

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.