

Countdown

Volume
75

4

3

2

1

to

Giant Steps

Play-A-Long Book/2 CD Set

For All Instrumentalists

Jamey Aebersold Jazz

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Music Copying by PETE GEARHART & DAVID SILBERMAN
Cover Design by JAMEY D. AEBERSOLD

Special thanks to ANDY LaVERNE for his contributions to this play-a-long set.



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INTRODUCTION

In early 1959, John Coltrane was moving in several different directions in his approach to improvisation. One was modal, as that was the direction Miles Davis, his regular employer, was going. Miles' sextet recorded the *Kind Of Blue* album (now on Columbia CK 40579), with its landmark modal experiments, in March and April. Contemporaneously, Coltrane was experimenting with a unique kind of chord movement he'd invented that has become known as the "Giant Steps changes." He formally used this concept first in the originals *Giant Steps* and *Countdown*.

The concept of moving up a minor third and, using the minor third as a dominant, resolving to the flat six has been around since the swing era (Billy May uses a I-bIII-bVI-V turnaround in two bars of a sax soli in his arrangement of *Measure for Measure*, recorded by Glenn Miller in 1941, for example). The beboppers substituted the bII for the V (the so-called "Half Nelson" turnaround) as early as 1947. This sort of thing started showing up in popular tunes in the 1950s (Jimmy Van Heusen's *Here's That Rainy Day* and Henry Mancini's *Breakfast at Tiffany's* are examples), but it was up to John Coltrane to take the up-a-minor-third-and-resolve idea another step. On *Limehouse Blues*, a tune from the twenties that stays on one chord for four bars at a time, Coltrane reasoned that it might be more interesting to replace the first four bars of F7 with F7 Ab7 | Db E7 | A C7 | F7. Educator David Baker once likened this to taking the scenic route instead of the direct one. In the recording of *Limehouse Blues* Coltrane did with Cannonball Adderley (on EmArcy 834 588-2), Coltrane used his new changes but didn't bother to tell the rhythm section, and the clash is interesting to say the least. Getting back to Coltrane's substitution for four bars of F7, if the first chord is the II chord instead of the tonic and the rest stay the same, we have the same approach for a II-V-I and (transposed to the right key), the first four bars of the changes for *Countdown*:

Tune Up: Em7 | A7 | D | D

Countdown: Em7 F7 | Bb Db7 | Gb A7 | D

In using this approach to construct the tune *Giant Steps*, Coltrane wound up with a tune with three key centers, each a major third apart. Again, there are precedents. In the fifties virtually every jazz musician was intimately familiar with *Have You Met Miss Jones*, a 1937 show tune composed by Richard Rodgers whose bridge moved through three key centers each a major third apart, though the harmonic rhythm is half the tempo of *Giant Steps*. A more remotely related piece that used three key centers was *Baubles, Bangles and Beads*, a 1953 show tune based on a theme by the 19th century composer Borodin. Each eight bar phrase begins in a different key a major third away from its predecessor.

Coltrane worked with the *Giant Steps* approach for a couple of years, applying it to various popular tunes as shown in the present album. Young players and jazz educators have also found these changes worthy of study; being able to play *Giant Steps* is a test of a jazz player's mettle much like climbing Ayers Rock is for a young Australian - you gotta do it. Consider this album to be a complete outfit to prepare you for a strenuous climb; all you need to do now is get in shape.

A word about this album - Andy LaVerne came up with the idea, composed three originals based on the *Giant Steps* concept and plays piano. Bassist John Patitucci continues his recent (as of this writing) reemergence on the acoustic instrument, reminding us what a master he is, and drummer Steve Davis brings his years of experience in many contexts to bear on this challenging music. You are the only missing ingredient. Practice!

LYRICS

Body And Soul

My heart is sad and lonely,
For you I sigh, for you, dear only.
Why haven't you seen it?
I'm all for you, Body And Soul!
I spend my days in longing
And wond'ring why it's me you're wronging,
I tell you I mean it,
I'm all for you, Body And Soul!
I can't believe it,
It's hard to conceive it,
That you'd turn away romance.
Are you pretending, it looks like the ending
Unless I could have one more chance to prove, dear,
My life a wreck you're making,
You know I'm yours for just the taking;
I'd gladly surrender
myself for you, Body And Soul!

But Not For Me

They're writing songs of love, But Not For Me.
A lucky star's above, But Not For Me.
With love to lead the way,
I've found more clouds of gray
Than any Russian play
could guarantee.
I was a fool to fall and get that way;
Heigh-ho! Alas! and also Lack-a-day!
Although I can't dismiss
the mem'ry of your kiss,
I guess he's not for me.
He's knocking on a door, But Not For Me.
He'll plan a two by four, But Not For Me.
I know that love's a game;
I'm puzzled, just the same,
Was I the moth or flame?
I'm all at sea.
It all began so well, but what an end!
This is the time a feller needs a friend,
When ev'ry happy plot
ends with the marriage knot,
and there's no knot for me.

The Night Has A Thousand Eyes

Don't whisper things to me you don't mean
For words deep down inside can be seen by the night.
The night has a thousand eyes
and it knows a truthful heart from one that lies,
Tho' romance may have called in the past
My love for you will be ever-lasting and bright,
As bright as the starlit skies
and this wond'rous night that has a thousand eyes,
I've lived my life walking thru a dream,
For I knew that I would find this moment supreme
A night of bliss and tender sighs
And the smiling down of a thousand eyes.
The night has a thousand eyes
The night has a thousand eyes.

Soloing: by Jamey Aebersold

- 1. Keep your place** - don't get lost. If you do get lost LISTEN to the rhythm section. The drummer will often give a little crash at the beginning of new sections. If you hit a note that is not what you intended, move it up or down a half-step and you'll probably be back in the scale (or chord). Remember, jazz music usually moves in two, four and eight bar phrases. You're never far from a new phrase beginning.
- 2. Play right notes.** This really means play the notes you hear in your head...the notes you would sing with your mouth. Having the scales and chords in front of you on a piece of paper is merely a guide. They don't provide the actual music that's going to be played. THAT comes from YOUR imagination. If you've got the scales, chords, and chord/scale progression MEMORIZED it provides courage to your imagination and allows you to operate from a more creative natural basis. It allows you to take some chances. It helps remove FEAR.
- 3. Using REPETITION and SEQUENCE** is natural in music. It's found in all types and styles of music. The novice improviser often feels that if they repeat an idea, everyone knows they are going to repeat it, so why do it; plus it's not original enough for your EGO so don't play it. WRONG! The listener needs to hear some repetition and sequence or else they can't remember anything you play. Repetition and Sequence are the glue that holds solos together. The usual number of times something is repeated depends on you but the average is 2 or 3 and then your mind will tell you when to repeat and/or when to use sequence. It's a part of the way we hear music played by others.
- 4. CHORD TONES** (the 1, 3, 5, & 7 of a scale) are great notes to begin and end a phrase with. Just sing a phrase and see if you don't follow this simple rule. Our ears HEAR chord tones first so it's natural to begin and end there. Plus, it gives us and the listener what we're listening for - *harmonic stability*.
- 5. SOUND:** Be sure that you are getting a good, full sound on your instrument (or voice). Don't let the scales and chords or the progression or tempo intimidate you. Sound is foremost and is the FIRST thing a person latches onto when you sing or play. It leaves a lasting impression. So, be yourself and let your voice or instrument ring out. It's the main ingredient of your musical personality.
- 6.** There's no way anyone is going to play jazz or improvise well without **listening** to those musicians who have come before. Listening is where ALL the answers are. Each musician is a result of what they have listened to. It's easy to hear who people have listened to by listening to them play. We all tend to use imitation and it's good to do this. Some feel that if they listen to others they'll just sound like them. This is not true but your ego will try to convince you it's true. The ego hates competition or what it perceives to be competition. Don't let it fool you. If no one listened to anyone else, why play music? Music is for everyone and truly is a Universal Language.
- 7. Everyone has the ability to improvise** - from the youngest child to the senior citizen. You have to have desire and set aside time to work at it until moving your fingers becomes automatic and the distance between your mind and fingers grows smaller and smaller to where you think an idea and your fingers are already playing it. It's not magic. If it is, then magic equals hard work and perseverance. When asked, "What is the greatest obstacle to enlightenment?" the Buddha replied, "Laziness." ***Lagree!***

DISCOGRAPHY

NOTE: All numbers are for Compact Discs unless otherwise marked. Albums marked [OP] are out of print in the U.S. at presstime, but may be available in some countries or in second hand shops. The seven CD set "The Heavyweight Champion" (John Coltrane's complete Atlantic recordings - Rhino R2 71984) includes versions of all the tunes on this play-a-long set except the three Andy LaVerne originals. This set is not listed under the individual tunes, nor is any other set with more than 2 CD's in it. Also worthy of special mention is "The Coltrane Sound" (Rhino R2 SD-1419-2), which has the original recordings of five of the selections on this set. In the discography of tunes not composed by John Coltrane, unless specifically marked that the selection is known to have Coltrane's chord changes, it is assumed that more traditional harmony has been used.

Body & Soul (1930)

Music by John Green; words by Edward Heyman, Robert Sour and Frank Eyton. Introduced by Libby Holman in the revue "Three's A Crowd." First recorded in the U.S. by Leo Reisman & His Orchestra featuring pianist Eddy Duchin. Over 3,000 recordings have been made since then; the following is a selected list.

The following versions have been auditioned and are known to use Coltrane's changes in the bridge:

John Coltrane (Rhino SD 1419-2; R2 71255)
Rob McConnell & the Boss Brass (Sea Breeze SB-2082)

The following is a list of classic jazz performances:

Henry Red Allen (Best Of Jazz 4031)
Louis Armstrong (Columbia CK 46996)
Chu Berry (w. Roy Eldridge)(Commodore CCD-7000; 7004;
Jazz Archives 157382)
Benny Carter (Pablo Live OJCCD-374-2)
Betty Carter (Roulette B2-95333)
Al Cohn/Zoot Sims (Muse MCD 5356)
Cozy Cole (Ben Webster feature)(Classics 819)
Duke Ellington (duo w. Jimmy Blanton)(RCA Bluebird 2178-2-RB - 3 takes)
(RCA Bluebird 66674-2)
Bill Evans (w. Toots Thielemans)(Warner Bros. 3293-2)
Benny Goodman Trio (RCA Bluebird 5631-2-RB; 66542-2)
Dexter Gordon (Prestige OJCCD-770-2)
Coleman Hawkins (RCA Bluebird 61063-2; 68515-2; 66495-2; 9972-2-R; 66617-2)
Billie Holiday (Columbia CK 47030; CK 53776)(Verve 849 434-2)
Helen Humes (Muse MCD 5217)
Jazz at the Philharmonic (w. JJ Johnson, Cole)(Verve 314 521 646-2)
Thelonious Monk (Columbia CK 40786)
James Moody (w. Johnny Coles)(Chess GRD-810)
Gerry Mulligan/Paul Desmond (Verve 314 519 850-2)
Boyd Raeburn BB (Savoy SV 0185)
Django Reinhardt (Classics 748)
Sonny Rollins (saxophone alone)(Verve 314 511 392-2)
Art Tatum Trio (Fresh Sound FSR-CD 21)
Art Tatum (piano alone)(Pablo PACD-2405-432-2)
Sarah Vaughan (duet w. Ray Brown)(Pablo PACD-2310-821-2)
Lester Young (Blue Note B2-32787)

The Coleman Hawkins recording has inspired instrumental and vocal arrangements. The following are based on Hawkins:

Benny Carter Septet (Impulse MACD-5651)
Eddie Jefferson (Jefferson lyric)(Riverside OJCCD-307-2)
(Prestige OJCCD-396-2)(Evidence ECD 22062-2)
Manhattan Transfer (Jefferson lyric)(Rhino R2 19258; R2 71053)

Some versions by younger generation players:

Monty Alexander's Ivory & Steel (Concord CCD-457)
Shelly Berg (piano alone)(DMP CD 3002)
Don Braden (Landmark LCD-1639-2)

Michael Carvin (Sonny Fortune feature)(Muse MCD 5399)
Grand Central (Ravi Coltrane, Terrasson)(Alfa Jazz ECD 22136-2)
Scott Hamilton (Concord CCD-4386)
Fred Hersch (piano alone)(Concord CCD-4596)
Elvin Jones (Nicholas Payton feature)(Enja ENJ-7051 2)
Joe Lovano (Blue Note B2-98636)
Rick Margitza (Blue Note B2-97196; B2-98291)
Jim McNeely (piano alone)(Concord CCD-4522)
Hendrik Meurkens (Concord CCD-4585)
Danilo Perez (RCA Novus 63148-2)
Joshua Redman (Warner Bros. 45242-2)
Arturo Sandoval (GRP GRD-9634)
Diane Schuur (GRP GRD-2006)

But Not For Me (1930)

Music by George Gershwin, words by Ira Gershwin. Introduced by Ginger Rogers, and reprised by Willie Howard in the musical "Girl Crazy." Sung by Judy Garland in the film version in 1943. Sung by Ella Fitzgerald on soundtrack and theme of the film "But Not For Me" (1959).

Johnny Adams (Rounder CD-2125)
Monty Alexander/Ray Brown/Herb Ellis (Concord CCD-4193)
Gene Ammons (Prestige OJCCD-395-2)
Gene Ammons/Sony Stitt (Prestige OJCCD-708-2)(Prestige OJCCD-24118-2)
Chet Baker (vcl)(Pacific Jazz B2-92932; B2-36194; Blue Note B2-32994; B2-36978; Capitol C2-31775)(Enja ENJ-5005-2)
Gary Bartz (Atlantic 82720-2)
Ran Blake (Hat Art CD-6077)
Ruby Braff/George Barnes Quartet (Concord CCD-6005)
Barbara Carroll (DRG 91407)
Rosemary Clooney (Concord CCD-4112)
John Coltrane (Rhino R2 1361-2)
Harry Connick, Jr. (Columbia CK 45319)
Chris Connor (Rhino R2 71503; R2 72472)
Johnny Costa (Chiaroscuro CRD 335)
Elvis Costello/Larry Adler (Mercury 314 526 091-2)(of marginal jazz interest)
Eddie Lockjaw Davis (Prestige OJCCD-218-2)
Miles Davis (2 takes)(OJCCD-245-2)
Joey DeFrancesco (Columbia CK 45443; CK 46875)
Ella Fitzgerald w. Nelson Riddle Orch. (Verve 314 529 581-2)
Ella Fitzgerald w. Ellis Larkins (Decca GRD-636)
Ella Fitzgerald w. Andre Previn (Pablo PACD-2312-140-2)
Red Garland (Prestige OJCCD-073-2)(Prestige OJCCD-472-2)
Stan Getz (Four Star FS-40077)
Benny Goodman (Musicmasters 65129-2)
Dexter Gordon (Black Lion BLCD760133)(Pilz 64018-2)
Stephane Grappelli (Concord CCD-4169)
The Great Jazz Trio (Hank Jones et al)(Denon DC-8567)
Bennie Green (Prestige OJC-1752-2)
Jeff Hamilton (Mons MR 874-777)
Roy Hargrove/Antonio Hart (RCA Novus 63164-2)
Billie Holiday (Verve 314 529 226-2; 314 527 650-2; 823 449-2)
Red Holloway (Concord CCD-4322)
Ahmad Jamal (Chess CHD-9108)(Atlantic 81258-2)
Elton John (London 828 509-2)(of minimal jazz interest)
JJ Johnson (Concord CCJ-4523)
Etta Jones (Prestige OJCCD-702-2)
Oliver Jones (Justin Time JUST-51-2)
Nancy Kelly (Amherst AMH-93317)
Cleo Laine (RCA 61670-2)
Gloria Lynne (Pilz 449334-2)

Guido Manusardi/Red Mitchell (Soul Note 121 181-2)
 Dave McKenna (Concord CCD-4097)
 Bob Mintzer BB (DMP CD-479)
 Modern Jazz Quartet (Prestige OJCCD-057-2)
 Paul Motian Quartet (JMT 834 440-2)
 Joe Pass Quartet (Pablo OJCCD-828-2)
 John Pizzarelli (RCA Novus 63191-2)
 Andre Previn/Mundell Lowe/Ray Brown (Telarc CD-83309)
 Ike Quebec (Blue Note B2-99427)
 Marcus Roberts (Columbia CK 66437)
 Claudio Roditi (Candic CD79515)
 Bobby Shew w. Carl Fontana (Mama Foundation MMF 1013)
 Louis Smith/Jodie Christian (Steeplechase SCCD-31361)
 Lenny Solomon (Jazz Inspiration JID9309)
 Mary Stallings (Concord CCD-4620)
 Dakota Staton (Capitol C2-31204)
 Sun Ra & His Arkestra (Evidence ECD 22011)
 Toni Tennille (USA USACD-596)
 Stanley Turrentine (Blue Note B2-28885)
 Sarah Vaughan (Verve 314 512 379-2; 314 526 464-2)(Four Star FS-40091)
 Dinah Washington (Verve 314 513 928-2)
 Ben Webster/Bill Coleman (Black Lion BLCD760141)
 Claude Williams (Arhoolie CD-406)
 Teddy Wilson Trio (K-Tel International 08120-2)

Central Park West (1960)

Music by John Coltrane. First recording by the John Coltrane Quartet.

David Becker (MCA MCAD-42159)(OP)
 Jimmy Bruno (Concord CCD-4612)
 John Coltrane (Rhino SD-1419-2; R2 71255)
 Jack DeJohnette (ECM 21152-2)
 Woody Herman BB (Concord CCD-4302; CCD-4557)
 Joe Lovano (Blue Note B2-98636)
 David Murray (Red Baron JK 57758)
 Ralph Peterson (Blue Note B2-27645)
 Michael Rabinowitz (Cats Paw CDP-7101)
 Pharoah Sanders (Evidence ECD 22020)

Countdown (1959)

Music by John Coltrane. First recording by John Coltrane.

John Coltrane (Atlantic SD-1311-2; Mobile Fidelity UDCD-605)
 Jack DeJohnette (piano)(Landmark LCD-1504-2)
 Bruce Forman (Concord CCD-4368; CCD-4507)
 Kenny Garrett (Warner Bros. 46209-2)
 Woody Herman BB (Concord CCD-4170)
 Brad Mehldau (Warner Bros. 45997-2)

Exotica (aka Untitled Original)(1960)

Music by John Coltrane. First recording by John Coltrane.

John Coltrane (Atlantic 1382-2)(Roulette B2-93901)

Fifth House (1959)

Music by John Coltrane. First Recording by John Coltrane.

John Coltrane (Atlantic 1354-2)
 Allen Farnham (Concord CCD-4413)

Giant Steps (1959)

Music by John Coltrane. First Recording by John Coltrane.

Jennifer Batten (Guitar 88561-5012-2)
 Mark Bingham (Sky 7-5091-CD)
 Luis Bonilla Latin Jazz All Stars (Candic CCD-79507)
 Ray Brown w. Dado Moroni (Telarc CD-83373)
 Jimmy Bruno (Concord CCD-4612)
 John Coltrane (Atlantic SD-1311-2; Mobile Fidelity UDCD-605; Rhino R2 71255; R2 71256; Verve 314 521 007)

Kenny Drew Jr. (Antilles 314 514 211-2)
 Paquito D'Rivera/James Moody (Candic CCD-79523)
 Clare Fischer (Discovery 70934-2; 74003-2)
 Hal Galper (Concord CCD-4383)
 Kenny Garrett (Warner Bros. 46209-2)
 Terry Gibbs/Buddy DeFranco (Contemporary CCD-14036-2)
 Stephane Grappelli/McCoy Tyner (Tyner feat.)(Who's Who in Jazz CD-21047)
 Eddie Harris (Rhino R2 71514)
 Woody Herman BB (Fantasy OJCCD-344-2)
 David Kikoski (Epicure EK 64441)
 Mark Masters Jazz Orchestra (Capri 74031-2)
 Bob Mintzer/Michael Brecker (RCA Novus 63173-2)
 New York Voices (Eldridge-Nazarian lyric)(GRP GRD-9653)
 Byron Olson/Music Amici Chamber Group (Angel CDC-54893)
 Rob Parton's Jazztech Big Band (Sea Breeze CDSB-2047)
 Joe Pass (Pablo PACD 2310-788-2)
 Tito Puente (Concord CCD-4250)
 Arthur Rhames Trio (DIW DIW-401)
 Buddy Rich (World Wide Jazz CD-21006)
 Max Roach/Archie Shepp (Hat Art CD-6042)
 Wallace Roney (Muse MCD-5372)
 Gonzalo Rubalcaba (Blue Note/Somethin' Else B2-97197)
 (Blue Note/Somethin' Else B2-99492)
 Vanessa Rubin (Neals lyric)(RCA Novus 63127-2)
 Arturo Sandoval (GRP GRD-9701)
 Vladimir Shafranov (Jazz Alliance TJA-10018)
 Archie Shepp (EPM Musique 152172)(Soul Note 121 122-2)
 Aki Takase (Enja 6062-2)
 Toots Thielemans (Private Music 82120-2)
 Sumi Tonooka (Candic CCD-79516)
 McCoy Tyner (Enja ENJ-6080)
 Mark Vinci (Iris CD-1007)
 The Visitors (Muse MCD-5024)
 Bobby Watson (Red Record 123 250-2)
 Western Michigan Univ. Jazz Orch. (Sea Breeze SBV-4510)
 World Saxophone Quartet (Black Saint 120 127-2)

The Night Has A Thousand Eyes (1948)

Music by Jerry Brainin, words by Buddy Bernier.
 Introduced in the film with the same title.

Eric Alexander/Lin Halliday (Delmark DE-488)
 Gary Bartz Quintet (Candic CCD-79049)
 Nick Brignola (Reservoir RSR CD 133)
 Kenny Burrell (Concord CCD-4668)
 John Coltrane Quartet (Rhino 1419-2)
 Paul Desmond (RCA Bluebird 66777-2)
 Stan Getz Quartet (Concord CCD-4158)
 Chuck & Gap Mangione (Riverside OJCCD-668-2)
 Pete Minger Quartet (Concord CCD-4555)
 Buddy Montgomery (piano alone)(Concord CCD-4494)
 Frank Morgan/Bud Shank (Contemporary CCD-14064-2)
 Joe Pass (Pacific Jazz B2-35222)
 Michael Rabinowitz (Jazz Focus JFCD011)
 Claudio Roditi/Metropole Orch. (Mons MR 874-767)
 Sonny Rollins (RCA Bluebird 52572-2)
 Ellyn Rucker (Capri 74007-2)
 Bobby Shew w. Carl Fontana (Mama Foundation MMF 1013)
 Horace Silver (Portrait RK 45138)(OP)
 McCoy Tyner (Milestone OJCCD-313-2)
 Ronnie Wells (Jazz Karma 906-CD)
 Denny Zeitlin/David Friesen (Concord CCD-4639)

Satellite (1960)

Music by John Coltrane. First recording by John Coltrane.

Billy Childs (Windham Hill Jazz 10144-2)
 John Coltrane (Rhino 1419-2)
 John Greiner (Altenburgh JRG-0008)
 Conrad Herwig (Astor Place TCD 4003)
 Dave Kikoski (Triloka 7191-2)
 Denny Zeitlin/Charlie Haden (ECM 1239)

26-2 (1960)

Music by John Coltrane. First recording by John Coltrane.

John Coltrane (Rhino 1419-2)

Training For Trane

Most musicians tend to put off practicing until it becomes an absolute necessity. This is understandable, since practicing requires equal levels of concentration and discipline to be effective. The dilemma is that we want to enjoy the experience of playing our instruments, but sometimes don't feel like putting in the practice time to get there. We can all look to one individual for inspiration in this area. John Coltrane, one of the most influential musicians of the Twentieth Century, is legendary for his dedication to practice. There are many stories of Trane practicing between sets at gigs, and putting in countless hours at home, all in the pursuit of expanding his capacity for musical expression. It can be argued that this compulsion to practice is what helped Coltrane develop the many musical innovations which so impacted the generations of players who followed him. One of his most far-reaching innovations is his composition "Giant Steps."

With "Giant Steps," Coltrane came across a progression that would impact future generations of improvisers and composers. While this progression contained some ii-V-I's, it also fragmented that progression, and introduced the concepts of arbitrary root movement and non-functional harmony. Coltrane said that the title comes from the fact that "the bass line is kind of a lopsided pattern in contrast to moving strictly in fourths or in half-steps." He has also been quoted as saying, "I feel like I can only hear so much in the ordinary chords we usually have going in the accompaniment. I just have to force all those extra progressions into a structure. I have a whole lot of things I'm working on, sometimes I find that I am playing them all at once."

Upon close examination, "Giant Steps" reveals several patterns. At the core is the use of three tonal centers, B major, G major, and Eb major. These roots, all major thirds apart, comprise an augmented triad. What Coltrane has done is to split the octave into three equal parts. Tonalities that are major thirds apart do not share many common tones, and unlike tonalities separated by minor thirds, they are not on the same diminished axis. As a result, there is no one single scale, such as the symmetric diminished scale, that can be used as a thread through these tonal centers. While on the surface it would appear that either a whole tone scale or a symmetric augmented scale could be used to tie these three tonalities together, they both fall short. Thus, the first obstacle to playing "Giant Steps" changes appears. Switching gears rapidly seems to be the most logical way of negotiating these changes.

Another key to unlocking the Coltrane formula is the way he used this progression in the context of a ii-V-I sequence. Example:

D- (1 bar)	G7 (1 bar)	CΔ(2 bars), becomes
D- (2 beats)--Eb7(2 beats)	AbΔ(2 beats)--B7 (2 beats)	EΔ(2 beats)--G7 (2 beats) CΔ(1 bar)

This complex substitution for a common ii-V-I was used by Coltrane in several tunes, both originals and standards. We have gathered all the tunes in which Coltrane used this device, and present them here in the "Countdown To Giant Steps" play-a-long CD (CD #2 of this set). Also included are three originals, all based on "Giant Steps" changes. "In A Melatonin" is more of a departure, in that it changes the harmonic rhythm as well as some chord qualities, but the "Giant Steps" root movements are all present in sequence, starting in the second half of bar 4.

As an aid to attaining fluency over these challenging progressions, we also offer CD #1 of this set, entitled "Training For Trane." On this CD we present a series of exercise tracks which dissect the "Coltrane Changes." Taken at player-friendly tempos, one can use these practice tracks to get a handle on negotiating these changes. As a guide to melodic devices, we have also included some notated lines and exercises to play along with the rhythm section tracks. Many of the melodic movements found in these exercises were played by Trane as well (the best known being the four note pattern 1-2-3-5). Once you get these patterns under your fingers, you can plug them into the complete tunes, and then begin to alter them to make them your own. When dealing with complex progressions such as those in this collection, it is advisable to simplify the melodic line, so that the depth of the harmonies can be heard and appreciated.

My thanks to John Patitucci and Steve Davis for their great playing, and especially for their energy and spirit which truly reflect the original intent of John Coltrane and the musicians with which he played.

Andy LaVerne



Training For Trane



Andy LaVerne

Exercise 1

BA D7 GA GA Bb7 EbΔ

EbΔ F#7 B7 A- D7 GA

F- Bb7 EbΔ C#- F#7 BA

Exercise 2

BA D7 GA Bb7 EbΔ

GA Bb7 EbΔ F#7 BA

1. C#- F#7 2. EbΔ

1. A- D7 2. BA

Exercise 3

A- D7 GA F- Bb7

EbΔ C#- F#7 BA

A- D7 GA C#- F#7

BA F- Bb7 EbΔ



Exercise 4

A- D7 C#- F#7 F- Bb7 C#- F#7

Exercise 5

BA D7 GA Bb7

EbA F#7 BA

Exercise 6

BA D7 GA Bb7 EbA A- D7 GA Bb7

EbA F#7 BA C#- F#7 BA

Exercise 7

EbA A- D7 GA C#- F#7



GA C#- F#7 BA F- Bb7

EbΔ A- D7 GA F- Bb7 EbΔ

Exercise 8

EbΔ D7+9 GA F#7+9

BA Bb7+9 EbΔ Bb7+9 EbΔ

Exercise 9

GA Bb7 EbΔ F#7 BA D7 GA

FA Ab7 DbΔ E7 AΔ C7 FA

Exercise 13

E- F7 BbΔ Db7 GbΔ A7 DΔ

D- Eb7 AbΔ B7 EA G7 CA

C- C#7 F#Δ A7 DΔ F7 BbΔ

E- F7 BbΔ Eb7



CD #1 EXERCISES - TREBLE/BASS CLEF PARTS



CD #1

#1 - Segments of Giant Steps

PLAY 3 TIMES (♩ = 120)

BA D7 GΔ BA D7 GΔ BA D7 GΔ BA D7 GΔ

GΔ Bb7 EbΔ GΔ Bb7 EbΔ GΔ Bb7 EbΔ GΔ Bb7 EbΔ

EbΔ F#7 BA EbΔ F#7 BA EbΔ F#7 BA EbΔ F#7 BA

A- D7 GΔ A- D7 GΔ A- D7 GΔ A- D7 GΔ

F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7 EbΔ F- Bb7 EbΔ

C#- F#7 BA C#- F#7 BA C#- F#7 BA C#- F#7 BA

#2 - Elements of Giant Steps

fine

PLAY 9 TIMES (♩ = 120)

SWING BA D7 GΔ Bb7 EbΔ

1. C#- F#7	2. EbΔ
---------------	-----------

GΔ Bb7 EbΔ F#7 BA

1. A- D7	2. BA
-------------	----------

fine

#3 - Giant Steps II/V7/I's

PLAY 3 TIMES (♩ = 108)

A- D7 GΔ F- Bb7 EbΔ C#- F#7 BA

Play 4 Xs

A- D7 GΔ C#- F#7 BA F- Bb7 EbΔ

Play 4 Xs

fine

#4 - Giant Steps II/V7's

PLAY 23 TIMES (♩ = 96)

BOSSA NOVA

A- D7 C#- F#7 F- Bb7 C#- F#7 BA

#5 - Elongated Segments of Giant Steps

PLAY 12 TIMES (♩ = 110)

SWING

BA D7 GA Bb7 EbΔ F#7 BA

fine

PLAY 14 TIMES (♩ = 108)

#6 - First Half of Giant Steps

BOSSA NOVA

BA D7 GA Bb7 EbΔ A- D7 GA Bb7 EbΔ F#7 BA C#- F#7 BA

PLAY 6 TIMES (♩ = 132)

#7 - V/V7/II's in Giant Steps

EbΔ A- D7 GA C#- F#7 BA F- Bb7 EbΔ C#- F#7

BA F- Bb7 EbΔ A- D7 GA C#- F#7 BA A- D7

GA C#- F#7 BA F- Bb7 EbΔ A- D7 GA F- Bb7 EbΔ

#8 - V7 to I in Giant Steps

PLAY 15 TIMES (♩ = 116)

LATIN EbΔ D7+9 GA F#7+9 BA Bb7+9 EbΔ Bb7+9 EbΔ

#9 - Segments of Satellite

PLAY 3 TIMES (♩ = 108)

SWING

GA Bb7 EbΔ F#7 BA D7 GA

Play 4 Xs

FA Ab7 DbΔ E7 AΔ C7 FA

Play 4 Xs *fine*

CD #1

PLAY 4 TIMES (♩ = 116)

#10 - 26-2 (Slow Version)  

SWING

FA Ab7 DbΔ E7 AΔ C7 C- F7 BbΔ C#7 F#Δ A7 D- G7 G- C7

FA Ab7 DbΔ E7 AΔ C7 C- F7 BbΔ Ab7 DbΔ E7 AΔ C7 FA

C- E- A7 DΔ F7 BbΔ Eb- Ab7 DbΔ G- C7

FA Ab7 DbΔ E7 AΔ C7 C- F7 BbΔ Ab7 DbΔ E7 AΔ C7 FA

fine

PLAY 9 TIMES (♩ = 120)

#11 - Countdown (Slow Version)

SWING

E- F7 BbΔ Db7 GbΔ A7 DΔ D- Eb7 AbΔ B7 EA G7 CA

C- Db7 GbΔ A7 DΔ F7 BbΔ E- F7 BbΔ Eb7 ⊕

⊕ E- F7 BbΔ Db7 GbΔ F7 BbΔ A7 DΔ

BbΔ GbΔ DΔ BbΔ GbΔ $\hat{D}\Delta$

PLAY 4 TIMES (♩ = 132)

#12 - Satellite (Slow Version)

SWING

GΔ Bb7 EbΔ F#7 BΔ D7 G- C7 FΔ Ab7 DbΔ E7 AΔ C7 F- Bb7

EbΔ A- D7 G- A- D7 GΔ F- Bb7 EbΔ Gb7 BΔ D7

GΔ Bb7 EbΔ F#7 BΔ D7 G- C7 FΔ Ab7 DbΔ E7 AΔ C7 F- Bb7

EbΔ A- D7 GΔ C- F7 A- A-

D Pedal -----

A- A- ⊕

⊕ A- A- A- AbΔ+4 GΔ

D Pedal -----

CD #1**#13 - Countdown In Segments**  

PLAY 2 TIMES (♩ = 122)

SWING

E- F7 BbΔ Db7 GbΔ A7 DΔ

Play 4 Xs

D- Eb7 AbΔ B7 EΔ G7 CΔ

Play 4 Xs

C- C#7 F#Δ A7 DΔ F7 BbΔ

Play 4 Xs

E- F7 BbΔ Eb7

Play 4 Xs *fine*

#14 - Countdown (Elongated)

PLAY 4 TIMES (♩ = 120)

LATIN

E- F7 BbΔ C#7 F#Δ A7 DΔ

D- Eb7 AbΔ B7 EΔ G7 CΔ

C- C#7 F#Δ A7 DΔ F7 BbΔ

E- F7 BbΔ Eb7

E- F7 BbΔ Db7 GbΔ F7 BbΔ A7

DA BbΔ GbΔ DΔ

DA BbΔ GbΔ DΔ

ritard

#15 - Giant Steps (Elongated)PLAY LATIN 3 CHORUSES,
THEN SWING 3 CHORUSES (♩ = 120)

BA D7 GA Bb7 EbΔ A- D7

GA Bb7 EbΔ F#7 BA F- Bb7

EbΔ A- D7 GA C#- F#7

BA F- Bb7 EbΔ C#- F#7



1. Step By Step



PLAY 10 TIMES (♩ = 116)

By Andy LaVerne

BOSSA BA D7 GA Bb7 EbΔ A- D7

GA Bb7 EbΔ F#7 BA F- Bb7

EbΔ A- D7 GA C#- F#7

BA F- Bb7+9 EbΔ C#- F#7

3

SOLOS

BA D7 GA Bb7 EbΔ A- D7

GA Bb7 EbΔ F#7 BA F- Bb7

EbΔ A- D7 GA C#- F#7

BA F- Bb7 EbΔ C#- F#7

Ritard on last chorus-Fine

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2. Uncommon Tones



PLAY 12 TIMES (♩ = 132)

By Andy LaVerne

SWING

Chords: BA, D7, GΔ, Bb7, EbΔ, A-, D7, GA, Bb7, EbΔ, F#7, BA, F-, Bb7, EbΔ, A-, D7, GΔ, C#, F#7, BA, F-, Bb7, EbΔ, C#, F#7

SOLOS

Chords: BA, D7, GΔ, Bb7, EbΔ, A-, D7, GA, Bb7, EbΔ, F#7, BA, F-, Bb7, EbΔ, A-, D7, GΔ, C#, F#7, BA, F-, Bb7, EbΔ, C#, F#7, F-, Bb7, A-, D7, D-/G

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3. Central Park West



PLAY 10 TIMES (♩ = 66)

By John Coltrane

C#- F#7 BA E- A7 DA Bb- Eb7 AbΔ G- C7

FA C#- F#7 BA E- A7 DA C#- F#7 BA

C#-/B BA C#-/B C#- F#7

SOLOS

BA E- A7 DA Bb- Eb7 AbΔ G- C7 FA C#- F#7 BA E- A7 DA C#- F#7

BA C#-/B BA C#-/B C#- F#7

⊕

BA

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4. Body & Soul



PLAY 2 TIMES (♩ = 110)

By John Green

INTRO Eb-/Ab Eb-/Ab

Ab Pedal

Eb- Eb- Ab7b9

Ab Pedal

DbΔ Ab7 F7+w.t. DbΔ Ab7 E- A7

Eb- Ab7 3 Eb- Ab7 C- F7+9

Ab Pedal

F7+w.t. F7+w.t. Ab7 DbΔ F- Bb7

Ab Pedal

Eb- 3 Eb- Ab7b9

Ab Pedal

DbΔ Ab7 F7+w.t. DbΔ Ab7 3 E- 3 A7

Eb- Ab7 3 Eb- Ab7 C- F7+9

Ab Pedal

F7+w.t. F7+w.t. Ab7 DbΔ E- A7

Ab Pedal

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4. Body & Soul - Cont.



DA E- F#- G- C7

DA F7 BbΔ C#7 F#Δ A7 DA E-3 F#- E-

DØ 3 G7b9 3 CA Bb-/Eb Eb7 3

AbΔ B7 EA G7 CA B7 F- Bb7 3 3

Eb- Ab Pedal Eb- Ab7b9

DbΔ Ab7 F7+w.t. DbΔ Ab7 E- A7 3

Eb- Ab7 Eb- Ab7 C- F7+9 Ab Pedal 3

F7+w.t. F7+w.t. F7+w.t. 3 DbΔ F- Bb7+9 Ab Pedal 8 vb



4. Body & Soul - Cont.



SOLOS

Eb- Eb- Ab7b9 DbΔ Ab7 F7+w.T. DbΔ Ab7 E- A7

Ab Pedal -----

Eb- Ab7 Eb- Ab7 C- F7+9 \oplus F7+w.T. F7+w.T. Ab7 1. DbΔ F- Bb7+9 2. DbΔ E- A7

Ab Pedal -----

DΔ E- F#- G- C7 DΔ F7 BbΔ C#7 F#Δ A7 DΔ E-F#- E-

DØ G7b9 CΔ Bb-/Eb Eb7 AbΔ B7 EΔ G7 CΔ B7 F- Bb7

Eb- Eb- Ab7b9 DbΔ Ab7 F7+w.T. DbΔ Ab7 E- A7

Ab Pedal -----

Eb- Ab7 Eb- Ab7 \oplus C- F7+9 F7+w.T. F7+w.T. DbΔ F- Bb7+9 \oplus

Ab Pedal -----

\oplus F7w.T. DbΔ F- Bb7

Ab Pedal -----

F7w.T. F7w.T. Ab7b9 \hat{D} DbΔ

Ab Pedal ----- Ritard -----



5. Exotica



PLAY 2 TIMES (124 bpm)

By John Coltrane

INTRO

1. Eb Db Eb C Eb E Eb C 2.

G Pedal

A

TUNE G7b9 G7+w.t.

E7 Eb7 AbΔ B7 EA G7 Ab- Db7 G7b9

G7b9 G7+w.t. CA Eb7/Bb

AbΔ B7/F# EA D- 1. D- G7 2. CA

Last X Ritard

B

BRIDGE

E- A7 E- A7 DA C7 FA B7

BbΔ A7 DA D- G7 D-

G7 CA Bb7 EbΔ Gb7 BA D7 D- G7

D.S. al 2nd ending then to SOLOS page

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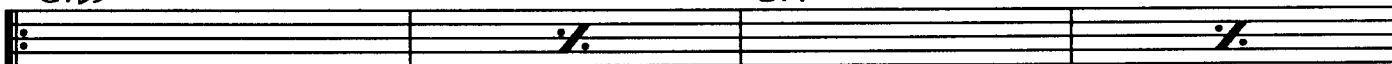
5. Exotica - Cont.



SOLOS

G7b9

G7+ w.T.



E7

Eb7

AbΔ

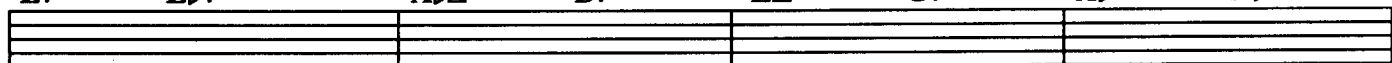
B7

EΔ

G7

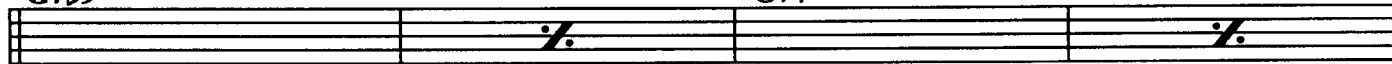
Ab-

Db7



G7b9

G7+w.T.



CA

Eb7/Bb

AbΔ

B7/F#

EbΔ

D-

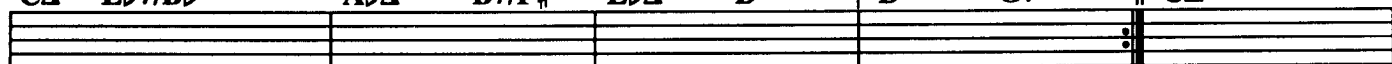
1.

D-

G7

2.

CA



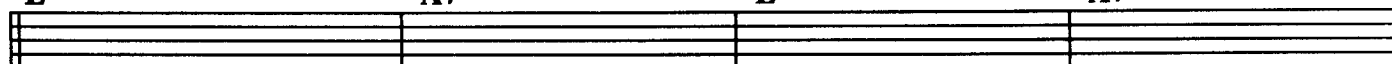
BRIDGE

E-

A7

E-

A7



DA

C7

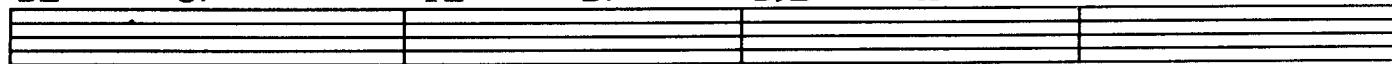
FΔ

B7

BbΔ

A7

DA

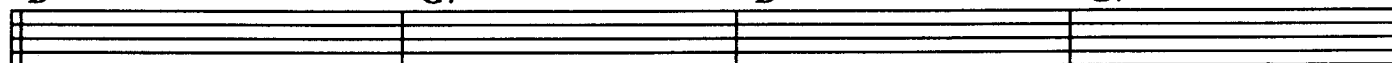


D-

G7

D-

G7



CA

Bb7

EbΔ

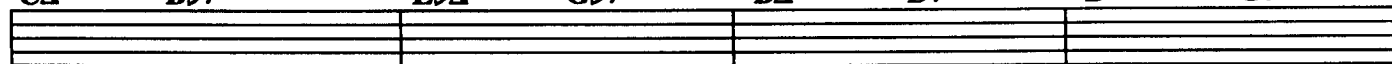
Gb7

BA

D7

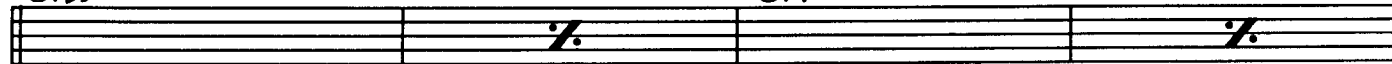
D-

G7



G7b9

G7+w.T.



E7

Eb7

AbΔ

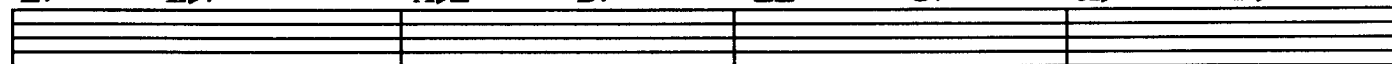
B7

EΔ

G7

Ab-

Db7



G7b9

G7+w.T.



CA

Eb7/Bb

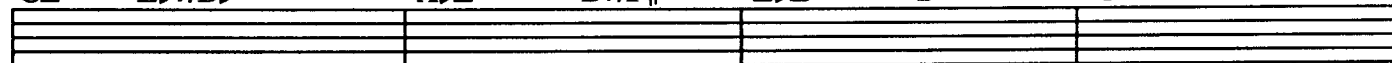
AbΔ

B7/F#

EbΔ

D-

CA





6. In A Melatonin



PLAY 3 TIMES (♩ =104)

By Andy LaVerne

A-/D D7 D-/G Bb7b9

Bb-/Eb Eb7 C#-/F# F#-/B B7

F-/Bb Bb7b9 Eb/Bb A7+9

A-/D D7b9 G/D Db7b9

C#-/F# F#7b9 B/F# F#-/B

F-/Bb Bb7b9 Eb- Gb7b9

F#-/B (Top of Giant Steps) D7b9 G- ⊕ Bb7b9

Eb- A7+4

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6. In A Melatonin - Cont.



SOLOS

A-/D A-/D D7 D-/G Bb7b9

Bb-/Eb Bb-/Eb Eb7 C#-/F# F#-/B B7

F-/Bb Bb7b9 Eb/Bb A7+9

A-/D D7b9 G/D Db7b9

C#-/F# F#7b9 B/F# B/F# F#-/B

F-/Bb F-/Bb Bb7b9 Eb- Gb7b9

F#-/B (Top of Giant Steps) F#-/B D7b9 G- ⊕ Bb7b9

Eb- A7+4

⊕ F-/Bb Bb-/Eb EbΔ



7. Fifth House



PLAY 9 TIMES (224 bpm)

By John Coltrane

NOTE: Bass pattern is used for 5 choruses, then rhythm section swings for 4 choruses.

INTRO (bass & piano)

LATIN

A

G- C7 F- DØ G7+9

C Pedal (continue bass pattern)

CA

A

G- C7 F- DØ

B SWING

G7+9 CA C- Db7 GbΔ A7 DΔ F7b9

BbΔ

E- b2

Ab7

D-

G7

A

G-

C Pedal (bass pattern)

C7

F-

DØ

G7+9

CA

SOLOS

A **A**

G- C7 F- DØ G7+9 CA

B

C- F7 BbΔ Eb- Ab7 D- G7

A

G- C7 F- DØ G7+9 CA

(Bass Pattern)

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8. But Not For Me



PLAY 9 TIMES (♩ = 208)

By George Gershwin & Ira Gershwin

Musical notation for the main piece, including chords: EbΔ, F#7, BA, D7, GA, Bb7, EbΔ, EbΔ, F#7, BA, D7, GA, Bb7, Bb-, Eb7, AbΔ, Db7, EbΔ, F7, F-, Bb7, EbΔ, F#7, BA, D7, GA, Bb7, EbΔ, EbΔ, F#7, BA, D7, GA, Bb7, Bb-, Eb7, AbΔ, Db7, G-, C7+9, F-, Bb7, EbΔ.

BREAK

SOLOS

Chord progression for solos: EbΔ F#7 BA D7 GA Bb7 EbΔ EbΔ F#7 BA D7 GA Bb7 Bb- Eb7

1. AbΔ Db7 EbΔ F7 F- Bb7

2. G- C7+9 F- Bb7 EbΔ

F- A- Db- A-

F- Bb7 G- C7+9 F- Bb7 EbΔ

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Ritard

9. The Night Has A Thousand Eyes

PLAY 6 TIMES (♩ =216)

By Buddy Bernier & Jerry Brainin

LATIN GΔ A- GΔ

D Pedal

GΔ A- D- SWING

G7 CΔ F7+4 A- LATIN Pedal D

GΔ 1. GΔ 2. GΔ C- SWING

F7 DΔ F7 BbΔ Bb- Eb7

CΔ Eb7 AbΔ F7+4 GΔ

GΔ A- LATIN GΔ GΔ Pedal D BREAK

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9. The Night Has a Thousand Eyes - Cont.

SOLOS

LATIN $G\Delta$ A^-

Pedal D -----

$G\Delta$ A^-

D- SWING $G7$ $C\Delta$ $F7+4$

A^- LATIN $G\Delta$

Pedal D -----

(BRIDGE)
C- SWING $F7$ $D\Delta$ $F7$ $Bb\Delta$

Bb^- $Eb7$ $C\Delta$ $Eb7$ $Ab\Delta$

$F7+4$ $G\Delta$ LATIN A^-

$G\Delta$ A^- Pedal D $G\Delta$ $G\Delta$ ⊕

BREAK

⊕ LATIN G TRIADS Gb F E Eb D $G\Delta$

Pedal D ----- *Ritard* -----



10. 26-2



PLAY 10 TIMES (♩ =225)

By John Coltrane

FA Ab7 DbΔ E7 AΔ C7

C- F7 BbΔ C#7 F#Δ A7 D- G7

G- C7 FA Ab7 DbΔ E7 AΔ C7

C- F7 BbΔ Ab7 DbΔ E7 AΔ C7

FA BRIDGE C- E- A7 DΔ F7

BbΔ Eb- Ab7 DbΔ

G- C7 FA Ab7 DbΔ E7 AΔ C7 ⊕

C- F7 BbΔ Ab7 DbΔ E7 AΔ C7 FA

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10. 26-2



SOLOS

FA Ab7 DbΔ E7 AΔ C7 C- F7

BbΔ C#7 F#Δ A7 D- G7 G- C7

FA Ab7 DbΔ E7 AΔ C7 C- F7

BbΔ Ab7 DbΔ E7 AΔ C7 FA

BRIDGE

C- E- A7 DΔ F7 BbΔ

Eb- Ab7 DbΔ G- C7

FA Ab7 DbΔ E7 AΔ C7 ⊕ C- F7

BbΔ Ab7 DbΔ E7 AΔ C7 FA

⊕ C- F7 BbΔ Ab7 DbΔ

E7 AΔ // C7 5 FA FA

BREAK 5 5



11. Satellite



PLAY 11 TIMES (♩ =260)

By John Coltrane

GA Bb7/F EbΔ Gb7/Db BA D7/A G- C7 FA Ab7/Eb

DbΔ E7/G AΔ C7/G F- Bb7 EbΔ A- D7

G- A- D7 GA F- Bb7 EbΔ Gb7

BA D7 GA Bb7/F EbΔ Gb7/Db BA D7/A G- C7 FA Ab7/Eb

DbΔ E7/B AΔ C7/G F- Bb7 EbΔ A- D7

GA C- F7 A-/D A-

D Pedal -----

A-

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11. Satellite - Cont.



SOLOS

GA Bb7 EbΔ Gb7 BΔ D7 G- C7

FΔ Ab7 DbΔ E7 AΔ C7 F- Bb7

EbΔ A- D7 G- A- D7

GA F- Bb7 EbΔ Gb7 BΔ D7

GA Bb7 EbΔ Gb7 BΔ D7 G- C7

FΔ Ab7 DbΔ E7 AΔ C7 F- Bb7

EbΔ A- D7 GA C- F7

A- A-

D Pedal

A- A-

D Pedal
Ritard



12. Giant Steps



PLAY 19 TIMES (♩ =308)

By John Coltrane

BA D7 GA Bb7 EbΔ A- D7

GA Bb7 EbΔ F#7 BA F- Bb7 EbΔ

EbΔ A- D7 GA C#- F#7 BA

BA F- Bb7 EbΔ C#- F#7

SOLOS

BA D7 GA Bb7 EbΔ A- D7

GA Bb7 EbΔ F#7 BA F- Bb7

EbΔ A- D7 GA C#- F#7

BA F- Bb7 EbΔ C#- F#7

fine

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13. Countdown



PLAY 26 TIMES (♩ = 304)

By John Coltrane

E- F7 BbΔ Db7 GbΔ A7 DΔ

D- Eb7 AbΔ B7 EA G7 CA C- Db7 GbΔ A7

DΔ F7 BbΔ E- F7 BbΔ Eb7

SOLOS

E- F7 BbΔ Db7 GbΔ A7 DΔ D- Eb7 AbΔ B7 EA G7 CA

C- Db7 GbΔ A7 DΔ F7 BbΔ E- F7 BbΔ Eb7

E- F7 BbΔ Db7 GbΔ F7 BbΔ A7

DΔ BbΔ GbΔ DΔ BbΔ

GbΔ DΔ DΔ

Ritard

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NOMENCLATURE

+ or # = raise 1/2 step - or b = lower 1/2 step H = Half step W = Whole step

Because jazz players, composers, educators and authors haven't agreed on a common nomenclature for writing chord and scale symbols, the novice will have to become familiar with several different ways of writing the same scale sound.

Listed below are the most common symbols in order of usage – most used to least used. The symbol that is bold face is the one I use most often. Notice that throughout this book you will see CΔ and C to designate a major chord/ scale sound. I am doing this so you can begin to get better acquainted with various nomenclature.

Δ = major scale/chord or major seventh (CΔ). A (7) after a letter means to lower the 7th note of the scale, making it a Dominant 7th quality (C7). A dash (–) when located beside a letter means to lower the third and seventh of the scale 1/2 step, thus making it a minor tonality (Dorian minor) (C–). ∅ means half-diminished (C∅). C–Δ means a minor scale/chord with a major 7th. –3 means 3 half-steps (a minor 3rd).

CHORD/SCALE TYPE	ABBREVIATED CHORD/SCALE SYMBOL
* MAJOR (Ionian)(WWHWWWH) C D E F G A B C	C Δ Cmaj, Cma, Cma7, C7, Cmaj7, CM, CM7, Cmaj9, Cmaj13
* DOMINANT SEVENTH (Mixolydian)(WWHWWHW) 5th mode of Major C D E F G A Bb C	C7 C9, C11, C13
* MINOR SEVENTH (Dorian) (WHWWWHW) 2nd mode of Major C D Eb F G A Bb C	C– C–7, Cmi, Cmi7, Cm7, Cmin, Cmin7, Cm9, Cm11, Cm13
LYDIAN (Major scale with #4) (WWWHWWH) 4th mode of Major C D E F# G A B C	CΔ+4 Cmaj+4, CM+4, CΔ+11, CΔb5, Cmajb5
* HALF-DIMINISHED (Locrian) (HWWHWWW) 7th mode of Major C Db Eb F Gb Ab Bb C	C∅ Cmi7(b5), C–7b5
HALF-DIMINISHED #2 (Locrian #2) (WHWHWWW) 6th mode of Melodic Minor C D Eb F Gb Ab Bb C	C∅#2 C∅+2, C∅9
DIMINISHED (WHWHWHWH) C D Eb F Gb Ab A B C	C° Cdim, C°7, Cdim7, C°9
LYDIAN DOMINANT (Dom. 7th with #4) (WWWHWHW) 4th mode of Melodic Minor C D E F# G A Bb C	C7+4 C7+11, C7b5, C9+11, C13+11
WHOLE-TONE (Augmented) (WWWWWWW) C D E F# G# Bb C	C7+ C7aug, C7+5, C7+5
DOMINANT SEVENTH Using a Dim. Scale (HWHWHWHW) C Db Eb E F# G A Bb C	C7b9 C7b9+4, C13b9+11
DIMINISHED WHOLE-TONE (Altered scale) (HWHWWWW) 7th mode of Melodic Minor C Db Eb E F# G# Bb C	C7+9 C7alt, C7b9+4, C7b9+11
LYDIAN AUGMENTED (Major with #4 & #5) (WWWHWHH) 3rd mode of Melodic minor C D E F# G# A B C	CΔ+5 CΔ+5
MELODIC MINOR (ascending only) (WHWWWWW) C D Eb F G A B C	C–Δ Cmin(maj7), CmiΔ, C–Δ(Melodic), Cm6
HARMONIC MINOR (WHWWH–3H) C D Eb F G Ab B C	C–Δ CmiΔ, C–Δ(Har), C–Δb6
SUSPENDED 4th (W–3WWHW) or (WWHWWHW) C D F G A Bb C C D E F G A Bb C	G– C G–7 C C7sus4, C7sus, C4, C11
* BLUES SCALE (use at player's discretion) (–3WHH–3W) (1,b3,4,#4,5,b7,1) C Eb F F# G Bb C	(There is no chord symbol for the Blues scale) used mostly with dominant and minor chords

* These are the most common chord/scales in Western music.

I believe in a reduced Chord/Scale notation that allows our creative side, our natural side (right brain function) to have direction and guidance without feeling inhibited or limited.

When we speak of quality we mean whether it is Major, Minor, Dim., or whatever.

I have tried to standardize the chord/scale symbol notation in my books. Since some have been out many years there are instances where I may have used a different chord symbol in one book than I used in this one.

I feel the improviser needs as little notation as possible in order to transcend the actual nomenclature on the page. The more numbers, letters, alterations that appear on the page, the less chance they will have to remove their thoughts from the written page and express what is being heard in their mind. I believe in a reduced chord symbol notation system. That is why I prefer **C**, **C7**, **C–**, **C∅**, **C7+9**, **C7b9**. Remember, we are playing a music called jazz, and it contains many altered tones. Once we learn the various alterations and their corresponding abbreviated chord symbol, why keep writing all the alterations beside the chord symbol? Check out carefully the Scale Syllabus! Listen to Volume 26 "The Scale Syllabus."

Remember: 2nd's are the same as 9th's, 4th's are the same as 11th's. 13th's are the same as 6th's. Example: key of C . . . the 2nd, D, is the same as the 9th, D. Often a composer will simply write their preferred name of the scale beside the chord symbol, such as Eb–Δ (melodic minor), F– (phrygian), F–(phry).