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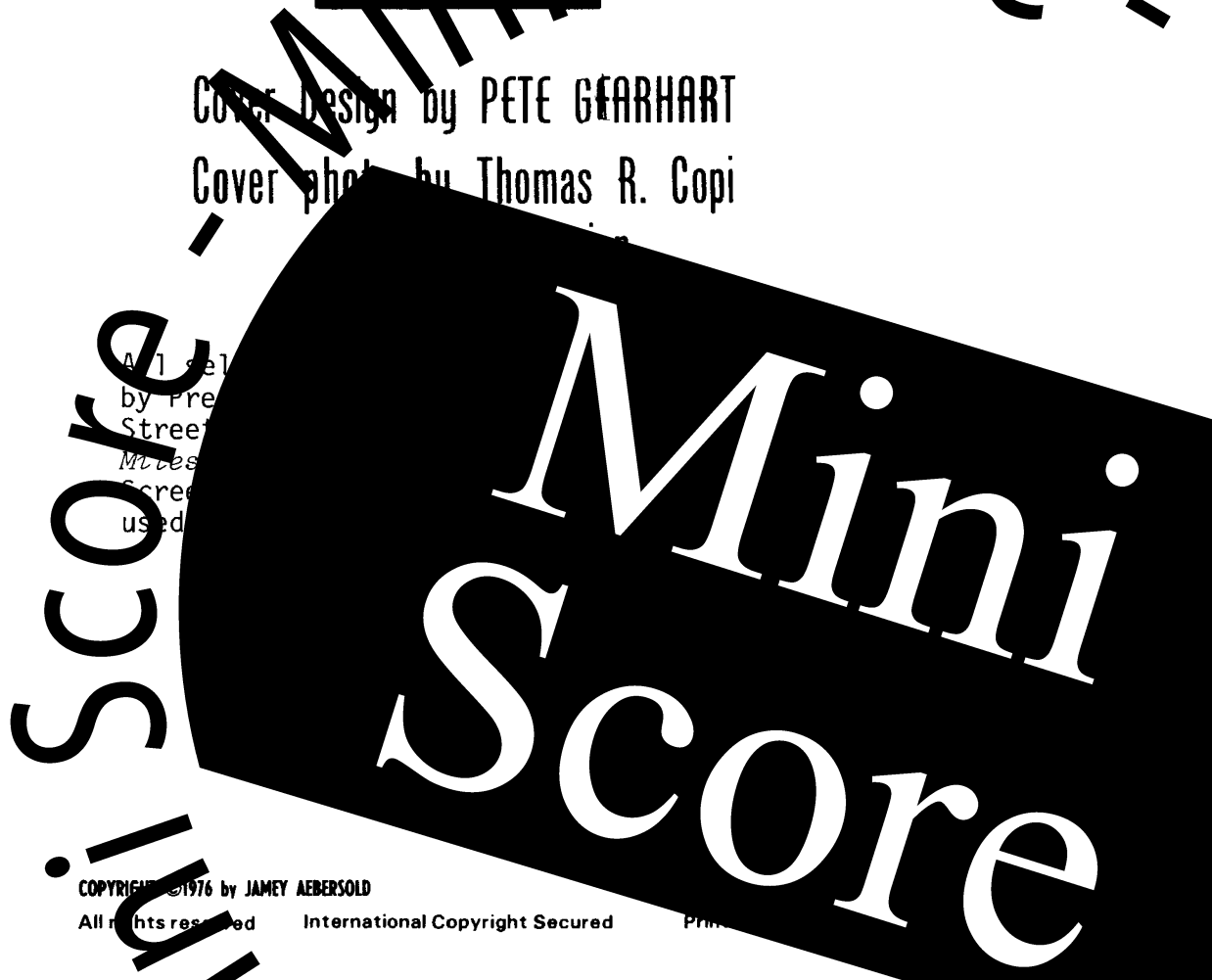
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Score .

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## INTRODUCTION

The influence of Miles Davis upon the course of jazz has been extensive and unique. He is most visible in his role as a trumpet soloist, but his conceptual influence cannot be overemphasized. He was a major contributor to the style of the "Birth of Cool" band of the late '40s which spawned West Coast jazz; he almost singlehandedly pioneered scalar improvisation in the late '50s; and he was an early experimenter with rock elements in jazz.

One of the most important methods he has used to change the style of his and his sidemen's playing has been to write tunes that lead the improviser to play in a certain way - in fact, many of his compositions have an etude quality about them. This record presents eight tunes Davis wrote in the late 40s and early 50s, many of which set up specific challenges for the improviser not often found elsewhere. **Tune Up**, for instance, is built on a succession of II-V7-I sequences, but is in the key of D Major, an unusual key in jazz and hence makes the soloist play differently. **Solar** is a twelve bar circular form - one of the few 12 bar tunes in jazz not built on the blues. **Dig** is an attempt to come up with a satisfactory countermelody for the Sweet Georgia Brown chord changes - jazzmen have always enjoyed playing on the changes, but not on the original melody. In the old **Milestones** (so called here to distinguish it from a later experiment in modal music with the same title), probably the earliest composition on this record, we see a young bebopping Miles writing a difficult tune to ward off "square" musicians who might want to sit in - a typical pose of bebop musicians in the 40s. A similar motive might have spawned **Serpent** in which the changes are a good deal easier.

All of these compositions have been a challenge for jazzmen of many persuasions, including those who have never heard of Miles Davis' genius that he is able in his compositions to

Mini Score  
Mini Score  
Mini Score

## NOTES TO THE MUSICIAN

The eight songs included in this collection are truly jazz standards. Anyone who calls himself a jazz player and does not know *Four*, *The Theme*, *Solar*, *Tune Up*, and *Dig* has missed a most beautiful part of our jazz history. Most of the songs contain minor to dominant sequences which we call II-V7 or II-V7-I. If you have not had experience playing over II-V7 chord progressions, I recommend studying Volume 3, *The II-V7-I Progression*. The Scale Syllabus (in this book) should be of much value when choosing substitute scales and chords to superimpose over the basic chord progression played on the recording. Chord and scale substitution was an important element in the growth of Bebop.

I have written in scales when I feel you may not be sure of the first choice scale sound. I assume you have under control all major, minor (dorian), and dominant 7th scales and chords. The Ten Preparatory Exercises in Volume 1 should be learned by all.

The recording is in stereo with the bass and drums on the left channel and the piano and drums on the right channel. Piano and guitar players may want to turn off the right channel and practice only with the bass and drums on the left channel. Bassists should turn on the left channel and practice with the piano and drums on the right channel.

One of the best ways to learn a tune is to listen to the master musician play it on a recording. Jazz musicians have traditionally learned songs by listening to a recorded version and transcribing it on their instrument. This book makes it easier to learn the melodies and the chord progressions but in no way does it eliminate the need to listen to the recordings of the musicians who have recorded the tunes! For a fairly complete listing of Miles Davis recordings, see *Doubletime Jazz* has a list of available recordings. *Doubletime Jazz*, Box 1244, New Albany, In 47151-1244.

SCALE SYLLABUS

LEGEND: H = Half Step, W = Whole Step, Δ = Major 7th, + or # = raise H, b or - = lower H, ø = Half-diminished, -3 = 3H (Minor Third)

Table with columns: CHORD/SCALE SYMBOL, SCALE NAME, FIVE BASIC CATEGORIES, W & H CONSTRUCTION, SCALE IN KEY OF C, BASIC CHORD IN KEY OF C.

Table with columns: 2. DOMINANT 7th SCALE CHOICES, SCALE NAME, W & H CONSTRUCTION, SCALE IN KEY OF C, BASIC CHORD IN KEY OF C.

Table with columns: 3. DIMINISHED SCALE CHOICES, SCALE NAME, W & H CONSTRUCTION, SCALE IN KEY OF C, BASIC CHORD IN KEY OF C.

NOTE: The above chord symbol guide is my system of notation. I feel it best represents the sounds I hear in jazz. The player should be able to play any of the scales under the Dominant 7th category are scales that embellish the basic Dominant 7th sound.

INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CΔ+4, etc.) represents a series of tones which the improviser can use when improvising or soloing. Scales and chords are the backbone of our music and the better you equip yourself, the more fun you will have playing music.

I list the scales in the Scale Syllabus in the same key (C) so you can have a frame of reference and can compare their similarities and differences. You are urged to write and practice them in all twelve keys.

Be sure to listen to David Liebman exploring one of the scales in the Scale Syllabus - Volume 26. It can really help one's ear to hear what the scales actually sound like with saxophone and piano. His transcribed solos are available on David Liebman's Scale Syllabus.

This Scale Syllabus is intended to be a reference for the improviser. It may be used over any chord in any style of music, especially jazz and pop. It is not intended to be a substitute for other scales and chord families used less frequently in each tradition.

Each category of scales is arranged according to the scale's function. The scales are arranged in order of increasing complexity and then presented in an experimental work with a key signature and then presented in the scale's key signature.

Music ability is not a prerequisite for success. A New York City developer of jazz improvisation by Dan Haerle, Jazz Chromatic Concept by George Russell.

For 24 can be applied to the learning of scales to say, any scale you want to learn and half step construction I have listed to any of the twelve keys.

Jazz Improvisation by Dan Haerle, Jazz Chromatic Concept by George Russell, New Albany, IN 47150 U.S.A. or possibly other scales in all twelve keys. They are: 16 - Turnarounds, Cycles & II/V/7's;



# CONCERT KEY CHORD PROGRESSIONS

SIDE 1, TRACK 1

## Four

by MILES DAVIS

SOLOS

Score Mini Score  
Mini Score

# Tune Up

by MILES DAVIS

Concert Progression

SIDE 1, TRACK 2

Musical notation for the first system, including treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of five staves with various note values and rests.

**SOLOS**

Chord progression for the solo section, showing chords E-, A7, DA, G7, CA, C-, F7, Bb A, and A7.

Score - Mini Score

**Mini Score**

# Vierd Blues

by MILES DAVIS

Concert Progression

SIDE 1, TRACK 3



USE  $\phi$  ON LAST CHORUS ONLY

SOLOS



Score - Mini Score  
Mini Score

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# The Theme

by MILES DAVIS

Concert Progression  
SIDE 1, TRACK 4

(RHYTHM CHANGES)

1. 2. BRIDGE  
A- D7 G7 (D-)

G7 C7 C7 F7 F7

\* OPTIONAL

SOLOS

Bb B°7 C- C#7 D- E-b9 Bb Bb7 Eb E°7 (F-)

1. Bb G7 C- F7 (D-) (G7b9) (C7) (F#7b9)

C7

D- G7 C- F7 Bb (G7b9) (F#7b9) (F-) (Bb7b9)

Score! Mini Score  
Score! Mini Score  
Mini Score

# Solar

Concert Progression

SIDE 2, TRACK 1

by MILES DAVIS

*SOLOS*

Mini Score  
Mini Score  
Mini Score

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# Dig

by MILES DAVIS

Concert Progression  
SIDE 2, TRACK 2

1.

Ab Ab Ab G $\phi$  C7+9

2.

SOLOS  
F7 Bb7

Ab $\Delta$

Bb7

G $\phi$  C7 Ab7

Score! Mini Score  
Score! Mini Score  
Score! Mini Score

# Milestones (old)

by MILES DAVIS

Concert Progression  
SIDE 2, TRACK 3

The first two staves of the musical score show a melodic line in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat major). The melody consists of eighth and quarter notes, with several triplet markings (indicated by a '3' over the notes) and long slurs spanning across the staves. The second staff continues the melodic line, ending with a double bar line and a repeat sign.

**BRIDGE**

The bridge section is marked with the word "BRIDGE" in bold, slanted letters. It continues the melodic line from the previous staves, featuring similar rhythmic patterns and triplet markings. The key signature remains one flat.

The solo section continues the melodic line, maintaining the rhythmic and melodic motifs established in the previous sections. It includes several triplet markings and slurs.

**SOLOS**

The chord progression for the solo section is written on a staff with a treble clef. The chords are: C- (C minor), F7 (F dominant seventh), BbA (B-flat major triad), Eb7 (E-flat dominant seventh), F7 (F dominant seventh), C- (C minor), F7 (F dominant seventh), and BbA (B-flat major triad).

**BRIDGE**

The chord progression for the bridge section is written on a staff with a treble clef. The chords are: A (A major), A- (A minor), B- (B minor), and B- (B minor).

The chord progression for the solo section continues with the following chords: Bb- (B-flat minor), Eb7 (E-flat dominant seventh), B- (B minor), and B- (B minor).

The chord progression for the solo section concludes with the following chords: Ab- (A-flat minor), Db7 (D-flat dominant seventh), C- (C minor), and C- (C minor).

Full Score! Mini Score

# Serpent's Tooth

by MILES DAVIS



2. *BRIDGE*  
*Bb7 (F-)* *Bb7* *Ebd*

*C7 (G-)* *C7* *F7 (C-)* *F7*

*SOLOS*  
*Bb Bb7 C- C#7 D- Eb F7 Bb7 Eb7 E7*

1. *D- G7 C- F7*

*C7 (G-)* *C7* *F7 (C-)*

*C- F7 Bb7*

Mini Score  
 Mini Score  
 Mini Score

The songs in this collection may be found on the following albums:

Song title                      Catalog Numbers      P = Prestige record      M = Milestone record

|                |  |
|----------------|--|
| DIG            | P-24054, P-24066   |
| FOUR           | P-24034, P-24036, P-24052  |
| MILESTONES     | P-24012 (look under Miles Ahead, has same changes as Milestones) |
| SOLAR          | P-24065, M-47002   |
| SERPENTS TOOTH | P-24022  |
| THEME, THE     | P-24009, P-24034, P-24064, M-47016                               |
| TUNE UP        | P-24001, M-47030   |
| VIERD BLUES    | P-24022 (also called Trane's Blues)                              |
| MILESTONES     | * SAVOY 2201 (Charlie Parker is leader)                          |

Additional listing of albums which should be of interest to you:

|                             |                 |                               |                    |
|-----------------------------|-----------------|-------------------------------|--------------------|
| * MILES DAVIS               | Prestige 24001  | * IN EUROPE w/HANCOCK         | Columbia 8983      |
| * TALLEST TREES             | Prestige 24012  | IN PERSON at the BLACKHAWK    | Columbia C2S-820   |
| * COLLECTOR'S ITEMS         | Prestige 24022  | * JAZZ at the PLAZA           | Columbia 32470     |
| * WORKIN' & STEAMIN'        | Prestige 24034  | ** KIND OF BLUE               | Columbia 8163      |
| * DIG                       | Prestige 24054  | MILES AHEAD w/GIL EVANS ORCH. | Columbia 9633      |
| * GREEN HAZE                | Prestige 24064  | MILES SMILES w/W.SHORTER      | Columbia 9401      |
| OLEO                        | Prestige 7847   | * MILESTONES w/CANNONBALL     | Columbia 9428E     |
| MILES AHEAD                 | Prestige 7822   | * MY FUNNY VALENTINE          | Columbia 9106      |
| CONCEPTION                  | Prestige 7744   | NEFERTITI                     | Columbia 9594      |
| EARLY MILES                 | Prestige 7674   | * 'ROUND ABOUT MIDNIGHT       | Columbia 8649      |
| WALKIN'                     | Prestige 7608   | PORGY & BESS w/GIL EVANS      | Columbia 8085      |
| STEAMIN'                    | Prestige 7580   | * 7 STEPS TO HEAVEN           | Columbia 8851      |
| ODYSSEY                     | Prestige 7540   | * SKETCHES OF SPAIN w/EVANS   | Columbia 8271      |
| GREATEST HITS               | Prestige 7457   | COMEDY MY PRINCE              | Columbia 8456      |
| JAZZ CLASSICS               | Prestige 7374   | MAGICIAN w/W.SHORTER          | Columbia 9532      |
| PLAYS for LOVERS            | Prestige 7352   | * MILES/MONK AT NEWPORT       | Columbia 8978      |
| BLUE MOODS                  | Fantasy 1-8600  | TRIBUTE TO JACK JOHNSON       | Columbia KC30455   |
| * MILES w/J.J.JOHNSON VOL.1 | Blue Note 81501 | * SOMETHING ELSE              | Blue Note LA 169-G |
| * MILES w/J.J.JOHNSON VOL.2 | Blue Note 81502 | JAZZ TRACK                    | Columbia JCL 1268  |
| AT CARNEGIE HALL            | Columbia 8012   | * THE BEGINNING               | Prestige 7221      |
| * AT NEWPORT w/COLTRANE     | Columbia J-1    | MILES IN BERLIN - LIVE        | CBS S 62 976       |
| * ESP w/WAYNE SHORTER       | Columbia 9      | MILES IN TOKYO - LIVE         | CBS 60064-R        |
| FACETS w/COLTRANE           | Columbia        | THE COOL                      | Capitol M-11026    |
| * "FOUR" & MORE w/HANCOCK   | Columbia        |                               | Prestige P-7827    |
| IN A SILENT WAY             | Columbia        |                               |                    |
| IN CONCERT                  | Columbia        |                               |                    |

Miles Davis also recorded many other albums which are available is MILES OF MILES with Miles Davis and John Coltrane.

Albums that I consider my favorites are:

Mini Score  
Mini Score