

Guest DJ: Kygo



Born in 1991, Kygo is an EDM DJ who incorporates a blend of tropical house music. Although born in Singapore, he grew up in Norway. His first few breakthroughs were with artists including Ed Sheeran, as well as getting to work with Selena Gomez, OneRepublic, and Zara Larsson. He's obtained several music awards in his career including being nominated for a Grammy at one point.



I originally found him on the singing app "Smule" around 10 or so years ago. The song selected today was a song you could 'sing along' with him. I then reconnected with the song in early highschool and looked at his profile on Apple Music and started listening to his album 'Kids in Love' and 'Cloud Nine' which is where *Stole the Show* came from.

<https://youtu.be/pTn5L44iaW0?si=e-BjqZZNOL-HiBs7>

Stole the Show by Kygo ft. Parson James



Guest DJs

- Cocteau Twins - “Iceblink Luck” (1990)
- Cocteau Twins were a Scottish dream pop band that consisted of Elizabeth Fraser (vocals), Robin Guthrie (guitar and drum machine), and Simon Raymonde (multi instrumentalist). The band is considered a pioneer of the dream pop and shoegaze genres.
- The song “Iceblink Luck” was the lead single from their 1990 album Heaven or Las Vegas, which was their most commercially successful album. It peaked at number 7 on the UK Album Charts and number 99 on the Billboard Top 200.
- “Iceblink Luck” is the pinnacle of the dream pop sound including characteristics such as indecipherable vocals, “woozy” pedal effects, and overwhelming volume. Fraser’s unique vocals add to the ethereal quality of the genre.



Music, Mobility, and Place

Maps of Performances

The screenshot shows a web application interface for a map titled "Milhaud Performances by Genre". The map displays performance locations across the world, with a concentration of points in Europe. The interface includes a search bar, a legend, and a list of cities. The map is powered by Esri, HERE, and Garmin.

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The screenshot shows a web application interface for a map. At the top, there is a dark blue header bar with a search bar on the right and a menu on the left. The search bar contains the text "Milhaud Performances by Genre". The menu includes icons for zooming in (+), zooming out (-), home, layers, information, and sharing. Below the header, the map displays a dark-themed view of Europe and North America. Numerous colored dots are plotted on the map, primarily concentrated in Western Europe (UK, France, Germany, Italy) and a few in North America (USA, Canada). These dots represent data points categorized by genre. A legend in the bottom-left corner, titled "POWERED BY esri", lists the data sources: "Esri, HERE, Garmin | Esri, HERE".

BIG PICTURE QUESTIONS: MUSIC, MOBILITY, AND PLACE

- How can we connect music to place? [and why would we want to do so?]
- How does music move, across borders, via media? How does this change over time?
- How do we talk about [and why do we care?] about musicians and their movements?
- How does thinking about movement/mobility change some of our ideas about nationalism or audience reception?
- <https://musicalgeography.org/themaps/>

EVOKING PLACE

- **1. Music as aesthetic response to place:**

Utilizing the vocabulary of music—harmony, melody, rhythm, orchestration, timbre, etc—composers have created musical expressions responding to specific aspects of place that may be considered essentially non-musical. This music is conceived apart from associations with place-based music or environmental sounds (more on that below).

- The result could be an evocation of the emotional, visceral experience of encountering and moving through a place, or it could be a synesthetic response to sights, sounds, smells, and sensations.

- Furthermore, the music might depict the composer's impressions of the intrinsic characteristics of a place, such as natural processes, or flora or fauna that exist there.

- This is the most abstract and probably most prevalent way in which composers have evoked place.

- **2. Imitation of place-based sound:** Other music may echo and transform environmental sounds (both human and non-human)—birdsong, the burble of a stream, the clip-clop of horses' hooves, the whistle of a train—and incorporate them directly into the sonic fabric of a musical composition.

- While composers might sometimes take a literal approach to this, especially in the case of electroacoustic works that utilize field recordings, in some cases these place-based sounds may be so deeply sublimated into the composer's language that they're not immediately identifiable.

- I feel this mode should describe only music that was intentionally derived from specific sounds of place, and which gives the music a character a distinctive quality resulting from the use of "extramusical" sound (subjective though that may be).

- **3. Allusion to place-associated music and musical styles:** Some composers allude to specific music and musical styles, evoking culturally-derived associations the composer and/or listener may have with a particular place, and likely a specific time period in that place. Many film composers use this technique (with varying degrees of taste and subtlety!) to establish a sonic atmosphere for narrative: e.g., the use of instruments from a specific culture to suggest locale. This approach is also hugely important to the concert music tradition.

- Neil Shaw Cohen.... <https://landscapemusic.org/essays/evoking-place-through-music-three-modes-of-expression/>

2. Place & Jazz in the 1940s

Duke Ellington, “Harlem Air Shaft” (1940)

- scoring: Duke Ellington, piano, directing: Cootie Williams and Wallace Jones, trumpets; Rex Stewart, cornet; Lawrence Brown, Joseph “Tricky Sam” Nanton, trombones; Juan Tizol, valve trombone; Otto Hardwick, first alto saxophone; Johnny Hodges, alto saxophone; Ben Webster tenor saxophone; Barney Bigard, tenor saxophone and clarinet; Harry Carney, baritone saxophone; Fred Guy, guitar; Jimmie Blanton, bass; Sonny Greer, drums.
- **programmatic piece:** Ellington, interview in 1944: “So much goes on in a Harlem air shaft. You get the full essence of Harlem in an air shaft. You hear fights, you smell dinner, you hear people making love. You hear intimate gossip floating down. You hear the radio. An air shaft is one great big loudspeaker. You see your neighbor’s laundry. You hear the janitor’s dogs. The man upstairs’ aerial falls down and breaks your window. You smell coffee. A wonderful thing is that smell. An air shaft has got every contrast. One guy is cooking dried fish with rice and another guy’s got a great big turkey. Guy-with-fish’s wife is a terrific cooker but the guy’s wife with the turkey is doing a sad job. You hear people praying, fighting, snoring. Jitterbugs are jumping up and down always over you, never below you. That’s a funny thing about jitterbugs. They’re always over you. I tried to put all that in “Harlem Air Shaft.”
- **Possible things we hear:**
- In chorus two, the drums make a sudden, crashing re-entry, as the unsupported saxophones totter high above, desperately seeking a solid beat beneath. (Ellington: “The man upstairs’ aerial falls down and breaks your window.”)
- The lyrics to “I Love Bread and Butter” include the line “I’m her lovin’ man.” Thus the quotation of this song in chorus three might have been designed to evoke not only the air shaft’s gastronomic smells, but also the sounds of people making love.
- Chorus four begins with a quiet, insinuating pixie muted plunger trumpet playing what sounds like “intimate gossip floating down.” The muting evokes both the nasality of gossip and its surreptitiousness.
- Eighteen measures into chorus four, the clarinet’s rapid scales and sudden changes of register boldly conjure up the jitterbuggers—now in a more visual than rhythmic fashion. It is easy to picture, through rapid tenor sax glissandi, the flip of a girl over a man’s shoulder, her skirt in flight.

- These are a few samples of the coordination of abstract musical sound and concrete lived experience that characterizes “Harlem Air Shaft.” Of course such correlations could be imposed years after the fact. But the more straightforward explanation—that at least some of these “tone parallels” were in Ellington’s mind as he composed “Harlem Air Shaft”—seems far more likely. It is even possible to suggest musical signposts for the laundry, the dogs, the snoring, the fighting, and the praying. These seem more speculative, at least to my ear, so I don’t flesh them out here. But I will admit to a particular fondness for one other parallel: the sounds of the saxophones in chorus one suggest a coffee pot percolating!

- From Edward Green, *Journal of Jazz Studies*

12 bar intro

1.Ab— 4 bars

2.C—4 bars

3.E major—4 bars

The musical score for the 12-bar intro of "Harlem Air Shaft" is presented in three systems. The first system, labeled "Intro", shows the first four bars in Ab major, featuring brass and bass. The second system, labeled "C", shows the next four bars in C major, featuring reeds. The third system, labeled "E", shows the final four bars in E major, featuring trombones and reeds. The score is written for piano and includes various musical notations such as chords, scales, and dynamic markings.

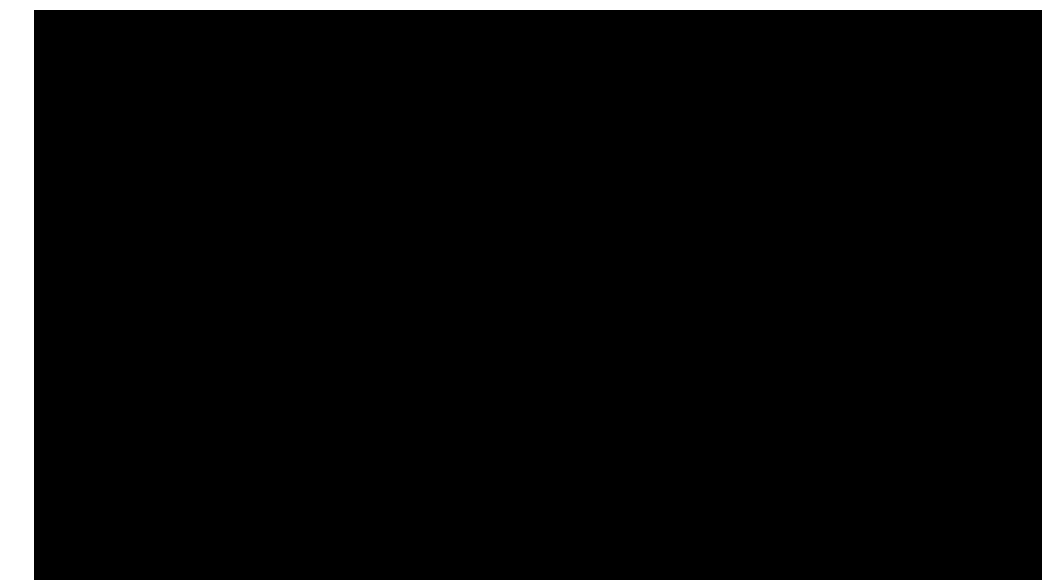
Example 4. Intro to “Harlem Air Shaft.”

Chorus 1 [32 bars]—ideas from #1, in Ab

Chorus 2 [32 bars], ideas from #2, but in Ab

Chorus 3 [32 bars], ideas from #3, but in Ab

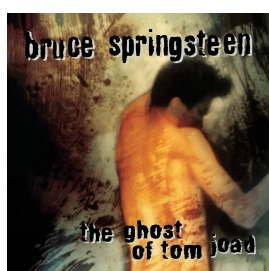
Chorus 4 (32 bars—shout chorus)—opening materials



3. Place & Pop Music in the 1990s

Bruce Springsteen, “Youngstown” (1995)

- scoring: voice, violin, bass, drums, keyboard, pedal steel guitar
- lyrics: covers Youngstown, Ohio history from early 19th century mining through the dying days of the steel industry in the 1970s
- lots of focus on the impact of wars on our narrator & his family: Civil War, World War II, Vietnam War
- although the focus is on Youngstown, end of the song does reach out to other mining areas, including parts of Appalachian Mountains, Monongahela Valley, Mesabi in Minnesota.
- specific local references: Jeannette Blast Furnace (visible and meaningful local landmark) (“sweet Jenny I’m sinking down”)
- very well-received in Youngstown itself (played a tour stop in Youngstown in 1996) and throughout Midwest tour stops often performed [though there were also punk versions that disagreed with Springsteen!]
- is the musical style itself locally specific or evoke place? not really....but does feed into a kind of acoustic folk-ballad style often used by political songs (Bob Dylan)



[Verse 1]
Here in northeast Ohio, back in 1803
James and Dan Heaton found the ore that was lining Yellow Creek
They built a blast furnace here along the shore
And they made the cannonballs that helped the Union win the war

[Chorus]
Here in Youngstown
Here in Youngstown
My sweet Jenny , I'm sinking down
Here, darling, in Youngstown

[Verse 2]
Well, my daddy worked the furnaces, kept 'em hotter than hell
I come home from 'Nam, worked my way to scarfer
A job that would suit the devil as well
Taconite coke and limestone fed my children and made my pay
Them smokestacks reaching like the arms of God
Into a beautiful sky of soot and clay

[Chorus]

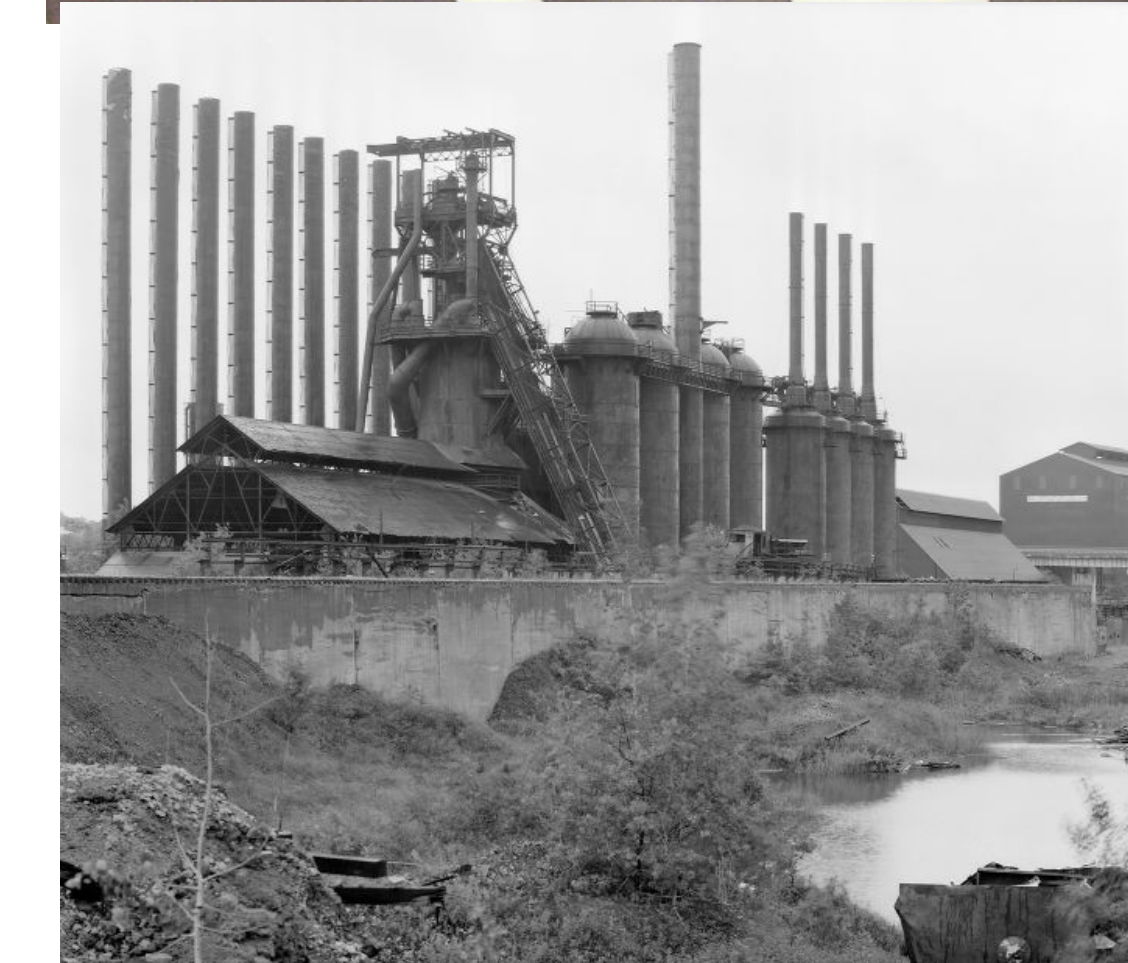
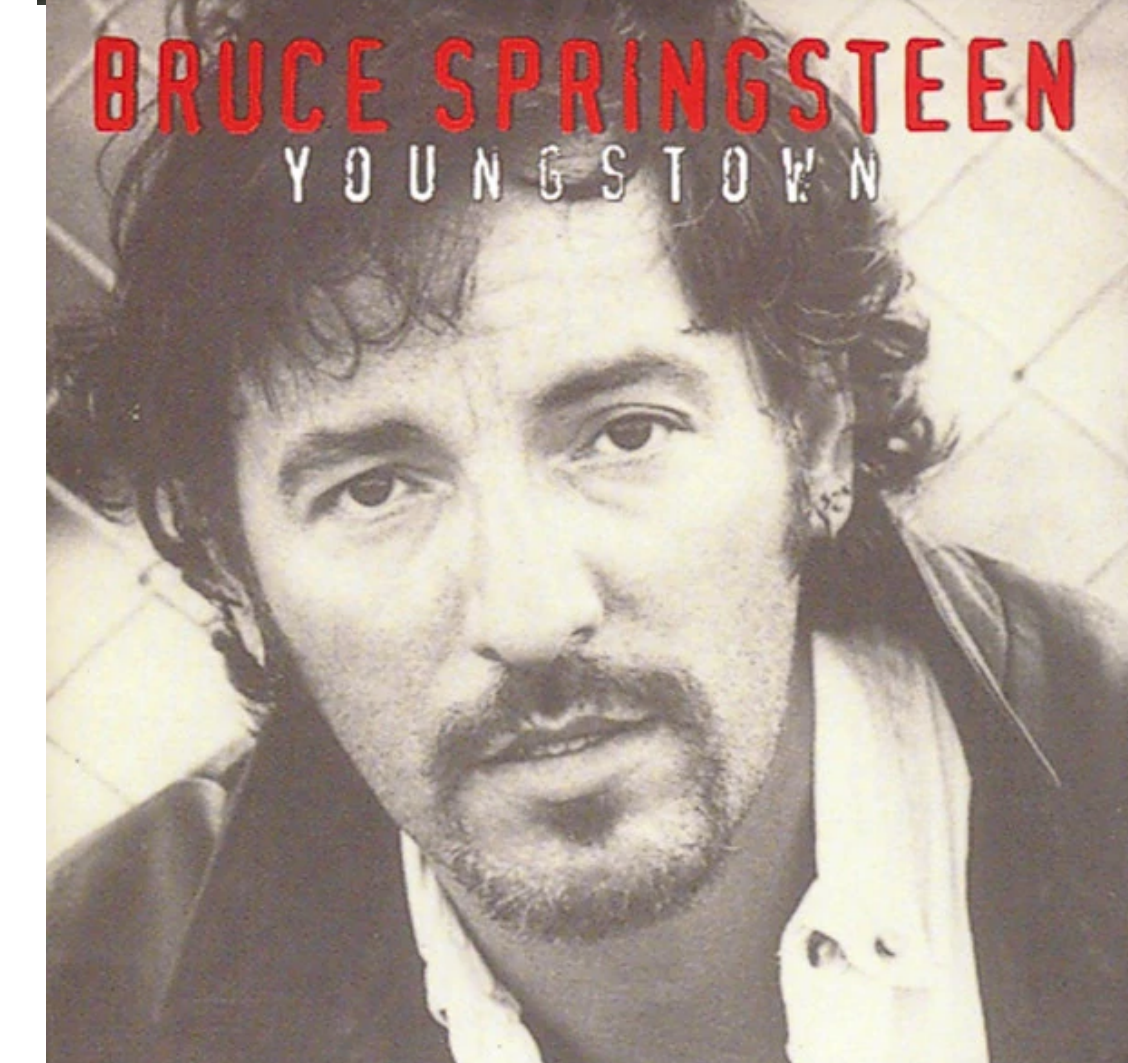
[Verse 3]
Well, my daddy come on the Ohio works
When he come home from World War II
Now the yard's just scrap and rubble
He said "Them big boys did what Hitler couldn't do"
These mills, they built the tanks and bombs
That won this country's wars
We sent our sons to Korea and Vietnam
Now we're wondering what they were dying for

[Chorus]

[Verse 4]
From the Monongahela Valley to the Mesabi iron range
To the coal mines of Appalachia, the story's always the same
Seven-hundred tons of metal a day
Now sir, you tell me the world's changed
Once I made you rich enough
Rich enough to forget my name

[Chorus]

[Outro]
When I die, I don't want no part of heaven
I would not do heaven's work well
I pray the devil comes and takes me
To stand in the fiery furnaces of hell



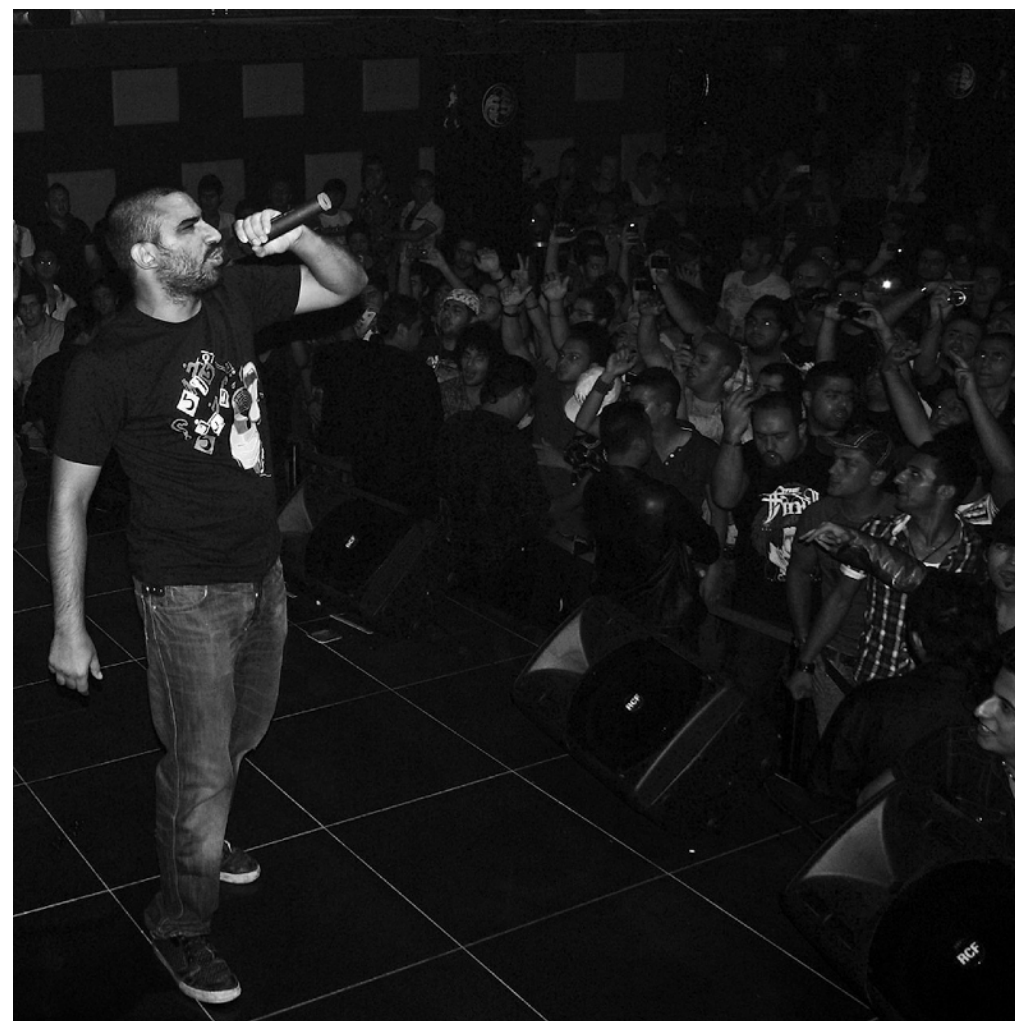
4. Place & Hip Hop in the 1970s-1990s

3 threads:

- associations of a very particular place and time—the Bronx in the mid to late 1970s
- (but also a complicated story with ties and influence from other places as well, especially Jamaican and Latinx diasporas)



- calling out a place: often a summoning of a city, neighborhood, a street name, an area code.
- Why? Means of community, representing, authenticity, shared experience.
- “Personal identity is constantly spatialized because people narrate the things and places around them as part of their biographical development’



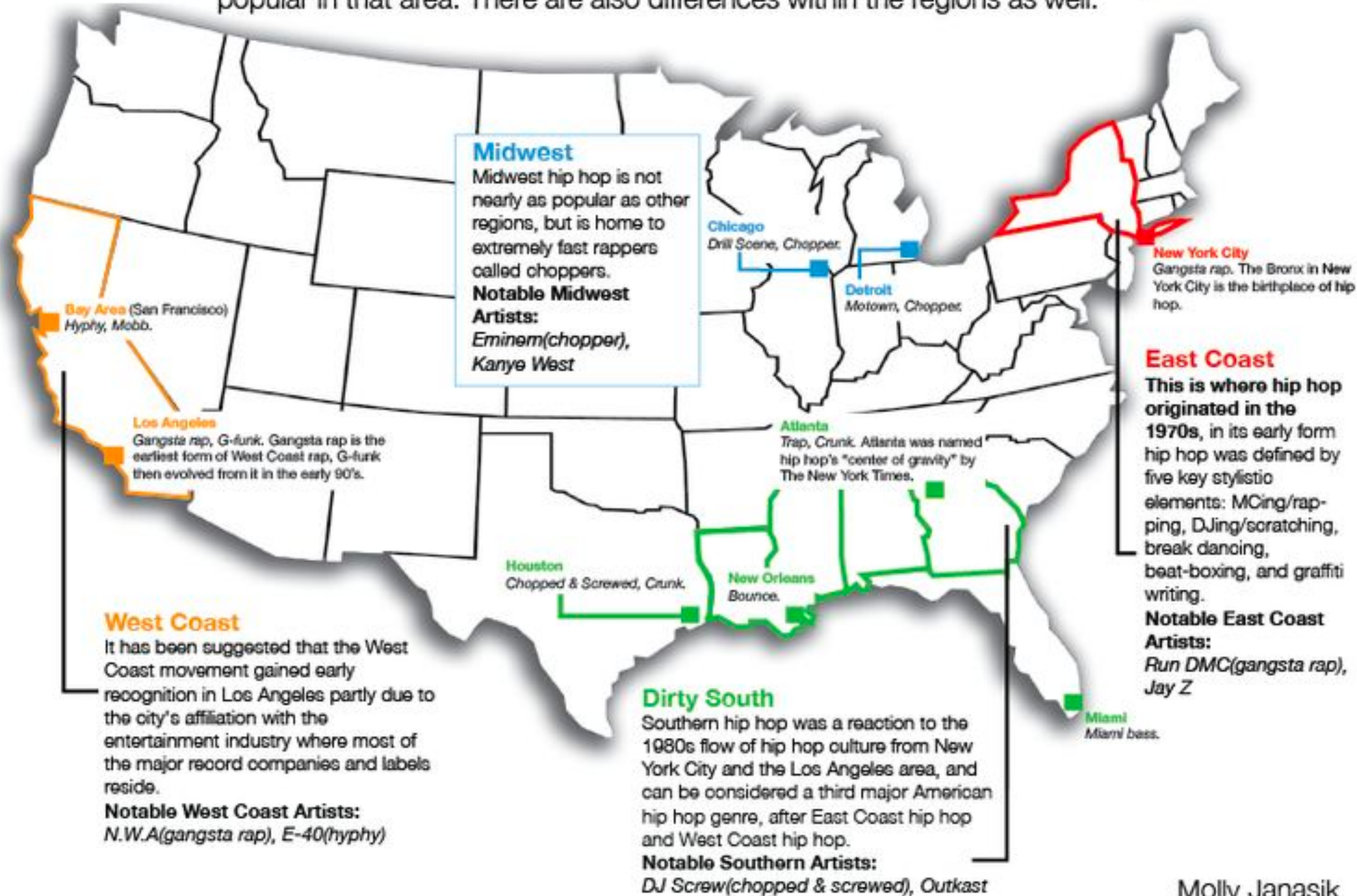
- regional styles
- Bounce is a New Orleans hip-hop genre that extends back to the 1990s
- typically features insistent vocal repetition atop musical textures that frequently draw on two key sample sources: the “Brown beat” (Cameron Paul’s “Brown Beats” (1987)) and the “Triggerman” (The Showboys’ “Drag Rap” (1986)).

In “New Orleans and Kingston: A Beginning, A Recurrence,” Nadia Ellis describes the way second line brass instruments ring out and clang around the concrete and asphalt spaces opened under the overpass of the I-10 along Claiborne Avenue. As soundscape analysts, my students marked the way black communities in New Orleans have been shaped by echoes so that we could hear the overwhelming layering of bounce production in conversation with the soundscape of the city that produces it.



The Geography of Hip Hop

The four main hip hop regions of the United States differ immensely in the style that is popular in that area. There are also differences within the regions as well.



Molly Janasik