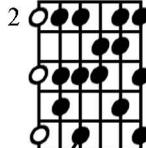
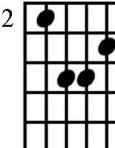
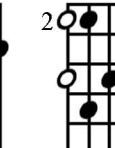
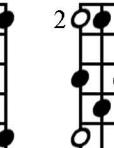
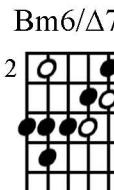
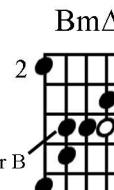
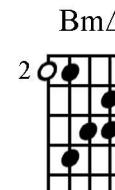
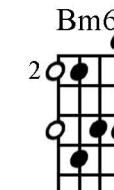
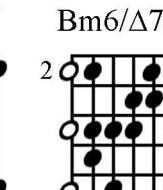
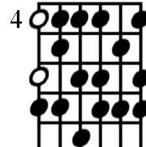
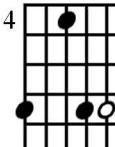
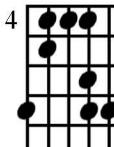
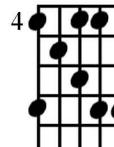
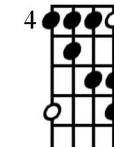
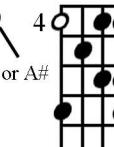
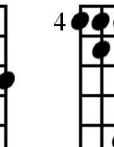
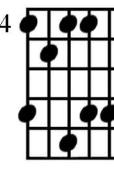
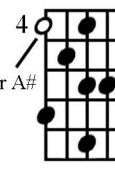
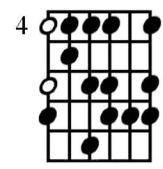
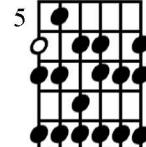
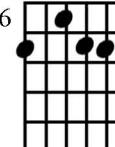
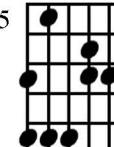
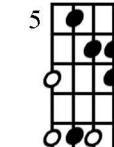
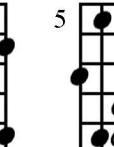
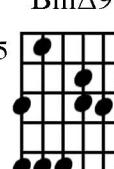
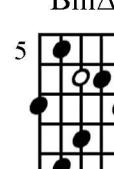
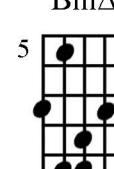
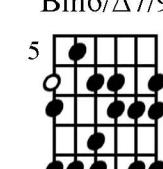
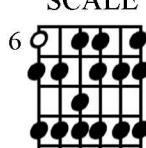
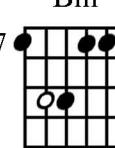
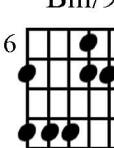
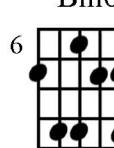
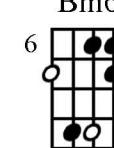
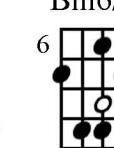
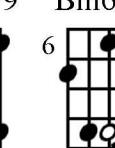
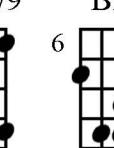


Diatonic Melodic Minor Arpeggios

p1/3

(i) Chords, Key of B minor

TED GREENE 03-30-76

| | | | | | | | |
|--|--|---|--|--|---|--|--|
| SCALE  or on 3rd string | Bm  | Bm/9  | Bm6  | Bm6/9  | Bm6/Δ7/9  or A# | BmΔ9  | Bm6/Δ7/9  |
|     SEMI-SCALE  | | | | | | | |
| SCALE  | Bm  | Bm/9  | Bm6  | Bm6/9  | Bm6/Δ7(9)  or A# | BmΔ9  or A# | Bm6/Δ7/9  or A# |
|   SEMI-SCALE  | | | | | | | |
| SCALE  | Bm6  | Bm/9  | Bm6  | Bm6/9  | Bm6/Δ7/9  or A# | Bm6/Δ7/9  | BmΔ9  or G# |
|    SEMI-SCALE  | | | | | | | |
| SCALE  | Bm  | Bm/9  | Bm6  | Bm6/9  | Bm6/Δ7/9  | Bm6/Δ7/9  | BmΔ9  or A# |

Diatonic Melodic Minor Arpeggios

p2/3

(i) Chords, Key of B minor

TED GREENE 03-30-76

| | | | | | | | |
|-----------|----------|------------------------|----------|------------------------|----------|----------|------|
| | BmΔ9 | BmΔ9 | BmΔ9 | SEMI-SCALE Bm6/Δ7/9 | | | |
| 6 | | | | | | | |
| (...ctd.) | | | | | | | |
| SCALE | Bm | Bm/9 | Bm6 | Bm6/9 | Bm6/Δ7/9 | Bm6/Δ7/9 | BmΔ9 |
| | | | | | | | |
| | BmΔ9 | BmΔ9 | BmΔ9 | SEMI-SCALE Bm6/Δ7/9 | | | |
| | | | | | | | |
| SCALE | Bm | Bm/9 | Bm6/Δ7/9 | Bm6/9 | Bm6/7/9 | BmΔ9 | BmΔ9 |
| | | | | | | | |
| | Bm6/Δ7/9 | SEMI-SCALE Bm6/Δ7/9 | | | | | |
| | | | | | | | |
| SCALE | Bm6 | Bm/9 | Bm6 | Bm6/9 | Bm6/Δ7/9 | Bm6/Δ7/9 | BmΔ9 |
| | | | | | | | |
| | BmΔ9 | SEMI-SCALE Bm6/Δ7/9 | | | | | |
| | | | | | | | |

Try tacking on the high F# note (1st string)
to all these sounds in the 9th position.

Diatonic Melodic Minor Arpeggios

p3/3

(i) Chords, Key of B minor

TED GREENE 03-30-76

The image shows eight guitar chord diagrams for the key of B minor. From left to right, they are labeled: SCALE, Bm6, Bm9, Bm6, Bm6/9, Bm6/Δ7/9, Bm6/Δ7/9, and BmΔ9. Below these are two additional diagrams labeled SEMI-SCALE and Bm6/Δ7/9. The diagrams show fingerings (e.g., 1, 2, 3, 4, 5, 6) and include a note 'or B' pointing to the BmΔ9 diagram.

In the high registers 9's can replace roots in the bass.

All of the above arpeggios work for a Rvi \varnothing 7 kind of sound as well (G# \varnothing 7).

It would probably be a good idea to figure out some ii7 and V7 arpeggios in the melodic minor scale, but don't spend a great deal of time on this because the i chord sounds, as given above, are by far the most commonly used arpeggio colors in melodic minors. Most ii chords in minor keys are actually ii \varnothing 7 (as derived from the harmonic minor scale or other sources), and most V chords in minor keys sound better when derived from the harmonic minor or some ALTERED DOMINANT SCALES to be discussed soon.

The III7+ and Rvii \varnothing 7 sounds in melodic minors are almost never used so you needn't concern yourself with them for now. The IV7 sounds are important, but will [be] covered from another viewpoint.

3-30-76

DIATONIC MELODIC MINOR ARPEGGIOS (i CHORDS)

Key of Bm_i

SCALE 2 Bm_i 3m_i 3m6 3m6/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm6/7/9 Bm₉ Bm7 Bm6/7 Bm6/7 3m_i SEMI-SCALE Bm6/7/9

on 3rd string

SCALE 4 Bm_i Bm₉ Bm6 Bm6/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm6/7 Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 5 Bm6 Bm6/9 Bm_i Bm6 Bm6/9 Bm6/7/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 6 Bm_i Bm6 Bm6/9 Bm6/7/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 7 Bm_i Bm6 Bm6/9 Bm6/7/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 9 Bm_i Bm₉ Bm6 Bm6/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 11 Bm6 Bm6/9 Bm_i Bm6/9 Bm6/7/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

SCALE 12 Bm6 Bm6/9 Bm_i Bm6/9 Bm6/7/9 Bm6/7/9 Bm₉ Bm6/7/9 Bm₉ SEMI-SCALE Bm6/7/9

Try tacking on the high F# note (1st string) to all these sounds in the 9th position.

In high registers 9's can replace roots in the bass.

All of the above arpeggios work for a R_{Vii}⁷ kind of sound as well (G^{#7}).

It would probably be a good idea to figure out some ii₇ and I₇ arpeggios in the melodic minor scale, but don't spend a great deal of time on this because the i chord sounds, as given above, are by far the most commonly used arpeggio colors in melodic minors. Most ii₇ chords in minor keys are actually ii₇⁷ (as derived from the harmonic minor scale or other sources), and most I chords in minor keys sound better when derived from the harmonic minor or some

ALTERED DOMINANT SCALES to be discussed soon.

The III₇+R_{Vii}⁷ sounds in melodic minors are almost never used so you needn't concern yourself with them for now.

The IV₇ sounds are important, but will be covered from another viewpoint.