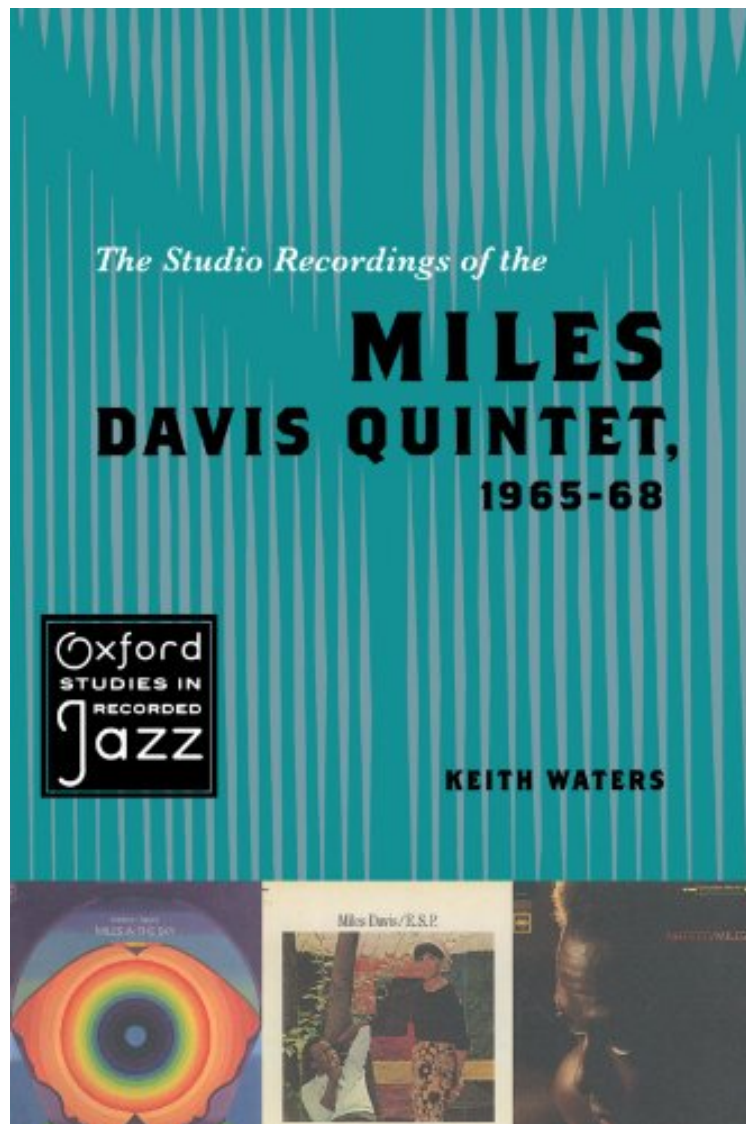


(Free and download) The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz)

The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz)

Keith Waters

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Keith Waters : The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz) before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Studio Recordings of the Miles Davis Quintet, 1965-68 (Oxford Studies in Recorded Jazz):

2 of 2 people found the following review helpful. Way too technical for me, but still enlightening By H. Lim In the

common parlance, this book is strewn with "fly s***". Yes, it is highly technical with many illustrated examples that make my eyes glaze over slightly. I am far from educated in musical theory, knowing only some of the basics, and able to tootle along on my trumpet to a very limited degree. However, despite my eye-glazing, I recognise that this book clearly knows what it is on about. Keith Waters is himself a jazz musician as well as an academic, and his insight into the so-called "Second Great Quintet" of Miles Davis is unrivalled. I have always admired the work of this quintet, one of the greatest jazz bands ever, if not THE greatest; but I have always had to admire them from a slight remove. A lot of their studio stuff is quite beyond my comprehension technically, and I just have to listen with a respectful silence. Well, this book certainly enlightened me on much of this great music. For example, I learned from this book that:- tunes such as "Orbits" from "Miles Smiles" lack a piano accompaniment largely because they rely on a technique called "Time No Changes", where after the head of the tune, the rhythm section continues the beat of the head (more or less) while the soloist feels free to mess around with the harmonic structure as they please. Maybe I am somewhat slow, but I never realised that most of the tracks from "Miles Smiles" lack piano accompaniments during the solos.- "Pinocchio" has a very short solo by Wayne Shorter (only a few bars) but this solo is a tiny masterpiece of improvisation, each phrase building up from the last and ending up with Wayne transposing a short fragment of the head through several keys, the same way Coltrane did in "A Love Supreme."- "Paraphernalia" from "Miles In The Sky" does not have a formal head, but consists only of several fragments of melody, between which the musicians put as much space as they please, willy nilly. The form also ends with a dramatic 3/4 segment that I had simply never noticed before - like the B section of "Masqualero", what masterly drama when the soloist enters the 3/4 segment!- the sometimes maligned "Stuff" from the same album actually has a highly sophisticated head, consisting again of several fragments of melody that are enunciated in slightly different locations every time they are repeated(!) Never noticed that, but it explains why the head of this tune is so addictively listenable, even though it is effectively six minutes of the same basic melodic shards repeated over and over. If you know music theory enough to follow, this must be a mesmerising book. I had to skip over quite a bit, and only was able to pick up the basics. Nevertheless if you really want to get into this band's unique music, there is no better source. 22 of 22 people found the following review helpful. Essential for Serious Listeners By W. Jones Chances are if you have made it this far you are already acquainted with Miles' second quintet, and you are a musician with at least some knowledge in theory. And that is really all it takes to appreciate this book! The author has renewed my fascination for this music and helped me hear things I had not previously realized, despite countless listens. The following is part of an email from the author that identifies specifically which parts of the recordings are analyzed: "The book chapters are keyed to the individual studio recordings. The E.S.P. chapter deals with "Iris" (composition and Shorter solo), "Little One" (composition and Davis solo), "E.S.P." (composition and Hancock solo), and "Agitation" (composition and a portion of Shorter's solo). The Miles Smiles album examines "Dolores" (composition, Davis solo, and beginning of Shorter solo), "Orbits" (comp, end of Davis solo, Shorter solo, and beginning of Hancock solo), "Circle" (composition and portion of Hancock solo), "Ginger Bread Boy" (Carter accompaniment), and "Freedom Jazz Dance." Sorcerer: "Vonetta" (comp and Shorter solo) "Prince of Darkness" (comp, Davis and Hancock solos) "Pee Wee" (composition) "Masqualero" (composition and form during improvisation) "Limbo" (composition and alternate take) Nefertiti "Hand Jive" (comp and Davis solo) "Nefertiti" (as circular tune) "Madness" (comp and Hancock solo) "Pinocchio" (comp and Shorter solo) "Riot" (form during improvisation) Miles in the Sky and Filles de Kilimanjaro "Country Son" (form) "Paraphernalia" (form) "Black Comedy" (form and Hancock solo) "Stuff" (form during head statements) "Petits MACHINS" (composition and Davis solo) "Tout de Suite" (composition) "Filles de Kilimanjaro" (composition) ""The next chapter on analytic strategies is almost worth the price of the book alone. The only drawback is the sparse analysis of Tony's playing, which the author acknowledges. For the serious listener, The Studio Recordings of Miles Davis 65-68 is an essential tool for acquiring a more complete understanding of this wonderful music. 18 of 18 people found the following review helpful. A Must Read For Those Who Love Miles Davis By msticdrumr This book is especially useful for musicians seeking some measure of understanding in the creative process and evolution of America's greatest cultural contribution to the world. The focus is on, in my opinion, the most intriguingly creative, consistently adventurous, and intrepid quintet Miles ever engaged in. To read about the mechanics of creative processes in each of these most amazing musicians and how they coalesce into a single ever-changing musical entity with Miles navigating their journey into uncharted zones is insightful enough, but to then play the various tunes in the background or looped for closer comparison as you read about those tunes is an adventure. It is technical and challenging to get through but, if you are really interested in getting inside the heads of these true geniuses, this is as close as it gets. It is a study in how five dynamic leaders, in their own rights, converged to make music history and magic that transcends time and space. I'm glad somebody took the time and effort to shine a light on this stellar quintet and the years they shone in the studio and in live performances during Miles Davis's incredible career!

The "Second Quintet" -- the Miles Davis Quintet of the mid-1960s -- was one of the most innovative and influential groups in the history of the genre. Each of the musicians who performed with Davis--saxophonist Wayne Shorter, pianist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams--went on to a successful career as a top

player. The studio recordings released by this group made profound contributions to improvisational strategies, jazz composition, and mediation between mainstream and avant-garde jazz, yet most critical attention has focused instead on live performances or the socio-cultural context of the work. Keith Waters' *The Studio Recordings of the Miles Davis Quintet, 1965-68* concentrates instead on the music itself, as written, performed, and recorded. Treating six different studio recordings in depth--ESP, Miles Smiles, Sorcerer, Nefertiti, Miles in the Sky, and Filles de Kilimanjaro--Waters has tracked down a host of references to and explications of Davis' work. His analysis takes into account contemporary reviews of the recordings, interviews with the five musicians, and relevant larger-scale cultural studies of the era, as well as two previously unexplored sources: the studio outtakes and Wayne Shorter's Library of Congress composition deposits. Only recently made available, the outtakes throw the master takes into relief, revealing how the musicians and producer organized and edited the material to craft a unified artistic statement for each of these albums. The author's research into the Shorter archives proves to be of even broader significance and interest, as Waters is able now to demonstrate the composer's original conception of a given piece. Waters also points out errors in the notated versions of the canonical songs as they often appear in the main sources available to musicians and scholars. An indispensable resource, *The Miles Davis Quintet Studio Recordings: 1965-1968* is suited for the jazz scholar as well as for jazz musicians and aficionados of all levels.

"A welcome addition to the growing number of scholarly publications about jazz. While Waters approaches the topic multilaterally and comprehensively, the scope of his study is remarkable, the analytical tools innovative and penetrating, and the conclusions reflecting points of view of a fine scholar with insightful analytical prowess and a thorough understanding of extremely challenging musical repertory...[A] monumental study." --Association for Recorded Sound Collections "Session by session, composition by composition, what was once a profound mystery destined for eternal analytical purgatory has been freed...within this text are the keys to immediate and future musicological discoveries and exciting individual artistic developmental possibilities." --Bob Belden, composer and producer "A major book. For serious listeners, it's a gold mine of information and analysis concerning one of the most important musical ensembles of the 20th century." --Bill Kirchner, musician, producer, historian, educator, and editor of *The Oxford Companion to Jazz* "Waters' writing is impeccably clear and avoids needless jargon...This title is part of Oxford University Press' new series of book-length discussions of classic jazz albums (another is Brian Harker's *Louis Armstrong's Hot Five and Hot Seven Recordings*). In this era of audio downloads, such serious studies that dig into the significance of the records that have shaped our world are always welcome." --Downbeat, Editor's Pick "An excellent resource...Highly recommended." --Choice "A detailed exploration of those recordings, with interviews, musical analysis and critical response for both the scholar and fan." --New York City Jazz Record "Advances the field of jazz analysis through its thoroughness and analytical insight, applying creative approaches to explain music that has often seemed structurally opaque and mysterious and that has often been discussed only in superlatives. The study has few counterparts for comparison and stands in a rather lonely position in the world of contemporary jazz analysis." --Journal of Jazz Studies "Every music library should have a copy of Keith Waters' new book. It goes beyond a purely descriptive analysis of the workings of the great Miles Davis Quintet of the mid- 1960s, providing technical analysis that includes in-depth notated musical transcriptions of solos and accompaniments...This is the first book-length account devoted entirely to unearthing the nitty gritty in this remarkable band's music. Bravo for Waters!" --Mark C. Gridley, Notes "Systematic and thorough, Waters not only reveals the richness and complexity of the inner workings of the 1960s Davis quintet, he also placing them in relationship to the music of their time and explores their legacy to generations of jazz musicians to come after them." --ARSC Journal "A wonderful, always enlightening, and frequently brilliant book...A landmark in the history of jazz scholarship." --American Music "A new seminal work in Davis scholarship." --American Music "Waters's text is masterful in its own right and provides the kind of thorough grounding in musical specificity from which more interdisciplinary studies can derive a firm foundation. I find this text particularly compelling for its riff on the series' call for 'full context' in that it suggests 'that allowing for a plurality of views about music acknowledges more richly the breadth of its traditions' and insists on the author's freedom to answer the call for interdisciplinarity and attendant questions of breadth versus depth as s/he sees fit." --Twentieth-Century Music About the Author Keith Waters is Associate Professor of Music Theory and Composition at the University of Colorado at Boulder, and author of *Jazz: The First Hundred Years*, co-authored with Henry Martin (Schirmer, 2001; Second edition 2006); *Essential Jazz: The First Hundred Years*, co-authored with Henry Martin (Schirmer, 2005; Second edition 2008); and, *Rhythmic and Contrapuntal Structures in the Music of Arthur Honegger* (Ashgate, 2002).