

# Portishead S Dummy 33 1 3

Analyzing Popular Music  
 Man, machine and music  
 Björk's Homogenic  
 Neutral Milk Hotel's In the Aeroplane Over the Sea  
 The Mojo Collection  
 J Dilla's Donuts  
 Geto Boys' The Geto Boys  
 Devo's Freedom of Choice  
 Elton John's Blue Moves  
 Massive Attack's Blue Lines  
 Radiohead Complete (Chord Songbook)  
 Duran Duran's Rio  
 Kendrick Lamar's To Pimp a Butterfly  
 1001 Albums You Must Hear Before You Die  
 Portishead's Dummy  
 Nick Drake's Pink Moon  
 Siouxsie and the Banshees' Peepshow  
 Koji Kondo's Super Mario Bros. Soundtrack  
 The Smiths' Meat is Murder  
 Aphex Twin's Selected Ambient Works Volume II  
 All Time Top 1000 Albums  
 Modern Records, Maverick Methods  
 Public Enemy's It Takes a Nation of Millions to Hold Us Back  
 Sleater-Kinney's Dig Me Out  
 Artificial Hells  
 My Bloody Valentine's Loveless  
 Performing Rites  
 Trip-Hop  
 Remix Theory: The Aesthetics of Sampling  
 Drawn in Stereo  
 The Beastie Boys' Paul's Boutique  
 Tori Amos's Boys for Pele  
 Massive Attack's Blue Lines  
 The 33 1/3 B-sides  
 Hell Is Round the Corner  
 Talking Heads' Fear of Music  
 Ship in a Bottle  
 How to Write About Music  
 David Bowie's Low  
 Massive Attack

Portishead S Dummy 33 1 3

Downloaded from [aopartyrentals.com](http://aopartyrentals.com) by guest

## GWENDOLYN JOSE

**Analyzing Popular Music** Bloomsbury Publishing USA

Loveless remains an enigma, 15 years after its release - an album so influential and groundbreaking that its chief creator, Kevin Shields, has been unable or unwilling to release an official follow-up. In his book, Mike McGonigal talks to all the members of My Bloody Valentine, in an almost certainly futile attempt to get at the essence of this extraordinary record.

**Man, machine and music** Bloomsbury Publishing USA

By 1976, Elton John was the best-selling recording artist and the highest-grossing touring act in the world. With seven #1 albums in a row and a reputation as a riveting piano-pounding performer, the former Reggie Dwight had gone with dazzling speed from the London suburbs to the pinnacles of rock stardom, his songs never leaving the charts, his sold-out shows packed with adoring fans. Then he released Blue Moves, and it all came crashing down. Was the commercially disappointing and poorly reviewed double album to blame? Can one album shoot down a star? No, argues Matthew Restall; Blue Moves is a four-sided masterpiece, as fantastic as Captain Fantastic, as colorful as Goodbye Yellow Brick Road, a showcase for the three elements--piano-playing troubadour, full orchestra, rock band--with which Elton John and his collaborators redirected the evolution of popular music. Instead, both album and career were derailed by a perfect storm of circumstances: Elton's decisions to stop touring and start his own label; the turbulent shiftings of popular culture in the punk era; the minefield of attitudes toward celebrity and sexuality. The closer we get to Blue Moves, the better we understand the world into which it was born--and vice versa. Might that be true of all albums?

**Björk's Homogenic** A&C Black

The greatest albums of all time . . . and how they happened. Organised chronologically and spanning seven decades, The MOJO Collection presents an authoritative and engaging guide to the history of the pop album via hundreds of long-playing masterpieces, from the much-loved to the little known. From The Beatles to The Verve, from Duke Ellington to King Tubby and from Peggy Lee to Sly Stone, hundreds of albums are covered in detail with chart histories, full track and personnel listings and further listening suggestions. There's also exhaustive coverage of the soundtrack and hit collections that every home should have. Like all collections, there are records you listen to constantly, albums you've forgotten, albums you hardly play, albums you love guiltily and albums you thought you were alone in treasuring, proving The MOJO Collection to be an essential purchase for those who love and live music.

**Neutral Milk Hotel's In the Aeroplane Over the Sea** Bloomsbury Publishing USA

Since the 1990s, critics and curators have broadly accepted the notion that participatory art is the ultimate political art: that by encouraging an audience to take part an artist can promote new emancipatory social relations. Around the world, the champions of this form of expression are numerous, ranging from art historians such as Grant Kester, curators such as Nicolas Bourriaud and Nato Thompson, to performance theorists such as Shannon Jackson. Artificial Hells is the first historical and theoretical overview of socially engaged participatory art, known in the US as "social practice." Claire Bishop follows the trajectory of twentieth-century art and examines key moments in the development of a participatory aesthetic. This itinerary takes in Futurism and Dada; the Situationist International; Happenings in Eastern Europe, Argentina and Paris; the 1970s Community Arts Movement; and the Artists Placement Group. It concludes with a discussion of long-term educational projects by contemporary artists such as Thomas Hirschhorn, Tania Bruguera, Paweł Althamer and Paul Chan. Since her controversial essay in Artforum in 2006, Claire Bishop has been one of the few to challenge the political and aesthetic ambitions of participatory art. In Artificial

Hells, she not only scrutinizes the emancipatory claims made for these projects, but also provides an alternative to the ethical (rather than artistic) criteria invited by such artworks. Artificial Hells calls for a less prescriptive approach to art and politics, and for more compelling, troubling and bolder forms of participatory art and criticism.

**The Mojo Collection** Bloomsbury Publishing USA

From a Los Angeles hospital bed, equipped with little more than a laptop and a stack of records, James "J Dilla" Yancey crafted a set of tracks that would forever change the way beatmakers viewed their artform. The songs on Donuts are not hip hop music as "hip hop music" is typically defined; they careen and crash into each other, in one moment noisy and abrasive, gorgeous and heartbreaking the next. The samples and melodies tell the story of a man coming to terms with his declining health, a final love letter to the family and friends he was leaving behind. As a prolific producer with a voracious appetite for the history and mechanics of the music he loved, J Dilla knew the records that went into constructing Donuts inside and out. He could have taken them all and made a much different, more accessible album. If the widely accepted view is that his final work is a record about dying, the question becomes why did he make this record about dying? Drawing from philosophy, critical theory and musicology, as well as Dilla's own musical catalogue, Jordan Ferguson shows that the contradictory, irascible and confrontational music found on Donuts is as much a result of an artist's declining health as it is an example of what scholars call "late style," placing the album in a musical tradition that stretches back centuries.

**J Dilla's Donuts** A&C Black

In 1978, Siouxsie and the Banshees declared 'We don't see ourselves in the same context as other rock'n'roll bands.' A decade later, and in the stark aftermath of a devastating storm, the band retreated to a 17th-century mansion house in the deracinated Sussex countryside to write their ninth studio album, Peepshow. Here, the band absorbed the bygone, rural atmosphere and its inspirational mise en scène, thus framing the record cinematically, as Siouxsie Sioux recalled, 'It was as if we were doing the whole thing on the set of The Wicker Man'. Samantha Bennett looks at how Siouxsie and the Banshees' Peepshow is better understood in the context of film and film music (as opposed to popular music studies or, indeed, the works of other rock'n'roll bands). Drawing upon more than one hundred films and film scores, this book focuses on Peepshow's deeply embedded historical and aesthetic (para)cinematic influences: How is each track a reflection of genre film? Who are the various featured protagonists? And how does Peepshow's diverse orchestration, complex musical forms, atypical narratives and evocative soundscapes reveal an inherently cinematic record? Ultimately, Peepshow can be read as a soundtrack to all the films Siouxsie and the Banshees ever saw. Or perhaps it was the soundtrack to the greatest film they never made.

**Geto Boys' The Geto Boys** Bloomsbury Publishing USA

This book explores how a tiny acoustic record (Pink Moon) has pattered and purred its way into a new millennium. Amanda Petrusich interviews producer Joe Boyd, string arranger Robert Kirby, and even the marketing team behind the VW commercial.

**Devo's Freedom of Choice** Penguin

In the '80s, the Birmingham, England, band Duran Duran became closely associated with new wave, an idiosyncratic genre that dominated the decade's music and culture. No album represented this rip-it-up-and-start-again movement better than the act's breakthrough 1982 LP, Rio. A cohesive album with a retro-futuristic sound-influences include danceable disco, tangy funk, swaggering glam, and Roxy Music's art-rock-the full-length sold millions and spawned smashes such as "Hungry Like the Wolf" and the title track. However, Rio wasn't a success everywhere at first; in fact, the LP had to be buffed-up with remixes and reissued before it found an audience in America. The album was further buoyed by colorful music videos, which established Duran Duran as leaders of an MTV-driven second British Invasion, and the group's cutting-edge visual aesthetic. Via extensive new interviews

with band members and other figures who helped Rio succeed, this book explores how and why Rio became a landmark pop-rock album, and examines how the LP was both a musical inspiration-and a reflection of a musical, cultural, and technology zeitgeist.

**Elton John's Blue Moves** Cambridge University Press

This volume acts as a reference to the 1000 top albums of all time. All the key information is provided, including track listings and a brief judgement on each album. The appendices in this new edition have been expanded and enlarged to include the top 1000 albums across a range of genres, from blues to rap, reggae to indie and jazz to dance. More specialist areas, such as Latin, have been included and the number of jazz albums have been increased.

**Massive Attack's Blue Lines** Bloomsbury Publishing USA

Derided as one-hit wonders, estranged from their original producer and record label, and in self-imposed exile in Los Angeles, the Beastie Boys were written off by most observers before even beginning to record their second album-an embarrassing commercial flop that should have ruined the group's career. But not only did Paul's Boutique eventually transform the Beasties from a frat-boy novelty to hip-hop giants, its sample-happy, retro aesthetic changed popular culture forever.

**Radiohead Complete (Chord Songbook)** Bloomsbury Publishing USA

In 1991, a loose-knit collective released a record called Blue Lines under the name Massive Attack, splicing together American hip-hop and soul with the sounds of the British underground. With its marauding bass lines, angular guitars, and psychedelic effects, Blue Lines built on the Caribbean soundsystems and nascent rave scene of the 1980s while also looking ahead to the group's signature blend of epic cinematics and lush downtempo. In the process, Blue Lines invented an entirely new genre called trip hop and launched the career of a rapper named Tricky. Ultimately, Blue Lines created the sonic playbook for an emerging future: hybrid, digital, cosmopolitan, and rooted in the black and immigrant communities who animated the urban wreckage of the postindustrial city. Massive Attack envisioned an alternate future in sharp counterpoint to the glossy triumphalism of Brit Pop. And while the group would go on to bigger things, this record was both a warning shot and a definitive statement that sounds as otherworldly today as on the day of its release. As Blue Lines's iconic flame logo spun on turntables the world over, Massive Attack and their spaced-out urban blues reimagined music for the 1990s and beyond.

**Duran Duran's Rio** Bloomsbury Publishing USA

Extravagantly opaque, willfully vaporous - Aphex Twin's Selected Ambient Works Volume II, released by the estimable British label Warp Records in 1994, rejuvenated ambient music for the Internet Age that was just dawning. In the United States, it was Richard D. James's first full length on Sire Records (home to Madonna and Depeche Mode) under the moniker Aphex Twin; Sire helped usher him in as a major force in music, electronic or otherwise. Faithful to Brian Eno's definition of ambient music, Selected Ambient Works Volume II was intentionally functional: it furnished chill out rooms, the sanctuaries amid intense raves. Choreographers and film directors began to employ it to their own ends, and in the intervening decades this background music came to the fore, adapted by classical composers who reverse-engineered its fragile textures for performance on acoustic instruments. Simultaneously, "ambient" has moved from esoteric sound art to central tenet of online culture. This book contends that despite a reputation for being beatless, the album exudes percussive curiosity, providing a sonic metaphor for our technologically mediated era of countless synchronized nanosecond metronomes.

**Kendrick Lamar's To Pimp a Butterfly** Harvard University Press

From the Fairlight CMI through MIDI to the digital audio workstations at the turn of the millennium, Modern Records, Maverick Methods examines a critical period in commercial popular music record production: the transformative digital age from the late 1970s until 2000. Drawing on a discography of more than 300 recordings across pop, rock, hip hop, dance and alternative musics from artists such as the Beastie Boys, Madonna, U2 and Fatboy Slim, and extensive and exclusive ethnographic work with many world-renowned recordists, Modern Records presents a fresh and insightful new perspective on one of the most significant eras in commercial music record production. The book traces the development of significant music technologies through the 1980s and 1990s, revealing how changing attitudes and innovative techniques of recording personnel reimagined recording processes and, finally, exemplifies the impact of these technologies and techniques via six comprehensive tech-processual analyses. This meticulously researched and timely book reveals the complexity of recordists' responses to a technological landscape in flux.

**1001 Albums You Must Hear Before You Die** Ammo Books

Sampling and remixing are now common in art, music and new media. Assessing their aesthetic qualities by focusing on technical advances in 1970s and 80s music, and later in art and media, the author argues that 'Remix' punches above its deemed cultural weight.

**Portishead's Dummy** Firefly Publishing

Radiohead Complete is the definitive collection of Radiohead songs, including every song ever released by the British rock band (at time of publication). This artist-approved 368-page book contains 154 songs, including B-sides and rarities, all with lyrics and guitar chords. In addition it features 48 pages of artwork by the band's album artist Stanley Donwood, who also designed the exclusive cover artwork. This is the full eBook version of the original printed edition, in fixed-layout format. Contents: (Nice Dream); 15 Step; 2+2=5; 4 Minute Warning; A Punch Up At A Wedding; A Reminder; A Wolf At The Door; Airbag; All I Need; The Amazing Sounds Of Orgy; Anyone Can Play Guitar; Backdrifts; Banana Co.; Bangers + Mash; The Bends; Bishop's Robes; Black Star; Bloom; Blow Out; Bodysnatchers; Bones; Bullet Proof... I Wish I Was; Burn The Witch; The Butcher; Climbing Up The Walls; Codex; Coke Babies; Creep; Cuttooth; The Daily Mail; Daydreaming; Decks Dark; Desert Island Disk; Dollars And Cents; Down Is The New Up; Electioneering; Everything In Its Right Place; Exit Music (For A Film); Faithless, The Wonder Boy; Fake Plastic Trees; Faust Arp; Feral; Fitter Happier; Fog; Ful Stop; Gagging Order; Give Up The Ghost; Glass Eyes; The Gloaming; Go Slowly; Go To Sleep; Harry Patch (In Memory Of); High & Dry; House Of Cards; How Can You Be Sure; How Do You Do?; How I Made My Millions; How To Disappear Completely; I Am A Wicked Child; I Can't; I Might Be Wrong; I Promise; I Want None Of This; I Will; Identikit; Idioteque; Ill Wind; In Limbo; India Rubber; Inside My Head; Jigsaw Falling Into Place; Just; Karma Police; Kid A; Killer Cars; Kinetic;

Best Sellers - Books :

- [My First Learn-to-write Workbook: Practice For Kids With Pen Control, Line Tracing, Letters, And More!](#)
- [Remarkably Bright Creatures: A Read With Jenna Pick](#)
- [World Of Eric Carle, Around The Farm 30-button Animal Sound Book - Great For First Words - Pi Kids By Pi Kids](#)
- [Bluey And Bingo's Fancy Restaurant Cookbook: Yummy Recipes, For Real Life By Penguin Young Readers Licenses](#)
- [Kindergarten, Here I Come! By D.j. Steinberg](#)
- [The Last Thing He Told Me: A Novel By Laura Dave](#)
- [8 Rules Of Love: How To Find It, Keep It, And Let It Go](#)
- [The Untethered Soul: The Journey Beyond Yourself By Michael A. Singer](#)
- [The Housemaid's Secret: A Totally Gripping Psychological Thriller With A Shocking Twist](#)
- [Adult Children Of Emotionally Immature Parents: How To Heal From Distant, Rejecting, Or Self-involved Parents By Lindsay C. Gibson PsyD](#)

Knives Out; Last Flowers; Let Down; Lewis (Mistreated); Life In A Glasshouse; Lift; Like Spinning Plates; Little By Little; Lotus Flower; Lozenge Of Love; Lucky; Lull; Lurgee; Man Of War; Maquiladora; Melatonin; Million Dollar Question; Molasses; Morning Bell; Morning Bell / Amnesiac; Morning Mr Magpie; Motion Picture Soundtrack; My Iron Lung; Myxomatosis; The National Anthem; No Surprises; Nude; The Numbers; Optimistic; Packt Like Sardines In A Crushd Tin Box; Palo Alto; Paperbag Writer; Paranoid Android; Pearly; Permanent Daylight; Planet Telex; Polyethylene (Parts 1 & 2); Pop Is Dead; Present Tense; Prove Yourself; Pulk/Pull Revolving Doors; Punchdrunk Lovesick Singalong; Pyramid Song; Reckoner; Ripcord; Sail To The Moon; Scatterbrain; Separator; Sit Down. Stand Up; Skttrbrain; Spectre; Staircase; Stop Whispering; Street Spirit (Fade Out); Stupid Car; Subterranean Homesick Alien; Sulk; Supercollider; Talk Show Host; There There; These Are My Twisted Words; Thinking About You; Tinker Tailor Soldier Sailor Rich Man Poor Man Beggar Man Thief; The Tourist; Trans-Atlantic Drawl; Trickster; True Love Waits; Up On The Ladder; Vegetable; Videotape; We Suck Young Blood; Weird Fishes/Arpeggi; Where I End And You Begin; Worrywort; Yes I Am; You; You And Whose Army?; You Never Wash Up After Yourself.

**Nick Drake's Pink Moon** Bloomsbury Publishing USA

Sleater-Kinney's 1997 album Dig Me Out is built on Corin Tucker and Carrie Brownstein's competing guitars, Janet Weiss's muscular rhythms, and layered vocals that teeter between an urgent, banshee-like vibrato and a lower accompaniment. Dig Me Out was the band's third studio album, but the first one written and recorded with Weiss. It inaugurated Sleater-Kinney into a lineup that would span its two-decade career. This 33 1/3 follows the narrative of Dig Me Out from its inception in Olympia to its recording in Seattle and its reception across the United States. It's anchored in a short period of time - roughly from mid-1996 to mid-1998 - but it encompasses a series of battles over meaning that continued to preoccupy Sleater-Kinney in the coming decades. The band wrestled with the media about how they would be presented to the public, it contended with technicians about how their sound would be heard in clubs, and they struggled with pervasive social hierarchies about how their work would be understood in popular culture. The only instance where the band didn't have to put up much of a fight was when it came to their fans. The acclaim Sleater-Kinney received from their listeners in the late 1990s, and continue to receive today, speaks to a need for icons who challenged normative notions of culture and gender. This story of Dig Me Out chronicles how Sleater-Kinney won the fight to define themselves on their own terms - as women and as musicians - and, in the process, how they redefined the parameters of rock.

**Siouxsie and the Banshees' Peepshow** Bloomsbury Publishing USA

'Bookended by tragedy, shot through with violence, ultimately uplifting' Guardian 'An insight into a singular artist' New Statesman 'Fierce, funny and indomitable' Observer 'My tears were relentlessly pricked by Tricky's memoir' Daily Telegraph Tricky is one of the most original music artists to emerge from the UK in the past 30 years. His signature sound, coupled with deep, questioning lyrics, took the UK by storm in the early 1990s and was part of the soundtrack that defined the post-rave generation. This unique, no-holds barred autobiography is not only a portrait of an incredible artist - it is also a gripping slice of social history packed with extraordinary anecdotes and voices from the margins of society. Tricky examines how his creativity has helped him find a different path to that of his relatives, some of whom were bare-knuckle fighters and gangsters, and how his mother's suicide has had a lifelong effect on him, both creatively and psychologically. With his unique heritage and experience, his story will be one of the most talked-about music autobiographies of the decade.

**Koji Kondo's Super Mario Bros. Soundtrack** Bloomsbury Publishing USA

>

**The Smiths' Meat is Murder** Virgin Publishing

Finally, after all that waiting, The Future arrived in 1980. Ohio art-rockers Devo had plainly prepared with their 1979 second LP Duty Now for the Future, and now it was go time. Propelled by the new decade's high-tech, free-market, pre-AIDS promise, 1980's Freedom of Choice would rocket what Devo co-founder Gerald Casale calls his "alternate universe, hermetically sealed, alien band" both into the arms of the Earthlings and back to their home planet in one scenic trip. Before an artistic and commercial decline that resulted in a 20-year gap between Devo's last two studio records, Freedom of Choice made them curious, insurgent superstars, vindicated but ultimately betrayed by the birth of MTV. Their only platinum album represented the best of their unreplicable code: dead-serious tricksters, embracing conformity in order to destroy it with bullet-proof pop sensibility. Through first-hand accounts from the band and musical analysis set against an examination of new wave's emergence, the first-ever authorized book about Devo (with a foreword by Portlandia's Fred Armisen) explores the group's peak of success, when their hermetic seal cracked open to let in mainstream attention, a legion of new Devotees, and plenty of misunderstandings. "Freedom of Choice was the end of Devo innocence-it turned out to be the high point before the s\*\*\*storm of a total cultural move to the right, the advent of AIDS, and the press starting to figure Devo out and think they had our number," says Casale. "It's where everything changes."

**Aphex Twin's Selected Ambient Works Volume II** Bloomsbury Publishing USA

At the outset of summer in 1990, a Houston gangsta rap group called the Geto Boys was poised to debut its self-titled third album under the guidance of hip-hop guru Rick Rubin. What might have been a low-profile remix release from a little-known corner of the rap universe began to make headlines when the album's distributor refused to work with the group, citing its violent and depraved lyrics. When The Geto Boys was finally released, chain stores refused to stock it, concert promoters canceled the group's performances, and veteran rock critic Robert Christgau declared the group "sick motherfuckers." One quarter of a century later the album is considered a hardcore classic, having left an immutable influence on gangsta rap, horrorcore, and the rise of Southern hip-hop. Charting the rise of the Geto Boys from the earliest days of Houston's rap scene, Rolf Potts documents a moment in music history when hip-hop was beginning to replace rock as the transgressive sound of American youth. In creating an album that was both sonically innovative and unprecedentedly vulgar, the Geto Boys were accomplishing something that went beyond music. To paraphrase a sentiment from Don DeLillo, this group of young men from Houston's Fifth Ward ghetto had figured out the "language of being noticed" - which is, in the end, the only language America understands.