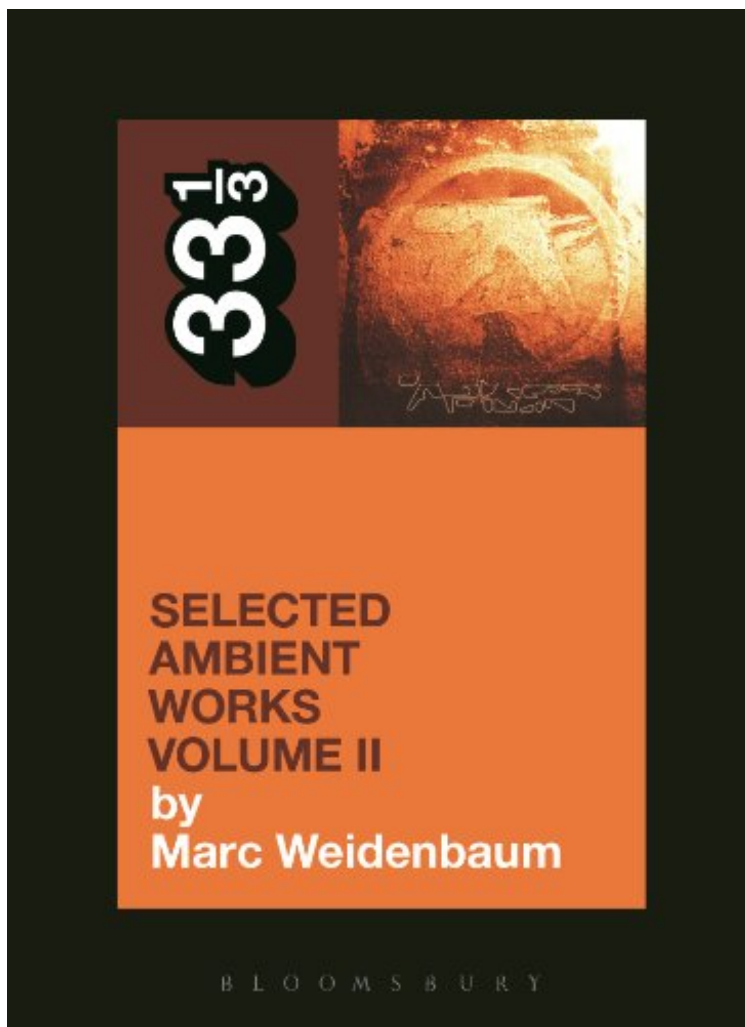


(Download ebook) Aphex Twin's Selected Ambient Works Volume II: 2 (33 1/3)

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Marc Weidenbaum

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Marc Weidenbaum : Aphex Twin's Selected Ambient Works Volume II: 2 (33 1/3) 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 Volume II: 2 (33 1/3):

2 of 2 people found the following review helpful. In-depth and well written By Steven Costanzo I thoroughly enjoyed reading this book about one of my favorite albums of all time. There were a lot of stories that I previously knew, but never understood the context behind them (such as the pictures correlating with the track "names"). Mr. Weidenbaum looks at every minute detail of what makes this album truly magnificent and dissects them in a thoughtful way. Initially I was a little concerned that by reading all of the aspects that lead up to its creation, it would somehow tarnish the magic of this album, however that is not the case with this book (If anything it augmented it!) I highly recommend to any Aphex Twin fan (anyone who appreciates music for that matter). 3 of 3 people found the following review

helpful. A fun conversation about this great albumBy Joseph Michael GuistiI 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.1 of 1 people found the following review helpful. Must Read for Listeners of Ambient and Electronic MusicBy LarryMore than just a track-by-track descriptive essay, Marc Weidenbaum's recent entry in the 33 1/3 series is collection of thoughtful, interrelated essays that also delve into the behind-the-scene activity relating to the creation of Aphex Twin's classic album (as well as the electronic music scene in general) and shows how this album has influenced other aspects of our culture (film, dance, classical music, etc.).

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 Richard D. James's first full length on Sire Records (home to Madonna and Depeche Mode) under the moniker Aphex Twin; Sire helped usher him in 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-engineered its fragile textures for performance on acoustic instruments. Simultaneously, "ambientrdquo; has moved from esoteric sound art to central tenet of online culture. This book contends that despite a reputation for being beatless, 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 AuthorMarc 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.