

## Modal Analysis

Play through each progression; name the key & the mode; write the roman numerals out for each progression according to its respective major or minor key; improvise on it.

1. || Fmaj7(#11) | % | % | % | G Em | Fmaj7(#11) | % | % ||
2. || Gb | Abm | Bb7 | Ebm | Gb | Abm | Ebm Db | Ebm ||
3. || G | D | Em | C | G | Bm | C | D ||
4. || Em | F | Em | Dm | Em | Am | Em | F ||
5. || Em7b5 | % | % | F Dm | Em7b5 | % | F Dm | Em7b5 ||
6. || G | F C | G | F | G | F C | G Em | Dm F ||
7. || Bm | D | E | F#m | Bm | D | E D | Bm F#m ||
8. || B | C# | F# | D#m | B | C# | B C# | F# ||
9. || C | G | Dm // C | Dm | C | G | Dm / Am C | Dm ||
10. || Gm | % | Cm7 | F7 | Gm7 | % | Am7b5 | D7#9 ||
11. || Am | Gm | Am | % | Dm | Gm | Am | % ||
12. || C# | % | G#m | % | C# | % | F# | B ||
13. || B(b5)(no 3rd) | % | D5 | C5 | B(b5)(no 3rd) | % | D5 | C5 ||
14. || Amaj7 | B/A | Amaj7 | B/A | E/A | Amaj7 | E/A | Amaj7 ||

Answer key:

1. F Lydian: || Imaj7#11 | % | % | % | IIImaj VIIIm | Imaj7#11 | % | % || Since Lydian is so slippery of a mode, the duration of the other chords must be kept short so as not to pull the ear to it and inadvertently 'flip' it to a different key/mode.
2. Eb Aeolian: || III | IV | V7 | I | III | IV | I VII | I ||
3. G Ionian: || I | V | VI | IV | I | III | IV | V ||
4. E Phrygian: || I | bIIImaj | I | VIIIm | I | IV | I | bIIImaj || The VIIIm and bIIImaj are a dead giveaways of Phrygian because they both contain the flat 2nd of the key.
5. E Locrian: || Im7b5 | % | % | bIIImaj VIIIm | Im7b5 | % | bIIImaj VIIIm | Im7b5 || Probably even more of a slippery mode than Lydian, the other chord durations in Locrian are kept short to make sure the tonic note is emphasized as the root of the progression. The bIIImaj and VIIIm we saw in Phrygian, but the tonic chord's having a b5 makes the mode Locrian here.
6. G Mixolydian: || I | bVII IV | I | bVII | I | bVII IV | I VI | Vm bVII ||
7. B Dorian: || I | III | IVmaj | Vm | I | III | IVmaj III | I Vm || The Vm is diatonic to the key, but because V chords are so often dominants, we put the 'm' after it here just to reinforce that it's a minor here.
8. F# Ionian: || IV | V | I | VI | IV | V | IV V | I || The first chord is not always the key.
9. D Dorian: || VII | IVmaj | I // VII | I | VII | IVmaj | I / Vm VII | I || The IV major, also seen in # 7, is a dead giveaway of Dorian since it contains the natural 6th of the key.
10. G Aeolian: || I | % | IV | VII | I | % | II | V7 || There is one non-diatonic chord: the V7. It contains an f# note not found in G Aeolian. However, since V chords are so often dominants, we wouldn't consider this a harmonically significant event, and continue to label this progression as Aeolian.
11. A Phrygian: || I | VIIIm | I | % | IV | VIIIm | I | % ||
12. C# Mixolydian: || I | % | Vm | % | I | % | IV | bVIIImaj || The Vm and bVIIImaj are dead giveaways that the mode is mixolydian because they contain a b7 of the key, which we know is major, and of course the only major mode with a flat 7 is mixolydian.
13. B Locrian || I(b5)(no 3rd) | % | bIII5 | bVII5 | I(b5)(no 3rd) | % | bIII5 | bVII5 || The fact that the I chord is only the notes 1 and b5, and the other 2 chords give us,

respectively, the b3 and b7 as well as the b2 and b6 of the key, the mode must be Locrian.

14. A Lydian: || I | Imaj13#11 | I | Imaj13#11 | Imaj9 | I | Imaj9 | I || The Amaj7 is a diatonic chord so we just label that as I. The B chord gives us the 2, #4, and 6 of the key of A, so over an A bass we consider those the 9, #11 and 13, and we label it as such even though technically there is no 3rd or 7th in the chord. Similarly, E gives us the 5, 7, and 9 of A, so E/A is Amajor9 even though there's technically no 3rd in it. Play B/A as x0444x and E/A as x0210x.