

# VOZ DA REVOLUÇÃO



## CONSTRUÇÃO

1.1

1.2

1.3

1.4

1.5

1.6

1.7

## CONSTRUÇÃO

2

COMPOSITION/

SCHEMATIC SCENIC REPRESENTATION

DIMITRI VOUDOURIS

[1961-]

COMPOSED

2007 - 2009

DURATION

88 min 00 sec

for

TTS CHOIR

TTS SOPRANO

ADINA SVENSSON

TTS MEZZO SOPRANO

LUDMILA MENERT

TTS TENORS

ARTHUR DIRKSEN

ALAIN RUELLE

TTS BARITONE

LUIS ALVES

-----

LIVE ACT

2 SOPRANOS, 2 TENORS, MIXED CHOIR [25 CHILDREN AND WOMEN],  
30 GYMNASTS, JOURNALIST, ECONOMIST, 4 CHESS PLAYERS,  
50 CHILDREN, 10 CONSTRUCTION BUILDERS, 20 YOUTHS, 30 ACTORS,  
5 SLIDE PROJECTONISTS, 7 PROJECTIONISTS, 2 POETS, 5 PUBLIC SPEAKERS  
WITH MEGAPHONES, 10 REMOTE CONTROL TOY OPERATORS,  
5 HEAVY DUTY VEHICLES WITH DRIVERS,  
3 PERCUSSIONISTS, 2 SOUND PROJECTIOSTS,  
2 LIGHTING TECHNICIANS

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TEXT TO SPEECH SYNTHESIS,  
PREPARED NATURAL VOICE ENVIRONMENT  
AND  
COMPUTER ASSISTED PROCESSING

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## Vocal Expression:

Every healthy person begins with the potential to express, through voice, an enormous range of feelings and thoughts, which are a reflection of who they are in the greater context of the universe, an enormously intertwined phenomenon, which brings the full connection of body and the inextricable connection of mind.

We all have a fundamental frequency specific to us. All people possess the phylogenic disposition to sing: Singing is not an extension of speech but a diminution of song. Voice is a complex phenomenon. It is a product (sound) which is invisible, made from a place of the body we can not see (larynx) or sometimes feel, linked to both emotional and physical responses, with an output we hear differently to those around us.

Vocal-Dynamics echo psychodynamics: Voice is a reflection of self. Voice is a reflection of body which is a reflection of mind. There is no vocal change without personal change.

There is a cumulative vocal tendency which is a reflection of our culture. Organizational culture is a particularly divisive culture for voice. If western culture is a psychic prison, the organizational culture is a solitary confinement.

## Philosophies of change:

- Vocal and emotional capacity and expression cannot be 'taught', but they can be 'released'.
- Vocal perception does not match reality.
- Voice is a kinaesthetic experience first and foremost.
- There are no right or wrong answers or methods, only personal insights.
- No single path will suffice.
- Manipulating personal sound offers the opportunity to deal with habitually poor body and mind patterning, which is a result of the way we use that energy to present ourselves in the world.
- Of the jigsaw of independent, hierarchical and necessary elements of voice, breath is the keystone for all vocal work, for which posture is the foundation.
- Understanding your voice is understanding your personal journey.
- Any pedagogy for the development of vocal intelligence must recognise the intricate connection of duality such as the emotional and rational brain, the effect of left and right brain hemispheres, and the extent of unconscious and autonomic functioning as well as conscious processes.
- It is impossible to teach yourself to sing - we do not hear ourselves as others do.
- Work on voice is, therefore, by nature, sometimes directive.

## Phonology,Neurolinguistics,Sociolinguistics:

With the study of language in social context. The study currently includes such areas as language and social interaction, language contact and change, **Sociolinguistic** variation, discourse analysis, cross-cultural communication, narrative and oral history, language and identity, language and ageing, endangered and minority dialects, language and health care, and forensic linguistics. **Phonology** of how sounds are organized and used in natural language and **Neurolinguistics** which is concerned with the neural mechanisms underlying the comprehension, production and abstract knowledge of language be it spoken,signed or written. These methods, allowed me to formulate vocal expression and create protest sounds,gunfire, shifting, mechanization and sounds of lament in the construction of VOZ DA REVOLUÇÃO.

Example	Vocal Expression
Gun fire	Boom, Tla..Pigghh..
Mechanization	Dee Dee Dee... Grr Grr Grr ....
Lament	Crying, Ah Ha...Wheee MMM.....
Shifting	Krah , Mmbaka

Diagram 1: Vocal expressions used to explain signs of lament,gunfire,shifting etc.

## Language and Thinking:

We can say clearly that language is a system of symbols which we employ for making sense of our world in any way that makes sense for others. This involves the inter communicative function of language - the process whereby we get into touch with other people by expressing ourselves in words which they can understand. In order to understand other peoples messages, but also in order to produce understandable verbal messages ourselves,we must have mastered at least the following three related skills.

- We must be able to associate speech sounds with their respective meanings.
- We must be able to associate the words we use with the things and ideas (concepts) for which their are symbols.
- We must have learned and must be able to apply the rules in accordance with which the words of a language are combined in order to achieve understandable communication.

As far as thinking is concerned,I gave particular attention to inner speech. If inner speech occurs during thinking, it consists solely of key words and phrases and simple grammatical construction. On the basis of experimental findings inner speech plays a mediatory role in thinking. Linguistic ability can promote effective thinking, but it is not an essential requirement for effective thinking thus thinking can take place without the use of language.

The relationship between concepts and language allow for two kinds of word meanings namely, connotation and denotation, which are related respectively to intensional and extensional characteristics of concepts. In respect of every day thinking and the influence exerted on it by denotative and connotative meanings, we mentioned that orderly thinking and exchange of thoughts is possible only when the Principle of Reasonableness is complied with this principle states that the words we use and think with, have meaning only within an intersubjective context.

Words are not identical with the reality they represent, and that the relationship between language and reality is similar to the relationship between a map and the territory it represents.

## Vocal Intelligence

### Vocal Intelligence - authenticity:

Vocal Intelligence evolved from the combination of two key construct domains:

- The *vocal component* refers to the mobilisation and expression of energy, emotion and personal presence through engagement with vocal processes.
- The *intelligence component* refers to the creating, evaluating and choosing among options for the authentic and effective expression of self.

## Non- verbal studies - perception:

'Non-verbal studies' hold the study of perception as a critical focal point; indeed, the entire concern with voice is devoid of change possibility, authenticity or relational interaction and is based solely on auditory recognition. The *attractive* voice is defined as sounding: 'more articulate, lower in pitch, higher in pitch range, low in squeakiness, non-monotonous, appropriately loud and resonant'. People with attractive voices, in turn, are seen to 'have greater power, competence, warmth and honesty attributed to them. People with 'babyish' voices are usually perceived to be less powerful and less competent but warmer and more honest than people with mature, sounding voices'.

We are told that standard dialects tend to enhance *credibility* in formal settings, whereas ethnic and in-group dialects are preferable in informal contexts, such as home and bars. Moreover, when the degree of accent is an important consideration for stereotyping and categorising people, the more intense the accent, the more negative the impact on credibility, such that consistently mispronounced words may impair a speaker's credibility and communicative effectiveness. Perceived *competence* is said to increase as speaking rate increases, although there is a point at which speaking rate becomes so fast as to have a negative effect on competence. There is, however, 'no current consensus on what that rate is'. The *confident* voice is apparently substantial, but not excessive in volume, a rather rapid speaking rate, expressiveness and fluency. Stuttering, 'ah', incomplete sentences and tongue slips are, in the mind of the perceiver, strongly associated with high levels of anxiety. Dominant and powerful individuals "exhibit speech that is relatively free from hesitation and hedges, but these vocal phenomena are characteristic of the speech of submissive and low-power people."

## Language Policy and Planning:

Continuation of the practice pursued by Frelimo (Mozambique Liberation Front) during the 10-year liberation struggle for Independence. Portuguese was then chosen to unite nationalist freedom fighters with different language backgrounds – as expressed by Frelimo at a seminar on the theme '*Influence of colonialism on the artist, his way of life and his public in developing countries*' held in Dar es Salaam, Tanzania in July 1971: "There is no majority language in our country. Choosing one of the Mozambican languages as a national language would have been an arbitrary decision which could have had serious consequences. Thus, we were forced to use Portuguese as medium of instruction and as means of communication among ourselves."

"The need to fight the oppressor called for an intransigent struggle against tribalism and regionalism. It was this necessity for unity that dictated to us that the only common language – the language which had been used to oppress – should assume a new dimension." (Machel, 1979)

The decision to opt for Portuguese as the official language of the People's Republic of Mozambique was a well considered and carefully examined political decision, aimed at achieving one objective – the preservation of national unity and the integrity of the territory. The history of appropriation of the Portuguese language as a factor of unity and leveller of differences dates back to the foundation of Frelimo in 1962. President Machel who, at the launching of the National Literacy Campaign in 1978, delivered the following words: "The spread of the Portuguese language is an important medium among all Mozambicans, an important vehicle for the exchange of experiences at the national level, a factor consolidating national consciousness and the prospects for a common future. In the course of the war, some people asked: "Why are we continuing with Portuguese?" Some will say that this National Literacy Campaign aims at valuing Portuguese. In which language would you like us to launch this Literacy Campaign? In Makwa or Makonde, in Nyanja, Shangaan, Ronga, Bitonga, Ndau, or in Chuabo? Portuguese-medium literacy planning prevailed until the end of the 1980s, and the results were felt to be mixed. Positive in some instances, but unsatisfactory in several others. It is hard to give a balanced assessment of the whole project because most activities were deeply affected by the war.

## Mechanization of Language:

The interest of symbolic logic is not accidental but is highly characteristic of our times. It expresses the mechanization of our thinking and talking. When words are merely signs, they can be replaced by symbols, and thinking or language can thus become a mechanical procedure. Then it stands in man's service like in any other apparatus or instrument.

Such a mechanization of language goes right along with the mechanization of the earth [the harnessing of the earth to the slavery of man]. Just as the mechanization of language cannot reveal its essence so the mechanization of the earth cannot reveal its essence of the earth.

Today the conception of language as an instrument of information goes to extremes. Although there is an awareness of this fact, there is no attempt to see its meaning. Everyone knows that now in the field of constructing electronic brains not only accounting machines but also thinking and translating machines are being built. However all calculation in the narrower and broader sense, all thinking and translation, occur in the element of language. The phonetics of Portuguese are rather complicated. In comparison with the related Spanish language, there is no simple rule for the pronunciation of vowels, and some consonants also have multiple values. European and Brazilian Portuguese differ somewhat: [The tilde indicates a nasal vowel. It occurs over two vowels, *ã* and *õ*, and in several diphthongs such as *ão* and *õe*. The nasal sounds may also be indicated by a following *m*, as in *bom* ('good'). Unstressed *o* is normally /u/, and unstressed *a* is normally an open central vowel. There are palatal consonant *lh* and *nh* (the equivalent of Spanish *ll*, *ñ*). The consonants *ch*, *j* are post-alveolar fricatives, SAMPLA /S/, /Z/, or the same sound as in French. The letter *s* when final or followed by another voiceless consonant is /S/, or before a voiced consonant /Z/. So the escudo (the previous currency - now Portugal uses the Euro) @SkuDu/, plural *escudos* /@SkuDuS/. This peculiarity is only valid however in Portugal and in the metropolitan area of the city of Rio de Janeiro in Brazil. In other regions of Brazil and other former Portuguese colonies, the *s* is merely voiced (to /z/) when before a voiced consonant.]

### The Composition:

It allowed me to use the voice structures that were developed in  $\Lambda\Theta=\Phi$  and to do more in-depth research in the construction of vocal nonsense words using Portuguese as a language of choice. Using Mbrola TTS Text to Speech Synthesis for the testing of prosody generation algorithms, Praat a Program which aims to construct possibilities for phonetisation and transcription, PROSE for prosody extraction, PSOLA for prosody manipulation [This system was used to transform the target emotion into prosody parameters using multiple regression equation, further into the prosody pattern using the eigenvectors of the subspace, reducing the dimensionality and succeeded in modeling the correlative relation between prosody components in conveying emotion. The intended emotions were perceived from the synthesized speech, especially "anger", "surprise", "disgust", "sorrow", "boredom", "depression", and "joy"], a speech synthesiser, Portuguese keyboard, an editing program and a modular synthesiser.

In **VOZ DA REVOLUÇÃO** the aim was to create an elasticity and expression in the Portuguese language. Construction and deconstruction of language occurred with the use of neurolinguistics, sociolinguistics and phonology studies through a myriad of dialogues all happening at once, traced through the period of the civil war. My intention was to use nonsense language patterns to describe what the people went through in the civil war for with nonsense language patterns one can concentrate wholly in purity, of dialect and phonetics. This noticeable change allowed me to construct with vocal sound patterns distinctive of machinery and animal sounds in nature and progress to the vocalisation of complete sentences. In response to mechanization of language it was necessary to address body movement, as language was not spoken word any more but a rhythmical source of information it touched upon issues concerned with the mechanization of the body. The tower of Babel was mankind's second engineering project after Noah's arc and why Babel failed was due to a lack of communication and its consequent organization. With communication out of the way my observations fell upon people that could not speak or the mentally handicapped I observed and studied their body language and body gestures with response to sound and how they vocally expressed the sounds that they hear e.g. sounds of machinery, sounds animals, physical pain, laughter and basically what the communicational patterns of verbal exchange are and the gestural patterns that they make. I recreated that aspect of language that I discovered, so as to express more in a theatrical context, the pain, suffering and the basic needs in an organised fashion through the different scenes. In Mozambique the civil war carried on and on consuming thousands of people, it halted industrial flow, farming and economically drained the economy this is because the government faction FRELIMO and the resistance faction RENAMO could not communicate and this led to the consequences that were mentioned above with respect to Babel.

**VOZ DA REVOLUÇÃO** had its difficulties in attaining the desired levels both in the auditory and theatrical observation extended in the lexicon of vocal music to a new dimension, of live theatrical performance, sound projection and combining surreal linguistic systems and synthesized computer-manipulated voices which helped me to gain an unprecedented practical understanding of the human voice, its computer simulation, cognition and sound projection.



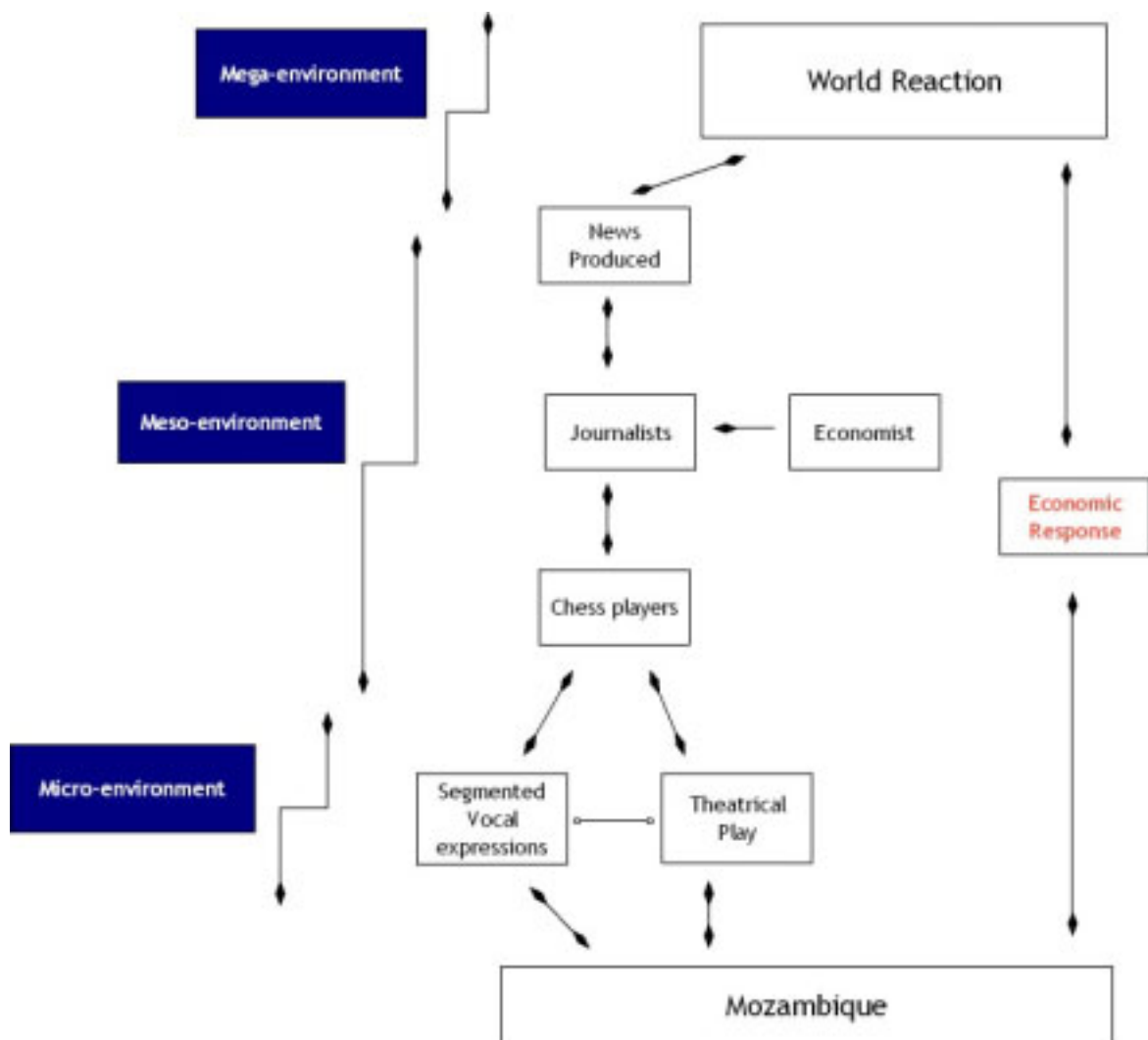


Diagram 2

Theatrical

Performance

## CONSTRUÇÃO.. 1

Maybe performed in concert form were its duration would be 61 min 04 sec

### OUTDOOR SCENE

in

### SCRAP METAL YARD

The Production Manager, Sound Engineers, Sound Projectionist, Lighting Technicians, Remote control toy operators and Choreographer are to rehearse their parts according to the score.

One Sound Projectionist, Two Lighting technicians, Choreographer needed in this scene.

Economist who deal with each scene separately advise the journalist about economic procedures.

Journalist dealing with each scene are producing news and video footage.

Economist and journalist move together between positions A-H.

Eight layers were used of increasing Compression of figures of human music, extensions and pauses to nullify time.

The audience is to be advised in accordance to their involvement before they enter the space.

Chess games are played through the duration of the performance and then the score results go on to the journalists who produce the news.

The actors can be civilians or human scavengers and are allowed to explore the Scrap Metal Yard.

The youth are FRELIMO and RENAMO soldiers.

### 1.1

- The whole area is covered with mist.  
The metal rubble shows the destruction caused by post war colonialism.

#### Slide Projectionists:



Hard Hat for Slide Projectionist

- The Slide projectionists appear on the scene [the slides that they project are news of war,

communist propaganda and news about RENAMO onslaught] projecting up against the metal heaps. They are dressed up in grey Mao Tse Tung uniforms.

#### Audience:



Hard Hat for audience

- The audience follows the Slide Projectionists. Light illumination sweeps over the barren landscape showing naked branches and emphasis is paid on the shadows. The skies are patrolled by remote control aircraft. Amongst the images from the Slide Projectionists we begin to notice the body shapes[of children] amongst the rubble, the live bodies act as a support mechanism for the collapsed metal structures. The Slide Projectionists stop moving and abandon the audience whilst placing the slide projectors down on the ground as soon as a body shape is detected -the projectors carry on with the slide show and are placed on repeat and automatic. Whilst some of the children are dead others are still alive, the audience covers the dead children with long white sheets and send video messages and sms by their mobiles to one another in separate groups and also to the journalists.

#### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium A* receive video messages/sms from the audience and are advised by an economist [statistics are worked out according to the amount of refugees, displacement, death of people]. They can either produce news or video clips as part of their report, when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

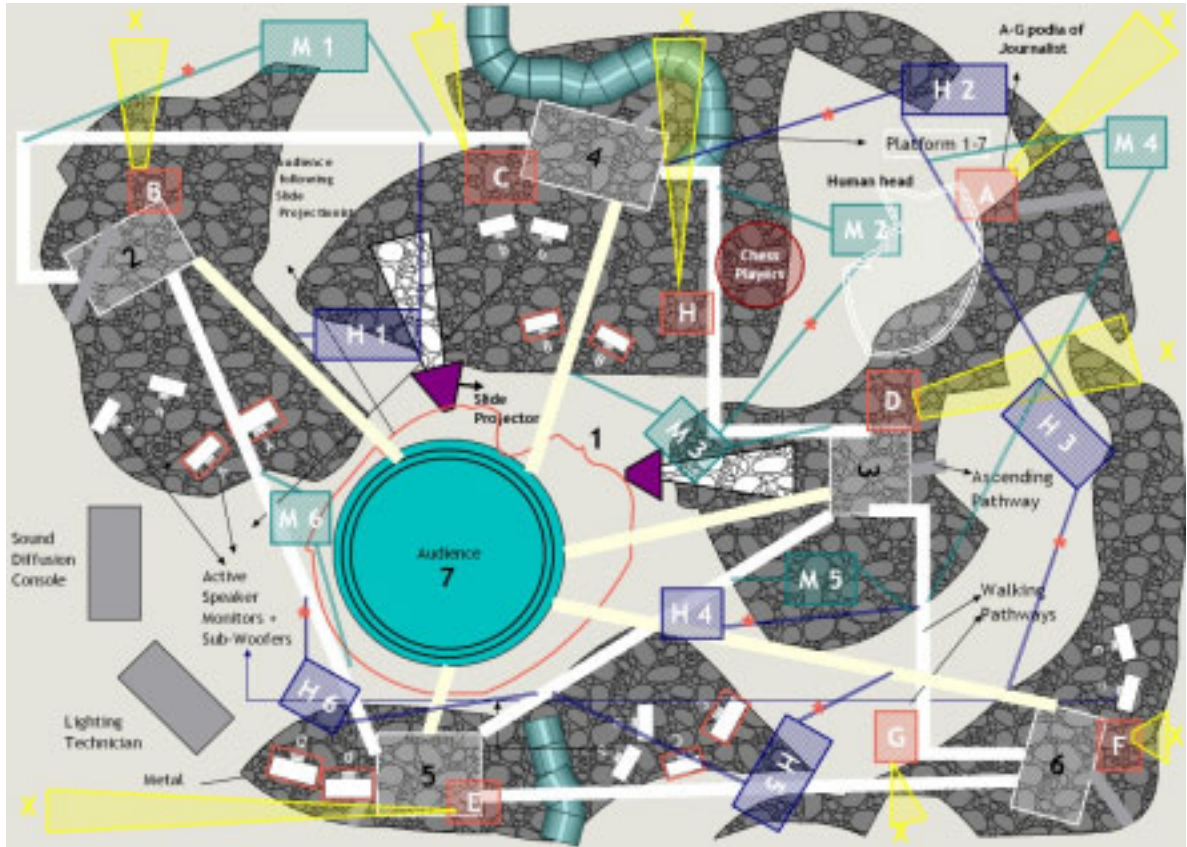
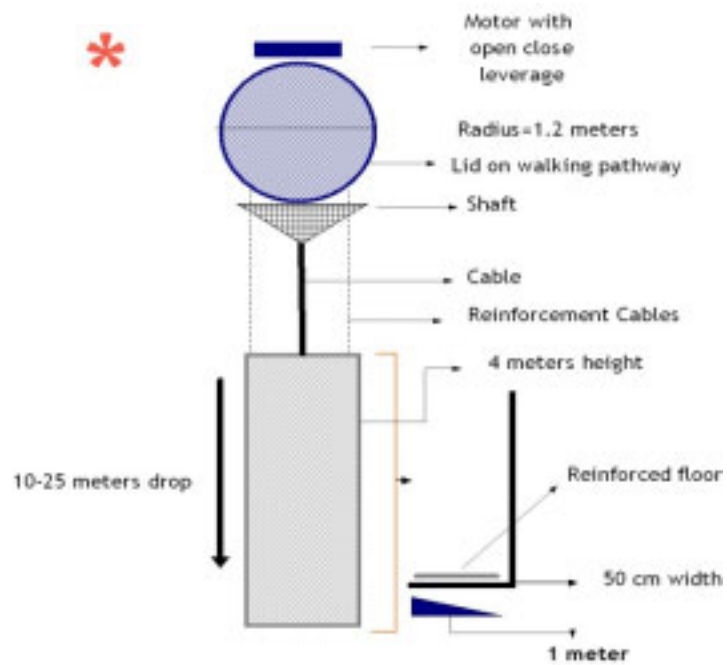


Diagram 3



Ascending and Descending Platform

Diagram 4

## 1.2

### Audience and Human scavengers:



Hard Hat for audience



Hard Hat for Human scavengers

- The audience are not alone, up in the heaps of metal amongst the dead and entrapped children appear human scavengers that indulge in feasting on human flesh. They remove from under the rubble dead children and carry them off to their den where they indulge in a cannibalistic ritual [the den is a carcass of an enlarged human head lying with its mouth wide open to allow entrance and exit to the human scavengers].  
The audience screams for help trying to help and revive the children from the metal rubble.

### Youth = Frelimo soldiers:



Hard Hat for FRELIMO Soldiers

- From the west end of the scrap metal yard soldiers appear dressed in FRELIMO uniform. Some join the human scavengers in their den and partake in the cannibalistic ritual. Others capture the audience and have their legs tied and pull them to the centre of Platform 1. The soldiers inspect the scene and restore the bodies back in the original position where they were found. A flash of light appears on Platform 2 and 4 as RENAMO soldiers were spotted trying to sabotage these positions, they also triggered the ascending/descending platforms \* between Platforms 4-H2 and Platforms M2-M3 with a remote control killing 2 FRELIMO soldiers and 3 civilians. The response is quick a truck drops of more soldiers which are sent to attend to the problem.

Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium B* receive the video messages and sms from audience and are advised by an economist [statistics are worked out according to reducing government expenditures, phasing out protective tariffs, relaxing minimum labour standards and control over corruption]. They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

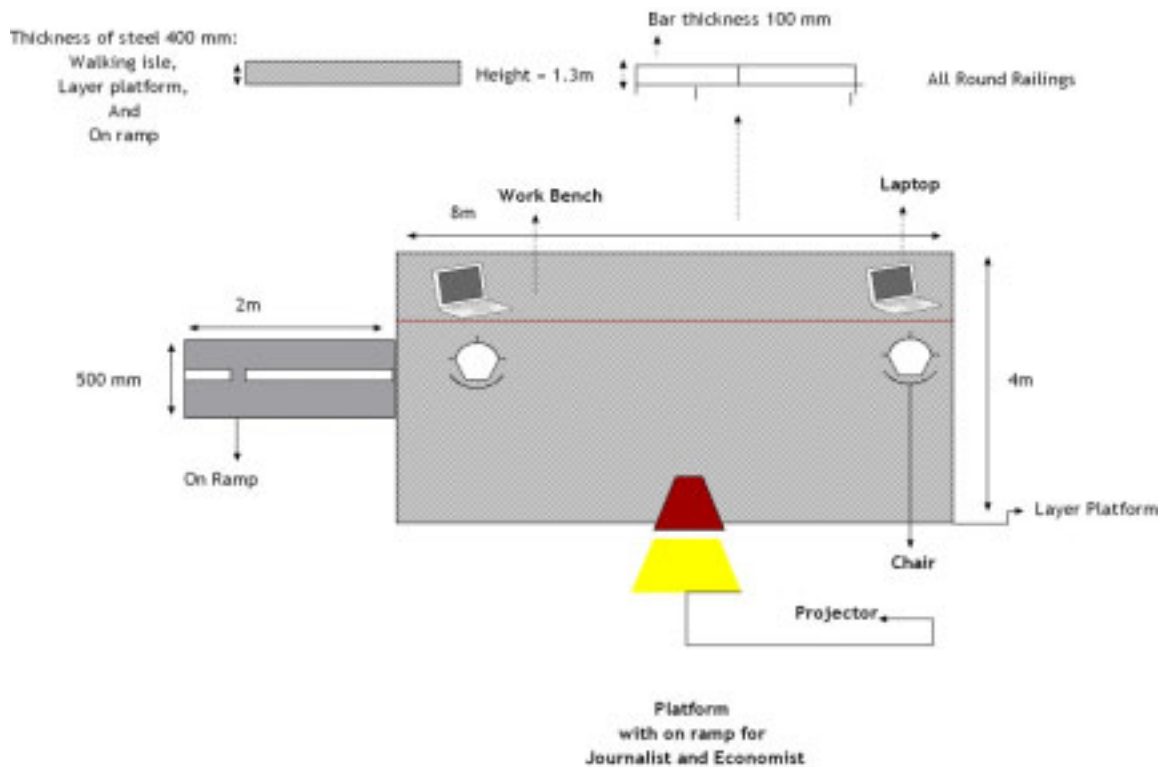


Diagram 5

## 1.3

### Audience and Construction builders:



Hard Hat for audience



Hard Hat for Construction Builders

- The audience are led through the village where construction of shacks is taking place, and are separated into groups of 10 and allocated to position S1-S4. The construction builders built shacks around the audience enclosing them in [they are responsible for the construction of shacks and the walking pathways, platforms and podia].

### Youth = RENAMO Soldiers:



Hard Hat for RENAMO Soldiers

- In the neighbouring village RENAMO soldiers dressed in RENAMO military uniform forcefully recruit young combatants from positions S5-S7. They order the parents and children into the centre of the village rape woman and kill others. They leave taking children with them [ Military training in these particular conditions constituted a process of initiation to violence, marked by cutting the links of the children with society and programming them to think of war and only war. These seem to have been a deliberate policy to dehumanise the children and turn them into killing machines.]  
On the way back to the main camp.  
The audience through body language communicate with a faction of the RENAMO soldiers for help. The RENAMO soldiers appear on the scene [try to pull down what the builders have constructed: every window and every window-frame every door and every door-frame every piece of wiring, plumbing or flooring was ripped out and carried away. Every piece of machinery that was well bolted down or was too heavy for man to carry-pumps and generators were axed, shot, sledgehammered, stripped or burned, thousands of relics of annihilative frenzy each tile of mosaic was smashed, each pane or glass block wall painstakingly shattered. It was systematic psychotically and meticulous destruction, destroying the economic infrastructure].  
The construction builders seem over powered they fire warning shots with their flare guns. FRELIMO soldiers who had joined the human scavengers in the eating of the children are the closest and arrive on the scene.  
Three flash of light appear on Platform 3 and 6 as RENAMO soldiers were spotted trying to



sabotage those positions, they also triggered the descending platforms \* at Platform H6 and Platform M4 with a remote control killing 2 civilians. Another 2 civilians are injured whilst walking to go to positions S1 and S3 they stood on land mines. The response is quick a truck drops of soldiers which are located in those positions.

- The RENAMO camp gets aided by the South African apartheid government: food, medication, and combat provisions are flown in.

**Journalist and economist:**



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium C* receive the video messages, sms from audience and are advised by an economist [statistics are worked out according to privatisation over state owned enterprises, relaxing minimum labour standards and control over corruption]. They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

**Between Scenes 1.3 and 1.4 the poets appear reading poems by Jose Carverinha**

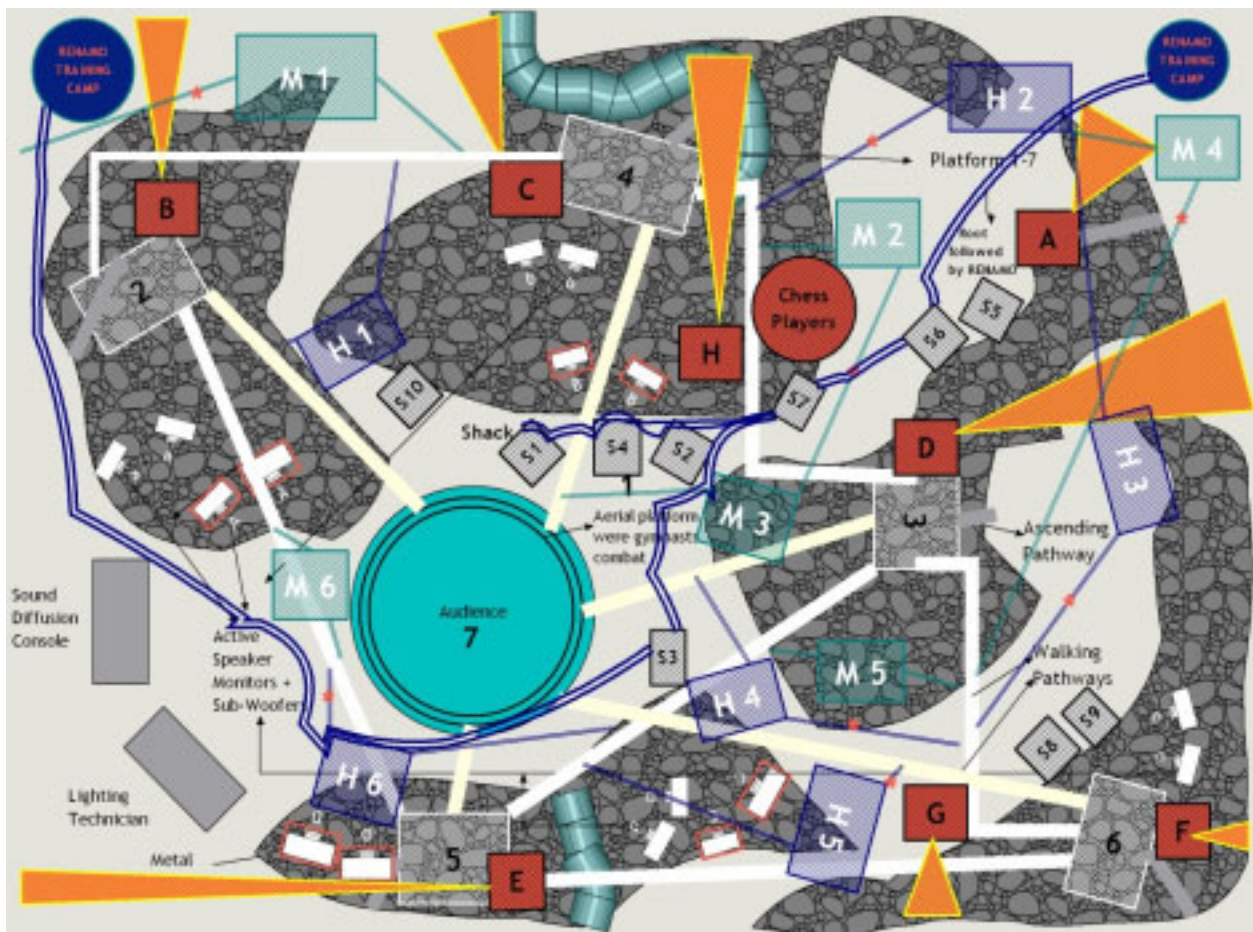


Diagram 6

### La última puerta

Ultima puerta a la derecha.  
El mundo ensordecedor de moscas de silencio  
los pulsos mata-hambres del gran ratón verde de miedo  
la imaginaria omnipotencia de nuestros hechizos imposibles aquí  
y el táctil gusto de las puntas de los dedos en las paredes  
aculturaciones en común de los hombres  
mientras escafandrizados locos  
respiran la ternura de los varones.  
Y por dentro la puerta al medio  
más ciega  
más sorda  
y más muda que nosotros  
en el papel auténtico  
de puerta cerrada.

José Craverinha -poeta luso-moçambicano

### Cantiga del lanchón

Si me vieses morir  
las miles de veces que nací  
Si me vieses llorar  
las miles de veces que te sonreí...  
Si me vieses gritar  
las miles de veces que me callé...  
Si me vieses cantar  
las miles de veces que morí  
y sangré...  
Te digo hermano europeo  
habías de nacer  
habías de llorar  
habías de cantar  
habías de gritar  
y habías de sufrir  
sangrar vivo  
miles de muertes como yo!!!

José Craverinha -poeta luso-moçambicano

## 1.4

- Finally the RENAMO soldiers who are involved in the freeing of the audience are over powered and held captive by the FRELIMO soldiers they are flogged and public execution is passed on them.

### Youth=RENAMO Soldiers:



Hard Hat for RENAMO soldiers

- In the RENAMO camp training of the children is crucial [Once under training, discipline is very harsh, and the penalty for failed escape is execution. Sometime recruits are given their first military assignment: to kill a colleague who tries to escape. To save one's own life, that order had to be carried out. Child soldiers are urged to suck and drink the blood of the person they had just executed. This is aimed at making them be fearless and not feel remorse for the atrocity committed. Some young soldiers pointed out that the commanders were also submitted to treatments by "kimbandas " to defend themselves against death. Some used "mufuca" (a tail of an animal prepared with remedies). When in danger they had to shake the "mufuca" to protect them.]  
They forced the children to kill their own relatives, raid and loot their own villages, or kill their neighbours, forcing them to sing RENAMO songs the whole night and were given hallucinogenic drugs [creating an insurgent force of the youth - *Gymnasts*: cutting links and eliminating the desire to escape and join the family.]

### The Shaman:



Hard Hat for shaman

- The FRELIMO soldiers await the arrival of the shaman.  
The shaman arrives.  
The audience is taken to the audience location so as to observe what will happen to the RENAMO soldiers.  
The RENAMO soldiers are placed on Platform 2 - 6, in the middle of Platform 1 the shaman conducts a ritual as he dances to the rhythm of the music.  
As the ritual reaches its an ecstatic proportion the shaman makes hand signals in the direction of each Platform 2 - 6.  
The RENAMO soldiers are blind folded made to kneel down and are finally executed.  
From one of the Platforms a body part is taken to the shaman as it is he who needs to engage with the spirits and he engages in the cannibalistic ordeal first .  
The members of the Mixed Choir dressed in military uniform of FRELIMO are allowed to enter the Platforms 2 - 6 as they engage in the cannibalism.

### Children in RENAMO training village:

- In the RENAMO training village some children escape.  
They redirect and go back to their village.

### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium D* receive the video messages, sms from audience and are advised by an economist [statistics are worked out according to the amount of productivity and education statistics].  
They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

## 1.5

### Gymnasts



Hard Hat for gymnasts

- Spotlights are in constant search they target 2 factions of [*gymnasts*] those with red T-shirts FRELIMO who have been released from the platforms and others with black T-shirts RENAMO [*newly trained children*] who are climbing ropes from metal heaps engaging in the attack. The attack is about possession of space. They meet in a central position above the audience. The music through speakers A-D must be played loud.

#### Diagram 7: Imprints on T-Shirts

Red T-Shirts [FRELIMO]	Black T-Shirts [RENAMO]
Comunismo	Libertande
Isolar	Anti-Semetismo
Lenism	Estado de Espirito
Matança	Utilizar
Um Estado Do Partido	Indigente
Grilhão	Cinzilar
REVOLUÇÃO	Sionista
Utopia	Anti-social
Evangelho Social	Contrato Social
Antagonismo	Socialismo
sEgrEgaçÃo	Segurança
Sufrimento	Sufrimento
Fucionários Efevitos	Estradal
Raiva	Filosofia
Sindicato de Trabalhadores	Seduzir

- The ropes are in vertical and horizontal positions allowing the 2 factions pathways to move. As there arms get tired or collide with one another they fall on level 2. They are allowed to make primitive vocal calls [*the choreographer needs to familiarise and rehearse this section.*] From level 2 the fighting over space dominance carries on. Touching the floor means death to the faction fighters.  
Some lights fall on the signs and partially focus on the motionless bodies.  
At end of scene-*the patrolling FRELIMO soldiers switch off the projectors.*

## Vanyamussoro



Hard Hat for Vanyamussoro

- This procedure takes place between S5-S10, were their are three vanyamussoro and war victims involved in each section the cleansing ritual takes place from the diagnosis of a carrier or non carrier of a spirit and the procedures that follow to reintegrate the person in society .
- The family of a person exposed to war who has been actively involved in atrocity's of war, decides to take him to the vanyamussoro = healer. The aim of the visit was declared to be a "nyamussoro" were the diagnosis of his/her actual situation and what dangers threaten that person are done through divination [*using a set of astragalus, cowries, turtle carapaces, seed shells, stones and coins called "tinholo". The action has a double purpose: first, to establish if the patient became incidentally possessed by some spirit, and if he carries any health disorders that need complementary treatments; secondly, to determine which actions must be undertaken in order to clean, protect and, if necessary, treat him. The subsequent proceedings will depend on the outcome of this initial process of divination - which, as a matter of fact, hardly differs, in its purpose and dynamics, from any other nyamussoro's divination session, whether it be to resolve a health problem or a social one. The reason for this is that, according to locally dominant notions, mind and body, health and social relations, the livings and the spirits of the dead, do not function independently from each other, being part of a globally integrated process. In short, it is assumed that the person is surrounded by many material hazards, but they only can harm us due to three possible reasons: (i) our negligence or inability to recognise and avoid them; (ii) someone's sorcery; (iii) an absence of ancestors' protection, in order to reprimand us or to call for our attention*].

The vanyamussoro must discover if the patient is also afflicted by physical or mental illnesses. The next step is called *kuguiya* in changana meaning "to simulate a fight". The patient must imitate, with a pestle pole instead of a weapon, the fights and killings he performed during the war - or those he had seen.

### Thus submitting to cleansing rituals:

1] After this performance, the ritual follow-up depends on the diagnosis that has been made. If the divination did not show evidence of possession by spirits killed or offended by actions undertaken during the war actions, the regular "cleaning treatments" can start. Otherwise, an exorcism must be performed.

2] This treatment has the general designation of *kufemba*, and it can include three different forms: the patient's fumigation with specific incenses; a kind of sauna with boiling plants and other medicines; and the so called *kufemba* with *xizingo*, where healer's spirits directly search and catch the ones who are afflicting the patient.

3] When they deal with post-war cleansings, *vanyamussoro* usually prefer to "play safely", and combine all of them. The veteran is thus seated next to a burning piece of incense and covered with *capulanas*, staying there until it burns out. As soon as that moment arrives, the healer, wearing the *capulana* of the spirit he will be working with, grabs his *tchova* (a gnu tail with, inside the handle, some hair from hyena's tail - the *xizingo*) and starts sniffing the patient with it. When he finds the afflicting spirit, he decides if is just a matter of sending him away, or if it is necessary to let him speak. In the later case, the healer falls into deep trance and voices the spirit's complains and demands, which must be fulfilled in order to appease him and to restore patient's well being.

4] If it is recognised that the afflicting spirit belonged to someone the patient killed, the performance of formal spirit will usually be demanded, and in exceptional cases this needs to be carried out at his home region, in addition to compensation for deceased's family. If the spirit was wandering in war zone and just walked along with the patient, the most usual demand will be a

place to live - which can be just a "hut" made with a covered pot and hidden in the bush, that will be ritually offered to him.

*[Healers have a genuine concern with the mental effects of traumatic experiences resulting from war, and their answer to it is both the administration of specific medicines, and the psychological impact of the hlhambo, the "bath". When there is no river nearby, the whole process may be performed in healer's premises, the young goat is killed over his head, while the person is covered with the animal's blood and the food it had inside the main stomach, some adaptations is necessary in order to substitute those symbolic statements which are only possible in a river. For instance, the patient will be seated inside a hole dig in the ground for that purpose, and the washing up from the goat bath will be done with a mixture of river and sea water. At the end of the ceremony the patient will get out naked, leaving the capulana inside to be burned over the goat's remains, and the hole is covered immediately after its consumption. The conclusion of the process will be the administration of the so called «vaccine», intended to «close» patient's body to spirits and sorcery. It consists of the inoculation of a paste inside several incisions done in the skin - nowadays with a razor blade provided by the client, due to the danger of HIV transmission. The incisions are not aleatory, but done in the places believed to be the main entrances of spirits and spells into the body: the chest, the loin, and the articulations from the arms and legs].*

- The remote control air-planes and helicopters circulate over the audience sitting position.
- The RENAMO faction fires their flare guns at the aircraft [thus increasing the air combat].
- An aircraft crashes towards the middle of this scene there are no survivors, amongst the dead is the body of Samora Michel, Projectors C, A, F, E show news flashes of the crash.

#### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium E* receive the video messages, sms from audience and are advised by an economist [statistics are worked out according to functional support structures of production including access to information, knowledge and technical preparation]. They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.



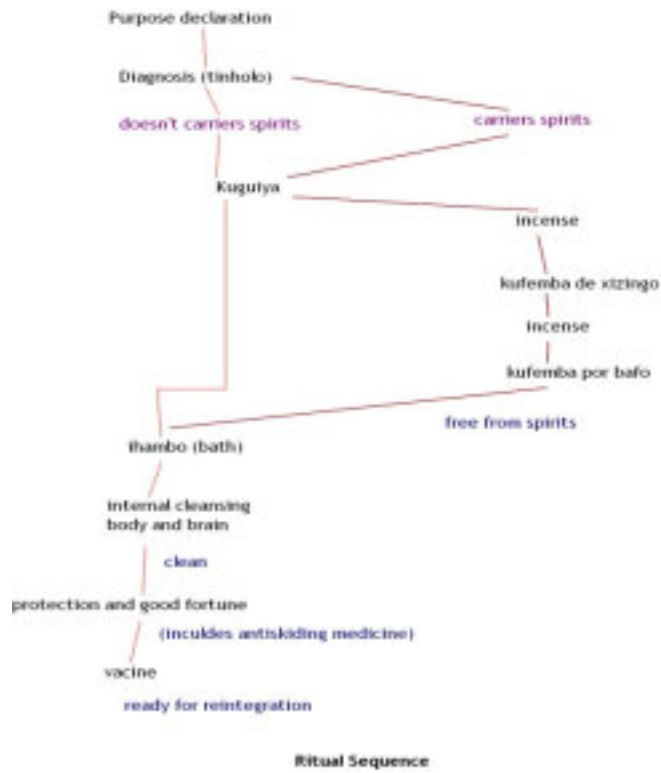


Diagram 8

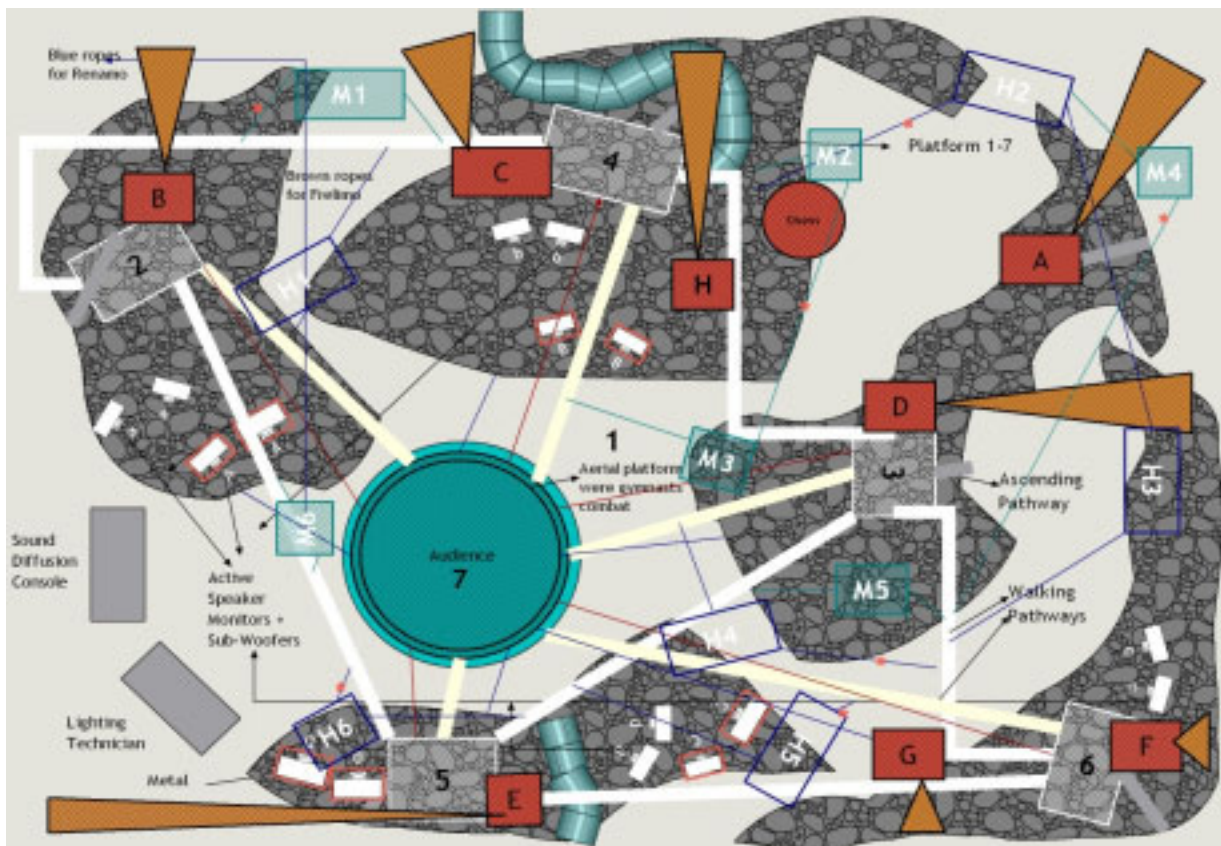


Diagram 9



## 1.6

This scene to be conducted in partial darkness.

### Macungeiro (Soothsayer):



Hard Hat for Macungeiro

- [Samantanje a powerful soothsayer and was told by that RENAMO had a new leader. Dhlakama made a promise to Samantanje and the spirits that he would direct the military attack in a new way and give new guidelines to the struggle- A series of miracles followed with this promise. Dhlakama worked closely with Samantanje for four years. Refugee accounts talk of people that were accused of casting spells or being "leopard men", being identified by macungeiro's, who would dance frenetically and claim to hear spirit voices.] The victim was then made to swallow a potion. If the potion provoked convulsions, the case was regarded as proven, and the accused was found to be guilty. If the victim vomited up the liquid again, under the prevailing judicial system, he was declared innocent. Samantanje became very powerful and had no intruders coming into his zone wanting to do bad things like - raping women etc. He would order a thunderstorm, lions or a swarm of bees to attack the intruder. Dhlakama asks Samantanje to predict the outcome of a government offensive against his headquarters at Casa Banana. Samantanje lifted two Cerveja Nacional [beer] bottles and filled them up with spirit water one represented the spirit of Samora Michel And the other of Matsanga, the one that became red like blood would be one the ancestors left- the bottles were watched overnight by Dhlakama's body guards. In the morning Matsangas bottle turned red. The air raid started two nights latter, forcing RENAMO out of the area, Dhlakama was enraged and ordered Samantanje's death, however none of the people wanted to touch Samantanje and his brother was executed. Samantanje's hilltop is an Island of peace in a sea of conflict.

### Sound and illumination:

- The areas that remain illuminated are those where the cleansing rituals are taking place and the area of the Macungeiro.
- The sound will travel between the forward speakers (A-D) to the background speakers (a-d).

### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium F* receive the video messages, sms from audience and are advised by an economist [statistics are worked out according to the existence/operation of banks or formal financial institutions]. They can either produce news or video clips as part of their report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

## 1.7

### The crane:

- This scene opens with deconstruction. A crane with a swinging concrete destroys the shacks that were built and also destroys some communication walking pathways.

### The black clocked woman:



Hard Hat for black clocked woman

- From one of the metal heaps a black clocked woman with illuminating eyes stands in the area where the aircraft fell, she is at a position overlooking the scrap metal yard, she moves slowly and gazes with precision into every hiding place in the scrap metal yard. She represents Mozambique, a woman who has been raped, poverty stricken, abused and lost her children. With a lantern in her one hand she walks in pain, she makes hand gestures with the other hand, each directed in a specific corner of the scrap metal yard. A light flashes and a revelation of death,rape,tortured children, devastated economy, the military leaders, the battle between RENAMO and FRELIMO shows [on the big screens outside the parameters of the scrap metal yard], she represents the ten provinces of Mozambique and the people of the different ethnic affiliations. Projectionists must be stationed in their positions. Towards the end of the movement the swinging concrete takes her life.

### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium G* receive the video messages, sms from audience and are advised by an economist [statistics are worked out from an institutional and infrastructure perspective such as existence of communication and power grids, transport systems etc]. They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen.

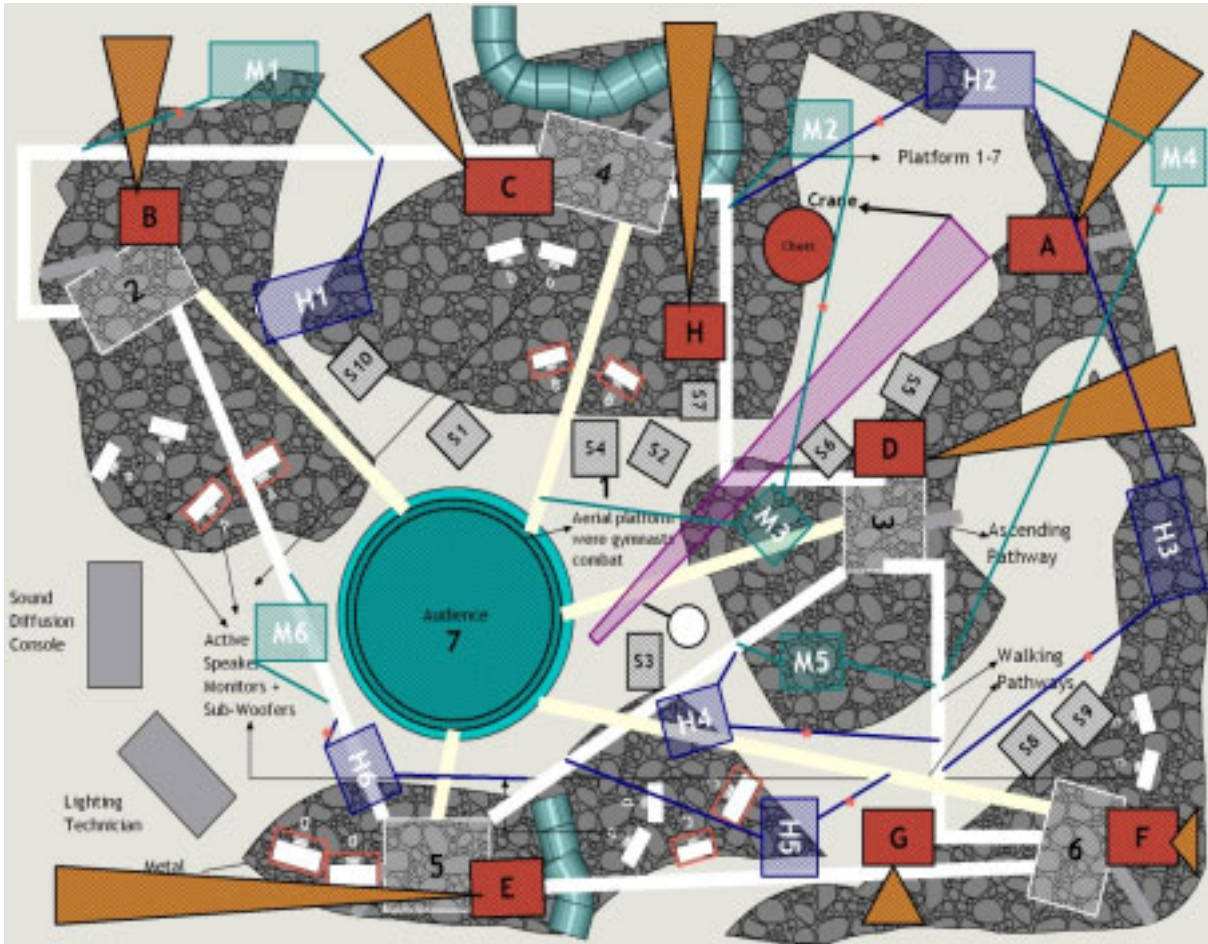


Diagram 10

## CONSTRUÇÃO.. 2

Cannot be performed in concert

### OUTDOOR SCENE in SCRAP METAL YARD

Scene with no music accompaniment

The audience is to be advised in accordance to there involvement before they enter the space.



Diagram 11



## Tenors and Sopranos:



### Hard Hat for Tenors and Sopranos

- Tenors and Sopranos dressed in RENAMO uniform appear with headphones [the music is played through the headphones and they sing *Grito Negro* by *José Craverinha* using articulation technique, the poem can be repeated until illumination is turned off]. The exact synchronisation by means of headphones, without conductor, alone requires a completely new technique of hearing and singing. Each podium is equipped with a table where the singers have a number of objects that can manipulate voice: a fan, different size empty containers with different size openings to be placed over mouth, containers with different liquid volumes etc. They make appropriate gestures and vocal sounds. The podia are situated: 1] The two for tenors are placed at opposite ends on top of piping South West, North East, directions. 2] The other two for sopranos are placed opposite each other on top scrap metal heaps in the North West, South East directions. Singing starts when light illumination at the podia goes on and stops when light illumination goes off. [Special rehearsal is needed by the light technicians.] The tenors and sopranos are attacking the mixed choirs verbally.

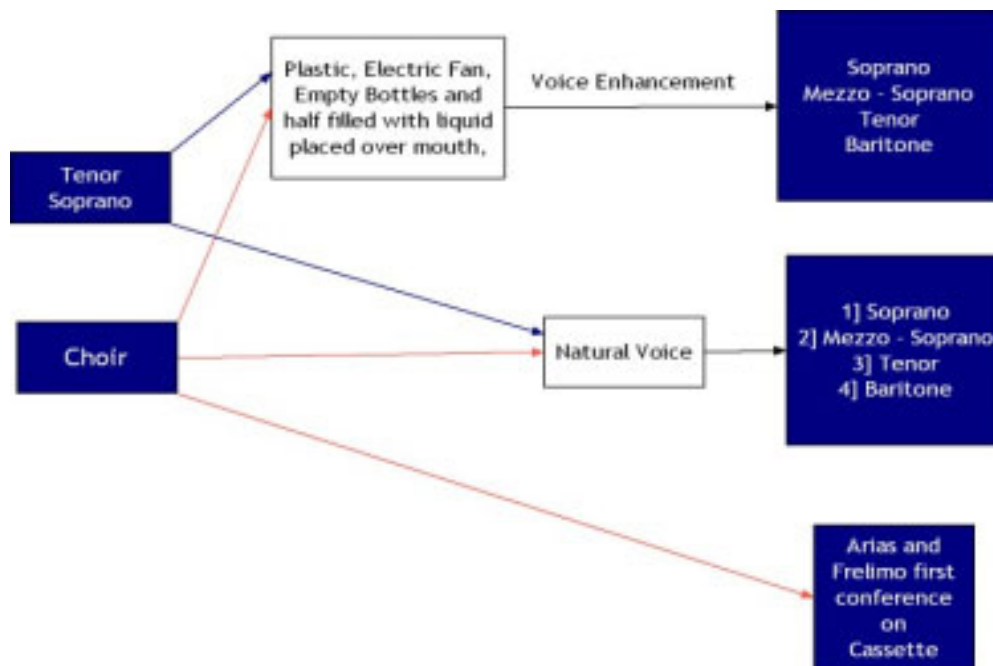


Diagram 12: Voice enhancement and natural voice

### Mixed Choir:



Hard Hats for Mixed Choir

- A Mixed Choir consisting of woman and children dressed in military uniform of FRELIMO are situated on Platforms 2 - 6, they de-construct and sing *Grito Negro* by *José Craverinha*, within one group of singers [the poem can be sung backwards starting from the end and finishing at the beginning, beginning to end, beginning skip two lines until end, backwards skip one line to the beginning, skip words or expressions beginning to end or end to beginning, each poem is repeated until light illumination is turned off ].  
Each Platform is equipped with a number of objects that can manipulate voice: plastic to be placed over mouth, fan, different size empty containers with different size openings to be placed over mouth, containers with different liquid volumes etc.  
Each Platform is equipped with two cassette players that are started randomly at any time. Volume needs to be adjusted by the Mixed Choir or the sound engineer [the sound attack coming off softly at some parts and louder over others, this matter needs to be discussed by the parties involved].  
The sound content is of the first FRELIMO conference and arias.  
The choir member holding cassette player walks in the space during the performance manipulating the player when coming close to the mics e.g. Placing player in plastic packet, altering volume, placing plastic tightly or loosely over speaker, altering the direction of speaker.  
Each group of the Mixed Choir is attacking verbally the tenors and sopranos so by the sound produced in each of the Platforms this can have a negative or positive impact on the final result. Whilst singing each member of the Mixed Choir is covered in blood, they raise their hands into the sky above some holding body parts of the victims.  
Singing and cassette manipulation starts when light illumination at the Platforms goes on and stops when light illumination goes off. [*Special rehearsal is needed by the light technicians*].  
The exact synchronisation, without conductor, alone requires a completely new technique of hearing and singing.  
During singing the Mixed Choir and the singers are under attack by RENAMO and FRELIMO followers who try to climb and demolish the Platforms and podia.  
The remaining walking pathways are carefully guarded by FRELIMO soldiers.

### Construction Builders:



Hard Hat for Construction Builders

- The construction builders form groups of protesters [*an early sign of a union*] and engage with them in the street outside the parameters of the scrap metal yard.  
The construction builders flood the avenues on Platform 1 chanting songs of the liberation struggle and further kick and throw metal objects from the heaps into the avenues of Platform 1.

## Gymnasts:



Hard Hat for Construction builder

- The survivors from Scene 5 appear showing their handicap through movement.









|

### Mixed Choir 3

|

Eu te eu te eu te eu mina te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
Eu te eu te eu te eu te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu pa rt ao te te te teu.  
Eu te eu te eu te eu te ta ta tal eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
c-----a-rv-rv-rv-am-en-en-te-co-mo-omo- te te teu te te te te ta te ta te teu faz fa fa faz aoooo teu.  
Sou te te teu soust te te teu teteteu ogo sous me te te teu car papa pa que tua tua aut Ue teu.  
Mis mi m m m m mitr rt rt traut aut aut TR nic oc co aAAAAA teu te te teu tau ti ti sou.  
Vivo vi vi teu tet tet tet tet tet te te teu drrr der nho nho nho da te te te teu te te teu.  
Imr ar te imr ar te teu imr ten que euq euq te ten tet te en imir imr tua te te et et te teu.  
OcoCo sou sou sssssous te et te et teu tau pa com te te bust teu te te ao.  
Eu te eu te eu te eu mina te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
Eu te eu te eu te eu te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu pa rt ao te te te teu.  
Eu te eu te eu te eu te ta ta tal eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
c-----a-rv-rv-rv-am-en-en-te-co-mo-omo- te te teu te te te te ta te ta te teu faz fa fa faz aoooo teu.  
Sou te te teu soust te te teu teteteu ogo sous me te te teu car papa pa que tua tua aut Ue teu.  
Mis mi m m m m mitr rt rt traut aut aut TR nic oc co aAAAAA teu te te teu tau ti ti sou.  
Vivo vi vi teu tet tet tet tet tet te te teu drrr der nho nho nho da te te te teu te te teu.  
Imr ar te imr ar te teu imr ten que euq euq te ten tet te en imir imr tua te te et et te teu.  
OcoCo sou sou sssssous te et te et teu tau pa com te te bust teu te te ao.  
Eu te eu te eu te eu mina te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
Eu te eu te eu te eu te eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu pa rt ao te te te teu.  
Eu te eu te eu te eu te ta ta tal eu te..ogo gmo ogo te eu ogo te teu te te te teu ogo gmu te te te teu.  
c-----a-rv-rv-rv-am-en-en-te-co-mo-omo- te te teu te te te te ta te ta te teu faz fa fa faz aoooo teu.  
Sou te te teu soust te te teu teteteu ogo sous me te te teu car papa pa que tua tua aut Ue teu.  
Mis mi m m m m mitr rt rt traut aut aut TR nic oc co aAAAAA teu te te teu tau ti ti sou.  
Vivo vi vi teu tet tet tet tet tet te te teu drrr der nho nho nho da te te te teu te te teu.  
Imr ar te imr ar te teu imr ten que euq euq te ten tet te en imir imr tua te te et et te teu.  
OcoCo sou sou sssssous te et te et teu tau pa com te te bust teu te te ao.

|

### Soprano 2

|

U--eu-Eu-eu-e-e-e-e sou-so-sos-eu-sos-eu-eue-so-u [ca-ca-ca-c-c-a-c-c-a-r-r-r-vã-o-0]!  
E tu-tu-tutu-E-tu-tua-te-to-tu-E-E-tu-tttt-E a-rrrrrr-annn-cn-sacn-nnnncas-me b--ru----tal-me-em-nte do chão[000]  
e faz-Fa-FaZ-fa-got-tt-foes-me tua-te-tua-te-to-teu-mi-teu-te-na, pa-ca-qatr-ão.  
ee-EuuuUU sousossou c-----a--rv-rv-rv-ãoOO!  
tua-te-tueeeee-E tutututu[ututututututut]tu a-ce-GOG-CE-ce-CE-cinq-ue-n-de-s-me, pa-ca-co-qat-r-ã-o,  
para te para te para te para te seessesesserrvir ete---rn-rn-rn-am-en-en-te com-te-tua-teo fo-gor-for-gaça mo-Mo-ma-mi-tr-iz-UUU  
mas mas mas mas et-ern ern Erna na ma ame-nt-nt-ae e n ã o, pa-que pa PA Que qatr-ã-o.  
Eu s ue os ue o eu-u ca ca ca qui serv-a-o rv rv câ que te teu te ta-o  
[eEEE]----[eeee] te tau tan te tau teu nh te teu to que ar di go gog og-der si-is-m-m;  
quei-que-im-ir-qua-ma-re-re RE-re-tu-tue-tau-do-te-go-gi-com-co-com-a-fo r ça da de gp fo for-min-ha-com-co com-bu-si-sh-sh-tã-o.  
Eu ue eu ue eu so-eu ue-os eu ca rv ca ca [c c c c] rv go de do dat ã-o;  
teTeteTete----te--tau--te--ton-te-n-ho--ho que-q-q-qui-ar-d-de-dr na ex-te-tau-ex-pl-or---ro-a--cã-o  
ar-ra-ar-ra-re-do-dr ati---é--e--tia-te---teu às-ci-ci-nz-ar-r[aa]s da de do-ma-me-para-plil-di-çã-[ooooooooO]  
ar-ra-red-dr-vi-viv-va-ogr-co-ca-co-cac-mom-ri-Tz-al---ca--co co co co CA tr TR tr ã o, meu-meeuow-me-me-UUU-ir-ir-mão,  
a-at-é-nã-o sersi-san-mai-meu te teu tots a tua te teu ti te teu tua ta teu te teua-m-i-na-na-NA, para-[papapapa]tr-ã-o.  
ue-ue-eu-Eu-so-eu-ca-eu-ue-eu-rv-ã-o.  
Te-tea-teu-te-tau-tua-n-[hoho] que qui q-ar-dr  
Quei-ei-q-u-ma-ru-qu-tudo-te-tudo-teu-te-tau-co-ca-cac m o fo-to-n-br-go da do demi-n-ha-[haha]-com-co-com-co-bu-bus-st-ã---o.  
mi-mi-im-S-im!  
eE-u sou-sos-sou-sos-sou O-o-o-O tetetete---te--uuuuuuuu c-a-A-A-rv-ã-o, patrão.



### Audience:



Hard Hat for audience

- For the audience during this scene they are presented with plastic containers that go over the ears. They are to use these and manipulate [*the container to ear association*] them to attain different degrees and angles of the Sound Projection.

### Public Speakers:



Hard Hat for Public Speakers

- Five Public Speakers [children and woman] move around with megaphones reading text from **Manual do Mobilizador**.

### Sound Projectionists:



Hard Hat for sound projectionist

- Two Sound Projectionists needed in CONSTRUÇÃO 2 one actively involved with voice projection from RENAMO supporters the other for FRELIMO supporters.

## Heavy duty vehicle operators:



Hard Hat for Heavy Duty Vehicle Operators

- Operators of Heavy duty vehicles: bulldozers, loaders, dump truck, flatbed truck, tanker truck are positioned in operating conditions in their vehicles and at random do the following e.g.

### Bulldozers

turn on engine  
manoeuvre backwards and forward  
flatten steel



### Loaders

turn on engine  
manoeuvre backwards and forward  
lift steel  
load it on dump truck and flatbed truck  
move steel by paving the way



### Dump trucks

turn on engine  
manoeuvre backwards and forward  
allow for loading to take place  
accelerate truck down yard  
empty the load off



### Tanker truck

turn on engine  
manoeuvre backwards and forward  
allow to fill reserves with fuel  
hoot when finished  
allow tanker to leave the yard



### Flatbed truck

turn on engine  
manoeuvre backwards and forward  
allow for loading to take place  
accelerate truck down yard and out of property



**Manoeuvres must take between 5-10 minutes per vehicle**

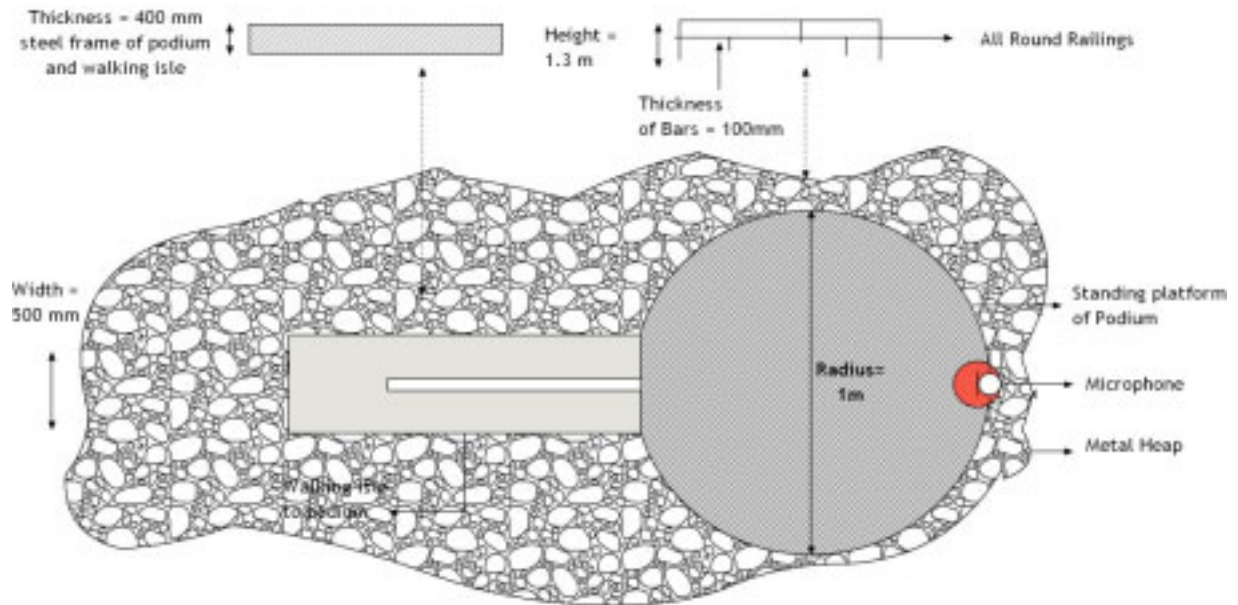
### Percussionists:



Hard Hat for Percussionists

- Three percussion players with found objects from metal heap. Percussion is un-tuned. Playing is improvisational and very subtle.

Diagram 13



Podium for Tenors or Sopranos

Performance Practise:

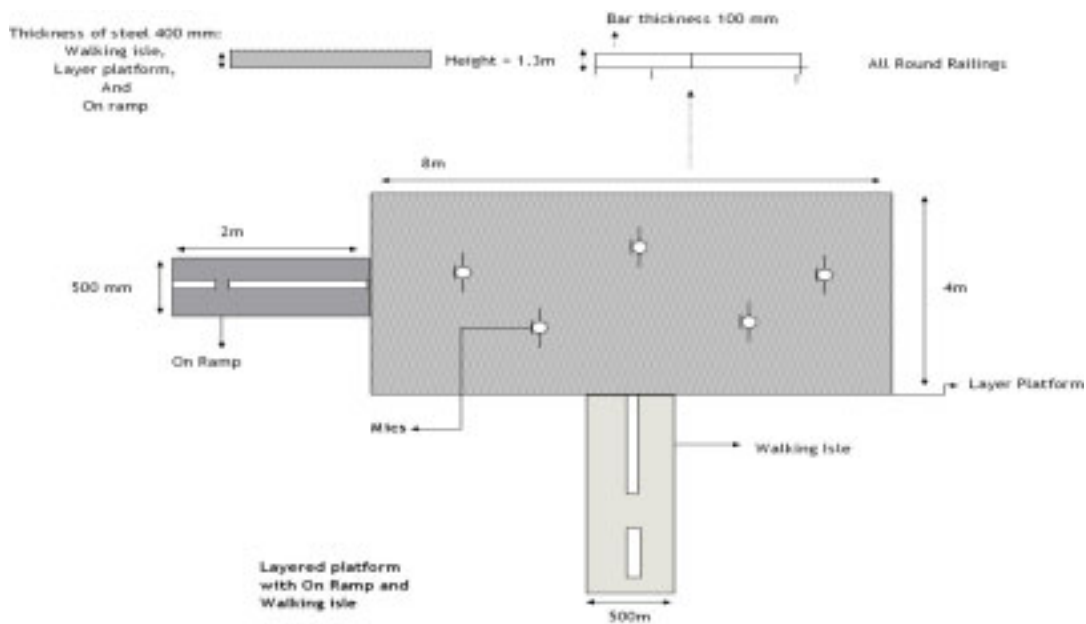


Diagram 14



Each performance requires extensive preparations for podia, platforms, sound equipment [8 active speaker monitors and the mixing console] and lighting, vehicle management, public speakers, children, gymnasts, tenors, sopranos, percussionists, and projectionists.

### Slide Projectionists:



Hard Hat for Slide Projectionist

- Inside closure of the scrap metal yard is a wasteland amongst the mist there is a re-appearance of the slide projectionists who are now dressed in rags, [they collect their projectors and proceed with the screening of post war Mozambique and economic news that now is plaguing the country] they hold their projectors in a begging stance as they project on the rubble desperately in search for food.

### The dead children:

- From the heaps of metal covered in white sheets and with white make-up rise the dead children, they come off the metal heaps to the centre of Platform 1. Their mouths are wide open from which a sound [wind through reeds is barely heard amongst the ongoing noise] when heard by the others they are forced to be silent and freeze in their positions wherever they are standing or what ever they are doing. The children move through the terrain together clearing all the rubble from the avenues of Platform 1 left behind by the metal workers [light illumination used correctly is very important to make this section of the scene work well]. Any one found in their way is consumed and possessed by them [consuming and possessing is done by touching or breathing onto a living being, the possessed is brought back into the rubble and the dead child is now at peace helps the possessed human into the metal structure to act as support, the dead child walks off and disappears in the darkness]. *Only the living act as support structures to the metal heaps.*

### Journalist and economist:



Hard Hat for Journalist



Hard Hat for economist

- The journalist at *podium H* receive the video messages, sms from audience and are advised by an economist [statistics are worked out from privatization of state owned enterprises, reduction in custom duties, streamlining of customs management, improved government budget, audit, inspection capabilities]. They can either produce news or video clips as part of there report when they have completed it they project it out of the parameters of the scrap metal yard on the big screen. The outcomes of the chess games are added up and presented to the media. The world economic outcomes is represented on each big screen projected by projectors in positions A-H.

## Lighting Technicians:



Hard Hat for lighting technician

- The lighting technicians are to be placed nearby the sound engineer/sound projectionist to improve communication. Lighting technician set up and operate lighting equipment under the supervision of a lighting director. This is when operating or loading all automated colour change systems, programming or operating lighting consoles.

## Sound Projectionists:



Hard Hat for sound projectionist

- The Sound projectionists will be placed on a table to the left of the Lighting Engineer care should be taken when diffusing the sound to enhance the spatial components through delivery of musical gestures, phrases, or single sounds to different loudspeaker locations surrounding the audience.
- Thus to attain this dynamic balance of the 4-channel computer projection in CONSTRUÇÃO 1 as well as in CONSTRUÇÃO 2 with the 4 singers, mixed choir, the vehicles, public speakers, percussion and the invasive or non invasive out door environment in relationship to one another and to the computer, the single goal would be to maintain optimal intelligibility of all layers. Naturally the dynamics of the computer sound were produced in a nearly final balance, but only nearly, because the mixing of the composition with the soloists requires adjustments in the dynamics.
- Nevertheless, how loud the computer composition must be played and how the natural dynamics of the soloists must be adjusted, depend on the acoustics of the given space “ *the scrap metal yard*”, the goal being that from the middle of the space amongst the metal heaps everything should be heard equally well.
- The live performance projection of the composition in 3-dimensional space can be an enhancement by presenting points of variable distance, trajectories and waves, sudden near and distant stereo field proximities and effective moving sound to the audience.
- What is added is a co-musical activity that supports and significantly expands the listening and performance experience.

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**The End**

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