

John Coltrane – Harmonique (2010)

Written by bluesever

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Cd1

- 01. I'll Wait and Pray 03:39 [play](#)
- 02. Village Blues 05:27
- 03. Blues to Elvin 07:53
- 04. Blues to Bechet 05:46
- 05. Body and Soul 05:40
- 06. Everytime We Say Goodbye 05:47
- 07. Aisha 07:47
- 08. Bags and Trane 07:23
- 09. Stairway to the Stars 03:35 [play](#)
- 10. Mr Knight 07:33
- 11. Naima 04:24

Cd2

- 01. My Favorite Things 02:37
- 02. Blues to You 06:30
- 03. The Night Has A Thousand Eyes 06:51
- 04. 26 2 06:14
- 05. Central Park West 04:17 [play](#)
- 06. Summertime 11:36
- 07. Equinox 08:37
- 08. The Late Late Blues 09:39
- 09. Harmonique 04:15 [play](#)

Cd3

- 01. Like Sonny 05:56
- 02. My Shining Hour 04:55
- 03. Be Bop 08:02
- 04. Syeedas Song Flute 07:08
- 05. Countdown 02:28 [play](#)
- 06. Little Old Lady 04:31
- 07. Giant Steps 04:48
- 08. Cousin Mary 01:28
- 09. The Invisible 04:15 [play](#)

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10.Mr PC 07:05

11.Ole 18:20

Personnel:

John Coltrane (ts, ss)

Wynton Kelly, McCoy Tyner, Cedar Walton (p)

Steve Davis, Paul Chambers (b)

Elvin Jones, Jimmy Cobb (d)

It's unlikely that anyone has ever described John Coltrane's music as "overly academic." It has too much blood-&-guts passion for anyone to ever make that call. But Coltrane was an inveterate experimentalist, and as such was inclined to write tunes or create contexts that tested certain specific aspects of his technique. "Giant Steps," based on the pattern of extraordinarily difficult chord changes that consumed Trane in the late '50s, is probably the most famous instance of this. The lesser-known "Harmonique" is another.

The melody of the altered 6/8 blues in Bb features Coltrane's use of multiphonics - a technique by which he produced several notes at once by manipulating his embouchure and using alternate fingerings. It's something he used a great deal in his avant-garde phase, albeit in a raw, less contrived form. Here he makes a refined use of the method, producing overtones over low Bb and B natural (C and Db on tenor) to suggest a chord. Its use here is interesting from a historical perspective, if not terribly consequential from an artistic standpoint. More compelling is Trane's solo - another in the series of wonderful blues improvisations that, with each passing year, became more brain-meltingly soulful. "Harmonique" lies somewhere between "Trane's Slo Blues" from Lush Life and "Chasin' the Trane" from Live at the Village Vanguard: it's neither as straight-ahead as the former nor as "out" as the latter. By any definition, though, it is a masterful accomplishment, with or without the multiphonics. --- Chris Kelsey, jazz.com

The first album to hit the shelves after Giant Steps, Coltrane Jazz was largely recorded in late 1959, although one of the eight songs ("Village Blues") was done in late 1960. On everything save the aforementioned "Village Blues," Coltrane used the Miles Davis rhythm section of pianist Wynton Kelly, bassist Paul Chambers, and drummer Jimmy Cobb. While not the groundbreaker that Giant Steps was, Coltrane Jazz was a good consolidation of his gains as he

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prepared to launch into his peak years of the 1960s. There are three standards aboard, but the group reaches their peak on Coltrane's original material, particularly "Harmonique" with its melodic leaps and upper-register saxophone strains and the winding, slightly Eastern-flavored principal riffs of "Like Sonny," dedicated to Sonny Rollins. The moody "Village Blues" features the lineup of McCoy Tyner on piano, Elvin Jones on drums, and Steve Davis on bass; with the substitution of Jimmy Garrison on bass, that personnel would play on Coltrane's most influential and beloved 1960s albums. [Some reissues add four bonus tracks: alternate takes of "Like Sonny" and "I'll Wait and Pray" that were first issued on Alternate Takes and alternate takes of "Like Sonny" and "Village Blues" that came out on the Heavyweight Champion: The Complete Atlantic Recordings box.] --- Richie Unterberger, Rovi

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