





CONTENTS

INTRODUCTION	i
SELECTED DISCOGRAPHY	iii
 CONCERT KEY SONGS & CHORD/SCALE PROGRESSIONS	2
 Bb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	12
 Eb INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	22
 BASS CLEF INSTRUMENT SONGS & CHORD/SCALE PROGRESSIONS	32
SCALE SYLLABUS	31

Published by
JAMEY AEBERSOLD JAZZ, INC.
P.O. BOX 1244
NEW ALBANY, IN 47151-1244
<http://www.jazzbooks.com>

COVER DESIGN BY PETE GEARHART
Photos on pages 11 and 21 by DUNCAN SCHIEDT

COPYRIGHT ©1983 by JAMEY AEBERSOLD
All Rights Reserved
International Copyright Secured
All Copyrights Used by Permission

COLTRANE'S MUSICAL EVOLUTION—THREE PERIODS

John Coltrane's musical evolution spanned the years 1955–1967. During those twelve years there were three major periods in which his playing and the material he used changed considerably.

The first stage was his recordings with Miles Davis on both the Prestige and Columbia record labels and the "Giant Step" period on Atlantic Records. The music with Miles consisted mostly of standards and jazz originals with the usual bebop chord changes. Of course, the famous "Kind of Blue" session (1959) with Miles, Cannonball Adderley and Bill Evans was a major landmark in jazz, for it presaged the coming modal period which runs from the early 60's to the present time. In Trane's case, he was to return to an exhaustive exploration of modal playing in his second stage.

But before doing that, he was still interested in chord changes and, in a spurt of creative energy, he created the "Giant Step" cycle. This cycle was to become incorporated in a number of standards and originals in 1959–60. The second period belonged to the famous quartet with McCoy Tyner, Elvin Jones and Jimmy Garrison in which modal playing was extensively explored as never before. It is the general feeling among musicians of my age group that this music which was played along the conventional standards of jazz up to that time (steady pulse and chord changes) was probably the most intense small group jazz ever played, in terms of sheer energy. And, of course, the musical influences are still felt, much like Charlie Parker's music was on all musicians after him.

Coltrane's final period from 1965 until his death in 1967 was generally considered avant-garde in approach and content. He employed auxiliary horn and percussion players and the performances were punctuated with extensive use of the saxophone's screaming altissimo range and waves of multi-note lines employing overblown tones (harmonics). The music was mostly "free-form" in both a rhythmical (no steady pulse) and harmonic sense (no ongoing chord or modal cycles). For me, this music had a religious, primordial feeling paradoxically ahead of its time in a musical sense, but harking back to the most primitive tribal music of all cultures.

COMPOSITIONS IN PLAY-A-LONG (VOLUMES 27 & 28) FIRST PERIOD

Mr. P.C. was written for the great bassist Paul Chambers, who was with Miles Davis along with Trane in the 50's, as well as the main bassist on most of John's recordings as a leader during this period. It is a straight-forward minor blues with no surprising harmonic twists.

Some Other Blues has a slightly different than usual set of changes for the head, but the blowing is, again, a straight-forward F blues.

Up Against The Wall

Play 12 Choruses

(♩ = 150)
(BASS IN '2' ON HEAD)

The musical score consists of several systems of staves. The first system shows a guitar line in the treble clef and a bass line in the bass clef. The guitar line starts with a series of eighth notes, followed by a half note, and then a quarter note. The bass line consists of a steady eighth-note pattern. Chords are indicated above the staves: $A\flat 7$, $D\flat 7$, and $A\flat 7$ for the guitar line, and $D\flat 7$ and $A\flat 7$ for the bass line. The second system continues the guitar line with $E\flat 7$, $D\flat 7$, and $E\flat 7$ chords. The third system shows $A\flat 7$ and $D\flat 7$ chords. The fourth system has $D\flat 7$ and $B\flat - E\flat 7$ chords. The fifth system has $E\flat 7$ and $B\flat - E\flat 7$ chords. The sixth system is labeled 'SOLO' and features $A\flat 7$ chords. The seventh system has $A\flat 7$ chords. The eighth system has $A\flat 7$ chords. The ninth system has $D\flat 7$, $A\flat 7$, $B\flat -$, and $E\flat 7$ chords. The tenth system has $(A\flat -)$, $A\flat 7$, $B\flat -$, and $E\flat 7$ chords.

Giant Steps

Slow Version ♩=224, Play 14 Choruses

Faster Version ♩=308, Play 19 Choruses

Musical notation for the first four lines of the piece. The notation includes chord symbols and a large diagonal watermark.

Line 1: $A\flat\Delta$ $B7$ $E\Delta$ $G7$

Line 2: $E\Delta$ $G7$ C $E\flat7$ A

Line 3: $C\Delta$ $F\#\text{-}$ $B7$ $E\flat7$

Line 4: $A\flat\Delta$ $D\text{-}$ $B\flat\text{-}$ $E\flat7$

SOLO

Musical notation for the solo section, including chord symbols and a large diagonal watermark.

Line 1: $A\flat\Delta$ $B7$ $E\Delta$ $G7$ C $E\flat7$ $A\flat\Delta$ $D\text{-}$ $G7$

Line 2: C $D\text{-}$ $E\flat7$ $A\flat\Delta$ $D\text{-}$ $G7$ $C\Delta$ $B\flat\text{-}$ $E\flat7$

LAST X END ON $C\Delta$

Copyright ©1974 by Jowcol Music
Arrangement Copyright ©1983 by Jowcol Music Used by Permission
International Copyright Secured Made in U.S.A. All Rights Reserved

Dear Lord

continued...

Musical notation for the first system of 'Dear Lord'. The treble clef staff contains a melodic line with triplets and slurs. The bass clef staff contains a bass line with chords and triplets. Chords are labeled as G^Δ and D^Δ. The system concludes with a fermata over a chord labeled (1ST X) (A⁷).

SOLO

Musical notation for the SOLO section, consisting of five staves with chord diagrams and labels. The first staff shows a D^Δ chord with a fermata, followed by an E- chord with a fermata, and then B-7, B-6, and B- chords. The second staff shows B-^Δ, A⁷, E-/A, and A⁷+ chords with fermatas. The third staff shows D^Δ, E-, D^Δ, G^Δ, and G^Δ chords with fermatas. The fourth staff shows F#-, G^Δ, A⁷SUS4, A⁷, B^b^Δ, and D^Δ chords with fermatas. The fifth staff shows a fermata over a chord labeled (1ST X) (A⁷).

FERMATAS USED ON
2ND CHORUS ONLY