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# Essential Jazz Lines

*in the style of*

# john coltrane



with play-along CD!

by corey christiansen  
and kim bock



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*in the style of*

# john coltrane

This book of original musical studies and analyses by Corey Christiansen and Kim Bock is designed to help you develop your own personal improvising style.

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# John Coltrane

John Coltrane (1926-1967) was one of the most innovative and creative jazz artists of the 20th Century. His profound influence on not only saxophonists but also players of all instruments continues to this day. In a relatively short career, he constantly developed and evolved as a player. Both stylistically and harmonically, he opened doors for others to follow.

Coltrane's career can be divided into three main periods.

I) Joining Miles Davis in 1955, Coltrane was in an environment where he could explore and develop his own style. Coltrane's playing at this point shows evidence of his main influences as a jazz player coming out of the bebop area. With a highly personal sound his playing is rooted in the bebop language. Influence of jazz greats Charlie Parker and tenor players like Dexter Gordon and Sonny Rollins is evident. During this time he evolved into a true virtuoso on the saxophone. Toward the end of this period, a critic coined the term "sheets of sound" to describe Coltrane's use of sixteenth, thirty-second note, asymmetrical phrases and cascading runs in negotiating the chord changes he was improvising over.

II) In Coltrane's second period from late 1950's to the mid 1960's, he experimented more with various chord substitutions. This culminated with his groundbreaking compositions "Countdown" and "Giant Steps" (1959). These and other of his compositions feature a sophisticated chord progression of V-I's moving in major thirds thus producing a tri-tonic system.

This is also the period where Miles Davis recorded the album "Kind of Blue." It was toward the end of Coltrane's tenure with Miles Davis and the modal concepts on that recording inspired Coltrane. In the early 1960's, we see him employ pedal points and he would write compositions based on certain modes instead of a set of regular chord changes. When soloing over the pedal points he would experiment playing/superimposing various substitutions over the given harmonic base thus controlling a higher level of tension/release.

III) Coltrane's third period, from the mid 1960's until his death in 1967, can be called his experimental period. He was delving into "free jazz" and experimenting on many different levels. Often there would not be any specified chord progressions and the musicians would react to the music of the moment. Coltrane experimented with different instrumentation with his groups, saxophone-sound devices such as alternate fingerings, harmonics, multifonics, and timbral explorations were also expressive techniques Coltrane developed and adapted into his playing.

A deep feeling of intensity in his playing was present throughout his career. Long, soaring, high-energy solos were characteristic for his style in the 1960's.

# The Style of John Coltrane

This book will focus on the first period of John Coltrane's career and the jazz vocabulary he used. The text will present numerous lines in the style of John Coltrane. These one, two and three measure lines have been grouped by the harmony over which they can be used. Each line presented should be practiced with the accompanying play-along CD. After the line has been mastered in the key in which it is presented, it should be mastered in all twelve keys. For this purpose, each section has a play-along track that modulates through the cycle of fourths. The line should be transposed and practiced with the modulating play-along track to ensure mastery in all twelve keys.

Some of the techniques used in the John Coltrane style will also be discussed and examples shown. This will help musicians analyze each of the ideas presented, further ensuring mastery of these ideas. The goal is for many of these ideas to be assimilated into each player's musical vocabulary. By understanding the concepts used in creating the lines in this book, the player will be able to start creating his/her own original ideas in the style of John Coltrane.

We will also look at John Coltrane's use of chord change substitutions. The "Giant Steps" cycle will be analyzed and a practice model for the player to adapt this progression into his/her own improvisation is presented.

It is imperative that you listen, listen and listen to the music of John Coltrane! A language can only be learned if you know what it is supposed to sound like! Listen for the notes being played, and just as important, listen for the articulation, the dynamics, the phrasing, the space in-between the notes, the sound of the tone and the overall feeling of the music.

Good luck and enjoy working with this wonderful music.

Corey & Kim

## Jazz Language

When John Coltrane came about as a player, jazz was continuously evolving in new and exciting ways. The heritage from the swing area "giants" like Coleman Hawkins, Lester Young, Louis Armstrong, Ben Webster and many others was still a major influence on any upcoming player. Just as important was the impact that the bebop "revolution" in the 1940's had on the development of jazz. Bebop creators Charlie Parker and John Birks "Dizzy" Gillespie developed a new style of jazz. Fast tempos, high energy solos and highly sophisticated harmonic concepts are all characteristics of the bebop style.

To better understand the musical environment a player like John Coltrane was a part of in the early 1950's, let us examine in detail some of the devices used in jazz improvisation and more specifically in the bebop style of improvising.

# Guide Tones

Guide tones are the notes in a chord which lead or give harmonic pull toward the next chord. This is typically the third and the seventh of the chord. A simple ii-V-I progression will demonstrate how guide tones work. In the ii-V-I progression, notice that the seventh of the Dm7 chord (C) leads to the third of the G7 chord (B) by a half step. The third degree of the Dm7 chord (F) is carried over to the seventh of the G7 chord (in a lower octave). In the G7 chord the interval between the two guide tones B (third degree) and F (seventh degree) is actually a tri-tone. This is an interval with a high degree of tension and it naturally must move toward release. The release comes when we move from the Dominant V chord (G7) to the Tonic I chord (CMaj7). The seventh of G7 (F) resolves to the third of C major (E) by moving down a half step and the third degree of G7 (B) carries over to CMaj7 where it becomes the seventh degree.

The image shows a musical staff in treble clef with a key signature of one flat (Bb). The progression consists of three chords: Dm7, G7, and CMaj7. Above the staff, the chord names are written. The Dm7 chord has a 7th (C) and a 3rd (F). An arrow labeled "7th to 3rd" points from the C in Dm7 to the B in G7. The G7 chord has a 7th (F) and a 3rd (B). An arrow labeled "7th to 3rd" points from the F in G7 to the E in CMaj7. The CMaj7 chord has a 7th (F) and a 3rd (Eb). Below the staff, the fingerings for each chord are shown: Dm7 (6, 2, 5), G7 (3, 4, 3), and CMaj7 (0, 3).

When improvising over a ii-V-I progression, we often use guide tones. They help outlining the chord changes. The example below shows a typical line over a ii-V-I progression.

The image shows a musical staff in treble clef with a key signature of one flat (Bb). The progression consists of three chords: Dm7, G7, and CMaj7. Above the staff, the chord names are written. The improvisation line is shown as a sequence of notes: Dm7 (2, 3, 5, 5), G7 (4, 5, 5), and CMaj7 (3, 2). Arrows labeled "7th to 3rd" point from the 5th of Dm7 to the 4th of G7, and from the 5th of G7 to the 3rd of CMaj7. Below the staff, the fingerings for each chord are shown: Dm7 (2, 3, 5, 5), G7 (4, 5, 5), and CMaj7 (3, 2).

# Bebop Scales

Bebop scales are scales with added chromatic passing tones which allow the chord tones in a scale (normally the 1st, 3rd, 5th and 7th scale degrees) to be played on down beats (strong beats) when eighth notes are played throughout the scale. This technique is widely used by jazz musicians. There are three basic bebop scales. The Mixolydian (dominant seventh) bebop scale is used primarily on dominant seventh chords. The major bebop scale can be used over major chords and the minor bebop scale can be used over minor chords. Each of these scales is an eight-note scale rather than the typical seven-note scale.

The Mixolydian bebop scale differs from the Mixolydian mode in that there is an extra note between the root and the flattened seventh degree of the regular Mixolydian mode. This Mixolydian bebop scale is shown below.

## Mixolydian Bebop

(Played over dominant seventh chords)

### G Mixolydian Bebop

### Mixolydian Bebop

①      ◆ = Root Note      ③

②      ④

\* The scale diagram and fingerings in this book are only suggestions. Each student should experiment with their own fingerings.

When a musician starts on a downbeat and a chord tone and plays this scale with eighth notes, each of the chord tones in a dominant seventh chord will be played on a downbeat (strong beat). Because the bebop scales are eight-note scales, it takes exactly four counts to play each scale using eight notes.

G7

Root    3    5     $b7$     R     $b7$     5    3    R

The following musical example shows how one might use this scale when improvising over a dominant seventh chord.

G7

### Using the Mixolydian bebop over the ii-minor chord

When playing over a ii-V progression, the Mixolydian bebop scale works perfect on the V chord (dominant). However, the individual chord scales for the two chords all share the same notes. When looking at a ii-V in the key of C major (Dmin7 – G7) the seven notes in the regular scales for D Dorian and G Mixolydian are all the same. It is common to apply the Mixolydian bebop to the ii-minor chord as well as the V chord (Charlie Parker often used this device in his playing). The ii-V progression is seen as one structure where the Mixolydian bebop scale can be used (and not as two separate chords).

Note that when the Mixolydian bebop scale is played over the ii-minor chord, only two chord tones fall on a strong beat. That is okay. We will perceive the sound as a harmonic anticipation of the V chord.

Below are two examples of how one can use the Mixolydian bebop scale over both the ii-minor and the V chord.

Dm7                  G7                  CMaj7

Dm7                  G7                  CMaj7

# Major Bebop

(Played over major seventh chords)

## C Major Bebop

Scale Degree: 1 2 3 4 5  $b6$   $\sharp 6$  7 1

Fret numbers: 3 0 2 3 0 1 2 0 1

## Major Bebop

① ② ③ ④

Like the other bebop scales, the major bebop scale is an eighth-note scale and will take exactly four beats to play if eighth notes are used. If one starts on a chord tone and plays this scale utilizing eighth notes, each of the chord tones in the respective major chord will be played on a downbeat. The following page shows an example of how one might use this scale when improvising.

CMaj7

Notes: Root 3 5 6 R 6 5 3 R

Fret numbers: 8 5 7 8 5 6 7 9 5 9 7 6 5 8 7 5 8



CMaj7

## Minor Bebop

(Played over minor seventh chords)

As mentioned earlier, the Mixolydian bebop scale is often applied over both the ii-minor and the V chord in a ii-V progression. However, it is possible to use a **minor** bebop scale over the ii-minor chord on its own. The minor bebop scale is shown as one example of a minor bebop scale.

The minor bebop scale differs from the Dorian mode in that it has an extra note between the root and the flatted seventh degree of the regular minor mode. The minor bebop scale is shown below.

### D Minor Bebop

①      Minor Bebop      ③

②      ④

The minor bebop scale is an eight-note scale and will take exactly four beats to play if eighth notes are employed. Here is an example on how one can use this scale when improvising over a minor seventh chord.

Dm7

A minor bebop scale with any chord tone on a downbeat and playing eighth notes allows the player to start on any chord tone (scale degree 1, b3, 5 and b7) and move in any direction (ascending or descending) and continuously play chord tones on the strong beats. Practice these scales, starting on various chord tones (ascending and descending).

## Scalar Patterns

John Coltrane used regular major and minor scales and the bebop scales in his playing. He would create various scalar patterns and work them into his playing so they could be executed effortlessly. Below are some examples of scalar patterns Coltrane would use.

# 3 to $\flat 9$

Three to flat nine is a technique that the bebop players developed and used extensively when playing over dominant seventh chords. It is a very characteristic bebop device. If we take a ii-V-I progression in the key of C major the dominant V chord is G7. The third is a B and the flat nine is an A flat. There are a number of ways to get from the third to the flat nine. The first and most obvious way is by skip. Move from the third and ascend or descend to the flat nine. Look at the example below.

Musical notation showing a G7 chord with a skip from the 3rd to the flat 9th. The treble clef staff shows notes G, B, D, F, A-flat. The bass clef staff shows fingerings: 4, 4, 7, 6, 4, 6, 7, 9, 2, 4.

Another way to get from the third to the flat nine is by playing the chord tones 3, 5, 7 and  $\flat 9$  of the dominant chord (G7) or a diminished arpeggio starting on the third. The direction of this arpeggio does not have to start and continue in only one direction. In fact, it sounds good when the direction changes. See examples below.

Musical notation showing two examples of arpeggiated G7 chords. The first example shows an ascending arpeggio (3, 5,  $\flat 7$ ,  $\flat 9$ ). The second example shows a descending arpeggio (3, 5,  $\flat 7$ ,  $\flat 9$ ). The bass clef staff shows fingerings: 4, 3, 6, 4 and 4, 5, 3, 6.

The flat nine is a note that creates a higher degree of tension. It resolves naturally down a half step. Usually at the moment (or right before) the dominant V chord moves to the tonic I chord.

The following lines demonstrate how to use this technique when improvising over a ii-V-I progression. Notice that the resolution of the flat nine also can occur one or two beats before the tonic I chord.

Two musical examples showing the resolution of the flat nine. The first example shows the flat nine resolving to the tonic I chord. The second example shows the flat nine resolving to the fifth of the tonic I chord. The bass clef staff shows fingerings: 6, 5, 3, 5, 4, 3, 6, 4, 3 and 6, 5, 3, 5, 4, 4, 3, 6, 5.

It is important to practice these techniques in all twelve keys. With practice, this material will flow effortlessly when improvising.

# Augmented Dominant

When playing over a ii-V-I progression, John Coltrane often played an augmented fifth (fifth scale degree raised a half step) over the dominant chord. This increases the tension and the sharp fifth naturally resolves down with a half step to the ninth degree of the tonic I chord. See the examples below.

Chord progression: G+7, CMaj9, G+7, C

The notation shows a treble clef staff with a key signature of one sharp (F#) and a common time signature. The first measure is G+7 (F#), the second is CMaj9 (F#), the third is G+7 (F#), and the fourth is C (F#). The bass line is shown on a grand staff with fingerings: 1 5, 3, 6 5 4 4, and 3.

Here are some lines demonstrating the use of the augmented triad in the style of John Coltrane.

Line 1: Treble clef, G+7, C. Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: 3 5 6 3 3 4 4 5 3.

Line 2: Treble clef, G+7, C. Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: 8 8 7 5 8 6 5 7 5.

Line 3: Treble clef, G+7, C. Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: 2 4 5 2 4 4 5 3 2 5 4 3.

Line 4: Treble clef, G+7, C. Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: 4 2 5 4 3 5 2 4 5 3 6 3 3 4 4 5 3 4 5 5.

Line 5: Treble clef, G+7, C. Treble staff: G4, A4, B4, C5, B4, A4, G4. Bass staff: 5 2 3 2 5 5 4 4 6 3 3.

# Playing the Upper-Structure of Chords

## (Secondary Arpeggios)

Another technique used by bebop musicians is arpeggiating the upper-structure of chords. The upper-structure of a chord is any note in the chord above the seventh. For example, a Cmaj7 chord consists of a root (C), major third (E), perfect fifth (G) and major seventh (B). These notes are derived from the C major scale. The upper-structure chord tones (also called extensions) of the Cmaj7 chord are the ninth (D), eleventh (F) and the thirteenth (A). The way in which these notes relate to the major scale is shown below.

Scale Degree: 1 2 3 4 5 6 7 1 9 (2) 3 11 (4) 5 13 (6) 7 1

Scale Degree: 1 3 5 7 9 11 13

Dm7  
Scale Degree: 3 5 7 9

It is very common to start on the third of a chord and arpeggiate up to the ninth. An example of how this technique can be used over a D minor seventh chord is shown at right.

Notice the notes from this example are the same notes contained in an Fmaj7 chord. The upper-structure chord will help create another chord. This is why the term secondary arpeggio is sometimes used to describe this technique.

Shown at right are the secondary arpeggios for the basic chords in a ii-V-I progression.

# Targeting

Another technique widely used is called targeting. Targeting is to precede a chord tone by a half step or a diatonic scale step from above or below. There are a number of ways to target a chord tone. The first is by ascending or descending chromatic approach. This technique is shown below. It is important to realize that while the examples shown below use the chord tones from a C major chord, this technique may be used over any type of chord (minor, dominant, diminished etc.). Notice that the lines must be played rhythmically so the chord tones are played on the down beats (strong beats).

● = Chord Tones

○ = Approach Tones

The next type of targeting is called “enclosure.” An enclosure uses either scale tones above and below or chromatic tones above and below to literally enclose the target chord tone.

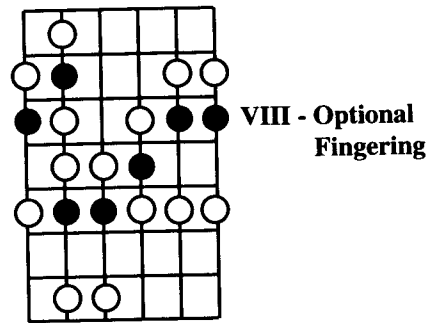
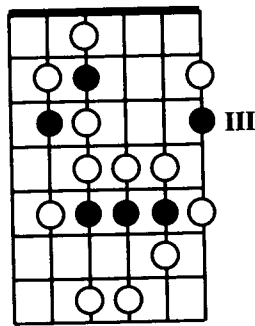
The first type of enclosure makes use of a scale tone above and a chromatic tone below.

C

C

C

C



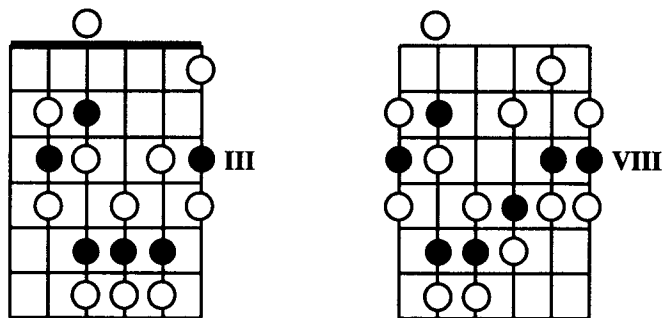
The next type of enclosure uses a scale tone below and a chromatic tone above.

C

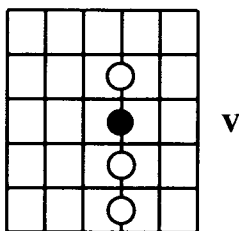
C

C

C



Three-note enclosures can combine scale tones and chromatic tones above and below. A few examples of how this would apply to the root of a C major chord are shown below. Use this concept with all the other chord tones.



By combining scale tones and chromatic tones to enclosure a chord tone, almost limitless possibilities of improvised lines may be constructed. Experiment with this concept to create your own original lines.

The following line demonstrates how one can use the technique of targeting.



# Substitutions

One exciting harmonic technique the bebop players started exploring was the use of chord substitutions. When jazz improvisers use chord substitutions, they play over different chords than the rhythm section is playing at that moment.

A simple chord substitution when playing over a ii-V-I in the key of C major (Dmin7-G7-Cmaj7) would be to play Bm7 (b5) over the G7 chord. As seen in the chapter on the upper-structure of chords, the Bm7 (b5) is the upper-structure of the G7 chord (3rd, 5th, 7th and the 9th). The Bm7 (b5) substitution will only contain diatonic tones in relation to G7 and will not add harmonic tension.

Bebop players started substituting the dominant seventh chord (or both the minor ii and the dominant seventh chord) with chords containing less diatonic tones, thus increasing the harmonic tension.

A much-used substitution that Coltrane often employed is the ivm7 - bVII7 substitution.

## Rhythm section plays

The image shows two staves of music in treble clef with a common time signature. The top staff, labeled "Rhythm section plays", shows a ii-V-I progression: Dm7 (labeled "ii"), G7 (labeled "V"), and CMaj7 (labeled "I"). The bottom staff, labeled "Substitution", shows the ivm7 - bVII7 substitution: Fm7 (labeled "ivm7"), Bb7 (labeled "bVII7"), and CMaj7 (labeled "I"). Vertical lines separate the measures, and horizontal lines connect the notes of the chords across the staves.

One can combine the original ii-V with a substitution. While the rhythm section plays the ii-minor chord for one measure, the dominant 7 chord for one measure and then the I chord, play one measure of ii - V and in the next measure the ivm7 - bVII7 substitution and finally end on the I chord. See the example below.

## Rhythm section plays

The image shows two staves of music in treble clef with a common time signature. The top staff, labeled "Rhythm section plays", shows a ii-V-I progression: Dm7, G7, and CMaj7. The bottom staff, labeled "Substitution", shows a sequence of chords: Dm7, G7, Fm7, Bb7, and CMaj7. Vertical lines separate the measures, and horizontal lines connect the notes of the chords across the staves.

With the tri-tone substitution, the V chord is substituted with a seventh chord a tri-tone away (if the dominant is a G7 the tri-tone substitution is Db7). In the earlier chapter on guide tones, we saw how the tri-tone interval between the dominant's third degree and the seventh degree is a defining factor in the dominant chord's function of building tension and seeking release. The tri-tone substitution derives its name both because the chord is located a tri-tone away from the original dominant chord but also from the fact that the original dominant chord and the new substitute

dominant chord share the same two notes in their build-in tri-tone interval. If the dominant in a ii-V-I is a G7, the third is a B and the seventh is an F. The tri-tone substitution chord for G7 is Db7. The third of Db7 is an F and the seventh is a B. See the example below.

**Rhythm section plays**

Dm7                      G7                      CMaj7  
 ← 7th                      ← 3rd  
 ← 3rd  
 Tri-tone subst. (bV of V)  
 Db7                      C<sub>b</sub> = B<sub>b</sub>  
 ← 7th                      ← 3rd  
 Dm7                      CMaj7

One can always precede a dominant chord with its related ii-minor chord. In the next example the tri-tone substitution is preceded by its related ii-minor chord.

**Rhythm section plays**

Dm7                      G7                      CMaj7  
 Dm7      G7      A<sup>b</sup>m7      D<sup>b</sup>7      CMaj7

Here are some examples of how to use these substitutions when playing over a ii-V-I progression.

**Rhythm section plays**

Dm7                      G7                      CMaj7

**Substitutions**

Dm7                      Bm7(b5)                      CMaj7

5 5 7 8 7 8 7 5 | 4 7 6 5 7 5 6 5 | 8 6 5 4 7 5 4 7 | 5

(cont. next page)

Dm7 Fm7 Bb7 CMaj7

Dm7 Fm7 Bb7 CMaj7

Dm7 Db7 CMaj7

Dm7 G7 Abm7 Db7 CMaj7

Dm7 G7 Abm7 Db7 CMaj7

It is important to note that the use of substitutions (of the dominant seventh chord or both the minor seventh and the dominant seventh chord) increases the dissonance and tension of the moment and is only justified by the necessary resolution which must occur on the I-chord of the ii-V-I progression.

John Coltrane adapted these ideas of chord substitutions into his own playing and composing and would develop this concept to a whole new level as can be seen in the chapter on "Coltrane Changes."

# John Coltrane's style

To learn the language of jazz improvisation you must study the masters that came before you. John Coltrane was no different than anybody else. His playing in the mid 1950's was clearly derived from the bebop tradition. He employed all the different improvisational devices covered in this book so far.

Once fluent in a language, musicians may begin to put their own personal stamp on it and an original voice develops. What gives a great player a personal sound and style is a combination of the notes (the vocabulary) played and just as importantly *how* they are played.

John Coltrane was using various expressive devices in his playing. Listen to his solos and pay close attention to how he *articulates* the notes. Sometimes he would use a lot of tonguing (every note in a whole phrase sometimes) and sometimes he would play very legato (no tonguing). He would end phrases with a short note tongued or maybe with a longer note and a slight vibrato added. He would often use fast scale runs up to a target note at the beginning of phrases or bend up to a longer held note. Another important improvisational device employed by John Coltrane is rhythmic variation. His phrases often use a mixture of eighth notes, triplets and sixteenth notes.

Bebop scales, 3-b9, the use of augmenting the fifth of the dominant chord, playing the upper-structure, tri-tone and other substitutions, enclosures and targeting notes were all devices apparent in John Coltrane's vocabulary. He used various scalar patterns combined with chord arpeggios to outline the harmony played at the moment.

These are all elements of what we can call John Coltrane's unique sound.

## Summary

By understanding and using the techniques presented, any musician will find it easier to analyze, memorize and execute the lines provided in this book as well as lines from any transcribed solo. These techniques will help the musicians to assimilate the jazz/bebop language into their own playing. By working with the lines that follow, the player will acquire jazz vocabulary in the style of John Coltrane. Select a few lines for each harmonic situation and master them by playing them in all twelve keys with the accompanying play-along CD. By "inserting" the following lines in the style of John Coltrane into a solo and mastering the techniques presented in this book, each player will eventually master the jazz language and develop his/her own style and sound.

# Essential Jazz Lines

For this section, the student must select a line in the style of John Coltrane to master. Practice it in the given key with the accompanying play-along CD and then use the CD track that modulates in fourths to master the line in all twelve keys. By combining minor chord lines with dominant seventh chord material, musicians will be able to mix and match numerous combinations of these lines to play over the ii-V-I progression. Because the major and minor ii-V-I progressions are the most common chord progressions in jazz, it is crucial that students of jazz improvisation are fluent in soloing over these progressions in all twelve keys.

## Minor Chord Material

① Cm7 \*Each example has been written out in common (4/4) time.

5 5 8 6 5

② Cm7

6 3 5 3 4 3 5 5

③ Cm7

4 5 3 4 5 5

④ Cm7

5 4 7 6 5 6 5 8

⑤ Cm7

7 8 5 8 6 8 5 8

⑥ Cm7

6 7 8 5 6 8 5 8 7 4 5 7 8

⑦ Cm7

4 5 8 6 8 5 8 7 8 8 5 4 5 5

⑧ Cm7

6 5 5 8 6 8 5 7 8 5 5 7

⑨

Cm7

8 7 5 5 5 9 5 8 5 8 7 5 6

⑩

Cm7

4 5 8 6 8 5 8 7 5 5 8 6

⑪

Cm7

4 5 4 3 5 3 4 6 3

⑫

Cm7

8 7 8 5 6 5 6 8 5

⑬

Cm7

8 8 8 7 5 7 8 5 6 7 8

⑭

Cm7

3 3 6 4 5 5 4 3 5

⑮

Cm7

5 4 5 4 5 5 3 6 5 3

⑯

Cm7

7 8 4 7 5 5 8 6 5

⑰

Cm7

8 10 7 8 10 7 8 10 7 8 8 10

⑱

Cm7

8 7 8 5 6 6 8 6 6

19

Cm7

20

Cm7

21

Cm7

22

Cm7

23

Cm7

24

Cm7

②⑤ Cm7

7 8 8 5 5 6 7 9 | 7 8 5 7 6 7 9 5 | 5

②⑥ Cm7

9 | 8 7 6 7 8 | 9 5 7 | 9 5 7 8 5

②⑦ Cm7

6 8 6 5 8 6 8 | 8

②⑧ Cm7

8 5 6 8 5 5 8 | 6 5 6 5 8

②⑨ Cm7

5 7 9 6 7 9 | 8



# Minor Chord Vamp



Cm7



# Minor Moving in Fourths



Cm7

4x's

Fm7

4x's



Bbm7

4x's

Ebm7

4x's

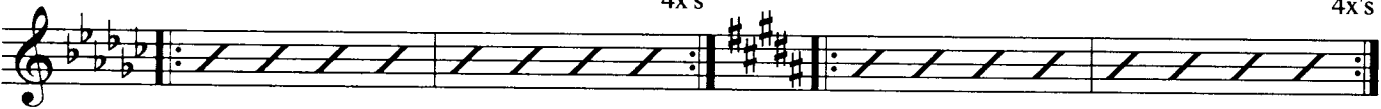


Abm7

4x's

C#m7

4x's

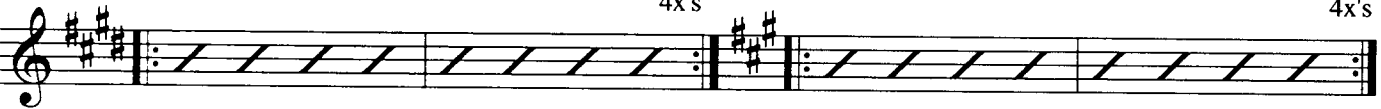


F#m7

4x's

Bm7

4x's



Em7

4x's

Am7

4x's



Dm7

4x's

Gm7

4x's



# Dominant Seventh Chord (V) Material

① F7

\*Each example has been written out in common (4/4) time.

② F7

③ F7

④ F7

⑤ F7

⑥ F7

⑦ F7

⑧ F7

⑨ F7

⑩ F7

⑪ F7

⑫ F7

⑬ F7

⑭ F7

⑮ F7

16 F7

17 F7

18 F7

19 F7

20 F7

21 F7

22 F7

23 F7

24 F7

25 F7

26 F7

27 F7

28 F7

29 F7



### Dominant Seventh Vamp

F7



### Dominant Seventh Moving in Fourths

F7 4x's B<sup>b</sup>7 4x's

E 7 4x's A 7 4x's

D 7 4x's F 7 4x's

B7 4x's E7 4x's

A7 4x's D7 4x's

G7 4x's C7 4x's

# One Measure ii-V (Short ii-V) Material

\*Each example has been written out in common (4/4) time.

① Cm7 F7

Musical notation for example 1: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 8 6 8 8 5 6 6 7 7

② Cm7 F7

Musical notation for example 2: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 7 8 5 6 6 7 4 5 6

③ Cm7 F7

Musical notation for example 3: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 8 5 6 5 8 7 5 8 7 5 8

④ Cm7 F7

Musical notation for example 4: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 8 6 5 8 8 6 5 8 6

⑤ Cm7 F7

Musical notation for example 5: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 8 5 6 8 7 8 5 7 8

⑥ Cm7 F7

Musical notation for example 6: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 8 5 6 5 8 9 7 5 8

⑦ Cm7 F7

Musical notation for example 7: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 7 8 7 10 10 6 7 8 5

⑧ Cm7 F7

Musical notation for example 8: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 7 8 5 6 7 8 5 8 7

⑨ Cm7 F7

Musical notation for example 9: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 7 10 8 10 7 8 10 7 6 6 7 5 8

⑩ Cm7 F7

Musical notation for example 10: Cm7 F7. Treble clef, common time. Melody: B $\flat$ 4, C5, D5, E $\flat$ 5, F5, G5, A $\flat$ 5, B $\flat$ 5. Bass line: 6 5 8 7 5 8 7 5 8 7 7 5 7 8

⑪ Cm7 F7

⑫ Cm7 F7

⑬ Cm7 F7

⑭ Cm7 F7

⑮ Cm7 F7

⑯ Cm7 F7

⑰ Cm7 F7

⑱ Cm7 F7

⑲ Cm7 F7

⑳ Cm7 F7

⑳ Cm7 F7

㉑ Cm7 F7

㉒ Cm7 F7

㉓ Cm7 F7

㉔ Cm7 F7

㉕ Cm7 F7

# Short ii-V Vamp



Cm7 F7

# Short ii-V Moving in Fourths



Cm7 F7 4x's Fm7 Bb7 4x's

Bbm7 Eb7 4x's Ebm7 Ab7 4x's

Abm7 Db7 4x's C#m7 F#7 4x's

F#m7 B7 4x's Bm7 E7 4x's

Em7 A7 4x's Am7 D7 4x's

Dm7 G7 4x's Gm7 C7 4x's



# Two Measure ii-V (Long ii-V) Material

\*Each example has been written out in common (4/4) time.

① Cm7 F7

② Cm7 F7

③ Cm7 F7

④ Cm7 F7

⑤ Cm7 F7

⑥ Cm7 F7

⑦ Cm7 F7

⑧ Cm7 F7

⑨ Cm7 F7

⑩ Cm7 F7

⑪ Cm7

F7

Musical notation for exercise 11, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 8 5 4 7 5 6 5 8 5 6 5 8 7 6 5.

⑫

Cm7

F7

Musical notation for exercise 12, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 6 8 8 7 5 4 5 4 5 4 7 6.

⑬ Cm7

F7

Musical notation for exercise 13, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 7 7 8 7 8 5 6 5 8 7 8 6 7 6 9 8.

⑭

Cm7

F7

Musical notation for exercise 14, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 5 5 5 7 8 7 6 7 6 9 7 6 9 8 6 5 8 6.

⑮ Cm7

F7

Musical notation for exercise 15, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 5 8 8 5 5 9 5 8 5 7 8 5 7 6 7 6 8 7.

⑯

Cm7

F7

Musical notation for exercise 16, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 5 9 10 8 11 8 10 8 7 8 7 10 8 10 7 8.

⑰ Cm7

F7

Musical notation for exercise 17, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 9 10 10 9 10 10 11 8 8 10 7 8 10 6 7 11 8.

⑱

Cm7

F7

Musical notation for exercise 18, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 7 8 5 7 8 5 6 8 6 5 8 7 8 5 8.

⑲ Cm7

F7

Musical notation for exercise 19, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 8 7 8 5 6 8 5 7 7 8 5 5 8.

⑳

Cm7

F7

Musical notation for exercise 20, Cm7 to F7 transition. The exercise consists of two measures. The first measure is in Cm7 and the second in F7. The bass line contains the following fingerings: 8 7 8 6 8 8 5 5 6 8 6 8 5 8.

⑳ Cm7 F7

7 8 5 6 8 5 7 7 6 7 6 7 5 8 6 5

㉑ Cm7 F7

5 6 7 8 7 6 5 8 6 5 8 7 5 7 8

㉒ Cm7 F7

5 7 8 6 8 6 5 6 8 8 5 7 6 6 7 8 5 6 7 9 8

㉓ Cm7 F7

5 9 7 6 5 9 8 7 6 8 5 7 7 5 7 8 5 8

㉔ Cm7 F7

5 7 9 7 5 7 8 8 10 10 9 10 10 7 6 8 7

㉕ Cm7 F7

8 8 7 6 8 5 9 7 5 7 8 5 6 6 7 7 8

㉖ Cm7 F7

5 7 8 7 5 5 4 6 8 7 6 8 7 5 8

㉗ Cm7 F7

8 7 8 5 6 8 8 6 5 7 5 8 7 9 6 9 8

㉘ Cm7 F7

5 7 8 9 5 8 7 5 9 7 6 9 7 6 9 8

# Long ii-V Vamp



Cm7 F7

# Long ii-V Moving in Fourths



Cm7 F7 4x's Fm7 Bb7 4x's

Bbm7 Eb7 4x's Ebm7 Ab7 4x's

Abm7 Db7 4x's C#m7 F#7 4x's

F#m7 B7 4x's Bm7 E7 4x's

Em7 A7 4x's Am7 D7 4x's

Dm7 G7 4x's Gm7 C7 4x's

# Major Chord (I) Material

\*Each example has been written out in common (4/4) time.

①

B $\flat$

②

B $\flat$

③

B $\flat$

④

B $\flat$

⑤

B $\flat$

⑥

B $\flat$

⑦

B $\flat$

⑧

B $\flat$

⑨

B $\flat$

⑩

B $\flat$

⑪ B $\flat$

Musical notation for exercise 11, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 6 8 5 8 8 5 | 6 8 5 7.

⑫ B $\flat$

Musical notation for exercise 12, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 8 8 8 7 4 5 4 7 | 5 7 8 6 6 6 5 6.

⑬ B $\flat$

Musical notation for exercise 13, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 7 8 7 5 | 8 7 5 8 6 | 5 8 7 5.

⑭ B $\flat$

Musical notation for exercise 14, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 8 7 8 7 5 | 7 5 8 | 7 8 7 8 6.

⑮ B $\flat$

Musical notation for exercise 15, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 6 8 5 8 7 5 | 8 5 | 4 5 6 8 8 8.

⑯ B $\flat$

Musical notation for exercise 16, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 8 5 6 8 5 7 8 | 5 8.

⑰ B $\flat$

Musical notation for exercise 17, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 7 8 5 7 8 5 9 5 | 5 7 8 6 5.

⑱ B $\flat$

Musical notation for exercise 18, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 7 8 5 7 8 5 5 8 | 6 8 7 5 8.

⑲ B $\flat$

Musical notation for exercise 19, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 7 5 8 6 5 8 5 7 | 5 7 8 5 7 5.

⑳ B $\flat$

Musical notation for exercise 20, B $\flat$  major, measures 1-2. The first staff shows a melodic line with notes B $\flat$ , C, D, E, F, G, A, B $\flat$ , C, D, E, F, G, A, B $\flat$ . The second staff shows the corresponding fingering: 8 5 6 8 5 6 8 5 | 6 8 5 7 8.

⑳ B $\flat$

6 7 6 7 8 7 5 9 | 8 7 5 4 8 5

㉑ B $\flat$

7 8 8 5 6 6 7 9 | 8 8 7 5 8

㉒ B $\flat$

5 8 5 7 5 7 8 7 6 | 5

㉓ B $\flat$

7 5 8 5 6 8 5 9 | 8 8 7 7 5 8

㉔ B $\flat$

8 7 5 9 8 6 5 8 | 6 5 8 5 7 5 8

㉕ B $\flat$

8 7 8 5 6 7 5 7 | 8 5 7 8 6 7

㉖ B $\flat$

8 8 8 7 4 5 4 7 | 5 7 8 5 6 6 7 8

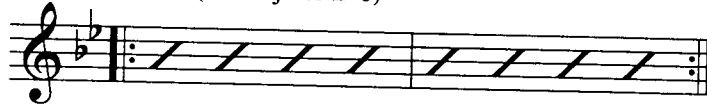
㉗ B $\flat$

7 8 8 6 5 8 7 8 | 5 7 8 5 7 8

# Major Vamp



B $\flat$  (B $\flat$ Maj7 or B $\flat$ 6)



# Major Moving in Fourths

B $\flat$  (B $\flat$ Maj7 or B $\flat$ 6)

4x's

E $\flat$

4x's



A $\flat$

4x's

D $\flat$

4x's



G $\flat$

4x's

B

4x's



E

4x's

A

4x's



D

4x's

G

4x's



C

4x's

F

4x's





# Minor ii-V Material

\*Each example has been written out in common (4/4) time.

① Dm7(b5) G7(b9)

② Dm7(b5) G7(b9)

③ Dm7(b5) G7(b9)

④ Dm7(b5) G7(b9)

⑤ Dm7(b5) G7(b9)

⑥ Dm7(b5) G7(b9)

⑦ Dm7(b5) G7(b9)

⑧ Dm7(b5) G7(b9)

⑨ Dm7(b5) G7(b9)

⑩ Dm7(b5) G7(b9)

⑪ Dm7(b5) G7(b9)

6 5 8 5 8 7 7

⑫ Dm7(b5) G7(b9)

3 3 5 4 4 4 5 3

⑬ Dm7(b5) G7(b9)

6 4 3 5 4 5 2 4 5

⑭ Dm7(b5) G7(b9)

3 5 6 3 4 5 4 3 6 5

⑮ Dm7(b5) G7(b9)

7 7 8 7 5 9 6 5 8 6

⑯ Dm7(b5) G7(b9)

11 8 10 7 8 10 7 9 10

⑰ Dm7(b5) G7(b9)

8 5 6 8 7 5 9 7 5

⑱ Dm7(b5) G7(b9)

10 7 10 9 10 7 9 10

⑲ Dm7(b5) G7(b9)

3 5 4 3 6 6 5 8 6

⑳ Dm7(b5) G7(b9)

5 6 8 5 9 6 7 9 8

⑳ Dm7(b5) G7(b9)

7 8 9 10 9 7 10

㉑ Dm7(b5) G7(b9)

8 7 5 8 8 9 10 10

㉒ Dm7(b5) G7(b9)

7 8 7 10 9 10 7 9 10

㉓ Dm7(b5) G7(b9)

11 8 7 10 9 9 8 6 8

㉔ Dm7(b5) G7(b9)

3 3

8 5 6 7 6 5 9 6 5 8 6

㉕ Dm7(b5) G7(b9)

3

4 5 4 3 6 6 7 6 4 3

Note: For long (two-measure) minor ii-V progressions, either combine two short ii-V lines or expand the material for each chord in the progression.

# Minor ii-V Vamp



Dm7(b5) G7alt

# Minor ii-V Moving in Fourths



Dm7(b5) G7alt 4x's Gm7(b5) C7alt 4x's

Cm7(b5) F7alt 4x's Fm7(b5) Bb7alt 4x's

9 A#m7(b5) D#7alt 4x's D#m7(b5) G#7alt 4x's

G#m7(b5) C#7alt 4x's C#m7(b5) F#7alt 4x's

F#m7(b5) B7alt 4x's Bm7(b5) E7alt 4x's

Em7(b5) A7alt 4x's Am7(b5) D7alt 4x's

Use the following play along recordings to practice combining material for major and minor ii-V-I progressions. Use the material provided in the minor chord section, dominant seventh chord section, short ii-V section, long ii-V section and major chord section. The possibilities for creating new lines are almost limitless.

### Short ii-V-I Vamp



Cm7 F7 B♭Maj7

A single musical staff in C minor (one flat) showing a short ii-V-I vamp progression. The notes are indicated by slashes. The key signature has one flat (B♭).

### Short ii-V-I Moving in Fourths



Cm7 F7 B♭Maj7 4x's Fm7 B♭7 E♭Maj7 4x's

First line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.

B♭m7 E♭7 A♭Maj7 4x's E♭m7 A♭7 D♭Maj7 4x's

Second line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.

A♭m7 D♭7 G♭Maj7 4x's C♯m7 F♯7 B♯Maj7 4x's

Third line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.

F♯m7 B7 E♯Maj7 4x's Bm7 E7 A♯Maj7 4x's

Fourth line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.

Em7 A7 DMaj7 4x's Am7 D7 GMaj7 4x's

Fifth line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.

Dm7 G7 CMaj7 4x's Gm7 C7 FMaj7 4x's

Sixth line of musical staff in C minor, showing a progression of three ii-V-I vamps moving in fourths. Each vamp is repeated four times (4x's). The key signature has one flat.



# Long ii-V-I Vamp

Cm7                      F7                      B $\flat$  Maj7

# Long ii-V-I Moving in Fourths



Cm7                      F7                      B $\flat$  Maj7

Fm7                      B $\flat$ 7                      E $\flat$  Maj7

B $\flat$ m7                      E $\flat$ 7                      A $\flat$  Maj7

E $\flat$ m7                      A $\flat$ 7                      D $\flat$  Maj7

A $\flat$ m7                      D $\flat$ 7                      G $\flat$  Maj7

C $\sharp$ m7                      F $\sharp$ 7                      B Maj7

F $\sharp$ m7                      B7                      E Maj7

Bm7 E7 AMaj7

Em7 A7 DMaj7

Am7 D7 GMaj7

Dm7 G7 CMaj7

Gm7 C7 FMaj7

# Minor ii-V-i Vamp



Dm7(b5) G7alt Cm7

# Minor ii-V-i Moving in Fourths



Dm7(b5) G7alt Cm7 4x's Gm7(b5) C7alt Fm7 4x's

Cm7(b5) F7alt Bbm7 4x's Fm7(b5) Bb7alt Ebm7 4x's

A#m7(b5) D#7alt G#m7 4x's D#m7(b5) G#7alt C#m7 4x's

G#m7(b5) C#7alt F#m7 4x's C#m7(b5) F#7alt Bm7 4x's

F#m7(b5) B7alt Em7 4x's Bm7(b5) E7alt Am7 4x's

Em7(b5) A7alt Dm7 4x's Am7(b5) D7alt Gm7 4x's



# Turnarounds

The most basic turnaround in jazz consists of a minor ii-V leading to a major ii-V. The major ii-V resolves to the tonic major chord. The turnaround occurs two measures before the progression resolves to the tonic chord. Because many tunes start with the tonic, the turnaround is commonly found in the last two measures of a tune. The chords Dm7 $\flat$ 5, G7alt, Cm7, and F7 make up a turnaround in the key of B $\flat$ . This progression is shown below. By combining lines that work over a minor ii-V progression with major ii-V lines, one can easily construct lines that work well over a turnaround. The examples shown below illustrate how to combine minor and major ii-V lines to improvise over a turnaround.

Dm7( $\flat$ 5)   G7alt   Cm7   F7   B $\flat$

Dm7( $\flat$ 5)   G7alt   Cm7   F7   B $\flat$

Dm7( $\flat$ 5)   G7alt   Cm7   F7   B $\flat$

Practice combining minor and major ii-V lines to solo over the following turnarounds. The following turnarounds are recorded on the accompanying CD.

## Turnaround Vamp



Dm7(b5) G7alt Cm7 F7

## Turnaround Moving in Fourths



Dm7(b5) G7alt Cm7 F7 4x's Gm7(b5) C7alt Fm7 Bb7 4x's

Cm7(b5) F7alt Bbm7 Eb7 4x's Fm7(b5) Bb7alt Ebm7 Ab7 4x's

Bbm7(b5) Eb7alt Abm7 Db7 4x's D#m7(b5) G#7alt C#m7 F#7 4x's

G#m7(b5) C#7alt F#m7 B7 4x's C#m7(b5) F#7alt Bm7 E7 4x's

F#m7(b5) B7alt Em7 A7 4x's Bm7(b5) E7alt Am7 D7 4x's

Em7(b5) A7alt Dm7 G7 4x's Am7(b5) D7alt Gm7 C7 4x's

# Creating solos

The following etude demonstrates how the lines and variations of the lines from the book can be used to create an improvised solo.



FMaj7      Em7(b5)    A7(b9)      Dm7    G7      Cm7      F7

Major #6      Minor ii-V #14      Short ii-V #14      Short ii-V #13

Bb7      Am7(b5)    D7(b9)      G7      Gm7      C7

Dominant Seventh #21      Minor ii-V #2      Dominant Seventh #12      Short ii-V #10

FMaj7      Em7(b5)    A7(b9)      Dm7    G7      Cm7      F7

Major #7      Minor ii-V #17      Short ii-V #19

Bb7      Am7(b5)    D7(b9)      Gm7    C7      FMaj7

Dominant Seventh #13      Minor ii-V #11      Short ii-V #15

Cm7

F7

B $\flat$  Maj7

Two Measure ii-V #23

Scalar Material

E $\flat$ m7

A $\flat$ 7

D $\flat$  Maj7

Gm7 C7

Two Measure ii-V #15

Scalar Material

F Maj7

E m7(b5)

A7(b9)

Dm7

G7

Cm7

F7

Major #1

Minor ii-V #6

Short ii-V #8

Short ii-V #26

B $\flat$ 7

A m7(b5)

D7(b9)

Gm7

C7

F Maj7

Dominant Seventh #20

Minor ii-V #3

Short ii-V #1

The following progression is similar to the jazz standard "Pent Up House." This progression will make use of ii-V progressions. Using the material from this book, practice improvising on this chord progression.

### Progression similar to Pent Up House



Am7 D7 Am7 D7 GMaj7 Am7 D7

Am7 D7 GMaj7 Dm7 G7 Dm7 G7 Cm7 F7

Cm7 F7 Am7 D7 Am7 D7 GMaj7

# Coltrane Changes/Giant Steps

In this part of the book, John Coltrane's "Giant Steps" and "Countdown" progressions will be examined.

In 1959, John Coltrane was experimenting with various chord substitutions and re-harmonizations of chord progressions. This process led up to his famous album *Giant Steps* (Atlantic SD-1311).

The tune "Giant Steps" and other tunes like "Countdown" are all utilizing a symmetric chord progression consisting of V-I's moving in a cycle of major thirds. The chord progression divides the octave into three equal parts and returns to its starting point upon completion of one cycle. It is also called a tri-tonic cycle (three tonic areas). In the key of C major, the first V-I moves to A $\flat$  major (tonicizes A $\flat$  major). Then the next V-I moves to E major (tonicizes E major, which is a major third down from A $\flat$ ). Finally, the last V-I moves back to C major.

This text will use the term "Coltrane changes" for this cycle.

Major third down

Major third down

Major third down

C E $\flat$ 7 A $\flat$  B7 E G7 C

V7 to I

V7 to I

V7 to I

This cycle can be viewed as a sophisticated re-harmonization of a regular ii-V-I progression ("Countdown" was in fact written as a re-harmonization of the tune "Tune Up" which is based on three consecutive ii-V-I progressions descending in whole steps). See example below.

## ii-V7-I

Dm7	G7	C
Countdown/Coltrane Changes/Substitutions		
Dm7 (or C)* E $\flat$ 7	A $\flat$ B7	E G7 C

This progression is not a collection of random chords thrown together to create an "outside" sound, but rather a symmetric and well-balanced progression. This is why the progression does not sound too dissonant even though it moves through three tonic areas that are very distant and do not share many common tones.

John Coltrane wrote a number of tunes incorporating this cycle in different ways. Listen to the albums *Giant Steps* (Atlantic 1311) and *Coltrane's Sound* (Atlantic 1419). He also used the same cycle to reharmonize sections of standard tunes like "Body and Soul" and "But Not For Me."

**\* Important Note:** In the "Countdown" progression, the first chord is the ii-minor chord of the original ii-V-I progression (Dm7 instead of C major). When using Coltrane changes, the I chord and the related ii-minor chord are interchangeable (as shown in the example above). For practice purposes, first use the ii chord as the starting chord (as in the following examples and exercises). The material which uses the ii-minor chord as a starting point works perfectly over the I chord as well.

# Practicing the Coltrane Changes

An effective way to practice Coltrane changes is to play simple patterns consisting of different scale degrees (also referred to as digital patterns) at a slow tempo through the Coltrane cycle. Select patterns starting on different scale degrees to gain variety in soloing. Practice one pattern through the cycle. Once in command of the individual patterns, begin alternating two patterns (use one pattern for every other chord) and later add three or more patterns. Below are some suggested patterns. Make up original patterns as well.

## Suggested patterns

1-2-3-5	2-1-3-5	3-5-2-1	5-3-2-1	6-5-3-1	1-3-5-7
8-7-5-3	7-5-3-1	8-7- $\flat$ 7-8	5-6-8-3	2-3-5-8	5-3-8-7

\*Each digital pattern may be permuted to create new digital patterns.

Below are some patterns in the style of John Coltrane.

Dm7 Eb7 Ab B7 E G7 C

Dm7 Eb7 Ab B7 E G7 C

Dm7 Eb7 Ab B7 E G7 C

Dm7 Eb7 Ab B7 E G7 C

Dm7 Eb7 Ab B7 E G7 C

The following chord progressions are similar to the first four measures of the tune “Countdown,” which makes use of Coltrane changes. Use these play-along tracks to master the patterns presented above and to develop original pattern material. Experiment mixing up various patterns throughout the progression to achieve a less predictable sound.

### Long ii-V-I with Coltrane Changes Vamp

24

Cm7 Db7 GbMaj7 A7 DMaj7 F7 BbMaj7

### Long ii-V-I with Coltrane Changes Moving in Fourths

25

Cm7 Db7 GbMaj7 A7 DMaj7 F7 BbMaj7

Fm7 F#7 BMaj7 D7 GMaj7 Bb7 EbMaj7

Bbm7 B7 EMaj7 G7 CMaj7 Eb7 AbMaj7



Ebm7    E7    AMaj7    C7    FMaj7    Ab7    DbMaj7  
 Abm7    A7    DMaj7    F7    BbMaj7    Db7    GbMaj7  
 C#m7    D7    GMaj7    Bb7    EbMaj7    F#7    BMaj7  
 F#m7    G7    CMaj7    Eb7    AbMaj7    B7    EMaj7  
 Bm7    C7    FMaj7    Ab7    DbMaj7    E7    AMaj7  
 Em7    F7    BbMaj7    C#7    F#Maj7    A7    DMaj7  
 Am7    Bb7    EbMaj7    F#7    BMaj7    D7    GMaj7  
 Dm7    Eb7    AbMaj7    B7    EMaj7    G7    CMaj7  
 Gm7    Ab7    DbMaj7    E7    AMaj7    C7    FMaj7

To practice improvising on “Giant Steps,” use the concept described in “Practicing Coltrane Changes.” For the first eight measures, select one pattern at a time and later, when control over the individual patterns has been gained, combine two or more patterns for a varied sound. The last eight measures of the tune consisting of ii-V-I progressions is an excellent place to use material presented earlier in this book in the section containing lines in the style of John Coltrane (use the short ii-V material).

Use the following two progressions to practice material for “Giant Steps.”

## Eight Measure Giant Steps Vamp



BMaj7    D7            GMaj7    Bb7            EbMaj7                    Am7    D7

GMaj7    Bb7            EbMaj7    F#7            BMaj7                    C#m7    F#7

## Progression Similar to Giant Steps



**Descending Major Third Interval**

BMaj7    D7            GMaj7    Bb7            EbMaj7                    Am7    D7

GMaj7    Bb7            EbMaj7    F#7            BMaj7                    Fm7    Bb7

**Ascending Major Third Interval**

EbMaj7                    Am7    D7            GMaj7                    C#m7    F#7

BMaj7                    Fm7    Bb7            EbMaj7                    C#m7    F#7

## Superimposing the Coltrane Changes

Another way the tri-tonic cycle can be used is as a substitution over a slow moving or static harmony (pedal points). With rapidly shifting tonic areas, the cycle generates harmonic motion that serves well as a contrast when playing over one chord. Listen to John Coltrane's recording of "Summertime" from the album "My Favorite Things" (Atlantic-1361). Notice how he superimposes the cycle in his first solo break.

On the following two tunes, the cycle has been superimposed at various places. The first tune is a blues. First, there is a short solo recorded as an example. The play-along track continues and the student should continue improvising, superimposing the cycle at the relevant places in the form. The cycle is used as a substitution for the last four measures of the form. Notice that on every other chorus, the rhythm section will play the regular ii-V-I at the end of the form. The player should continue superimposing the cycle while the rhythm section is playing the regular chord changes, thus attaining familiarity with the sound as well as confidence in improvising with a higher level of dissonance.

The next solo, which is based on the chord changes of "Impressions," is included as an example of superimposing the cycle over static harmony.

Use other similar play-along tracks to practice this concept.

Also use, if possible, a piano to sustain a bass note while playing the cycle. This is a good way of getting used to the different tonic areas played over the "drone" (sustained bass note).

Once again, make sure to play very simple lines when superimposing the cycle. The cycle already generates a lot of tension and if the soloist starts to play "outside" on what is already outside, the cycle will begin to lose its effect and balance.

# Blues for a Giant



Bb7

Eb7

Bb7

Musical notation for the first system, including a treble clef, a repeat sign, and a bass line with fret numbers: 9 6 8 9 | 8 8 6 8 6 6 8 6 | 8 7 8 7 8 8 | 6 8

Eb7

Bb7

Dm7(b5) G7(b9)

Musical notation for the second system, including a treble clef and a bass line with fret numbers: 9 6 8 9 | 8 6 8 6 8 6 | 8 5 7 6 | 9 8 6

Cm7

Db7

GbMaj7

A7

DMaj7

F7

BbMaj7

F7

Musical notation for the third system, including a treble clef and a bass line with fret numbers: 8 5 7 8 6 6 9 8 | 6 8 5 4 7 6 5 | 7 5 7 7 8 8 5 6 | 7 6 5 8 7 8

Bb7

Eb7

Bb7

Musical notation for the fourth system, including a treble clef and a bass line with fret numbers: 8 6 8 6 | 8 9 8 | 6 6 6 9 8 | 9 8 6

**E<sup>b</sup>7** **B<sup>b</sup>7**

**Rhythm S. Plays** → **Cm7** **F7**  
**Soloist Plays** → **Cm7** **D<sup>b</sup>7** **G<sup>b</sup>Maj7** **A7**

**B<sup>b</sup>7** **Cm7** **F7** **F7** **B<sup>b</sup>** **B<sup>b</sup>**

**DMaj7** **F7** **B<sup>b</sup>** **F7** **F7** **B<sup>b</sup>**

**(Repeat for play-along)** **Line that starts 3rd chorus**

# Snap Shots



Dm7

7 5 7 5 | 7 5 8 5 7 6 5 7 6 8 7

(Dm7 F7 B $\flat$  Db7 G $\flat$  A7 Dm7)

5 6 8 5 8 8 7 6 7 6 6 9 8 7 6 8 7 6 5 6 9 5 8 7 5 7 8 7 5 5

(Dm7 F7

8 5 7-7 8 7-10-7 8 7 8 5 8 5 5 5 8 8 6 8

B $\flat$  Db7 G $\flat$  A7 Dm7) Ebm7

7 6 6 9 9 7 6 8 6 6 5 6 5 8 6 7 7 8 5 8 9 6

(E $\flat$ m7 F $\sharp$ 7)

8 5 6 8 6 7 9 6 8 6 8 6 7 7 6 8 7 5 6 7 5

B D7 G B $\flat$ 7 E $\flat$ m7 A7 ) Dm7

8 8 9 6 10 7 9 7 10 10 7 8 9 8 6 6 7 8 8 9 7 6 7 8 5 5 7 8 7 9 7 9

(Dm7 F7

6 5 6 8 7 8 7 5 6 5 6 7 5 6 7 8 7 6 5 8

B $\flat$  D $\flat$ 7 G $\flat$  A7 Dm7 )

7 6 7 6 6 9 8 9 6 7 6 7 8 5 4 5 6 7 6 8 7 5 7

# Conclusion

Our goal with this book is to give the player a practice model to incorporate vocabulary in the style of John Coltrane into his/her playing. The lines presented should be used as examples and the player should eventually create his/her own original lines based on the same concepts.

We hope you have a good time with the material. This is just one way of acquiring the vocabulary of this wonderful music. The learning process for a jazz musician is a never-ending journey and we always look to the great players who came before us for inspiration. In this age, where we have access to a wealth of information and many good books on jazz improvisation are available, the single most important learning device is still the same as it was for a jazz musician in the 1920's: *Listen to the music*. Listen, listen and listen to the albums of the greats and make sure to go out and hear the jazz players of today when they are playing in your area.

Keep the joy of the music and the curiosity strong.

-Corey and Kim.

## Selected Discography

Miles Davis	<i>Cookin'</i>	Prestige	7094
Miles Davis	<i>Relaxin'</i>	Prestige	7129
Miles Davis	<i>Workin'</i>	Prestige	7166
Miles Davis	<i>Steamin'</i>	Prestige	7580
Miles Davis	<i>'Round About Midnight</i>	Columbia	949
Miles Davis	<i>Milestones</i>	Columbia	1193
Miles Davis	<i>Kind of Blue</i>	Columbia	8163
Paul Chambers	<i>Whims Of Chambers</i>	Blue Note	1534
Tadd Dameron	<i>Mating Call</i>	Prestige	7745
Johnny Griffin	<i>A Blowing Session</i>	Blue Note	1559
John Coltrane	<i>Lush Life</i>	Prestige	7581
John Coltrane	<i>Blue Train</i>	Blue Note	1577
John Coltrane	<i>The Believer</i>	Prestige	7292
John Coltrane	<i>Traneing In</i>	Prestige	7651
John Coltrane	<i>Train's Reign</i>	Prestige	7746
John Coltrane	<i>The Last Train</i>	Prestige	7378
John Coltrane	<i>Settin' The Pace</i>	Prestige	7213
John Coltrane	<i>Standard Coltrane</i>	Prestige	7243
John Coltrane	<i>Soultrane</i>	Prestige	7142
John Coltrane	<i>Black Pearls</i>	Prestige	7316
Thelonious Monk	<i>Live at the Five Spot Discovery!</i>	Blue Note	D110906
John Coltrane	<i>Coltrane Time</i>	United Artists	5638
John Coltrane	<i>Stardust</i>	Prestige	7268
John Coltrane	<i>Bahia</i>	Prestige	7353
John Coltrane	<i>Giant Steps</i>	Atlantic	1311
John Coltrane	<i>Coltrane Jazz</i>	Atlantic	1354
John Coltrane	<i>Coltrane Plays The Blues</i>	Atlantic	1382
John Coltrane	<i>My Favorite Things</i>	Atlantic	1361
John Coltrane	<i>Coltrane's Sound</i>	Atlantic	1419
John Coltrane	<i>The Heavyweight Champion</i>		
	<i>Complete Atlantic Recordings, Box</i>	Rhino	R2 71984
John Coltrane	<i>Africa/Brass</i>	Impulse	6
John Coltrane	<i>Live At The Village Vanguard</i>	Impulse	10



John Coltrane	<i>The Complete 1961 Village Vanguard Recordings, Box set</i>	Impulse	IMPD4-232
John Coltrane	<i>Coltrane</i>	Impulse	IMPD-215
John Coltrane	<i>Impressions</i>	Impulse	42
John Coltrane	<i>Dear Old Stockholm</i>	Impulse	GRD-120
John Coltrane	<i>Ballads</i>		Impulse 32
John Coltrane	<i>John Coltrane &amp; Johnny Hartman</i>	Impulse	GRD-157
John Coltrane	<i>Duke Ellington &amp; John Coltrane</i>	Impulse	30
John Coltrane	<i>Coltrane Live At Birdland</i>	Impulse	50
John Coltrane	<i>Crescent</i>	Impulse	IMPD-200
John Coltrane	<i>A Love Supreme</i>	Impulse	77
John Coltrane	<i>Living Space</i>	Impulse	IMPD-245
John Coltrane	<i>Ascension</i>	Impulse	95
John Coltrane	<i>Live at the Village Vanguard Again</i>	Impulse	9124
John Coltrane	<i>Transition</i>	Impulse	9195
John Coltrane	<i>OM</i>	Impulse	9140
John Coltrane	<i>Meditations</i>	Impulse	9110
John Coltrane	<i>Expressions</i>	Impulse	9120
John Coltrane	<i>Interstellar Space</i>	Impulse	9277

## About the Authors

**Kim Bock**, a native of Denmark, had already had an extensive performance career in Europe before he moved to America in 1994. He has performed and toured in the United States, Europe, Turkey, South Africa and now resides in New York.

In March 2001 Kim started playing as the featured tenor saxophonist with the legendary trumpet player-extraordinaire *Maynard Ferguson* and His Big Bop Nouveau Band, touring extensively in the US. He has been leading his own small group for years and can be heard around the New York area when he is not on the road.

Past performance and recording credentials includes: Greenwich Blue, Dan McMillion Big Band, George Carroll, Bombed Out Cat, Sanlikol Group, Larry Camp, The Mars All-Star Big Band, Kenny Soderblom/Jack Peterson Big Band, Bill Evans Orchestra, Atlantic Wave Band.

Kim received his Bachelor degree from Berklee College of Music in 1996 and a Masters degree in jazz performance from University of South Florida in 1998.

**Corey Christiansen** began playing the guitar at the age of five. He studied with his father, Mike Christiansen, (a seasoned performer, writer, and educator at Utah State University) until he finished his bachelor's degree. While at Utah State University, Corey received many honors and awards including the Outstanding Music Student Award and Outstanding Guitarist Award. The Lionel Hampton Jazz Festival named Corey its Outstanding Big Band Guitarist in 1995 and Outstanding Solo Guitarist in 1995 and 1996.

Seeking a master of music degree in jazz performance, Corey sought out renowned jazz guitar educator, Jack Petersen and began studies as a graduate teaching assistant at the University of South Florida. He received his master's degree in jazz performance in the spring of 1999. Jack Petersen retired that same year and Corey was hired to take his place as an adjunct guitar instructor. While teaching at the University of South Florida, Corey worked with the jazz guitar students and directed many student jazz combos.

Corey is currently employed by Mel Bay Publications, Inc. as their guitar editor. Corey's musical background covers many styles of music including jazz, blues, classical, bluegrass, folk, rock and popular music allowing him to perform in a number of different settings. As the guitar editor at Mel Bay Publications, Inc. Corey is available to do clinics on various guitar-related subjects at schools and music stores around the country.

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