

-Melodic Minor Etude-

-A.T.Robilotta

- This etude was written to expand the understanding of arpeggios within the modes of melodic minor.
- The notes contained in the arpeggios were chosen to bring out the full flavor of each mode.
- The modes work their way up the neck of the guitar in the key of C Lydian Augmented (A Melodic Minor.)
- Take note that passing tones between arpeggios/scales are not within the phrase markings.
- The etude is written in quintuplets, but also comes out even in subdivisions of 6 or 9.

#iv. $F\bar{m}9^{(b5)}$ $B\bar{m}7^{(b9)}$ F# Aeolian Diminished $A\bar{m}9^{(\Delta7)}$

$B\bar{m}7^{(b9)}$ G# Diminished Whole Tone $A\bar{m}9^{(\Delta7)}$ $F\bar{m}9^{(b5)}$

#v. $G\#7^{(\frac{\#11}{b9})}$ $C\Delta9^{(\#5)}$ G# Diminished Whole Tone $B\bar{m}7^{(b9)}$

$C\Delta9^{(\#5)}$ A Melodic Minor $B\bar{m}7^{(b9)}$ $G\#7^{(\frac{\#11}{b9})}$

vi. $A\bar{m}9^{(\Delta7)}$ $D9^{(\#11)}$ A Melodic Minor $C\Delta9^{(\#5)}$

$D9^{(\#11)}$ B Dorian $b2$ $C\Delta9^{(\#5)}$ $A\bar{m}9^{(\Delta7)}$

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vii. $B\bar{m}7^{(\flat 9)}$ $E9^{(\sharp 5)}$ B Dorian $\flat 2$ $D9^{(\sharp 11)}$

$E9^{(\sharp 5)}$ C Lydian Augmented $D9^{(\sharp 11)}$ $B\bar{m}7^{(\flat 9)}$

I. $C\Delta 9^{(\sharp 5)}$ $F\bar{m}9^{(\flat 5)}$ C Lydian Augmented $E9^{(\sharp 5)}$

$F\bar{m}9^{(\flat 5)}$ D Lydian Dominant $E9^{(\sharp 5)}$ $C\Delta 9^{(\sharp 5)}$

II. $D9^{(\sharp 11)}$ $G\#7^{(\sharp 11)}$ D Lydian Dominant $F\bar{m}9^{(\flat 5)}$

$G\#7^{(\sharp 11)}$ E Mixolydian $\flat 6$ $F\bar{m}9^{(\flat 5)}$ $D9^{(\sharp 11)}$

III. $E9^{(\sharp 5)}$ $A\bar{m}9^{(\flat 7)}$ E Mixolydian $\flat 6$ $G\#7^{(\sharp 11)}$

$A\bar{m}9^{(\flat 7)}$ F# Aeolian Diminished $G\#7^{(\sharp 11)}$ $E9^{(\sharp 5)}$