

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).

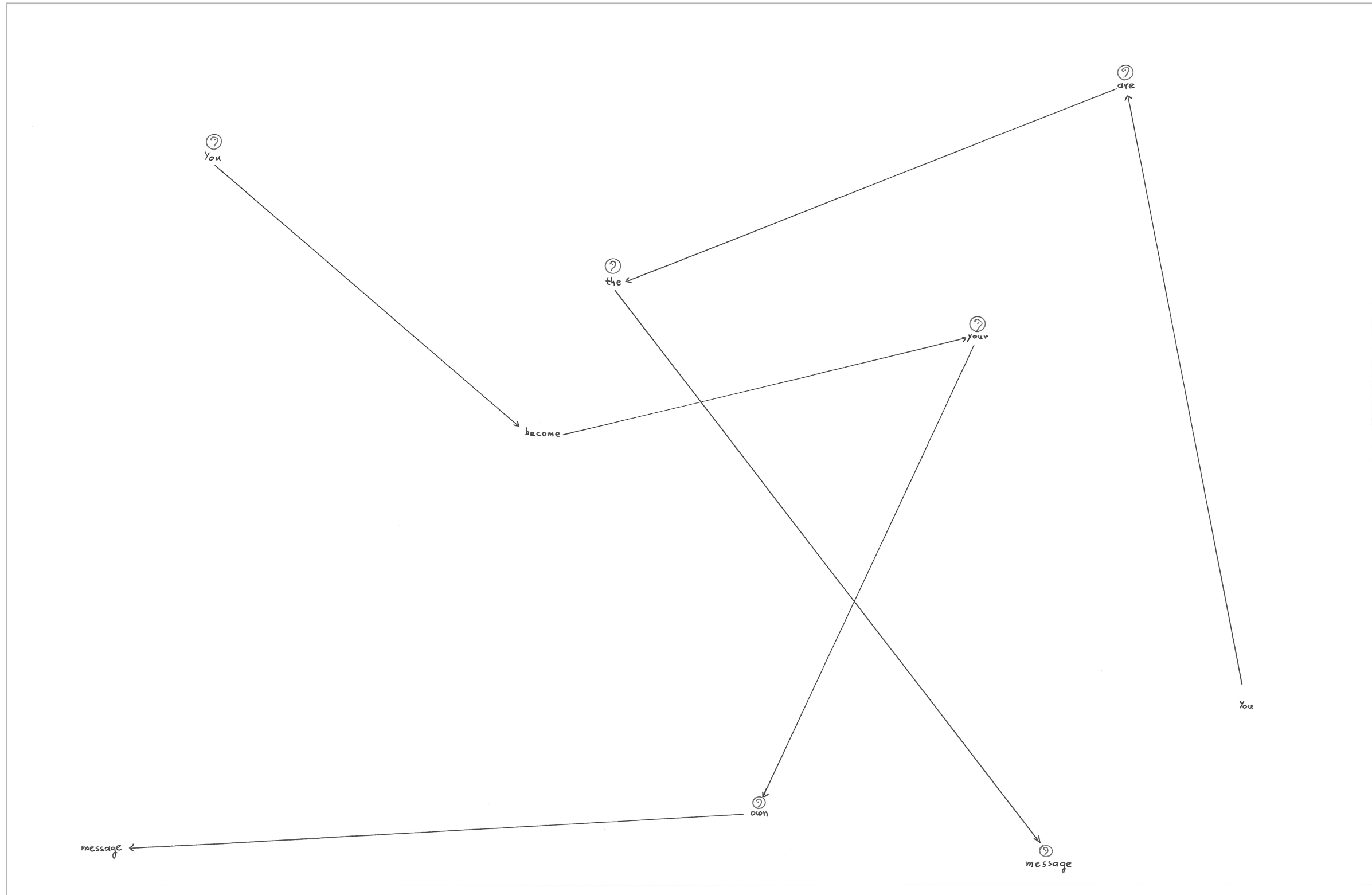
Symbol  means that the vocalist has to perform the word in the ear of a member of the audience.

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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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.

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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.

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Complicity 3 - -Voice(s)



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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.





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Complicity



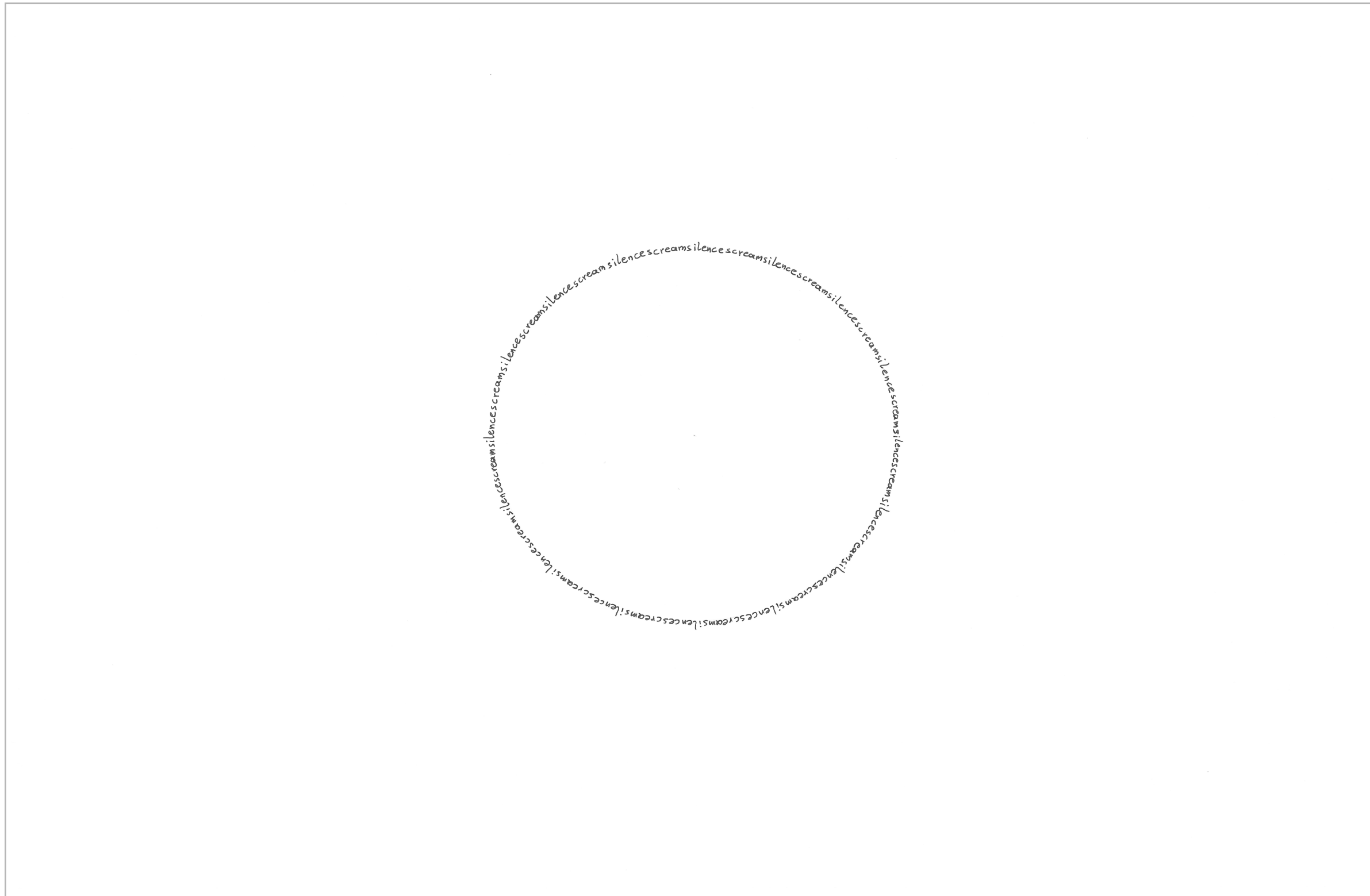
Complicity 4 – Instruments

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

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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.

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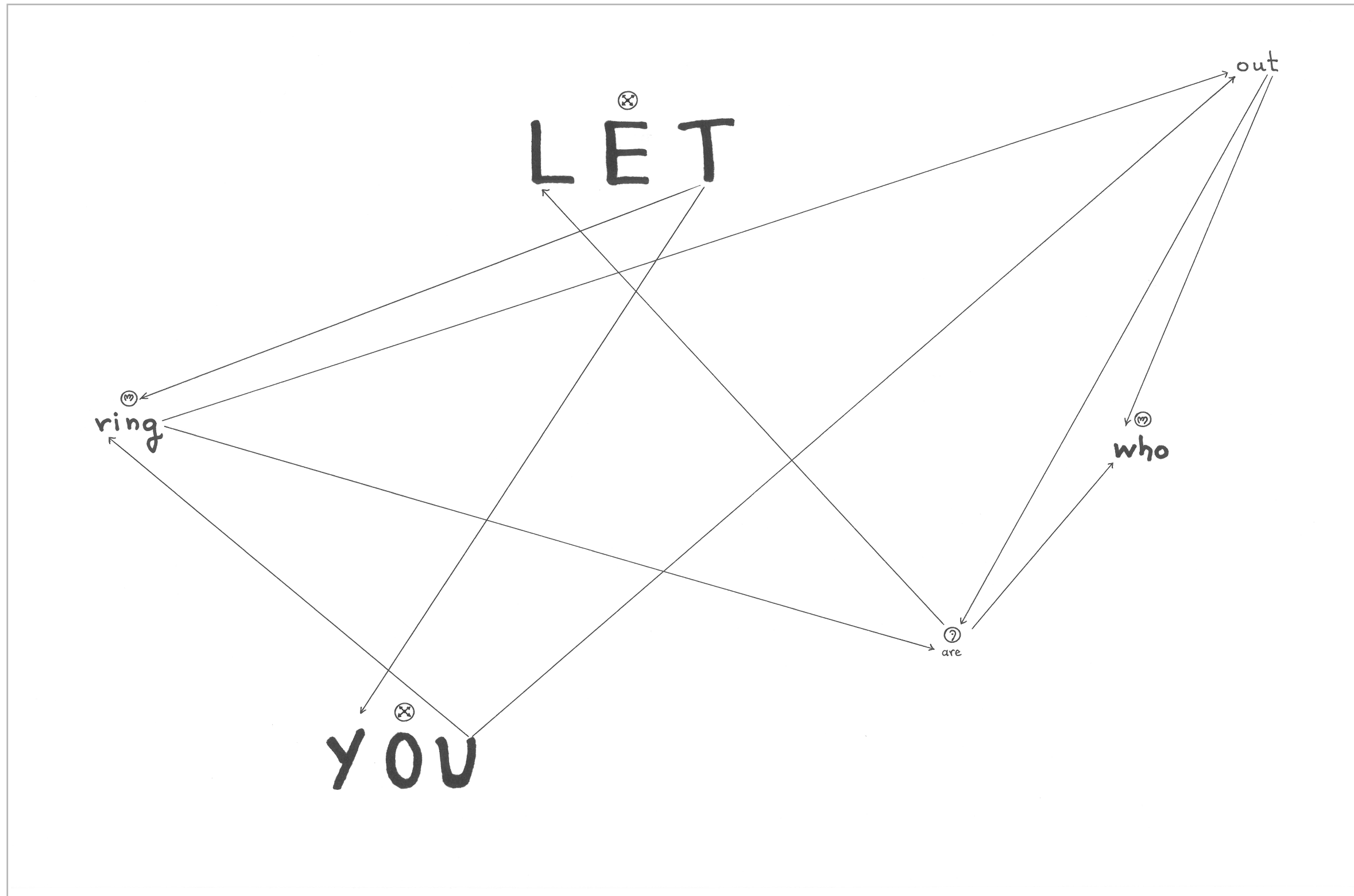
Complicity 6 – Instruments

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).

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Complicity





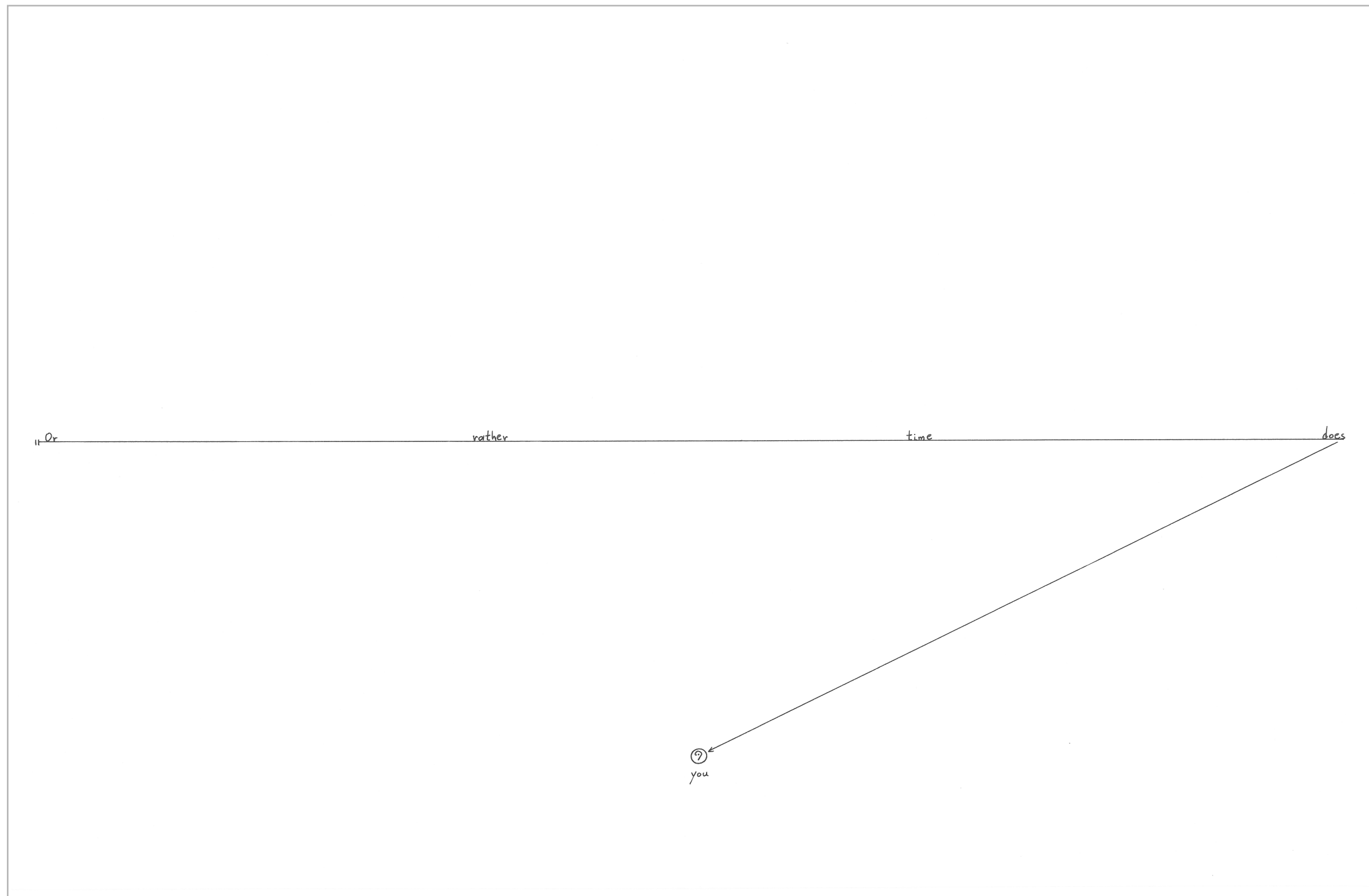
Complicity 7 – Instruments

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.

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Complicity





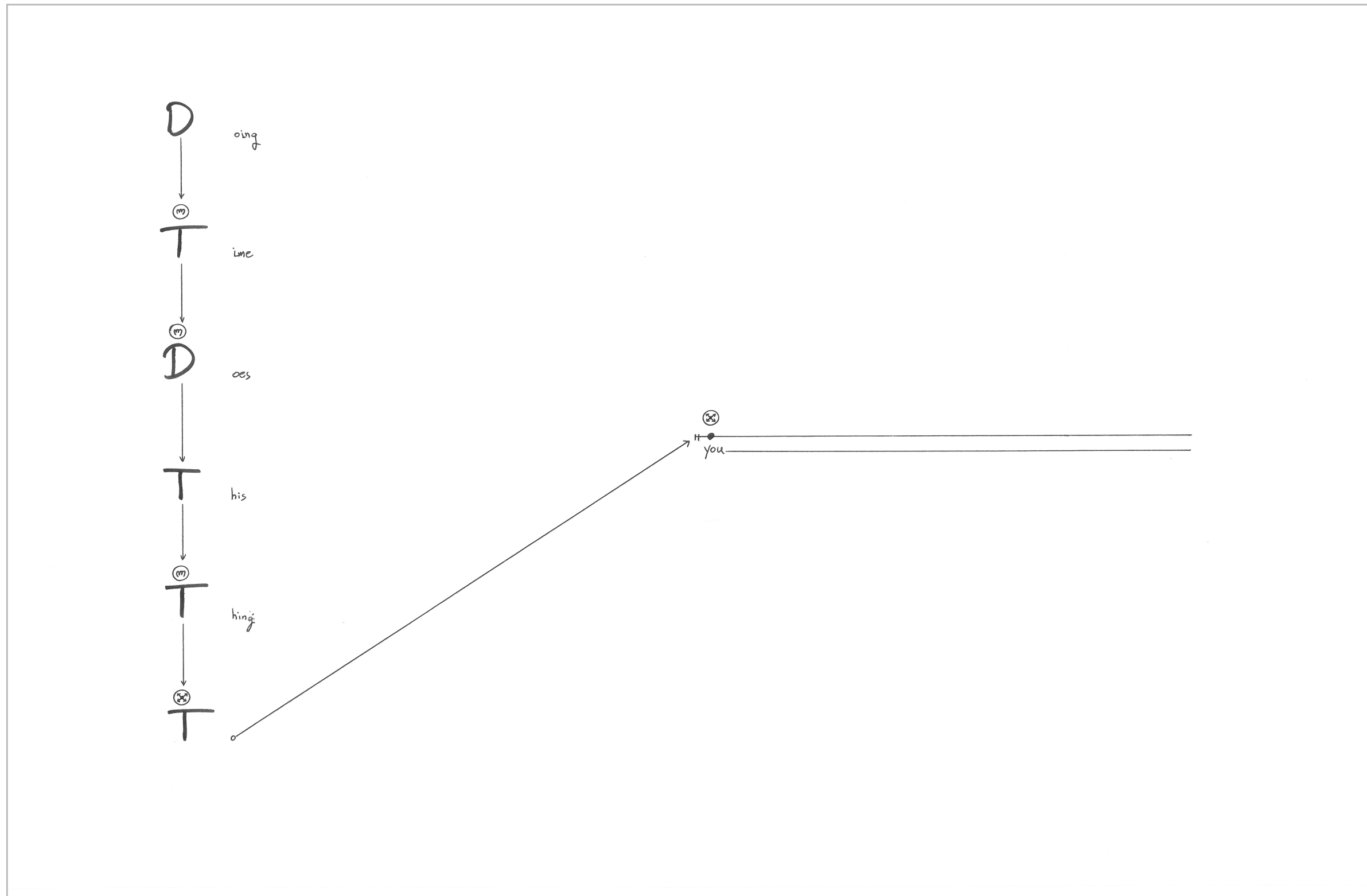
Complicity 8 - Instruments

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.

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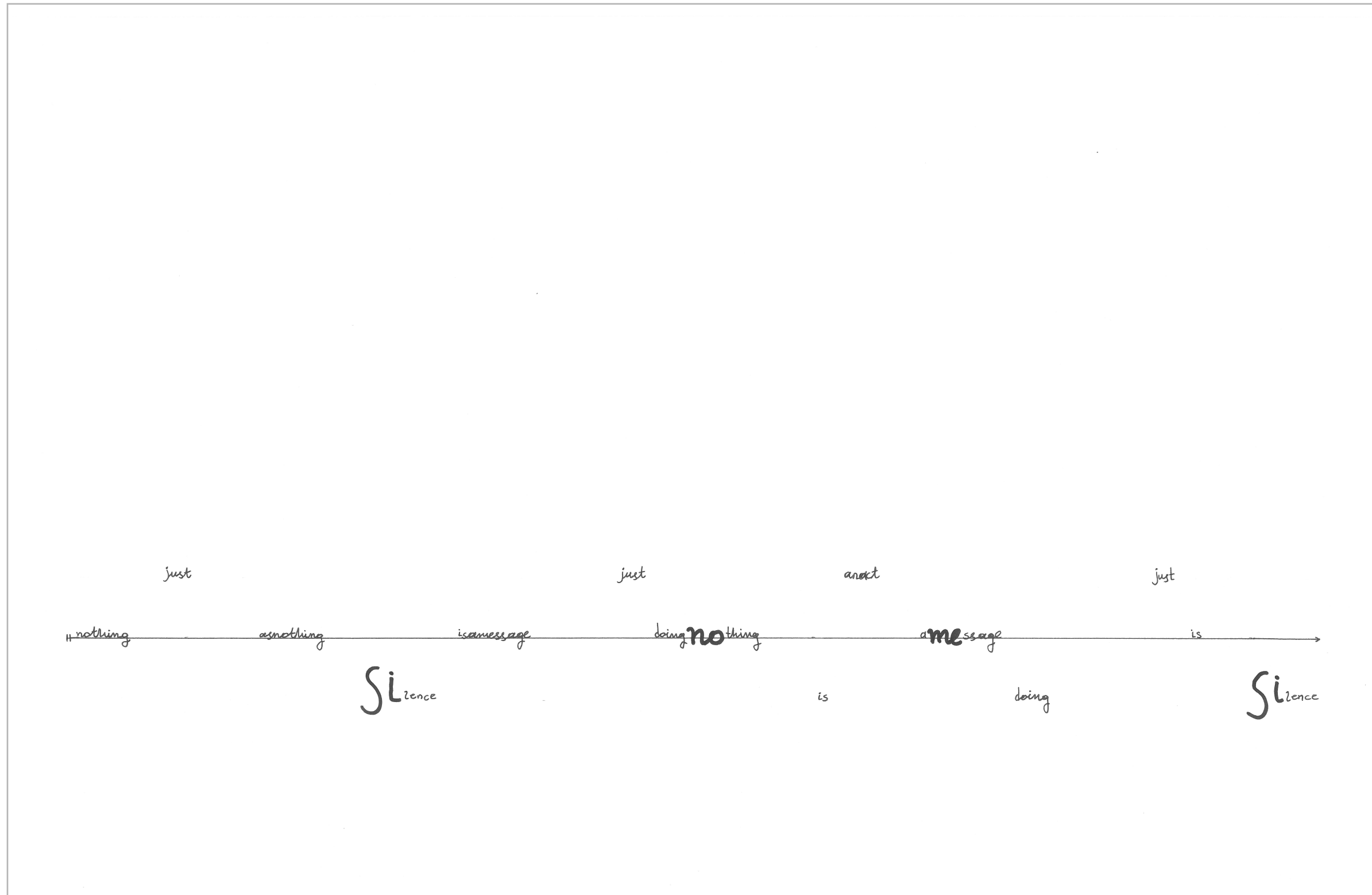
Complicity





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



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Complicity



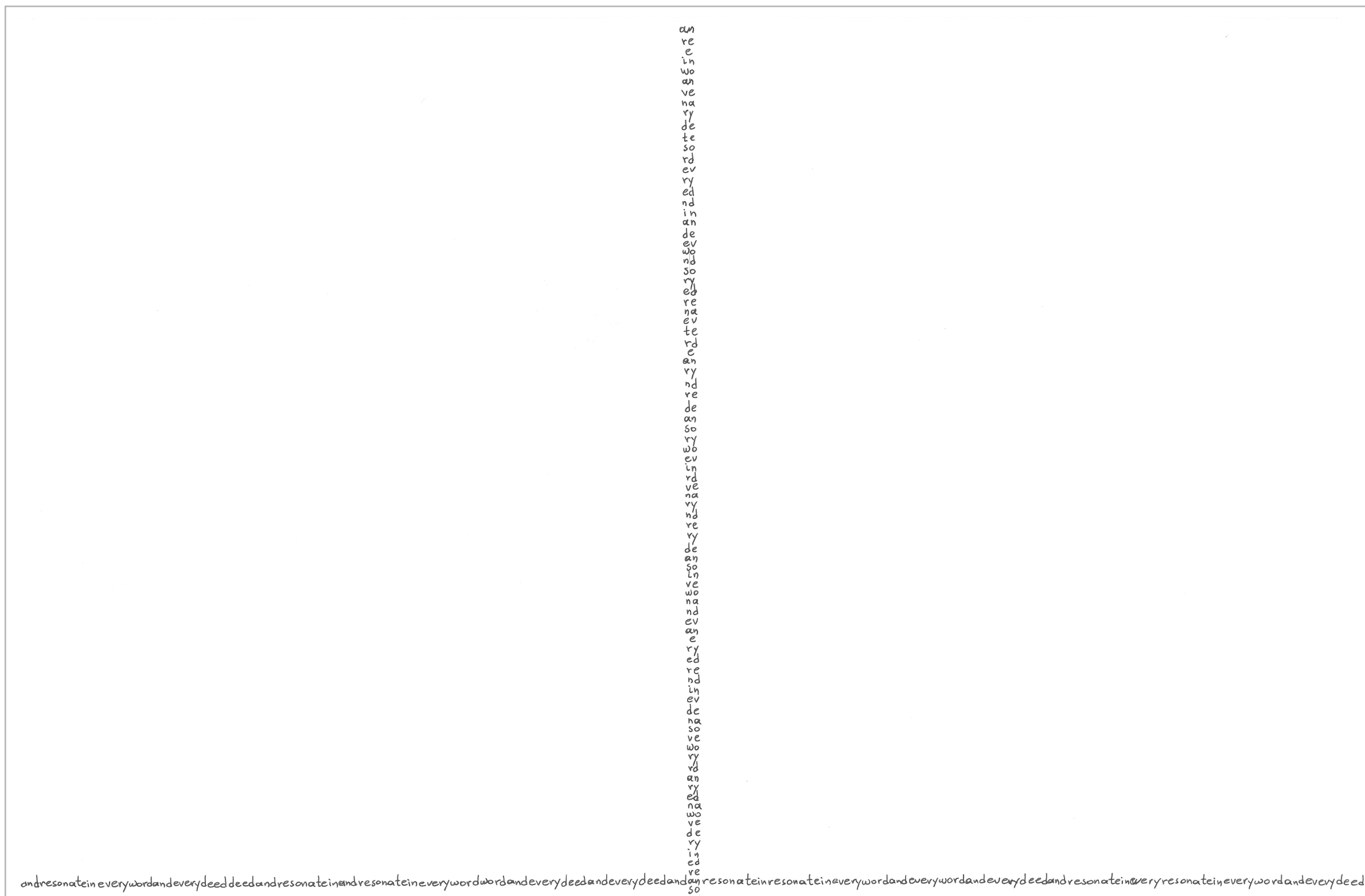
Complicity 10 - Instrument

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.

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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.

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Complicity



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

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Complicity



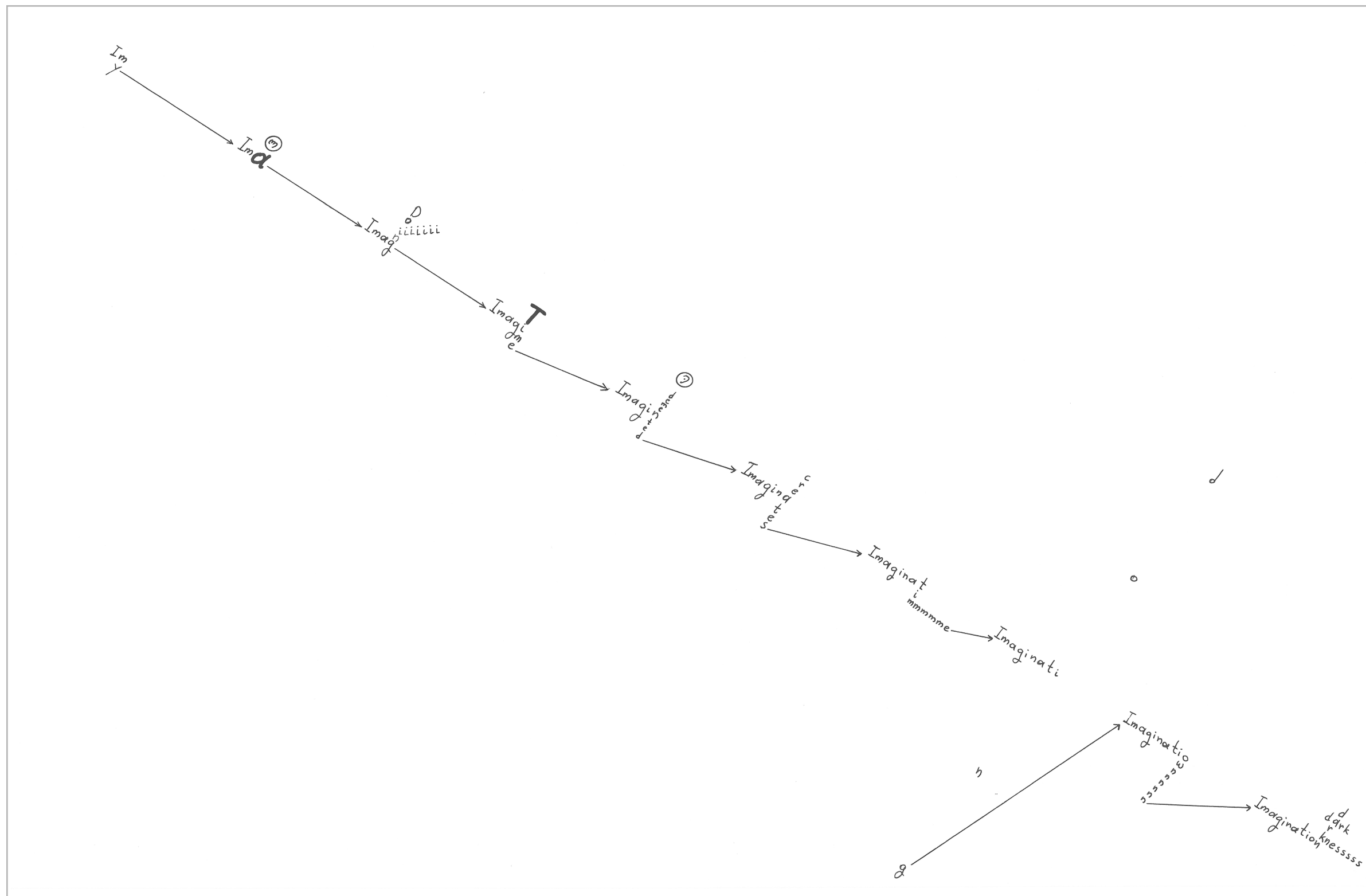
Complicity 12, for wind instrument(s)

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.

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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.

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Complicity



Time is A ca Time Time is a canni Time isacannibal
isacannibalthat J devours J devours the f fl isa
isacanni isacannibalthatdevoursheisacannibalthatdevoursthe 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.

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