

John Coltrane Subs

In this final section, you add Coltrane inspired subs to your comping and solos over So What.

One set of subs Coltrane liked to use, was ascending or descending whole-tone subs that resolve into the current or next chord change.

To build this set of subs, you first spell out the whole tone scale starting on the root of the chord you're on, so D WT over Dm7.

From there, you make each note in that whole tone scale a m7 chord, which you then comp or solo over as a set of subs.

To begin, here's the D whole tone scale as notes.

D-E-F#-Ab-Bb-C-D

And for Ebm, the whole tone scale notes are:

Eb-F-G-A-B-Db-Eb

Therefore, if you make each of those notes in D whole tone a m7 chord, you now get the progression:

Dm7-Em7-F#m7-Abm7-Bbm7-Cm7-Dm7

For Eb whole tone, you get:

Ebm7-Fm7-Gm7-Am7-Bm7-Dbm7-Ebm7

As you can see, you begin inside, add a large amount of tension over the next 5 bars, then resolve that tension to Dm7 in bars 7-8 of each section.

When adding these subs to your playing, you practice them as both chords and single notes.

This prepares you to use these subs in your comping and soloing when in a jam or gig situation.

To get you started, here are a few suggestions for chord and single-note material to work over these Coltrane inspired subs.

Here are chords to practice when works on these subs in the woodshed:

- 3-Note 4th Chords
- 4-Note 4th Chords
- Bill Evans Chords
- Drop 3 Chords
- Drop 2 Chords

You don't have to work on all of these chord types to benefit from these subs, so pick your favorites and expand out from there.

As well, here are 6 ways to practice soloing over these subs to get you started in the practice room.

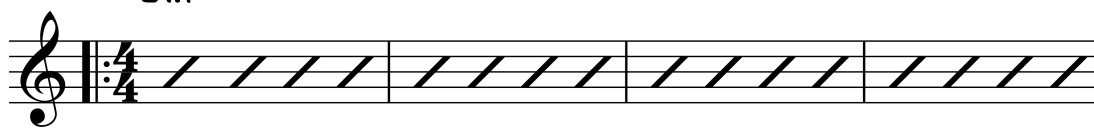
Begin with one concept, and when you can solo with that concept over the chords then you're ready to add a second concept to your lines.

- Pentatonic Scales
- Arpeggios
- Dorian Mode

- Melodic Minor Mode
- Extended Arpeggios
- Licks and Patterns

Now that you know what these subs are, and how to begin practicing them, have fun adding this tension-release concept to your playing.

Dm7



Dm7_____ Em7_____ F#m7_____ Abm7_____



Bbm7_____ Cm7_____ Dm7_____

Ebm7



Ebm7_____ Fm7_____ Gm7_____ Am7_____



Bm7_____ Dbm7_____ Ebm7_____

Dm7



Dm7_____ Em7_____ F#m7_____ Abm7_____



Bbm7_____ Cm7_____ Dm7_____

Here's a second version of the Coltrane whole-tone subs that you can work on, this time descending from Dm7-Dm7.

With this variation, you begin on Dm7, then in each bar you solo over a m7 chord a tone lower than the previous bar.

Here, you create the same tension-release sound as the ascending version, but here you give yourself a new direction in your solos.

Make sure to work these subs with single notes, soloing, and chords, comping, to get the most out of these subs in your playing.

Put on the slow backing track to begin and comp or solo over the progression.

Then, when ready, move on to the medium and fast backing tracks to expand your skillset with these fun and cool-sounding subs.

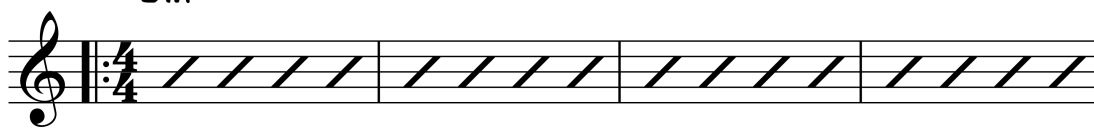
If you're looking for material when soloing, start with these six devices and build out from there.

1. Pentatonic Scales
2. Arpeggios
3. Dorian Mode
4. 1235 Pattern
5. Expanded Arpeggios
6. Licks and Phrases

Now that you know what this variation is and how to practice it, time to take it to the fretboard.

Have fun as you bring these Coltrane inspired subs to So What in your comping and soloing workout.

Dm7



Dm7 _____ Cm7 _____ Bbm7 _____ Abm7 _____



Gbm7 _____ Em7 _____ Dm7 _____

Ebm7

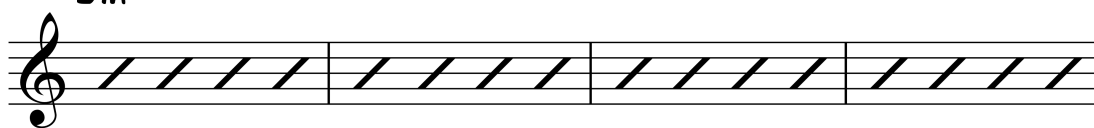


Ebm7 _____ Dbm7 _____ Bm7 _____ Am7 _____



Gm7 _____ Fm7 _____ Ebm7 _____

Dm7



Dm7 _____ Cm7 _____ Bbm7 _____ Abm7 _____



Gbm7 _____ Em7 _____ Dm7 _____