

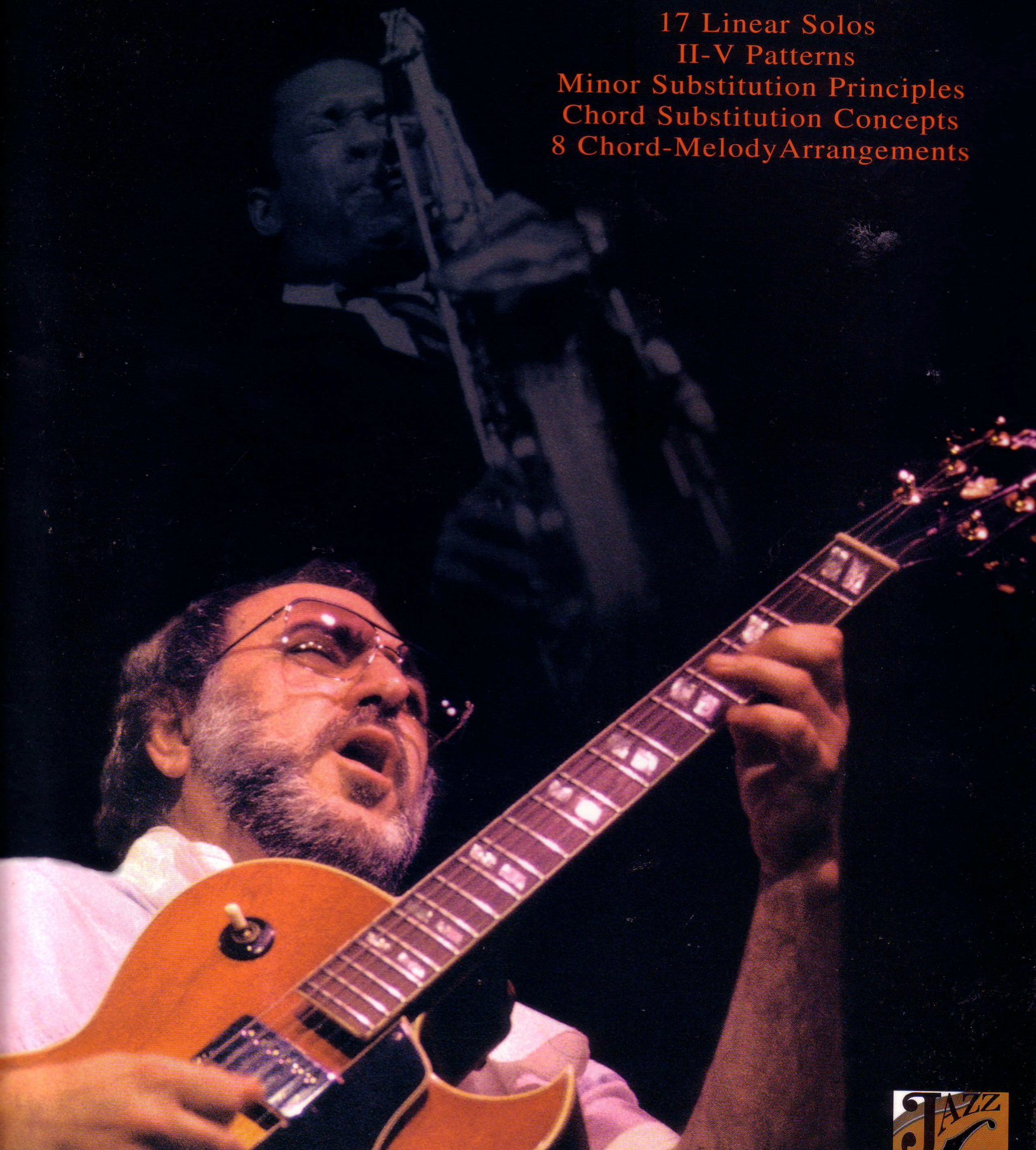
# GIANT STEPS

JOE DIORIO



An In-Depth Study of John Coltrane's Classic

17 Linear Solos  
II-V Patterns  
Minor Substitution Principles  
Chord Substitution Concepts  
8 Chord-Melody Arrangements



# GIANT STEPS

JOE DIORIO

An In-Depth Study of John Coltrane's Classic

Project Manager: AARON STANG  
Editors: COLGAN BRYAN & DALE TURNER  
Rhythm Guitar: RON BERMAN  
Recording Engineer: TOBY WEISS

Design: DEBBIE LIPTON

© 1997 WARNER BROS. PUBLICATIONS  
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions  
contained in this collection requires the written consent of the Publisher.  
No part of this book may be photocopied or reproduced in any way without permission.  
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

# I N T R O D U C T I O N

It was my great privilege to see John Coltrane play with his quartet several times in my life. These experiences changed my life; for to be in the presence of such a creative force one does not remain the same. At that time I did not understand his music but I intuitively felt “here is a musician of great importance.” I can’t claim to understand his music fully today, but the more I listen to it, and as the years have gone by, I can at least grasp part of it. This is enough to inspire me to try harder in my quest and to venture into areas that are new and fresh. I consider John Coltrane to be the most important creative jazz musician of this century. I humbly dedicate this book to his memory.

Joe Diorio

**CONTENTS** \_\_\_\_\_ **PAGE** \_\_\_\_\_ **CD TRACK**

<b>INTRODUCTION</b> .....	2	
<b>INTRO MUSIC</b> .....		1
<b>TUNING NOTES</b> .....		2
<b>GIANT STEPS LEAD SHEET</b> .....	4	
 <b>HOW TO MEMORIZE GIANT STEPS</b> .....	 5	
 <b>SINGLE NOTE SOLOS</b> .....	 6	
EXAMPLE 1: SOLO 1 .....	6	3
EXAMPLE 2: SOLO 2 (VARIATION OF SOLO 1) .....	7	4
EXAMPLE 3: SOLO 3 .....	8	5
EXAMPLE 4: SOLO 4 .....	9	6
EXAMPLE 5: SOLO 5 .....	10	7
EXAMPLE 6: SOLO 6 (TRIPLET STUDY 1) .....	11	8
EXAMPLE 7: SOLO 7 (TRIPLET STUDY 2) .....	13	9
EXAMPLE 8: SOLO 8 (TRIPLET STUDY 3) .....	15	10
EXAMPLE 9: SOLO 9 .....	17	11
EXAMPLE 10: SOLO 10 (VARIATION OF SOLO 9 WITH UNISONS) .....	18	12
EXAMPLE 11: SOLO 11 .....	19	13
EXAMPLE 12: SOLO 12: BE-BOP STYLE .....	20	14
EXAMPLE 13: SOLO 13 .....	21	15
EXAMPLE 14: SOLO 14 (INTRODUCING OCTAVE DISPERSION) .....	22	16
EXAMPLE 15: SOLO 15 (STUDY OF 4THS AND 5THS) .....	23	17
EXAMPLE 16: SOLO 16 .....	24	18
EXAMPLE 17: SOLO 17 .....	25	19
 <b>ADDITIONAL MELODIC PATTERNS</b> .....	 26	
EXAMPLES 18-33: PATTERNS FOR THE FIRST THREE MEASURES .....	26	20-35
EXAMPLES 34-39: PATTERNS FOR THE II V7 I PROGRESSION .....	29	36-41
 <b>ALL MINOR</b> .....	 31	
 <b>CHORD-MELODY SOLOS</b> .....	 32	
EXAMPLE 40: REHARMONIZED WITH CHROMATIC BASS .....	32	42
EXAMPLE 41: ALTERNATE HARMONIZATION .....	33	43
EXAMPLE 42: SUSPENDED CHORDS .....	34	44
EXAMPLE 43: EXOTIC CHORD-MELODY 1 .....	35	45
EXAMPLE 44: EXOTIC CHORD-MELODY 2 .....	36	46
EXAMPLE 45: EXOTIC CHORD-MELODY 3 .....	37	47
EXAMPLE 46: WALKING BASS-LINE WITH MELODY .....	38	48
EXAMPLE 47: COMPING SOLO WITH PEDAL POINTS .....	39	49
 <b>ADDITIONAL CHORD PATTERNS WITH MELODY</b> .....	 40	
EXAMPLES 48-54: FOUR-BAR CHORD PATTERNS .....	40	50-56
EXAMPLES 55-56: THREE-BAR CHORD PATTERNS .....	41	57-58
EXAMPLE 57: SEVEN-BAR CHORD PATTERN .....	41	59
 <b>ADDITIONAL ii V I CHORD PATTERNS</b> .....	 42	
EXAMPLES 58-70: II V7 I CHORD PATTERNS .....	42	60-72
EXAMPLE 71: COMPLETE BRIDGE .....	44	73

# "Giant Steps" Lead Sheet

John Coltrane's composition *Giant Steps* is without a doubt the most challenging jazz chord progression of the late 20th Century. This piece has challenged and petrified countless jazz musicians since its recording in 1960. I have run into great players who have come up with endless excuses for refusing to play it. I avoided it for years until I did what Coltrane did—I started to practice it. This led me to writing my own solos. Only then did the tune begin to yield its complex nature. Soak up the melody. Be able to quote it at any time during your solo. Collect as many ideas, licks and phrases and apply them until you are able to quote them at will. Invent your own solos. Good luck!

## GIANT STEPS

By  
John Coltrane

**A**

Bmaj7

D7

Gmaj7

Bb7

Ebmaj7



Am7

D7

Gmaj7

Bb7

Ebmaj7

F#7

Bmaj7



**B**

Fm7

Bb7

Ebmaj7

Am7

D7

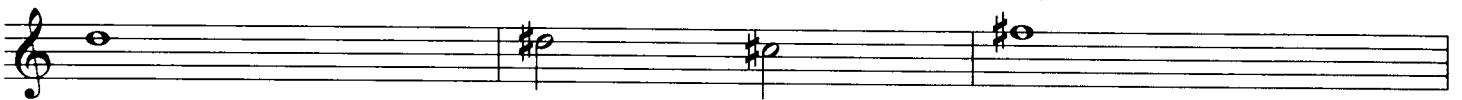


Gmaj7

C#m7

F#7

Bmaj7



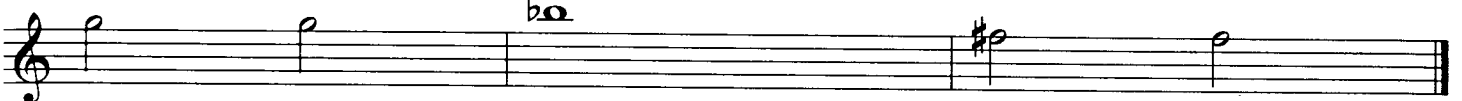
Fm7

Bb7

Ebmaj7

C#m7

F#7



## HOW TO MEMORIZE “GIANT STEPS”

It is always easier to approach a challenging song like *Giant Steps*, by breaking it down into separate phrases.

*Giant Steps* is a sixteen bar progression that can be divided into eight phrases:

Phrase 1: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7

Phrase 2: Am7, D7

Phrase 3: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7

Phrase 4: Fm7, Bb7

Phrase 5: Ebmaj7, Am7, D7, Gmaj7

Phrase 6: C#m7, F#7

Phrase 7: Bmaj7, Fm7, Bb7, Ebmaj7

Phrase 8: C#m7, F#7

- Phrase 1 measures 1 through 3
- Phrase 2 measure 4 as a transitional measure to the key of G
- Phrase 3 measures 5 through 7, which are the same as Phrase 1, a major 3rd down
- Phrase 4 measures 8 and 9 as a ii-V-I in E $\flat$
- Phrase 5 measures 10 and 11 as a ii-V-I in G (same as Phrase 4, a major 3rd up)
- Phrase 6 measures 12 and 13 as a ii-V-I in B (same as Phrase 5, a major 3rd up)
- Phrase 7 measures 14 and 15 as a ii-V-I in E $\flat$  (same as Phrase 6, a major 3rd up)
- Phrase 8 measure 16 as a transitional measure leading to the top

Since this tune changes key so often, it is tempting to just break it down and organize it according to where the changes occur. While this would make technical sense, it does not make musical sense. Take Phrase 1 for example:

Bmaj7, D7, Gmaj7, Bb7, Ebmaj7

Key: B, G, E $\flat$

These three measures contain three different tonal centers starting with B and modulating to G and E $\flat$ , respectively. In spite of these changes, the flow of the progression will make more sense if you approach these three measures as a single phrase. Naturally, the same thing applies to Phrase 3 for the same reason.

As you learn the examples throughout this book, you should organize and memorize the licks according to this outline. As you become more comfortable with the progression you will start to view combinations of the groups as a singular ideas. After a while, the entire tune will blend together and the changes will fade into the background. This is a sure sign that you got it!

# Single-Note Solos

## SOLO 1

The patterns in measures 1, 2, 4 and 5 are similar to horn patterns characteristic of Coltrane. Another Coltrane signature, unison sequences, occurs in measures 7, 10, 12 and 14. Notice, from measure 8 to the end, the repetitive patterns and the usage of unisons, 4ths and 5ths.

### ③ Example 1

Chord progression: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7

Chord progression: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7

Chord progression: Ebmaj7, Am7, D7, Gmaj7, C#m7, F#7

Chord progression: Bmaj7, Fm7, Bb7, Ebmaj7, C#m7, F#7

## SOLO 2

### Variation of Solo 1

Solo 2 is a variation of Solo 1 with many of the patterns either brought up or down an octave. Note the absence of unisons throughout and the incorporation of octaves in measures 7, 10 and 12. There are still new ideas throughout this solo.

#### CD 4 Example 2

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

T  
A  
B

1 4 4 2 3 2 5 | 2 5 5 3 4 3 1 | 3 1 5 5 4 4 3 | 4 2 2 4 5 2

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

T  
A  
B

2 5 5 3 4 3 1 | 3 1 3 1 2 1 4 | 2 2 4 2 2 4 5 2 | 3 6 5 3 6 6

Ebmaj7#11 Am7 D7 Gmaj7(#11) C#m7 F#7

T  
A  
B

5 8 7 5 8 5 | 7 9 10 12 12 | 9 12 11 9 12 9 | 11 11 13 14 16 16

Bmaj7(#11) Fm7 Bb7 Ebmaj7(#11) C#m7 F#7

T  
A  
B

13 16 15 13 16 13 | 15 13 12 13 15 15 | 17 15 14 15 14 15 | 14 12 11 12 12 12



## SOLO 3

This solo demonstrates how a motif can carry us a long way. This is a very important lesson. Look for the many repetitive motifs throughout. The first six measures are a mixture of 4th and 5th patterns. The rest of the solo is mainly 5ths. In order to understand these patterns, use the fingerings in the example before you start using your own fingerings.

CD  
5 Example 3

Bmaj7(#11) D7 Gmaj7 B $\flat$ 7 E $\flat$ maj7(#11) Am7 D7

TAB: 2 2 4 4 2 2 4 5 | 5 5 7 7 6 5 8 8 | 7 5 7 5 8 5 | 5 5 8 5

Gmaj7 B $\flat$ 7 E $\flat$ maj7 F $\sharp$ 7 Bmaj7 Fm7 B $\flat$ 7

TAB: 5 5 7 7 6 5 8 8 | 13 13 15 15 14 13 16 16 | 14 12 11 11 12 14 8 6 | 5 5 3 6

E $\flat$ maj7(#11) Am7 D7 Gmaj7(#11) C $\sharp$ m7 F $\sharp$ 7

TAB: 6 4 3 2 3 5 | 12 10 9 10 10 8 7 6 7 9 | 16 14 13 13 14 16 16 14

Bmaj7(#11) Fm7 B $\flat$ 7 E $\flat$ maj7 C $\sharp$ m7 F $\sharp$ 7

TAB: 14 12 11 10 11 13 | 13 15 12 10 11 13 | 8 10 7 5 6 8 | 9 7 6 6 7 9

# SOLO 4

Motifs help to make up the body of Solo 4. This solo sounds tighter because it doesn't jump around large intervals.

CD  
6 Example 4

Bmaj7 D7 Gmaj7(#11) Bb7 Ebmaj7 Am7 D7

TAB: 2 4 2 2 3 2 3 4 4 4 5 4 5 5 3 3 4 4 6 6 7 7 7 5 5 5

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

TAB: 10 10 10 6 6 6 3 3 3 4 3 4 2 2 2 3 6 3 6 6 2 2 4 4 5 6 3 6 8 5 6

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

TAB: 6 6 6 6 6 7 10 7 10 9 10 10 10 10 10 11 11 11 14 14 8 8 6 8 12 9 12 10 12 13 11 11 16 13

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

TAB: 14 14 14 14 14 15 15 13 13 18 18 18 16 16 14 14 14 14 16 14 16 16 13 15 16 16 16 16

## SOLO 5

This solo is a great study in 5ths. Again, notice the repetitive motifs.

CD  
7 Example 5

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7(#11) Am7 D7

T  
A  
B

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

T  
A  
B

Ebmaj7(#11) Am7 D7 Gmaj7(#11) C#m7 F#7

T  
A  
B

Bmaj7(#11) Fm7 Bb7 Ebmaj7(#11) C#m7 F#7

T  
A  
B

## SOLO 6: Triplet Study

### Solos 6, 7 and 8

These solos are basically the same solo made up of 16th-note triplets. The difference is that while Solos 7 and 8 use the same notes, they are dispersed into different registers. For a smooth, legato feel, pick the first note of each triplet and play the following notes with a hammer-on and a pull-off.

CD

#### 8 Example 6

**Bmaj7** **D7** **Gmaj7** **Bb7**

T  
A  
B

**Ebmaj7(#11)** **Am7** **D7**

T  
A  
B

**Gmaj7** **Bb7** **Ebmaj7** **F#7**

T  
A  
B

**Bmaj7(#11)** **Fm7** **Bb7**

T  
A  
B

**Ebmaj7(#11)** **Am7** **D7**

T  
A  
B

**Gmaj7(#11)** **C#m7** **F#7**

T  
A  
B

**Bmaj7(#11)** **Fm7** **Bb7**

T  
A  
B

**Ebmaj7(#11)** **C#m7** **F#7**

T  
A  
B

# SOLO 7: Triplet Study

CD  
9 Example 7

**Bmaj7** **D7** **Gmaj7** **Bb7**

T  
A  
B

**Ebmaj7(♯11)** **Am7** **D7**

T  
A  
B

**Gmaj7** **Bb7** **Ebmaj7** **F#7**

T  
A  
B

**Bmaj7** **Fm7** **Bb7**

T  
A  
B

**E $\flat$ maj7(#11)** **Am7** **D7**

TAB: 10 11 10 13 10 11 10 10 11 10 12 10 11 10 13 12 13 12 10 11 12 11 14 8 9 8 11

**Gmaj7** **C $\sharp$ m7** **F $\sharp$ 7**

TAB: 9 10 9 12 9 10 9 11 12 11 12 13 12 14 14 14 15 14 17 10 11 10 13 6 7 6 7 3 4 3 6

**Bmaj7(#11)** **Fm7** **B $\flat$ 7**

TAB: 2 3 2 4 6 7 6 9 3 4 3 6 5 6 5 3 1 2 1 4 3 4 3 6 4 5 4 6 6 7 6 4

**E $\flat$ maj7(#11)** **C $\sharp$ m7** **F $\sharp$ 7**

TAB: 6 7 6 8 10 11 10 13 5 6 5 8 2 3 2 5 5 6 5 8 7 8 7 10 6 7 6 9 3 4 3 6

# SOLO 8: Triplet Study

CD  
10 Example 8

**Bmaj7** **D7** **Gmaj7** **Bb7**

T  
A  
B

**Ebmaj7** **Am7** **D7**

T  
A  
B

**Gmaj7** **Bb7** **Ebmaj7** **F#7**

T  
A  
B

**Bmaj7** **Fm7** **Bb7**

T  
A  
B



**E<sup>b</sup>maj7(#11)** **Am7** **D7**

T  
A  
B

7 8 7 10 7 8 7 5 6 5 9 7 8 7 5 4 5 4 7

10 8 9 8 11 7 8 7 5 3 4 3 6

**Gmaj7** **C#m7** **F#7**

T  
A  
B

4 5 4 7 4 5 4 7 7 8 7 9 7 8 7 10 11 12 11 9 8 9 8 11 7 8 7 10

11 12 11 9 11 12 11 9

**Bmaj7(#11)** **Fm7** **Bb7**

T  
A  
B

1 2 1 4 3 4 3 6 2 3 2 4 3 4 3 6 3 4 3 6 2 3 2 4 2 3 2 4

2 3 2 4 3 4 3 6 2 3 2 5 1 2 1 4

**E<sup>b</sup>maj7(#11)** **C#m7** **F#7**

T  
A  
B

5 6 5 3 1 2 1 4 3 4 3 5 4 5 4 6 5 6 5 8 4 5 4 7 3 4 3 6

# SOLO 9

Like Solo 5, this solo is a study in 5ths. In addition to alternate picking, try picking this study using only downstrokes.

CD  
11 Example 9

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

TAB: 4 2 5 7 | 5 2 5 8 | 8 6 8 10 | 10 12 14 12

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

TAB: 5 2 5 8 | 8 6 9 11 | 4 2 4 6 | 6 8 10 8

Ebmaj7(#11) Am7 D7 Gmaj7(#11) C#m7 F#7

TAB: 7 10 11 13 13 | 2 5 7 4 | 11 14 15 14 17 17 | 6 9 6 4

Bmaj7 Fm7 Bb7 Ebmaj7(#11) C#m7 F#7

TAB: 1 4 5 4 7 7 | 8 6 8 10 | 11 10 13 10 7 | 8 11 12 11 14 14

## SOLO 10: Variation of Solos with Unisons

This solo combines 5ths with unison sequences characteristic to Coltrane. Pay strict attention to the fingering of the unisons.

### 12 Example 10

Chords: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7

Fretboard diagram (T, A, B strings):

T	4	2	5	5	1	8	8	14	12
A			7	2	3	6	10	12	10
B	4	2	5	5	3	6	8	10	12

Chords: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7

Fretboard diagram (T, A, B strings):

T	12	10	13	8	4	4	4	6	6
A			17	6	2	2	2	8	10
B	12	10	15	6	4	4	6	8	10

Chords: Ebmaj7, Am7, D7, Gmaj7, C#m7, F#7

Fretboard diagram (T, A, B strings):

T		11	13	8	5	15	17	12	9
A		7	10	2	2	11	14	9	8
B	8	10	12	3	4	12	14	4	6

Chords: Bmaj7, Fm7, Bb7, Ebmaj7, C#m7, F#7

Fretboard diagram (T, A, B strings):

T		5	7	6	11	8	10	12	9
A		1	4	6	10	10	7	8	11
B	2	4	6	6	8	8	10	9	11

# SOLO 11

This is another demonstration of how far a single idea can take you. Solo 11 utilizes one “shape” that is transposed to fit the harmony. While made up of 4ths and 5ths, this solo doesn’t sound as “wide” as some of the previous solos. The symmetry of the melodic shape is very effective when played at a moderate to fast tempo.

**13** Example 11

Harmony: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7

T  
A  
B

Harmony: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7(#11)

T  
A  
B

Harmony: Ebmaj7, Am7, D7, Gmaj7, C#m7, F#7

T  
A  
B

Harmony: Bmaj7, Fm7, Bb7, Eb, C#m7, F#7

T  
A  
B

## SOLO 12: Be-Bop Style

Solos 12 and 13 demonstrate the effectiveness of introducing rhythmic patterns that break away from the eighth-note line. This is the first example that introduces some rhythmic patterns reminiscent of the Be-bop era, but it still maintains the contemporary style. Experiment with playing the solo an octave higher. Note the first six measures are similar to the equivalent measures in Solo 1 with rhythmic variations.

### CD 14 Example 12

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

T  
A  
B

8 7 6 9 10 9 7 | 9 7 7 10 11 10 8 | 8 | 7 9 7 10 9 7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

T  
A  
B

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

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

T  
A  
B

11 13 10 13 11 | 12 10 | 13 | 9 10 12 11 12 10 12 10 | 9 10 9 12 11 11 12 | 11 9 9 9 11 10 9 9 10

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

T  
A  
B

9 11 9 8 9 8 11 11 9 | 10 9 8 8 9 10 7 6 9 8 | 6 9 6 7 8 | 7 9 7 9 8 6

# SOLO 13

This solo introduces more rhythmic variations while still maintaining the blend of Be-bop and contemporary lines. Like Solo 12, experiment with playing it an octave higher.

CD  
15 Example 13

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

TAB: 7 4 4 6 7 8 5 6 | 7 5 7 5 6 5 8 6 | 6 8 6 8 6 7 8 5 | 4 7 5 4 3 6 4 3

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

TAB: 3 5 2 3 4 1 2 | 3 1 3 1 2 1 4 2 | 2 4 2 4 2 3 4 1 | 6 5 4 3 6 4 5

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

TAB: 3 6 4 3 4 3 | 5 5 5 8 7 5 5 7 8 7 | 7 | 7 6 4 4 6 4 6

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

TAB: 3 4 | 5 7 5 4 7 4 5 | 6 6 5 4 3 6 5 3 4 3 | 3 | 7 7 6 4 3 6 6 3 4

# SOLO 14: Introducing Octave Dispersion

Notice that the first two measures and the fifth and sixth measures are strict, descending chromatic scales dispersed throughout the octaves. This technique is known as octave dispersion. Obviously, this creates wide sounding intervals.

## 16 Example 14

Chords: Bmaj7, D7, Gmaj7, Bb7, Ebmaj7, Am7, D7

T 7 6 | 9 7 6 | 8 6 5 | 8 6 | 5 8 8 4 7 8 | 8 8 5 7 4 4 1 3  
A  
B

Chords: Gmaj7, Bb7, Ebmaj7, F#7, Bmaj7, Fm7, Bb7

T 3 2 | 5 3 2 | 4 2 1 | 4 2 | 1 3 4 4 3 3 4 | 1 3 1 3 3 3 | 5  
A  
B

Chords: Ebmaj7(#11), Am7, D7, Gmaj7(#11), C#m7, F#7

T 5 3 | 5 5 5 7 7 7 | 9 7 | 11 9 9 11 7 | 9 11 13 9 13 11  
A  
B

Chords: Bmaj7(#11), Fm7, Bb7, Ebmaj7(#11), C#m7, F#7

T 13 11 | 13 11 13 13 15 13 15 15 | 17 15 14 14 15 | 11 9 13 11 13 9 | 15 13 11 9  
A  
B

## SOLO 15: Study of 4ths and 5ths

Notice how the first three notes, F#, B, E (descending) are the same as the next three ascending notes. The interval from F# up to B is a 4th, but the interval from F# down to B is a 5th. This means that 4ths and 5ths are inversions of each other. Try taking some of your favorite licks and inverting them the same way for an interesting, new angle to an old line.

CD  
17 Example 15

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7 Am7 D7

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

Ebmaj7(#11) Am7 D7 Gmaj7(#11) C#m7 F#7

Bmaj7(#11) Fm7 Bb7 Eb C#m7 F#7



## SOLO 16

This solo reiterates many of the previously discussed elements.

CD  
18 Example 16

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7(#11) Am7 D7

TAB: 7 9 6 6 9 10 10 7 | 7 9 7 7 6 8 6 6 | 4 7 4 5 3 5 3 3 | 5 3 4 5 2 2 3 5

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7 Fm7 Bb7

TAB: 3 5 2 2 5 6 6 3 | 3 5 3 2 4 2 2 | 4 2 3 4 1 1 2 4 | 1 1 1 4 2 2 5 5

Ebmaj7 Am7 D7 Gmaj7 C#m7 F#7

unisons

TAB: 1 1 1 3 3 1 3 | 1 3 3 2 2 3 5 6 | 7 7 4 9 9 4 5 7 | 7 9 4 7 4 6 4 6

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

TAB: 2 4 4 6 4 7 7 9 | 6 8 3 6 5 5 | 1 3 3 5 3 6 4 6 | 2 2

# SOLO 17

This solo was inspired by an electric drummer. His bouncing from drum to drum gave me the idea to use the strings as drums resulting in these bouncy ideas crossing adjacent strings throughout. Think percussion when playing this solo.

CD  
19 Example 17

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7(#11) Am7 D7

TAB: 7 9 8 10 10 12 13 11 3 5 4 6 6 8 9 7 10 12 13 11 12 10 10 12 11 9 9 12 10

Gmaj7 Bb7 Ebmaj7 F#7 Bmaj7(#11) Fm7 Bb7

TAB: 3 5 4 6 6 8 9 7 6 8 7 9 11 12 10 6 8 9 7 8 6 6 8 6 7 5 5 10 8

Ebmaj7 Am7 D7 Gmaj7(#11) C#m7 F#7

TAB: 6 8 5 5 7 8 8 6 5 7 5 3 5 3 2 4 2 4 2 4 2 9 7 8 6 6 9 6

Bmaj7 Fm7 Bb7 Ebmaj7 C#m7 F#7

TAB: 6 8 6 6 4 6 4 4 6 4 5 3 3 3 7 8 5 6 10 8 9 11 9 7 9 7

# Additional Melodic Patterns

## PATTERNS FOR THE FIRST THREE MEASURES

The first three measures are the hardest part of this piece. The following sixteen examples demonstrate the advantages of learning them as one phrase instead of a series of separate keys. Transpose these ideas down a major 3rd for measures 5 through 7.

### CD 20 Example 18

Bmaj7                      D7                      Gmaj7                      Bb7                      Ebmaj7

T  
A  
B

### CD 21 Example 19

Bmaj7                      D7                      Gmaj7                      Bb7                      Ebmaj7

T  
A  
B

### CD 22 Example 20

Bmaj7                      D7                      Gmaj7                      Bb7                      Ebmaj7

T  
A  
B

### CD 23 Example 21

Bmaj7                      D7                      Gmaj7                      Bb7                      Ebmaj7

T  
A  
B



CD  
29 Example 27

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T  
A  
B

CD  
30 Example 28

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T  
A  
B

CD  
31 Example 29

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T  
A  
B

CD  
32 Example 30

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T  
A  
B

CD  
33 Example 31

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

T  
A  
B

CD  
34 Example 32

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

CD  
35 Example 33

Bmaj7 D7 Gmaj7 Bb7 Ebmaj7

### PATTERNS FOR THE II-V7-I

The ii-V7-I progression shows up, whole or in part, ten times within the song. The following six examples will supplement your vocabulary of ii-V7-I ideas. You can automatically plug each example into Phrase 4 of the progression since their tonal center is E $\flat$ . Transpose these lines to fit the other ii-V7-I phrases.

CD  
36 Example 34

Fm7 Bb7 Ebmaj7

CD  
37 Example 35

Fm7 Bb7 Ebmaj7



# All Minor

**B**y using some basic substitution principles, you can actually play through the entire song using only minor ideas.

If you were to list the notes of a G#m9 chord (G# B D# F# A#) you would discover that you actually have a Bmaj7 with a G# in the bass. This allows you to use G#m7 licks and ideas with a Bmaj7 harmony. You can substitute any major chord with the minor chord down a minor 3rd or up a major 3rd.

If you compare the Am7 (A C E G) to D7 (D F# A C), you will find that Am7 contains the 5th (A) and b7 (C) of the D7. The E and G add a 9th and 11th, respectively, to the D7 chord. This enables you to treat any dominant 7 as a minor chord down a perfect 4th. Another way to approach this is to view any ii-V7 progression as only a ii chord.

After you reduce the entire progression to minor chords, you will end up with the following progression:

G#m7	Am7	Em7	Fm7	Cm7
Bmaj7	D7	Gmaj7	Bb7	Ebmaj7

Original

Am7	Em7	Fm7	Cm7	C#m7
Am7	D7	Gmaj7	Bb7	Ebmaj7
				F#7

G#m	Fm7	Gm7	Am7
Bmaj7	Fm7	Bb7	Ebmaj7
			Am7
			D7

Bm7	C#m7	D#m7
Gmaj7	C#m7	F#7
		Bmaj7

Fm7	Gm7	C#m7
Fm7	Bb7	Ebmaj7
		C#m7
		F#7



# Chord-Melody Solos

Over the years I have written several versions of Giant Steps in chord-melody form. I have included them all. They will give you a diverse amount of harmonic information.

## REHARMONIZED WITH CHROMATIC BASS

The chromatic bass-line defined this reharmonized chord solo. The progression starts with the A $\flat$ m11 chord which functions as the VI $\flat$ m7 of Bmaj7. Once the outer voicings (the melody and the chromatic bass-line) were established, the inner voicings were chosen by ear through voice leading. While the harmony does venture "outside" the original structure, it manages to step back into the original harmony at the beginning of each phrase.

CD  
42

### Example 40

**A**

Abm11/Ab 11 fr. Gm11 10 fr. Cm11/F# 9 fr. Cm7/F 8 fr. F#7/E 6 fr. Bbm11/Eb 6 fr. Am9/D 5 fr. F/C# 4 fr.

**B**

D/C 8 fr. F#7/B 6 fr. C/Bb 6 fr. Amaj7(#11) 4 fr. Abm9 3 fr. Gmaj7(#11) 2 fr. F#m11 11 fr. A/Ab 9 fr. Gmaj7(#11) 10 fr. F#m11 14 fr. Fm11 8va. E13(#9) 12 fr. Ebmaj7 13 fr. loc.

**B**

Fm9 1 fr. Db/E 12 fr. Ebmaj9 6 fr. Bbmaj9/D 5 fr. Ab7(#9)/D 4 fr. Gm9/C 11 fr. B13(#9) 7 fr. Bb13 6 fr.

**1.**

A9(#11) 11 fr. A/Ab 9 fr. Gmaj7(#11) 10 fr. F#m11 14 fr. Fm11 8va. E13(#9) 12 fr. Ebmaj7 13 fr. loc.

**2.**

C#m11 11 fr. F#7(#11) 10 fr. Ebmaj7 13 fr. 8va.

# ALTERNATE HARMONIZATION

This variation on the "A" section is the first four measures of the previous solo followed by four measures of alternate changes.

CD  
43 Example 41

A

**A<sup>b</sup>m11**  
  
 11 fr.  
 1 1 1 2 4

**Gm11**  
  
 10 fr.  
 1 1 1 2 1

**C<sup>#</sup>m11/F<sup>#</sup>**  
  
 9 fr.  
 1 1 1 4

**Cm7/F**  
  
 8 fr.  
 1 1 1 1

**F<sup>#</sup>/E**  
  
 6 fr.  
 2 1 1 3 1

**B<sup>b</sup>m11/E<sup>b</sup>**  
  
 6 fr.  
 1 1 1 1 1

**A<sup>m</sup>9/D**  
  
 5 fr.  
 1 1 1 1 3

**F/C<sup>#</sup>**  
  
 4 fr.  
 1 2 4 3

**E<sup>m</sup>11**  
  
 7 fr.  
 1 1 1 2 4

**E<sup>b</sup>m7**  
  
 6 fr.  
 1 1 1 2 1

B

**A<sup>m</sup>11/D**  
  
 5 fr.  
 1 1 1 4

**A<sup>b</sup>m11/D<sup>b</sup>**  
  
 4 fr.  
 1 1 1 1

**C<sup>#</sup>9(11)**  
  
 3 1 2 1

**F<sup>#</sup>m11/B**  
  
 1 1 1 1 1

**F<sup>m</sup>11/B<sup>b</sup>**  
  
 1 1 1 1 3

**B<sup>b</sup>7(11)/E**  
  
 1 3 1

# SUSPENDED CHORDS

You can voice every chord with suspended chords to give it an appealing, fresh new sound that deviates from the original progression.

**CD**  
**44 Example 42**

**F<sup>7</sup> sus**  
xxx  
3 1 1

**D sus**  
xx xx  
4 1 2

**B sus**  
x xx xx  
4 fr. 4 1 1

**G sus**  
xxx  
5 fr. 4 1 1

**Bb sus**  
x xx xx  
3 fr. 4 1 1

Musical staff showing the first row of chords: F<sup>7</sup> sus, D sus, B sus, G sus, Bb sus.

**B sus**  
x xx xx  
4 fr. 4 1 1

**A sus**  
x xx xx  
4 1 1

**D sus**  
xx xx  
4 1 2

**Bb sus**  
xxx  
6 fr. 3 1 1

**G sus**  
xxx  
3 1 1

**Eb sus**  
xx xx  
3 fr. 4 1 2

Musical staff showing the second row of chords: B sus, A sus, D sus, Bb sus, G sus, Eb sus.

**F<sup>7</sup> sus**  
xxx  
3 1 1

**G sus**  
xxx  
3 1 1

**F sus**  
xxx  
3 1 1

**Bb sus**  
xxx  
6 fr. 3 1 1

**B sus**  
xxx  
7 fr. 3 1 1

**A sus**  
xxx  
5 fr. 3 1 1

Musical staff showing the third row of chords: F<sup>7</sup> sus, G sus, F sus, Bb sus, B sus, A sus.

**D sus**  
xxx  
10 fr. 3 1 1

**Eb sus**  
xxx  
11 fr. 3 1 1

**C<sup>7</sup> sus**  
xxx  
9 fr. 3 1 1

**F<sup>7</sup> sus**  
xxx  
14 fr. 3 1 1

**G sus**  
xxx  
3 1 1

Musical staff showing the fourth row of chords: D sus, Eb sus, C<sup>7</sup> sus, F<sup>7</sup> sus, G sus.

1.

**Bb sus**  
xxx  
6 fr. 3 1 1

**F<sup>7</sup> sus**  
xxx  
3 1 1

**Bb sus**  
xxx  
6 fr. 3 1 1

Musical staff showing the first and second endings for the final row of chords: Bb sus, F<sup>7</sup> sus, Bb sus.

# EXOTIC CHORD MELODY 1, 2 AND 3

The following three examples present many new voicings within the context of one progression. Whenever you find new chords that appeal to you, make sure that you work them into your playing as soon as possible by using them in a tune or writing them into an original tune.

## 45 Example 43: Exotic Chord Melody 1

# 46 Example 44: Exotic Chord Melody 2

**Bmaj7**  
 x x  
  
 12 fr.  
 2 4 1 3

**D7(#9#11)**  
 x  
  
 9 fr.  
 1 2 2 4 3

**Gmaj7(#5)**  
 x  
  
 7 fr.  
 4 3 2 1 1

**C/Bb**  
 x x  
  
 3 fr.  
 4 2 3 1

**Ebmaj9**  
 x  
  
 6 fr.  
 1 3 2 1 1

**Am9**  
 x o  
  
 5 fr.  
 2 1 4 3

**D7(b9)**  
 x x  
  
 8 fr.  
 2 3 1 4

**Gmaj7**  
 x x  
  
 8 fr.  
 2 4 1 3

**Bb7sus**  
 x  
  
 6 fr.  
 1 1 3 4 1

**Ebmaj9**  
 x  
  
 3 fr.  
 4 1 1 1 1

**Ab/Gb**  
 x x  
  
 2 fr.  
 1 4 3 2

**Bmaj9**  
 x  
  
 1 3 2 1 1

**Fm9**  
 x x  
  
 2 1 4 3

**Bb7(b9)**  
 x x  
  
 4 fr.  
 2 3 1 4

**Ebmaj7**  
 x x  
  
 6 fr.  
 1 3 4 2

**Am9**  
 x o  
  
 5 fr.  
 4 1 3 2

**D13**  
 x x o  
  
 3 1 4

**Gmaj9**  
 x  
  
 10 fr.  
 1 3 2 1 1

**C#m11**  
 x x  
  
 9 fr.  
 2 1 4 3

**F#7(b9)**  
 x x  
  
 12 fr.  
 2 3 1 4

**Bmaj7**  
 x x  
  
 12 fr.  
 2 4 1 3

**Fm11**  
  
 13 fr.  
 1 1 1 1 1 3

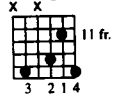
**Bb7(b9)**  
 x x  
  
 12 fr.  
 2 3 1 4

1. **Ebmaj7** (13 fr.) **C#m11** (9 fr.) **F#7(#9)** (13 fr.)

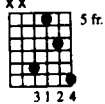
2. **Ebmaj7** (13 fr.)

# 47 Example 45: Exotic Chord Melody 3

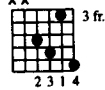
Bmaj13



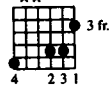
D13



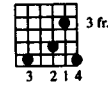
Gmaj7(#11)



Bb13(#11)

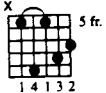


Ebmaj13

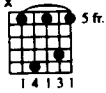


Musical staff with notes corresponding to the first five chords: Bmaj13, D13, Gmaj7(#11), Bb13(#11), and Ebmaj13.

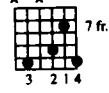
Am9/D



D13sus



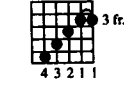
Gmaj13



Bb13



Ebmaj7(#5)

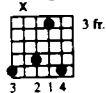


Gb13(#11)

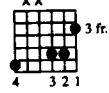


Musical staff with notes corresponding to the next six chords: Am9/D, D13sus, Gmaj13, Bb13, Ebmaj7(#5), and Gb13(#11).

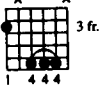
Bmaj13



Bb13(#11)



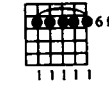
Db/G



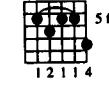
Ebmaj9



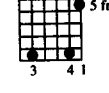
Bm11/Eb



D13(#11)



D7(#11)

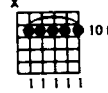


Musical staff with notes corresponding to the next seven chords: Bmaj13, Bb13(#11), Db/G, Ebmaj9, Bm11/Eb, D13(#11), and D7(#11).

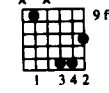
Gmaj9



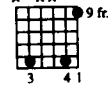
Dm11/G



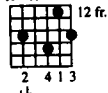
F#13(#11)



F#7(#11)



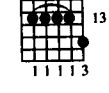
Bmaj7



F#m11/B



Fm11/B



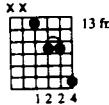
Bb13(#11)/E



Musical staff with notes corresponding to the next eight chords: Gmaj9, Dm11/G, F#13(#11), F#7(#11), Bmaj7, F#m11/B, Fm11/B, and Bb13(#11)/E. Includes an 8va line.

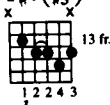
1.

Ebmaj7



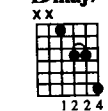
8va

F#7(#11)



loco

2. Ebmaj7



8va

Musical staff for the final section, showing two variations of Ebmaj7 and F#7(#11) chords with 8va markings and a loco instruction.

# WALKING BASS-LINE WITH MELODY

The bass-line could be thought of as a counter-line or counterpoint in the style of J.S. Bach. Make sure to write one of your own after learning this example.

## 48 Example 46

Bmaj7
D7
Gmaj7
Bbmaj7
Ebmaj7
Am7
D7

T: 14 10 12 8 6 12 10  
 A: 13 14 10 12 6 8 9 10 12 10  
 B: 13 14 10 12 10 12 6 6 8 9 10 12 10 9 10

Gmaj7
Bb7
Ebmaj7
F#7
Bmaj7
Fm7
Bb7
Ebmaj7

T: 10 6 8 4 2 8 6 6  
 A: 9 10 6 8 6 8 2 2 4 5 6 8 6 5 6 6 8 9 10  
 B: 9 10 6 8 6 8 2 2 2 4 5 6 8 6 5 6 6 8 9 10

Am7
D7
Gmaj7
C#m7
F#7
Bmaj7
Fm7
Bb7

T: 12 10 10 4 2 2 8 6  
 A: 12 10 9 10 10 12 13 14 4 2 2 4 5 6 8 6  
 B: 12 10 9 10 10 12 13 14 4 2 1 2 2 4 5 6 8 6 5 6

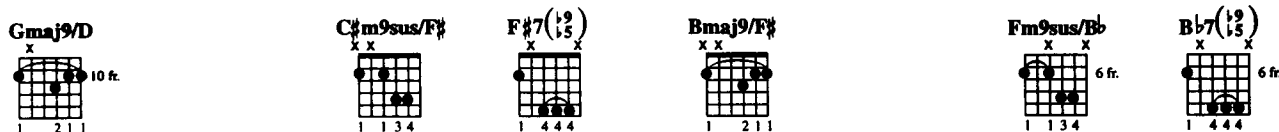
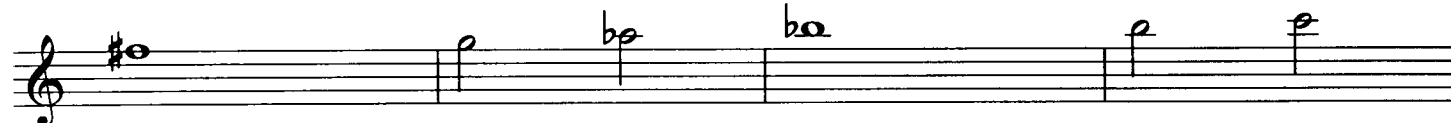
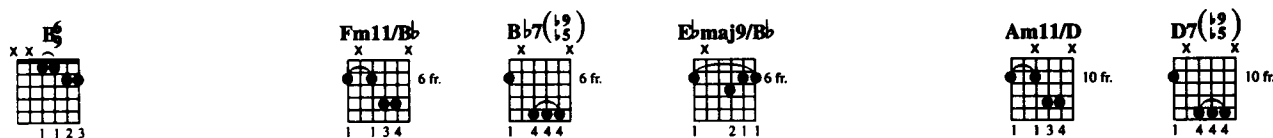
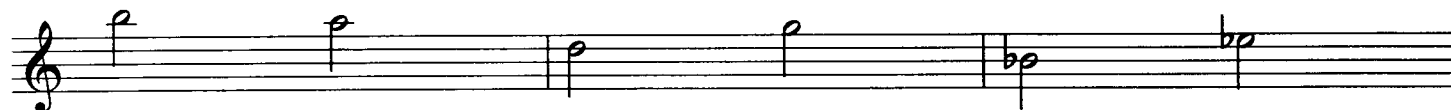
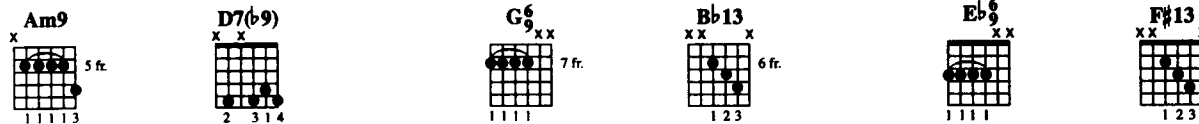
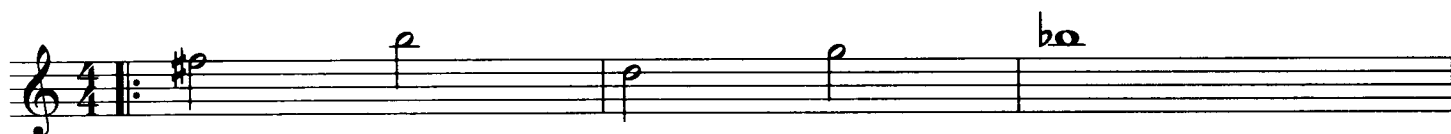
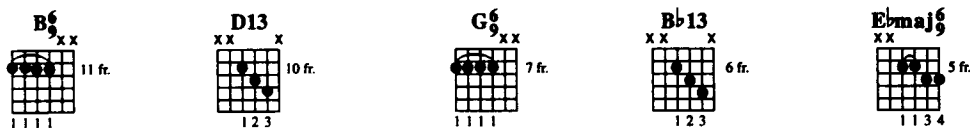
1. Ebmaj7 C#m7 F#7(#11) 2. Ebmaj7

T: 6 7 7 6 (6)  
 A: 6 8 9 10 9 9 8 6 8 9 10  
 B: 6 8 9 10 9 8 6 8 9 10

## COMPING SOLO WITH PEDAL POINTS

Pedal points are used a great deal in contemporary music. Pedal Points give a feeling of being in one key while the harmony moves underneath. The pedal points start in measure 8 with an entire ii-V7-I progression in E $\flat$  played with a B $\flat$  in the bass. All of the following ii-V7-I progressions that follow use the exact same logic of adding the root of the V7 chord to the bass of the ii and I chords.

### CD 49 Example 47



1. **E $\flat$ maj9/B $\flat$**  (6 fr.) **C $\sharp$ m11/F $\sharp$**  (1 1 3 4) **F $\sharp$ 13** (1 2 4 1) **E $\flat$ maj9/B $\flat$**  (6 fr.)

A musical staff in 4/4 time with a key signature of one flat (B $\flat$ ). It contains four measures, each with a half note and a dynamic marking of *p*. The notes are: E $\flat$  (measure 1), C $\sharp$  (measure 2), F $\sharp$  (measure 3), and E $\flat$  (measure 4). A slur is placed over the last two measures.

2. **E $\flat$ maj9/B $\flat$**  (6 fr.)

A musical staff in 4/4 time with a key signature of one flat (B $\flat$ ). It contains two measures, each with a half note and a dynamic marking of *p*. The notes are: E $\flat$  (measure 1) and E $\flat$  (measure 2). A slur is placed over both measures.



# Additional Chord Patterns with Melody

This section presents excerpts of chord melodies designed to increase your chord vocabulary. The qualities range from simple suspended chords to complex altered dominant chords. Take your time and grow.

## FOUR-BAR PATTERNS WITH MELODY

### 50 Example 48

### 51 Example 49

### 52 Example 50

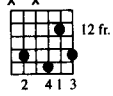
### 53 Example 51

### 54 Example 52

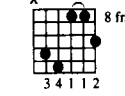
CD  
55

**Example 53**

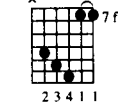
**Bmaj7**



**Abmaj7(#11)**



**Gmaj7(#11)**



**Bb13(#11)**



**Ebmaj7**



**Am9**



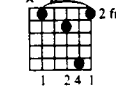
**D7(b9)**



CD  
56

**Example 54**

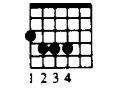
**Bmaj7(#11)**



**D13(b9)**



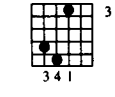
**Gmaj7(#11)**



**Bb13**



**Ebmaj7(#11)**



**Am11**



**D13**



**THREE-BAR PATTERNS WITH MELODY**

CD  
57

**Example 55**

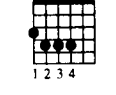
**Bmaj7**



**D7sus**



**Gmaj7(#11)**



**Bb13(#13)**



**Ebmaj7(#11)**



CD  
58

**Example 56**

**Bmaj7**



**Am11**



**Ab7(#11)**



**Gmaj7**



**Bb7sus**



**Ebmaj13**

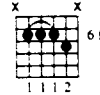


**SEVEN-BAR PATTERN WITH MELODY**

CD  
59

**Example 57**

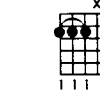
**Bb**



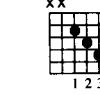
**D9**



**Gmaj(#11)**



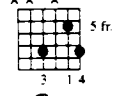
**Bb13**



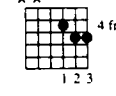
**Eb<sup>6</sup><sub>9</sub>**



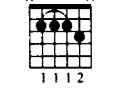
**Am9**



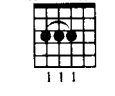
**D13**



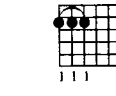
**G<sup>6</sup>**



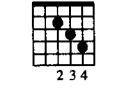
**Bb9**



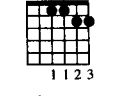
**Ebmaj7(#11)**



**F#13**



**Bmaj<sup>6</sup>**



# Additional ii-V7-I Chord Patterns

The following thirteen ii V7 I chord voicings are primarily suspended chords. Transpose them to apply them to the remaining ii V7 I progressions in the Bridge. Combining suspended chords to other chord qualities creates a refreshing new sound.

**60 Example 58**

Am11 (xx0233) 4 1 2      D7( $\flat 9$ )Ab (xx0233) 3 fr.      G (xx0233) 4 fr.

**61 Example 59**

Am7 (xx0233) 4 1 2      D7#9 (xx0233) 3 4 2 1      Gmaj(#11) (xx0233) 3 1 1

**62 Example 60**

Am11 (xx0233) 5 fr.      D7( $\flat 9$ )Ab (#11) (xx0233) 3 4 1 6 fr.      Gmaj7 (xx0233) 3 1 1 7 fr.

**63 Example 61**

Am11 (xx0233) 1 1 2      D7( $\flat 9$ )Ab (#11) (xx0233) 3 fr.      Gmaj7 (xx0233) 3 4 1

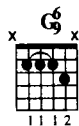
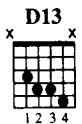
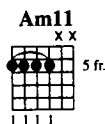
**64 Example 62**

Am9 (xx0233) 4 1 1 5 fr.      D7( $\flat 9$ )Ab (#5) (xx0233) 4 1 2 5 fr.      Gmaj7(#11) (xx0233) 4 1 2 6 fr.

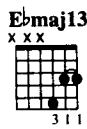
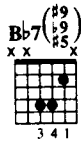
**65 Example 63**

Am9 (xx0233) 3 1 4      D7( $\flat 9$ )Ab (#5) (xx0233) 4 fr. 4 1 3      Gmaj7(#11) (xx0233) 3 fr. 3 1 4

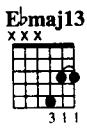
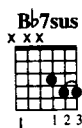
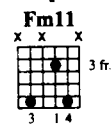
66 Example 64



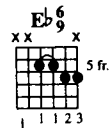
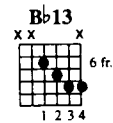
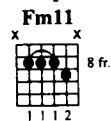
67 Example 65



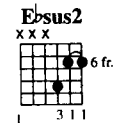
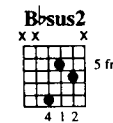
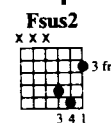
68 Example 66



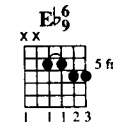
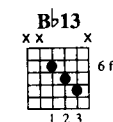
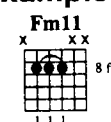
69 Example 67



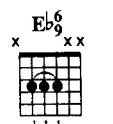
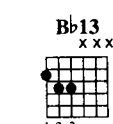
70 Example 68



71 Example 69



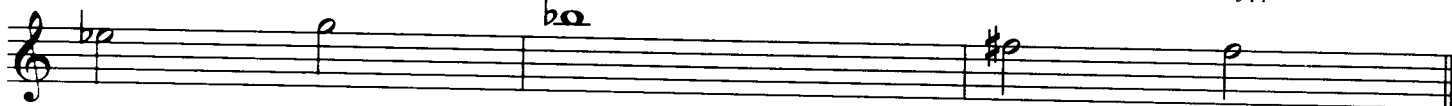
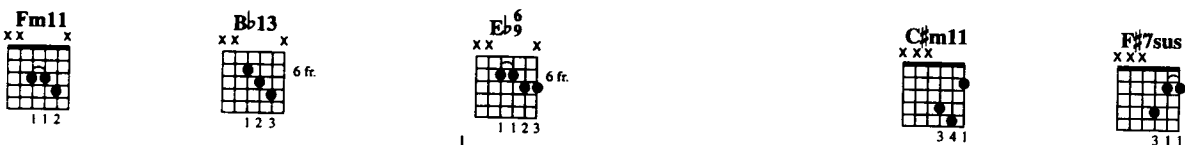
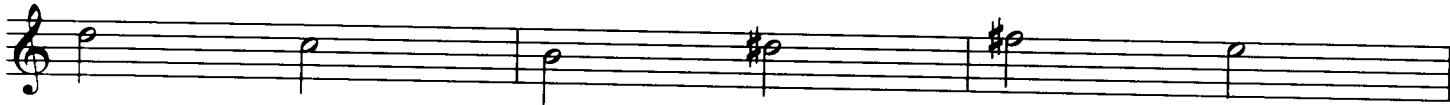
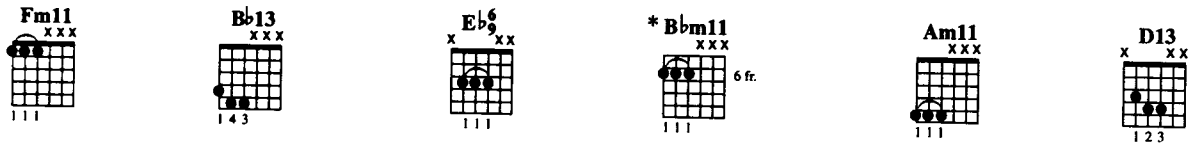
72 Example 70



# COMPLETE BRIDGE

The Bridge, starting at measure eight of the tune is a series of ii V7 I progressions in the keys of E $\flat$ , G, B, E $\flat$  (all of them a major 3rd apart) followed by a ii V7 turnaround in B. In order to demonstrate how many harmonic functions one type of chord can imply, suspended chords are used throughout.

## 80 73 Example 71



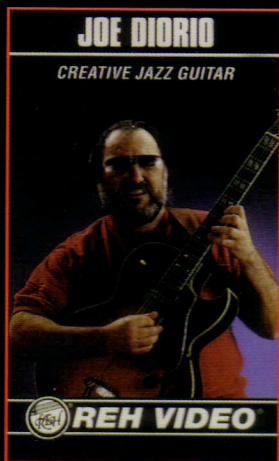
\*Passing chords.



In this book, the legendary **JOE DIORIO** takes you through John Coltrane's classic, and very challenging, improvisation vehicle "Giant Steps." This in-depth study includes 17 single-note solos, II - V patterns, substitution principles for both comping and soloing, and eight complete chord-melody solos utilizing a variety of harmonization techniques.

All of the music examples are contained on the included recording and all music is written in standard notation and tablature.

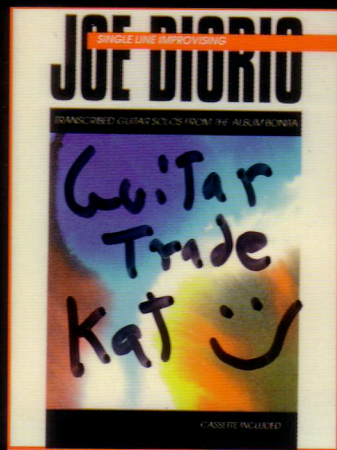
Also Available from **JOE DIORIO**:



## CREATIVE JAZZ GUITAR (Video)

by Joe Diorio (REH811)

Explains techniques for making your playing more creative and intuitive. Composing and building solos with motifs along with unique sounding patterns for major and minor II-V-I progressions are demonstrated and explained. (60 min.)

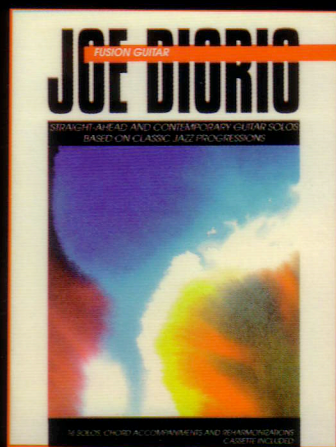


## SINGLE LINE IMPROVISING

by Joe Diorio (EL03791)

Consisting of six solos transcribed from the album *Bonita*, *Single Line Improvising* is an opportunity to study this creative genius in many styles, from bossa nova to blues, ballads, bebop, and free jazz.

Includes the album-cassette *Bonita*.



## FUSION GUITAR

By Joe Diorio (EL02787CD)

A "standard" in every jazz guitarist's library, *Fusion Guitar* is a panorama of jazz guitar solos, melodically fusing bebop and contemporary music. The solos are given for each progression, one straight-ahead and one progressive. Includes chord forms, fingerings, and position marking for each solo.

CD included.

