

# Just Jazz Guitar

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**THE MAKING OF  
THE 45TH ANNIVERSARY  
BENEDETTO GUITAR p.116**

# JOE DIORIO STYLE

by Gianfranco Continenza



**T**oday I will show you some modern jazz lines of my great master and friend **Joe Diorio**. I was a fan of Joe's since my teenage years, learning from his wonderful instructional books and videos. In the early 90's I moved to Hollywood to attend the Musicians Institute where I met and studied with him. One day, during his lesson, I asked him to show me some modern II V I Lines. In his GIT room he picked up his guitar and started to play some of his wonderful "unique" lines and after that he wrote down all those great ideas on a music paper (by the way, I still have the original one which I keep in a picture frame). So today I will share this "musical treasure" with the JJG readers.

**Ex 1.** On this first II V I line Joe is using two "irregular arpeggios" (an arpeggio taken out of order that skips some intervals): over **Fmi7** (1 b3 5 b7) and **Bb13** (1 3 5 b7 9 13) he is superimposing **Fmi2** irregular arpeggio (1 2 b3 5) and over **EbMa7(#11)** (1 3 5 7 #11) he is superimposing **Gmi2** irregular arpeggio (1 2 b3 5), mostly played with intervals of 5<sup>th</sup>.

**Ex 2.** On this second II V I line Joe is still using two "irregular arpeggios": over **Fmi7** (1 b3 5 b7) and **Bb13** (1 3 5 b7 9 13) he is superimposing **AbMa13** irregular arpeggio (1 3 5 7 9 13) and over **EbMa7(#11)** (1 3 5 7 #11) he is superimposing **Gmi2** irregular arpeggio (1 3 5 7 9 13), also in here are two irregular arpeggios a whole step apart, mostly played with inter-

vals of 4<sup>ths</sup> and 5<sup>ths</sup>.

**Ex 3.** On this third II V I line over **Fmi7** (1 b3 5 b7) Joe is superimposing **Fmi11** irregular arpeggio (1 b3 5 b7 11), over **Bb7(#5#9)** (1 3 #5 b7 #9) he is superimposing **Bmi11** irregular arpeggio (1 b3 5 b7 11) creating an "outside sound" and over **EbMa7(#11)** (1 3 5 7 #11) he is superimposing **Fmi11** irregular arpeggio but here he is adding the interval of a 9<sup>th</sup> (1 b3 5 b7 9 11), mostly played with intervals of 4<sup>ths</sup> and 5<sup>ths</sup>.

**Ex 4.** On this fourth II V I line over **Fmi7** (1 b3 5 b7) Joe is superimposing **Fmi11** irregular arpeggio (1 b3 5 b7 9 11), over **Bb7(#5#9)** (1 3 #5 b7 #9) he is superimposing **Abmi11** irregular arpeggio (1 b3 5 b7 9 11) that parallel moves up a minor 3<sup>rd</sup> from **Fmi11** irregular arpeggio and over **EbMa7(#11)** (1 3 5 7 #11) he is superimposing **Cmi11** irregular arpeggio (1 b3 5 b7 9 11) that parallel moves up a major 3<sup>rd</sup> from **Abmi11** irregular arpeggio, mostly played with intervals of 4<sup>th</sup>.

**Ex 5.** On this fifth II V I line Joe he is using free intervals of perfect 4<sup>ths</sup>, creating a very interesting modern "outside sound." Over **EbMa7(#11)** (1 3 5 7 #11) he is superimposing **Csus** triad (1 4 5).

**Ex 6.** On this example over **Fmi11** (1 b3 5 b7 9 11) Joe is superimposing **Ebsus**, **Bbsus**, **Gbsus** and **Fsus** triad (1 4 5) played with intervals of 4<sup>ths</sup> and 5<sup>ths</sup>. The **Gbsus** triad is creating an "outside tension" that solves on **Fsus** triad.

**Ex 7.** This a II V I Chord Progression, with the **Tritone** (or b5) substitution, in the Key of **Db**. This line is played mostly with intervals of 4<sup>ths</sup>, superimposing the minor pentatonic scales (1 b3 4 5 b7). Over **Ebmi11** (1 b3 5 b7 9 11) I'm superimposing a **Minor Pentatonic Scale** up a perfect 5<sup>th</sup>, so **Bb Minor Pentatonic Scale** over **Ebmi11** it will generate these intervals: 5 b7 1 2/9 4/11; Over **D13** (1 3 5 b7 9 13), as a **Tritone Substitution** of **Ab7**, I'm superimposing a **Minor Pentatonic Scale** up a major 6<sup>th</sup>, so **B Minor Pentatonic Scale** over **D13** will generate these intervals: 6/13 1 2/9 3 5 and finally over **DbMa13(#11)** (1 3 5 7 9 #11 13) I'm superimposing a **Minor Pentatonic Scale** up a major 7<sup>th</sup> (to have the Lydian sound) so **C Minor Pentatonic Scale** over **DbMa13(#11)** will gen-



erate these intervals: 7 2/9 3 #4/#11 6/13.

I hope this lesson about the “**Joe Diorio Style**” will be helpful for improving your creativity for improvisation. **I suggest you learn from the lines instead of just learning the lines.** Try to apply these phrasings over all types of chords and move them in all 12 keys, changing the chord tones of the new type of chord chosen. I’ll be back soon with new lessons.

Have fun,

Gianfranco Continenza

**GIANFRANCO CONTINENZA** (guitarist and composer) has justifiably gained acclaim as a Jazz/Fusion guitar wizard, racking up credits with the likes of Billy Cobham, Joe Diorio, Jimmy Bruno, Phil Upchurch, Vic Juris, Don Mock, Bob Mintzer, Bill Evans, Dean Brown, John Beasley, Mark Egan, John Stowell, Carl Verheyen, etc. He begun to play guitar at 8 years old thanks to his father (jazz guitarist) Nino. At the beginning he studied classical guitar for 5 years after that he concentrated his studies towards modern and Jazz guitar.

In 1991 he moved to California to attend **Musicians Institute** of Hollywood where he graduated (with 100% score) at **G.I.T.** (Guitar Institute of Technology) in september 1992, studying with great masters like Joe Diorio, Don Mock, Scott Henderson, Ron Esch  te, Howard Roberts, Peter Sprague, Gary Willis, Jennifer Batten, Steve Trovato, Jeff Berlin, Tommy Tedesco, Mike Miller and many others.

He performed and recorded with many world famous artists like Bill Evans, Joe Diorio, Mark Egan, Don Mock, Bob Mintzer, John Beasley, Michael Manring, Tetsuo Sakurai, Jeff Richman, Scott Kinsey, Jamie Findlay, Barrett Tagliarino, Richard Smith, John Stowell, Marco Minnemann, etc.

Gianfranco is the first **professor of “Jazz Guitar”** at the **Conservatory** of Pescara (Italy). He also founded (in 1994) the **C.M.A.** (Contemporary Music Academy) of Pescara, one of the most advanced european modern school where he teaches Jazz/Fusion guitar. He produced two solo Albums: “**The Past Inside The Present**” (ESC Records 2008) feat. Bill Evans (*Miles Davis*, *John McLaughlin*) and Scott Kinsey (*Tribal*

*Tech*, *Joe Zawinul*) that (in 2008) was the **n  1** on the list of the best 100 Jazz Guitar Album for **Tower Records USA** and it was the 2<sup>nd</sup> bestseller Album for **ESC Records**, and the new upcoming CD “**Dusting The Time**” feat. Don Mock, Bob Mintzer (Yellowjackets), John Beasley (Steely Dan, John Patitucci), Mark Egan (*Elements*, *Pat Metheny Group*), Michael Manring, Tetsuo Sakurai (Casiopea), Walter Martino, Alessandro Centofanti, Dino D’Autorio and many others. Also for ESC Records he appeared as a leader on two Albums tribute to Mahavishnu Orchestra: “**Mahavishnu Re-Defined vol.1 & vol.2**” with All-Star musicians like Mark Egan, Michael Manring, John Patitucci, Billy Cobham, Dennis Chambers, Gary Husband, Vinnie Colaiuta, Mitchel Forman and many others.

He performed as a leader at the “**Bratislava Jazz Days 2008,**” one of the most important International Jazz Festival in Europe. Continenza is endorsing **EVEN-TIDE** with the Fabulous Stompboxes **TimeFactor** and **Space**, **APS Guitars** with his Signature, **Jacoland Guitars** with his “Heaven Jazz GC Signature”, **DV MARK Amps** with the great **MULTIAMP (ALL-IN-ONE)**, the combo **DV40 212**, the head **Little 40 L34** and the cabinet **C 412 Standard**, **D’Orazio Strings** and the handmade **Wegen Picks** with the **Bigcity Picks** model.

Right now he is recording the CD tribute to **Bruno Martino** (the composer of the famous standard *Estate*) for the Album of his son **Walter Martino** (great drummer, musician and friend). There’s a whole chapter of Gianfranco on the american book “Originality is everything - a life and a near-death tale of an independent record label” written by **John McGlasson**.

Please visit Gianfranco’s web site:  
**www.gianfrancocontinenza.com** for more info and news.



# Joe Diorio Style

by Gianfranco Continenza

[www.gianfrancocontinenza.com](http://www.gianfrancocontinenza.com)

mp3's are available at [justjazzguitar.com](http://justjazzguitar.com)

Ex 1    Fmi7                      B $\flat$ 13                      E $\flat$ Ma7(#11)



Exercise 1: Musical notation for guitar. The exercise is in 4/4 time and consists of two measures. The first measure is in the key of F minor (Fmi7) and the second measure is in the key of B-flat 13 (B $\flat$ 13). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (3, 1, 5) and a single eighth note (3). The second measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (5, 3, 7) and a single eighth note (3).

Ex 2    Fmi7                      B $\flat$ 13                      E $\flat$ Ma7(#11)



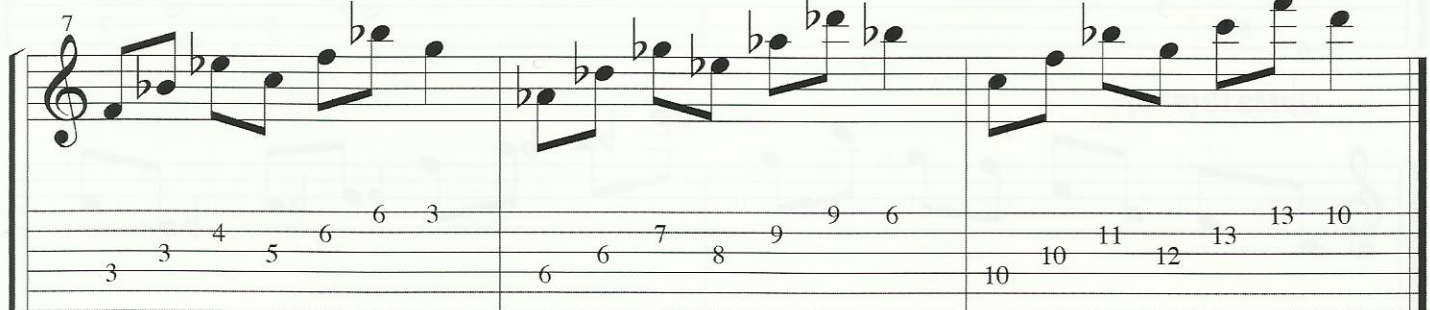
Exercise 2: Musical notation for guitar. The exercise is in 4/4 time and consists of two measures. The first measure is in the key of F minor (Fmi7) and the second measure is in the key of B-flat 13 (B $\flat$ 13). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (3, 3, 5) and a single eighth note (6). The second measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (5, 5, 7) and a single eighth note (8).

Ex 3    Fmi7                      B $\flat$ 7(#5#9)                      E $\flat$ Ma7(#11)



Exercise 3: Musical notation for guitar. The exercise is in 4/4 time and consists of two measures. The first measure is in the key of F minor (Fmi7) and the second measure is in the key of B-flat 7(#5#9) (B $\flat$ 7(#5#9)). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (1, 1, 1) and a single eighth note (4). The second measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (3, 3, 4) and a single eighth note (5).

Ex 4    Fmi7                      B $\flat$ 7(#5#9)                      E $\flat$ Ma7(#11)



Exercise 4: Musical notation for guitar. The exercise is in 4/4 time and consists of three measures. The first measure is in the key of F minor (Fmi7) and the second measure is in the key of B-flat 7(#5#9) (B $\flat$ 7(#5#9)). The notation includes a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The first measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (3, 3, 4) and a single eighth note (5). The second measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (6, 6, 7) and a single eighth note (8). The third measure contains a melodic line with eighth notes and a bass line with a triplet of eighth notes (10, 10, 11) and a single eighth note (12).

Ex 5 Fmi11

B $\flat$ 13

Exercise 5 consists of two measures. The first measure is for Fmi11 and the second for B $\flat$ 13. The notation includes a treble clef, a key signature of one flat (B $\flat$ ), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings: 1 1 1 4 4 3 3 3 for the first measure and 2 2 2 6 6 6 3 3 for the second measure.

E $\flat$ Ma7(#11)

Exercise 5 continues with two measures for E $\flat$ Ma7(#11). The notation includes a treble clef, a key signature of two flats (B $\flat$ , E $\flat$ ), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings: 4 5 6 6 8 8 6 5 for the first measure and 5 8 8 for the second measure.

Ex 6 Fmi11

Exercise 6 consists of two measures for Fmi11. The notation includes a treble clef, a key signature of one flat (B $\flat$ ), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings: 6 4 6 3 4 4 6 3 3 3 4 for the first measure and 6 4 7 4 4 4 3 4 3 for the second measure. There are also triplets indicated in the melody.

Ex 7 E $\flat$ m11

D13

Exercise 7 consists of two measures. The first measure is for E $\flat$ m11 and the second for D13. The notation includes a treble clef, a key signature of two flats (B $\flat$ , E $\flat$ ), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings: 6 6 3 3 4 6 6 6 for the first measure and 7 7 5 4 4 7 7 7 for the second measure.

D $\flat$ Ma13(#11)

Exercise 7 continues with two measures for D $\flat$ Ma13(#11). The notation includes a treble clef, a key signature of three flats (B $\flat$ , E $\flat$ , A $\flat$ ), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is written in the bass clef. The bass line includes fingerings: 8 8 5 5 6 8 8 8 for the first measure and 11 11 9 10 8 11 11 11 for the second measure.