

Guitar



Mel Bay's

# ARPEGGIO STUDIES ON JAZZ STANDARDS

*taught by...*



Mimi Fox



Mel Bay Publications, Inc.  
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PRIVATE LESSONS

Series

**Guitar**

**ARPEGGIO STUDIES  
ON JAZZ STANDARDS**

*taught by...*

**Mimi Fox**

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# **GUITAR ARPEGGIO STUDIES**

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## **O N J A Z Z S T A N D A R D S**

### **introduction**

**T**his book is all about the exciting world of arpeggios!

Arpeggios are the notes that make up any given chord. They can be played in many ways: with different emphasis on each note, in varied order with different patterns, and finally, super-imposed over different chords to create beautiful colors and exciting and unusual melodic motifs.

In conjunction with scales, arpeggios make up the essential building blocks of any musician's vocabulary. For improvisors, arpeggios initially form a "safety net" because they spell out the exact notes in the chord being played. Mastery of arpeggios will mean that you can outline the correct chord changes for any song. As you develop your ear, it becomes clear that arpeggios can later be used to create all kinds of amazing tonal clusters and we will cover these concepts as well.

Remember too that arpeggios are great for building your technique as they force you to play positions and fingerings that may be new to you. The fingerings that are written here are only some of the possibilities. Try playing these using different fingerings on different frets. Practice slowly, and eventually you will be able to play through tunes with more confidence and musicality because these studies will develop your fingers and your ears.

Have fun!

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Let's begin very simply with a G triad. This is, as the name implies, a three-note chord: G, B and D (i. e., 1, 3, 5 of the scale of G). If you have a simple blues or song using this chord, this arpeggio is a natural choice.

*Note: All the 8th notes should be played with a "swing" feel.*

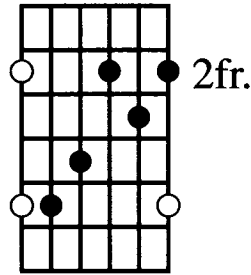
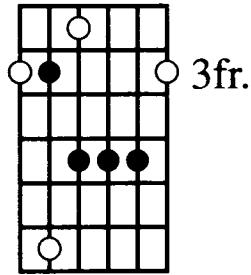
**Example 1** ↻ G Triad Ⓞ No. 2

G

Notice in measure 3 how the B $\flat$  precedes the chord tone B, which creates a nice blues feel.

Now, in examples 2 and 3 we add these shapes for C and D triads.

*Note: These are the same as shape IV (10th fret) and shape III of the G triads (page 11).*



**Example 2** ↻ G, C, D Triads Ⓞ No. 3

**Example 3** ↻ *G, C, D Triads* ⌚ **No. 4**

Musical notation for Example 3, No. 4. The piece is in G major and consists of four measures. The first measure is G, the second is C, the third is D, and the fourth is G. The bass line includes fingerings: 3 2 5 5 5 2 for G, 3 2 5 5 for C, 3 2 4 5 5 5 2 for D, and 3 for G.

Notice in Example 3 that I reversed the order of the “D” arpeggio (descending instead of ascending) and this made for another variation.

Now begin to play the arpeggios in different patterns:

**Example 3.1** ↻ *Triad Arpeggios* ⌚ **No. 5**

Musical notation for Example 3.1, No. 5. The piece is in G major and consists of four measures. The bass line includes fingerings: 3 5 2 5 5 4 5 3 for the first measure, 5 4 5 3 3 4 3 for the second, 4 3 5 4 5 5 2 for the third, and 5 5 2 for the fourth.

**Example 3.2** ↻ *Triad Arpeggios* ⌚ **No. 6**

Musical notation for Example 3.2, No. 6. The piece is in G major and consists of eight measures. The bass line includes fingerings: 3 2 5 2 5 5 5 4 5 4 3 for the first four measures, and 3 3 4 3 4 5 4 5 5 5 2 for the last four measures.

**Example 3.3** ↻ *Triad Arpeggios* ⌚ **No. 7**

Musical notation for Example 3.3, No. 7. The piece is in G major and consists of eight measures. The bass line includes fingerings: 3 2 5 5 2 5 5 4 for the first four measures, and 5 5 4 3 5 4 3 3 for the last four measures.

triad arpeggios ▼

**T**hese arpeggios start by descending so they are a little harder at first.

**Example 3.4** ↻ *Descending Triad Arpeggios* ① No. 8

**Example 3.5** ↻ *Descending Triad Arpeggios* ① No. 9

Next, begin mixing the three triad shapes we've covered thus far in a musical etude.

**Example 4** ↻ *Musical Triad Etude* ① No. 10

**N**ow we are ready to play the different triadic shapes (grips) and move them vertically up and down the neck of the guitar. Please see page 10-12 for all the triad shapes. (The 4th finger always moves you up to another position and the 1st finger moves you down the neck to a lower position).

**Example 5** ↻ *Vertical Movement* Ⓛ **No. 11**

The image shows two systems of musical notation for guitar arpeggios. Each system consists of a treble clef staff with notes and a bass staff with fret numbers for the T, A, and B strings. The first system shows arpeggios for G, C, D, and G chords. The second system shows arpeggios for G, C, D, and G chords. The fret numbers are as follows:

System	Chord	T String	A String	B String
System 1	G	7, 8, 7	9, 7, 8	3, 7, 5, 10
	C	8, 8, 12, 8	8, 9, 10	8, 8, 12, 8
	D	10, 14, 10	11, 10, 11	12, 11, 10
	G	12, 12, 9, 9, 10, 7	12, 9, 10	12, 9, 10
System 2	G	3, 4	5, 5, 4, 5	3, 7, 5
	C	5, 5, 5, 7	7, 7, 5, 5, 7	7, 8, 7
	D	7, 7, 7, 7	7, 7, 7, 9	10, 9, 7
	G	10, 10, 7, 10	10, 7, 10	10, 7, 10

Now let's move on to the three more "jazzy" arpeggio groups: Min7th, Dom7th and Maj7th. Once you memorize a given "grip", practice these arpeggios in the same manner as your triad arpeggios using the patterns outlined on pages 5-6 and practice moving the shapes vertically up and down the neck as we have just done in Example 5.

Let's put these grips to use in one of the most common jazz progressions, a II-V-I:

**Example 6** ↻ *II-V-I Arpeggio Study in "C"* Ⓛ **No. 12**

The image shows musical notation for a II-V-I arpeggio study in C major. It consists of a treble clef staff with notes and a bass staff with fret numbers for the T, A, and B strings. The chords and their corresponding arpeggio patterns are as follows:

Chord	T String	A String	B String
Dmi7	5, 8	7, 5, 7, 6, 5, 8	5, 8, 7
G7	7, 3, 6, 3, 4	6, 3, 4, 5, 3, 5	7, 3, 6, 3, 4
CMAJ7	2, 3, 5, 4, 5, 5, 3	7, 3, 5, 5, 4, 5, 2, 3	2, 3, 2, 5, 4, 5, 5, 3



**Example 7** ↻ *II-V-I Arpeggio Study in "F"* 🎵 **No. 13**

Chords:  $Gmi^7$ ,  $C^7$ ,  $FMAJ^7$

Staff 1 (Treble):  
Measure 1:  $G^4$   $A^4$   $B^4$   $C^5$   $B^4$   $A^4$   $G^4$   
Measure 2:  $F^4$   $G^4$   $A^4$   $B^4$   $C^5$   $B^4$   $A^4$   $G^4$   
Measure 3:  $F^4$   $G^4$   $A^4$   $B^4$   $C^5$   $B^4$   $A^4$   $G^4$   
Measure 4:  $F^4$   $G^4$   $A^4$   $B^4$   $C^5$   $B^4$   $A^4$   $G^4$

Staff 2 (Bass):  
Measure 1:  $3$   $6$   $5$   $3$   $5$   $3$   $3$   $6$   
Measure 2:  $5$   $5$   $3$   $5$   $2$   $3$   $1$   $3$   
Measure 3:  $5$   $3$   $2$   $3$   $2$   $5$   $5$   $6$   
Measure 4:  $5$   $8$   $5$   $6$   $5$   $5$   $7$   $8$

**Example 8** ↻ *II-V-I Arpeggio Study in "Bb"* 🎵 **No. 14**

Chords:  $Cmi^7$ ,  $F^7$ ,  $BbMAJ^7$

Staff 1 (Treble):  
Measure 1:  $C^4$   $D^4$   $E^4$   $F^4$   $E^4$   $D^4$   $C^4$   
Measure 2:  $B^3$   $C^4$   $D^4$   $E^4$   $F^4$   $E^4$   $D^4$   $C^4$   
Measure 3:  $B^3$   $C^4$   $D^4$   $E^4$   $F^4$   $E^4$   $D^4$   $C^4$   
Measure 4:  $B^3$   $C^4$   $D^4$   $E^4$   $F^4$   $E^4$   $D^4$   $C^4$

Staff 2 (Bass):  
Measure 1:  $8$   $6$   $5$   $8$   $5$   $8$   $8$   $6$   
Measure 2:  $5$   $6$   $8$   $5$   $7$   $8$   $6$   $8$   
Measure 3:  $5$   $6$   $5$   $8$   $7$   $8$   $7$   $6$   
Measure 4:  $5$   $6$   $7$   $8$   $7$   $8$   $5$   $8$

# arpeggio studies through a piece of music

**A**ny time you are learning a new piece, it's a good idea to be able to "outline" the chord changes with arpeggios. Start slowly with a metronome marking of ♩ = 48 and work up to brighter tempos as you become more comfortable with the process. Guitarists should always vary the fingerings and positions where they are playing to facilitate the greatest freedom.

Take care to play these studies in all registers/octaves and throughout the full range of the instrument. Eventually, it's a good idea to have the metronome clicking on "2" and "4" since these are the strong beats of jazz. This will help with your sense of swing, too. Please adhere to the continual 8th-note rhythms because this will train you to develop strong lines and rely on your ear. Advanced students could begin to make up their own arpeggio studies until the process becomes second nature.

In-depth analysis of these studies will reveal many techniques for solo development. There are many patterns used in these studies (1-3-5-7, 1-7-5-3, 3-1-7-5, 3-5-7-1, 5-3-1-7, 7-5-3-1, etc.) and also, you will notice that on the first beat of the new measure, whenever possible, I have used a "new" note that is from the next arpeggio (i.e, in going from G7 to CMaj7, the "F" of the G7 arpeggio drops to the "E" of the CMaj7) - this enables the ear to actually hear the chords changing without actually playing/ strumming the actual chords themselves. Resolution to the 3rds (both major and minor) are often selected for just this purpose, though often other notes can signify the chord change, perhaps not as strongly.

The following pages show different arpeggio grips. The big black dot is the root of the chord. The chord shape is represented by the big black dot in conjunction with the circled black dots. The hollow dots played sequentially make up the arpeggio.

arpeggio studies ▼

- = Root note
- ⊙ = Tones found in chord shapes
- = Full Arpeggio tones

Shape I

	$Gmi^7$	$G^7$	$GMAJ^7$
	1 X b7 b3 5 X 	1 X b7 3 5 X 	1 X 7 3 5 X 

Shape II

	X X 1 5 b7 b3 	X X 1 5 b7 3 	X X 1 5 7 3 
--	-------------------	------------------	-----------------

Shape III

	5 X b3 b7 1 X 	5 X 3 b7 1 X 	5 X 3 7 1 X 
--	-------------------	------------------	-----------------

Shape IV

	X 1 5 b7 b3 X 	X 1 5 b7 3 X 	X 1 5 7 3 X 
--	-------------------	------------------	-----------------

Shape V

	X X 5 1 b3 b7 	X X 5 1 3 b7 	X X 5 1 3 7 
--	-------------------	------------------	-----------------

	$G^{7b9}$	$G$ (TRIAD)	$Gsus^4$
Shape I	<p>b9 X b7 3 5 X</p> <p>3fr.</p>	<p>1 5 1 3 5 1</p> <p>3fr.</p> <p>optional fingering ( )</p>	<p>1 5 1 4 5 1</p> <p>3fr.</p>
Shape II	<p>X X b9 5 b7 3</p> <p>6fr.</p>		<p>X X 1 5 1 4</p> <p>5fr.</p>
Shape III	<p>X X 3 b7 b9 5</p> <p>8fr.</p>	<p>X 1 3 5 1 3</p> <p>8fr.</p>	<p>X 1 4 5 1 X</p> <p>8fr.</p>
Shape IV	<p>X b9 5 b7 3 X</p> <p>10fr.</p>	<p>X 1 5 1 3 X</p> <p>10fr.</p> <p>optional fingering ( )</p>	<p>X 1 5 1 4 5</p> <p>10fr.</p>
Shape V	<p>X X 5 b9 3 b7</p> <p>12fr.</p>	<p>1 3 5 1 3 X</p> <p>12fr.</p>	<p>1 X 5 1 4 X</p> <p>12fr.</p>

	Gmi7(b5)	G7(b5)	G7(#5)	GMAJ7(#11)
Shape I	<p>1 X b7 b3 b5 X</p> <p>3fr.</p> <p>optional fingering</p>	<p>1 X b7 3 b5 X</p> <p>3fr.</p> <p>optional fingering</p>	<p>1 X b7 3 #5 X</p> <p>3fr.</p>	<p>1 X 7 3 #11 X</p> <p>3fr.</p>
Shape II	<p>X X 1 b5 b7 b3</p> <p>5fr.</p>	<p>X X 1 b5 b7 3</p> <p>5fr.</p>	<p>X X 1 #5 b7 3</p> <p>5fr.</p>	<p>X X 1 #11 7 3</p> <p>5fr.</p>
Shape III	<p>b5 X b3 b7 1 X</p> <p>8fr.</p>	<p>b5 X 3 b7 1 X</p> <p>8fr.</p> <p>optional fingering</p>	<p>#5 X 3 b7 1 X</p> <p>8fr.</p>	<p>X 1 3 #11 7 X</p> <p>7fr.</p>
Shape IV	<p>X 1 b5 b7 b3 X</p> <p>10fr.</p>	<p>X 1 b5 b7 3 X</p> <p>10fr.</p>	<p>X 1 #5 b7 3 X</p> <p>10fr.</p>	<p>X 1 #11 7 3 X</p> <p>10fr.</p>
Shape V	<p>X b3 b7 X b5 1</p> <p>12fr.</p>	<p>X X b5 1 3 b7</p> <p>12fr.</p>	<p>X X #5 1 3 b7</p> <p>12fr.</p>	<p>X X #11 1 3 7</p> <p>12fr.</p>

**N**ow we are ready to move on to simple songs. Let's take the classic "Summertime Arpeggios." First we will play all 8th-note arpeggios through the piece.

**Example 9** ↻ "Summertime Arpeggios" ⌚ No. 15

The musical score is presented in four systems, each with a treble clef staff and a guitar tablature staff. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The piece consists of 15 measures.

- System 1 (Measures 1-4):** Chord: Gmi7. The melody consists of eighth-note arpeggios. The tablature shows patterns like 3 6 5 3 5 3 5 6 and 3 6 5 3 5 3 3 6.
- System 2 (Measures 5-8):** Chords: Cmi7 (measures 5-6) and D7 (measures 7-8). The melody continues with eighth-note arpeggios. The tablature includes patterns like 5 4 3 6 3 4 5 5 and 4 5 5 3 5 6 3 6.
- System 3 (Measures 9-12):** Chord: Gmi7. The melody continues with eighth-note arpeggios. The tablature includes patterns like 3 6 5 3 5 3 3 3 and 3 6 3 6 3 3 3 3.
- System 4 (Measures 13-15):** Chords: BbMAJ7 (measure 13), Gmi7 (measure 14), Ami7(b5) (measure 14), D7 (measure 15), Gmi7 (measure 15), and D7 (measure 15). The melody continues with eighth-note arpeggios. The tablature includes patterns like 1 5 6 5 5 6 3 and 5 3 6 5 4 2 3 5.

Notice the B $\flat$  in the 4th measure. This creates a nice leading tone to the Cmi chord in measure 5 and is a common jazz technique. Also notice the different patterns used in organizing these arpeggios and the ascending and descending lines and how this sounds.

summertime arpeggios ▼

In Example 10 we will now use some common chord substitutions over this same piece and do an arpeggio study with these new substitutions.

**Example 10** ➔ “Summertime Arpeggios” Substitutions 🎵 No. 16

The musical score is divided into four systems, each with a treble clef staff and a bass staff. The bass staff contains arpeggiated chords with fingerings (T, A, B) and measure numbers (1, 5, 9, 13). Chord substitutions are indicated above the treble staff.

- System 1 (Measures 1-4):** Chords: Gmi7, G7.
- System 2 (Measures 5-8):** Chords: Cmi7, Bbmi7, Ami7, Ebmi7, Ab7.
- System 3 (Measures 9-12):** Chords: Gmi7, Cmi7, F7.
- System 4 (Measures 13-16):** Chords: BbMAJ7, Gmi7, Ami7(b5), D7, Gmi7, D7.

In Example 11 we play an actual solo using many arpeggio ideas including altered dominant (D<sup>9</sup>, G7#5b9).

**Example 11** ☉ “Summertime Arpeggios” *First Chorus* 🎵 No. 17

The musical score for "Summertime Arpeggios" First Chorus, No. 17, is presented in four systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (Bb), and the time signature is 4/4. The score includes various arpeggio patterns and chords, with fingerings and triplets indicated.

**System 1:** Treble clef staff shows a Gmi7 chord, followed by a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The bass clef staff shows fingerings: 5 3 3, 4 5 3 3 5 3 3, 5 3, 3 5 6 4 3 6 3 4 3 6, 3 4 3 5 5 6 5 3 3.

**System 2:** Treble clef staff shows a Bbmi7 chord, followed by a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The bass clef staff shows fingerings: 1 2 1 3, 4 3 1 3, 2 3 2 5 4 5 5 3 5, 3 4 3 2 1 2 1 2 3 4, 5 3 5.

**System 3:** Treble clef staff shows a Cmi7 chord, followed by a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The bass clef staff shows fingerings: 3 5 3 5 3 5 3 5 3 5, 3 5 3 5 3 5 3 5 3 5, 5 4 3 6 5 6 4 5, 2 3 2 3 2 3 4 5 3 3.

**System 4:** Treble clef staff shows an Ami7(b5) chord, followed by a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The bass clef staff shows fingerings: 5 3 4 5 2 5 4 2 5 4 3 5, 3 5 3 5, 5 4 3 2 4 3 5 3 2 5 3 2 5 4 2 5 4.



**Example 11 continued** ➔ "Summertime Arpeggios" **Second Chorus**

17 **Gmi<sup>7</sup>** **G7(<sup>b</sup>9<sup>#</sup>9/<sub>b</sub>5)**

21 **Cmi<sup>7</sup>** **B<sup>b</sup>mi<sup>7</sup>** **A<sup>b</sup>mi<sup>7</sup>** **E<sup>b</sup>mi<sup>7</sup>** **A<sup>b</sup>7**

25 **Gmi<sup>7</sup>** **Cmi<sup>7</sup>** **F<sup>7</sup>**

29 **B<sup>b</sup>MAJ<sup>7</sup>** **Gmi<sup>7</sup>** **A<sup>b</sup>mi<sup>7</sup>(<sup>b</sup>5)** **D<sup>7</sup>** **Gmi<sup>7</sup>** **D<sup>7</sup>**

# example 11 analyzed

Notice all these super-imposed ideas:

## **Chorus 1:**

- ☞ In measure 2 a B $\flat$ maj7 arpeggio is used to create a Gm9 sound.
- ☞ In measure 4 a G7 $\flat$ 9 arpeggio is used to create tension.
- ☞ In measure 5 a Cmi9 arpeggio adds nice color.
- ☞ In measure 6 the same idea is used (a B $\flat$ m9 arpeggio) but the rhythm is varied to add interest.
- ☞ In measures 7 and 8 a Cmaj7 arpeggio (creating Ami9) and Gbmaj7 arpeggio (creating E $\flat$ mi9) are used and again the rhythms used are different. These arpeggios are ascending, rather than descending, which also adds interest.
- ☞ In measures 10 and 11, I use a repeating motif from the Gmi arpeggio to build excitement.
- ☞ In measure 14, I use an Ami7 $\flat$ 5 arpeggio and a D7 $\flat$ 9 arpeggio.
- ☞ Measure 16 is a compound line using a chromatic line for the first series of tones followed by a D7 $\flat$ 9#5 arpeggio.

## **Chorus 2:**

- ☞ Measure 20 uses an A $\flat$ mi9 arpeggio over a G7 chord! This creates what we call poly-tonality and gives you these nice notes: A $\flat$  ( $\flat$ 9 of G7), E $\flat$  (#5 of G7), and B $\flat$  (#9 of G7). We'll discuss poly-tonality later in the section of the book on advanced concepts.
- ☞ Measures 21 and 22 use a Cmi6 and a B $\flat$ mi6 (or Ami7 $\flat$ 5 and Gmi7 $\flat$ 5, respectively) and again the rhythm of the arpeggio is varied to keep interest.
- ☞ Measure 23 uses an Ami6 (or F#mi7 $\flat$ 5) arpeggio and measure 24 uses an E $\flat$ mi9.
- ☞ Measure 25 uses a Dmi9 arpeggio which creates a Gmi with a 9 and 13.
- ☞ Measure 26 uses an Ami7 arpeggio which gives a Gmi with a 9, 11 and 13 which is a colorful sound.
- ☞ Measure 27 again uses a B $\flat$ maj7 arpeggio over Gmi.
- ☞ Measure 30 uses a D7#5 arpeggio.

# arpeggio studies over standards

Now we can begin to play through the standard jazz repertoire using the appropriate arpeggio for each chord. In the first study (pp.18-20) we will stay within a limited fret area to show that the entire "harmonic universe" exists everywhere on the guitar. In other words, you can stay in one position and play all the arpeggios for any song in that one area (for example, 1st to 5th fret, or 5th to 9th fret, etc.).

Later, the studies move about freely throughout the entire range of the instrument, which provides for the most flexibility for the improvisator and also develops great technique.

## "Day and Night" ➔ Arpeggio Study ① No. 18

The image displays four systems of musical notation for an arpeggio study. Each system consists of a treble clef staff with a melodic line and a guitar staff with three lines (Treble, Middle, Bass) showing fingerings. The study is divided into four systems, each with four measures. The first system (measures 1-4) features chords Dmi7(b5), G7, and CMAJ7. The second system (measures 5-8) features Dmi7(b5), G7, and CMAJ7. The third system (measures 9-12) features F#mi7(b5), Fmi7, Emi7, and Eb°. The fourth system (measures 13-16) features Dmi7, G7, and CMAJ7. The guitar staff includes a 'T' line for the treble clef and 'A' and 'B' lines for the middle and bass clefs respectively. Fingerings are indicated by numbers 1-5 on the strings.

**"Day and Night"** ↻ *Second A Section*

17 **A1** Dmi7(b5) G7 CMAJ7

T  
A  
B

21 Dmi7(b5) G7 CMAJ7

T  
A  
B

25 F#mi7(b5) Fmi7 Emi7 Eb°

T  
A  
B

29 Dmi7 G7 CMAJ7

T  
A  
B

**“Day and Night”** ↻ B Section

**B**

33  $E_bMAJ7$   $CMAJ7$

T 10 6 8  
A 8 7 8 5  
B 6 8 5 6 5 6 5 3 2 3 2 5 5 5 5 4 5 2 5

37  $E_bMAJ7$   $CMAJ7$

T 3 3 3 3 3 3 3 3 3 6 3 3 4 5 3 7 8 7 3 5 5  
A 3 3 5 3 3 3 3 3 3 3 3 4 5 5  
B 4 5 2 5 2 3 2 3

41  $F\#mi7(b5)$   $Fmi7$   $E mi7$   $E_b^\circ$

T 2 5 3 2 4 2 5 5 6 4 5 6 3 3 6 3 7 7 7 5 4 7 5 8 7 8 5 7 9 7 5 8  
A 2 5 3 2 4 2 5 5 6 4 5 6 3 3 6 3 7 7 7 5 4 7 5 8 7 8 5 7 9 7 5 8  
B 2 5 3 2 4 2 5 5 6 4 5 6 3 3 6 3 7 7 7 5 4 7 5 8 7 8 5 7 9 7 5 8

45  $Dmi7$   $G7$   $CMAJ7$

T 7 10 8 10 8 10 10 8 10 7 9 9 7 10 9 9 10 9 9 10 7 8 8 7 12 8 7  
A 7 10 10 10 10 8 10 7 9 9 7 10 9 9 10 9 9 10  
B 9 10 10 9 9 10 9 9 10 9 9 10 9 9 10 9 9 10

**"All The Things You Ain't"** ↻ Arpeggio Study ① No. 19

Fmi<sup>7</sup>
B<sup>b</sup>mi<sup>7</sup>
E<sup>b</sup>7
A<sup>b</sup>MAJ<sup>7</sup>

T  
A  
B  
 7 8 11 10 8 10 9 8 11 9 6 9 6 6 8 6 6 8 6 8 6 8 5 6 5 6 5 6 3 4 3

D<sup>b</sup>MAJ<sup>7</sup>
G<sup>7</sup>
CMAJ<sup>7</sup>

T  
A  
B  
 4 3 6 5 6 3 4 3 5 3 5 2 3 5 2 3 3 2 3 2 5 4 5 5 3 7 3 5 5 4 5 2

Cmi<sup>7</sup>
Fmi<sup>7</sup>
B<sup>b</sup>7
E<sup>b</sup>MAJ<sup>7</sup>

T  
A  
B  
 6 5 3 5 3 5 6 3 3 6 5 4 5 6 3 6 5 3 6 3 3 3 6 3 5 6 5 6 5 3 3 4

A<sup>b</sup>MAJ<sup>7</sup>
A<sup>m</sup>i<sup>7</sup>(<sup>b</sup>5)
D<sup>7</sup>
GMAJ<sup>7</sup>

T  
A  
B  
 3 4 5 6 5 6 3 4 5 3 6 5 4 5 3 5 2 3 4 5 3 4 3 3 2 3 4 3 4 3 3 2 3 4 3

A<sup>m</sup>i<sup>7</sup>
D<sup>7</sup>
GMAJ<sup>7</sup>

T  
A  
B  
 5 5 2 5 5 2 5 2 4 2 5 3 2 3 5 2 4 5 4 5 4 3 2 3 2 3 4 5 4 5 4 3

**"All The Things You Ain't"** ☉ Arpeggio Study Page 2

21

F#mi<sup>7</sup> B<sup>7</sup> EMAJ<sup>7</sup> EMAJ<sup>7</sup> C7(#5)

T  
A  
B

2 2 4 2 4 2 2 5 4 4 2 4 4 2 5 7 4 5 4 5 4 4 4 4 5 4 4 8 9 8 9

25

Fmi<sup>7</sup> Bbmi<sup>7</sup> Eb<sup>7</sup> AbMAJ<sup>7</sup>

T  
A  
B

10 9 10 8 10 10 9 8 11 9 10 11 8 11 10 9 8 8 11 8 11 8 10 11 10 11 10 8 8 9

29

D<sup>b</sup>MAJ<sup>7</sup> D<sup>b</sup>mi<sup>7</sup> Cmi<sup>7</sup> B<sup>o</sup>7

T  
A  
B

10 11 10 11 11 8 9 11 12 9 12 11 9 11 9 9 11 8 11 10 8 10 8 8 10 7 10 8 6 9 7 6

33

Bbmi<sup>7</sup> Eb<sup>7</sup> AbMAJ<sup>7</sup>

T  
A  
B

6 8 8 6 8 9 6 3 6 4 6 5 3 6 4 6

# guide to arpeggio shapes (grips)

## *In "All the Things You Ain't"*

- ☉ Fmi7 in measure 1 is played in the IV shape
- ☉ B♭mi7 in measure 2 is played in the I shape
- ☉ E♭7 in measure 3 is the IV shape
- ☉ A♭Maj7 in measure four is shape I
- ☉ D♭Maj7 in measure five is shape IV
- ☉ G7 in measure six is shape I
- ☉ CMaj7 in measure seven is shape IV
- ☉ Cmi7 in measure 9 is shape IV
- ☉ Fmi7 in measure 10 is shape II
- ☉ B♭7 in measure 11 is shape V
- ☉ E♭Maj7 in measure 12 is shape III
- ☉ A♭Maj7 in measure 13 is shape I
- ☉ Ami7♭5 in measure 14 is shape V
- ☉ D7 in measure 14 is shape III
- ☉ GMaj7 in measure 15 is shape I
- ☉ Ami7 in measure 17 is shape V
- ☉ D7 in measure 18 is shape III
- ☉ GMaj7 in measure 19 is shape I
- ☉ F♯mi7 in measure 21 is shape I
- ☉ B7 in measure 22 is shape IV
- ☉ EMaj7 in measure 23 is shape III
- ☉ C7♯5 in measure 24 is shape I
- ☉ Fmi7 in measure 25 is shape IV
- ☉ B♭mi7 in measure 26 is shape II
- ☉ E♭7 in measure 27 is shape V
- ☉ A♭Maj7 in measure 28 is shape III
- ☉ D♭Maj7 in measure 29 is shape I
- ☉ D♭mi7 in measure 30 is shape I
- ☉ Cmi7 in measure 31 is shape I
- ☉ B°7 in measure 32 is shape I
- ☉ B♭mi7 in measure 33 is shape I
- ☉ E♭7 in measure 34 is shape III
- ☉ A♭Maj7 in measure 35 is shape I



**"Winter Leaves" ➔ Arpeggio Study ① No. 20**

**Cmi<sup>7</sup>**
**F<sup>7</sup>**
**B<sup>b</sup>MAJ<sup>7</sup>**
**E<sup>b</sup>MAJ<sup>7</sup>**

**A<sub>mi</sub><sup>7(b5)</sup>**
**D<sup>7</sup>**
**G<sub>mi</sub>**
**G<sub>mi</sub><sup>7</sup>**

5

**Cmi<sup>7</sup>**
**F<sup>7</sup>**
**B<sup>b</sup>MAJ<sup>7</sup>**
**E<sup>b</sup>MAJ<sup>7</sup>**

9

**A<sub>mi</sub><sup>7(b5)</sup>**
**D<sup>7</sup>**
**G<sub>mi</sub><sup>7</sup>**

13

“Winter Leaves” ⇨ Arpeggio Study Page 2

17

Ami<sup>7(b5)</sup>      D<sup>7</sup>      Gmi<sup>7</sup>      G<sup>7</sup>

Shape I      Shape V      Shape III      Shape III

T 7 8 5 8 8 8 10 8 10 7 7 7 8 11 10 11 8 10 7 8 10 8 10 8 10 9 7 10

A 7 8 5 8 8 8 10 8 10 7 7 7 8 11 10 11 8 10 7 8 10 8 10 8 10 9 7 10

B 7 8 5 8 8 8 10 8 10 7 7 7 8 11 10 11 8 10 7 8 10 8 10 8 10 9 7 10

21

Cmi<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>MAJ<sup>7</sup>      E<sup>b</sup>MAJ<sup>7</sup>

Shape I      Shapes III & IV      Shape II      Shape IV

T 8 8 8 8 8 10 7 8 10 8 10 10 8 7 8 7 8 7 10 7 8 5 7 8 8

A 8 8 8 8 8 10 7 8 10 8 10 10 8 7 8 7 8 7 10 7 8 5 7 8 8

B 10 8 10 8 8 10 7 8 10 8 10 10 8 7 8 7 8 7 10 7 8 5 6 5 6

25

Ami<sup>7(b5)</sup>      D<sup>7(b9)</sup>      Gmi<sup>7</sup>      G<sup>b7</sup>      Fmi<sup>7</sup>      E<sup>7</sup>

Shape I      Shape IV      Shape II      Shape III      Shape III      Shape III

T 5 7 5 8 7 5 5 7 5 8 7 5 7 8 7 5 8 6 8 7 8 5 6 4 6 5 7

A 5 7 5 8 7 5 5 7 5 8 7 5 7 8 7 5 8 6 8 7 8 5 6 4 6 5 7

B 5 7 5 8 7 5 5 7 5 8 7 5 7 8 7 5 8 6 8 7 8 5 6 4 6 5 7

29

E<sup>b</sup>MAJ<sup>7</sup>      D<sup>7</sup>      Gmi

Shape III      Shape III      Shape I

T 3 5 6 5 3 5 5 3 5 2 5 3 5 4 5

A 3 5 6 5 3 5 5 3 5 2 5 3 5 4 5

B 3 5 6 5 3 5 5 3 5 2 5 3 5 4 5

# advanced arpeggio concepts

**S**uper-imposition of arpeggios opens a whole world of exciting possibilities. Super-imposition means playing different arpeggios over a given chord, e.g., an Emi7 over a CMaj7. Using a II V I progression as an example, here are some of my favorite ideas.

In Example 12, I use an FMaj7 arpeggio over a Dmi7 to create a Dmi9 sound. I then move up a minor 3rd and play an Abmaj7 over a G7 to create a G7 with a b9, b13 and 11 sound.

## **Example 12** ➔ Major 7 Arpeggio up in Minor Thirds ① No. 21

Musical notation for Example 12, showing a II-V-I progression in 4/4 time. The chords are Dmi7, G7, and CMaj7. The notation includes a treble clef, a 4/4 time signature, and a bass staff with fret numbers. The arpeggios are played in the treble clef, with a triplet of eighth notes for the first two chords. The bass staff shows the following fret numbers: Dmi7 (7, 8, 7, 5, 6, 5, 5, 7, 8), G7 (8, 9, 8, 8, 10, 11, 10, 11, 8, 11), and CMaj7 (12).

In Example 13, I use the same ideas over the Dmi7 and G7 and then use a GMaj7 over the CMaj7 which creates a CMaj7 with a 9, #11 and 13 sound. Notice that in this example, I am using Maj7 arpeggios over each chord!

## **Example 13** ➔ Major 7 Arpeggios ② No. 22

Musical notation for Example 13, showing a II-V-I progression in 4/4 time. The chords are Dmi7, G7, and CMaj7. The notation includes a treble clef, a 4/4 time signature, and a bass staff with fret numbers. The arpeggios are played in the treble clef, with a triplet of eighth notes for the first two chords. The bass staff shows the following fret numbers: Dmi7 (7, 8, 7, 5, 6, 5, 5, 7, 8), G7 (8, 9, 8, 8, 10, 11, 10, 11, 8, 11), and CMaj7 (10, 9, 10, 9, 7, 7, 8, 7, 7, 7).

In Example 14, I use an Abm9 over a G7 which creates a G7 with a b9, b13, #9 sound.

## **Example 14** ➔ Altered Arpeggios ③ No. 23

Musical notation for Example 14, showing a II-V-I progression in 4/4 time. The chords are Dmi7, G7, and CMaj7. The notation includes a treble clef, a 4/4 time signature, and a bass staff with fret numbers. The arpeggios are played in the treble clef. The bass staff shows the following fret numbers: Dmi7 (5, 6, 5, 5, 7, 5, 5, 6), G7 (4, 4, 6, 6), and CMaj7 (3).

In Example 15, I use an Emi7 arpeggio over the CMaj7 which creates a CMaj9 sound.

**Example 15** 🎵 No. 24

In Example 16, I use 16th notes to play a compound idea over the G7 chord (compound meaning two ideas at once) - first an A♭mi6 (or Fmi7♭5) is used and for the last beat of the measure an A♭mi9 is used.

**Example 16** 🎵 Compound Arpeggios 🎵 No. 25

In Example 17, I use a Bmi7♭5 arpeggio over the Dmi7 to create a Dmi6 sound and a Dmi7♭5 over the G7 to create a G7 sound with an 11 and a ♭9. Over the CMaj7 I use an Ami9 arpeggio which creates a CMaj13 sound.

**Example 17** 🎵 No. 26

advanced arpeggios ▼

**T** here are many other arpeggios that can be used over a II V I – explore!

In Example 18, I use a compound idea over a Cmi vamp. In measure 1 I use Cmi7 and Gmi7 arpeggios which creates a Cmi9(11) sound. In measure 2 I use a Cmi7 arpeggio and a Dmi7 arpeggio which creates a Cmi9(11/13). This line resolves to either an Eb or G (the b3 and 5 of C minor).

**Example 18** ➔ *Diatonic Arpeggios* ① **No. 27**

Cmi

T  
A  
B

In Example 19, I move diatonically through the key of Bb Major (C Dorian) using Cmi7, Dmi7, EbMaj7 and F7 arpeggios in ascending and descending order.

**Example 19** ➔ *Diatonic Arpeggios* ① **No. 28**

Cmi7

T  
A  
B

In Example 20, I use Csus4 and C#sus4 over a Cmi vamp to create nice tension. I start the C#sus4 at the end of the Csus4 phrase (beat 4) which gives a sense of rhythmic anticipation, too.

**Example 20** ➔ *Inside/Outside Arpeggios* ① **No. 29**

Cmi7

T  
A  
B

In Example 21, this same idea (Csus4 and C#sus4) is extended by going back and forth between the two arpeggios in each measure.

**Example 21** ↻ *Inside/Outside Arpeggios* ⌚ **No. 30**

Cmi<sup>7</sup>

Example 22 utilizes more poly-tonality (several different chordal ideas applied over one chord). Measure 1 moves from Csus4 to E<sup>b</sup>sus4 and measure 2 moves from Dsus4 to C#sus4 and resolves finally to Csus4.

**Example 22** ↻ *Poly-Tonality* ⌚ **No. 31**

Cmi<sup>7</sup>

Starting with Example 23 we will use a G7 vamp to try different arpeggiated ideas. I start with a Bmi<sup>7</sup>b<sup>5</sup> in Example 23 which creates a G9 sound.

**Example 23** ↻ *Diatonic Arpeggios* ⌚ **No. 32**

G<sup>7</sup>

advanced arpeggios ▼

In Example 24, I use a Dmi9 in measure 1 (G7 9/11/13), an Ami9 in measure 2 (also creates a G7 9/11/13 sound) and a Bmi7b5 in measures 3 and 4.

**Example 24** ➔ *Diatonic Arpeggios* ② **No. 33**

G<sup>7</sup>

In Example 25, I use a descending FMaj7 arpeggio in measure 1 (G7 9/11/13 sound), a Bmi7b5 arpeggio in measure 2, and an FMaj7 arpeggio again in measure 3.

**Example 25** ➔ *Diatonic Arpeggios* ① **No. 34**

G<sup>7</sup>

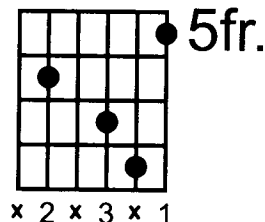
In Example 26, we come full circle to the triad arpeggios that we learned in the beginning of this book. Only now I am super-imposing an E triad over a G7 (G13b9 sound)!!

**Example 26** ➔ *Poly-tonal Triadic Substitutions* ② **No. 35**

G<sup>7</sup>

# epilogue – build your own arpeggios!

**S**tudy of scales and chords provide the industrious student with ample opportunity to be creative. As an example, here is a pretty chord voicing that I like:



This could be thought of as many possible chords ( $E\flat$ Maj7#11, A7sus4/ $E\flat$ , F13, Dmi11 $\flat$ 9, etc.). If I make an arpeggio out of each note in the chord we get:  $E\flat$ , G, A, D. (Note: This is similar to the Maj7#11 "grip" minus one note.)

This gives us a nice arpeggio grip to play over any of the aforementioned chords. See Example 27.

## **Example 27** No. 36

Another technique for creating arpeggios is to make chordal clusters from scales. For instance, suppose we take these notes from a G Major scale: 1, 2, 5, 6 (G, A, D and E). This creates a G6 chord, but has many other applications ( $E$ mi7, Dsus4, A7sus4,  $B\flat$ Maj13#11, etc.). See Example 28.

## **Example 28** No. 37



**W**e can extend this idea to any other scales and continue to make up fresh arpeggios:

In Example 29 I have taken 1, ♭3, 4 and 7 from the C melodic minor scale - this arpeggio can be used over Cmi(Maj7), B7♭9♭5, F7♯5, E♭Maj7♯5, and others. Explore!

**Example 29** 🎧 No. 38

Finally, to generate fresh ideas, take any chord and start with the three essential chord types: Maj7, Dom.7, and Min.7. Applying all 12 keys to these chord types we get 36 different arpeggios to use.

For example, let's take an A7 chord. If I apply all 12 Maj7 chord types against this chord, eight chords will be useable - the other four chords have a G♯ in them which violates the A7 chord so I've omitted them.

The eight useable chords are: B♭Maj7, BMaj7, CMaj7, DMaj7, E♭Maj7, FMaj7, G♭Maj7 and GMaj7.

My favorites are B♭Maj7, CMaj7, DMaj7 and GMaj7. We see that a B♭Maj7 has these notes: B♭, D, F, A which create A11, ♯5, ♭9 sound. The CMaj7 with these notes: C, E, G, B creates an A7♯9, ♭9 sound. The DMaj7 creates an A add 4+6 sound. The GMaj7 creates an A7 9/11/13 sound that was favored by Wes Montgomery.

By mixing and matching these arpeggios with an A7 arpeggio (the chord we are playing over), you can create a nice sense of color. See Examples 30, 31, 32 and 33.

**Example 30** Ⓞ No. 39

[ A<sup>7</sup> ] [ B<sup>b</sup>MAJ<sup>7</sup> ] [ A<sup>7</sup> ]

**Example 31** Ⓞ No. 40

[ A<sup>7</sup> ] [ CMAJ<sup>7</sup> ] [ GMAJ<sup>7</sup> ]

**Example 32** Ⓞ No. 41

[ DMAJ<sup>7</sup> ] [ A<sup>7</sup> ]

**Example 33** Ⓞ No. 42

[ DMAJ<sup>7</sup> ] [ GMAJ<sup>7</sup> ] [ A<sup>7</sup> ] [ DMAJ<sup>7</sup> ]

# about the author

Mimi Fox is at the peak of her career. Named “Rising Star” in DownBeat's 2003 Critics Poll, she is also the only woman profiled in that magazine's special feature, “66 Hot 6-Stringers: DownBeat's Look at the Guitarists Making Today's Scene,” which presents “66 guitarists in the worlds of jazz, blues and beyond whose work is innovating, invigorating and perpetuating the guitar tradition.”

From virtuoso solo guitar to performances of her original music with orchestra, Mimi truly does it all. She has performed with fellow guitarists Charlie Byrd and Charlie Hunter, as well as with the Grammy award winner David Sanchez, saxophonist Don Lanphere, Manhattan Transfer's Janis Siegel, and the German Hammond B3 organ phenomenon Barbara Dennerlien, among many others. She has shared the bill with a wide array of artists including Diana Krall, Stevie Wonder, Kenny Burrell, and John Sebastian, and has been guest soloist with several orchestras, including Orchestra Sonoma, performing her original scores. Fox has composed music for theater and film, and has been featured on a number of television shows such as BET on Jazz.

Mimi maintains a whirlwind touring schedule, playing major jazz clubs and festivals from New York to Tokyo, including tours of the Caribbean, Japan, Thailand, and Australia. She has performed at The Village Gate in New York City; Blues Alley in Washington, D.C.; Jazz Alley in Seattle; and Yoshi's, the Great American Music Hall, and Kimball's East in the San Francisco area. She is a favorite at jazz and music festivals such as the Jazz on the Water Festival, The Guinness Cork Ireland Jazz Festival, the Britt Festival, the Dominican Republic Jazz Festival, The San Francisco & San Jose Jazz Festivals, The Perth International Jazz Festival, Bumbershoot, Port Townsend, and Monterey Jazz Festivals. Phil Elwood, dean of the San Francisco music critics, singled her out: “Outstanding performer? From the galaxy of stars at the JazzFest, guitarist Mimi Fox came across as the brightest.”

Newly signed to guitarist Steve Vai's Favored Nations record label, she just finished recording a new CD to be released in March of 2004. Focusing on Mimi's original compositions, it features legendary bassist Ray Drummond and runs the gamut from blazing be-bop to greasy blues and beautiful ballads.

Her most recently released recording, *Standards* (Origin Records), is a solo guitar tour de force and has received rave reviews including one from Jim Josselyn in *Cadence Magazine* who said, “This may be the finest solo jazz guitar playing I have ever heard.” Charles Chapman called Mimi “a fiery virtuoso” in *Just Jazz Guitar* magazine, and said, “This is jazz guitar at its best.”

*Kicks*, her second CD as a leader, showcased her extraordinary soloing and featured special guests Joey DeFrancesco on organ, keyboardist Russell Ferrante, drummer Will Kennedy, and guitarist Charlie Hunter. *Kicks* quickly rose to fifth place on jazz radio charts and number 20 on *Billboard* jazz charts. Allaboutjazz.com awarded *Kicks* four stars out of four and raved, “This is a strongly melodic collection, and one that swings out stylishly...Mimi Fox is a major talent...strongly recommended.”

Born in New York City, she started playing drums at nine, and then guitar when she was ten. She was inspired by the wide variety of music enjoyed by her family—show tunes, classical, Dixieland, Motown—and her own youthful inclination toward pop, folk, and R&B. When she was fourteen, she bought her first jazz album “because it was on sale.” The one she chose had no guitarist, but she was “blown away” by it. That album, John Coltrane's classic *Giant Steps*, changed the course of her musical life.

She began touring right out of high school and eventually moved to San Francisco in 1979, where she became a sought-after musician. She is Chair of the Guitar Department at the innovative Jazzschool in Berkeley, California, and has appeared as guest clinician at the University of Southern California, Musician's Institute of Technology, CalArts, University of Connecticut, University of Oregon, the Britt Music Festival, and others.

Mimi Fox, fleet-fingered on both steel string acoustic and hollow body jazz guitars, is a compelling musician, prolific composer, talented arranger, inspired teacher, and dynamic leader of her own band.



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