

Chapter 14: Improvisation over \flat VImaj7 Modal Interchange

Cmaj7 | Cmaj7 | A \flat maj7 | A \flat maj7

This is basically the same idea as in the previous chapter, but with another chord progression.

Scales

C Ionian \rightarrow A \flat Lydian

Whenever a chord progression has a maj7 chord that is foreign to the scale (for example an A \flat maj7 chord in a C major song) you always play the Lydian scale over that maj7 chord.

The reason: more notes in common between the two scales.

To showcase this using the above chord progression as an example: A \flat Lydian has three flats, which is closer to a C major scale than A \flat Ionian (four flats).

Fingerings

- F Lydian fingering \rightarrow F Dorian fingering
- G Mixo fingering \rightarrow G Phrygian fingering
- A Aeolian fingering \rightarrow A \flat Lydian fingering
- B Locrian fingering \rightarrow B \flat Mixo fingering
- C Ionian fingering \rightarrow C Aeolian fingering
- D Dorian fingering \rightarrow D Locrian fingering
- E Phrygian fingering \rightarrow E \flat Ionian fingering

Solo 2 min per location = **14-min daily drill.**

Here, too, you can use this chord progression as an opportunity to practice single-string soloing. You'll love what this will do for your improvisation skills and musicianship.