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Housed on the campus of the University of Michigan in Ann Arbor, the University Musical Society is one of the oldest performing arts presenters in the country. A past recipient of the National Medal of Arts, the nation's highest public artistic honor, UMS connects audiences with wide-ranging performances in music, dance, and theater each season. Between 1987 and 2017, UMS was led by Ken Fischer, who over three decades pursued an ambitious campaign to expand and diversify the organization's programming and audiences—initiatives inspired by Fischer's overarching philosophy toward promoting the arts, "Everybody In, Nobody Out." The approach not only deepened UMS's engagement with the university and southeast Michigan communities, it led to exemplary partnerships with distinguished artists across the world. Under Fischer's leadership, UMS hosted numerous breakthrough performances, including the Vienna Philharmonic's final tour with Leonard Bernstein, appearances by then relatively unknown opera singer Cecilia Bartoli, a multiyear partnership with the Royal Shakespeare Company, and artists as diverse as Yo-Yo Ma, Jawole Willa Jo Zollar, Elizabeth Streb, and Nusrat Fateh Ali Khan. Though peppered with colorful anecdotes of how these successes came to be, this book is neither a history of UMS nor a memoir of Fischer's significant accomplishments with the organization. Rather it is a reflection on the power of the performing arts to engage and enrich communities—not by handing down cultural enrichment from on high, but by meeting communities where they live and helping them preserve cultural heritage, incubate talent, and find ways to make community voices heard.

In talking about contemporary media, we often use a language of newness, applying words like "revolution" and "disruption." Yet, the emergence of new sound media technologies and content—from the earliest internet radio broadcasts to the development of algorithmic music services and the origins of podcasting—are not a disruption, but a continuation of the century-long history of radio. Today's most innovative media makers are reintroducing forms of audio storytelling from radio's past. *Sound Streams* is the first book to historicize radio-internet convergence from the early '90s through the present, demonstrating how so-called new media represent an evolutionary shift that is nevertheless historically consistent with earlier modes of broadcasting. Various iterations of internet radio, from streaming audio to podcasting, are all new radio practices rather than each being a separate new medium: radio is any sound media that is purposefully crafted to be heard by an audience. Rather than a particular set of technologies or textual conventions, web-based broadcasting combines unique practices and features and ideas from radio history. In addition, there exists a distinctive conversationality and reflexivity to radio talk, including a propensity for personal stories and emotional disclosure, that suits networked digital media culture. What media convergence has done is extend and intensify radio's logics of connectivity and sharing; sonically mediated personal expression intended for public consideration abounds in online media networks. *Sound Streams* marks a significant contribution to digital media and internet studies. Its mix of cultural history, industry research, and genre and formal analysis, especially of contemporary audio storytelling, will appeal to media scholars, radio and podcast practitioners, audio journalism students, and dedicated podcast fans. *The Musician's Guide to Theory and Analysis* is a complete package of theory and aural skills resources that covers every topic commonly taught in the undergraduate sequence. The package can be mixed and matched for every classroom, and with Norton's new *Know It? Show It!* online pedagogy, students can watch video tutorials as they read the text, access formative online quizzes, and tackle workbook assignments in print or online. In its third edition, *The Musician's Guide* retains the same student-friendly prose and emphasis on real music that has made it popular with professors and students alike.

Despite its global popularity, rap has received little scholarly attention in terms of its poetic features. Rhymes in the Flow systematically analyzes the poetics (rap beats, rhythms, rhymes, verse and song structures) of many notable rap songs to provide new insights on rap artistry and performance. Defining and describing the features of what rappers commonly call flow, the authors establish a theory of the rap line as they trace rap's deepest roots and stylistic evolution—from Anglo-Saxon poetry to Lil Wayne—and contextualize its complex poetics. Rhymes in the Flow helps explain rap's wide appeal by focusing primarily on its rhythmic and thematic power, while also claiming its historical, cultural, musical, and poetic importance.

Music is a mobile art. When people move to faraway places, whether by choice or by force, they bring their music along. Music creates a meaningful point of contact for individuals and for groups; it can encourage curiosity and foster understanding; and it can preserve a sense of identity and comfort in an unfamiliar or hostile environment. As music crosses cultural, linguistic, and political boundaries, it continually changes. While human mobility and mediation have always shaped music-making, our current era of digital connectedness introduces new creative opportunities and inspiration even as it extends concerns about issues such as copyright infringement and cultural appropriation. With its innovative multimodal approach, *Music on the Move* invites readers to listen and engage with many different types of music as they read. The text introduces a variety of concepts related to music's travels—with or without its makers—including colonialism, migration, diaspora, mediation, propaganda, copyright, and hybridity. The case studies represent a variety of musical genres and styles, Western and non-Western, concert music, traditional music, and popular music. Highly accessible, jargon-free, and media-rich, *Music on the Move* is suitable for students as well as general-interest readers.

This book is a hands-on investigation of the stages musicians go through as they learn to hear, read, and perform music. It draws on the latest research in music perception and cognition, music theory, and pedagogy, along with centuries of insight from music theorists, composers, and performers. The first part explores the development of music listening skills, including such broader activities as dictation and transcription, and specific abilities such as meter perception, short-term musical memory, and tonic inference. The second part then examines the skills involved in reading and performing music. It looks at such physical skills as vocal production and eye movements and at such complex integrated tasks as sight-singing transpositions and modulations. Throughout the book the author presents these skills in their musical contexts and emphasizes their roles in the general development of musicality. *Aural Skills Acquisition* builds important bridges between music theory, cognitive psychology, and pedagogy. It subjects ideas from music theory to the rigors of psychological testing and combines findings from the psychology of learning with ideas and methods of contemporary music theory. It will prove an invaluable guide for music teachers, music theorists, and psychologists interested in music perception and cognition.

Tracing the cultural, technological, and economic shifts that shaped the transformation of the recording industry during the second half of the eighteenth century a new type of Passion oratorio with roots in the *Empfindsamerkeit* literary movement gained popularity in Germany. In this style, dramatic narrative was replaced with a lyric and contemplative text. Rather than unfolding the events of the biblical drama, the librettist assumed the listener's familiarity with the story and concentrated instead on the expression of emotions evoked by the narrative. Details of this style are described in an essay published in Johann Georg Sulzer's *Allgemeine Theorie der schönen Künste* (Leipzig, 1771[74]). As a model, Sulzer cites Karl Wilhelm Ramler's libretto for *Der Tod Jesu* (1754), a text that is perhaps best known today through Carl Heinrich Graun's 1755 setting. In the decades that followed, several Passion oratorios appeared in Germany that were influenced to some degree by *Der Tod Jesu*. Within this group, Rosetti's *Der sterbende Jesus*, completed in March 1785 and performed on Good Friday of that year, won special approval among the audiences of southern Germany. The numerous printed and manuscript copies preserved today in archives and collections throughout Europe attest to its enormous contemporary appeal. In addition to the complete work, individual movements were performed outside the context of the oratorio, keyboard arrangements were made, and portions of the work were freely adapted into parodies. Even Mozart, a musician of especially discriminating taste, included a copy of Rosetti's oratorio in his personal library. This edition, based on the manuscript parts used in the work's first performance, presents *Der sterbende Jesus* for the first time in a modern edition.

From the theatrical stage to the literary salon, the figure of Sappho—the ancient poet and inspiring icon of feminine creativity—played a major role in the intertwining histories of improvisation, text, and performance throughout the nineteenth century. Exploring the connections between operatic and poetic improvisation in Italy and beyond, *Singing Sappho* combines earwitness accounts of famous female improviser-virtuosi with erudite analysis of musical and literary practices. Melina Esse demonstrates that perfor-

mance played a much larger role in conceptions of musical authorship than previously recognized, arguing that discourses of spontaneity—specifically those surrounding the improvisatrice, or female poetic improviser—were paradoxically used to carve out a new authority for opera composers just as improvisation itself was falling into decline. With this novel and nuanced book, Esse persuasively reclaims the agency of performers and their crucial role in constituting Italian opera as a genre in the nineteenth century. Just how "Irish" is traditional Irish music? *Trad Nation* combines ethnography, oral history, and archival research to challenge the longstanding practice of using ethnic nationalism as a framework for understanding vernacular music traditions. Tes Slominski argues that ethnic nationalism hinders this music's development today in an increasingly multiethnic Ireland and in the transnational Irish traditional music scene. She discusses early 21st century women whose musical lives were shaped by Ireland's struggles to become a nation; follows the career of Julia Clifford, a fiddler who lived much of her life in England, and explores the experiences of women, LGBTQ+ musicians, and musicians of color in the early 21st century.

It was five degrees below zero, and Roger Morneau was out of gas. If his toes froze, they would have to be amputated. The man bowed his head in prayer. "It was almost as if something hit the back of my automobile and it shot forward," he says. "Then the motor started to accelerate and hummed like never before." He drove the 27 miles to safety without a drop of gas!

This Companion provides orientation for those embarking on the study of Beethoven's much-discussed *Eroica* Symphony, as well as providing fresh insights that will appeal to scholars, performers and listeners more generally. The book addresses the symphony in three thematic sections, on genesis, analysis and reception history, and covers key topics including political context, dedication, sources of the Symphony's inspiration, 'heroism' and the idea of a 'watershed' work. Critical studies of writings and analyses from Beethoven's day to ours are included, as well as a range of other relevant responses to the work, including compositions, recordings, images and film. The Companion draws on previous literature but also illuminates the work from new angles, based on new evidence and a range of approaches by twelve leading scholars in Beethoven research.

The perfect way to prepare for exams, build problem-solving skills, and get the grade you want! For Chapters 1-22, this manual contains detailed solutions to approximately 20% of the problems per chapter (indicated in the textbook with boxed problem numbers). The manual also features a skills section, important notes from key sections of the text, and a list of important equations and concepts. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

What does it mean to grow up today as working-class young adults? How does the economic and social instability left in the wake of neoliberalism shape their identities, their understandings of the American Dream, and their futures? *Coming Up Short* illuminates the transition to adulthood for working-class men and women. Moving away from easy labels such as the "Peter Pan generation," Jennifer Silva reveals the far bleaker picture of how the erosion of traditional markers of adulthood—marriage, a steady job, a house of one's own—has changed what it means to grow up as part of the post-industrial working class. Based on one hundred interviews with working-class people in two towns—Lowell, Massachusetts, and Richmond, Virginia—Silva sheds light on their experience of heightened economic insecurity, deepening inequality, and uncertainty about marriage and family. Silva argues that, for these men and women, coming of age means coming to terms with the absence of choice. As possibilities and hope contract, moving into adulthood has been re-defined as a process of personal struggle—an adult is no longer someone with a small home and a reliable car, but someone who has faced and overcome personal demons to reconstruct a transformed self. Indeed, rather than turn to politics to restore the traditional working class, this generation builds meaning and dignity through the struggle to exorcise the demons of familial abuse, mental health problems, addiction, or betrayal in past relationships. This dramatic and largely unnoticed shift reduces becoming an adult to solitary suffering, self-blame, and an endless seeking for signs of progress. This powerfully written book focuses on those who are most vulnerable—young, working-class people, including African-Americans, women, and single parents—and reveals what, in very real terms, the demise of the social safety net means to their fragile hold on the

American Dream.

"The first book to cover diet nutrition therapy as it pertains to advanced practice nursing, *Diet Therapy in Advanced Practice Nursing: Nutrition Prescriptions for Improved Patient Outcomes* is a concise compilation of best nutrition practices for specific disease states. The authors are Registered Dietician Educators recognized as national experts on the particular diseases and illnesses covered. Features - Organized by disease states, Focuses on nutrition-related prevention and therapeutic strategies for disease states, Valuable to both students and licensed practitioners"--Provided by publisher.

One of the most prolific women composers of her time, Alice Mary Smith (1839–1884) produced the greatest number of publicly performed large-scale orchestral and choral works of any of her gender. This edition presents three of her short orchestral compositions for the first time in print. The *Andante for Clarinet and Orchestra*, an orchestral transcription of the slow movement of Smith's *Sonata for Clarinet and Piano* of 1870, was greatly admired by the English clarinetist Henry Lazarus, who performed it multiple times. The two intermezzi, along with the overture, comprise the complete orchestral music from Smith's grand choral cantata *The Masque of Pandora*, a setting of Henry Wadsworth Longfellow's epic poem. Designed as independent instrumental movements, Smith fully orchestrated the intermezzi for a performance in 1879 by the New Philharmonic Society under William Ganz. In the introduction to the edition, Graham-Jones includes a brief biography of Smith and reproduces numerous reviews and program notes from the various performances of these three works.

An exploration of rhythm and the richness of musical time from the perspective of performers, composers, analysts, and listeners. The first performance of Händel's 'Messiah' in Dublin in 1742 is now legendary. Gentlemen were asked to leave their swords at home and ladies to come without hoops in their skirts in order to fit more people into the audience. Why then, did this now famous and much-loved oratorio receive a somewhat cool reception in London less than a year later? Placing Handel's best-known work in the context of its times, this vivid account charts the composer's working relationship with his librettist, the gifted but demanding Charles Jennens, and looks at Handel's varied and evolving company of singers together with his royal patronage. Through examination of the composition manuscript and Handel's own conducting score, held in the Bodleian, it explores the complex issues around the performance of sacred texts in a non-sacred context, particularly Handel's collaboration with the men and boys of the Chapel Royal. The later reception and performance history of what is one of the most successful pieces of choral music of all time is also reviewed, including the festival performance attended by Haydn, the massed-choir tradition of the Victorian period and today's 'come-and-sing' events.

This workbook offers a variety of activities to suit different learning styles. Activities such as modeling and mapping allow students to visualize and understand biological processes. New activities focus on reading and developing graphs and basic skills.

"A companion to *The Art of Mbira*, *Mbira's Restless Dance* features thirty-nine of master musician Cosmas Magaya's full-length mbira compositions, plus Magaya's commentaries on them--a patchwork of observations, reflections, analyses, performer's notes and pedagogical advice--along with Paul Berliner's notes and interpretations of various features of the music"--Publisher's info.

From bell ringing to fireworks, gongs to cannon salutes, a dazzling variety of sounds and soundscapes marked the China encountered by the West around 1800. These sounds were gathered by diplomats, trade officials, missionaries, and other travelers and transmitted back to Europe, where they were reconstructed in the imaginations of writers, philosophers, and music historians such as Jean-Philippe Rameau, Johann Nikolaus Forkel, and Charles Burney. Thomas Irvine gathers these stories in *Listening to China*, exploring how the sonic encounter with China shaped perceptions of Europe's own musical development. Through these stories, Irvine not only investigates how the Sino-Western encounter sounded, but also traces the West's shifting response to China. As the trading relationships between China and the West broke down, travelers and music theorists abandoned the vision of shared musical approaches, focusing instead on China's noisiness and sonic disorder and finding less to like in its music. At the same time, Irvine reconsiders the idea of a specifically Western music history, revealing that it was comparison with China, the great "other," that helped this idea emerge. Ultimately, Irvine draws attention to the ways Western ears were implicated in the colonial and imperial project in China, as well as to China's importance to the construction of musical knowledge during and after the European Enlightenment. Timely and original, *Listening to China* is a must-read for music scholars and historians of China alike.

Growing out of the collaborative research of an American ethnomusicologist and Zimbabwean musician, Paul F. Berliner's *The Art of Mbira* documents the repertory for a keyboard instrument known generally as mbira. At the heart of this work lies the analysis of the improvisatory processes that propel mbira music's magnificent creativity. In this book, Berliner provides insight into the

communities of study, performance, and worship that surround mbira. He chronicles how master player Cosmas Magaya and his associates have developed their repertory and practices over more than four decades, shaped by musical interaction, social and political dynamics in Zimbabwe, and the global economy of the music industry. At once a detailed exposition of the music's forms and practices, it is also an indispensable historical and cultural guide to mbira in a changing world. Together with Berliner and Magaya's compendium of mbira compositions, *Mbira's Restless Dance*, *The Art of Mbira* breaks new ground in the depth and specificity of its exploration of an African musical tradition, and in the entwining of the authors' collaborative voices. It is a testament to the powerful relationship between music and social life—and the rewards of lifelong musical study, performance, and friendship.

The Spanish composer Sebastián de Vivanco (ca. 1551–1622) was born, like his revered contemporary Tomás Luis de Victoria, in Avila. Having secured prestigious cathedral and university posts at Salamanca, Vivanco saw through the press, between 1607 and 1614, three luxury choirbooks containing 18 Magnificats, 10 masses, and 72 motets, spread over a total of more than 900 printed pages. The first of these choirbooks, all of which were printed by the Fleming Artus Taberniel and his wife Susana Muñoz, is a cycle of Magnificats providing polyphony for the odd- and even-numbered verses in all eight tones, plus one extra Magnificat in each of the much-used first and eighth tones. If Vivanco has been eclipsed for too long by his great contemporary and compatriot, it is in the complexity and ingenuity of the many canons to be found in these Magnificats that Vivanco outshines even Victoria.

Includes: Print Student Edition

Brahms in Context offers a fresh perspective on the much-admired nineteenth-century German composer. Including thirty-nine chapters on historical, social and cultural contexts, the book brings together internationally renowned experts in music, law, science, art history and other areas, including many figures whose work is appearing in English for the first time. The essays are accessibly written, with short reading lists aimed at music students and educators. The book opens with personal topics including Brahms's Hamburg childhood, his move to Vienna, and his rich social life. It considers professional matters from finance to publishing and copyright; the musicians who shaped and transmitted his works; and the larger musical styles which influenced him. Casting the net wider, other essays embrace politics, religion, literature, philosophy, art, and science. The book closes with chapters on reception, including recordings, historical performance, his compositional legacy, and a reflection on the power of composer myths.

Sun Ra (1914–93) was one of the most wildly prolific and unflinchingly eccentric figures in the history of music. Renowned for extravagant performances in which his Arkestra appeared in neo-Egyptian garb, the keyboardist and bandleader also espoused an interstellar cosmology that claimed the planet Saturn as his true home. In *Sun Ra's Chicago*, William Sites brings this visionary musician back to earth—specifically to the city's South Side, where from 1946 to 1961 he lived and relaunched his career. The postwar South Side was a hotbed of unorthodox religious and cultural activism: Afrocentric philosophies flourished, storefront prophets sold "dream-book bibles," and Elijah Muhammad was building the Nation of Islam. It was also an unruly musical crossroads where the man then known as Sonny Blount drew from an array of intellectual and musical sources—from radical nationalism, revisionist Christianity, and science fiction to jazz, blues, Latin dance music, and pop exotica—to construct a philosophy and performance style that imagined a new identity and future for African Americans. *Sun Ra's Chicago* shows that late twentieth-century Afrofuturism emerged from a deep, utopian engagement with the city—and that by excavating the postwar black experience of Sun Ra's South Side milieu, we can come to see the possibilities of urban life in new ways.

Covers basic rules for sentence construction, including punctuation and capitalization. Concise, easy-to-understand explanations are reinforced by clear, straightforward examples.

Can food really take the place of medicine? While modern medicine certainly has its place and does more than its fair share of good, there is no denying that many of society's most perilous chronic diseases are exacerbated by poor diets. Whereas infectious diseases used to cause the most number of deaths, the impact of chronic diseases now far overshadows that of infectious diseases. Diet plays a significant role in the development of a number of types of chronic disease, such as heart disease, diabetes, and certain types of cancer. This title explores the impact of dietary choices on the prevention, management, and treatment of a number of medical conditions and disease states including cardiovascular disease, diabetes and metabolic stress, critical illness, cancer, and HIV/AIDS. Conditions of the gastrointestinal tract, musculoskeletal disorders, rheumatic disease, anemia, hepatobiliary, gallbladder, pancreatic, and kidney diseases are covered in the subsequent title *Diet and Disease II*.

(Schott). Preface * Editorial Notes * Textual Notes * Overture * Act I Part I, Scene 1 * 1. Shake the cloud * 2. Banish sorrow * 3. Ah!

Belinda * 4. Grief increases by concealing * 5. When monarchs unite * 6. Whence could so much virtue spring * 7./8. Fear no danger to ensue * 9. See, your royal guest appears * 10. Cupid only throws the dart * 11. If not for mine * 12. Pursue thy conquest, Love * 13. A Dance Gittars Chacony * 14. To the hills and the vales * 15. The Triumphant Dance * Act II, Scene 1 Part I, Scene 2 16. Wayward sisters * 17. Harm's our delight * 18. The Queen of Carthage * 19. Ho ho ho * 20. Ruin'd ere the set of sun? * 21. Ho ho ho * 22. But ere we this perform * 23. In our deep vaulted cell * 24. Echo Dance of Furies * Act II, Scene 2 Part II, Scene 1 * 25. Ritornelle * 26./27. Thanks to these lonesome vales * 28. Gitter ground a Dance * 29. Oft she visits this loved mountain * 30. Behold, upon my bending spear * 31. Haste, haste to town * 32. Stay, Prince, and hear * 33. Ritornelle * Act III Part II, Scene 2 * 34. Come away, fellow sailors * 35. The Sailors Dance * 36. See, see the flags * 37. Our next motion * 38. Destruction's our delight * 39. The Witches Dance * 40. Your counsel all is urg'd in vain * 41. Great minds against themselves conspire * 42. Thy hand, Belinda * 43. When I am laid in earth * 44. With drooping wings
Popular music in the US and UK during the late 1970s and early 1980s was wildly eclectic and experimental. "Post-punk," as it was retroactively labeled, could include electro-pop melodies, distorted guitars, avant-garde industrial sounds, and reggae beats, and thus is not an easily definable musical category. What Is Post-Punk? combines a close reading of the late-1970s music press discourse with musical analyses and theories of identity to unpack post-punk's status as a genre. Mimi Haddon traces the discursive foundations of post-punk across publications such as *Sounds*, *ZigZag*, *Melody Maker*, *the Village Voice*, and *NME*, and presents case studies of bands including *Wire*, *PiL*, *Joy Division*, *the Raincoats*, and *Pere Ubu*. By positioning post-punk in relation to genres such as punk, new wave, dub, and disco, Haddon explores the boundaries of post-punk, and reveals it as a community of tastes and predilections rather than a stylistically unified whole. Haddon diversifies the discourse around post-punk, exploring both its gender and racial dynamics and its proto-industrial aesthetics to restore the historical complexity surrounding the genre's terms and origins.

This text provides the foundation for a wide range of careers in the fashion business. Incorporating the experience of the author and her five earlier editions of *Fashion Merchandising: An Introduction*, this book covers product development, home fashions, retailing strategies, and examines how communication trends and technological advances impact the fashion world.

Saxophonist Charlie Parker (1920-1955) was one of the most innovative and influential jazz musicians of any era. As one of the architects of modern jazz (often called "bebop"), Charlie Parker has had a profound effect on American music. His music reached such a high level of melodic, rhythmic, and harmonic sophistication that saxophonists and other instrumentalists continue to study it as both a technical challenge and an aesthetic inspiration. This revised edition of *Charlie Parker: His Music and Life* has been revised throughout to account for new Charlie Parker scholarship and previously unknown Parker recordings that have emerged since the book's initial publication. The volume opens by considering current research on Parker's biography, laying out some of the contradictory accounts of his life, and setting the chronology straight where possible. It then focuses on Parker's music, tracing his artistic evolution and major achievements as a jazz improviser. The musical discussions and transcribed musical examples include timecodes for easy location in recordings—a unique feature to this book.

"Studies of affect and emotions have blossomed in recent decades across the humanities, neurosciences, and social sciences. In music scholarship, they have often built on the discipline's attention to what music theorists since the Renaissance have described as music's unique ability to arouse passions in listeners. In this timely volume, the editors seek to combine this 'affective turn' with the 'sound turn' in the humanities, which has profitably shifted attention from the visual to the aural, as well as a more recent 'philosophical turn' in music studies. Accordingly, the volume maps out a new territory for research at the intersection of music, philosophy, and sound studies. The essays in *Sound and Affect* look at objects and experiences in which correlations of sound and affect reside, in music and beyond: the voice as it speaks, stutters, cries, or sings; music, whether vocal, instrumental, or electronic; our sonic environments, whether natural or man-made, and our responses to them. As argued here, far from being stable, correlations of sound and affect are influenced by factors as diverse as race, class, gender, and social and political experience. Examining these factors is key to the project, which gathers contributions from a cross-disciplinary roster of scholars including both established as well as a wealth of new voices. The essays are grouped thematically into sections that move from politics and ethics, to reflections on pre- and post-human "musicking," to the notions of affective listening and music temporalities, to an examination of historical understandings of music and affect. This agenda-setting collection will prove indispensable to anyone interested in innovative approaches to the study of sound and its many intersection with affect and emotions"--