

**Modal Progressions** – Play through each progression, determine the key and analyze the chords in roman numerals. Answers are on the next page.

Ionian 1

|| G | D | Em | C | G | Bm | C | D ||

Ionian 2

|| B | C# | F# | D#m | B | C# | B C# | F# ||

Dorian 1

|| Bm | D | E | F#m | Bm | D | E D | Bm F#m ||

Dorian 2

|| C | G | Dm // C | Dm | C | G | Dm / Am C | Dm ||

Phrygian 1

|| Em | F | Em | Dm | Em | Am | Em | F ||

Phrygian 2

|| Am | Gm | Am | % | Dm | Gm | Am | % ||

Lydian 1

|| Amaj7 | B/A | Amaj7 | B/A | E/A | Amaj7 | E/A | Amaj7 ||

Lydian 2

|| Fmaj7(#11) | % | % | % | G Em | Fmaj7(#11) | % | % ||

Mixolydian 1

|| C# | % | G#m | % | C# | % | F# | B ||

Mixolydian 2

|| G | F C | G | F | G | F C | G Em | Dm F ||

Aeolian 1

|| Gm | % | Cm7 | F7 | Gm7 | % | Am7b5 | D7#9 ||

Aeolian 2

|| Gb | Abm | Bb7 | Ebm | Gb | Abm | Ebm Db | Ebm ||

Locrian 1

|| Em7b5 | % | % | F Dm | Em7b5 | % | F Dm | Em7b5 ||

Locrian 2

|| B(b5)(no 3<sup>rd</sup>) | % | D5 | C5 | B(b5)(no 3<sup>rd</sup>) | % | D5 | C5 ||

## Ionian 1

|| I | V | VI | IV | I | III | IV | V || key G

## Ionian 2

|| IV | V | I | VI | IV | V | IV V | I || key F#. The first chord is not always the key.

## Dorian 1

|| I | III | IVmaj | Vm | I | III | IVmaj III | I Vm || key Bm. 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.

## Dorian 2

|| VII | IVmaj | I / / VII | I | VII | IVmaj | I / Vm VII | I || key Dm. The IV major, also seen in Dorian 1, is a dead giveaway of Dorian since it contains the natural 6<sup>th</sup> of the key.

## Phrygian 1

|| I | bIIImaj | I | VIIIm | I | IV | I | bIIImaj || key Em. The VIIIm and bIIImaj are a dead giveaways of Phrygian because they both contain the flat 2<sup>nd</sup> of the key.

## Phrygian 2

|| I | VIIIm | I | % | IV | VIIIm | I | % || key Am.

## Lydian 1

|| I | Imaj13#11 | I | Imaj13#11 | Imaj9 | I | Imaj9 | I || key A. 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 3<sup>rd</sup> or 7<sup>th</sup> in the chord. Similarly, E gives us the 5, 7, and 9 of A, so E/A is Amaj9 even though there's technically no 3<sup>rd</sup> in it. Play B/A as x0444x and E/A as x0210x.

## Lydian 2

|| Imaj7#11 | % | % | % | IIImaj VIIIm | Imaj7#11 | % | % || key F. 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.

## Mixolydian 1

|| I | % | Vm | % | I | % | IV | bVIIImaj || key C#. 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.

## Mixolydian 2

|| I | bVII IV | I | bVII | I | bVII IV | I VI | Vm bVII || key G.

## Aeolian 1

|| I | % | IV | VII | I | % | II | V7 || key Gm. 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.

#### Aeolian 2

|| III | IV | V7 | I | III | IV | I VII | I || key Ebm.

#### Locrian 1

|| Im7b5 | % | % | bIIImaj VIIm | Im7b5 | % | bIIImaj VIIm | Im7b5 || key Em. 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 VIIm we saw in Phrygian, but the tonic chord's having a b5 makes the mode Locrian here.

#### Locrian 2

|| I(b5)(no 3<sup>rd</sup>) | % | bIII5 | bVII5 | I(b5)(no 3<sup>rd</sup>) | % | bIII5 | bVII5 || key B. 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.