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## Nile Rodgers And Bernard Edwards Funk And Disco Grooves Pdf !FULL!

As it happens, the roles were reversed. When he started Chic, Edwards was the singer, Rodgers was the bassist and drummer, and guitarist Alfa Anderson was the band's front man. But by 1981, the singers job had been handed off to Walter Gibbons and the band was focusing on its contribution of funk and disco, sound that would leave a lasting mark on music. The band is also credited with the creation of the synth-pop sound used in Madonna s 1987 single Frozen and Marc Bolan s Tainted Love. The 20 best moments in the history of Chic. Rodgers had eventually drifted away from Chic after the 1980s disco craze, recording as a musician-for-hire until the mid-90s. With the advent of computer-based sample playing technology, he was lured back, and even after several decades as one of the most influential drummers in music, he continues to count Chic, Pizzicato 5 and Mr Fingers among his most recent projects. "There was a real camaraderie between us all," says Rodgers.

"There was a love of that music from us and respect for each others' needs. [Chic] was about personality and a super positive vibe and everything that it really took to make an impact in music."

"Chic taught us there is really only one constraint on creativity, and that was that there must be a coherent vision," says Andy Hamilton, guitarist and founding member of Japan. "What is it that you actually believe in, that you feel should exist in the world, and you are going to pursue? At first, that might be a little vague, but if you keep at it over a period of time, you'll find that your creativity does flourish when you are passionate about what it is that you want to say." "While Chic was around, no one person thought this was the last word on this sound, that it was the one and only answer to this question. It was the one that told us that you can do it the way it should be done. Its real," says Rob Sabino, a guitarist who played with Chics successors, the Pointer Sisters, in the mid-90s. "We were right there with the invasion of punk," Edwards told Dusted magazine in 2007. "But unlike the punk bands, we were influenced by the disco bands. Even though the disco fads had left a bad taste in our mouths, we made music that was still disco but in a slightly different context." "The best part about it was that it was so concrete," Anderson told the BBC. "We were focused on making people dance.

We wanted to make people move. I was so focused on my bass playing at the time that I didnt realise I was being rejected. But then I thought, 'This is not the ideal situation'." "Those were good times," he says of his time in the band. "Everyone did the best work they ever had. It was a unique time in American music and we were right at the forefront of that trend." "There was such a strong camaraderie in the band that we lived and worked together," he says. "We had each others' backs.

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## **Nile Rodgers And Bernard Edwards Funk And Disco Grooves Pdf**

I always felt the greatest irony of Robert Palmer's career was that he was a peerless stylist, an acknowledged master of the pop record, yet spent his entire professional life sounding like the bassist for a lounge orchestra played by three pickled cats in a tiled room. The thought of a straight-faced, film-composer, who had written most of his best dance songs for Sinitta, Robert Palmer, Mick Hucknall, and Sweet, has "Say Aahh" is a strangely enjoyable prospect. The fact that Nile Rodgers literally wrote that song for Palmer tells you all you need to know about the eternal attraction of the pop game. "Say Aahh" was a perfect, sparkling ballad ballad, the kind of thing that would have been written by Nick Rhodes if Lennon and Ono were in the Beatles' genetic pool. No small irony, considering that Palmer's routine music career led him to do bad things like writing funky dance music for Sinitta ("More Than Words Can Say") and running into the pavement to try to beat up his wife." "Say Aahh" is good to have in the house, a warm and simple truth record. What I know you want to hear, it really washes your face." - Anil Prasad Eddings

groundbreaking work with Nile Rodgers produced a series of classic albums including 1982's Smooth Criminal, a nuanced blend of jazz, fusion and funk. A year later on 1984's Let's Dance album, a funky, disco variant was adopted as the musical standard for the rest of the decade. Nile Rodgers and Bernard Edwards brought a

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wealth of experience and musical craftsmanship to the task of creating their album together. The first time I played it by myself I got the whole album, you know, and I realised, wow, what can you do with an instrument like this? Here's a whole new range of ideas and experimentation that could never be done even in 1976.

And that's what's really great about things like hip-hop and funk, anything that can be turned into a musical language can be. The album's biggest success was Let's Dance becoming Top Pop Album of the Year and spawning a top five hit, Waiting For A Love Like Yours.

Edwards credits Let's Dance as being the album he learned the most from, and he felt like he hadn't begun experimenting until the previous year, when he went to work with Nile Rodgers on Chicks on Speed. In his early 20s, Edwards was working for Manhattan Records as a session player when he got a call from Nile Rodgers asking if he wanted to produce a Chic album. Nile Rodgers And Bernard Edwards Funk And Disco Grooves Pdf Nile Rodgers was born in Brooklyn, New York in 1944.

His childhood was a rich musical one; he was an avid amateur pianist, guitarist and singer. When he was a teenager, Rodgers teamed up with his teenage brother, Bernard Edwards, as a musical duo, the duo formed Chic, which lasted until the early 80s. To become a professional musician, Nile Rodgers had to leave the University of Miami. In 1969, he produced Chicks on Speed, and after one tour, Edwards was fired from the band. Finding work with Alice Cooper and Free, Edwards was later invited back by Nile Rodgers to form Chic, which would release its second album, Chic-ology, in the

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fall of 1973. During this period, he produced the debut album for Chic's funk band FUNKY BUNCH, which was recorded with the assistance of the manager of The Meters, Moses Pittman. The Rhythm Boys became one of the most influential bands of the 1970s, a number of the former members, including drummer, James Gadson, have continued in the music business. Andy Gonzalez, also a former member of the Rhythm Boys, formed his own band, One Bad Mom's Day. Nicky Haglin also left the band, and joined the folk rock group, Little Feat.

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