Steely dan black cow pdf

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"Black Cow" has a number of lyrical interpretations: a troubled relationship, an ode to self-doubt, a commentary on nightlife, a reference to Hindu culture (cows are sacred). Or it could be about Thelonious Monk, the American jazz composer who is often regarded as the father of bebop.In the Classic Albums episode on the album Aja, Donald Fagen and Walter Becker, perhaps showing their wry sense of humor, described the lyric as "self explanatory," but did offer some insight as to what they had in mind."It starts out with this guy talking about this girl he used to be involved with," Fagan said. "She's sitting at a counter, and he describes her behavior and habits, and out of that you begin to see her character and their relationship."He added that the "black cow" is a beverage - depending on where you live, it can be a milkshake or a coke float (like a root beer float, but with coke). But it's something you would get at a soda fountain, where the song takes place. In the '50s, Fagen and Becker spent a lot of time at these soda fountains.This was never released as a single, but it earned lots of airplay on FM radio and became a Steely Dan favorite, with the band often playing it in concert. It was released as the B-side of "Josie."Note the deceptively simple disco-era instrumental starting out with a bass line and drums, then sneaking in layers of complexity with saxophone accompaniment and the electric piano solo. Steely Dan made a name for themselves with highly polished productions using a wide array of session musicians. Becker and Fagan would sometimes record a song with one group of musicians, decide it wasn't working, and try it again with an entirely new set of players - rinse and repeat until it was right. Aja was their sixth album; by this time Fagen and Becker had refined their system and developed an uncommon rapport where they could almost read each other's musical minds.Aja's perfectionism was rewarded with the 1978 Grammy for Best Engineered Non-Classical Recording. It is the best-selling Steely Dan album, with over 2 million copies sold in America.Tom Scott, who did the horn arrangements on the Aja album, also played tenor sax on this track, and Victor Feldman did the Fender Rhodes solo. Here are the other credits on the track - note that Walter Becker sat this one out:Lead Vocals, Synthesizer: Donald FagenGuitar: Larry CarltonBass: Chuck RaineyDrums: Paul HumphreyClavinet: Joe SampleBacking Vocals: Clydie King, Rebecca Louis, Sherlie Matthews, Venetta FieldsThe multitrack masters for "Black Cow" and "Aja" have gone missing, which makes it impossible to do surround-sound versions of these tracks. In the liner notes to the stereo remaster of the Aja album, the band offered a $600 reward for information leading to their return.The 1998 hip-hop hit "Deja Vu (Uptown Baby)" by Lord Tariq & Peter Gunz samples significant portions of "Black Cow." So much that Walter Becker and Donald Fagen are listed as the writers on the track. Página Inicial Rock and Roll Steely Dan Black Cow Letra Traduzida In the corner of my eyeI saw you at Rudy'sYou were very highYou were highIt was a cryin' disgraceThey saw your faceOn the counterBy your keysWas a book of numbersAnd your remediesOne of theseSurely will screen out the sorrowBut where are you tomorrowI can't cry anymore, while you run aroundBreak awayJust when it seems so clear, that it's over nowDrink your big Black Cow and get out of hereDown to Greene StreetThere you goLooking so outrageousAnd they tell you soYou should knowHow all the pro's play the gameYou change your nameLike a gangsterOn the runYou will stagger homewardTo your precious oneI'm the oneWho must make everything rightTalk it out till daylightI can't cry anymore, while you run aroundBreak awayJust when it seems so clear, that it's over nowDrink your big Black Cow and get out of hereI can't cry anymore, while you run aroundBreak awayJust when it seems so clear, that it's over nowDrink your big Black Cow and get out of here No canto do meu olhoEu te vi no Rudy'sVocê estava muito doidaVocê estava chapadaFoi uma desgraça lamentávelEles viram o teu rostoSob o balcãoPelas suas chavesEra um livro de númerosE seus remédiosUm dessesCertamente irá filtrar a tristezaMas aonde está você amanhã?Eu não posso mais chorar, enquanto você corre por aíFogeJusto quando parece tão claro, que isso acabou agoraBeba seu grande black cow e dê o fora daquiPela Rua GreeneLá vai vocêParecendo tão ultrajanteE assim eles te dizemVocê deveria saberComo todos os profissionais jogam esse jogoVocê altera seu nomeComo uma gângsterEm fugaVocê vai cambaleando para casaPara aquele seu preciosoEu sou aqueleQuem deve fazer tudo certoA conversar até o amanhecerEu não posso mais chorar, enquanto você corre por aíFogeJusto quando parece tão claro, que isso acabou agoraBeba seu grande black cow e dê o fora daquiEu não posso mais chorar, enquanto você corre por aíFogeJusto quando parece tão claro, que isso acabou agoraBeba seu grande black cow e dê o fora daqui Letras Academy Book That Change Very Around Ver mais palavras Ver mais no Blog 1977 studio album by Steely DanAjaStudio album by Steely DanReleasedSeptember 23, 1977RecordedLate 1976–July 1977Studio Producers' Workshop and Sound Labs (Hollywood) Village Recorder (West Los Angeles) Warner Bros. (Burbank) ABC and A&R (New York City) Genre Jazz rock yacht rock pop rock jazz Length39:51LabelABCProducerGary KatzSteely Dan chronology The Royal Scam(1976) Aja(1977) Gaucho(1980) Singles from Aja "Peg"Released: November 1977 "Deacon Blues"Released: March 1978 "Josie"Released: August 1978 Aja (/ˈeɪʒə/, pronounced like Asia) is the sixth studio album by the American jazz rock band Steely Dan. It was released on September 23, 1977, by ABC Records. Recording alongside nearly 40 musicians, band leaders Donald Fagen and Walter Becker pushed Steely Dan further into experimenting with different combinations of session players while pursuing longer, more sophisticated compositions for the album. The album peaked at number three on the US charts and number five in the UK, ultimately becoming Steely Dan's most commercially successful LP. It spawned a number of hit singles, including "Peg", "Deacon Blues", and "Josie". In July 1978, Aja won the Grammy Award for Best Engineered Recording – Non-Classical and received Grammy nominations for Album of the Year and Best Pop Performance by a Duo or Group with Vocals. It has since appeared frequently on professional rankings of the greatest albums, with critics and audiophiles applauding the album's high production standards. In 2010, the Library of Congress selected the album for preservation in the National Recording Registry for being "culturally, historically, or artistically significant." Recording The album was produced by Steely Dan's longtime producer Gary Katz[1] and features several leading session musicians. The eight-minute-long title track features a jazz-based chord progression and a solo by saxophonist Wayne Shorter.[2][3] Becker did not perform on "Black Cow" and "Peg". Title and packaging The album's title is pronounced like Asia.[4] Donald Fagen has said the album was named for a Korean woman who married the brother of one of his high-school friends.[5] The cover photo by Hideki Fujii features Japanese model and actress Sayoko Yamaguchi[6][7] and was designed by Patricia Mitsui and Geoff Westen. The inside photos were taken by Walter Becker and Dorothy A. White.[8] Marketing and sales Aja was released on September 23, 1977,[9] by ABC Records.[10] In anticipation of the release, Katz urged the relatively private Fagen and Becker to raise their public profile, including a meeting with Irving Azoff for his services as their manager. "We were ready to go blissfully through life without a manager", Fagen said at the time.[1] With Azoff's connections with record stores and the album being offered at a discounted price, Aja became "one of the season's hottest albums and by far Steely Dan's fastest-selling ever", according to Cameron Crowe in the December 1977 issue of Rolling Stone.[1] Within three weeks of release, the album reached the top five of the Billboard 200,[11] ultimately peaking at number three to become the band's highest-peaking album on the chart. It also reached number five on the UK albums chart.[10] According to Billboard, it became the band's biggest hit and one of the first albums to be certified platinum.[11] When DTS attempted to make a 5.1 version, it was discovered that the multitrack masters for both "Black Cow" and the title track were missing. For this same reason, a multichannel SACD version was cancelled by Universal Music. Donald Fagen has offered a reward for the missing masters or any information that leads to their recovery.[12] Reception and legacy Retrospective professional reviewsReview scoresSourceRatingAllMusic[13]Chicago Tribune[14]Christgau's Record GuideB+[15]Encyclopedia of Popular Music[16]MusicHound Rock4.5/5[17]Pitchfork10/10[18]Q[19]Rolling Stone[20]The Rolling Stone Album Guide[21]Tom Hull – on the WebA−[22] Reviewing in 1977 for Rolling Stone, Michael Duffy said that "the conceptual framework of [Steely Dan's] music has shifted from the pretext of rock & roll toward a smoother, awesomely clean and calculated mutation of various rock, pop and jazz idioms", while their lyrics "remain as pleasantly obtuse and cynical as ever". Duffy added that while the duo's "extreme intellectual self-consciousness" was beginning to show its limitations, the latter "may be precisely the quality that makes Walter Becker and Donald Fagen the perfect musical antiheroes for the Seventies."[23] Robert Christgau of The Village Voice initially "hated" the record before he "realized that, unlike The Royal Scam, it was stretching me some", while noting that he was "grateful to find Fagen and Becker's collegiate cynicism in decline". However, he believed the band's preference for longer, more sophisticated songs "could turn into their fatal flaw".[24] Greg Kot was also lukewarm toward the band's stylistic departure, later writing in the Chicago Tribune: "The clinical coldness first evidenced on The Royal Scam is perfected here. Longer, more languid songs replace the acerbic pithiness of old."[14] Barry Walters was more receptive in a retrospective review for Rolling Stone, saying "rock has always excelled at embodying adolescent ache. But it's rare when rock captures the complications of adult sorrows almost purely with its sound."[20] Jazz historian Ted Gioia cites Aja as an example of Steely Dan "proving that pop-rock could equally benefit from a healthy dose of jazz" during their original tenure, which coincided with a period when rock musicians frequently experimented with jazz idioms and techniques.[25] In the opinion of Pitchfork's Amanda Petrusich, it is "as much a jazz record as a pop one",[18] while Ben Ratliff from The New York Times says it "created a new standard for the relationship between jazz and rock, one that was basically irreproducible, by Steely Dan or anyone else ... a progressive jazz record with backbeats, a '70s hipster's extension of what had been Gil Evans's vision two decades earlier."[26] In Dylan Jones' list of the best jazz albums for GQ, Aja ranked 62nd.[27] The album has been cited by music journalists as one of the best test recordings for audiophiles, due to its high production standards.[28][29][30] Walters noted in his review "the album's surreal sonic perfection, its melodic and harmonic complexity - music so technically demanding its creators had to call in A-list session players to realize the sounds they heard in their heads but could not play, even on the instruments they had mastered."[20] Reviewing Aja's 2007 all-analog LP reissue, Ken Kessler from Hi-Fi News & Record Review gave top marks to both recording and performance qualities, calling the album "sublime jazz-rock that hasn't aged at all - unless you consider 'intelligence' passe - it is everything you expected the painfully hip/cool Becker and Fagen to deliver."[31] Accolades Aja has frequently appeared on rankings of the greatest albums of all time. In 1991, France's Rock & Folk included Aja on a list of the 250 best albums released during the magazine's existence, beginning in 1966. In 1999, it was ranked 59th on the national Israeli newspaper Yedioth Ahronoth's "Top 99 Albums of All Time".[32] In 2000 it was voted number 118 in Colin Larkin's All Time Top 1000 Albums.[33] In 2003, the album was inducted into the Grammy Hall of Fame and ranked number 145 on Rolling Stone's "The 500 Greatest Albums of All Time" list,[34] maintaining the rating in a 2012 revised list,[35] before rising to number 63 in a 2020 reboot of the list. In 2006, Aja was included in the book 1001 Albums You Must Hear Before You Die.[36] In 2010, the Library of Congress selected Aja for inclusion in the United States National Recording Registry based on its cultural, artistic or historical significance alongside De La Soul's 1989 debut album 3 Feet High and Rising which sampled the album as well.[37][38] Based on such rankings, the aggregate website Acclaimed Music lists Aja as 95th most acclaimed album of the 1970s and the 318th most acclaimed album in history.[32] The singer Bilal names it among his 25 favorite albums, explaining that, "It's a great body of work. It seems very thought out from beginning to end, every song just had a certain vibe. The songwriting to the sound and the look of the album, the whole package was just very well thought out."[39] Classic Albums episode In 1999, Aja was covered for an episode of the British documentary series Classic Albums, featuring a song-by-song study of the album (the only omission being "I Got the News", which is played during the closing credits), interviews with Steely Dan co-founders Walter Becker and Donald Fagen (among others) plus new, live-in-studio versions of songs from the album. Becker and Fagen also play back several of the rejected guitar solos for "Peg", which were recorded before Jay Graydon produced the satisfactory take. Andy Gill, one of the other interviewees, said: "Jazz-rock was a fundamental part of the 70s musical landscape ... [Steely Dan] wasn't rock or pop music with ideas above its station, and it wasn't jazzers slumming ... it was a very well-forged alloy of the two – you couldn't separate the pop music from the jazz in their music." Discussing the album's sound, British musician Ian Dury said in the episode that he heard elements of legendary jazz musicians like Charlie Parker, Charles Mingus, and Art Blakey. "Well, Aja's got a sound that lifts your heart up, and it's the most consistent up-full, heart-warming ... even though, it is a classic LA kinda sound", Dury explained. "You wouldn't think it was recorded anywhere else in the world. It's got California through its blood, even though they are boys from New York ... They've got a skill that can make images that aren't puerile and don't make you think you've heard it before ... very 'Hollywood filmic' in a way, the imagery is very imaginable, in a visual sense."[5] Yacht rock "Home at Last" 30-second sample Problems playing this file? See media help. In retrospective appraisals, Aja has been discussed by music journalists as an important release in the development of yacht rock. For Spin in 2009, Chuck Eddy lists it among the genre's eight essential albums.[40] Writing for uDiscoverMusic in 2019, Paul Sexton said that with the album, Steely Dan "announced their ever-greater exploration of jazz influences" that would lead to "their yacht-rock masterpiece" in 1980's Gaucho.[41] Patrick Hosken from MTV News said that both Aja and Gaucho show how "great yacht rock is also more musically ambitious than it might seem, tying blue-eyed soul and jazz to funk and R&B".[42] Aja was included in Vinyl Me, Please magazine's list of the 10 best yacht rock albums, with an accompanying essay that said: "Steely Dan's importance to yacht rock can't be overstated. ... Arguably the Dan is smoothest on the 1980 smash Gaucho, but Aja finds Walter Becker and Donald Fagen comfortably hitting a middle-ground stride ... as a mainstream hit factory while remaining expansive and adventurous".[43] John Lawler from Something Else! said, "The song and performance that best exemplifies the half-time, funky, laid (way) back in the beat shuffle within the jazz-pop environment of the mid- to late- 70s can be found on 'Home at Last.' Bernard "Pretty" Purdie feeds off Chuck Rainey's bass with righteous grooves and masterful off-beat fills with alacrity in this tight band favorite."[44] Track listing All songs written by Walter Becker and Donald Fagen. Side oneNo.TitleLength1."Black Cow"5:102."Aja"7:573."Deacon Blues"7:33 Side twoNo.TitleLength1."Peg"3:582."Home at Last"5:343."I Got the News"5:064."Josie"4:33Total length:39:51 Personnel Adapted from liner notes.[45] Side A "Black Cow" Donald Fagen – lead vocals, synthesizer Paul Humphrey – drums Chuck Rainey – bass guitar Victor Feldman – Fender Rhodes Joe Sample – clavinet Larry Carlton – guitar Tom Scott – tenor saxophone Clydie King, Sherlie Matthews, Venetta Fields, Rebecca Louis – backing vocals "Aja" Donald Fagen – lead vocals, synthesizer, police whistle, backing vocals Steve Gadd – drums Chuck Rainey – bass guitar Larry Carlton, Walter Becker, Denny Dias – guitars Joe Sample – Fender Rhodes Michael Omartian – piano Victor Feldman – percussion Wayne Shorter – tenor saxophone Timothy B. Schmit – backing vocals "Deacon Blues" Donald Fagen – lead vocals, synthesizer Bernard Purdie – drums Walter Becker – bass guitar Larry Carlton, Lee Ritenour – guitars Victor Feldman – Fender Rhodes Pete Christlieb – tenor saxophone Clydie King, Sherlie Matthews, Venetta Fields – backing vocals Side B "Peg" Donald Fagen – lead vocals Rick Marotta – drums Chuck Rainey – bass guitar Paul Griffin – Fender Rhodes, backing vocals Don Grolnick – clavinet Steve Khan – guitar Jay Graydon – guitar solo Victor Feldman, Gary Coleman – percussion Tom Scott – Lyricon Michael McDonald – backing vocals "Home at Last" Donald Fagen – lead vocals, synthesizer, backing vocals Bernard Purdie – drums Chuck Rainey – bass guitar Larry Carlton – guitar Walter Becker – guitar solo Victor Feldman – piano, vibraphone Tim Schmit – backing vocals "I Got the News" Donald Fagen – lead vocals, synthesizers Ed Greene – drums Chuck Rainey – bass guitar Victor Feldman – piano, vibraphone, percussion Dean Parks – guitar Walter Becker, Larry Carlton – guitar solos Michael McDonald, Clydie King, Venetta Fields, Sherlie Matthews, Rebecca Louis – backing vocals "Josie" Donald Fagen – lead vocals, synthesizers, backing vocals Jim Keltner – drums, percussion Chuck Rainey – bass guitar Victor Feldman – Fender Rhodes Larry Carlton, Dean Parks – guitars Walter Becker – guitar solo Tim Schmit – backing vocals Tom Scott – horn arrangements Jim Horn, Bill Perkins, Plas Johnson, Jackie Kelso – saxophones, flutes Chuck Findley, Lou McCreary, Dick Hyde – brass Production Stephen Diener [ABC Records] – executive producer Gary Katz – producer Roger Nichols, Elliot Scheiner, Al Schmitt, Bill Schnee – engineers Joe Bellamy, Lenise Bent, Ken Klinger, Ron Pangaliman, Ed Rack, Linda Tyler – assistant engineers Bernie Grundman – mastering Barbara Miller – production coordination Dinky Dawson – sound consultant Daniel Levitin – consultant Oz Studios,[8] Vartan Reissue – art direction Patricia Mitsui, Geoff Westen – design Hideki Fujii (cover photo), Walter Becker, Dorothy A. White – photography Walter Becker, Donald Fagen – liner notes Outtakes The sessions for Aja produced several outtakes, including "The Bear" and "Stand by the Seawall", the latter including an alternate version that is a complete different song, sharing only the name. The songs were never officially released, but "The Bear" would later be played live on their 2011 Shuffle Diplomacy tour.[46] Awards Grammy Awards Year Winner Category 1977 Aja Best Engineered Recording, Non-Classical Charts Chart (1977) Peakposition Dutch Albums (Album Top 100)[47] 9 New Zealand Albums (RMNZ)[48] 3 Norwegian Albums (VG-lista)[49] 10 Swedish Albums (Sverigetopplistan)[50] 35 UK Albums (OCC)[51] 5 US Billboard 200[52] 3 Chart (1978) Position New Zealand Albums (RMNZ)[53] 49 US Billboard 200[54] 5 Certifications Region Certification Certified units/sales Canada (Music Canada)[55] 2× Platinum 200,000^ United Kingdom (BPI)[56] Gold 100,000 United States (RIAA)[57] 2× Platinum 2,000,000^ ^ Shipments figures based on certification alone. Sales+streaming figures based on certification alone. References

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