

*CLESTRINYE [EL CARNAVAL DEL PERDÓN]:* TRADITIONAL RITUALS IN

INTERMEDIA COMPOSITION

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In Part I of this thesis, I examine the use of Latin American rituals, ceremonies, and traditional folklore as conceptual and compositional material; studying and re-contextualizing concepts, cultures, and ideologies, and introducing them to foreign audiences. I explore issues such as laptop improvisation, interaction with other performance forces, and the utilization of the social elements of non-western celebrations, as explored in *Clestrinye*, a work for live and fixed electronics, mixed ensemble, dancers, and painters.

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PART I  
ANALYTICAL ESSAY

## Introduction

*Clestrinye [El Carnaval del Perdón]* was first conceived in march of 2005, and composed between January 2007 and March 2008. *Clestrinye* is a cross-disciplinary work based on the idea of a traditional Colombian indigenous carnival and ritual. The complete work is comprised of a performance and installation. Ideally, these should be presented together, with the installation following the performance; however, it is also possible to do each part independently. The performance includes live painting, music, live and fixed electronics, and dance. Its duration should be approximately one hour. There are many layers of interaction, improvisation, and transformation in the work. The original concept of the indigenous ritual has been adopted and re-contextualized, but in no manner has a reconstruction or reproduction been intended. The installation uses video material recorded at previous dress rehearsals combined with still photographs of the masks used in the traditional *Clestrinye* ritual. It is intended to serve as a ‘reenactment’ of the performance with slight transformations; in spite of experiencing the work in a completely different manner, it would serve to non-attendees of the live performance as a way to revive and experience the *Clestrinye*.

*Clestrinye* is part of a long-term compositional and investigative project that explores the use of Latin American rituals, ceremonies, and traditional folklore as the main conceptual and compositional material; studying and re-contextualizing concepts, cultures, and ideologies, and introducing them to foreign audiences. This long-term project is also intended to contribute to the growing field of Ethno-Electroacoustic Music.

The work has been composed almost in its entirety at the Center for Experimental Music and Intermedia (CEMI) at the University of North Texas.



## Artistic Goals

As *Clestrinye* developed and evolved, so did the initial goals. The original intention was to compose a piece that would allow performers from various disciplines to interact, through improvisation, in a very open and non-restrictive environment, creating an informal piece with a simple and short set of instructions. Gradually, the need for a more controlled and specific set of guidelines became evident as the extensive length presented a number of problematic issues such as form, coherent flow, and motivic development. After many attempts in trying to develop a system in which the need of having a massive list of rules could be avoided, it became obvious that a choice had to be made; either to compromise and risk many of the musical traits that could be developed, or to leave ‘everything’ up to the performers and hope for the best result. I have always believed in the idea that in order to create a successful work of art, many attempts and failures need to occur; musical and scientific investigation are identical in this matter. However, I also was convinced that if failure was to occur, the best and most rational attempt needed to be made. I finally arrived to a middle ground in which a great deal of improvisation and change would be allowed, as well as aleatoric elements following the traditions of composers such as John Cage and Pierre Boulez.

Many other goals have emerged as the piece itself has evolved. The exploration and experimentation with issues such as laptop improvisation, interaction with other performance forces, and the utilization of the social element of the indigenous carnival were among the main issues to further explore and develop.

A fundamental element of traditional Colombian rituals and celebrations, from folk or native indigenous tradition, is the engagement of a whole community and their participation in the events, whether active or passive. *Clestrinye* intends to examine the potential of this music to engage performers and audiences on a more profound level, to encourage a more active role in listeners, and to develop its social element in an attempt to connect with audiences of different musical backgrounds and/or audiences of non-musicians.

## Concepts and Symbolisms

Some essential concepts need to be introduced, described, and explained to allow a more straightforward and profound understanding of certain terminology that will be used throughout this document. The terms to be explained range from a brief description and presentation of the origin of the indigenous tribes through the meaning and significance of the masks which first inspired the work, a brief description of the traditional *Clestrinye*, and the ritual of the *Yagé*.

### Kamëntsá and Inga

The *Kamëntsá* and *Inga* are native tribes that live in *El Valle del Sibundoy* in *Putumayo, Colombia*. Despite coming from two different linguistic groups, they share many socio-cultural features, with each tribe maintaining its own ethnic and traditional identity.<sup>1</sup> They share the same limited territory in the southern part of the country. However, the *Inga* are settled in the highlands of the territory, while the *Kamëntsá* live in the valley. The occupation of the same territory has not been a ‘voluntary’ choice but a slowly forced confinement that has occurred throughout the centuries. The *Kamëntsá* are farmers and artisans and are sedentary, while the *Inga* are merchants and, consequently, move throughout the country. Both tribes follow the ‘shamanic’ tradition in which the ritual of the *Yagé* is at the center.<sup>2</sup>

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<sup>1</sup> Fundación Hemera, *Etnias de Colombia*. “Grupos Etnicos Kamsá.” <http://www.etniasdecolombia.org/indigenas/kamsa.asp>

<sup>2</sup> Fundación BATColombia. *Conversatorios*. <http://www.fundacionbat.com.co>

### Clestrinye

The *Clestrinye*, or the *Carnaval del Perdón* (Carnival of Forgiveness), *Bétsknaté* in the *Kamëntsá* language, is a carnival that is celebrated annually starting on the Monday before Ash Wednesday. The purpose of the carnival is to celebrate the mutual labor and unity between tribes. This carnival had indigenous and ancient origins, however after the imposition of the Catholic religion on their culture, this tradition was demonized and almost abolished as part of the ‘sanitization’ of the community by the Catholic Church. The native tribes began to gradually introduce Catholic and religious elements in order to avoid the complete eradication of their traditions. The carnival progressively shifted its focus and original purpose; therefore, it is not unexpected to see Catholic imagery, such as statues of Mary and several saints.<sup>3</sup> They believe that we all should forgive each other in order to resolve differences and live in peace and harmony.

### Masks

Masks are an important feature of the *Carnaval del Perdón*. The masks handcrafted by the *Kamëntsá* are made of cedar wood. The masks’ original purpose was to serve as a tool in an ancient *Yagé* ritual. Through this ritual the participants were able to communicate with the spirits of their ancestors. One of the modern purposes of the grotesque masks is that of expressing their rejection and their cultural distress. They also use the masks to satirically represent ‘the white man’ that gradually and throughout the last few centuries have abused their generosity and pacifism. Lucía Rojas explains this change of intention in the creation of the masks:

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<sup>3</sup> La eternidad de la fiesta del perdón. Las voces de la memoria: conversatorios fiestas populares de Colombia 2002 y 2003, Tomo II. Fundación BAT: Bogotá, 2004, 261.

...the first wave or conquistadors arrived accompanied with a horde of missionaries that attempted to change their culture, language, and beliefs; this pressure and anguish, that is easily understandable, was embodied on the masks<sup>4</sup>

### Matachín

*Matachín* is a character from the traditional *Clestrinye* ritual; he precedes one of the main dances of the carnival and leads the main parade. This character represents the spiritual leader or shaman.

### Yagé

*Yagé* is a hallucinogenic beverage that is prepared from several tropical plants and is used in the shamanistic ritual that bears the same name. It is also called *Tatsembuá*. This ritual serves two principal purposes: medicinal, as it is considered to have many healing properties; and ritualistic, as it is a gate for the people to get in touch with their ancestors. The latter is a ‘cleansing’ ritual in which they clean their body of toxins, eliminating any contaminant that might be preventing them from attaining a spiritual level that allows contact with ‘mother nature.’ During the ritual the *taita* (chief) sings certain chants that help the participants to get into the ‘trance’ and to experience the effects of the medicinal plants. The *taita* holds, throughout the whole ritual, a bunch of leaves and plants that he shakes constantly. The *Kamëntsá* and *Inga*, among many other indigenous cultures that have this ritual, believe that the *Yagé* is the reason for their longevity and absence of diseases characteristic of western cultures.<sup>5</sup>

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<sup>4</sup> La eternidad de la fiesta del perdón. Las voces de la memoria: conversatorios fiestas populares de Colombia 2002 y 2003, Tomo II. Fundación BAT: Bogotá, 2004, 253.

<sup>5</sup> Ibid, 240-245.

## Performance Plan

*Clestrinye* has been composed as a controlled improvisation. Consequently, there are some pre-planned and pre-composed materials but in the end the performers make the final decision regarding what exactly is to be performed. The set of parts and a score provided to the performers must be previously studied to understand the functionality of the whole work and in order to deliver a coherent performance.

*Clestrinye* has been structured in such a way that the flow and form of the piece is not compromised: regardless of its improvisational nature, careful attention has been directed to the formal structure of the piece. By dividing the work into three main sections, *Llegada/procesión* (Arrival/procession), *Ritual* (Ritual), and *Partida* (Departure), which themselves are divided into seven subsections (Fig. 1), I have ultimate control over the macrostructure and the order in which the materials are presented. Each of the sections represent a stage in the traditional carnival; however, no clear separation occurs in the performance as each performing group might not advance between sections at exactly the same moment.

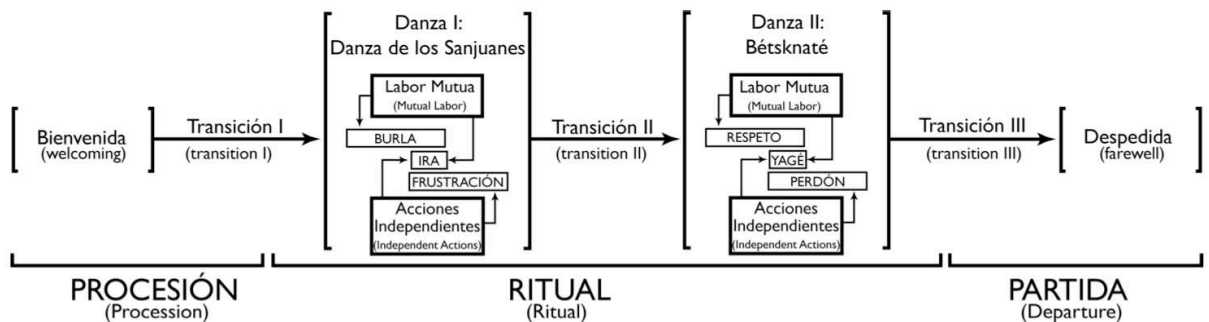


Figure 1. Structural Plan

The featured central dances are the most important sections of the whole piece. They are the core of the *Clestrinye*, as they represent all the emotional stages that, at different points in the *Kamëntsá* and *Inga* history, have emerged as a result of their constant instability. The pre-composed material for these two main dances is classified in two groups: Mutual Labor and Independent Actions/Reactions. Each of these groups has a set of actions (emotions) that can be performed at different moments of the dances. *Ira* (anger) and *Yagé* are the only two actions that are part of both groups (Mutual Labor and Independent actions).

#### Mutual Labor

There are four sets of actions/reactions in this group, and when indicated, the performers must improvise with the material given. The four actions are: *Ira* (anger), *Burla* (mockery), *Yagé*, and *Respeto* (respect). The entire ensemble must simultaneously/mutually perform, but not synchronize, each of these actions at certain given times/sections of the piece.

#### Independent actions/reactions:

Four sets of actions, *Ira* (anger), *Frustración* (frustration), *Yagé*, and *Perdón* (forgiveness), must be performed at certain given times. They must be performed with total independence, avoiding the influence of other actions performed at the same time. More than one individual can perform the same action as long as it is not synchronized and the performance would not be compromised by the influence of the others.

In order to allow a functional development, two main leaders have been assigned to the performance: the hour long sound file and the dancer designated as '*Matachín*.'

The fixed sound file acts as the conductor, giving cues to the performers, while '*Matachin*' leads several of the sections and his appearance indicates and reiterates an approaching change of sections.



## Performance Forces

As in the indigenous ritual, this ‘modern’ ritual involves many participants and brings together different disciplines to interact for a common goal. There are two main performance forces one responsible for the sound environment, music and electronics, and the other one, dancers and painters, responsible for the visual environment. Each of the participants has a characteristic function and role. The idea of bringing together a variety of disciplines with the purpose of creating ‘unusual’ ensembles has been widely used in modern music, especially in the field of electroacoustic music.

## Music/Sonic Environments

The sonic environment in *Clestrinye* is generated from written material performed and improvised by the instrumentalists and by the fixed media and live-improvised electronics. The instrumentalists are given the responsibility/flexibility of making some of the final considerations on the provided material at the moment of the performance. Their role is an important one as they carry with most aspects of the pitch material. The electronics group is divided into three sub-categories: sound file playback, live and interactive computer processing, and improvisation.

## Instrumentalists

The number of musicians is based upon the size of the performance space, but a minimum of four musicians is necessary for the performance to occur. The instruments to be used are preferably woodwind instruments (flutes, saxophones, clarinets, or recorders) and/or native *Kamëntsá/Inga* woodwinds. Each of the instrumentalists must

also perform with one or two percussion instruments such as rattles, animal skin hand drums (or similar), maracas, and rain stick, among others. Instrumentalists are one of the two common denominators (the other one being the dance) between the traditional *Clestrinye* and this modern or re-contextualized work. The performers have a significant musical responsibility as the progress and transformations of the sonic environment is partially under their control. They are also responsible for shaping the contour of their parts, as most of the dynamics, articulations and phrasings are left to their judgment. There is a score and a set of parts and instructions they must follow. The instructions and parameters allow the performers the liberty to improvise and be a part of the compositional/creative process, guiding and regulating the trajectory of this improvisation, while staying between a controlled framework. Such parts have different features; however, almost all of them allow the instrumentalists to have the familiarity of having written pitches. They range from a straightforward written part (Fig. 2) to a collection of pitches that can be played, across staves, at the performer's discretion. (Fig. 3).

## BIENVENIDA/DESPEDIDA



Figure 2. Excerpt from *Bienvenida*.



Figure 3. *Burla*, the performer must draw his/her own trajectory across the lines.

### Computer Improviser: Electronics

A computer improviser is the performer responsible for all the elements of the electroacoustic sound. A ‘sample or guide’ patch in Max/MSP<sup>6</sup> is provided in order to be able to control these elements. Along with this patch, the computer improviser (as a performer) is expected and encouraged to provide his/her own ‘improvising/performance’ software. Although encouraged, the use of the provided patch is not required with the exception of the sound file player (Fig. 4).

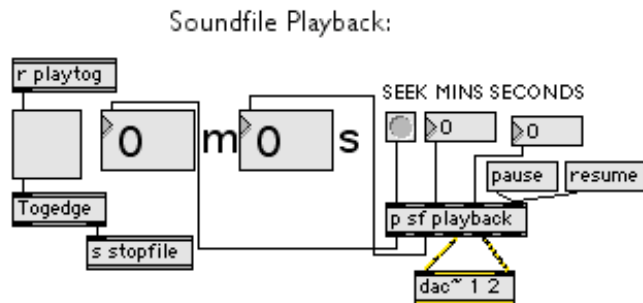


Figure 4. Sound file player

<sup>6</sup> Max/MSP 4.6, Cycling ‘74, 2008. <http://www.cycling74.com>

This component must be used in the original patch and/or included into the computer performer's own software. The computer improviser must use given sound files and live feed from the microphones placed on stage (instruments, canvas, and dance floor) as raw material for the processing/improvisation. There are three elements that constitute the electronics and the improvisational features for the performer: sound playback, recording/amplification, and sound diffusion.

### *SOUND PLAYBACK*

Sound file playback consists of three types of sound files: a single hour-long track; sound files to be played back as they are; and sound files to be used by the computer improviser for processing and subsequent playback.

#### *Hour Long Track*

The single hour long track provides the overall form of the work. This track acts as a conductor and is the backbone of the work. It also gives some of the cues to the performers. These cues will announce and alert the performers about the moments in which they must initiate or resume their actions, and also serve as a mechanism to communicate and inform the performers about the changes or transitions from section to section. A characteristic set of sounds is assigned for each group of performers (e.g. a characteristic bell-like sound object for the dancers), allowing them to prepare and carry out the assigned action. The other set of cues simply alerts everyone with an assigned sound object when the end of a section approaches or the next section starts.

### *Sound Files for Playback Only*

These sound files are varied, ranging from short single sounds (e.g. a sampled single hit from a maraca), to medium duration sounds, to long sound objects such as a slow gesture from a rain stick. These sound files will be grouped in folders that would be part of several libraries of sounds. These libraries are divided into four main groups (bells, drums, seeds, winds) of which one (seeds) is further subdivided in three: inside of organic materials, inside of metals, and inside of plastics. With the provided Max/MSP patch it is possible to upload any of the libraries into the patch for subsequent playback using the computer [qwerty] keyboard (Fig. 5).

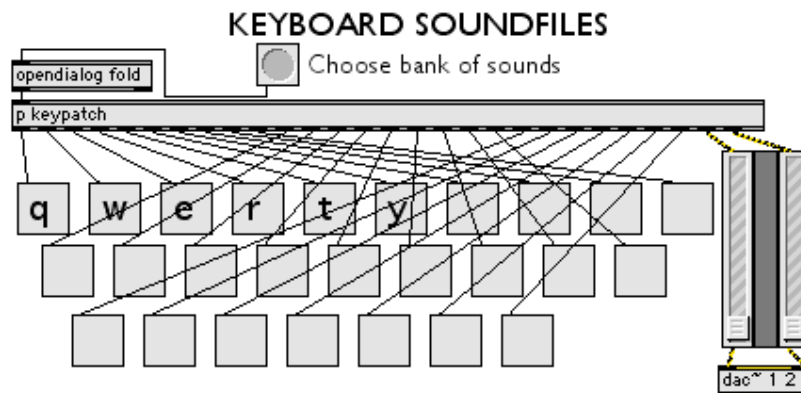


Figure 5. Computer [qwerty] keyboard player

It is also possible to upload single files into any of the buffers (Fig. 6), allowing the sound objects to be looped, its speed varied, or to simply selecting a portion of the sound for playback.

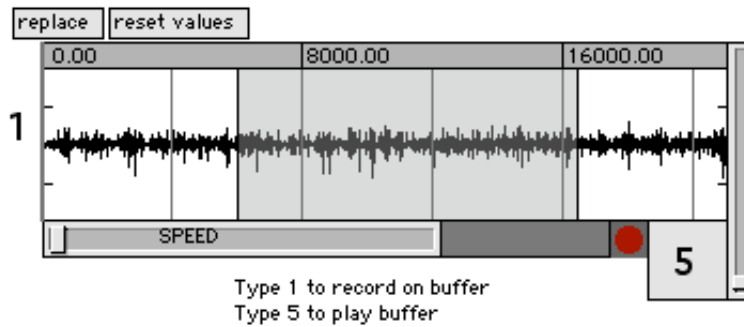


Figure 6. Buffer. Record and load and playback sounds.

*Sound Files for Processing, and Subsequent Playback*

Contrary the sound files intended for unaltered playback, these sound files have to be processed live using any live processing software. With the provided patch this can be achieved by uploading single sound files into any of the available buffers, then selecting a portion or the entire sound object to be processed. The following tools for sound manipulation are provided: granulation, harmonization, change of speed, and freezing (Fig. 7).

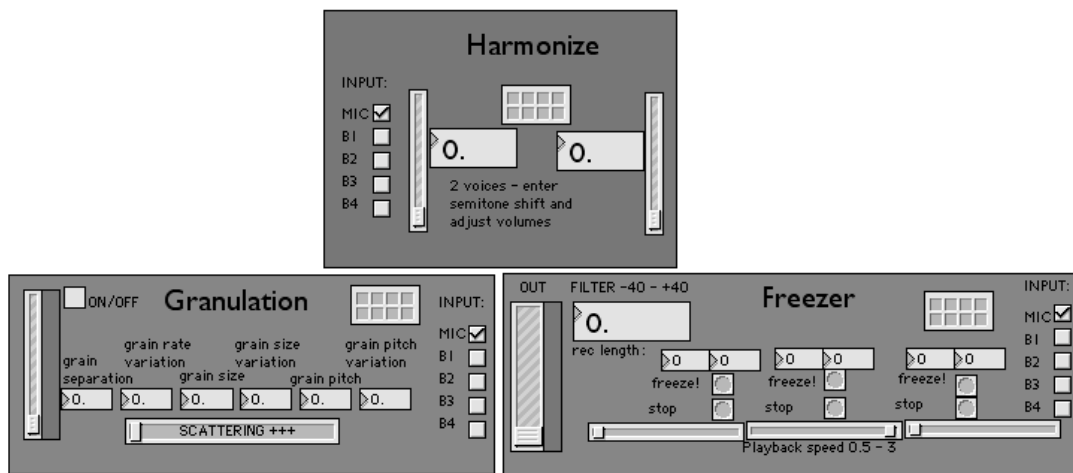


Figure 7. Harmonizer, Granulation, and Freezer sub-patches

### *RECORDING/AMPLIFICATION*

The use of direct recording from the performance allows the computer improviser to have ‘direct’ interaction with the other performers. This feature empowers the computer improviser as the only performer with the ability to recall and quote ‘identically’ specific moments, actions, or sonic gestures from anywhere within the piece. There are two types of sounds available for amplification/recording: instrument and floor/canvas. The instruments to be used in the performance must be amplified and recorded, mainly to serve as material for the computer improviser. Slight instrumental amplification is recommended unless the instruments are loud enough, or the space is too small. The canvas and floor recordings must be done with either a contact or cardioid microphone placed close to the source. Three microphones must be set close to the dancer’s space, the cardioid microphones to pick up breathing and ambient sounds and the contact mic for the dance floor. Two microphones must be placed close to the canvas to pick up the sound of the painter’s brush strokes.

### *SOUND DIFFUSION*

The element of sound diffusion serves mainly to allow the audience to be ‘inside of the sonic environment.’ The sound diffusion must be in charge of the computer improviser. A minimum of four loudspeakers is necessary for the performance, though the use of additional loudspeakers is encouraged. The computer improviser has the freedom to diffuse the sounds, both live and pre-composed, keeping a balance within the space, and without overpowering the acoustic instruments.

The Max/MSP ‘template’ patch for the laptop performer is divided in six sections: Main mixer/sound file playback, buffers, Granulator, Harmonizer, Keyboard sound file player interface, and freezer. The main mixer has the main controls for inputs and outputs as well as the sound file playback. Four microphone signals are fed into the patch and the input volume is controlled with the faders. It is possible to choose what is routed into the buffers and select the type of processing with the matrix below the level meters. The outputs from the buffers and processing subpatches are sent to the audio out. The hour-long sound file is automatically loaded for playback; the performer simply hits the space bar to begin. After the space bar is hit once, it is automatically deactivated to avoid stopping the sound accidentally. The only way to turn this sound file on or off after that initial space bar hit is by clicking directly on the toggle box.

The buffer section basically records any microphone signal into a buffer of 10000 milliseconds and plays back using `grooveduck`, a standard Max object, which lowers the volume levels at the beginning and ends of the loop to avoid clicks. The duck time is set to 1millisecond, so it is completely inaudible. The keys 1,2,3, and 4, on the computer keyboard enable quick recording from the live feed, while the keys 5,6,7, and 8 play back any sound recorded or uploaded into the buffer.

The Granulation patch uses `munger~`,<sup>7</sup> which is part of the PeRColate collection of objects. `Munger~` takes any signal and ‘spits out a stereo image of little (or big) grains, transposed, backwards/forwards, enveloped, with nifty pitch sieves to play pretty

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<sup>7</sup> PeRColate 0.9, A collection of synthesis, signal processing, and image processing objects for Max/MSP, 2007. <http://www.music.columbia.edu/PeRColate>



chords.”<sup>8</sup> The Freezer patch records very short buffers and loops them. The patch has up to 3 pairs looping at the same time; pairs with different buffer lengths create phasing effects (e.g. 400ms with 500ms). This patch also uses grooveduck to avoid clicks on the output. Eric Lyon’s pvcompand~ from the free set of externals, FFTease,<sup>9</sup> is used to add ‘coloring’ to the frozen sounds: if the filter is at 0 there is no effect or change whatsoever, but at setting of +40 emphasizes pitch, while a setting of -40 emphasizes noise, giving it a ‘scratchy’ color. In any of these sub-patches it is possible to select the source or feed: they can take signals from either the live feed through the microphones, or from any of the buffers that have recorded or uploaded a sound.

Most of the sounds sources used in the computer improviser interface and in the fixed media are samples taken from Tibetan bells, rattles, crotales, chimes, shakers, Colombian drums (Alegre, Llamador), and tambourine, among others. Most of the samples taken have been edited in PEAK,<sup>10</sup> and Audacity,<sup>11</sup> and have been minimally processed using Soundhack,<sup>12</sup> Audiosculpt,<sup>13</sup> Max/MSP, and GRM,<sup>14</sup> PLUGGO,<sup>15</sup> and VST plug-ins. The tape part has been mixed using NUENDO.<sup>16</sup>

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<sup>8</sup> PerColate: A collection of synthesis, signal processing, and video objects for Max/MSP. New York: Computer Music Center, Columbia University, 2001, 4.

<sup>9</sup> FFTease 2.5: Collection of Objects for Max/MSP, Eric Lyon, 2008. <http://www.sarc.qub.ac.uk/~elyon/LyonSoftware/MaxMSP/FFTease/>

<sup>10</sup> Peak LE5, Bias, 2006. [www.bias-inc.com](http://www.bias-inc.com)

<sup>11</sup> Audacity 13.3, Audacity, 2007. <http://audacity.sourceforge.net>

<sup>12</sup> Soundhack 0.896, Soundhack, 2007. <http://www.soundhack.com>

<sup>13</sup> Audiosculpt 2.8, Ircam, 2007. <http://www.ircam.fr>

<sup>14</sup> Classic VST bundle. GRM Tools, 2006. <http://www.grmtools.org>

<sup>15</sup> Max/MSP 4.6, Cycling ‘74, 2008. <http://www.cycling74.com>

<sup>16</sup> Nuendo 3, Steinberg, 2006. <http://www.steinberg.net>

## Visual/Theatrical Environments

### Dance

*Clestrinye* involves three dancers, one of which must eventually act as 'Matachín.' Their improvisational role allows them to interact freely with the music, but at the same time (at least in some sections) pre-planned parameters are meant to be followed. This still gives them a great deal of freedom over specific body movements. Rudolf Von Laban's *Modern Educational Dance*<sup>17</sup> and *Mastery of Movement*<sup>18</sup> were used as a guide for the description of all the suggested body movements, allowing for more direct and clear communication with the dancers by using their standard terminology and thus reducing the possibility of misinterpretations.

The element of dance is very important for many indigenous cultures in Colombia. As a matter of fact, most traditional carnivals, folk or indigenous, feature dance as one of the main components. It would be extremely difficult to imagine a carnival or festivity in Colombia without some type of dance or physical expression of movement. The use of dancers in this piece was intended to represent a very strong force of the indigenous culture, as they twist, turn, and jump, they are the embodiments of the spiritual world. Through the *Yagé* trance, the attendees have visions and hallucinations that, with the help of the shaman's chants, allows them to heal and to get in touch with their ancestors.

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<sup>17</sup> Rudolph von Laban *Modern educational dance*. New York: Praeger, 1963

<sup>18</sup> Rudolph von Laban. *Mastery of movement*. London: MacDonald & Evans, 1960.

## Painting

The *Kaměntsá* masks served to the tribal people as an artistic way to channel and represent their frustrations, and thus it is a tangible representation of their emotions. The use of live painting in this piece serves to enhance the possibility of visually representing emotions or ideas on stage. It serves as substitute for the mask crafters or a way to represent them in the performance. Similar to the masks' purpose, the final painting provides a document of the events that occurred during the performance.

The use of a large canvas (at least 16 feet wide by 6 feet tall) reflects the influence of the American painter Jackson Pollock and the Mexican muralists from the first half of the twentieth century. José Clemente Orozco, David Alfaró Siqueiros, and Diego Rivera are among the most important and influential artists from the 'muralist' movement. In paintings such as Diego Rivera's *Desembarco de Españoles en Veracruz*<sup>19</sup> or *Los Explotadores*,<sup>20</sup> the atrocities and alienation of the native cultures in Mexico are represented in a very critical, direct and harsh manner. Jackson Pollock was greatly influenced by the Mexican muralists, but especially by David Siqueiros. In addition, Pollock was greatly influenced by the sand painting techniques of native Americans. Regardless of their different backgrounds and nationalities were all greatly influenced by indigenous themes and concepts.

The painting in *Clestrinye* has two elements: the actual act of painting and lights projected the canvas from behind. Two painters must improvise along with the dance

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<sup>19</sup> Diego Rivera, *Desembarco de Españoles en Veracruz*. Fresco, 1951, Palacio Nacional, Ciudad de México, Patio Corredor, México.

<sup>20</sup> Diego Rivera, *Explotadores*. Fresco, 1926, Extemplo, pared oeste, Universidad Autónoma de Chapingo, México.

and music, using dance/theatrical movements to paint, thereby giving more visual richness to the performance. The purpose for the use of lights is purely aesthetic as they act as a contrasting element, giving different shades and tones to the materials on the canvas.

## Compositional Considerations

### Pitch and Timbral Features

The two performing forces (instrumentalists and computer performer) responsible for the creation or reproduction of the sonic/musical material have been assigned specific sound and pitch material. The compositional decision to include a performer for the electronics was influenced by the possibility of having a ‘real’ [human] performer making decisions in the moment, rather than allowing the computer itself to be the performer with a pre-composed patch that would automatically trigger and/or process a sequence or groups of sounds. This choice allows for an additional layer of social and spontaneous interaction within the piece. “This shift away from a ‘studio practice in deferred time’ to ‘real time on stage’ composition relocates this genre closer to many non-western-art traditions”<sup>21</sup>

The sonic/musical material for *Clestrinye* has been generated using two different compositional approaches—traditional pitched material and sonic objects—which will be examined separately. The selection of the pitch material and sonic objects was made with the intention of creating specific sounds and pitch environments. The electronics are drawn from a very specific list of sounds to be used on each of the sections when present. On the other hand, the pitch material for the instruments shares common elements (pitches) from section to section, allowing a continuous and logical motivic flow from the *arrival* to the *departure*.

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<sup>21</sup> Simon Emmerson, "Living presence." *Living Electronic Music*. Aldershot: Ashgate, 2007. p. 27

The pitch material was first composed for the instrumentalists, or in other words, for the acoustic instruments involved in the piece. Some of this pitch material is also in the hour-long track and in the sound file libraries. The pitch material is slowly mutated, rearranged, and transformed around the similar set of ideas, allowing an organic development and regeneration of musical ideas. The instrumentalists, and therefore the pitch material, are present in most of the work except for the transitions.

The pitch material develops and transforms around four main pitches [A, Ab, Bb, G]. In the introduction (welcoming), a descending motive [D-Bb-G] is repeated almost up to the end of the section, introducing a new note in another voice every few measures. This accumulation of pitches slowly creates a cluster, thickening the texture, around the first note of the motive [D], or the downbeat of the measure. In the subsequent sections or ‘sets of emotions’ the material is complemented and frequently transformed. In *Ira* (anger) the notes [Ab-G-Bb] are constantly repeated, transformed, and ornamented with neighbor pitches using a sequence of boxes that allow the instrumentalists a certain degree of improvisational freedom. *Perdón* (forgiveness) is another example in which such pitches are constantly repeated. However, in this movement the note [Ab] has dominance and everything else develops around it. In *Yagé*, there are two types of pitch material: the first two lines have a sequence of motives that present Bb as the center pitch; in the third line the contour is more important than the pitches themselves, however Bb is presented as the starting pitch in order to share a commonality with the other two lines. *Burla* (mockery) is a free and open movement, in which the ‘lines’ do not necessarily revolve around any particular pitch; here the performer has the complete

freedom to choose a particular melodic path. *Respeto* is more concerned with the harmonic movement of voices, and consists of a moving cluster that does not maintain any particular reference pitch.

The sonic objects, which make up almost ninety percent of the materials included in the electronic portion of the piece, are generated mostly by the sound production technique of sampling. Through the course of several months, many recording/sampling sessions occurred. During these recording sessions many instruments and objects were recorded using close-mic recording techniques using an X-Y microphone positioning approach. Following the recording session most of the usable samples were edited and some were processed. Many samples that were recorded were not kept in the sound file libraries for a variety of reasons; only forty percent of them were actually selected. Two different sources were selected for the process of sampling: western and non-western instruments. This choice of instruments is related to the idea of two different worlds colliding upon the arrival of the conquistadors during the fifteenth and sixteenth centuries and their encounter with native tribes. The non-western instruments sampled are drawn from a variety of cultures, from the Colombian *gaita* to the African *caxixi*. The samples taken from western instruments include tenor saxophone, clarinet, bass clarinet, and flute.

### Score

The development of a score for *Clestrinye* was a process with many variants to be considered. Moreover, it had to be designed in a way that it would be clear and easily understood for the musicians as well as for the dancers and painters. Roger Reynolds' *I/O: a ritual for 23 performers* (1970) and Mauricio Kagel's *Antithese* (1962) served as

great examples in this regard. I borrowed certain visual and conceptual elements from those works and adopted, transformed, and remodeled some of their features—in addition to original designs and ideas—to come up with a concise, practical, and effective score and set of parts that would communicate effectively with the different performing forces.

Reynolds' *I/O* is scored for 9 Female Voices, 9 Male Mimes, 2 flutes, 2 clarinets, 2 Technician/Performers, live electronic processing, projections, and effectively introduces the concept of the work by way of an explicit diagram for the structural plan. The set of parts and illustrations are well designed and communicate their intent fairly well; however, as the score progresses it becomes more complex and rather overwhelming. On the other hand, Kagel's *Antithese*, for one performer with electronic and public sounds, includes a lengthy yet straightforward description of all the actions but without clear and communicative visual aids.



## Survey of Electroacoustic Works Dealing with Traditional Rituals and Folklore

The idea of creating and developing a work based on traditional folklore has been a common practice throughout the twentieth century that has continued into the twenty-first century. Two of the pioneers on this field of ethnomusicology and ethnocomposition, Zoltán Kodály and his colleague Béla Bartók, set the basic principles of field research and documentation to later be used as basic compositional material for new works. In the field of electroacoustic composition there have been several composers that have continuously been influenced by traditional folklore, either from their own or a similar culture. Several pieces have been studied as they deal with completely different issues and approaches with regard to traditional folklore.

The following list of pieces are those that I encountered during the development and compositional process of *Clestrinye*. The issues explored range from the influence of traditional folklore to cross-disciplinary composition. Javier Alvarez' *Temazcal*<sup>22</sup> and *Mannam*<sup>23</sup> deal directly with musical materials and concepts from traditional musical genres and forms. Ricardo del Farra's *Ancestros*<sup>24</sup> and *Tierra y Sol*<sup>25</sup> target different issues: these two pieces utilize folkloric instruments as a direct reference to certain musical cultures, without a clear adaptation or quotation from musical material.

Javier Alvarez' *Temazcal* (1984) is an electroacoustic work for maracas and tape. One of the interesting features of this work is that it borrows concepts and elements from

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<sup>22</sup> Javier Alvarez. *Temazcal*. Papalotl. Saydisc B000004535, CD.

<sup>23</sup> Javier Alvarez. *Mannam*. Papalotl. Saydisc B000004535, CD.

<sup>24</sup> Ricardo dal Farra. *Ancestros*. [http://cec.concordia.ca/electrobox/sonus01/Dal\\_Farra\\_Ancestros.mp3](http://cec.concordia.ca/electrobox/sonus01/Dal_Farra_Ancestros.mp3)

<sup>25</sup> Ricardo dal Farra. *Tierra y Sol*. <http://www.fondation-langlois.org/html/e/media.php?NumObjet=15990>

several Latin American cultures. The title of the piece is taken from ancient *Nahuatl*, which is an ancient form of the Aztec language, and the musical material that this piece is inspired from is borrowed from several music cultures of the Americas, ranging from the Caribbean to the flatlands of Colombia and Venezuela.<sup>26</sup> In this piece the composer mainly explores the rhythmic characteristics of *Música Llanera*, a musical genre from the geographical region that borders Colombia and Venezuela, which includes many sub-genres and forms. The *capachos* (a Colombo-Venezuelan variation of the maracas) is one of the main instruments in this musical tradition. In this piece the composer explores extended combinations of rhythmical patterns, usually performed by the *Capachos*, along with some elements from Caribbean music.

In *Mannam* (1992), the composer explores a different set of issues. As the piece was commissioned for the *Kayagum*, a Korean Sitar-like instrument—an instrument completely foreign to his culture as well as to his Western musical formation—he found himself in a position of having to learn ‘everything’ about this unknown instrument. He ultimately solved the issue of writing for a completely different musical language with a very clever approach:

For Mannam, I set myself an hypothetical scenario: a kayagum player finds a Mexican harp on the top of a mountain; a Mexican harp player finds a kayagum in the middle of the savanna; they both learn to play their newly found instruments from scratch, with no further piece of information. Imagine how these players could adapt their found instruments to their own music tradition, to their aesthetic and expressive needs.<sup>27</sup>

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<sup>26</sup> Javier Alvarez. *Temazcal*. Aritst’s comments. <http://www.fondation-langlois.org/flash/e/index.php?NumPage=542>

<sup>27</sup> Javier Alvarez. *Mannam*. Aritst’s comments. <http://www.fondation-langlois.org/flash/e/index.php?NumPage=542>

Ricardo del Farra's *Ancestros* (1986) and *Tierra y Sol* (1996) are both created and composed using the same or similar set of instruments: ancient woodwind instruments, such as the *quena*, *quenacho*, and *antara*, native of the Andes Mountains in South America. These instruments are used either as source material or as the featured instrument.<sup>28</sup> *Ancestros*, for ancient woodwind instruments and live electroacoustic processing, features the *quena* and *quenacho*; these instruments go through a series of filters, delays, and harmonizers that allow them to extend their harmonic range and spectrum. The ample and continuous use of highly reverberant environments allow the composer to re-create certain sonorities that might simulate the way how any of those instruments might sound if played in their natural conditions and spaces, also those sonic environments might have been intended to be reminiscent of the Andes; this phenomena is connected to the idea that one can be inclined to associate certain sonorities to specific places (e.g. the association of a 'rasgado' guitar with Spanish or Latin American locations). *Tierra y Sol* for fixed media employs the same set of ancient woodwind instruments; however, these instruments are only used as source material for future manipulation, editing, and processing. In this piece, the composer's goal is not an attempt to re-create the atmosphere of the mountains, but rather to interpret and "reflect not only the sonorities from the Andes mountains, but also the pace, mood, the different paths for changes, hopes (or non-hopes), the time of people's vital cycle there."<sup>29</sup>

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<sup>28</sup> Ricardo dal Farra. *Ancestros*. <http://www.fondation-langlois.org/flash/e/index.php?NumPage=542>

<sup>29</sup> Ibid.

## Defining Tradition and Cross-Cultural Influences in Western Music

The word ‘tradition’ has been widely misunderstood and frequently misappropriated. Simon Emmerson suggests that “we must be careful to *describe* rather than to *define* our traditions.”<sup>30</sup> This quote points out a very common misuse of the word tradition, in that it can be ‘defined’ in so many different ways that both correct and incorrect definitions can occur simultaneously. The New Oxford American Dictionary defines tradition as “the transmission of customs or beliefs from generation to generation” or “an artistic or literary method or style established by an artist, writer, or movement, and subsequently followed by others.”<sup>31</sup> The first definition is more suitable for the purpose of this piece. However, for an individual such as myself, who shares two different branches of ‘traditions’ — both ‘non-western’ tradition and the ‘classical’ or ‘western’ tradition — this definition becomes very problematic.

As a Colombian who grew up listening to my grandfather playing ‘traditional’ Colombian folk music on his flute, I can say that somehow those traditions were passed from him to me, as his father did with him. So, this tradition has been directly passed to me from generation to generation. However, as a ‘westerner’ I was also bombarded with pop and classical music, although these traditions were passed to me indirectly. So does this dichotomy deny me the right of claiming ‘western’ music as part of my tradition?. The second definition is suitable for ‘the serious music composer’ such as

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<sup>30</sup> Simon Emmerson, Ed. *Music, Electronic Media and Culture*. “Crossing Cultural Boundaries Through Technology?”, 116.

<sup>31</sup> *The New Oxford American Dictionary*, Version 2.0.1 (51.1), “Apple Inc.”

myself, for this piece, I am ‘following’ the tradition of composers such as Roger Reynolds, Mauricio Kagel, and Pierre Boulez, just to cite a few. Is not twentieth/twenty-first century music about breaking from tradition, or about finding ways to move away from ‘traditional’ schemes and forms? If this is true, shouldn’t I be breaking away from the ‘tradition’ that has been set — for example, by acousmatic or electroacoustic composers?

This is an inconsistency when trying to ‘define’ tradition: thus, the definition of certain traditions would become even more troublesome. Aware of this issue, I strived not just to define, but also to describe the concepts, ideals, and cultural implications of the *Kamëntsá-Inga* celebration, allowing the performers and participants of this event to have awareness, and consciousness, about the significance of the various elements within the piece. This would lead to a more involved and personal participation of the performers, and thus deeply affecting in a positive way, the final outcome of the piece.

This brings me to the issue of the incorporation, adoption, and/or appropriation of alien cultural or musical ideas into a western musical context. In modern times, with the advantage of ‘unlimited’ available information through the world wide web, it is possible to get access to the ‘traditions’ and folklore of many cultures, and virtually visit remote locations without having to leave the comfort of home. Also, due to the increasing accessibility and relatively inexpensive availability of non-western musical instruments, many musicians and composers can acquire and utilize such instruments. Simon Emmerson accurately suggests that this trend might develop a completely inaccurate use of such instruments.

In recent years there has been an increasing interest in the use of instruments (and their performance traditions) from other, usually non-western, cultures in contemporary western art music in general and electroacoustic music in particular. Many such instruments come from highly developed traditions which may be little understood by the western composer; many performance practices, attitudes and aesthetics may likewise be misunderstood in both directions.<sup>32</sup>

This phenomenon has contributed to the increase in the number of such creations/compositions, either in the popular music world or in the ‘concert’ or ‘serious’ music world. The positive influence of such an approach is that it allows virtually everyone to access and acquire knowledge about many cultures. On other hand, this information may be misinterpreted and can create an erroneous impression of other cultures. If one is to take fair advantage of non-western cultural information as source material for a composition, one has the responsibility of approaching such instruments and traditions with care and respect. It is the composer’s obligation to do adequate research and to investigate the origin, use, and intention of certain traditions.

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<sup>32</sup> Simon Emmerson, Ed. “Crossing Cultural Boundaries Through Technology?” *Music, Electronic Media and Culture*, 115.

## Installation

The origins of this promotion of ‘cross arts’ activity (sound art with dance, film, video, theatre, installation, etc.) has laudable intentions – essentially the healing of deep wounds within western cultural traditions. With the decay of tribal, community and religious ritual, the ‘high’ arts of sight and sound went their separate ways and developed their own traditions.<sup>33</sup>

The main purpose of the installation is to serve as documentation and to allow non-attendees of *Clestrinye* to experience the performance. Also, it allows attendees to re-experience the *Clestrinye* in a different environment. The finished painting would serve the same purpose as the masks after the indigenous carnival: they are a way of documenting all the emotional stages from the *Bétsknaté*. The performance must be documented with multiple video cameras, which will be focused on each of the performing forces. The raw and processed materials should be edited by interpolating the still images with the material recorded at the performance.

The installation consists on three stations and the painting resulting from the performance. Each station consists of a television on a podium with a set of headphones. Each of the televisions shows the performance from a different angle. Two of the stations have to face each other, while the other must be on the middle at the right side (see installation diagram in page 47). The stations that face each other must have a stand or stool placed in front and covered with a white cloth and one of the masks used in the performance (replicas). The other station must have a stand or stool on each side, the stools must be covered with a black cloth and two of the original masks must be placed

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<sup>33</sup> Simon Emmerson, "Aural landscape: musical space" *Organised Sound*: 3(2). United Kingdom: Cambridge University Press, 1999. p. 135

on them. The final painting from the performance must be hung on the wall or from the ceiling on the left side facing the third station.



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PART II

*CLESTRINYE [EL CARNAVAL DEL PERDÓN]*

## Clestrinye [El Carnaval del Perdón]:

Ritual for electronics, instrumental ensemble, dancers, and painters

Camilo Salazar, 2008

## Introduction

*Clestrinye [El Carnaval del Perdón]* is a cross-disciplinary work based on the idea of a traditional indigenous carnival. The complete work is comprised of a performance and installation. Ideally, they should be presented together, installation following the performance; however, it is possible to do each part independently. The performance is divided into three parts (arrival/procession, ritual, and departure), it is improvisational and modular, but there are some pre-composed and pre-recorded materials as well as pre-planned instructions. The performance includes live painting, music, electronics, and dance, and it should last approximately one hour. The installation uses video material recorded at a previous dress rehearsal combined with still photographs of the original masks.

## Definitions

### Kamëntsá and Inga:

The *Kamëntsá* and *Inga* are native tribes that live in *El Valle del Sibundoy* in *Putumayo, Colombia*. They share the same limited territory on the southern part of the country. The *Kamëntsá* are farmers, artisans and are sedentary, while the *Inga* are merchants and, consequently, move throughout the country.

### Clestrinye:

The *Clestrinye* or the *Carnaval del Perdón* (Carnival of forgiveness) is a carnival that is celebrated annually starting on the Monday before Ash Wednesday. The purpose of the carnival is to celebrate the mutual labor between tribes. They believe that we all should forgive each other in order to resolve differences and live in peace and harmony.

### Masks:

Masks are an important feature of the *Carnaval del Perdón*. The masks handcrafted by the *Kamëntsá* are made of cedar wood. The masks' original purpose was to serve as a tool in an ancient *Yagé* ritual. Through this ritual the participants were able to communicate with the spirits of their ancestors. One of the modern purposes of the grotesque masks is that of expressing their rejection and their cultural distress. They also use the masks to satirically represent the "invaders".

### Matachín:

*Matachín* is a character from the traditional *Clestrinye* ritual, he precedes one of the main dances of the carnival and leads the main parade.

### Yagé:

It is a hallucinogen beverage that is prepared from several tropical plants and it is used in shamanistic rituals.

# Performance

## —overview and instructions

*Clestrinye* has been composed as a controlled improvisation. Consequently, there are some pre-planned and pre-composed materials but in the end the performers get to make the final decision on what exactly is to be performed. A set of parts and a score will be given to the performers; they must previously study the material given and understand the functionality of the whole work. Regardless of being modular and improvisatory, the work is based on a set of parameters that must be understood.

It has three main sections, *Llegada/procesión* (Arrival/procession), *Ritual* (Ritual), and *Partida* (Departure).

There are two main leaders on the performance: a fixed sound file and '*Matachín*'. The fixed sound file is the backbone of the piece and acts as the conductor giving cues to the performers. '*Matachín*' leads several of the sections and appears to indicate changes of sections.

There are two main sources of pre-composed material, and they are catalogued into two groups: Mutual Labor and Independent Actions/Reactions. Each of these groups has a set of actions (emotions) that represent one of the many emotional states that can possibly emerge at the indigenous celebration. *Ira* (anger) and *Yagé* are the only two actions that are part of both groups (Mutual Labor and Independent actions)

### *Mutual Labor:*

There are four sets of actions/reactions in this group, and when indicated, the performers must improvise with the material given. The four actions are: *Ira* (anger), *Burla* (mockery), *Yagé*, and *Respeto* (respect). The entire ensemble must

simultaneously/mutually perform, but NOT synchronize, each of these actions at certain given times/sections of the piece.

### *Independent actions/reactions:*

Four sets of actions, *Ira* (anger), *Frustración* (frustration), *Yagé*, and *Perdón* (forgiveness), must be performed at certain given times. They must be performed with total independence, avoiding being influenced or affected by other actions performed at the same time. The same action can be performed by more than one individual as long as it is not synchronized and the its performance would not be compromised by influence of others.

### **Electronics:**

There are four main elements of the electronics, sound file playback, live processing/computer improvisation, sound diffusion, and amplification/recording.

- Sound file playback consists of three types of sound files.
  - Hour long track that is the main sound file.
  - Sound files to be played back as they are
  - Sound files to be used by the computer improviser for processing, and subsequent playback, etc.

Note: The single hour long track provides the overall form of the work. This track acts as a conductor and is the backbone of the work. It also gives some of the cues to the performers.

- Live processing/computer improvisation: created by the computer improviser, he/she must use given sound files and live feed as raw material for the processing/improvisation.

Note: The computer improviser, as a performer, is encouraged to use his/her own 'improvising' software. A simple improvising

environment using the software Max/MSP will be given, but it is up to the performer to use it.

- There are two types of amplification/recording, instrument and floor/canvas. The instruments to be used in the performance must be amplified and recorded, mainly to serve as material for the computer improviser. A soft mix of the amplification can be sent to the sound system unless instruments are loud enough already. The canvas/floor recording must be done with either a contact microphone or a cardioid placed close to the source. Three (3) microphones must be set close to the dancer's space, the cardioid mics to pick up breathing and ambient sounds and the contact for the dance floor. Two (2) microphones must be placed close to the canvas.
- Sound diffusion must be in charge of the computer improviser. A minimum of four loudspeakers is necessary for the performance, however the use of multiple loudspeakers is encouraged. The computer improviser has the freedom to diffuse the sounds, live and pre-composed, keeping a volume and space balance, without over-powering the acoustic instruments.

(See parts and score for more detailed information)

### **Musicians:**

The number of musicians must be based upon the size of the performance space, but a minimum of four musicians is necessary. The instruments to be used are preferably woodwind instruments (flutes, saxophones, clarinets, or recorders) and/or native *Kamëntsá/Inga* winds. Each of the instrumentalists must also perform with one or two percussion instruments from the following list: animal skin hand drums (or similar), maracón or maraca, rattles, or rain stick. In some sections the instrumentalists must interact with the painters and dancers by moving into the dancer and painter's space with or without

instruments. The performers are responsible to shape the contour of the piece as most of the dynamics, articulations and phrasing is left up to their judgment.

(See parts and score for more detailed information)

### **Dancers:**

Two to three dancers are required for the performance depending on the size of the stage. Three dancers are preferred. One of the dancers must eventually act as '*Matachín*'. They must improvise with the music over some pre-planned parameters. Some of the parameters will include the use of specific body movements as a response to certain cues given by the electronics, as well as improvised choreography with the other performers (i.e. painters and musicians). A very basic set of instructions is given to the dancers as they have the most freedom of actions/reactions from the whole group of performers.

(See parts and score for more detailed information)

### **Painters:**

The painting has two elements, the actual act of painting and lights projected on the canvas. Two painters must improvise along with the dance and music. They will use dance/theatrical movements to paint thereby giving more visual richness to the performance. The lights, located behind the canvas, act as a contrasting element giving different shades and tones of the materials on the canvas.

It is important that the painters use the whole hour to paint-improvise along the music and dance. It is important that the canvas does not get completely filled before the complete work is approaching its end.

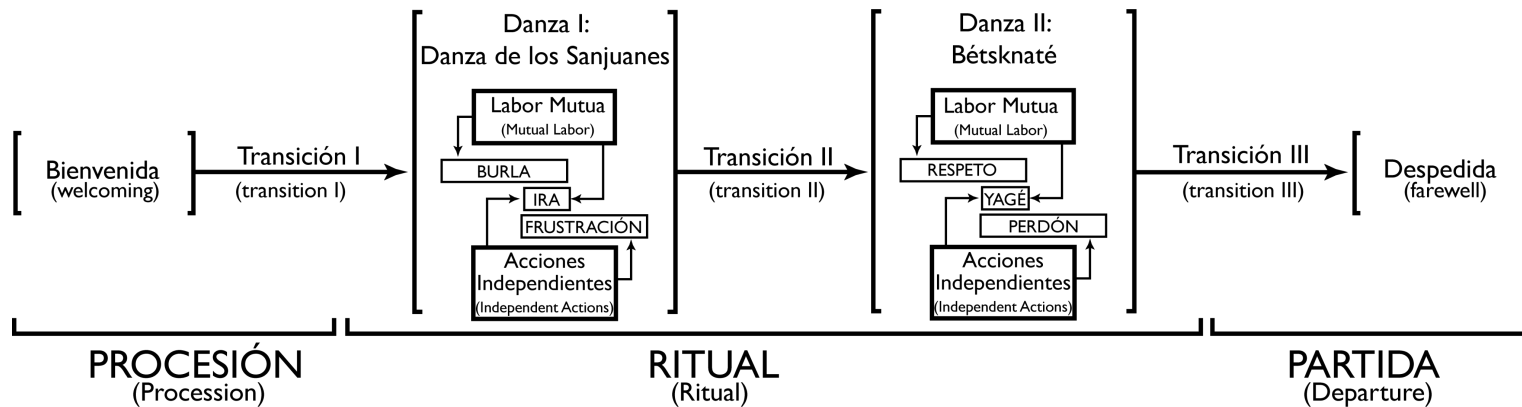
(See parts and score for more detailed information)



## Structural form

### —overview

The three main sections are subdivided into seven parts, *Bienvenida, Transición I, Danza I: Danza de los Sanjuanes, Transición II, Danza II: Bétskнатé, Transición III, Despedida*.



### *Bienvenida* (Welcoming)

In this section *'Matachín'* is introduced as the main character, and the musicians as the contrasting element. It is a controlled improvisation, in which the dancer follows a few parameters while the musicians play straight from pre-composed material. Closer to the end, the canvas lights and the computer are introduced as the piece moves on to the transition.

### *Transición I* (Transition I)

During this transition all the participants finally appear. It is a preparation for the ritual and helps them to get set for the first dance.

The computer improvises freely while intermittently interacting with the canvas lights and one of the masked dancers, until *'Matachín'* appears again announcing the starting of the *Danza de los Sanjuanes*.

### ***Danza I: Danza de los Sanjuanes (Dance I)***

Traditionally, this dance is where all the participants wear a mask in order to express their rejection to the domination and impositions forced on the *Kamëntsá* and *Inga* tribes since conquest times.

In this section of the piece all the performers wear the masks as in the traditional dance. There is a set of emotions/actions that each individual gets in order to be performed with certain freedom, in groups and individually, providing the possibility of having solo and group micro-sections. There are moments dedicated to free as well as controlled improvisation.

### ***Transición II (Transition II)***

This is the most important transition in the ritual as the 'healing' and forgiveness starts. During this transition the participants realize that they must forget and forgive in order to peacefully coexist.

This is a free and open improvisation/interaction between the members of the ensemble and '*Matachín*'. He plays a very important role in this movement. As the ensemble goes dormant, he violently and desperately tries to revive them until each member gradually responds. The interaction with '*Matachín*' resumes in preparation for the *Bétsknaté*.

### ***Danza II: Bétsknaté (Dance II)***

*Bétsknaté* is a dance and parade preceded by '*Matachín*'. It celebrates the reunion of the community, and it provides a space for reconciliation and forgiveness between different families and groups between the tribes.

Performers gradually discontinue the use of the masks; they are not to be used after this section. As in the *Danza de los Sanjuanes* moments of free and controlled improvisation as well as group

and individual actions are the main performance material. A for performance.

### ***Transición III (Transition III)***

This is a moment of evocation; any mood or emotion previously expressed on other sections can be recalled here. It serves as the last opportunity for the participants to expose unsolved conflicts after the community's willingness for reconciliation and forgiveness.

It is an open and free improvisation among all participants, having an emphasis on the interactions between '*Matachín*' and the painters.

### ***Despedida (Farewell)***

The participants have finally solved all conflicts at this point as the carnival reaches its end. They will depart to prepare for next year's carnival.

All the performers get to interact together for the last time; they will follow cues from the computer in order to gradually 'leave' the ritual.

## Staging

The performance space must accommodate at least four musicians, two dancers, two painters, four loudspeakers, and a medium size table to accommodate a mixing board, audio interface, and computer. The space must provide enough room for the dancers to move around, space for the painters to work comfortably on the canvas, and for the walkways for the spectators (see performance diagram).

### Electronics Technical Requirements:

- Macintosh Computer (G4 or later)
- Max/MSP (version 4.6 or later)
- Mixer (8 channel in/out minimum, with phantom power)
- Audio Interface (8 channel input/output minimum)
- Loudspeakers (4 minimum)
- Microphones (6 minimum but it might vary depending on number of performers)
- Cables/snakes

(see Technical diagram for equipment set up)

### Lighting:

- A general lighting system that can be dimmed and can provide enough intensity to allow performers to move around the stage.
- Two or three spotlights that can be easily operated, as they will be used to follow performers on stage.
- Two small lights that can provide enough brightness for the canvas to glow; they must be set up behind it.
- Music stand lights to allow musicians to read while the general lights are down.

### Props:

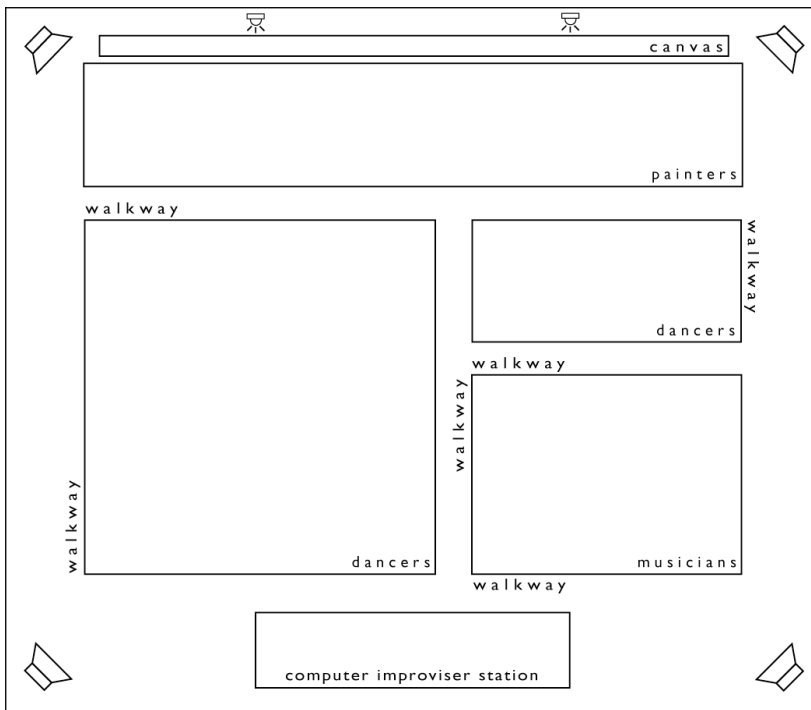
- One replica of the '*Matachín*' mask
- Replicas of the original *Kamëntsá* masks. One for every performer.
- A canvas of at least 16ft wide by 6ft tall must be placed in the performance space at floor level.
- An assortment of paint colors. The material to be used varies depending on the ventilation of the space. For closed spaces use paints/materials that do not expel toxic fumes. As precaution measure, water based materials are recommended, as they clean up easier in case of spilling and stains.

### Costumes:

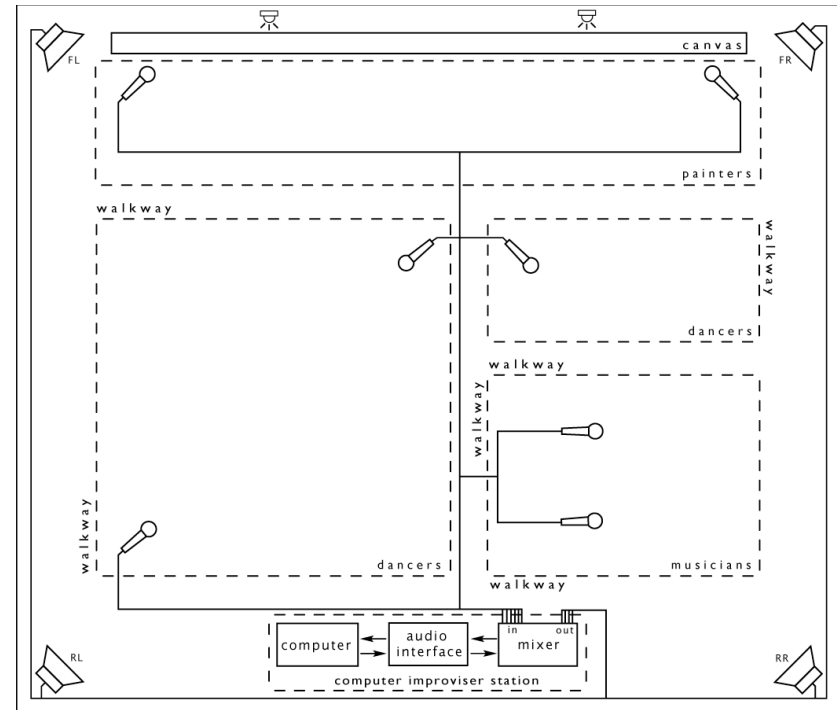
All performers must wear white clothes. Preferably pants and shirts, but if no white pants are available a white shirt and kakis pants are acceptable. While representing '*Matachín*', the assigned dancer must wear a black tunic on top of her/his clothes.

# Performance: stage diagrams

—space distribution—



—technical set-up—



## Installation

The installation space needs to accommodate at least the full size canvas used in the performance and three stations each comprised of a television on a podium, a set of headphones, and two stands with replicas of the original masks (see installation diagram). A still of an original mask must be set as the default image on the television screens, the audience will 'trigger' the video and audio by stepping in front of the television and therefore stepping onto pressure sensors.

### Visual Materials:

The performance must be taped with multiple video cameras (three minimum), which must be placed in different angles. The cameras must focus on each of the performing groups. Few selections of the recorded material can be processed as well as stills from the original masks.

### Editing:

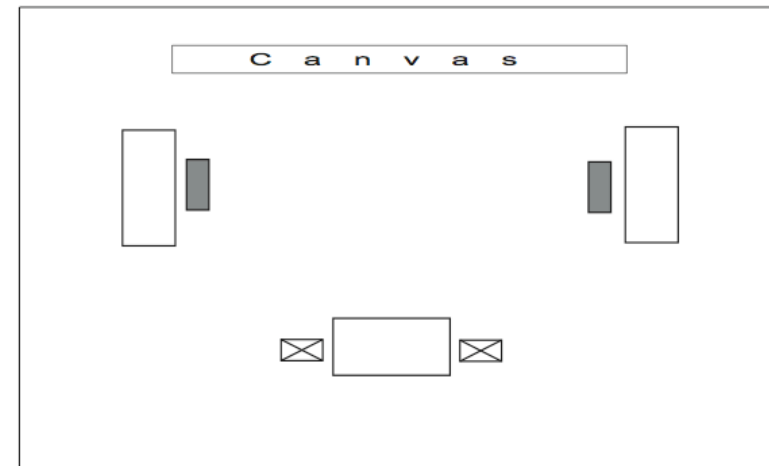
The raw and processed materials should be edited by interpolating the still images with the material recorded at the performance. No order necessary.




### Set-up:

At the site of the installation three stations must be set. Each station consists of a television on a podium with a set of headphones. Each of the televisions shows the performance from a different angle. Two of the stations have to face each other, and the other must be on the middle at the right side (see installation diagram). The stations that face each other must have a stand or stool in front of them covered with a white cloth and one of the masks used in the performance (replicas). The other station must have a stand or stool on each side, the stools must be covered

with a black cloth and two of the original masks must be placed on top of them. The final painting from the performance must be hung on the wall or from the ceiling on the left side facing the third station. On the floor, in front of every station a pressure sensor must be installed in order to trigger the video/audio. A hidden computer must be set to run the patch from the interactive video/audio.

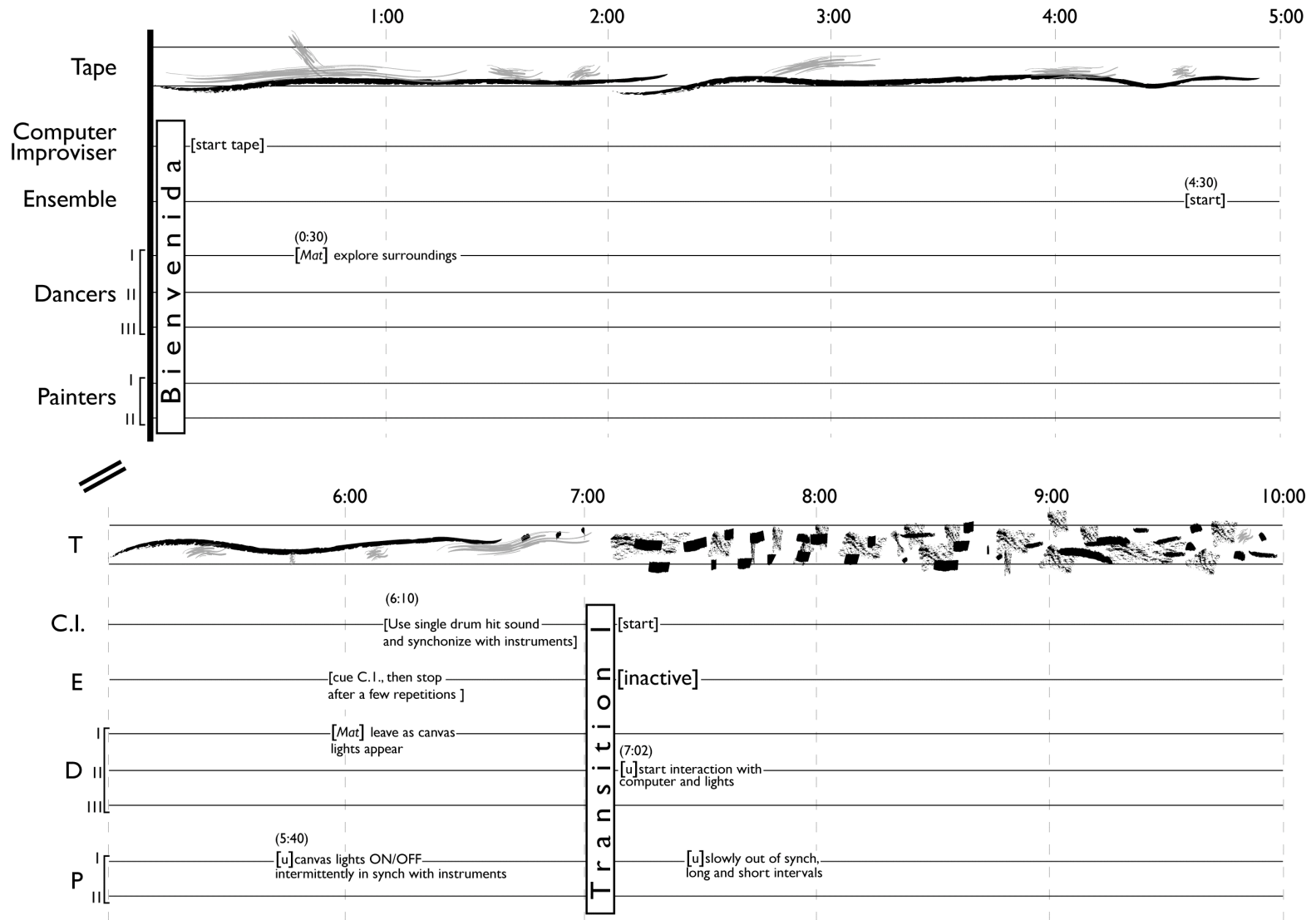
## Installation diagram

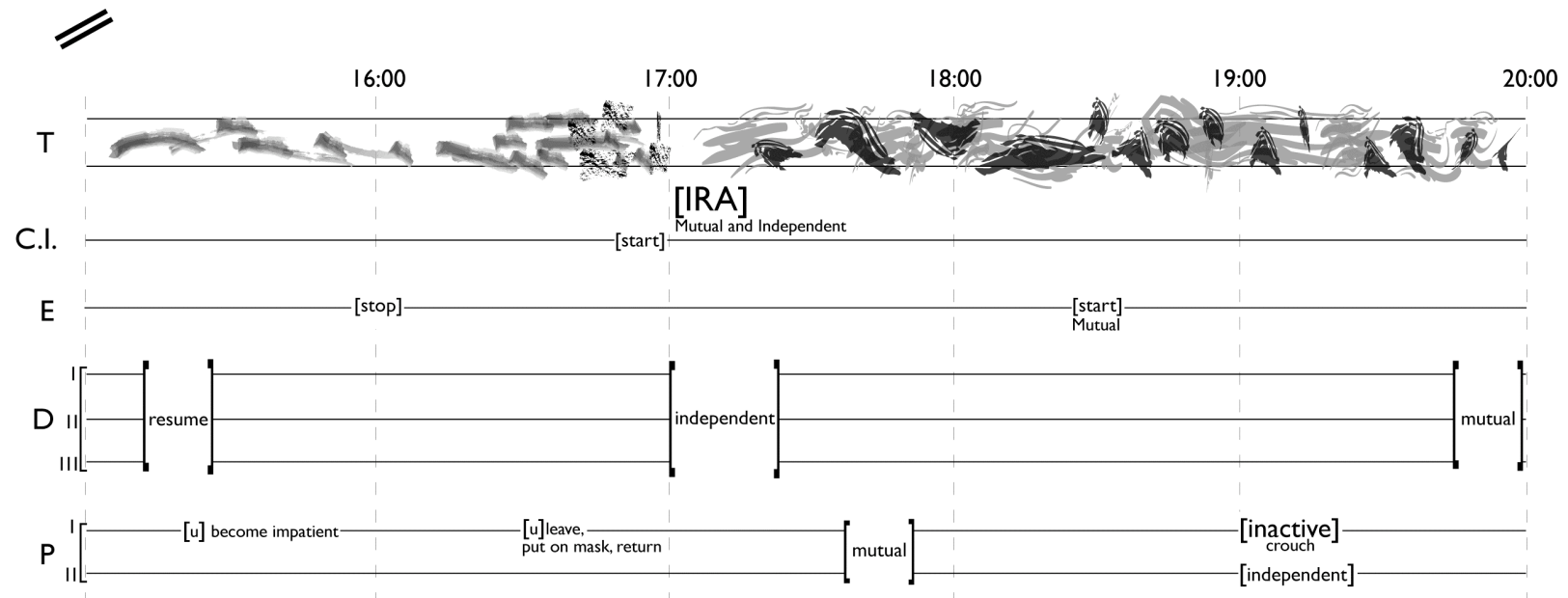
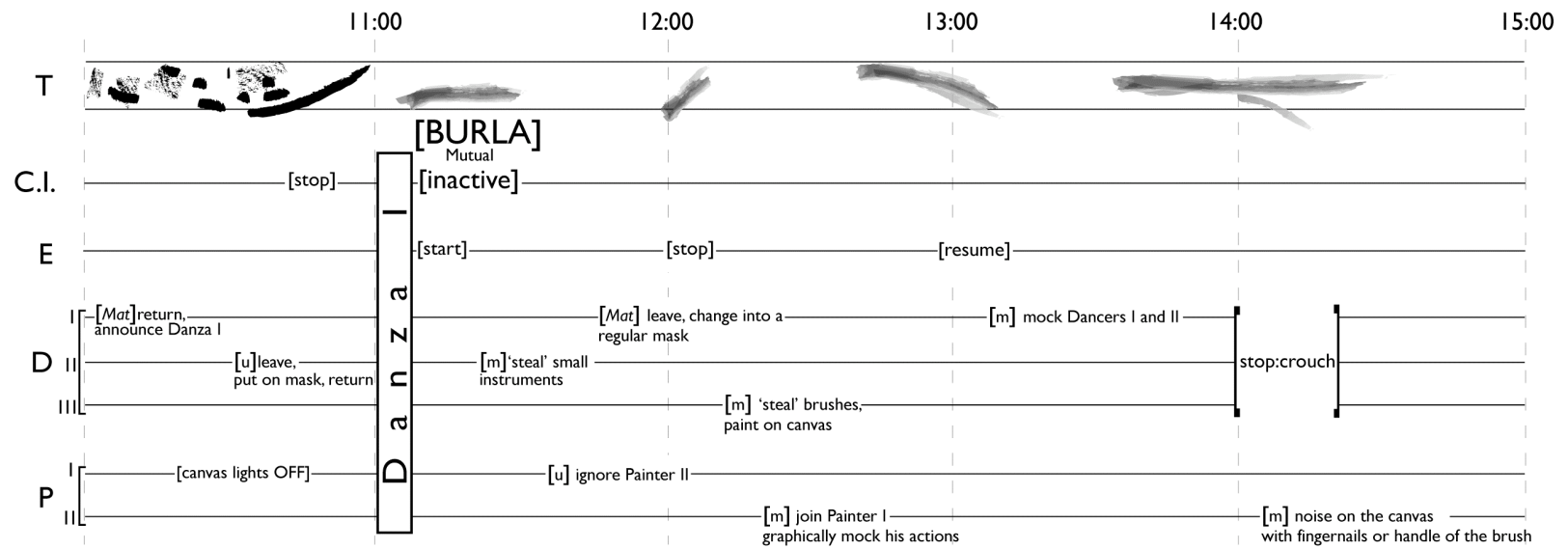


-  T.V. set with headphones
-  Small table with one of the Kamentsá masks used in the performance (replicas)
-  Small table with two of the original Kamentsá masks

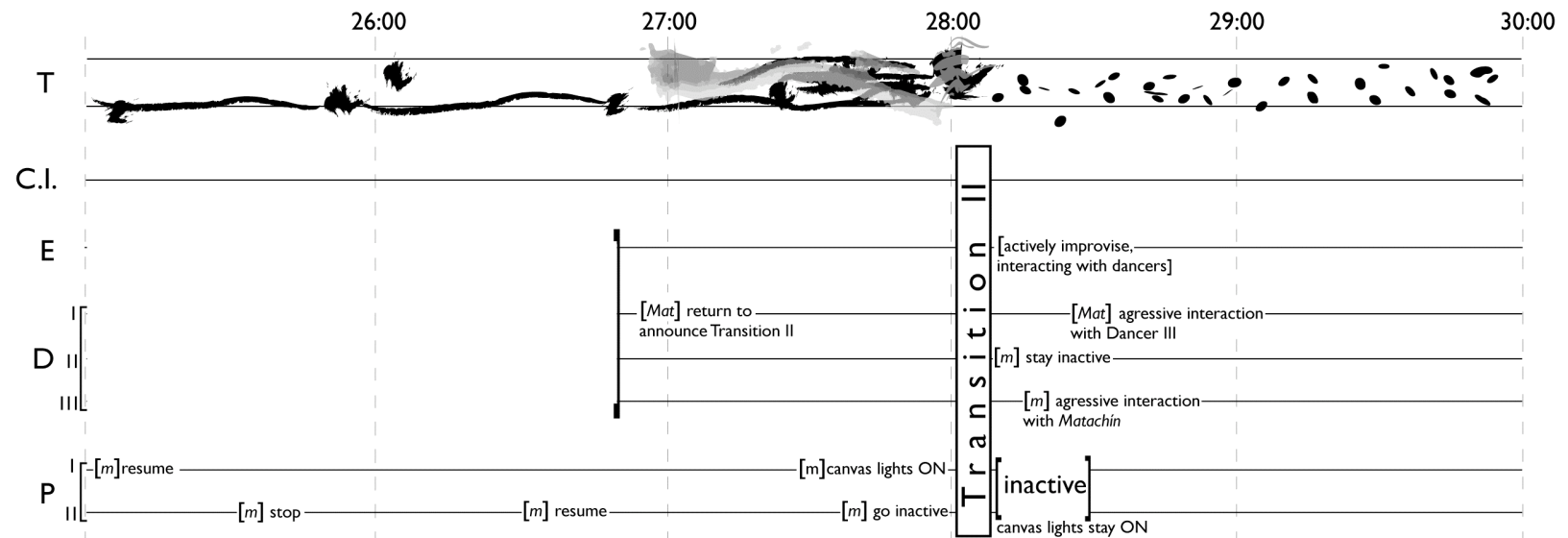
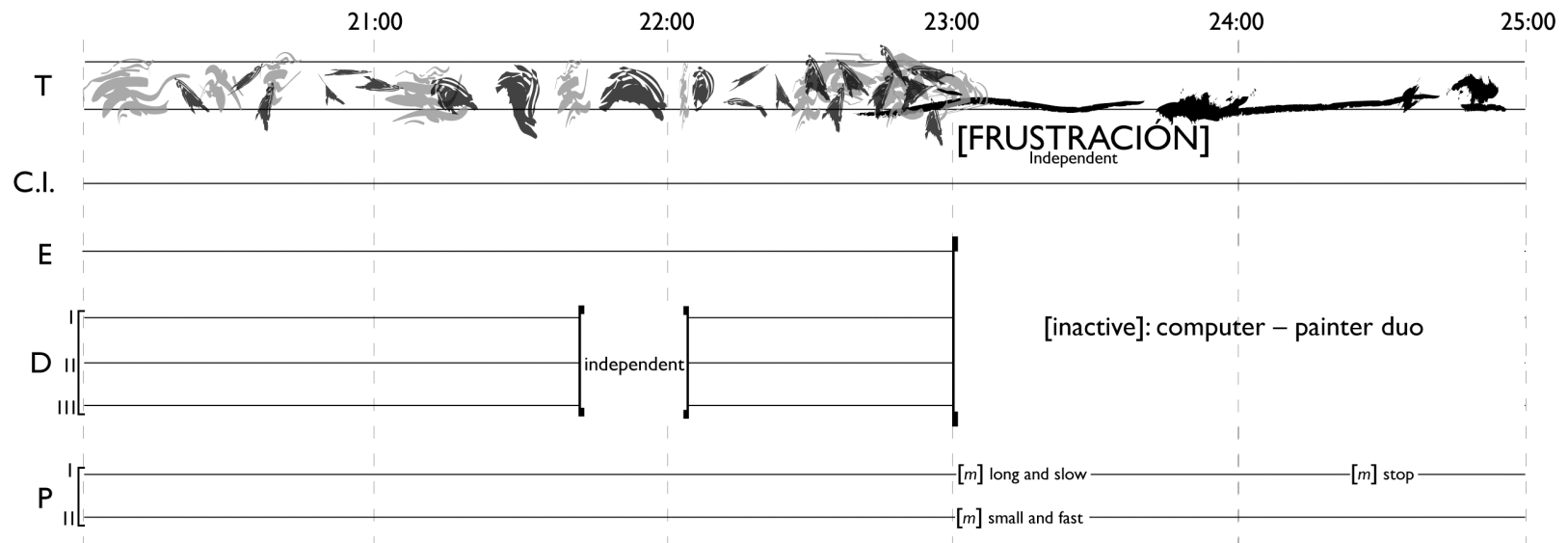
SCORE

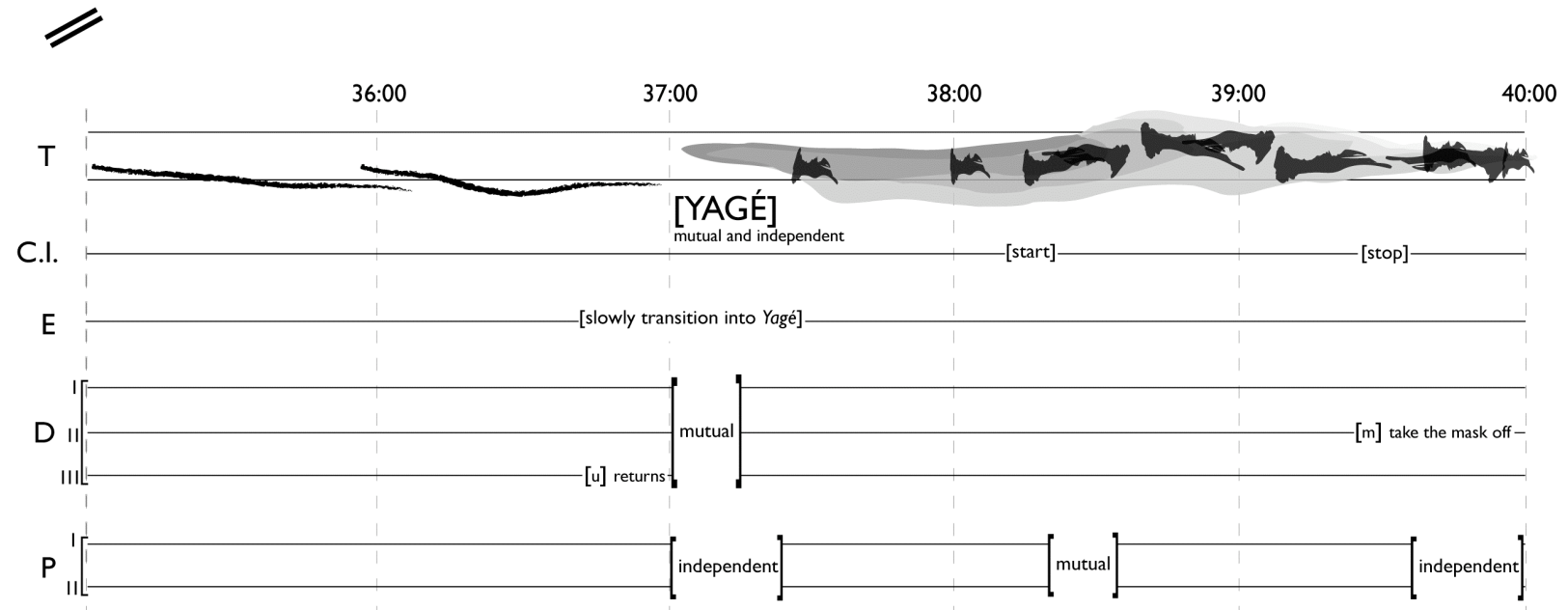
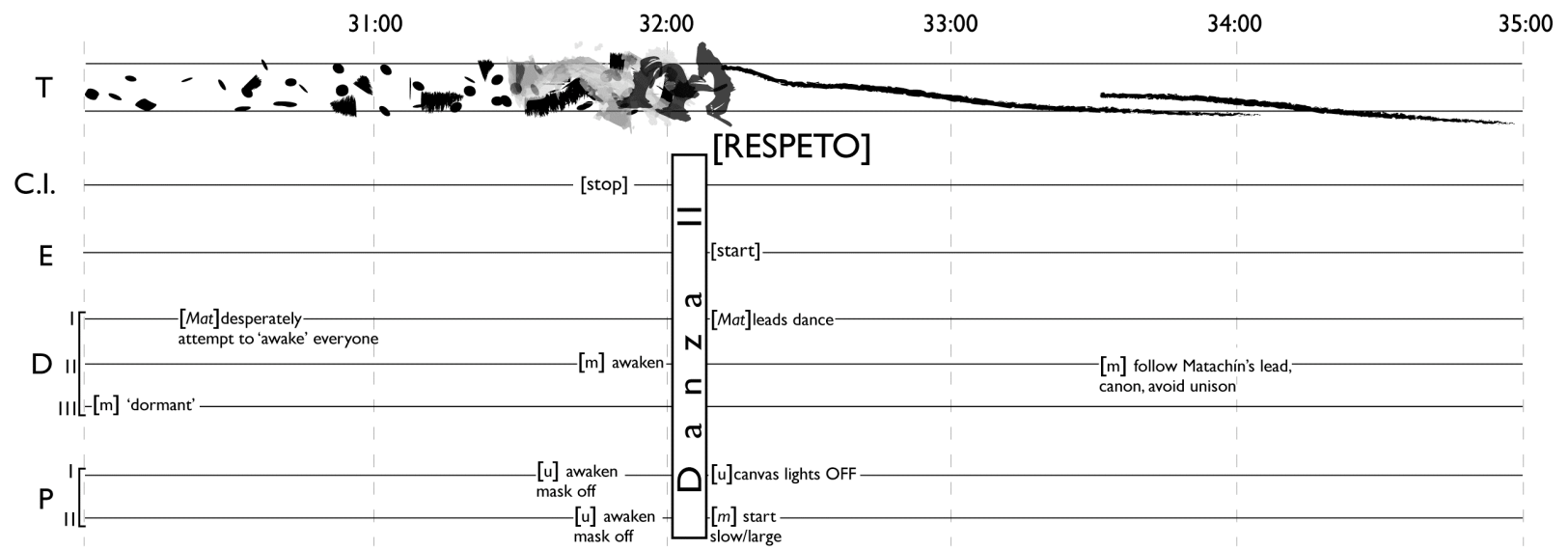
# Clestrinye [El Carnaval del Perdón]: Ritual for electronics, instrumental ensemble, dancers, and painters

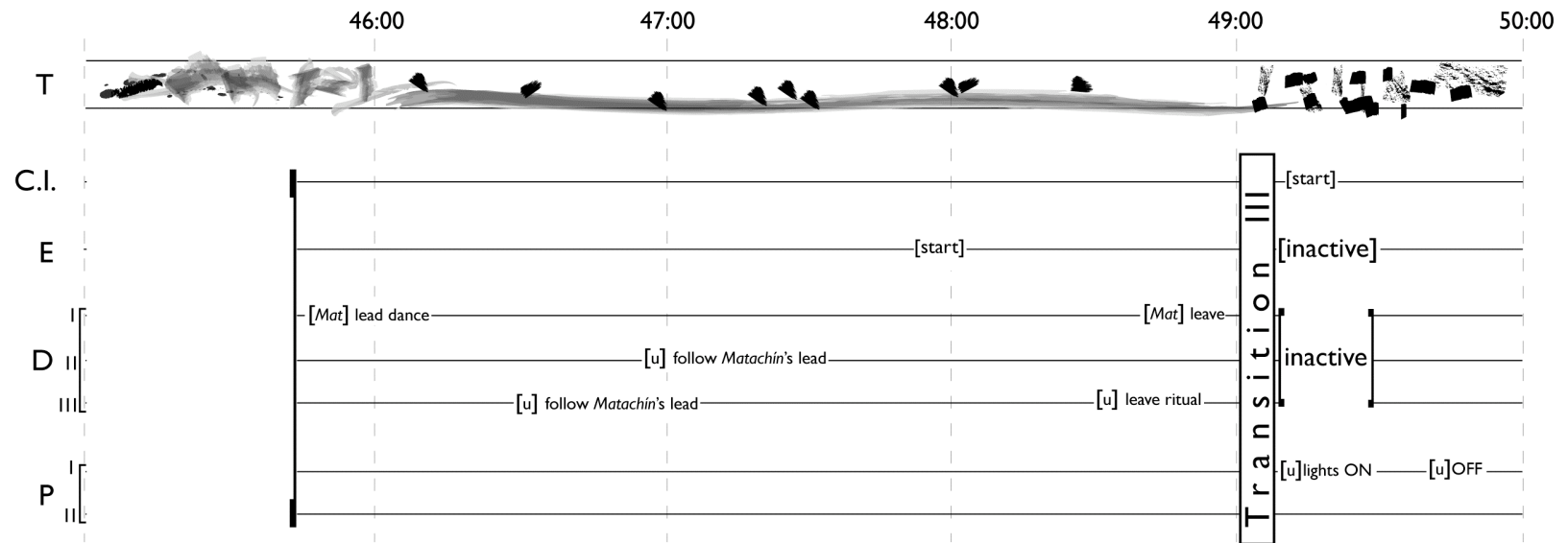
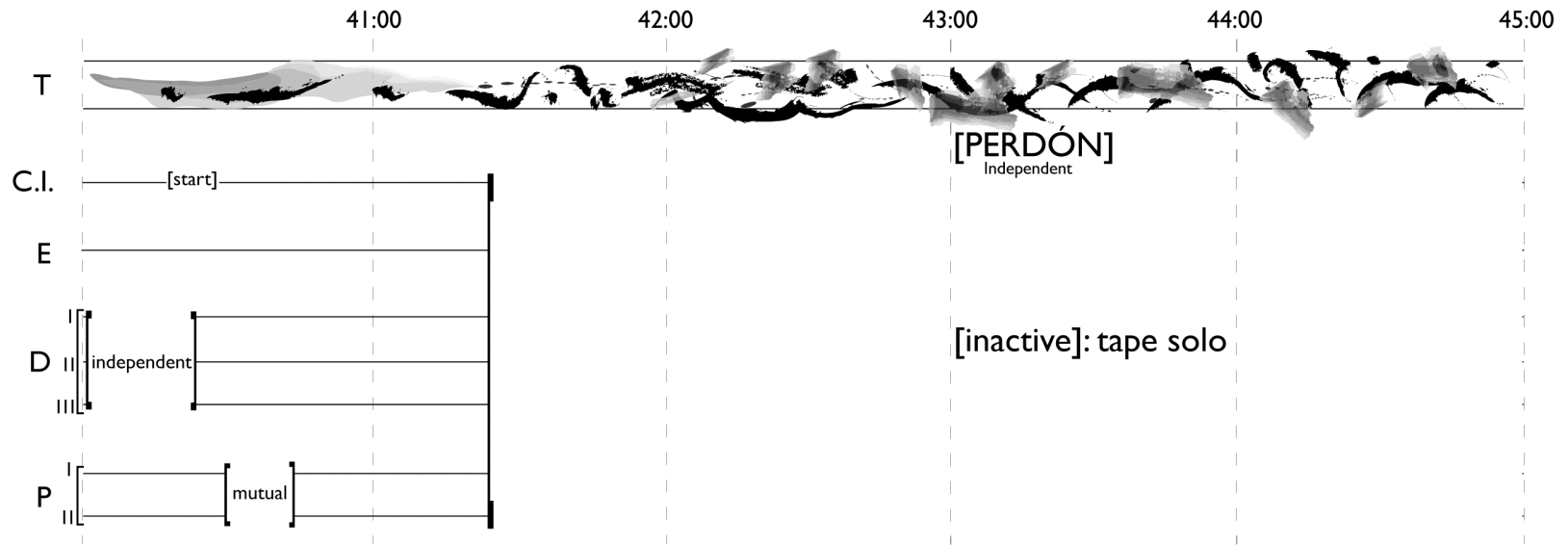


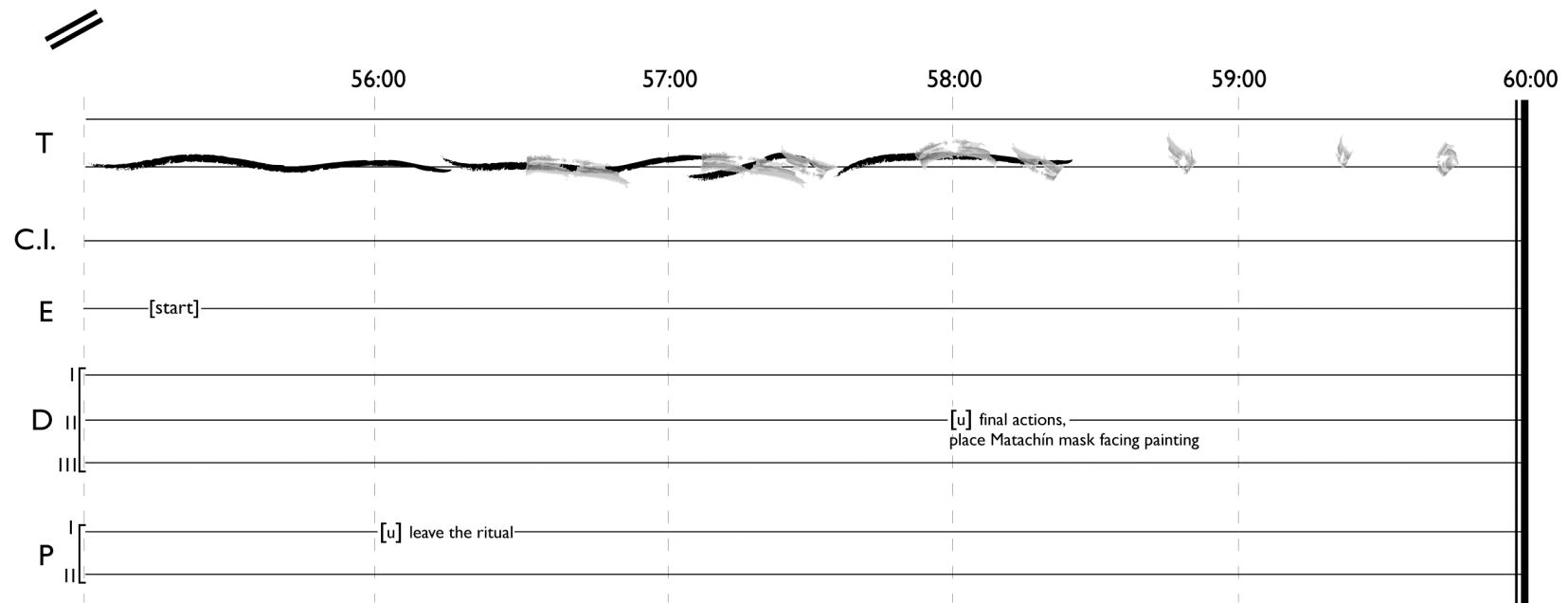
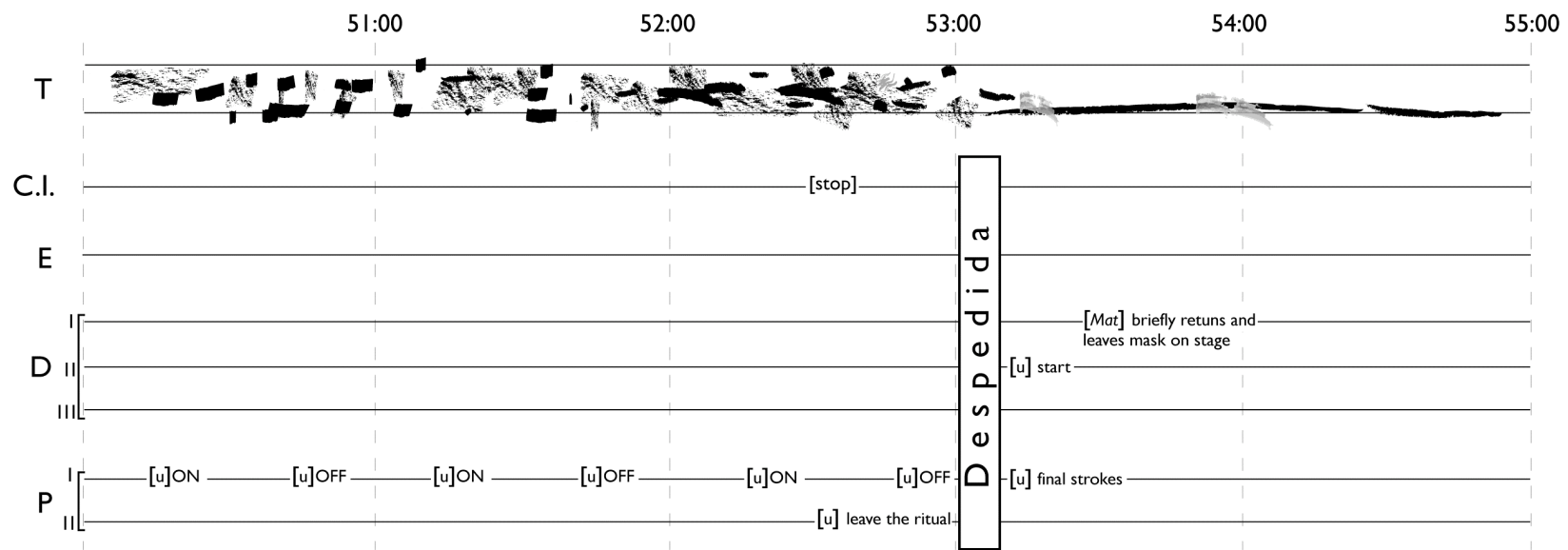












## PARTS

Instruments  
(C version)

# BIENVENIDA/DESPEDIDA

(welcoming/farewell)

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked as quarter note = 58. The piece begins with a *ppp* dynamic and a *mp* dynamic. A crescendo hairpin spans the middle section, leading to a *mf (sempre)* dynamic. The final measure is marked *ff* and features a sharp sign above the staff, indicating a key change to D major. A dashed box encloses the final measure and the *ff* dynamic marking.

Performance Notes:

1. Select any staff, stay on it until the end

DESPEDIDA

2. ONLY one instrument plays the main staff.

Musical score for three staves. The top staff contains five measures with dynamic markings *ff*, *ff*, *mf*, *mf*, and *mf*. The middle staff contains five measures with dynamic markings *ff*, *ff*, *mf*, *mf*, and *mf*. The bottom staff contains seven measures with dynamic markings *ff*, *f*, *mf*, *ff*, *mf*, *ff*, *mf*, and *mp*. A crescent-shaped marking above the fifth measure of the top staff is labeled "ca. 3''". Vertical dashed lines connect the first four measures of the top and middle staves.

Musical score for a string quartet, consisting of four staves. The score includes dynamic markings (*mf*, *ff*, *f*, *mf*) and performance instructions such as accents (>) and breath marks (ca. 5", ca. 1.5", ca. 2", ca. 3"). The music is written in treble clef with a key signature of one sharp (F#). The score is divided into measures by vertical dashed lines.

Performance instructions above the staves:

- ca. 5" (above the first staff)
- ca. 1.5" (above the second staff)
- ca. 2" (above the second staff)
- ca. 3" (above the second staff)

Dynamic markings and accents:

- Staff 1: *mf*, *ff*, *ff*, *f*, *ff*
- Staff 2: *f*, *mf*, *f*, *mf*, *ff*, *f*
- Staff 3: *ff*, *ff*, *ff*, *mf*, *f*, *mf*, *ff*, *f*
- Staff 4: *ff*



Musical score for a string quartet, consisting of seven staves. The score is divided into three measures by vertical dashed lines. Above the first measure, there are three accents labeled "ca. 3''". Above the second measure, there are two accents labeled "ca. 3''". Above the third measure, there is one accent labeled "ca. 3''". At the beginning of the first measure, there is an accent labeled "ca. 3.5''". At the end of the third measure, there is an accent labeled "ca. 2''".

The dynamic markings for the seven staves are as follows:

Staff	Measure 1	Measure 2	Measure 3
1	<i>f</i>	<i>ff</i>	<i>mf</i>
2	<i>f</i>	<i>ff</i>	<i>mf</i>
3	<i>f</i>	<i>ff</i>	<i>mf</i>
4	<i>f</i>	<i>mf</i>	<i>mf</i>
5	<i>f</i>	<i>mf</i>	<i>f</i>
6	<i>f</i>	<i>mf</i>	<i>mf</i>
7	<i>f</i>	<i>ff</i>	<i>mf</i>

ca. 2.5"      ca. 2"

ca. 3.5"      ca. 3"      ca. 3"      ca. 3"      ca. 3"      ca. 2"

*mf*      *f*      *mf*      *ff*      *mf*      *ff*      *mf*      *ff*      *ff*      *f*

*mf*      *f*      *mf*      *ff*      *mf*      *ff*      *mf*      *ff*      *ff*      *f*

*mf*      *mf*      *mf*

*f*  
 (keep repeating until  
 computer cues middle section)

# TRANSICIÓN I

(transition I)

[INACTIVE]

Instruments  
(C version)

The musical score consists of five staves, each representing an instrument. The notes and dynamics are as follows:

- B:** Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*, *pp*, *ff*, *f*, *mp*, *mf*, *fff*.
- U:** Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*, *p*, *mf*, *ppp*, *sfz*, *f*, *mp*.
- R:** Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *fff*, *mp*, *f*, *mf*, *mp*, *f*, *ff*, *mf*.
- L:** Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp*, *mf*, *mp*, *f*, *mf*, *ppp*, *sfz*, *ff*, *sfz*.
- A:** Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *mf*, *sfz*, *f*, *pp*, *ppp*, *ff*, *mp*, *f*.

Performance Notes:

1. Choose a trajectory of notes.
2. Speed and duration should be varied, keeping the balance between short and long notes.

BURLA (mockery)

Instruments  
(C version)

**Agresivo**

\* vary the length of the fermata.  
(very short → medium long)

**I**

1. Play boxes going from the first to the last, then in any order
2. Stay on each box as long as desired, but going through all of them at least once.

**R**

1. Play the notes in each box in any register and in any order. Repeated notes are acceptable.
2. Dynamics between *mf* → *fff*

**A**

1. Stay on each box as long as desired, but going through all of them at least once.

(continuous, no rest)

IRA (anger)

Instruments  
(C version)

FRUSTRACIÓN  
(frustration)

[INACTIVE]

# TRANSICIÓN II

(transition II)

[Recall any of the previous 'emotions,' and improvise  
along with the dancers]

Instruments  
(C version)

Lento ceremonial ♩ = 40

R

E

S

P

E

T

O

RESPECTO (respect)



Instruments  
(C version)

**Y**  $\text{♩} = 75$

(improvise in the same manner, giving more emphasis to the last note)

**A**  $\text{♩} = 60$

*p* *mf* *p* *mf*

**G**

*sffz* *sffz* *sffz* (simile) (simile) (keep improvising in the same manner)

(as fast as possible. play random notes but accentuating the given pitches)

**É** (rotate maracón, or cascade with a rainstick)

*mf* *f* *mf* *f* *sfz* (secco) *sfz* (secco) *sfz*

YAGÉ (yagé)

# PERDÓN

(forgiveness)

Doloroso  $\text{♩} = 65$

The musical score consists of three staves of music in treble clef. The first staff begins with a *pp* dynamic and features a melodic line with slurs and accents. The second staff continues the melodic line with slurs and accents. The third staff concludes the piece with dynamics of *mf*, *p*, *mf*, and *p* alternating across the measures. The key signature has one sharp (F#) and one flat (Bb), and the tempo is marked as *Doloroso* with a quarter note equal to 65 beats per minute.

# TRANSICIÓN III

(transition III)

[INACTIVE]

## BIENVENIDA (welcoming)

### General

In this section '*Matachín*' is introduced as the main character, and the musicians as the contrasting element. Closer to the end the canvas lights must be lit intermittently.

**Dancer I** using *Matachín's* mask and black tunic enters the stage about thirty seconds after the instruments have started. It is a moment in which 'he' is introduced as the main character and it is a moment for 'him' to explore the space and surroundings.

***Matachín*** must leave the stage immediately before Transition I.

### Parameters

- Number of Dancers      One. *Matachín* Mask
- Attitude:                Inquisitive, non-interfering.
- Body movements:        Big, stretched, and long.
- Qualities of movements: Slow, relaxed, free flowing.
- Space:                    Carefully explore the performance space.
- Interaction:              Completely independent, avoiding being influenced by the music.

## TRANSICIÓN I (transition I)

### General

**Dancer II** (unmasked) appears a few seconds after the transition has begun. S/he interacts with the lights and the computer, and must leave for a few seconds right after the appearance of *Matachín* in order to put on one of the masks to prepare for the *Danza I*. **Dancer I** (*Matachín*) appears immediately before the end of the transition to announce the arrival of the *Danza I*.

### Parameters

- Number of Dancers: Two. **Dancer I:** *Matachín* Mask; **Dancer II:** NO mask;
- Attitude: Playful, friendly.
- Body movements: Twist, jump, long travel, accentuate upper body movements.
- Qualities of movements: Sudden changes between fast and slow.
- Space: **Dancer II** and I must be in the same space. However, **Dancer I** (*Matachín*) will try to avoid proximity.
- Interaction: **Dancer I:** Act as completely separate element. Do not interact with the other dancers, stay as far as possible from the other dancers.  
**Dancer II:** Completely independent from the other dancer, full interaction with the music and lights.

## *Danza I: Danza de los Sanjuanés (Dance I)* **BURLA (mockery)**

### General

This is one of the 'Mutual Labor' actions. This action is a representation of one of the meanings that the masks developed after the colonial period. The masks became a way to 'mock' the invaders.

After about two minutes into this section, **Dancer I** (*Matachín*) must disappear until the end of the section. The dancer must change to a regular mask and join the other two dancers on stage.

### Parameters

- Number of Dancers Three. **Dancer I:** *Matachín* mask, only for the first few minutes; **Dancer II** and **III:** Regular Masks.
- Attitude: Mischievous, ironic, disrespectful.
- Body movements: Bend, turn, continuous contact with other dancer's bodies.
- Qualities of movements: Sudden/quick, heavy, bound.
- Space: Use own dancer's space but also carefully move between performers' space.
- Interaction: Free and continuous contact with other dancers; contact improvisation.

**Dancer I:** Imitate and mock Dancer's I and II gestures.

**Dancer II:** Attempt trying to 'steal' small instruments (i.e. maracas, rattles) from performers. They must use them for a short period imitating/mocking the instrumentalists.

**Dancer III:** Attempt to steal one of the painter's brushes and try to do a little small sketch on the canvas.

## *Danza I: Danza de los Sanjuanés (Dance I)* **IRA (Anger)**

### General

This is a 'shared' action; it can be either mutual or independent.

The audio track will indicate when it is to be performed as mutual or independent action.

### Parameters

- Number of Dancers Two (Independent action), Three (Mutual). Regular Masks.
- Attitude: Aggressive, tense, anxious.
- Body movements: Transfer weight, asymmetrical.
- Qualities of movements: Firm, sudden changes of speed, unstoppable.
- Space: Medium and high.
- Interaction: Mutual:  
Do opposite movements from other dancers.  
Grab each other's arms, having a constant 'fight'.  
Improvise *with* the music and interact *with* the painters.  
  
Independent:  
Avoid being influenced by the music or painting.  
Avoid proximity with the other dancer.

*Danza I: Danza de los Sanjuanes (Dance I)*  
**FRUSTRACIÓN (frustration)**

**General**

DANCERS ARE INACTIVE, except for *Matachín*, who appears just right at the end of the section to prepare for the transition.

In this action the instrumentalists and dancers are completely absent. This is an improvisational movement between computer improviser and the painters.

**Parameters**

- Number of Dancers      None
- Attitude:                N/A
- Body movements:        N/A
- Qualities of movements: N/A
- Space:                    N/A
- Interaction:              N/A



## TRANSICIÓN II (transition II)

### General

This is the most important transition in the ritual as the 'healing' and forgiveness starts. *Matachín* plays a very important role in this movement. As the ensemble goes dormant, he violently and desperately tries to revive them until each member gradually responds.

The painters are not present in this section.

Immediately after the entire ensemble goes dormant (half way through the section), the masked dancer leaves.

### Parameters

- Number of Dancers Two. **Dancer I:** *Matachín* Mask; **Dancer III:** Regular Mask
- Attitude: Transition between anxious and stressed to calm and relaxed.
- Body movements: Free improvisation
- Qualities of movements: Free improvisation
- Space: Free improvisation
- Interaction: This is a free and open improvisation/interaction between the members of the ensemble and '*Matachín*'. During the first two minutes '*Matachín*' and **Dancer III** aggressively interact with each other, while this happens the other performers go dormant.

**Dancer I:** After Dancer III has gone dormant, '*Matachín*' realizes he has been left alone and desperately tries to 'revive' all the performers.

**Dancer III:** Half way through the section go 'dormant', crouching or laying on the floor in a fetal position.

## *Danza II: Bétsknaté* (Dance II) **RESPETO** (respect)

### General

This is one of the 'Mutual Labor' actions. After the Transition II the general mood of the performance starts changing. All the frustration and anger have been left behind.

*Matachín* will be present through the whole *Danza II*, as he is the one that precedes the 'dance and parade' of the traditional *Bétsknaté*.

Gradually, throughout the *Danza II*, all the participants including the dancers, except for *Matachín*, will dispose of the masks.

### Parameters

- Number of Dancers: Two. **Dancer I:** *Matachín* mask; **Dancer II:** Regular mask.
- Attitude: Humble, respectful.
- Body movements: Travel, emphasis of lower body. When using upper body use delicate and harmonious movements.
- Qualities of movements: Slow, light and sustained
- Space: Medium space
- Interaction: **Dancer I:** *Matachín* leads the dance.  
**Dancer II:** Follow in canon but must avoid imitation in unison.

## Danza II: Bétsknaté (Dance II)

# YAGÉ

### General

This is a 'shared' action; it can be either mutual or independent. In this ritual the *Kamëntsá* and *Inga*, through the hallucinogen properties of the Yagé beverage, communicate with their ancestors.

The audio track will indicate when it is to be performed as mutual or independent action.

### Parameters

- Number of Dancers Three. **Dancer I:** *Matachín* Mask; **Dancer II:** Regular mask; **Dancer III:** No mask.
- Attitude: Mutual: Calm, ceremonial. Independent: Frantic, anxious.
- Body movements: Mutual: Stretch, accentuate upper body. Independent: Twist, Bend.
- Qualities of movements: Mutual: Slow and light and sustained. Independent: Sudden and quick.
- Space: Low space. Floor level (sitting down, or laying on the floor)
- Interaction: Mutual:  
Unison and question and answer with other dancers.  
No direct interaction with other performance forces. But let them influence your movements.  
  
Independent:  
Avoid being influenced by the music, painting, or other dancers.  
Avoiding proximity with the other dancers is NOT necessary.

*Danza II: Bétsknaté (Dance II)*  
**PERDÓN (forgiveness)**

**General**

This is one of the Independent' actions. At this stage all the performers have finally disposed of all the masks.

**Parameters**

- Number of Dancers      Three. **Dancer I:** *Matachín* Mask. **Dancer II** and **III:** No masks.
- Attitude:                      Humble, peaceful, conciliatory.
- Body movements:              Light, balance. Trace patterns with limbs on floor and air.
- Qualities of movements:      Slow, sustained, and relaxed.
- Space:                              Low and high space travel.
- Interaction:                      In this action the dancers are independent from the other performers, but they must interact with each other, but primarily following *Matachín*'s lead.

## TRANSICIÓN III (transition III)

### General

DANCERS ARE INACTIVE

This is a moment of evocation; any mood or emotion previously expressed on other sections can be recalled here. It serves as the last opportunity for the participants to expose unsolved conflicts after the community's willingness for reconciliation and forgiveness.

### Parameters

- Number of Dancers      None
- Attitude:                N/A
- Body movements:        N/A
- Qualities of movements: N/A
- Space:                    N/A
- Interaction:              N/A

## DESPEDIDA (farewell)

### General

The ritual has reached the end. All participants would gradually leave the ritual.

### Parameters

- Number of Dancers One. NO Mask.
- Attitude: Exhausted but cheerful.
- Body movements: Free
- Qualities of movements: Light, relaxed, slow.
- Space: Medium
- Interaction: The remaining dancer is left alone with one of the instrumentalist a few minutes before the end, the instrumentalist departs leaving the dancer alone for approximately one minute.

The dancer will be the last participant on stage and it would be up to him/her to conclude the ritual. When ready to leave, take *Matachín's* mask and place it in the middle of the stage facing the final painting.

## BIENVENIDA (welcoming)

### General

In this section '*Matachín*' is introduced as the main character, and the musicians as the contrasting element. Closer to the end the canvas lights must be lit intermittently.

### Parameters

- Number of Painters      One, must operate the canvas lights.
- Attitude:                      Repetitive
- Body movements:              N/A
- Space:                            N/A
- Interaction:                    Turn lights on and off copying the rhythm set by the ensemble.

## TRANSICIÓN I (transition I)

### General

During this transition all the participants will gradually be introduced in to the ritual. This transition serves as preparation for the *Danza I*.

**Painter II** keeps operating the lights. By the end of the section lights must be turned completely off, about thirty seconds after *Matachín's* return.

### Parameters

- Number of Painters: One must operate the canvas lights.
- Attitude: Relaxed
- Body movements: N/A
- Space: N/A
- Interaction: Keep turning lights on and off extending the intervals. From short to very long intervals.



*Danza I: Danza de los Sanjuanés (Dance I)*  
**BURLA (mockery)**

**General**

This is one of the 'Mutual Labor' actions. This action is a representation of one of the meanings that the masks developed after the colonial period. The masks became a way to 'mock' the invaders.

**Painter I** appears first on stage. About one minute later **Painter II** joins stage.

**Parameters**

- Number of Painters: Two. **Painter I:** No mask. **Painter II:** One Regular Mask,
- Attitude: Mischievous, disrespectful.
- Body movements: Free
- Space: **Painter II** must constantly invade Painter's I space.  
Work on medium space on the canvas.
- Interaction: Free and continuous contact with other painter

**Painter I:** Improvise freely. Ignore other painter's actions, but gradually towards the end of the section get more impatient.

**Painter II:** Joins the stage imitating, mocking and sabotaging Painter's I gestures and work. Sabotage by scratching on the canvas with fingernails or handle of a brush, do it close to one of the microphones.

*Danza I: Danza de los Sanjuanés (Dance I)*  
**IRA (Anger)**

**General**

This is a 'shared' action; it can be either mutual or independent.

The audio track will indicate when it is to be performed as mutual or independent action.

**Painter I** put on one of the masks as consequence of all the annoyance created by Painter II.

**Parameters**

- Number of Painters: Two. Regular masks.
- Attitude: Aggressive, tense and anxious.
- Body movements: Quickly alternating between fast/slow and short/long, in a frenzy.
- Space: Medium and high space on canvas.  
Painters should stay away from each other.
- Interaction: Mutual:  
Actions become violent. Each brush stroke must have a strong initial hit.  
Improvise with the music.  
  
Independent:  
**Painter I** becomes inactive.  
Avoid being influenced by the music or painting.

*Danza I: Danza de los Sanjuanes (Dance I)*  
**FRUSTRACIÓN (frustration)**

**General**

This is one of the Independent actions. This action is a representation of one of the emotions that resulted from centuries of oppression that the *Kamëntsá* and *Inga* tribes were subjected to.

In this action the instrumentalist and dancers are completely absent. The music is left to the computer improviser to freely improvise with painters.

**Parameters**

- Number of Painters: Two, not at all times. Regular Masks.
- Attitude: Gloomy, depressed.
- Body movements: Act as if trying to complete a shape or figure, but unable to do it.  
**Painter I:** Long and slow. **Painter II:** Small and fast.
- Space: All over the canvas.  
Painters should stay away from each other's space.
- Interaction: No interaction. Completely individual movement.  
When going inactive, step to the side of the canvas and sit on the floor.

**Painter I:** as soon as *Matachin* returns turn the canvas lights on, and leave them on for the next transition.

## TRANSICIÓN II (transition II)

### General

PAINTERS ARE INACTIVE, except for the lights that stay on for the whole transition.

This is the most important transition in the ritual as the 'healing' and forgiveness starts. *Matachín* plays a very important role in this movement. As the ensemble goes dormant, he violently and desperately tries to revive them until each member gradually responds.

Right by the end of the section both painters are awakened with their masks off as the light has served as a 'healing' element.

### Parameters

- Number of Painters: N/A
- Attitude: N/A
- Body movements: N/A
- Space: N/A
- Interaction: The lights are on for the whole section.  
Painters are awakened and join the ritual in the next *Danza*.

## *Danza II: Bétsknaté* (Dance II) **RESPECTO** (respect)

### General

This is one of the 'Mutual Labor' actions. After the Transition II the general mood of the performance starts changing. All the frustration and anger have been left behind.

*Matachín* will be present through the whole *Danza II*, as he is the one that precedes the 'dance and parade' of the traditional *Bétsknaté*.

Gradually, throughout the *Danza II*, all the participants including the dancers, except for *Matachín*, will dispose of the masks.

### Parameters

- Number of Painters: Two. NO masks.
- Attitude: Humble, respectful.
- Body movements: Slow and large, using delicate and harmonious movements.
- Space: Medium space  
Share the space and exchange sides.
- Interaction: -----

## Danza II: Bétsknaté (Dance II) YAGÉ

### General

This is a 'shared' action; it can be either mutual or independent. In this ritual the *Kamëntsá* and *Inga*, through the hallucinogen properties of the Yagé beverage, get in touch with their ancestors.

The audio track will indicate when it is to be performed as mutual or independent action.

### Parameters

- Number of Painters: Two. NO masks
- Attitude: Mutual: Calm, ceremonial. Independent: Frantic, anxious.
- Body movements: Mutual: Big shapes, long movements. Independent: Big shapes, fast movements.
- Space: Mutual: Low space (sitting down). Independent: High space (Jumping, reach as high as possible)
- Interaction: Mutual:  
Question and answer with other Painter.  
No direct interaction with other performance forces. But let them influence your movements.  
Independent:  
Avoid being influenced by the music, dancers, or other painter.

*Danza II: Bétsknaté (Dance II)*  
**PERDÓN (forgiveness)**

**General**

PAINTERS ARE INACTIVE

This is one of the Independent' actions. At this stage all the performers have finally disposed of all the masks.

**Parameters**

- Number of Painters: None
- Attitude: N/A
- Body movements: N/A.
- Space: N/A
- Interaction: N/A

## TRANSICIÓN III (transition III)

### General

This is a moment of evocation; any mood or emotion previously expressed on other sections can be recalled here. It serves as the last opportunity for the participants to expose unsolved conflicts after the community's willingness for reconciliation and forgiveness.

**Painter II** must leave about one minute after the transition has started. Operate canvas light in a regular intermittent manner. Suddenly discontinue lights towards the end of the transition or beginning of next movement.

### Parameters

- Number of Painters: Two. NO masks.
- Attitude: Free Improvisation. Recall any previous attitudes.
- Body movements: Free Improvisation. Recall any previous body movements.
- Space: Free Improvisation. Use any previous space configurations.
- Interaction: **Painter I:** Must operate the lights. The lights must be tuned on and off approximately every 30 seconds.  
**Painter II:** Improvise based on the music.



## DESPEDIDA (farewell)

### General

The ritual has reached the end. All participants would gradually leave the ritual.

### Parameters

- Number of Painters: One. NO Mask.
- Attitude: Exhausted but cheerful.
- Body movements: Free
- Space: Medium, localized to the center of the canvas.
- Interaction: The remaining painter must wrap up the painting giving it the 'final' strokes; this has to be done in about three minutes.  
When finished leave the brush and go behind the canvas.