

VOLUME 50

The Magic of Miles Davis



PLAY-A-LONG
Book & Recording Set





Nardis
Joshua
So What
All Blues
Eighty One
Blue In Green
Milestones (New)
Freddie Freeloader
Seven Steps To Heaven

Melodies, Chords,
Transposed Parts for ALL Instrumentalists
A New Approach To Jazz Improvisation

by Jamey Aebersold



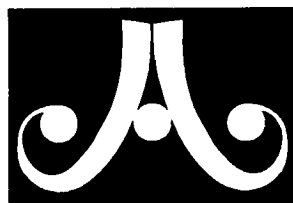
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INTRODUCTION

The influence on the course of jazz by Miles Davis over the four decades prior to his death in 1991 was truly unparalleled. The present album deals with a mere portion of this period - 1957 to 1964. These years probably represented the apex of Miles' popularity, particularly with those whose interest in jazz was that of a trendy cocktail party subject. Artistically, it was a period when his experiments with a scalar approach to improvisation (*Deception*, *Swing Spring* and Miles' treatment of *My Funny Valentine* are early examples of tunes with static harmonic sections) were bearing fruit. ***Milestones*** (called *Miles* on the *Milestones* album, now on Columbia 40837. Don't confuse it with another *Milestones* also written by Miles and first recorded in 1947 with Charlie Parker; cf. Aebersold Vol. 7) is a AABA 32 bar piece, but each section has a one-chord static harmony. In this kind of tune, the challenge to the improviser is no longer how to gracefully move from chord to chord ("run the changes"), but how to keep interest without changing chords. Miles' album *Kind of Blue* (Columbia 40579) is represented on this collection with four tracks, one of which, ***So What***, presents the same kind of challenge. The other three, two blues (***All Blues*** and ***Freddie Freeloader***) and a ten bar circular form (***Blue in Green***) invite the scalar approach even though the chords move in a more conventional way. The importance of *Kind of Blue* cannot be overestimated. ***So What*** (and *Impressions*, an alternate line composed by John Coltrane for the same chords) became as important to young players in the sixties as *Ornithology/How High the Moon* had been to players in the forties. Other composers like Coltrane and Wayne Shorter followed Miles' lead in constructing tunes with chords that didn't change for four, eight, sixteen and more bars. Moving away from Miles' mainly modal approach, some tunes used other scales such as whole tone (Wayne Shorter's *Juju* on Aebersold Vol. 33) and diminished scales for long periods. Incidentally, blues players have been using the blues scale over the blues changes with impunity for years; this is obviously not scalar improvisation in the same sense, because the harmony doesn't remain static.

Nardis belongs to this same period. Miles wrote it for a Cannonball Adderley date and never recorded it himself. Bill Evans, a sideman on the Adderley recording (and an important contributor to the *Kind of Blue* session as a pianist-composer as well) soon made his own recording of it - indeed, it stayed in Evans' active repertoire over his twenty year career as a leader. The remainder of the tunes on this recording date from the great Miles Davis Quintet of the sixties with the Hancock-Carter-Williams rhythm section. Curiously, ***Seven Steps to Heaven*** and ***Joshua*** stem from a collaboration in early 1963 with pianist Victor Feldman, whom Miles tried unsuccessfully to lure away from the lucre of the recording studios to join his group; these pieces were probably recorded with Feldman, but the tapes remain unissued at this writing. They were redone a month later with Miles' new rhythm section and the rest, as they say, is history. Two years later ***Eighty-One***, a collaboration with Ron Carter, appeared on the ESP album (Columbia 46863), further probing the modal possibilities of the blues.

This album should be an important milestone in the aspiring musician's quest for understanding scalar playing, both on tunes that demand it (***So What***, ***Milestones*** and ***Joshua***) and more traditional tunes like the three blues and ***Seven Steps to Heaven***. The concepts behind these tunes have influenced countless musicians, sometimes in unexpected ways: Jamey Aebersold was convinced that jazz improvisation could be taught in a systematic way after he heard ***So What***. On another level, working with these tunes will effect a deeper understanding of the genius of Miles Davis.

Phil Bailey 10/13/91

DISCOGRAPHY

NOTE: If LP & CD versions are available, the LP number will be listed first, followed by a slash (/) and then the CD number. Out-of-print items (which may be available in other countries and in stores specializing in cutout product) are marked OP.

All Blues (1959)

Music by Miles Davis. Introduced by the Miles Davis Sextet.
Lyric later added by Oscar Brown, Jr.

Ernestine Anderson (Concord LP CJ-214)(Concord CJ-384/CCD-9348)
Chet Baker (Enja CD 5097)
George Benson (ITI CD D2-72980)
Dee Dee Bridgewater (MCA MCA/MCAD-6331)
Ray Bryant (Pablo LP 2405-402)
Kenny Burrell (Muse LP MR-5144)
Larry Carlton (MCA CD MCAD-5866)
Clementine/Johnny Griffin (Orange Blue CD OB 004)
Miles Davis (Columbia CJ/CK 40579)(Columbia C5X/C4K 45000)
Bobby Enriquez (Portrait CD RK-44160)
Lorraine Feather (Concord LP CJ-78)
Grant Geissman (Concord LP CJ-62)
Freddie Hubbard/Oscar Peterson (Pablo 2310-876/PACD-2310-876-2)
Bill Mays/Red Mitchell (ITI ST/D2-72954)
Tito Puente (Concord CD CCD-4399)
Don Sebesky (GNP Crescendo LP GNPS-2164)
Steve Turre (Stash CD ST-CD-2)
Joe Williams (Verve 833 236-1/-2)
Mary Lou Williams (Chiaroscuro CD CR(D) 146)
(Steeplechase SCS 1043/SCCD 31043)

Blue In Green (1959)

Music by Bill Evans and Miles Davis. Introduced by the Miles Davis Sextet.

Miles Davis (Columbia CJ/CK-40579)
Joey DeFrancesco (Columbia CK 47063)
Bill Evans (Milestone LP M-47034; Riverside R-18/RCD-018-2)
Bill Evans/Toots Thielemans (Warner Bros. CD 3293-2)
Hampton Hawes (Contemporary LP C-7637)
John Hicks (Concord CD CCCD-4442)
Steve Hobbs (CXT CD CR7654)
Wallace Roney (Muse MR/MCD-5335)
Bud Shank/Bill Perkins (Contemporary C-14031/CCD-14031-2)
Ralph Towner/Gary Burton (ECM CD 827 257-2)

Eighty-One (1964)

Music by Ron Carter and Miles Davis. Introduced by the Miles Davis Quintet.

Miles Davis (Columbia CK 46863; C5X/C4K 45000)
Pat Metheny (ECM 815 579-1/-2)
Dave Valentin (GRP GR-1016/GRD-9523)

Freddie Freeloader (1959)

Music by Miles Davis. Introduced by the Miles Davis Sextet.

BeeGee Adair (CAP CD CP12790)
Monty Alexander Trio (Concord CJ-287/CCD-4287)
Miles Davis (Columbia CJ/CK-40579)
Dexter Gordon (Steeplechase SCS 1136/SCCD 31136)
Stanley Jordan (Blue Note BT-85101/B2-46092)
Wes Montgomery (Riverside OJC-144/OJCCD-144-2)
Houston Person (Muse LP MR-5178)

DISCOGRAPHY-cont.

Joshua (1963)

Music by Victor Feldman. Introduced by the Miles Davis Quintet.

Miles Davis (Columbia LP CS-8851 OP)

Phil Woods (Atlantic CD 7 90531-2 OP)

Milestones (aka Miles) (1957)

Music by Miles Davis. Introduced by the Miles Davis Sextet.

Ray Bryant (Columbia CJ/CL-44058)

Miles Davis (Columbia CJ/CK 40837; CD CK 40886;

C5X/C4K-45000)(Columbia CJ/CK-40685)

Bill Evans (Riverside R-018/RCD-018-2; OJC-210/OJCCD-210-2)

Manhattan Jazz Quintet (Pro Jazz CD CDJ-602)

Turtle Island String Quartet (Windham Hill Jazz WH/WD-0110)

Gerald Wilson (Pacific Jazz CD B21Y-92928)

Nardis (1958)

Music by Miles Davis. Introduced by Cannonball Adderley.

Cannonball Adderley (Riverside OJC-361/OJCCD-361-2)

Alan Broadbent (Trend CD TRCD-546)

Ray Bryant Trio (EmArcy 832 589-1/-2)

Bill Evans Trio (Milestone LP M-47034; Riverside

OJC-037/OJCCD-037-2; R-018/RCD-018-2)(Milestone CD

MCD-9164-2)(Verve CD 827 844-2)

Kronos Quartet (Landmark LLP-1510/LCD-1510-2)

David Matthews Big Band (Muse LP MR-5073)

Michel Petrucciani (Concord CD CCD-43006)

George Russell Sextet (Riverside LP OJC-070)

Harvie Swartz (Blue Moon CD R2 80153)

Ralph Towner (ECM CD 827 268-2; Rhino R2 70722)

Kenny Werner (Sunnyside CD SSC 1038D)

Jack Wilkins Trio (Musicmasters CD 60211)

Seven Steps to Heaven (1963)

Music by Victor Feldman and Miles Davis. Introduced by the Miles Davis Quintet.

Miles Davis (Columbia C5X/C4K 45000; LP CS-8851 OP)

So What (1959)

Music by Miles Davis. Introduced by the Miles Davis Sextet.

George Benson (CBS Associated CD ZK-40810)

Larry Carlton (MCA CD MCAD-5866)

Ron Carter (CBS Associated CD ZK-40803)

Stanley Clarke et al (Verve CD 847 144-2)

Cal Collins (Concord LP CJ-71)

Miles Davis (Columbia CJ/CK-40579; CD CK-40474)

Columbia C5X/C4K45000)(Columbia CD CK 4425)

Bill Evans/Jeremy Steig (Verve CD 829 579-2)

Eddie Jefferson (Prestige OJC-396/OJCCD-396-2)

JJ Johnson Big Band (Bluebird CD 6277-2-RB11)

Barney Kessel/Ray Brown/Shelly Manne (Contemporary LP C-7581)

Johnny Lytle (Muse LP MR-5271)

Brian Melvin Trio w. Jaco Pastorius (Global Pacific CD R2-79335)

George Russell (Blue Note B2-46391)

Freddie Freeloader



By Miles Davis

PLAY 11 CHORUSES (♩=96)

BLUES

Musical notation for the Blues section, consisting of four staves. The first staff begins with a treble clef, a key signature of two flats (Bb and Eb), and a 4/4 time signature. The notation includes various chords: Bb7, Eb7, and Ab7. The music features a mix of eighth and quarter notes, with some notes beamed together. The second and third staves continue the melodic and harmonic development. The fourth staff concludes with a double bar line and a repeat sign.

SOLOS

Musical notation for the first solo section, consisting of a single staff. It begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The staff contains two measures, each marked with a slash (/) to indicate a soloist's entry point. Above the staff, the chords Bb7 and Bb7 are indicated.

Musical notation for the second solo section, consisting of a single staff. It contains two measures, each marked with a slash (/). Above the staff, the chords Eb7 and Bb7 are indicated.

Musical notation for the third solo section, consisting of a single staff. It contains three measures, with the last measure marked with a slash (/). Above the staff, the chords F7, Eb7, and Ab7 are indicated.

Musical notation for the fourth solo section, consisting of a single staff. It contains four measures. The first measure is marked with a circled cross symbol. Above the staff, the chords F7, Eb7, and Ab7 are indicated. The final measure is marked with a circled cross symbol and the text "fine 2nd X".



So What

By Miles Davis

There are two recorded versions of this song—Slow & Fast

PLAY 6 CHORUSES (♩=106)
PLAY 7 CHORUSES (♩=164)

In performance,
Bass plays melody D-

First staff of music showing bass line and chords. Chords: D-

Second staff of music showing bass line and chords. Chords: D- D-

Third staff of music showing bass line and chords. Chords: D- Eb-

Fourth staff of music showing bass line and chords. Chords: Eb- Eb- D-

Fifth staff of music showing bass line and chords. Chords: D- D-

SOLOS

Solo section with four lines of eighth notes. Chords: D- D- Eb- D- Fade Out On D-

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All Blues



By Miles Davis

PLAY 8 CHORUSES (♩=104)

INTRO

G7

G7 G7 G7

C7/G G7 G7

D7+9 Eb7+9 D7+9 G7 G7

SOLOS

G7 C7

G7 D7+9 Eb7+9 D7+9 G7

D7+9 Eb7+9 D7+9 G7 G7 8 G7



Milestones (New)

By Miles Davis

There are two recorded versions of this song—Slow & Fast

PLAY 6 CHORUSES (♩=72)
PLAY 7 CHORUSES (♩=200)

G- G- G-

A Pure Minor

Legato -----

A Pure Minor

A Pure Minor

A Pure Minor

G-

G- G- FΔ FΔ

SOLOS

G- G- FΔ

A Pure Minor

A Pure Minor

G- G- FΔ

G- G- FΔ

Ritard on repeat & end on FΔ

Blue In Green



By Miles Davis

PLAY 7 CHORUSES (♩=54)

G-7(13) A7+9 D- Db7+4 C- F7b9 BbΔ+4

A7+9 D- E7+9 A-Δ D- ⊕

SOLOS

G- A7+9 D- Db7+4 C- F7b9 BbΔ A7+9

D- E7+9 A-Δ D- ⊕

⊕ G-

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Seven Steps To Heaven

By Miles Davis, Victor Stanley Feldman

PLAY 9 CHORUSES (♩=216)

INTRO

INTRO

F7 Eb7 F7 Eb7

FΔ BØ EØ A7+9 D- Ab7 G7 G7 G-

C7 Eb⁶ E^{b9} F6 CΔ

D- G7 E-(CΔ) F- Bb7 EbΔ

Ab- Db7 GbΔ G- C7 FΔ BØ EØ A7+9

D- Ab7 G7 G- C7 Eb⁶ E^{b9} F6

INTERLUDE

INTERLUDE

F7 Eb7 F7 Eb7 F7 Eb7 FΔ FΔ

BREAK

SOLOS

FΔ EØ A7+9 D- G7 G- C7 Eb7 Eb7

CΔ D- G7 E-(CΔ) F- Bb7 EbΔ Ab- Db7 GbΔ G- C7

FΔ EØ A7+9 D- G7 G- C7 Eb7 Eb7

Eb⁶ E^{b9} F6 2 2 Eb⁶ E^{b9} F6

Nardis



PLAY 7 CHORUSES (♩=160)

By Miles Davis

E- FΔ B7 CΔ
 (RHY.)

A- FΔ EΔ 3 E- 1. E-

2. E- A- FΔ+4 A- FΔ+4
 FΔ+4 D- G7 CΔ FΔ+4

FΔ+4 E- FΔ B7
 (RHY.)

CΔ A- FΔ EΔ 3 E- E-
fine

SOLOS

E- FΔ B7 CΔ A- FΔ EΔ E-

A- FΔ+4 A- FΔ+4 D- D-/G G7 CΔ FΔ+4

E- FΔ B7 CΔ A- FΔ EΔ E-
fine

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Eighty One

PLAY 15 CHORUSES (♩=104)

By Miles Davis, Ron Carter

C-/F F-/Bb C-/F C-/F

F-/Bb F-/Bb C-/F

G-/C F-/Bb DbΔ+4/F

C-/F F-/Bb C-/F

F-/Bb C-/F

G-/C F-/Bb C-/F

SOLOS

C-/F F-/Bb

C-/F G-/C F-/Bb C-/F

C-/F 2 etc. & fade

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Joshua



PLAY 5 CHORUSES (♩=216)

By Victor Feldman

INTRO-Bass Figure
(Drums enter on repeat)

D-

§ TUNE

BASS NOTES

D.S. al 3rd ending

SOLOS (SWING)