

Appendix "A"

Analysis of Solos

Coltrane's solo introduction begins...
Solo starts 8measures before the end of the form.

JOHN COLTRANE

TRANE

MEL.

DEX

TRANE

CONZ

CHORUS #1
Bbm7

Gmi7

Gmi7/F

Cmin

F7

3rd

5th
A TEMPO

Coltrane embellishes melody...

Implies F# "Sideslip"

5th

#5--major Be-Bop Scale usage.

-1-

15

MEL.

DEX

TRANE

GONZ.

C7/E

Dmi7 G7

Cmi7

F7

F7 Be-Bop scale...

Resolves to the 13th.

C# "Tritone Substitution"

17

MEL.

DEX

TRANE

GONZ.

Bbma7

Fmi7 Bb7

Ebma7

Ami7 D7

Use of "turns" common is characteristic of the Hard-Bop style period.

Bergonzi uses this motif often in other solos.

Note the frequent use of chromatic connecting material.

Obvious transition to G major...

D7 Be-Bop scale.

MEL. GMA7 Gmi7 C7

G Major Be-Bop scale usage...

Gordon uses the 6th as a chord tone frequently. Perhaps an indication of maj6 chord commonly used in older jazz styles.

Use of "Enclosure" frequent in this style period.

side "D"

TRANE

GONZ. 31

Altissimo B-
Extended range as the saxophone.

MEL. Cmi7 F7(#9) Bbm7 Gmi7 Gmi7/F

3

root

3

3

More use of chromatic tones to resolve to chord tones.

Bergonzi uses polyrhythmic techniques frequently.

Use of false or alternate fingerings common in modern style.

3

MEL. $C7/E$ $Eb9(\#11)$ $Dm7$ $G7$ $Cm7$ $F7$

DEX Enclosure.

TRANE $C7$ Be-Bop sclae. LAY BACK C min chord tones.

GONZ C min chord tones.

MEL. $Bbma7$ $Fm7$ $Bb7$ $Ebma7$ $Am7$ $D7$

DEX 9th $D7$ Be-Bop sclae.

TRANE Chromatic connecting material

GONZ $D7$ Be-Bop sclae. Delayed resolution, Enclosure.

More chromatic leading tones...

MEL. $Gm7$ $C7$ $C\#7$ $Dm7$ $G7$ $Cm7$ $F7$

DEX

TRANE

GONZ.

Common Be-Bop lick.

B7 Implication...

Use of diminished chord tones over dominant 7th chrd.

MEL. $Bb6$

DEX

TRANE

GONZ.

CHORUS #2 $Bbm7$ $Gm7$ $Gm7/f$

3rd

root

5th #5 left unresolved Leading to G

Dmin $F\#9$ Dmin $G7$

More polyrhythmic feel from Bergonzi.

C7/E Eb9(#10) Dmi7 G7 Cmi7 F7

MEL. 45

Descending scale melodic content...

Re-occurrence of C min chord tones.

Diminished chord tones - now used by all 3 players

CMIN F7

Bbmaj7 Fmi7 Bb7 Ebmaj7 Ami7 D7

MEL. 45

Simple usage of E7 Tritone substitution.

Blues connotation.

MEL. Gmi7 Gmi7 C7

DEX

TRANE

GON2

Chromatic leading tone.

C7b9 scale "Diminished-Whole Tone"

Doble-time use of a common Be-Bop lick.

More use of alternate fingerings...

MEL. Cmi7 F7(#9) Bbm7 Gmi7 Gmi7/f

DEX

TRANE

GON2

Tritone substitution--notice the melody...

C7/E Eb9(#11) Dmi7 G7 Cmi7 F7

MEL.

DEX

TRANE

GON2

LAY BACK

Bbm7 Fmi7 Bb7 Ebm7 Ami7 D7

MEL.

DEX

TRANE

GON2

DELAYED

LAY BACK

Tritone Sub. - Note the freer use of this technique.

MEL. *Gm7* *C7* *C#7* *Dmi7* *G7* *Cmi7* *F7*

DEX

TRANE

GON2

RUBATO- *G7* Delayed resolution...

G#7 Chromatic resolution.

C#7b9 scale--modern scale usage.

*Undeterminable material.

MEL. *Bb6*

DEX

TRANE *Cmi7* *F7*

GON2 *C# pentatonic scale.* *END SOLO.*

Chorus #3 *Bbm7* *Gmi7* *Gmi7/F*

Quote. Gordon was well known for his use of humor in solos. This quote is from "Salt Peanuts".

MEL. $C7/E$ $E\flat9(\sharp 11)$ $Dm7$ $G7$ $Cm7$ $F7$

DEX

TRANE $B\flat$ **END SOLO.**

Blues connotation...

MEL. $B\flat m7$ $Fm7$ $B\flat7$ $E\flat m7$ $A m7$ $D7$ $G m7$

DEX

growl--

Continuation of the Salt Peanut quote.

Gordon favors growl tone in palm key range.

MEL. $Gm7$ $C7$ $Cm7$ $F7(\sharp 9)$ $B\flat m7$ $Gm7$ $Gm7/F$

DEX

Common Be-bop lick.

More dim chord tones used over dom7th chord.

MEL. $C7/E$ $Eb9(\#11)$ $Dmi7$ $G7$ $Cmi7$ $F7$ $Bbm7$ $Fmi7$ $Bb7$

99

Start of a sequence..

ii-V-I lick.

DEX

MEL. $Ebm7$ $Ami7$ $D7$ $Gma7$ $C7$ $C\#7$ $Dmi7$ $G7$ $Cmi7$ $F7$

99

C# dim chord tones.

Enclosure

C# dim anticipation...

DEX

Chorus #4

MEL. $Bb6$ $Bbm7$ $Gmi7$ $Gmi7/F$ $C7/E$ $Eb9(\#11)$ $Dmi7$ $G7$

105

5th

LAY BACK

b9 #5 #4

DEX

Quote: from "Kansas City", Charlie Parker

MEL. Cmi7 F7 Bbma7 Fmi7 Bb7 Ebma7 Ami7 D7

Blows flat here.

Interesting placement of this be-bop lick.

Gordon likes to plat with the timbre of notes.

MEL. Gma7 Gmi7 C7 Cmi7 F7(#9)

MEL. Bbma7 Gmi7 Gmi7/f C7/E Ebs(#11) Dmi7 G7 Cmi7 F7

Altissimo G

MEL. *Bbm7* *Fmi7* *Bb7* *Ebm7* *Ami7* *D7* *Gm7* *C7* *C#o7*

139

Gordon is continuing to build solo by using the upper register.

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MEL. *Dmi7* *G7* *Cmi7* *F7* *Bbb* *Bbm7* *Gmi7* *Gmi7/F*

136

Chorus #5

Quote...

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MEL. *C7/E* *Ebs(#11)* *Dmi7* *G7* *Cmi7* *F7* *Bbm7* *Fmi7* *Bb7*

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MEL. 147

Chords: Ebma7, Ami7, D7, Gma7, Gmi7, C7

5th

MEL. 156

Chords: Cmi7, F7(#9), Bbma7, Gmi7, Gmi7/F, C7/E, Eb9(#10), Dmi7, G7

MEL. 159

Chords: Cmi7, F7, Bbma7, Fmi7, Bb7, Ebma7, Ami7, D7

This motif used earlier by Coltrane-bridge between players and style periods.

MEL. Gma7 C7 C#o7 Dmi7 G7 Cmi7 F7 Bb6

165

Rhythmic motif on root...

Chorus #6

MEL. Bbma7 Gmi7 Gmi7/F C7/E Eb9(#11) Dmi7 G7 Cmi7 F7

171

MEL. Bbma7 Fmi7 Bb7 Ebma7 Ami7 D7 Gma7

177

E7 Tritone sub.

MEL. *188*

Chords: Gmi7, C7, Cmi7, F7(#9), Bbma7, Gmi7, Gmi7/F

DEX

Annotation: GROWL--

Quote: "Pop Goes the Weasel".

MEL. *189*

Chords: C7/E, Eb9(#11), Dmi7, G7, Cmi7, F7, Bbma7, Fmi7, Bb7

DEX

Poly-rhythmic feel.

MEL. *190*

Chords: Ebma7, Ami7, D7, Gma7, C7, C#7, Dmi7, G7, Cmi7, F7

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Chorus #7

MEL. *201* **Bb6**

DEX *201*

Bbm7 **Gmi7** **Gmi7/F** **C7/E** **Eb9(#11)** **Dmi7** **G7**

Blues connotation.

MEL. *207* **Cmi7** **F7** **Bbm7** **Fmi7** **Bb7** **Ebm7** **Ami7** **D7**

DEX *207*

GLISSANDO

MEL. *213* **Gmi7** **Gmi7** **C7** **Cmi7** **F7(#9)**

DEX *213*

MEL. *219*

Bbm7 Gmi7 Gmi7/F C7/E Eb9#10 Dmi7 G7 Cmi7 F7

Quote.

DEX

MEL. *225*

Bbm7 Fmi7 Bb7 Ebma7 Ami7 D7 Gma7 C7 C#7

GROWL--

GLISSANDO

DEX

MEL. *231*

Dmi7 G7 Cmi7 F7 Bb6

END SOLO.

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