

## Rolling Stone Album Guide Google Books

A slipcased volume chronicles the Jamaican reggae musician's life, and includes removable reproductions of handwritten lyrics and concert schedules, as well as a compact disc featuring music clips and an interview with the songwriter.

Students of pop music and pop culture as well as fans who have loved the music since it came into being will gain valuable insight into this genre of the 1970s and 1980s. • Details 50 must-hear musical examples, including artists, songs, and albums • Traces the legacy of new wave rock through film, television, and television commercials from the 1980s to the present • Describes the musical materials of new wave rock that developed out of disco and punk rock • Covers both well-remembered artists (e.g., Blondie) and not so well-remembered artists that all had a major impact on popular culture in the 1970s and 1980s

The progressive/hard rock band Rush has never been as popular as it is now. A documentary film about the band, *Rush: Beyond the Lighted Stage*, which was released in the summer of 2010 has been universally well received. They had a cameo in the movie *Love You Man*. Their seven-part song "2112" was included in a version of "Guitar Hero" released in 2010. The group even appeared on *The Colbert Report*. And now this, a book about Rush written for a general audience and geared towards issues concerning popular culture and philosophy. There has been a recent explosion of Rush onto the popular culture front, and how ironic for a band that has spent the early days of their career on the outside of mainstream popularity. Even legendary trios such as Led Zeppelin, Cream, and The Police don't enjoy the commitment and devotion that Rush's fans lavish on Alex, Geddy, and Neil. In part, this is because Rush is equally devoted to its fans. Since their first album in 1974, they have released 18 additional albums and toured the world following nearly every release. Today, when other 70s-bands have either broken up or become nostalgia acts, Rush continues to sell out arenas and amphitheatres and sell albums—to date Rush has sold over 40 million albums. They are ranked fourth after The Beatles, The Rolling Stones, and Aerosmith for the most consecutive gold or platinum albums by a rock band. Rush's success is also due to its intellectual approach to music and sound. The concept album *2112* made Rush a world-class band and cemented its reputation as the thinking-person's progressive rock trio. Rush's interest in political philosophy, mind-control, the nature of free-will, of individuality, and our relationship to machines makes Rush a band that matters and which speaks to its fans directly and honestly like no other. Lyricist Niel Peart has even built a following by writing books, both about his motorcycle travels and about the tragic death of his daughter, which have only furthered the respect Rush's fans have for (arguably) rock's greatest drummer and lyricist. Fiercely independent of trends, Rush has maintained a clear mission and purpose throughout their career. With a unique sound, best described as the "Rush sound," the band has been able to blend thought-provoking lyrics and music for almost four decades. The Rush style of music can trigger the unusual combination of air-drumming, air-guitar, singing along, and fist-pumping, just as much as it can thoughtful reflection and deep thinking, making Rush "The Thinking Man's Band." Rush and Philosophy does not set out to sway the public's opinion, nor is it an awkward gushing of how much the authors love Rush. *Rush and Philosophy* is a fascinating look at the music and lyrics of the band, setting out to

address thought-provoking questions. For example, elements of philosophical thinking from the likes of Jean Paul-Sartre, Ayn Rand, and Plato can be found in Peart's lyrics; does this make Peart a disciple of philosophy? In what ways has technology influenced the band through the decades? Can there be too much technology for a power-trio? Can listening to Rush's music and lyrics lead listeners to think more clearly, responsibly, and happily? Is the band's music a "pleasant distraction" from the singing of Geddy Lee? In what ways is Rush Canadian? How can a band that has been referred to as "right-wing" also criticize big government, religion, and imperialism? Rush and Philosophy is written by an assortment of philosophers and scholars with eclectic and diverse backgrounds who love Rush's music and who "get" the meaning and importance of it. They discuss Rush with the enthusiasm of fans and the seriousness of college professors. The book will be a must-read for the many fans who have long known that Rush deserves as much respect as the ideas, concepts, and puzzles about human existence they write and compose music about.

A music journalist chronicles the history of playback technology, from the first wax cylinders to the advent of digital technology, revealing the role of technology in altering the music played on it, while also exploring the business people who drove the technology to market. 30,000 first printing.

Rates and reviews thousands of rock, pop, soul, rap, country, jazz, blues, folk, and gospel recordings

Since the 1950s, writing about popular music has become a staple of popular culture. Rolling Stone, Vibe, and The Source as well as music columns in major newspapers target consumers who take their music seriously. Rapidly proliferating fanzines, websites, and internet discussion groups enable virtually anyone to engage in popular music criticism. Until now, however, no one has tackled popular music criticism as a genre of journalism with a particular history and evolution. Pop Music and the Press looks at the major publications and journalists who have shaped this criticism, influencing the public's ideas about the music's significance and quality. The contributors to the volume include academics and journalists; several wear both hats, and some are musicians as well. Their essays illuminate the complex relationships of the music industry, print media, critical practice, and rock culture. (And they repeatedly dispel the notion that being a journalist is the next best thing to being a rock star.) Author note: Steve Jones is Professor of Communication at the University of Illinois, Chicago. Among his books are CyberSociety: Computer-Mediated Communication and Community (editor) and Rock Formation: Popular Music, Technology, and Mass Communication.

The Rolling Stones are one of the ultimate rock band. This guide explores various aspects of the music, and charts how Mick, Keith and the boys invented rock stardom. It includes their story: from the blues clubs of 60s Chelsea to the world tours and millionaire mansions.

This masterful survey covers all genres of popular music, from pop, rock, soul, and country to jazz, blues, classic vocals, hip-hop, folk, gospel, and ethnic/world music. Collectors will find detailed discographical data while music lovers will appreciate the detailed commentaries and deep research on the songs, their recording, and the artists.

The Rockin' '60s is a comprehensive guide through the decade that produced the greatest music of all time: The Beatles, The

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Rolling Stones, Bob Dylan, Jimi Hendrix, Led Zeppelin, Phil Spector, The Beach Boys, Aretha Franklin and hundreds more emerged from this era. Delve into a narrative history of each group and examine the people behind the music, along with an analysis of key recordings, discography, and archival photos throughout.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Here are sixty-odd years of recorded jazz brilliantly reviewed in one essential source. Covering more than 4,000 currently available jazz albums, this long-needed work will remain the standard reference in the field for years to come.

An annotated bibliography lists reference sources for those academic and public libraries that can't buy everything but want the best for their patrons

1000 Songs That Rock Your World is the ultimate visual guide to the best rock music ever produced. From Abba to ZZ Top, it's not simply the ideal playlist, it's a one-stop catalog of a half-century of Rock 'n' Roll. Showcasing songs by nearly 500 artists in all rock genres, 1000 Songs That Rock Your World goes behind the scenes to uncover the fascinating story of the creation, significance, and popularity of these dynamic hits. More than 500 eye-popping color photos of concert action shots, album covers, posters, tickets, guitars, and more. Indexed by ranking, artist, and year for easy reference. Featuring: • Buddy Holly • The Beatles • Elvis • Jimi Hendrix • The Beach Boys • The Rolling Stones • Lou Reed • The Grateful Dead • The Who • The Allman Brothers • Simon & Garfunkel • Bob Dylan • Queen • Pink Floyd • Led Zeppelin • Neil Young • Bruce Springsteen • Green Day • and Hundreds More!

An alphabetical list of artists provides a CD discography for each, includes ratings for all albums, and includes a short critical essay for each entry

We are what we listen to. That's the premise of this study of 100 songs that have shaped and defined the American experience, from the Colonial period to the present. • Takes an entertaining approach to understanding the cultural tides in American history • Covers a wide range of songs from the Colonial period through the present to depict political and social perspectives as represented in music • Explores numerous subtopics related to the songs • Engages and educates as it gives historical context and meaning to songs with which readers have long been familiar • Uses a research-based approach to explore the historical and cultural background behind America's hits

Sometimes a rock concert is more than just an event. Every so often a band's performance becomes a musical milestone, a cultural watershed, a political statement, and a personal apotheosis. On any given night a rock concert can tell the truth about who we are, where we are, and what's going on in music and life right now. In *The Decibel Diaries*, Carter Alan, longtime DJ and music director at WZLX in Boston, chronicles a lifetime in rock with a tour through fifty concerts that defined such moments - from Crosby, Stills, Nash & Young playing in the rain when Richard Nixon resigned to Talking Heads and the first stirrings of punk in the basement bars of New York and Boston to the bluegrass angel Alison Krauss and the adaptable veteran Robert Plant forging a plangent, plaintive postmodern synergy. For each event Alan shows us what it was like to be there and telescopes out to reveal

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how this show fit into the arc of the artist's career, the artist's place in music, and the music's place in the wider world. Taken together, *The Decibel Diaries* is a visceral and visionary portrait of nearly fifty years of rock 'n' roll.

*The New Rolling Stone Album Guide* Simon and Schuster

In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital, events, brand, content and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital and mobile entertainment issues and trends.

A long-time rock critic, the chief music critic for *The Village Voice* offers an insightful overview of the music of the 1990s, discussing rock, rap, country, world music, and more, and grading albums from A+ works to the total failures. Original. 25,000 first printing.

*Warren Zevon: Desperado of Los Angeles* is the first book-length, critical exploration of one of popular music's most talented and tormented antiheroes. *George Plasketes* provides a comprehensive chronicle of Zevon's 40-year, 20-record career and his enduring cultural significance. Beginning with Zevon's classical training and encounters as a youth with composers Robert Craft and Igor Stravinsky, *Plasketes* surveys Zevon's initiation into the 1960s through the Everly Brothers, the Turtles, and the film *Midnight Cowboy*. *Plasketes* then follows Zevon from his debut album with Asylum Records in 1976, produced by mentor Jackson Browne, through his successes and struggles from a Top Ten album to record label limbo during the 1980s, through a variety of music projects in the 1990s, including soundtracks and scores, culminating with a striking trio of albums in the early 2000s. Despite his reckless lifestyle and personal demons, Zevon made friends and alliances with talk show host David Letterman and such literary figures as Hunter S. Thompson and Carl Hiaasen. It was only after his death in 2003 that Zevon received Grammy recognition for his work. Throughout this book, *Plasketes* explores the musical, cinematic, and literary influences that shaped Zevon's distinctive style and songwriting themes and continue to make Zevon's work a telling portrait of Los Angeles and American culture.

Selected by the Rock and Roll Hall of Fame as its official source of information, this authoritative volume, first published in 1983, once again tops the charts with its full coverage of every aspect of the rock scene. Accompanying the more than 2,200 performer profiles are essays that reveal the artists' musical influences, first breaks, hits and misses, and more.

The first collection of academic essays focused entirely on the musical, historical, cultural and media impact of the Rolling Stones.

Lou Gramm rose from humble, working-class roots in Rochester, New York, to become one of rock's most popular and distinctive voices in the 1970s and '80s, singing and cowriting more than a dozen hits with the band Foreigner. Songs such as "Cold As Ice," "I Want to Know What Love Is," "Waiting for a Girl Like You," "Double Vision," "Urgent," and "Midnight Blue" are among 20 Gramm songs that achieved Top 40 status on the *Billboard* charts and became rock classics still played often, nearly three decades after they first hit the airwaves and the record store shelves. "*Juke Box Hero: The My Five Decades in Rock 'n' Roll*" chronicles, with remarkable candor, the ups and downs of this popular rocker's amazing life--a life which saw him achieve worldwide fame and fortune, then succumb to its trappings before summoning the courage and faith to overcome his drug addiction and a life-threatening brain tumor. Gramm takes the reader behind the scenes--into the

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recording studio, back stage, on the bus trips and beyond--to give an insider's look into the life of the man "Rolling Stone" magazine referred to as "the Pavarotti of rock."

The endurance of Pink Floyd's *The Dark Side of the Moon* on the Billboard Top 100 Chart is legendary, and its continuing sales and ongoing radio airplay ensure its inclusion on almost every conceivable list of rock's greatest albums. This collection of essays provides indispensable studies of the monumental 1973 album from a variety of musical, cultural, literary and social perspectives. The development and change of the songs is considered closely, from the earliest recordings through to the live, filmed performance at London's Earls Court in 1994. The band became almost synonymous with audio-visual innovations, and the performances of the album at live shows were spectacular moments of mass-culture although Roger Waters himself spoke out against such mass spectacles. The band's stage performances of the album serve to illustrate the multifaceted and complicated relationship between modern culture and technology. The album is therefore placed within the context of developments in late 1960s/early 1970s popular music, with particular focus on the use of a variety of segues between tracks which give the album a multidimensional unity that is lacking in Pink Floyd's later concept albums. Beginning with 'Breathe' and culminating in 'Eclipse', a tonal and motivic coherence unifies the structure of this modern song cycle. The album is also considered in the light of modern day 'tribute' bands, with a discussion of the social groups who have the strongest response to the music being elaborated alongside the status of mediated representations and their relation to the 'real' Pink Floyd.

Discusses the evolution of rock music from its earliest origins to today's most influential musical styles and performers

?Rock and Roll hall-of-famer Tom Petty had a musical career that spanned four decades with Tom Petty and the Heartbreakers, and also notably included the co-founding of supergroup The Traveling Wilburys. As a songwriter and rock star, Petty was among the most successful of his time. His work appealed across socioeconomic boundaries to a diverse group of fans, and this collection of new essays explores this phenomenon. Other topics include Petty's writing process, his political stances and the psychology behind his music.

The essays contained in this volume address some of the most visible, durable and influential of African American musical styles as they developed from the mid-1960s into the 21st-century. Soul, funk, pop, R&B and hip hop practices are explored both singly and in their many convergences, and in writings that have often become regarded as landmarks in black musical scholarship. These works employ a wide range of methodologies, and taken together they show the themes and concerns of academic black musical study developing over three decades. While much of the writing here is focused on music and musicians in the United States, the book also documents important and emergent trends in the study of these styles as they have spread across the world. The volume maintains the original publication format and pagination of each essay, making for easy and accurate cross-reference and citation. Tom Perchard's introduction gives a detailed overview of the book's contents, and of the field as a whole, situating the present essays in a longer and wider tradition of African American music studies. In bringing together and contextualising works that are always valuable but sometimes difficult to access, the volume forms an excellent introductory resource for university music students and researchers.

As the series editor, M. Afzalur Rahim points out with justifiable pride, for the past fourteen years *Current Topics in Management* has provided high quality research and theory on management concerns at the international as well as national levels, and done so through with respect for the universality, collegiality and need for broad involvement. The present volume continues and expands on that tradition, and is predicated on the need for high level interactions between human motivation and organizational performance. While each essay is unique and can stand alone, the volume demonstrates a linkage in four major sections: organizational behavior and performance; strategy, structure,

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and performance; cognition, common sense, and effectiveness; and entrepreneurship as a whole. This makes possible a unique title for the volume as a whole: *Organizational Behavior, Performance, and Effectiveness*. This volume takes on innovative dimensions in its own right: the relationship between competence, performance and longevity in issues of social support networks and organizational turnover, the issue of competence destroying technologies that are engulfed by uncertainty, firm performance and cognitive differentiation of tasks, management premises and cellular organizations - both past and present, and wider issues of cognition in the performance of tasks and the design of enterprises. This is in short, a cutting edge volume of potential wide use and interest in a variety of public and private managerial situations.

"Along the way we see the growth of Earle's political consciousness and his courage in tackling thorny topics such as "American Taliban" John Walker Lindh (in the song "John Walker's Blues"), his opposition to the death penalty, and his recent appearance in support of Iraq war protester Cindy Sheehan. Author David McGee also examines the early '70s east Texas singer-songwriter scene - where Earle met his future mentors Guy Clark and Townes Van Zandt - and the rise of the New Traditionalist and Americana movements."

This annotated bibliography contains over 700 entries covering adult non-fiction books on jazz published from 1990 through 1999. Entries are organized by category, including biographies, history, individual instruments, essays and criticism, musicology, regional studies, discographies, and reference works. Three indexes—by title, author, and subject—are included.

A reference guide to the decade's top trends, performers, and sounds, reviews the most influential albums, provides biographical overviews of key artists, and considers how technology and the Internet have impacted the industry.

The Beatles est un groupe musical originaire de Liverpool, composé de John Lennon, Paul McCartney, George Harrison et Ringo Starr. Il demeure, en dépit de sa séparation en 1970, l'un des groupes de rock les plus populaires au monde. En dix ans d'existence, et seulement huit ans de carrière discographique (de 1962 à 1970), les Beatles ont enregistré douze albums originaux et ont composé plus de 200 chansons. Une productivité particulièrement remarquable dans la période 1963-1966 où, entre les tournées incessantes et la participation à deux longs métrages, ils ont publié sept albums, treize singles et douze EPs. Considérées comme la « bande-son » des années 1960, les chansons des Beatles ont marqué leur décennie ainsi que les générations suivantes, et leurs mélodies ont été adaptées à de nombreux genres musicaux, notamment le jazz, la salsa, le reggae ou la musique classique et baroque.

The urge to connect with that which transcends our experience, be it a higher power, another person or some artistic ideal or aspect of nature, is one of the things that makes us human. People view the object of this quest, as well as what it means to achieve it, differently. Yet regardless of how it is understood, the urge to participate in or belong to something greater and more lasting than ourselves—a feeling born of an awareness of our mortality—is what defines us as spiritual beings. Though often dismissed as ephemeral or, worse, demonic, popular music has given voice to this quest for transcendence since its beginnings. Pop singers are rarely as outwardly spiritual as, say, their gospel counterparts; they're forever pointing beyond themselves, though, be it to some better future, some higher ideal, or to some vision of deliverance. Fontella Bass's "Rescue Me," the Four Tops's "Reach Out (I'll Be There)," Jimmy Cliff's "Many Rivers to Cross," Afrika Bambaataa's "Looking for the Perfect Beat," and U2's "I Still Haven't Found What I'm Looking For" are but a handful of popular recordings from the past few decades that express a longing for something more. What, other than transcendence, is Jimi Hendrix talking about in "Purple Haze" when he shouts, "scuse me, while I kiss the sky"? Or Van Morrison, in "Caravan," when he implores us to crank our radios and sail away with him into the mystic? Heard in the right light, secular and even carnal records have the power to speak to transcendental

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concerns, galvanizing their historical and cultural moments. Regardless of their spiritual leanings, all of the subjects discussed in this book (including Public Enemy, Madonna, Sleater-Kinney, Tricky, Johnny Cash, Nine Inch Nails, Moby, Marvin Gaye, Eminem, Polly Harvey, Bruce Springsteen and Sly & the Family Stone) make music that expresses a basic striving for transcendence. Artists' stories and personalities inform these discussions, but only in as much as they illuminate the struggles and concerns that run through their music. I'll Take You There is a beautifully written, wide-ranging and illuminating examination of some of the most potent popular music ever recorded.

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