



## The phrygian scale

	Formula
<b>Ionian</b>	1 1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$
<b>Dorian</b>	1 $\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1
<b><u>Phrygian</u></b>	$\frac{1}{2}$ 1 1 1 $\frac{1}{2}$ 1 1
<b>Lydian</b>	1 1 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$
<b>Mixolydian</b>	1 1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1
<b>Aeolian</b>	1 $\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 1
<b>Locrian</b>	$\frac{1}{2}$ 1 1 $\frac{1}{2}$ 1 1 1

The phrygian scale begins on the third note of the major scale.

So in this overview E phrygian is related to C major.

You can use the seven basic shapes of the major scale also for the phrygian mode, you only need to play the root note two whole notes higher and you use E as tonal center, for example you use an E minor chord.

If E phrygian is related to C major you can easily calculate what other relative major scales are used for the other phrygian scales through the schedule below.

The root of the phrygian scale is two whole notes higher everywhere, so you play the major scale that starts two whole notes lower.

Major scale	c	c# d♭	d	d# e♭	e	f	f# g♭	g	g# a♭	a	a# b♭	b
Phrygian scale	e	f	f# g♭	g	g# a♭	a	a# b♭	b	c	c# d♭	d	d# e♭

So for F major you can play A phrygian and for B♭ major D phrygian.  
 Because the formula of the phrygian scale is different  
 (½ 1 1 1 ½ 1 1 instead of 1 1 ½ 1 1 1 ½)  
 the scale sounds very different, so you have to play (and sing) it often  
 to become familiar with it.

The phrygian scale can be played over a static minor or minor 7 chord.  
You can expand it with a 9, 11 or 13.

You can also use the tones of the corresponding relative major scale,  
see the schedule below

Degree major scales	I	II	III	IV	V	VI	VII
Triads	mj	m	m	mj	mj	m	dim (m-5)
Tetrads	mj7	m7	m7	mj7	7	m7	m7-5

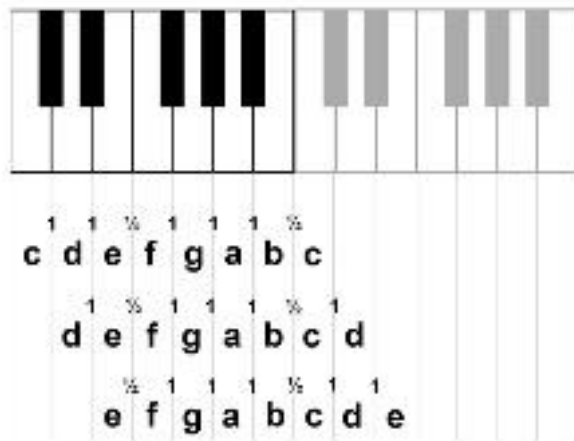
Then you play C phrygian over the steps of A♭ major. The basic chord is now Cm instead of As.

C major is 1 2 3 4 5 6 7  
C phrygish is 1 -2 -3 4 5 -6 -7  
Especially -2 gives the scale  
an oriental accent and  
also the -6 and -7

Degree major scales	I	II	III	IV	V	VI	VII
Triads	A♭mj	B♭m	Cm	D♭mj	E♭mj	Fm	Gdim (Gm-5)
Tetrads	A♭mj7	B♭m7	Cm7	D♭mj7	E♭7	Fm7	Gm7-5

You can also use slash chords (compound chords) with the same bass,  
the blues scheme with steps I, IV and V, for example, with the bass notes below: Cm(7), D♭/C and E♭/C.

The minor pentatonic scale is a five note scale based on the natural minor but without the 2nd and 6th scale degrees.

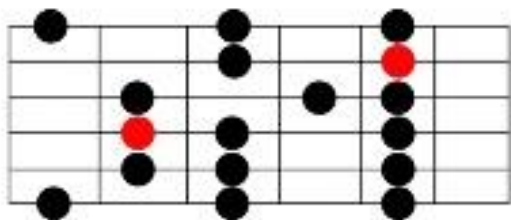


When looking at the phrygian scale of E we see that we can compose multiple pentatonic minor scales.

Phrygian scale E	e	f	g	a	b	c	d						
Em pentatonic	e		g	a	b		d						
Am pentatonic				a		c	d	e		g			
Dm pentatonic							d		f	g	a		c

So there are three pentatonic minor scales you can use when you improvise over a minor chord in the phrygian scale. From the root note, the fourth note and the seventh note.

	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a	b		c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f	g		a		b	c		d		e	f		g	



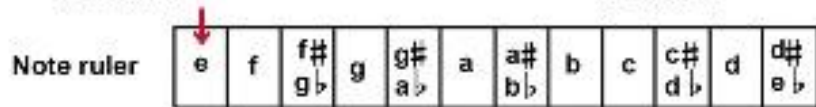
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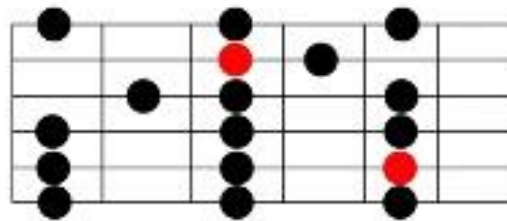
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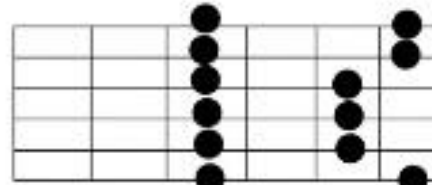
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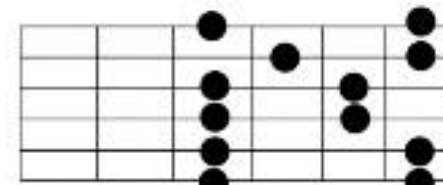
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g	a			b	c		d		e	f		g		a	
d	e		f		g		a		b	c		d		e	f
a	b		c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



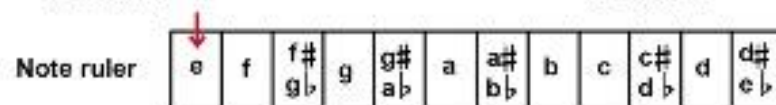
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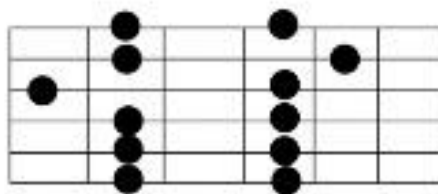
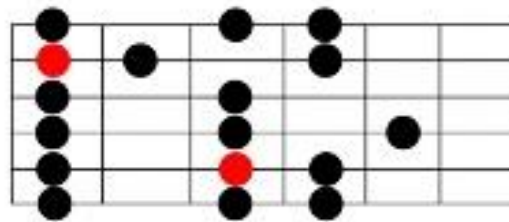
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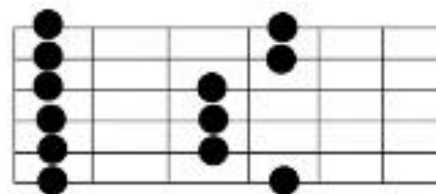
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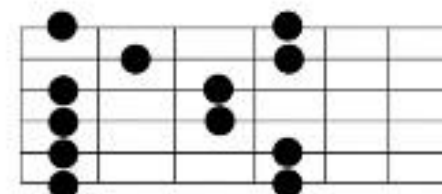
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



Penta 1



Penta 2

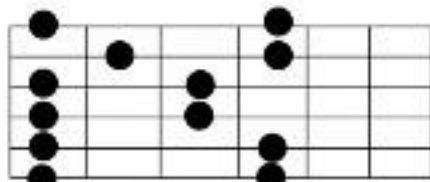
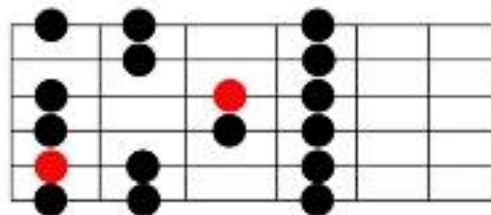


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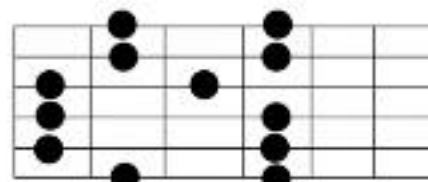
Note ruler

e	f	f#	g	g#	a	a#	b	c	c#	d	d#
		g♭		a♭		b♭			d♭		e♭

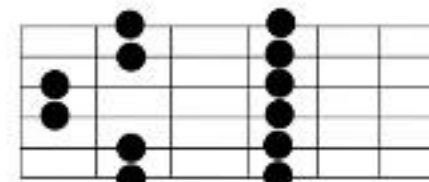
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



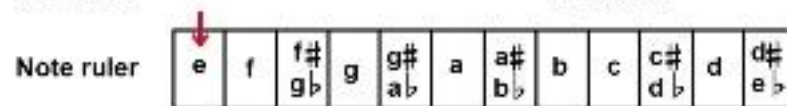
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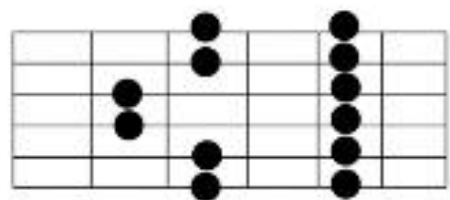
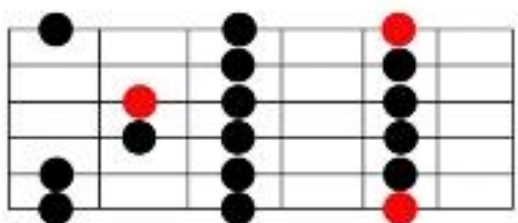


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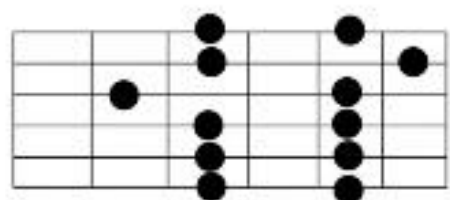




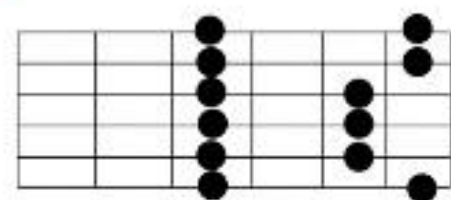
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g	a			b	c		d		e	f
a		b	c		d	e		f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



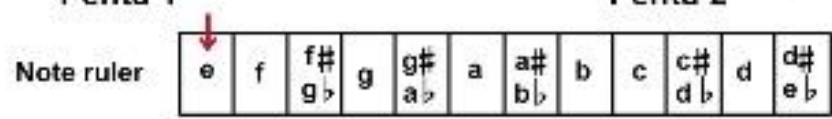
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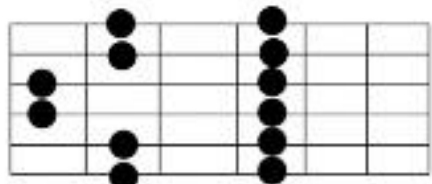
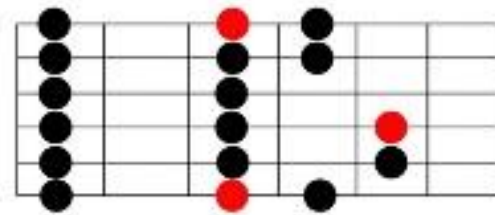
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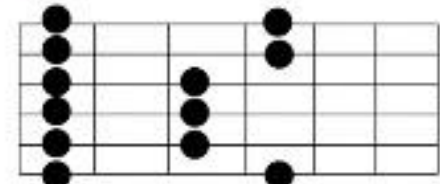
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g		a		b	c		d		e	f
a		b	c		d		e	f		g		a		b	c
e	f		g		a		b	c		d		e	f		g



Penta 1



Penta 2

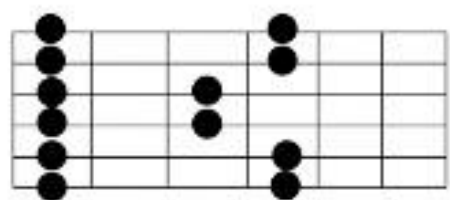
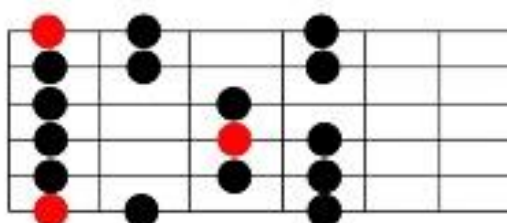


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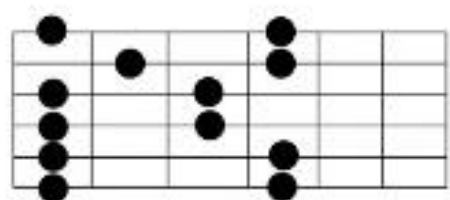
Note ruler

e	f	f# g <sub>♭</sub>	g	g# a <sub>♭</sub>	a	a# b <sub>♭</sub>	b	c	c# d <sub>♭</sub>	d	d# e <sub>♭</sub>
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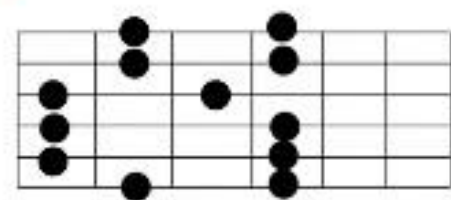
	I	II	III	IV	V	VI	VII	VIII	IX	X	XI	XII	XIII	XIV	XV
e	f		g		a		b	c		d		e	f		g
b	c		d		e	f		g		a		b	c		d
g		a		b	c		d		e	f		g		a	
d		e	f		g	a		b	c		d	e	f		g
a		b	c		d	e	f		g		a	b	c		d
e	f		g		a		b	c		d		e	f		g



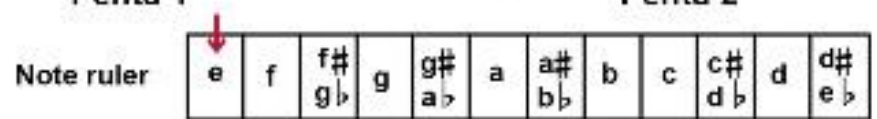
Penta 1



Penta 2



Penta 3



The phrygian mode is one of the basic elements of flamenco music.  
 Most flamenco styles are traditionally played in E phrygian or A phrygian.

A phrygian for the styles tangos and tientos, bulerias and siquiryas, F# phrygian for the style taranta and B phrygian for the style granainas.

A basic progression in flamenco is IV - III - II - I, flamenco players use the phrygian scale often descending and the third tone is often raised.

Degree major scales	I	II	III	IV	V	VI	VII
Triads	mj	m	m Em	mj F	mj G	m Am	dim (m-5)
Tetrads	mj7	m7	m7	mj7	7	m7	m7-5

E phrygian starts on the third degree, so the first four chords are Em F G Am. Because the third tone is raised (g becomes g#) the Em becomes an E. Descending we get: Am F G E

The musical staff shows the E phrygian scale in treble clef. The notes are G, A, B, C, D, E, F. Chords I, II, III, and IV are highlighted with a red box. Below the staff is a table of chords and their notes.

I	e g b m	g becomes g#
II	f a c	mj
III	g b d	mj
IV	a c e	m
V	b d f	m-5 (0)
VI	c e g	mj
VII	d f a	m