

JOHN COLTRANE

Tenor Saxophone

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Foreword

In recent years, with proliferation of transcribed solos and the growing awareness of their value as teaching tools, it has become apparent to many jazz educators that simply memorizing a solo and playing it is not maximizing the potential of the technique as a learning experience. By the inclusion of in depth analysis, selected discography and bibliography, biographical data, a list of innovations, a genealogy, etc., as well as actual transcriptions of important solos, these books represent an attempt to place the study of recorded solos in a more meaningful context.

In many respects the jazz improviser is a composer and as such might profit from being exposed to the same regimen and disciplines as a composer *per se*. One such discipline has to do with learning to write or play by imitating various models. Virtually every composer has gone through the stage of writing pieces in the style of Bach, Bartok, Stravinsky, Ellington and others. In imitating a particular composer the neophyte must learn and assimilate the harmonic, melodic, and rhythmic language of that composer. He must be able to project in a reasonably accurate fashion what that composer will do, given a particular set of musical options. This type of learning experience becomes doubly important when the composer under scrutiny is one of the giants who in one area or another is responsible for transforming the aesthetic. For instance, in any given period a handful of innovators is responsible for introducing new concepts into the music or simply reinterpreting or reshaping the extant language consistent with imperatives of that time.

It seems to this writer that the jazz player might profitably adapt an approach similar to that of the budding composer in learning his craft. With that end in mind this series of style studies has been designed to provide a *modus operandi* for studying, analyzing, imitating and assimilating the idiosyncratic and general facets of the styles of various jazz giants throughout the history of the music.

Although a model styles and analysis work sheet is provided, the reader may want to modify it or design another one which fits his or her specific needs. In any event, the aspiring jazz player is encouraged to completely dissect the improvisations as well as the tunes on which they are based. (This is absolutely mandatory in the case of bebop tunes whose patterns, melodic lines and harmonic structures comprise a substantial portion of the vocabulary of every contemporary jazz musician).

Relationship Of Chords To Scales

Major Family

Chord Type (I)	Scale Form
Major — 1 3 5 7 9	Major 1 2 3 4 5 6 7 8
Major (#4) 1 3 5 7 9 #11	Lydian 1 2 3 #4 5 6 7 8
Major (#4 #5) 1 3 #5 7 9 #11	Lydian Augmented 1 2 3 #4 #5 6 7 8
Major (b6 #9) 1 3 5 7 9 11 13	Augmented 1 #2 3 5 b6 7 1
Major 1 3 5 7 9	diminished 1 b2 b3 b4 #4 5 6 b7 8
Major 1 3 5 7 9	Harmonic Major 1 2 3 4 5 b6 7 8
Major 1 3 5 7 9	blues 1 b3 b4 #4 5 b7 8
Major 1 3 5 7 9	minor pentatonic 1 b3 4 5 b7 8
Major 1 3 5 7 9	Major pentatonic 1 2 3 5 6 8
	Seventh scale (Major)
	1 2 3 4 5 #5 6 7 8

minor Family

Chord Type	Scale Form
minor, tonic (I) Function	Dorian 1 2 b3 4 5 6 b7 8
	Natural minor 1 2 b3 4 5 b6 b7 8
	Phrygian 1 b2 b3 4 5 b6 b7 8
	Ascending Melodic minor
	1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 8
	minor pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 4 #4 5 b7 8
minor 7th (II) Function	Dorian 1 2 b3 4 5 6 b7 9
	Ascending melodic minor
	1 2 b3 4 5 6 7 8
	Harmonic minor 1 2 b3 4 5 b6 7 1
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 4 #4 5 7 8
	diminished (start with whole step)
	1 2 b3 4 #4 #5 6 7 8
	Seventh scale (start on the 4th)
	1 2 3 4 5 6 b7 b7 8

Dominant Family

Chord Type	Scale Form
Dominant 7th unaltered	Mixolydian 1 2 3 4 5 6 b7 8
1 3 5 b7 9	Lydian Dominant 1 2 3 #4 5 6 b7 8
	Major Pentatonic 1 2 3 5 6 8
	minor Pentatonic 1 b3 4 5 b7 8
	Blues 1 b3 b4 #4 5 b7 8
	Seventh scale 1 2 3 4 5 6 b7 b7 1
Dominant 7th #11	Lydian dominant
1 3 5 b7 9 #11	1 2 3 #4 5 6 b7 8
Dominant 7th b5, #5 or both	Whole Tone 1 2 3 #4 #5 #6
1 3 b5 b7	
1 3 #5 b7	
1 3 (b5 #5) b7	

John Coltrane: Little Melonae

Sempre legato

① $\text{♩} = \text{ca } 160$ *Abmi7* *Db7*

The musical score is written for a single melodic line in the key of B-flat major (two flats) and 4/4 time. It begins with a tempo marking of approximately 160 beats per minute. The piece is marked 'Sempre legato'. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Trills and grace notes are used for ornamentation. Chord changes are indicated by handwritten labels: *Abmi7*, *Db7*, *Cmi7*, *Bmi7*, and *Abmi7*. The score includes numerous slurs, ties, and triplet markings (indicated by the number '3' below the notes). The piece concludes with a final chord of *Abmi7*.