










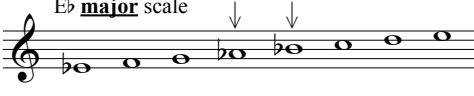
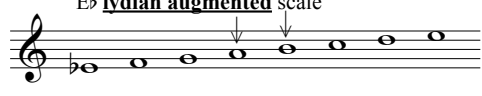
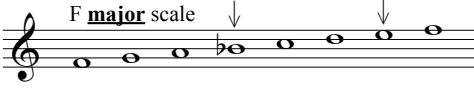
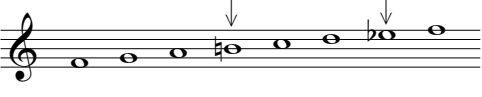

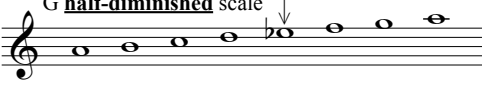
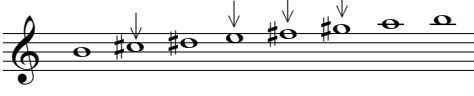
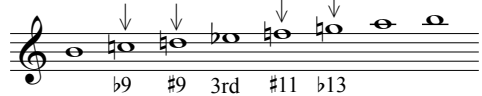
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4.3.2 The Modes of Minor

These modes use the same notes as the melodic minor scale, but start on different scale steps (except min-maj). So the **parent scale** of these modes is the melodic minor scale. Each is associated with a chord, shown below.

1. Min-maj C-Δ		1st mode of the melodic minor scale
2. Susb9 (#13) Dsusb9 (#13)		2nd mode of the melodic minor scale ("2nd mode" means it starts on scale step 2.) Phrygian-dorian = Phrygian + #13
3. Lydian aug. EbΔ#5		3rd mode of the melodic minor scale Lydian augmented = Lydian + #5
4. Lydian dominant F7#11		4th mode of the melodic minor scale Lydian-mixolydian = Mixolydian + #4
5. Min-maj C-Δ/G		5th mode of mel. minor Functions as an inversion of C-Δ
6. Half-diminished A-7b5 (#9)		6th mode of melodic minor Locrian with major 9 (#9) Levine says "Locrian #2"
7. Altered dominant B7alt		7th mode mel. minor "diminished whole tone"

Shortcuts from parallel scales

You can also spell the modes starting from a major or minor scale on the same tonic pitch as that mode:

Phrygian-dorian Dsusb9 (#13)	<u>D natural minor</u> scale 	lower 2nd step, raise 6th step	<u>D phrygian-dorian</u> scale (compare marked notes) 
Lydian aug. EbΔ#5	<u>Eb major</u> scale 	raise steps 4 & 5	<u>Eb lydian augmented</u> scale 
Lydian dominant F7#11	<u>F major</u> scale 	raise 4th step, lower 7th step	<u>F lydian dominant</u> scale 
Half-diminished A-7b5 (#9)	<u>A natural minor</u> scale 	lower 5th step	<u>G half-diminished</u> scale 
Altered dominant B7alt	<u>B mixolydian</u> scale 	b9, #9, #11, b13, no 5th	<u>B altered dominant</u> scale  (C:) (D#) (E#)