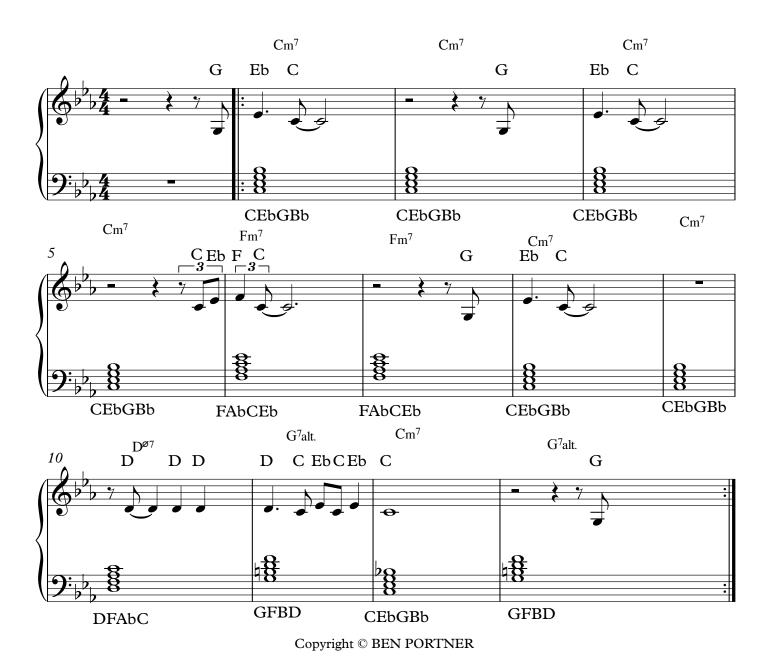
MINOR BLUES, EQUINOX BY JOHN COLTRANE

JOHN COLTRANE, LESSON BY BEN PORTNER

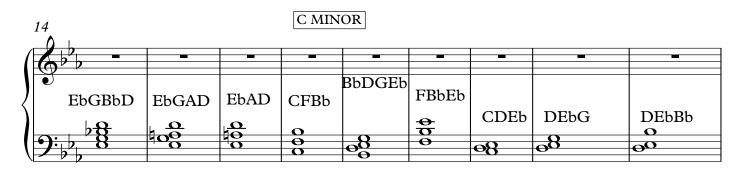
Much like the two major blues heads we've played (C Jam Blues and Bag's Groove) a minor blues also follows a 12 bar form. The main difference is that the tune is in minor key sometimes called the "sad blues." To learn and practice the minor blues, we will be looking at John Coltrane's iconic piece "Equinox." The original key is C# minor however for the purpose of making the tune more accessible to beginners we will be playing the tune in C Minor. After getting more comfortable with the tune in C Minor you can try transposing to C # Minor.

First let's take a look at the melody and chords in root position. After getting comfortable playing the melody with root position voicings we will add on some more complex sounding rootless voicings.

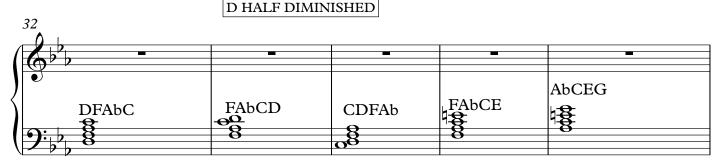


Once you're comfortable playing the melody with root position chords, let's try playing the melody using more complex chords. These chords will add more variety and texture to the melody.

We will go through each chord individually and go over multiple voicings to use for each chord. Try substituting these voicings with the root position voicings we used on the first page

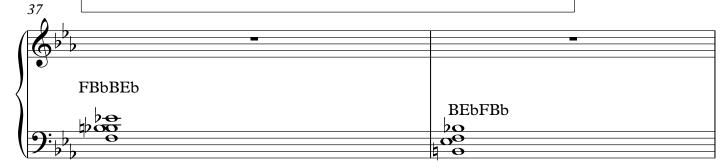






G7 ALTERED

Although on the previous page we practiced the G7 chord as a regular root position G7 with no tensions, this chord is meant to be played with alterations (#9,b9,b13) Therefore we will practice this chord using the alterations

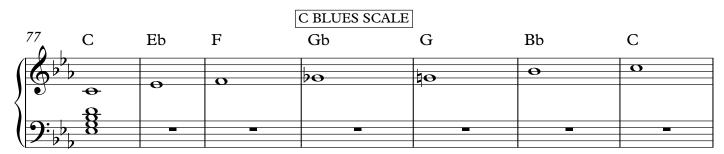


LESSON BY BEN PORTNER

Let's start with C Minor. We will work on the natural harmonic and melodic minor scales Much like in Mile's solo that we learned, the improviser has the options of interchanging these scales over a minor chord.

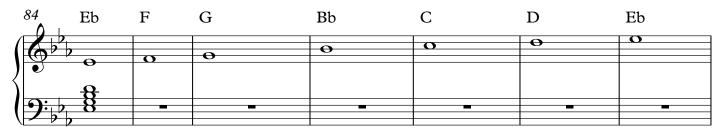


CFBb



EbGBbD

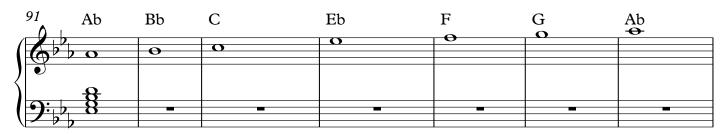
Eb MAJOR HEXATONIC-despite it being in a different key, the Eb major hexatonic imposed over a C minor chord is extremely effective.



EbGBbD

Ab MAJOR HEXATONIC

despite being in a different key the Ab hexatonic imposed over a C minor chord is extremely effective



EbGBbD

Copyright $\ \ \, \mathbb{C}$ BEN PORTNER

Phew, that was a lot of scales. Now let's do the same thing for the F minor 7th chord

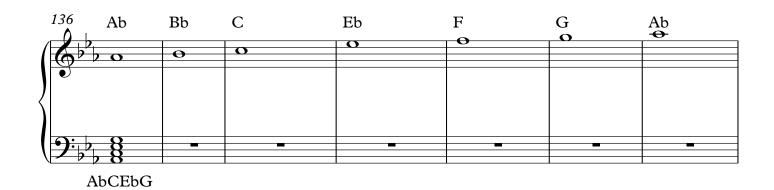


FBbEb

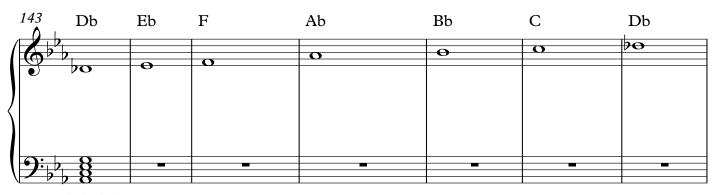
Copyright © BEN PORTNER

JOHN COLTRANE, LESSON BY BEN PORTNER

Ab MAJOR HEXATONIC



Db MAJOR HEXATONIC



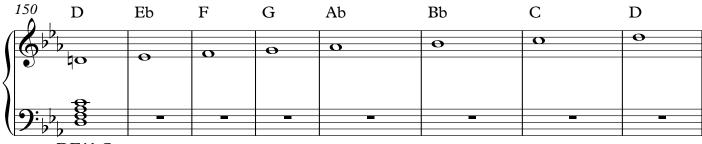
AbCEbG

Copyright © BEN PORTNER

D HALF DIMINISHED 7TH

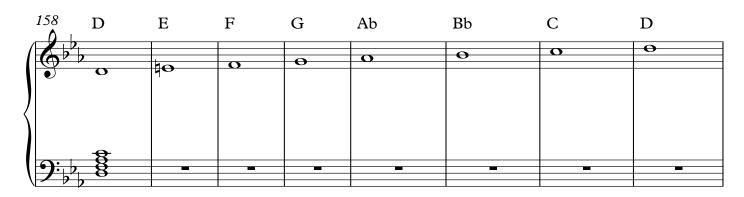
JOHN COLTRANE, LESSON BY BEN PORTNER

D LOCRIAN



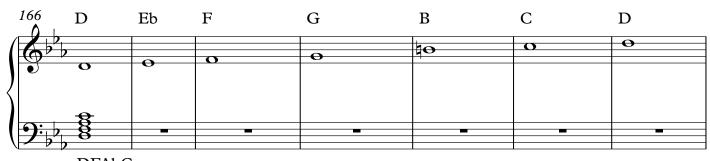
DFAbC

D LOCRIAN NATURAL NATURAL 2 (6TH MODE F MELODIC MINOR SCALE)



DFAbC

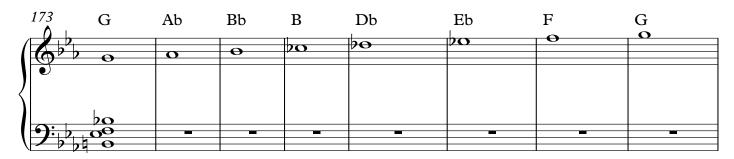
D LOCRIAN NATURAL 6TH



DFAbC Copyright © BEN PORTNER

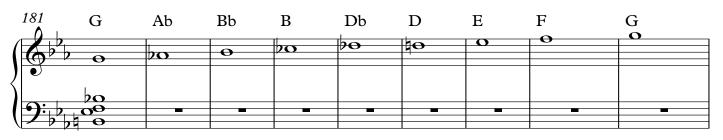
Now let's take a look at the G altered chord and its scales.

G ALTERED SCALE (7TH MODE Ab MELODIC MINOR)



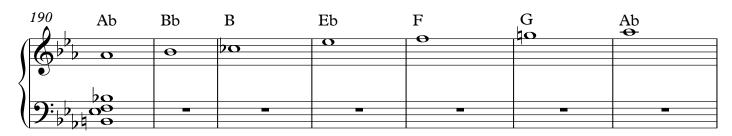
BEbFBb

G HALF WHOLE DIMINISHED SCALE



BEbFBb

Ab MINOR HEXATONIC (ALTERED SCALE WITH NO 5TH



BEbFBb

Copyright © BEN PORTNER

JOHN COLTRANE, LESSON BY BEN PORTNER

Now let's try playing the melody again only this time we will use some of the more complex voicings we learned earlier. I will start by writing out some of these voicings and once you get comfortable with those try substituting some of the other voicings for the ones I wrote. After you get comfortable playing the chords with the melody try improvising over the song using the scales we practiced. It is recommended that the student listen to the masters (such as coltrane) play this tune multiple times and try to emulate their solos.

