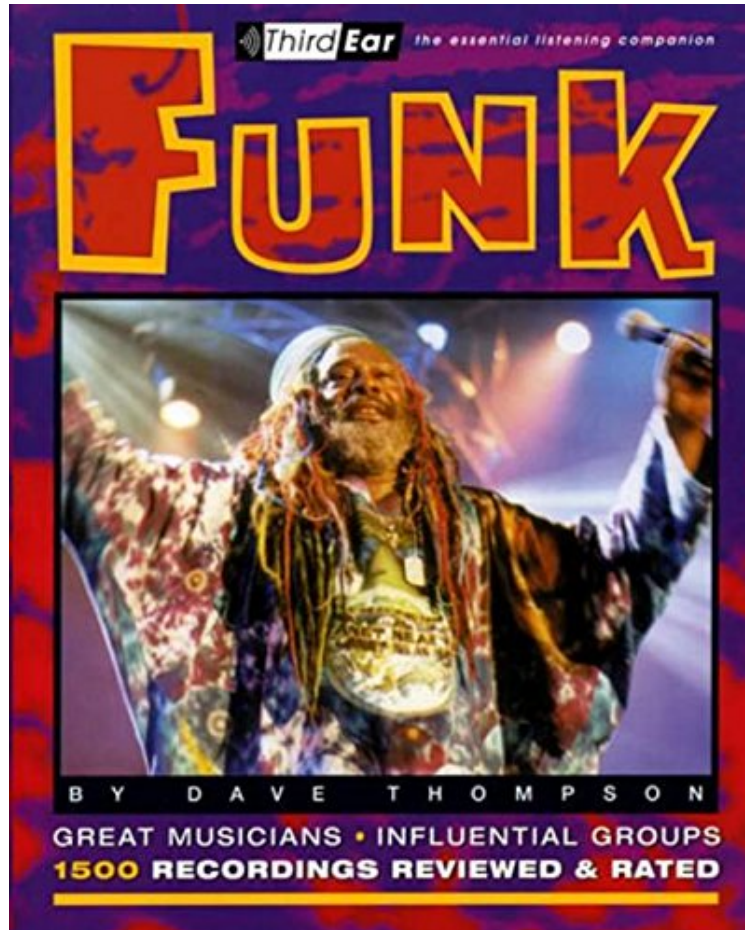


(Download pdf) Funk: Third Ear - The Essential Listening Companion

## Funk: Third Ear - The Essential Listening Companion

*Dave Thompson*

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#1570101 in Books Backbeat Books 2001-03-30 2001-10-01 Original language: English PDF # 1 9.30 x .93 x 7.50l, 1.67 #File Name: 0879306297400 pages372 pagesSize: 9-1/4x 7-1/2" Author: Dave Thompson ISBN: 879306297 This newest addition to the Third Ear - The Essential Listening Companion series traces funk from its James Brown roots through today's groove with groups like the Red Hot Chili Peppers - folks who got on the good foot Alongside detailed artist biographies, anecdotes and discographies, the Funk Listening Companion reviews and rates 1,500 recordings that illustrate each band's sound and musical impact Artists covered include Average White Band, George Clinton, Herbie Hancock, Rick James, Chaka Khan, Curtis Mayfield, The Meters, Prince, Sly Stone, Tower of Power, War, Wild Cherry and many more | File size: 47.Mb

**Dave Thompson : Funk: Third Ear - The Essential Listening Companion** before purchasing it in order to gage whether or not it would be worth my time, and all praised Funk: Third Ear - The Essential Listening Companion:

0 of 0 people found the following review helpful. Excellent book that truly covers all funk and its off-shoots from the early days to now; reviews many forgotten albums. By A. Perer Excellent guide to all releases under the various categories and subcategories of funk. I have read dozens of book on Funk, James Brown, and the history of music, and

this author shows great erudition explaining the various strains of funk and reviewing thousands of albums by hundreds of bands. The book is broken into four sections: Pre-funk Acts, Classic Funk, Disco Funk, and The New School. Along the way are excellent essays about funk's history and in-depth looks at James Brown, George Clinton, and other very important acts. Underneath each heading are all the acts that fall under each category and the author reviews a huge number of releases. It's a very complete discography of about 180 acts, many of whom have dozens of albums each. He reviews every album by every act of even minor consequence. Having bought many of the albums based on his recommendations, his reviews are excellent and he really justifies why he gives album 3 stars versus 4 or 5 stars. The end of the book has a list of 24 essential funk albums - the five star must haves. Many of these bands I was not familiar with, or had only heard in passing. Do you know which Undisputed Truth album earned 5 stars and was on his top 24 essential funk albums? Probably not. I know a lot of funk as I've been collecting records for 20 years and he introduced me to a ton of obscure stuff. He even covers Go-Go (the funk offshoot from D.C.) as well as rap albums heavily influenced and sampling great funk and he gives a list of the best funk compilations for various categories (New Orleans funk, Blaxploitation, etc). There are a couple people who gave this book 1 or 2 stars and either they are schmucks, or they didn't read it. This guy knows his stuff. There are literally 50 or 60 James Brown albums of original material (not just repackaged stuff) that he goes through and tells you what is worth checking out. There is some good stuff in the late 70's and early 80's I didn't know about. The same could be said for George Clinton solo albums. There is just so much out there from all the P-funk people like Eddie Hazel and Bernie Worrell and this is the best book to know what is worth checking out. He covers the early rap of the Last Poets and the Watts Prophets which are forgotten by so many kids. Plus there are just so many more forgotten bands from the 60's and 70's that put out great stuff that's been forgotten about. So much hardwork went into this book to help you separate the wheat from the chaff. This guy gets it, which is not surprising as he is an experienced music writer, not some Johnny come lately. I just can't believe some people had the nerve to give this one or two stars and say this guy doesn't understand funk. He's forgotten more than these people will ever know. If nothing else, look through the table of contents and see all the stuff he covers that is not covered elsewhere. The writing is excellent and he justifies every star he gives to a release. There's really no other book on the market like it that I know of. 6 of 6 people found the following review helpful. Great reference. Made many great purchases from this book! By J-Rock I thoroughly disagree with ... who compared this book to Rickey Vincent's book, which is also pretty good. Vincent's book is intended as a philosophical and historical book, pointing toward an Afrocentric view of funk as a philosophy/borderline religion. Very ambitious and worth reading. Thompson's book more than fulfills its intentions, which is to be a thorough reference for funk. It's got great biographical summaries on many groups, and it also gives balanced reviews of the key albums and shows evidence of being thoroughly researched. Also, you get a sense of the author's biases, which are inevitable in any CD review guide written by one or two authors [think Penguin Guide to Jazz for example]. After the classic funk bands [George Clinton, Kool the Gang, James Brown, Earth Wind Fire] Thompson's more likely to get heavy into electrofunk. This is cool, but was not as helpful for me as I'm more into acoustic funk after the biggies. Meaning that a lot of New Orleans funk compilations and soul funk compilations slip under the radar. One of the biggest helpful things about this book, however, if you're into hip-hop is that it lists many of the key tracks with sampled singles by a particular artist. As someone growing from a love of The Funk to building a hip-hop collection, that aspect pointed me toward a lot of the great CDs from the glory age of hip-hop before the industry made sampling the classics prohibitively expensive. All in all this is a great reference for funk, certainly the best out there on the market [better than All Music Guide] and worth picking up if you're looking for a thorough reference for funk. 4 of 4 people found the following review helpful. Funk Album Reviews But..... By Andre S. Grindle This book does something that Ricky Vincent's more scholarly prose did not - it reviews specific albums and is quite well detailed. The funk regulars are all included but I found out about albums and acts in here I didn't even know existed, making this the favorable next step if you already have the Ricky Vincent book. This one more extensively covers funk-jazz and electro. Of course it runs into typical pitfalls - an albeit smaller amount of disco prejudice but also refer to the wonderful British funk band Level 42 as 'sterile' (they deserved their own section). My deduction of two stars for this book has nothing to do with the information contained within but with the quality of the writing. These pages are packed full of endless misprints and grammatical errors - as if it were printed by an infant. Paragraphs are listed in the same bold face type as the headings - words or misspelled and these people CONSTANTLY get album release years wrong! The fact that a professional printer would EVER release any volume such as this into the public is entirely beyond my understanding. This edition should be withdrawn immediately and re-released with heavy corrections!

(Book). Get down with the music that mixes RB and soul with a little rock'n'roll. This newest addition to the Third Ear The Essential Listening Companion series traces funk from its James Brown roots through today's groove with groups like the Red Hot Chili Peppers folks who "got on the good foot." Alongside detailed artist biographies, anecdotes and discographies, this guide reviews and rates 1,500 recordings that illustrate each band's sound and musical impact. Artists covered include Average White Band, George Clinton, Herbie Hancock, Rick James, Chaka Khan, Curtis Mayfield, The Meters, Prince, Sly Stone, Tower of Power, War, Wild Cherry and many more.

From School Library Journal Adult/High School-This is an informative and entertaining source for good biographical sketches of funk musicians and singers. Thompson defines funk in a poetic, nontechnical way, and provides a general history of the music. Discographies and extensive lists of hip-hop and rhythm-and-blues songs follow each individual or group entry. Certain major figures, such as James Brown, the Isley Brothers, George Clinton, and Prince, are allotted more space than others. An essay about the role the music played in promoting blaxploitation movies includes brief synopses and critiques of 12 such films. The chapter entitled "Disco and the Death of Funk" describes disco as superficial and lacking in soul, but discusses how it nonetheless became quite popular for a while. Toward the end of the book, there are essays on go-go and rap, two musical forms that rebelled against the blandness and predictability of disco. The index is detailed, and black-and-white photographs are included.

Joyce Fay Fletcher, Rippon Middle School, Prince William County, VA Copyright 2002 Reed Business Information, Inc.

From Library Journal With informed and witty commentary, Thompson, author of an earlier "Third Ear" entry, *Alternative Rock*, here presents an essential listening companion that evaluates some 1500 recordings. Highlighted according to categories such as prefunk, classic funk, disco funk, and new school funk (including go-go and rap) are about 150 artists from James Brown to Zapp. Each biography is accompanied by a list of recordings (not just on CD and in fact mainly released as LPs and singles), many with succinct annotations. This is particularly useful given the record business's seeming inability to judge worthwhile funk essentials against passing fads and to keep those classics available. What truly imbues this guide with value, however, is the quality of writing and insight. Thompson is able to survey the larger picture, delve into the historical details necessary to show how funk developed, and analyze the influences of the music on popular culture. Readers will find out, for example, how indebted popular music is to hard-core funk masters such as George Clinton and his enormous retinue of collaborators since the late 1960s. Each section of the book contains several essays, further enhancing the understanding of the music. Topics include the psych-funka-delic experience, Motown's treatment of funk, blaxploitation films and funk music, the British funk connection, disco and the "death of funk," and acid-jazz. A list of essential funk recordings is provided, and a general bibliography includes print sources and useful Internet sites. While Rickey Vincent's *Funk* (LJ 5/1/96) covers similar ground, Thompson's work has greater depth of coverage. The indexing could be improved, but that is a small fault in view of the strengths. Highly recommended for public, academic, and music libraries.

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