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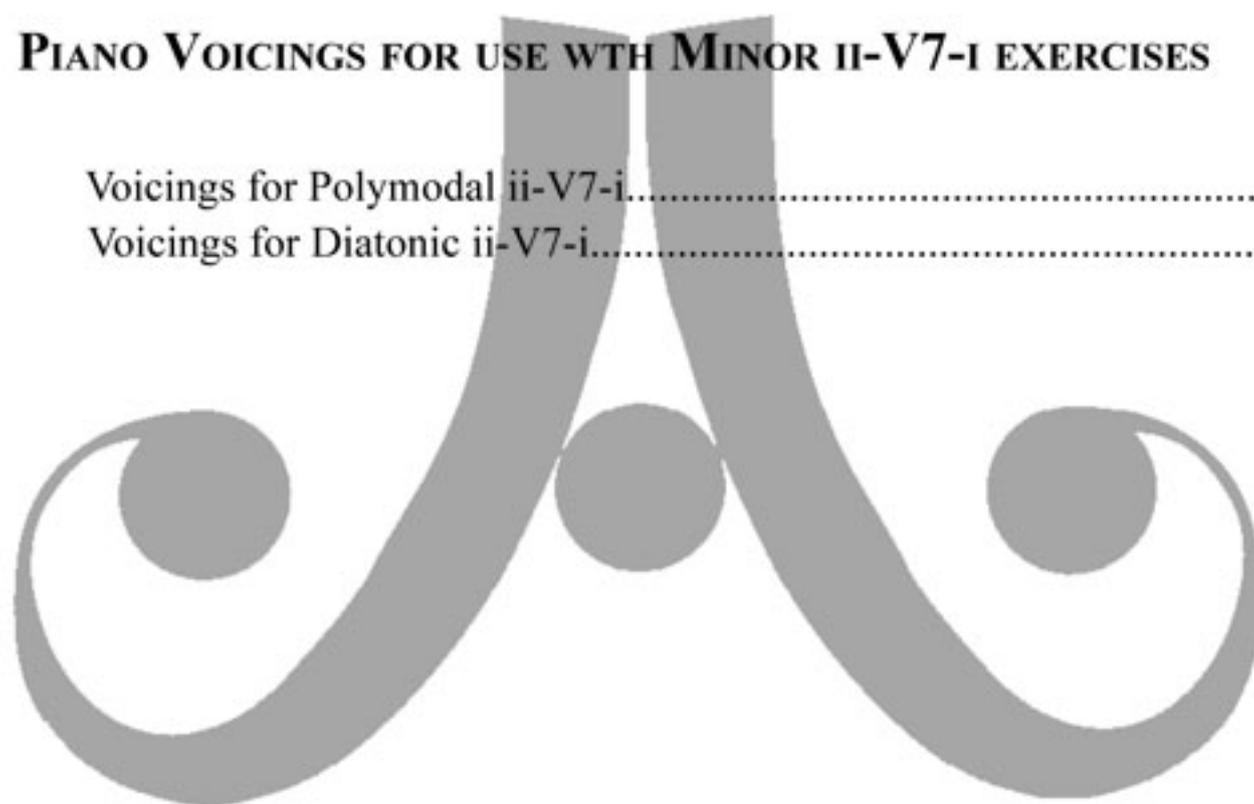
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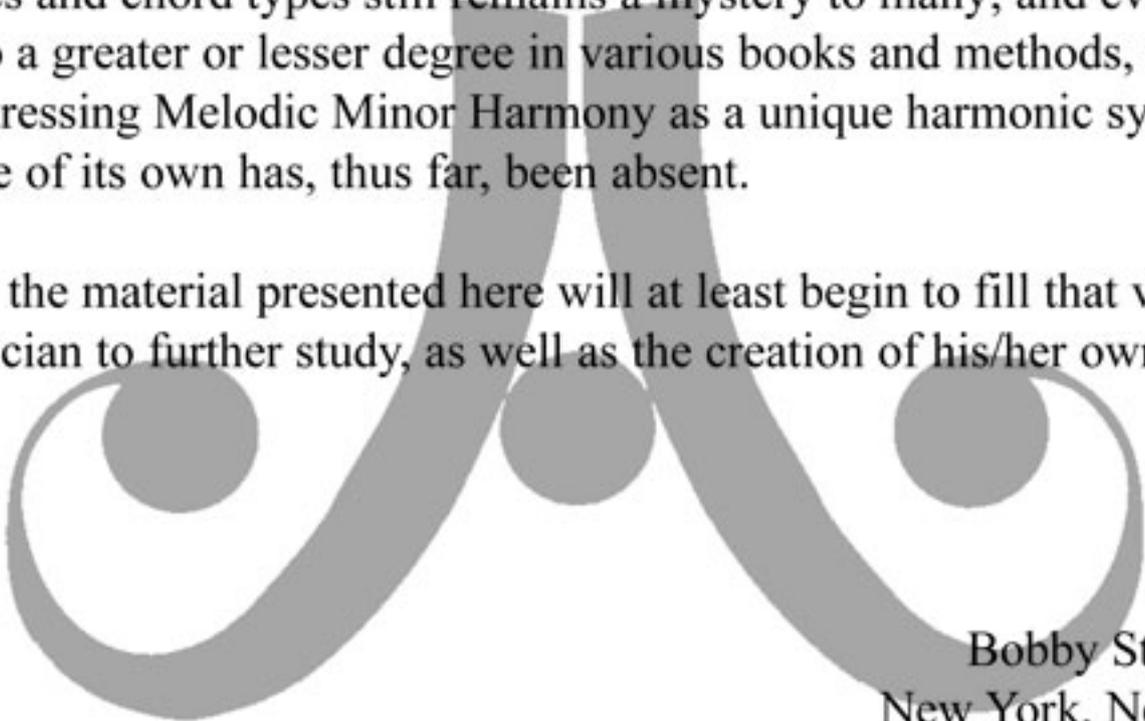


# Foreword

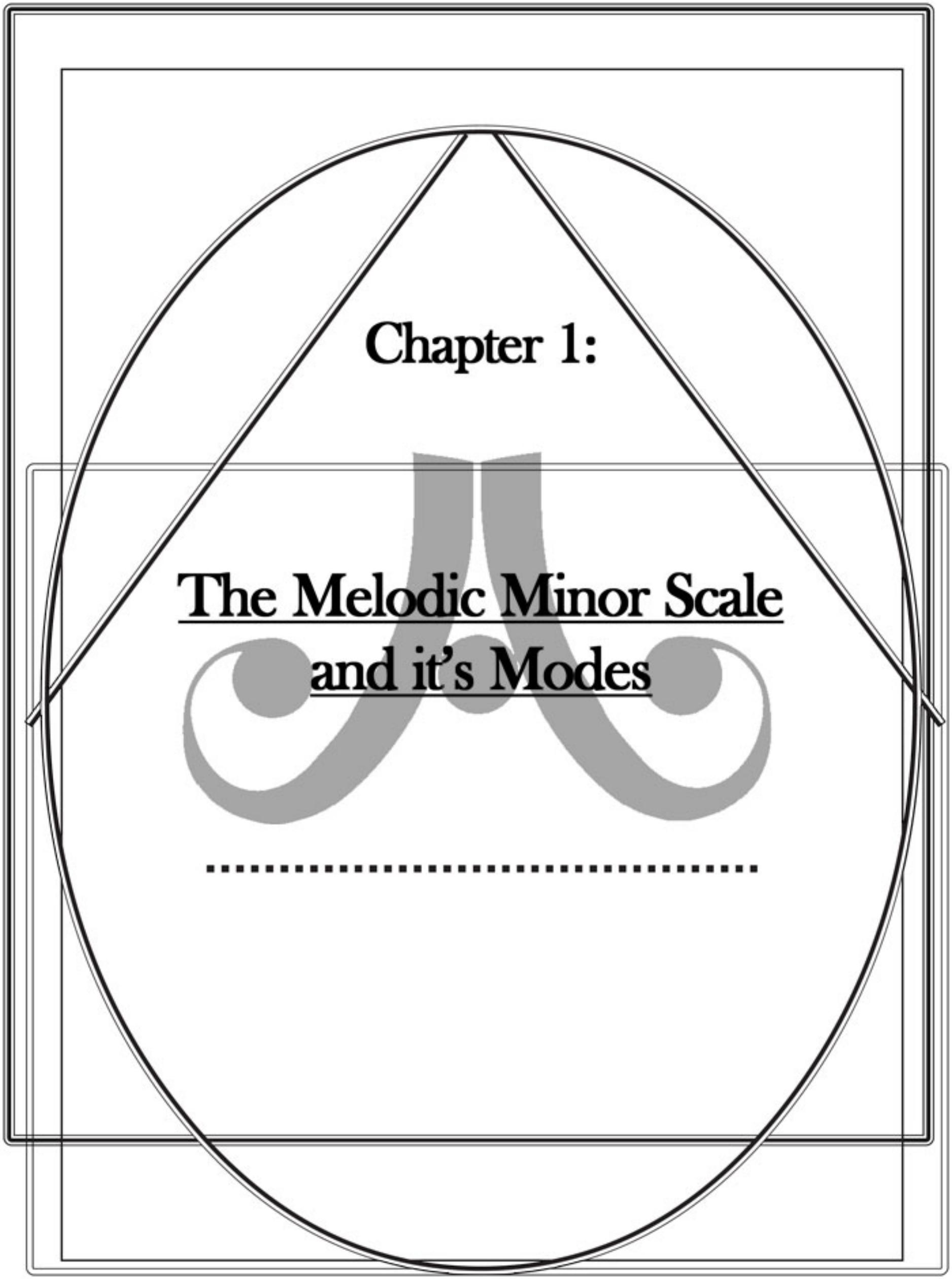
The goal of this book is to provide musicians, of all levels, with a practical method of exposure, study and practice in the components of Melodic Minor Harmony, and its use within the Jazz vocabulary, both improvisational and compositional.

Although common use of Melodic Minor Harmony in Jazz goes back at least to the 1940's with the advent of bebop, familiarity among aspiring musicians with its derivative modes and chord types still remains a mystery to many; and even though touched upon to a greater or lesser degree in various books and methods, a comprehensive study stressing Melodic Minor Harmony as a unique harmonic system and parallel universe of its own has, thus far, been absent.

Hopefully, the material presented here will at least begin to fill that void, and will inspire the musician to further study, as well as the creation of his/her own melodic material.



Bobby Stern  
New York, New York

The image features a large circle with a square inscribed inside it. The top and bottom vertices of the square are at the top and bottom of the circle. The text is centered within the square. A large, faint watermark of a stylized 'M' is visible in the background.

**Chapter 1:**

**The Melodic Minor Scale**  
**and it's Modes**

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## Chapter 1: The Melodic Minor Scale and its Modes

In traditional classical theory, one learns at some point that the minor scales (natural, harmonic and melodic) are derived from and are related to a major scale.

Ex. 1-1 C Major



The natural minor, or Aeolian mode (ex. 1-2) is derived from the sixth step of that major scale, and shares its key signature. In the key of C Major, it's relative minor would be A Minor and would share the same key signature of no sharps or flats. In G major, it's relative minor would be E minor (one sharp), F Maj. and D min. (one flat), E maj. and C# min (4 sharps), etc.

Ex. 1-2 Aeolian Mode (Natural Minor)



The harmonic and melodic forms of minor are then derived from the natural minor: the harmonic minor (ex. 1-3) by raising the **seventh** scale step (in A minor- raise G to G#), the melodic minor by raising the **sixth and seventh** scale steps while ascending, and lowering them back to natural minor status while descending (ex. 1-4).

Ex. 1-3 Harmonic Minor



Ex. 1-4 Ascending & Descending Melodic Minor



In jazz, the Melodic Minor is the same in both directions, with a raised **sixth and seventh** degree (ex. 1-5). At this point, any recognizable relationship to a major scale or key tends to fade. Take "A" Melodic Minor with its two sharps (F# & G#). What major key is that? Certainly not C. Or check out G Melodic Minor (ex. 1-6) with both an F# and a Bb!! *A flat and a sharp?* Not exactly very major-like.

# E♭ Melodic Minor Modes

i **E♭ Melodic Minor** (*E♭- Maj7*)

ii **F Dorian b2** (*F susb9*)

iii **G♭ Lydian Augmented** (*G♭ Maj7#5*)

iv **A♭ Lydian Dominant** (*A♭7 #11*)

v **B♭ Mixolydian b6** (*B♭7+5*)

vi **C Locrian #2** (*Cø*)

vii **D Altered** (*D7alt*)

## F# Melodic Minor Modes

**F# Melodic Minor** (*F#- Maj7*)

b3 M6 M7

**G# Dorian b2** (*G# susb9*)

b2 (b9) b3 b7

**A Lydian Augmented** (*A Maj7#5*)

M3 #4 #5 M7

**B Lydian Dominant** (*B7 #11*)

M3 #4 b7

**C# Mixolydian b6** (*C#7+5*)

M3 b6 (b13) b7

**D# Locrian #2** (*D#o*)

M2 (9) b3 b5 b6 b7

**F Altered** (*F7alt*)

b9 #9 M3 b5 b13 b7

vi Mode

Locrian #2

(Locrian Natural 2)

1 M9 b3 4 (11) b5 b6 b7 8

The musical score displays the Locrian #2 mode (also known as Locrian Natural 2) across 12 different key signatures. Each staff is labeled with its key signature and the mode name. The notes are written in a melodic line, and the mode is identified as 'vi Mode' with a specific melodic minor scale.

- C Locrian #2:** vi Mode - Eb Mel. Min
- C# (Db) Locrian #2:** vi Mode - E Mel. Min
- D Locrian #2:** vi Mode - F Mel. Min
- D# (Eb) Locrian #2:** vi Mode - F# Mel. Min
- E Locrian #2:** vi Mode - G Mel. Min
- F Locrian #2:** vi Mode - Ab Mel. Min
- F# Locrian #2:** vi Mode - A Mel. Min
- G Locrian #2:** vi Mode - Bb Mel. Min
- G# (Ab) Locrian #2:** vi Mode - B Mel. Min
- A Locrian #2:** vi Mode - C Mel. Min
- Bb Locrian #2:** vi Mode - Db Mel. Min
- B Locrian #2:** vi Mode - D Mel. Min

V Mode

Mixolydian b6

1 2 M3 4 (11) 5 b6 (b13) b7 8

V Mode - F Mel. Min

C Mixolydian b6

V Mode - F# Mel. Min

C# Mixolydian b6

V Mode - G Mel. Min

D Mixolydian b6

V Mode - Ab Mel. Min

Eb Mixolydian b6

V Mode - A Mel. Min

E Mixolydian b6

V Mode - Bb Mel. Min

F Mixolydian b6

V Mode - B Mel. Min

F# Mixolydian b6

V Mode - C Mel. Min

G Mixolydian b6

V Mode - Db Mel. Min

Ab Mixolydian b6

V Mode - D Mel. Min

A Mixolydian b6

V Mode - Eb Mel. Min

Bb Mixolydian b6

V Mode - E Mel. Min

B Mixolydian b6

## Melodic Minor Modes Starting on Ab (G#)

i  
OF Ab MEL. MIN.

Ab MELODIC MINOR

ii  
OF F# MEL. MIN.

Ab DORIAN b2

iii  
OF F MEL. MIN.

Ab LYDIAN AUGMENTED

iv  
OF Eb MEL. MIN.

Ab LYDIAN DOMINANT

v  
OF Db MEL. MIN.

Ab MIXOLYDIAN b6

vi  
OF B MEL. MIN.

G# LOCRIAN #2

vii  
OF A MEL. MIN.

G ALTERED

## Chapter 2: Seventh Chords, Intervals & Chromaticism

### Seventh Chords

In this Chapter, *Seventh Chords* are defined in two ways: 1) a four note chord, derived from each diatonic scale step, built in thirds and containing the root, third, fifth & seventh; (Ex. 2-1)

ex. 2-1 Diatonic Seventh Chord arpeggios in C Melodic Minor

and 2) a four note structure, termed **Functional Seventh Chords**, derived from each diatonic scale step, containing the essential, defining notes (including extensions), of that chord (Ex. 2-2).

ex. 2-2 Functional Seventh Chord arpeggios in C Melodic Minor

Melodic Minor harmony is essentially *key*, rather than *cadence* oriented (as is the case with Major Scale harmony). This means that harmonic movement within the scale could be determined by nothing more than the bass notes, since the diatonic seventh chords themselves are essentially *interchangeable*. The exercises on pp. 46-47 can be a helpful way to isolate and hear those notes which define unique characteristics, within the scale, of each chord. The term “seventh chord” may be inaccurate here in the sense that some of these four note chords may not contain their diatonic seventh.

### Intervals

The interval exercises in this chapter, consisting of diatonic thirds, fourths & sixths (Ex. 2-3), are for the purpose of gaining technical facility as well as familiarity with their sound and usage. As with any other scale or mode, breaking it down into its component intervals is just another way of expressing its tonality, and command of these intervals greatly expands ones expressive vocabulary.

ex. 2-3 Diatonic Sixths in C Melodic Minor

## Non-Diatonic Passing Tones & Chromaticism

The interval of a half step (minor second, augmented unison) is well served as a “coloring tool” in Melodic Minor. Because of the presence of four consecutive whole steps, between scale steps 3 and 7 (*that’s one whole step short of an actual whole tone scale*), as well as between steps 1 and 2, Melodic Minor provides a whole lot of room for half steppin’!

One common method of introducing chromatic material in a jazz context goes back to the Bebop Era. Because of the introduction of eighth note phraseology (the “swung” eighth note being the core rhythmical unit on which the music and its melodic lines were based), a *non-diatonic chromatic passing tone* was often added between scale steps 5 & 6 of the major (and sometimes Melodic Minor) scale. This extra eighth note allows for the even execution, over a single measure, of a seven note (plus one) Major, and in our case, Melodic Minor Scale. Eight beats, eight notes. Why is this so crucial? Because it allows the chord tones 1, 3, 5, 6 & 8 to land on the downbeats or “strong” beats. In other words, it allows the scale to come out “even”. These scales are often referred to as the “**Bebop Major**” or “**Bebop Minor**” scales.

ex. 2-4 Non-Diatonic passing tone in a typical Bebop phrase over C Maj (Bebop Major)

Ex. 2-4, an atypical Bebop phrase over C Maj illustrates how the added Ab chromatic passing tone sets up the rest of the phrase by allowing both the melodic (scalar) as well as the eighth note rhythmic “flow” to continue seamlessly. Two major “flows” for the price of one little Ab chromatic passing tone. Notice how it “passes” from the A on beat 4 measure 1 and “connects” to the chord tone G on the downbeat of beat 1 of measure 2, a so called “strong” beat . In fact, that’s another major function of chromatic, non-diatonic passing tones: *they connect chord tones both within a chord as well as between chords*. Ex 2-5 is the same phrase, but on a C-(Maj7), using the C Melodic Minor scale.

ex. 2-5 Same phrase, modified for minor (Bebop Minor)

H = Non Diatonic Passing Tone

## Melodic Minor- Functional Seventh Chord Arpeggios

**C Melodic Minor**

C min Maj7(6)    D -7(b9 13)    Eb Maj 7#5    F7 b5

G7+5    A -7 b5 (9)    B7 b9 #9 b13

**C# Melodic Minor**

C# min Maj7(6)    D# -7(b9 13)    E Maj 7#5    F#7 b5

G#7+5    A# -7 b5 (9)    C7 b9 #9 b13

**D Melodic Minor**

D min Maj7(6)    E-7(b9 13)    F Maj 7#5    G7 b5

A7 +5    B -7 b5 (9)    C#7b9 #9 b13

**Eb Melodic Minor**

Eb min Maj7(6)    F-7(b9 13)    Gb Maj 7#5    Ab7 b5

Bb7 +5    C -7 b5 (9)    D7b9 #9 b13

**E Melodic Minor**

E min Maj7(6)    F#-7(b9 13)    G Maj 7#5    A7 b5

B7 +5    C# -7 b5 (9)    D#7b9 #9 b13

**F Melodic Minor**

F min Maj7(6)    G-7(b9 13)    Ab Maj 7#5    Bb7 b5

C7+5    D -7 b5 (9)    E7b9 #9 b13

# D Melodic Minor Modes

## Continuous Exercise with Non-Diatonic Half Steps

i **D Melodic Minor**

ii **E Dorian b2**

iii **F Lydian Augmented**

iv **G Lydian Dominant**

v **A Mixolydian b6**

vi **B Locrian #2**

vii **C# Altered**

**D Melodic Minor**

## Pentatonic b3 Two Bar Diatonic Patterns

**C Pentatonic b3**  
derived from C Melodic Minor

Musical notation for C Pentatonic b3 in C major, derived from C Melodic Minor. The scale is shown in two bars: C4-D4-E4-F4-G4 (labeled 1 2 b3 5 6) and F4-G4-A4-B4-C5. The second bar shows the descending scale: B4-A4-G4-F4-E4-D4-C4.

**C# Pentatonic b3**  
derived from C# Melodic Minor

Musical notation for C# Pentatonic b3 in C# major, derived from C# Melodic Minor. The scale is shown in two bars: C#4-D#4-E4-F#4-G#4 and F#4-G#4-A4-B4-C#5. The second bar shows the descending scale: B4-A4-G4-F4-E4-D4-C#4.

**D Pentatonic b3**  
derived from D Melodic Minor

Musical notation for D Pentatonic b3 in D major, derived from D Melodic Minor. The scale is shown in two bars: D4-E4-F#4-G4-A4 and G4-A4-B4-C#4-D5. The second bar shows the descending scale: C#4-B4-A4-G4-F4-E4-D4.

**Eb Pentatonic b3**  
derived from Eb Melodic Minor

Musical notation for Eb Pentatonic b3 in Eb major, derived from Eb Melodic Minor. The scale is shown in two bars: Eb4-F4-G4-Ab4-Bb4 and Ab4-Bb4-C4-Bb4-Eb5. The second bar shows the descending scale: D4-C4-Bb4-A4-G4-F4-Eb4.

**E Pentatonic b3**  
derived from E Melodic Minor

Musical notation for E Pentatonic b3 in E major, derived from E Melodic Minor. The scale is shown in two bars: E4-F#4-G4-A4-B4 and A4-B4-C#4-B4-E5. The second bar shows the descending scale: D4-C4-B4-A4-G4-F#4-E4.

**F Pentatonic b3**  
derived from Eb Melodic Minor

Musical notation for F Pentatonic b3 in F major, derived from Eb Melodic Minor. The scale is shown in two bars: F4-G4-Ab4-A4-Bb4 and Ab4-Bb4-C4-Bb4-F5. The second bar shows the descending scale: E4-D4-C4-B4-A4-G4-F4.

**F# Pentatonic b3**  
derived from F# Melodic Minor

Musical notation for F# Pentatonic b3 in F# major, derived from F# Melodic Minor. The scale is shown in two bars: F#4-G#4-A4-B4-C#4 and B4-C#4-D#4-C#4-F#5. The second bar shows the descending scale: E4-D4-C4-B4-A4-G#4-F#4.

**G Pentatonic b3**  
derived from G Melodic Minor

Musical notation for G Pentatonic b3 in G major, derived from G Melodic Minor. The scale is shown in two bars: G4-A4-B4-C4-D4 and C4-D4-E4-D4-G5. The second bar shows the descending scale: F4-E4-D4-C4-B4-A4-G4.

**Ab Pentatonic b3**  
derived from Ab Melodic Minor

Musical notation for Ab Pentatonic b3 in Ab major, derived from Ab Melodic Minor. The scale is shown in two bars: Ab4-Bb4-C4-Bb4-Eb4 and Ab4-Bb4-C4-Bb4-Eb4. The second bar shows the descending scale: D4-C4-B4-A4-G4-F4-Eb4.

**A Pentatonic b3**  
derived from A Melodic Minor

Musical notation for A Pentatonic b3 in A major, derived from A Melodic Minor. The scale is shown in two bars: A4-B4-C#4-B4-E4 and C#4-B4-A4-G4-F#4. The second bar shows the descending scale: D4-C4-B4-A4-G4-F#4.

**Bb Pentatonic b3**  
derived from Bb Melodic Minor

Musical notation for Bb Pentatonic b3 in Bb major, derived from Bb Melodic Minor. The scale is shown in two bars: Bb4-C4-Bb4-Eb4 and Bb4-C4-Bb4-Eb4. The second bar shows the descending scale: D4-C4-B4-A4-G4-F4-Eb4.

**B Pentatonic b3**  
derived from B Melodic Minor

Musical notation for B Pentatonic b3 in B major, derived from B Melodic Minor. The scale is shown in two bars: B4-C#4-D4-C#4-F#4 and C#4-D4-E4-D4-B5. The second bar shows the descending scale: A4-G4-F#4-E4-D4-C#4-B4.

(LOCRIAN #2)

(ALTERED)

(MELODIC MINOR)

The image displays a series of 12 rows of musical notation, each representing a different chord from the minor II-V7-I progression. Each row is divided into three columns corresponding to the styles: (LOCRIAN #2), (ALTERED), and (MELODIC MINOR). Above each staff, the chord name is written. The notes are written in a treble clef with a common time signature (C). The patterns consist of eighth and quarter notes, often with slurs and accents, and are followed by a quarter rest. A large, semi-transparent watermark is visible in the center of the page.

Chord	(LOCRIAN #2)	(ALTERED)	(MELODIC MINOR)
D-7 b5	E $\flat$ -7 b5	G7 ALT	C-
E $\flat$ -7 b5	E-7 b5	A $\flat$ 7 ALT	D $\flat$ -
E-7 b5	F-7 b5	A7 ALT	D-
F-7 b5	F $\sharp$ -7 b5	B $\flat$ 7 ALT	E $\flat$ -
F $\sharp$ -7 b5	G-7 b5	B7 ALT	E-
G-7 b5	A $\flat$ -7 b5	C7 ALT	F-
A $\flat$ -7 b5	A-7 b5	D $\flat$ 7 ALT	G $\flat$ -
A-7 b5	B $\flat$ -7 b5	D7 ALT	G-
B $\flat$ -7 b5	B-7 b5	E $\flat$ 7 ALT	A $\flat$ -
B-7 b5	C-7 b5	E7 ALT	A-
C-7 b5	C $\sharp$ -7 b5	F7 ALT	B $\flat$ -
C $\sharp$ -7 b5		F $\sharp$ 7 ALT	B-

## Suggested Piano Voicings #1 for use with Polymodal Minor ii-V7-i Exercises

D-7b5      G7alt      C-

This system shows three measures of piano voicings. The first measure is for D-7b5, the second for G7alt, and the third for C-. Each measure has a treble clef staff with a chord voicing and a bass clef staff with a single bass note. The D-7b5 voicing has a bass note of D. The G7alt voicing has a bass note of G. The C- voicing has a bass note of C. The chords are: D-7b5 (D, F, Ab, C), G7alt (G, B, D, F, Ab), and C- (C, Eb, F, G).

D#-7b5      G#7alt      C#-

This system shows three measures of piano voicings. The first measure is for D#-7b5, the second for G#7alt, and the third for C#-. Each measure has a treble clef staff with a chord voicing and a bass clef staff with a single bass note. The D#-7b5 voicing has a bass note of D#. The G#7alt voicing has a bass note of G#. The C#- voicing has a bass note of C#. The chords are: D#-7b5 (D#, F#, Ab, C), G#7alt (G#, B, D, F, Ab), and C#- (C#, Eb, F, G).

E-7b5      A7alt      D-

This system shows three measures of piano voicings. The first measure is for E-7b5, the second for A7alt, and the third for D-. Each measure has a treble clef staff with a chord voicing and a bass clef staff with a single bass note. The E-7b5 voicing has a bass note of E. The A7alt voicing has a bass note of A. The D- voicing has a bass note of D. The chords are: E-7b5 (E, G, Ab, C), A7alt (A, C, E, G, Ab), and D- (D, F, Ab, C).

F-7b5      Bb7alt      Eb-

This system shows three measures of piano voicings. The first measure is for F-7b5, the second for Bb7alt, and the third for Eb-. Each measure has a treble clef staff with a chord voicing and a bass clef staff with a single bass note. The F-7b5 voicing has a bass note of F. The Bb7alt voicing has a bass note of Bb. The Eb- voicing has a bass note of Eb. The chords are: F-7b5 (F, Ab, C, Eb), Bb7alt (Bb, D, F, Ab), and Eb- (Eb, G, Ab, C).