

2. (I) Parallel Tonality

Borrowing a chord from a parallel tonality is the most common form of modal interchange.

Take this chord progression in C major for example:

Cmaj7 – Am7 – Fmaj7 – G7

I VI IV V

A parallel tonality of C major is C minor, so we would replace one or more of the above chords with a chord from C minor.

3. (I) Relative Tonality

Borrowing a chord from a relative tonality is less popular than the parallel as it doesn't offer as much of a characteristic change. It is still viable however...

Take this chord progression in A major for example:

Amaj7 – F#m7 – Dmaj7 – E7

I

VI

IV

V

A relative tonality of A major is B Dorian, so we would replace one or more of the above chords with a chord from B Dorian.

