

Giant Steps Exercises 1 - B 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):**

D m7
B m7
G7
E7
A M7
C7

**Tritone Substitution
(lower fragment):**

F m7
B m7
B♭7
E7
A M7
C7

**Original Chords
(upper fragment):**

Upper
Fragment: B 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

D♭M7 E7 A M7 C7 FM7 B m7 E7

A M7 C7 FM7 A♭7 D♭M7 G m7 C7

FM7 B m7 E7 A M7 E♭m7 A♭7

D♭M7 G m7 C7 FM7 E♭m7 A♭7

Chorus 2: Minor 3rd chord substitutions

D m7 B m7 G7
E7

AM7 C7 FM7 A♭7 D♭M7 B♭m7
G m7 E7

FM7 D m7 B m7 G7
E7

A M7 F♯m7 E♭m7 B 7
A♭7

D♭M7 B♭m7 E7 FM7 F♯m7
E♭m7 B 7
A♭7

Chorus 3: Tritone chord substitutions

D♭M7 E7 A M7 C7 F M7 B m7 B♭7
A M7 C7 A m7
F M7 B m7 E7 A M7 A m7 E♭m7 D7
D♭M7 C♯m7 G m7 C7 F M7 A m7 E♭m7 D7
A M7 C7 F M7 A♭7 D♭M7 E7

Chorus 4: Mixing chord substitutions

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

D♭M7 E7 A M7 C7 F M7 B m7 E7
A M7 C7 F M7 A♭7 D♭M7 B♭m7 G m7 E7
F M7 B m7 E7 A M7 A m7 E♭m7 A♭7
D♭M7 B♭m7 G m7 C7 F M7 E7 A M7
A M7 B♭m7 G m7 C7 F M7 E7 A M7

Upper Fragment: E♭m7 A♭7

Upper Fragment: E♭m7 A♭7

Chorus 5: Mixing chord substitutions

The musical score for Chorus 5 consists of six staves of piano notation. The top staff shows chords D♭M7, A M7, C7, F M7, D m7, and G7/E7. The second staff shows A M7, C7, F M7, A♭7, D♭M7, and C7. The third staff shows F M7, D m7, G7/E7, A M7, E♭m7, and A♭7. The fourth staff shows D♭M7, G m7, C7, F M7, E♭m7, and A♭7. The fifth staff shows A M7, C7, F M7, A♭7, D♭M7, and E7. The bottom staff shows F M7, B m7, E7, A M7, G m7, and C7.

Chorus 6: Mixing chord substitutions

The musical score for Chorus 6 consists of six staves of piano notation. The top staff shows chords D♭M7, E7, G m7/A M7, C7/C7, F M7, and E7. The second staff shows A M7, C7, F♯m7/F M7, B7/A♭7, D♭M7, G m7, and C7. The third staff shows F M7, B m7, E7, A M7, F♯m7/E♭m7, and B7/A♭7. The fourth staff shows D♭M7, G m7, C7, F M7, B m7, and E7. The fifth staff shows F M7, B m7, E7, A M7, F♯m7/E♭m7, and B7/A♭7. The bottom staff shows D♭M7, G m7, C7, F M7, F♯m7/E♭m7, and B7/A♭7.

Chorus 7: Mixing chord substitutions

D♭M7 E7 A M7 C7 F M7 F m7
B m7 B♭7
E7

A M7 C7 F♯m7
F M7 B7
A♭7

Upper Fragment: B♭m7
G m7 E♭7
C7

F M7 B m7 E7 A M7 F♯m7
E♭m7 B7
A♭7

Upper Fragment: B♭m7
G m7 E7
C7 F M7 F♯m7
E♭m7 B7
A♭7

Chorus 8: Mixing chord substitutions

D♭M7 E7 A M7 C7 F M7 D m7
B m7 G7
E7

A M7 C7 F♯m7
F M7 B7
A♭7

Upper Fragment: F♯m7
G m7 C7

F M7 D m7
B m7 G7
E7

Upper Fragment: F♯m7
E♭m7 G m7
C7

F M7 D m7
B m7 G7
E7

Upper Fragment: F♯m7
E♭m7 B7
A♭7

D♭M7 G m7
C7 F M7 F♯m7
E♭m7 B7
A♭7