

The Musical Language of the Miles Davis Rhythm Section

1955-1958

Coordinated piano/drum comping figures

"#9 blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Walkin'" (April 1957 at Café Bohemia); "Two Bass Hit" and "Straight, No Chaser" (Feb. 1958 for Columbia)

"4-bar bridge comping figure" *...played aggressively and usually at fast tempos*

"Woody 'n' You" (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

"Ands to ons" *...with drum set-ups ...played 2x and followed up immediately with "more ands" (2x)*

"Ands to ons (now with more ands!)"

"Two Bass Hit" (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport) *this recording is represented in the above transcription (Db blues)

...variation with Bill Evans and Jimmy Cobb (July 1958 at Newport)

"2+ 4+" *...often played during the last 2 bars or last 4 bars of a section (on "turnarounds")*

"Blues By Five" and "Well You Needn't" (October 1956 for Prestige); "All of You" and "Well You Needn't" (Feb. 1957 at Peacock Alley), etc.

"4-bar blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Blues by Five" (Oct. 1956 for Prestige); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" (Feb. 1958 for Columbia)

"Up tempo comping figure" *...with drum set-ups for beat 2 ...often ends with a "cap-off" figure*

OR (variation)

"Cap-off figures"

#1.

"Ah-Leu-Cha," and "Two Bass Hit" (Feb. 1957 at Peacock Alley); "Woody 'N' You" (April 1957 at Café Bohemia); "Two Bass Hit" (Feb. 1958 for Columbia)

#3.

Caps off "ands to ons" on "Two Bass Hit." // Caps off "Woody 'N' You" background figures

#2.

"Ah-Leu-Cha" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

#4.

"Salt Peanuts" (Feb. 1956 in Pasadena / May 1956 for Prestige); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

Coded Musical Phrases/Cues

"Miles Call"

"I Didn't" (June 1955 for Prestige); "Walkin' and "Salt Peanuts" (Feb. 1956 in Pasadena); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" and "Dr. Jackle" (Feb./March 1958 for Columbia)

"Tag... You're It!":

The tag is vamped at the end of a solo until the soloist plays the last phrase of the melody, cueing a break for the next soloist.

from "If I Were a Bell" (Oct. 1956 for Prestige)

This type of musical communication between the soloists and the rhythm section is also used on: "Sposin'" (November 1955 for Prestige); "If I Were a Bell" (September 1958, for Columbia, live); "All of You" (September 1956 for Columbia / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia / Oct. 1957 at Birdland / Aug. 1958 at the Spotlite Lounge)

Dr. Mike Conrad
University of Northern Iowa
michael.conrad@uni.edu

"The Theme' Ending"

Nov. 1955 for Prestige - 1st recording, as "Miles' Theme"
Feb. 1956 in Pasadena - used as set closer (live, abridged)
May 1956 for Prestige - two takes
February 1957 at Peacock Alley - live, abridged; immediately follows "Airegin"
April 1957 at Café Bohemia - used as set opener (live)
July 1958 at Newport - used as set closer (live)
Sept. 1958 at the Plaza, NY - live, abridged; immediately follows "Straight, No Chaser"

Used by Miles as an ending into the 1960s (1965 at the Plugged Nickel) and even referenced in 1970 at the beginning of Miles' "electric period" (at the Isle of Wight)

tag/vamp-ending cue from "All of You" (recorded by Miles several times between 1956-1965)

Origins - Dizzy/Miles Connection

- Nov. 1945: Miles' 1st session w/ Dizzy and Bird
- June 1946: 2+ 4+ big band backgrounds on "Second Balcony Jump" (Showtime at the Spotlite)
- Oct. 1946: "Cap-off figure #1" on big band arrangement of "Oop Bop Sh'Bam" w/ Billy Eckstine
- Oct. 1947: "The Hymn" w/ Charlie Parker Quintet → May 1956: "The Hymn" used on "Trane's Blues"

WOODY 'N' YOU:

- Solo backgrounds and "shout" on Miles' recordings come from Dizzy (1944-47)
- Several coordinated figures used: 4-bar bridge fig., up tempo fig., ands to ons variation, etc.
- Dizzy adopts "cap-off figure #3" on his 1959 recording

ONE BASS HIT:

- "Miles' Theme" is modified from Dizzy's versions of "One Bass Hit" (1946-48)
- The call & response echoes that later would function as the head on "The Theme," as played by Miles, come from Dizzy solo backgrounds on "One Bass Hit"
- "Cap-off figure #2" is a big band background figure for Dizzy's solo (1946-48)

TWO BASS HIT:

- Miles's Arrangement taken directly from the Dizzy Big Band arrangement written by John Lewis to feature Ray Brown (1947-48)
- w/ some slight variations (features drums instead of bass), faster tempo

THE MUSICIANS

Miles Davis



John Coltrane



Red Garland



Paul Chambers



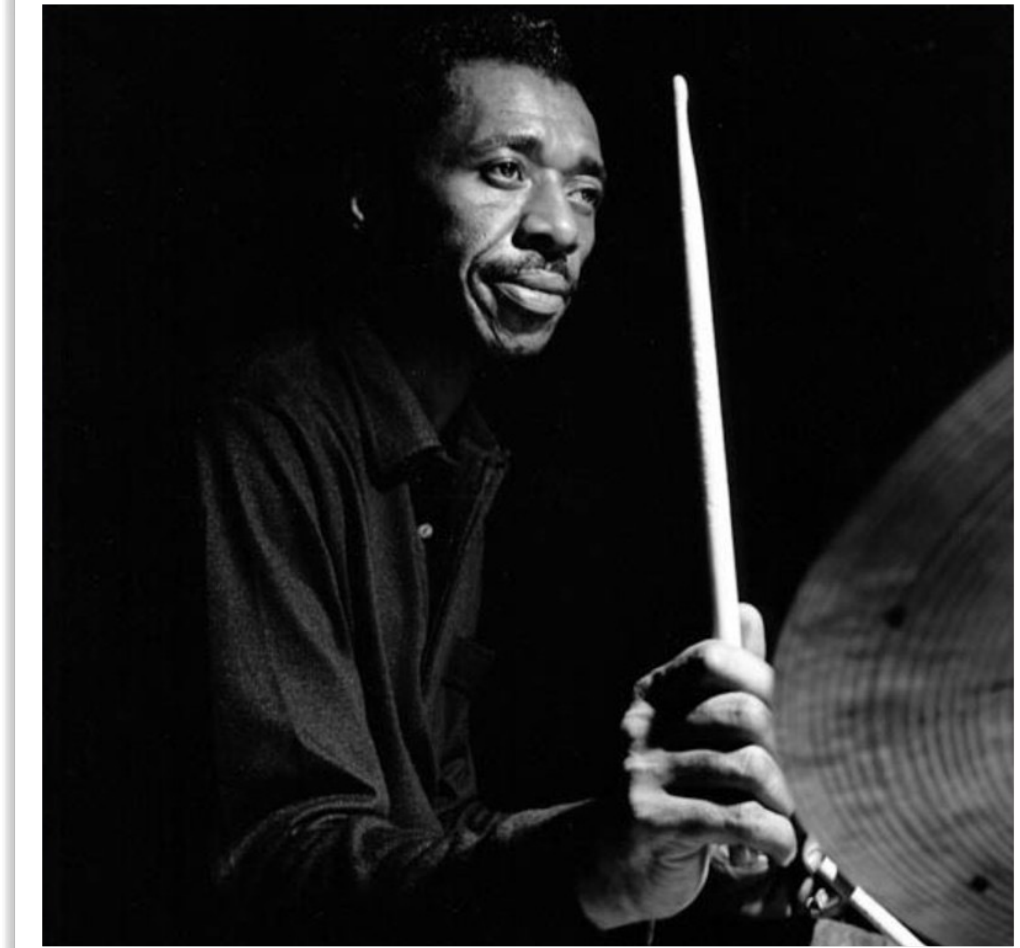
Philly Joe Jones



Red Garland



Philly Joe Jones



Cannonball Adderley



Bill Evans



Jimmy Cobb



The Musical Language of the Miles Davis Rhythm Section

1955-1958

Coordinated piano/drum comping figures

"#9 blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Walkin'" (April 1957 at Café Bohemia); "Two Bass Hit" and "Straight, No Chaser" (Feb. 1958 for Columbia)

"4-bar bridge comping figure" *...played aggressively and usually at fast tempos*

"Woody 'n' You" (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

"Ands to ons" *...with drum set-ups ...played 2x and followed up immediately with "more ands" (2x)*

"Ands to ons (now with more ands!)"

"Two Bass Hit" (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport) *this recording is represented in the above transcription (Db blues)

...variation with Bill Evans and Jimmy Cobb (July 1958 at Newport)

"2+ 4+" *...often played during the last 2 bars or last 4 bars of a section (on "turnarounds")*

"Blues By Five" and "Well You Needn't" (October 1956 for Prestige); "All of You" and "Well You Needn't" (Feb. 1957 at Peacock Alley), etc.

"4-bar blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Blues by Five" (Oct. 1956 for Prestige); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" (Feb. 1958 for Columbia)

"Up tempo comping figure" *...with drum set-ups for beat 2 ...often ends with a "cap-off" figure*

OR (variation)

"Ah-Leu-Cha" and "Airegin" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

"Cap-off figures"

#1.

"Ah-Leu-Cha," and "Two Bass Hit" (Feb. 1957 at Peacock Alley); "Woody 'N' You" (April 1957 at Café Bohemia); "Two Bass Hit" (Feb. 1958 for Columbia)

#3.

Caps off "ands to ons" on "Two Bass Hit." // Caps off "Woody 'N' You" background figures

#2.

"Ah-Leu-Cha" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

#4.

"Salt Peanuts" (Feb. 1956 in Pasadena / May 1956 for Prestige); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

Coded Musical Phrases/Cues

"Miles Call"

"I Didn't" (June 1955 for Prestige); "Walkin' and "Salt Peanuts" (Feb. 1956 in Pasadena); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" and "Dr. Jackle" (Feb./March 1958 for Columbia)

"Tag... You're It!":

The tag is vamped at the end of a solo until the soloist plays the last phrase of the melody, cueing a break for the next soloist.

from "If I Were a Bell" (Oct. 1956 for Prestige)

This type of musical communication between the soloists and the rhythm section is also used on: "Sposin'" (November 1955 for Prestige); "If I Were a Bell" (September 1958, for Columbia, live); "All of You" (September 1956 for Columbia / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia / Oct. 1957 at Birdland / Aug. 1958 at the Spotlite Lounge)

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July 1958 at Newport - used as set closer (live)
Sept. 1958 at the Plaza, NY - live, abridged; immediately follows "Straight, No Chaser"

Used by Miles as an ending into the 1960s (1965 at the Plugged Nickel) and even referenced in 1970 at the beginning of Miles' "electric period" (at the Isle of Wight)

tag/vamp-ending cue from "All of You" (recorded by Miles several times between 1956-1965)

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- Solo backgrounds and "shout" on Miles' recordings come from Dizzy (1944-47)
- Several coordinated figures used: 4-bar bridge fig., up tempo fig., ands to ons variation, etc.
- Dizzy adopts "cap-off figure #3" on his 1959 recording

ONE BASS HIT:

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- "Cap-off figure #2" is a big band background figure for Dizzy's solo (1946-48)

TWO BASS HIT:

- Miles's Arrangement taken directly from the Dizzy Big Band arrangement written by John Lewis to feature Ray Brown (1947-48)
- w/ some slight variations (features drums instead of bass), faster tempo

Coordinated piano/drum comping figures

“#9 blues comping figure”

...often for 2 consecutive choruses

The image displays three staves of musical notation for the #9 blues comping figure in 4/4 time. Each staff begins with a treble clef and a key signature of one flat (Bb). The first staff is labeled with the chord F7. The second staff is labeled with Bb7, F7, and D7. The third staff is labeled with G7, C7, and F7. The notation consists of four measures per staff. The first measure of each staff contains a quarter note followed by a quarter rest, with a '7' indicating a seventh chord. The second and third measures feature a piano comping figure: a quarter note followed by a quarter rest, then a dotted half note chord. The fourth measure of each staff contains a quarter note followed by a quarter rest. The final measure of the third staff ends with a double bar line.

“Walkin’” (April 1957 at Café Bohemia); “Two Bass Hit” and “Straight, No Chaser” (Feb. 1958 for Columbia)

Coordinated piano/drum comping figures

“4-bar blues comping figure”

...often for 2 consecutive choruses

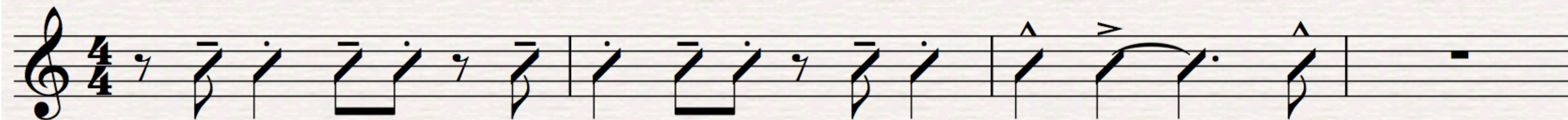
The image displays three staves of musical notation for a 4-bar blues comping figure in 4/4 time. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation consists of a single melodic line with rests and eighth notes, and a series of chords indicated above the staff. The first staff has chords F7, Bb7, and F7. The second staff has chords Bb7, F7, and D7. The third staff has chords G-7, C7, F7, D7, G-7, and C7. The melody in all three staves follows a similar pattern: a quarter rest in the first bar, a quarter rest in the second bar, an eighth note in the third bar, and a quarter note in the fourth bar. The eighth note in the third bar and the quarter note in the fourth bar are beamed together. The first staff has a double bar line after the first bar, and the second and third staves have double bar lines after the second bar.

“Blues by Five” (Oct. 1956 for Prestige); “Walkin’” (April 1957 at Café Bohemia);
“Straight, No Chaser” (Feb. 1958 for Columbia)

Coordinated piano/drum comping figures

“4-bar bridge comping figure”

...played aggressively and usually at fast tempos



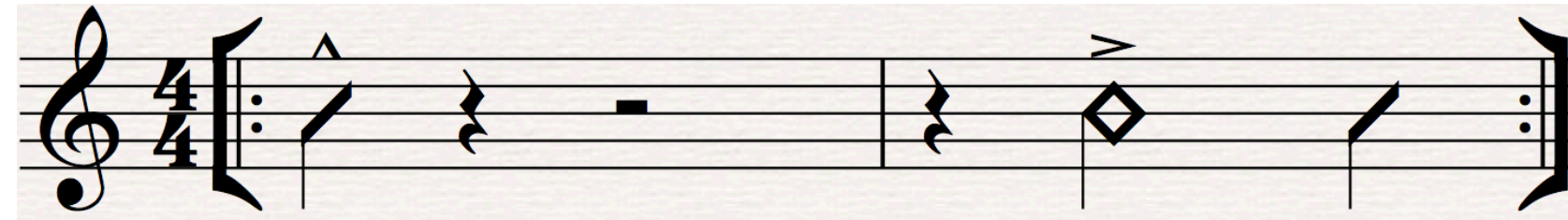
“Woody 'n' You” (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia);
“Ah-Leu-Cha” (Feb. 1957 at Peacock Alley)

from “Woody 'n' You” (1956):

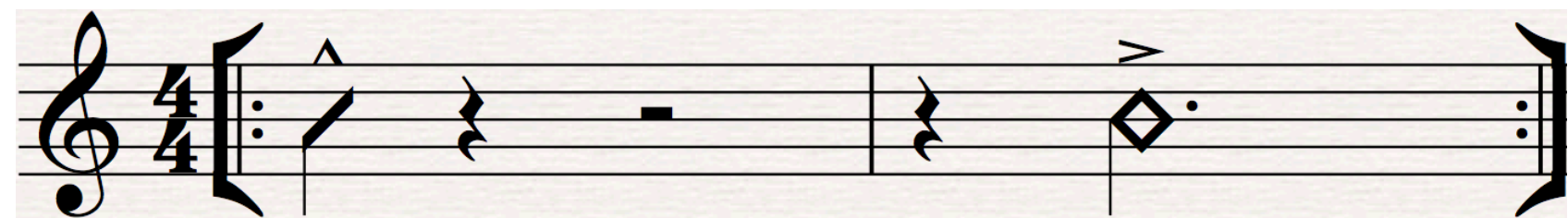
A musical staff in 4/4 time showing a piano solo from “Woody 'n' You”. The notation includes eighth and sixteenth notes with stems, and rests. The key signature is three flats (B-flat major). The tempo is 4/4. The solo is accompanied by a series of chords: Ab-7, A-7, Ab-7, Db7, Gbmaj7, Bb-7, B-7, Bb-7, Eb9, and Ab13(b9). The chords are indicated by a caret (^) above the notes.

Coordinated piano/drum comping figures

“Up tempo comping figure”



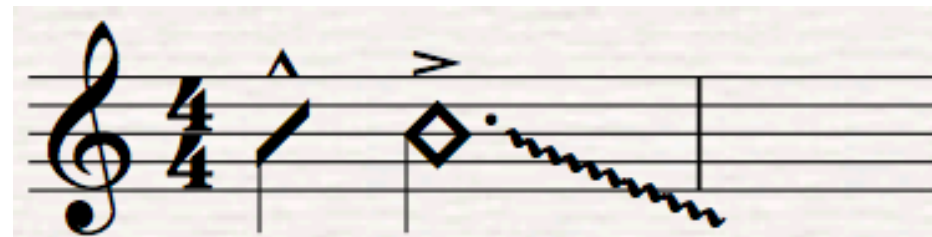
OR (variation)



...with drum set-ups for beat 2
...often ends with a “cap-off” figure

“Ah-Leu-Cha” and “Airegin” (Feb. 1957 at Peacock Alley);
“Dr. Jackle” (March 1958 for Columbia)

“Cap-off figures”



Coordinated piano/drum comping figures

“Ands to ons”

...with drum set-ups

...played 2x and followed up immediately with “more ands” (2x)

from Feb. 1958 Columbia Recording:

“Two Bass Hit” (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport)

*pictured above

...variation with Bill Evans & Jimmy Cobb (July 1958 at Newport)

“Ands to ons (now with more ands!)”

“2+ 4+”

...often played during the last 2 bars or last 4 bars of a section (on “turnarounds”)

“Blues By Five” and “Well You Needn’t” (October 1956 for Prestige); “All of You” and “Well You Needn’t” (Feb. 1957 at Peacock Alley), etc.

Coordinated piano/drum comping figures

“Cap-off figures”

#1.



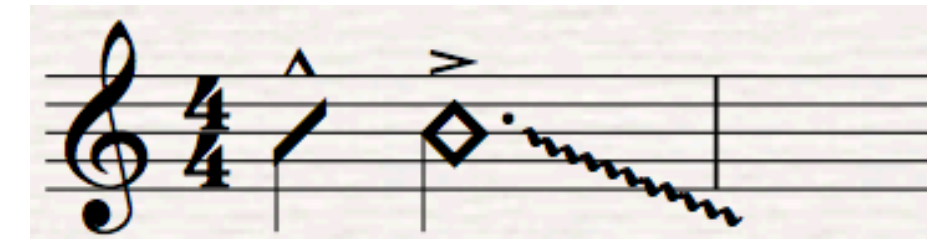
“Ah-Leu-Cha,” and “Two Bass Hit” (Feb. 1957 at Peacock Alley);
“Woody 'N' You” (April 1957 at Café Bohemia);
“Two Bass Hit” (Feb. 1958 for Columbia)

#3.



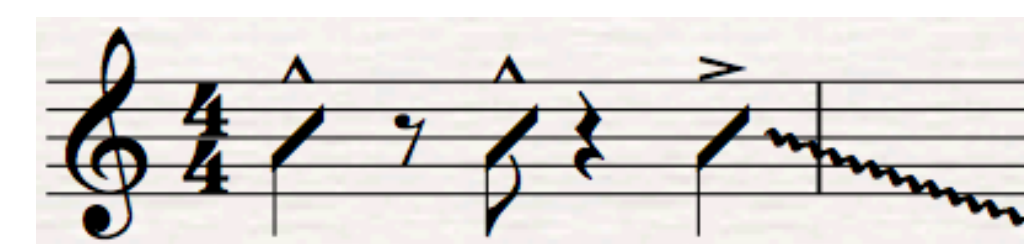
Caps off “ands to ons” on “Two Bass Hit.”
Caps off “Woody 'N' You” background figures

#2.



“Ah-Leu-Cha” (Feb. 1957 at Peacock Alley);
“Dr. Jackle” (March 1958 for Columbia)

#4.



“Salt Peanuts” (Feb. 1956 in Pasadena / May 1956 for Prestige);
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"4-bar bridge comping figure" *...played aggressively and usually at fast tempos*

"Woody 'n' You" (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

"Ands to ons" *...with drum set-ups ...played 2x and followed up immediately with "more ands" (2x)*

"Ands to ons (now with more ands!)"

"Two Bass Hit" (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport) *this recording is represented in the above transcription (Db blues)

...variation with Bill Evans and Jimmy Cobb (July 1958 at Newport)

"2+ 4+" *...often played during the last 2 bars or last 4 bars of a section (on "turnarounds")*

"Blues By Five" and "Well You Needn't" (October 1956 for Prestige); "All of You" and "Well You Needn't" (Feb. 1957 at Peacock Alley), etc.

"4-bar blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Blues by Five" (Oct. 1956 for Prestige); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" (Feb. 1958 for Columbia)

"Up tempo comping figure" *...with drum set-ups for beat 2 ...often ends with a "cap-off" figure*

OR (variation)

"Ah-Leu-Cha" and "Airegin" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

"Cap-off figures"

#1.

"Ah-Leu-Cha," and "Two Bass Hit" (Feb. 1957 at Peacock Alley); "Woody 'N' You" (April 1957 at Café Bohemia); "Two Bass Hit" (Feb. 1958 for Columbia)

#3.

Caps off "ands to ons" on "Two Bass Hit." // Caps off "Woody 'N' You" background figures

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"Ah-Leu-Cha" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

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"Salt Peanuts" (Feb. 1956 in Pasadena / May 1956 for Prestige); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

Coded Musical Phrases/Cues

"Miles Call"

"I Didn't" (June 1955 for Prestige); "Walkin' and "Salt Peanuts" (Feb. 1956 in Pasadena); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" and "Dr. Jackle" (Feb./March 1958 for Columbia)

"Tag... You're It!":

The tag is vamped at the end of a solo until the soloist plays the last phrase of the melody, cueing a break for the next soloist.

from "If I Were a Bell" (Oct. 1956 for Prestige)

This type of musical communication between the soloists and the rhythm section is also used on: "Sposin'" (November 1955 for Prestige); "If I Were a Bell" (September 1958, for Columbia, live); "All of You" (September 1956 for Columbia / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia / Oct. 1957 at Birdland / Aug. 1958 at the Spotlite Lounge)

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Sept. 1958 at the Plaza, NY - live, abridged; immediately follows "Straight, No Chaser"

Used by Miles as an ending into the 1960s (1965 at the Plugged Nickel) and even referenced in 1970 at the beginning of Miles' "electric period" (at the Isle of Wight)

tag/vamp-ending cue from "All of You" (recorded by Miles several times between 1956-1965)

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WOODY 'N' YOU:

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- Several coordinated figures used: 4-bar bridge fig., up tempo fig., ands to ons variation, etc.
- Dizzy adopts "cap-off figure #3" on his 1959 recording

ONE BASS HIT:

- "Miles' Theme" is modified from Dizzy's versions of "One Bass Hit" (1946-48)
- The call & response echoes that later would function as the head on "The Theme," as played by Miles, come from Dizzy solo backgrounds on "One Bass Hit"
- "Cap-off figure #2" is a big band background figure for Dizzy's solo (1946-48)

TWO BASS HIT:

- Miles's Arrangement taken directly from the Dizzy Big Band arrangement written by John Lewis to feature Ray Brown (1947-48)
- w/ some slight variations (features drums instead of bass), faster tempo

Coded Musical Phrases/Cues

“Miles Call”

The image shows two staves of musical notation in 4/4 time. The top staff is labeled 'F7' and 'Call'. It begins with four measures of rhythmic slashes, followed by a melodic phrase: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), and F4 (half). The bottom staff is labeled 'Bb7' and 'Response:'. It begins with a whole rest, followed by a melodic phrase: Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), and Bb4 (quarter). The final two measures of the bottom staff are labeled 'F7' and contain whole rests.

“I Didn’t” (June 1955 for Prestige); “Salt Peanuts” and “Walkin’” (Feb. 1956 in Pasadena); “Walkin’” (April 1957 at Café Bohemia); “Straight, No Chaser” and “Dr. Jackle” (Feb./March 1958 for Columbia)

- Often used going into the IV chord on a blues
- Many slight variations to the call — the response is always the same
- Used by Miles into the 60s (Plugged Nickel, 1965) and adopted by other jazz musicians as well (Cedar Walton, 1985)

Coded Musical Phrases/Cues

“The Theme' Ending”



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- July 1958 at Newport - used as set closer (live)
- Sept. 1958 at the Plaza, NY - live, abridged; immediately follows “Straight, No Chaser”
- Used by Miles as an ending into the 60s (Plugged Nickel, 1965) and even referenced in 1970 at the beginning of Miles’ “electric period” (at the Isle of Wight)



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"Walkin'" (April 1957 at Café Bohemia); "Two Bass Hit" and "Straight, No Chaser" (Feb. 1958 for Columbia)

"4-bar bridge comping figure" *...played aggressively and usually at fast tempos*

"Woody 'n' You" (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

"Ands to ons" *...with drum set-ups ...played 2x and followed up immediately with "more ands" (2x)*

"Ands to ons (now with more ands!)"

"Two Bass Hit" (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport) *this recording is represented in the above transcription (Db blues)

...variation with Bill Evans and Jimmy Cobb (July 1958 at Newport)

"2+ 4+" *...often played during the last 2 bars or last 4 bars of a section (on "turnarounds")*

"Blues By Five" and "Well You Needn't" (October 1956 for Prestige); "All of You" and "Well You Needn't" (Feb. 1957 at Peacock Alley), etc.

"4-bar blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Blues by Five" (Oct. 1956 for Prestige); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" (Feb. 1958 for Columbia)

"Up tempo comping figure" *...with drum set-ups for beat 2 ...often ends with a "cap-off" figure*

OR (variation)

"Ah-Leu-Cha" and "Airegin" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

"Cap-off figures"

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"Ah-Leu-Cha," and "Two Bass Hit" (Feb. 1957 at Peacock Alley); "Woody 'N' You" (April 1957 at Café Bohemia); "Two Bass Hit" (Feb. 1958 for Columbia)

#3.

Caps off "ands to ons" on "Two Bass Hit." // Caps off "Woody 'N' You" background figures

#2.

"Ah-Leu-Cha" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

#4.

"Salt Peanuts" (Feb. 1956 in Pasadena / May 1956 for Prestige); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

Coded Musical Phrases/Cues

"Miles Call"

"I Didn't" (June 1955 for Prestige); "Walkin' and "Salt Peanuts" (Feb. 1956 in Pasadena); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" and "Dr. Jackle" (Feb./March 1958 for Columbia)

"Tag... You're It!":

The tag is vamped at the end of a solo until the soloist plays the last phrase of the melody, cueing a break for the next soloist.

from "If I Were a Bell" (Oct. 1956 for Prestige)

This type of musical communication between the soloists and the rhythm section is also used on: "Sposin" (November 1955 for Prestige); "If I Were a Bell" (September 1958, for Columbia, live); "All of You" (September 1956 for Columbia / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia / Oct. 1957 at Birdland / Aug. 1958 at the Spotlite Lounge)

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"The Theme' Ending"

Nov. 1955 for Prestige - 1st recording, as "Miles' Theme"
Feb. 1956 in Pasadena - used as set closer (live, abridged)
May 1956 for Prestige - two takes
February 1957 at Peacock Alley - live, abridged; immediately follows "Airegin"
April 1957 at Café Bohemia - used as set opener (live)
July 1958 at Newport - used as set closer (live)
Sept. 1958 at the Plaza, NY - live, abridged; immediately follows "Straight, No Chaser"

Used by Miles as an ending into the 1960s (1965 at the Plugged Nickel) and even referenced in 1970 at the beginning of Miles' "electric period" (at the Isle of Wight)

tag/vamp-ending cue from "All of You" (recorded by Miles several times between 1956-1965)

Origins - Dizzy/Miles Connection

- Nov. 1945: Miles' 1st session w/ Dizzy and Bird
- June 1946: 2+ 4+ big band backgrounds on "Second Balcony Jump" (Showtime at the Spotlite)
- Oct. 1946: "Cap-off figure #1" on big band arrangement of "Oop Bop Sh'Bam" w/ Billy Eckstine
- Oct. 1947: "The Hymn" w/ Charlie Parker Quintet → May 1956: "The Hymn" used on "Trane's Blues"

WOODY 'N' YOU:

- Solo backgrounds and "shout" on Miles' recordings come from Dizzy (1944-47)
- Several coordinated figures used: 4-bar bridge fig., up tempo fig., ands to ons variation, etc.
- Dizzy adopts "cap-off figure #3" on his 1959 recording

ONE BASS HIT:

- "Miles' Theme" is modified from Dizzy's versions of "One Bass Hit" (1946-48)
- The call & response echoes that later would function as the head on "The Theme," as played by Miles, come from Dizzy solo backgrounds on "One Bass Hit"
- "Cap-off figure #2" is a big band background figure for Dizzy's solo (1946-48)

TWO BASS HIT:

- Miles's Arrangement taken directly from the Dizzy Big Band arrangement written by John Lewis to feature Ray Brown (1947-48)
- w/ some slight variations (features drums instead of bass), faster tempo



The Musical Language of the Miles Davis Rhythm Section

1955-1958

Coordinated piano/drum comping figures

"#9 blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Walkin'" (April 1957 at Café Bohemia); "Two Bass Hit" and "Straight, No Chaser" (Feb. 1958 for Columbia)

"4-bar bridge comping figure" *...played aggressively and usually at fast tempos*

"Woody 'n' You" (May 1956 for Prestige / Feb. 1957 at Peacock Alley / April 1957 at Café Bohemia); "Ah-Leu-Cha" (Feb. 1957 at Peacock Alley)

"Ands to ons" *...with drum set-ups ...played 2x and followed up immediately with "more ands" (2x)*

"Ands to ons (now with more ands!)"

"Two Bass Hit" (Feb. 1957 at Peacock Alley / Feb. 1958 for Columbia* / July 1958 at Newport) *this recording is represented in the above transcription (Db blues)

...variation with Bill Evans and Jimmy Cobb (July 1958 at Newport)

"2+ 4+" *...often played during the last 2 bars or last 4 bars of a section (on "turnarounds")*

"Blues By Five" and "Well You Needn't" (October 1956 for Prestige); "All of You" and "Well You Needn't" (Feb. 1957 at Peacock Alley), etc.

"4-bar blues comping figure" *...played for a full 12-bar chorus (3x per chorus) often for 2 consecutive choruses*

"Blues by Five" (Oct. 1956 for Prestige); "Walkin'" (April 1957 at Café Bohemia); "Straight, No Chaser" (Feb. 1958 for Columbia)

"Up tempo comping figure" *...with drum set-ups for beat 2 ...often ends with a "cap-off" figure*

"Ah-Leu-Cha" and "Airegin" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

"Cap-off figures"

#1.

"Ah-Leu-Cha," and "Two Bass Hit" (Feb. 1957 at Peacock Alley); "Woody 'N' You" (April 1957 at Café Bohemia); "Two Bass Hit" (Feb. 1958 for Columbia)

#3.

Caps off "ands to ons" on "Two Bass Hit." // Caps off "Woody 'N' You" background figures

#2.

"Ah-Leu-Cha" (Feb. 1957 at Peacock Alley); "Dr. Jackle" (March 1958 for Columbia)

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