

# The Scales of Harmonies

This is an overview of 33 scales presented in this NewJazz lesson: <https://youtu.be/Vq2xt2D3e3E>  
 The scales are organized in 7 families. Each family has a specific interval pattern and the scales can be defined by the degree/starting-point on that interval pattern. The 33 scales are derived by complying with some very simple rules: 1) The scales may only contain half, whole and whole-and-a-half steps. 2) Half steps may not be neighbors. 3) Whole and Whole-and-a-half steps may not be neighbors. 4) Whole-and-a-half steps may not be neighbors. If we comply with these simple rules we limit our total number of scales to 33 AND we make sure that all our scales are well suited for building up straightforward and evident harmonies. That may also be why these 33 “scales of harmonies” have been so popular throughout western music history!!!

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Warm regards from Oliver Prehn [www.newjazz.dk](http://www.newjazz.dk) [www.youtube.com/c/newjazz](http://www.youtube.com/c/newjazz)

Family	Popular name	Interval steps	*Systematic name	Chords
<b>1</b>	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
<b>2</b>	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
<b>3</b>	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
<b>4</b>	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 #2	1½-½-1-1-½-1-½	Aeolian b1	Ma7#5 / dim7
	Locrian bb7	½-1-1-½-1-½-1½	Locrian b7	dim7
<b>5</b>	Diminished	1-½-1-½-1-½-1-½	Diminished	dim7
	Dominant diminished	½-1-½-1-½-1-½-1	Inverted dominant	7
<b>6</b>	Whole tone	1-1-1-1-1-1	Whole tone	7 #5/b5
	Inverted Augmented	½-1½-½-1½-½-1½	Inverted Augmented	6#5
<b>7</b>	Augmented	1½-½-1½-½-1½-½	Augmented	Ma7
	Inverted Augmented	½-1½-½-1½-½-1½	Inverted Augmented	6#5

\*The “systematic name” column is not consistent with the rigid methods of the established jazz school in which every scale is named according to the Major scale (and what a relief!!!). For example “Aeolian #7” is an Aeolian scale with a raised 7<sup>th</sup> step. Aeolian is the ultimate premise (not the Major scale) and the #7 is the alteration compared to the premise. In this way we achieve a perfect sequential naming system of the first 4 families from Ionian to Locrian with a numerical sequence of sharps or flats attached – simple, mathematical and straightforward!!!