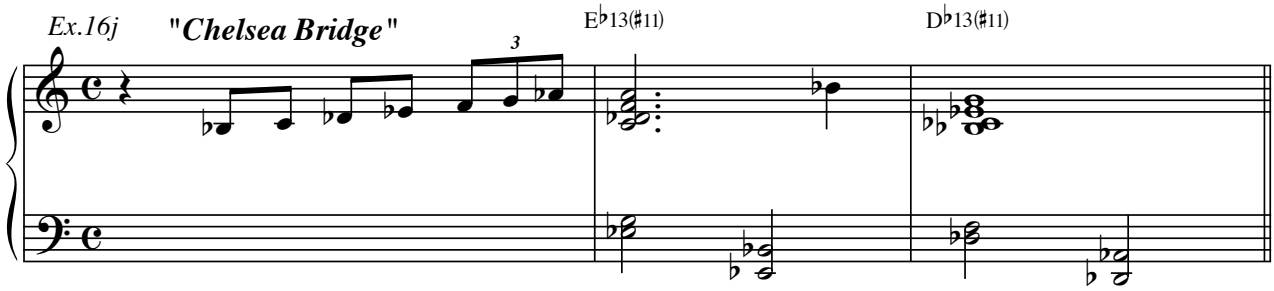
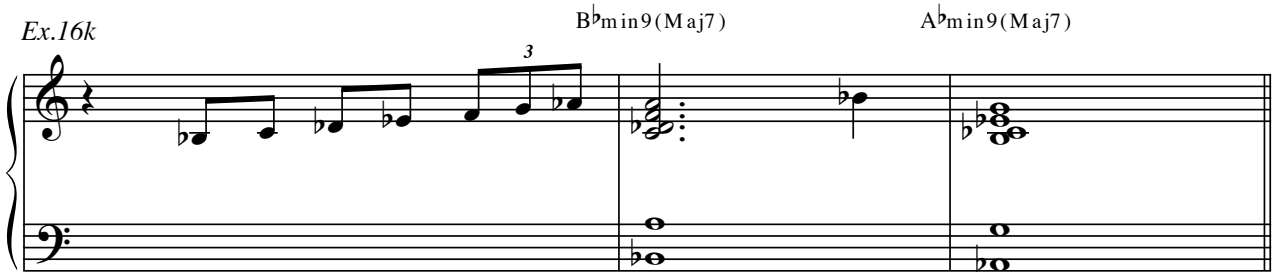
Interchanging Modes of the Melodic Minor scale

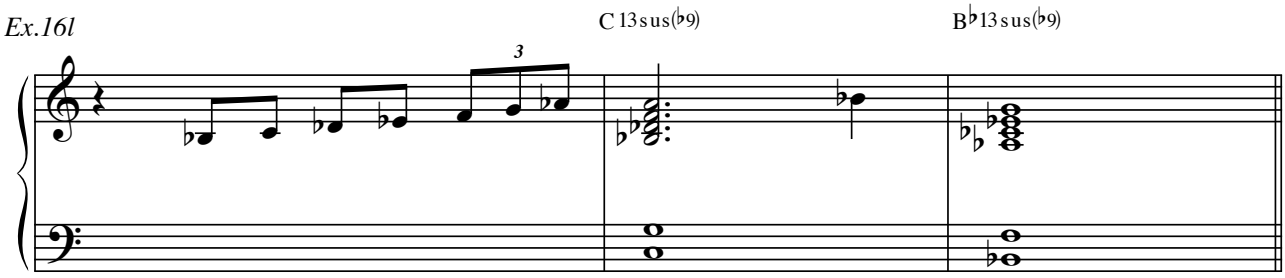
Ex.16j from Billy Strayhorn's 'Chelsea Bridge' employs mode IV of the melodic minor scale in a parallel fashion for the first two measures of the tune (Eb13 (#11) – Db13(#11)). Interchanging these chords with other modes that belong to their respective melodic minor scales - Eb13(#11) belongs to Bb melodic 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.



In Ex.16k, mode IV of the melodic minor scale is interchanged with mode I. What where 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).



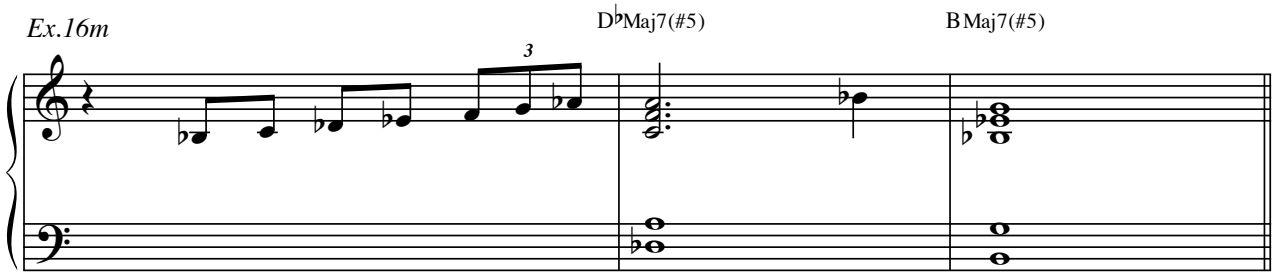
In Ex.16l, mode IV of the melodic minor scale is interchanged with mode II. What where originally lydian dominant chords are now reharmonized with V7sus (b9) chords. Note the Eb13 (#11) and its replacement C13sus (b9) share the same melodic minor scale (Bb) and Db13 (#11) and its replacement Bb13sus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



©Manricks Music

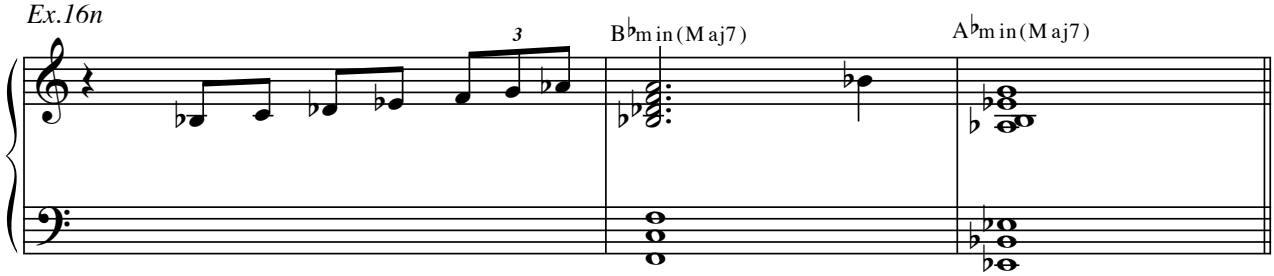
In Ex.16m, mode IV of the melodic minor scale is replaced with mode III. What where originally lydian dominant chords, are now reharmonized with lydian augmented chords. Note the Eb13 (#11) and its replacement Db Maj7 (#5) share the same melodic minor scale (Bb) and Db13 (#11) and its replacement B Maj7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

Ex.16m



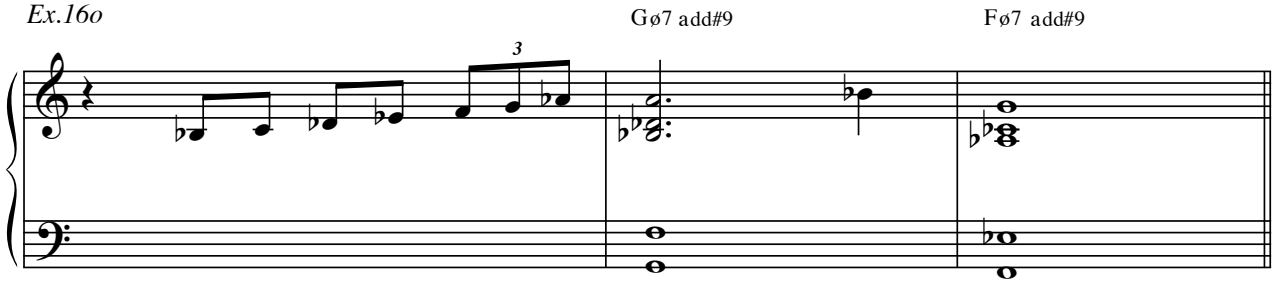
In Ex.16n, mode IV of the melodic minor scale is replaced with mode V, which is really mode I over a dominant pedal. What where originally lydian dominant chords, are now reharmonized with min Maj7th chords over their dominant. Note the Eb13 (#11) and its replacement Bb min (Maj9)/F share the same melodic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

Ex.16n



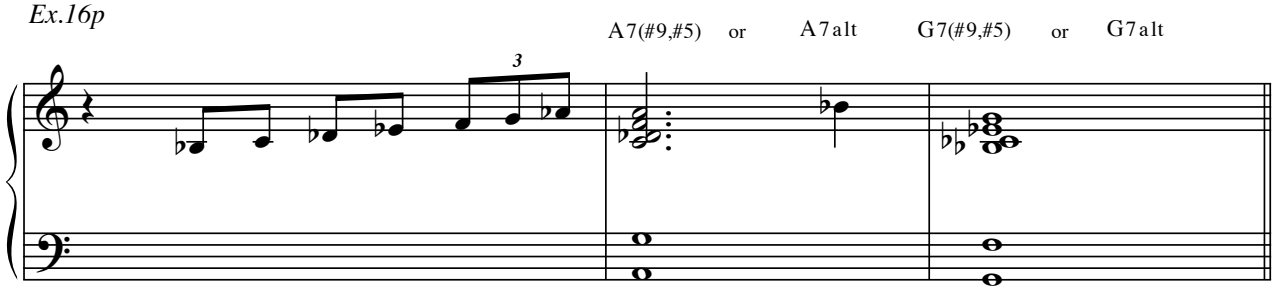
In Ex.16o, mode IV of the melodic minor scale is replaced with mode VI. What where originally lydian dominant chords, are now reharmonized with min7 (b5) add #9 chords. Note the Eb13 (#11) and its replacement G min7 (b5) add #9 chords share the same melodic minor scale (Bb) and Db13 (#11) and its replacement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

Ex.16o



In Ex.16p, mode IV of the melodic minor scale is replaced with mode VII. What where 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



©Manricks Music