

Southern Cones: Contributors' Notes

BALARAMA

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The principal sounds I play in *Balarama* via my electronic drums are those of two very different-sounding balafons: Aly Keïta's (in a diatonic tuning close to C major) and Kaba Kouyaté's (also diatonic, but in Guinean Mandingue tradition and basically in G major). At the beginning of the piece, I play samples of Keïta's balafon, completely out of tune. Soon, these samples are joined by Kouyaté's, also detuned. Gradually the tunings change to approach the original tunings of the instruments. Kouyaté's samples reach their destination first and then drop out; when Keïta's do the same, the piece ends. Throughout the composition, Keïta plays with me on his balafon. Our dialogue, then, is one of gradual convergence, developing, as it were, into one acoustic-electronic meta-balafon. (For more details, see the article by Lukas Ligeti, "Beta Foly," in this issue.)

Lukas Ligeti was born in Austria and studied composition and jazz drums at the Vienna Music Academy. He was a visiting composer at the Center for Computer Research in Music and Acoustics at Stanford University from 1994 to 1996 and now lives in New York City. He has received composition commissions from the Vienna Konzerthaus, Ensemble Modern, Kronos Quartet, Icebreaker and others. His music has been performed by the Austrian Radio Symphony Orchestra, Orchestre National de Lyon, London Sinfonietta, San Francisco Contemporary Music Players and the Amadinda Percussion Ensemble of Budapest. As a drummer playing improvised music, he has performed and/or recorded with Henry Kaiser, Gianni Gebbia, Benoit Delbecq, Michael Manring, Elliott Sharp, Mari Kimura, George Lewis, Ned Rothenberg, John Tchicai and many others. With his group Things of Now/Now, he has performed in conjunction with lectures by two pioneers of fractal computer graphics, Heinz-Otto Peitgen and Richard Voss, at universities in Germany in concerts organized by Spektrum der Wissenschaft, the German edition of Scientific American. He has been a member of numerous other bands playing rock, jazz and improvised music. He frequently performs solo on electronic percussion and is becoming increasingly interested in the relationship of music to other media, more recently working with silent film and a site-specific dance performance. Since 1994, when he co-founded Beta Foly in Côte d'Ivoire as a result of a Goethe Institute commission, Ligeti has been active in the field of cultural exchange, working in Zimbabwe with Batonka musicians and in Egypt with musicians from Nubia, and performing in South Africa, Mozambique and Burkina Faso. Recently, he began a project in Florida working with Caribbean musicians as part of the American "Continental Harmony" commissioning series.

Aly Keïta was born in Abidjan, Côte d'Ivoire, into a family of balafon builders and players originating from Mali. At the age of 16, he was introduced to jazz by German-Liberian keyboardist George Macintosh. From this introduction, he embarked on a path of cross-

cultural experimentation, both as a player and as an instrument builder. Today, he builds balafons of different tunings and sizes, including the largest balafon in the world. Collaborations with musicians outside of his tradition have become a focus of his activities. He also continues to play the traditional music of the Bobo people with his younger brothers Yusuf, Siriki and Seydou. He is a founding member of Beta Foly and has performed at Camel Zekri's Festival de l'Eau (playing with Michel Doneda, Atau Tanaka, Yacouba Moumouni and others); and with Gilles Renne and Philippe Sellam, Waby Spider, Adepo Yapo, Rhoda Scott and Pharoah Sanders and has played many solo concerts in Germany, France and other countries. Commissioned by the Centre Culturel Français, he has conducted workshops in Niger and the Central African Republic.

VIENTO EN EL VIENTO

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Viento en el Viento is a composition for two flutists, percussion and live electronics; it was realized at the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), Paris, July–August 1994, and was commissioned and premiered by the Ensemble Intercontemporain in December 1994 at the Georges Pompidou Centre.

Once, after a stormy afternoon, I had the strange feeling of being completely transparent, of being just wind in the wind. I perceived the piece *Viento en el Viento* (Wind in the Wind) as a large empty space being sculpted by wind. The sound of the zampoña—long panpipes from the Andes—served as the main source of acoustic, spatial and poetic imagery. Being a very breathy instrument, the zampoña conveyed for me the fascination I have always felt for air and wind with all its sound(s) and spaces. The electronic sounds in this piece are entirely based on recorded samples of the zampoña. Some of these samples were transposed or time-stretched using the IRCAM software Super Vocoder de Phase (SVP). With the IRCAM workstation I analyzed and then used some other samples in a resynthesis Max patch, designed by Serge Le Mouton, which controls 40 dynamic filters. The parameters (pitch and amplitude) of these filters follow the first 40 harmonics of the analyzed sound. Leslie Stuck was my IRCAM assistant on this project.

Diego Luzuriaga was born in 1955 in Loja, a small agricultural town in the south of Ecuador, and is number 11 in a family of 12 children. He started his musical studies in Quito at the National Conservatory and, assisted by a French government fellowship, continued his education at the École Normale de Musique de Paris, and later at Columbia University, New York. He has also lived in Brazil, where he taught composition at the University of Brasília.

In 1978 Luzuriaga founded the ensemble Taller de Música, with which he composed, performed and recorded many instrumental and vocal pieces based on Ecuadorian and Latin American folk music. He has received commissions from the Tokyo Philharmonic, the en-

sembles Intercontemporain and Itinéraire of Paris, the Ensemble Aventure of Freiburg, the Nieuw Ensemble of Amsterdam, the ensemble Pro Musica Nipponia of Japan, the duo Aurele Nicolet, Robert Aitken and the Quintet of the Americas. His music has been performed at many international events hosted by, among other organizations, the Centre Georges Pompidou, the ISCM World Music Days in Warsaw and Mexico, the Helsinki Biennale, the Royal Festival Hall in London, the Foro de Música Nueva in Mexico, the Société de Musique Contemporaine du Québec and the Festival Latinoamericano de Música in Caracas. Luzuriaga received a Guggenheim Fellowship in 1993.

I WISH YOU STRENGTH AND INNER PEACE

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The album from which the track *I Wish You Strength and Inner Peace* is taken was recorded April–June 1998 in the Gerald Lapierre Studio of the Music Department at the University of Natal, Durban, South Africa. The core participants were Feya Faku, Monde Lex Futshane and myself (together we are FELEMA), accompanied by guest artists Simon Stengel (violin) and Lizo Koni (vocals and lyrics). We had no reason for producing this album other than it was the first meeting in 10 years of the three core participants. (We had been students together in the Music Department at Natal University.) We wanted to produce modern contemporary African music by experimenting with mixing the South African tradition of jazz with Western popular music production techniques (primarily sampling and MIDI sequencing) but, most importantly, we wanted to enjoy ourselves, there being no commercial or record company pressures. For this piece, we played flugelhorn and bass and performed vocals in real time; all other sounds were programmed via a sampler and MIDI sequencer. The latter sounds were the first ones to be designed and sequenced, with the other instruments overdubbed at a later stage. Sequenced music can suffer from being metronomically exact, like an automaton—this was not what we wanted. Human feel and fallibility were deliberately invested in the music—being jazz, broadly speaking—by use of the mantra “as few takes as possible”—that is, most instrumental recordings, “mistakes” and all, were not re-recorded unless the mistakes were too obvious. In *I Wish You Strength and Inner Peace*, a 4/4 drum loop taken from a hip-hop record was digitally time-stretched and pitch-changed down to provide the rhythmic base—the “pig grunting” is actually the singer—over which a panning stereo sample of a piano bass string hit with a metal object was laid. These samples were placed in the sequencer and looped several times in a 3/4 meter form with reverse cymbal, snare drum rolls, marimba samples and other percussive effects providing structure. Futshane’s electric bass pattern was recorded onto the hard-disk recorder and looped appropriately, at which stage Faku suggested the flugelhorn melody. Subsequently, a vocal chorus was devised with Xhosa lyrics:

Ndikunqwenelela amandla noxolo (2×)
Kuzo inzingo zalomhlaba/Ndikunqwenelela amandla
noxolo (2×)
Kuzo inzingo zalomhlaba/Amandla noxolo, uxolo kuwe

I wish you strength and inner peace/
In all the difficulties of this world/I wish you strength and
inner piece/

In all the difficulties of this world/Strength and peace, peace
to you

These lyrics led to the composition of a preceding section comprised of a three-way conversation conceived by Lizo Koni, a drama student at the University of Durban-Westville. Briefly, a man worries that his loved one, who is away, will not return to him, and he is made fun of by his friends for worrying too much. Finally, he realizes that they are right and that he is concerned over nothing.

Mark Grimshaw studied music at Natal University, Durban, before completing his studies in Music Technology at York University, U.K. After 2 years in Italy, where he worked as a studio sound engineer, he was appointed as a lecturer in the Music Department of the University of Salford, England, where he is currently head of Music Technology and Studio Production.

*Feya Faku is an internationally known musician, who studied music at the University of Natal, Durban, and rose to prominence playing with, among many others, Abdullah Ibrahim, whom he cites as his mentor. He recently released his debut solo album *Homage* and still finds time in his very busy schedule to teach at various institutions in Durban.*

Monde Lex Futshane studied music at the University of Natal, Durban, and has since recorded around the world with the NU Jazz Connection, Counterculture and dUrban Noise Workers, in addition to numerous television shows with, among others, Mosaic, the Core and the Feya Faku Quartet. Currently, in between performing and recording, he teaches bass and pursues an interest in recording and video technology through his work at University of Natal’s Audio-Visual Centre.

ELECTROACOUSTIC SAMBA I

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Electroacoustic Samba I is the first of a large suite of electroacoustic sambas. Currently there are 10 in all, and this number will probably continue to increase. My original intention in each of these sambas was to explore particular composition techniques, such as dodecaphonic serialism, minimalism, fractal and granular synthesis, etc., but this is no longer mandatory for all of them.

I completed *Electroacoustic Samba I* in 1991; it embodies a compositional praxis that I call “tecno-pobre,” a term that contrasts nicely with the expression “techno-pop”: *pobre* is the Portuguese word for “poor.” The “tecno-pobre” praxis originated from the fact that in Brazil very few artists have access to the most up-do-date technological paraphernalia to make contemporary art, and so they have to work with what is available and under extreme limitations. As a contemporary artist in such circumstances, where the global communication network offers a great deal of information and publicity, but very little means to render this information useful in practice, one may forget that the tools and the medium should not be taken as references to assess creativity.

Electroacoustic Samba I was composed solely with a microphone, two tape recorders and a vocoder. No computers or digital signal processing were involved in the composition. First, I created two tape loops, each with a different rhythmic pattern inspired by Brazilian samba. Then I played the loops through a vocoder and executed all the signal processing on

these materials in real time. The results were recorded by carefully manipulating the knobs and controllers on the panel of the vocoder as if the music was played live in a real-time performance. I added a third track with a spoken voice with no effects, except for a few sections on the tape that were cut and spliced backwards. All sounds were taken from recordings of my own voice. The speech has no specific meaning as I invented all the words and phrases myself. My intention was to let the musical message be conveyed by the intrinsic musical attributes of human speech (i.e. rhythm, melodic contour, dynamics and voice color, etc.), as opposed to the meanings dictated by the grammar and lexicon of a specific language.

Eduardo Reck Miranda was born in Porto Alegre, Brazil. He studied information processing technology at Universidade do Vale do Rio dos Sinos and studied music at Universidade Federal do Rio Grande do Sul. He studied music technology at the University of York in England and completed his studies in music at the University of Edinburgh in Scotland. In the mid-1990s he joined the staff of the Department of Music of the University of Glasgow, Scotland, where he lectured on music technology and composition for some years. He currently divides his time between Brazil and France and conducts research in the fields of linguistics and music for Sony Computer Science Laboratory in Paris. He is the author of the book Computer Sound Synthesis for the Electronic Musician (Focal Press, 1998) and the editor of the book Música y Nuevas Tecnologías: Perspectivas para le Siglo XXI (Editora L'Angelot, 1999). His compositions have been broadcast and performed in concerts and festivals worldwide, including Festival Música Viva (Portugal, 1999), Seoul Computer Music Festival (Korea, 1998, 1999), International Computer Music Conference (China, 1996) and Synthèse Festival (France, 1995, 1998). Miranda was one of the founders of Nucom/SBC, the Computer Music Interest Group of the Brazilian Computer Science Society, and he chaired the Second Brazilian Symposium on Computer Music in 1994.

WENA WENDLOVU

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Wena wendlovu (He Is the Great Elephant) developed from approximately 15 minutes of sound recording at the public wedding ceremonies of Zulu King Zwelethini to his fifth wife, Mfumelela, in 1993. This part of the wedding took place outside Ulundi, in the KwaZulu-Natal province of South Africa. I participated in recording DAT for several days as part of a team organized by Christine Lucia, then head of the Music Department at the University of Durban-Westville. The original tapes are now a part of the music library archives there, available for study by future generations of students interested in music and culture in the region.

While the wedding itself progressed over several days, the Saturday ceremonies included both Christian and Zulu marriage rituals, each with appropriate dress and music. Musical performances by local and foreign ensembles were given in front of the king and invited guests alongside an impressive presentation of costumed warriors from the Zulu clans displaying power and respect before the king. Shortly before the principal ceremonies, the appearance of a Portuguese dance company before this audience of richly costumed chiefs in their finest skins and feathers created one of the anachronisms explicit in *Wena wendlovu*. During the entire festivities, in the bride's parents' homestead and at the king's palace, the

pace conducted was not what was set down in the published program: it was at once slow, then frenzied, developing in intensity of metaphor and finally dissolving into the dusty landscape. The ceremonial pacing was dictated, I was told, by the spiritual presence of ancestors from both families. What was the imagery engendered by the ancestors of both families? Would they be happy with the union of the couple? Was there competition that would stand between the couple longer than the stick-fight competitions of the boys from both families that took place over the course of the festivities? The sounds of the king's praise singer intermingled with those of the drummers and the *amahubo* (praise/identity chants) of the warriors.

Foreign impatience can claim any number of delays to "the ancestors." This was a convenient explanation for anything that seemed unprepared. We outsiders are all such cynics, I think. There was much more going on than what one could hear and expect from the beautifully printed wedding program. I, for one, was quite happy to take the presence of unsettled spirits to heart. The aunts brushed a path in the presentation circle for these past and insistent guests. The bride waved her domestic knife at them. The chiefs drove up in their Mercedes to celebrate them. There were layers of worlds that day. Come. We shall be present before the king and weigh the health of this union. We sharkskin-suited Japanese businessmen, children of Cetswayo, American State Department officials, Mothers of Sarafina, radio announcers, American academics, Impis for a bowl of soup, and school children—gentle ancestors and spirit demons all. We would do well to remember them in our own ways. Here, in *Wena wendlovu*, is a shortened version of this sound construction for a ritual performance venue.

Daniel Wyman, a native of Los Angeles, studied composition, music history and film scoring at the University of Southern California. His principal instructors included Fredrick Lesemann, Ingolf Dahl and film composer David Raksin. Concurrent with his studies, Wyman began working with electronic music pioneer Paul Beaver, creator of the Nonesuch Guide to Electronic Music. With the initial loan of the Parasound Studios (owned by Paul Beaver and Bernard Krause), Wyman and Lesemann founded the electronic music and recording arts programs at USC. Wyman began composing for film and television by joining producer/director John Carpenter to create the music for Assault on Precinct 13, The Fog, and the original Halloween. Joining two partners, Peter Bergren and Robert Walter, he created Sound Arts, one of Los Angeles's first commercial electronic music studios. As principal composer/electronic orchestrator for Sound Arts, he created many sound tracks and sound designs, including television series and specials, films, a Broadway musical, theme park sound effects, commercials, and electronic programming for numerous recordings. He has written concert music for various ensembles and electro-acoustic combinations, including chamber concertos for viola and bassoon. He has had commissions from the Stuttgart Days for New Music, Musik der Jahrhunderte Festivals, San Jose Dance Theatre, San Jose Chamber Orchestra and the Times Square Music Ensemble. In co-production with saxophonist William Trimble, Wyman released a CD entitled Duo for Saxophone and Composer, available through X-Dot 25 recordings and Gnorble Music. Since 1988, he and his wife Marilyn Wyman (of the Art History Department, San Jose State University) have pursued studies and projects focusing on the arts in South Africa. They have worked with the University of Natal, Durban; the University of Durban-Westville; and the Trade Union Research Project. Wyman has included many elements from his South African experiences in his music, ranging from use of material from fieldwork tapes of Maskanda and gumboot music to melody fragments coming from Zulu public ceremonies.

PALABRAS 1 AND EL ESCRACHE

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Palabras 1 and *El escrache* are two excerpts from *touch'n'go/toco y me voy*, a 50-minute composition for eight-channel computer-generated tape, actor and hypertext. The work is divided into self-contained short sections that can be freely combined. Each musical section has short literary texts complementing and developing the ideas presented in the music. *touch'n'go* proposes a network of meanings by establishing relationships among materials, perceptual and compositional processes and references to social and political issues. The ideology underlying the piece is expressed in (1) its thematic axis: the gaucho or traveler; (2) in its structure: a path established by the listener/reader; and (3) in its sound material: direct references to social and environmental contexts.

Cross-culturalism has deeply influenced Latin American and Argentinean intellectual practices. The traditional Argentinean epic poem Martín Fierro addresses the interaction between Indian, black and white culture and the emergence of a new socio-cultural identity: the gaucho. This social identity is faithfully expressed in the work of the philosopher, poet and composer Atahualpa Yupanqui. His voice is a key referential element in the first piece, a section of *touch'n'go* entitled *Palabras*; his voice is recognizable throughout the piece, and its timbral quality is modified to reinforce its presence. The opening verses in *Palabras*—"During those times such things happen that do not happen anymore"—sets an atmosphere of story-telling. This is underlined by an outdoor background sound that frames all sound events. By means of real-time granulation I created exaggerated inflections in Yupanqui's voice, e.g. "muuuuuy" (meaning "very" in Spanish), or "proffffundo" (meaning "deep"). In the verses "If the river is wide and deep, that one who swims well gets across," the word "deep" is time-stretched to last approximately 1 minute. Thus, sound material and compositional processes are inextricably tied to the metaphors laid out in the spoken text.

A human-rights organization defines *escrache* in the following terms: "*Escrachar* means to put in evidence, to make public, to unveil the existence of a person who tries to hide away." The second piece included here, *El escrache*, establishes a closely knit game of social meanings and sound processes. Literal scraping, or its computer simulation, and "scraping off the surface of social wounds" are used interchangeably. Social bonds—carnival, public demonstrations—and isolation among individuals are directly reflected by the macro- and micro-temporal structure of the piece, for example, the broken Brazilian samba played with a hybrid of breaking glass and *cuica* [1]. (For more details, see the article by Damián Keller in this issue.)

Note

1. The *cuica* is a friction drum played by rubbing a piece of cloth along a reed that is affixed to the inside of the drumskin.

Damián Keller is Porteño by birth, Latin American by conviction, and musician by insistence. His music is available at <<http://www.earsay.com>> and his papers can be read at <<http://www.sfu.ca/~dkeller>>. His current work deals with ecologically based compositional models.

L'ÉPREUVE DU LABYRINTHE

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Labyrinths come in many different forms: In some cases the aim is to reach the center; in others, the process of discovery and change while traveling through the labyrinth is most important. All labyrinths can be understood in terms of one of these two approaches and can be musically symbolized by combining aspects of time (meter, rhythm and pulse) and space (pitch and acoustic spatialization). The title of my work on the LMJ10 CD, *L'Épreuve du labyrinthe* (The Labyrinth Trial), is taken from an autobiography of the same name by Mircea Eliade, in which he talks of the trials one undergoes in the course of a lifetime and the challenges posed by countless paths and directions. The tape consists solely of viola sounds superimposed on rhythmic fragments taken from Afro-Brazilian popular music. These recorded fragments use the viola's unique tonal qualities in the lower register (the third and the fourth strings are tuned down to Eb and Ab respectively). Each path is highlighted by enhancing the sounds through different digital filters. This makes it harder to perceive the recurring rhythmic patterns, but at the same time the beat remains steady. My hope in this piece is to create a labyrinth through linear time that echoes many different cultures. The solo part consists of a microintervallic melody, rhythmically swinging with the tape. Maurizio Barbetti, to whom this piece is dedicated, recorded all the fragments and loops on tape in the GRAME Studios in Lyons, France, 1995–1996. The sounds were filtered and mixed by the composer with the technical assistance of Jean Luc D'Aleo. The post-production was realized in cooperation with Francesco Sardella at Pink House Studios, Italy, in 1997.

Aldo Brizzi was born in 1960 in Italy and graduated from Bologna University. He studied conducting with Sergiu Celibidache and Leonard Bernstein. He received a prize as part of "European Year of Music 1985" and was musical director of "Ensembles of Ferienkurse," Darmstadt, 1990–1994. He is currently teaching at University of Salvador, Bahia, Brazil. His music has been played by, among others, the strings of the Berlin Philharmonic, the European Union Youth Orchestra, Bamberger Symphoniker, Radiosinfonieorchester Baden-Baden, Orchestre Philharmonique de Radio France and Arditti String Quartet. Brizzi has worked with Ennio Morricone and Giacinto Scelsi, conducting recordings for Salabert/Harmonia Mundi ("Superchoc de Le Monde de la Musique 1990") and e INA/memoire vive ("Diapason d'or 1993"). He also opened the World Music Days 1993 with a concert on the Teotihuacán pyramids in Mexico and wrote stage music for Le frigo, produced by Alfredo Aris on the Palais de Chaillot, Paris, 1999. In 1998 he released the CD The Labyrinth Trial. Brizzi has made in-depth studies of African, Asian and Latin-American music and collaborated with pop musicians from Europe, Brazil, Mexico and Cuba in the formulation of his style. He has also collaborated with Arnaldo Antunes, Margareth Menezes, Tom Zé, Ala dos Namorados, Olodum and Virginia Rodriguez.

IHLATHI

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This short piece is a setting of the poem “Amahlath’ Amnyama ase Afrika” by neo-traditional workers’ praise poet Alfred Temba Qabula, to whom it is also dedicated: “Yelulama ngokushesha, Qabula.” It opens with the call of the common ground hornbill, which, according to Zulu mythology, is the bringer of stormy weather. The Zulu braced gourd bow—*umakhweyana*—then “articulates” the poem in a synthetic environment. The piece could be seen as a postscript to the CDs *dUrban Noise* and *scraps Works* and at the same time as a preamble to a long overdue Qabula project. The piece was realized at the Gerald Lapierre Studio of the University of Natal, Durban.

Amahlath’ Amnyama ase Afrika

Ngokwemiqondo yethu
kuyindawo esingayinaki
kanti, yindawo eyikhaya
nekomkhulu layo yonke indalo
ukuphepha, injabulo, kukhona kulendawo.
Impilo, ingozi nezinhlupheko zikhona

Ngezikhathi zezikhathi zezimpi, ihlathi
ngezikhathi zokugula, ihlathi
ngezikhathi zenjabulo, ihlathi
uju lwezinyosi, izithelo, ayikho indlala
amanzi aqandayo amnandi phakathi ehlathini
nezitha ziyalijabulela, zithi
siyohlwisa ehlathini kuze kubemnyama
siyongena ngomnyama ngeke basibone
siyobabulala bangazi ukuthi babulawe ngobani.

The Black Forest of Africa

We never take it seriously,
Not knowing it’s the center of all nature,
Security, happiness, all these are there,
Life, death, suffering, all are there.

In times of war, the forest,
In times of sickness, the forest,
In times of happiness, the forest,
Honey, fruits . . . there is no hunger in the forest,
Cold water, deep in the forest,
Even enemies like it,
They say: “we will wait for dusk,
We will enter without being seen,
We will kill them and no one will know
Who killed them” [1].

Reference

1. Alfred Temba Qabula, “Amahlath’ Amnyama ase Afrika,” in *Izinsingizi: South African Poetry from Natal* (Natal, South Africa: Culture and Working Life Project, 1989) pp. 5–6.

Jürgen Bräuninger was born in 1956 in Germany and studied in Stuttgart with Ulrich Susse and Erhard Karkoschka and at San Jose State University, California, with Alan Strange and Daniel Wyman. Since 1985 he has lectured in composition and music technology at the University of Natal, Durban, South Africa. In addition to many compositions for ensembles of acoustic and electronic instruments, he has also contributed to a number of film soundtracks. He has produced South African jazz albums as well as recordings for workers’ cultural groups and neo-traditional praise poets. Furthermore, Bräuninger has collaborated with choreographer/director Jay Pather on various *Siwela Sonke Dance Theatre* productions, among them *Ahimsa-Ubuntu* and *A South African Siddhartha*. Some of his more recent work can be heard on the CDs *dUrban Noise* and *scraps Works*.

DOLOR EN MI

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In the past few years I have dedicated my compositions to chamber pieces with tape and electronics; *Dolor en Mi* (*Pain on Me*) is part of a full-length CD project entitled *Manifiesto*, which includes some other of my more recent pieces. Found environmental sounds—sounds that interact with us constantly—and their possible transformations are the main sound sources of the tape part of *Dolor en Mi*. These sounds were recorded in Spain, France and Mexico City and then transformed for and incorporated in the piece at my personal studio. One of my aims in the work was to create a guitar piece that evokes the daily sounds of a Latin-American city without writing a guitar part that sounds “Latin American.” The final result is a collaboration between composer and performer—recording guitarist Pablo Gómez—within Mexico City’s underground. I also hid microphones in a cemetery on Mexico’s “Day of the Dead” and in an emergency room, and made recordings of street sounds and made samples inside cinemas and from TV. The recorded voices speak of pain and death; the guitar navigates its way through a sound world of pain, responding to it in many different ways. Pain becomes the source of musical ideas, and the guitar becomes only the link between all of us in the real world and pain as an indescribable but unavoidable human feeling. The piece was originally conceived for guitar, tape and live electronics using a Max patch and a digital mixer to transform some of the guitar sections in real time. It also contains some sections in which the performer is asked to perform physical actions while playing. *Dolor en Mi* is dedicated to Pablo Gómez but has been performed by many other artists in various countries.

Rodrigo Sigal was born in 1971 in Mexico. He studied composition at the Tlamatinime Center for Research and Musical Studies (CIEM), Mexico City, where he studied with Maria Antonieta Lozano and Alejandro Velasco. Since 1996 he has been part of a composition workshop directed by Mario Lavista. Since 1991 he has been working as a composer and sound engineer in his private studio, composing for dance, video, radio and television; since 1994 he has also been the coordinator of the computer lab at CIEM, where he also teaches MIDI and computer music. Since 1995 Sigal has been part of *Producciones Silencio*, a group that has been promoting the music of young composers through a self-production scheme, concerts and recordings. In 1996 *Producciones Silencio* edited their first CD, *String Quartets*, with financial help from Tower Records (CIEM 001). He has received awards from the National Fund for Culture and the Arts (FONCA); the CIEM; Las Rosas Conservatory in Morella, Michigan; the Banff Centre for the Arts, Canada; AGON Studios in Milan, Italy; and the Electroacoustic and Computer Music Lab (LIEM) in Madrid, Spain. He received first prize at the 1999 Luigi Russolo Composition Competition for his tape piece *Cycles*. He is at present a student at the Music Department, City University, London, working with Denis Smalley and Javier Alvarez. Since 1996 his work has been based on the research of different sound environments created by electronic means, in which acoustic instruments can interact in different ways. He has discovered that interaction with performers is one of the best parts of the process of composing music.

CLOSET BLUES AND THE PHOENIX' CALL

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We formed the concept music duo *Timeless* in 1995; it is a collaborative project combining the talents of the trumpet and electronic valve instrument (EVI) player Bruce Cassidy and the African and ancient instruments player Pops Mohamed. The uniqueness of *Timeless* lies in the close musical rapport between us two in spite of our coming from different continents and having very different musical backgrounds. Together we develop all our pieces on a purely improvised basis. Our debut album *Timeless*, an Ambient World Music CD, was released in 1997 and in April 1998 won the South African FNB-SAMA Award for Best Instrumental Performance. Our second album *Timeless Live*, from which the two pieces on the LMJ10 CD are taken, is about to be released. In *Closet Blues* and *The Phoenix' Call*, both recorded live at the Bassline in Johannesburg on 18 November 1998, Cassidy's EVI triggers and controls a Yamaha VL1-m physical modeling synthesizer, a Roland S-760 sampler and an Emu Proteus 1 module. Mohamed plays, among others, a 15-note karimba that is part of the Shona mbira dza vadzimu family from the Kariba district in Zimbabwe. In *The Phoenix' Call* he chants the words "Bayeza, Africa." ("They are coming soon, Africa," a metaphor for the reascendence of Africa) and the names of southern African places Guguletu, Naledi, Zimbabwe, Soweto, referring to the June 1976 riots.

Bruce Cassidy was born in Fredericton, New Brunswick, in eastern Canada. Self-taught for the first few years as a musician, he later attended Berklee College of Music in Boston and went on to study psychology at Dalhousie University in Halifax. His formative playing years were spent in Montreal; later he moved to Toronto. Cassidy is perhaps best known for his playing and writing work with the rock band Blood Sweat and Tears. He was also a member of the Grammy Award winning big band The Boss Brass as well as the 1970s' hit band Lighthouse.

While on tour with Blood Sweat and Tears, Cassidy fell in love with Cape Town and, after leaving the band, moved there to write film music for a production company. While living in South Africa, he has written many commercial tracks and several local and international film scores. He has fronted South African jazz bands such as Conversations with Barney Rachabane and the 10-piece funk band The Hotfoot Sympathy Orchestra. An album of music with Barney Rachabane, Conversations, is in the planning stages. His Library Music Album releases include two CDs of African music for World Wide Music, several tracks of African music for Parry Music in Canada and a CD of comedy music for the German company Sonoton. He has lately completed a CD with the controversial rapper Waddy Jones for Sony Records, and they are working on a second "Trip-Hop" styled project.

Pops Mohamed was born in Benoni, a small town on the outskirts of Johannesburg. As a young man of 14 his idols were the Shadows, but more influential were the trips he remembers taking with his father to Kalamazoo to listen to traditional music: "Although people wouldn't know one another they would sit and chat, drink and eventually jam. That kind of fusion is as old as urban South Africa." Mohamed soon abandoned his homemade box guitar for the real thing when he formed his group The Valiants, playing Kwela, soul and Latin. The next band in his musical development was Children's Society, influ-

enced by the spirit of Haight Ashbury and playing a repertoire of Hendrix and Santana classics. However, it was his own original composition "I'm a Married Man" that gave Pops Mohamed his first township hit. With saxophonist Basil Coetzee and bassist Siphon Gumedede he recorded the albums Black Disco, Movement in the City and Inner City Funk. The 1980s saw him diversify into incorporating different traditional African instruments and modern technology. He began with studio engineering and learned to play the mbira and the kora. These instruments have since become his trademark. Mohamed's Kalamazoo and Sophiatown albums, released in 1991 and 1992, respectively, were both nominated in the Best Jazz Album category of South Africa's OKTV Awards. His M.E.L.T. 2000 albums Ancestral Healing and How Far Have We Come? combine his traditional sounds with contemporary instruments and electronics. He has recently collaborated with the London Sound Collective resulting in the album The London Sound Collective Meets Pops Mohamed.

AQUELE QUE FICOU SOZINHO

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Consciência quieta haja o assassino
Que me acabou, dando-me ao corpo vão
Esta volúpia de ficar no chão
Eu sou aquele que ficou sozinho
Cantando sobre os ossos do caminho
A poesia de tudo quanto é morto

Quiet conscience is the assassin
That finished me, giving to my vain body
This sensuality to stay on the ground
I am the one who remained alone
Singing upon the bones of the road
The poetry of everything that is dead

These quotes, from two poems by Brazilian poet Augusto dos Anjos (1884–1914), are the main source of my "sound color preview" of music, the real sound and rhythmic pulse. Augusto dos Anjos is known for his determined pessimism, which permeates all of his work. The way I worked with obscured, compressed or defocused piano timbres, and my handling of time and periodicity of events, transfer to the musical domain my own reading of the poet's obsessions. The spoken voice, reading the text, reproduces and completes, through digital processes, the polyrhythmic four-voice counterpoint played in the background by four tiny pianos. This rhythmic counterpoint was generated by algorithmic processes using mainly Zicarrelli's M and Steinberg Cubase softwares. The sustained sounds were produced by a sampled bowed cymbal. *Aquele que ficou sozinho* comes from the CD *Vox Victimæ*, which evokes, as a whole, barbarous poetic utopias, as conceived by the Brazilian writer Darcy Ribeiro, and real historical barbarities, as, for instance, the massive importation of African slaves. These subliminal poetical-historical backgrounds may sometimes appear at the surface of my music, in the form of rhythmic structures, or in the form of samples of Amerindian or Brazilian instrumental sounds or voices.

Didier Guigue was born in 1954 in France. He graduated in piano and bassoon but is also active as a musicologist, composer and performer. He studied aesthetics, sciences and technology of arts at the University of Paris-8, France, and twentieth-century music and musicology at IRCAM/École des Hautes Études en Sciences Sociales, France. He has lived in Brazil since 1982, where he teaches music analysis and computers applied to music at the Federal University of

Paraíba. As a researcher and consultant at the National Brazilian Council for Research (CNPQ) and a member of the IRCAM Forum, France, he works with computing in twentieth-century music analysis. He has published related papers in Revue de Musicologie and Journal of New Music Research, among others. He composes instrumental and electroacoustic music in a variety of styles, which range from experimental computer music to progressive pop, rock and jazz. He also composes for video, film, dance and theater projects, including the award-winning music for the films À Margem da Luz and A Árvore da miséria. Some of his scores are to be published by BME in Washington. Recently he had his works played at the International Computer Music Conference 1997, Thessaloniki; Jazz Festival Brazil/Argentina, New York; XII Bienal de Música Contemporânea Brasileira, Rio de Janeiro; III CEAIT Electronic Music Festival, California Institute of Arts, Valencia, U.S.A.; and VIII International Electroacoustic Music Festival "Spring in Havana 2000," La Habana, Cuba. His electroacoustic piece Vox Victimæ was included on the 1998 CD issue of Organized Sound (Cambridge University Press, Vol. 3, No. 1); and a full CD of his work, also entitled Vox Victimæ, has been released in Brazil (CPC-UMES, São Paulo) <<http://www.umes.org.br>>.

BRONTOLOGIK 3.44

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In this improvisation environment using my Brontologik software, written in Max, Aly Keïta's balafon playing is fed into a computer that follows the pitches played by Keïta and creates its own accompaniment in real time by controlling a MIDI sound module. As Keïta develops his improvisation and reacts

to the computer's cascading lines, the computer in turn adds new timbres and melodic ideas until the two "partners" lead their dialogue to a close. (For more detailed information, see the article by Lukas Ligeti, "Beta Foly," in this issue.)

Kurt Dahlke was born in Düsseldorf, Germany, and developed an interest in electronic music at a young age. As a founding member of the group DAF, he was one of the seminal figures of the "Neue Deutsche Welle," an original direction of German pop music combining an experimental, DIY attitude in production and musicianship with witty German lyrics. He further pursued this path in the group Der Plan, one of the most important bands of this style, and as producer of the pop hit "Fred vom Jupiter" by Andreas Dorau. These activities also led to the founding of the recording studio and independent record label Ata Tak in Düsseldorf, both of which continue to this day.

Since the early 1980s, Dahlke has experimented with synthesizers, including an early hardware version of Brontologik (a predecessor of the software he uses in Beta Foly) and was one of the first people in Germany to use sampling technology. Moving from the keyboards to alternative MIDI controllers such as Don Buchla's Thunder and Lightning, he performs as an improvising musician and has created numerous multimedia works, including "art discos" in Buenos Aires and at the Olympics in Seoul, Korea, as well as the installation piece Enchanted Rooms in San Francisco. Much of this work was commissioned by the Goethe Institute, for which he has also worked in Côte d'Ivoire (with Beta Foly) and in Egypt. Furthermore, he contributed to multimedia events by Dutch composer Michael Fahres (Sunwheel, in Lelystad, the Netherlands, and Masada, Israel). In addition to Beta Foly, Dahlke's present activities include the electronica band A Certain Frank, in which he collaborates with his long-standing AtaTak partner, Frank Fenstermacher. Also under the AtaTak umbrella, he has produced groups such as Oval, The Bad Examples, Antonelli electr., and Element of Crime.