

Blossom Trio

for three people using movement and sound

Alexis Porfiriadis
2017

Blossom Trio (2017) uses both written and graphic instructions: 60 of each. Performers (three people) are invited to make a group realization of the composition using as much or as little of the material as they want. The order of actions and their respective timings should be decided collectively prior to the performance. The resulting 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 *Blossom Trio* 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 12 minutes.

The graphic part of the composition consists of three circles which symbolize the three people involved in each performance. The circles are handwritten to demonstrate the imperfection of the human body and life. Each of the 60 graphic pages of the composition has a duration up to 1 minute. Performers should decide collectively on the 'character' of the four main graphic symbols (circle, full circle, dashed circle and 'distorted circle'), their variations as well as the meaning of the lines and arrows between them. If the group decide to play a graphic page, performers should collectively look for and choose a piece of music created by a female composer or songwriter to accompany the performance of each page. Performers are encouraged to perform the chosen action(s) as naturally as possible. Extreme displays and theatrics should be avoided. Each version should be agreed on for the specific performance taking into consideration the unique characteristics of each performance space.

[Thanks to Penny O' Connor for editing the verbal part of the composition]



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1. Join hands. Play a recording of a piece which describes the companionship between the three of you. Dance to it for two minutes.
[Three performers]
2. You are not three. You are one. For one minute. [Three performers]
3. Dance with your fingers. For one minute. [Two performers]
4. Three people. Three characters simultaneously. For two minutes.
5. Dance with the hand of your co-performer, while s/he dances with the foot of the third co-performer. For two minutes.
6. Join hands and form a circle. Dance celebrating your companionship (always hold hands). Do not use any kind of pre-recorded or live music. [Three performers]
7. Move [show the difference between 'move' and 'dance'] while playing a recording of your favourite piece of music from the classical period. For one to three minutes. [One to three performers]
8. Divide the group. One performer uses a chair to make sounds. The other two performers move using these sounds. For one to two minutes.

9. Blossom. [Three performers]

10. Move while using glass bottles to make sounds. [Three performers]

11. Join hands and form a circle. Very slowly begin to close the circle until you become one with your co-performers. Close your eyes and feel the warmth of their bodies. Stay like this for a few seconds. [Three performers]

12. Divide the group. Two performers use a table to make sounds. The other performer moves using these sounds.

13. Use your legs to make an individually performed rhythm, at best not a very simple one. [Three performers]

14. Use newspapers to make sounds and movement simultaneously. [Three performers]

15. Use the body of one performer to make sounds. [Two performers]

16. Join hands and form a circle. If any of the performers moves in any way, the other two performers should immediately move in exactly the same way. For two minutes. [Three performers]

17. Take off some of your clothes. Make sounds with them. [Three performers]

18. One two three – one two three, a waltz for three. For one minute. [Three performers]

19. Dance as you did when you were very young. Play suitable music [three pieces simultaneously if it is necessary]. For one to three minutes. [Three performers]

20. Divide the group. Two performers use plastic bags to make sounds. The other performer dances to these sounds. For 30 seconds to two minutes.

21. Join hands and form a circle. Raise your hands up in the air and start to rotate slowly (always holding your hands up). Carry on until any group member feels tiredness or pain. [Three performers]

22. Divide the group. Two performers use chopsticks on any surface to produce sounds. The other performer dances to these sounds. For 30 seconds to one minute.

23. With great care touch your co-performers on parts of their body which you have never touched before. Do that while dancing with them. For one to three minutes. [Three performers]

24. Dance with the hair of your co-performer. For up to two minutes. [Three performers]



25. Play your favourite pop/rock/blues song and dance to it only with your fingers. [One performer]
26. Join hands and form a circle. Close your eyes and feel the warmth of your co-performers' hands. For one minute. [Three performers]
27. Divide the group. One performer uses water to make sounds. The other two performers dance to these sounds. For one to three minutes.
28. Be her/his shadow for 1 minute. [Two performers]
29. Use three different radios. Each chooses a radio frequency making only one move. Let the three radios play simultaneously for some seconds and then dance to the sounds for two minutes. [Three performers]
30. Invite a musician you like, to play with you for three minutes. Dance to his/her sounds. [Three performers]
31. Join hands and form a circle. Start to rotate slowly. Increase the speed gradually. Continue until one of the performers feels dizzy.
32. Choose a recording of an art music piece composed after 1950. Dance to this music for 3 minutes using only balletic movements. [Two performers]

33. Blossom (alternative). [Two performers]

34. Your feet are burning. [Three performers]

35. Hug your co-performer. Tight. Give her/him all your warmth. [Two performers]

36. Join hands and form a circle. Find collectively a recording of a song talking about a circle of friends and dance to it using only your hands.

37. You are in Tchaikovsky's ballet 'Swan Lake' but you are a duck, a frog and a water lily [three performers]. Use the music of Tchaikovsky. For 30 seconds to two minutes.

38. Show her how much you care about her with one move. [Two performers]

39. Take off all her clothes in a way that nobody can see her naked body and put her back in her clothes in the same way. Choose collectively and play a recording that suits the action. [Three performers]

40. Use her body any way you want. For one to three minutes. [Three performers]

41. Join hands and form a circle. Jump in the air and land at the exact same time for 33 times.

42. You are in Prokofiev's ballet 'Romeo and Juliet' but you do not give a fuck about the story. You just dance to the music. Use Prokofiev's music. For 30 seconds to two minutes.

43. Perform some contact improvisation without any physical contact. For 30 sec to one minute. [Three performers]

44. Choose a recording of a music piece you find very dramatic. Dance to it in the most un-dramatic way you can imagine. It is not a big deal after all. For one to three minutes. [Three performers]

45. Choose a choreography you did in the last few years. Dance a three-minute part of it in reverse way. Play also the music you used in reversed way. [One to three performers]

46. Join hands and form a circle. Leave your co-performers' hands as slowly as possible and then leave your hands to fall free. [Three performers]

47. Touch her 38 times. From 19 to 38 seconds. [Three performers]

48. You are in the Stravinsky's ballet 'Rite of Spring' but you are in a really strange mood. Use the music of Stravinsky. For 30 seconds to two minutes. [Three performers]
49. Use balloons to make sounds [two performers]. Move using these sounds [one performer]. For one to two minutes.
50. Choose any three minutes from any Alexis Porfiriadis' recording. Dance in a way that is not related to the music you hear.
51. Join hands and form a circle. Make a continuous, harmonious movement for two minutes. [Three performers]
52. Divide the group. One performer chooses three minutes of music that he/she likes and does not reveal the choice to the other two. The other two performers make a collective three minute choreography and do not reveal this choreography to the other performer. Put the music and the choreography together for the first time during the actual performance.
53. You are going to make three steps exactly and absolutely together. [Three performers]
54. You are listening to a piano sonata by L.v.Beethoven but you do not give a damn about it. You just dance. [Three performers]

55. You dance in a way you know she likes (do not reveal to which of your co-performers you refer when you rehearse it or perform it).

[Three performers]

56. Join hands and form a circle. Close your eyes and send love, blessings, positive energy and tenderness to your co-performers.

[Three performers]

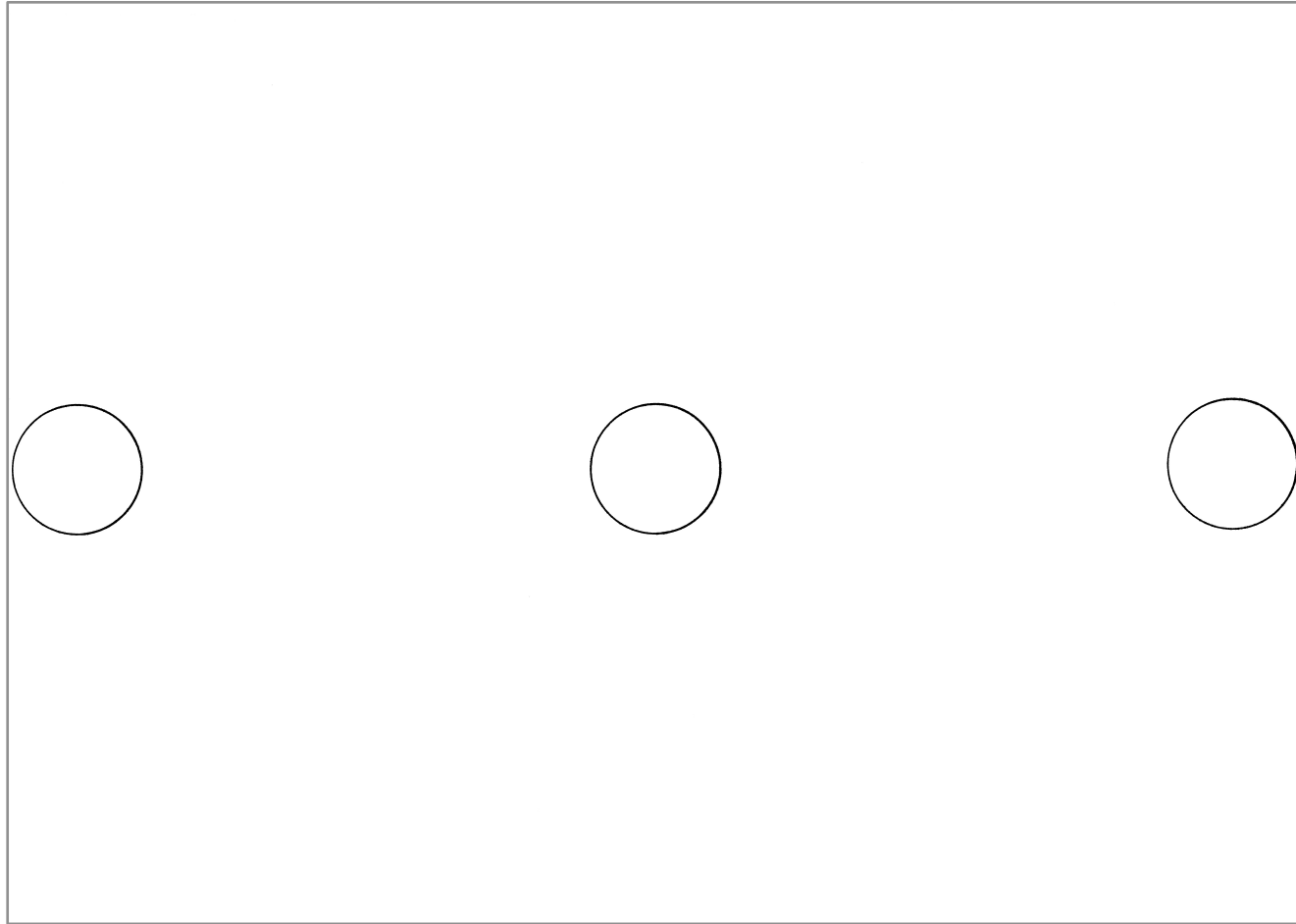
57. Make a three-minute collective choreography on any piece by J. S. Bach using no ballet moves. Use the recording during the performance. [Three performers]

58. Listen to the environment. Dance in a way that allows you to hear it the whole time during your performance. For two minutes.

[Three performers]

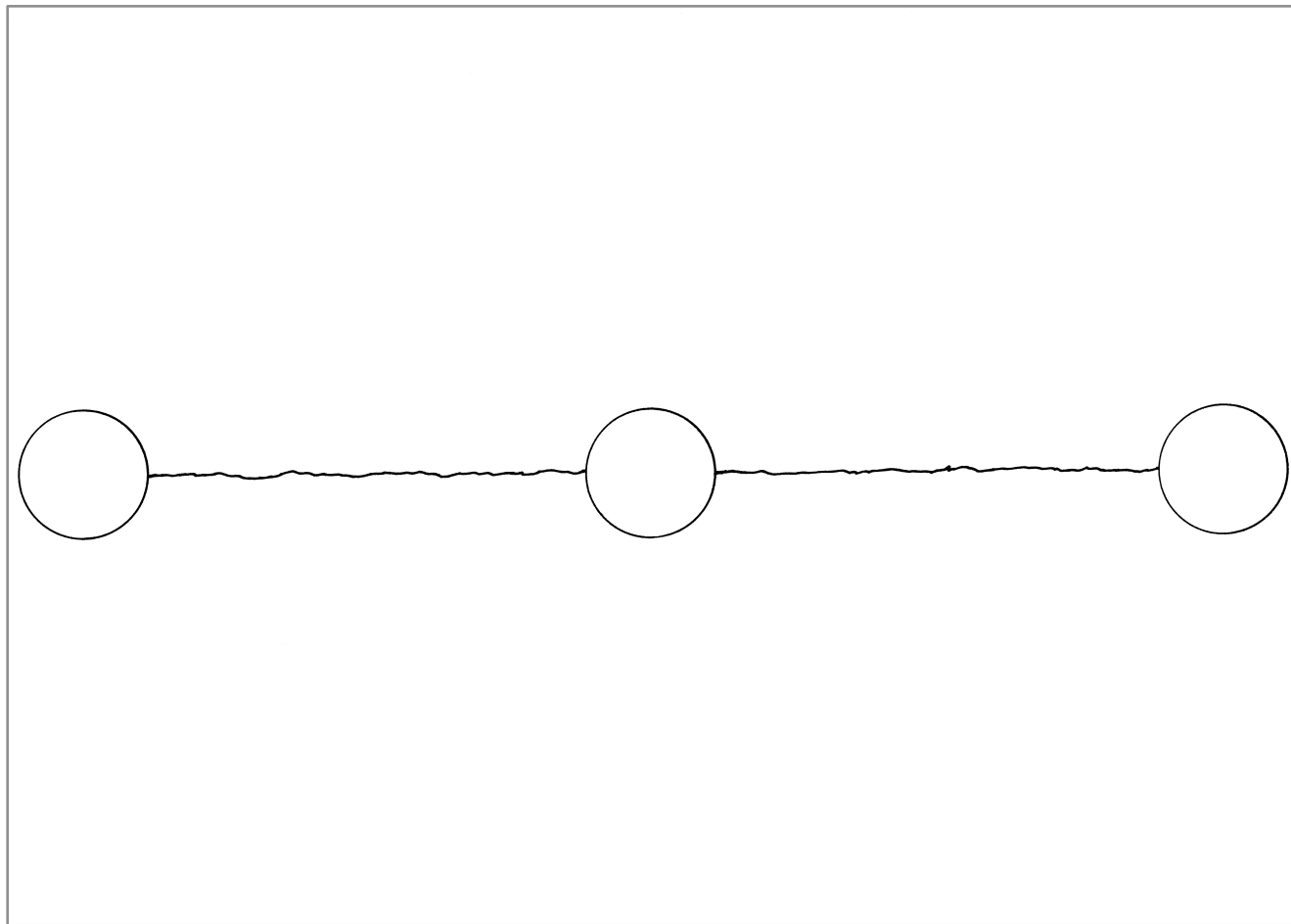
59. Tell your co-performers a story from your life. Your co-performers dance to it. They do not 'describe' it with movement. They just dance to it. [Three performers]

60. Close your eyes. Get in touch with your whole body. When you are in absolute touch with your whole body, and only then, make one movement. [Three performers]



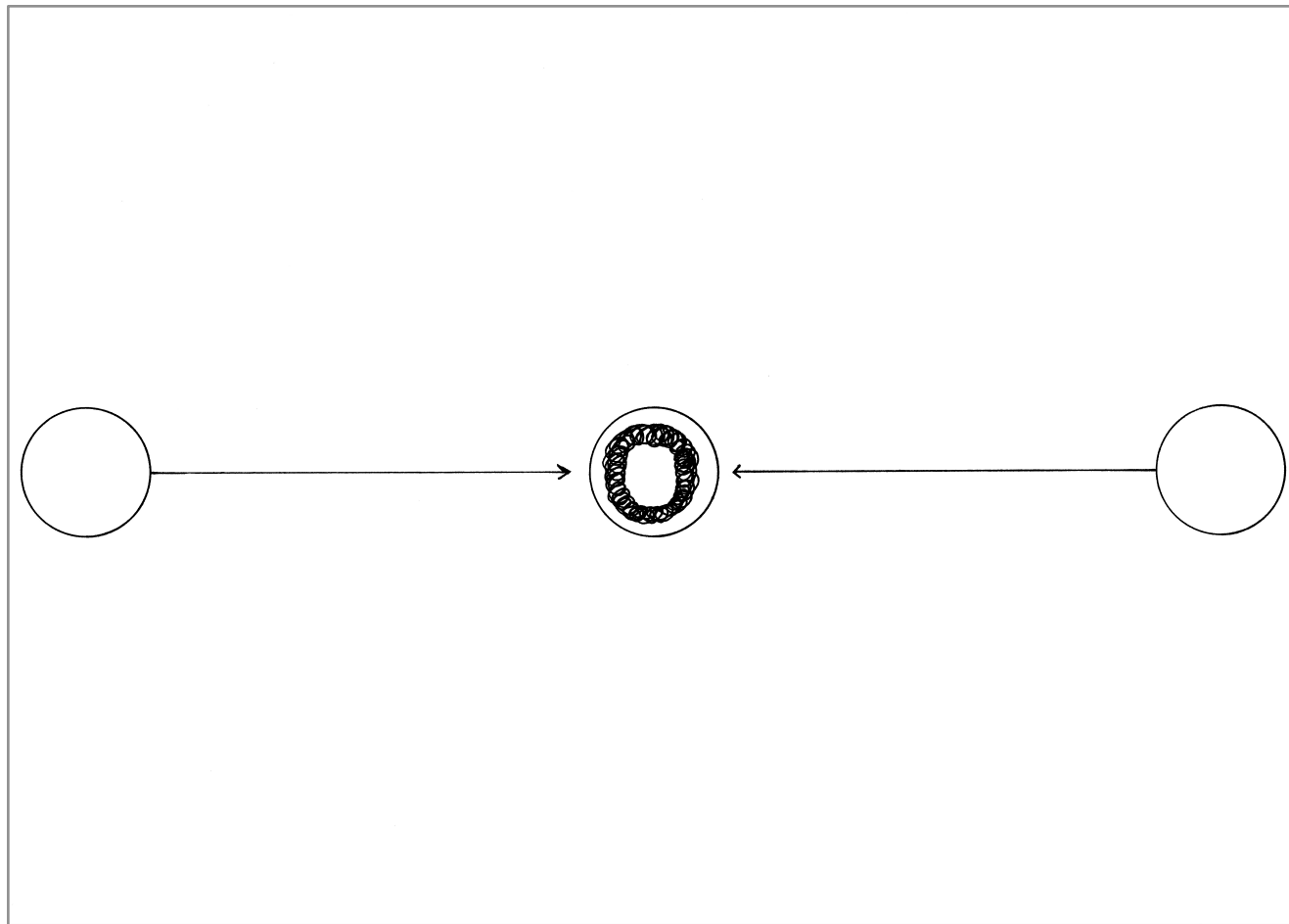
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Blossom Trio, Graphic 1





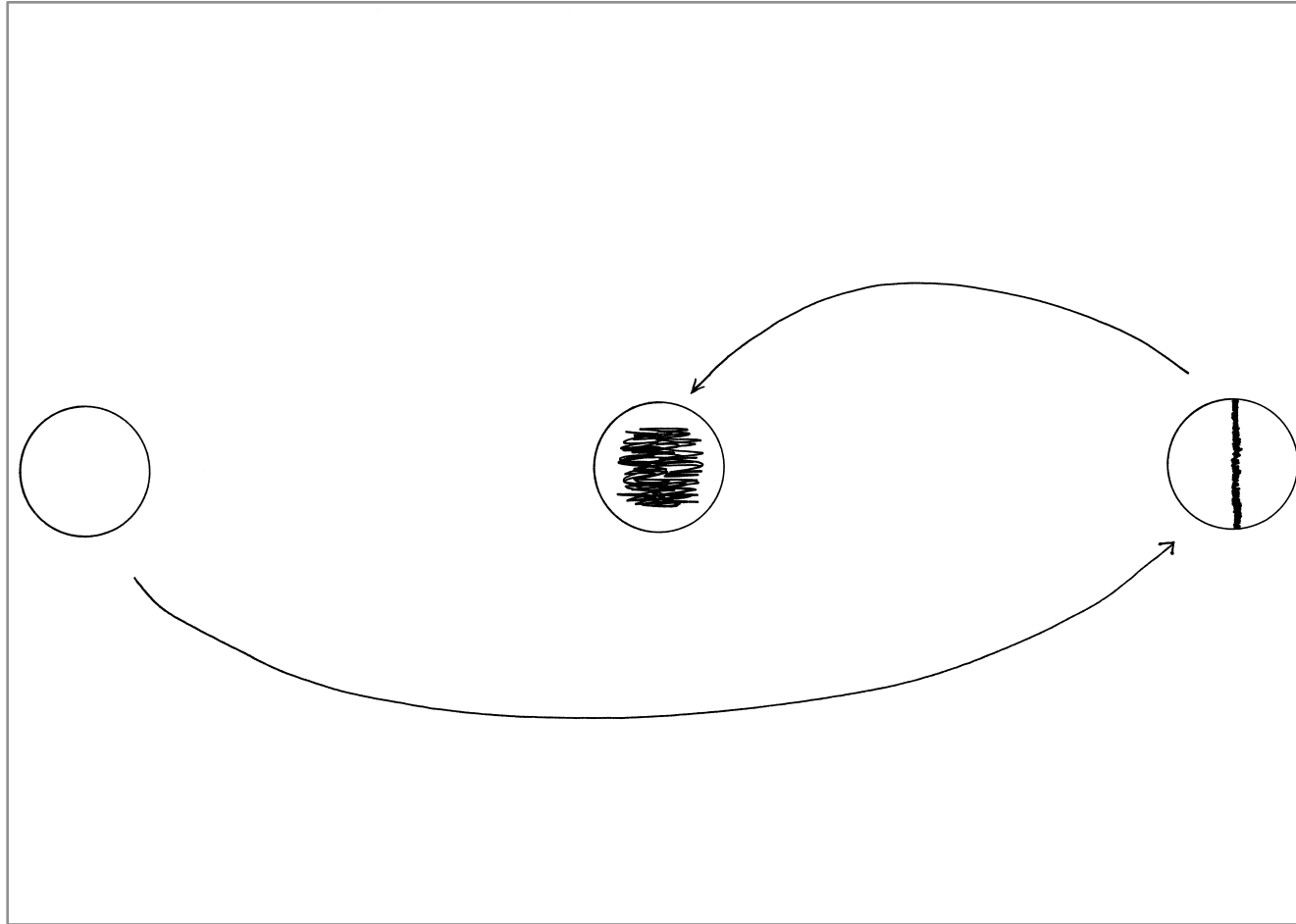
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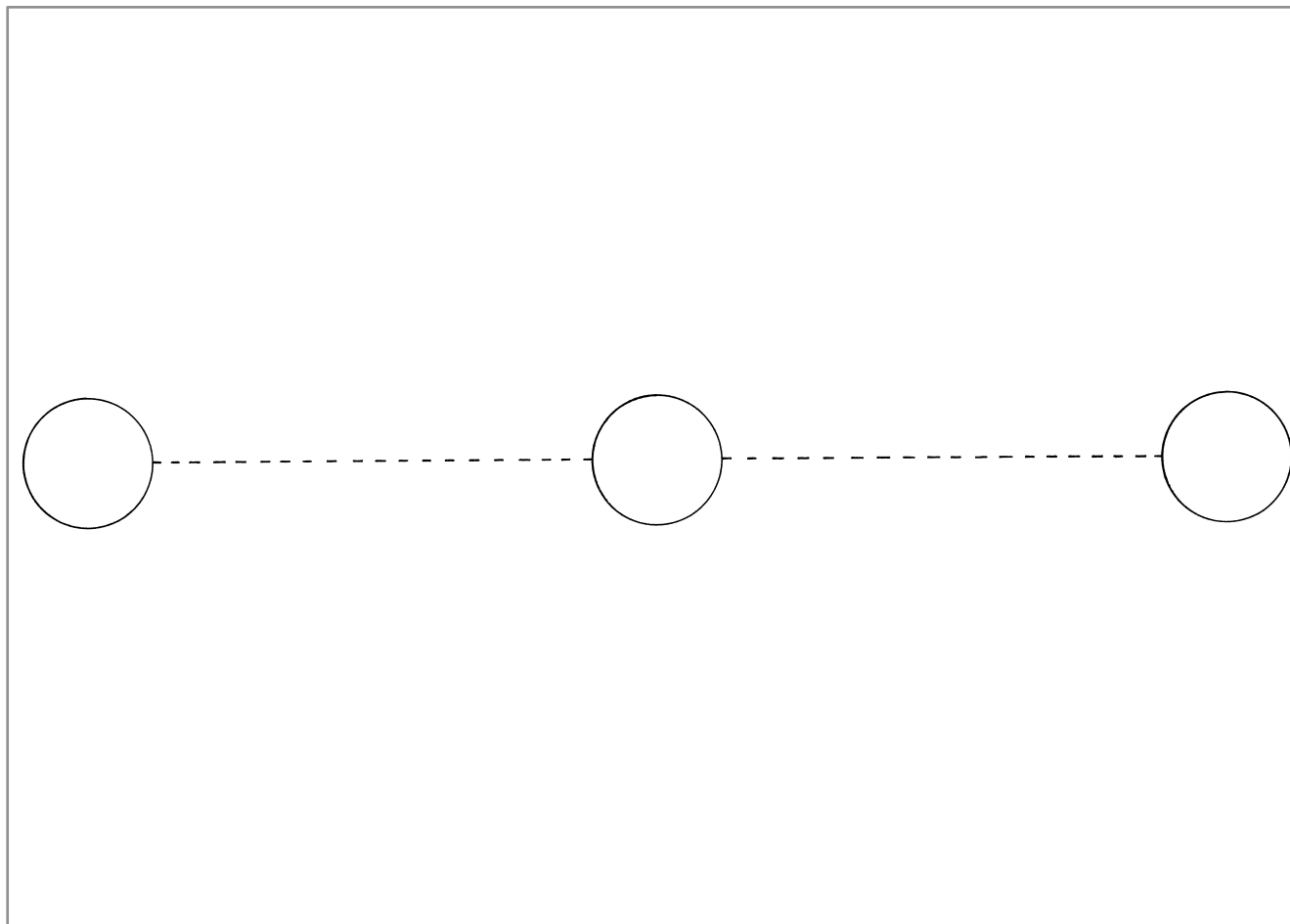
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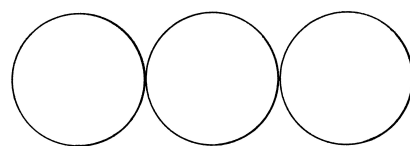
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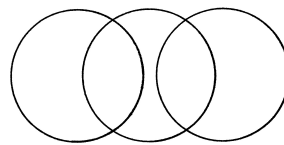
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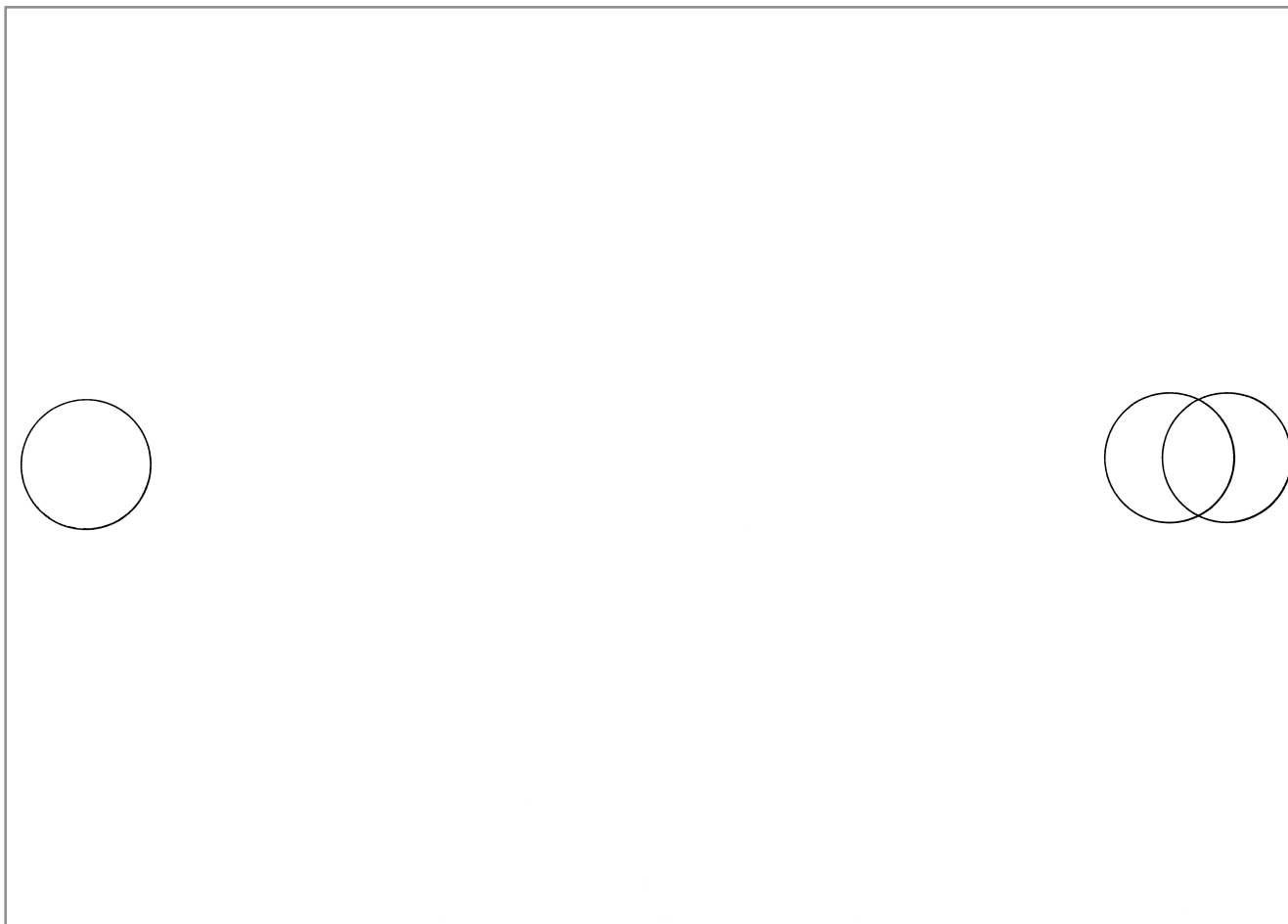
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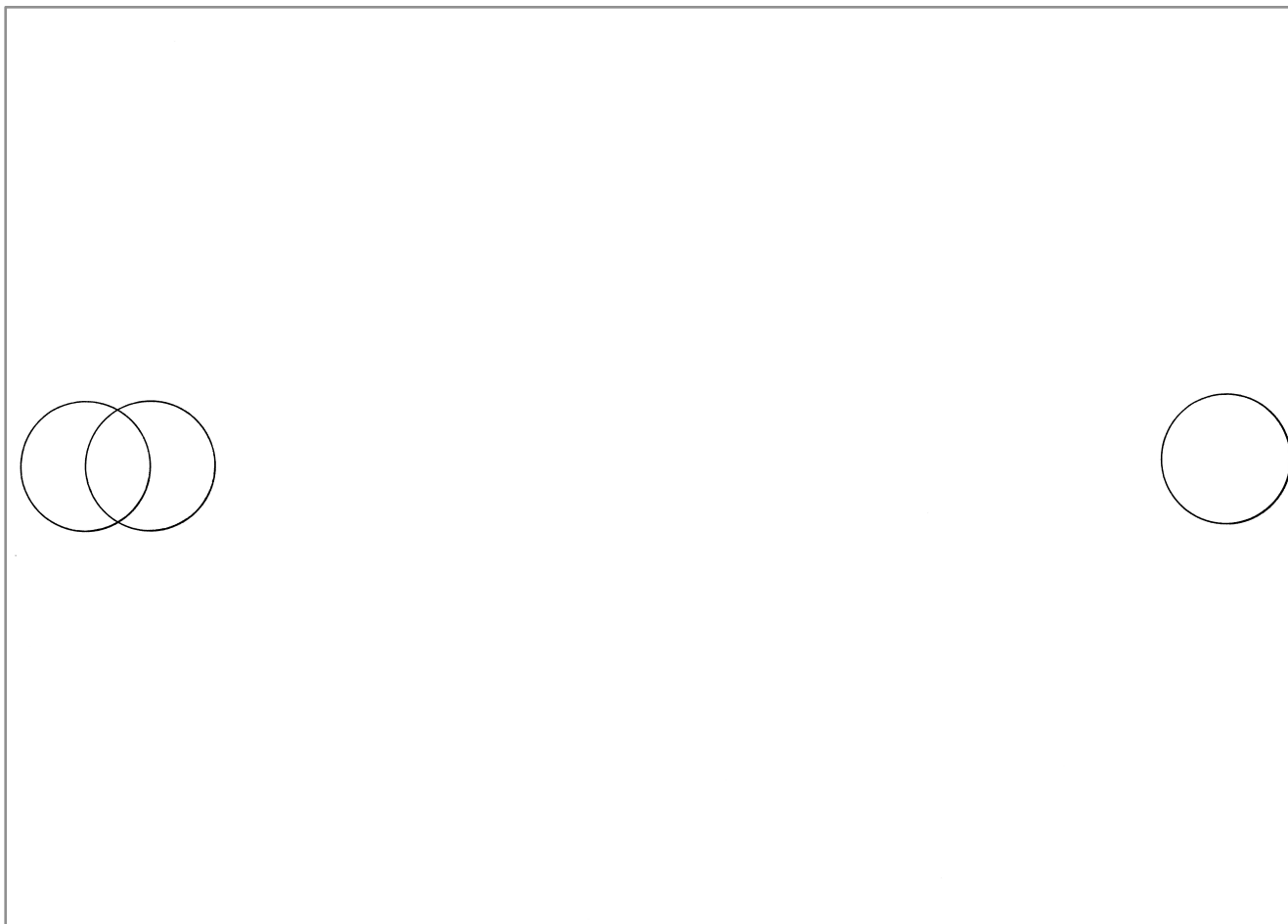
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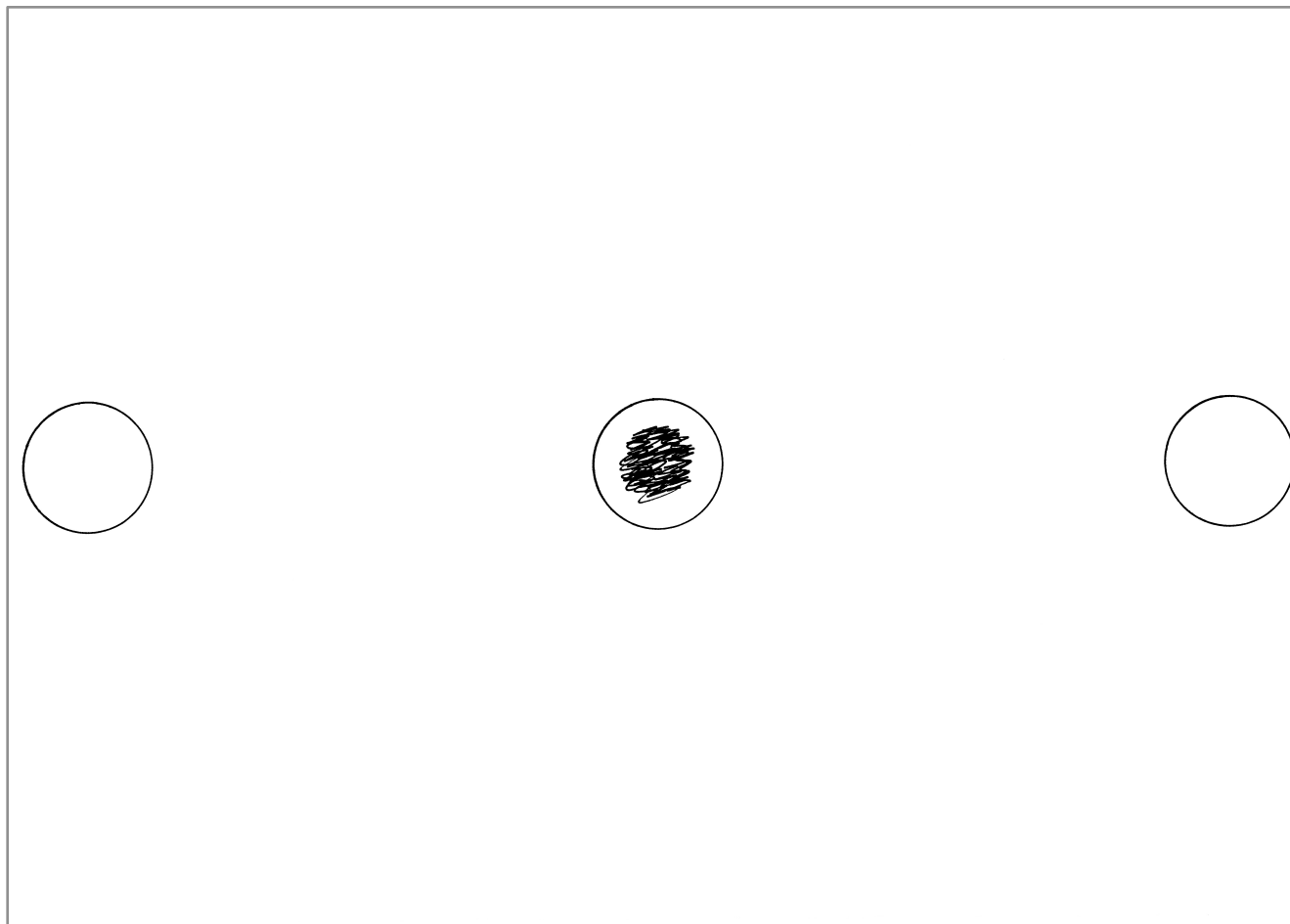
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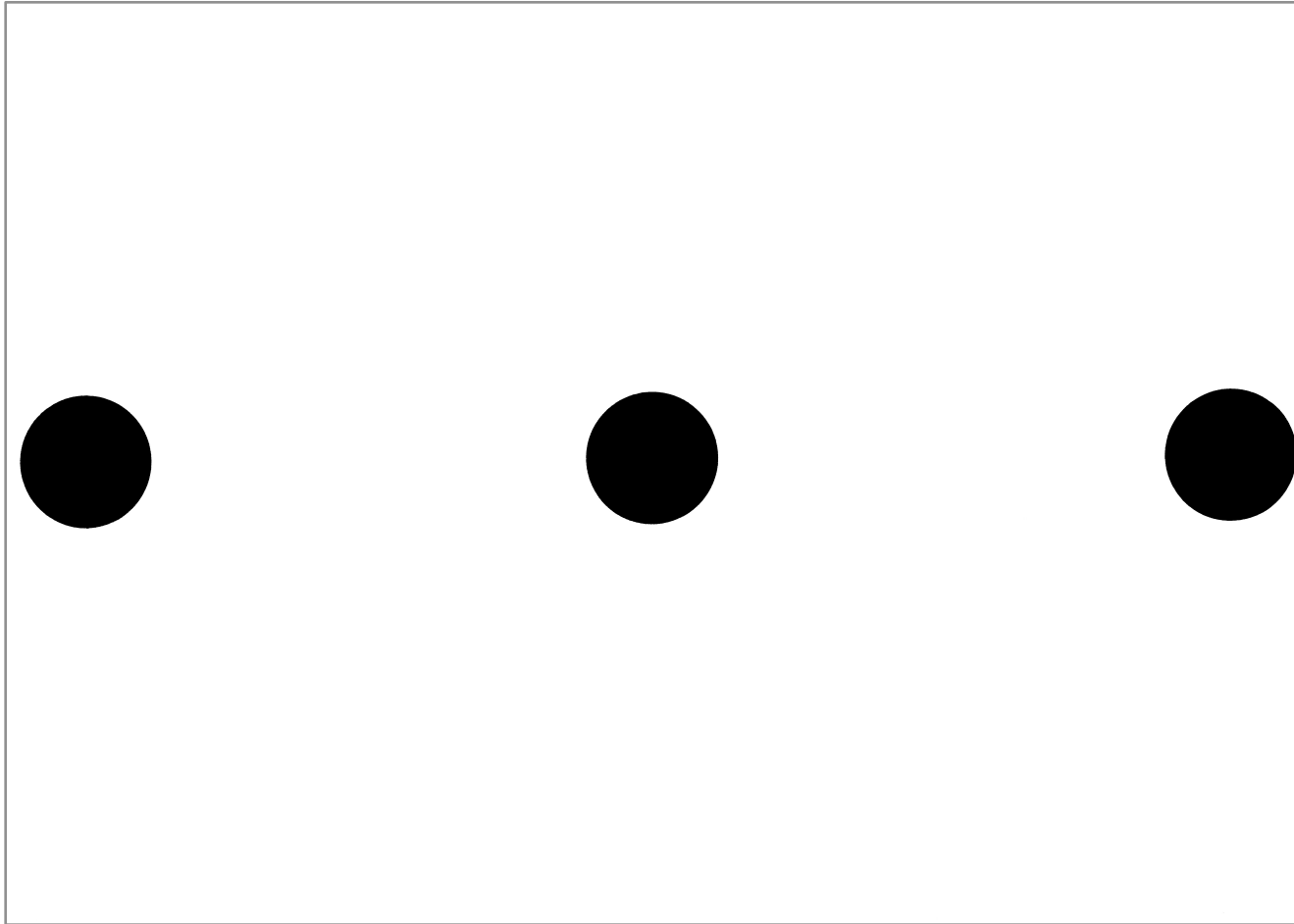
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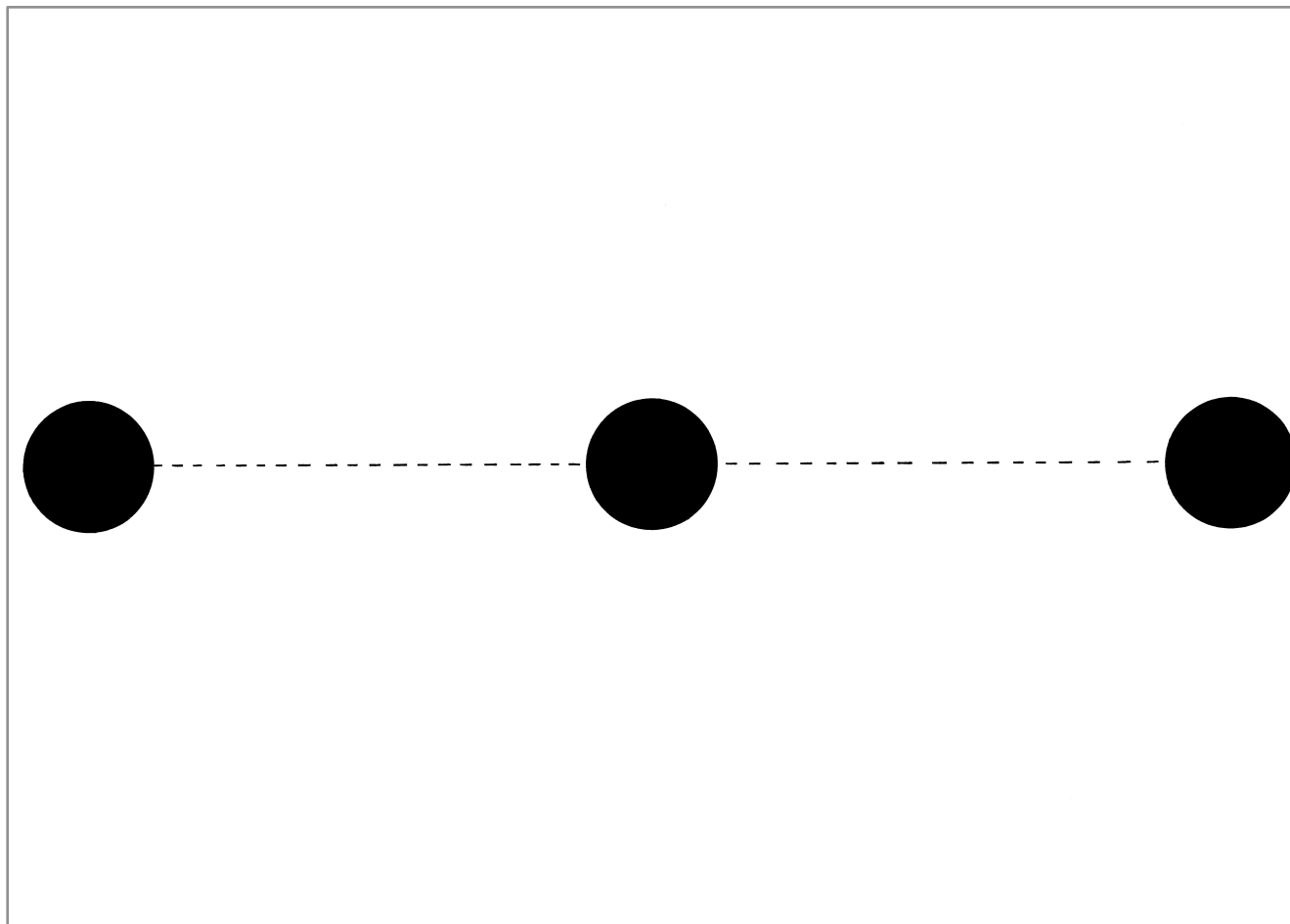
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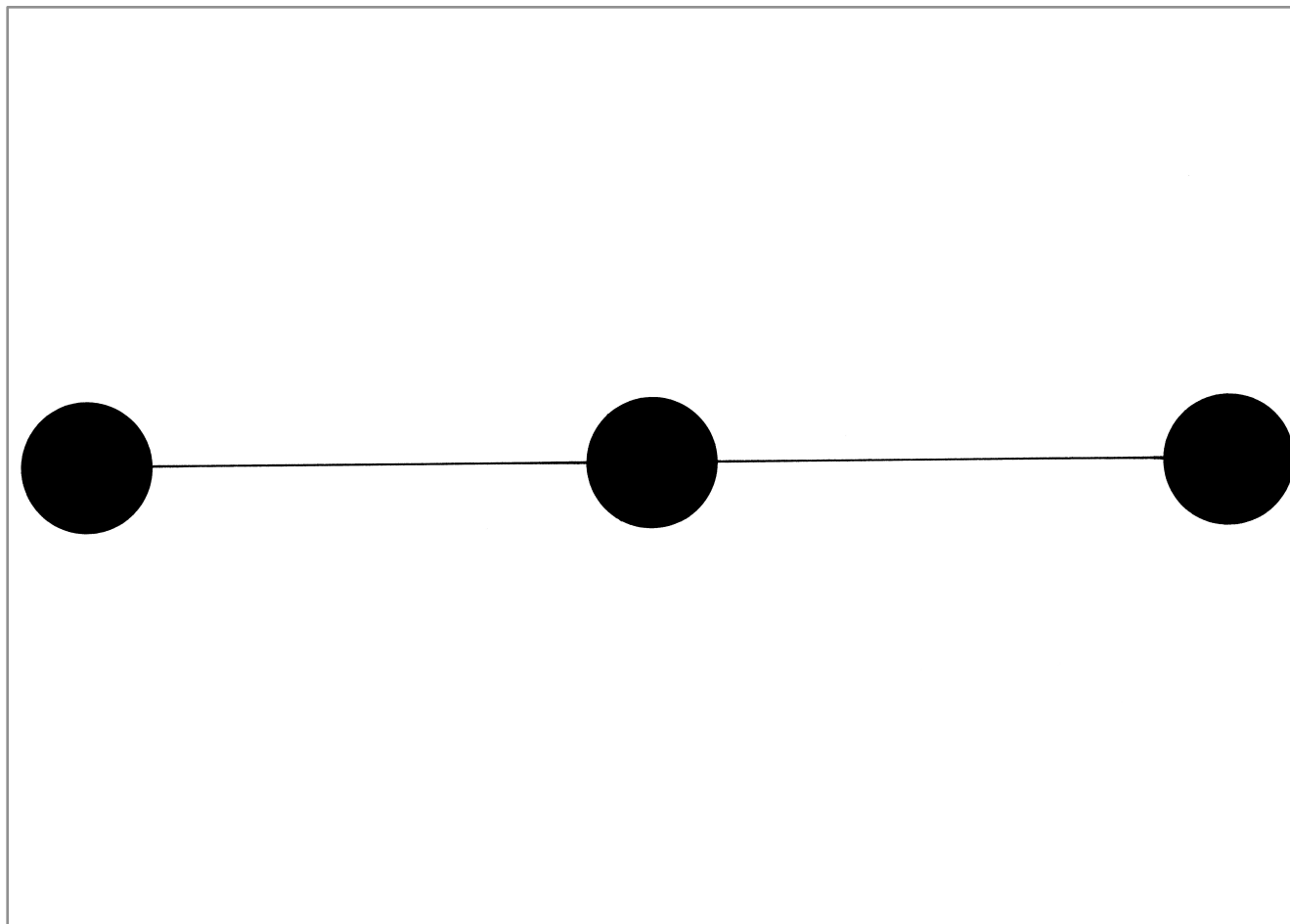
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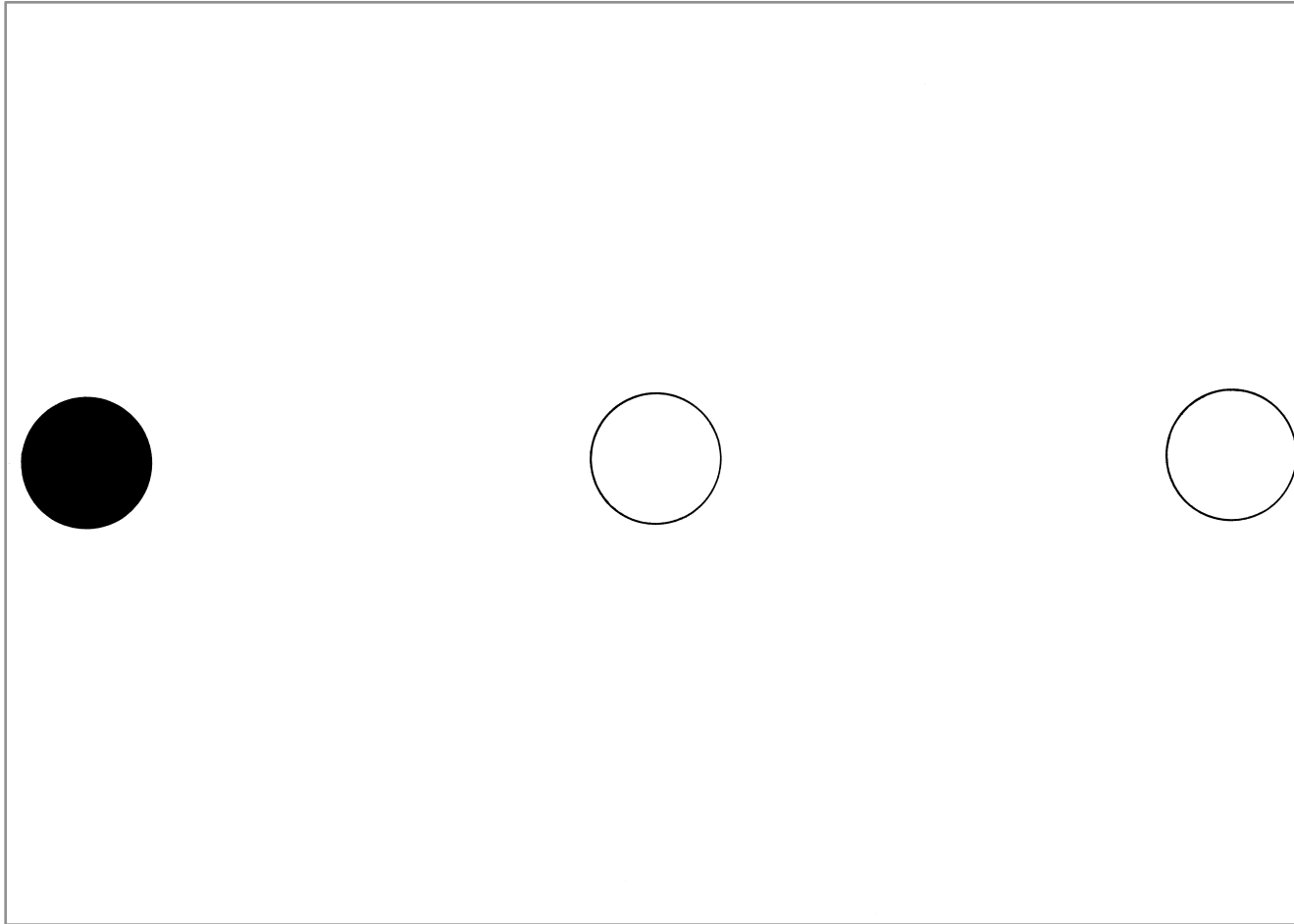
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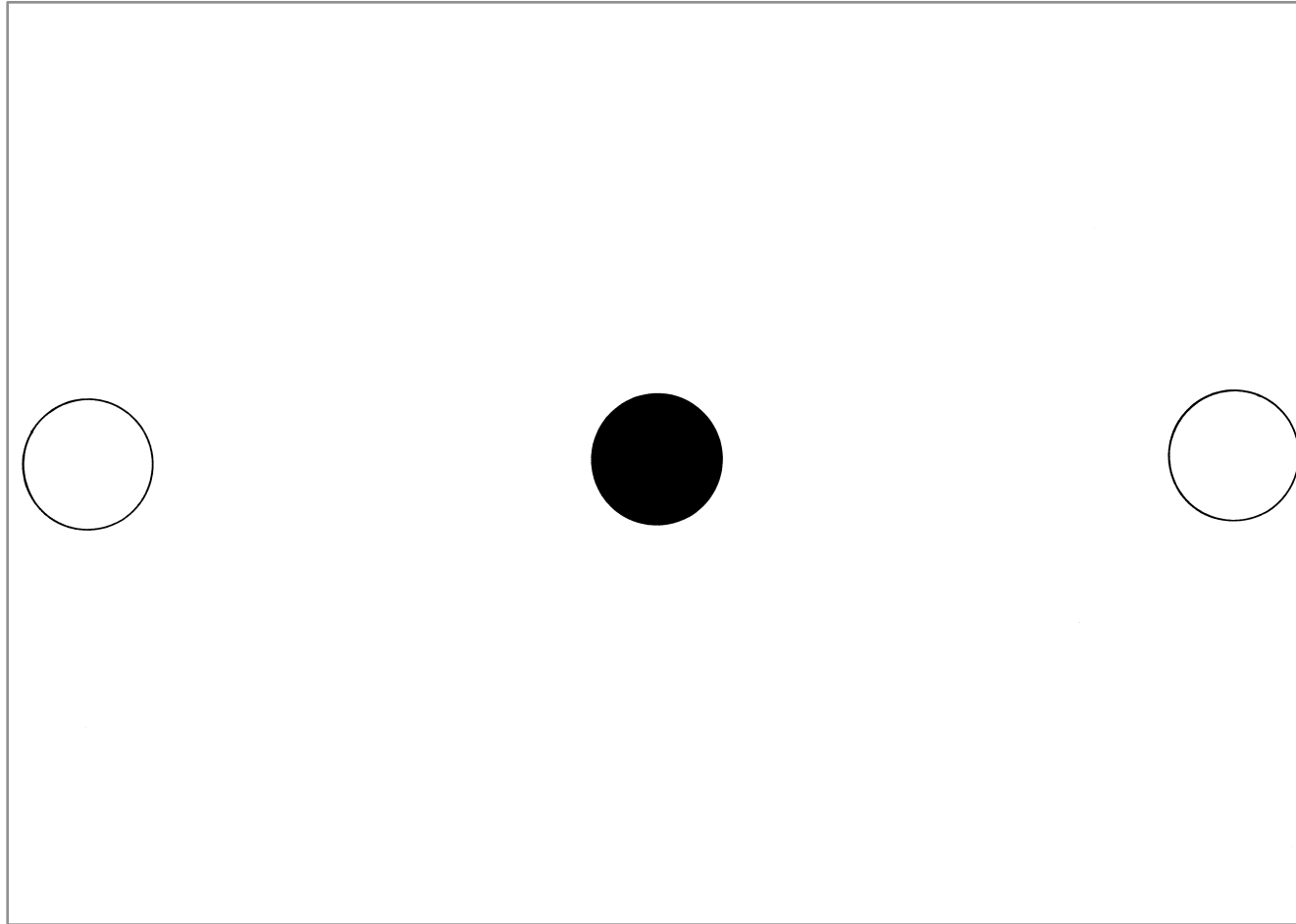
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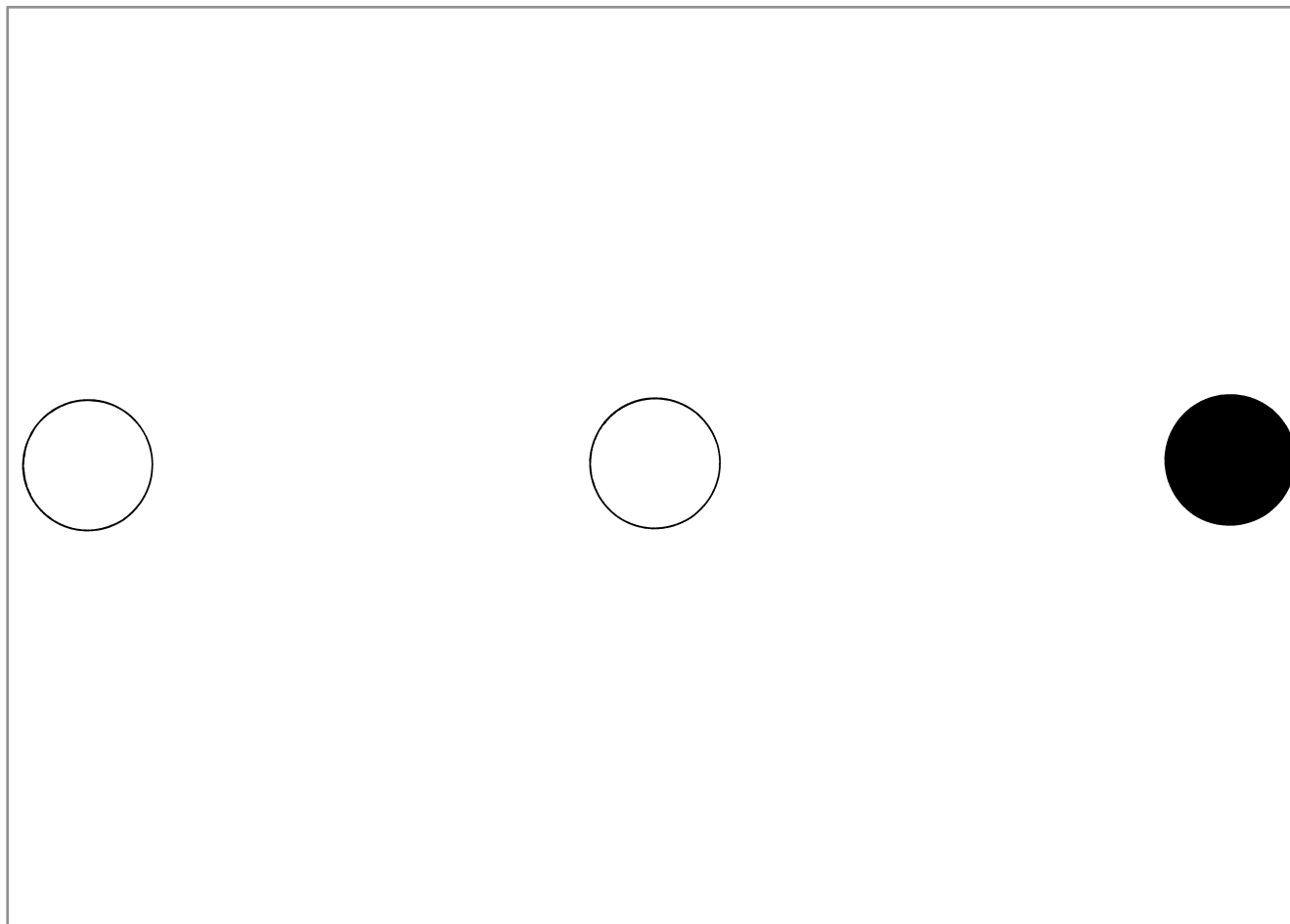
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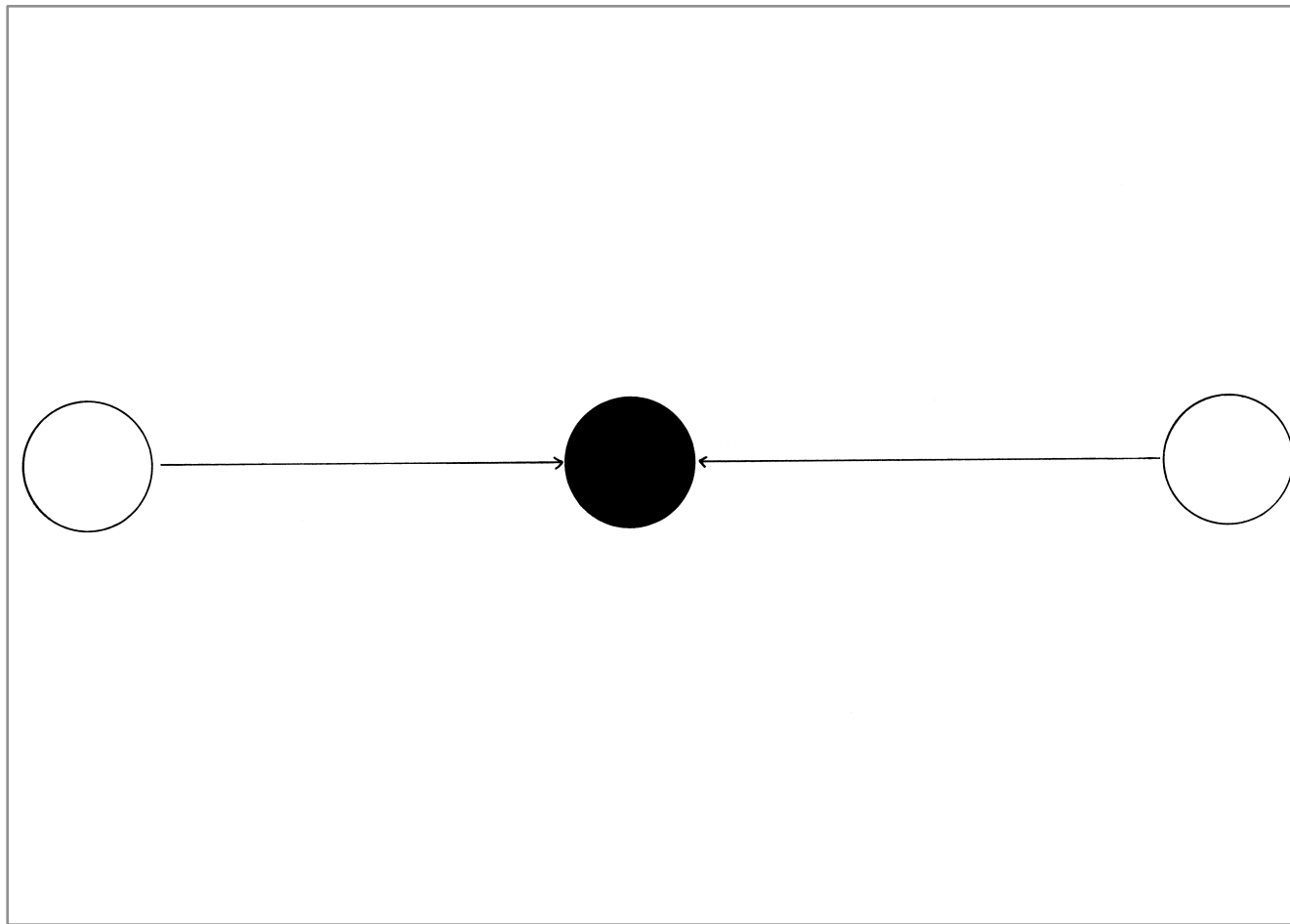
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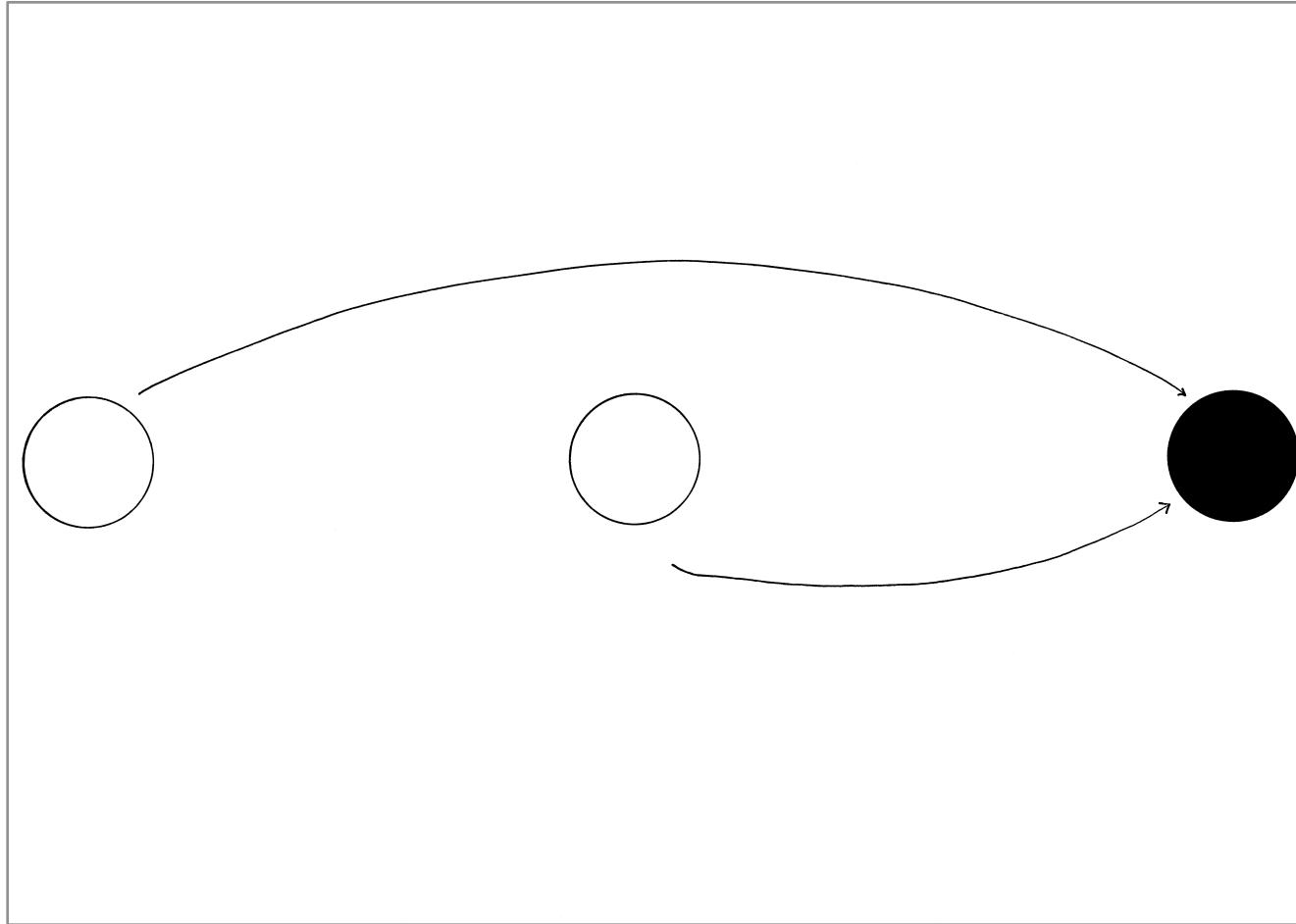
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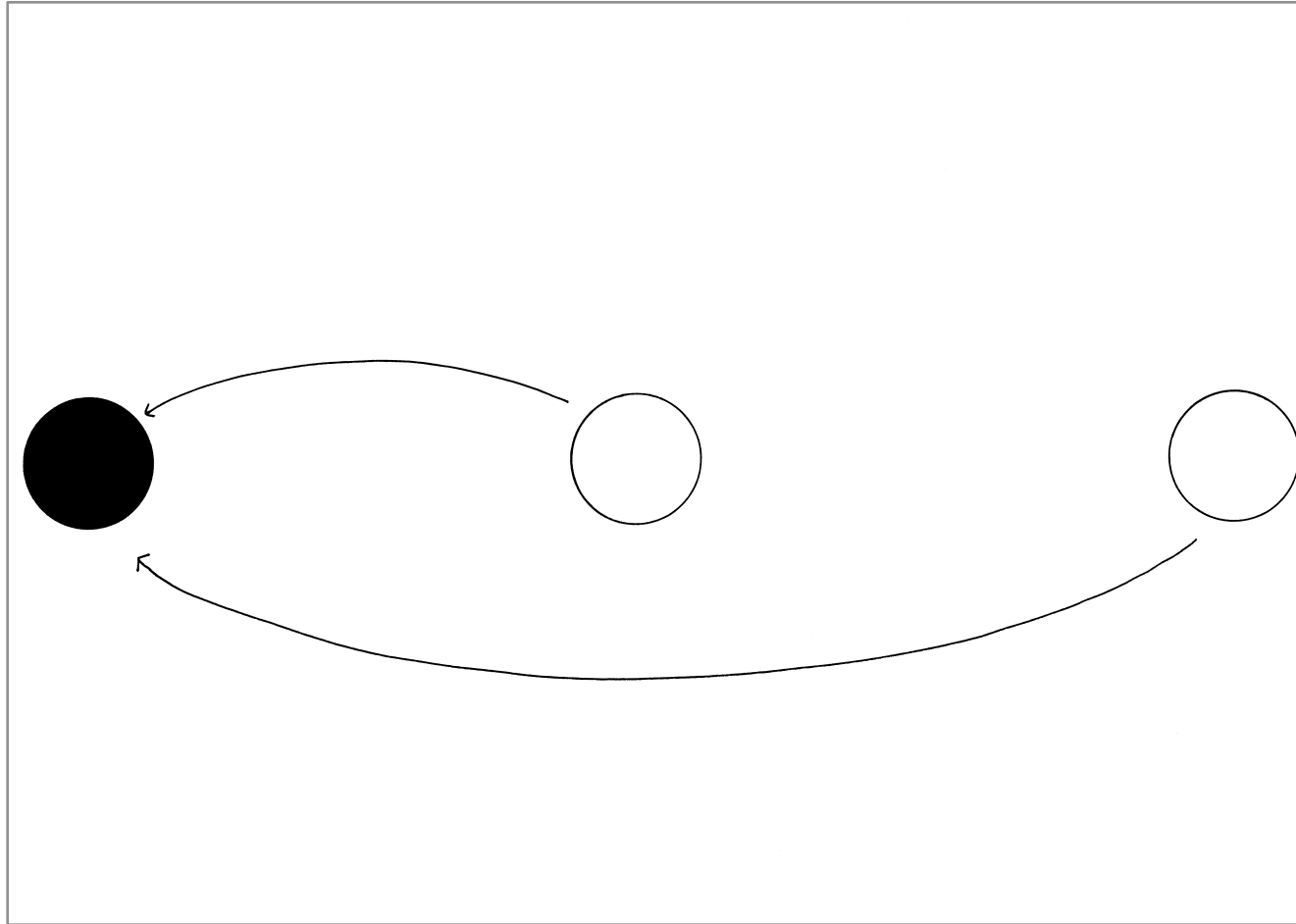
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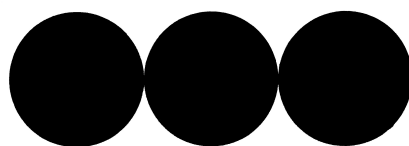
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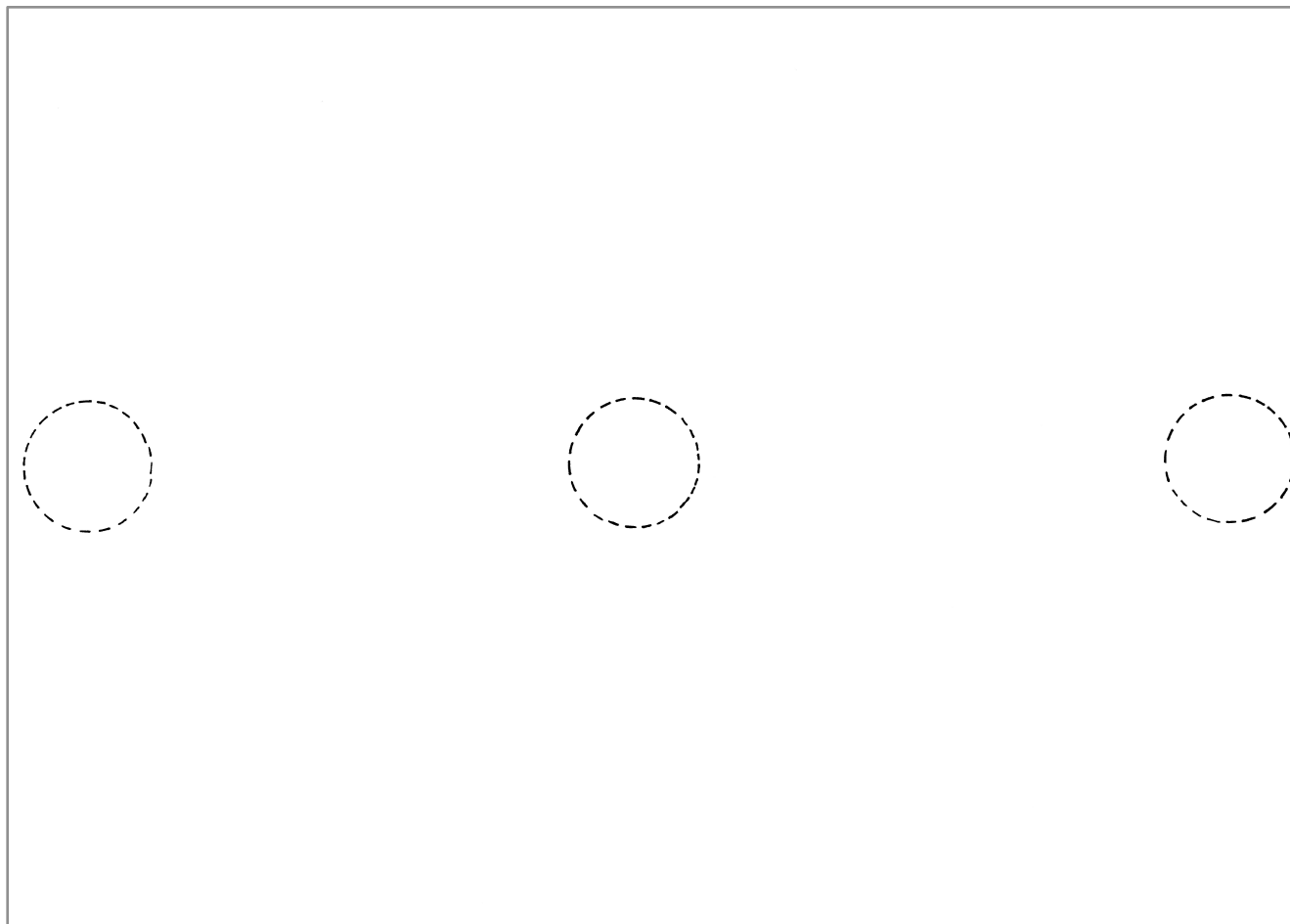
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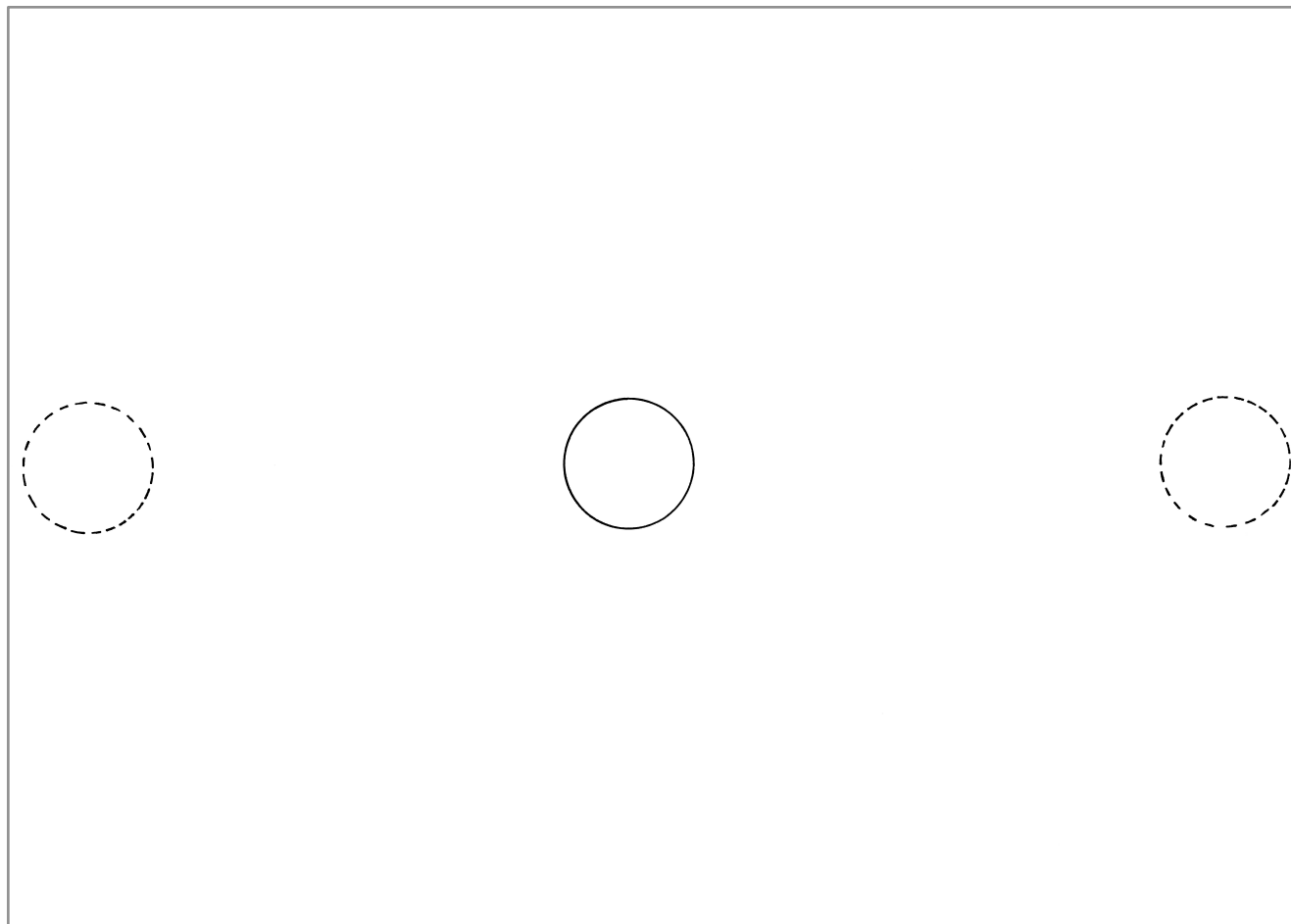
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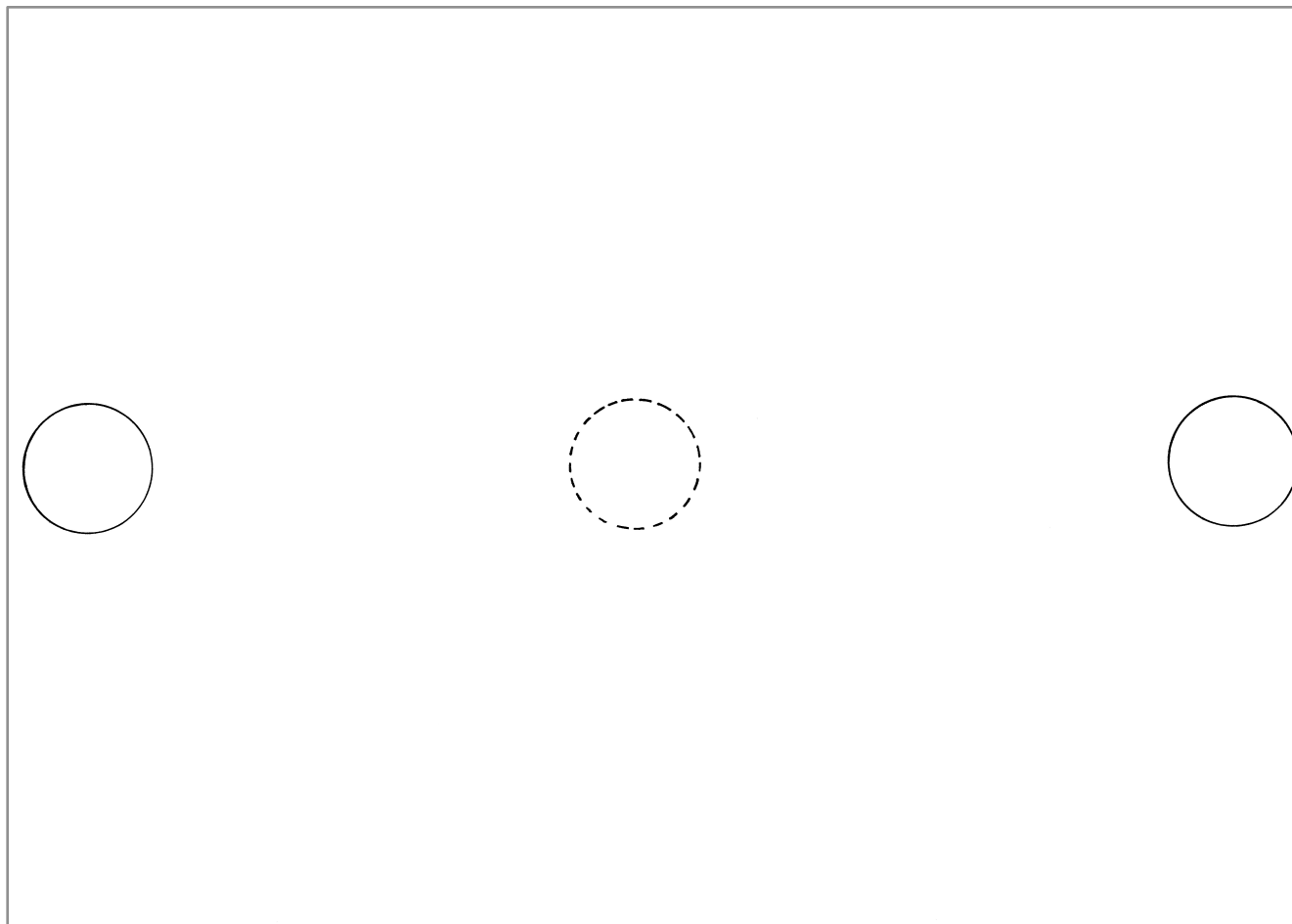
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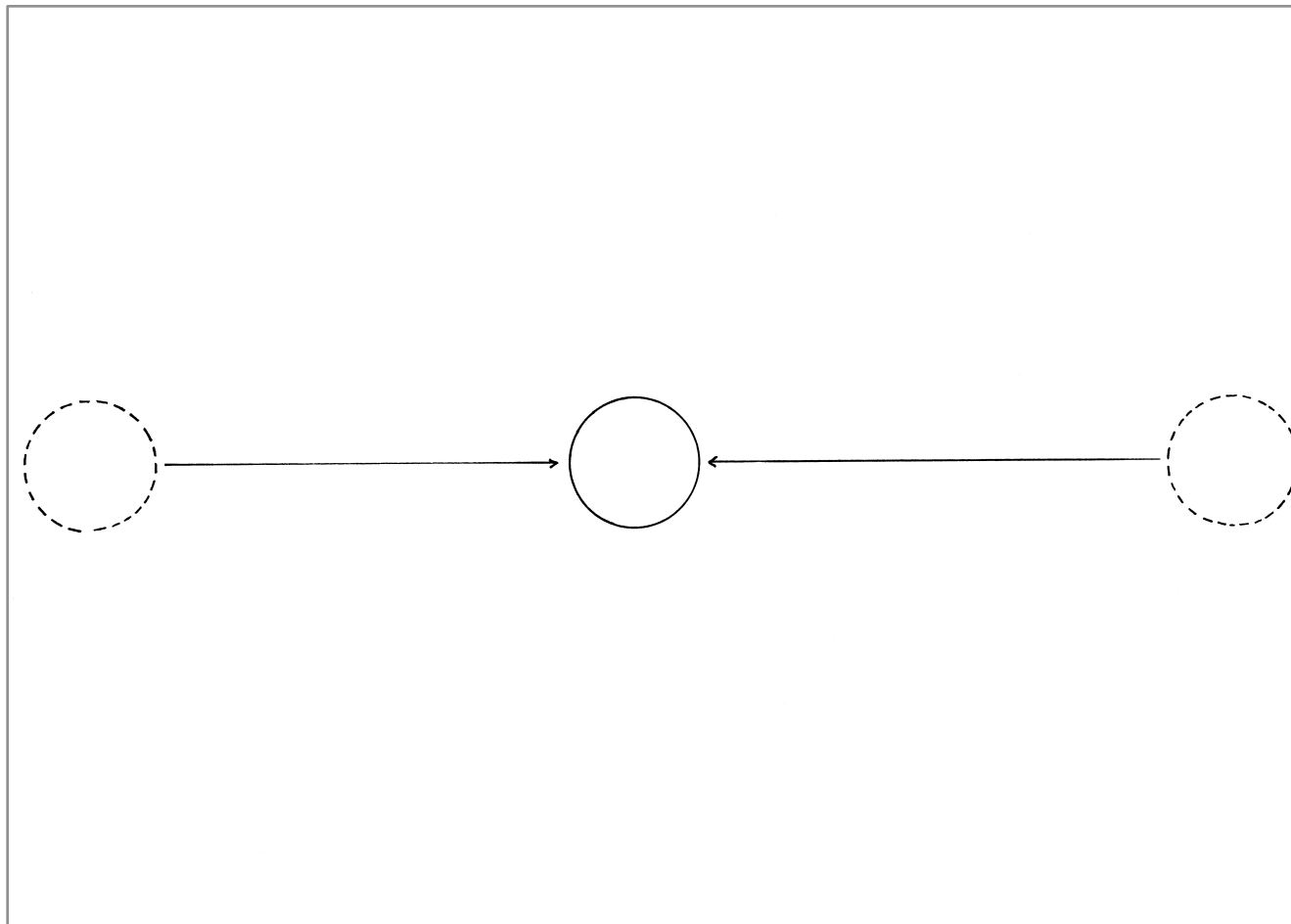
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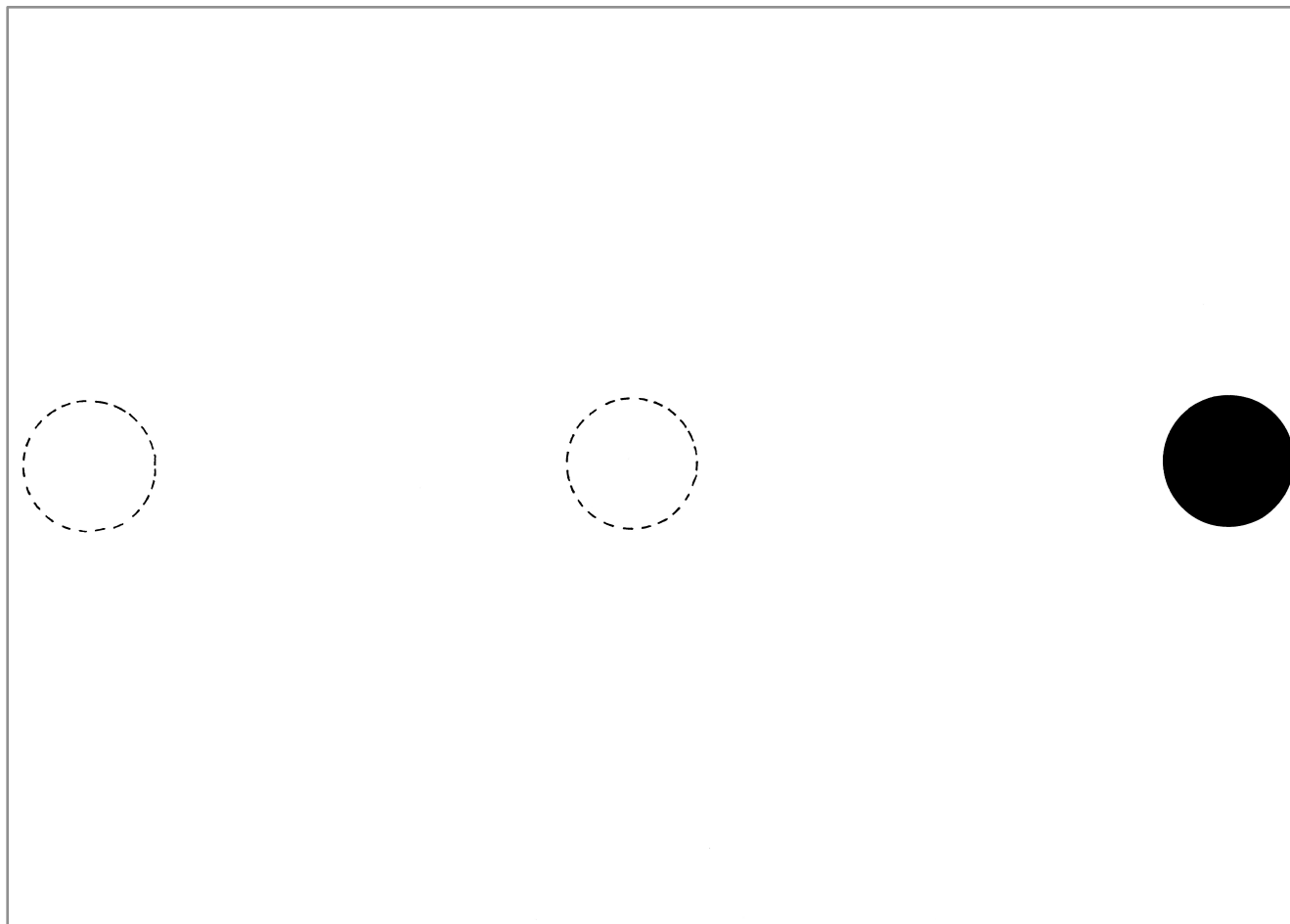
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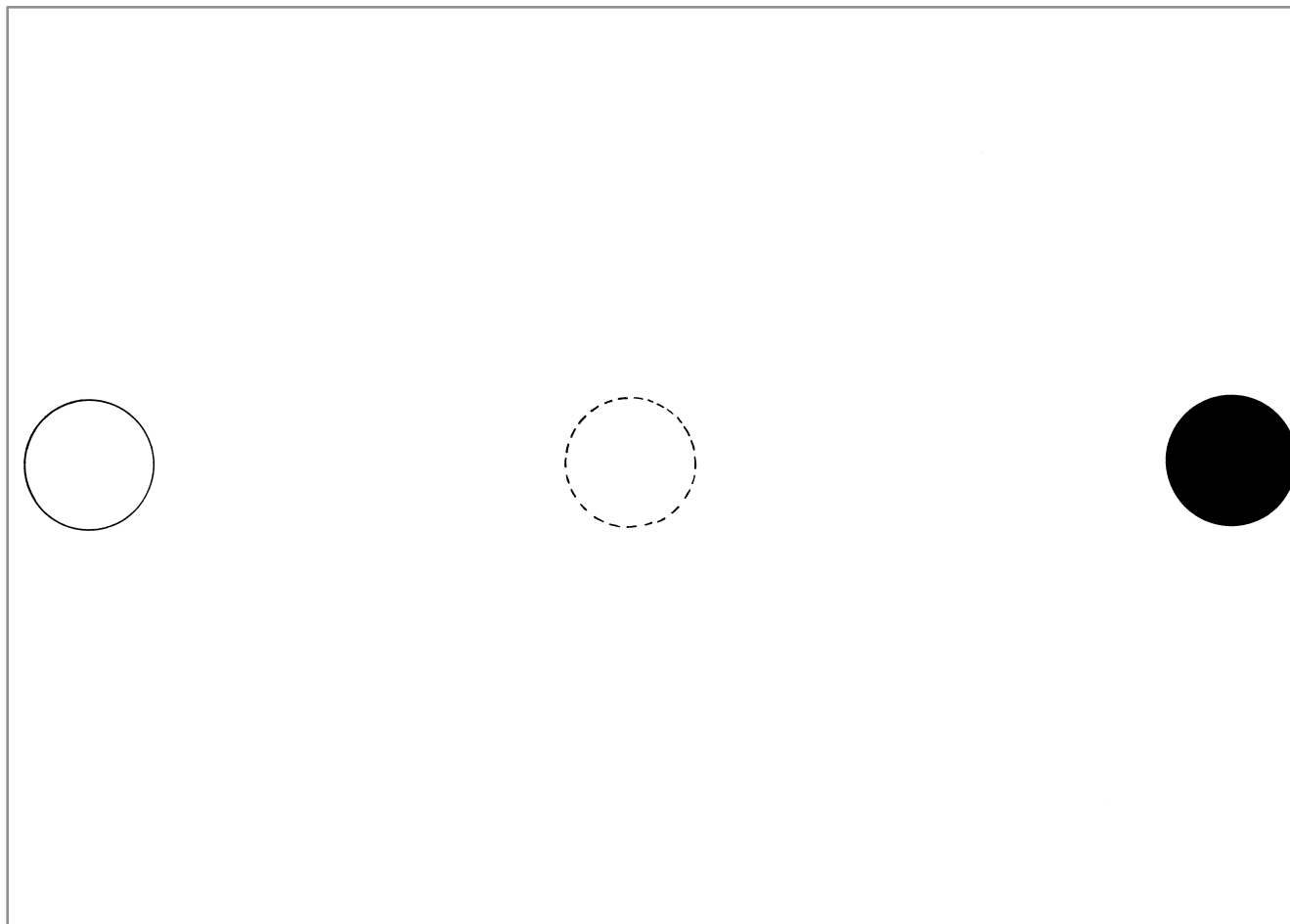
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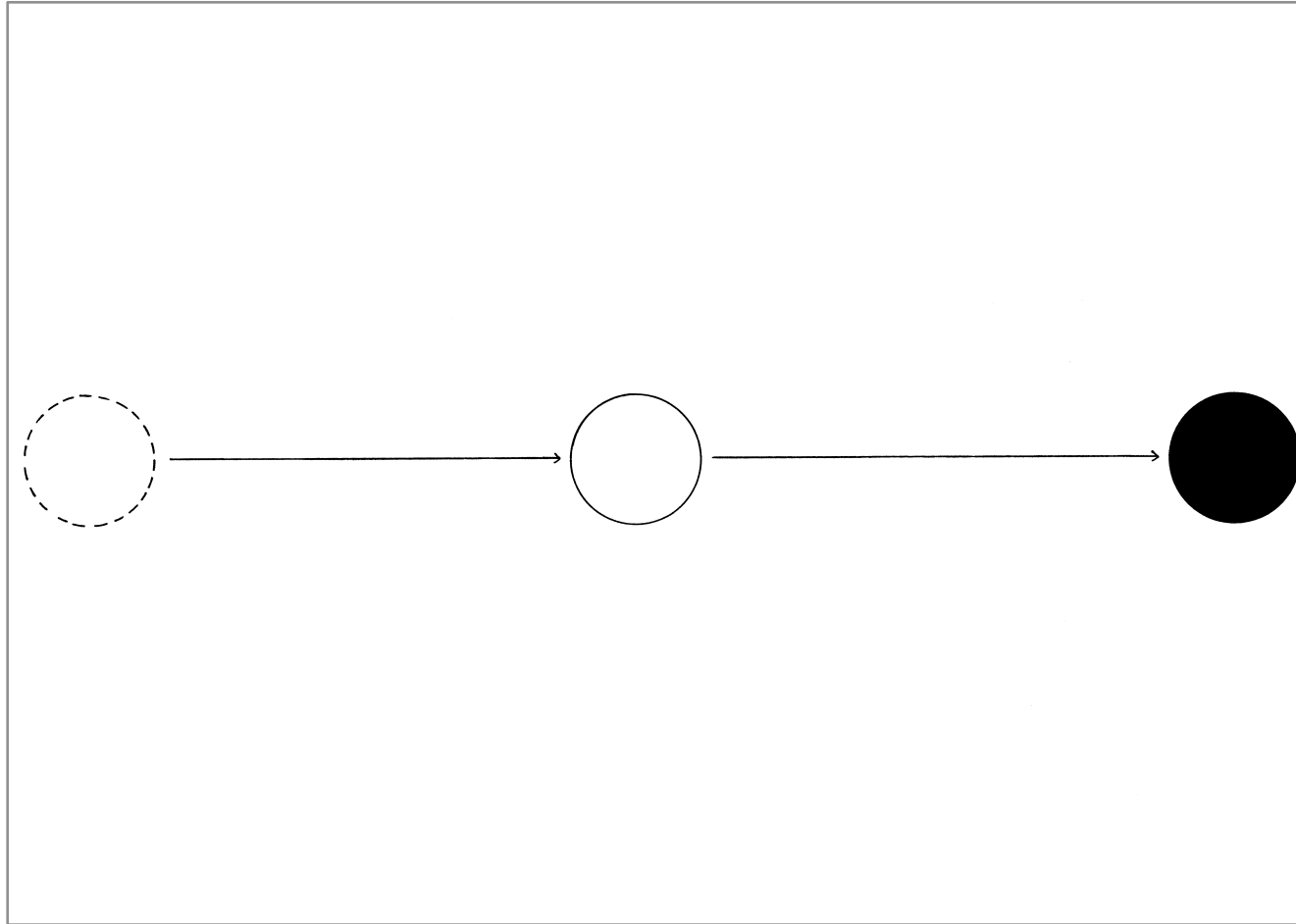
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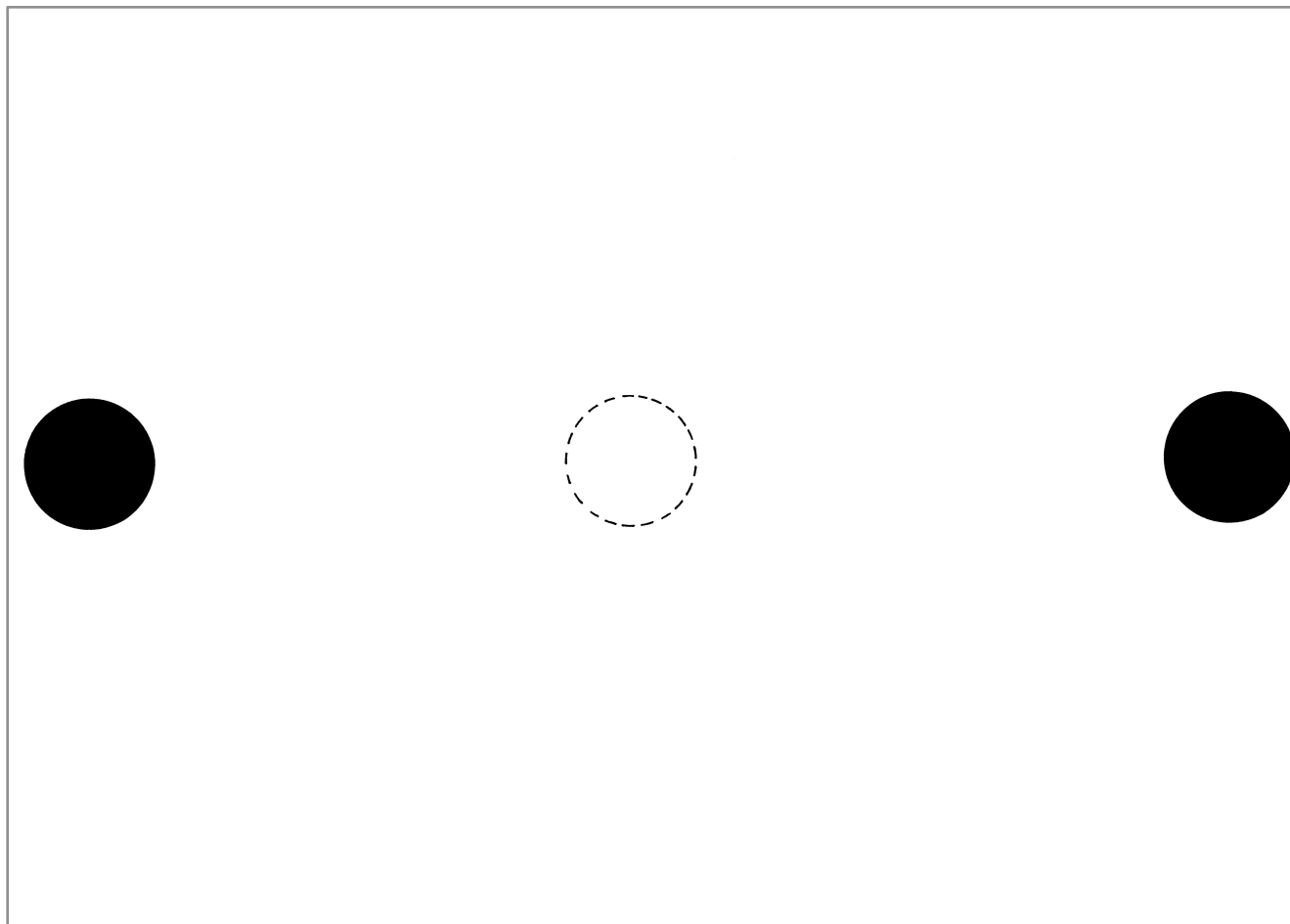
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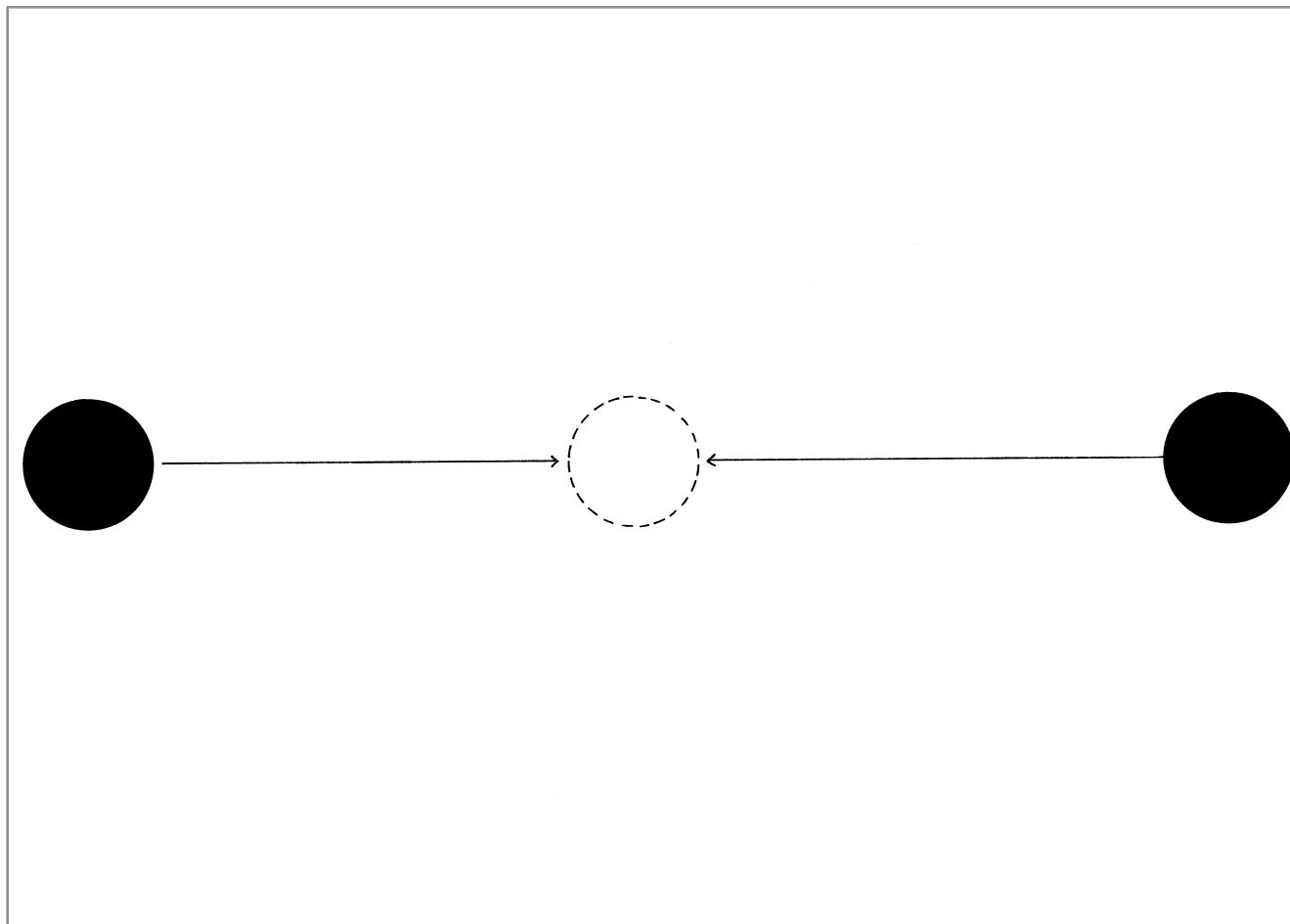
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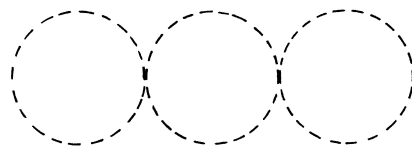
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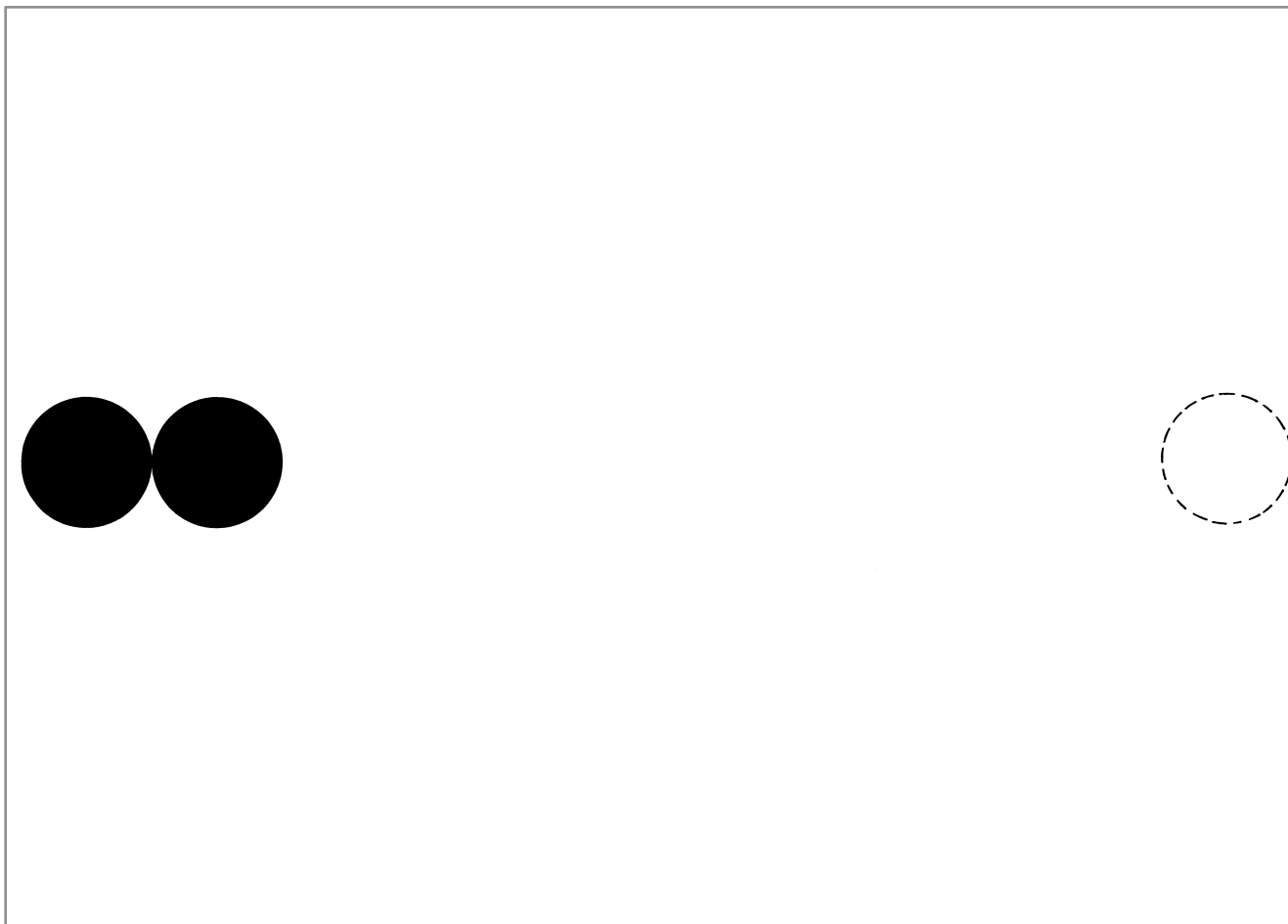
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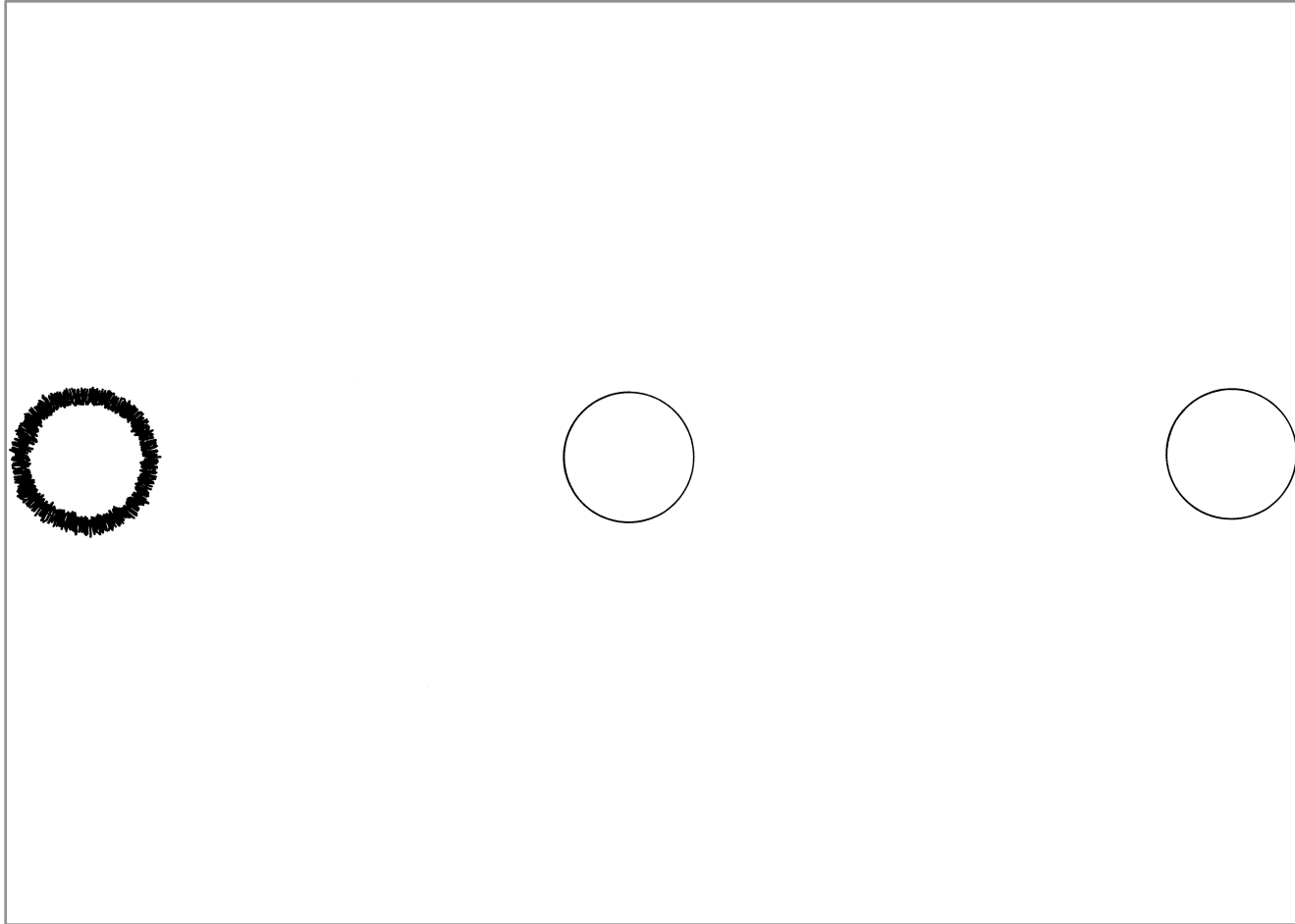
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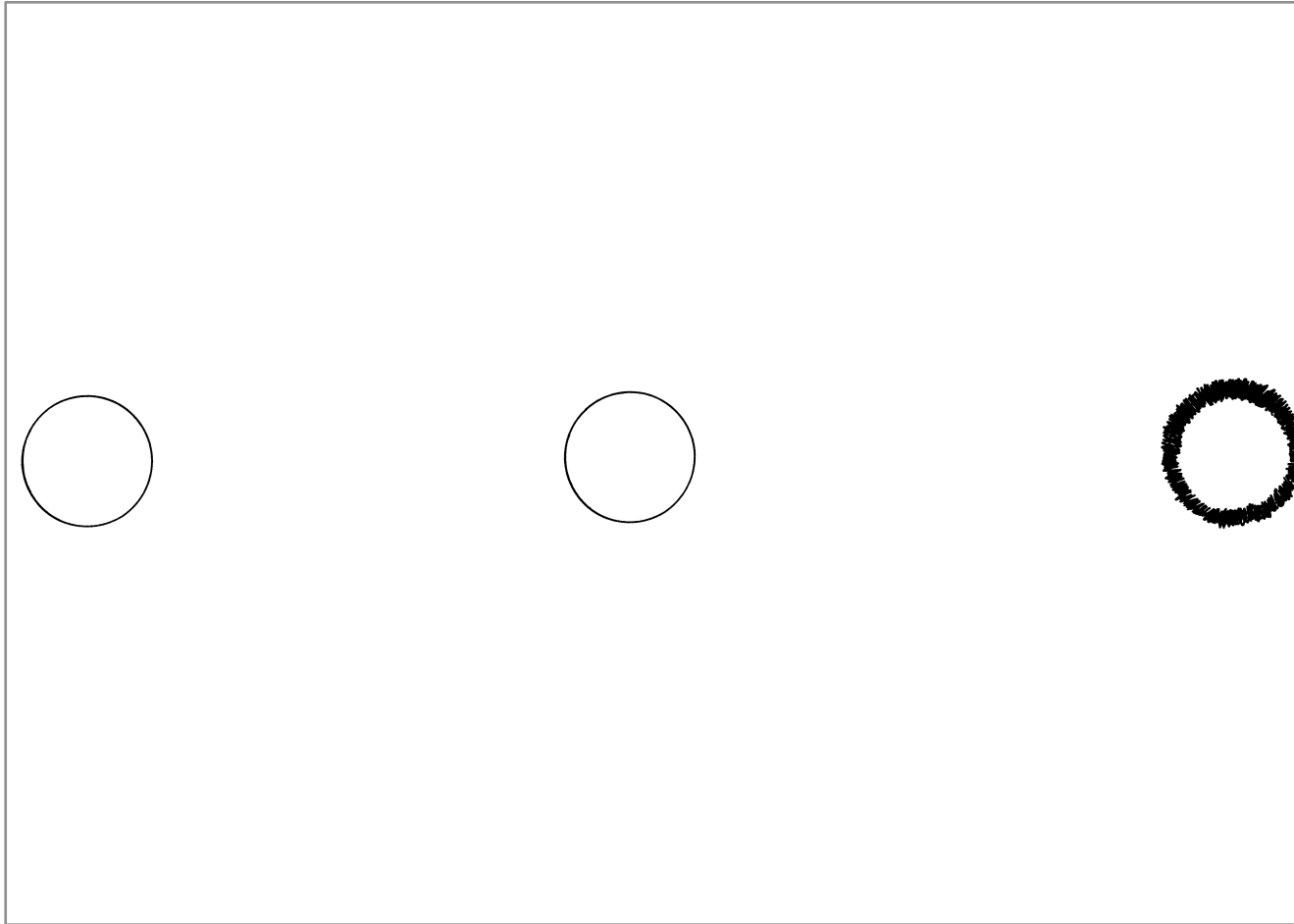
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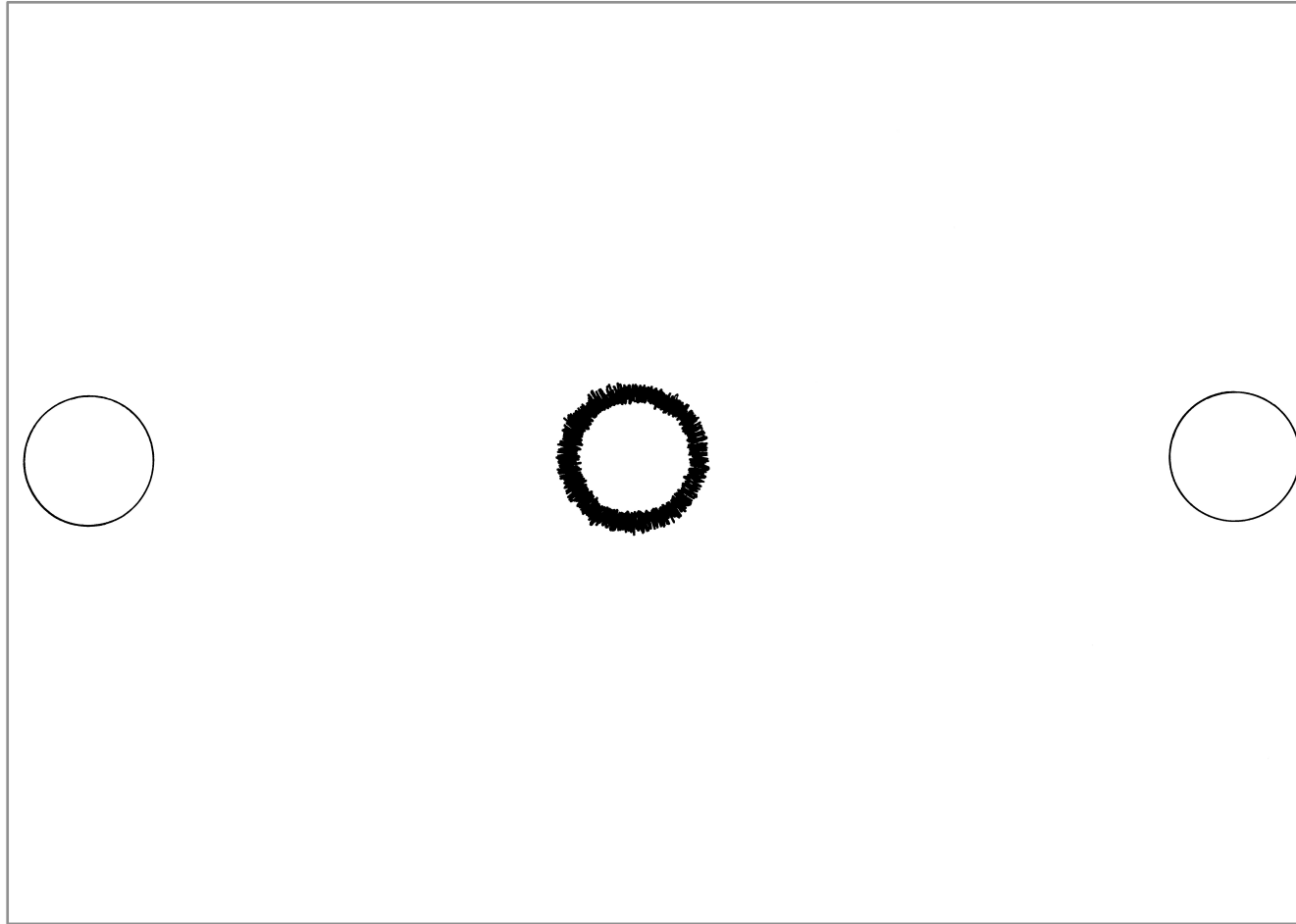
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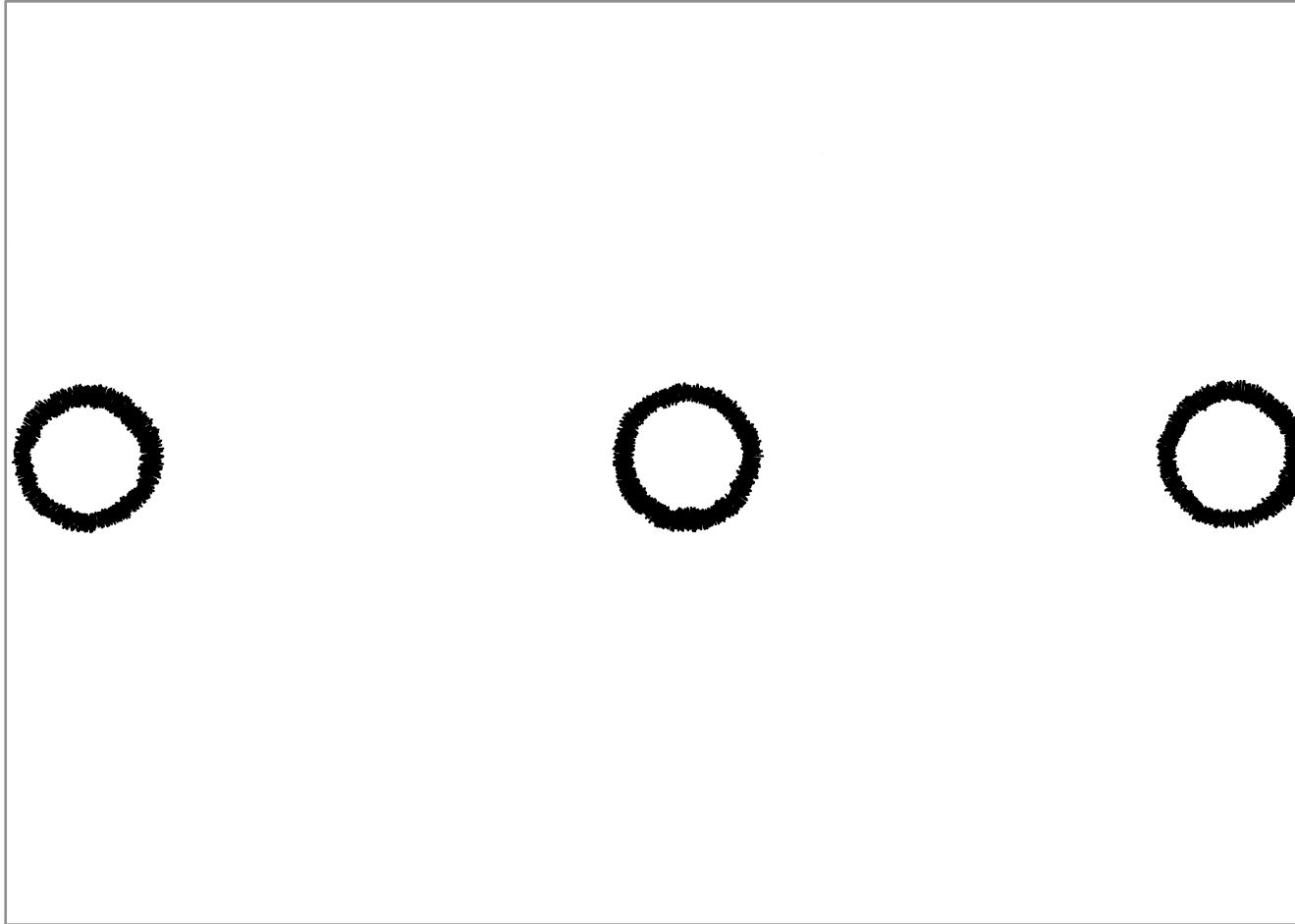
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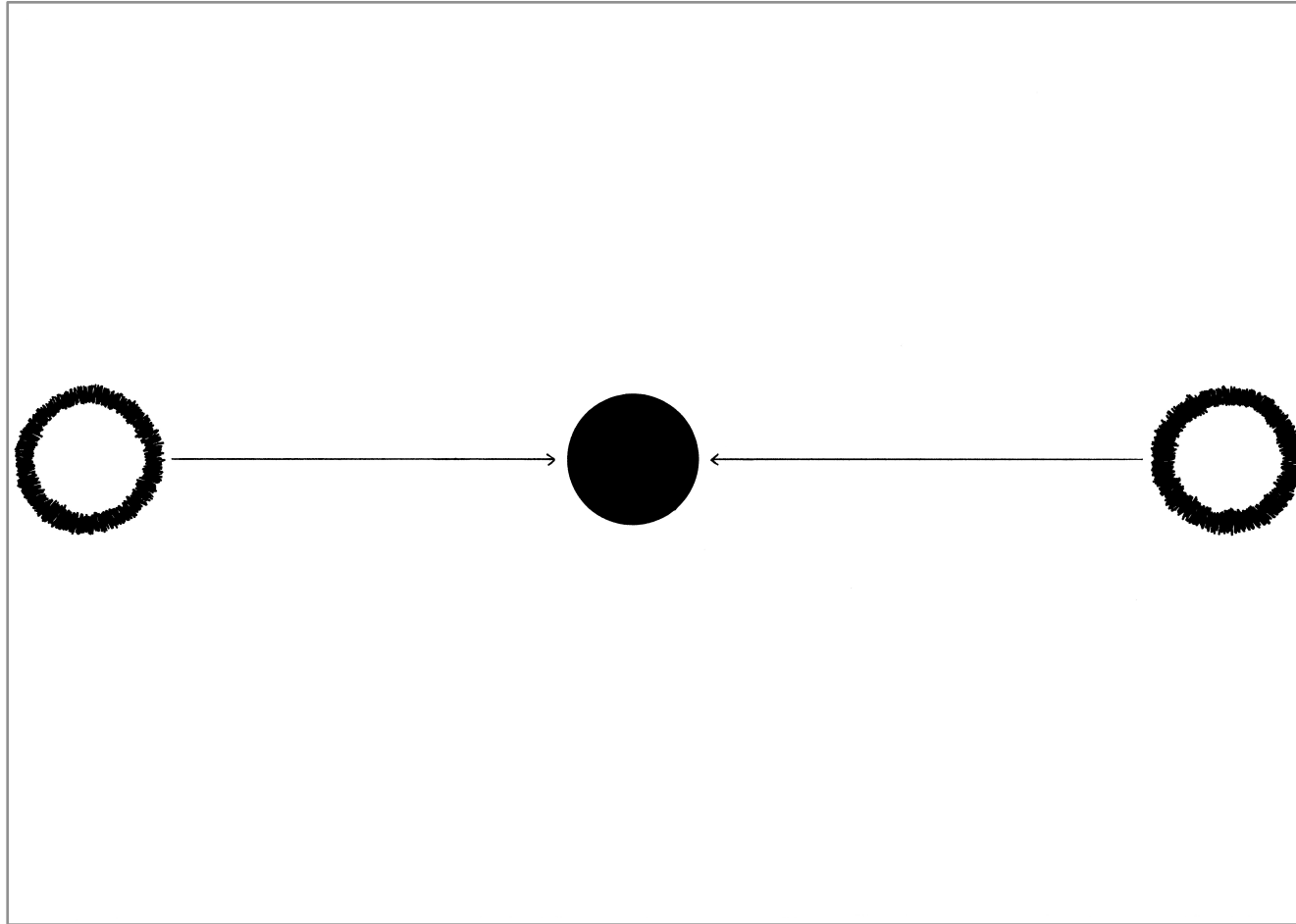
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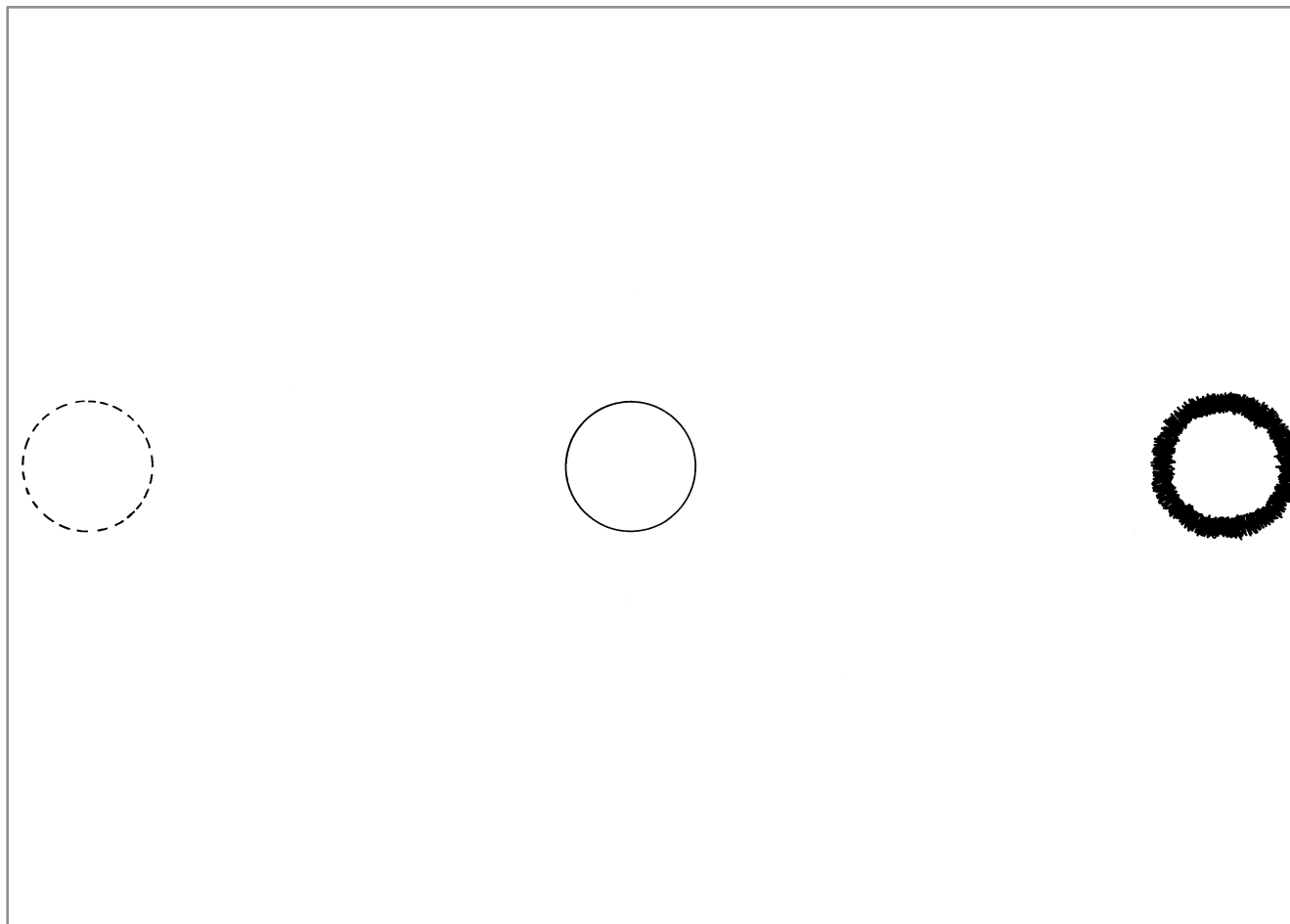
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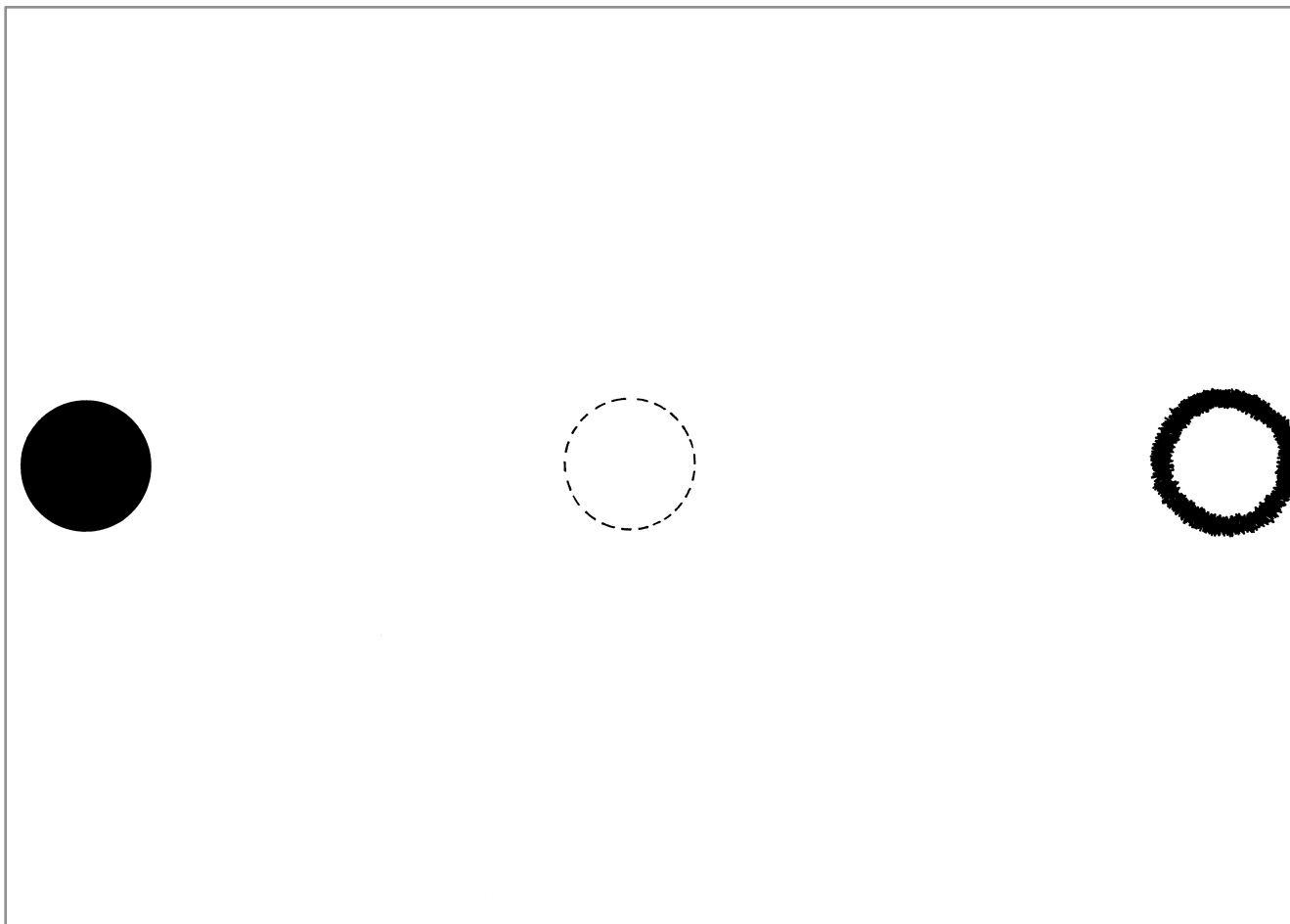
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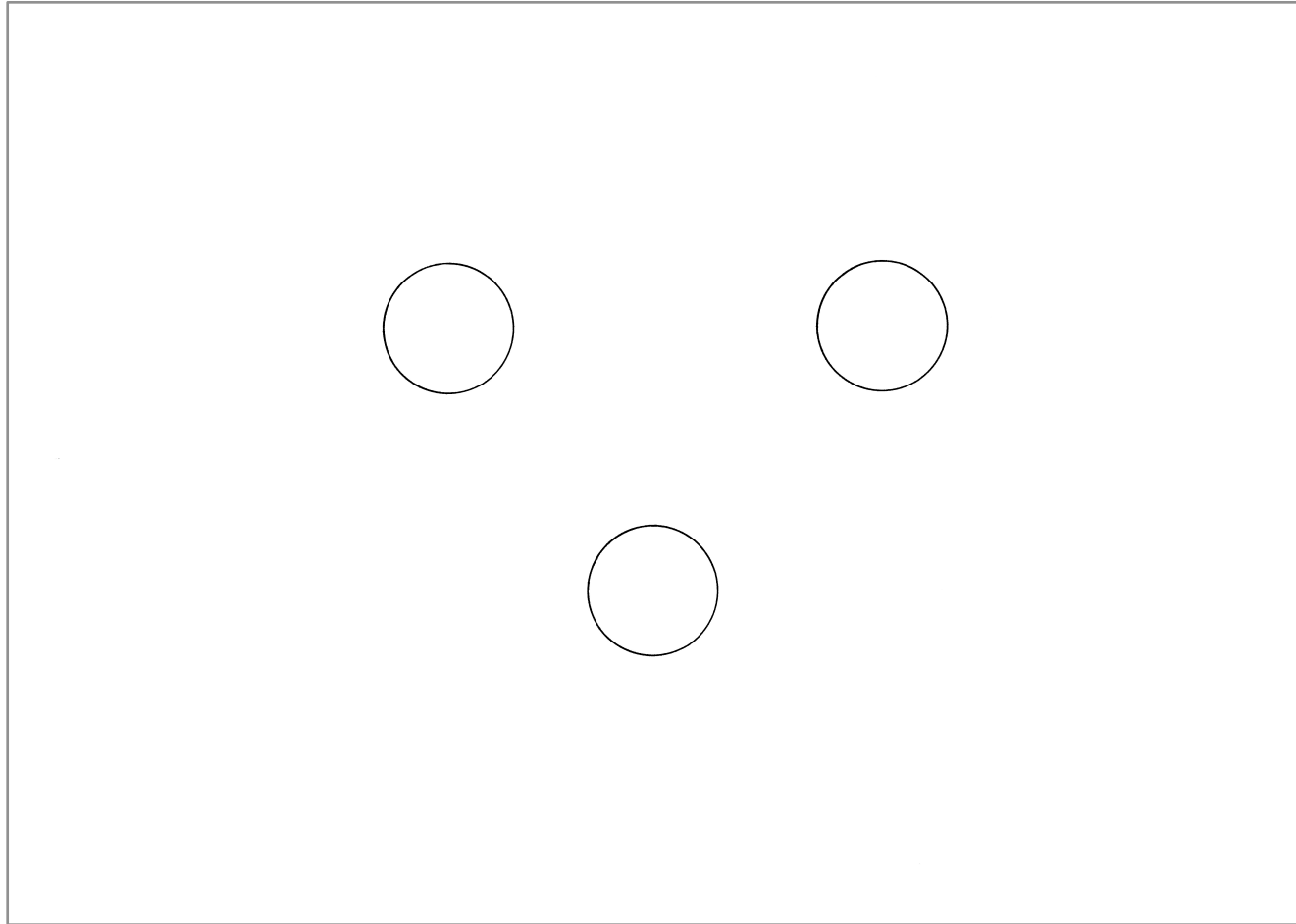
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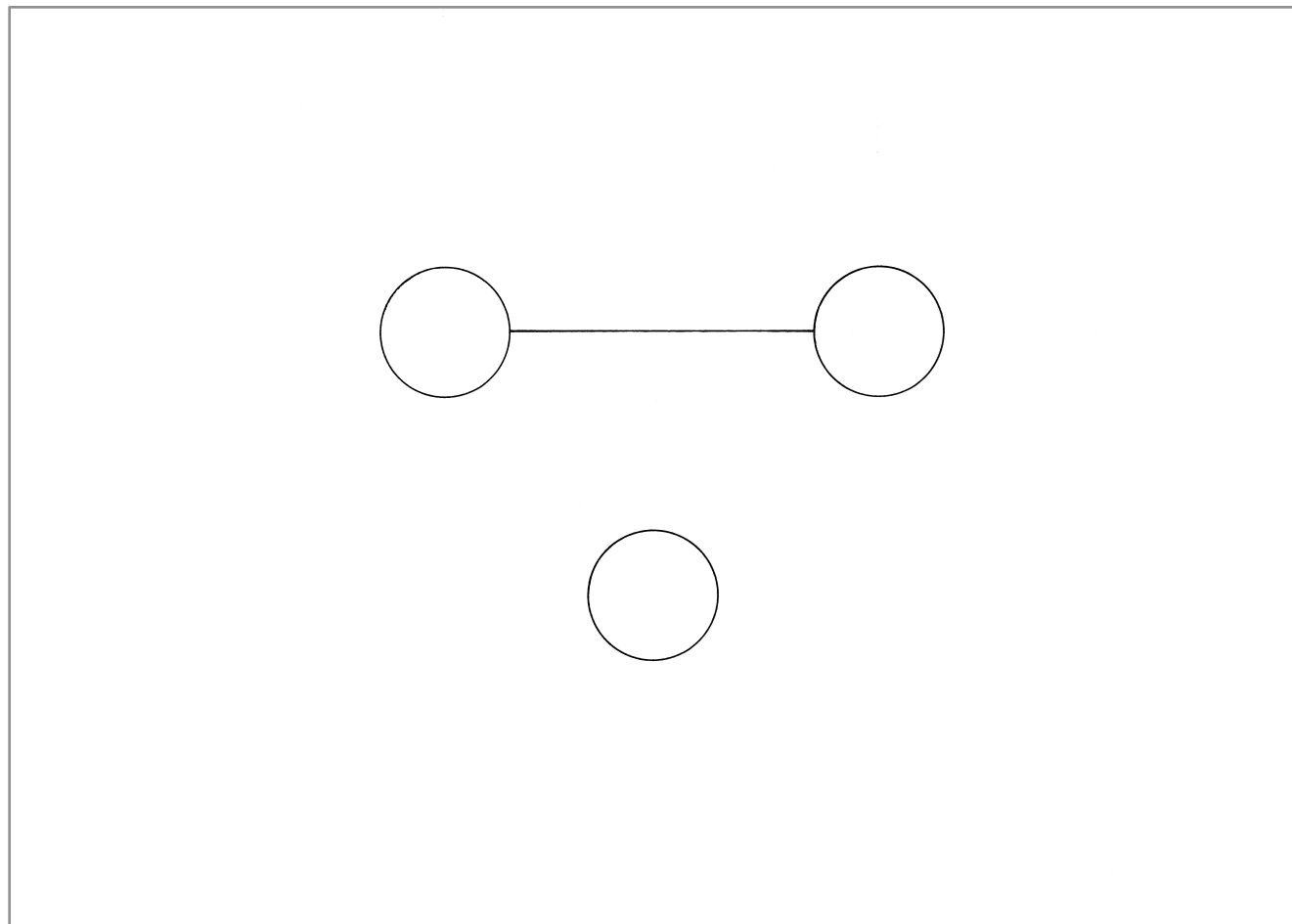
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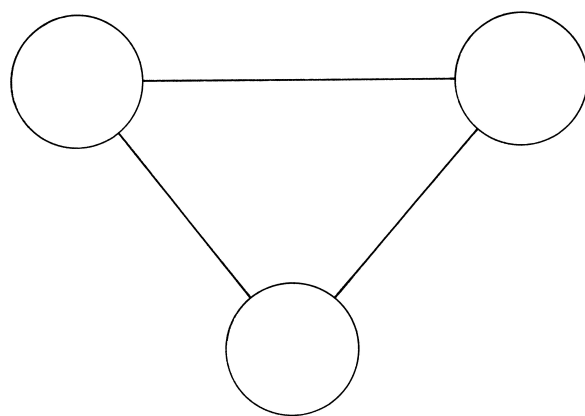
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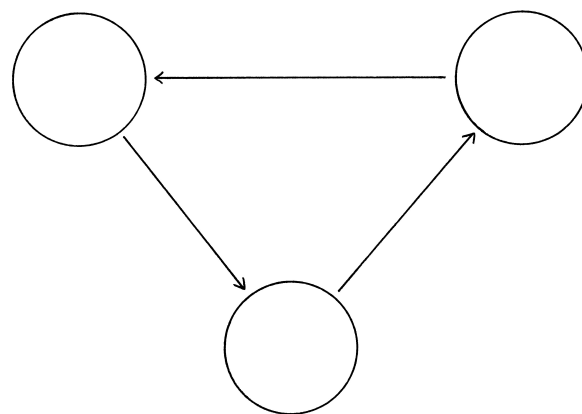
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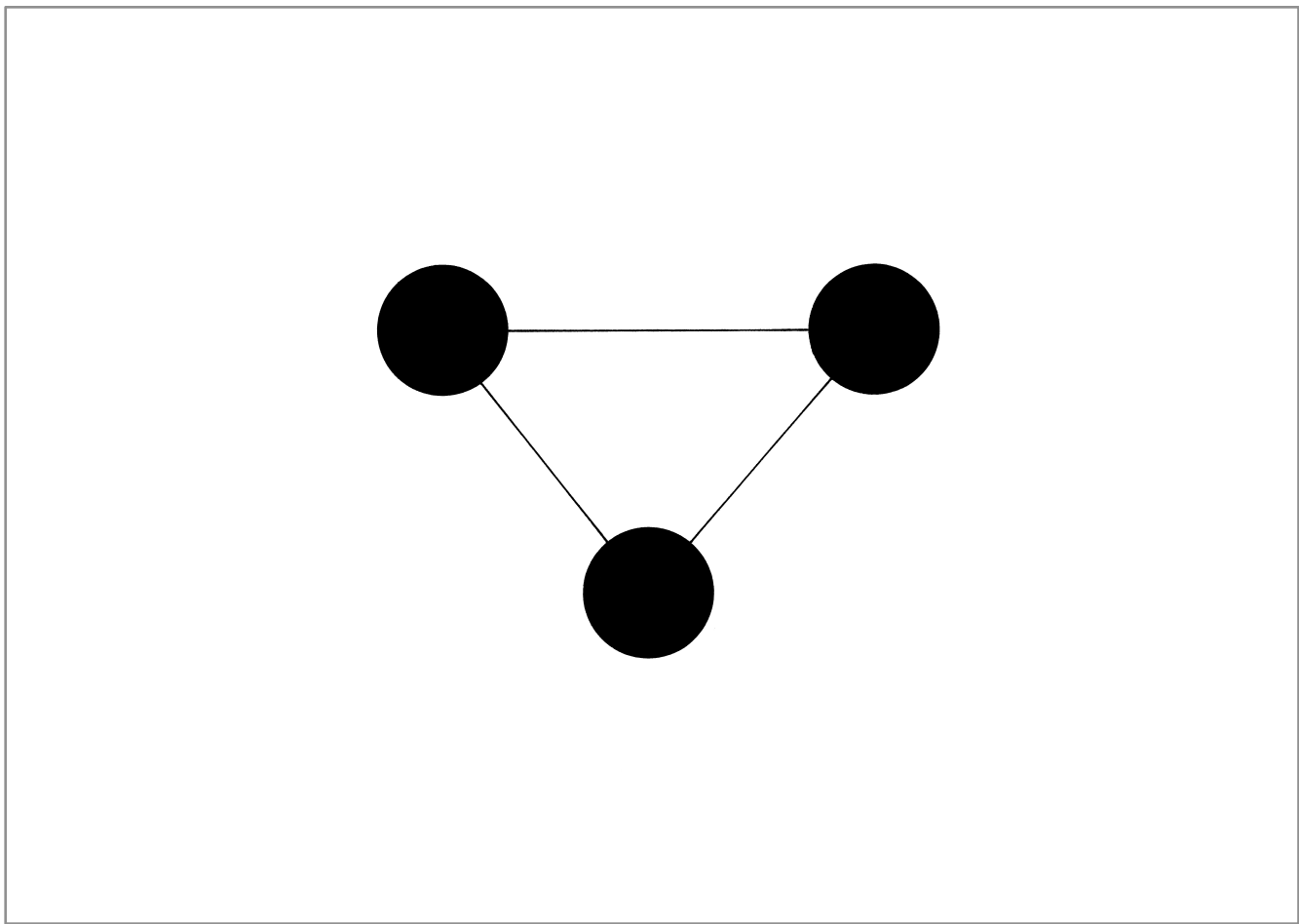
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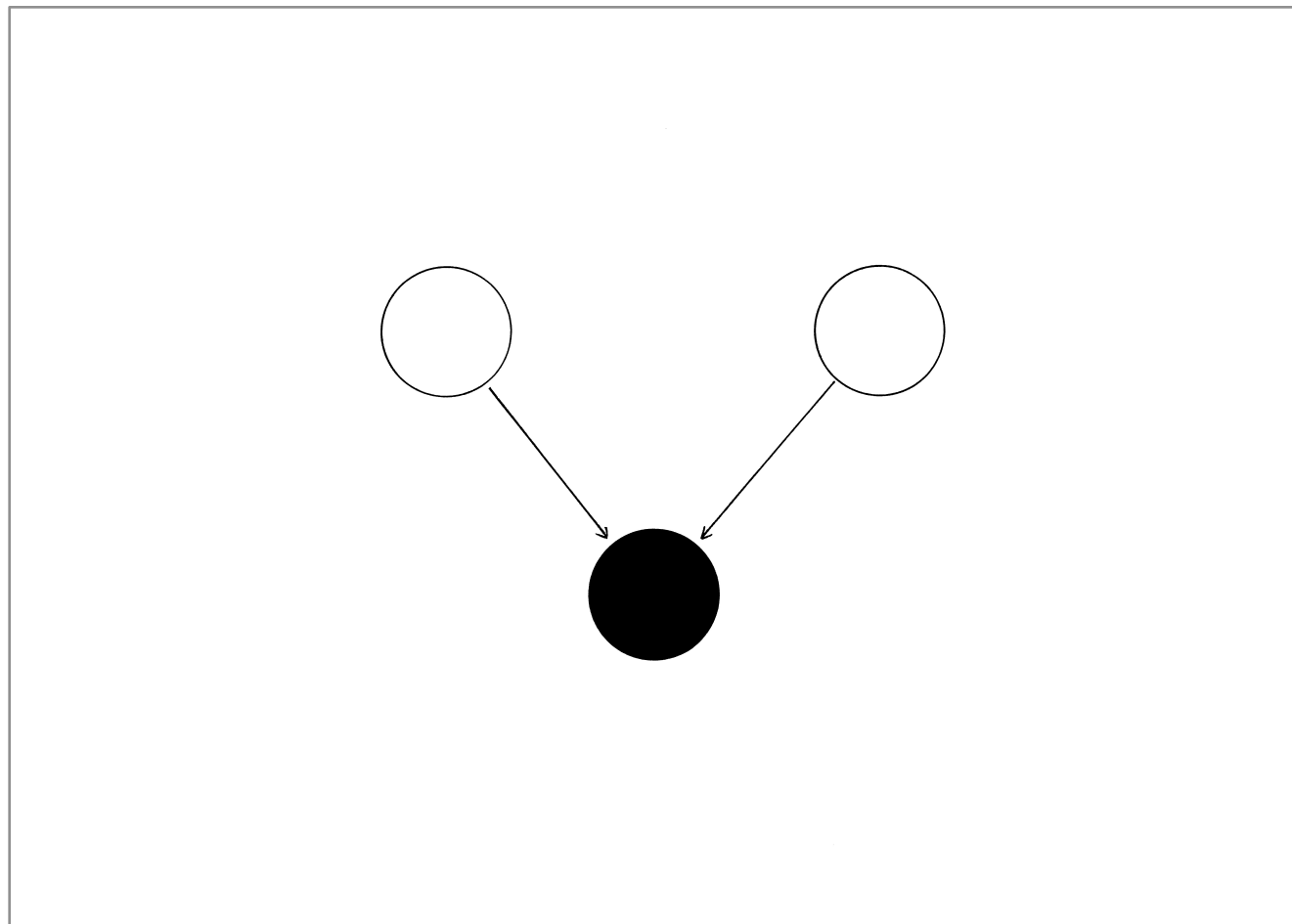
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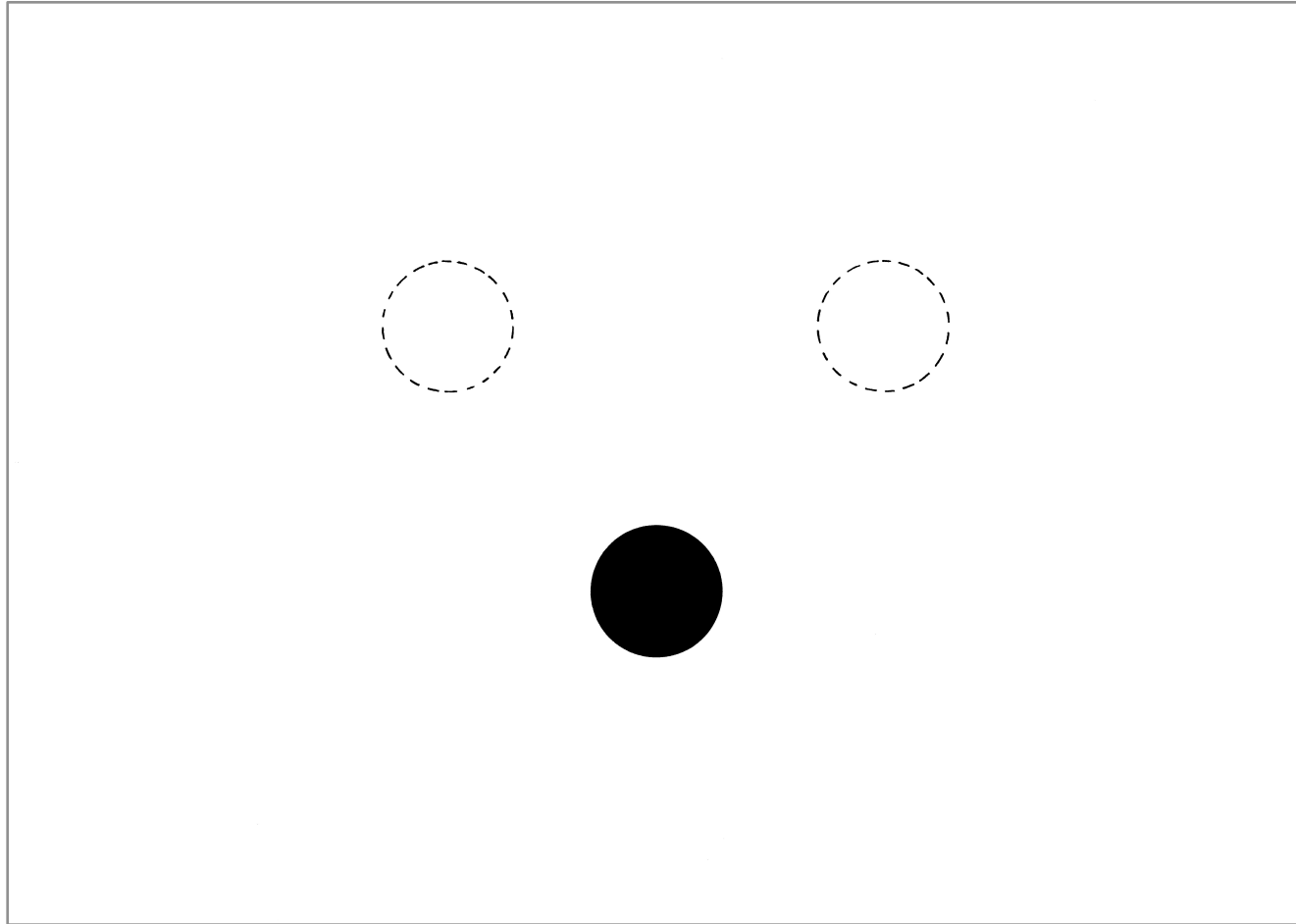
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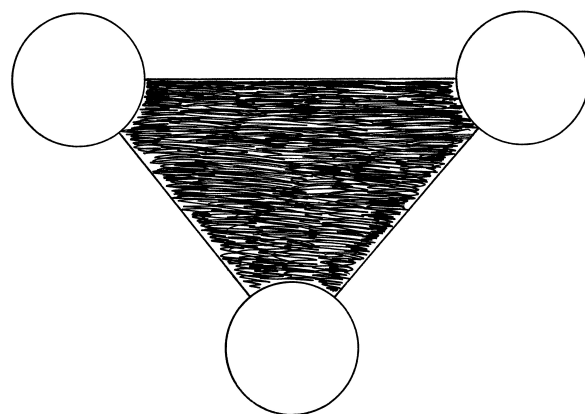
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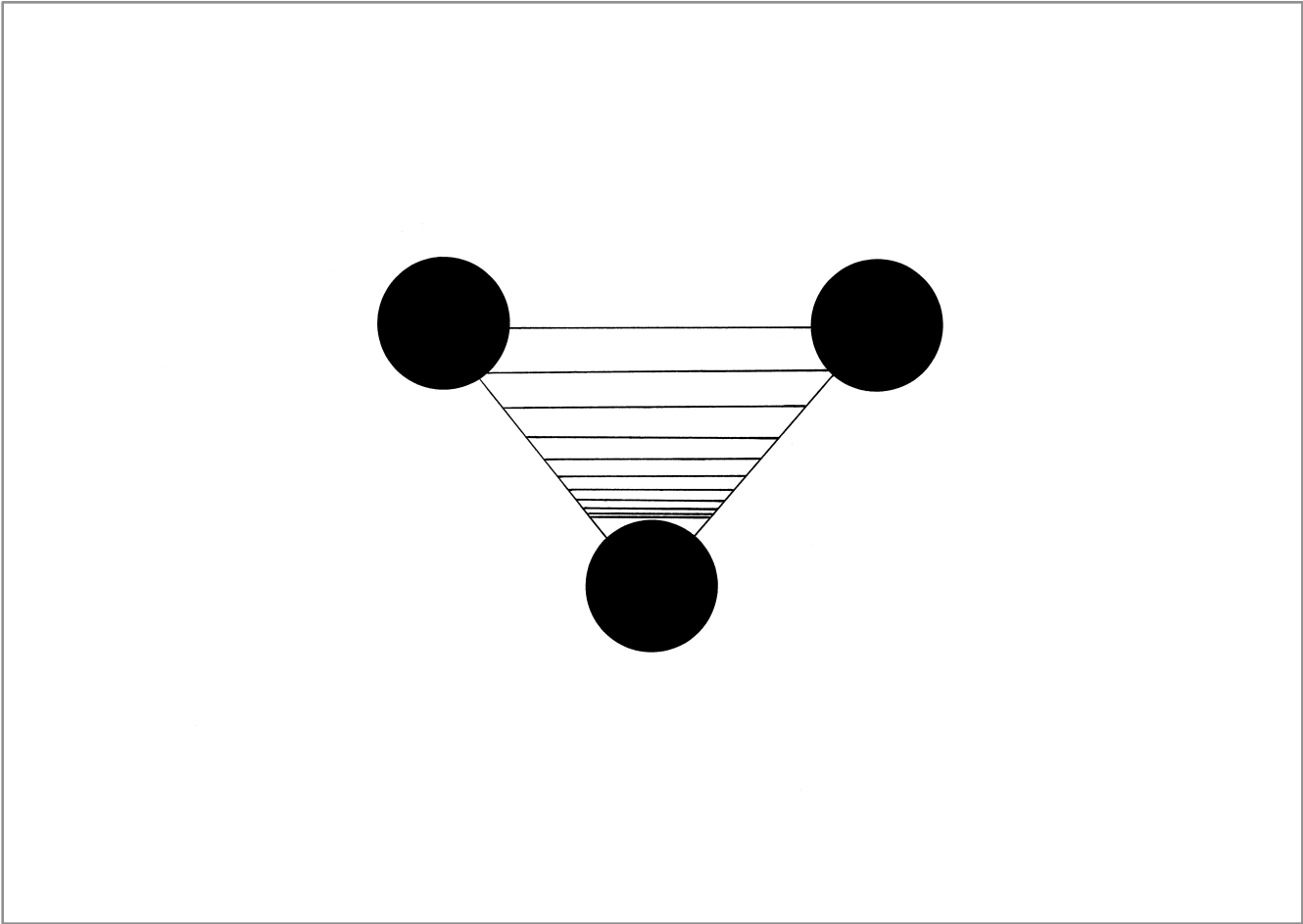
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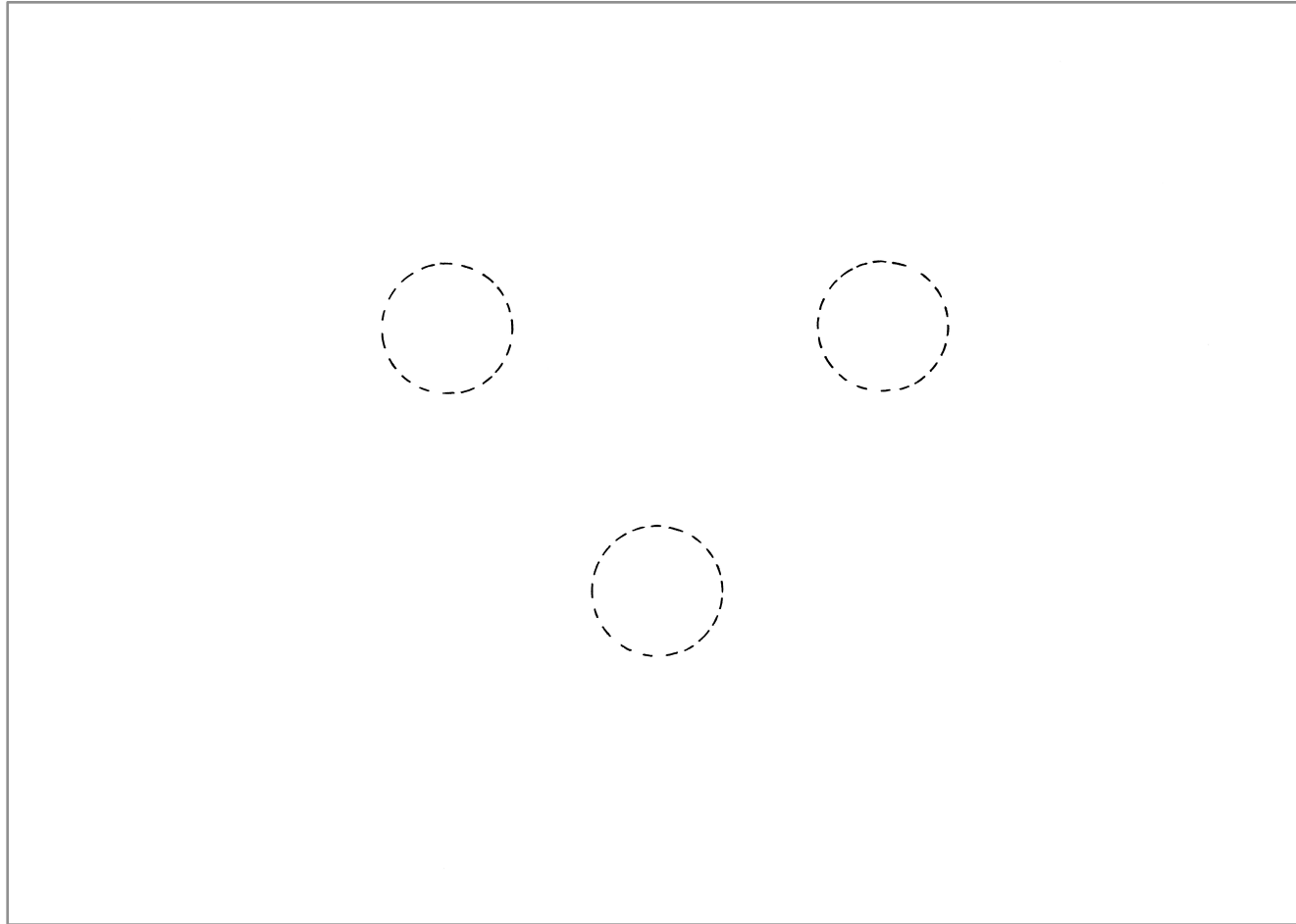
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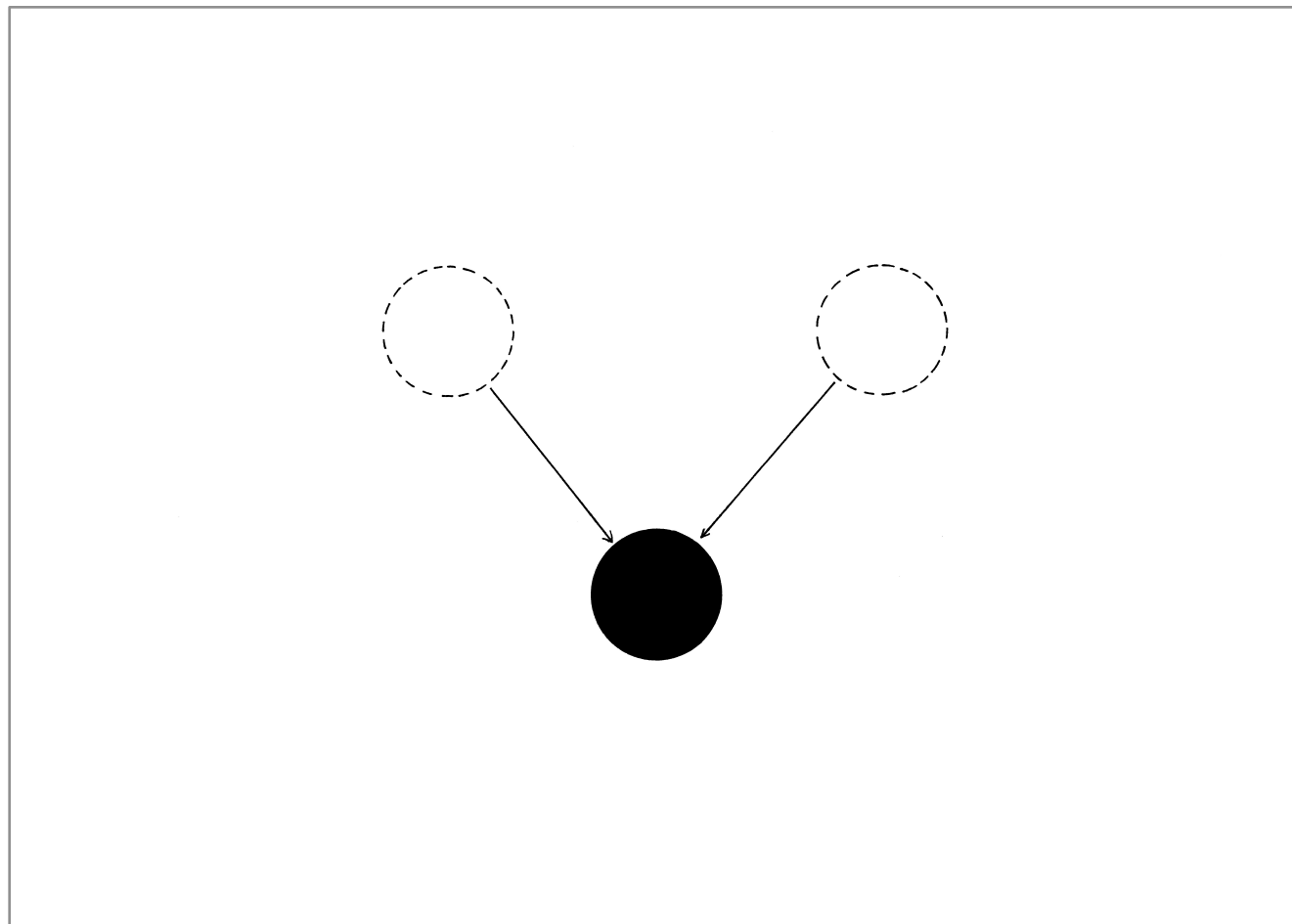
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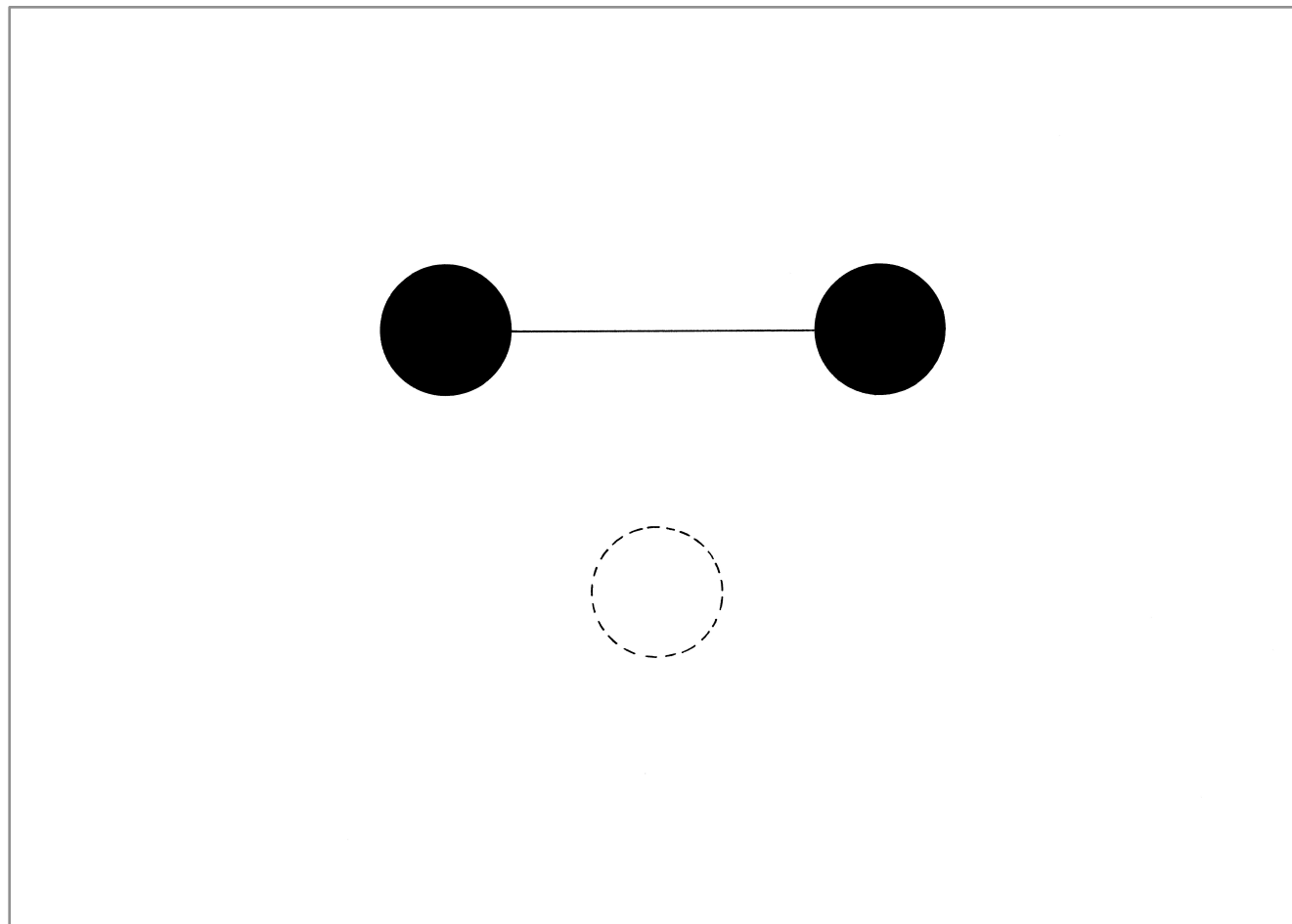
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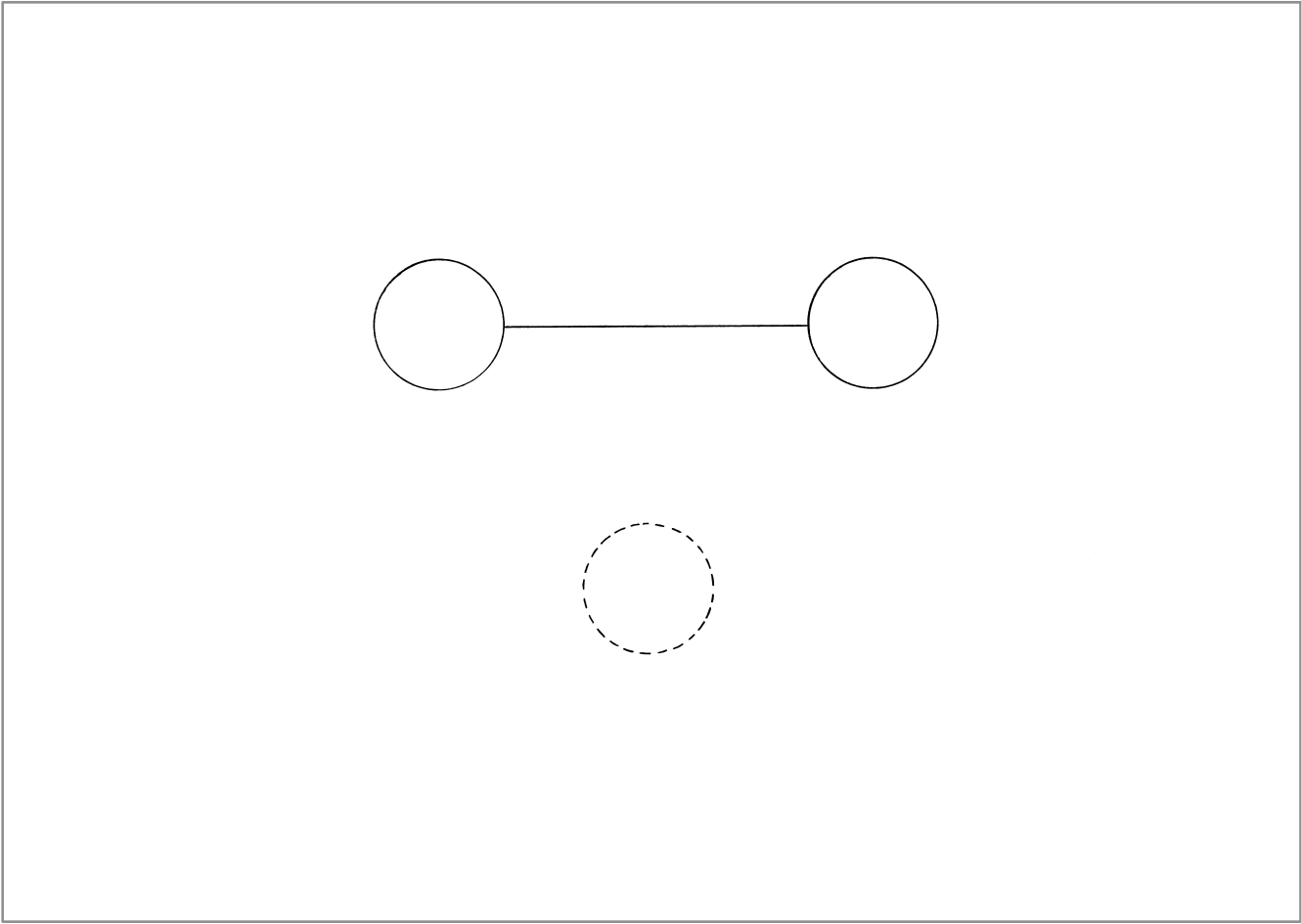
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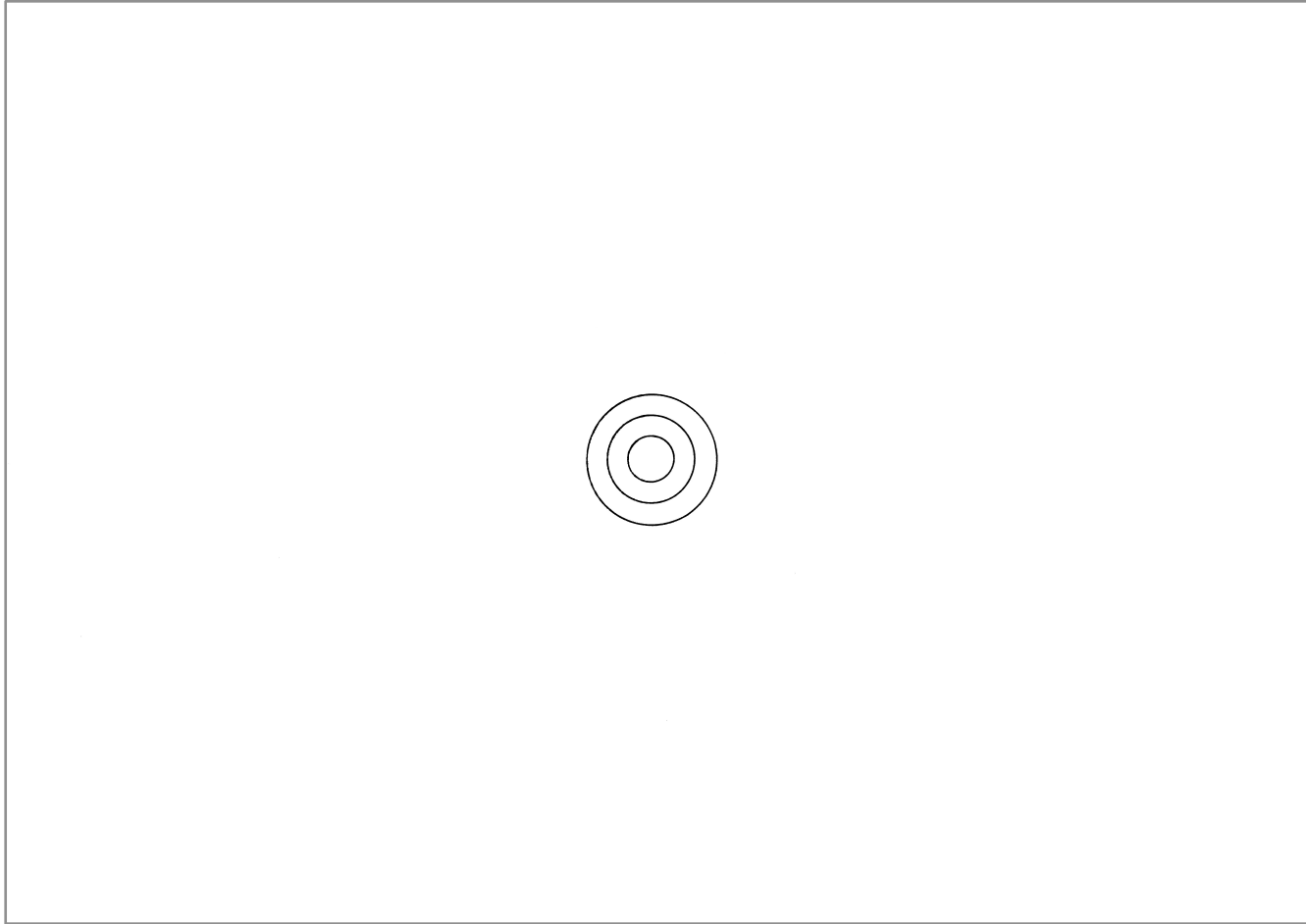
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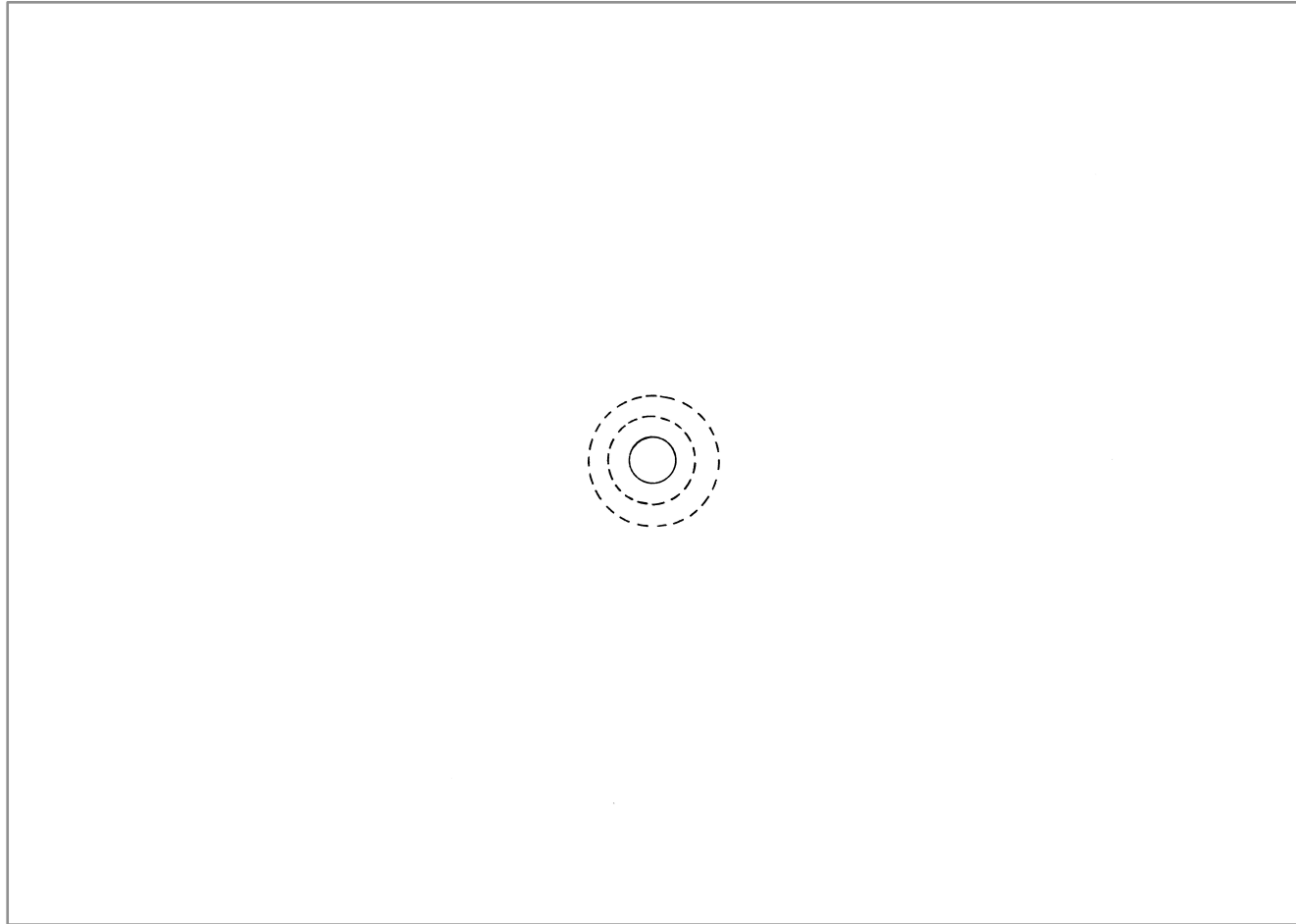
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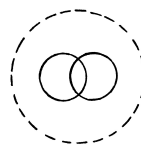
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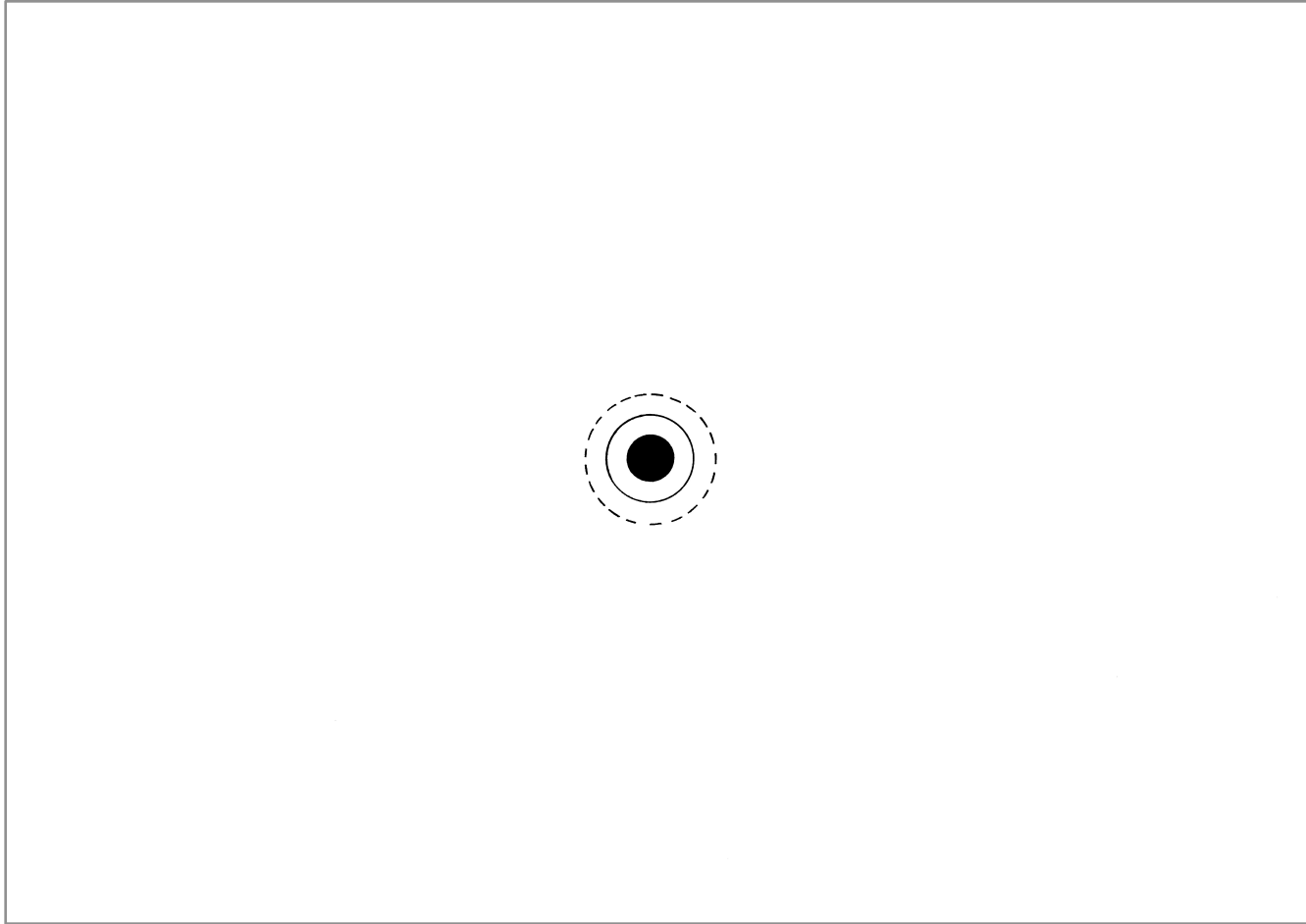
Alexis Porfiriadis, 2017
Blossom Trio, Graphic 56





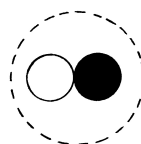
Alexis Porfiriadis, 2017
Blossom Trio, Graphic 57





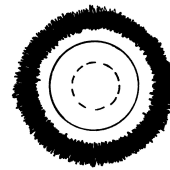
Alexis Porfiriadis, 2017
Blossom Trio, Graphic 58





Alexis Porfiriadis, 2017
Blossom Trio, Graphic 59





Alexis Porfiriadis, 2017
Blossom Trio, Graphic 60

