

## FUNCTIONAL MAJOR/MINOR MULTIMODAL SYSTEMS

Modal interchanges are also possible between Major and minor. Shifting from Major to minor, and conversely, from minor to Major, are definitely *modal changes*.

From Bright to → Dark	Major (Ionian)	1	2	3	4	5	6	7
		I <sup>Δ</sup> [Ion] T	IIIm7 [Dor] SD	IIIIm7 [Phr] T	IV <sup>Δ</sup> [Lyd] SD	V7 [Mixo] D	VIIm7 [Aeol] T	VIIIm7 <sup>b5</sup> [Locr] D
	Major <sup>b6</sup>	1	2	3	4	5	b6	7
		I <sup>Δ</sup> [Maj <sup>b6</sup> ] T	IIIm7 <sup>b5</sup> [Dor <sup>b5</sup> ] SDm	IIIIm7 [Phr <sup>b4</sup> ] T	IVm <sup>Δ</sup> [Lyd <sup>b3</sup> ] SDm	V7 <sup>b9</sup> [Mixo <sup>b9</sup> ] D	bVI <sup>Δ#5</sup> [Lyd <sup>#2-#5</sup> ] T	VII <sup>o</sup> [Locr <sup>b7</sup> ] D
	minor Melodic	1	2	b3	4	5	6	7
		Im <sup>Δ</sup> [Mel] T	IIIm7 [Dor <sup>b9</sup> ] SD	bIII <sup>Δ#5</sup> [Lyd <sup>#5</sup> ] T	IV7 [Lyd <sup>b7</sup> ] SD	V7 [Mixo <sup>b13</sup> ] D	VIIm7 <sup>b5</sup> [Locr <sup>9</sup> ] T	VIIIm7 <sup>b5</sup> [S.Locr] D
	minor Harmonic	1	2	b3	4	5	b6	7
		Im <sup>Δ</sup> [Harm] T	IIIm7 <sup>b5</sup> [Locr <sup>13</sup> ] SD	bIII <sup>Δ#5</sup> [Ion <sup>#5</sup> ] T	IVm7 [Dor <sup>#4</sup> ] SD	V7 [Sp.Phr] D	bVI <sup>Δ</sup> [Lyd <sup>#9</sup> ] T	VII <sup>o</sup> [U.Locr] D
	minor Dorian	1	2	b3	4	5	6	b7
		Im7 [Dor] T	IIIm7 [Phr] SD	bIII <sup>Δ</sup> [Lyd] T	IV7 [Mixo] SD	Vm7 [Aeol] SD(D)	VIIm7 <sup>b5</sup> [Locr] T	bVII <sup>Δ</sup> [Ion] SD
	minor Natural (Aeolian)	1	2	b3	4	5	b6	b7
		Im7 [Aeol] T	IIIm7 <sup>b5</sup> [Locr] SD	bIII <sup>Δ</sup> [Ion] T	IVm7 [Dor] SD	Vm7 [Phr] SD(D)	bVI <sup>Δ</sup> [Lyd] T	bVII7 [Mixo] SD

The most common modal interchanges happen with the Dominant chords – Major-V7 [Mixo], Major<sup>b6</sup>-V7<sup>b9</sup> [Mixo<sup>b9</sup>], Melodic-V9 [Mixo<sup>b13</sup>] and Harmonic V7<sup>b9-b13</sup> [Sp.Phr] – as we’ve seen in the part on [Dominant Chord Scales](#) (page 125). Once again, the change from Major to minor, and back, sounds a lot “easier” than the opposite, though the opposite is possible too.

Other interchanges are quite common too. We saw the minor cadence being used in a Major context, exchanging the Major-IIIm7 [Dor] SD chord for a minor-IIIm7<sup>b5</sup> [Locr] SD chord, and conversely.

These are the only Major/minor *modal changes* we’ve seen so far<sup>1</sup>. But there are many more possibilities we still need to learn about.

<sup>1</sup> We’ve actually seen other modal changes too, like e.g. Blues, that will be explained very soon.