

MODAL INTERCHANGE HARMONY (chord progression & substitution theory)

Chords can be borrowed from parallel modes. The most common modal interchange chords come from the parallel natural minor tonality (Aeolian mode). For instance, a progression in the key of C Major could utilize F-7 (IV-7 from C Aeolian) or Ab Ma7 (bVI Ma7 from C Aeolian) without changing key:

Cma7 A-7 D-7 G7 **F-7** Cma7 **Abma7** G7 C6

The table below lists all possible modal interchange harmonies available from the diatonic modes:

IONIAN:	I Ma7	II-7	III-7	IV Ma7	V7	VI-7	VII-7b5
DORIAN:	I-7	II-7	bIII Ma7	IV7	V-7	VI-7b5	bVII Ma7
PHRYGIAN:	I-7	bII Ma7	bIII7	IV-7	V-7b5	bVI Ma7	bVII-7
LYDIAN:	I Ma7	II7	III-7	#IV-7b5	V Ma7	VI-7	VII-7
MIXOLYDIAN:	I7	II-7	III-7b5	IV Ma7	V-7	VI-7	bVII Ma7
AEOLIAN:	I-7	II-7b5	bIII Ma7	IV-7	V-7	bVI Ma7	bVII7
LOCRIAN:	I-7b5	bII Ma7	bIII-7	IV-7	bV Ma7	bVI7	bVII-7

Subdominant Minor (SDM)

Another class of modal interchange chords falls under the heading of **Subdominant Minor**. These are chords that contain the b6 scale degree, the minor 3rd of the subdominant minor chord (e.g. in the key of C major, Ab is the minor third of F-7). The Subdominant minor chords include:

bII Ma7 II-7b5 IV-6 IV-7 bVI Ma7 bVII7

Note: **Subdominant major** chords contain scale degree 6, the major 3rd of the sub-dominant major chord (e.g. A is the major third of Fma7 in the key of C).

More modal interchange examples:

D-7 G7 **E-7b5** A7 D-7 G7 C6

Gma7 **Bbma7 Ebma7 Abma7** Gma7 (Example "Here's That Rainy Day")

D7 G7 **F#-7b5 F-7** E-7 A7 D-7 **Dbma7** Cma7

D-7 G7 **F-7 Bb7** Cma7 (Example "Ladybird")

All the key-related Ma 7th chords: (can be seen following the cycle of 5ths starting on the I chord)

Cma7 Fma7 Bbma7 Ebma7 Abma7 Dbma7 Cma7
I ma7 IV ma7 bVII ma7 bIII ma7 bV ma7 bII ma7 I ma7