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Ac/ dc greatest hits songs

In in-baby, AC/DC wasn't tied to a single style. Their first Australian album featured this interesting example of troglotic hard-rock funk with cowbells and bongos, both of which became essential tracks of the Akker Dakker sound. 39. Rock'n'Roll Train (live, 2012) For many years, the best AC/DC song on any album has been the lead single. That was the case with Black Ice in 2008. 38. High Voltage (1975) And ask me why I'm in a band / I doin 'dig up one-night stands, struggle rock'n'roller life sings his bon Scott on many aspects of his life. It's hardly musically creative - a simple boogie shuffle - but the sound feel hard dry. 37. Play Ball (2014) The lead single from the latest AC/DC album put together from Angus and Malcolm Young's offcuts: a song that seems to be stuck on Back in Black without much eyebrow-raiser from Rock or Bust. 36. Belgian Bedlam (1983) after three albums with Mutt Lange, the young brothers took control for Flick of the Switch. When viewed as underwhelming then, now it sounds like a masterpiece according to a lot of follow-up. It's a little muddy, maybe, but it's a big riff. 35. Evil Walks (1981) Is a terrible opening to the final deep cut of Lange albums: it sounds like it was swallowed into an avalanche - and the bouncy riff of verses is a slightly discordous introduction. 34. Stiff Upper Lip (2000) With The Youngs' older brother George – Harry Vanda, who had seen their first album – Stiff returned to produce Upper Lip. These great riffs were not an album - it was more about sound texture. This song is good, but it's not classic. 33. Hail Caesar (1995) Rick Rubin should have produced the perfect AC/DC, but Ballbreaker sounded strange, castrated without the roar of the guitar jet. The twist, though hail caesar rolling, worked. 32. Ain't No Fun (Waiting/Round To Be a Millionaire) (1976) Earns its place not for this tune - almost not - but because Scott is one of the best lyrics: I have patches on old blue denim patches / Well, they used to be blue / When they are used to be clean. 31. Big Gun (1993) Rare one-off, Last Action Hero soundtrack, really deserves saving for an official album: terrific riff, good record. Strangely, given that ac/DC sets tend to consist of the new album, plus the setlist three-track from 1980, it has not been played live, perhaps not surprisingly. 30. Jailbreak (1976) Would only accept a single opening with Scott row, there was a friend of mine who killed, and the judge's satility dropped ... This exciting minimal, and well challenging scary video is worth having an eye on, too. 29. Moneytalks (1990) It's hard Do something out of AC/DC character - rarely has a band retained a single character trait with such devotion - but the moneytalks opening and chorus melody are reminiscent of the bizarre second day E Street Band, melancholy and triumphant. AC / DC in 1979 (from left): Malcolm Young, Bon Scott, Cliff Williams, Angus Young and Phil Rudd. Photograph: Fin Costello/Redferns 28. Nervous Shakedown (1983) Nervous Shakedown lazy slowness lets listener really hear how AC/DC machine parts swing together and around each other. It should always be remembered that AC/DC rolls as well as rock. Still, I have no idea what it's like to have a nervous breakdown. 27. Have a Drink On Me (1980) Lads, our former frontman, died only of acute alcohol poisoning. We need a cheerful song. What are we going to write a song about? How about having a great time drinking insensitively? That's a great idea! Only in the world of AC/DC ... 26. Overdose (1977) Let There Be Rock has a guitar sound so much that you can spend the rest of your life rubbing with this deep-cut industrial power cleaner and still can't get off the mud. Make the best AC/DC songs bassist game root notes. It's a bass root note song. 25. Hell Ain't a Bad Place To Be (1977) Listen to how chords intersect, how nothing is sustained in verses. Although AC/DC has always despised punk, they could easily adapt if they had any interest: in 1977, no band was tougher and tougher. 24. If You Want Blood (You've Got It) (1979) Borrowed the title from the previous year's live album, If You Want Blood showed – with the help of Lange – ac/DC can marry their pile drive force in real pop hooks. The Highway to Hell album is full of those moments: Get It Hot, Girls Got Rhythm, Shot Down in Flames. 23. Who made who (1986) was recorded for a movie (Maximum Overdrive), and given a terrible medium-80s production, who should be a throwaway made who. It's actually great: the interaction between the guitar, with real apejs, makes you sound like AC/DC developing. But they didn't; Well, not really. 22. Heatseeker (1988) Even on their most disappointing album there was always at least one absolute cracker. Blow Up On Your Video day, this was Heatseeker: crazy, cheerful, and proof that AC/DC is not yet a spent force. It is not required to visit this album for any other purpose. 21. Gone Shootin' (1978) is the best AC/DC album, Powerage, the most downbeat. Here, for a reined riff, Scott tells a heroin addict girlfriend, his simplicity and construction is so shocking with a line so perfect: I am mixed with my coffee with the same spoon. This whole album is downbeat and hopeless - there's no party in view. The 20th Hard as a Rock (1995) certainly got Rubin Ballbreaker's opening track right: Hard as a Rock's vast and a dry production was the closest the band came to the sound of vanda/Young productions. And The simpliness of the main hook - Angus's little jangle on Malcolm's two chord patterns - is an excellent part of AC/DC. 19. TNT (1975) Is still a live fiber and Scott's lyrical malice reductio advertising absurdum. If he fought you, he wouldn't need a knife or a gun. And, of course, a magnificent riff. 18. Rock'n'Roll Singer (1975) Scott is, perhaps, the best writer ever of being in a fighting band; He spent years doing this before joining AC/DC. That's why you want to choose that life - because he refuses to be a hypocrite: You're nine-five living / And sticking collars and ties / And sticking to moral standards / Because they're all dirty lies. But why is he a rock'n'roll singer in particular? I hear you pay good money! 17. Dirty Deeds Done Dirt Cheap (1976) Is the explanation here, only to be left unclear about whether TNT Scott was willing to commit violence in the case. He can offer various forms of contract killing at very competitive prices. Backing vocals - sound as they come from an ensemble of disgruntled goblins - always make me laugh. 16. Sin City (1978) hits Sin City like a heavyweight: a spider guitar line, then four chords, like a boxer's fist combinations, repeated four times. Although AC/DC is really a heavy metal band, Sin City is as heavy as something you might have heard in 1978, pounding and brutal, and nihilistic like something by the Pistols. Crowd-pleasers: Angus Young and Brian Johnson play in Toronto 2003. Photo by KMazur/WireImage 15. The song for this About to Rock (We Salute You) (1981) still finishes live shows, if you don't really hand out balls halfway through, and spectacularly illogical - taking the name salute to Roman gladiators. Even here, Johnson managed to squeeze in a pair of entendre: Pick up the balls and load the ball. Fnarr fnarr. 14. It's a Long Way to the Top (If You Want to Rock'n'Roll) (1975) Put aside witty alternative lyrics about sausage rolls and salute the spectacular madness of a band that doesn't think of slapping the bagpipes solo on a single solo, which quite the song's central message undercuts: Gettin' old, gettin' grey get ' ripped, underpaid / Gettin ' sold second hand / How does this go to play in a band. 13. Touch Too Much (1979) Lange's changes to AC/DC were the most prominent in Touch Too Much. The demo version sounds something like the ultimate recording and the final recording sounds a bit like something else by AC/DC. Sounds like Lange: the hook is a conjoined structure, designed for radio. 12. You Shook Me All Night Long (1980) is a simple burst of sexual joy (with habitiorally strange lyrics: He had sightless eyes / Tellin' me no lies / And knockout me / With this American thigh), set the magnificent. Stonesj riff that explodes into a large chorus. Even without Scott on Black's lead single, They had something special. 11. Ride On (1976) is considered by many fans as the band's most heartfelt song (and a favorite of Belle and Sebastian Stuart Murdoch), there is no hint of celebrating these sorrowing blues. Just trying to find out what a man wants all the time, you always have to ride to do it: One day, I'm going / Change my bad ways / Til then I'll just keep crawling. 10. Down Payment Blues (1978) This is the best of the poverty songs that threw time and repe from the first few AC/DC recordings and a superior performance of the whole band: it creates and builds and builds music, and Scott graces with wonderful, desperate vocals. He looks like a man clinging to society by his fingernails. 9. Riff Raff (live, 1978) scorched on this Powerage, but the live album on the release If You Want Blood You've Got It spits fire, not just burns. The band can hear the amputation before the start of this opening, ratcheting up the tension until they pause, allowing the sound to fate ... Then that bright and brutal riff breaks like a storm. 8. Thunderstruck (1990) As Brian Johnson told me in 2014, regarding this exciting fictional riff: Angus knows that when he returns to the stage, he has something to do – the beginning of Thunderstruck. It's a nightmare! Angus once told me that if I don't do this two or three times a day in my room before I go on, I can't. 7. Highway to Hell (1979) Duh-duh-duh, duh-duh-dah, duh-duh-dah duh-duh-dah duh-duh. You know exactly what I'm telling you. Actually, I bet you heard the drums coming. The lyrical concept isn't very original, but who cares when the riff is this brilliant? The 6th Hell's Bells (1980) The Back in Black album opened with a deelying guitar line before the rest of the band arrived, then a bell combined with a simple drumbeat. However, after 80 seconds the main riff appeared and it took Johnson about a minute and a half to make his entrance. The accompanying scene today is famous for its propeller, but it is perfectly hard rock built, right down its dramatic, flummy Angus solo. 5. What's Next To The Moon (1978) Measured and tense, like a spiraling spring, and given a great lyric by Scott: silent movie danger scenes, Casey Jones, Superman and the film directs to cover land surreal and violent fantasy. AC/DC rarely sounds mysterious; They do it here. Brian Johnson and Angus Young on stage in 2000. Photograph: Devon M Akmon/AP 4. Let There Be Rock (1977) Given a bit of success, Scott stopped whining about rock and began to celebrate: This is the AC/DC version of the rock creation legend: Initially, back in 1955 ... Waves fluctuate and break, pushing waves towards the shore, just like an ocean storm. Lively, traditional Angus Young solo spotlight houses and extends: studio version all discipline. 3. Back in Black (1980) Highway to Hell you can say ac/DC is the biggest riff. But then. Listen to Back in Black. It's simple, but there's too much going on. Riff spiraled declining at the end of the first reading, and at the second end the little musical hiccups. And, as with all the good AC/DC songs, I feel the space that makes these details very obvious. Great songs leave things out without adding. 2. Whole Lotta Rosie (live, 1978) and you can say back in Black AC/DC is the biggest riff. But then there's this, kerrang's first edition, which was voted the best metal song ever! If You Want Blood's version shaves more than a minute before the studio version, and it's better for that, because that extra minute is all solo, and this song is all about the power of riff. 1. Live Wire (Live From The Atlantic Studios, 1977) OK, this is almost certainly not the No 1 you want to get the most AC/DC fans. But two years later he opened a live radio promo album of this 1975 track - since it was released commercially - what a pure show about AC/DC: both an exciting raw and uneringly delicate performance. It is also the greatest tribute to Malcolm Young, who never performs vocals or solos but is the heart of the band. Most people can do what I do - they can do guitar solos - but good, hard rhythm can't make guitars and can't be dedicated to it, said Angus Young. Nobody did it better than Malcolm Young.

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