

Aalborg Universitet



IIMA Anthology Vol. 1-8

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Publication date:
2022

Document Version
Også kaldet Forlagets PDF

[Link to publication from Aalborg University](#)

Citation for published version (APA):
Bergstrøm-Nielsen, C. (2022). IIMA Anthology Vol. 1-8. Intuitive Music Homepage. <http://intuitivemusic.dk/iima/>

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IIMA Anthology 2003-2021, volume 7

Author: Porfiriadis

ISBN 87-91425-19-0 (Vol.1-8)

ISBN 87-91425-16-6 (Vol.7)

GENERAL PREFACE TO THE IIMA ANTHOLOGY

The IIMA Anthology collects some of the most unique and important contributions to International Improvised Music Archive. IIMA is an internet archive founded 2003 by Carl Bergstroem-Nielsen, Denmark. The present Anthology was not meant to replace the site which hosts a number of other contributions and links, but to act as a signpost and an extra reserve for preservation of some rare works. The site features more authors and possibly more by the individual authors than included here, so I can warmly recommended to find it by internet search.

The motivation behind IIMA was to make both a number of instructional scores / graphic scores / open compositions / compositions for improvisors /etc. easily available - and some theoretical texts, both as a supplement to what is available elsewhere.

For navigating: as a starting-point, disregard the hypertexts (although a few might work). Scroll and use the index table. Contents were pasted from the individual HTML pages in the web version or recreated from archived files. Do not hesitate to use the standard search function within the document, in order to move from the index section to the item in question – or to browse for names, etc. This is possible to a large extent because much of the content (not all, though) is rendered in text, not graphics format. Care has been taken to make everything well accessible and readable, but please observe peculiarities such as the above ones.

None of my own creative and research output is included here apart from some composer portraits and translation work (I was born 1951 in DK) but I suppose it will be available through internet search.

All works appeared in IIMA by permission.

Carl Bergstroem-Nielsen

INTERNATIONAL IMPROVISED MUSIC ARCHIVE - ALEXIS PORFIRIADIS (GR, b.1971)

Composer-improvisor. [Homepage](#)

TEXT:

[Collective Thoughts: A collaborative approach to preparation and performance of open form compositions for groups. PhD, Bath Spa University \(UK\)](#) [not included in this anthology, but search it on the net]

COMPOSITIONS:

Between the We and the I (2018) p.1	16 pages of verbal instructions.	Players select from 119 instructions in which the interactive aspect of playing is stressed	min. 7 min.	Min. 3 players
AN UNKNOWN TERRITORY(2021) p.17	15 pages plus instructions and front page. Instructions are in verbal form.	Players prepare individual versions using any amount or category of the material. These programs may be modified during playing, depending on the group sound.	Free, but to be collectively decided by the participants.	3 to large ensemble.
IF (2020) p.35	19 pages plus front page - 4 pages text, 15 pages of graphics.	Players are to familiarize themselves with all instructions, so as to be able to use them during playing according to what they hear.	Free, but to be collectively decided by the participants.	Three to ten performers

Between the We and the I

for a group of people

Alexis Porfiriadis

2018

Between the We and the I (2018) is a score for a group of people (at least 3 players). The score consists of 119 verbal instructions for making sound, listening and observing. The instructions are categorized in six different parts: Tones (28 instructions) – Noises (28 instructions) – When (28 instructions) - Glissandi (7 instructions) - Listen! (14 instructions) – Observe! (14 instructions).

Performers should cut the rectangles that contain the instructions off the pages prior to the performance, in order to create a pack of 147 rectangles, with one instruction on each. Each performer should then choose the instructions s/he likes in collaboration with his/her co-players. Performers should choose at least **one** instruction from **at least 3** categories. Each performer of the group should have the **same amount** of rectangles (instructions). The distribution of the material should be the product of collective decisions during the rehearsals and it should not be decided by one single person. **Do not** distribute the rectangles/instructions in random.

Players should collectively agree in a total performance duration prior to the performance. A player has to begin with any instruction from his/her pack. From there on each player can use any of their instructions **always depending** on what they hear from the group. They should react in any way (using the instructions at hand) to the group sound. Each instruction can be used **only once** during a performance (this is why each performer can have more than one parallelogram with the instructions 'Listen!' and 'Observe!' if s/he wishes so).

The piece is completed when the pre-agreed total duration is reached.

Minimum duration: 8 minutes.



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Play a quiet long tone, very high register

Play a quiet long tone, high register

Play a quiet long tone, middle register

Play a quiet long tone, low register

Play a quiet long tone until a co-player stops you using a sign
(you have to inform the group that you are going to play this action)

Sing a quiet long tone. Use a tone you can sing without any effort!

Sing quietly a long tone you hear from a co-player

Play a loud short tone, very high register

Play a loud short tone, high register

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Tones)

Play a loud short tone, middle register

Play a loud short tone, low register

Repeat a middle dynamic short tone
58 times

Repeat a loud short tone seven times,
very high register

Repeat a loud short tone five times,
low register

Play 12 different tones using the same
sound source and register

Play five different tones using five
different sound sources

Play six different middle dynamic
tones, in six different registers

Play 18 tones, each of them in a
different register

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Tones)

Play a fast sequence of 18 different tones

Play a fast sequence of 9 different tones

Play a sequence of three different quiet long tones, high register

Play a sequence of three different long quiet tones, low register

Sing quietly a sequence of six tones
(use only tones you can sing without any effort)

Play once five tones simultaneously

Play once ten tones simultaneously

Play once as many tones as possible

Repeat a 10-tone chord nine times

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Tones)

Play some tones on your instrument.
Do not think. Just play some tones.

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Tones)

Play a quiet long scratching noise on
a paper surface

Play a quiet long dragging noise on a
metal surface

Play a cloud of tapping noises on
plastic surfaces

Play glass noises/sounds for a while

Play water sounds for a while

Play wood noises for a while

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Noises)

Play five different glass sounds

Play five different metal
sounds/noises

Play five different paper noises

Play five different plastic noises

Play 10 different noises using ten
different sound sources

Play 10 different noises using one
sound source

Use a plastic object to produce some
noises on your instrument

Use a wood object to produce some
noises on your instrument

Use a metal object to produce some
noises on your instrument

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Noises)

Use water against metal to create
sounds

Use water against plastic to create
sounds

Use glass against metal to create
sounds

Use wood against water to create
sounds

Use paper against wood to create
sounds

Play some noises with a glass object
you never used before as a sound
source

Play some noises with a paper object
you never used before as a sound
source

Play some noises with a plastic object
you never used before as a sound
source

Play some noises with a wood object
you never used before as a sound
source

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Noises)

Repeat a short paper noise for 28
seconds

Repeat a short glass noise for 28
seconds

Play a continuous water sound for 28
seconds

Play some noises on your instrument.
Do not think. Just play some noises

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Noises)

When you hear a quiet long tone,
respond by playing three quiet and
short noises performed on your
instrument

When you hear a quiet long tone,
respond by playing a loud short tone

When you hear a quiet long tone,
respond by playing a cloud of short
tones and/or noises

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: When)

When you hear a loud short tone,
respond immediately by playing a
quiet long tone

When you hear a loud short tone,
respond immediately by playing a
cloud of soft noises

When you hear a short loud tone,
respond immediately by playing a
loud noise

When you hear a tone-aggregation
respond immediately by playing a
very quiet long tone in a very high
register

When you hear a tone-aggregation to
be repeated more than two times
respond by playing a long
downwards glissando

When you hear a loud short tone to
be repeated more than two times
respond by playing a sequence of
seven different tones and/or noises

When you hear a co-player singing a
sequence of tones respond by playing
a short melody you never played
before
(change melody every time you perform the
instruction)

When you hear a co-player singing a
quiet long tone, respond by playing a
quiet long tone that accompany in a
gentle way the singing tone

When you hear a paper noise,
respond by reading a short text

When you hear a paper noise,
respond by tearing apart a number of
tabloid newspapers

When you hear metal sounds/noises
respond by playing on a everyday
metal object

When you hear metal sounds/noises
respond by playing a melody made
by a metal music group

When you hear plastic noises respond
by pouring water from one plastic
bottle to another

When you hear plastic noises respond
by playing with two empty plastic
bottles

When you hear glass sounds, respond
by playing sounds only with glass
objects you brought from your home

When you hear glass sounds, respond
by breaking any glass object from
your home you do not want any more

When you hear water sounds respond
by playing a quiet slow and calm
melody

When you hear water sounds respond
by playing only with air on any wind
instrument

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: When)

When you hear wood sounds,
respond by playing a small solo using
claves

When you hear wood sounds,
respond by throwing small wood
pieces on the ground

When you hear a slow, quiet and long
upwards glissando respond by
repeating the same quiet tone 28
times

When you hear a fast downwards
glissando, respond by playing a
continuous noise after the glissando
is done

When you hear short up and down
glissandos, respond by playing a
middle dynamic long tone that
continues after the glissandi have
stopped

When you hear a fast upwards
glissando followed by a fast
downwards glissando respond by
playing a very loud and short tone or
noise

When you hear a sound from your co-
players that you find interesting
respond immediately in any suitable
way

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: When)

A slow long and quiet upward
glissando

A slow long and quiet downward
glissando

A fast upward glissando

A fast downward glissando

A fast upward glissando followed by a
fast downward glissando

A fast downward glissando followed
by a fast upward glissando

Short up and down glissandos for
some seconds

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Glissando)

Listen!

Listen!

Listen!

Listen!

Listen!

Listen!

Listen!

Listen!

Listen!

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Listen!)

Listen!

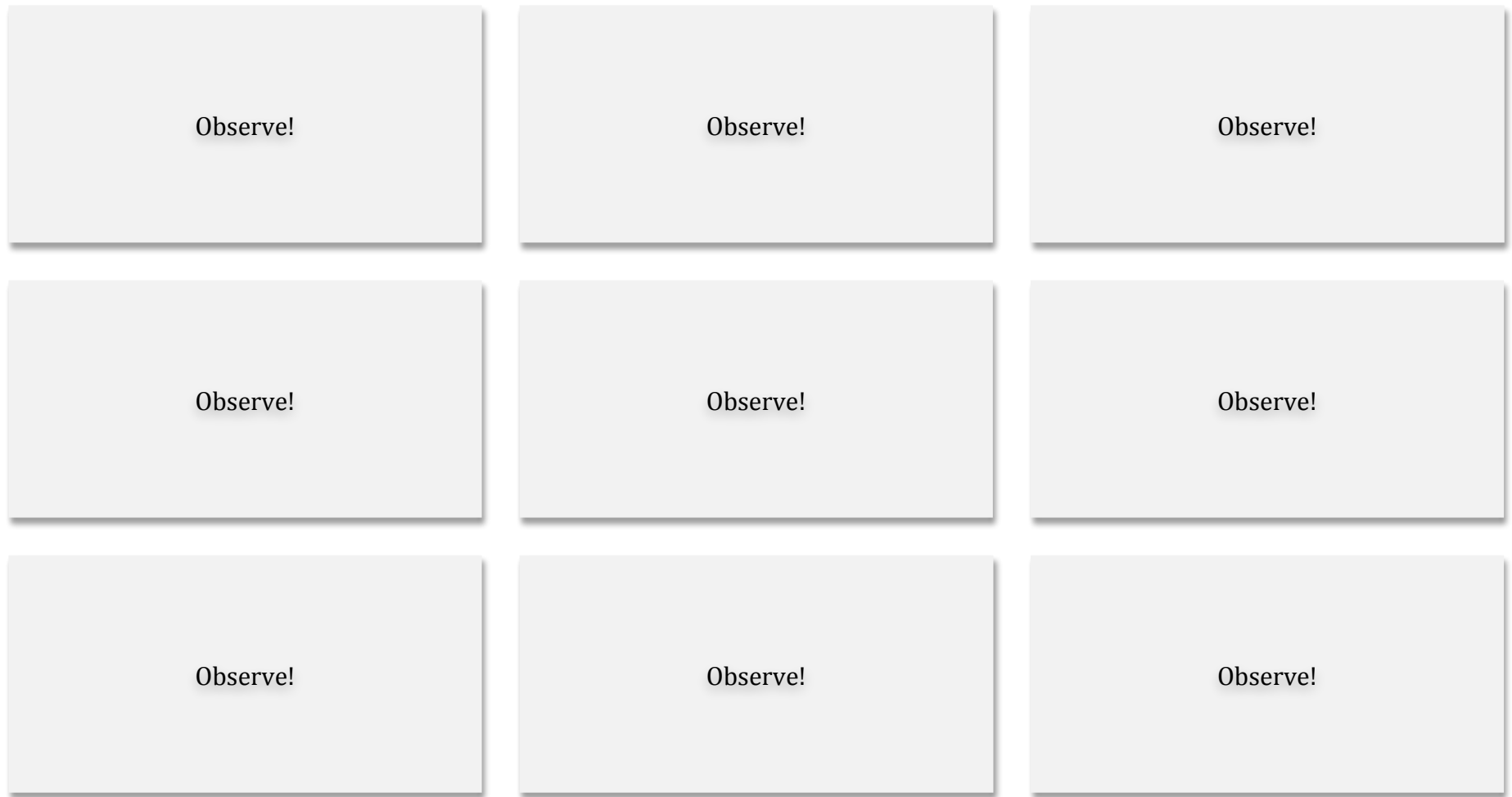
Listen!

Listen!

Listen!

Listen!

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Listen!)



Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Observe)

Observe!

Observe!

Observe!

Observe!

Observe!

Alexis Porfiriadis, 2018-*Between the We and the I* (Section: Observe!)

ALEXIS PORFIRIADIS

AN UNKNOWN TERRITORY

for a group of people

2021

An Unknown Territory is an open form composition for a group of people (3 to large ensemble).

- The group decides collectively the duration of its version.
- Each performer chooses individually any of the note/melodies/harmonies/actions, making a 'program' for his/her performance. Any amount of the material may be used. Any category or combination of categories may be used (Examples: only notes / notes and melodies / notes, melodies, harmonies and actions, etc.).
- During the rehearsals/performances each performer should stay silent after each tone/melody/harmony/action for at least 10 seconds.
- During the rehearsals and performances each performer may play in two ways: following individually his/her 'program' **and/or** taking decisions on which of his/her tone/melody/harmony/action to play, depending on the group sound.

A(n)

aggressive
breathy
bright
calm
clear
complex
crazy
dark
deep
delicate
distant
distinct
dying away
eerie

Tone

A(n)

ephemeral
feel-gut
flat
fresh
full
gentle
ghostly
gloomy
grandiose
harmonically-rich
harsh
light
mellow
menacing

Tone

A

muted
mysterious
percussion
reedy
resonant
ringing
rough
satisfying
shrill
shy
smooth
soft
sophisticated
spooky
surprising

Tone

A(n)

synthetic
tender
thin
trembling
triumphant
unexpected
unstable
vibrant
vocal
warm
whispery

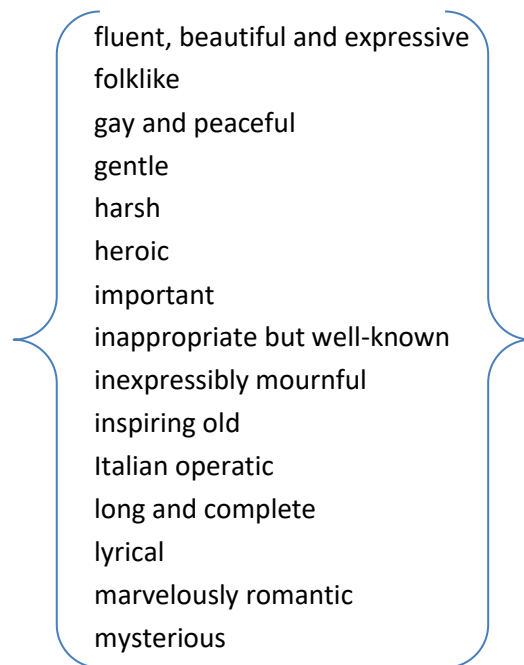
Tone

A(n)

12-tone
almost magical
atonal
bad and miserable
beautiful nocturnal
calm and severe
capricious
cheerful
delicate
dreamy
ecstatic
emotional
euphoric
exquisitely sweet
extraordinarily powerful

Melody

A(n)



Melody

A

peculiar but beautiful
pleasing old
polytonal
profoundly sorrowful
quaint
quite artless
rather monotonous
rather slow and graceful
repetitious
sad
serious
simple and catchy
simple but ecstatic
simple but exquisite
simple but lyrical

Melody

A(n)

sleepy
soft and hypnotic
soft and plaintive
solemn and funereal
somewhat suave
sophisticated
totally enthralling
unending
inescapably haunting
utterly original
weird
wild and barbaric

Melody

A(n)

absolute idiotic
ambivalent
atonal
balanced
boring
Cageian
childlike
classic
cluster-like
completely blasé
complex
compliant
constant modulated
dark
Debussyian

Harmony

A(n)

deep and sonorous
dense
disturbing
ear-piercing
familiar
Feldmanian
homogenized
imperfect
Impulsive
inventive
irrelevant
jazzy
juicy
liquid
magical

Harmony

A

Messiaenian
microtonal
misplaced
mystic
neurotic
polytonal
quartal
random
raunchy
reactionary
rich and massive
Scelsian
Schoenbergian
Scriabian
secundal

Harmony

A(n)

senseless
sharp
spectral
static
symmetrical
transparent
trivial
tuneless
unacceptable
unwanted
Wagnerian
Webernian

Harmony

A(n)

absurd
activist
administrative
adorable
anarchy
anticlerical
antifascist
antigovernment
antimilitary
anti-monarchical
antinational
antiracist
antireligious
antisexist
anti-traditional

Action

A(n)

Avant-garde
Cageian
calm
charming
collective
Communist
concentrated
Dada
dedicated
democratic
ecological
energetic
experimental
Fluxus
friendly

Action

A(n)

grotesque
improvised
independent
intellectual
lazy
necessary
nervous
pointless
political
profane
Proletarian
provocative
radical
Revolutionary
sensible

Action

A(n)

serious
shocking
surrealistic
symbolic
synthesized
systematized
transformed
unexpected
unnatural
unusual
useful
violent

Action

IF

for a group of people (3 to 10 people)

Alexis Porfiriadis

- Performers should collectively decide on the total duration of their version of 'IF'.
- Performers should individually study carefully the verbal and graphic part of the score and familiarize themselves with all verbal and graphic instructions. Performers should be able to use any verbal or graphic instruction of the score according to what they are listening to during rehearsal and public performance.
- Performers should use stopwatches.
- A performer gives the sign for the performance to begin. The piece ends when the pre-agreed duration is reached.

If a co-performer is playing **loudly** respond immediately by playing a **quiet long tone**
If a co-performer is playing **loudly** respond by playing many **short quiet tones** for a while
If a co-performer is playing **loudly** respond by making a **pause**

If a co-performer is playing **quietly** respond by playing a **short loud noise**
If a co-performer is playing **quietly** respond by playing **more quietly** than s/he does
If a co-performer is playing **quietly** respond by making a **pause**

If a co-performer is playing in a **lazy way** respond by playing **as many tones as you can** in 15 seconds
If a co-performer is playing in a **hectic way**, respond by playing a **quiet calm melody**
If a co-performer is playing in an **indifferent way**, respond by making a **pause**

If **all** your co-performers are playing **loudly**, respond by playing a quiet tone in a low register
If **all** your co-performers are playing **quietly**, respond by playing a very high and loud tone
If **all** your co-performers are playing, respond by making a **pause**

If **nobody is playing**, respond immediately by playing a **sequence of seven different short tones or noises**
If **nobody is playing**, respond immediately **by playing a solo**
If **nobody is playing**, respond by playing **without any pause**

If a co-performer is playing a **long tone**, respond by playing **the same short tone** 7 times

If a co-performer is playing a **long tone**, respond by playing a **cloud of very short and quiet tones**

If a co-performer is playing a **long tone**, respond by making a **pause**

If a co-performer is playing a **short tone**, respond immediately by playing a **long quiet noise**

If a co-performer is playing a **short tone**, respond by calmly singing a **long and very quiet tone**

If a co-performer is playing a **short tone**, respond by making a **pause**

If a co-performer is playing a **melody** respond by playing a **melody you love**

If a co-performer is playing a **melody** respond by playing the first **popular melody** **that** comes to your mind

If a co-performer is playing a **melody**, respond by making a **pause**

If a co-performer is playing a **tone aggregation**, respond immediately by playing a **quiet tone** in a very high register

If a co-performer is playing a **tone aggregation**, respond by playing **4 different quiet short noises**

If a co-performer is playing a **tone aggregation**, respond by making a **pause**

If a co-performer is playing a **continuous noise** respond by playing a **quiet melody**

If a co-performer is playing a **continuous noise** respond by playing **many short quiet tones**

If a co-performer is playing a **continuous noise**, respond by making a **pause**

If a co-performer is playing a **short loud noise** respond by playing a **short loud tone**

If a co-performer is playing a **short quiet noise** respond by playing a **short quiet tone**

If a co-performer is playing a **short noise**, respond by making a **pause**

If you are listening to a sound that pleases you, respond to it in any positive way

If you are feeling really happy playing with your co-performers, show it in any possible way

If you are thinking that the music played by the group is beautiful, play only if you have to add something absolutely necessary

If you are feeling uncomfortable with what you hear, respond by repeating quietly one tone until the sound situation changes

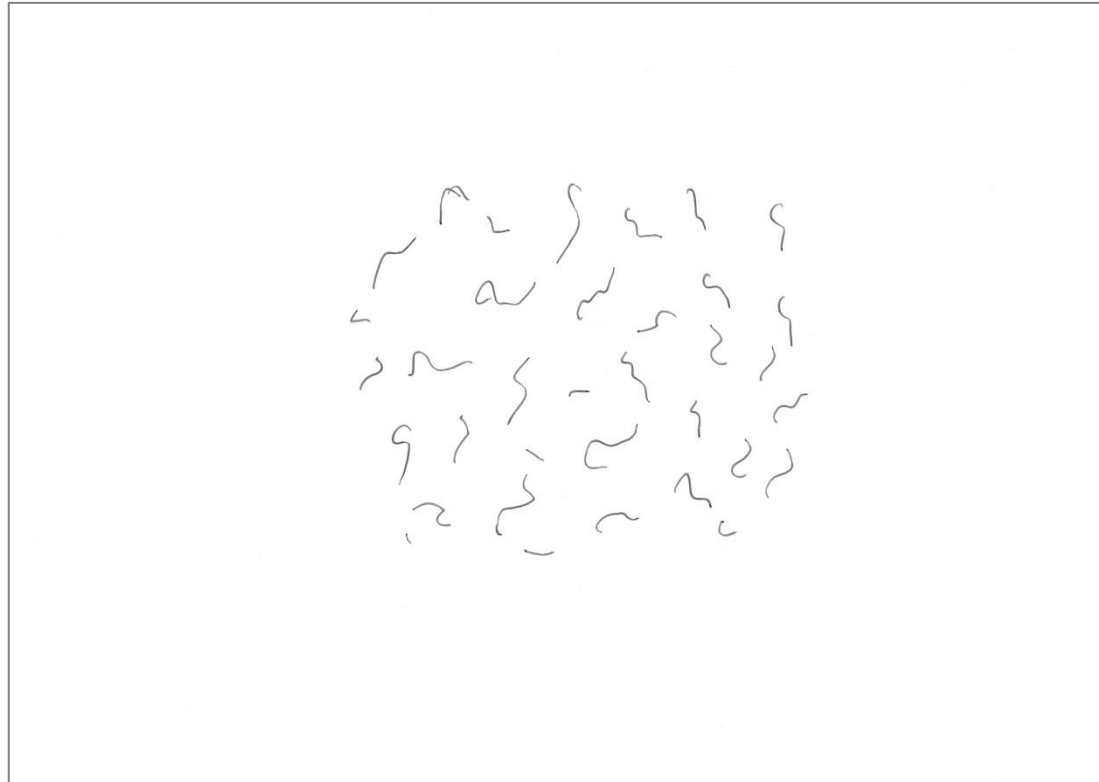
If you are feeling uncomfortable with what you hear, respond by playing a quiet and very long melody

If you are feeling that you have lost connection with your co-performers, try to re-connect your sound at least with one member of the group

IF (2020)

for 3 to 10 people

Graphic 1

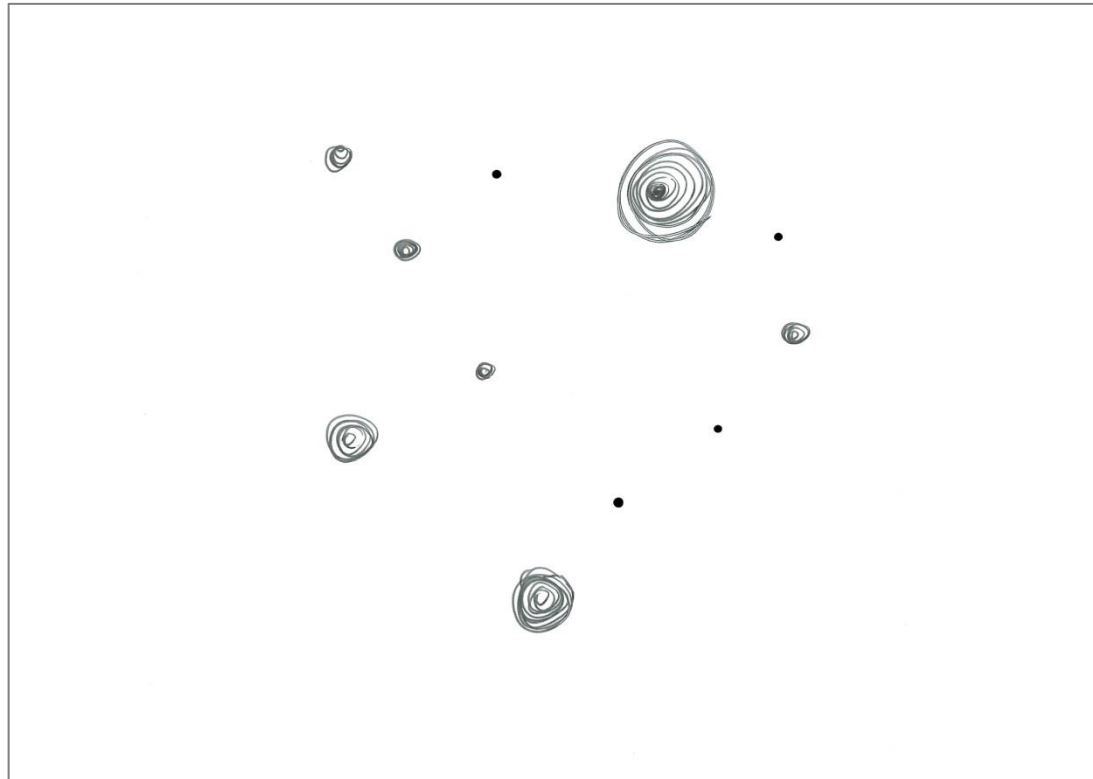


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet very long tone

IF (2020)

for 3 to 10 people

Graphic 2

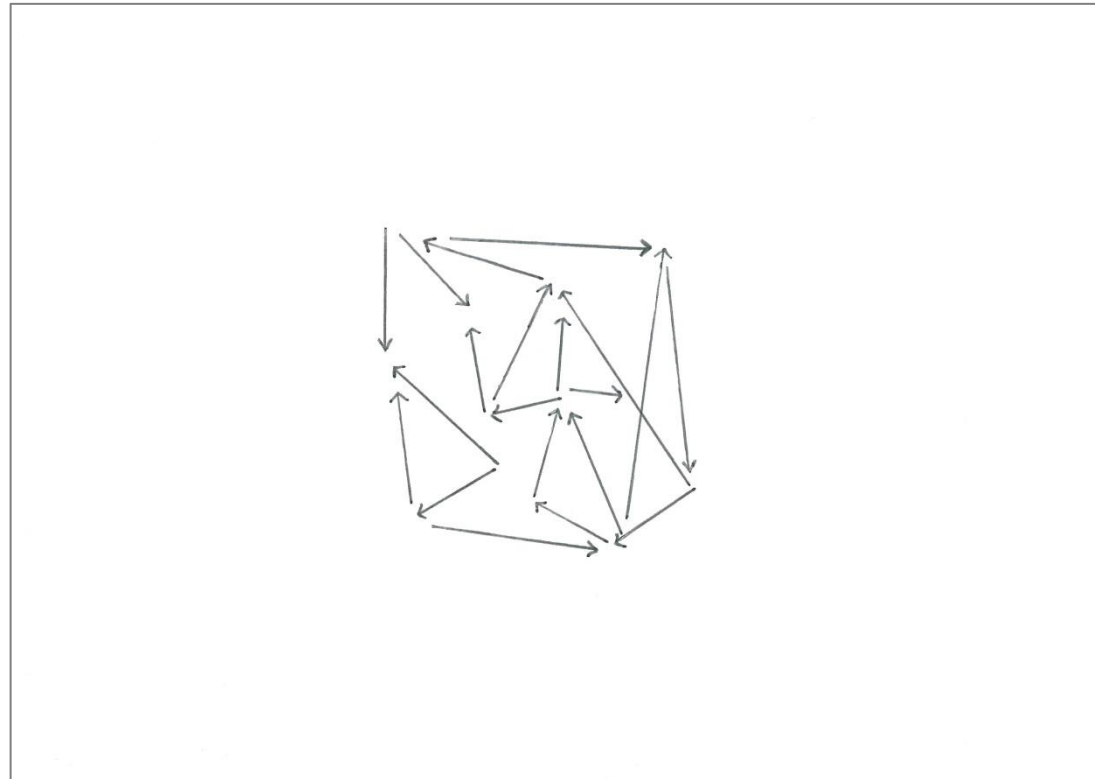


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long melody

IF (2020)

for 3 to 10 people

Graphic 3

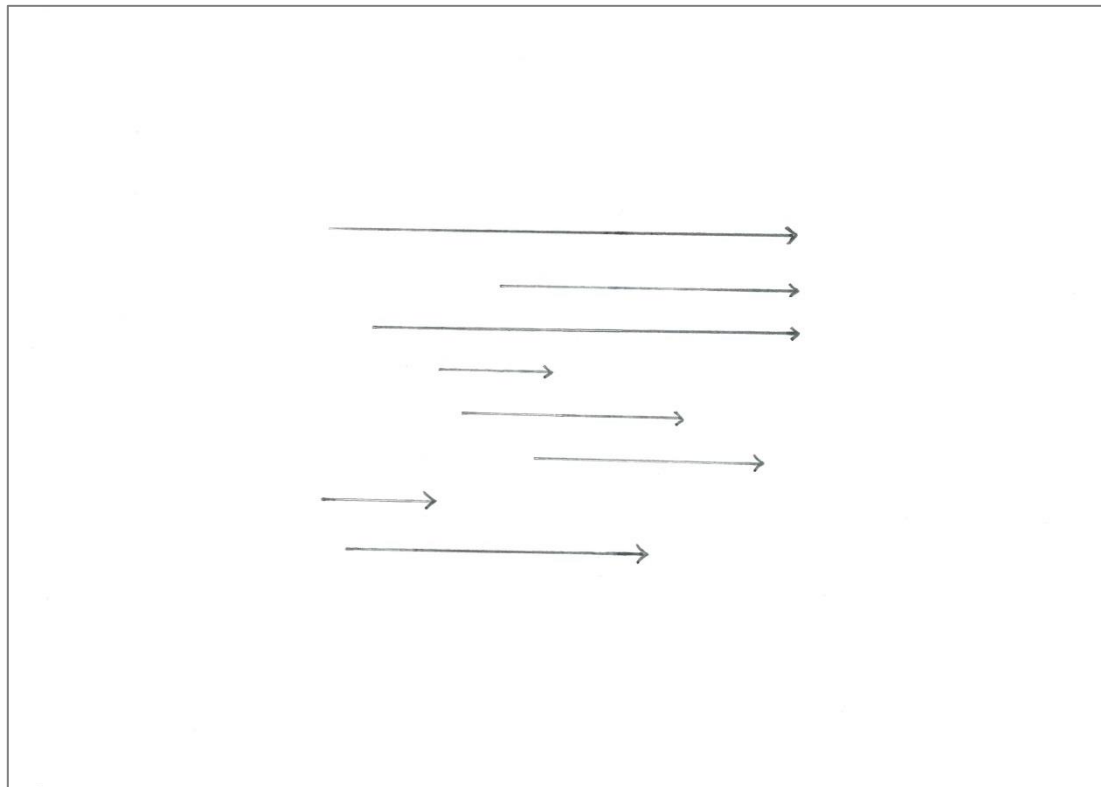


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long noise

IF (2020)

for 3 to 10 people

Graphic 4

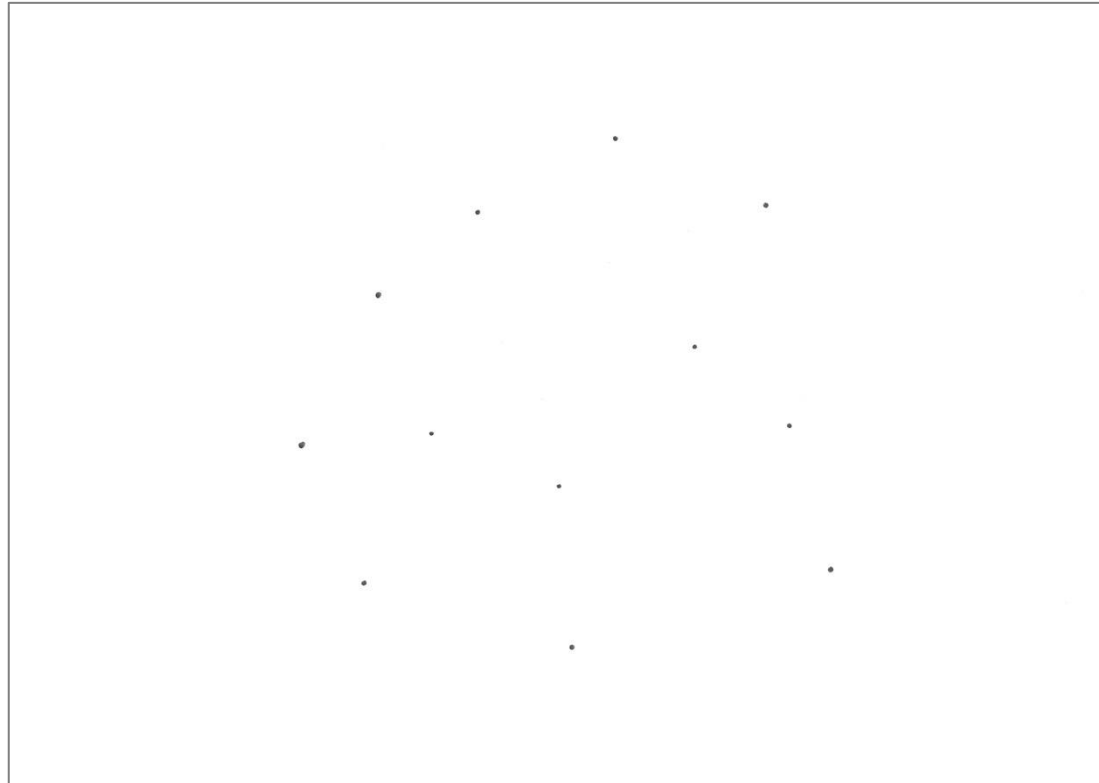


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing 25 quiet short sounds

IF (2020)

Graphic 5

for 3 to 10 people

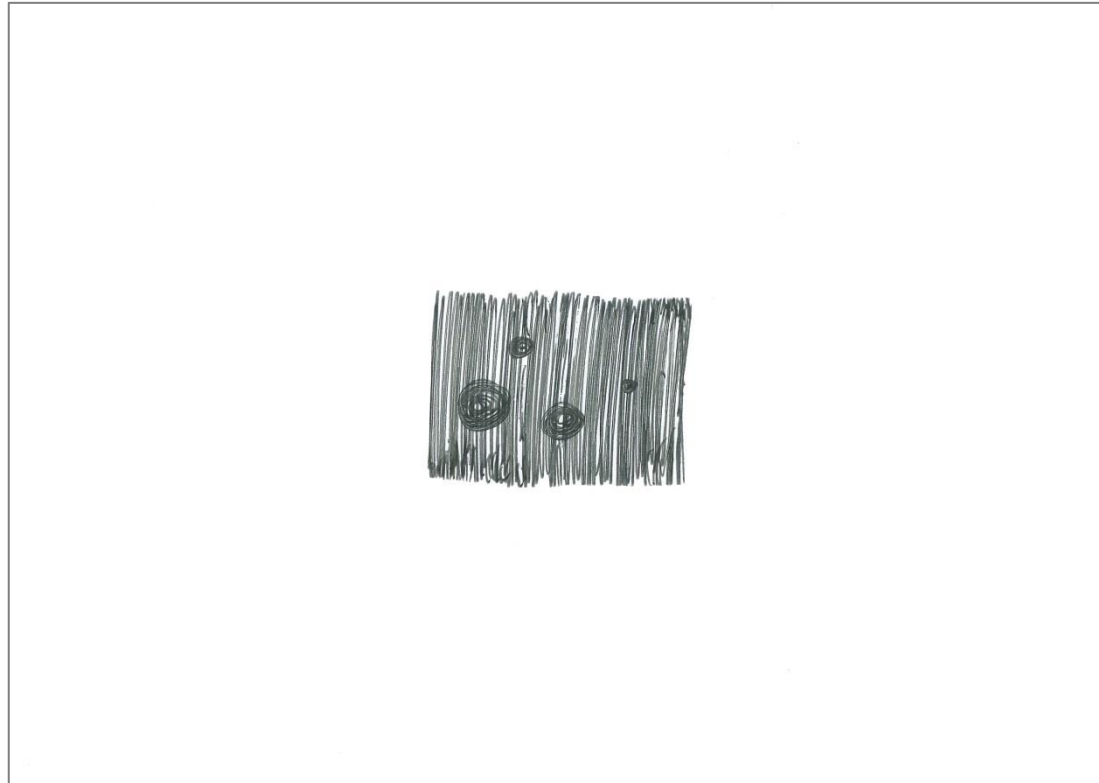


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a continuous sound-aggregation

IF (2020)

for 3 to 10 people

Graphic 6

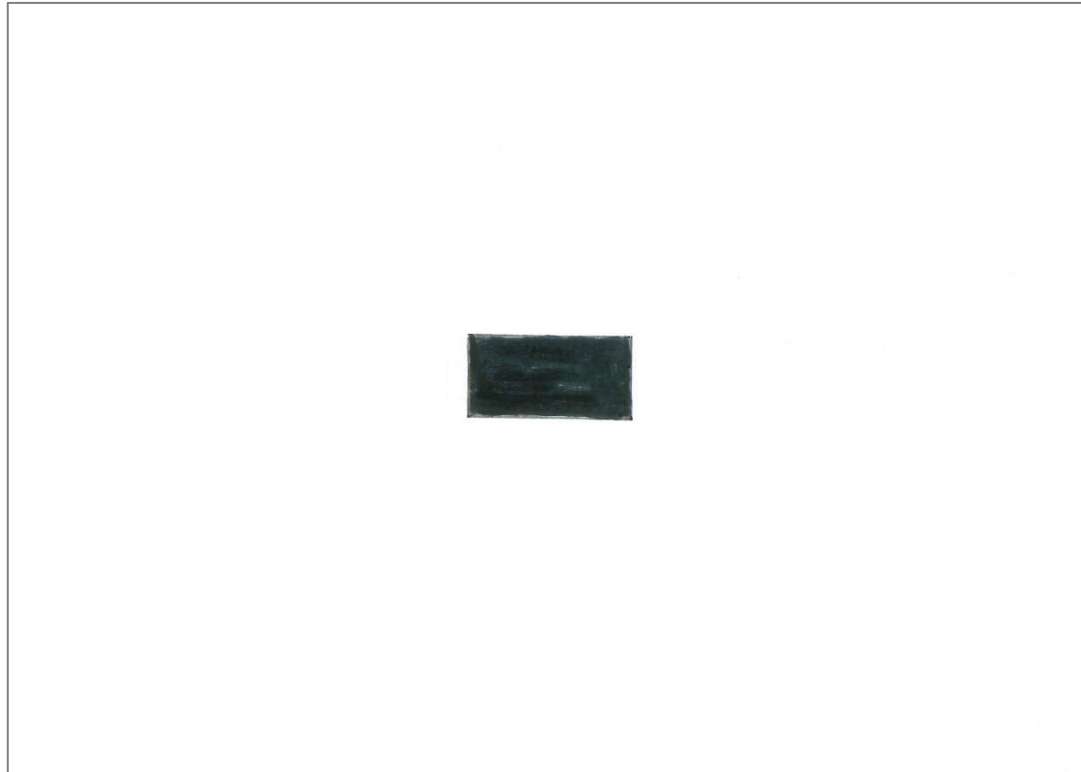


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by stop playing and listening to the music

IF (2020)

for 3 to 10 people

Graphic 7

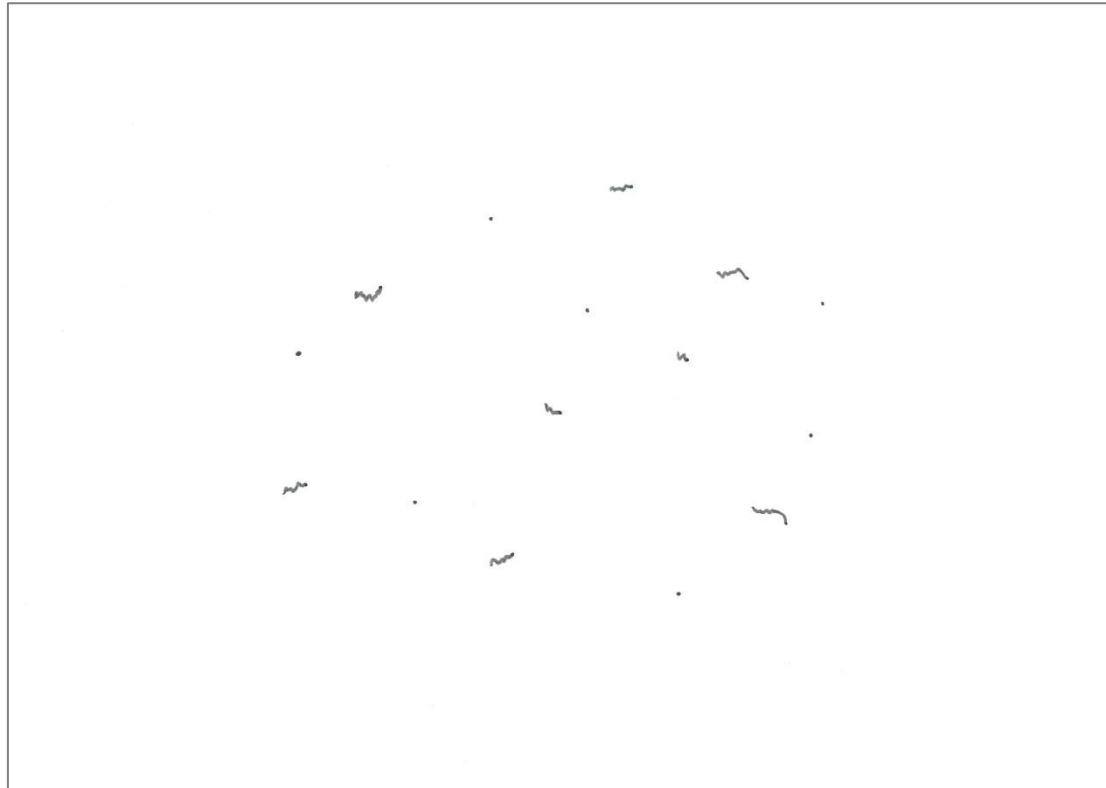


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing higher and louder from the rest of the group

IF (2020)

Graphic 8

for 3 to 10 people

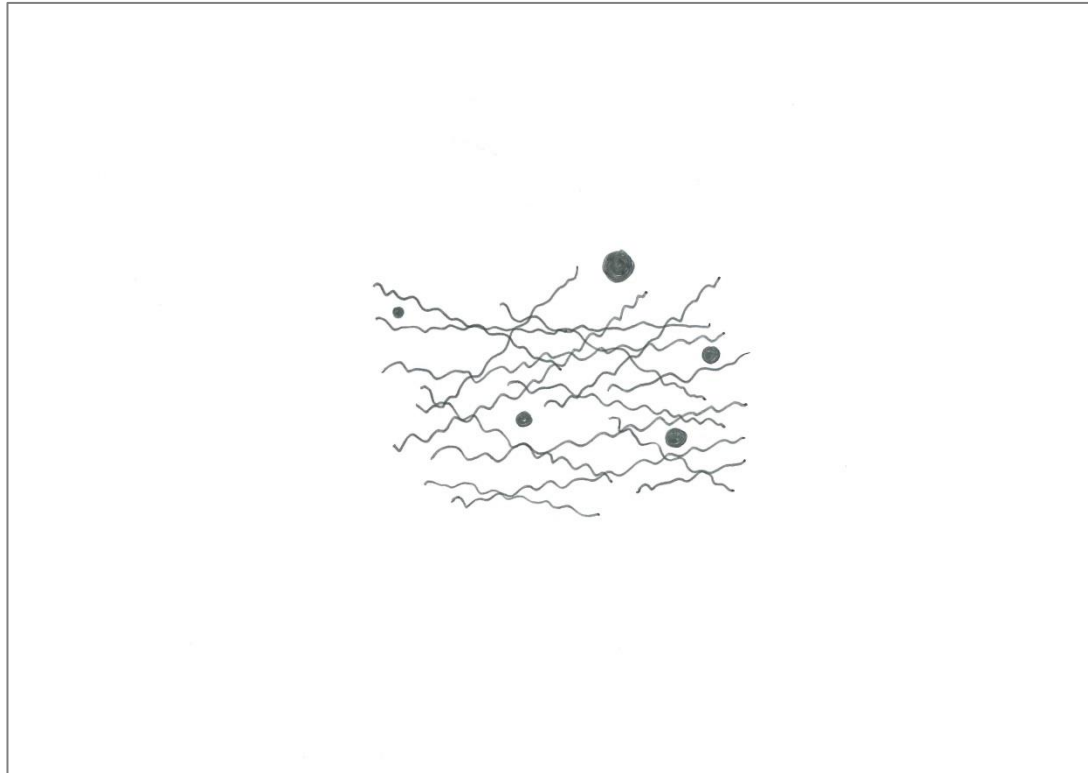


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a middle dynamic continuous tone

IF (2020)

for 3 to 10 people

Graphic 9

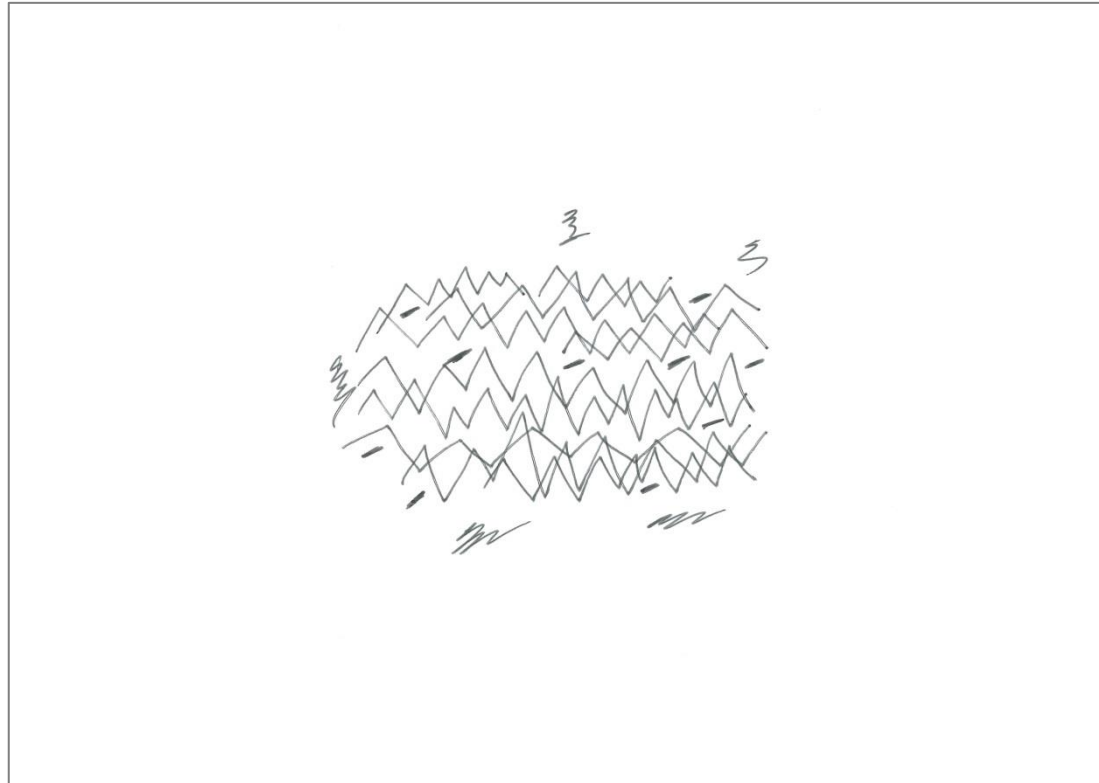


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet long tone in a very high register

IF (2020)

Graphic 10

for 3 to 10 people

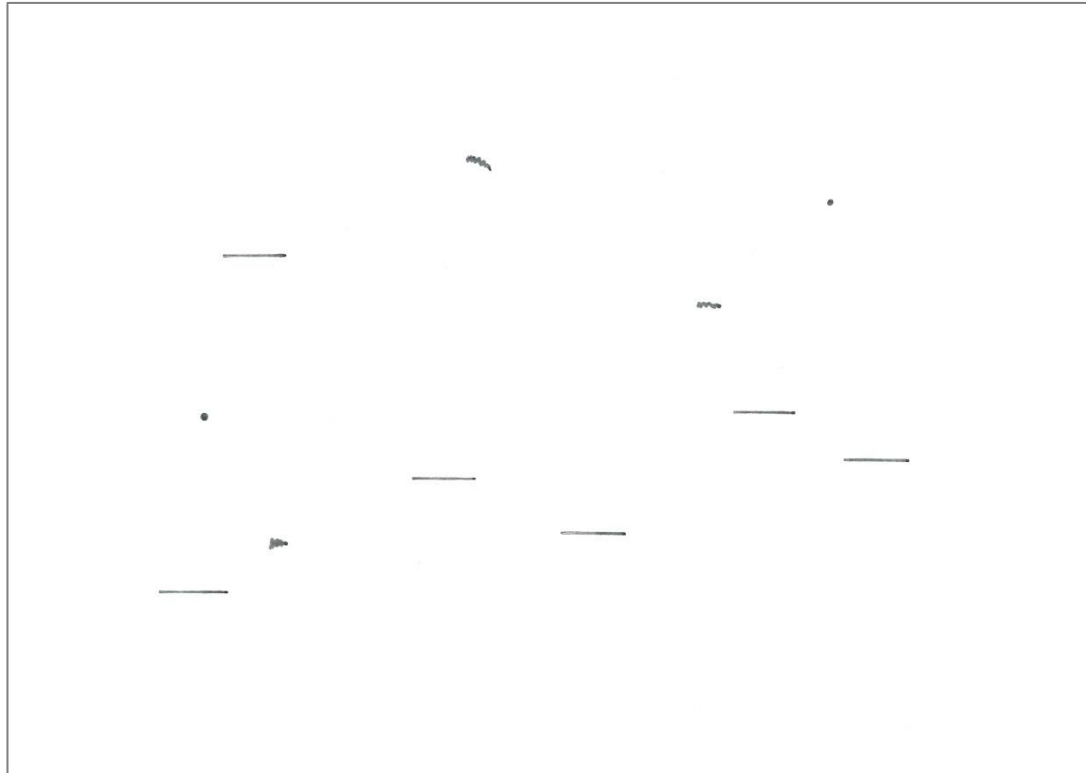


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet beautiful melody

IF (2020)

Graphic 11

for 3 to 10 people

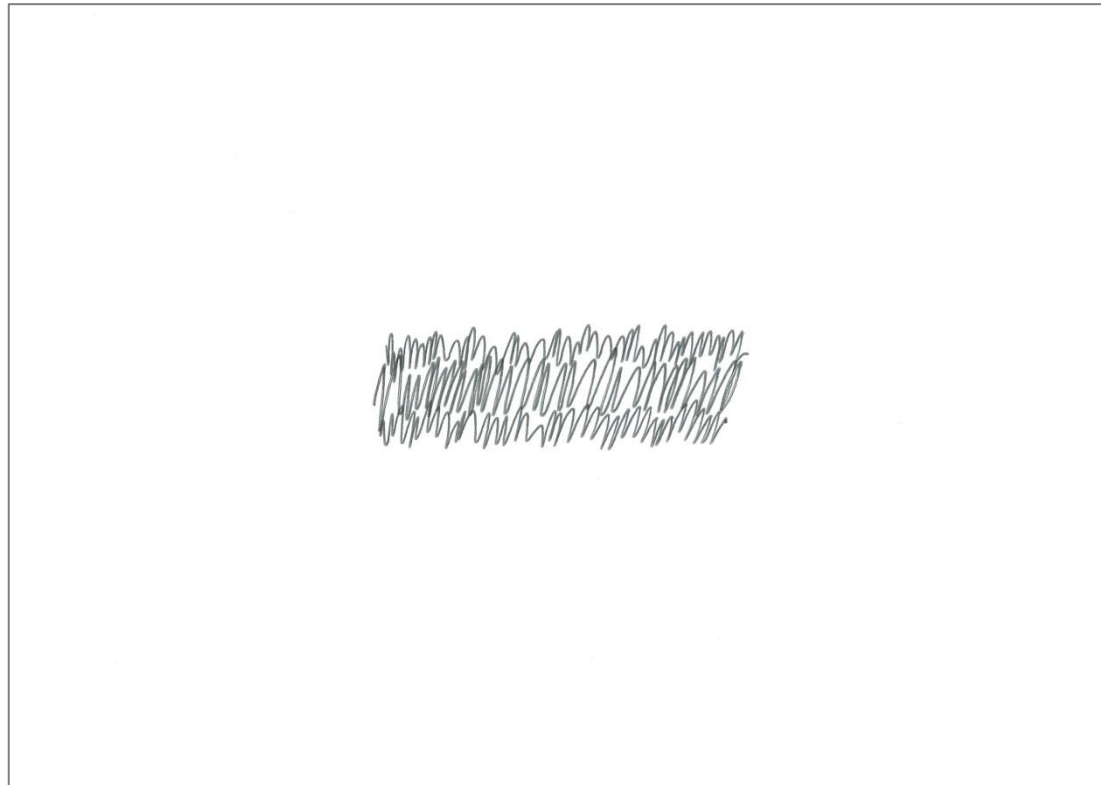


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing, friendly and continuous noise

IF (2020)

Graphic 12

for 3 to 10 people

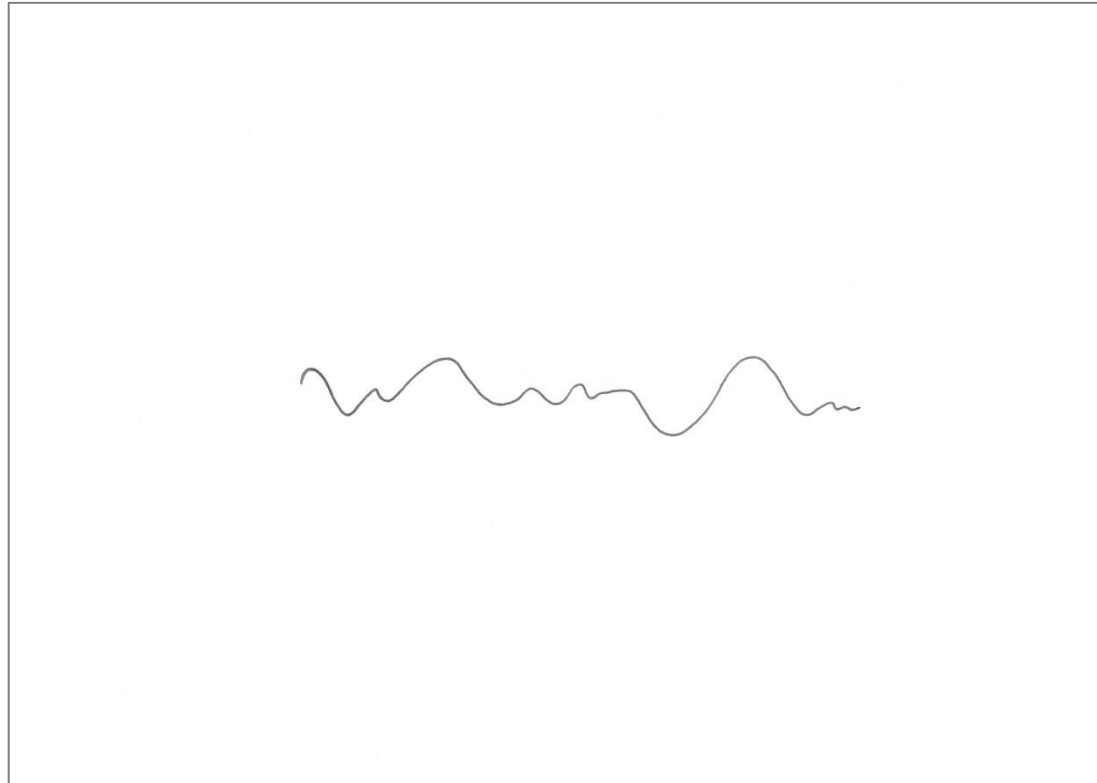


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet, gently tone in a very high register

IF (2020)

for 3 to 10 people

Graphic 13

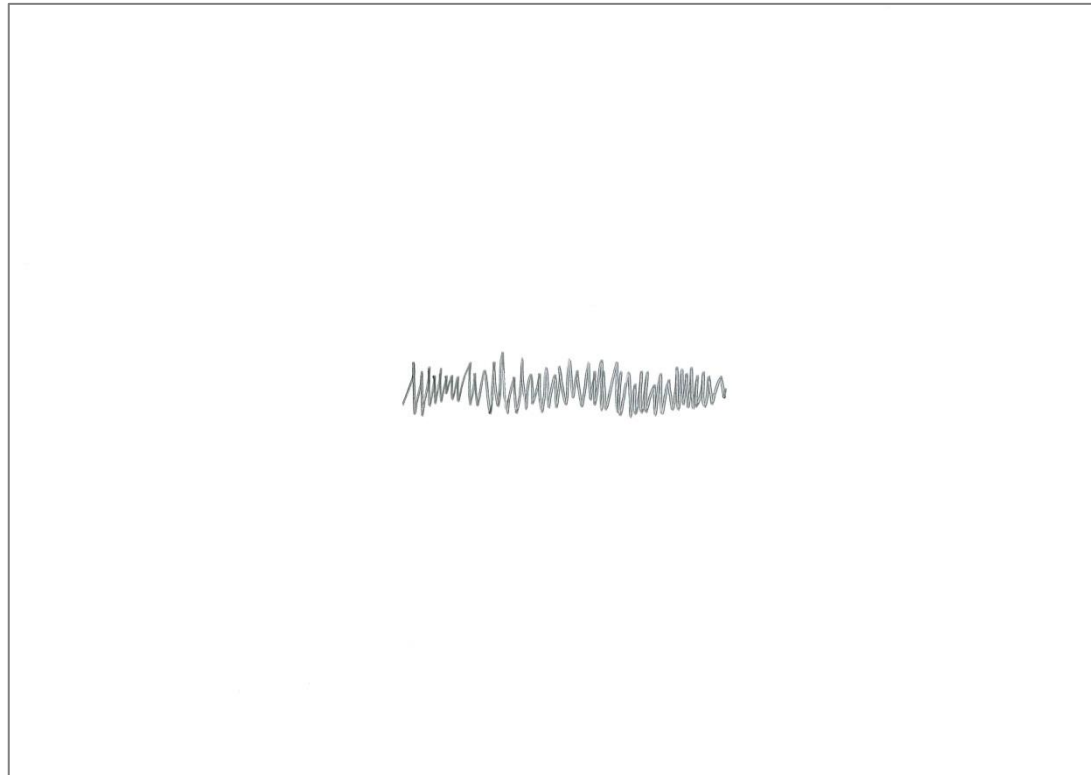


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet continuous noise

IF (2020)

Graphic 14

for 3 to 10 people

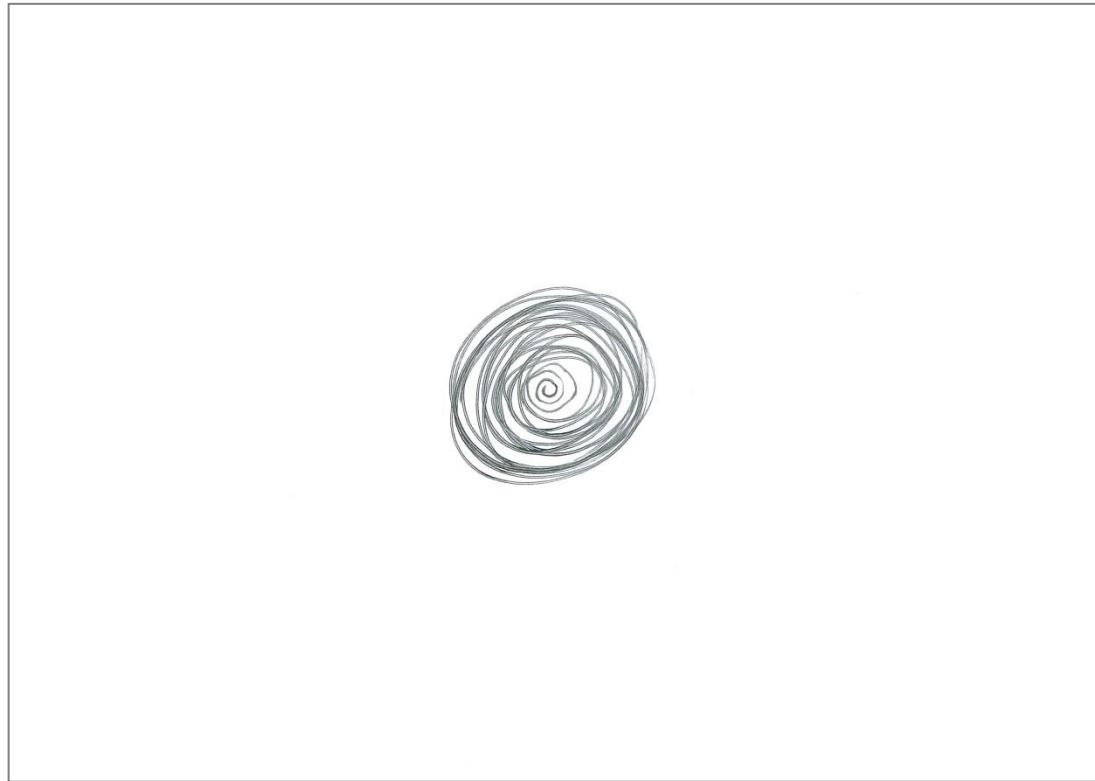


If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing a quiet sequence of tones

IF (2020)

Graphic 15

for 3 to 10 people



If the resulting group sound or part of the resulting group sound you are listening to resembles this graphic, respond by playing many short middle dynamic tones in different registers