

MINOR SCALES

NATURAL MINOR SCALES ARE BEST SUITED FOR THESE CHORDS: (USING "C" FOR PURPOSES OF EXAMPLE ONLY):

C_M C_M7 C_Mb₆ (OTHER MINOR CHORD SYMBOLS WILL USE HARMONIC MINOR, MELODIC MINOR, OR THE DORIAN OR PHRYGIAN MODES. SEE BELOW.)

THE SCALES ABOVE ARE ALL NATURAL MINOR (SOMETIMES CALLED PURE MINOR). EACH HAS THE SAME KEY SIGNATURE AS THE MAJOR SCALE THREE HALF STEPS ABOVE IT. TO CONVERT A MAJOR SCALE TO NATURAL MINOR, LOWER THE 3RD, 6TH AND 7TH SCALE DEGREES BY ONE HALF STEP, OR CHANGE THE KEY SIGNATURE BY REMOVING THREE SHARPS OR ADDING 3 FLATS.

IN ADDITION TO NATURAL MINOR, WHICH CONFORMS TO A KEY SIGNATURE, THERE ARE TWO VARIATIONS OF THE MINOR SCALE: HARMONIC MINOR AND MELODIC MINOR. THESE SCALES CONTAIN ACCIDENTALS.

TO MAKE A NATURAL MINOR SCALE INTO A HARMONIC MINOR SCALE, RAISE THE 7TH SCALE DEGREE HALF A STEP
 TO MAKE A NATURAL MINOR SCALE INTO A MELODIC MINOR SCALE, RAISE THE 6TH AND 7TH SCALE DEGREES HALF A STEP ON THE WAY UP, BUT RESTORE THE SCALE TO NATURAL MINOR ON THE WAY DOWN.

HARMONIC MINOR SCALES WORK WELL WITH CHORD SYMBOL SUFFIX M(Δ 7), WHILE MELODIC MINOR IS SUITED FOR M₆ AND M₆/9. DORIAN SCALES (SEE MODE PAGE) ARE COMMONLY USED OVER M7, M₆, M₆/9, AND M7(11) CHORDS. PHRYGIAN SCALES CAN BE USED OVER M, M7, AND M(_b9_b6) CHORDS.