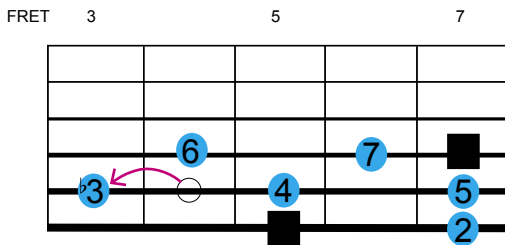


## THE MELODIC MINOR MODES

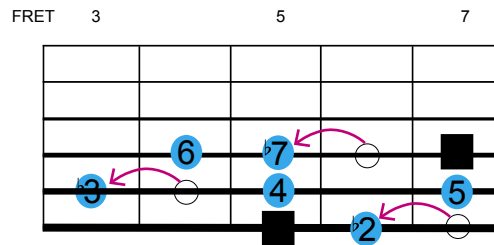
The good or bad news depending on how you look at it is the melodic minor scale can generate a series of seven modes just like the major scale ( see [Lesson 29](#) & [Lesson 30](#) ). These are important sounds in modern jazz.

■ = Root note - in this case, all **A**. ● = Scale note. ○ = Original major scale interval.  
 ← ○ = Indicates modification away from the original major scale interval.

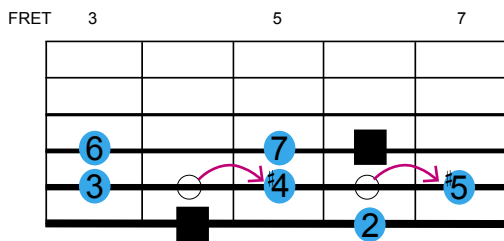
### Mode I A MELODIC MINOR



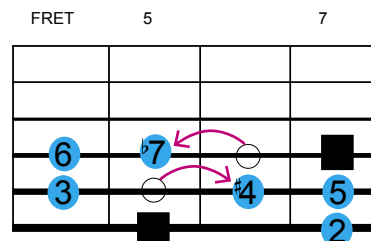
### Mode II A DORIAN $\flat 9$



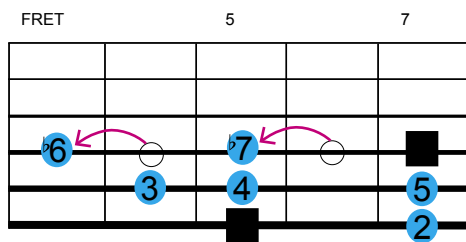
### Mode III A LYDIAN AUGMENTED



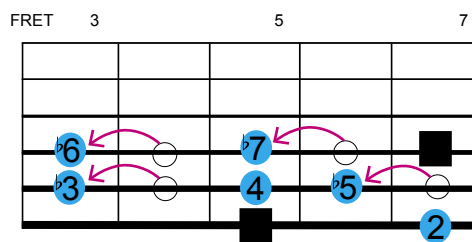
### Mode IV A LYDIAN DOMINANT



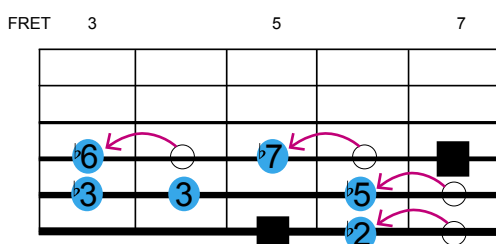
### Mode V A MIXOLYDIAN $\flat 6$



### Mode VI A LOCRIAN $\flat 2$



### Mode VII A ALTERED (aka SUPER LOCRIAN)



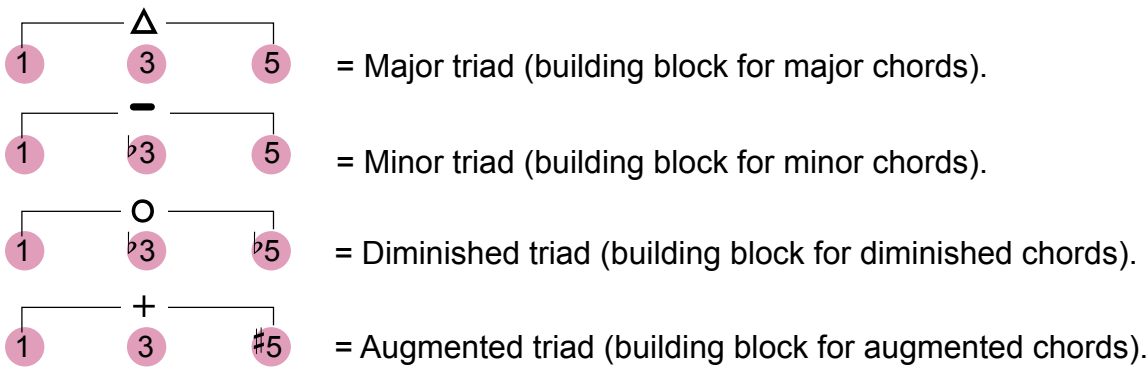
As with lesson 29 - play each scale over an A drone note to hear the individual personality of each scale.

## THE MELODIC MINOR MODES

All the derived modes are measured against the 1 2 3 4 5 6 7 intervals of the major scale (see Lesson 22 ) creating a unique interval row for each mode. The major scale is a big deal, it's the measuring stick for all of the other scales you'll encounter.

By highlighting each of the modes scale tones (●) you can extract the appropriate chord that works correctly with that particular mode.

The melodic minor modes contain all 4 of the basic triads used in western music.



		<u>MODE INTERVALS</u>	<u>DERIVED CHORDS</u> (Diatonic chords)
Mode I	<b>G</b> MELODIC MINOR	1 2 <b>3</b> 4 <b>5</b> 6 <b>7</b> (Intervals: 1-2, 2-3, 3-4, 4-5, 5-6, 6-7)	= <b>G<sup>-</sup></b> <b>G<sup>-</sup>Δ<sup>7</sup></b>
Mode II	<b>A</b> DORIAN <sup>b</sup> 9	1 <sup>b</sup> 2 <b>3</b> 4 <b>5</b> 6 <sup>b</sup> 7 (Intervals: 1- <sup>b</sup> 2, <sup>b</sup> 2-3, 3-4, 4-5, 5-6, 6- <sup>b</sup> 7)	= <b>A<sup>-</sup></b> <b>A<sup>-7</sup></b>
Mode III	<b>B<sup>b</sup></b> LYDIAN AUGMENTED	1 2 <b>3</b> <sup>#</sup> 4 <sup>#</sup> 5 6 <b>7</b> (Intervals: 1-2, 2-3, 3- <sup>#</sup> 4, <sup>#</sup> 4- <sup>#</sup> 5, <sup>#</sup> 5-6, 6-7)	= <b>B<sup>+</sup></b> <b>B<sup>+</sup>Δ<sup>7</sup>#<sup>5</sup></b>
Mode IV	<b>C</b> LYDIAN DOMINANT	1 2 <b>3</b> <sup>#</sup> 4 <b>5</b> 6 <sup>b</sup> 7 (Intervals: 1-2, 2-3, 3- <sup>#</sup> 4, <sup>#</sup> 4-5, 5-6, 6- <sup>b</sup> 7)	= <b>C</b> <b>C<sup>7</sup></b>
Mode V	<b>D</b> MIXOLYDIAN <sup>b</sup> 9	1 2 <b>3</b> 4 <b>5</b> <sup>b</sup> 6 <sup>b</sup> 7 (Intervals: 1-2, 2-3, 3-4, 4-5, 5- <sup>b</sup> 6, <sup>b</sup> 6- <sup>b</sup> 7)	= <b>D</b> <b>D<sup>7</sup></b>
Mode VI	<b>E</b> LOCRIAN <sup>b</sup> 2	1 2 <b>3</b> 4 <b>5</b> <sup>b</sup> 6 <sup>b</sup> 7 (Intervals: 1-2, 2-3, 3-4, 4-5, 5- <sup>b</sup> 6, <sup>b</sup> 6- <sup>b</sup> 7)	= <b>E<sup>o</sup></b> <b>E<sup>o</sup></b>
Mode VII	<b>F<sup>#</sup></b> ALTERED	1 <sup>b</sup> 2 <b>3</b> <sup>b</sup> 4 <b>5</b> <sup>b</sup> 6 <sup>b</sup> 7 (Intervals: 1- <sup>b</sup> 2, <sup>b</sup> 2-3, 3- <sup>b</sup> 4, <sup>b</sup> 4-5, 5- <sup>b</sup> 6, <sup>b</sup> 6- <sup>b</sup> 7)	= <b>F<sup>#o</sup></b> <b>F<sup>#o</sup></b>