

Funk Soul Covers

". . . extraordinarily far-reaching. . . . highly accessible." —Notes "No one has written this way about music in a long, long time. Lucid, insightful, with real spiritual, political, intellectual, and emotional grasp of the whole picture. A book about why music matters, and how, and to whom." —Dave Marsh, author of *Louie, Louie* and *Born to Run: The Bruce Springsteen Story* "This book is urgently needed: a comprehensive look at the various forms of black popular music, both as music and as seen in a larger social context. No one can do this better than Craig Werner." —Henry Louis Gates, Jr., W.E.B. Du Bois Professor of the Humanities, Harvard University "[Werner has] mastered the extremely difficult art of writing about music as both an aesthetic and social force that conveys, implies, symbolizes, and represents ideas as well as emotion, but without reducing its complexities and ambiguities to merely didactic categories." —*African American Review* *A Change Is Gonna Come* is the story of more than four decades of enormously influential black music, from the hopeful, angry refrains of the Freedom movement, to the slick pop of Motown; from the disco inferno to the Million Man March; from Woodstock's "Summer of Love" to the war in Vietnam and the race riots that inspired Marvin Gaye to write "What's Going On." Originally published in 1998, *A Change Is Gonna Come* drew the attention of scholars and general readers alike. This new edition, featuring four new and updated chapters, will reintroduce Werner's seminal study of black music to a new generation of readers. Craig Werner is Professor of Afro-American Studies at the University of Wisconsin, and author of many books, including *Playing the Changes: From Afro-Modernism to the Jazz Impulse* and *Up Around the Bend: An Oral History of Creedence Clearwater Revival*. His most recent book is *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul*.

The Beat! was the first book to explore the musical, social, and cultural phenomenon of go-go music. In this edition, updated by a substantial chapter on the current scene, authors Kip Lornell and Charles C. Stephenson, Jr., place go-go within black popular music made since the middle 1970s—a period during which hip-hop has predominated. This styling reflects the District's African American heritage. Its super-charged drumming and vocal combinations of hip-hop, funk, and soul evolved and still thrive on the streets of Washington, DC, and in neighboring Prince George's County, making it the most geographically compact form of popular music. Go-go—the only musical form indigenous to Washington, DC—features a highly syncopated, nonstop beat and vocals that are spoken as well as sung. The book chronicles its development and ongoing popularity, focusing on many of its key figures and institutions, including established acts such as Chuck Brown (the Godfather of Go-Go), Experience Unlimited, Rare Essence, and Trouble Funk; well-known DJs, managers, and promoters; and filmmakers who have incorporated it into their work. *The Beat!*

provides longtime fans and those who study American musical forms a definitive look at the music and its makers.

A critique of population control narratives reproduced by international development actors in the 21st century Since the turn of the millennium, American media, scientists, and environmental activists have insisted that the global population crisis is “back”—and that the only way to avoid catastrophic climate change is to ensure women’s universal access to contraception. Did the population problem ever disappear? What is bringing it back—and why now? In *On Infertile Ground*, Jade S. Sasser explores how a small network of international development actors, including private donors, NGO program managers, scientists, and youth advocates, is bringing population back to the center of public environmental debate. While these narratives never disappeared, Sasser argues, histories of human rights abuses, racism, and a conservative backlash against abortion in the 1980s drove them underground—until now. Using interviews and case studies from a wide range of sites—from Silicon Valley foundation headquarters to youth advocacy trainings, the halls of Congress and an international climate change conference—Sasser demonstrates how population growth has been reframed as an urgent source of climate crisis and a unique opportunity to support women’s sexual and reproductive health and rights. - Although well-intentioned—promoting positive action, women’s empowerment, and moral accountability to a global community—these groups also perpetuate the same myths about the sexuality and lack of virtue and control of women and the people of global south that have been debunked for decades. Unless the development community recognizes the pervasive repackaging of failed narratives, Sasser argues, true change and development progress will not be possible. *On Infertile Ground* presents a unique critique of international development that blends the study of feminism, environmentalism, and activism in a groundbreaking way. It will make any development professional take a second look at the ideals driving their work.

With the resurgence of vinyl going from strength to strength, album cover art is as important as it's ever been. This sumptuous book brings together 250 of the greatest album covers of all time and is arranged chronologically, beginning in 1956. Our judging panel, drawn from the great and the good of the music industry, has selected the final 275 entries, giving their reasons for selection to accompany the illustrations. From rock n roll to pop, R&B to jazz, blues and even folk, some of the album covers included are obvious classics, while others will surprise readers and jog memories. The chosen entries might not necessarily be of a best-selling release, but they are important artistically, stylistically or culturally. This fascinating book forms a wonderful visual record of this popular art form, and is an essential read for music fans the world over.

Following the success of *Jazz Covers*, this epic volume of groove assembles over 500 legendary covers from a golden era in African-American music.

#1 NEW YORK TIMES BESTSELLER • The brilliant coming-of-age-and-into-

superstardom story of one of the greatest artists of all time, in his own words—featuring never-before-seen photos, original scrapbooks and lyric sheets, and the exquisite memoir he began writing before his tragic death NAMED ONE OF THE BEST MUSIC BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW AND ONE OF THE BEST BOOKS OF THE YEAR BY THE WASHINGTON POST AND THE GUARDIAN • NOMINATED FOR THE NAACP IMAGE AWARD Prince was a musical genius, one of the most beloved, accomplished, and acclaimed musicians of our time. He was a startlingly original visionary with an imagination deep enough to whip up whole worlds, from the sexy, gritty funk paradise of “Uptown” to the mythical landscape of Purple Rain to the psychedelia of “Paisley Park.” But his most ambitious creative act was turning Prince Rogers Nelson, born in Minnesota, into Prince, one of the greatest pop stars of any era. *The Beautiful Ones* is the story of how Prince became Prince—a first-person account of a kid absorbing the world around him and then creating a persona, an artistic vision, and a life, before the hits and fame that would come to define him. The book is told in four parts. The first is the memoir Prince was writing before his tragic death, pages that bring us into his childhood world through his own lyrical prose. The second part takes us through Prince’s early years as a musician, before his first album was released, via an evocative scrapbook of writing and photos. The third section shows us Prince’s evolution through candid images that go up to the cusp of his greatest achievement, which we see in the book’s fourth section: his original handwritten treatment for Purple Rain—the final stage in Prince’s self-creation, where he retells the autobiography of the first three parts as a heroic journey. The book is framed by editor Dan Piepenbring’s riveting and moving introduction about his profound collaboration with Prince in his final months—a time when Prince was thinking deeply about how to reveal more of himself and his ideas to the world, while retaining the mystery and mystique he’d so carefully cultivated—and annotations that provide context to the book’s images. This work is not just a tribute to an icon, but an original and energizing literary work in its own right, full of Prince’s ideas and vision, his voice and image—his undying gift to the world.

Traces the funk music legend's rise from a 1950s barbershop quartet to an influential multigenre artist, discussing his pivotal artistic and business achievements with Parliament-Funkadelic. 75,000 first printing.

Swinging Gotham Big City, big bands: New York's jazz scene of the 1920s It's the Roaring Twenties, and New York is exploding with jazz fever. Crowds flock to the nightclubs and dance halls in Harlem to see the likes of Louis Armstrong with the Fletcher Henderson Orchestra playing at the Kentucky Club, or Duke Ellington at the Roseland Ballroom or the world-famous Cotton Club. Designed, illustrated, and edited by Robert Nippoldt, this award-winning book pays homage to this exceptional era, via an entertaining blend of illustrations, facts, and amusing anecdotes presenting 24 leading lights of New York's jazz scene in the 1920s, complete with a CD containing some of their best tunes. The texts,

contributed by Hans-Jürgen Schaal, give a vivid account of the club scene and the "band battles," as well as the legendary recording sessions. A splendid read, a groovy CD--and not strictly for jazz fans only! International Book Award, 2014, Los Angeles International Design Award, 2014, Los Angeles Joseph Binder Award, 2014, Vienna D&AD Award, 2014, London Good Design Award, 2014, Chicago A' Design Award, 2014, Como / Italy Best American Infographic, 2014, New York Awards for the original German edition: European Design Award, 2008, Stockholm Institute for Book Arts: "The Most Beautiful Book of Germany" 2008, Frankfurt Illustrative: "One of the Most Beautiful Books of Europe" 2007, Berlin

Funk & Soul Covers Taschen

Tras el éxito de Jazz Covers, este épico volumen lleno de ritmo reúne más de 500 cubiertas legendarias de la época dorada de la música afroamericana. La psicodelia le da la mano al Black Power, la liberación sexual se une a la consciencia social y el retrato callejero se combina con los dibujos fantásticos en esta deslumbrante antología visual del funk y el soul. Esta recopilación, que incluye portadas tanto clásicas como excepcionales, conmemora la capacidad de estas obras de arte de captar, además del interés del comprador, todo un espíritu musical. Descubra entre sus páginas los diseños brillantes, atrevidos, disparatados y realmente hermosos que los admiradores se morían por tener en sus manos cuando artistas como Marvin Gaye, James Brown, Curtis Mayfield, Michael Jackson o Prince cambiaron el mundo con sus sonidos únicos e inolvidables. Funk & Soul Covers, que incluye entrevistas con figuras clave de la época, también ofrece el contexto cultural y el análisis del diseño de muchas de las cubiertas discográficas seleccionadas.

Reggae Soundsystem is a new deluxe 200 page hard-back 12x12 book featuring hundreds of stunning full size record cover designs that span the history of reggae music. The book is compiled by the celebrated author and reggae expert Steve Barrow (Rough Guide to Reggae/ Blood and Fire Records) and Stuart Baker (Soul Jazz Records). Beginning in the 1950s, Jamaican music developed into one of the most important and influential music industries in the world. From its early Mento (Jamaican Calypso) beginnings through to the invention of Ska, Rocksteady, Roots, Dub and Dancehall, Jamaican music is also one of the richest and innovative veins in popular music. This stunning hardback deluxe book is a timely look at the endless visually creativity of reggae record cover designs, iconic, classic, rare and unique artwork spanning sixty years of Jamaican sounds. The book includes a fascinating introductory essay on the history of reggae by Steve Barrow and the book is edited by Stuart Baker (founder of Soul Jazz Records and editor of the book Dancehall, and cover art books on Bossa Nova, Freedom, Rhythm & Sound and Studio One Records).

With informative biographies, essays, and "music maps," this book is the ultimate guide to the best recordings in rhythm and blues. 20 charts.

In *The Meaning of Soul*, Emily J. Lordi proposes a new understanding of this famously elusive concept. In the 1960s, Lordi argues, soul came to signify a cultural belief in black resilience, which was enacted through musical practices—inventive cover versions, falsetto vocals, ad-libs, and false endings. Through these soul techniques, artists such as Aretha Franklin, Donny Hathaway, Nina Simone, Marvin Gaye, Isaac Hayes, and Minnie Riperton performed virtuosic survivorship and thus helped to galvanize black communities in an era of peril and promise. Their soul legacies were later reanimated by such stars as Prince, Solange Knowles, and Flying Lotus. Breaking with prior understandings of soul as a vague masculinist political formation tethered to the Black Power movement, Lordi offers a vision of soul that foregrounds the intricacies of musical craft, the complex personal and social meanings of the music, the

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dynamic movement of soul across time, and the leading role played by black women in this musical-intellectual tradition.

This large format, deluxe hardback book features the amazing artwork of thousands of disco record cover designs from the 1970s up to the mid- 1980s, creating a unique visual history of disco culture. Featuring over 2000 album cover designs (including hundreds of full size covers) as well as over 700 12" sleeves, this book is truly an encyclopaedic document of disco music and its industry. As well as a comprehensive visual document of the era, the book comes complete with interviews of a number of important disco figures, histories, biographies and discographies of all the major disco record companies, sections on Roller Disco sleeves, Disco Instruction albums, 12" sleeves as well as a scrapbook of disco ads - all put together in this stunning and stylish book.

The ultimate anthology of cinematic showpieces, in extra-handly format. This careful selection of movie masterworks sets noir alongside new wave, slapstick alongside tragedy in a far-reaching, infinitely inspiring guide to the jewels of 20th-century filmmaking.

In this lush compendium illustrated with full-color images, the author of *The Burlesque Handbook* chronicles the history of one of the world's most beloved fashion patterns—leopard print—celebrating its beauty and place in couture, and the women who have dared to wear it. In nature, the distinctive markings on big cats served as camouflage, helping them to blend into their surroundings when hunting prey. Unlike these magnificent predators, humans have donned this distinctive animal pattern to be noticed; leopard print demands an audience. Jo Weldon, an expert in the world of burlesque, reveals how this sexy, playful, decadent, and vibrant pattern once reserved for royalty came into vogue and became a staple of fashion. With the revolution in technology and the rise of mass production in the early 1900s, textiles could be produced quickly and inexpensively, transforming every industry. Couture experienced a creative awakening: colors, prints, and patterns never seen before became ubiquitous. A greater freedom of choice in ready-to-wear clothing gave women the opportunity to express themselves in new styles. From its inception in textile, leopard print—long used as a symbol of a warrior's power or a ruler's wealth—became a sensation, adopted by daring trendsetters and members of the avant-garde, including film stars and celebrities such as Carole Lombard and Josephine Baker, who walked her pet Cheetah, Chiquita, on a diamond-encrusted leash. The desire for leopard print continues today as Nicki Minaj, Rihanna and other stars flaunt their feline-inspired spots on film and stage, the catwalk and the red carpet. With a lively narrative, informative sidebars, and stunning images, *Fierce* is a must have collection for designers and fashionistas of all kinds.

Connecting classic rhythm & blues and rock & roll to the Civil Rights Movement, and classic soul and funk to the Black Power Movement, *The Hip Hop Movement* critically explores what each of these musics and movements contributed to rap, neo-soul, hip hop culture, and the broader Hip Hop Movement.

The second book by the esteemed journal *Wax Poetics* is a vivid exploration of an element of music culture that has withered with the advent of MP3s and digital downloading. Records possess a visual as well as an aural capacity for storytelling. The record cover - eye candy for the music lover - speaks a language rooted in the environment and era of the music itself. Featuring rare outtakes from over 100 photoshoots alongside interviews and essays from industry legends, *Contact High- A Visual History of Hip-Hoptakes* readers on a chronological journey from old-school to alternative hip-hop and from analog to digital photography. The ultimate companion for music and photography enthusiasts, *Contact High* is the definitive history of hip-hop's early days, celebrating the artists that shaped the iconic album covers, t-shirts and posters beloved by hip-hop fans today.

Psychedelia meets Black Power, sexual liberation meets social conscience, and street portraiture meets fantastical cartoon in this epic volume of groove. Complete with cultural

context, design analysis, and interviews with key industry figures, the collection gathers more than 500 legendary record covers that visualized a golden era of African...

In 1960, photographer William Claxton and noted German musicologist Joachim Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians. The book *Jazzlife*, the original fruit of their labors, has become a collector's item that is highly treasured among jazz and photography fans. In 2003, TASCHEN began reassembling this important collection of material along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today's digital technology, a restored audio CD from Joachim Berendt's original recordings has been produced and is included in this package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it. Featuring photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more. Includes bonus CD of digitally remastered recordings of music made during Berendt and Claxton's journey (originally released in 1960 as two records)

This striking and innovative collection of jazz covers presents the designs that defined a sound. Containing record covers from the 1940s through to the early 1990s, each reproduction is accompanied with essential background information. Spanning photographic and illustrative works, these album artworks are a marriage of music and design and a...

"Jo Weldon is the gold-standard for New Burlesque. I am proud to call her my friend, and unashamed to admit she's my idol." — Lily Burana, author of *Strip City: A Stripper's Farewell Journey Across America* From one of the stars of the New Burlesque scene, Jo Weldon, comes a definitive, easy-to-use, and indispensable guide to the art form, with a foreword by superstar comedian and burlesque enthusiast Margaret Cho. Fans of Dita Von Teese—as well as performers of every stripe—will love the helpful advice and feisty attitude of *The Burlesque Handbook*.

A photographic look into the world of vinyl record collectors—including Questlove—in the most intimate of environments—their record rooms. Compelling photographic essays from photographer Eilon Paz are paired with in-depth and insightful interviews to illustrate what motivates these collectors to keep digging for more records. The reader gets an up close and personal look at a variety of well-known vinyl champions, including Gilles Peterson and King Britt, as well as a glimpse into the collections of known and unknown DJs, producers, record dealers, and everyday enthusiasts. Driven by his love for vinyl records, Paz takes us on a five-year journey unearthing the very soul of the vinyl community.

A memoir by Morris Day of *The Time* centering around his lifelong relationship and association with Prince. Brilliant composer, smooth soul singer, killer drummer, and charismatic band leader, Morris Day, has been a force in American music for the past four decades. In *On Time*, the renowned funkster looks back on a life of turbulence and triumph. He chronicles his creative process with an explosive prose that mirrors his intoxicating music. Morris' story is a fast-paced page-turner replete with unexpected twists and shocking surprises. A major and fascinating theme is his lifelong friendship and years of musical partnership with Prince, from their early days on the Minneapolis scene to selling out stadiums and duking it out as rivals in *Purple Rain*. Eventually, Morris went on to release four albums with a new band of his very own, the legendary *Time*. He battled his addictions and came out victorious. But not before increasing tensions and embittered rivalry between Prince and the *Revolution* and Morris Day and the *Time* led the two performers towards separate paths. Through the years, the fierce brotherly love between Morris and Prince kept bringing them back together, over and over

again-until pride, ego, and circumstance interfered. Two months before Prince's untimely death, the two finally reconnected and started to make amends. But Morris could've never imagined it would be the last time he'd ever see his friend again. This is Morris Day's singular story in which the magic of music is the ultimate healer. *On Time* is also a deep meditation on friendship, Morris' poetic method of reconciling the loss of his close friend and longtime collaborator, and a way to commemorate an incendiary life cut short. But this book is more than just a walk down memory lane-it's a metaphorical means to bring Prince back to life. Throughout the narrative, Morris allows Prince's "voice" to protect his own legacy, to counter Morris's interpretations of events, and to essentially breathe new life into a tale as old as time-of two brothers, two bands, and a musical culture that even today pulsates with fresh energy. The first ever guide to soul recordings, this book - the latest in a popular and well-established series - is an essential purchase for anyone wishing to build up a comprehensive record collection. Each chapter of the *Guide* provides an essential list of fifteen releases, and a basic list of thirty. The essential releases are those from artists most likely to be recognized by the general public - singers such as James Brown, Aretha Franklin, the Temptations, Marvin Gaye and Stevie Wonder - and they each get extended comments. The basic lists is designed to supplement this and cover some of the 'lesser' artists, and also the tangents and by-ways of the genre - Latin Soul, Low rider music and soul-blues. In its 405 entries, the *Guide* covers not only music from the golden era of soul - the early 1960s to the mid-1970s - but also the 1950s rhythm and blues that preceded it, and the disco, funk and African American styles which followed. Eight of the leading British and American experts have contributed to the guide, each concentrating on a particular aspect of soul music - whether it be an account of the music produced in a certain region (such as New York, Chicago, the West Coast, the South or Europe), or one of the periods of the style's development.

First published in December 2001, Brooklyn-born Wax Poetics hit news stands with a new vision of music journalism. Wax Poetics created a bridge between the old and the new, revealing the numerous connections between musical forefathers and musical future. Although originally created for a concentrated market of music aficionados, the Wax Poetics audience has grown exponentially. This anthology gathers the first five issues into a deluxe must-have hardbound edition.

"Hadar put his detective skills to work and soon found himself at the door of Minging Mike. Their friendship blossomed and Mike revealed the story of his life and the mythology of his many albums, hit singles, and movie soundtracks. A solitary boy raised by his brothers, sisters, and cousins, Mike lost himself in a world of his own imaginary superstardom, basing songs and albums on his and his family's experiences. Early teenage songs obsessed with love and heartache soon gave way to social themes surrounding the turbulent era of civil rights protests and political upheaval - brought even closer to home when Mike himself went underground, dodging the government for years after going AWOL from basic training." "In *Minging Mike*, Hadar recounts the heartfelt story of Mike's life and collects the best of his albums and 45s, presented in full color, finally bringing to the star the adoring audience he always imagined he had."--BOOK JACKET.

Recognized for its distinctive musical features and its connection to periods of social innovation and ferment, the genre of psychedelia has exerted long-term influence in many areas of cultural production, including music, visual art, graphic design, film, and literature. William Echard explores the historical development of psychedelic music and its various stylistic incarnations as a genre unique for its fusion of rock, soul, funk, folk, and electronic music. Through the theory of musical topics--highly conventional musical figures that signify broad cultural concepts--and musical meaning, Echard traces the stylistic evolution of psychedelia from its inception in the early 1960s, with the Beatles' *Rubber Soul* and *Revolver* and the Kinks and Pink Floyd, to the German experimental bands and psychedelic funk of the 1970s, with a

special emphasis on Parliament/Funkadelic. He concludes with a look at the 1980s and early 1990s, touching on the free festival scene, rave culture, and neo-jam bands. Set against the cultural backdrop of these decades, Echard's study of psychedelia lays the groundwork and offers lessons for analyzing the topic of popular music in the twentieth and twenty-first centuries.

Vinyl's back in style and in this selection of 1000 of the most iconic record sleeves from the 60s to 90s, we recall why it's the biggest and best music format ever. Iconic artwork, memorable cover-sleeves, and long-lost classics all jostle for space in this virtual shelf of music history. "Everybody has to start somewhere. Businessmen start on the ground floor and try to work their way up the corporate ladder. Baseball players bide their time in the minor leagues wishing for an opportunity to move up and play in the majors. Musical compositions aren't very different—some songs just don't climb the charts the first time they're recorded. However, with perseverance, the ideal singer, the right chemistry, impeccable timing, vigorous promotion, and a little luck, these songs can become very famous." So writes Bob Leszczak in the opening pages of *Who Did It First? Great Rhythm and Blues Cover Songs and Their Original Artists*. Here readers will discover the little-known history behind legendary rhythm and blues numbers on their way to the majors. As Leszczak points out, the version you purchased, danced to, romanced to, and grew up with is often not the first version recorded. Like wine and cheese, some tunes just get better with age, and behind each there is a story. *Who Did It First?* contains interesting facts and amusing anecdotes, often gathered through Leszczak's vast archive of personal interviews with the singers, songwriters, record producers, and label owners who wrote, sang, recorded, and distributed either the original cut or one of its classic covers. The first in a series devoted to the story of great songs and their revivals, *Who Did It First?* is the perfect playlist builder. Whether quizzing friends at a party, answering a radio station contest, or simply satisfying an insatiable curiosity to know who really did do it first, this book is a must-have.

Brian Ward is Lecturer in American History at the University of Newcastle upon Tyne .; This book is intended for american studies, American history postwar social and cultural history, political history, Black history, Race and Ethnic studies and Cultural studies together with the general trade music.

Made in Korea: Studies in Popular Music serves as a comprehensive and thorough introduction to the history, sociology, and musicology of contemporary Korean popular music. Each essay covers the major figures, styles, and social contexts of pop music in Korea, first presenting a general description of the history and background of popular music in Korea, followed by essays, written by leading scholars of Korean music, that are organized into thematic sections: History, Institution, Ideology; Genres and Styles; Artists; and Issues.

Music lovers have been attracted to the distinct style and sleek sound of jazz since its birth at the turn of the century. The album covers collected in this comprehensive volume under the well-known Blue Note record label embody classic design and pioneering typography. Two hundred color photographs of the album sleeves, an informative history of the Blue Note record company, and a portrait of Reid Miles, who designed nearly 500 album covers, capture the integrity of this distinctive record label. Sophisticated jazz connoisseurs and young listeners alike, as well as those with an interest in style and graphic design, will enjoy this exciting book of jazz memorabilia.

Spanning Cuban music from rumba to salsa, and graphic styles from socialist realist to geometric abstraction, this volume of Cuban record cover art traces a musical form in constant revolution. The first ever book about Cuban record sleeve design, compiled by Gilles Peterson and Stuart Baker, *Cuba: Music and Revolution* features hundreds of rarely seen vinyl records from the start of the Cuban Revolution at the beginning of the 1960s up until 1985, when Cuba's Special Period, brought about by the dissolution of the Soviet Union and the withdrawal

of Russia's financial support for the Cuban government, led to the demise of vinyl-record manufacturing in Cuba. The artwork here reflects both the cultural and musical depth of Cuba as well as the political influence of revolutionary communism. Over the past century, Cuban music has produced a seemingly endless variety of styles--rumba, mambo, son, salsa--at a dizzyingly fast rate. Since the 1940s a steady stream of Cuban musicians has also made the migration to the US, sparking changes in North American musical forms: bandleader Machito set New York's jazz and Latin scene on fire, and master drummer Chano Pozo's entry into Dizzy Gillespie's group led to the birth of Latin jazz, to name just two. After the Cuban Revolution in 1959, the new government closed American-owned nightclubs and consolidated the island's recording industry under a state-run monopoly. Out of this new socialist agenda came new musical styles, including the Nueva Trova movement of left-wing songwriters. The 1980s saw more experimentation in modernist jazz, salsa and Afro-Cuban folkloric music. Generously illustrated with hundreds of color images, *Cuba: Music and Revolution* presents the history of Cuban record cover art, including many examples previously unseen outside the island itself.

Funk: It's the only musical genre ever to have transformed the nation into a throbbing army of bell-bottomed, hoop-eared, rainbow-Afro'd warriors on the dance floor. Its rhythms and lyrics turned bleak urban realities inside out with distinctive, danceable, downright irresistible music. Funk hasn't received the critical attention that rock, jazz, and the blues have--until now. Colorful, intelligent, and in-your-face, Rickey Vincent's *Funk* celebrates the songs, the musicians, the philosophy, and the meaning of funk. The book spans from the early work of James Brown (the Godfather of Funk) through today, covering funky soul (Stevie Wonder, the Temptations), so-called "black rock" (Jimi Hendrix, Sly and the Family Stone, the Isley Brothers), jazz-funk (Miles Davis, Herbie Hancock), monster funk (Parliament, Funkadelic, Bootsy's Rubber Band), naked funk (Rick James, Gap Band), disco-funk (Chic, K.C. and the Sunshine Band), funky pop (Kool & the Gang, Chaka Khan), P-Funk Hip Hop (Digital Underground, De La Soul), funk-sampling rap (Ice Cube, Dr. Dre), funk rock (Red Hot Chili Peppers, Primus), and more. *Funk* tells a vital, vibrant history--the history of a uniquely American music born out of tradition and community, filled with energy, attitude, anger, hope, and an irrepressible spirit.

Filled with more than 250 images of artists including Ice Cube, The Notorious B.I.G., LL Cool J, Naughty by Nature, Public Enemy, 50 Cent, N.W.A, Snoop Dogg, Lil' Kim, Flavor Flav, Lauren Hill, Queen Latifah, TLC, many that have never before been published, this book is set to become the new hip-hop photography bible. With exclusive, behind-the-scenes access, preeminent photographer Brother Ernie captures the last four decades of the evolution of hip-hop--the styles that grew from it, and the artists who shaped it. Complete with Brother Ernie's personal anecdotes of time spent with subjects, and stories behind the photographs, *Hip-Hop at the End of the World* shares intimate moments from the most important era of hip-hop. After picking up a camera in the 1973 to document the graffiti art that dominated New York City, Ernest Panicioli started his journey of whole-heartedly capturing the scene during the most fertile years of hip-hop. Always armed with a 35mm camera, he successfully photographed nearly every rapper of note since the genre's inception, making him the go-to photographer for magazines like *Word Up* and *Rap Masters*. *Hip Hop at the End of the World* is a carefully curated selection of photographs from Brother Ernie's extensive archives, celebrating over 40 years of swag in one of the most complete records of the most crucial movements in American music.

Despite the influence of African American music and study as a worldwide phenomenon, no comprehensive and fully annotated reference tool currently exists that covers the wide range of genres. This much needed bibliography fills an important gap in this research area and will prove an indispensable resource for librarians and scholars studying African American music

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and culture.

A nearly silent romantic tragedy, Nufonia Must Fall is the first graphic novel ever published by world renowned, Platinum-selling DJ Kid Koala. Accompanied by an original CD soundtrack, with ten exclusive tracks composed and performed by Kid Koala, the wordless book tells in beautifully shaded b/w illustrations the story of a robot and the workaholic girl he falls for.

Delightfully eccentric, Nufonia Must Fall will appeal to the scores of existing Kid Koala fans old and new, as well as comic book fans, film buffs and music lovers alike.

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