

he started publishing his own music the names that he gave to specific pieces acknowledged this fact: Fifth House (1959), Equinox (1960), Crescent (1964), Sun Ship (1965), Cosmos (1965), Leo (1966), Mars (1967), Venus (1967), Saturn (1967), and Jupiter (1967)" (p. 23).

Simpkins (1989) has this to say about Equinox. " is a moving [minor] blues in which the note D-flat is at the center of the melody – equally distant from the lowest and the highest note of the melody. Speculation leads to the idea that D-flat represented the equinox" (p. 122).

We found this statement by Simpkins after we had independently discovered that

the distance from the tonal center of the piece to the highest note is equal to the distance from the tonal center to the lowest note. For us, this is iconic for the night and day being of equal length on the equinox.

Example (1) is a transcription of Equinox from the original in Db minor to C# minor, which is the enharmonic equivalent of Db. In this transcription, C# is the tonal center. G# is the lowest note of the melody and F# is the highest note. G# and F# are both equidistant (exactly a perfect fourth away) from the tonal center. These three notes can be seen in the first two measures of the third line of the transcription.

Example 1: Equinox

The image shows a document page that has been severely corrupted by digital noise. The content is almost entirely obscured by a dense, multi-colored pattern of pixels in shades of red, green, blue, yellow, and black. Only a few fragments of text are visible, such as "Wed Later" at the top left and "pige" in the middle. The overall appearance is that of a corrupted scan of a document, possibly a musical score as indicated by the caption.

Fifth House

As mentioned above, Fifth House is one of the Coltrane titles that can be analyzed as related to astrology. The fifth house is that of the sun and Leo. Ratliff (2007) states that the piece "Fifth House is based on Tadd Dameron's Hot House" (p. 4), and Hot House itself "borrows from the chord changes of the standard What Is This Thing Called Love" (p. 52). Simpkins (1989) also observes that the chord structure of Fifth House is similar to that of What Is This Thing Called Love and relates that song to the astrological fifth house by observing that the fifth house is the house of love, as well as other related phenomena (p. 105).

We do not reject the astrological explanation of Fifth House, but rather assert that, as

in other cases of Coltrane numbers, it is very likely that there was more than one motivation for the title. In our analysis of Fifth House, we focus on the melody and interpret the title as relating to a "house of fifths," more precisely to a piece of musical "architecture" in which the most basic component of the melody is the perfect fifth. Example (2) presents our analysis of the melody, which begins with the primary musical idea, which itself is followed by a melodic sequential repetition.

The harmonic implications of the melody show a compression of two perfect fifths: F – C and Gb – Db and strong perceived linear cadential motion from Gb to F and Db to C.

Example 2: Fifth House

The genius of Coltrane can be observed in the

The analysis above is largely a linguistic and music exercise. By bringing this analysis to TESOL readers, we hope to demonstrate how rich music titles are as a site for cultural, music, and language explorations. In addition to presenting music titles and song lyrics as what they are, ESOL teachers can also

encourage students to investigate the possible reasons why titles are used in certain ways. In doing so, students can practice reading, listening, and discussion skills as well as combining their knowledge of and interest in music with language learning.

Notes

- ¹ This paper was first presented with the title "Hidden Structures in the Music of John Coltrane" at the Conference 13