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## The ben new song 2019

The BenBackground informationBirth nameBenjamin MugishaAlso known asThe BenBorn (1987-01-09) January 9, 1987 (age 34)Kampala, UgandaGenresHip-hop, R and B, AfrobeatsOccupation(s)Musician, Singer, SongwriterInstrumentsVocalsLabelsMOMUSICAssociated actsKing James (singer), Meddy , Riderman (rapper) Benjamin Mugisha, popularly known by his stage name The Ben (born (1987-01-09) January 9, 1987 (age 34) in Kampala, Uganda to Jean Mbonimpa and Esther Mbabazi) is a Rwandan singer-songwriter. In 2008, he received the award for Best Afro R and B Singer of the Year at the Salax Music Awards. Career Ben was invited to perform at the 2010 World Cup in Johannesburg, South Africa. In 2010, he moved to the United States where he collaborated with Mike-E Ellison, a Detroit-based hip-hop artist. [3] He was later invited to perform at UN headquarters. Ben's song I'm in Love, released in October 2012, led to the creation of a new musical category at the 2012 Salax Music Award in Rwanda, making him the first ever recipient of the Diaspora's Best Musical Artist Award. [5] Discography Singles Amahirwe yanyuma Incuti nyancutienda Wig Amaso Ku Maso I'm in Love (2012). I see. Habibi. She's a good girl. Mr. Naremeye. Ndaje [1] Vazi (2019) Suko (2019) Ngufite kumutima (2020) Collabos Binkolera ft Sheebah Karungi of Uganda. [6] No you no life ft B2C from Uganda. Ngufite Kumutima ft ZIZOU AL PACINO Awards Ben was recognized as the best Afro R and B singer of the year at the Salas Music Awards in 2008-2009. In 2009-2010, he was again awarded the award for Best Afro R and B Singer of the Year and the country's first music award, best male artist. Ben received a Salas Song of the Year award in 2010-2011. [8] References to b Sheebah, Rwanda's The Ben light up Fusion Autospa. New vision. Recovered September 30, 2017. a b The finalists of the RFI Discovery Prize 2016 (in French). Radio France Internationale. September 19, 2016. Recovered September 30, 2017. Mbabazi, Donah (February 22, 2016). Rwanda: The Ben Talks Music, Love Life and Returning Home. AllAfrica.com. Archived from the original on September 30, 2017. Recovered September 30, 2017. The Ben (musical part) - 20th commemoration of the genocide in Rwanda at the UN headquarters in New York. Nations. Recovered September 30, 2017. Quote Error: The new named reference times have been invoked but never defined (see help page). mobile.howwe.biz Ben Mugisha became Rwanda's first music superstar m.eachamps.com - Elseverywhere.com. Recovered September 30, 2017. Theben is the best singer in Rwanda ever recovered from I will be the first to admit that I have a love/hate relationship with cover songs. Why ruin a good thing you have to love and appreciate? (And by grown up to love and appreciate. I mean listen on repeat about 50 times.) But the reality is that there is probably another artist out there who can sing the song just as well... or better. With singers Lana Del Rey and Halsey creating the best new covers of 2019, decide for yourself if the originals still make the cut. below. Harry Styles - Lizzo Juice This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. The Internet lost its when Harry Styles covered one of Lizzo's original songs, Juice. Now she needs to cover Watermelon Sugar, and everything will be back in the world. Listen to the original Sam Smith - Donna Summer I Feel Love This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. Although you may have recognized their song from The Target Holiday Ads, Sam Smith's cover of Donna Summer's I Feel Love means so much more to them. As a queer person I feel love followed me to every dance floor in every queer space from the minute I started clubbing. Smith wrote on Instagram. This song for me is an anthem of our community and it was an honour and especially so much fun to go there. The highest song I've ever sung. But a joy. I hope you all like it xx. Listen to the original Ben Platt and Kelly Clarkson - Bob Dylan Make You Feel My Love This content is imported from Facebook. You can find the same content in another format, or you may be able to find more information, on their website. My jaw dropped completely when I heard Ben Platt and Kelly Clarkson perform Bob Dylan's Make You Feel My Love on Clarkson's The Kelly Clarkson Show. Both artists can hit a high note like no other, and I want to be best friends with them. Listen to the originalLana Del Rey - Sublime Doin' Time This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. Fans of New Lana Del Rey will probably assume that Doin' Time is an original single, but in fact it's a cover of the 1996 hit Sublime. In Del Rey's classic fashion, his version is slow, whimsical, and dare I say... Better? listen to the originalBoyce Avenue ft Jennel Garcia - Camilia Cabello and Shawn Mendes Seorita This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. If you weren't watching the cover of Boyce Avenue right now, you're probably imagining the lyrics coming directly from Camila and Shawn's mouth. Here, chemistry is the key to consistency. listen to the originalMadilyn Bailey - Lewis Capaldi Someone You Loved This content is imported from YouTube. You can the same content in another format, or you may be able to find more information, on their website. Someone You Loved by Lewis Capaldi is the heartbreaking radio hit that you can't stop playing, but Madilyn Bailey's version is one that doesn't make you feel so bad about it. The emotion in the 27-year-old YouTube singer's voice radiates as she belts lyrics like, Now the day bleeds / In the dark / And you're not here / To get me through it all. listen to the originalHalsey - Jonas Brothers Sucker This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. Halsey is a JoBro fan. His slow and blues-y rendition of Sucker from the Jonas Brothers is sensual, emotional, and a completely badass refreshment for fans of fast dance rhythm are used to (while, of course, still allowing us to enjoy the original). Listen to the originalWeezer - Eurythmics Sweet Dreams (Are Made of This) This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. Yes, it's Eurythmics Sweet Dreams (Are Made of This) and yes, it's a cover of it by none other than Weezer. I don't make the rules. listen to the original Ben Platt - Joni Mitchell River This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. If you haven't watched Ryan Murphy's new Netflix show, The Politic, you're missing Joni Mitchell's beautiful performance of Ben Platt's River in 1971. Platt's character, Payton, adds emotional depth to the cover listeners wouldn't understand by just hearing the audio, so do yourself a favor and watch it. Listen to the originalKeith Urban - Taylor Swift Lover This content is imported from YouTube. You can find the same content in another format, or you may be able to find more information, on their website. Keith Urban was so obsessed with Taylor Swift's Lover from his album of the same title that he decided to cover it at one of his concerts. The day Swift released the song, he tweeted, Huge shoutout today @taylorswift13 on the stunning new single LOVER. When such an exquisite song written becomes such a beautifully designed record, I feel such a deep sense of gratitude for the art of making music. Listen to the originalFor more stories like this, including celebrity news, beauty and fashion tips, savvy political commentary, and fascinating features, sign up for the Marie Claire newsletter. SEE YOU HERE This content is created and maintained by a third party, and imported on this page to help users provide their email addresses. You may be able to find more information about it and similar content to piano.io I've seen Johnston when I was a student at Oberlin, maybe 1976. Composers from the great music schools of the Midwest were in continuous rotation as guest composers of each other, which in itself was an amazing upbringing. Ben gave lectures and played a recording of his fourth string quartet, based on the song Amazing Grace. Grace, was a Quaker-bearded, good-natured, gruff, not very talkative, and there was a particular contradiction, I think we all felt, in this composer who had invented his own notation of height and scale of 22 heights and wrote an almost black score in ink using all these crazy polyrhythms of 35 against 36 and 7 against 8 , 9 and 10 - all in the service of an old folk song that anyone's grandmother could sing. Conservative versus avant-garde was how we divided the music world at that time. Where did it happen? Ben Johnston in 1976. Forty years later, several of them have worked with him. I still think there is an essence in Ben that in the current musical climate can only be considered a paradox: he was a down-to-earth, populist visionary. I really think he thought there were no limits to what musicians could learn to play, as long as the approach to difficulties was gradual and intelligible. Famously, the third movement of his Seventh String Quartet contains more than 1200 octave slots. It is structured around a microtonal scale of 176 notes that runs through an octave on 177 measurements, and, written in 1984, remained on the page until the Kepler Quartet recorded it a few years ago. But it is carefully written so that if players can get their perfect quarters and seventh harmonics in harmony, they can glide safely, interval by interval, through this free space, without grid, infinite height - astronauts of harmony, floating beyond the gravity of the A 440. The conceptual realization leaves Boulez and Stockhausen in the dust. Moment by moment, the music can sound as sweet as Ned Rorem. The conceptual realization leaves Boulez and Stockhausen in the dust. Ben had a strange mind, and I say this in advance only because he often said it frankly. He thought he had some kind of mental disorder, perhaps caused by teaching to meditate badly by the Gurdjieff cult in the early 60s - that's what he told me several times, even in interviews. He was always trying various remedies. When I studied with him in private in 1983-86 (post-doctoral), he was on medication which made him very calm. He would watch my score for fifteen minutes without speaking, and then say something incisive and profound. A few years later, he controlled his problems through food. I went to a conference with him, where I was going to interview him on stage: the day before, he kept me until two o'clock in the morning, talking non-stop. His Catholic priest in Champaign-Urbana recommended that he go to a Zen temple in Chicago, so for a few years that's where he and I met, and I started going through Zen services Him. These were wonderful, and the lessons then took place in a blissful mist. Ben Johnston in 1962. I think that, in any strange way in Ben's mind, that's what made his music possible. At the age of 17, after a concert of his music, he was interviewed by the Richmond Times Dispatch (where his father was editor-in-chief, admittedly), and predicted, With the clarification of the scale that physics has given to music, there will be new instruments with new tones and accents. It was 1944. Harry Partch's Genesis of a Music has not even been released yet. In 1950, Ben was in high school at the Cincinnati Conservatory, and someone gave him a copy of Partch's new book, with its outlines of its 43-tone microtonal scale and insightful history of the vicissitudes of tuning over the centuries. Delighted to find another musician who shared his fears about tuning, Ben wrote to Partch asking him to study with him. Partch, who once wrote that he would be happy to strangle anyone who claimed to have been his student, took him as an apprentice and repairman instead, and so Ben went to live for six months on the Partch ranch in Gualala, California. Partch liked to have only young men in his orbit, and was confronted when Betty, Ben's wife, arrived in tandem, but Betty Johnston was a power, and appeared in Partch's reluctant affections. Ben later wrote that Partch might have wished for a carpenter or a percussionist... But he had one thing he didn't count on: someone who understood his theory without explanation, and who could hear and accurately reproduce height relations. Ben Johnston with Harry Partch at Partch in 1974. Ben's prenatalural ability to hear and reproduce exotic intervals was the only intimidating thing about studying with him. My brain is not strange in the same way, so I spent years training to hear the eleventh harmonics and syntonic commas using primitive digital technology, and to this day I will never try to train an ensemble to play one of its string quartets. When I got home, he liked to play me on what he was working on. Once, in the first few weeks, it was a trumpet and piano piece called The Demon-Lover's Doubles, which he played me as a piano. His piano was tuned for maximum sound in G major with a few particular locations outside this diatonic scale, and as he began, it seemed like a strangely homespun, small melodious piece. Then, as if by magic, his piano began to come out bitterly and became more and more bizarre, and I was thinking, Dude, you'd think Ben would tune his piano. Finally, of course, it modulations in distant touches, and in G major the piano sounded good again. I remember sitting there thinking, Hey. In this experiment is the alpha and omega of Ben's vision. What fascinated him, I think, is how the intonation and the upper harmonics widen the range of consonance and dissonance, in both directions. You can have so many flavors of harmony: harmony: Pythagorean triads purely in phase, chords with exotic upper harmonics, dark chords of a subharmonic series, atrocious chords specifically defused by a comma here or there, bellicose chords linked to higher harmonics, grating chords with deliberately mismatched ratios, tight clusters - the road from purity to noise is no longer a line but a large three-dimensional space. One of Ben Johnston's pitch charts. Many, many microtonal composers, I think, are looking for a total alternative to our tuning system, total exoticism, experimenting with the extent to which we can adapt to new intervals, adding new complexities beyond what twelve-tone music provided. Ben wasn't. Ben was never disappointed by the major triad. For Ben, the tonal music system we had developed over the last few centuries was a model, a first draft, a valid approximation, but only a fragment of the universe that he could hear. 17th-century theorists such as Marin Mersenne and Christiaan Huygens had argued for the inclusion of the seventh harmonic as a sound; Giambattista Doni (circa 1594-1647) wrote music using the eleventh harmonic. Theoretically, Ben goes back to that time and accepts these arguments. Keep the system, but re-add what has been banned. Thus, unlike the general race of the modernists, he could envision a brave new world without ever having to reject or exclude anything. Cage and Xenakis may have wanted to reinvent music, but Ben saw a way to keep the foundations and keep building. So we have Amazing Grace, which anchors one of the most avant-garde works of 1973 that the public can hum with it the first time they hear it. Also the old sentimental tune Danny Boy, which gradually emerges from the variations of the last movement of Ben's Tenth Quartet, and the folk song Lonesome Valley which is the subject of his Fifth Quartet, and the folk tune in The Demon-Lover's Double. Cage and Xenakis, whom he knew well, may have wanted to reinvent music from now on, but Ben saw a way to keep the foundations and keep building. Ben Johnston with The Kepler Quartet in 2015 (Photo by Jon Roy). What is surprising about his use of old folk tunes is how unsented he is with nostalgia. He is not like Charles Ives, with Beulah Land faintly heard over the dissonant chords below; there is no modernity with which the innocence of the songs is contrasted. His amazing grace pushes step-by-step from five locations to twenty-three as if all these locations were implicitly there to begin with - which I imagine to his ears Weren! It's hard, probably, for most of us new types of music to take Danny Boy as seriously as he does, but for him it was just a familiar part of our culture from which new implications could still be drawn. He didn't have to give up the naive perspective on music to see through the other side of the musical universe. And that's why some of Ben's works still sedite even people who don't like abrasive modernism. It's it's not to deny that Ben's music could be thorny. He kept writing twelve-tone music, in just intonation, and I once asked him why. He said, Well, I had learned this whole theory, and I didn't want it to be wasted. Since he said almost everything with a slight smile, I'm not sure I ever knew when he was joking. His Sixth Quartet draws the principle from the endless melody of a twelve-tone line that consists of the first six unrepated harmonics of D and the first six sub-harmonics of D. The room's line matrix contains 61 different locations. Even though it uses a twelve-tone line, however, each hexachord is actually a tone in itself, so you hear the harmony moving back and forth between major and minor - or between the ontonalities and the utonalities, as we microtonalists say. At the time, I wrote a glowing review of the Sixth Quartet for the Chicago Reader and Ben said, I think you like this piece better than I do. One piece I analyzed had repeated pizzicatos in the cello that did not fit into the structure, and I asked him where they came from. He looked, and said, Oh, it was to give the audience something to listen to while I worked on this contrapuntal problem. It was a lesson: that the composer and the audience could want different things from a play, and that both could be satisfied. The composer and the audience could want different things from a piece, and both could be satisfied. As with Partch, I also insist that Ben deserves his rhythmic innovations as much as his microtonality. In the Fifth Quartet Lonesome Road floats over a bobbling sea of polytempes, and in the Fourth Quartet there is a long rhythm of 35 against 36 (analogous to what we call the sevenimalve comma), involving different meters in the different instruments. When I was younger and smarter, once successfully parsed it, but I've never figured it out again since. He was a strong supporter of Henry Cowell's theories that pitch and rhythm, both based on numbers, could be developed in a similar and similar direction - it was the principle, of course, of that time, Knocking Piece, that became the standard of a percussionist. That he focuses on extending the musical language in terms of height and rhythm has limited his influence among the mass of composers who think there is nothing new to do in these directions, but when we are ready, he has left us a basis for radically new music. Ben has never proselytized for microtones or simply intonation. He did not impose any stylistic dogma. Like so many American experimenters, he was himself multilingual: he has written fortuitous music, twelve-tone music, conceptualist works, a musical, and a surprising amount of his production is in a neoclassical vein, with standard forms such as sonata-allegro and variations. Neo-Romanticism, I think, is the only idiom he has avoided, which does not mean that his music could not be deeply moving; he just wasn't sentimental. In 1983, I asked to study privately with him I loved his music (I never attended the University of Illinois where he taught for 35 years), but I didn't want to get into microtonality, which seemed to be too much work. It was fine with him, but at my first lesson he looked at an agreement I had written and pointed out how beautiful it would be if tuned correctly, and he rolled up the ratios. With a shock, I realized that I understood exactly what he was saying. It was as if a huge iron door had closed behind me. I was in his world and I couldn't go back. I didn't need it. The microtonal notation he invented opened the universe to me, and I learned to think about it fluently. My own microtonal music, more narrow-minded and homogeneous than his (not to mention more cautious - god, this Seventh Quartet!), inherited his vision of the world of microtonous as an extension of tone rather than an alternative. I would be remiss if I did not mention another of his microtonal students, Toby Twining, who, in his Chrysalid Requiem (2002), developed Ben's ideas into one of the most impressive feats of musical architecture ever perpetrated, incredibly complicated but incredibly beautiful. It's a legacy. Ben Johnston, 10, in 1936. He was already eager to explore. I remember once in Ben's drug days, he was invited to dinner, and he played solitaire obsessively while we were preparing dinner. After his retirement, we visited him in Rocky Mount, where Ben and Betty, equally strong characters, practically barked at each other, but clearly without lack of affection. It was a crucial bond between me and several other people I only met later, all of whom were devoted to him: Bill Duckworth, Neely Bruce, Bob Gilmore. I last saw Ben in 2010 at a microtonal conference. He could barely move. After delivering a piece of paper to his music, he started saying thank you, and I said, No, thank you! He raised the air of his walker with a big smile and growled scolding. YOU ARE WELCOME! It meant to me the world; I needed him to recognize everything he had done for me. A few years later, I called to tell him that he appeared as a character in Richard Powers Orfeo's novel, about the music department of the University of Illinois in the 1960s. His mind was damaged by Parkinson's disease, and the next day his keeper called me saying that Ben felt that some kind of copyright infringement had taken place and that he needed a lawyer. I put his mind to rest and assured him that it was a compliment. And once, when I was a young, new homeowner with a lawn to follow, I drove Ben somewhere and we passed a vacant lot covered with in bloom. I made a slight reference to the plant, and Ben just said, But they're terribly beautiful, aren't they? It was also a lesson. He was a beautiful soul, and a musical calibre of mind that we will never see again. Ben Johnston and Kyle Gann circa 1994 (Photo by Bill Duckworth, courtesy Kyle Gann) Gann) Gann) Gann)

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