

Berlayar ke Mata Hari

Soliloquy XVII or Scymbals

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Love debate for mahjong
players, dancers with
cymbals and musicians on
computers

“S_cymb^o_als”

love debate in the form of a ritualized mahjong game

“S_cymb^o_als” is the 17th composition of a corpus of nineteen compositions called “Berlayar”.

S_cymb^o_als is also Scene 3 or number 9 of “No Face”, interface for dancers, actors, musicians and multimedia artists on poems from “The Flowers of Evil” by Charles Baudelaire, on music composed by Casteels Robert and choreography set by Trina Eby.

INSTRUMENTATION

- a quartet of actors
- a quartet of solo dancers
- a quartet of computer-musicians
- an ensemble of live musicians playing an indeterminate amount of suspended cymbals, drums, keyboards and gamelan instruments.
- live projection

DURATION

The maximum duration is 15 minutes and 2 seconds.

The minimum duration depends on the outcome of the game (*vide infra* ‘victory-rule 1’)

META-RULES

- Meta-rule 1
Four actors play on stage a mahjong game following the rules of the Chinese game of “Four Winds”.
- Meta-rule 2
Four solo dancers, with 2 suspended cymbals hung above the dance stage, react to the four actors.
- Meta-rule 3
Four musicians wearing dark glasses manipulate four computers positioned on the stage. These four computer-musicians react to the four dancers.
- Meta-rule 4
During the whole game, a sequence of decreasing figures -in the form of appearing and disappearing numbered dominos- is projected on the gauze separating the dance floor and

'the musicians' area. This visualization of the time passing, helps the conductor to control the overall timing. The live musicians only intervene at the end of the game (*vide infra* 'victory-rules')

Beginning RULES

- The actors shuffle the tiles ⇒ the dancers shuffle their feet following a floor pattern, which imitates the movement of hands shuffling tiles.
- The actors stack the tiles in four rows forming a square ⇒ the dancers stack their bodies over each other.
- The dices are thrown to determine which actor will start ⇒ the dancers roll
- Each actor gathers his tiles ⇒ the dancers hop and jump to four different locations.
- The actors flip up their set of tiles ⇒ the dancers sit up.

RULES

❖ rule 1

If an actor encounters a memory laps, he can always recite verse number 1 of "Circles".

❖ rule 2

If an actor picks a tile by which he can complete a set, he/she heralds the words "Three (or Four) of a kind", makes the tiles visible and has to repeat the relevant verse(s) three times.

❖ rule 3

When an actor nibbles on a tidbit, the corresponding dancer moves in a slow motion. Alternatively this nibbling allows a dancer 'frozen' in a particular position to release from that position.

❖ rule 4

A dancer always counts the number of words of the corresponding actor in order to identify the number of movements to perform.

Sub-RULES

• sub-rule 1

Computer-musician A reacts to dancer A who reacts to actor A. In this chain, these players A are called the corresponding actor, corresponding dancer, corresponding musician.

• sub-rule 2

Computer-musician B reacts to dancer B who reacts to actor B.

- sub-rule 3

Computer-musician C reacts to dancer C who reacts to actor C.

- sub-rule 4

Computer-musician D reacts to dancer D who reacts to actor D.

Para-RULES

- ❖ para-rule 1

The animal tiles replace the obsolete 'Fischer', 'Woodcutter', 'Farmer' and 'Scholar' tiles

- ❖ para-rule 2

The flowers tiles comprise of "Spring", Summer", "Autumn", "Winter", "Wind", "Flower", Snow" and "Moon".

Victory-RULES

- victory-rule 1

The love-debate ends with the victory at any time of anyone of the four actors.

In this case, the following chain of reaction occurs:

Victorious actor	Corresponding dancer	Computer-musicians	Life musicians
<ul style="list-style-type: none"> ➔ stands up ➔ say out any lines <u>thrice</u> in a very dramatic way; (the other actors leave the stage) 	<ul style="list-style-type: none"> ➔ dances and leaps in a very dramatic way; (the other dancers leave the stage) 	(all computer-musicians leave the stage)	<p>All musicians play the victory music. <i>i.e.</i> they improvise at random <i>fff</i> on all cymbals and drums. Keyboard players improvise in F# and B^b Major. The gamelan players improvise on Pl 2,3,6 and Sl 1,3, 6.</p>

- victory-rule 2

If no victory of any actors occurs naturally after 15 minutes and 2 seconds, the live musicians interrupt by playing the victory music (*vide* victory-rule 1).

NUMBERING of the verses from Baudelaire's "Flowers of Evil", as translated by Casteels Robert and Trina Eby:

Nine varieties of " Bamboos"	1	I noticed with astonishment
	2	The fire of his opal eyes
	3	Clear beacons glowing, living jewels,
	4	Taking measure, steadily
	5	The misty suns
	6	Of shifting skies
	7	To my spirit are as dear
	8	As the evasions
	9	Of your Eyes That shine behind their tears"
Nine varieties of " Numbers"	1	From these black orbits where the soul breathes through,
	2	Her polished eyes are made of charming stones,
	3	And in her essence, where the nature mix
	4	Her eyes, made of the void, are deep and black
	5	And let me plunge into your beautiful eyes
	6	Coalescence of agate and steel.
	7	As in a sweet dream, plunge into your eyes
	8	And sleep a long time in your lashes' shade
	9	They march ahead, those brilliant Eyes in you A master Angel doubtless magnetized They march, those holy twins, my brothers too, Raising a gem-like flame within my eyes
Nine varieties of " Circles"	1	My eyes, my wide eyes, clear as air, clear as time
	2	Your eyes, where nothing is revealed,
	3	The bitter nor the sweet,
	4	Are two cold stones, in which the tinctures
	5	Gold and iron meet
	6	Rare wines or opium are less a prize
	7	Than your moist lips where love struts its pavane
	8	When my lusts move towards you in caravan
	9	My ennui drink from cisterns of your eyes

MECHANISM of the CHAIN REACTION between actors and dancers

As seen in meta-rules 1 to 4, the dancers react to the actors, who react to the mahjong game.

The following table clarifies this chain reaction mechanism:

“Three (or Four) of a kind”	Verses from Baudelaire’s “Flowers of Evil” recited by the relevant actor	Action by the corresponding dancer
Cardinal Cards Red Dragon Green Dragon White Dragon	<ul style="list-style-type: none"> ➤ mix English language with one other language ➤ recite “Our actions are grotesque –in leaps and bounds We like waltz like balls or tops; when day is done Our curiosity rolls up around As if a cruel Angel lashed the sun” ➤ dense silence ➤ choose any language except English ➤ recite any line 	<ul style="list-style-type: none"> ⇒ alternates slow movements (in case of use of English language) with fast movements (in case of use of any other language) ⇒ does a leaping phrase in a circular pattern ⇒ takes a posture and remains ostensibly motionless ⇒ does a phrase in a fast tempo
Direction cards: North South South West North South East West	<ul style="list-style-type: none"> ➤ recite in different sequence any one or two lines from “Not to become a beast, each desperate one Make himself drunk on space and blazing skies; The gnawing ices, the copper-burning sun Efface the scars of kisses and of lies” Sequence from bottom to upper: <i>e.g.</i> “Make not himself to drunk become ... skies one” Sequence from upper to bottom: <i>e.g.</i> “Not makes to himself become drunk ... blazing one skies” Sequence from left to right: <i>e.g.</i> “Not to become a beast ... space and blazing skies” Sequence from right to left: <i>e.g.</i> “one desperate each, beast a become to not. Skies blazing and space on drunk himself makes” 	<ul style="list-style-type: none"> ⇒ moves in the corresponding direction ⇒ moves from downstage to upstage ⇒ moves from upstage to downstage ⇒ moves from left to right ⇒ moves from right to left
Nine varieties of	<ul style="list-style-type: none"> ➤ recites the “Bamboo” verse corresponding to the number of the tile. 	<ul style="list-style-type: none"> ⇒ if “eye” is <u>not</u> mentioned, the corresponding dancer performs one <u>unison</u> movement with the dancer

<p>“ Bamboos ”</p>		<p>positioned counterclockwise; if “eye” is mentioned <u>once</u>, the lead dancer performs one unison movement with <u>two</u> dancers positioned counterclockwise; if “eye” is mentioned <u>twice</u>, everybody performs unison movements ⇒ the lead dancer chooses movements the other dancers are familiar with.</p>
<p>Nine varieties of “Numbers” Nine varieties of “Circles”</p>	<p>⇒ recites the verse corresponding to the number of the tile. ⇒ recites the verse corresponding to the number of the tile.</p>	<p>⇒ does the same amount of movements as the number of words recited by the actor ⇒ counts these movements out loud in any language ⇒ if “eye” is <u>not</u> mentioned, the corresponding dancer makes contact with <u>one</u> dancer positioned counterclockwise; if “eye” is mentioned <u>once</u>, the lead dancer makes contact with <u>two</u> counterclockwise dancers; if “eye” is mentioned <u>twice or more</u>, the lead dancer makes contact with <u>three</u> counterclockwise dancers</p>
<p>Four Animals (see para-rule 1) Rat</p>	<p>⇒ hides under the table ⇒ recite “Sometimes her eye gleamed like an eagle’s eye”</p>	<p>⇒ does the phrase laying on the back, using only arms and legs</p>
<p>Centi-pede</p>	<p>⇒ lies down on his/her back ⇒ recite “Under who knows what eye of fire My weary wings will break apart”</p>	<p>⇒ performs movement at low level</p>
<p>Cat</p>	<p>⇒ kneels on all fours ⇒ recite “stretched calmly at her feet, joyfully satisfied”</p>	<p>⇒ performs movement at mid level</p>
<p>Rooster</p>	<p>⇒ stands on one leg ⇒ recites “Your eyes the colors of the mud”</p>	<p>⇒ does the phrase standing on one leg</p>
<p>Eight Flowers (see para-</p>		

rule 2)	<p>➤ stands up and improvises actions to signify the flower</p> <p>➤ recite any extract from” “These orbs in which a spark is never seen, As if in looking far and wide stay raised On high; they never seem to cast their gaze Down to the street. Head hung, as in a dream”</p> <p>“I know that these are eyes, the finest and most sad, That hide no precious secrets, neither truths nor lies; Handsome, like empty locket, caskets without jewels. More empty, more profound, than you yourselves, o skies!”</p> <p>“For just one charming glance, divinely healing balm, I’ll raise the veil for you of pleasure’s secret depths, And lull you fast asleep within an endless dream!”</p> <p>“Heavenly eyes, as of a little girl Who laughs with joy at anything that shines”</p>	<p>⇒ does the phrase in an ascending motion</p>
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MECHANISM of the CHAIN REACTION between dancers and musicians

As seen in meta-rules 1 to 4, the computer-musicians react to the dancer.