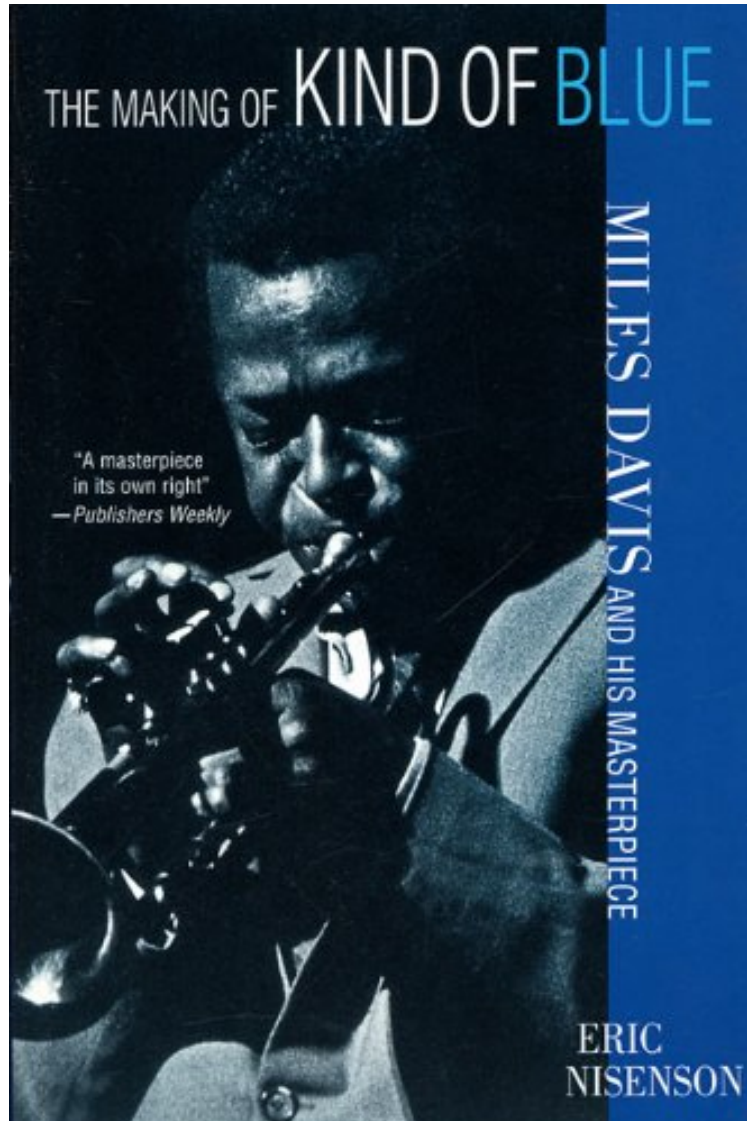


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## The Making of Kind of Blue: Miles Davis and His Masterpiece

*Eric Nisenson*

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**Eric Nisenson : The Making of Kind of Blue: Miles Davis and His Masterpiece** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Making of Kind of Blue: Miles Davis and His Masterpiece:

3 of 4 people found the following review helpful. Only for avid fans  
By nadav haber  
No book can reflect even part of the beauty that is in the music of Kind Of Blue. The problem intensifies as the only living member of the musicians who made KOB is the drummer - Jimmy Cobb. The authors bring us all the details concerning the technical aspects involved in the project. We can read about the use of microphones, the positioning of the musicians and more. The book also describes some of the aspects of modality that were used in the music. There are excerpts from interesting

interviews that shed more light on the whole context of the music. I love the music of KOB so I was interested in the process and anything involved. I could not imagine anyone who is not crazy about this music remotely enjoying the book. 1 of 1 people found the following review helpful. kind of casual fan of miles. By C. Zimmermankind of blue is one of my top 3 records of all time. i own many miles records but have never read his autobiography or anything else about him. this book is a nice introduction to the man and his career. even has geeky technical recording details which i love. it's well written and i guess, well researched. 0 of 0 people found the following review helpful. One Star By Customer highly pedantic. got irritated with repetition

From the moment it was recorded more than 40 years ago, Miles Davis's *Kind of Blue* was hailed as a jazz classic. To this day it remains the bestselling jazz album of all time, embraced by fans of all musical genres. The album represented a true watershed moment in jazz history, and helped to usher in the first great jazz revolution since bebop. *The Making of Kind of Blue* is an exhaustively researched examination of how this masterpiece was born. Recorded with pianist Bill Evans, tenor saxophonist John Coltrane, composer/theorist George Russell and Miles himself, the album represented a fortuitous conflation of some of the real giants of the jazz world, at a time when they were at the top of their musical game. The end result was a recording that would forever change the face of American music. Through extensive interviews and access to rare recordings Nisenson pieced together the whole story of this miraculous session, laying bare the genius of Miles Davis, other musicians, and the heart of jazz itself.

From Publishers Weekly A masterpiece in its own right, this work comprehensively covers Miles Davis's 1959 landmark album, *Kind of Blue*. Nisenson (*Ascension: John Coltrane and His Quest*, etc.) leaves no note unexamined and no background detail undiscussed in his tribute to the bestselling jazz album of all time. His strength lies in his dedication to set the recording in its social, cultural and historical context. Davis was nearing the end of his bop period when he began the *Kind of Blue* project, and the work was eventually hailed as a turning point in jazz history, signaling the rise of space-giving modal jazz and a new approach to the genre. The bulk of Nisenson's text discusses *Blue*'s musicians, and his minibiographies of each may be regarded as necessary or unfocused, depending on one's degree of interest. He deconstructs the legend of pianist Bill Evans and delves into his controversial playing style, spends an entire chapter on the often-overlooked alto saxophonist Cannonball Adderly and provides great detail on musical theorist George Russell's contribution to the album's Lydian focus. Only in the book's final third does Nisenson finally review the *Blue* recording sessions, and his coverage of them is somewhat minimal compared with all that precedes it. Nonetheless, his analysis of the music and its importance is valuable and discerning. This book has a different take than Kahn's *Kind of Blue: The Making of the Miles Davis Masterpiece* (Forecasts, Aug. 21) in that it does not spend nearly as much time on the album itself, focusing instead on everything that led up to it and its tremendous repercussions. (Nov.) Copyright 2000 Reed Business Information, Inc. From Booklist Miles Davis' 1959 *Kind of Blue* recording was a milestone in the development of contemporary jazz. (See also Ashley Kahn, *Kind of Blue: The Making of the Miles Davis Masterpiece* [BKL Ag 00]. Small world.) It was the bridge over which jazz's young stars left the structured world of bebop jazz and popularized a freer, more spontaneous and emotive style of modal jazz. In the 41 years since its release, the record has gone on to become the largest-selling jazz album in history. It led Davis to even greater fame in his rapidly developing career, paved the way for his sidemen (John Coltrane, Julian Adderly, and Bill Evans) to launch their own brilliant careers, and made lifelong jazz fans out of millions of listeners. Nisenson's book is an unusual work, combining memoir, biography, history, and musicology in one relatively short volume. Drawing on anecdotes from his friendship with Davis and interviews with the surviving collaborators, including composer George Russell and producer Teo Macero, Nisenson's work is astute and entertaining. It reveals the artistic process that produced the remarkable, iconic work of art that is its subject, further enriching our appreciation of this wonderful recording. Ted Leventhal Copyright copy; American Library Association. All rights reserved "Eric Nisenson turns *Kind of Blue* into a story that tells us much about what great jazz is and can be. It's worth reading just for the stories of how one of the greatest albums of all time came into being, but it offers so much more--a low-key but superb education in the way jazz is made and how it comes to mean the things it does." Dave Marsh, *Playboy* pop critic and editor of *Rock and Rap Confidential* "A masterpiece in its own right." Publishers Weekly