

Melodic Minor and the minor II \emptyset -V7 progression.

In this column I am going to show you how the melodic minor scale can be used as a scale choice for each chord in the minor II \emptyset -V7 progression. This progression is common in many Jazz standards as well as a standard turnaround for a minor blues.

All you have to understand is that within the modes of the melodic minor, we can find scales that will support both chords in a II \emptyset -V7 progression. The sixth mode of melodic minor has the notes of a min7 b5 chord (\emptyset) and the seventh mode has the notes of an altered dominant chord. I have written four examples for you to learn in the key of C minor. To find the appropriate melodic minor scales to use over this II \emptyset -V7 progression in the key of C minor we need to know which melodic minor has the D \emptyset within it and which has the G7(alt) within it. The sixth degree of melodic minor is a minor third below the tonic so D \emptyset would come from F melodic minor. The seventh degree of the melodic minor is one semitone below the tonic so G7(alt) would come from Ab melodic minor.

A great feature of this approach to soloing over a minor II \emptyset -V7 progression is that whatever line you play over the D \emptyset can be transposed up a minor third and repeated on the G7 (see examples three and four). Learn the examples I have written and explore your own ways of using the melodic minor to play through a minor II \emptyset -V7 progression.

Below is the melodic minor scale (key of C) and how the Min7 b5 and Dom7 alt chords are formed from the two modes.

C melodic minor: C D Eb F G A B

mode 6: A B C D Eb F G - analysis **1** **2** **b3** **4** **b5** **b6** **b7** chord = **Min7 b5 (\emptyset)**

mode 7: B C D Eb F G A - analysis **1** **b2** **b3** **b4 = (3)** **b5** **b6 = (#5)** **b7** chord = **Dom7 alt**

Each of the examples are in the key of C minor, the progression is D \emptyset - G7(alt) - C min