

Fig. 4: ‘Your 3’: Posts for April 2006, Tabulated and Analysed

Name, gender, date posted	Synopsis	1. Identity / Selfhood	2. Cultural	3. Extra-musical	4. Aesthetic / <i>affectiva</i>	5. Spirituality	6. Stylistic	7. technical	8. Intertextual
<p>LZ [Gender: M] 1 April 2006</p>	<p><i>I was born in country used to be Czechoslovakia and because I still feel as Czechoslovakian, I'd like to present something very Czechoslovakian. The music band Cechomor play almost forgotten folk music in very nice way and song Mezi horami is the most beautiful peace played by them.</i></p> <p>The son AMBI composed by Roman Ferianc (This is Kevin) is very good ambient song with samples of Slovakian folk music in it, one of my favourite female vocal performances at the end of this song.</p> <p>Pozon Snetimental in album Urban Songs – trying to alive the tradition of pub music in Czechoslovakian inns, singing Egon Bondy, philosopher, poet and writer, very famous in Germany and Czech rep. and Slovak. rep.</p>	•	•		•				
<p>MS [Gender: F] 2 April 2006</p>	<p>It's all in the <i>movement</i>...Kronos Quartet <i>spins me</i>, Emiliana Torrini <i>bobs me up and down</i>, and Mari Boine <i>grounds me</i></p>	•			•				
<p>JA [Gender: F] 6 April 2006</p>	<p>The three pieces all relate to our experience of <i>world elements</i> moving from the <i>heavenly and ethereal</i> violin in the Messiaen hymn to the <i>still beautiful but more earth-rooted</i> fiddle playing of Aly Bain and on down under the water with Simon Mayor's trout which is impossible to hear without <i>laughing out loud</i>. A journey from the <i>sublime to the very silly</i>.</p>				•	•			

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S [Gender: M?] 11 April 2006	All of the songs evoke <i>strong emotional expressions</i> and the music really speak for itself, thus, the words are not necessary anymore. <i>Weird and dark but beautiful.</i>				•				
EL [Gender: F] 14 April 2006	They are all pieces of music which <i>beautifully</i> describe <i>the power of love which moves, forgives, possesses</i> . Chet baker sings "I own you" - not very pc but we understand <i>the power of the emotion</i> and can hear it in the voice. Mara Carlye sings "I blame you not although my heart is breaking" and we understand the ability of love to forgive, even when it makes us suffer. Christy Moore's voice tells even more <i>poignantly</i> than in the Roberta Flack version what that first connection with love can feel like. And anyway, I just love them all!!			•	•				
F [Gender: M] 14 April 2006	Basically all the tracks are <i>very rhythmic powerful</i> pieces. Salif Keita from Mali successfully <i>merged traditional and modern music</i> as does Toumani Diabates's who uses the traditional 21 stringed kora fused with modern instruments and styles to produce a <i>powerful</i> style. Youngblood Bass Band from New Orleans <i>fuse different styles</i> from traditional jazz to hip hop to create an <i>inivative</i> sound. It would be great if you could play the tracks and show how <i>traditional and new music can stand beside each other.</i>						•	•	

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Dr. CB [Gender: ?] 18 April 2006	First of all, these are simply the three pieces of music that I have probably played the most in the past year. The unifying theme to my selection is a sense of <i>sublime mystery</i> . Alarm Will Sound give us a fantastic rendition of Richard James' <i>mysterious</i> 'Fingerbib', which is followed by the <i>delicate, ethereal</i> stylings of Green Pheasant (from my favourite album of 2005) and bringing up the rear we have my favourite track from the superb Ethiopiques 13 compilation – and another, <i>no less potent</i> , song of <i>mystery</i> .				•	•			
PE [Gender: M] 20 April 2006	For the Miles tribute programme – 3 tributes from a wide range of musicians. All <i>re-interpret and capture different aspects of Miles's musical output</i> . If the last track is too long play something from Lift to the Scaffold (1957) Fontana 836 305-2, Miles's much neglected film						•		
PJ [Gender: M] 21 April 2006	This is my Miles Davis three, in line with the upcoming celebrations. I adore <i>the mood</i> of track one; <i>the sheer beauty</i> of track two; and <i>the muscularity</i> of Marcus Miller's setting for track three.				•				

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UB [Gender: M] 25 April 2006	<p>The setlist is a possible <i>introductory step to post-miles davis jazz</i>. Each of the tracks are <i>studio renditions of live performances</i>. Interestingly, <i>this music derives from the very use of studio techniques</i>.</p> <p>The first, Jon Hassell, stands as an example of <i>global sound mashed into new music</i>, coined by Hassell as "<i>Fourth World Music</i>". The tracks results from <i>post-production of several live performances</i>. The second, Arve Henricksen from Supersilent, has a very distinct sound inspired by <i>techniques of traditional flutes</i> - it is a studio recording, yet played live, improvised, <i>with no overdubbing</i>. The last, Molvaer, is a <i>remix</i> from one original performance.</p>		(•)				•	•	
GS [Gender: M] 26 April 2006	<p>It's impossible to select any best three tunes, so I thought I'd just try to choose three tracks of <i>a certain spiritual quality</i>.</p> <p>The track by Allegri is probably my "favourite" as such, but it is good to see how an excellent composer as Philip Glass <i>can capture the essence of a Richard D James' composition</i>. It is also a pleasure to see EST perform tracks like "Gagarin's Point of View" that have a <i>jazz quality</i>, but could easily have become <i>ambient dance music</i>. However, I remember fondly seeing the Tallis Scholars perform 'Miserere' in Bristol, in the Catholic Cathedral, and <i>that remains one of the most inspiring musical moments of my life</i>.</p>	•			•	•			

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AH [Gender: M] 27 April 2006	These three <i>polyrhythmically-rich</i> works reflect the best qualities of rock, jazz and free improvisation. Each work is a demonstration of superlative telepathic interplay between individual musicians and abhors attention-seeking soloists. Whilst Can and Supersilent <i>forged their own process and style unique to themselves</i> , it would be extremely surprising if these groups denied any <i>influence from the electric-era Miles Davis</i> .						•	•	
RM [Gender: M] 26 April 2006	I'm writing this playlist mainly because Late Junction junkies like you/me should know the Havuportti song that has become my favourite. It's got the main Late Junction characteristics[!], <i>folky</i> and <i>wierd</i> . Music is by normally more noisy artists Circle. To accompany I've chosen the most Late-junctionish [!] song of modern hiphop by Outcast/Norah Jones and finally the playlist drifts away with a <i>beautiful</i> Vitriol song also for the late junction friends to be discovered.				•				
NS [Gender: M] 27 April 2006	This is the story of a motif which crosses <i>cultures</i> and <i>emotions</i> . It starts off in the <i>despair</i> of Kirk's blindness, then travels to the despair of Janacek's <i>unrequited passion</i> finally being transformed by love and set free to face the <i>wonderous splendour</i> of a new dawn in <i>Spain</i> at the end of El Amor Brujo		(•)	•	•				

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MT [Gender: M] 27 April 2006	This is <i>an intriguing transition</i> from the Chicago blues of Willie Dixon to the <i>idyllic</i> English Banks of Green Willow. The key <i>connecting piece</i> is Cream's Pressed Rat and Warhog, from Wheels of Fire. One of the best-know tracks on that album is a cover of Spoonful, and one of the least-known is the <i>delightfully quirky</i> Pressed Rat and Warhog, in which the English folk tune Green Bushes <i>is repeated</i> during the fade-out. This <i>evocatively bucolic</i> melody <i>is the second theme</i> in Butterworth's piece. All that could sound rather contrived and academic, but each piece is excellent in its own right and none of them would sound out of place on Late Junction.				•			•	•
LH [Gender: M] 30 April 2006	Three highly evocative tracks, all with a <i>rich positivity and beauty that is simultaneously intelligent and whimsical</i> : from the <i>wonky</i> "Mäster Åslund", by the English/Swedish crossover four-piece Swâp, to Jenkins' <i>sumptuous</i> "Agnus Dei", to Sigur Rós' <i>almost impossibly wonderful</i> "Olsen Olsen", which, if there was ever a search to find the national anthem of The State of <i>Happiness</i> , would fit the bill perfectly.				•				
	Total 'hits' per interpretant:	3	1 (3)	2	12	3	4	4	1