

Parallel Keys

SCALE / TONIC CHORD	$\flat 2$	2	$\flat 3$	3	4	$\sharp 4/\flat 5$	5	$\flat 6$	6	$\flat 7$	7
Major Cmaj7	.	Dmin7	.	Emin7	Fmaj7	.	G7	.	Amin7	.	Bmin7 $\flat 5$
Natural Minor Cmin7	.	Dmin7 $\flat 5$	E \flat maj7	.	Fmin7	.	Gmin7	A \flat maj7	.	B \flat 7	.
Harmonic Minor Cmin/maj7	.	Dmin7 $\flat 5$	E \flat maj7 $\sharp 5$	.	Fmin7	.	G7	A \flat maj7	.	.	Bdim7
Melodic Minor Cmin/maj7	.	Dmin7	E \flat maj7 $\sharp 5$	.	F7	.	G7	.	Amin7 $\flat 5$	.	Bmin7 $\flat 5$
Dorian Cmin7	.	Dmin7	E \flat maj7	.	F7	.	Gmin7	.	Amin7 $\flat 5$	B \flat maj7	.
Phrygian Cmin7	D \flat maj7	.	E \flat 7	.	Fmin7	.	Gmin7 $\flat 5$	A \flat maj7	.	B \flat min7	.
Diminished Dominants	D \flat 7	.	.	E7	.	.	G7	.	.	B \flat 7	.

NOTE Any or most of the chords borrowed from parallel keys can be made dominant. For example, a $\flat 6$ maj7 chord is often heard as a $\flat 6$ dom7. It can also function as a $\flat 6$ m7 chord, as in the classic *Wes Montgomery ii-V* movement: A \flat m7 → D \flat 7 → Cmaj7.