



JOHN SZWED
SO WHAT
THE LIFE OF MILES DAVIS

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So What The Life Of Miles Davis

**Nicholas Gebhardt, Nichole Rustin-
Paschal, Tony Whyton**



So What The Life Of Miles Davis:

So What John Szwed, 2004-01-09 Based on interviews with family and friends this account of the jazz great's life reveals the influence of Miles Davis' life on his work as well as the musician's persistent desire to reinvent himself **So what** John F. Szwed, 2002 Based on interviews with family and friends this account of the jazz great's life reveals the influence of Miles Davis' life on his work as well as the musician's persistent desire to reinvent himself *So What: The Life of Miles Davis* John F. Szwed, 2001-01-01 Duke Ellington calls Miles Davis the Picasso of jazz and like Picasso Miles was completely devoted to his art willing to do whatever was necessary to stay ahead of everyone else Carefully researched elegantly written *So What* promises to be the authoritative life of a musical genius and a cultural icon of photos **Milestones** Jack Chambers, 1998-08-22 In this lucid objective account of Davis's musical development Chambers masterfully reconstructs the sounds and events in Davis's life *Down Beat* 40 photos *Miles Davis, and Jazz as Religion* Earnest N. Bracey, 2021-10-01 This book about Miles Davis is more psychologically driven than a straight biography but it does cover his musical career as well his spirituality as a jazz musician Davis rocketed to jazz fame as a trumpeter making a plethora of jazz recordings during his life time and his music kept the jazz world on edge for almost fifty years This book also discusses Davis's religion politics civil rights activism and his personal struggles as a Black man in the United States *Miles Davis and Jazz as Religion The Politics of Social Music* also shows how Miles Davis made a political statement as he challenged racial stereotypes in jazz or social music Artistically Davis was able to integrate rock jazz classical music rap and blues in his music as he had a passion for changing his social music In this regard Miles Davis's music was important to him intellectually spiritually and psychologically because he wanted to make his musical contributions count *After Django* Tom Perchard, 2015-01-12 How did French musicians and critics interpret jazz that quintessentially American music in the mid twentieth century How far did players reshape what they learned from records and visitors into more local jazz forms and how did the music figure in those angry debates that so often suffused French cultural and political life *After Django* begins with the famous interwar triumphs of Josephine Baker and Django Reinhardt but for the first time the focus here falls on the French jazz practices of the postwar era The work of important but neglected French musicians such as Andr  Hodeir and Barney Wilen is examined in depth as are native responses to Americans such as Miles Davis and Thelonious Monk The book provides an original intertwining of musical and historical narrative supported by extensive archival work in clear and compelling prose Perchard describes the problematic efforts towards aesthetic assimilation and transformation made by those concerned with jazz in fact and in idea listening to the music as it sounded in discourses around local identity art 1968 radicalism social democracy and post colonial politics **Miles** Marc Antomattei, 2011-03-19 You can't be a Miles Davis completist without owning this book it is a collector's item in and of itself *Miles The Companion Guide to the Autobiography* is an annotated guide to Miles' own book previously released over twenty years ago in 1989 In his autobiography Miles talks in great detail about all of his recording

sessions with all his various labels He usually mentions things in detail such as when they were done who was playing with him at that session whose arrangements the tunes were from and so forth Use this annotated sequencing companion guide to help you find and listen to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life This guide will give you a perfectly good reason to reread the autobiography and trust me it is better the second time around with this Core content includes A listing of 388 jazz tunes and albums as mentioned by Miles Davis himself in his autobiography Use as a guide to help you find and listen to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life Supplemental features of this book include An eleven page summary of the autobiography An exclusive never before seen article Miles Davis vs Wynton Marsalis A listing of all Miles Davis Video Audio Interviews A listing of all Miles Davis DVDs A listing of all Miles Davis Concert CDs A Miles Davis buyers guide for both completists with no spending budget and for conscience spending people An appraisal guide of all Miles Davis special edition CDs including Special edition box sets special anniversary editions remastered editions Japanese editions rare out of print CDs 24k gold CDs Blu Spec CDs SACDs Hybrid SACDs SHM CDs and HQCDs A listing of Miles Davis jazz standards and author s favorites [Civic Jazz](#) Gregory Clark, 2015-02-25 Greg Clark welcomes his readers by asking them to accompany him on a trip to a New Orleans club where the warmth of the music and the warmth of the audience instill a special feeling of communion of getting along Clark s book treats the idea that jazz demands from those who make it as well as those who listen a form of life that substantiates the seemingly impossible American value that is e pluribus unum The process of getting along in communication in community is something the great student of culture and rhetoric Kenneth Burke spent his life trying to describe Clark has found that jazz as an activity and a cultural form goes a long way toward illustrating that process Jazz is often described as democratic Burke s rhetorical and aesthetic ideas explain how this is so Working with others to address immediate problems they share can align for a time individuals who are otherwise very different That is what jazz does it enables people who are different and even in conflict with each other to combine in cooperation toward an end that matters to all of them just now And this too is what civic life in democratic cultures demands In chapters that deal with such issues as what jazz does and how jazz works Clark uses examples from jazz history from Louis Armstrong and Earl Hines to Miles Davis and Bill Evans but also from contemporary jazz both recorded and live e g pianist Jonathan Batiste and his Social Music drummer Terri Lyne Carrington and her collaborative Mosaic Project or the newly emergent vocalist Cecile McLorin Salvant all of this in the service of making improvisation and ensemble work yield the experience of transcendence that results from intense engagement with jazz as aesthetic form for players and listeners alike The resulting book is a study of jazz in the context of American aspirations toward democratic interaction and a study of Kenneth Burke s democratic rhetorical theory and practice as essentially aesthetic in function and effect Marcus Roberts the much lionized neoclassical pianist crafts a

Foreword that points to practical ways these ideas can work to improve and inspire both musicians and citizens

Same Old Song John Paul Meyers, 2024-03-26 Popular music and its listeners are strongly associated with newness and youth. Young people can stay up late dancing to the latest hits and use cutting edge technology for listening to and sharing fresh music. Many young people incorporate their devotion to new artists and styles into their own developing personalities. However, if popular music is a genre meant for the youthful, what are listeners to make of the widespread sampling of music from decades old R B tracks, sold out anniversary tours by aging musicians, retrospective box sets of vintage recordings, museum exhibits and performances by current pop stars invoking music and images of the past. In *Same Old Song: The Enduring Past in Popular Music*, John Paul Meyers argues that these phenomena are part of what he calls historical consciousness in popular music. These deep relationships with the past are an important but underexamined aspect of how musicians and listeners engage with this key cultural form. In chapters ranging across the landscape of twentieth and twenty-first century music, Meyers finds indications of historical consciousness at work in multiple genres. Rock music canonizes its history in tribute performances and museums. Jazz and pop musicians cover tunes from the Great American Songbook. Hip hop and contemporary R B singers invoke Black popular music from the 1960s and 1970s. Examining the work of influential artists like Ella Fitzgerald, Bob Dylan, Miles Davis, Kanye West, Prince D'Angelo, and Janelle Monáe, Meyers argues that contemporary artists' homage to the past is key for understanding how music lovers make meaning of popular music in the present.

Annual Review of Jazz Studies 13: 2003 Edward Berger, Henry Martin, Dan Morgenstern, George Bassett, Evan Spring, 2007-08 This 13th issue of the ARJS includes an extensive study of the saxophonist Sonny Red, an analysis of a composition by Steve Swallow, a new perspective on John Coltrane's compositional approach, and an examination of Miles Davis's classic *Walkin'*, plus book reviews and a continuing bibliography of scholarly articles about jazz in non-jazz journals.

So What John F. Szwed, 2001-01-01 Duke Ellington calls Miles Davis the Picasso of jazz, and like Picasso, Miles was completely devoted to his art, willing to do whatever was necessary to stay ahead of everyone else. Carefully researched and elegantly written, *So What* promises to be the authoritative life of a musical genius and a cultural icon.

Art Rebels Paul Lopes, 2019-06-11 How creative freedom, race, class, and gender shaped the rebellion of two visionary artists. Postwar America experienced an unprecedented flourishing of avant-garde and independent art. Across the arts, artists rebelled against traditional conventions, embracing a commitment to creative autonomy and personal vision never before witnessed in the United States. Paul Lopes calls this the Heroic Age of American Art and identifies two artists, Miles Davis and Martin Scorsese, as two of its leading icons. In this compelling book, Lopes tells the story of how a pair of talented and outspoken art rebels defied prevailing conventions to elevate American jazz and film to unimaginable critical heights. During the Heroic Age of American Art, where creative independence and the unrelenting pressures of success were constantly at odds, Davis and Scorsese became influential figures with such modern classics as *Kind of Blue* and *Raging Bull*. Their careers

also reflected the conflicting ideals of and contentious debates concerning avant garde and independent art during this period In examining their art and public stories Lopes also shows how their rebellions as artists were intimately linked to their racial and ethnic identities and how both artists adopted hypermasculine ideologies that exposed the problematic intersection of gender with their racial and ethnic identities as iconic art rebels Art Rebels is the essential account of a new breed of artists who left an indelible mark on American culture in the second half of the twentieth century It is an unforgettable portrait of two iconic artists who exemplified the complex interplay of the quest for artistic autonomy and the expression of social identity during the Heroic Age of American Art **Thelonious Monk** Robin D. G. Kelley, 2010-11-02 The first full biography of Thelonious Monk written by a brilliant historian with full access to the family s archives and with dozens of interviews **African American Lives** Henry Louis Gates, Evelyn Brooks Higginbotham, 2004-04-29 The first book of its kind since 1982 s Dictionary of American Negro Biography African American Lives leads us into a new era of African American biographical scholarship In collaboration with Oxford University Press and the American Council of Learned Societies and with contributions from over four hundred scholars and experts in many fields the editors and their staff at the W E B Du Bois Institute for African and African American Research at Harvard University have collected in this single volume the lives of many of the most important and most interesting names in African American history BOOK JACKET **Miles Davis and American Culture** Gerald Lyn Early, 2001 His music provoked discussion of art versus commerce the relationship of artist to audience and the definition of jazz itself Whether the topic is race fashion or gender relations the cultural debate about Davis s life remains a confluence Mother Jones Magazine , 1989-12 Mother Jones is an award winning national magazine widely respected for its groundbreaking investigative reporting and coverage of sustainability and environmental issues **Miles Davis** , 2012-11-17 Here is the illustrated history of Miles Davis the world s most popular jazz trumpeter composer bandleader and musical visionary Davis is one of the most innovative influential and respected figures in the history of music He s been at the forefront of bebop cool jazz hard bop modal jazz and jazz rock fusion and remains the favorite and best selling jazz artist ever beloved worldwide He s also a fascinating character moody dangerous brilliant His story is phenomenal including tempestuous relationships with movie stars heroin addictions police busts and more connections with other jazz greats like Charlie Parker Dizzy Gillespie Thelonius Monk John Coltrane Gil Evans John McLaughlin and many others and later fusion ventures that outraged the worlds of jazz and rock Written by an all star team including Sonny Rollins Bill Cosby Herbie Hancock Ron Carter Clark Terry Lenny White Greg Tate Ashley Kahn Robin D G Kelley Francis Davis George Wein Vincent Bessi res Gerald Early Nate Chinen Nalini Jones Dave Liebman Garth Cartwright and more **Miles Davis** Ian Carr, 2009-04-30 This exhaustively researched revised edition of Ian Carr s classic biography throws new light on Davis life and career from the early days in New York with Charlie Parker to the Birth of Cool through his drug addiction in the early 1950s and the years of extraordinary achievements 1954 1960 during which he signed with Columbia and

collaborated with such unequalled talents as John Coltrane Bill Evans Wynton Kelly and Cannonball Adderly Carr also explores Davis dark reclusive period 1975 1980 offering firsthand accounts of his descent into addiction as well as his dramatic return to life and music Carr has talked with the people who knew Miles and his music best including Bill Evans Joe Zawinul Keith Jarrett and Jack DeJohnette and has conducted interviews with Ron Carter Max Roach John Scofield and others

Congressional Record United States. Congress,1991 **The Routledge Companion to Jazz Studies** Nicholas Gebhardt,Nichole Rustin-Paschal,Tony Whyton,2018-12-07 The Routledge Companion to Jazz Studies presents over forty articles from internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross disciplinary field of enquiry Each chapter reflects on developments within jazz studies over the last twenty five years offering surveys and new insights into the major perspectives and approaches to jazz research The collection provides an essential research resource for students scholars and enthusiasts and will serve as the definitive survey of current jazz scholarship in the Anglophone world to date It extends the critical debates about jazz that were set in motion by formative texts in the 1990s and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry It is organized around six themes I Historical Perspectives II Methodologies III Core Issues and Topics IV Individuals Collectives and Communities V Politics Discourse and Ideology and VI New Directions and Debates

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