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Note: Any codas (♩) that appear will be played only once on the recording at the end of the last recorded chorus.

## PLAY-A-LONG CD INFORMATION:

STEREO SEPARATION: RIGHT CHANNEL = Piano, Drums; LEFT CHANNEL = Bass, Drums  
Tuning Notes: Concert Bb & A (A=440)

## PERSONNEL ON PLAY-A-LONG RECORDING:

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# INTRODUCTION

The influence on the course of jazz by Miles Davis over the four decades prior to his death in 1991 was truly unparalleled. The present album deals with a mere portion of this period - 1957 to 1964. These years probably represented the apex of Miles' popularity, particularly with those whose interest in jazz was that of a trendy cocktail party subject. Artistically, it was a period when his experiments with a scalar approach to improvisation (*Deception*, *Swing Spring* and Miles' treatment of *My Funny Valentine* are early examples of tunes with static harmonic sections) were bearing fruit. ***Milestones*** (called *Miles* on the *Milestones* album, now on Columbia 40837. Don't confuse it with another *Milestones* also written by Miles and first recorded in 1947 with Charlie Parker; cf. Aebersold Vol. 7) is a AABA composition, but each section has a one-chord static harmony. In this kind of tune, the challenge to the improviser is no longer how to gracefully move from chord to chord ("run the changes"), but how to keep interest without changing chords. Miles' album *Kind of Blue* (Columbia 40579) is represented on this collection with four tracks, one of which, ***So What***, presents the same kind of challenge. The other three, two blues (***All Blues*** and ***Freddie Freeloader***) and a ten bar circular form (***Blue in Green***) invite the scalar approach even though the chords move in a more conventional way. The importance of *Kind of Blue* cannot be overestimated. ***So What*** (and *Impressions*, an alternate line composed by John Coltrane for the same chords) became as important to young players in the sixties as *Ornithology/How High the Moon* had been to players in the forties. Other composers like Coltrane and Wayne Shorter followed Miles' lead in constructing tunes with chords that didn't change for four, eight, sixteen and more bars. Moving away from Miles' mainly modal approach, some tunes used other scales such as whole tone (Wayne Shorter's *Juju* on Aebersold Vol. 33) and diminished scales for long periods. Incidentally, blues players have been using the blues scale over the blues changes with impunity for years; this is obviously not scalar improvisation in the same sense, because the harmony doesn't remain static.

***Nardis*** belongs to this same period. Miles wrote it for a Cannonball Adderley date and never recorded it himself. Bill Evans, a sideman on the Adderley recording (and an important contributor to the *Kind of Blue* session as a pianist-composer as well) soon made his own recording of it - indeed, it stayed in Evans' active repertoire over his twenty year career as a leader. The remainder of the tunes on this recording date from the great Miles Davis Quintet of the sixties with the Hancock-Carter-Williams rhythm section. Curiously, ***Seven Steps to Heaven*** and ***Joshua*** stem from a collaboration in early 1963 with pianist Victor Feldman, whom Miles tried unsuccessfully to lure away from the lucre of the recording studios to join his group; these pieces were probably recorded with Feldman, but the tapes remain unissued at this writing. They were redone a month later with Miles' new rhythm section and the rest, as they say, is history. Two years later ***Eighty-One***, a collaboration with Ron Carter, appeared on the ESP album (Columbia 46863), further probing the modal possibilities of the blues.

This album should be an important milestone in the aspiring musician's quest for understanding scalar playing, both on tunes that demand it (***So What***, ***Milestones*** and ***Joshua***) and more traditional tunes like the three blues and ***Seven Steps to Heaven***. The concepts behind these tunes have influenced countless musicians, sometimes in unexpected ways: Jamey Aebersold was convinced that jazz improvisation could be taught in a systematic way after he heard ***So What***. On another level, working with these tunes will effect a deeper understanding of the genius of Miles Davis.

Phil Bailey 10/13/91





**CD TRACK #12 (Fast Version): Play 7 Choruses (♩ = 200)**

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. A large, diagonal 'SAMPLE' watermark is overlaid across the center. The score consists of several staves. The top staff is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). It includes notes, rests, and dynamic markings like 'G-' and 'FΔ'. Below this are piano accompaniment staves, some labeled 'A Pure Minor'. The bottom section of the score features staves with rests and dynamic markings, including 'G-', 'FΔ', and 'A Pure Minor'. The final instruction at the bottom right is 'Ritard on repeat & end on FΔ'.



# 7. Seven Steps To Heaven

Play 9 Choruses (♩ = 216)

by Miles Davis & Victor Young

## INTRO

Musical notation for the Intro section, featuring various chords and melodic lines across multiple staves.

Chords: F7, Eb7, F7, FΔ, BØ, EØ, A7+9, D-, Ab7, G7, G-, C7, Eb9, Eb9, F6, D-, G7, E-(CA), Ab-, Db7, GbΔ, Ø, A7+9, D-, Ab7, G7, Eb9, F6.

## INTERLUDE

Musical notation for the Interlude section, featuring chords and melodic lines.

Chords: F7, Eb7, Eb7, FΔ, FΔ.

## SOLOS

Musical notation for the Solos section, featuring chords and melodic lines.

Chords: FΔ, CA, EbΔ, Ab-, Db7, GbΔ, G-, C7, Eb7, Eb7, Eb9, Eb9, F6.