Dav

Transcribed SCORES®

MILES DAVIS Kind of Blue

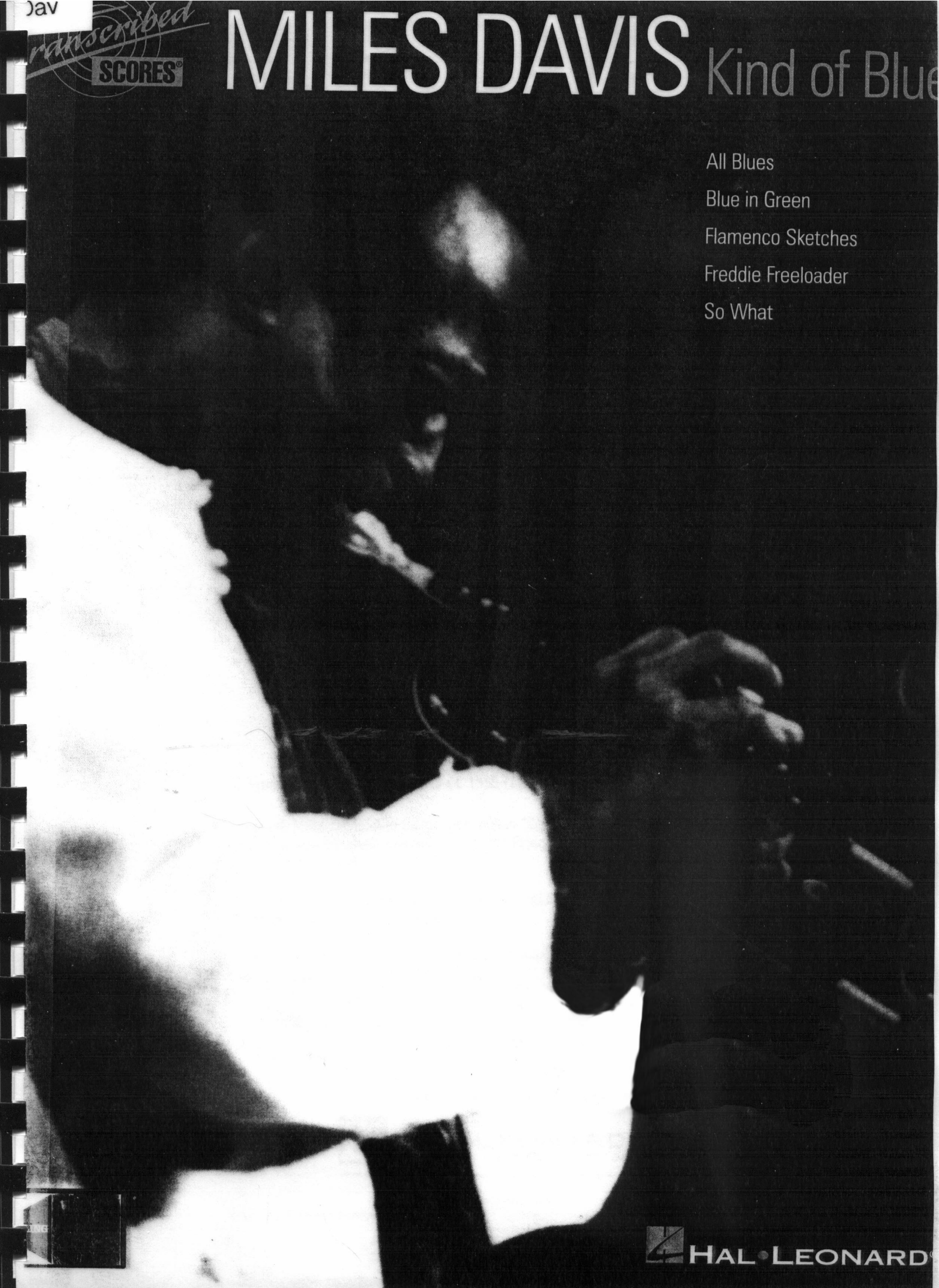
All Blues

Blue in Green

Flamenco Sketches

Freddie Freeloader

So What



HAL•LEONARD

MILES DAVIS Kind of Blue

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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 Davis was one of the most important musicians in American music. An individual trumpet stylist, Miles Davis had more career highs than six giants of the music scene combined. He left many landmark recordings in a career that spanned bebop, cool jazz, modal jazz, fusion and hip-hop. He also promoted and discovered some of the most important musicians in the jazz world, including Bill Evans, John Coltrane, Red Garland, Chick Corea, Dave Liebman, Ron Carter, Wayne Shorter, and many, many others.

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.

SO WHAT

By MILES DAVIS

Slowly and Freely

Evans

Dr. Tacet

mf

mf

Chambers

mf

3

A

A Tempo - Moderately

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Evans

Dm7

Dm7

Dr. play Time

Em7

Davis

mf

Bm7

Adderley

mf

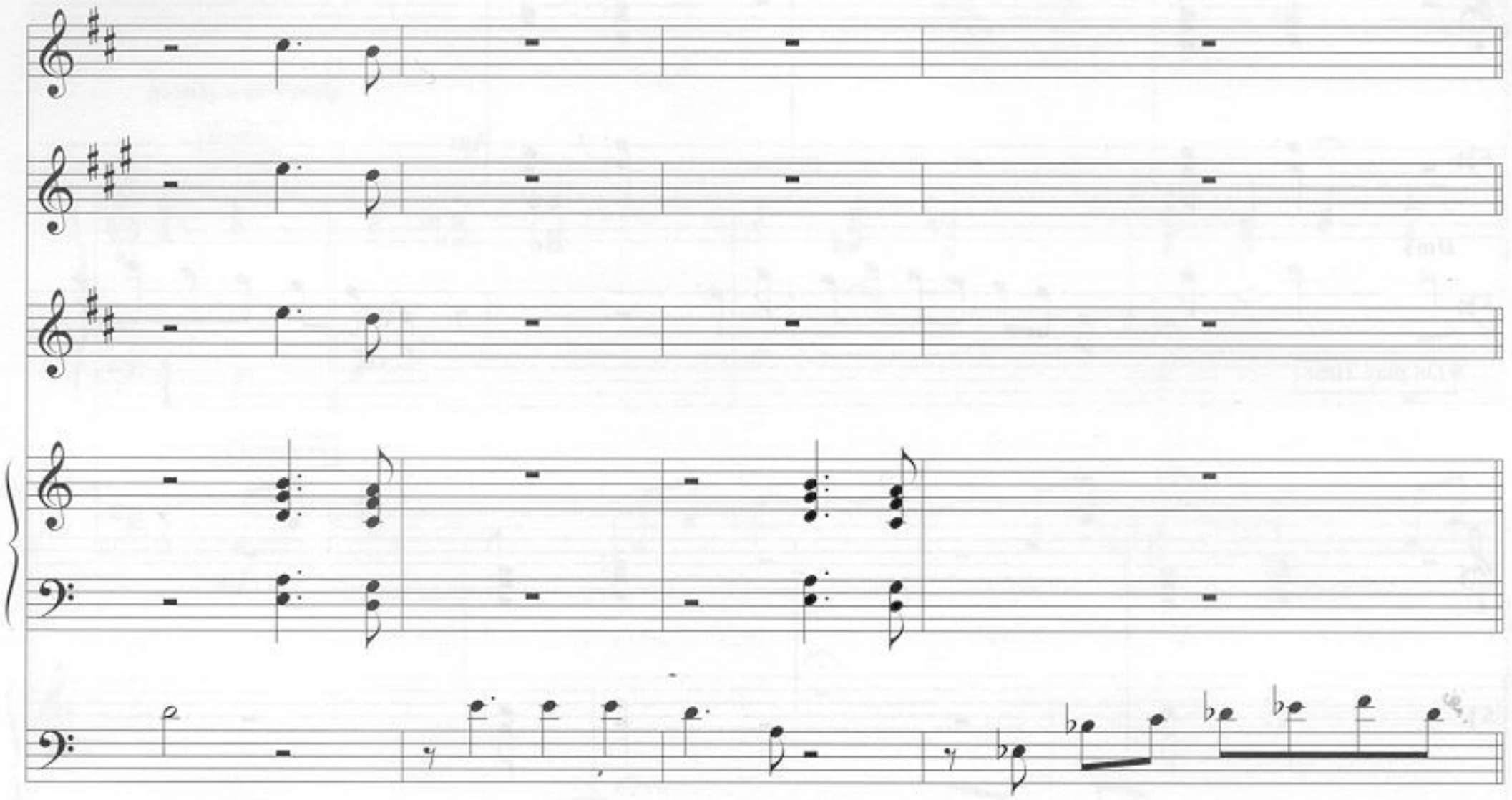
Coltrane

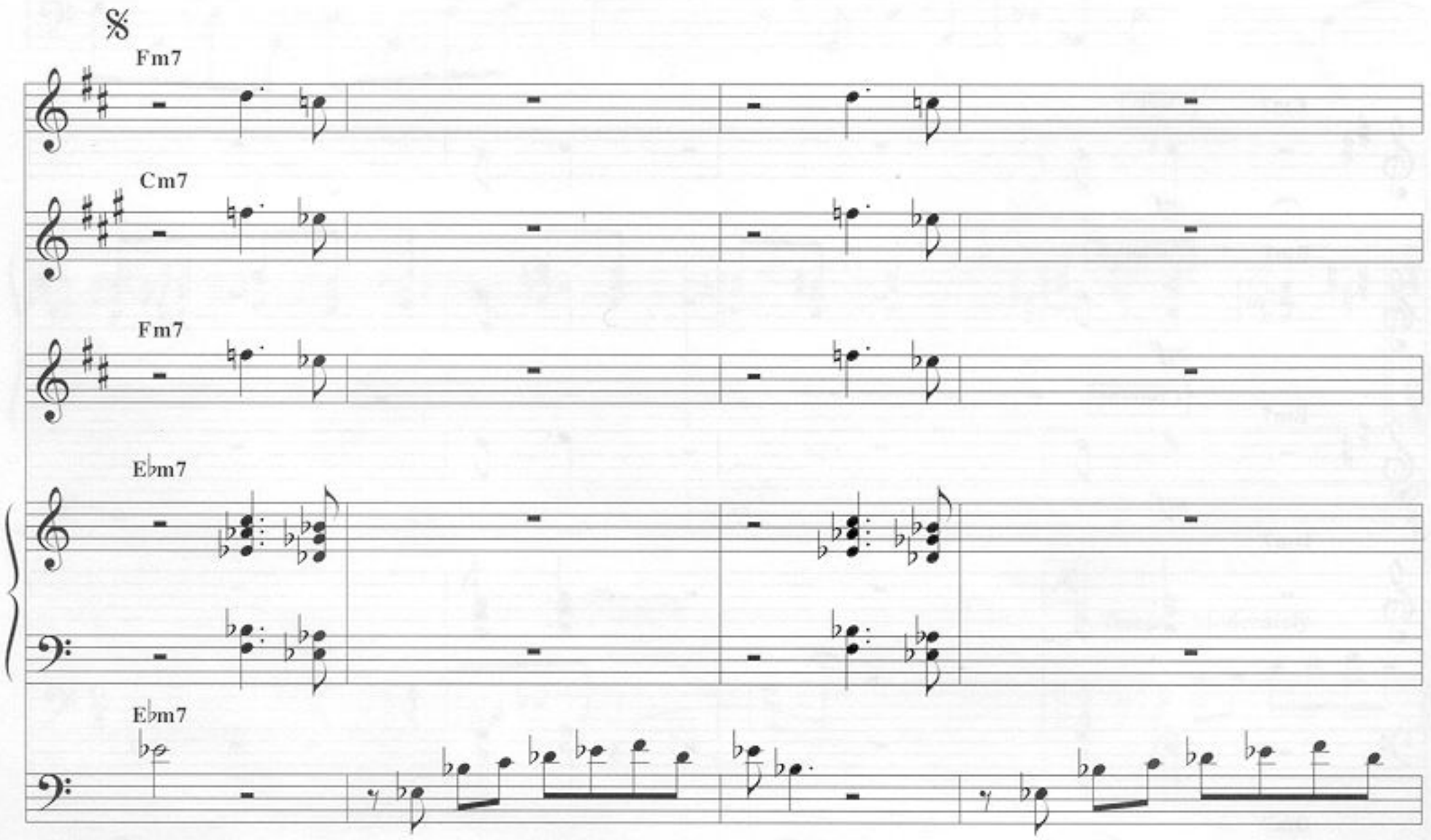
Em7

mf

Dm7

Dm7




Fm7
Cm7
Fm7
Ebm7
Ebm7

Em7

Bm7

Em7

Dm7

Dm7

To Coda

Davis Solo

B

Em7

Chambers

Dm7

Em7

Dm7

Fm7

Ebm7

Em7

Dm7

2

Em7

w/walking bass sim.

Em7

Fm7

Em7

C 1

Em7

Em7

Coltrane Solo

Em7

Fm7

Em7

2

Em7

Em7

Fm7

Em7

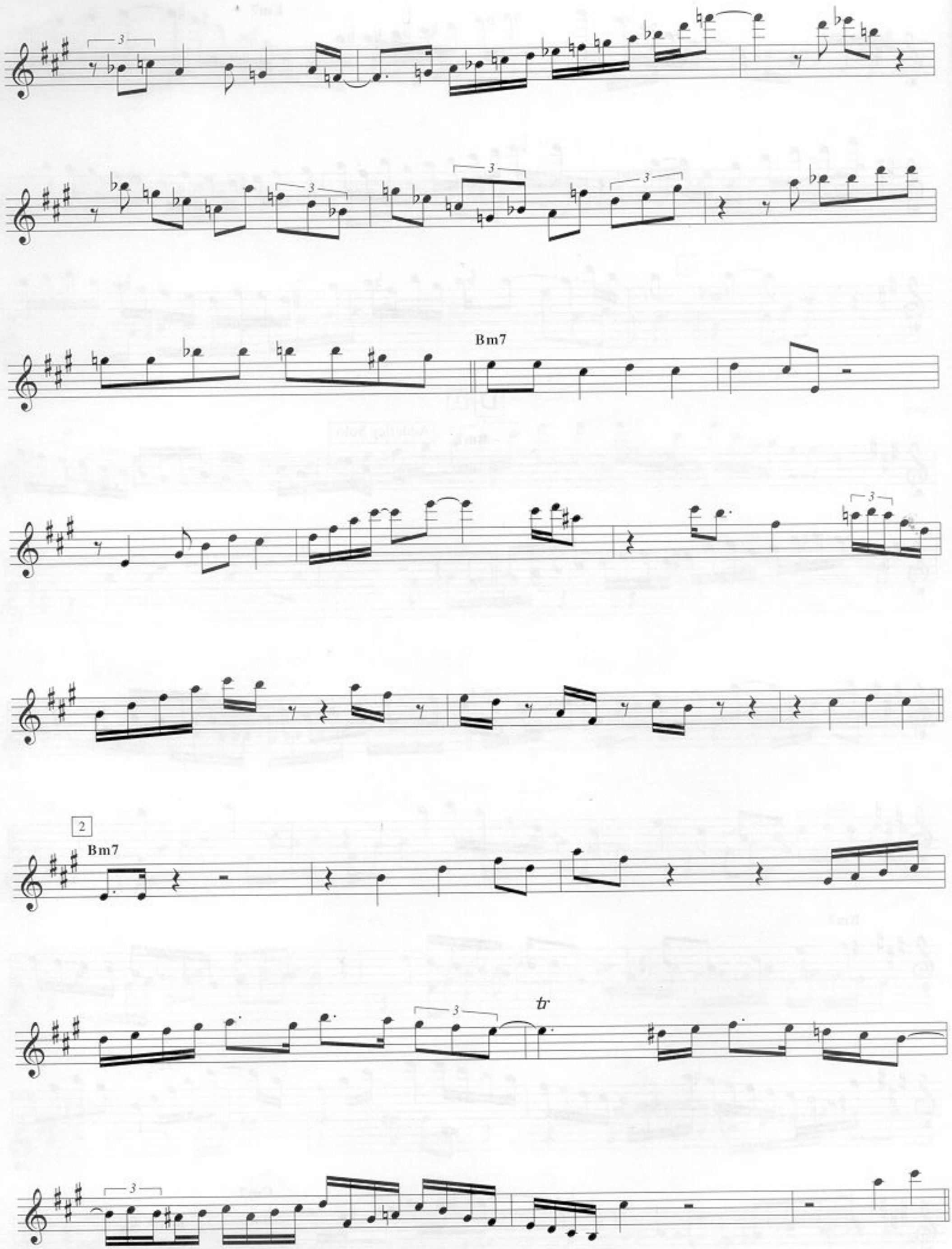
D 1

Bm7

Adderley Solo

Bm7

Cm7


Bm7
2
Bm7
tr

Bm7

3 3 3

Cm7

3

Bm7

Em 7

Davis

Adderley

Em 7

Coltrane

E

Em7

Bm7

Em7

Evans Solo

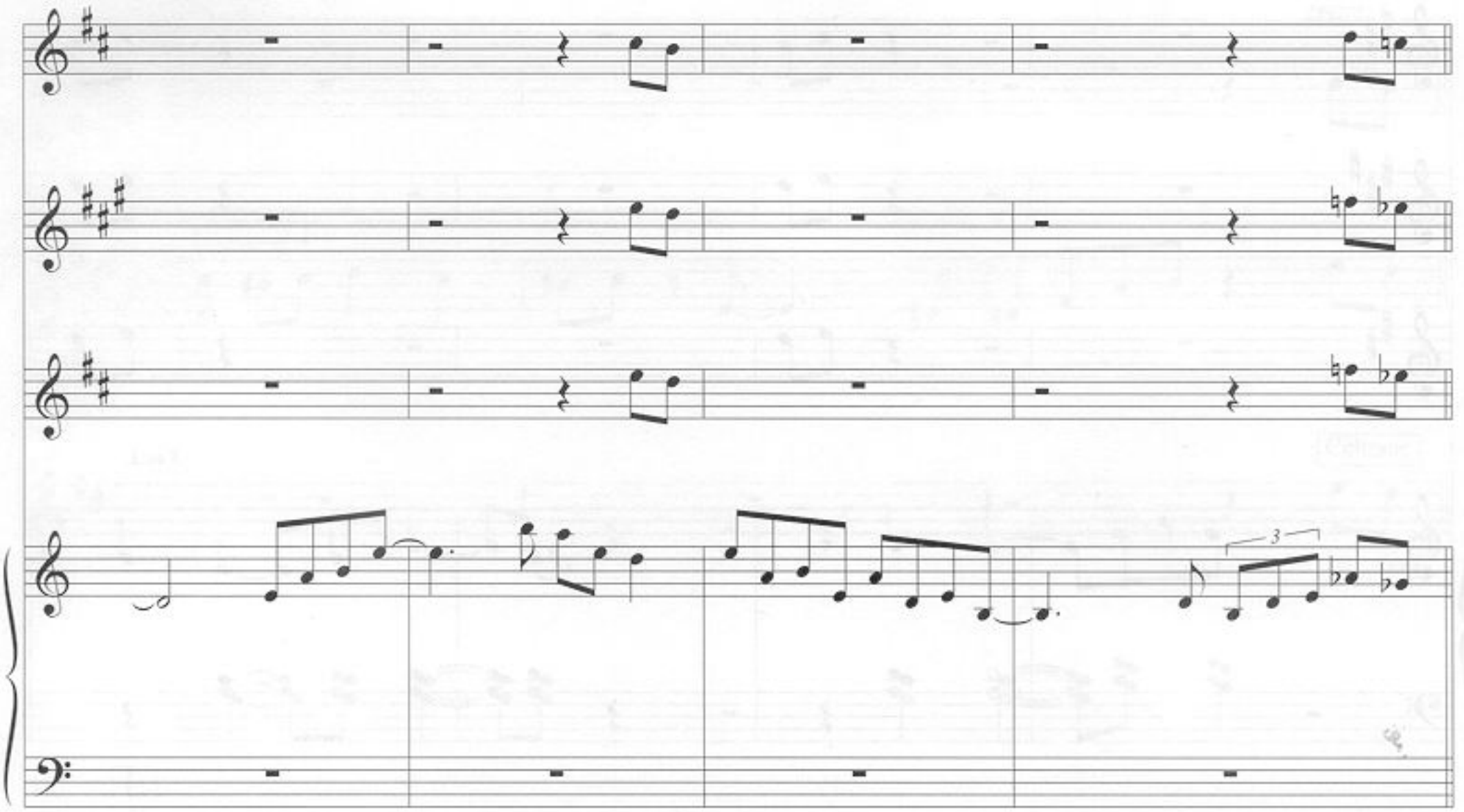
Dm7

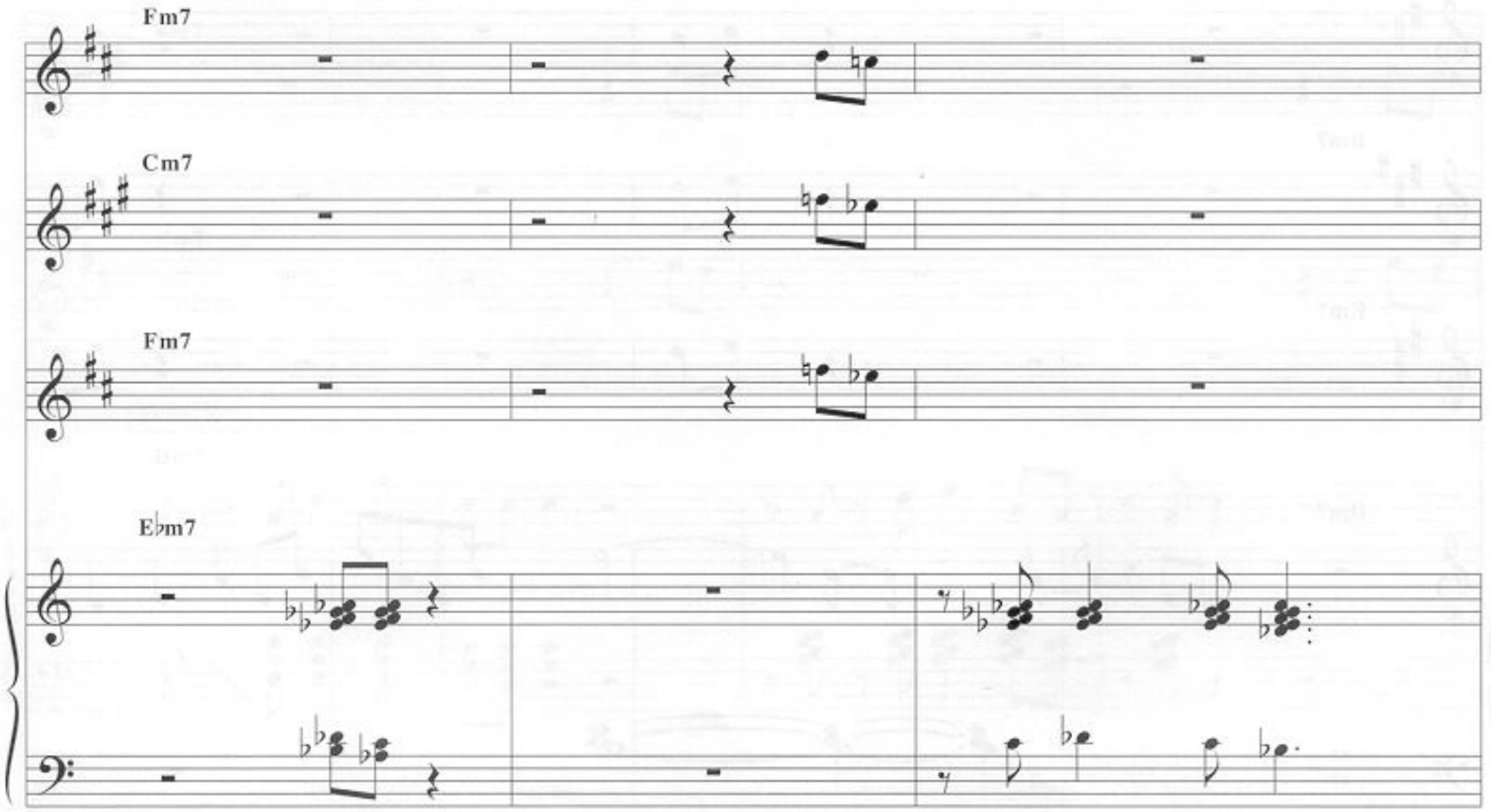
Em7

Bm7

Em7

Dm7



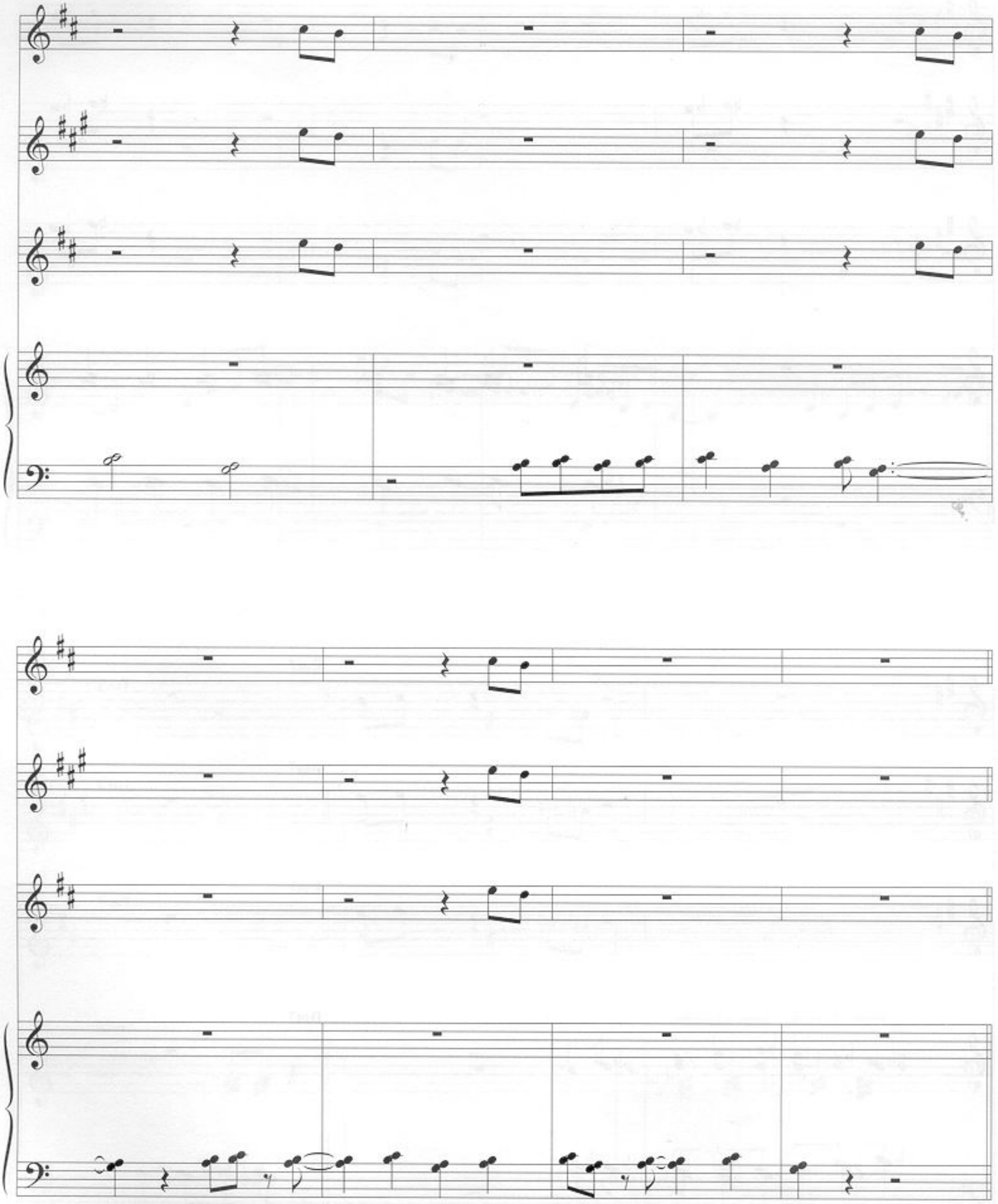

Fm7
Cm7
Fm7
Eb m7

Em7

Bm7

Em7

Dm7



F

Dm7

Chambers

Dm7

Em7

Bm7

Em7

Dm7

Dm7

D.S. al Coda

CODA

Dm7

Dm7

Time on Cym.

Dm7

Dm7

Fade out

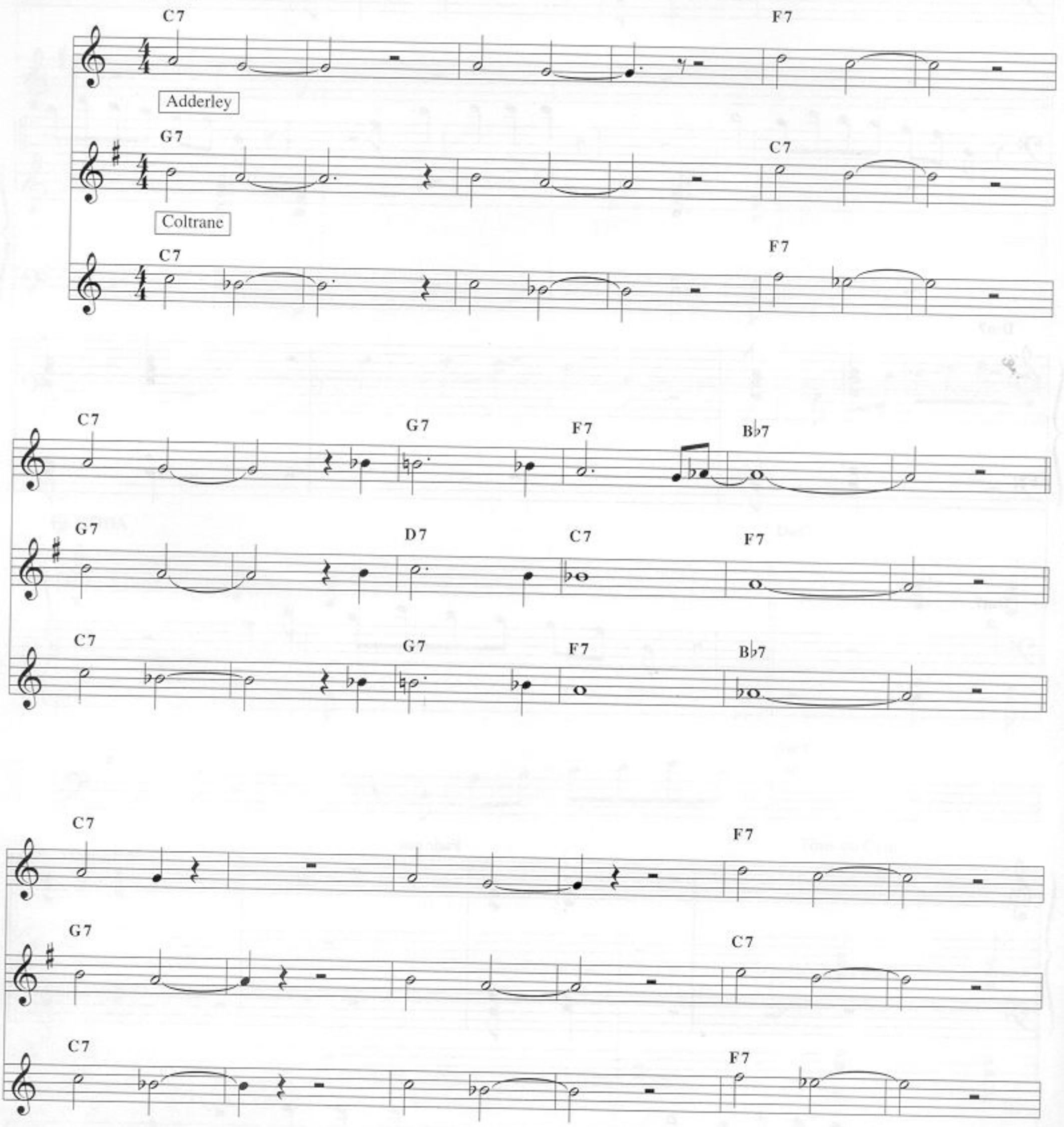
FREDDIE FREELOADER

By MILES DAVIS

Moderately

Piano Comps
Bass Walks
Dr. plays Time

Davis



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C7 G7 F7 C7

G7 D7 C7 G7

C7 G7 F7 C7

A 1 Kelly Solo

(Right hand only)

B♭7

E♭7

B♭7 F7

E♭7 A♭7

2 B♭7

E♭7

B♭7 F7

E♭7 A♭7

3 B♭7

FREDDIE FREELOADER

E♭7

B♭7 F7

E♭7 A♭7

4 B♭7

E♭7

B♭7 F7

B♭7 Davis Solo

E♭7 A♭7

B 1 C7

F7 C7

G7 F7 B♭7

2 C7

F7 C7

G7 F7 B♭7

3 C7

F7 C7

G7 F7 B♭7

4 C7 F7

C7 G7

F7 B♭7 5 C7

F7 C7

G7 F7 B♭7

6 C7

B♭7 Chambers

F7 C7

E♭7 B♭7

G7 F7 B♭7

F7 E♭7 A♭7

C 1

C7

Coltrane Solo

C7

F7

C7

G7 F7

B♭7

2 C7

F7

C7

G7 F7

B♭7

3 C7

F7

C7

G7 F7

B♭7

4 C7

F7 C7

G7

F7 B♭7

5

C7

F7

C7

G7 F7

B♭7

D 1

Adderley Solo

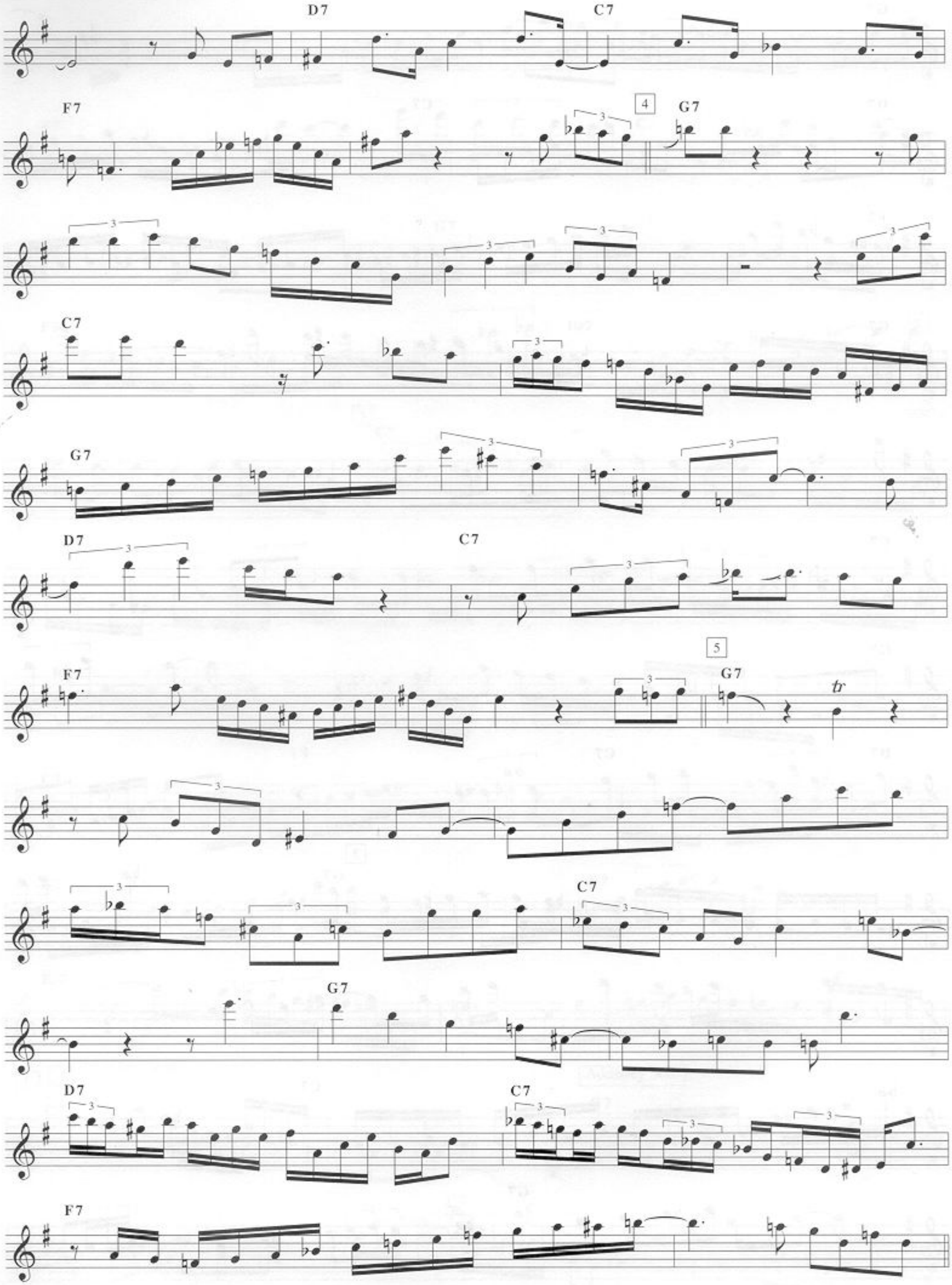
C7 G7

C7

G7 D7 C7 F7

2 G7 C7 G7 D7 C7 F7

3 G7 C7 G7


D7
C7
F7
4
G7
C7
G7
D7
C7
F7
5
G7
tr
C7
G7
D7
C7
F7

E 1

G7

Chambers Solo

B♭7

E♭7

B♭7

F7

E♭7

A♭7

2 B♭7

E♭7

B♭7

F7

E♭7

A♭7

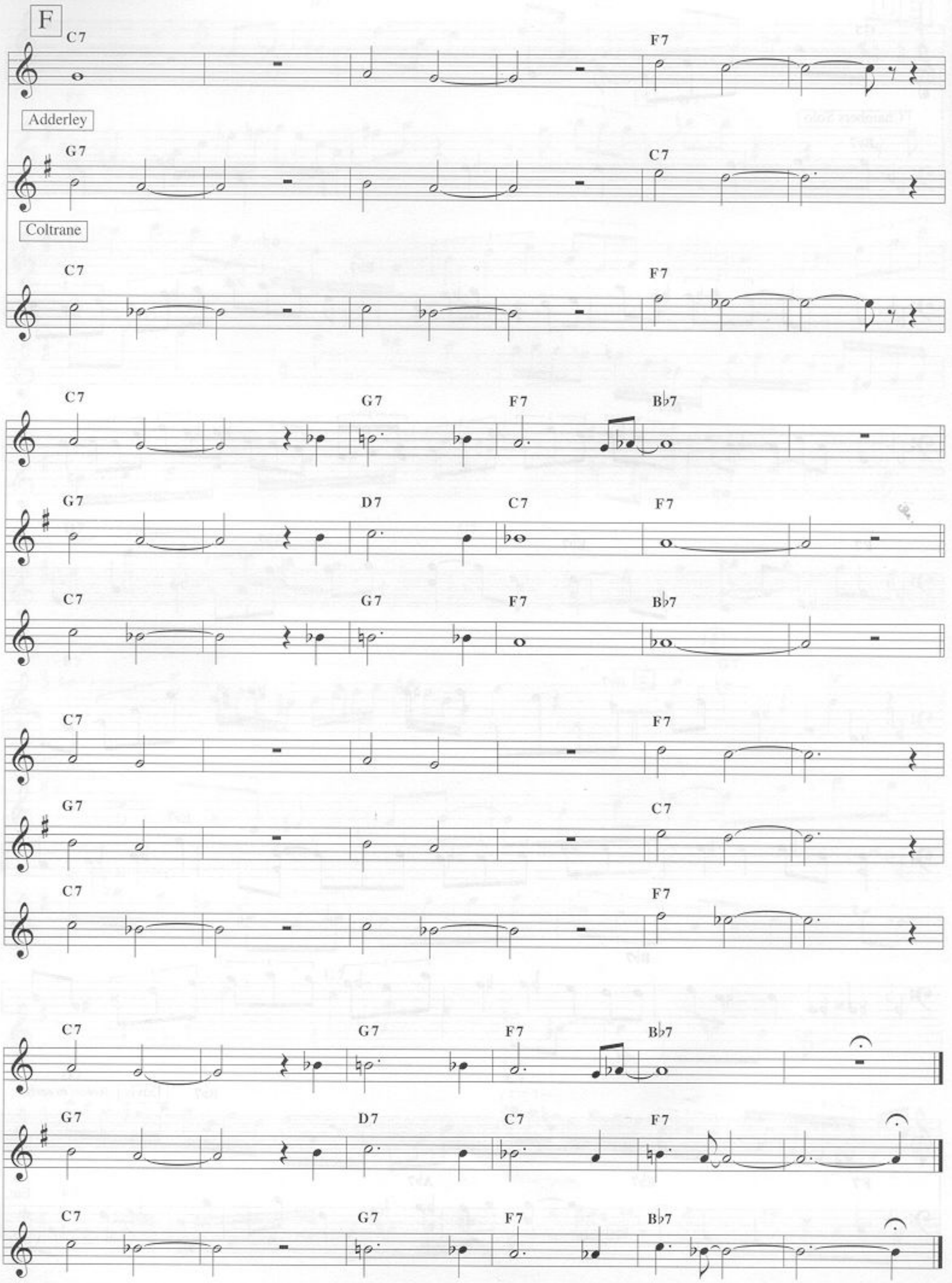
B♭7 Davis *(comes in early)*

F7

E♭7

A♭7

Etc.


F
C7
F7
Adderley
G7
C7
Coltrane
C7
F7
C7
G7
F7
B♭7
G7
D7
C7
F7
C7
G7
F7
B♭7
C7
F7
G7
C7
C7
F7
C7
G7
F7
B♭7
G7
D7
C7
F7
C7
G7
F7
B♭7

BLUE IN GREEN

By MILES DAVIS

Slowly

Evans

mf

w/Bass & Dr.

Davis

mf

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

F♯7♯9 Bm7 Em7

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B

Am7

Evans

Gm7 A7♯5 Dm7 Cm7 F7 B♭Maj7 A7♯5

Dm7 E7♯9 Am7 Dm7

Gm7 A7♯5 Dm7 Cm7 F7

Coltrane Solo

Em7

B♭Maj7 A7♯5 Dm7 E7♯9 Am7 Dm7

C

Am7 B7♯5 Em7 Dm7 G7

Piano comps.

CMaj7 B7♯5 Em7 F♯7♯9 Bm7 Em7

Am7 B7♯5 Em7 Dm7 G7

CMaj7 B7♯5

Em7 F♯7♯9 Bm7 Em7

D

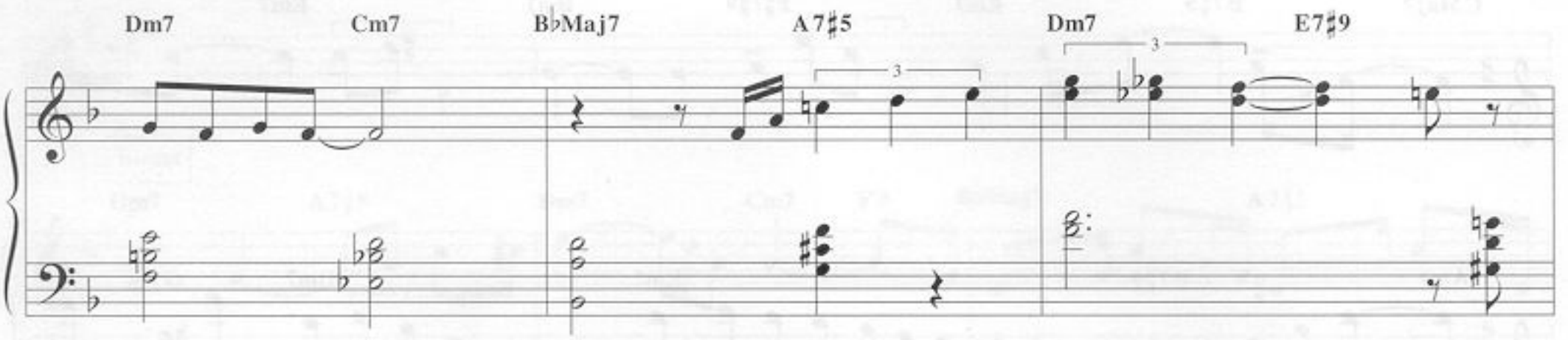
Am7

Evans

Double Time (Rubato)

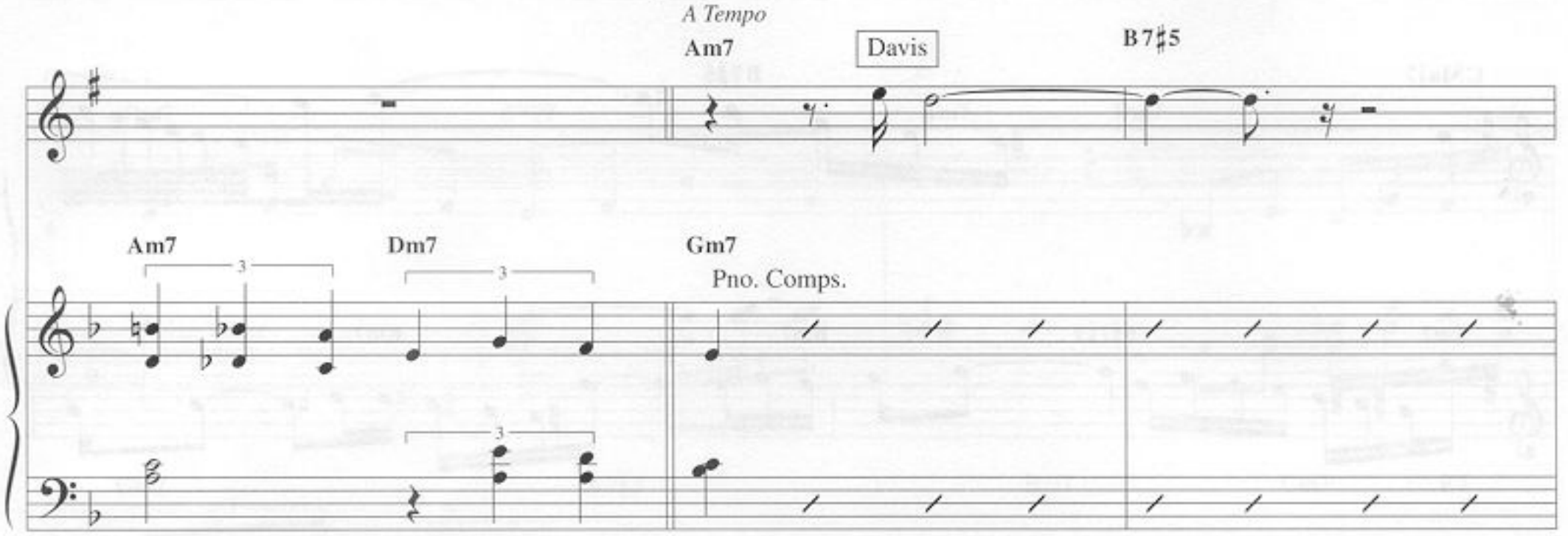
Gm7 A7♯5 Dm7 Cm7 F7 B♭Maj7 A7♯5

Dm7 E7♯9 Am7 Dm7 Gm7 A7♯5

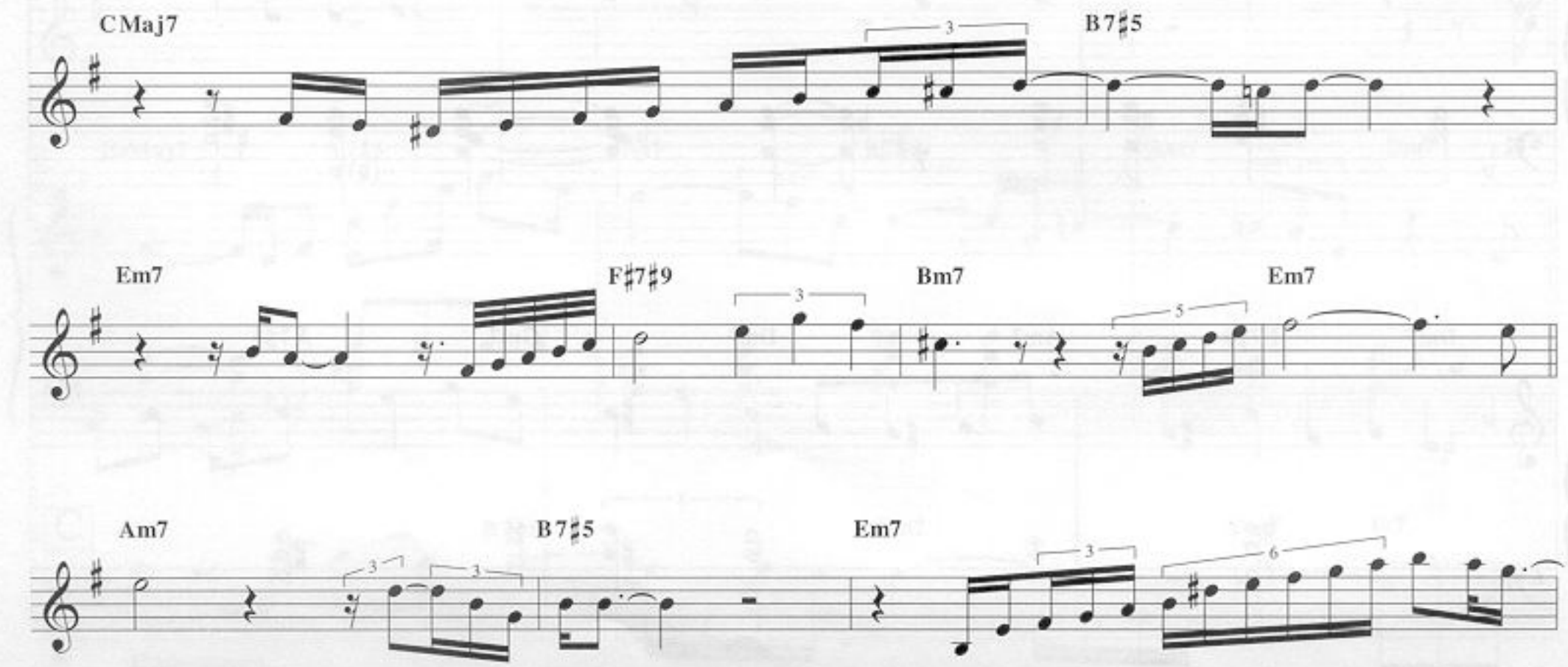

Dm7
Cm7
B♭Maj7
A7♯5
Dm7
E7♯9

E

A Tempo


Am7
Davis
B7♯5
Am7
Dm7
Gm7
Pno. Comps.

Em7
Dm7
G7


CMaj7
B7♯5
Em7
F♯7♯9
Bm7
Em7
Am7
B7♯5
Em7

Dm7 G7 CMaj7 B7♯5

Em7 F♯7♯9 Bm7 Em7

Evans

F

Gm7 *Rubato* A7♯5 Dm7 Cm7 F7 B♭Maj7 A7♯5

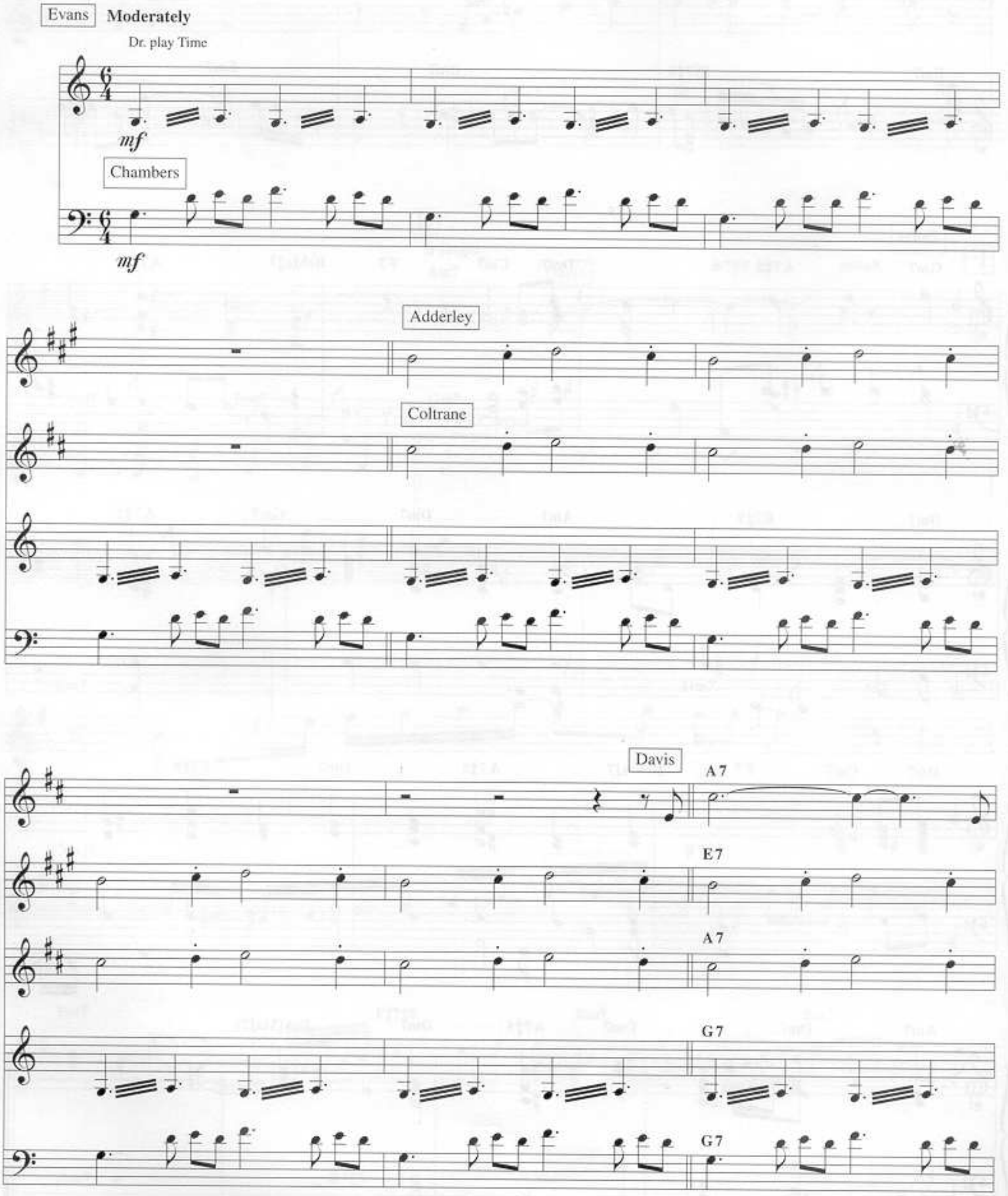
Dm7 E7♯9 Am7 Dm7 Gm7 A7♯5

Dm7 Cm7 F7 B♭Maj7 A7♯5 Dm7 E7♯9

Am7 Dm7 Gm7 A7♯5 Dm7 Dm(Maj7)

ALL BLUES

By MILES DAVIS



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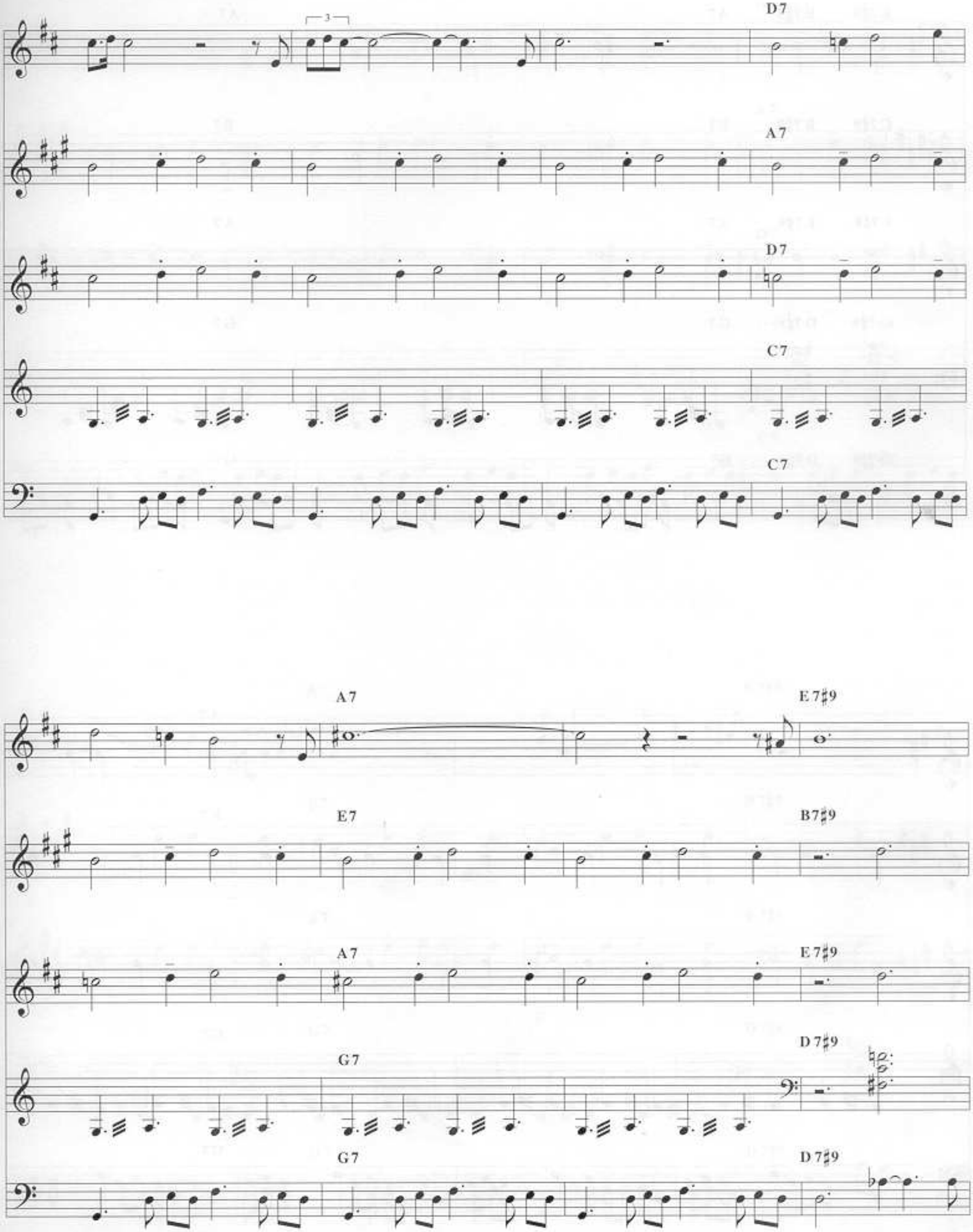

3
D7
A7
D7
C7
C7
A7
E7♯9
E7
B7♯9
A7
E7♯9
G7
D7♯9
G7
D7♯9

F 7♯9 E 7♯9 A 7 A 7

C 7♯9 B 7♯9 E 7 E 7

F 7♯9 E 7♯9 A 7 A 7

E♭7♯9 D 7♯9 G 7 G 7

E♭7♯9 D 7♯9 G 7 G 7

A 7

E 7

A 7

G 7

G 7

D7

A7

D7

C7

C7

A7

E7♯9

E7

B7♯9

A7

E7♯9

G7

D7♯9

G7

D7♯9

F 7♯9 E 7♯9 A 7 A 7

C 7♯9 B 7♯9 E7 E7

F 7♯9 E 7♯9 A 7 A 7

E♭7♯9 D 7♯9 G 7 G 7

E♭7♯9 D 7♯9 G 7 G 7

A

Davis Solo 1 A 7

E7

A 7

Etc. G 7

Etc. G 7

sim.

D7 A7

E 7♯9 F 7♯9 E 7♯9 A7

2
A7

D7 A7

E 7♯9 F 7♯9 E 7♯9 A7

3
A7

D7

A7 E 7♯9 F 7♯9 E 7♯9

4
A7 A7

D7 A7

E 7♯9 F 7♯9 E 7♯9 A7

A7

Evans

G7

Chambers

G7

Adderley Solo

1

B

E7

Etc.

G7

Etc.

G7

3

A7

E7

B 7♯9

C 7♯9

B 7♯9

E7

2

E7

A7

E7

B 7♯9 C 7♯9 B 7♯9

3

E7 E7

A7

E7 B 7♯9

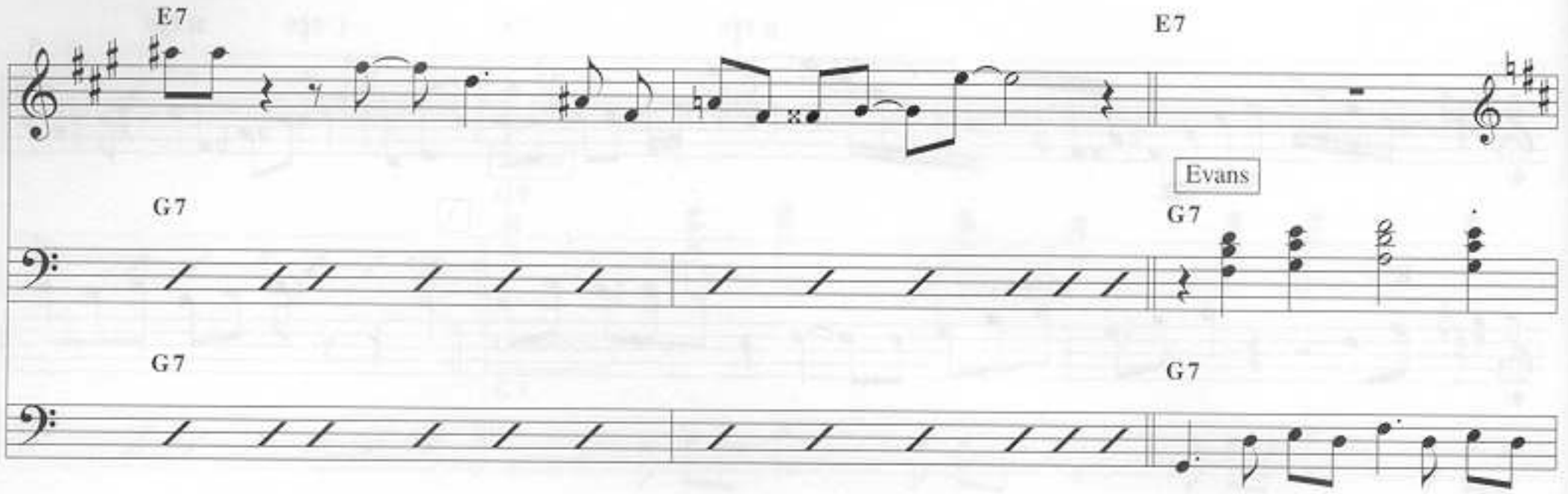
C 7♯9 B 7♯9 E7

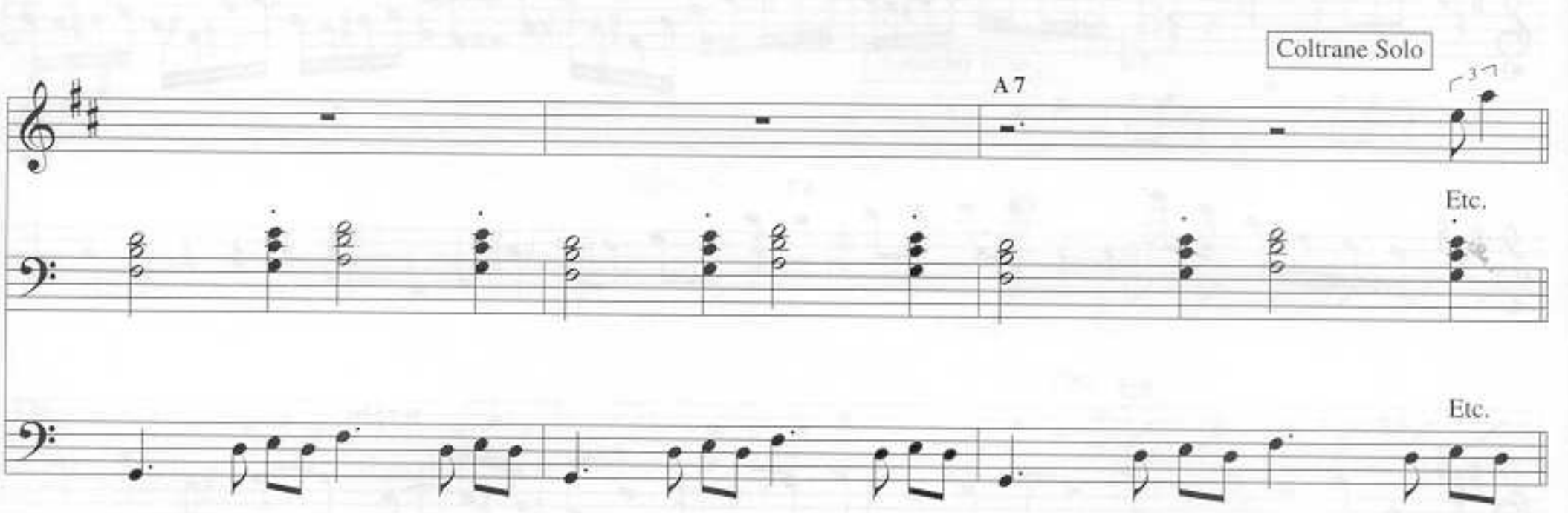
4

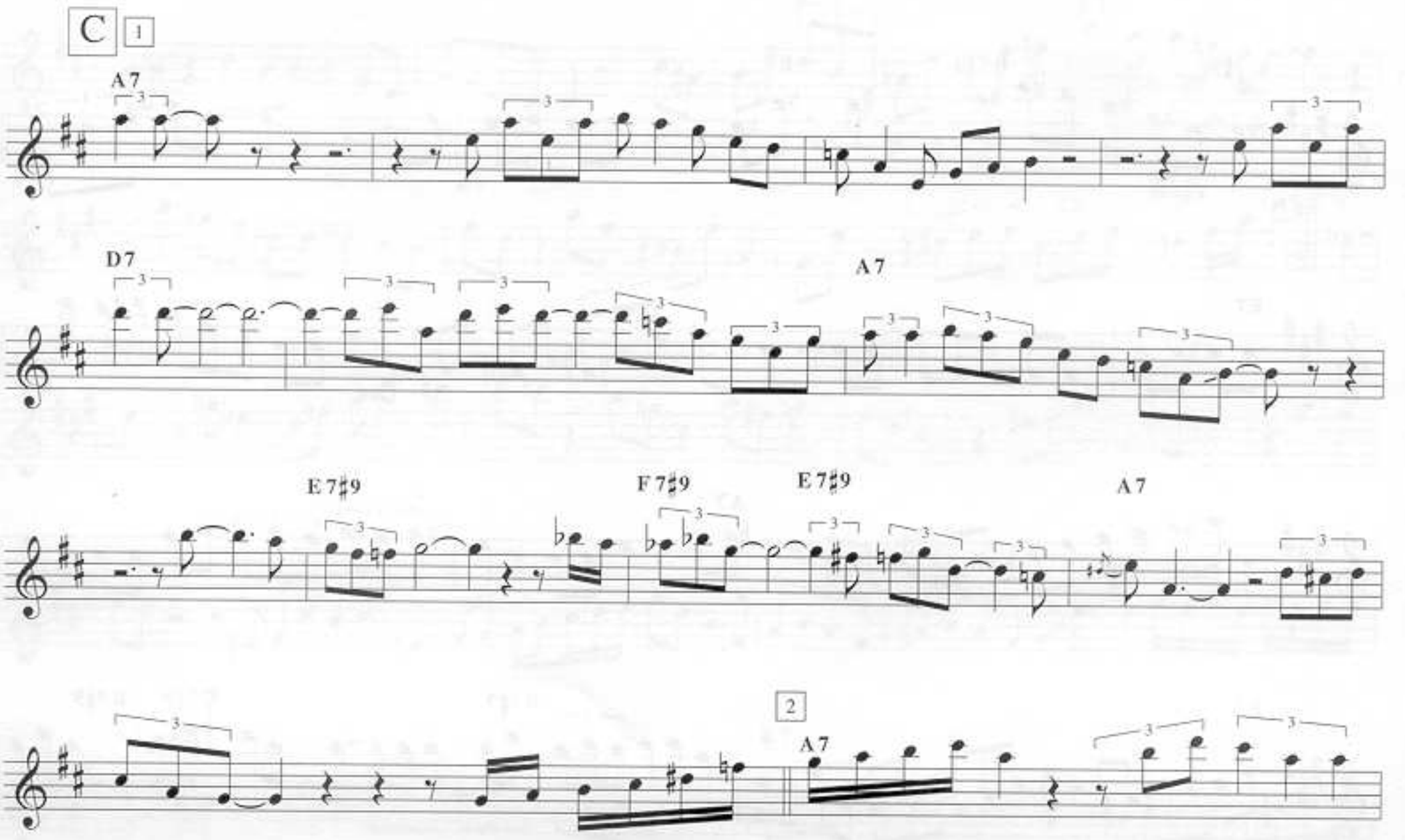
E7

A7

E7 B 7♯9 C 7♯9 B 7♯9


E7
E7
Evans
G7
G7
G7
G7


Coltrane Solo
A7
Etc.
Etc.


C
1
A7
D7
A7
E7♯9
F7♯9
E7♯9
A7
2
A7

D7

A7

E7♯9

F7♯9 E7♯9 A7

3

A7 D7

A7 E7♯9

F7♯9 E7♯9 A7

4

A7

D7

A7

E 7♯9

F 7♯9

E 7♯9

A7

A7

G7

Evans Solo

Etc.

G7

D

G7

C7 G7

D 7♯9 E♭7♯9 D 7♯9 G7

G7

C7 G7

D 7♯9 E♭7♯9 D 7♯9 G7

Chambers

D7♯9 E♭7♯9 D7♯9 G7

A 7

Davis

Adderley

E 7

Coltrane

A 7

G 7

G 7

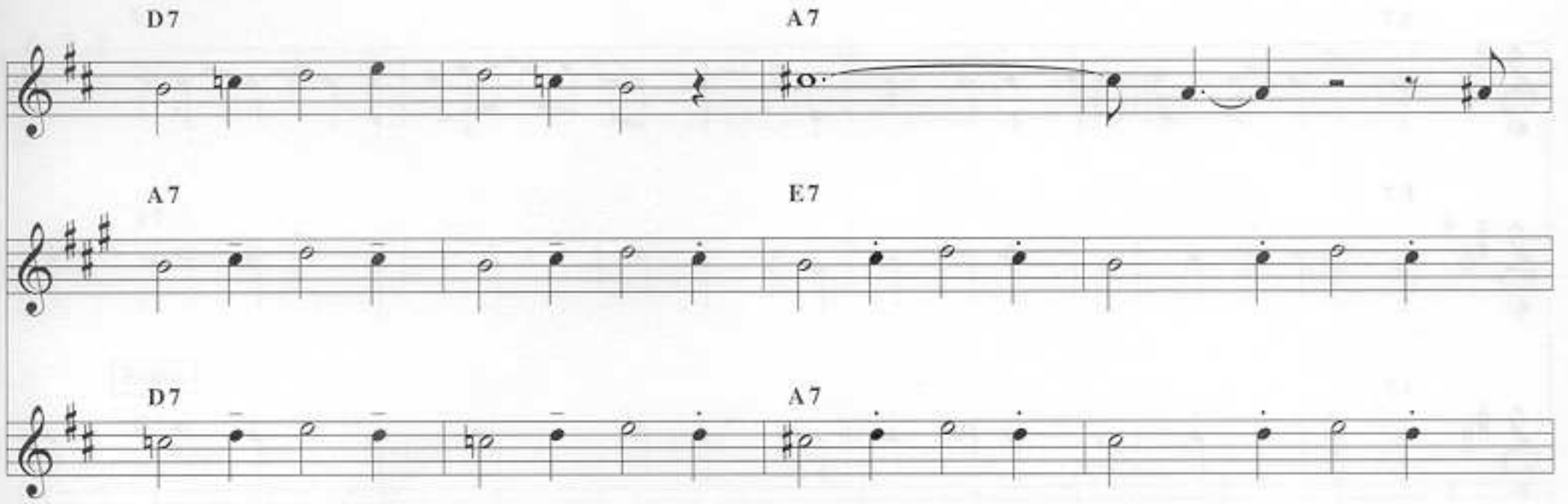
E

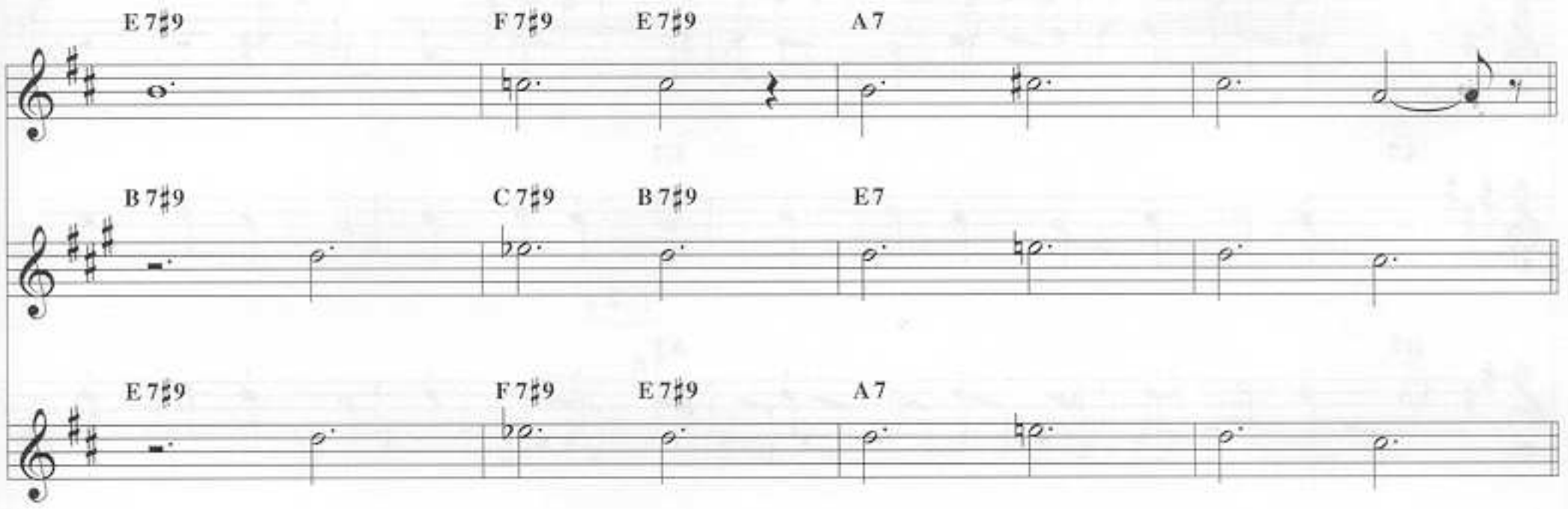
Piano, Bass and Drums cont.

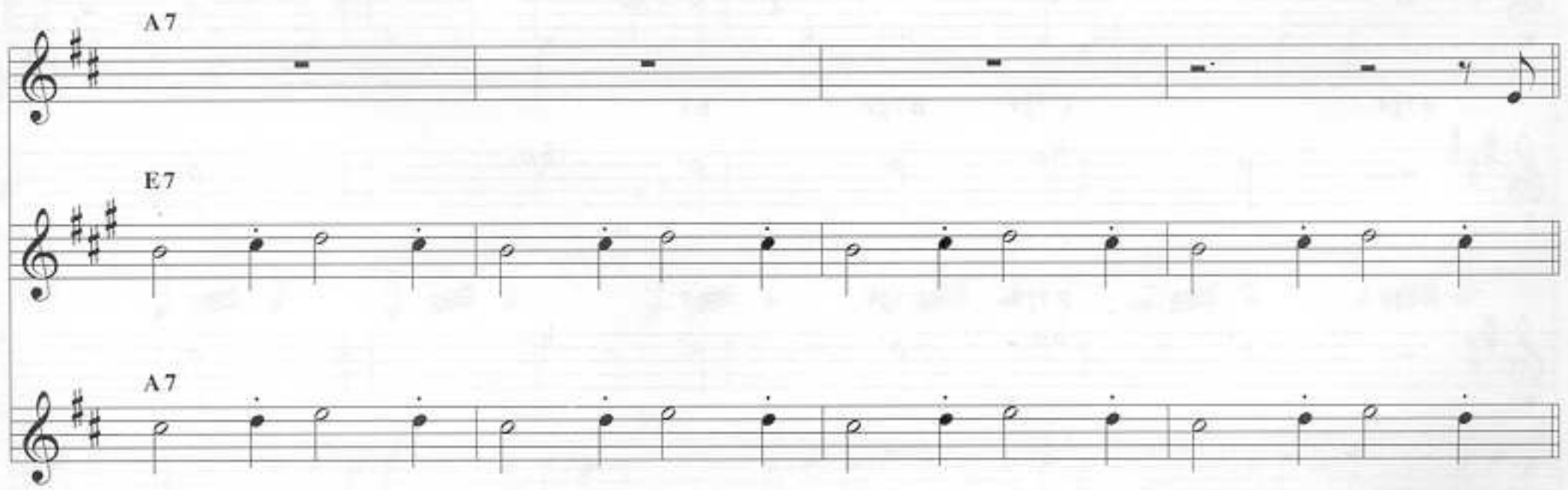
A 7

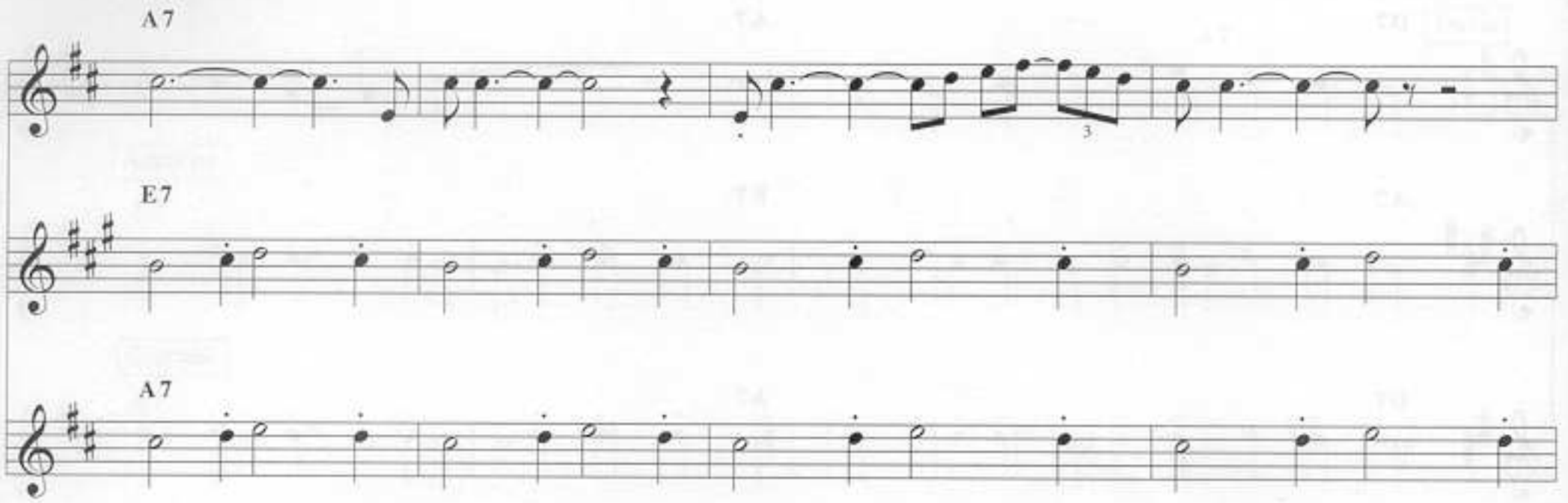
E 7

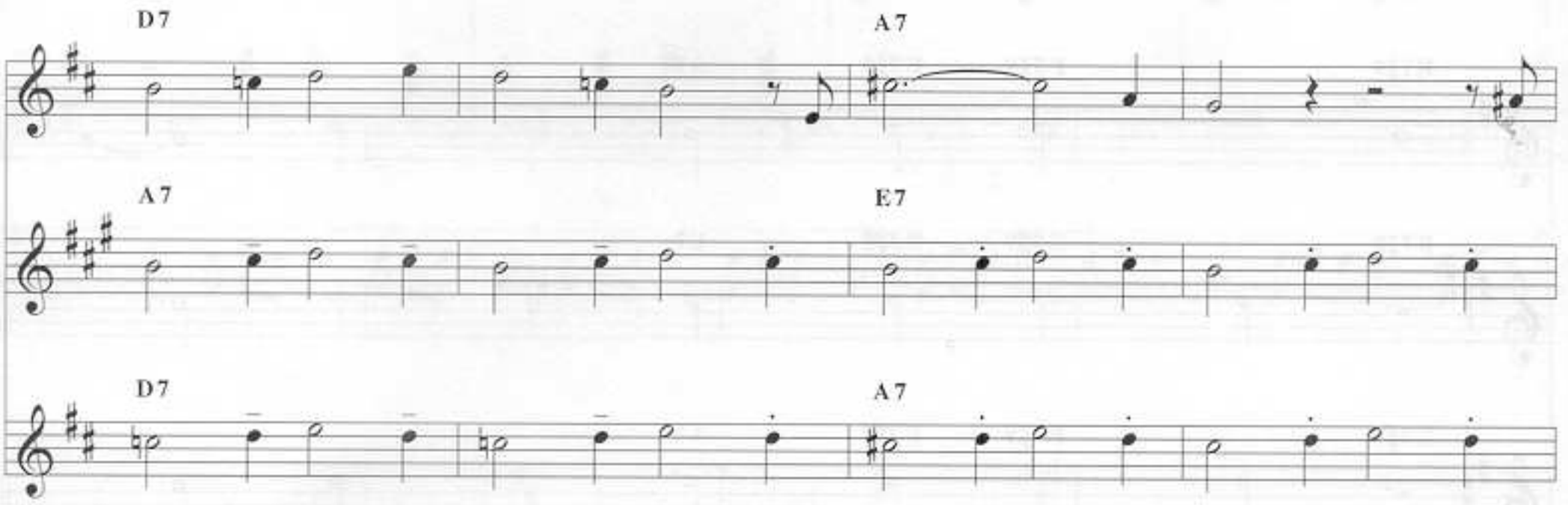
A 7

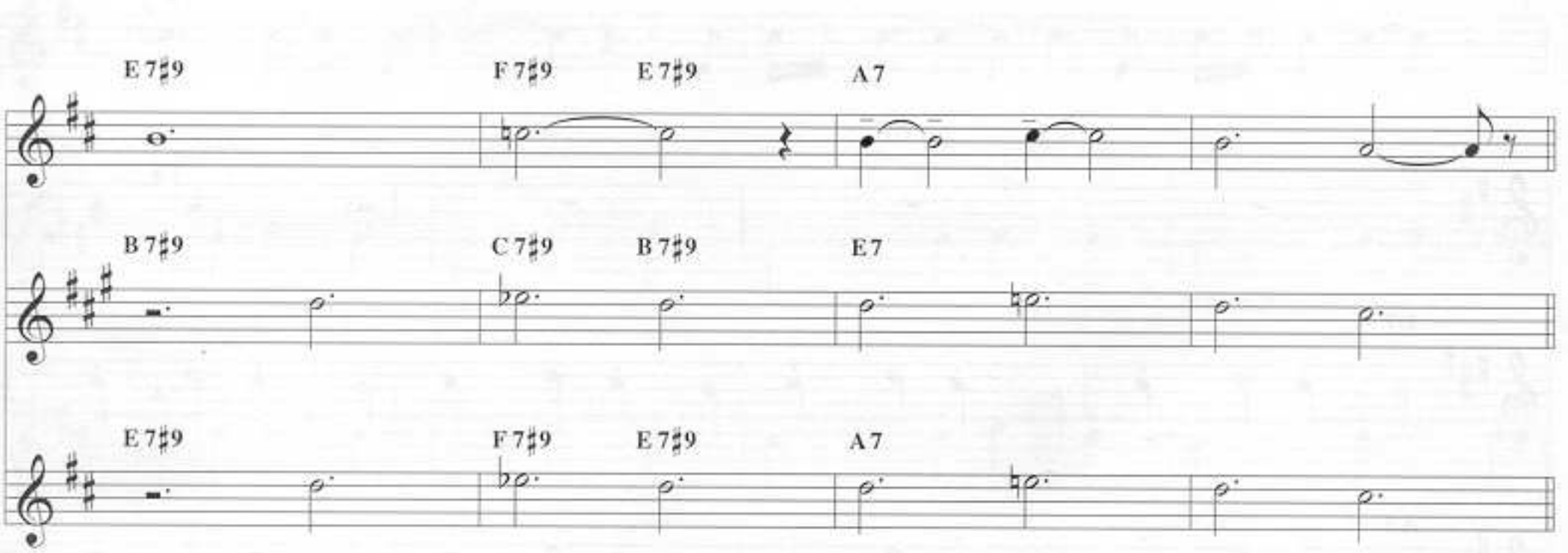

D7
A7
A7
E7
D7
A7


E 7♯9
F 7♯9
E 7♯9
A7
B 7♯9
C 7♯9
B 7♯9
E7
E 7♯9
F 7♯9
E 7♯9
A7


A7
E7
A7


A7
E7
A7


D7
A7
A7
E7
D7
A7


E7♯9
F7♯9
E7♯9
A7
B7♯9
C7♯9
B7♯9
E7
E7♯9
F7♯9
E7♯9
A7

E7

A7

Evans

G7
Tremelo

Chambers

G7

F

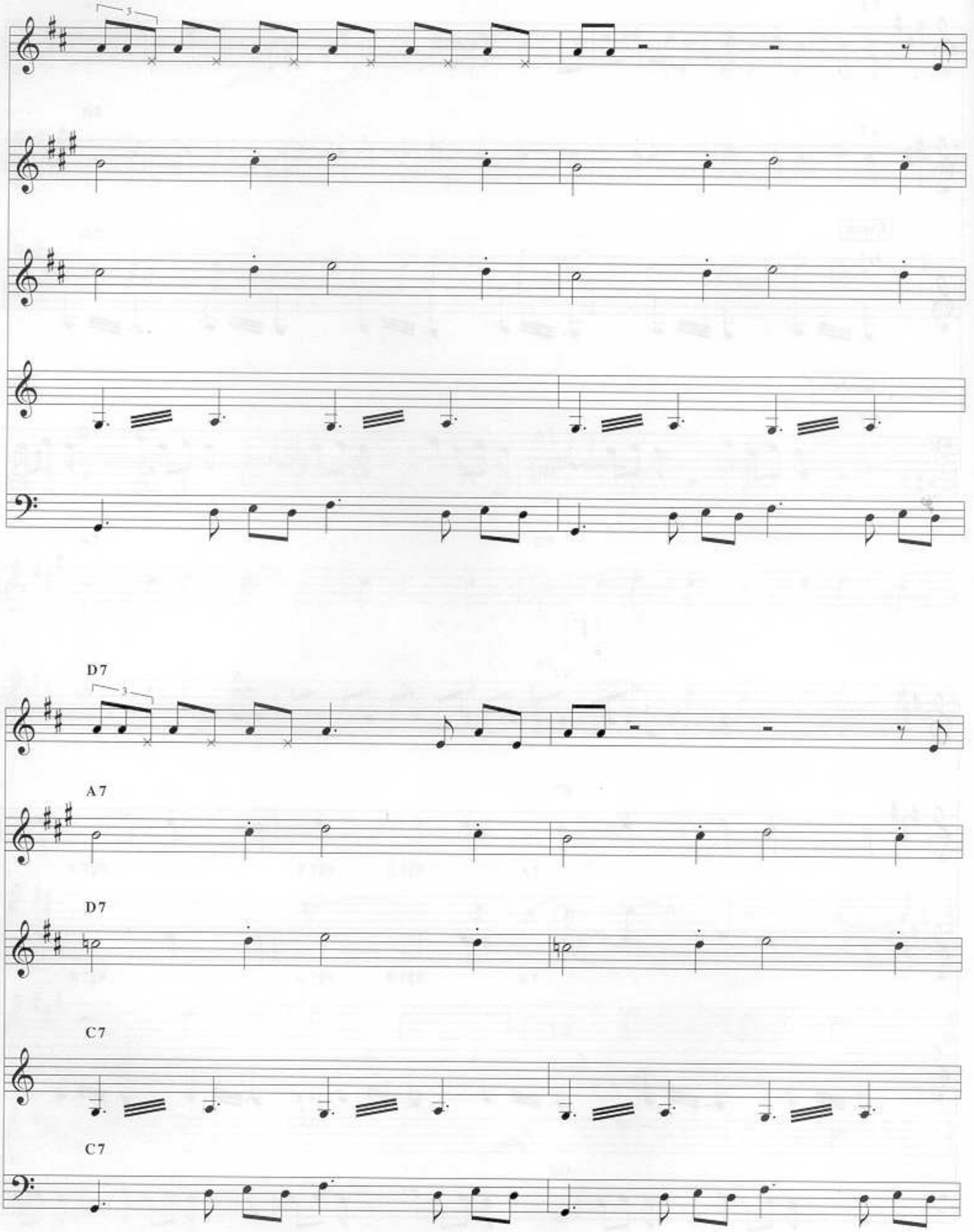
A7

E7

A7

G7

G7


3
3
D7
A7
D7
C7
C7

A7 E7♯9

E7 B7♯9

A7 E7♯9

G7 D7♯9

G7 D7♯9

F7♯9 E7♯9 A7 *Fade Out*

C7♯9 B7♯9 E7 *Fade Out*

F7♯9 E7♯9 A7 *Fade Out*

E♭7♯9 D7♯9 G7

E♭7♯9 D7♯9 G7