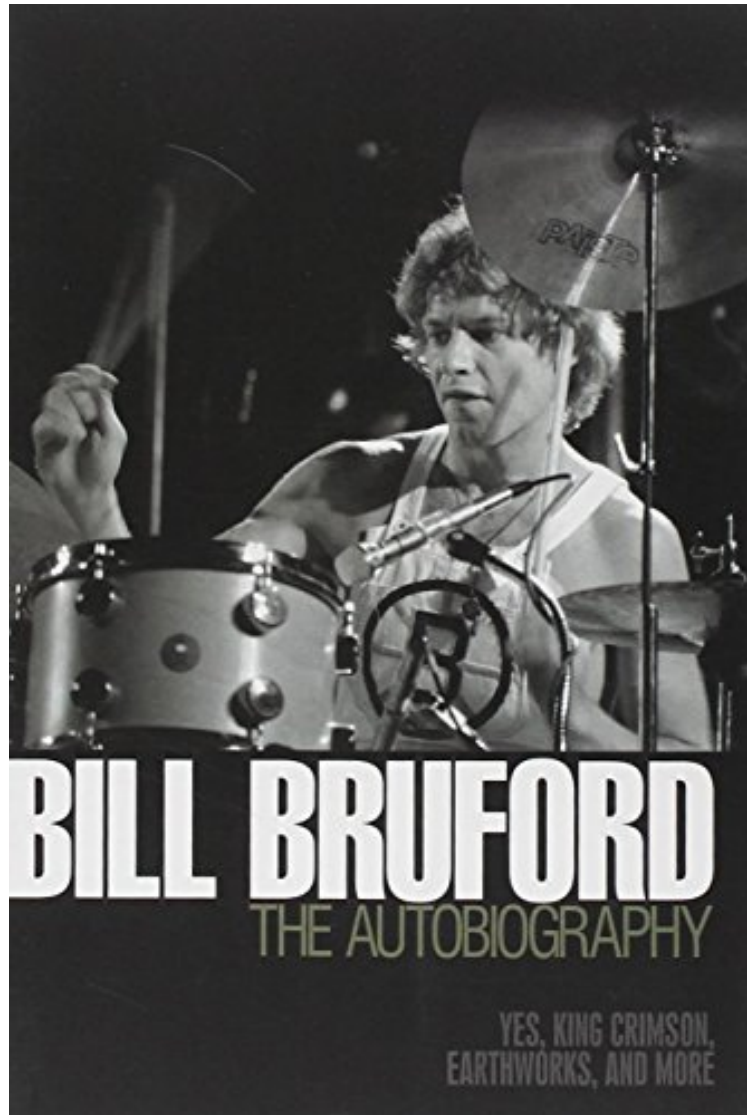


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Bill Bruford

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Bill Bruford : Bill Bruford The Autobiography before purchasing it in order to gauge whether or not it would be worth my time, and all praised Bill Bruford The Autobiography:

1 of 1 people found the following review helpful. The best in its class By WDX2BB While doing interviews, Bill Bruford always came across as one of the most articulate and intelligent people in music. Now that he's written an autobiography, it may be possible to drop the qualifier. Bruford might be the most articulate and intelligent person in music. That's probably an overstatement, of course, but music covers a lot of different types of intelligence. "Bill Bruford : The Autobiography" certainly takes its place as one of the smartest and most thoughtful books in the

bookstore, especially in the entertainment and arts section. Bruford is best-known, perhaps, for what he did at the start of his 40-year career. He was a drummer for the original Yes, putting out five albums that went a long way toward defining progressive rock. You can still hear "Roundabout" from the "Fragile" album playing on classic rock radio stations every so often. Yes sold lots of albums back then and filled plenty of hockey rinks. Then, just like that, Bruford took the unheard-of step of walking away. He says now that he thought he had done the group had done its best work on its last album, "Close to the Edge," didn't particularly like the slow, creative process with that set of individuals, and bought his way out. Bruford jumped to King Crimson, which came and went over the years on the whim of founder Robert Fripp. When that band split up, Bruford went off to go in a variety of directions, mostly jazz-related. He's best known for his own band, Earthworks. In one of his books, actor Alan Alda wrote that he had taken a back-end payment plan when he started working on "MASH," which turned out to be far more lucrative than anyone could have imagined. So he didn't have the obligation of taking any job that came along just to pay the bills. He could afford to be choosy and do parts that interested him. It seems as if Bruford could relate to that. The quarterly royalty payments kept, and keep, rolling in from past work, and Bruford could pursue his craft without being the proverbial starving artist that many jazz performers must be at some point. Bruford does cover his musical life in something of chronological order, but there are few stories about life on the road or what Jon Anderson of Yes is really like. Each chapter gets a title that's a question he's heard a zillion times over the years, such as "Yes, but what do you do in the daytime?" and "Why would you want to form your own group?" That serves as something of a launching point for his own thoughts and views on a variety of different music-related subjects. Bruford covers such areas as the changes in the business over 40 years, the concept of artist vs. craftsman, the use of computers in music, reaction to critical opinions, the relationship between artist and audience, and the role of changing music in our society over time. The list goes on. As you may have guessed, this is not a book to be taken lightly. The background music should be down or off to allow for some concentration. Best of all, you don't have to know much at all about the drums and drumming to enjoy the at-times universal message. Bruford announced he was finished with performing on January 1, 2009, issued this book, and said he'll pursue his musical interests in other ways. Let's hope that more writing is one of them. If "Bill Bruford : The Autobiography" is any indication, there's no doubt he has plenty more to say. 1 of 1 people found the following review helpful. Different... By romNot your typical rock star type autobiography, but then Bruford isn't your typical rock star. In fact, post Yes, not a rock star at all. This was really more of philosophical treatise than an accounting of his career. A great deal about what it is like being a musician, especially one who plays more for art than money. His view of his profession, as well of his career, was a little bit disturbing. I know the music business is about as sleazy as the movie business, and he drove that point home. He also doesn't seem particularly happy about his career overall. More than a bit of sadness as he looks at it from the perspective of it being behind him now. A bit of bitterness, along with some very revealing insights. I enjoyed it and recommend it, although perhaps not for the reasons I expected. Not a kiss and tell approach with a couple of notable exceptions. I believe I would enjoy dinner with Mr. Bruford. I don't think I would enjoy one with Robert Fripp. For the record, pun intended, Bruford is one of my favorite all time drummers. Loved his work with Yes, and contrary to his statements otherwise, Alan White was not up to the task of filling his shoes, really enjoyed some of the fusion work, especially when he was working with Jeff Berlin and Alan Holdsworth, and my tastes followed his as I became more of an acoustic jazz fan. I own all of the Earthworks albums. They require more of the listener than his earlier works, but were the creations of very sophisticated, talented musicians. I was very happy when he got through his electronic kit phase. Give me five seconds of any Bruford piece with his snare and I can identify the drummer. King Crimson is a notable exception to the above. I wanted to like them. Perhaps Fripp's personality came through too much for my tastes... 3 of 3 people found the following review helpful. No slave to success By Scott Lloyd This autobiography is well written, entertaining, and informative. Three qualities one doesn't expect from a celebrity rocker, but as we learn from his book Bruford isn't of that ilk. He is a committed artist who didn't allow his success to enslave him. He has struggled with his notoriety and it is ironic that he owes his fame to his tenure with Yes and King Crimson, two bands he eventually outgrew. There are plenty of anecdotes about his early bands to satisfy the hardcore fans. Some of them are hilarious. Yet he throws in enough philosophizing to appease the hardcore musicians. This is a rare tale of a man obsessed with his art who neither lost his moral bearings nor the reason for his pursuit of excellence. While entertaining to fans, this book will be an inspiration to all those who pursue a creative life.

Bill Bruford once called the godfather of progressive-rock drumming has been at the top of his profession for four decades playing with Yes King Crimson Genesis Earthworks and many more. The Autobiography is his memoir of life at the heart of prog rock art rock and modern jazz. It is an honest entertaining well-written account of life on the road and in the studio rubbing shoulders with the famous the less famous and the infamous and creating an impressive tally of great music. A rock musician with the temperament of a classical musician who became a jazz musician Bruford defies all the clichés about drummers. He says: You write what you have to write you play what you have to play because you can't sleep at night. If you can sleep at night you shouldn't be doing this anyway. From time to time at polite dinner parties someone will ask Bill what he does. He replies that he is a musician. Yes but what do you really

do? retorts the enquirer. This unusual funny and insightful music memoir answers the question.

About the Author Bill Bruford's professional musical career began in 1968. He was a guiding light in the British Art Rock movement, recording and touring internationally with Yes and King Crimson from 1968-74. Since then he has worked with many other artists, including Gong, National Health, Genesis and U.K., as well as leading his own bands Bruford and Earthworks.