MINOR CHORDS AND Modal Interchange

t is possible to find contemporary songs which are exclusively in one minor tonality but they are exceeded in number by tunes using chords from any or all of the minor key sources. Because of the variable 6th and 7th scale degree, every minor scale contributes another set of chords. About three times more chords are available in minor key than in major. Some of them occur more frequently than others. They are available through modal interchange (borrowing chords from parallel tonalities; mode here refers to a functional context). Modal interchange is very common to minor key progressions.

Note: Some of the Roman numerals in the following list contain a flat. This is necessary in minor key to show the root position for the 6th and 7th scale degrees. The b indicates "lowered" and will be used for the diatonic bill, bVI and bVII chords.

The diatonic chords in natural minor are:



The harmonic minor diatonic chords are:



The melodic minor chords are:



The dorian minor diatonic chords are:



- •The I- chord in melodic minor is usually a I-6 to distinguish it from the I-(maj7) of harmonic minor.
- •In most cases the V7 is used (instead of V-7), because of its primary dominant function.
- The dorian minor tonality is most significant for its melodic importance. The bVIImaj7 is the only chord it contributes for modal interchange. However, the I-7 chord scale is very important as will be seen when viewing all the chord scales.
- Sometimes only triads are used (tonic) to get more functional stability or to initiate a line cliché (refer to the end of this chapter).

Here are the minor key diatonic chords available through modal interchange:

