

Diatonic Melodic Minor Arpeggios

(i) Chords, Key of B minor

TED GREENE 03-30-76

Diagram illustrating guitar chord shapes for Diatonic Melodic Minor Arpeggios in the key of B minor, organized by fret position (2, 4, 5, 6).

Fret 2:

- SCALE (2nd string)
- Bm
- Bm/9
- Bm6
- Bm6/9 (or A#)
- Bm6/Δ7/9
- BmΔ9
- Bm6/Δ7/9
- Bm6/Δ7/9 (or B)
- BmΔ9
- BmΔ7
- Bm6/Δ7
- SEMI-SCALE Bm6/Δ7/9

Fret 4:

- SCALE (4th string)
- Bm
- Bm/9
- Bm6
- Bm6/9 (or A#)
- Bm6/Δ7(9) (or A#)
- BmΔ9 (or A#)
- Bm6/Δ7/9
- SEMI-SCALE Bm6/Δ7
- SEMI-SCALE Bm6/Δ7/9 (or A#)
- SEMI-SCALE Bm6/Δ7/9

Fret 5:

- SCALE (5th string)
- Bm6
- Bm/9
- Bm6
- Bm6/9
- Bm6/Δ7/9 (or A#)
- Bm6/Δ7/9
- BmΔ9 (or G#)
- BmΔ9
- BmΔ9
- SEMI-SCALE Bm6/Δ7/9

Fret 6:

- SCALE (6th string)
- Bm
- Bm/9
- Bm6
- Bm6/9
- Bm6/Δ7/9
- Bm6/Δ7/9
- BmΔ9 (or A#)

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(...ctd.)

Bm Δ 9 Bm Δ 9 Bm Δ 9 SEMI-SCALE Bm6/ Δ 7/9

SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/ Δ 7/9 Bm6/ Δ 7/9 Bm Δ 9

Bm Δ 9 Bm Δ 9 Bm Δ 9 SEMI-SCALE Bm6/ Δ 7/9

SCALE Bm Bm/9 Bm6/ Δ 7/9 Bm6/9 Bm6/7/9 Bm Δ 9 Bm Δ 9

SEMI-SCALE Bm6/ Δ 7/9 SEMI-SCALE Bm6/ Δ 7/9

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

SCALE Bm6 Bm/9 Bm6 Bm6/9 Bm6/ Δ 7/9 Bm6/ Δ 7/9 Bm Δ 9

Bm Δ 9 SEMI-SCALE Bm6/ Δ 7/9

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SCALE

Bm6

Bm/9

Bm6

Bm6/9

Bm6/Δ7/9

Bm6/Δ7/9

BmΔ9

SEMI-SCALE

Bm6/Δ7/9

Bm6/Δ7/9

or B

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

All of the above arpeggios work for a Rviø7 kind of sound as well (G#ø7).

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 iiø7 (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 Rviiø7 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.

DIATONIC MELODIC MINOR ARPEGGIOS (i CHORDS)

Key of Bm i

2 SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm6/7 Bm6/7/9 SEMI-SCALE Bm6/7/9

4 SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm6/7 Bm6/7/9 SEMI-SCALE Bm6/7/9

5 SCALE Bm6 Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 SEMI-SCALE Bm6/7/9

6 SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 SEMI-SCALE Bm6/7/9

7 SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 SEMI-SCALE Bm6/7/9

9 SCALE Bm Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 SEMI-SCALE Bm6/7/9

10 SCALE Bm6 Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 SEMI-SCALE Bm6/7/9

12 SCALE Bm6 Bm/9 Bm6 Bm6/9 Bm6/7/9 Bm7 Bm7/9 Bm7 Bm7 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 Rvii ϕ 7 kind of sound as well (G# ϕ 7).

It would probably be a good idea to figure out some ii \flat 7 and I \flat 7 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 ϕ 7 (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 III \flat 7 + Rvii ϕ 7 sounds in melodic minors are almost never used so you needn't concern yourself with them for now.

The IV \flat 7 sounds are important, but will be covered from another viewpoint.