

What's Between The Lines

John Coltrane • Giant Steps



In an '80s guitar rag, if memory serves, there's this rad washroom picture of several hard-core Guitar Institute of Technology students. While they're urinating, they've got their axes strapped on backwards. An accompanying article describes how pupils practice in the school's halls and in the cafeteria, too. Saxophonist John Coltrane—an entirely different sort of shredder—was similarly obsessive when it came to practicing. He was known to woodshed in club dressing rooms and even in homes at which he was a dinner guest. Highly curious and spiritual, Coltrane constantly sought new modes of expression, yielding numerous jazz advances: an expansion of the harmonic language, the acceptance of soprano saxophone as a modern improvising instrument, the introduction of non-Western music as a springboard for improvisation, and the validation of free playing (i.e., open-ended improvisation).

Coltrane's first high-profile gig was with the big band of trumpeter Dizzy Gillespie

(1949–1951). During his mid- to late-1950s apprenticeships with trumpeter Miles Davis and pianist Thelonious Monk, Coltrane matured rapidly, and in 1960, he debuted his own advanced quartet, comprised of pianist McCoy Tyner, bassist Reggie Workman, and drummer Elvin Jones. That classic quartet performed for six years, recording such seminal pieces as a modal version of Rodgers' and Hart's "My Favorite Things" (1960) and the original suite "A Love Supreme" (1964). By the time of his premature death in 1967, Coltrane was widely regarded as a jazz saint. The following transcription will expedite learning Coltrane's "Giant Steps" (1959), which he recorded shortly before forming the classic quartet. In seriously studying jazz, a mastery of this composition is compulsory.

COLTRANE SUBSTITUTIONS

As Coltrane began to feel encumbered with traditional ii–V–I changes, he modified them to suit his sophisticated harmonic

conception. Fig. 1A contains a standard ii–V–I progression in E♭ major, while Fig. 1B features what are known as "Coltrane substitutions." After the ii chord (Fm7) of E♭, a dominant chord a half step higher (F♯7) is played. The F♯7 resolves to Bmaj7, a new I chord. Following that chord, a V7 chord a minor 3rd away (D7) is featured, resolving to its I chord (Gmaj7). Another minor 3rd movement brings the progression to B♭7, the original key's V7 chord, which resolves to E♭maj7, the I chord.

The chord progression of "Giant Steps," based on Coltrane substitutions, may initially seem intimidating. To simplify, consider that all chords belong to one of three equidistant key centers (E♭, G, or B). Harmonically, the first eight measures are more active; there is a downward major 3rd modulation in every bar; in the second eight measures, there is an upward modulation every other bar.

THE MELODIC LANGUAGE

While it may sound incredibly complex, Coltrane's improvisation is based on simple formulae; he tended to outline chords in four-note diatonic groupings: 1–2–3–5, 1–3–5–7, 3–5–7–9, 5–3–2–1, etc. For the E♭ chord, he sometimes employed the E♭ major scale (E♭–F–G–A♭–B♭–C–D). A B♭ bebop scale (B♭–C–D–E♭–F–G–A♭–A) was sometimes featured in the Fm7–B♭7 measure. Think of that scale as the major scale with the addition of a lowered 7th. Coltrane used few chromatic alterations in the solo. One example is the E♭ note in the 10th measure of section B1. That note is the ♭9 of the D7 chord.

To successfully improvise over "Giant Steps" changes, start very simply and slowly (145 bpm or less): follow the form, playing only the chords' roots. Next, play the root, 3rd, and 5th of each chord, and after that, the root, 3rd, 5th, and 7th of each chord. Now you're ready to tackle some of Coltrane's four-note groupings over each chord, such as shown in Fig. 2A, which features the 1–2–3–5 pattern. Then, mix the 1–2–3–5 pattern with an 8 (1)–7–5–9 pattern on each dominant 7th chord [Fig. 2B]. With the transcription as a guide, select your favorite patterns and practice them with this systematic approach. Eventually, navigating this exciting progression at top speed will become second nature. **GL**

Fig. 1A ii–V–I Progression

Fig. 1B ii–V–I Progression with Coltrane Substitutions

Fig. 2A

Fig. 2B

GIANT STEPS

As Recorded by John Coltrane
(From the Atlantic Recording GIANT STEPS)

Transcribed by Adam Perlmutter

By John Coltrane

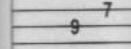
B1 Saxoph

Bmaj7



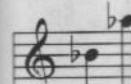
11 8

Gmaj7



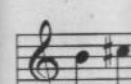
9 7

Ebmaj7



9

Bmaj7



9 11

B2



6 7 9

A Head

Fast Swing $\text{♩} = 290$ ($\text{♩}=\text{♩}\text{♩}$)

*Gtr. 1 **Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

*Tenor sax arr. for gtr.

**Chord symbols reflect basic harmony.

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7 Ebmaj7

Am7 D7 Gmaj7 C#m7 F#7 Ebmaj7 4nd time, to Coda Φ 1.

2. C#m7 F#7 Fm7 Bb7 Ebmaj7 C#m7 F#7

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Giant Steps

B1 Saxophone Solo

Bmaj7 D7 Gmaj7 B♭7 Ebmaj7 Am7 D7

Gmaj7 B♭7 Ebmaj7 F♯7 Bmaj7 Fm7 B♭7

E♭maj7 Am7 D7 Gmaj7 C♯m7 F♯7

Bmaj7 Fm7 B♭7 Ebmaj7 C♯m7 F♯7

B2

Bmaj7 D7 Gmaj7 B♭7 Ebmaj7 Am7 D7

Giant Steps

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). It contains seven measures, each starting with a quarter note. The chords are labeled above the staff: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, and Bb7. The bottom staff is a six-string guitar neck. Each measure has a set of fingerings below it: 7 6 7, 7 10 9 8; 8 10 8 11 9 11; 11 8 11 10 9 10; 10 7 8 10 10 7 10.

The image shows a musical score for guitar. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with eighth-note patterns. Chords are indicated above the staff: Ebmaj7, Am7, D7, Gmaj7, C#m7, and F#7. Fingerings are shown below the notes: '3' over the third note of the first measure, '1-2' over the first two notes of the second measure, and a bass line with fingerings '9 8 8' over the first measure, '7 10 9 8 7 10 7 9' over the second measure, and '7 9 7 10 8 10 7 6 (6) 7' over the third measure.

The image shows a six-line staff of musical notation for guitar. Above the staff, the chords are labeled: Bmaj7, Fm7, B \flat 7, Ebmaj7, C \sharp m7, and F \sharp 7. Below the staff, a series of numbers indicate the fingerings for each note: 6, 7, 9, 6, 7, 0, 6, 9, 10, 7, 8, 10, 8, 10, 7, 10, 8, 11, 9, 12, 11, 9, 11, 9.

B3

Bmaj7 D7 Gmaj7 B♭7 Ebmaj7 Am7 D7

11 8 11 7 9 7 10 | 0 7 9 0 10 11 10 8 | 11 0 10 11 13 10 12 10 | 9 13 12 12 11 12 9 11

Gmaj7 B_b7 Ebmaj7 F[#]7 Bmaj7 Fm7 B_b7

3

12 10 12 10 | 13 13 11 13 | 12 10 12 12 9 11 | 9 11 | 9 11 9 11 8 | 6/7/8 9-10 | 6

E♭maj7

Bmaj7

Втас

Bmaj7

Gmaj7

8 10

Ebmaj7

Giant Steps

Piano sheet music showing chords and a bass line. The chords are labeled above the staff: E♭maj7, Am7, D7, Gmaj7, C♯m7, and F♯7. The bass line below has fingerings: 11 9 8 | 10 0 10 0 11 | 7 8 9 10 | 10 8 | 7 7 10 7 8 | 7 9 | 10 | 8 9 8 | 9 11 9 11 8 |.

Bmaj7 Fm7 B♭7 E♭maj7 C♯m7 F♯7

The image shows a musical score for guitar. The key signature is B4 (one sharp). The progression consists of four measures of Bmaj7, followed by D7, Gmaj7, B♭7, E♭maj7, Am7, and D7. The guitar tab below shows the fret positions for each chord. The tab has six horizontal lines representing the strings, with numbers indicating the frets. The first measure starts at the 9th fret. The second measure starts at the 6th fret. The third measure starts at the 10th fret. The fourth measure starts at the 8th fret.

The image shows a musical score for guitar. The top staff contains seven chords: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, and Bb7. The bottom staff shows the corresponding fingerings for each chord. The fingerings are as follows:

0	10	7	0
7	10	9	0
*	0	10	0
11	8	11	11
11	10	9	0
10	8	7	10

Musical score for a guitar solo. The score consists of two staves. The top staff shows a treble clef, a key signature of one flat, and six chords: E♭maj7, Aminor7, D7, Gmaj7, C♯m7, and F♯7. The bottom staff shows a bass clef, a key signature of one flat, and six corresponding fingerings: 9-8, 7-10-8, 7-10; 9, 10-7, 7-10; 7, 7; 11, 9, 12-11; 9.

Giant Steps

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

B5

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

B6

Bm

Gmaj7

Ebmaj7

Bm

B7

Bma

Giant Steps

B6

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

B7

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

Giant Steps

Gmaj7 B♭7 E♭maj7 F♯7 Bmaj7 Fm7 B♭7 E♭maj7

E♭maj7 Am7 D7 Gmaj7 C♯m7 F♯7 Bmaj7

Bmaj7 Fm7 B♭7 E♭maj7 C♯m7 F♯7 Bmaj7

B8

Bmaj7 D7 Gmaj7 B♭7 E♭maj7 Am7 D7 Gmaj7

Gmaj7 B♭7 E♭maj7 F♯7 Bmaj7 Fm7 B♭7 E♭maj7

Giant Steps

Sheet music for guitar showing chords E♭maj7, Am7, D7, Gmaj7, C♯m7, and F♯7 with corresponding fingerings.

The music is arranged in two staves. The top staff shows the chords and the bottom staff shows the corresponding fingerings on a six-string guitar neck.

Chords and Fingerings:

- E♭maj7: 10 13
- Am7: 10 12
- D7: 10 13 12 12
- Gmaj7: 8 9 7 10
- C♯m7: 8 7 9 10
- F♯7: 8 9 9 8 9

Handwritten musical score for guitar. The score consists of six measures. Each measure begins with a chord name above the staff and a fingering below it. The chords are: Bmaj7 (9 11), Fm7 (8 11), Bb7 (10 8 9 10 11 7 7), Ebmaj7 (8 8 7 10 8), C#m7 (6 7), and F#7 (6 7). The staff shows a treble clef, a key signature of one sharp, and a common time signature.

Handwritten musical score for guitar. The top staff shows a melody with various chords above the notes: B9, Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, and D7. The bottom staff shows a bass line with fingerings: 9-11, 0-11, 7, 9, 7-10, 7, 8-7, 9, 8, 11, 8, 10-8, 7-10, 9, 8, 7.

Sheet music for guitar showing chords Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, and Bb7. The music consists of two staves. The top staff shows a melodic line with various chords above the notes. The bottom staff shows a harmonic progression with specific fingerings below the notes.

Chords: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7

Fingerings (bottom staff):

- 8 10 7 9 7 | 11 10 9 8 | 11 8 10 8 9 11 | 9 11 9 11 8 11 9 10 | 10 12 13 12 10

The image shows a musical score for guitar. The top staff features six chords: E♭maj7, Am7, D7, Gmaj7, C♯m7, and F♯7. Below each chord, a set of numbers indicates the fingerings for the strings. The bottom staff shows a bass line with corresponding fingerings.

Chord Fingerings:

- E♭maj7: 13 12 10
- Am7: 12 13 12 10
- D7: 9 10 8 7
- Gmaj7: 9 7 9 9
- C♯m7: 7 10 10 0
- F♯7: 7 9 10

Bass Fingerings:

- 13 12 10
- 9 10 8 7
- 9 7 9 9
- 7 10 10 0
- 7 9 10
- 8 8 8

Giant Steps

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

(8) 9 9 11 8 11 | 11 10 9 0 10 8 7 10 | 0 9 0 7 10 0 7 10 | 0 8 9 11 7 0 9

B11

Bmaj

B10

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

9 11 8 11 7 9 7 10 | 0 11 8 9 10 0 7 | 11 9 0 10 8 10 0 11 | 11 7 8 9 10 9 6

Gmaj

7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

7 8 7 0 11 9 | 8 9 11 9 11 | 9 11 9 11 8 9 | 8 10 8 11 7 7 10

Ebmaj

10

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

8 9 10 0 10 8 11 | 7 10 0 7 9 7 10 | 9 7 8 10 7 0 10 7 6 6 7 9

Bm

11

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

6 9 6 7 0 | 10 7 8 10 0 10 7 10 | 0 0 10 0 11 11 11 0 11

C Pi

Bm

9

Giant Steps

B11

Bmaj7 D7 Gmaj7 B_b7 Ebmaj7 Am7 D7

11 9 10 12 13 12 12 10 13 11 11 8 9 10 8 11 8 8 7 8 9 10 9

Gmaj7 B_b7 Ebmaj7 F[#]7 Bmaj7 Fm7 B_b7

7 8 7 7 10 9 8 8 10 8 11 11 9 7 6 7 8 6 8 9 10 9 12 11 10 9 8

Ebmaj7 Am7 D7 Gmaj7 C[#]m7 F[#]7

10 8 7 10 8 10 7 10 9 8 8 8 0 7 8 9 10 9 7 7 10 10 8 10 7

Bmaj7 Fm7 B_b7 Ebmaj7 C[#]m7 F[#]7

9 11 11 8 8 9 10 7 8 10 0 10 7 10 8 10 7 10 0 10 0 11 8 9 11 9 8 9

C Piano Solo

Bmaj7 D7 Gmaj7 B_b7 Ebmaj7 61

9 11 8 11 7 10 9 10 7 9 11 10

Giant Steps

D1 Saxophone Solo

Bmaj7 D7 Gmaj7 B♭7 Ebmaj7 Am7 D7

Gmaj7 B♭7 Ebmaj7 F♯7 Bmaj7 Fm7 B♭7

E♭maj7 Am7 D7 Gmaj7 C♯m7 F♯7

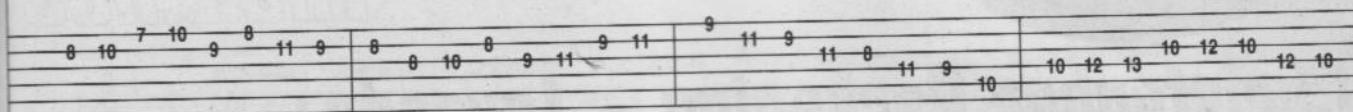
Bmaj7 Fm7 B♭7 Ebmaj7 C♯m7 F♯7

D2

Bmaj7 D7 Gmaj7 B♭7 Ebmaj7 Am7 D7

Giant Steps

Gmaj7 B♭7 Ebmaj7 F♯7 Bmaj7 Fm7 B♭7



Ebmaj7 Am7 D7 Gmaj7 C♯m7 F♯7

*D.C. al Coda
(take repeat)*

Bmaj7 Fm7 B♭7 Ebmaj7 C♯m7 F♯7

Coda Fm7 B♭7 Free time Ebmaj7