

Giant Steps Exercises 1 - E \flat Major

Applying some common chord substitutions over John Coltrane's "Giant Steps" can help make chord connections sound more fluid and less angular. In the following exercises, The tonic augmented scale is used heavily. The eighth note II-V lines are based on the following harmonies:

Original Chords: The original II-V, as printed in the original composition

Minor 3rd Substitution: The II-V a minor third interval higher than the original II-V

Tritone Substitution: The II-V a tritone (minor 5th) interval higher than the original II-V

The **lower fragment** of the II is commonly used.

The **upper fragment** of the II is used occasionally and is annotated as "Upper Fragment:"

(Measures 4-5)

Note that the chord tone resolution below (measure 5, beat 1) changes with each line:

**Original Chords
(lower fragment):**

A m7 D7 G M7 B \flat 7

Musical notation for Original Chords (lower fragment) in E \flat major. It shows a melodic line in treble clef with a common time signature. The line consists of eighth notes: G4, A4, B \flat 4, C5, D5, E5, F5, G5. Above the staff, the chords A m7, D7, G M7, and B \flat 7 are indicated above their respective measures.

**Minor 3rd Substitution
(lower fragment):**

C m7 F7 G M7 B \flat 7
A m7 D7

Musical notation for Minor 3rd Substitution (lower fragment) in E \flat major. It shows a melodic line in treble clef with a common time signature. The line consists of eighth notes: G4, A4, B \flat 4, C5, D5, E5, F5, G5. Above the staff, the chords C m7, A m7, F7, D7, G M7, and B \flat 7 are indicated above their respective measures.

**Tritone Substitution
(lower fragment):**

E \flat m7 A \flat 7 G M7 B \flat 7
A m7 D7

Musical notation for Tritone Substitution (lower fragment) in E \flat major. It shows a melodic line in treble clef with a common time signature. The line consists of eighth notes: G4, A4, B \flat 4, C5, D5, E5, F5, G5. Above the staff, the chords E \flat m7, A m7, A \flat 7, D7, G M7, and B \flat 7 are indicated above their respective measures.

**Original Chords
(upper fragment):**

**Upper
Fragment:** A m7 D7 G M7 B \flat 7

Musical notation for Original Chords (upper fragment) in E \flat major. It shows a melodic line in treble clef with a common time signature. The line consists of eighth notes: G4, A4, B \flat 4, C5, D5, E5, F5, G5. Above the staff, the chords A m7, D7, G M7, and B \flat 7 are indicated above their respective measures.

Using these exercises to understand the Geometry of Augmented Scale Theory:

The original II-V stems from the Dominant Augmented Scale (Blue triangle to the right).

The minor 3rd sub. (emphasizing II) stems from the Subdominant Augmented Scale (Green triangle to the left).

The tritone sub. (emphasizing II) stems from the Tonic Augmented Scale itself.

The original II chord's upper fragment also implies Subdominant Augmented Scale.

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Chorus 1: Original Chords

B M7 D7 G M7 B \flat 7 E \flat M7 A m7 D7
 G M7 B \flat 7 E \flat M7 G \flat 7 B M7 F m7 B \flat 7
 E \flat M7 A m7 D7 G M7 D \flat m7 G \flat 7
 B M7 F m7 B \flat 7 E \flat M7 D \flat m7 G \flat 7

Chorus 2: Minor 3rd chord substitutions

B M7 D7 G M7 B \flat 7 E \flat M7 C m7 F7
 A m7 D7
 G M7 B \flat 7 E \flat M7 G \flat 7 B M7 A \flat m7 D \flat 7
 F m7 B \flat 7
 E \flat M7 C m7 F7 G M7 E m7 A7
 A m7 D7 D \flat m7 G \flat 7
 B M7 A \flat m7 D \flat 7 E \flat M7 E m7 A7
 F m7 B \flat 7 D \flat m7 G \flat 7

Chorus 3: Tritone chord substitutions

Chorus 4: Mixing chord substitutions

Note that each chorus that mixes chord substitutions includes eighth-note lines that are separated only by half step.

Chorus 5: Mixing chord substitutions

B M7 D7 G M7 B \flat 7 E \flat M7 C m7 / A m7 F7 / D7

G M7 B \flat 7 E \flat M7 G \flat 7 B M7 **Upper Fragment:** F m7 B \flat 7

E \flat M7 C m7 / A m7 F7 / D7 G M7 D \flat m7 G \flat 7

B M7 **Upper Fragment:** F m7 B \flat 7 E \flat M7 D \flat m7 G \flat 7

Chorus 6: Mixing chord substitutions

B M7 D7 F m7 / G M7 B \flat 7 / B \flat 7 E \flat M7 **Upper Fragment:** A m7 D7

G M7 B \flat 7 E m7 / E \flat M7 A7 / G \flat 7 B M7 F m7 B \flat 7

E \flat M7 E m7 / A m7 A7 / D7 G M7 E m7 / D \flat m7 A7 / G \flat 7

B M7 F m7 B \flat 7 E \flat M7 E m7 / D \flat m7 A7 / G \flat 7

Chorus 7: Mixing chord substitutions

B M7 D7 G M7 B \flat 7 E \flat M7 E \flat m7 A m7 A \flat 7 D7
 G M7 B \flat 7 E m7 E \flat M7 A7 G \flat 7 B M7 **Upper Fragment:** A \flat m7 F m7 D \flat 7 B \flat 7
 E \flat M7 E \flat m7 A m7 A \flat 7 D7 G M7 E m7 D \flat m7 A7 G \flat 7
 B M7 B \flat 7 E \flat M7 E m7 D \flat m7 A7 G \flat 7

Chorus 8: Mixing chord substitutions

B M7 D7 G M7 B \flat 7 E \flat M7 C m7 A m7 F7 D7
 G M7 B \flat 7 E m7 E \flat M7 A7 G \flat 7 B M7 **Upper Fragment:** F m7 B \flat 7
 E \flat M7 C m7 A m7 F7 D7 G M7 E m7 D \flat m7 A7 G \flat 7
 B M7 **Upper Fragment:** F m7 B \flat 7 E \flat M7 E m7 D \flat m7 A7 G \flat 7