

# PuSh International Performing Arts Festival

January 17–February 3, 2019 | [pushfestival.ca](http://pushfestival.ca)

## Introduction for patrons who are Deaf or hard of hearing

### COPPER PROMISES – HINEMIHI HAKA by VICTORIA HUNT (AUSTRALIA)



Jan 31 - Feb 2 | 8PM  
Scotiabank Dance Centre

\$37 | Group Rate \$26.20

The music and sounds in this show are not “melodic” music, more like soundscapes or a collection of sounds. The music is very much connected to the lighting. As the sound becomes more frenetic so does the lighting. If you want to feel that connection, there will be balloons available at the box office.

At the beginning of the show there are couple of minutes of darkness. From that darkness we hear a softly spoken voice of an elder. The voice says words in Māori, then translates them into English. These are the words from a lament:

*“See the smoke that is destroying Mt Tarawera just a little way there. Number two - **ko Ngati Taoi** - Ngati Taoi is the tribe - **i moe ra** - who are asleep - **i te whenua** - on the land - **haera ra e te iwi** - farewell o people. Number three - **Ki te po-uriuri** - into the dark, very dark - **e to po tangotango** - very very darkness - **ki te iwi** - to the people - **ki te po** - in the night. Four - **arohirohi ana taku nei titiro** - I see but not clearly as I look - **ki te puke** - to the mountain - **i te Kumete** - that is being destroyed”.*

Midway or 30 minutes into the show there will be a second blackout. After that the sounds are like scratching, sand falling and stones grinding together; collapsing debris.

About 45 minutes into the show there is a third blackout. We see an image of a rotating coin and a tight light on the performer. Then we hear a woman speaking in ceremonial Māori language, calling to Hinemihi to return home, to the people of the land; to earth mother. She is amplified and distorted with a microphone.

The woman embodies multiple voices, entities and spirits; each voice sounds very different. They alternate between each other in a fractured way. It is hard to know if it is the performer's voice that is being distorted or them talking along with a recording. Voice 1 - ceremonial; Voice 2 - deep resonant voice of Papa(earth); Voice 3 - the voice of a polemic outcry, which is distorted with rage; Voice 4 - omens, prophecies and warnings; Voice 5 - spirit of the future of Hinemihi.

After this we go back to darkness, while the coin keeps spinning: the sound goes from very quiet building to louder, no rhythm, just a growing sound, like a humm with waves. Meantime the performer very slowly steps closer and white smoke or steam seems to come from their head.

## More description of the sounds in the show

*For a more detailed description of the soundscape of Copper Promises, including what instruments, tools and sources were used, keep reading below. It will take you through the different sections of the show. The show flows from one section into the next, it may be hard to recognize which one is which.*

### Beginning

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Performer suddenly appears along a thin strip of intense diagonal lighting. There is a high pitched sound reminiscent of cicadas in the atmosphere which ruptures the space along with the lighting.

We are plunged into darkness and the music shifts to a more haunting and slowly shifting ethereal soundscape which evokes the feeling of the spirits within liminal dimensions. There is the sense of time being extended and compressed. There are microtonal voices of the Taonga Puoro, traditional maori instruments, a 400 year old whale tooth flute, albatross bones, rubbing stones and lamentations.

### The Mountain

Halfway through the show the music transitions to a feeling of entrapment or capture, there is the sound of beautifully deadly boiling water and bubbling mud under the surface of the earth. There is a constant physical reminder of the hugeness of the mountain and sky above. These are actual recordings of Rotorua natural hot springs.

There is a slippage of the space which then opens up to a wider topography, a low frequency sound evocative of tectonic plate shifts and large earth movements begins to build and eventually culminates into a very intense explosion, representing the eruption of the mountain.

To create these soundscapes we used seismic recordings which extend over long time periods have been sped up and used as source material. For example, one month is compressed into 10 seconds. So we are hearing a sonic interpretation of the eruption of Mt Tarawera. Other sound sources are from recordings made in various ways from Hinemihi (UK/NZ). These recordings include seismic data, ambient sound recordings in Hinemihi (UK) and other recordings made from ancestral lands.

After the explosion, there is the sense of shocked stillness and aftermath - the sound is very quiet and high pitched, textured like the falling dust of moth wings. The sounds are evocative of collapsing debris and stones grinding together. Broken, brittle and fragmented.

## **Dance of Alienation**

The music represents the departing of the spirits. There is a slow and almost melodic sine wave - a single ghostly gong sound rings out through the space with an enormous reverberant sound suggesting an impossibly large desolate landscape. The music suggests a deceleration of time and an emptying of space.

## **Paua Coin Dilemma**

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## **Pare Kawakawa - Garland of Lamentation**

We return to darkness while the coin/paua keeps spinning: the sound goes from very quiet to a building drone which slowly and steadily builds as the performer quietly moves towards the audience with a fine mist surrounding her head. There is no rhythm, just a growing sound, like a hum with waves.

## **Hinemihi Two Bodies - Between the spiritual and temporal worlds**

As the performer comes into the ground she marks her chin with a ta moko (tattoo), the sound thins out and fades extremely slowly to nothing.

**For more information on shows that are accessible to Deaf and hard of hearing performing arts lovers download the info sheet by clicking [here](#).**

For full details and to discuss accessibility needs please contact:

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