

# MILES DAVIS

## "KIND OF BLUE + PRESTIGE YEARS"

In the mid-40's a teenaged Miles Davis would cross the river from East St. Louis to West to see Dizzy Gillespie and Charlie Parker perform fascinated by this new artform called "bebop". In 1947 at the age of 21 he's finally get the chance to play with Parker when Diz leaves the band. Bebop would be the 1<sup>st</sup> sounds Miles would make as a young creator.

-- **Play Scrapple from the Apple**

From 1951 to 1956 Miles would record for the Prestige label, much of it with tenor saxophone giant John Coltrane, who would stand next to Miles until well into the late 50's. In 1956, over 2 separate recording sessions with Rudy Van Gelder, enough material for 4 records would be recorded and slowly released as 4 of the most inspired recordings in Miles' career -- Cookin', Steamin', Workin' and Relaxing with the Miles Davis Quintet.

Here's a quick taste of what that sounded like →

-- **Play If I Were A Bell**

This brings us to 1959.

**Kind of Blue** is a studio album, released on August 17, 1959, by Columbia Records. Recording sessions for the album took place in New York City on March 2 and April 22, 1959. The sessions featured Davis's ensemble sextet, with pianist Bill Evans, drummer Jimmy Cobb, bassist Paul Chambers, and saxophonists John Coltrane and Cannonball Adderley. After the entry of Evans into his sextet, Davis followed up on the modal experimentations of Milestones (1958) by basing Kind of Blue entirely on modality, in contrast to his earlier work with the bebop style of jazz.

Kind of Blue has been described by many music writers not only as Davis's best-selling album, but as the best-selling jazz record of all time. On October 7, 2008, it was certified quadruple platinum in sales by the Recording Industry Association of America (RIAA). It has been regarded by many critics as the greatest jazz album of all time and Davis's masterpiece.

The album's influence on music, including jazz, rock, and classical music, has led music writers to acknowledge it as one of the most influential albums ever made. In 2002, it was one of fifty recordings chosen that year by the Library of Congress to be added to the National Recording Registry. In 2003, the album was ranked number 12 on Rolling Stone magazine's list of the 500 greatest albums of all time. And has been described by reviewer Seth Jacobson as "a genre-defining moment in twentieth-century music"

So -- for our the 2<sup>nd</sup> set we'll romp around Miles' on the Prestige label – but right now, for the next 45 minutes or so, my colleagues and I will take you on a journey though that primordial record in it's entirety playing all 5 magnificent tunes on that album -- welcome to Kind Of Blue.

- 1 -- **So What** (Kind Of Blue)
- 2 -- **Freddie Freeloader** (Kind Of Blue)
- 5 -- **Flamenco Sketches** (Kind Of Blue)
- 3 -- **Blue In Green** (Kind Of Blue)
- 4 -- **All Blues** (Kind Of Blue)

Brownman Ali, Browntasaurus Records, The Museum & Terry Pender presents:

# **MILES: Kind Of Blue + Prestige Years**

**Sun-Nov-09, 2025 – 4-7pm @ The Museum, Kitchener**

:: Brownman Ali – trumpet                    :: Miles Davis  
:: Evan Miles – piano                        :: Bill Evans / Wynton Kelly on Freddie Freeloader  
:: Bennett Young – bass                    :: Paul Chambers  
:: Frank Botos – drums                     :: Jimmy Cobb

## **TUNE LIST**

### **SET 1** -- The Road To & From "Kind Of Blue"

- *short* **Scrapple from the Apple** (Parker years, '47)

- *short* **If I Were A Bell** (Relaxin, '56)

*KIND OF BLUE starts :*

- **So What** (Kind of Blue, '59)

- **Freddie Freeloader** (Kind of Blue, '59)

- **Blue In Green** (Kind of Blue, '59)

- **Flamenco Sketches** (Kind of Blue, '59)

- **All Blues** (Kind of Blue, '59) (\*Band Intros over end vamp)

### **SET 2** – Prestige Years Miles

- **I Could Write A Book** (rec 56, rel 58 - Relaxin)

- **If I Were a Bell** (rec 56, rel 58 - Relaxin)

- **When Lights Are Low** (rec 53, rel 56 – Blue Haze)

- **In Your Own Sweet Way** (rec 56, rel 59 – Workin)

- **Four** (3 times Miles Davis 4-tet, Blue Haze, Workin rec 56, rel 59)

- **It Could Happen To You** (rec 56, rel 58 - Relaxin)

- **Solar** (rec 54, rel 57 - Walkin)



Bb

# SCRAPPLE FROM THE APPLE

CHARLIE PARKER

Handwritten musical score for "Scrapple from the Apple" by Charlie Parker. The score is written on ten staves. The first staff is the melody in G major (one sharp). The second and third staves show the bass line with various chords and first/second endings. The fourth and fifth staves are empty staves with slash marks and chord symbols (GΔ7, E7, A7, D7) indicating rests or specific harmonic choices. The sixth and seventh staves continue the melody and bass line with triplets and other chordal textures. The eighth and ninth staves are empty staves with slash marks and chord symbols (A7, D7). The final staff shows the concluding melody and bass line.

Chords and markings include: A-7, D7, A-7, D7b9, GΔ7, A-7, D7, GΔ7, B-7, E7, GΔ7, FINE, GΔ7, E7, A7, D7, A-, D7, A-7, D7b9, GΔ7, A-7, D7, GΔ7/A-7/D7b9, G.

156. Bb

F. LOESSER

(MED. SWING) IF I WERE A BELL

A7 Ami7 D7 GMaj7

Bb7 E7(b9) A7 Ami7 D7

G7 C7 G7 B+7

Emi7 C#mi7 F#7 BMaj7 F#7 BMaj7 E7

A7 Ami7 D7 GMaj7

Bb7 E7(b9) A7 Ami7 D7

G7 C7 C#o G F#7 F7 E7

Ami7 D7 G (E+7)

MILES - "MILES DAVIS"

C

# SO WHAT - Intro

Slowly and Freely

Evans  
Dr. Tucci

*mf*

Musical notation for the first system, featuring Evans and Dr. Tucci. It consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music is in 4/4 time and begins with a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf*. The notation includes chords and melodic lines with some slurs.

Chambers

*mf*

Musical notation for the second system, featuring Chambers. It consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The music continues from the first system. The second staff has a dynamic marking of *mf*. The notation includes chords and melodic lines with some slurs.

Head Starts

Musical notation for the third system, featuring Head Starts. It consists of a single bass clef staff. The music continues from the second system. The notation includes a melodic line with some slurs.

Bb

(MED JAZZ)

# SO WHAT

- MILES DAVIS

399

(BASS LINE 9VA)

E-7 (DORIAN)

F-7 (DORIAN)

D.S. al

E-7

SOLOS ON ENTIRE FORM

( E-7 || F-7 || E-7 )





164.

Bb

FREDDIE THE FREELoader - MILES

MED.  
SLOW

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb) and a 4/4 time signature. It contains a melodic line with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The lower staff shows the chord progression: C7, F7, C7, and F7.

The second system of music consists of two staves. The upper staff continues the melodic line with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The lower staff shows the chord progression: F7, C7, and F7.

The third system of music consists of two staves. The upper staff continues the melodic line with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The lower staff shows the chord progression: G7 / (C7), F7, Bb7, and F7. The system ends with a double bar line and the marking "D.C." (Da Capo).

The fourth system of music consists of two staves. The upper staff continues the melodic line with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, a quarter note Bb4, a quarter note A4, and a half note G4. The lower staff shows the chord progression: G7 / (C7), F7, C7, and F7. The system ends with a double bar line.

MILES "KIND OF BLUE"

C-concert

# Blue In Green

MILES DAVIS

Ballad

Musical notation for the first system of 'Blue In Green'. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign at the beginning. The bass staff contains a rhythmic pattern of eighth notes. The key signature is one flat (B-flat major/C minor) and the time signature is common time (C). The system is divided into four measures. The first measure has a Gm13 chord. The second measure has an A+7(#9) chord. The third measure has a Dm9 chord with a D(b9) chord above it. The fourth measure has a Cm9 chord with an F7(b9) chord above it.

Musical notation for the second system of 'Blue In Green'. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign at the beginning. The bass staff contains a rhythmic pattern of eighth notes. The key signature is one flat (B-flat major/C minor) and the time signature is common time (C). The system is divided into three measures. The first measure has a BbMaj7 chord. The second measure has an A+7(#9) chord. The third measure has a DmMaj7 chord with a Dm6/9 chord below it and a Cm6/9 chord above it.

Musical notation for the third system of 'Blue In Green'. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign at the beginning. The bass staff contains a rhythmic pattern of eighth notes. The key signature is one flat (B-flat major/C minor) and the time signature is common time (C). The system is divided into four measures. The first measure has a B13(b9) chord with an E+7(#9) chord below it. The second measure has an E7(b9) chord. The third measure has an Am(Maj7) chord. The fourth measure has a Dm7 chord. A double bar line with repeat dots is at the end of the system.

*Last time to Coda*

Musical notation for the fourth system of 'Blue In Green'. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with a repeat sign at the beginning. The bass staff contains a rhythmic pattern of eighth notes. The key signature is one flat (B-flat major/C minor) and the time signature is common time (C). The system is divided into four measures. The first measure has a Dm9 chord. The second measure has a Gm13 chord. The third measure has an A+7(#9) chord. The fourth measure has a Dm6/9 chord. A double bar line with repeat dots is at the end of the system.

# C-concert

# BLUE IN GREEN

MILES DAVIS  
(BILL EVANS)

BALLAD (SWING 16THS)

♩ = 56

THEME

TRUMPET CON SORD. (HARMON MUTE)

mp

6 Laid back EVEN

11 ZART EARLY EVEN

16 LAID BACK, EVEN 16THS

20 EVEN

24 PIANO SOLO I

48 TRUMPET SOLO TRUMPET EVEN

52 EVEN, LAID BACK +4 SENZA RIGORE 9 EVEN

57 U 8 CANTABILE EVEN

61 U 8 6 5 3 EVEN

65 LAID BACK SEHR ZART

69 CODA Gm11 A7ALT. Dm Cm11 F7 Bbmaj7 A7ALT. Dm E7ALT. A6/52 Dm

**Flamenco Sketches** is described by Bill Evans as "a series of five scales, each to be played as long as the soloist wishes until he has completed the series"

## Bb

| : Dma7    A7sus    : | ... D E F# G A B C# D

| : Bb9sus                : | ... F G Ab Bb C D Eb F

| : Cma7    G7sus    : | ... C D E F G A B C

| : E F/E (Esusb9) : | ... E F G# A B C D E  
(soloists sometimes play F instead of F#)

| : A-9                        : | ... A B C D E F# G A

## C

| : Cma7    G7sus    : | ... C D E F G A B C

| : Ab9sus                : | ... Eb F Gb Ab Bb C Db Eb

| : Bbma7    F7sus    : | ... Bb C D Eb F G A Bb

| : D Eb/D (Dsusb9) : | ... D Eb F# G A Bb C D  
(soloists sometimes play F instead of F#)

| : G-9                        : | ... G A Bb C D E F G

# Bb Flamenco Sketches

MILES DAVIS

$\text{♩} = 56$

$C_{\text{maj}}7(9)$   $C_{\text{maj}}7/G$   $C_{\text{maj}}7(9)$

$A/E_{\flat}$   $A_{\flat} \text{ sus}4$

$F7$   $E_{\flat} \text{maj}7(9)$

$D$   $E_{\flat}/D$   $E_{\flat}$   $D$   $E_{\flat}/D$   $E_{\flat}$

$D$   $E$   $D$   $E_{\flat}/D$   $E_{\flat}$   $D$   $E_{\flat}/D$   $E_{\flat}$   $D$   $E_{\flat}/D$   $E_{\flat}/A$

$D$   $E_{\flat}/D$   $E_{\flat}$   $D$   $E_{\flat}7(9)$   $D7$

Bb

13.

All Blues

Handwritten musical score for "All Blues" in B-flat major, 12/8 time. The score consists of four systems of two staves each. The first system shows the beginning of the piece with a treble clef, a key signature of two flats, and a 12/8 time signature. The melody is written in the upper staff, and the bass line is in the lower staff. Chords A7 and D7 are indicated. The second system continues the melody and bass line. The third system features a melodic phrase with a sharp sign above it and a chord marked A7. The fourth system concludes the piece with a double bar line and includes chords F7(#9), E7(#9) (b13), and A7.

MILES DAVIS - "KIND OF BLUE"

TRUMPET IN B $\flat$

# I COULD WRITE A BOOK

R&H

(A)

F $\text{maj7}$  D $\text{m7}$  G $\text{m7}$  C $\text{7}$  Am $\text{7}$  D $\text{7}$  G $\text{m7}$  C $\text{7}$

F $\text{maj7}$  G $\text{m7}$  Am $\text{7}$  D $\text{7}$  G $\text{m7}$  G $\text{m}/\text{F}$  E $\text{m7}(\text{b}5)$  A $\text{7}(\text{b}9)$

D $\text{m}$  D $\text{m}/\text{C}$  B $\text{m7}(\text{b}5)$  E $\text{7}(\text{b}9)$  Am $\text{7}$

D $\text{m7}$  G $\text{7}$  G $\text{m7}$  C $\text{7}$

(B)

F $\text{maj7}$  D $\text{m7}$  G $\text{m7}$  C $\text{7}$  Am $\text{7}$  D $\text{7}$  G $\text{m7}$  C $\text{7}$

F $\text{maj7}$  G $\text{m7}$  Am $\text{7}$  D $\text{7}$  G $\text{m7}$  G $\text{m}/\text{F}$  E $\text{m7}(\text{b}5)$  A $\text{7}(\text{b}9)$

D $\text{m}$  C $\text{\#7}^{\text{ALT.}}$  C $\text{m7}$  F $\text{7}$  B $\text{b}\text{maj7}$  E $\text{b}\text{maj7}$

Am $\text{7}$  D $\text{7}$  G $\text{m7}$  C $\text{7}$  F G $\text{m7}$  C $\text{7}$

156. Bb

(MED. SWING)

# IF I WERE A BELL

F. LOESSER

Handwritten musical score for "If I Were a Bell" by F. Loesser. The score is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as "MED. SWING". The music consists of eight staves of notation, each with corresponding chord symbols written above the notes. The chords are: A7, Ami7, D7, GMaj7, Bb7, E7(b9), A7, Ami7, D7, G7, C7, G7, Bb7, Emi7, C#mi7, F#7, BMaj7, F#7, BMaj7, E7, A7, Ami7, D7, GMaj7, Bb7, E7(b9), A7, Ami7, D7, G7, C7, C#o, G, F#7, F7, E7, Ami7, D7, G, (E+7).

MILES - "MILES DAVIS"

Bb

(MED.)

# WHEN LIGHTS ARE LOW

4/21

- BENNY CARTER/  
SPENCER WILLIAMS

Fmaj7 G-7 A-7 G-7 Fmaj7 G-7 A-7 D7

G-7 C7 A-7 D7 G-7 C7 F6 C7 F6

Bb-7 Eb7 Abmaj7 C#-7 F#7 Bmaj7

E-7 A7 Dmaj7 D-7 G7 G-7 C7b9

Fmaj7 G-7 A-7 G-7 Fmaj7 G-7 A-7 D7

G-7 C7 A-7 D7 G-7 C7 F6 (C7)

Bb

# IN YOUR OWN SWEET WAY

- DAVE BRUBECK

(MED. SWING)

B-7b5 E7b9 A-7 D7 D-7 G7 C6 FA7

Bb-7 Eb7 Ab7 Db7 D-7b5 G7b9 C7#11 C7#11

F#-7b5 B7b9 E-7 F#-7 B7 E7

E-7 A7 D7 F-7 Bb7 A7

B-7b5 E7b9 A-7 D7 D-7 G7 C6 FA7

Bb-7 Eb7 Ab7 Db7 D-7b5 G7b9 C7#11

FINE

INTERLUDE BETWEEN EACH CHORUS:

(Bbsus7)

8

DAVE BRUBECK - "GREATEST HITS"

# TRUMPET

# Four

(HOW MILES PLAYED IT)

COMPOSED BY :  
MILES DAVIS

$\text{♩} = 250$

**A**  $Fmaj^7$   $Fm^7$   $B^b7$

$Gm^7$   $B^bm^7$   $E^b7$

$Am^7$   $G\#m^7$   $C\#7$   $Gm^7$   $C7$

$Am^7$   $G\#m^7$   $C\#7$   $Gm^7$   $C7$

**B**  $Fmaj^7$   $Fm^7$   $B^b7$

$Gm^7$   $B^bm^7$   $E^b7$

$Fmaj^7$   $G\#m^7$   $C\#7$   $Gm^7$   $C7$

$Am^7$   $G\#m^7$   $Gm^7$   $C7$   $Fmaj^7$

(Solo break)

**FINE**

# IT COULD HAPPEN TO YOU

BURKE/VAN HUSEN

Handwritten musical score for the song "It Could Happen to You" by Burke/Van Huse. The score is written on ten staves, with a treble clef and a 4/4 time signature. The melody is written on the top staff of each system, and the chord progression is written below the notes. The chords are: Fmaj7, F#o, Gmi7, G#o, Fmaj, Bbmaj, Aø, D7(b9), Gmi7, Eb7, Fmaj7, Eø, A7, Dmi7 (DmiA7), Dmi7, G7, Gmi7, C7, Fmaj7, Aø7, D7, Gmi7, G#o, Fmaj, Bbmaj, Aø, D7, Gmi7, Eb7, Fmaj7, Bb7, Aø, D7(b9), Gmi7, Gmi7, C7, Fmaj7, (Dmi7), (Gmi7, C7).

MILES - "MILES DAVIS" J.S. JOHNSON - "THE EMINENT J.S. JOHNSON" - (IN C)

# SOLAR

- MILES DAVIS

Handwritten musical score for "SOLAR" by Miles Davis. The score consists of four staves of music in 4/4 time, with a key signature of one sharp (F#). The first staff is in treble clef, and the subsequent three are in bass clef. The music features various chord voicings and melodic lines. Chords are labeled with handwritten text: D- (first staff), A-7 (first staff), D7 (second staff), GΔ7 (second staff), G-7 (third staff), C7 (third staff), FΔ7 (third staff), F-7 (fourth staff), Bb7 (fourth staff), EbΔ7 (fourth staff), E-7b5 (fourth staff), and A7b9 (fourth staff). The piece concludes with a double bar line and repeat dots.

MILES DAVIS - "WALKIN"

