

# JOHN COLTRANE

## Improvised Saxophone Solos

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## 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, *Nita* (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 *Omicron*, 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 unresolving 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

- Ⓐ first complete measure of the melody
- Ⓐ' repeat of Ⓐ with variations
- Ⓑ first measure of the bridge, either in the melody section or in each improvised chorus
- ①; ② first measure of a chorus of a solo
-  12 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 indicator 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.



*MOMENT'S NOTICE*  
measures 1 & 2



*MOMENT'S NOTICE*  
measures 5 & 6



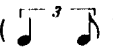





*MOMENT'S NOTICE*  
measures 39 & 40

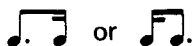
The downstem notes are Coltrane's; they are bebop figures which form the line. The added upstem notes show one way Coltrane could have connected the figures to form longer, more continuous lines.

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 (  ). It is occasionally notated as  for reading and interpretative ease when there are triplets within the line; as  when the first note is short or as  when both notes are short.  or  implies straight eighth notes: see *Blue Train* measure 32, for example.



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.



equivalent note value





shorter



long (usually implies some accentuation)



Two eighth notes with no articulation indications starting on a beat and followed by a rest are played with some kind of long - short ( - . ) triplet feeling.

 When written  the long - short triplet feeling is more pronounced.



falling off (short fall)



sliding (short slide) or cupping into



bending within



glissing into (individual notes not as important as the effect)



sliding into (long slide); no divisions—a smooth slide



implied note; swallowed, distorted, ghosted, etc.



[small accent] emphasis, but less than a normal accent



an anticipated feeling; rushing ahead, pushing ahead



laying back, delaying an entrance

Additional indications will be defined as they are presented.

### BASIC CHORD SYMBOLS

Gm7      C7

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.

#### CHORD FAMILY

major 6th or major 7th  
dominant 7th  
minor 6th or minor 7th

#### BASIC SCALE or MODE

major scale  
mixolydian mode  
dorian mode

G7b5

If alterations occur within the chord (b5, for example) they are indicated in the basic chord symbol.

b # ♯

All accidentals that are not cancelled in the same measure are cancelled in the following measure.

(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

[Abm9]

The bracketed chord symbols below the staff in the improvisational choruses offer a different or alternate harmonic interpretation of the melodic line.

[Dm7 G7]

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

Bb7  
(9)

E7  
[Am9]

Dm7 G7  
[G7#5<sup>(#11)</sup> G7]

A7  
(13) (11) (9)  
[Em9]

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.

(#5)  
[G7#5]

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.



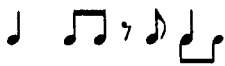
Measure 50 of *Nita* contains another Coltrane trait: the half step slide from note to note which is indicated by a straight line from note head to note head. See measure 17 of *Just for the Love* and other examples.



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 C), 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:



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 $\flat$ 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.

II	V
[ V	]

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 $\flat$ 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 $\sharp$  is a  $\flat$ 13, 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:

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 E $\flat$  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.

(m3) The A $\flat$ s in measures 7 and 9 come from the F blues scale. Coltrane's use of A $\flat$  and A $\natural$  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.

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I'm still a firm believer that jazz music can and should speak for itself; that too much analyzation 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*

# Nita

Trumpet: melody  
Tenor: melody in octaves and background

Form: (AAB) 

Ⓐ	8	Ⓑ	12	break	2	last time: ends before break
improvised						
Ⓐ	8	Ⓑ	12	chorus	break	2

JOHN COLTRANE

♩ = ca. 224

Drum solo 7

break

Cmaj7 F#m7 B7 Emaj7

Am7 D7 Gmaj7 C#m7b5 F#7 Bmaj7 D7 Gmaj7 G7

Ⓑ Cmaj7 Trumpet solo 5 Abmaj7\* (D bass) (background) mf\*\* etc.

Trumpet break 2 Trumpet choruses 30 8 Ⓑ 12 Guitar break 2 Guitar choruses 30

Ⓐ 30 3 8 Ⓑ 12 Tenor break G6 (b9) (#9) Cmaj7 [Abm7 G7]

2 F#m7 (11) B7 Emaj7 Am7 D7 Gmaj7 C#m7b5 F#7 [B7] (13) (9) (13) (9) (13)

7 Bmaj7 D7 Gmaj7 G7 Cmaj7 F#m7 B7 Emaj7 [Db7] (5) (b9) (9)

12 Am7 D7 Gmaj7 C#m7b5 F#7 Bmaj7 D7 [Am9] [F#11] [B7]

16 Gmaj7 G7 Cmaj7 C#m7 F#7 Bm7 E7 [Am7 G7#5] [Bm7 E7(b9)]

\* Abmaj7(#11) is also a possible interpretation.  
(D bass)

\*\* two measure repeating pedal point figure (played in every chorus)

21 Am7 D7 Abmaj7 (D bass) [D7sus4(b9)] \* (9) (11) (13) 3

26 break G6 [Abm7 Db]

31 Cmaj7 F#m7 B7 Emaj7 Am7 D7 Gmaj7 C#m7b5 Bmaj7 D7 F#7 (9) (13) (6) (13)(#11)

38 Gmaj7 G7 Cmaj7 F#m7 B7 Emaj7 Am7 D7 [Gmaj7] (9) (11) (9)

43 Gmaj7 C#m7b5 F#7 Bmaj7 D7 Gmaj7 G7 Cmaj7 [F#13] (9) (8) (B) (5)

48 C#m7 F#7 Bm7 E7 Am7 D7 Abmaj7 (D bass) [Am9 D7] (11) (b9)

53 [D7sus4(b9)] \* 3 3 3

57 G6 Piano break- Piano choruses 30 [Am7 D7]

Drum break- Drum chorus D.S. al Fine 2 8 12 2 8 12

Abmaj7 (D bass) G6 mf (background)

\* or Cm(maj7) or Am9b5. These are all possible analytical interpretations. (D bass) (D bass)

\*\* side key fingering



22 D7 (13) Bm7 E7 Cm7 F7 Bbmaj7  
 (#5) [Am7] (b9) [Abmaj9]

26 Gmaj7 Abmaj7 Gmaj7 Dm7 G7 Cmaj7  
 (9) [Dm(maj7)]\* (b9) (6)

30 Cm7 F7 Bm7 E7 Am7  
 (maj7) [Bbm7] 3 3 3

34 D7 Bm7 E7 Cm7 F7 Bbmaj7  
 (13) (#5) [Cm7] 1

11 12 2 Trumpet choruses 2 Guitar choruses 1 Bass chorus 1 Drum chorus

Ⓐ Bbmaj7 Gmaj7 Abmaj7 Gmaj7 Dm7 G7

Cmaj7 Cm7 F7 Bm7 E7

Am7 D13(#11) Bm7 E7 Cm̄ F7

Ⓐ Bbmaj7 Gmaj7 Abmaj7 Gmaj7

Transcribed by Don Sickler  
 Edited by Bobby Porcelli

\* 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.

As recorded by JOHN COLTRANE on WHIMS OF CHAMBERS (Blue Note BST 81534)  
 Also available on HIGH STEP (Blue Note BN-LA451-H2)

# We Six

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

Form:  $\parallel$  melody 16  $\parallel$  |  $\parallel$  chorus 16  $\parallel$  |

DONALD BYRD

$\text{♩} = \text{ca. } 232$

The main musical score consists of ten staves of music. It begins with a tempo marking of approximately 232 beats per minute. The first staff includes a 'break' section and is marked with dynamics *f* and *unison*. The second staff is marked *octaves*. The third staff is marked *unison*. The fourth staff includes a first ending marked '1. F6' and a second ending marked '2. (to solos) F6'. The fifth staff includes a 'Tenor Solo' section and is marked *f*. The sixth staff includes a '6 Trumpet choruses' section. The seventh staff includes dynamics *(maj7)* and *(m3)*. The eighth staff includes dynamics *(13)* and *(#5)*. The ninth staff includes dynamics *(11)* and *(2)*. The tenth staff includes dynamics *[Gm7]*, *C*, *F*, and *[Dm]*.

\* Melody (Trumpet):  
 (transposed 8<sup>va</sup>)

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

\*\* Harmony note. Melody note: F  
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20 D7 Gm Am7b5 (11) D7 (#5) Gm

25 Gm7 C7 Fmaj7 Eb7 D7 Gm7

30 C7 (13) F6 Em7b5 A7 Dm Em7b5 A7

35 Dm D7 (m3) Gm Am7b5 D7 Gm

40 Gm7 C7 Fmaj7 Eb7 D7

45 Gm7 C7 F6 Em7b5 A7 Dm

50 Em7b5 A7 Dm D7 Gm Am7b5 D7

55 Gm Gm7 C7 Fmaj7 Eb7

60 D7 Gm7 C7 (11) (13) F6 Em7b5 A7

Bass choruses 15 3 more Bass choruses 6 Guitar choruses 3 Piano choruses 4 15 A7#5 break D.S. al fine

\* from the blues scale



# Omicron

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

Form: (AABA)

intro. and ending: 8 (extended)

melody: A B A

chorus: A B A

DONALD BYRD

♩ = ca. 112 (Latin)

Drums 4 add Bass 7

Trumpet *f* Am7b5

D7 Gm7b5 C7

*f* (background) gradual decres.

Fm7b5 Bb7 1. Ebmaj7 2. Ebmaj7

Drums 2 3 break

Am7b5 D7

(♩ = ca. 204) swing

Gm7b5 C7 Fm7b5 Bb7†

1. Ebmaj7 break 2. Ebmaj7

Bass solo Bbm7 Eb7

Trumpet pp Tenor on D.S. only

Cm7 F7 Cm7 F7 Bb7 Am7b5

Trumpet Tenor

D7 Gm7b5 C7 Fm7b5 Bb7†

Ebmaj7 Tenor Solo Am7b5 D7 Gm7b5 C7

[ Am7b5 ][ Am(maj7) Am7 D7 ] (9) [ Gm7b5 C7 ]

\* 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(b13) Gb/Bb7, or Bb7(#5). A #9, a b9, and a #5 (or b13) are found in the melody.

†† Harmony note. Melody note: F.

5 Fm7b5 Bb7 Ebmaj7 Am7b5 D7

(11) [Fm9b5 Bb9]

11 Gm7b5 C7 Fm7b5 Bb7 Ebmaj7

[Gm7b5 C7 Fm7b5] (#5) (9)

17 Bbm7 Eb7 Bbm7 Eb7 Abmaj7 Cm7 F7

(13) [C7] (9) (11)

23 Cm7 F7 Bb7 Am7b5 D7 Gm7b5

(9)

28 C7 Fm7b5 Bb7 Ebmaj7 1 Trumpet chorus

[Gm7b5 C7] [Fm7b5(11)] mf

1 Guitar chorus 1 Trumpet chorus 1 Bass chorus 1 Piano chorus 16 8 7

break D.S. al  $\text{\textcircled{B}}$  Latin Ebmaj7 Drums 8 add Bass 7

Trumpet f Am7b5 D7 Gm7b5 C7 Fm7b5 Bb7 gradual decresc.

1. Ebmaj7 2. Ebmaj7

p pp fade out

# Omicron

Trumpet Melody

DONALD BYRD

Drums 4 add Bass 7

*f* (freely)

1. 2. Eb maj7

2

to 4 measures before (see page 18)

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

# Moment's Notice

Trumpet Melody

JOHN COLTRANE

*mf*

1.

2.

6 10 break 2

to Solos

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# Blue Train

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

Form: 

melody	12	cheres	12
--------	----	--------	----

  
 (blues)

JOHN COLTRANE

Bb13(#11)

♩ = ca. 148

\* Notice how Coltrane uses this interval in developing his solo in the first chorus.

\*\* V7, often implied in the last measure of the blues.

18 (m3) F7 (maj7) [F#dim7]

21 Gm7 C7 F7 [Gm7] C7

24 (C7) F7 Bb7 (#11) F7 (9) (11) (13) [F] [Bdim7] [Cm11]

28 Bb7 (b9) (#11) F7 (9) (11) (13) [Ebm9] [Ab9(13)] [Bdim7] (maj7)

32 Gm7 C7 [Am7] Abm7 (11) (9) [Gm7] C7b9

35 F7 (C7) F7 (4) Fmaj7 Gm7 C Gm7 C7

38 Bb7 F7 (9) (m3) [Cm7] F7 F#m7 B7

41 Bb7 (9) (13) (m3) (maj7) [Fm7] Bb7

\* Drums start double-time feel.

44 *Gm7* *C7*  
 [Am7 Abm7 Gm7] [Gm7 C#m7 F#7]

47 *F7* *(C7)* *F7*  
 [ F7 ] [ Cm7 F ]

50 *Bb7* *F7*  
 [ F7#5 ]

53 *Bb7* *F7*  
 [ Bb7 ] [ F7 ]

56 *Gm7* *C7*  
 [ C7 F7 Db ] [ Bbm9 Eb7 ]

59 *F7* *(C7)* *F7*  
 [ F7 ]

62 *Bb7* *F7*  
 [ F#m7 B9 ]

65 *Bb7* *F7*  
 [ F7 ]

\* gliss sound

\*\* Back to straight 4 in the Drums. Trumpet and Trombone play a repeating 4 measure figure for two choruses behind the solo.

This page of musical notation for guitar consists of ten staves, each containing a line of music with various chords and techniques. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The chords and techniques are as follows:

- Staff 1 (Measures 68-70):** Chords: Am7, Abm7, Gm7, C7, Gm9, C7#5. Techniques: triplets (3).
- Staff 2 (Measures 71-73):** Chords: F7, Gb, G, Ab, Gb, [Gb13(#11)]. Techniques: triplet (3), box (7), (9), (b9), (#9), (#5)(#11).
- Staff 3 (Measures 74-76):** Chords: Bb7, F7, [F#m7]. Techniques: triplet (m3), (9), (#5), (b9), (#5).
- Staff 4 (Measures 77-79):** Chords: Bb7, Fm7, Bb7, F7, Gm. Techniques: triplet (3), (b9), (9), triplet (3).
- Staff 5 (Measures 80-82):** Chords: Am, Abm, [C7], [Bb7]. Techniques: triplet (3), triplet (3), triplet (3), triplet (m3).
- Staff 6 (Measures 83-85):** Chords: F7, (C7), F7, Bb7. Techniques: triplet (3), triplet (3), triplet (9), triplet (3), triplet (3), triplet (3), triplet (9), triplet (3).
- Staff 7 (Measures 87-89):** Chords: F7, Bb7. Techniques: triplet (3), triplet (3), triplet (3), triplet (3), triplet (9), triplet (3).
- Staff 8 (Measures 91-93):** Chords: F7, [Am7], Abm11, Gm7. Techniques: triplet (3), triplet (9), triplet (11).

94

C7 (m3) (11) (m3)(b9) [Gb F Gm7 C7

F ] 11 4 more Trumpet choruses 3 Trombone choruses 4 11

background behind Trombone solo

5 F7 Bb7 F7 p

Bb7 F7 Gm7 p

C7 F7 2 6 Piano choruses 1 Bass choruses 12 2 11

A F7(#9) Bb13(#11) mf

F7(#9) C7(#9)

1. F7(#9) 2. F7(#9) freely (9) (11) (13)



# Moment's Notice

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

Form: (AA') || 20 | 2 | 16 || 20 | 2 ||

melody  
 A A

chorus  
 A A

16 | 20 | 2 ||

♩ = ca. 240

Introduction

JOHN COLTRANE

F#m7 B7 Gm7 C7 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7 Ebmaj7

melody  
mf

Em7b5 A7 Dm7 Cm7 F7 Bbmaj7 Eb7 D7(#9) G7b5 C7

F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass)

\* 7 8 1 p etc. Piano break 2

F#m7 B7 Gm7 C7 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7

harmony  
mf

1. Ebmaj7 Em7 A7 Dm7 Cm7 F7 Bbmaj7 Eb7 Am7 D7

melody  
f

2. Bbm7 Eb7 Abmaj7 Gm7 C7 Dm7 Cm7 F7 Bbmaj7 Eb7

Am7 D7(#9) G7b5 C7 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass)

\* 7 8 1 p etc.

\* one measure repeating pedal point figure (played in every chorus)

Am (Cbass) Gm (Cbass) — break — Tenor choruses  
 F F#m7 B7 Gm7 C7

3 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7 Ebmaj7

8 Em7 A7 Dm7 Cm7 F7 Bbmaj7 Eb7

(b9) [ A7 Dm7 ] (9)

13 Am7 D7 (#9) Bbm7 Eb7 (11) (9) Abmaj7 Gm7 C7 F#m7 B7 (9) (11)

[ Fmaj7 ] [ Bbm7 ] (m7) [ Fm ] [ F#m7 ]

18 Gm7 C7 Fmaj7 Bbm7 Eb7 (11) (9) Em7 A7

(#5) (9) (9) (11) [ Bbm7 ]

22 Fm7 Bb7 Ebmaj7 Em7 A7 Dm7

(b9) [ F9 (13) ]

26 Cm7 (9) (11) F7 Bbmaj7 Eb7 Am7 D7

(#5) (9) (13) (#11) [ F ]

30 G7b5 C7 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass)

[ Gm7 ] (#5) (11) (9)

35 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) —break— F F#m7 B7

[ Gm7 C7 ] [ F#m7 B7 ]

40 Gm7 C7 Fmaj7 Bbm7 Eb7 Em7 A7 (13) (11) (9)

(#5) (9) (11) (13) (#11) (9) [ Em9 ]

44 Fm7 Bb7 Ebmaj7 Em7 A7 Dm7

(b9) [ G7 Fdim7 ] (b9)

48 Cm7 F7 Bbmaj7 Eb7 Am7 D7 Bbm7 Eb7

[ F11 ] [ Cm7 ] [ Eb9 ] (13) (9) [ F ] (13)

53 Abmaj7 Gm7 C7 F#m7 B7 Gm7 C7

[ Dbmaj7 ] (9) (#5) (13)

57 Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7

[ Fmaj9 ] Bbm7 ] (9) (13) (#11) (11) (9) (5)

61 Ebmaj7 Em7 A7 Dm7 Cm7 F7

(6) [ Eb6 ] [ Em7(b9) ] A7 Dm] [ F7 ] (13)

65 Bbmaj7 Eb7 Am7 D7 G7b5 C7 F (Cbass)

(13) (#11) [ F ] (13)

70 Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass)

— derived from a diminished scale —

74 Am (Cbass) Gm (Cbass) F break F#m7 B7

[C7(#9)]

78 Gm7 (11) C7 Fmaj7 Bbm7 Eb7 (11) (9) Em7 A7

[C7] [Bbm7]

82 Fm7 Bb7 Abmaj7 Em7 A7 Dm7

86 Cm7 F7 Bbmaj7 Eb7 Am7 D7 Bbm7 Eb7

[F]

91 Abmaj7 Gm7 C7 F#m7 B7 Gm7 C7

[Db] [F#m7]

95 Fmaj7 Bbm7 (13)(#11) Eb7 (11) (9) Em7 A7 Fm7 Bb7

[Fmaj7] [Bbm7]

99 Ebmaj7 Em7 A7 Dm7 Cm7 F7 Bbmaj7

104 Eb7 Am7 D7 G7b5 C7 F (Cbass) Gm (Cbass)

(13) (#11) [ F ] (#5)

109 Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F

[ Gm7 C ]

Trombone break - - - -

2 Trombone choruses 3 16 20 Trumpet break 2 2 Trumpet choruses 3 16 20 Bass break 2

1 Bass chorus 16 20 Piano break 2 2 Piano choruses A F#m7 B7 Gm7 C7

Lharmony mf

Fmaj7 Bbm7 Eb7 Em7 A7 Fm7 Bb7 Ebmaj7 Em7 A7

Lmelody f

1. Dm7 Cm7 F7 Bbmaj7 Eb7 Am7 D7 Bbm7 Eb7

Abmaj7 Gm7 C7 Dm7 Cm7 F7 Bbmaj7 Eb7 Am7 D7

2.

G7b5 C7 F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F (Cbass) Gm (Cbass) Am (Cbass) Gm (Cbass) F7 (#9)

Transcribed by Don Sickler  
 Edited by Bobby Porcelli

# Locomotion

Trumpet: melody  
 Tenor: melody in octaves  
 Trombone: melody in octaves

Form: (AABA) blues with a bridge

melody

8 | 4 | 8 | 8 | 4 |

Improvised chorus

12 | 8 | 12 |

♩ = ca. 264

JOHN COLTRANE

Drum solo 7

**A** C7

*mf*

F7 C7

Dm7 G7 (9) (11) C

*f* [Dm7] (9) [Eb m7] Dm7 G7

**A** C7

*mf* melody

F7

C7 Solo Dm7 G7 (11)

*f* (maj7) [Dm7]

C Bb7

**B** (9) (#11)

A7 Ab7

[Em7] A7 (9) [Eb m9] Ab7

\* Letter **A** is a blues.

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G7 (13) **A** C7  
 melody *mf*

F7 C7 Solo Dm7 *f*

G7 (9) (11) C Tenor choruses C7 [Dm7] [F]

4 F7 C7 (maj7) Dm7 (m7)

10 G7 (h) C C7 [Fmaj9] (#11)(13) (9) (#5)

15 Fm C7 [F#dim7] C7 (maj7)

20 Dm7 G7 C Bb7 (h) (5) **B**

26 A7 Ab7 [Fm7 Bb7] [Em Em(maj7) Em7 A7] [Ebm7 Ab7]

68 Bb7 A7

[ Fm7 Bb7 ] [ Em9 A9 ]

73 Ab7 (13) G7 C7

[ Ebm7 Ab7 ] [ Dm7 G7 ] 3 [ Dm7 G7 ]

79 F7 C7

(9)

84 Dm7 G7 C

[ A7 ] [ Dm7 G7 ] [ A7 Dm7 G7#5 C ]

8 Trombone break - - - 2 Trombone choruses 8 Trumpet break - - - 2 Trumpet choruses 1 Piano chorus 12 1 Drum chorus

8 11 A C7

*mf*

F7 C7 Dm7 Solo G7

[ G7#5 ] (#11) (#9) (b9) G7 ]

C A C7

[ Am7 G7 ] melody *mf*



31 G7 C7 (maj7) [Gm7]

36 F7 C7 [Cm7] [A7]

41 Dm7 G7 C [Dm7 G7]

46 Dm7 G7 [Gm (maj7)] C7#5 [Cm7] F7 G7#5

51 C7 [A7(b9)] Dm7 [A7] G7 Dm7 G7(13)

56 C [Em7 A7(b9) Dm7 G7 Cmaj7 Dm G7 C#m7]

60 F# [F#] F7 (13) (9) [Am7]

64 G7 F#7 F7 Em7 Dm7 G7#5 C

# Lazy Bird

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

Form: (AABA)  
 intro melody  
 last time: extended ending  
 chorus

$\text{♩} = \text{ca. } 252$

Piano solo

Trumpet melody

JOHN COLTRANE

Chords: Bm7 E7 Dm7 G7 Gm7 C7

Chords: Fmaj7 Bm7 E7 1. Amaj7 2. Amaj7 Bm7 Cdim7

Chords: C#m7 F#7(b9) Bmaj7 Cm7(11) F7 Bm7 E7(b9)

mp (background)

Trumpet melody

Chords: Amaj7 Bbm7(11) Eb9 Bm7 E7 Dm7 G7 Gm7 C7

2 Trumpet choruses 2 Trombone choruses

Tenor Solo

Chords: Bm7 E7 Dm7 G7 Gm7 C7 Fmaj7

Chords: Bm7 E7 Amaj7 Bbm7 Eb7 Bm7 E7 Dm7 G7

Chords: [Bm7b5] [Bm7] [Dm7]

\* Trumpet melody continues. See page 40.

11 Gm7 C7 Fmaj7 Bm7 E7  
 [Dm7 G7 C7] [Fmaj9 E7(b9)]

15 Amaj7 Bm7 Cdim7 C#m7 F#7 Bmaj7  
 (9)

20 Cm7 F7 Bm7 E7 Amaj7  
 (11) (13) (9) (11) [F7] [E7] [Bm7 E9(13)] (9)

24 Bbm7 Eb7 Bm7 E7 Dm7 G7 Gm7  
 (9) (11) [Bbm9] (9) [Bm7] [Dm7 G7] G7

28 C7 Fmaj7 Bm7 E7 Amaj7  
 [Gm9 C7#5] [Gm9 passing] (9) [Bm7b5] (#9)

33 Bm7 E7 Dm7 G7 Gm7 C7  
 [2] (9) [Dm7]

37 Fmaj7 Bm7 E7 Amaj7 Bbm7 Eb7  
 [Fmaj7] (13) (9) (9) (11) [Bbm7]

41 Bm7 E7 Dm7 G7 Gm7 C7 Fmaj7  
 (9) [Bm7] [Dm7 G7] (9) (#5)

46 Bm7 E7 Amaj7 Bm7 Cdim7 C#m7 F#7  
 (b9) (b9) (9) [Amaj9] (13)

51 Bmaj7 Cm7 F7 Bm7 E7 Amaj7  
 (9) [Gm7 C7(13)] (11) (9)

56 Bbm7 Eb7 Bm7 E7 Dm7 G7 Gm7  
 (9) (11) [Bbm7] (13) (#11) (maj7)\* 3

60 C7 Fmaj7 Bm7 E7 Amaj7  
 (#5) (b9) [E7] (b9)

64 Bm7 E7 Dm7 G7 Gm7 C7  
 [Bm7] (13) (#11) (maj7) [Gm7 C7]

69 Fmaj7 Bm7 E7 Amaj7 Bbm7 Eb7  
 (9) (b9) (b9) (9) (11) (9) (9)

73 Bm7 E7 Dm7 G7 Gm7 C7  
 (9) 3 (13) [Bm7] [Dm7] (9) [Gm7 C7]

77 Fmaj7 Bm7 E7 Amaj7 Bm7 Cdim7  
 (9) (b9) 3

\* Probably best explained as a carry-over from the previous measure.

81 **B** C#m7 F#7 Bmaj7 Cm7 *freely* F7

[ F#7 ] 3 (13) [ Cm7 ] F7 ]

85 Bm7 E7 Amaj7 Bbm7 Eb7

(9) (11) [ Bm7 ] E7(13) E7#5 (9) (11) [ Bbm7 ]

89 Bm7 E7 Dm7 G7 Gm7 C7

[ Bm7 ] [ Dm7 ]

93 Fmaj7 Bm7(11) E7 Amaj7

(9) 3 [ E7 ] (9) [ Bbm9 ]

Piano chorus Bm7 E7

31 1 more Piano chorus 1 Bass chorus 1 Drum chorus

**A** Trumpet plays melody 8 **B** C#m7 F#7(b9) Bmaj7 Cm7(11) F7

*mp* (background)

Bm7 E7(b9) Amaj7 Bbm7(11) Eb9 **A** 10

Amaj9 D7(b9) Gmaj7 C7(b9) F7 (B bass) Bbmaj9 Eb9(#11)

*gradually rit.*  
drummer stops playing "time"

Transcribed by Don Sickler  
Edited by Bobby Porcelli

# Lazy Bird

## Trumpet Melody

JOHN COLTRANE

*mf*

1.

2.

(A)

(B)

(A)

*D.S. al*

Solos 32

*gradual rit.*

\* Slurs are used to indicate smoothness. The phrasing is open to different interpretations.

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## 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 prodigiousness of Coltrane's career, but also trace his growth and maturation as a musician and composer of the highest order.

## DISCOGRAPHY/John Coltrane

- 1949-50** **DIZZY GILLESPIE AND HIS ORCHESTRA/**  
Dizzy Gillespie  
Capitol (78's)
- 1951** **DIZZY GILLESPIE SEXTET/Dizzy Gillespie**  
DeeGee (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  
**FORMAL JAZZ/Elmo Hope**  
Prestige 7043  
**STEAMIN'/Miles Davis**  
Prestige 7200  
**RELAXIN'/Miles Davis**  
Prestige 7129  
**WORKIN'/Miles Davis**  
Prestige 7166  
**MILES DAVIS PLAYS JAZZ CLASSICS/**  
Miles Davis  
Prestige 7373  
**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 7094  
**MATING CALL/Tadd 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 235  
\***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**  
Quinchette  
Prestige 7158  
**COLTRANE/John Coltrane**  
Prestige 7105  
**TRANEING IN/John Coltrane**  
Prestige 7123  
**BLUE TRAIN/John Coltrane**  
Blue Note 1577  
**THE DEALERS/Mal Waldron &**  
John Coltrane  
Status 8316  
**SONNY'S CRIB/Sonny Clark**  
Blue Note 1576  
**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 7229  
**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 7188
- 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 7378  
**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 32470  
**BLACK PEARLS/John Coltrane**  
Prestige 7316  
**JAZZ TRACK/Miles Davis**  
Columbia 1268  
**LEGRAND JAZZ/Michel Legrand**  
Columbia 8079  
**MILES AND MONK AT NEWPORT/**  
Miles Davis & Thelonious Monk  
Columbia 8978  
**STARDUST/John Coltrane**  
Prestige 7268  
**STANDARD COLTRANE/John Coltrane**  
Prestige 7243  
**BAHIA/John Coltrane**  
Prestige 7353



- JAZZ WAY OUT/Wilbur Harden**  
Savoy 13004
- \*DIAL AFRICA/John Coltrane & Wilbur Harden**  
Savoy 1110
- TANGANYIKA STRUT/Wilbur Harden**  
Savoy 13005
- NEW YORK, N.Y./George Russell**  
Decca 9216
- HARD DRIVIN' JAZZ/Cecil Taylor**  
United Artists 5014
- TUBA JAZZ/Ray Draper**  
Jubilee 1090
- 1959 BAGS AND TRANE/Milt Jackson & John Coltrane**  
Atlantic 1368
- CANNONBALL ADDERLEY QUINTET IN CHICAGO/Cannonball Adderley**  
Mercury 20449
- KIND OF BLUE/Miles Davis**  
Columbia 8163
- GIANT STEPS/John Coltrane**  
Atlantic 1311
- 1959-60 COLTRANE JAZZ/John Coltrane**  
Atlantic 1354
- THE COLTRANE LEGACY/John Coltrane**  
Atlantic 1553
- 1960 ECHOES OF AN ERA/John Coltrane**  
Roulette 120
- THE AVANT-GARDE/John Coltrane & Don Cherry**  
Atlantic 1451
- MY FAVORITE THINGS/John Coltrane**  
Atlantic 1361
- COLTRANE PLAYS THE BLUES/John Coltrane**  
Atlantic 1382
- COLTRANE'S SOUND/John Coltrane**  
Atlantic 1419
- ALTERNATE TAKES/John Coltrane**  
Atlantic 1668
- 1961 SOMEDAY MY PRINCE WILL COME/Miles Davis**  
Columbia 8456
- AFRICA/BRASS/John Coltrane**  
Impulse 6
- THE AFRICA BRASS SESSIONS, Vol. 2/John Coltrane**  
Impulse 9273
- OLÉ COLTRANE/John Coltrane**  
Atlantic 1373
- COLTRANE "LIVE" AT THE VILLAGE VANGUARD/John Coltrane**  
Impulse 10
- THE OTHER VILLAGE VANGUARD TAPES/John Coltrane**  
Impulse 9325
- TRANE'S MODES—THE MASTERY OF JOHN COLTRANE, Vol.4/John Coltrane**  
Impulse 9361
- 1961-62 BALLADS/John Coltrane**  
Impulse 32
- 1961-63 IMPRESSIONS/John Coltrane**  
Impulse 42
- 1962 COLTRANE/John Coltrane**  
Impulse 21
- AFRO BLUE IMPRESSIONS/John Coltrane**  
Pablo Live 2620 101
- DUKE ELLINGTON AND JOHN COLTRANE/Duke Ellington & John Coltrane**  
Impulse 30
- THE DEFINITIVE JAZZ SCENE, Vol.1/Various Artists**  
Impulse 99
- 1963 JOHN COLTRANE WITH JOHNNY HARTMAN/John Coltrane & Johnny Hartman**  
Impulse 40
- THE DEFINITIVE JAZZ SCENE, Vol. 3/Various Artists**  
Impulse 9101
- THE DEFINITIVE JAZZ SCENE, Vol. 2/Various Artists**  
Impulse 100
- COLTRANE "LIVE" AT BIRDLAND/John Coltrane**  
Impulse 50
- 1963-65 \*TO THE BEAT OF A DIFFERENT DRUM—THE MASTERY OF JOHN COLTRANE, Vol. 2/John Coltrane**  
Impulse 9346
- SELFLESSNESS/John Coltrane**  
Impulse 9161
- 1964 CRESCENT/John Coltrane**  
Impulse 66
- A LOVE SUPREME/John Coltrane**  
Impulse 77
- 1965 \*FEELIN' GOOD—THE MASTERY OF JOHN COLTRANE, Vol. 1/John Coltrane**  
Impulse 9345
- THE JOHN COLTRANE QUARTET PLAYS/John Coltrane**  
Impulse 85
- THE NEW WAVE IN JAZZ/Various Artists**  
Impulse 90
- TRANSITION/John Coltrane**  
Impulse 9195
- KULU SE MAMA/John Coltrane**  
Impulse 9106
- ASCENSION/John Coltrane**  
Impulse 95
- NEW THING AT NEWPORT/John Coltrane & Archie Shepp**  
Impulse 94
- FIRST MEDITATIONS (FOR QUARTET)/John Coltrane**  
Impulse 9332
- SUN SHIP/John Coltrane**  
Impulse 9211
- LIVE IN SEATTLE/John Coltrane & Pharoah Sanders**  
Impulse 9202
- OM/John Coltrane**  
Impulse 9140
- MEDITATIONS/John Coltrane**  
Impulse 9110
- 1965-66 INFINITY/John Coltrane**  
Impulse 9225
- 1966 COSMIC MUSIC/John Coltrane & Alice Coltrane**  
Impulse 9148
- "LIVE" AT THE VILLAGE VANGUARD AGAIN/John Coltrane**  
Impulse 9124
- CONCERT IN JAPAN/John Coltrane**  
Impulse 9246
- 1967 EXPRESSION/John Coltrane**  
Impulse 9120
- INTERSTELLAR SPACE/John Coltrane**  
Impulse 9277
- \*JUPITER VARIATIONS—THE MASTERY OF JOHN COLTRANE, Vol. 3/John Coltrane**  
Impulse 9360