


chapter two: melodic material

Many approaches can be taken when soloing/improvising over this progression. The easiest and probably the best place to start is by simply arpeggiating the chords. Start with one octave from the lowest note to the highest as shown below, but try mixing up the direction (high to low), using new fingerings, and play the arpeggios in more than one octave. The idea is to look for logical places to connect the arpeggios. Also look for common and tones and chord tones that are close to each other. Practice connecting the arpeggios with notes that are close to one another to avoid the sound of always starting on the root note and playing up the arpeggio. To practice arpeggios with a rhythm section go to pages 14 & 15 and use play-along tracks 23-26.

Ascending arpeggios No. 9

1 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷



T
A
B

* All four-measure melodic ideas are played twice on the CD.

Descending arpeggios 🕒 🎧 No. 10

2 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

T
A
B

7 5 7 8 6 8 5 9 8 8 5 7 5 7 4 5 4 4 6 5 3 5 2 5 4 4

Mixture of ascending and descending arpeggios 🕒 🎧 No. 11

3 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

T
A
B

5 8 7 5 8 6 8 5 6 5 8 8 7 10 7 8 9 8 9 6 10 8 10 7 8 7 10 9 9 10 7 8

Mixture of ascending and descending arpeggios 🕒 🎧 No. 12

4 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

T
A
B

5 8 7 5 8 6 8 5 6 5 8 8 7 8 9 7 6 9 8 9 10 7 9 10 7 10 9 10 9 10 7 8

Another way to generate some nice sounding lines over Coltrane changes is by using digital patterns. A digital pattern is any sequence of notes from a scale or mode. The numbers assigned to the note relate to the root of the chord or scale. To get the “digits” simply assign each of the notes in a scale (for example the major scale and any of its modes) a number starting with the root. It’s easiest to only assign the notes in one octave of the scale a number. Keep in mind that this works for any type of major or minor scale or any of their related modes.

The following examples and charts show how each scale (major scale, Dorian mode, and the Mixolydian mode), using C as the root, can be assigned numerical value. Do not confuse the numerical value with the intervallic value as the numerical value does not take into account raised and lowered intervals (minor 3rds, augmented 4ths etc.). Notice that the patterns for the Maj7 chord and the dominant 7 chord are the same except for the seventh degree. This means that when the common pattern of 1-2-3-5 is used, it will be the same pattern for the major chord and the dominant chord.

C Major ♪

Numerical Assignment →

	1	2	3	4	5	6	7	8
T								
A								
B	3	5	2	3	5	2	4	5

C Dorian ♪

Numerical Assignment →

	1	2	3	4	5	6	7	8
T								
A								
B	3	5	6	3	5	2	3	5

C Mixolydian ♪

Numerical Assignment →

	1	2	3	4	5	6	7	8
T								
A								
B	3	5	2	3	5	2	3	5

The easiest digital patterns to start with are 1-2-3-5 for major chords and 1-3-4-5 for minor chords. These patterns are shown below for C major and C minor.

C Major 🕒

Numerical Assignment →

C minor 🕒

Numerical Assignment →

The patterns of 1-2-3-5 for major chords and 1-3-4-5 for minor chords can be mixed up to create many different patterns such as 2-3-1-5, 1-5-3-2, 1-4-3-5, 5-1-4-3 etc.

Major Chord Digital Patterns 🕒

1-2-3-5	2-1-3-5	3-1-2-5	5-1-2-3
1-2-5-3	2-1-5-3	3-1-5-2	5-1-3-2
1-3-2-5	2-3-1-5	3-2-1-5	5-2-1-3
1-3-5-2	2-3-5-1	3-2-5-1	5-2-3-1
1-5-2-3	2-5-1-3	3-5-1-2	5-3-1-2
1-5-3-2	2-5-3-1	3-5-2-1	5-3-2-1

Minor Chord Digital Patterns 🕒

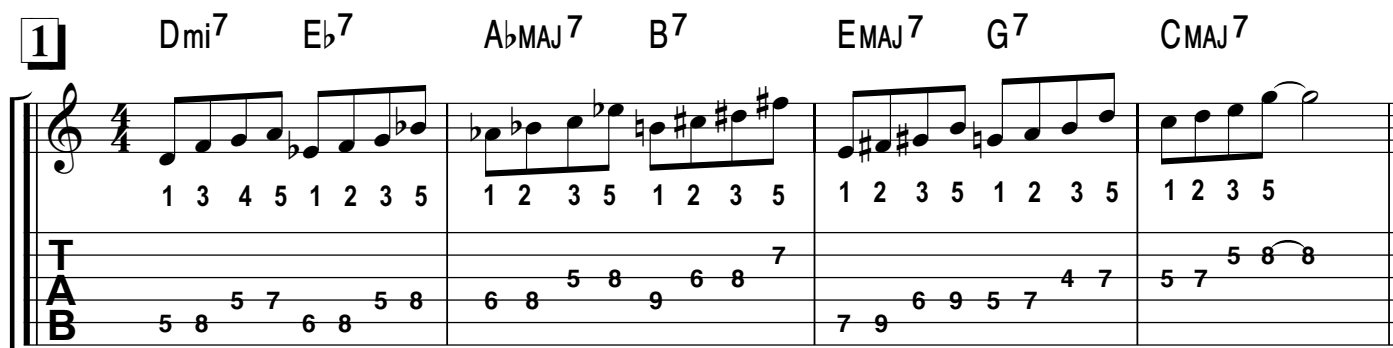
1-3-4-5	3-1-4-5	4-1-3-5	5-1-3-4
1-3-5-4	3-1-5-4	4-1-5-3	5-1-4-3
1-4-3-5	3-4-1-5	4-3-1-5	5-3-1-4
1-4-5-3	3-4-5-1	4-3-5-1	5-3-4-1
1-5-3-4	3-5-1-4	4-5-1-3	5-4-1-3
1-5-4-3	3-5-4-1	4-5-3-1	5-4-3-1

Also, any digits from the scale may be used (not just numbers 1-5) to create new lines and patterns. The patterns and lines below show how digital patterns can be used to generate some interested lines. These types of patterns can be especially helpful when soloing over other rapidly changing chords or chord progressions. Coltrane used these patterns when he soloed over the tunes “Countdown” and “Giant Steps.” Make sure to practice digital patterns in all twelve keys for major and minor chords.

The first pattern uses the same basic digital pattern played in the same direction for every chord. While this exercise will help make the patterns more familiar, it sounds a bit predictable. It is a good idea to practice lines that use more than one digital pattern as the chords change. Also, mix up the digital patterns for some interesting direction changes.

Digital Pattern   **No. 13**

1 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷



These next lines demonstrate directional changes using digital patterns.

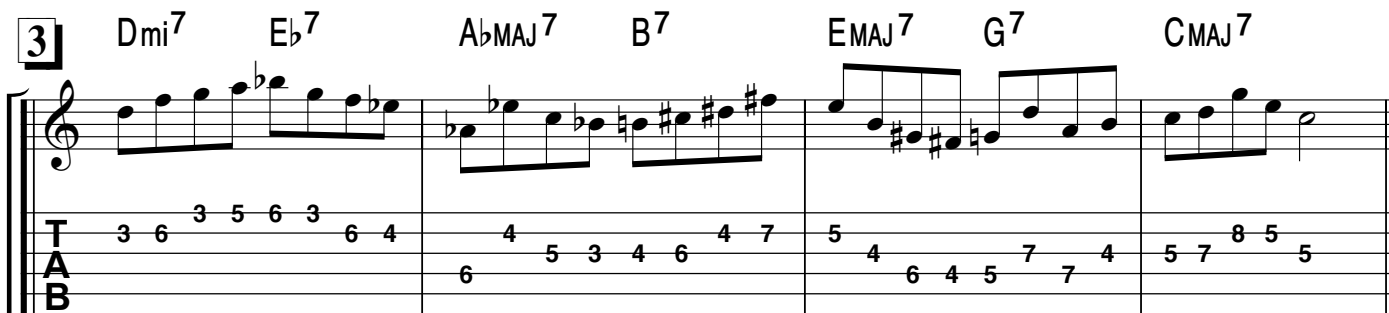
More Digital Patterns   **No. 14**



2 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷



 **No. 15**

3 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷



More Digital Patterns cont.   No. 16

4 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

 No. 17

5 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

 No. 18

This sequence of patterns makes use of other digital patterns than 1-2-3-5 and 1-3-4-5 (minor)

6 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

The next set of lines or patterns show how using digital patterns as well as elements of the jazz language (guide tones, enclosures, tension and release, etc.) can be used to create lines that are very interesting for this type of progression. It would be smart to learn these lines in twelve keys and practice plugging them into tunes that have long ii-V-I changes.

Coltrane ii-V patterns ① ② **No. 19**

1 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

③ **No. 20**

2 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

④ **No. 21**

3 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

⑤ **No. 22**

4 Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

Now is when the real fun begins. The following play-along tracks have been provided for practicing all of the material that has been discussed so far. Start by practicing the arpeggio material with the rhythm section on the CD. Then practice lots of different digital pattern ideas, and then move on to the other patterns presented in the book. The idea is to first practice the material over and over in one key, then move the idea around the circle of fourths ensuring mastery in all twelve keys.

Long ii-V-I Reharmonization Vamp ①

② **No. 23 Slow tempo**

Coltrane Changes: →

Regular ii-V Changes: →

Dmi⁷ Eb⁷ AbMAJ⁷ B⁷ EMAJ⁷ G⁷ CMAJ⁷

Dmi⁷ G⁷ CMAJ⁷

③ **No. 24 Faster tempo**

● **No. 25 Slower tempo**

● **No. 26 Slower tempo**

Long ii-V with Coltrane changes moving in fourths 🔄

Each line is played twice

CD times

Dmi ⁷	E ^{b7}	A ^b MAJ ⁷	B ⁷	E MAJ ⁷	G ⁷	CMAJ ⁷	
							
:15	Gmi ⁷	A ^{b7}	D ^b MAJ ⁷	E ⁷	A MAJ ⁷	C ⁷	FMAJ ⁷
							
:29	Cmi ⁷	D ^{b7}	G ^b MAJ ⁷	A ⁷	D MAJ ⁷	F ⁷	B ^b MAJ ⁷
							
:42	Fmi ⁷	F ^{#7}	B MAJ ⁷	D ⁷	G MAJ ⁷	B ^{b7}	E ^b MAJ ⁷
							
:56	B ^b mi ⁷	B ⁷	E MAJ ⁷	G ⁷	C MAJ ⁷	E ^{b7}	A ^b MAJ ⁷
							
1:09	E ^b mi ⁷	E ⁷	A MAJ ⁷	C ⁷	F MAJ ⁷	A ^{b7}	D ^b MAJ ⁷
							
1:22	A ^b mi ⁷	A ⁷	D MAJ ⁷	F ⁷	B ^b MAJ ⁷	D ^{b7}	G ^b MAJ ⁷
							
1:36	D ^b mi ⁷	D ⁷	G MAJ ⁷	B ^{b7}	E ^b MAJ ⁷	F ^{#7}	B MAJ ⁷
							
1:49	G ^b mi ⁷	G ⁷	C MAJ ⁷	E ^{b7}	A ^b MAJ ⁷	B ⁷	E MAJ ⁷
							
2:02	Bmi ⁷	C ⁷	F MAJ ⁷	A ^{b7}	D ^b MAJ ⁷	E ⁷	A MAJ ⁷
							
2:16	E mi ⁷	F ⁷	B ^b MAJ ⁷	D ^{b7}	G ^b MAJ ⁷	A ⁷	D MAJ ⁷
							
2:29	A mi ⁷	B ^{b7}	E ^b MAJ ⁷	F ^{#7}	B MAJ ⁷	D ⁷	G MAJ ⁷
							