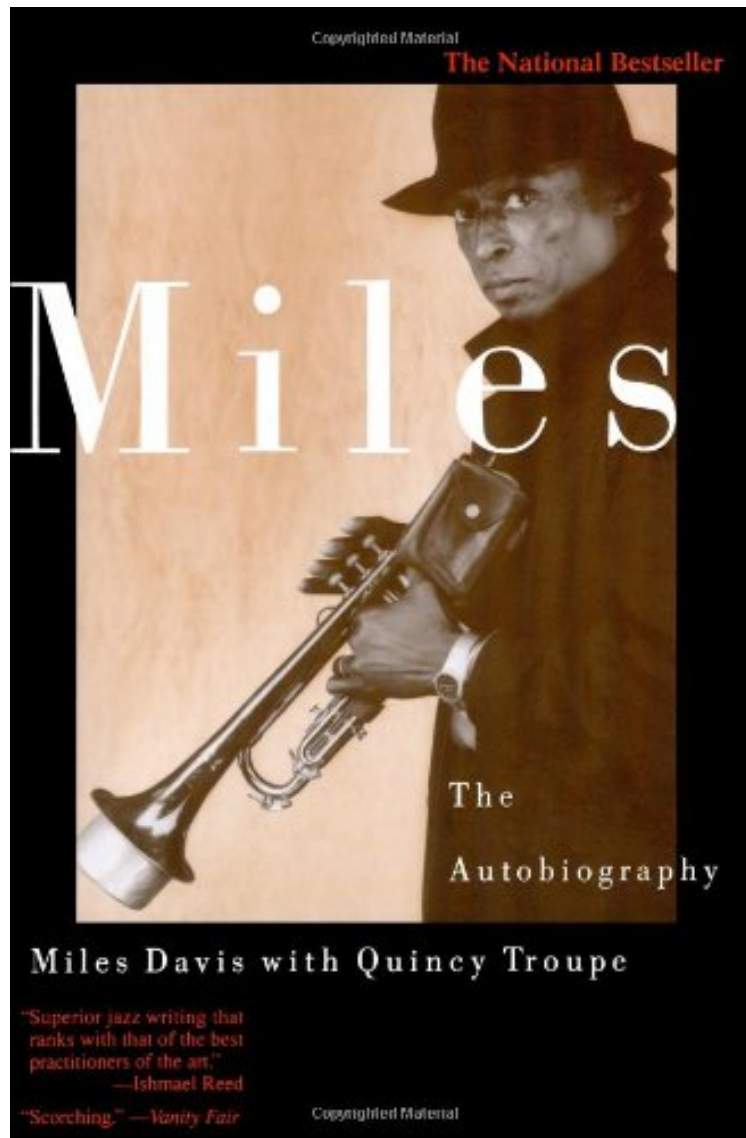


(Free pdf) Miles: The Autobiography

## Miles: The Autobiography

*Miles Davis*

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#307677 in Books 1990-09-15 1990-09-15 Original language:English PDF # 1 1.20 x 6.15 x 9.211, 1.22 #File Name: 0671725823448 pages | File size: 34.Mb

**Miles Davis : Miles: The Autobiography** before purchasing it in order to gage whether or not it would be worth my time, and all praised Miles: The Autobiography:

2 of 2 people found the following review helpful. Absolutely...By LeonThis book was really awesome! I am a young, beginner jazz enthusiast so I started with the King of jazz and worked my way around. I made a great choice. Not only does Miles give a great account of his music, but also recollects other notable musicians in the process. Which makes it worth wild to study their music further too. I thought this book was going to read like a memoir, you know very tight

and numerical and mostly personal, and I was wrong. But its in a good way Davis moves from person to person, place to place and it keeps readers (at least me) on their heels. The first thing I ever heard about Miles Davis (way before I discovered his music) was that he was mean, disrespectful, and cold. Miles confirms these personality traits but he also justifies them in an odd but believable way. He made me understand why he grew so cold and by the end of the book (the last few pages I'm on now) he makes me sympathize with him. I have read many reviews about the book and most are correct. He is bold in this book, holds no punches, tells no colorful stories (I still can't get the taxi cab story with Bird out of my head), and he remains upfront and personal throughout the read. Some say he is simply racist, contradictory, and hateful toward his musical peers, but those people fail to understand the story of black folk. The whole of this nation and the western world is one big contradiction and I think, indirectly, Davis displays this fact through his references to events and stuff in his life. And as for disrespecting other legends, he doesn't do this in a way that demonizes them. He gives Bird the worst time (second to maybe Coltrane or Monk) but at the same time he explains how he worshiped the jazz god. For the most part, everything Davis explains is true about the story of our people and our music and lifestyle. If you don't like it, you may find that you are apart of the problem, black or white. This book isn't a literacy masterpiece but I truly believe Davis put his feelings into this good read and that makes it a must read for music lovers. One final note about the read of the book: I like how Davis gives readers insight on how jazz slowly dies through progression of music and the emergence of Funk and "White Rock" and "Hillbilly music". He explains how the music (jazz) becomes white washed and another stolen item from the black experience. He also gives a great account of his own progression through the years of bebop, ballad, "cool", fusion, and free jazz forms. This book is cool, hip, and truthful. On the shape of the book: Seller described it as in good shape but a bit worn and it was. There was now notes or marks inside and that made me very happy. Came before it was scheduled to, but who complains about stuff like that? Not me! 0 of 0 people found the following review helpful. A Different Reality By Man in the Street Well, what is there to say? As a hard-core music fan and someone who has known some of those mentioned in the book, this is a reality that so many are unaware of, a reality far beyond mere competence on a chosen instrument.... the early fascination with music, the yearning for the new, creativity, searching, hard work, deep research, the search for perfection, experiences that affect everything in one's life, enlightened, eclectic, lots of sex, the appreciation of beauty in all of its forms, love and the lack of it, loss, race unity and disunity, awareness and manhood; gritty and real, yet in some ways dishonest as to the damage he wrought while a cocaine addict. This book will change some people, repel some people, and leave some amazed as they travel through Europe on long train rides, such as yours truly. I refused to read it for a long time because he hit Cicely Tyson! Of course there were others, too. Artistic genius is glorious and too often destructive to all of those in its area, a hot but irresistible fire whose burns are, nonetheless, bragged about for a lifetime by some. Some of us have learned to steer clear, quite content to live what appears to be a boring life made richer by those we cannot fathom. I suggest, to the beginner, to those grizzled with experience, and all those in between that you read John Szwed's brilliant biography of Miles, "So What," first. It will lend much-needed perspective. 0 of 0 people found the following review helpful. Miles Davis tells it how he sees it By Luke Hamilton Carlson Miles Davis brings in this book what he brings in his trumpet playing: a unique, totally fascinating voice. Read this passage: "After [Cannonball] had been with us a while and then after Trane came back, the sound of the band just kept getting thicker and thicker, almost like when a woman uses too much makeup ... Trane would play some weird, great s\*\*\*, and Cannonball would take it in the other direction, and I would put my sound right down the middle or float over it, or whatever ... And then Paul's anchoring all this creative tension between the horns, and Red's laying down his light, hip s\*\*\*, and Philly Joe pushing everything with that hip s\*\*\* he was playing and then sending us all off again with the hip-de-dip, slick rim shots that were so bad, them 'Philly licks.' Man, that was too hip and bad" (222). Besides the music, Miles opens up about his failed marriages, heroin addiction, various encounters with the police, and a whole lot of other stuff as well. He has a lot of really weird beliefs: "I'm a number six in numerology, a perfect six, and six is the number of the Devil. I think I have a lot of the devil in me" (136). And with Spotify, you can find all the music he references very easily. I highly recommend this work.

For more than forty years Miles Davis has been in the front rank of American music. Universally acclaimed as a musical genius, Miles is one of the most important and influential musicians in the world. The subject of several biographies, now Miles speaks out himself about his extraordinary life. Miles: The Autobiography, like Miles himself, holds nothing back. For the first time Miles talks about his five-year silence. He speaks frankly and openly about his drug problem and how he overcame it. He condemns the racism he has encountered in the music business and in American society generally. And he discusses the women in his life. But above all, Miles talks about music and musicians, including the legends he has played with over the years: Bird, Dizzy, Monk, Trane, Mingus, and many others. The man who has given us some of the most exciting music of the past few decades has now given us a compelling and fascinating autobiography, featuring a concise discography and thirty-two pages of photographs.

From Publishers Weekly The brilliant bad man of jazz trumpet unburdens himself of his hate and anger as well as of his good feelings about life, friendship, sex, drugs, women and cars. "On almost any score this is a remarkable book,"

observed PW. Photos. Copyright 1990 Reed Business Information, Inc. The Atlantic With Miles, Davis proves to be his own most perceptive critic. -- About the Author Miles Davis is forever the innovator, not only as a musician, but in other realms. His artistic impressions in oil paintings and sketches have drawn critical acclaim and have been shown in galleries around the world. "Sir" Miles Davis was inducted into the Knights of Malta in November 1988. In November 1984, he received the Sonning Music Award for lifetime achievement in music, and in March 1990, his twenty-fourth Grammy Award, this time for lifetime achievement in music. Quincy Troupe is a poet, journalist, and teacher. He won the 1980 American Book Award for poetry. He has published essays and articles in *Essence*, the *Village Voice*, *Newsday*, *Spin*, *Musician*, and many other publications. He was the editor of *James Baldwin: The Legacy*, and is a professor at the College of Staten Island (City University of New York) and at Columbia University. The authors received a 1990 American Book Award for Miles.