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This seems like a better chapter to start
the "description of pieces" section, even
though out-of-order w/ respect to the concert order

Awakening: The Context

In December 2005 I was roused from a few hours of unsettled sleep to jet-lagged haze by the then-surreal sounds, smells, and brightness of the Luanda morning. My body was stuck to the sheets on top and below, and the air under the mosquito netting was stuffy and stale. My ears were partially blocked from the ascent and descent of two long international flights which made the sound of sweeping immediately outside my bedroom window muffled and feel surprisingly close. Arriving late at night to a dark, empty house, I had little sense of the layout of the interior of the home, let alone the surrounding compound and courtyard where two other families -- one of which was the landlady's -- made their homes. The neighbor's unexpected presence at my bedroom window made me feel exposed and vulnerable, accenting my confusion. A growing realization of my surroundings gave me a surge of adrenaline and I began to wake more fully to the sounds of the Bairro Popular in the morning: compounds and sidewalks up and down the street being swept with long brooms, neighbors calling to one another, pumping music near and far, the thrum of slow moving traffic two blocks away, and, floating above it all, the high,

italics

nasal calls of the zungueiras announcing their wares as they walked the neighborhood streets.

I found the zungueira calls immediately striking, as do many expats in Angola. Even though the character of the total ~~the~~ soundscape was unfamiliar, the sounds were at least identifiable. The zungueira calls stood out as utterly unique: I didn't know why they were being made and though I recognized them as language, I couldn't make them out in the least¹. The confusion about the content of the calls is something that persists -- it took me months to figure out some of the more highly stylized versions and I know expats that lived in Angola for years that, despite tremendous facility in Portuguese, were never able to parse the messages. The style of each announcement is cultivated and consistent; whether you understand them or not, you can recognize different vendors based on their call. The calls are dynamic, however -- the vendors adjust them in response to environmental sounds. The calls are made at regular intervals and establish clear rhythms, but the timing is adjusted if needed to avoid overlapping with other sounds such as the calls of other vendors, passing vehicles, or construction noise. Zungueiras adjust the

register of their call if another woman is calling with too similar a pitch. Their identity, however, remains clear through the modifications.

you haven't mentioned their gender-specific nature (although the noun ending points to that). if you might want to mention that the vendors are female.

Listening to the calls became a morning ritual for me as I sat on the veranda with a breakfast of coffee and day-old bread. The calls came from everywhere, moving slowly around the house. I especially enjoyed hearing the mix of sounds change as the zungueiras walked at different rates. In the first days, I was unable to hear from which direction sounds ^{were} where coming; my acoustic confusion reflected my lack of knowledge

about the layout of the streets and the best routes through the neighborhood. As I explored the surrounding area and as I learned the routes the women walked, I could eventually visualize the neighborhood's streets by the sounds. I could tell which direction each woman was moving; I could predict where they would go next and even where they would stop to make regular sales. Later in my stay when the rains came, bringing their annual chaos, the routes changed. When I paid attention, I could ~~could~~ know which streets were choked off by the flooding simply by listening to the zungueiras' paths.

Very interesting

I first heard and listened to the zungueiras as I was trying to figure out the neighborhood and its layout. As I think about it now, I consider this style of listening key to my decision to make a piece like "Awakening" which not only features the calls of the zungueiras prominently but also features a changing spatialization as one of its primary compositional axes.

#

Awakening: Sound Description

"Awakening" is based on ~~the playback of~~ a sound recording from a weekday morning in the Bairro Popular, Luanda. The complete original recording runs 30 minutes and the section featured in the piece is the final 8 minutes of concentrated zungueira calls just before they all stop ^{came to a surprising} ~~surprisingly~~ quickly. Listening in context, I never realized how short the period was during which the zungueiras all stopped calling -- I only noticed later in repeated listening to my recording. Focusing on this observation, I found that this was highly coordinated with the end of my neighbors' sweeping their compound and with

awkward
(rewrite)

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the time that many of the neighbors ~~that~~ leave the house for the day head out onto the street. While the morning begins early on the street -- with the first hint of sunrise at 5 or 5:30 -- the whole street transitions quite quickly and almost simultaneously from private, inside the compound activities to more public, street activities just before 8 am. I think of the section of the recording selected for "Awakening" as being the sound of the short period marking this transition on my own street.

There are two primary points of action in the piece. One is the spatialization which begins with a fairly focused representation of the ~~sound file~~ ^{source material} and which becomes progressively more distributed, open, and diffuse throughout the piece. The stereo sound is initially mixed to mono in the front center speaker with an aggressive highpass filter that makes the recording sound thin by focusing on the high frequencies. First the cutoff frequency of the filter is slowly lowered until the full sonic spectrum of the original recording is audible ~~and~~ ^{⊙ ≡} then the sound slowly begins to spread throughout the other 7 speakers surrounding the audience until the sound is being mixed throughout all 8 speakers ~~but more or less maintains~~ ^{while maintaining} the experience of a stereo image.

Once the sound ~~becomes~~ ^{is} distributed through the entire speaker system a second filtering and distribution process slowly begins to take place. The sound is fed through ^a band-pass filter system and distributed so that each of the eight speakers reproduces one passband. Once the sound has shifted from the stereo to the passbanded version, the speakers begin to change which passband they reproduce at increasing speed. While all of this is taking place, the soundfile is increasingly effected by a reverb with an increasing room-size, making the sound become increasingly diffuse. As the piece ends, a highpass

filter is reapplied with a slowly increasing cutoff frequency such that the sound is again thinned from full resolution to increasingly high frequencies until the sound disappears entirely.

The other axis of action comes as a clarinetist listens to an unaltered recording through headphones and plays in response to a score with improvisation instructions. The score provides the clarinetist with a set of evolving pitches, registers, and textures that follow a trajectory like that of the soundfile playback: it begins with clear focused sounds and grows increasingly diffuse as the piece progresses. Throughout the clarinet is fed through ~~clarinet is fed through~~ a panning, reverb, and filtering system that mirrors that of the soundfile. At the beginning of the piece the clarinet sound is ~~being~~ reinforced in the front center speaker. The sound of the clarinet spreads slowly to all ~~at~~ speakers and then begins to move between the speakers as the bandpassing ^{filter} is applied to its range.

One intent of the piece is to create a sense of movement as different sounds are directed to different speakers as the frequencies change: the sound of an airplane moves between speakers as it changes pitch, the clarinet hops between speakers as the player changes register, and broadband-sounds shimmer between all eight speakers.

#

Awakening: Reflections - Perspective

"Awakening" has become the piece I turn to most when I think and talk about an active listening practice ~~and~~ as I have shifted increasingly from a use of the term "listening" to "attending" ^{as} I believe "Awakening" is the piece in the set that provides

some of the most apparent and accessible examples of what I now think of as attending. [“] [”]

There are two ways in which "Awakenings" speaks to my interest in substituting "attending" for "listening". The first is the influence that ^{the development of} ~~developing~~ the piece had on my own ideas about listening perspective and the second ^{starts to} ~~is~~ the way that I think

"Awakenings" makes audible the attending being done in the execution of the piece. ₃ _{ok}

The desire to take a more active role in my listening is one of the core motivations for the shift from the relatively passive term "listening" to the more active term "attending." The ability to incorporate more sounds rather than filter out sounds from the environment, and the ability to shift listening perspective in response to sounds in the environment are two examples of things I mean to do when I "attend." Instead of selecting limited information from the environment and using those parts to support an existing narrative, I would prefer to encounter the environment, consider its contents fully, and construct new narratives that incorporate the things I've experienced. The narrative constructed is still from my perspective and is still constructed to meet my goals, but hopefully it's been allowed to change in response to new information, is held as a necessarily limited interpretation, and remains open to reinterpretation.

I have come to think of humans as incredibly adept at generating meaning [Lewis citation]. When I pay attention to something, I can feel myself integrating the things I experience into a functional linear narrative. As I have experiences, I tend to push them into alignment with the thoughts and ideas that have ^{preceeded} ~~preceeded~~ them. I am apt to think of forthcoming experiences in terms of my existing thoughts and ideas, perpetually. Unless I take an active role in interrupting this process, it seems I am ever invested in maintaining

firm footing on existing paths or on only those paths that I have previously envisioned.

The practice of attending is one of the ways I consciously combat the habit of making new experiences into sense as they arise -- it is, in part, an attempt to delay the moment of meaning making during experiences.

A big part of attending is to withhold judgement: To try to suspend that part of me which is constantly engaged in the practice of creating meaning (bringing together, sorting, filtering, joining) from my observations as they occur; To focus on experiencing without trying to determine what sense an event might make; To leave open the gap between observation and a sensation of understanding; To experience directly the sensation that a thing can be many things all at once, depending upon the perspective; To try to suspend having a perspective. In some ways these seem impossible tasks -- without a point of comparison or reference, I'm not sure I experience anything at all. At the very least, I find the challenge of attending in this way reward -- however, the process is productive: it leaves me with new experiences that I am interested in reflecting on through composition.

I do not believe ~~see~~ this observational practice ^{is} as more objective or "higher quality" in terms of the "sense" that I make when I attend in this way. In fact, one of the goals I have in this practice is to have a more direct sensation of senselessness -- to have more moments in which I am comfortably unsure about the meaning of the things I am experiencing. I do hold fairly romantic ideas about the effects this practice can have on my way of living and moving through the world: I mean to open myself to the possibility of my views and ideas changing in unexpected ways and even opening myself to greater

interesting
 →
 This sounds like you are describing some of Schaeffer's thoughts on the "acousmatic" and "reduced" listening. You should reference Schaeffer here

influence from unknown worlds -- to allow for new narratives, ones different from ~~then~~ those I am already developing. Perhaps naively, I hope that if I can do a better job of delaying sense-making, I can create a gap in which I can play and experiment -- a space where I might even encounter directly the narrative that another could develop with the same experience. I do all of this, ultimately, for the goal of providing myself with more options for making sense of the world. I'm not yet sure the extent to which this all works, but I can say, happily, that I regularly experience surprise and that the process helps me create music that I can't always predict and that occasionally shows me new things about ~~the~~ myself and the world as I see it.

I was freshly returned from my first trip to Angola in the spring of 2006 when I enrolled in a course focused on spatialization techniques and the creation of works for 8-channel distribution. I quickly made the decision to create a work featuring one of my new recordings from Luanda as a way of thinking through the sensation of sonic disruption and disorientation I'd had in the large market near Os Congolenses and on the busy Rua Machado Saldanha -- a main road used for travel to and from the Bairro Popular and other heavily populated areas adjacent to the city like Bairro Palanca, Golfe, and Golfe II.

One of the more surprising things about the disorientation I had experienced at times was the degree to which it was personal. In the market it was abundantly clear that while the environment was undoubtedly hectic, those around me had, through exposure and practice, long-developed strategies for filtering and processing the sensory experiences in ways that allowed them to operate well and to take advantage of the

organization of the space. I also found I was challenged in different ways than my spouse, who was also experiencing these places for the first time, even though she and I shared many experiences and perspectives. In talking about about it with her, I observed that we employ different strategies in navigating the world and that we were not operating in the environment with the same goals -- she and I were working to understand and processes fundamentally different experiences even though they were drawn from the same environment at the same time. Encountering the degree to which my experience of these spaces was unique, foregrounded for me the role of perspective in the processing of sensory experience. The idea that perspective -- both in terms of prior experience and in terms of intent or goals -- has a significant impact on how I experience was driven home for me viscerally and powerfully. Oriented toward investigating my perspective, I began work on a piece in two parts called "Fish, Funerals". The first section ("Fish") featured a recording of zungueiras which began in the front channel and slowly spread to the surrounding speakers. The initial experience and subsequent exploration of this movement of the sound remains at the core of "Awakening."

The second section of the work ("Funerals") featured a recording of Rua Machado Saldanha when, on a walk to the market, we saw two funeral processions converge from opposite directions and pass one another. A group of mourners on foot surrounded each of two moving vehicles that carried the bodies of the deceased. Friends and relatives sang and wailed as they marched slowly alongside, trying to ignore the blaring sounds of the aggressively honking traffic that had built up in both directions. While I had carried my recorder often in Luanda, I hadn't used it much as I had been told public recording invited

unpleasant interactions with the police and was likely to end with my gear confiscated and me paying a large bribe. Though I was nervous about recording, I couldn't resist the desire to record this event; I got out my smallest microphone, attached it to the recorder stored in my bag, pressed record, and positioned myself at the point where the two processions would meet and begin to pass one another. Just as the processions met in the street a rare afternoon jet arriving to the adjacent airport flew low overhead, causing my recording to clip and drowning out all other sounds.

The spatialization I designed for "Funerals" begins with a stable 8-channel sound image that reflects the stereo microphone configuration of the original recording. As playback proceeds, the recording is increasingly processed through a spectral panning engine which slowly divides the sound into a variety of frequency bands and then begins

via 4 pairs of the stereo image

to move each band through the eight speakers with increasing speed and in an increasingly randomized pattern. A program note describes the recording for the section,

but ~~the~~ given the complex sounds of the scene and the lack of relevant personal context of most of my audience members for such a recording, the sounds function more as a

collection of generally identifiable sonic objects (singing, traffic) rather than as a complete, recognizable event. *for most of the audience members.*

awkward. My suggestion is ok, but other rewrites possible

The climax of the piece comes when the spectral panner is at its most active sound of the jet setting and the plane dominates the recording. Until that point, the singing and traffic remain fairly recognizable despite the increasingly dense sonic artifacts created by the processing. The interjection of the plane makes no sense in the established listening context of the piece and the confusion it creates is amplified by the way that the

Here the term "sonic object" appears, without any previous mention or citing of Schaeffer. A propos my previous comments you should find a way to introduce some of the key concepts of Schaeffer.

broadband noise from the plane eclipses all other sound and spreads through the system quickly building to a new, momentary texture -- one where confusion dominates and where it's unclear what the sounds are, let alone where in the space they're coming from.

After the plane passes, I quickly slow the movement of the panning engine and resolve the piece to the original stereo configuration, just in time to hear in the recording  my own exasperated response to the interruption. At the time of the recording I was convinced that the plane had ruined what I saw as a beautiful moment and I say as much  with the microphone on. Ultimately, however, the broadband noise of the interjecting plane worked well through ^{the} spectral panner I designed, allowing me to create the sense of disorientation I wanted to produce. The "unwanted" moment from the original event had become the crux of the piece and provided an opportunity for me to create a sensation like the one I identify with my initial listening in this new context.

"Fish, Funerals" was made to confront and interrogate specific interactions between me and an environment in an effort to understand the role of my perspective in the experiences. Empowered by the notion that through the recordings I have a concrete ability to re-interpret my original experience of an event, I adjusted how the sounds were filtered, mixed, and spatialized until I found a way to navigate or combine them productively. In working with the sounds I discovered alternate ways to "make sense" of the experience. By revisiting my experience and by constructing alternative interpretations I learn more about the environment and, more importantly, about ways that I listen to the environment.

In the case of "Fish, Funerals" I changed my relationship with the sound of the jet

in the original recording. I shifted it from being something that "ruined" my recording to something that became the crux of a piece. I realized that the jet ruins the recording only in the case that the recording is about hearing the funeral procession. When the jet enters the original scene, I have the choice of maintaining my original perspective and hearing the jet as a problem or shifting my perspective to and try to find a way to incorporate it into my listening productively. Ultimately, its clear that the way that I hear and record isn't as much about the scene before me (the funeral in this case) as much as it's about my own expectations. In my original listening the jet thwarts my expectations about the sound of the funeral and it's a nuisance, but in the piece that recreates it I use the jet to create a work about intrusion, disruption, and confusion. Ultimately, the piece with the jet is a much better representation of my initial experiences in Luanda which themselves were much more about confronting expectations and experiential confusion than they were about funeral processions (which were not a core part of my experience in Luanda). In interrogating my perspective I now think that I was drawn to record the procession not for the direct sonic experience it provided but because of the degree to which it was ^{"attending"?} foreign and unexpected to me. Through exploring the recorded materials I have re-understood my experience. Additionally, I have found a way of listening to the scene that incorporates more of the sonic material than I had incorporated initially. ^{or accepted?}

I value the ability to incorporate more information from an experience, rather than filter it out along with the ability to shift my perspective in the process of experiencing.

These are ^{two} ~~two~~ things I was doing a fairly poor job of on the day I made the recording for "Funerals." Cultivating these skills is contrary to the way that I am habitually inclined to

process my experience: in day-to-day experiences I have found that I am inclined to filter out information rather than include it in an effort to support an established set of goals or expectations. Cultivating the ability to include rather than exclude and to shift my perspective has become a key part of my compositional practice. This is the case because

of the way that my listening practice lies at the core of that compositional practice. I have come to call this practice attending.

- You've already explained your concept of attending on page 6, so this is an odd sentence.

Working with materials with the attitude of attending has deepened my sensitivity ^{to} ~~about~~ the degree to which experience is an open field of interaction wherein my effort and my choices (conscious or unconscious) about how to pay attention greatly affect the experience itself. At times daunting and at times empowering, it is the potential for activity in perception which spurred my thinking about the ethics or, more simply, the responsibilities inherent in focusing my attention to a person or experience. The desire to

cultivate a habit more consistently direct involvement and activity in the act of observing was the first moment in which the notion of "listening" and the culturally implied notions of passivity therein as inadequate for describing what I do when I observe the world in the role of composer.

Something is missing - doesn't make sense

An additional and important benefit of the turn to "attending" is the implied inclusion of sensory experiences beyond sound. While I regularly privilege the auditory in my experience of the world, my practice of attending is necessarily inclusive of other perceptions. This includes the acknowledgement that a variety of conditions influence my perspective greatly and it allows and encourages my other sensory experiences to influence or shift the way that I listen. My first two visits to Luanda came during Brown

University's winter break and at the height of the hot, humid season in Luanda. The impact on my body of the heat and humidity, a tension over the threat of rain and flash flooding², the challenges of moving around the city in its state of poor repair, a fear of the police, stress over avoiding Luanda's high costs, and pervasive dust, exhaust, and fumes

all of these were
 These conditions were essential ^{to} in creating the conditions in which my original sensations of confusion emerged. Given the strong role these sensations play in my perception, it becomes essential that my notion of attending accounts for them.

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Awakening: Reflections - Audience

I've come to think of this piece as a good model for thinking about and discussing the multiplicity of perspectives at play simultaneously in the final piece and for creating an opportunity for an audience to practice and experience attending directly.

"Awakenings" creates an opportunity to attend both through the way that it's constructed and through a prompt I provide to do so. Since completing the work I have been presenting a recorded version of the piece as part of a lecture about my compositional approach. In the lecture I ask the audience to listen to the piece in a variety of ways: try to listen not to the soundscape but instead to the ways recording reflects my hearing of soundscape; instead of hearing how the sound moves, try to listen to how the spatialization reflects the way I hear the recording; rather than listen to the clarinet, listen for the way that the sounds of the clarinet are responses to the things the performer is hearing in the recording.

I'd love to have a copy of the performance recording

This prompt reflects my interest in hearing sounds as embedded in their context rather than listening by extracting or isolating one sound from the other sounds. There is a subtle but important difference between listening with the idea that sounds have a context and to being able to hear the sounds as embedded in that context. Another way of putting it is that I'm not so much interested in hearing any individual sounds but rather in hearing (have a direct sensation of) the way a combination of sounds relates to one another.

I have always found it fairly easily to do a type of listening that foregrounds a given sound, that separates the individual sounds in a collage, or that follows the individual lines in a piece of music. This idea of listening to relationships is not a new idea in music -- contrapuntal music has been developing related practices for centuries ~~now~~. My own experience of developing the skills to listen to such music mirrors my current efforts in some ways. When initially tasked with listening to Baroque music, for example, my first accomplishment was the ability to proceed beyond hearing the music as a texture to hearing it as a collection of individual lines and to follow each of those threads through the music. The second task was the ability to listen to more than one line simultaneously, and eventually, to listen not to the lines themselves but rather the interval relationships created between them. This is, for me, a difficult concept to think about: how to listen to the effects or relationships of something rather than listening to it directly. In fact, I'm ^{more} interested in composing -- in creating listening experiences for myself and audiences -- to explore these ideas directly rather than discussing or writing about them.

I believe that it's easier for an audience to try to listen to the relationship between the clarinet and the soundscape in my piece than it is to think about or imagine what that might mean. Writing about this music has been challenging as putting these ideas into words has made it seem as though listening in this way is a kind of thinking or an intellectual process of analyzing the relationships between different sounds and thinking about it is something that audiences seem to have little trouble. The ability to experience in this way, however, has been more elusive. In practice, the process is executed through listening which is, for me, more "felt" than "thought." My hope is that this text can assist an audience in their listening, but the effects themselves can only be experienced through listening in general and through listening to the work itself.

To emphasize this, one of my goals in creating and presenting the piece has been to make the sounds and relationships in such a way that the various "listening" involved in the piece's creation remains foregrounded -- that is to say it's fairly obvious that lots of listening has gone into the piece. Making the listening being done highly obvious or visible to the audience is an explicit goal of the work and can be traced to Barry Truax's articulation of the principles of soundscape composition [Cite]. So, what kinds of listening can we observe in a performance of "Awakenings?"

The playback of the soundfile featured in "Awakenings" creates the sensation that a recording is being played. The recording quality, the processing, and presentation of the file are intended to foreground its recorded-ness. This is different from the goal of recording and playing a file of sufficient "fidelity" that an audience has the sensation of a direct encounter with the space being represented by the process. In drawing attention to

the recording process I highlight my presence in the work and the role of my listening and decisions in the creation of the recording itself. Encountering the recording, the audience hears an artifact of my listening -- listening to the recording they hear not only the things that I heard, but also the way that I heard them. The continuing spatialization extends this idea and in listening to the way that the audio moves, the audience can hear how my capacity for hearing the environment expands as the piece proceeds.

I created the score for "Awakenings" in response to listening to the relationship between the zungueiras and their broader sonic environment. The instructions for improvisation I provide the performer give the performer some insights into how I hear the soundfile and biases the performer to hear the relationship between the zungueira and the environment in a similar way. To perform the piece, I ask the performer to attempt to hear what I'm hearing -- I ask them to try to shift their listening perspective to one like my own. I then ask them to apply that perspective in listening to the recording and to respond in sound to the things that they hear. In listening to sounds the player produces, the audiences hears what the performer is hearing which includes hearing how the performer has interpreted and adopted this new perspective.

In the context of public presentations of "Awakening" for colleagues and students, the final prompt I give them is to listen in a way that tries to pay attention to their own perspective as they listen. What are their expectations about the piece? How do their previous listening experiences inform the things they hear in the piece? In June of 2010 I presented a draft of the piece to a group of 15 listeners representing a variety of countries in the Global South. The conversation after the piece returned repeatedly to their own direct

extra
space

↑
where? (BIARI?)
should mention where, or footnote w/ details

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experience with sounds similar to those heard in the recording. In 2011 I presented a recording of the concert version to a group of advanced Brown University and RISD students enrolled in a course on sound and space cross-listed between the visual art and music departments. Those students focused their listening on what they heard as melodies produced by the clarinetist. Neither group was particularly focused on the sound of the zungueiras, my original impetus for the piece. These groups listened to very different parts of the piece despite being exposed to the same set of sonic artifacts. Both groups, however, reported feeling the pressure of an awareness that they were listening to the piece in a way that was familiar to them. For some this pressure was positive -- they enjoyed the challenge ^{of} trying to experience this pressure without losing the rest of the work. Others found the pressure to be unpleasant and distracting from the interest or enjoyment of their listening. Pleasant or unpleasant, I think of these instances as successes and I hope that "Awakening" can continue to do this sort of work -- to make audiences aware of their perspective in the process of listening. I am further hopeful that they remain in touch with an experience of the piece which keeps my perspective and the perspective of the performer at the fore without diminishing their ability to hear and interpret the piece in a way that is useful or productive for them.

Again, similar comment as before: this is very interesting, but too weighted towards a "diary" or "journal" style. It's too much like an ethnography. You need to balance it with more of the details that relate to a computer music Ph.D. How about explaining how your

1. Though they were new to me, vendor calls are not unique to Luanda -- I've had spectral panning works, how you decided on the range of frequency bands, etc....?

listeners tell me they've heard similar calls in North Africa and India, and a quick Google search reveals stories on the shouts of vendors in England (<http://www.guardian.co.uk/media/greenslade/2011/jul/01/trinity-mirror-newspapers>), China (<http://www.nytimes.com/2009/09/13/world/asia/13beijing.html?pagewanted=all>), South Africa (<http://www.hotelyeoville.co.za/my-story/530-happy-earth-day>), Cuba (<http://www.havanatimes.org/?p=50235>), Turkey (<http://english.ruvr.ru/2012/01/09/63552621.html>), and Saudi Arabia (<http://www.saudiaramcoworld.com/issue/197105/the.street.cries.of.damascus.htm>). Like elsewhere, the zungueira sounds of Luanda are under pressure and disappearing. In Angola, the government and police are trying to cut down on street vending and on the informal economy -- harassing, beating, and arresting the zungueiras that attempt to make a living selling goods in the street. The existence of this work is, generally, negative -- a mark of the populations' poverty. The work itself unenviable at best: grueling and dangerous. Ideally the zungueiras would disappear in Luanda because economic progress would lead to their finding safer, less physically demanding, more stable gainful employment, but in the short term, cracking down on the zungueiras themselves seems to me a poor solution to broader socioeconomic problems.

2. Given the city's poor repair, the rainy season is deadly in Luanda. ^{on our} ~~Our~~ second visit to the city, we stayed in Maianga near the city center. While we were there, the street in the Bairro Popular where we'd previously stayed was flooded. The water peaked around 7 feet; this photo was taken as the water was receding (our friends' car is the red one):

<http://jojannekeinangola.punt.nl/index.php?foto=true&id=352624&fgroep=23487#foto>.