

Svartracker 122

John Wiltshire

Music for Airports ,2019-08 This collection of essays has been assembled and developed from papers given at the Ambient@40 International Conference held in February 2018 at the University of Huddersfield. The original premise of the conference was not merely to celebrate Enos work and the landmark release of *Music for Airports* in 1978, but to consider the development of the genre, how it has permeated our wider musical culture, and what the role of such music is today given the societal changes that have occurred since the release of that album. In the context of the conference, ambient was considered from the perspectives of aesthetic, influence, appropriation, process, strategy and activity. A detailed consideration of each of these topics could fill many volumes. With that in mind, this book does not seek to provide an in-depth analysis of each of these topics or a comprehensive history of the last 40 years of ambient music. Rather it provides a series of provocations, observations and reflections that each open up seams for further discussion. As such, this book should be read as a starting point for future research, one that seeks to critically interrogate the very meaning of ambient, how it creates its effect, and how the genre can remain vital and relevant in twenty-first century music-making.

Angel Song: Medieval English Music in History Lisa Colton,2016-12-08 Although medieval English music has been relatively neglected in comparison with repertoire from France and Italy, there are few classical musicians today who have not listened to the thirteenth-century song 'Sumer is icumen in', or read of the achievements and fame of fifteenth-century composer John Dunstaple. Similarly, the identification of a distinctively English musical style (sometimes understood as the *contenance angloise*) has been made on numerous occasions by writers exploring the extent to which English ideas influenced polyphonic composition abroad. Angel song: Medieval English music

in history examines the ways in which the standard narratives of English musical history have been crafted, from the Middle Ages to the present. Colton challenges the way in which the concept of a canon of English music has been built around a handful of pieces, composers and practices, each of which offers opportunities for a reappraisal of English musical and devotional cultures between 1250 and 1460.

Adoption Euthymia D. Hibbs, 1991

On Some Faraway Beach David Sheppard, 2009-05-01 “Meticulously researched . . . an engaging read. . . . The definitive story of one of rock’s most fascinating figures.” —The Independent “With his uninhibited fondness for sex and intriguing cultural hypotheses, Eno comes across in *On a Faraway Beach* as an archetypal man of the 1970s.” —The Sunday Times Few record collections remain untouched by Brian Eno’s aesthetic DNA: from ambient soundscapes and world-music hybrids to cut ‘n’ paste vocal samples and amniotic chill-out rooms, Eno is all around us. A sonic alchemist to the stars, his address book is a veritable who’s who of rock and his credit adorns an outrageous number of albums. Tellingly, Eno’s work with Roxy Music, David Bowie, Talking Heads, Devo, U2, and Coldplay has coincided with those artists producing their most critically revered work. *On Some Faraway Beach* is the first serious, critical examination of the life and times of Brian Eno. David Sheppard has interviewed key collaborators like David Byrne, Robert Wyatt, John Cale, Bryan Ferry, and Gavin Bryars. But more importantly, Sheppard has had considerable assistance and input from Brian and Anthea Eno themselves, while retaining an edge and independence in keeping with his subject.

Psychological Issues in Adoption David M. Brodzinsky, Jesús Palacios (PhD.), 2005 The practice of adoption has changed dramatically in the past twenty years. Most adoptions are now transracial or

special needs cases. This book will allow Practitioners to gain insights into the psychological issues facing the adopted child.

Sources of Identity Lisa Colton, Tim Shephard, 2017 The papers included in this volume were presented, in much shorter form, at a conference entitled 'Sources of Identity: Makers, Owners and Users of Music Sources Before 1600' held at the University of Sheffield in 2013. The stated aim of the event was to leave aside the traditionally dominant view of early music sources as a means of access to medieval and Renaissance repertoires, focussing instead on the people who commissioned, made, owned and used music books, and on their reasons for so doing. In the terms proposed by a recent study of art patronage in the period, what was the 'payoff' enjoyed by individuals and groups who created and deployed such objects?

Against Ambience Seth Kim-Cohen, 2013-12-05 Against Ambience diagnoses - in order to cure - the art world's recent turn toward ambience. Over the course of three short months - June to September, 2013 - the four most prestigious museums in New York indulged the ambience of sound and light: James Turrell at the Guggenheim, Soundings at MoMA, Robert Irwin at the Whitney, and Janet Cardiff at the Met. In addition, two notable shows at smaller galleries indicate that this is not simply a major-donor movement. Collectively, these shows constitute a proposal about what we want from art in 2013. It's impossible to play possum. While we're in the soft embrace of light, the NSA and Facebook are still collecting our data, the money in our bank accounts is still being used to fund who-knows-what without our knowledge or consent, the government we elected is still imprisoning and targeting people with whom we have no beef. We deserve an art that is the equal of our information age. Not one that parrots the age's self-assertions or modes of dissemination, but an art that is hyper-aware, vigilant, active, engaged, and informed. We are now one hundred years clear of

Duchamp's first readymades. So why should we find ourselves so thoroughly in thrall to ambience? Against Ambience argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Rather than the warm glow of light or the soothing wash of sound, Against Ambience proposes an art that cracks the surface of our prevailing patterns of encounter, initiating productive disruptions and deconstructions.

Against Ambience and Other Essays Seth Kim-Cohen, 2016-03-10 Against Ambience diagnoses - in order to cure - the art world's recent turn toward ambience. Over the course of three short months - June to September, 2013 - the four most prestigious museums in New York indulged the ambience of sound and light: James Turrell at the Guggenheim, Soundings at MoMA, Robert Irwin at the Whitney, and Janet Cardiff at the Met. In addition, two notable shows at smaller galleries indicate that this is not simply a major-donor movement. Collectively, these shows constitute a proposal about what we wanted from art in 2013. While we're in the soft embrace of light, the NSA and Facebook are still collecting our data, the money in our bank accounts is still being used to fund who-knows-what without our knowledge or consent, the government we elected is still imprisoning and targeting people with whom we have no beef. We deserve an art that is the equal of our information age. Not one that parrots the age's self-assertions or modes of dissemination, but an art that is hyper-aware, vigilant, active, engaged, and informed. We are now one hundred years clear of Duchamp's first readymades. So why should we find ourselves so thoroughly in thrall to ambience? Against Ambience argues for an art that acknowledges its own methods and intentions; its own position in the structures of cultural power and persuasion. Rather than the warm glow of light or the soothing wash of sound, Against Ambience proposes an art that cracks the surface of our prevailing patterns of encounter, initiating productive disruptions and deconstructions.

Modern Music and After Paul Griffiths, 2011-02-16 Over three decades, Paul Griffiths's survey has remained the definitive study of music since the Second World War; this fully revised and updated edition re-establishes *Modern Music and After* as the preeminent introduction to the music of our time. The disruptions of the war, and the struggles of the ensuing peace, were reflected in the music of the time: in Pierre Boulez's radical reformation of compositional technique and in John Cage's development of zen music; in Milton Babbitt's settling of the serial system and in Dmitry Shostakovich's unsettling symphonies; in Karlheinz Stockhausen's development of electronic music and in Luigi Nono's pursuit of the universally human, in Iannis Xenakis's view of music as sounding mathematics and in Luciano Berio's consideration of it as language. The initiatives of these composers and their contemporaries opened prospects that haven't yet stopped unfolding. This constant expansion of musical thinking since 1945 has left us with no singular history of music; Griffiths's study accordingly follows several different paths, showing how and why they converge and diverge. This new edition of *Modern Music and After* discusses not only the music of the fifteen years that have passed since the previous edition, but also the recent explosion of scholarly interest in the latter half of the twentieth century. In particular, the book has been expanded to incorporate the variety of responses to the modernist impasse experienced by composers of the 1980s and 1990s. Griffiths then moves the book into the twenty-first century as he examines such highly influential composers as Helmut Lachenmann and Salvatore Sciarrino. For its breadth, wealth of detail, and characteristic wit and clarity, the third edition of *Modern Music and After* is required reading for the student and the enquiring listener.

Gender, Age and Musical Creativity Catherine Haworth, Lisa Colton, 2016-03-03 From the perennially young, precocious figure of 'little orphan Annie' to the physical and vocal ageing of the

eighteenth-century castrato, interlinked cultural constructions of age and gender are central to the historical and contemporary depiction of creative activity and its audiences. *Gender, Age and Musical Creativity* takes an interdisciplinary approach to issues of identity and its representation, examining intersections of age and gender in relation to music and musicians across a wide range of periods, places, and genres, including female patronage in Renaissance Italy, the working-class brass band tradition of northern England, twentieth-century jazz and popular music cultures, and the contemporary 'New Music' scene. Drawing together the work of musicologists and practitioners, the collection offers new ways in which to conceptualise the complex links between age and gender in both individual and collective practice and their reception: essays explore juvenilia and 'late' style in composition and performance, the role of public and private institutions in fostering and sustaining creative activity throughout the course of musical careers, and the ways in which genres and scenes themselves age over time.

Probability, Statistics and Random Processes T. Veerarajan, 2002

Triple Entendre Herve Vanel, 2013-11-15 *Triple Entendre* discusses the rise and spread of background music in contexts as diverse as office workplaces, shopping malls, and musical performance. Hervé Vanel examines background music in several guises, including Erik Satie's Furniture Music of the late 1910s and early 1920s, which first demonstrated the idea of a music not meant to be listened to, and the Muzak Corporation's commercialized ambient music that became a predominant feature of modern life in the 1940s. Vanel's discussion culminates in the creative response of the composer John Cage to the pervasiveness and power of background music in contemporary society. By examining the subterranean connections existing between these three formulations of a singular idea, *Triple Entendre* analyzes and challenges the crucial boundary that

separates an artistic concept from its actual implementation in life.

Flutter Echo David Toop, 2019 David Toop has become one of our most significant touchstones of contemporary music writing and reportage. Employing intensified studies into World Music in relation to popular (as well as marginalized) contemporary trends, Toop has created one of the most distinctive publishing histories of modern music thinking for our times. *Flutter Echo* is his memoir of a life enchanted with all aspects of music both composed and abstract. Toop's personal growth as a practicing musician, visual artist, and witness to some of the most significant events in modern music history is a completely fascinating view into a world of considered thought and random access. From recording for Brian Eno's Obscure Records imprint in 1975 to co-publishing the radical music magazines *Music* and *Collusion* to developing music programming for BBC to releasing recordings he personally made of Yanomami Shaman rituals to working with artists such as creative pop icon Bjork and Jamaican dub pioneer Prince Far-I, Toop has experienced one of the most interesting and dynamic timelines in the dynamic world of our contemporary sound world. Player, listener, scholar, reporter, communitarian, parent, iconoclast--David Toop brings his own life in music to focus in a remarkable, wonder-filled, engaging read.

Music Analysis in Theory and Practice Jonathan Dunsby, Arnold Whittall, 1988

The Ambient Century Mark J. Prendergast, 2000 This publication reveals the drift in 20th-century music from composers to non-musicians, from strict rules to no rules, from the single note to the sample. This drift through technology, Minimalism, the rock era and techno music is earthed by the development of ambient sound, to the author the most important breakthrough of the past 100 years. With the help of electronics, new ideas and consumer music, Ambient music has established itself beyond question as the classical music of the future.

Guidance of Young Children Marian Marion, 2015 Written in a conversational style, yet solidly grounded in child development theory and research, *Guidance of Young Children*, 9/e focuses on positive and developmentally appropriate child guidance, while encouraging reflection, opportunities for applying knowledge, and the ability to make intentional and wise child guidance decisions. Based on the author's belief that adults need to have realistic expectations of children, the book emphasizes understanding young children's development, using a developmentally appropriate approach to guidance, and thinking critically in making wise guidance decisions. Invigorate learning with the Enhanced Pearson eText The Enhanced Pearson eText provides a rich, interactive learning environment designed to improve student mastery of content with the following multimedia features: Embedded video links in each chapter illustrate key concepts and strategies. (See pages 198, 212, and 280 for examples.) Questions for Reflection provoke students to think about past experiences, their thoughts about appropriate practice, or feelings about a situation. (See pages 43, 79, and 212 for examples.) Focus on Practice boxes are video-based learning experiences with questions that help students to deepen their understanding of theory and practice. (See pages 26, 81, and 189 for examples.) NAEYC Standards and Key Elements that pertain to each chapter are embedded in the eText so students can connect these standards to their practice. (See pages 4, 184, and 334 for examples.)

The Hidden Jane Austen John Wiltshire, 2014-04-24 This book reveals Austen's unique ability to penetrate the hidden inner motives of her characters through compelling new readings of her novels.

Revolving Lights Dorothy M. Richardson, 2021-08-30 Dive into the captivating opening chapter of Dorothy M. Richardson's thought-provoking novel, where hidden wonders await. As the large hall

stands as a testament to the marvels of transition, one woman, amid the bustling world of socialism and the comfort of Wimpole Street, finds solace in the everlasting solitude. Journey through the realms of art, literature, and psychology, as she encounters a tapestry of characters and ideas, blurring the boundaries between her own existence and the intriguing lives that surround her. In this mesmerizing exploration of self-discovery, prepare to be transported into a world of intellectual curiosity and profound introspection.

The Bloomsbury Handbook of Religion and Popular Music Christopher Partridge, Marcus Moberg, 2019-02-21 The Bloomsbury Handbook of Religion and Popular Music provides the first systematic analysis of the most important themes and concepts in the field, combining research in religious studies, theology, critical musicology and sociology. It comprises thirty-three specifically commissioned essays from a team of international experts to explore the principal areas of inquiry, as well as suggesting new directions for scholarship. Featuring chapters on methodology, key genres, religious traditions and popular music subcultures, this volume provides the essential reference point for anyone with an interest in popular culture generally, as well as religion and popular music in particular. Religious traditions covered include Christianity, Islam, Judaism, Hinduism, Buddhism, Paganism and occultism. Coverage of genres and religion ranges from heavy metal, rap and hip hop to country music and film and television music. Edited by Christopher Partridge and Marcus Moberg, this Handbook defines the research field and provides an accessible entry point for new researchers in the field.

Burst of Breath Jonathan David Hill, Jean-Pierre Chaumeil, 2011-12-01 The first in-depth, comparative, and interdisciplinary study of indigenous Amazonian musical cultures, Burst of Breath showcases new research on the dynamic range of ritual power and social significance of various

wind instruments—including flutes, trumpets, clarinets, and whistles—played in sacred rituals and ceremonies in Lowland South America. The editors provide a detailed overview of the historical significance, scientific classification, shamanic and cosmological associations, and changing social meanings of ritual wind instruments within Amazonian cultures. These essays present a wide perspective that goes beyond better-documented areas such as the Upper Xingu and northwest Amazon. Some of the authors explore the ways ritual wind instruments are used to introduce natural sounds into social contexts and to cross boundaries between verbal and nonverbal communication. Others look at how ritual wind instruments and their music enter into local definitions and negotiations of relations between men, women, kin, insiders, and outsiders. Closely considering these instruments in their many roles and contexts—in curing and purification, negotiating relations, connecting mythic ancestors and humans today—this volume reveals the power and complexity of the music at the heart of collective rituals across lowland South America.

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