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A.S. Mark Linkous' barnburning duet with PJ Harvey is a near-perfect three-minute pop song. In another timeline, "Piano Fire" was definitely a huge hit, dominating MTV and ruling the FM ...

The 50 Best Songs of 2001

The other musicians involved are Madness's Mark Bedford and Simon Charterton, once of The Higsons, and the other three tracks are a slow melodica-laden take on David ... of Sixties and Seventies ...

theartsdesk on Vinyl 65: Solomun, Black Sabbath, Trojan Records, The Creation, Seefeel, Motörhead and more

John S. Auerbach, PhD, is a clinical psychologist in Gainesville, Florida, where he works in both private practice and the public sector. He is an honorary member of the American Psychoanalytic ...

What's Going On: Personal and Racial Trauma in the Music of Marvin Gaye

Dave, an advertising creative director in Newcastle, took part in the clinical trial for lens which ... It's been so easy. None of the hassle you usually have with putting them in and taking ...

30-day contact lens put to the test

Sildenafil, the clinical name for Viagra, has been successful in treating patients with pulmonary hypertension, according to a study published in Circulation, the Journal of the American Heart ...

Viagra could help treat heart and lung condition

A.S. Mark Linkous' barnburning duet with PJ Harvey is a near-perfect three-minute pop song. In another timeline, "Piano Fire" was definitely a huge hit, dominating MTV and ruling the FM ...

(Easy Piano). Easy piano sheet music.

In this series of books, based on the hit podcast A History of Rock Music in 500 Songs, Andrew Hickey analyses the history of rock and roll music, from its origins in swing, Western swing, boogie woogie, and gospel, through to the 1990s, grunge, and Britpop. Looking at five hundred representative songs, he tells the story of the musicians who made those records, the society that produced them, and the music they were making. Volume one looks at fifty songs from the origins of rock and roll, starting in 1938 with Charlie Christian's first recording session, and ending in 1956. Along the way, it looks at Louis Jordan, LaVern Baker, the Ink Spots, Fats Domino, Sister Rosetta Tharpe, Jackie Brenston, Bill Haley, Chuck Berry, Elvis Presley, Little Richard, and many more of the progenitors of rock and roll.

This book brings together the major writings of Mary Priestley on Analytical Music Therapy -- a psychodynamic approach to clinical improvisation that she pioneered in England. Included in the thirty-one essays are: the famous "Herdecke Lectures, " (which have never been published in English), selected chapters from Music Therapy in Action, and several other articles. Together, the essays form a journal of Mrs. Priestley's masterful clinical work over the decades -- her ideas, her feelings, and her music. Individually, the essays poignantly describe the lives of her clients, and the paths they found through improvised music. Mrs. Priestley interweaves theory with case examples, speaking plainly and directly -- not in the jargon of an expert but in the conversational style of a wise but humble human being openly sharing her life's work with others.

"Granados was among the leading pianists of his time, and his eloquence at the keyboard inspired critics to dub him the "poet of the piano." In Enrique Granados: Poet of the Piano, Walter Aaron Clark offers the first substantive study in English of this virtuoso pianist, composer, and music pedagogue. While providing detailed analyses of his major works for voice, piano, and the stage, Clark argues that Granados's art represented a unifying presence on the cultural landscape of Spain during a period of imperial decline, political unrest, and economic transformation. Drawing on newly discovered documents, Clark explores the cultural spheres in which Granados moved, particularly of Castile and Catalonia. Granados's best-known music was inspired by the art of Francisco Goya, especially the Goyescas suite for solo piano that became the basis for the opera. These pieces evoked the colorful and dramatic world that Goya inhabited and depicted in his art. Granados's fascination with Goya's Madrid set him apart from fellow nationalists Albeniz and Falla, who drew their principal inspiration from Andalusia. Though he was resolutely apolitical, Granados's attraction to Castile antagonized some Catalan nationalists, who resented Castilian domination. Yet, Granados also made important contributions to Catalan musical theater and was a prominent figure in the modernist movement in Barcelona."

Duet arrangements of three well-known Vivaldi Concertos arranged for mandolin and guitar: Concerto in A (RV82), Concerto in C (RV425), and Concerto in D (RV93). Each arrangement in this collection has been reduced from soloist with string orchestra, to a duet for mandolin and guitar. the mandolin performs the solo part and the guitar part is a reduction of the strings. In the guitar part, chords have been added above the staff to allow for embellishment-a common practice of the Baroque era. Another C instrument such as flute, violin or another guitar can be easily substituted for the mandolin. Musicians will find these accessible arrangements excellent for performance in any setting from the recital hall to the local café.The score (guitar/mandolin) and mandolin solo part are available in hard copy while the guitar accompaniment part is available as a free internet download. the mandolin and guitar parts are presented in notation.

By exploring the many different types and forms of contemporary musical instruments, this book contributes to a better understanding of the conditions of instrumentality in the 21st century. Providing insights from science, humanities and the arts, authors from a wide range of disciplines discuss the following questions: · What are the conditions under which an object is recognized as a musical instrument? · What are the actions and procedures typically associated with musical instruments? · What kind of (mental and physical) knowledge do we access in order to recognize or use something as a musical instrument? · How is this knowledge being shaped by cultural conventions and temporal conditions? · How do algorithmic processes 'change the game' of musical performance, and as a result, how do they affect notions of instrumentality? · How do we address the question of instrumental identity within an instrument's design process? · What properties can be used to differentiate successful and unsuccessful instruments? Do these properties also contribute to the instrumentality of an object in general? What does success mean within an artistic, commercial, technological, or scientific context?

With his trademark growl, carnival-madman persona, haunting music, and unforgettable lyrics, Tom Waits is one of the most revered and critically acclaimed singer-songwriters alive today. After beginning his career on the margins of the 1970s Los Angeles rock scene, Waits has spent the last thirty years carving out a place for himself among such greats as Bob Dylan and Neil Young. Like them, he is a chameleonic survivor who has achieved long-term success while retaining cult credibility and outsider mystique. But although his songs can seem deeply personal and somewhat autobiographical, fans still know very little about the man himself. Notoriously private, Waits has consistently and deliberately blurred the line between fact and fiction, public and private personas, until it has become impossible to delineate between truth and self-fabricated legend. Lowside of the Road is the first serious biography to cut through the myths and make sense of the life and career of this beloved icon. Barney Hoskyns has gained unprecedented access to Waits's inner circle and also draws on interviews he has done with Waits over the years. Spanning his extraordinary forty-year career from Closing Time to Orphans, from his perilous "jazzbo" years in 1970s LA to such shape-shifting albums as Swordfishtrombones and Rain Dogs to the Grammy Award winners of recent years, this definitive biography charts Waits's life and art step by step, album by album. Barney Hoskyns has written a rock biography—much like the subject himself—unlike any other. It is a unique take on one of rock's great enigmas.

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