

Borrowed Chord Options

These charts provide the borrowed chord options for parallel modes to D, G and C Ionian.

You should work through other patterns and make your own list of borrowed chords from parallel modes to Dorian, Phrygian, Lydian and Mixolydian for the key signatures you find most useful.

Borrowed Chord Options for C-Ionian	
C-Dorian	Cm, Eb, Gm, A°
C-Phrygian	Cm, Db, Eb, Ab
C-Lydian	D, F#°
C-Mixolydian	E°, Gm, Bb

Borrowed Chord Options for D-Ionian	
D-Dorian	Dm, F, Am, B°
D-Phrygian	Dm, Eb, F, Bb
D-Lydian	E, G#°
D-Mixolydian	F#°, Am, C

Borrowed Chord Options for G-Ionian	
G-Dorian	Gm, Bb, Dm, E°
G-Phrygian	Gm, Ab, Bb, Eb
G-Lydian	A, C#°
G-Mixolydian	B°, Dm, F

Many Internet resources that probe the topic of borrowed chords are aimed at jazz players. Usually these explanations involve 7th chords. The results appear to be more complex than the tables above. If you seek air, jazzy sound quality, make use of the 7th chords and other chord extensions. For example add9 chords always induce a sense of lightness, hope and air. Don't be shy about experimenting. The tables above are only the basis on which borrowed chords can be made more interesting. For traditional players and many sing-songwriters, the borrowed chords above may be all that are needed.