

The Modes

(“Major”, “Melodic minor”, “Harmonic minor” & the “Harmonic Major” Modes)

This is an overview of the scales presented in this NewJazz lesson: https://youtu.be/81xT1_SFVOY

We use a very smart tool to look up the scales. But the tool is also a little hard to assemble, so the list below is a simple alternative. With this list you’ll manage just fine!!! In the right column you see the chords that fit the specific scales. When looking up a scale, use the interval steps; these steps indicate the distance between the scale notes; half (½), whole (1) and whole-and-a-half steps (1½).

Donations are very much appreciated :) Donations help me to produce more Music stuff by cutting down the hours at my regular daytime work: <https://www.patreon.com/newjazz> or <https://www.paypal.me/newjazz>

Warm regards from Oliver Prehn

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Family	Popular name	Interval steps	*Systematic name	Chords
Major Modes	Major	1-1-½-1-1-1-½	Ionian	Ma7
	Dorian	1-½-1-1-1-½-1	Dorian	mi7
	Phrygian	½-1-1-1-½-1-1	Phrygian	mi7
	Lydian	1-1-1-½-1-1-½	Lydian	Ma7
	Mixolydian	1-1-½-1-1-½-1	Mixolydian	7
	Natural minor	1-½-1-1-½-1-1	Aeolian	mi7
	Locrian	½-1-1-½-1-1-1	Locrian	mi7b5
Melodic minor Modes	Altered / Super Locrian	½-1-½-1-1-1-1	Ionian #1	7alt / mi7b5
	Ascending mel. minor	1-½-1-1-1-1-½	Dorian #7	miMa7
	Dorian b2	½-1-1-1-1-½-1	Phrygian #6	mi7
	Lydian Augmented	1-1-1-1-½-1-½	Lydian #5	Ma7#5
	Lydian dominant	1-1-1-½-1-½-1	Mixolydian #4	7
	Aeolian dominant	1-1-½-1-½-1-1	Aeolian #3	7
	Half diminished	1-½-1-½-1-1-1	Locrian #2	mi7b5
Harmonic minor Modes	Major #5 / Major Aug.	1-1-½-1½-½-1-½	Ionian #5	Ma7#5
	Dorian #4	1-½-1½-½-1-½-1	Dorian #4	mi7
	Phrygian dominant	½-1½-½-1-½-1-1	Phrygian #3	7
	Lydian #2	1½-½-1-½-1-1-½	Lydian #2	Ma7
	Altered dominant bb7	½-1-½-1-1-½-1½	Mixolydian #1	dim7
	Harmonic minor	1-½-1-1-½-1½-½	Aeolian #7	miMa7
	Locrian #6	½-1-1-½-1½-½-1	Locrian #6	mi7b5
Harmonic Major Modes	Harmonic Major	1-1-½-1-½-1½-½	Ionian b6	Ma7
	Dorian b5	1-½-1-½-1½-½-1	Dorian b5	mi7b5
	Phrygian b4	½-1-½-1½-½-1-1	Phrygian b4	mi7 / 7
	Lydian b3	1-½-1½-½-1-1-½	Lydian b3	miMa7
	Mixolydian b2	½-1½-½-1-1-½-1	Mixolydian b2	7
	Lydian augmented	1½-½-1-1-½-1-½	Aeolian b1	Ma7#5 / dim7
	Locrian bb7	½-1-1-½-1-½-1½	Locrian b7	dim7

*The systematic naming column is not consistent with the classic ‘established’ jazz theory school; the scales are for example not named according to the Major scale (and what a relief!!!). Each scale is named according to a specific nearby Church mode and this Church mode is the ultimate premise (argument) without the Major scale interfering. In this way we achieve a total ordered list at each scale family from Ionian to Locrian with a numerical sequence of sharps or flats attached – simple, effective (and scientific)!!!