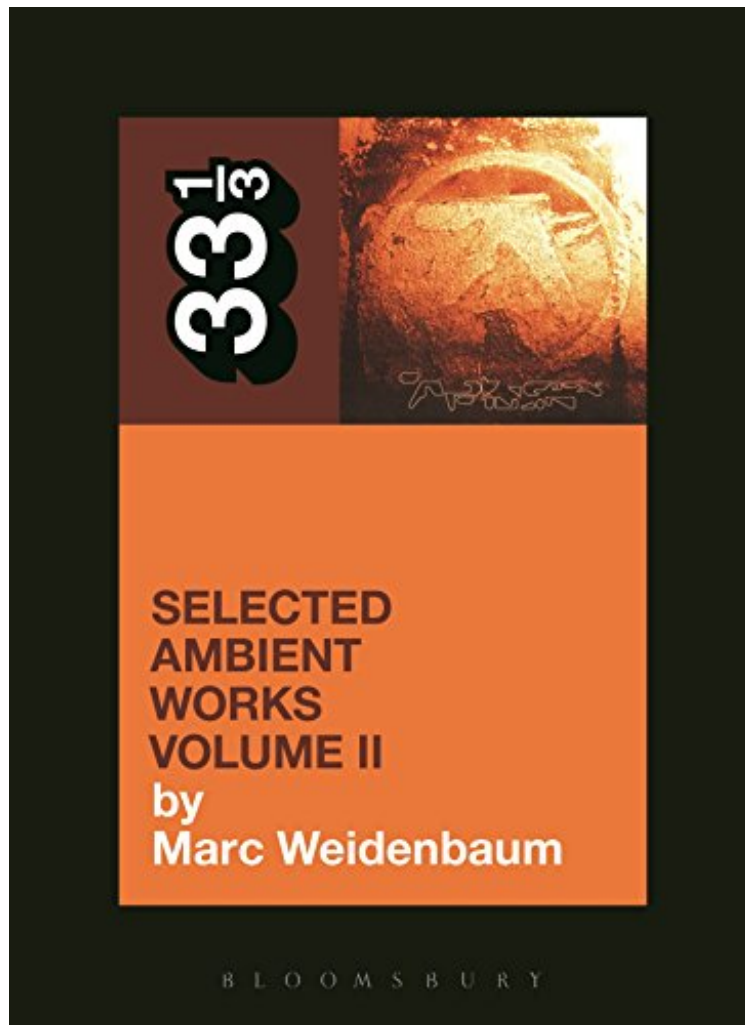


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Aphex Twin's Selected Ambient Works, Vol. 2

Marc Weidenbaum

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#504426 in Books 2014-02-13 2014-02-13 Original language: English PDF # 1 6.54 x .32 x 4.82l, .0 #File Name: 1623568900144 pages | File size: 70.Mb

Marc Weidenbaum : Aphex Twin's Selected Ambient Works, Vol. 2 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Aphex Twin's Selected Ambient Works, Vol. 2:

3 of 3 people found the following review helpful. A fun conversation about this great album By Joseph Michael Guisti I was hoping for a bit of inside dirt on Aphex Twin's composition practices or explanations in what went into creating particular songs. While this is more of a discussion of the discourse surrounding the album as well as a snapshot of the industry and scene that provided its context, it's still a fun read. Would recommend to SAW II / Aphex diehards, but not sure if it has broader appeal. 0 of 0 people found the following review helpful. No big revelations on this one - still fun to read. By Rich L. It's not full of revelations on the album from Richard himself, but it's a good easy read about the circumstances surrounding him signing to WEA, why the album is so different from the rest of his catalogue, the impact it's had, etc. The writing can be a little dry sometimes, but still a good analysis overall. 1 of 1 people found the

following review helpful. Fantastic Look at a Landmark Ambient Album By Eric S Kuehn If you're an Aphex Twin fan, or just a fan of ambient music, you'll really enjoy this book. The extent of Weidenbaum's research is readily apparent, but his engaging writing style keeps things moving. This is one of my favorite volumes in 33 1/3 series.

Extravagantly opaque, willfully vaporous Aphex Twin's Selected Ambient Works Volume II, released by the estimable British label Warp Records in 1994, rejuvenated ambient music for the Internet Age that was just dawning. In the United States, it was his first full length on Sire Records (home to Madonna and Depeche Mode), which helped usher in Richard D. James, for whom Aphex Twin is but one of numerous monikers, as a major force in music, electronic or otherwise. Faithful to Brian Eno's definition of ambient music, Selected Ambient Works Volume II was intentionally functional: it furnished chill out rooms, the sanctuaries amid intense raves. Choreographers and film directors began to employ it to their own ends, and in the intervening decades this background music came to the fore, adapted by classical composers who reverse-engineer its fragile textures for performance on acoustic instruments. Simultaneously, "ambient" has moved from esoteric sound art to central tenet of online culture. This book contends that despite a reputation for being beat-less, the album exudes percussive curiosity, providing a sonic metaphor for our technologically mediated era of countless synchronized nanosecond metronomes.

Mentioned on "Line Out" (The Stranger.com), February 2014 "If you're already a fan of Aphex Twin, you'll revel in Weidenbaum's deep dive into one of the artist's signature works. If not, you'll be surprised to learn that you've likely already heard his music in one form or another." - S.T. Vanairsdale "I love how it evokes the way music circa 1994 was suffused with unknowable data." --Rob Sheffield "The chillout room masterpieces of Aphex Twin get the business from incisive writer Marc Weidenbaum. And really, the pairing couldn't be any more delicious." --Marke Bieschke, San Francisco Bay Guardian "A must-read for those interested in the artist." --Alarm Will Sound "Like all good critical studies, Aphex Twin's Selected Ambient Works Volume II doesn't provide the illusion of closure; rather, it expands minds, fostering the creation of textual meaning. I can offer no higher praise" - Paul Gleason, "Caught in the Carousel" About the Author Marc Weidenbaum founded Disquiet.com, which is focused on the intersection of sound, art, and technology, in 1996. A former editor of Tower Records' Pulse! magazine, he's written for Nature, Boing Boing, and the website of The Atlantic. He's commissioned compositions from such musicians as Scanner, Steve Roden, and Stephen Vitiello, and lectures on the role of sound in the media landscape. He lives in San Francisco.