Nature of Minors

- Variety of minor scales (all have b3):
  - Melodic: b3
  - Dorian: b3, b7 (mode 2 of major)
  - Natural or Aeolian: b3, b6, b7 (mode 2 of major)
  - Phrygian: b3, b6, b7, b2 (mode 3 of major)
  - Locrian: b3, b6, b7, b2, b5 (mode 7 of major)
  - Super-Locrian: b3, b6, b7, b2, b5, b4
    (mode 7 of melodic minor)
  - Harmonic: b3, b6

Composite Minors

- In addition to the above, there are minor scales that combine several other minors, e.g. there are two different scales called "Minor bebop":
  - 1, 2, b3, 4, 5, 6, b7, 7
  - 1, 2, b3, 3, 4, 5, 6, b7
- And there are lots of other forms of minor we've not mentioned.

The Soloist

- The soloist does not have to be too concerned with which minor it is:
  - Use b3.
  - Use any of b6, 6, b7, 7 that "sound good" over the changes.
  - Use b9 when it sounds good.

Tonic Minor Chords

- This refers to the i chords in the Melodic Minor scale:
  - im6(b5): 1, b3, 5, 6, 9
  - im6(maj7): 1, b3, 5, 7
- These are typically the most "stable" sounding minor i chord, although they are at the same time fairly "pungent"

Tonic Minor Chords

- minor 69 has the stronger sound
- minor 69 has same voicings as a V7, but different root, one a 5th below, and with the type switched.
  - example: Fm69 type A voiced the same as Bb7 type B
**Tonic Minor Chords**

- Here we have a minor-7 flat-5 or “half-diminished” chord $\varnothing$ (b3-b5-b7).
- This chord is not in the melodic minor scale; it is in the harmonic and natural minor scales (b3 of ii = 4 of i, and b5 of ii = b6 of i).
- These considerations are based on sound.

**Scale for the ii Chord**

- Consider the Locrian scale, possibly avoiding the 9 or with a raised 9.
- The Locrian scale is the same key as the major scale one half-step above.
- Example: D locrian = Eb major.

**Voicing the ii Chord in Minor**

- Adding a 9 is problematic, since it is minor in the scale (9 of ii = b3 of i) and doesn't always sound good.
- A natural, rather than flat, 9 can sometimes be used.
- We can avoid the problem by using 1 instead of 9: b3, b5, b7, 1 (= 4, b6, 1, 2 of i)
- An alternative nice-sounding voicing is to use 4 instead of b3:
  - b3, b5, b7, 9 (= 2, 5, b6, 1 of i)
- The latter voicing is the same as one used for dominants (3, 6, b7, 9).

**V Chord in Minor**

- Usually we use a V7b9 or V7alt (= V7#5#9).
- Note that #9 = b3.
- With the V7b9 it is only necessary to move one finger from the ii chord b3, b5, b7, 1 voicing.
- Using V7b9 therefore parallels the ii-V in major.
- The V7alt voicing: 3, #5, b7, #9 is the same as the voicing of a dominant chord a tritone below: b7, 9, 3, 6, which is also just the second voicing for ii transposed up a fourth.

**Scale for the V chord in minor**

- The scale is a a dominant or (more usually) altered dominant scale.
- The alterations can include:
  - b9
  - #9
  - #5 ( = b6)
- Do not play unaltered 9 or 5 respectively when these alterations are present.
Typical Scales for V in minor

For V7b9:
G Half-Whole Diminished Scale
(Note that this scale has 8 tones, consisting of alternating half and whole steps.)

For V7#5#9:
G Altered scale (diminished whole-tone scale)
(Note that this scale has 7 tones, and is the seventh mode of melodic minor. From b4 (= 3) on, it is a whole-tone scale.)

Minor ii- V7b9 Progression A-B
b7 resolves to 3. Only one finger moves, the one on 7. The type changes.

Type A: Type B:
b3-b5-b7-1 b7-b9-3-5

Minor ii- V7b9 Progression B-A
b7 resolves to 3. Only one finger moves, the one on b7. The type changes.

Type B: Type A:
b7-1-b3-b5 3-5-b7-b9

Minor V7b9-i Progression B-A
b7 resolves to b3. Three fingers move. The type changes.

Type B: Type A: Type A:
b7-b9-3-5 b3-5-b5-b7 b3-5-6-9

Minor V7b9-i Progression A-B
b7 resolves to b3. Three fingers move. The type changes.

Type B: Type A: Type A:
3-5-b7-b9 6-9-b3-5

Minor ii-V-i Progression A-B-A
composite

Type A: Type B: Type A:
b3-b5-b7-1 b7-b9-3-5 b3-5-6-9
Minor ii-V-i Progression
using V7alt (= V7#5#9)

D∅ G7alt Cm69

Note

- I have not shown all the possible inversions of the voicings.
- I am leaving it to you to work out some of these, as well as deal with the range issues of the various voicings.

Reference

- Phil DeGreg, Jazz Keyboard Harmony, Jamey Aebersold Jazz, Inc.
- Randy Halberstadt, Metaphors for the Musician, Sher Music, Inc.