Minor iiØ-V7alt-i Tonality studies

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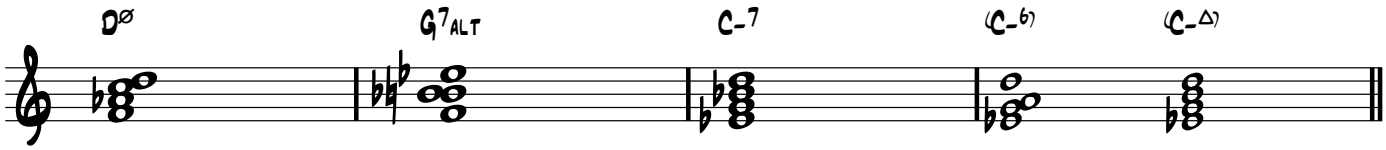
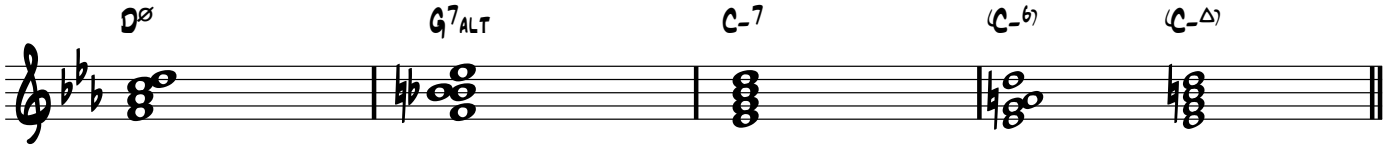
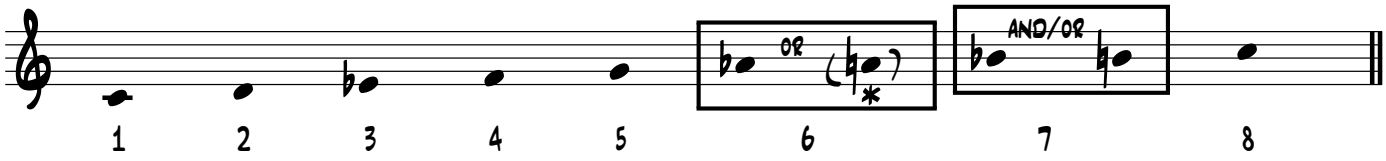
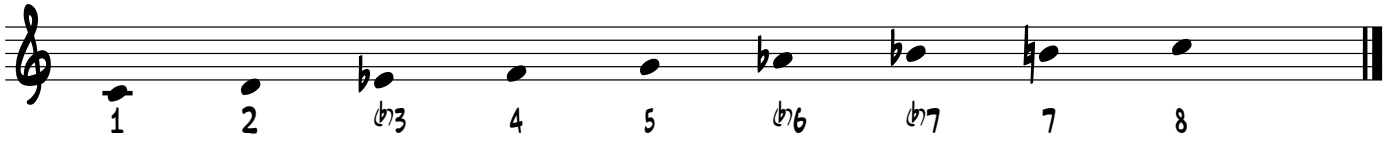
Ex. 1: Typical four note voicings for a minor iiØ V7 i in C minor, written without a key signature. The $-^{6}$ and $-^{\Delta}$ chords in the last measure are common color subtitutions for tonic minor.



Ex. 2: The same progression written within the key signature of C minor. Notice that the only accidentals needed are the leading tone (mandatory for the V7 chord) and the raised 6th scale degree (optional; used as a potential color for the tonic chord).



Ex. 3: Combining all of the notes of the voicings for the progression produces this scale, which is basically the "traditional" ascending and descending forms of melodic minor combined. This set of notes contains everything needed to play functional melodic lines over a minor iiØ V7 i progression, much as the major scale of the tonic chord contains all the basics needed to play functional lines over a major ii-V7 I.



Ex. 4: Combining the notes of the iiØ and V7alt chords only produces the following scale, which could logically be called "bebop minor". Note that the B natural serves only as a passing tone over the iiØ chord, but that the G, Ab, Bb, and B natural function as root, b9, #9, and 3rd of the V7alt chord. The note collection in Ex. 3 can be used over the tonic i chord with variations of the 6th and 7th used to match the color of desired tonic: Raised 6 and b7 for a "$-^{7}$" or "$-^{6}$" color, or raised 6 and 7 for a "$-^{6}$" or "$-^{\Delta}$" color.