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500 greatest songs of all time pdf

David Bowie | Bertrand Guay/AFP/Getty Images For the past few decades, David Bowie has remained one of the most enduring voices in folk music, and with good reason. The eccentric British icon most commonly associated with glam rock from the early '70s has proven itself very versatile beyond the narrow scope of that genre that reached its cultural expiration date long ago, unlike Bowie himself. While much of his fame was due to his sexualized public persona, which changed from album to album as he cycled among new characters, Bowie provides constant reminders that his true talents lie in his songwriting and production methods. As recently as 2013, Bowie released another triumph album, *The Next Day*, showing that he may still sound as fresh and vital as he ever could. To celebrate the new *Thin White Duke* (2016's *Blackstar*) last new release and celebrate his passing at the age of 69, we've compiled a list of 10 of his biggest songs, in no particular order. 1. *Stars (Are Out Tonight)* Many of Bowie's best albums – like his songs – rely on a lyrical or musical concept to hold them together. His latest release the next day was missing that connective tissue, but it hardly mattered when the songs themselves felt so completely realized and firmly written, centered around new ideas and irresistible melodies. The single *The Stars (Are Out Tonight)* is arguably the album's best, featuring a roaring glam riff, as well as some of the most striking lyrics the album has to offer, as Bowie uses his aged voice to imbue the song with additional drama over a subtle but fully realized synthesizer atmosphere. 2. *Changes* Despite his gender-bending image, Bowie is never really about glam. Look no further than one of his most enduring releases, piano-driven *Hunky Dory*, proof. Bowie cuts and pastes pop music history together to create something delicate and new, never sacrificing accessibility or your legendary theater. Perhaps the album's most theatrical and accessible is the radio staple *Change*, which finds Bowie musing on the adolescence and generational divide with deceptive simplicity of difficulty. Music is anything but simple, as orchestral styles depart and expand between a poem and a chorus with a natural swelling that reflects the lyrical subject matter while having an amazing life of its own. 3. *Life on Mars* Another standout from *Hunky Dory*, *Life on Mars* goes a little more theatrical than even *Change*, never making it clear what the hell Bowie actually is talking about. However, the lyrics are incredibly evocative, boasting images like sailors fighting dancehall and the lawman beating up the wrong guy, while Bowie's voice and his tinkling piano, weighed down with heavy string arrangements, ooze emotions, all of us that we really need to know to understand the song, never really understand it. Perhaps the best expression of the sound Bowie perfected by *Hunky Dory*, *Life on Mars* uses its complex arrangements and piano to create a song that feels both instant and epic, never a stretch to embrace either. 4. *Golden Years* *Station on the station* is a transitional album by Bowie, presenting the singer in 1975 when he came around to his ultimate well-known character (*Thin White Duke*), and when he moves from soul funk to the influence of his previous album *Stackrock* experimenting in his incoming Berlin trilogy. The unique blend of affected distilled stations on the station makes it one of Bowie's most essential and unique work, led by one that offers a catchy soulful chorus worthy of Young Americans, but atmospheric and eclectic changes, many of which last just one exciting moment before disappearing for good, a nod forward to some of his best work yet to come. *Golden Years* is the first song recorded on the station to the station, and as great as the album, it remained the best of the lot. 5. *Space Oddity* Bowie remains our critical memory as a musical genius mixing genres to create new ideas with each album, but at the height of his powers in the '70s, he was probably most famous because of his skills as a dramatist. His distinctive voice oozes drama about one of his earliest and enduring songs, the emotional space epic *Space Oddity*, told through reports between Major Tom and Ground Control how the former comes to the term with his space death. Recalling the mystery of 2001's stargate sequence using only music and lyrics, *Space Oddity* helped cement David Bowie in an earlier stage of his long career as a theatrical voice-watching, creating musical soundscapes that matched his instantly identifiable lyrics about a song that soared with ambition and awe. 6. *Sound and Vision* *Low*, the first album of Bowie's Berlin trilogy album, was born out of music designed by sound director Nicolas Roeg's *The Man Who Fell on Earth*, which helps explain the film's score atmosphere of this album and the two that followed, together celebrating one of Bowie's greatest triumphs as an artist whose career may not be limited to a single album. The album's single *Sound and Vision* is one of the album's most accessible, sketchy back to the funk experimentation station station, while incorporating a dozen plus inexplicable added elements such as powerful synthesizers, doo-wop vocals, and industrial sound effects to create a song that continues to build throughout the three-minute runtime. It's equal parts catchy and evocative, suggesting the perfect balance between creativity and the popular melody that Bowie new way to *Low*. 7. *Modern Love*, although many '70s artists sputtered and fell to the ground during the dawnning of the 1980s, Bowie once again showed his adaptability with the synth-heavy pop sounds of his album *Let's Dance*, which found the singer co-opting the sound of decades of new branding of pop music to give the public many of his catchiest, more accessible songs to date. *Modern Love* is the jewel in pure pop goodness, a blast of energy to start an album with a scratched guitar riff and a sing-alongable chorus that makes it a clear contender for Bowie's most affordable song, despite the somewhat aged sound of its synthesizers by modern standards. 8. *Moonage Daydream* *Rise and Fall of Ziggy Stardust*, perhaps Bowie's most famous album and also one of his most powerful concepts. Centering on Earth condemned by the apocalypse and the appearance of a rock star savior figure from space, Bowie trades off between a story dramatic, such as the opening of *Five Years* and songs that perform only vague narrative meanings but still expand on the album's extraterrestrial themes and guitar-heavy sound that more or less embodies the singer's glam output. Choruses present every element of the song in peak form, as Bowie sings from the nominal *Moonage Daydream*, while acoustic and electric guitars interact against each other in preparation for a music break that makes one really feel adrift in an empty universe, albeit rocking the universe. The 9th Young Americans title track from Bowie's 1975 album *Young Americans* offers the songwriter his most soulful, clearly paying tribute to his American influence in the 1960s just as he lyrically satirizes the culture of short memories of the nation across the pond. Described as a plastic soul, Bowie's sanitized form of black music nonetheless retains the identity of all his thanks to his shameless sense of humor and his heavily layered production, which allows the saxophone- and melody-rich anthem to maintain the creative complexity that makes the soul influenced by disco music in the same era of shame. 10. *Heroes*, like many of the best songs from the Bowie Berlin trilogy, *Heroes* of the Album of the Same Name sounds like an action of all feature films condensing down into one soaring anthem, a six-minute expression of Bowie's world of musical influences. Especially aping the krautrock sounds of '70s Germany, *Heroes* mixes guitar, synthesizer, and percussion for one impenetrable layer to work as a backdrop for some of Bowie's simplest, but the most resonant lyrics, as his voice and his music gain intensity as the song continues, and he calls to heaven *We can be heroes!*, as if asking to find something better. Check out the Entertainment Cheat Sheet on Facebook! The Beach Boys in 1964 | Hulton Archive/Getty Images The Beach Boys are a great example of how harmless pop culture can be used to ferment and spread ambitious, strange ideas internationally. Although they started off as nothing more than a fun loving money grab based around California's sought-after beach culture, the art coming-of-age from the band's lead songwriter Brian Wilson brought the Beach Boys to an ambitious new spot that put them in indirect competition with the likes of the Beatles while transforming what pop music could be forever. These are the 10 songs that show the best of what the Beach Boys had to offer. 1. *All Summer Long* Despite their maturation in the late '60s, most people still think of summer fun when they think of the Beach Boys, and *All Summer Long* is probably the peak of that innocent version of the Beach Boys – a two-minute ode to summer romance, tiny details that make it all worth while it's all worth while summertime is through. *Fun* is palpable and vocal harmony is irresistible, but that nod to the impending loss of innocence and sun signals that there's something more when it comes to the Beach Boys. 2. *When I Grow Up (Being A Man)* Talking about the loss of innocence, the Beach Boys are using one of the standout songs on their underrated album *Today!* don't die questions the young man hopes for his future and wondering how time could change him. Vocal harmonies and lira touches, the number of ages (22 ... 23) In this choruses to a sadtful refrain won't forever toward the end, pile up to create an increasingly infectious tune that manages to pull on the heartstrings to an honest look at the reality and difficulty of aging and adult age, there's light with sunny vocals and childish harpsich. 3. *Barbara Ann* The Beach Boys knew how to have fun without becoming cloying in their early days, and the most inexplicable fun of their long career has included an open conceptual album for the Beach Boys' Party!, which uses the pretext of a live house party performance by the band to give participants an excuse to improvise and goof around with a series of covers and original compositions that end with this corked singalong. All the songs filthy only adds to the catchy fun, as the Beach Boys still seem to invite listeners to clap and sing with them, despite 50 inter-year years since its recording. 4. *California Girls* Another sunny early Beach Boys one whose simplicity proves to be a boon rather than an obstacle. California Girls are nothing more than a love letter to the group's home country women, as well as records of what women are like elsewhere in the country, but the music is filled with a few of the sophistication could be expected from the Beach Boys. It's easy to forget when you're swept up with goofy vocals and strong melody, but pay attention to the orchestral introduction and multi-layered wall sound that seems to lift the entire song to a notch. 5. *God Only Knows* The Sunny Side of the Beach Boys went mostly out of the window of *Pet Sounds*, an album of intensely layered studio composed ballads that Brian Wilson mainly designed for himself with a collection of studio musicians while other band members were touring. Of all the fascinating ballads, *God only knows* ranks as the most achingly beautiful, boasting a kind of melody and lyrics that feel as though they've existed forever and will continue to do so, seasoned up with odd ball instrumental touches that never distract from the familiar central message of enduring love, which rarely sounds pretty powerful. 6. *Good Vibrations* *Pet Sounds* was a marketing flop for the Beach Boys, but Brian Wilson made up for it by penning his band's biggest single shortly thereafter. *Good vibration* combines the obsessive complexity of *Pet Sounds* with nostalgia-tinged sunshine and the fun sounds of past Beach Boys recordings. The result is an all-around triumph song that boasts several changes, alternating between a transcendental ballad and infectious pop harmonies, and stands as one of the greatest achievements of pop music in a single song. 7. *Heroes and Villains* *Smile* was supposed to be a masterpiece to beat the Beach Boys' previous masterpiece *Pet Sounds*, but Brian Wilson's mental breakdown kept him from completing the album as expected. Some of the unfinished songs were shoved to the rushed rehash *Smiley Smile*, although some of them, like *Heroes and Villains*, already sounded much more complete. Built around a chorus that sounds warped in nursery rhyme ditty, the song shifts over and over again to its short runtime, as the lead vocal song is surrounded by dozens of spare ones, giving an uncanny impression of Wilson's mental struggles and making a powerful song that much infinitely fascinating. 8. *Everything I Want to Do* in *The Beach Boys* early surf-driven material may seem dated, but so much of their best work sounds like a double dreamer today as it was after its release. Such is the case with this sleepy standout from the album *Sunflower*. The dazed love ballad's usually strong vocal tune complimented some finely spaced supporting vocals, but the true star has a hazy atmosphere in a song that sounds like inspiration for dozens if not hundreds of shoegaze and indie bands that still can't manage equal brilliance of the Beach Boys at their best. 9. *Cabins* cabins are just weird enough that knowledgeable listeners will have no problem recognizing it as a scrapped track from *Scrap Smile*. It survived on a later album 20/20 as one of the album's most memorable and inexplicable recordings, with lyrics that reference American range life and a dozen other themes that are not clearly related. The song is as interesting as, say, *Good Vibrations*, and while it doesn't boast the same infectious chorus. Cabinessence is an epic field of action and intimate production, so intricate it's like a secret code still waiting for cracking. 10. *Surf's Up* Regardless of what the name might suggest, it's not one of the Beach Boys' famous sun and fun anthems, but instead another *Smile* holdover that gives us an insight into the insane scope and ambition of that album that never was. The uplifting lyrics refer to a spiritual awakening matched to the mystery of the instrument, which manages to sound both spare and intricate at the same time. Drama, depth, and emotion in both lyrics and music shine through even if one doesn't quite have a strong understanding of the song's content. Follow Jeff Rinskopf on Twitter @jrindskopf or on Entertainment Cheat Sheet: Want more great content like this? Sign up here to get the best of the Cheat Sheet delivered every day. No spam; easily customize content directly in your Inbox. Inbox.

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