

Jazz Compositional Style of John Coltrane: The Interpretation of Giant Steps

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Interpretation is a difficult yet crucial compositional technique. However, at the present, many young composers had difficulties in interpreting the use of this compositional technique in their works which may have an impact on their compositional style. To adjust the perspective on this issue, This research aims to investigate the jazz compositional style of the composer, John Coltrane, and the performance interpretation of one of his pieces called Giant Steps. This study will give a better view of the compositional style of John Coltrane as well as the use of interpretation based on the particular piece. Therefore, this research is conducted to (i) identify the jazz compositional style of John Coltrane and (ii) study the performance interpretation of his piece, Giant Steps. To fulfill the needs of this research, a qualitative research approach was adopted using the descriptive method. Data collection for this research was gathered from the score analysis transcribed through the transcription. The outcome of this research shows that there are many techniques of compositional style that we can obtain such as using melodic devices that can be found in traditional harmony. It can also be concluded that John Coltrane had innovatively used most of the techniques covered in this research such as anticipation, melodic and rhythmic sequencing and imitation as well.

Keywords: *John Coltrane; Giant Steps; Melodic Devices; Music Interpretation; Music Genre; Compositional Analysis*

1. INTRODUCTION

Giant Steps is a brilliant masterpiece, a prism that refracts the combinatorial mysteries of the equal temperament of the Western twelve-tone that was published in February 1960. Giant Steps has become a classic of jazz music and a pioneer among saxophonists. Inadvertently, Coltrane became a jazz music apprentice introducing a new 12 key techniques. His 12-tone key was a significant change at the time and became a modern jazz world phenomenon (Woideck, 2004).

Back then, when Giant Steps was recorded and released, since the 12 keys is the most sophisticated technological ambition in jazz, it was set as a standard in the jazz world. Several other saxophonists studied and attempted to play like Coltrane with 12 keys. But today, it is a fundamental entrance requirement in music to be able to play the 12-tone. Much as the 12 keys masterpiece of Coltrane has become a trend in the world of jazz, musicians have become so fascinated with the opportunity to play the 12-key saxophone like Coltrane. Musicians who are not able to play Giant Steps on all 12 keys at pace will not be taken seriously by other musicians. (Fordham, 2010).

Giant Steps was so powerful, and the jazz player got very fascinated with it until it was regarded as a music video game. The highest scoring person gets maximum appreciation, the lowest little recognition. This fascination has been so intense that it has given the jazz industry a negative impression of the Jazz industry (MALLOY, 2019). Jazz-bro culture, though, is not the fault of Coltrane. After the release of Giant Moves, Coltrane came to know that it was a dead-end for a few years, and he headed in the opposite direction. With little to no chord shifts and open-ended shapes, Coltrane began to play music. In his solos, dynamic key changes are still applied, but they have arisen against a static harmonic background. Most notably, Coltrane never lost sight of the central aspect of emotionally interacting songs. The songs and vibrations represented his conceptual abstractions. Giant Steps itself is an example. This isn't a statistical mystery alone, it is one of jazz history's most lovely and unforgettable melodies. (Ethan, 2018).

2. LITERATURE REVIEW

2.1 John Coltrane's Compositional Style

Compositional style is how a composer portrays and expresses themselves in their works by using compositional techniques (Tajuddin et al., 2021). Besides, the compositions which had been produced in the same geographic area and around the same time are quite similar in style as they had been influenced by each other's compositional techniques (Kamien, 2018). They can be regarded as senior composers or as a reference group of a particular genre (Mohammed, 2017, 2021). John Coltrane's compositions differ concerning experimental, from 12-bar blues focused on basic riffs to avant-garde creations that stretch the limits of structure and tonality. In the 1950s and 1960s, Coltrane extended the traditional jazz repertoire to include richly imaginative tunes with varying degrees of tonal centricity, intriguing extension structures, and

creative adaptation of the form. John Coltrane's composition from the late 1950s to the early 1960s remained tonal, but ingeniously departed from the convention (Martin, 2012).

John Coltrane was largely responsible for many of the changes in attitude towards the rhythm. He helped change the basic unit of the jazz solo from eighth notes to sixteenth notes. Inconsistent or asymmetrical phrases including 7,9,11,17 and note groupings quickly became standard primarily because of John Coltrane. Coltrane also always uses the ascending melodic minor on the minor 7th chord. The diminished scale is used more often in the blues and rhythm than in other tunes. During his “change running” period Coltrane made use of the harmonic devices of his contemporaries.

2.2 Elements of Composition

Music can be studied by examining a variety of its elements, or parts, either individually or collectively. Melody, harmony, rhythm, form, texture, and dynamic are some of the most commonly used by composers as their combination can imply an infinite number of connotations in the composer, performer, and also listener (Paterno, 2019).

2.2.1 Melody

Melody is the sequence of notes in a piece of music that have different pitches whether high or low and are played at different times. It is a combination of pitch and rhythm. Melody also can be derived from a variety of scales. For example, traditional major and minor scales of tonal music, blue scales, or modes. Melody can be described as conjunct motion if the notes are close together and it can be described as disjunct motion if the notes leap around it. Besides, some melodies combine conjunct and disjunct motion (Jones, 2009).



Figure 1: Melodic motions

Melodies are frequently described as being composed of phrases. A melodic phrase typically defines itself as resting, holding, or reaching a point of resolution, and particularly in vocal music, it is directly related to the natural areas to breathe. (Online, 2021) Besides, short phrases are frequently combined to form a longer phrase.

Another term used to define a piece of melody is the motif. A motif is a short musical idea or melodic idea that usually appears in a piece of music. The motif will appear repeatedly and sometimes it's the same as before, and sometimes it's different.

2.2.2 Harmony

Harmony is the relationship of notes to notes and chords to chords when they are played at the same time. Harmony is also known as chords act as a support for the melody or can be played along with the main melody. (Kraemer, 2017). Harmonic patterns are formed by arranging notes and chords in a specific order called chord progressions. Harmonic chords can be classified as major, minor, augmented, or diminished based on the notes that are played together. In other words, harmony is also described in terms of dissonance and consonance. Dissonance is described as a harsh-sounding harmonic combination while consonant is described as a smooth-sounding harmonic combination. Normally, dissonant chords which produce “tension” are often resolved to consonant chords which creates the feel of completeness.

2.2.3 Rhythm

In music, rhythm is a pattern of regular or irregular pulses that occur from strong and weak melodic and harmonic beats. Simply, rhythm is the arrangement of notes of different lengths. There are several important aspects of rhythm which are duration, tempo, and meter. Duration is how long a sound lasts, from beginning to end. Tempo is the speed of the beat and is divided into six Italian terms which are *Largo*, labored slow; *Adagio*, slow; *Andante*, steady “walking tempo”; *Moderato*, moderate; *Allegro*, fast; and *Presto*, very fast.

2.2.4 Form

The form can be defined as the structure and the organization of a musical composition. It describes the structure of musical composition and how it is divided into sections (Writer, 2020). The form is mostly determined by the harmony which is the keys, chords, or cadences although the other elements of music such as melody, rhythm, dynamics, and texture can also be important. Letters are used to represent musical divisions brought about by the repetition of melodic material. There are four basic types of musical forms which are strophic form, through-composed, binary form, and ternary form.

A strophic form is a form of music in which the same music is used for several different verses (strophes) of words. It is also called the verse-repeating form, chorus form, or one-part song form. (Chase, n.d.) The structure for strophic form is simply a single verse or passage that is

repeated such as AAA. The through-composed form is a composition that is entirely continuous in which there is no repeat or return of any large-scale musical section. Besides, each section sounds completely different, for example, it would be ABCDE. It is non-sectional in some ways and it also operates independently of one another.

The binary form is a two-part form with an A and B section. Both of the main sections are usually repeated and although each section has a different material, somehow it's closely related. The first section typically ends in the dominant key while the second section ends in the tonic key. A ternary form is a three-part form with ABA structures. It is where the A section is repeated after the B section ends. In ternary form, both A sections typically end in the tonic key, and the B section usually in a different key.

2.2.5 Texture

Texture refers to the number and the type of layers that have been used in a composition and how all these layers are related. It is how the melody, rhythm, and harmony are combined in a composition. There are some common terms for textures which are monophonic, homophonic, polyphonic, and heterophonic.

The monophonic texture is when a composition contains a single melody line without harmony or accompaniment. It can also be called monophony.



Figure 2: Monophonic texture

The homophonic texture is when a single melody line is accompanied by one or more harmonic parts. There are several accompaniment types including homorhythmic, blocked chord, and arpeggiated accompaniments.

The polyphonic texture is the combination of two or more melody lines at the same time.



Figure 3: Polyphonic texture

The texture is the variation of a single melody line at the same time. A variation of the melody is being played over the original melody in a different rhythm or tempo. (Estrella, 2018).

2.2.6 Dynamics

The changes in loudness and softness in a composition are known as dynamics. It is the relative volume of a note or section of a musical composition. Dynamics also can change suddenly or gradually such as crescendo and decrescendo. Crescendo means that the music will get louder and decrescendo means that the music will get softer. There are also some common dynamic markings in a composition such as a *pianissimo*, *piano*, *mezzo-piano*, *mezzo-forte*, *forte*, and *fortissimo*.

Notation	Abbreviation	Description
<i>Pianissimo</i>	<i>pp</i>	Play very softly
<i>Piano</i>	<i>p</i>	Play softly
<i>Mezzo piano</i>	<i>mp</i>	Play moderately softly
<i>Mezzo forte</i>	<i>MF</i>	Play moderately loudly
<i>Forte</i>	<i>f</i>	Play loudly
<i>Fortissimo</i>	<i>ff</i>	Play very loudly

Table 1: Dynamic markings

2.3 Interpretation

According to Jerrold Levinson, critical interpretation is what we tend to understand when interpretation is not eligible. A vital interpretation is a declaration providing an account of the import and functioning of the work. Interpreters, in this opinion, are necessarily authors or speakers.

Any interpretation has an entity, that of which it is an interpretation. The interpretation shall be done by an interpreter. In certain cases, what is done must surpass the object. And thus, interpretation requires imagination or creativity. The interpretation cannot merely replicate the object, but the interpretation does represent the object and thus calls for fidelity to the object. (Thom, 2008).

Interpretation is a basic trait of the human condition, we continually interpret the world to make sense of our connection with it and our living beings. (Crispin, 2016). Interpretation in the arts has two concepts that are related, but crucially different. It applies to the method by which an art object or art performance creates an impression of itself in the perceiver or listener, including the form of music by playing, listening, and empathy. On the other hand, it explains the practice of hermeneutics which aims to explain how music functions in the world by interpreting both



music and musical performances in the language in the words of Lawrence Kramer. To interpret music visually is to give it a readable place in life's actions. (Kramer, 2011).

3. METHODOLOGY

This chapter discusses the research design that will be used in obtaining the information. Based on the information gathered in the literature review, a more in-depth discussion of findings will be continued and analysis of Giant Steps by John Coltrane will reveal the jazz compositional style of the world-famous jazz musician. There will be no correspondents for this methodology, hence this research uses a descriptive method and is primarily based on score analysis transcribed through the whole piece of Giant Steps.

3.1 Research Design

This research involves these processes with several music analysis methods and conducts a musical analysis of the score "Giant Steps" by John Coltrane. All the elements in the piece were identified. Finally, a full analysis of the data will be examined.

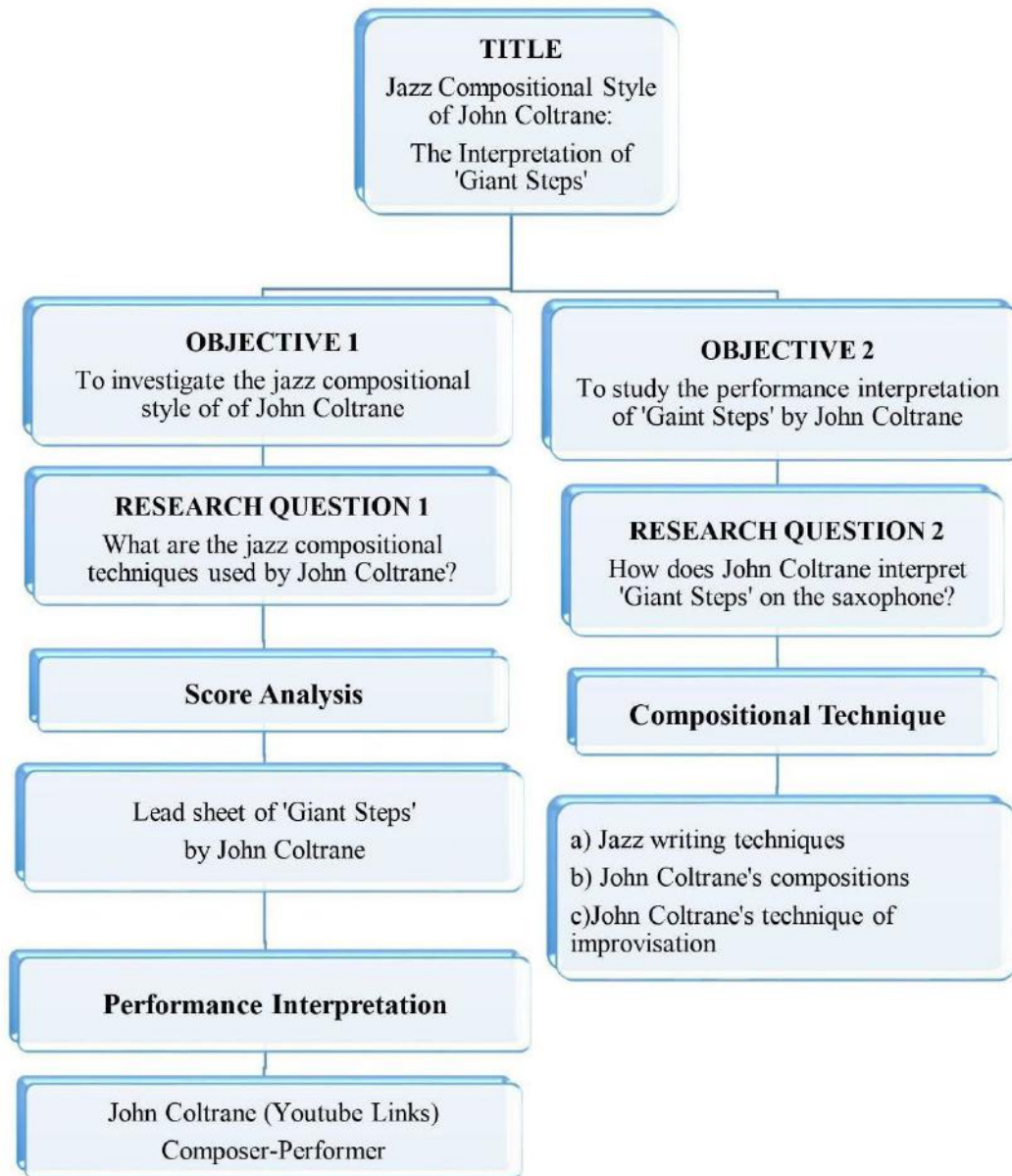


Figure 4: Research Design

3.2 Sampling Frame

To gain further information from this study, observations are to be made such as the analysis of the lead sheet and the analysis of performance through audio-visuals. Firstly, the information about compositional techniques and jazz writing techniques is going to be collected from existing data such as articles, journals, and ebooks. Next, the lead sheet is going to be transcribed using Sibelius and analyzed to understand more about the performance interpretation of Giant Steps by John Coltrane. There will be an observation of the audio-visuals

of Giant Steps to analyze the performance interpretation of John Coltrane. This observation is going to be obtained from Youtube.

3.3 Data Collection

Musical and structural score analysis is used in this study as recommended by Ismail et al. (2021). The data were drawn from examining the score. Each section of the piece will be analyzed and studied. An example would be the harmonic analysis, chords, and melodies. With all that in mind, the focus will be on the jazz compositional style of John Coltrane in Giant Steps and its impact on the whole song. The data will be gathered into a chart format. The data collection includes the chord progression used and the relation between those chords with melodies.

3.4 Data Analysis

The data analysis involved the jazz compositional style and the performance interpretation of Giant Steps by John Coltrane. The analysis will also include a summary of the findings on the jazz compositional style and the performance interpretation of Giant Steps by John Coltrane.

4. RESULTS

4.1 Harmonic Analysis of Giant Steps

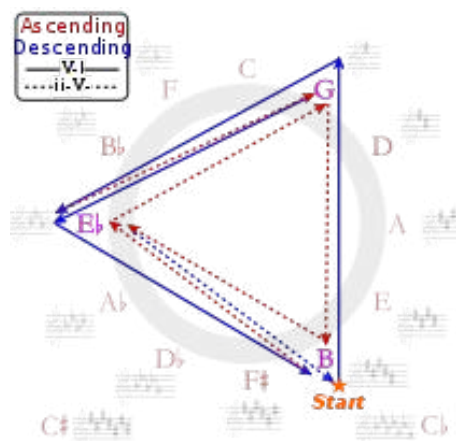


Figure 5. Harmonic Analysis

As shown in Figure 5, Giant Steps uses three keys in total. The three keys are B Major, G Major, and Eb Major which are a major third that divides an octave into three equal parts. On the circle of fifths, these three keys are as far apart as possible from each other. Besides, it is asymmetric

equilateral triangle visually as it makes up an augmented chord when combined. The changes of keys occur mostly for every two beats in Giant Steps.

In this piece, John Coltrane applies the cycle in descending major third tonal transpositions in the first section and ascending ii-V-I progressions also separated by a major third in the next section. Figure 6 below shows the descending and ascending ii-V-I progression separated by a major third.

Fast Swing John Coltrane

1 Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7
I V I V I ii V

5 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7
I V I V I ii V

Figure 6. Descending And Ascending Ii-V-I Progression

Chord Substitution in Giant Steps

Giant Steps

Fast Swing John Coltrane

1 Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7
I V I V I ii V

5 Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7
I V I V I ii V

9 Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7
I ii V I ii V

13 Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7
I ii V I ii V

Figure 7. Chord Substitution

Chord substitution is the process of replacing one chord with another. In the case of Giant Steps, John Coltrane uses his technique which is called Coltrane Changes or as known as chromatic third relations and multi-tonic changes. This technique is a harmonic progression variation that uses substitute chords over common jazz chord progressions. Based on figure 3, the chord substitution serves as a pattern for the ii-V-I (supertonic-dominant-tonic) progression. The colored boxes in figure 7 vary according to the keys. The yellow boxes represent B Major while the purple boxes represent G Major. And lastly, the red boxes represent Eb Major.

Table 2: Chord substitution in Giant Steps

Chords	Keys	Change in keys
B maj7	B Major	I
D7 – G maj7	G Major	V-I
Bb7 – Eb maj7	Eb Major	V-I
Am7 – D7 – G maj7	G Major	ii-V-I
Bb7 – Eb maj7	Eb Major	V-I
F#7 – B maj7	B Major	V-I
Fm7 – Bb7 – Eb maj7	Eb Major	ii-V-I
Am7 – D7 – G maj7	G Major	ii-V-I
C#m7 – F#7 – B maj7	B Major	ii-V-I
Fm7 – Bb7 – Eb maj7	Eb Major	ii-V-I
C#m7 – F#7	B Major	ii-V

Table 2 shows the chord progression and key changes based on Giant Steps starting from the first bar until the end.

4.2 Melodic Devices in Giant Steps



Figure 8. Sign of Music Anticipation

Figure 8 shows the sign of anticipation. Anticipation is a non-chord tone that shows the arrival of the next chord. It is frequently found at cadences.

Giant Steps

Fast Swing John Coltrane



The figure displays a musical score for 'Giant Steps' by John Coltrane, marked 'Fast Swing'. The score is in 4/4 time and consists of four lines of music. Each line shows a sequence of chords and their corresponding Roman numerals. Red circles highlight specific notes that anticipate the following chord. The chords and their Roman numerals are as follows:

- Line 1: Bmaj7 (I), D7 (V), Gmaj7 (I), Bb7 (V), Ebmaj7 (I), Am7 (ii), B7 (V)
- Line 2: Gmaj7 (I), Bb7 (V), Ebmaj7 (I), F#7 (V), Bmaj7 (I), Fm7 (ii), Bb7 (V)
- Line 3: Ebmaj7 (I), Am7 (ii), D7 (V), Gmaj7 (I), C#m7 (ii), F#7 (V)
- Line 4: Bmaj7 (I), Fm7 (ii), Bb7 (V), Ebmaj7 (I), C#m7 (ii), F#7 (V)

Red circles are drawn around the following notes, which are the leading notes of the subsequent chords:

- Line 1: The Bb note of the Bb7 chord (anticipating the Ebmaj7 chord).
- Line 1: The B note of the B7 chord (anticipating the Am7 chord).
- Line 2: The Eb note of the Ebmaj7 chord (anticipating the F#7 chord).
- Line 2: The Bb note of the Bb7 chord (anticipating the Ebmaj7 chord).
- Line 3: The G note of the Gmaj7 chord (anticipating the C#m7 chord).
- Line 3: The F# note of the F#7 chord (anticipating the Ebmaj7 chord).
- Line 4: The Eb note of the Ebmaj7 chord (anticipating the F#7 chord).

Figure 9. Note Anticipation

Figure 9 shows the note of anticipation in Giant Steps. As shown in this figure, anticipation occurs at the cadences of V-I (perfect cadence). There are a total of seven anticipations that exist in this piece.

Giant Steps

Fast Swing John Coltrane



The musical score for "Giant Steps" is presented in four staves. Above each staff, chord progressions are listed. Red boxes highlight specific melodic motifs in the music. The chord progressions are as follows:

- Staff 1: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7
- Staff 2: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7
- Staff 3: Ebmaj7, Am7, D7, Gmaj7, C#m7, F#7
- Staff 4: Bmaj7, Fm7, Bb7, Ebmaj7, C#m7, F#7

The red boxes highlight the following motifs:

- Staff 1: Motif over Bb7 and Ebmaj7 chords.
- Staff 2: Motif over F#7 and Bmaj7 chords.
- Staff 3: Motif over Am7 and D7 chords.
- Staff 4: Motif over Bb7 and Ebmaj7 chords.

Figure 10. Giant Steps Music Score

There are two types of patterns that have been used in Giant Steps. The patterns are melodic sequencing and rhythmic sequencing. The term melodic sequencing refers to the process of keeping the relationship of a group of notes through a series of chords such as the tonic, mediant, and dominant of one chord are played as the tonic, mediant, and dominant of another. Based on figure 10, the tonic, supertonic, mediant, and dominant sequence of one chord becomes the tonic, supertonic, mediant, and dominant of another chord in Giant Steps.

On the other hand, rhythmic sequencing refers to the repetition of rhythm from a certain line. As for Giant Steps, the rhythmic sequencing was portrayed in figure 10 which is marked in the boxes.

4.3 John Coltrane's Interpretation of Giant Steps

John Coltrane uses several four-note motifs which have a melodic form and rhythm that allows them to be played over a variety of harmonies. For his solo improvisation on Giant Steps, John Coltrane typically chooses notes diatonic to the chords over which they are played.

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G B \flat 7 E \flat F \sharp 7 B Fm7 B \flat 7

Figure 11. Diatonic to chords

Based on figure 11, John Coltrane plays the part of G Lydian mode over G major harmony.

Chorus 1 (0:26)

C \sharp m7 F \sharp 7 B D7 G B \flat 7 E \flat Am7 D7

T 9 12 11 9 11 8 9 12 9 11 10 12 9 5 6 5 6 8 10 6 8 10 7 10 9 10 12 10 9 13 12 10

Figure 12. G Lydian

Based on figure 12, the E-flat note produces the flat 9 of the D dominant seventh chord.

Chorus 2 (0:40)

B D7 G B \flat 7 E \flat Am7 D7

T 9 10 8 7 7 8 7 6 10 9 8 6 8 6 8 8 8 10 6 7 7

Figure 13. D dominant

Based on figure 13, the B-flat produces a D augmented triad.

Chorus 1 (0:26)

C#m7 F#7 B D7 G Bb7 Eb Am7 D7



G Bb7 Eb F#7 B Fm7 Bb7

Figure 14. D augmented triad

One of John Coltrane's most common motifs involves two steps and the third steps between notes. Based on figure 14, he uses this motif starting from the root note of the chords which creates the root second, third and fifth degrees of the chord key.

Chorus 1 (0:26)

C#m7 F#7 B D7 G Bb7 Eb Am7 D7






Figure 15. Music motifs

The motive from figure 14 was once again used in figure 15 with a slight change. In figure 15, John Coltrane uses the same motif which involves two steps and the third steps between notes. In this case, he uses this motif starting from the fifth note or dominant note of the chords which creates the fifth, sixth, seventh, and ninth degrees of the key of the chord.

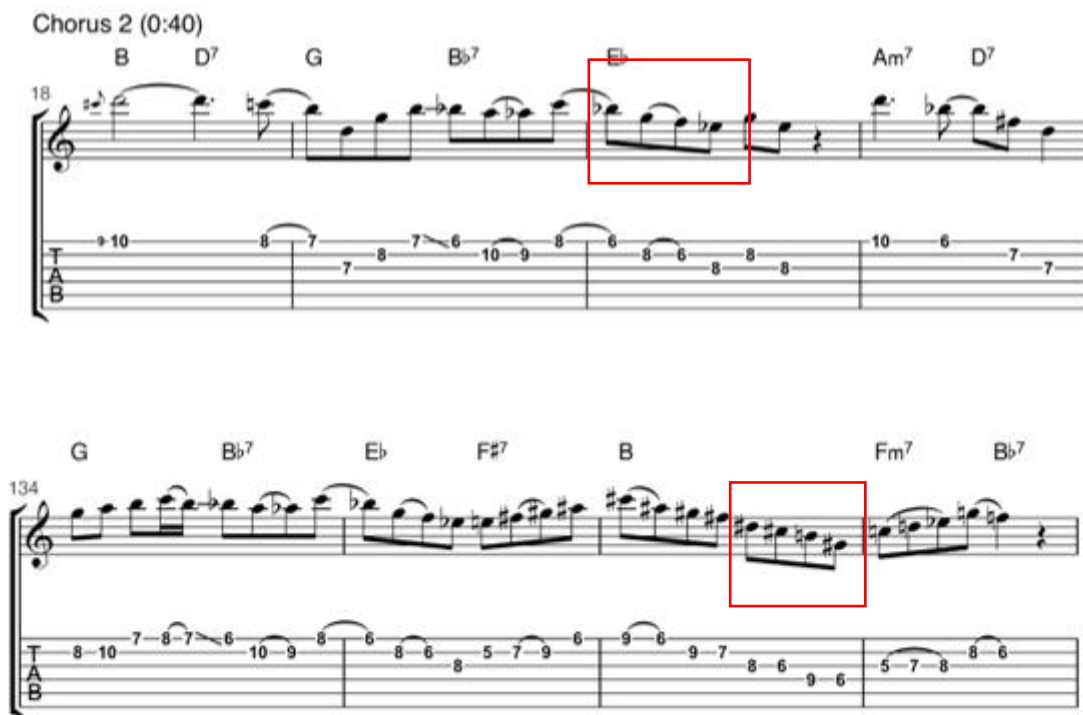


Figure 16

The same motif was also used in descending and inverted order. In figure 16, John Coltrane used the motif which involves two steps and the third step between notes but in descending and inverted way.



Figure 17 shows a musical score with two systems. The first system starts at measure 22 and includes chords G, Bb7, Eb, F#7, B, Fm7, and Bb7. A red box highlights a descending melodic motif in the final measure of this system. The second system starts at measure 26 and includes chords Eb, Am7, D7, G, C#m7, and F#7. A red box highlights a descending melodic motif in the third measure of this system. Both systems include guitar fretboard diagrams below the staff.

Figure 17

Another motif that John Coltrane used involves a step, a third, and another step. Based on figure 17, he uses this motif only in descending order of B-flat dominant seven and D dominant seven harmonies. This creates the chords that consist of the thirteenth, fifth, third, and second degrees.

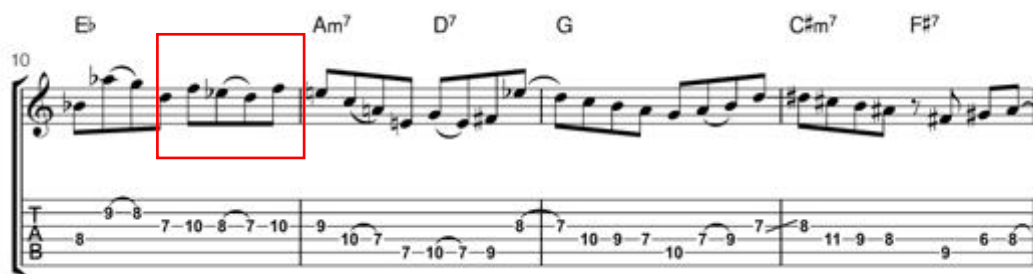


Figure 18 shows a musical score starting at measure 10. It includes chords Eb, Am7, D7, G, C#m7, and F#7. A red box highlights a melodic motif in the first measure, which consists of a descending step, a third, and another step. The score includes guitar fretboard diagrams below the staff.

Figure 18

Based on figure 18, this motif has the same structure as the previous motive which involves two steps and a third. Unlike the first motif, this motif's melodic contour includes both ascending and descending motion.

In this piece, John Coltrane also uses rhythmic motives. As shown in figure 19 below, it consists of a quaver and a triplet portraying a minor seventh arpeggios.

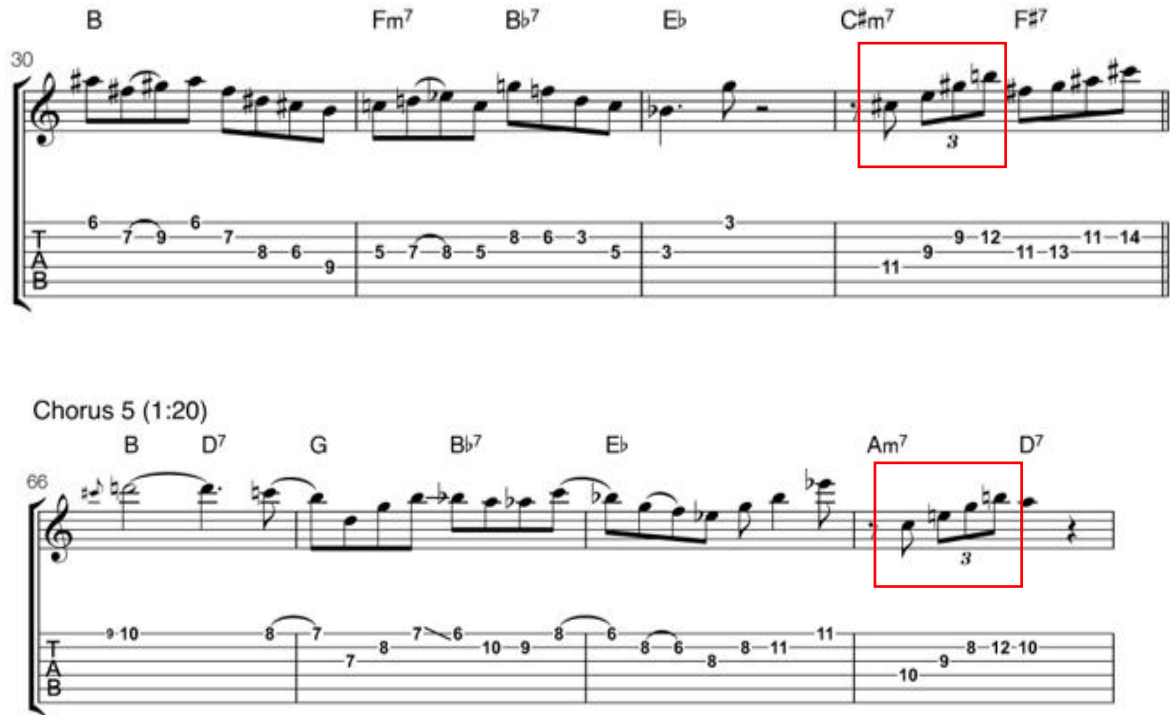


Figure 19 displays two musical excerpts from John Coltrane's work. The first excerpt, starting at measure 30, features a melodic line with a triplet of eighth notes (G#4, A4, B4) highlighted in a red box. The chords above are B, Fm7, Bb7, Eb, C#m7, and F#7. The second excerpt, labeled 'Chorus 5 (1:20)' starting at measure 66, also features a triplet of eighth notes (G4, F#4, E4) highlighted in a red box. The chords above are B, D7, G, Bb7, Eb, Am7, and D7. Both excerpts include guitar fretboard diagrams below the staff.

Figure 19

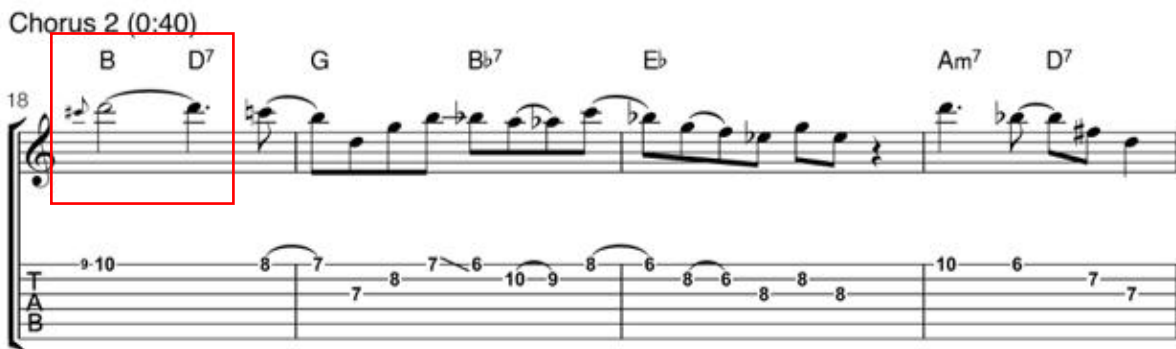


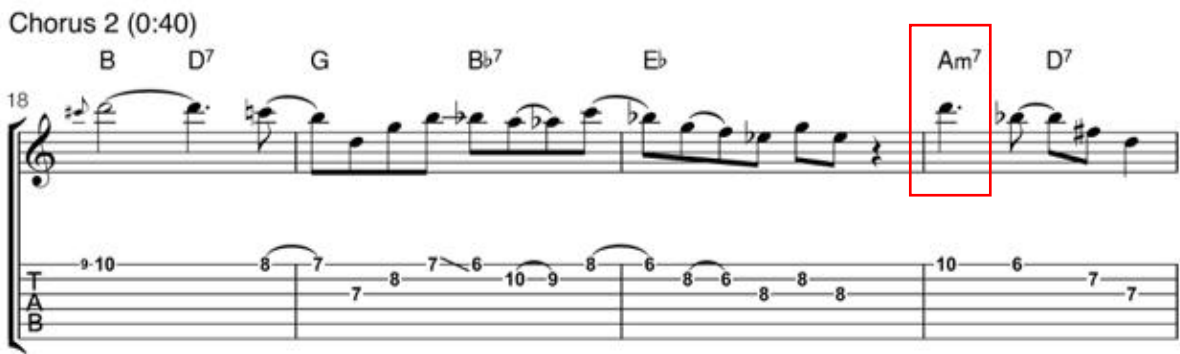
Figure 20 displays a musical excerpt labeled 'Chorus 2 (0:40)' starting at measure 18. A red box highlights the first two measures, showing a melodic phrase starting on B4 and moving to D5. The chords above are B, D7, G, Bb7, Eb, Am7, and D7. The excerpt includes guitar fretboard diagrams below the staff.

Figure 20

Based on figure 20, John Coltrane also proposes a high note such as a D natural which is often approached by a partial chromatic scale. It sounds like the sharp nines over B major seven harmonies and the root note of the D dominant seventh chord.

Chorus 2 (0:40)

B D7 G Bb7 Eb Am7 D7



18

T
A
B

Figure 21

Based on figure 21, the note D sounds like the 11th over A minor seven harmony.

Chorus 1 (0:26)

C#m7 F#7 B D7 G Bb7 Eb Am7 D7



Chorus 3 (0:53)

B D7 G Bb7 Eb Am7 D7



34

T
A
B

Figure 22

John Coltrane also often reuses similar ideas over the same chords. Based on figure 22, he uses the same pattern of notes and rhythm throughout the same chords at different choruses.

Figure 23

John Coltrane also uses the combination of motifs in his solo and reused it several times. Based on figure 23, the motive of F-7 is often combined with the motive of Bb7. The combination of these motifs is often reused throughout the solo.

Besides using several motives and ideas in his solo, John Coltrane also uses the standard voice-leading over ii – V and ii – V – I progressions with movement between other chords. It is usually affected either as stepwise motion or repeated notes leading into the solo.

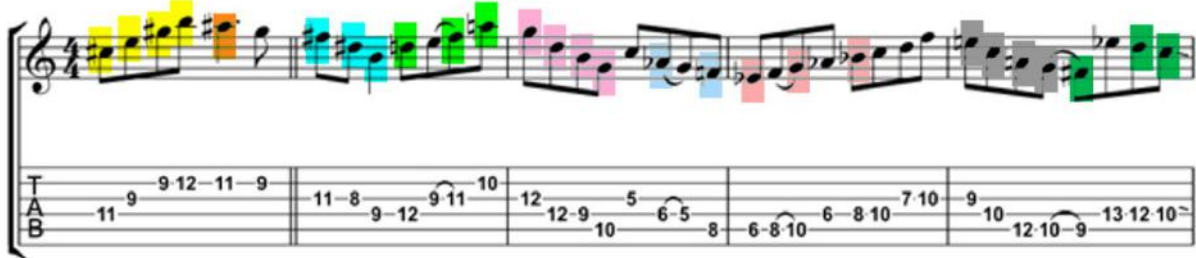
Chorus 1 (0:26)

Figure 24

Based on figure 24, the voice leading of this ii – V – I progressions, B major has the seventh of the C#-7 resolving down to the third of the F#7. The fifth chord tone of the C#-7 chord is resounded as the dominant ninth which resolves to the fifth of the BMaj7.

Chorus 1 (0:26)

C#m7 F#7 B D7 G Bb7 Eb Am7 D7



T
A
B

11 9 9 12 11 9 | 11 8 9 12 9 11 10 | 12 12 9 5 6 5 8 | 6 8 10 6 8 10 7 10 | 9 10 12 10 9 13 12 10

Figure 25

John Coltrane uses mainly chord tones such as root, third, fifth, seventh in his solo. Figure 25 above shows the chord tone used by John Coltrane in his solo. By linking all the chords with stepwise motion and standard voice leading, John Coltrane can move between the four-note motifs as mentioned before and other melodic shapes without the loss of continuity of notes.

DISCUSSION

The objectives of this research are to investigate the jazz compositional style of John Coltrane in Giant Steps and also to study the performance interpretation of Giant Steps by John Coltrane. To do so, research has been conducted which includes listening to the original recording of Giant Steps by John Coltrane, transcribing the lead sheet of Giant steps using Sibelius, and finally, analysing the lead sheet and the solo improvisation of Giant Steps by John Coltrane. All primary data was collected and analysed through transcribing the lead sheet, sourcing the solo transcription from the internet and secondary data which is obtained from online databases, books, and articles. Based on the findings and full analysis, it can be concluded that the jazz compositional style of John Coltrane in Giant Steps is truly unique in its way. Based on the research, there are many techniques of compositional style that we can obtain such as using modulations, chord substitution, anticipation, uses of motives, chord tone, and the uses of voice leading. It can also be concluded that John Coltrane had innovatively used all of the techniques above and can be found based on his interpretation of the piece.

It is recommended that to help other composers to create excellent compositions of jazz music, it is advisable to take some time to study the techniques of compositional style among other musicians. This may help the composers in gaining extra knowledge of composing various techniques or styles of music. This also may help more researchers and music teachers to study and integrate composition skills in music class (Ismail & Anuar, 2020). It is also recommended for other composers to analyze and study in-depth about the melody that corresponds to the chord progressions. It will be much more interesting if the composers compose the piece with unique techniques to enhance and create a much more outstanding piece just like John Coltrane.

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