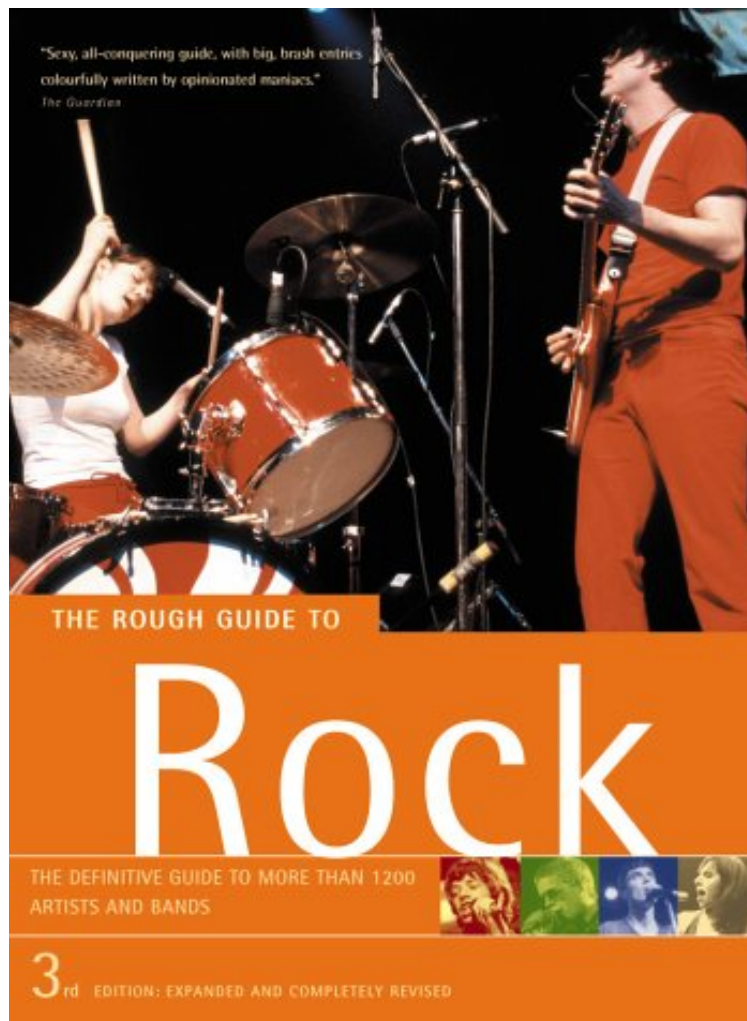


(Download free ebook) The Rough Guide Rock: The Definitive Guide to More than 1200 Artists and Bands (3rd Edition: Expanded and Completely Revised)

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From Rough Guides

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From Rough Guides : The Rough Guide Rock: The Definitive Guide to More than 1200 Artists and Bands (3rd Edition: Expanded and Completely Revised) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Rough Guide Rock: The Definitive Guide to More than 1200 Artists and Bands (3rd Edition: Expanded and Completely Revised):

0 of 0 people found the following review helpful. same good read and resource for some background and commentary on ...By AI RUUpdated edition, same good read and resource for some background and commentary on a wide variety of bands and artists.1 of 1 people found the following review helpful. Too many omissions and dubious viewpoints,

but enough interest to be valuable. By mianfei After the 1991 Rolling Stone Album Guide and Robert Christgau's 1980s guide, "The Rough Guide to Rock" was in my early days as a music reader my most important source of information. In my early days of reading it, I felt that it did not possess the ability to justify its choices as well as Rolling Stone's guides did (though I now know I was fitting my own experiences to criticism too much) but quite quickly I found that I could learn a good deal about bands who were largely unknown to writers in Rolling Stone and even Q (which I first read in 1997). As a result, I began to take far more interest in "The Rough Guide", and over time I can say there is quite a bit to recommend it. Most especially is the amount of detail given to the critically-neglected genres of progressive rock and heavy metal, which fans of those genres will most definitely welcome and which should prove very valuable to those curious. I can in fact say this even with the omission of Slayer, one of the most important heavy metal groups, because the information on such bands as Pantera and Van der Graaf Generator is refreshing for fans or non-fans. Even for better-known bands like Genesis there is information that those without expertise on rock history are not likely to know. There are also interesting sections on bands from the late-1970s post-punk era and 1980s hardcore, which I had overlooked when I was first reading music criticism - though I will confess that they did not teach me much about genres my experience with violence had taught me to be suspicious of. The problem with "The Rough Guide to Rock", however, is that too many bands of considerable significance are either ignored entirely or (more often) done far too poorly to be of value to somebody trying to re-consider (as I was when reading the book) the opinions on music I had acquired as a child listening in Melbourne suburbs cloistered from major musical trends. Such bands as the New Fast Automatic Daffodils are far too insignificant to be included in a book of even "The Rough Guide"'s considerable size. There are also far too many minor bands from the 1990s that were included, one would say, merely to be up-to-date. Another sign pointing towards "trendiness" is that again and again latter-day albums by bands beyond their prime are praised quite needlessly, for instance with Dylan. Joe S. Harrington and "janitor-x" do seem right in my experience that it is very rare for artists to produce their best work late in their career, even though some can definitely keep producing worthy work. All in all, "The Rough Guide to Rock" can be described as a mixed bag. Its selections are biased unnecessarily towards Europe, which makes for some interesting choices but some that should never have been made, and its recommendations are of inconsistent value. 4 of 6 people found the following review helpful. Interesting Choices, Not For Everybody By Vince Cabrera I love this book and I have spent a great amount of time dipping into it since it arrived in the mail. I'd already seen a fair bit of it online but the print version with irreverently captioned photographs and whatnot is certainly an improvement. The editors have made some interesting choices, granting equal space to relatively unknown bands such as the X-Ray Specs as they did to The Eagles. This book is basically about bands "that mattered" and record sales don't really influence the amount of space granted to any individual act. The editors cheerfully admit that they didn't really get around to including the Moody Blues (I can't complain!) The perspective is pretty much what you'd appreciate and agree with if you are interested in Indie Rock and enjoy the British NME rock magazine. I am, so I love it. Furthermore, the book seems to be pitched to rock fans in their thirties: there is a wealth of entries on late 70s UK punk bands and their influences and American counterparts. If I were a few years younger, I don't know if I'd enjoy this book as much as I do. The fact that a lot of it was collected from contributors to the Internet means that there is less of a geographical bias than might have been expected. There are several entries for 80s bands from New Zealand that would have made ripples in England (such as the Chills, the Clean, etc). The book's only problems as far as I can see is that it's only one of a series of "Rough Guides". For example, there is no entry for Bob Marley, who presumably has been included in the companion volume on Reggae. They could have included some colour photographs, especially when dealing with album covers, but I suppose that'd jack up the price. All in all a great, fun read if you're into that sort of thing and I'm sure I'll be dipping into it for a long time to come.

The third edition of "The Rough Guide to Rock" is more extensive than ever. It features over 3000 album reviews, 1200 biographies, 300 original images and 268 classic album covers, covering all areas of rock music and touching on the fringes of dance, hip-hop, blues, country and soul. Compiled by a group of music journalists and enthusiastic fans, this is the guide that is not afraid to say what's hot and what's not.

.com Compact discs make great gifts--they're easy to wrap, they won't break the bank (depending on how many you buy), and everyone loves music. Rough Guide's rock encyclopedia contains a thousand plus entries covering every phase of rock, from RB through punk and soul to hip-hop. It's also great to browse, with more interesting details about Little Richard and the Everly Brothers than you ever would have thought to ask. Included are career biographies of more than 1,000 bands and artists, with more than 5,000 CD recommendations. "Sexy, all-conquering guide with big, brash entries written by opinionated maniacs" The Guardian "Unafraid to stick its neck out for the sake of passion" Q magazine "Indispensable, better than ever. Indispensable." The Independent Excerpt. Reprinted by permission. All rights reserved. Introduction The Rough Guide to Rock is an unusual book: it is written by the people who know the music best - fans, rather than professional critics - and its huge number of contributors (see page opposite) means that it is based upon multiple lifetimes of interest, experience and enthusiasm. Which is not to say that you'll find articles of

slavish devotion in the pages following. When the music turns to dust, our writers say so as fervently as they champion the triumphs. The book is unusual, too, in its relation to the Internet. The first edition (1996) was commissioned partly from adverts in the press and partly through the Net, where we posted entries as a work-in-progress. This new (1999) edition has been developed almost entirely on and through the Net and, as the project has grown more interactive, fans, and often the artists themselves, have contributed updates and corrections, and fought their corners for the inclusion of neglected or forgotten bands. Like everyone else who's ever done a rock book, or a rock magazine, we found ourselves locked right from square one in the 'But Is It Rock?' debate. Sure, we all had the same basic idea of what constitutes the term (noisy, guitar-based stuff, in the main, from America and Britain), but, as the decades have rolled on, the edges have become ever more blurred. We wanted a book with its feet firmly in the present, that gave at least as much space to indie/alternative groups as to the MTV/radio establishment. But we also wanted a book that reflected rock's history, and might introduce new audiences to enduring or seminal figures from decades past. So we made decisions to include key rock'n'roll, RB, Motown and soul musicians - people who retain an influence in the rock world. And we decided to fade in and out of hip-hop, rap, dance, techno and country areas, again focusing on bands exerting a rock influence or with a rock audience. Given the constraints of space, we opted to exclude 'world music' and reggae: a rare, easy decision, as we have separate books on both. Oh, and we broke all of our rules just whenever it seemed appropriate. Which was basically when our burgeoning roster of authors sent us pieces that fired up our enthusiasm. It's for that reason that you'll find surprising choices in this book. There are not too many other rock books that include pieces on To Rococo Rot or Slapp Happy alongside Slade, The Rolling Stones, Nirvana, Smokey Robinson and Neil Young. Still, their proponents made them sound interesting enough for us to feature, and we hope some of you will feel moved to check them out. We hope, too, that readers of the previous edition will enjoy discovering the 200 or so completely new entries in this book. We've re-evaluated a whole bunch of stuff - we're still wondering how we managed to print a rock book without Run-D.M.C. or The Monks - and, driven by a barrage of email, have welcomed into the fold some of the rockier 'electronica' acts, the stompier 1970s glitter-pop acts, and even a drop more Gothic rock (we're suckers for entries that arrive written in blood). Our roster of bands now nudges the 1400 mark - even more if you include the 'what happened next' bands covered in many of the articles. There's always room for more online but, to keep the book a manageable size and weight and price, and to cram all this juicy new material into the guide, we've had to make a few cuts and harsh editorial decisions - so, gosh darn it, there's still no room for the Electric Light Orchestra or Moody Blues. If you are outraged by this or any other of our exclusions, don't scowl at the book: write to us, send us (or email) an account that stakes the claim for a band, and we'll let you know what we think. We've set up this project with a deliberately democratic brief, and we'll be issuing another edition before the next Millennium is very old. In the meantime, of course, we hope to see you on the Net. A note on THE Structure and ICONS The individual entries in the guide are arranged alphabetically by band or artist, while further bands and artists (especially solo careers of key personnel) are discussed at the end of the main accounts. For an index of all bands and artists discussed at any length, turn to the Directory of Bands and Artists that begins on page 1132. Within the entries, you'll notice groups and individuals in THIS FONT, which means there's an individual entry on them which can be referred to for more detail. The discographies at the end of each entry are listed in order of their recording dates, and the title of each disc is followed, in brackets, by the date of the original recording and the current label. Each disc is preceded by a symbol: c for an album on CD, r for one that's still only issued on vinyl. To make sense of the quantity of discs, we've been selective: the number of album recommendations are to some extent a reflection of status, though with younger bands and artists we've often included reviews of everything to date.