

# Harmonic Minor

Cycle: VII → II → V → I → IV → bIII → bVI

The two major triads generated on V and VI can be used as upper structures over any of the scale tones

I	II	bIII	IV	V	bVI	VII
G	A	Bb	C	D	Eb	F#
D	E	F	G	A	Bb	C#
A	B	C	D	E	F	G#
E	F#	G	A	B	C	D#
B	C#	D	E	F#	G	A#
Gb	Ab	Bbb (A)	Cb (B)	Db	Ebb (D)	F
Db	Eb	Fb (E)	Gb	Ab	Bbb (A)	C
Ab	Bb	Cb (B)	Db	Eb	Fb (E)	G
Eb	F	Gb	Ab	Bb	Cb (B)	D
Bb	C	Db	Eb	F	Gb	A
F	G	Ab	Bb	C	Db	E
C	D	Eb	F	G	Ab	B
-Δ7(9, 11, b13)	Ø (b9, 11, 13)	+Δ7(9, 11, 13)	-7 (9, #11, 13)	7 (b9, 11, b13)	Δ7 (#9, #11, 13)	O7 (b9, b11, b13)
Aeolian nat7	Locrian nat6	Ionian #5	Dorian #4	Phrygian nat3 or Phrygian Dominant or Spanish Phrygian or Spanish Gypsy or Jewish Scale	Lydian #2 or Hungarian Major	Locrian b4 bb7
Use as a tonic when you want an exotic sound. Players often don't play the b6.	This is the II chord used in the minor II-V-I. Players often omit the 9th and 13th, which allows the improvising player to choose to play any of the Locrian scales.	Ionian #5 is a variant of Lydian augmented.	This is a bright form of Dorian and can sub for the Dorian that is derived from Major.  Play this mode over a II minor chord or a tonic minor chord.  If you omit the 5th, you can use this mode as a sub for Locrian.	This is the dom7 scale of harmonic minor.	This mode is a bright form of Lydian  Slash chord may be called VII/I or VII/IA	Use this diminished form as a sub for V7.  Try using this mode as a sub for the diminished scale.