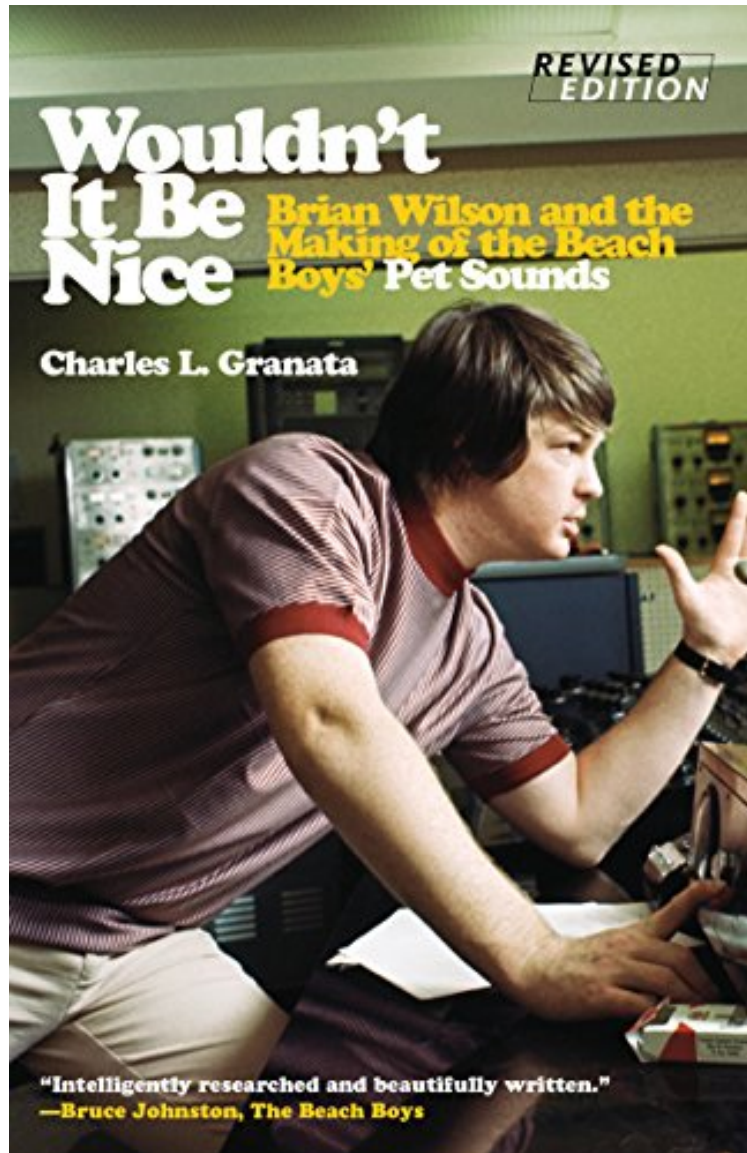


(Free pdf) Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' Pet Sounds

Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' Pet Sounds

Charles L. Granata, Tony Asher

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Charles L. Granata, Tony Asher : Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' Pet Sounds before purchasing it in order to gage whether or not it would be worth my time, and all praised Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' Pet Sounds:

1 of 1 people found the following review helpful. Attention: Genius At WorkBy Jacqueline A CapewellNothing better than reading about the creative process and the thought process of a musical genius, Brian Wilson. The movie, Love

Mercy made me more curious about the inception and development of the phenomenal album "Pet Sounds." A must-have for Beach Boys fans and musicians alike. 1 of 1 people found the following review helpful. The Pet Department
By Clare Quilty
Want to know something about the Beach Boys masterpiece, "Pet Sounds"? It's probably in this book, which briskly covers the relevant history, the production processes, the initial response to the album and the continued legacy of the music. Yes, it does cover much of the same territory as the liner notes for the "Pet Sounds Sessions" box, but since I tend to keep my box set booklets with the box sets, this book fits nicely into the music section of my handier bookshelves. And it really shouldn't matter, but this is a cool, clean, excellently put together little book with a perfect cover, eye-friendly typeset and great photographs. 20 of 27 people found the following review helpful. You mean you don't already have the "Sessions" box set?
By Ben Culture
Most of the "meat" of this book seems to be drawn from that priceless little green book in "The Pet Sounds Sessions" box set. Why would we be buying this book, if we hadn't ALREADY bought the box set, and rapturously devoured every word of interviews with Wilson, Asher, Britz, et al? I was expecting more of a nuts'n'bolts dissection -- i.e., some MUSICOLOGY (in the style of Phil Rose's "Which One's Pink") A little something for us musicians. C'mon -- This is one of the most musically groundbreaking pop albums of the 20th century! No, instead we get -- *descriptions*. Descriptions of the music, descriptions of the lyrics. Descriptions are an insult and a waste. You can't do justice to art by describing it -- a common trap art writers fall into. As an aside, I was taken aback when another, happier reviewer said, "Now I know why Spector recorded in mono!" Look, enjoy the journey, buddy, wish ya the best -- but for those of us who started that journey a *long time ago*, this book doesn't have much new stuff to offer. Heck . . . Maybe the subject's been finally written out. (Well, at least SMiLE is finally on the way!!!)

When he first started working on Pet Sounds, Brian Wilson said that he was going to write "the greatest rock album ever made." That album, released in 1966, fifty years ago, changed the face of popular music. From conception and composition to arrangement and production, Pet Sounds was the work of one extraordinary man. Turning his back on the protest songs and folk rock of his contemporaries and even on the bright surf sound of his own creation, Brian Wilson reached deep within himself to make music that struck an emotional chord and touched people's souls. Embracing the rapidly advancing recording technology of the time, he expertly created an original studio sound that would inspire generations of listeners and musicians. Featuring a detailed track-by-track analysis of the songs and extensive interviews with key personalities, this unique book reveals the influences--musical, personal, and professional--that together created this groundbreaking album. Now revised to include new information and recent developments, this is the definitive book on one of the greatest albums ever made.

From Publishers Weekly
In 1965, Brian Wilson and the Beach Boys released a revolutionary rock album that would influence the Beatles' Rubber Soul as well as the music of the Who, Eric Clapton and the Rolling Stones. As music historian Granata points out in this often passionate, sometimes pedantic history of Pet Sounds, U.S. audiences turned a cold shoulder to this album because it represented such a departure from the pleasing surf melodies that had made the Beach Boys famous. In spite of such a reception, the album showcases the soaring musical genius of Wilson, argues Granata, in what was perhaps truly the first ever "concept album." The innovative combination of folk, blues and jazz blended into the gorgeous harmonies of the Beach Boys. Granata traces the evolution of the album from its writing, mostly by Wilson and Tony Asher, to the long nights of production in the studio. He analyzes dispassionately each song on the album, from the jangly 12-string guitar chords of "Wouldn't It Be Nice?," which open the album, to the closing harmonies of "Caroline, No" that close it. Granata chronicles Wilson's well-known disappearance from the musical scene not long after the album's release to battle the demons of paranoid schizophrenia, as well as his recent solo appearances performing the songs from Pet Sounds. Granata devotedly tells a story whose contours are already well known, so the book at times appears to be a set of liner notes allowed to grow too large. Copyright 2003 Reed Business Information, Inc.
From Booklist
In 1965, before anyone thought rock music could be ambitious, let alone artful, Beach Boys leader Brian Wilson set out to record "the greatest rock album ever made." Many fans feel to this day that Pet Sounds, the resulting record, which applied the Boys' jazz-influenced vocal harmonies to Wilson's new, sophisticated songs and inventive arrangements, realized his lofty aspirations. Quite simply, though a flop when originally released, the album, which spearheaded the transition from the single to the LP as rock's primary format, is an enduring popular-music masterpiece. Granata recounts its genesis in a song-by-song rundown with Wilson's cowriter, Tony Asher, and its recording sessions through the eyes of the other Beach Boys and additional participating musicians. Bracketing this detailed examination are concise accounts of the group's pre- and post-Pet Sounds careers. Troubled by emotional problems exacerbated by drug use, Brian Wilson never surpassed Pet Sounds. He has enjoyed its constant critical and commercial rediscovery, however, and listeners who have caught up to his magnum opus should appreciate learning more about it. Gordon Flagg
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Intelligently researched and beautifully written. This book reminds me how remarkably fortunate I am that Brian, Mike, Carl, Dennis, and Al shared with me the opportunity to be part of the greatest recorded achievements

in pop music history. — Bruce Johnston, former member of The Beach Boys