

Continue

Pink floyd dark side of the moon alb

How did the album about mental illness, mortality and the need for human empathy become one of the most classic, iconic albums of all time staying on the U.S. Billboard Charts charts for 741 weeks (14 years)? With their album Meddle and the masterpiece Echoes, Pink Floyd has established itself as an anonymous super-band in the era of bright rockers such as Led zeppelin and The Who. After Sid Barrett's departure, Roger Waters increasingly claimed to be the music director, and The Dark Side of the Moon was the first album for which he dictated all topics and wrote all the lyrics. Written in direct ways, Waters mused: His driven by emotion. There is nothing plastic, nothing far-fetched about it and called it an expression of political, philosophical, humanitarian sympathy that desperately tried to get out. The album was recorded on Abbey Road, where the band loved to play cricket matches against staff and was developed by Alan Parsons. The band pushed the boundaries of 16-track analog studio technology and used keyboards, sequencers and sound effects that were innovative at the time. The audio on the album is just as important as the lyrics, and each reinforce the other, as David Gilmour explained: Roger and Nick tend to make tapes or effects like a heartbeat on an LP... The heartbeat hints at a person's condition and sets the mood for music that describes emotions experienced during life. Amidst the chaos there is beauty and hope for humanity. The effects are purely to help the listener understand what it's all about. Waters described the urgent message behind the album: It's not a rehearsal. As far as we know - and I know there are some Hindus who disagree with this - you only get one shot and you have to make a choice based on any moral, philosophical or political position you can take... If The Dark Side of the Moon is something, it is an admonition to join the flow of the river of natural history in a way that is positive... Pink Floyd's studio album This article about Pink Floyd. For the distant or hidden side of the moon, see the far side of the moon. For other purposes, see the dark side of the moon (disambigation). 1973 studio album Pink FloydThe Dark Side of the MoonStudio album Pink FloydReleased1 March 1973 (1973-03-01)RecordedJune 1972 - January 1973StudioAbbey Road, LondonGenrereProgressive rockLength43:09LabelHarderucProukPinkPink Obscured by Clouds (1972) The Dark Side of the Moon (1973) Wish You Were Here (1975) Singles from The Dark Side of the Moon Money / Any Colour You Like Released: May 7, 1973 Us and Them / TimeSed: February 4, 1974 The Dark Side of the Moon - the eighth studio album by English rock band Pink Floyd, released on March 1, 1973 Mostly developed during live performances, the band premiered an early version of the recording a few months before the recording began. The recording was intended as an album dedicated to the pressures the band faced during their difficult lifestyle, and to deal with the obvious mental problems faced by former band member Sid Barrett, who left the band in 1968. The new material was recorded in two sessions in 1972 and 1973 at Abbey Road Studios in London. The recording is based on ideas explored in previous Pink Floyd recordings and performances, while omitting the advanced instrumental tools that characterized their earlier work. The band used multi-track recordings, tape loops and analog synthesizers, including experiments with EMS VCS 3 and Synthi A. Engineer Alan Parsons was responsible for many sound aspects and the recruitment of singer Claire Torrey, who appears on The Great Gig in the Sky. The concept album, themes of the Dark Side of the Moon explore conflict, greed, time, death, and mental illness. Fragments from interviews with the group's road team were also used, as well as philosophical quotes. The sleeve, which depicts a spectrum of prism, was designed by Storm Thorgerson, following keyboardist Richard Wright's request for a simple and bold design that represents the band's coverage and recording themes. The album was released with two singles: Money and Us and Them. The Dark Side of the Moon is one of the most famous records in history, often featuring on professional lists of greatest albums. The record helped propel Pink Floyd to international fame, bringing wealth and recognition to all four of its members. It has been certified 14 platinum in the United Kingdom, and topped the US Billboard Top LPs and Tape Charts, where it charted for 950 weeks in total. With an estimated sales of over 45 million copies, it is Pink Floyd's most commercially successful album, and one of the best-selling albums worldwide. In 2013, the Library of Congress selected him to remain on the National Records Registry for being deemed culturally, historically or aesthetically significant. After Meddle in 1971, Pink Floyd toured the United Kingdom, Japan and the United States in December of that year. At a meeting of the band at the home of drummer Nick Mason in Camden, bassist Roger Waters suggested that the new album be part of the tour. Waters's idea was for an album that dealt with things that make people crazy, focusing on the pressures faced by the band during their difficult lifestyle, and dealing with the obvious mental problems suffered by former band member Sid Barrett. The team explored a similar idea with Man and The Journey in 1969. In an interview for Rolling Stone, guitarist David Gilmour said, I think we all thought - and Roger definitely that many of the texts we used were too indirect. There was definitely a feeling that the words would be very clear and specific. Money (demo) Waters' early demo Money made in his garden shed. Problems with playing this file? See the media report. Typically, all four members agreed that the concept of the Waters album, combined with one theme, was a good idea. Waters, Gilmore, Mason and keyboardist Richard Wright were involved in writing and producing new material, and Waters created early demo tracks at his home in Islington in a small studio built in his garden shed. Parts of the new album were taken from previously unused material; The first line of Breathe came from an earlier work by Waters and Ron Gisin, written for the soundtrack to The Body, and the basic structure of Us and Them, borrowed from Wright's original composition for The Point of the District. The group rehearsed at a warehouse in London owned by the Rolling Stones and then at the Rainbow Theatre in Finsbury Park, London. They also purchased additional equipment that included new speakers, a PA system, a 28-track mixing table with a four-channel four-channel output, and a purpose-built lighting installation. Nine tons of kit were transported in three trucks; this will be the first time the band has taken the entire album on tour. The album was temporarily titled Dark Side of the Moon. However, after learning that the name had already been used by another group, Medicine Head, it was temporarily changed to Eclipse. The new material premiered on 20 January 1972 at The Dome in Brighton, and after the commercial failure of The Medicine Head, the title was changed to the band's original preference. (13) The Rainbow Theatre in London, where The Dark Side of the Moon was played for the press in 1972 in The Dark Side of the Moon: A Play for Various Lunatics, as it was then known, was performed in the presence of the assembled press on February 17, 1972 - more than a year before its release - at the Rainbow Theatre, and received acclaim. Michael Whale of The Times described the play as bringing tears to his eyes. It was so full of understanding and musically questioning. Derek Jewell of The Sunday Times wrote: Floyd's artistic ambitions are now enormous. Melody Maker was less enthusiastic: Musically, there were some great ideas, but the sound effects often faded me, wondering if I was in a bird cage at London zoo. The next round was highly appreciated by the public. The new material was performed in the same manner in which it was eventually sequenced on the album; differences included a lack of synths in tracks such as On the Run, and biblical readings, replaced by Claire Torrey's vocals on Great Gig in the Sky. Pink Floyd's long tour of Europe and North America has given them the opportunity to continuously improve the scale and quality of their performances. Work on the album was interrupted in late February, when the band went to France and recorded music for the film by French director Barbet Schroeder La Valle. They then performed in Japan and returned to France in March to complete the film. After a series of dates in North America, the band flew to London to begin recording, from May 24 to June 25. Other concerts in Europe and North America followed before the band returned on January 9, 1973, to complete the album. The Dark Side of the Moon concept, based on Pink Floyd's experiments, has tried in its previous live shows and recordings, but it lacks the extended instrumental tours that critic David Frick said became a feature of the band after founder Side Barrett left the band in 1968. Gilmore, Barrett's replacement, later called these instrumental instruments these psychedelic noodles, and Waters cited the 1971 Meddle as a turning point to what would be realized on the album. The dark side of The Moon's lyrical themes include conflict, greed, the passage of time, death and madness, the latter partly inspired by Barrett's deteriorating mental state. The album contains musique concr'te on several tracks. Each side of the album is a continuous piece of music. The five tracks on each side reflect the different stages of human life, starting with the heartbeat, exploring the nature of human experience, and (according to Waters) empathy. Talk to me and Breathe together emphasize the mundane and useless elements of life that accompany the ever-present threats of madness, and the importance of living your own life - Don't be afraid to care. Moving the scene to the airport, the instrument synthesizer On the Run causes stress and anxiety of modern travel, in particular Wright's fear of flying. Time explores how its passage can control one's life, and offers a stark warning to those who remain focused on the mundane aspects; this is followed by a retreat into solitude and care at Breathe (Reprise). The first side of the album ends with a heartfelt metaphor for the death of Wright and vocalist Claire Torrey in The Great Gig in the Sky. Opening with the sound of cash registers and free change, the first track on the second side, Money, ridicules greed and consumerism, using tongue-in-cheek songs and cash-related sound effects. Money became the most commercially successful track and was covered by several acts. We and Them considers the isolation of depression with symbols of conflict and the use of simple dichotomies to describe personal relationships. Any color you about the lack of choice in human society. Brain damage looks at mental illness as a result of the rise of fame and success above the needs of oneself; in particular, the line and if the band you are in begins to play different melodies, reflects the mental disorder of former bandmate Sid Barrett. The album ends with Eclipse, which supports the concept of change and unity, forcing the listener to recognize the commonalities shared by humanity. The Abbey Road Studios album was recorded at Abbey Road Studios in two sessions between May 1972 and January 1973. The band was appointed by staff engineer Alan Parsons, who worked as an assistant tape operator on their atom album Heart Mother and gained experience as a recording engineer at the Beatles' Abbey Road and Let It Be. The recording sessions used cutting-edge studio techniques; The studio was capable of 16-track mixes that offered a greater degree of flexibility than the eight- or four-set Pink Floyd mixes previously used, although they often used so many tracks to make more space available for second-generation copies. The first track recorded on June 1 was Us and Them, and six days later, Money. Waters created spectacular loops from records of various money-related items, including coins thrown into a mixing bowl taken from his wife's pottery workshop; they were re-recorded to take advantage of the band's decision to record a quadraphonic mix of the album (Parsons has since expressed dissatisfaction with the result of this mix, due to the lack of time and the lack of available multi-three tape recorders). Time and The Great Gig in the Sky were recorded, followed by a two-month hiatus, during which the band spent time with their families preparing for an upcoming U.S. tour. Entries are regularly interrupted; Waters, a supporter of Arsenal FC, often breaks in to see his team compete, and the group sometimes stop working to watch Monty Python's Flying Circus on TV, causing Parsons to work on material recorded up to this point. Gilmore, however, disputed this assertion; In an interview in 2003 he said: We would sometimes watch them, but when we were on a roll, we would get on. EmS VCS 3 (Putney), who returned from the United States in January 1973, recorded Brain Damage, Eclipse, Any Colour You Like and On the Run, while they completed the work they had already laid on previous sessions. The four vocalists were assembled to play on Brain Damage, Eclipse and Time, while saxophonist Dick Perry was booked to play Us and Them and Money. Together with director Adrian Maben, the band also shot studio footage for Pink Floyd: Live at Pompeii. As soon as the records were the band began a tour of Europe. The Album instrumental has metronomic sound effects during Speak to Me and tape loops open Money. Mason created a rough version of Talking to Me in his house before completing it in the studio. The track serves as an overture and contains cross elements from other parts of the album. The piano chord, reproduced in the opposite direction, serves to increase the build-up effects that immediately follow the opening of The Breath. Mason got a rare solo writing credit on Talking to Me. (nb 3) The sound effects on Money were created by jointly splicing Waters' recordings of ringing coins, tearing paper, ringing the cash register, and tapping to add a machine that was used to create a 7-bit loop effect (later adapted to four tracks in order to create a walk-around-the-room effect in the album's four-phonistic presentations). At times, the degree of sound experiments on the album required engineers and the band to work simultaneously with console mixing faders to mix intricately assembled multi-track recordings of several songs (notably On the Run). Along with the usual rock band instruments, Pink Floyd added prominent synthesizers to their sound. For example, the band experimented with EMS VCS 3 on Brain Damage and Any Colour You Like, as well as Synthi A on Time and On the Run. They also developed and recorded unconventional sounds, such as an assistant engineer running around the studio's echo chamber (during On the Run), as well as a specially crafted bass drum designed to simulate the human heartbeat (during Speak to Me, On the Run, Time and Eclipse). This heartbeat is most noticeable, both intro and outro to the album, but it can also be heard sporadically on Time and The Run. Time includes a different clock ticking and then ringing simultaneously at the beginning of the song, accompanied by a series of Rototos. The recordings were originally created as a quadrangle test for Parsons, who recorded every watch in an antique watch store. Although these recordings were not created specifically for the album, elements of this material were eventually used in the track. The Great Gig in the Sky The Great Gig in the Sky includes a piano composition by Richard Wright accompanied by an impromptu vocal work by Claire Torrey. This choice is taken from about two minutes forty seconds ahead. Money Money uses ribbon loops and 74-time signatures. Although it looks like the original demo track recorded by Waters, it is much more rock-oriented. This is an excerpt from the beginning of the track. The voices of several tracks, including Us and Theirs and Time, demonstrated the ability of Richard Wright and David Gilmour to harmonize their voices. The 2003 Classic Albums Documentary Making The side of the moon, Waters explained it by the fact that their voices sounded very similar. To take advantage of this, Parsons used studio techniques such as double-tracking vocals and guitars, allowing Gilmore to harmonize with himself. The engineer also made prominent use of flanging and phase-shifting effects on vocals and instruments, the odd deception with reverb, and panning sounds between channels (most notable in the quadrangle mix on the Run, when the sound of the Hammond B3 organ played through Leslie's speaker quickly whirls around the listener). The album is credited to Claire Torrey, a session singer-songwriter and regular at Abbey Road. She worked on pop material and numerous cover albums, and after hearing one of these albums, Parsons invited her into the studio to compose Wright's The Great Gig in the Sky. She declined the invitation because she wanted to watch Chuck Berry perform at Hammersmith Odeon, but agreed to come next Sunday. The band explained the concept of the album, but could not tell her exactly what to do. Gilmore was in charge of the session, and a few short seconds later sunday night, Torrey improvised a needleless melody to accompany Wright's emotional piano solo. At first she was embarrassed by her exuberance in the recording booth, and wanted to apologize to the band - only to find them delighted with her performance. It was then selectively edited to create the version used on the track. She was paid 30 pounds for her contribution, equivalent to about 400 euros in 2020. In 2004, she sued EMI and Pink Floyd for 50% songwriting fees, claiming that her contribution to The Great Gig in the Sky was substantial enough to be considered a co-author. The case was settled out of court for an undisclosed sum, with everyone after 2005 pushing loans to Wright and Torrey together. Claire Torrey's 2003 snippets of voices between music and above music are another notable feature of the album. During the recording sessions, Waters hired both staff and temporary studio residents to answer a series of questions printed on flash cards. Interviewees were placed in front of a microphone in a darkened Studio 3, and showed questions such as What is your favorite color? and What is your favorite food? before moving on to topics more central to the album (such as madness, violence and death). To questions such as When was the last time you were violent?, and then immediately were you right?, were answered in the order they were presented. Roger The Hat Manifold proved hard to find, and was the only participant recorded in a regular sit-down interview, as by then the flash cards were lost. Waters asked him about the violent encounter he had with another and diversity replied: ... give them a quick, short, sharp shock... When asked about his death, he replied, Live today, go away tomorrow, it's me... Another roadman, Chris Adamson, who was on tour with Pink Floyd, recorded a snippet that opens the album: I've been crazy for fucking years - absolutely years. The band's road manager Peter Watts (father of actress Naomi Watts) contributed to repeated laughter during Brain Damage and Speak to Me. His second wife, Patricia Puddie Watts (now Patricia Gleeson), was responsible for a line about a geezer who was cruisin for the bruisin used in the segway between Money and Us and Us and Them, and the words I never said I was afraid of death heard halfway through the Great Gig in heaven. Perhaps the most notable answer: I am not afraid of death. Anytime will do: I don't mind. Why should I be afraid of death? There's no reason for that - you have to go someday and the final words are no dark side to the moon, really. In fact all the dark came from the studio's Irish doorman, Jerry O'Driscoll. Paul and Linda McCartney were also interviewed, but their responses were deemed too difficult to be funny and were not included in the album. McCartney's Wings co-star Henry McCullough contributed to the line I don't know, I was very drunk at the time. Completing the dialogues, producer Chris Thomas was hired to provide a fresh pair of ears. Thomas was in music, not engineering. He worked with Beatles producer George Martin and was familiar with Pink Floyd manager Steve O'Rourke. All four members of the band were embroiled in disagreements over the mix's style, with Waters and Mason preferring a dry and clean mix that used more non-musical elements, and Gilmore and Wright preferred a more subtle and echo mix. Thomas later stated that there was no such disagreement, stating: There was no difference of opinion between them, I do not remember Roger once saying that he wanted less echo. In fact, there was never any hint that they were later going to fall out. It was a very creative atmosphere. A lot of fun. While the truth remains unclear, Thomas's intervention led to a long-awaited compromise between Waters and Gilmore, leaving both fully satisfied with the final product. Thomas was responsible for significant changes to the album, including the perfect echo time used on Us and them. He also attended The Great Gig in the Sky (although Parsons was responsible for hiring Torrey). Interviewed in 2006, when asked if he felt his goals had been achieved in the studio, Waters said: When the recording was finished, I took with me a copy of the reel to the drum, and I remember playing it. my wife then, and I remember how she burst into tears when she was finished. And I thought: It obviously struck a chord somewhere, and I was kinda pleased with that. You know when you've done something, of course, if you're creating a piece of music, then you hear it with fresh ears when you play it for someone else. And at that point I thought to myself, wow, this is a pretty complete piece of work, and I had every confidence that people would react to that. The packaging of the album's works depicts light refracted from a triangular prism. It was the opinion that the whole group was working together. It was a creative time. We were all very open. Richard Wright- the album was originally released in a sleeve lp developed by Hipgnosis and George Hardy. Hipgnosis has developed several previous albums by the band, with conflicting results; EMI reacted with confusion when faced with cover designs for Atom Heart Mother and hidden clouds, as they expected to see traditional designs that included inscriptions and words. Storm Thorgerson and Aubrey Powell were able to ignore such criticism because they were busy with the group. For the Dark Side of the Moon, Richard Wright instructed them to come up with something smarter, neater - more stylish. The design was inspired by a photograph of a prism with a color beam projected through it, which Torgerson found in a book of photographs. The painting was created by their partner, George Hardy. Hipgnosis offered the group a choice of seven designs, but all four members agreed that the prism was by far the best. The final design depicts a glass prism, scattering light into color. The design is three elements: stage lighting for the band, the album's lyrics, and Wright's request for a simple and bold design. The spectrum of light continues to the gate - an idea that Waters came up with. Added shortly thereafter, the gatefold design also includes a visual representation of the heartbeat sound used throughout the album, and the back of the album cover contains Torgerson's suggestion of another prism, recombining the spectrum of light, facilitating interesting sleeve layouts in recording stores. The light band, based on the prism on the album cover, has six colors, lacking indigo compared to the traditional division of the spectrum into red, orange, yellow, green, blue, indigo and purple. Inside the sleeves were two posters and two pyramid-themed stickers. One poster carried photos of the band at the concert, superimposed with scattered letters to form PINK FLOYD, and another an infrared photograph of the Great Pyramids of Giza, created by Powell and Torgerson. The band was so confident in the quality of Waters' lyrics that they first printed them on the album's sleeve. Release of retrospective professional ratingsReview 66 MusicHound Rock5/567NME8/10686969The Rolling Stone Album Guide 70Sputnikmusic5/5'71'Uncut 68 live performance of The Dark Side of the Moon at Earls Court shortly after its release in 1973. (from left) David Gilmour, Nick Mason, Dick Perry, Roger Waters As the quadrangle mix of the album was not then complete, the band (except Wright) boycotted the press reception held at the London Planetarium on February 27. Instead, guests were presented with a life-size quartet of cardboard cutouts, and the album's stereo mix was presented through a substandard public address system. Overall, however, the press was delighted; Melody maker Roy Hollingworth described the side of one as

so utterly confused with himself it was hard to follow, but praised the other side, writing: Songs, sounds, rhythms were solid and sound, the saxophone hit the air, the band rocked and rolled, then gushed and tripped away into the night. Steve Peacock of Sounds wrote, I don't care if you've never heard a Pink Floyd music note in your life, I would recommend the Dark Side of the Moon unconditionally. In his 1973 review for Rolling Stone magazine, Loyd Grossman declared Dark Side a wonderful album with a textured and conceptual richness that not only invites but requires participation. In Christgau's Record Guide: Rock Albums of the Seventies (1981), Robert Christgau found his lyrical ideas of cliches and music pretentious, but called it a masterpiece of kitsch, which can be charming with such vivid moments as taped fragments of speech, par saxophony and studio effects that amplify Gilmore's guitar solos. The Dark Side of the Moon was released first in the United States on March 1, 1973, and then in the United Kingdom on March 16. It instantly became a chart success in the UK and across Western Europe; By the following month, the company had received gold certification in the United States. During March 1973, the band played the album as part of their U.S. tour, including a midnight performance at Radio City Music Hall in New York City on March 17 in front of an audience of 6,000 people. The album peaked at number one on the Billboard Top LPs and Tape Chart on April 28, 1973, and was so successful that the band returned two months later for another tour. The label Most of the early American success of the album is explained by the efforts of the American record company Pink Floyd Capitol Records. Newly appointed chairman Bhaskar Menon has begun attempts to reverse the relatively poor sales of the 1971 studio album Meddle. Meanwhile, frustrated Capitol, the band and manager O'Rourke has been quietly negotiating a new contract with CBS President Clive Davis, at Columbia Records. The Dark Side of the Moon was the last album Pink Floyd was required to before the formal signing of a new contract. Menon's enthusiasm for the new album was such that he launched a huge advertising campaign that included radio-friendly truncated versions of Us and Them and Time. In some countries, notably the United Kingdom, Pink Floyd has not released a single since 1968, Point Me at the Sky and the unusually Money was released as a single on May 7, with Any Colour You Like on B. It reached number 13 on the Billboard Hot 100 in July 1973. (nb 4) A two-way version of the single from mono and stereo was sent to radio stations. The mono side had the word bullshit removed from the song - leaving the bull in its place - however, the stereo side kept the censored version. The decision was subsequently withdrawn; The replacement was sent to the radio station with a note advising disc jockeys to get rid of the first uncensored copy. On February 4, 1974, the double A-side single was released with Time on one side and Us and Them on the opposite side. (nb 5), however, Menon's attempts to secure a contract extension with Pink Floyd were futile; in early 1974, the band signed with Columbia with an advance of $1 million (in the UK and Europe they were still represented by Harvest Records). Sales The Dark Side of the Moon became one of the best-selling albums of all time and in the top 25 list of best-selling albums in the United States. Although the album peaked at number one in the United States for only a week, it remained on the Billboard chart for 741 weeks from 1973 to 1988. The album re-entered the Billboard charts with the introduction of the Top Pop Catalog Albums chart in May 1991, and has been a perennial feature ever since. In the UK it is the seventh best-selling album of all time and the best-selling album that has never reached number one. [92] ... I think that when it was finished, everyone thought it was the best thing we've ever done to date, and everyone was very happy, but no one felt it was five times better than Meddle, or eight times better than Atom Heart Mother, or the kind of numbers that it actually sold. It was... not just about having a good album, but also about being in the right place at the right time. In the United States, the album was released before the Platinum Awards were released in 1976. Thus, he kept only the gold disc until February 16, 1990, when it was certified 11 platinum. On June 4, 1998, the Recording Industry Association of America (RIAA) certified the album for 15 years platinum, which meant sales of 15 million in the U.S., making it their best-selling work there (The Wall is 23 platinum, but as a double album it means sales of 11.5 million). Money sold well as a single, as well as with Time Radio is a favorite; in the United States, for the year ended April 20, 2005, Time was played 13,723 times, and Money played 13,731 times. (nb 6) Industry sources estimate that global album sales total about 45 million. Slow Week sold between 8,000 and 9,000 copies, and in 2002 it sold a total of 400,000 copies, making it the 200th best-selling album of the same year, almost three decades after its initial release. The album has sold 9,502,000 copies in the United States since 1991, when Nielsen SoundScan began tracking Billboard sales. To this day, it is prominent on the Billboard Pop Catalog Chart. It reached number one when the CD/SACD hybrid edition was released in 2003 and sold 800,000 copies in the United States. In the week of May 5, 2006, The Dark Side of the Moon reached a total of 1,716 weeks on the Billboard 200 and Pop Catalog charts. One out of every fourteen people in the U.S. under the age of 50 is estimated to own or own a copy. Since then, he has continued to appear on the Billboard 200 from time to time, and in May 2020 it reached 950 weeks on the chart. The combination of words and music has peaked, Gilmore explained. All the music before wasn't any great lyrical moment to it. And this one was clear and concise. The cover was right, too. I think it's become like a benevolent loop hanging behind us. Throughout our careers, people have said we will never top the Dark Side of the Record and Tour. But The Wall earned more in dollar terms. Re-issues and remastered the 1978 transparent vinyl edition, playing on the Technics player in 1979, Dark Side of the Moon was released as a remastered LP by Mobile Fidelity Sound Lab, and in April 1988 on their Ultradisc gold CD format. The album was released by EMI and Harvest in a new CD format in Japan in June 1983, in August 1984 in the United States and Europe, and in 1992 was remastered cd in the Shine On box set. This version was replayed as the 20th anniversary box kit edition with postcards the following year. The cover design was again Storm Thorgerson, designer of the original 1973 cover. On some presses, the orchestral version of The Ticket to the Trip of the Beatles can be heard after Eclipse over the album's final heartbeat. The original quadrangle mix, created by Alan Parsons, was commissioned by EMI, but was never approved by Pink Floyd, as Parsons was disappointed with his mix. In honor of the album's 30th anniversary, an updated three-dimensional version was released in 2003. The group is not elected use Parsons' quadrangle mix (made shortly after the initial release), and instead engineer James Guthrie to create a new channel 5.1 volume sound mix on SACD format. Guthrie has worked with Pink Floyd since co-producing and engineering his eleventh album The Wall, and previously worked on a 3D version of The Wall for DVD Video and Waters' In the Flesh for SACD. Speaking in 2003, Alan Parsons expressed some disappointment with Guthrie's SACD mix, suggesting that Guthrie was perhaps too true for the original mix, but generally free. In 2003, the 30th anniversary of the publication won four Surround Music Awards and has since sold more than 800,000 copies. The cover was created by a team of designers including Storm Thorgerson. The image is a photo of a custom-made stained glass, built in accordance with the exact size and proportions of the original prism. Transparent glass, taught in place by strips of lead, was used instead of opaque colors of the original. The idea comes from a sense of purity in sound quality, being 5.1 surround sound... The image was created out of a desire to be the same, but different, in such a way that the design was clearly DSotM, still a recognizable design prism, but was different and therefore new. The Dark Side of the Moon was also repained in 2003 on 180-gram vinyl (mastered by Kevin Gray in AcousTech Mastering) and included several other versions of the original posters and stickers that came with the original vinyl release, along with a new poster for the 30th anniversary. In 2007, the album was included in Oh, by the Way, a box set dedicated to Pink Floyd's 40th anniversary, and the DRM-free version was released on the iTunes Store. In 2011, the album was replayed as part of the Why Pink Floyd program...? campaign by showing remastered versions of the album along with various other materials. Legacy It has changed me in many ways because it has brought a lot of money and one feels very safe when you can sell an album for two years. But it didn't change my attitude to music. Even though it was so successful, it was made just like all our other albums, and the only criterion we have about releasing music is whether we like it or not. This was not a deliberate attempt to make a commercial album. And so it happened. We knew he had a lot more melodies than Floyd's previous albums, and there was a concept that went through it. The music was easier to absorb and having the girls sing away added a commercial touch that none of our recordings had. Richard Wright, the album's success brought wealth to all four members of the band; Richard Wright and Roger Waters bought large country houses, and Nick Mason became a collector of prestigious cars. Part of the profits were invested production of Monty Python and the Holy Grail. Engineer Alan Parsons received a Grammy Award nomination for Best Engineering Recording, non-classical for The Dark Side of the Moon, and he continued his successful career as a recording artist for Alan Parsons. While Waters and Gilmore sometimes downplayed his contribution to the album's success, Mason praised his role. In 2003, Parsons mused, I think they all felt that I had managed to hang the rest of my career on the Dark Side of the Moon, which has an element of truth to it. But I still wake up from time to time, disappointed by the fact that they made untold millions, and many people involved in the recording did not . Part of The Dark Side of the Moon's legacy is in its influence on contemporary music, on musicians who have performed cover versions of his songs, and in contemporary urban myth, often referred to as the Dark Side of the Rainbow. Album releases are often seen as a pivotal moment in the history of rock music, and comparisons are sometimes made with Radiohead's 1997 album OK Computer, including the premise explored by Ben Schleifer in Speak to Me: The Legacy of Pink Floyd's The Dark Side of the Moon (2006), that the two albums share the theme that a creative person loses the ability to function in the modern world. In his 2018 book on classic rock, Stephen Hayden recalls how, as a teenager, he recalled that The Dark Side of the Moon and Led Tseppelin IV were two of the genre's greatest albums, vision quests that embraced the double poles of teenage desire. They had similarities, in that both the album cover and the inner artwork shunned the group's photographs in favor of incomprehensible iconography without any material meaning (which always seemed to give the music packaged inside more sense). But while Led Zeppelin looked outward to conquer the world and was known at the time for his outrageous sexual antics during the tour, Pink Floyd looked inward, to overcome his own hang-ups and seemed so sedate and bored that, Hyden commented, a scene in Live at Pompeii, where they take a lunch break in the studio, perhaps the most interesting part of the recording of The Dark Side. In 2013, The Dark Side of the Moon was selected by the Library of Congress to remain on the U.S. National Records Registry for being deemed culturally, historically or aesthetically significant. The Dark Side of the Moon ratings often appear in professional ratings for the greatest albums. In 1987, Rolling Stone was ranked 43rd in the Top 100 Albums of the Last 20 Years list for the first time, and in 2003 the album was ranked 43rd on the list of the 500 Greatest Albums of All at the Time, maintaining the rating in 2012 (their highest level). album on the list). Both Rolling Stone and Kew are listed as the best progressive rock album. In 2006, the audience of the Australian Broadcasting Corporation voted for My Favorite Album. NME readers voted for the eighth album in 2006 in an online survey of Best Album of All Time, and in 2009 Planet Rock listeners voted for the album the greatest of all time. The album is also number two on the Definitive 200 album list, made by the National Recording Industry Association in honor of the art of the album form. He was ranked 29th on The Observer's 2006 list of The 50 Albums That Changed Music and 37th on The Guardian's 1997 List of Best Albums, which was voted for by a group of artists and music critics. In 2014, Rhythm readers voted for the seventh most influential progressive drum music album. It was voted number 9 in Colin Larkin's 3rd edition of All Time Top 1000 Albums (2000). Based on such ratings, acclaimed music lists The Dark Side of the Moon as the 19th most famous album in history, the seventh most rated in the 1970s and number one album of 1973. The album's cover was also praised by both critics and listeners, with VH1 making it the fourth largest in history. Covers, tributes and samples One of the most notable covers of The Dark Side of the Moon is Return to the Dark Side of the Moon: Tribute to Pink Floyd. Released in 2006, the album is a progressive rock tribute featuring artists such as Adrian Bellew, Tommy Shaw, Dweezil zappa, and Rick Wakeman. In 2000, The Squirrels released The Not So Bright Side of the Moon, which featured the cover of the entire album. The New York-based band Easy Star All-Stars released Dub Side of the Moon in 2003 and Dubber Side of the Moon in 2010. Voices on the Dark Side released Dark Side of the Moon a Cappella, a full a cappella version of the album. Bluegrass band Poor Man's Whiskey often plays the bluegrass album, calling the Dark Side of the Moonshine. A version of the string quartet was released in 2003. In 2009, The Flaming Lips released a track-by-track remake of the album in collaboration with Stardeath and White Dwarfs, as well as with Henry Rollins and Peaches as guest musicians. Several notable acts covered the album live, and a number of artists used samples from The Dark Side of the Moon in their own material. On November 2, 1998, in West Valley City, California, Jam-rock band Phish performed a semi-pronated version of the entire album as part of their show. Progressive metal band Dream Theater has twice covered the album in their live shows, and in May 2011 Mary Fall released the album From the Dark Side of the song after song reimagining the album. Millie Vanilli used Pink Floyd's Money to open her track Money, followed by Mark Mark and Funky Bunch on Music for the People. The dark side of The Main Article Rainbow: Dark Side of the Rainbow Dark Side of the Rainbow and Dark Side of Oz are two titles commonly used in connection with rumors (circulated on the Internet since at least 1994) that The Dark Side of the Moon was written as the soundtrack to the 1939 film The Wizard of Oz. Observers playing the film and album simultaneously reported apparent synchronicity, such as Dorothy starting to run on the lyrical No one told you when to run during Time, and Dorothy balancing on a rope fence during a line balanced on the biggest wave in Breath. David Gilmour and Nick Mason denied any connection between the two works, while Roger Waters described the rumours as funny. Alan Parsons stated that the film was not mentioned during the production of the album. The track with the list of all the texts is written by Roger Waters. Side oneNo.TitleMusicLead vocalsLength1. Talk to me. Breathe (listed as Breathe in the Air on the original LP label) Waters Richard Wright David Gilmore Gilmore2:433. On the run, Waters Gilmore instrumental3:364 . Time (containing Breathe (Reprise)) Waters Gilmore Wright Mason Gilmore Wright 6:535. Great Gig in the Sky Wright Claire Torrey nb 11 Torri4:36Actactal length:19:27 Side twoNo.TitleMusicLead vocalsLengt1. MoneyWatersGilmour6:232. Us and their Waters Wright Gilmore7:493 . Any color you like is a Gilmore Mason Wright instrumental. Brain damageWatersWaters3:495. EclipseWatersWaters2:03Total Length:23:42 Pink Floyd Staff David Gilmore - Vocals, Guitars, Synthi AKS Nick Mason - Drums, Drums, Drums, Tapes Effects By Richard Wright - Organ (Hammond and Farfisa), Piano, Electric Piano (Wurlitzer, Rhodes), EMS VCS 3, Synthi AKS, vocals by Roger Waters - bass, vocals, VCS 3, Tape Effects Extra Dick Perry - saxophone on Us and Them and Money Claire Torrey - vocals on The Great Gig in the Sky Doris Troy - backing vocals Leslie Duncan - backing vocals Lisa Beat - backing vocals Barry St. John - backing vocals LP) Chris Thomas - Mix Head of Hipgnosis Design - Sleeve Design, Photography by George Hardy - Sleeve Art, Stickers Art Chart Chart (1973) Peakposition Australia (Kent Music Report) (No3 Austria) 1 Canadian Best Albums/Compact Albums (RPM) 1 Dutch Albums (Album Top 100) Spanish Albums (AFE) 3 albums UK (OCC) 200[162] 1 Chart (1975) Peakposition New Zealand Albums (RMNZ)[163] 4 UK Albums (OCC)[164] 7 US Billboard 200[165] 23 Chart (1993–94) Peakposition Australian Albums (ARIA)[166] 11 Canada Top Albums/CDs (RPM)[167] 20 Dutch Albums (Album Top 100)[168] 59 German Albums (Offizielle Top 100)[169] 28 Norwegian Albums (VG-lista)[170] 16 New Zealand Albums (RMNZ)[171] 1 Swedish Albums (Sverigetopplistan)[172] 45 Chart (2003) Peakposition Austrian Albums (Ö3 Austria)[155] 48 Belgian Albums (Ultratop Flanders)[173] 42 Belgian Albums (Ultratop Wallonia)[174] 28 Dutch Albums (Album Top 100)[175] 30 German Albums (Offizielle Top 100)[176] 3 Irish Albums (IRMA)[177] 41 Italian Albums (FIMI)[178] 2 New Zealand Albums (RMNZ)[179] 6 Norwegian Albums (VG-lista)[180] 7 Polish Albums (ZPAV)[181] 24 Portuguese Albums (AFP)[182] 3 Chart (2005–06) Peakposition Australian Albums (ARIA)[183] 24 Belgian Albums (Ultratop Flanders)[184] 55 Belgian Albums (Ultratop Wallonia)[185] 49 Danish Albums (Hitlisten)[186] 26 Finnish Albums (Suomen virallinen lista)[187] 10 Irish Albums (IRMA)[188] 43 Italian Albums (FIMI)[189] 5 Norwegian Albums (VG-lista)[190] 16 Polish Albums (ZPAV)[191] 24 Spanish Albums (PROMUSICAE)[192] 96 Swedish Albums (Sverigetopplistan)[172] 16 Swiss Albums (Schweizer Hitparade)[193] 47 Chart (2011) Peakposition Australian Albums (ARIA)[194] 22 Austrian Albums (Ö3 Austria)[155] 10 Belgian Albums (Ultratop Flanders)[195] 16 Belgian Albums (Ultratop Wallonia)[196] 6 Czech Albums (ČNS IFPI)[197] 13 Danish Albums (Hitlisten)[198] 21 Dutch Albums (Album Top 100)[199] 19 Finnish Albums (Suomen virallinen lista)[200] 16 French Albums (SNEP)[201] 7 German Albums (Offizielle Top 100)[202] 3 Irish Albums (IRMA)[203] 25 Italian Albums (FIMI)[204] 5 New Zealand Albums (RMNZ)[205] 8 Norwegian Albums (VG-lista)[206] 11 Polish Albums (ZPAV)[207] 8 Portuguese Albums (AFP)[208] 5 Spanish Albums (PROMUSICAE)[209] 15 Swedish Albums (Sverigetopplistan)[210] 15 Swiss Albums (Schweizer Hitparade)[211] 8 UK Albums (OCC)[212] 11 US Billboard 200[213] 12 Certifications Region Certification Certified units/sales Argentina (CAPIF)[214] 2× Platinum 120,000^ Australia (ARIA)[215] video 4× Platinum 60,000^ Australia (ARIA)[216] 14× Platinum 980,000^ Austria (IFPI Austria)[217] 2× Platinum 100,000* Belgium (BEA)[218] Gold 25,000* Canada (Music Canada)[219] video 5× Platinum 50,000^ Canada (Music Canada)[220] 2× Diamond 2,000,000^ Canada (Music Canada)[221] Immersion Box Set Gold 50,000^ Czech[222] Gold 50,000 France (SNEP)[224] Platinum 2,084,500[223] Germany (BVMI)[225] 2× Platinum 1,000,000^ Germany (BVMI)[226] video Gold 25,000^ Italy sales 1977–1989 — 1,000,000[227] Italy (FIMI)[228] (since 2009) 5× Platinum 300,000* New Zealand (RMNZ)[229] 16× Platinum 240,000^ Poland (ZPAV)[230] Warner Music PL Edition Platinum 100,000* Poland (ZPAV)[231] Pomatom EMI edition 100,000 Russia (NFPF) 232 Remastered Platinum 20,000 UK (BPI) 233 Video Platinum 50,000 UK (BPI) (BPI) 14 Platinum 4,300,000 (234) United States (RIAA Video 3 Platinum 300,000 United States (RIAA) 237 15 Platinum 15,000,000 Summary Worldwide - 45,000,000 64 sales figures based on certification only delivery figures based on certification only release history Country Date Format No. Canada March 1, 1973 Harvest Records Vinyl, Cassette, 8-Track SMAS-11163 (LP)4XW-11163 (CC)8XW-11163 (8-Track) U.S. Capitol Records UK March 16, 1973 Harvest Records SHV L 804 (LP)TC-SHVL 804 (CC) No8-SHVL 804 (8-Track) Australia 1973 Vinyl No4 SHVLA.804 Links Information Notes : In due time, it was called Eclipse because Medicine Head made an album called Dark Side of the Moon. But that doesn't sell well, so damn it. I was up against Eclipse and we felt a little annoyed because we were already thinking about the title before the Medicine Chapter came out. It didn't annoy them, but because we wanted to use the name. - David Gilmore. - This material was later released under the name Obscured by Clouds. Mason is responsible for most of the sound effects used on Pink Floyd's discography. Harvest / Capitol 3609 - Harvest / Capitol 3832 1 2 - Harvest No4SHVL-804 - Alan Parsons received a weekly salary of 35 pounds while working on the original album (equivalent to 500 pounds in 2019). All the taping after 2005, including The Great Gig in the Sky, is credited to Wright and Torrey's song, according to her successful legal challenge. Mason quotes 2005, page 165 , Harris, John (March 12, 2003), Dark Side at 30: Roger Waters, rollingstone.com, archive from the original March 26, 2009, received 8 June 2011 - b c d Mabbett 1995, p. n/a b c Harris, John (March 12, 2003), 'Dark Side' at 30: David Gilmour, archived from the original September 19, 2007, received May 31, 2010 - Mason 2005, p. 166 - Harris 2006, page 73-74 - b d d e f g h Classic Albums: Making the Dark Side of the Moon (DVD), Eagle Rock Entertainment, August 26, 2003 - b Mason 200 5, p. 167 - Harris 200 6, page 85-86 - Schaffner 1991, p. 159 - Racing 2005, page 28 - b Schaffner 1991, p. 162 - b Povi 2007 , p. 154 - b from Povi 2007, page 154-155 - Whale, Michael (February 18, 1972), Pink Floyd -Rainbow, issue 58405; col F, infotrac.galegroup.com, p. 10, extracted March 21, 2009 - Harris 2006, page 91-93, Povi 2007, p. 159, Mason 2005, page 168 - Schaffner 1991, page 157 - Povi 2007, p. 168 - Schaffner 1991, page 157 - Poi 2007, p. 168. 164-173, page 60 - Whiteley 1992, page 105-106, Harris 2006, page 78-79, Whiteley 1992, page 111 - Racing 2005, page 181-184 - Whiteley 1992, page 116 - Mason 2005, p. 171 - b c d e Ken (May 2003), Another Phase of the Moon, Sound and Vision, page 1, extracted March 20, 2012 - b Harris 2006, page 101-102 - Harris 2006, page 103-108 - Waldon, Steve (June 24, 2003), No Dark Side of the Moon, really ... The Era, extracted March 19, 2009 - b Harris, John (March 12, 2003), Dark Side in 30: Alan Parsons, archive from the original June 24, 2008 May 31, 2010 - Schaffner 1991, page 158, Harris 2006, page 109-114 - b Schaffner 1991, page 164, Mason 2005, page 172, Harris 2006, page 104-105 - Harris 2006, page 118-120 - Mason 2005, page 173 - b Povi 2007, page 161 - b Blake 2008, page 198-199 - Mason 2005, page 174 - b Uk Retail Price Index of Inflation based on Clark Data based on Clark Gregory (2017). Annual RPI and Average Earnings for the UK, 1209 to present (New Series). Measuring. Received on February 2, 2020. Ann Harrison,3, 2014. Music: Business (6th p.p. 350). ISBN 9780753550717. a b c d e f Povey 2007, page 345 - Mason 2005, page 175 - Schaffner 1991, page 165 - Harris 2006, page 133 - Sams, Christina (February 23, 2004), As Naomi told her mother about the Oscars, Sydney Morning Herald, received March 17, 2009 - Sutcliffe, Phil; Peter Henderson (March 1998). The true story of the dark side of the moon. Mojo. No 52. Harris 2006, page 127-134 - Mark Blake (October 28, 2008). 10 things you probably didn't know about Pink Floyd. Times. Received on March 17, 2009. Price, Stephen (August 27, 2006). Rock: Henry McCullough. Times. Received on March 16, 2009. Mason 2005, page 177 - Mason 2005, page 178 - Harris 2006, page 135 - Harris 2006, page 134-140 - b Waddell, Ray (May 5, 2006). Roger Waters returns to the Dark Side. Billboard. Received on August 2, 2009. Harris 2006, page 3 - Harris 2006, p. 143 - Schaffner 1991, page 165-166 , b Harris 2006, p. 141-147 - Ernevin, Stephen Thomas. Review: The Dark Side of the Moon. AllMusic. Received on September 27, 2018. b c Smirk, Richard (March 16, 2013). Pink Floyd, Dark Side of the Moon at 40: Classic Track-By-Track Review. Billboard. Received on November 25, 2014. a b Christgau 1981, page 303. Colin Larkin (2011). Pink Floyd. Encyclopedia of Popular Music (5th Omskibus Press. 1985. ISBN 978-0-85712-595-8. Received August 13, 2020.CS1 maint: ref'harv (link) - Graff and Durtschholz 1999, page 874. b Dark Side of the Moon Review. Tower Records. March 20, 1993. page 33. Archive from the original on August 18, 2009. Received on August 13, 2020. - Davis, Johnny (October 1994), Dark Side of the Moon Review, q, p. 137 and Coleman 1992, p. 545. Campbell, Hernan M. (March 5, 2012), Review: Pink Floyd - The Dark Side of the Moon, Sputnikmusic, extracted October 22, 2013 - b Povey 2007, p. 175 - b c Schaffner 1991, page 166 Historical Information - 1973 review, Melody Maker, pinkfloyd.com, archive from the original February 28, 2009, extracted March 30, 2009 - Grossman, Lloyd (May 24, 1973). The Dark Side of the Moon Review. Rolling Stone. Archive from the original on June 18, 2008. Received on May 31, 2010. Advertising. Billboard. It's Tom. 85 No 8. February 24, 1973. page 1. Received on August 13, 2020. The album is available March 1. The tour starts on March 5. EMI offers special offers to dealers. Billboard. It's Tom. 85 No 12. London. March 24, 1973. page 54. Received on August 13, 2020. EMI offers promotions based on the sale or refund to selected dealers participating in the $50,000 campaign on four albums released on March 16. ... Four albums: Pink Floyd's The Dark Side of the Moon, ... The money. AllMusic. Received on August 2, 2009. Neely, Tim (1999), Goldmin Price Guide to 45 RPM Records (2 ed.) - Povey 2007, page 346 and Schaffner 1991, p. 173 - b c Verde, Bill (May 13, 2006). Floyd's theory. Billboard. It's Tom. 118 No 19. page 12. Received on August 13, 2020. Top 100 albums. Riaa. Archive from the original july 1, 2007. Received on March 17, 2009. Unterberger, Richie. Pink Floyd biography. AllMusic. Received on August 2, 2009. Gallucci, Michael. The day 'The Dark Side of the Moon' ended its chart entry Run. The ultimate classic rock. Received on April 27, 2018. Basham, David (November 15, 2001). Are there diagrams? Britney, Linkin Park give peers a run on their sales figures. Mtv. Received on March 30, 2009. In the UK, 60 official best-selling albums of all time have been shown. Received on June 9, 2017. Ruhlmann 2004, page 175 , Booth, Robert (March 11, 2010), Pink Floyd score a victory over the concept album in the court battle for melodies, The Guardian, London, extracted 22 June 2016 - Grain, Paul (May 1, 2013), The Week ended April 28, 2013. Albums: Snoop Lamb Is More Like It, music.yahoo.com, archived from the original on November 4, 2013, extracted july 9, 2013: It seems that the old days: The catalog is back to 200. Billboard. December 5, 2009. Hot box. Billboard. Volume 121 No 49. December 12, 2009. page 33. Received on August 13, 2020. The history of the Pink Floyd chart (Billboard 200). Billboard. Received on January 17, 2018. Matthew Guiter (March 7, 1993). The dark side of success. A columnist for the magazine. page 37. MFSL from the printed archive - Original master record LP. MOFI. Received on March 20, 2012. MFSL from the printed archive - Ultradisc II Golden CD. MOFI. Archive from the original november 5, 2011. Received on March 20, 2012. Povi 2007, page 353 - b Dark Side of the Moon - SACD re-release, pinkfloyd.co.uk, archive from the original March 18, 2009, extracted August 12, 2009 - b Thompson, Dave (August 9, 2008). Many sides The side of the moon. Goldmine. It's Tom. 34 No 18. Iola, WI: Krause Publications. 38-41. ISSN 1055-2685. Proquest 1506040. Ken Richardson (May 19, 2003). Tales on the dark side. Sound and vision. Received on March 19, 2009. - Surround Music Awards 2003, surroundpro.com, December 11, 2003, archived from the original on May 5, 2008, Received on March 19, 2009 by Stephen (July 1, 2007), the dark side of the moon shines on iTunes, news.cnet.com, extracted 12 August 2009 - Torgerson, Storm, Evolution album cover - Storm Thorgerson explains, Pink Floyd official site, extracted 18 August 2015 - through brain damage - Pink Floyd - Dark Side of the Moon - 180 grams of vinyl LP , store.acousticsounds.com recovered march 29, 2009 - Kreps, Daniel (October 25, 2007). Oh, by the way: Pink Floyd is celebrating its 40th anniversary with the Mega Box Set. Rolling Stone. Received on August 22, 2009. Why Pink Floyd?, whypinkfloyd.com, received July 6, 2012 - Dallas 1987, page 107-108, Harris 2006, p. 164-166, Parker and O'Shea 2006, page 50-51, Schaffner 1991, p. 163 - Harris 2006, page 173-174 - Inseding notes on the alan Parsons project, Tales of Mystery and Imagination - Griffiths 2004, page 109 - Buckley 2003, page 843 - Racing 2005, page 210, Hayden, Stephen (2018). Twilight of the Gods: Journey to the End of Classical Rock. Day Street. 25-27. ISBN 9780062657121. Chubby Checker Pink Floyd And Ramones inducted in National Recording Registry, VNN Music, March 22, 2013, received March 22, 2013 - b Pink Floyd - The Dark Side of the Moon. Famous music. Received on June 19, 2020. - Racing 2005, page 7 - RS 500 Greatest Albums of All Time, rollingstone.com, 18 November 2003, extracted 31 May 2010 and 500 Greatest Albums of All Time: Pink Floyd, 'The Dark Side of the Moon', rollingstone.com, 31 May 2012, extracted 12 June 2012 - Fisher, Reed (17 June 2015). 50 of the greatest prog-rock albums of all time. Rolling Stone. Received on January 26, 2020. Johnathan Brown (July 27, 2010). A-I'm a progressive rock. Belfast Telegraph. Received on January 26, 2020. My favorite album, abc.net.au, archived from the original on December 5, 2006, extracted on March 22, 2009 - Best album of all time showed, nme.com, June 2, 2006, received on November 22, 2009. - Best Album of the Top 40, planetrock.com, 2009, archived from the original October 4, 2011, extracted March 20, 2012 - Final 200, rockhall.com, rockhall.com, archived from the original August 1, 2008, extracted June 21, 2010 - 500 albums 500 albums. That Changed Music, guardian.co.uk, 16 July 2006, extracted 22 November 2009 - Sweeting, Adam (19 September 1997), Tone of Joy (Registration required), archive.guardian.co.uk, p. 28 - Mackinnon, Eric (October 3, 2014), Pirt named the most influential prog drummer, Louder, received August 21, 2015 - Colin Larsin, Larkin, eded. (2000). All-time Top 1000 Albums a.d.). Virgin books. page 37. ISBN 0-7535-0493-6. The Greatest: The 50 Greatest Album Covers, vh1.com, archive from the original on November 12, 2007, extracted on March 17, 2009. - Prato, Greg, Return to the Dark Side of the Moon: Tribute to Pink Floyd, allmusic.com, extracted August 22, 2009 - Racing 2005, page 198-199 - Not very bright side of the moon, thesquirrels.com, archive from the original July 3, 2008, extracted March 27, 2009 - Dub Side of the Moon, easystar.com, archived from the original February 6, 2009, received On March 27, 2009 - Jeffries, David (October 25, 2010), Dubb Moon Side - All-Stars Light Star, AllMusic, Extracted December 11, 2012 - Dark Side of the Moon - A cappella - A cappella darksidevoices.com, archive from the original 27 June 2013, extracted 27 March 2009, poormanswhiskey.com, May 8, 2007, archived from the original July 5, 2008, extracted March 28, 2009 - String quartet Tribute to the Dark Side of Pink Floyd Moon (billboard.com, 2004, received August 2, 2009 - Lynch, Joseph Brannigan (December 31, 2009), Flaming Lips cover Pink Floyd's album 'Dark Side of the Moon'; The results are surprisingly horrific, music-mix.ew.com, extracted 14 January 2010 - Iwasaki, Scott (November 3, 1998), 'Phish Phans' jam on Pink's 'Phloyd' tunes, deseretnews.com Extracted 20 March 2012 - Dark Side of the Moon CD, ytsejamrecords.com, extracted 28 March 2009 - Interview: Mary Fall, nippertown.com, 22 September 2010, received 11 May 2011 - Racing 2005, page 189-190 , Reising 2005, p. 57 - Racing 2005, page 59 - Racing 2005, page 70 - Kent, David (1993), Australian Chart Book 1970-1992 (Illustrated Note), St.. Ives, N.S.W.: Australian Chart Book, p. 233, ISBN 0-646-11917-6 a b c Austriancharts.at - Pink Floyd - Dark Side of the Moon (in German). Hung Medien. Received on June 9, 2016. Best RPM Albums: Release 4816. About/min. Library and Archives of Canada. Received on June 9, 2016. Dutchcharts.nl - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 9, 2016. Offiziellecharts.de - Pink Floyd - The Dark Side of the Moon (in German). GfK Entertainment Charts. Received on June 9, 2016. Norwegian Chart Portal (17/1973). norwegiancharts.com. received on June 9, 2016. Salaverri, Fernando (September 2005). Salo Oxitos: Agno Agno, 1959-2002 (1st place). Spain: Author-SGAE Foundation. ISBN 84-8048-639-2. Pink Floyd Artist Official Graphics. UK Albums Chart. Received on June 9, 2016. The history of the Pink Floyd chart (Billboard 200). Billboard. Received on June 9, 2016. Charts.nz - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 9, 2016. Pink Floyd Artist Official Graphics. UK Albums Chart. Received on June 9, 2016. The history of the Pink Floyd chart (Billboard 200). Billboard. Received on June 9, 2016. Australian chart portal australiancharts.com. Received on 9 June 2016. Best RPM Albums: Release 1775. About/min. Library and Archives of Canada. Received on June 17, 2016. Dutchcharts.nl - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 17, 2016. Offiziellecharts.de - Pink Floyd - The Dark Side of the Moon (in German). GfK Entertainment Charts. Received on June 17, 2016. Norwegiancharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. The New ealand Charts Portal (18/04/1993). charts.nz. received on June 11, 2016. a b Swedishcharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Ultratop.be - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 17, 2016. Ultratop.be - Pink Floyd - The Dark Side of the Moon (in French). Hung Medien. Received on June 17, 2016. Dutchcharts.nl - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 17, 2016. Offiziellecharts.de - Pink Floyd - The Dark Side of the Moon (in German). GfK Entertainment Charts. Received on June 17, 2016. GFK Chart-Track Albums: Week 15, 2003. Chart-track. Irma. Received on June 17, 2016. Italian chart portal (17/04/2003). italiancharts.com. received on June 9, 2016. Charts.nz - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 11, 2016. Norwegiancharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Oficjalna lista sprzeda'y :: OLiS - Official Retail Sales Chart. Olis. Polish Society of Phonographic Industry. Received on June 17, 2016. Portuguesecharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 9, 2016. Australiancharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Ultratop.be - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 17, 2016. Ultratop.be - Pink Floyd - The Dark Side of the Moon (in French). Hung Medien. Received on June 17, 2016. Danishcharts.dk - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Pink Floyd: The Dark Side of the Moon (in Finnish). Musiikkituottajat - IFPI Finland. Received on June 17, 2016. GFK Chart-Track Albums: Week 33, 2006. Chart-track. Irma. Received on June 17, 2016. Italiancharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Norwegiancharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Oficjalna lista sprzeda'y :: OLiS - Official Retail Sales Chart. Olis. Polish Society of Phonographic Industry. Received on June 17, 2016. Spanishcharts.com - Pink Floyd - The Dark Side of the Moon. Hung Medien. Received on June 17, 2016. Swisscharts.com - Pink Floyd The dark side of the moon. Hung Medien. Received on June 17, 2016. Australian Chart Portal (09/10/2011). australiancharts.com. Received on 9 June 2016. Ultratop.be - Pink Floyd - Dark Side of the Moon - Experience Edition (in Dutch). Hung Medien. Received on June 9, 2016. Ultratop.be - Pink Floyd - Dark Side of the Moon - Experience Edition (in French). Hung Medien. Received on June 9, 2016. Czech Albums - Top 100. IfPI. Note: On the chart page, select 201139 on the field other than the word zformit, and then click on the word to get the correct chart data. Received on June 17, 2016. Danish chart portal (07/10/2011). danishcharts.dk. Received on 9 June 2016. Dutchcharts.nl - Pink Floyd - The Dark Side of the Moon (in Dutch). Hung Medien. Received on June 9, 2016. Finnish chart portal (40/2011). finnishcharts.com. Received on June 9, 2016. Lescharts.com - Pink Floyd - Dark Side of the Moon - Experience Edition. Hung Medien. Received on June 9, 2016. Offiziellecharts.de - Pink Floyd - The Dark Side of the Moon (in German). GfK Entertainment Charts. Received on June 9, 2016. GFK Chart-Track Albums: Week 39, 2011. Chart-track. Irma. Received on June 17, 2016. Italian chart portal (06/10/2011). italiancharts.com. received on June 9, 2016. Portal charts

tufuxomidazuda.pdf