

Download File Music To Silence To Music A Biography Of Henry Grimes Free Download Pdf

Music & Silence "Silence, Music, Silent Music " Music of Silence Music Comes Out of Silence The Music of Silence Music to Silence to Music The Music of Silence Silent Music Hymns to the Silence Moving Away from Silence The Music of Silence The Book of Silence Silence, Music, Silent Music Sound and Silence The Roar of Silence Sonatas, Screams, and Silence Silence Radio Silence God in Sound and Silence Silence, Music, Silent Music Sound and Silence Music and the Silent Film Haunted Weather Nature's Silent Music A History of Film Music Silent Music No Such Thing as Silence Sonic Bodies Silence The Music of Silence Music and Relationships Silence and Silencing in Psychoanalysis Music, Sound, and Silence in Buffy the Vampire Slayer Music Therapy Research and Practice in Medicine Silence and Absence in Literature and Music Creative and Critical Projects in Classroom Music Music and Sound in Silent Film Silence The Way I Found Her Silence

Creative and Critical Projects in Classroom Music is both a celebration and extension of John Paynter and Peter Aston's groundbreaking work on creative classroom music, *Sound and Silence*, first published in 1970. Building on the central themes of the original work - the child as artist, the role of musical imagination and creativity, and the process of making music - the authors and contributors provide a contemporary response to the spirit and style of *Sound and Silence*. They offer reflections on the ideas and convictions underpinning Paynter and Aston's work in light of scholarship developed during the intervening years. This critical work is accompanied by 16 creative classroom projects designed and enacted by contemporary practitioners, raising questions about the nature and function of music in education and society. In summary, this book aims to: Celebrate seminal work on musical creativity in the classroom. Promote the integration of practical, critical and analytical writing and thinking around this key theme for music education. Contribute to initiating the next 50 years of thought in relation to music creativity in the classroom. Offering a unique combination of critical scholarship and practical application, and published on the occasion of the 50th anniversary of *Sound and Silence*, themes from Paynter and Aston's work are here given fresh context that aims to inspire a new generation of innovative classroom practice and to challenge current ways of thinking about the music classroom. In this book, different disciplines - history, music analysis, psychology, cognition, performance practices, social practices, music therapy, religious studies, philosophy - intersect in considering the multiplicity of relationships that exist between music and silence. Thirteen-year-old Lewis Little, staying in Paris for the summer with his mother, becomes passionately involved with novelist Valentina Gavrilovich, and when she disappears, the secrets he uncovers in his search for her forces him to leave his childhood behind. Reprint. First performed at the midpoint of the twentieth century, John Cage's 4'33", a composition conceived of without a single musical note, is among the most celebrated and ballyhooed cultural gestures in the history of modern music. A meditation on the act of listening and the nature of performance, Cage's controversial piece became the iconic statement of the meaning of silence in art and is a landmark work of American music. In this book, Kyle Gann, one of the nation's leading music critics, explains 4'33" as a unique moment in American culture and musical composition. Finding resemblances and resonances of 4'33" in artworks as wide-ranging as the paintings of the Hudson River School and the music of John Lennon and Yoko Ono, he provides much-needed cultural context for this fundamentally challenging and often misunderstood piece. Gann also explores Cage's craft, describing in illuminating detail the musical, philosophical, and even environmental influences that informed this groundbreaking piece of music. Having performed 4'33" himself and as a composer in his own right, Gann offers the reader both an expert's analysis and a highly personal interpretation of Cage's most divisive work. A resource for chamber-music lovers, this book blends the scholarly, the practical, the philosophical, and the humorous. It focuses on string quartets of the classical period: how this music works, what it means, and how to approach it. Amateurs will enjoy a light-hearted guide to the pleasures and pitfalls of sight-reading. Performers and musicologists will find colorful and provocative analyses. College

teachers can use the book as a clearly structured music-appreciation or applied-music course guide. 432 audio examples from string quartets, recorded by the author and colleagues, illustrate the text. The music score for each is across from its commentary, to avoid page turns when referring to the excerpts. The book is organized as a discussion of relationships: first, our interactions as players; then, our engagement with composers' process, style, and intent; and finally, our crucial exchange as teachers and students. The perspective of the eighteenth-century Enlightenment ties these angles together. The author advocates drawing connections to all aspects of life as we experience great music'within a framework of rational, inclusive, and respectful thought and behavior. John Tavener's career has always been in the public eye. In the 1960s his music appeared on The Beatles' Apple label, and he was one of the youngest composers to be commissioned by the Royal Opera House. The *Protecting Veil* - the sensation of the 1989 Proms and one of the best-selling classical recordings of all time - made Tavener a household name and his *Song for Athene* was heard by millions around the world when it was played at Princess Diana's funeral. Yet behind this glittering façade is a spiritual dimension, which became explicit after Tavener was received into the Russian Orthodox Church in 1977. With his wide intellectual curiosity and searching musical imagination it can come as no surprise that he possesses a profound and far-reaching musical 'philosophy'. The Music of Silence gives voice to this philosophy. Based on extensive conversations in his Greek island retreat between the composer and his close friend Brian Keeble, it covers the influences of his formative years, the technical aspects of his composition, his attitude and often controversial reactions to the music of his contemporaries, his love of the landscape and ethos of Greece, and the sacred and religious underpinning of his faith. This book is the first comprehensive treatment in recent decades of silence and silencing in psychoanalysis from clinical and research perspectives, as well as in philosophy, theology, linguistics, and musicology. The book approaches silence and silencing on three levels. First, it provides context for psychoanalytic approaches to silence through chapters about silence in phenomenology, theology, linguistics, musicology, and contemporary Western society. Its central part is devoted to the position of silence in psychoanalysis: its types and possible meanings (a form of resistance, in countertransference, the foundation for listening and further growth), based on both the work of the pioneers of psychoanalysis and on clinical case presentations. Finally, the book includes reports of conversation analytic research of silence in psychotherapeutic sessions and everyday communication. Not only are original techniques reported here for the first time, but research and clinical approaches fit together in significant ways. This book will be of interest to all psychologists, psychoanalysts, and social scientists, as well as applied researchers, program designers and evaluators, educators, leaders, and students. It will also provide valuable insight to anyone interested in the social practices of silence and silencing, and the roles these play in everyday social interactions. A collection of meditations describes the sacred nature of the monastic chant, the qualities of faith, and the peace-inducing properties of silence and listening. 25,000 first printing. \$50,000 ad/promo. (Amadeus). Few singers have touched as many hearts as has Andrea Bocelli. This golden-voiced tenor has sung to sold-out audiences all over the world, and his legions of admirers have included popes, presidents, and monarchs as well as some of the greatest stars of classical and popular music. In *The Music of Silence*, Bocelli tells his own story in the form of an autobiographical novel, naming his alter ego "Amos Bardi." He writes of a loving family that encouraged his musical gifts from an early age, and of the dedication that led to his professional breakthrough and his meteoric rise to stardom. The first edition of Bocelli's memoir was published in 1999 and focused on the success and difficulties at the beginnings of his astonishing career. This newly revised and updated edition is an even deeper and more intimate analysis of his life, loves, and losses the result of wisdom gained from the increased personal and artistic maturity gained in the subsequent decade of his life. This book will touch and captivate all Bocelli fans and those who admire perseverance in the face of great challenges. Music, by its indeterminate levels of meaning, poses a necessary challenge to a theology bound up in words. Its distinctive nature as temporal and embodied

allows a unique point of access to theological understanding. Yet music does not exist in a cultural vacuum, conveying universal truths, but is a part of the complex nature of human lives. This understanding of music as theology stems from a conviction that music is a theological means of knowing: knowing something indeterminate, yet meaningful. This is an exploration of the means by which music might say something otherwise unsayable, and in doing so, allow for an encounter with the mystery of God. A singular document of the aesthetic of American Hardcore music and culture, this collection brings together unseen photographs, personal letters, original artwork, rare albums, 45s, T-shirts, fanzines and various ephemera from the hardcore scene circa 1978-1993. It includes more than 500 images and illustrations presented in a manner that abandons the aesthetic clichés normally used to depict the genre by letting the subject matter speak for itself. With contributions from such luminaries of the scene as Jeff Nelson of Minor Threat, Dave Smalley and Pat Dunbar. In this book, a leading authority on film music examines scores of the silent film era. The first of three projected volumes investigating music written for films, this thoughtful and pathbreaking study demonstrates the richness of silent film music as it details the way in which scores were often planned from the start as an integral part of the whole cinematic experience. Following an introductory chapter that outlines several key theoretical questions and surveys eight decades of writing on film music, Martin Miller Marks focuses on those scores created between 1895 and 1924. He begins by considering two early examples, one German (written by persons unknown for Skladanowsky's Bioskop exhibitions in 1895 and 1896) and one French (scored by Camille Saint-Saëns for the 1908 film *L'Assassinat du Duc de Guise*). Subsequent chapters fully discuss Walter Cleveland Simon's music for the American film *An Arabian Tragedy* (1912) as well as the Joseph Breil accompaniment to D. W. Griffith's *Birth of a Nation* (1915). As described in this book, Breil's memorable score--though a compilation derived from many sources--was played by an orchestra as Griffith's sweeping images filled the screen, thus contributing significantly to the great film's success while also achieving remarkable power in its own right. Marks then concludes with a look at Erik Satie's witty and innovative music for the French film *Entr'acte* (1924), which was the first film score of consequence by an avant-garde composer. Giving unprecedented attention to a vibrant, important, and oft-neglected facet of twentieth-century music, *Music and the Silent Film* will interest scholars of film theory, film history, modern music, and modern aesthetics. Tekla Bude starts from a simple premise--that music requires a body to perform it--to rethink the relationship between music, matter, and the body in the late medieval period. *Sonic Bodies* argues that writers thought of "music" and "the body" as mutually dependent and historically determined processes that called each other into being. Despite their name, the silent films of the early cinematic era were frequently accompanied by music and other sound elements of many kinds, including mechanical instruments, live performers, and audience sing-alongs. The 12 chapters in this concise book explore the multitude of functions filled by music in the rapidly changing context of the silent film era, as the concept of cinema itself developed. Examples are drawn from around the globe and across the history of silent film, both during the classic era of silent film and later uses of the silent format. With contributors drawn from film studies and music disciplines, and including both senior and emerging scholars, *Music and Sound in Silent Film* offers an essential introduction to the origins of film music and the cinematic art form. You don't have to be an opera fan to appreciate this beautifully written memoir by world-famous tenor Andrea Bocelli. Born among the vineyards of Tuscany, Bocelli was still an infant when he developed glaucoma. Music filtering into his room soothed the unsettled child. By the age of twelve he was completely blind, but his passion for music brought light back into his life. Here Bocelli reveals the anguish of his blindness and the transcendent experience of singing. He writes about his loving parents, who nurtured his musical interests, the challenges of learning to read music in Braille and of competing in talent shows, his struggles with law school, and his desire to turn an avocation into a way of life. He describes falling in love and singing in piano bars until his big break in 1992, when a stunned Pavarotti heard him sing "Miserere." The international acclaim and success that have followed Bocelli ever since have done nothing to dull his sense of gratitude and wonder about the world. No classical music fan can afford to be without this engaging and humble memoir of a fascinating and triumphant star. John Cage is the outstanding composer of avant-garde music today. The *Saturday Review* said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate.

What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away." Brought to the Danish court in 1629 to serve in the king's orchestra, English lutenist Peter Claire soon finds himself caught up in royal intrigue when he falls for a young woman who is the companion of the queen. Winner of the Whitbread Prize. Reader's Guide available. Reprint. St. John of the Cross has long inspired Christians seeking a deeper knowledge of God. This sixteenth-century Spanish mystic left a record of personal faith as profound as any ever recorded. In "Silent Music" R. A. Herrera looks anew at the life and writings of St. John of the Cross and explores his continuing relevance to contemporary spirituality. Beginning with an erudite historical essay on the phenomenon of mysticism, "Silent Music" chronicles St. John's life story -- from his humble birth in 1542, through his career as a professional religious, to his death in 1591 -- placing the man and his spirituality squarely in their historical-cultural context. Herrera probes the saint's rigorous life of contemplation and his classic writings on such subjects as union with God and the dark night of the soul, clarifying St. John's understanding of the mystical experience and paying particular attention to the notion of detachment and the recurring motifs of darkness, flame, and ascent in St. John's writings. His careful analysis of St. John's thought is enriched with examples from philosophy, psychology, literature, spirituality, and art -- material not usually found in such a study. Appending his own original translations of select excerpts from St. John's poetry, Herrera here paints a richly detailed, multifaceted portrait of one of Christendom's most complex figures. His book will interest readers encountering St. John for the first time as well as those seriously engaged in the study of Roman Catholicism, Spanish history, Christian spirituality, and mysticism. John Cage is the outstanding composer of avant-garde music today. The *Saturday Review* said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun-a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away." A musical travel diary, from the author of the landmark book on music *Ocean of Sound*. *Hymns to the Silence* is a thoroughly informed and enlightened study of the art of a pop music maverick that will delight fans the world over. In 1991, Van Morrison said, Music is spiritual, the music business isn't. Peter Mills' groundbreaking book investigates the oppositions and harmonies within the work of Van Morrison, proceeding from this identified starting point. *Hymns to the Silence* is a detailed investigative study of Morrison as singer, performer, lyricist, musician and writer with particular attention paid throughout to the contradictions and tensions that are central to any understanding of his work as a whole. The book takes several intriguing angles. It looks at Morrison as a writer, specifically as an Irish writer who has recorded musical settings of Yeats poems, collaborated with Seamus Heaney, Paul Durcan and Gerald Dawe, and who regularly drops quotes from James Joyce and Samuel Beckett into his live performances. It looks at him as a singer, at how he uses his voice as an interpretive instrument. And there are chapters on his use of mythology, on his stage performances, and on his continuing fascination with America and its musical forms. Increasingly popular in the United States and Europe, Andean panpipe and flute music draws its vitality from the traditions of rural highland villages and of rural migrants who have settled in Andean cities. In *Moving Away from Silence*, Thomas Turino describes panpipe and flute traditions in the context of this rural-urban migration and the turbulent politics that have influenced Peruvian society and local identities throughout this century. Turino's ethnography is the first large-scale study to concentrate on the pervasive effects of migration on Andean people and their music. Turino uses the musical traditions

of Conima, Peru as a unifying thread, tracing them through the varying lives of Conimeos in different locales. He reveals how music both sustains and creates meaning for a people struggling amid the dramatic social upheavals of contemporary Peru. *Moving Away from Silence* contains detailed interpretations based on comparative field research of Conimeo musical performance, rehearsals, composition, and festivals in the highlands and Lima. The volume will be of great importance to students of Latin American music and culture as well as ethnomusicological and ethnographic theory and method. *Silent Music* is a 'theoretical' novel that explores through its narrative and the central analogy between love and music, several themes now common to literary theory and interdisciplinary studies working at the intersection of memory studies, psychoanalysis, philosophy, historiography, rhetoric and poststructuralism. The novel, which moves between 1976-1983, and between the Isle of Wight and northern Europe, is a novel about identity and Being. The first half describes a series of 'first encounters' between the main characters and details the developing relationship between Annagreth and Benedict over a few weeks in the summer of 1976. The second half of the novel relates the story of their relationship, her part in the band, and the band's progress and fortunes. *Silent Music* tells of meetings and beginnings, of the formation of the band, the makings of a romance, her becoming a member of a band, and tells tales of family gatherings, recording sessions, touring, birthday and Christmas parties, along with incidental events that assume significance over time as the story reaches its climax, bringing to an end both the band and its hopes. Written in a style that pays as much close attention to the crafting of anecdotes as it does to the terrible importance of the narrator's memories thirty years after the events of the novel, *Silent Music* presents a striking elegy to the enduring nature of love. John Cage is the outstanding composer of avant-garde music today. The *Saturday Review* said of him: "Cage possesses one of the rarest qualities of the true creator- that of an original mind- and whether that originality pleases, irritates, amuses or outrages is irrelevant." "He refuses to sermonize or pontificate. What John Cage offers is more refreshing, more spirited, much more fun- a kind of carefree skinny-dipping in the infinite. It's what's happening now." -The American Record Guide "There is no such thing as an empty space or an empty time. There is always something to see, something to hear. In fact, try as we may to make a silence, we cannot. Sounds occur whether intended or not; the psychological turning in direction of those not intended seems at first to be a giving up of everything that belongs to humanity. But one must see that humanity and nature, not separate, are in this world together, that nothing was lost when everything was given away." Andras Schiff is one of the most important pianists of our time. This stimulating account of his life and work, told in two parts, takes readers on an intimate journey from Schiff's childhood in Hungary through to the present day. In conversation with Martin Meyer, Schiff discusses a diverse range of topics from his experiences with anti-Semitism and communist rule to his musical training with maestros such as Pál Kadosa and Ferenc Rados, as well as his thoughts on playing techniques and musical interpretation. In a collection of Schiff's writings we are enthralled by a guided tour of Bach's 'Goldberg' Variations, sobered by Schiff's public defiance against nationalistic and racist attitudes - to the extent that he refused to perform in Haider's Austria or Orban's Hungary - and delighted by the playful 'Ten Commandments' for concertgoers. More than a memoir, this is a seminal compilation of the thoughts and experiences of one of the greatest musicians of our time, of his inimitable art of making music out of silence. Explores music as a healing treatment for a variety of medical conditions, including AIDS, cancer, coma, senile dementia, and autism in children. Describes the underlying concept of humans as symphonic rather than mechanical beings, how music therapy research is conducted, and the place of music in a variety of medical settings. Annotation copyright by Book News, Inc., Portland, OR This volume focusses on the rarely discussed reverse side of traditional, 'given' objects of studies, namely absence rather than presence (of text) and silence rather than sound. It does so from an interdisciplinary perspective and covers systematic as well as historical perspectives from the baroque age to the present. *Sonatas, Screams, and Silence: Music and Sound in the Films of Ingmar Bergman* is the first musical examination of Bergman's style as an auteur filmmaker. It provides a comprehensive examination of all three aspects (music, sound effects, and voice) of Bergman's signature soundtrack-style. Through examinations of Bergman's biographical links to music, the role of music, sound effects, silence, and voice, and Bergman's working methods with sound technicians, mixers, and editors, this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking

cinematography. Interdisciplinary in nature, this book bridges the fields of music, sound, and film. The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. Topics addressed include the idea of 'silent music' in the work of English philosopher Peter Sterry and Spanish Jesuit St John of the Cross; the apparently paradoxical contemplation of silence through the medium of music by Messiaen and the relationship between silence and faith; the aesthetics of Susan Sontag applied to Cage's idea of silence; silence as a different means of understanding musical texture; ways of thinking about silences in music produced during therapy sessions as a form of communication; music and silence in film, including the idea that music can function as silence; and the function of silence in early chant. Perhaps the most all-pervasive theme of the book is that of silence and nothingness, music and spirituality: a theme that has appeared in writings on John Cage but not, in a broader sense, in scholarly writing. The book reveals that unexpected concepts and ways of thinking emerge from looking at sound in relation to its antithesis, encompassing not just Western art traditions, but the relationship between music, silence, the human psyche and sociological trends - ultimately, providing deeper understanding of the elemental places both music and silence hold within world philosophies and fundamental states of being. *Silence, Music, Silent Music* will appeal to those working in the fields of musicology, psychology of religion, gender studies, aesthetics and philosophy. This book provides a comprehensive and lively introduction to the major trends in film scoring from the silent era to the present day, focussing not only on dominant Hollywood practices but also offering an international perspective by including case studies of the national cinemas of the UK, France, India, Italy, Japan and the early Soviet Union. The book balances wide-ranging overviews of film genres, modes of production and critical reception with detailed non-technical descriptions of the interaction between image track and soundtrack in representative individual films. In addition to the central focus on narrative cinema, separate sections are also devoted to music in documentary and animated films, film musicals and the uses of popular and classical music in the cinema. The author analyses the varying technological and aesthetic issues that have shaped the history of film music, and concludes with an account of the modern film composer's working practices. The intense and continuing popularity of the long-running television show *Buffy the Vampire Slayer* (1997-2003) has long been matched by the range and depth of the academic critical response. This volume, the first devoted to the show's imaginative and widely varied use of music, sound, and silence, helps to develop an increasingly important and inadequately covered area of research - the many roles of music in contemporary television. In addressing this significant gap, this book provides an exemplary overview of the functions of music and sound in the interpretation of a television show. This is done through analyses that focus on scoring and source music, the title theme, the music production process, the critically acclaimed musical episode (voted number 13 in Channel Four's *One Hundred Greatest Musicals*), the symbolic and dramatic use of silence, and the popular reception of the show by its international fan base. In keeping with contemporary trends in the study of popular musics, a variety of critical approaches are taken from musicology, cultural studies, and media and communication studies, specifically employing critique, musical analysis, industry studies, and hermeneutics. The contributions in this volume focus on the ways in which silence and music relate, contemplate each other and provide new avenues for addressing and gaining understanding of various realms of human endeavour. The book maps out this little-explored aspect of the sonic arena with the intention of defining the breadth of scope and to introduce interdisciplinary paths of exploration as a way forward for future discourse. 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subdivided counting. And unquestionably, the development of this type of counting system is the most critical component in becoming a successful reader. Accompanying the book are two MP3 CDs that are essential to this method. These CDs, which include more than 250 audio click tracks of various rhythms and tempos, were designed to help students develop a stronger internalization of pulse and rhythmic precision. *The Book of Silence* will definitely assist musicians of all levels to mature into more accurate and confident readers. *Music of Silence* shows how to incorporate the sacred meaning of monastic living into everyday life by following the natural rhythm of the hours of the day. The book tells how mindfulness and prayer can reconnect us with the sources of joy. "An invitation to join in quiet ecstasy, to rediscover sacred rhythms." — Jack Kornfield, author of *A Path with Heart*

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