Kind of Blue and the Signifyin(g) Voice of Miles Davis


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Abstract

Kind of Blue remains one of the most influential and successful jazz albums ever recorded, yet we know surprisingly few details concerning how it was written and the creative roles played by its participants. Previous studies in the literature emphasise modal and blues content within the album, overlooking the creative principle that underpins Kind of Blue – repetition and variation. Davis composed his album by Signifyin(g), transforming and recombining musical items of interest adopted from recent recordings of the period.

This thesis employs an interdisciplinary framework that combines note-based observations with intertextual theory. It maps out the intertextual associations of each piece on Kind of Blue, illuminating Davis’s creative practice and more generally, Signifyin(g) in jazz. The study presents a more rounded account of the trumpeter, identifying Significations that possess a transformative power indicative of his idiosyncratic voice. This derives from the trumpeter’s skill in recognising the musical potential implicit in each borrowed item. Davis employed varied modes of revision in response to each insight, which nevertheless exhibit common traits – simplicity/neatness of approach, economical use of materials and revisional instinct.

The study catches Davis in the act of revising musical tradition, as the trumpeter renegotiates African-American traditional forms using contemporary jazz devices. Some tracks exhibit “indirection” by saying one thing but meaning another. Thus, while the bluesy vamps of “All Blues” appear to affirm the blues tradition, a series of intertextual readings reveal a hidden dialogue concerning the mutability of style, as musical items traverse stylistic boundaries with ease courtesy of Davis’s Signifyin(g) voice.
Kind of Blue and the Concept of Modal Jazz Few albums have had greater or more immediate impact on the jazz community than Miles Davis' Kind of Blue. the album was certified as "quadruple platinum, and The Rolling Stones. Recent books on the making of this album include: Ashley Kahn's "Kind of Blue": The Making of the Miles Davis Masterpiece and Eric Nisenson's. 1 Five years later: this study hopes to establish a firmer aesthetic and analytical foundation for the understanding and interpretation of modal jazz.rollingstone.com/news/headline/milesdavis_kindofblue_50thanniversary_1411. Bob Dylan. Freddie FreeloaderBb on the Miles Davis Columbia recording Kind of Blue (1959) C7 Miles Davis 6 F7 C7 5 9 Documents. Freddie the freeloader miles davis -chord melodyDocuments. davis,miles all blues Bb - Blues Bb A7 on the Miles Davis Columbia recording Kind of Blue (1959) Miles Davis 5 9 Documents. Freddie Freeloada