

Giant Steps Exercises 1 - F 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)

B m7 E7 A M7 C7

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

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

D m7 G7 A M7 C7

D m7 G7 A M7 C7

**Tritone Substitution
(lower fragment):**

F m7 B♭7 A M7 C7

F m7 B♭7 A M7 C7

**Original Chords
(upper fragment):**

Upper
Fragment: B m7

B m7 E7 A M7 C7

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.

Giant Steps Exercises 1 - F Major

Chorus 1: Original Chords

The musical score for Chorus 1: Original Chords in F Major consists of four staves of music for a single instrument, likely piano or guitar. The chords are:

- Staff 1: D♭M7, E7, A M7, C7, F M7, B m7, E7
- Staff 2: A M7, C7, F M7, A♭7, D♭M7, G m7, C7
- Staff 3: F M7, B m7, E7, A M7, E♭m7, A♭7
- Staff 4: D♭M7, G m7, C7, F M7, E♭m7, A♭7

Chorus 2: Minor 3rd chord substitutions

The musical score for Chorus 2: Minor 3rd chord substitutions in F Major consists of four staves of music for a single instrument, likely piano or guitar. The chords are:

- Staff 1: D♭M7, E7, A M7, C7, F M7, D m7, B m7, G7, E7
- Staff 2: A M7, C7, F M7, A♭7, D♭M7, B♭m7, G m7, E7
- Staff 3: F M7, D m7, B m7, G7, E7, A M7, F♯m7, E♭m7, B 7, A♭7
- Staff 4: D♭M7, B♭m7, G m7, C7, F M7, F♯m7, E♭m7, B 7, A♭7

Chorus 3: Tritone chord substitutions

The musical score consists of six staves of music in F major. The chords are labeled above each staff. The first staff starts with D♭M7, followed by E7, then A M7 (with a sharp sign), C7, FM7, F m7, B m7, and B♭7. The second staff starts with A M7, followed by C7, A m7, F M7, D7, and A♭7. The third staff starts with FM7, followed by B m7, B♭7, E7, A M7, A m7, E♭m7, and D7. The fourth staff starts with D♭M7, followed by C♯m7, F♯7, C7, FM7, A m7, E♭m7, and D7. The fifth staff starts with A M7, followed by C7, F M7, A♭7, D♭M7, C♯m7, F♯7, C7, FM7, A m7, E♭m7, and D7. The sixth staff starts with FM7, followed by B m7, B♭7, E7, A M7, A m7, E♭m7, and D7.

Chorus 4: Mixing chord substitutions

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

The musical score consists of six staves of music in F major. The chords are labeled above each staff. The first staff starts with D♭M7, followed by E7, A M7, C7, FM7, B m7, and E7. The second staff starts with A M7, followed by C7, F M7, A♭7, D♭M7, B♭m7, G m7, and E7. The third staff starts with FM7, followed by B m7, E7, A M7, A m7, E♭m7, and A♭7. The fourth staff starts with D♭M7, followed by B♭m7, E7, C7, F M7, B m7, E7, A M7, A m7, E♭m7, and A♭7.

FM7

B m7

E7

A M7

Upper Fragment: E♭m7
A♭7

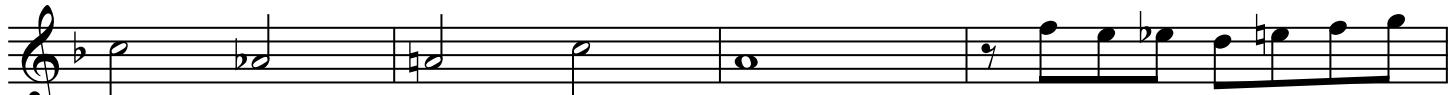
D♭M7

B♭m7
G m7E7
C7

F M7

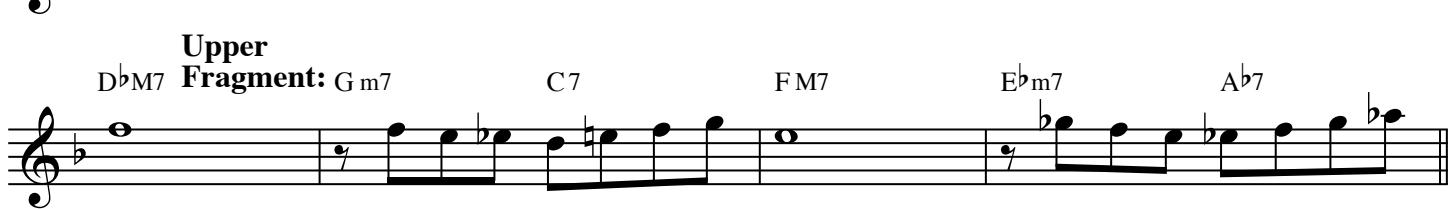
Upper Fragment: E♭m7
A♭7

Chorus 5: Mixing chord substitutions

D♭M7 A M7 C7 F M7 D m7


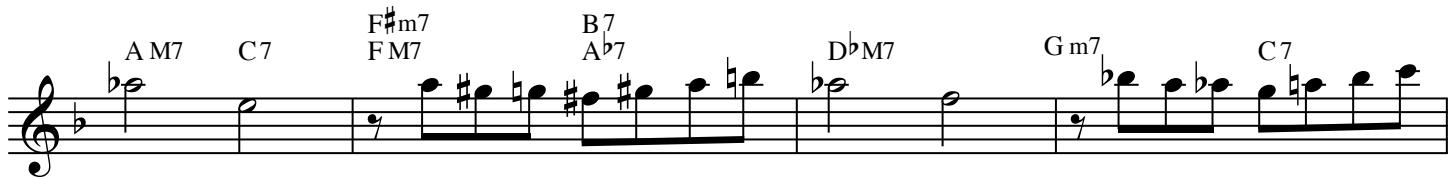
 A M7 C7 F M7 A♭7 D♭M7 Upper Fragment: G m7 C7


 F M7 D m7 G7 A M7 E♭m7 A♭7


 D♭M7 Upper Fragment: G m7 C7 F M7 E♭m7 A♭7


Chorus 6: Mixing chord substitutions

D♭M7 E7 G m7 A M7 C7 C7 F M7 Upper Fragment: B m7 E7


 A M7 C7 F♯m7 F M7 B7 A♭7 D♭M7 G m7 C7


 F M7 F♯m7 B7 E7 A M7 F♯m7 E♭m7 B7 A♭7


 D♭M7 G m7 C7 F M7 F♯m7 E♭m7 B7 A♭7


Chorus 7: Mixing chord substitutions

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

Chorus 8: Mixing chord substitutions

Upper Fragment: F♯m7 E7 A M7 C7 F7/B m7 G7/E7 D♭M7/B m7/G m7 E7/A♭7

Upper Fragment: G m7 C7 F7/B m7 G7/E7 A M7 F♯m7/E♭m7 B7/A♭7

Upper Fragment: F♯m7 E♭m7 B7 A♭7

Upper Fragment: G m7 C7 F7/B m7 G7/E7 A M7 F♯m7/E♭m7 B7/A♭7

Upper Fragment: G m7 C7 F7/B m7 G7/E7 A M7 F♯m7/E♭m7 B7/A♭7