

## Chapter 1 : Sheets of sound - Wikipedia

*The Jazz Style of John Coltrane: A Musical and Historical Perspective (Giants of Jazz) [John Coltrane, David Baker] on www.nxgvision.com \*FREE\* shipping on qualifying offers. The Giants of Jazz series is designed to provide a method for studying, analyzing, imitating and assimilating the idiosyncratic and general facets of the styles of various jazz.*

Untitled Original Take 2 8: Also Available in iTunes About John Coltrane Despite a relatively brief career he first came to notice as a sideman at age 29 in , formally launched a solo career at 33 in , and was dead at 40 in , saxophonist John Coltrane was among the most important, and most controversial, figures in jazz. It seems amazing that his period of greatest activity was so short, not only because he recorded prolifically, but also because, taking advantage of his fame, the record companies that recorded him as a sideman in the s frequently reissued those recordings under his name and there has been a wealth of posthumously released material as well. Since Coltrane was a protean player who changed his style radically over the course of his career, this has made for much confusion in his discography and in appreciations of his playing. There remains a critical divide between the adherents of his earlier, more conventional if still highly imaginative work and his later, more experimental work. Coltrane was the son of John R. Coltrane, a tailor and amateur musician, and Alice Blair Coltrane. Two months after his birth, his maternal grandfather, the Reverend William Blair, was promoted to presiding elder in the A. Shortly after he graduated from grammar school in , his father, his grandparents, and his uncle died, leaving him to be raised in a family consisting of his mother, his aunt, and his cousin. His mother worked as a domestic to support the family. The same year, he joined a community band in which he played clarinet and E flat alto horn; he took up the alto saxophone in his high school band. During World War II, his mother, aunt, and cousin moved north to New Jersey to seek work, leaving him with family friends; in , when he graduated from high school, he too headed north, settling in Philadelphia. Eventually, the family was reunited there. While taking jobs outside music, Coltrane briefly attended the Ornstein School of Music and studied at Granoff Studios. He also began playing in local clubs. In , he was drafted into the navy and stationed in Hawaii. He never saw combat, but he continued to play music and, in fact, made his first recording with a quartet of other sailors on July 13, Coltrane was discharged in the summer of and returned to Philadelphia. That fall, he began playing in the Joe Webb Band. In early , he switched to the King Kolax Band. During the year, he switched from alto to tenor saxophone. One account claims that this was as the result of encountering alto saxophonist Charlie Parker and feeling the better-known musician had exhausted the possibilities on the instrument; another says that the switch occurred simply because Coltrane next joined a band led by Eddie "Cleanhead" Vinson, who was an alto player, forcing Coltrane to play tenor. That fall, he joined a big band led by Dizzy Gillespie, remaining until the spring of , by which time the band had been trimmed to a septet. On March 1, , he took his first solo on record during a performance of "We Love to Boogie" with Gillespie. At some point during this period, Coltrane became a heroin addict, which made him more difficult to employ. But he was fired because of his addiction in September He returned to Philadelphia, where he was playing, when he was hired by Miles Davis a year later. His association with Davis was the big break that finally established him as an important jazz musician. Davis, a former drug addict himself, had kicked his habit and gained recognition at the Newport Jazz Festival in July , resulting in a contract with Columbia Records and the opportunity to organize a permanent band, which, in addition to him and Coltrane, consisted of pianist Red Garland, bassist Paul Chambers, and drummer "Philly" Joe Jones. This unit immediately began to record extensively, not only because of the Columbia contract, but also because Davis had signed with the major label before fulfilling a deal with jazz independent Prestige Records that still had five albums to run. After he became better known in the s, Prestige and other labels began to repackage this work under his name, as if he had been the leader, a process that has continued to the present day. Coltrane tried and failed to kick heroin in the summer of , and in October, Davis fired him, though the trumpeter had relented and taken him back by the end of November. Early in , Coltrane formally signed with Prestige as a solo artist, though he remained in the Davis band and also continued to record as a sideman for other labels. In April, Davis fired him again. This may have given him the impetus finally to kick

his drug habit, and freed of the necessity of playing gigs with Davis, he began to record even more frequently. On May 31, 1965, he finally made his recording debut as a leader, putting together a pickup band consisting of trumpeter Johnny Splawn, baritone saxophonist Sahib Shihab, pianists Mal Waldron and Red Garland on different tracks, bassist Paul Chambers, and drummer Al "Tootie" Heath. They cut an album Prestige titled simply Coltrane upon release in September. It has since been reissued under the title First Trane. During this period, he developed a technique of playing several notes at once, and his solos began to go on longer. It was later reissued under the title Traneing In. That month, Coltrane rejoined Davis, playing in what was now a sextet that also featured Cannonball Adderley. In between the sessions, he cut his third album to be released under his name alone, Soultrane, issued in September by Prestige. In May, he again recorded for Prestige as a leader, though the results would not be heard until the release of Black Pearls in 1966. The performance inspired a review in Down Beat, the leading jazz magazine, that was an early indication of the differing opinions on Coltrane that would be expressed throughout the rest of his career and long after his death. The review referred to his "angry tenor," which, it said, hampered the solidarity of the Davis band. The review led directly to an article published in the magazine on October 16, 1965, in which critic Ira Gitler defended the saxophonist and coined the much-repeated phrase "sheets of sound" to describe his playing. All of these tracks were later compiled on a reissue called The Stardust Session. He did a final session for Prestige in December 1965, recording tracks later released on The Believer, Stardust, and Bahia. This completed his commitment to the label, and he signed to Atlantic Records, doing his first recording for his new employers on January 15, 1966, with a session on which he was co-billed with vibes player Milt Jackson, though it did not appear until with the LP Bags and Trane. Released on August 17, 1966, this landmark album known for its "modal" playing improvisations based on scales or "modes," rather than chords became one of the best-selling and most-acclaimed recordings in the history of jazz. By the end of 1966, Coltrane had recorded what would be his Atlantic Records debut, Giant Steps, released in early 1967. The album, consisting entirely of Coltrane compositions, in a sense marked his real debut as a leading jazz performer, even though the year-old musician had released three previous solo albums and made numerous other recordings. His next Atlantic album, Coltrane Jazz, was mostly recorded in November and December and released in February 1967. During this period, he increasingly played soprano saxophone as well as tenor. During the winter of 1967, bassist Reggie Workman replaced Steve Davis in his band and saxophone and flute player Eric Dolphy, gradually became a member of the group. The following month, he completed his Impulse! By this time, his playing was frequently in a style alternately dubbed "avant-garde," "free," or "The New Thing. Working with producer Bob Thiele, he began to do extensive studio sessions, far more than Impulse! But Crescent, also released in 1967, seemed to find a middle ground between traditional and free playing, and was welcomed by critics. Also during the year, Impulse! He died suddenly of liver cancer, entering the hospital on a Sunday and expiring in the early morning hours of the next day. He had left behind a considerable body of unreleased work that came out in subsequent years, including "Live" at the Village Vanguard Again! Even more previously unreleased material has surfaced since then, including the discovery of the Monk and Coltrane live concert At Carnegie Hall and a complete version of his Seattle concert, Offering: Live at Temple University. The John Coltrane Documentary. Perhaps more to the point, Coltrane is influential by example, inspiring musicians to experiment, take chances, and devote themselves to their craft. The controversy about his work has never died down, but partially as a result, his name lives on and his recordings continue to remain available and to be reissued frequently.

## Chapter 2 : John Coltrane | Biography, Albums, Streaming Links | AllMusic

*John William Coltrane (September 23, - July 17, ) was an American jazz saxophonist and composer, also known as "Trane". Working in the bebop and hard bop idioms early in his career, Coltrane helped pioneer the use of modes and was later at the forefront of free jazz.*

It seems amazing that his period of greatest activity was so short, not only because he recorded prolifically, but also because, taking advantage of his fame, the record companies that recorded him as a sideman in the s frequently reissued those recordings under his name and there has been a wealth of posthumously released material as well. Since Coltrane was a protean player who changed his style radically over the course of his career, this has made for much confusion in his discography and in appreciations of his playing. There remains a critical divide between the adherents of his earlier, more conventional if still highly imaginative work and his later, more experimental work. Coltrane was the son of John R. Coltrane, a tailor and amateur musician, and Alice Blair Coltrane. Two months after his birth, his maternal grandfather, the Reverend William Blair, was promoted to presiding elder in the A. Shortly after he graduated from grammar school in , his father, his grandparents, and his uncle died, leaving him to be raised in a family consisting of his mother, his aunt, and his cousin. His mother worked as a domestic to support the family. The same year, he joined a community band in which he played clarinet and E flat alto horn; he took up the alto saxophone in his high school band. During World War II, his mother, aunt, and cousin moved north to New Jersey to seek work, leaving him with family friends; in , when he graduated from high school, he too headed north, settling in Philadelphia. Eventually, the family was reunited there. While taking jobs outside music, Coltrane briefly attended the Ornstein School of Music and studied at Granoff Studios. He also began playing in local clubs. In , he was drafted into the navy and stationed in Hawaii. He never saw combat, but he continued to play music and, in fact, made his first recording with a quartet of other sailors on July 13, . Coltrane was discharged in the summer of and returned to Philadelphia. That fall, he began playing in the Joe Webb Band. In early , he switched to the King Kolax Band. During the year, he switched from alto to tenor saxophone. One account claims that this was as the result of encountering alto saxophonist Charlie Parker and feeling the better-known musician had exhausted the possibilities on the instrument; another says that the switch occurred simply because Coltrane next joined a band led by Eddie "Cleanhead" Vinson , who was an alto player, forcing Coltrane to play tenor. That fall, he joined a big band led by Dizzy Gillespie , remaining until the spring of , by which time the band had been trimmed to a septet. On March 1, , he took his first solo on record during a performance of "We Love to Boogie" with Gillespie. At some point during this period, Coltrane became a heroin addict, which made him more difficult to employ. But he was fired because of his addiction in September . He returned to Philadelphia, where he was playing, when he was hired by Miles Davis a year later. His association with Davis was the big break that finally established him as an important jazz musician. Davis , a former drug addict himself, had kicked his habit and gained recognition at the Newport Jazz Festival in July , resulting in a contract with Columbia Records and the opportunity to organize a permanent band, which, in addition to him and Coltrane , consisted of pianist Red Garland , bassist Paul Chambers , and drummer "Philly" Joe Jones. This unit immediately began to record extensively, not only because of the Columbia contract, but also because Davis had signed with the major label before fulfilling a deal with jazz independent Prestige Records that still had five albums to run. After he became better known in the s, Prestige and other labels began to repackage this work under his name, as if he had been the leader, a process that has continued to the present day. Coltrane tried and failed to kick heroin in the summer of , and in October, Davis fired him, though the trumpeter had relented and taken him back by the end of November. Early in , Coltrane formally signed with Prestige as a solo artist, though he remained in the Davis band and also continued to record as a sideman for other labels. In April, Davis fired him again. This may have given him the impetus finally to kick his drug habit, and freed of the necessity of playing gigs with Davis , he began to record even more frequently. On May 31, , he finally made his recording debut as a leader, putting together a pickup band consisting of trumpeter Johnny Splawn , baritone saxophonist Sahib Shihab , pianists Mal Waldron and Red Garland on

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*The Giants of Jazz series is designed to provide a method for studying, analyzing, imitating and assimilating the idiosyncratic and general facets of the styles of various jazz giants. The Coltrane book provides many transcriptions, plus discography, biographical data, style traits, genealogy, and bibliography.*

Coltrane [4] and his mother was Alice Blair. By the end of his service, he had assumed a leadership role in the band. His first recordings, an informal session in Hawaii with Navy musicians, occurred on July 13, 1945. Originally an altoist, [17] in Coltrane also began playing tenor saxophone with the Eddie Vinson Band. In the summer of 1946, Coltrane was freelancing in Philadelphia while studying with guitarist Dennis Sandole when he received a call from Davis. The trumpeter, whose success during the late forties had been followed by several years of decline in activity and reputation, due in part to his struggles with heroin, was again active and about to form a quintet. Coltrane recorded many albums for Prestige under his own name at this time, but Monk refused to record for his old label. A high quality tape of a concert given by this quartet in November was also found later, and was released by Blue Note in 1961. Both tunes employed the first examples of his chord substitution cycles known as Coltrane changes. His playing was compressed, with rapid runs cascading in hundreds of notes per minute. Giant Steps utilizes Coltrane changes. His development of these altered chord progression cycles led to further experimentation with improvised melody and harmony that he continued throughout his career. Problems playing this file? Coltrane formed his first quartet for live performances in for an appearance at the Jazz Gallery in New York City. His interest in the straight saxophone most likely arose from his admiration for Sidney Bechet and the work of his contemporary, Steve Lacy, even though Davis claimed to have given Coltrane his first soprano saxophone. The new soprano sound was coupled with further exploration. For example, on the Gershwin tune "But Not for Me", Coltrane employs the kinds of restless harmonic movement used on Giant Steps movement in major thirds rather than conventional perfect fourths over the A sections instead of a conventional turnaround progression. Several other tracks recorded in the session utilized this harmonic device, including " ", "Satellite", " Body and Soul ", and " The Night Has a Thousand Eyes ". By early 1956, bassist Davis had been replaced by Reggie Workman, while Eric Dolphy joined the group as a second horn around the same time. It featured the most experimental music he had played up to this point, influenced by Indian ragas, the recent developments in modal jazz, and the burgeoning free jazz movement. Audiences, too, were perplexed; in France he was booed during his final tour with Davis. In 1957, Down Beat magazine indicted Coltrane and Dolphy as players of "Anti-Jazz", in an article that bewildered and upset the musicians. In 1958, Dolphy departed and Jimmy Garrison replaced Workman as bassist. From then on, the "Classic Quartet", as it came to be known, with Tyner, Garrison, and Jones, produced searching, spiritually driven work. Coltrane was moving toward a more harmonically static style that allowed him to expand his improvisations rhythmically, melodically, and motivically. Harmonically complex music was still present, but on stage Coltrane heavily favored continually reworking his "standards": The criticism of the quintet with Dolphy may have affected Coltrane. He recorded an album of ballads and participated in collaborations with Duke Ellington on the album Duke Ellington and John Coltrane, and with deep-voiced ballad singer Johnny Hartman on an eponymous co-credited album. Impressions consists of two extended jams including the title track along with "Dear Old Stockholm", "After the Rain" and a blues. Coltrane later said he enjoyed having a "balanced catalogue. Coltrane plays almost exactly one note for each syllable of the poem, and bases his phrasing on the words. On June 29, 1959, Impulse! The Lost Album, made up of seven tracks made from a spare copy Coltrane gave to his wife. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. In his late period, Coltrane showed an increasing interest in avant-garde jazz, purveyed by Ornette Coleman, Albert Ayler, Sun Ra and others. Coltrane championed many younger free jazz musicians such as Archie Shepp, and under his influence Impulse! In the studio, he all but abandoned his soprano to concentrate on the tenor saxophone. In addition, the quartet responded to the leader by playing with increasing freedom. After recording with the quartet over the next few months, Coltrane invited Sanders to join the band in September 1960. While Coltrane frequently used over-blowing as an

emotional exclamation-point, Sanders would overblow entire solos, resulting in a constant screaming and screeching in the altissimo range of the instrument. By late , Coltrane was regularly augmenting his group with Sanders and other free jazz musicians. Rashied Ali joined the group as a second drummer. This was the end of the quartet; claiming he was unable to hear himself over the two drummers, Tyner left the band shortly after the recording of *Meditations*. Jones left in early , dissatisfied by sharing drumming duties with Ali. There is speculation that in Coltrane began using LSD , [28] [29] informing the "cosmic" transcendence of his late period. After the departure of Jones and Tyner, Coltrane led a quintet with Sanders on tenor saxophone, his second wife Alice Coltrane on piano, Garrison on bass, and Ali on drums. Coltrane and Sanders were described by Nat Hentoff as "speaking in tongues". When touring, the group was known for playing very lengthy versions of their repertoire, many stretching beyond 30 minutes and sometimes being an hour long. Concert solos for band members often extended beyond fifteen minutes. The group can be heard on several concert recordings from , including *Live at the Village Vanguard Again!* In , Coltrane entered the studio several times; though pieces with Sanders have surfaced the unusual "To Be", which features both men on flutes , most of the recordings were either with the quartet minus Sanders *Expression* and *Stellar Regions* or as a duo with Ali. The latter duo produced six performances that appear on the album *Interstellar Space*. He would often have a spare drum set on concert stages that he would play. His interest in the drums and his penchant for having solos with the drums resonated on tracks such as "Pursuance" and "The Drum Thing" from *A Love Supreme* and *Crescent* , respectively. It later resulted in the album *Interstellar Space* with Ali. After Dolphy died in June , his mother is reported to have given Coltrane his flute and bass clarinet. Coltrane can also be heard playing the Yamaha alto on the album *Stellar Regions*. Coltrane, was an A. Zion minister in Hamlet, North Carolina. Naima Coltrane, who was already a Muslim convert, heavily influenced his spirituality. When they married, Naima had a five-year-old daughter named Antonia, later named Saeeda. Coltrane met Naima at the home of bassist Steve Davis in Philadelphia. In the couple left Philadelphia with their six-year-old daughter in tow and moved to New York City. He just told me there were things he had to do, and he left only with his clothes and his horns. He stayed in a hotel sometimes, other times with his mother in Philadelphia. They remained in touch until his death in [ citation needed ]. Naima Coltrane died of a heart attack in October [ citation needed ]. In , Coltrane had a religious experience that may have helped him overcome the heroin addiction [41] [42] and alcoholism [42] he had struggled with since At that time, in gratitude, I humbly asked to be given the means and privilege to make others happy through music. In , Coltrane met pianist Alice McLeod. Alice also understood what it was like to be a professional musician. Yogananda believed that both Eastern and Western spiritual paths were efficacious, and wrote of the similarities between Krishna and Christ. Coltrane described Om as the "first syllable, the primal word, the word of power". He believed in not only a universal musical structure that transcended ethnic distinctions, but also being able to harness the mystical language of music itself. I would like to discover a method so that if I want it to rain, it will start right away to rain. His funeral was held four days later at St. He is one of the most dominant influences on post jazz saxophonists and has inspired entire generations of jazz musicians. One of their sons, Ravi Coltrane , named after the sitarist Ravi Shankar , is also a saxophonist. The Coltrane family reportedly possesses much more unreleased music, mostly mono reference tapes made for the saxophonist, and, as with the release *Stellar Regions*, master tapes that were checked out of the studio and never returned. Narrated by Denzel Washington , the film chronicles the life of Coltrane in his own words, and includes interviews with such admirers as Wynton Marsalis , Sonny Rollins , Bill Clinton , and Cornel West.

## DOWNLOAD PDF THE JAZZ STYLE OF JOHN COLTRANE

### Chapter 4 : 'A new room in the Great Pyramid': lost John Coltrane album discovered | Music | The Guardian

*The Jazz Style of John Coltrane: A Musical and Historical Perspective (Giants of Jazz) - Kindle edition by John Coltrane, David Baker. Download it once and read it on your Kindle device, PC, phones or tablets.*

The Lost Album, a pivotal work that vanished for more than five decades. Both Directions, out in digital, CD and vinyl formats on Impulse! Records, stands out as an important missing chapter in his life story. It was presumably destroyed when cost cutting led to vault purges. Luckily, Coltrane had taken a reference tape home. When the family of his first wife, Juanita Naima Coltrane, found the copy, it was offered to Impulse!. It was last fall, after Universal acquired the tapes, that I was able to hear everything. This new record is sort of a window into what their musical lives were about. This was a working band recording in the moment, on the fly, in the midst of a stint at the original Birdland. The music confirms everything we already know about this powerful group. Included are two Coltrane compositions, one upbeat, the other serene, labeled on the tape box as "Untitled Original " and "Untitled Original These were the pioneers. They invented that style of music. It was brand new then, not wholly mainstream. In , he embarked on a solo career, shifting from hard bop to modal jazz. Prolific and zealous, he smashed boundaries and galloped into the future. Audiences came expecting to hear those earlier songs. But he had moved on. He reshaped the way people think about jazz music and elevated our idea of what was possible. The single disc contains one version of each of the seven songs the group recorded. The deluxe edition adds a second disc with seven alternate takes.

### Chapter 5 : 50 great moments in jazz: John Coltrane's giant step for improvisation | Music | The Guardian

*In the meantime, the jazz mainstream continually broadened and expanded through the contributions of a wide range of talents from saxophonists Sonny Rollins, John Coltrane, Eric Dolphy, bassist-composer Charles Mingus.*

### Chapter 6 : John Coltrane - Wikipedia

*Coltrane's late style began on the legendary Davis album Kind of Blue (), and jazz began to die there too. Working in both directions at once, Coltrane erected ever more complex chordal.*

### Chapter 7 : The Jazz Style of John Coltrane: Saxophone Book: John Coltrane

*The most influential jazz musician of the late 20th century, one of the greatest saxophonists of all time, and the pioneer of jazz without limits. Coltrane was the son of John R. Coltrane, a tailor and amateur musician, and Alice (Blair) Coltrane. Two months after his birth, his maternal grandfather.*

### Chapter 8 : The Jazz Style of John Coltrane, David Baker Tenor Saxophone Music Book | eBay

*John Coltrane channels the divine through his sax. Photograph: Redferns Miles Davis was a good authority on the saxophonist John Coltrane, who played in one of the trumpeter's bands in the s.*

### Chapter 9 : Both Directions at Once: The Lost Album (Deluxe Version) by John Coltrane on Apple Music

*Sheets of sound was a term coined in by Down Beat magazine jazz critic Ira Gitler to describe the new, unique improvisational style of John Coltrane. Gitler first used the term on the liner notes for Soultrane ().*