

harmonizing the melodic minor scale

Up until this point you have been learning the typical harmonies built off of each scale degree in the *harmonic minor* scale.

In this scale, $\hat{6}$ went down to $\hat{5}$, but could never go up to $\hat{7}$ because that would be a melodic A2.

predominant function

As you know, *melodic minor* raises $\hat{6}$ and $\hat{7}$ a half step on the way up (using accidentals).
 $\hat{6}$ and $\hat{7}$ are both natural minor on the way down (back to key signature).

Note: - when we say "natural $\hat{7}$ ", it really means $\hat{7}$ of the the key signature, the natural minor, not literally always using a \natural sign.

- when we say "sharp $\hat{6}$ ", it really means *raised* $\hat{6}$, not literally always using a \sharp sign.

Using these notes eliminates the melodic A2 in minor!

This way, you can actually have a line that moves between $\hat{6}$ and $\hat{7}$, up and down.
 That's why it is called the *melodic* minor scale.

etc...

This lesson shows you how to harmonize these new melody notes:
 raised $\hat{6}$ on the way up and natural $\hat{7}$ on the way down.

doubling:



Never double a chromatically altered tone - here that means don't double raised $\hat{6}$.


This is important enough to be a compass principle, because you'll hear this time and time again, all the way through chromatic harmony.

You can double natural $\hat{7}$ because it's not an altered tone, it is the key signature (and it's not a leading tone).

harmonizing melodic minor: *ascending*

For raised $\hat{6}$ in the bass, use *Major IV⁶*

No, you don't have to use the whole rising melodic minor scale.

Just, at some point you will have the line $\uparrow \hat{6} - \hat{7} - \hat{1}$


Functionally, there are two possibilities involving this line and this chord:

1) IV^6 is a predominant, and say this exactly as follows:



IV^6 $V_{(5)}^6$ i

*When you studied IV^6 and the phrygian cadence, you saw this same bassline as a possibility in major only.

Now with raised $\hat{6}$, it's possible in minor too!

ex: for an obvious reason, you better be **voice leading by root movement!**

i^6 V_4^6 i IV^6 V_5^6 i

2) IV^6 can act as a dominant expansion (here $\hat{5}$ comes first in the bass):

i vii_5^{o6} i^6 ii^{o6} V IV^6 V_5^6 i

NOTE: if you had a melody with raised $\hat{6}$ in it, you could still use the IV color to harmonize it.
You just wouldn't use the inversion of IV^6 , but rather root position.

harmonizing melodic minor: *descending*

For natural $\hat{7}$ in the bass, we use *minor* v^6 .

Functionally, v^6 is just a passing chord involved in the bassline: $\hat{1} - \hat{7} - \hat{6} - \hat{5}$.

Starting with a phrygian bassline...

$\hat{1}$ $\hat{6}$ $\hat{5}$
 i predom. V

...add a passing chord to make a stepwise descending bassline:

$\hat{1}$ $\hat{7}$ $\hat{6}$ $\hat{5}$
 i $\left[\begin{array}{c} v^6 \\ \text{passing} \end{array} \right]$ predom. V

Thus, v^6 smoothly connects tonic to any predominant that has $\hat{6}$ in the bass.

You already saw how to harmonize $\hat{1} - \hat{7} - \hat{6} - \hat{5}$ in major.

In major, what was the passing chord involved?

And now for the same line in descending melodic minor, use minor v^6 .

ex: as always, **voice lead by root movement!**

i v^6 iv^6 V^7 VI ii^{o6} $V_4^6 = \frac{5}{3}$ 7 i