

position in the minor key. Each minor mode presents the half steps and whole steps in different positions and creates the difference in character of the seven minor modes and of music utilizing them. Each minor mode presents a great source of material when constructing melodies and the specific characteristics of each mode are necessary to conceive well-written or improvised minor modal melodies.

## THE MELODIC MINOR MODES

The new names suggested and created for the melodic modes using the term “melodic” are added to the names used for the church modes in Medieval times.

In the key of C melodic minor:

The **first mode** is named melodic ionian and contains the notes:

C, D, E $\flat$ , F, G, A, B, C.

The diatonic seventh chord used harmonically is the Cmi(maj7).

The **second mode** is named melodic dorian and contains the notes:

D, E $\flat$ , F, G, A, B, C, D.

The diatonic seventh chord used harmonically is the Dmi7.

The **third mode** is named melodic phrygian and contains the notes:

E $\flat$ , F, G, A, B, C, D, E $\flat$ .

The diatonic seventh chord used harmonically is the E $\flat$ maj7+5.

The **fourth mode** is named melodic lydian and contains the notes:

F, G, A, B, C, D, E $\flat$ , F.

The diatonic seventh chord used harmonically is the F7.

The **fifth mode** is named melodic mixolydian and contains the notes:

G, A, B, C, D, E $\flat$ , F, G.

The diatonic seventh chord used harmonically is the G7.

The **sixth mode** is named melodic aeolian and contains the notes:

A, B, C, D, E $\flat$ , F, G, A.

The diatonic seventh chord used harmonically is Ami7 $\flat$ 5.

The **seventh mode** is named harmonic locrian and contains the notes:

B, C, D, E $\flat$ , F, G, A, B.

The diatonic seventh chord used harmonically is the Bmi7 $\flat$ 5.

By making use of the way the active tones of the melodic minor scale degrees move and relating the direction each one of these tones resolve to each modal degree of the key, the proper resolution for each modal tone is realized.

## ACTIVE AND INACTIVE TONES OF ALL MELODIC MINOR MODES

In the key of C melodic minor:

The **Melodic Ionian Mode** contains these active and inactive tones:

- G, the fifth, an active tone, resolves down a fifth or up a fourth to the root C: (5 to 1)(V to I).
- B, the seventh, an active tone, resolves up a half step to the root C: (7 to 8) (VII to VIII).
- D, the second, an active tone, resolves down a whole step to the root C: (2 to 1)(II to I).
- F, the fourth, an active tone, resolves down a whole step to the third E $\flat$ : (4 to 3)(IV to III).
- A, the sixth, an active tone, resolves down a whole step to the fifth G: (6 to 5)(VI to V).