

# ***Collective Thoughts*** for a group of people

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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 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 don't 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 is random and reflects no structural preference on the part of the composer. The overall form 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.



## **CHORD/CLUSTER**

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

■

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.

■

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

■

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

■

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

■

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

■

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

## UNISON

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.

▪

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.

▪

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.

▪

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.

▪

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.

▪

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.

▪

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.

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

Build collectively a cloud of light instrumental noises. Duration of the procedure: up to 2 minutes

▪

Build collectively a swarm of short ostinati. Duration of the procedure: up to 3 minutes

▪

Build collectively a quiet instrumental hum. Duration of the procedure: up to 2 minutes

▪

Build collectively a sound wall. Break it at the end of the procedure. Duration of the procedure: up to 3 minutes

▪

Build collectively a sound wave. Quiet, slow and calm. Duration of the procedure: up to 2 minutes

▪

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

▪

Build collectively an ocean of long sounds. Duration of the procedure: up to 5 minutes



## **MELODY**

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

■

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

## **SOUND SITUATION**

Build collectively a frenetic sound situation. Duration of the procedure: 20 seconds

▪

Build collectively a meditative instrumental sound situation. Duration of the procedure: Indeterminate

▪

Build collectively a meditative vocal sound situation. Duration of the procedure: Indeterminate

▪

Build collectively a funny sound situation without using any histrionics. Duration of the procedure: up to 1 minute

▪

Build collectively a sad sound situation. Avoid using any histrionics. Duration of the procedure: up to 2 minutes

▪

Build collectively a rough sound situation. Avoid using any histrionics. Duration of the procedure: up to 30 seconds

▪

Build collectively an experimental sound situation. Duration of the procedure: Indeterminate.

## **RHYTHM**

Build collectively a rhythm. Don't let only one person to lead the procedure. Duration of the procedure: Indeterminate

■

Build collectively a pool of different rhythms. Duration of the procedure: 2 minutes

## **SONIC ENVIRONMENT**

Build collectively a stable sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively an electronic sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively a noisy sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively an urban sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively a primitive sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively an icy sonic environment. Duration of the procedure: Indeterminate

▪

Build collectively a boiling hot sonic environment. Duration of the procedure: Indeterminate

## **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

## **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.

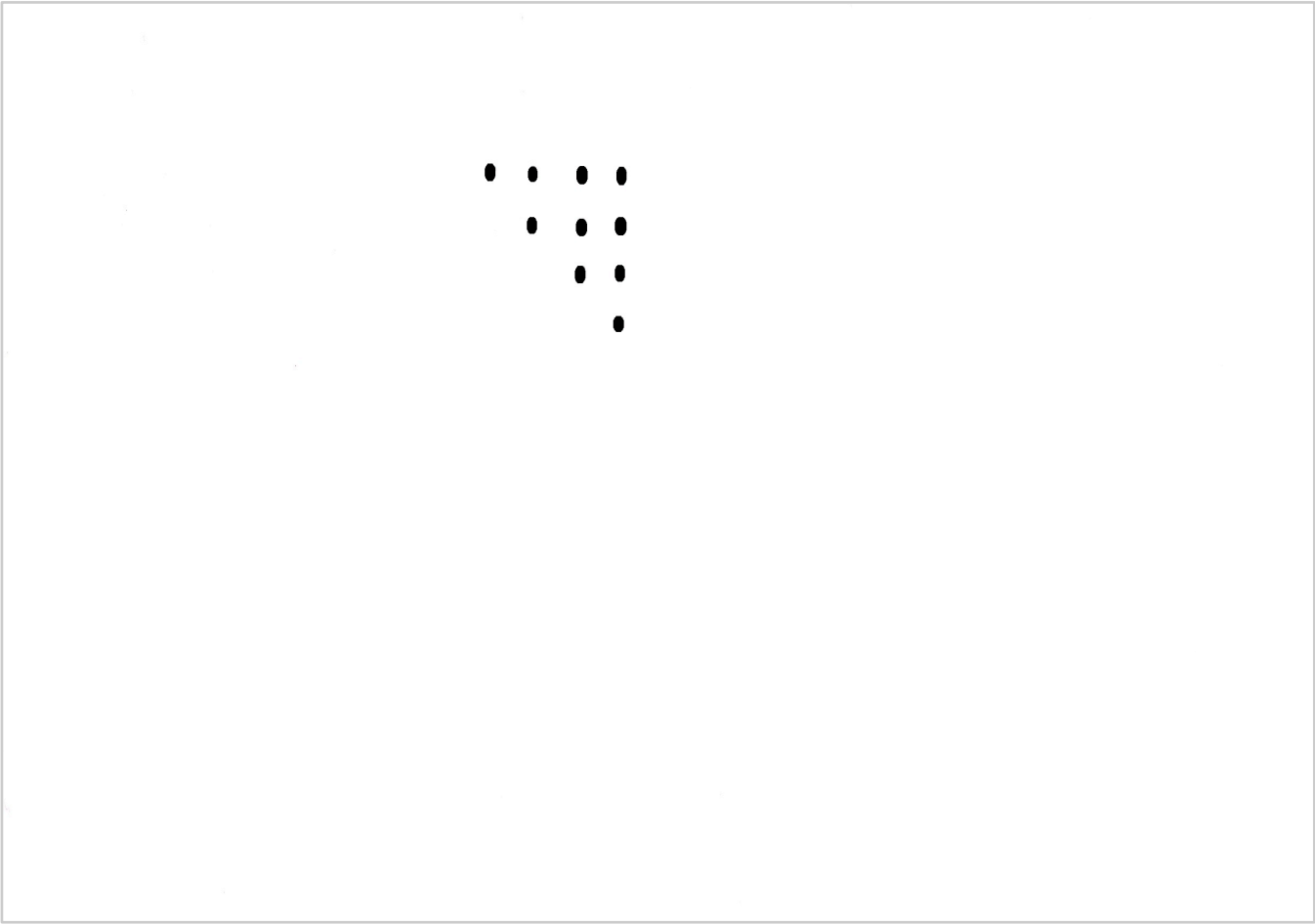
▪

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

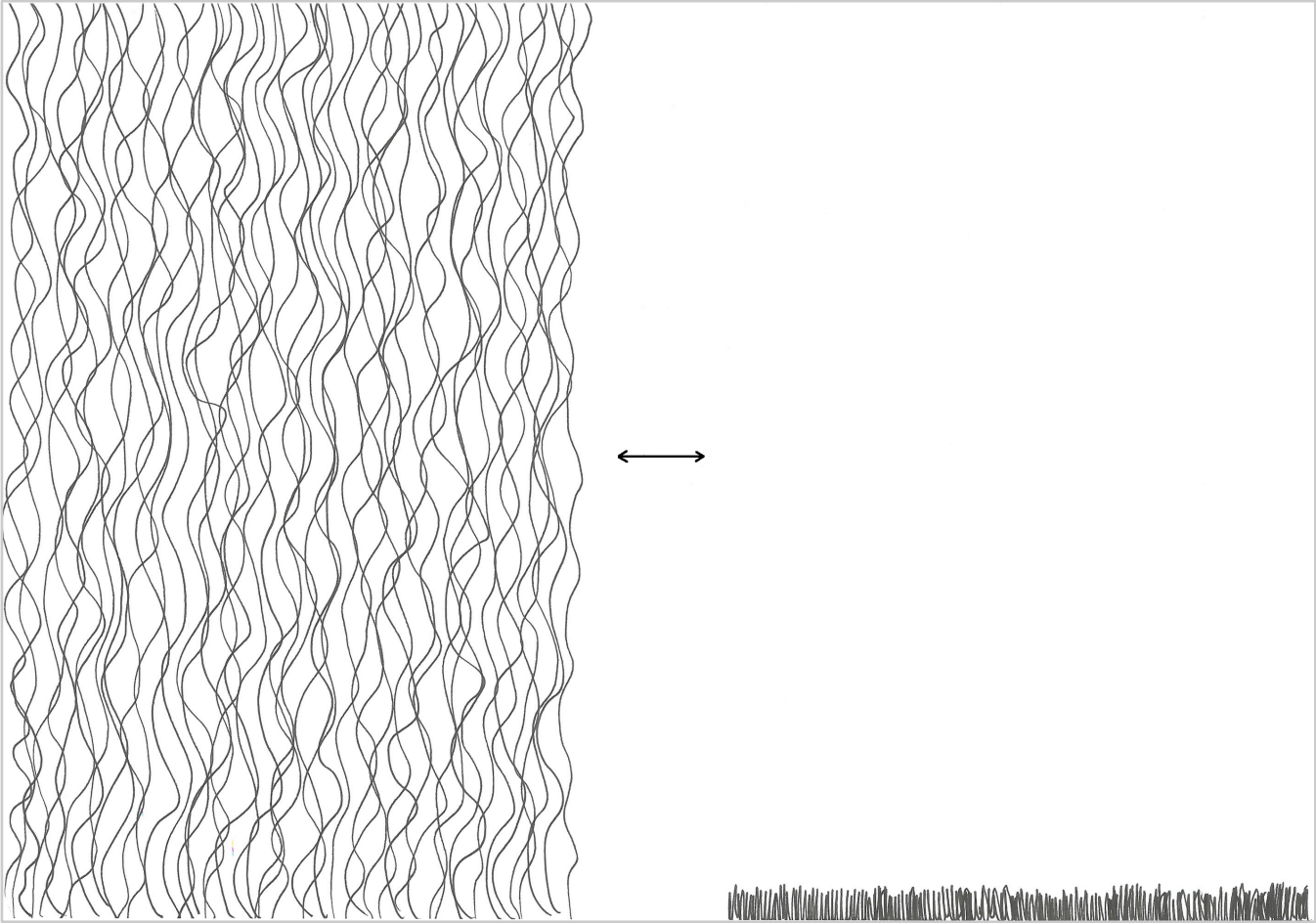
▪

Build collectively an improvisation

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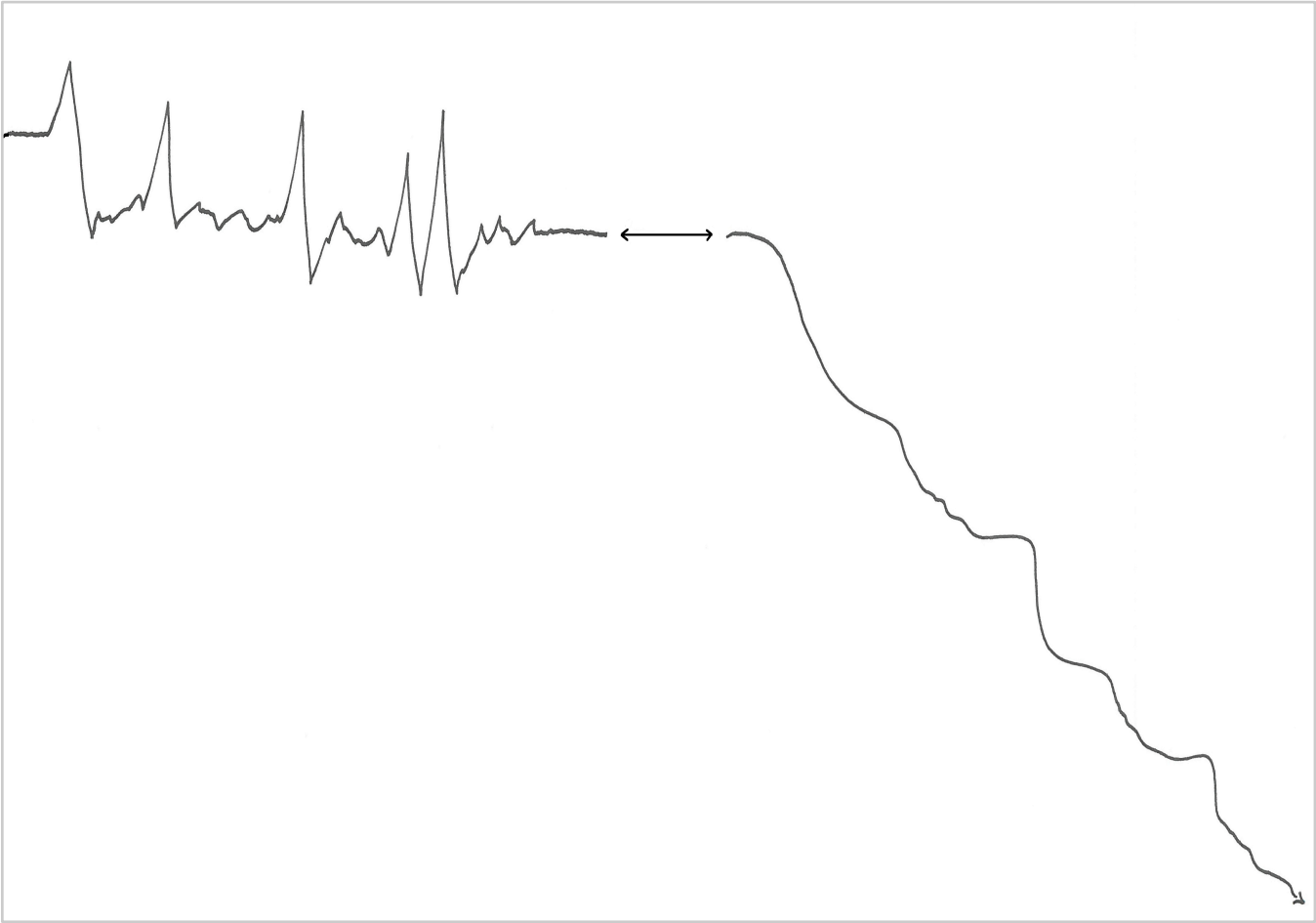


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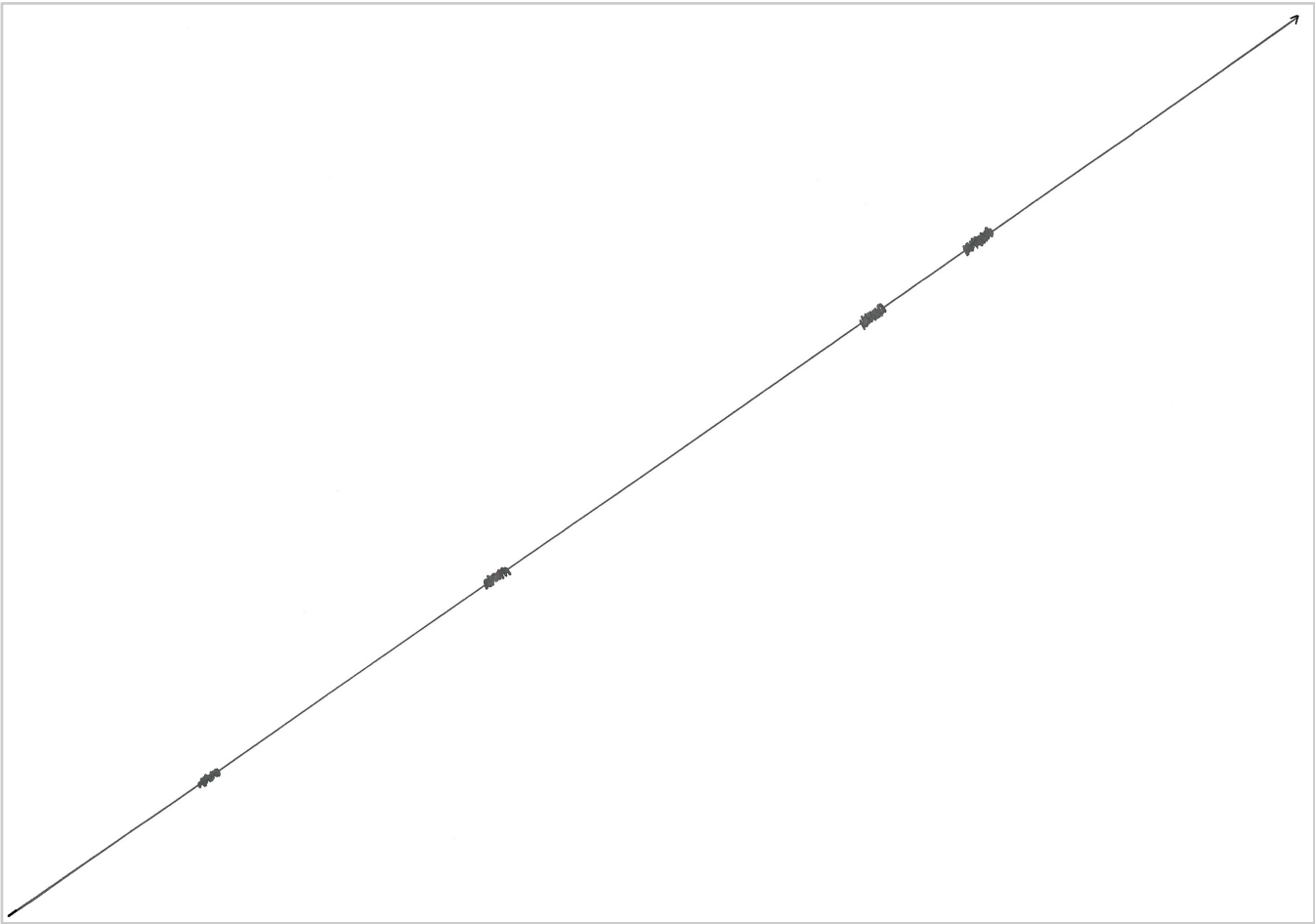




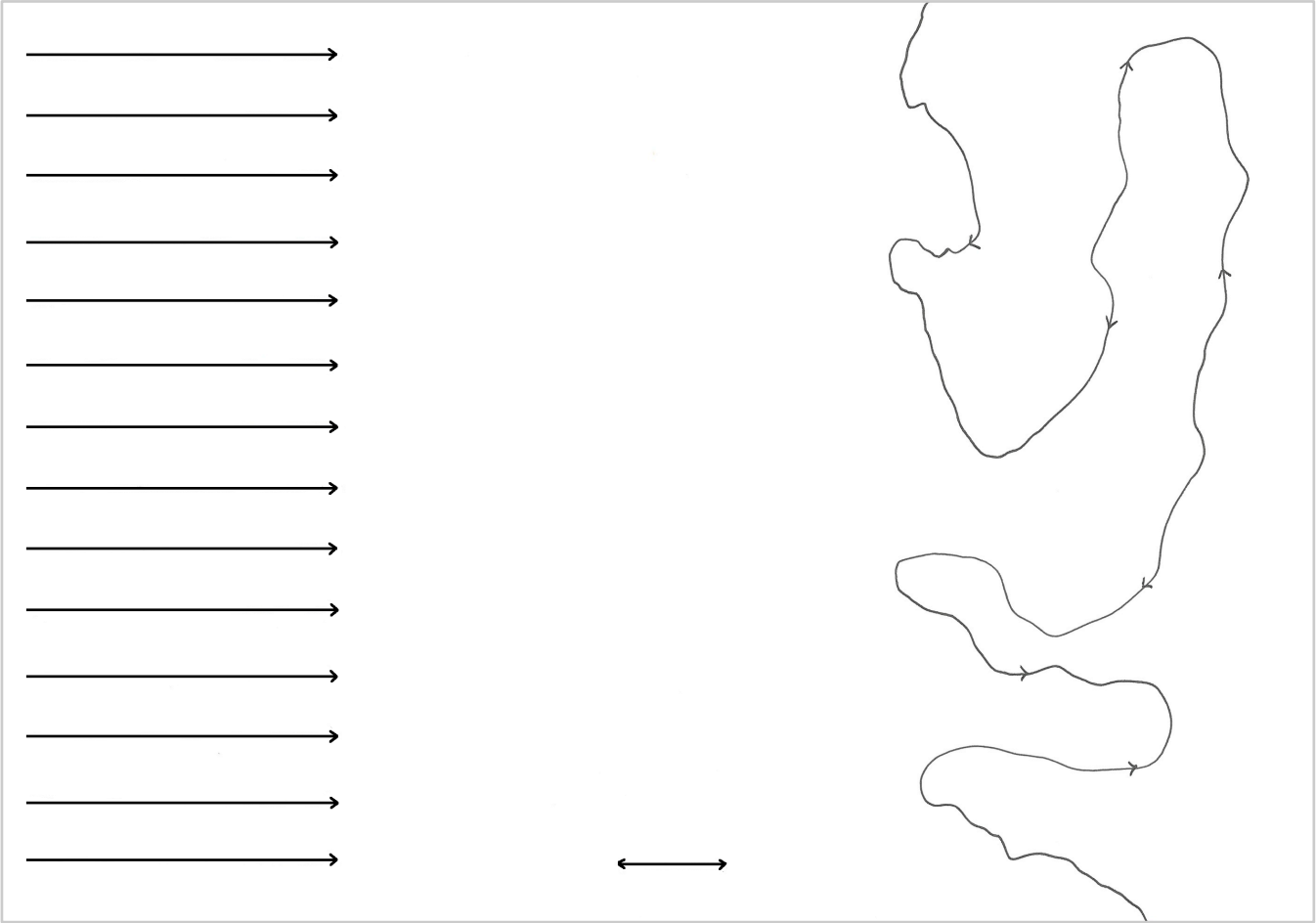
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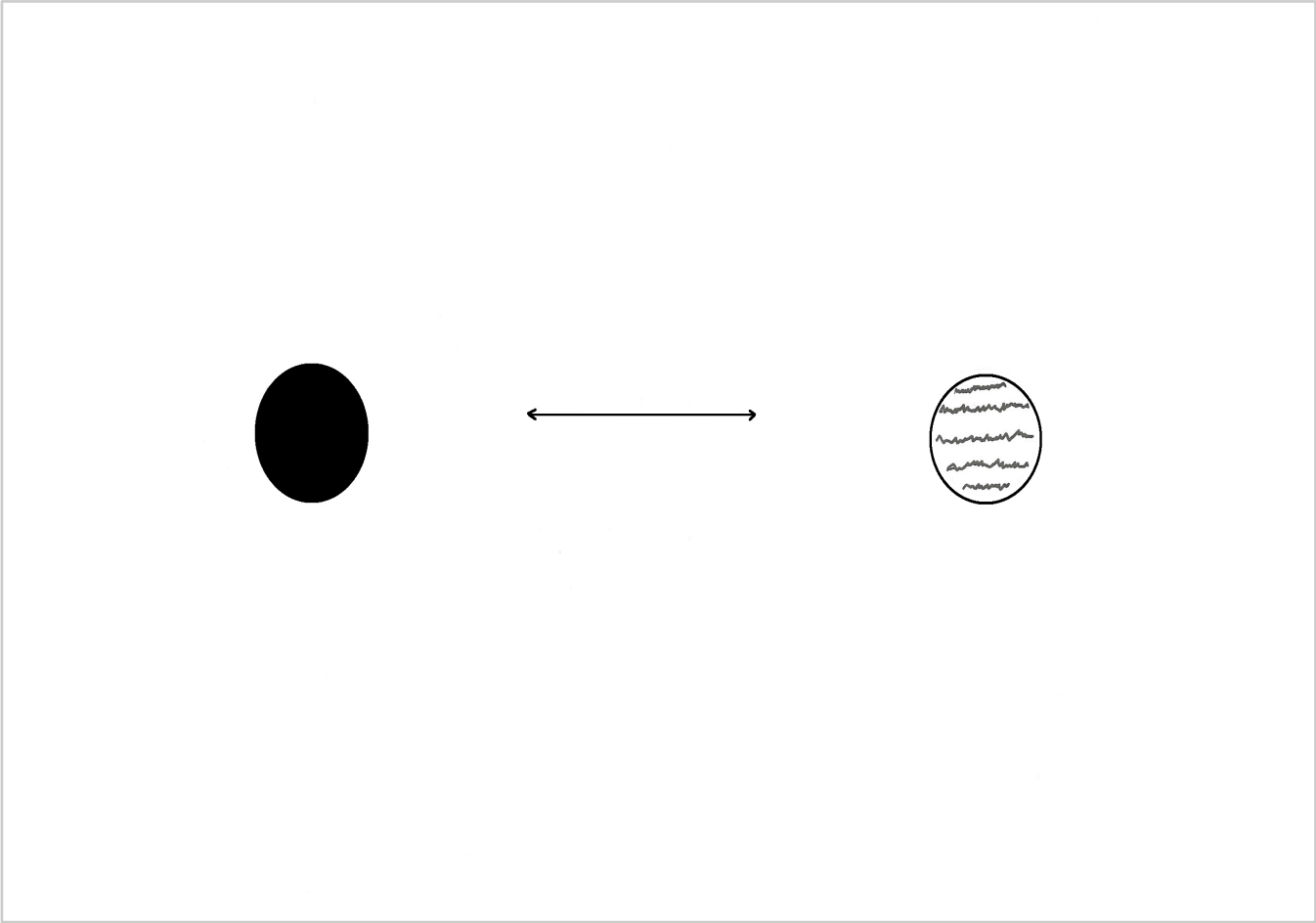
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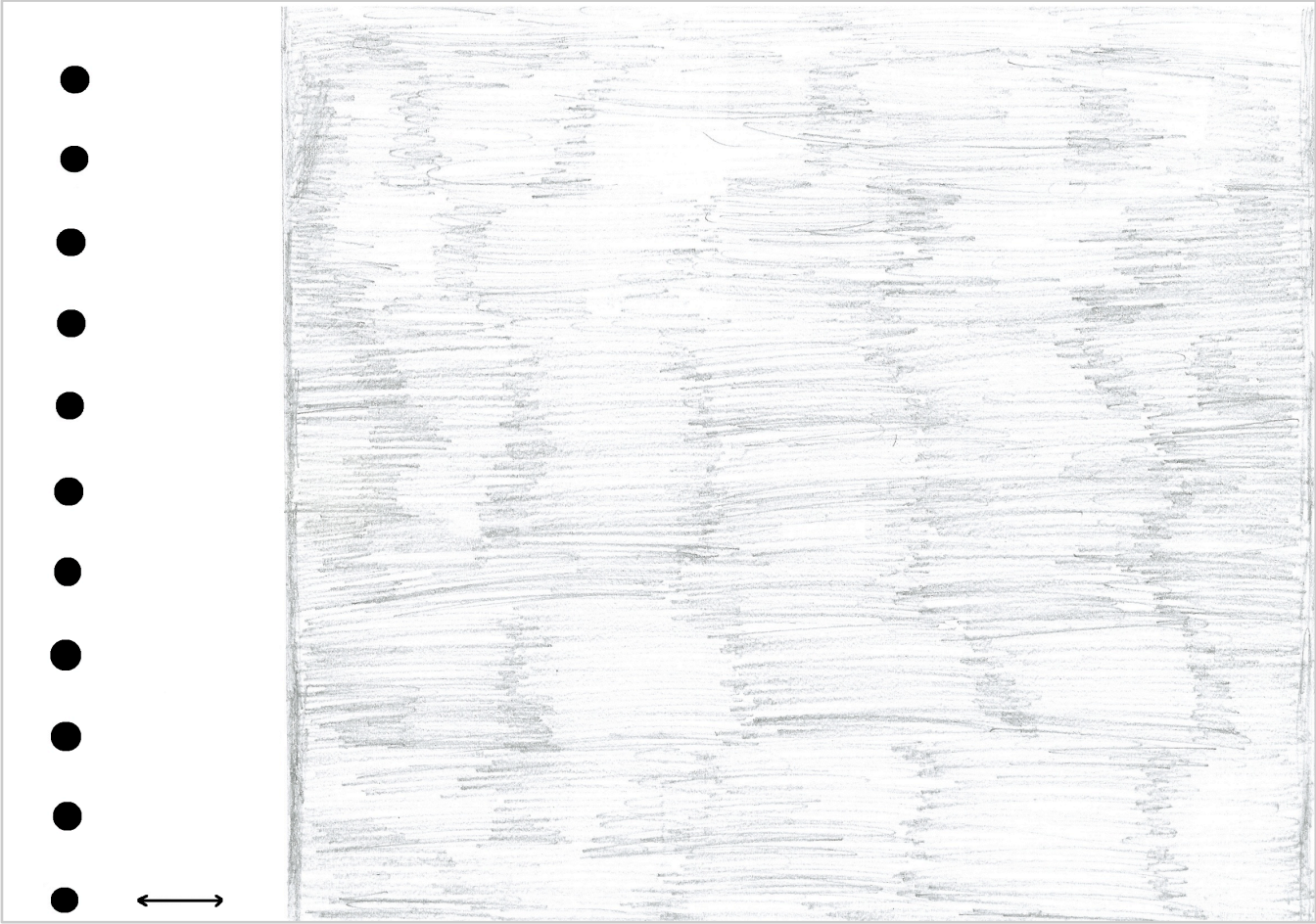
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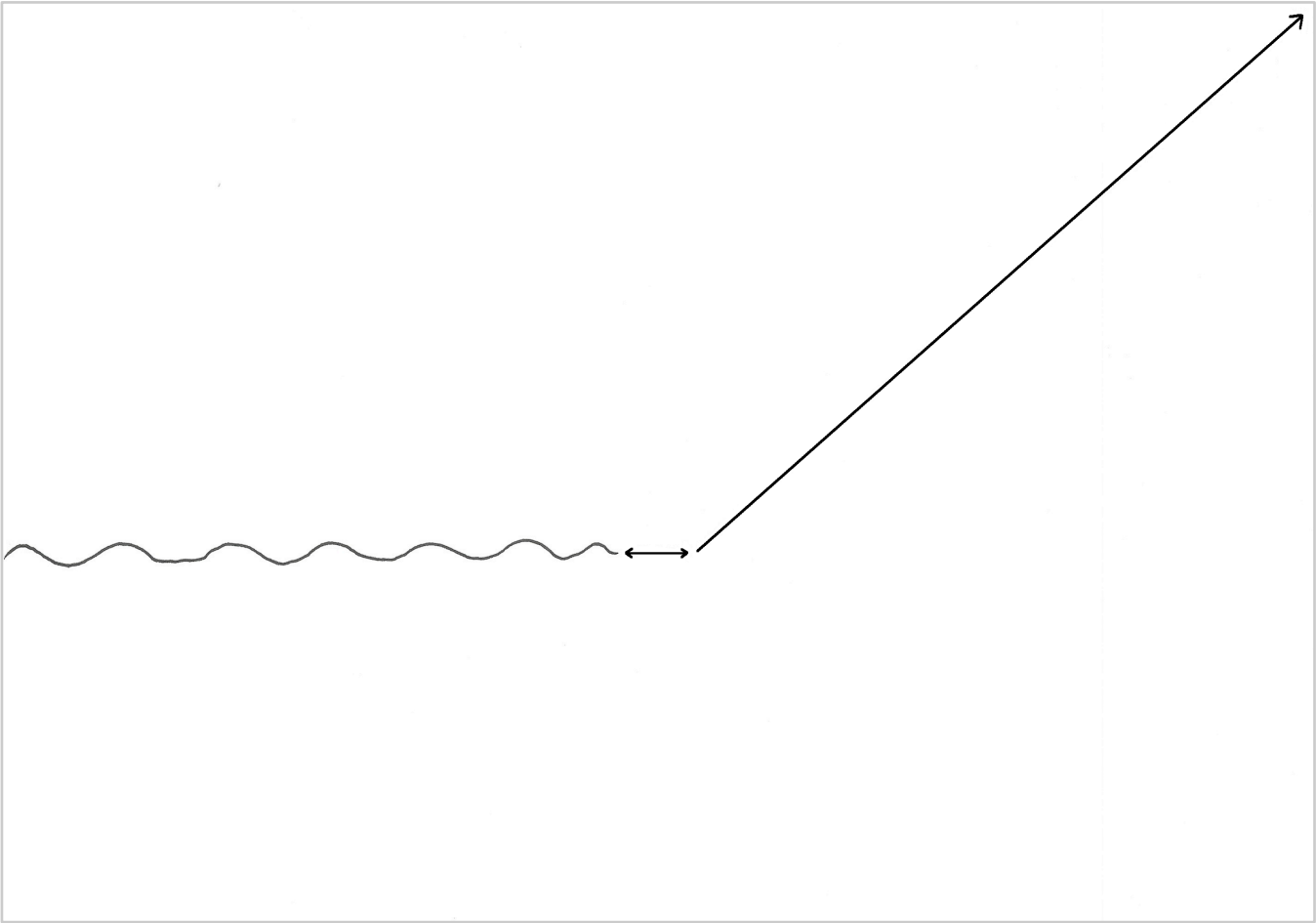
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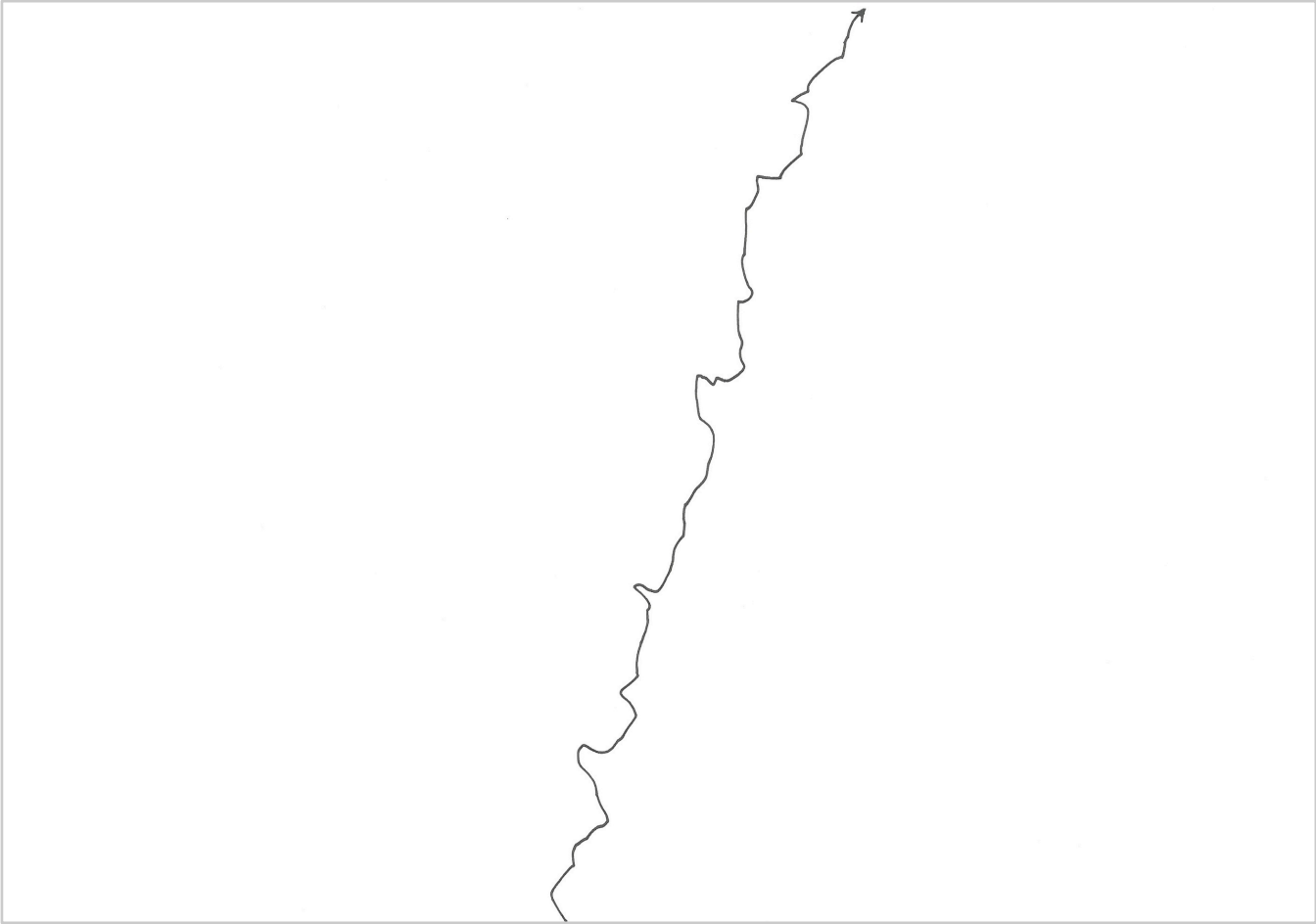
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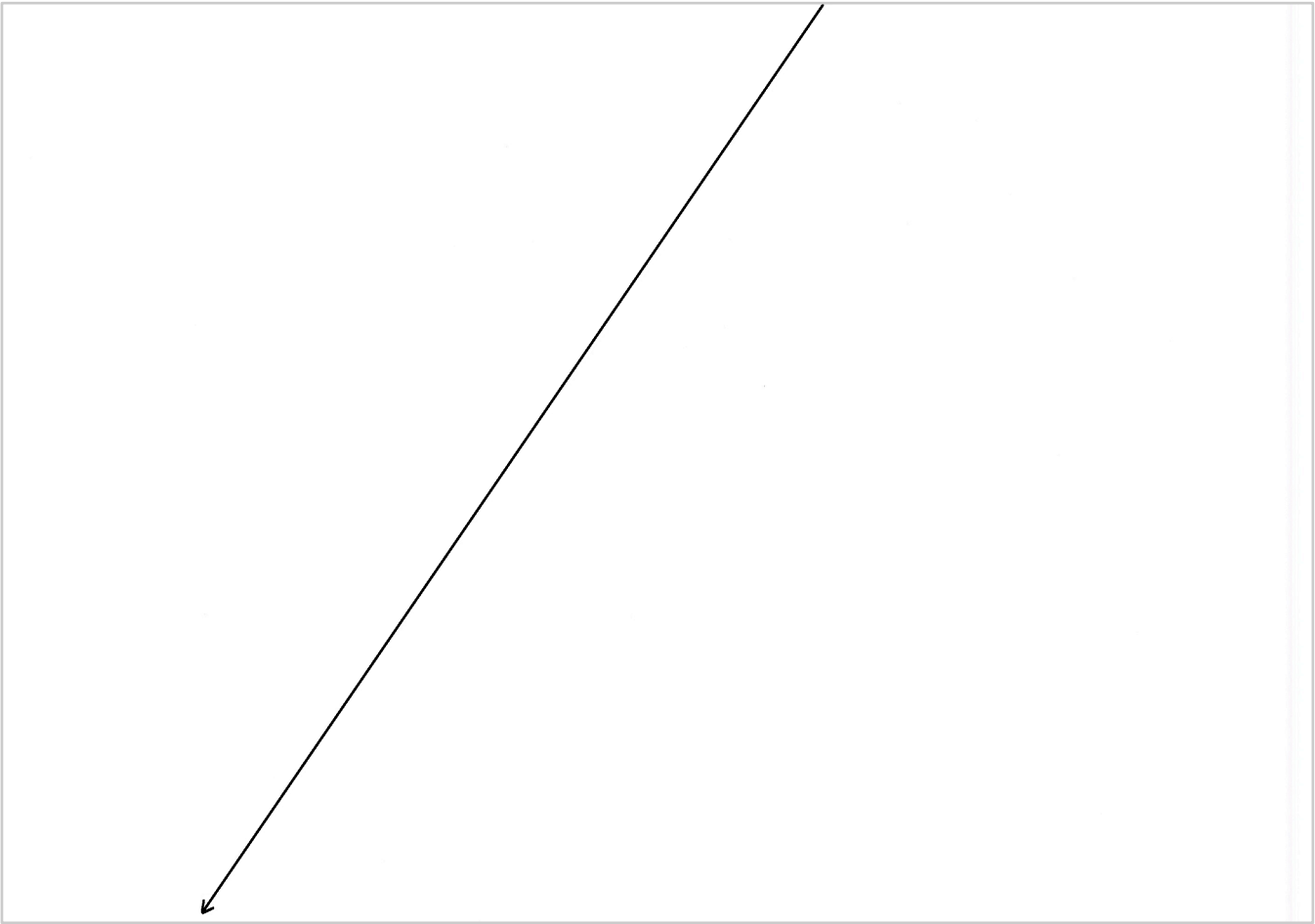
Graphic8



**Graphic9**

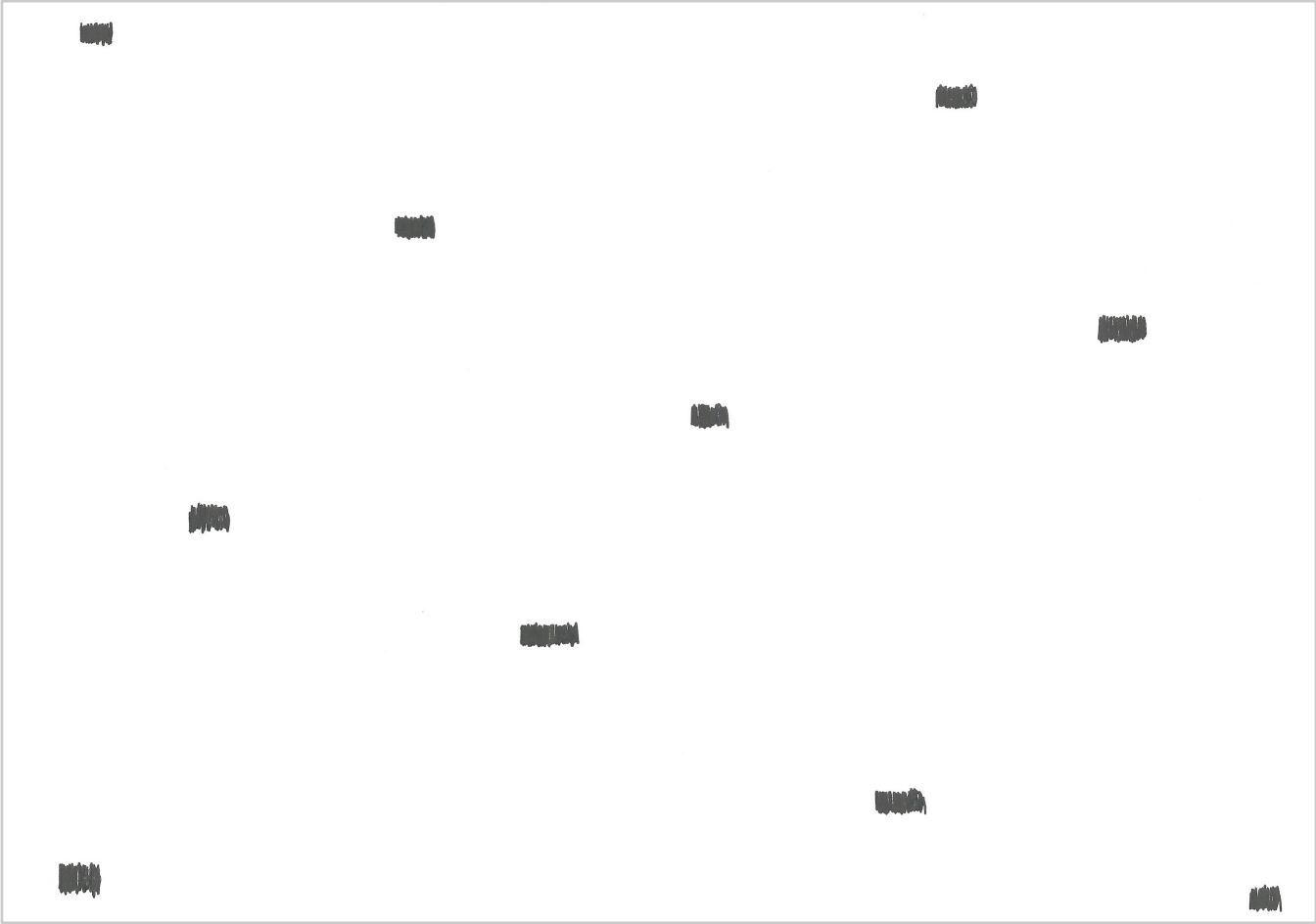


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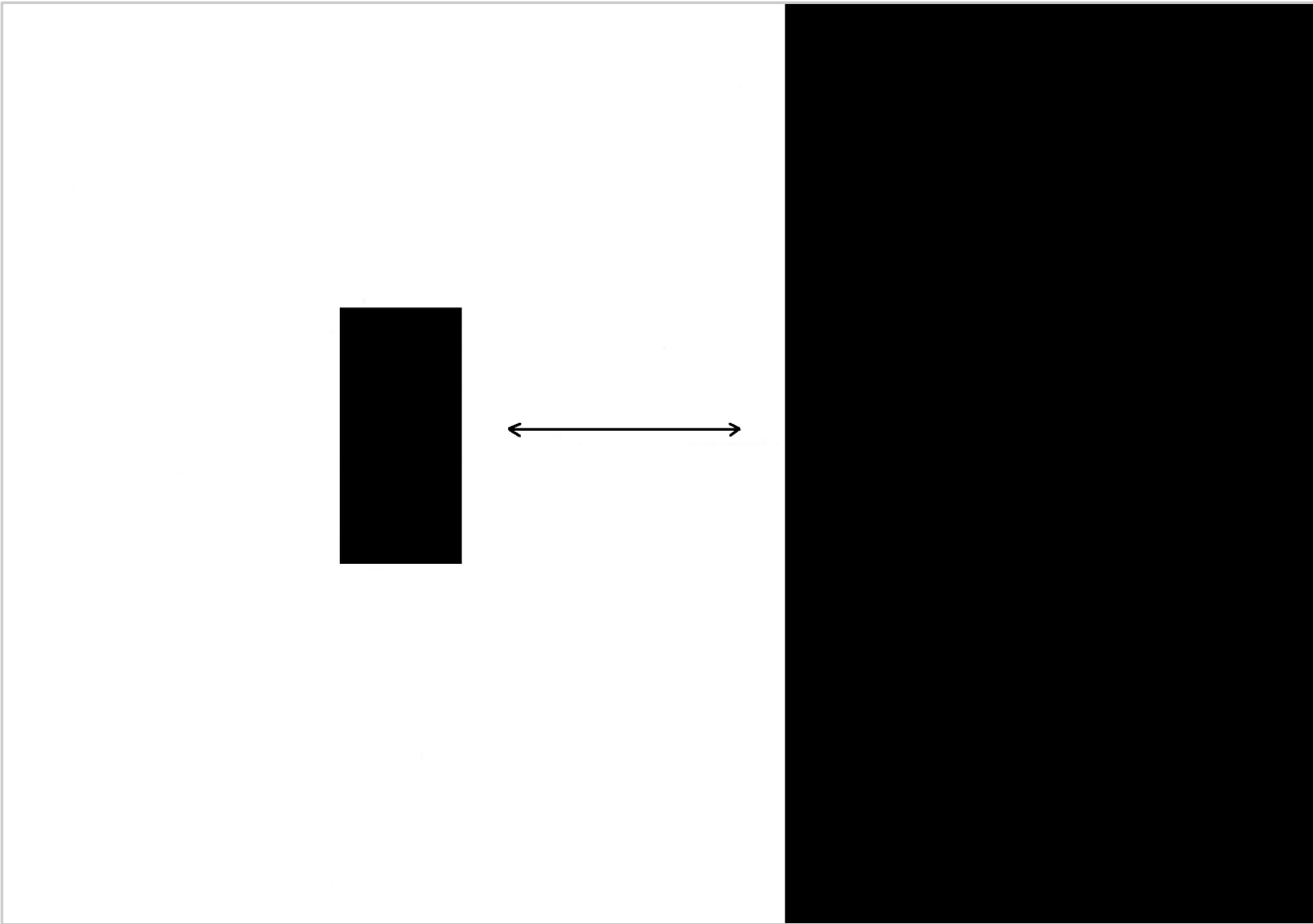




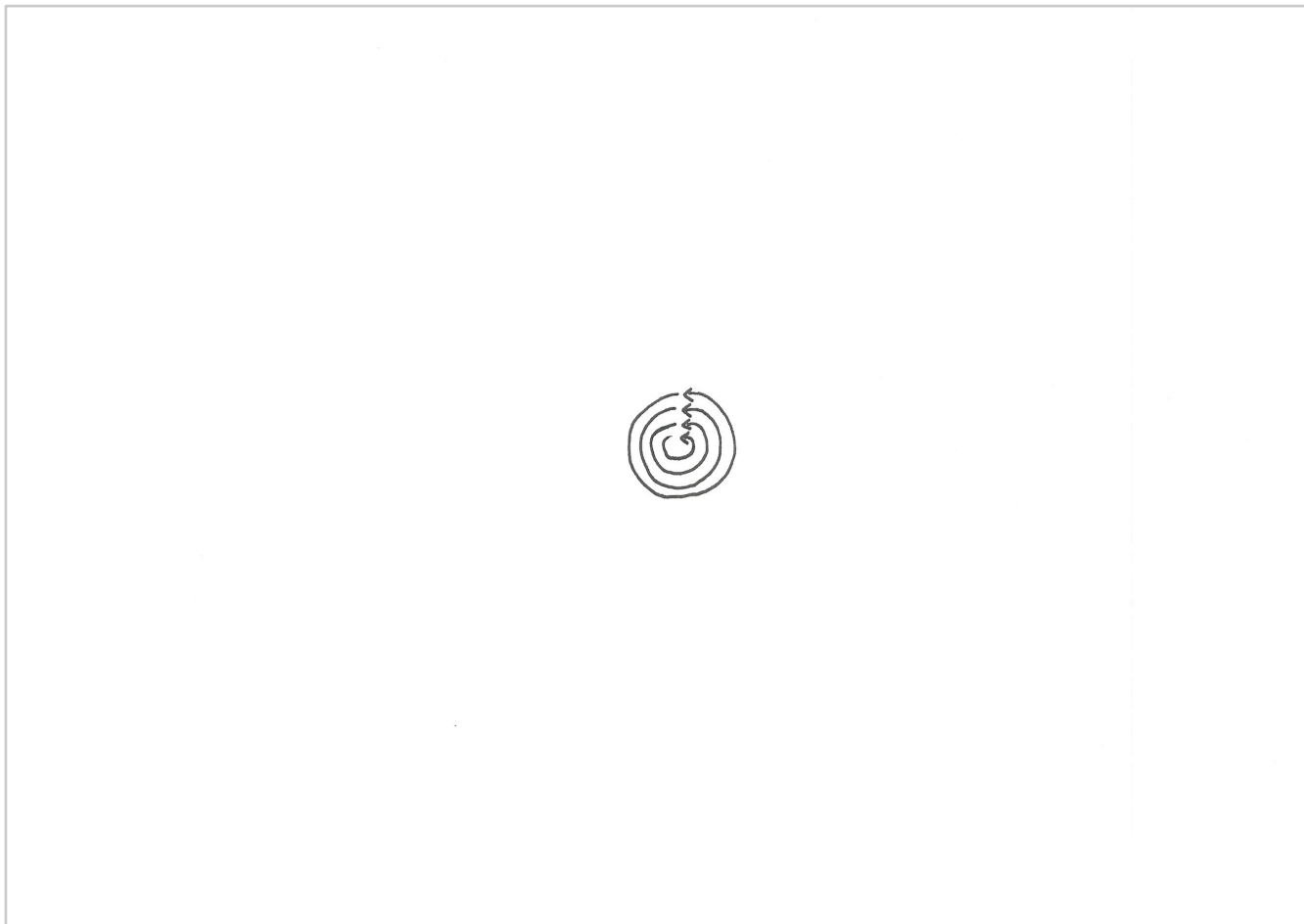
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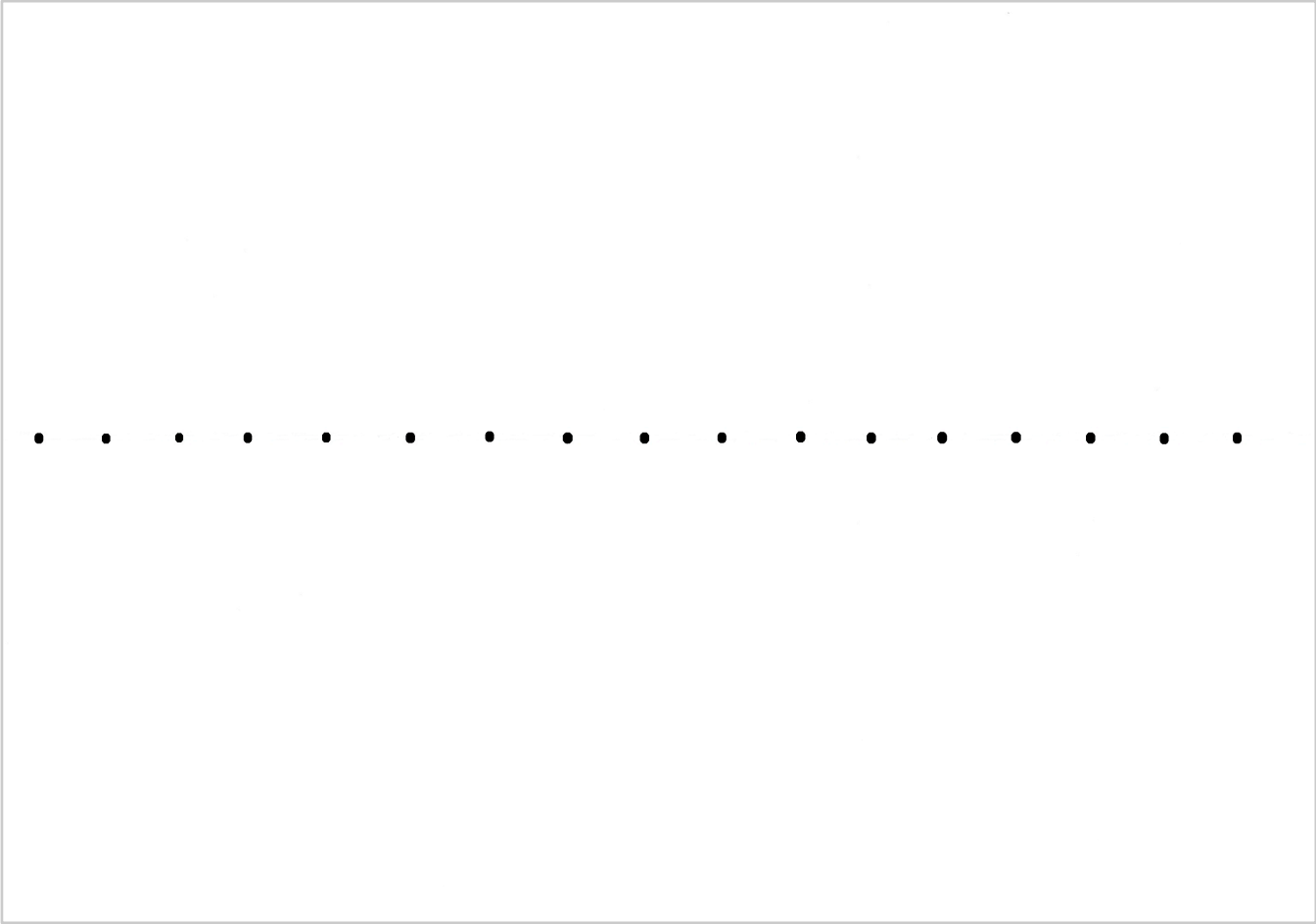
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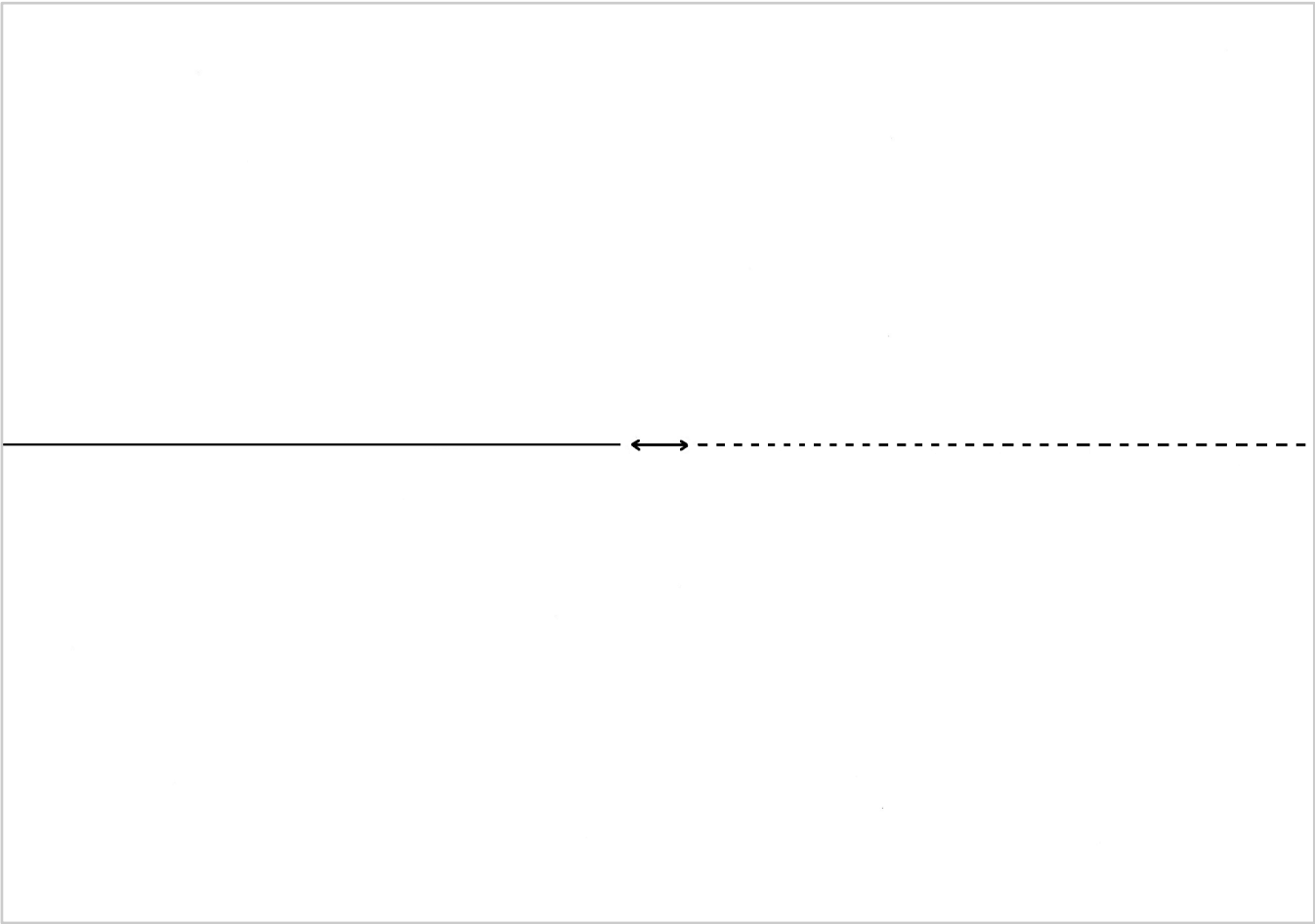
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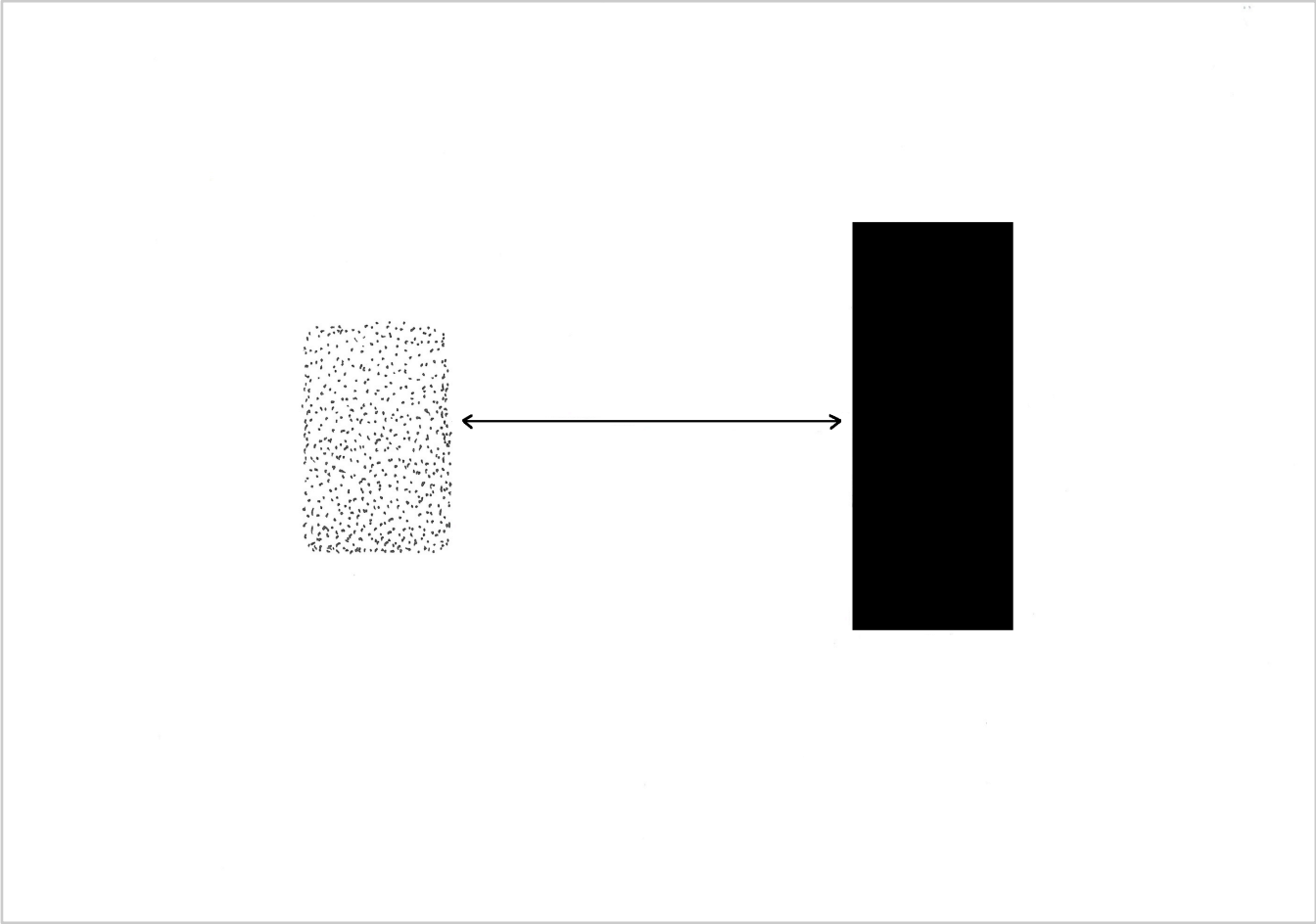
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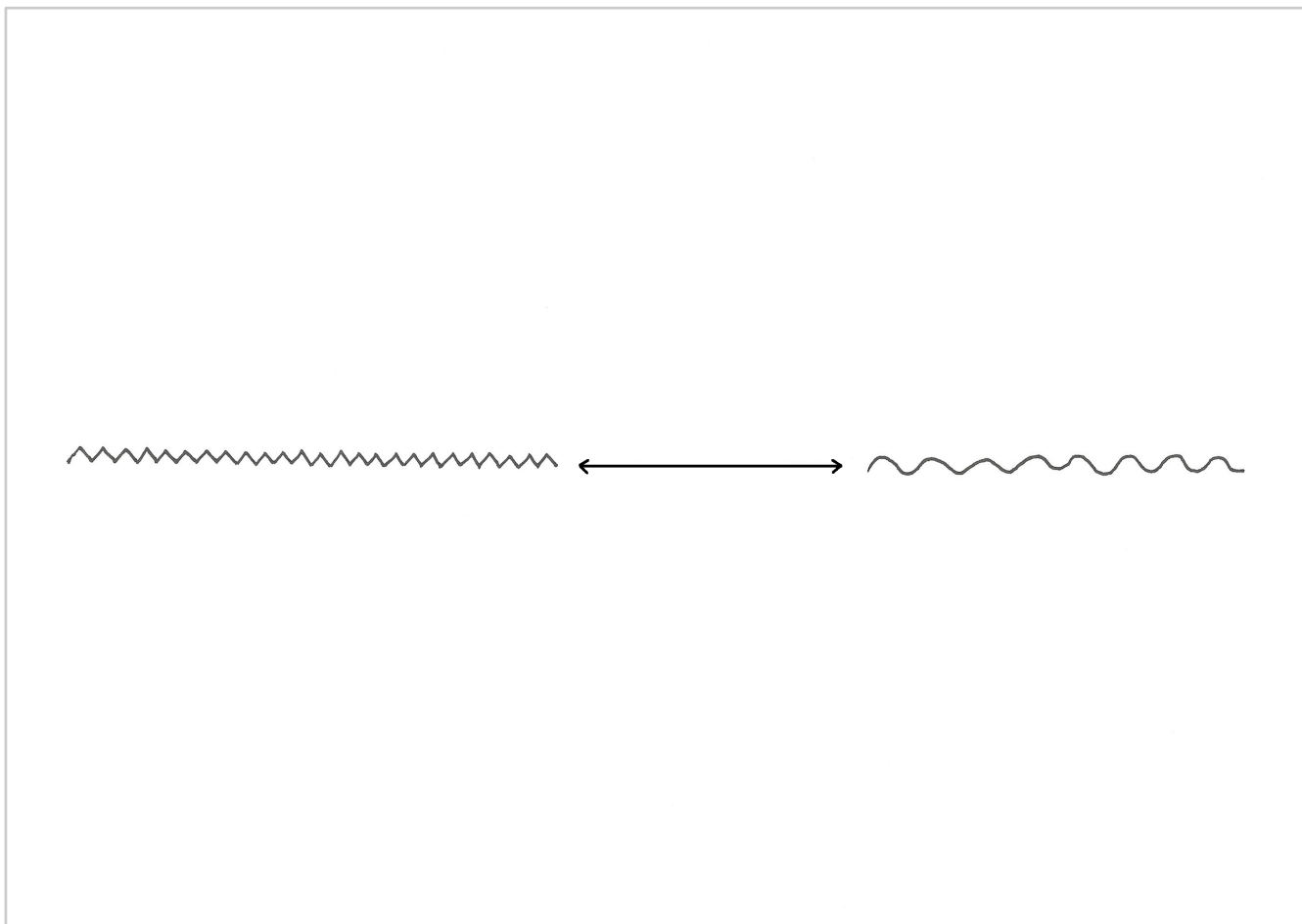
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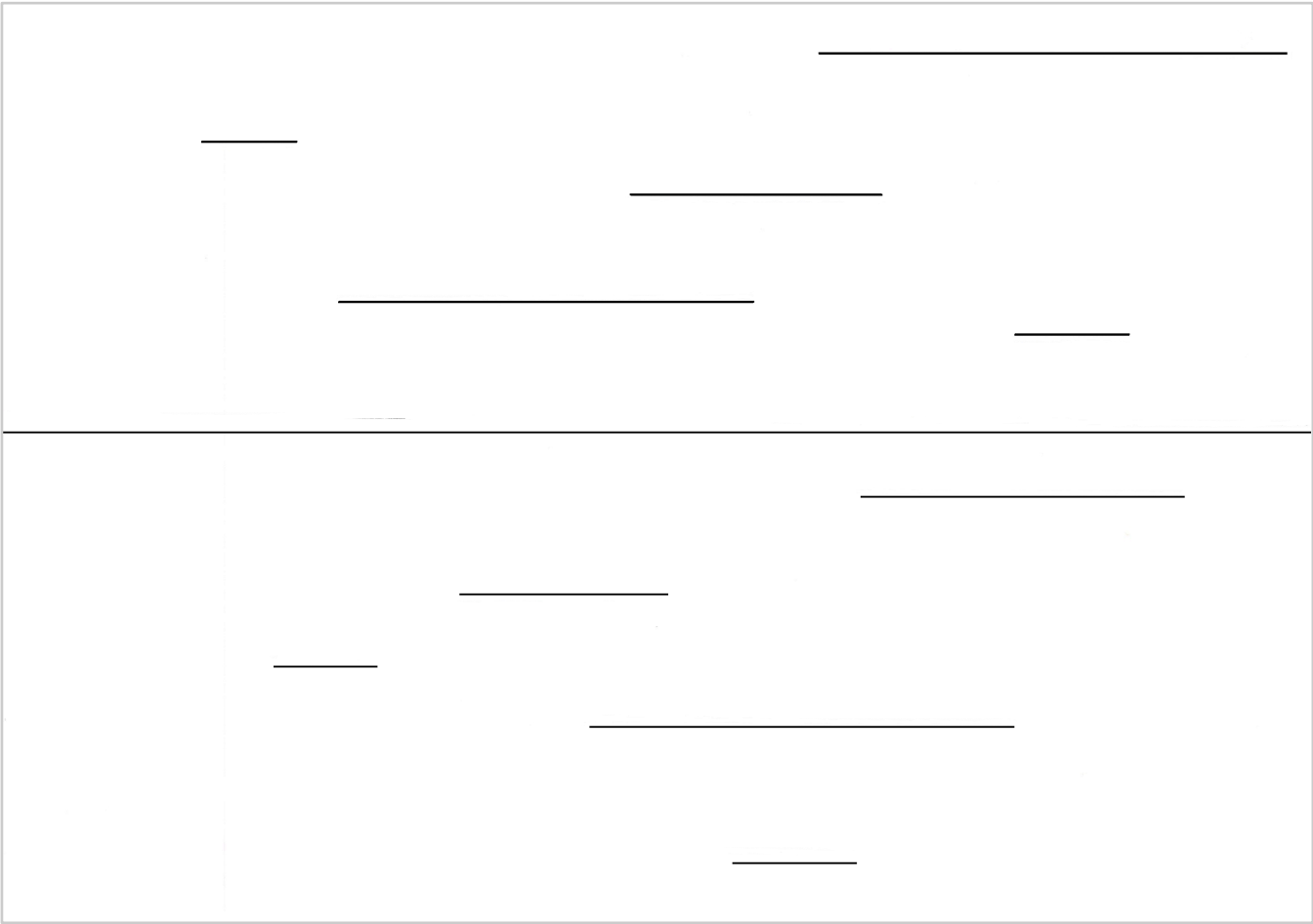
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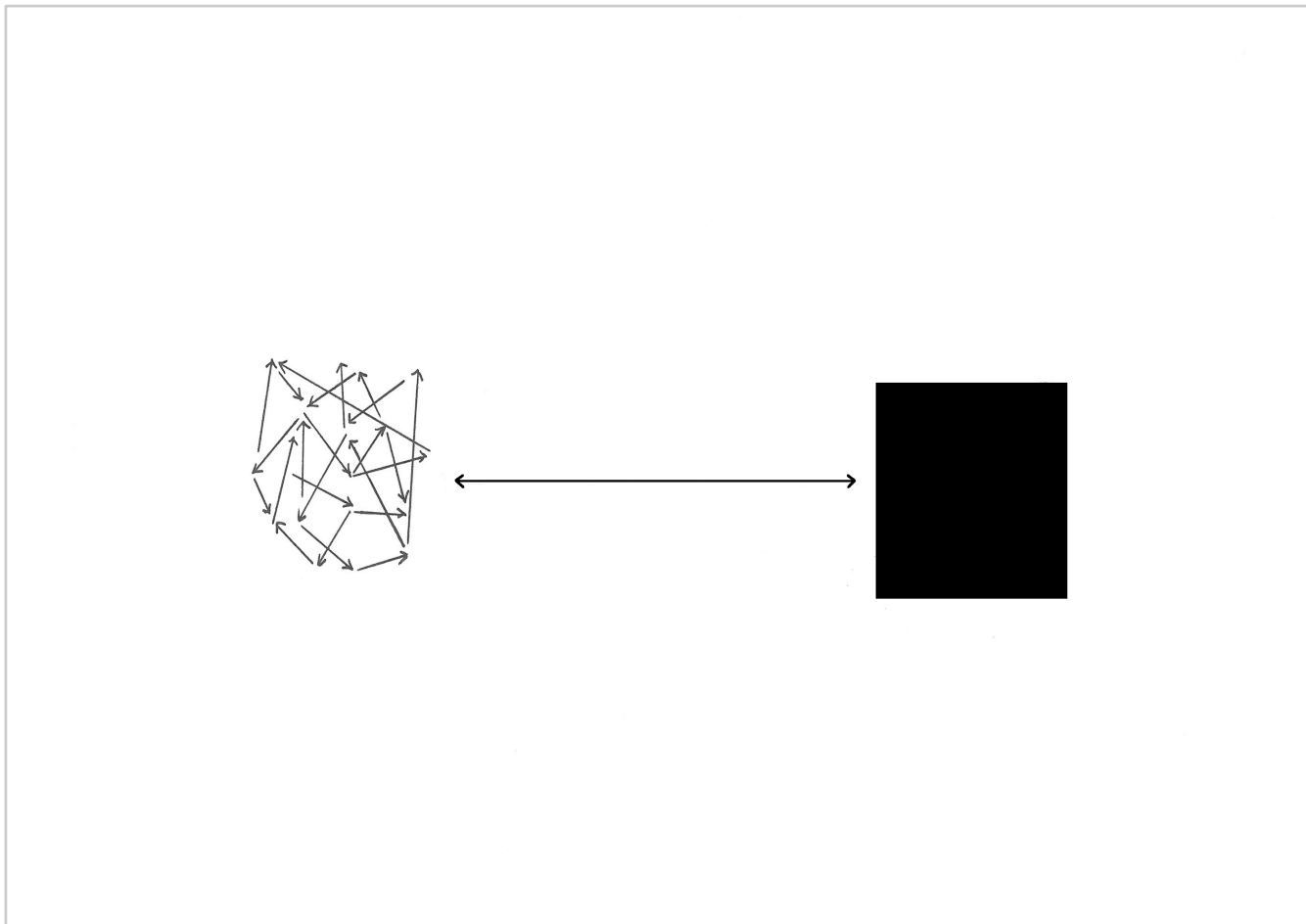


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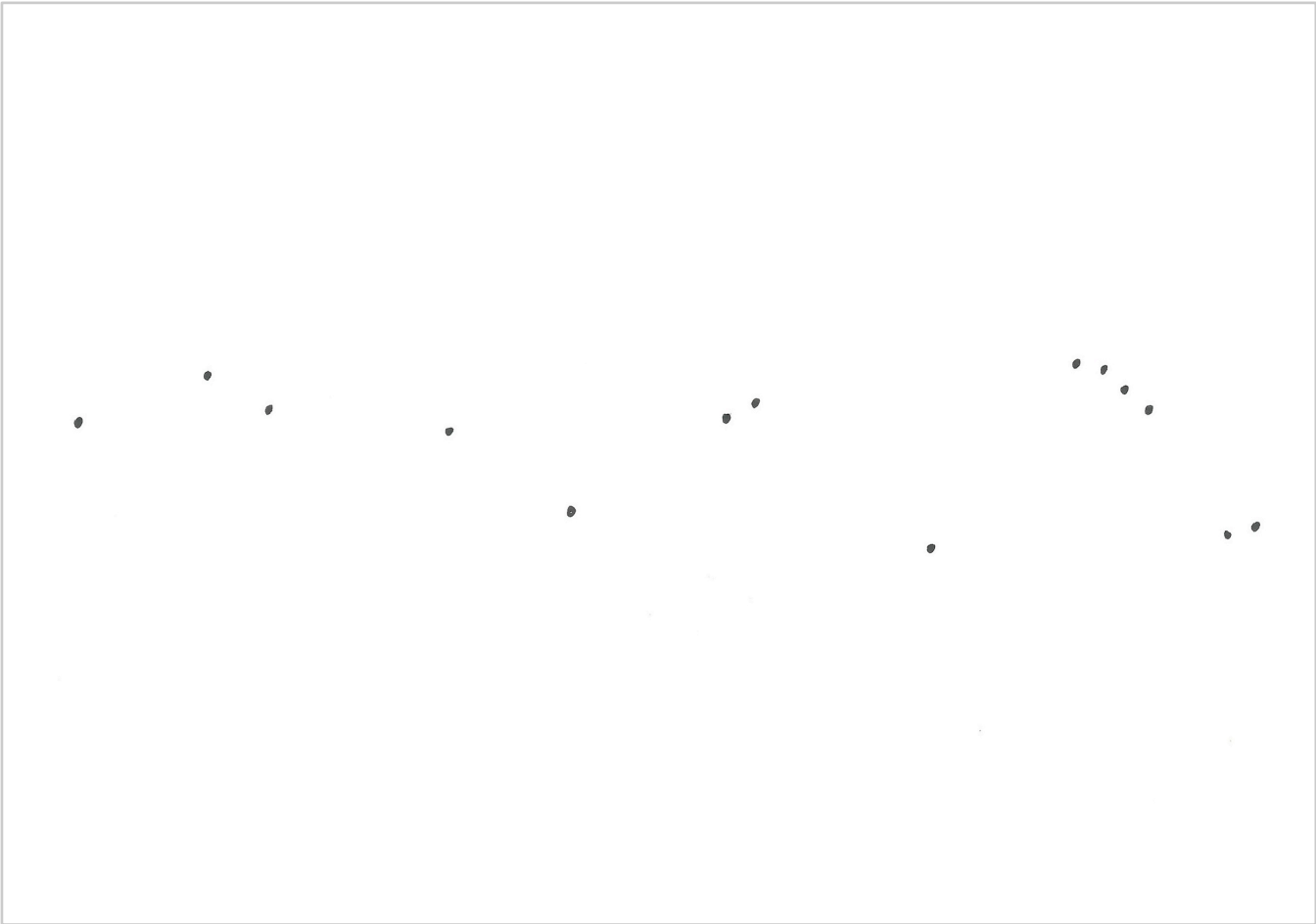




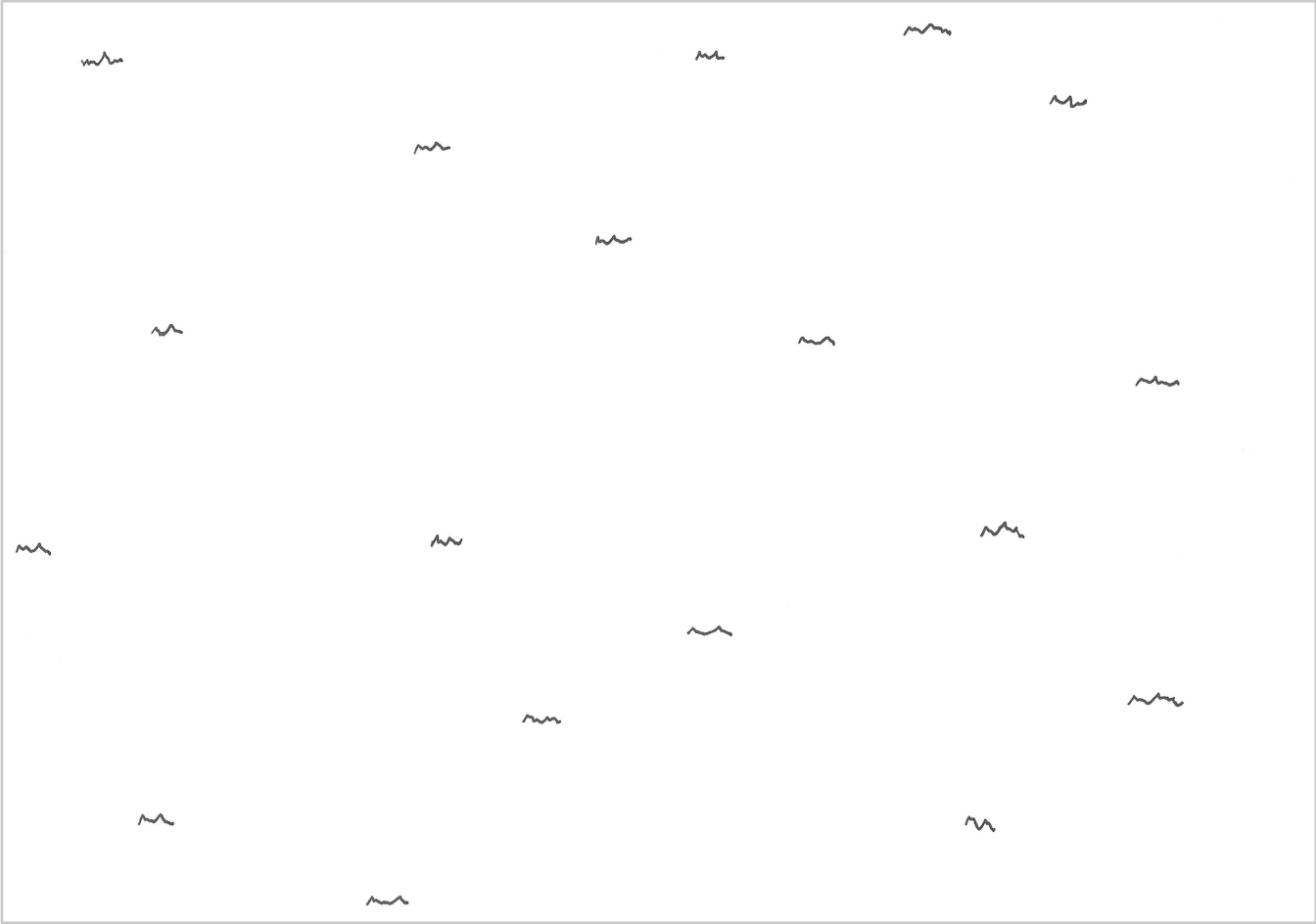
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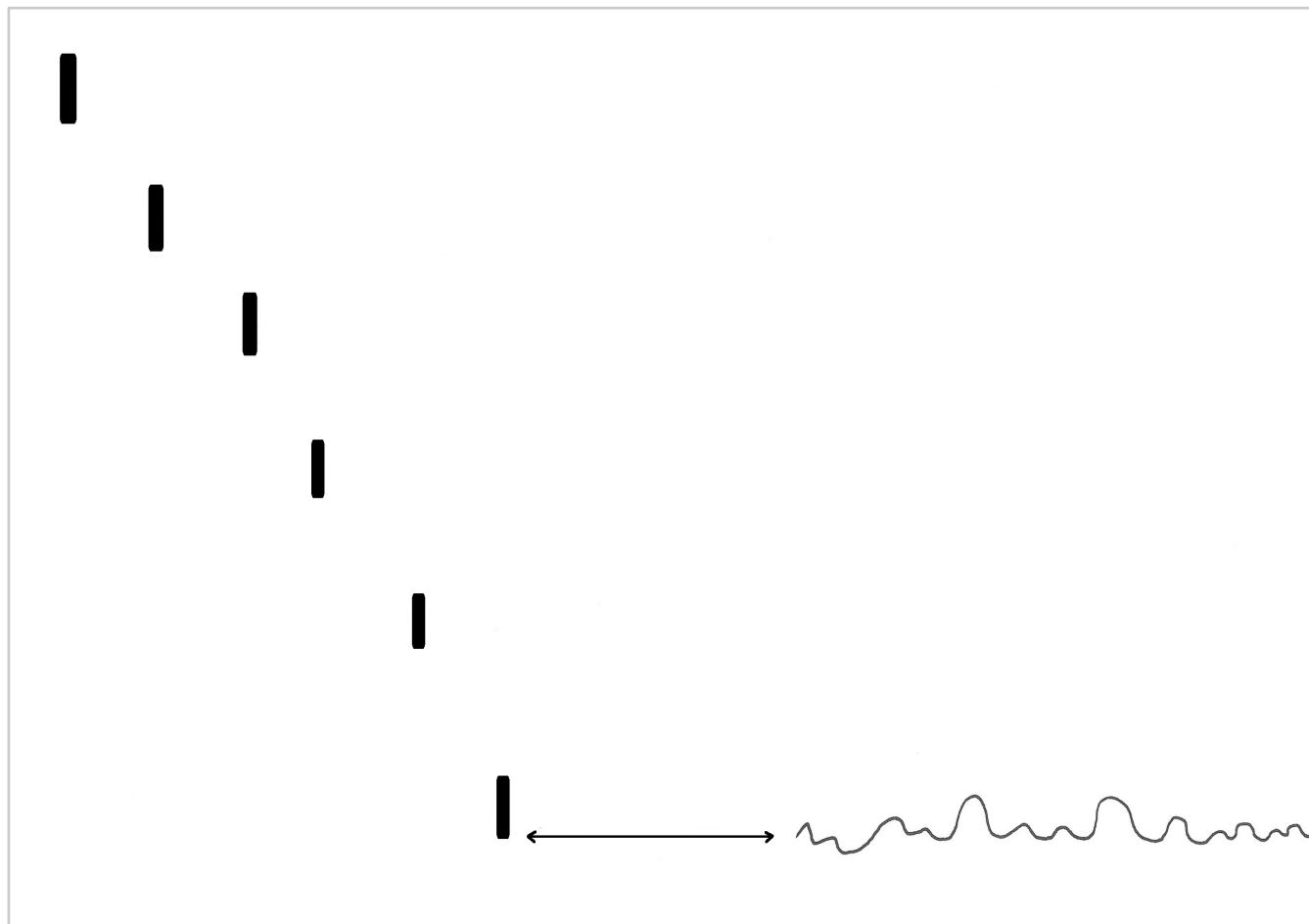
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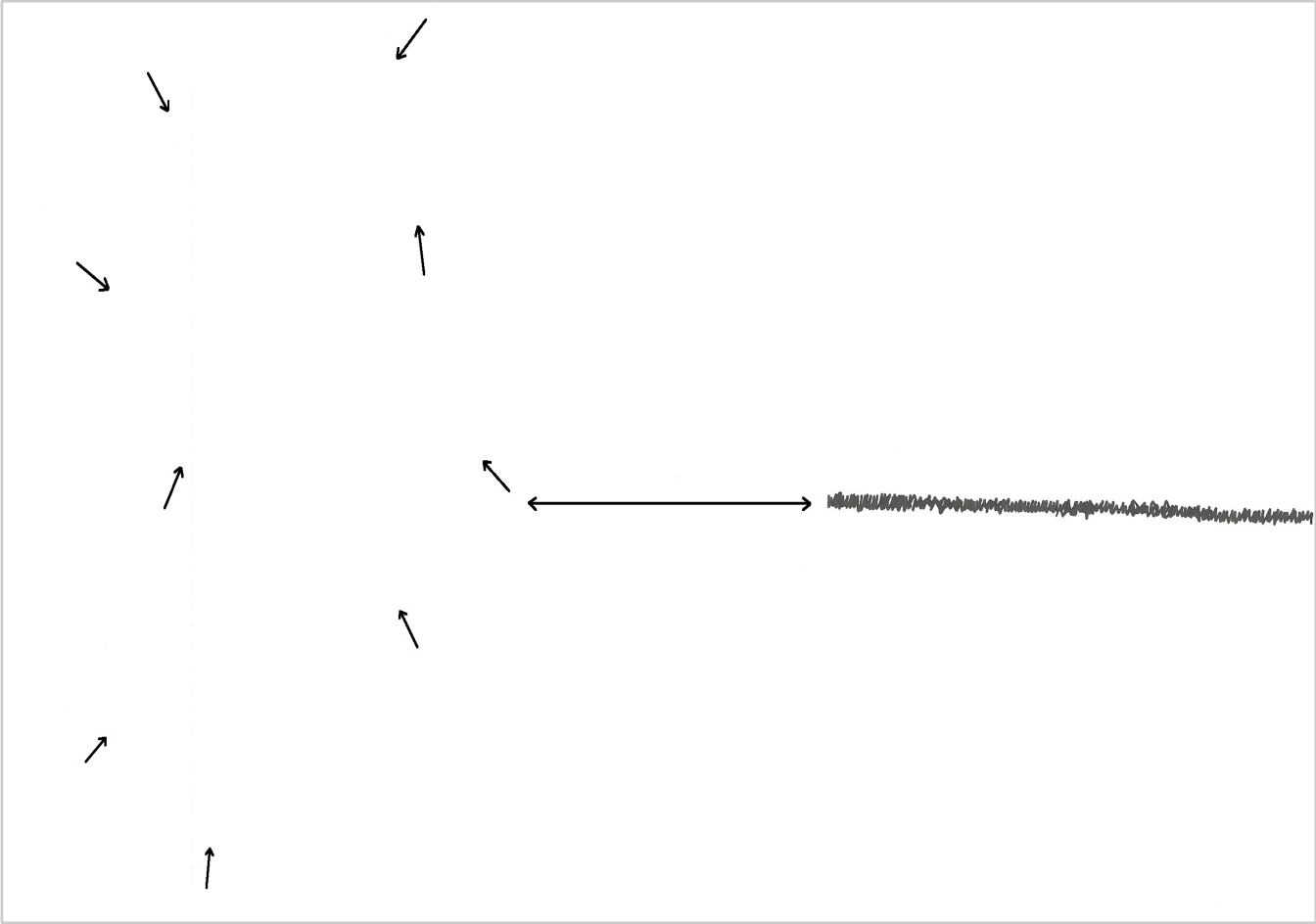
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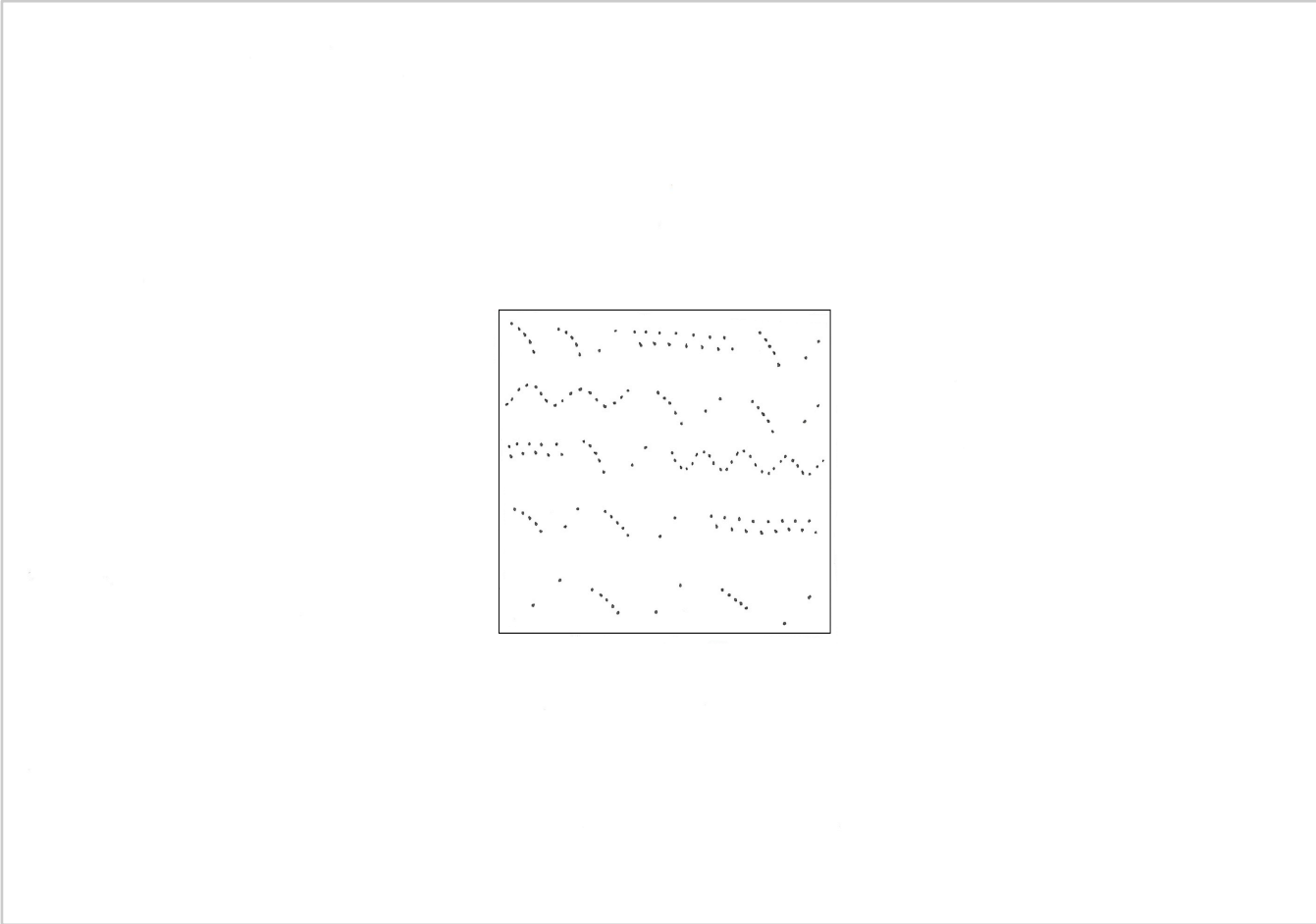
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Graphic 23



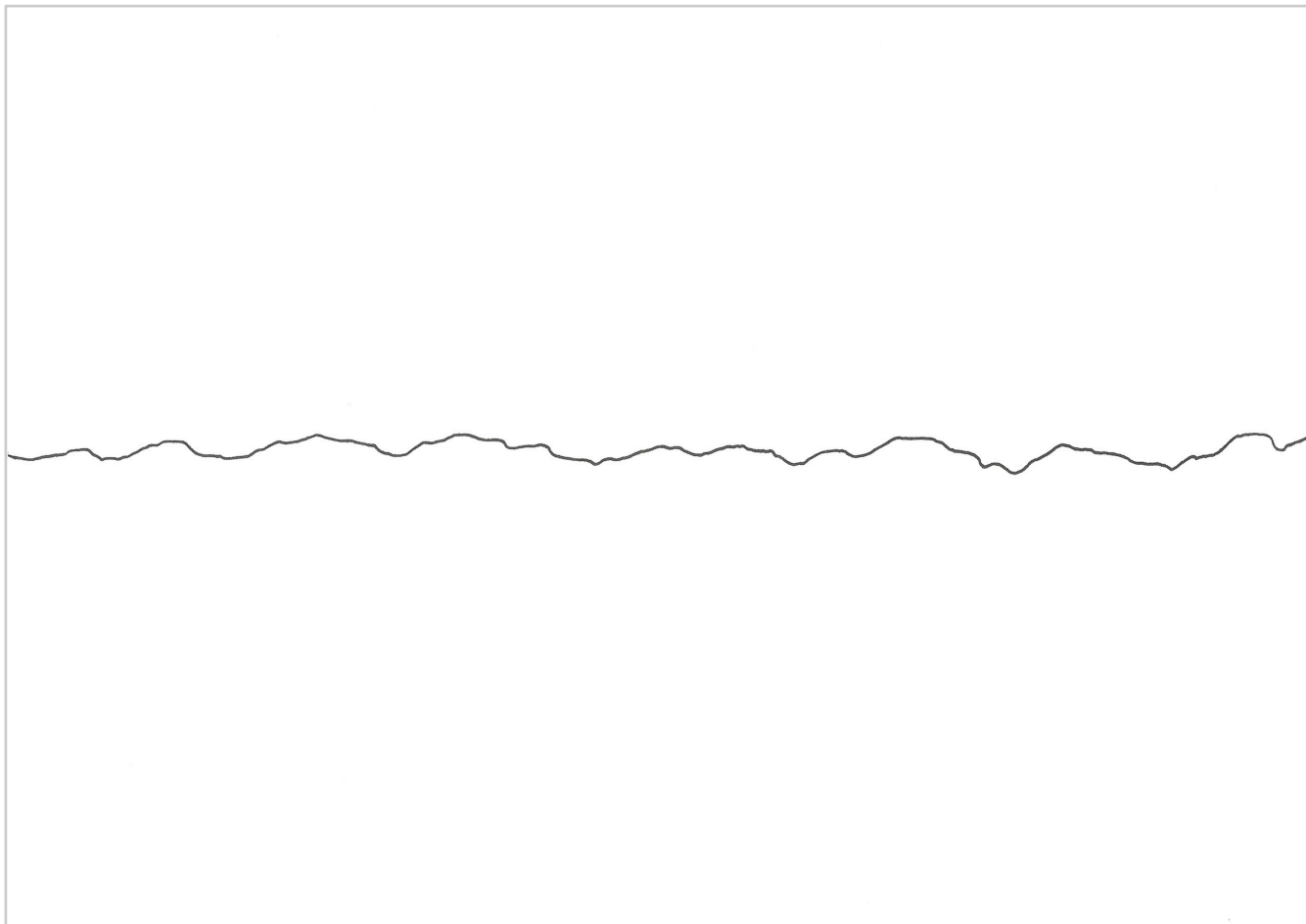
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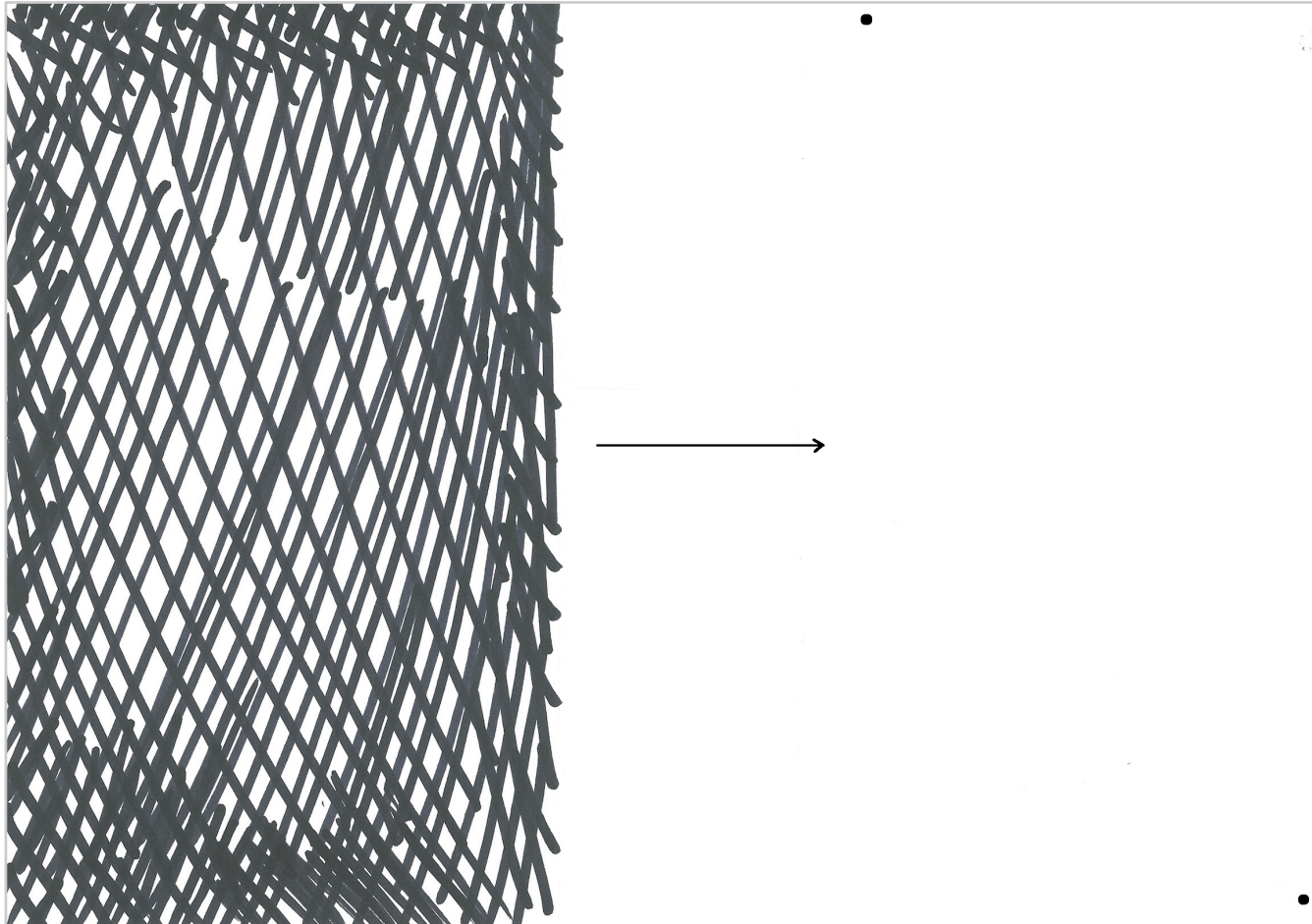


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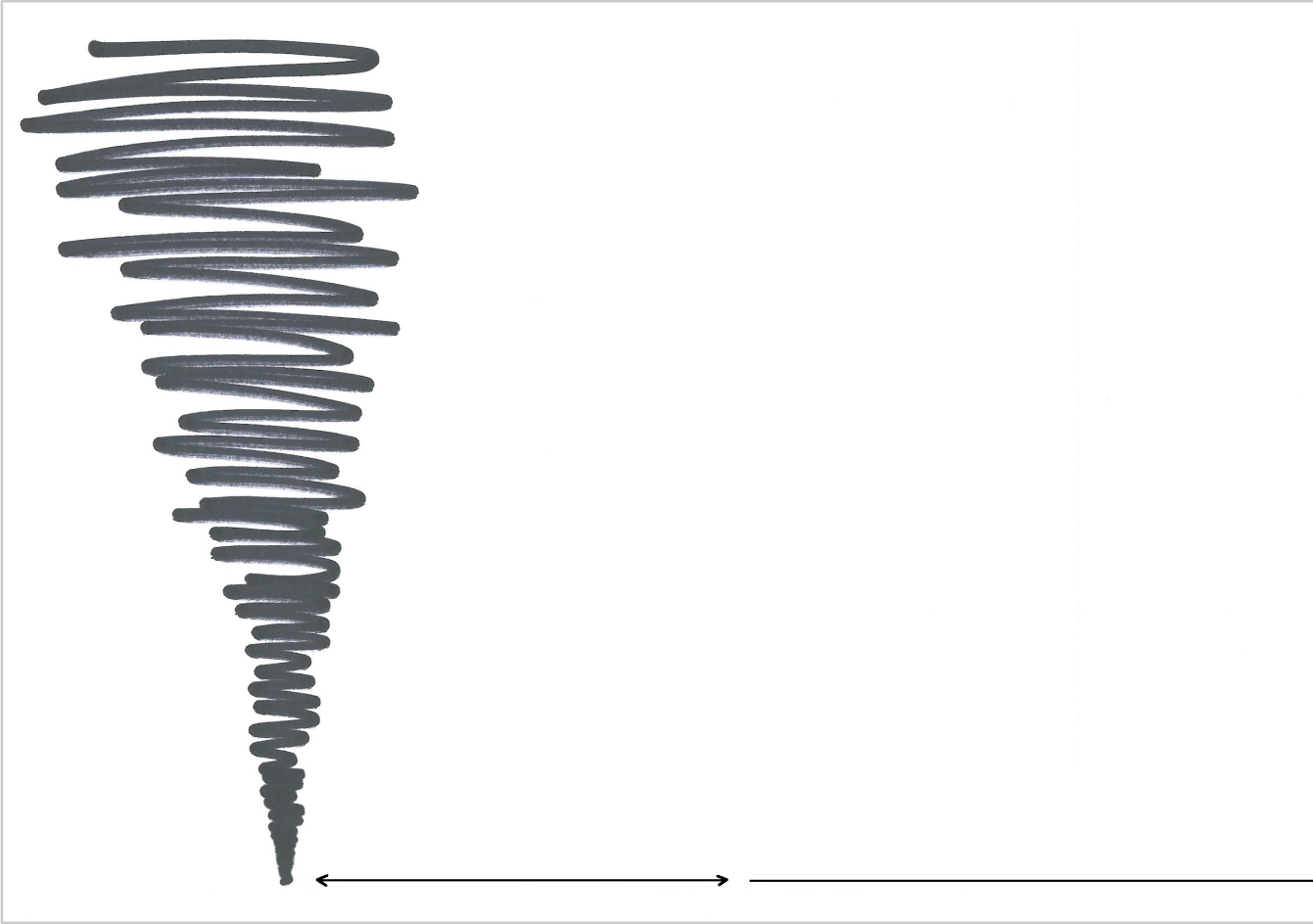




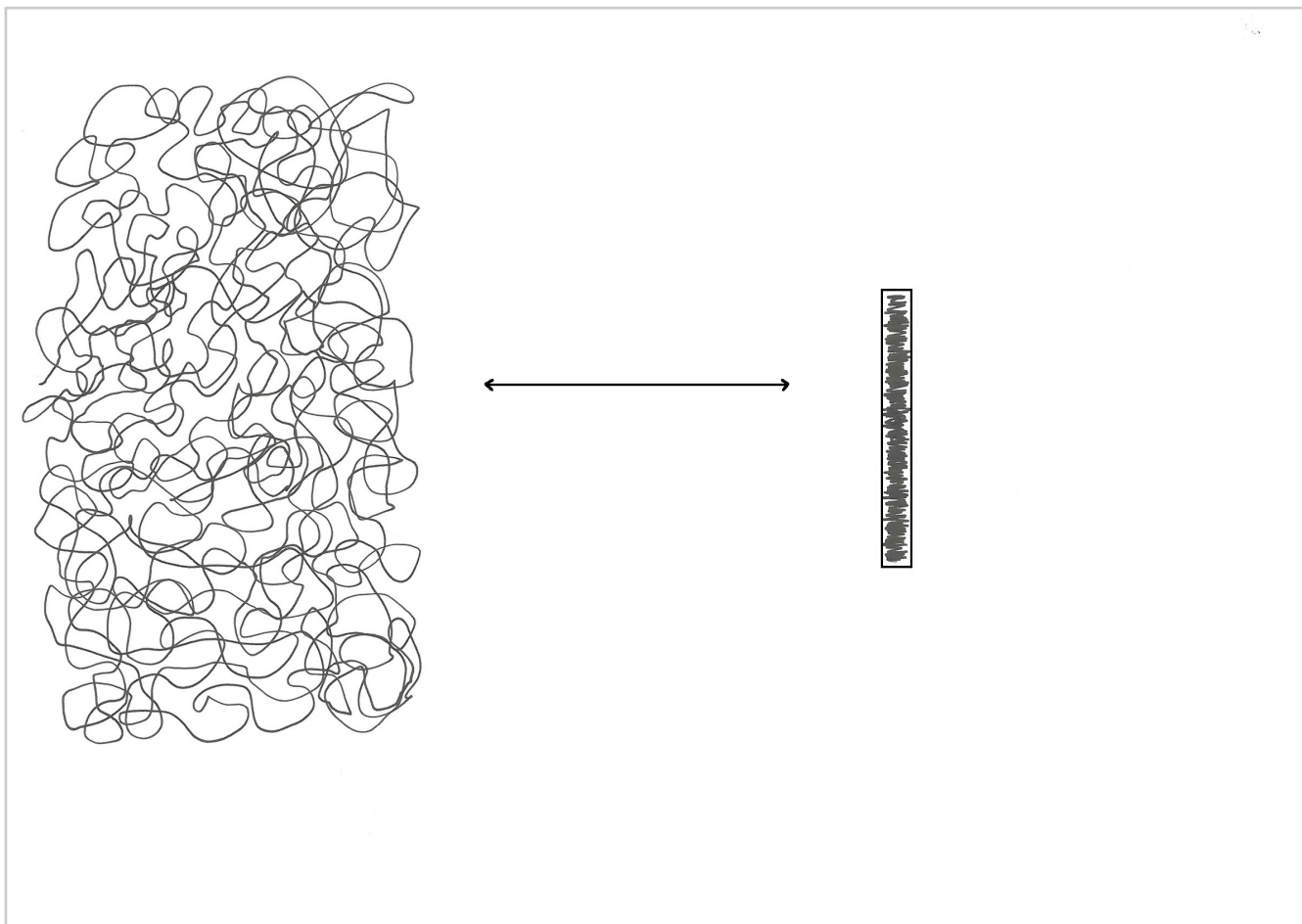
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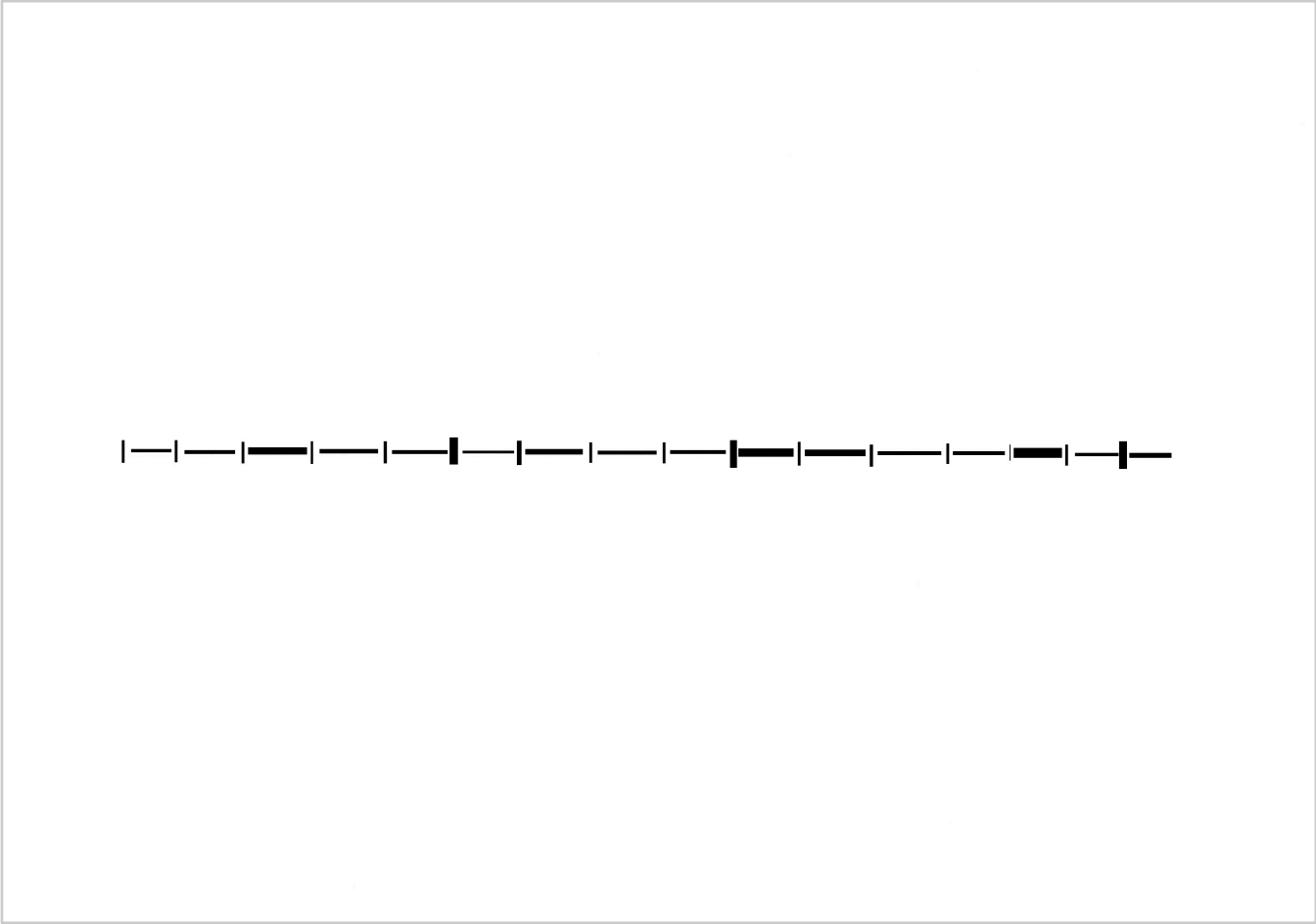
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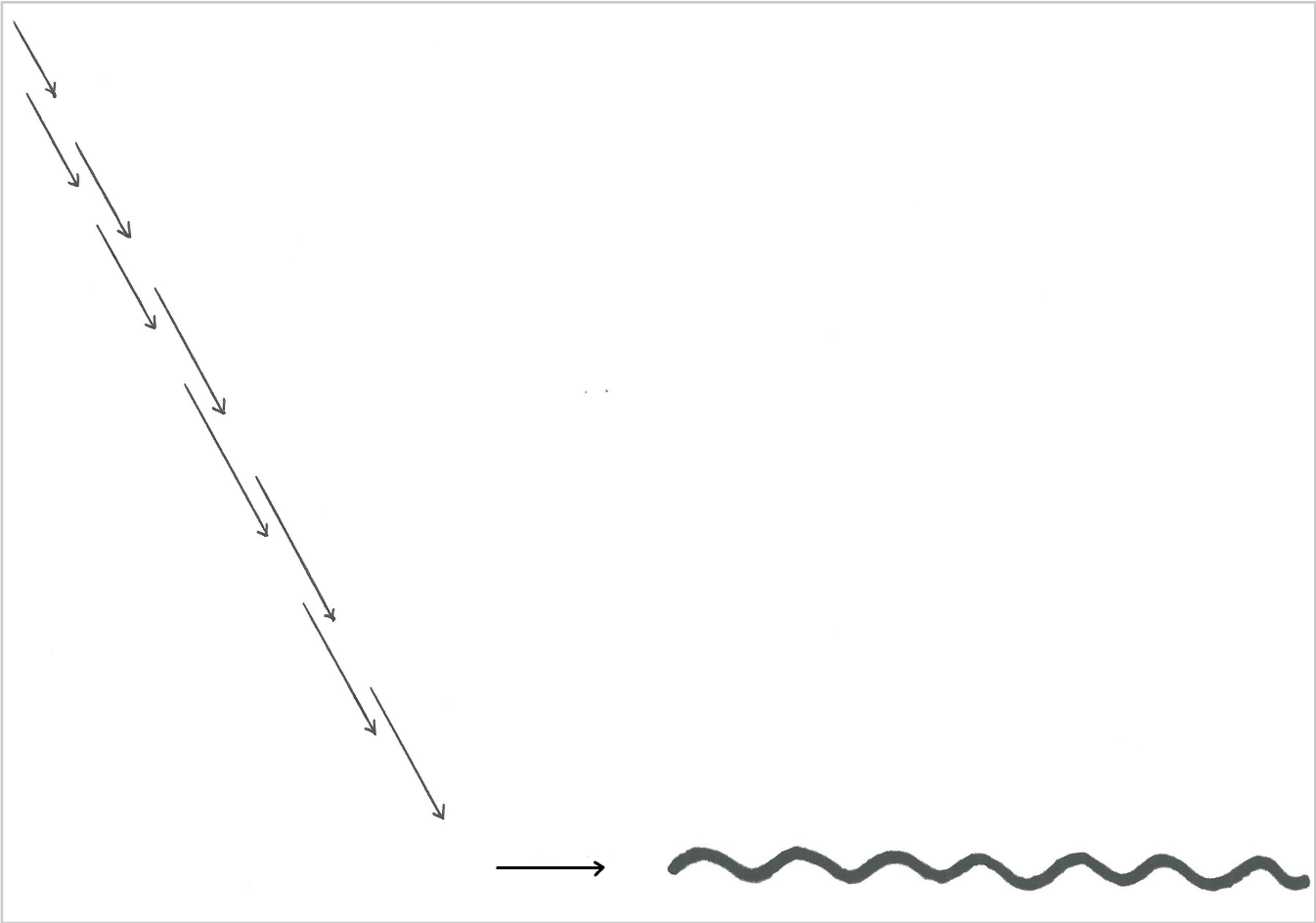
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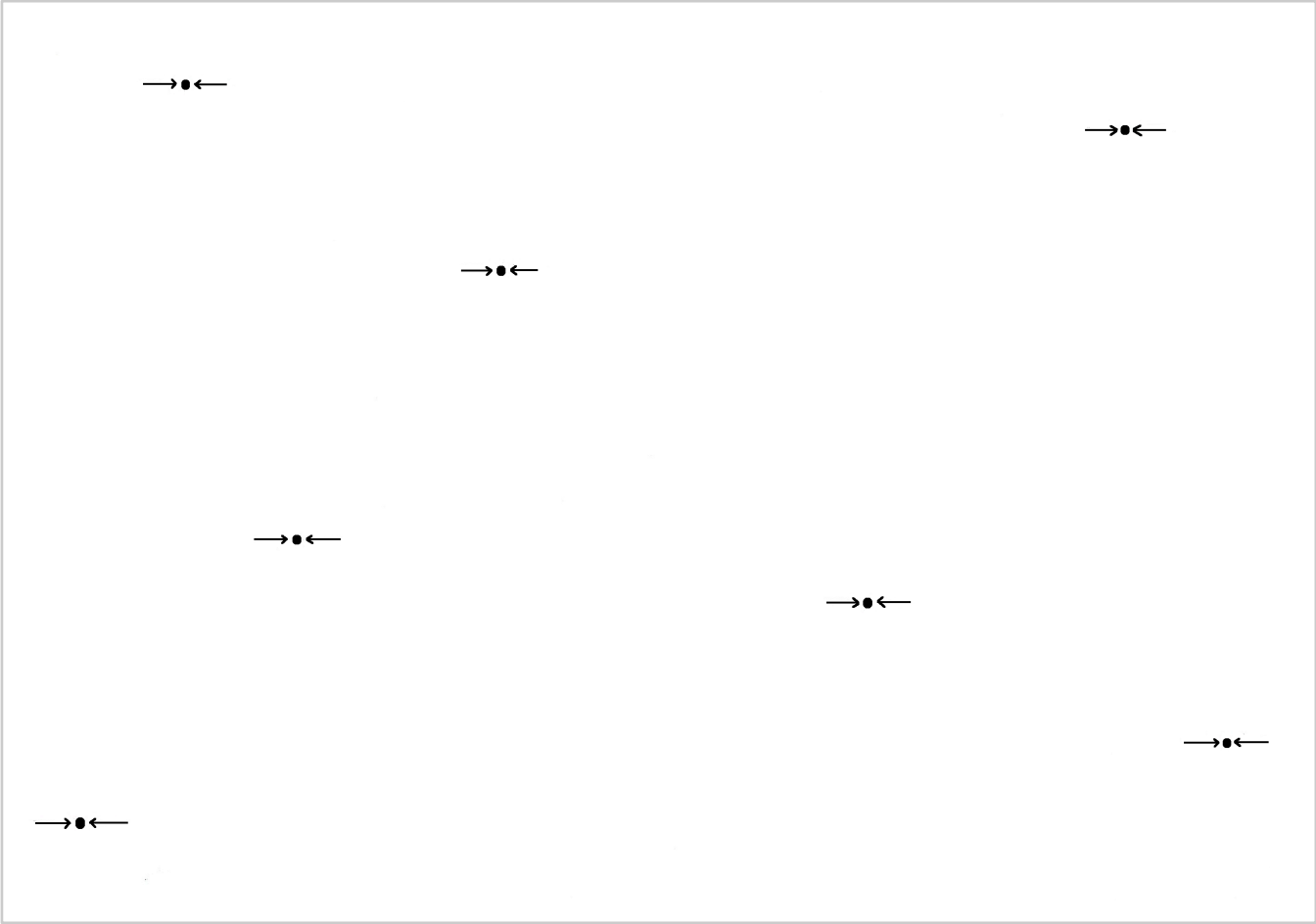
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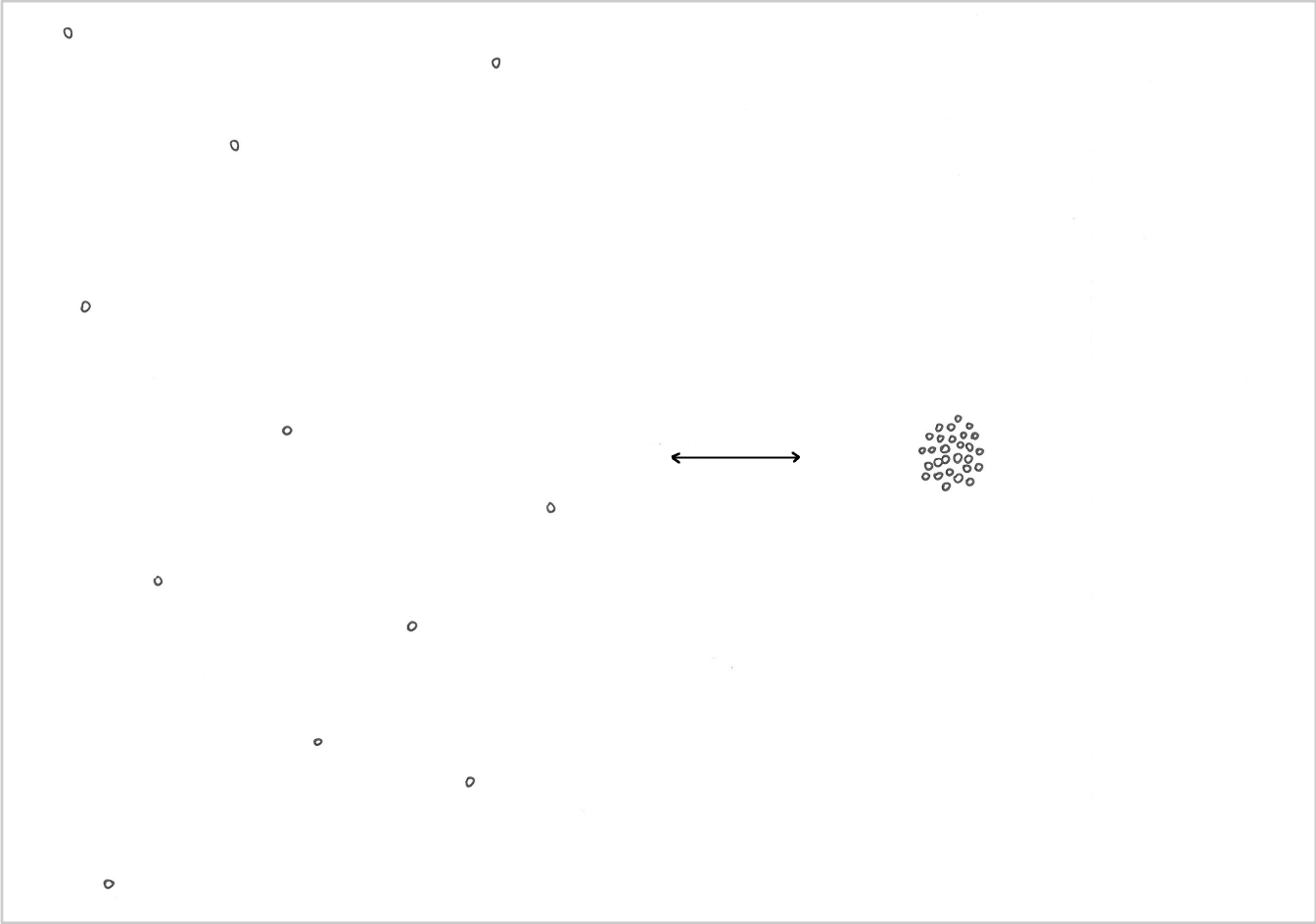
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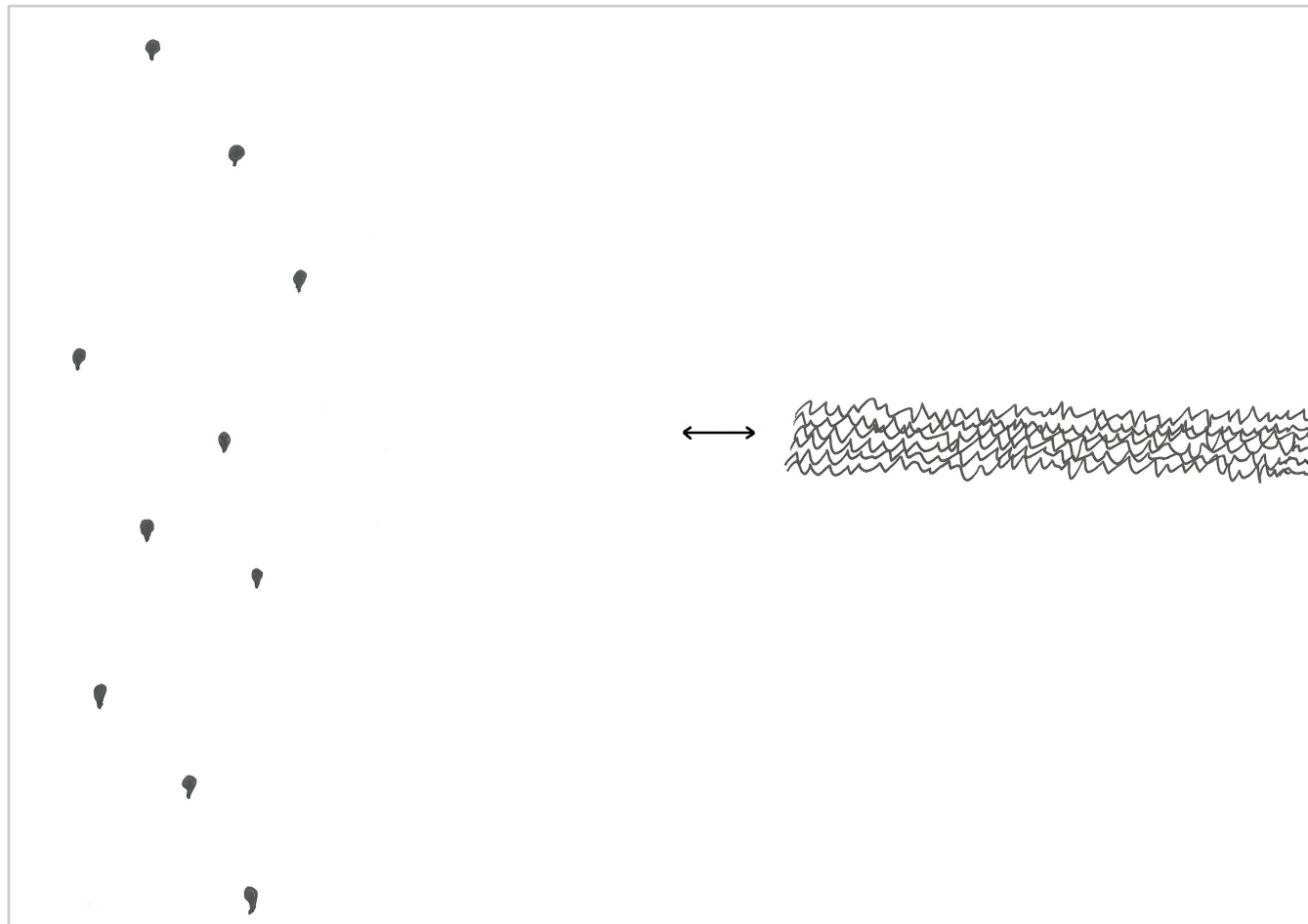
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Graphic 33

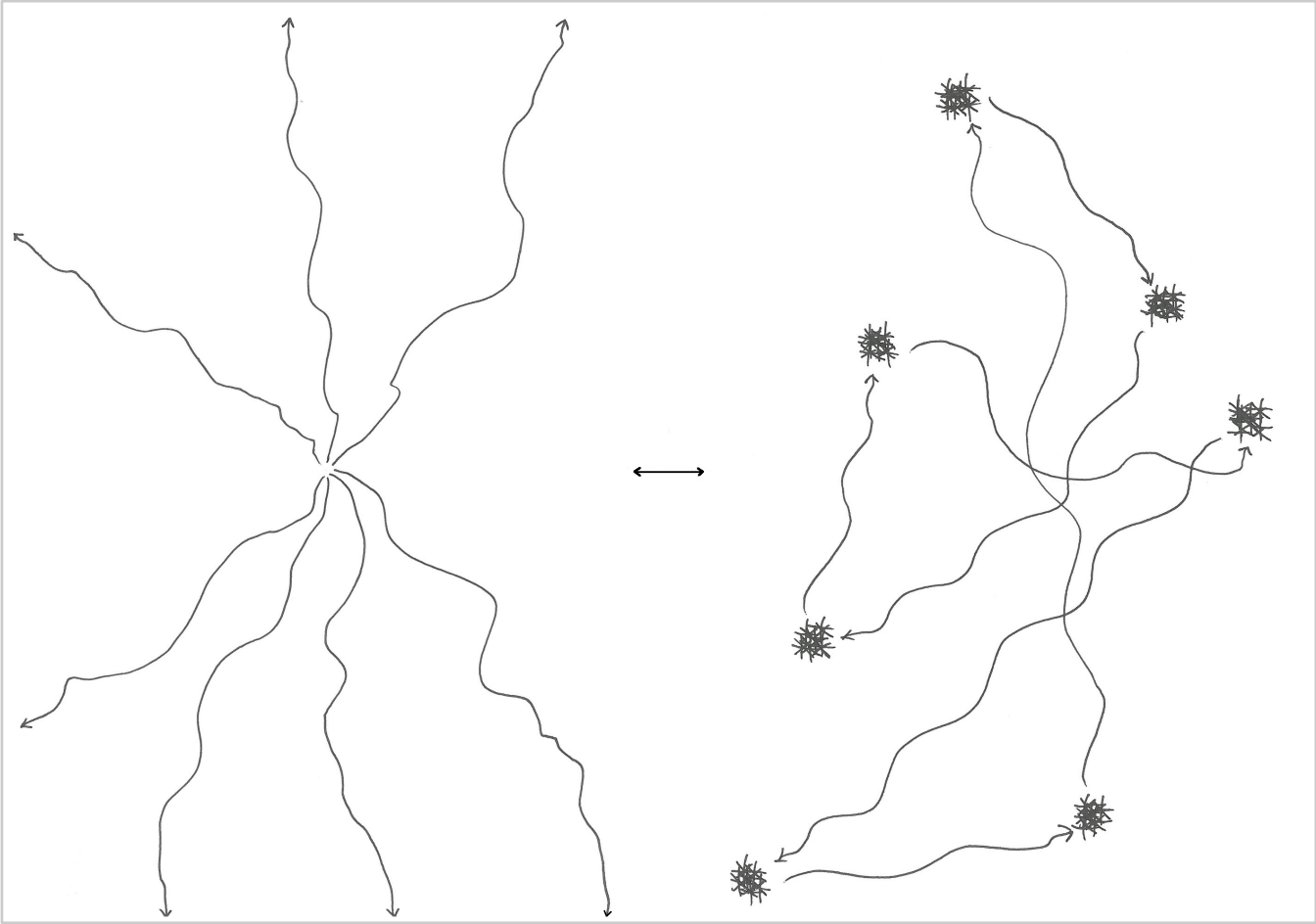


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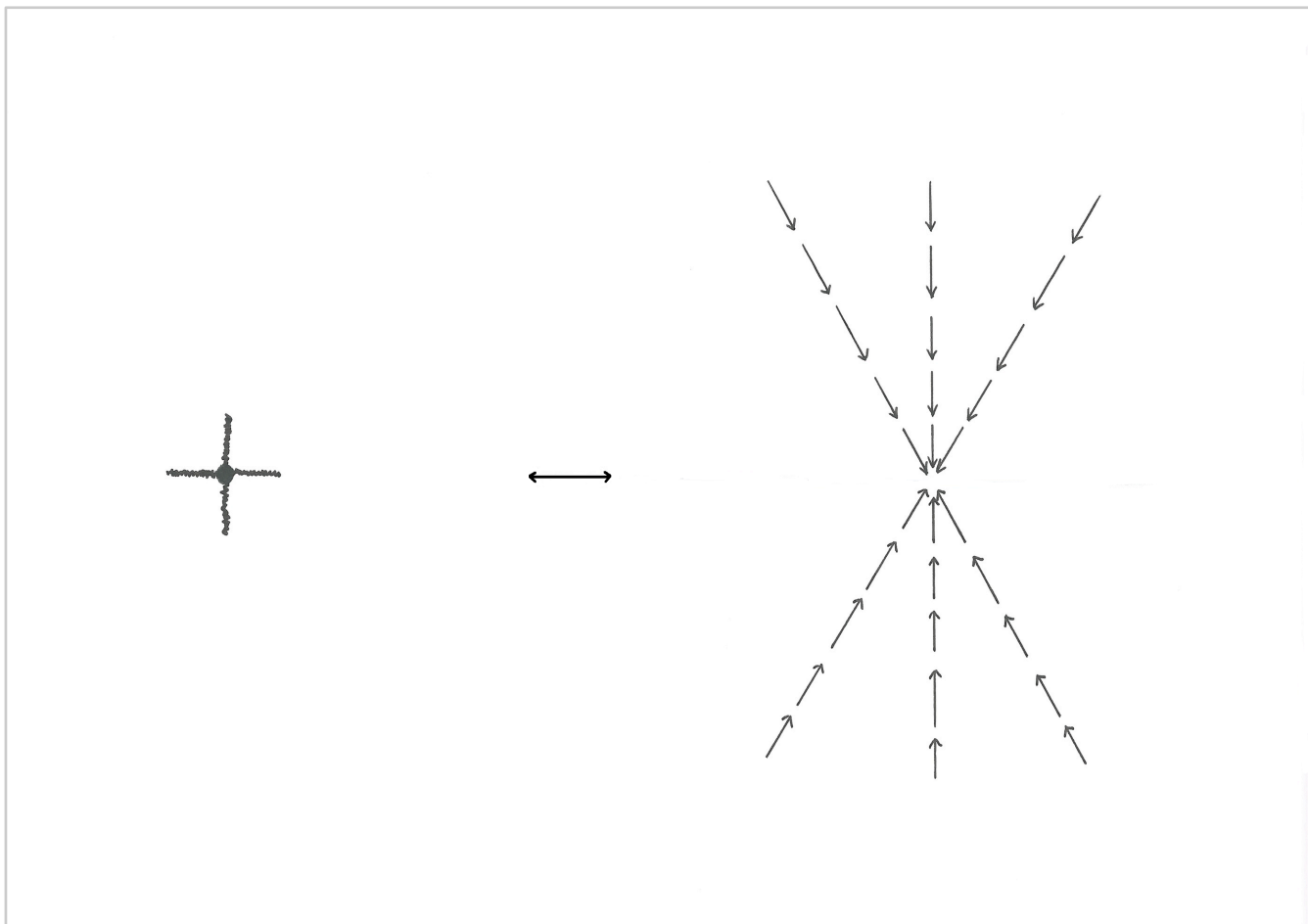




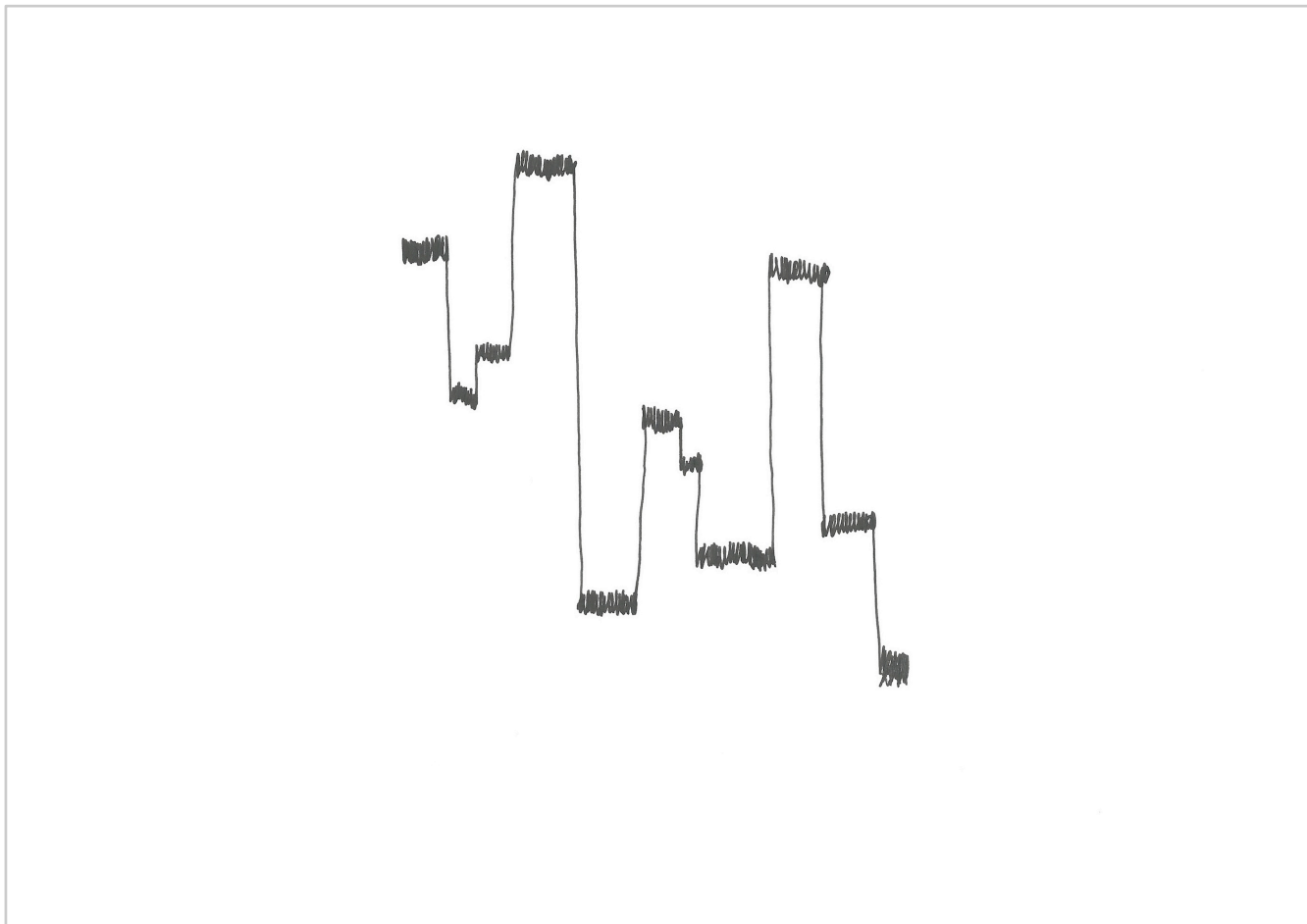
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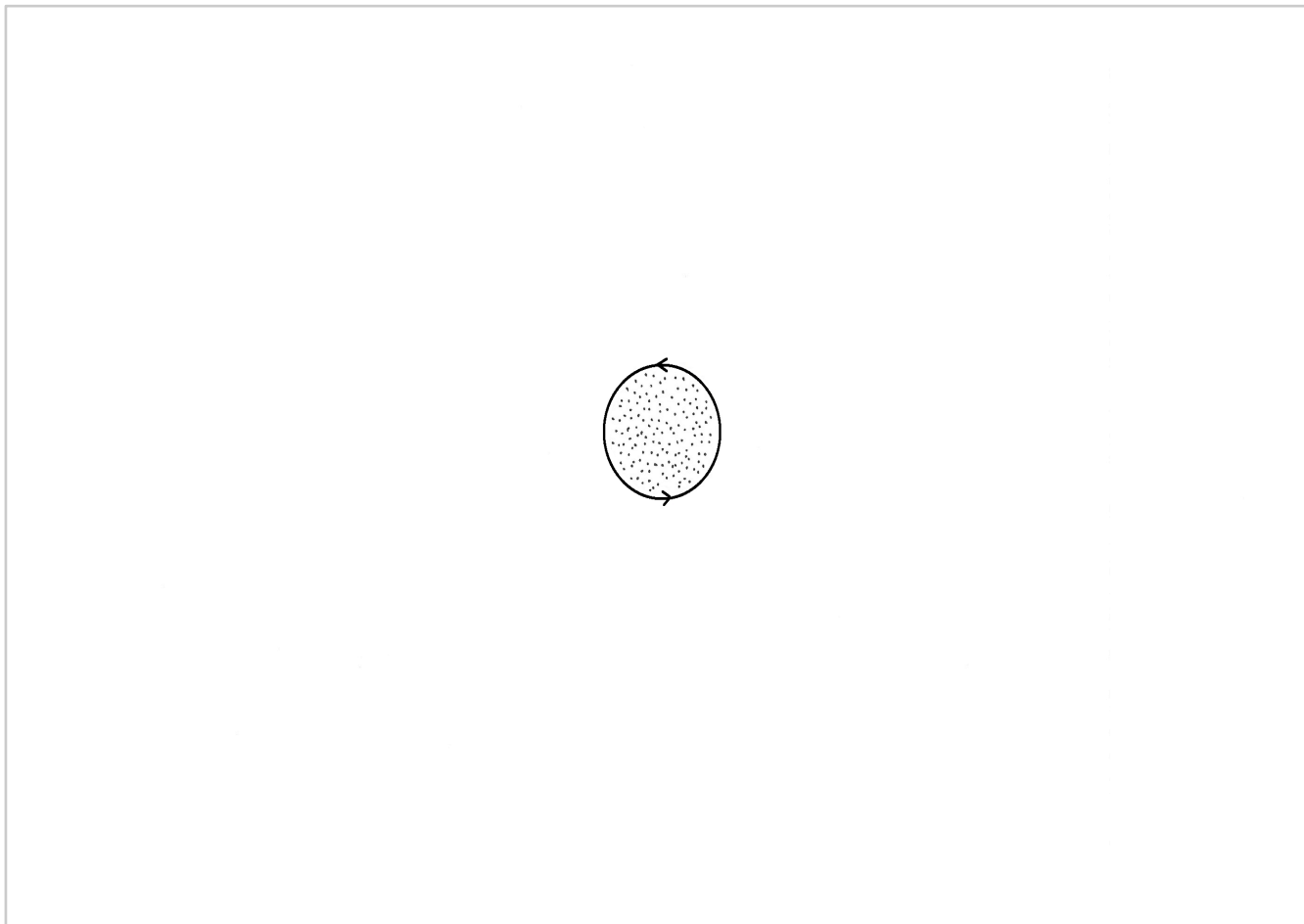
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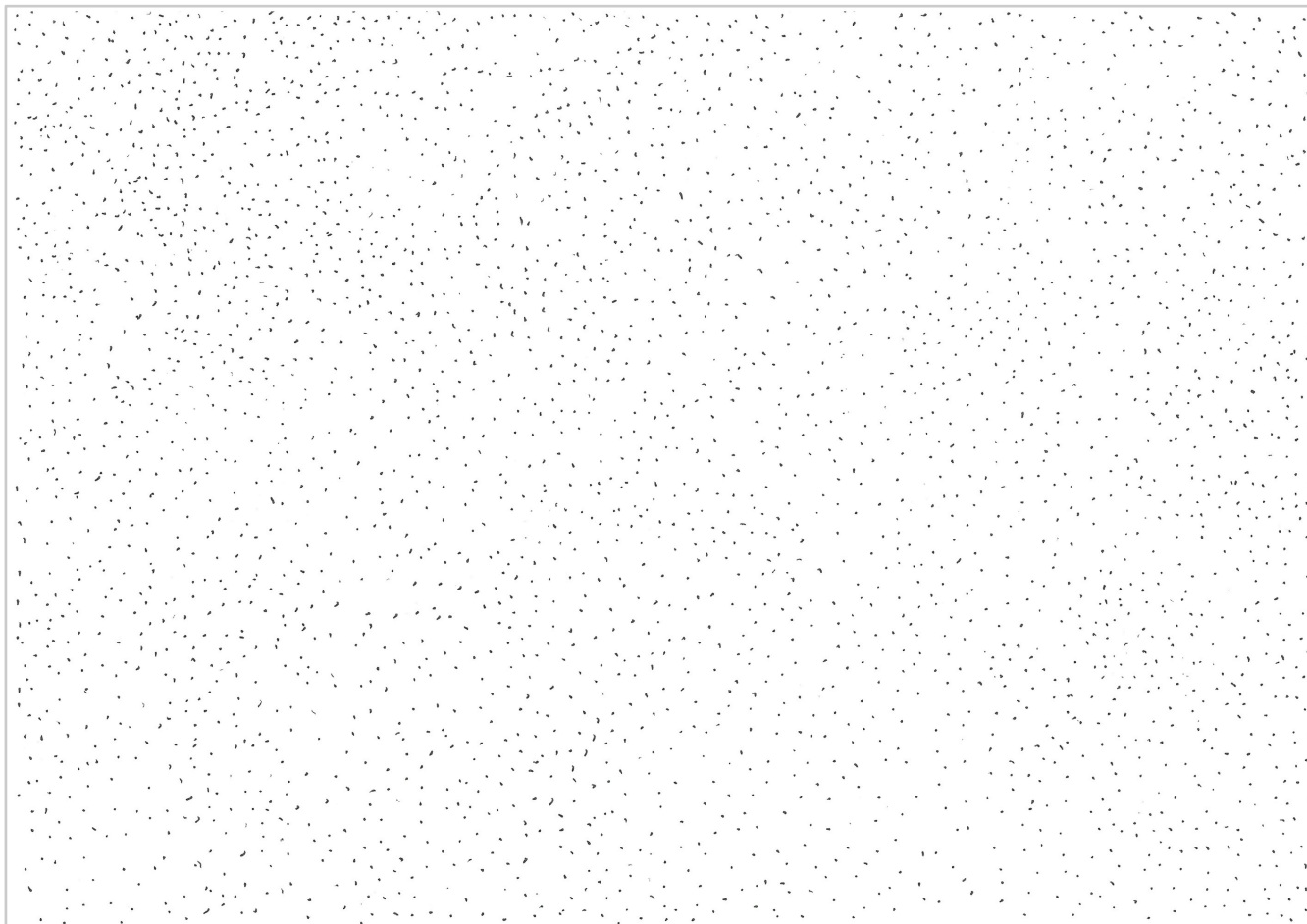
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**Graphic 38**



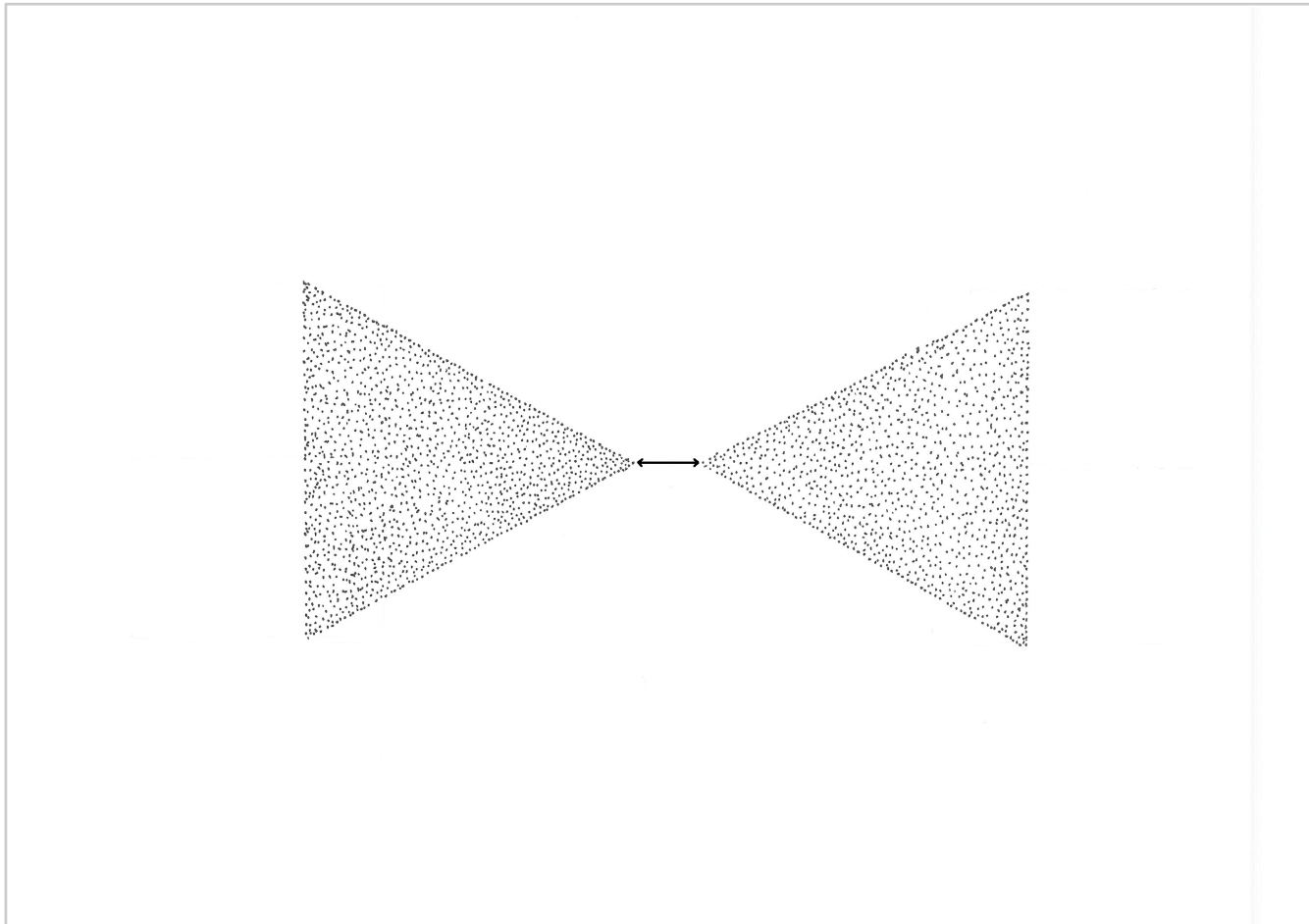
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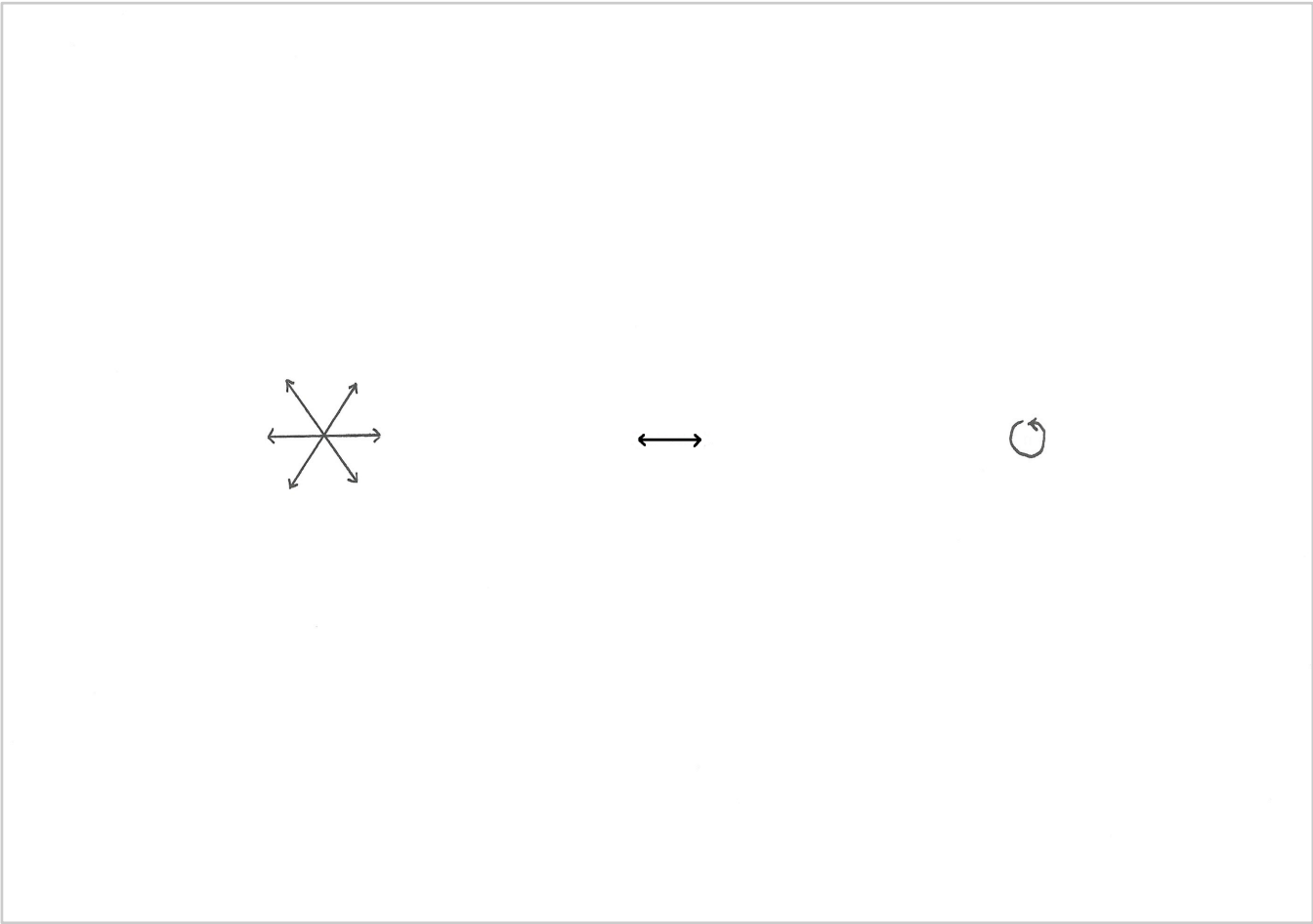
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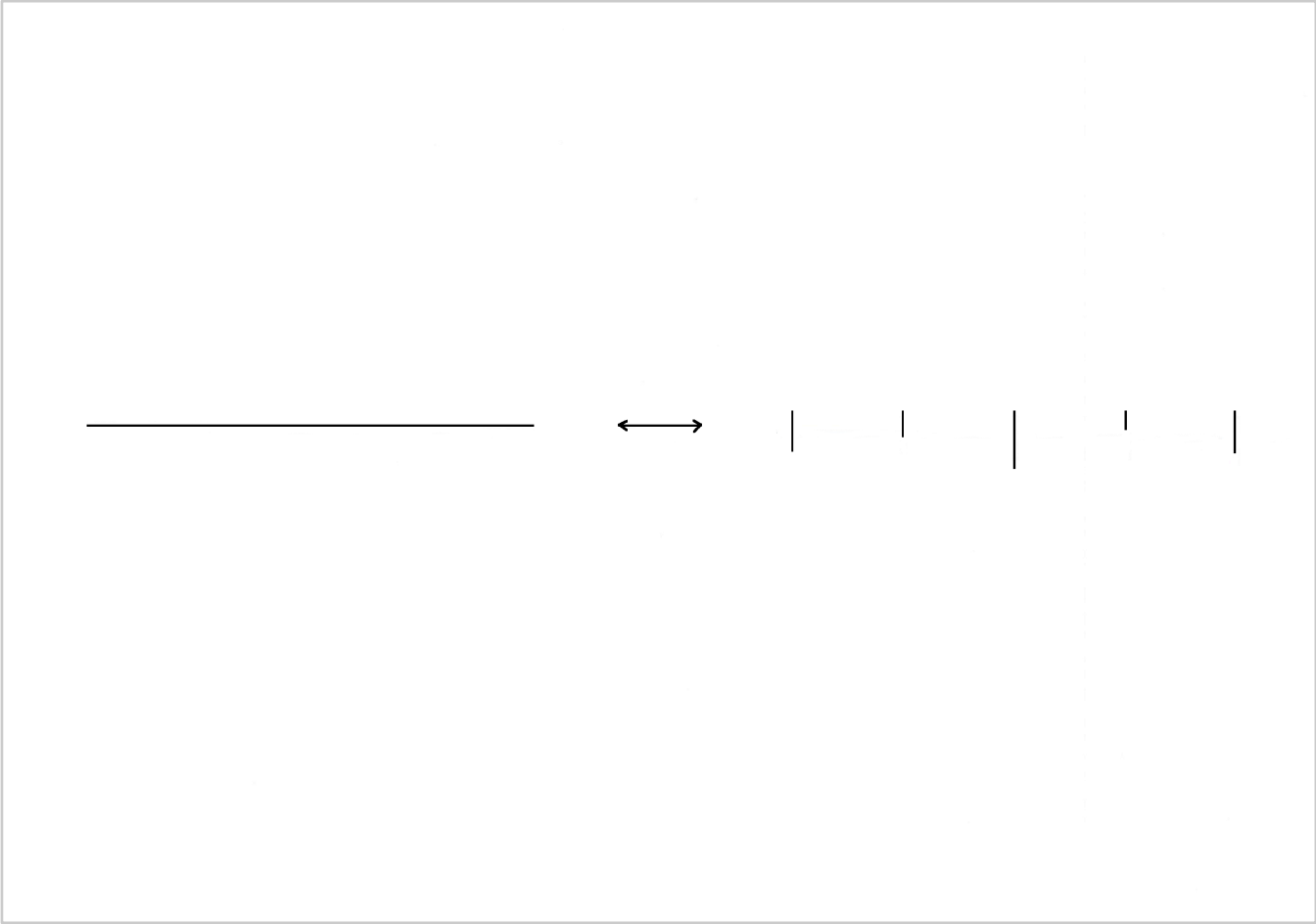


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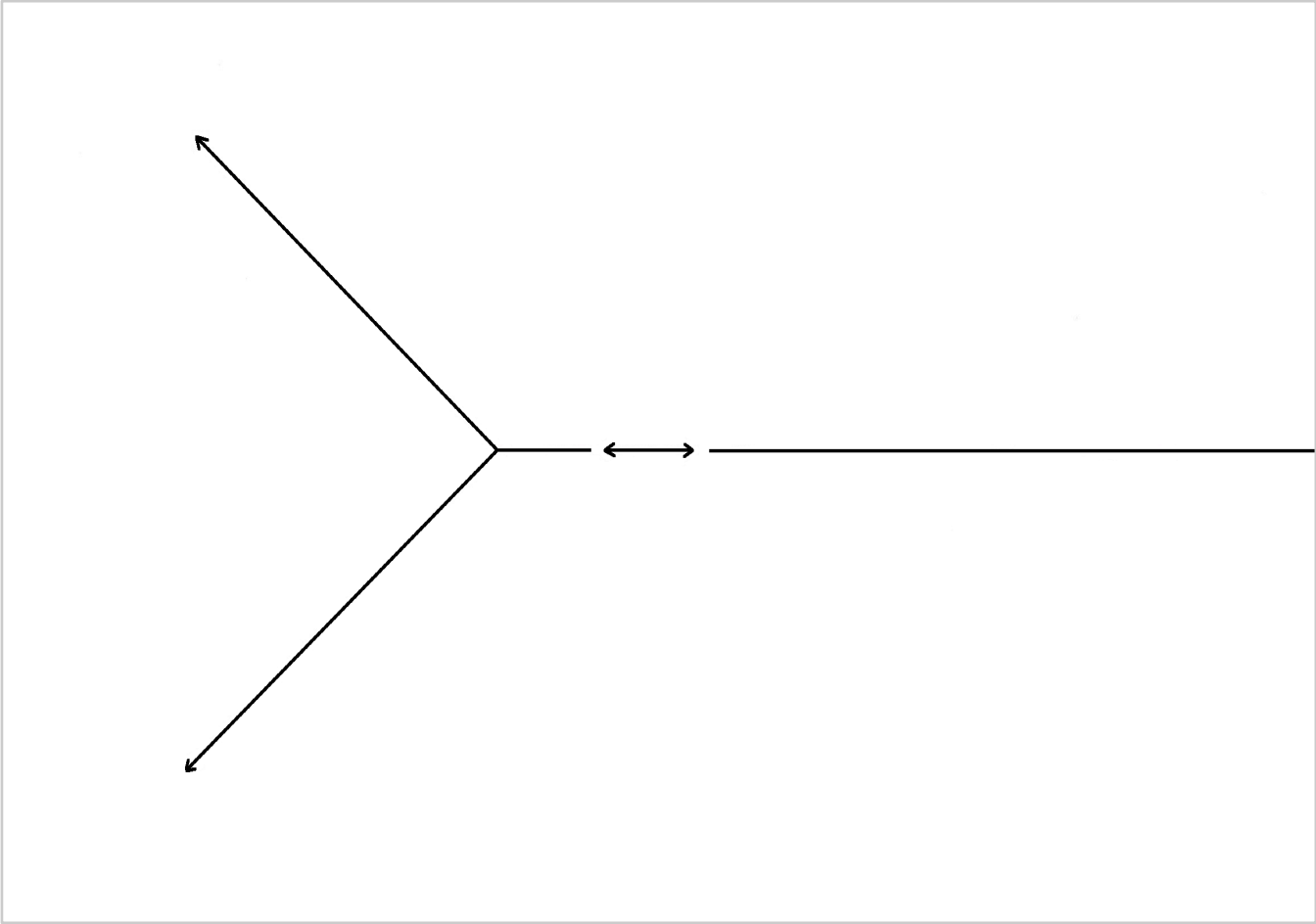




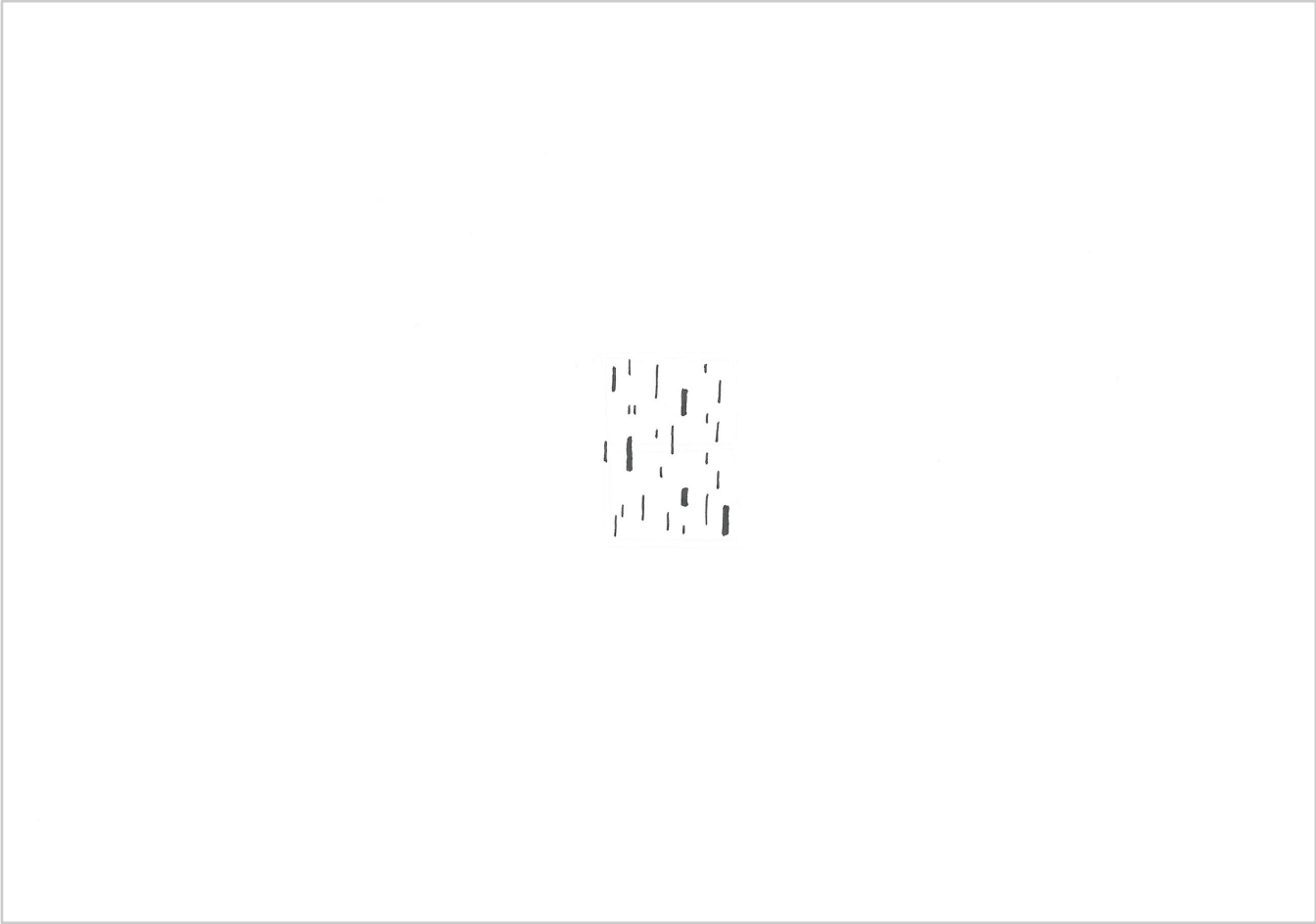
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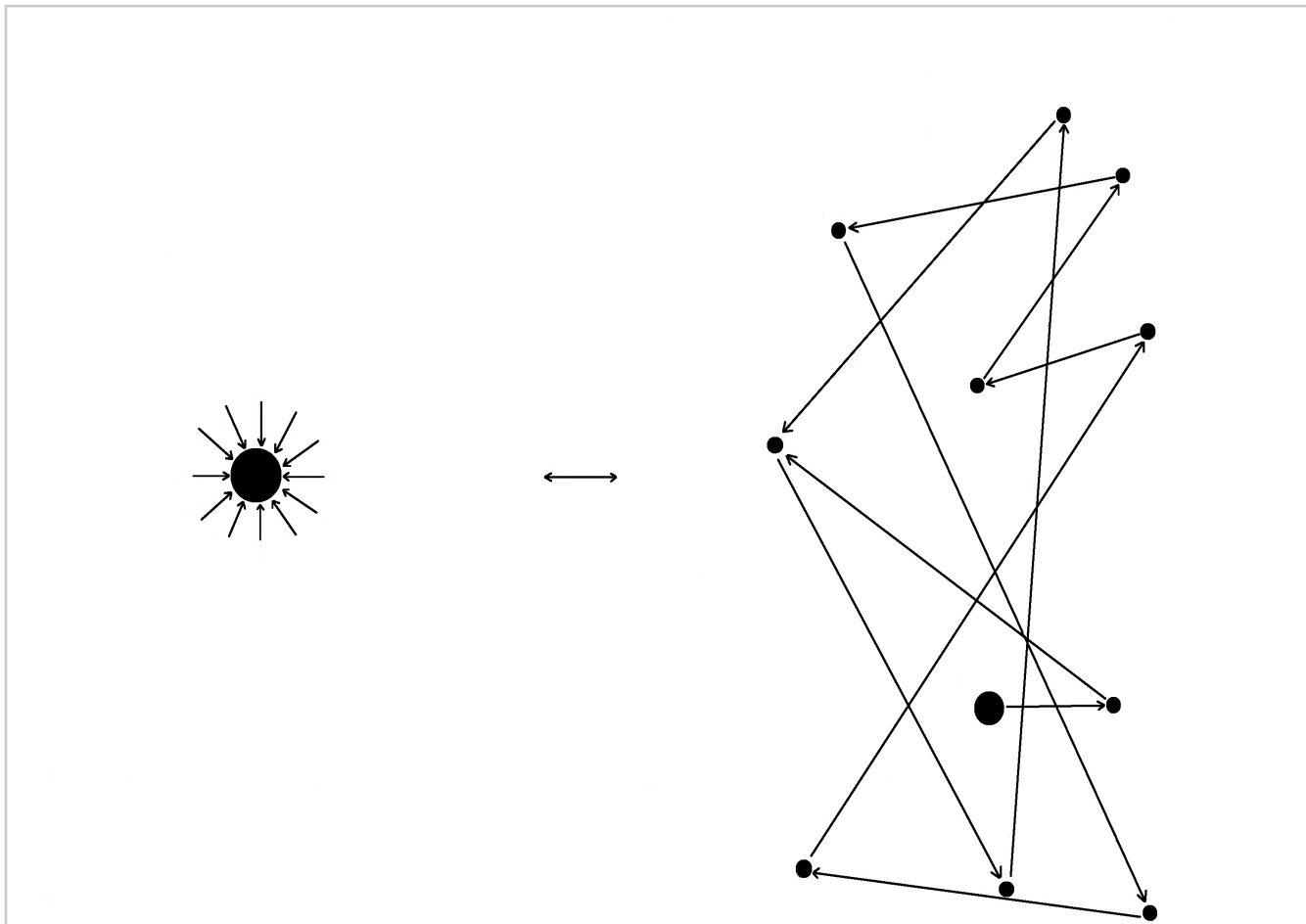
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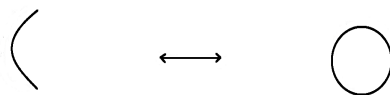
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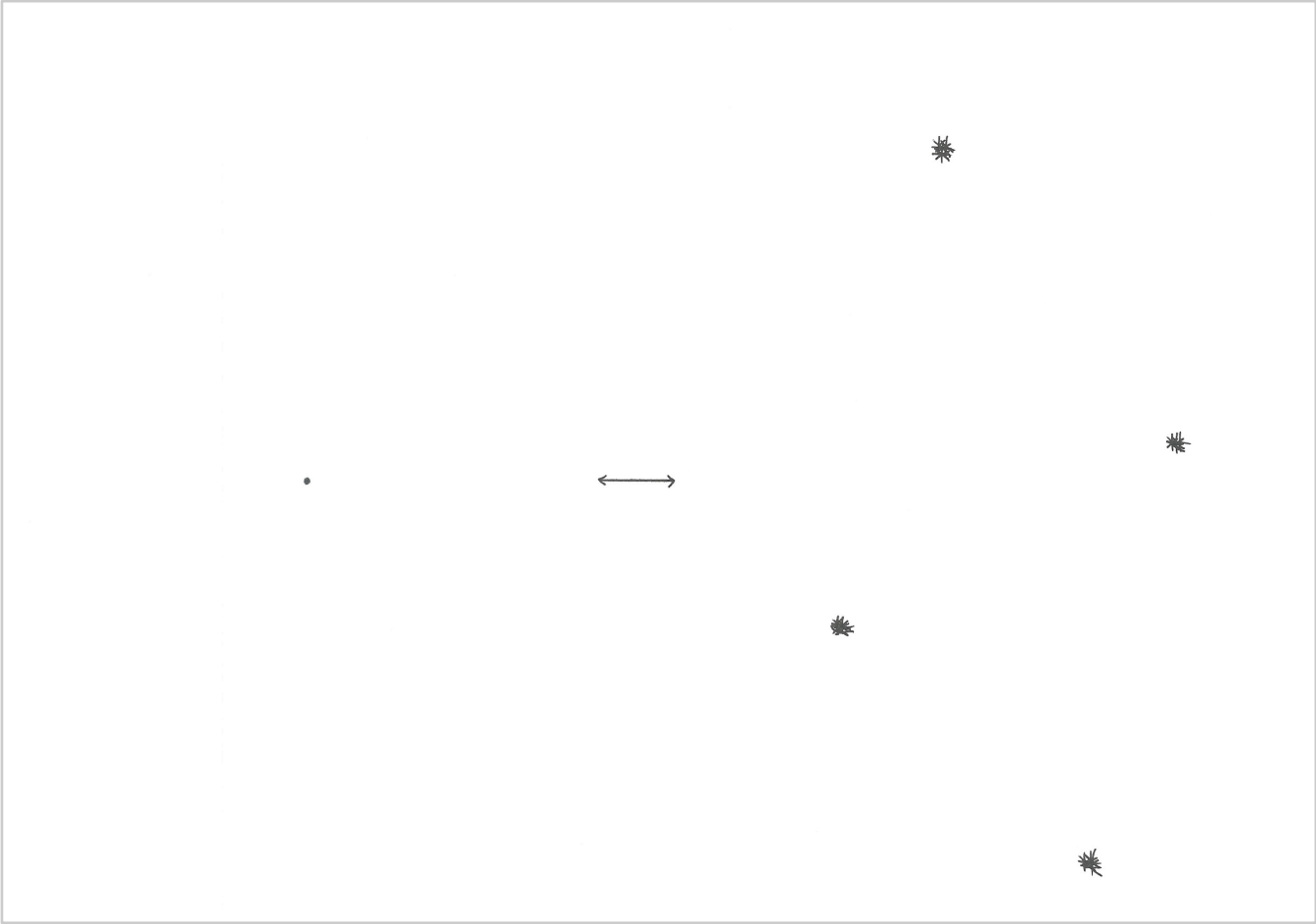
Graphic 46



**Graphic 47**



Graphic 48



**Graphic 49**

