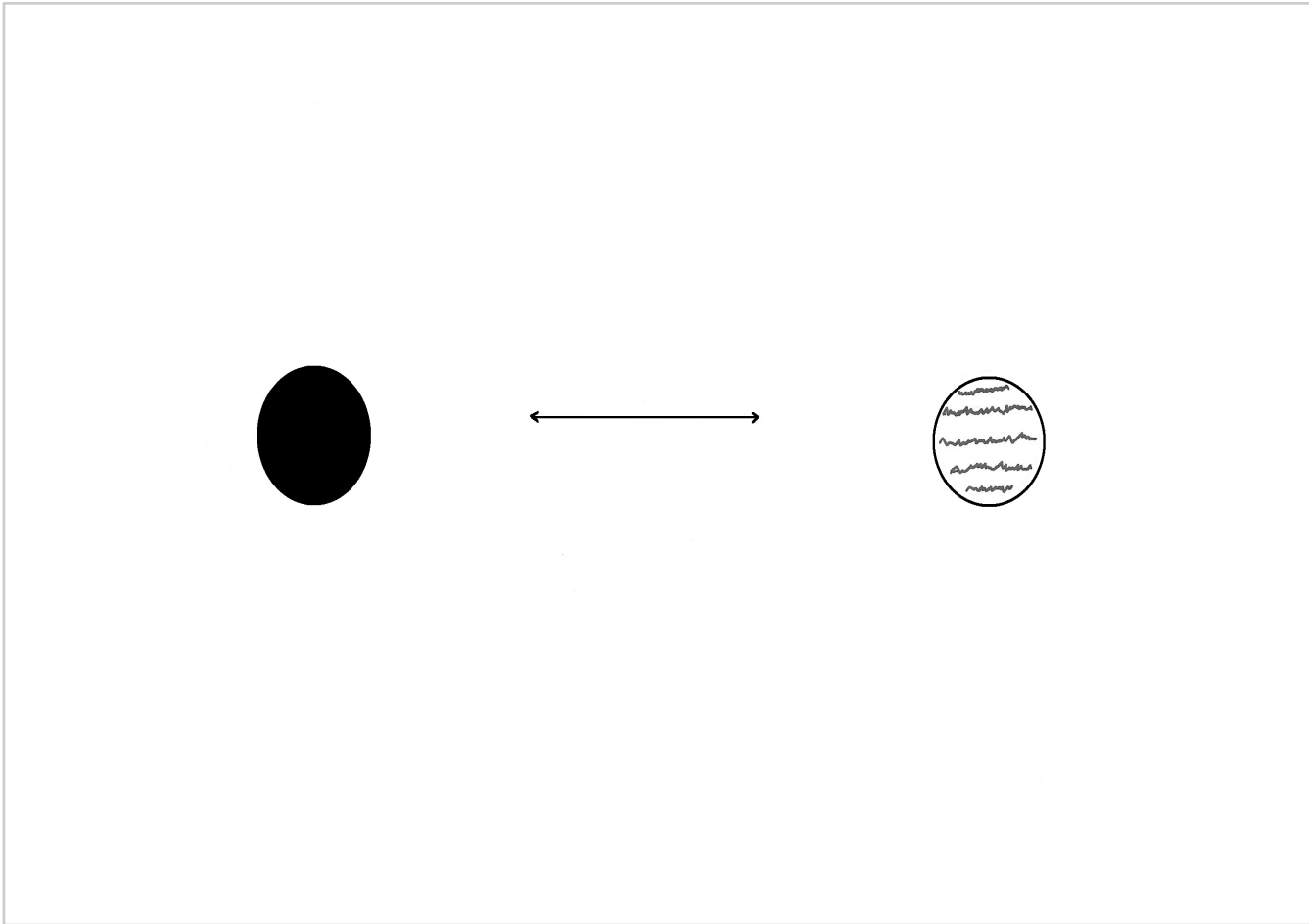




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC5)

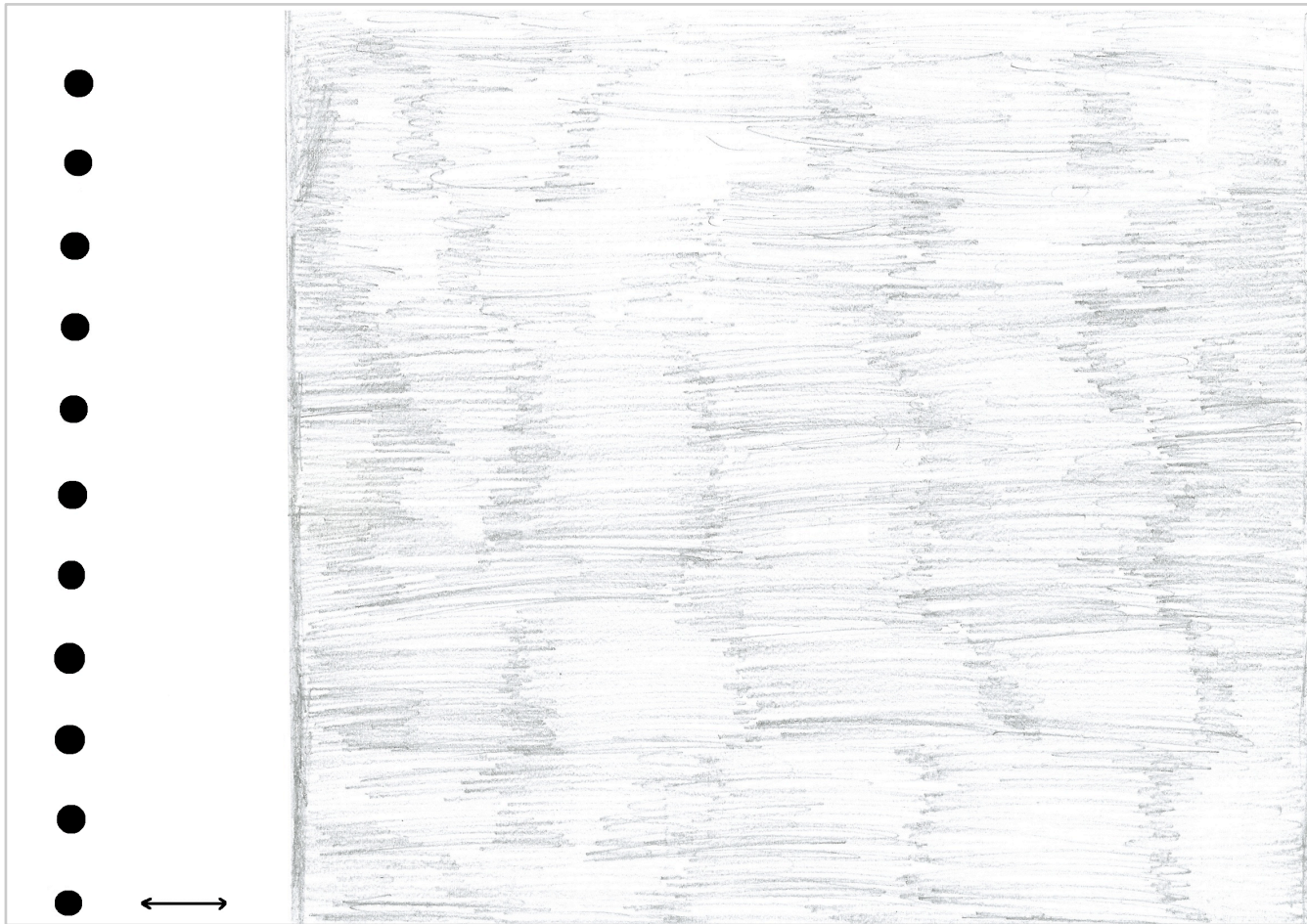




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC6)

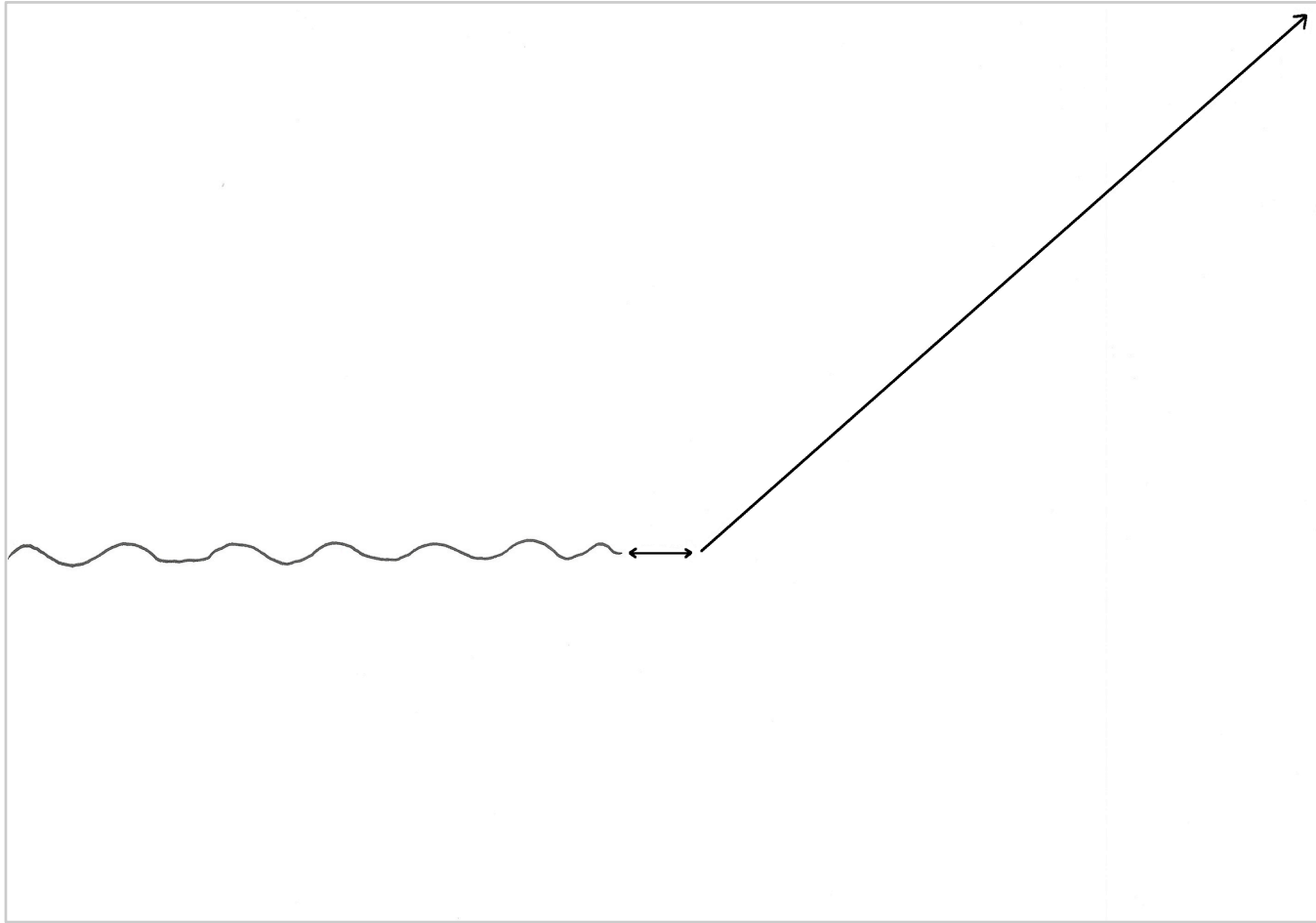




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**Collective Thoughts** (page: GRAPHIC7)

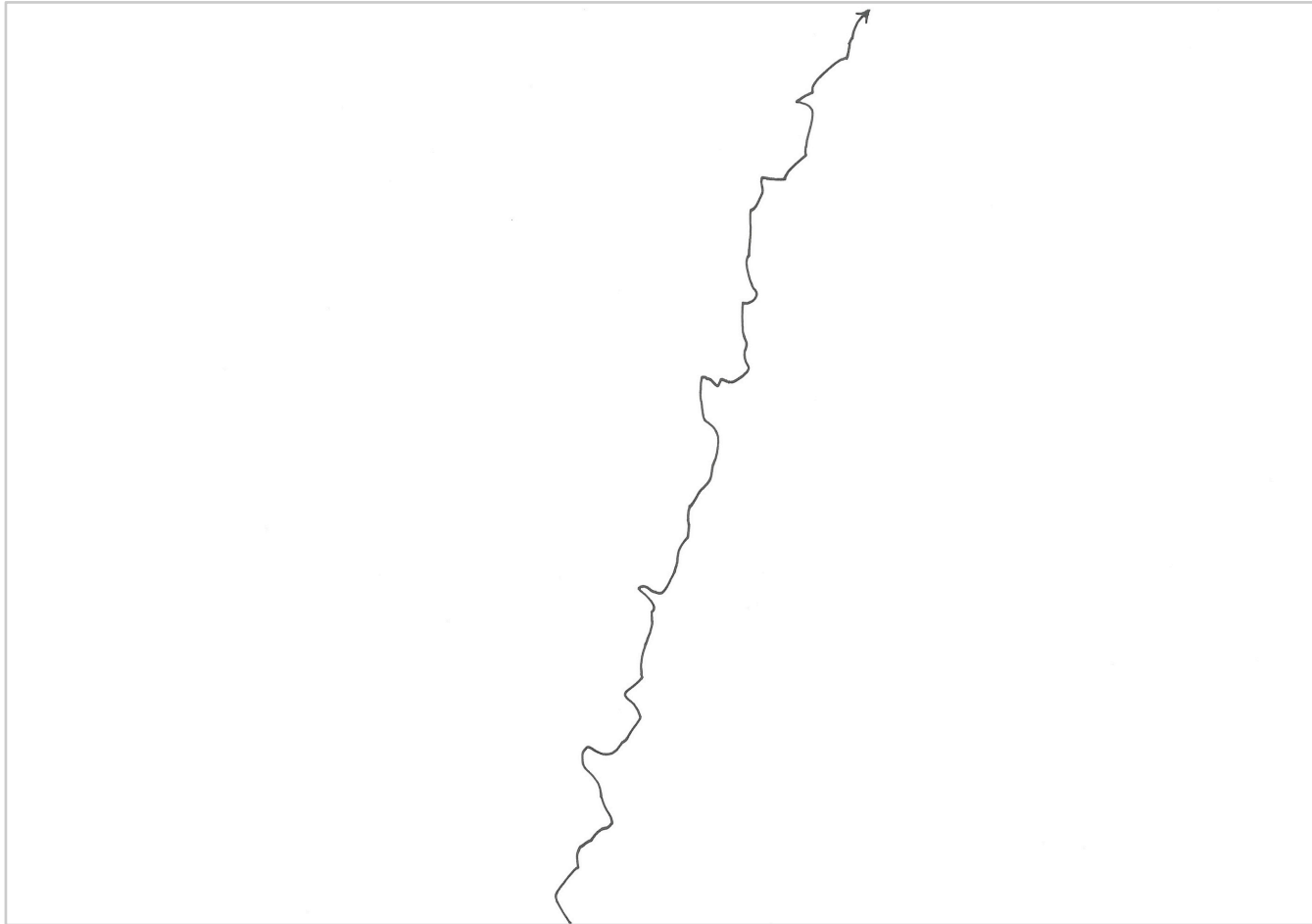




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**Collective Thoughts** (page: GRAPHIC8)

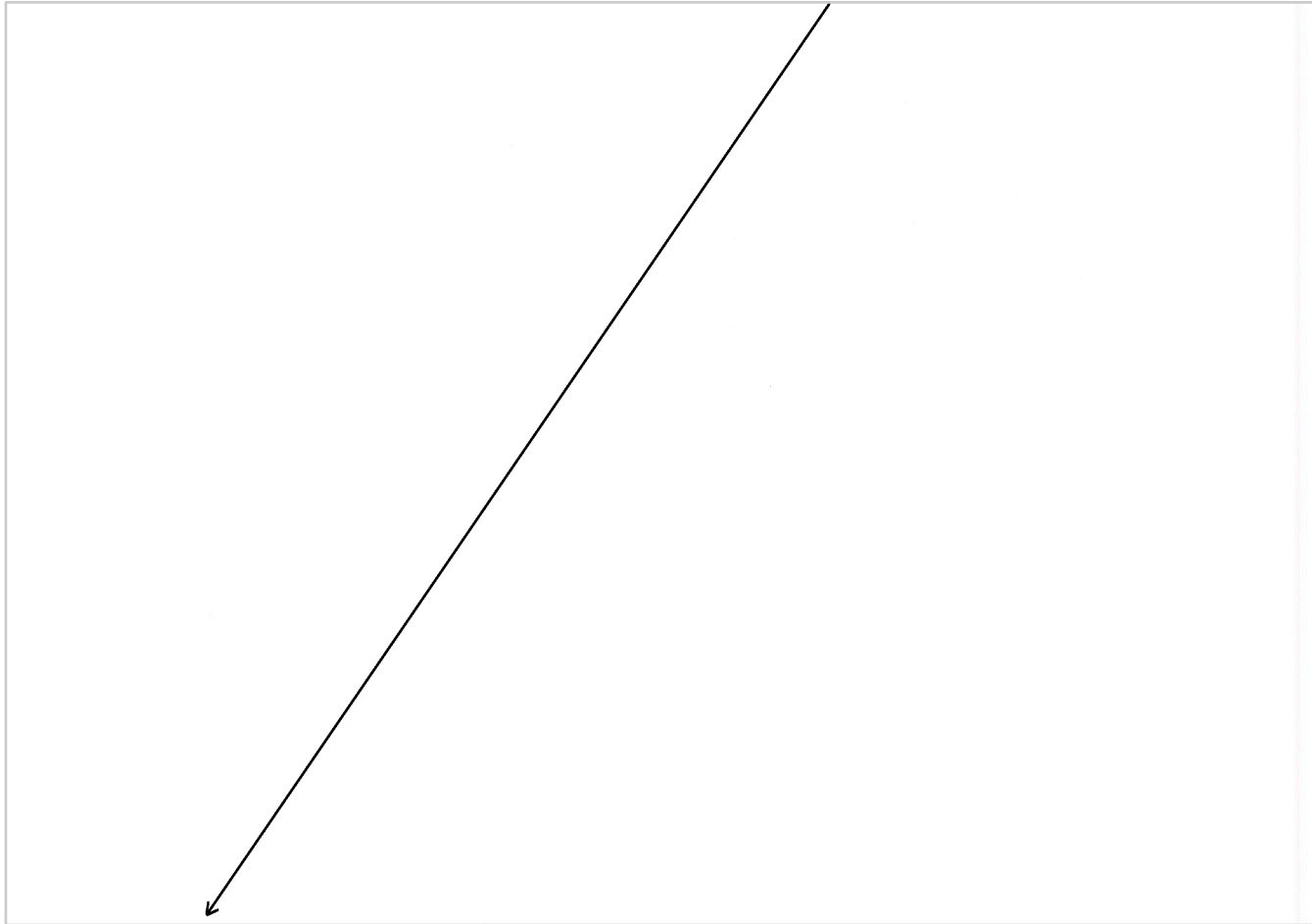




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC9)

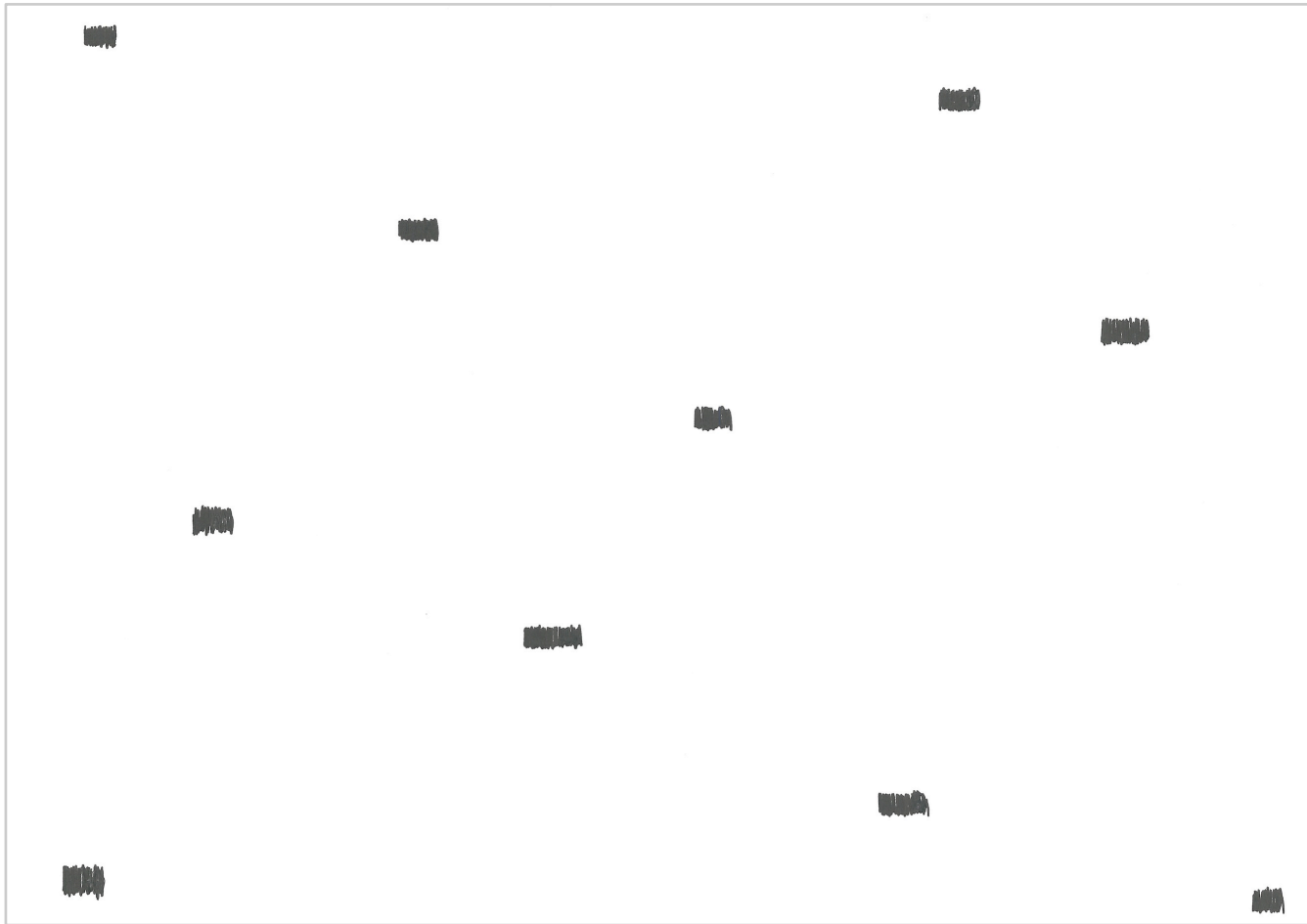




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC 10)

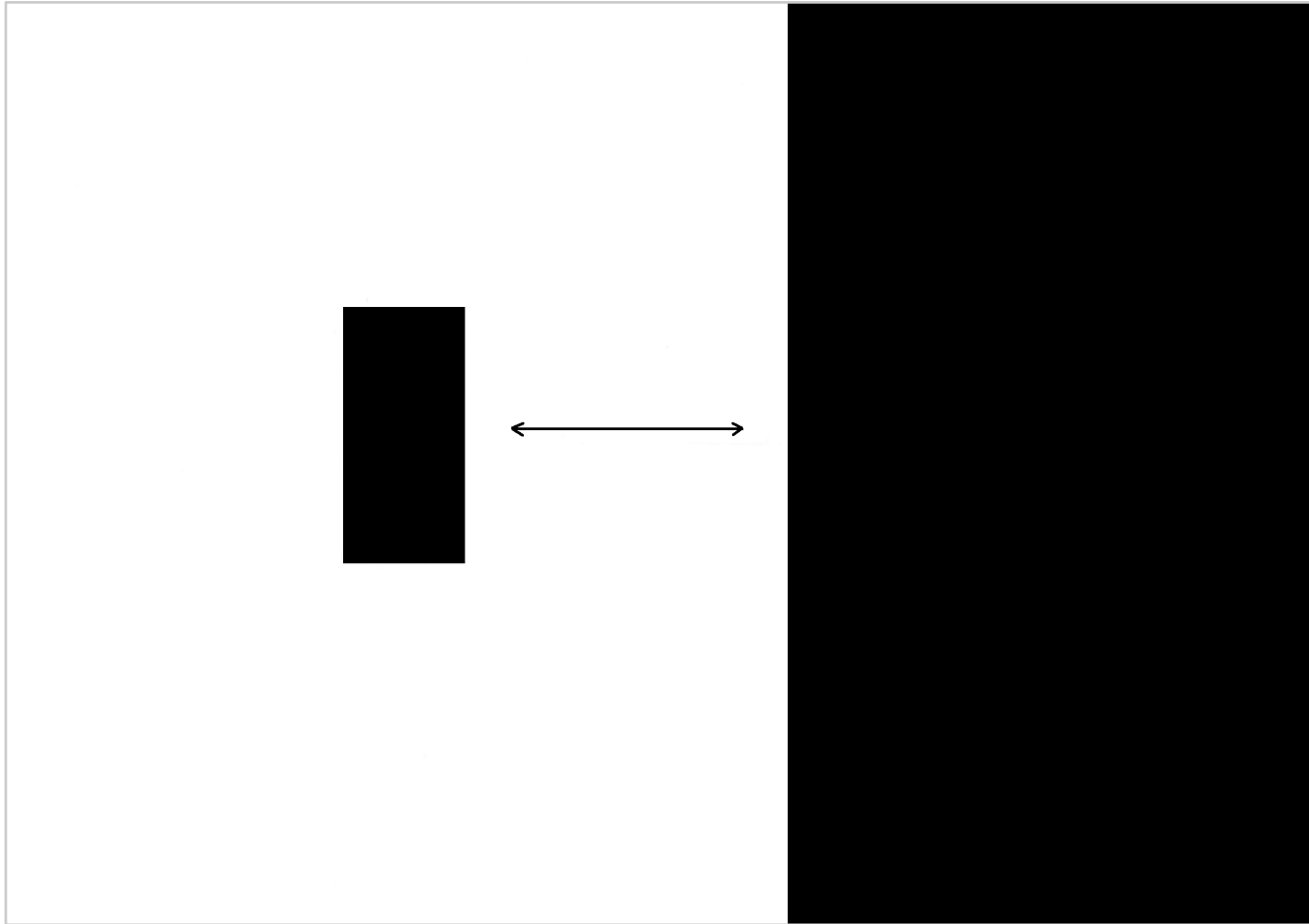




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC11)



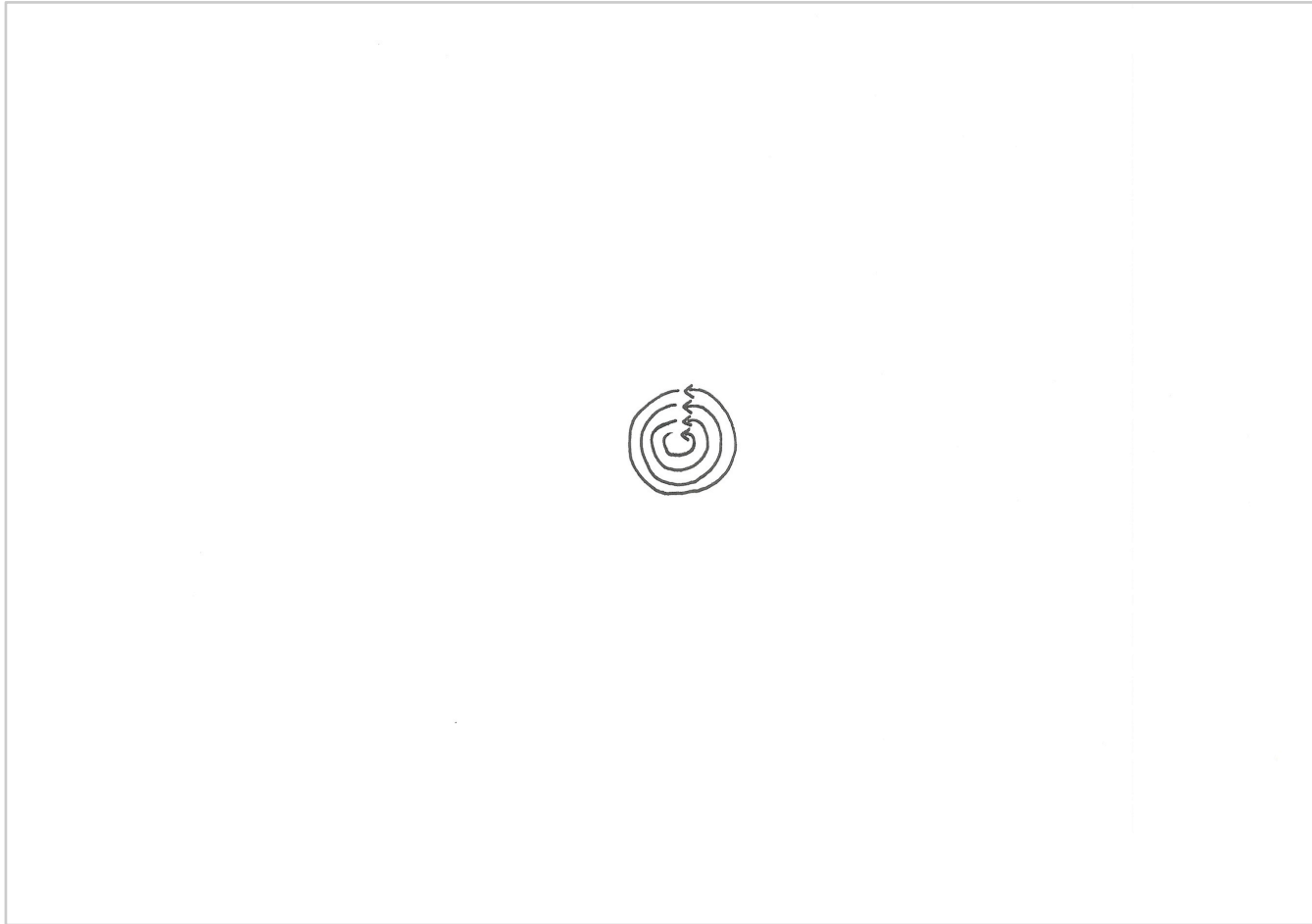


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**Collective Thoughts** (page: GRAPHIC 12)



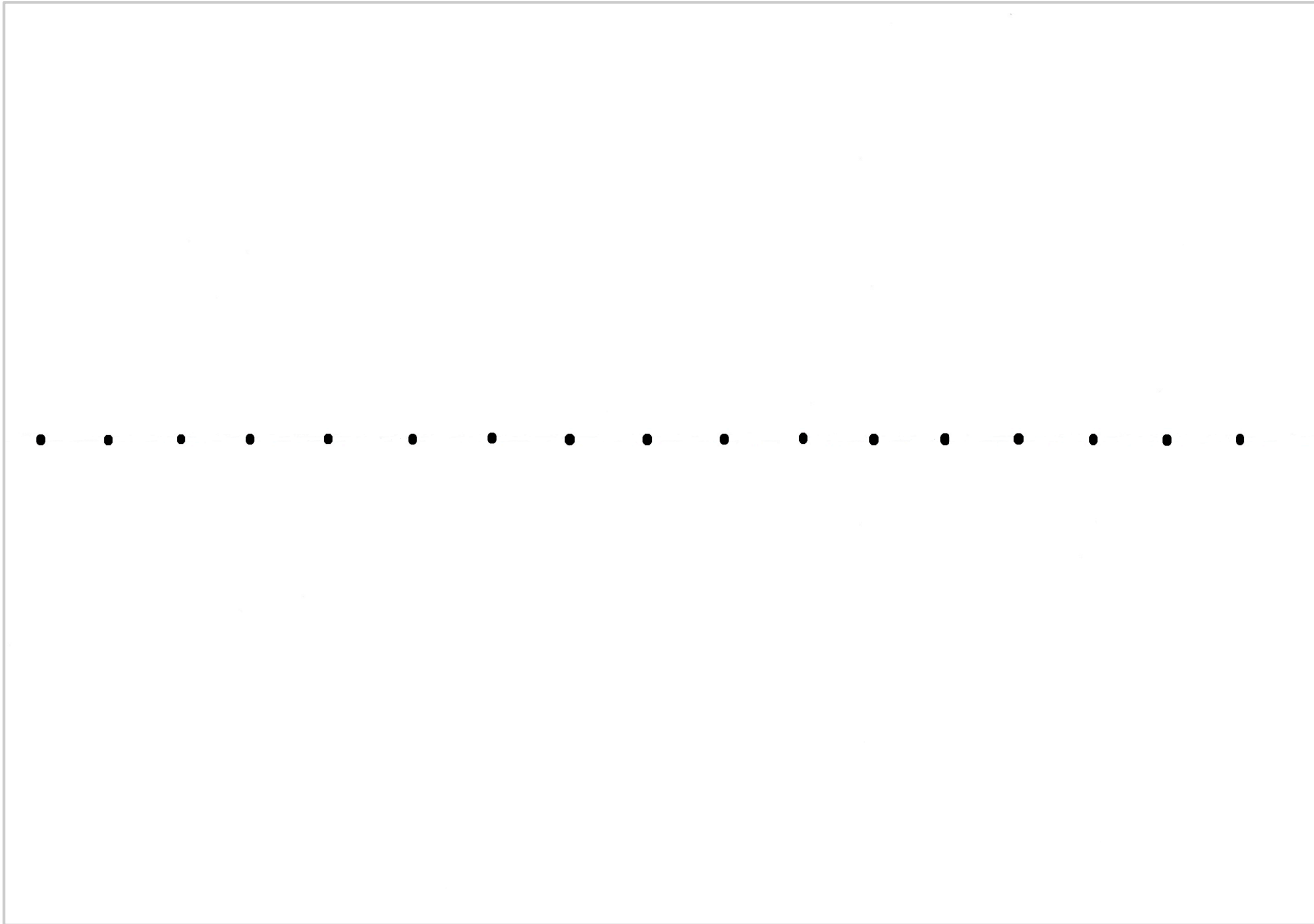




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**Collective Thoughts** (page: GRAPHIC 13)

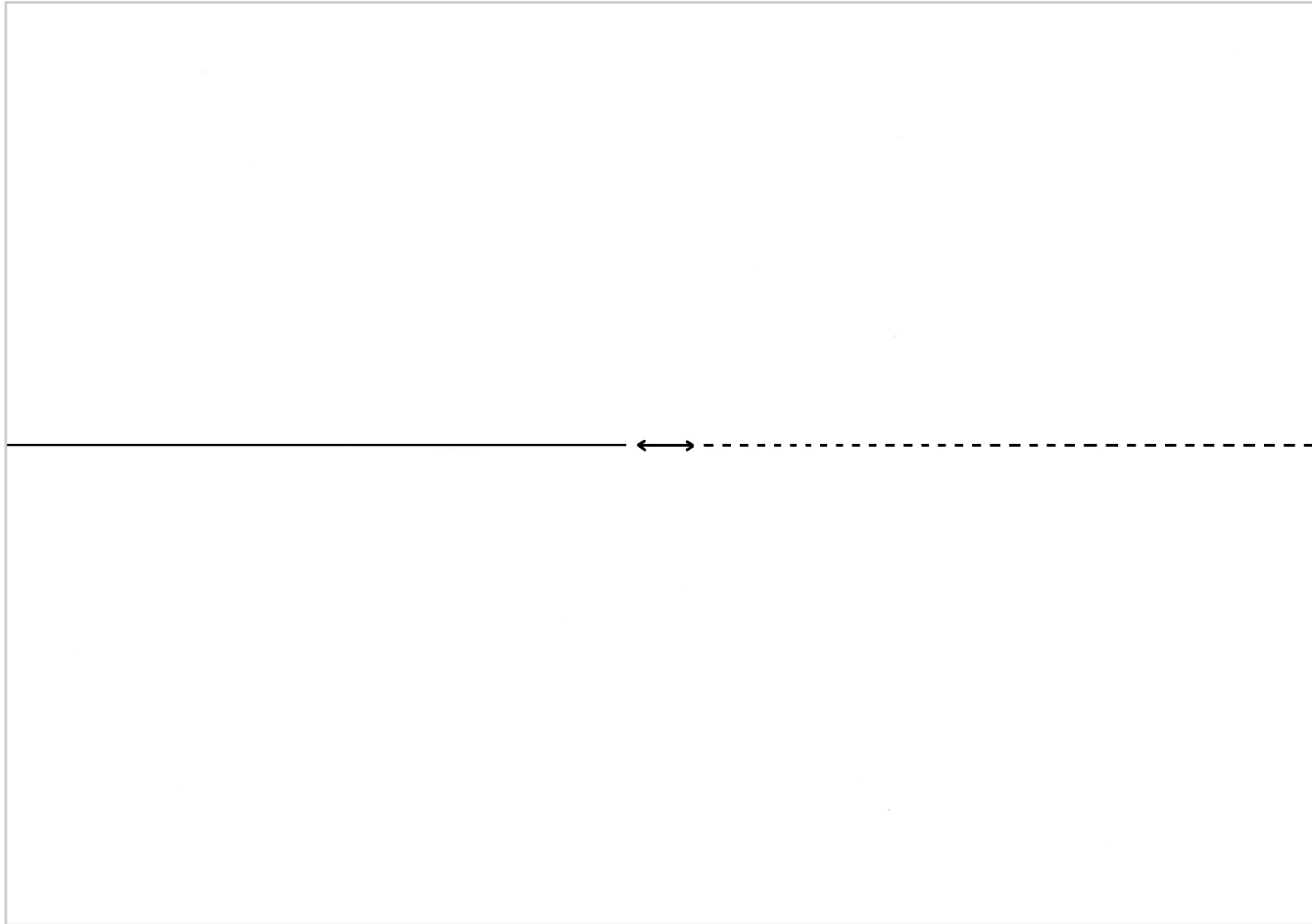




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**Collective Thoughts** (page: GRAPHIC 14)

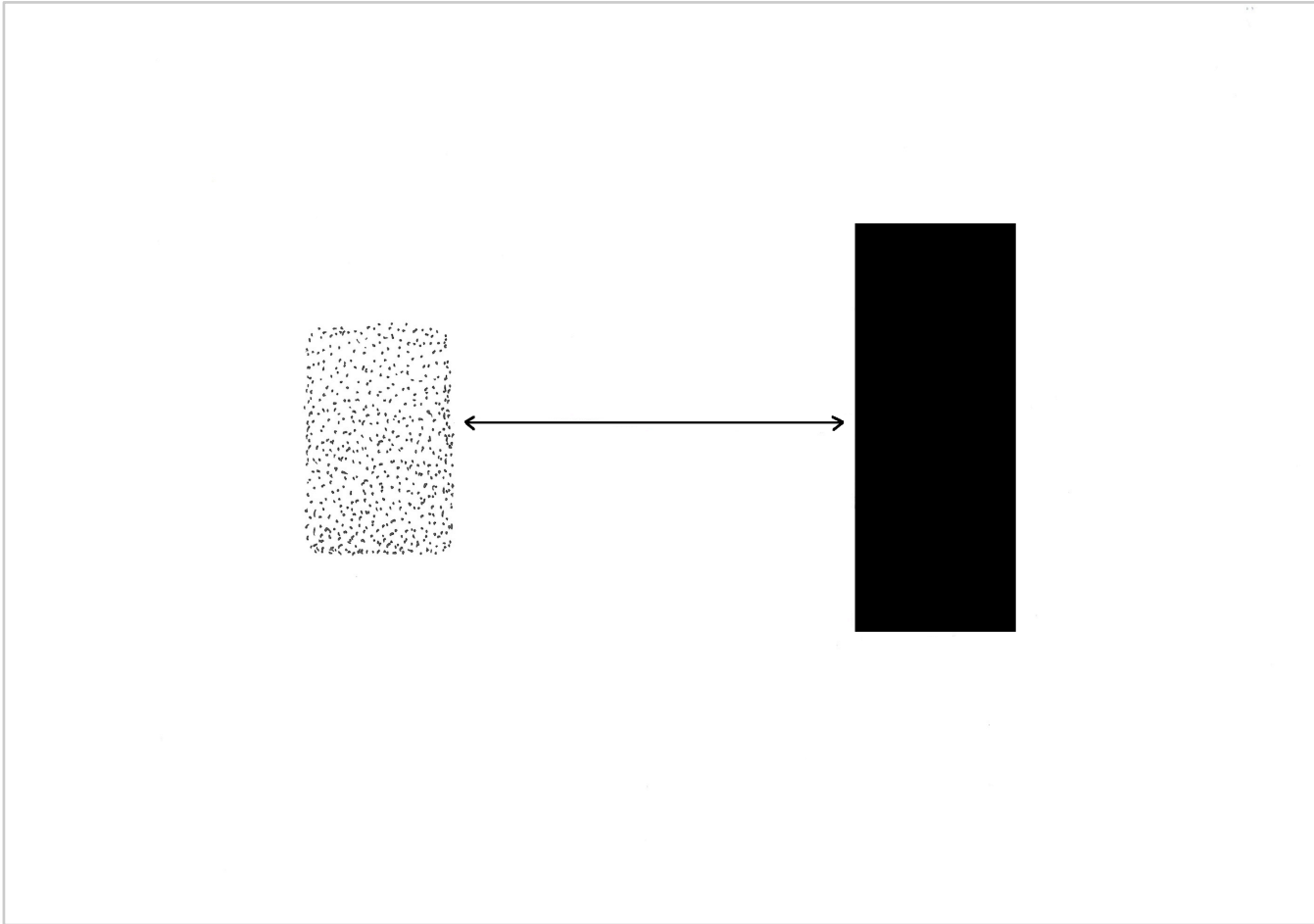




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**Collective Thoughts** (page: GRAPHIC 15)

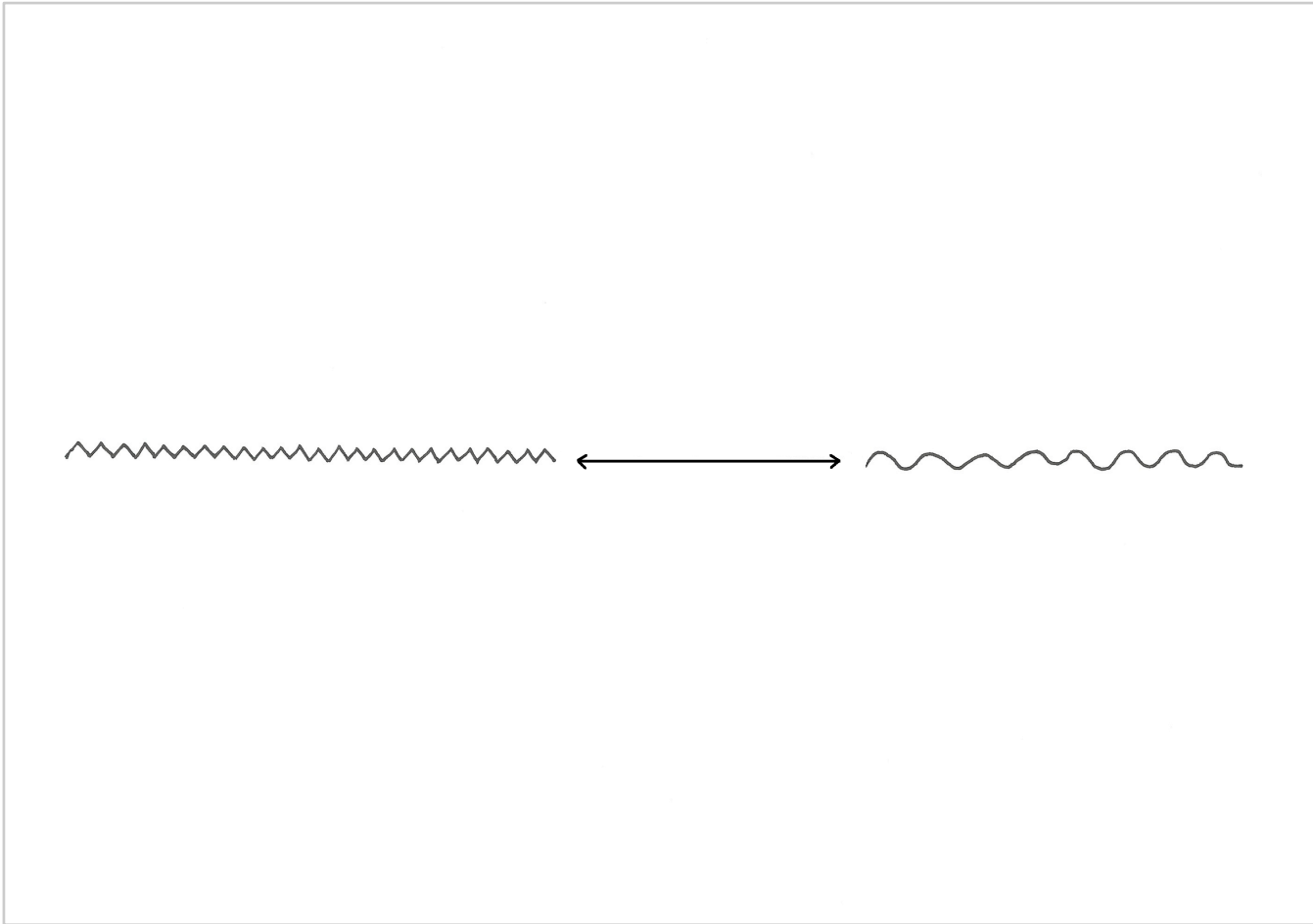




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**Collective Thoughts** (page: GRAPHIC16)

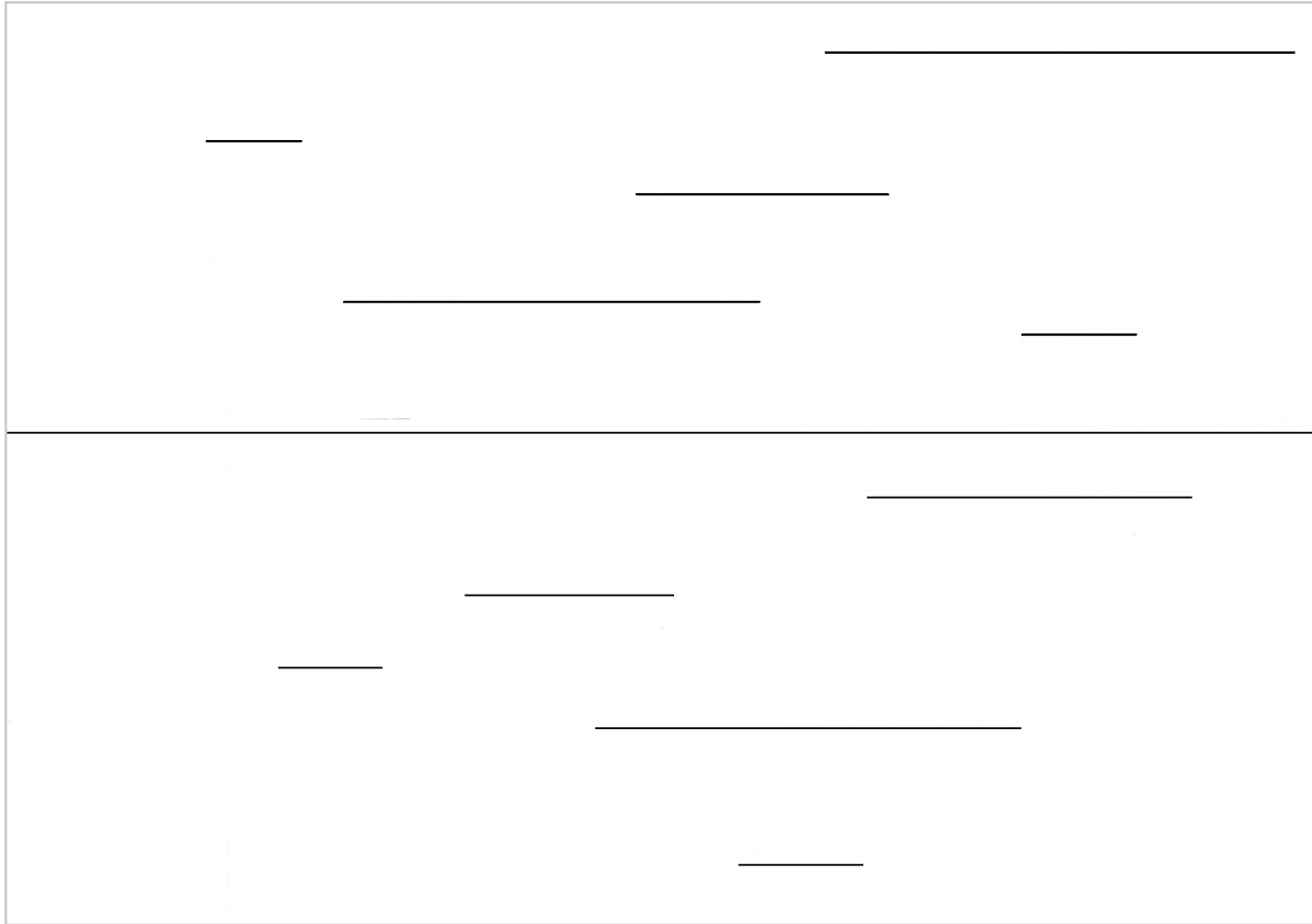




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC17)

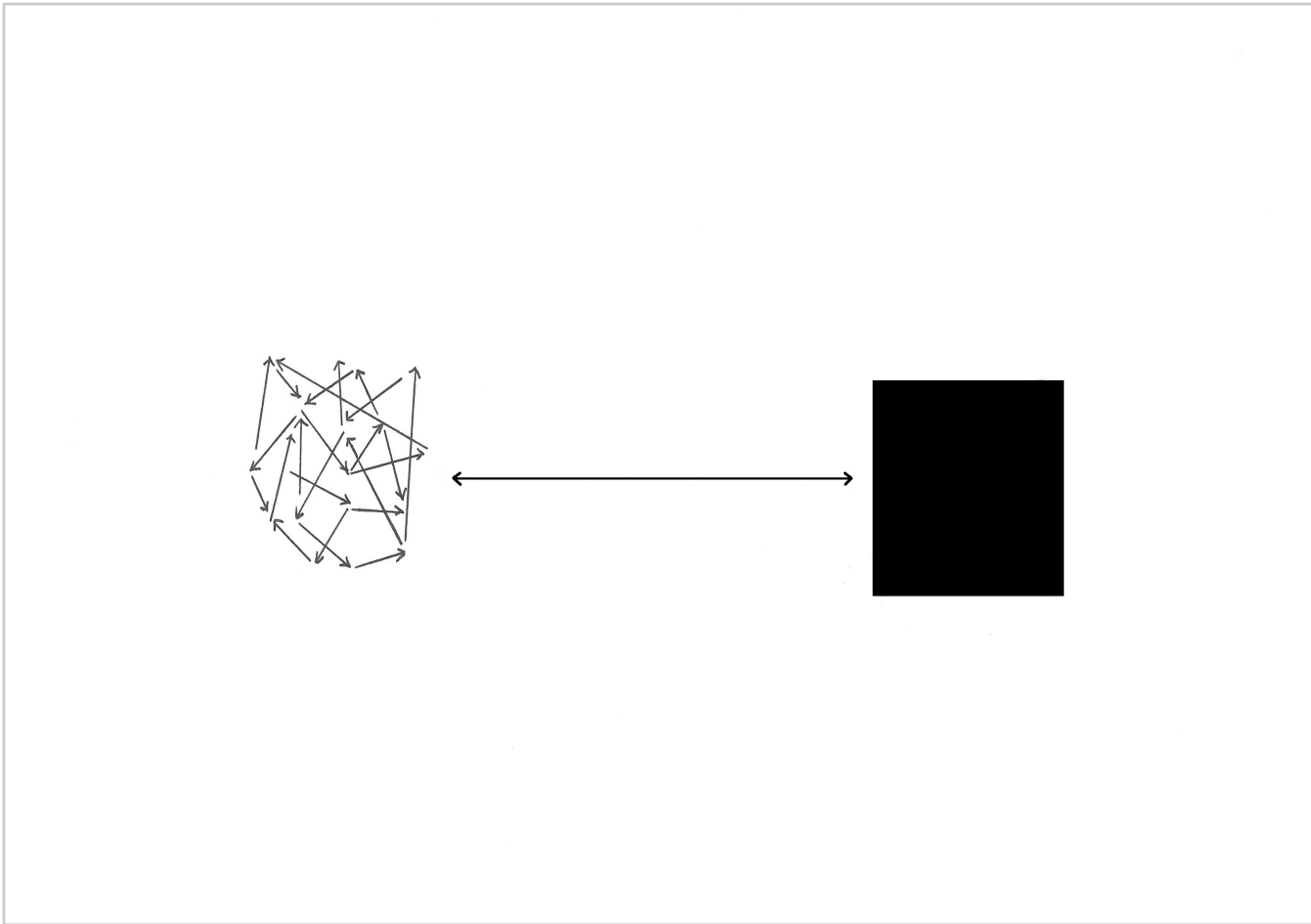




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC18)

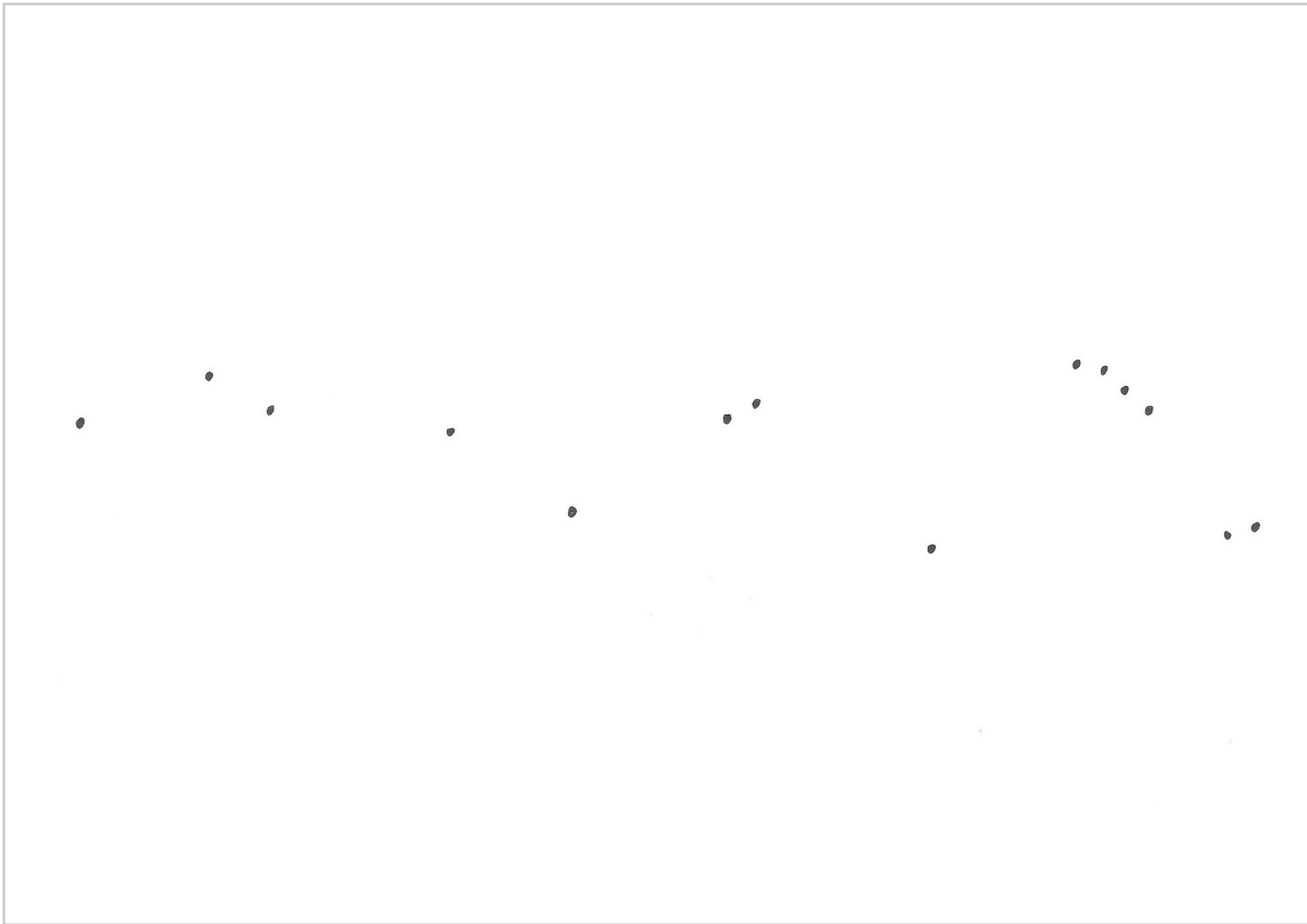




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**Collective Thoughts** (page: GRAPHIC 19)



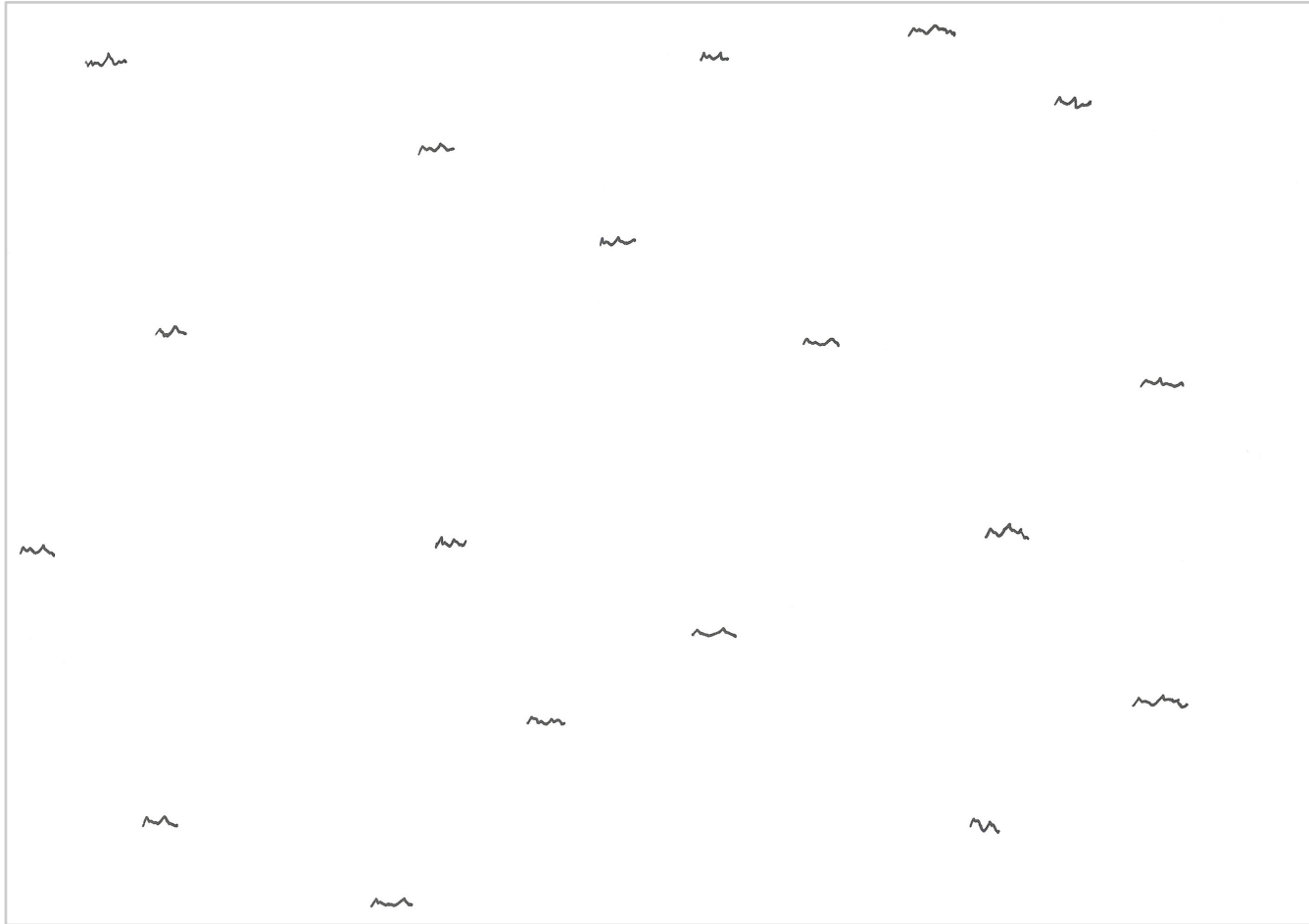


Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC20)



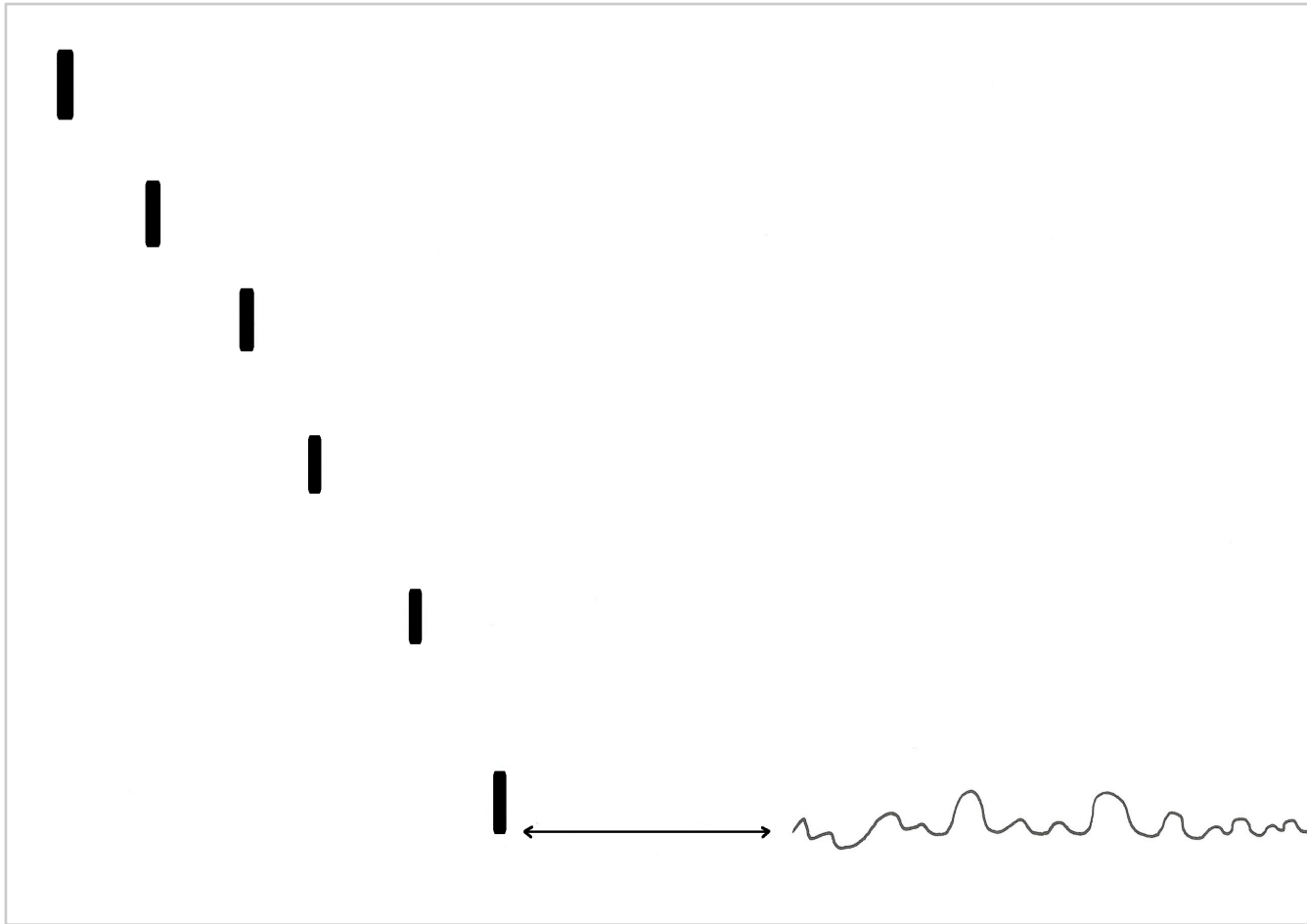




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**Collective Thoughts** (page: GRAPHIC21)

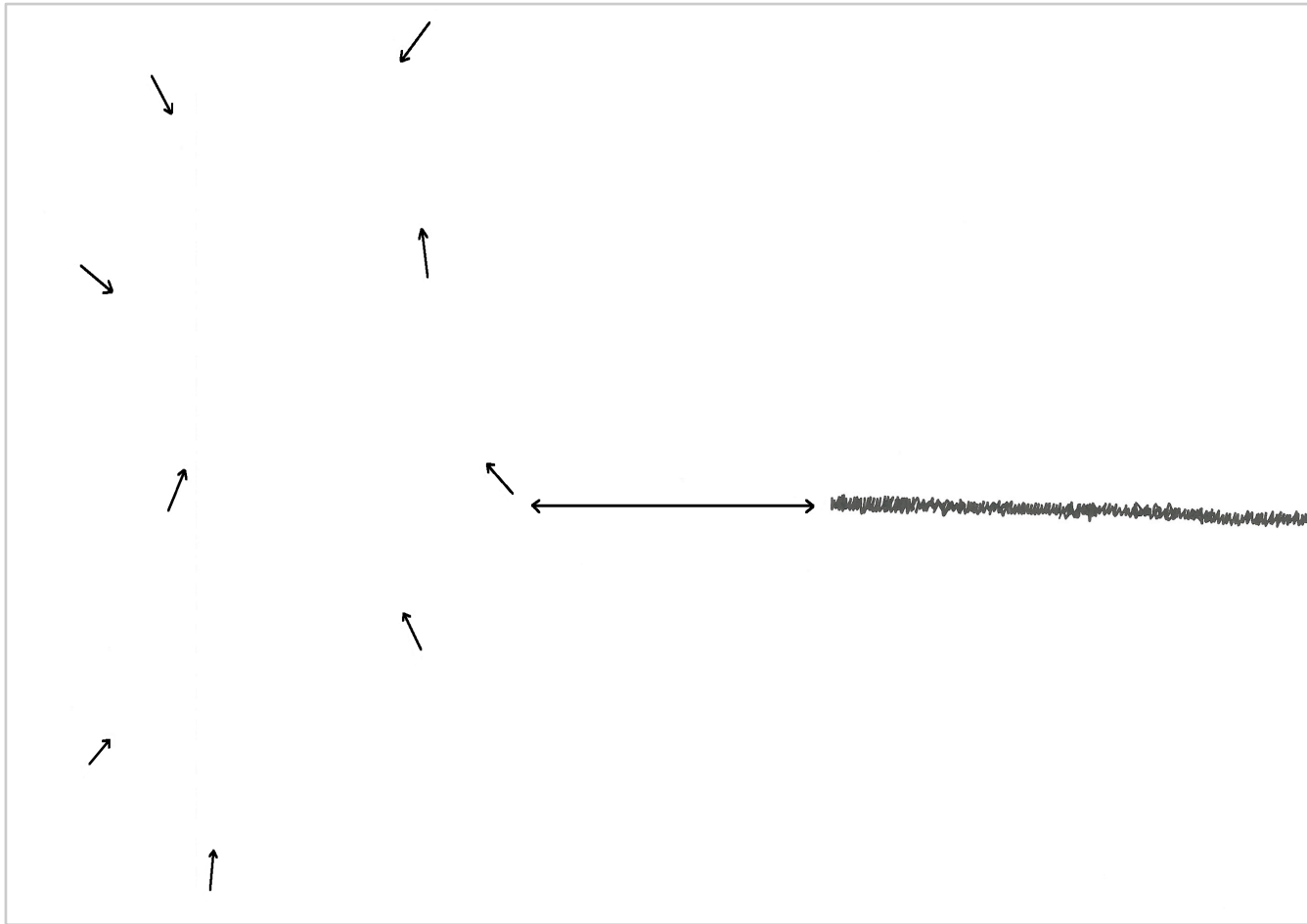




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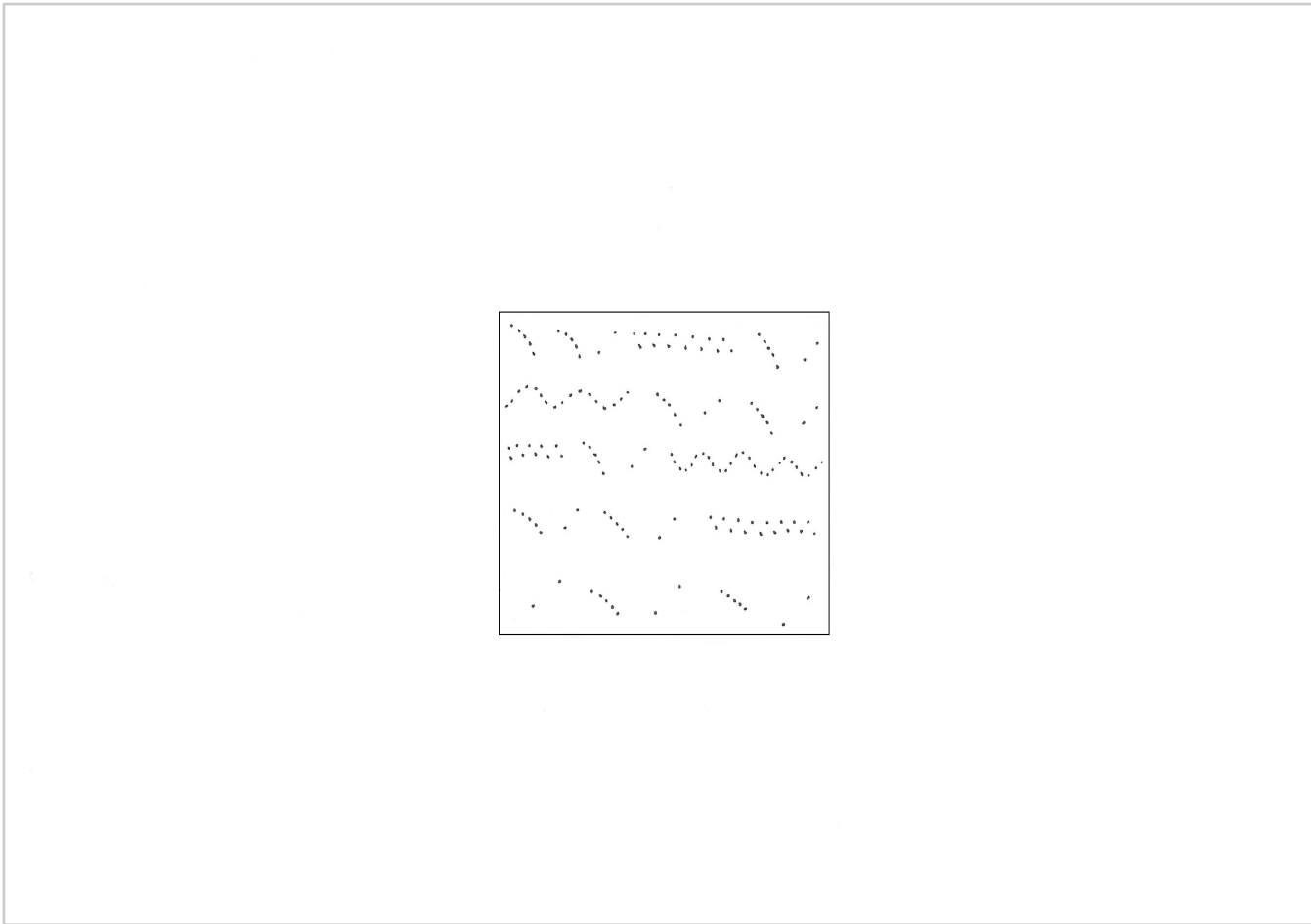




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**Collective Thoughts** (page: GRAPHIC23)





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**Collective Thoughts** (page: GRAPHIC24)

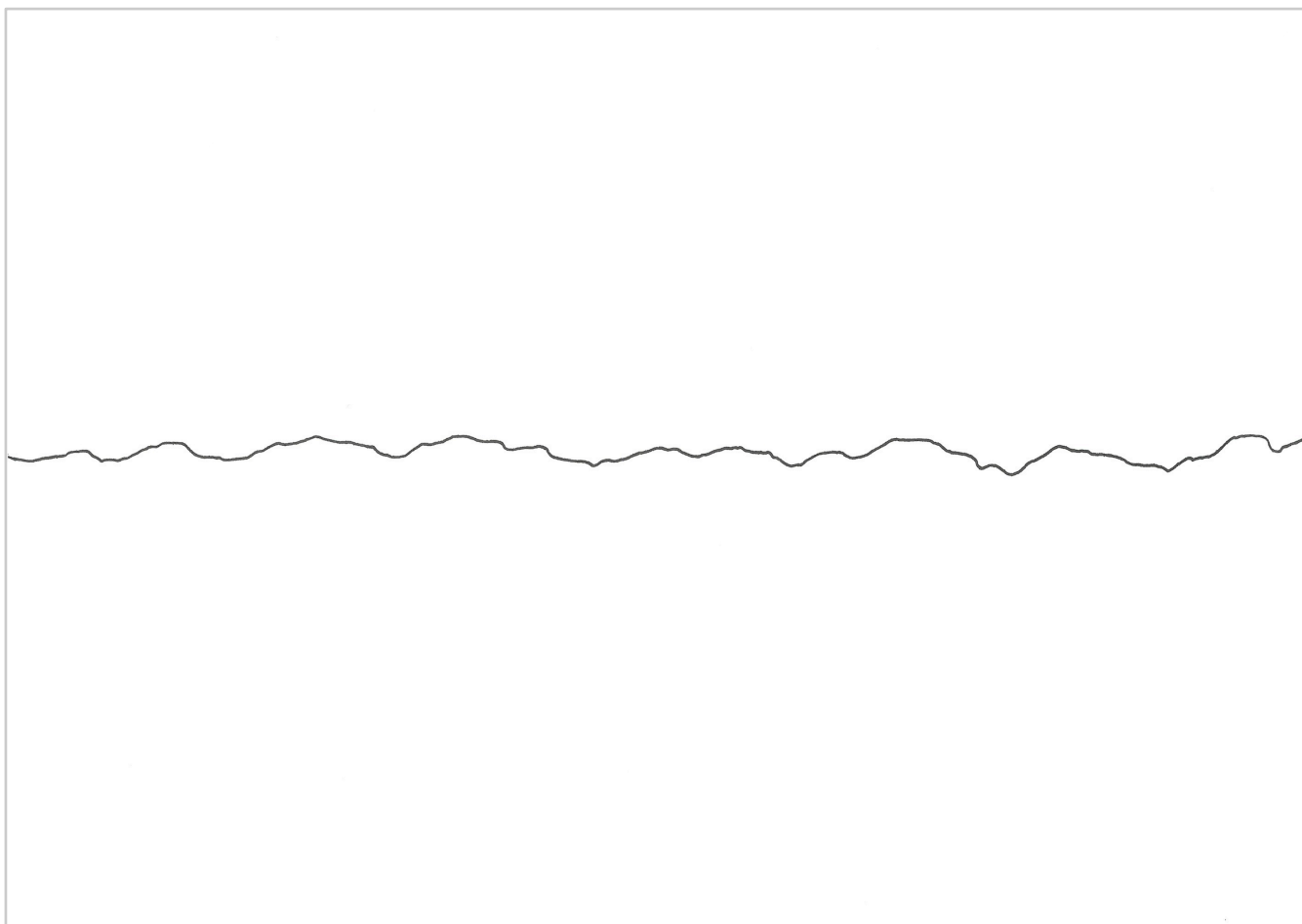




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*Collective Thoughts* (page: GRAPHIC25)

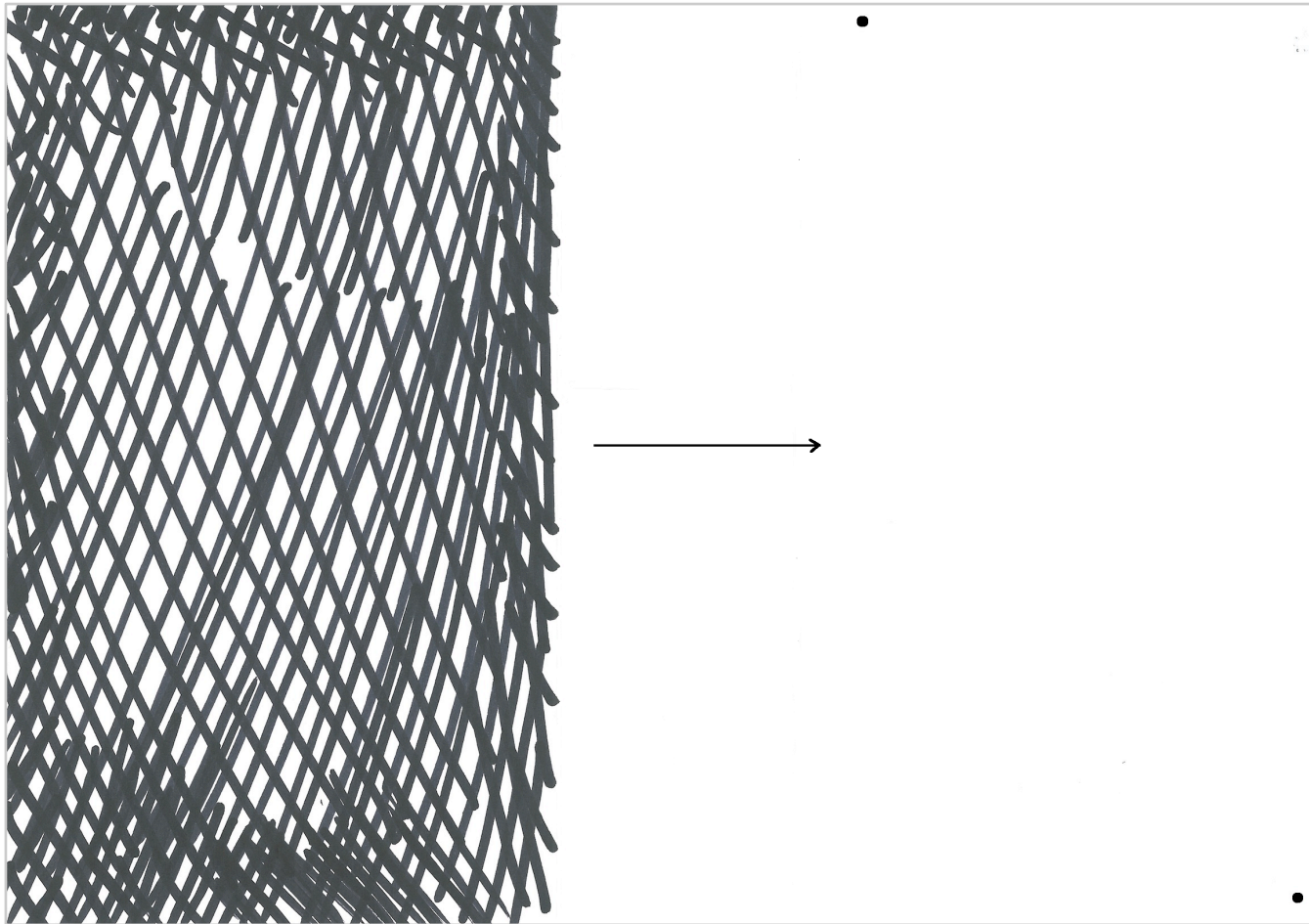




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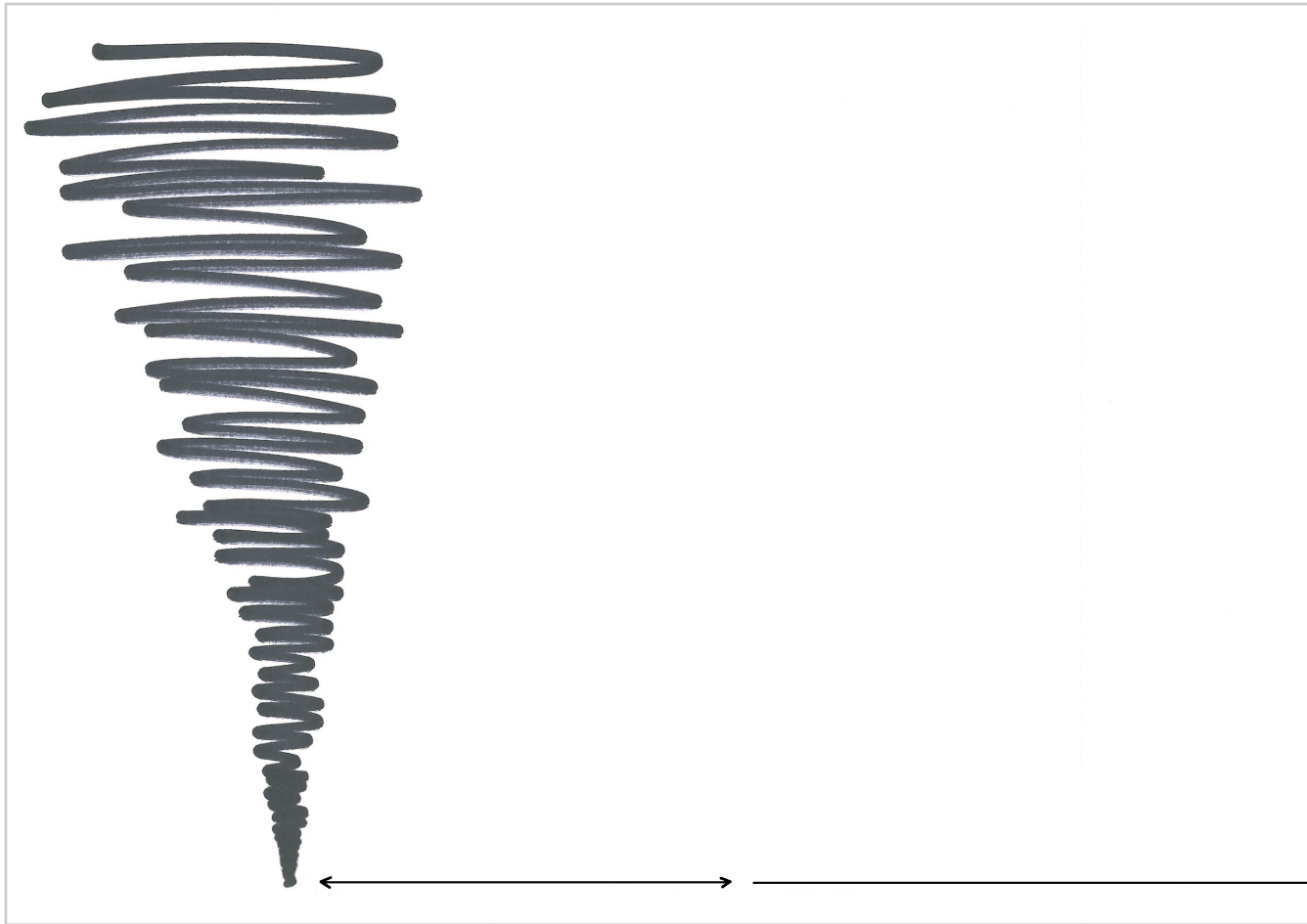




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*Collective Thoughts* (page: GRAPHIC27)



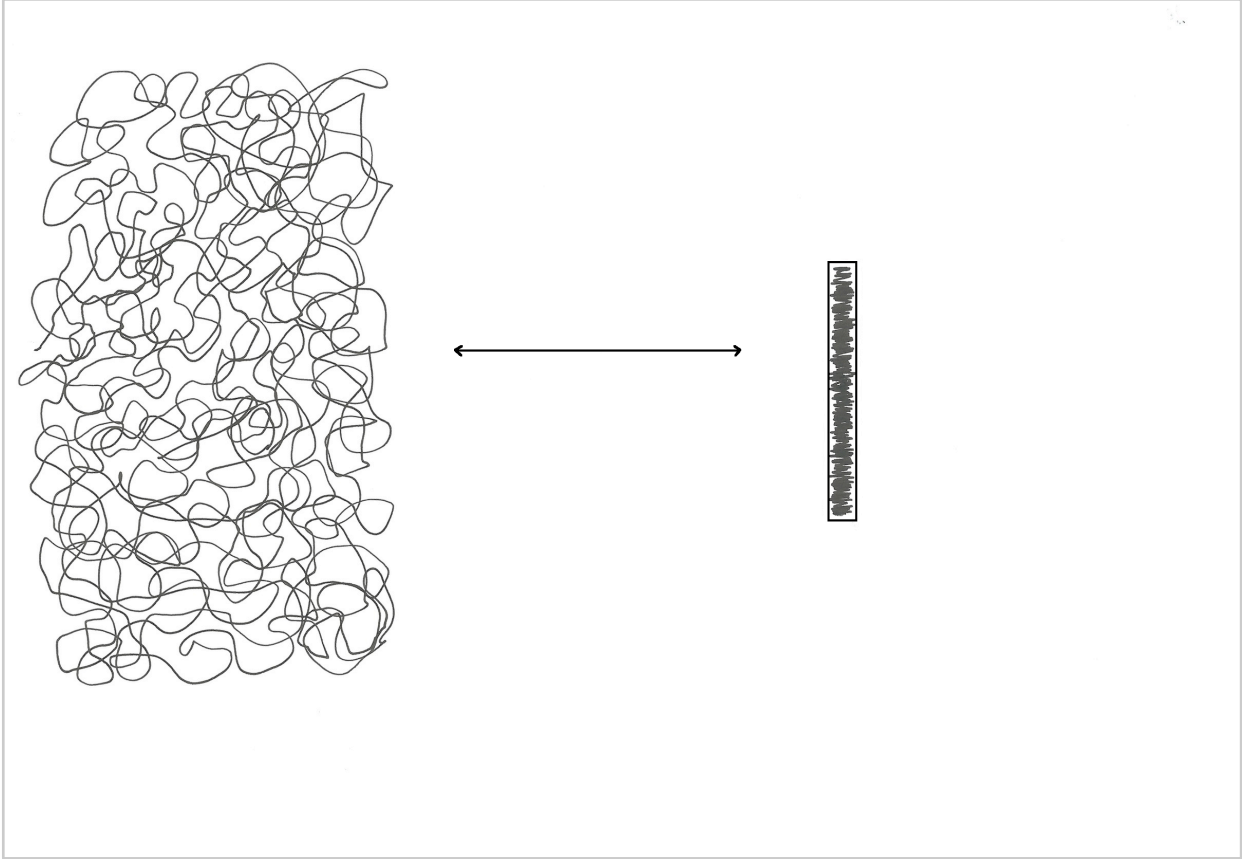


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**Collective Thoughts** (page: GRAPHIC28)



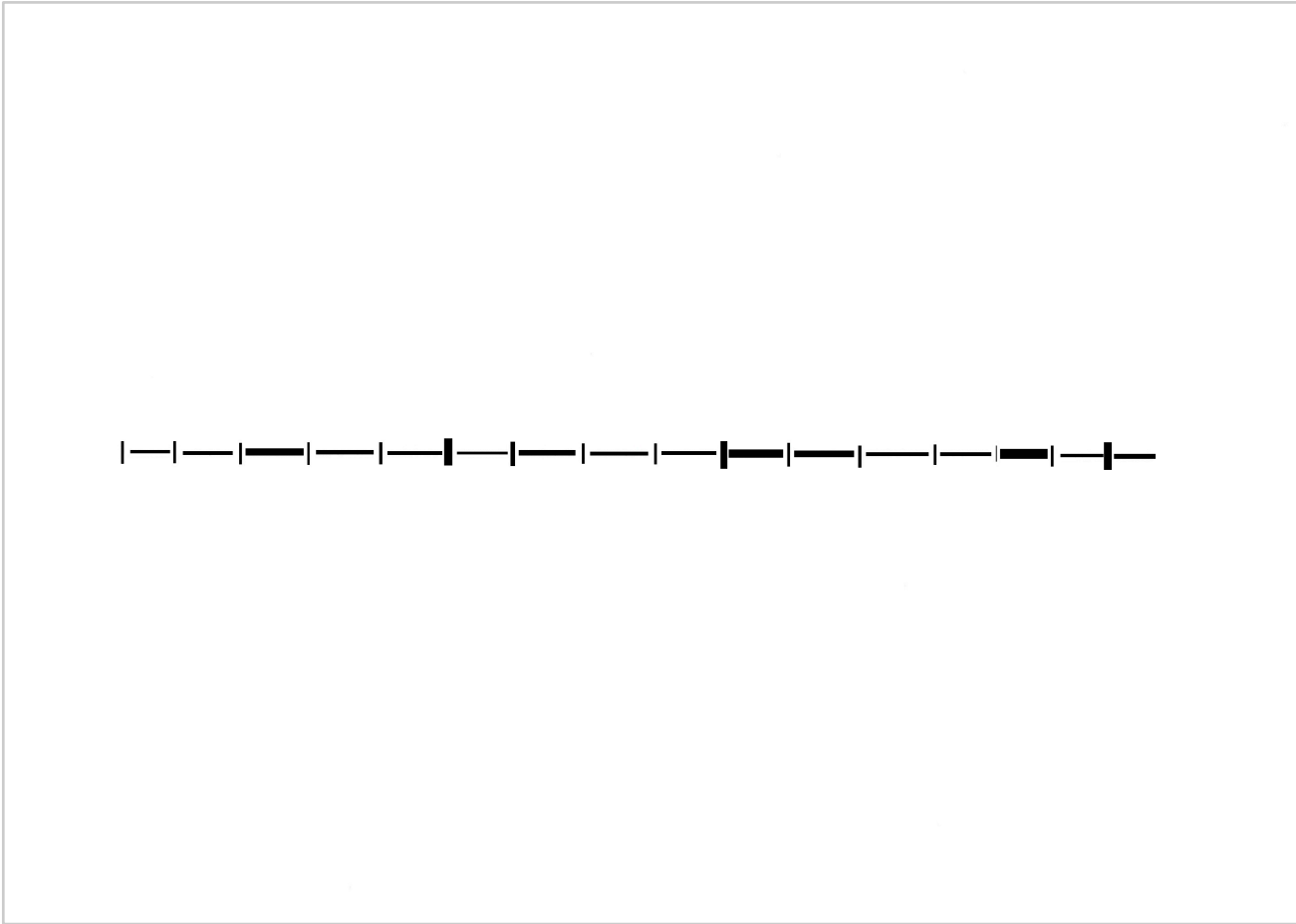




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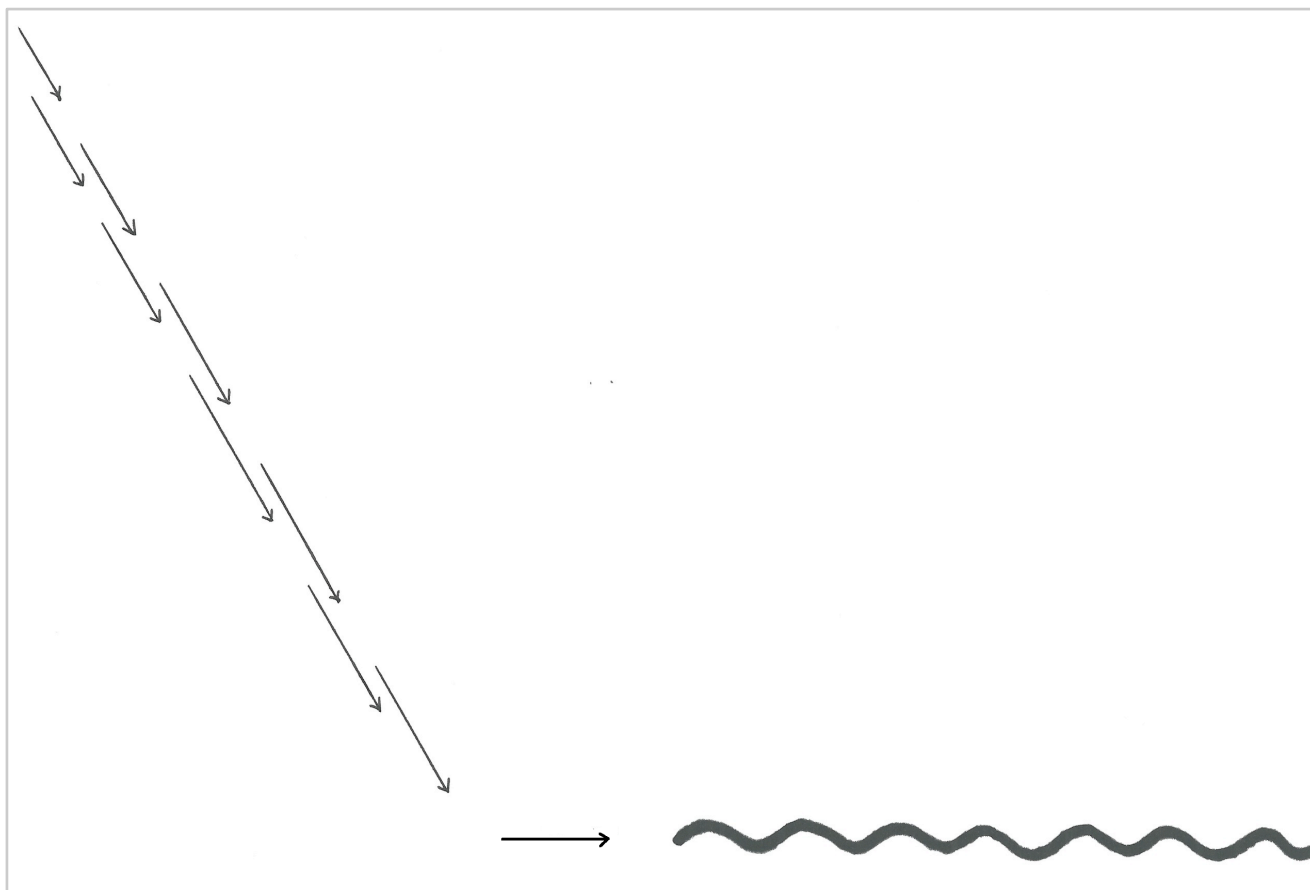




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**Collective Thoughts** (page: GRAPHIC30)

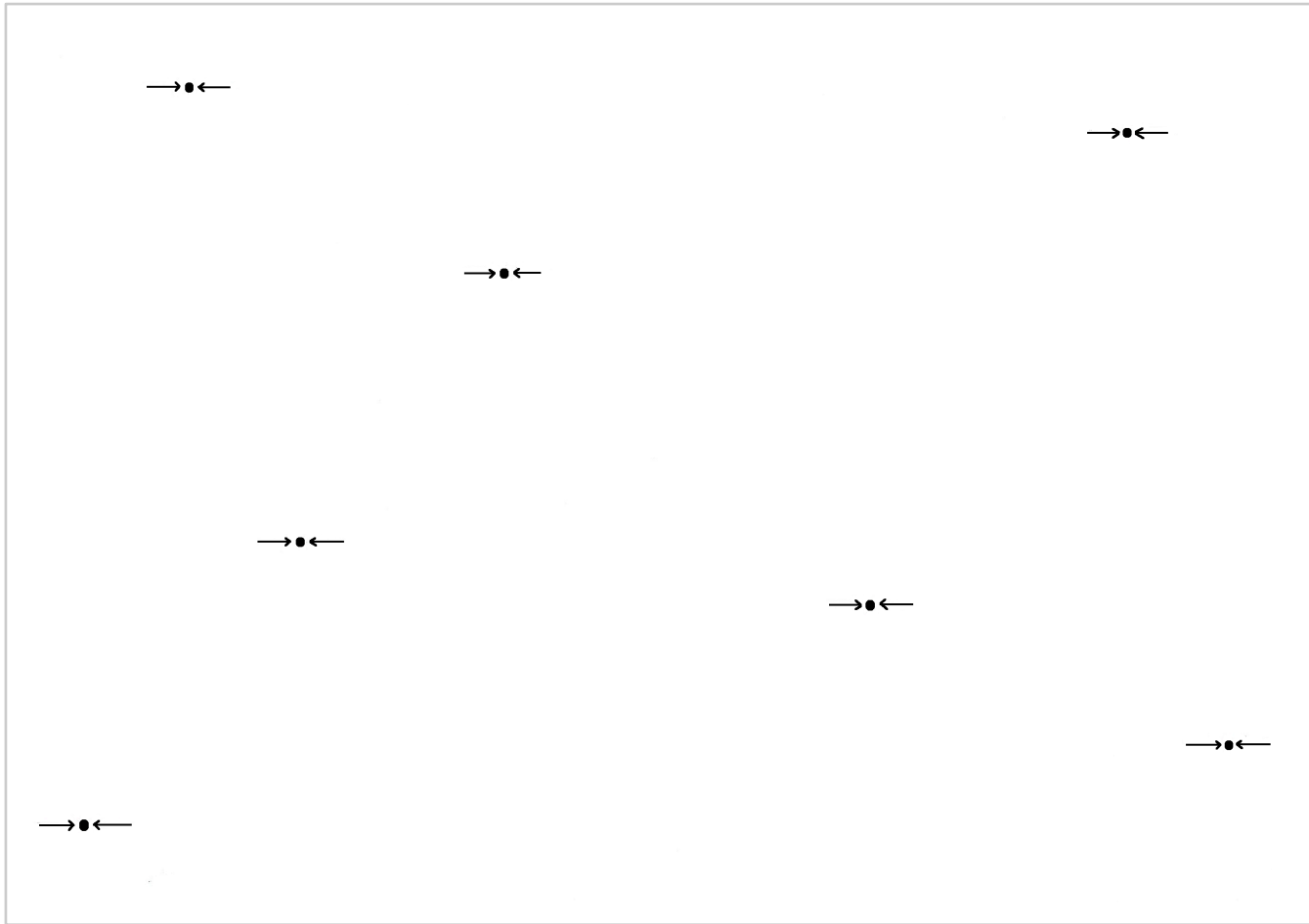




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**Collective Thoughts** (page: GRAPHIC31)

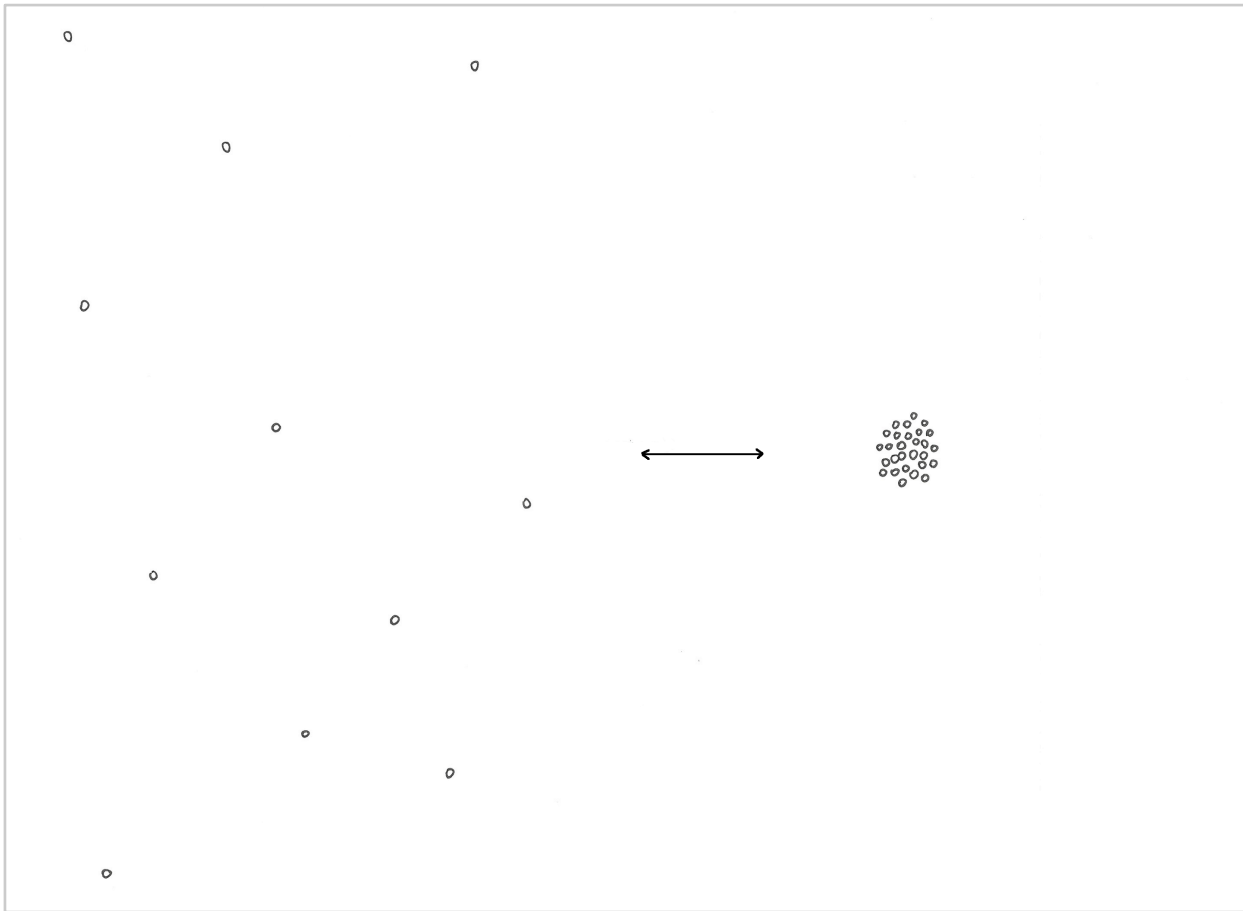




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**Collective Thoughts** (page: GRAPHIC32)

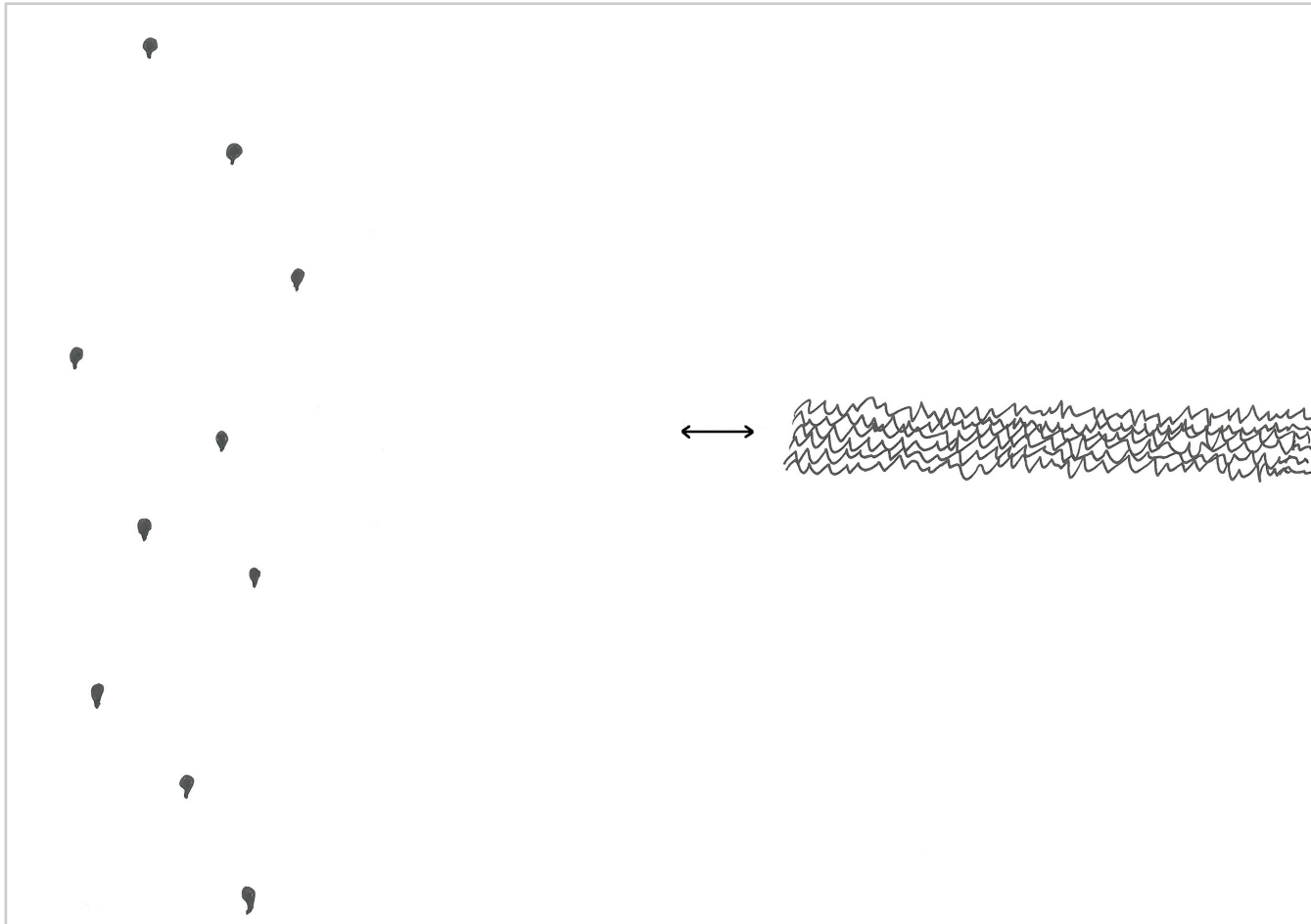




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**Collective Thoughts** (page: GRAPHIC33)

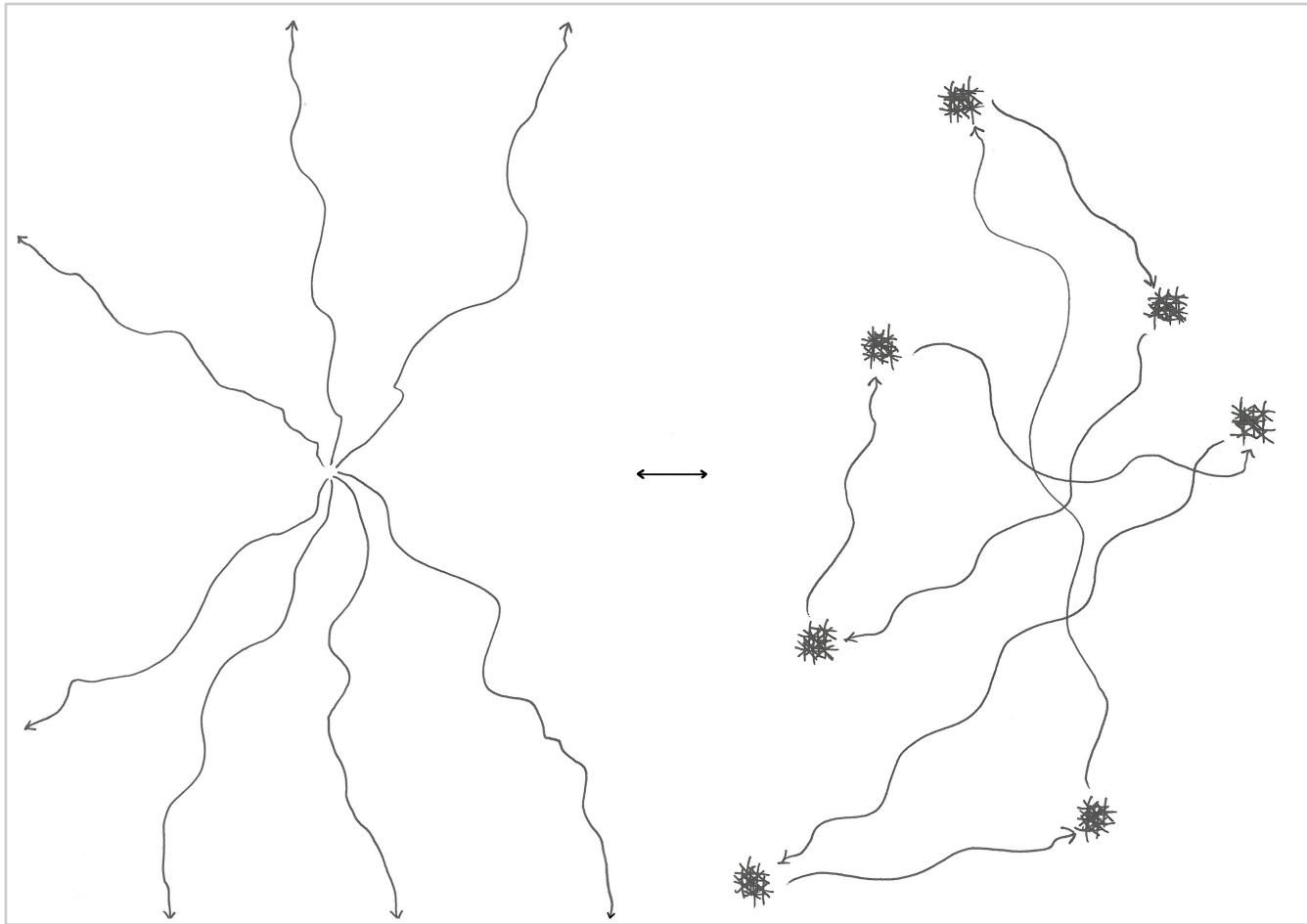




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**Collective Thoughts** (page: GRAPHIC34)

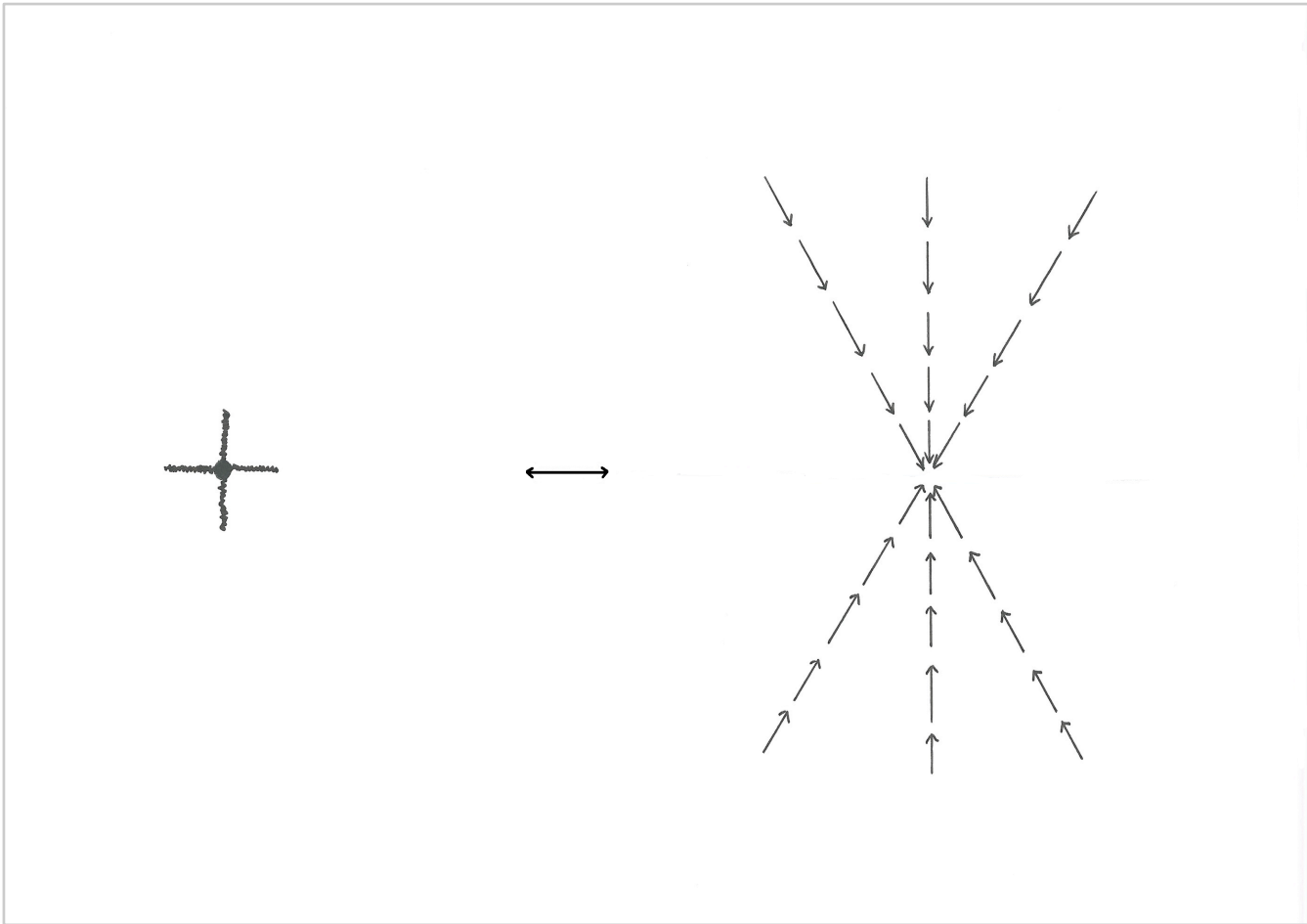




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**Collective Thoughts** (page: GRAPHIC35)



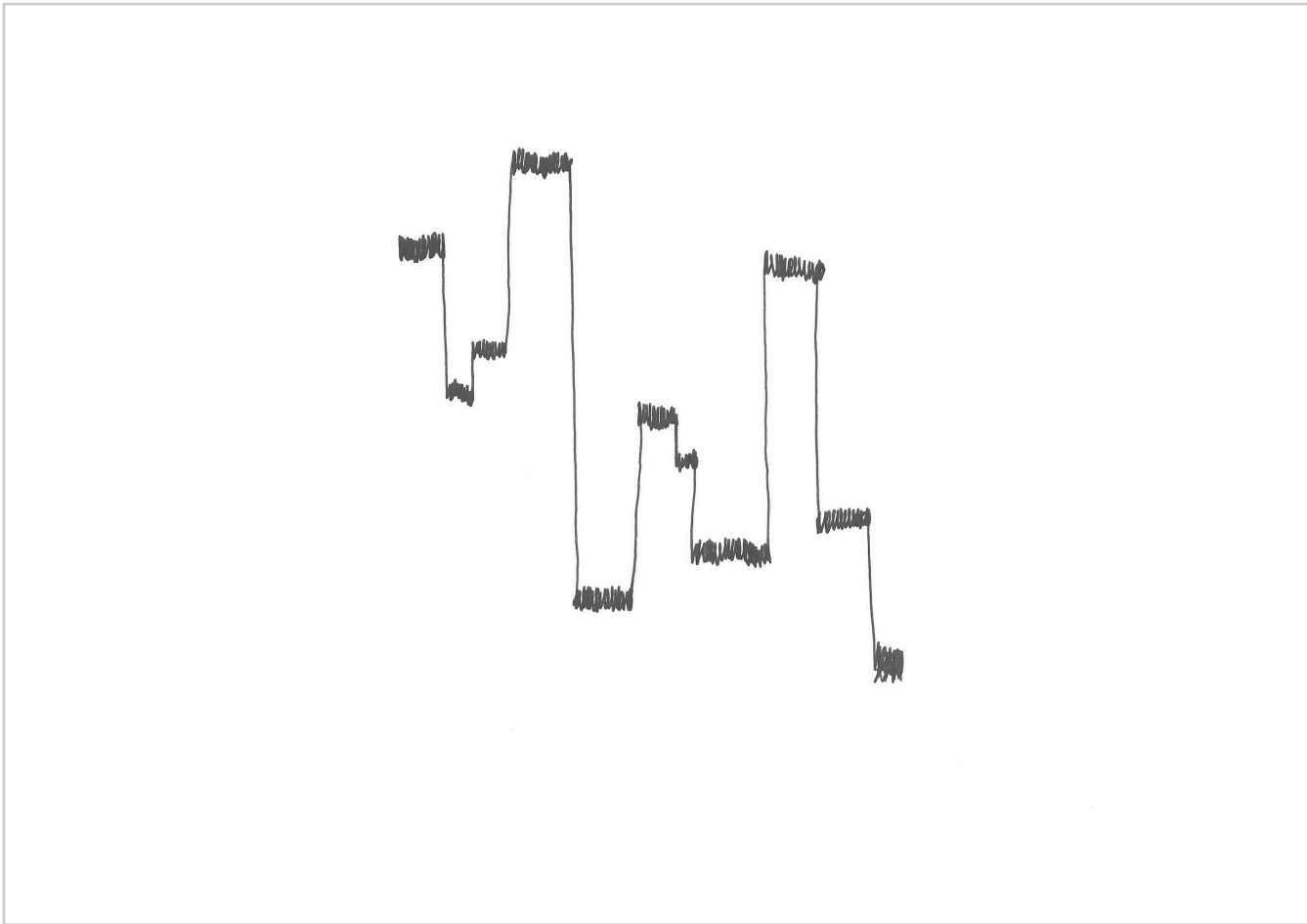


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**Collective Thoughts** (page: GRAPHIC36)



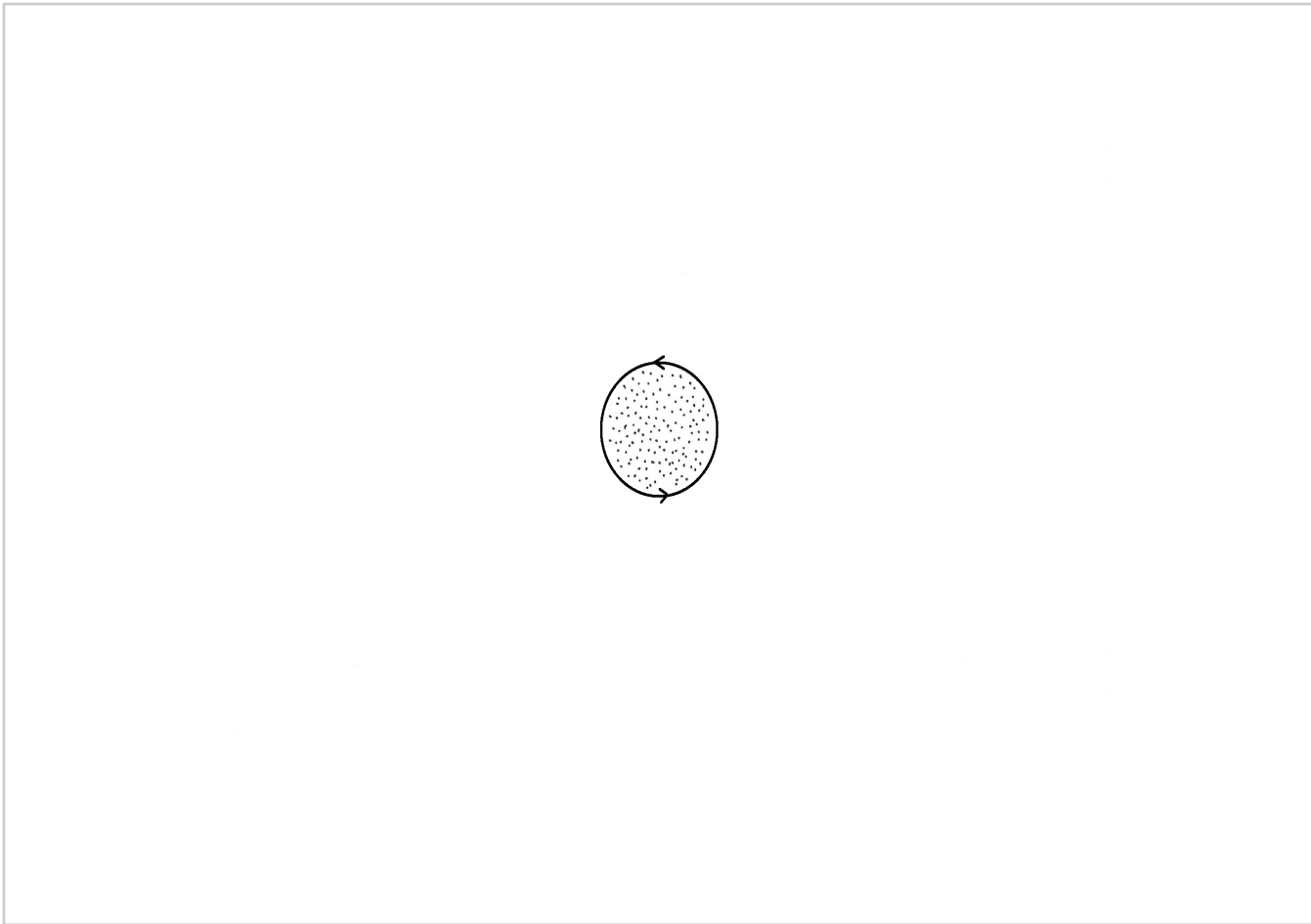




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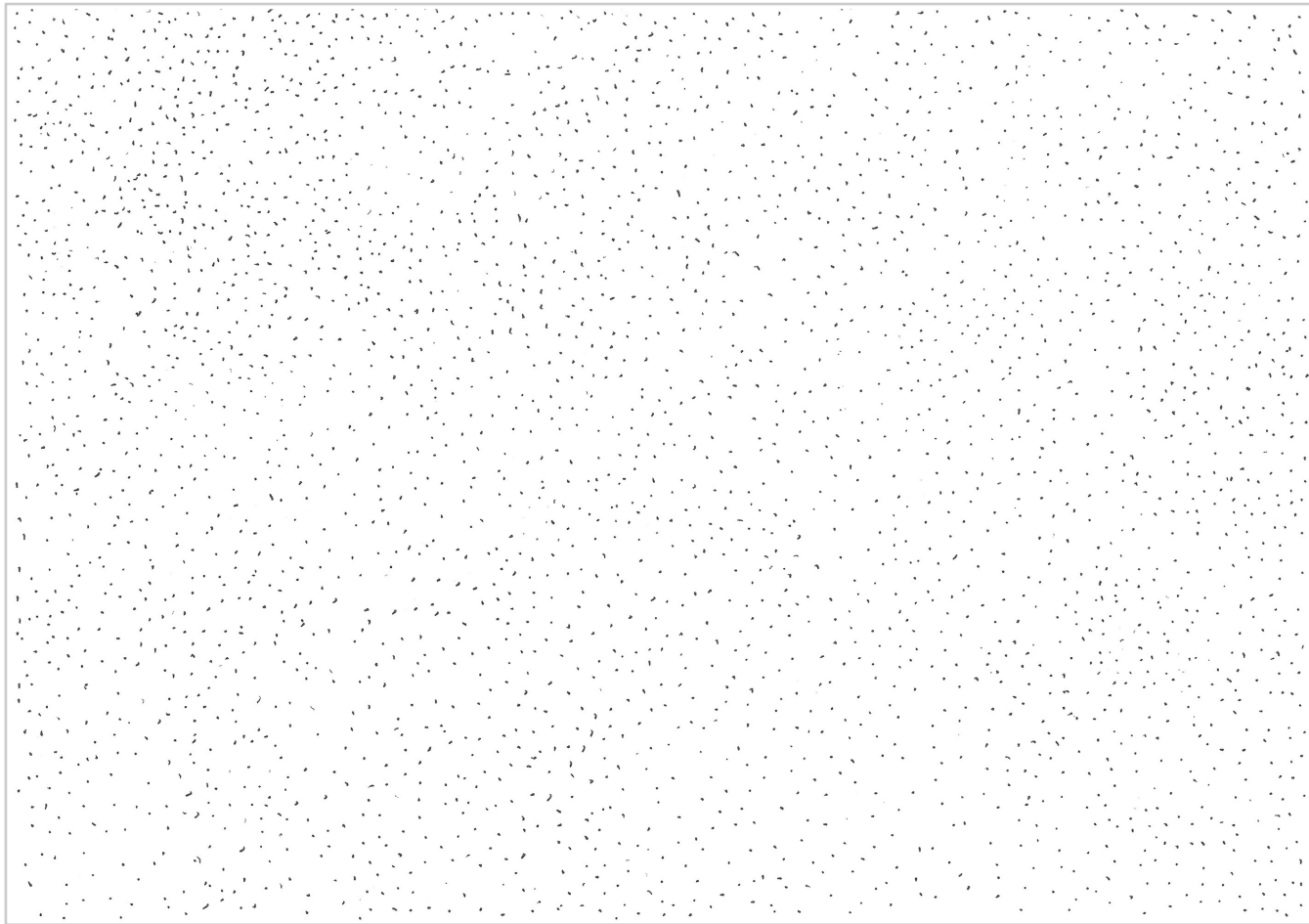




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**Collective Thoughts** (page: GRAPHIC38)





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**Collective Thoughts** (page: GRAPHIC39)

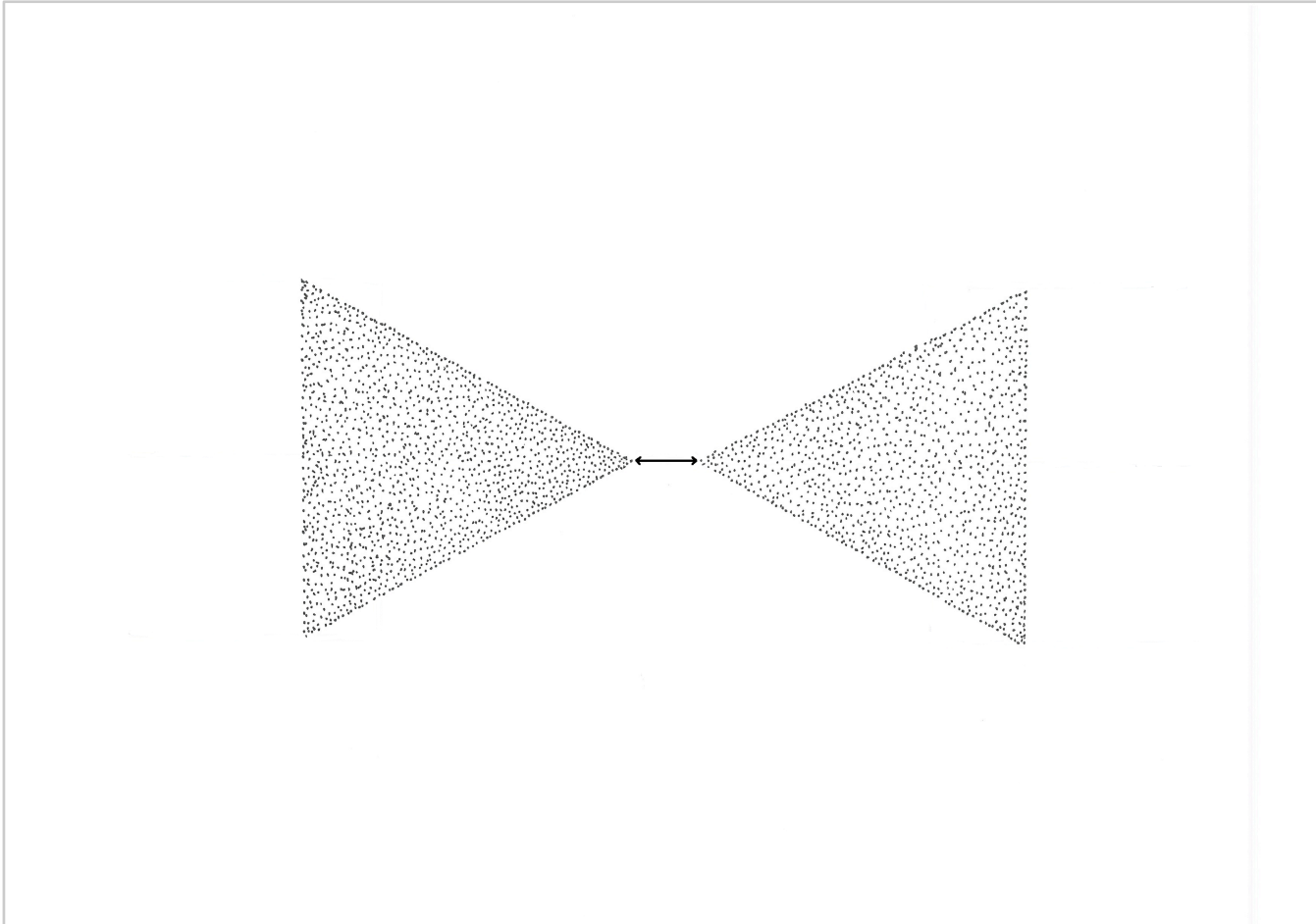




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**Collective Thoughts** (page: GRAPHIC 40)

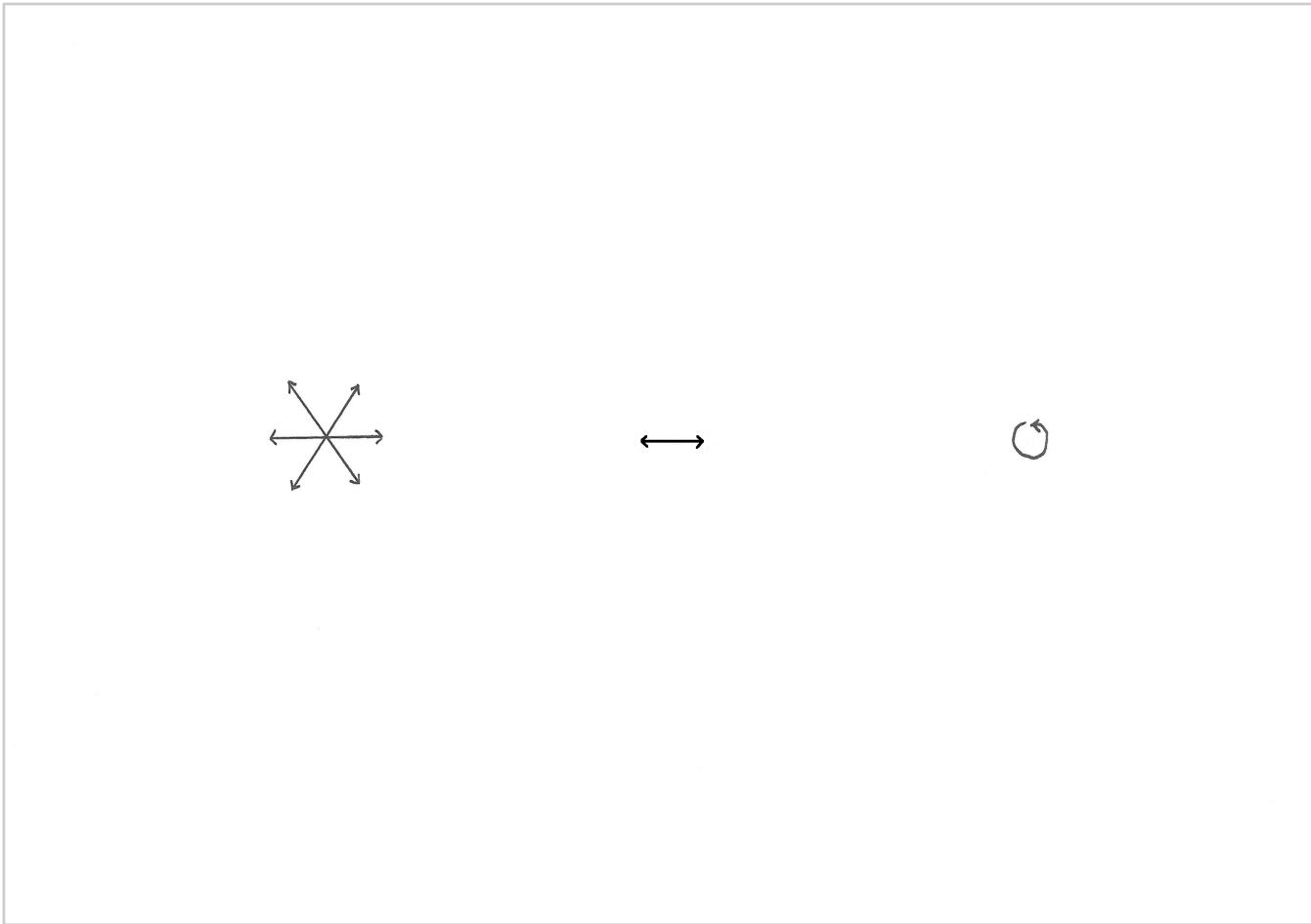




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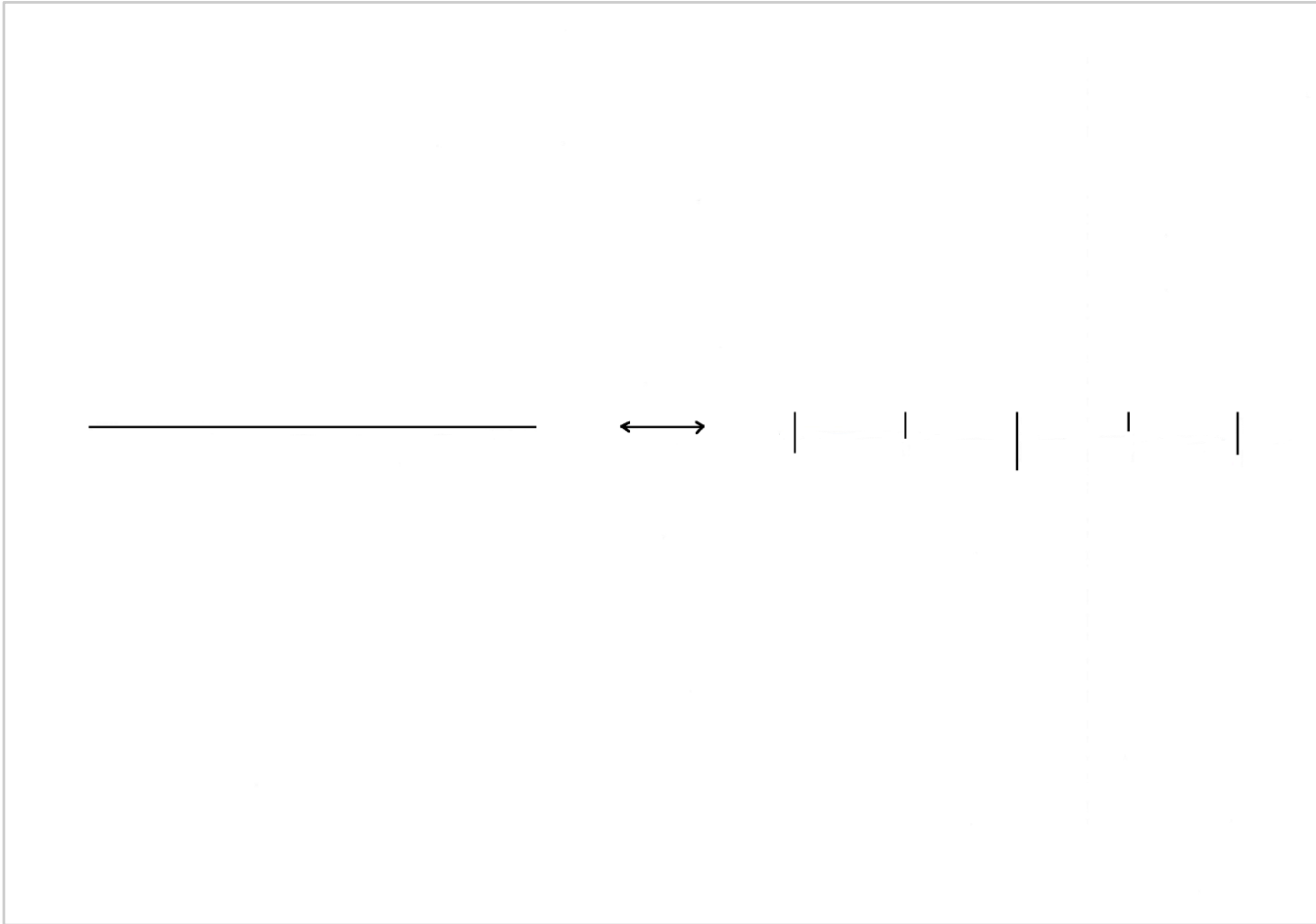




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**Collective Thoughts** (page: GRAPHIC 42)

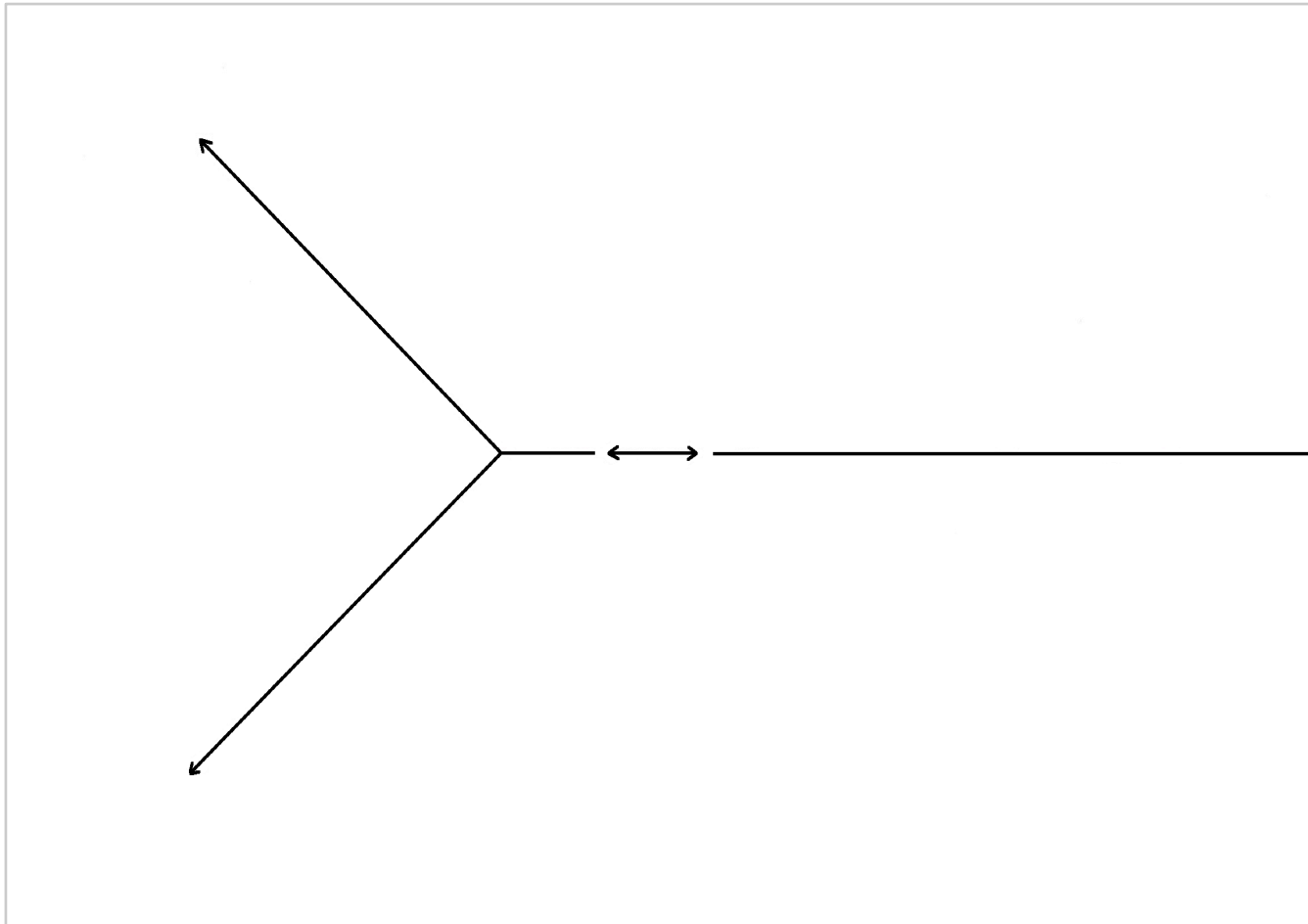




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**Collective Thoughts** (page: GRAPHIC 43)



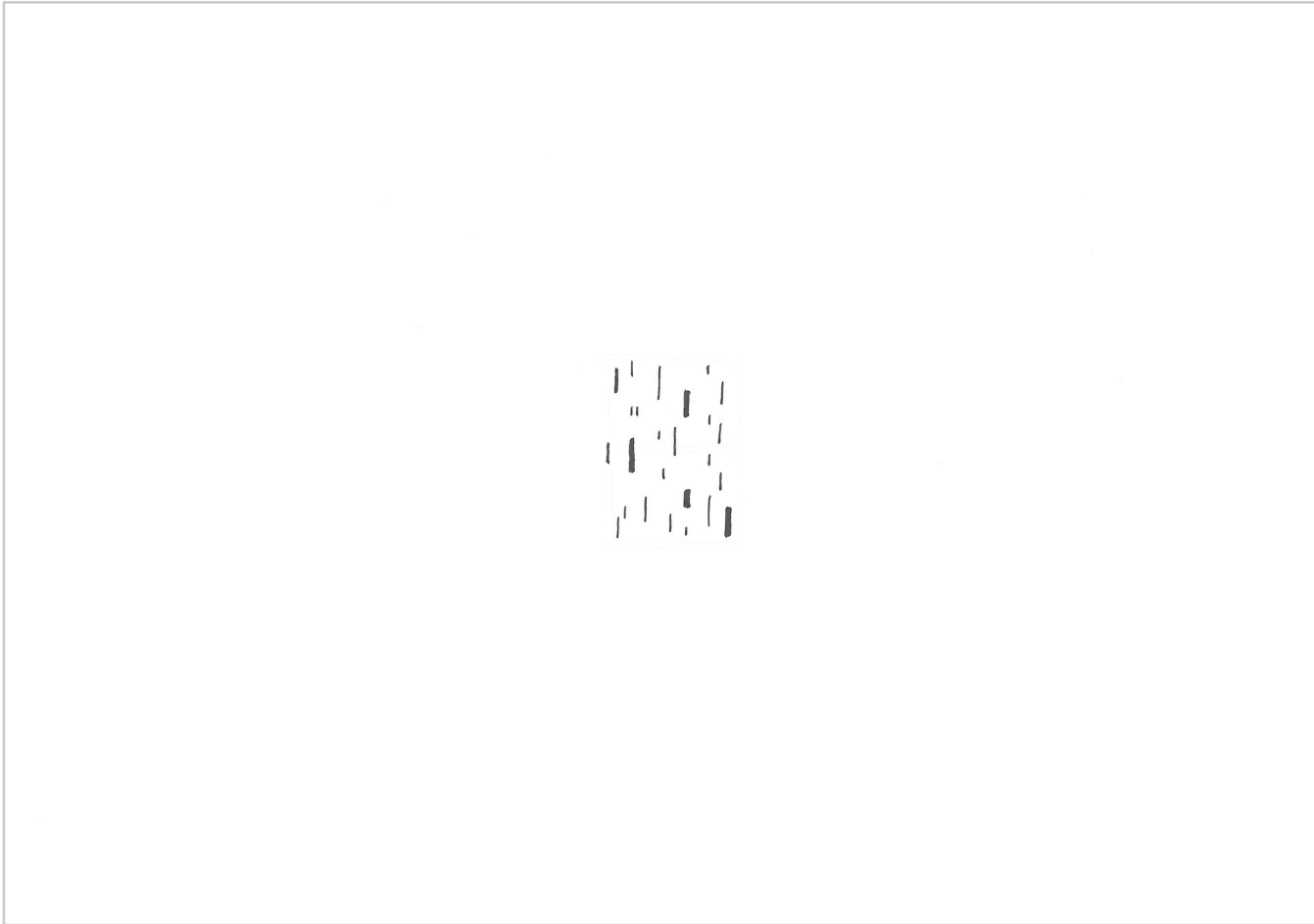


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**Collective Thoughts** (page: GRAPHIC44)



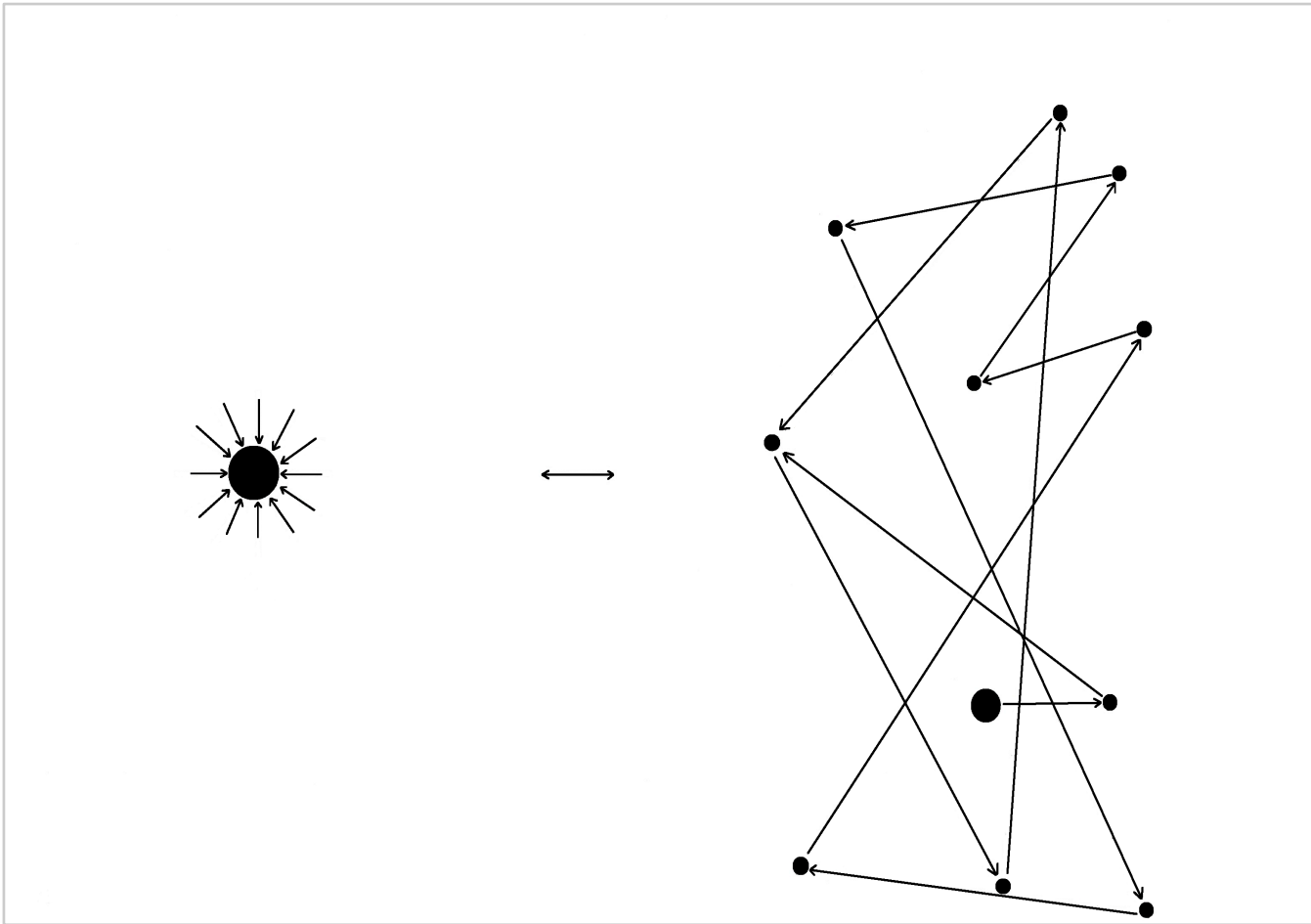




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**Collective Thoughts** (page: GRAPHIC 45)

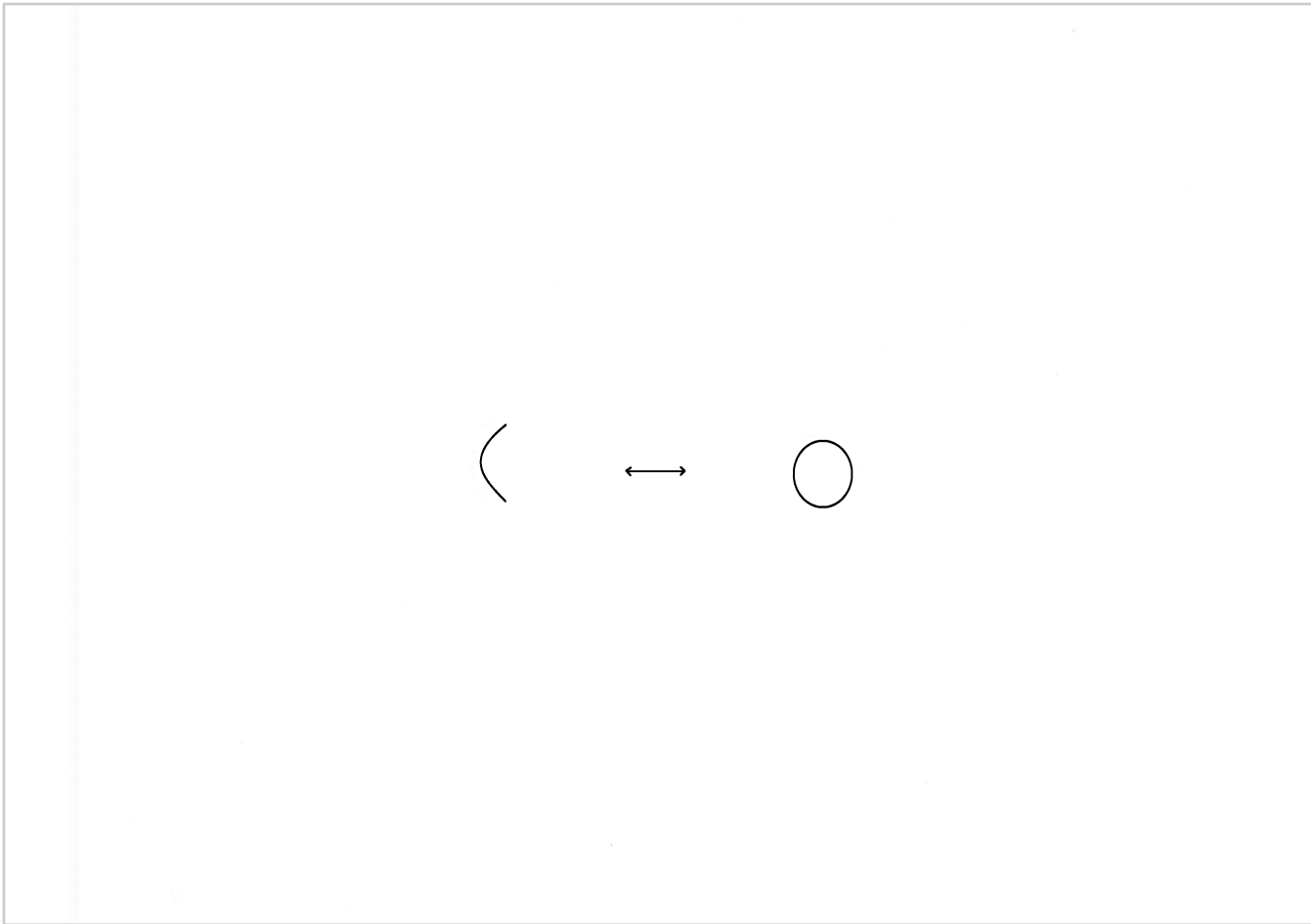




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*Collective Thoughts* (page: GRAPHIC 46)

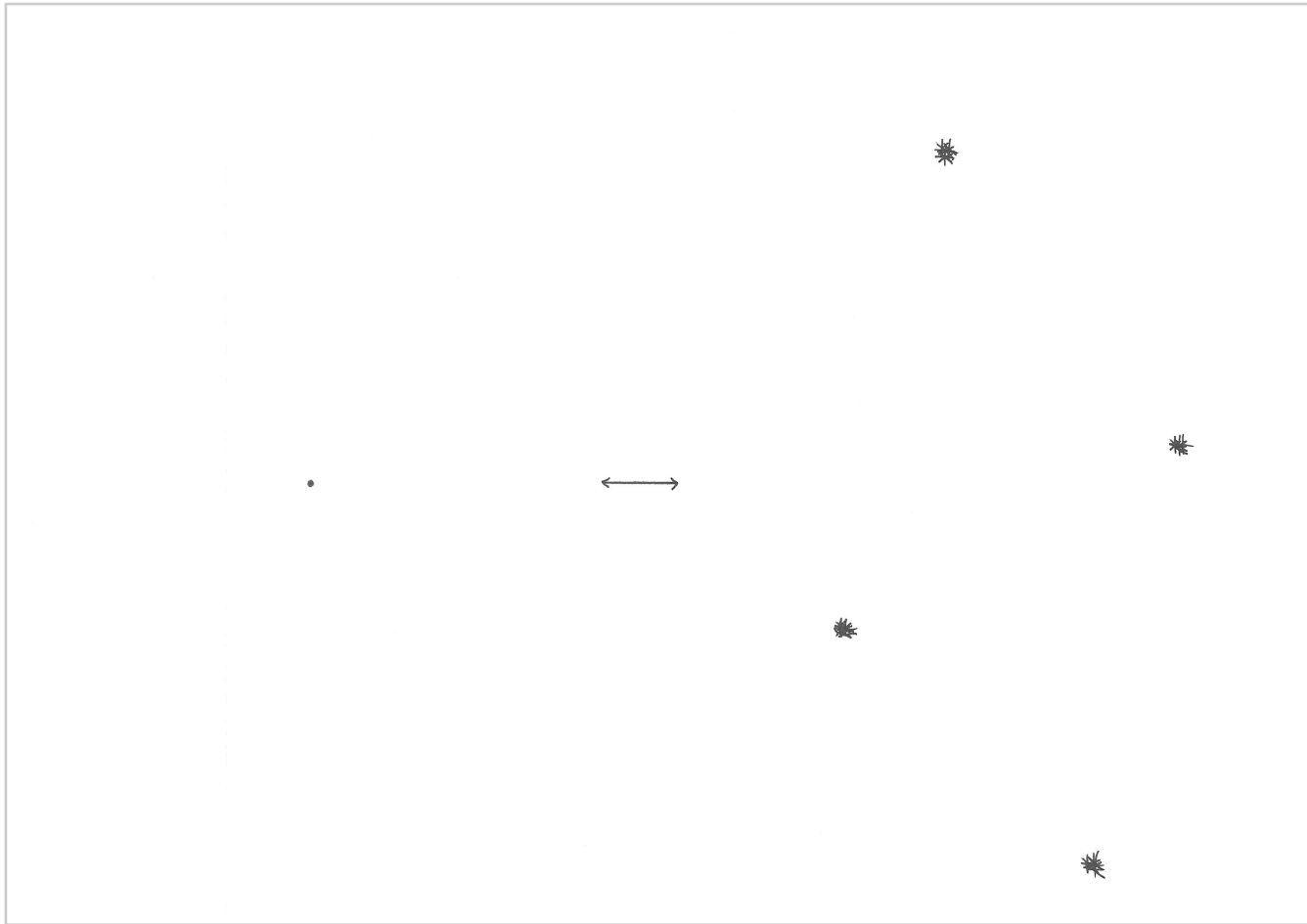




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**Collective Thoughts** (page: GRAPHIC 47)

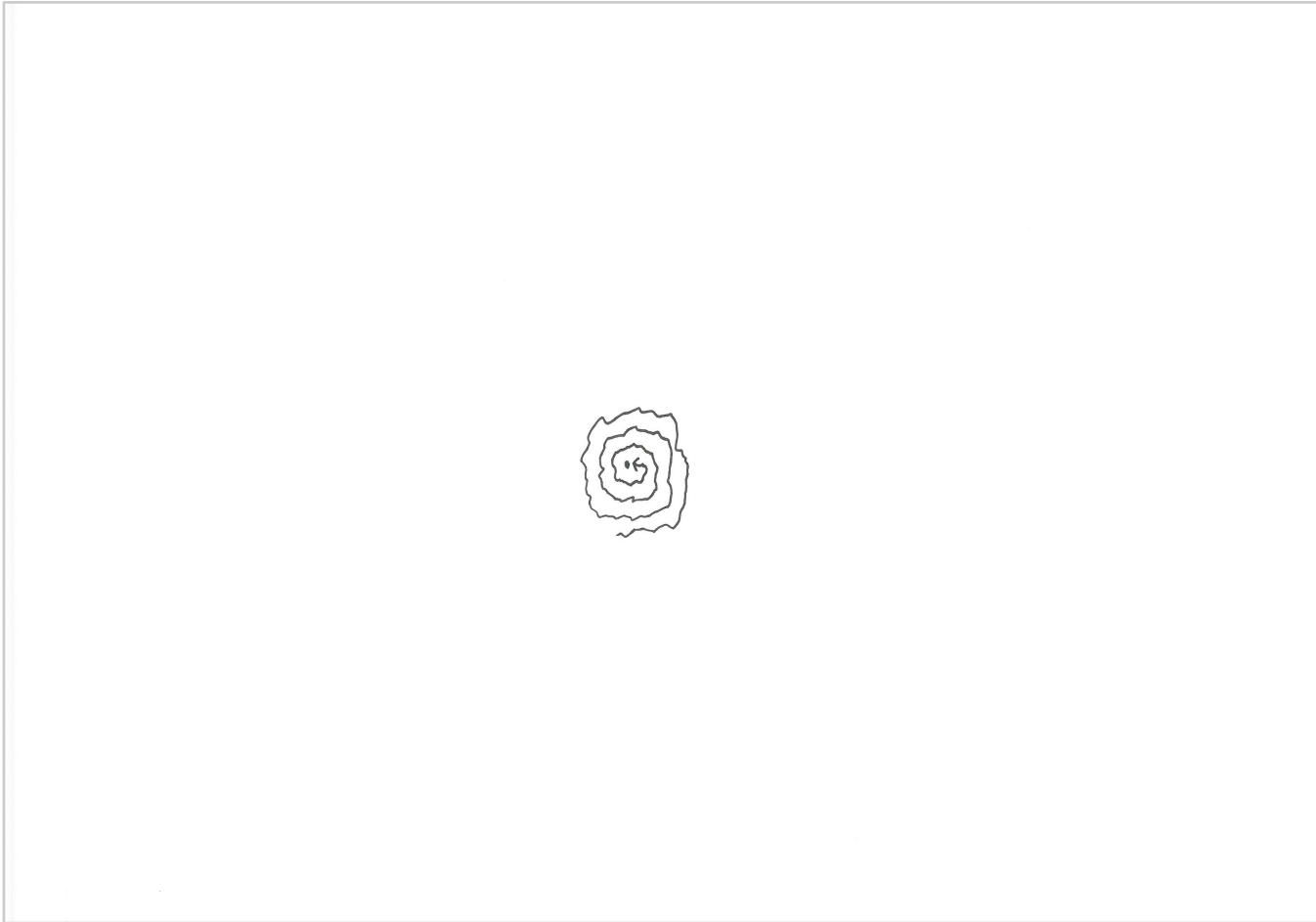




Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC 48)





Alexis Porfiriadis, 2014

**Collective Thoughts** (page: GRAPHIC 49)



# The C duo

for two people in an intimate relationship

**//Alexis Porfiriadis**

//2014

*The C duo* (2014) is a verbal score consisting of 102 verbally instructed parts. Performers are invited to make a group realization of the composition using any amount of this material. 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.

The actions of *The C duo* 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.

Perform the piece in a concert or at home just for yourselves. In the case of a public performance duration should be not less than 6 minutes. In this case you are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided at all costs. Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance.



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1. Perform/sing a piece (or part of a piece) that you know your partner likes. Don't reveal which one it is during rehearsals. Perform the action both at the same time. Up to 3 minutes.

▪

2. Think about something about your partner that that makes you furious. Make a sound to express it.

▪

3. Note everything you appreciate in your partner. Count the letters. Play one sound for each letter.

▪

4. Recall the place where you first met. Make sounds that characterize this place.

▪

5. Perform the improvisation of reaching a dead-end.

▪

6. Close your eyes. Remember the first time you made love. Play music for as long as the memory lasts; don't think at all about what you're playing.

▪

7. Each one with his/her instrument. Without prior agreement, try to play together music that inspires absolute mutual harmony for 3 minutes.

▪

8. Play for 2 minutes, each one with the instrument of the other.

Alexis Porfiriadis, 2014

*The C duo* (actions: 1-8)





9. Close your eyes. Project your partner's face in your mind. Play a melody and offer it to her/him with all your love.

▪

10. Bring your partner's favorite drink. Drink a glass together and offer one to the audience.

▪

11. Play your partner's favorite song on his/her instrument. It doesn't matter if you don't know how to play the specific instrument or if you can't perform the song well. Play it anyway.

▪

12. Perform the improvisation of affection.

▪

13. Improvise together for 3 minutes on the same instrument.

▪

14. One plays the background, the other becomes the soloist. For 2 minutes. Change roles and repeat the process for 2 more minutes.

▪

15. Visit one of your favorite places. Videotape the visit. Use parts of the video as a visual background of the performance.

▪

16. Improvise using your partner's hands. For 2 minutes.

Alexis Porfiriadis, 2014

*The C duo* (actions: 9-16)



17. Embrace each other while improvising on one instrument. For 2 minutes.

▪

18. Perform the improvisation of aloofness.

▪

19. Improvise supplementing each other's musical gestures. Up to 3 minutes.

▪

20. Close your eyes. Remember your worst row. Play/sing a melody of reconciliation.

▪

21. Record the sounds of a day you are home for many hours. Then, create together a 5-minute sonic environment; use it as an accompanying sonic source of the performance.

▪

22. Close your eyes. Recall the warmth of his/her embrace when you lay in bed under the covers. Hold on to the thought. Feel the warmth. Improvise.

▪

23. Close your eyes. Think about all the reasons why you are a couple. Play a sound for each reason.

▪

24. Sit down and lean back to back/head to head. Improvise for 3 minutes while trying to constantly contact his/her back and head.

Alexis Porfiriadis, 2014

**The C duo** (actions: 17-24)



25. Close your eyes. Project your partner's face in your mind. Play sounds only for him/her. If you lose contact with his/her face, stop playing immediately. Concentrate and bring back his/her face to mind and play again. Your objective is to play sounds for 1 minute without losing contact with his/her face.

[Homage to Pauline Oliveros]

▪

26. Perform the improvisation of exclusion.

▪

27. Put your hand on his/her belly. Upon each exhalation, play a chord/cluster or a sound. Play 60 different chords/cluster/sounds.

▪

28. Put your hand on your partner's neck. Feel his/her heartbeat. Play 30 sounds in sync with the beat of his/her heart.

▪

29. Lay down on the floor. Your partner lies on top of you with his/her face closely contacting yours and plays sounds calmly for 1 minute.

▪

30. One instrument. One hand each on this instrument. An improvisation exuding togetherness, harmony and the feeling that you complete each other.

▪

31. Perform the improvisation of indignation.

Alexis Porfiriadis, 2014

**The C duo** (actions: 25-31)



32. Find an issue/notion/ideology on which you are totally on the same page. Express it simultaneously, each one with your instrument for 3 minutes. Do not make any other prior agreement apart from choosing the issue/notion/ideology.

▪

33. If there's a movie that you both really like, chose one of its scenes lasting up to 3 minutes. Screen the clip and accompany it musically.

▪

34. Record – each separately – thoughts you have for each other. Play the two recordings simultaneously and accompany them musically. Up to 5 minutes.

▪

35. Perform the improvisation of compromising.

▪

36. Stay in bed, more or less for a whole day. Record it. Wearing headphones, listen separately to a random part of the recording and improvise on what you heard. For 3 minutes.

▪

37. Look at each other's eyes constantly without a break and improvise for 1 minute.

▪

38. Perform the music of self-denial. The music may be improvisational or a pre-written score, old or new.

Alexis Porfiriadis, 2014

**The C duo** (actions: 32-38)



39. Record a melody, one for the other. Play the recordings simultaneously.

▪

40. Perform together the improvisation of ecstasy.

▪

41. Create sounds using your partner's body as your only instrument.

▪

42. Go on a one-day excursion to a place you both love; when you return home, record a five-minute improvisation using only instruments/objects you keep at home. Play the recording at the performance and accompany it musically.

▪

43. Touch your partner. Feel the warmth of his/her body. Transfer this warmth on any instrument you chose and play sounds until the feeling is gone.

▪

44. Whisper in your partner's ear what he/she must play or in which way he/she must improvise. Take different decisions in every rehearsal and performance.

▪

45. Perform the improvisation of anticipation.

▪

46. Play a piece (of any era or aesthetic style), which you think describes an important attribute of your partner.

Alexis Porfiriadis, 2014

**The C duo** (actions: 39-46)



47. Play a piece or improvisation, which reveals your innermost feelings for your partner.

▪

48. Whisper something tender in your partner's ear. Then, he/she must close his/her eyes and play sounds for as long as the warmth of your sweet words lasts.

▪

49. Hug and squeeze each other as tightly as you can. Feel the warmth of one another.

▪

50. Close your eyes. Savour the feeling. Let go, but keep holding each other's hand. With your free hand, play sounds for as long as the feeling of the embrace lasts.

▪

51. Use a mattress. Perform an improvisation under the covers.

▪

52. Perform the improvisation of boredom.

▪

53. Play sounds while your partner is whispering a nice story in your ear.

▪

54. During the performance exchange a gift: an instrument or an object, which produces sounds effortlessly. Improvise simultaneously for 3 minutes, each one only with his/her gift. Don't rehearse the action and don't reveal your gift before the performance.



55. Chose a piece lasting up to 4 minutes, which you both like. Let your partner wear headphones, listen to it and play sounds on top of it; you play sounds on top of what your partner is playing.

▪

56. Play music with your partner's favorite object.

▪

57. Associate your partner's name to a poem/image/saying/text that you like. Play and set music to this poem/image/saying/text.

▪

58. Close your eyes. Think about your greatest moments. Play sounds having all these moments in your mind.

▪

59. Perform the improvisation of nostalgia.

▪

60. Express how much you are into him/her with a song.

▪

61. Stay naked at home and record an improvisation in which the only instruments you use are each other's bodies. Play 1 to 3 minutes of this recording in the performance.



62. Record one of your intercourses. Keep 2-3 minutes of the recording. Play the recording during the performance and accompany it musically.

▪

63. Embrace. Play an improvisation with an instrument or object each one of you is holding and is contacting your partner's back.

▪

64. Each of his/her tones is also yours. Every noise he/she makes is your noise too.

▪

65. Create a 3-minute structure for a mutual improvisation. Your structure must have 6 parts lasting 30 seconds each. Mutually agree upon what you will do in each part.

▪

66. Think of a person you both despise. Play sounds for 2 minutes having this person in mind.

▪

67. Create a graphic score, one for the other. Perform the scores simultaneously.

▪

68. During the performance, give one another a written instruction for an improvisation. Perform the instructions simultaneously. Do not rehearse the action and do not reveal the instruction prior to the performance. Duration of action: 3 minutes.





69. Both explore sonically an instrument that you've never played before. Play it only in the performance – do not rehearse the action.

▪

70. Play the soundtrack of your life together so far (as each one interprets it). Simultaneously.

▪

71. Make sounds together for 2 minutes using a very small instrument.

▪

72. Set-up a screen to obstruct visual contact with the audience. Take your clothes off. Try to improvise while the other is attempting to arouse you sexually.

▪

73. Videotape your partner while executing usual chores of his/her daily routine. Use the video as material accompanying a certain point of the performance.

▪

74. Perform the improvisation of being allies.

▪

75. Think about your favorite part of his/her body. Associate it with a text/poem. Read the text/poem in a low voice and accompany it with sounds.

▪

76. Close your eyes. Imagine your partner naked. The instrument you have in front of you is his/her body. Create sounds caressing it. Up to 2 minutes.



77. Invite a mutual friend, either girl or boy, whom you both love and respect and play music with him/her. Up to 5 minutes.

▪

78. Play the melody of bliss.

▪

79. Play simultaneously, each separately, the tune you love from your favorite CD/vinyl record – the music must be heard from speakers.

▪

80. His/her fingers are the medium to play sounds for 1 minute.

▪

81. Take photos recording your partner's daily chores. Create a 2-minute slide show and screen it during the performance the same time that you are performing another action.

▪

82. Perform the improvisation of emotional exhaustion.

▪

83. At home, make him/her reach sexual climax. Record the process. Use the recording to create a live musical climax on stage.

▪

84. Ask one of your favorite couples to reveal their thoughts about you as a couple. Record them and use the recording as a sonic background of another action.



85. Play a sound for each letter of his/her name. Each sound must come from a different material (wood, glass, metal, plastic membrane, etc). If a letter of the name repeats itself, the sound must also be repeated in the exact same way.

▪

86. Pick a friendly couple whom you both appreciate and love; invite them to play a five minute improvisation with you.

▪

87. Think of your partner's favorite saying. Find a song/musical piece relevant to the saying and play it in the performance, recorded or live.

▪

88. Switch off all the lights in the performance space. Invite all the couples to kiss as long as the lights are out.

[One performer shall deliver a written invitation while the other is performing another action]

▪

89. Invite the audience to sing one of your partner's favorite songs. The action must begin and end upon your signal. The title of the song must be mentioned in the invitation.

[One performer shall deliver a written invitation while the other is performing another action]

▪

90. Invite all the couples to watch the remaining part of the performance holding each other's hands.

[One performer shall deliver a written invitation while the other is performing another action]



91. Perform the improvisation of perseverance.

▪

92. Perform the improvisation of authority.

▪

93. Prepare your partner's favorite dish. Offer it to the audience at the end of the concert.

▪

94. Videotape your sleep during the night. Chose a 3 minute clip and screen it during the performance; accompany it musically together.

95. Fill the bathtub and take a bath together. Record an improvisation with water. Chose 1 to 3 minutes of it and reproduce the recording during the performance, accompanying it only with percussion sounds.

▪

96. Visit your favorite outdoor spot. Record a 5-minute improvisation only with objects you'll find there.

▪

97. Perform the improvisation of deception.

▪

98. His/her whole body is the medium to produce sounds using other sources. Up to 3 minutes.



99. Invite all your favorite couples at your house. Give a simple instruction you have decided upon mutually as a couple and improvise all together for 5 minutes. Videotape the improvisation and screen it while performing at least one other action.

▪

100. Invite all your favorite couples to the performance. Give them an instruction and improvise all together with instruments and objects that you will provide.  
[The invitation must be sent before the concert in writing, by post]

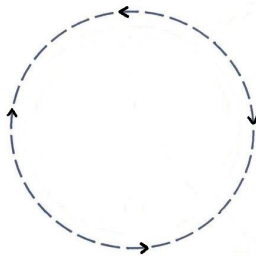
▪

101. Perform the improvisation of fulfillment.

▪

102. Invite all your favorite couples in an outdoor urban space. Ask them to perform an action demonstrating the companionship and love they share. Videotape the event. Screen the video without sound and accompany it musically.





## *Radschlag*

for a group of people

**Alexis Porfiriadis**

2013

- At least five performers
- Form a circle
- Musically circulate (clockwise and/or counter-clockwise) the elements chosen. The elements to be performed should be chosen 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. Two different directions can be followed at the same time (i.e. clockwise and counter-clockwise) provided that a maximum of two elements (e.g. a note and a sound, a noise and an instrument, etc.) are being circulated.
- Vary the duration (short/long) and the dynamics (loud/regular/quiet) of the elements chosen. The only thing you have to decide collectively is the overall circulation speed (fast/regular/slow).
- "Circulation of an element" doesn't imply that everyone has to play the element in the same way. It is preferable that every one of you will find his/her way of performing every element chosen.
- There are no pauses between the circulation of different elements.
- If the duration of an element is 'long', the first player does not have to stop playing for the second to begin. He/she can continue playing for as long as he/she desires, until the last player finishes his/her performance of the same element.
- Similarly, if you chose to use the element 'melody', the second performer should not necessarily wait for the first performer to finish his/her melody. It is preferable to have a 'blurring' of melodies rather a 'lining up' of melodies.
- Minimum duration 7 minutes.



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## Circulate

a hard noise

a soft noise

a beautiful noise

a wooden noise

a metal noise

a plastic noise

a glass noise

a paper noise

an unknown noise

an electronic noise

an everyday noise

a natural noise

a happy noise

a friendly sound

an ugly sound

a provocative sound

a wind sound

a trivial sound

an experimental sound

a sad sound

a wrong sound

a natural sound

a percussive sound

a string sound

an anxious sound

a meditative sound

a cruel word

a sexy word

an unthinkable word

a provocative word

a meaningless word

a loving word

a poetic word

a religious word

a political word

an empty word

a friendly word

a musical word

a funny word

a light instrument

a heavy instrument

a string instrument

a wind instrument

a strange instrument

an unknown instrument

a keyboard instrument

a bourgeois melody

a conventional melody

an inquisitive melody

an essential melody

a political melody

a conservative melody

an entrenched melody

a committed melody

a private melody

a transitory melody

an unknown melody

a strange melody

a furious melody

a sad melody

a messy note

an immobile note

a falling note

an ascending note

a European note

an American note

an electronic note

an innocent note

a protesting note

an expressive note

a blurring note

an essential note

a soft note

a historical note

Alexis Porfiriadis, 2013

**Radschlag**



# One minute is more than one minute

## for a group of people

**\\Alexis Porfiriadis**

\\2011-12

*One minute is more than one minute* is a score consisting of 60 different verbal instructions. Performers (at least five persons) are invited to make a group realization of the composition using any amount of this material. The order of actions 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 ensemble (more than 10 people) or an orchestra, the players should at first collectively decide the duration of their performance and then they should form subgroups. Each of these should decide for themselves 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.

The actions of *One minute is more than one minute* 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 members of the group perform one action per minute. The duration of each version of the piece may range between one minute and sixty minutes.

The actions present an intentional ambiguity. The group should feel free to interpret the ambiguities in any creative way they can.

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



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1. a very short and very loud scream by one person

▪

2. at least five persons each play a synchronized different very short and very loud pitch

▪

3. a continuous and quiet pitch lasting thirty seconds played by one person

▪

4. a continuous and quiet instrumental burble, lasting one minute and played by one person

▪

5. continuous loud noises, each lasting twenty seconds and made by all the members of the group (each member plays one noise)

▪

6. at least five persons each make a synchronized different short and quiet noise

▪

7. four different quiet and continuous noises, each made by one person and each lasting fifteen seconds

▪

8. a continuous very quiet synchronized and non-vibrato cluster, lasting one minute and played by all the members of the group

9. a continuous very slow glissando, lasting ten seconds and played by one person

▪

10. quiet tremoli, each lasting ten seconds and played by two persons (each performer plays two pitches)

▪

11. a pitch/noise with an instrument, played with a technique never used before by the performer (don't rehearse it before the concert)

▪

12. fifteen instances of the same kind of noise by all performers, scattered in the space

▪

13. thirty repetitions of a percussive sound with an instrument, each repetition lasting 1 second.

▪

14. a quiet recitation of a text about 'time', by one person who sits among the audience, lasting forty-five seconds

▪

15. a continuous aggressive synchronized chord/cluster, lasting ten seconds and played by at least five persons

16. all the members of the group each play at least six different sound actions during one minute

▪

17. a short and quiet noise made by one person

▪

18. at least five persons each play a synchronized continuous quiet pitch lasting ten seconds

▪

19. a very short and very loud synchronized scream by all the members of the group

▪

20. a very short and very loud noise made by one person

▪

21. continuous and quiet instrumental burbles, each lasting thirty seconds and played by at least five persons

▪

22. a continuous very loud pitch, lasting twenty seconds and played by one person (person should distance herself from the other members of the ensemble)

Alexis Porfiriadis, 2011/12

***One Minute is more than One Minute*** (actions: 16-22)



23. continuous fast and furious melodies with no pause, lasting thirty seconds and played by all the members of the group

▪

24. three different continuous scratchings on the instruments, each played by one person and each lasting fifteen seconds

▪

25. fast, furious loud and continuous different glissandi, played by at least five members of the ensemble

▪

26. an intense tremolo lasting three seconds and played by one person

▪

27. ten instances of the same pitch with ten different techniques by one or two persons

▪

28. all the members of the group scattered in the space and playing a total number of forty sounds, each trying not to play his/her sound simultaneously with any other performer

▪

29. a quiet recitation of texts about 'time', by at least three persons, for fifteen seconds.

30. two different chords/clusters, played by at least four persons (each performer plays one or two tones)

▪

31. all the members of the ensemble each playing an action without an agreement with the fellow players (each member alternates her decisions during the rehearsals/concerts)

▪

32. three persons each play a synchronized different short and quiet pitch

▪

33. a very short and very loud pitch played by one person

▪

34. all the members of the group each play a synchronized continuous quiet pitch lasting thirty seconds

▪

35. a continuous loud noise, lasting thirty seconds and made by one person (person should distance herself from the other members of the group)

▪

36. different quiet melodies, each lasting five seconds and played by at least five persons

37. very slow, quiet and continuous different glissandi, each lasting ten seconds and played by at least three persons

▪

38. all the members of the group scattered in the space and playing a total number of twenty sounds, each trying not to play his/her sound simultaneously with any other performer

▪

39. intense tremoli lasting twenty seconds and played by at least three persons

▪

40. a quiet recitation of texts about 'time', by at least five persons scattered in the space, lasting thirty seconds

▪

41. continuous fast and furious melodies with no pause, lasting one minute and played by all the members of the group

▪

42. a continuous very quiet waving and synchronized chord/cluster, lasting one minute and played by all the members of the group

▪

43. all the members of the group each make a synchronized short and quiet noise

44. at least five persons each make a synchronized different very short and very loud noise

▪

45. a continuous and quiet pitch lasting fifteen seconds played by one person

▪

46. continuous loud pitches, each lasting ten seconds and played by all the members of the group (each member plays one pitch)

47. a continuous quiet melody with no pause, lasting thirty seconds and played by one person

▪

48. all the members of the group each play sixty different short notes and noises

▪

49. a continuous quiet waving and synchronized chord/cluster, lasting twenty seconds and played by at least five persons

▪

50. all the members of the group each play at least three different actions during one minute

▪

51. three persons each make a synchronized different short and quiet noise

▪

52. sixty different short notes and noises played by one person

Alexis Porfiriadis, 2011/12

***One Minute is more than One Minute*** (actions: 44-52)





53. a continuous very quiet synchronized and non-vibrato chord/cluster, lasting thirty seconds and played by all the members of the group

▪

54. at least five actions with different character, played from five members of the ensemble during one minute.

▪

55. all the members of the ensemble each play a synchronized short and quiet pitch

▪

56. a continuous fast and furious melody with no pause, lasting ten seconds and played by one person

▪

57. a continuous and quiet pitch lasting one minute played by one person

▪

58. at least five persons each play a synchronized different short and quiet pitch

▪

59. a continuous quiet melody with no pause, lasting one minute and played by at least three person

▪

60. a continuous very loud pitch, lasting one minute and played by one person (person should distance herself from the other members of the ensemble)

**STC**

for ensemble

**Alexis Porfiriadis**

2012

*STC* (2011) is a graphic score consisting of 63 different parts. Performers (at least four persons) are invited to make a group realization of the composition using any amount of this material. 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 (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 decide for themselves 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.

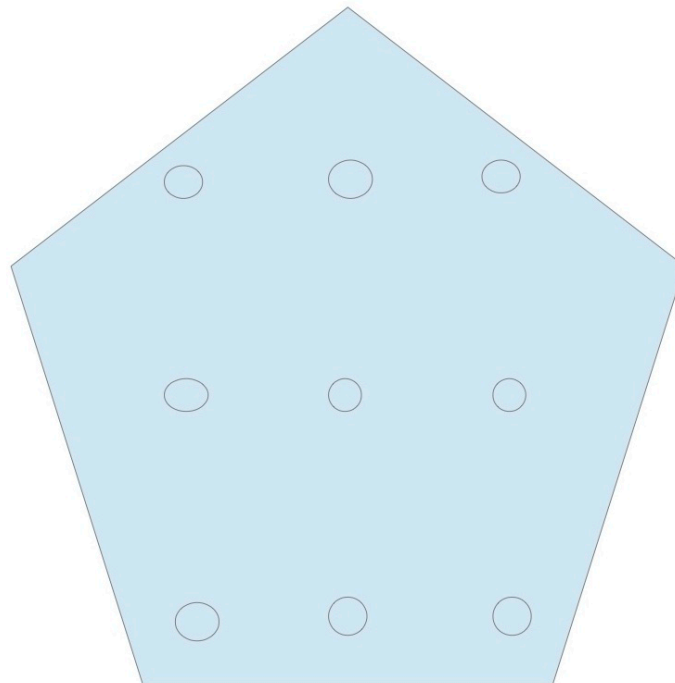
The actions of *STC* may be combined in any manner (based on the performers' choice), so that an action can continue while another starts, more than one action can be performed simultaneously etc. An action can be repeated by the same person provided that one or more other actions are inserted between repetitions to avoid successive appearances of the same action. The order in which the actions are presented in this score is random and 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 6 minutes.

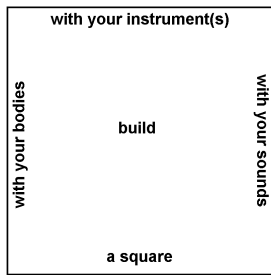
Every page of *STC for ensemble* consists of one or two geometrical figures with words designed inside them. Performers should try to make – individually or collectively – a syntactically correct sentence with the material given in any square, triangle or circle (using verb, noun, adjective, etc). The ensemble can agree upon one solution or more than one. The geometric figures and their respective shapes are not to be translated into literal space (i.e. they should not represent the actual performance space). The performers should mark 9 spots within the performance space, on which the actions are to be taken. These spots should be grouped in three lines of three spots each, arranged in such a way that a rectangular ‘action space’ should be shaped (see fig.1). This “action space” should be formed regardless of the shape of the actual performance space, and should include any (large enough) amount of it. In fig. 1, there is an example on the formation of a rectangular ‘action space’ within a pentagon performance space. The verbs ‘play-make-move-circulate-build’ are to be taken literally.

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.

**Fig. 1**

---





**STC for ensemble**

**Build 1**

**Dur 30" to 1'.30"**

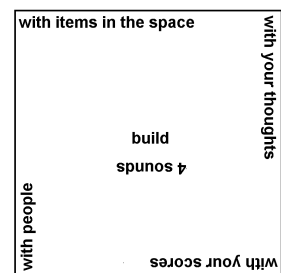
**Alexis Porfiriadis, 2012**

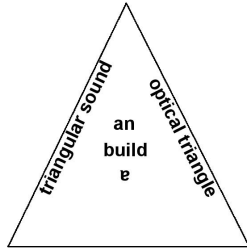
**STC for ensemble**

**Build 2**

**Dur. 1' to 4'**

**Alexis Porfiriadis, 2012**



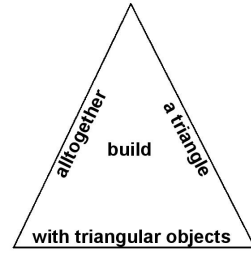


STC for ensemble

Build 3

Dur. 5" to 1'

Alexis Porfiriadis, 2012

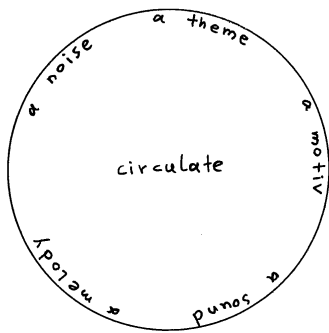


STC for ensemble

Build 4

Dur. 10" to 1'

Alexis Porfiriadis, 2012



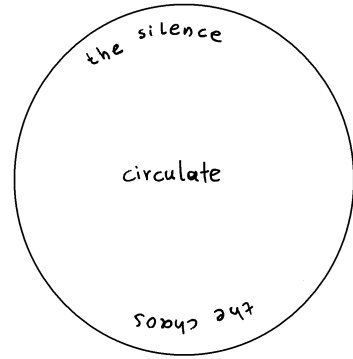
STC for ensemble

Circulate 1

Dur. Indeterminate

Alexis Porfiriadis, 2012





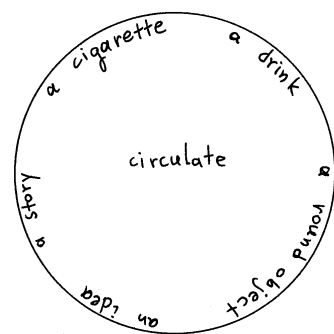
STC for ensemble  
Circulate 2  
Dur. Indeterminate  
Alexis Porfiriadis, 2012

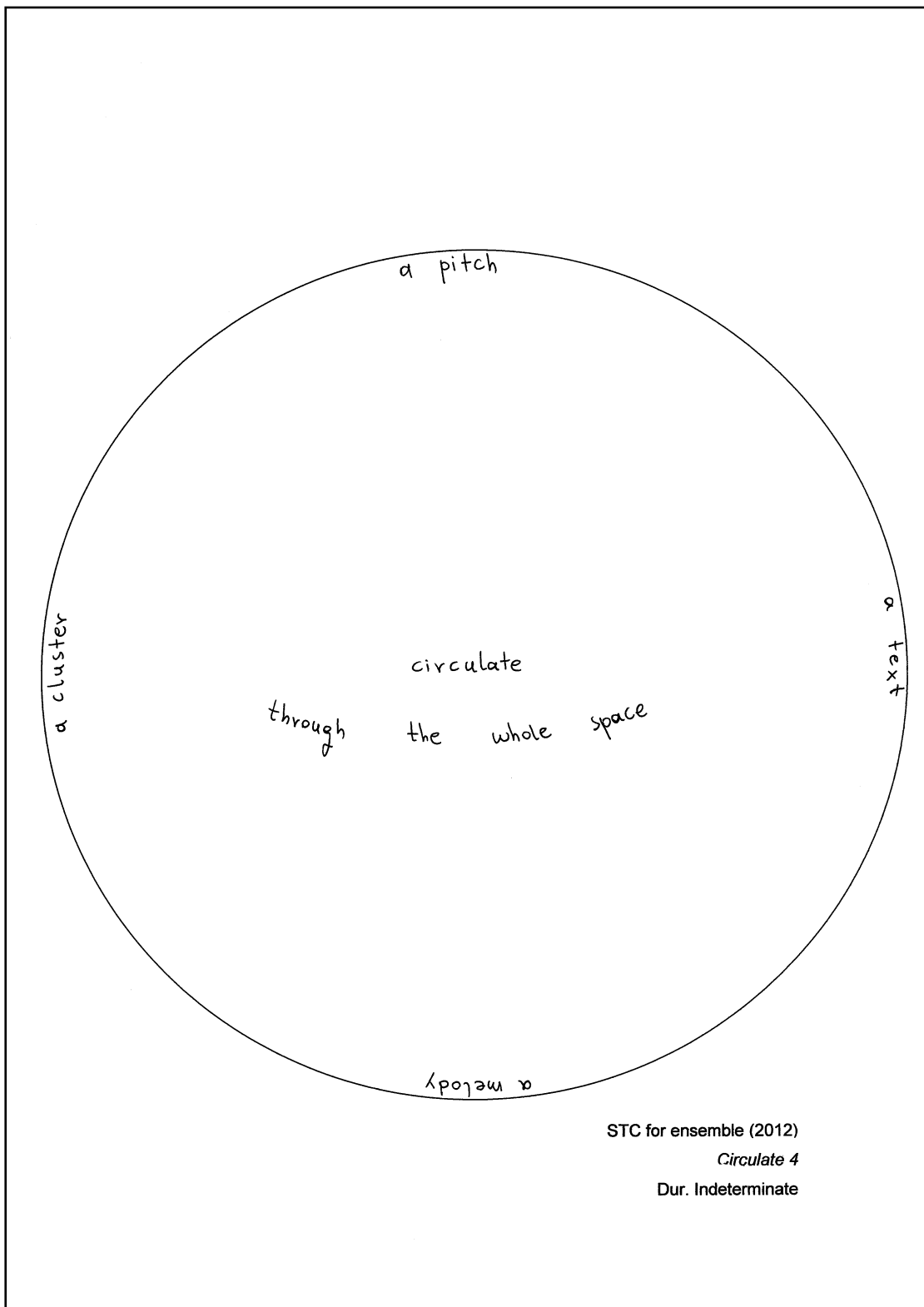
STC for ensemble

Circulate 3

Dur. Indeterminate

Alexis Porfiriadis, 2012





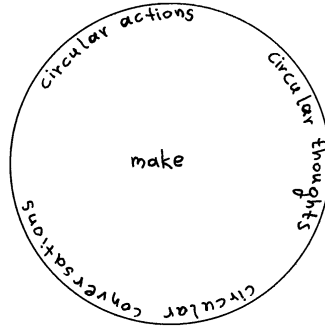
STC for ensemble (2012)

*Circulate 4*

Dur. Indeterminate

altogether  
calm  
a  
make  
an  
punos ajenbs  
intense

STC for ensemble  
Make 1  
Dur. 5" to 30"  
Alexis Porfiriadis, 2012

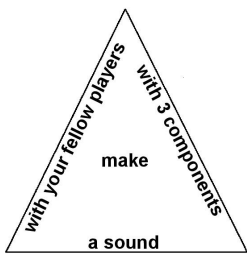


**STC for ensemble**

**Make 2**

**Dur. Indeterminate**

**Alexis Porfiriadis, 2012**



**STC for ensemble**

**Make 3**

**Dur. 1" to 30"**

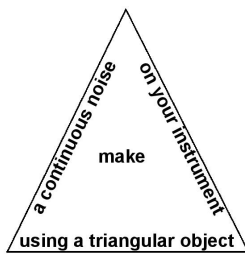
**Alexis Porfiriadis, 2012**

STC for ensemble

Make 4

Dur. 10" to 30"

Alexis Porfiriadis, 2012

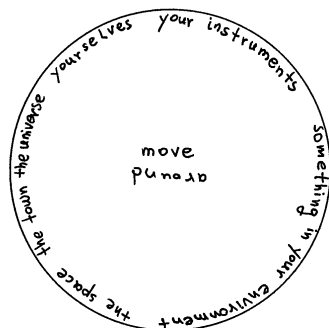


STC for ensemble

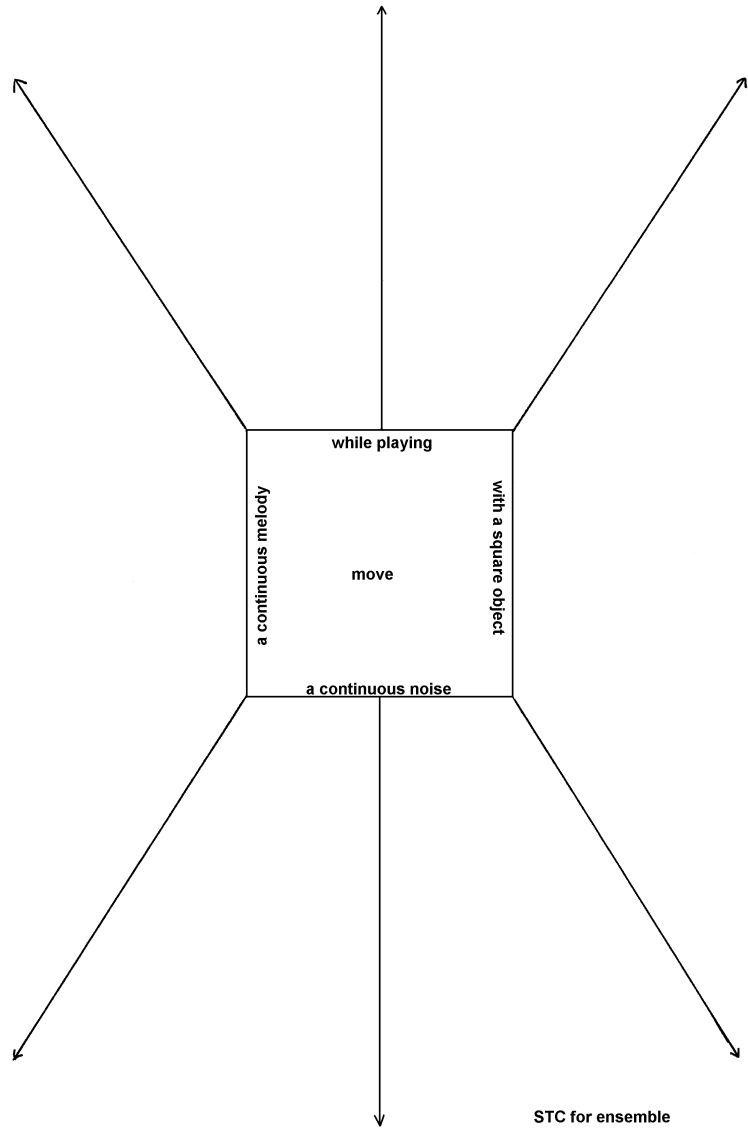
Move 1

Dur. Indeterminate

Alexis Porfiriadis, 2012





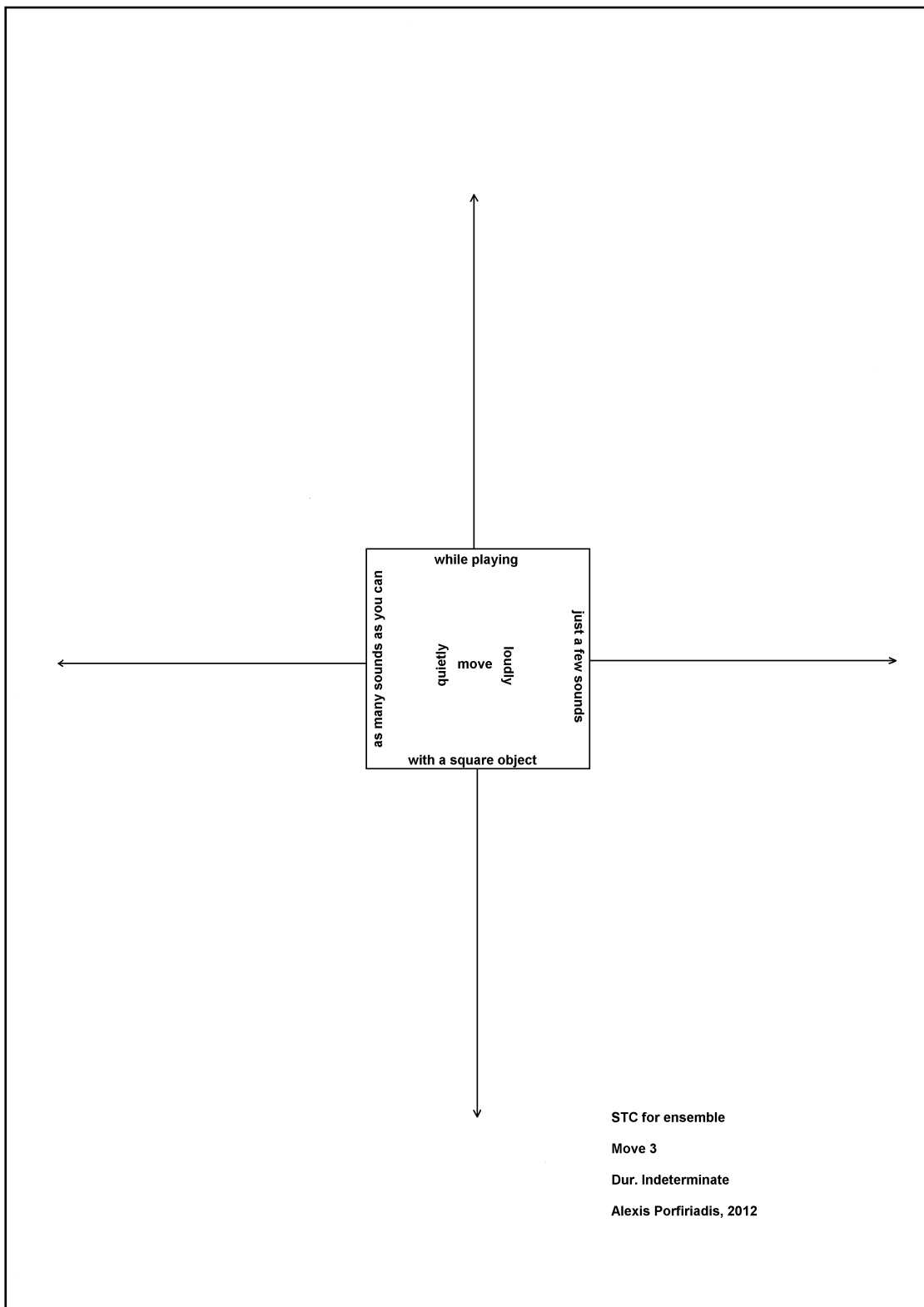


STC for ensemble

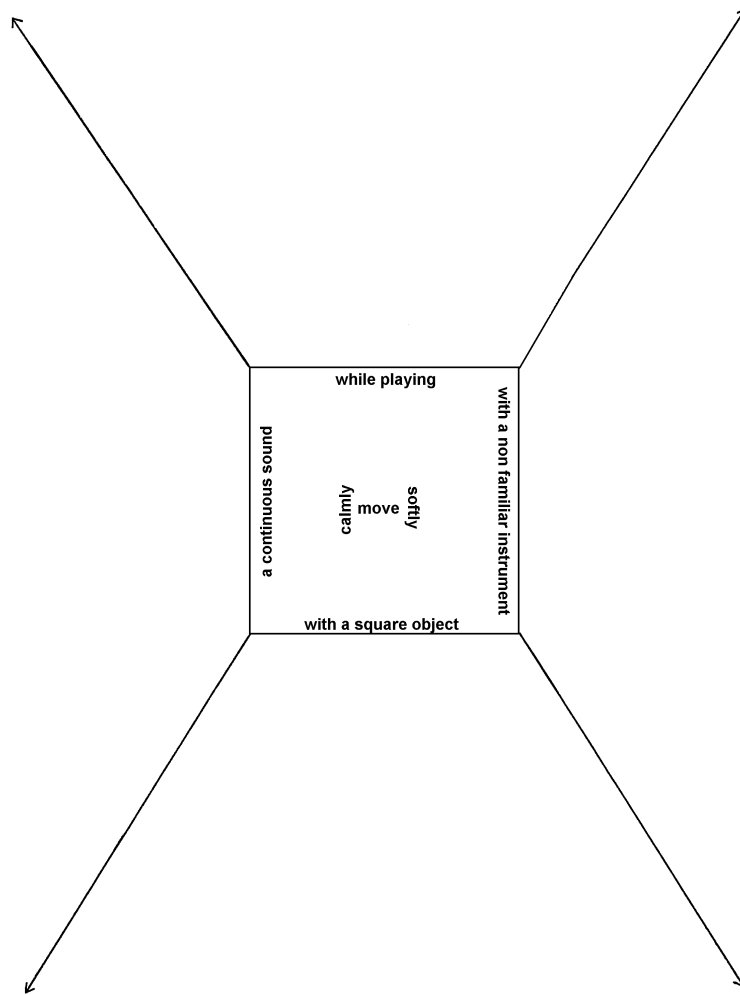
Move 2

Dur. 10" to 1'

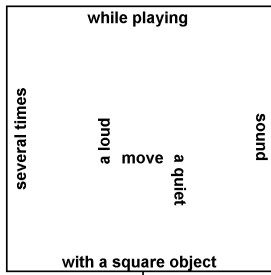
Alexis Porfiriadis, 2012



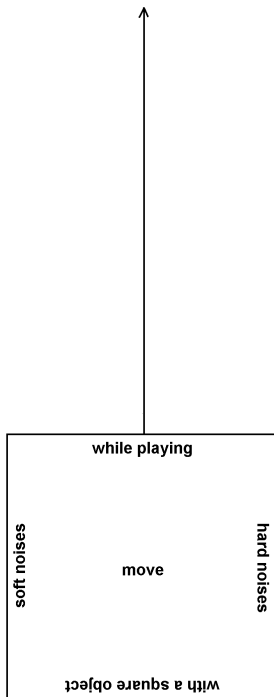
STC for ensemble  
Move 3  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



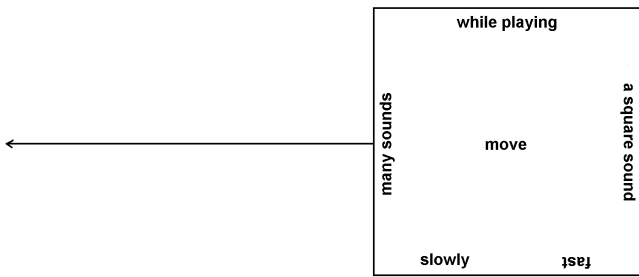
**STC for ensemble**  
**Move 4**  
**Dur. 20" to 1'**  
**Alexis Porfiriadis, 2012**



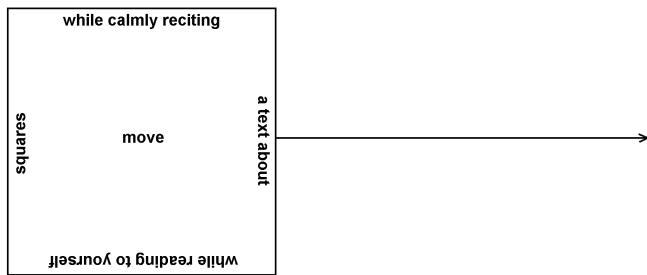
STC for ensemble  
Move 5  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012



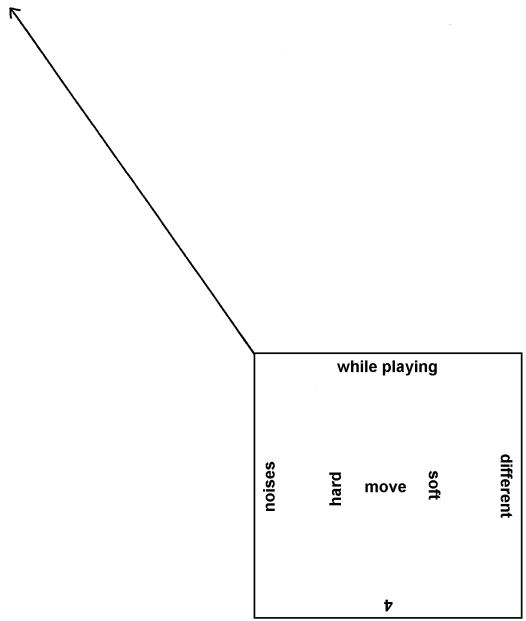
**STC for ensemble**  
**Move 6**  
**Dur. 10" to 1'**  
**Alexis Porfiriadis, 2012**



STC for ensemble  
Move 7  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012



STC for ensemble  
Move 8  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012



STC for ensemble  
Move 9  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012



while playing

a continuous low noise

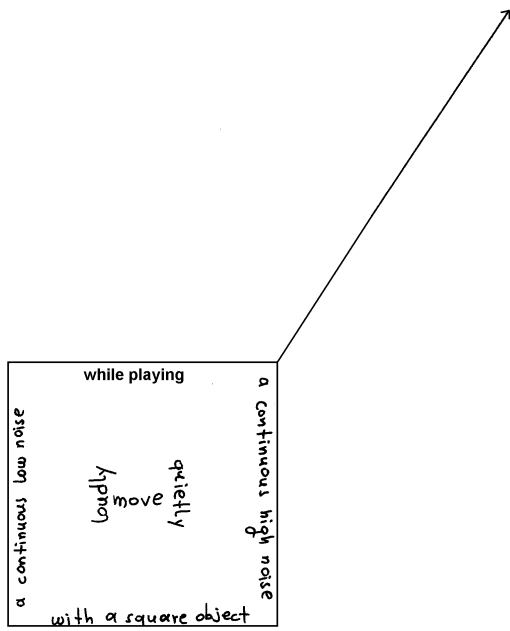
a continuous high noise

loudly

move

quietly

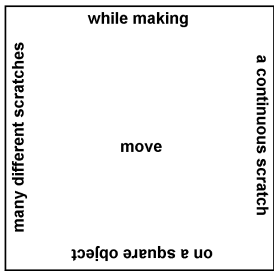
with a square object

A diagram consisting of a central rectangular box with text inside. An arrow points from the top-right corner of the box towards the upper right of the page. The text inside the box is arranged as follows: 'while playing' at the top; 'a continuous low noise' on the left side; 'a continuous high noise' on the right side; 'loudly', 'move', and 'quietly' in the center; and 'with a square object' at the bottom.

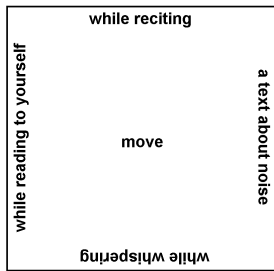
STC for ensemble (2012)

Move 10

Dur. 10" to 1'



STC for ensemble  
Move 11  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012

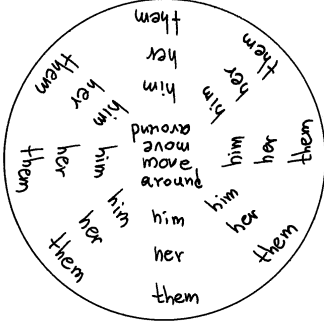


STC for ensemble

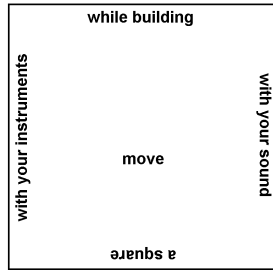
Move 12

Dur. 10" to 1'

Alexis Porfiriadis, 2012



STC for ensemble  
Move 13  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



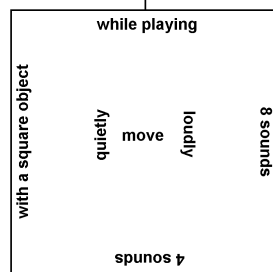
**STC for ensemble**  
**Move 14**  
**Dur. 10" to 1'**  
**Alexis Porfiriadis, 2012**

STC for ensemble

Move 15

Dur. 10" to 1'

Alexis Porfiriadis, 2012





STC for ensemble

Move 16

Dur. 10" to 1'

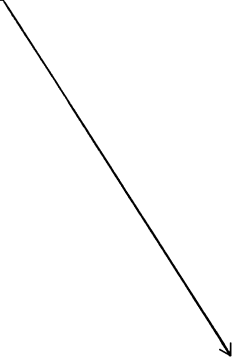
Alexis Porfiriadis, 2012

STC for ensemble  
Move 17  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012

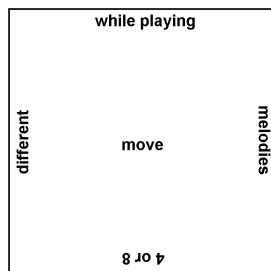




while making  
altogether  
a  
move  
an  
intense  
puntos euenbs



STC for ensemble  
Move 18  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012



STC for ensemble

Move 19

Dur. 10" to 1'

Alexis Porfiriadis, 2012

STC for ensemble

Move 20

10" to 1'

Alexis Porfiriadis, 2012

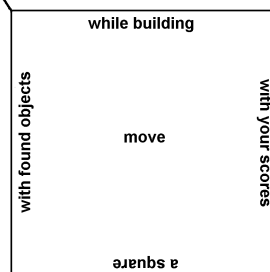
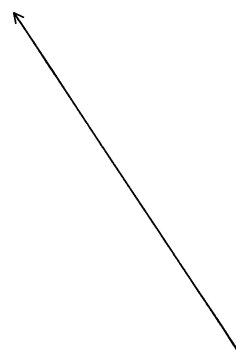


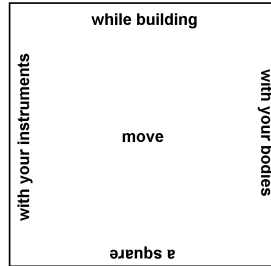
STC for ensemble

Move 21

Dur. 10" to 1'

Alexis Porfiriadis, 2012





STC for ensemble

Move 22

Dur. 20" to 1'

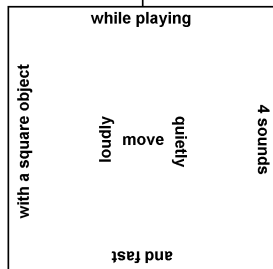
Alexis Porfiriadis, 2012

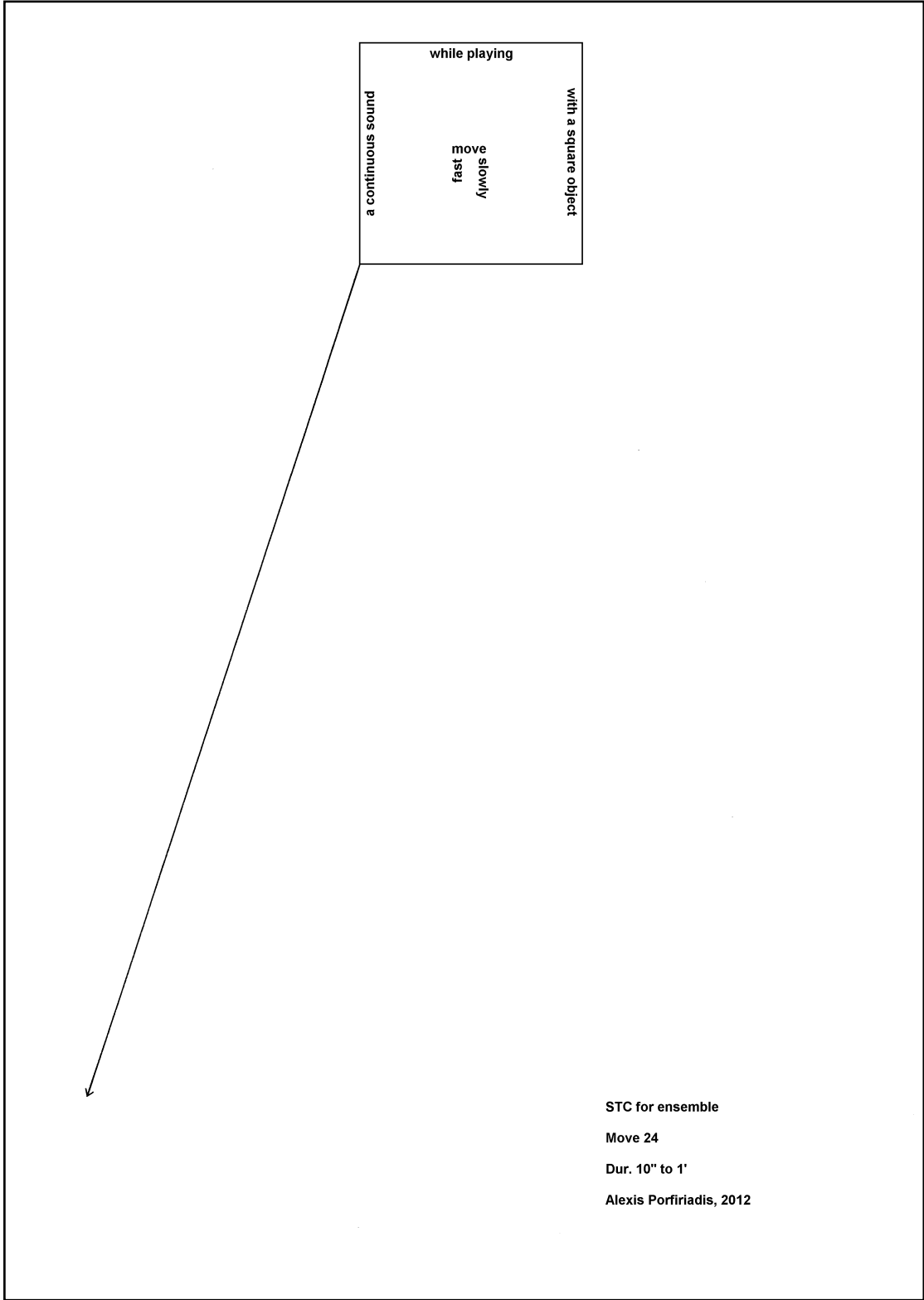
STC for ensemble

Move 23

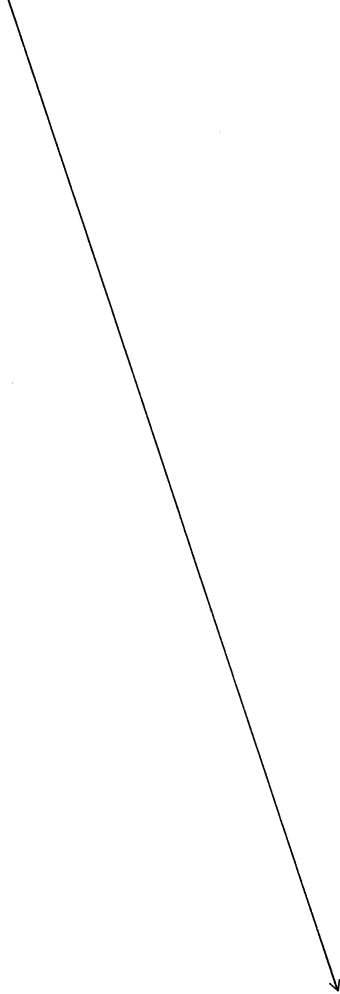
Dur. 10" to 1'

Alexis Porfiriadis, 2012





a continuous sound  
while making  
move  
sounds  
on each other's square objects



STC for ensemble  
Move 25  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012

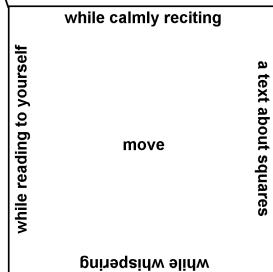
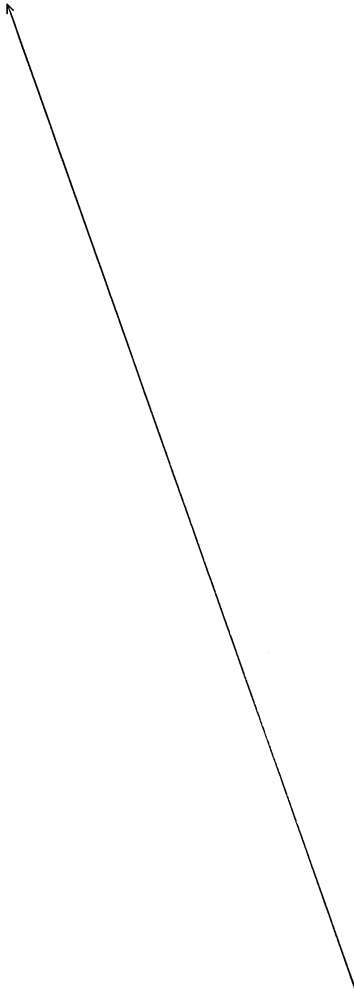


STC for ensemble

Move 26

10" to 1'

Alexis Porfiriadis, 2012

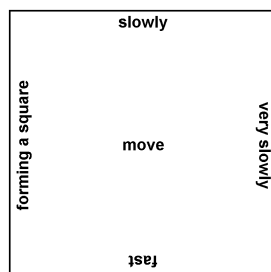


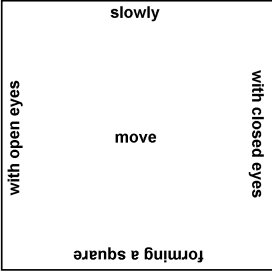
STC for ensemble

Move 27

Dur. 1' to 2'

Alexis Porfiriadis, 2012



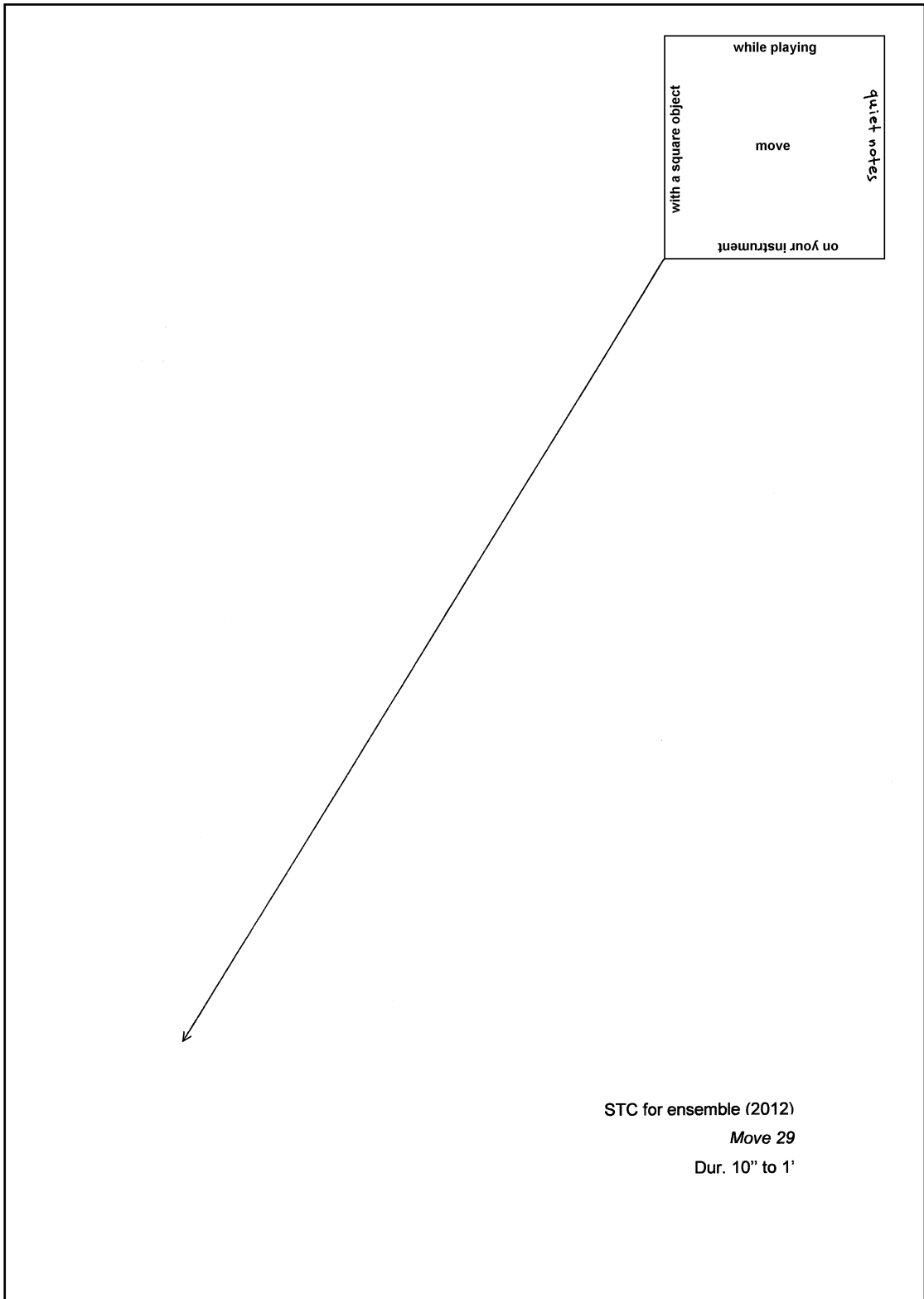


STC for ensemble

Move 28

Dyr. 10" to 1'

Alexis Porfiriadis, 2012

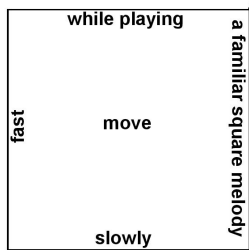


**STC for ensemble**

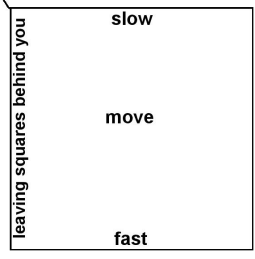
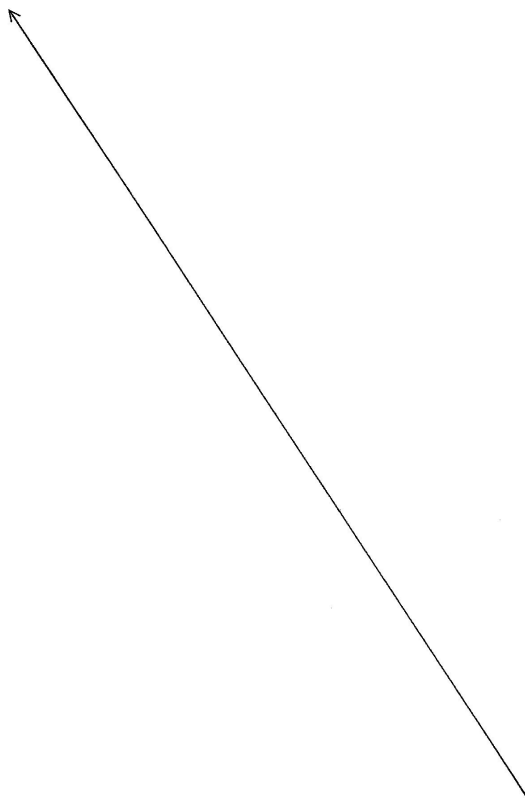
**Move 30**

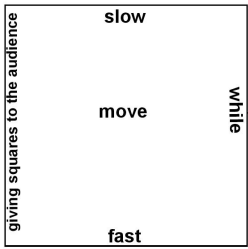
**Dur. 10" to 1'**

**Alexis Porfiriadis, 2012**



STC for ensemble  
Move 31  
Dur. 10" to 1'  
Alexis Porfiriadis, 2012





STC for ensemble

Move 32

Dur. 10" to 1'

Alexis Porfiriadis, 2012



STC for ensemble

Move 33

Dur. 10" to 1'

Alexis Porfiradis, 2012



noise  
several times  
a quiet  
pitch  
play  
a loud  
with a square object

STC for ensemble

Play 1

Dur 3" to 10"

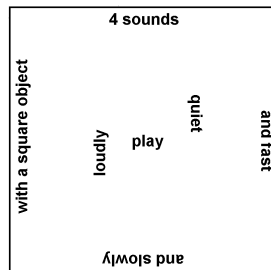
Alexis Porfiriadis, 2012

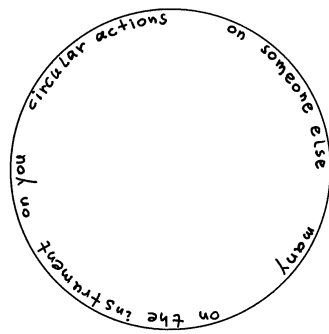
STC for ensemble

Play 2

Dur 3" to 10"

Alexis Porfiriadis, 2012





STC for ensemble  
Play 3  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



STC for ensemble  
Play 4  
Dur. 2" to 30"  
Alexis Porfiriadis, 2012

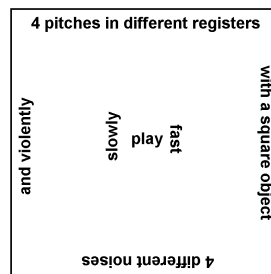


STC for ensemble

Play 5

Dur. 3" to 2'

Alexis Porfiriadis, 2012



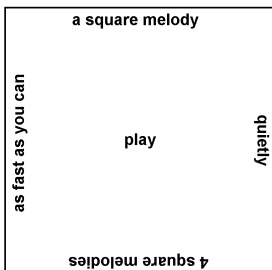
STC for ensemble  
Play 6  
Dur. 3" to 1'  
Alexis Porfiriadis, 2012

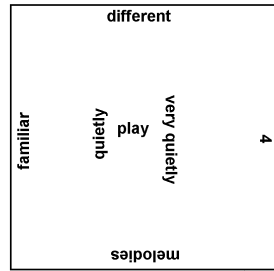
STC for ensemble

Play 7

Dur. 3" to 2'

Alexis Porfiriadis, 2012





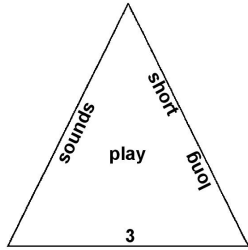
STC for ensemble

Play 8

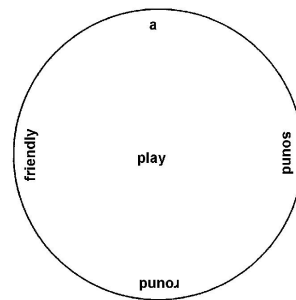
Dur. 1' to 3'

Alexis Porfiriadis, 2012





STC for ensemble  
Play 9  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



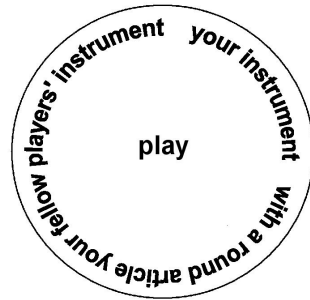


STC for ensemble

Play 10

Dur. 2" to 30"

Alexis Porfiriadis, 2012

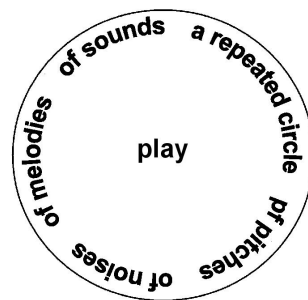


STC for ensemble

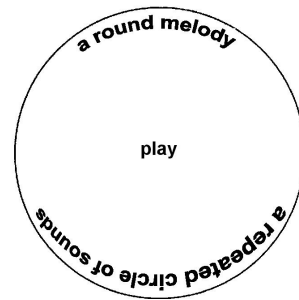
Play 11

Dur. Indeterminate

Alexis Porfiriadis, 2012



STC for ensemble  
Play 12  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



STC for ensemble

Play 13

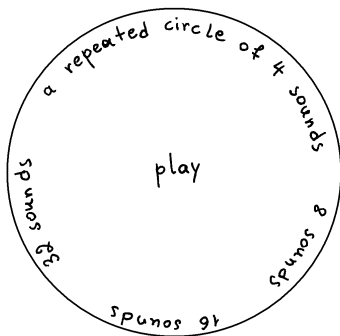
Dur. Indeterminate

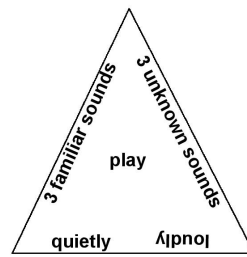
Alexis Porfiriadis, 2012

STC for ensemble (2012)

Play 14

Dur. Indeterminate





STC for ensemble  
Play 15  
Dur. 3" to 30"  
Alexis Porfiriadis, 2012

STC for ensemble

Play 16

Dur. 3" to 30"

Alexis Porfiriadis, 2012



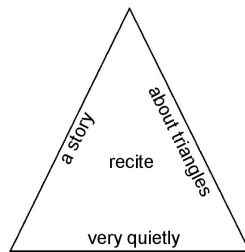


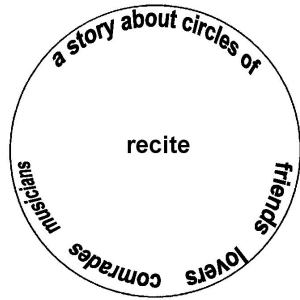
**STC for ensemble**

**Recite 1**

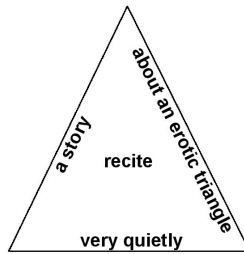
**Dur. 20" to 1'**

**Alexis Porfiriadis, 2012**





STC for ensemble  
Recite 2  
Dur. Indeterminate  
Alexis Porfiriadis, 2012



**\\Alexis Porfiriadis**

\\2011

*Air* (2011) is a score consisting of 40 different verbally instructed parts. Performers (at least two persons) are invited to make a group realization of the composition using any amount of this material. 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 (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 decide for themselves upon the material to be played in the predetermined duration. It is not necessary for each subgroup to know prior to the performance what any other is going to play.

The actions of *Air* 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 is indeterminate but it should not be less than 5 minutes.

The aim of *Air* is to observe movement as music, to "hear" movement itself. Consequently there should be no use of any kind of pre-recorded or live music during the performance. You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided at all costs.

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



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## **Air 1**

standing on my feet

I lift one leg off the ground in an uninterrupted motion which lasts 1 min

I stay there

I feel the leg that keeps me standing

I close my eyes

Now I lift the other leg

I am in the air

I am relaxed

I am in the air

I descend. I do not rush.

I open my eyes

## **Fingers**

I extend my arms

my fingers are dancing

## **Mirror**

a full length mirror

I dance faster than my reflection

I stop only when I have no breath left inside of me

## **Think!**

staying still with eyes closed

I do not rush

I consider my next move in every detail, to the smallest fraction of a second

I complete the motion in my head

I open my eyes

I perform

Alexis Porfiriadis, 2011

**Air** (actions: *Air1*, *Fingers*, *Mirror*, *Think!*)



**Floor**

on the ground with my face down  
closed eyes

I let gravity suck my body into the ground  
I feel the weight dragging me inside

I am inside

when I can no longer breathe, I stand up

**Body**

with the index of my right hand  
I trace slowly, calmly  
and with the utmost concentration

every inch of my body  
(in case of multiple performers,  
I trace every inch of my fellow dancer's bodies too)

following a straight line  
from my left toe  
to my lips

**Toe**

dancing on my right big toe

I am dancing only on that toe  
for 2 minutes

**Fetus**

a curled up fetus  
completely still

for 1 minute

Alexis Porfiriadis, 2011

**Air** (actions: *Floor, Body, Toe, Fetus*)



## **Air 2**

jumping in the air 20 times  
but each time  
I stay there longer and longer...

## **Touch**

touching all audience members  
as fast as I can

## **Fall**

letting myself fall on the ground  
getting up at once  
I repeat 25 times

## **Seconds**

a calm motion lasting 2"  
another lasting 7"

yet another lasting 14"  
a final one lasting 37"

precisely

## **Run**

running from one end of the space to the other  
repeating until I am out of breath

when I feel I have to stop, I locate an audience member that I do not know

calmly I place his/her hand on my chest,  
so they can feel my breath and my heartbeat

Alexis Porfiriadis, 2011

**Air** (actions: *Air 2*, *Touch*, *Fall*, *Seconds*, *Run*)



## **Turn**

a turn  
two turns, one after the other  
three turns, one after the other  
three turns, one after the other  
four turns, one after the other  
... ?

## **Song**

closed eyes  
thinking of a song I like a lot  
  
dancing to it while singing it in my head

## **Inches**

lifting my leg  
  
I keep it lifted for 1 minute  
  
I bring it back down on the ground  
  
inch by inch

## **Item**

approaching an audience member that I do not know  
I try to move them, with their seat to another point in the space  
  
I do not rush  
I try until I cannot go on any longer

## **Tips**

on my toe tips  
for 1 minute



### **Air 3**

closed eyes

feeling the air and the space in front of me  
touching it without moving my legs

feeling the air and the space behind me

I do not rush

feeling the air and the space over my head  
touching it without moving my legs

feeling the air and the space to my right  
I relax

I do not rush

feeling the air and the space to my left  
touching it without moving my legs

### **Ballerina**

closed eyes

I relax

I do not rush

I relax

I imagine I am a clockwork ballerina

I become that ballerina for 1 to 3 minutes

### **Ballet**

I perform a 2 minute excerpt from a classical ballet choreography that I like

Alexis Porfiriadis, 2011

*Air* (actions: *Air 3*, *Ballerina*, *Ballet*)



## **Wall**

gathering up speed

running with all my strength and crush myself on the wall

going back to my starting point

I repeat

again

again

again

## **Item 2**

I find the heaviest item in the space

I try to move it, even slightly

## **Professor**

I close my eyes

I think of a dance professor that had annoyed me very much  
or had made my life difficult for no reason

I open my eyes

I dance for 2 minutes in a way that would make them really mad

## **Air 4**

making intense movements with my arms for 1 minute

so that I feel the air against my palms continuously and uninterruptedly

Alexis Porfiriadis, 2011

*Air* (actions: *Wall*, *Item 2*, *Professor*, *Air 4*)



## **Audience**

using a member of the audience as my centre for 1 minute

## **Wall 2**

every inch of my body is gradually touching the wall

slowly

very slowly

I close my eyes

I mold into the wall

I become one with its materials

I do not rush

when I can no longer breathe, I exit

## **Closed eyes**

closed eyes

thinking of a person very dear to me

dancing with him/her for 2 minutes

with my eyes closed

## **Pulse**

one beat of my heart

one step in the space, exactly

60 times

Alexis Porfiriadis, 2011

**Air** (actions: *Audience, Wall 2, Closed Eyes, Pulse*)



## **Air 5**

shaking a piece of clothing/a cloth 100 times  
so I can hear the sound of the air

## **Unprotected**

all the lights go out

I dance naked, very intensely, very close to the audience for 1 minute

I stop

I get dressed without rushing

the lights are turn on again

## **Sweat**

finding someone very dear to me in the audience

I hug them very tightly for 1 minute

I do not let them know before the performance

I perform this action only if I am sweaty enough

## **Breathing 1**

deep inhalation = one continuous motion

deep exhalation = one continuous motion

30 times

### **Audience 2**

touching an audience member that I do not know  
dancing with them for 1 minute without losing contact

### **Wall 3**

picking a wall, with my back facing the audience  
taking my shirt off with a quick move and press myself against the wall

I close my eyes

I feel its temperature

I make 5 infinitesimal motions with my torso pressed against the wall

I open my eyes

I get dressed, with no unnecessary motions

### **57 times**

I stand up

I sit down

I stand up

I sit down

57 times

### **Breathing 2**

my every first move is an inhalation

my every second move is an exhalation

no move without a breath of its own

for 2 to 3 minutes

Alexis Porfiriadis, 2011

**Air** (actions: Audience 2, Wall 3, 57 times, Breathing 2)



### **10 sec**

I stay still for 10 sec  
one infinitesimal motion during the next 10 sec  
I repeat the process as necessary

### **Limits**

Performing the most difficult dance figure  
that I would like to be able to perform  
  
but which my body prevents me from performing

Again

Again

Again

Again

### **Wall 4**

I approach a wall  
I close my eyes  
  
I imagine that a person I love is imprisoned behind this wall  
  
I move the wall  
  
I do not despair, I move the wall  
I do not stop  
  
until I reach my beloved person or have no more strength left in me

Alexis Porfiriadis, 2011

**Air** (actions: 10 sec, Limits, Wall 4)



//Alexis Porfiriadis

//2010/11



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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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roll

UP

OR

lines with

'Mr' Bee

A Chinese toddler encounters

on 2 more

on signs of

My hols

881

STEP-UP

SCIP  
S:FP  
astrik  
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hun  
Bic  
Baito  
eees

3

DROPS OF PAIN

Escape

an alien life form in a cupboard

Do Moslim  
ckay  
choo  
E

The opener's run has emphasised the shift between tea

may be varied

for me

FECHE

avez

TAGECO





**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 sensation of feeling the symbol even as it is felt to be slipping away.*

*Nothing could be more worth an effort than making love. Love the better 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. Tell me the number and I'll tell you the history. Done?'*

*If I place love above everything, it is because for me it is the most desperate, the most desperate 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.  
disintegrates. A thousand-year-old culture  
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

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may be required

on, right down

withdrawn at anytime

Combining

Art is unmasked

offered for

panoramic

combined

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Art is a private thing, the artist makes it for himself; a comprehensible work is the product of a journalist...

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**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 Ploploch, and Ploploch 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 parody 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 zza OW. Pa  
ing ns ki O SES OLIS E MOI  
agg PR Ba sance

**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**



# *Blocked Piano* for piano player(s)

**//Alexis Porfiriadis**

//2011

*Blocked Piano* (2011) is a verbal score consisting of 26 different verbally instructed parts. Performers (at least two persons) are invited to make a group realization of the composition using any amount of this material. 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 (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 decide for themselves 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.

The actions of *Blocked Piano* 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 is random and 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.

*Blocked Piano* may be performed on its own, or together with *Aria for voice(s)*. In this case both pieces can be performed as solo pieces (one performer for each piece) but all decisions regarding the combination of the performance of the two pieces should be discussed and agreed between the participating performers, and should by no means be made individually.

In order to perform a realisation of *Blocked Piano*, a grand or baby grand piano is required. The piano lid and keyboard lid should remain closed and the damper pedal should be depressed continuously (except during actions where the opposite is mentioned). The continuous depression of the damper pedal can be achieved by placing a heavy object on the pedal itself, or by using a long narrow object, such as a mallet, to jam the pedal from behind. You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided, even in actions where this is not explicitly mentioned. Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance.



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## **Through**

lie under the piano

close your eyes

stretch your arms

touch the instrument's belly with your fingers

pierce through the wood and reach the strings

play

## **Finger**

try to open the piano lid using only your index finger,  
while keeping that finger upright

if you succeed, keep the lid open

and play calmly on the strings using your other hand

## **Fingers**

approach 3-4 audience members and speak in their ears,  
requesting their assistance in opening the piano lid.

ask them to open it with you by using only their index fingers  
(in an upright position!)

if your collective efforts succeed, put an e-bow on one of the strings

let the e-bow play even when the audience members are getting tired  
and have to close the lid

thank the audience members, one by one

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Through*, *Finger*, *Fingers*)



## **Open**

open the keyboard lid without making direct use of your hands

if you succeed, play calmly for 2 minutes,  
using whatever you chose to open the lid with

close the lid in the same way, without making any noise

## **Quit**

cover the piano with piano scores

act calmly and keep fully concentrated on this task

sit opposite the piano and observe it for 1 minute

## **Keys**

sit on the piano stool

close your eyes

imagine that the keyboard lid is open  
put your hands on it and feel the keys

do not rush

feel the keys

play the first movement of one of your favourite sonatas from the classical  
period

(do not pretend you are playing. Perform the first movement of the sonata as usual)

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Open, Quit, Keys*)





## **Lie**

lie on your back, on top of the piano  
close your eyes

feel the gravity pull your body towards the ground

when you feel you have entered the piano's interior and are touching the strings,  
calmly step down

(note: perform this action calmly, avoiding any excess theatricality when climbing on and off the piano)

## **25**

play a short sound on 25 different points of the piano using 25 different objects

calmly  
without strain and with the utmost concentration

## **Help**

approach a member of the audience you do not know

speak in their ears, requesting their assistance in playing inside the piano  
ask them to help you by lifting the piano lid  
and holding it open for as long as they can

if they do not accept, continue until you find someone that accepts your request

play on all the strings, one by one, from the lowest to the highest,  
keeping a steady and relatively slow tempo

once your helper is tired and wishes to go, stop,  
thank her/him and escort her/him back to their seat

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Lie, 25, Help*)



### ***Small finger***

open the keyboard lid with the small finger of your left hand  
as much as necessary in order to be able to play on the keys with your right hand

play 12 different pitches, separated by 12 different time intervals

### ***Toothbrush 1***

turn on 5 electric toothbrushes  
place them on top of the piano lid, near the edges  
leave them there, and approach the audience

close your eyes  
listen to the outcome

the action is completed when all the toothbrushes have fallen onto the ground  
do not pick them up from the ground, and do not turn them off

### ***Toothbrush 2***

lie under the piano  
play on the piano's belly with a switched-on electric toothbrush on each hand  
for 2 minutes

### ***Guiro***

sit on the piano stool  
close your eyes and imagine that the keyboard lid is open

place your hands on it and feel the keys

do not rush  
feel the keys

open your eyes and play the first page of Helmut Lachenmann's *Guero* from memory

Alexis Porfiriadis, 2011

***Blocked Piano*** (actions: *Small finger*, *Toothbrush 1 and 2*, *Guiro*)



## **Listen**

invite 4 audience members to come to the piano  
and place their ears along the instrument's sides

lie under the piano

play on the instrument's belly, using your fingers and/or 2 soft mallets,  
so that the audience members can listen to the inside of the piano

calmly, without a regular pulse, without a climax

(note: the invitation for this action should be written or printed in individual cards before the performance,  
then handed out to the audience right before the action. This should be done calmly, with the utmost  
concentration)

## **Wire**

search every inch of the piano  
and try to find a way to reach through to its strings without opening the lid,  
using a relatively hard piece of wire

If you succeed, try to produce sounds from the strings  
(for 1-2 minutes)

## **Play**

play with the closed piano using only your hands  
no blows, no violence, no theatrics

play  
using only your hands  
for 2 minutes

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Listen, Wire, Play*)



## **Move**

release the damper pedal and the piano brakes  
move the piano a little and listen carefully to determine if the ground  
or the piano itself is making any noise

if so, play around with the sounds of this movement until you wear yourself out  
if not, stop (and jam the right pedal again)

## **Conducting**

invite 10 members of the audience to come near you  
whisper in their ear that they should each make a short, quiet sound  
using the body of the piano

the sounds should all be performed simultaneously, following a signal from you

## **Hug 1**

invite audience members to join you for a group hug with the piano

invite as many audience members you think necessary, so that the seated,  
remaining audience can no longer see the piano when the action is performed

(note: the invitation for this action should be written or printed in individual cards before the performance,  
then handed out to the audience right before the action. This should be done calmly, with the utmost  
concentration)

## **Resound**

play on the belly of the piano using your fist  
without violence or strain, slowly and almost ritually

do not hit the piano

play and enjoy the resonance offered by the continuously depressed sustain pedal

for 2-3 minutes

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: Move, Conducting, Hug 1, Resound)



## **Observe**

come out on stage

sit on the ground a few metres away from the piano

let all the lights go out now

let there be only one spotlight, illuminating the piano

observe the instrument for 1 minute

## **Pedal**

release the damper pedal (if it is pressed)

play a calm, steady rhythm with the pedals

for 1 minute

(note: when you are finished, ensure the damper pedal is depressed again)

## **Hug 2**

try to hug

as big a part of the piano as you can

repeat from 5 different positions

## **Light**

illuminate the piano's belly using a non-electrical source of your choice

perform calmly and with the utmost concentration

when you are finished, observe the piano for 1 minute

total duration of the action: no more than 5 minutes

(note: put out the source(s) of lighting after completing the action)

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Observe*, *Pedal*, *Hug 2*, *Light*)



## **Love**

love the piano

avoid any vocals and any histrionics

## **Items**

invite all audience members to come to the piano, one by one  
and to offer the piano an object that they are carrying with them,  
and that they no longer need

ask them to return to their seats and observe the piano when they have done so

when the process is completed and the viewers have returned to their seats

let all the lights turn off and let the piano be illuminated from a spotlight for 2 minutes

(note: the invitation and accompanying instructions for this action should be written or printed in individual cards before the performance, then handed out to the audience right before the action. This should be done calmly, with the utmost concentration)

Alexis Porfiriadis, 2011

**Blocked Piano** (actions: *Love*, *Items*)



Complicity (2011) is a verbal/graphic score for voice(s) and instrumental ensemble. Performers are invited to make a group realization of the composition using this material. The order of actions 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.

Minimum instrumentation: voice, 1 wind instrument, 1 string instrument, 1 percussion player. Maximum instrumentation: 3 voices, 3 wind instruments, 3 string instruments, 2 piano players, 3 percussion players. Any combination between the maximum and minimum is welcome with one restriction: the analogy between voice and instruments must always be 1 to 3 or more (1 voice → 3 players minimum, 2 voices → 6 players minimum, 3 voices → 9 players minimum)

Every page of *Complicity* has a duration of 1 minute. Pages 1 to 10 have to be performed. Pages 11-14 can be performed if the performers decide to do so. This means that the minimum duration of the work will be 10 min and the maximum 14 min. The process of determining the sequence of the pages has 3 stages:

- the ensemble chooses collectively the number and sequence of pages to be performed by the voice(s)
- the ensemble chooses collectively the actions to be performed by the instrumentalists
- if an instrumentalist decides to perform the "if" actions found on pages 7, 8 or 10, then the vocalist will only decide upon the manner of realization for her/his correspondent pages ad hoc, during each rehearsal and performance. It is preferable that the vocalist will alternate between different decisions during each rehearsal and leaves the decision for the final performance open.


Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance. You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided.


### Instrumentalists


The actions for the instruments address each instrument player individually, except for the cases where a number of performers or the indication "all performers" is mentioned. Every action can last one whole minute or can be performed at any point within the one-minute duration of each page. The instrumentalists can also perform more than one action during the minute but they should play each action only once. The term "sound" is used when the exact nature of the sound (pitch, noise or something in between) is deliberately left unspecified, in order to be determined by the performer. It is essential that the performers should take special attention to the indications of registers (middle, high, low) when those are stated in the score.

### Vocalist(s)

The vocalist should not sing (with the exception of the *Complicity Nr. 9* page, word: 'you'). It is desirable that the closest style to singing in *Complicity* will be a kind of "Sprechgesang". Otherwise, the words are to be spoken, whispered or anything in-between. If the one-line notation appears, then it should be understood as: word on the line = middle register, word above the line = high register, word under the line = low register. The size of the letters indicates dynamics (or not).

Symbol  means that the vocalist has to perform the word in the ear of a member of the audience.

Symbol  means that the vocalist has to keep his/her mouth shut using his/her palm.

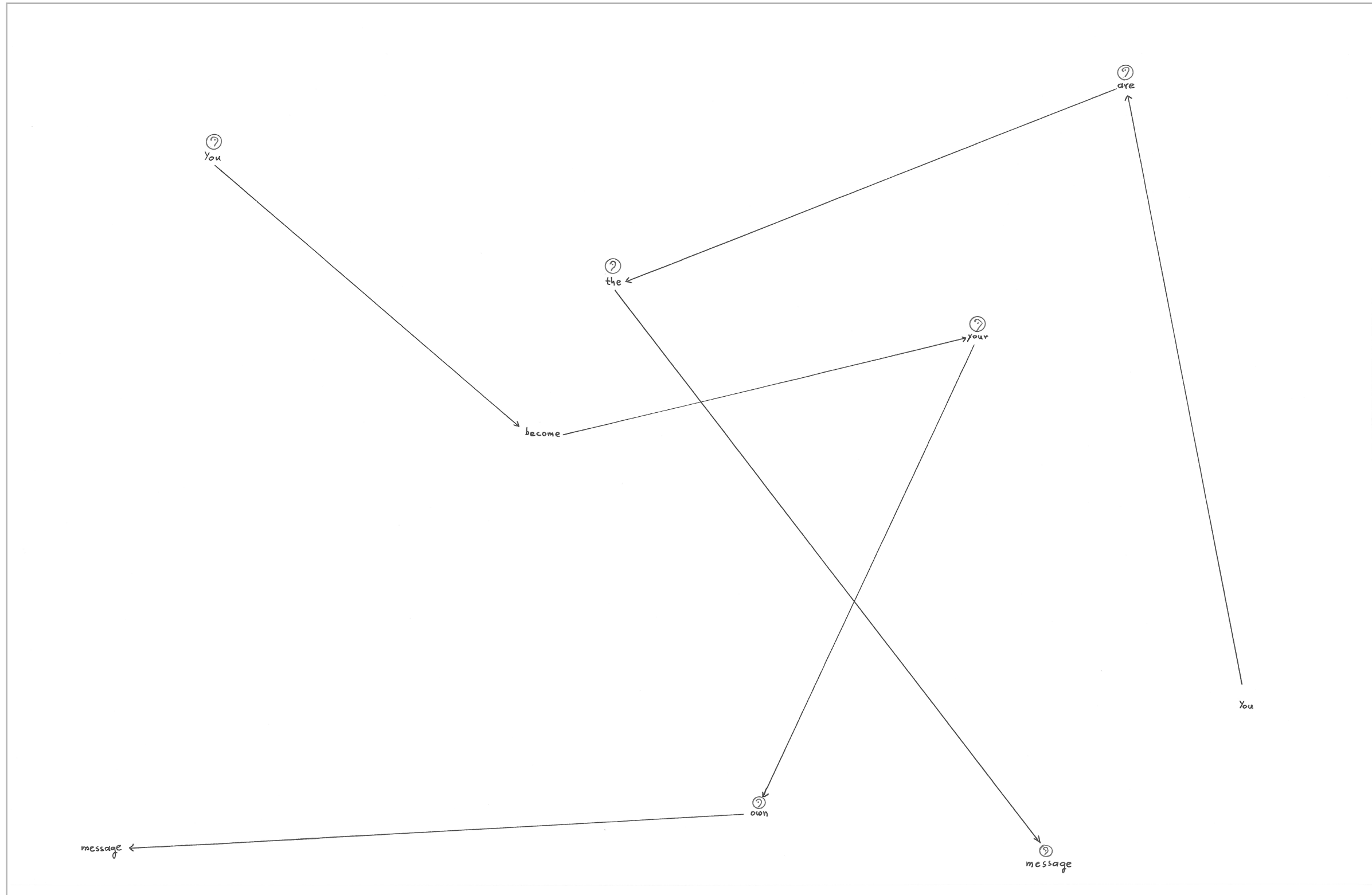
Symbol  means that the vocalist has to perform the action at a distance from the audience.



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Alexis Porfiradis, 2011

*Complicity*



## Complicity 1 – Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Perform five different very quiet short pitches in five different locations in the space.
4. Perform four different very quiet short noises in four different locations in the space.
5. Touch your instrument nine different locations in the space without making a sound.
6. Touch the instrument of your co-performer in nine different locations without making a sound.
7. Perform nine different quiet sounds at nine different points in time.
8. Play a short quiet combination of five pitches with your co-performers (every person plays one or two pitches).
9. Play continuously five different quiet pitches. Connect every pitch with a glissando. Stay on every pitch for one to three sec.
10. Leave your instruments in four different locations in the space without making a sound.
11. Hold your instrument in five different ways without playing.
12. Leave your instrument on the ground. Lie down and find four different ways to touch the instrument with four different parts of your body. Stay still for two to five sec for every part.
13. Leave your instrument on the ground. Rotate it in nine different ways. Wait for one to three sec. every time you make a move.
14. Play a different very quiet short sound in the ears of six different members of the audience.

Alexis Porfiriadis, 2011

**Complicity**



Silence they say, is the voice of complicity. But silence is impossible. Silence is they say. Of complicity, they say, is the. But. Impossible. Silence is the they the silence is the. But of. Complicity silence. They is impossible. The of. But. Voice. They. Is the. Voice. Is. Silence. Is. They. They say. Silence of. Is the voice. Is. Silence. Is. Is Impossible. Silence. Of. But is impossible. Silence. Is the. Complicity. Silence. Impossible. But. The voice. Silence. Impossible is silence. Complicity. They say. Silence. Is. Silence. But. Silence. The voice of. Is impossible. They say. Is impossible. But Silence. Is the voice. They say. Of impossible complicity. Silence. They say. Silence. Complicity. Impossible but silence



## Complicity 2 - Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a continuous quiet noise or pitch (*non ordinario*).
4. Play a continuous quiet noise or pitch (*non ordinario*). Try to begin immediately after the vocalist. Stop if s/he stops and try to begin immediately after s/he begins again. End immediately after s/he ends his/her part.
5. Play a quiet short noise.
6. Quietly and continuously scratch the instrument.
7. Quietly and continuously play as many pitches as you can during one breath. No pauses.
8. Quietly and continuously play as many sounds as you can for a whole minute. No pauses.
9. Burble with your instrument or voice.
10. Perform a very quiet tremolo of any kind.
11. Play 116 quiet short sounds on your instrument. Make very small pauses between some of them if you want.
12. Play a 116-pitch melody, which lasts the whole minute.
13. Go to the middle of the space. Play a continuous sound, which lasts the whole minute. (All performers)
14. Play a sequence of 12 sounds at least twice, lasting the whole minute. Vary the order of the sounds each time.

Alexis Porfiriadis, 2011

**Complicity**



**Complicity 3 - -Voice(s)**



Alexis Porfiriadis, 2011

**Complicity**



### Complicity 3 - Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a quiet short pitch or percussive sound on your instrument.
4. Play five quiet short pitches or percussive sounds on your instrument scattered over the whole minute.
5. Play five quiet short pitches or percussive sounds on your instrument scattered over the whole minute from five different locations in the space.
6. Play a two- or four-pitch melody so quietly that only the immediate audience around you can hear it.
7. Go to five different locations in the space. Stay still in every location for two to five sec.
8. Leave your instrument on the ground. Go to five different locations in the space. Make a quiet short noise using your immediate environment.
9. Leave your instrument on the ground. Distribute to the audience five different texts by five different authors, about 'silence'.
10. Leave your instrument on the ground. Sit among some audience members. Read a paragraph of a text about 'silence' quietly and calmly.
11. Try to play a quiet short sound simultaneously with your co-performers (all performers).
12. Try to play a quiet short sound, which is not synchronised with any of your co-performers. Do not maintain eye contact with them.
13. Try to play a quiet 's' sound with your instrument.
14. Try to play a quiet 'ss' sound with your instrument.

Alexis Porfiriadis, 2011

**Complicity**





Alexis Porfiradis, 2011

Complicity



## Complicity 4 – Instruments

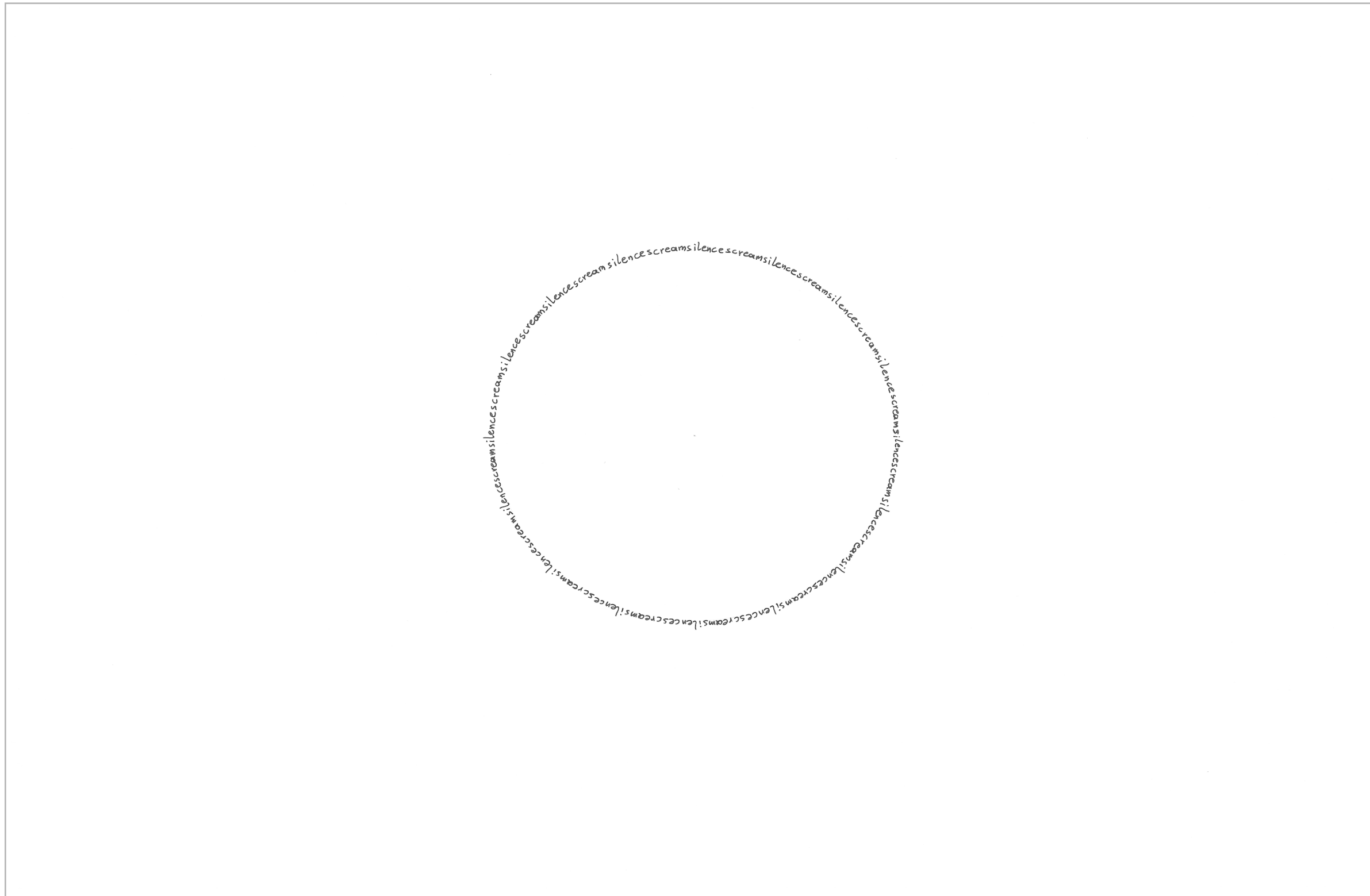
1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a quiet short pitch in a very high register.
4. Play five quiet short sounds in a high register, with five different techniques, from five different locations in the space.
5. Play a quiet short pitch in a very low register.
6. Play nine quiet short sounds in a very low register, from nine different locations in the space.
7. Play seven quiet short pitches in a middle register, with seven different techniques.
8. Play seven quiet short sounds in a middle register, with seven different techniques, from seven different locations in the space.
9. Leave your instrument on the ground. Go to 21 different locations in the space. Stay at every location for one to two sec.
10. Leave your instrument on the ground. Go to 21 different locations in the space. Make a quiet short noise using your immediate environment.
11. Go to 21 different locations in the space and play/sing one quiet short pitch for every location. Use 21 changes of register.
12. Distance yourself in the space from your co-performers. Play 21 quiet sounds. Use a different register for every sound.
13. Listen to the voice. Try to play a short pitch immediately after every attack of the vocalist in the same register with her/him.
14. Listen to the voice. Try to play a pitch immediately after every attack of the vocalist in the opposite register (low → high, high → low). If the vocalist uses middle register, don't play

Alexis Porfiriadis, 2011

**Complicity**







## Complicity 5 – Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Walk in a circle without playing.
4. Repeat a three-pitch melody or three different sounds as fast as you can and as quietly as you can, several times.
5. Walk in a circle performing action no. 4.
6. Form a circle with your fellow players without playing.
7. Form a circle with your fellow players and perform action no.4.
8. Form a circle on the ground with your instruments.
9. Rotate slowly three times. During the action, listen carefully to the voice.
10. Rotate slowly three times while performing action no.4.
11. Perform a repetitive circular action on the instrument. Try to produce sound.
12. Leave your instrument on the ground. Walk slowly around it for three times while trying to play a continuous sound without directly touching the instrument with your hands.
13. Leave your instrument on the ground. Lie down with your head touching the instrument. Roll around the instrument three times, trying to keep your connection with it.
14. Trace the circumference of your instrument with your index finger three times.

Alexis Porfiriadis, 2011

**Complicity**





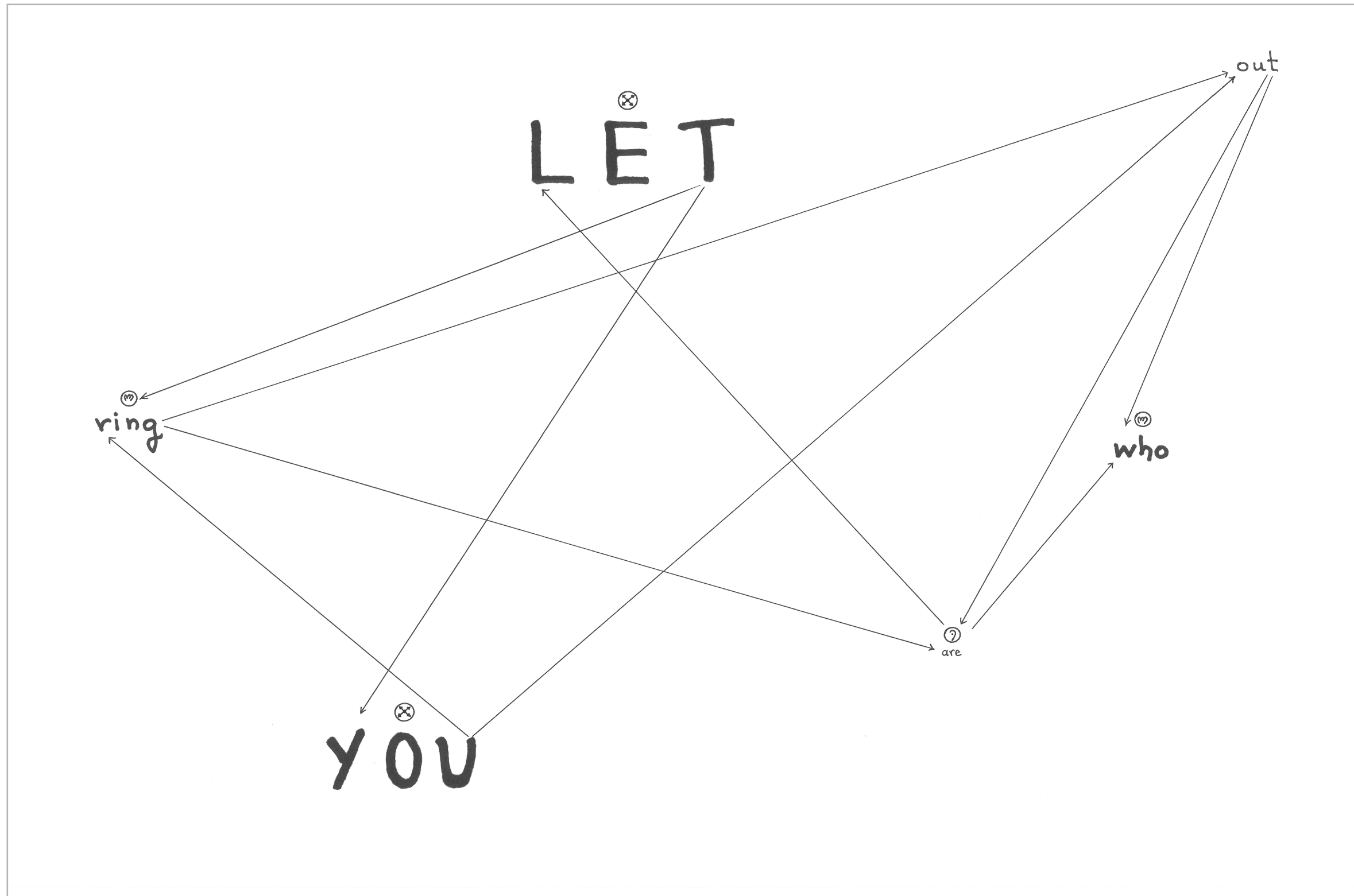
## Complicity 6 – Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play 10 pitches, each one with a different technique. Do not pause for longer than two sec between the pitches.
4. Play 10 different noises with your instrument. Do not pause for longer than two sec between the noises.
5. Play the same 10 pitches that made up action n.3, playing each pitch in another register. Do not pause for longer than two sec between the pitches.
6. Go to a location in the space that you can reach with 10 steps. Go only straight ahead. Don't turn and don't run. Make pauses between the steps.
7. Play a very fast melodic loop of 10 tones seven times.
8. Build a straight line with your instruments on the ground. Perform calmly. (All performers)
9. Lie down on the ground and build a straight line, with your co-performers. Perform calmly. (All performers)
10. Build a straight line on the ground with your scores. Perform calmly. (All performers)
11. Build a straight line on the ground with any available objects you can find on the stage (except your instruments and your scores). Perform calmly. (All performers)
12. Perform action no. 6 playing the pitches of action n.3. Play one pitch for every step.
13. Perform action no. 6 while performing action n.7.
14. Play the first eight tones of action no.3 or the first eight noises of action no.4 (each one with a different technique than before).

Alexis Porfiriadis, 2011

**Complicity**





Alexis Porfiriadis, 2011

**Complicity**



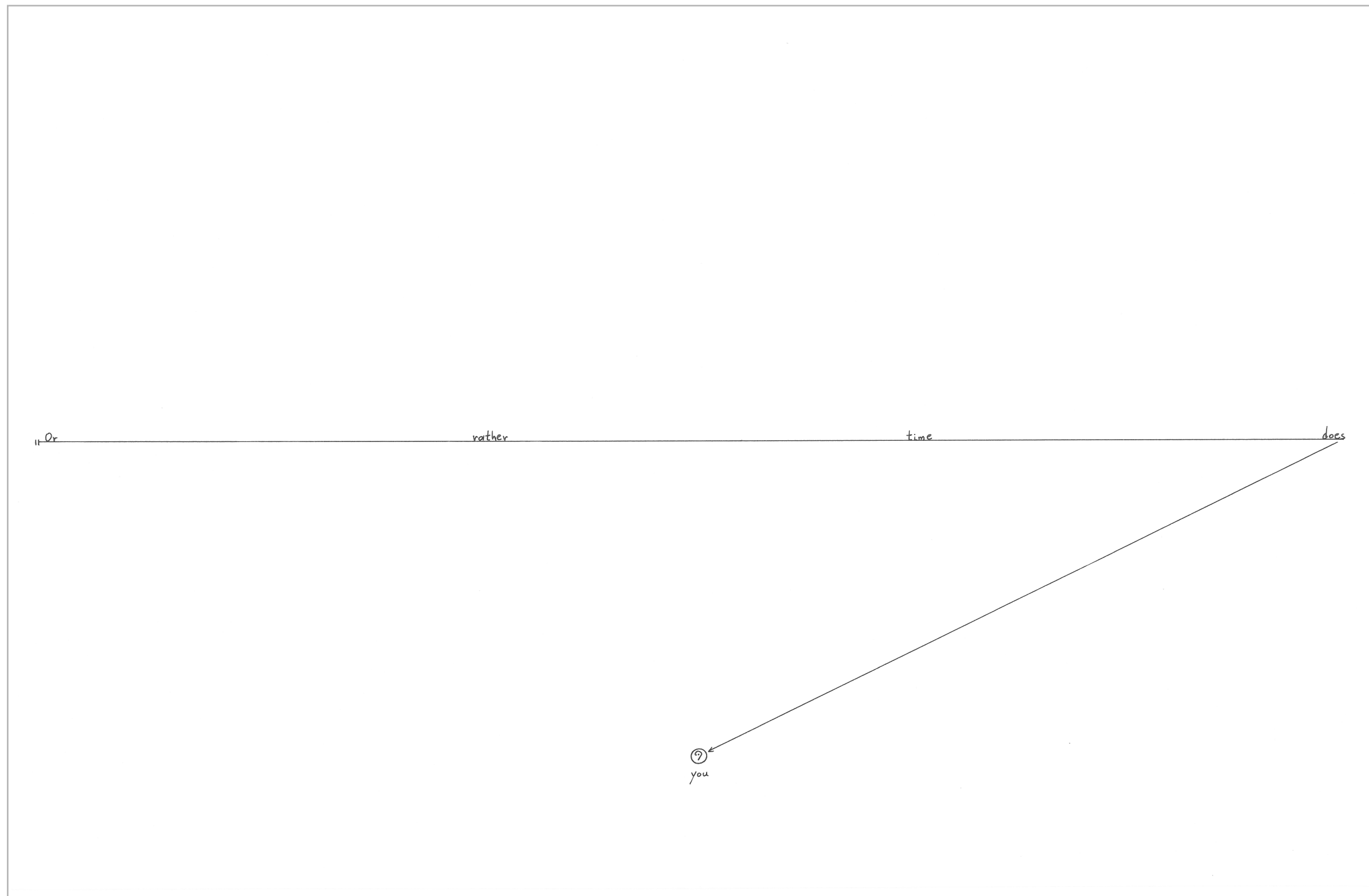
## Complicity 7 – Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Go somewhere in the space where the audience cannot see you. Play a very loud short noise on your instrument, once (one or two performers).
4. Play a loud muted sound.
5. If you hear a muted sound from the voice, walk to a member of the audience and play a very soft noise in their ear.
6. If you hear a muted sound from the voice, feel it and respond spontaneously to that.
7. If you see the vocalist talking into the ear of an audience member, play a loud muted sound.
8. If you see the vocalist talking into the ear of an audience member, walk to a location in the space where no member of the audience can see you, then play a very loud noise on your instrument.
9. If you see the vocalist moving away from the audience, play a loud muted sound.
10. If you see the vocalist moving away from the audience, walk to a spot in the space where no member of the audience can see you and play a very loud noise on your instrument.
11. If you see the vocalist moving away from the audience, hear the sound s/he will do and respond spontaneously to that.
12. Play a short sound of your choice, then without pausing play a muted sound.
13. Stay near a member of the audience. Play a short sound of your choice and proceed, then without pausing play the same sound very quietly into the ear of the audience member.
14. Go to a corner of the space. Hear the total sound for 30 sec. Play the remaining 30 sec. trying to support the total sound.

Alexis Porfiriadis, 2011

**Complicity**





## Complicity 8 - Instruments

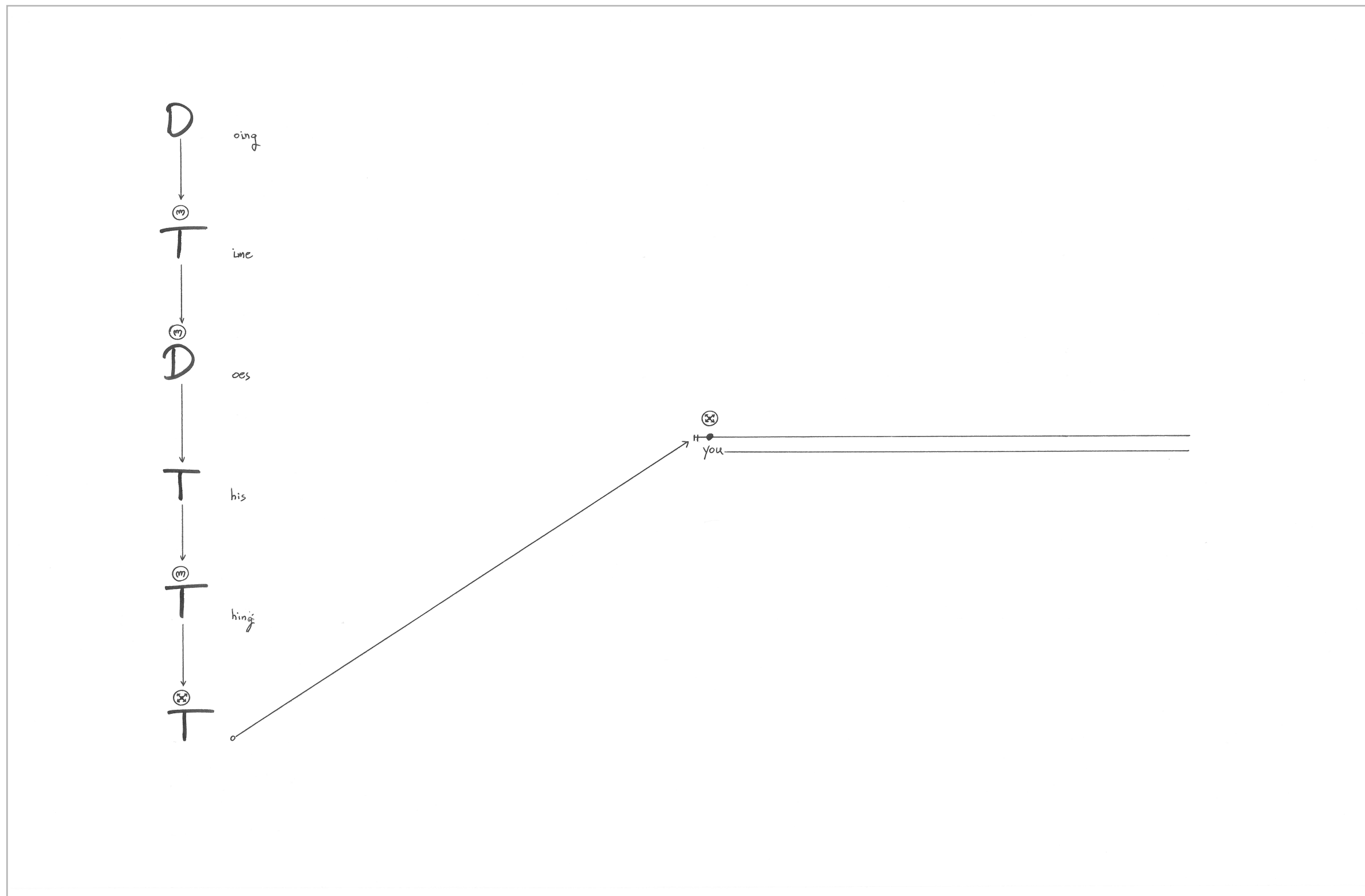
1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a quiet short sound in a middle register.
4. Play four quiet short sounds in a middle register.
5. Play four quiet short sounds in a middle register, while walking straight ahead to a location in the space. Walk calmly and do not turn. Do not pause between the steps.
6. Walk to a member of the audience and play a very soft sound in their ear. This action can be performed only if it will be decided that one of the instrumentalist will perform action 5 and after s/he finishes performing it.
7. If the vocalist moves, leave your instrument on the ground, turn to him/her and look at him/her carefully.
8. If the vocalist moves, move behind him/her and play four different quiet short sounds, in a middle register.
9. If the vocalist moves, go in front of him/her and play four different quiet short sounds, one after the other.
10. Build a straight line with your co-performers, using most or all of the length of the space. Play four different quiet short sounds in total (not simultaneously).
11. Build a straight line with your co-performers, using most or all of the length of the space. Play four different quiet short sounds in total, one after the other. Try to play completely different sounds than those of your co-performers. Do not rehearse the sounds with your co-performers.
12. Listen to the vocalist. Try to play a sound in a middle register, immediately after every attack of each vocal sound.
13. Play a continuous very soft sound in a middle register. Stop when the vocalist reaches a member of the audience to speak into their ear.
14. Play a continuous very soft sound in a middle register, which is interrupted by four short accents. With the fourth accent the sound stops.

Alexis Porfiriadis, 2011

*Complicity*

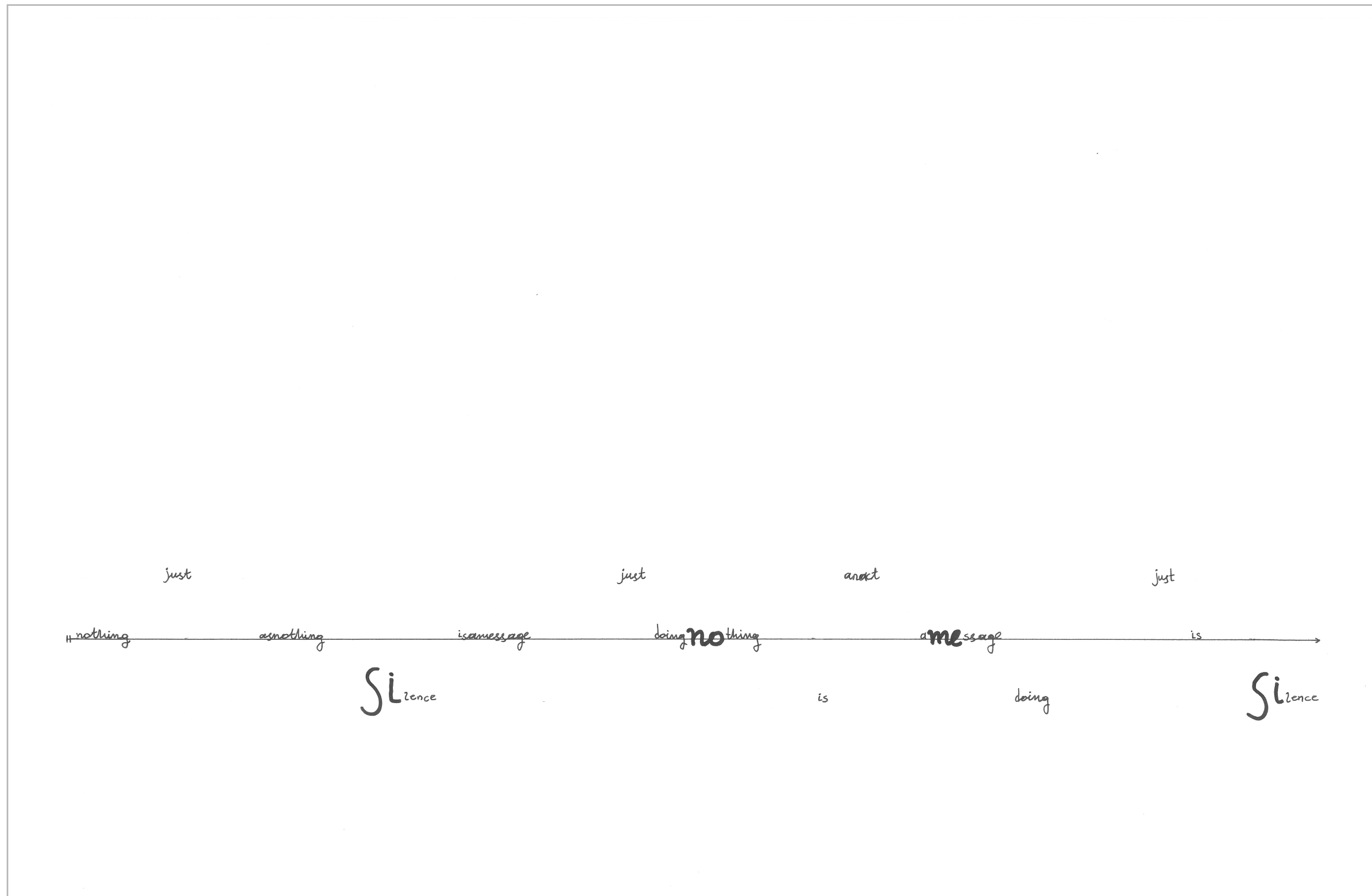






## Complicity 9 – Instruments

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a loud short noise.
4. Play a loud short noise, then without pausing quickly play four quiet pitches.
5. Play a loud short noise, then without pausing quickly play three quiet pitches.
6. Play a loud short muted sound.
7. Play a loud short muted sound, then without pausing quickly play three quiet pitches.
8. Play a loud short muted sound, then without pausing quickly play four quiet pitches.
9. Go somewhere in the space where the audience cannot see you. Play a very loud short sound on your instrument, once.
10. Without pausing, quickly play a loud short noise, two muted tones, a loud short tone, and a loud short muted noise.
11. Play a quiet short sound, then without pausing a slow long upward glissando.
12. Play a quiet short sound, then without pausing go somewhere in the space where the audience cannot see you while playing a slow long upward glissando.
13. Go somewhere in the space where the audience cannot see you. Play a pitch in a middle register for a long time. Do not play the pitch *ordinario*.
14. Play actions no.3, no.4, no.6, no.7, and no.8 as fast as you can without pausing in between



Alexis Porfiriadis, 2011

**Complicity**



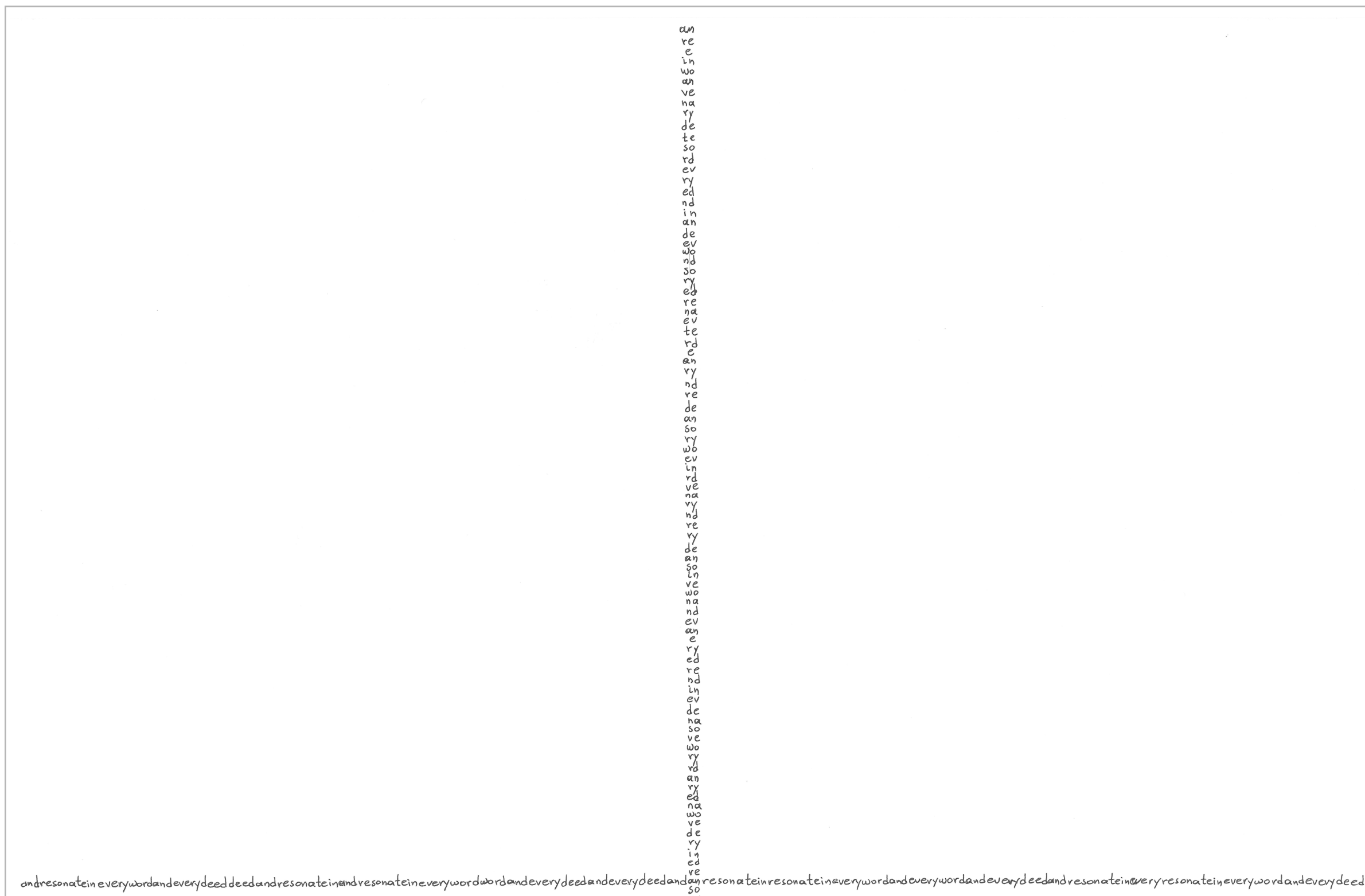
## Complicity 10 - Instrument

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Do not perform. Just listen to the voice.
3. Play a continuous gentle quiet sound in a middle register. Begin immediately after the vocalist and stop when s/he ends.
4. Play a quiet combination of pitches in a middle register (each performer plays one pitch). Begin immediately after the vocalist and stop when s/he ends. (At least three performers).
5. Sing calmly with your mouth closed, one continuous quiet tone in a middle register. Begin immediately after the vocalist and try to stop when s/he ends. If you need to breathe, do it very quickly and continue.
6. Play a gentle quiet continuous noise using something in your environment. Begin immediately after the vocalist and try to stop when s/he ends.
7. Start to walk in a straight line immediately after the vocalist begins. Every time s/he stops speaking, stop walking at once. Begin immediately after s/he begins. Stop walking when s/he ends.
8. Start to walk in a straight line immediately after the vocalist begins while singing a continuous quiet pitch. Every time s/he stops speaking, stop walking and singing at once. Begin immediately after s/he begins. Stop walking when s/he ends.
9. If the vocalist speaks loudly, respond immediately with a loud muted noise.
10. If the vocalist speaks loudly, respond immediately by putting your palm over your mouth at once. Hold it there for five sec.
11. Play a continuous gentle quiet sound, which will begin immediately after the vocalist begins, and stop when s/he ends. Interrupt the continuous sound four times with four pitches in a low register (two quiet, two louder and muted). Play each pitch with a different technique.
12. Play a continuous gentle quiet sound, which will begin immediately after the vocalist begins, and stop when s/he ends. Interrupt the continuous sound four times with four quite pitches in a high register. Play each pitch with a different technique.
13. Play a continuous gentle quiet sound, which will begin immediately after the vocalist begins, and stop when s/he ends. Interrupt the continuous sound six times with six pitches in a middle register (four quiet, two louder and muted). Play each pitch with a different technique.
14. Play 14 short sounds, with small pauses between them in the sequence of the following registers: middle - high - middle - low - middle - high - middle - low - high – middle - low - high - middle - low. Play four of them loud and muted.

Alexis Porfiriadis, 2011

*Complicity*





Alexis Porfiriadis, 2011

**Complicity**



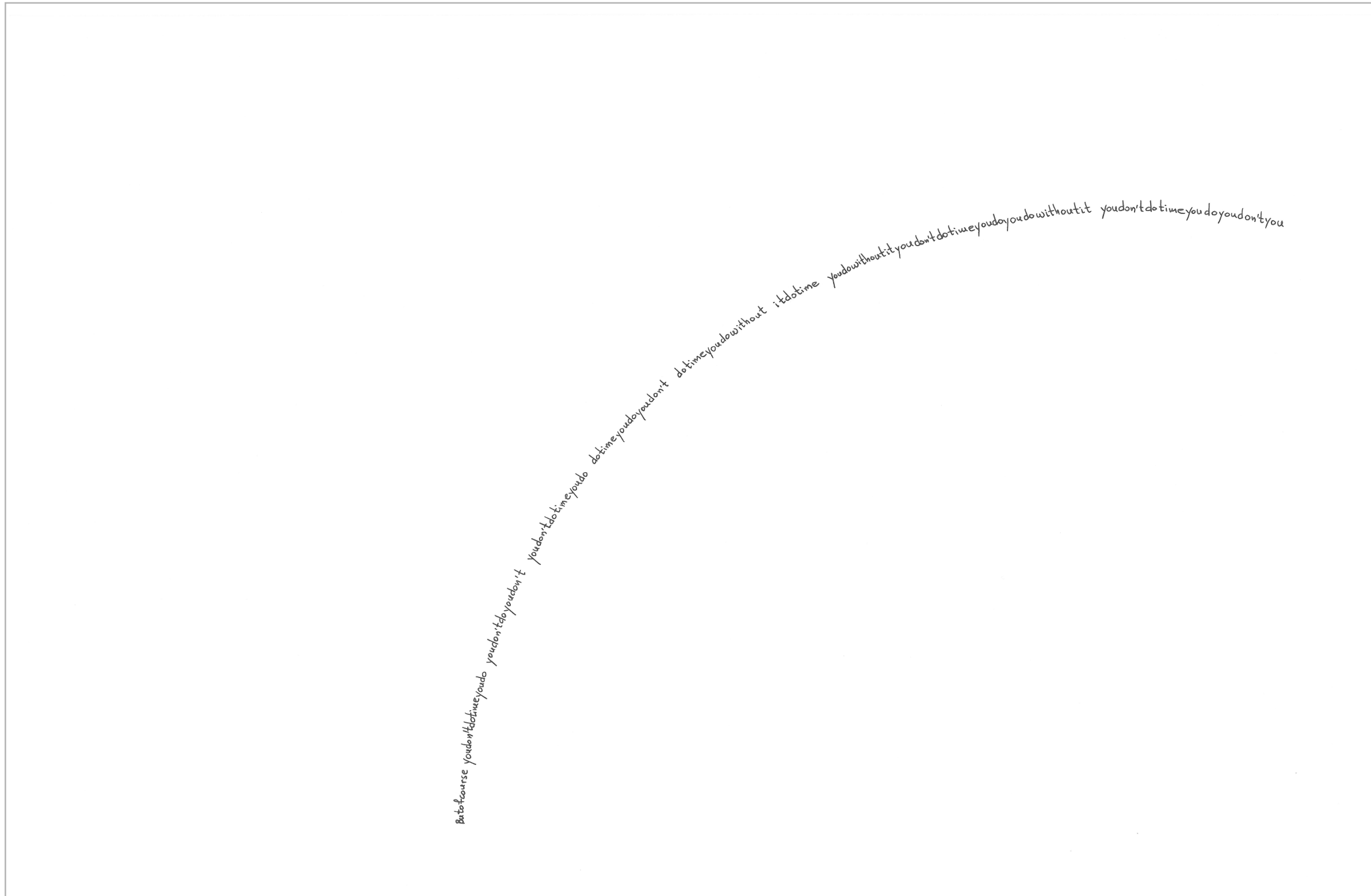
## **Complicity 11, for piano player(s)**

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Play 88 different quiet short pitches on the keyboard without pause.
3. Play quietly 88 different pitches on the strings without pause.
4. Play 88 quiet noises on/in the piano without pause.
5. Continuously play variations of an eight-pitch quiet fast melody on the keyboard, which lasts the whole minute.
6. Continuously play variations of an eight-pitch quiet chord/cluster on the keyboard, during the entire minute.
7. Try to combine actions no.2 and no.5.

Alexis Porfiriadis, 2011

**Complicity**





But course you don't do time you do  
you don't do time you do  
you don't do time you do  
do time you do you do  
do time you do without it do time  
you do without it you don't do time you do  
you do without it you don't do time you do  
without it you don't do time you do  
you don't you

Alexis Porfiriadis, 2011

**Complicity**



## Complicity 12, for wind instrument(s)

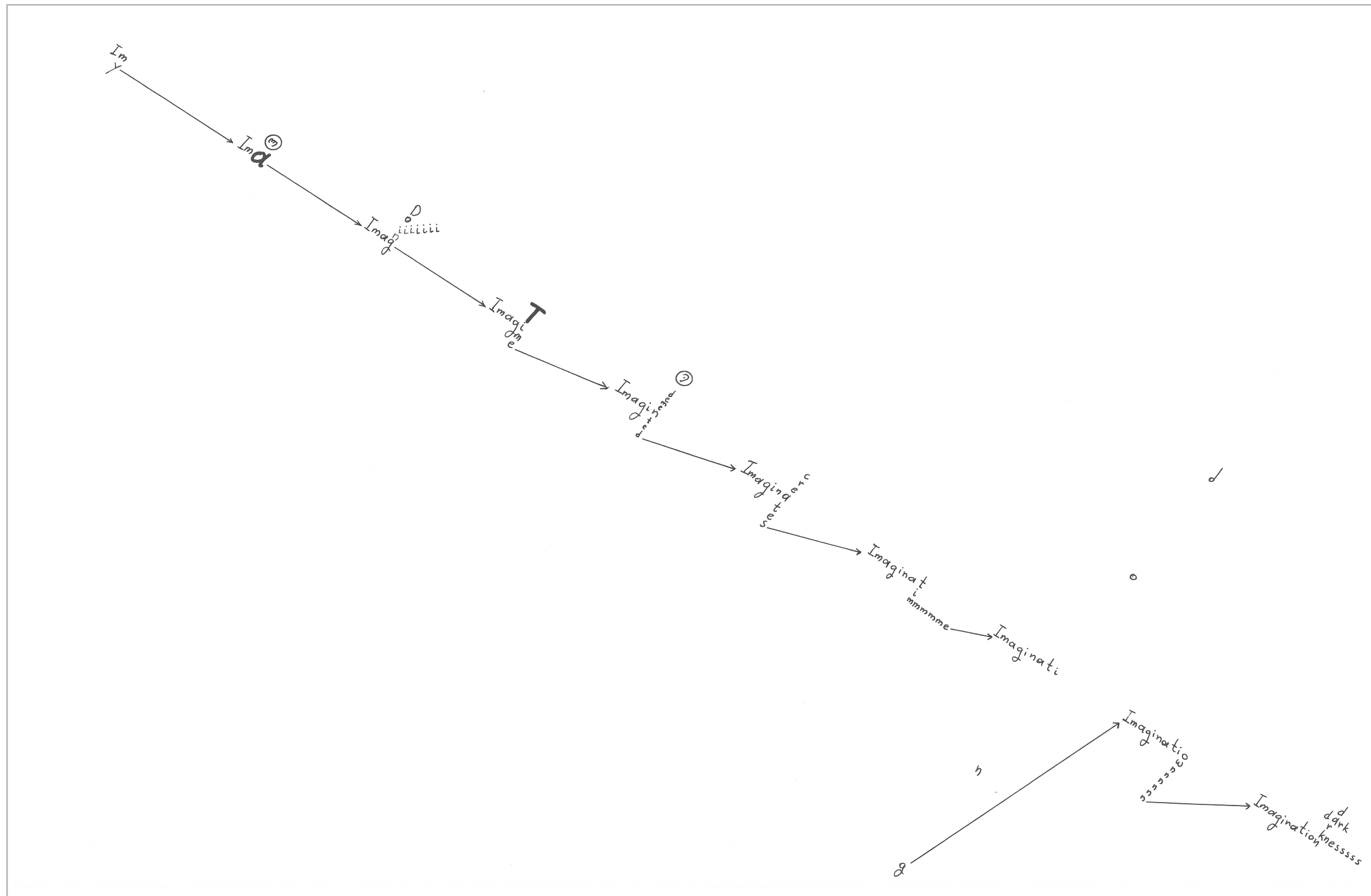
1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Play a quiet fast three-pitch melody.
3. Perform action no.2 with a different technique/mute than before. Make a small pause and play a quiet fast six-pitch melody using another different technique.
4. Perform action no.3. Make a small pause and play a quiet fast five-pitch melody with a new technique/mute.
5. Perform action no.4. Make a small pause and play a quiet fast six-pitch melody with a completely new technique/mute.
6. Play a very fast and quiet 14-pitch melody (*non-ordinario*). Make a small pause and repeat if there is time left.
7. Play a fast and quiet nine-pitch melody. Make a small pause and repeat if there is time left.

Alexis Porfiriadis, 2011

**Complicity**







Alexis Porfiriadis, 2011

**Complicity**



### Complicity 13, for string instrument(s)

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Play a slow glissando stopped by a muted loud sound.
3. Play a slow long glissando stopped by a very quiet eight-pitch melody. Do not play the melody *ordinario*.
4. Play a slow long glissando stopped by a continuous quiet noise.
5. Play a slow long glissando stopped by a continuous quiet *non-ordinario* pitch or two-pitch combination.
6. Play a slow very long glissando stopped by five different quiet short sounds with small pauses between them. If you use pitches do not play them *ordinario*.
7. Play a slow very long glissando stopped by a short virtuosic moment.

Alexis Porfiriadis, 2011

**Complicity**



Time is A ca Time Time is a canni Time isacannibal  
isacannibalthat J devours J devours the f fl isa  
isacanni isacannibalthatdevourstheisacannibalthatdevoursthe f  
fleshshshshshshshshsh of ofyouryears Time isacannibalthat  
devoursthefleshofyouryears J daybyday b daybydaybite day  
byday bite by bite



## Complicity 14, for percussion player(s)

1. Listen to the voice for 10 sec. Respond to it spontaneously. Do not think much and do not cover the voice.
2. Play 14 different loud sounds, some of them muted. Make small pauses between some of them.
3. Play 31 different quiet sounds. Make small pauses between some of them.
4. Play a sequence of sounds/grouped sounds very quickly, making small pauses between each sound/group. Play the sounds in the same register, and play some of them loudly.

The number of sounds and sound- groups is determined by the following sequence: 4 2 1 2 4 1 3 2 1 5 1 3 3 4 1 1 1 1 1 1 2 3 12 1 11 1 3 1 34 6 1 3 1

4 1 2 1 1 1

5. Play a different very quiet noise into the ears of four members of the audience.
6. Play a continuous quiet burble. Stop every time the vocalist speaks/sings loudly.
7. Play a continuous quiet burble. Every time the vocalist speaks/sings loudly try to play a loud short sound immediately after his/her attack and continue the quiet burble without any pause between.

Alexis Porfiriadis, 2011

*Complicity*





## *The f duo*

for 2 good friends, laptop(s), mp3 recorder and instrument(s)

**//Alexis Porfiriadis**

//(2010/11)

*The f duo* (2010/11) is a verbal score consisting of 49 different verbally instructed parts. Performers are invited to make a group realization of the composition using any amount of this material. 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.

The actions of *The f duo* 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 is random and 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 6 minutes.

You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided at all costs. Each version should be agreed on for the specific performance; it may not be rehearsed or played at an earlier performance.



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### ***One day in two minutes***

spend a whole day at your friend's place  
continuously recording sounds, from the moment you enter their home to the  
moment you shut the door behind you as you leave

construct a 2-minute soundscape together, using material from this recording

### ***Street impro***

go to one of the biggest streets in your town  
record a 5-minute instrumental improvisation

work together to produce a one and a half-minute sonic environment  
from the recorded material

### ***Favorite songs***

find 10 of your favorite songs, each one for him/herself

import all 20 songs in a single audio file and play them all simultaneously

### ***What do you think about me?***

record your personal opinion of your friend  
in one audio file each

choose together at what point during the performance the audio files should be  
played, but do not listen to them prior to the performance

the recordings should last no longer than 3 minutes

### ***Idiosyncrasy***

close your eyes  
consider your friend's idiosyncrasy

you have 3 minutes to express it in sounds

Alexis Porfiriadis, 2010/11

**The f duo** (actions: *One day in two minutes*, *Street Impro*, *Favorite songs*,  
*What do you think about me?*, *Idiosyncrasy*)





## **Mother**

let each one of you ask each other's mother  
to say a few words about their son or daughter

record your mothers

and work together to produce a 1- to 2-minute sonic environment from this material

## **Girlfriends/Boyfriends 1**

arrange a meeting between your girlfriends/boyfriends

each partner should present 10 typical features of their boyfriend/girlfriend to the  
other partner

if there is only one girlfriend/boyfriend let only that partner be recorded

work together to produce a 1-minute sonic environment from this material

## **Childhood**

each one of you may pick a favourite spot in the city  
that reminds him/her of their childhood

visit the two spots together, on the same day

record, without speaking, for 7 minutes in each spot and photograph each spot

work together to produce a 2-minute audio-visual environment from this material

## **Story**

record a story that concerns you and your friend

let both recordings play simultaneously and accompany them musically

the duration of the recordings should not exceed 5 minutes

Alexis Porfiriadis, 2010/11

**Thefduo** (actions: *Mother*, *Girlfriends/Boyfriends 1*, *Childhood*, *Story*)



### **Photos**

pick a series of photos where you are shown together  
create a slide show and accompany it musically

for 1 to 3 minutes

### **Important**

close your eyes

think of 5 reasons for which your friend is an important person to you

open your eyes

play 5 different brief sounds, one for each reason

### **Kitchen**

meet up in a kitchen

cook, eat, drink

record the entire process and take pictures

then work together to produce a 2-minute audio-visual environment  
from this material

pick a favourite song each and let both of these songs play simultaneously during  
the performance, accompanying the kitchen recording

### **Asshole**

agree on a person that you both know and both consider to be a great asshole

invite them to the performance

play for 1 minute what you both feel about them

(regardless of whether they show up for the gig)

Alexis Porfiriadis, 2010/11

**The f duo** (actions: *Photos, Important, Kitchen, Asshole*)



### **Codes**

record all the words that you use as slang between you  
work together to produce a 2-minute sonic environment from this material

### **Explain**

explain with a song (that you have picked prior to the performance)  
why you love your friend

play both of your song recordings simultaneously

### **Books**

buy each other, allowing a reasonable amount of time prior to the performance,  
a book that you haven't read

read the books and pick a paragraph from each book before the performance

during the performance read to yourself the paragraphs that you have chosen quietly,  
while a song you have picked together is playing from the speakers

the music should not be louder than the readings

### **Girlfriends/Boyfriends 2**

place your girlfriends/boyfriends among you  
improvise with them using 1 or 2 notes or sounds each  
depending on the number of girlfriends/boyfriends

### **Photos 2**

during the performance, between actions  
take photos of one another using flash cameras

after the performance, keep the photos as memorabilia

### **Only for them**

play with your friend for 3 minutes

play with him/her completely

never alone

not for a minute

not for a second

not for a fraction of a second

completely with him/her

completely for him/her

### **Common friends**

find 1 to 3 common friends that you appreciate and respect musically

improvise with them for 3 minutes (making any necessary practical arrangements prior to the performance)

the choice of friends should be based on a unanimous decision

### **Homes**

make a recording of each other's homes

each room in the house for 30 seconds without talking

and without previously alerting any of the people that might be at home at that time

work together to produce a 2-minute sonic environment from this material

### **Gift**

during the performance make a gift to one another

do not reveal what gift you chose prior to the performance

if the gift is wrapped, open it to see what is inside

Alexis Porfiriadis, 2010/11

**The f duo** (actions: *Only for them, Common friends, Homes, Gift*)



## **Respect**

agree on a person you both know  
a person you both respect and love enormously without any doubt

invite that person to the performance  
play a 2-minute improvisation, placing that person among you

## **Cv**

write your friend's cv without showing it to him/her  
during the performance quietly read out the cv to the audience  
while your friend is playing the recording of a song that expresses your very existence

## **One minute**

allowing for a reasonable amount of time prior to the performance,  
play together for exactly 60 minutes

record this session  
work together to produce a 1-minute sonic environment from this material

## **Homes 2**

make 7-minute long recordings of the areas directly outside of each other's homes,  
visiting both homes together  
do not talk while recording  
work together to produce a 2-minute sonic environment from this material

## **Ear**

whisper in your friend's ear one of the reasons why you really dig him/her

## **Movie**

watch a scene from a film you both love, on the projector  
between 30 seconds and 2 minutes

Alexis Porfriadis, 2010/11

**The f duo** (actions: *Respect*, *Cv*, *One Minute*, *Homes 2*, *Ear*, *Movie*)



### **Beer**

bring a beer in the middle of the performance space  
make a toast and clink your glasses but do not talk

do not hurry

do not make an effort

just have a beer, the occasion is your friendship

### **Items**

visit your friend's home

from there, take two objects that represent your friend's everyday habits and personality

leave all the objects in the middle of the performance space

### **Together**

improvise together on the laptop or on instruments, for 2 minutes

### **Difficulty**

go to a spot together

sit down

close your eyes

think of a difficult time that you have been through together

let each one go on to their next action / position when (s)he is done thinking

### **Item 2**

visit your friend's home

pick an object that will definitely bear musical connotations for your friend

offer this object to him/her during the performance

your friend should improvise for 1 to 3 minutes

using this object's connotations as his/her lead

do not reveal the identity of the object prior to the performance

### ***Instrument(s) 1***

play a riff you really like  
for 2 minutes

### ***Instrument(s) 2***

play something you are certain your friend will appreciate  
do not reveal what you will play prior to the performance  
for 2 to 4 minutes

### ***Instrument(s) 3***

play a song that your friend on the laptop undoubtedly hates

the laptop player has the right to attempt to destroy the song  
using his/her laptop but not through sheer volume

### ***Laptop 1***

play white, pink or brown noise for 30 seconds

### ***Laptop 2***

drone  
for 1 minute

### ***Laptop 3***

drone  
for 3 minutes

### ***Live 1***

go wild for 1 minute

### ***Live 2***

play quietly for 2 minutes

**Live 3**

rhythmic hell for 3 minutes

**Live 4**

it's a melody you both know and love  
between 1 and 3 minutes

**Live 5**

follow the laptop music for 2 minutes

**Live 6**

speak in your friend's ear, telling them what to play and how to play it  
for 2 to 3 minutes

**Live 7**

let's groove for 2 minutes

**Live 8**

and 1, and 2

and 1, and 2

and 1, and 2

for 1 to 2 minutes

**Live 9**

give noise to the people for 30 seconds

**Live 10**

it's improvised

it's friendly

it's quiet

for 2 minutes





# Spotting Nowhere

## for 4 players using string instruments

**Alexis Porfiriadis**

2010

*Spotting Nowhere* (2010) is a verbal score consisting of 36 verbally and 29 graphically instructed parts. Performers are invited to make a group realization of the composition using any amount of this material. 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.

The actions of *Spotting Nowhere* 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 is random and 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 6 minutes.

Where there are no specific instructions regarding the number of performers, the way a page of *Spotting Nowhere* should be performed (e.g. duration, repeats, order of events, ways of performing given actions) and the dynamics, the performers may decide freely, without any limitations.

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.



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register

<ting>

speak normally

<n>

hold the consonant



Harmonic



Harmonic (forth position)



Blow in the instrument



Play on the bridge (pitchless)



Arco on a string behind the bridge



Quartertone vibrato

c.l. e crini arco

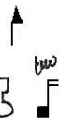
Arco with wood and hair

c.l.arco

Arco with wood

ex.s.p.

Extreme sul ponticello



Highest tone you can play



Knocking on the body of the instrument



Slapping on the body of the instrument



Tremolo on the body of the instrument



Maximum bow pressure



Maximum bow pressure behind the bridge

c.l.batt

Strike with the bow (wood)

c.l.batt

Strike with the bow on the instrument's body

pizz

Pizzicato



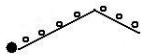
Pizzicato behind the bridge



Pizzicato fluido (do a small glissando using the metal tip of the bow)



Pizzicato Bela Bartok



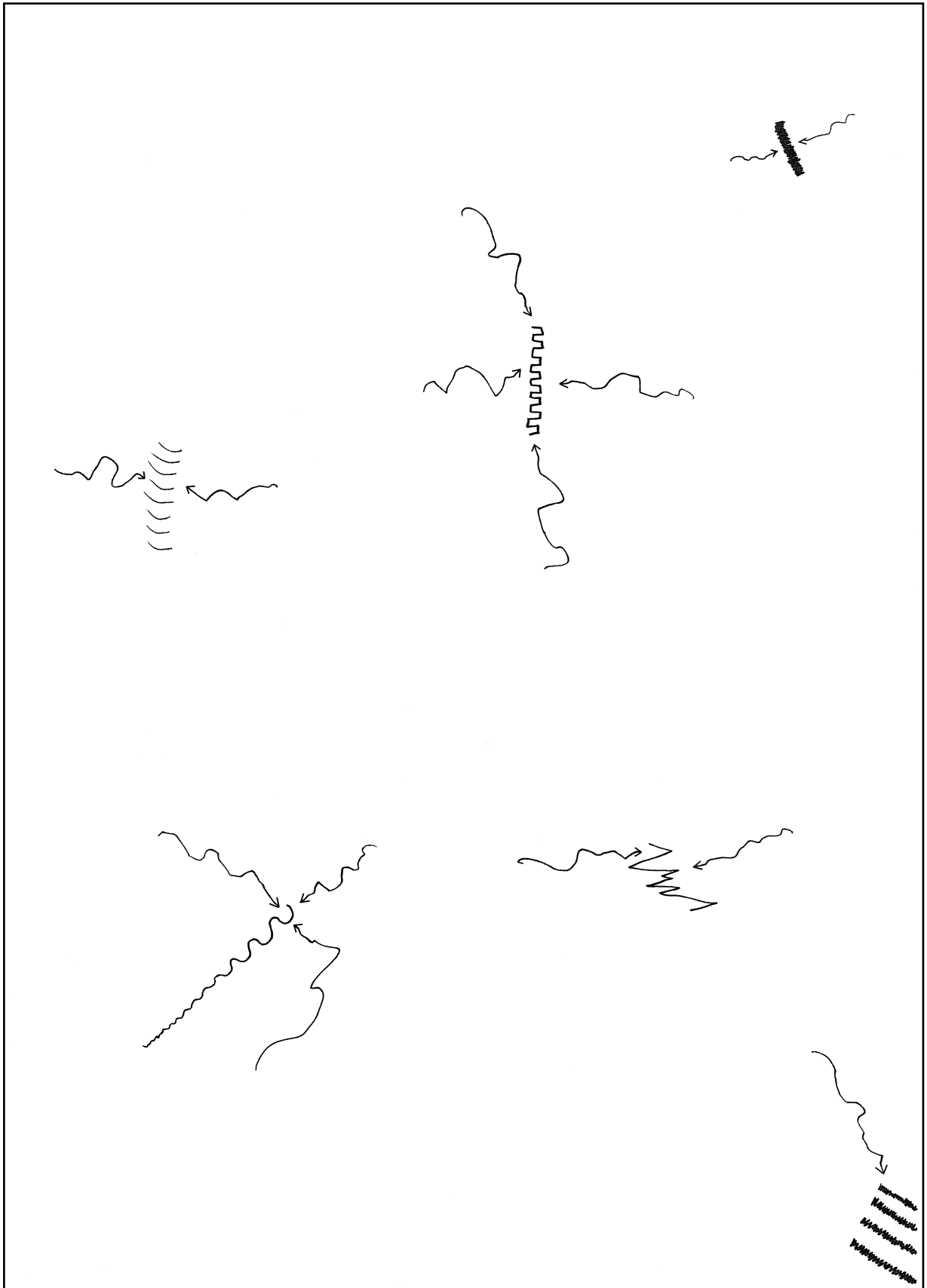
Harmonic Glissando



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 1)

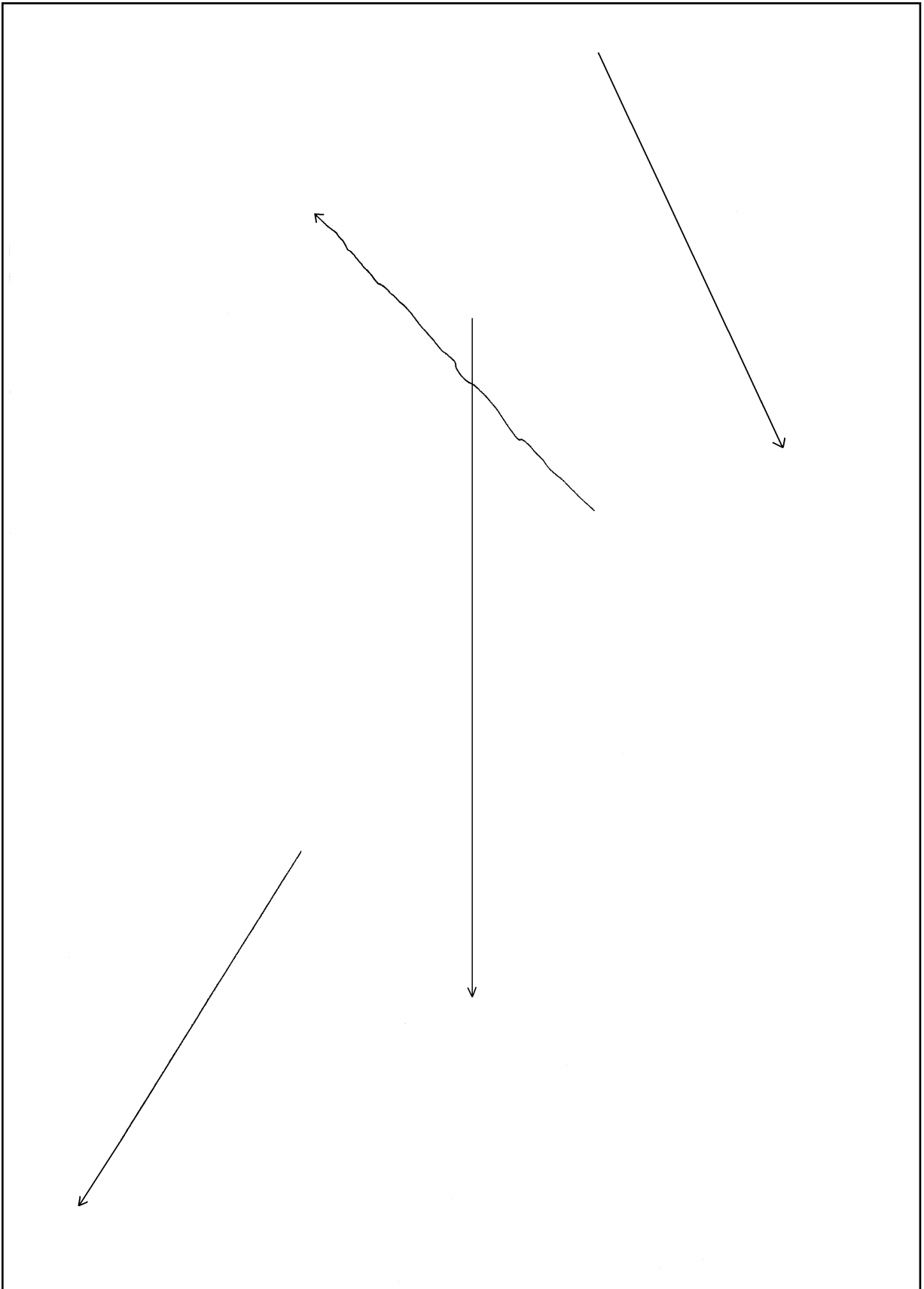
4 players , Duration: 2 to 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 2)

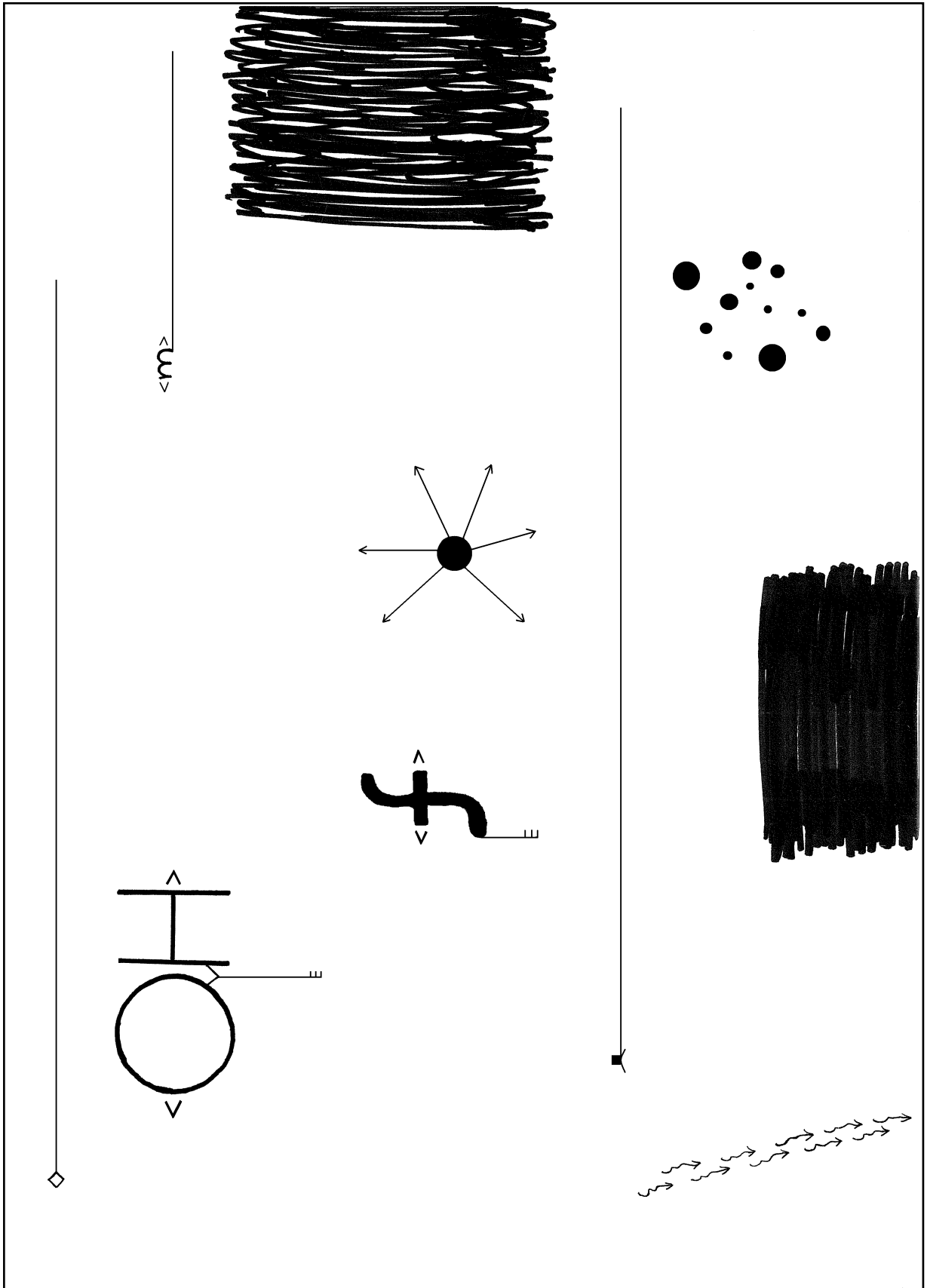
4 players - Duration: 30 seconds to 1.30 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 3)

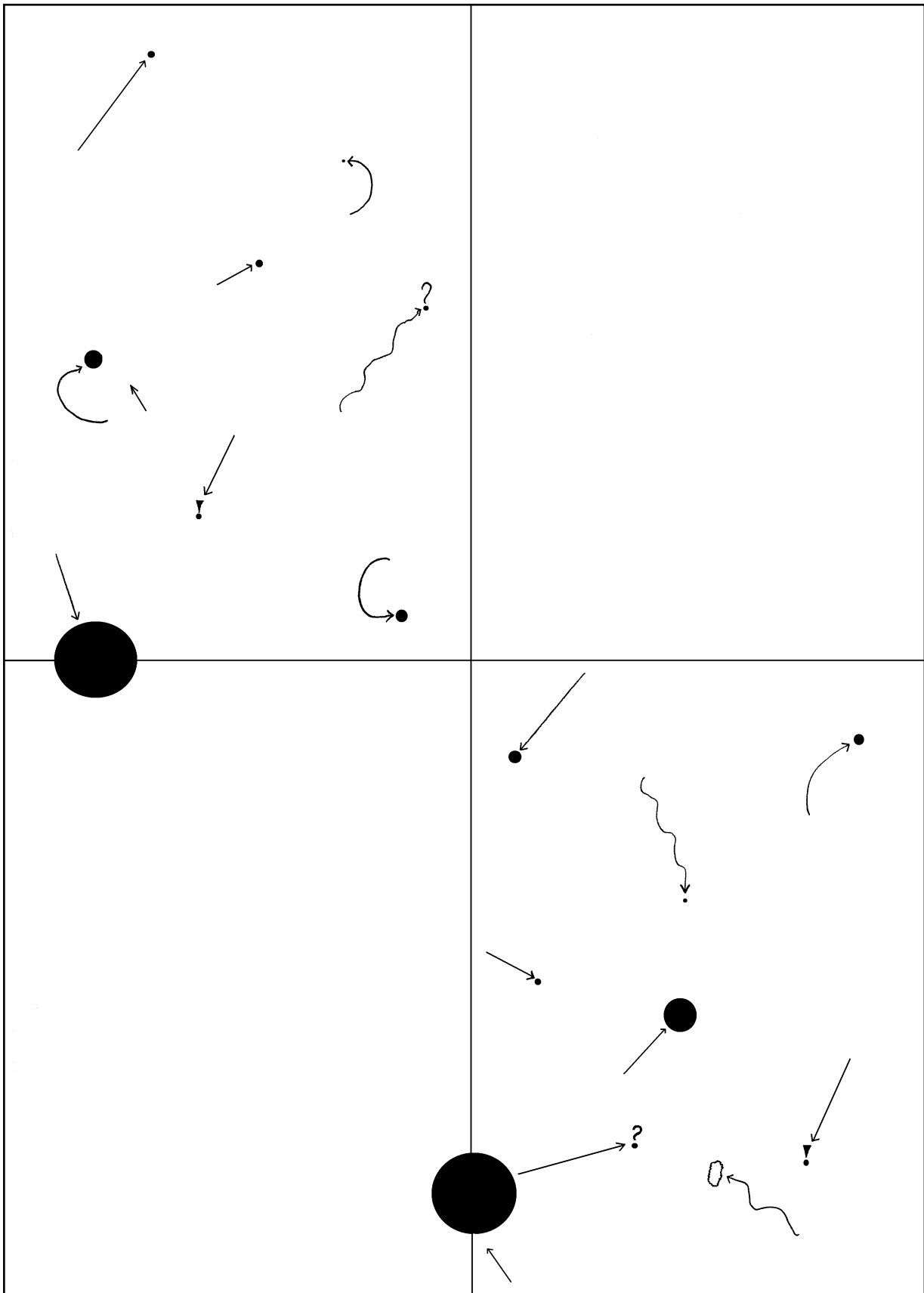
1 to 4 players, Duration: 1 to 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 4)

2 players, Duration: ca. 2 minutes

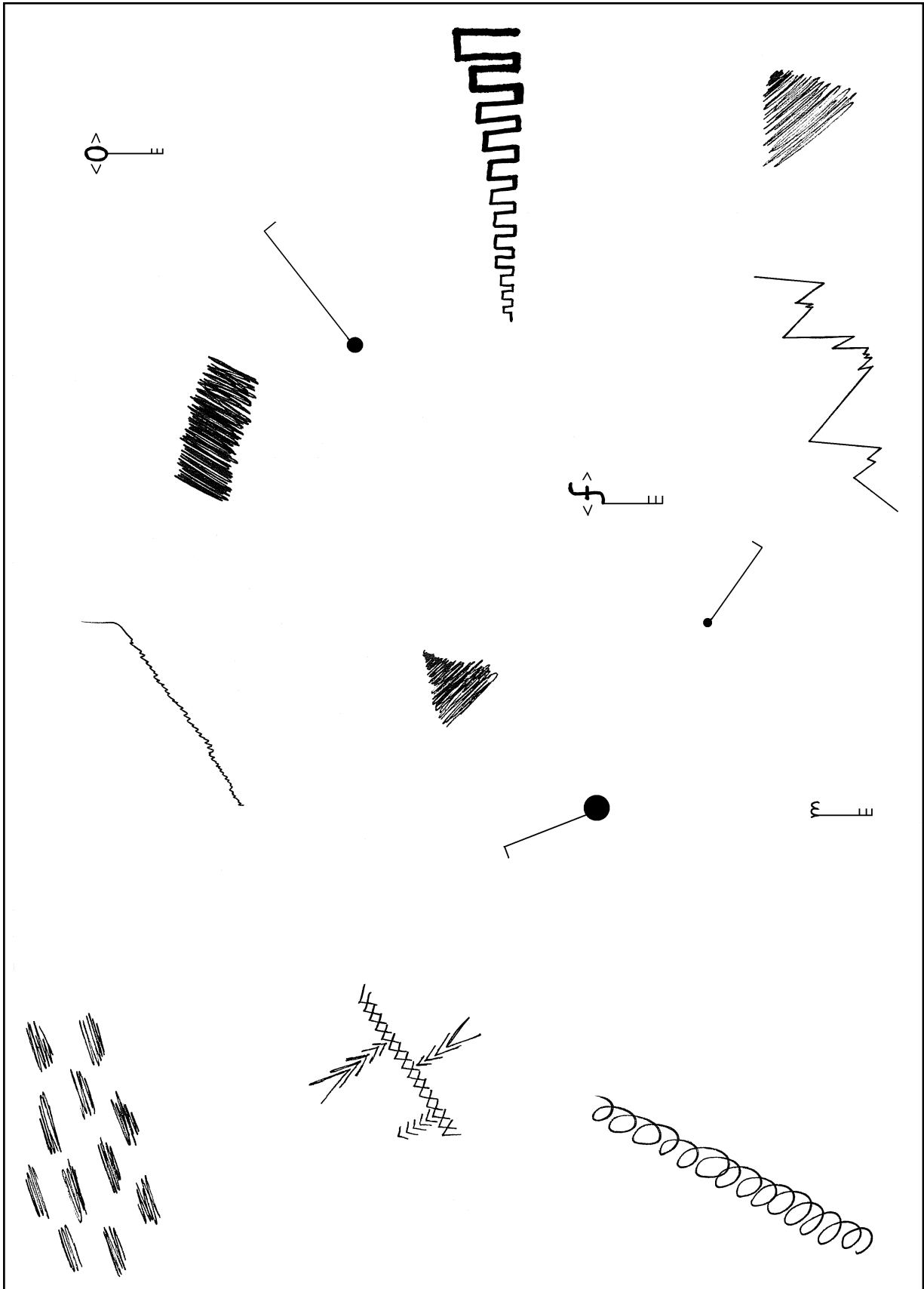




Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 5)

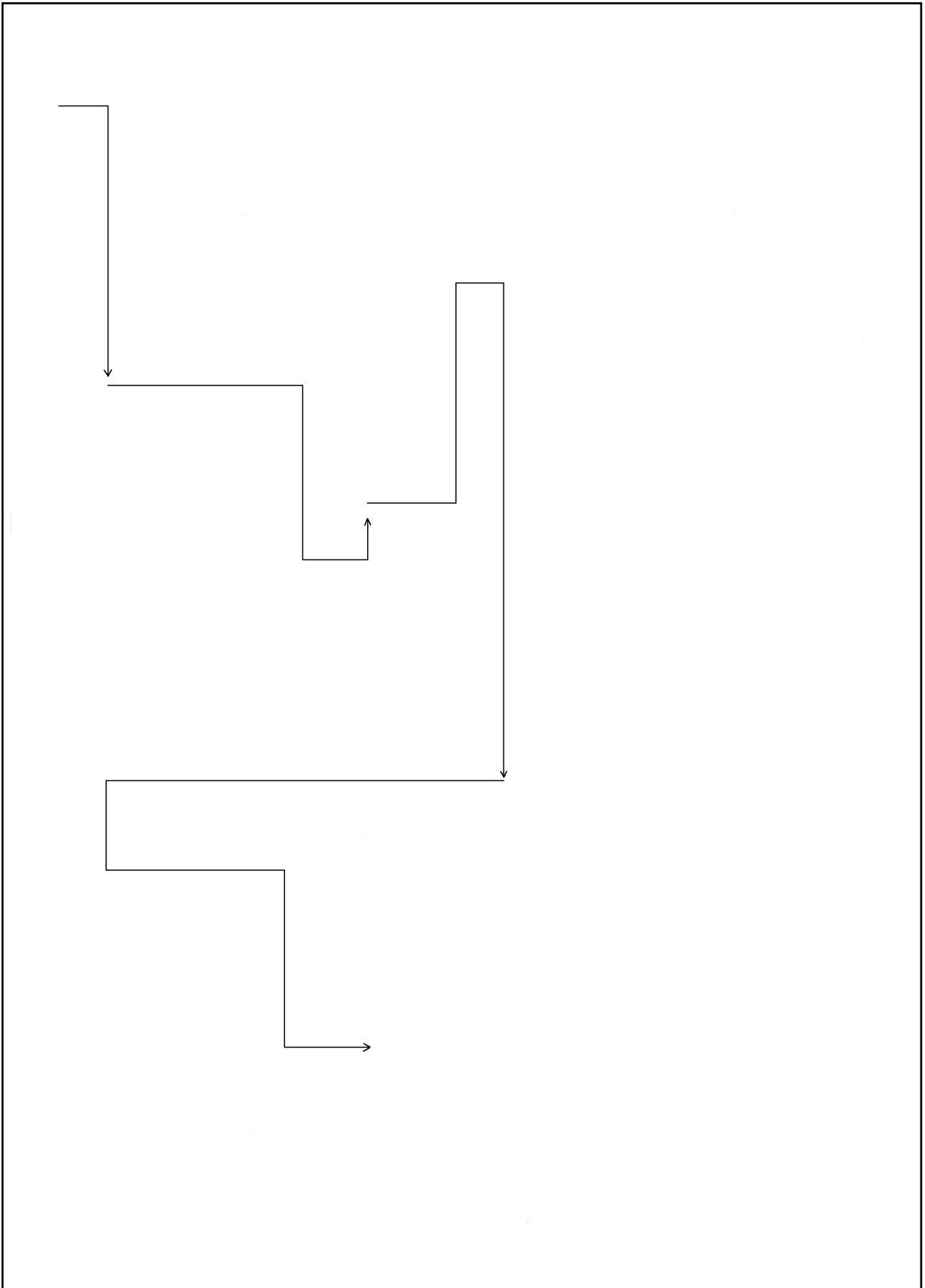
1 to 4 players, Duration: 1 to 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 6)

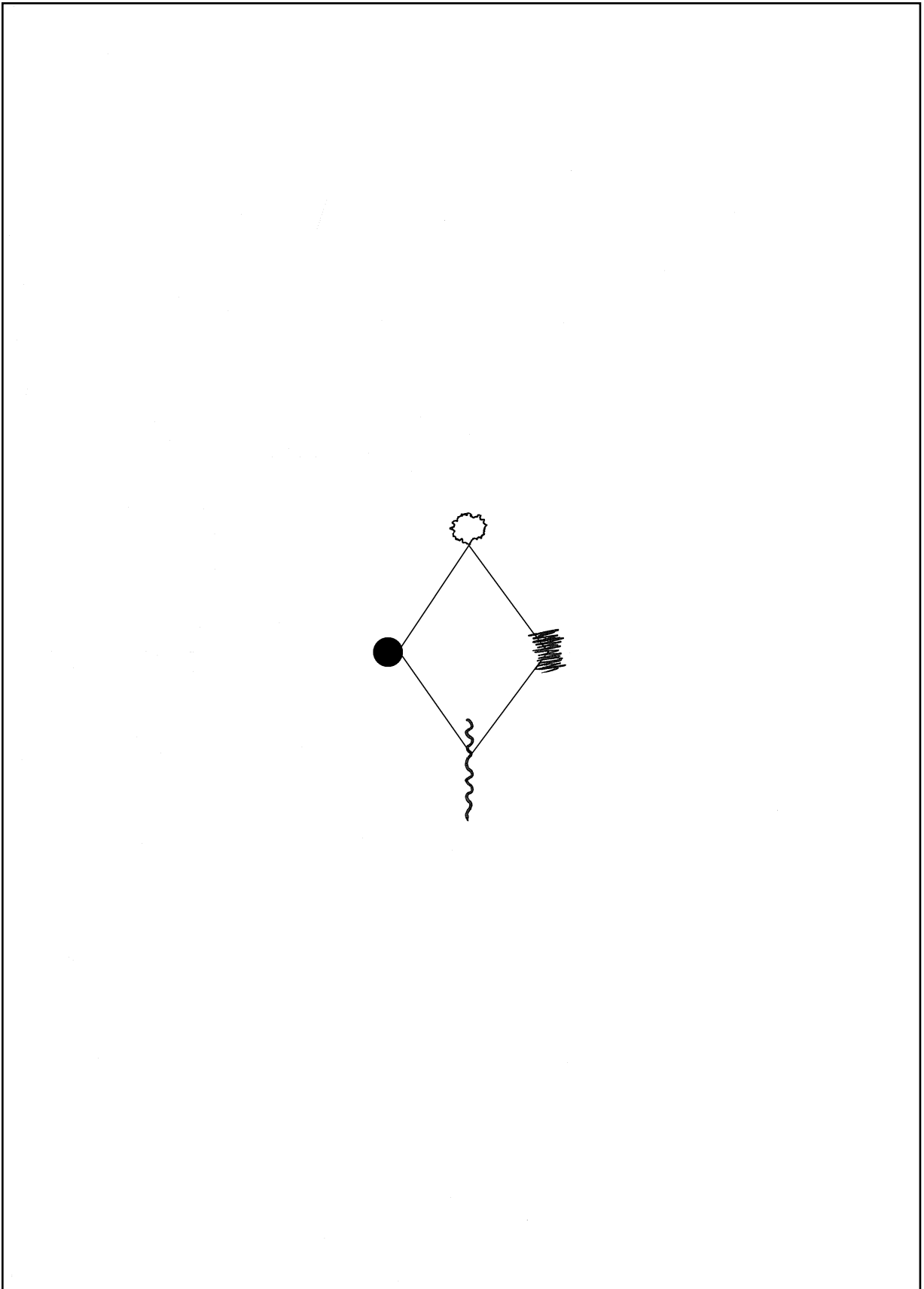
4 players



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 7)

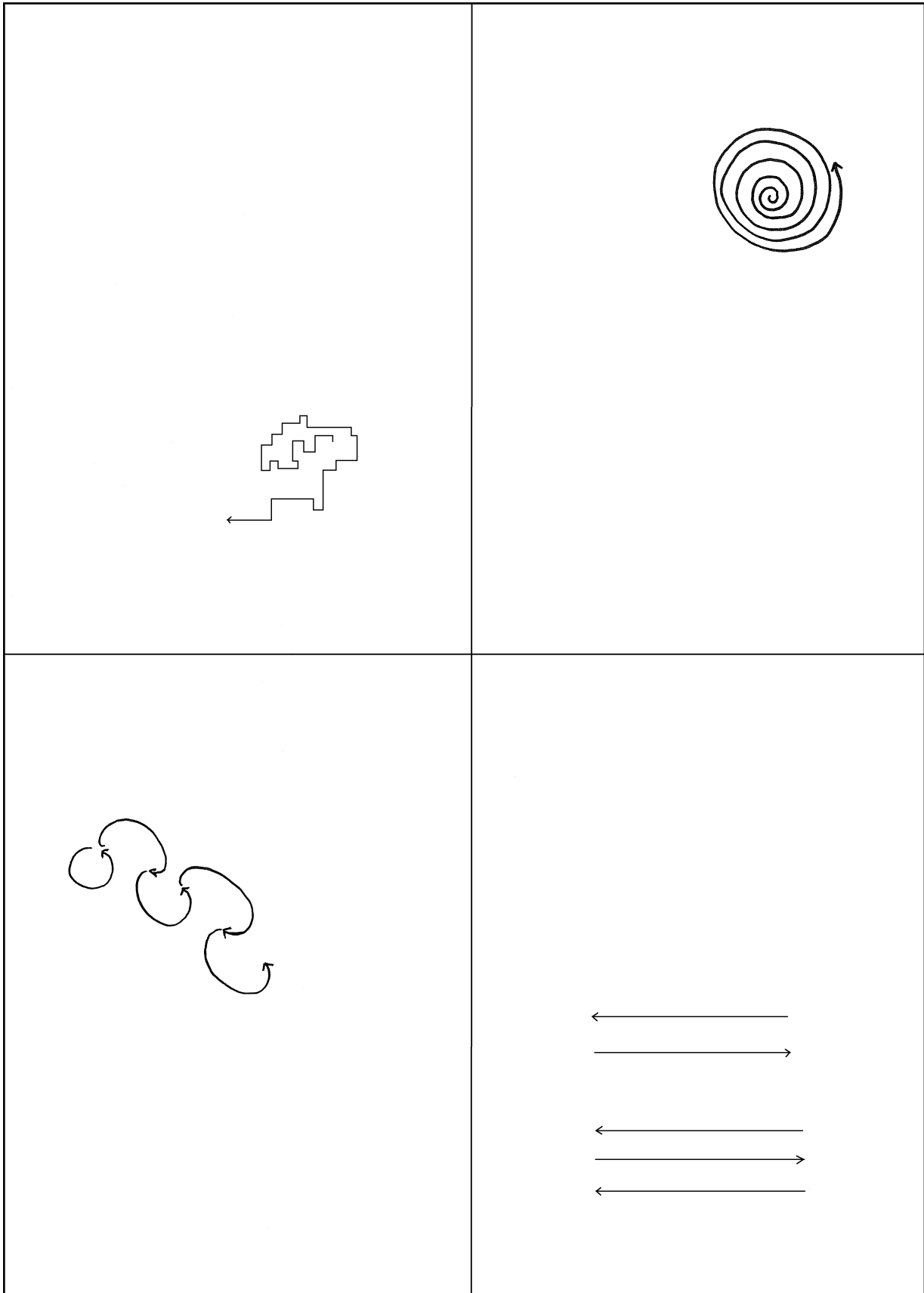
4 players, Duration: 5 to 30 seconds



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 8)

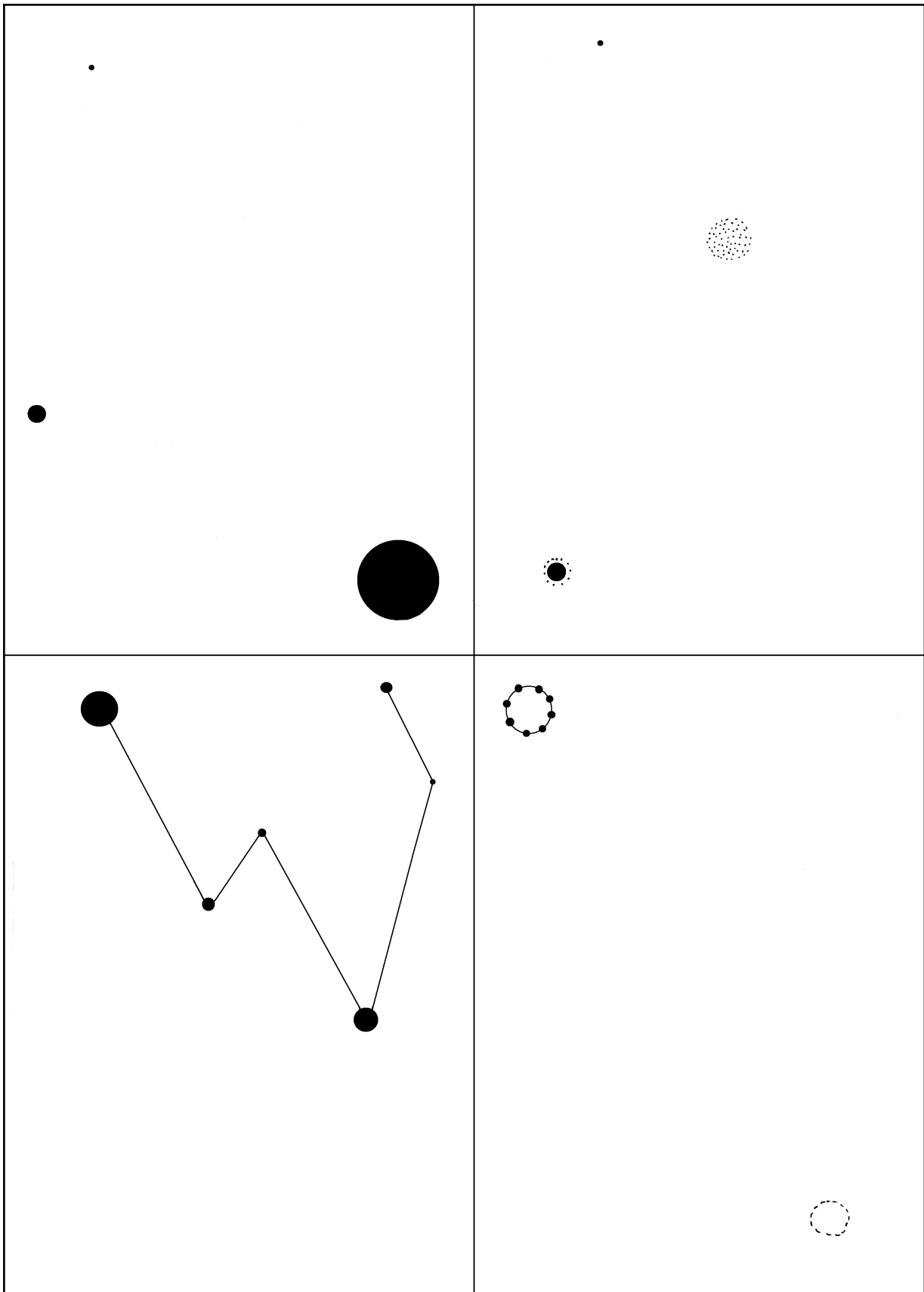
4 players, Duration: 30 seconds to 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 9)

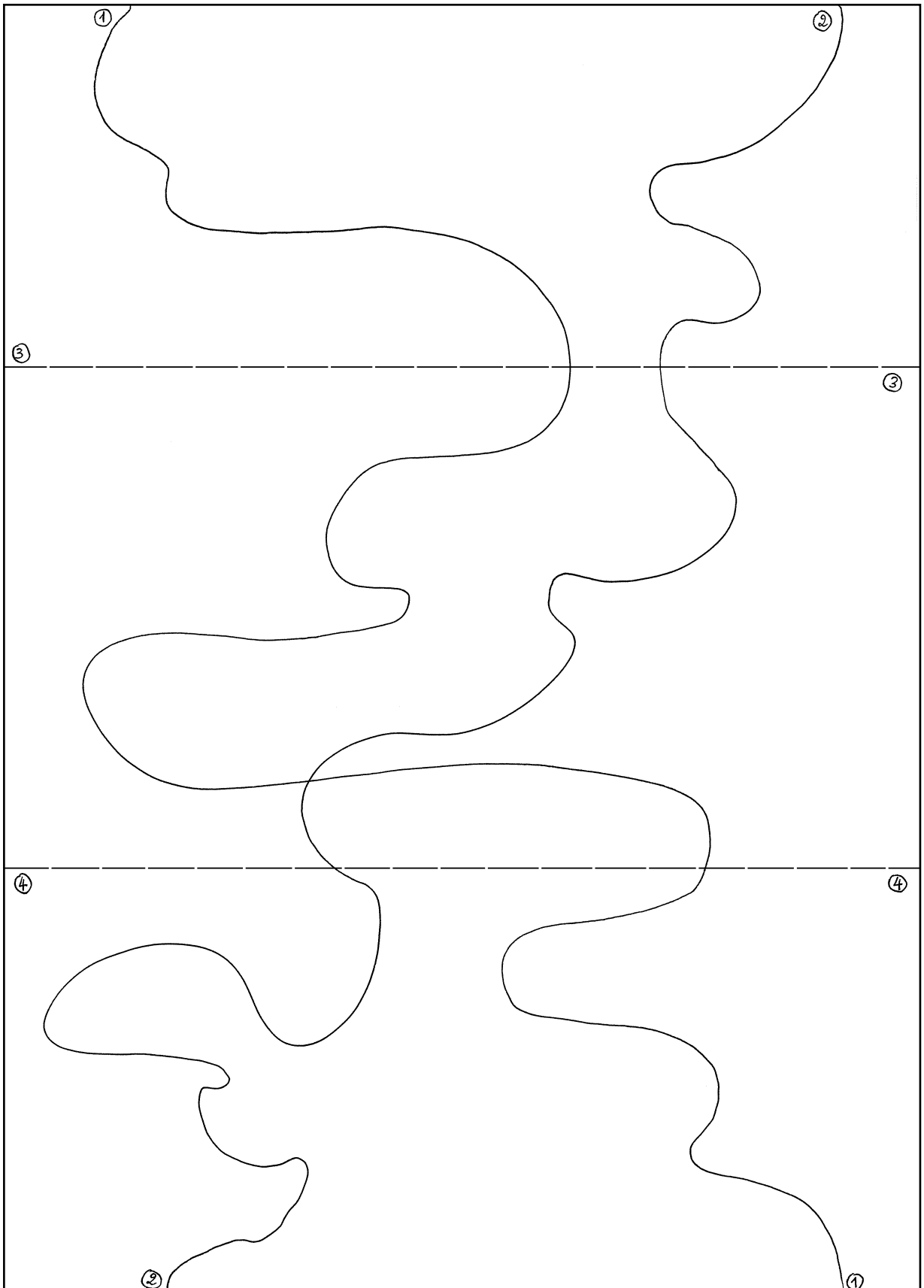
4 players, Duration: 1 to 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Graphic 10)

4 players, Duration: max. 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 1)

4 players, Duration: 1 to 2 minutes

The score is divided into four systems, each containing various musical notations for a string instrument:

- System 1:**
  - Top left: *pizz* with notes on E and F, dynamics *f* and *mf*.
  - Top right: *c.l.ecrini arco* with a downward-sloping line and a diamond symbol.
  - Middle: Notes on E, F, G, F with dynamics *p*, *f*, *ff*, *mf*.
  - Bottom left: *blow* with a square and a triangle.
  - Bottom right: Note on F with dynamics *mf*.
- System 2:**
  - Top left: A wavy line with notes and a *p* dynamic.
  - Top right: Two horizontal lines with a diamond and *pp* dynamic.
  - Middle: *c.l.arco* with a square and a triangle.
  - Bottom left: Note on F with dynamics *ff*.
  - Bottom right: *ex.s.p.* with a square and *mp* dynamic.
- System 3:**
  - Top left: *c.l.arco* with a square and a triangle.
  - Middle left: Note on F with dynamics *ff*.
  - Middle right: A horizontal line with a square and *p* dynamic.
  - Bottom left: Note on F with dynamics *ff*.
  - Bottom right: *pizz* with notes on E and F, dynamics *f* and *mf*.
- System 4:**
  - Top left: A horizontal line with a square and *pp* dynamic.
  - Middle: *pizz* with notes on E and F, dynamics *f* and *ff*.
  - Bottom left: *blow* with a square and a triangle, dynamics *ff*.
  - Bottom right: *c.l.arco* with a square and a triangle.

Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 2)

4 players, Duration: 1 to 30 seconds

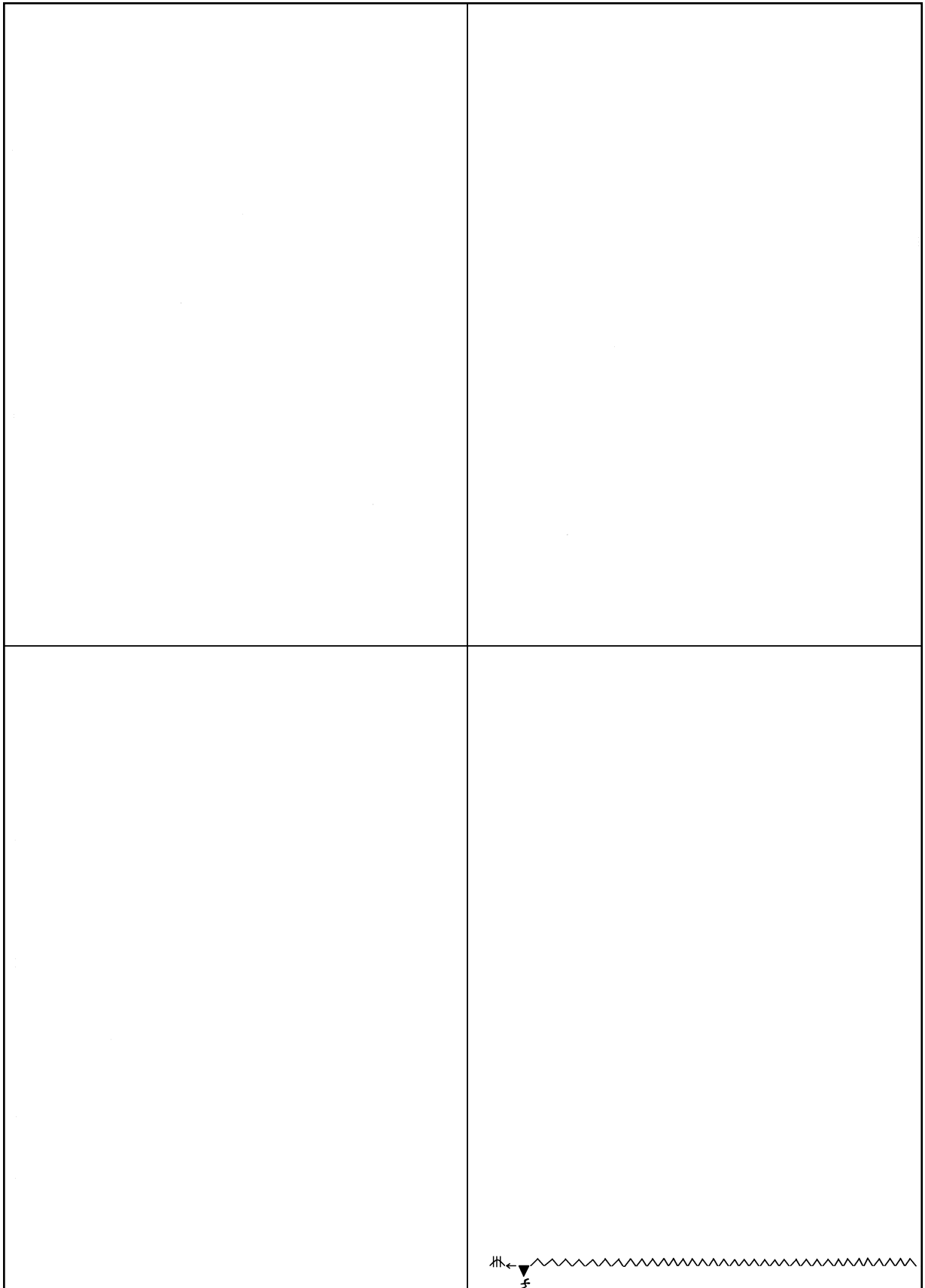
<p>pizz H f ff</p>	<p>F f</p>
<p>H f f</p>	<p>o F H f ff</p>



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 3)

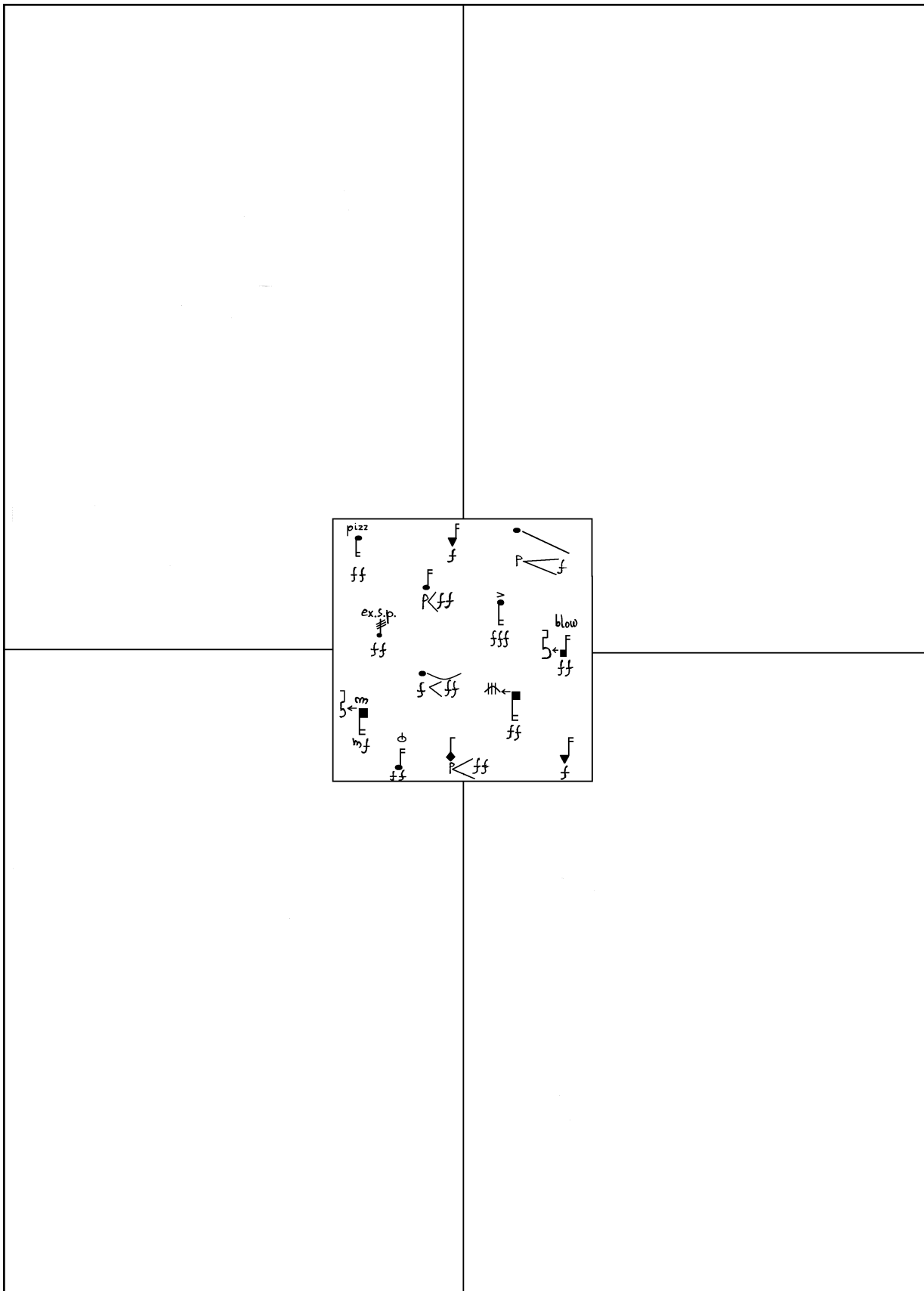
1 player, Duration: 30 seconds to 1 minute



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 4)

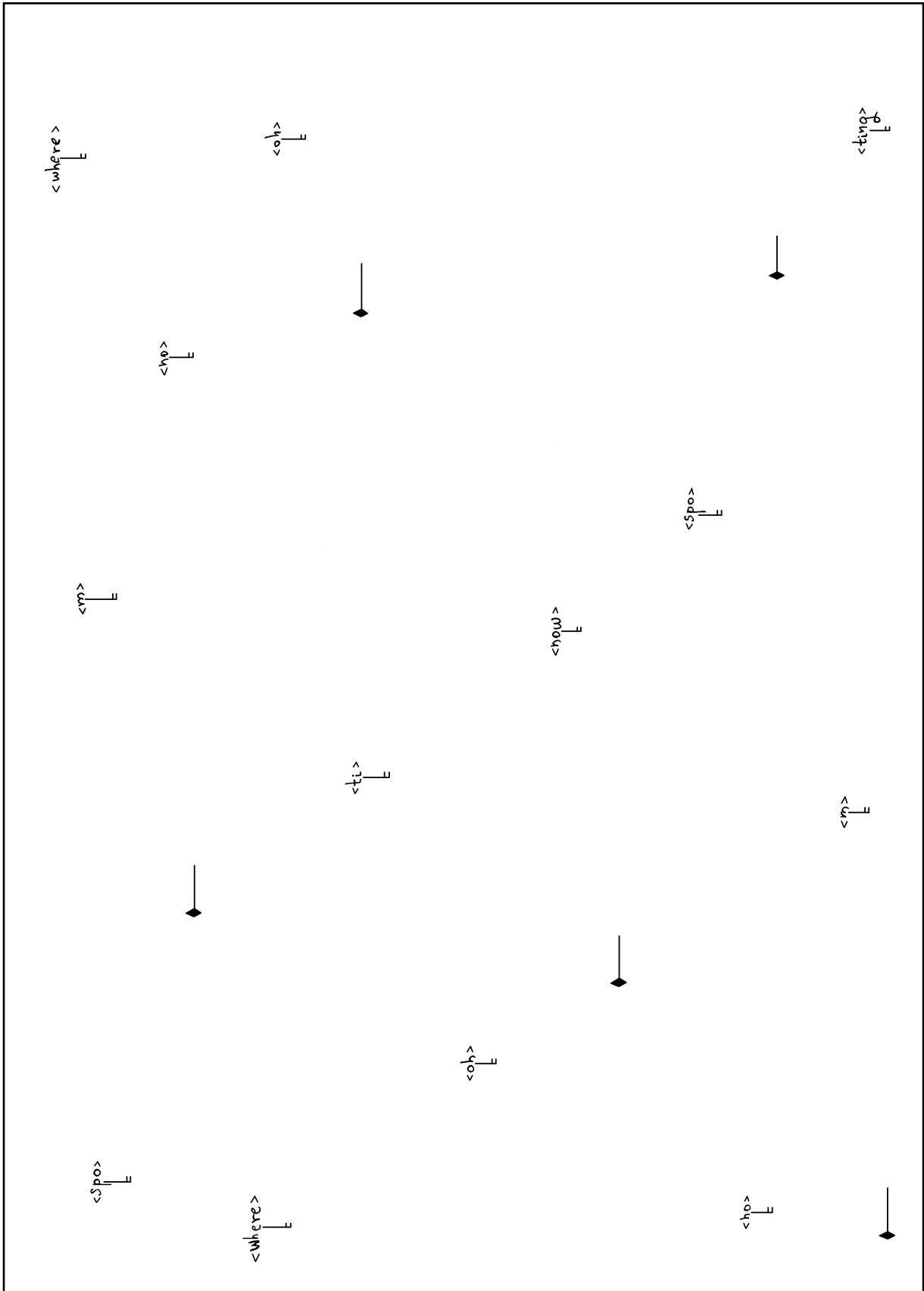
1 to 4 players, Duration: 30 seconds to 1 minute



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 5)

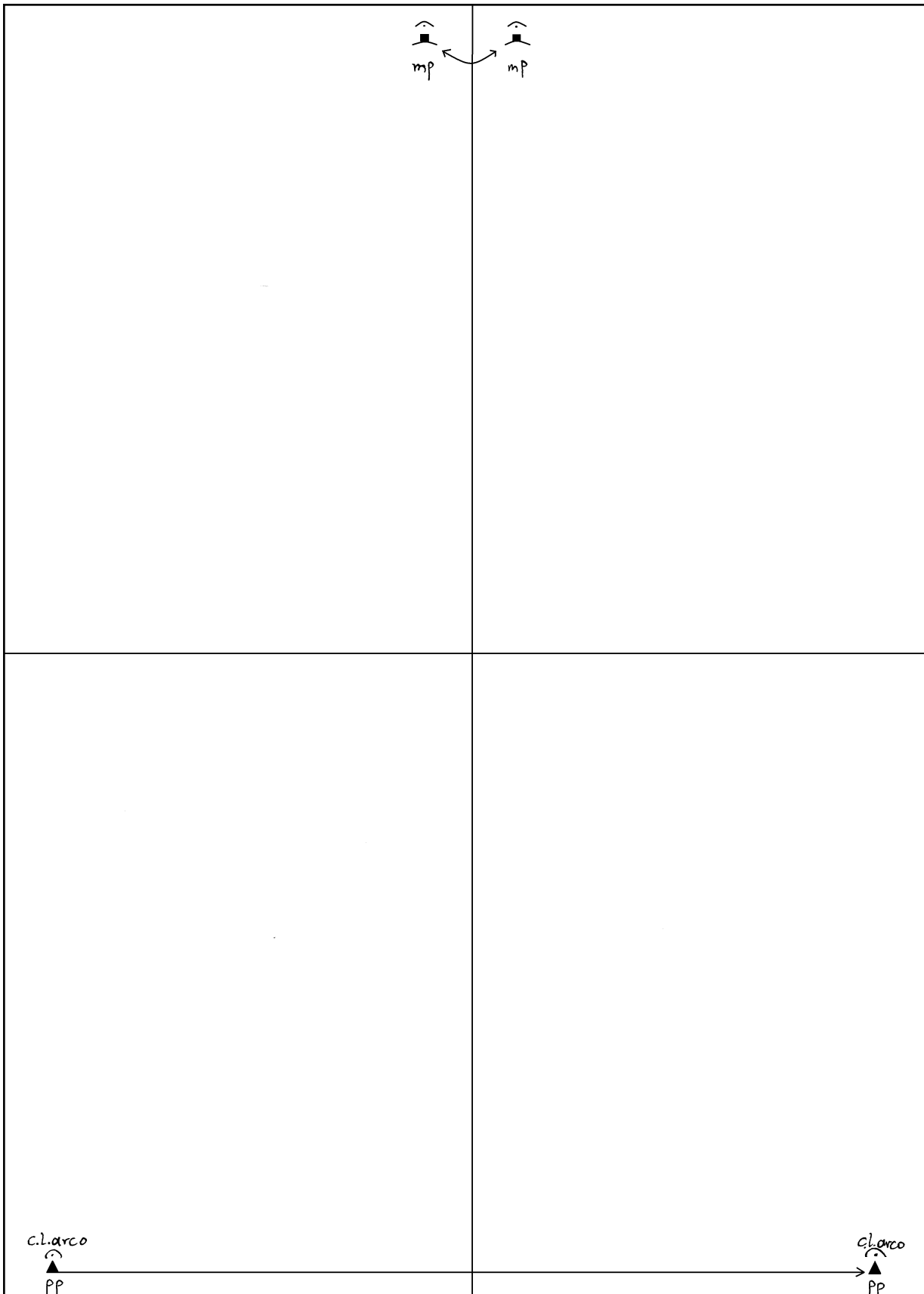
1 to 4 players, Duration: 30 seconds to 2 minutes, Dynamic: pp



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 6)

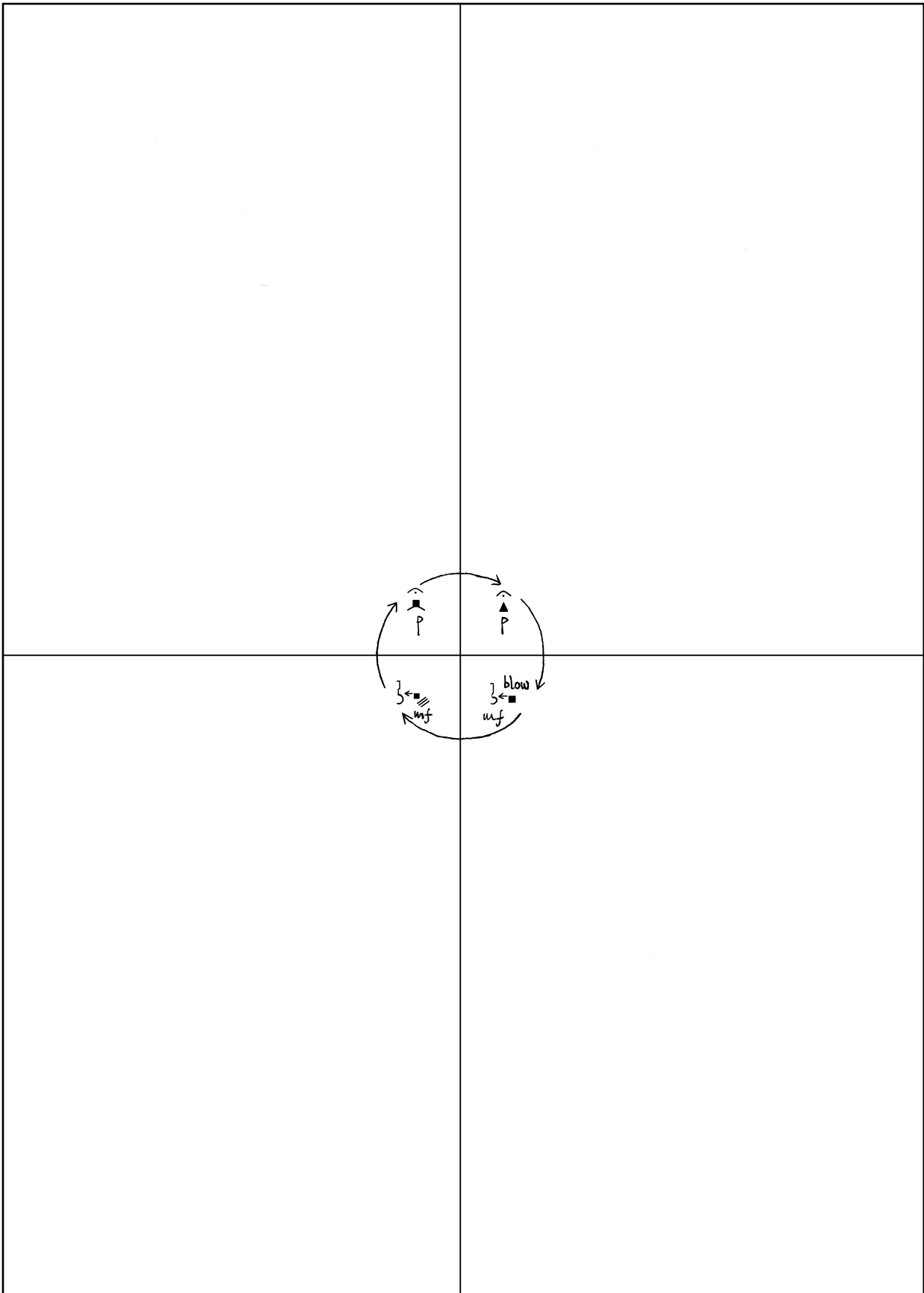
4 players, Duration: 30 seconds to 2 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 7)

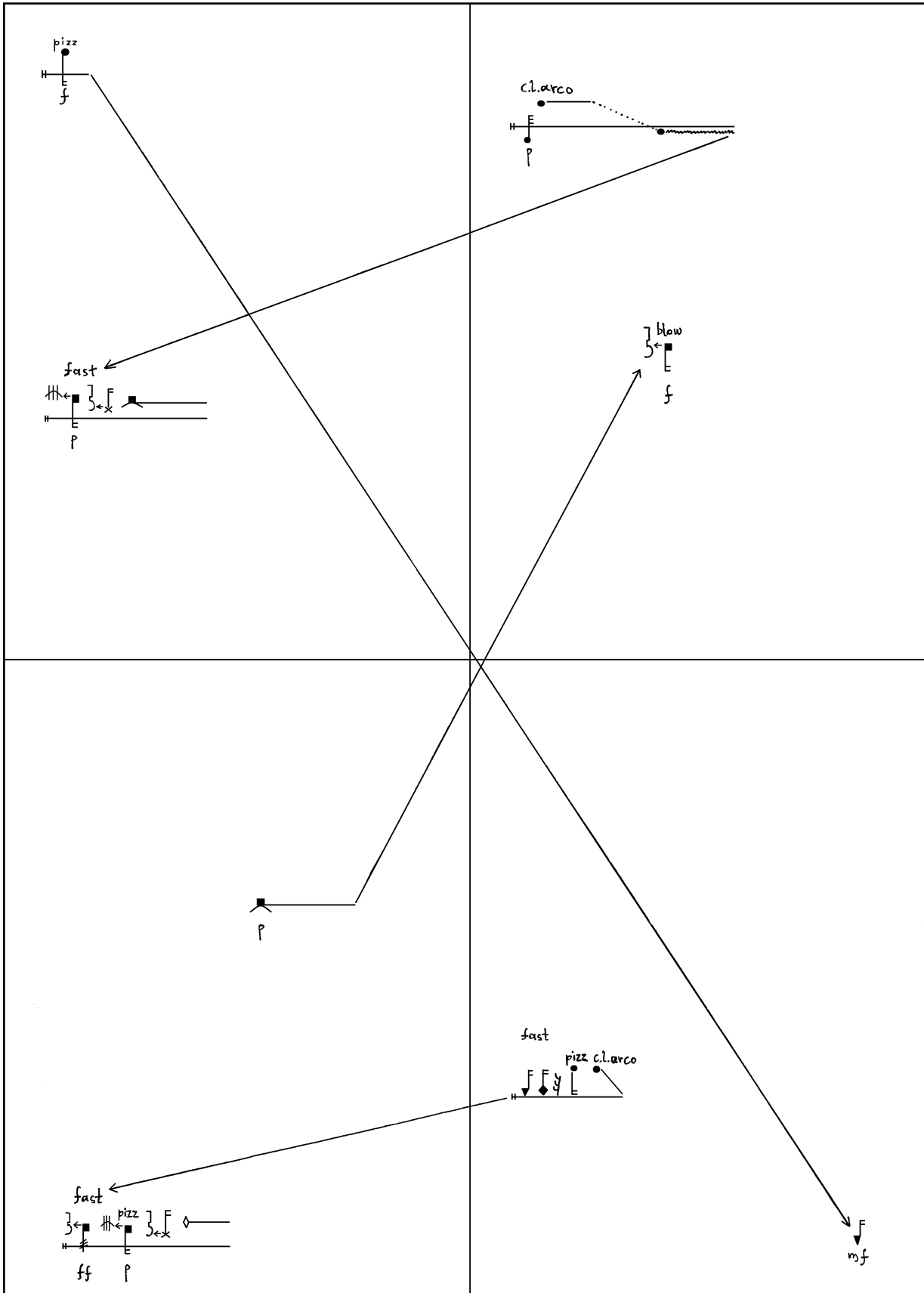
4 players, Duration: 30 seconds to 2 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 8)

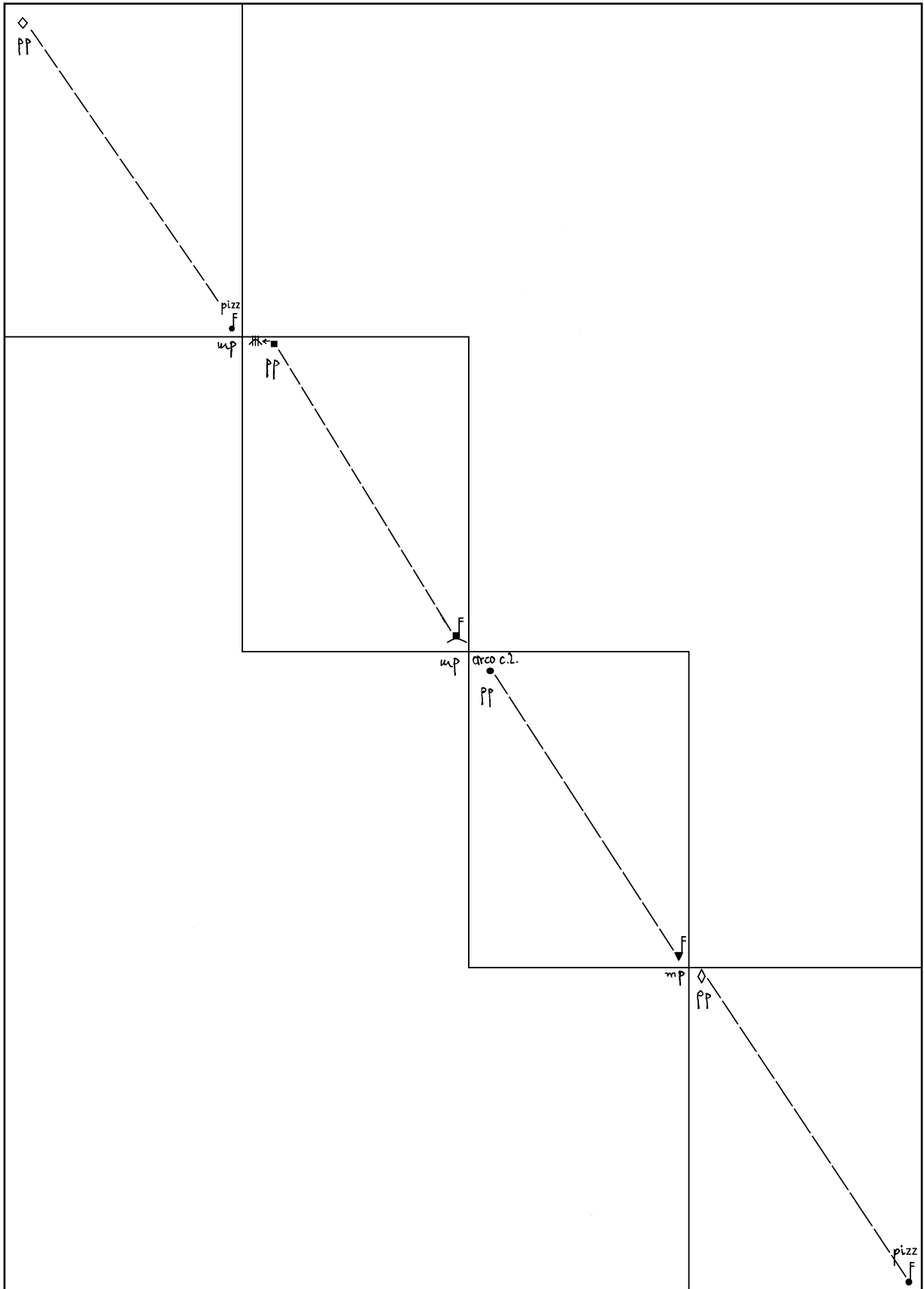
4 players, Duration: max. 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 9)

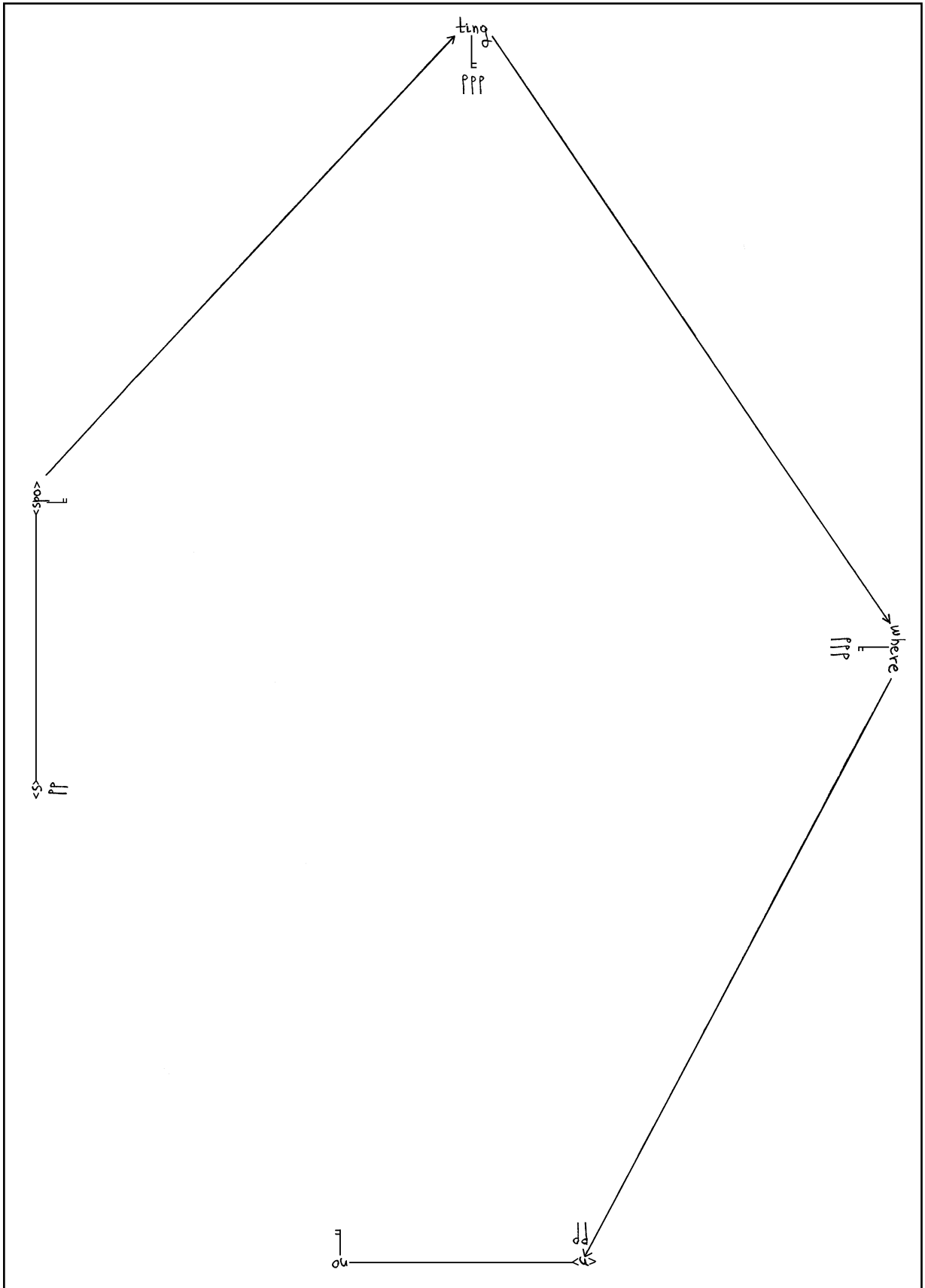
4 players, Duration: max. 40 seconds



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 10)

4 players, Duration: max. 1 minute

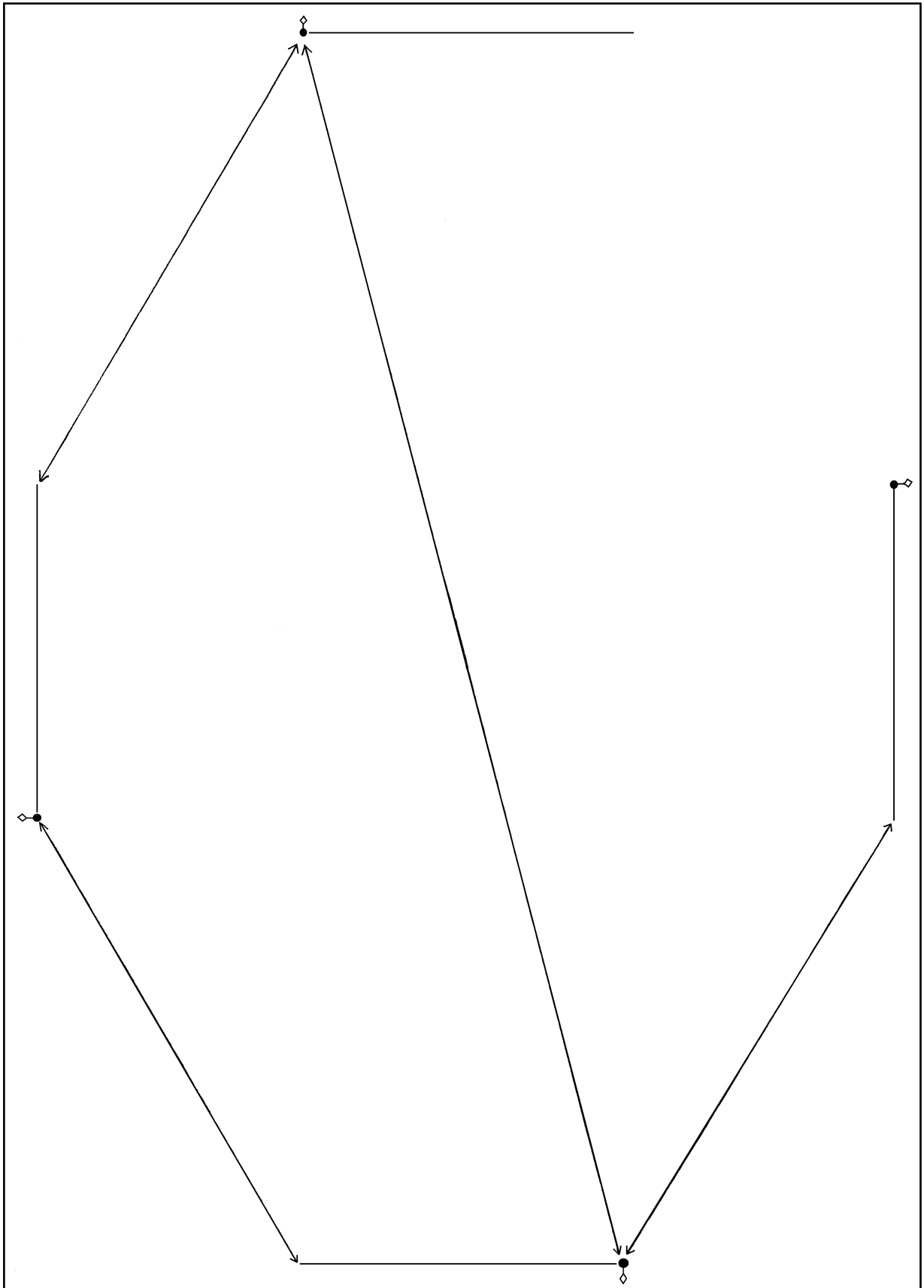




Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 11)

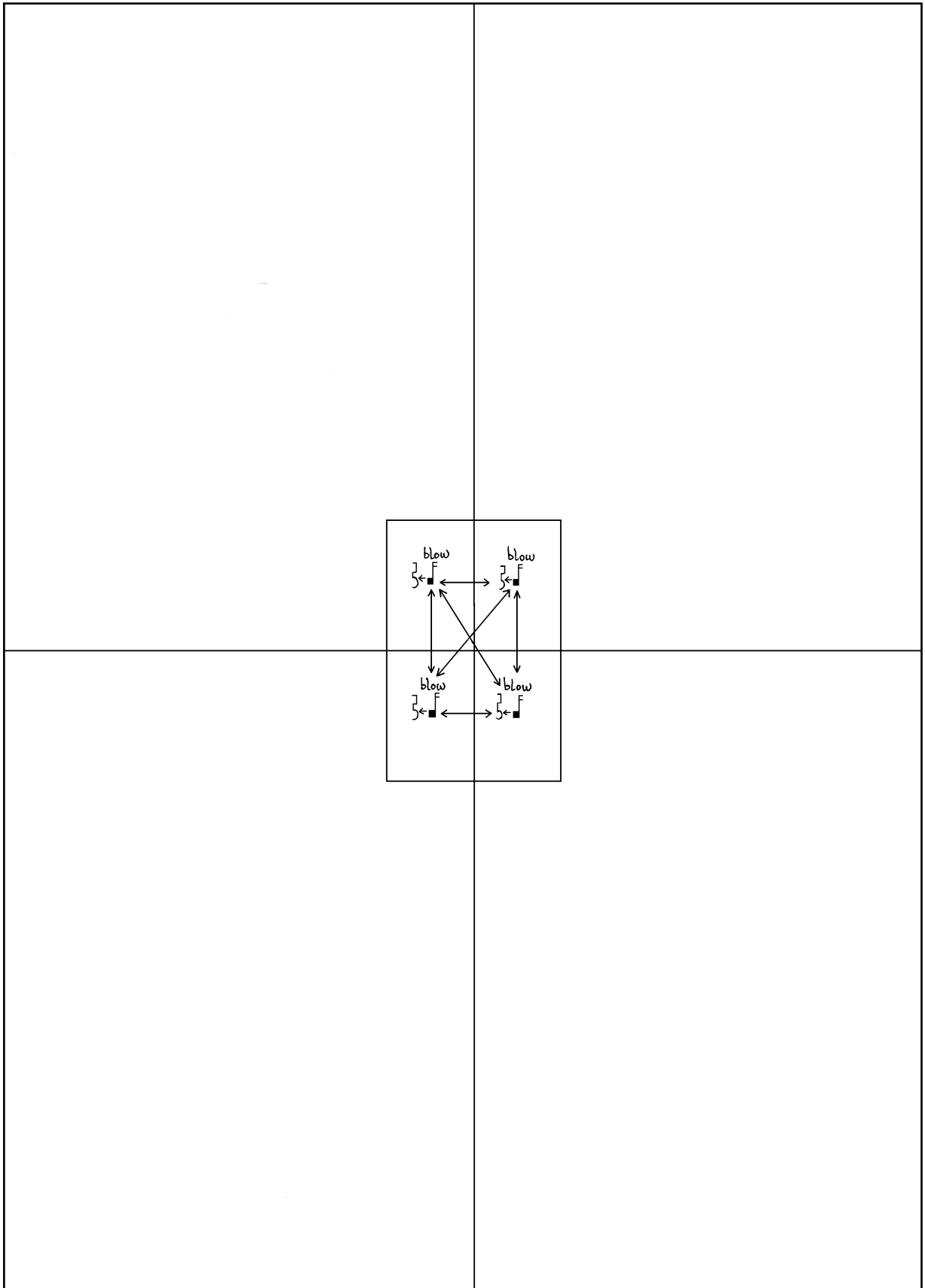
4 players, Duration: max. 3 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 12)

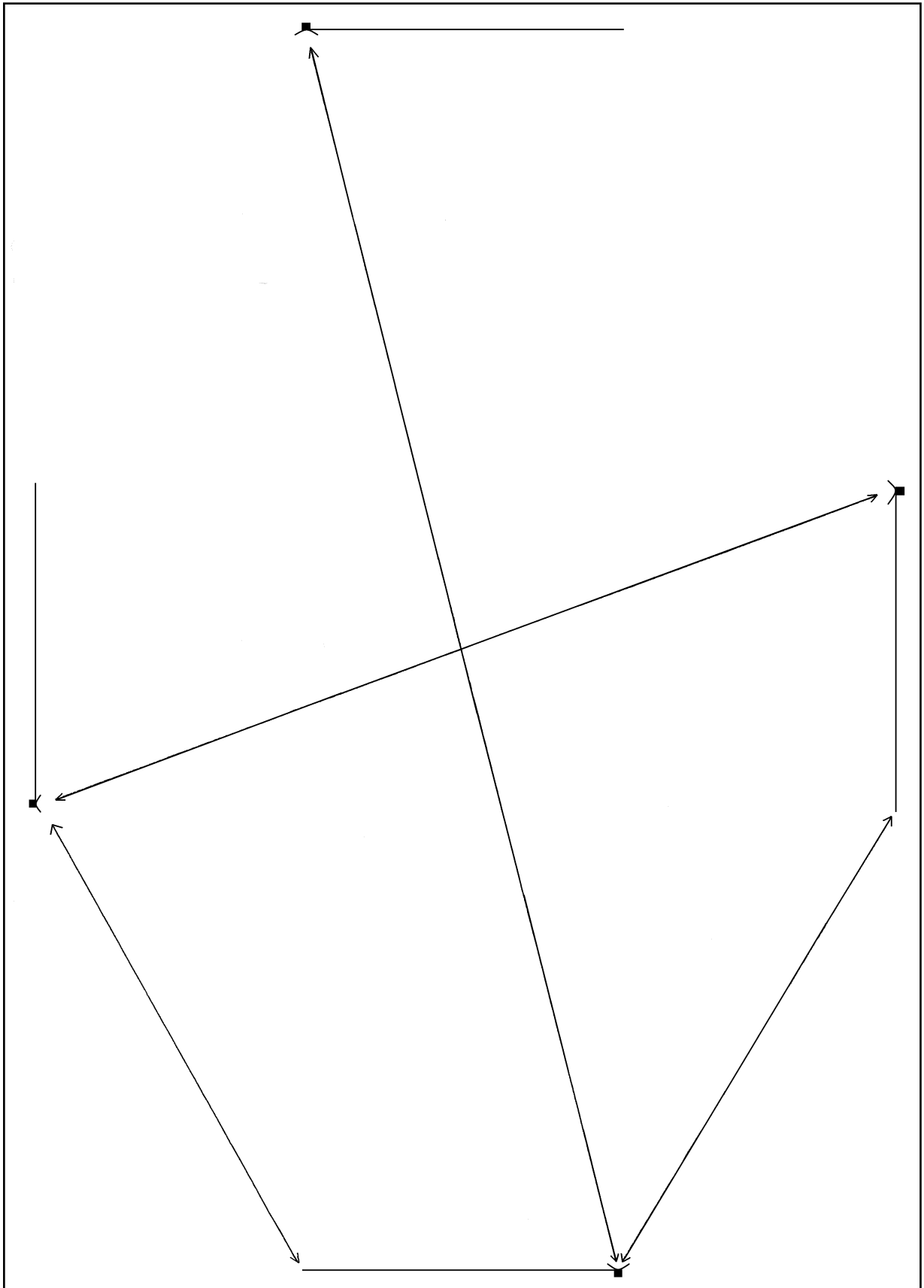
4 players, Duration: 1 to 30 seconds



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 13)

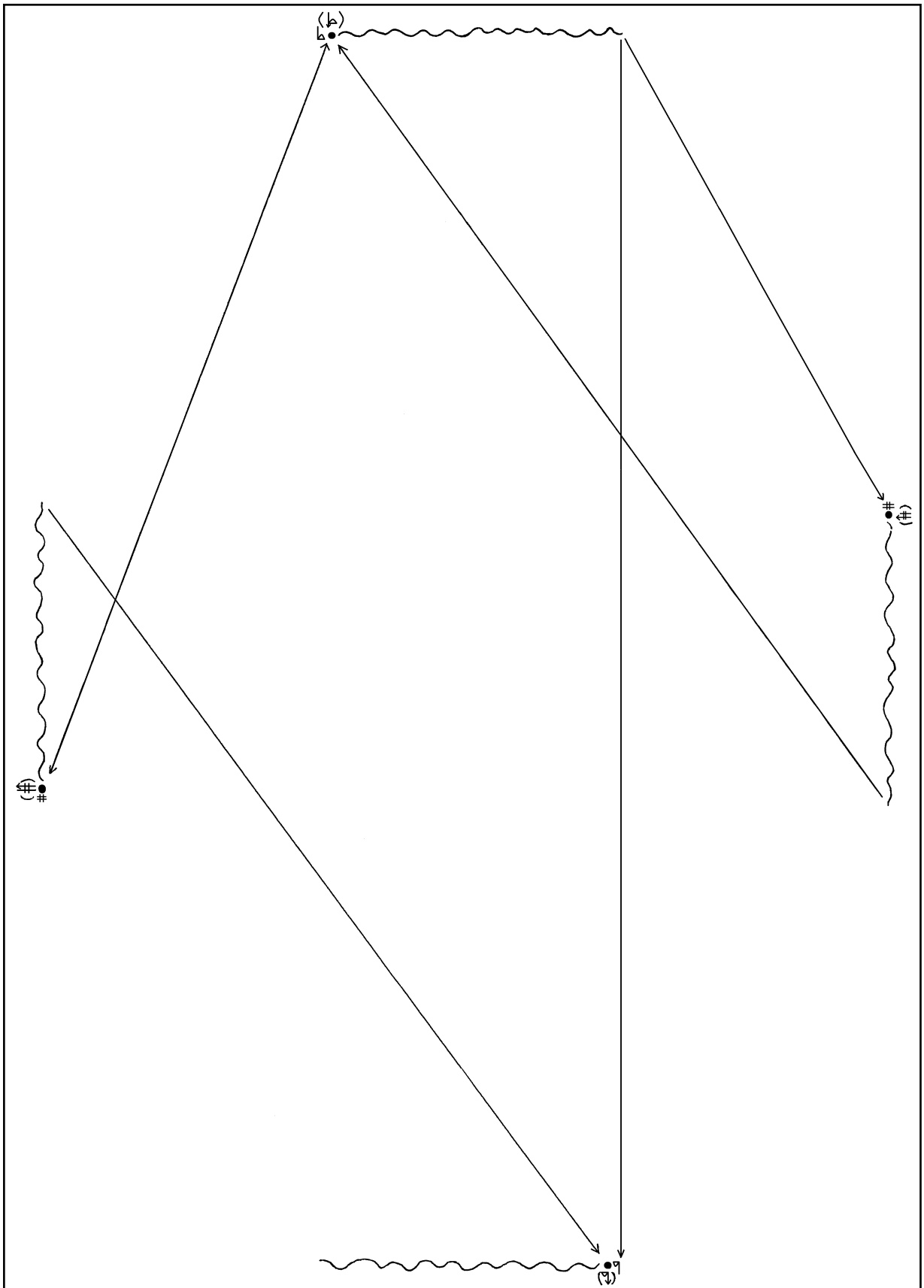
4 players, Duration: max.2 minutes, Dynamic: p



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 14)

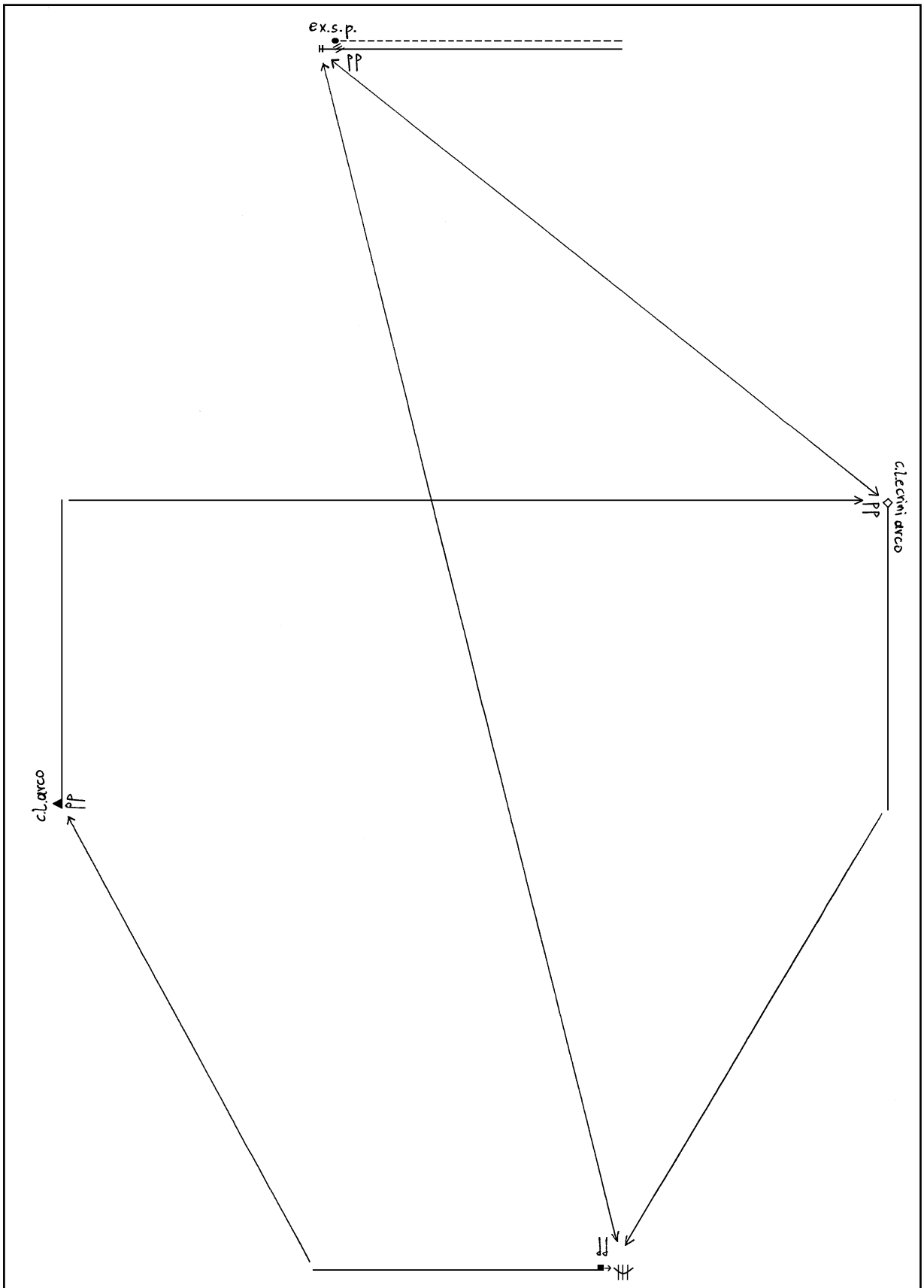
4 players, Duration: max.2 minutes, Dynamic: pp



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 15)


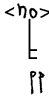

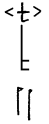


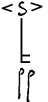
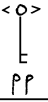
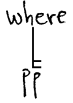



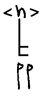
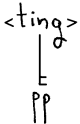

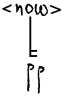
4 players, Duration: max.2.30 minutes



Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 16)

4 players, Duration: 5 seconds to 2 minutes

**Spotting Nowhere** (Score 17)

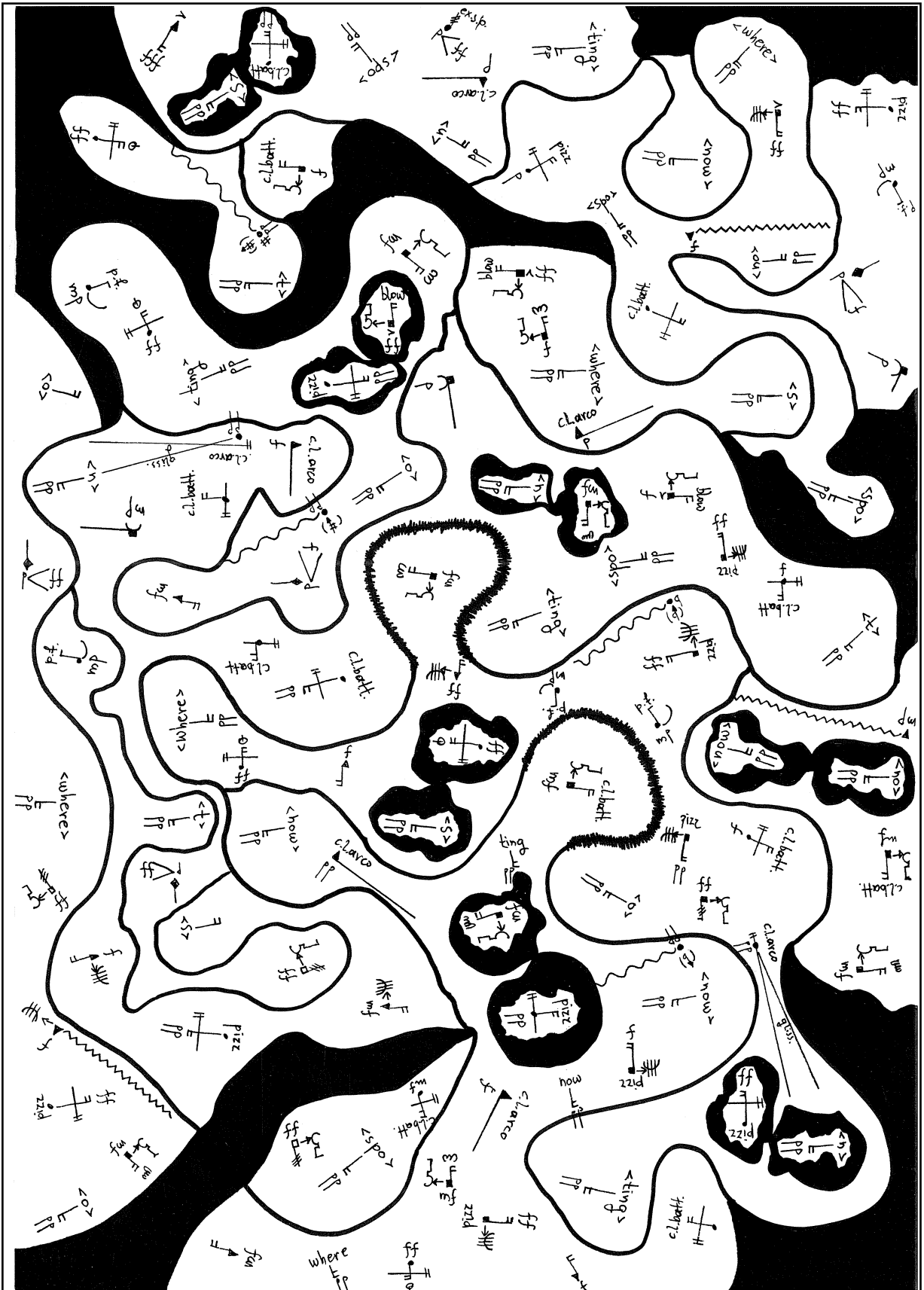
4 players, Duration: 30 seconds to 3 minutes

<p>pizz f</p> <p>&lt;t&gt;</p> <p>pp</p> <p>f</p> <p>mf</p> <p>c.l.batt.</p> <p>pp</p> <p>mf</p> <p>p.f.</p> <p>mf</p> <p>&lt;spo&gt;</p> <p>pp</p> <p>pizz</p> <p>pp</p> <p>c.l.batt.</p> <p>pp</p> <p>p.f.</p> <p>mf</p>	<p>p.f.</p> <p>mp</p> <p>&lt;s&gt;</p> <p>pp</p> <p>pizz</p> <p>p</p> <p>&lt;o&gt;</p> <p>pp</p> <p>c.l.batt.</p> <p>mf</p> <p>mf</p> <p>mf</p> <p>&lt;n&gt;</p> <p>pp</p> <p>c.l.batt.</p> <p>pp</p> <p>pizz</p> <p>f</p> <p>mf</p> <p>&lt;now&gt;</p> <p>pp</p>
<p>&lt;where&gt;</p> <p>pp</p> <p>p.f.</p> <p>mp</p> <p>c.l.batt.</p> <p>pp</p> <p>mf</p> <p>mf</p> <p>mf</p> <p>&lt;spo&gt;</p> <p>pp</p> <p>mf</p> <p>&lt;no&gt;</p> <p>pp</p> <p>&lt;ting&gt;</p> <p>pp</p> <p>mf</p>	<p>mf</p> <p>&lt;n&gt;</p> <p>pp</p> <p>pizz</p> <p>mf</p> <p>c.l.batt.</p> <p>mf</p> <p>&lt;no&gt;</p> <p>pp</p> <p>&lt;ting&gt;</p> <p>pp</p> <p>ff</p> <p>p.f.</p> <p>mp</p> <p>mf</p> <p>mf</p> <p>&lt;now&gt;</p> <p>pp</p> <p>&lt;s&gt;</p> <p>pp</p>

Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 18)

4 players, Duration: min. 3 minutes

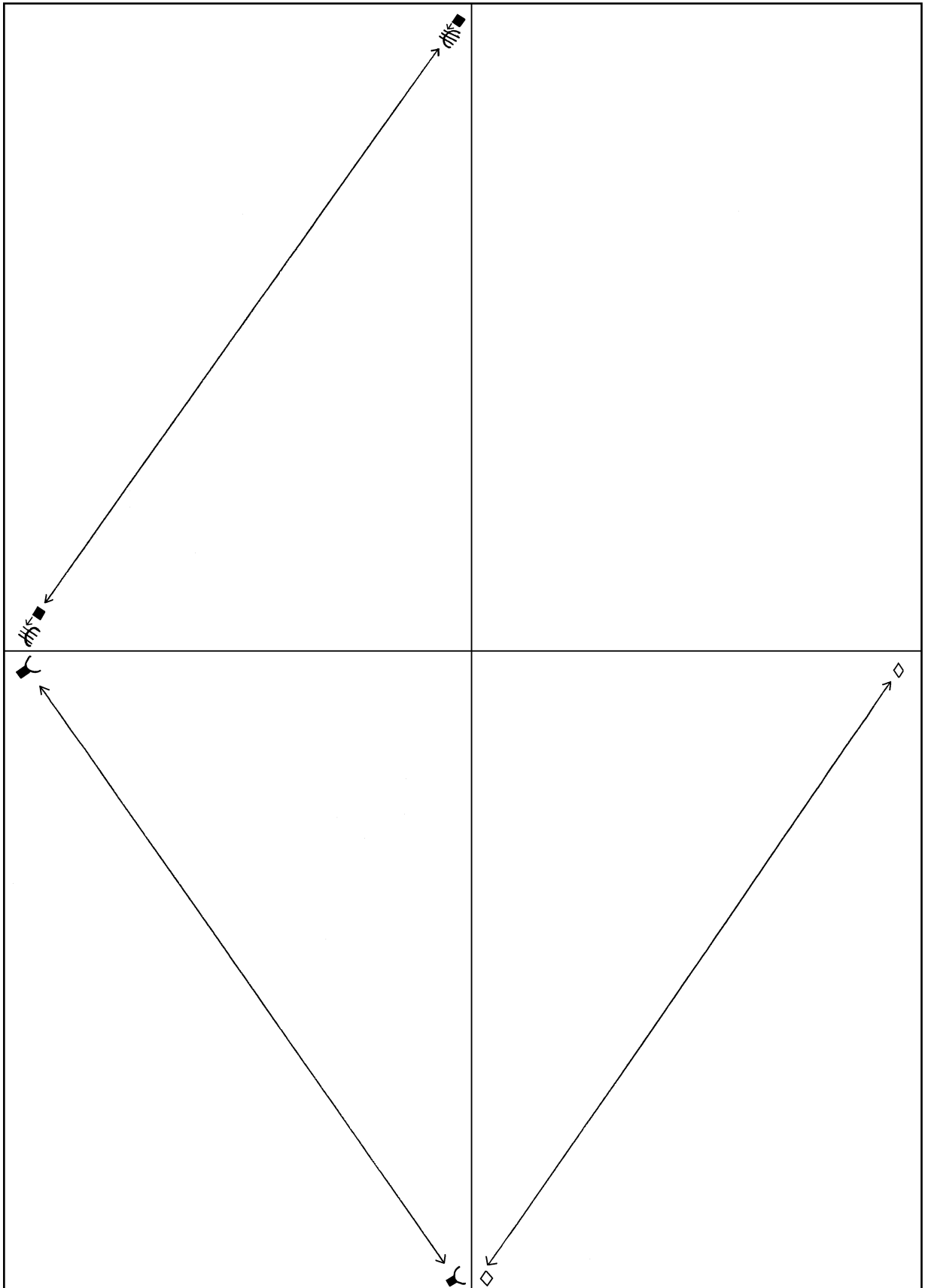




Alexis Porfiriadis, 2010

**Spotting Nowhere** (Score 19)

3 players, Duration: 2 to 3 minutes



### **Bow hair**

count the strings on your bow

calmly, with focus and without unnecessary movements

for 2 to 3 minutes

(1 to 4 players)

### **Arco on me**

play *arco* on your body until you are out of bow resin

perform the action with the utmost calmness, concentration and dedication

(1 to 4 players)

### **Connection**

let's all play on one another's instrument a sustained sound while still holding our own instrument

let's all start and finish together

for about 2 minutes

(4 players)

### **High**

choose a page from a string quartet of the classical or romantic period

retreat in a point within the space where you can no longer see your fellow performers

perform your part 2 octaves higher than written

(1 to 4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: *Bow hair*, *Arco on me*, *Connection*, *High*)



### **Collegno**

choose a page from a string quartet of the classical or romantic period

retreat in a point within the space where you can no longer see your fellow performers

perform your part *col legno arco*

(1 to 4 players)

### **Outside**

prior to the concert, prepare between you a continuous chord, which will not bear musical associations for any member of the quartet.

during the concert, stand directly outside the entrance of the concert space and close the doors (the audience should stay inside)

perform for 90 seconds

(4 players)

### **Play the air**

play the air *arco*, 2 cm upon the strings

slowly, calmly, with the utmost concentration and dedication for 90 seconds

(1 to 4 players)

### **Intimate**

pick a member of the audience

play *arco*, making a continuous noise in *pp*

as near their ear as you can

(1 to 4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: *Collegno*, *Outside*, *Play the air*, *Intimate*)



### **Melody**

choose a member of the audience  
go near them and ask them to sing their favorite melody to you, by  
whispering in their ear

he/she has to whisper in your ear too to convey that information.

if you are not familiar with this melody, ask somebody else,  
until you find a melody that you have heard at least once.

distance yourself from the spectator  
and choose an inconspicuous point in the performance space

try to play the melody in *ppp*

(1 to 4 players)

### **Close**

approach two of your fellow players, get as near them as you can

play *p*, 15 different sounds on your instrument

### **Pizz**

choose a point in the space where you do not have eye contact with  
your fellow players

play one note *pizz* every time, trying not to play simultaneously with any  
of the other players

play 30 times with dynamics *mf* to *ff*

(4 players)

Alexis Porfiriadis, 2010

**Spotting Nowhere** (actions: Melody, Close, Pizz)



### **On her**

pick a member of the audience

play *col legno arco* on him/her, slowly and with the utmost calmness  
for one minute

(1 to 4 players)

### **Bow**

apply resin to your bow

with very slow and calm movements  
for at least one minute

(1 to 4 players)

### **Leave it**

leave your instrument in the hands of a member of the audience for  
about 2 minutes

don't ask the person to do anything  
don't stop him/her if he/she plays

after the 2 minutes ask politely for the instrument to be returned to you

(1 to 4 players)

### **Swap**

let's keep swapping our instruments for 2 minutes  
without unnecessary or extravagant movements

let's just swap instruments  
with the utmost concentration, calmness and seriousness

(4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: *On her, Bow, Leave it, Swap*)



### **Circle**

let's leave all our instruments on the floor together  
let's form a circle, touching hands

let's close our eyes

let's try to bond with our fellow players mentally  
counting slowly and silently, to ourselves, from 60 to 0

(3 or 4 players)

### **Contact**

feel the closest possible connection with each of your fellow players  
physically as well as mentally

when you feel that you have established an absolute connection  
with each and every one of the players,

play one sustained sound for one minute

(4 players)

### **Play the breath**

listen to your breath.  
concentrate.

play one short sound at the beginning of your every inhalation and  
exhalation

don't play the same sound 2 times in a row.  
perform the process 30 times

(1 to 4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: *Circle, Contact, Play the breath*)



## **Hold**

inhale

exhale

inhale

exhale

I hold my breath playing a harmonic until I need more air

inhale

exhale

inhale

exhale

I hold my breath playing on the bridge until I need more air

inhale

exhale

inhale

exhale

I hold my breath until I need more air and I go on

(1 to 4 players)

## **Harmonic**

Inhaling deeply

Exhaling all the air

My exhalation becomes a harmonic that breathes calmness,  
relaxation and concentration

I repeat as desired

(1 to 4 players)

Alexis Porfiriadis, 2010

**Spotting Nowhere** (actions: Hold, Harmonic)



### ***In and out***

inhale = a sound

exhale = another sound

inhaling and exhaling slowly playing the sounds of my choice

slowly breathing in and out, getting gradually faster and faster  
while the 2 sounds accompany every inhalation and exhalation

faster and faster until I'm panting and I don't have the energy to go on  
(1 to 4 players)

### ***Exhale***

let all the air out

while playing *arco* on the bridge without pressure and effort

stop playing when your air has run out

(1 to 4 players)

### ***Noise***

choose a point in the space

play *arco* on your instrument only at points

where no definite pitch is produced

so quietly that you will be the only one to hear it  
for 2 minutes

(1 to 4 players)

### ***Bow 2***

bow 15 times

(1 to 3 players)

Alexis Porfiriadis, 2010

***Spotting Nowhere*** (actions: *In and out*, *Exhale*, *Noise*, *Bow 2*)





### **Touch**

touch a fellow player with your left hand  
forming, in this way, a circle

perform a sustained sound with your right hand for 1 minute

(4 players)

### **No string**

let's all play simultaneously on one of the 4 instruments  
anywhere except the strings

for 2 minutes

(4 players)

### **Breath**

stop!

listen to your breath for one minute

(1 to 4 players)

### **Look**

pick one of your fellow players

look at him/her carefully for one minute

(1 to 4 players)

### **Mbp**

maximum bow pressure

(where?)

for one minute

(1 to 4 players)

Alexis Porfiriadis, 2010

**Spotting Nowhere** (actions: *Touch, Nostring, Breath, Look, Mbp*)



### **Move**

place your hands on your musical instrument

hold them there for 30 sec

raise them from the instrument with a continuous movement

that will last one minute

(1 player)

### **Hug**

leave the bow beside you

hold your instrument in your arms

close your eyes and become one with the instrument

(1 to 4 players)

### **Bow 3**

leave your instrument beside you

take the bow in your hands

close your eyes and scrutinize every inch of the bow

with the utmost concentration and dedication, for 2 minutes

(1 to 4 players)

### **Just for yourself**

pick a cozy spot in the space

close your eyes

forget about the audience

you are alone

nobody can hear you

play one sound/one chord/one melody only for yourself

(1 to 4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: Move, Hug, Bow 3, Just for yourself)



### **Four to one**

four corners

four people

one sound

one minute

### **Audience**

moving calmly, find a spot you like in the space

sit on the floor and leave your instrument beside you

close your eyes and stay there until you hear

an interesting sound from the audience

when that happens, stand up and continue, calmly

(1 to 4 players)

### **Ocean**

close your eyes

fill your head with an ocean of sounds

you could potentially produce on your musical instrument

no rush

think of more sounds

they are endless

open your eyes

choose without reasoning one of the sounds that had previously

flooded your head and perform

(1 to 4 players)

Alexis Porfiriadis, 2010

**SpottingNowhere** (actions: *Four to one, Audience, Ocean*)



# *Words of nothing*

for piano players

**//Alexis Porfiriadis**

//2010

*Words of Nothing* (2010) is a verbal score consisting of 20 different verbally instructed parts. Performers (at least two persons) are invited to make a group realization of the composition using any amount of this material. 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 (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 decide for themselves 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.

The actions of *Words of Nothing* 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 is random and 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.

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

In order to perform a realisation of *Words of Nothing*, a grand or baby grand piano is required. You are encouraged to perform your chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided at all costs.

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



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## **One**

one sound  
one minute

## **Flashlight**

Illuminate the piano with a flashlight for 5 sec at a time, from 5 different angles

switch off the flashlight between actions  
perform calmly, without unnecessary movements

## **Air**

close your eyes  
feel the air above your head

leave all walls behind you until you reach the sky

feel the air  
hold on

keep your eyes shut  
feel the air

play the air directly over the keyboard, without touching the keys

## **Seven**

1

2

5 quickly!

1

1

2

7            too            slow

Alexis Porfiriadis, 2010

**Words of Nothing** (One, Flashlight, Air, Seven)



## **Life**

close your eyes

let your life up to now flash before you like a film in quick motion

freeze a point

let it act inside you

play

## **Rechaud**

place, with the utmost care and concentration

15 lighted tea candles (rechauds) along the entire interior surface of the piano

turn off all the lights in the room

position yourself opposite the piano interior and observe it for 2 minutes without the slightest movement

take the candles, one by one, and place them in front of the audience

## **Heart**

feel your heartbeat on your neck with one hand

play 60 different sounds with the other hand,

closely following your heart rate

## **Face**

close your eyes

and think that a small part of the piano interior is the face of a loved one

stroke it once with the tenderness it deserves

(continuously pressing on the right pedal until the sound disappears)

Alexis Porfiriadis, 2010

**Words of Nothing** (Life, Rechaud, Heart, Face)



## **Numbers**

close your eyes

put your hands on the keyboard

count

1

2

3

4

5

6

open your eyes

## **Blow**

close your eyes

Imagine that you can move the piano by a single blow of your mouth

take a deep breath and blow towards the piano for as long as you can

Imagine that the instrument has moved to a spot of your choice within the performance space, where it would be practically impossible to have a piano

open your eyes and direct yourself towards that spot

stay there motionless for 1 minute

return to the piano

## **Walk**

walk slowly, steadily, focused and without stops

three times around the piano

maintaining CONSTANT physical and psychological contact

Alexis Porfiriadis, 2010

**Words of Nothing** (Numbers, Blow, Walk)





## **Rage**

close your eyes

gather up all your rage against the system that controls you

wait

don't rush

gather all the rage

strike the piano once, on the strings or keyboard

keep your hand(s) on that spot

until all the rage is channeled through you

If you are not capable of rage, do not attempt this

## **Mallets**

stand up in front of the piano

take a mallet

lift your arm and hold it up in the air using as much force as you can  
as if you were about to strike the strings down violently

keep your arm there for 1 minute

## **Cluster**

try to play a cluster with the entire keyboard

sustain it until it fades

repeat 10 times from a different position each time

Alexis Porfiriadis, 2010

**Words of Nothing** (Rage, Mallets, Cluster)



### **Touch**

touch all the piano strings one by one  
without making the slightest noise  
slowly and with the utmost dedication

### **Keys**

touch the keys silently  
until you feel that your fingers have acquired the same temperature as the keys  
then, and only then, depress them

repeat as many times as necessary

### **Strings**

prior to the performance,  
label 88 small stickers with the name of each piano string

during the performance stick the labels carefully, slowly and with the utmost dedication,  
to the corresponding strings.

### **Friends**

close your eyes  
count carefully, quietly and without any gesture your true friends

open your eyes  
play as many notes or chords as the number of your friends

### **Song**

place your hands on the instrument as if you are going to play in the next second

keep them there while mentally going through one of your favorite songs  
take your hands off when you finish the song

Alexis Porfiriadis, 2010

**Words of Nothing** (Touch, Keys, Strings, Friends, Song)



## ***Slow***

depress the key as slowly as possible

hold it

let it come back up as slowly as possible

withdraw your hand

perform the same procedure with two, then with three, four and five fingers (- keys).

Alexis Porfiriadis, 2010

***Words of Nothing*** (*Slow*)

