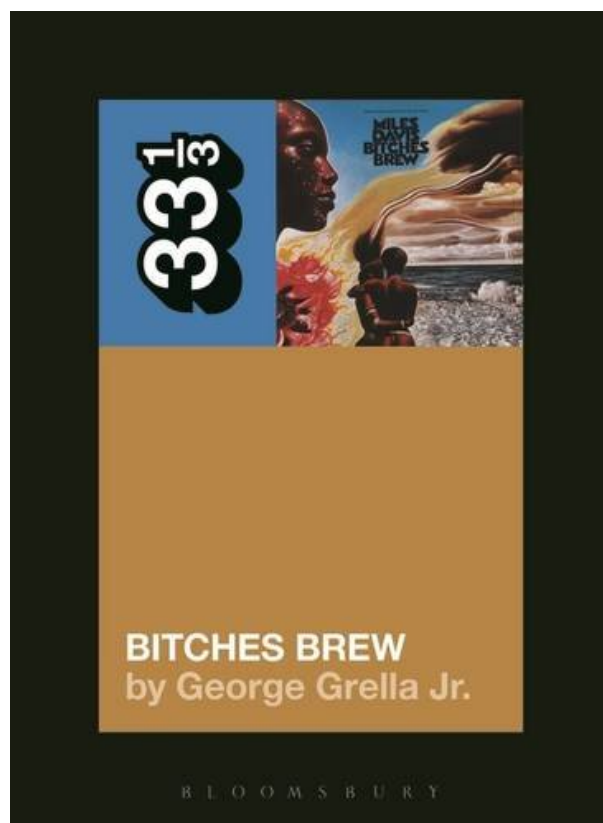
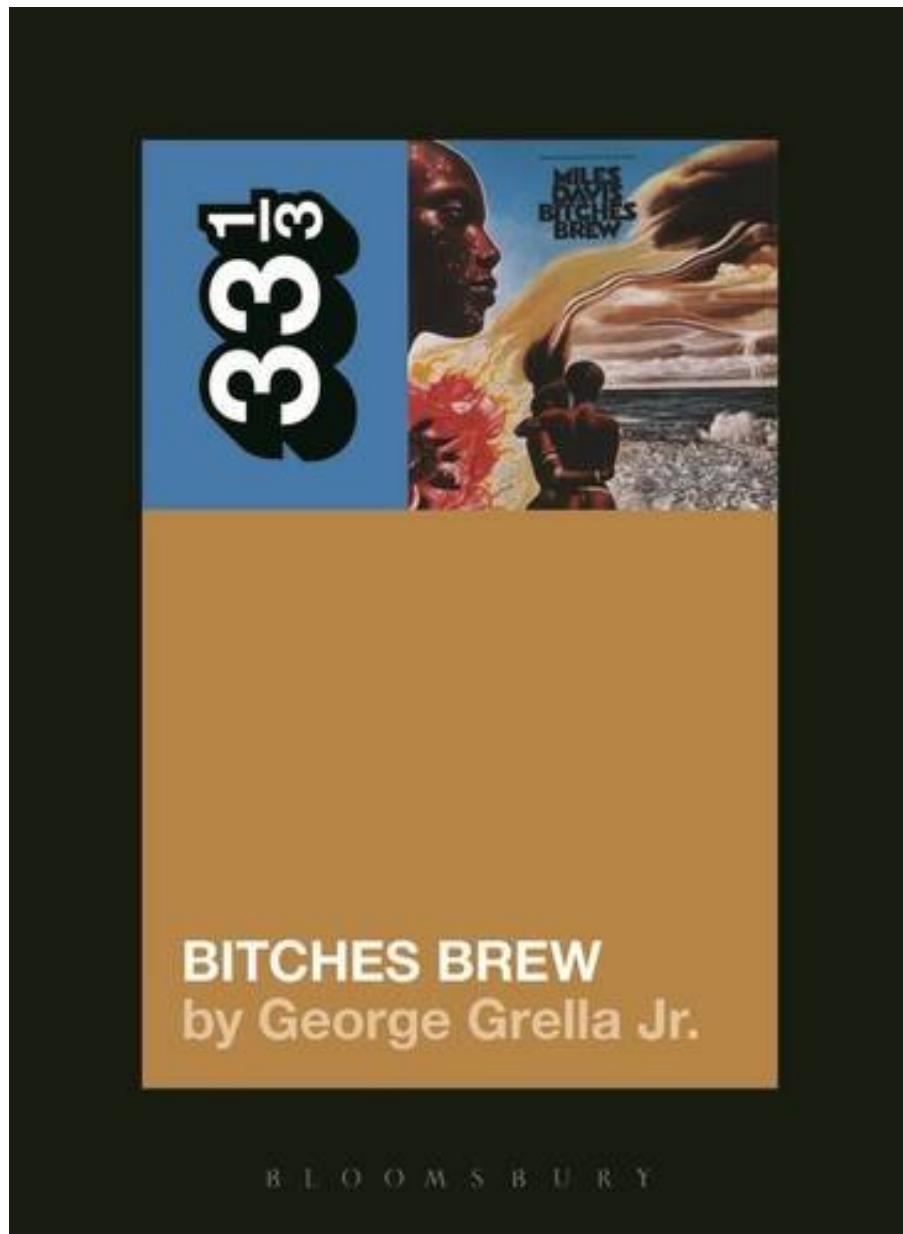


MILES DAVIS' BITCHES BREW (33 1/3) BY GEORGE GRELLA



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Review

“George Grella dissects the creative process engineered by Miles Davis album, delves into the motivations that led its creator to break with the basics of swing and incorporate influences from rock and unprecedented use of recording techniques in jazz . Grella also devotes two chapters to study the outstanding technical features of each of the six items on the double LP ... and explores with passion, wit and analytical rigor [the] constellation of musical, social and psychological forces that came together to produce one of the most revolutionary works of contemporary music.” - El Intruso (translated from Spanish)

About the Author

George Grella is a composer, musician and critic. He's played CBGB and Carnegie Hall, is Music Editor at The Brooklyn Rail, and publishes internationally.

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It was 1969, and Miles Davis, prince of cool, was on the edge of being left behind by a dynamic generation of young musicians, an important handful of whom had been in his band. Rock music was flying off in every direction, just as America itself seemed about to split at its seams. Following the circumscribed grooves and ambiance of *In A Silent Way*; coming off a tour with a burning new quintet-called 'The Lost Band'-with Wayne Shorter, Chick Corea, Dave Holland and Jack DeJohnette; he went into the studio with musicians like frighteningly talented guitarist John McLaughlin, and soulful Austrian keyboardist Joe Zawinul. Working with his essential producer, Teo Macero, Miles set a cauldron of ideas loose while the tapes rolled. At the end, there was the newly minted Prince of Darkness, a completely new way forward for jazz and rock, and the endless brilliance and depth of *Bitches Brew*.

Bitches Brew is still one of the most astonishing albums ever made in either jazz or rock. Seeming to fuse the two, it actually does something entirely more revolutionary and open-ended: blending the most avant-garde aspects of Western music with deep grooves, the album rejects both jazz and rock for an entirely different idea of how music can be made.

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Most helpful customer reviews

10 of 10 people found the following review helpful.

Excellent!

By David D. McIntire

This is one of the finest books in the 33 1/3 series to date. Grella has the ability to write engagingly about a challenging, ground-breaking recording and discuss it with musical precision, without resorting to jargon. Not only does he discuss the provenance of Bitches Brew, he places the album in a wider context of pop culture and shows how its influence has extended far beyond the realm of jazz. A musician and a respected critic covering New York's new music scene, Grella has an ideal perspective from which to consider this important recording. I've loved this music for a long time. Grella helps me hear it anew.

7 of 7 people found the following review helpful.

So Who Needs Swing?

By Roochak

BITCHES BREW is called a fusion record, but a fusion of what? It's played by top-drawer jazz musicians who aren't even trying to swing; it's full of electric instruments, but without anything resembling a rock beat. Author George Grella calls it a funk record, albeit a funk record informed by the avant-garde music of such European composers as Edgard Varèse and Krzysztof Penderecki. It's deep, danceable grooves layered with ear-stretching improvisations, an in-the-moment ritual music blatantly subjected to studio manipulation like any other pop record. No wonder so many listeners just didn't get it; there was no shortage of reactionaries content to label it anti-jazz and call it a day.

Grella asserts that the album's influence is "everywhere and nowhere," a hazy nod at the John Zorn-Talking Heads-Sonic Youth Downtown art scene, but what can you say about an album that doesn't sound like any other musical recording, and was a clear and unambiguous influence on only one band, Weather Report? This is an outstanding book in the 33 1/3 series: Grella packs an amazing amount of cultural, historical, and technical analysis into a little over a hundred pages, and will make you eager to listen to these six demanding, unsettling, and deeply funky musical collages all over again.

6 of 7 people found the following review helpful.

Miles Davis fan or just curious, read this 33 1/3

By S. E Wright

This is excellent. The writing is really engaging, not academic and plodding, and it's about a fascinating album. I recommend it highly whether you know anything about jazz and Miles Davis or not. You get some real insight to the time and the culture of the time, and there's plenty for a fan of rock and soul and other types of music that was popular at the time. If you do know a lot about fusion jazz and Miles Davis, then I would say this is a must-read.

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