

## LIMDAPL ON E $\flat$ /D $\sharp$

For pitches with enharmonic equivalents (e.g., E $\flat$  and D $\sharp$ ), you will notice a change during the routine. The equivalent pitch name is used, and the key signature changes from six flats to five sharps. It is arguably easier to read that way, and heads off the need for double flats, going forward.

Lydian

Maj7 $\flat$ 5

Ionian

Maj7

Mixolydian

7

Dorian

mi7

Aeolian

mi b6

Phrygian

sus(b9)

Locrian

mi7 b5

FIG. 6.6. LIMDAPL on E $\flat$ /D $\sharp$