

Jazz

Melodic Minor Modes

By James Broderick

Contents

- 1) Extended Vertical Analysis, 2) Modal Names, 3) Common Chord Symbols, 4) Slash Chords & 5) Numerical Analysis utilizing the Augmented Major 7 upper structure.

1. C min/Maj⁷ D min⁷ E^b+Maj⁷ F⁷ G⁷ A min^{7(b5)} B min^{7(b5)} B⁷

1 2 b3 4 5 6 7

2. Dorian ^{b7} Phrygian ^{b6} Lydian ^{#5} Mixolydian ^{#4} Aeolian ^{b3} Locrian ^{b2} Ionian ^{#1}
 Melodic Minor Lydian Aug. Lydian Dom. Mixolydian^{b6} Altered Dom.

The modal names are written in this order because they are in the same order as the major modes. They are arrived at by comparing them to the major scale. For example, Locrian ^{b2}, comparing this scale to A major (not Locrian) yields a ^{b2}. All comparisons are made to the major scale.

3. C min/Maj⁷ E^b+Maj⁷/_D E^b+Maj⁷(^{#11}) F⁷(^{#11}) G⁷(^{b9}) A min^{7(b5)} B⁷(^{#9})
4. E^b+Maj⁷/_C E^b+Maj⁷/_D n/a E^b+Maj⁷/_F E^b+Maj⁷/_G E^b+Maj⁷/_A E^b+Maj⁷/_B
5. ^bIII⁺Maj⁷/_I ^bII⁺Maj⁷/_I n/a ^bVII⁺Maj⁷/_I ^bVI⁺Maj⁷/_I ^bV⁺Maj⁷/_I ^bIV⁺Maj⁷/_I

Melodic Minor - Dorian ^{b7}

1 2 b3 4 5 6 7

Phrygian $\flat 6$ - $E\flat$ Maj 7 $\frac{7}{D}$

1 $\flat 2$ $\flat 3$ 4 5 6 $\flat 7$

Lydian $\sharp 5$ (Lydian Augmented) - $E\flat$ Maj 7 ($\sharp 11$)

1 2 3 $\sharp 4$ $\sharp 5$ 6 7

Mixolydian $\sharp 4$ (Lydian Dominant) - F 7 ($\sharp 11$)

1 2 3 $\sharp 4$ 5 6 $\flat 7$

Aeolian $\flat 3$ (Mixolydian $\flat 6$) - G 7 ($\flat 9$)

1 2 3 4 5 $\flat 6$ $\flat 7$

Locrian $\flat 2$ - A min 7 ($\flat 5$)

1 2 $\flat 3$ 4 $\flat 5$ $\flat 6$ $\flat 7$

Ionian $\sharp 1$ (Altered, Superlocrian, or Diminished Whole Tone) - B 7 ($\sharp 9$) $(\flat 13)$

1 $\flat 2$ $\flat 3$ $\flat 4$ $\flat 5$ $\flat 6$ $\flat 7$