

Premium Chapter 2 – Melodic Minor

Melodic minor is one of the most important scales in jazz soloing.

And, it's often one of the most misunderstood scales as far as knowing how and where to use this sound in your solos.

In this chapter you learn how to apply melodic minor to major key ii-V's, 7alt chords, and m7 chords.

Three essential applications of this scale that will level up your playing and bring a sophisticated jazz sound to your solos right away.

Have fun as you explore this scale in your solos over Autumn Leaves.

Chapter Goals

- Learn one or both fingerings for melodic minor.
- Solo with melodic minor over Cm7-F7.
- Solo with melodic minor over D7alt.
- Solo with melodic minor over Gm7.
- Mix melodic minor into your Autumn Leaves solos.

Melodic Minor Scale Fingerings

Before you dive into learning how to use melodic minor over Autumn Leaves, you begin with learning two shapes for this essential scale.

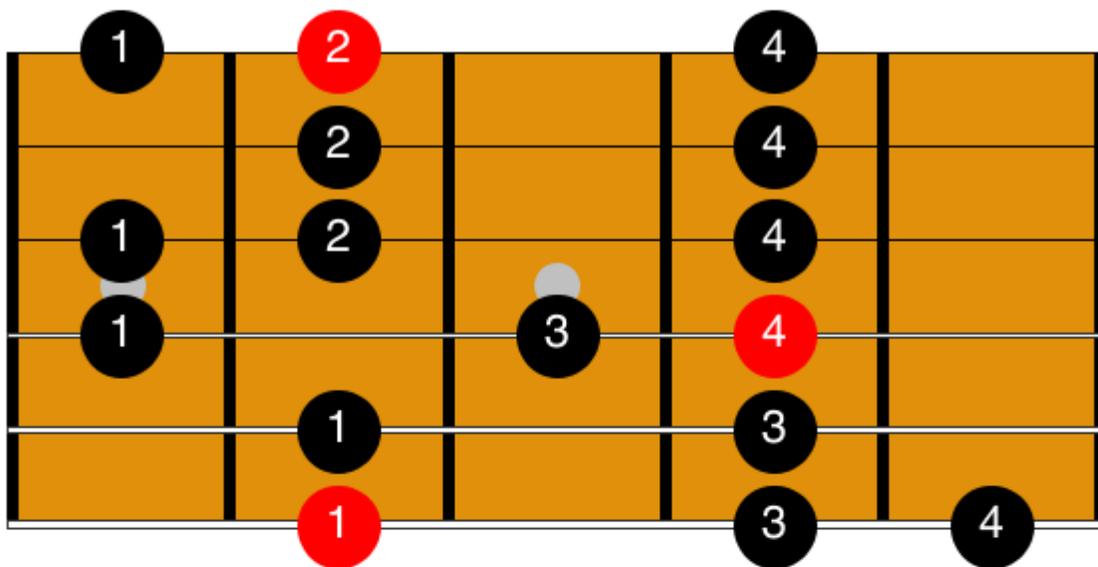
Start by playing the first shape up and down in different keys until it's memorized.

Then, repeat that process for the second shape until you can pick a key and play both shapes in that key from memory.

When ready, move on to the next section where you learn how to apply melodic minor to your Autumn Leaves solos.

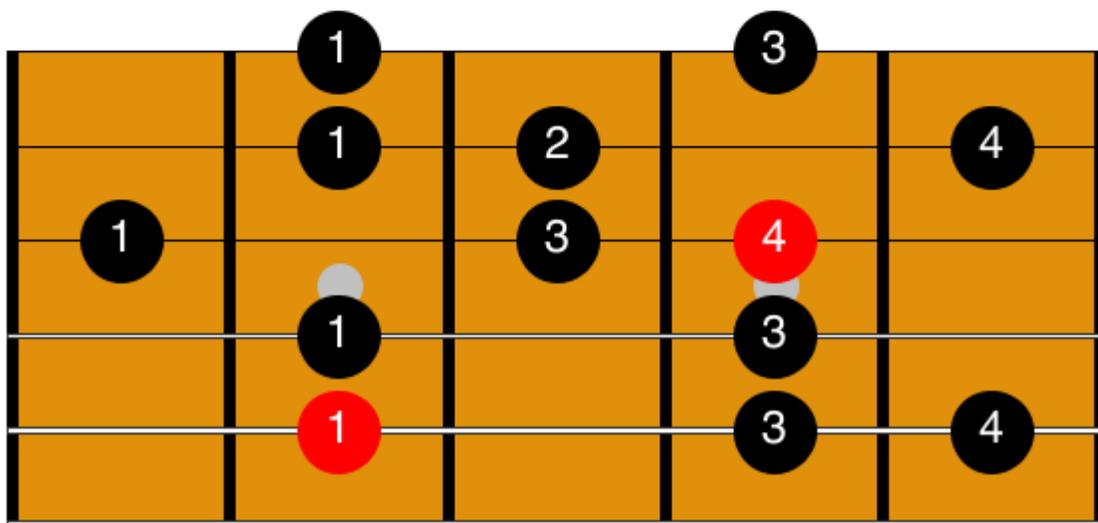
Have fun exploring this scale in your studies and using it to spice up your ii-V, 7alt, and m7 lines.

C Melodic Minor



7

C Melodic Minor



2

Melodic Minor Over ii-V

The first application of melodic minor you study in this chapter is playing this scale over both the ii and V in a iim7-V7 progression.

When doing so, you play the melodic minor from the iim7 chord over both the ii and V, in this case playing C melodic minor over Cm7 and F7.

With this application, you bring in tension to your solos by adding the mMaj7 sound to the iim7 chord and the #11 to the V7 chord.

You then need to practice dealing with and resolving that tension in your lines, so keep that front and center when working on melodic minor.

The #11 over the 7th chord creates the Lydian dominant scale, one of the most important scales in jazz.

What I like about this application, is that if you see a ii-V and you play the iim7 melodic minor over both, you automatically get the Lydian dominant sound.

No new scale shapes to learn, just use the melodic minor shapes and you're good to go.

Start by playing the two melodic minor scale shapes from a C root note.

Then, solo over the Cm7-F7 backing track before applying this application of melodic minor to your Autumn Leaves solos.

The image shows a musical staff in 4/4 time with a treble clef. The first measure is labeled Cm7 and the second measure is labeled F7. Both measures contain a slash (/) indicating a backing track. Below the staff, there are two lines of text: CmMaj7 _____ and CMM _____, with lines extending under the F7 measure as well. A third line of text, F7#11 _____, is positioned above the second line of text under the F7 measure.

Melodic Minor Over V7alt

The next application of melodic minor is over 7alt chords, in this case the V7alt chord from Autumn Leaves.

When using melodic minor in this context, you outline the altered scale.

The altered scale is the 7th mode of melodic minor and is used to solo over 7th and 7alt chords to bring out the b9, #9, b5, and #5 intervals.

Because it's chalk full of alterations, this scale creates a lot of tension that you then resolve into the next chord in the progression.

Start by playing the melodic minor shapes from an Eb root note.

Then, solo with those shapes over the D7alt backing track before adding this melodic minor application to your Autumn Leaves solos.

The image shows a musical staff in 4/4 time with a treble clef. Above the staff is the label **D7^{ALT.}**. The staff contains four diagonal slashes, indicating a placeholder for a backing track. Below the staff is a horizontal line with the label **EbMM** at the beginning, representing the Eb melodic minor scale.

Melodic Minor Over Im7

The final application is similar to the first, only here there's no V7 chord, just a m7 chord.

In this case you're applying melodic minor to a m7 chord, Im7 here, and you can use this application over any m7 chord, iim7, Im7, iim7, vim7, etc.

When playing melodic minor over any m7 chord you create a bit of tension with the major 7th interval, bringing out a mMaj7 sound in the process.

Here's an example of how to apply melodic minor to the Gm7 chord in Autumn Leaves.

Start by playing the two scale positions in Gm, then put on the backing track and solo over Gm7 with that scale.

When ready, add this application into your solos over the A section, and later the entire form, as you add this scale into your Autumn Leaves solos.

Gm7



GmMaj7 _____
GMM _____

Chapter 2 Creative Challenge

You're now ready to test your skill set with the creative challenge.

Here, you add melodic minor to the A section of Autumn Leaves, which contains all three chord progressions you studied in this chapter.

Here are guidelines to help you get this challenge under your fingers.

- Apply MM to just Cm7-F7.
- Apply MM to just D7alt.
- Apply MM to just Gm7.
- Add MM to the entire progression, rest in non-MM bars.

Now that you know how to tackle this challenge time to take it to the fretboard.

If you would like feedback on your playing with this challenge, post a YouTube or similar video link in the comments below.

I'll be glad to listen and give feedback on your playing, where you're at and the best steps to level up your playing.

Have fun with this challenge in the woodshed!

Cm⁷ **F⁷** **Bbmaj⁷** **Ebmaj⁷**

CMM_____

Am^{7(b5)} **D⁷ALT.** **Gm⁷**

EbMM_____ GMM_____