

CONTENTS

CD #1 Tracks:

Fifteen practice/rehearsal tracks to help improvisers work on Coltrane's "Giant Steps" and other tunes with similar chord progressions.

CD #2 Tracks:

<i>Step By Step</i>	<i>Fifth House</i>
<i>Uncommon Tones</i>	<i>But Not For Me</i>
<i>Central Park West</i>	<i>26-2</i>
<i>Body And Soul</i>	<i>Satellite</i>
<i>Exotica</i>	<i>Giant Steps</i>
<i>In A Melatonin</i>	<i>Countdown</i>
<i>The Night Has A Thousand Eyes</i>	

INTRODUCTION.....	ii
LYRICS.....	iii
SOLOING.....	iv
DISCOGRAPHY.....	v
"TRAINING FOR TRANE" - Intro by Andy LaVerne.....	vii
NOMENCLATURE.....	105



TREBLE CLEF EXERCISES, SONGS & CHORD/SCALE PROGRESSIONS:

TRAINING FOR TRANE EXERCISES (Correspond with CD #1, Tracks 1 - 8 & 13).....	1
CD #1 Chord Progressions for Recorded Tracks.....	13
CD #2 Melodies and Chord/Scale Progressions for Recorded Tracks.....	17



B \flat KEY EXERCISES, SONGS & CHORD/SCALE PROGRESSIONS:

TRAINING FOR TRANE EXERCISES (Correspond with CD #1, Tracks 1 - 8 & 13).....	4
CD #1 Chord Progressions for Recorded Tracks.....	37
CD #2 Melodies and Chord/Scale Progressions for Recorded Tracks.....	41



E \flat KEY EXERCISES, SONGS & CHORD/SCALE PROGRESSIONS:

TRAINING FOR TRANE EXERCISES (Correspond with CD #1, Tracks 1 - 8 & 13).....	7
CD #1 Chord Progressions for Recorded Tracks.....	61
CD #2 Melodies and Chord/Scale Progressions for Recorded Tracks.....	65



BASS CLEF EXERCISES, SONGS & CHORD/SCALE PROGRESSIONS:

TRAINING FOR TRANE EXERCISES (Correspond with CD #1, Tracks 1 - 8 & 13).....	10
CD #1 Chord Progressions for Recorded Tracks (use Treble Clef parts).....	13
CD #2 Melodies and Chord/Scale Progressions for Recorded Tracks.....	85

NOTE: Any codas (Ⓞ) that appear in the music will be played only once on the recording at the end of the last recorded chorus.

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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 *Linehouse 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 *Linehouse 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!



Training For Trane

Exercise 1

Exercise 1 is a 4-measure exercise in 4/4 time. The first staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, GA, and Bb7 above. The second staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords EbΔ, F#7, B7, and A- above. The third staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above.

Exercise 2

Exercise 2 is an 8-measure exercise in 4/4 time. The first staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The second staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The third staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above. The fourth staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The fifth staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The sixth staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above. The seventh staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The eighth staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above.

Exercise 3

Exercise 3 is a 12-measure exercise in 4/4 time. The first staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The second staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The third staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above. The fourth staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The fifth staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The sixth staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above. The seventh staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The eighth staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The ninth staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above. The tenth staff contains the notes G4, A4, B4, A4, G4, F4, E4, D4, with chords BA, D7, GA, and Bb7 above. The eleventh staff contains the notes D4, C4, B3, A3, G3, F3, E3, D3, with chords GA, Bb7, EbΔ, and D7 above. The twelfth staff contains the notes C3, B2, A2, G2, F2, E2, D2, C2, with chords F-, Bb7, EbΔ, and C- above.



4. Body & Soul

PLAY 2 TIMES (♩ = 110)

INTRO Eb-/Ab

Ab Pedal

Eb-

Ab Pedal

DbΔ Ab7 F7+w.t. DbΔ

Eb- Ab7 3 F7+9

Ab Pedal

F7+w.t. DbΔ F- Bb7

Ab Pedal

Eb- 3 Ab7b9

Ab Pedal

DbΔ Ab7 Ab7 3 E- 3 A7

Eb- Ab7 C- F7+9

F7+w.t. Ab7 DbΔ E- A7

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