

Interchanging Modes of the Melodic Minor scale

Ex.16j from Billy Strayhorn's 'Chelsea Bridge' employs mode IV of the melodic minor scale in a parallel fashion for the first two measures of the tune (Eb13 (#11) – Db13(#11)). Interchanging these chords with other modes that belong to their respective melodic minor scales - Eb13(#11) belongs to Bb melodic minor and Db13(#11) belongs to Ab melodic minor - provides an effective form of reharmonization. Examples 16k, l, m, n, o & p employ this concept of reharmonization by interchanging the modes of the melodic minor scale.

Ex.16j "Chelsea Bridge" Eb13(#11) Db13(#11)

In Ex.16k, mode IV of the melodic minor scale is interchanged with mode I. What were originally lydian dominant chords, are now reharmonized with min(Maj7) chords. Note the Eb13 (#11) and its replacement Bb min9 (Maj7) share the same melodic minor scale (Bb) and Db13 (#11) and its replacement Ab min9 (Maj7) share the same melodic minor scale (Ab).

Ex.16k Bb min9 (Maj7) Ab min9 (Maj7)

In Ex.16l, mode IV of the melodic minor scale is interchanged with mode II. What were originally lydian dominant chords are now reharmonized with V7sus (b9) chords. Note the Eb13 (#11) and its replacement C13sus (b9) share the same melodic minor scale (Bb) and Db13 (#11) and its replacement Bb13sus (b9) share the same melodic minor scale (Ab).

Ex.16l C13sus(b9) Bb13sus(b9)

In Ex.16m, mode IV of the melodic minor scale is replaced with mode III. What were originally lydian dominant chords, are now reharmonized with lydian augmented chords. Note the Eb13 (#11) and its replacement Db Maj7 (#5) share the same melodic minor scale (Bb) and Db13 (#11) and its replacement B Maj7 (#5) share the same melodic minor scale (Ab).

Ex.16m

D^bMaj7(#5) B Maj7(#5)

The musical notation for Ex. 16m consists of a treble clef staff with a melodic line and a bass clef staff with two chordal accompaniments. The melodic line starts with a triplet of eighth notes: Bb, C, D. The first chordal accompaniment is D^bMaj7(#5) (Db Maj7 #5) and the second is B Maj7(#5). The bass line for the first chord has notes Bb and F, and for the second chord, it has notes B and F.

In Ex.16n, mode IV of the melodic minor scale is replaced with mode V, which is really mode I over a dominant pedal. What were originally lydian dominant chords, are now reharmonized with min Maj7th chords over their dominant. Note the Eb13 (#11) and its replacement Bb min (Maj9)/F share the same melodic minor scale (Bb) and Db13 (#11) and its replacement Ab min (Maj9)/Eb share the same melodic minor scale (Ab).

Ex.16n

B^bm in (Maj7) A^bm in (Maj7)

The musical notation for Ex. 16n consists of a treble clef staff with a melodic line and a bass clef staff with two chordal accompaniments. The melodic line starts with a triplet of eighth notes: Bb, C, D. The first chordal accompaniment is B^bm in (Maj7) (Bb min (Maj9)/F) and the second is A^bm in (Maj7) (Ab min (Maj9)/Eb). The bass line for the first chord has notes Bb and F, and for the second chord, it has notes Ab and Eb.

In Ex.16o, mode IV of the melodic minor scale is replaced with mode VI. What were originally lydian dominant chords, are now reharmonized with min7 (b5) add #9 chords. Note the Eb13 (#11) and its replacement G min7 (b5) add #9 chords share the same melodic minor scale (Bb) and Db13 (#11) and its replacement Fmin7 (b5) add #9 chords share the same melodic minor scale (Ab).

Ex.16o

Gø7 add#9 Fø7 add#9

The musical notation for Ex. 16o consists of a treble clef staff with a melodic line and a bass clef staff with two chordal accompaniments. The melodic line starts with a triplet of eighth notes: Bb, C, D. The first chordal accompaniment is Gø7 add#9 and the second is Fø7 add#9. The bass line for the first chord has notes G and Bb, and for the second chord, it has notes F and Ab.

In Ex.16p, mode IV of the melodic minor scale is replaced with mode VII. What were originally lydian dominant chords, are now reharmonized with V7 altered chords. Note the Eb13 (#11) and its replacement A7 alt share the same melodic minor scale (Bb) and Db13 (#11) and its replacement G7 alt share the same melodic minor scale (Ab).

Ex.16p

A7(#9,#5) or A7alt G7(#9,#5) or G7alt

The musical notation for Ex. 16p consists of a treble clef staff with a melodic line and a bass clef staff with two chordal accompaniments. The melodic line starts with a triplet of eighth notes: Bb, C, D. The first chordal accompaniment is A7(#9,#5) or A7alt and the second is G7(#9,#5) or G7alt. The bass line for the first chord has notes A and Bb, and for the second chord, it has notes G and Ab.