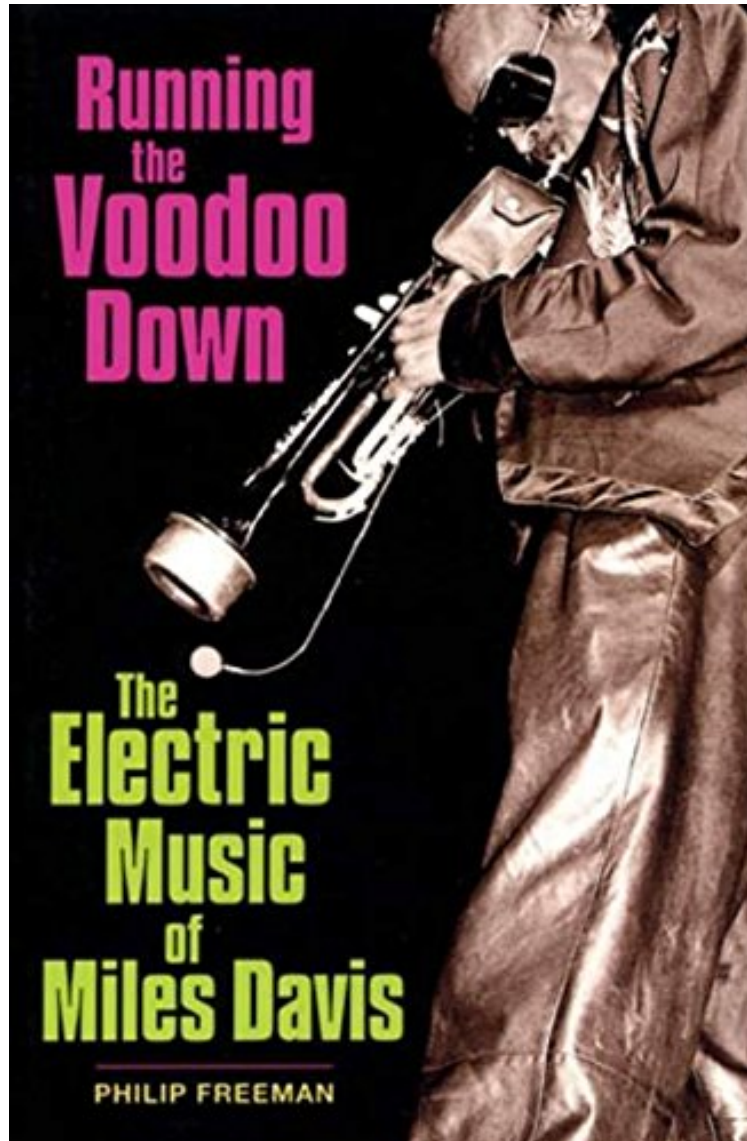


(Mobile library) Running the Voodoo Down: The Electric Music of Miles Davis

Running the Voodoo Down: The Electric Music of Miles Davis

Phil Freeman

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Phil Freeman : Running the Voodoo Down: The Electric Music of Miles Davis before purchasing it in order to gage whether or not it would be worth my time, and all praised Running the Voodoo Down: The Electric Music of Miles Davis:

3 of 3 people found the following review helpful. Interesting, but highly subjective and a little silly at timesBy Michael NewmanI'm a gigantic fan of Miles, especially his acoustic jazz works -- but I'm increasingly fascinated by his electric period. This book was an interesting journey through it, but I have some quibbles. Mainly, I find some of

the subjective opinions simply silly -- especially when he talks about pieces he doesn't like; for example, the author's opinion that "Miles Ahead" and "Porgy And Bess" were "overrated" albums. Please. Why doesn't he take a swing at "Kind of Blue" and "My Funny Valentine" while he's trashing masterpieces? Otherwise, I enjoyed the blow-by-blow descriptions of the various works, and the in-depth discussion of the editing techniques used by Miles and Teo Macero in constructing the electric albums. Furthermore, the author's subjective opinions about the pieces he likes are much more interesting than of those he doesn't like. I agree that "He Loved Him Madly" is a great work, though I appreciate that the opinion is not universal. On the whole, I'd recommend this book for those interested in the electric period of Miles, but would warn that it is often a highly subjective analysis.

1 of 1 people found the following review helpful. If this period is important to you, this book brings it back. By Jeffrey the Barak Miles Davis' electric period was not loved by the majority. But if you share a passion for what Miles came out with at that time, then there are two things you need to do. Firstly, listen to the complete sessions recordings, which are available on services such as Spotify, or you could buy them, and get to hear the wealth of excellence that eventually found its way onto the record releases after much editing, and secondly read as much as you can about what was going on. This well-written book helps the fan and/or historian acquire a good understanding of this amazing period in music that pioneered so many sounds and "feels" that persist to this day.

26 of 28 people found the following review helpful. Great Subject but Not the Definitive Book. By directions "Running the Voodoo Down" is an interesting exploration into Miles' electric period, its formative years in the late 60's, full blossoming in the 70's and its ultimate wash out in his return from retirement in the 80's. However, it is not as effective as "Miles Beyond" by Paul Tinggen which was obviously researched with great detail. For example, "Running the Voodoo Down" states that there were no studio sessions from 1973 while "Miles Beyond" mentions them (even though they have never been released to the general public officially or otherwise) and discusses briefly from an interview with a Miles alum what they might have sounded like as well as the interview with Chick Corea that discusses the very first electric concert in 1968. These are minor details but details such as this are what makes a work of musical history. By now, everyone is giving long overdue praise to Miles' electric period but its the detailed facts and unknown stories and descriptions of what was going on beyond the scenes that wets people's appetite for the next Miles archival reissue and lets bands give due for their influences. Also "Miles Beyond" was written like a work of archaeology whereas "Running the Voodoo Down" is filled with overly hyperbolic rock critic cliches. For the casual listener or the phillistine who puts aside anything from "In a Silent Way" and beyond as derivative of rock and not really jazz, it is essential. For the true jazz fanatic, it is mostly a familiar story.

This book reassesses Miles Davis' "electric period" and analyzes its continuing influence on contemporary music. While jazz purists often revile this phase which encompasses the entire second half of his career, from 1967 until his death in 1991 this book takes a new, appreciative look at this music and shows its importance to Davis' career and to jazz as a whole. The author also reveals surprising connections between Davis, Jimi Hendrix and Sly Stone, particularly the ways they fed each other's creativity. This book will stir up the longtime debate about this important music and give Davis' legions of fans refreshing insights into his work.