//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

me **TRANS**



And with

ART IN OIL My goats' SNUB

is set



'Mr' Bee

A Chinese toddler encounters on 2 more

on signs of

STEP-UP

2

3 DROPS OF PAIN Escape alien life form in a cupboard

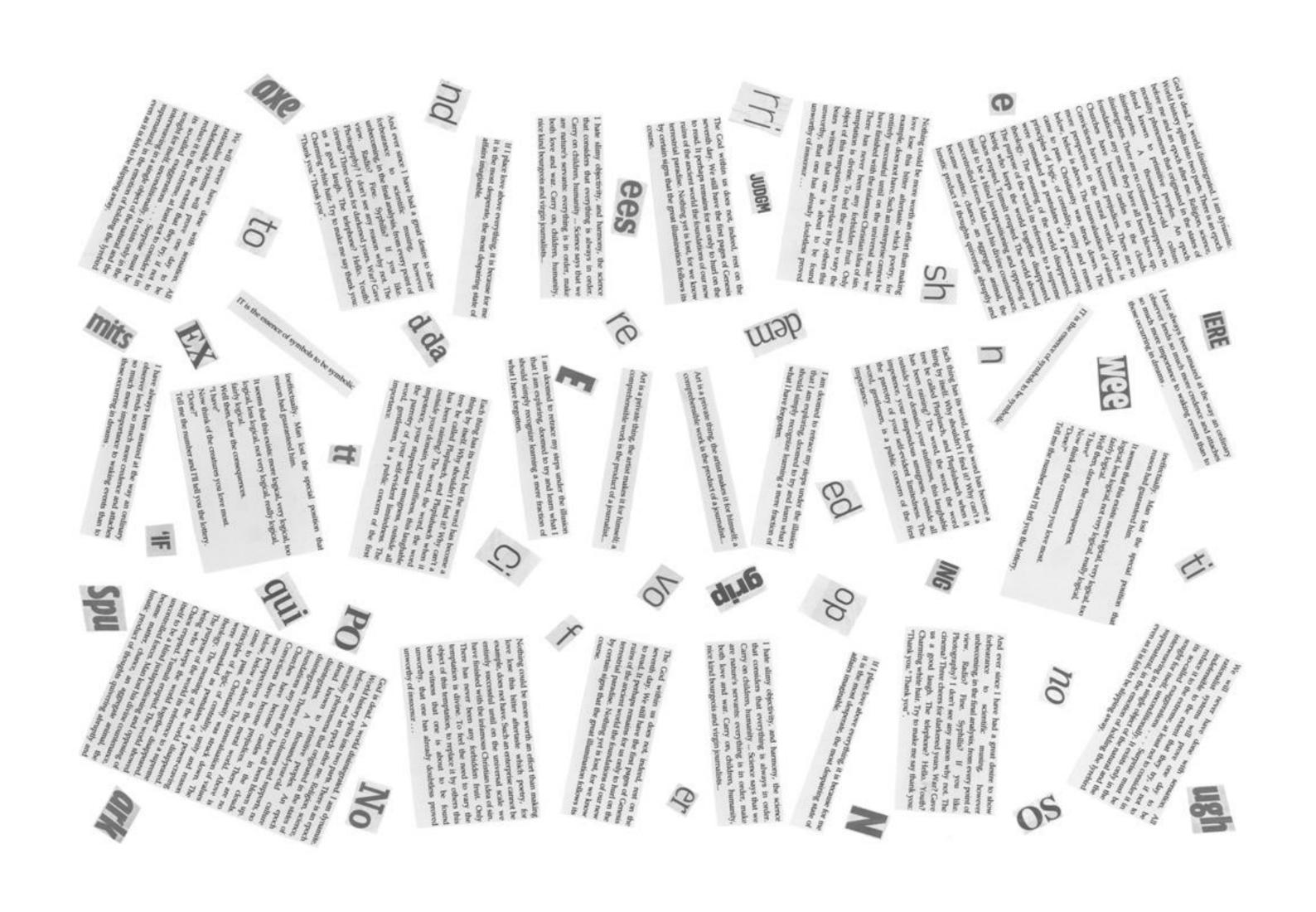
The opener's run has emphasised the shift

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for me FE CHE evez TAGECO

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GAGA

SHORTS

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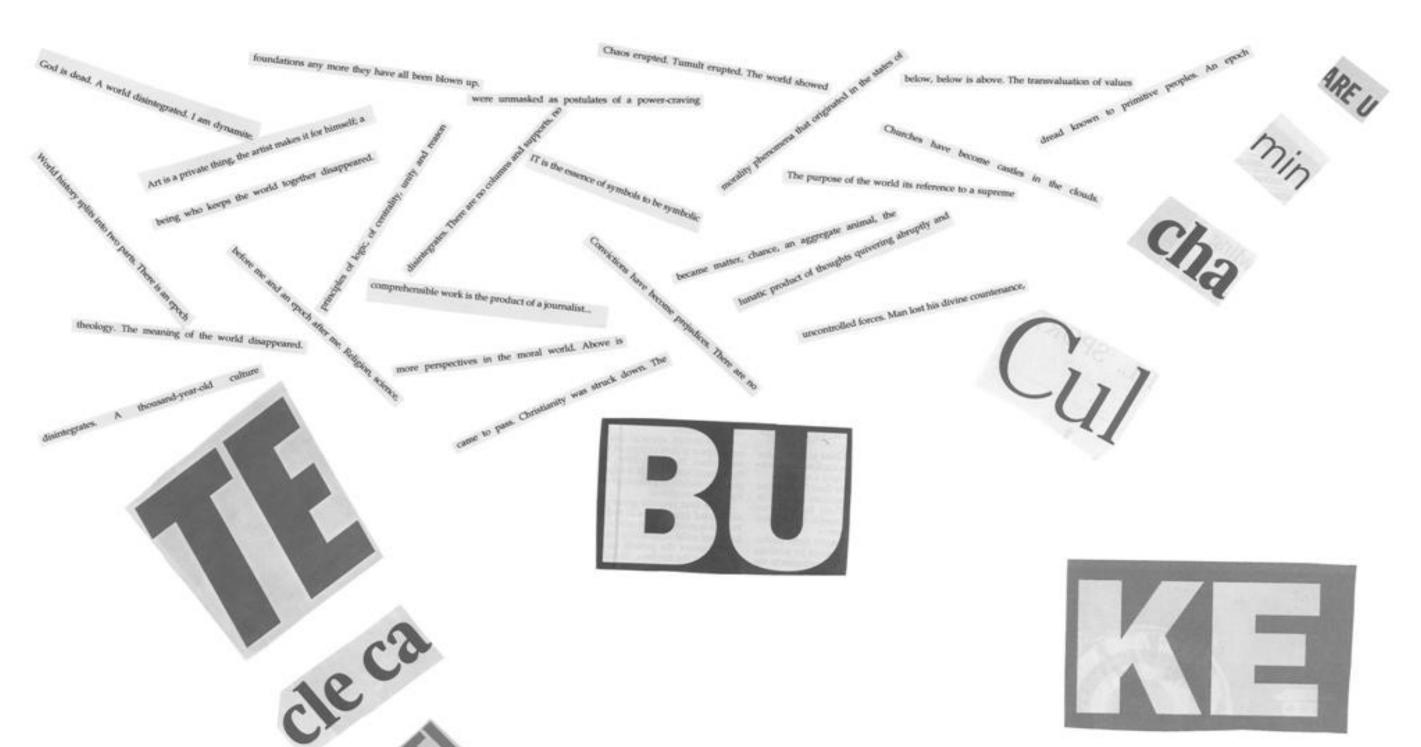
The God within us does not, indeed, rest on the severith day. We still have the first pages of Genesis to read. It perhaps remains for us only to hurl on the ruins of the ancient world the foundations of our new terrestrial paradise. Nothing yet is lost, for we know by certain signs that the great illumination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

It seems that this exists: more logical, very logical, too logical, less logical, not very logical, really logical, too fairly logical, and then, draw the consequences.

Thave:

Now think of the constraint you love most.

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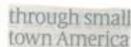
























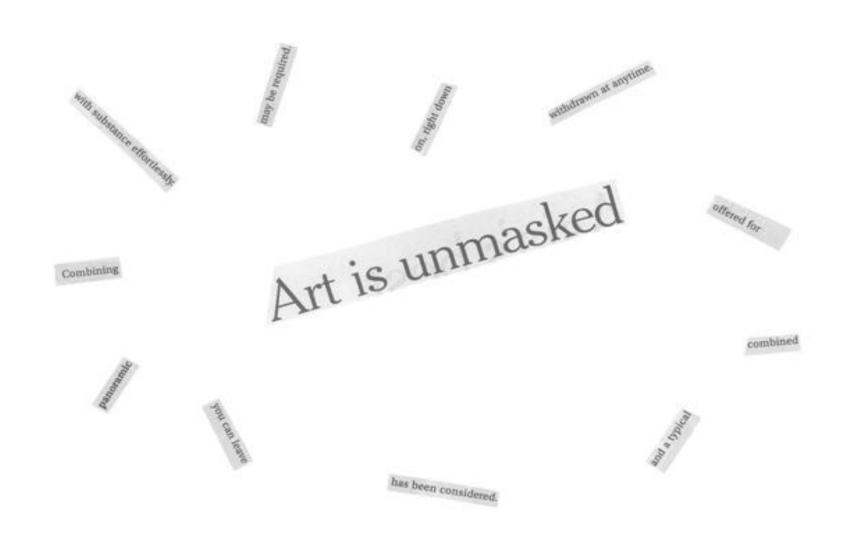


Air OM through small town America ton MER E ditch ad 11 TO KN 7 TIM occo. Dit that considers that everything is always in Carry on children, humanity ... Science says that are nature's servants: everything is in order, both love and war. Carry on, children, both love and war. Carry on, children, both love and war. Carry on, children. both love and war. Carry on, children, nice kind bourgeois and virgin journalists.





F





















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

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870P

FAIR F NO I EX EN OW.

I won't

Fill the space with a scream, until you are out of breath Then approach a member of the audience. Stand [sit] beside them.

Take a breath, as if about to scream again

Hold this breath for 5 seconds Proceed to the next action

fingers

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

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

Inhale

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

Repeat this breath 5 times

secret

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

silence

Move towards the audience. Use the 75 words in the exact order given below, saying one word at a time in the ear of each audience member. Utter the word so intimately that only he/she can hear you. If the members of the audience are fewer than 75, use as many words as necessary, in the order given. If there are more than 75 persons, repeat from the top.

Silence / they / say / is / the / voice / of / complicity / But / silence / is / impossible / Silence / screams / Silence / is / a / message / just / as / doing / nothing / is / an / act / Let / who / you / are / ring / out / and / resonate / in / every / word / and / every / deed / Yes / become / who / you / are / There's / no / sidestepping / your / own / being / or / your / own / responsibility / What / you / do / is / who / you / are / You / are / your / own / comeuppance / You / become / your / own / message / You / are / the / message (poem by Leonard Peltier)

friend

Locate a good friend of yours among the audience members Approach them calmly

Place your lips on their lips;

Softly, without losing contact sing them their favourite melody in *pp*Don't inform your friend before the performance

hand

Pick a member of the audience you are not personally acquainted with Go near them and calmly take their hand

Place it on your diaphragm and sing 5 different tones in *pp*, using up all of your air each time.

Pause briefly between the tones

caress

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

contact

Approach calmly and with the utmost concentration a member of the audience you are not acquainted with

Place your ear so close to their face that you can hear their breath Calmly change position

wall

Face a wall

Lay your palms on the wall, bring your head really close to its surface Exhale loudly and feel your breath against the wall

Repeat this exhalation 10 times, with a different duration each time

energy

Moving calmly, locate the most elderly or elderly-looking member of the audience

Gently place your hand on their shoulder for one minute without facing them, but all the while remaining exclusively focused on them

Go back to where you were

steps

Find a spot in the space where no one in the audience can have eye contact with you

Count your steps silently until you are there

Whispering as fast as you can, read the following text in a dynamic that renders it audible to at least one member of the audience. Read it in one breath.

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

(Poem by Alekos Panagoulis)

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

stay still

Sit

Put on a pair of headphones

Listen to a song/an aria you like very much, remaining absolutely still

sing your breath

Sing your breath

syllables

7 spots in the space 7 short syllables

new melody

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

easy

Go to the stage

Turn your back to the audience Close your eyes

Stay still until you can hear your breath well and you are completely calm

Don't rush

Imagine that you are in a protected space alone Sing in *pp* a melody you would sing in a comparable situation

no you won't

Think of a song you love very much Close your eyes and get ready to perform it Sing the first 3 notes, then stop

feel

Close your eyes Touch your throat with one hand Keep your hand on your skin

Slowly bring it down to your breast and feel the breath in your diaphragm

Take a breath, then let all the air out Continue

sing 2

Let all the air out

Sing what you want to sing while you are inhaling

Repeat 10 times

inaudible high

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

steps II

Move calmly towards the exit

Do a mental count of the steps it takes to get to the exit from where you are

Come back, walking calmly, and singing a short sound for every step you make

until you reach the stage space.

shall I sing?

Inhale deeply as if in preparation for a sound that would last for a long time

Hold the air for a bit

Exhale

Repeat 3 times

scream

A scream 30 seconds

throat

Sit on a chair Close your eyes

Place both your hands on your throat

Feel your breath
Feel the pulses of your heart
Feel your saliva going down

Let your hands drop gently

sing 3

Sit on a chair Close your eyes

Think of a high note

Sing it as quietly as you can and for as long as you can Sing it until you feel that you are choking

loss

Closely face the wall
Think of a person that you miss a lot

Sing a single, short sound that contains the loss in all of its magnitude

Alexis Porfiriadis, 2011

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