

Single-Note Playing in Minor Keys

Ted Greene 3-25-1976 thru 3-28-1976

[Note: Ted uses a slash through 7, 9, and 13 to indicate major 7, major 9, or major 13]

Minor keys are very interesting for quite a few reasons, one of which is that there are lots of different types of minor scales (there are actually quite a few different types of “major” scales also, but more on this later). Let’s start with the **NATURAL MINOR** (also called the Aeolian minor or Pure minor). This scale is constructed by lowering the 3rd, 6th and 7th tones of a major scale (the word lower here means *1/2 step* lower).

A common way to write the formula for this scale is: 1 2 b3 4 5 b6 b7 (8). Applying this to the key of B(m) for example, the scale would change from B C# D# E F# G# A# B to B C# D E F# G A B.

Following is a list of fingerings to learn, given in the key of Bm. Because the natural minor scale often tends to sound a little bland to 20th century ears, the following techniques are suggested, to increase your acceptance of the sound:

- 1) Play the first five notes of the scale up and back down (B C# D E F# E D C# B).
- 2) Play the first six notes in a similar fashion (B C# D E F# G F# E D C# B).
- 3) Play the first seven notes in a similar fashion (B C# D E F# G A G F# E D C# B).
- 4) Finally, the whole scale up and down (B C# D E F# G A B A G F# E D C# B).
- 5) Now play the following:

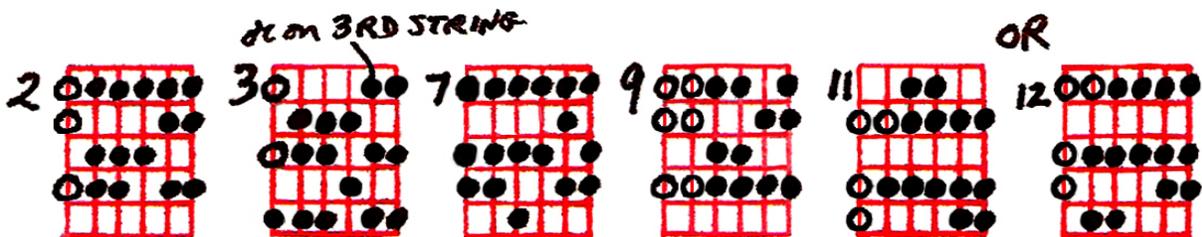
B C# D C# B A B;	B C# D C# B A G A B;
B C# D E D C# B A B;	B C# D E F# E D C# B A G A B.

These techniques please the ear because they gradually introduce the “funny” notes while revolving around the keynote (root) of the scale, which, for whatever reasons, has a very meaningful and welcome effect in most cases. In the future, these techniques will be referred to collectively as the EXPANDING technique.

Another way to help the ear accept a new scale is with a technique we will call CENTERING. An example of this technique is as follows:

Ascending	→	B B C# B D B E B F#;
		B B C# B D B E B F# B G B F#;
		B B C# B D B E B F# B G B A B B (octave);
Descending	→	B B A B G B F# B E B D B C# B B (octave).

Anyway, here are the diagrams:



After playing through these diagrams, have you noticed something coincidental?

If these scales sound too much like D major scales to your ears, review the expanding techniques and then play the following chord progressions:

Bm F#m Bm; Bm Em Bm; Bm Em F#m Bm; Bm A G A Bm.

Now quickly, while the sound of the chords is still slightly lingering in your ears, play each diagram of the scale again; this should help. The reason that the above chords are used is because, as you may have guessed, they are diatonic to the B natural minor scale.

Before you apply the above scale patterns, you should know about the diatonic triads—they are as follows:

F#	G	A	B	C#	D	E
D	E	F#	G	A	B	C#
B	C#	D	E	F#	G	A
Bm	C#^o	D	Em	F#m	G	A
i	ii ^o	III	iv	v	VI	VII

Some common progressions to play the scale over are:

- 1) ||: Bm – F#m :|| 2) ||: Bm – Em :|| 3) ||: Bm – A :|| 4) ||: Bm – G :||
 i v i iv i VII i VI
- 5) ||: Bm – A – G – A :|| 6) ||: Bm – F#m – G – D – Em – Bm – A – Bm :||
 i VII VI VII i v VI III iv i VII i

Actually, most chord progressions in minor keys don't stay exclusively in the natural (or any other kind of) minor, but instead, mixtures of the different types (such as Harmonic minor, Melodic minor, etc.) are commonly used—more on this soon.

The diatonic 7th chords in the B natural minor scale are:

A	B	C#	D	E	F#	G
F#	G	A	B	C#	D	E
D	E	F#	G	A	B	C#
B	C#	D	E	F#	G	A
Bm7	C#m7b5	D7	Em7	F#m7	G7	A7
i7	ii^o7	III7	iv7	v7	VI7	VII7

The other common *extensions* (9ths, 11th, etc.) are:

- i:** Bm/9, Bm+ (B D G [or F#]), Bm7/11, Bm9, Bm11
- ii^o:** C#m7b5/11, C#m7/11(no 5th)
- III:** D/9, D9, D6/9, D43, D6
- iv:** Em/9, Em9, Em7/11, Em11, Em13
- v:** F#m7/11
- VI:** G/9, G9, G6/9, G43, G6, G/9+11, G6/9+11, G7+11
- VII:** A9, A13, A7/6, A7sus, A11, A13sus, A/9, A6, A6/9

Actually, extensions have not been used all that much in most natural minor progressions (for whatever reasons), but *you* may wish to use them, and you will still run into them every once in awhile so you should be at least familiar with them.

Some new progressions to practice your scales with are:

- 7) ||: Bm – F#m7 :|| 8) ||: Bm7 – F#m7 :|| 9) ||: Bm7 – Em7 :|| 10) ||: Bm7 – F#m7 – G7 F#m7 :||
 i v7 i7 v7 i7 iv7 i7 v7 VI7 v7
- D E F# E ← melody (soprano) notes
- 11) ||: Bm – A – G7 – A :|| 12) ||: Bm7 – F#m7 – G7 – D/9 – Em7 – Bm7 – A11 – Bm :||
 i VII VI7 VII i7 v7 VI7 III iv7 i7 VII7 i

Even though most of these progressions here do not use the “fancier” extensions, feel free to substitute them. Example: For progression 7) play ||: Bm/9 – F#m7 :|| or ||: Bm9 – F#m7/11 :||

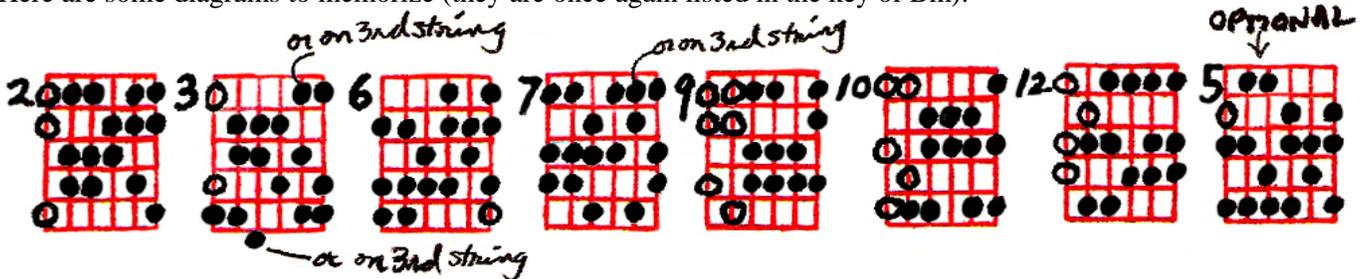
Here is a list of commonly used natural minor scales:

Key	Scale	Key	Scale
Am	A B C D E F G A	Dm	D E F G A B \flat C D
Em	E F \sharp G A B C D E	Gm	G A B \flat C D E \flat F G
Bm	B C \sharp D E F \sharp G A B	Cm	C D E \flat F G A \flat B \flat C
F \sharp m	F \sharp G \sharp A B C \sharp D E F \sharp	Fm	F G A \flat B \flat C D \flat E \flat F
C \sharp m	C \sharp D \sharp E F \sharp G \sharp A B C \sharp	B \flat m	B \flat C D \flat E \flat F G \flat A \flat B \flat
G \sharp m	G \sharp A \sharp B C \sharp D \sharp E F \sharp G \sharp	E \flat m	E \flat F G \flat A \flat B \flat C \flat D \flat E \flat
D \sharp m	D \sharp E \sharp F \sharp G \sharp A \sharp B C \sharp D \sharp	A \flat m	A \flat B \flat C \flat D \flat E \flat F \flat G \flat A \flat
A \sharp m	A \sharp B \sharp C \sharp D \sharp E \sharp F \sharp G \sharp A \sharp		

Assignment: Write out and memorize the diatonic triads in all 15 keys. Apply all this material so far to all the keys.

HARMONIC MINOR

Another commonly used minor scale is the **Harmonic Minor**. This scale is formed by raising the 7th tone of the natural minor (the word raise here means 1/2 step higher). The formula can be written: 1, 2, b3, 4, 5, b6, 7 (or R7) (8). Here are some diagrams to memorize (they are once again listed in the key of Bm).



The diatonic triads of the B harmonic minor scale are:

F \sharp	G	A \sharp	B	C \sharp	D	E
D	E	F \sharp	G	A \sharp	B	C \sharp
B	C \sharp	D	E	F \sharp	G	A \sharp
Bm	C\sharp^o	D+	Em	F\sharp	G	A\sharp^o
i	ii ^o	III+	iv	V	VI	Rvii ^o

Some common progressions to practice your scales over are:

- 13) ||: Bm – F \sharp :|| 14) ||: Bm – Em – F \sharp Bm :|| 15) ||: Bm – F \sharp – Em – Bm :||
 i V i iv V i i V iv i
- 16) ||: Bm – Em – Bm – F \sharp :|| 17) ||: Bm – G :|| 18) ||: Bm – G – Em – F \sharp :||
 i iv i V i VI i VI iv V

As mentioned earlier, you can expect to see a lot of progressions in minor keys that use chords from more than one kind of minor scale. Examples:

- 19) ||: Bm – A – G – F \sharp :|| 20) Bm – F \sharp m – G – D – Em – F \sharp – B ← minor progressions often
 i VII VI V i v VI III iv V I sound nice ending on a I chord.
 Scales N N N H N N N N N H N with R3rd
 to play: or or or or or
 H H H H B major

(N = Natural minor; H = Harmonic minor)

Assignment: Write out the harmonic minor scales in all 15 keys; you will get a \times (double-sharp) in the keys of G \sharp m, D \sharp m and A \sharp m. You will also get notes like E \sharp and B \sharp in some of the other keys. Then write out the diatonic triads in all the keys, practice the above progressions in them, and finally, commit all of this to memory.

The diatonic 7th chords in the B harmonic minor scale are:

A#	B	C#	D	E	F#	G
F#	G	A#	B	C#	D	E
D	E	F#	G	A#	B	C#
B	C#	D	E	F#	G	A#
Bm7	C#m7b5	D7+	Em7	F#7	G7	A#^o7
i7	ii^o7	III7+	iv7	V7	VI7	Rvii^o7

Smoother, common diatonic chords in the scales are:

- i:** Bm/9, Bm9, Bm+
- ii^o:** C#m7b5, C#m7/11(no 5th)
- III:** (D9+)
- iv:** Em/9, Em9, Em6, Em6/9
- V:** F#7b9, F#7+, F#7b9+, F#7sus
- VI:** G6, G7+11
- Rvii^o:** _____

Some more progressions to play around with:

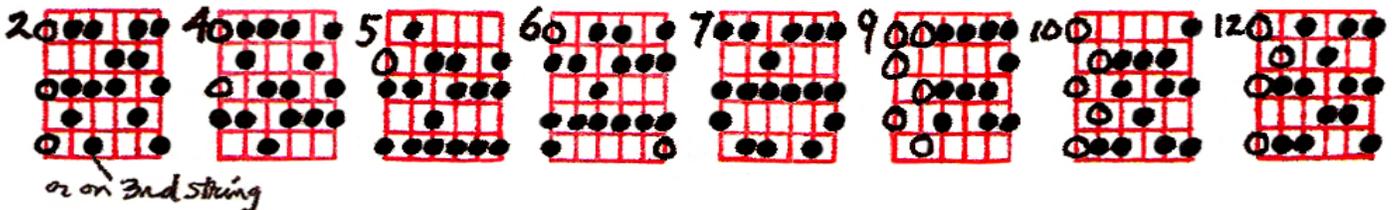
- 21) ||: C#m7b5 – F#7 – Bm :|| (or Em7)
 ii^o7 V7 i i VI7 ii^o7 V7
- 22) ||: Bm – G7 – C#m7b5 – F#7 :||
 i VI7 ii^o7 V7
- 23) ||: Bm7 – Em7 – A7 – D7 – G7 – C#m7b5 – F#7 – Bm :||
 i7 iv7 VII7 III7 VI7 ii^o7 V7 i

Scale: |-----natural minor-----|
 |----harmonic minor-----|

Assignment: Apply these progressions, possibly with some extensions, to all keys.

MELODIC MINOR

The **Melodic Minor** scale is formed by raising the 6th and 7th tones of the natural minor.
 Formula: 1 2 b3 4 5 6 (or R6) 7 (or R7) (8). Some fingerings to memorize in the key of B minor, as usual:



The diatonic triads of the B melodic minor scale are:

F#	G#	A#	B	C#	D	E
D	E	F#	G#	A#	B	C#
B	C#	D	E	F#	G#	A#
Bm	C#m	D+	E	F#	G#^o	A#^o
i	ii	III+	IV	V	Rvi^o	Rvii^o

Some progressions to practice the scale with:

- 24) ||: Bm – E :|| 25) ||: Bm – F# :|| 26) ||: Bm – E – F# – Bm :||
 i IV i V i IV V i
- 27) ||: Bm – C#m – F# – Bm :|| 28) ||: Bm – E – C#m – F# :||
 i ii V i i IV ii V

Assignment: Write out and memorize the melodic minor scales and diatonic triads in all 15 keys; then try the progressions in all keys.

The diatonic 7th chords in the B melodic minor scale are:

A#	B	C#	D	E	F#	G#
F#	G#	A#	B	C#	D	E
D	E	F#	G#	A#	B	C#
B	C#	D	E	F#	G#	A#
Bm7	C#m7	D7+	E7	F#7	G#m7b5	A#m7b5
i7	ii7	III7+	IV7	V7	Rviø7	Rviiø7

Some common extensions in the scale are:

- i:** Bm6, Bm6/9, Bm9, Bm/9
- ii:** C#m7/11, C#m7b9, C#m6
- III+:** (D9+)
- IV:** E9, E13, E7/6, E+11, E9b5, E13+11, E7b5, E6, E6/9
- V:** F#9, F#7+, F#9+, F#11, F#7sus
- Rviø:** G#m7b5/11, G#m7/11(no 5th), G#m9b5
- Rviiø:** _____

More progressions to solo over:

- 29) ||: C#m7 – F#7 – Bm6 :|| 30) ||: Bm – G#m7b5 – C#m7 – F#7 :||
 ii7 V7 i6 i Rviø7 ii7 V7

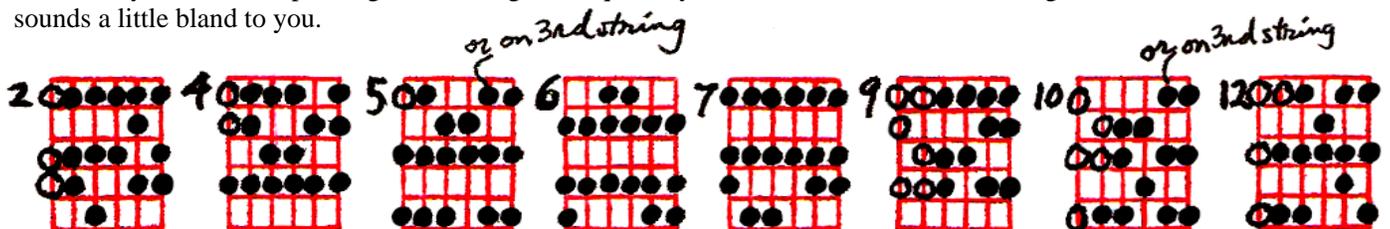
Now go back to # 23) and substitute ii7 for iiø7; this enables you to play the melodic minor scale (instead of the harmonic) over the last three chords.

Assignment: Memorize the diatonic 7th chords and extensions in all the melodic minor keys. Then apply the above progressions, possibly with some extensions to all the keys.

DORIAN MINOR

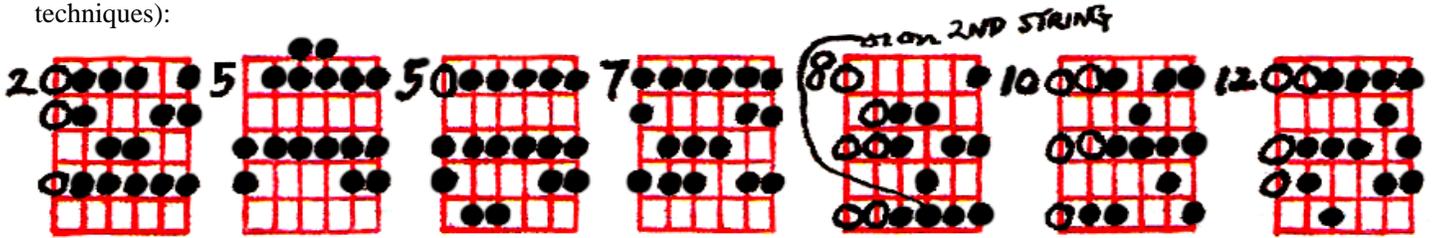
The **Dorian Minor** scale is formed by raising the 6th tone of the natural minor.

Formula: 1 2 b3 4 5 6 (or R6) b7 (8). Some fingerings to memorize in the key of B minor are given below; you may find it necessary to use the expanding or centering techniques if you can't hear the B note as being the root, or if the scale sounds a little bland to you.



PHRYGIAN MINOR

The **Phrygian Minor** scale is formed by flattening the 2nd tone of the natural minor. Formula: 1 b2 b3 4 5 b6 b7 (8). Some fingerings to memorize in the key of B minor (once again, you may start to try the expanding and centering techniques):



The diatonic triads of the B Phrygian minor scale are:

F#	G	A	B	C	D	E
D	E	F#	G	A	B	C
B	C	D	E	F#	G	A
Bm	C	D	Em	F#^o	G	Am
i	bII	III	iv	V^o	VI	bvii

Some progressions to practice the scale with:

- 42) ||: Bm – C :|| 43) ||: Bm – C – D – C :||
 i bII i bII III bII

Assignment: Write out and memorize the Phrygian scales and triads in all the minor keys except Abm; then try the progressions in these keys.

The diatonic 7th chords [in the B Phrygian minor scale are]:

A	B	C	D	E	F#	G
F#	G	A	B	C	D	E
D	E	F#	G	A	B	C
B	C	D	E	F#	G	A
Bm7	C7	D7	Em7	F#m7b5	G7	Am7
i7	bII7	III7	vi7	v^o7	VI7	bvii7

Extensions:

- i:** Bm+, Bm7/11
- bII:** C/9, C9, C6, C6/9, C7+11, C6/9+11, C43
- III:** D/9, D13, D7/6, D7sus, D11, D13sus, D6, D6/9
- iv:** Em7/11, Em9, Em11, Em+, Em9
- v^o:** F#m7b5/11, F#m7/11 (no 5th)
- VI:** G/9, G9, G6, G6/9, G43
- bvii:** Am7/11, Am9, Am11, Am/9, Am6, Am6/9

Some progressions with 7ths and extensions to solo over:

- 44) ||: Bm – C7 :|| 45) ||: Bm – C7+11 :|| 46) ||: Bm – C7 – D6 – C7 :||
 i bII7 i bII7 i bII7 III bII7

Assignment: Memorize the diatonic 7ths, and at least the extensions on bII in the 14 Phrygian keys; then try the progressions in these keys.

You might also wish to investigate the **Hungarian Minor**: 1 2 b3 #4 5 b6 7 (8)
 and the **Romanian Minor**: 1 2 b3 #4 5 6 7 (8)

Single Note Playing in Minor Keys - page 1

Minor keys are very interesting for quite a few reasons, one of which is that there are lots of different types of minor scales (there are actually quite a few different types of "MAJOR" scales also, but more on this later). Let's start with the **NATURAL MINOR** (also called the **AEOLIAN** minor or **PURE** minor). This scale is constructed by lowering the 3rd, 6th and 7th tones of a major scale (the word **lower** here means $\frac{1}{2}$ step lower).

A common way to write the formula for this scale is: 1 2 b3 4 5 b6 b7 (8). Applying this to the key of B(m) for example, the scale would change from B C# D# E F# G# A# B to B C# D E F# G A B.

Following is a list of fingerings to learn, given in the key of Bm, because the natural minor scale often tends to sound a little bland to 20th century ears, the following techniques are suggested, to increase your acceptance of the sound:

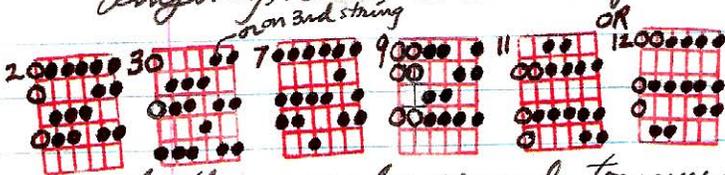
- ① Play the 1st five notes of the scale up and back down (B C# D E F# E D C# B).
- ② Play the 1st six notes in a similar fashion (B C# D E F# G F# E D C# B).
- ③ " " " seven " " " " " (B C# D E F# G A G F# E D C# B).
- ④ Finally, the whole scale up & down (B C# D E F# G A B A G F# E D C# B).
- ⑤ Now play the following: B C# D C# B A B, B C# D C# B A G A B, B C# D E D C# B A G A B, B C# D E F# E D C# B A G A B.

These techniques please the ear, because they gradually introduce the "funny" notes, while revolving around the keynote (root) of the scale, which for whatever reasons, has a very meaningful and welcome effect in most cases. In the future, these techniques will be referred to collectively as the **EXPANDING** technique.

Another way to help the ear accept a new scale is with a technique we will call **CENTERING**. An example of this technique is as follows:

ASCENDING → B B C# B D B E B F# ; B B C# B D B E B F# B G B F# ;
 B B C# B D B E B F# B G B A B B (OCTAVE); DESCENDING → B B A B G B F# B E B D B C# B B (OCTAVE).

Anyway, here are the diagrams:



After playing through these diagrams, have you noticed something coincidental?

If these scales sound too much like D major scales to your ear, review the expanding technique and then play the following chord progressions: Bm F#m Bm ; Bm Em Bm ; Bm Em F#m Bm ; Bm A G A Bm.

Now quickly, while the sound of the chords is still slightly lingering in your ears, play each diagram of the scale again; this should help.

The reason that the above chords are used is because, as you may have guessed, they are diatonic to the B natural minor scale. Before you apply the above scale patterns, you should know about the diatonic triads - they are as follows:

F#	G	A	B	C#	D	E
D	E	F#	G	A	B	C#
B	C#	D	E	F#	G	A
Bm	C#o	D	Em	F#m	G	A
i	ii°	III	iv	v	VI	VII

Some Common Progressions to play the scale over are:

- ① | Bm F#m ||
- ② | Bm Em ||
- ③ | Bm A ||
- ④ | Bm G ||
- ⑤ | Bm A G A ||
- ⑥ | Bm F#m G D Em Bm A Bm ||

Actually, most chord progressions in minor keys don't stay exclusively in the natural (or any other kind of) minor, but instead, mixtures of the different types (such as Harmonic minor, Melodic minor, etc.) are commonly used - more on this soon.

Single Note Playing in Minor Keys - Page 2

The diatonic 7th chords in the B natural minor scale are:

A [#] F [#] B	B C [#] E [#]	C [#] D [#] F [#]	D E [#] A [#]	E [#] F [#] A [#]	F [#] G [#] B	G [#] A [#] C [#]
Bm7	C [#] m7 ^{b5}	D7	Em7	F [#] m7	G7	A7
i7	ii ^o 7	III7	iv7	v7	VI7	VII7

The other common extensions (9ths, 11ths etc) are:

- i: Bm/9, Bm⁺, Bm7/11, Bm9, Bm11
- ii^o: C[#]m7^{b5}/11, C[#]m7/11 (no 5th)
- III: D/9, D9, D6/9, D13, D6
- iv: Em/9, Em9, Em7/11, Em11, Em13
- v: F[#]m7/11
- VI: G/9, G9, G6/9, G13, G6, G/9+11, G6/9+11, G7+11
- VII: A9, A13, A7/6, A7sus, A11, A13sus, A/9, A6, A6/9

Actually, extensions have not been used all that much in most natural minor progressions (for whatever reasons), but you may wish to use them, and you will still run into them every once in awhile so you should be at least familiar with them.

Some new progressions to practice your scales with are:

- ⑦ | Bm F[#]m7 :| ⑧ | Bm7 F[#]m7 :| ⑨ | Bm7 Em7 :| ⑩ | Bm7 F[#]m7 G7 F[#]m7 :| ⑪ | Bm A G7 A :|
- ⑫ | Bm7 F[#]m7 G7 D/9 Em7 Bm7 A11 Bm :|

Even though most of these progressions here do not use the "fancier" extensions, feel free to substitute them. Example: ⑦ Bm/9 F[#]m7 or Bm9 F[#]m7/11

Here is a list of the commonly used natural minor scales

Key	SCALE
A ⁿ m	A B C D E F G A
E ⁿ m	E F [#] G A B C D E
B ⁿ m	B C [#] D E F [#] G A B
F [#] m	F [#] G [#] A B C [#] D E F [#]
C [#] m	C [#] D [#] E F [#] G [#] A B C [#]
G [#] m	G [#] A [#] B C [#] D [#] E F [#] G [#]
D [#] m	D [#] E [#] F [#] G [#] A [#] B C [#] D [#]
A ⁿ m	A [#] B [#] C [#] D [#] E [#] F [#] G [#] A [#]

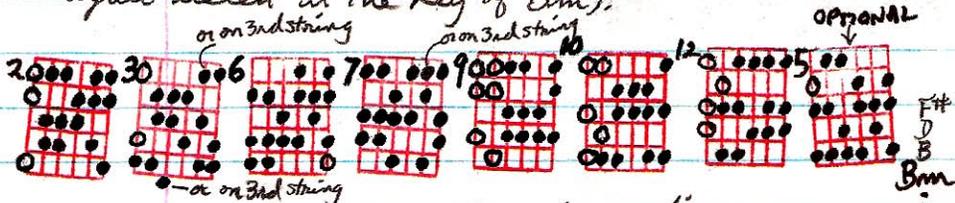
Key	SCALE
D ⁿ m	D E F G A B C D
G ⁿ m	G A B ^b C D E ^b F G
C ⁿ m	C D E ^b F G A ^b B ^b C
F ⁿ m	F G A ^b B ^b C D ^b E ^b F
B ⁿ m	B ^b C D ^b E ^b F G ^b A ^b B ^b
E ⁿ m	E ^b F G ^b A ^b B ^b C D ^b E ^b
A ⁿ m	A ^b B ^b C ^b D ^b E ^b F ^b G ^b A ^b

ASSIGNMENT: Write out and memorize the diatonic triads in all 15 keys.

Apply all this material so far to all the keys.

HARMONIC MINOR

Another commonly used minor scale is the HARMONIC MINOR. This scale is formed by raising the 7th tone of the natural minor (the word raise here means $\frac{1}{2}$ step higher). The formula can be written: 1 2 3 4 5 6 7⁺ (R7) (8). Here are some diagrams to memorize (they are once again listed in the key of Bm).



The diatonic triads of the B harmonic minor scale are:

G [#]	A [#]	B	C [#]	D	E
E [#]	F [#]	G	A [#]	B	C [#]
C [#]	D ⁺	Em	F [#]	G	A [#]
ii ^o	III ⁺	iv	V	VI	vii ^o

Some common progressions to practice your scales over are:

- ⑬ | Bm F[#] :| ⑭ | Bm Em F[#] Bm :| ⑮ | Bm F[#] Em Bm :| ⑯ | Bm Em Bm F[#] :| ⑰ | Bm G :|
- ⑱ | Bm G Em F[#] :|
- As mentioned earlier, you can expect to see lots of progressions in minor keys that use chords from more than one kind of minor scale. Examples:

- ⑲ | Bm A G F[#] :| ⑳ | Bm F[#] G D Em F[#] B :|
- NATURAL OR HARMONIC NATURAL OR HARMONIC NATURAL OR HARMONIC HARMONIC NATURAL OR HARMONIC NATURAL OR HARMONIC HARMONIC NAT. with Rnd OR B MAJOR

SCALES TO PLAY

ASSIGNMENT: Write out the harmonic minor scales in all 15 keys; you will get a ♯ in the keys of G[#]m, D[#]m and A[#]m. You will also get notes like E[#] + B[#] in some of the other keys. Then write out the diatonic triads in all the keys, practice the above progressions in them, and finally, commit all of this to memory.

Single Note Playing in Minor Keys - Page 3

The diatonic 7th chords in the B harmonic minor scale are:

A#	B	C#	D	E	F#	G
F#	G#	A#	B	C#	D	E
B	C#	D	E	F#	G	A#
Bm7	C#m7b5	D7+	Em7	F#7	G7	A#o7
i7	iiø7	III7+	IV7	V7	VI7	RVIIo7

Some other common diatonic chords in the scale are:

- i: Bm/9, Bm9, Bm+
- ii: C#m7b5, C#m7/11 (no 5th)
- III: (D9+)
- IV: Em9, Em9, Em6, Em6/9
- V: F#7b9, F#7+, F#7b9+, F#7sus
- VI: G6, G7+11
- RVIIo:

Assignment: Memorize at least the iiø7 and V7 in all keys.

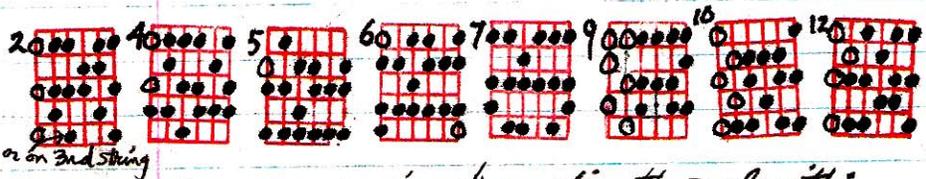
Some more progressions to play around with:

- (21) C#m7b5 F#7 Bm
 - (22) Bm G7 C#m7b5 F#7
 - (23) Bm7 Em7 A7 D7 G7 C#ø7 F#7 Bm
- SCALE: NATURAL HARMONIC

ASSIGNMENT: Apply these progressions, possibly with some extensions, to all keys.

MELODIC MINOR

The MELODIC MINOR scale is formed by raising the 6th and 7th tones of the natural minor. Formula: 1 2 b3 4 5 6 (nR6) 7 (nR7) (8). Some fingerings to memorize in the key of B minor, as usual:



The diatonic triads of the B melodic minor scale are:

F#	G#	A#	B	C#	D	E
D	E	F#	G#	A#	B	C#
B	C#	D	E	F#	G#	A#
Bm	C#m	D+	E	F#	G#ø	A#ø
i	ii	III+	IV	V	RVIø	RVIIø

Some progressions to practice the scale with:

- (24) Bm E||
- (25) Bm F#||
- (26) Bm E F# Bm||
- (27) Bm C#m F# Bm||
- (28) Bm E C#m F#||

ASSIGNMENT: Write out and memorize the melodic minor scales and diatonic triads in all 15 keys; then try the progressions in all the keys.

The diatonic 7th chords in the B melodic minor scale are:

A#	B	C#	D	E	F#	G#
F#	G#	A#	B	C#	D	E
D	E	F#	G#	A#	B	C#
B	C#	D	E	F#	G#	A#
Bm7	C#m7	D7+	E7	F#7	G#m7b5	A#m7b5
i7	ii7	III7+	IV7	V7	RVIø7	RVIIø7

Some other common extensions in the scale are:

- i: Bm6, Bm6/9, Bm9, Bm11
- ii: C#m7/11, C#m7b9, C#m6
- III+: (D9+)
- IV: E9, E13, E7b6, E+11, E9b5, E13+11, E7b5, E6, E6/9
- V: F#9, F#7+, F#9+, F#11, F#7sus
- RVIø: G#m7b5/11, G#m7/11 (no 5th), G#m9b5
- RVIIø:

More progressions to solo over:

- (29) C#m7 F#7 Bm6
- (30) Bm G#m7 C#m7 F#7

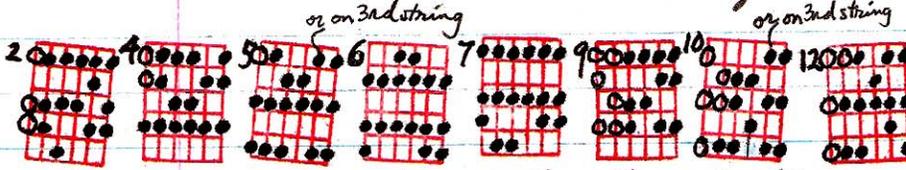
Now go back to (23) and substitute ii7 for iiø7; this enables you to play the melodic minor scale (instead of the harmonic) over the last three chords.

ASSIGNMENT: Memorize the diatonic 7th chords & extensions in all the melodic minor keys. Then apply the above progressions, possibly with some extensions to all the keys.

Single Note Playing in Minor Keys - Page 7

DORIAN MINOR

The DORIAN MINOR scale is formed by raising the 6th tone of the natural minor. Formula: 1 2 b3 4 5 6 (or R6) b7 (8). Some fingerings to memorize in the key of B minor are given below; you may find it necessary to use the expanding or centering techniques if you can't hear the B note as being the root, or if the scale sounds a little bland to you.



The diatonic triads of the B dorian minor scale are:

F#	G#	A	B	C#	D	E
D	E	F#	G#	A	B	C#
Bm	C#m	D	E	F#m	G#o	A
i	ii	III	IV	V	Rvi	VII

Some progressions to practice the scale with:

- 31) | Bm E: | i IV
- 32) | Bm C#m: | i ii
- 33) | Bm F#m: | i v
- 34) | Bm A: | i VII
- 35) | Bm C#m D C#m: | i ii III ii
- 36) | Bm C#m D E: | i ii III IV
- 37) | Bm D E Bm: | i III IV i
- 38) | Bm D E F#: | i III IV V

See if you can deduce all of the different scale possibilities for this progression.

ASSIGNMENT: Write out + memorize the dorian scales and diatonic triads in all keys except D#m + A#m - you won't need these; then try the progressions in the 13 keys.

The diatonic 7th chords in the B dorian scale are:

A	B	C#	D	E	F#	G#
F#	G#	A	B	C#	D	E
D	E	F#	G#	A	B	C#
Bm7	C#m7	D7	E7	F#m7	G#m7b5	A7
i7	ii7	III7	IV7	v7	Rvi7	VII7

Some other common extensions in the scale are:

- i: Bm7/11, Bm9, Bm11, Bm13, Bm6, Bm6/9
- ii: C#m7/11, C#m7b9, C#m+
- III: D9, D9, D6, D6/9, D13, D6/9+11, D9+11, D7+11
- IV: E9, E13, E7/6, E7sus, E11, E13sus, E6, E6/9
- v: F#m7/11, F#m9, F#m11, F#m+
- Rvi: G#m7b5/11, G#m7/11 (no 5th)
- VII: A9, A9, A6, A6/9, A13

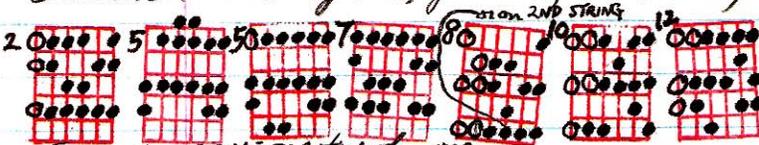
Some progressions with 7ths + extensions to solo over:

- 39) | Bm7 C#m7: | i7 ii7
- 40) | Bm7 C#m7 D7 C#m7: | i7 ii7 III7 ii7
- 41) | Bm7 E9: | i7 IV7

ASSIGNMENT: Memorize the diatonic 7th chords, and at least the extensions on i and IV, in the 13 dorian keys. Then apply the above progressions, possibly with some extensions to the different keys.

PHRYGIAN MINOR

The PHRYGIAN MINOR scale is formed by flattening the 2nd tone of the natural minor. Formula: 1 b2 b3 4 5 b6 b7 (8). Some fingerings to memorize in the key of B minor (once again, you may want to try the expanding and centering techniques):



The diatonic triads in the B phrygian scale are:

F#	G#	A	B	C	D	E
D	E	F#	G#	A	B	C
Bm	C	D	E	F#	G#	A
i	bII	III	IV	v	VI	bVII

- 42) | Bm C: | i bII
- 43) | Bm C D C: | i bII III bII

ASSIGNMENT: Write out + memorize the Phrygian scales and triads in all the minor keys except A#m; then try the progressions in these keys.

The diatonic 7ths:

A	B	C	D	E	F#	G#
F#	G#	A	B	C	D	E
D	E	F#	G#	A	B	C
Bm7	C7	D7	E7	F#m7	G#m7b5	A7
i7	bII7	III7	IV7	v7	VI7	bVII7

- i: Bm+, Bm7/11
- bII: C9, C9, C6, C6/9, C7+11, C6/9+11, C9+11, C8
- III: D9, D13, D7/6, D7sus, D11, D13sus, D6, D6/9
- IV: Em7/11, Em9, Em11, Em+
- v: Em9
- VI: F#m7b5/11, F#m7/11 (no 5th)
- bVII: Am7/11, Am9, Am11, Am13, Am6, Am6/9

- Some progressions with 7ths + extensions to solo over:
- 44) | Bm C7: | i bII7
 - 45) | Bm C7+11: | i bII7
 - 46) | Bm C7 D6 C7: | i bII7

You might also wish to investigate the HUNGARIAN MINOR: 1 2 b3 #4 5 b6 7 (8) ROMANIAN MINOR: 1 2 b3 #4 5 6 7 (8)

ASSIGNMENT: Memorize the diatonic 7ths, and at least the extensions on bII in the 14 phrygian keys; then try the progressions in these keys.