

# PODCAST 102 PRACTICE MATERIALS

BRENDE LOWE

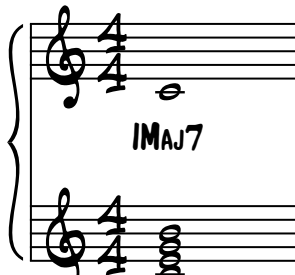
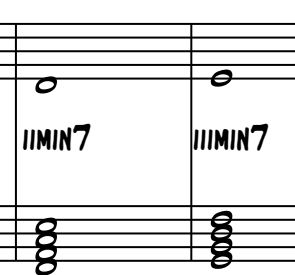
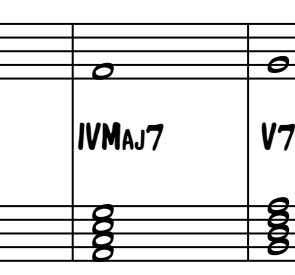
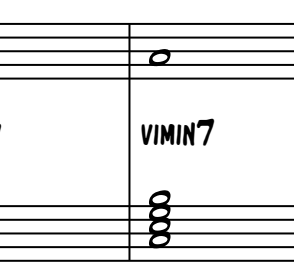
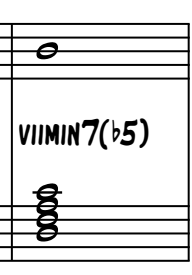
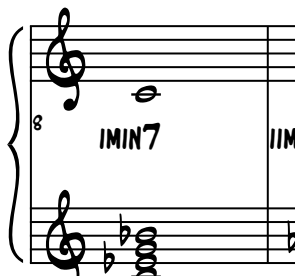
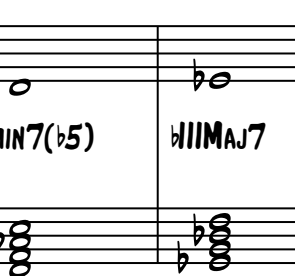
## MODAL INTERCHANGE

### 1) MODAL INTERCHANGE: BORROWING CHORDS FROM A PARALLEL MAJOR OR MINOR MODE (FOR EX: MAJOR & NATURAL MINOR BELOW)

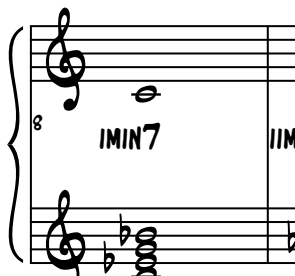
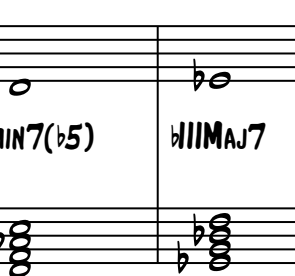
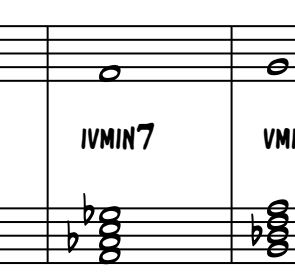
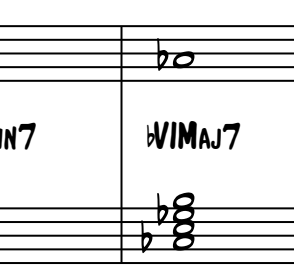


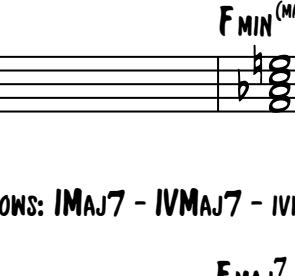
#### POSSIBLE MODAL INTERCHANGES BETWEEN C MAJOR AND C NATURAL MINOR:

- |                                  |                              |                                       |
|----------------------------------|------------------------------|---------------------------------------|
| 1. IMAJ7 & iMIN7                 | 3. IIIMIN7 & $\flat$ IIIMAJ7 | 5. V7 w/ vMIN7                        |
| 2. IIIMIN7 & IIIMIN7( $\flat$ 5) | 4. IVMAJ7 & IVMIN7           | 6. vIMIN7 & $\flat$ vIMAJ7            |
|                                  |                              | 7. viIMIN7( $\flat$ 5) & $\flat$ vII7 |




#### C MAJOR DIATONIC CHORDS

$C^{MAJ7}$	$D^{MIN7}$	$E^{MIN7}$	$F^{MAJ7}$	$G^7$	$A^{MIN7}$	$B^{MIN7(\flat 5)}$
						
IMAJ7	IIIMIN7	IIIMIN7	IVMAJ7	V7	vIMIN7	viIMIN7( $\flat$ 5)

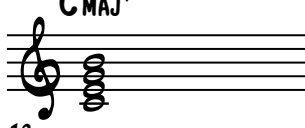
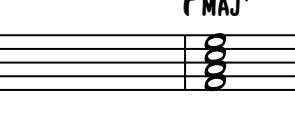
#### C NATURAL MINOR DIATONIC CHORDS

$C^{MIN7}$	$D^{MIN7(\flat 5)}$	$E^{\flat MAJ7}$	$F^{MIN7}$	$G^{MIN7}$	$A^{\flat MAJ7}$	$B^{\flat 7}$
						
iMIN7	iiMIN7( $\flat$ 5)	$\flat$ IIIMAJ7	IVMIN7	vMIN7	$\flat$ vIMAJ7	$\flat$ vII7

### 2) IVMIN7 CAN ALSO BE USED AS MIN(MAJ7) OR MIN6

$F^{MIN7}$	$F^{MIN(MAJ7)}$	$F^{MIN6}$
		
15		

COMMONLY USED AS FOLLOWS: IMAJ7 - IVMAJ7 - IVMIN7

$C^{MAJ7}$	$F^{MAJ7}$	$F^{MIN7}$
		
18		

3) iimin7(b5): EX IN NIGHT & DAY

**D<sup>MIN</sup>7(b5)** **G<sup>7</sup>** **C<sup>MAJ</sup>7**

21

4) bIIIMAJ7: EX IN GREEN DOLPHIN STREET

**D<sup>MIN</sup>7** **G<sup>7</sup>** **C<sup>MAJ</sup>7**

24

**F<sup>MIN</sup>7** **B<sup>b7</sup>** **E<sup>b</sup>MAJ7** **D<sup>MIN</sup>7** **G<sup>7</sup>**

28

5) ivmin7: EX IN LADY BIRD

**C<sup>MAJ</sup>7** **F<sup>MIN</sup>7** **B<sup>b7</sup>**

32

6) vmin7: EX IN DOLPHIN DANCE (UNCOMMON - USED FOR SUS CHORDS)

**G<sup>MAJ</sup>7** **D<sup>MIN</sup>7/G** **A/G** **D<sup>MIN</sup>7/G**

36

7) vIMAJ7: EX IN LADY BIRD

**C<sup>MAJ</sup>7** **B<sup>b</sup>MIN7** **E<sup>b7</sup>**

40

**A<sup>b</sup>MAJ7**

44

7B) VII7 ROOT MOVEMENT: EX IN OUT OF NOWHERE

G MAJ<sup>7</sup> B<sup>b</sup> MIN<sup>7</sup> E<sup>b</sup>7

46

8) VII7: EX IN LADY BIRD (OFTEN ATTACHED TO IV MIN7)

C MAJ<sup>7</sup> F MIN<sup>7</sup> B<sup>b</sup>7

50