

MUSIC WASTE

JOHN T. AQUINO

🔍 **MUSIC TASTE OR WASTE** STAN L. BRECKENRIDGE,2015 MUSIC TASTE OR WASTE: CRITICAL LISTENING SKILLS FOR STUDENTS, TEACHERS, AND PARENTS

🔍 **MUSIC TASTE OR WASTE: CRITICAL LISTENING SKILLS FOR STUDENTS, TEACHERS, AND PARENTS** - EBOOK STAN L. BRECKENRIDGE,1753-01-01

🔍 **DECOMPOSED** KYLE DEVINE,2019-10-15 THE HIDDEN MATERIAL HISTORIES OF MUSIC. MUSIC IS SEEN AS THE MOST IMMATERIAL OF THE ARTS, AND RECORDED MUSIC AS A PROGRESS OF DEMATERIALIZATION—AN EVOLUTION FROM PHYSICAL DISCS TO INVISIBLE DIGITS. IN DECOMPOSED, KYLE DEVINE OFFERS ANOTHER PERSPECTIVE. HE SHOWS THAT RECORDED MUSIC HAS ALWAYS BEEN A SIGNIFICANT EXPLOITER OF BOTH NATURAL AND HUMAN RESOURCES, AND THAT ITS RELIANCE ON THESE RESOURCES IS MORE PROBLEMATIC TODAY THAN EVER BEFORE. DEVINE UNCOVERS THE HIDDEN HISTORY OF RECORDED MUSIC—WHAT RECORDINGS ARE MADE OF AND WHAT HAPPENS TO THEM WHEN THEY ARE DISPOSED OF. DEVINE’S STORY FOCUSES ON THREE FORMS OF MATERIALITY. BEFORE 1950, 78 RPM RECORDS WERE MADE OF SHELLAC, A BUG-BASED RESIN. BETWEEN 1950 AND 2000, FORMATS SUCH AS LPS, CASSETTES, AND CDS WERE ALL MADE OF PETROLEUM-BASED PLASTIC. TODAY, RECORDINGS EXIST AS DATA-BASED AUDIO FILES. DEVINE DESCRIBES THE PEOPLE WHO HARVEST AND PROCESS THESE MATERIALS, FROM WOMEN AND CHILDREN IN THE GLOBAL SOUTH TO SCIENTISTS AND INDUSTRIALISTS IN THE GLOBAL NORTH. HE REMINDS US THAT VINYL RECORDS ARE OIL PRODUCTS, AND THAT THE SO-CALLED VINYL REVIVAL IS PART OF PETROCAPITALISM. THE SUPPOSED IMMATERIALITY OF MUSIC AS DATA IS BELIED BY THE ENERGY REQUIRED TO POWER THE INTERNET AND THE DEVICES REQUIRED TO ACCESS MUSIC ONLINE. WE TEND TO THINK OF THE RECORDINGS WE BUY AS FINISHED PRODUCTS. DEVINE OFFERS AN ESSENTIAL BACKSTORY. HE REVEALS HOW A RANGE OF APPARENTLY PERIPHERAL PEOPLE AND PROCESSES ARE ACTUALLY CENTRAL TO WHAT MUSIC IS, HOW IT WORKS, AND WHY IT MATTERS.

🔍 **MUSIC TASTE OR WASTE** STAN L. BRECKENRIDGE,2011

🔍 **ETUDE MUSIC MAGAZINE** THEODORE PRESSER,1894 INCLUDES MUSIC.

🔍 **A TERRIBLE THING TO WASTE** HARRIET A. WASHINGTON,2019-07-23 A POWERFUL AND INDISPENSABLE LOOK AT THE DEVASTATING CONSEQUENCES OF ENVIRONMENTAL RACISM (GERALD MARKOWITZ) -- AND WHAT WE CAN DO TO REMEDY ITS TOXIC EFFECTS ON MARGINALIZED COMMUNITIES. DID YOU KNOW... MIDDLE-CLASS AFRICAN AMERICAN HOUSEHOLDS WITH INCOMES BETWEEN \$50,000 AND \$60,000 LIVE IN NEIGHBORHOODS THAT ARE MORE POLLUTED THAN THOSE OF VERY POOR WHITE HOUSEHOLDS WITH INCOMES BELOW \$10,000. WHEN SWALLOWED, A LEAD-PAINT CHIP NO LARGER THAN A FINGERNAIL CAN SEND A TODDLER INTO A COMA -- ONE-TENTH OF THAT AMOUNT WILL LOWER HIS IQ. NEARLY TWO OF EVERY FIVE AFRICAN AMERICAN HOMES IN BALTIMORE ARE PLAGUED BY LEAD-BASED PAINT. ALMOST ALL OF THE 37,500 BALTIMORE CHILDREN WHO SUFFERED LEAD POISONING BETWEEN 2003 AND 2015 WERE AFRICAN AMERICAN. FROM INJURIES CAUSED BY LEAD POISONING TO THE DEVASTATING EFFECTS OF ATMOSPHERIC POLLUTION, INFECTIOUS DISEASE, AND INDUSTRIAL WASTE, AMERICANS OF COLOR ARE HARMED BY ENVIRONMENTAL HAZARDS IN STAGGERINGLY DISPROPORTIONATE NUMBERS. THIS SYSTEMIC ONSLAUGHT OF TOXIC EXPOSURE AND INSTITUTIONAL NEGLIGENCE CAUSES IRREPARABLE PHYSICAL HARM TO MILLIONS OF PEOPLE ACROSS THE COUNTRY-CUTTING LIVES TRAGICALLY SHORT AND NEEDLESSLY BURDENING OUR HEALTH CARE SYSTEM. BUT THESE DEADLY ENVIRONMENTS CREATE ANOTHER INSIDIOUS AND OFTEN OVERLOOKED CONSEQUENCE: ROBBING COMMUNITIES OF COLOR, AND AMERICA AS A WHOLE, OF INTELLECTUAL POWER. THE 1994 PUBLICATION OF THE BELL CURVE AND ITS CONTROVERSIAL THESIS CATAPULTED THE TOPIC OF GENETIC RACIAL DIFFERENCES IN IQ TO THE FOREFRONT OF A RENEWED AND HEATED DEBATE. NOW, IN A TERRIBLE THING TO WASTE, AWARD-WINNING SCIENCE WRITER HARRIET A. WASHINGTON ADDS HER INCISIVE ANALYSIS TO THE FRAY, ARGUING THAT IQ IS A BIASED AND FLAWED METRIC, BUT THAT IT IS USEFUL FOR TRACKING COGNITIVE DAMAGE. SHE TAKES APART THE SPURIOUS NOTION OF INTELLIGENCE AS AN INHERITED TRAIT, USING COPIOUS DATA THAT INSTEAD POINT TO A DIFFERENT CAUSE OF THE REPORTED AFRICAN AMERICAN-WHITE IQ GAP: ENVIRONMENTAL RACISM - A CONFLUENCE OF RACISM AND OTHER INSTITUTIONAL FACTORS THAT RELEGATE MARGINALIZED COMMUNITIES TO LIVING AND WORKING NEAR SITES OF TOXIC WASTE, POLLUTION, AND INSUFFICIENT SANITATION SERVICES. SHE INVESTIGATES HEAVY METALS, NEUROTOXINS, DEFICIENT PRENATAL CARE, BAD NUTRITION, AND EVEN PATHOGENS AS CHIEF AGENTS INFLUENCING INTELLIGENCE TO EXPLAIN WHY COMMUNITIES OF COLOR ARE DISPROPORTIONATELY AFFECTED -- AND WHAT CAN BE DONE TO REMEDY THIS DEVASTATING PROBLEM. FEATURING EXTENSIVE SCIENTIFIC RESEARCH AND WASHINGTON’S SHARP, LIVELY REPORTING, A TERRIBLE THING TO WASTE IS SURE TO OUTRAGE, TRANSFORM THE CONVERSATION, AND INSPIRE DEBATE.

🔍 **LICHTENBERGIANISM** DALE LYLES,2017-10-15 LICHTENBERGIANISM: PROCRASTINATION AS A CREATIVE STRATEGY GIVES YOU NINE PRECEPTS, WAYS TO RESTRUCTURE YOUR THINKING ABOUT HOW YOU CREATE AND WHY SO THAT YOU CAN JUST GET TO WORK AND CREATE THE WORK OF YOUR DREAMS.

🔍 **THE WASTE LAND** GROVER SMITH,2020-10-07 IN THIS STUDY, FIRST PUBLISHED IN 1983, PROFESSOR SMITH MAKES THE ARGUMENT THAT ALTHOUGH THE WASTE LAND IS ANALOGOUS IN FORM TO A MUSICAL COMPOSITION THAT IT IS ACTUALLY MADE OF ITS LITERARY ECHOES. HE CALLS THESE A ‘MUSIC OF ALLUSIONS’ AND SHOWS THE RESEMBLANCE OF THIS MUSIC IN ITS EVOCATIVENESS TO THE TECHNIQUE OF MALLARMÉ🔍 AND THE FRENCH SYMBOLISTS. SMITH ALSO COMMENTS EXTENSIVELY ON ELIOT’S CRITICAL THEORIES AS THEY BEAR ON THE WASTE LAND AND TRACES THE DEVELOPMENT OF ELIOT’S ALLUSIVE AND TRANSFORMATIONAL POETIC FORM FROM ITS GENESIS IN EARLY WORK. THIS TITLE WILL BE OF INTEREST TO STUDENTS OF LITERATURE.

🔍 **AUDIBLE INFRASTRUCTURES** KYLE DEVINE,ALEXANDRINE BOUDREAU-FOURNIER,2021 MUSIC IS TYPICALLY ENCOUNTERED AS A CULTURAL SURFACE. SONGS EMANATE INSTANTANEOUSLY AND ALMOST MAGICALLY FROM OUR COMPUTERS AND PHONES. TOOLS FOR PLAYING AND MAKING MUSIC, SUCH AS RECORDINGS AND GUITARS, WAIT FOR US IN STORES, READY FOR PURCHASE WITH NO ASSEMBLY REQUIRED. AND WHEN WE’RE DONE WITH THIS STUFF, WE CAN KICK IT TO THE CURB, WHERE IT DISAPPEARS EFFORTLESSLY AND WITHOUT A TRACE. DAY-TO-DAY MUSICAL ENJOYMENT SEEMS SO SIMPLE, SO EASY, SO AUTOMATIC. BUT IT ISN’T. THIS BOOK DIGS BENEATH SUCH SURFACE-LEVEL ENCOUNTERS TO REVEAL THE INFRASTRUCTURAL DIMENSIONS OF MUSIC AND LISTENING. IT TAKES NOTHING FOR GRANTED ABOUT THE MANUFACTURE, DELIVERY, OR DISPOSAL OF MUSIC’S MATERIAL AND HUMAN BASES. THESE INFRASTRUCTURAL PHENOMENA ENCOMPASS THE INTERRELATED MATERIAL, ORGANIZATIONAL, AND IDEOLOGICAL SYSTEMS THAT FACILITATE THREE MAIN PHASES IN THE SOCIAL LIFE AND SOCIAL DEATH OF MUSICAL COMMODITIES: (1) RESOURCES AND PRODUCTION, (2) CIRCULATION AND TRANSMISSION, (3) FAILURE AND WASTE. THE BOOK ASKS HOW THESE THREE PHASES INFLUENCE AND RESPOND TO AESTHETIC CONVENTIONS, MATERIAL-ENVIRONMENTAL REALITIES, AND POLITICAL-ECONOMIC CONDITIONS IN BOTH INDUSTRIALIZING AND INDUSTRIALIZED PARTS OF THE WORLD. ALTHOUGH SAWMILLS, MINESHAFTS, POWER GRIDS, TELECOMS NETWORKS, TRANSPORT SYSTEMS, AND JUNK PILES MAY SEEM PERIPHERAL TO MUSICAL CULTURE, AUDIBLE INFRASTRUCTURES SHOWS THAT ALL THESE HUMBLE THINGS AND THEIR ORDINARY PEOPLE ARE ACTUALLY PIVOTAL TO WHAT MUSIC IS, HOW IT WORKS, AND WHY IT MATTERS. UNDERTAKING A CONCERTED ARCHAEOLOGY OF MUSIC’S MEDIA INFRASTRUCTURES IS THUS A MEANS OF UNDERSTANDING SOCIETY AND OF KNOWING OURSELVES-AND IT IS A STEP TOWARD THE REORIENTATION OF OUR MUSICAL CULTURES--

🔍 **THE SCOTTISH MUSICAL MAGAZINE** ,1926

🔍 **AUDIBLE INFRASTRUCTURES** KYLE DEVINE,ALEXANDRINE BOUDREAU-FOURNIER,2021-01-11 OUR DAY-TO-DAY MUSICAL ENJOYMENT SEEMS SO SIMPLE, SO EASY, SO AUTOMATIC. SONGS INSTANTLY EMANATE FROM OUR COMPUTERS AND PHONES, AT ANY TIME OF DAY. THE TOOLS FOR PLAYING AND MAKING MUSIC, SUCH AS RECORDS AND GUITARS, WAIT FOR US IN STORES, READY FOR PURCHASE AND USE. AND WHEN WE NO LONGER NEED THEM, WE CAN LEAVE THEM AT THE CURB, WHERE THEY DISAPPEAR EFFORTLESSLY AND WITHOUT A TRACE. THESE CASUAL ENGAGEMENTS OFTEN CONCEAL THE COMPLEX INFRASTRUCTURES THAT MAKE OUR MUSICAL CULTURES POSSIBLE. AUDIBLE INFRASTRUCTURES TAKES READERS TO THE SAWMILLS, MINESHAFTS, POWER GRIDS, TELECOMS NETWORKS, TRANSPORT SYSTEMS, AND JUNK PILES THAT SEEM PERIPHERAL TO MUSICAL CULTURE AND SHOWS THAT THEY ARE ACTUALLY PIVOTAL TO WHAT MUSIC IS, HOW IT WORKS, AND WHY IT MATTERS. ORGANIZED INTO THREE PARTS DEDICATED TO THE MAIN PHASES IN THE SOCIAL LIFE AND DEATH OF MUSICAL COMMODITIES RESOURCES AND PRODUCTION, CIRCULATION AND TRANSMISSION, FAILURE AND WASTE THIS BOOK PROVIDES A CONCERTED ARCHAEOLOGY OF MUSIC’S MEDIA INFRASTRUCTURES. AS CONTRIBUTORS REVEAL THE MATERIAL-ENVIRONMENTAL REALITIES AND POLITICAL-ECONOMIC CONDITIONS OF MUSIC AND LISTENING, THEY OPEN OUR EYES TO THE HIDDEN DIMENSIONS OF HOW MUSIC IS MADE, DELIVERED, AND DISPOSED OF. IN RETHINKING OUR RESPONSIBILITIES AS MUSICIANS AND LISTENERS, THIS BOOK CALLS FOR NOTHING LESS THAN A RECONSIDERATION OF HOW MUSIC COMES TO SOUND.

🔍 **ECO-LITERATE MUSIC PEDAGOGY** DANIEL J. SHEVOCK,2017-07-20 ECO-LITERATE MUSIC PEDAGOGY EXAMINES THE CAPACITY OF MUSICIKING TO CULTIVATE ECOLOGICAL LITERACY, APPROACHING ECO-LITERATE MUSIC PEDAGOGY THROUGH PHILOSOPHICAL AND AUTOETHNOGRAPHICAL LENSES. BUILDING ON THE PRINCIPLE THAT MUSIC CONTRIBUTES UNIQUELY TO HUMAN ECOLOGICAL THINKING, THIS VOLUME TRACKS THE COURSE OF ECO-LITERATE MUSIC PEDAGOGY WHILE GUIDING THE DISCUSSION FORWARD: WHAT DOES IT MEAN TO EMBRACE THE IMPULSE TO TEACH MUSIC FOR ECOLOGICAL LITERACY? WHAT IS IT LIKE TO THEORIZE ECO-LITERATE MUSIC PEDAGOGY? WHAT IS LEARNED THROUGH ENACTING THIS PEDAGOGY? HOW DO THE IMPULSION, THE THEORIZING, AND THE ENACTING RELATE TO ONE ANOTHER? MUSIC EDUCATION FOR ECOLOGICAL CONSCIOUSNESS IS EXPERIENCED IN LOCAL PLACES, AND THIS STUDY EXPLORES THE THEORY UNDERLYING ECO-LITERATE MUSIC PEDAGOGY IN JUXTAPOSITION WITH THE AUTHOR’S PERSONAL EXPERIENCES. THE WORK ARRIVES AT A NEW PHILOSOPHY FOR MUSIC EDUCATION: A SPIRITUAL PRAXIS ROOTED IN SOIL COMMUNITIES, ONE INFORMED BY ECOLOGY’S INTRINSIC VALUE FOR NON-HUMAN BEING AND MUSICKING. ECO-LITERATE MUSIC PEDAGOGY ADDS TO THE EMERGING BODY OF MUSIC EDUCATION LITERATURE CONSIDERING ECOLOGICAL AND ENVIRONMENTAL ISSUES.

🔍 **THE MUSICAL QUARTERLY** OSCAR GEORGE SONNECK,1927

🔍 **ANNUAL REPORT OF THE ILLINOIS FARMERS’ INSTITUTE** ILLINOIS FARMERS’ INSTITUTE,1899 WITH REPORTS OF COUNTY FARMERS’ INSTITUTES FOR THE YEAR ...

🔍 **THE WASTE BOOKS** GEORG CHRISTOPH LICHTENBERG,2000-09-30 GERMAN SCIENTIST AND MAN OF LETTERS GEORG CHRISTOPH LICHTENBERG WAS AN 18TH-CENTURY POLYMATH: AN EXPERIMENTAL PHYSICIST, AN ASTRONOMER, A MATHEMATICIAN, A PRACTICING CRITIC BOTH OF ART AND LITERATURE. HE IS MOST CELEBRATED, HOWEVER, FOR THE CASUAL NOTES AND APHORISMS THAT HE COLLECTED IN WHAT HE CALLED HIS WASTE BOOKS. WITH UNFLAGGING INTELLIGENCE AND ENCYCLOPEDIC CURIOSITY, LICHTENBERG WITTILY DEFLATES THE PRETENSIONS OF LEARNING AND SOCIETY, EXAMINES A RANGE OF PHILOSOPHICAL QUESTIONS, AND TRACKS HIS OWN THOUGHTS DOWN HIDDEN PATHWAYS TO DISCONCERTING AND SOMETIMES HILARIOUS CONCLUSIONS. LICHTENBERG’S WASTE BOOKS HAVE BEEN GREATLY ADMIRERD BY WRITERS AS VERY DIFFERENT AS TOLSTOY, EINSTEIN, AND ANDRE BRETON, WHILE NIETZSCHE AND WITTGENSTEIN ACKNOWLEDGED THEM AS A SIGNIFICANT INSPIRATION FOR THEIR OWN RADICAL WORK IN PHILOSOPHY. THE RECORD OF A BRILLIANT AND SUBTLE MIND IN ACTION, THE WASTE BOOKS ARE ABOVE ALL A POWERFUL TESTAMENT TO THE NECESSITY, AND PLEASURE, OF UNFETTERED THOUGHT.

🔍 **MUSIC TRADES** ,1919

📖 *Waste Age and Recycling Times* John T. Aquino, 2020-01-29 This definitive Handbook, authored by the publishing division of the leading and the largest association in the field of waste management, provides information on virtually every aspect of recycling. The chapters, written by leading international authorities, cover such topics as collection of recyclables, recycling costs, safety in recycling facilities, available technology for collection and processing of waste products, and profitability of waste products. Introductory material in the form of waste profiles is included at the beginning of the Handbook, providing an excellent general reference on all of the various recyclables, from newspapers to batteries. The Handbook also covers legislative issues related to recycling, including legislation in Germany, France, Britain, and Canada, and how these overseas regulations affect recycling in the United States.

📖 *Sublime Noise* Josh Epstein, 2014-12-15 What is the significance of noise in modernist music and literature? When Stravinsky’s Rite of Spring premiered in Paris in 1913, the crowd rioted in response to the harsh dissonance and jarring rhythms of its score. This was noise, not music. In Sublime Noise, Josh Epstein examines the significance of noise in modernist music and literature. How—and why—did composers and writers incorporate the noises of modern industry, warfare, and big-city life into their work? Epstein argues that, as the creative class engaged with the racket of cityscapes and new media, they reconsidered not just the aesthetic of music but also its cultural effects. Noise, after all, is more than a sonic category: it is a cultural value judgment—a way of abating and categorizing the sounds of a social space or of new music. Pulled into dialogue with modern music’s innovative rhythms, noise signaled the breakdown of art’s autonomy from social life—even the “old favorites” of Beethoven and Wagner took on new cultural meanings when circulated in noisy modern contexts. The use of noise also opened up the closed space of art to the pressures of publicity and technological mediation. Building both on literary cultural studies and work in the “new musicology,” Sublime Noise examines the rich material relationship that exists between music and literature. Through close readings of modernist authors, including James Joyce, T. S. Eliot, Edith Sitwell, E. M. Forster, and Ezra Pound, and composers, including George Antheil, William Walton, Erik Satie, and Benjamin Britten, Epstein offers a radically contemporary account of musical-literary interactions that goes well beyond pure formalism. This book will be of interest to scholars of Anglophone literary modernism and to musicologists interested in how music was given new literary and cultural meaning during that complex interdisciplinary period.

📖 *Waste* Kate O’Neill, 2019-09-04 Waste is one of the planet’s last great resource frontiers. From furniture made from up-cycled wood to gold extracted from computer circuit boards, artisans and multinational corporations alike are finding ways to profit from waste while diverting materials from overcrowded landfills. Yet beyond these benefits, this “new” resource still poses serious risks to human health and the environment. In this unique book, Kate O’Neill traces the emergence of the global political economy of wastes over the past two decades. She explains how the emergence of waste governance initiatives and mechanisms can help us deal with both the risks and the opportunities associated with the hundreds of millions – possibly billions – of tons of waste we generate each year. Drawing on a range of fascinating case studies to develop her arguments, including China’s role as the primary recipient of recyclable plastics and scrap paper from the Western world, “Zero-Waste” initiatives, the emergence of transnational waste-pickers’ alliances, and alternatives for managing growing volumes of electronic and food wastes, O’Neill shows how waste can be a risk, a resource, and even a livelihood, with implications for governance at local, national, and global levels.

📖 *Audible Infrastructures* Kyle Devine, Alexandrine Boudreault-Fournier, 2021-01-11 Our day-to-day musical enjoyment seems so simple, so easy, so automatic. Songs instantly emanate from our computers and phones, at any time of day. The tools for playing and making music, such as records and guitars, wait for us in stores, ready for purchase and use. And when we no longer need them, we can leave them at the curb, where they disappear effortlessly and without a trace. These casual engagements often conceal the complex infrastructures that make our musical cultures possible. Audible Infrastructures takes readers to the sawmills, mineshafts, power grids, telecoms networks, transport systems, and junk piles that seem peripheral to musical culture and shows that they are actually pivotal to what music is, how it works, and why it matters. Organized into three parts dedicated to the main phases in the social life and death of musical commodities resources and production, circulation and transmission, failure and waste this book provides a concerted archaeology of music’s media infrastructures. As contributors reveal the material-environmental realities and political-economic conditions of music and listening, they open our eyes to the hidden dimensions of how music is made, delivered, and disposed of. In rethinking our responsibilities as musicians and listeners, this book calls for nothing less than a reconsideration of how music comes to sound.

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Table of Contents Music Waste

- Music Waste Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Music Waste
 - Highlighting and Note-Taking Music Waste
 - Interactive Elements Music Waste
- 8. Staying Engaged with Music Waste
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Music Waste
- 9. Balancing eBooks and Physical Books Music Waste
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Music Waste
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Music Waste
 - Setting Reading Goals Music Waste
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Music Waste
 - Fact-Checking eBook Content of Music Waste
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks

14. Embracing eBook Trends
- Integration of Multimedia Elements

◦ Interactive and Gamified eBooks

MUSIC WASTE INTRODUCTION

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