Single-Note Playing in Minor Keys

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 (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#° 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 ::||
- 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°7 III7 iv7 v7 VI7 VII7

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

- i: Bm/9, Bm+ (B D G [or F8] ), Bm7/11, Bm9, Bm11
- ii°: 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

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 i 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:

<table>
<thead>
<tr>
<th>Key</th>
<th>Scale</th>
<th>Key</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>A B C D E F G A</td>
<td>Dm</td>
<td>D E F G A Bb C D</td>
</tr>
<tr>
<td>Em</td>
<td>E F# G A B C D E</td>
<td>Gm</td>
<td>G A Bb C D Eb F G</td>
</tr>
<tr>
<td>Bm</td>
<td>B C# D E F# G A B</td>
<td>Cm</td>
<td>C D Eb F G Ab Bb C</td>
</tr>
<tr>
<td>F#m</td>
<td>F# G# A B C# D E F#</td>
<td>Fm</td>
<td>F G Ab Bb C Db Eb F</td>
</tr>
<tr>
<td>C#m</td>
<td>C# D# E F# G# A B C#</td>
<td>Bbm</td>
<td>Bb C Db Eb F G Ab Bb</td>
</tr>
<tr>
<td>G#m</td>
<td>G# A# B C# D# E F# G#</td>
<td>Ebm</td>
<td>Eb F Gb Ab Bb Cb Db Eb</td>
</tr>
<tr>
<td>D#m</td>
<td>D# E F# G# A# B C# D#</td>
<td>Abm</td>
<td>Ab Bb Cb Db Eb Fb Gb Ab</td>
</tr>
<tr>
<td>A#m</td>
<td>A# B# C# D# E F# G# A#</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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:

<table>
<thead>
<tr>
<th>Key</th>
<th>Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>G A# B C# D E</td>
</tr>
<tr>
<td>D</td>
<td>E F# G A# B C#</td>
</tr>
<tr>
<td>B</td>
<td>C# D E F# G A#</td>
</tr>
<tr>
<td>Bm</td>
<td>C#° D+ Em F# G A#°</td>
</tr>
<tr>
<td>i</td>
<td>ii° III+ iv V VI Rvii°</td>
</tr>
</tbody>
</table>

Some common progressions to practice your scales over are:

13) ||:  Bm – F#:||  14) ||:  Bm – Em – F#:||  15) ||:  Bm – F# – Em – Bm :||
   i V       i iv V i               i V iv i

16) ||:  Bm – Em – Bm – F#:||  17) ||:  Bm – G :||  18) ||:  Bm – G – Em – F#:||
   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#:||  20) Bm – F#m – G – D – Em – F# – 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   Scales  N N N N H N   H with R3rd
to play: or or or or or or or or or or or or or or or or or or or or or or
   H H 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 ⋆ (double-sharp) in the keys of G#m, D#m and A#m. You will also get notes like E# and 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.
The diatonic 7th chords in the B harmonic minor scale are:

<table>
<thead>
<tr>
<th>A#</th>
<th>B</th>
<th>C#</th>
<th>D</th>
<th>E</th>
<th>F#</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>F#</td>
<td>G</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
</tr>
<tr>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A#</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bm7</th>
<th>C#m7b5</th>
<th>D7+</th>
<th>Em7</th>
<th>F#7</th>
<th>G7</th>
<th>A#7</th>
</tr>
</thead>
</table>

Smother, common diatonic chords in the scales are:

- i: Bm9, 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
- VII°: 

Some more progressions to play around with:

21) ||: C#m7b5 – F#7 – Bm :|| 22) ||: Bm – G7 – C#m7b5 – F#7 :||

| i7 | ii°7 | V7 | i   | i   | VII2 | ii°7 | V7 |

23) ||: Bm7 – Em7 – A7 – D7 – G7 – C#m7b5 – F#7 – Bm :||

| i7 | iv7 | VII7 | III7 | VI7 | ii°7 | 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 6) 7 (or 7) 8. Some fingerings to memorize in the key of B minor, as usual:

The diatonic triads of the B melodic minor scale are:

<table>
<thead>
<tr>
<th>F#</th>
<th>G#</th>
<th>A#</th>
<th>B</th>
<th>C#</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
</tr>
<tr>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
</tr>
<tr>
<td>Bm</td>
<td>C#m</td>
<td>D+</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
</tr>
</tbody>
</table>

i  ii  III+  IV  V  Rvi°  Rvii°
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:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>A#</td>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
</tr>
<tr>
<td>F#</td>
<td>G#</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
<td>B</td>
<td>C#</td>
</tr>
<tr>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
</tr>
<tr>
<td>Bm7</td>
<td>C#m7</td>
<td>D7+</td>
<td>E7</td>
<td>F#7</td>
<td>G#m7b5</td>
<td>A#m7b5</td>
</tr>
<tr>
<td>i7</td>
<td>ii7</td>
<td>III7+</td>
<td>IV7</td>
<td>V7</td>
<td>Rvi7</td>
<td>Rvi7</td>
</tr>
</tbody>
</table>

Some common extensions in the scale are:

<table>
<thead>
<tr>
<th>i:</th>
<th>Bm6, Bm6/9, Bm9, Bm9/9</th>
</tr>
</thead>
<tbody>
<tr>
<td>ii:</td>
<td>C#m7/11, C#m7b9, C#m6</td>
</tr>
<tr>
<td>III+:</td>
<td>(D9+)</td>
</tr>
<tr>
<td>IV:</td>
<td>E9, E13, E7/6, E+11, E9b5, E13+11, E7b5, E6, E6/9</td>
</tr>
<tr>
<td>V:</td>
<td>F#9, F#9+, F#11, F#7sus</td>
</tr>
<tr>
<td>Rvi7:</td>
<td>G#m7b5/11, G#m7/11(no 5th), G#m9b5</td>
</tr>
<tr>
<td>Rvi7:</td>
<td>————</td>
</tr>
</tbody>
</table>

More progressions to solo over:

29) ||: C#m7 – F#7 – Bm6 :|| 30) ||: Bm – G#m7b5 – C#m7 – F#7 :||
   ii7  V7  i6  i  Rvi7  ii7  V7

Now go back to # 23) and substitute ii7 for ii7; 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.
The diatonic triads of the B Dorian minor scale are:

\[
\begin{array}{cccccccc}
F# & G# & A & B & C# & D & E \\
D & E & F# & G# & A & B & C# \\
B & C# & D & E & F# & G# & A \\
\text{Bm} & \text{C#m} & D & E & \text{F#m} & \text{G#°} & A \\
i & ii & \text{III} & IV & v & \text{Rvi°} & \text{VII} \\
\end{array}
\]

Some progressions to practice the scale with:

31) \(|: Bm – E :|| 32) \(|: Bm – C#m :|| 33) \(|: Bm – F#m :|| 34) \(|: Bm – A :||

\begin{align*}
\text{i} & \quad \text{iv} \\
\text{ii} & \quad \text{i} & \quad \text{v} \\
\text{III} & \quad \text{ii} & \quad \text{i} & \quad \text{vII} \\
\end{align*}

35) \(|: Bm – C#m – D – C#m :|| 36) \(|: Bm – C#m – D – E :||

\begin{align*}
\text{i} & \quad \text{ii} & \quad \text{iii} & \quad \text{ii} & \quad \text{i} & \quad \text{ii} & \quad \text{iii} & \quad \text{i} & \quad \text{iv} \\
\end{align*}

37) \(|: Bm – D – E – Bm :|| 38) \(|: Bm – D – E – F# :|| \leftarrow \text{See if you can deduce all of the} \\
\text{i} & \quad \text{iii} & \quad \text{iv} & \quad \text{i} & \quad \text{i} & \quad \text{ii} & \quad \text{iii} & \quad \text{iv} & \quad \text{v} \\
\end{align*}

\text{Assignment:} \text{ Write out and memorize the Dorian scales and diatonic triads in all the keys except D#m and A#m (you won’t need these); then try the progressions in the 13 keys.}

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

\[
\begin{array}{cccccccc}
A & B & C# & D & E & F# & G# \\
F# & G# & A & B & C# & D & E \\
D & E & F# & G# & A & B & C# \\
B & C# & D & E & F# & G# & A \\
\text{Bm7} & \text{C#m7} & \text{D7} & \text{E7} & \text{F#m7} & \text{G#m7b5} & \text{A7} \\
i7 & ii7 & \text{III}7 & iv7 & v7 & \text{Rviø7} & \text{VII}7 \\
\end{array}
\]

Some common extensions in the scale are:

\begin{align*}
i: & \text{ Bm7/11, Bm9, Bm11, Bm/9, Bm6, Bm6/9} \\
ii: & \text{ C#m7/11, C#m7b9, C#m+} \\
\text{III}: & \text{ D/9, D9, D6, D6/9, D13, D6/9+11, D/9+11, D2+11} \\
\text{IV}: & \text{ E9, E13, E7/6, E7sus, E11, E13sus, E6, E6/9} \\
v: & \text{ F#m7/11, F#m9, F#m11, F#m+} \\
\text{Rvi°}: & \text{ G#m7b5/11, G#m7/11(no 5th)} \\
\text{VII}: & \text{ A/9, A9, A6, A6/9, A43} \\
\end{align*}

Some progressions with 7ths and extensions to solo over:

39) \(|: Bm7 – C#m7 :|| 40) \(|: Bm7 – C#m7 – D7 – C#m7 :|| 41) \(|: Bm7 – E9 :||

\begin{align*}
\text{i7} & \quad \text{ii7} \\
\text{i7} & \quad \text{ii7} & \quad \text{III}7 & \quad \text{ii7} \\
\text{i7} & \quad \text{IV}7 \\
\end{align*}

\text{Assignment:} \text{ Memorize the diatonic 7th chords, and at least the extensions on} \text{i} \text{ and} \text{IV}, \text{ in the 13 Dorian keys.} \\
\text{Then apply the above progressions, possibly with some extensions to the different keys.}
PHRYGIAN MINOR

The Phrygian Minor scale is formed by flatting 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:

\[
\begin{array}{cccccccc}
F# & G & A & B & C & D & E \\
D & E & F# & G & A & B & C \\
B & C & D & E & F# & G & A \\
Bm & C & D & Em & F# & G & Am \\
i & bII & III & iv & V^o & VI & bVII \\
\end{array}
\]

Some progressions to practice the scale with:

42) ||: Bm – C :|| 43) ||: Bm – C – D – C :||
      i       bII              i       bIIIII 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]:

\[
\begin{array}{cccccccc}
A & B & C & D & E & F# & G \\
F# & G & A & B & C & D & E \\
D & E & F# & G & A & B & C \\
B & C & D & E & F# & G & A \\
Bm7 & C7 & D7 & Em7 & F#m7b5 & G7 & Am7 \\
i7 & bII7 & III7 & vi7 & v7 & VI7 & bVII7 \\
\end{array}
\]

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
v7: F#m7b5/11, F#m7/11 (no 5th)
VI: G/9, G9, G6, G6/9, G43

Some progressions with 7ths and extensions to solo over:

44) ||: Bm – C7 :|| 45) ||: Bm – C2+11 :|| 46) ||: Bm – C2 – D6 – C2 :||
    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

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 “step lower”).

A common way to write the formula for this scale is: 1 2 b3 4 5 6 7 (8). Applying this to the key of B (for example), the scale would change from B C # D E F # G to B C D E F G A B.

Following is a list of fingerings to learn, given in the key of Bbm. 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 four notes of the scale up and back down (B C # D E F G A B).
2. Play the 1st four notes in a similar fashion (B C # D E F G A B).
3. Play the 1st four notes in a similar fashion (B C # D E F G A B).
4. Finally, the whole scale up & down (B C # D E F G A B).

These techniques please the ear, because they gradually introduce the “flamenco” notes while revolving around the keynote (root) of the scale, which for whatever reason, 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 any scale is with a technique we will call CENTERING. An example of this technique is as follows:

Anyway, here are the diagrams:

```
2 1 3 5 4 6 7 9 2 0 7 9 4 6 5 7
```

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

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

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

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 chords — they are as follows:

```
Bbm C#m D Em F#m G A
```

Some Common Progressions to play the scale over:

1. Bbm F#m Bbm; Bbm Em Bbm; Bbm Em F#m Bbm; Bbm A G A Bbm.
2. Bbm Em Bbm A Bbm; Bbm F#m G D Em Bbm A Bbm.

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:

Bm7, C6, D7, Em7, F#m7, G7, A7

The other common extensions (9ths, 11ths, 13ths) are:

- Bm9, Bm11, Bm7/I, Bm9, Bm11
- C#m7, C#m7/I, (C#m7/I)
- D9, D9, D9, D13, D13
- Em9, Em9, Em7/I, Em11, Em13
- F#m7
- G7, G7, G7, G7, G7, G7/I, G7/I, G7/I, G7/I

Even though most of these progressions do not use the "fancier" extensions, feel free to substitute them. Example:

- Bm7 F#m7, Bm9 F#m7/I, Bm9 F#m7/I

Key of Bm

<table>
<thead>
<tr>
<th>Scale</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
<td>A</td>
</tr>
<tr>
<td>Em</td>
<td>E</td>
</tr>
<tr>
<td>Bm</td>
<td>B</td>
</tr>
<tr>
<td>F#m</td>
<td>F#</td>
</tr>
<tr>
<td>C#m</td>
<td>C#</td>
</tr>
<tr>
<td>Gm</td>
<td>G</td>
</tr>
<tr>
<td>Dimm</td>
<td>D</td>
</tr>
</tbody>
</table>

Key of C#m

<table>
<thead>
<tr>
<th>Scale</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>D#m</td>
<td>D#</td>
</tr>
<tr>
<td>G#m</td>
<td>G#</td>
</tr>
<tr>
<td>C#m</td>
<td>C#</td>
</tr>
<tr>
<td>Gm</td>
<td>G</td>
</tr>
<tr>
<td>Dimm</td>
<td>D</td>
</tr>
</tbody>
</table>

**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 to step higher). The formula can be written:

1 2 3 4 5 6 7 1

Here are some diagrams to memorize (they are once again listed in the key of Bm):

<table>
<thead>
<tr>
<th>Key of Bm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am</td>
</tr>
<tr>
<td>Em</td>
</tr>
<tr>
<td>Bm</td>
</tr>
<tr>
<td>F#m</td>
</tr>
<tr>
<td>C#m</td>
</tr>
<tr>
<td>Gm</td>
</tr>
<tr>
<td>Dimm</td>
</tr>
</tbody>
</table>

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

Apply all this material so far to all the keys.

**Assignment:** Write out the harmonic minor progressions in all 15 keys: you will get a Bm in the keys of F#m, D#m, and C#m. You will also get notes like F# and B# in some of the other keys. Then write out the diatonic progressions 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:

\[
\begin{align*}
& A^# & B & C & D & E & F^# & G^# & A^#
\end{align*}
\]

Some other common diatonic chords in the scale are:

\[
\begin{align*}
& i: Bm/9, Bm7, Bm^+ \\
& ii: C^#m7b5, C^#m7/11 (m57th)
\end{align*}
\]

Assignment: Memorize at least the ii7 and V7 in all keys.

Some more progressions to play around with:

\[
\begin{align*}
& 21. C^#m7b5, F^#7, Bm
& 22. Bm7, C^#m7, G^#7, F^#7, Bm
\end{align*}
\]

SCALE: Natural

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 7 (major) 7 (m7th) (b7).

Some fingerings to memorize in the key of B minor, as usual:

\[
\begin{align*}
& 21. Bm7, Bm7, F^#7, Bm
& 22. Bm7, C^#m7, G^#7, F^#7, Bm
\end{align*}
\]

Some progressions to practice the scale with:

\[
\begin{align*}
& 23. Bm7, Bm7, F^#7, Bm
& 24. Bm7, C^#m7, G^#7, F^#7, Bm
\end{align*}
\]

Assignment: Write out and memorize the MELODIC MINOR scale and diatonic scales in all 15 keys. Then try the progressions in all the keys.

The diatonic 7th chords in the B MELODIC MINOR scale are:

\[
\begin{align*}
& A^# & B & C & D & E & F^# & G^# & A^#
\end{align*}
\]

Some other common extensions in the scale are:

\[
\begin{align*}
& i: Bm6, Bm7/9, Bm9, Bm11
& ii: C^#m7/11, C^#m7/9, C^#m6
\end{align*}
\]

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

More progressions to solo over:

\[
\begin{align*}
& 25. Bm7, F^#7, Bm6
& 26. C^#m7, F^#7, Bm6
\end{align*}
\]

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

Assignment: Memorize the diatonic 7th chords in all the MELODIC MINOR keys. Then apply the above progressions, possibly with some extensions to all the keys.
The DORIAN MINOR scale is formed by raising the 6th tone of the natural minor. Formula: 1 2 b3 4 5 6 7 (or Re 7) by 1/2. 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:

Assignment: Write out and memorize the dorian scales and diatonic triads in all keys except Dm + Am - you won't need those, then try the progressions in the 13 keys.

Some progressions to practice the scale with:

1 [I: Bm E] 2 [I: Bm G] 3 [I: Bm F] 4 [I: Bm D] 5 [I: Bm 7]

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

A7 B7 C7 D7 E7 F#m7 G7

Some other common extensions in the scale are:

B7 C7 D7 E7 F#m7 G7

Some progressions with 7ths extensions to add color:

1 [I: Bm7 E7] 2 [I: Bm7 C7] 3 [I: Bm7 D7] 4 [I: Bm7 G7]

The PHRYGIAN MINOR scale is formed by flattening the 2nd tone of the natural minor. Formula: 1 2 b3 4 5 6 7 (or Mi 7) by 1/2. Some fingerings to memorize in the key of B minor (once again, you may want to try the expanding or centering techniques).

The diatonic triads in the B phrygian scale are:

Assignment: Write out and memorize the phrygian scale and triads in all the minor keys except Fb Am - then try the progressions in these keys.

Some progressions to add color:

1 [I: Bm7 C7] 2 [I: Bm7 D7] 3 [I: Bm7 G7]

The hungarian minor: 1 2 b3 4 5 6 7 (or Mi 7)

The romanian minor: 1 2 b3 4 5 6 7 (or Mi 7)

Assignment: Memorize the diatonic 7ths and at least the the extensions on G7 in the 14 phrygian keys, then try the progressions in these keys.

You might also wish to investigate the...