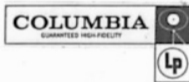


Facsimile of Original LP back cover  
CL 1355

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CL 1355



# Kind of Blue

## MILES DAVIS

So What

Freddie Freeloader

Blue in Green

Flamenco Sketches

All Blues

### IMPROVISATION IN JAZZ

by Bill Evans

There is a Japanese visual art in which the artist is forced to be spontaneous. He must paint on a thin stretched parchment with a special brush and black water paint in such a way that an unnatural or interrupted stroke will destroy the line or break through the parchment. Erasures or changes are impossible. These artists must practice a particular discipline, that of allowing the idea to express itself in communication with their hands in such a direct way that deliberation cannot interfere.

The resulting pictures lack the complex composition and textures of ordinary painting, but it is said that those who see well find something captured that escapes explanation.

This conviction that direct deed is the most meaningful reflection, I believe, has prompted the evolution of the extremely severe and unique disciplines of the jazz or improvising musician.

Group improvisation is a further challenge. Aside from the weighty technical problem of collective coherent thinking, there is the very human, even social need for sympathy from all members to bond for the common result. This most difficult problem, I think, is beautifully met and solved on this recording.

As the painter needs his framework of parchment, the improvising musical group needs its framework in time. Miles Davis presents here frameworks which are exquisite in their simplicity and yet contain all that is necessary to stimulate performance with a sure reference to the primary conception.

Miles conceived these settings only hours before the recording dates and arrived with sketches which indicated to the group what was to be played. Therefore, you will hear something close to pure spontaneity in these performances. The group had never played

these pieces prior to the recordings and I think without exception the first complete performance of each was a "take."

Although it is not uncommon for a jazz musician to be expected to improvise on new material at a recording session, the character of these pieces represents a particular challenge.

Briefly, the formal character of the five settings are:

*So What* is a simple figure based on 16 measures of one scale, 8 of another and 8 more of the first, following a piano and bass introduction in free rhythmic style. *Freddie Freeloader* is a 12-measure blues form given new personality by effective melodic and rhythmic simplicity. *Blue in Green* is a 10-measure circular form following a 4-measure introduction, and played by soloists in various augmentation and diminution of time values. *Flamenco Sketches* is a 6/8 12-measure blues form that produces its mood through only a few modal changes and Miles Davis' free melodic conception. *All Blues* is a series of five scales, each to be played as long as the soloist wishes until he has completed the series.

### Personnel:

Miles Davis, trumpet and leader  
Julian Adderly, alto saxophone\* (Courtesy of Riverside Records)

John Coltrane, tenor saxophone

Wyn Kelly, piano\*\* (Courtesy of Riverside Records)

Bill Evans, piano

Paul Chambers, bass

James Cobb, drums

\* Julian Adderly lays out on *Blue in Green*.

\*\* Wyn Kelly only on *Freddie Freeloader*;

Bill Evans on all other tracks.



# MILES DAVIS

## Kind of Blue



with Julian "Cannonball" Adderly

Paul Chambers


James Cobb

John Coltrane

Bill Evans

Wynton Kelly

This Columbia High Fidelity recording is scientifically designed to play with the highest quality of reproduction on the phonograph of your choice, new or old. If you are the owner of a new stereophonic system, this record will play with even more brilliant true-to-life fidelity. In short, you can purchase this record with no fear of its becoming obsolete in the future.

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1. **So What** 9:22
  2. **Freddie Freeloader** 9:46
  3. **Blue In Green** 5:37
  4. **All Blues** 11:33
  5. **Flamenco Sketches** 9:26

PERSONNEL:

**Miles Davis** trumpet

**Julian "Cannonball" Adderley** alto saxophone (except #3)

**John Coltrane** tenor saxophone

**Wynton Kelly** piano (#2)

**Bill Evans** piano (all others)

**Paul Chambers** bass

**Jimmy Cobb** drums

Original Recording Produced by **Irving Townsend**

Recording Engineer **Fred Plaut**

Recorded at **Columbia 30th Street Studio, New York City**  
on **March 2, 1959 (#1-3)** and **April 22, 1959 (#4,5)**.

**Note:** For most Columbia sessions of the fifties and sixties, the music was taped simultaneously on two different machines. At the first Kind Of Blue session, which produced the three songs that appeared on side one of the LP, one of the three-track machines was running slightly slow. As it happens, the master takes used on the LP were pulled from the reels recorded on that machine. As a result, the first three tunes always appeared in sharp pitch until the gold Mastersound edition of this album. Here, we have included the music as the musicians played it (newly remixed).

Reissue Produced by **Michael Cuscuna**

Remix Engineer **Mark Wilder**

Remixed from the original  
three-track tapes at **Sony Music Studios**,  
using a Presto all-tube, three-track recorder.

Project Director **Seth Rothstein**

Columbia Jazz Reissue Series **Steve Berkowitz** and **Kevin Gore**

Cover Photo **Jay Maisel**

Reissue Art Direction **Cozbi Sanchez-Cabrera**

Reissue Design **Randall Martin**

Photography **Don Hunstein**

Production Assistance **Rene Arsenault**

Packaging Manager **Jennifer Ebert**

A&R Coordination **Patti Matheny**

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