CONTENTS

INTRODUCTION .............................................................. I
NOTES TO THE MUSICIAN .................................................. II
SCALE SYLLABUS ............................................................. III
CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS .......................... 1
Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ................. 9
Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ................. 17
BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS ....... 25
SELECTED DISCOGRAPHY .................................................. 33

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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 étude 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's Tooth*, though the changes are a good deal easier.

All of these compositions have provided rich improvisory material for jazzmen of many persuasions, including those whose styles vary widely from Davis' own. It is central to Davis' genius that he is able in his compositions to show new directions to the soloist, yet allow him plenty of room.

Phil Bailey
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 off 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 Miles Davis and others who have recorded the tunes! For a fairly complete listing of Miles Davis recordings please see the Discography page. *Doubletime Jazz* has a list of available recordings (CD's) of Miles Davis. Write to Doubletime Jazz, P.O.Box 1244, New Albany, In 47151-1244.

Jamey Aebersold
INTRODUCTION TO SCALE SYLLABUS

Each chord/scale symbol (C7, C-, CA+4, etc.) represents a series of tones which the improvisor 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. These series of tones have traditionally been called scales.

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 study and practice them in all twelve keys.

Be sure to listen to David Liebman soloing on all of these scales in the Scale Syllabus – Volume 26. It can really help one's ears to hear what these scales actually sound like with saxophone and piano. This transcribed solo is also available David Liebman Scale Syllabus Solos.

This Scale Syllabus is intended to give the improvisor a variety of scale choices which may be used over any chord – major, minor, dominant 7th, half-diminished and diminished. Western music, especially jazz and pop, uses major, dominant 7th, minor and modal scales and chords and the Blues scale more than any other. Scales and chords used less often are the half-diminished and diminished. If we agree on these five chord/scale families as being the most predominant, then we can set them up as categories and list substitute scales beneath each heading...

see Scale Syllabus page.

Each category begins with the scale most clearly resembling the chord/scale symbol given to the left. The scales are arranged according to the degree of dissonance they produce in relation to the basic chord/scale sound. Scales near the top of each category will sound mild or consonant and scale choices further down the list will become increasingly tense or dissonant. Each player is urged to start with the scales at the top and with practice and experimentation gradually work his way down the list to the more dissonant or tension producing scales. You should work with a new scale sound on your instrument until your ears and fingers become comfortable with all the tones in the scale. Also try singing the scale with your voice. Improvise with your voice over the scale you are learning and then play on your instrument what your voice sang.

Music is made of tension and release. Scale tones produce tension or they produce relaxation. The improvisor's ability to control the amount and frequency of tension and release will in large measure determine whether he is successful in communicating to the listener. Remember – you are also a listener! Read in Volume 1 – A New Approach To Jazz Improvisation for a more detailed explanation of tension and release in melodic development.

Any of the various practice procedures and patterns listed in Volumes 1, 2, 3, 21 or 24 can be applied to the learning and assimilation of any of the scale choices listed in this Scale Syllabus. Needless to say, any scale you want to learn should be transposed and practiced in all twelve keys. The column on whole and half step construction I have listed for each scale on the syllabus should prove helpful when transposing a scale to any of the twelve keys.

For additional information on scale substitution, I recommend Scales For Jazz Improvisation by Dan Haerle, Jazz Improvisation by David Baker, Patterns for Jazz and Complete Method for Jazz Improvisation by Jerry Coker, the Repository of Scales & Melodic Patterns by Yusef Lateef and the Lydian Chromatic Concept by George Russell. These books are available from Jamey Aebersold, 1211 Aebersold Drive, New Albany, IN 47150 U.S.A. or possibly at your local music store.

Several play-a-long sets offer you an opportunity to practice the various scales in all twelve keys. They are:Vol. 24 – Major & Minor; Vol. 21 – Gettin' It Together; Vol. 16 – Turnarounds, Cycles & II/IV/V7's; Vol. 42 – Blues In All Keys and Vol. 47 – "Rhythm" In All Keys.
Vierd Blues

by MILES DAVIS

Concert Progression
SIDE 1, TRACK 3

USE ° ON LAST CHORUS ONLY

SOLOS

Bb7    Eb7    Bb7    C-    Eb7

F7    Bb7    G7  b9  C-    F7

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JA-1216
Solar
by MILES DAVIS

Concert Progression
SIDE 2, TRACK 1

Solos
C-
\((C-A)\)
G-
\((C7+9)\)
F\(\flat\)
\((Bb7+9)\)

Eb\(\flat\)\(\flat\)
\((Ab7+9)\)
Db\(\flat\)
D\(\flat\)
G7+9

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

<table>
<thead>
<tr>
<th>Song title</th>
<th>Catalog Numbers</th>
<th>P = Prestige record</th>
<th>M = Milestone record</th>
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<tr>
<td>DIG</td>
<td>P-24054, P-24066</td>
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<td>FOUR</td>
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<td>MILESTONES</td>
<td>P-24012 (look under Miles Ahead, has same changes as Milestones)</td>
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<td>SOLAR</td>
<td>P-24065, M-47002</td>
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<td>SERPENTS TOOTH</td>
<td>P-24022</td>
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<td>THEME, THE</td>
<td>P-24009, P-24034, P-24064, M-47016</td>
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<td>TUNE UP</td>
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<tr>
<td>VIERD BLUES (also called Trane's Blues)</td>
<td>P-24022</td>
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<tr>
<td>MILESTONES</td>
<td>* SAVOY 2201 (Charlie Parker is leader)</td>
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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 C25-820

- COLLECTOR'S ITEMS  
  Prestige 24022  
  JAZZ at the PLAZA  
  Columbia 32470

- WORKIN' & STEAMIN'  
  Prestige 24034  
  KIND OF BLUE  
  Columbia 8163

- DIG  
  Prestige 24045  
  MILES AHEAD w/GIL EVANS ORCH.  
  Columbia 9633

- GREEN HAZE  
  Prestige 24064  
  MILES SMILES w/W.SHORTER  
  Columbia 9401

- OLEO  
  Prestige 7647  

- MILES AHEAD  
  Prestige 7822  
  MILESTONES w/CANNONBALL  
  Columbia 9428E

- CONCEPTION  
  Prestige 7744  
  MY FUNNY VALENTINE  
  Columbia 9106

- EARLY MILES  
  Prestige 7674  
  NERFERTITI  
  Columbia 9594

- WALKIN'  
  Prestige 7608  
  'ROUND ABOUT MIDNIGHT  
  Columbia 8649

- STEAMIN'  
  Prestige 7580  
  PORGY & BESS w/GILEVANS  
  Columbia 8085

- ODYSSEY  
  Prestige 7540  
  7 STEPS TO HEAVEN  
  Columbia 8851

- GREATEST HITS  
  Prestige 7457  
  SKETCHES OF SPAIN w/EVANS  
  Columbia 8271

- JAZZ CLASSICS  
  Prestige 7373  
  SOMEDAY MY PRINCE  
  Columbia 8456

- PLAYS for LOVERS  
  Prestige 7352  
  SORCERER w/W.SHORTER  
  Columbia 9532

- BLUE MOODS  
  Fantasy F-86001  
  MILES/MONK AT NEWPORT  
  Columbia 8978

- MILES w/J.J.JOHNSON VOL.1  
  Blue Note 81501  
  TRIBUTE TO JACK JOHNSON  
  Columbia KC30455

- MILES w/J.J.JOHNSON VOL.2  
  Blue Note 81502  
  SOMETHING ELSE  
  Blue Note LA 169-G

- AT CARNegie HALL  
  Columbia 8612  
  JAZZ TRACK  
  Columbia JCL 1268

- AT NEWPORT w/COLTRANE  
  Columbia J-17  
  THE BEGINNING  
  Columbia 7221

- ESP w/WAYNE SHORTER  
  Columbia 9150  
  MILES IN BERLIN - LIVE  
  CBS S 62 976

- FACETS w/COLTRANE  
  Columbia J-1  
  MILES IN TOKYO - LIVE  
  CBS 60064-R

- "FOUR" & MORE w/HANCOCK  
  Columbia 9253  
  BIRTH OF THE COOL  
  Capitol M-11026

- IN A SILENT WAY  
  Columbia 9875  
  EZZ-THETIC  
  Columbia 32092

- IN CONCERT  
  Columbia 32092

Miles Davis also recorded many albums with Charlie Parker. One record that is still available is MILES OF JAZZ, Miles Davis on Trip 5015.

Albums that I consider very important are marked with an *.