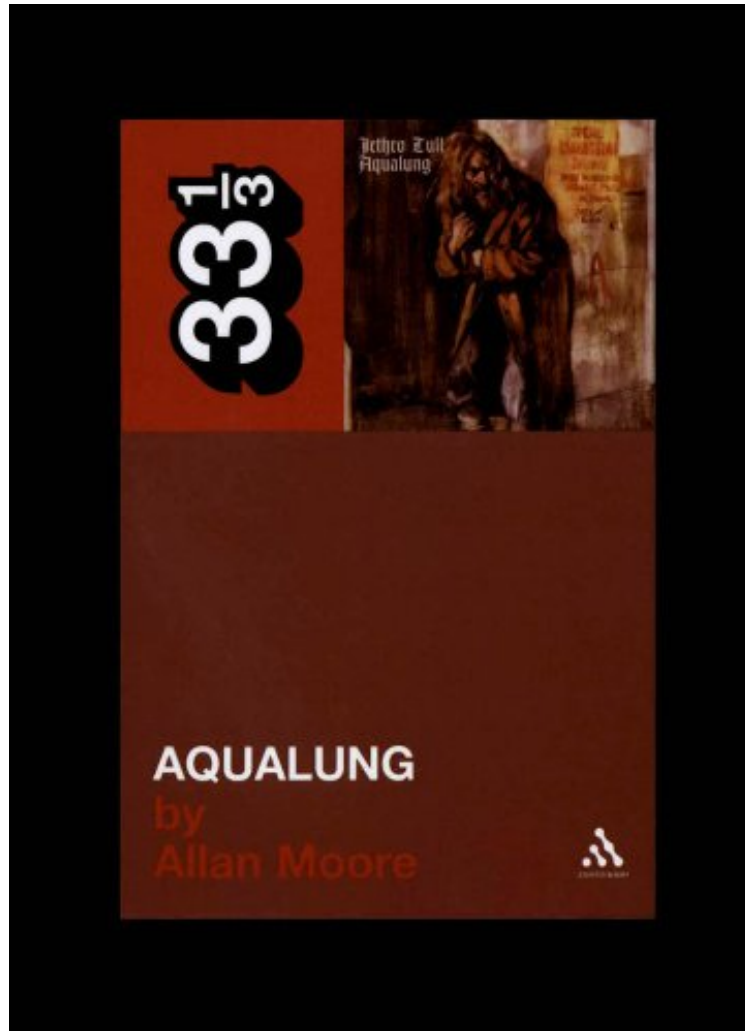


(Free pdf) Jethro Tull's Aqualung (33 1/3)

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Allan Moore

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Allan Moore : Jethro Tull's Aqualung (33 1/3) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Jethro Tull's Aqualung (33 1/3):

1 of 1 people found the following review helpful. A nice analysis for Tull fans, but a bit too stodgy for me...By Charles H. LeinHaving just finished reading the "Court and Spark" (Joni Mitchell) installment in this series, by Sean Nelson, I find myself in an interesting position to comment on this one on "Aqualung". This is a nice treatise on the great Tull album, and offered some cool insights which, while subjective, were fascinating to us die-hard Tull fans who are more than happy to absorb and ponder any deep and appreciative discussions of Tull's work. But, in comparison to Sean Nelson's treatment of Joni's "Court and Spark", it left me cold. In mulling the issue over, I think I've figured out why. Mr. Moore, as the bio tells us, is a Professor of Music at a respectable institution of higher learning. Reading his work, I get the distinct feeling that he has never written or played rock and roll in his life, only

analyzed it. Much like rock critics, whom I for the most part despise, because they typically seem more interested in showing off their wit and sarcasm while tearing down that which they themselves cannot accomplish (like petty and jealous schoolchildren). As a result, the book comes across as what it is - a work by an academic rather than a musician, or music lover. The analysis is good, and as I said, illuminating at times, but felt wanting in the "passion" department. At least Mr. Moore didn't make the mistake that others in this series have, which is to spend so much time rambling on about context and axe-grinding that the songs got the left-overs. But, the book felt to me a bit too much like a college course. Contrast this with Mr. Nelson. His bio? A working musician who has a pretty cool and diverse list of credits vis a vis the folks he's worked with. His book, in my opinion, takes the approach that I believe is the promise held out by this series. An intelligent and informed musician and music lover who knows his history, understands the milieu in which his subject was written, and ties it all together in a way that sheds light on both the album itself, and where and why it sits in the stream of Joni's albums that went before and after. HIS book feels more like a relaxed discussion over a beer, with a close friend who loves the music the way you do, and has given it a lot of thought. To sum up, I agree with what a few others have said here - this series could have benefited from an editorial watchdog who chose the authors better, or at the least monitored the results to ensure that each installment consistently served the subject, and not the author's agenda or tone. In my opinion, Sean Nelson got it right, and I have to attribute that to his credentials as a passionate musician who loved his subject, took the time to do his research, and then brought it all together in a writing style that made the read FUN. As I have always said about my love for early to mid-career Michael Crichton, it's always nice to learn something useful about a subject, even while you're being entertained. 1 of 2 people found the following review helpful. Uninteresting, so boring it becomes offensive! By Kindle Customer This book was written by a "Professor of Music" and boy does he want you to know that. I am such a big fan of the 33 1/3 series and have read probably half what they have. I buy the highest reviewed books first and it took me a bit to get to this one. Occasionally I have wildly diverged from the opinions on .com and found a great book where no one else did, so it was with an open mind I picked this up. But no, I really side with the negative reviews on here. The book is really, really dry and focuses on the least interesting things about Aqualung - a record I have loved since I heard it as a teenager, decades ago (!). There are slight, side references to things which sounded very interesting (recording in a new studio with rented instruments, for instance) but a lot of stuff turns out to be about what channel the electric guitar comes in 35 seconds into Cross Eyed Mary, where the recorders pop up in the LP and who else used recorders back then and boy aren't those recorders just neat. The Professor Of Music even takes the Aqualung theme and reproduces it on the treble clef. I guess having read a ton of these books I figured the author would (if they didn't do anything "creative" which can be good or bad!) talk about the changing personnel (Clive's last, Evan's first, and the introduction of non-musician Hammond on the bass) (Tull fans, don't hate me! I LOVE Jeffrey Hammond!), how the record began the association of Tull with "heavy rock" (and acoustic rock at the same time!), how it is really a bridge between the discrete song orientated LPs of Tull's past with the sprawling epics of the future....I mean, this LP is FULL of insights waiting to be found. None of this is touched on whatsoever. But instead, let's talk about what the F# major chord in "Wind Up" "means"! (note to the author: Anderson most likely used the chord because he liked it). I hate this book. 0 of 0 people found the following review helpful. A Gem! - when get past academics By BigReader This is a gem - but only when author gets past academic details. I use some of his wise takes to analyze Aqualung and several more in 2 chapters of our upcoming book for 2016 I Wanna Know What Love Is taken from the same title hit from Foreigner (the late 1970s-on band's 1984 album Agent Provocateur). Its only problem may be author's overdoing academic musical details. BigReader

Formed in 1968, Jethro Tull are one of rock's most enduring bands. Their 1971 album Aqualung, with its provocative lyrical content and continuous music shifts, is Tull's most successful and most misunderstood record. Here, music professor and fan Allan Moore tackles the album on a track-by-track basis, looking at Ian Anderson's lyrics and studying the complex structures and arrangements of these classic songs. EXCERPT It was buying your first great-coat that did it. That image of a crazy, probably dangerous individual with unkempt hair, strangely wandering eyes and an inability to keep both feet on the floor at the same time, as seen on Top of the Pops when Jethro Tull and his anonymous backing musicians performed "Witch's Promises" in 1970, remains to this day one of the most striking I can recall. And when the great-coat appeared in all its glory clothing Jethro's alter ego on the cover of Aqualung, it was clear to us that we were insiders, that we lived in exactly the same crazy world, that we knew what it was all about, even if we actually hadn't a clue.

"Though Tull is far from classic rock's most accessible band, and Ian Anderson's lead singer/flutist role is certainly an anomaly, Moore (Professor of Popular Music and Music Dept. Head at University of Surrey) deftly-with clear and concise exposition-picks Aqualung apart piece by piece. It's not meant to make you like the record as much as it is meant to dissect it. Moore's proper prose fluctuates from a childish love for the record and the memories associated with that adoration to meticulous charting of the musical movements within songs. Meant for the Tull lover that doesn't live within all of us, this is still a great take on a challenging band's signature record." —Zack Adcock,

The Hub Weekly, 1/13/05 (Zack Adcock)"Though Tull is far from classic rock's most accessible band, and Ian Anderson's lead singer/flutist role is certainly an anomaly, Moore (Professor of Popular Music and Music Dept. Head at University of Surrey) deftly-with clear and concise exposition-picks Aqualung apart piece by piece. It's not meant to make you like the record as much as it is meant to dissect it. Moore's proper prose fluctuates from a childish love for the record and the memories associated with that adoration to meticulous charting of the musical movements within songs. Meant for the Tull lover that doesn't live within all of us, this is still a great take on a challenging band's signature record." —Zack Adcock, The Hub Weekly, 1/13/05 (Sanford Lakoff)About the AuthorAllan Moore is Professor of Popular Music and Head of the Department of Music and Sound Recording at the University of Surrey.Excerpt. copy; Reprinted by permission. All rights reserved.It was buying your first great-coat that did it. That image of a crazy, probably dangerous individual with unkempt hair, strangely wandering eyes and an inability to keep both feet on the floor at the same time, as seen on Top of the Pops when Jethro Tull and his anonymous backing musicians performed "Witch's Promise" in 1970, remains to this day one of the most striking I can recall. And when the great-coat appeared in all its glory clothing Jethro's alter ego on the cover of Aqualung, it was clear to us that we were insiders, that we lived in exactly the same crazy world, that we "knew what it was all about", even if we actually hadn't a clue.