

Melodic Minor

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

The +Δ7 occurring on bIII is a common upper structure for all seven modes

I	II	bIII	IV	V	VI	VII
G	A	Bb	C	D	E	F#
D	E	F	G	A	B	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	Eb	F
Db	Eb	Fb (E)	Gb	Ab	Bb	C
Ab	Bb	Cb (B)	Db	Eb	F	G
Eb	F	Gb	Ab	Bb	C	D
Bb	C	Db	Eb	F	G	A
F	G	Ab	Bb	C	D	E
C	D	Eb	F	G	A	B
-Δ7(9, 11, 13)	7sus4 (b9, #9, 13) or -7 (b9, 11, 13)	+Δ7(9, #11, 13)	7 (9, #11, 13) or dom7+4	7 (9, 11, b13) or dom7(b6)	Ø (9, 11, b13) [Ø = min7b5]	dom7+(b9, #9, #11) or Ø (b9, b11, b13)
Ionian b3 or Dorian nat7	Phrygian nat6 or Dorian b2 or "Susb9"	Lydian #5 or Lydian Aug- mented	Lydian b7 or Lydian Dom. or Mixolydian #4 or The Overtone Scale	Mixolydian b6 or Aeolian nat3 or Hindu	Locrian nat2 or Aeolian b5 or Half Dim. #2	Locrian b4 or Super Locrian; Pomeroy; Altered; Dim. Whole Tone;
Tonic minor or dom7b9 sub: (G7b9=F-Δ7)	Typical chord is 7sus ⁴ (b9, 13) May be viewed as bVII-Δ7/I	The +Δ7 chord may sub for the Δ7 or the Δ7 (#11) chord: CΔ7 = CΔ7 (#11) = C+Δ7 Slash chord may be called either II/I+Δ or IIIΔ/I	Often seen as: II7 (the secon- dary dominant) or bII7 (the tritone sub for V7) or bVII (as it moves to I) Use over dom7 tonic or temp tonic Slash chord may be called II/I7	Can sub for dom7sus Can act as a dom7 resolving to a Δ7 on the same root Not as com- mon as the other melodic minor chord/ scales Slash chord may be called VI-6/I or bVI+Δ/I	Any Ø chord may be inter- preted as Locrian nat2, but you have to be careful with the nat2 tone, which can sound disso- nant depending on what's hap- pening in the melody Slash chord may be called bV+Δ/I	Provides all possible al- terations of dom7 Slash chord may be called bVI/I7 or bV/I7 or III+Δ/I