

Across The Universe Blackbird

Joe Benson

The Beatles for Solo Piano (Songbook) The Beatles, 2009-12-01 (Piano Solo Personality). 22 Fab Four faves arranged for solo piano, including: Across the Universe * Blackbird * Get Back * Eight Days a Week * Help! * Here Comes the Sun * I Want to Hold Your Hand * Love Me Do * Norwegian Wood * Penny Lane * Something * Ticket to Ride * With a Little Help from My Friends * and more.

The Beatles for Banjo (Songbook) The Beatles, Fred Sokolow, 2009-01-01 (Banjo). 18 of the Fab Four's finest for five string banjo! Includes: Across the Universe * Blackbird * A Hard Day's Night * Here Comes the Sun * Hey Jude * Let It Be * She Loves You * Strawberry Fields Forever * Ticket to Ride * Yesterday * and more.

The Beatles through a Glass Onion Mark Osteen, 2019-03-11 The Beatles, the 1968 double LP more commonly known as the White Album, has always been viewed as an oddity in the group's oeuvre. Many have found it to be inconsistent, sprawling, and self-indulgent. *The Beatles through a Glass Onion* is the first-ever scholarly volume to explore this seminal recording at length, bringing together contributions by some of the most eminent scholars of rock music writing today. It marks a reconsideration of this iconic but under-appreciated recording and reaffirms the White Album's significance in the Beatles' career and in rock history. This volume treats the White Album as a whole, with essays scrutinizing it from a wide range of perspectives. These essays place the album within the social and political context of a turbulent historical moment; locate it within the Beatles' lives and careers, taking into consideration the complex personal forces at play during the recording sessions; investigate the musical as well as pharmaceutical influences on the record; reveal how it reflects new developments in the Beatles' songwriting and arranging; revisit the question of its alleged disunity; and finally, track its legacy and the breadth of its influence on later rock, pop, and hip-hop artists. *The Beatles through a Glass Onion* features the scholarship of Adam Bradley, Vincent Benitez, Lori Burns, John Covach, Walter Everett, Michael Frontani, Steve Hamelman, Ian Inglis, John Kimsey, Mark Osteen, Russell Reising, Stephen Valdez, Anthony D. Villa, Kenneth Womack, and Alyssa Woods. John Covach's Afterword summarizes the White Album's lasting impact and value. *The Beatles through a Glass Onion* represents a landmark work of rock music scholarship. It will prove to be an essential and enduring contribution to the field.

Journal on Data Semantics VI Stefano Spaccapietra, Karl Aberer, Philippe Cudré-Mauroux, 2006-08-29 • Data warehousing and semantic data mining • Spatial, temporal, multimedia and multimodal semantics • Semantics in data

visualization • Semantic services for mobile users • Supporting tools • Applications of semantic-driven approaches These topics are to be understood as specifically related to semantic issues. Contributions submitted to the journal and dealing with semantics of data will be considered even if they are not within the topics in the list. While the physical appearance of the journal issues looks like the books from the well-known Springer LNCS series, the mode of operation is that of a journal. Contributions can be freely submitted by authors and are reviewed by the Editorial Board. Contributions may also be invited, and nevertheless carefully reviewed, as in the case for issues that contain extended versions of best papers from major conferences addressing data semantics issues. Special issues, focusing on a specific topic, are coordinated by guest editors once the proposal for a special issue is accepted by the Editorial Board. Finally, it is also possible that a journal issue be devoted to a single text. The journal published its first volume in 2003 (LNCS 2800), its second volume at the beginning of 2005 (LNCS 3360), and its third volume in Summer 2005 (LNCS 3534). Volumes I, II and V are special issues composed of selected extended versions of best conference papers. Volume III is a special issue on Semantic-Based Geographical Information Systems, coordinated by guest editor Esteban Zimányi.

The Bootleg Guide Garry Freeman, 2003-07-14 The Bootleg Guide is the ultimate in reference works for the 1960s and the 1970s bootleg recordings. Within these pages lies a history of rock at its best, as performed on stage or in the studio. Each entry is catalogued by title, date, featured tracks, and contains a quality rating and comments on the nature and origin of the recording. Cross-references are provided to other titles and extensive information is available on alternate titles of bootlegs. In many cases, quirky facts about a particular title are given—something that in itself may make a title a highly desirable and sought-after 'rarity' amongst collectors. Limited editions are listed to help the reader and collector develop a clearer picture of just how obtainable a bootleg may be. Bootlegs are unofficial 'live' and studio recordings of artists and bands that are released onto vinyl, tape or CD. By definition, most are so rare that they change hands only for vastly inflated sums or are traded by networks of dedicated collectors worldwide. Serious fans and collectors have been known to spend as much as \$225 for an original, scratchy vinyl recording of bands like Deep Purple and the Grateful Dead dating back to the early seventies. The rarest of all are akin to valuable paintings as far as collectors and traders are concerned.

The World of Musicals Mark A. Robinson, 2014-04-17 This wide-ranging, two-volume encyclopedia of musicals old and new will captivate young fans—and prove invaluable to those contemplating staging a musical production. Written with high school students in mind, *The World of Musicals: An Encyclopedia of Stage, Screen, and Song* encompasses not only Broadway and film musicals, but also made-for-television musicals, a genre that has been largely ignored. The two volumes cover significant musicals in easily accessible entries that offer both useful information and fun facts. Each entry lists the work's writers, composers, directors, choreographers, and cast, and includes a song list, a synopsis, and descriptions of the original production and important revivals or remakes. Biographical entries share the stories of some of the brightest and most

celebrated talents in the business. The encyclopedia will undoubtedly ignite and feed student interest in musical theatre. At the same time, it will prove a wonderful resource for teachers or community theatre directors charged with selecting and producing shows. In fact, anyone interested in theatre, film, television, or music will be fascinated by the work's tantalizing bits of historical and theatre trivia.

Дискография Aleksandr Vladimirovich Isaev,1997

The Beatles Encyclopedia Kenneth Womack,2016-11-21 This condensed paperback encyclopedia documents the enduring cultural impact and musical legacy of the Beatles, providing readers with a one-stop resource to the Fab Four's compelling story and breadth of achievements. Legendary in music and popular culture, the Beatles were one of the most successful bands of all time. The collective achievements of the Fab Four affect a broad demographic that includes today's children, Millennials, Gen Xers, and Baby Boomers. This one-volume condensed paperback edition of The Beatles Encyclopedia brings the Beatles' dramatic story alive, highlighting the humanity of the quartet of artists that has made them an enduring artistic and social phenomenon. The entries in this condensed encyclopedia provide in-depth biographical information about the Beatles and their circle as well as fascinating historical background and key details about their most important works, giving readers broad coverage that addresses the major aspects of the band's and its individual members' phenomenal achievement. The easy-to-use A-Z resource also includes a biographical chronology and a discography as well as a bibliography that directs readers to excellent sources of additional information in print and online.

The Complete Guide to the Music of the Beatles John Robertson,1994 A consumer's critical guide to the music of Aerosmith, detailing every recorded song. Part of a series, the book is specially designed to sit alongside a CD collection.

The Beatles for Classical Guitar Beatles,2000-06 Contains music notation for thirty-one Beatles songs, arranged for solo classical guitar.

Things We Said Today Colin Campbell,Allan R. Murphy,1980

Beatles Art Linda Webb,Jeffrey Webb,2006 Beatles Art is a compilation of art from professional artists from all regions of the globe all offering their unique interpretations on the Beatles and their music. Everything from traditional paintings and sculptures to digital work and caricatures are included. In addition, there are statements and comments from select artists on how the Beatles impacted their art, their lives, and the world.

The Beatles' Recorded Legacy: That magic feeling, 1966-1970 John C. Winn,2003

Recording the Beatles Kevin Ryan,Brian Kehew,2006 A detailed look at every piece of studio gear used, full explanations of effects and recording processes, and an inside look at how specific songs were recorded.

Rockin' the Classics and Classicizin' the Rock ,2000 Rock music of all varieties has been influenced by classical music and vice versa, both in the form of direct quotes and in the form of borrowings of style, composition, and

instrumentation. The average listener may be unaware of the many links between rock music and the classics. One might remember a few examples, such as Walter Murphy's chart-topping A Fifth of Beethoven or Eric Carmen's All by Myself, but pass them off as interesting anomalies. However, the influence of the classics on rock music is pervasive and grows from a long line of precedents. This second supplement to Janell R. Duxbury's original 1985 discography, *Rockin' the Classics and Classicizin' the Rock*, brings the earlier work and first supplement up-to-date with hundreds of new entries documenting recently released or newly discovered examples of the interconnection between these musical genres. Duxbury details nearly 700 new examples of recorded rock instrumentals and songs that borrow musical themes from the classics. Variations range from contemporary renditions of complete classical works to brief classical quotes or phrases subtly incorporated into rock compositions. Duxbury also gives additional examples of recorded orchestral versions of songs originally composed and/or written by rock artists. In these examples, the musical style varies from strict classical interpretations to pop-style orchestral renditions. The second supplement then expands Duxbury's original compilation of sound recordings and live performances of rock groups performing with established orchestras and choruses, selected samples of recorded rock music that simulate baroque or classical sound/structure, examples of the manifest influence of rock on classical music, and instances of rock artists and classical artists switching roles. Lastly, this discography updates the 1985 version and the first supplement with new information, expanded details, and minor corrections to the earlier works. An extended list of selected non-rock background examples is included in several new appendixes. The Preface is updated. A general index includes the names of classical composers, rock artists and groups, orchestras, choruses, orchestra conductors, sound recording producers, and song or instrumental titles. With its incomparable scope and content, this supplement, together with Duxbury's previous discography, and its first supplement will be appreciated by students, researchers, record collectors, trivia buffs, music industry employees, and fans of rock music and the classics.

Vanity Fair, 2007-06

The Beatles Allen J. Wiener, 1986 With several other discographies available on the group, it is inevitable that this volume contains much duplication. Its premise is to list in sequence information on every Beatles recording, arranged in seven different chronologies. The first of these, a 306-page overview, is a virtual day-by-day calendar pinpointing recording sessions, concert and TV appearances, interviews, and personal facts. Other chronologies treat U.S. and U.K. recording/release dates and are divided by, specialties, etc.; these essentially replicate the overview. Indexing is thorough, but contains errors and is not amenable to quick reference. Although less expensive, Wiener's work cannot match the comprehensiveness of Harry Castleman and Walter P. Podrazik's *The End of the Beatles?* (Pierian Pr., 1985). Paul G. Feehan, Univ. of Miami Lib., Coral Gables, Fla. -Library Journal.

The Beatles Joe Benson, 1986

You Can't Do That! Charles Reinhart,1981
Theatre World Daniel C. Blum,John A. Willis,2011

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