

G Melodic Minor Position Fingerings

Scale, arpeggios and 4 string licks

G-ma7 9,11,13 Dorian ma7

1 9 b3 11 5 13 7 1 etc...

T
A
B

3 5 1 3 5 2 4 5 2 3 5 3 5 2 3

Finger 2 4 sl 2 4 1 3 4 1 2 4 2 4 1 2

G- triad 2 Octaves (GMM)

1 b3 5 1 b3 5 1 5 b3 1 5 b3 1

T
A
B

3 1 5 5 3 3 3 3 3 5 5 1 3

finger 2 sl 4 4 2 2 2 2 2 4 4 4 sl 2

G-ma7

1 b3 5 7 1 b3 5 7 etc...

T
A
B

3 1 5 4 5 3 3 2 3 2 3 3 5 4 5 1

fingers 2 sl 4 3 4 2 2 1 2 1 2 2 4 3 4 sl

G-ma9

1 b3 5 7 9 1 b3 5 7 9 etc...

T
A
B

3 1 5 4 2 5 3 3 2 5 2 3 3 5 5 1

fingers 2 sl 4 3 1 4 2 2 1 4 1 2 2 4 4 sl

G-maj13 arpeggio... complete arpeggio

9

1 b3 5 7 9 11 13 1 etc...

T
A
B

fingers 2 sl 4 3 1 4 4 2 4 4 1 3 4 sl 2

11

7 1 b3 5 7 9

9 b3 5 7 9 11

T
A
B

fingers 3 4 2 2 1 4 3 4 3 3 1 4

This is just one exercises ... G-ma7 or G melodic minor.

- Play 2 octaves of scale in position
- then two octaves of triads
- two octaves of 7th chords
- two octaves of 9th chords
- two octaves of 13th or complete arpeggio

The last two bars are just playing 4 string arpeggio and going up min 3rd diatonically like going from Minor to relative Major.

I like to use string sets, usually 4 strings, top 4 or middle 4 and use the arpeggios from those string sets to develop solo ideas....

I only notated out starting on 1st degree of MM. That's only 1 version. you should do this with each scale degree. (and I hope you already have this taken care of with Maj. The time spent notating it ou along with somewhat mechanically memorizing... will really help the material become instinctive.

What the string set arpeggios become is filler material to the target notes. Solos are generally target notes with reference to a chord. And filler material between the target notes. There is obviously organization for which target notes to which chords, Which of course is very creative, artistic even mystical etc...