

# Giant Steps Exercises 1 - C 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:"

**Original Chords  
(lower fragment):**

(Measures 4-5)

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



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



**Tritone Substitution  
(lower fragment):**



**Original Chords  
(upper fragment):**

Upper  
Fragment: F#m7



**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

A♭M7      B7      E M7      G7      CM7      F♯m7      B7

EM7      G7      CM7      E♭7      A♭M7      Dm7      G7

CM7      F♯m7      B7      EM7      B♭m7      E♭7

A♭M7      Dm7      G7      CM7      B♭m7      E♭7

## Chorus 2: Minor 3rd chord substitutions

A♭M7      B7      E M7      G7      CM7      F♯m7      D7      B7

EM7      G7      CM7      E♭7      A♭M7      Fm7      Dm7      B7

CM7      F♯m7      D7      B7      EM7      C♯m7      B♭m7      F♯7

A♭M7      Fm7      Dm7      B7      G7      CM7      C♯m7      B♭m7      F♯7

### Chorus 3: Tritone chord substitutions

Chorus 3: Tritone chord substitutions

Notes: The score consists of six staves of piano-roll style notation. Chords are labeled above each staff. The chords are: A♭M7, B7, E M7, G7, CM7, C m7, F♯m7, F7, B7, EM7, G7, Em7, Cm7, CM7, F7, B7, EM7, Am7, G#m7, Dm7, C#7, G7, CM7, F#m7, B7, EM7, Em7, Bpm7, A7, Eb7, Abm7, Dm7, G7, CM7, Em7, Bpm7, A7, Eb7.

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

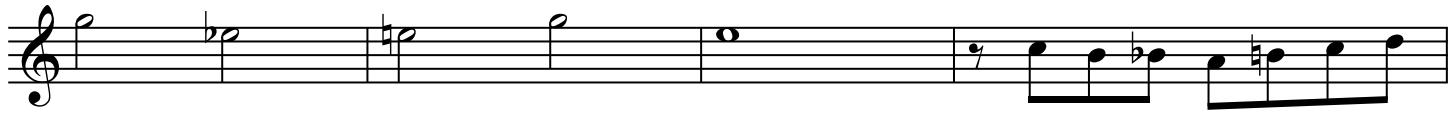
Chorus 4: Mixing chord substitutions

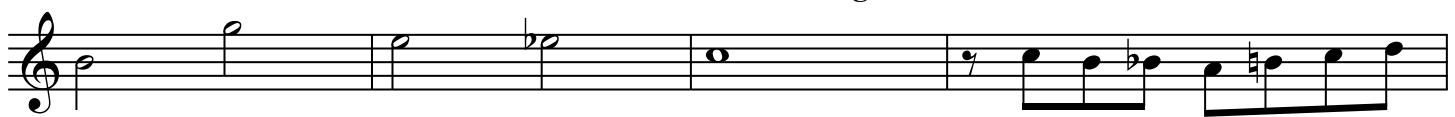
Notes: The score consists of six staves of piano-roll style notation. Chords are labeled above each staff. The chords are: A♭M7, B7, E M7, G7, CM7, F♯m7, B7, EM7, G7, CM7, E♭7, Abm7, Fm7, Dm7, B7, G7, CM7, F#m7, B7, E M7, Bpm7, E♭7, Abm7, Fm7, Dm7, B7, G7, CM7, F#m7, B7, E M7, Bpm7, E♭7.

Upper Fragment: B♭m7

Upper Fragment: B♭m7

**Chorus 5: Mixing chord substitutions**

A♭M7                    E M7                    G7                    C M7                    A♭m7                    D 7  


E M7                    G7                    C M7                    E♭7                    A♭M7                    **Upper Fragment: D m7**  


C M7                    A♭m7                    D 7                    E M7                    B♭m7                    E♭7  


A♭M7                    **Upper Fragment: D m7**                    G7                    C M7                    B♭m7                    E♭7  


**Chorus 6: Mixing chord substitutions**

A♭M7                    B 7                    D m7                    G7                    C M7                    **Upper Fragment: F♯m7**                    B 7  


E M7                    G7                    C♯m7                    E♭7                    A♭M7                    D m7                    G7  


C M7                    C♯m7                    F♯7                    E M7                    C♯m7                    F♯7  


A♭M7                    D m7                    G7                    C M7                    C♯m7                    F♯7  


**Chorus 7: Mixing chord substitutions**

A♭M7      B7      E M7      G7      CM7      C<sup>m</sup>7      F♯m7      F7  
 E M7      G7      C♯m7      CM7      F♯7      E♭7      A♭M7      Upper Fragment: F m7  
 CM7      F♯m7      F7      B7      E M7      C♯m7      B♭m7      F♯7  
 A♭M7      D m7      G7      CM7      B♭m7      E♭7      F♯7

**Upper Fragment:** F m7  
 D m7      G7      CM7      B♭m7      F♯7  
 A♭M7      D m7      G7      CM7      B♭m7      E♭7

**Chorus 8: Mixing chord substitutions**

A♭M7      B7      E M7      G7      CM7      A m7      F♯m7      D7  
 E M7      G7      C♯m7      CM7      F♯7      E♭7      A♭M7      Upper Fragment: D m7  
 CM7      F♯m7      D7      B7      E M7      C♯m7      B♭m7      F♯7  
 A m7      F♯m7      B7      CM7      E M7      B♭m7      E♭7  
 A♭M7      D m7      G7      CM7      C♯m7      B♭m7      F♯7  
 A m7      F♯m7      B7      CM7      E M7      B♭m7      E♭7  
 A♭M7      D m7      G7      CM7      C♯m7      B♭m7      F♯7

**Upper Fragment:** C♯m7  
 B♭m7      F♯7  
 E♭7      A m7      F♯m7      D7      B7      E M7      C♯m7  
 B♭m7      E♭7      A m7      F♯m7      D7      B7      CM7      E M7  
 A m7      F♯m7      B7      CM7      E M7      B♭m7      E♭7