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 Societé de Musique Contemporaine du Quebec 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 Tecnologias: 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.*