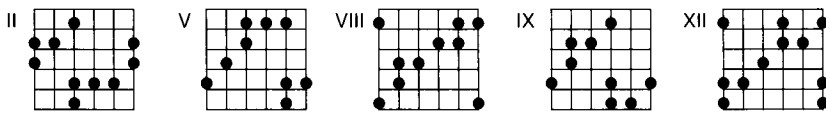


Brave New Guitar

Third-Generation Arpeggios

BY FRANK GAMBALE

Ex. 1



Ex. 2 E7#9

Am7

Musical notation for Ex. 2, showing a lick over E7#9 and Am7. The guitar part includes the following fret numbers: 5 2 3 4 3 2 5 6 5 5 3 7 3 5 5 4 7 4 5 4 5.

Ex. 3 E7#9

Am7

Musical notation for Ex. 3, showing a lick over E7#9 and Am7. The guitar part includes the following fret numbers: 5 5 8 8 8 5 5 4 5 5 7 4 5 7 8 7 5 6 6 8.

Ex. 4 E7#9

Am7

Musical notation for Ex. 4, showing a lick over E7#9 and Am7. The guitar part includes the following fret numbers: 9 10 9 12 9 12 9 12 9 12 9 13 9 13 12 12 12 10 10 8 8 7 10 13 8 12 9 10.

Ex. 5 E7#9

Am7

Musical notation for Ex. 5, showing a lick over E7#9 and Am7. The guitar part includes the following fret numbers: 15 17 17 18 17 14 15 15 14 17 18 17 15 14 17 15 17 15 17 14 16 14 12.

NOW that we've explored arpeggios that begin on the root and 2nd degree of the melodic minor scale, it's time to move on to the 3rd. Don't forget that these arps are generated from the scale whose root is one half-step higher than the dominant chord at hand. Arpeggios starting on the melodic minor scale's 3rd are especially cool-sounding, as you'll soon see.

In this case the dominant chord we want to improvise over is *E7#9*. The melodic minor scale whose root is a half-step higher than *E7#9* is *F* melodic minor, which reads *F, G, Ab, Bb, C, D, E*. To generate a four-note arpeggio from the 3rd degree, start with *Ab* and skip every other note. So if *Ab* is the 1st note of our arp, then *C* is the 3rd, *E* is the 5th, and *G* is the 7th. These notes combine to form an *Abmaj7#5* arpeggio, which sounds terrific over *E7#9*. Ex. 1 shows fretboard positions for *Abmaj7#5* arpeggios. Ex. 2 through Ex. 5 are some licks over the *E7#9-Am7* progression.

We'll continue our melodic minor explorations next time. Until then, improvise to your heart's content. Bon voyage!



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