MILES DAVIS

Kind of Blue

All Blues
Blue in Green
Flamenco Sketches
Freddie Freeloader
So What
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Original vinyl release—Columbia CL 1355 (CS 8163-Stereo)

Trumpet—Miles Davis; Alto Saxophone—Julian “Cannonball” Adderley; Tenor Saxophone—John Coltrane; Piano—Bill Evans; Bass—Paul Chambers; Drums—Jimmy Cobb

Recorded at Columbia 30th Street Studio by Fred Plaut; Original producer—Irving Townsend

Wynton Kelly replaces Evans on “Freddie Freeloader;” Adderley does not play on “Blue in Green”

Cover Photo: Raymond Ross

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Biography:

Miles Dewey Davis was born on May 25, 1926 in Alton, Illinois, but grew up in East St. Louis. He began playing trumpet when he was nine or ten. He went to New York in 1944 to study at the Juilliard School of Music, but he really wanted to be part of the jazz scene, so he dropped out after a few months. He played with Coleman Hawkins on recordings and gigs on 52nd Street, but by 1945 Miles was playing and recording with Charlie Parker. His style at that time was often tentative, but Parker and other musicians believed in him. Miles later gained valuable experience in the orchestra of Benny Carter on the West Coast, but he was back with Parker by 1948.

Miles took over a nine-piece rehearsal band with arrangements by Gerry Mulligan, Gil Evans, George Russell, John Lewis, and John Carisi in late 1948. It played one or two live gigs with varying personnel, but became famous as the “Birth of the Cool” ensemble based on twelve recordings for the Capitol label. These recordings highlighted a new approach to ensemble jazz and improvisation and continue to be influential.

Miles worked infrequently in the early ‘50s mainly due to a substance abuse problem, but he kicked the habit by 1954. An appearance at the Newport Jazz Festival in 1955 was a major success for him, and during this period he led a quintet featuring John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. Along with albums with this lineup which are now considered jazz classics, he began an association with composer/arranger Gil Evans that yielded several large orchestral albums garnering spectacular reviews and influencing players and composers worldwide. All of these albums have never been out of print.

In 1959, with an all-star ensemble of Coltrane, Chambers, Cannonball Adderley, Bill Evans, and Jimmy Cobb, Miles recorded the album Kind of Blue. This album became one of the most consistent selling albums in the history of the recording industry; it continues to sell 125,000 copies a year. The music on the album kick-started the modal jazz movement, and two of the five tunes became jazz standards.

By 1964, Davis was leading another incredible ensemble which included tenor saxophonist Wayne Shorter, keyboardist Herbie Hancock, bassist Ron Carter, and drummer Tony Williams. While still playing standard songs and new compositions, the group was looser and incorporated more modern and even avant-garde elements. The music continued to evolve, and by 1968, Davis encouraged the musicians to incorporate electronics and rock. Soon Chick Corea, bassist Dave Holland and drummer Jack DeJohnette were the featured players, and this ensemble was later known as one of the earliest ‘fusion’ ensembles. In fact, the double album Bitches Brew is cited as the recording that launched the fusion era of jazz. Long-time fans were confounded and alienated, but Miles pressed on in his new direction: his groups often included more than one guitar and/or keyboard. Miles was now controversial, and his live appearances were more popular with rock audiences than jazz fans. Ill health sidelined Davis in 1975, and for all intents and purposes, he’d retired. But in 1981, he was back with a group incorporating funk and modern pop music. One of the last concerts he played was a Quincy Jones-produced re-visit to the Birth of the Cool repertoire at the Montreux jazz festival. Miles died on September 28, 1991 in Santa Monica, California.
Background Notes:

One of the most influential albums in the history of jazz, Miles Davis' *Kind of Blue* was first released on August 17, 1959 and marked a major turning point for the music. With no rehearsal and the compositions basically sketches by Miles, the musicians created one of the landmarks in the new jazz of the '60s. The music has been called haunting, lyrical and hypnotic. Many musicians have credited the album with making them want to play jazz. Sales continue to astound the recording industry; reportedly, *Kind of Blue* sells about 125,000 copies a year worldwide.

Miles Davis was on a career high in 1959. After years of personal problems and low-profile gigs, Davis was now getting major attention. His small group and large ensemble albums (with arrangements by Gil Evans) were getting raves in the press. The members of the band on *Kind of Blue* were all-stars and leaders in their own right. Each had his own sound and approach, and yet this was definitely a cohesive band.

*Kind of Blue* represents some of the earliest examples of modal jazz, the tunes based more on scales than chords. The idea was to allow the players free reign to go in any number of melodic directions. In interviews, Miles stated how he felt modern jazz was becoming too harmony-oriented, and he looked to his music to open up more possibilities in melodic terms. He was a true visionary; modal jazz became more and more important as the sixties progressed.

Most of the compositions have become standards, and have even been used as teaching material.

All of these elements add up to a classic album, and now a classic music book.

About This Folio

The music was transcribed by Rob DuBoff, Mark Vinci, Mark Davis and Josh Davis. It is presented in transposed sketch score format. All ensemble lines and improvised solos are included. Rhythm section parts are often included as guides to give the "feel" of each composition. In addition to sections marked by letter, the number of each chorus is included. All of these decisions were made to address a number of uses.

1) For playing and performance by a sextet in the instrumentation matching the original.

2) For individual and class study.
w/walking bass sim.
BLUE IN GREEN

By MILES DAVIS

Slowly

Am7  B7♯5  Em7

Gm7  Comp.  A7♯5

Dm7  G7  CMaj7  G7♯5  Em7

D7♯9  Bm7  Em7  Am7

B7♯5  Em7  Dm7  G7

CMaj7  B7♯5  Em7

F7♯9  Bm7  Em7
FLAMENCO SKETCHES

By MILES DAVIS

Slowly

Evans

CMaj7

DMaj7

CMaj7

sim.

sim.

CMaj7

Bb7Sus4

CMaj7

E7

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Kind of Blue

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So What