

Wayne Shorter – Moto Grosso Feio (1974)

Wpisany przez bluesever

Sobota, 30 Październik 2010 11:49 - Zmieniony Piątek, 19 Czerwiec 2015 18:57

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- 1 *Moto grosso feio*
- 2 *Montezuma*
- 3 *Antigua* [play](#)
- 4 *Vera cruz*
- 5 *Iska*

Personnel

Wayne Shorter — soprano saxophone, tenor saxophone

John McLaughlin — 12 string guitar

Miroslav Vitous — bass

Ron Carter — bass, cello

Jack DeJohnette — drums, thumb piano

Chick Corea — marimba, drums, percussion

Micheline Pelzer (credited as Michelin Prell) — drums, percussion

Dave Holland — acoustic guitar, bass

Recorded on the same day as the superior *Odyssey of Iska*, this loose session (Wayne Shorter's final one for the Blue Note label) is quite unusual. Although Shorter sticks to his customary tenor and soprano, pianist Chick Corea plays marimba, drums and percussion, bassist Ron Carter mostly performs on cello, electric guitarist John McLaughlin sticks to the 12-string guitar and bassist Dave Holland also plays acoustic guitar; drummer Michelin Prell rounds out the group. Not released until 1974 (and not yet reissued on CD), the music (which is influenced by early fusion) has its interesting moments although it often wanders. The group performs Milton Nascimento's "Vera Cruz" and four of Shorter's originals of which "Montezuma" is the best-known. ~ *Scott Yanow, All Music Guide*

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Moto Grosso Feio (april 1970), only released in 1974, added Dave Holland to McLaughlin, Vitous, Carter and Corea and at least tried to improve on the stereotype with the lengthy Moto Grosso Feio and Iskra, but Odyssey of Iskra (august 1970), performed by an octet with vibraphone, guitar, two basses, three percussionists, proved that Shorter was after mere living-room entertainment. www.scaruffi.com/jazz/shorter.html

Wayne Shorter is so wrapped up in Miles Davis's story and then in later years in weather report it's easy to miss the chapter where he transitioned, parallel to Miles, from one place to the next. from modal post-bop and the amazing lyricism of his early blue note years, through the dark abstraction that must have been Miles's attraction to him, ending up in a sorta world-music influenced pop-fusion combo doesn't really add up unless you factor in the records from his transitional period where, just like miles, he broke from the constraints of the regular jazz quintet form. So this is a mostly acoustic album which somehow sounds like a mouch more electric one. Chick Corea is on marimba, of all things, and McLaughlin is on 12-string guitar. it sounds like, well, 1970.

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