

# Steve Reich Electric Counterpoint Part1

## L Manion

**A Theory For All Music: Book Four** Kenneth P. Langer,2018-01-08 A Theory For All Music describes ways to more deeply understand the music of all cultures and traditions through the study and use of musical parameters. Book Three develops an understanding of the parameters of music and how to use them in a detailed analysis of music.

### **The Wire** ,1996

*Holocaust Icons* Oren Baruch Stier,2015-11-01 The Holocaust has bequeathed to contemporary society a cultural lexicon of intensely powerful symbols, a vocabulary of remembrance that we draw on to comprehend the otherwise incomprehensible horror of the Shoah. Engagingly written and illustrated with more than forty black-and-white images, *Holocaust Icons* probes the history and memory of four of these symbolic relics left in the Holocaust's wake. Jewish studies scholar Oren Stier offers in this volume new insight into symbols and the symbol-making process, as he traces the lives and afterlives of certain remnants of the Holocaust and their ongoing impact. Stier focuses in particular on four icons: the railway cars that carried Jews to their deaths, symbolizing the mechanics of murder; the Arbeit Macht Frei ("work makes you free") sign over the entrance to Auschwitz, pointing to the insidious logic of the camp system; the number six million that represents an approximation of the number of Jews killed as well as mass murder more generally; and the persona of Anne Frank, associated with victimization. Stier shows how and why these icons—an object, a phrase, a number, and a person—have come to stand in for the Holocaust: where they came from and how they have been used and reproduced; how they are presently at risk from a variety of threats such as commodification; and what the future holds for the memory of the Shoah. In illuminating these icons of the Holocaust, Stier offers valuable new perspective on one of the defining events of the twentieth century. He helps readers understand not only the Holocaust but also the profound nature of historical memory itself.

### **The Guitar Review** ,1991

The Bloomsbury Handbook of Religion and Popular Music Christopher Partridge,Marcus Moberg,2023-06-15 The second edition of *The Bloomsbury Handbook of Religion and Popular Music* provides an updated, state-of-the-art analysis of the most important themes and concepts in the field, combining research in religious studies, theology, critical musicology, cultural analysis, and sociology. It comprises 30 updated essays and six new chapters covering the following areas: · Popular Music, Religion, and Performance · Musicological Perspectives · Popular Music and Religious Syncretism · Atheism and Popular

Music · Industrial Music and Noise · K-pop The Handbook continues to provide a guide to methodology, key genres and popular music subcultures, as well as an extensive updated bibliography. It remains the essential tool for anyone with an interest in popular culture generally and religion and popular music in particular.

21st Century Music ,2001

**Writings on Music, 1965-2000** Steve Reich,2002-04-11 In the mid-1960s, Steve Reich radically renewed the musical landscape with a back-to-basics sound that came to be called Minimalism. These early works, characterized by a relentless pulse and static harmony, focused single-mindedly on the process of gradual rhythmic change. Throughout his career, Reich has continued to reinvigorate the music world, drawing from a wide array of classical, popular, sacred, and non-western idioms. His works reflect the steady evolution of an original musical mind. *Writings on Music* documents the creative journey of this thoughtful, groundbreaking composer. These 64 short pieces include Reich's 1968 essay *Music as a Gradual Process*, widely considered one of the most influential pieces of music theory in the second half of the 20th century. Subsequent essays, articles, and interviews treat Reich's early work with tape and phase shifting, showing its development into more recent work with speech melody and instrumental music. Other essays recount his exposure to non-western music -- African drumming, Balinese gamelan, Hebrew cantillation -- and the influence of these musics as structures and not as sounds. The writings include Reich's reactions to and appreciations of the works of his contemporaries (John Cage, Luciano Berio, Morton Feldman, Gyorgy Ligeti) and older influences (Kurt Weill, Schoenberg). Each major work of the composer's career is also explored through notes written for performances and recordings. Paul Hillier, himself a respected figure in the early music and new music worlds, has revisited these texts, working with the author to clarify their central narrative: the aesthetic and intellectual development of an influential composer. For long-time listeners and young musicians recently introduced to his work, this book provides an opportunity to get to know Reich's music in greater depth and perspective.

**BBC Music Magazine** ,1996

New Statesman ,1996-06

*Performance Practice in the Music of Steve Reich* Russell Hartenberger,2018-03-29 *Performance Practice in the Music of Steve Reich* provides a performer's perspective on Steve Reich's compositions from his iconic minimalist work, *Drumming*, to his masterpiece, *Music for 18 Musicians*. It addresses performance issues encountered by the musicians in Reich's original ensemble and the techniques they developed to bring his compositions to life. Drawing comparisons with West African drumming and other non-Western music, the book highlights ideas that are helpful in the understanding and performance of rhythm in all pulse-based music. Through conversations and interviews with the author, Reich discusses his percussion background and his thoughts about rhythm in relation to the music of Ghana, Bali, India, and jazz. He explains how he used rhythm in his early compositions, the time feel he wants in his music, the kind of performer who seems to be drawn to his

music, and the way perceptual and metrical ambiguity create interest in repetitive music.

Musical Opinion Supplement ,1994

*High Fidelity News and Record Review* ,1998

Owning the Olympics Monroe Price, Daniel Dayan, 2009-12-10 A major contribution to the study of global events in times of global media. Owning the Olympics tests the possibilities and limits of the concept of 'media events' by analyzing the mega-event of the information age: the Beijing Olympics. . . . A good read from cover to cover. —Guobin Yang, Associate Professor, Asian/Middle Eastern Cultures & Sociology, Barnard College, Columbia University From the moment they were announced, the Beijing Games were a major media event and the focus of intense scrutiny and speculation. In contrast to earlier such events, however, the Beijing Games are also unfolding in a newly volatile global media environment that is no longer monopolized by broadcast media. The dramatic expansion of media outlets and the growth of mobile communications technology have changed the nature of media events, making it significantly more difficult to regulate them or control their meaning. This volatility is reflected in the multiple, well-publicized controversies characterizing the run-up to Beijing 2008. According to many Western commentators, the People's Republic of China seized the Olympics as an opportunity to reinvent itself as the New China—a global leader in economics, technology, and environmental issues, with an improving human-rights record. But China's maneuverings have also been hotly contested by diverse global voices, including prominent human-rights advocates, all seeking to displace the official story of the Games. Bringing together a distinguished group of scholars from Chinese studies, human rights, media studies, law, and other fields, *Owning the Olympics* reveals how multiple entities—including the Chinese Communist Party itself—seek to influence and control the narratives through which the Beijing Games will be understood. *digitalculturebooks* is an imprint of the University of Michigan Press and the Scholarly Publishing Office of the University of Michigan Library dedicated to publishing innovative and accessible work exploring new media and their impact on society, culture, and scholarly communication. Visit the website at [www.digitalculture.org](http://www.digitalculture.org).

**Electric Counterpoint. (music Score).** Steve Reich,

**Composing for the Cinema** Ennio Morricone, Sergio Miceli, 2013-10-10 With nearly 400 scores to his credit, Ennio Morricone is one of the most prolific and influential film composers working today. He has collaborated with many significant directors, and his scores for such films as *The Good, the Bad, and the Ugly*; *Once Upon a Time in America*; *Days of Heaven*; *The Mission*; *The Untouchables*; *Malèna*; and *Cinema Paradiso* leave moviegoers with the conviction that something special was achieved—a conviction shared by composers, scholars, and fans alike. In *Composing for the Cinema: The Theory and Praxis of Music in Film*, Morricone and musicologist Sergio Miceli present a series of lectures on the composition and analysis of film music. Adapted from several lectures and seminars, these lessons show how sound design can be analyzed and offer a variety of musical solutions to many different kinds of film. Though aimed at composers, Morricone's expositions

are easy to understand and fascinating even to those without any musical training. Drawing upon scores by himself and others, the composer also provides insight into his relationships with many of the directors with whom he has collaborated, including Sergio Leone, Giuseppe Tornatore, Franco Zeffirelli, Warren Beatty, Ridley Scott, Roland Joffé, the Taviani Brothers, and others. Translated and edited by Gillian B. Anderson, an orchestral conductor and musicologist, these lessons reveal Morricone's passion about musical expression. Delivered in a conversational mode that is both comprehensible and interesting, this groundbreaking work intertwines analysis with practical details of film music composition. Aimed at a wide audience of composers, musicians, film historians, and fans, *Composing for the Cinema* contains a treasure trove of practical information and observations from a distinguished musicologist and one of the most accomplished composers on the international film scene.

*Bring That Beat Back* Nate Patrin, 2020-06-09 How sampling remade hip-hop over forty years, from pioneering superstar Grandmaster Flash through crate-digging preservationist and innovator Madlib Sampling—incorporating found sound and manipulating it into another form entirely—has done more than any musical movement in the twentieth century to maintain a continuum of popular music as a living document and, in the process, has become one of the most successful (and commercial) strains of postmodern art. *Bring That Beat Back* traces the development of this transformative pop-cultural practice from its origins in the turntable-manning, record-spinning hip-hop DJs of 1970s New York through forty years of musical innovation and reinvention. Nate Patrin tells the story of how sampling built hip-hop through the lens of four pivotal artists: Grandmaster Flash as the popular face of the music's DJ-born beginnings; Prince Paul as an early champion of sampling's potential to elaborate on and rewrite music history; Dr. Dre as the superstar who personified the rise of a stylistically distinct regional sound while blurring the lines between sampling and composition; and Madlib as the underground experimentalist and record-collector antiquarian who constantly broke the rules of what the mainstream expected from hip-hop. From these four artists' histories, and the stories of the people who collaborated, competed, and evolved with them, Patrin crafts a deeply informed, eminently readable account of a facet of pop music as complex as it is commonly underestimated: the aesthetic and reconstructive power of one of the most revelatory forms of popular culture to emerge from postwar twentieth-century America. And you can nod your head to it.

*Fast Food Nation* Eric Schlosser, 2012 An exploration of the fast food industry in the United States, from its roots to its long-term consequences.

*Electronic Signatures in Law* Stephen Mason, 2012-01-26 Using case law from multiple jurisdictions, Stephen Mason examines the nature and legal bearing of electronic signatures.

*Language, Music, and the Brain* Michael A. Arbib, 2013-06-28 A presentation of music and language within an integrative, embodied perspective of brain mechanisms for action, emotion, and social coordination. This book explores the relationships

between language, music, and the brain by pursuing four key themes and the crosstalk among them: song and dance as a bridge between music and language; multiple levels of structure from brain to behavior to culture; the semantics of internal and external worlds and the role of emotion; and the evolution and development of language. The book offers specially commissioned expositions of current research accessible both to experts across disciplines and to non-experts. These chapters provide the background for reports by groups of specialists that chart current controversies and future directions of research on each theme. The book looks beyond mere auditory experience, probing the embodiment that links speech to gesture and music to dance. The study of the brains of monkeys and songbirds illuminates hypotheses on the evolution of brain mechanisms that support music and language, while the study of infants calibrates the developmental timetable of their capacities. The result is a unique book that will interest any reader seeking to learn more about language or music and will appeal especially to readers intrigued by the relationships of language and music with each other and with the brain.

Contributors Francisco Aboitiz, Michael A. Arbib, Annabel J. Cohen, Ian Cross, Peter Ford Dominey, W. Tecumseh Fitch, Leonardo Fogassi, Jonathan Fritz, Thomas Fritz, Peter Hagoort, John Halle, Henkjan Honing, Atsushi Iriki, Petr Janata, Erich Jarvis, Stefan Koelsch, Gina Kuperberg, D. Robert Ladd, Fred Lerdahl, Stephen C. Levinson, Jerome Lewis, Katja Liebal, Jônatas Manzolli, Bjorn Merker, Lawrence M. Parsons, Aniruddh D. Patel, Isabelle Peretz, David Poeppel, Josef P. Rauschecker, Nikki Rickard, Klaus Scherer, Gottfried Schlaug, Uwe Seifert, Mark Steedman, Dietrich Stout, Francesca Stregapede, Sharon Thompson-Schill, Laurel Trainor, Sandra E. Trehub, Paul Verschure

**Sensing Sound** Nina Sun Eidsheim, 2015-12-11 In *Sensing Sound* Nina Sun Eidsheim offers a vibrational theory of music that radically re-envisioning how we think about sound, music, and listening. Eidsheim shows how sound, music, and listening are dynamic and contextually dependent, rather than being fixed, knowable, and constant. She uses twenty-first-century operas by Juliana Snapper, Meredith Monk, Christopher Cerrone, and Alba Triana as case studies to challenge common assumptions about sound—such as air being the default medium through which it travels—and to demonstrate the importance a performance's location and reception play in its contingency. By theorizing the voice as an object of knowledge and rejecting the notion of an a priori definition of sound, Eidsheim releases the voice from a constraining set of fixed concepts and meanings. In Eidsheim's theory, music consists of aural, tactile, spatial, physical, material, and vibrational sensations. This expanded definition of music as manifested through material and personal relations suggests that we are all connected to each other in and through sound. *Sensing Sound* will appeal to readers interested in sound studies, new musicology, contemporary opera, and performance studies.

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