JOHN COLTRANE
Improvised Saxophone Solos

3  John Coltrane
4  Introduction
12 Nita
14 Just for the Love
16 We Six
18 Omicron
20 Omicron Trumpet Melody
20 Moment's Notice Trumpet Melody
21 Blue Train
26 Moment's Notice
31 Locomotion
36 Lazy Bird
40 Lazy Bird Trumpet Melody
41 Discography
JOHN COLTRANE

John Coltrane was born in 1926 in Hamlet, North Carolina. In 1943 he moved to Philadelphia, where he began to seriously study music. There he played with other young musicians like Jimmy Heath and Benny Golson, as well as with older, more experienced local musicians. Coltrane honed his technical skills while playing in lounge groups and a Navy dance band, then began working with various rhythm and blues bands like Joe Webb, King Kolax, and Eddie "Cleanhead" Vinson. He next worked in Dizzy Gillespie's big band and small group and with Earl Bostic and Johnny Hodges. During this period he gradually moved from alto to tenor sax, which became his major instrument.

In 1955 Coltrane joined the Miles Davis Quintet with Red Garland on piano, Paul Chambers on bass, and "Philly Joe" Jones on drums, all superb, sensitive musicians. This association became one of the most popular and influential jazz groups of the fifties and did much to increase Coltrane's opportunities for exposure and development. During this time he recorded with the Quintet and also appeared as a sideman on numerous albums with other leaders, including Whims of Chambers/Paul Chambers. Recorded on September 21, 1956, this album contains two of Coltrane's earliest recorded compositions, Nica (named for his wife) and Just for the Love.

After leaving Davis in the fall of 1956, Coltrane brought his personal problems, alcohol and drugs, under control. He now began to carefully structure his daily practice sessions, focusing on achieving technical command of his instrument. His wife accompanied him to clubs and recorded his performances so he could later listen to the tapes and analyze his playing.

Coltrane joined Thelonious Monk for a six month sojourn at the Five Spot in New York City in the summer of 1957. This now-legendary engagement gave him the opportunity to experiment with his increasing technical facility and to expand his rhythmic and harmonic concepts, spurred on by Monk's unconventional style and by the dynamic and creative support provided by drummer Shadow Wilson and bassist Wilbur Ware.

During 1957 Coltrane recorded his first album as leader, Coltrane, and also produced his most famous album from this early period, Blue Train.

Recorded on September 15, almost a year after Whims of Chambers, Blue Train contains four Coltrane compositions, Blue Train, Moment's Notice, Locomotion, and Lazy Bird.

Coltrane returned to the Miles Davis group in December 1957, but left in 1960 to form his own quartet and to pursue new musical directions. Known as an innovator, he continued to extend musical horizons until his death in 1967.
INTRODUCTION

This book provides an opportunity to study the music of one of the most gifted musical creators of our time, John Coltrane. It focuses on two recordings: Whims of Chambers, recorded in September 1956, and Blue Train, recorded a year later in September 1957. At the time of these recordings, Coltrane was pushing forward, on his way toward breaking with the bop tradition, seeking new areas of exploration.

In the 1950s, jazz progressed through a period referred to by jazz historians as hard bop, post bop, or post bebop. Hard bop was an extension of the bebop music created in the 1940s. Some of the compositions written in the hard bop period borrowed ideas directly from bebop. Donald Byrd's composition Onicron, for example, is based on the same chord progression found in Dizzy Gillespie's bebop classic Woody 'n You. Established forms such as the blues were not forgotten. See Locomotion, a blues with a bridge, and Blue Train. Hard bop soloing on the blues found the soloist going beyond previous blues concepts, expanding his ideas, thinking in terms of harmonic extensions, chord alterations, chord substitutions, passing chords, etc. Coltrane's famous Blue Train solo is a beautiful example of this type of expanded blues improvisation.

Many hard bop composers started moving away from familiar bebop chord progressions, taking their compositions in new and unusual harmonic directions. Fast tempos and lots of chordal movement combined with unusual chord progressions created compositions that presented new difficulties to the soloist. The days of the "easy changes to solo on" were definitely over. Lazy Bird and Moment's Notice, for example, with their rapid successions of unrelated, mostly unresolved II-V progressions, altering the normal function of the bebop II-V within the chord progression, posed new difficulties for the improviser. When playing on these fast moving, more complex progressions, the soloist would primarily use notes that fit with the sounds of the chords, establishing the chord progression rather than trying to experiment outside the chords.

THE TRANSCRIPTIONS

Standard music notation does not have the flexibility necessary to record the various and delicate inflections that identify an artist. I have tried to show some of the subtleties which mark John Coltrane's style, but it is impossible to notate his tone, the varying types of attacks he used, the subtle dynamic changes and accentuations, etc. These elements infuse Coltrane's music with his own personal vitality, and an appreciation of their importance is vital to an understanding of his music. Listening to the recordings from which this music was transcribed is therefore an important part in any exploration of the music.

In these introductory notes I will explain the notation used in this book and present a few interesting facets of Coltrane's playing. I hope examination of these points will stimulate further investigation of John Coltrane's music.
REFERENCE AIDS

A first complete measure of the melody

A repeat of A with variations

B first measure of the bridge, either in the melody section or in each improvised chorus

12 first measure of a chorus of a solo

measure numbers in the Tenor Solo choruses

LINE DIRECTION

Used to indicate a musical thought, a phrase, a pause within the line, or to outline a bebop figure, etc. An aid to help you see possible divisions or connections within this spontaneously created melodic material. The indication is used subjectively; I am not attempting to show a definitive way to interpret Coltrane's music. The purpose of this mark is to get you thinking in terms of line direction: how is Coltrane building his melodic lines? Where is he going? where did he come from? I want you to be conscious of the musical line as it develops. When the continuity of the thought or the expression of an idea as a whole seems most important to me, individual figures have not been marked; they are best understood as integral elements of the whole. However, in some cases I have indicated each bebop figure to draw your attention to the fact that the line is composed of such figures. The line takes on a different sound, depending on whether it is made up of bebop figures or of longer, smoother phrases. The following examples illustrate this difference.

\[ \text{MOMENT'S NOTICE} \]
measures 1 & 2

\[ \text{MOMENT'S NOTICE} \]
measures 5 & 6

\[ \text{MOMENT'S NOTICE} \]
measures 39 & 40

The downstream notes are Coltrane's; they are bebop figures which form the line. The added upstream notes show one way Coltrane could have connected the figures to form longer, more continuous lines.
One approach I have found stimulating and helpful in understanding and appreciating an artist: after listening to a recorded solo several times, sing through the solo (reading the transcription) while trying to reconstruct the artist’s line direction from what you remember of the recording. Then listen to how the artist phrases the solo and compare his phrasing to yours. See if you don’t hear him direct at least some of his lines differently.

**RHYTHMICAL NOTATION**

indicates a triplet feeling (\(\text{♩'♩'♩} \)) . It is occasionally notated as \(\text{♩'}\text{♩} \) or \(\text{♩'♩} \) for reading and interpretative ease when there are triplets within the line; as \(\text{♩'}\text{♩} \) when the first note is short or as \(\text{♩'}\text{♩} \) when both notes are short. \(\text{♩♩} \) or \(\text{♩♩} \) implies straight eighth notes: see *Blue Train* measure 32, for example.

\(\text{♩♩} \) or \(\text{♩♩} \) is never used to represent “swing feeling.” It is used in passages where the sixteenth note unit is definitely felt: see *Blue Train* measure 56. It is also used to represent an exaggerated triplet feeling: see *Blue Train* measures 2, 6, and 10 of the fifth Trombone chorus.

**ARTICULATION**

When consecutive notes are shown with no individual articulation indications, some type of attack is used to produce each note.

The first note of each group of notes under a slur is likewise produced by some type of attack. Due to the subtlety of many of the attacks, it is impossible to notate exactly how the tongue is being used or precisely what degree of attack is employed.

Slur notation is used to indicate slurs (connected notes) or a definite slurred feeling. Using slurs to also indicate phrasing would make the music look too complicated and confusing. So don’t be misled by what appear to be successive short, choppy groups of notes. Listen to the recordings. The articulations of note groupings within the line—the nuances which give the line its direction—are vitally important for a thorough understanding of the artist’s music.

\(\text{♩♩} \) equivalent note value

\(\text{♩♩} \) shorter

\(\text{♩♩} \) long (usually implies some accentuation)

\(\text{♩♩} \) Two eighth notes with no articulation indications starting on a beat and followed by a rest are played with some kind of long · short ( \(\text{♩} \) · \(\text{♩} \) ) triplet feeling.
When written \(\frac{\text{2}}{\text{3}}\), the long - short triplet feeling is more pronounced.

\(\frac{\text{1}}{\text{3}}\): falling off (short fall)

\(\frac{\text{1}}{\text{2}}\): sliding (short slide) or cupping into

\(\frac{\text{2}}{\text{2}}\): bending within

\(\frac{\text{3}}{\text{2}}\): glissing into (individual notes not as important as the effect)

\(\frac{\text{1}}{\text{1}}\): sliding into (long slide); no divisions—a smooth slide

\(\frac{\text{1}}{\text{3}}\): implied note; swallowed, distorted, ghosted, etc.

\(\frac{\text{1}}{\text{2}}\): [small accent] emphasis, but less than a normal accent

\(\frac{\text{2}}{\text{1}}\): an anticipated feeling; rushing ahead, pushing ahead

\(\frac{\text{3}}{\text{1}}\): laying back, delaying an entrance

Additional indications will be defined as they are presented.

**BASIC CHORD SYMBOLS**

You will sometimes find two sets of chord symbols in the solos, one above the staff and one below. The chord symbols above the staff come directly from the structure of the composition and constitute the basic chord progression. In Coltrane's choruses the basic chord symbol notation does not show any natural upper extensions (9th, 11th, 13th) that come from the basic scales implied by the chord families.

<table>
<thead>
<tr>
<th>CHORD FAMILY</th>
<th>BASIC SCALE or MODE</th>
</tr>
</thead>
<tbody>
<tr>
<td>major 6th or major 7th</td>
<td>major scale</td>
</tr>
<tr>
<td>dominant 7th</td>
<td></td>
</tr>
<tr>
<td>minor 6th or minor 7th</td>
<td>dorian mode</td>
</tr>
</tbody>
</table>

If alterations occur within the chord (\(\frac{\text{5}}{\text{5}}\), for example) they are indicated in the basic chord symbol.

\(\frac{\text{b}}{\text{3}}\): All accidentals that are not cancelled in the same measure are cancelled in the following measure.

\(\frac{(\text{b})}{(\#)}\): Accidentals in parentheses are only occasionally used as a reminder that an accidental is good. Sometimes they are used to indicate a note foreign to the basic chord symbol (see *Just for the Love* measure 30).

**ALTERNATE CHORD SYMBOLS**

The bracketed chord symbols below the staff in the improvisational choruses offer a different or alternate harmonic interpretation of the melodic line.
These chord symbols represent a way of relating Coltrane's melodic line to an alternate harmony. Their purpose is to encourage further investigation and analysis rather than to provide definitive harmonic interpretations. When a bracket does not appear to the right of the alternate chord symbol, the chord relates to the next alternate chord. An alternate chord progression is formed until a bracket appears to the right of a chord symbol; the harmonic thought of the line then returns to the basic chord progression.

INTERVALLIC INDICATIONS

Coltrane uses upper extensions and alterations in many ways: to complement or alter the feeling of the basic chord, to progress from one chord to another, to connect one idea to the next idea, etc. Some of these upper extensions and alterations have been labeled below the staff so as to show the relationship of the melodic material to the basic chord progression. However, sometimes the melodic material seems to bear little or no relation to the basic chord symbol; an alternate chord symbol is then given to help in understanding the melodic movement. The alternate chord symbols contain the upper extensions or alterations found in the melodic line except in a few instances. (For example, see the use of the diminished-whole tone scale in the 9th and 10th measures of the out chorus of *Locomotion*.) In these cases, intervallic labels referring to the alternate chords appear below the staff. If a relationship between the alternate chord and the basic chord seems apparent, extensions or alterations to the basic chord, if labeled, will be found above the staff.

IMPROVISATIONAL TRAITS AND PATTERNS

Many artists use recognizable melodic or rhythmic patterns in their improvisations. An artist may employ a particular pattern during one period of his development, or a pattern may become an integral part of his improvisational language to be used by the artist throughout his career. If individually distinctive, such patterns can be a means of identifying the artist. Some patterns, however, are common to many artists, showing their awareness of the music around them. Some identifiable Coltrane traits which were part of his improvisational language at the time he recorded *Whims of Chambers* and *Blue Train* are noted below.

Notice Coltrane's preference for the augmented 5th (♯5) in many of the dominant 7th settings. Throughout the solos the augmented 5th will either be marked as such or be indicated in the alternate chord symbol. See *Moment's Notice* measure 26; *Locomotion* measure 10, etc.

Measure 50 of *Nita* contains another Coltrane trait: the half step slide from note to note which is indicated by a straight line from note head to note head. See measure 17 of *Just for the Love* and other examples.
Coltrane expands the half step slide idea to include the minor 3rd interval and explores its use in various ways. Compare the following examples: *Blue Train*: measures 10 (3rd to 4th beat—from C to G), 41, 48, 54, 63, 72, and 77. *Moment's Notice*: measures 24, 28, 42, 46, 66, 88, and 104. Notice also that the 28th measure of each chorus (*Moment's Notice* measures 28, 66, and 104) contains the same melodic material throughout, as do measures 42 and 88.

*Moment's Notice* contains other favorite Coltrane patterns like his 8-note-II-V pattern in measure 30. This pattern also uses the augmented 5th. The same pattern (transposed) occurs in measures 60 and 98. Measures 54 and 106 contain essentially the same figure, but measure 92 is a little different. It starts on the 5th instead of the root of the II chord and causes Coltrane to end the pattern with a note that is not a member of the V chord. This last pattern is used in *Lazy Bird*, measure 4, except the seventh note of the pattern is held over into the next measure. Another variation of this pattern (starting on the 5th) can be found in measure 84 of *Blue Train*.

Measure 93 of *Moment's Notice* states this favorite rhythmic figure. Here and in measure 48 of *We Six* the figure ends on the 4th beat, but many times the last quarter note is replaced by two eighth notes (see *Lazy Bird* measures 25 and 41) which helps lead the rhythmic drive into the next measure. Notice also the figure's downward chord-like melodic form. In measure 11 of *Moment's Notice* it is interesting to note that the last eighth note of the figure is in the same harmonic relationship as the last eighth note in measure 92 (discussed earlier).

Measure 20 is also derived from the same rhythmic figure, as is the 42nd measure of the melody chorus of *Locomotion*. Further melodic variations within the pattern can also be found. For example: *Locomotion*, the 26th measure of the melody chorus, and measure 18 of the first Tenor chorus; *Lazy Bird* measure 74; *Nita* measures 1 and 31 (not chord-like).

I always associate this Coltrane pattern with the common Latin pattern:

```
Gm    Gm(maj7)    Gm7    C9
```

because this Latin pattern clearly outlines the harmonic progression. Coltrane establishes this harmonic progression in measures 27 and 28 of *Locomotion*, preparing the way for the entrance of his pattern in measure 35. Notice that the pattern here leads directly into a pure dominant variation of the 8-note-II-V pattern which we encountered earlier. Again, the last note
of this pattern (not a member of the V chord) has the same harmonic
relationship as the last note of measure 92 in Moment’s Notice. This two
measure pattern (measures 35 and 36 of Locomotion) can also be found in
measures 43 and 44 of Lazy Bird. Measures 59–60 of Lazy Bird start the
same way, but Coltrane chooses a slightly different route to get to F major.
Measure 74 of Locomotion gets us back to thinking in terms of the basic
one measure pattern. Blue Train also strongly hints at the pattern; measure 45
almost completes it as does measure 68, which then leads directly into the
start of the figure again (transposed) in measure 69. Measure 81 also gives a
strong hint of the pattern. It is interesting to note that measure 81 (the 9th
measure of chorus [7]) and measure 69 (the 9th measure of chorus [6]) are
both preceded by an A♭m triad. We Six has a two measure variation of the
basic pattern in measures 13 and 14. The melodic pattern is not apparent in
measure 2 of Omicron, but the harmonic pattern is certainly there.

\[ \begin{array}{c|c}
 II & V \\
\hline
[V] & \\
\end{array} \]

It’s not always necessary to think in terms of both the II chord and the
V chord when confronting a II-V progression. Measure 2 of Nita and measure
64 of We Six, for example, can be thought of as all V instead of II-V.
Measure 78 of Moment’s Notice can be alternatively analyzed as all C7 (V)
while measure 80 can be thought of as all B♭m7 (II). The alternate C7
analysis is indicated under measure 78, but since the II-V progression is
generally understood to be a dominant-oriented progression, I did not label
all similar examples. See measure 84 of this same chorus. It can all be
analyzed as A7: the F♯ is a b13, a tone common to Dm, where the
progression is heading.

Compare measures 62 and 63 of Moment’s Notice with measures 84 and 85.
Coltrane could have played measures 61–63 as follows, with perfectly
logical results:

\begin{center}
\begin{tikzpicture}
\draw[thick,->] (0,0) -- (0,.5) node[above] {Eb\text{maj}7};
\draw[thick,->] (0,.5) -- (1,.5) node[above] {Em7};
\draw[thick,->] (1,.5) -- (2,.5) node[above] {A7};
\draw[thick,->] (2,.5) -- (3,.5) node[above] {Dm7};
\draw[thick,->] (3,.5) -- (3,0) node[below] {I};
\end{tikzpicture}
\end{center}

\textit{measure 84 and the first half of measure 85 in place of measure 62 and the first half of measure 63}

Of course he doesn’t play it that way. He ends measure 61 on a C and
starts measure 62 on the C an octave higher, and it isn’t until he reaches the
A or the G later in the measure that he starts to establish his line through
the II-V-I in D minor. The interesting point is that Coltrane lingers two beats
longer in what is essentially Eb major than the basic chord progression
allows (the start of measure 62), but he is still able to get back to Dm by
the 3rd beat of measure 63 through Em7 and A7 (or just A7) by displacing
the harmonic rhythm of the basic chord progression by two beats.

Both Moment’s Notice and Nita employ pedal point, a favorite Coltrane device.
Another interesting observation: in *Locomotion* Coltrane uses the same seven notes at the start of the 5th measure of the bridge in every chorus.

A few comments about Coltrane's famous *Blue Train* solo:
Perhaps the alternate analysis of measure 11 is too analytical. Coltrane is really just "dressing up" F major. This type of harmonic implication appears elsewhere but is usually not labeled. For example, see measures 15 and 51: the first two beats leading into the 3rd beat of measure 15, and the 3rd and 4th beats leading into measure 52. Both examples "dress up" F major in exactly the same way and carry harmonic implications. The first beat of the pattern is F major, the next two notes imply Gm7, and the following two notes imply G♭dim7, which leads back to F major.

The Ab’s in measures 7 and 9 come from the F blues scale. Coltrane’s use of Ab and A♭ in measure 7 adds both a major and a minor feeling, a contrast he explores quite often in the choruses. (m3) has been used to indicate this minor for major substitution. Also, instead of a IV major, Coltrane sometimes substitutes a IV minor (see measures 18, 38, and 42, for example), or even a IVdim7 (see measures 26 and 30) to get back to the tonic from the end of the 2nd and/or 6th measures of a chorus.

I’m still a firm believer that jazz music can and should speak for itself; that too much analysis can distort the meaning of this spontaneously created art form. I do believe, however, that different avenues of approach are necessary in order for different people to gain an understanding of this music. To that end, I’ve isolated a few links of John Coltrane’s melodic chain, hoping to stimulate deeper appreciation of this historically important music.

*Don Sickler*
Coltrane could have been thinking in terms of the upcoming Dm or possibly A (or maybe even C#m) going to Dm, which would be more consistent with the fragmented way I hear the line moving.
We Six

Trumpet: melody
Soprano: melody in unison, harmony, and melody in octaves

Form: melody 16 | chorus 16

\[ \text{DONALD BYRD} \]

---

\[ \text{Am7} \quad \text{D7} \quad \text{Gm} \quad \text{D7}\text{b5} \quad \text{Gm} \quad \text{Gm7} \quad \text{C7} \quad \text{Fmaj7} \quad \text{Eb7} \quad \text{D7} \quad \text{Gm7} \quad \text{C7} \quad \text{F6} \quad \text{A7}\text{b5} \quad \text{F6} \quad \text{Dm} \quad \text{Em7}\text{b5} \quad \text{A7} \quad \text{Dm} \quad \text{D7} \quad \text{Gm} \quad \text{Gm7} \quad \text{C7} \quad \text{Fmaj7} \quad \text{Eb7} \quad \text{D7} \quad \text{Gm7} \quad \text{C7} \quad \text{F6} \quad \text{Em7}\text{b5} \quad \text{A7} \quad \text{Dm} \quad \text{Em7}\text{b5} \quad \text{A7} \quad \text{Dm} \]

---

* Melody (Trumpet): (transposed 8th)
** Harmony note. Melody note: F

---

+ "Straight ahead" 16-bar comping—free from the rhythmic and harmonic figures which accompany the melody.
Omicron

Trumpet: melody (see page 20)
Tenor: background and melody in unison and harmony

\[ \text{Intro and ending, melody} \]

\[ \text{Chorus} \]

\[ \text{Am7}^b5 \]
\[ \text{D7} \]
\[ \text{Gm7}^b5 \]
\[ \text{C7} \]

\[ \text{Fm7}^b5 \]
\[ \text{Bb7} \]
\[ \text{1.Eb}^\text{maj7} \]
\[ \text{2.Eb}^\text{maj7} \]

\[ \text{Drums} \]
\[ \text{Bass solo} \]
\[ \text{Eb7} \]

\[ \text{Cm7} \]
\[ \text{F7} \]
\[ \text{Cm7} \]
\[ \text{F7} \]
\[ \text{Bb7} \]
\[ \text{Am7}^b5 \]

\[ \text{D7} \]
\[ \text{Gm7}^b5 \]
\[ \text{C7} \]
\[ \text{Fm7}^b5 \]
\[ \text{Bb7}^\dagger \]

\[ \text{Eb}^\text{maj7} \]
\[ \text{Tenor Solo} \]
\[ \text{Am7}^b5 \]

\[ \text{f} \]
\[ \text{Am7}^b5 \]
\[ \text{Am(7)7} \]
\[ \text{Gm7}^b5 \]
\[ \text{C7} \]

\[ \text{f} \text{(background)} \text{ gradual decresc.} \]

\[ \text{f} \text{ (ca. 204) swing} \]

\[ \text{Trumpet on U.S. only} \]

\[ \text{Donal Byrd} \]

---

* Trumpet melody continues on page 20.
** The melodic material in measure 4 of (A) (including the pick-up) is quite freely interpreted throughout the recording.
† Used for simplicity throughout. The pianist creates a richer texture which could be thought of as Bb7(13), Gb/Bb7, or Bb7(#5). A 9, a b9, and a 5 (or b13) are found in the melody.
‡‡ Harmony note. Melody note: F.

Copyright © 1957 (Renewed 1985) UNART MUSIC CORPORATION
This Arrangement Copyright © 1979 UNART MUSIC CORPORATION
All Rights Assigned to CBS CATALOGUE PARTNERSHIP
All Rights and Administered by CBS UNART CATALOG INC.
Omicron
Trumpet Melody
DONALD BYRD

[Music notation]

* On the recording, Donald Byrd plays two D's the first time through.

Moment's Notice
Trumpet Melody
JOHN COLTRANE

[Music notation]

Copyright © 1957 (Renewed 1985) UNART MUSIC CORPORATION
This Arrangement Copyright © 1979 UNART MUSIC CORPORATION
All Rights Assigned to CBS CATALOGUE PARTNERSHIP
All Rights Controlled and Administered by CBS UNART CATALOG INC.
International Copyright Secured Made In U.S.A. All Rights Reserved
Blue Train

Trumpet: melody and harmony
Tenor: melody
Trombone: melody and harmony

\( \frac{\text{\textcopyright 1957 (Renewed 1985) UNART MUSIC CORPORATION}}{} \)
Drums start double-time feel.
* glhs sound

** Back to straight 4 in the Drums. Trumpet and Trombone play a repeating 4 measure figure for two choruses behind the solo.
[C7] (m.3) (11) [Gb] (m.3) [F7] (99) [F] [Gm7] [C7]

1. Trumpet solo
11 4 more Trumpet choruses 3 Trombone choruses

background behind Trombone solo

[F7] [Bb7] [F7] [p] [Gm7] [F7]

C7 F7 2 6 Piano choruses 1 Bass choruses

(A) F7(#9) [Bb13(#11)]

1. F7(#9) 2. F7(#9) freely

Transcribed by Don Sickler
Edited by Bobby Porcelli
As recorded by JOHN COLTRANE on BLUE TRAIN (Blue Note BST 81577)

Moment's Notice

Trumpet: melody and harmony (see page 20)
Tenor: melody (introduction)
harmony and melody
Trombone: harmony

\[ J = \text{ca. 240} \]

Introduction

\[ F \# 7 \ B 7 \ G m 7 \ C 7 \ F m a j 7 \ B b m 7 \ E b 7 \ E m 7 \ A 7 \ F m 7 \ B b 7 \ E b m a j 7 \]

\[ \text{melody} \]

\[ E m 7 b 5 \ A 7 \ D m 7 \ C m 7 \ F 7 \ B b m a j 7 \ E b 7 \ D 7 (\# 9) \ G 7 b 5 \ C 7 \]

\[ \text{(C bass)} \]

\[ F \ (C b a s s) \ G m \ (C b a s s) \ A m \ (C b a s s) \ G m \ (C b a s s) \ F \ (C b a s s) \ G m \ (C b a s s) \ A m \ (C b a s s) \ G m \ (C b a s s) \ F \]

\[ \text{etc.} \]

\[ \text{Piano break} \]

\[ A A \]

\[ \text{harmony} \]

\[ F \# 7 \ B 7 \ G m 7 \ C 7 \ F m a j 7 \ B b m 7 \ E b 7 \ E m 7 \ A 7 \ F m 7 \ B b 7 \]

\[ \text{melody} \]

\[ E b m a j 7 \ E m 7 \ A 7 \]

\[ 1. \ D m 7 \ C m 7 \ F 7 \ B b m a j 7 \ E b 7 \ A m 7 \ D 7 \]

\[ B b m 7 \ E b 7 \ A b m a j 7 \ G m 7 \ C 7 \ D m 7 \ C m 7 \ F 7 \ B b m a j 7 \ E b 7 \]

\[ \text{etc.} \]

\[ \text{Am 7 D 7 (\# 9) G 7 b 5 C 7} \]

\[ \text{Copyright} \ (c) \ 1957 \ (R e n e w e d 1 9 8 5) \ \text{UNART MUSIC CORPORATION} \]

\[ \text{This Arrangement Copyright} \ (c) \ 1979 \ \text{UNART MUSIC CORPORATION} \]

\[ \text{All Rights Assigned to CBS CATALOGUE PARTNERSHIP} \]

\[ \text{International Copyright Secured} \ \text{Made In U.S.A.} \]

\[ \text{All Rights Reserved} \]
Transcribed by Don Sickler
Edited by Bobby Porcelli
Lazy Bird

Trumpet: melody (see page 40)
Tenor: harmony
Trombone: harmony

Form: (AABA)
Intro: melody
Last time: extended ending
Chorus: melody

\[ \text{Piano solo} \]

\[ \text{Trumpet melody} \]

\[ \text{JOHN COLTRANE} \]

\[ \text{Fmaj7} \]

\[ \text{Bm7} \]

\[ \text{E7} \]

\[ \text{Amaj7} \]

\[ \text{Bm7} \]

\[ \text{Cdim7} \]

\[ \text{C#m7} \]

\[ \text{E7(b9)} \]

\[ \text{Bmaj7} \]

\[ \text{Cm7(11)} \]

\[ \text{F7} \]

\[ \text{Bm7} \]

\[ \text{E7(b9)} \]

\[ \text{Amaj7} \]

\[ \text{Bbm7(11)} \]

\[ \text{Eb9} \]

\[ \text{Bm7} \]

\[ \text{E7} \]

\[ \text{Amaj7} \]

\[ \text{2 Trumpet choruses} \]

\[ \text{2 Trumpet choruses} \]

\[ \text{Tenor Solo} \]

\[ \text{Bm7} \]

\[ \text{E7} \]

\[ \text{Dm7} \]

\[ \text{G7} \]

\[ \text{Gm7} \]

\[ \text{C7} \]

\[ \text{Fmaj7} \]

\[ \text{Gm7} \]

\[ \text{C7\#5} \]

\[ \text{Bm7} \]

\[ \text{E7} \]

\[ \text{Amaj7} \]

\[ \text{Bbm7} \]

\[ \text{Eb7} \]

\[ \text{Bm7} \]

\[ \text{E7} \]

\[ \text{Dm7} \]

\[ \text{G7} \]

\[ \text{[Bm7\#5]} \]

\[ \text{[Amaj7]} \]

\[ \text{[Bbm7]} \]

\[ \text{[Eb7]} \]

\[ \text{[Bm7]} \]

\[ \text{[Dm7]} \]

\[ \text{* Trumpet melody continues. See page 40.} \]
* Probably best explained as a carry-over from the previous measure.
C♯m7  F♯7  Bmaj7  Cm7  freely  F7

Bm7  E7  Amaj7  Bbm7  Eb7

Bm7  E7  Dm7  G7  Gm7  C7

Piano chorus
Bm7  E7

1 more Piano chorus  I Bass chorus  1 Drum chorus

Trumpet plays melody
C♯m7  F♯7(b9)  Bmaj7  Cm7(11)  F7

Bm7  E7(b9)  Amaj7  Bbm7(11)  Eb9

Amaj9  D7(b9)  Gmaj7  C7(b9)  F7

gradually rit.
- drummer stops playing "time"

Transcribed by Don Sickler
Edited by Bobby Porcelli
A JOHN COLTRANE DISCOGRAPHY
Compiled by Frederic S. Silber

The problems in compiling a discography of John Coltrane's recordings are by no means slight. Recording dates are sometimes unavailable, other times unreliable. Records that he originally appeared on as a sideman have been re-released by labels seeking to capitalize on the Coltrane name. And more than a decade after his death unreleased material is still finding its way into various repackagings of his music. With these considerations in mind, the discography has been assembled in the following manner:

Year. The date refers to the year the material was recorded, not the year in which it was released. Since some of the LPs span more than one year, appropriate designations have been made (e.g., 1963-65).

Chronological Order. Within each year, the records have been arranged, as much as possible, in the order that they were recorded. It is impossible to be completely accurate in this area, since the amount of material recorded during any one session could fill half a dozen LPs, spread out in their release over several months, or even years, or an album could be comprised of material from several different recording sessions, separated by months at a time.

Title and Artist. Whenever possible, I have included the original album title and designated session leader, even though the same record may have been re-released several years later under a different title with Coltrane as the apparent leader.

Label and Number. Again, this refers to the original label and number whenever possible, even if the original record is no longer in print and has been superseded by a reissue. The only time reissues are listed is when there is previously unreleased material included on such albums (even if it amounts to only one alternate take unavailable elsewhere), and these listings are preceded by an asterisk (*). Reissues that cull material together from albums listed herein (e.g., "Miles Davis and John Coltrane Play Richard Rodgers") are not listed. Pirate albums on untrustworthy labels, usually made up of performances copied over the radio or unauthorized tapings of club dates, are not included for aesthetic as well as moral reasons.

It is the expressed hope that this discography is an accurate and complete history of the recording career of John Coltrane, with a minimum of repetition. One final note: not counting the first four sessions listed in the discography (on three of which he was an indistinguishable sideman in large orchestras), John Coltrane's recording career began properly in October, 1955, and continued without interruption until shortly before his death in 1967. In less than twelve years he created a wealth of material including over 100 recordings as a sideman and as a leader. This discography should not only demonstrate the prodigiosity of Coltrane's career, but also trace his growth and maturation as a musician and composer of the highest order.
1949-50  DIZZY GILLESPIE AND HIS ORCHESTRA/ Dizzy Gillespie  
Capitol (78's)

1951  DIZZY GILLESPIE SEXTET/Dizzy Gillespie  
DeeGe (78's)

1952  EARL BOSTIC AND HIS ORCHESTRA/ Earl Bostic  
King (78's)

1954  USED TO BE DUKE/ Johnny Hodges and his Orchestra  
Verve 8150

1955  MILES/Miles Davis  
Prestige 7014

1955-56  *HIGH STEP/Paul Chambers & John Coltrane  
Blue Note 451

1956  JAZZ IN TRANSITION/Paul Chambers  
Transition 30
PAUL CHAMBERS/Paul Chambers  
Jazz West 7
INFORMAL JAZZ/Elmo Hope  
Prestige 7043
STEAMIN'/Miles Davis  
Prestige 7239
RELAXIN'/Miles Davis  
Prestige 7129
WORKIN'/Miles Davis  
Prestige 7166
MILES DAVIS PLAYS JAZZ CLASSICS/ Miles Davis  
Prestige 7373

1957  TENOR MADNESS/Sonny Rollins  
Prestige 7047
WHAT IS JAZZ?/Leonard Bernstein  
Columbia 919
*ROUND ABOUT MIDNIGHT/Miles Davis  
Columbia 8649
FOUR TENOR SAXES—TENOR CONCLAVE/ John Coltrane, Al Cohn, Hank Mobley, Zoot Sims  
Prestige 7074
WHIMS OF CHAMBERS/Paul Chambers  
Blue Note 1534
MILES DAVIS AND THE MODERN JAZZ GIANTS/Miles Davis  
Prestige 7150
COOKIN'/Miles Davis  
Prestige 7064
MATING CALL/Todd Dameron  
Prestige 7070

1957  INTERPLAY FOR TWO TRUMPETS  
AND TWO TENORS/Webster Young, Idrees Sulieman, Bobby Jaspar, John Coltrane  
Prestige 7341
A BLOWING SESSION/Johnny Griffin  
Blue Note 1559
THELONIOUS MONK WITH JOHN COLTRANE/Thelonious Monk & John Coltrane  
Jazzland 46
MONK'S MUSIC/Thelonious Monk  
Riverside 242
THelonious Himself/Thelonious Monk  
Riverside 230
*MONK/TRANe/Thelonious Monk & 
John Coltrane  
Milestone 47011
THE CATS/(no specified leader)  
New Jazz 8217
MAL 2/Mal Waldron  
Prestige 7111
WHEELIN' AND DEALIN'/Mal Waldron  
Prestige 7131
DAKAR/Cecil Payne  
Prestige 7280
JOHN COLTRANE—PAUL QUINCHETTE  
QUINTET/John Coltrane & Paul Quinetchette  
Prestige 7158
COLTRANE/John Coltrane  
Prestige 7105
TRANEING IN/John Coltrane  
Prestige 7123
BLUE TRAIN/John Coltrane  
Blue Note 1077
THE DEALERS/Mal Waldron & John Coltrane  
Status 8316
SONNY'S CRIB/Sonny Clark  
Blue Note 1579
WINNER'S CIRCLE/Donald Byrd  
Bethlehem 6024
ALL MORNING LONG/Red Garland  
Prestige 7130
SOUL JUNCTION/Red Garland  
Prestige 7181
HIGH PRESSURE/Red Garland  
Prestige 7209
DIG IT/Red Garland  
Prestige 7209
THE RAY DRAPER QUINTET  
FEATURING JOHN COLTRANE/ Ray Draper  
New Jazz 8228
ART BLAKEY BIG BAND/Art Blakey  
Bethlehem 6027

1957-58  LUSH LIFE/John Coltrane  
Prestige 7189

1958  GROOVE BLUES/Gene Ammons and his All Stars  
Prestige 7201
THE BIG SOUND/Gene Ammons and his All Stars  
Prestige 7132
THE BELIEVER/John Coltrane  
Prestige 7292
THE LAST TRANE/John Coltrane  
Prestige 7376
SOULTRANE/John Coltrane  
Prestige 7142
KENNY BURRELL WITH JOHN COLTRANE/ 
Kenny Burrell & John Coltrane  
New Jazz 8276
MAINSTREAM 1958/Wilbur Harden Quintet  
Savoy 12127
*COUNTDOWN/John Coltrane & Wilbur Harden  
Savoy 2203
SETTIN' THE PACE/John Coltrane  
Prestige 7213
MILESTONES/Miles Davis  
Columbia 9428
JAZZ AT THE PLAZA, Vol. 1/Miles Davis  
Columbia 32479
BLACK PEARLS/John Coltrane  
Prestige 7316
JAZZ TRACK/Miles Davis  
Columbia 1268
LEGEND JAZZ/Michel Legrand  
Columbia 8079
MILES AND MONK AT NEWPORT/ Miles Davis & Thelonious Monk  
Columbia 8978
STARDUST/John Coltrane  
Prestige 7269
STANDARD COLTRANE/John Coltrane  
Prestige 7243
BAHIA/John Coltrane  
Prestige 7363
<table>
<thead>
<tr>
<th>Year</th>
<th>Album Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Impulse</th>
<th>Release Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1959</td>
<td>BAGS AND TRANE/ Milt Jackson &amp; John Coltrane</td>
<td>Atlantic</td>
<td>1368</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1959-60</td>
<td>COLTRANE JAZZ/ John Coltrane</td>
<td>Atlantic</td>
<td>1354</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>THE COLTRANE LEGACY/ John Coltrane</td>
<td>Atlantic</td>
<td>1953</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>ECHOES OF AN ERA/ John Coltrane</td>
<td>Roulette</td>
<td>120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>THE AVANT-GARDE/ John Coltrane &amp; Don Cherry</td>
<td>Atlantic</td>
<td>1451</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>MY FAVORITE THINGS/ John Coltrane</td>
<td>Atlantic</td>
<td>1361</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>COLTRANE PLAYS THE BLUES/ John Coltrane</td>
<td>Atlantic</td>
<td>1382</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>COLTRANE'S SOUND/ John Coltrane</td>
<td>Atlantic</td>
<td>1419</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1960</td>
<td>ALTERNATE TAKES/ John Coltrane</td>
<td>Atlantic</td>
<td>1668</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>SOMEDAY MY PRINCE WILL COME/ Miles Davis</td>
<td>Columbia</td>
<td>8456</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>AFRICA/BRASS/ John Coltrane</td>
<td>Impulse</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>OLÉ COLTRANE/ John Coltrane</td>
<td>Atlantic</td>
<td>1373</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>COLTRANE &quot;LIVE&quot; AT THE VILLAGE VANGUARD/ John Coltrane</td>
<td>Impulse</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961</td>
<td>THE OTHER VILLAGE VANGUARD TAPES/ John Coltrane</td>
<td>Impulse</td>
<td>9325</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961-62</td>
<td>BALLADS/ John Coltrane</td>
<td>Impulse</td>
<td>52</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1961-63</td>
<td>IMPRESSIONS/ John Coltrane</td>
<td>Impulse</td>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>COLTRANE/ John Coltrane</td>
<td>Impulse</td>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1962</td>
<td>AFRO BLUE IMPRESSIONS/ John Coltrane</td>
<td>Pablo Live</td>
<td>2620</td>
<td>101</td>
<td></td>
</tr>
<tr>
<td>1963</td>
<td>JOHN COLTRANE WITH JOHNNY HARTMAN/ John Coltrane &amp; Johnny Hartman</td>
<td>Impulse</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1963-65</td>
<td>SELFLESSNESS/ John Coltrane</td>
<td>Impulse</td>
<td>9191</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1964</td>
<td>CRESCENT/ John Coltrane</td>
<td>Impulse</td>
<td>66</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1965</td>
<td>A LOVE SUPREME/ John Coltrane</td>
<td>Impulse</td>
<td>77</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>THE JOHN COLTRANE QUARTET PLAYS/ John Coltrane</td>
<td>Impulse</td>
<td>925</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>THE NEW WAVE IN JAZZ/ Various Artists</td>
<td>Impulse</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>TRANSITION/ John Coltrane</td>
<td>Impulse</td>
<td>9195</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>KULU SAMA/ Maha Coltrane</td>
<td>Impulse</td>
<td>9106</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>ASCENSION/ John Coltrane</td>
<td>Impulse</td>
<td>95</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>NEW THING AT NEWPORT/ John Coltrane &amp; Archie Shepp</td>
<td>Impulse</td>
<td>94</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>FIRST MEDITATIONS (FOR QUARTET)/ John Coltrane</td>
<td>Impulse</td>
<td>9332</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>SUN SHIP/ John Coltrane</td>
<td>Impulse</td>
<td>9211</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>LIVE IN SEATTLE/ John Coltrane &amp; Pharoah Sanders</td>
<td>Impulse</td>
<td>9202</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>OM/ John Coltrane</td>
<td>Impulse</td>
<td>9140</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>MEDITATIONS/ John Coltrane</td>
<td>Impulse</td>
<td>9110</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966-66</td>
<td>INFINITY/ John Coltrane</td>
<td>Impulse</td>
<td>9225</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>COSMIC MUSIC/ John Coltrane &amp; Alice Coltrane</td>
<td>Impulse</td>
<td>9148</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>&quot;LIVE&quot; AT THE VILLAGE VANGUARD AGAIN/ John Coltrane</td>
<td>Impulse</td>
<td>9124</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1966</td>
<td>CONCERT IN JAPAN/ John Coltrane</td>
<td>Impulse</td>
<td>9246</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>EXPRESSION/ John Coltrane</td>
<td>Impulse</td>
<td>9120</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1967</td>
<td>INTERSTELLAR SPACE/ John Coltrane</td>
<td>Impulse</td>
<td>9277</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>