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The book has language, very raw, and personal descriptions of some very famous people that is explicit. Miles Davis was not only an outstanding musician, but a vivid observer of lives and living as well. The book is filled with interesting, powerful and intimate story, and solid information about Jazz and music.

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Nunavut tigummiun! Hold on to the land! It was just fifty years ago that the territory of Alaska officially became the state of Alaska. But no matter who has staked their claim to the land, it has always had a way of enveloping souls in its vast, icy embrace. For William L. Iggiagruk Hensley, Alaska has been his home, his identity, and his cause. Born on the shores of Kotzebue Sound, twenty-nine miles north of the Arctic Circle, he was

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raised to live the traditional, seminomadic life that his Iñupiaq ancestors had lived for thousands of years. It was a life of cold and of constant effort, but Hensley's people also reaped the bounty that nature provided. In *Fifty Miles from Tomorrow*, Hensley offers us the rare chance to immerse ourselves in a firsthand account of growing up Native Alaskan. There have been books written about Alaska, but they've been written by Outsiders, settlers. Hensley's memoir of life on the tundra offers an entirely new perspective, and his stories are captivating, as is his account of his devotion to the Alaska Native land claims movement. As a young man, Hensley was sent by missionaries to the Lower Forty-eight so he could pursue an education. While studying there, he discovered that the land Native Alaskans had occupied and, to all intents and purposes, owned for millennia was being snatched away from them. Hensley decided to fight back. In 1971, after years of Hensley's tireless lobbying, the United States government set aside 44 million acres and nearly \$1 billion for use by Alaska's native peoples. Unlike their relatives to the south, the Alaskan peoples would be able to take charge of their economic and political destiny. The landmark decision did not come overnight and was certainly not the making of any one person. But it was Hensley who gave voice to the cause and made it real. *Fifty Miles from Tomorrow* is not only the memoir of one man;

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it is also a fascinating testament to the resilience of the Alaskan ilitqusiast, the Alaskan spirit.

This timely and incisive Handbook provides critical contemporary insights into the theory and practice of entrepreneurship and marketing in the twenty-first century. Bringing together rich and varied contributions from prominent international researchers, it offers a reflective synthesis of scholarship at the interface between marketing and entrepreneurship.

Recounts the life and career of the inventive and controversial rock musician, and includes information on his philosophies on art, his opinions on the music industry, and his thoughts on raising children.

You can't be a Miles Davis completist without owning this book; it is a collector's item in and of itself! Miles: The Companion Guide to the Autobiography is an annotated guide to Miles' own book previously released over twenty years ago in 1989. In his autobiography, Miles talks in great detail about all of his recording sessions with all his various labels. He usually mentions things in detail such as when they were done, who was playing with him at that session, whose arrangements the tunes were from and so forth. Use this annotated sequencing companion guide to help you find and listen

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to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life. This guide will give you a perfectly good reason to reread the autobiography, and trust me; it is better the second time around with this. Core content includes: \*A listing of 388 jazz tunes and albums as mentioned by Miles Davis himself in his autobiography; Use as a guide to help you find and listen to those particular tunes within your collection or to help you track down those missing tracks so you can compile your own soundtrack to his life. Supplemental features of this book include: \*An eleven page summary of the autobiography \*An exclusive never before seen article "Miles Davis vs. Wynton Marsalis" \*A listing of all Miles Davis Video & Audio Interviews \*A listing of all Miles Davis DVDs \*A listing of all Miles Davis Concert CDs \*A Miles Davis buyers guide for both completists with no spending budget and for conscience spending people. \*An appraisal guide of all Miles Davis special edition CDs including: Special edition box sets, special anniversary editions, remastered editions, Japanese editions, rare & out-of-print CDs, 24k gold CDs, Blu-Spec CDs, SACDs, Hybrid SACDs, SHM-CDs, and HQCDs. \*A listing of Miles Davis jazz standards and author's favorites.

The Routledge Companion to Jazz Studies  
presents over forty articles from

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internationally renowned scholars and highlights the strengths of current jazz scholarship in a cross-disciplinary field of enquiry. Each chapter reflects on developments within jazz studies over the last twenty-five years, offering surveys and new insights into the major perspectives and approaches to jazz research. The collection provides an essential research resource for students, scholars, and enthusiasts, and will serve as the definitive survey of current jazz scholarship in the Anglophone world to-date. It extends the critical debates about jazz that were set in motion by formative texts in the 1990s, and sets the agenda for the future scholarship by focusing on key issues and providing a framework for new lines of enquiry. It is organized around six themes: I. Historical Perspectives, II. Methodologies, III. Core Issues and Topics, IV. Individuals, Collectives and Communities, V. Politics, Discourse and Ideology and VI. New Directions and Debates.

There is an ever-increasing number of books on improvisation, ones that richly recount experiences in the heat of the creative moment, theorize on the essence of improvisation, and offer convincing arguments for improvisation's impact across a wide range of human activity. This book is nothing like that. In a provocative and at times moving experiment, Gary Peters takes a different approach, turning the philosophy of

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improvisation upside-down and inside-out. Guided by Kant, Hegel, Heidegger, and especially Deleuze—and exploring a range of artists from Hendrix to Borges—Peters illuminates new fundamentals about what, as an experience, improvisation truly is. As he shows, improvisation isn't so much a genre, idiom, style, or technique—it's a predicament we are thrown into, one we find ourselves in. The predicament, he shows, is a complex entwinement of choice and decision. The performativity of choice during improvisation may happen "in the moment," but it is already determined by an a priori mode of decision. In this way, improvisation happens both within and around the actual moment, negotiating a simultaneous past, present, and future. Examining these and other often ignored dimensions of spontaneous creativity, Peters proposes a consistently challenging and rigorously argued new perspective on improvisation across an extraordinary range of disciplines.

This exhaustively researched, revised edition of Ian Carr's classic biography throws new light on Davis' life and career: from the early days in New York with Charlie Parker; to the Birth of Cool; through his drug addiction in the early 1950s and the years of extraordinary achievements (1954-1960), during which he signed with Columbia and collaborated with such unequalled talents as John Coltrane, Bill Evans, Wynton Kelly and

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Cannonball Adderly. Carr also explores Davis' dark, reclusive period (1975-1980), offering firsthand accounts of his descent into addiction, as well as his dramatic return to life and music. Carr has talked with the people who knew Miles and his music best including Bill Evans, Joe Zawinul, Keith Jarrett, and Jack DeJohnette, and has conducted interviews with Ron Carter, Max Roach, John Scofield and others.

1964-1974 was a tumultuous decade. In the first two books of his 'Music and Politics' trilogy, Steve Millward traced how the optimism and adventure of 1964 had, by 1970, soured into frustration and uncertainty. Fast Forward: Music and Politics in 1974 brings the story to a climax by showing that while the year was riddled with soul-searching and looking backwards, the future was, in fact, approaching rapidly. As in the previous volumes, Millward links major political developments such as the energy crisis, Watergate, the troubles in Northern Ireland and the rise of the National Front to trends in rock, jazz, folk and classical music. He also explains the part played by music in the revolutions across Africa and in the struggle for civil rights in the USA. James Brown, Neil Young, David Bowie and Bob Marley are among the major names featured, but there is also discussion of the multitude of artists who made crucial but less celebrated contributions, including Millie Jackson,

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Steve Reich, Billy Cobham and even the poet laureate John Betjeman. Precursors of punk such as Patti Smith, The Ramones, Dr Feelgood and Kilburn and The High Roads are also examined in detail. Finally, Millward weaves into the plot sporting events like the World Cup and the Rumble in the Jungle and the host of excellent films released during the year. *Fast Forward: Music and Politics in 1974* offers a multidimensional interpretation of a momentous year - analytical yet accessible, weighty yet witty - and is the perfect addition to any music-lover's bookcase. It merits the accolade given by Record Collector magazine to its predecessor, *Different Tracks* (Matador, 2014) - 'an incisive, all-inclusive discourse...a sharply-delineated time-capsule'.

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

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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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