



Transcribed Solos

with original
Prestige recording

BOOK & RECORD SET

 VASASKOLAN
GÄVLE

Jamey Aebersold


PROCURA

Transcribed by
DICK WASHBURN & PAT HARBISON



FOR Bb INSTRUMENTS

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INTRODUCTION

Miles Davis has been an exceptionally strong and enduring influence on trumpet players and upon the direction of jazz music in general. His influence was felt as early as the late 1940's while he was still a member of Charlie Parker's quintet. It is still strongly felt in 1980. Miles' sound and emotional depth are immediately striking to the most casual listener, but his rare combination and masterful balance of all the elements of music are found in only a handful of jazz greats—starting with Louis Armstrong.

After listening to these solos over the last 25 years, I am still amazed and fascinated at the balance Miles achieves in execution and emotional impact. He seems to have an innate sense of when to leave space and let the music breathe; a sense of proportion and structure; a uniquely warm and personal sound and an unerring sense of swing. Much more often than not, everything seems so right—just the right choice of notes played, at just the right time, just the right way.

The following solos were recorded for Prestige Records between October, 1951 and October, 1956.

Dick Washburn, 1980

OCTOBER 5, 1951

"DIG"

FORM: ABAC - 32 bars - based on the chords of "Sweet Georgia Brown"

Miles plays two solos on this take, the first follows Sonny Rollins and the second follows Jackie McLean. Both solos are very fluent and exhibit interesting use of chromatic passing tones throughout the solos. This solo (actually this whole session) contains the seeds of much that was later to be refined and developed (chromaticism, use of space and sound). At the beginning of the second chorus the use of sharp 4 scale degrees and whole tone scale figures add harmonic interest. The sixth line of the fifth chorus begins with one of Dizzy's famous licks.

JANUARY 30, 1953

"SERPENT'S TOOTH"

FORM: AABA - rhythm changes (in Bb with an F-- bridge)

This solo shows Miles' developing sound and contains effective use of space. In the last A section of the first chorus Miles quotes eight bars of "Heart and Soul." The only four bars that Miles fills up completely is the B section during the 4's with Philly Joe. It also contains a quote from "Humoresque."

MAY 19, 1953


"TUNE UP"

FORM: A A (32 bars)

Miles plays three full choruses on this and, following John Lewis' one chorus, he plays 8's with Max Roach for two choruses. He plays very fluent and creatively on this fast tempo.

"MILES AHEAD"
FORM: AABA - 32 bars

This tune is actually the chords to "Milestones" recorded originally in 1947 on Miles' first date as leader (Charlie Parker played tenor on this date). Miles negotiates this challenging set of changes very melodically and interestingly. This is an excellent example of Miles' creativity during this period. He plays very clear-cut and graceful, melodic lines and also effectively deals with motivic unity. Miles plays two choruses and, after John Lewis' solo he plays 4's with Max Roach for one before improvising one more to end the tune.

After John Lewis' solo, Miles begins his solo using the intro material. Notice the similarity between the beginning of the second and fifth choruses, and also how the  figure is a frequently used unifying factor in this solo. Miles effectively deals with linear and motivic development during this excellent solo.

APRIL 3, 1954
"SOLAR"
FORM: A - 12 bars

Miles uses a cup mute on this and plays a very relaxed, laid-back time feel. The solo contains effective use and juxtaposition of short figures, long notes and motivic unity. Miles plays four elegant choruses before Davey Schildkraut and Horace Silver, and then plays two more before the melody returns.

NOVEMBER 16, 1955
"THE THEME"
FORM: AABA - Bb rhythm changes

Miles' solo starts on the B section. He finishes that one and plays one more complete chorus and also plays on the B section of the out chorus. This is a good example of Miles' ability to play melodies over the top of changes. He always seems to be able to anticipate where he is going several measures ahead. You can see in practically all these solos how he anticipates and gets smoothly from one chord to another. He is also so free melodically and harmonically that he does not have to articulate each chord. An example in this solo is the anticipation of the second B section where he sets up the b9 of the E7 chord two measures ahead and then continues into the A7 chord using the sharp 4, sharp 5, b9 and sharp 9 scale degrees. Another classic Miles solo.

MARCH 16, 1956
"VIERD BLUES"
FORM: 12 - bar blues in Bb (Concert)

Some interesting things about this solo are the very subtle use of dynamics, the sound, and the rhythmic placement of the notes. Miles is really taking his time and using space very effectively on this. The range encompassed in this solo is only a Major 9th.

OCTOBER 26, 1956
"OLEO"
FORM: AABA - rhythm changes in Bb

On this version of "Oleo" Miles plays two solos in harmon mute. Except for the B sections and the first four measures of the last A sections, Miles and Paul Chambers play alone. Miles' rhythmic and time conceptions are beautifully revealed in these solos. The solos are a model of rhythmic strength and grace and demonstrate a very effective use of space. A good example of Miles' use of chromaticism occurs at the beginning of the se-

cond chorus. The intensity of this phrase is awesome because of his eighth-note interpretation and use of accents and the context of what happened before and after this phrase. The last eight measures of this first solo are a gradual release of tension leading into John Coltrane's solo. The second solo demonstrates a more extended use of repetition. A different use of chromaticism is shown in the three bars before the last B section. In the last three bars of this solo he uses a rhythmic figure which he was to use again 2½ years later on the B section of Milestones.



"AIREGIN"

FORM: A B C D (The original 1954 version used a repetition of the
8 12 8 8 A section instead of what now is the C section)

The rhythmic intensity generated by Miles and the whole rhythm section is devastating. In the C section, the rhythm section is playing half-note triplets while the soloists are playing in the original 4/4 . . . an effective contrast. The rhythmic variety, contrast and intensity are especially evident in this solo. The second chorus begins with an ascending diminished scale figure which works its way into the next four measures by way of a half-step above and below. Again, Miles uses repetition at exactly the right time for effective unity and contrast.

OCTOBER 26, 1956

"TUNE UP"

FORM: A (The original 1953 version used an A A' form
16 making a full chorus 32 bars long)

This contains more of the intensity and chromaticism exhibited on AIREGIN. An interesting harmonic-melodic relationship occurs during the first eight measures of the fourth chorus when Miles resolves the V7 down a half-step instead of down a 5th (in the E chord he emphasizes a Bb triad and on the D chord he is playing over an Ab chord). The usual practice at this time was to play a tritone away from the V7 . . . not the I chord.

The original melodies for all of these ten songs can be found in the Volume 7 "Miles Davis" play-a-long booklet. All transposed parts for all instruments are in the booklet.

The recorded solos were mixed by Fantasy studios, Berkeley, California. Since this is a book of Miles Davis solos we have deleted the solos by the other artists appearing with Miles. That is why the recorded tracks will seem to cut in and out at times.

Dig

By MILES DAVIS

1 G7 G7 G7 G7

C7 C7+4 C7+4 C7^{b9}

F7 F7 F7 F7

B^b B^b A^b D7

G7 G7 G7 G7

C7 C7 C7+4 C7+4

G⁻ A^b D7^{b9} G⁻ C⁻ F7^{b9}

B^b B^b G7 C7 F7 B^b D7

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2 G7 G7 G7 G7

C7+4 C7 C7 C7

F7 F7 F7 F7

Bb C-7 F7 Bb A6 D7

G7 G7 G7 G7

C7 C7 C7 C7

G-7 A6 D7 G-7 C- F7

Bb7 D-7 G7 C7 F7 Bb D7

3 G7 G7 G7 G7

C7 C7 C7 C7

F7 F7 F7 F7
 Bb Bb Bb A6 D7
 G7 G7 G7 G7
 C7 +4 C7 C7 C7
 G-7 D7 G-7 C- F7
 Bb7 D-7 G7 C7 F7 Bb D7
 4 G7 G7 G7 G7
 C7 C7 C7+4 C7
 F7 F7 F7 F7
 Bb Bb Bb A6 D7

G7 G7 G7 G7

C7 C7 C7+4 C7+4

G-7 D7 G-7 C- F7

Bb7 D-7 G7 C7 F7 Bb D7 G7 End of first solo.

5 2nd SOLO by Miles Jackie McLean 3x's then Miles' 2nd sol

C7 C7 C7 C7

F7 F7 F7 F7

Bb Bb Bb A6 D7

G7 G7 G7 G7

C7 C7 C7 C7

Guitar chord progression and melody for page 5.

Chords: G-7, D7, G-7, C-, F7, Bb7, D-7, G7, C7, F7, Bb, D7, G7, G7, G7, G7, C7, C7, C7, C7, F7, F7, F7, F7, Bb, Bb, Bb, D7, G7, G7, G7, G7, C7, C7, C7+4, C7+4, G-7, A6, D7, G-7, C-, F7b9, Bb7, D-7, G7, C7, F7, Bb, D7.

7

Musical score for 8 staves. The chords and melodic lines are as follows:

- Staff 1: G7, G7, G7, G7
- Staff 2: C7, C7, C7, C7
- Staff 3: F7, F7, F7, F7
- Staff 4: Bb, Bb, Bb, D7
- Staff 5: G7, G7, G7, G7
- Staff 6: C7, C7, C7, C7
- Staff 7: G-7, Aø, D7, G-7, C-, F7
- Staff 8: Bb, D-7, G7, C7, F7, Bb, D7

Entire group plays one chorus of melody for ending.

Serpent's Tooth

By MILES DAVIS

bridge

G-7 C7 F F

D7 D7 D-7 G7

head

7 last 8 1st x

1st solo chorus

C A7 D-7/F D7 C/G A7 D-7 G7

C7 F7 C/E A7 D-7 G7

C A7 D-7 D-7 D#o E-7 A7 D-7 G7

C7 F7 F#o D-7 G7 C

G-7 C7 F F

D7 D+7 A-7 D7 D-7 G7+4

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C D-7 G7 E-7 A7 D-7 G7

delayed C7 F7 F#o C/G A7 D-7 G7

2 C C#o D-7 D#o E-7 A7 D-7 G7

C7 F7 F#o C/G D7 G7 C

C A7 D-7 G7 C/E A7 D-7 G7

C7 F7 D-7 G7 C

G-7 C7 F F

D7 D7 D-7 G7

C D-7 D#o E-7 A7 D-7 G7

C7 F7 F#o C/G C7 C G7

3

C end of first solo

(These solos are not on this particular recording but are on the original Prestige version.)

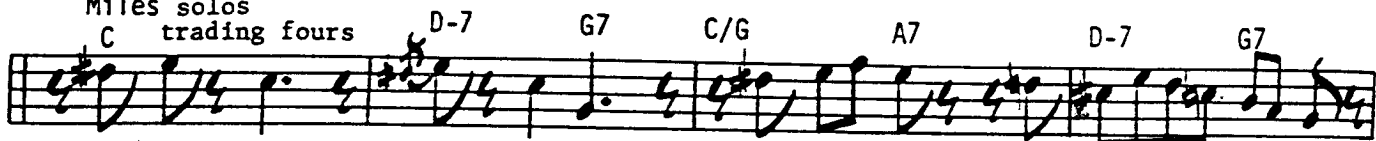
SONNY ROLLINS
64 bar solo

CHARLIE PARKER
64 bar solo

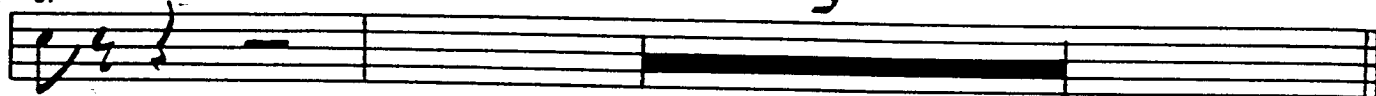
WALTER BISHOP JR.
64 bar solo



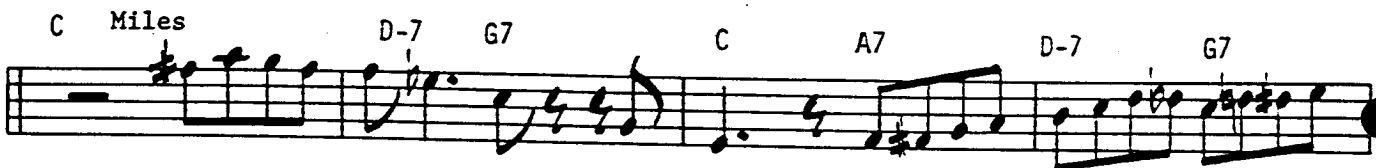
Miles solos trading fours



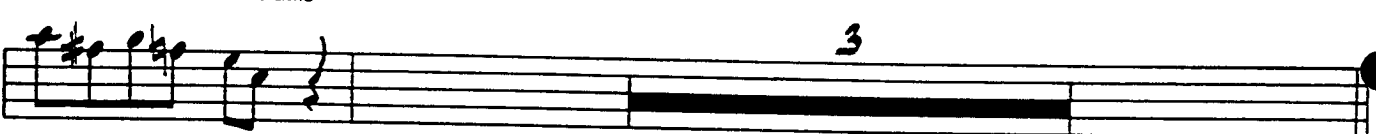
C7 Philly Joe Jones drums



C Miles



C7 drums

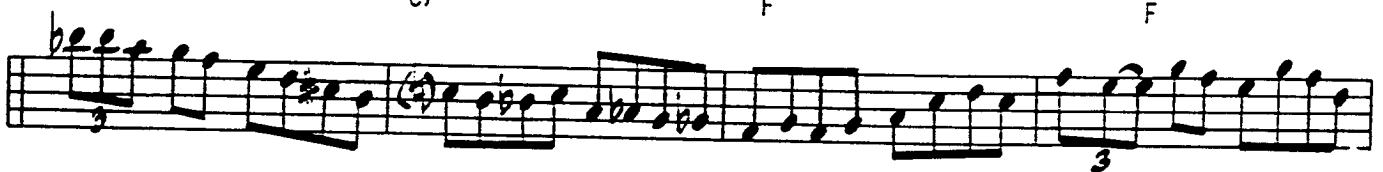


G-7

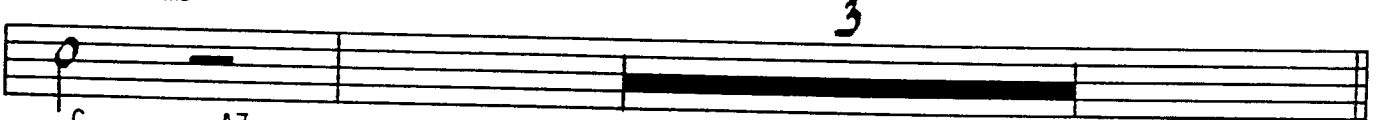
C7

F

F



D7 drums



C

A7

D-7

G7

C

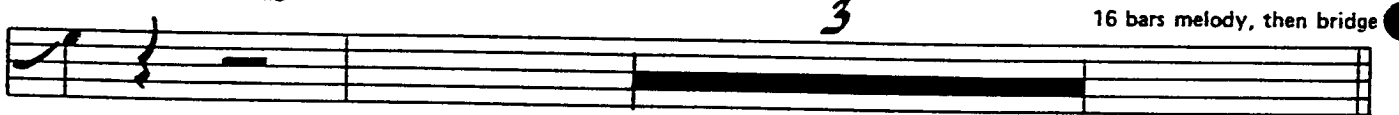
A7

D-7

G7



C7 drums



16 bars melody, then bridge

bridge

G-7

C7

F

F

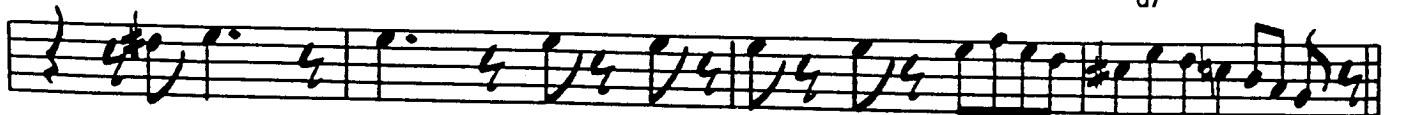


D7

D7

D-7

G7



9

then to last 8 bars of head.

Tune Up

(May 19, 1953)

By MILES DAVIS

32-bar melody, then
Miles' solo at 1

32-bar melody, then
Miles' solo at 1

Chord changes: F#-7, B7, E, E, E-7, A7, D, D, D-7, G7, C, C, F#-7, G7, C, B7, F#-7, B7, E, E, E-7, A7, D, D, D-7, G7, C, C, F#-7, B7, E, E.

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2

F#-7 B7 E E



Musical staff 1 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels F#-7, B7, E, and E.

E-7 A7 D B



Musical staff 2 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels E-7, A7, D, and B.

D-7 G7 C C



Musical staff 3 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels D-7, G7, C, and C.

F#-7 G7 C B7



Musical staff 4 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels F#-7, G7, C, and B7.

F#-7 B7 E E

delayed-----



Musical staff 5 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels F#-7, B7, E, and E. A dashed line labeled "delayed" is positioned below the first two measures.

E-7 A7 D D



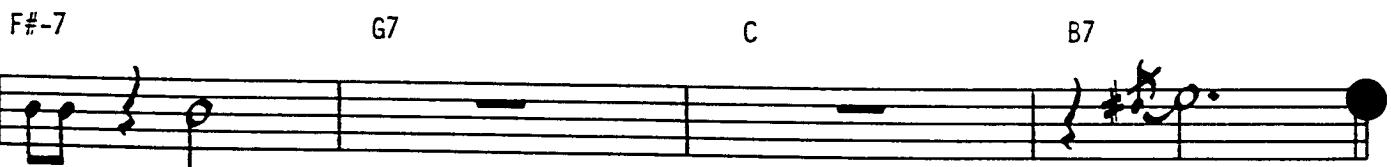
Musical staff 6 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels E-7, A7, D, and D.

D-7 G7 C C



Musical staff 7 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels D-7, G7, C, and C.

F#-7 G7 C B7



Musical staff 8 of section 2, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels F#-7, G7, C, and B7.

3

F#-7 B7 E E



Musical staff 1 of section 3, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels F#-7, B7, E, and E.

E-7 A7 D D



Musical staff 2 of section 3, featuring a treble clef and a 4/4 time signature. It contains four measures of music with notes and rests. Above the staff are the chord labels E-7, A7, D, and D.

D-7 G7 C C

F#-7 G7 C B7

F#-7 B7 E E

E-7 A7 D D

D-7 G7 C C

F#-7 B7 E E

F#-7

John Lewis piano solo

31

4

F#-7

B7

E

E

E-7

A7

D

D

D-7

Max Roach drum solo

7

Musical score for guitar and drums, consisting of 8 systems of staves. The notation includes chords, melodic lines, and drum parts.

System 1: Chords: F#-7, B7, E, E.

System 2: Chords: E-7, A7, D, D.

System 3: Chords: D-7. Drum part with a 6-measure rest.

System 4: Chords: F#-7, B7, E, E. A box containing the number **5** is located at the start of this system.

System 5: Chords: E-7, A7, D, D.

System 6: Chords: D-7. Drum part with a 6-measure rest.

System 7: Chords: F#-7, B7, E, E.

System 8: Chords: E-7, A7, D, D.

System 9: Chords: D-7. Drum part with a 7-measure rest and the instruction "Head out".

2 choruses of melody (32 bars)
and end on DΔ+4

Miles Ahead

By MILES DAVIS

1

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C A7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C C[#]-7 F[#]7

B B-7 E7 A B-7 C[#]6 F[#]7^b9

B-7 E7 C-7 F7 C[#]-7 F[#]7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C A7

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2

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C A7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C C[#]-7 F[#]7

B B-7 E7 A B-7 C[#]∅ F[#]7^b9

B-7 E7 C-7 F7 C[#]-7 F[#]7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C A7

3

D-7

John Lewis
piano solo

31

4

chorus of 4's with Max Roach

D-7 G7 C F B^b-7 E^b7

D-7 drums ----- 3

D-7 G7 C F B^b-7 E^b7

D-7 drums ----- 3

B B-7 E7 A C#^o F#7

B-7 drums ----- 3

D-7 G7 C F

B^b-7 E^b7 D-7 drums ----- 3

5

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C#-7 F#7 D-7 G7 C A7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C C[#]-7 A7

B B-7 E7 A C[#]° F[#]7^b9

B-7 E7 C-7 F7 C[#]-7 F[#]7

D-7 G7 C F B^b-7 E^b7

D-7 E^b-7 A^b7 C[#]-7 F[#]7 D-7 G7 C

Solar

By MILES DAVIS

2 choruses of melody,
then Miles' solo

The musical score is organized into three main sections, each with a boxed number (1, 2, 3) indicating the start of a chorus. Each chorus consists of two staves of music. The first staff of each chorus contains the melody, and the second staff contains the accompaniment with chord voicings written below the notes. The chords are: E \flat , A7 \flat 9, D- Δ , A-7, D7, G, G, G-7, C/, F, F-7, B \flat 7, E \flat , E \flat , A7 \flat 9, D- Δ , D- Δ , A-7, D7, G, G, G-7, C7, F, F-7, B \flat 7, E \flat , E \flat , A7 \flat 9, D- Δ , D- Δ , D-, A-7, D7, G, G, G-7, C7, F, F-7, delayed B \flat 7, E \flat , E \flat , A7 \flat 9.

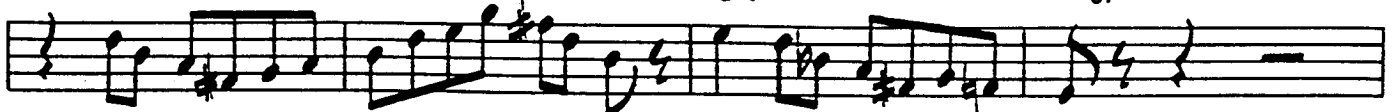
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4

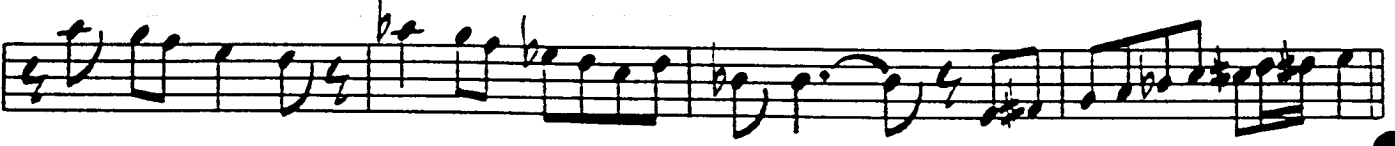
D-Δ D-Δ A-7 D7



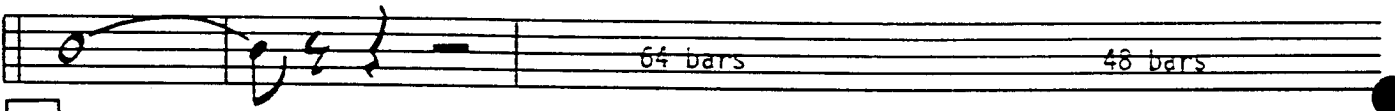
G G G-7 E7



F F-7 Bb7 Eb Eø A7b9



D-Δ D-Δ alto solo piano solo



64 bars 48 bars

5

D-Δ D-Δ A-7 D7



G G G-7 C7

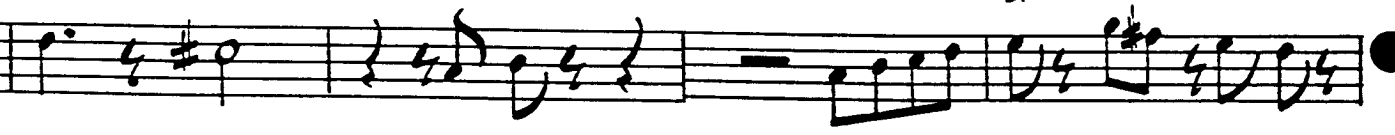


F F-7 Bb7 Eb Eø A7b9



6

D-Δ D-Δ A-7 D7



G G G-7 C7



F F-7 Bb7 Eb Eø A7b9



2 choruses of melody and ending

Miles' Theme

32 bars, then bridge
(Miles' solo begins)

By MILES DAVIS

Chord markings for the first staff: E7, E7, A7, A7+9

Chord markings for the second staff: D7, D7, G7, G7

Chord markings for the third staff: C, D-7, G7, E-7, A7, D-7, G7

Chord markings for the fourth staff: C7, F7, C, D-7, G7

Chord markings for the fifth staff: C, D-7, G7, E-7, A7, D-7, G7


Chord markings for the sixth staff: C7, C7, D-7, G7, D-7, G7

Chord markings for the seventh staff: C, A7, D-7, G7, E-7, A7, D-7, G7

Chord markings for the eighth staff: C7, F7, D-7, G7, C

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E7+9 E7+9 A7b9 A7+9



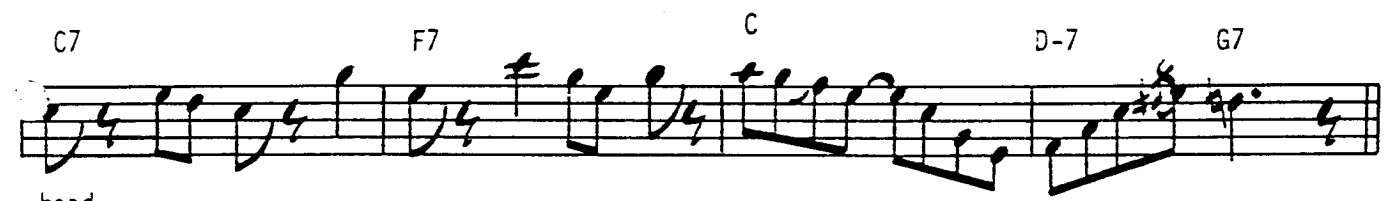
D7 D7 G7 G7b9



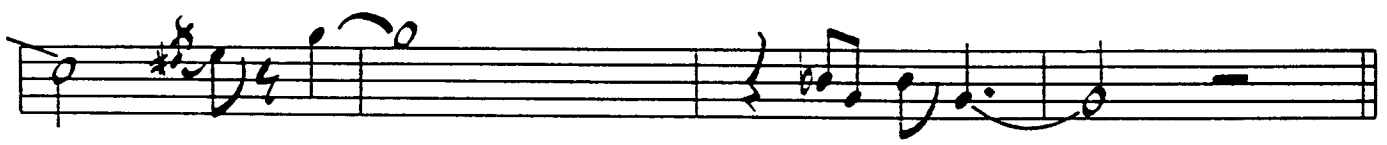
last 8 C D-7 G7 C D-7 G7



C7 F7 C D-7 G7

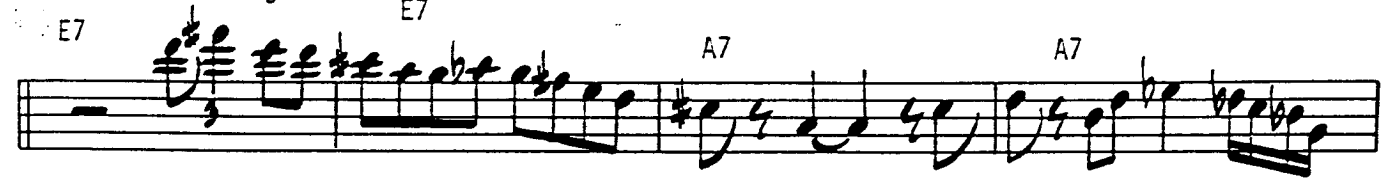


head



bridge

E7 E7 A7 A7



D7

drums

head out last 8

3 6



Vierd Blues

By MILES DAVIS

one chorus of melody,
then Miles' solo

1

C7 F7 C7 C7[#]

F7 F7 C7 C7 A7+9

D-7 G7 C7 C7 F7 F#0

2

C7 C7+4 C7 F7 C7 C7+4 C7

F7 F7+9 C A7+9

D-7 G7 C F F#0 G7 G+7

3

C7 F7 delayed--- C7 C7

F7 F7 C G7 C A7^{b9} A7+9

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D-7 G7' C F7 F#o G7+9

4

C7 F7 C7 C7

breath accents

F7 F7 C C A7+9

D-7 G7^{b9} C7 F7 F#o G7

Detailed description: The image shows three staves of musical notation. The first staff is in 4/4 time, starting with a key signature of one flat (B-flat major/D minor). It features a melody with various chords: D-7, G7', C, F7, F#o, and G7+9. A box containing the number '4' is positioned to the left of the second staff. The second staff is labeled 'breath accents' and shows the same melody with slurs over notes. The third staff continues the melody with chords: F7, F7, C, C, and A7+9. The fourth staff concludes the section with chords: D-7, G7^{b9}, C7, F7, F#o, and G7. Some notes in the third and fourth staves have a '3' written below them, indicating triplets.

One more chorus of melody.

Oleo

By SONNY ROLLINS

one chorus of melody,
then begin solo

1

C A7 D-7 G7 C A7 D-7 G7
C7 F7 E-7 A7 D-7 G7
C A7 D-7 G7 E-7 A7 D-7 G7
C7 F7 D-7 G7 C
B-7 E7+9 A7 A7 A7+
D7 D7 G7 G7+9
C A7 D-7 G7 C D-7 G7
C7 F7 C D-7 G7

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2

The musical score consists of ten staves of music. Each staff contains a line of musical notation with a corresponding chord diagram above it. The chords are: C, A7, D-7, G7, C, A7, D-7, G7; C7, F7, G7, D-7, G7; C, A7, D-7, G7, C, A7, D-7, G7; C7, F7, D-7, G7, C; B-7, E7, A7+4, A7+4, A7+9; D7+4, D7+4, G7, G7+9; C, D-7, G7, E-7, A7, D-7, G7, C7; F7, G7, D-7, G7, C, D-7.

2nd SOLO

The musical score consists of ten staves of music. The first staff begins with a whole rest, followed by notes in the second, third, fourth, and fifth measures. Chords above the staff are C, A7, D-7, G7, E-7, A7, D-7, and G7. The second staff starts with a quarter note, followed by eighth notes, quarter notes, and a half note. Chords are C7, F7, C/G, D-7, and G7. The third staff features eighth notes and quarter notes. Chords are C, A7, D-7, G7, E-7, A7, D-7, and G7. The fourth staff includes eighth notes, quarter notes, and a triplet of eighth notes. Chords are C7, F7, G7, C, and C. The fifth staff has eighth notes and quarter notes. Chords are B-7, E7+4, A7, and A7+9. The sixth staff contains eighth notes and quarter notes, with several triplet markings. Chords are D7+4, D7+4, D-7, and G7. The seventh staff features eighth notes and quarter notes with triplet markings. Chords are C, D-7, G7, F-7, A7, D-7, and G7. The eighth staff starts with eighth notes and quarter notes, followed by whole rests. Chords are C7, F7, G7, D-7, and G7.

2nd chorus

C D-7 G7 C A7 D-7 G7

C7 F7 G7 C C G7

C A7 D-7 G7 C A7 D-7 G7

C7 F7 D-7 G7, G7 C

bridge

B-7 B-7 E7^{b9} A7 A7

A-7 D7 D-7 G7

C A7 D-7 G7 E-7 A7 D-7 G7

C7 F7 D-7 G7 G7 C

Melody is played one chorus for ending

Airegin

By SONNY ROLLINS

Intro is 24 bars, then one chorus melody, then solo begins

ENDING OF MELODY (bars 1-4)
BREAK (bars 5-8)

Chords: B^b, G-7, D7, G-7, G7+9, C-7, G7, C-7, C-7, C-6, E-7, A7, B, E^b-7, A^b7, D^b, D-7, G7, C, C, C-7, F7, B^b, A^b, D7, G- triad, A^b triad, G- triad, A^b triad, G- triad, A^b triad, G- triad, A^b triad, C-7, F7+9, D-7, G7+9.

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C-7 F7 F7b9 Bb D7b9



2

G-7 D7 G-7 G7



C-7 G7+9 C-7 C-7



C-7 E-7 A7 D Eb Ab7



Db D-7 G7 C C



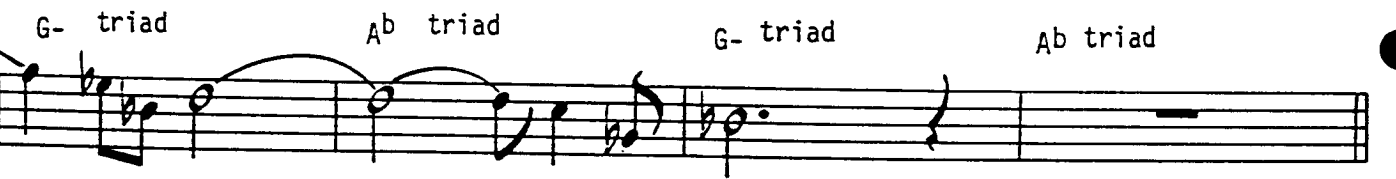
C#-7 F#7 C-7 F7 Bb D7+9



G- triad Ab triad G- triad Ab triad



G- triad Ab triad G- triad Ab triad



C-7 F7 D-7 G7+9



C-7 F7+9 Bb Ab D7b9



3

G-7 D7 G-7 G7

C-7 G7 C-7 C-7

C-7 E-7 A7 D E^b- A^b7

D^b D-7 G7 C C

C-7 F7 B^b A^ø D7

G- triad A^b triad G- triad A^b triad

G- triad A^b triad G- triad A^b triad

C-7 F7 D-7 G7

C-7 F7 G^b A^ø D7

G-7 D7 G-7

One chorus of melody for ending

Tune Up

(October 26, 1956)

Two choruses of melody, then solo begins

By MILES DAVIS

1

F#-7 B7 E E

E-7 A7 D D

D-7 G7 C C

F#-7 G7 C G-7 C7

2

F#-7 B7 E E

E-7 A7 D D

D-7 G7 C C

F#-7 G7 C C

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3 F#-7 B7 E E

E-7' A7' D D_x

D-7 G7 C C

F#-7 G7 C D-7 G7

4 F#-7 B7 E E

E-7 A7 D D

D-7 G7 C C

F#-7 G7 C D-7 G7

5 F#-7 B7 E E

E-7 A7 D D

D-7 G7 C C
 F#-7 G7 C D-7 G7
6 F#-7 B7 E E
 E-7 A7 D D
 D-7 G7 C C
 F#-7 G7 C D-7 G7
7 F#-7 B7 E E
 E-7 A7 D D
 D-7 G7 C C
 F#-7 G7 C D-7 G7

end 1st solo

8

F#-7 B7 E E

John Coltrane 3 choruses / Red Garland 2 and one-half choruses/ Miles trades 8's w/Art Blakey

F#-7 B7 E E

E-7 A7 D D

D-7 drums----- 6

F#-7 B7 E E

E-7 A7 D D

D-7 drums----- 6

F#-7 B7 E E

E-7 A7 D D

drums----- 7 Head out

Two choruses of melody for ending