

The Scale Omnibus

392 scales for instrumentalists,
vocalists, composers and improvisors

Francesco Balena – www.saxopedia.com

Table of Contents

Introduction	page 3
Major and Minor Scales	7
Symmetrical Scales	28
Jazz Scales	50
Pentatonic Scales	73
Modal Scales	117
European Scales	181
Asian Scales	218
Indian Scales	238
Miscellaneous Scales	389
Appendix A : Scale Index	399
Appendix B : Scales by Name	406
Appendix C : Scales by Interval	421
Appendix D : Scales by Chord	428

Document version: 1.01 – Published on April 16, 2014

The Scale Omnibus has been my “pet project” of year 2013 and first months of 2014. It required hours of researching, typing, read-proofing, and double-checking. I am very glad to offer it for free to instrumentalists, vocalists, composers, improvisers, students, and music hobbyists.

Feel free to share this material with your fellow musicians. Instead of passing a copy of this PDF document, suggest them to download the most recent version from www.saxopedia.com/the-scale-omnibus

*I dedicate this book to my wife Adriana,
who has inspired all the nicest achievements in my life.*

Introduction

Virtually all kinds of music are based on scales. In primary schools we were taught to sing the major scale and even people who don't play a musical instruments can typically distinguish between major and minor modes. If you are a classical, jazz or pop musician you probably learned a few more scales, most likely the modes of the Major scale, the Blues scale and the Pentatonic scale. In most cases, you don't need to learn any other scale; after all, for centuries classical Western composers have produced wonderful masterpieces with no more than a couple dozens different scales.

Other music traditions are based on a larger set of scales. If you play South India Carnatic music, you are expected to know and practice no fewer than 72 different ragas. If you are from North India, you should be able to distinguish between ragas based on the time of the day and the season of the year. Many ragas have different ascending and descending forms, thus the learning effort isn't trivial at all.

Regardless of which music style you are in, there is an unexplored world out there, based on scales that you might not be familiar with. Studying and practicing "uncommon" scales adds new sounds to your music vocabulary and can bring novel ideas, both during composition and improvisation.

The goal

The objective of *The Scale Omnibus* is providing information about the many scales you can "borrow" from all over the world, from Western composers of the past, from jazz and rock improvisers of the present. When possible, a scale description includes historical or geographical notes, oddities and trivia. If you like knowing that the *Simpson* theme is based on the [Lydian Dominant](#) scale - which was also used by composers such as Debussy, Stravinsky, and Bartók – this book is for you.

There are many books and websites containing tons of different scales. Many classical composers are familiar with Nicolas Slonimski's [Thesaurus of Scales and Melodic Patterns](#), and most jazz improvisers have studied Don Hearle's [Scales for Jazz Improvisation](#) or similar textbooks. These are must-read books and cover many scales in a very accurate manner, nevertheless they leave out an even larger number of scales.

At the other side of the spectrum, you can easily find several websites with hundreds of scales, which are described in a very essential way (in most cases, just the interval list). For example, you should have a look at *The Piano Encyclopedia* (<http://pianoencyclopedia.com/scales>) or the *Simon's Stuff* blog (<http://jollyninja.com/wordpress/scales>), which broadly contain the same scale collection, or the *Huygens-Fokker* site (<http://www.huygens-fokker.org/docs/modename.html>), which also includes micro-tonal scales. Many [Wikipedia](#) pages are devoted to this topic – for example search for "[List of musical scales and modes](#)" and "[Musical styles](#)" – and have been a major information source for this book.

The main shortcoming of these huge scale collections is they fail to show the relationship between different scales. For example, none of them make it clear that the Egyptian scale, the Rui Bin Chinese scale, and the Madhyamavati Indian raga contain the same notes as the [Suspended Pentatonic](#) that so widely used in jazz and rock, and that all of these scales are nothing but the 2nd mode of the very popular [Major Pentatonic](#) scale.

To put things in perspective, *The Scale Omnibus* contains **1,018 scale names**, yet only **392 distinct scales**, therefore any given scale has about 2.5 synonyms on the average. Of those 392 distinct scales, as many as 239 scales are actually modes of another scale (e.g. the [Lydian Dominant](#) scale is mode IV of the [Melodic](#)

Minor scale), which leaves just **154 scales that are truly different**, i.e. contain a different sets of notes. Even if each mode of a given scale calls for a different treatment, you typically don't need to practice over all the modes of a given scale, because the fingering on your instrument is the same for all of them. The initial set of 1,000+ scales has quickly become more manageable.

All the websites devoted to music scales include an example of the each scale starting on the C note or the interval list (e.g. CDEFGAB or 2212221 for the Major scale), or both. Transposing scales to other keys is left as an “exercise for the reader”, as is determining over which chords you can use the scale. These pieces of information are included in this book, to minimize your efforts.

Overview

To create some order in this vast material, the book has been organized in several sections.

The **Major and Minor Scales** chapter describes the Major, the Melodic Minor and the Harmonic Minor scales and the modes that can be derived from them.

The **Symmetrical Scales** section covers limited transposition scales, that is scales for which fewer than 12 distinct versions exist. For example, there are only two distinct Whole-Tone scales, one starting on C and the other starting on C# (the scale starting on D, E, F#, G#, and Bb are the same as the C scale).

The **Jazz Scales** chapter includes the many variations of the blues and bebop scales, whereas the **Pentatonic Scales** section offers an insight the most common 5-note scales used in jazz and world music.

The **Modal Scales** section gathers variations of common modes of the major and minor scales, and provides a lot of interesting hints for jazz improvisation.

The **European Scales**, **Asian Scales**, and **Indian Scales** sections group scales by their geographical original. Indian scales typically belong to one of two groups: **melas** and **ragas**. The last chapter, **Miscellaneous Scales**, includes African and American scales, plus scales that don't fit nicely in any of the previous sections. Scales in these four chapters are listed alphabetically.

At the end of the book you can find a few useful supplements. The **Scale Index** table summarizes the properties of all main scales described in more details in the various chapters. The **Scales by Name** table lists all scales in alphabetical order, including those that are synonyms for better known ones. The **Scales by Interval** table provides a quick way to identify a scale from a group of notes or intervals. Finally, the **Scales by Chord** table summarizes the scales that are typically used over different chords in jazz improvisation.

Some scales fit in more than one category, and the criteria for selecting the appropriate section were somewhat arbitrary. For example, some Indian 5-note ragas were included in the Pentatonic Scales section, others are listed in the Indian Scales section. This was done in the attempt to keep different modes of a given pentatonic scale in adjacent pages.

Selection criteria

While a great effort has been done to include as many distinct scales as possible, **The Scale Omnibus** surely doesn't cover all the scales that have been used over the years by musicians from all over the world. In fact, only scales meeting a few requirements are listed in this collection.

First, **only scales with 5 or more notes are included**. The rationale here is that scales with 4, 3 or 2 notes – yes, there are “scales” with just two notes! – may be of interest to a musicologist, yet are inadequate for either modern compositions and improvisations.

Second, **only scales based on the 12-tone equal temperament were included**. Microtonal scales, scales that use just temperament, and scales that use equal temperament obtained by dividing the octave in a different number of intervals – as is the case of some Arabian scales – are not included. For more information, search Wikipedia for “[Equal Temperament](#).”

Third, in most cases **only the ascending mode of a scale is included**. There are several scales that use a different set of notes in their ascending and descending version, yet this book only lists the ascending version. There are a few exceptions, though, such as the [Enigmatic](#) scale and a few Indian ragas.

Modes, intervals, chords

All scales are reported in all 12 keys, with the only exception of the [Chromatic](#) scale for obvious reasons.

Effort has been made in selecting the accidentals that preserve the nature of the scale itself, but at the same time trying to minimize the number of accidentals and avoid double sharps or double flats if possible. In other words, 7-note scales typically contain seven distinct note names, each with the proper accidental. For non-Western scales and for scales with 8 or more notes accidentals are used more liberally.

The selection of a given scale as the “primary scale” that generates one or more modes was arbitrary in some cases. While the relationship between modes of major and minor scales is quite clear – e.g. the [Dorian](#) mode was conceived as the 2nd mode of the [Major](#) scale – indicating that, say, the [Raga Hamsanandi](#) is the 4th mode of the [Blues](#) scale doesn’t mean to imply that there is any stylistic or historical relationship between the two. Even in this case, however, the information can be useful: if you are proficient with the Blues scale on your instrument you already have the Raga Hamsanandi scale “under your fingers”, and it’s just a matter of experimenting with its sounds over one or more chords.

For each scale, one or more chords are also provided. These are the chords for which the scale can be a good candidate for improvisation. It should be kept in mind, though, that some scales – especially India ragas and scales with 9 or more notes – don’t fit well any kind of Western harmony. In some cases the accompanying text specifies which notes should be avoided or used as “passing notes”, but in the majority of cases this kind of advice has been omitted.

A great advantage of an e-book over a standard paper book is that the former can include hyperlinks, both to websites and to other portions of the same document. This feature has been used extensively in the PDF version of [**The Scale Omnibus**](#). Virtually all scale names are hyperlinks to the page where the page is described with more details. For example, you can quickly get more information about all the modes of a given “primary scale”. Hyperlinks are heavily used in the Appendix sections, where you can explore all scales by their name, interval set, children modes, related chords, and so forth.

Licensing and distribution

The primary objective of this book is making in-depth knowledge about scales available to the largest number of people as possible.

For this reason [**The Scale Omnibus**](#) is free. Free as a free lunch. No strings attached.

You are encouraged to pass this PDF to your fellow musicians. If you are a music teacher or run a music school, feel free to copy this PDF or printouts of this books to your students, provided that

- you don’t sell the PDF version and charge a reasonable sum of money for the printout (e.g. no more than mere printing costs)

- you don't use this material in commercial publications without the written consent of the author
- you always include the first page of this book, which includes the title and author name.

Instead of distributing a copy of the PDF, please divulge the following URL, where all future editions of this book will be made available for download:

<http://www.saxopedia.com/the-scale-omnibus>

Passing this URL along to your friends and students rather than the actual PDF ensures that they will download the most recent edition of ***The Scale Omnibus***.

Donate and contribute

If you feel the urge to compensate the author for the effort of putting all this information together, you can just donate any sum of money you believe is adequate.

To do so, just click on the image below (if you are reading the PDF version) or visit the above-mentioned page on www.saxopedia.com website.



If you don't feel like donating, you can still contribute to improving the information contained in ***The Scale Omnibus*** by reporting errors, providing information about scales already included in the list, or about scales that aren't.

Tip: to check whether a scale is already included in the list, but with a different name, build the "interval list" string (for example "2 1 2 2 2 1 2") and search it in the PDF document. If you are reading a paper version of this book, you can search the interval list in [Appendix C: Scales by Interval](#).

saxopedia

Another simple way to support ***The Scale Omnibus*** is paying a visit to www.saxopedia.com and leaving a comment.

saxopedia is a website devoted to saxophonists and, more in general, jazz musicians and improvisers. Among other things, it includes links to **3,000+ solo transcriptions**, sax fingering charts, information about iOS music apps, and more.

saxopedia
jazzy saxy things

HOME TRANSCRIPTIONS ▾ CHARTS ▾ IOS APPS ▾ LINKS CONTACT

Solo Transcriptions (Sax)

This page lists 1767 solo transcriptions that are available somewhere on the Internet. The list also includes solos for flute, clarinet and EVC.

Unless otherwise noted, all transcriptions are in the original key/tenor and soprano solos are in Bb key, alto and baritone solos are in Eb key. In some cases, versions in multiple keys, MP3 file and/or a detailed analysis of the solo are available. Transcriptions of the same solo by different sources are provided when available.

You can find more about the best web sites that offer free and paid solo transcriptions. If you are looking for a specific solo that you can't find here or in these other sites, please [let me know](#). If I know where you can find it, because I obviously don't.

Did you transcribe a solo or found a transcription that isn't in this list? Please [let me know](#).

Recent posts

- IGA Jazz Masters Awards Ceremony and Concert Webcast
- Sticky Wicket That Sticky Bobby Stern
- Calypso Score, the perfect iPad music score reader
- Two new unreleased trumpet solos
- 100 new sax and trumpet solos
- New transcriptions by Thomas Haag-Jensent
- Alistair Parnell lecture on
- Introducing the new "Best iOS music apps" section

Alphabetical Index

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	Y	Z
Al Cohn (6)	Chris Steward (1)	Grant Stewart (2)	Kristian Svartman (1)	Rick Perry (2)																				
Alfonzo Riddlewell (4)	Clarence Clemmons (3)	Greg Fishman (1)	Larry McKenna (2)	Rickey Woodard (4)																				
Alvin Batiste (1)	Clifford Jordan (2)	Grover Washington Jr. (9)	Larry Schneider (5)	Robert Watson (2)																				
Andrew Gavitch (1)	Clifford Solomon (1)	Hal McIntyre (1)	Lane Cullin (1)	Rodrigo Urseia (1)																				

Archives

- January 2014 (1)
- December 2013 (2)
- November 2013 (1)
- October 2013 (1)
- September 2013 (1)
- August 2013 (1)
- June 2012 (1)
- April 2012 (1)
- March 2011 (1)

Major and Minor Scales

Major



Alternate names: Ionian mode, Peruvian Major, Ghana Heptatonic, Ararai (Ethiopia), Xin (China), Maqam Cargah, Ajam Ashiran, Dastgah-e Mahur, Dastgah-e Rast Panjgah, Raga Bilaval That, Raga Arabhi descending, Raga Bilahari descending, Mela Shankarabharanam

Modes: [Dorian](#) (II), [Phrygian](#) (III), [Lydian](#) (IV), [Mixolydian](#) (V), [Aeolian](#) (VI), [Locrian](#) (VII)

Intervals: 2 2 1 2 2 2 1

Chords: C, Cmaj7, C6

The major scale is the fundamental scale in all Western music and its modes are used in virtually all jazz styles. In general, the 4th degree should be used as a passing tone and resolve to the major 3rd.

Individual notes of the major scale are sometimes called with specific names: tonic (root), supertonic (2nd), mediant (3rd), subdominant (4th), dominant (5th), submediant (6th), leading tone (7th).

Four staves of musical notation, each starting with a different note (C, D, E, F) and showing a sequence of eighth-note chords. The first staff starts on C and includes chords C, Cmaj7, and C6. The second staff starts on D and includes chords D, Dmaj7, and D6. The third staff starts on E and includes chords E, Emaj7, and E6. The fourth staff starts on F and includes chords F, Fmaj7, and F6.

Dorian



Alternate names: Gregorian 8, Mischung 5 (Germany), Yu (China), Hyojo (Japan), Oshikicho (Japan), Nam (Vietnam), Raga Kafi That, Mela Kharaharapriya, Raga Bhairavi ascending, Raga Kharapriya, Raga Shree descending, Raga Bhimpalasi, Raga Nayaki Kanada, Raga Sri, Raga Ritigaula, Raga Huseni, Raga Kanara, Raga Bageshri

Mode: mode II of Major scale (C Dorian = Bb Major)

Intervals: 2 1 2 2 2 1 2

Chords: Cm7, Cm7/9

In jazz improvisation, the Dorian scale is the primary choice over minor chords when they are used as IIIm7 chords (e.g. Dm7 in C major key).



Phrygian



Alternate names: Major Inverse, Ousak (Greece), Zokuso (Japan), Maqam Kurd (Iraq), Raga Dhanyasi descending, Mela Hanumatodi, Mela Bhairavi That, Raga Bilashkhani Todi, Raga Ghanta

Mode: mode III of [Major](#) scale (C Phrygian = Ab Major)

Intervals: 1 2 2 2 1 2 2

Chords: Cm7

In jazz improvisation, the Phrygian scale is the primary choice over minor chords when they are used as IIIIm7 chords (e.g. Em7 in C major key).



Lydian



Alternate names: Ping (China), Gu (China), Mela Mecakalyani, Raga Shuddh Kalyan, Raga Kalyan That

Mode: mode IV of Major scale (C Lydian = G Major)

Intervals: 2 2 2 1 2 2 1

Chords: C, Cmaj7, C#11

In modern jazz, the Lydian scale is often preferred to the Major scale over major chords because its 4th degree doesn't need to resolve down to the 3rd. This scale has become very popular in modern jazz also thanks to George Russell's *Lydian Chromatic Concepts* textbook.

Four staves of musical notation, each consisting of four measures. The first staff starts with a quarter note A, followed by eighth-note pairs (B, C), (D#, E), (F#, G#). The second staff starts with a quarter note B, followed by eighth-note pairs (C, D), (E, F), (G, A). The third staff starts with a quarter note C, followed by eighth-note pairs (D, E), (F, G), (A, B). The fourth staff starts with a quarter note D#, followed by eighth-note pairs (E, F#), (G, A), (B, C#).

Mixolydian



Alternate names: Gregorian 2, Mischung 3 (Germany), Shang (China), Mela Harikamboji, Raga Kambodhi descending, Raga Khamaj That, Raga Janjhuti, Raga Harini, Raga Khambhavati, Raga Surati, Raga Balahamsa

Mode: mode V of Major scale (C Mixolydian = F Major)

Intervals: 2 2 1 2 2 1 2

Chords: C7, C9

In most jazz styles, the Mixolydian scale is the primary choice over dominant 7th chords with no altered note.

Four staves of musical notation, each consisting of a treble clef and six horizontal lines. The first staff shows a eighth-note pattern. The second staff shows a sixteenth-note pattern. The third staff shows a eighth-note pattern. The fourth staff shows a sixteenth-note pattern. These staves likely represent different ways to play the Mixolydian mode.

Aeolian



Alternate names: Natural Minor, Peruvian Minor, Cushak (Armenia), Ezel (Ethiopia), Geez (Ethiopia), Se (Japan), Raga Bhairavi descending, Mela Natabhairavi, Raga Jaunpuri, Raga Adana, Raga Jingla, Raga Asavari That

Mode: mode VI of Major scale (C Aeolian = Eb Major)

Intervals: 2 1 2 2 1 2 2

Chords: Cm7

In jazz improvisation, the Aeolian scale is the primary choice over minor chords when they are used as VIm7 chords (e.g. Am7 in C major key).

Four staves of musical notation in G clef, each consisting of four measures. The first staff uses a key signature of one flat (B-flat). The second staff uses a key signature of one sharp (F-sharp). The third staff uses a key signature of two sharps (D-sharp and A-sharp). The fourth staff uses a key signature of one flat (B-flat). Each staff shows a different melodic line using the notes of the Aeolian scale.

Locrian



Alternate names: Pien Chih (China), Makam Lami (Jewish), Yishtabach (Jewish)

Mode: mode VII of Major scale (C Locrian = Db Major)

Intervals: 1 2 2 1 2 2 2

Chords: Cm7/b5

In jazz improvisation, the Locrian scale is the primary choice over half-diminished chords when they are used as VIIIm7 chords (e.g. Bm7/b5 in C major key).

Four staves of musical notation. The first staff shows a descending Locrian scale. The subsequent three staves show various jazz chords and patterns, including half-diminished chords (e.g., Bm7/b5) and their resolutions.

Melodic Minor



Alternate names: Ascending Minor, Mischung 1 (Germany), Mela Gaurimanohari, Raga Patdip, Raga Velaval, Raga Deshi 2

Modes: Dorian b2 (II), Lydian Augmented (III), Lydian Dominant (IV), Melodic Major (V), Half-diminished (VI), Altered Dominant (VII)

Intervals: 2 1 2 2 2 2 1

Chords: Cmin/maj7, Cmin6

In classical music, this scale has two versions: ascending and descending; the descending version has both 6th and 7th degrees flattened (i.e. Ab and Bb for the C minor melodic scale). In jazz music, no such distinction exists.



Dorian b2



Alternate names: Jazz Minor Inverse, Phrygian Natural 6, Phrygian Mixolydian, Javanese, Mela Natakapriya, Raga Natabharanam, Raga Ahiri Todi

Mode: mode II of [Melodic Minor](#) scale (C Dorian b2 = Bb Melodic Minor)

Intervals: 1 2 2 2 2 1 2

Chords: Cm7/b9, C7sus/b9

Four staves of musical notation in G clef, each staff containing four measures. The notation uses various note heads (solid black, hollow white, and cross-hatched) and stems to represent the specific notes of the Dorian b2 scale.

Lydian Augmented



Alternate names: Lydian #5, Altered Lydian

Mode: mode III of [Melodic Minor](#) scale (C Lydian Augmented = A Melodic Minor)

Intervals: 2 2 2 2 1 2 1

Chords: Cmaj7/#5

The Lydian Augmented scale has been used by many bop and post-bop players, such as McCoy Tyner.

Four staves of musical notation in G clef, each consisting of four measures. The notation uses eighth and sixteenth note patterns typical of jazz improvisation.

Lydian Dominant



Alternate names: Lydian b7, Mixolydian #4, Bartok, Acoustic, Overtone, Mela Vacaspati, Raga Bhusavati or Bhusavali

Mode: mode IV of [Melodic Minor](#) scale (C Lydian b7 = G Melodic Minor)

Intervals: 2 2 2 1 2 1 2

Chords: C7/#11

The Lydian Dominant scale differs from the Mixolydian scale for its raised 4th degree, therefore it is often preferred to [Mixolydian](#) scale as the primary choice for altered dominant chords, especially when not resolving to the tonic chord (e.g. C7/#11 when not resolving to Fmaj7 or Fm7).

In classical music, this scale is sometimes referred to as Acoustic scale and has been used by 19th- and 20th-century composers such as Liszt, Debussy, Stravinsky, Bartók, Szymanowski, and Howard Hanson (*Symphony n. 4*). This scale is also used in folk music of Polish Highlands and Nordeste (northeastern region of Brazil).

As a curiosity, the Lydian Dominant scale is used in the *Simpson Theme* song.

Four staves of musical notation in G clef. The first staff shows a melody in C major. The second staff shows a melody in A minor. The third staff shows a melody in D major. The fourth staff shows a melody in E major.

Melodic Major



Alternate names: Mixolydian b6, Mixolydian b13, Aeolian Major, Major Minor, Mischung 6 (Germany), Hindu (India), Maqam Ussak (Iraq), Mela Carukesi, Raga Tarangini

Mode: mode V of [Melodic Minor](#) scale (C Melodic Major = F Melodic Minor)

Intervals: 2 2 1 2 1 2 2

Chords: C7/#5, C7/b13

Four staves of musical notation in G clef. Each staff consists of two measures. The first staff starts with a note on the 5th line. The second staff starts with a note on the 4th line. The third staff starts with a note on the 3rd line. The fourth staff starts with a note on the 2nd line. The notation uses various note heads (open and filled circles) and stems, with some notes having horizontal dashes or stems pointing in different directions.

Half Diminished



Alternate names: Semilocrian, Locrian Natural 2, Minor Locrian, Minor b5, Altered Diminished

Mode: mode VI of [Melodic Minor](#) scale (C Half Diminished = Eb Melodic Minor)

Intervals: 2 1 2 1 2 2 2

Chords: Cm7/b5

The Half Diminished scale is similar to the Locrian scale, except it contains a major 9th instead of minor 9th. It is often preferred to the [Locrian](#) scale when improvising over half-diminished chords, when they work as II degree of minor key (e.g. Dm7/b5 in C minor key).

Four staves of musical notation in treble clef, each consisting of three measures. The first staff uses a key signature of one flat (B-flat). The second staff uses a key signature of one sharp (F-sharp). The third staff uses a key signature of two sharps (D-sharp and A-sharp). The fourth staff uses a key signature of one sharp (F-sharp). The notation shows various melodic patterns using eighth and sixteenth note figures.

Altered Dominant



Alternate names: Altered, Superlocrian, Locrian b4, Pomeroy, Ravel

Mode: mode VII of [Melodic Minor](#) scale (C Altered Dominant = Db Melodic Minor)

Intervals: 1 2 1 2 2 2 2

Chords: C7/b9/#9/#11/b13

The Altered Dominant scale has a very distinctive sound and is often the primary choice for dominant chords with all altered notes (that is, b9, #9, #11, and b13).

This scale appeared in the works of Debussy, Ravel (hence the alternate Ravel name), and modern composer Steve Reich.

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The first staff shows a series of eighth-note patterns. The second staff shows a series of sixteenth-note patterns. The third staff shows a series of eighth-note patterns. The fourth staff shows a series of sixteenth-note patterns. All staves use black note heads and stems, with some sharp and flat symbols indicating specific notes within the Altered Dominant scale.

Harmonic Minor



Alternate names: Mischung 4 (Germany), Mohammedan, Maqam Bayat-e-Esfahan (Iraq), Maqam Sultani Yukah(Iraq), Sultani Yukah, Zhalibny Minor, Raga Pilu That, Mela Kiravani, Raga Kiranavali, Raga Kirvani, Raga Kalyana Vasantha, Raga Deshi 3

Intervals: 2 1 2 2 1 3 1

Modes: Locrian #6 (II), Ionian Augmented (III), Romanian Minor (IV), Phrygian Dominant (V), Lydian #2 (VI), Ultralocrian (VII)

Chords: Cmin/maj7

The Harmonic scale and its modes have a very distinctive sound, given by the augmented 2nd interval (3 semitones) between the 6th and 7th degrees.

In classical music this scale has been used more sparingly than the Melodic Minor scale, by composers such as Bach, Mozart and Schubert (*String Quartet 1, movement 1*), usually in its descending form rather than ascending form.

Four staves of musical notation in G clef, showing descending patterns of the Harmonic Minor scale. The first staff starts on C, the second on B, the third on A, and the fourth on G. Each staff consists of four measures of eighth-note patterns.

Locrian #6



Alternate names: Locrian Natural Maj6, Dorian b9,

Mode: mode II of [Harmonic Minor](#) scale (C Locrian Maj7 = Bb Harmonic Minor)

Intervals: 1 2 2 1 3 1 2

Chords: Cm7/b5

Four staves of musical notation in G clef, showing various patterns of eighth and sixteenth notes across four measures each.

Ionian Augmented



Mode: mode III of [Harmonic Minor](#) scale (C Ionian Augmented = A Harmonic Minor)

Intervals: 2 2 1 3 1 2 1

Chords: Cmaj7/#5

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses various note heads (solid black, hollow white, and filled with diagonal lines) and stems to represent different pitch levels and rhythmic values. The patterns are consistent with the notes shown in the first staff.

Romanian Minor



Alternate names: Dorian #4, Gnossiennes, Ukrainian Dorian, Tunisian, Kaffa (Ethiopia), Maqam Hedjaz (Iraq), Maqam Nakriz (Iraq) Misheberekh (Jewish), Nigriz (Greece), Peiraiotikos Minor (Greece), Souzinak (Greece), Ukrainian Minor, Mela Hemavati, Raga Desisimharavam

Mode: mode IV of [Harmonic Minor](#) scale (C Romanian = G Harmonic Minor)

Intervals: 2 1 3 1 2 1 2

Chords: Cm7/#11, Cdim7

The Romanian scale can be thought of as a Dorian mode with a raised 4th degree. It is often used in Klezmer Bulgarish music and other Eastern Europe music styles. It has been used also by composers such as Bert Kaempfert (*Sweet Maria* tune), Eric Satie (hence the alternate name Gnossiennes), and George Gershwin.

Four staves of musical notation in G clef, each consisting of four measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of one flat (B flat). The third staff uses a key signature of two sharps (D major). The fourth staff uses a key signature of one sharp (F#).

Phrygian Dominant



Alternate names: Phrygian Major, Harmonic Major inverse, Spanish or Spanish Gipsy, Zilof (Spain), Dorico Flamenco (Spain), Jewish, Avaha or Ahava Rabba (Jewish), Freygish (or Fraigish), Hitzaz (or Hijaz, Greece), Alhijaz (Saudi Arabian), Maqam Humayun (Iraq), Maqam Zengule (Iraq), Maqam Hijaz-Nahawand (Iraq), Humayun (Iraq), Mela Vakulabharanam, Raga Jogiya, Raga Vatisanta

Mode: mode V of [Harmonic Minor](#) scale (C Phrygian Dominant = F Harmonic Minor)

Intervals: 1 3 1 2 1 2 2

Chords: C7/b9/b13

The Phrygian Dominant scale can be found in jazz compositions by Charles Mingus (*Ysabel's Table Dance, Don't Let It Happen Here, The Black Saint and The Sinner Lady*). It was used in classical music by Franz Liszt (*B-minor Sonata, closing bars*).



Lydian #2



Alternate names: Mela Kosalam, Raga Kuksukaram (or Kusumakaram)

Mode: mode VI of [Harmonic Minor](#) scale (C Lydian #2 = E Harmonic Minor)

Intervals: 3 1 2 1 2 2 1

Chords: Cmaj7/#11

Four staves of musical notation. Each staff consists of a single line with vertical stems pointing up. The first staff starts with a sharp sign on the first line. The second staff starts with a sharp sign on the second line. The third staff starts with a sharp sign on the third line. The fourth staff starts with a sharp sign on the fourth line. The notes are eighth notes, and the rhythm is quarter note followed by eighth note pairs.

Ultralocrian



Alternate names: Mixolydian #1

Mode: mode VII of [Harmonic Minor](#) scale (C UltraLocrian = Db Harmonic Minor)

Intervals: 1 2 1 2 2 1 3

Chords: Cdim7

A four-line musical staff in G clef. The melody consists of eighth-note patterns. The first measure starts with a sharp sign on the first line. The second measure starts with a sharp sign on the first line. The third measure starts with a sharp sign on the first line. The fourth measure starts with a sharp sign on the first line.

Symmetrical Scales

Whole-Tone



Alternate names: Hexatonic, Anhemitonic Hexatonic, Messiaen 1st Mode, Raga Sahera, Raga Gopriya

Intervals: 2 2 2 2 2

Chords: Caug, C7/#5, Caug7/#11

The Whole-Tone scale is symmetrical and exist only two different versions of this scale. It can be obtained by combining two augmented triads that are one whole tone apart (e.g. C-E-G# and D-F#-A#).

In classical music, the Whole-Tone scale has been used by Mozart (*Musical Jokes* for strings and horns), Liszt (*Dante Symphony*), Berlioz, Schubert, Glinka (*Ruslan and Lyudmila*, overture), Borodin (*Prince Igor*), Rimsky-Korsakov (*Sadko*), Debussy, Alan Berg (*Violin Concert*), Bartók (*Fifth String Quartet*), and Busoni.

This scale appears in many jazz compositions and improvisations, such as *JuJu* (Wayne Shorter), *One Up, One Down* (John Coltrane). Art Tatum and Thelonious Monk have used this scale extensively. It appears in bar 3 and 4 of the opening of *You Are The Sunshine of My Life* (Stevie Wonder).

The image shows four staves of musical notation, each consisting of five horizontal lines. The first staff starts with a note labeled '(same as C)'. The second staff starts with a note labeled '(same as Db)'. The third staff starts with a note labeled '(same as C)'. The fourth staff starts with a note labeled '(same as Db)'. Each staff contains a series of eighth-note chords or patterns that repeat the same sequence of notes, demonstrating the scale's symmetry across different keys.

Augmented



Alternate names: Major Augmented, Messiaen Truncated 3rd Mode Inverse, Genus Tertium, Raga Devamani

Modes: Inverted Augmented (II)

Intervals: 3 1 3 1 3 1

Chords: Caug, Cmaj7/#5, C7/#5/#9

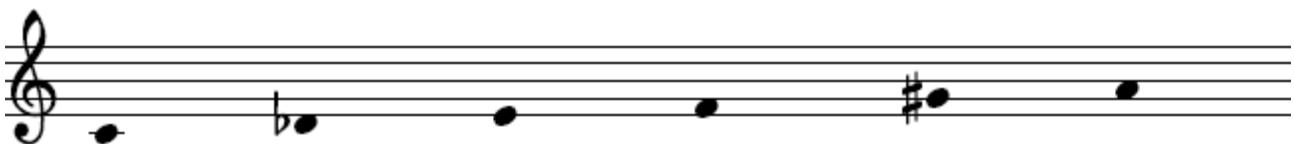
The Augmented scale is symmetrical and exist only four different versions of this scale. It can be obtained by combining two augmented triads that are one half tone apart (e.g. C-E-G# and C#-F-A).

It made its first appearance in the work of Franz Liszt (*Faust Symphony*) and was used by Shostakovich (*Second Piano Trio*, finale), Ginastera, Prado, Bartók, Babbitt, and Schoenberg.

The scale has been extensively used in the late 50s and early 60s, by players such as Oliver Nelson (*Stolen Moments*), John Coltrane, and Michael Brecker.

Four staves of music in treble clef, each showing a different pattern of the Augmented scale. The patterns are: 1) (same as C): C, D, E, F#, G, A, B, C. 2) (same as Db): B, C, D, E, F#, G, A, B. 3) (same as D): B, C, D, E, F#, G, A, B. 4) (same as Eb): A, B, C, D, E, F#, G, A. The patterns are shown as eighth-note groups.

Inverted Augmented



Alternate names: Messiaen 2nd Mode, Prometheus Liszt

Mode: Mode II of [Augmented](#) scale (C Inverted Augmented = B Augmented)

Intervals: 1 3 1 3 1 3

Chords: Caug, Caug6, Caug/b9

Six staves of music in G clef, each consisting of two measures. The notes are: C, B-flat, C, D, E, F-sharp. The staves are labeled with their corresponding note names above them: (same as C), (same as Db), (same as D), (same as Eb), (same as C), (same as Eb).

Diminished



Alternate names: Octatonic, Whole-Tone Diminished, Messiaen 2nd Mode Inverse, Modus Conjunctus

Intervals: 2 1 2 1 2 1 2 1

Modes: Diminished Half-tone (II)

Chords: Cdim7, Cdim7/9, Cdim9/#11

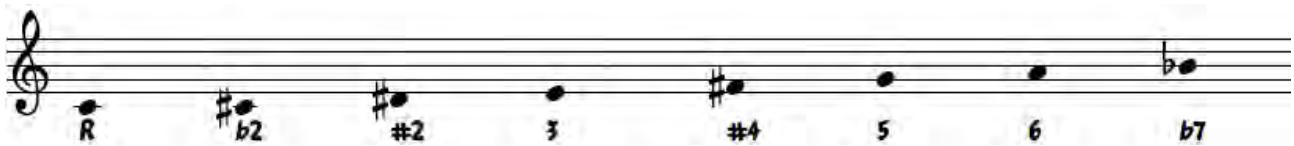
The Diminished scale is symmetrical and exist only three different versions of this scale. It can be obtained by combining two diminished 7th chords that are one whole tone apart (e.g. C-Eb-F#-A and C#-E-G-Bb).

This scale has been extensively used in Western music, by composers such as Scalatti, Liszt (*Feux Follets*), Glinka (*Ruslan and Lyudmila*), Rimsky-Korsakov (*Kashchey the Immortal*), Stravinsky (*Petrushka*, *The Rite of Spring*, *Concert for Piano and Wind Instruments*), Debussy, Ravel, Scriabin, Bartók (*Batagelles*, *Improvisations*, *Fourth Quartet*, *Cantata Profana*, *Mikrokosmos 99, 101 and 109*), Bloch, Khatchaturian, Messiaen, Milhaud, Poulenc, Prokofiev, Shostakovich.

The diminished scale is very frequently used in jazz composition and improvisation, in its both modes (see [Diminished Half-tone scale](#)).

The image shows four staves of musical notation, each representing a different mode of the diminished scale. The staves are arranged in a 2x2 grid. Each staff begins with a specific key signature and then moves through the diminished scale. The first staff is labeled '(same as C)', the second '(same as Db)', the third '(same as D)', and the fourth '(same as C)'. The notation consists of eighth-note patterns on a treble clef staff with a common time signature.

Diminished Half-tone



Alternate names: Messiaen 2nd Mode

Intervals: 1 2 1 2 1 2 1 2

Mode: mode II of [Diminished](#) scale (C Diminished Half-tone = Bb Diminished)

Chords: C7/b9, C7/#9, C7/#11

Together with the Altered scale, the Diminished Half-tone scale is the primary choice for altered dominant chord. As such, it has been extensively used by virtually all bop and post-bop improvisers.

Four staves of musical notation in G clef, each showing a different melodic pattern using the Diminished Half-tone scale notes: R, b2, #2, 3, #4, 5, 6, b7.

Chromatic

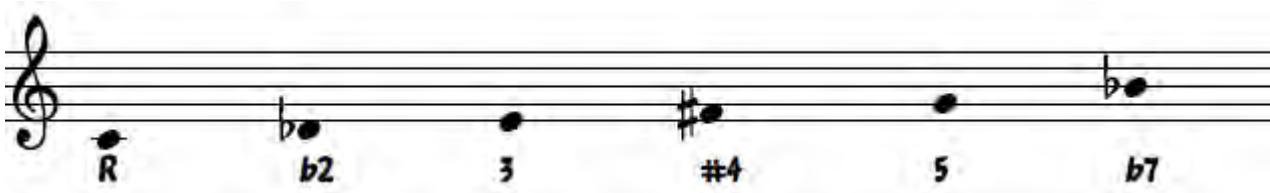


Intervals: 1 1 1 1 1 1 1 1 1 1 1 1

The chromatic scale contains all 12 notes used in Western well-tempered music system. Even though in theory it is possible to name 12 different chromatic scale, in practice there is only one of such scale.

The Chromatic scale is rarely used in its entirety in tonal or modal jazz, because it will sound as dissonant over virtually any chord. However, fast chromatic phrases are often used to connect chordal or non-dissonant tones.

Tritone



Alternate names: Petrushka chord

Modes: Raga Neelangi (III)

Intervals: 1 3 2 1 3 2

Chords: Cm7

The Tritone scale is symmetrical and exist only six different versions of this scale. It can be obtained by combining two major triads that are one tritone apart (e.g. C-E-G and Gb-Bb-Db).

This scale is enharmonically equivalent to the Petrushka chord, named after Stravinsky's ballet *Petrushka*.

Six staves of music, each showing a different version of the Tritone scale. The staves are arranged in two columns of three. The first column contains staves labeled '(same as C)', '(same as C#)', and '(same as D)'. The second column contains staves labeled '(same as Eb)', '(same as E)', and '(same as F)'. Each staff consists of six notes: R, b2, 3, #4, 5, and b7, arranged in a specific pattern that creates a tritone interval between consecutive notes.

Raga Neelangi



Mode: mode III of Tritone scale (C Neelangi = G# Tritone)

Intervals: 2 1 3 2 1 3

Chords: Cdim

Raga Neelangi is a symmetrical Indian raga, only six different versions of this scale exist. It can be obtained by removing the 4th and 8th note of a [Diminished](#) scale.

Six staves of musical notation for Raga Neelangi. Each staff is labeled with a note name and its equivalent in a diminished scale:

- Staff 1: (same as C)
- Staff 2: (same as C#)
- Staff 3: (same as D)
- Staff 4: (same as Eb)
- Staff 5: (same as E)
- Staff 6: (same as F)

Messiaen 2nd Mode Truncated



Intervals: 1 2 3 1 2 3

Chords: C7/#11, C7/b9/#9/#11

Messiaen modes are a family of scales compiled by French composer Olivier Messiaen and published in his book *La technique de mon langage musical* ("The technique of my musical language"). These scales were also widely used by composer Tōru Takemitsu, especially the 3rd Mode.

These scales are symmetrical and of limited transposition, that is, there exist fewer than 12 distinct scales; for example, only four distinct [Messiaen 3rd Mode](#) scales exist, because the scales built on E and G# are identical and contain the same notes as the scale built on C, the scales built on F and A are identical to the scale built on C#, etc.

The set of Messiaen scales includes all the limited transposition scales that can be built with the 12 notes of the tempered system. The Messiaen 1st Mode is more commonly known as the [Whole-Tone](#) scale, the Messiaen 2nd Mode is the same as the [Diminished Half-tone](#) scale.

Even more symmetrical scales can be obtained by "truncating", that is, by dropping two or more notes from one of the more complete scales. Only 3rd and 7th Modes are not truncated modes, and all others can be obtained from them: [3rd Mode](#) contains 1st Mode, [7th Mode](#) contains [2nd Mode](#), [4th Mode](#), and [6th Mode](#); [5th Mode](#) is a truncated form of [6th Mode](#).

More specifically, Messiaen 2nd Mode Truncated is obtained by dropping the 4th and 8th note of [Messiaen 2nd Mode](#).

Five staves of music in treble clef, each showing a different form of the Messiaen 2nd Mode Truncated scale. The scales are built on different root notes: C, C#, D, Eb, and F. The notes are shown as eighth-note patterns. Below the first three staves are labels indicating they are the same as C, C#, and D respectively. The last two staves are labeled as Eb and F.

Messiaen 3rd Mode



Modes: Genus Chromaticum (III)

Intervals: 2 1 1 2 1 1 2 1 1

Chords: Caug7, Caug/maj7

Sheet music for the Messiaen 3rd Mode, consisting of six staves of musical notation. The notation uses a treble clef and consists of eighth-note patterns. Labels indicate note equivalencies:

- Staff 1: No label
- Staff 2: (same as C)
- Staff 3: (same as C#)
- Staff 4: (same as D)
- Staff 5: (same as Eb)
- Staff 6: (same as C)
- Staff 7: (same as C#)
- Staff 8: (same as D)
- Staff 9: (same as Eb)

Messiaen 4th Mode



Modes: Messiaen 4th Inverse (III)

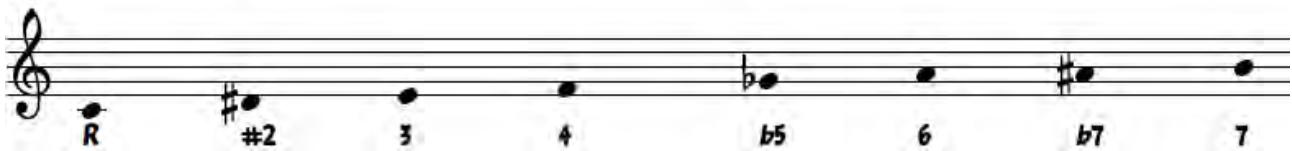
Intervals: 1 1 3 1 1 1 3 1

Chords: Csus/maj7

Four staves of musical notation for Messiaen's 4th Mode. The first three staves have a key signature of one sharp, while the fourth staff has a key signature of one flat. Brackets with labels indicate note equivalencies:

- (same as C) for the second note in the first staff
- (same as C#) for the third note in the second staff
- (same as D) for the fourth note in the third staff
- (same as D#) for the second note in the fourth staff
- (same as E) for the third note in the fourth staff
- (same as F) for the fourth note in the fourth staff

Messiaen 4th Mode Inverse



Mode: mode III of [Messiaen 4th Mode](#) (C Messiaen 4th Mode Inverse = Bb Messiaen 4th Mode)

Intervals: 3 1 1 1 3 1 1 1

Chords: Cmaj7/b5, C7/b5

A musical score with five staves. The first four staves are identical, each starting with a treble clef and a key signature of one sharp. The notes follow the pattern established in the mode diagram. The fifth staff begins with a treble clef and a key signature of one sharp, and the notes continue the sequence. Brackets with labels indicate note equivalencies: '(same as C)' under the first staff, '(same as C#)' under the second staff, '(same as D)' under the third staff, '(same as D#)' under the fourth staff, '(same as E)' under the fifth staff, and '(same as F)' under the sixth staff.

Messiaen 5th Mode



Modes: Messiaen 5th Mode Inverse (II), Two-Semitone Tritone (III)

Intervals: 1 4 1 1 4 1

Chords: Csus/maj7

Four staves of musical notation in G clef. The first three staves consist of eighth-note patterns. The fourth staff consists of sixteenth-note patterns. Below the fourth staff, labels indicate note equivalencies: (same as C) under the first note, (same as C#) under the second note, (same as D) under the third note, (same as D#) under the fourth note, (same as E) under the fifth note, and (same as F) under the sixth note.

Messiaen 5th Mode Inverse



Mode: mode II of [Messiaen 5th Mode](#) (C Messiaen 5th Mode Inverse = B Messiaen 5th Mode)

Intervals: 4 1 1 4 1 1

Chords: Cmaj7/#11, C7/#11

(same as C)

(same as C#)

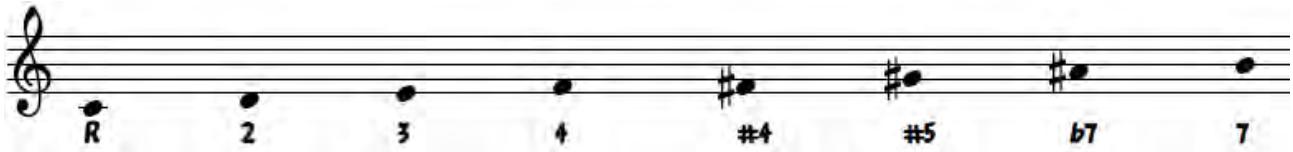
(same as D)

(same as Eb)

(same as E)

(same as F)

Messiaen 6th Mode



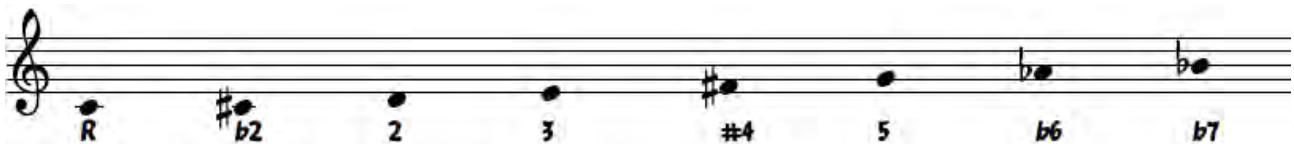
Modes: [Messiaen 6th Mode Inverse \(III\)](#)

Intervals: 2 2 1 1 2 2 1 1

Chords: C7/#5, C7/#5/#11

It should be noted that this scale contains the first 4 notes of the [Major](#) scale, followed by the first 4 notes of the Major scale built a tritone above.

Messiaen 6th Mode Inverse



Mode: mode III of [Messiaen 6th Mode](#) (C Messiaen 6th Mode Inverse = Ab Messiaen 6th Mode)

Intervals: 1 1 2 2 1 1 2 2

Chords: C7, C7/#5, C7/b9, C7/#11

Four staves of music. The first staff shows a melodic line with various note heads. The second staff shows another melodic line. The third staff shows a harmonic progression with labels: '(same as C)', '(same as C#)', and '(same as D)'. The fourth staff shows a harmonic progression with labels: '(same as Eb)', '(same as E)', and '(same as F)'.

Messiaen 7th Mode

A musical staff with a treble clef at the top. The notes are: R (open circle), b_2 (filled circle with a sharp sign), 2 (open circle), b_3 (filled circle with a flat sign), 4 (open circle), $\#4$ (filled circle with a sharp sign), 5 (open circle), $\#5$ (filled circle with a sharp sign), 6 (open circle), and 7 (filled circle).

Modes: Symmetrical Decatonic (II), Messiaen 7th Inverse (IV)

Intervals: 1 1 1 2 1 1 1 1 2 1

Chords: Cmaj7/b5, Cdim7

A musical score consisting of two measures of music on a treble clef staff. The first measure contains six eighth notes, each with a sharp sign above the staff. The second measure also contains six eighth notes, each with a sharp sign above the staff.

A musical score in G major, featuring a single melodic line on a treble clef staff. The melody consists of eighth-note patterns, primarily consisting of quarter note pairs. The first measure shows a descending eighth-note pattern from A to C. The second measure shows an eighth-note pair followed by a sixteenth-note pair. The third measure shows an eighth-note pair followed by a sixteenth-note pair. The fourth measure shows an eighth-note pair followed by a sixteenth-note pair. The fifth measure shows an eighth-note pair followed by a sixteenth-note pair. The sixth measure shows an eighth-note pair followed by a sixteenth-note pair. The seventh measure shows an eighth-note pair followed by a sixteenth-note pair. The eighth measure shows an eighth-note pair followed by a sixteenth-note pair. The ninth measure shows an eighth-note pair followed by a sixteenth-note pair. The tenth measure shows an eighth-note pair followed by a sixteenth-note pair. The eleventh measure shows an eighth-note pair followed by a sixteenth-note pair. The twelfth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The fourteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The fifteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The sixteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The seventeenth measure shows an eighth-note pair followed by a sixteenth-note pair. The eighteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The nineteenth measure shows an eighth-note pair followed by a sixteenth-note pair. The twentieth measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-first measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-second measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-third measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-fourth measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-fifth measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-sixth measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-seventh measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-eighth measure shows an eighth-note pair followed by a sixteenth-note pair. The twenty-ninth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirtieth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-first measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-second measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-third measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-fourth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-fifth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-sixth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-seventh measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-eighth measure shows an eighth-note pair followed by a sixteenth-note pair. The thirty-ninth measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-first measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-second measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-third measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-fourth measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-fifth measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-sixth measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-seventh measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-eighth measure shows an eighth-note pair followed by a sixteenth-note pair. The forty-ninth measure shows an eighth-note pair followed by a sixteenth-note pair. The五十th measure shows an eighth-note pair followed by a sixteenth-note pair.

A musical score consisting of two staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a continuous eighth-note melody. The second staff begins with a bass clef, also in common time and one sharp. It contains a similar eighth-note pattern, with a bracket underneath indicating it is part of the same measure as the first staff.

(same as C) (same as C#)

A musical staff in treble clef with a key signature of one sharp (D major). The melody consists of eighth-note pairs connected by horizontal stems. Grace notes are indicated by small vertical strokes preceding the main notes. The first two measures are identical, labeled '(same as D)'. The third measure begins with a grace note followed by a main note, labeled '(same as D#)'.

Messiaen 7th Mode Inverse



Mode: mode IV of [Messiaen 7th Mode](#) (C Messiaen 7th Mode Inverse = A Messiaen 7th Mode)

Intervals: 2 1 1 1 1 2 1 1 1 1

Chords: Cmaj7/b5, C7/b5

This scale is built by reversing the interval sequence of the IV mode of the [Messiaen 7th Mode](#).

(same as C)

(same as C#)

(same as D)

(same as Eb)

(same as E)

(same as F)

Genus Chromaticum



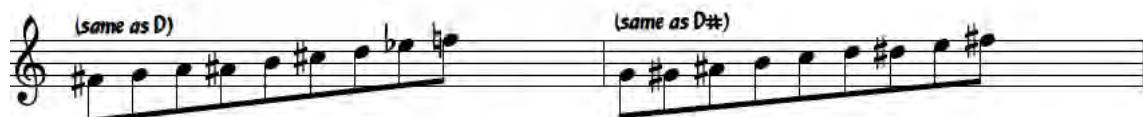
Alternate names: Messiaen 3rd Mode Inverse, Tcherepnin (Russia)

Mode: mode III of [Messiaen 3rd Mode](#) (C Genus Chromaticum = A Messiaen 3rd Mode)

Intervals: 1 2 1 1 2 1 1 2 1

Chords: Cmin/maj7

This scale is sometimes named after contemporary Russian composer Alexander Tcherepnin, who described it in his *Basic Elements of My Musical Language* book.



Two-semitone Tritone



Mode: mode III of [Messiaen 5th Mode](#) scale (C Two-semitone Tritone = G Messiaen 5th Mode)

Intervals: 1 1 4 1 1 4

Chords: Caug, C7/#5, C7/#11

The Two-semitone Tritone scale is symmetrical and exist only six different versions of this scale. Its name describes how the scale is created, i.e. semitone + semitone + major third. This scale was first described by Nicolas Slonimsky in his *Thesaurus of Scales and Melodic Patterns* book.

Six staves of music in G clef, each showing a different version of the Two-semitone Tritone scale. The staves are labeled with their corresponding root notes:

- (same as C)
- (same as C#)
- (same as D)
- (same as Eb)
- (same as E)
- (same as F)

Symmetrical Decatonic



Mode: mode II of [Messiaen 7th Mode](#) (C Symmetrical Decatonic = B Messiaen 7th Mode)

Intervals: 1 1 2 1 1 1 2 1 1

Chords: Cmaj7, Cmaj7/b5, Cmaj7/#5, C7, C7/b5, C7/#5, C7/#5/b9

Van Der Host



Mode: mode IV of [Messianen 6th Mode](#) (C Van Der Host = G Messiaen 6th)

Intervals: 1 2 2 1 1 2 2 1

Chords: C7/b5, C7/#5

Jazz Scales

Blues



Alternate names: Blues Hexatonic, Raga Nileshwari

Modes: [Raga Hamsanandi](#) (IV), [Raga Malkauns](#) (V)

Intervals: 3 2 1 1 3 2

Chords: C7, C7/b5, C7/#11

The Blues scale is one of the most widely used scales in jazz of any age. It is the primary choice for the typical 12-bar blues progression, in which case it is often used modally (e.g. the C Blues scale is used over all the chords of a C major blues progression).

Four staves of musical notation, each consisting of five horizontal lines. The first staff starts with a note on the 4th line. The second staff starts with a note on the 3rd line. The third staff starts with a note on the 2nd line. The fourth staff starts with a note on the 1st line.

Blues Heptatonic



Alternate names: Dorian b5, Kartzihiar (Greece), Maqam Karcigar (Iraq), Maqam Nahawand Murassah (Iraq)

Mode: mode II of [Harmonic Major](#) scale (C Blues Heptatonic = Bb Harmonic Major)

Intervals: 2 1 2 1 3 1 2

Chords: C7/b5, Cm7/b5, Cdim7

This variation of the Blues scale can be thought of as a [Major](#) scale with flattened 3rd, 5th, and 7th degrees.

Four staves of musical notation, each consisting of five measures. The first staff starts with a C major scale pattern (C, D, E, F, G, A, B) and then flattens the 3rd, 5th, and 7th degrees. The subsequent staves show variations of this pattern, such as starting with a Bb major scale pattern (Bb, C, D, Eb, F, G, Ab) and then flattening the 3rd, 5th, and 7th degrees.

Blues Heptatonic 2



Modes: Dorian b2 Maj7 (IV), Noh (VII)

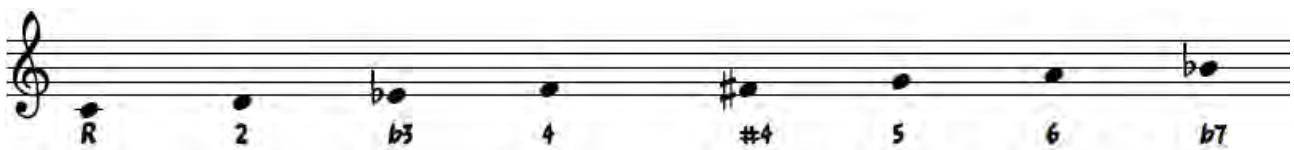
Intervals: 3 2 1 1 2 1 2

Chords: C7, C7/b5, C7/#9

This scale can be obtained by adding the 6th degree to the classic 6-note Blues scale.

Four staves of musical notation. Each staff consists of four measures. The first staff starts with a G clef. The second staff starts with a C clef. The third staff starts with a F# clef. The fourth staff starts with a C clef. Each measure contains eighth-note patterns typical of blues guitar or piano chords.

Blues Octatonic



Modes: Flamenco (II), Magen Abot (V), Bebop Harmonic Minor (VI), Bebop Major (VII)

Intervals: 2 1 2 1 1 2 1 2

Chords: C7, C7/b5, C7/#9

This scale can be obtained by adding the 2nd and 6th degrees to the classic 6-note Blues scale.

Four staves of musical notation. Each staff consists of two measures. The first measure of each staff contains eighth-note patterns, and the second measure contains sixteenth-note patterns. The staves are in G clef and show various blues-style licks.

Blues Enneatonic



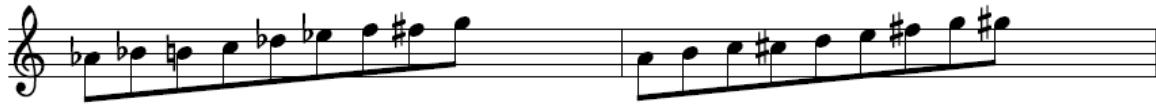
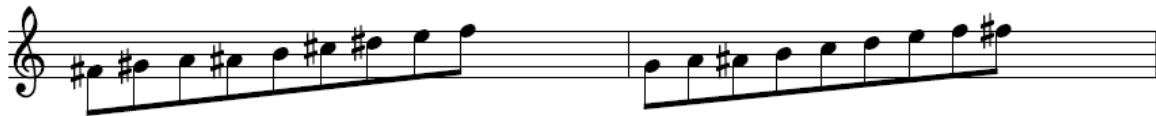
Alternate names: Major-Dorian Mixed, Raga Malgunji, Raga Ramdasi Malhar

Modes: Chromatic Diatonic Dorian (II), Lydian Mixolydian (V), Houseini (VI)

Intervals: 2 1 1 1 2 2 1 1 1

Chords: C7, C7/b5

This scale can be thought of as a [Major](#) scale plus a flattened 3rd and 7th. This scale is rarely played in its entirety; instead, the major and minor versions of the 3rd and 7th degrees can be alternated to provide the blues inflection.



Blues Enneatonic 2

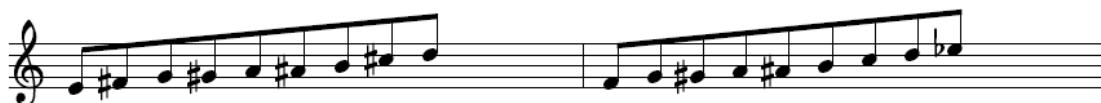


Modes: Bebop Chromatic (V), Full Minor All Flats (VII)

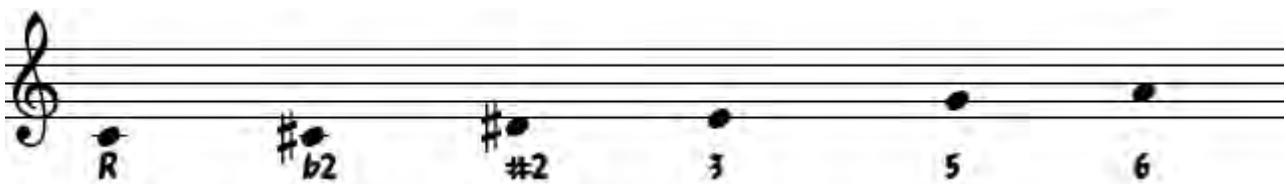
Intervals: 2 1 1 1 1 1 2 1 2

Chords: C7, C7/b5, C7/#9

This variation of the Blues scale can be thought of as a [Mixolydian](#) scale plus a flattened 3rd and 7th. This scale is rarely played in its entirety; instead, the major and minor versions of the 3rd and 5th degrees can be alternated to provide the blues inflection.



Blues Dorian Hexatonic



Modes: [Takemitsu Tree 1 \(II\)](#), [Prometheus Neapolitan \(III\)](#)

Intervals: 1 2 1 3 2 3

Chords: C7, C7/b9, C7/#9



Blues Phrygian



Modes: Ionian b5 (II), Bebop Minor (III), Mela Ratnangi (IV), Raga Marwa Thaat (V)

Intervals: 1 2 2 1 1 3 2

Chords: C7, C7/b9, C7/#9

This scale can be obtained by adding a minor 2nd note to the classic 6-note [Blues](#) scale.

Four staves of musical notation in G clef, each showing a different melodic pattern using the Blues Phrygian scale notes: R, b2, b3, 4, #4, 5, b7.

Blues Minor Maj7



Modes: Raga Dhavalangam (VI)

Intervals: 3 2 1 1 4 1

Chords: Cmaj7/Cmaj7/#9

This scale is obtained by raising the 7th degree of the classic 6-note [Blues](#) scale.

Four staves of musical notation, each with three measures. The first staff starts with a G clef. The second staff starts with a C clef. The third staff starts with a F# clef. The fourth staff starts with a C clef. Each measure contains six notes, corresponding to the scale notes R, b3, 4, #4, 5, and 7. Measures are separated by vertical bar lines.

Blues Modified



Modes: Mela Vanaspati (IV), Bebop Major Heptatonic (VII)

Intervals: 2 1 2 1 1 3 2

Chords: C7, C7/b5, C7/#9

This scale is obtained by adding a 2nd note to the classic 6-note Blues scale.

Blues Leading Tone



Modes: Chromatic Hypodorian (II), Chromatic Mixolydian (III), Chromatic Lydian (IV), Chromatic Phrygian (V), Chromatic Dorian (VI), Chromatic Hypolydian (VII)

Intervals: 3 2 1 1 3 1 1

Chords: C7, C7/b5, C7/#9

This scale is obtained by adding a major 7th note to the classic 6-note **Blues** scale.

Four staves of musical notation, each consisting of four measures. The first staff starts with a C7 chord. The second staff starts with a C7/b5 chord. The third staff starts with a C7/#9 chord. The fourth staff continues the pattern. Each measure shows a different blues leading tone scale or related chords.

Rock 'n Roll



Alternate names: Mela Vagadhisvari, Raga Bhogachayanata, Raga Ganavaridhi, Raga Chayanata, Raga Nandkauns

Modes: Locrian Maj7 (III), Mela Naganandini (IV), Mela Bhavapriya (VI)

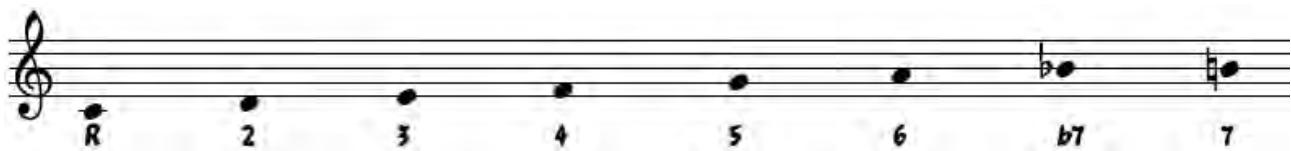
Intervals: 3 1 1 2 2 1 2

Chords: C7, C7/b9

The Rock 'n Roll scale is a variation of the [Blues](#) scale.

Four staves of musical notation in treble clef, each showing a different key signature. The first staff has no sharps or flats. The second staff has one sharp (F#). The third staff has two sharps (C# and G#). The fourth staff has one flat (B-flat). Each staff consists of four measures of eighth-note patterns.

Bebop



Alternate names: Bebop Dominant, Bebop Mixolydian, Major Mixolydian, Gregorian 6, Genus Diatonicum, Chinese Eight-Tone, Rast (Greece), Maqam Shawq Awir (Iraq), Raga Khamaj, Raga Desh Malhar, Raga Alhaiya Bilaval, Raga Bihagara, Raga Devagandhari

Modes: Dorian Aeolian (II), Bebop Locrian (III), Ichihotsucho (IV), Bebop Dorian (V), Phrygian Aeolian b4 (VI), Prokofiev (VIII)

Intervals: 2 2 1 2 2 1 1 1

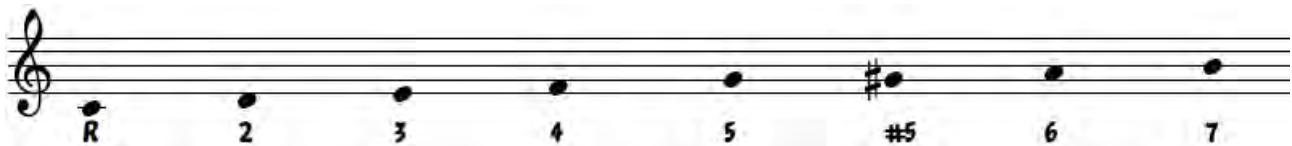
Chords: C7, C7/b5

The Bebop scale is similar to the [Mixolydian](#) scale, except it has an extra note between the b7 and the tonic note, which should be used as passing note that resolves up to the tonic or down to the b7.

The addition of an eight note permits to play this scale so that chord notes (tonic, 3rd, 5th and 7th degrees) are always played on downbeats and therefore be correctly accented and emphasized.

As its name implies, the Bebop scale and its variants ([Bebop Major](#), [Bebop Dorian](#), [Bebop Melodic Minor](#), and [Bebop Harmonic Minor](#)) were introduced by bebop artists such as Charlie Parker, Dizzy Gillespie, Charlie Christian, and Lester Young.

Bebop Major



Mode: mode VIII of [Blues Octatonic](#) scale (C Bebop Major = D Blues Octatonic)

Intervals: 2 2 1 2 1 1 2 1

Chords: Cmaj7, Cmaj6

The Bebop Major scale is similar to the [Major](#) scale, except it has an extra note between the 5th and the 6th degree; this extra note which should be used as passing note.

The addition of an eight note permits to play this scale so that chord notes (tonic, 3rd, 5th and 7th degrees) are always played on downbeats and therefore be correctly accented and emphasized.

Four staves of musical notation in G clef, each consisting of two measures. The first staff starts with a quarter note followed by an eighth-note pattern. The second staff starts with a half note followed by an eighth-note pattern. The third staff starts with a quarter note followed by an eighth-note pattern. The fourth staff starts with a half note followed by an eighth-note pattern. All staves use a common time signature.

Bebop Major Hexatonic



Intervals: 2 2 3 1 1 3

Chords: Cmaj7, Cmaj6, C7

The Bebop Major Hexatonic scale is obtained from the [Bebop Major](#) by omitting the 4th and 7th notes or, alternatively, by adding a raised 5th note to a [Major Pentatonic](#) scale.

Four staves of musical notation, each consisting of four measures. The first staff uses a treble clef, the second a bass clef, the third an alto clef, and the fourth a tenor clef. Each staff shows a different melodic pattern using the notes R, 2, 3, 5, #5, and 6.

Bebop Major Heptatonic



Alternate names: Mela Mararanjani, Raga Keseri

Mode: mode VII of [Blues Modified](#) scale (C Bebop Major Heptatonic = D Blues Modified)

Intervals: 2 2 1 2 1 1 3

Chords: Cmaj7, Cmaj6, C7

The Bebop Major Heptatonic scale is obtained from the [Bebop Major](#) by omitting the 7th note, which makes this scale usable on both major and dominant chords.

Four staves of musical notation in G clef, each consisting of three measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of one flat (B-flat). The third staff uses a key signature of two sharps (D major). The fourth staff uses a key signature of one sharp (G major).

Bebop Minor



Alternate names: Banshikicho (Japan)

Mode: mode III of [Blues Phrygian](#) scale (C Bebop Minor = A Blues Phrygian)

Intervals: 2 1 1 3 2 1 2

Chords: Cm7, C7, C7/#9

In spite of its name, this scale should not be used over minor chords. Rather, it fits nicely dominant chords, where the raised 9th note should be used as a passing note, or a chordal note over 7/#9 chords.

Please notice that some textbooks use the name “Bebop Minor” for the scale that here is called [Bebop Dorian](#).

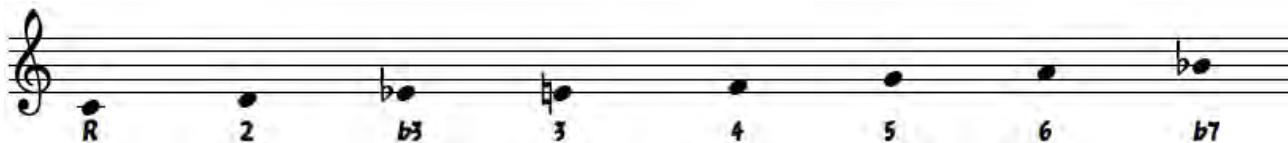
A musical staff in G clef showing a single line of the Bebop Minor scale: R, 2, b3, 3, 5, 6, b7.

A musical staff in G clef showing a single line of the Bebop Minor scale: R, 2, b3, 3, 5, 6, b7.

A musical staff in G clef showing a single line of the Bebop Minor scale: R, 2, b3, 3, 5, 6, b7.

A musical staff in G clef showing a single line of the Bebop Minor scale: R, 2, b3, 3, 5, 6, b7.

Bebop Dorian



Alternate names: Mixolydian Dorian, Raga Zilla

Mode: mode V of the [Bebop](#) scale (C Bebop Dorian = F Bebop)

Intervals: 2 1 1 1 2 2 1 2

Chords: Cm7, C7

The Bebop Dorian scale is similar to the [Dorian](#) scale, except it has an extra note between the 3rd and the 4th degree; this extra note which should be used as passing note. However, when used over a dominant chord, the passing note should be the b3 degree.

Notice that some textbook call this scale Bebop Minor, which the current document uses for a [different scale](#).

Four staves of musical notation in G clef, each showing a different pattern of eighth-note chords and scales. The first staff starts with a Cm7 chord. The second staff starts with a C7 chord. The third staff starts with a G7 chord. The fourth staff starts with a F#7 chord.

Bebop Melodic Minor



Alternate names: Zirafkend (Arabia)

Modes: Shostakovich (VI)

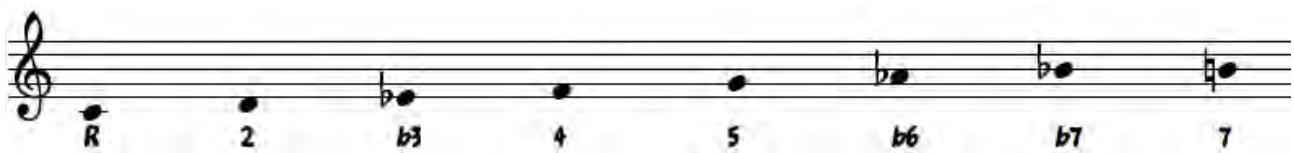
Intervals: 2 1 2 2 1 1 2 1

Chords: Cm6, Cmin/maj7

The Bebop Melodic Minor scale is similar to the [Melodic Minor](#) scale, except it has an extra note between the 5th and the 6th degree; this extra note which should be used as passing note.

The addition of an eight note permits to play this scale so that chord notes (tonic, 3rd, 5th and 6th degrees) are always played on downbeats and therefore be correctly accented and emphasized.

Bebop Harmonic Minor



Alternate names: Bebop Natural Minor, Utility Minor, Gregorian 4, Maqam Nahawand (Iraq), Maqam Farahfaza (Iraq), Raga Suha Kanada

Mode: mode VI of [Blues Octatonic](#) scale (C Bebop Harmonic Minor = F Blues Octatonic)

Intervals: 2 1 2 2 1 2 1 1

Chords: Cm7, Cmin/maj7

The Bebop Harmonic Minor scale is similar to the [Harmonic Minor](#) scale, except it has an extra note between the 6th and the 7th degree; this extra note which should be used as passing note when playing over a minor 7th chord. However, when playing over a minor/major 7th chord, the extra b7 note is a chord note, and the major 7th note should be the passing note.

Four staves of musical notation, each starting with a different key signature (G, A, D, E) and showing a Bebop Harmonic Minor scale. The scales are played with eighth-note patterns, and the extra note between the 6th and 7th degrees is clearly visible.

Bebop Half-diminished



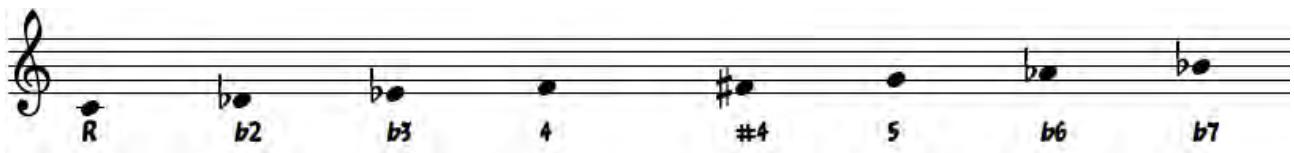
Modes: Enigmatic Mixed (VI)

Intervals: 1 2 2 1 1 1 3 1

Chords: Cmaj7/b9/#9

Four staves of musical notation in G clef, showing eighth-note patterns. The first staff starts with a half note. The second staff starts with a quarter note. The third staff starts with a half note. The fourth staff starts with a quarter note.

Bebop Locrian



Alternate name: Phrygian Locrian

Mode: mode III of [Bebop](#) scale (C Bebop Locrian = Ab Bebop)

Intervals: 1 2 2 1 1 1 2 2

Chords: Cm7, Cm7/b5

This scale can be derived from the [Phrygian](#) scale by adding a passing note between the 4th and 5th note. Alternatively, it can be considered as the merge between Phrygian and [Locrian](#) scales, hence the name. It can be therefore used whenever a Phrygian or Locrian scale fits the chord.

Four staves of musical notation, each consisting of four measures. The first staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The second staff starts with a G major chord (G, B, D) followed by a D major chord (D, F#, A). The third staff starts with a D major chord (D, F#, A) followed by an A major chord (A, C#, E). The fourth staff starts with an A major chord (A, C#, E) followed by an E major chord (E, G#, B). Each staff shows a different way to play the Bebop Locrian scale over these chords.

Bebop Chromatic

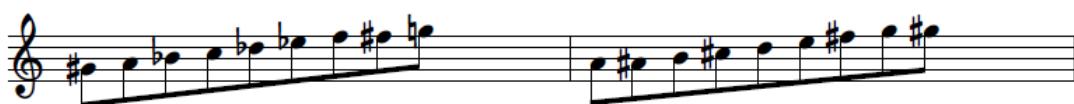
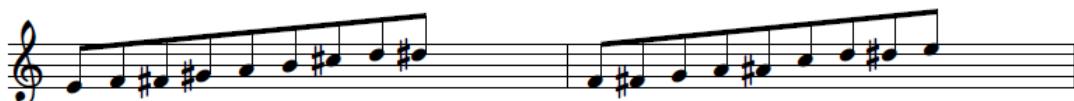


Mode: mode V of [Blues Enneatonic 2 scale](#) (C Bebop Chromatic = G Blues Enneatonic 2)

Intervals: 1 1 2 1 2 2 1 1 1

Chords: Cmaj7, C7

Bebop Chromatic scale is a 9-note scale that can be derived from the [Mixolydian](#) mode by adding a flattened 2nd and major 7th note. If these two extra notes are used as passing notes, this scale can be used on any chord that fits the Mixolydian scale; if you consider the major 7th as a chord note and the lowered 7th as a passing note, the Bebop Chromatic fits any chord where the [Major](#) scale can be used.



Pentatonic Scales

Major Pentatonic



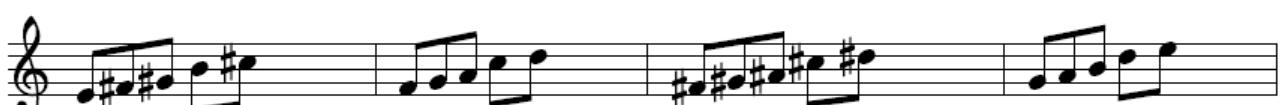
Alternate names: Ryosen (Japan), Yona Nuki Major (Japan), Man Jue (China), Gong (China), Peruvian Major Pentatonic, Ghana Pentatonic 2, Tezeta Major (Ethiopia), Raga Bilahari ascending, Raga Mohanam, Raga Bhopali, Raga Deskar, Raga Kokila, Raga Jait Kalyan, Raga Bhup

Modes: Suspended Pentatonic (II), Man Gong (III), Ritusen (IV), Minor Pentatonic (V)

Intervals: 2 2 3 2 3

Chords: Cmaj7, Cmaj6, Cmaj9, Cmaj13, C7, C9, C13

The Major Pentatonic (or just Pentatonic) scale and its four modes are by far the most common 5-note scales in Western music, including jazz and rock music. The absence of semitones in the scale encourages playing every note without having to resolve to a chord tone. John Coltrane, Art Tatum, Chick Corea, and Herbie Hancock are just a few of the jazz musicians who have massively used pentatonic scales in their compositions and improvisations.



Suspended Pentatonic



Alternate names: Egyptian, Shang-Diao (China), Jin-Yu or Quin-Yu (China), Rui Bin (China), Raga Madhmat Sarang, Raga Madhyamavati

Mode: mode II of [Major Pentatonic](#) scale (C Suspended Pentatonic = Bb Major Pentatonic)

Intervals: 2 3 2 3 2

Chords: Csus7, Csus7/9

Three staves of musical notation. Each staff consists of four measures. The first staff uses eighth-note patterns. The second staff uses sixteenth-note patterns. The third staff uses eighth-note patterns again. All staves are in G clef and show the same notes as the scale staff above them.

Man Gong



Alternate names: Blues Minor, Minyo (Japan), Jiao (China), Quan Ming (China), Yi Ze (China), Raga Hindolam

Mode: mode III of [Major Pentatonic](#) scale (C Man Gong = Ab Major Pentatonic)

Intervals: 3 2 3 2 2

Chords: Cm7

Origin: China

Three staves of musical notation in G clef. The top staff consists of eighth-note pairs. The middle staff consists of sixteenth-note pairs. The bottom staff consists of eighth-note pairs. All staves use a common time signature.

Ritusen



Alternate names: Blues Major, Scottish Pentatonic, Yo (Japan), Ritsu Gagaku (Japan), Ujo (Korea), Zhi (China), Zheng (China), Bac (Vietnam), Lai Soutsanaen (Laos), Lai Po Sai (Laos), Lai Soi (Laos), Raga Arabhi ascending, Raga Devakriya, Raga Shree ascending, Raga Yadukua Kambodhi ascending, Raga Suddha Saveri

Mode: mode IV of [Major Pentatonic](#) scale (C Ritusen = F Major Pentatonic)

Intervals: 2 3 2 2 3

Chords: Csus7/9

This mode of the Major Pentatonic scale, under the name of Yo scale, is used in much Japanese music.

Three staves of musical notation. Each staff begins with a treble clef and consists of five horizontal lines. The first staff contains eighth-note pairs. The second staff contains eighth-note pairs with some sixteenth-note subdivisions. The third staff contains eighth-note pairs with some sixteenth-note subdivisions.

Minor Pentatonic



Alternate names: Blues Minor Pentatonic, Peruvian Minor Pentatonic, Bati (Ethiopia), Qing Shang (China), Gu Xian (China), Jia Zhong (China), Yu 2 (China), P'yongjo-kyemyonjo (Korea), Lai Yai (Laos), Lai Noi (Laos) Raga Dhani, Raga Abheri, Raga Dhaanyasi ascending, Raga Udhayaravi

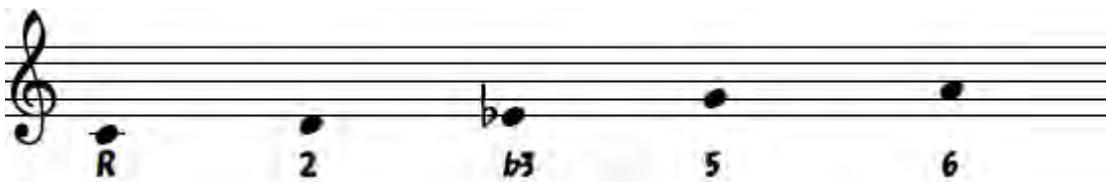
Mode: mode V of [Major Pentatonic](#) scale (C Minor Pentatonic = Eb Major Pentatonic)

Intervals: 3 2 2 3 2

Chords: Cm7

Three staves of musical notation in G clef, each staff containing four measures of the Minor Pentatonic scale. The first staff uses a key signature of one flat (B-flat). The second staff uses a key signature of one sharp (F-sharp). The third staff uses a key signature of two sharps (D-sharp and A-sharp).

Dorian Pentatonic



Alternate names: Kumoi (Japan)

Modes: Kokin-Choshi (II), Raga Hindol (III), Han-Kumoi (IV), Minor Pentatonic 7 b5 (V)

Intervals: 2 1 4 2 3

Chords: Cmin6, Cmin/maj7, Cmin9

This scale is sometimes (and inappropriately) called Minor Pentatonic. In current document, Minor Pentatonic is the name used for mode V of Major Pentatonic.



Kokin-Choshi



Alternate names: Ian Iwato (Japan), Miyakobushi (Japan), Insen Pentatonic (Japan), Soft Ascend (Japan), Raga Bairagi (or Bairā), Raga Lasaki, Raga Ribhavari (or Revati)

Mode: mode II of [Dorian Pentatonic](#) scale (C Kokin-Choshi = B♭ Dorian Pentatonic)

Intervals: 1 4 2 3 2

Chords: Csus7, C7/b9

This Japanese scale can be considered as the Western derivation of the koto tuning with the same name; it has been extensively used by rock and jazz musicians.

Three staves of musical notation in treble clef. Each staff consists of four measures. The first staff uses a common time signature. The second staff begins with a common time signature and changes to a 12/8 time signature. The third staff begins with a common time signature and changes to a 6/8 time signature. The notation includes various note heads (black, white, and shaded) and stems, indicating different pitch levels and rhythmic values.

Raga Hindol



Alternate names: Raga Sunada Vinodini, Raga Sanjk Ka Hindol

Mode: mode III of [Dorian Pentatonic scale](#) (C Raga Hindol = A Dorian Pentatonic)

Intervals: 4 2 3 2 1

Chords: Cmaj7/b5

Three staves of musical notation for Raga Hindol. The first staff starts with a C major chord (C, E, G) followed by a B5 (B flat) and a G major chord (G, B, D). The second staff starts with an F# major chord (F#, A, C#) followed by a D major chord (D, F#, A) and an E major chord (E, G, B). The third staff starts with a G major chord (G, B, D) followed by an E major chord (E, G, B) and a C# major chord (C#, E, G#).

Han-Kumoi



Alternative name: Raga Shobhavari, Raga Sutradhari

Mode: mode IV of [Dorian Pentatonic scale](#) (C Han Kumoi = F Dorian Pentatonic)

Intervals: 2 3 2 1 4

Chords: Csus, Csus7, Csus7/#5

This Japanese scale can be considered as the Western derivation of the koto tuning with the same name; it has been extensively used by rock and jazz musicians.



Minor Pentatonic 7 b5



Alternate names: Raga Jayakauns

Mode: mode V of [Dorian Pentatonic](#) scale (C Minor Pentatonic 7 b5 = Eb Dorian Pentatonic)

Intervals: 3 2 1 4 2

Chords: Cm7/b5

Three staves of musical notation in G clef. Each staff consists of four measures. The first staff uses a common time signature. The second staff begins with a common time signature and changes to a 12/8 time signature. The third staff begins with a common time signature and changes to a 12/8 time signature. All staves feature chords based on the C minor pentatonic scale with a b5, specifically Cm7/b5.

Ionian Pentatonic



Alternate names: Ryukyu (Japan), Pelog Degung Modern (Bali), Melog Selisir, Raga Jaganmohini ascending, Raga Kedaram ascending, Raga Gambhiranata

Modes: Pelog Pentatonic (II), Raga Hamsanada (III), Raga Khamaji Durga (IV)

Intervals: 4 1 2 4 1

Chords: Cmaj7

The Ionian Pentatonic scale is obtained by dropping the 2nd and 6th note of the [Major](#) (or Ionian) scale.

Three staves of musical notation. Each staff consists of a treble clef and five horizontal lines. The first staff contains eighth-note pairs. The second staff contains eighth-note pairs with some sixteenth-note pairs. The third staff contains sixteenth-note pairs.

Pelog Pentatonic



Alternate names: Belinese, Phrygian Pentatonic, Madenda Modern, Tezeta Minor (Ethiopia), Raga Bhupalam, Raga Ramkali 2

Mode: mode II of the [Ionian Pentatonic](#) scale (C Pelog Pentatonic = Ab Ionian Pentatonic)

Intervals: 1 2 4 1 4

Chords: Cm7/b5

Pelog is one of the two essential scales of gamelan music native to Bali and Java, in Indonesia, the other one being the Slendro scale. In Javanese the term is said to be a variant of the word pelog meaning "fine" or "beautiful". The [Pelog](#) scale has seven notes, but many gamelan ensembles only have keys for five of the pitches. Even in ensembles that have all seven notes, many pieces only use the 5-note subset reported in this page.

Three staves of musical notation in G clef. Each staff consists of four measures. The notes are primarily the five notes of the Pelog Pentatonic scale: R, b2, b3, 5, and b6. The first staff uses mostly quarter notes. The second staff uses eighth notes. The third staff uses sixteenth notes.

Raga Hamsanada



Alternate names: Raga Vaijayanti

Mode: mode III of [Ionian Pentatonic](#) scale (C Raga Hamsanada = G Ionian Pentatonic)

Intervals: 2 4 1 4 1

Chords: Cmaj7/#11

Three staves of musical notation in treble clef. The first staff shows a sequence of eighth-note chords: C major 7, G major 7, D major 7, and A major 7. The second staff shows a sequence of eighth-note chords: F# major 7, C major 7, G major 7, and D major 7. The third staff shows a sequence of eighth-note chords: B major 7, F# major 7, C major 7, and G major 7.

Raga Khamaji Durga



Mode: mode IV of [Ionian Pentatonic](#) scale (C Raga Khamaji Durga = F Ionian Pentatonic)

Intervals: 4 1 4 1 2

Chords: Csus7

Three staves of musical notation for a single instrument. Each staff begins with a treble clef. The first staff consists of four measures of eighth-note patterns. The second staff consists of four measures of sixteenth-note patterns. The third staff consists of four measures of eighth-note patterns. The notation uses various accidentals such as sharps (#) and flats (b) to represent the notes of the Raga.

Dominant Pentatonic



Modes: Chaio (II), Chin (III), Kyemyonjo (IV), Kung (V)

Intervals: 2 2 3 3 2

Chords: C7, C7/9

The Dominant Pentatonic scale is obtained by adding the 2nd degree to the dominant chord.

Three staves of musical notation. The top staff shows a sequence of eighth-note chords: C7, C7/9, C7, C7/9. The middle staff shows a sequence of eighth-note chords: F#7, F#7, G#7, G#7. The bottom staff shows a sequence of eighth-note chords: B7, B7, E7, E7. Each staff consists of four measures.

Chaio



Mode: mode II of [Dominant Pentatonic](#) scale (C Chaio = Bb Dominant Pentatonic)

Intervals: 2 3 3 2 2

Chords: Csus7, Csus7/#5

Origin: China

Three staves of musical notation for Chaio. Each staff consists of four measures. The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. The notation includes various note heads (solid black, hollow white, and filled black) and stems, indicating different pitch levels and rhythmic values.

Chin



Alternate names: Raga Harikauns

Mode: mode III of [Dominant Pentatonic](#) scale (C Chin = Ab Dominant Pentatonic)

Intervals: 3 3 2 2 2

Chords: Cm7/b5

Origin: China

Three staves of musical notation in treble clef, each consisting of four measures. The notation uses eighth and sixteenth note patterns with various accidentals (flat, sharp, natural) to represent the notes of the Chin ragam scale.

Kyemyonjo



Alternate name: Minor 6th Added

Mode: mode IV of [Dominant Pentatonic](#) scale (C Kyemionjo = F Dominant Pentatonic)

Intervals: 3 2 2 2 3

Chords: Cm6

Origin: Korea

Three staves of musical notation. Each staff consists of a treble clef, a key signature of one sharp (F#), and four measures of music. The first staff uses a common time signature. The second and third staves use a different time signature, likely 2/4 or 3/4. The notation includes various note heads (black dots) and stems, with some stems pointing up and others down, indicating different rhythmic values and directions.

Kung



Mode: mode V of [Dominant Pentatonic](#) scale (C Kung = D Dominant Pentatonic)

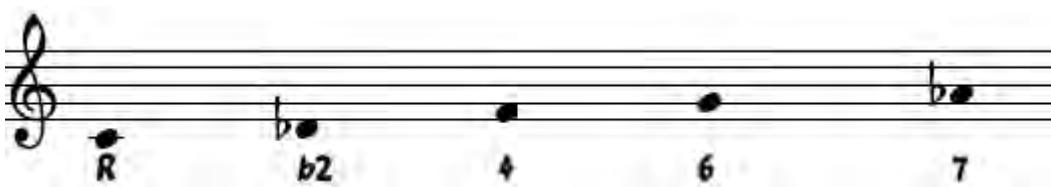
Intervals: 2 2 2 3 3

Chords: C7/b5, C7/#11

This Chinese scale can be obtained from the [Major Pentatonic](#) scale by lowering the 5th note.

Three staves of musical notation. The top staff shows a sequence of eighth-note chords: C7/b5, C7/b5, C7/b5, C7/b5. The middle staff shows a sequence of eighth-note chords: C7/b5, C7/b5, C7/b5, C7/b5. The bottom staff shows a sequence of eighth-note chords: C7/b5, C7/b5, C7/b5, C7/b5.

In



Alternate names: Sakura (Japan), Naka Zora (Japan), Soft Descend (Japan), Ambassel (Ethiopia), Olympos Enharmonic (Greece), Raga Malahari ascending, Raga Saveri ascending, Raga Gunkali, Raga Kunakri, Raga Latantapryia, Raga Salanganata

Modes: Hirajoshi (II), Ake-Bono (III), Iwato (IV), Raga Vasanta ascending (V)

Intervals: 1 4 2 1 4

Chords: Cm7

The In scale is similar to the [Phrygian mode](#), except it lacks the 3rd and 7th note. It is one of two most used pentatonic scale in Japanese traditional music, the other one being the [Yo scale](#). The In scale is especially common in music for koto and shemisen, and differs from the Yo scale because it contains semitones. The In scale is sometimes known as Sakura, from the well-known *Sakura Sakura* folk song.

The In scale can be also found in ancient genres of Andean music, as in the *Machulas Kantu* tune by the Bolivia Manta folk group.

Three staves of musical notation in G clef. Each staff consists of four measures. The first staff uses quarter notes. The second staff uses eighth notes. The third staff uses sixteenth notes. All staves feature a mix of sharp and flat notes, characteristic of the In scale.

Hirajoshi



Alternate names: Lydian Pentatonic, Chinese, Ching (China), Raga Amrtavarshini, Raga Malashri, Raga Shilangi

Mode: mode II of the In scale (C Hirajoshi = B In)

Intervals: 4 2 1 4 1

Chords: Cmaj7/#11

The Hirajoshi scale is similar to the Lydian mode, except the 2nd and 6th notes are omitted. It is often used in Japanese music as a tuning scale for the koto.

A few theory books consider the Hirajoshi scale as a mode of the In scale; however, a few authors (most notably, Slonimsky) consider the Hirajoshi as a first-class scale whose modes generate other pentatonic scales. Moreover, synonymous scales often have different names in different regions of Japan, which can lead to further confusion.

Three staves of musical notation in G clef. Each staff consists of eight measures. The notation uses eighth and sixteenth note patterns with various accidentals (sharps and flats) to represent the Hirajoshi scale. The first staff starts with a sharp, the second with a flat, and the third with a double sharp.

Ake-Bono



Alternate names: Aeolian Pentatonic, Kata-Kumoi (Japan), Yona Nuki Minor (Japan)

Mode: mode III of the [In](#) scale (C Ake-Bono = G In)

Intervals: 2 1 4 1 4

Chords: Cm7

This Japanese scale is similar to the [Locrian](#) mode, except it has no 4th or 6th note, thus making it a pentatonic scale.

Three staves of musical notation in G clef. Each staff consists of four measures. The first staff uses eighth-note patterns. The second staff uses sixteenth-note patterns. The third staff uses a combination of eighth and sixteenth notes. The notation includes various accidentals such as sharps and flats.

Iwato



Alternate names: Aeolian Harmonic, Zokuso Pentatonic (Japan), Hon-Kumoi-Joshi (Japan)

Mode: mode IV of the [In](#) scale (C Iwato = F In)

Intervals: 1 4 1 4 2

Chords: Cm7/b5

The Iwato scale is similar to the [Locrian](#) mode, except it has no 3rd or 6th note, thus making it a pentatonic scale. It is used in traditional Japanese music for the koto.



Major Pentatonic b2



Alternate names: Scriabin, Raga Bibhas, Raga Rasika Ranjani

Modes: Major Pentatonic b7 #9 (V)

Intervals: 1 3 3 2 3

Chords: C6, C6/b9, C7/b9

This pentatonic scale was used by Scriabin in his *Sonata n. 7*.

Three staves of musical notation on a treble clef staff. Each staff consists of four measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of one sharp (G#). The third staff uses a key signature of two sharps (D# and A#). The notation features eighth-note patterns with various slurs and grace notes.

Major Pentatonic b2 b5



Modes: Raga Chandrakauns Kiravani (II), Raga Samudhra Priya (IV), Raga Mohanangi (V)

Intervals: 1 3 2 3 3

Chords: C7/b5, C7/b6/b9

Three staves of musical notation. The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a treble clef. Each staff consists of four measures of music, featuring various note heads and stems.

Major Pentatonic b3



Modes: Raga Priyadharshini (II)

Intervals: 1 2 3 3 3

Chords: Cdim7, Cdim7/b9

Three staves of musical notation in G clef. Each staff consists of four measures. The first staff uses a key signature of one flat (B-flat). The second staff uses a key signature of one sharp (F-sharp). The third staff uses a key signature of two sharps (D-sharp and A-sharp). The notation includes various note heads (solid black, hollow white, and cross-hatched) and stems, indicating different pitch levels and rhythmic values.

Major Pentatonic b6



Alternate names: Raga Bhupeshwari, Raga Janasammodini

Mode: mode III of [Altered Pentatonic](#) scale (C Major Pentatonic b6 = G Altered Pentatonic)

Intervals: 2 2 3 1 4

Chords: Caug, C7/b13

Three staves of musical notation. Each staff consists of a treble clef, a key signature of one sharp (F#), and four measures of music. The first staff uses eighth-note patterns. The second staff uses sixteenth-note patterns. The third staff uses eighth-note patterns. The music is primarily composed of the notes R, 2, 3, 5, and b6.

Major Pentatonic b7 #9



Mode: mode V of Major Pentatonic b2 scale (C Major Pentatonic b7 #9 = Bb Major Pentatonic b2)

Intervals: 3 1 3 3 2

Chords: C7/#9

Three staves of musical notation. The first staff shows eighth-note patterns starting from the root. The second staff shows eighth-note patterns starting from the second note. The third staff shows eighth-note patterns starting from the third note.

Mixolydian Pentatonic



Alternate names: Raga Savethri

Modes: [Raga Chaya Todi](#) (II), [Tcherepnin Major Pentatonic](#) (III), [Raga Chandrakauns Kafi](#) (IV), [Raga Shri Kalyan](#) (V)

Intervals: 4 1 2 3 2

Chords: Cm7, C7

The Mixolydian Pentatonic can be obtained from the [Mixolydian](#) by omitting the 3rd and 6th degrees; because of the missing 3rd it can be used both on minor and dominant chords.

Three staves of musical notation, each consisting of four measures. The first staff uses a treble clef, the second a bass clef, and the third an alto clef. Each measure contains five notes representing the Mixolydian Pentatonic scale: Root, major third, fourth, fifth, and flat seventh. The notes are connected by vertical stems and horizontal bar lines.

Tcherepnin Major Pentatonic



Alternate name: Raga Desh

Mode: mode III of [Mixolydian Pentatonic](#) scale (C Tcherepnin Major Pentatonic = G Mixolydian Pentatonic)

Intervals: 2 3 2 4 1

Chords: Csus/maj7

The name of this scale derives from the fact that it can be obtained by dropping four notes from [Tcherepnin's 9-note scale](#).



Altered Pentatonic



Alternate names: Raga Manaranjani 2

Modes: Major Pentatonic b6 (III)

Intervals: 1 4 2 2 3

Chords: Csus, Csus7

Three staves of musical notation. The top staff shows a sequence of eighth-note chords: Csus, Csus7, Csus, Csus7. The middle staff shows a sequence of eighth-note chords: Dm7, Em7, F#m7, Gm7. The bottom staff shows a sequence of eighth-note chords: C#m7, Dm7, E#m7, F#m7. Each staff has a treble clef and four measures of music.

Locrian Pentatonic



Intervals: 3 1 2 4 2

Chords: Cm7/b5, C7/b5

Three staves of musical notation in treble clef, each consisting of four measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of no sharps or flats. The third staff uses a key signature of one sharp (F#).

Pentatonic Whole-Tone



Intervals: 4 2 2 2 2

Chords: C7/b5, C7/#5

Three staves of musical notation in treble clef. Each staff consists of four measures. The first staff starts with a note on the 5th line. The second staff starts with a note on the 4th line. The third staff starts with a note on the 3rd line. All staves use eighth-note patterns and include various accidentals such as sharps (#) and flats (b) to represent the notes of the scale.

Center-Cluster PentaMirror



Intervals: 3 1 1 3 4

Chords: Caug, Caug7

Three staves of musical notation. The top staff shows eighth-note patterns. The middle staff shows sixteenth-note patterns. The bottom staff shows eighth-note patterns. All staves are in treble clef and have a common time signature.

Raga Nagaswaravali



Alternate names: Raga Mand

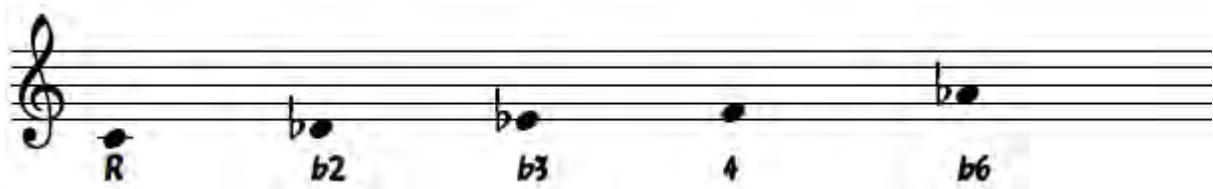
Modes: Raga Chitthakarshini (II), Raga Hamsadhvani 2 (III), Pyeong Jo (IV), Raga Shailaja (V)

Intervals: 4 1 2 2 3

Chords: Csus



Raga Chitthakarshini



Mode: mode II of [Raga Nagaswaravali](#) scale (C Raga Chitthakarshini = Ab Raga Nagaswaravali)

Intervals: 1 2 2 3 4

Chords: Cmin

Three staves of musical notation. Each staff consists of four measures. The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a treble clef. The notation includes various note heads (solid black, hollow black, white) and stems, with some stems pointing up and some down. The music is primarily composed of eighth-note patterns.

Raga Hamsadhwani 2



Mode: mode III of [Raga Nagaswaravali](#) scale (C Raga Hasadhvani = G Raga Nagaswaravali)

Intervals: 2 2 3 4 1

Chords: Cmaj7

Three staves of musical notation. The first staff shows a sequence of eighth-note chords: C major (C E G), D minor (D F# A), E major (E G B), and F# minor (F# A C). The second staff continues with G major (G B D), A minor (A C E), B major (B D F#), and C major (C E G). The third staff concludes with D minor (D F# A), E major (E G B), F# minor (F# A C), and G major (G B D).

Pyeong Jo



Alternate names: Raga Guhamanohari

Mode: mode IV of [Raga Nagaswaravali](#) scale (C Pyeong Jo = F Raga Nagaswaravali)

Intervals: 2 3 4 1 2

Chords: Csus7

Origin: Korea

A musical score consisting of three staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one flat.

Raga Shailaja



Alternate names: Raga Varini

Mode: mode V of [Raga Nagaswaravali](#) scale (C Shailaja = Eb Raga Nagaswaravali)

Intervals: 3 4 1 2 2

Chords: Cm7

Three staves of musical notation for a single instrument. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff contains four measures of music, showing various note heads and stems.

Pygmy



Modes: Raga Mamata (III), Raga Kokil Pancham (IV)

Intervals: 2 1 4 3 2

Chords: Cm7

This scale is part of Sub-Saharan African music tradition, especially in Congo, Central African Republic, and Cameroon. The Pygmy scale has grown in popularity since the invention of the Hang instrument in the year 2000, handpan's such as the Halo and also steel tongue drums, all of which have been made using sound models based on the Pygmy scale.

Raga Mamata



Mode: mode III of [Pygmy](#) scale (C Mamata = A Pygmy)

Intervals: 4 3 2 2 1

Chords: C6, Cmaj7

Three staves of musical notation. Each staff begins with a treble clef and consists of five horizontal lines. The notation uses eighth-note patterns and includes various accidentals such as flats and sharps. The first staff starts with a C6 chord, the second with a G major chord, and the third with a D major chord.

Raga Kokil Pancham



Mode: mode IV of [Pygmy](#) scale (C Kokil Pancham = F Pygmy)

Intervals: 3 2 2 1 4

Chords: Cmin

Three staves of musical notation in treble clef. The first staff consists of eighth-note pairs. The second staff consists of sixteenth-note pairs. The third staff consists of eighth-note pairs. All staves are in common time (indicated by a 'C'). The notation uses various accidentals such as flats (b) and sharps (#).

Romanian Bacovia



Alternate names: Raga Girija

Modes: [Raga Bowli ascending \(II\)](#), [Raga Multani 2 \(III\)](#)

Intervals: 4 1 3 3 1

Chords: Cmaj7/#5

Three staves of musical notation for a single instrument. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff contains four measures of music, featuring various note heads and stems.

Syrian Pentatonic



Alternate names: Raga Megharanjani

Intervals: 1 3 1 3 4

Chords: Caug

Three staves of musical notation. The first staff starts with a note on the fourth line. The second staff starts with a note on the third line. The third staff starts with a note on the second line. All staves use a treble clef and show eighth-note patterns.

Modal Scales

Ionian b5



Mode: mode II of [Blues Phrygian](#) scale (C Ionian b5 = B Blues Phrygian)

Intervals: 2 2 1 1 3 2 1

Chords: Cmaj7/b5

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in G clef, each consisting of four measures. The first staff starts with a quarter note followed by eighth-note pairs. The second staff starts with a half note followed by eighth-note pairs. The third staff starts with a quarter note followed by eighth-note pairs. The fourth staff starts with a half note followed by eighth-note pairs.

Ionian #5



Intervals: 2 2 1 3 1 2 1

Chords: Cmaj7/#5

Four staves of musical notation, each consisting of a treble clef and a series of eighth-note patterns. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of one flat (B-flat). The third staff uses a key signature of two sharps (D-sharp and G-sharp). The fourth staff uses a key signature of one flat (B-flat).

Ionian Augmented #2



Mode: mode VI of Double Harmonic scale (C Ionian Augmented #2 = E Double Harmonic)

Intervals: 3 1 1 3 1 2 1

Chords: Cmaj7/#5

Four staves of musical notation in treble clef. Each staff consists of eight measures. The first staff starts with a note on the second line. The second staff starts with a note on the fourth line. The third staff starts with a note on the fifth line. The fourth staff starts with a note on the second line. All staves use black notes except for the first note of each staff which is white with a black outline.

Ionian Augmented b9



Mode: mode VI of [Gypsy Hexatonic](#) scale (C Ionian Augmented b9 = E Gypsy Hexatonic)

Intervals: 1 3 1 3 1 2 1

Chords: Cmaj7/#5

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef, each containing three measures. The notation uses solid, hollow, and filled note heads with stems to represent the specific intervals of the mode.

Minor Hexatonic



Alternate names: Raga Manirangu, Raga Nayaki, Raga Palasi, Raga Pushpalithika, Raga Suha Sughrai

Mode: mode V of [Mixolydian Hexatonic](#) scale (C Minor Hexatonic = F Mixolydian Hexatonic)

Intervals: 2 1 2 2 3 2

Chords: Cm7

Four staves of musical notation, each starting on a different note of the hexatonic scale. The first staff starts on 'R' (C), the second on '2' (D), the third on 'b3' (E-flat), and the fourth on '4' (G). Each staff consists of three measures of eighth-note patterns.

Major Locrian



Mode: mode V of [Neapolitan Major](#) scale (C Major Locrian = F Neapolitan Major)

Intervals: 2 2 1 1 2 2 2

Chords: C7/#5

The Major Locrian scale can be obtained from the [Whole-Tone](#) scale by adding a passing note between the major 3rd and the augmented 4th degree.

Four staves of music in G clef, each showing a different melodic line for the Major Locrian scale. The scales are played on a guitar neck diagram below each staff.

Jazz Minor #5



Mode: mode V of [Hungarian Major](#) scale (C Jazz Minor #5 = F Hungarian Major)

Intervals: 2 1 2 3 1 2 1

Chords: Cmin/maj7/#5

A musical staff in G clef. It shows a sequence of eighth-note patterns: (A, B, C, D), (E, F, G, A), (B, C, D, E), (F, G, A, B).

A musical staff in G clef. It shows a sequence of eighth-note patterns: (B, C, D, E), (F, G, A, B), (C, D, E, F), (G, A, B, C).

A musical staff in G clef. It shows a sequence of eighth-note patterns: (C, D, E, F), (G, A, B, C), (D, E, F, G), (A, B, C, D).

A musical staff in G clef. It shows a sequence of eighth-note patterns: (D, E, F, G), (A, B, C, D), (E, F, G, A), (B, C, D, E).

Full Minor All Flats

A musical staff in treble clef with nine horizontal lines. It contains nine notes: R (solid black dot), 2 (solid black dot), b3 (solid black dot with a small vertical line below it), 4 (solid black dot), 5 (solid black dot), #5 (solid black dot with a sharp sign above it), 6 (solid black dot), b7 (solid black dot with a small vertical line below it and a sharp sign above it), and 7 (solid black dot). The notes are positioned on the first, second, fourth, fifth, sixth, and eighth lines respectively.

Alternate names: Raga Pilu

Mode: mode VII of [Blues Enneatonic 2](#) scale (C Full Minor All Flats = F Blues Enneatonic 2)

Intervals: 2 1 2 2 1 1 1 1 1

Chords: Cm7, Cmin/maj7

A musical score consisting of two staves. The top staff is in treble clef and starts on A4, moving up through B4, A#4, B#4, and C#5. The bottom staff is in bass clef and starts on E2, moving up through D2, C2, B1, A1, and G1. Both staves have a key signature of one sharp.

A musical score in G major, featuring a treble clef and a key signature of one sharp. The score is divided into two measures by a vertical bar line. Each measure contains six eighth notes. Above each note in both measures is a sharp sign, indicating that the notes are to be played one step higher than their natural pitch. The notes are arranged in a descending diagonal line from left to right across both measures.

Dorian Aeolian



Alternate names: Gregorian 1, Raga Anandabhairavi, Raga Deshi, Raga Mukhari, Raga Manji

Mode: mode II of the [Bebop](#) scale (C Dorian Aeolian = Bb Bebop)

Intervals: 2 1 2 2 1 1 1 2

Chords: Cm7

As its name suggests, the Dorian Aeolian scale is obtained by merging the [Dorian](#) and [Aeolian](#) scales, that is, it is a Dorian scale with an added raised 6th note. It can be used on IIIm7 and Vim7 chords (that is, Dm7 and Am7 chords in C major key).

Four staves of musical notation, each consisting of four measures. The first staff starts with a C major chord (C, E, G) followed by a G major chord (G, B, D). The second staff starts with an A minor chord (A, C-sharp, E) followed by a D major chord (D, F-sharp, A). The third staff starts with a G major chord (G, B, D) followed by a C major chord (C, E, G). The fourth staff starts with an A minor chord (A, C-sharp, E) followed by a D major chord (D, F-sharp, A). The notation uses eighth and sixteenth note patterns.

Dorian b2 b4



Mode: mode II of [Romanian Major](#) scale (C Dorian b2 b4 = Eb Romanian Major)

Intervals: 1 2 1 3 2 1 2

Chords: C7/b9/#9

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef, each staff containing three measures of eighth-note patterns. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of one sharp (F-sharp). The third staff has a key signature of one sharp (F-sharp). The fourth staff has a key signature of one flat (B-flat).

Dorian b2 Maj7



Mode: mode IV of Blues Heptatonic 2 scale (C Dorian b2 Maj7 = F# Blues Heptatonic 2)

Intervals: 1 2 1 2 3 2 1

Chords: Cmin/maj7/b5

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in G clef, each consisting of two measures. The first staff starts with a quarter note A, followed by eighth-note pairs. The second staff starts with a quarter note B-flat, followed by eighth-note pairs. The third staff starts with a quarter note C-sharp, followed by eighth-note pairs. The fourth staff starts with a quarter note D, followed by eighth-note pairs. All staves use a common time signature.

Dorian b9 #11



Alternate names: Todi b7, Hindi b2 b3, b7, Raga Sthavarajam, Raga Tivravahini, Mela Sadvidhmargini

Mode: mode VI of [Hungarian Major](#) scale (C Dorian b9 #11 = Eb Hungarian Major)

Intervals: 1 2 3 1 2 1 2

Chords: Cmin7/b5, Cdim7

Phrygian Hexatonic



Alternate names: Raga Desya Todi, Raga Gopikavasantam

Mode: mode II of [Mixolydian Hexatonic](#) scale (C Phrygian Hexatonic = Bb Mixolydian Hexatonic)

Intervals: 3 2 2 1 2 2

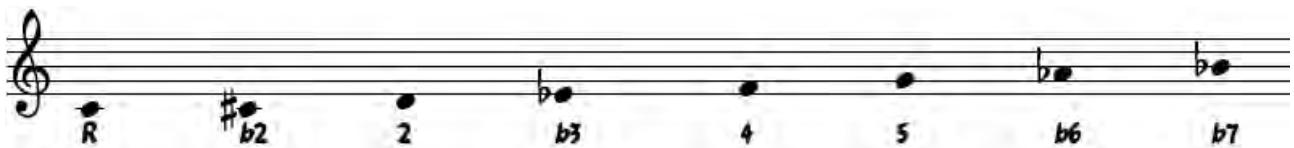
Chords: Cm7

This scale can be obtained by dropping the 2nd degree of the Phrygian scale or the Aeolian scale.

Given the resemblance with [Phrygian](#) and [Aeolian](#) scales, this scale can be used over a minor 7th chord when it works as IIIm7 or Vim7 chords (i.e. Em7 or Am7 in C major key).

Four staves of musical notation in G clef, each consisting of four measures. The first staff uses a standard staff. The second staff uses a staff with a key signature of one sharp (F#). The third staff uses a staff with a key signature of two sharps (D# and A#). The fourth staff uses a staff with a key signature of one sharp (F#). The notation shows various melodic patterns using eighth and sixteenth note figures.

Phrygian Aeolian b4



Alternate name: Phrygian Aeolian Mixed

Mode: mode VI of [Bebop](#) scale (C Phrygian Aeolian b4 = Eb Bebop)

Intervals: 1 1 1 2 2 1 2 2

Chords: Cm7

The name of this scale derives from the fact that it can be obtained by adding a passing note between the 2nd and 3rd note of the [Phrygian](#) scale or, equivalently, between the 1st and 2nd note of the [Aeolian](#) scale.

Given the resemblance with Phrygian and Aeolian scales, this scale can be used over a minor 7th chord when it works as IIIm7 or Vim7 chords (i.e. Em7 or Am7 in C major key).

Phrygian b4



Alternate names: Maqam Huzzam (Iraq), Maqam Saba Zamzam (Iraq)

Mode: mode III of the [Harmonic Major](#) scale (C Phrygian b4 = Ab Harmonic Major)

Intervals: 1 2 1 3 1 2 2

Chords: C7, C7/#5, C7/#9/b9

Four staves of musical notation on a five-line staff. Each staff contains a series of eighth-note patterns. The first staff starts with a C7 chord. The second staff starts with a C7/#5 chord. The third staff starts with a C7/#9/b9 chord. The fourth staff continues the pattern. The notation uses a treble clef and includes various sharp and flat symbols to indicate the mode's characteristic notes.

Phrygian b4 Maj7



Mode: mode VI of [Mixolydian Augmented Maj9 scale](#) (C Phrygian b4 Maj7 = Eb Mixolydian Augmented Maj9)

Intervals: 1 2 1 3 1 3 1

Chords: Cmin/maj7

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in G clef, each consisting of three measures. The notation uses eighth and sixteenth note patterns with various accidentals (flat, sharp, natural) to represent the mode. The patterns involve various note groupings and rests.

Double Phrygian



Modes: Raga Sarasana (II)

Intervals: 1 2 2 1 3 3

Chords: Cdim7



Ultraphrygian



Mode: mode III of Double Harmonic scale (C Ultraphrygian = G# Double Harmonic)

Intervals: 1 2 1 3 1 1 3

Chords: C6, C6/b9

Four staves of musical notation in treble clef. Each staff consists of eight measures. The first staff starts with a C6 chord. The second staff starts with a C6/b9 chord. The third staff starts with a C6 chord. The fourth staff starts with a C6/b9 chord. The notation uses various note heads and stems to represent the Ultraphrygian mode's characteristic intervals.

Lydian Hexatonic



Alternate names: Raga Kumud, Raga Sankara or Shankara, Raga Prabhati

Mode: mode VI of [Mixolydian Hexatonic](#) scale (C Lydian Hexatonic = D Mixolydian Hexatonic)

Intervals: 2 2 3 2 2 1

Chords: Cmaj7, Cmaj6

The Lydian Hexatonic scale can be obtained by dropping the 4th degree of a [Lydian](#) scale or, alternatively, by adding the major 7th note to a [Major Pentatonic](#) scale.

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The first staff shows a continuous eighth-note pattern. The second staff shows a pattern with quarter notes and eighth-note pairs. The third staff shows a pattern with quarter notes and eighth-note pairs, with a bracket under the last two measures. The fourth staff shows a pattern with quarter notes and eighth-note pairs, with a bracket under the last two measures.

Lydian #2 Hexatonic



Modes: [Raga Hejjajji](#) (II), [Raga Takka](#) (III), [Raga Gopikatilaka](#) (V), [Raga Lalit Bhairav](#) (VI)

Intervals: 3 1 3 2 2 1

Chords: Cmaj7, Cmaj7/#9

A four-line musical staff showing a melodic line. The line consists of eighth and sixteenth note patterns, primarily using the notes of the Lydian #2 Hexatonic scale. The staff begins with a quarter note followed by an eighth note, then a sixteenth-note pattern, and so on, creating a flowing melodic line.

Lydian #2 #6



Alternate names: Mela Rasikapriya, Raga Hamsagiri, Raga Rasamanjari

Mode: mode II of [Double Harmonic](#) scale (C Mela Rasikapriya = B Double Harmonic)

Intervals: 3 1 2 1 3 1 1

Chords: Cmaj7, C7/#9

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses eighth and sixteenth note patterns with various accidentals (sharps and flats) to represent the notes of the Lydian #2 #6 scale.

Lydian Dominant b6



Alternate names: Lydian Minor, Raga Rishabapriya, Raga Ratipriya

Mode: mode IV of the [Neapolitan Major](#) scale (C Lydian Dominant b6 = G Neapolitan Major)

Intervals: 2 2 2 1 1 2 2

Chords: C7, C7/#5, C7/#5/#11

The Lydian Dominant b6 scale can be obtained by lowering the 6th degree of the [Lydian](#) scale.

Four staves of music notation in treble clef, each containing two measures of the Lydian Dominant b6 scale. The scales are: 1. C major (no sharps or flats) 2. G major (one sharp) 3. F# major (two sharps) 4. D major (one sharp)

Lydian Mixolydian



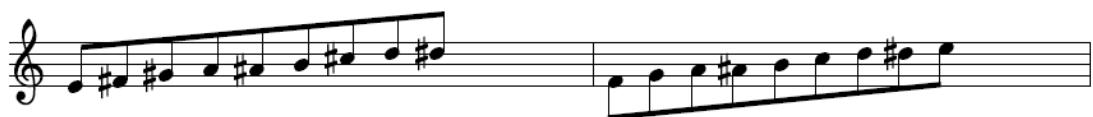
Alternate names: Taishikicho (Japan), Ryo (Japan)

Mode: mode V of [Blues Enneatonic](#) scale (C Lydian Mixolydian = G Blues Enneatonic)

Intervals: 2 2 1 1 2 1 1 1

Chords: Cmaj7, Cmaj7/#11, C7, C7/b5, C7/#11

The Lydian Mixolydian scale is a 9-note scale obtained by merging the [Lydian](#) and [Mixolydian](#) scales. Depending on the current chord, either the minor 7th or the major 7th note should be treated as a passing note.



Lydian Diminished



Alternate names: Lydian b3, Melodic Minor #4, Mela Dharmavati, Raga Ambika, Raga Arunajualita, Raga Dumyaraga, Raga Madhuvanti

Mode: mode IV of [Harmonic Major](#) scale (C Lydian Diminished = G Harmonic Major)

Intervals: 2 1 3 1 2 2 1

Chords: Cdim7

Four staves of musical notation, each starting on a different note of the Lydian Diminished scale. The first staff starts on R (Root), the second on 2, the third on b3, and the fourth on #4. Each staff consists of four measures of eighth-note patterns.

Lydian #6



Alternate names: Mela Citrambari, Raga Chaturangini

Mode: mode II of [Neapolitan Minor](#) scale (C Mela Citrambari = B Neapolitan Minor)

Intervals: 2 2 2 1 3 1 1

Chords: C7/#11

A four-line musical score for Lydian #6. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in common time and features eighth-note patterns.

Lydian Augmented Dominant



Alternate names: Synthetic Mixture #5

Mode: mode III of [Neapolitan Major](#) scale (C Synthetic Mixture #5 = A Neapolitan Major)

Intervals: 2 2 2 2 1 1 2

Chords: C7/b5, C7/#5, C7/#5/#11

Four staves of musical notation in treble clef. Each staff consists of eight measures. The notation uses black dots for notes, with stems and beams indicating pitch and rhythm. The first staff starts with a quarter note followed by eighth-note pairs. The second staff starts with a half note followed by eighth-note pairs. The third staff starts with a quarter note followed by eighth-note pairs. The fourth staff starts with a half note followed by eighth-note pairs.

Mixolydian Hexatonic



Alternate names: P'Yongjo (Korea), Yosen (Japan), Raga Devamanohari, Raga Andolika, Raga Darbar, Raga Gorakh, Raga Narayani, Raga Suposhini

Modes: Phrygian Hexatonic (II), Scottish Hexatonic (III), Minor Hexatonic (IV), Ritzu (V), Lydian Hexatonic (VI)

Intervals: 2 3 2 2 1 2

Chords: Cm7, C7

The Mixolydian Hexatonic can be obtained from the [Mixolydian](#) scale by omitting the 3rd degree; because of the missing 3rd it can be used both on minor and dominant chords.

Four staves of musical notation in G clef, each consisting of three measures. The first staff uses a standard staff with vertical stems. The second staff uses a staff where stems extend to the right. The third staff uses a staff where stems extend to the left. The fourth staff uses a staff where stems extend to the right. All staves show the same sequence of notes: R, 2, 4, 5, 6, b7.

Mixolydian b5



Modes: [Sabach](#) (II), [Gypsy Inverse](#) (IV), [Raga Malini](#) (VI), [Pelog](#) (VII)

Intervals: 2 2 1 1 3 1 2

Chords: C7/b5

As its name suggests, the Mixolydian b5 scale can be derived from the [Mixolydian](#) scale by lowering the 5th degree.

Four staves of musical notation in G clef, each consisting of four measures. The notation uses eighth and sixteenth note patterns. The first staff starts with a quarter note. The second staff starts with a half note. The third staff starts with a quarter note. The fourth staff starts with a half note.

Mixolydian Augmented



Mode: mode III of [Neapolitan Minor](#) scale (C Mixolydian Augmented = A Neapolitan Minor)

Intervals: 2 2 1 3 1 1 2

Chords: C7/#5

As its name suggests, the Mixolydian Augmented scale can be derived from the [Mixolydian](#) scale by raising the 5th degree.



Mixolydian Augmented Maj9



Modes: Sengiach (IV), Phrygian b4 Maj7 (VI), Mela Nitimati (VII)

Intervals: 1 3 1 3 1 1 2

Chords: C7/#5

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef, each containing three measures of the Mixolydian Augmented Maj9 scale. The notation uses eighth and sixteenth note patterns with various accidentals (flat, sharp, natural) to represent the specific intervals of the mode.

Aeolian b1



Alternate names: Lydian Augmented #2

Mode: mode VI of [Harmonic Major](#) scale (C Aeolian b1 = E Harmonic Major)

Intervals: 3 1 2 2 1 2 1

Chords: Cmaj7/#5

A four-line musical staff showing a sequence of eighth-note chords. The chords are: C major 7th with a sharp 5th (Cmaj7/#5), followed by a sequence of chords with increasing complexity and tension, likely illustrating the mode's relationship to the harmonic major scale.

Locrian Dominant



Mode: mode V of [Neapolitan Minor](#) scale (C Locrian Dominant = F Neapolitan Minor)

Intervals: 1 3 1 1 2 2 2

Chords: C7/b5, C7/#5



Locrian bb7



Mode: mode VII of the [Harmonic Major](#) scale (C Locrian bb7 = Db Harmonic Major)

Intervals: 1 2 2 1 2 1 3

Chords: Cdim7

As its name suggests, the Locrian bb7 scale is obtained by lowering the 7th note of a [Locrian](#) scale.

Four staves of musical notation in G clef, each consisting of four measures. The notes are primarily the Locrian bb7 scale notes: R, b2, b3, 4, #4, #5, and 6. The patterns vary slightly between the staves.

Locrian bb3 bb7



Mode: mode VII of Double Harmonic scale (C Locrian bb3 bb7 = C# Double Harmonic)

Intervals: 1 1 3 1 2 1 3

Chords: Csus, Caug



Locrian Maj7



Mode: mode III of Rock 'n Roll scale (C Locrian Maj7 = Ab Rock 'n Roll)

Intervals: 1 2 2 1 2 3 1

Chords: Cmaj7/b5, Cdim/maj7

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff shows a different pattern of eighth and sixteenth notes. The second measure shows a continuation of the pattern. The patterns involve various note heads (solid black, hollow white, and stems) and sharp or flat symbols.

Semilocrian b4



Mode: mode VI of [Neapolitan Major](#) scale (C Semilocrian b4 = Eb Neapolitan Major)

Intervals: 2 1 1 2 2 2 2

Chords: C7/#5

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses eighth and sixteenth note patterns with various sharps and flats. The key signature changes between staves, reflecting the mode's structure.

Superlocrian bb3



Alternate name: Leading Whole-Tone Inverse

Mode: mode VII of [Neapolitan Major scale](#) (C Superlocrian bb3 = C# Neapolitan Major)

Intervals: 1 1 2 2 2 2

Chords: C7/#5

Four staves of musical notation in treble clef. Each staff consists of two measures. The notes are primarily black dots on the lines, with some sharp symbols (♯) placed above or below the notes. The first staff starts with a sharp symbol above the first note. The second staff starts with a sharp symbol below the first note. The third staff starts with a sharp symbol above the first note. The fourth staff starts with a sharp symbol below the first note.

Superlocrian Maj7



Intervals: 1 2 1 2 2 3 1

Chords: Cmaj7/b5, Cdim/maj7

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef, each consisting of four measures. The notation shows various note patterns and rests, primarily using eighth and sixteenth notes. The key signature changes between staves, starting with one sharp (F#) and then alternating between one sharp and one flat (F# and E). The first staff starts with a sharp sign over the staff, while the second staff starts with a flat sign over the staff.

Superlocrian bb6 bb7



Mode: mode II of [Hungarian Major](#) scale (C Superlocrian bb6 bb7 = A Hungarian Major)

Intervals: 1 2 1 2 1 2 3

Chords: C6



Superlocrian #6



Mode: mode IV of [Hungarian Major](#) scale (C Superlocrian #6 = F# Hungarian Major)

Intervals: 1 2 1 2 3 1 2

Chords: Cm7/b6, Cdim7

Four staves of musical notation for Superlocrian #6. Each staff consists of a treble clef and a series of eighth-note patterns. The patterns are: Staff 1: B-flat, A-sharp, G-sharp, F-sharp, E-sharp, D-sharp, C-sharp; Staff 2: B-sharp, A-sharp, G-sharp, F-sharp, E-sharp, D-sharp, C-sharp; Staff 3: B-sharp, A-sharp, G-sharp, F-sharp, E-sharp, D-sharp, C-sharp; Staff 4: B-flat, A-sharp, G-sharp, F-sharp, E-sharp, D-sharp, C-sharp.

Ultralocrian bb3



Mode: mode VII of [Neapolitan Minor scale](#) (C Ultralocrian bb3 = C# Neapolitan Minor)

Intervals: 1 1 2 2 2 1 3

Chords: Caug

Harmonic Major



Alternate names: Segiah, Tabahaniotiko (Greece), Mischung 2 (Germany), Mela Sarasangi, Raga Haripriya

Modes: Blues Heptatonic (II), Phrygian b4 (III), Lydian Diminished (IV), Harmonic Minor Inverse (V), Aeolian b1 (VI), Locrian bb7 (VII)

Intervals: 2 2 1 2 1 3 1

Chords: Cmaj7, Cmaj7/#5

The Harmonic Major scale can be obtained by lowering the 6th degree of the [Major](#) scale or, equivalently, by raising the 3rd degree of an [Harmonic Minor](#) scale.

Four staves of music in G clef, each showing a different way to play the Harmonic Major scale. The scales are played using eighth-note patterns across the four staves.

Harmonic Major 2



Intervals: 2 2 1 3 1 2 1

Chords: Cmaj7/#5

The Harmonic Major 2 scale can be obtained by raising the 5th degree of the [Major](#) scale.

Four staves of music in treble clef, each consisting of four measures. The first staff starts with a C major chord. The second staff starts with a G major chord. The third staff starts with a D major chord. The fourth staff starts with an A major chord. The music consists of eighth-note patterns.

Harmonic Minor b5



Mode: mode III of [Hungarian Major](#) scale (C Harmonic Minor b5 = Ab Hungarian Major)

Intervals: 2 1 2 1 2 3 1

Chords: Cmin/maj7

As its name suggests, the Harmonic Minor b5 scale is obtained by lowering the 5th degree of the [Harmonic Minor](#) scale.

Four staves of music in G clef, each consisting of four measures. The first staff starts with a C note. The second staff starts with a D note. The third staff starts with an E note. The fourth staff starts with a F note. All staves use eighth-note patterns.

Harmonic Minor Inverse



Alternate names: Mixolydian b2, Mixolydian b9, Maqam Hicaz (Iraq), Maqam Zanjan (Iraq), Mela Cakravka, Raga Aahir Bhairav, Raga Bindumalini, Raga Chakravakam, Raga Vagadeeshwari, Raga Vegavahini descending

Mode: mode V of [Harmonic Major](#) scale (C Harmonic Minor Inverse = F Harmonic Major)

Intervals: 1 3 1 2 2 1 2

Chords: Cmin/maj7

Four staves of musical notation in G clef, each with four measures. The notation uses various note heads (solid black, hollow white, and filled black) and stems to represent the specific notes of the scale. The first staff starts with a solid black note. The second staff starts with a hollow white note. The third staff starts with a solid black note. The fourth staff starts with a hollow white note.

Double Harmonic



Alternate names: Double Harmonic Major, Major Phrygian, Byzantine or Byzantine Liturgical Chromatic, Major Gipsy, Hungarian Folk, Hitzazkiar or Hijazskiar (Greece), Maqam Hijaz Kar (Iraq), Maqam Suzidil (Iraq), Hijaz Kar (Saudi Arabian), Arabic, Mela Mayamalavagowla, Raga Saveri descending, Raga Kalingada, Raga Paraj, Raga Bhairav That, Raga Gaulipantu, Raga Lalita Panchami

Modes: Lydian #2 #6 (II), Ultraphrygian (III), Gypsy Minor (IV), Oriental (V), Ionian Augmented #2 (VI), Locrian bb3 bb7 (VII)

Intervals: 1 3 1 2 1 3 1

Chords: Cmaj7

The Double Harmonic scale is similar to the [Harmonic Minor](#) scale, except it has a major 3rd and a lowered 2nd. This scale can be used as a temporary substitution of the [Major](#) scale. The double minor 3rd interval provides a vague North Africa, Middle East or Eastern Europe flavor.



Chromatic Dorian



Alternate names: Mela Kanakangi, Raga Kanakambari

Mode: mode VI of [Blues Leading Tone](#) scale (C Chromatic Dorian = D Blues Leading Tone)

Intervals: 1 1 3 2 1 1 3

Chords: C6, Cm6

Four staves of musical notation in treble clef. Each staff consists of two measures of music. The first measure of each staff shows a sequence of eighth notes starting with a sharp sign. The second measure shows a sequence of eighth notes starting with a flat sign. The notes are connected by vertical stems.

Chromatic Dorian Inverse



Alternate names: Raga None

Mode: mode II of [Persian](#) scale (C Chromatic Dorian Inverse = B Persian)

Intervals: 3 1 1 2 3 1 1

Chords: C7, C7/#9

When used on a dominant chord, the major 7th note in the scale should be used as a passing note.



Chromatic Diatonic Dorian



Mode: mode II of [Blues Enneatonic](#) scale (C Chromatic Diatonic Dorian = Bb Blues Enneatonic)

Intervals: 1 1 1 2 2 1 1 1 2

Chords: Cm7, Cm6

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody starts with a descending line and then moves to an ascending line.

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody continues the pattern established in the first line.

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody continues the pattern established in the previous lines.

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody continues the pattern established in the previous lines.

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody continues the pattern established in the previous lines.

A six-line musical staff showing a melodic line. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The melody concludes the piece.

Chromatic Phrygian



Mode: mode V of [Blues Leading Tone scale](#) (C Chromatic Phrygian = F Blues Leading Tone)

Intervals: 3 1 1 3 2 1 1

Chords: Cmaj7/#5

When used on a major chord, the 7th note should be used as a passing note.

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) to represent the Chromatic Phrygian mode. The patterns include various melodic sequences and passing notes.

Chromatic Phrygian Inverse



Mode: mode III of the [Persian](#) scale (C Chromatic Phrygian Inverse = Ab Persian)

Intervals: 1 1 2 3 1 1 3

Chords: Cmaj6, Cmaj7, Cmaj7/b9

The Chromatic Phrygian Inverse scale can be obtained from the [Pentatonic Major](#) scale by adding a raised 2nd and raised 5th note.

Four staves of music in G clef, each containing four measures. The notes are primarily sharp, with some naturals and flats, corresponding to the scale notes R, #2, 2, 3, 5, #5, 6.

Chromatic Lydian



Alternate names: Raga Lalit, Raga Bhankar

Mode: mode IV of [Blues Leading Tone](#) scale (C Chromatic Lydian = F# Blues Leading Tone)

Intervals: 1 3 1 1 3 2 1

Chords: Cmaj7/b5

Chromatic Lydian Inverse



Alternate names: Maqam Athar Kurd (Iraq), Mela Shubhapanturavali, Raga Gamakasamantam, Raga Multani

Mode: mode IV of [Persian](#) scale (C Chromatic Lydian Inverse = G Persian)

Intervals: 1 2 3 1 1 3 1

Chords: Cmin/maj7

A musical example consisting of four horizontal lines. Each line contains a series of eighth-note chords. The chords are: Cmin (root position), Fmaj7 (root position), Gmaj7 (root position), and Cmin (root position). The lines are separated by vertical bar lines, indicating measures.

Chromatic Mixolydian



Mode: mode III of Blues Leading Tone scale (C Chromatic Mixolydian = G Blues Leading Tone)

Intervals: 1 1 3 1 1 3 2

Chords: Cm7, C7, C7/#11

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff contains eighth-note patterns, and the second measure contains sixteenth-note patterns. The staves are separated by vertical bar lines.

Chromatic Mixolydian 2



Intervals: 1 1 2 2 1 3 2

Modes: Neapolitan Major b5 (II), Mela Namanarayani (V)

Chords: C7, C7/b9, C7/#11

The Chromatic Mixolydian 2 scale is similar to the [Chromatic Mixolydian](#) scale, except it contains a major 3rd note instead of perfect 4th.

Four staves of musical notation in treble clef, each staff containing four measures. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration. The scales follow the pattern of the Chromatic Mixolydian 2 mode, featuring both major and minor third intervals.

Chromatic Mixolydian Inverse



Mode: mode V of the [Persian](#) scale (C Chromatic Mixolydian Inverse = F# Persian)

Intervals: 2 3 1 1 3 1 1

Chords: Cm7, C7, C7/#11

When used on a minor 7th or dominant chord, the 7th degree of this scale should be used as a passing note.

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff shows a descending line from the 7th degree (A) down to the 1st degree (A). The second measure shows the line continuing from the 1st degree up to the 7th degree again. The notation uses various note heads (solid black, hollow white, and filled with diagonal lines) and stems to represent different pitch levels and rhythmic values.

Chromatic Hypodorian



Alternate names: Relative Blues, Raga Dvigandharabushini

Mode: mode II of [Blues Leading Tone](#) scale (C Chromatic Hypodorian = A Blues Leading Tone)

Intervals: 2 1 1 3 1 1 3

Chords: C6, Cmaj7/#5

Four staves of musical notation, each consisting of five horizontal lines. The first staff starts with a treble clef, the second with a bass clef, the third with an alto clef, and the fourth with a bass clef. Each staff contains a series of eighth-note patterns using sharp symbols to indicate specific notes in the scale.

Chromatic Hypodorian Inverse



Intervals: 3 1 1 3 1 1 2

Chords: C7/#5, C7/#5/#9

Chromatic Hypolydian



Alternate names: Puravi b6, Pireotikos (Greece), Raga Pantuvarali, Raga Purvi, Mela Kamavardhani, Raga Basant, Raga Dhipaka, Raga Kasiramakryia, Raga Puriya Dhanashri, Raga Shri, Raga Suddha Ramakriya

Mode: mode VII of [Blues Leading Tone](#) scale (C Chromatic Hypolydian = Db Blues Leading Tone)

Intervals: 1 3 2 1 1 3 1

Chords: Cmaj7, Cmaj7/#5, Cmaj7/#5/b9

Four staves of musical notation in treble clef. Each staff consists of eight measures. The notation uses various note heads (solid black, hollow white, and filled black) and stems to represent different pitch levels and rhythmic values. The first staff starts with a solid black note on the first line. The second staff starts with a hollow white note on the third space. The third staff starts with a solid black note on the fourth line. The fourth staff starts with a solid black note on the fifth line.

Chromatic Hypophrygian Inverse



Mode: mode VII of [Persian](#) scale (C Chromatic Hypophrygian Inverse = Db Persian)

Intervals: 1 1 3 1 1 2 3

Chords: Csus, Csus6/9

Four staves of musical notation in treble clef, each with a different key signature. The first staff has five sharps, the second has four sharps, the third has three sharps, and the fourth has two sharps. Each staff consists of six measures of eighth-note patterns.

Chromatic Permutated Diatonic Dorian



Mode: mode V of [Youlan](#) scale (C Chromatic Permutated Diatonic Dorian = G Youlan)

Intervals: 1 1 2 1 2 1 1 2 1

Chords: Cmaj7, Cmaj7/#5, Cmaj7/#5/b9

A musical score consisting of six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with eight notes. The second staff begins with a bass clef and a key signature of one sharp (F#). It also contains two measures of music, each with eight notes.

A continuation of the musical score from the previous staff. It consists of two more staves. The first staff continues with a treble clef and a key signature of one sharp (F#). The second staff continues with a bass clef and a key signature of one sharp (F#).

A continuation of the musical score from the previous staves. It consists of two more staves. The first staff continues with a treble clef and a key signature of one sharp (F#). The second staff continues with a bass clef and a key signature of one sharp (F#).

A continuation of the musical score from the previous staves. It consists of two more staves. The first staff continues with a treble clef and a key signature of one sharp (F#). The second staff continues with a bass clef and a key signature of one sharp (F#).

A continuation of the musical score from the previous staves. It consists of two more staves. The first staff continues with a treble clef and a key signature of one sharp (F#). The second staff continues with a bass clef and a key signature of one sharp (F#).

A continuation of the musical score from the previous staves. It consists of two more staves. The first staff continues with a treble clef and a key signature of one sharp (F#). The second staff continues with a bass clef and a key signature of one sharp (F#).

Major Minor Mixed



Modes: Minor Pentatonic with Leading Tones (V)

Intervals: 2 1 1 1 2 1 1 1 1

Chords: Cmaj7, Cmaj7/#5, C7, C7/#5, C7/#9

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

A musical staff showing a melodic line. The notes are primarily eighth notes, with some sixteenth notes. The melody consists of eighth-note pairs followed by sixteenth-note pairs.

Minor Pentatonic with Leading Tones



Mode: mode V of Major Minor Mixed (C Minor Pentatonic with Leading Tones = G Major Minor Mixed)

Intervals: 2 1 1 1 2 1 1 1 1

Chords: Cmaj7, Cmaj7/#11, C7, C7/#11, C7/#9/#11

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

A single line of musical notation on a staff in treble clef, consisting of six eighth-note pairs. The notes are primarily on the A and B strings of a guitar.

Leading Whole-Tone



Mode: mode II of [Neapolitan Major](#) scale (C Leading Whole-Tone = B Neapolitan Major)

Intervals: 2 2 2 2 2 1 1

Chords: C7/b5, C7/#5, Cmaj7/#5

The Leading Whole-Tone scale is obtained by adding a major 7th note to the [Whole-Tone](#) scale.

Four staves of musical notation for the Leading Whole-Tone scale. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation consists of eighth-note patterns, likely representing different ways to play or harmonize the scale.

European Scales

Adonai Malakh



Mode: mode III of [Spanish Octatonic scale](#) (C Adonai Malakh = A Spanish Octatonic)

Intervals: 1 1 1 2 2 2 1 2

Chords: Cm7

Adonai Malakh scale is a Jewish scale that can be obtained from the [Dorian](#) mode by adding a passing note between the root and the 2nd degree.

Four staves of musical notation in G clef, each consisting of two measures. The first staff starts with a quarter note followed by eighth-note pairs. The second staff starts with a half note followed by eighth-note pairs. The third staff starts with a quarter note followed by eighth-note pairs. The fourth staff starts with a half note followed by eighth-note pairs.

Enigmatic



Modes: Mela Kantamani (III ascending), Mela Dhavalambari (III, descending), Mela Manavati (VII ascending)

Intervals: 1 3 2 2 2 1 1 (ascending), 1 3 1 3 2 1 1 (descending)

Chords: Cmin/maj7

The Enigmatic scale is a very unusual scale with elements from major, minor and whole-tone scales. Also, its descending version has a perfect 4th instead of a raised 4th.

It was invented by Italian composer Giuseppe Verdi, who used it in his *Ave Maria*. It was also used by guitarist Joe Satriani in his piece *The Enigmatic*.

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses various note heads (circles, squares, triangles) and stems to represent the unique intervals of the Enigmatic scale.

Enigmatic Minor



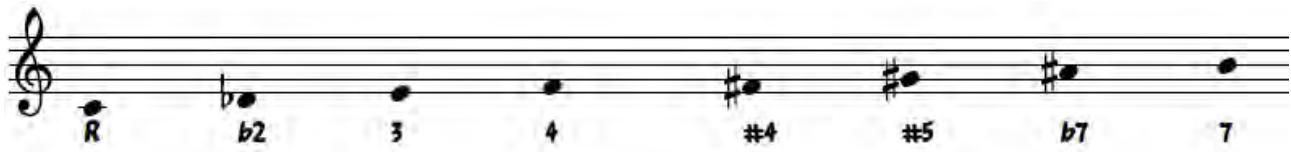
Modes: [Raga Sorati \(II\)](#)

Intervals: 1 2 3 2 2 1 1

Chords: Cm7/b5

Four staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff continues the pattern. The third staff introduces a new melodic line. The fourth staff concludes the sequence. The notation uses various note heads (solid black, hollow white, and filled with diagonal lines) and stems to represent different pitch levels and rhythmic values.

Enigmatic Mixed



Mode: mode VI of [Bebop Half-diminished](#) scale (C Enigmatic Mixed = F Bebop Half-diminished)

Intervals: 1 3 1 1 2 2 1 1

Chords: Cmaj7/#5

This scale is obtained by combining the ascending and descending versions of the [Enigmatic](#) scale.

Four staves of music in treble clef, each showing a different key signature. The first staff has no sharps or flats. The second staff has one sharp. The third staff has one sharp. The fourth staff has two sharps. Each staff consists of four measures of eighth-note patterns.

Flamenco



Alternate name: Spanish Phrygian

Mode: mode II of the [Blues Octatonic](#) scale (C Flamenco = Bb Blues Octatonic)

Intervals: 1 2 1 1 2 1 2 2

Chords: Cm7, Cm7/b5

Origin: Spain

Four staves of musical notation in G clef, each staff containing four measures. The notation consists of eighth and sixteenth note patterns.

Gypsy



Alternate names: Hungarian Gypsy, Damian Emmanuel, Mela Sanmukhapriya, Raga Simmendramadhyamam, Raga Camara

Mode: mode IV of [Neapolitan Minor](#) scale (C Hungarian Gypsy = G Neapolitan Minor)

Intervals: 2 1 3 1 1 2 2

Chords: Cm7

This scale can be obtained by raising the 4th degree of the [Aeolian](#) scale.

Four staves of musical notation in treble clef, each consisting of four measures. The first staff starts with a C note. The second staff starts with a B-flat note. The third staff starts with a C-sharp note. The fourth staff starts with a D note. Each measure contains eighth-note patterns.

Gypsy Hexatonic



Alternate names: Raga Kalakanthi

Modes: Mela Dhatuvardhani (II), Sabach Maj7 (IV), Ionian Augmented b9 (VI)

Intervals: 1 3 1 2 1 1 3

Chords: Cmaj7/#5, C7/#5

A four-line musical staff showing a continuous melodic line. The line consists of eighth-note patterns and sixteenth-note patterns, primarily using the notes R, b2, 3, 4, 5, #5, and 6. The melody starts on R, moves to b2, then 3, then 4, then 5, then #5, then 6, and then back to 3.

Gypsy Inverse



Alternate names: Mela Suryakanta, Raga Bhairubahar, Raga Sowrashtram, Raga Supradhipam

Mode: mode IV of [Mixolydian b5](#) scale (C Gypsy Inverse = G Mixolydian b5)

Intervals: 1 3 1 2 2 2 1

Chords: Cmaj7/b9

A musical score for Gypsy Inverse, consisting of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in common time. The first staff contains measures 1 through 4. The second staff contains measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The music features eighth-note patterns and includes several grace notes indicated by small stems and dots.

Gypsy Minor



Alternate names: Double Harmonic Minor, Harmonic Minor #4, Hungarian Minor, Niavent (Egypt), Maqam Hisar (Iraq), Maqam Nawa Athar (Iraq), Niaventi Minor (Greece), Mela Simhendramadhyama, Raga Madhava Manohari

Mode: mode IV of [Double Harmonic](#) scale (C Gypsy Minor = G Double Harmonic)

Intervals: 2 1 3 1 1 3 1

Chords: Cmin/maj7

This scale is similar to the [Harmonic Minor](#) scale, except it has a raised 4th. It is used prominently in Romani music, Hungarian dance Verbunkos, and more in general in Eastern Europe music.

Four staves of musical notation in treble clef, each staff containing four measures of the Gypsy Minor scale. The scales are in different keys: the first staff is in C major (no sharps or flats), the second in A minor (one flat), the third in D major (two sharps), and the fourth in G major (one sharp). Each measure shows the notes R, 2, b3, #4, 5, b6, 7.

Hijaz Major



Alternate names: Gypsy 2

Intervals: 1 4 1 2 1 1 2

Chords: C7/#5

Origin: Greece

Four staves of musical notation in treble clef. Each staff consists of eight measures. The first measure starts with a note on the 5th line. Subsequent measures show various patterns of eighth and sixteenth notes, primarily on the 5th and 4th lines. The key signature changes between staves, indicated by different numbers of sharps and flats.

Houseini



Mode: mode VI of Blues Enneatonic scale (C Houseini = F Blues Enneatonic)

Intervals: 2 1 1 1 2 1 1 1 2

Chords: Cmaj7/#5, C7/#5

Origin: Greece

A musical staff showing two measures of music. The first measure consists of eighth notes: R, 2, #2, 3, 4, 5, #5, 6, b7. The second measure consists of eighth notes: #2, #3, 4, 5, #5, 6, #7, 7.

A musical staff showing two measures of music. The first measure consists of eighth notes: R, 2, #2, 3, 4, 5, #5, 6, b7. The second measure consists of eighth notes: b7, 2, #2, 3, 4, 5, #5, 6, b7.

A musical staff showing two measures of music. The first measure consists of eighth notes: R, 2, #2, 3, 4, 5, #5, 6, b7. The second measure consists of eighth notes: 2, 3, 4, 5, #5, 6, #7, 7.

A musical staff showing two measures of music. The first measure consists of eighth notes: #2, #3, 4, 5, #5, 6, #7, 7. The second measure consists of eighth notes: 2, 3, 4, 5, #5, 6, #7, 7.

A musical staff showing two measures of music. The first measure consists of eighth notes: b7, 2, #2, 3, 4, 5, #5, 6, b7. The second measure consists of eighth notes: 2, 3, 4, 5, #5, 6, #7, 7.

A musical staff showing two measures of music. The first measure consists of eighth notes: b7, 2, #2, 3, 4, 5, #5, 6, b7. The second measure consists of eighth notes: 2, 3, 4, 5, #5, 6, #7, 7.

Houzam



Alternate names: Huzam, Ionian #2, Mela Sulini, Raga Sailadesakshi, Raga Trishuli

Mode: mode VI of [Neapolitan Minor](#) scale (C Houzam = E Neapolitan Minor)

Intervals: 3 1 1 2 2 2 1

Chords: Cmaj7, Cmaj7/#9

Origin: Greece

Four staves of musical notation for Houzam, each consisting of four measures. The notation uses a treble clef and includes various note heads (solid black, hollow white, and filled with diagonal lines) and stems, indicating specific pitch and rhythm patterns.

Hungarian Major



Alternate names: Mela Nasikabhusani, Raga Nasamani

Modes: Superlocrian bb6 bb7 (II), Harmonic Minor b5 (III), Superlocrian #6 (IV), Jazz Minor #5 (V), Dorian b9 #11 (VI), Nohkan (VII)

Intervals: 3 1 2 1 2 1 2

Chords: C7, C7/#9, C7/#9/#11

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses a variety of note heads (solid black, hollow white, and various shaded patterns) and stems to represent the different notes of the scale. The first staff starts with a sharp sign, while the subsequent staves start with flats.

Hungarian Major Inverse



Mode: mode III of [Romanian Major](#) scale (C Hungarian Major Inverse = G# Romanian Major)

Intervals: 2 1 2 1 2 1 3

Chords: Cdim7



Hungarian Minor b2



Modes: Oriental 2 (III), Raga Ramkali (VI)

Intervals: 1 1 1 3 1 1 3 1

Chords: Cmin/maj7, Cmin/maj7/#11

Four staves of musical notation, each consisting of a treble clef and a staff of five lines. The notation is identical across all four staves, showing a repeating pattern of eighth-note chords. The chords are: C#-E-G-A (Cmin/maj7), C#-E-G-A (Cmin/maj7/#11), C#-E-G-A (Cmin/maj7), and C#-E-G-A (Cmin/maj7/#11). The notes are played in a rhythmic pattern of eighth notes, with some notes being sustained or repeated.

Istrian



Intervals: 1 2 1 2 1 5

Chords: C7/b9/#9

Origin: Croatia

A line of musical notation consisting of six measures. Each measure contains four notes. The notes are primarily quarter notes with some eighth notes, separated by vertical stems.

A line of musical notation consisting of three measures. Each measure contains four notes. The notes are primarily quarter notes with some eighth notes, separated by vertical stems.

A line of musical notation consisting of three measures. Each measure contains four notes. The notes are primarily quarter notes with some eighth notes, separated by vertical stems.

A line of musical notation consisting of three measures. Each measure contains four notes. The notes are primarily quarter notes with some eighth notes, separated by vertical stems.

Jeths



Mode: mode V of [Romanian Major](#) scale (C Jeths = F Romanian Major)

Intervals: 2 1 2 1 3 2 1

Chords: Cm6

This scale is named after contemporary composer Willem Jeths.

Kiourdi

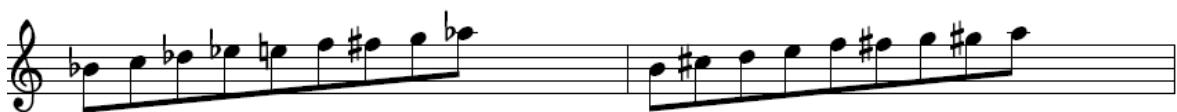


Modes: Raga Pahadi (IX)

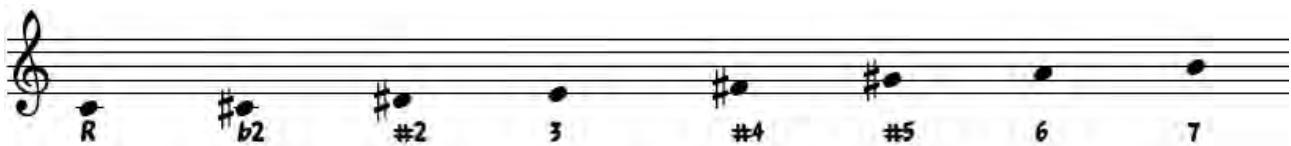
Intervals: 2 1 2 1 1 1 1 1 2

Chords: Cm7, Cm7/#11

Origin: Greece



Magen Abot



Mode: mode V of [Blues Octatonic](#) scale (C Magen Abot = F# Blues Octatonic)

Intervals: 1 2 1 2 2 1 2 1

Chords: Cmaj7/#5, Cmaj7/#9

Origin: Jewish

Four staves of musical notation in G clef, each consisting of two measures. The notation uses eighth and sixteenth note patterns with various accidentals (sharps and flats) to represent the mode V of the Blues Octatonic scale.

Moorish Phrygian



Intervals: 1 2 1 1 2 1 2 1 1

Chords: C7, C7/b9/#9, C7/#5

Origin: Spain

When used on a dominant chord, the major 7th note in the scale should be used as a passing note.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

A musical example consisting of two measures of music in treble clef. The first measure shows a descending scale from G# down to D. The second measure shows an ascending scale from D up to G#.

Neapolitan Major



Alternate names: Neapolitan, Mela Kokilapriya, Raga Kokilaravam

Modes: Leading Whole-Tone (II), Lydian Augmented Dominant (III), Lydian Dominant b6 (IV), Major Locrian (V), Semilocrian b4 (VI), Superlocrian bb3 (VII)

Intervals: 1 2 2 2 2 2 1

Chords: Cmin/maj7

The Neapolitan Major scale is similar to the [Melodic Minor](#) scale, except it has a flattened 2nd degree.

Four staves of music notation in Neapolitan Major. Each staff consists of five measures. The first staff starts with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef and a key signature of one sharp (F#). The third staff starts with a treble clef and a key signature of one sharp (F#). The fourth staff starts with a bass clef and a key signature of one sharp (F#). The notation uses eighth and sixteenth notes, with various accidentals (flats and sharps) throughout the staves.

Neapolitan Major b4



Intervals: 1 2 1 3 2 2 1

Chords: Cmaj7/b9/#9

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation, each consisting of eight measures of eighth-note patterns. The staves are in treble clef and have a key signature of one sharp. The patterns involve various note groupings and rests.

Neapolitan Major b5



Mode: mode II of [Chromatic Mixolydian 2](#) scale (C Neapolitan Major b5 = B Chromatic Mixolydian 2)

Intervals: 1 2 2 1 3 2 1

Chords: Cmin/maj7/b5

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Four staves of musical notation in treble clef. Each staff consists of eight measures. The first staff starts with a key signature of one sharp (F#). The second staff starts with a key signature of two sharps (D# and A#). The third staff starts with a key signature of one sharp (F#). The fourth staff starts with a key signature of one sharp (F#).

Neapolitan Minor



Alternate names: Hungarian Gipsy, Maqam Shahnaz or Maqam Shahnaz Kurdi (Iraq), Mela Dhenuka, Mela Senavati, Raga Dhunibinnashadjam, Raga Bhinnasadjam

Modes: Lydian #6 (II), Mixolydian Augmented (III), Gypsy (IV), Locrian Dominant (V), Housam (VI), Ultralocrian bb3 (VII)

Intervals: 1 2 2 2 1 3 1

Chords: Cmin/maj7

The Neapolitan Minor scale is similar to the [Harmonic Minor](#) scale, except it has a flattened 2nd degree.

Four staves of musical notation in treble clef, each consisting of three measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of two sharps (D# and A#). The third staff uses a key signature of one sharp (F#). The fourth staff uses a key signature of one sharp (F#).

Harmonic Neapolitan Minor



Modes: Raga Chinthamani (V)

Intervals: 1 1 1 2 2 1 3 1

Chords: Cmin/maj7

A musical score consisting of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in common time. The first staff contains eight measures. The second staff contains eight measures. The third staff contains eight measures. The fourth staff contains eight measures.

Neveseri



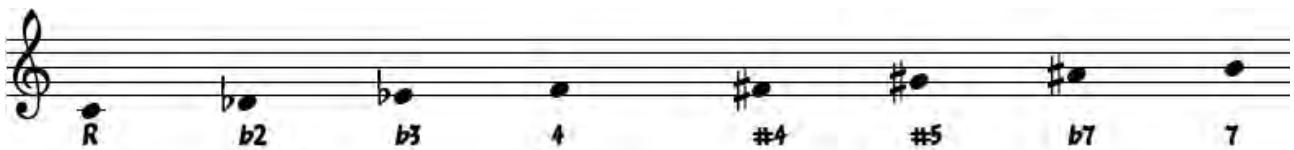
Intervals: 1 2 3 1 1 2 1 1

Chords: Cm7, Cmin/maj7

Origin: Greece

The musical score consists of four staves of music. Each staff begins with a treble clef and a key signature of one sharp. The first staff contains eight measures of eighth-note patterns. The second staff contains eight measures. The third staff contains eight measures. The fourth staff contains eight measures. The patterns involve various note heads (solid black, hollow white, and stems with dots) and include both horizontal and vertical bar lines to define measures.

Prokofiev



Mode: mode VIII of [Bebop](#) scale (C Prokofiev = Db Bebop)

Intervals: 1 2 2 1 2 2 1 1

Chords: Cm7/b5, Cm7/b5/#5

Prometheus



Alternate names: Raga Barbara

Intervals: 2 2 2 3 1 2

Chords: Cmaj7/#11, Cmaj7/b9/#11

Four staves of musical notation for Raga Prometheus. Each staff uses a treble clef and consists of eight measures. The notation is primarily composed of eighth and sixteenth notes, with various accidentals such as sharps and flats. The first staff starts with a common time signature. The second staff begins with a quarter note followed by a half note. The third staff starts with a quarter note followed by a half note. The fourth staff starts with a quarter note followed by a half note.

Prometheus Neapolitan



Mode: mode III of [Blues Dorian Hexatonic](#) scale (C Prometheus Neapolitan = A Blues Dorian Hexatonic)

Intervals: 1 3 2 3 1 2

Chords: C7/b5

Four staves of musical notation in G clef, each consisting of three measures. The first staff starts with a C7 chord (root position) followed by a b5. The second staff starts with a G7 chord (root position) followed by a b5. The third staff starts with a D7 chord (root position) followed by a b5. The fourth staff starts with an A7 chord (root position) followed by a b5.

Romanian Major



Alternate names: Mela Ramapriya, Raga Nasikabhushani, Raga Ramamahohari

Modes: Hungarian Major Inverse (III), Dorian b2 b4 (IV), Jeths (V)

Intervals: 1 3 2 1 2 1 2

Chords: C7, C7/#9, C7/#9/#11

Four lines of musical notation in G clef, each consisting of three measures. The first line starts with a C7 chord. The second line starts with a C7/#9 chord. The third line starts with a C7/#9/#11 chord. The fourth line continues the melody.

Sabach



Mode: mode II of Mixolydian b5 scale (C Sabach = Bb Mixolydian b5)

Intervals: 2 1 1 3 1 2 2

Chords: C7, C7/#9

Origin: Greece

A four-line musical staff showing a melodic line. The staff consists of four horizontal lines. The melody starts on the first line, moves to the second line, then back to the first line, and finally to the fourth line. The notes are eighth notes and sixteenth notes, connected by vertical stems.

Sabach Maj7



Mode: mode IV of [Gypsy Hexatonic](#) scale (C Sabach Maj7 = G Gypsy Hexatonic)

Intervals: 2 1 1 3 1 3 1

Chords: Cmaj7, Cmaj7/#9

Origin: Nicolas Slonimsky's *Thesaurus of Scales and Melodic Patterns* textbook.

Scottish Hexatonic



Alternate names: Arezzo Major Diatonic Hexachord, Raga Kambodhi ascending, Raga Yadukua Kambodhi descending, Raga Devarangini 2, Raga Kambhoji

Mode: mode III of [Mixolydian Hexatonic](#) scale (C Scottish Hexatonic = G Mixolydian Hexatonic)

Intervals: 2 2 1 2 2 3

Chords: Cmaj6, Cmaj7

The Scottish Hexatonic scale can be obtained from the [Major](#) scale by omitting the 7th degree or, equivalently, from the [Major Pentatonic](#) scale by adding the 4th degree.

Four staves of music for the Scottish Hexatonic scale. Each staff uses a treble clef. The first staff has no sharps or flats. The second staff has one flat (B-flat). The third staff has one sharp (F-sharp). The fourth staff has two sharps (D-sharp and A-sharp). Each staff consists of three measures of eighth-note patterns.

Sengiach



Alternate names: Sengah (Greece), Gypsy Hexatonic Inverse, Mela Gangeyabhusani

Mode: mode IV of [Mixolydian Augmented Maj9](#) scale (C Sengiach = G Mixolydian Augmented Maj9)

Intervals: 3 1 1 2 1 3 1

Chords: Cmaj7, Cmaj7/#9

Origin: Greece

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation is composed of eighth and sixteenth note patterns, primarily using quarter note time signatures. The first staff starts with a quarter note followed by an eighth note. The second staff starts with a quarter note followed by an eighth note. The third staff starts with a quarter note followed by an eighth note. The fourth staff starts with a quarter note followed by an eighth note.

Shostakovich



Mode: mode VI of [Bebop Melodic Minor](#) scale (C Shostakovich = E Bebop Melodic Minor)

Intervals: 1 2 1 2 1 2 2 1

Chords: Cmaj7, Cmaj7/#11, Cmaj7/#9/#11

Spanish Heptatonic



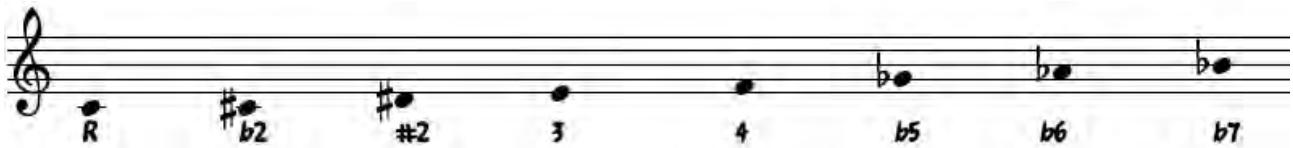
Modes: [Mela Rupavati](#) (IV)

Intervals: 3 1 1 1 2 2 2

Chords: C7/b5, C7/#5, C7/#9, C7/#9/b13

A four-line musical staff showing a continuous melodic line. The notes are primarily eighth notes, with some sixteenth-note patterns. The line starts on a lower note, moves up, then down, and then back up again, illustrating the characteristic intervals of the mode.

Spanish Octatonic



Alternate names: Esplá, Ahava Rabba (Jewish)

Modes: Adonai Malakh (III)

Intervals: 1 2 1 1 1 2 2 2

Chords: C7/#5, C7/#5/b9, C7/b9/#11

This scale is sometimes called Esplá scale, after 19th-century Spanish composer Oscar Esplá.

Four staves of musical notation, each consisting of four measures. The notation uses a treble clef and includes various note heads (solid black, hollow white, and filled black) and stems, indicating different pitch levels and rhythmic values. The scales shown are likely variations or related modes of the Spanish Octatonic scale.

Asian Scales

Honkoshi



Modes: Raga Hamsa Vinodini (II), Raga Manavi (III), Insen (IV)

Intervals: 1 2 2 1 4 2

Chords: Cm7/b5

Origin: Japan

Four staves of musical notation for Honkoshi. Each staff uses a treble clef and consists of six measures. The notation includes various note heads (black dots) and stems, with some stems extending upwards and others downwards. The music is written in common time.

Ichikotsucho



Alternate names: Major-Lydian Mixed, Gregorian 5, Genus Diatonicum Veterum Correctum, Kubilai (Mongolia), Ishikotsucho (Japan), Raga Bihag, Raga Gaud Sarang, Raga Hamir Kalyani, Raga Kedar, Raga Yaman Kalyan, Raga Chayanat

Mode: mode IV of [Bebop](#) scale (C Ichikotsucho = G Bebop)

Intervals: 2 2 1 1 1 2 2 1

Chords: Cmaj7, Cmaj7/#11

This Japanese scale can be obtained by merging the [Major](#) and [Lydian](#) scales.

Four staves of musical notation, each consisting of four measures. The staves are in G clef. The first staff uses standard notation. The second staff uses bass clef. The third staff uses alto clef. The fourth staff uses tenor clef. All staves show the same sequence of notes: R, 2, 3, 4, #4, 5, 6, 7.

Insen



Alternate names: Niagari (Japan), Raga Phenadyuti 2

Mode: mode IV of Honkoshi scale (C Insen = G Honkoshi)

Intervals: 1 4 2 1 2 2

Chords: Csus7

Origin: Japan

Four staves of musical notation in G clef, each consisting of six measures. The notation uses various note heads (solid black, hollow white, and cross-hatched) and stems to represent the notes R, b2, 4, 5, b6, and b7 as defined above. The first staff begins with a solid black note, the second with a hollow white note, and so on, repeating the sequence.

Maqam Shadd'araban



Mode: mode II of [Algerian Octatonic](#) scale (C Maqam Shadd'araban = Bb Algerian Octatonic)

Intervals: 1 2 1 1 1 3 1 2

Chords: C7/#5, C7/#5/#9

Origin: Iraq

Four staves of musical notation, each consisting of five horizontal lines. The notation uses black dots for notes and small horizontal lines above or below them to indicate specific pitch inflections. The staves are separated by vertical bar lines.

Maqam Hijaz



Mode: mode VI of [Algerian Octatonic scale](#) (C Maqam Hijaz = F Algerian Octatonic)

Intervals: 1 3 1 2 1 2 1 1

Chords: Cmaj7/#5, C7/#5, C7/#5/#9

Origin: Iraq

Four staves of musical notation in treble clef, each containing four measures of music. The notation uses a variety of note heads and stems, typical of traditional Arabic musical notation.

Maqam Shawq Afza



Modes: Raga Sindhi-Bhairavi (IV), Maqam Tarzanuyn (X)

Intervals: 2 1 1 1 1 1 1 2 1

Chords: Cmaj7, Cmaj7/#5

Origin: Iraq

A single line of musical notation in G clef, consisting of six measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from no sharps or flats to one sharp (#) by the end of the line.

A single line of musical notation in G clef, consisting of four measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from one sharp (#) to no sharps or flats by the end of the line.

A single line of musical notation in G clef, consisting of four measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from no sharps or flats to one sharp (#) by the end of the line.

A single line of musical notation in G clef, consisting of four measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from one sharp (#) to no sharps or flats by the end of the line.

A single line of musical notation in G clef, consisting of four measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from no sharps or flats to one sharp (#) by the end of the line.

A single line of musical notation in G clef, consisting of four measures. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The key signature changes from one sharp (#) to no sharps or flats by the end of the line.

Maqam Tarzanuyn



Mode: mode X of [Maqam Shawq Afza](#) scale (C Maqam Tarzanuyn = C# Maqam Shawq Afza)

Intervals: 1 2 1 1 1 1 1 1 2

Chords: C7/#11/b9/#9, Caug7/#11/b9/#9

Origin: Iraq

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are primarily sharp, with some flats appearing later in the measure.

Nando-Kyemyonjo



Alternate names: Ghana Pentatonic, Chad Gadyo (Jewish), Raga Purnanalita

Modes: Raga Neroshta (III), Raga Matha Kokila (IV)

Intervals: 2 1 2 2 5

Chords: Cm7, Cmin/maj7

Origin: Korea

Three staves of musical notation in treble clef. The first staff shows a sequence of eighth-note chords: Cm7, Cmin/maj7, Cm7, and Cmin/maj7. The second staff shows a sequence of eighth-note chords: C#m7, C#min/maj7, C#m7, and C#min/maj7. The third staff shows a sequence of eighth-note chords: D#m7, D#min/maj7, D#m7, and D#min/maj7.

Noh



Mode: mode VII of the [Blues Heptatonic 2](#) scale (C Noh = D Blues Heptatonic 2)

Intervals: 2 3 2 1 1 2 1

Chords: Cmaj7, Cmaj6, Cmin6, Cmin/maj7

Noh is a Japanese scale that can be obtained from the [Bebop Major](#) scale by omitting the 3rd note. The absence of the 3rd implies that this scale can be used on both major and minor chords.

Four staves of musical notation in treble clef, each consisting of four measures. The first staff starts with a C major chord (C, E, G), the second with an A minor chord (A, C, E), the third with a G major chord (G, B, D), and the fourth with an E minor chord (E, G, B). Each measure shows a different melodic line using the Noh scale notes.

Nohkan



Alternate names: Lydian Augmented #3

Mode: mode VII of the [Hungarian Major](#) scale (C Nohkan = D Hungarian Major)

Intervals: 2 3 1 2 1 2 1

Chords: Cmaj7/#5

Origin: Japan

Four staves of musical notation for Nohkan. Each staff has a treble clef and consists of four measures. The notation uses various note heads (solid black, hollow white, and filled with diagonal lines) and stems, indicating different pitch levels and rhythmic values. The key signature changes between staves, reflecting the mode's characteristic shifts.

Oriental



Alternate names: Minor Gypsy Inverse, Hungarian Minor Inverse, Tsinganikos (Greece), Raga Ahira Lalita

Mode: mode V of [Double Harmonic](#) scale (C Oriental = F Double Harmonic)

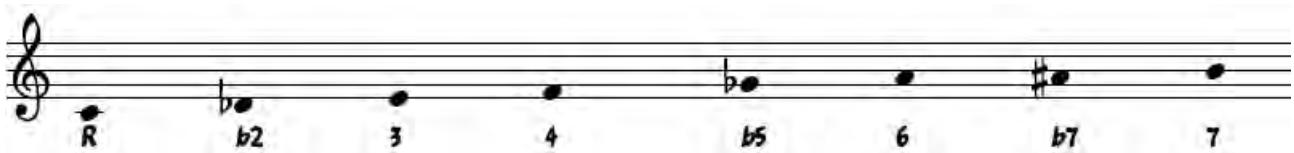
Intervals: 1 3 1 1 3 1 2

Chords: C7/b5

Origin: China

Four staves of musical notation in treble clef. Each staff consists of three measures. The first staff starts with a note on the 5th line. The second staff starts with a note on the 4th line. The third staff starts with a note on the 3rd line. The fourth staff starts with a note on the 2nd line.

Oriental 2



Mode: mode III of Hungarian Minor b2 scale (C Oriental 2 = Bb Hungarian Minor b2)

Intervals: 1 3 1 1 3 1 1 1

Chords: C7/b5, C7/b5/b9

Origin: China

A four-line musical score for Oriental 2. It consists of four staves, each containing a series of eighth-note patterns. The patterns are: Staff 1: B-flat, A, G, F-sharp, E, D, C-sharp; Staff 2: B-flat, A, G, F-sharp, E, D, C-sharp; Staff 3: B-flat, A, G, F-sharp, E, D, C-sharp; Staff 4: B-flat, A, G, F-sharp, E, D, C-sharp.

Pelog



Alternate names: Mela Latangi, Raga Gitapriya, Raga Hamsalata

Mode: mode VII of the [Mixolydian b5 scale](#) (C Pelog = D Mixolydian b5)

Intervals: 2 2 2 1 1 3 1

Chords: Cmaj7, Cmaj7/b13

Pelog is one of the two essential scales of gamelan music native to Bali and Java, in Indonesia, the other one being the Slendro scale. In Javanese the term is said to be a variant of the word pelag meaning "fine" or "beautiful". The complete Pelog scale has seven notes (as reported in this page), even though many pieces only use five notes (see [Pelog Pentatonic scale](#)).



Persian



Alternate names: Chromatic Hypolydian Inverse, Raga Suddha Pancama

Modes: Chromatic Dorian Inverse (II), Chromatic Phrygian Inverse (III), Chromatic Lydian Inverse (IV), Chromatic Mixolydian Inverse (V), Chromatic Hypodorian Inverse (VI), Chromatic Hypophrygian Inverse (VII)

Intervals: 1 3 1 1 2 3 1

Chords: Cmaj7/b5

As its name suggests, the Persian scale is frequently found in Persian music and, to a lesser extent, in Arab and non-Persian Middle Eastern music. It can be obtained by flattening the 5th degree of the [Double Harmonic scale](#).

Four staves of musical notation in G clef, each consisting of four measures. The notes are primarily the Persian scale notes: R, b2, 3, 4, b5, b6, and 7. The first staff uses eighth-note patterns. The second staff uses sixteenth-note patterns. The third staff uses eighth-note patterns. The fourth staff uses sixteenth-note patterns.

Ritzu



Alternate names: Raga Suddha Todi

Mode: mode V of the [Mixolydian Hexatonic](#) scale (C Ritzu = Eb Mixolydian Hexatonic)

Intervals: 1 2 2 3 2 2

Chords: Cm7/#5

Origin: Japan

A four-line musical score for Ritzu. Each line consists of a treble clef staff with six horizontal measures. The notes are primarily eighth notes, with some sixteenth-note patterns. The music is written in common time.

Sho



Alternate names: Raga Gauri Velalali, Raga Suddha Bangala

Modes: Raga Gandharavam (II), Raga Mruganandana (III), Raga Navamanohari (V)

Intervals: 2 1 2 2 2 3

Chords: Cmin6, Cmin/maj7

Sho is a Japanese six-note scale that can be obtained from the [Dorian](#) or the [Melodic Minor](#) scale by omitting the 7th note. It can therefore be used in all cases when either the Dorian or the Melodic Minor scale can be used.

Four staves of musical notation, each consisting of a treble clef and six horizontal lines. The first staff shows a pattern of eighth notes. The second staff shows a pattern starting with a quarter note followed by eighth notes. The third staff shows a pattern of eighth notes. The fourth staff shows a pattern of eighth notes. The notes are primarily black, with some being sharp or flat, indicating specific pitch variations within the scale.

Sho #2



Modes: Raga Salagavarali (III), Raga Vutari (V)

Intervals: 1 2 1 2 4 2

Chords: C7/#5/#11

Sho #2 is the (arbitrary) name for a six-note Japanese scale that obtained by dropping the 6th note of an [Altered Dominant](#) scale, which in turn is a mode of the [Melodic Minor](#) scale. For example, the C Sho #2 scale contains the same notes as the C# Melodic Minor scale, but without the 5th note (G# in this case).

Four staves of musical notation in treble clef, each consisting of four measures. The notes used are A, B, C#, D, E, and Gb. The patterns vary slightly from staff to staff, showing different ways to arrange these six notes.

Takemitzu Tree 1



Mode: mode II of the [Blues Dorian Hexatonic](#) scale (C Takemitzu Tree 1 = B Blues Dorian Hexatonic)

Intervals: 2 1 3 2 3 1

Chords: Cmin/maj7, Cmin/maj7/b5

Origin: Japan

Four staves of musical notation in G clef, each consisting of three measures. The notation uses eighth and sixteenth note patterns with various accidentals (flat, sharp, natural) and slurs. The first staff starts with a flat, the second with a sharp, the third with a natural, and the fourth with a sharp.

Takemitzu Tree 2



Modes: Eskimo Hexatonic (IV)

Intervals: 2 1 3 2 2 2

Chords: Cm7, Cm7/b5

Origin: Japan

Four staves of musical notation for Takemitzu Tree 2. Each staff uses a treble clef and consists of six measures. The notation includes various note heads (solid black, open circles, and stems) and rests, indicating specific pitch and rhythm patterns. The key signatures change from staff to staff, starting with a neutral signature, then moving through minor signatures with flats and sharps.

Youlan

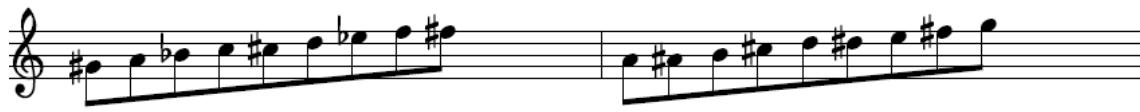


Modes: Chromatic Permutated Diatonic Dorian (V)

Intervals: 1 1 2 1 1 1 2 1 2

Chords: C7, C7/b9, C7/b9/#11

Origin: China



Indian Scales

Mela Bhavapriya



Alternate names: Raga Bhavani, Raga Kalamurti

Mode: mode VI of Rock 'n Roll scale (C Mela Bhavapriya = Eb Rock 'n Roll)

Intervals: 1 2 3 1 1 2 2

Chords: Cm7/b5

Four staves of musical notation for Mela Bhavapriya. Each staff is in treble clef and consists of eight measures. The notation uses eighth and sixteenth note patterns with various accidentals (sharps, flats, naturals) to represent the scale notes. The first staff starts with a sharp sign on the first note, while the subsequent staves start with a natural sign.

Mela Calanata



Alternate names: Raga Bhanumanjari, Raga Jog

Modes: Raga Gurjari Todi (III), Raga Brindabani (IV)

Intervals: 3 1 1 2 3 2

Chords: C7/b9

A four-line musical score for Mela Calanata. Each line consists of a treble clef staff with six measures. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The key signature changes between lines, reflecting the rag's characteristic modulations.

Mela Dhavalambari



Alternate names: John Fould's Mantra of Will

Mode: mode III of the [Enigmatic](#) descending scale (C Mela Dhavalambari = G Enigmatic descending)

Intervals: 1 3 2 1 1 1 3

Chords: Cmaj7, Cmaj7/#11, Cmaj7/#5/#11

This is a South India scale.

It may also appear under the name John Fould's Mantra of Will, after *Of Will and Wisdom...of Cosmic Avatars* (from *Three Mantras*), an English classical music composer.



Mela Dhatuvardhani



Alternate names: Raga Devarashtra, Raga Dhauta Pancama

Mode: mode II of [Gypsy Hexatonic](#) scale (C Mela Dhatuvardhani = B Gypsy Hexatonic)

Intervals: 3 1 2 1 1 3 1

Chords: C7/#11

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of five measures. The music is written in common time (indicated by a 'C'). The notes are primarily eighth notes, with some sixteenth-note patterns. The key signature changes frequently, reflecting the hexatonic nature of the scale.

Mela Divyamani



Alternate names: Raga Vamsavathi

Intervals: 1 2 3 1 3 1 1

Chords: Cm7/b5

A four-line musical score for Mela Divyamani. Each line consists of a treble clef and five horizontal lines. The music is written in a rhythmic style using eighth and sixteenth note patterns. The score is divided into four measures, each starting with a different note from the melodic series: R, b2, b3, and #4.

Mela Ganamurti



Alternate names: Raga Ganasamavarali

Modes: Mela Visvambhari (II), Mela Syamalangi (IV)

Intervals: 1 1 3 2 1 3 1

Chords: Csus, Csus/maj7

Four identical staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses black dots for note heads and horizontal stems. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The music is divided into measures by vertical bar lines.

Mela Gavambodhi



Alternate names: Raga Girvani

Modes: Mela Hatakambari (VI)

Intervals: 1 2 3 1 1 1 3

Chords: Cdim7

A four-line musical score for Mela Gavambodhi. Each line consists of a treble clef and five horizontal lines. The music is written in a rhythmic style using eighth-note patterns. The first line starts with a dotted half note followed by an eighth note. The second line starts with a quarter note followed by an eighth note. The third line starts with a dotted half note followed by an eighth note. The fourth line starts with a quarter note followed by an eighth note.

Mela Gayakapriya



Intervals: 1 3 1 2 2 1 1

Chords: C6

A four-line musical score for Mela Gayakapriya. Each line contains a treble clef and five horizontal lines. The music consists of eighth-note patterns. The first line starts with a descending scale. The second line begins with a descending scale. The third line starts with an ascending scale. The fourth line begins with an ascending scale.

Mela Hatakambari



Alternate names: Raga Jeyasuddhamalavi

Mode: mode VI of [Mela Gavambodhi](#) scale (C Mela Hatakambari = E Mela Gavambodhi)

Intervals: 1 3 1 2 3 1 1

Chords: Cmaj7, C7, C7/b9

Four staves of musical notation on a treble clef staff. Each staff consists of a series of eighth-note strokes. The first staff starts with a note on the second line. The second staff starts with a note on the fourth line. The third staff starts with a note on the fifth line. The fourth staff starts with a note on the first line.

Mela Jalarnava



Intervals: 1 1 4 1 1 2 2

Chords: C7/b9/#11

Four staves of musical notation, each starting with a treble clef. The first staff contains six measures of eighth-note patterns. The second staff contains four measures. The third staff contains three measures. The fourth staff contains three measures. The notes are primarily black, with some sharp and flat symbols indicating specific pitch requirements.

Mela Jhalavarli



Alternate names: Raga Jinavali, Raga Varali

Intervals: 1 1 4 1 1 3 1

Chords: C7/b9/#11

A four-line musical score for Mela Jhalavarli. Each line consists of a treble clef staff with a key signature of one sharp (F#). The music is written in a rhythmic style using eighth and sixteenth note patterns. The first line starts with a descending scale. The second line begins with a descending scale. The third line starts with a descending scale. The fourth line begins with a descending scale.

Mela Jhankaradhvani



Alternate names: Raga Jhankara Bhramavi

Intervals: 2 1 2 2 1 1 3

Chords: Cm6



Mela Jyotisvarupini



Alternate names: Raga Jotismatti

Intervals: 3 1 2 1 1 2 2

Chords: C7/#9, C7/#9/#11

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of five horizontal lines. The music is written in a rhythmic style using eighth and sixteenth note patterns. The first staff starts with a note on the first line, followed by a note on the second line, and so on. The second staff starts with a note on the second line, followed by a note on the third line, and so on. The third staff starts with a note on the third line, followed by a note on the fourth line, and so on. The fourth staff starts with a note on the fourth line, followed by a note on the fifth line, and so on. The music is divided into measures by vertical bar lines.

Mela Kantamani



Alternate names: Raga Kuntala, Raga Srutiranjani

Mode: mode III of [Enigmatic](#) ascending scale (C Mela Kantamani = Ab Enigmatic ascending)

Intervals: 2 2 2 1 1 1 3

Chords: C6, C6/#9

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation is written in a style where notes are indicated by short vertical strokes or dashes on the lines, and rests are indicated by empty spaces. The four staves represent different measures or sections of the musical piece.

Mela Manavati



Alternate names: Raga Manoranjani

Mode: mode VII of [Enigmatic](#) ascending scale (C Mela Manavati = D_b Enigmatic ascending)

Intervals: 1 1 3 2 2 2 1

Chords: Csus/maj7

Four staves of musical notation, each starting with a treble clef. The first staff contains six measures of eighth-note patterns. The second staff contains five measures. The third staff contains four measures. The fourth staff contains three measures. The notes are primarily quarter notes and eighth notes, with various sharps and flats indicating the mode.

Mela Naganandini



Alternate names: Raga Nagabharanam, Raga Samanta

Mode: mode IV of Rock 'n Roll scale (C Mela Naganandini = G Rock 'n Roll)

Intervals: 2 2 1 2 3 1 1

Chords: Cmaj7, C7

Four staves of musical notation for Mela Naganandini. Each staff consists of a treble clef and four horizontal lines. The notation includes various note heads (solid black, hollow white, and filled black) and rests, indicating a rhythmic pattern. The staves are separated by vertical bar lines, suggesting a measure structure.

Mela Namanarayani



Alternate names: Raga Purvi Thaat, Raga Narmada, Raga Pratapa

Mode: mode V of [Chromatic Mixolydian 2](#) scale (C Mela Namanarayani = F# Chromatic Mixolydian 2)

Intervals: 1 3 2 1 1 2 2

Chords: C7/b9

A four-line musical staff. It contains four measures of a melodic line, each consisting of six eighth-note strokes. The notes are primarily in the treble clef range, with some notes extending into the alto clef range. The melody consists of eighth-note patterns such as (R, b2, 3, #4, 5, b6), (b2, 3, #4, 5, b6, b7), (3, #4, 5, b6, b7, b2), and (5, b6, b7, b2, 3, #4).

Mela Navanitam



Intervals: 1 1 4 1 2 1 2

Chords: C7/#11, C7/b9/#11

A four-line musical score consisting of four staves. Each staff begins with a treble clef and consists of six measures of music. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures in the later measures. The key signature changes between staves, indicated by various sharps and flats.

Mela Nitimati



Alternate names: Raga Kaikavasi, Raga Nisada

Mode: mode VII of [Mixolydian Augmented Maj9 scale](#) (C Mela Nitimati = D Mixolydian Augmented Maj9)

Intervals: 2 1 3 1 3 1 1

Chords: Cm7, Cmin/maj7

A four-line musical staff with a treble clef. It contains four measures of a melodic line. The notes are primarily eighth notes, with some sixteenth-note patterns. The melody consists of various intervals, including major and minor thirds, and includes both natural and sharp notes.

Mela Pavani



Alternate names: Raga Kunbhini

Mode: mode VI of [Raga Khamach](#) ascending scale (C Mela Pavani = D Raga Khamach ascending)

Intervals: 1 1 4 1 2 2 1

Chords: Cmaj7/#11

A four-line musical score for Mela Pavani. Each line consists of a treble clef staff with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. The first line starts with a descending scale. The second line begins with a descending scale. The third line starts with a descending scale. The fourth line begins with a descending scale.

Mela Ragavardhani



Alternate names: Raga Cudamani

Mode: mode VI of Superlocrian Maj7 scale (C Mela Ragavardhani = E Superlocrian Maj7)

Intervals: 3 1 1 2 1 2 2

Chords: C7, C7/#9

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of eight measures. The music is written in common time. The notes are primarily eighth notes, with some sixteenth notes and quarter notes. The key signature changes from one staff to the next, reflecting the mode's intervals.

Mela Raghupriya



Alternate names: Raga Ghandarva, Raga Ravikriya

Intervals: 1 1 4 1 3 1 1

Chords: C7, C7/#11

A four-line musical score for Mela Raghupriya. Each line consists of a treble clef staff with a key signature of one sharp (F#). The music is written in a rhythmic style with eighth and sixteenth note patterns. The score is divided into four measures by vertical bar lines.

Mela Ratnangi



Alternate names: Raga Phenadyuti

Mode: mode IV of [Blues Phrygian](#) scale (C Mela Ratnangi = G Blues Phrygian)

Intervals: 1 1 3 2 1 2 2

Chords: Csus7, Csus7/#9

A four-line musical staff showing a continuous melodic line. The line starts with a quarter note, followed by eighth notes, sixteenth notes, eighth notes, sixteenth notes, eighth notes, and sixteenth notes. The melody consists of notes from the Mela Ratnangi scale, including R, b2, 2, 4, 5, b6, and b7.

Mela Rupavati



Mode: mode IV of [Spanish Heptatonic scale](#) (C Mela Rupavati = G Spanish Heptatonic)

Intervals: 1 2 2 2 3 1 1

Chords: Csus7, Csus7/#9

Four staves of musical notation in treble clef, showing a continuous melody. The notation consists of eighth and sixteenth note patterns, primarily using the notes from the Rupavati mode: R, b2, b3, 4, 5, b7, and 7. The key signature changes between staves, indicated by the presence of sharps (#) or flats (b) on the staff.

Mela Salaga



Intervals: 1 1 4 1 1 1 3

Chords: Csus6

Four staves of musical notation, each starting with a treble clef and five horizontal lines. The notation consists of eighth-note patterns with various note heads (black, white, or black with a sharp) and stems. The patterns are identical across all four staves.

Mela Syamalangi



Alternate names: Raga Shyamalam

Mode: mode IV of [Mela Ganamurti](#) (C Mela Syamalangi = G Mela Ganamurti)

Intervals: 2 1 3 1 1 1 3

Chords: Cdim7, Cm6

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses dots to represent notes and vertical stems. The first staff starts with a note on the second line. The second staff starts with a note on the third line. The third staff starts with a note on the fourth line. The fourth staff starts with a note on the fifth line.

Mela Suvarnangi



Alternate names: Raga Sauviram

Intervals: 1 2 3 1 2 2 1

Chords: Cdim7, Cmin/maj7

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses dots to represent notes and horizontal lines to represent stems. The notes are primarily quarter notes, with some eighth notes and sixteenth-note patterns. The music is divided into measures by vertical bar lines.

Mela Tenarupi



Alternate names: Raga Tanukirti

Intervals: 1 1 3 2 3 1 1

Chords: Csus7

Four staves of musical notation in treble clef. Each staff consists of two measures of music. The first measure of each staff begins with a note on the second line of the staff. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with sharp and natural signs to indicate specific notes within the mela's scale.

Mela Venaspati



Alternate names: Raga Bhanumati

Mode: mode IV of [Blues Modified](#) scale (C Mela Venaspati = G Blues Modified)

Intervals: 1 1 3 2 2 1 2

Chords: Csus7, Csus7/b9

Four staves of musical notation in a treble clef staff. Each staff contains a series of eighth and sixteenth note patterns, typical of a blues-style melody.

Mela Varunapriya



Alternate names: Raga Viravasantham

Mode: mode II of [Superlocrian Maj7](#) scale (C Mela Varunapriya = B Superlocrian Maj7)

Intervals: 2 1 2 2 3 1 1

Chords: Cmin/maj7

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses dots to represent notes, with some having small horizontal lines above or below them. The patterns of notes differ between the four staves.

Mela Visvambhari



Mode: mode IV of [Mela Ganamurti](#) scale (C Mela Visvambhari = B Mela Ganamurti)

Intervals: 1 3 2 1 3 1 1

Chords: Cmaj7, C7/b9

Four staves of musical notation in treble clef, each consisting of four measures. The notation uses black and sharp notes on a standard five-line staff. The first staff starts with a note on the fourth line. The second staff starts with a note on the third line. The third staff starts with a note on the second line. The fourth staff starts with a note on the first line.

Mela Yagapriya

Alternate names: Raga Kalahamsa

Intervals: 3 1 1 2 1 1 3

Chords: C6, C6/#9

Raga Abhogi



Modes: Raga Rukmangi (II), Raga Valaji (IV)

Intervals: 2 1 2 4 3

Chords: Cm6

Three staves of musical notation in treble clef and common time. The first staff consists of eighth-note patterns. The second staff consists of sixteenth-note patterns. The third staff consists of eighth-note patterns. The notation uses various accidentals such as sharps (#) and flats (♭).

Raga Airavati



Alternate names: Ancient Chinese, Raga Kalyani, Raga Yamuna Kalyani, Raga Kalyani Keseri

Modes: Raga Siva Kambhoji (II), Raga Gurjari Todi (IV), Raga Nagagandhari (V), Raga Manohari (VI)

Intervals: 2 2 2 1 2 3

Chords: Cmaj7/#11

This scale is obtained by dropping the 7th degree from a Lydian scale.

A musical staff consisting of four horizontal lines. It contains four measures of music. Each measure begins with a quarter note followed by eighth-note patterns. The notes are primarily white, with some black and grey ones, indicating specific pitch and rhythm. The staff starts with a treble clef.

Raga Amarasenapriya



Intervals: 2 1 3 1 4 1

Chords: Cmin/maj7

A four-line musical score for Raga Amarasenapriya. Each line consists of a treble clef staff with six notes. The notes are connected by horizontal lines, forming a continuous melody across the four lines.

Raga Audav Tukhari



Modes: [Raga Rasranjani](#) (III), [Raga Dhavalashri](#) (V)

Intervals: 2 1 2 3 4

Chords: Cmin7, Cmin/b6

Three staves of musical notation. Each staff begins with a treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also has four measures of eighth-note patterns. The third staff has four measures of eighth-note patterns. The notation uses various note heads (solid black, hollow white, and shaded) and stems to represent different pitch levels and rhythmic values.

Raga Bhatiyar

A musical staff with a treble clef at the beginning. The key signature consists of one sharp sign, indicating F# major or D minor. The notes are represented by black dots on the staff. Below the staff, the notes are labeled with Roman numerals: R, b2, 3, 4, #4, 5, 6, and 7.

Intervals: 1 3 1 1 1 2 2 1

Chords: Cmaj7/#11, Cmaj7/b9/#11

A musical score consisting of four staves of music. The top staff uses a treble clef, the second staff uses a bass clef, the third staff uses a treble clef, and the bottom staff uses a bass clef. Each staff contains eight measures of music, with each measure featuring a different rhythmic pattern of eighth and sixteenth notes. The music is set against a background of horizontal grid lines representing musical staffs.

Raga Bhinna Pancama



Modes: Raga Vijayanagari (III), Raga Gaula (IV)

Intervals: 2 3 2 1 3 1

Chords: Csus, Csus/maj7

Four staves of musical notation for Raga Bhinna Pancama. Each staff uses a treble clef and consists of six measures. The notation is primarily composed of eighth and sixteenth notes, with some quarter notes. The key signature changes between staves, indicating the raga's characteristic modulations.

Raga Brindabani



Alternate names: Raga Brindabani Sarang, Raga Megh or Megh Malhar

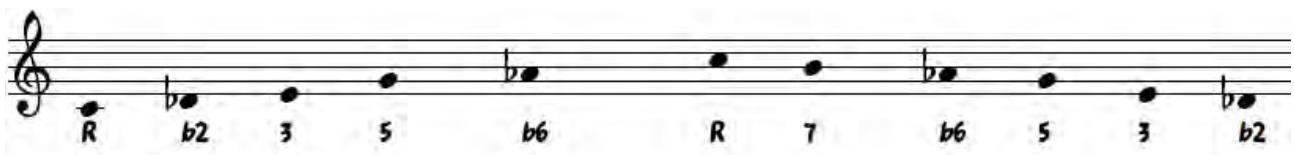
Mode: mode IV of [Mela Calanata](#) scale (C Raga Brindabani = G Mela Calanata)

Intervals: 2 3 2 3 1 1

Chords: Csus, Csus/maj7, Csus7

Four staves of musical notation, each starting with a treble clef. The first staff contains six notes: R, 2, 4, 5, b7, 7. The subsequent staves show various patterns of eighth and sixteenth notes, primarily in the lower half of the staff, using a mix of quarter note heads and stems.

Raga Bowli



Alternate names: Raga Reva, Raga Revagupti, Raga Vibhas (same as Bowli ascending), Raga Bauli (same as Bowli descending)

Mode: ascending version is mode II of [Romanian Bacovia](#) scale (C Raga Bowli ascending = Ab Romanian Bacovia)

Modes: [Raga Gaurikryia](#) (III descending), [Raga Suddha Mukhari](#) (VI descending)

Intervals: 1 3 3 1 4 (ascending) 1 3 3 1 3 1 (descending)

Chords: Cmaj7, Cmaj9



Raga Budhamanohari



Modes: Raga Kuntvarali (V)

Intervals: 2 2 1 2 5

Chords: Cmaj7, C7

Three staves of musical notation in treble clef. The first staff consists of eighth-note patterns. The second staff consists of sixteenth-note patterns. The third staff consists of eighth-note patterns.

Raga Chandrajyoti



Mode: mode V of [Raga Tilang](#) scale (C Raga Chandrajyoti = D Raga Tilang)

Intervals: 1 1 4 1 2 3

Chords: C6/#11, C6/b9/#11

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of six measures. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. The key signature changes from one staff to the next, reflecting the mode's intervals.

Raga Chandrakauns Kafi



Alternate names: Raga Surya, Raga Varamu

Mode: mode IV of [Mixolydian Pentatonic](#) scale (C Raga Chandrakauns Kafi = F Mixolydian Pentatonic)

Intervals: 3 2 4 1 2

Chords: Cm7

Three staves of musical notation. Each staff consists of four measures. The first staff starts with a note on the second line. The second staff starts with a note on the fourth line. The third staff starts with a note on the fifth line. All staves use a treble clef and show eighth-note patterns.

Raga Chandrakauns Kiravani



Mode: mode II of Major Pentatonic b2 b5 scale (C Raga Chandrakauns Kiravani = B Major Pentatonic b2 b5)

Intervals: 3 2 3 3 1

Chords: Cmin/maj7

Three staves of musical notation in treble clef. The first staff consists of eighth-note patterns. The second staff consists of sixteenth-note patterns. The third staff consists of eighth-note patterns.

Raga Chandrakauns Modern



Alternate names: Raga Marga Hindola, Raga Rajeshwari

Intervals: 3 2 4 2 1

Chords: Cmin/maj7

Three staves of musical notation. Each staff begins with a treble clef and consists of eight measures. The notation uses black dots for note heads and vertical stems. Measure 1: eighth note, sixteenth note, eighth note, eighth note. Measure 2: eighth note, sixteenth note, eighth note, eighth note. Measure 3: eighth note, sixteenth note, eighth note, eighth note. Measure 4: eighth note, sixteenth note, eighth note, eighth note. Measure 5: eighth note, sixteenth note, eighth note, eighth note. Measure 6: eighth note, sixteenth note, eighth note, eighth note. Measure 7: eighth note, sixteenth note, eighth note, eighth note. Measure 8: eighth note, sixteenth note, eighth note, eighth note.

Raga Chaya Todi



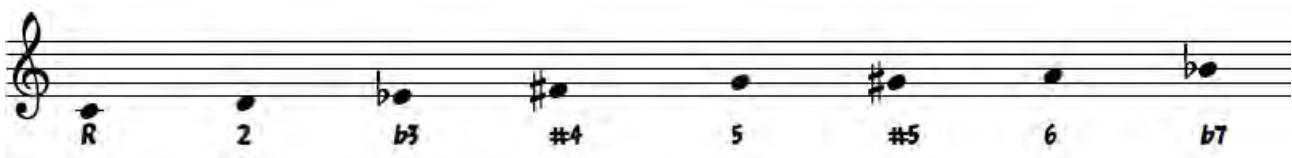
Mode: mode II of [Mixolydian Pentatonic](#) scale (C Raga Chaya Todi = Ab Mixolydian Pentatonic)

Intervals: 1 2 3 2 4

Chords: Cdim

Three staves of musical notation. The top staff consists of four measures of eighth-note patterns. The middle staff consists of four measures of sixteenth-note patterns. The bottom staff consists of four measures of eighth-note patterns. All staves are in treble clef and have a common time signature.

Raga Chinthamani



Mode: mode V of [Harmonic Neapolitan Minor](#) scale (C Raga Chinthamani = G Harmonic Neapolitan Minor)

Intervals: 2 1 3 1 1 1 2

Chords: Cm7, Cdim7

Four staves of musical notation in treble clef, each consisting of eight measures. The notation uses black note heads and vertical stems. The first staff starts with a quarter note. The second staff starts with a half note. The third staff starts with a quarter note. The fourth staff starts with a half note.

Raga Deshgaur



Intervals: 1 6 1 3 1

Chords: Cmaj7/#5/b9

Three staves of musical notation for Raga Deshgaur. Each staff consists of a treble clef and four measures of music. The notation uses various note heads (solid black, hollow white, and filled black) and stems, indicating different pitch levels and rhythmic values. The first staff starts with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, and a note on the 2nd line. The second staff starts with a note on the 4th line, followed by a note on the 3rd line, a note on the 2nd line, and a note on the 1st line. The third staff starts with a note on the 3rd line, followed by a note on the 2nd line, a note on the 1st line, and a note on the 2nd line.

Raga Devaranjani



Alternate names: Raga Devaranji

Intervals: 5 2 1 3 1

Chords: Csus/maj7

Three staves of musical notation in treble clef. The first staff consists of four measures. The second staff consists of four measures. The third staff consists of four measures.

Raga Dhavalangam



Alternate names: Raga Indupriya

Intervals: 1 3 2 1 1 4

Chords: Cmaj, Caug

A musical staff showing a melodic line with eighth and sixteenth note patterns. The notes are primarily on the first, second, and third lines of the staff.

A musical staff showing a melodic line with eighth and sixteenth note patterns. The notes are primarily on the first, second, and third lines of the staff.

A musical staff showing a melodic line with eighth and sixteenth note patterns. The notes are primarily on the first, second, and third lines of the staff.

A musical staff showing a melodic line with eighth and sixteenth note patterns. The notes are primarily on the first, second, and third lines of the staff.

Raga Dhavalashri



Mode: mode II of [Raga Audav Tukhari](#) scale (C Raga Dhavalashri = E Raga Audav Tukhari)

Intervals: 4 2 1 2 3

Chords: C6, C6/#11

Three staves of musical notation for Raga Dhavalashri. Each staff begins with a treble clef and consists of four measures. The notation uses quarter notes and eighth notes, with various accidentals (sharps and flats) indicating specific notes of the raga. The first staff starts with a sharp on the first line. The second staff starts with a flat on the first line. The third staff starts with a sharp on the first line.

Raga Dipak



Intervals: 2 2 1 1 1 5

Chords: Cmaj7/#11, C7/#11

Four staves of musical notation for Raga Dipak. Each staff begins with a treble clef and consists of six measures. The notation uses various note heads (circles, squares, triangles) and stems, with some notes having vertical lines extending above or below the staff. The music is primarily composed of eighth and sixteenth notes.

Raga Gamakakriya



Alternate names: Raga Hamsanarayami, Raga Mandari

Intervals: 1 3 2 1 4 1

Chords: Cmaj7/#11, Cmaj7/b9/#11

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff begins with a note on the 5th line, followed by a note on the 4th line, a note on the 3rd line, a note on the 2nd line, a note on the 1st line, and a note on the 5th line. The second measure of each staff begins with a note on the 4th line, followed by a note on the 3rd line, a note on the 2nd line, a note on the 1st line, and a note on the 5th line. The notation uses various accidentals such as flats (b) and sharps (#).

Raga Gandharavam

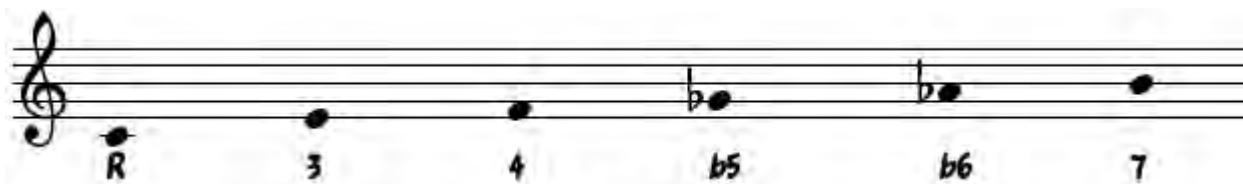


Intervals: 1 2 2 2 3 2

Chords: Cm7, Cm7/b9

A four-line musical score consisting of four staves. Each staff begins with a treble clef. The first staff contains six notes: R, b2, b3, 4, 5, and b7. The subsequent staves show various patterns of eighth and sixteenth notes, primarily in the key of C minor (Cm7) and its dominant seventh chord (Cm7/b9), with some chromatic alterations indicated by sharp and flat symbols.

Raga Gangatarangini



Intervals: 4 1 1 2 3 1

Chords: Cmaj7/b5, Csus/maj7

Four staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff continues with eighth and sixteenth notes. The third staff begins with a sharp sign. The fourth staff concludes the excerpt with a sharp sign.

Raga Gaula



Mode: mode IV of [Raga Bhinni Pancama](#) scale (C Raga Gaula = F Raga Bhinna Pancama)

Intervals: 1 3 1 2 3 2

Chords: C7/b9

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation is composed of eighth and sixteenth note patterns, primarily using quarter note time signatures. The notes are mostly black, with some sharp and flat symbols indicating specific pitch requirements for the raga.

Raga Gaurikriya



Alternate names: Raga Jivantini

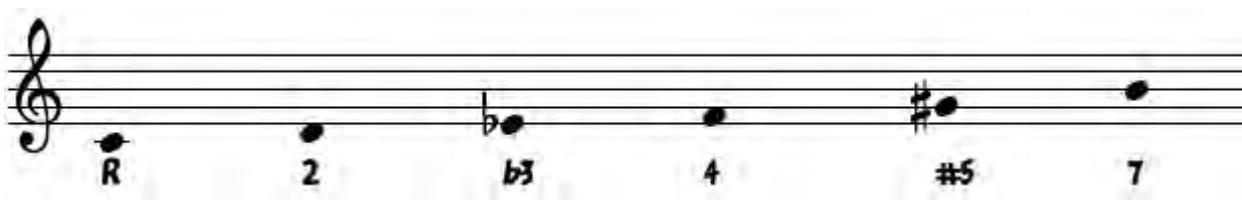
Mode: mode II of [Raga Bowli](#) descending scale (C Raga Gaurikriya = B Raga Bowli descending)

Intervals: 3 3 1 3 1 1

Chords: Cm7/b5, Cdim/maj7

A four-line musical score for Raga Gaurikriya. Each line consists of a treble clef staff with six notes. The notes are: Line 1: R, b3, #4, 5, b7, 7. Line 2: b3, #4, 5, b7, 7, R. Line 3: #4, 5, b7, 7, R, b3. Line 4: 5, b7, 7, R, b3, #4.

Raga Ghantana



Alternate names: Raga Kaishikiranjani or Kaushiranjani

Modes: Raga MadhuKauns (IV)

Intervals: 2 1 2 3 3 1

Chords: Cmin/maj7

A four-line musical score for Raga Ghantana. Each line contains a single staff with a treble clef. The music consists of four measures per line. The notes are primarily eighth notes, with some sixteenth-note patterns. The key signature changes from one line to the next, corresponding to the notes shown in the semitone diagram above.

Raga Gopikatilaka



Alternate names: Raga Simharava

Mode: mode V of [Lydian #2 Hexatonic](#) scale (C Raga Gopikatilaka = Eb Lydian #2 Hexatonic)

Intervals: 2 1 3 1 3 2

Chords: Cm7

A four-line musical staff. It contains a single melodic line consisting of eighth and sixteenth note patterns. The staff begins with a treble clef and ends with a bass clef, indicating a change in pitch range.

Raga Gowla



Alternate names: Raga Gauri (same as Gowla ascending)

Intervals: 1 4 2 4 1 (ascending), 1 3 1 2 4 1 (descending)

Chords: Csus/maj7

This Indian scale has two different versions, ascending and descending. The descending version is the same as the descending version of the [Raga Jaganmohini](#) scale.



Raga Gurjari Todi



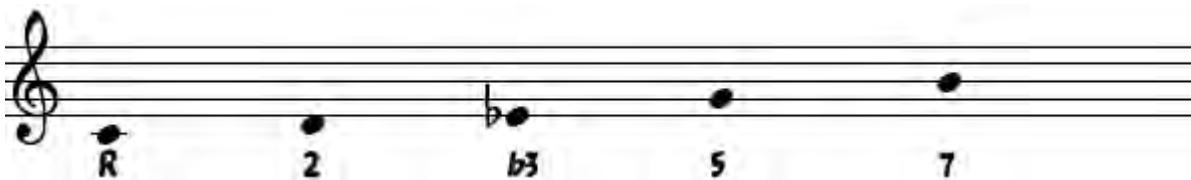
Mode: mode IV of [Raga Airavati](#) scale (C Raga Gurjari Todi = Gb Raga Airavati)

Intervals: 1 2 3 2 2 2

Chords: Cm7/b5

Four staves of musical notation. Each staff begins with a treble clef. The first staff has a key signature of one flat (B-flat). The second staff has a key signature of one sharp (F-sharp). The third staff has a key signature of one sharp (F-sharp). The fourth staff has a key signature of one sharp (F-sharp). The notation consists of eighth and sixteenth note patterns, primarily using the notes B-flat, C, D, E, F-sharp, G, and A.

Raga Hamsadhwani



Modes: Raga Zilaf (IV)

Intervals: 2 1 4 4 1

Chords: Cmin/maj7

Three staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff continues the pattern. The third staff begins with a different rhythmic pattern, featuring eighth and sixteenth notes.

Raga Hamsanandi



Alternate names: Raga Pancama, Raga Puriya 2, Raga Marva, Raga Sohni

Mode: mode IV of [Blues](#) scale (C Raga Hamsanandi = Gb Blues)

Intervals: 1 3 2 3 2 1

Chords: Cmaj7/b9/#11

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of six measures. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. The key signature changes between staves, indicating the progression through the modes of the Blues scale.

Raga Hamsa Vinodini



Mode: mode II of Honkoshi scale (C Raga Hamsa Vinodini = B Honkoshi)

Intervals: 2 2 1 4 2 1

Chords: Cmaj7

This scale can be obtained by removing the 5th degree of the **Major** scale.

Four staves of musical notation for Raga Hamsa Vinodini. Each staff consists of a treble clef and five horizontal lines. The notation uses black dots for notes and vertical stems. The first staff starts with a note on the second line. The second staff starts with a note on the third line. The third staff starts with a note on the fourth line. The fourth staff starts with a note on the fifth line.

Raga Hari Nata



Alternate name: Genus Secundum

Mode: mode V of [Raga Ratnakanthi](#) scale (C Raga Hari Nata = F Raga Ratnakanthi)

Intervals: 4 1 2 2 2 1

Chords: Cmaj7

This scale can be obtained by removing the 2nd degree of the [Major](#) scale.

Raga Hejjajji



Mode: mode II of Lydian #2 Hexatonic scale (C Raga Hejjajji = A Lydian #2 Hexatonic)

Intervals: 1 3 2 2 1 3

Chords: Caug

Four staves of musical notation for Raga Hejjajji. Each staff consists of a treble clef and five horizontal lines. The notation uses various note heads (solid black, hollow white, and cross-hatched) and stems to represent different pitch levels and rhythmic values. The music is divided into measures by vertical bar lines.

Raga Jaganmohanam

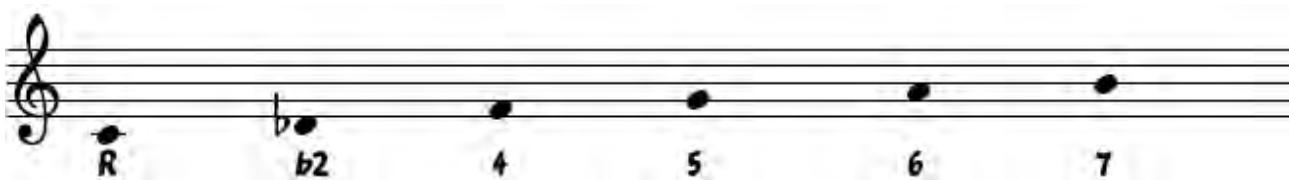


Intervals: 2 4 1 1 2 2

Chords: C7/#11

A four-line musical staff showing a melodic pattern. The staff begins with a note followed by a series of eighth-note pairs. The pattern repeats across the four lines, with slight variations in the notes and rests between the lines.

Raga Jivantika



Intervals: 1 4 2 2 2 1

Chords: Csus/maj7

Four staves of musical notation for Raga Jivantika. Each staff begins with a treble clef. The first staff contains six notes: R, b2, 4, 5, 6, and 7. The subsequent staves continue the melodic line with various note patterns and rests, primarily using eighth and sixteenth notes. The key signature changes between staves, indicated by different numbers of sharps and flats.

Raga Jyoti



Intervals: 4 2 1 1 2 2

Chords: C7/#11

Four staves of musical notation for Raga Jyoti. Each staff uses a treble clef and consists of eight measures. The notation includes various note heads (solid black, white with black dot, white with black cross) and stems, with some stems extending upwards and others downwards. The key signature changes from one staff to the next, indicating the progression of the raga.

Raga Kalagada



Modes: Raga Lalita (V)

Intervals: 1 3 3 1 1 3

Chords: Caug

Four staves of musical notation for Raga Kalagada. Each staff uses a treble clef and consists of six horizontal lines. The notation is written in a style that includes slurs and various note heads (solid black, with vertical lines above/below, or with diagonal strokes). The first staff starts with a note on the fourth line. The second staff starts with a note on the third line. The third staff starts with a note on the second line. The fourth staff starts with a note on the first line.

Raga Kalakanthi 2



Mode: mode III of [Raga Vasanta](#) descending scale (C Raga Kalakanthi 2 = Ab Raga Vasanta descending)

Intervals: 1 4 2 1 1 3

Chords: Csus

Four staves of musical notation in treble clef. Each staff consists of six measures. The notation uses various note heads (solid, hollow, and filled) and stems to represent different pitch levels and rhythmic values. The first staff starts with a solid note, followed by a hollow note, a solid note, a filled note, a hollow note, and a solid note. The second staff starts with a filled note, followed by a solid note, a hollow note, a filled note, a hollow note, and a solid note. The third staff starts with a solid note, followed by a hollow note, a solid note, a filled note, a hollow note, and a solid note. The fourth staff starts with a hollow note, followed by a solid note, a hollow note, a filled note, a hollow note, and a solid note.

Raga Kalavati



Alternate names: Raga Ragamalini

Modes: [Raga Latika](#) (IV)

Intervals: 1 3 1 2 2 3

Chords: C6, C6/b9

Four staves of musical notation for Raga Kalavati. Each staff uses a treble clef and consists of six measures. The notation includes various note heads (solid black, hollow white, and filled black) and stems, indicating different pitch levels and rhythmic values. The music is primarily in a pentatonic scale with some chromatic alterations.

Raga Kamalamanohari 2



Mode: mode II of [Raga Sarasvati](#) scale (C Raga Kamalamanohari 2 = Bb Raga Sarasvati)

Intervals: 4 1 2 1 2 2

Chords: Csus7

Four staves of musical notation. Each staff begins with a treble clef. The first staff has a common time signature. The second staff has a time signature of 6/8. The third staff has a time signature of 4/4. The fourth staff has a time signature of 2/4. The notation consists of eighth and sixteenth note patterns, primarily using the notes R, 3, 4, 5, b6, and b7.

Raga Kashyapi



Mode: mode II of [Raga Shreeranjani](#) scale (C Raga Kashyapi = Bb Raga Shreeranjani)

Intervals: 1 2 4 1 2 2

Chords: Cm7

Four staves of musical notation for a single instrument. Each staff begins with a treble clef. The first staff contains six notes: R, b2, b3, 5, b6, and b7. The subsequent staves show various melodic patterns using these notes, often with grace notes and slurs. The music is presented in a clear, legible font on standard five-line staves.

Raga Kedaram



Alternate names: Raga Neelambari, Raga Nalinakanti, Raga Vilasini (same as Kedaram descending)

Mode: descending version is mode VI of [Raga Shreeranjani](#) scale (C Raga Kedaram = D Raga Shreeranjani)

Intervals: 4 1 2 4 1 (ascending), 2 2 1 2 4 1 (descending)

Chords: Cmaj7

This Indian scale has two versions, ascending and descending. The ascending version contains the same notes as the [Ionian Pentatonic](#) scale, the descending version is equivalent to mode VI of the [Raga Shreeranjani](#) scale and has the same notes as the Raga Neelambari scale.



Raga Khamach



Alternate names: Raga Madhuri

Modes: Mela Pavani (VI ascending)

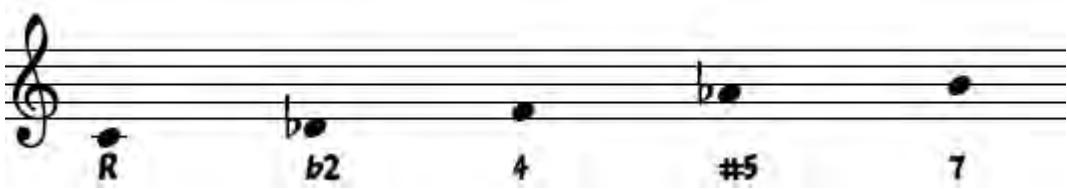
Intervals: 4 1 2 2 1 1 1 (ascending), 2 2 1 2 2 1 2 (descending)

Chords: Cmaj7

This Indian scale has two versions, ascending and descending. The descending version contains the same notes as the [Mixolydian](#) scale.



Raga Kshanika



Intervals: 1 4 3 3 1

Chords: Cmaj7/#5

Three staves of musical notation in treble clef. Each staff consists of four measures. The first staff uses a key signature of one sharp (F#). The second staff uses a key signature of one flat (B-flat). The third staff uses a key signature of one sharp (F#). The notation features various note heads (solid black, black with vertical line, black with vertical line and circle) and stems.

Raga Kumarapriya



Intervals: 1 1 6 3 1

Chords: Cmaj7/#5

A musical score for Raga Kumarapriya. It consists of four staves of music, each starting with a treble clef. The first staff shows the notes R, b2, 2, #5, and 7. The subsequent staves show a melodic line using eighth-note patterns. The music is in common time, and the key signature is A major (no sharps or flats).

Raga Kumurdaki



Alternate names: Raga Kumudki

Intervals: 2 2 2 5 1

Chords: Cmaj7/#11

Three staves of musical notation. Each staff begins with a treble clef. The first staff consists of eighth-note pairs connected by horizontal beams. The second staff consists of sixteenth-note pairs connected by horizontal beams. The third staff consists of eighth-note pairs connected by horizontal beams. All staves are in common time.

Raga Kuntvarali



Alternate names: Raga Kuntalavarali

Mode: mode V of [Raga Budhamanohari](#) scale (C Raga Kuntvarali = F Raga Budhamanohari)

Intervals: 5 2 2 1 2

Chords: Csus7

Three staves of musical notation. Each staff begins with a treble clef. The first staff contains four measures of music. The second staff contains four measures of music. The third staff contains four measures of music. The notation consists of vertical stems with horizontal dashes indicating pitch and rhythm.

Raga Lalita



Alternate names: Raga Sohini

Mode: mode V of [Raga Kalagada](#) scale (C Raga Lalita = E Raga Kalagada)

Intervals: 1 3 1 3 3 1

Chords: Cmaj7/#5

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff begins with a note on the 5th line. The second measure begins with a note on the 4th line. The notation uses various note heads (solid black, hollow white, and cross-hatched) and stems to represent different pitch levels and rhythmic values.

Raga Lalita Bhairav



Alternate names: Raga Vasantha

Mode: mode VI of [Lydian #2 Hexatonic](#) scale (C Raga Lalita Bhairav = Db Lydian #2 Hexatonic)

Intervals: 1 3 1 3 2 2

Chords: C7/#5

Four staves of musical notation in treble clef, each consisting of two measures. The notation uses a variety of note heads (solid black, hollow white, and various patterns) and stems to represent different note values and rhythmic patterns. The key signature changes between staves, indicated by the presence of sharps (#) or flats (b) on the staff.

Raga Latika



Mode: mode IV of [Raga Kalavati](#) scale (C Raga Latika = G Raga Kalavati)

Intervals: 2 2 3 1 3 1

Chords: Cmaj7

Four staves of musical notation for Raga Latika. Each staff begins with a treble clef and consists of eight measures. The notation uses various note heads (solid black, hollow white, and filled black) and stems, with some stems pointing up and others down. The key signature changes between staves, indicated by the presence of sharps (#) or flats (b) on the staff.

Raga Madhukauns



Mode: mode IV of [Raga Ghantana](#) scale (C Raga Madhukauns = G Raga Ghantana)

Intervals: 3 3 1 2 1 2

Chords: Cdim7

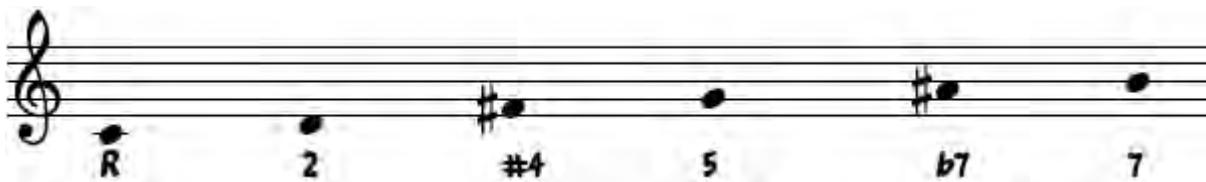
A single line of musical notation consisting of six measures. Each measure contains two eighth notes. The notes are primarily on the A, C, and E strings, with some B and D notes interspersed. The notation uses a treble clef and a common time signature.

A single line of musical notation consisting of three measures. The notes are primarily on the A, C, and E strings, with some B and D notes. The notation uses a treble clef and a common time signature.

A single line of musical notation consisting of three measures. The notes are primarily on the A, C, and E strings, with some B and D notes. The notation uses a treble clef and a common time signature.

A single line of musical notation consisting of three measures. The notes are primarily on the A, C, and E strings, with some B and D notes. The notation uses a treble clef and a common time signature.

Raga Malarani



Intervals: 2 4 1 3 1 1

Chords: Cmaj7/#11

A four-line musical staff showing a continuous melody. The staff begins with a note on the first line, followed by a series of eighth and sixteenth note patterns. The melody consists of various intervals and rhythms, typical of Indian classical music notation.

Raga Malayamarutam



Mode: mode IV of [Pyramid Hexatonic scale](#) (C Raga Malayamarutam = G Pyramid Hexatonic)

Intervals: 1 3 3 2 1 2

Chords: C7/b9

Four staves of musical notation in treble clef, each consisting of three measures. The notation uses various note heads and stems to represent the notes of the scale and chords.

Raga Malahari



Alternate names: In (Japan, same as Malahari ascending), Raga Geyahejjajji, Raga Kannadabangala, Raga Purna Pancama (same as Malahari descending)

Intervals: 1 4 2 1 4 (ascending), 1 3 1 2 1 4 (descending)

Chords: Csus

This Indian scale has two versions, ascending and descending. The ascending version contains the same notes as the [In](#) Japanese scale.



Raga Malkauns



Mode: mode V of Blues scale (C Raga Malkaus = F Blues)

Intervals: 3 2 3 2 1 1

Chords: Cm7, Csus7

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and consists of six measures. The music is primarily composed of eighth-note patterns, with some sixteenth-note figures and occasional quarter notes. The key signature changes between staves, reflecting the mode's structure.

Raga Malini



Alternate names: Raga Senagrani

Mode: mode VI of [Mixolydian b5](#) scale (C Raga Malini = Eb Mixolydian b5)

Intervals: 1 2 2 2 1 1 3

Chords: Cm6

A four-line musical score for Raga Malini. Each line consists of a treble clef staff with six measures of music. The music is composed of eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. The key signature changes from one line to the next, starting with a natural key signature in the first line and transitioning through various sharps and flats.

Raga Manaranjani



Intervals: 1 3 3 3 2

Chords: C7/b9

A musical staff in treble clef. It consists of four measures of music. The first measure starts with a quarter note followed by eighth-note pairs. The second measure starts with a quarter note followed by eighth-note pairs. The third measure starts with a quarter note followed by eighth-note pairs. The fourth measure starts with a quarter note followed by eighth-note pairs.

A musical staff in treble clef. It consists of four measures of music. The first measure starts with a quarter note followed by eighth-note pairs. The second measure starts with a quarter note followed by eighth-note pairs. The third measure starts with a quarter note followed by eighth-note pairs. The fourth measure starts with a quarter note followed by eighth-note pairs.

A musical staff in treble clef. It consists of four measures of music. The first measure starts with a quarter note followed by eighth-note pairs. The second measure starts with a quarter note followed by eighth-note pairs. The third measure starts with a quarter note followed by eighth-note pairs. The fourth measure starts with a quarter note followed by eighth-note pairs.

Raga Manavi



Mode: mode III of [Honkoshi](#) scale (C Raga Manavi = A Honkoshi)

Intervals: 2 1 4 2 1 2

Chords: Cm7

Four staves of musical notation in treble clef. The first staff shows a melodic line with various note heads and stems. The second staff continues the melodic line. The third staff shows a different melodic line. The fourth staff concludes the piece with a final melodic line.

Raga Manohari



Alternate names: Raga Malavasri

Mode: mode VI of [Raga Airavati](#) scale (C Raga Manohari = Eb Raga Airavati)

Intervals: 3 2 2 2 1 2

Chords: Cm7

Four staves of musical notation in treble clef. The first staff shows a sequence of notes with slurs. The second staff shows a sequence of notes with slurs. The third staff shows a sequence of notes with slurs. The fourth staff shows a sequence of notes with slurs.

Raga Marwa Thaat



Alternate names: Peiraiotikos (Greece), Mela Gamanasrama, Raga Partiravan, Raga Puriya, Raga Puriya Kalyan, Raga Purvikalyani, Raga Sohani, Raga Bairari

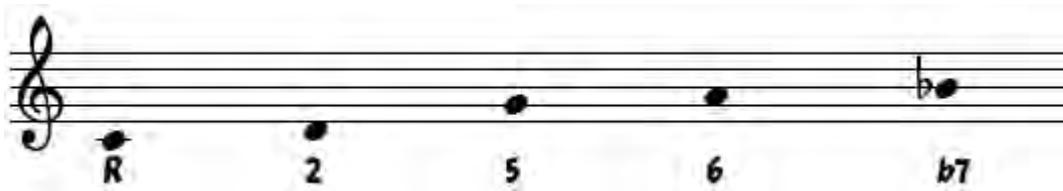
Mode: mode V of [Blues Phrygian](#) scale (C Raga Marwa Thaat = F# Blues Phrygian)

Intervals: 1 3 2 1 2 2 1

Chords: C7/b9, C7/b9/#11

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth-note patterns, primarily using the notes B, D, E, G, A, and C. The first staff starts with a B note. The second staff starts with a D note. The third staff starts with an E note. The fourth staff starts with a G note.

Raga Matha Kokila



Alternate names: Raga Matkokil

Mode: mode IV of [Nando-Kyemuonjo scale](#) (C Raga Matha Kokila = G Nando-Kyemuonjo)

Intervals: 2 5 2 1 2

Chords: Csus7, C9

Three staves of musical notation for Raga Matha Kokila. Each staff uses a treble clef and consists of eight measures. The notation includes various note heads (solid black, hollow white, and filled black) and stems, indicating different pitch levels and rhythmic values. The first staff starts with a solid black note on the first line. The second staff starts with a hollow white note on the fourth line. The third staff starts with a filled black note on the fifth line.

Raga Megharanji



Intervals: 1 3 1 6 1

Chords: Cmaj7/b9

Three staves of musical notation in treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also has four measures of eighth-note patterns. The third staff has four measures of sixteenth-note patterns.

Raga Mian Ki Malhar



Alternate names: Raga Bahar, Raga Sindhura

Intervals: 2 1 2 2 2 1 1 1

Chords: Cm7, Cmin/maj7

Four staves of musical notation for Raga Mian Ki Malhar. Each staff begins with a treble clef and consists of eight measures. The notation uses black dots for note heads and vertical stems. Measure 1: R, 2, b3, 4, 5, 6, b7, 7. Measure 2: R, 2, b3, 4, 5, 6, b7, 7. Measure 3: R, 2, b3, 4, 5, 6, b7, 7. Measure 4: R, 2, b3, 4, 5, 6, b7, 7.

Raga Mohanangi



Mode: mode V of Major Pentatonic b2 b5 scale (C Raga Mahonangi = Eb Major Pentatonic b2 b5)

Intervals: 3 1 3 2 3

Chords: C6

Three staves of musical notation. Each staff begins with a treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also has four measures of eighth-note patterns. The third staff has four measures of eighth-note patterns, starting with a key signature of one sharp (F# major). The notation uses various note heads and stems.

Raga Mruganandana



Mode: mode III of Sho scale (C Raga Mruganandana = A Sho)

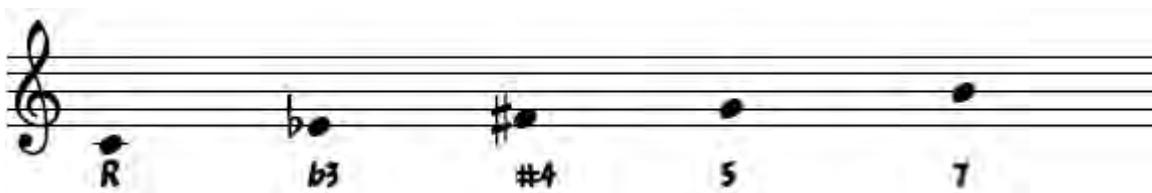
Intervals: 2 2 2 3 2 1

Chords: Cmaj7/#11

This scale can be obtained by removing the 5th degree of the [Lydian](#) scale.

Four staves of musical notation in G clef, each consisting of three measures. The notation uses quarter and eighth notes, with various accidentals (sharps and flats) indicating the specific notes of the raga. The first staff starts with a sharp on the second line. The second staff starts with a flat on the third line. The third staff starts with a sharp on the fourth line. The fourth staff starts with a sharp on the fifth line.

Raga Multani 2



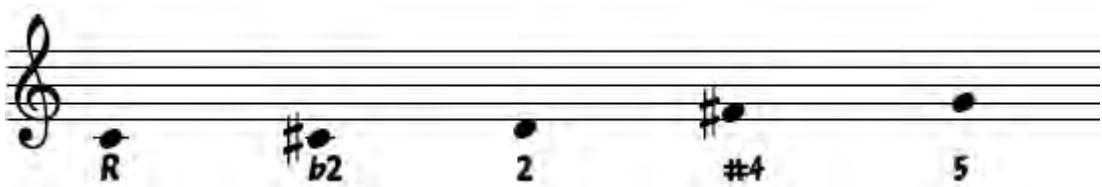
Mode: mode III of Romanian Bacovia scale (C Raga Multani 2 = G Romanian Bacovia)

Intervals: 3 3 1 4 1

Chords: Cmin/maj7/#11

Three staves of musical notation. The top staff consists of four measures of eighth-note patterns. The middle staff consists of four measures of sixteenth-note patterns. The bottom staff consists of four measures of eighth-note patterns.

Raga Nabhomani



Intervals: 1 1 4 1 5

Chords: Cmaj7/#11, C7/#11

A single line of musical notation in treble clef, showing a sequence of eighth-note pairs. The notes are mostly sharp, corresponding to the intervals of the raga.

A single line of musical notation in treble clef, continuing the sequence of eighth-note pairs from the previous line.

A single line of musical notation in treble clef, continuing the sequence of eighth-note pairs from the previous lines.

Raga Nagagandhari



Mode: mode V of [Raga Airavati](#) scale (C Raga Nagagandhari = F Raga Airavati)

Intervals: 2 3 2 2 2 1

Chords: Cmaj7, Cmin/maj7

A four-line musical score for Raga Nagagandhari. The score consists of four staves of music, each with a treble clef and a key signature of one flat. The music is written in a style that includes grace notes and slurs, typical of Indian classical music notation.

Raga Nattai

Musical notation for Raga Nattai in treble clef. The notes are: R, #2, 3, 4, 5, b7, 7, R, 7, 5, 4, #2. The notes are connected by vertical stems.

Alternate names: Raga Madhuranjani, Raga Nata, Raga Udayaravicandrika (same as Nattai descending)

Intervals: 3 1 1 2 3 1 1 (ascending), 3 2 2 4 1 (descending)

Chords: C7, Csus7

This Indian scale has two versions, ascending and descending. The ascending version contains the same notes as the [Chromatic Dorian Inverse](#) scale.

First measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Second measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Third measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Fourth measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Fifth measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Sixth measure of the ascending scale for Raga Nattai. The notes are: R, #2, 3, 4, 5, b7, 7. The notes are connected by vertical stems.

Raga Nattaikurinji



Alternate names: Raga Rageshri or Rageshwari

Mode: mode II of [Raga Ratnakanthi](#) scale (C Raga Nattaikurinji = Bb Raga Ratnakanthi)

Intervals: 2 2 1 4 1 2

Chords: C7

Four staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff shows a sequence of eighth and sixteenth notes. The third staff shows a sequence of eighth and sixteenth notes. The fourth staff shows a sequence of eighth and sixteenth notes.

Raga Navamanohari



Mode: mode V of [Sho](#) scale (C Raga Navamanohari = F Sho)

Intervals: 2 3 2 1 2 2

Chords: Cm7, Csus7, C7/b13

Four staves of musical notation for a single instrument. Each staff begins with a treble clef. The first staff contains six notes: C, D, E, F, G, and A. The second staff begins with a key signature of one sharp (F#). The third staff begins with a key signature of two sharps (D# and F#). The fourth staff begins with a key signature of three sharps (C#, D#, and F#).

Raga Neroshta



Mode: mode III of [Nando-Kyemuonjo scale](#) (C Raga Neroshta = A Nando-Kyemuonjo)

Intervals: 2 2 5 2 1

Chords: Cmaj7

Three staves of musical notation. Each staff begins with a treble clef and consists of five horizontal lines. The first staff contains eighth-note patterns. The second staff contains sixteenth-note patterns. The third staff contains eighth-note patterns. All staves feature various note heads, including solid black dots, hollow circles, and stems with arrows, indicating different pitch and rhythmic values.

Raga Nishadi



Mode: mode III of [Raga Shreeranjani](#) scale (C Raga Nishadi = A Raga Shreeranjani)

Intervals: 2 4 1 2 2 1

Chords: Cmaj7/#11

Four staves of musical notation for Raga Nishadi. Each staff uses a treble clef and consists of six measures. The notation includes various note heads (solid black, hollow white, and filled with diagonal lines) and stems, indicating different pitch levels and rhythmic values. The music is primarily composed of eighth and sixteenth notes.

Raga Padi



Modes: Raga Vijayavasanta (II), Raga Syamalam (III)

Intervals: 1 4 2 1 3 1

Chords: Csus/maj7

Four staves of musical notation in treble clef. The first staff shows a melodic line with various note heads and stems. The subsequent three staves provide harmonic context, showing chords or implied harmonic movement across the same time signature.

Raga Pahadi



Mode: mode IX of [Kiourdi](#) scale (C Raga Pahadi = D Kiourdi)

Intervals: 2 2 1 2 1 1 1 1 1

Chords: Cmaj7, C7

A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

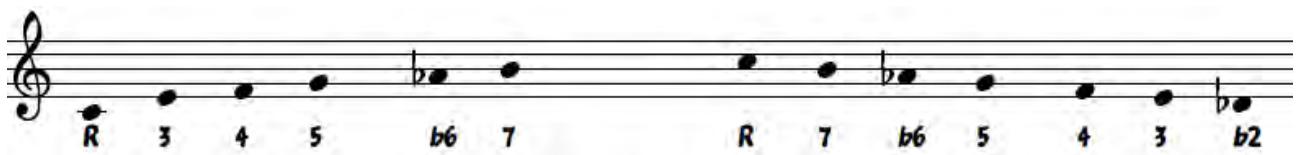
A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

A musical staff in treble clef. It consists of two measures. The first measure contains eighth-note pairs starting from the second note (2) and moving up to the seventh note (7). The second measure contains eighth-note pairs starting from the third note (3) and moving up to the eighth note (7).

Raga Paras



Alternate names: Raga Pharas or Paraju, Raga Kamalamanohari, Raga Ramamanohari 2, Raga Simhavahini (same as Paras ascending), Raga Sindhu Ramakriya

Modes: Raga Amarasenapriya (III ascending), Raga Rudra Pancama (IV ascending)

Intervals: 4 1 2 1 3 1 (ascending), 1 3 1 2 1 3 1 (descending, same as Double Harmonic)

Chords: Cmaj7

This Indian scale has two versions, ascending and descending. The descending version contains the same notes as the [Double Harmonic](#) scale.



Raga Priyadharshini



Mode: mode II of Major Pentatonic b3 scale (C Raga Priyadharshini = B Major Pentatonic b3)

Intervals: 2 3 3 3 1

Chords: Cmaj7/#5

Three staves of musical notation. The first staff consists of four measures of eighth-note patterns. The second staff consists of four measures of sixteenth-note patterns. The third staff consists of four measures of eighth-note patterns.

Raga Puruhutika



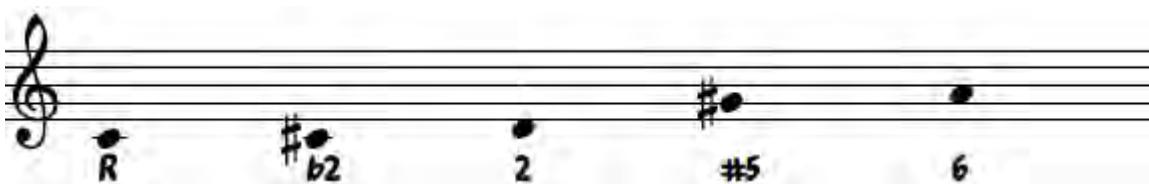
Alternate names: Raga Purvaholica

Intervals: 5 2 2 2 1

Chords: Csus/maj7

Three staves of musical notation in treble clef. The first staff consists of eighth-note pairs. The second staff consists of sixteenth-note pairs. The third staff consists of eighth-note pairs. All staves are in common time.

Raga Putrika



Mode: mode V of [Raga Deshgaur](#) scale (C Raga Putrika = C# Raga Deshgaur)

Intervals: 1 1 6 1 3

Chords: Cmaj7/#5

Three staves of musical notation. Each staff begins with a treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also has four measures of eighth-note patterns. The third staff has four measures, with the first measure being a single eighth note followed by three measures of eighth-note patterns.

Raga Rageshri

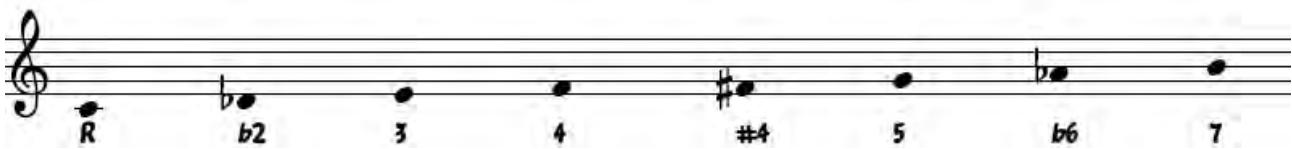


Intervals: 2 2 1 4 1 1 1

Chords: Cmaj7, C7

Four staves of musical notation for a single instrument. Each staff begins with a treble clef and consists of five horizontal lines. The notation uses dots to represent notes and horizontal strokes to indicate pitch movement. The first staff starts with a note on the second line. The second staff starts with a note on the fourth line. The third staff starts with a note on the fifth line. The fourth staff starts with a note on the second line. The notation is continuous across the four staves, showing a melodic line that spans multiple octaves.

Raga Ramkali



Alternate names: Raga Ramakri

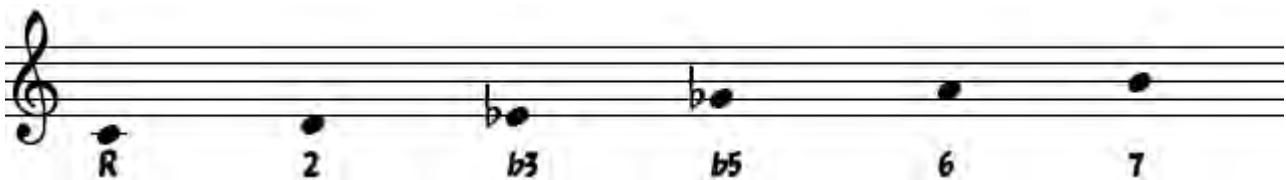
Mode: mode VI of [Hungarian Minor b2 scale](#) (C Raga Ramkali = F Hungarian Minor b2)

Intervals: 1 3 1 1 1 1 3 1

Chords: Cmaj7/b9

Four staves of musical notation in treble clef, each consisting of eight measures. The notation uses various note heads (solid black, hollow white, and sharp symbols) and stems to represent the specific notes of the Raga Ramkali scale as defined in the scale diagram above.

Raga Rangini



Alternate names: Raga Ranjani

Mode: mode III of [Pyramid Hexatonic scale](#) (C Raga Rangini = A Pyramid Hexatonic)

Intervals: 2 1 3 3 2 1

Chords: Cmin/maj7/b5

A four-line musical score consisting of four staves of music. Each staff begins with a treble clef. The first staff contains six notes: Rā, 2, b3, b5, 6, 7. The subsequent staves continue the melody, with each staff ending on a different note: the second staff ends on 6, the third on 7, and the fourth on 2. The music is written in a style typical of Indian classical music notation.

Raga Rasamanjari 2



Mode: mode II of [Raga Malahari](#) descending scale (C Raga Rasamanjari = B Raga Malahari descending)

Intervals: 3 1 2 1 4 1

Chords: Cmin/maj7



Raga Rasavali



Mode: mode III of [Hawaiian](#) scale (C Raga Rasavali = Bb Hawaiian)

Intervals: 1 4 2 2 1 2

Chords: Csus7, Csus7/b9

Four staves of musical notation in G clef, each consisting of three measures. The first staff uses a key signature of one flat (B-flat). The second staff uses a key signature of one sharp (F-sharp). The third staff uses a key signature of one sharp (F-sharp). The fourth staff uses a key signature of one flat (B-flat).

Raga Rasranjani



Mode: mode III of [Raga Audav Tukhari](#) scale (C Raga Rasranjani = A Raga Audav Tukhari)

Intervals: 2 3 4 2 1

Chords: Csus/maj7

Three staves of musical notation in treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also has four measures of eighth-note patterns. The third staff has four measures of eighth-note patterns, starting with a key signature of one sharp (F#). The notation uses various accidentals such as flats (B-flat), sharps (F-sharp), and naturals (E-natural).

Raga Ratnakanthi



Alternate names: Raga Chaturangini 2

Modes: Raga Nattaikurinji (II), Raga Trimurti (III), Raga Hari Nata (V), Raga Suddha Simantini (V)

Intervals: 2 2 2 1 4 1

Chords: Cmaj7/#11

A four-line musical staff showing a continuous melodic line. The notes are connected by horizontal stems, forming a flowing pattern across the four lines of the staff.

Raga Rudra Pancama



Mode: mode IV of [Raga Paras](#) ascending scale (C Raga Rudra Pancama = F Raga Paras ascending)

Intervals: 1 3 1 4 1 2

Chords: C7/b9

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation uses various note heads (solid black, hollow white, and dashed grey) and stems to represent different pitch levels and rhythmic values. The first staff starts with a note on the bottom line. The second staff starts with a note on the middle line. The third staff starts with a note on the top line. The fourth staff starts with a note on the middle line.

Raga Rukmangi



Mode: mode II of [Raga Abhogi](#) scale (C Raga Rukmangi = Bb Raga Abhogi)

Intervals: 1 2 4 3 2

Chords: Cm7

Three staves of musical notation for Raga Rukmangi. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff consists of four measures of music, featuring various note heads and stems.

Raga Salagavarali



Mode: mode III of [Sho #2](#) scale (C Raga Salagavarali = A Sho #2)

Intervals: 1 2 4 2 1 2

Chords: Cm7

Four staves of musical notation in treble clef. The first staff shows a sequence of notes with slurs. The second staff starts with a sharp sign. The third staff starts with a sharp sign. The fourth staff starts with a sharp sign.

Raga Samudhra Priya



Mode: mode IV of Major Pentatonic b2 b5 scale (C Raga Samudhra Priya = Gb Major Pentatonic b2 b5)

Intervals: 3 3 1 3 2

Chords: Cm7/b5

Three staves of musical notation. The top staff starts with a note followed by a eighth-note pair (b3, b7). The middle staff starts with a note followed by a eighth-note pair (5, b7). The bottom staff starts with a note followed by a eighth-note pair (b3, 5).

Raga Santanamanjari



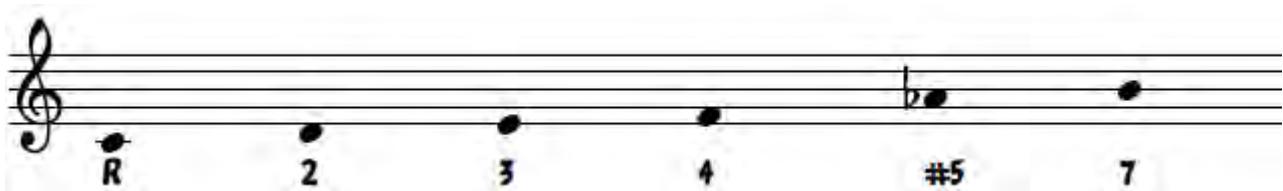
Alternate name: Mela Sucaritra

Intervals: 3 1 2 1 1 1 3

Chords: C6

Four staves of musical notation in treble clef. The first staff consists of eighth-note pairs. The second staff has eighth-note pairs with some sixteenth-note pairs. The third staff has eighth-note pairs with sixteenth-note pairs. The fourth staff has eighth-note pairs with sixteenth-note pairs.

Raga Sarasana



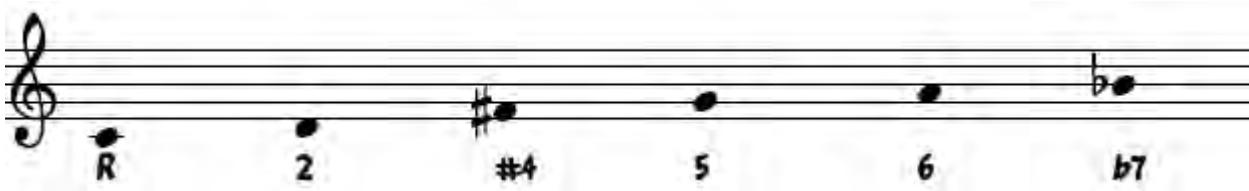
Mode: mode II of Double Phrygian scale (C Raga Sarasana = B Double Phrygian)

Intervals: 2 2 1 3 3 1

Chords: Cmaj7/#5



Raga Sarasvati



Modes: Raga Kamalamanohari 2 (II), Raga Sindhura Kafi (IV)

Intervals: 2 4 1 2 1 2

Chords: C7/#11

A four-line musical staff. It features a continuous melodic line composed of eighth and sixteenth notes. The notes are primarily black, with some white notes interspersed, indicating specific raga notes. The staff begins with a note on the top line, followed by a series of notes on the middle line, and ends with a note on the bottom line.

Raga Saravati



Intervals: 4 1 2 1 1 3

Chords: Cmaj7, Cmaj7/#5

Four staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff shows a sequence of eighth and sixteenth notes. The third staff shows a sequence of eighth and sixteenth notes. The fourth staff shows a sequence of eighth and sixteenth notes.

Raga Saugandhini



Alternate name: Raga Yashranjani

Mode: mode IV of [Raga Nabhomani](#) scale (C Raga Saugandhini = F# Raga Nabhomani)

Intervals: 1 5 1 1 4

Chords: C7/b9/#11/b13

Three staves of musical notation. Each staff begins with a treble clef. The first staff consists of four measures of eighth-note patterns. The second staff also consists of four measures of eighth-note patterns. The third staff consists of four measures of eighth-note patterns.

Raga Saurashtra



Intervals: 1 3 1 2 1 1 2 1

Chords: Cmaj7, Cmaj7/#5, Cmaj7/b9

Four staves of musical notation for Raga Saurashtra. Each staff begins with a treble clef and a key signature of one sharp. The notation consists of eighth-note patterns connected by horizontal lines, typical of Indian classical music notation.

Raga Shreeranjani



Alternate names: Raga Shee Ranjani or Sriranjani, Raga Kapijingla, Raga Bageshri 2, Raga Jayamanohari

Modes: Raga Kashyapi (II), Raga Nishadi (III), Raga Vegavahini ascending (IV), Raga Kedaram descending (VI)

Intervals: 2 1 2 4 1 2

Chords: Cm7

A four-line musical staff showing a sequence of notes. The notes are: 1. A series of eighth notes starting from a low note up to a higher note, followed by a short rest. 2. A series of eighth notes starting from a low note up to a higher note, followed by a short rest. 3. A series of eighth notes starting from a low note up to a higher note, followed by a short rest. 4. A series of eighth notes starting from a low note up to a higher note, followed by a short rest. The staff has a treble clef and a key signature of one sharp (F#).

Raga Shri Kalyan



Mode: mode V of [Mixolydian Pentatonic](#) scale (C Raga Shri Kalyan = D Mixolydian Pentatonic)

Intervals: 2 4 1 2 3

Chords: C6, Cmaj7/#11

Three staves of musical notation for Raga Shri Kalyan. Each staff consists of a treble clef and five horizontal lines. The first staff contains sixteenth-note patterns starting with quarter notes. The second staff continues the pattern. The third staff begins with a different rhythmic pattern, featuring eighth-note pairs and sixteenth-note pairs.

Raga Shubravarni



Intervals: 2 4 3 1 2

Chords: C7/#11

Three staves of musical notation for Raga Shubravarni. Each staff uses a treble clef and consists of eight measures. The notation includes various note heads (solid black, hollow white, and filled black) and stems, with some stems pointing up and others down. The music is primarily composed of eighth-note patterns.

Raga Sindhura Kafi



Mode: mode IV of [Raga Sarasvati](#) scale (C Raga Sindhura Kafi = F Raga Sarasvati)

Intervals: 2 1 2 2 4 1

Chords: Cmin/maj7

Four staves of musical notation for Raga Sindhura Kafi. Each staff uses a treble clef and consists of eight measures. The notation includes various note heads (solid black, hollow black, white) and stems, with some stems extending upwards and others downwards. The key signature changes from one staff to the next, indicating the progression through the modes of the Raga Sarasvati scale.

Raga Sindhi-Bhairavi



Mode: mode IV of Maqam Shawq Afza (C Raga Sindhi-Bhairavi = G# Maqam Shawq Afza)

Intervals: 1 1 1 1 1 2 1 2 1 1

Chords: Cmaj7, Cmaj7/#5, C7, C7/#5, C7/b9

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

A musical staff showing a melodic line starting with a quarter note followed by eighth notes. The notes are mostly sharp, indicating the mode.

Raga Siva Kambhoji



Alternate names: Raga Vivardhini, Raga Andhali

Mode: mode II of [Raga Airavati](#) scale (C Raga Siva Kambhoji = Bb Raga Airavati)

Intervals: 2 2 1 2 3 2

Chords: C7

Raga Sorati



Alternate names: Raga Sur Malhar

Mode: mode II of [Enigmatic Minor](#) scale (C Raga Sorati = B Enigmatic Minor)

Intervals: 2 3 2 2 1 1 1

Chords: Csus7

Four staves of musical notation. Each staff begins with a treble clef. The notation consists of eighth and sixteenth note patterns. The key signature changes from one staff to the next, corresponding to the mode II of the Enigmatic Minor scale.

Raga Suddha Mukhari



Mode: mode VI of [Raga Bowli](#) descending scale (C Raga Suddha Mukhari = C# Raga Bowli descending)

Intervals: 1 1 3 3 1 3

Chords: Csus

Four staves of musical notation in treble clef, each consisting of three measures. The notation uses quarter and eighth notes, with sharp symbols indicating specific notes in the scale. The first staff starts with a note followed by a grace note. The second staff starts with a note followed by a grace note. The third staff starts with a note followed by a grace note. The fourth staff starts with a note followed by a grace note.

Raga Suddha Simantini



Mode: mode VI of [Raga Ratnakanthi](#) scale (C Raga Suddha Simantini = Db Raga Ratnakanthi)

Intervals: 1 2 2 2 1 4

Chords: Cmin7/b9

Four staves of musical notation for Raga Suddha Simantini. Each staff uses a treble clef and consists of eight measures. The notation includes various note heads (solid black, hollow white, and filled black) and stems, indicating different rhythmic values and performance techniques. The music is primarily in a single key signature, with occasional sharps and flats appearing in specific measures.

Raga Syamalam



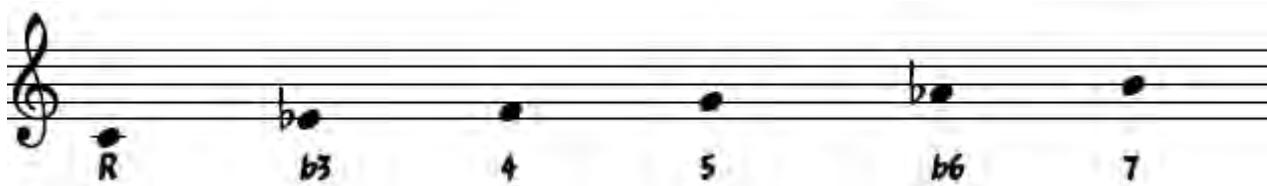
Mode: mode III of [Raga Padi](#) scale (C Raga Syamalam = G Raga Padi)

Intervals: 2 1 3 1 1 4

Chords: Cmin

Four staves of musical notation in treble clef. Each staff consists of two measures. The first measure of each staff begins with a quarter note followed by eighth-note patterns. The second measure begins with a half note followed by eighth-note patterns. The notation uses various accidentals such as flats, sharps, and naturals.

Raga Takka



Mode: mode III of [Lydian #2 Hexatonic](#) scale (C Raga Takka = Ab Lydian #2 Hexatonic)

Intervals: 3 2 2 1 3 1

Chords: Cmin/maj7

Four staves of musical notation for Raga Takka. Each staff consists of a treble clef and a series of eighth and sixteenth note patterns. The notation uses various accidentals such as flats (b) and sharps (#). The first staff starts with a C-minor chord (C, E, G) followed by a G-major7 chord (G, B, D, F#). The second staff starts with a G-major7 chord (G, B, D, F#) followed by a C-minor chord (C, E, G). The third staff starts with a C-minor chord (C, E, G) followed by a G-major7 chord (G, B, D, F#). The fourth staff starts with a G-major7 chord (G, B, D, F#) followed by a C-minor chord (C, E, G).

Raga Tilang



Alternate names: Raga Bridabani Tilang, Raga Savitri

Modes: Raga Chandrajyoti (V)

Intervals: 4 1 2 3 1 1

Chords: Cmaj7, C7, Csus7

Four staves of musical notation for Raga Tilang. Each staff begins with a treble clef and consists of eight measures. The notation uses various note heads (solid black, hollow black, white) and stems to represent different note values and pitch levels. The music is primarily diatonic, using notes from the Raga's scale.

Raga Trimurti



Mode: mode III of [Raga Ratnakanti](#) scale (C Raga Trimurti = Ab Raga Ratnakanti)

Intervals: 2 1 4 1 2 2

Chords: Cm7

Four staves of musical notation for Raga Trimurti. Each staff begins with a treble clef and consists of eight measures. The notation uses various note heads (solid black, hollow white, and black with a vertical line) and stems, with some stems pointing up and others down. The key signature changes from one staff to the next, indicating the mode III of the Raga Ratnakanti scale.

Raga Valaji



Mode: mode IV of [Raga Abhogi](#) scale (C Raga Valaji = G Raga Abhogi)

Intervals: 4 3 2 1 2

Chords: C7

Three staves of musical notation in treble clef. The first staff shows a sequence of eighth and sixteenth notes. The second staff continues the pattern. The third staff begins with a different rhythmic pattern, featuring eighth and sixteenth notes.

Raga Vasanta



Alternate names: Raga Bhinna Shadj, Raga Hindolita, Raga Kaushikdhvani (same as Vasanta ascending), Raga Chaya Vati (same as Vasanta descending)

Modes: Raga Kalakanthi 2 (III descending)

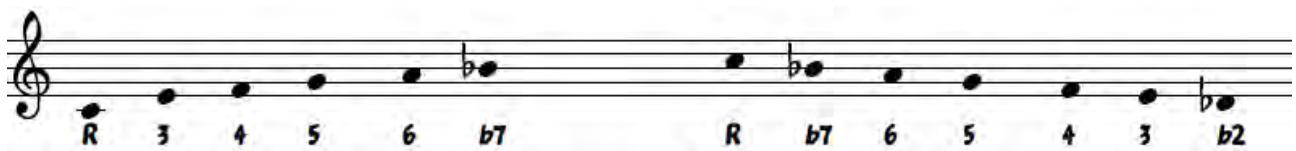
Intervals: 4 1 4 2 1 (ascending), 1 3 1 4 2 1 (descending)

Chords: Cmaj7/b9

This Indian scale has two versions, ascending and descending. The ascending version is equivalent to mode V of the In scale.



Raga Vegavahini



Alternate names: Raga Khamas, Raga Desya Khamas, Raga Bahudari (same as Vehavahini ascending)

Mode: ascending version is mode IV of [Raga Sheeranjani](#) scale (C Raga Vegavahini = G Raga Sheeranjani)

Intervals: 4 1 2 2 1 2 (ascending), 1 3 1 2 2 1 2 (descending)

Chords: C7/b9

This Indian scale has two versions, ascending and descending. The ascending version is equivalent to mode IV of the [Raga Sheeranjani](#) scale, the descending version contains the same notes as the [Harmonic Minor Inverse](#) scale.



Raga Vijayanagari



Mode: mode III of [Raga Bhinna Pancama](#) scale (C Raga Vijayanagari = G Raga Bhinna Pancama)

Intervals: 2 1 3 1 2 3

Chords: Cm6

Four staves of musical notation, each starting with a treble clef. The notation consists of eighth and sixteenth note patterns. The key signature changes from one staff to the next, corresponding to the mode III of the Raga Bhinna Pancama scale.

Raga Vijayasri



Intervals: 1 1 4 1 4 1

Chords: Cmaj7/#11

Four staves of musical notation in treble clef. Each staff consists of six measures. The notes are primarily black dots with stems, and some have small vertical strokes or horizontal dashes. The music is written in a style that suggests a specific ragamela pattern.

Raga Vijayavasanta



Mode: mode II of [Raga Padi](#) scale (C Raga Vijayavasanta = B Raga Padi)

Intervals: 4 2 1 3 1 1

Chords: Cmaj7/#11

A musical staff in treble clef and common time. It consists of six eighth-note pairs connected by horizontal beams. The notes are primarily on the A, B, and C strings, with some D and E string notes interspersed. The first note is a C major chord (C, E, G).

A musical staff in treble clef and common time. It consists of six eighth-note pairs connected by horizontal beams. The notes are primarily on the A, B, and C strings, with some D and E string notes interspersed. The first note is a C major chord (C, E, G).

A musical staff in treble clef and common time. It consists of six eighth-note pairs connected by horizontal beams. The notes are primarily on the A, B, and C strings, with some D and E string notes interspersed. The first note is a C major chord (C, E, G).

A musical staff in treble clef and common time. It consists of six eighth-note pairs connected by horizontal beams. The notes are primarily on the A, B, and C strings, with some D and E string notes interspersed. The first note is a C major chord (C, E, G).

Raga Viyogavarali



Intervals: 1 2 2 3 3 1

Chords: Cmin/maj7

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The first staff contains six notes: a solid black dot, a black dot with a vertical line through it, a black dot with a vertical line through it, a small black dot, a black dot with a vertical line through it, and a small black dot. The subsequent three staves each contain eight notes, primarily consisting of black dots with vertical lines through them, separated by short vertical dashes.

Raga Vutari



Mode: mode V of [Sho #2](#) scale (C Raga Vutari = F# Sho #2)

Intervals: 4 2 1 2 1 2

Chords: C7/#11

A four-line musical staff showing a continuous melodic line. The line starts with a quarter note, followed by eighth notes, then sixteenth notes, and so on, creating a complex rhythmic pattern. The staff uses a treble clef and includes various accidentals such as sharps and flats.

Raga Zilaf



Mode: mode IV of [Raga Hamsadhwani](#) scale (C Raga Zilaf = F Raga Hamsadhwani)

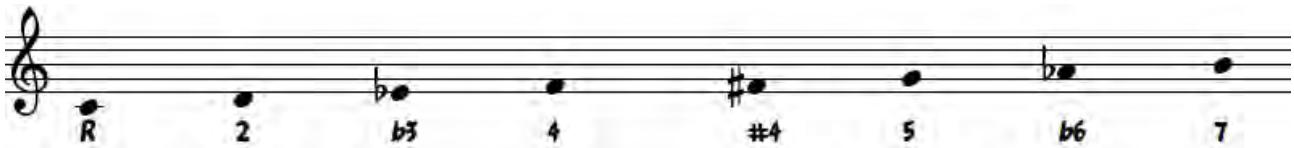
Intervals: 4 2 1 2 1 2

Chords: Csus

Three staves of musical notation. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff contains eight measures of music, featuring various note heads and stems.

Miscellaneous scales

Algerian Octatonic



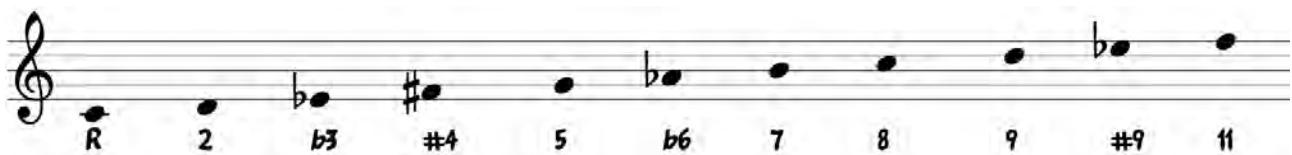
Modes: Maqam Shadd'araban (II), Maqam Hijaz (VI)

Intervals: 2 1 2 1 1 1 3 1

Chords: Cm7, Cm7/b13

Four staves of musical notation in treble clef, each consisting of eight measures. The notation uses eighth-note patterns and various accidentals (sharps, flats, naturals) to represent the scale notes across the octatonic cycle.

Algerian



Intervals: 2 1 3 1 1 3 1 2 1 2

Chords: Cmin/maj7

The 11-note Algerian scale is peculiar in that it subdivides an 11th interval, instead of an octave. As its name suggests, this scale is often used in Algerian, Berber, and North African music. The presence of two 3-semitone intervals creates a sound that is often associated with Middle Eastern music. This scale was used by Jacques Ibert in his *Escales* composition.



Eskimo Hexatonic



Mode: mode IV of [Takemitsu Tree 2](#) scale (C Eskimo Hexatonic = Gb Takemitsu Tree 2)

Intervals: 2 2 2 2 1 3

Chords: Caug

Origin: Alaska

Four staves of musical notation, each consisting of a treble clef and five horizontal lines. The notation is divided into measures by vertical bar lines. The first staff shows a sequence of notes with various accidentals (sharps and flats). The second staff continues the sequence. The third staff begins with a note followed by a series of eighth-note pairs. The fourth staff concludes the sequence with a final note.

Eskimo Hexatonic 2



Modes: Prometheus (II)

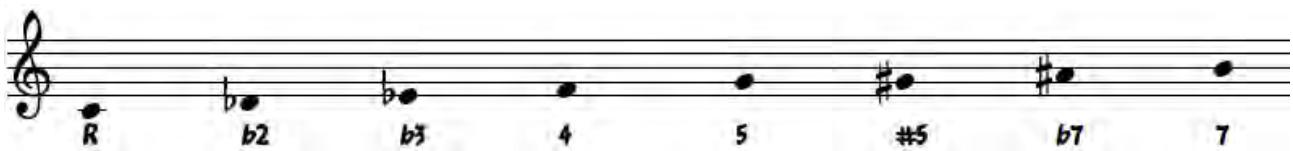
Intervals: 2 2 2 2 3 1

Chords: Cmaj7/#5

Origin: Alaska

Four staves of musical notation in treble clef, each consisting of two measures. The notation uses eighth and sixteenth note patterns. The first staff starts with a quarter note followed by an eighth-note pattern. The second staff starts with a half note followed by an eighth-note pattern. The third staff starts with a half note followed by an eighth-note pattern. The fourth staff starts with a quarter note followed by an eighth-note pattern.

Hamel



Alternate names: Gregorian 3

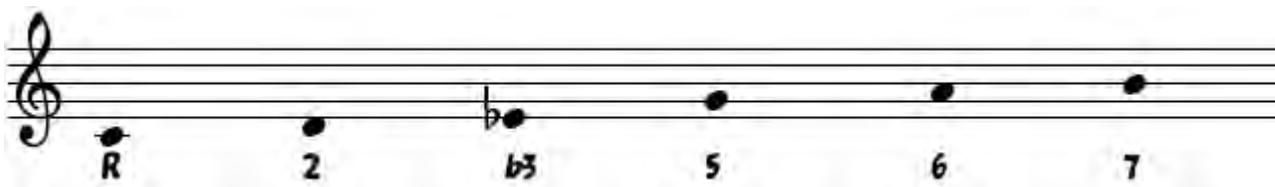
Mode: mode V of [Spanish Octatonic](#) scale (C Hamel = G Spanish Octatonic)

Intervals: 1 2 2 2 1 2 1 1

Chords: Cm7, Cmin/maj7

Four staves of musical notation in G clef, each consisting of four measures. The notation uses various note heads (solid black, hollow white, and filled with diagonal lines) and stems to represent the specific notes of the mode. The first staff starts with a solid black note, followed by a hollow white note with a stem pointing down, then a solid black note with a stem pointing up, and finally a solid black note with a stem pointing down. The second staff starts with a hollow white note with a stem pointing up, followed by a solid black note with a stem pointing down, then a solid black note with a stem pointing up, and finally a solid black note with a stem pointing down. The third staff starts with a solid black note with a stem pointing up, followed by a solid black note with a stem pointing down, then a solid black note with a stem pointing up, and finally a solid black note with a stem pointing down. The fourth staff starts with a solid black note with a stem pointing down, followed by a solid black note with a stem pointing up, then a solid black note with a stem pointing down, and finally a solid black note with a stem pointing up.

Hawaiian



Modes: Raga Rasavali (II)

Intervals: 2 1 4 2 2 1

Chords: Cmaj7, Cmaj7/#5, Cmaj7/#9



LG Octatonic



Intervals: 1 2 1 1 2 2 1 2

Chords: C7, C7/b9, C7/#9

Four staves of musical notation. Each staff has a G clef and consists of four measures. The notation uses eighth and sixteenth note patterns with various accidentals (sharps, flats, naturals) to represent the LG Octatonic scale across different octaves.

Pyramid Hexatonic



Modes: Raga Rangini (III), Raga Malayamarutam (IV)

Intervals: 2 1 2 1 3 3

Chords: Cdim7

A four-line musical score consisting of four staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff contains six notes: R, 2, b3, 4, b5, and 6. The subsequent staves continue the sequence of notes, with each staff ending on a different note from the previous one, creating a descending pattern across the four lines.

Nonatonic 2



Intervals: 1 2 1 1 1 1 2 1 2

Chords: C7, C7/b9, C7/b9/#9, C7/b9/#9/#11

A musical staff consisting of two measures. The first measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 . The second measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 .

A musical staff consisting of two measures. The first measure contains eight eighth notes: 3, 4, \sharp_4 , 5, 6, b_7 , \sharp_{b2} , \sharp_2 . The second measure contains eight eighth notes: 3, 4, \sharp_4 , 5, 6, b_7 , \sharp_{b2} , \sharp_2 .

A musical staff consisting of two measures. The first measure contains eight eighth notes: 3, 4, \sharp_4 , 5, 6, b_7 , \sharp_{b2} , \sharp_2 . The second measure contains eight eighth notes: 3, 4, \sharp_4 , 5, 6, b_7 , \sharp_{b2} , \sharp_2 .

A musical staff consisting of two measures. The first measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 . The second measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 .

A musical staff consisting of two measures. The first measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 . The second measure contains eight eighth notes: \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 .

A musical staff consisting of two measures. The first measure contains eight eighth notes: \flat_{b2} , \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 . The second measure contains eight eighth notes: \flat_{b2} , \sharp_{b2} , \sharp_2 , 3, 4, \sharp_4 , 5, 6, b_7 .

Symmetrical Nonatonic



Intervals: 1 1 2 2 1 1 2 1 1

Chords: Cmaj7, Cmaj7/#5, C7, C7/#5, C7/b9

Appendix

A. Scale Index

Major and Minor Scales

Scale	Intervals	Notes	Mode	Page
Major	2 2 1 2 2 2 1	C D E F G A B		7
Dorian	2 1 2 2 2 1 2	C D Eb F G A Bb	Bb Major (II)	8
Phrygian	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Ab Major (III)	9
Lydian	2 2 2 1 2 2 1	C D E F# G A B	G Major (IV)	10
Mixolydian	2 1 2 2 2 1 2	C D E F G A Bb	F Major (V)	11
Aeolian	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Eb Major (VI)	12
Locrian	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	Db Major (VII)	13
Melodic Minor	2 1 2 2 2 2 1	C D Eb F G A B		14
Dorian b2	1 2 2 2 2 1 2	C Db Eb F G A Bb	Bb Melodic Minor (II)	15
Lydian Augmented	2 2 2 2 1 2 1	C D E F# G# A B	A Melodic Minor (III)	16
Lydian Dominant	2 2 2 1 2 1 2	C D E F# G A Bb	G Melodic Minor (IV)	17
Melodic Major	2 2 1 2 1 2 2	C D E F G Ab Bb	F Melodic Minor (V)	18
Half Diminished	2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Eb Melodic Minor (VI)	19
Altered Dominant	1 2 1 2 2 2 2	C Eb Eb E F# G# Bb	Db Melodic Minor (VII)	20
Harmonic Minor	2 1 2 2 1 3 1	C D Eb F G Ab B		21
Locrian #6	1 2 2 1 3 1 2	C Db Eb F Gb A Bb	Bb Harmonic Minor (II)	22
Ioanian Augmented	2 2 1 3 1 2 1	C D E F G# A B	A Harmonic Minor (III)	23
Romanian Minor	2 1 3 1 2 1 2	C D Eb F# G A B	G Harmonic Minor (IV)	24
Phrygian Dominant	1 3 1 2 1 2 2	C Db E F G Ab Bb	F Harmonic Minor (V)	25
Lydian #2	3 1 2 1 2 2 1	C D# E F# G A B	E Harmonic Minor (VI)	26
Ultralocrian	1 2 1 2 2 1 3	C Db Eb E F# G# A	Db Harmonic Minor (VII)	27

Symmetrical Scales

Scale	Intervals	Notes	Mode	Page
Whole-Tone	2 2 2 2 2 2	C D E F# G# Bb		28
Augmented	3 1 3 1 3 1	C D# E G Ab B		29
Inverted Augmented	1 3 1 3 1 3	C Db E F G# A	B Augmented (II)	30
Diminished	2 1 2 1 2 1 2 1	C D Eb F F# G# A B		31
Diminished Half-tone	1 2 1 2 1 2 1 2	C C# D# E F# G A Bb	Bb Diminished (II)	32
Chromatic	1 1 1 1 1 1 1 1 1 1 1	C C# D D# E F F# G G# A Bb B		33
Tritone	1 3 2 1 3 2	C Db E F# G Bb		34
Raga Neelangi	2 1 3 2 1 3	C D Eb F# G# A	G# Tritone (III)	35
Messiaen 2 nd Mode Truncated	1 2 3 1 2 3	C Eb Eb F# G A		36
Messiaen 3 rd Mode	2 1 1 2 1 1 2 1 1	C D D# E F# G G# Bb B		37
Messiaen 4 th Mode	1 1 3 1 1 1 3 1	C C# D F F# G Ab B		38
Messiaen 4 th Mode Inverse	3 1 1 1 3 1 1 1	C D# E F Gb A Bb B	Bb Messiaen 4 th Mode (III)	39
Messiaen 5 th Mode	1 4 1 1 4 1	C Db F F# G B		40
Messiaen 5 th Mode Inverse	4 1 1 4 1 1	C E F Gb Bb B	B Messiaen 5 th Mode (II)	41
Messiaen 6 th Mode	2 2 1 1 2 2 1 1	C D E F F# G# A# B		42
Messiaen 6 th Mode Inverse	1 1 2 2 1 1 2 2	C C# D F F# G Ab Bb	Ab Messiaen 6 th Mode (III)	43
Messiaen 7 th Mode	1 1 1 2 1 1 1 1 2 1	C C# D Eb F F# G G# A B		44
Messiaen 7 th Mode Inverse	2 1 1 1 1 2 1 1 1 1	C D D# E F F# G# A Bb B	A Messiaen 7 th Mode (IV)	45
Genus Chromaticum	1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B	A Messiaen 3 rd Mode (III)	46
Two-semitone Tritone	1 1 4 1 1 4	C C# D F# G Ab		47
Symmetrical Decatonic	1 1 2 1 1 1 1 2 1 1	C C# D E F F# G G# A# B	B Messiaen 7 th Mode (II)	48
Van Der Host	1 2 2 1 1 2 2 1	C Db Eb F F# G A B	G Messiaen 6 th Mode (IV)	49

Jazz Scales

Scale	Intervals	Notes	Mode	Page
Blues	3 2 1 1 3 2	C Eb F F# G Bb		50
Blues Heptatonic	2 1 2 1 3 1 2	C D Eb F Gb A Bb	Bb Harmonic Major (II)	51
Blues Heptatonic 2	3 2 1 1 2 1 2	C Eb F F# G A Bb		52
Blues Octatonic	2 1 2 1 1 2 1 2	C D Eb F F# G A Bb		53
Blues Enneatonic	2 1 1 1 2 2 1 1 1	C D D# E F G A Bb B		54
Blues Enneatonic 2	2 1 1 1 1 1 2 1 2	C D D# E F F# G A Bb		55
Blues Dorian Hexatonic	1 2 1 3 2 3	C C# D# E G A		56
Blues Phrygian	1 2 2 1 1 3 2	C Db Eb F F# G Bb		57
Blues Minor Maj7	3 2 1 1 4 1	C Eb F F# G B		58
Blues Modified	2 1 2 1 1 3 2	C D Eb F F# G Bb		59
Blues Leading Tone	3 2 1 1 3 1 1	C Eb F F# G A# B		60
Rock 'n Roll	3 1 1 2 2 1 2	C D# E F G A Bb		61
Bebop	2 2 1 2 2 1 1 1	C D E F G A Bb B		62
Bebop Major	2 2 1 2 1 1 2 1	C D E F G G# A B	D Blues Octatonic (VIII)	63
Bebop Major Hexatonic	2 2 3 1 1 3	C D E G G# A		64
Bebop Major Heptatonic	2 2 1 2 1 1 3	C D E F G G# A	D Blues Modified (VII)	65
Bebop Minor	2 1 1 3 2 1 2	C D D# E G A Bb	A Blues Phrygian (III)	66
Bebop Dorian	2 1 1 1 2 2 1 2	C D D# E F G A Bb	F Bebop (V)	67
Bebop Melodic Minor	2 1 2 2 1 1 2 1	C D Eb F G G# A B		68
Bebop Harmonic Minor	2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	F Blues Octatonic (VI)	69
Bebop Half-diminished	1 2 2 1 1 1 3 1	C Db Eb F F# G Ab B		70
Bebop Locrian	1 2 2 1 1 1 2 2	C Db Eb F F# G Ab Bb	Ab Bebop (III)	71
Bebop Chromatic	1 1 2 1 2 2 1 1 1	C C# D E F G A Bb B	G Blues Enneatonic 2 (V)	72

Pentatonic Scales

Scale	Intervals	Notes	Mode	Page
Major Pentatonic	2 2 3 2 3	C D E G A		73
Suspended Pentatonic	2 3 2 3 2	C D G G Bb	Bb Major Pentatonic (II)	74
Man Gong	3 2 3 2 2	C Eb F Ab Bb	Ab Major Pentatonic (III)	75
Ritusen	2 3 2 2 3	C D F G A	F Major Pentatonic (IV)	76
Minor Pentatonic	3 2 2 3 2	C Eb F G Bb	Eb Major Pentatonic (V)	77
Dorian Pentatonic	2 1 4 2 3	C D Eb G A		78
Kokin-Choshi	1 4 2 3 2	C Db F G Bb	Bb Dorian Pentatonic (II)	79
Raga Hindol	4 2 3 2 1	C E Gb A B	A Dorian Pentatonic (III)	80
Han-Kumoi	2 3 2 1 4	C D F G Ab	F Dorian Pentatonic (IV)	81
Minor Pentatonic 7 b5	3 2 1 4 2	C Bb F Gb Bb	Eb Dorian Pentatonic (V)	82
Ionian Pentatonic	4 1 2 4 1	C E F G B		83
Pelog Pentatonic	1 2 4 1 4	C Db Eb G Ab	Ab Ionian Pentatonic (II)	84
Raga Hamsanada	2 4 1 4 1	C D F# G B	G Ionian Pentatonic (III)	85
Raga Khamaji Durga	4 1 4 1 2	C E F A Bb	F Ionian Pentatonic (II)	86
Dominant Pentatonic	2 2 3 3 2	C D E G Bb		87
Chao	2 3 3 2 2	C D F G# Bb	Bb Dominant Pentatonic (II)	88
Chin	3 3 2 2 2	C Eb Gb Ab Bb	Ab Dominant Pentatonic (III)	89
Kyemyonjo	3 2 2 2 3	C Eb F G A	F Dominant Pentatonic (IV)	90
Kung	2 2 2 3 3	C D E Gb A	D Dominant Pentatonic (V)	91
In	1 3 2 1 4	C Db F G Ab		92
Hirajoshi	4 2 1 4 1	C E F# G B	B In (II)	93
Ake-Bono	2 1 4 1 4	C D Eb G Ab	G In (III)	94
Iwato	1 4 1 4 2	C Db F Gb Bb	F In (IV)	95
Major Pentatonic b2	1 3 3 2 3	C Eb E G A		96
Major Pentatonic b2 b5	1 3 2 3 3	C Db E Gb A		97
Major Pentatonic b3	1 2 3 3 3	C Db Eb F# A		98
Major Pentatonic b6	2 2 3 1 4	C D E G Ab	G Altered Pentatonic (III)	99
Major Pentatonic b7 #9	3 1 3 3 2	C D# E G Bb		100
Mixolydian Pentatonic	4 1 2 3 2	C E F G Bb		101
Tcherepnin Major Pentatonic	2 3 2 4 1	C D F G B	G Mixolydian Pentatonic (III)	102
Altered Pentatonic	1 4 2 2 3	C Db F G A		103
Locrian Pentatonic	3 1 2 4 2	C D# E Gb Bb		104
Pentatonic Whole-Tone	4 2 2 2 2	C E F# G# Bb		105
Center-Cluster PentaMirror	3 1 1 3 4	C D# E F Ab		106
Raga Nagaswaravali	4 1 2 2 3	C E F G A		107
Raga Chiththakarshini	1 2 2 3 4	C Db Eb F Ab	Ab Raga Nagaswaravali (II)	108
Raga Hamsadhvani 2	2 2 3 4 1	C D E G B	G Raga Nagaswaravali (III)	109
Pyeong Jo	2 3 4 1 2	C D F A Bb	F Raga Nagaswaravali (IV)	110

Raga Shailaja	3 4 1 2 2	C Eb G Ab Bb	Eb Raga Nagaswaravali (V)	111
Pygmy	2 1 4 3 2	C D Eb G Bb		112
Raga Mamata	4 3 2 2 1	C E G A B	A Pygmy (III)	113
Raga Kokil Pancham	3 2 2 1 4	C Eb F G Ab	F Pygmy (IV)	114
Romanian Bacovia	4 1 3 3 1	C E F G# B		115
Syrian Pentatonic	1 3 1 3 4	C Db E F Ab		116

Modal Scales

Scale	Intervals	Notes	Mode	Page
Ionian b5	2 2 1 1 3 2 1	C D E F Gb A B	B Blues Phrygian (II)	117
Ionian #5	2 2 1 3 1 2 1	C D E F G# A B		118
Ionian Augmented #2	3 1 1 3 1 2 1	C D# E F G# A B	E Double Harmonic (VI)	119
Ionian Augmented b9	1 3 1 3 1 2 1	C Db E F G# A B	E Gypsy Hexatonic (VI)	120
Minor Hexatonic	2 1 2 2 3 2	C D Eb F G Bb	F Mixolydian Hexatonic (V)	121
Major Locrian	2 2 1 1 2 2 2	C D E F Gb Ab Bb	F Neapolitan Major (V)	122
Jazz Minor #5	2 1 2 3 1 2 1	C D Eb F G# A B	F Hungarian Major (V)	123
Full Minor All Flats	2 1 2 2 1 1 1 1 1	C D Eb F G G# A Bb B	F Blues Enneatonic 2 (VII)	124
Dorian Aeolian	2 1 2 2 1 1 1 2	C D Eb F G G# A Bb	Bb Bebop (II)	125
Dorian b2 b4	1 2 1 3 2 1 2	C Db Eb E G A Bb	Eb Romanian Major (II)	126
Dorian b2 Maj7	1 2 1 2 3 2 1	C Db Eb E Gb A B	F# Blues Heptatonic (IV)	127
Dorian b9 #11	1 2 3 1 2 1 2	C Db Eb F# G A Bb	Eb Hungarian Major (VI)	128
Phrygian Hexatonic	3 2 2 1 2 2	C Eb F G Ab Bb	Bb Mixolydian Hexatonic (II)	129
Phrygian Aeolian b4	1 1 1 2 2 1 2 2	C C# D Eb F G Ab Bb	Eb Bebop (VI)	130
Phrygian b4	1 2 1 3 1 2 2	C C# D# E G Ab Bb	Ab Harmonic Major (III)	131
Phrygian b4 Maj7	1 2 1 3 1 3 1	C D Eb F# G Ab B	Eb Mixolydian Augm. Maj9 (VI)	132
Double Phrygian	1 2 2 1 3 3	C Db Eb F Gb A		133
Ultraphrygian	1 2 1 3 1 1 3	C C# D# E G G# A	G# Double Harmonic (III)	134
Lydian Hexatonic	2 2 3 2 2 1	C D E G A B	D Mixolydian Hexatonic (VI)	135
Lydian #2 Hexatonic	3 1 3 2 2 1	C D# E G A B		136
Lydian #2 #6	3 1 2 1 3 1 1	C D# E F# G A# B	B Double Harmonic (II)	137
Lydian Dominant b6	2 2 2 1 1 2 2	C D E F# G Ab Bb	G Neapolitan Major (IV)	138
Lydian Mixolydian	2 2 1 1 1 2 1 1	C D E F F# G A Bb B	G Blues Enneatonic (V)	139
Lydian Diminished	2 1 3 1 2 2 1	C D Eb F# G A B	G Harmonic Major (IV)	140
Lydian #6	2 2 2 1 3 1 1	C D E F# G A# B	B Neapolitan Minor (II)	141
Lydian Augmented Dominant	2 2 2 2 1 1 2	C D E F# G# A Bb	A Neapolitan Major (III)	142
Mixolydian Hexatonic	2 3 2 2 1 2	C D F G A Bb		143
Mixolydian b5	2 2 1 1 3 1 2	C D E F Gb A Bb		144
Mixolydian Augmented	2 2 1 3 1 1 2	C D E F G# A Bb	A Neapolitan Minor (III)	145
Mixolydian Augmented Maj9	1 3 1 3 1 1 2	C Db E F G# A Bb		146
Aeolian b1	3 1 2 2 1 2 1	C D# E F# G# A B	E Harmonic Major (VI)	147
Locrian Dominant	1 3 1 1 2 2 2	C Db E F Gb Ab Bb	F Neapolitan Minor (V)	148
Locrian bb7	1 2 2 1 2 1 3	C Db Eb F F# G# A	Db Harmonic Major (VII)	149
Locrian bb3 bb7	1 1 3 1 2 1 3	C C# D F F# G# A	C# Double Harmonic (VII)	150
Locrian Maj7	1 2 2 1 2 3 1	C Db Eb F Gb Ab B	Ab Rock 'n Roll (III)	151
Semilocrian b4	2 1 1 2 2 2 2	C D D# E F# G# Bb	Eb Neapolitan Major (VI)	152
Superlocrian bb3	1 1 2 2 2 2 2	C C# D E F# G# Bb	C# Neapolitan Major (VII)	153
Superlocrian Maj7	1 2 1 2 2 3 1	C Db Eb E Gb Ab B		154
Superlocrian bb6 bb7	1 2 1 2 1 2 3	C C# D# E F# G A	A Hungarian Major (II)	155
Superlocrian #6	1 2 1 2 3 1 2	C C# D# E F# A Bb	F# Hungarian Major (IV)	156
Ulralocrian bb3	1 1 2 2 2 1 3	C C# D E F# G# A	C# Neapolitan Minor (VII)	157
Harmonic Major	2 2 1 2 1 3 1	C D E F G Ab B		158
Harmonic Major 2	2 2 1 3 1 2 1	C D E F G# A B		159
Harmonic Minor b5	2 1 2 1 2 3 1	C D Eb F Gb Ab B	Ab Hungarian Major (III)	160
Harmonic Minor Inverse	1 3 1 2 2 1 2	C Db E F G A Bb	F Harmonic Major (V)	161
Double Harmonic	1 3 1 2 1 3 1	C Db E F G Ab B		162
Chromatic Dorian	1 1 3 2 1 1 3	C C# D F G G# A	D Blues Leading Tone (VI)	163
Chromatic Dorian Inverse	3 1 1 2 3 1 1	C D# E F G Bb B	B Persian (II)	164
Chromatic Diatonic Dorian	1 1 1 2 2 1 1 1 2	C C# D Eb F G G# A Bb	Bb Blues Enneatonic (II)	165
Chromatic Phrygian	3 1 1 3 2 1 1	C D# E F G# Bb B	F Blues Leading Tone (V)	166
Chromatic Phrygian Inverse	1 1 2 3 1 1 3	C C# D E G G# A	Ab Persian (III)	167
Chromatic Lydian	1 3 1 1 3 2 1	C Db E F Gb A B	F# Blues Leading Tone (IV)	168
Chromatic Lydian Inverse	1 2 3 1 1 3 1	C Db Eb F# G Ab B	G Persian (IV)	169
Chromatic Mixolydian	1 1 3 1 1 3 2	C C# D F F# G Bb	G Blues Leading Tone (III)	170
Chromatic Mixolydian 2	1 1 2 2 1 3 2	C C# D E F# G Bb		171
Chromatic Mixolydian Inverse	2 3 1 1 3 1 1	C D F F# G Bb B	F# Persian (V)	172
Chromatic Hypodorian	2 1 1 3 1 1 3	C D D# E G G# A	A Blues Leading Tone (II)	173
Chromatic Hypodorian Inverse	3 1 1 3 1 1 2	C D# E F G# A Bb		174

Chromatic Hypolydian	1 3 2 1 1 3 1	C Db E F# G Ab B	Db Blues Leading Tone (VII)	175
Chromatic Hypophrygian Inverse	1 1 3 1 1 2 3	C C# D F F# G A	Db Persian (VII)	176
Chromatic Permutated Diatonic Dorian	1 1 2 1 2 1 1 2 1	C C# D E F G G# A B	G Youlan (V)	177
Major Minor Mixed	2 1 1 1 2 1 1 1 1 1	C D D# E F G G# A# B		178
Minor Pentatonic with Leading Tones	2 1 1 1 1 1 2 1 1 1	C D D# E F F# G A A# B	G Major Minor Mixed (V)	179
Leading Whole-Tone	2 2 2 2 2 1 1	C D E F# G# A# B	B Neapolitan Major (II)	180

European Scales

Scale	Intervals	Notes	Mode	Page
Adonai Malakh	1 1 1 2 2 2 1 2	C C# D Eb F G A Bb	A Spanish Octatonic (III)	181
Enigmatic	1 3 2 2 2 1 1 (asc) 1 3 1 3 2 1 1 (desc)	C Db E F# G# Bb B (asc) C B Bb Gb F E Db (desc)		182
Enigmatic Minor	1 2 3 2 2 1 1	C Db Eb F# G# Bb B		183
Enigmatic Mixed	1 3 1 1 2 2 1 1	C Db E F F# G# A# B	F Bebop Half-diminished (VI)	184
Flamenco	1 2 1 1 2 1 2 2	C C# D# E F G Ab Bb	Bb Blues Octatonic (II)	185
Gypsy	2 1 3 1 1 2 2	C D Eb F# G Ab Bb	G Neapolitan Minor (IV)	186
Gypsy Hexatonic	1 3 1 2 1 1 3	C Db E F G G# A		187
Gypsy Inverse	1 3 1 2 2 2 1	C Db E F G A B	G Mixolydian b5 (IV)	188
Gypsy Minor	2 1 3 1 1 3 1	C D Eb F# G Ab B	G Double Harmonic (IV)	189
Hijaz Major	1 4 1 2 1 1 2	C Db F F# G# A Bb		190
Houseini	2 1 1 1 2 1 1 1 2	C D D# E F G G# A Bb	F Blues Enneatonic (VI)	191
Houzam	3 1 1 2 2 2 1	C D# E F G A B	E Neapolitan Minor (VI)	192
Hungarian Major	3 1 2 1 2 1 2	C D# E F# G A Bb		193
Hungarian Major Inverse	2 1 2 1 2 1 3	C D Eb F F# G# A	G# Romanian Major (III)	194
Hungarian Minor b2	1 1 1 3 1 1 3 1	C C# D Eb F# G Ab B		195
Istrian	1 2 1 2 1 5	C C# D# E F# G		196
Jeths	2 1 2 1 3 2 1	C D Eb F Gb A B	F Romanian Major (V)	197
Kiourdi	2 1 2 1 1 1 1 2	C D Eb F F# G G# A Bb		198
Magen Abot	1 2 1 2 2 1 2 1	C C# D# E F# G# A B	F# Blues Octatonic (V)	199
Moorish Phrygian	1 2 1 1 2 1 2 1 1	C C# D# E F G G# A# B		200
Neapolitan Major	1 2 2 2 2 2 1	C Db Eb F G A B		201
Neapolitan Major b4	1 2 1 3 2 2 1	C Db Eb E G A B		202
Neapolitan Major b5	1 2 2 1 3 2 1	C Db Eb F Gb A B	B Chromatic Mixolydian 2 (II)	203
Neapolitan Minor	1 2 2 2 1 3 1	C Db Eb F G Ab B		204
Harmonic Neapolitan Minor	1 1 1 2 2 1 3 1	C C# D Eb F G Ab B		205
Neseveri	1 2 3 1 1 2 1 1	C Db Eb F# G Ab Bb B		206
Prokofiev	1 2 2 1 2 2 1 1	C Db Eb F F# G# A# B	Db Bebop (VIII)	207
Prometheus	2 2 2 3 1 2	C D E Gb A Bb		208
Prometheus Neapolitan	1 3 2 3 1 2	C Db E Gb A Bb	A Blues Dorian Hexatonic (III)	209
Romanian Major	1 3 2 1 2 1 2	C Db E F# G A Bb		210
Sabach	2 1 1 3 1 2 2	C D D# E G Ab Bb	Bb Mixolydian b5 (II)	211
Sabach Maj7	2 1 1 3 1 3 1	C D D# E G Ab B	G Gypsy Hexatonic (IV)	212
Scottish Hexatonic	2 2 1 2 2 3	C D E F G A	G Mixolydian Hexatonic (III)	213
Sengiach	3 1 1 2 1 3 1	C D# E F G Ab B	G Mixolydian Augmented Maj9 (IV)	214
Shostakovich	1 2 1 2 1 2 2 1	C C# D# E F# G A B	E Bebop Melodic Minor (VI)	215
Spanish Heptatonic	3 1 1 1 2 2 2	C D# E F Gb Ab Bb		216
Spanish Octatonic	1 2 1 1 1 2 2 2	C C# D# E F Gb Ab Bb		217

Asian Scales

Scale	Intervals	Notes	Mode	Page
Honkoshi	1 2 2 1 4 2	C Db Db F Gb Bb		218
Ichikotsucho	2 2 1 1 1 2 2 1	C D E F F# G A B	G Bebop (IV)	219
Insen	1 4 2 1 2 2	C Db F G Ab Bb	G Honkoshi (IV)	220
Maqam Shadd'araban	1 2 1 1 1 3 1 2	C C# D# E F Gb A Bb	Bb Algerian Octatonic (II)	221
Maqam Hijaz	1 3 1 2 1 2 1 1	C Db E F G G# A# B	F Algerian Octatonic (VI)	222
Maqam Shawq Afza	2 1 1 1 1 1 1 2 1	C D D# E F F# G G# A B		223
Maqam Tarzanuyn	1 2 1 1 1 1 1 1 2	C C# D# E F F# G G# A Bb	C# Maqam Shawq Afza (X)	224
Nando-Kyemyonjo	2 1 2 2 5	C D Eb F G		225
Noh	2 3 2 1 1 2 1	C D F G G# A B	D Blues Heptatonic 2 (VII)	226
Nohkan	2 3 1 2 1 2 1	C D F F# G# A B	D Hungarian Major (VII)	227
Oriental	1 3 1 1 3 1 2	C Db E F Gb A Bb	F Double Harmonic (V)	228
Oriental 2	1 3 1 1 3 1 1 1	C Db E F Gb A A# B	Bb Hungarian Minor b2 (III)	229
Pelog	2 2 2 1 1 3 1	C D E F# G Ab B	D Mixolydian b5 (VII)	230

Persian	1 3 1 1 2 3 1	C Db E F Gb Ab B		231
Ritzu	1 2 2 3 2 2	C Db Eb F G# Bb	Eb Mixolydian Hexatonic (V)	232
Sho	2 1 2 2 2 3	C D Eb F G A		233
Sho #2	1 2 1 2 4 2	C C# D# E F# Bb		234
Takemitzu Tree 1	2 1 3 2 3 1	C D Eb Gb Ab B	B Blues Dorian Hexatonic (II)	235
Takemitzu Tree 2	2 1 3 2 2 2	C D Eb Gb Ab Bb		236
Youlan	1 1 2 1 1 1 2 1 2	C C# D E F F# G A Bb		237

Indian Scales

Scale	Intervals	Notes	Mode	Page
Mela Bhavapriya	1 2 3 1 1 2 2	C Db Eb F# G Ab Bb	Eb Rock 'n Roll (VI)	238
Mela Calanata	3 1 1 2 3 2	C D# E F G Bb		239
Mela Dhavalambari	1 3 2 1 1 1 3	C Db E F# G G# A	G Enigmatic descending (III)	240
Mela Dhatuvardhani	3 1 2 1 1 3 1	C D# E F# G Ab B	B Gypsy Hexatonic (II)	241
Mela Divyamanî	1 2 3 1 3 1 1	C Db Eb F# G A# B		242
Mela Ganamurti	1 1 3 2 1 3 1	C C# D F G Ab B		243
Mela Gavambodhi	1 2 3 1 1 1 3	C Db Eb F# G G# A		244
Mela Gayakpriya	1 3 1 2 2 1 1	C Db E F G G# A		245
Mela Hatakambari	1 3 1 2 3 1 1	C Db E F G A# B	E Mela Gavambodhi (VI)	246
Mela Jalarnava	1 1 3 1 1 2 2	C C# D F# G Ab Bb		247
Mela Jhalavarli	1 1 3 1 1 3 1	C C# D F# G Ab B		248
Mela Jhankaradhvani	2 1 2 2 1 1 3	C D Eb F G G# A		249
Mela Jyotisvarupini	3 1 2 1 1 2 2	C C# E F# G Ab Bb		250
Mela Kantamani	2 2 2 1 1 1 3	C D E F# G G# A	Ab Enigmatic ascending (III)	251
Mela Manavati	1 1 3 2 2 2 1	C C# D F G A B	Db Enigmatic ascending (VII)	252
Mela Naganandini	2 2 1 2 3 1 1	C D E F G A# B	G Rock 'n Roll (IV)	253
Mela Namanarayani	1 3 2 1 1 2 2	C Db E F# G Ab Bb	F# Chromatic Mixolydian 2 (V)	254
Mela Navanitam	1 1 4 1 2 1 2	C C# D F# G A Bb		255
Mela Nitimati	2 1 3 1 3 1 1	C D Eb F# G A# B	D Mixolydian Augmented Maj9 (VII)	256
Mela Pavani	1 1 4 1 2 2 1	C C# D F# G A B	D Raga Khamach ascending (VI)	257
Mela Ragavardhani	3 1 1 2 1 2 2	C D# E F G Ab Bb	E Superlocrian Maj7 (VI)	258
Mela Raghupriya	1 1 4 1 3 1 1	C C# D F# G A# B		259
Mela Ratnangi	1 1 3 2 1 2 2	C C# D F G Ab Bb	G Blues Phrygian (IV)	260
Mela Rupavati	1 2 2 2 3 1 1	C Db Eb F G A# B	G Spanish Heptatonic (IV)	261
Mela Salaga	1 1 4 1 1 1 3	C C# D F# G G# A		262
Mela Syamalangi	2 1 3 1 1 1 3	C D Eb F# G G# A	G Mela Ganamurti (IV)	263
Mela Suvarnangi	1 2 3 1 2 2 1	C Db Eb F# G A B		264
Mela Tenarupi	1 1 3 2 3 1 1	C C# D F G A# B		265
Mela Venaspati	1 1 3 2 2 1 2	C C# D F G A Bb	G Blues Modified (IV)	266
Mela Varunapriya	2 1 2 2 3 1 1	C D Eb F G A# B	B Superlocrian Maj7 (II)	267
Mela Visvambhari	1 3 2 1 3 1 1	C Db E F# G A# B	B Mela Ganamurti (VI)	268
Mela Yagapriya	3 1 1 2 1 1 3	C D# E F G G# A		269
Raga Abhogi	2 1 2 4 3	C D Eb F A		270
Raga Aivarati	2 2 2 1 2 3	C D E F# G A		271
Raga Amarasenapriya	2 1 3 1 4 1	C D Eb F# G B		272
Raga Audav Tukhari	2 1 2 3 4	C D Eb F Ab		273
Raga Bhatiyar	1 3 1 1 1 2 2 1	C Db E F F# G A B		274
Raga Bhinna Pancama	2 3 2 1 3 1	C D F G Ab B		275
Raga Brindabani	2 3 2 3 1 1	C D F G A# B	G Mela Calanata (IV)	276
Raga Bowli	1 3 3 1 5 (asc) 1 3 3 1 3 1 (desc)	C Db E G Ab (asc) C B Ab G E Db (desc)	Ab Romanian Bacovia (II asc)	277
Raga Budhamanohari	2 2 1 2 5	C D E F G		278
Raga Chandrajyoti	1 1 4 1 2 3	C C# D F# G A	D Raga Tilang (V)	279
Raga Chandrakauns Kafi	3 2 4 1 2	C Eb F A Bb	F Mixolydian Pentatonic (IV)	280
Raga Chandrakauns Kiravani	3 2 3 3 1	C Eb F G# B	B Major Pentatonic b2 b5 (II)	281
Raga Chandrakauns Modern	3 2 4 2 1	C Eb F A B		282
Raga Chaya Todi	1 2 3 2 4	C Db Eb Gb Ab	Ab Mixolydian Pentatonic (II)	283
Raga Chinthamani	2 1 3 1 1 1 2	C D Eb F# G G# A Bb	G Harmonic Neapolitan Minor (V)	284
Raga Deshgaur	1 6 1 3 1	C Db G Ab B		285
Raga Devaranjani	5 2 1 3 1	C F G Ab B		286
Raga Dhavalangam	1 3 2 1 1 4	C Db E F# G Ab		287
Raga Dhavalashri	4 2 1 2 3	C E F# G A	E Raga Audav Tukhari (II)	288
Raga Dipak	2 2 1 1 1 5	C D E F# G		289
Raga Gamakakriya	1 3 2 1 4 1	C Db E F# G B		290
Raga Gandharavam	1 2 2 2 3 2	C Db Eb F G Bb		291
Raga Gangatarangini	4 1 1 2 3 1	C E F Gb Ab B		292
Raga Gaula	1 3 1 2 3 2	C Db E F G Bb	F Raga Phinna Pancama (IV)	293

Raga Gaurikriya	3 3 1 3 1 1	C Eb F# G A# B	B Raga Bowli (II desc)	294
Raga Ghantana	2 1 2 3 3 1	C D Eb F G# B		295
Raga Gopikatilaka	2 1 3 1 3 2	C D Eb F# G Bb	Eb Lydian #2 Hexatonic (V)	296
Raga Gowla	1 4 2 4 1 (asc) 1 3 1 2 4 1 (desc)	C Db F G B (asc) C B G F E Db (desc)		297
Raga Gurjari Todi	1 2 3 2 2 2	C Db Eb Gb Ab Bb	Gb Raga Airavati (IV)	298
Raga Hamsadhvani	2 1 4 4 1	C D Eb G B		299
Raga Hansanandi	1 3 2 3 2 1	C Db E F# A B	Gb Blues (IV)	300
Raga Hamsa Vinodini	2 2 1 4 2 1	C D E F A B	B Honkoshi (II)	301
Raga Hari Nata	4 1 2 2 2 1	C E F G A B	F Raga Ratnakanthi (V)	302
Raga Hejjajji	1 3 2 2 1 3	C Db E F# G# A	A Lydian #2 Hexatonic (II)	303
Raga Jagannahanam	2 4 1 1 2 2	C D F# G Ab Bb		304
Raga Jivantika	1 4 2 2 2 1	C Db F G A B		305
Raga Jyoti	4 2 1 1 2 2	C E F# G Ab Bb		306
Raga Kalagada	1 3 3 1 1 3	C Db E G G# A		307
Raga Kalakanthi 2	1 4 2 1 1 3	C Db F G G# A	Ab Raga Vasanta (III desc)	308
Raga Kalavati	1 3 1 2 2 3	C Db E F G A		309
Raga Kamalamohanari 2	4 1 2 1 2 2	C E F G Ab Bb	Bb Raga Sarasvati (II)	310
Raga Kashyapi	1 2 4 1 2 2	C Db Eb G Ab Bb	Bb Raga Shreeranjani (II)	311
Raga Kedaram	4 1 2 4 1 (asc) 2 2 1 2 4 1 (desc)	C E F G B (asc) C B G F E D (desc)	D Raga Shreeranjani (VI desc)	312
Raga Khamach	4 1 2 2 1 1 1 (asc) 2 2 1 2 2 1 2 (desc)	C E F G A A# B (asc) C Bb A G F E D (desc)		313
Raga Kshanika	1 4 3 3 1	C Db F Ab B		314
Raga Kumarapriya	1 1 6 3 1	C C# D G# B		315
Raga Kumurdaki	2 2 2 5 1	C D E F# B		316
Raga Kuntvarali	5 2 2 1 2	C F G A Bb	F Raga Budhamanohari (V)	317
Raga Lalita	1 3 1 3 3 1	C Db E F Ab B	E Raga Kalanada (V)	318
Raga Lalita Bhairav	1 3 1 3 2 2	C Db E F Ab Bb	Db Lydian #2 Hexatonic (VI)	319
Raga Latika	2 2 3 1 3 1	C D E G Ab B	G Raga Kalavati (IV)	320
Raga Madhukauns	3 3 1 2 1 2	C Eb F# G A Bb	G Raga Ghantana (IV)	321
Raga Malarani	2 4 1 3 1 1	C D F# G A# B		322
Raga Malayamarutam	1 3 3 2 1 2	C Db E G A Bb	G Pyramid Hexatonic (IV)	323
Raga Malahari	1 4 2 1 4 (asc) 1 3 1 2 1 4 (desc)	C Db F G Ab (asc) C Ab G F E Db (desc)		324
Raga Malkauns	3 2 3 2 1 1	C Eb F G# A# B	F Blues (V)	325
Raga Malini	1 2 2 2 1 1 3	C Db Eb F G G# A	Eb Mixolydian b5 (VI)	326
Raga Manaranjani	1 3 3 3 2	C Db E G Bb		327
Raga Manavi	2 1 4 2 1 2	C D Eb G A Bb	A Honkoshi (III)	328
Raga Manohari	3 2 2 2 1 2	C Eb F G A Bb	Eb Raga Airavati (VI)	329
Raga Marwa Thaat	1 3 2 1 2 2 1	C Db E F# G A B	F# Blues Phrygian (V)	330
Raga Matha Kokila	2 5 2 1 2	C D G A Bb	G Nando-Kyemuonjo (IV)	331
Raga Megharamji	1 3 1 6 1	C Db E F B		332
Raga Miam Ki Malhar	2 1 2 2 2 1 1 1	C D Eb F G A A# B		333
Raga Mohanangi	3 1 3 2 3	C D# E G A	Eb Major Pentatonic b2 b5 (V)	334
Raga Mruganandana	2 2 2 3 2 1	C D E F# A B	A Sho (III)	335
Raga Multani 2	3 3 1 4 1	C Eb F# G B	G Romanian Bacovia (III)	336
Raga Nabhomani	1 1 4 1 5	C C# D F# G		337
Raga Nagagandhari	2 3 2 2 2 1	C D F G A B	F Raga Aivarati (V)	338
Raga Nattai	3 1 1 2 3 1 1 (asc) 3 2 2 4 1 (desc)	C D# E F G A# B (asc) C B G F D# (desc)		339
Raga Nattaikurinji	2 2 1 4 1 2	C D E F A Bb	Bb Raga Ratnakanthi (II)	340
Raga Navamanohari	2 3 2 1 2 2	C D F G Ab Bb	F Sho (V)	341
Raga Neroshta	3 3 5 2 1	C D E A B	A Nando-Kyemuonjo (III)	342
Raga Nishadi	2 4 1 2 2 1	C D F# G A B	A Raga Shreeranjani (III)	343
Raga Padi	1 4 2 1 3 1	C Db F G Ab B		344
Raga Pahadi	2 2 1 2 1 1 1 1 1	C D E F G G# A A# B	D Kiourdi (IX)	345
Raga Paras	4 1 2 1 3 1 (asc) 1 3 1 2 1 3 1 (desc)	C E F G Ab B (asc) C B Ab G F E Db		346
Raga Priyadarshini	2 3 3 3 1	C D F G# B	B Major Pentatonic b3 (II)	347
Raga Puruhutika	5 2 2 2 1	C F G A B		348
Raga Putrika	1 1 6 1 3	C C# D G# A	C# Raga Deshgaur (V)	349
Raga Rageshri	2 2 1 4 1 1 1	C D E F A A# B		350
Raga Ramkali	1 3 1 1 1 1 3 1	C Db E F F# G Ab B	F Hungarian Minor b2 (VI)	351
Raga Rangini	2 1 3 3 2 1	C D Eb Gb A B	A Pyramid Hexatonic (III)	352
Raga Rasamanjari 2	3 1 2 1 4 1	C D# E F# G B	B Raga Malahari (II desc)	353
Raga Rasavali	1 4 2 2 1 2	C Db F G A Bb	Bb Hawaiian (III)	354
Raga Rasranjani	2 3 4 2 1	C D F A B	A Raga Audav Tukhari (III)	355
Raga Ratnakanthi	2 2 2 1 4 1	C D E F# G B		356

Raga Rudra Pancama	1 3 1 4 1 2	C Db E F A Bb	F Raga Paras (IV asc)	357
Raga Rukmangi	1 2 4 3 2	C Db Eb G Bb	Bb Raga Abhogi (II)	358
Raga Salagavarali	1 2 4 2 1 2	C Db Eb G A Bb	A Sho #2 (III)	359
Raga Samudhra Priya	3 3 1 3 2	C Eb F# G Bb	Gb Major Pentatonic b2 b5 (IV)	360
Raga Santanamanjari	3 1 2 1 1 3	C D# E F# G G# A		361
Raga Sarasanana	2 2 1 3 3 1	C D E F Ab B	B Double Phrygian (II)	362
Raga Sarasvati	2 4 1 2 1 2	C D# F# G A Bb		363
Raga Saravati	4 1 2 1 1 3	C E F G G# A		364
Raga Saugandhini	1 5 1 1 4	C Db F# G Ab	F# Raga Nabhomani (IV)	365
Raga Saurashtra	1 3 1 2 1 1 2 1	C Db E F G G# A B		366
Raga Shreeranjani	2 1 2 4 1 2	C D Eb F A Bb		367
Raga Shri Kalyan	2 4 1 2 3	C D F# G A	D Mixolydian Pentatonic (V)	368
Raga Shubravarni	2 4 3 1 2	C D F# A Bb		369
Raga Sindhura Kafi	2 1 2 2 4 1	C D Eb F G B	F Raga Sarasvati (IV)	370
Raga Sindhi-Bhairavi	1 1 1 1 1 2 1 2 1 1	C C# D D# E F G G# A# B	G# Maqam Shawq Afza (IV)	371
Raga Siva Kambhoji	2 2 1 2 3 2	C D E F G Bb	Bb Raga Airavati (II)	372
Raga Sorati	2 3 2 2 1 1 1	C D F G A A# B	B Enigmatic Minor (II)	373
Raga Suddha Mukhari	1 1 3 3 1 3	C C# D F G# A	C# Raga Bowli desc (VI)	374
Raga Suddha Simantini	1 2 2 2 1 4	C Db Eb F G Ab	Fb Raga Ratnakanthi (VI)	375
Raga Syamalam	2 1 3 1 1 4	C D Eb F# G Ab	G Raga Padi (III)	376
Raga Takka	3 2 2 1 3 1	C Eb F G Ab B	Ab Lydian #2 Hexatonic (III)	377
Raga Tilang	4 1 2 3 1 1	C E F G A# B		378
Raga Trimurti	2 1 4 1 2 2	C D Eb G Ab Bb	Fb Raga Ratnakanthi (III)	379
Raga Valaji	4 3 2 1 2	C E G A Bb	G Raga Abhogi (IV)	380
Raga Vasanta	4 1 4 2 1 (asc) 1 3 1 4 2 1 (desc)	C E F A B (asc) C B A F E Db (desc)		381
Raga Vegavahini	4 1 2 2 1 2 (asc) 1 3 1 2 2 1 2 (desc)	C E F G A Bb (asc) C Bb A G F E Db (desc)	G Raga Shreeranjani (IV desc)	382
Raga Vijayanagari	2 1 3 1 2 3	C D Eb F# G A	G Raga Bhinna Pancama (III)	383
Raga Vijayasri	1 1 4 1 4 1	C C# D F# G B		384
Raga Vijayavasanta	4 2 1 3 1 1	C E F# G A# B	B Raga Padi (II)	385
Raga Viyogavarali	1 2 2 3 3 1	C Db Eb F Ab B		386
Raga Vutari	4 2 1 2 1 2	C E F# G A Bb	F# Sho #2 (V)	387
Raga Zilaf	4 2 1 2 1 2	C E F G Ab	F Raga Hamsadhwani (IV)	388

Miscellaneous scales

Scale	Intervals	Notes	Mode	Page
Algerian Octatonic	2 1 2 1 1 1 3 1	C D Eb F F# G Ab B		389
Algerian	2 1 3 1 1 3 1 2 1 2	C D Eb F# G Ab B C D Eb F		390
Eskimo Hexatonic	2 2 2 2 1 3	C D E F# G# A	Gb Takemitsu Tree 2 (IV)	391
Eskimo Hexatonic 2	2 2 2 2 3 1	C D E F# G# B		392
Hamel	1 2 2 2 1 2 1 1	C Db Eb F G G# A# B	G Spanish Octatonic (V)	393
Hawaiian	2 1 4 2 2 1	C D Eb G A B		394
LG Octatonic	1 2 1 1 2 2 1 2	C C# D# E F G A Bb		395
Pyramid Hexatonic	2 1 2 1 3 3	C D Eb F Gb A		396
Nonatonic 2	1 2 1 1 1 1 2 1	C C# D# E F F# G A Bb		397
Symmetrical Nonatonic	1 1 2 2 1 1 2 1 1	C C# D E F# G G# A# B		398

B. Scales by Name

Scale	Origin	Intervals	Notes	Primary Scale	Page
Acoustic		2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Adonai Malakh		1 1 1 2 2 2 1 2	C C# D Eb F G A Bb		181
Aeolian		2 1 2 2 1 2 2	C D Eb F G Ab Bb		12
Aeolian b1		3 1 2 2 1 2 1	C D# E F# G# A B		147
Aeolian Harmonic		3 1 2 1 2 2 1	C D# E F# G A B	Lydian #2	26
Aeolian Major		2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Aeolian Pentatonic		2 1 4 1 4	C D Eb G Ab	Ake-Bono	94
Ahava Rabba	Jewish	1 2 1 1 1 2 2 2	C C# D# E F Gb Ab Bb	Spanish Octatonic	217
Ajam Shiram		2 2 1 2 2 2 1	C D E F G A B	Major	7
Ake-Bono	Japan	2 1 4 1 4	C D Eb G Ab		94
Algerian	Tunisia	2 1 3 1 1 3 1 2 1 2	C D Eb F# G Ab B C D Eb F		390
Algerian Octatonic	Tunisia	2 1 2 1 1 1 3 1	C D Eb F F# G Ab B		389
Alhijaz	Arabia	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Altered Diminished		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Half Diminished	19
Altered Lydian		2 2 2 2 1 2 1	C D E F# G# A B	Lydian Augmented	16
Altered (or Altered Dominant)		1 2 1 2 2 2 2	C Eb Eb E F# G# Bb		20
Altered Pentatonic		1 4 2 2 3	C Db F G A		103
Ambassel	Ethiopia	1 3 2 1 4	C Db F G Ab	In	92
Ancient Chinese	China	2 2 2 1 2 3	C D E F# G A	Raga Aivarati	271
Anhemitonic Hexatonic		2 2 2 2 2 2	C D E F# G# Bb	Whole-Tone	28
Arabic	Arabia	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Ararai	Ethiopia	2 2 1 2 2 2 1	C D E F G A B	Major	7
Arezzo Major Diatonic Hexachord		2 2 1 2 2 3	C D E F G A	Scottish Hexatonic	213
Ascending Minor		2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Augmented		3 1 3 1 3 1	C D# E G Ab B		29
Avaha or Ahava Rabba	Jewish	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Bac	Vietnam	2 3 2 2 3	C D F G A	Ritusen	76
Banshikicho	Japan	2 1 1 3 2 1 2	C D D# E G A Bb	Bebop Minor	66
Bartok		2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Bati	Ethiopia	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Bebop Chromatic		1 1 2 1 2 2 1 1 1	C C# D E F G A Bb B		72
Bebop Dorian		2 1 1 2 2 1 2 1 2	C D D# E F G A Bb		67
Bebop Half-diminished		1 2 2 1 1 1 3 1	C Db Eb F F# G Ab B		70
Bebop Harmonic Minor		2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B		69
Bebop Locrian		1 2 2 1 1 1 2 2	C Db Eb F F# G Ab Bb		71
Bebop Major		2 2 1 2 1 1 2 1	C D E F G G# A B		63
Bebop Major Heptatonic		2 2 1 2 1 1 3	C D E F G G# A		65
Bebop Major Hexatonic		2 2 3 1 1 3	C D E G G# A		64
Bebop Melodic Minor		2 1 2 2 1 1 2 1	C D Eb F G G# A B		68
Bebop Minor		2 1 1 3 2 1 2	C D D# E G A Bb		66
Bebop Mixolydian		2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Bebop Natural Minor		2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Min.	69
Bebop (or Bebop Dominant)		2 2 1 2 2 1 1 1	C D E F G A Bb B		62
Belinese	Bali	1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Blues Dorian Hexatonic		1 2 1 3 2 3	C C# D# E G A		56
Blues Enneatonic		2 1 1 1 2 2 1 1 1	C D D# E F G A Bb B		54
Blues Enneatonic 2		2 1 1 1 1 1 2 1 2	C D D# E F F# G A Bb		55
Blues Heptatonic		2 1 2 1 3 1 2	C D Eb F Gb A Bb		51
Blues Heptatonic 2		3 2 1 1 2 1 2	C Eb F F# G A Bb		52
Blues Leading Tone		3 2 1 1 3 1 1	C Eb F F# G A# B		60
Blues Major		2 3 2 2 3	C D F G A	Ritusen	76
Blues Minor		3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Blues Minor Maj7		3 2 1 1 4 1	C Eb F F# G B		58
Blues Minor Pentatonic		3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Blues Modified		2 1 2 1 1 3 2	C D Eb F F# G Bb		59
Blues Octatonic		2 1 2 1 1 2 1 2	C D Eb F F# G A Bb		53
Blues (or Blues Hexatonic)		3 2 1 1 3 2	C Eb F F# G Bb		50
Blues Phrygian		1 2 2 1 1 3 2	C Db Eb F F# G Bb		57
Byzantine (or Byzantine Liturgical Chromatic)		1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Center-Cluster PentaMirror		3 1 1 3 4	C D# E F Ab		106
Chad Gadyo	Jewish	2 1 2 2 5	C D Eb F G	Nando-Kyemyonjo	225
Chao		2 3 3 2 2	C D F G# Bb		88
Chin		3 3 2 2 2	C Eb Gb Ab Bb		89

Chinese	China	4 2 1 4 1	C E F# G B	Hirajoshi	93
Chinese Eight-tone	China	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Ching	China	4 2 1 4 1	C E F# G B	Hirajoshi	93
Chromatic		1 1 1 1 1 1 1 1 1 1	C C# D D# E F F# G G# A Bb B		33
Chromatic Diatonic Dorian		1 1 1 2 2 1 1 1 2	C C# D Eb F G G# A Bb		165
Chromatic Dorian		1 1 3 2 1 1 3	C C# D F G G# A		163
Chromatic Dorian Inverse		3 1 1 2 3 1 1	C D# E F G Bb B		164
Chromatic Hypodorian		2 1 1 3 1 1 3	C D D# E G G# A		173
Chromatic Hypolydian		1 3 2 1 1 3 1	C Db E F# G Ab B		175
Chromatic Hypolydian Inverse		1 3 1 1 2 3 1	C Db E F Gb Ab B	Persian	231
Chromatic Hypophrygian Inverse		1 1 3 1 1 2 3	C C# D F F# G A		176
Chromatic Lydian		1 3 1 1 3 2 1	C Db E F Gb A B		168
Chromatic Lydian Inverse		1 2 3 1 1 3 1	C Db Eb F# G Ab B		169
Chromatic Mixolydian		1 1 3 1 1 3 2	C C# D F F# G Bb		170
Chromatic Mixolydian 2		1 1 2 2 1 3 2	C C# D E F# G Bb		171
Chromatic Mixolydian Inverse		2 3 1 1 3 1 1	C D F F# G Bb B		172
Chromatic Permutated Diatonic Dorian		1 1 2 1 2 1 1 2 1	C C# D E F G G# A B		177
Chromatic Phrygian		3 1 1 3 2 1 1	C D# E F G# Bb B		166
Chromatic Phrygian Inverse		1 1 2 3 1 1 3	C C# D E G G# A		167
Cushak	Armenia	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Damian Emmanuel		2 1 3 1 1 2 2	C D Eb F# G Ab Bb	Gypsy	186
Dasrgah-e Mahur		2 2 1 2 2 2 1	C D E F G A B	Major	7
Dastgah-e Rast Panjgah		2 2 1 2 2 2 1	C D E F G A B	Major	7
Diminished		2 1 2 1 2 1 2 1	C D Eb F F# G# A B		31
Diminished Half-tone		1 2 1 2 1 2 1 2	C C# D# E F# G A Bb		32
Dominant Pentatonic		2 2 3 3 2	C D E G Bb		87
Dorian		2 1 2 2 2 1 2	C D Eb F G A Bb		8
Dorian #4		2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Dorian Aeolian		2 1 2 2 1 1 2	C D Eb F G G# A Bb		125
Dorian b2		1 2 2 2 2 1 2	C Db Eb F G A Bb		15
Dorian b2 b4		1 2 1 3 2 1 2	C Db Eb E G A Bb		126
Dorian b2 Maj7		1 2 1 2 3 2 1	C Db Eb E Gb A B		127
Dorian b5		2 1 2 1 3 1 2	C D Eb F Gb A Bb	Blues Heptatonic	51
Dorian b9		1 2 2 1 3 1 2	C Db Eb F Gb A Bb	Locrian #6	22
Dorian b9 #11		1 2 3 1 2 1 2	C Db Eb F# G A Bb		128
Dorian Pentatonic		2 1 4 2 3	C D Eb G A		78
Dorico Flamenco	Spain	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Double Harmonic		1 3 1 2 1 3 1	C Db E F G Ab B		162
Double Harmonic Minor		2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Double Phrygian		1 2 2 1 3 3	C Db Eb F Gb A		133
Egyptian	Egypt	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Enigmatic		1 3 2 2 2 1 1 (asc) 1 3 1 3 2 1 1 (desc)	C Db E F# G# Bb B (asc) C B Bb Gb F E Db (desc)		182
Enigmatic Minor		1 2 3 2 2 1 1	C Db Eb F# G# Bb B		183
Enigmatic Mixed		1 3 1 1 2 2 1 1	C D Eb F# G# A# B		184
Eskimo Hexatonic	Alaska	2 2 2 2 1 3	C D E F# G# A		391
Eskimo Hexatonic 2	Alaska	2 2 2 2 3 1	C D E F# G# B		392
Esplá		1 2 1 1 1 2 2 2	C C# D# E F Gb Ab Bb	Spanish Octatonic	217
Ezel	Ethiopia	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Flamenco		1 2 1 1 2 1 2 2	C C# D# E F G Ab Bb		185
Freygish or Fraigish		1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Full Minor All Flats		2 1 2 2 1 1 1 1 1	C D Eb F G G# A Bb B		124
Geez	Ethiopia	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Genus Chromaticum		1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B		46
Genus Diatonicum		2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Genus Diatonicum Veterum Correctum		2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Genus Secundum		4 1 2 2 2 1	C E F G A B	Raga Hari Nata	302
Genus Tertium		3 1 3 1 3 1	C D# E G Ab B	Augmented	29
Ghana Heptatonic	Ghana	2 2 1 2 2 2 1	C D E F G A B	Major	7
Ghana Pentatonic	Ghana	2 1 2 2 5	C D Eb F G	Nando-Kyemyonjo	225
Ghana Pentatonic 2	Ghana	2 2 3 2 3	C D E G A	Major Pentatonic	73
Gnossiennes		2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Gong	China	2 2 3 2 3	C D E G A	Major Pentatonic	73
Gregorian 1		2 1 2 2 1 1 1 2	C D Eb F G G# A Bb	Dorian Aeolian	125
Gregorian 2		2 2 1 2 2 1 2	C D E F G A Bb	Mixolydian	11
Gregorian 3		1 2 2 2 1 2 1 1	C Db Eb F G G# A# B	Hamel	125
Gregorian 4		2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Minor	69
Gregorian 5		2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219

Gregorian 6		2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Gregorian 7		2 2 1 2 2 1 2	C D E F G A Bb	Mixolydian	11
Gregorian 8		2 1 2 2 2 1 2	C D Eb F G A Bb	Gregorian 8	8
Gu	China	2 2 2 1 2 2 1	C D E F# G A B	Lydian	10
Gu Xian	China	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Gypsy	Hungary	2 1 3 1 1 2 2	C D Eb F# G Ab Bb		186
Gypsy 2	Hungary	1 4 1 2 1 1 2	C Db F F# G# A Bb	Hijaz Major	190
Gypsy Hexatonic	Hungarian	1 3 1 2 1 1 3	C Db E F G G# A		187
Gypsy Hexatonic Inverse	Hungary	3 1 1 2 1 3 1	C D# E F G Ab B	Sengiach	214
Gypsy Inverse	Hungary	1 3 1 2 2 2 1	C Db E F G A B		188
Gypsy Minor	Hungary	2 1 3 1 1 3 1	C D Eb F# G Ab B		189
Half Diminished		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb		19
Hamel		1 2 2 2 1 2 1 1	C Db Eb F G G# A# B		393
Han-Kumoi		2 3 2 1 4	C D F G Ab		81
Harmonic Major		2 2 1 2 1 3 1	C D E F G Ab B		158
Harmonic Major 2		2 2 1 3 1 2 1	C D E F G# A B		159
Harmonic Major Inverse		1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Harmonic Minor		2 1 2 2 1 3 1	C D Eb F G Ab B		21
Harmonic Minor #4		2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Harmonic Minor b5		2 1 2 1 2 3 1	C D Eb F Gb Ab B		160
Harmonic Minor Inverse		1 3 1 2 2 1 2	C Db E F G A Bb		161
Harmonic Neapolitan Minor	Italy	1 1 1 2 2 1 3 1	C C# D Eb F G Ab B		205
Hawaiian	Hawaii	2 1 4 2 2 1	C D Eb G A B		394
Hexatonic		2 2 2 2 2 2	C D E F# G# Bb	Whole-Tone	28
Hijaz Kar	Arabia	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Hijaz Major	Greece	1 4 1 2 1 1 2	C Db F F# G# A Bb		190
Hindi b2 b3 b7		1 2 3 1 2 1 2	C Db Eb F# G A Bb	Dorian b9 #11	128
Hindu	India	2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Hirajoshi	Japan	4 2 1 4 1	C E F# G B		93
Hitzaz or Hijaz	Greece	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Hitzazkiar (or Hijazkiar)	Greece	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Honkoshi	Japan	1 2 2 1 4 2	C Db Db F Gb Bb		218
Hon-Kumoi-Joshi	Japan	1 4 1 4 2	C Db F Gb Bb	Iwato	95
Houseini	Greece	2 1 1 1 2 1 1 2	C D D# E F G G# A Bb		191
Houzam (or Huzam)	Greece	3 1 1 2 2 2 1	C D# E F G A B		192
Humayun	Iraq	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Hungarian Folk	Hungary	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Hungarian Gypsy	Hungary	2 1 3 1 1 2 2	C D Eb F# G Ab B	Gypsy	186
Hungarian Major	Hungary	3 1 2 1 2 1 2	C D# E F# G A Bb		193
Hungarian Major Inverse	Hungary	2 1 2 1 2 1 3	C D Eb F F# G# A		194
Hungarian Minor	Hungary	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Hungarian Minor b2	Hungary	1 1 1 3 1 1 3 1	C C# D Eb F# G Ab B		195
Hungarian Minor Inverse	Hungary	1 3 1 1 3 1 2	C Db E F Gb A Bb	Oriental	228
Hyojo	Japan	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Ian Iwato	Japan	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Ichilkotsucho (or Ishikosucho)		2 2 1 1 1 2 2 1	C D E F F# G A B		219
In	Japan	1 3 2 1 4	C Db F G Ab		92
Insen	Japan	1 4 2 1 2 2	C Db F G Ab Bb		220
Insen Pentatonic	Japan	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Inverted Augmented		1 3 1 3 1 3	C D B E F G# A		30
Ioanian Augmented		2 2 1 3 1 2 1	C D E F G# A B		23
Ionian #2		3 1 1 2 2 2 1	C D# E F G A B	Houzam	192
Ionian #5		2 2 1 3 1 2 1	C D E F G# A B		118
Ionian Augmented #2		3 1 1 3 1 2 1	C D# E F G# A B		119
Ionian Augmented b9		1 3 1 3 1 2 1	C Db E F G# A B		120
Ionian b5		2 2 1 1 3 2 1	C D E F Gb A B		117
Ionian Pentatonic		4 1 2 4 1	C E F G B		83
Istrian	Croatia	1 2 1 2 1 5	C C# D# E F# G		196
Iwato	Japan	1 4 1 4 2	C Db F Gb Bb		95
Javanese	Java	1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Jazz Minor #5		2 1 2 3 1 2 1	C D Eb F G# A B		123
Jazz Minor Inverse		1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Jeths		2 1 2 1 3 2 1	C D Eb F Gb A B		197
Jia Zhong	China	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Jiao	China	3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Jin-Yu (or Quin-Yu)	China	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
John Found's Mantra Of Will		1 3 2 1 1 1 3	C Db E F# G G# A	Mela Dhavalambari	240
Kaffa	Ethiopia	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Kartzihiar	Greece	2 1 2 1 3 1 2	C D Eb F Gb A Bb	Blues Heptatonic	51

Kata-Kumoi	Japan	2 1 4 1 4	C D Eb G Ab	Ake-Bono	94
Kiourdi	Greece	2 1 2 1 1 1 1 2	C D Eb F F# G G# A Bb		198
Kokin-Choshi	Japan	1 4 2 3 2	C Db F G Bb		79
Kubilai	Mongolia	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Kumoi	Japan	2 1 4 2 3	C D Eb G A	Dorian Pentatonic	78
Kung		2 2 2 3 3	C D E Gb A		91
Kyemyonjo		3 2 2 2 3	C Eb F G A		90
Lai Noi	Laos	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Lai Po Sai	Laos	2 3 2 2 3	C D F G A	Ritusen	76
Lai Soutsanaen	Laos	2 3 2 2 3	C D F G A	Ritusen	76
Lai Yai	Laos	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Leading Whole-Tone		2 2 2 2 2 1 1	C D E F# G# A# B		180
Leading Whole-Tone Inverse		1 1 2 2 2 2 2	C C# D E F# G# Bb	Superlocrian bb3	153
LG Octatonic		1 2 1 1 2 2 1 2	C C# D# E F G A Bb		395
Locrian		1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb		13
Locrian #6		1 2 2 1 3 1 2	C Db Eb F Gb A Bb		22
Locrian b4		1 2 1 2 2 2 2	C Eb Eb E F# G# Bb	Altered Dominant	20
Locrian bb3 bb7		1 1 3 1 2 1 3	C C# D F F# G# A		150
Locrian bb7		1 2 2 1 2 1 3	C Db Eb F F# G# A		149
Locrian Dominant		1 3 1 1 2 2 2	C Db E F Gb Ab Bb		148
Locrian Maj7		1 2 2 1 2 3 1	C Db Eb F Gb Ab B		151
Locrian Natural 2		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Half Diminished	19
Locrian Natural Maj6		1 2 2 1 3 1 2	C Db Eb F Gb A Bb	Locrian #6	22
Locrian Pentatonic		3 1 2 4 2	C D# E Gb Bb		104
Lydian		2 2 2 1 2 2 1	C D E F# G A B		10
Lydian #2		3 1 2 1 2 2 1	C D# E F# G A B		26
Lydian #2 #6		3 1 2 1 3 1 1	C D# E F# G A# B		137
Lydian #2 Hexatonic		3 1 3 2 2 1	C D# E G A B		136
Lydian #5		2 2 2 2 1 2 1	C D E F# G# A B	Lydian Augmented	16
Lydian #6		2 2 2 1 3 1 1	C D E F# G A# B		141
Lydian Augmented		2 2 2 2 1 2 1	C D E F# G# A B		16
Lydian Augmented #2		3 1 2 2 1 2 1	C D# E F# G# A B	Aeolian b1	147
Lydian Augmented #3		2 3 1 2 1 2 1	C D F F# G# A B	Nohkan	227
Lydian Augmented Dominant		2 2 2 2 1 1 2	C D E F# G# A Bb		142
Lydian b3		2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Lydian b7		2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Lydian Diminished		2 1 3 1 2 2 1	C D Eb F# G A B		140
Lydian Dominant		2 2 2 1 2 1 2	C D E F# G A Bb		17
Lydian Dominant b6		2 2 2 1 1 2 2	C D E F# G Ab Bb		138
Lydian Hexatonic		2 2 3 2 2 1	C D E G A B		135
Lydian Minor		2 2 2 1 1 2 2	C D E F# G Ab Bb	Lydian Dominant b6	138
Lydian Mixolydian		2 2 1 1 1 2 1 1 1	C D E F F# G A Bb B		139
Lydian Pentatonic		4 2 1 4 1	C E F# G B	Hirajoshi	93
Madenda Modern		1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Magen Abot	Jewish	1 2 1 2 2 1 2 1	C C# D# E F# G# A B		199
Major		2 2 1 2 2 2 1	C D E F G A B		7
Major Augmented		3 1 3 1 3 1	C D# E G Ab B	Augmented	29
Major Gypsy	Hungary	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Major Inverse		1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Major Locrian		2 2 1 1 2 2 2	C D E F Gb Ab Bb		122
Major Minor		2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Major Minor Mixed		2 1 1 1 2 1 1 1 1	C D D# E F G G# A A# B		178
Major Mixolydian		2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Major Pentatonic		2 2 3 2 3	C D E G A		73
Major Pentatonic b2		1 3 3 2 3	C Eb E G A		96
Major Pentatonic b2 b5		1 3 2 3 3	C Db E Gb A		97
Major Pentatonic b3		1 2 3 3 3	C Db Eb F# A		98
Major Pentatonic b6		2 2 3 1 4	C D E G Ab		99
Major Pentatonic b7 #9		3 1 3 3 2	C D# E G Bb		100
Major Phrygian		1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Major-Dorian Mixed		2 1 1 1 2 2 1 1 1	C D D# E F G A Bb B	Blues Enneatonic	54
Major-Lydian Mixed		2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Makam Lami	Jewish	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	Locrian	13
Man Gong		3 2 3 2 2	C Eb F Ab Bb		75
Man Jue	China	2 2 3 2 3	C D E G A	Major Pentatonic	73
Maqam Athar Kurd	Iraq	1 2 3 1 1 3 1	C Db Eb F# G Ab B	Chromatic Lydian Inv.	169
Maqam Bayat-e-Esfahan		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Maqam Cargah	Iraq	2 2 1 2 2 2 1	C D E F G A B	Major	7
Maqam Farahfaza	Iraq	2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Minor	69

Maqam Hedjaz	Iraq	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Maqam Hicaz	Iraq	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Maqam Hijaz	Iraq	1 3 1 2 1 2 1 1	C Db E F G G# A# B		222
Maqam Hijaz Kar	Iraq	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Maqam Hijaz-Nahawand	Iraq	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Maqam Hisar	Iraq	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Maqam Humayun	Iraq	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Maqam Huzzam	Iraq	1 2 1 3 1 2 2	C C# D# E G Ab Bb	Phrygian b4	131
Maqam Karcigar	Iraq	2 1 2 1 3 1 2	C D Eb F Gb A Bb	Blues Heptatonic	51
Maqam Kurd	Iraq	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Maqam Nahawand	Iraq	2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Minor	69
Maqam Nahawand Murassah	Iraq	2 1 2 1 3 1 2	C D Eb F Gb A Bb	Blues Heptatonic	51
Maqam Nakriz	Iraq	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Maqam Nawa Athar	Iraq	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Maqam Saba Zamzam	Iraq	1 2 1 3 1 2 2	C C# D# E G Ab Bb	Phrygian b4	131
Maqam Shadd'arabani	Iraq	1 2 1 1 1 3 1 2	C C# D# E F Gb A Bb		221
Maqam Shahnaz (or Shahnaz Kurdi)	Iraq	1 2 2 2 1 3 1	C Db Eb F G Ab B	Neapolitan Minor	204
Maqam Shawq Afza	Iraq	2 1 1 1 1 1 1 2 1	C D D# E F F# G G# A B		223
Maqam Shawq Awir	Iraq	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Maqam Sultani Yakah	Iraq	2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Maqam Suzidil	Iraq	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Maqam Tarzanuyn	Iraq	1 2 1 1 1 1 1 1 2	C C# D# E F F# G G# A Bb		224
Maqam Ussak	Iraq	2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Maqam Zanjaran	Iraq	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Maqam Zengule	Iraq	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Mela Bhairavi That	India	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Mela Bhavapriya	India	1 2 3 1 1 2 2	C Db Eb F# G Ab Bb		238
Mela Cakravka	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Mela Calanata	India	3 1 1 2 3 2	C D# E F G Bb		239
Mela Carukesi	India	2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Mela Citrambari	India	2 2 2 1 3 1 1	C D E F# G A# B	Lydian #6	141
Mela Dharmavati	India	2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Mela Dhatuvardhani	India	3 1 2 1 1 3 1	C D# E F# G Ab B		241
Mela Dhavalambari	India	1 3 2 1 1 1 3	C Db E F# G G# A		240
Mela Dhenuka	India	1 2 2 2 1 3 1	C Db Eb F G Ab B	Neapolitan Minor	204
Mela Divyamani	India	1 2 3 1 3 1 1	C Db Eb F# G A# B		242
Mela Gamanasrama	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Mela Ganamurti	India	1 1 3 2 1 3 1	C C# D F G Ab B		243
Mela Gangeyabhusani	India	3 1 1 2 1 3 1	C D# E F G Ab B	Sengiach	214
Mela Gaurimanoohari	India	2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Mela Gavambodhi	India	1 2 3 1 1 1 3	C Db Eb F# G G# A		244
Mela Gayakapriya	India	1 3 1 2 2 1 1	C Db E F G G# A		245
Mela Hanumatodi	India	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Mela Harikamboji	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Mela Hatakambari	India	1 3 1 2 3 1 1	C Db E F G A# B		246
Mela Hemavati	India	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Mela Jalarnava	India	1 1 3 1 1 2 2	C C# D F# G Ab Bb		247
Mela Jhalavarli	India	1 1 3 1 1 3 1	C C# D F# G Ab B		248
Mela Jhankaradhvani	India	2 1 2 2 1 1 3	C D Eb F G G# A		249
Mela Jyotisvarupini	India	3 1 2 1 1 2 2	C C# E F# G Ab Bb		250
Mela Kamavardhani	India	1 3 2 1 1 3 1	C D Eb F# G Ab B	Chromatic Hypolydian	175
Mela Kanakangi	India	1 1 3 2 1 1 3	C C# D F G G# A	Chromatic Dorian	163
Mela Kantamani	India	2 2 2 1 1 1 3	C D E F# G G# A		251
Mela Kharaharapriya	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Mela Kiravani	India	2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Mela Kokilapriya	India	1 2 2 2 2 2 1	C Db Eb F G A B	Neapolitan Major	201
Mela Kosalam	India	3 1 2 1 2 2 1	C D# E F# G A B	Lydian #2	26
Mela Latangi	India	2 2 2 1 1 3 1	C D E F# G Ab B	Pelog	230
Mela Manavati	India	1 1 3 2 2 2 1	C C# D F G A B		252
Mela Mararanjani	India	2 2 1 2 1 1 3	C D E F G G# A		65
Mela Mayamalavagowla	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Mela Mecakalyani	India	2 2 2 1 2 2 1	C D E F# G A B	Lydian	10
Mela Naganandini	India	2 2 1 2 3 1 1	C D E F G A# B		253
Mela Namanarayani	India	1 3 2 1 1 2 2	C Db E F# G Ab Bb		254
Mela Nasikabhusani	India	3 1 2 1 2 1 2	C D# E F# G A Bb	Hungarian Major	193
Mela Natabhairavi	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Mela Natakapriya	India	1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Mela Navanitam	India	1 1 4 1 2 1 2	C C# D F# G A Bb		255
Mela Nitimati	India	2 1 3 1 3 1 1	C D Eb F# G A# B		256

Mela Pavani	India	1 1 4 1 2 2 1	C C# D F# G A B		257
Mela Ragavardhani	India	3 1 1 2 1 2 2	C D# E F G Ab Bb		258
Mela Raghupriya	India	1 1 4 1 3 1 1	C C# D F# G A# B		259
Mela Ramapriya	India	1 3 2 1 2 1 2	C Db E F# G A Bb	Romanian Major	210
Mela Rasikpriya	India	3 1 2 1 3 1 1	C D# E F# G A# B	Lydian #2 #6	137
Mela Ratnangi	India	1 1 3 2 1 2 2	C C# D F G Ab Bb		260
Mela Rupavati	India	1 2 2 2 3 1 1	C Db Eb F G A# B		261
Mela Sadvidhmargini	India	1 2 3 1 2 1 2	C Db Eb F# G A Bb	Dorian b9 #11	128
Mela Salaga	India	1 1 4 1 1 1 3	C C# D F# G G# A		262
Mela Sanmukhapriya	India	2 1 3 1 1 2 2	C D Eb F# G Ab Bb	Gypsy	186
Mela Sarasangi	India	2 2 1 2 1 3 1	C D E F G Ab B	Harmonic Major	158
Mela Senavati	India	1 2 2 2 1 3 1	C Db Eb F G Ab B	Neapolitan Minor	204
Mela Shankarabharanam	India	2 2 1 2 2 2 1	C D E F G A B	Major	7
Mela Shubhapanturavali	India	1 2 3 1 1 3 1	C Db Eb F# G Ab B	Chromatic Lydian Inv.	169
Mela Sulinii	India	3 1 1 2 2 2 1	C D# E F G A B	Houzam	192
Mela Sumhendramadhyama	India	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Mela Suryakanta	India	1 3 1 2 2 2 1	C Db E F G A B	Gypsy Inverse	188
Mela Suvarnangi	India	1 2 3 1 2 2 1	C Db Eb F# G A B		264
Mela Syamalangi	India	2 1 3 1 1 1 3	C D Eb F# G G# A		263
Mela Tenarupi	India	1 1 3 2 3 1 1	C C# D F G A# B		265
Mela Vacaspati	India	2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Mela Vagadhisvari	India	3 1 1 2 2 1 2	C D# E F G A Bb	Rock 'n Roll	61
Mela Vakulabharanam	India	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Mela Varunapriya	India	2 1 2 2 3 1 1	C D Eb F G A# B		267
Mela Venaspatti	India	1 1 3 2 2 1 2	C C# D F G A Bb		266
Mela Visvambhari	India	1 3 2 1 3 1 1	C Db E F# G A# B		268
Mela Yagapriya	India	3 1 1 2 1 1 3	C D# E F G G# A		269
Melodic Major		2 2 1 2 1 2 2	C D E F G Ab Bb		18
Melodic Minor		2 1 2 2 2 2 1	C D Eb F G A B		14
Melodic Minor #4		2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Melog Selisir		4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Messiaen 1 st Mode		2 2 2 2 2 2	C D E F# G# Bb	Whole-Tone	28
Messiaen 2 nd Mode		1 3 1 3 1 3	C Db E F G# A	Inverted Augmented	30
Messiaen 2 nd Mode		1 2 1 2 1 2 1 2	C C# D# E F# G A Bb	Diminished Half-tone	32
Messiaen 2 nd Mode Inverse		2 1 2 1 2 1 2 1	C D Eb F F# G# A B	Diminished	31
Messiaen 2 nd Mode Truncated		1 2 3 1 2 3	C Eb Eb F# G A		36
Messiaen 3 rd Mode		2 1 1 2 1 1 2 1 1	C D D# E F# G G# Bb B		37
Messiaen 3 rd Mode Inverse		1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B	Genus Chromaticum	46
Messiaen 4 th Mode		1 1 3 1 1 1 3 1	C C# D F F# G Ab B		38
Messiaen 4 th Mode Inverse		3 1 1 1 3 1 1 1	C D# E F Gb A Bb B		39
Messiaen 5 th Mode		1 4 1 1 4 1	C Db F F# G B		40
Messiaen 5 th Mode Inverse		4 1 1 4 1 1	C E F Gb Bb B		41
Messiaen 6 th Mode		2 2 1 1 2 2 1 1	C D E F F# G A# B		42
Messiaen 6 th Mode Inverse		1 1 2 2 1 1 2 2	C C# D F F# G Ab Bb		43
Messiaen 7 th Mode		1 1 1 2 1 1 1 1 2 1	C C# D Eb F F# G G# A B		44
Messiaen 7 th Mode Inverse		2 1 1 1 1 2 1 1 1 1	C D D# E F F# G# A Bb B		45
Messiaen Truncated 3 rd Mode Inv.		3 1 3 1 3 1	C D# E G Ab B	Augmented	29
Minor 6 th Added		3 2 2 2 3	C Eb F G A	Kyemyonjo	90
Minor b5		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Half Diminished	19
Minor Gypsy Inverse	Hungary	1 3 1 1 3 1 2	C Db E F Gb A Bb	Oriental	228
Minor Hexatonic		2 1 2 2 3 2	C D Eb F G Bb		121
Minor Locrian		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Half Diminished	19
Minor Pentatonic		3 2 2 3 2	C Eb F G Bb		77
Minor Pentatonic 7 b5		3 2 1 4 2	C Bb F Gb Bb		82
Minor Pentatonic with Leading Tones		2 1 1 1 1 1 2 1 1 1	C D D# E F F# G A A# B		179
Minyo	Japan	3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Mischung 1	Germany	2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Mischung 2	Germany	2 2 1 2 1 3 1	C D E F G Ab B	Harmonic Major	158
Mischung 3	Germany	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Mischung 4	Germany	2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Mischung 5	Germany	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Mischung 6	Germany	2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Misheberekh	Jewish	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Mixolydian		2 1 2 2 2 1 2	C D E F G A Bb		11
Mixolydian #1		1 2 1 2 2 1 3	C Db Eb E F# G# A	Ultralocrian	27
Mixolydian #4		2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Mixolydian Augmented		2 2 1 3 1 1 2	C D E F G# A Bb		145
Mixolydian Augmented Maj9		1 3 1 3 1 1 2	C Db E F G# A Bb		146
Mixolydian b2 (or Mixolydian b9)		1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161

Mixolydian b5		2 2 1 1 3 1 2	C D E F Gb A Bb		144
Mixolydian b6 (or Mixolydian b13)		2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Mixolydian Dorian		2 1 1 1 2 2 1 2	C D D# E F G A Bb	Bebop Dorian	67
Mixolydian Hexatonic		2 3 2 2 1 2	C D F G A Bb		143
Mixolydian Pentatonic		4 1 2 3 2	C E F G Bb		101
Miyakobushi	Japan	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Modus Conjunctus		2 1 2 1 2 1 2 1	C D Eb F F# G# A B	Diminished	31
Mohammedan		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Moorish Phrygian	Spain	1 2 1 1 2 1 2 1 1	C C# D# E F G G# A# B		200
Naka Zora	Japan	1 4 2 1 4	C Db F G Ab	In	8
Nam	Vietnam	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Nando-Kyemyonjo	Korea	2 1 2 2 5	C D Eb F G		225
Natural Minor		2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Neapolitan Major (or Neapolitan)	Italy	1 2 2 2 2 2 1	C Db Eb F G A B		201
Neapolitan Major b4	Italy	1 2 1 3 2 2 1	C Db Eb E G A B		202
Neapolitan Major b5		1 2 2 1 3 2 1	C Db Eb F Gb A B		203
Neapolitan Minor	Italy	1 2 2 2 1 3 1	C Db Eb F G Ab B		204
Neseveri	Greece	1 2 3 1 1 2 1 1	C Db Eb F# G Ab Bb B		206
Niagari	Japan	1 4 2 1 2 2	C Db F G Ab Bb	Insen	220
Niavent	Egypt	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Niaventi Minor	Greece	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Nigriz	Greece	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Noh	Japan	2 3 2 1 1 2 1	C D F G G# A B		226
Nohkan	Japan	2 3 1 2 1 2 1	C D F F# G# A B		227
Nonatonic 2		1 2 1 1 1 1 2 1	C C# D# E F F# G A Bb		397
Octatonic		2 1 2 1 2 1 2 1	C D Eb F F# G# A B	Diminished	31
Olympos Enharmonic	Greece	1 3 2 1 4	C Db F G Ab	In	92
Oriental	China	1 3 1 1 3 1 2	C Db E F Gb A Bb		228
Oriental 2	China	1 3 1 1 3 1 1 1	C Db E F Gb A A# B		229
Oshikicho	Japan	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Ousak	Greece	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Overtone		2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
P'Yongjo	Korea	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
P'yongjo-kyemyonjo	Korea	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Peiraiotikos	Greece	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Pelo Degung Modern	Bali	4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Pelog	Bali	2 2 2 1 1 3 1	C D E F# G Ab B		230
Pelog Pentatonic		1 2 4 1 4	C Db Eb G Ab		84
Pentatonic Whole-Tone		4 2 2 2 2	C E F# G# Bb		105
Periaiotikos Minor	Greece	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Persian	Iraq	1 3 1 1 2 3 1	C Db E F Gb Ab B		231
Peruvian Major	Peru	2 2 1 2 2 2 1	C D E F G A B	Major	7
Peruvian Minor	Peru	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Peruvian Major Pentatonic	Peru	2 2 3 2 3	C D E G A	Major Pentatonic	73
Peruvian Minor Pentatonic	Peru	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Petrushka chord		1 3 2 1 3 2	C Db E F# G Bb		34
Phrygian		1 2 2 2 1 2 2	C Db Eb F G Ab Bb		9
Phrygian Aeolian b4		1 1 1 2 2 1 2 2	C C# D Eb F G Ab Bb		130
Phrygian Aeolian Mixed		1 1 1 2 2 1 2 2	C C# D Eb F G Ab Bb	Phrygian Aeolian b4	130
Phrygian b4		1 2 1 3 1 2 2	C C# D# E G Ab Bb		131
Phrygian b4 Maj7		1 2 1 3 1 3 1	C D Eb F# G Ab B		132
Phrygian Dominant		1 3 1 2 1 2 2	C Db E F G Ab Bb		25
Phrygian Hexatonic		3 2 2 1 2 2	C Eb F G Ab Bb		129
Phrygian Locrian		1 2 2 1 1 1 2 2	C Db Eb F F# G Ab Bb	Bebop Locrian	71
Phrygian Major		1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Phrygian Mixolydian		1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Phrygian Natural 6		1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Phrygian Pentatonic		1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Pien Chih	China	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	Locrian	13
Ping	China	2 2 2 1 2 2 1	C D E F# G A B	Lydian	10
Pireotikos	Greece	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Pomeroy		1 2 1 2 2 2 2	C Eb Eb E F# G# Bb	Altered Dominant	20
Prokofiev	Russia	1 2 2 1 2 2 1 1	C Db Eb F F# G# A# B		207
Prometheus		2 2 2 3 1 2	C D E Gb A Bb		208
Prometheus Liszt		1 3 1 3 1 3	C Db E F G# A	Inverted Augmented	30
Prometheus Neapolitan	Italy	1 3 2 3 1 2	C Db E Gb A Bb		209
Puravi b6		1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Pyeong Jo	Korea	2 3 4 1 2	C D F A Bb		110
Pygmy		2 1 4 3 2	C D Eb G Bb		112

Pyramid Hexatonic		2 1 2 1 3 3	C D Eb F Gb A		396
Qing Shang	China	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Quan Ming	China	3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Quin-Yu (or Jin-Yu)	China	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Raga Abheri	India	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Raga Abhogi	India	2 1 2 4 3	C D Eb F A		270
Raga Adana	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Raga Ahir Bhairav	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Raga Ahira Lalita	India	1 3 1 1 3 1 2	C Db E F Gb A Bb	Oriental	228
Raga Ahiri Todi	India	1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Raga Aivarati	India	2 2 2 1 2 3	C D E F# G A		271
Raga Alhaiya Bilaval	India	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Raga Amarasenapriya	India	2 1 3 1 4 1	C D Eb F# G B		272
Raga Ambika	India	2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Raga Amrtavarshini	India	4 2 1 4 1	C E F# G B	Hirajoshi	93
Raga Anandabhairavi	India	2 1 2 2 1 1 2	C D Eb F G G# A Bb	Dorian Aeolian	125
Raga Andhali	India	2 2 1 2 3 2	C D E F G Bb	Raga Siva Kambhoji	372
Raga Andolika	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Raga Arabhi ascending	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Arabhi descending	India	2 2 1 2 2 2 1	C D E F G A B	Major	7
Raga Arunajualita	India	2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Raga Asavari That	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Raga Audav Tukhari	India	2 1 2 3 4	C D Eb F Ab		273
Raga Bahar	India	2 1 2 2 2 1 1 1	C D Eb F G A A# B	Raga Miam Ki Malhar	333
Raga Bahudari	India	4 1 2 2 1 2	C E F G A Bb	Raga Vegavahini asc	383
Raga Bairagi (or Baira)	India	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Raga Bairari	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Raga Balahamsa	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Barbara	India	2 2 2 3 1 2	C D E Gb A Bb	Prometheus	208
Raga Basant	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Bauli	India	1 3 3 1 3 1	C Db E G Ab B	Raga Bowli desc	277
Raga Begeshri	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Begeshri 2	India	2 1 2 4 1 2	C D Eb F A Bb	Raga Shreeranjani	367
Raga Bhairav That	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Bhairavi ascending	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Bhairavi descending	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Raga Bhairubahar	India	1 3 1 2 2 2 1	C Db E F G A B	Gypsy Inverse	188
Raga Bhankar	India	1 3 1 1 3 2 1	C Db E F Gb A B	Chromatic Lydian	168
Raga Bhanumati	India	1 1 3 2 2 1 2	C C# D F G A Bb	Mela Venaspati	266
Raga Bhatiyar	India	1 3 1 1 1 2 2 1	C Db E F F# G A B		274
Raga Bhavani	India	1 2 3 1 1 2 2	C Db Eb F# G Ab Bb	Mela Bhavapriya	238
Raga Bhimpalasi	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Bhinna Pancama	India	2 3 2 1 3 1	C D F G Ab B		275
Raga Bhinna Shadj	India	4 1 4 2 1	C E F A B	Raga Vasanta asc	381
Raga Bhinnasadjam	India	1 2 2 2 1 3 1	C Db Eb F G Ab B	Neapolitan Minor	204
Raga Bhogachayanata	India	3 1 1 2 2 1 2	C D# E F G A Bb	Rock 'n Roll	61
Raga Bhopali		2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Bhunumanjari	India	3 1 1 2 3 2	C D# E F G Bb	Mela Calanata	239
Raga Bhup	India	2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Bhupalam	India	1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Raga Bhupeshwari	India	2 2 3 1 4	C D E G Ab	Major Pentatonic b6	99
Raga Bhusavati (or Bhusavali)	India	2 2 2 1 2 1 2	C D E F# G A Bb	Lydian Dominant	17
Raga Bibhas	India	1 3 3 2 3	C Eb E G A	Major Pentatonic b2	96
Raga Biham	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichikotsucho	219
Raga Bihamara	India	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Raga Bilahari ascending	India	2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Bilahari descending	India	2 2 1 2 2 2 1	C D E F G A B	Major	7
Raga Bilashkhani Todi	India	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Raga Bilaval That	India	2 2 1 2 2 2 1	C D E F G A B	Major	7
Raga Bindumalini	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Raga Bowli	India	1 3 3 1 5 (asc) 1 3 3 1 3 1 (desc)	C Db E G Ab (asc) C B Ab G E Db (desc)		277
Raga Brindabani (or Brindabani Serang)	India	2 3 2 3 1 1	C D F G A# B		276
Raga Budhamanohari	India	2 2 1 2 5	C D E F G		278
Raga Camara	India	2 1 3 1 1 2 2	C D Eb F# G Ab Bb	Gypsy	186
Raga Chakravakam	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Raga Chandrajyoti	India	1 1 4 1 2 3	C C# D F# G A		279
Raga Chandrakauns Kafi	India	3 2 4 1 2	C Eb F A Bb		280
Raga Chandrakauns Kiravani	India	3 2 3 3 1	C Eb F G# B		281

Raga Chandrikauns Modern	India	3 2 4 2 1	C Eb F A B		282
Raga Chaturangini	India	2 2 2 1 3 1 1	C D E F# G A# B	Lydian #6	141
Raga Chaturangini 2	India	2 2 2 1 4 1	C D E F# G B	Raga Ratnakanthi	356
Raga Chaya Todi	India	1 2 3 2 4	C Db E B G Ab		283
Raga Chaya Vati	India	1 3 1 4 2 1	C Db E F G A B	Raga Vasanta desc	382
Raga Chayanat	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Raga Chayanata	India	3 1 1 2 2 1 2	C D# E F G A Bb	Rock 'n Roll	61
Raga Chinthamani	India	2 1 3 1 1 1 1 2	C D Eb F# G G# A Bb		284
Raga Chitthakarshini	India	1 2 2 3 4	C Db Eb F Ab		108
Raga Cudamani	India	3 1 1 2 1 2 2	C D# E F G Ab Bb	Mela Ragavardhani	258
Raga Darbar	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Raga Desh	India	2 3 2 4 1	C D F G B	Tcherepnin Major Pent.	102
Raga Desh Malhar	India	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Raga Deshgaur	India	1 6 1 3 1	C Db G Ab B		285
Raga Deshi	India	2 1 2 2 1 1 1 2	C D Eb F G G# A Bb	Dorian Aeolian	125
Raga Deshi 2	India	2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Raga Deshi 3	India	2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Raga Deskar	India	2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Desya Khamas	India	4 1 2 2 1 2	C E F G A Bb	Raga Vegavahini asc	383
Raga Desya Todi	India	3 2 2 1 2 2	C Eb F G Ab Bb	Phrygian Hexatonic	129
Raga Devagandhari	India	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Raga Devakriya	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Devamani	India	3 1 3 1 3 1	C D# E G Ab B	Augmented	29
Raga Devamanohari	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Raga Devarangini 2	India	2 2 1 2 2 3	C D E F G A	Scottish Hexatonic	213
Raga Devaranjani (or Devaranji)	India	5 2 1 3 1	C F G Ab B		286
Raga Devarashtra	India	3 1 2 1 1 3 1	C D# E F# G Ab B	Mela Dhatuvardhani	241
Raga Dhaanyasi ascending	India	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Raga Dhani	India	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Raga Dhanyasi descending	India	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Raga Dhauta Pancama	India	3 1 2 1 1 3 1	C D# E F# G Ab B	Mela Dhatuvardhani	241
Raga Dhavalangam	India	1 3 2 1 1 4	C Db E F# G Ab		287
Raga Dhavalashri	India	4 2 1 2 3	C E F# G A		288
Raga Dhipaka	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Dhunibinnashadjam	India	1 2 2 2 1 3 1	C Db Eb F G Ab B	Neapolitan Minor	204
Raga Dipak	India	2 2 1 1 1 5	C D E F F# G		289
Raga Disisimharavam	India	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Raga Dumyara	India	2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Raga Dvigandharabushini	India	3 1 1 3 1 1 2	C D# E F G# A Bb		174
Raga Gamakakriya	India	1 3 2 1 4 1	C Db E F# G B		290
Raga Gamakasamtam	India	1 2 3 1 1 3 1	C Db Eb F# G Ab B	Chromatic Lydian Inv.	169
Raga Gambhiranata	India	4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Raga Ganasamavarali	India	1 1 3 2 1 3 1	C C# D F G Ab B	Mela Ganamurti	243
Raga Ganavaridhi	India	3 1 1 2 2 1 2	C D# E F G A Bb	Rock 'n Roll	61
Raga Gandharavam	India	1 2 2 2 3 2	C Db Eb F G Bb		291
Raga Gangatarangini	India	4 1 1 2 3 1	C E F Gb Ab B		292
Raga Gaud Sarang	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Raga Gaula	India	1 3 1 2 3 2	C Db E F G Bb		293
Raga Gaulipantu	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Gauri	India	1 4 2 4 1	C Db F G B	Raga Gowla asc	297
Raga Gauri Velavali	India	2 1 2 2 2 3	C D Eb F G A	Sho	233
Raga Gaurikriya	India	3 3 1 3 1 1	C Eb F# G A# B		294
Raga Geyahejjajji	India	1 4 2 1 4	C Db F G Ab	Raga Malahari asc	324
Raga Ghandarva	India	1 1 4 1 3 1 1	C C# D F# G A# B	Mela Raghupriya	259
Raga Ghanta	India	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Raga Ghantana	India	2 1 2 2 3 1	C D Eb F G# B		295
Raga Girija	India	4 1 3 3 1	C E F G# B	Romanian Bacovia	115
Raga Girvani	India	1 2 3 1 1 1 3	C Db Eb F# G G# A	Mela Gavambodhi	244
Raga Gitapriya	India	2 2 2 1 1 3 1	C D E F# G Ab B	Pelog	230
Raga Gopikacasantam		3 2 2 1 2 2	C Eb F G Ab Bb	Phrygian Hexatonic	129
Raga Gopikatilaka	India	2 1 3 1 3 2	C D Eb F# G Bb		296
Raga Gopriya	India	2 2 2 2 2 2	C D E F# G# Bb	Whole-Tone	28
Raga Gorakh	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Raga Gowla	India	1 4 2 4 1 (asc) 1 3 1 2 4 1 (desc)	C Db F G B (asc) C B G F E Db (desc)		297
Raga Guhamanohari	India	2 3 4 1 2	C D F A Bb	Pyeong Jo	110
Raga Gunkali	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Gurjari Todi	India	1 2 3 2 2 2	C Db Eb Gb Ab Bb		298
Raga Hamir Kalyani	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219

Raga Hamsadhvani	India	2 1 4 4 1	C D Eb G B		299
Raga Hamsadhvani 2	India	2 2 3 4 1	C D E G B		109
Raga Hamsagiri	India	3 1 2 1 3 1 1	C D# E F# G A# B	Lydian #2 #6	137
Raga Hamsalata	India	2 2 2 1 1 3 1	C D E F# G Ab B	Pelog	230
Raga Hamsanada		2 4 1 4 1	C D F# G B		85
Raga Hamsanarayami	India	1 3 2 1 4 1	C Db E F# G B	Raga Gamakakriya	290
Raga Hansanandi	India	1 3 2 3 2 1	C Db E F# A B		300
Raga Hari Nata	India	4 1 2 2 2 1	C E F G A B		302
Raga Harikauns	India	3 3 2 2 2	C Eb Gb Ab Bb	Chin	89
Raga Harini	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Haripriya	India	2 2 1 2 1 3 1	C D E F G Ab B	Harmonic Major	158
Raga Hejjajji	India	1 3 2 2 1 3	C Db E F# G# A		303
Raga Hindol		4 2 3 2 1	C E Gb A B		80
Raga Hindolam	India	3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Raga Hindolita	India	4 1 4 2 1	C E F A B	Raga Vasanta asc	381
Raga Huseni	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Indupriya	India	1 3 2 1 1 4	C Db E F# G Ab	Raga Dhavalangam	287
Raga Jagānmohanam	India	2 4 1 1 2 2	C D F# G Ab Bb		304
Raga Jagānmohini ascending	India	4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Raga Jait Kalyan		2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Janasammodini	India	2 2 3 1 4	C D E G Ab	Major Pentatonic b6	99
Raga Janjuti	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Jaunpuri	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Raga Jayakauns	India	3 2 1 4 2	C Bb F Gb Bb	Minor Pentatonic 7 b5	82
Raga Jayamanohari	India	2 1 2 4 1 2	C D Eb F A Bb	Raga Shreeranjani	367
Raga Jeyasuddhamalavi	India	1 3 1 2 3 1 1	C Db E F G A# B	Mela Hatakambhari	246
Raga Jhankara Bhramavi	India	2 1 2 2 1 1 3	C D Eb F G G# A	Mela Jhankaradhvani	249
Raga Jinavali	India	1 1 3 1 1 3 1	C C# D F# G Ab B	Mela Jhalavarli	248
Raga Jingla	India	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Aeolian	12
Raga Jivantika	India	1 4 2 2 2 1	C Db F G A B		305
Raga Jivantini	India	3 3 1 3 1 1	C Eb F# G A# B	Raga Gaurikriya	294
Raga Jog	India	3 1 1 2 3 2	C D# E F G Bb	Mela Calanata	239
Raga Jogiya	India	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Raga Jotismatti	India	3 1 2 1 1 2 2	C C# E F# G Ab Bb	Mela Jyotisvarupini	250
Raga Jyoti	India	4 2 1 1 2 2	C E F# G Ab Bb		306
Raga Kafi That	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Kaihavasi	India	2 1 3 1 3 1 1	C D Eb F# G A# B	Mela Nitimati	256
Raga Kaishikiranjani (or Kaushiranjani)	India	2 1 2 3 3 1	C D Eb F G# B	Raga Ghantana	295
Raga Kalagada	India	1 3 3 1 1 3	C Db E G G# A		307
Raga Kalahamsa	India	3 1 1 2 1 1 3	C D# E F G G# A	Mela Yagapriya	269
Raga Kalakanthi	India	1 3 1 2 1 1 3	C Db E F G G# A	Gypsy Hexatonic	187
Raga Kalakanthi 2	India	1 4 2 1 1 3	C Db F G G# A		308
Raga Kalamurti	India	1 2 3 1 1 2 2	C Db Eb F# G Ab Bb	Mela Bhavapriya	238
Raga Kalavati	India	1 3 1 2 2 3	C Db E F G A		309
Raga Kalingada	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Kalyan That	India	2 2 2 1 2 2 1	C D E F# G A B	Lydian	10
Raga Kalyana Vasantha		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Raga Kalyani	India	2 2 2 1 2 3	C D E F# G A	Raga Aivarati	271
Raga Kalyani Keseri	India	2 2 2 1 2 3	C D E F# G A	Raga Aivarati	271
Raga Kamalamanohari	India	4 1 2 1 3 1	C E F G Ab B	Raga Paras asc	346
Raga Kamalamanohari 2	India	4 1 2 1 2 2	C E F G Ab Bb		310
Raga Kambhoji	India	2 2 1 2 2 3	C D E F G A	Scottish Hexatonic	213
Raga Kambodhi ascending	India	2 2 1 2 2 3	C D E F G A	Scottish Hexatonic	213
Raga Kambodhi descending	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Kamud	India	2 2 3 2 2 1	C D E G A B	Lydian Hexatonic	135
Raga Kanakambari	India	1 1 3 2 1 1 3	C C# D F G G# A	Chromatic Dorian	163
Raga Kanara	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Kannadabangala	India	1 4 2 1 4	C Db F G Ab	Raga Malahari asc	324
Raga Kapijangla	India	2 1 2 4 1 2	C D Eb F A Bb	Raga Shreeranjani	367
Raga Kashyapi	India	1 2 4 1 2 2	C Db Eb G Ab Bb		311
Raga Kasiramakryia	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Kausikdhvani	India	4 1 4 2 1	C E F A B	Raga Vasanta asc	381
Raga Kedar	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Raga Kedaram	India	4 1 2 4 1 (asc) 2 2 1 2 4 1 (desc)	C E F G B (asc) C B G F E D (desc)		312
Raga Keradam ascending	India	4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Raga Keseri	India	2 2 1 2 1 1 3	C D E F G G# A		65
Raga Khamach	India	4 1 2 2 1 1 1 (asc) 2 2 1 2 2 1 2 (desc)	C E F G A A# B (asc) C Bb A G F E D (desc)		313

Raga Khamaj	India	2 2 1 2 2 1 1 1	C D E F G A Bb B	Bebop	62
Raga Khamaj That	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Khamaji Durga		4 1 4 1 2	C E F A Bb		86
Raga Khamas	India	4 1 2 2 1 2	C E F G A Bb	Raga Vegavahini asc	383
Raga Khambhavati	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Kharapriya	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Kiranavali		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Raga Kirvani		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Raga Kokil Pancham	India	3 2 2 1 4	C Eb F G Ab		114
Raga Kokila		2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Kokilaravam	India	1 2 2 2 2 2 1	C Db Eb F G A B	Neapolitan Major	201
Raga Kshanika	India	1 4 3 3 1	C Db F Ab B		314
Raga Kuksumakaram	India	3 1 2 1 2 2 1	C D# E F# G A B	Lydian #2	26
Raga Kumarapriya	India	1 1 6 3 1	C C# D G# B		315
Raga Kumudki	India	2 2 2 5 1	C D E F# B	Raga Kumurdaki	316
Raga Kumurdaki	India	2 2 2 5 1	C D E F# B		316
Raga Kunakri	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Kunbhini	India	1 1 4 1 2 2 1	C C# D F# G A B	Mela Pavani	257
Raga Kuntala	India	2 2 2 1 1 1 3	C D E F# G G# A	Mela Kantamani	251
Raga Kuntvarali (or Kuntalavarali)	India	5 2 2 1 2	C F G A Bb		317
Raga Lalit	India	1 3 1 1 3 2 1	C Db E F Gb A B	Chromatic Lydian	168
Raga Lalita	India	1 3 1 3 3 1	C Db E F Ab B		318
Raga Lalita Bhairav	India	1 3 1 3 2 2	C Db E F Ab Bb		319
Raga Lalita Panchami	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Lasaki	India	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Raga Latantapriya	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Latika	India	2 2 3 1 3 1	C D E G Ab B		320
Raga Madhava Manohari	India	2 1 3 1 1 3 1	C D Eb F# G Ab B	Gypsy Minor	189
Raga Madhmat Sarang	India	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Raga Madhukauns	India	3 3 1 2 1 2	C Eb F# G A Bb		321
Raga Madhuranjani	India	3 1 1 2 3 1 1	C D# E F G A# B	Raga Nattai asc	339
Raga Madhuri	India	4 1 2 2 1 1 1	C E F G A A# B	Raga Khamach asc	313
Raga Madhuvanti	India	2 1 3 1 2 2 1	C D Eb F# G A B	Lydian Diminished	140
Raga Madhyamavati	India	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Raga Malahari	India	1 4 2 1 4 (asc) 1 3 1 2 1 4 (desc)	C Db F G Ab (asc) C Ab G F E Db (desc)		324
Raga Malahari ascending	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Malarani	India	2 4 1 3 1 1	C D F# G A# B		322
Raga Malashri	India	4 2 1 4 1	C E F# G B	Hirajoshi	93
Raga Malavastri	India	3 2 2 2 1 2	C Eb F G A Bb	Raga Manohari	329
Raga Malayamarutam	India	1 3 3 2 1 2	C Db E G A Bb		323
Raga Malgunji	India	2 1 1 1 2 2 1 1 1	C D D# E F G A Bb B	Blues Enneatonic	54
Raga Malini	India	1 2 2 2 1 1 3	C Db Eb F G G# A		326
Raga Malkauns	India	3 2 3 2 1 1	C Eb F G# A# B		325
Raga Mamata	India	4 3 2 2 1	C E G A B		113
Raga Manaranjani	India	1 3 3 3 2	C Db E G Bb		327
Raga Manaranjani 2	India	1 4 2 2 3	C Db F G A	Altered Pentatonic	103
Raga Manavi	India	2 1 4 2 1 2	C D Eb G A Bb		328
Raga Mand	India	4 1 2 2 3	C E F G A	Raga Nagaswaravali	107
Raga Mandari	India	1 3 2 1 4 1	C Db E F# G B	Raga Gamakakriya	290
Raga Manirangu	India	2 1 2 2 3 2	C D Eb F G Bb	Minor Hexatonic	121
Raga Manji	India	2 1 2 2 1 1 2	C D Eb F G G# A Bb	Dorian Aeolian	125
Raga Manohari	India	3 2 2 2 1 2	C Eb F G A Bb		329
Raga Manoranjani	India	1 1 3 2 2 2 1	C C# D F G A B	Mela Manavati	252
Raga Marga Hindola	India	3 2 4 2 1	C Eb F A B	Raga Chandrakauns M.	282
Raga Marva	India	1 3 2 3 2 1	C Db E F# A B	Raga Hansanandi	300
Raga Marwa Thaat	India	1 3 2 1 2 2 1	C Db E F# G A B		330
Raga Matha Kokila	India	2 5 2 1 2	C D G A Bb		331
Raga Matkotkil	India	2 5 2 1 2	C D G A Bb	Raga Matha Kokila	331
Raga Megh (or Megh Malhar)	India	2 3 2 3 1 1	C D F G A# B	Raga Brindabani	276
Raga Megharamji	India	1 3 1 6 1	C Db E F B		332
Raga Megharanjani	India	1 3 1 3 4	C Db E F Ab	Syrian Pentatonic	116
Raga Miam Ki Malhar	India	2 1 2 2 2 1 1 1	C D Eb F G A A# B		333
Raga Mohanam		2 2 3 2 3	C D E G A	Major Pentatonic	73
Raga Mohanangi	India	3 1 3 2 3	C D# E G A		334
Raga Mruganandana	India	2 2 2 3 2 1	C D E F# A B		335
Raga Mukhari	India	2 1 2 2 1 1 2	C D Eb F G G# A Bb	Dorian Aeolian	125
Raga Multani	India	1 2 3 1 1 3 1	C Db Eb F# G Ab B	Chromatic Lydian Inv.	169
Raga Multani 2	India	3 3 1 4 1	C Eb F# G B		336

Raga Nabhomani	India	1 1 4 1 5	C C# D F# G		337
Raga Nagabharanam	India	2 2 1 2 3 1 1	C D E F G A# B	Mela Naganandini	253
Raga Nagagandhari	India	2 3 2 2 2 1	C D F G A B		338
Raga Nagaswaravali	India	4 1 2 2 3	C E F G A		107
Raga Nalinikanti	India	4 1 2 4 1	C E F G B	Raga Kedaram asc	312
Raga Nandkauns	India	3 1 1 2 2 1 2	C D# E F G A Bb	Rock 'n Roll	61
Raga Narmada	India	1 3 2 1 1 2 2	C Db E F# G Ab Bb	Mela Namanarayani	254
Raga Nasamani	India	3 1 2 1 2 1 2	C D# E F# G A Bb	Hungarian Major	193
Raga Nasikabhusani	India	1 3 2 1 2 1 2	C Db E F# G A Bb	Romanian Major	210
Raga Nata	India	3 1 1 2 3 1 1	C D# E F G A# B	Raga Nattai asc	339
Raga Natabharanam	India	1 2 2 2 2 1 2	C Db Eb F G A Bb	Dorian b2	15
Raga Nattai	India	3 1 1 2 3 1 1 (asc) 3 2 2 4 1 (desc)	C D# E F G A# B (asc) C B G F D# (desc)		339
Raga Nattaikurinji	India	2 2 1 4 1 2	C D E F A Bb		340
Raga Navamanohari	India	2 3 2 1 2 2	C D F G Ab Bb		341
Raga Nayaki	India	2 1 2 2 3 2	C D Eb F G Bb	Minor Hexatonic	121
Raga Nayaki Kanada	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Neelangi		2 1 3 2 1 3	C D Eb F# G# A		35
Raga Nerooshta	India	3 3 5 2 1	C D E A B		342
Raga Nileshwari	India	3 2 1 1 3 2	C Eb F F# G Bb	Blues	50
Raga Nisada	India	2 1 3 1 3 1 1	C D Eb F# G A# B	Mela Nitimati	256
Raga Nishadi	India	2 4 1 2 2 1	C D F# G A B		343
Raga None		3 1 1 2 3 1 1	C D# E F G Bb B	Chromatic Dorian Inv.	164
Raga Padi	India	1 4 2 1 3 1	C Db F G Ab B		344
Raga Pahadi	India	2 2 1 2 1 1 1 1 1	C D E F G G# A A# B		345
Raga Palasi	India	2 1 2 2 3 2	C D Eb F G Bb	Minor Hexatonic	121
Raga Pancama	India	1 3 2 3 2 1	C Db E F# A B	Raga Hansanandi	300
Raga Pantuvarali	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Paraj	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Paras (or Pharas or Paraju)	India	4 1 2 1 3 1 (asc) 1 3 1 2 1 3 1 (desc)	C E F G Ab B (asc) C B Ab G F E Db (desc)		346
Raga Partivaran	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Raga Patdip	India	2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Raga Phenadyuti	India	1 1 3 2 1 2 2	C C# D F G Ab Bb	Mela Ratnangi	260
Raga Phenadyuti 2	India	1 4 2 1 2 2	C Db F G Ab Bb	Insen	220
Raga Pilu	India	2 1 2 2 1 1 1 1 1	C D Eb F G G# A Bb B		124
Raga Pilu That		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Raga Prabhati	India	2 2 3 2 2 1	C D E G A B	Lydian Hexatonic	135
Raga Pratapa	India	1 3 2 1 1 2 2	C Db E F# G Ab Bb	Mela Namanarayani	254
Raga Priyadarshini	India	2 3 3 3 1	C D F G# B		347
Raga Puriya (or Puriya Kalyan)	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Raga Puriya 2	India	1 3 2 3 2 1	C Db E F# A B	Raga Hansanandi	300
Raga Puriya Dhanashri	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Purna Pancama	India	1 3 1 2 1 4	C Db E F G Ab	Raga Malahari desc	324
Raga Purnanalita	India	2 1 2 2 5	C D Eb F G	Nando-Kyemyonjo	225
Raga Puruhutika	India	5 2 2 2 1	C F G A B		348
Raga Purvaholica	India	5 2 2 2 1	C F G A B	Raga Puruhutika	348
Raga Purvi	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Purvi Thaat	India	1 3 2 1 1 2 2	C Db E F# G Ab Bb	Mela Namanarayani	254
Raga Purvikalyani	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Raga Putrika	India	1 1 6 1 3	C C# D G# A		349
Raga Raga Pushpalithika	India	2 1 2 2 3 2	C D Eb F G Bb	Minor Hexatonic	121
Raga Ragamalini	India	1 3 1 2 2 3	C Db E F G A	Raga Kalavati	309
Raga Rageshri	India	2 2 1 4 1 1 1	C D E F A A# B		350
Raga Ramakri	India	1 3 1 1 1 1 3 1	C Db E F F# G Ab B	Raga Ramkali	351
Raga Ramamahohari	India	1 3 2 1 2 1 2	C Db E F# G A Bb	Romanian Major	210
Raga Ramamanohari 2	India	4 1 2 1 3 1	C E F G Ab B	Raga Paras asc	346
Raga Ramdasi Malharq	India	2 1 1 1 2 2 1 1 1	C D D# E F F G A Bb B	Blues Enneatonic	54
Raga Ramkali	India	1 3 1 1 1 1 3 1	C Db E F F# G Ab B		351
Raga Ramkali 2	India	1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Raga Rangini	India	2 1 3 3 2 1	C D Eb Gb A B		352
Raga Ranjiani	India	2 1 3 3 2 1	C D Eb Gb A B	Raga Rangini	352
Raga Rasamanjari	India	3 1 2 1 3 1 1	C D# E F# G A# B	Lydian #2 #6	137
Raga Rasamanjari 2	India	3 1 2 1 4 1	C D# E F# G B		353
Raga Rasavali	India	1 4 2 2 1 2	C Db F G A Bb		354
Raga Rasika Ranjani	India	1 3 3 2 3	C Eb E G A	Major Pentatonic b2	96
Raga Rasranjani	India	2 3 4 2 1	C D F A B		355
Raga Ratipriya	India	2 2 2 1 1 2 2	C D E F# G Ab Bb	Lydian Dominant b6	138
Raga Ratnakanthi	India	2 2 2 1 4 1	C D E F# G B		356

Raga Ravikriya	India	1 1 4 1 3 1 1	C C# D F# G A# B	Mela Raghupriya	259
Raga Rejeshwari	India	3 2 4 2 1	C Eb F A B	Raga Chandrakauns M.	282
Raga Regeshri (or Rageshwari)	India	2 2 1 4 1 2	C D E F A Bb	Raga Nattaikurinji	340
Raga Reva (or Revagupti)	India	1 3 3 1 5	C Db E G Ab	Raga Bowli asc	277
Raga Ribhavari (or Revati)	India	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Raga Rishabapriya	India	2 2 2 1 1 2 2	C D E F# G Ab Bb	Lydian Dominant b6	138
Raga Ritigaula	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Rudra Pancama	India	1 3 1 4 1 2	C Db E F A Bb		357
Raga Rukmangi	India	1 2 4 3 2	C Db Eb G Bb		358
Raga Sahera	India	2 2 2 2 2 2	C D E F# G# Bb	Whole-Tone	28
Raga Sailadesakshi	India	3 1 1 2 2 2 1	C D# E F G A B	Houzam	192
Raga Salagavarali	India	1 2 4 2 1 2	C Db Eb G A Bb		359
Raga Salanganata	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Samanta	India	2 2 1 2 3 1 1	C D E F G A# B	Mela Naganandini	253
Raga Samudhra Priya	India	3 3 1 3 2	C Eb F# G Bb		360
Raga Sanjk Ka Hindol	India	4 2 3 2 1	C E Gb A B	Raga Hindol	80
Raga Sankara (or Shankara)	India	2 2 3 2 2 1	C D E G A B	Lydian Hexatonic	135
Raga Santanamanjari	India	3 1 2 1 1 1 3	C D# E F# G G# A		361
Raga Sarasanana	India	2 2 1 3 3 1	C D E F Ab B		362
Raga Sarasvati	India	2 4 1 2 1 2	C D F# G A Bb		363
Raga Saravati	India	4 1 2 1 1 3	C E F G G# A		364
Raga Saugandhini	India	1 5 1 1 4	C Db F# G Ab		365
Raga Saugandhunu	India	1 5 1 1 4	C Db F# G Ab	Raga Saugandhini	365
Raga Saurashtra	India	1 3 1 2 1 1 2 1	C Db E F G G# A B		366
Raga Sauviram	India	1 2 3 1 2 2 1	C Db Eb F# G A B	Mela Suvarnangi	264
Raga Saveri ascending	India	1 3 2 1 4	C Db F G Ab	In	92
Raga Saveri descending	India	1 3 1 2 1 3 1	C Db E F G Ab B	Double Harmonic	162
Raga Savethri	India	4 1 2 3 2	C E F G Bb	Mixolydian Pentatonic	101
Raga Savitri	India	4 1 2 3 1 1	C E F G A# B	Raga Tilang	378
Raga Senagrani	India	1 2 2 2 1 1 3	C Db Eb F G G# A	Raga Malini	326
Raga Shailaja	India	3 4 1 2 2	C Eb G Ab Bb		111
Raga Shilangi	India	4 2 1 4 1	C E F# G B	Hirajoshi	93
Raga Shobhavari	India	2 3 2 1 4	C D F G Ab	Han-Kumoi	81
Raga Shree ascending	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Shree descending	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Shreeranjani (or Shee Ranjani or Sriranjani)	India	2 1 2 4 1 2	C D Eb F A Bb		367
Raga Shri	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Shri Kalyan	India	2 4 1 2 3	C D F# G A		368
Raga Shubravarni	India	2 4 3 1 2	C D F# A Bb		369
Raga Shuddh Kalyan	India	2 2 2 1 2 2 1	C D E F# G A B	Lydian	10
Raga Shyamalam	India	2 1 3 1 1 1 3	C D Eb F# G G# A	Mela Syamalangi	263
Raga Simharava	India	2 1 3 1 3 2	C D Eb F# G Bb	Raga Gopikatilaka	296
Raga Simhavahini	India	4 1 2 1 3 1	C E F G Ab B	Raga Paras asc	346
Raga Simmendramadhyamam	India	2 1 3 1 1 2 2	C D Eb F# G Ab Bb	Gypsy	186
Raga Sindhi-Bhairavi	India	1 1 1 1 1 2 1 2 1 1	C C# D D# E F G G# A# B		371
Raga Sindhu Ramakriya	India	4 1 2 1 3 1	C E F G Ab B	Raga Paras desc	346
Raga Sindhura	India	2 1 2 2 2 1 1 1	C D Eb F G A A# B	Raga Miam Ki Malhar	333
Raga Sindhura Kafi	India	2 1 2 2 4 1	C D Eb F G B		370
Raga Siva Kambhoji	India	2 2 1 2 3 2	C D E F G Bb		372
Raga Sohani	India	1 3 2 1 2 2 1	C Db E F# G A B	Raga Marwa Thaat	330
Raga Sohini	India	1 3 1 3 3 1	C Db E F Ab B	Raga Lalita	318
Raga Sohni	India	2 2 1 4 2 1	C D E F A B		301
Raga Sorati	India	2 3 2 2 1 1 1	C D F G A A# B		373
Raga Sowrashtram	India	1 3 1 2 2 2 1	C Db E F G A B	Gypsy Inverse	188
Raga Sri	India	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Raga Srutiranjani	India	2 2 2 1 1 1 3	C D E F# G G# A	Mela Kantamani	251
Raga Sthavarajam	India	1 2 3 1 2 1 2	C Db Eb F# G A Bb	Dorian b9 #11	128
Raga Sucaritra	India	3 1 2 1 1 1 3	C D# E F# G G# A	Raga Santanamanjari	361
Raga Sudha Bangala	India	2 1 2 2 2 3	C D Eb F G A	Sho	233
Raga Sudha Mukhari	India	1 1 3 3 1 3	C C# D F G# A		374
Raga Sudha Pancama	India	1 3 1 1 2 3 1	C Db E F Gb Ab B	Persian	231
Raga Sudha Ramakriya	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Sudha Saveri	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Sudha Simantini	India	1 2 2 2 1 4	C Db Eb F G Ab		375
Raga Sudha Todi	India	1 2 2 3 2 2	C Db Eb F G# Bb	Ritzu	232
Raga Suha Kanada	India	2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Minor	69
Raga Suha Sughrai	India	2 1 2 2 3 2	C D Eb F G Bb	Minor Hexatonic	121
Raga Sunada Vinodini	India	4 2 3 2 1	C E Gb A B	Raga Hindol	80

Raga Suposhini	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Raga Supradhipam	India	1 3 1 2 2 2 1	C Db E F G A B	Gypsy Inverse	188
Raga Sur Malhar	India	2 3 2 2 1 1 1	C D F G A A# B	Raga Sorati	373
Raga Surati	India	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Raga Surya	India	3 2 4 1 2	C Eb F A Bb	Raga Chandrakauns Kafi	280
Raga Sutradhari	India	2 3 2 1 4	C D F G Ab	Han-Kumoi	81
Raga Syamalam	India	2 1 3 1 1 4	C D Eb F# G Ab		376
Raga Takkā	India	3 2 2 1 3 1	C Eb F G Ab B		377
Raga Tanukirti	India	1 1 3 2 3 1 1	C C# D F G A# B	Mela Tenarupi	265
Raga Tarangini	India	2 2 1 2 1 2 2	C D E F G Ab Bb	Melodic Major	18
Raga Tilang	India	4 1 2 3 1 1	C E F G A# B	Raga Tilang	378
Raga Tilang (or Bridabani Tilang)	India	4 1 2 3 1 1	C E F G A# B		378
Raga Tivravahini	India	1 2 3 1 2 1 2	C Db Eb F# G A Bb	Dorian b9 #11	128
Raga Trimurti	India	2 1 4 1 2 2	C D Eb G Ab Bb		379
Raga Trishuli	India	3 1 1 2 2 2 1	C D# E F G A B	Houzam	192
Raga Udayaravicandrika	India	3 2 2 4 1	C D# F G B	Raga Nattai desc	339
Raga Udhayaravi	India	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Raga Vagedeeshwari	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Raga Vaijayanti	India	2 4 1 4 1	C D F# G B	Raga Hamsanada	85
Raga Valaji	India	4 3 2 1 2	C E G A Bb		380
Raga Vamsavathi	India	1 2 3 1 3 1 1	C Db Eb F# G A# B	Mela Divyamani	242
Raga Varali	India	1 1 3 1 1 3 1	C C# D F# G Ab B	Mela Jhalavarli	248
Raga Varamu	India	3 2 4 1 2	C Eb F A Bb	Raga Chandrakauns Kafi	280
Raga Varini	India	3 4 1 2 2	C Eb G Ab Bb	Raga Shailaja	111
Raga Vasanta	India	4 1 4 2 1 (asc) 1 3 1 4 2 1 (desc)	C E F A B (asc) C B A F E Db (desc)		381
Raga Vasantha	India	1 3 1 3 2 2	C Db E F Ab Bb	Raga Lalita Bhairav	319
Raga Vatisvanta	India	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Raga Vegavahini	India	4 1 2 2 1 2 (asc) 1 3 1 2 2 1 2 (desc)	C E F G A Bb (asc) C Bb A G F E Db (desc)		383
Raga Vegavahini descending	India	1 3 1 2 2 1 2	C Db E F G A Bb	Harmonic Minor Inverse	161
Raga Velalali	India	2 1 2 2 2 2 1	C D Eb F G A B	Melodic Minor	14
Raga Vibhas	India	1 3 3 1 5	C Db E G Ab	Raga Bowlī asc	277
Raga Vijayanagari	India	2 1 3 1 2 3	C D Eb F# G A		383
Raga Vijayasri	India	1 1 4 1 4 1	C C# D F# G B		384
Raga Vijayavasanta	India	4 2 1 3 1 1	C E F# G A# B		385
Raga Vilasini	India	2 2 1 2 4 1	C D E F G B	Raga Kedaram desc	312
Raga Viravasantham	India	2 1 2 2 3 1 1	C D Eb F G A# B	Mela Varunapriya	267
Raga Vivardhini	India	2 2 1 2 3 2	C D E F G Bb	Raga Siva Kambhoji	372
Raga Viyogavarali	India	1 2 2 3 3 1	C Db Eb F Ab B		386
Raga Vutari	India	4 2 1 2 1 2	C E F# G A Bb		387
Raga Yaduka Kambodi descending	India	2 2 1 2 2 3	C D E F G A	Scottish Hexatonic	213
Raga Yadukua Kambodhi ascending	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Yaman Kalyan	India	2 2 1 1 1 2 2 1	C D E F F# G A B	Ichilkotsucho	219
Raga Yamuna Kalyani	India	2 2 2 1 2 3	C D E F# G A	Raga Aivarati	271
Raga Zilaf	India	4 2 1 2 1 2	C E F G Ab		388
Raga Zilla	India	2 1 1 1 2 2 1 2	C D D# E F G A Bb	Bebop Dorian	67
Ragta Narayani	India	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Rast	Greece	2 2 1 2 2 1 1 1	C D E F G A Bb	Bebop	62
Ravel		1 2 1 2 2 2 2	C Eb Eb E# G# Bb	Altered Dominant	20
Relative Blues		2 1 1 3 1 1 3	C D D# E G G# A	Chromatic Hypodorian	173
Ritusen		2 3 2 2 3	C D F G A		76
Ritzu	Japan	1 2 2 3 2 2	C Db Eb F G# Bb		232
Ritzu Gagaku	Japan	2 3 2 2 3	C D F G A	Ritusen	76
Rock 'n Roll		3 1 1 2 2 1 2	C D# E F G A Bb		61
Romanian Bacovia	Romania	4 1 3 3 1	C E F G# B		115
Romanian Major	Romania	1 3 2 1 2 1 2	C Db E F# G A Bb		210
Romanian Minor		2 1 3 1 2 1 2	C D Eb F# G A B		24
Rui Bin	China	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Ryo	Japan	2 2 1 1 1 2 1 1 1	C D E F F# G A Bb B	Lydian Mixolydian	139
Ryosen	Japan	2 2 3 2 3	C D E G A	Major Pentatonic	73
Ryukyu	Japan	4 1 2 4 1	C E F G B	Ionian Pentatonic	83
Sabach	Greece	2 1 1 3 1 2 2	C D D# E G Ab Bb		211
Sabach Maj7	Greece	2 1 1 3 1 3 1	C D D# E G Ab B		212
Sakura	Japan	1 3 2 1 4	C Db F G Ab	In	92
Scottish Hexatonic	Scotland	2 2 1 2 2 3	C D E F G A		213
Scottish Pentatonic	Scotland	2 3 2 2 3	C D F G A	Ritusen	76
Scriabin		1 3 3 2 3	C Eb E G A	Major Pentatonic b2	96
Segiah		2 2 1 2 1 3 1	C D E F G Ab B	Harmonic Major	158

Se	Japan	2 1 2 2 1 2 2	C D Eb F G Ab Bb	S Aeolian	12
Semilocrian		2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Half Diminished	19
Semilocrian b4		2 1 1 2 2 2 2	C D D# E F# G# Bb		152
Sengiach (or Sengah)	Greece	3 1 1 2 1 3 1	C D# E F G Ab B		214
Shang	China	2 1 2 2 2 1 2	C D E F G A Bb	Mixolydian	11
Shang-Diao	China	2 3 2 3 2	C D G G Bb	Suspended Pentatonic	74
Sho	Japan	2 1 2 2 2 3	C D Eb F G A		233
Sho #2	Japan	1 2 1 2 4 2	C C# D# E F# Bb		234
Shostakovich	Russia	1 2 1 2 1 2 2 1	C C# D# E F# G A B		215
Soft Ascend	Japan	1 4 2 3 2	C Db F G Bb	Kokin-Choshi	79
Soft Descend	Japan	1 3 2 1 4	C Db F G Ab	In	92
Souzinak	Greece	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Spanish Heptatonic	Spain	3 1 1 1 2 2 2	C D# E F Gb Ab Bb		216
Spanish Octatonic		1 2 1 1 1 2 2 2	C C# D# E F Gb Ab Bb		217
Spanish (or Spanish Gypsy)	Spain	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Spanish Phrygian	Spain	1 2 1 1 2 1 2 2	C C# D# E F G Ab Bb	Flamenco	185
Sultani Yakah		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Superlocrian		1 2 1 2 2 2 2	C Eb Eb E F# G# Bb	Altered Dominant	20
Superlocrian #6		1 2 1 2 3 1 2	C C# D# E F# A Bb		156
Superlocrian bb3		1 1 2 2 2 2 2	C C# D E F# G# Bb		153
Superlocrian bb6 bb7		1 2 1 2 1 2 3	C C# D# E F# G A		155
Superlocrian Maj7		1 2 1 2 2 3 1	C Db Eb E Gb Ab B		154
Suspended Pentatonic		2 3 2 3 2	C D G G Bb		74
Symmetrical Decatonic		1 1 2 1 1 1 1 2 1 1	C C# D E F F# G G# A# B		48
Symmetrical Nonatonic		1 1 2 2 1 1 2 1 1	C C# D E F# G G# A# B		398
Synthetic Mixture #5		2 2 2 2 1 1 2	C D E F# G# A Bb	Lydian Aug. Dominant	142
Syrian Pentatonic	Syria	1 3 1 3 4	C Db E F Ab		116
Tabahaniotiko	Greece	2 2 1 2 1 3 1	C D E F G Ab B	Harmonic Major	158
Taishikicho	Japan	2 2 1 1 1 2 1 1 1	C D E F F# G A Bb B	Lydian Mixolydian	139
Takemitzu Tree 1	Japan	2 1 3 2 3 1	C D Eb Gb Ab B		235
Takemitzu Tree 2	Japan	2 1 3 2 2 2	C D Eb Gb Ab Bb		236
Tcherepinin	Russia	1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B	Genus Chromaticum	46
Tcherepinin Major Pentatonic	Russia	2 3 2 4 1	C D F G B		102
Tezeta Major	Ethiopia	2 2 3 2 3	C D E G A	Major Pentatonic	73
Tezeta Minor	Ethiopia	1 2 4 1 4	C Db Eb G Ab	Pelog Pentatonic	84
Todi b7		1 2 3 1 2 1 2	C Db Eb F# G A Bb	Dorian b9 #11	128
Tritone		1 3 2 1 3 2	C Db E F# G Bb	Tritone	34
Tsinganikos	Greece	1 3 1 1 3 1 2	C Db E F Gb A Bb	Oriental	228
Tunisian	Tunisia	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Two-semitone Tritone		1 1 4 1 1 4	C C# D F# G Ab		47
Ujo	Korea	2 3 2 2 3	C D F G A	Ritusen	76
Ukrainian Minor	Ukraine	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Ukrainian Dorian	Ukraine	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Ultralocrian		1 2 1 2 2 1 3	C Db Eb E F# G# A		27
Ultralocrian bb3		1 1 2 2 2 1 3	C C# D E F# G# A		157
Ultraphrygian		1 2 1 3 1 1 3	C C# D# E G G# A		134
Utility Minor		2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	Bebop Harmonic Minor	69
Van Der Host		1 2 2 1 1 2 2 1	C Db Eb F F# G A B		49
Whole-Tone		2 2 2 2 2 2	C D E F# G# Bb		28
Whole-Tone Diminished		2 1 2 1 2 1 2 1	C D Eb F F# G# A B	Diminished	31
Xin	China	2 2 1 2 2 2 1	C D E F G A B	Major	7
Yi Ze	China	3 2 3 2 2	C Eb F Ab Bb	Man Gong	75
Yishtabach	Jewish	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	Locrian	13
Yo	Japan	2 3 2 2 3	C D F G A	Ritusen	76
Yona Nuki Major	Japan	2 2 3 2 3	C D E G A	Major Pentatonic	73
Yona Nuki Minor	Japan	2 1 4 1 4	C D Eb G Ab	Ake-Bono	94
Yosen	Japan	2 3 2 2 1 2	C D F G A Bb	Mixolydian Hexatonic	143
Youlan	China	1 1 2 1 1 1 2 1 2	C C# D E F F# G A Bb		237
Yu	China	2 1 2 2 2 1 2	C D Eb F G A Bb	Dorian	8
Yu 2	China	3 2 2 3 2	C Eb F G Bb	Minor Pentatonic	77
Zhalibny Minor		2 1 2 2 1 3 1	C D Eb F G Ab B	Harmonic Minor	21
Zheng	China	2 3 2 2 3	C D F G A	Ritusen	76
Zhi	China	2 3 2 2 3	C D F G A	Ritusen	76
Zilof	Spain	1 3 1 2 1 2 2	C Db E F G Ab Bb	Phrygian Dominant	25
Zirafkend	Arabia	2 1 2 2 1 1 2 1	C D Eb F G G# A B	Bebop Melodic Minor	68
Zokuso	Japan	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Phrygian	9
Zokuso Pentatonic	Japan	1 4 1 4 2	C Db F Gb Bb	Iwato	95

C. Scales by Interval

5-Note Scales

Scale	Intervals	Notes	Mode	Page
Raga Nabhomani	1 1 4 1 5	C C# D F# G		337
Raga Putrika	1 1 6 1 3	C C# D G# A	C# Raga Deshgaur (V)	349
Raga Kumarapriya	1 1 6 3 1	C C# D G# B		315
Raga Chitthakarshini	1 2 2 3 4	C Db Eb F Ab	Ab Raga Nagaswaravali (II)	108
Raga Chaya Todi	1 2 3 2 4	C Db Eb Gb Ab	Ab Mixolydian Pentatonic (II)	283
Major Pentatonic b3	1 2 3 3 3	C Db Eb F# A		98
Pelog Pentatonic	1 2 4 1 4	C Db Eb G Ab	Ab Ionian Pentatonic (II)	84
Raga Rukmangi	1 2 4 3 2	C Db Eb G Bb	Bb Raga Abhogi (II)	358
Syrian Pentatonic	1 3 1 3 4	C Db E F Ab		116
Raga Megharamji	1 3 1 6 1	C Db E F B		332
In	1 3 2 1 4	C Db F G Ab		92
Major Pentatonic b2 b5	1 3 2 3 3	C Db E Gb A		97
Major Pentatonic b2	1 3 3 2 3	C Eb E G A		96
Raga Manaranjani	1 3 3 3 2	C Db E G Bb		327
Altered Pentatonic	1 4 2 2 3	C Db F G A		103
Kokin-Choshi	1 4 2 3 2	C Db F G Bb	Bb Dorian Pentatonic (II)	79
Iwato	1 4 1 4 2	C Db F Gb Bb	F In (IV)	95
Raga Kshanika	1 4 3 3 1	C Db F Ab B		314
Raga Saugandhini	1 5 1 1 4	C Db F# G Ab	F# Raga Nabhomani (IV)	365
Raga Deshgaur	1 6 1 3 1	C Db G Ab B		285
Nando-Kyemyonjo	2 1 2 2 5	C D Eb F G		225
Raga Audav Tukhari	2 1 2 3 4	C D Eb F Ab		273
Raga Abhogi	2 1 2 4 3	C D Eb F A		270
Ake-Bono	2 1 4 1 4	C D Eb G Ab	G In (III)	94
Dorian Pentatonic	2 1 4 2 3	C D Eb G A		78
Pygmy	2 1 4 3 2	C D Eb G Bb		112
Raga Hamsadhvani	2 1 4 4 1	C D Eb G B		299
Raga Budhamanohari	2 2 1 2 5	C D E F G		278
Kung	2 2 2 3 3	C D E Gb A	D Dominant Pentatonic (V)	91
Raga Kumurdaki	2 2 2 5 1	C D E F# B		316
Major Pentatonic b6	2 2 3 1 4	C D E G Ab	G Altered Pentatonic (III)	99
Major Pentatonic	2 2 3 2 3	C D E G A		73
Dominant Pentatonic	2 2 3 3 2	C D E G Bb		87
Raga Hamsadhvani 2	2 2 3 4 1	C D E G B	G Raga Nagaswaravali (III)	109
Han-Kumoi	2 3 2 1 4	C D F G Ab	F Dorian Pentatonic (IV)	81
Ritusen	2 3 2 2 3	C D F G A	F Major Pentatonic (IV)	76
Suspended Pentatonic	2 3 2 3 2	C D G G Bb	Bb Major Pentatonic (II)	74
Tcherepnin Major Pentatonic	2 3 2 4 1	C D F G B	G Mixolydian Pentatonic (III)	102
Chao	2 3 3 2 2	C D F G# Bb	Bb Dominant Pentatonic (II)	88
Raga Priyadarshini	2 3 3 3 1	C D F G# B	B Major Pentatonic b3 (II)	347
Pyeong Jo	2 3 4 1 2	C D F A Bb	F Raga Nagaswaravali (IV)	110
Raga Rasranjani	2 3 4 2 1	C D F A B	A Raga Audav Tukhari (III)	355
Raga Shri Kalyan	2 4 1 2 3	C D F# G A	D Mixolydian Pentatonic (V)	368
Raga Hamsanada	2 4 1 4 1	C D F# G B	G Ionian Pentatonic (III)	85
Raga Shubravarni	2 4 3 1 2	C D F# A Bb		369
Raga Matha Kokila	2 5 2 1 2	C D G A Bb	G Nando-Kyemuonjo (IV)	331
Center-Cluster PentaMirror	3 1 1 3 4	C D# E F Ab		106
Locrian Pentatonic	3 1 2 4 2	C D# E Gb Bb		104
Raga Mohanangi	3 1 3 2 3	C D# E G A	Eb Major Pentatonic b2 b5 (V)	334
Major Pentatonic b7 #9	3 1 3 3 2	C D# E G Bb		100
Minor Pentatonic 7 b5	3 2 1 4 2	C Bb F Gb Bb	Eb Dorian Pentatonic (V)	82
Raga Kokil Pancham	3 2 2 1 4	C Eb F G Ab	F Pygmy (IV)	114
Kyemyonjo	3 2 2 2 3	C Eb F G A	F Dominant Pentatonic (IV)	90
Minor Pentatonic	3 2 2 3 2	C Eb F G Bb	Eb Major Pentatonic (V)	77
Man Gong	3 2 3 2 2	C Eb F Ab Bb	Ab Major Pentatonic (III)	75
Raga Chandrakauns Kiravani	3 2 3 3 1	C Eb F G# B	B Major Pentatonic b2 b5 (II)	281
Raga Chandrakauns Kafi	3 2 4 1 2	C Eb F A Bb	F Mixolydian Pentatonic (IV)	280
Raga Chandrakauns Modern	3 2 4 2 1	C Eb F A B		282
Raga Samudhra Priya	3 3 1 3 2	C Eb F# G Bb	Gb Major Pentatonic b2 b5 (IV)	360
Raga Multani 2	3 3 1 4 1	C Eb F# G B	G Romanian Bacovia (III)	336
Chin	3 3 2 2 2	C Eb Gb Ab Bb	Ab Dominant Pentatonic (III)	89
Raga Neroshta	3 3 5 2 1	C D E A B	A Nando-Kyemuonjo (III)	342

Raga Shailaja	3 4 1 2 2	C Eb G Ab Bb	Eb Raga Nagaswaravali (V)	111
Raga Nagaswaravali	4 1 2 2 3	C E F G A		107
Mixolydian Pentatonic	4 1 2 3 2	C E F G Bb		101
Ionian Pentatonic	4 1 2 4 1	C E F G B		83
Romanian Bacovia	4 1 3 3 1	C E F G# B		115
Raga Khamaji Durga	4 1 4 1 2	C E F A Bb	F Ionian Pentatonic (II)	86
Raga Dhavalashri	4 2 1 2 3	C E F# G A	E Raga Audav Tukhari (II)	288
Hirajoshi	4 2 1 4 1	C E F# G B	B In (II)	93
Pentatonic Whole-Tone	4 2 2 2 2	C E F# G# Bb		105
Raga Hindol	4 2 3 2 1	C E Gb A B	A Dorian Pentatonic (III)	80
Raga Valaji	4 3 2 1 2	C E G A Bb	G Raga Abhogi (IV)	380
Raga Mamata	4 3 2 2 1	C E G A B	A Pygmy (III)	113
Raga Devaranjani	5 2 1 3 1	C F G Ab B		286
Raga Kuntvarali	5 2 2 1 2	C F G A Bb	F Raga Budhamanohari (V)	317
Raga Puruhutika	5 2 2 2 1	C F G A B		348

6-Note Scales

Scale	Intervals	Notes	Mode	Page
Raga Suddha Mukhari	1 1 3 3 1 3	C C# D F G# A	C# Raga Bowli desc (VI)	374
Two-semitone Tritone	1 1 4 1 1 4	C C# D F# G Ab		47
Raga Chandrajyoti	1 1 4 1 2 3	C C# D F# G A	D Raga Tilang (V)	279
Raga Vijayasri	1 1 4 1 4 1	C C# D F# G B		384
Istrian	1 2 1 2 1 5	C C# D# E F# G		196
Sho #2	1 2 1 2 4 2	C C# D# E F# Bb		234
Blues Dorian Hexatonic	1 2 1 3 2 3	C C# D# E G A		56
Double Phrygian	1 2 2 1 3 3	C Db Eb F Gb A		133
Honkoshi	1 2 2 1 4 2	C Db Db F Gb Bb		218
Raga Suddha Simantini	1 2 2 2 1 4	C Db Eb F G Ab	Fb Raga Ratnakanthi (VI)	375
Raga Gandharavam	1 2 2 2 3 2	C Db Eb F G Bb		291
Ritzu	1 2 2 3 2 2	C Db Eb F G# Bb	Eb Mixolydian Hexatonic (V)	232
Raga Viyogavarali	1 2 2 3 3 1	C Db Eb F Ab B		386
Messiaen 2 nd Mode Truncated	1 2 3 1 2 3	C Eb Eb F# G A		36
Raga Gurjari Todi	1 2 3 2 2 2	C Db Eb Gb Ab Bb	Gb Raga Airavati (IV)	298
Raga Kashyapi	1 2 4 1 2 2	C Db Eb G Ab Bb	Bb Raga Shreeranjani (II)	311
Raga Salagavarali	1 2 4 2 1 2	C Db Eb G A Bb	A Sho #2 (III)	359
Raga Kalavati	1 3 1 2 2 3	C Db E F G A		309
Raga Gaula	1 3 1 2 3 2	C Db E F G Bb	F Raga Phinna Pancama (IV)	293
Inverted Augmented	1 3 1 3 1 3	C Db E F G# A	B Augmented (II)	30
Raga Lalita Bhairav	1 3 1 3 2 2	C Db E F Ab Bb	Db Lydian #2 Hexatonic (VI)	319
Raga Lalita	1 3 1 3 3 1	C Db E F Ab B	E Raga Kalanada (V)	318
Raga Rudra Pancama	1 3 1 4 1 2	C Db E F A Bb	F Raga Paras (IV asc)	357
Raga Dhavalangam	1 3 2 1 1 4	C Db E F# G Ab		287
Tritone	1 3 2 1 3 2	C Db E F# G Bb		34
Raga Gamakakriya	1 3 2 1 4 1	C Db E F# G B		290
Raga Hejjajji	1 3 2 2 1 3	C Db E F# G# A	A Lydian #2 Hexatonic (II)	303
Prometheus Neapolitan	1 3 2 3 1 2	C Db E Gb A Bb	A Blues Dorian Hexatonic (III)	209
Raga Hansanandi	1 3 2 3 2 1	C Db E F# A B	Gb Blues (IV)	300
Raga Kalagada	1 3 3 1 1 3	C Db E G G# A		307
Raga Kalagada	1 3 3 1 1 3	C Db E G G# A		307
Raga Bowli	1 3 3 1 5 (asc) 1 3 3 1 3 1 (desc)	C Db E G Ab (asc) C B Ab G E Db (desc)	Ab Romanian Bacovia (II asc)	277
Raga Malayamarutam	1 3 3 2 1 2	C Db E G A Bb	G Pyramid Hexatonic (IV)	323
Messiaen 5 th Mode	1 4 1 1 4 1	C Db F F# G B		40
Raga Kalamanthi 2	1 4 2 1 1 3	C Db F G G# A	Ab Raga Vasanta (III desc)	308
Insen	1 4 2 1 2 2	C Db F G Ab Bb	G Honkoshi (IV)	220
Raga Padi	1 4 2 1 3 1	C Db F G Ab B		344
Raga Malahari	1 4 2 1 4 (asc) 1 3 1 2 1 4 (desc)	C Db F G Ab (asc) C Ab G F E Db (desc)		324
Raga Rasavali	1 4 2 2 1 2	C Db F G A Bb	Bb Hawaiian (III)	354
Raga Jivantika	1 4 2 2 2 1	C Db F G A B		305
Raga Gowla	1 4 2 4 1 (asc) 1 3 1 2 4 1 (desc)	C Db F G B (asc) C B G F E Db (desc)		297
Pyramid Hexatonic	2 1 2 1 3 3	C D Eb F Gb A		396
Sho	2 1 2 2 2 3	C D Eb F G A		233
Minor Hexatonic	2 1 2 2 3 2	C D Eb F G Bb	F Mixolydian Hexatonic (V)	121
Raga Sindhura Kafi	2 1 2 2 4 1	C D Eb F G B	F Raga Sarasvati (IV)	370
Raga Ghantana	2 1 2 3 3 1	C D Eb F G# B		295

Raga Shreeranjani	2 1 2 4 1 2	C D Eb F A Bb		367
Raga Syamalam	2 1 3 1 1 4	C D Eb F# G Ab	G Raga Padi (III)	376
Raga Vijayanagari	2 1 3 1 2 3	C D Eb F# G A	G Raga Bhinna Pancama (III)	383
Raga Gopikatilaka	2 1 3 1 3 2	C D Eb F# G Bb	Eb Lydian #2 Hexatonic (V)	296
Raga Amarasenapriya	2 1 3 1 4 1	C D Eb F# G B		272
Raga Neelangi	2 1 3 2 1 3	C D Eb F# G# A	G# Tritone (III)	35
Takemitzu Tree 2	2 1 3 2 2 2	C D Eb Gb Ab Bb		236
Takemitzu Tree 1	2 1 3 2 3 1	C D Eb Gb Ab B	B Blues Dorian Hexatonic (II)	235
Raga Rangini	2 1 3 3 2 1	C D Eb Gb A B	A Pyramid Hexatonic (III)	352
Raga Trimurti	2 1 4 1 2 2	C D Eb G Ab Bb	Fb Raga Ratnakanthi (III)	379
Raga Manavi	2 1 4 2 1 2	C D Eb G A Bb	A Honkoshi (III)	328
Hawaiian	2 1 4 2 2 1	C D Eb G A B		394
Raga Dipak	2 2 1 1 1 5	C D E F F# G		289
Scottish Hexatonic	2 2 1 2 2 3	C D E F G A	G Mixolydian Hexatonic (III)	213
Raga Siva Kambhoji	2 2 1 2 3 2	C D E F G Bb	Bb Raga Airavati (II)	372
Raga Sarasanana	2 2 1 3 3 1	C D E F Ab B	B Double Phrygian (II)	362
Raga Nattaikurinji	2 2 1 4 1 2	C D E F A Bb	Bb Raga Ratnakanthi (II)	340
Raga Hamsa Vinodini	2 2 1 4 2 1	C D E F A B	B Honkoshi (II)	301
Raga Aivarati	2 2 2 1 2 3	C D E F# G A		271
Raga Ratnakanthi	2 2 2 1 4 1	C D E F# G B		356
Eskimo Hexatonic	2 2 2 2 1 3	C D E F# G# A	Gb Takemitzu Tree 2 (IV)	391
Whole-Tone	2 2 2 2 2 2	C D E F# G# Bb		28
Eskimo Hexatonic 2	2 2 2 2 3 1	C D E F# G# B		392
Prometheus	2 2 2 3 1 2	C D E Gb A Bb		208
Raga Mruganandana	2 2 2 3 2 1	C D E F# A B	A Sho (III)	335
Bebop Major Hexatonic	2 2 3 1 1 3	C D E G G# A		64
Raga Latika	2 2 3 1 3 1	C D E G Ab B	G Raga Kalavati (IV)	320
Lydian Hexatonic	2 2 3 2 2 1	C D E G A B	D Mixolydian Hexatonic (VI)	135
Raga Navamanohari	2 3 2 1 2 2	C D F G Ab Bb	F Sho (V)	341
Raga Bhinna Pancama	2 3 2 1 3 1	C D F G Ab B		275
Mixolydian Hexatonic	2 3 2 2 1 2	C D F G A Bb		143
Raga Nagagandhari	2 3 2 2 2 1	C D F G A B	F Raga Aivarati (V)	338
Raga Brindabani	2 3 2 3 1 1	C D F G A# B	G Mela Calanata (IV)	276
Raga Jaganmohanam	2 4 1 1 2 2	C D F# G Ab Bb		304
Raga Sarasvati	2 4 1 2 1 2	C D F# G A Bb		363
Raga Nishadi	2 4 1 2 2 1	C D F# G A B	A Raga Shreeranjani (III)	343
Raga Malarani	2 4 1 3 1 1	C D F# G A# B		322
Mela Calanata	3 1 1 2 3 2	C D# E F G Bb		239
Raga Rasamanjari 2	3 1 2 1 4 1	C D# E F# G B	B Raga Malahari (II desc)	353
Augmented	3 1 3 1 3 1	C D# E G Ab B		29
Lydian #2 Hexatonic	3 1 3 2 2 1	C D# E G A B		136
Blues	3 2 1 1 3 2	C Eb F F# G Bb		50
Blues Minor Maj7	3 2 1 1 4 1	C Eb F F# G B		58
Phrygian Hexatonic	3 2 2 1 2 2	C Eb F G Ab Bb	Bb Mixolydian Hexatonic (II)	129
Raga Takka	3 2 2 1 3 1	C Eb F G Ab B	Ab Lydian #2 Hexatonic (III)	377
Raga Manohari	3 2 2 2 1 2	C Eb F G A Bb	Eb Raga Airavati (VI)	329
Raga Malkauns	3 2 3 2 1 1	C Eb F G# A# B	F Blues (V)	325
Raga Madhukauns	3 3 1 2 1 2	C Eb F# G A Bb	G Raga Ghantana (IV)	321
Raga Gaurikriya	3 3 1 3 1 1	C Eb F# G A# B	B Raga Bowli (II desc)	294
Raga Gangatarangini	4 1 1 2 3 1	C E F Gb Ab B		292
Messiaen 5 th Mode Inverse	4 1 1 4 1 1	C E F Gb Bb B	B Messiaen 5 th Mode (II)	41
Raga Saravati	4 1 2 1 1 3	C E F G G# A		364
Raga Kamalamanohari 2	4 1 2 1 2 2	C E F G Ab Bb	Bb Raga Sarasvati (II)	310
Raga Hari Nata	4 1 2 2 2 1	C E F G A B	F Raga Ratnakanthi (V)	302
Raga Tilang	4 1 2 3 1 1	C E F G A# B		378
Raga Kedaram	4 1 2 4 1 (asc) 2 2 1 2 4 1 (desc)	C E F G B (asc) C B G F E D (desc)	D Raga Shreeranjani (VI desc)	312
Raga Vasant	4 1 4 2 1 (asc) 1 3 1 4 2 1 (desc)	C E F A B (asc) C B A F E D b (desc)		381
Raga Jyoti	4 2 1 1 2 2	C E F# G Ab Bb		306
Raga Vutari	4 2 1 2 1 2	C E F# G A Bb	F# Sho #2 (V)	387
Raga Zilaf	4 2 1 2 1 2	C E F G Ab	F Raga Hamsadhvani (IV)	388
Raga Vijayavasanta	4 2 1 3 1 1	C E F# G A# B	B Raga Padi (II)	385

7-Note Scales

Scale	Intervals	Notes	Mode	Page
Chromatic Mixolydian 2	1 1 2 2 1 3 2	C C# D E F# G Bb		171
Ultralocrian bb3	1 1 2 2 2 1 3	C C# D E F# G# A	C# Neapolitan Minor (VII)	157
Superlocrian bb3	1 1 2 2 2 2 2	C C# D E F# G# Bb	C# Neapolitan Major (VII)	153
Chromatic Phrygian Inverse	1 1 2 3 1 1 3	C C# D E G G# A	Ab Persian (III)	167
Mela Jalarnava	1 1 3 1 1 2 2	C C# D F# G Ab Bb		247
Chromatic Hypophrygian Inverse	1 1 3 1 1 2 3	C C# D F F# G A	Db Persian (VII)	176
Mela Jhalavarli	1 1 3 1 1 3 1	C C# D F# G Ab B		248
Chromatic Mixolydian	1 1 3 1 1 3 2	C C# D F F# G Bb	G Blues Leading Tone (III)	170
Locrian bb3 bb7	1 1 3 1 2 1 3	C C# D F F# G# A	C# Double Harmonic (VII)	150
Chromatic Dorian	1 1 3 2 1 1 3	C C# D F G G# A	D Blues Leading Tone (VI)	163
Mela Ratnangi	1 1 3 2 1 2 2	C C# D F G Ab Bb	G Blues Phrygian (IV)	260
Mela Ganamurti	1 1 3 2 1 3 1	C C# D F G Ab B		243
Mela Venaspati	1 1 3 2 2 1 2	C C# D F G A Bb	G Blues Modified (IV)	266
Mela Manavati	1 1 3 2 2 2 1	C C# D F G A B	Db Enigmatic ascending (VII)	252
Mela Tenarupi	1 1 3 2 3 1 1	C C# D F G A# B		265
Mela Salaga	1 1 4 1 1 1 3	C C# D F# G G# A		262
Mela Navanitam	1 1 4 1 2 1 2	C C# D F# G A Bb		255
Mela Pavani	1 1 4 1 2 2 1	C C# D F# G A B	D Raga Khamach ascending (VI)	257
Mela Raghupriya	1 1 4 1 3 1 1	C C# D F# G A# B		259
Superlocrian bb6 bb7	1 2 1 2 1 2 3	C C# D# E F# G A	A Hungarian Major (II)	155
Ultralocrian	1 2 1 2 2 1 3	C Db Eb E F# G# A	Db Harmonic Minor (VII)	27
Altered Dominant	1 2 1 2 2 2 2	C Eb Eb E F# G# Bb	Db Melodic Minor (VII)	20
Superlocrian Maj7	1 2 1 2 2 3 1	C Db Eb E Gb Ab B		154
Superlocrian #6	1 2 1 2 3 1 2	C C# D# E F# A Bb	F# Hungarian Major (IV)	156
Dorian b2 Maj7	1 2 1 2 3 2 1	C Db Eb E Gb A B	F# Blues Heptatonic (IV)	127
Ultraphrygian	1 2 1 3 1 1 3	C C# D# E G G# A	G# Double Harmonic (III)	134
Phrygian b4	1 2 1 3 1 2 2	C C# D# E G Ab Bb	Ab Harmonic Major (III)	131
Phrygian b4 Maj7	1 2 1 3 1 3 1	C D Eb F# G Ab B	Eb Mixolydian Augm. Maj9 (VI)	132
Dorian b2 b4	1 2 1 3 2 1 2	C Db Eb E G A Bb	Eb Romanian Major (II)	126
Neapolitan Major b4	1 2 1 3 2 2 1	C Db Eb E G A B		202
Blues Phrygian	1 2 2 1 1 3 2	C Db Eb F F# G Bb		57
Locrian bb7	1 2 2 1 2 1 3	C Db Eb F F# G# A	Db Harmonic Major (VII)	149
Locrian	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	Db Major (VII)	13
Locrian Maj7	1 2 2 1 2 3 1	C Db Eb F Gb Ab B	Ab Rock 'n Roll (III)	151
Locrian #6	1 2 2 1 3 1 2	C Db Eb F Gb A Bb	Bb Harmonic Minor (II)	22
Neapolitan Major b5	1 2 2 1 3 2 1	C Db Eb F Gb A B	B Chromatic Mixolydian 2 (II)	203
Raga Malini	1 2 2 2 1 1 3	C Db Eb F G G# A	Eb Mixolydian b5 (VI)	326
Phrygian	1 2 2 2 1 2 2	C Db Eb F G Ab Bb	Ab Major (III)	9
Neapolitan Minor	1 2 2 2 1 3 1	C Db Eb F G Ab B		204
Dorian b2	1 2 2 2 2 1 2	C Db Eb F G A Bb	Bb Melodic Minor (II)	15
Neapolitan Major	1 2 2 2 2 2 1	C Db Eb F G A B		201
Mela Rupavati	1 2 2 2 3 1 1	C Db Eb F G A# B	G Spanish Heptatonic (IV)	261
Mela Gavambodhi	1 2 3 1 1 1 3	C Db Eb F# G G# A		244
Mela Bhavapriya	1 2 3 1 1 2 2	C Db Eb F# G Ab Bb	Eb Rock 'n Roll (VI)	238
Chromatic Lydian Inverse	1 2 3 1 1 3 1	C Db Eb F# G Ab B	G Persian (IV)	169
Dorian b9 #11	1 2 3 1 2 1 2	C Db Eb F# G A Bb	Eb Hungarian Major (VI)	128
Mela Suvarnangi	1 2 3 1 2 2 1	C Db Eb F# G A B		264
Mela Divyamani	1 2 3 1 3 1 1	C Db Eb F# G A# B		242
Enigmatic Minor	1 2 3 2 2 1 1	C Db Eb F# G# Bb		183
Locrian Dominant	1 3 1 1 2 2 2	C Db E F Gb Ab Bb	F Neapolitan Minor (V)	148
Persian	1 3 1 1 2 3 1	C Db E F Gb Ab B		231
Oriental	1 3 1 1 3 1 2	C Db E F Gb A Bb	F Double Harmonic (V)	228
Chromatic Lydian	1 3 1 1 3 2 1	C Db E F Gb A B	F# Blues Leading Tone (IV)	168
Gypsy Hexatonic	1 3 1 2 1 1 3	C Db E F G G# A		187
Phrygian Dominant	1 3 1 2 1 2 2	C Db E F G Ab Bb	F Harmonic Minor (V)	25
Double Harmonic	1 3 1 2 1 3 1	C Db E F G Ab B		162
Mela Gayakapriya	1 3 1 2 2 1 1	C Db E F G G# A		245
Harmonic Minor Inverse	1 3 1 2 2 1 2	C Db E F G A Bb	F Harmonic Major (V)	161
Gypsy Inverse	1 3 1 2 2 2 1	C Db E F G A B	G Mixolydian b5 (IV)	188
Mela Hatakambari	1 3 1 2 3 1 1	C Db E F G A# B	E Mela Gavambodhi (VI)	246
Mixolydian Augmented Maj9	1 3 1 3 1 1 2	C Db E F G# A Bb		146
Ionian Augmented b9	1 3 1 3 1 2 1	C Db E F G# A B	E Gypsy Hexatonic (VI)	120
Mela Dhavalambari	1 3 2 1 1 1 3	C Db E F# G G# A	G Enigmatic descending (III)	240
Mela Namanarayani	1 3 2 1 1 2 2	C Db E F# G Ab Bb	F# Chromatic Mixolydian 2 (V)	254
Chromatic Hypolydian	1 3 2 1 1 3 1	C Db E F# G Ab B	Db Blues Leading Tone (VII)	175
Romanian Major	1 3 2 1 2 1 2	C Db E F# G A Bb		210

Raga Marwa Thaat	1 3 2 1 2 2 1	C Db E F# G A B	F# Blues Phrygian (V)	330
Mela Visvambhari	1 3 2 1 3 1 1	C Db E F# G A# B	B Mela Ganamurti (VI)	268
Enigmatic	1 3 2 2 2 1 1 (asc) 1 3 1 3 2 1 1 (desc)	C Db E F# G# Bb B (asc) C B Bb Gb F E Db (desc)		182
Hijaz Major	1 4 1 2 1 1 2	C Db F F# G# A Bb		190
Semilorian b4	2 1 1 2 2 2 2	C D D# E F# G# Bb	Eb Neapolitan Major (VI)	152
Chromatic Hypodorian	2 1 1 3 1 1 3	C D D# E G G# A	A Blues Leading Tone (II)	173
Sabach	2 1 1 3 1 2 2	C D D# E G Ab Bb	Bb Mixolydian b5 (II)	211
Sabach Maj7	2 1 1 3 1 3 1	C D D# E G Ab B	G Gypsy Hexatonic (IV)	212
Bebop Minor	2 1 1 3 2 1 2	C D D# E G A Bb	A Blues Phrygian (III)	66
Blues Modified	2 1 2 1 3 1 2	C D Eb F F# G Bb		59
Hungarian Major Inverse	2 1 2 1 2 1 3	C D Eb F F# G# A	G# Romanian Major (III)	194
Half Diminished	2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	Eb Melodic Minor (VI)	19
Harmonic Minor b5	2 1 2 1 2 3 1	C D Eb F Gb Ab B	Ab Hungarian Major (III)	160
Blues Heptatonic	2 1 2 1 3 1 2	C D Eb F Gb A Bb	Bb Harmonic Major (II)	51
Jeths	2 1 2 1 3 2 1	C D Eb F Gb A B	F Romanian Major (V)	197
Mela Jhankaradhwani	2 1 2 2 1 1 3	C D Eb F G G# A		249
Aeolian	2 1 2 2 1 2 2	C D Eb F G Ab Bb	Eb Major (VI)	12
Harmonic Minor	2 1 2 2 1 3 1	C D Eb F G Ab B		21
Dorian	2 1 2 2 2 1 2	C D Eb F G A Bb	Bb Major (II)	8
Mixolydian	2 1 2 2 2 1 2	C D E F G A Bb	F Major (V)	11
Melodic Minor	2 1 2 2 2 2 1	C D Eb F G A B		14
Mela Varunapriya	2 1 2 2 3 1 1	C D Eb F G A# B	B Superlocrian Maj7 (II)	267
Jazz Minor #5	2 1 2 3 1 2 1	C D Eb F G# A B	F Hungarian Major (V)	123
Mela Syamalangi	2 1 3 1 1 1 3	C D Eb F# G G# A	G Mela Ganamurti (IV)	263
Gypsy	2 1 3 1 1 2 2	C D Eb F# G Ab Bb	G Neapolitan Minor (IV)	186
Gypsy Minor	2 1 3 1 1 3 1	C D Eb F# G Ab B	G Double Harmonic (IV)	189
Romanian Minor	2 1 3 1 2 1 2	C D Eb F# G A B	G Harmonic Minor (IV)	24
Lydian Diminished	2 1 3 1 2 2 1	C D Eb F# G A B	G Harmonic Major (IV)	140
Mela Nitimati	2 1 3 1 3 1 1	C D Eb F# G A# B	D Mixolydian Augmented Maj9 (VII)	256
Major Locrian	2 2 1 1 2 2 2	C D E F Gb Ab Bb	F Neapolitan Major (V)	122
Mixolydian b5	2 2 1 1 3 1 2	C D E F Gb A Bb		144
Ionian b5	2 2 1 1 3 2 1	C D E F Gb A B	B Blues Phrygian (II)	117
Bebop Major Heptatonic	2 2 1 2 1 1 3	C D E F G# A	D Blues Modified (VII)	65
Melodic Major	2 2 1 2 1 2 2	C D E F G Ab Bb	F Melodic Minor (V)	18
Harmonic Major	2 2 1 2 1 3 1	C D E F G Ab B		158
Major	2 2 1 2 2 2 1	C D E F G A B		7
Mela Naganandini	2 2 1 2 3 1 1	C D E F G A# B	G Rock 'n Roll (IV)	253
Mixolydian Augmented	2 2 1 3 1 1 2	C D E F G# A Bb	A Neapolitan Minor (III)	145
Harmonic Major 2	2 2 1 3 1 2 1	C D E F G# A B		159
Ioanian Augmented	2 2 1 3 1 2 1	C D E F G# A B	A Harmonic Minor (III)	23
Ionian #5	2 2 1 3 1 2 1	C D E F G# A B		118
Raga Rageshri	2 2 1 4 1 1 1	C D E F A A# B		350
Mela Kantamani	2 2 2 1 1 1 3	C D E F# G G# A	Ab Enigmatic ascending (III)	251
Lydian Dominant b6	2 2 2 1 1 2 2	C D E F# G Ab Bb	G Neapolitan Major (IV)	138
Pelog	2 2 2 1 1 3 1	C D E F# G Ab B	D Mixolydian b5 (VII)	230
Lydian Dominant	2 2 2 1 2 1 2	C D E F# G A Bb	G Melodic Minor (IV)	17
Lydian	2 2 2 1 2 2 1	C D E F# G A B	G Major (IV)	10
Lydian #6	2 2 2 1 3 1 1	C D E F# G A# B	B Neapolitan Minor (II)	141
Lydian Augmented Dominant	2 2 2 2 1 1 2	C D E F# G# A Bb	A Neapolitan Major (III)	142
Lydian Augmented	2 2 2 2 1 2 1	C D E F# G# A B	A Melodic Minor (III)	16
Leading Whole-Tone	2 2 2 2 2 1 1	C D E F# G# A# B	B Neapolitan Major (II)	180
Chromatic Mixolydian Inverse	2 3 1 1 3 1 1	C D F F# G Bb B	F# Persian (V)	172
Nohkan	2 3 1 2 1 2 1	C D F F# G# A B	D Hungarian Major (VII)	227
Noh	2 3 2 1 1 2 1	C D F G G# A B	D Blues Heptatonic 2 (VII)	226
Raga Sorati	2 3 2 2 1 1 1	C D F G A A# B	B Enigmatic Minor (II)	373
Spanish Heptatonic	3 1 1 2 2 1 2	C D# E F Gb Ab Bb		216
Mela Yagapriya	3 1 1 2 1 1 3	C D# E F G G# A		269
Mela Ragavardhani	3 1 1 2 1 2 2	C D# E F G Ab Bb	E Superlocrian Maj7 (VI)	258
Sengiach	3 1 1 2 1 3 1	C D# E F G Ab B	G Mixolydian Augmented Maj9 (IV)	214
Rock 'n Roll	3 1 1 2 2 1 2	C D# E F G A Bb		61
Houzam	3 1 1 2 2 2 1	C D# E F G A B	E Neapolitan Minor (VI)	192
Chromatic Dorian Inverse	3 1 1 2 3 1 1	C D# E F G Bb B	B Persian (II)	164
Raga Nattai	3 1 1 2 3 1 1 (asc) 3 2 2 4 1 (desc)	C D# E F G A# B (asc) C B G F D# (desc)		339
Chromatic Hypodorian Inverse	3 1 1 3 1 1 2	C D# E F G# A Bb		174
Ionian Augmented #2	3 1 1 3 1 2 1	C D# E F G# A B	E Double Harmonic (VI)	119
Chromatic Phrygian	3 1 1 3 2 1 1	C D# E F G# Bb B	F Blues Leading Tone (V)	166
Raga Santanamanjari	3 1 2 1 1 1 3	C D# E F# G G# A		361

Mela Jyotisvarupini	3 1 2 1 1 2 2	C C# E F# G Ab Bb		250
Mela Dhatuvardhani	3 1 2 1 1 3 1	C D# E F# G Ab B	B Gypsy Hexatonic (II)	241
Hungarian Major	3 1 2 1 2 1 2	C D# E F# G A Bb		193
Lydian #2	3 1 2 1 2 2 1	C D# E F# G A B	E Harmonic Minor (VI)	26
Lydian #2 #6	3 1 2 1 3 1 1	C D# E F# G A# B	B Double Harmonic (II)	137
Aeolian b1	3 1 2 2 1 2 1	C D# E F# G# A B	E Harmonic Major (VI)	147
Blues Heptatonic 2	3 2 1 1 2 1 2	C Eb F F# G A Bb		52
Blues Leading Tone	3 2 1 1 3 1 1	C Eb F F# G A# B		60
Raga Paras	4 1 2 1 3 1 (asc) 1 3 1 2 1 3 1 (desc)	C E F G Ab B (asc) C B Ab G F E Db		346
Raga Khamach	4 1 2 2 1 1 1 (asc) 2 2 1 2 2 1 2 (desc)	C E F G A A# B (asc) C Bb A G F E D (desc)		313
Raga Vegavahini	4 1 2 2 1 2 (asc) 1 3 1 2 2 1 2 (desc)	C E F G A Bb (asc) C Bb A G F E Db (desc)	G Raga Shreeranjani (IV desc)	382

8-Note Scales

Scale	Intervals	Notes	Mode	Page
Phrygian Aeolian b4	1 1 1 2 2 1 2 2	C C# D Eb F G Ab Bb	Eb Bebop (VI)	130
Harmonic Neapolitan Minor	1 1 1 2 2 1 3 1	C C# D Eb F G Ab B		205
Adonai Malakh	1 1 1 2 2 2 1 2	C C# D Eb F G A Bb	A Spanish Octatonic (III)	181
Hungarian Minor b2	1 1 1 3 1 1 3 1	C C# D Eb F# G Ab B		195
Messiaen 6 th Mode Inverse	1 1 2 2 1 1 2 2	C C# D F# G Ab Bb	Ab Messiaen 6 th Mode (III)	43
Messiaen 4 th Mode	1 1 3 1 1 1 3 1	C C# D F F# G Ab B		38
Spanish Octatonic	1 2 1 1 1 2 2 2	C C# D# E F Gb Ab Bb		217
Maqam Shadd'araban	1 2 1 1 1 3 1 2	C C# D# E F Gb A Bb	Bb Algerian Octatonic (II)	221
Flamenco	1 2 1 1 2 1 2 2	C C# D# E F G Ab Bb	Bb Blues Octatonic (II)	185
LG Octatonic	1 2 1 1 2 2 1 2	C C# D# E F G A Bb		395
Diminished Half-tone	1 2 1 2 1 2 1 2	C C# D# E F# G A Bb	Bb Diminished (II)	32
Shostakovich	1 2 1 2 1 2 2 1	C C# D# E F# G A B	E Bebop Melodic Minor (VI)	215
Magen Abot	1 2 1 2 2 1 2 1	C C# D# E F# G# A B	F# Blues Octatonic (V)	199
Bebop Locrian	1 2 2 1 1 1 2 2	C Db Eb F F# G Ab Bb	Ab Bebop (III)	71
Bebop Half-diminished	1 2 2 1 1 1 3 1	C Db Eb F F# G Ab B		70
Van Der Host	1 2 2 1 1 2 2 1	C Db Eb F F# G A B	G Messiaen 6 th Mode (IV)	49
Prokofiev	1 2 2 1 2 2 1 1	C Db Eb F F# G# A# B	Db Bebop (VIII)	207
Hamel	1 2 2 2 1 2 1 1	C Db Eb F G G# A# B	G Spanish Octatonic (V)	393
Neseveri	1 2 3 1 1 2 1 1	C Db Eb F# G Ab Bb B		206
Raga Ramkali	1 3 1 1 1 1 3 1	C Db E F F# G Ab B	F Hungarian Minor b2 (VI)	351
Raga Bhatiyar	1 3 1 1 1 2 2 1	C Db E F F# G A B		274
Enigmatic Mixed	1 3 1 1 2 2 1 1	C Db E F F# G# A# B	F Bebop Half-diminished (VI)	184
Oriental 2	1 3 1 1 3 1 1 1	C Db E F Gb A A# B	Bb Hungarian Minor b2 (III)	229
Raga Saurashtra	1 3 1 2 1 1 2 1	C Db E F G G# A B		366
Maqam Hijaz	1 3 1 2 1 2 1 1	C Db E F G G# A# B	F Algerian Octatonic (VI)	222
Bebop Dorian	2 1 1 1 2 2 1 2	C D# E F G A Bb	F Bebop (V)	67
Algerian Octatonic	2 1 2 1 1 1 3 1	C D Eb F F# G Ab B		395
Blues Octatonic	2 1 2 1 1 2 1 2	C D Eb F F# G A Bb		53
Diminished	2 1 2 1 2 1 2 1	C D Eb F F# G# A B		31
Dorian Aeolian	2 1 2 2 1 1 1 2	C D Eb F G G# A Bb	Bb Bebop (II)	125
Bebop Melodic Minor	2 1 2 2 1 1 2 1	C D Eb F G G# A B		68
Bebop Harmonic Minor	2 1 2 2 1 2 1 1	C D Eb F G Ab Bb B	F Blues Octatonic (VI)	69
Raga Miam Ki Malhar	2 1 2 2 2 1 1 1	C D Eb F G A A# B		333
Raga Chinthamani	2 1 3 1 1 1 1 2	C D Eb F# G G# A Bb	G Harmonic Neapolitan Minor (V)	284
Ichilkotsucho	2 2 1 1 1 2 2 1	C D E F F# G A B	G Bebop (IV)	219
Messiaen 6 th Mode	2 2 1 1 2 2 1 1	C D E F F# G# A# B		42
Bebop Major	2 2 1 2 1 1 2 1	C D E F G G# A B	D Blues Octatonic (VIII)	63
Bebop	2 2 1 2 2 1 1 1	C D E F G A Bb B		62
Messiaen 4 th Mode Inverse	3 1 1 1 3 1 1 1	C D# E F Gb A Bb B	Bb Messiaen 4 th Mode (III)	39

9-Note Scales

Scale	Intervals	Notes	Mode	Page
Youlan	1 1 2 1 1 1 2 1 2	C C# D E F F# G A Bb		237
Chromatic Diatonic Dorian	1 1 1 2 2 1 1 1 2	C C# D Eb F G G# A Bb	Bb Blues Enneatonic (II)	165
Chromatic Permutated Diatonic Dorian	1 1 2 1 2 1 1 2 1	C C# D E F G G# A B	G Youlan (V)	177
Bebop Chromatic	1 1 2 1 2 2 1 1 1	C C# D E F G A Bb B	G Blues Enneatonic 2 (V)	72
Symmetrical Nonatonic	1 1 2 2 1 1 2 1 1	C C# D E F# G G# A# B		398
Nonatonic 2	1 2 1 1 1 1 2 1 2	C C# D# E F F# G A Bb		397
Genus Chromaticum	1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B	A Messiaen 3 rd Mode (III)	46
Moorish Phrygian	1 2 1 1 2 1 2 1 1	C C# D# E F G G# A# B		200
Blues Enneatonic 2	2 1 1 1 1 1 2 1 2	C D D# E F F# G A Bb		55
Houseini	2 1 1 1 2 1 1 1 2	C D D# E F G G# A Bb	F Blues Enneatonic (VI)	191
Blues Enneatonic	2 1 1 1 2 2 1 1 1	C D D# E F G A Bb B		54
Messiaen 3 rd Mode	2 1 1 2 1 1 2 1 1	C D D# E F# G G# Bb B		37
Kiourdi	2 1 2 1 1 1 1 1 2	C D Eb F F# G G# A Bb		198
Full Minor All Flats	2 1 2 2 1 1 1 1 1	C D Eb F G G# A Bb B	F Blues Enneatonic 2 (VII)	124
Lydian Mixolydian	2 2 1 1 1 2 1 1 1	C D E F F# G A Bb B	G Blues Enneatonic (V)	139
Raga Pahadi	2 2 1 2 1 1 1 1 1	C D E F G G# A A# B	D Kiourdi (IX)	345

10-Note Scales

Scale	Intervals	Notes	Mode	Page
Raga Sindhi-Bhairavi	1 1 1 1 1 2 1 2 1 1	C C# D D# E F G G# A# B	G# Maqam Shawq Afza (IV)	371
Messiaen 7 th Mode	1 1 1 2 1 1 1 1 2 1	C C# D Eb F F# G G# A B		44
Symmetrical Decatonic	1 1 2 1 1 1 1 2 1 1	C C# D E F F# G G# A# B	B Messiaen 7 th Mode (II)	48
Maqam Tarzanuyn	1 2 1 1 1 1 1 1 1 2	C C# D# E F F# G G# A Bb	C# Maqam Shawq Afza (X)	224
Maqam Shawq Afza	2 1 1 1 1 1 1 1 2 1	C D D# E F F# G G# A B		223
Minor Pentatonic with Leading Tones	2 1 1 1 1 1 2 1 1 1	C D D# E F F# G A A# B	G Major Minor Mixed (V)	179
Messiaen 7 th Mode Inverse	2 1 1 1 1 2 1 1 1 1	C D D# E F F# G# A Bb B	A Messiaen 7 th Mode (IV)	45
Major Minor Mixed	2 1 1 1 2 1 1 1 1 1	C D D# E F G G# A A# B		178
Algerian	2 1 3 1 1 3 1 2 1 2	C D Eb F# G Ab B C D Eb F		390

12-Note Scales

Scale	Intervals	Notes	Mode	Page
Chromatic	1 1 1 1 1 1 1 1 1 1 1 1	C C# D D# E F F# G G# A Bb B		33

D. Scales by Chord

Major Chords

Cmaj7	Major	2 2 1 2 2 2 1	C D E F G A B	page 7
	Major Pentatonic	2 2 3 2 3	C D E G A	73
	Bebop Major	2 2 1 2 1 1 2 1	C D E F G G# A B	63
	Harmonic Major	2 2 1 2 1 3 1	C D E F G A b B	158
	Augmented	3 1 3 1 3 1	C D# E G A b B	29
	Ionian Pentatonic	4 1 2 4 1	C E F G B	83
Cmaj7/#11	Lydian	2 2 2 1 2 2 1	C D E F# G A B	10
	Major Pentatonic (built on 2 nd)	(2) 2 2 3 2 3	D E F# A B	73
	Lydian #2	3 1 2 1 2 2 1	C D# E F# G A B	26
Cmaj7/#5	Lydian Augmented	2 2 2 2 1 2 1	C D E F# G# A B	16
	Augmented	3 1 3 1 3 1	C D# E G A b B	29
	Ionian Augmented	2 2 1 3 1 2 1	C D E F G# A B	23
	Double Harmonic	1 3 1 2 1 3 1	C Db E F G A b B	162

Minor Chords

Cm7	Dorian	2 1 2 2 2 1 2	C D Eb F G A Bb	page 8
	Aeolian	2 1 2 2 1 2 2	C D Eb F G A b Bb	12
	Phrygian	1 2 2 2 1 2 2	C Db Eb F G A b Bb	9
	Minor Pentatonic	3 2 2 3 2	C Eb F G Bb	77
	Bebop Dorian	2 1 1 1 2 2 1 2	C D Eb (E) F G A Bb (don't emphasize 3 rd)	67
	Bebop Minor	2 1 1 3 2 1 2	C D Eb (E) G A Bb (don't emphasize 3 rd)	66
	Blues	3 2 1 1 3 2	C Eb F F# G Bb	50
	Romanian Minor	2 1 3 1 2 1 2	C D Eb F# G A Bb	24
	Gypsy	2 1 3 1 1 2 2	C D Eb F# G A b Bb	186
	Melodic Minor	2 1 2 2 2 2 1	C D Eb F G A B	14
Cmin/maj7	Harmonic Minor	2 1 2 2 1 3 1	C D Eb F G A b B	21
	Kumoi (Dorian Pentatonic)	2 1 4 2 3	C D Eb G A	Error! Bookmark not defined.
	Bebop Melodic Minor	2 1 2 2 1 1 2 1	C D Eb F G G# A B	68
	Diminished	2 1 2 1 2 1 2 1	C D Eb F F# G# A B	31
	Gypsy Minor	2 1 3 1 1 3 1	C D Eb F# G A b B	189
Cm6	Melodic Minor	2 1 2 2 2 2 1	C D Eb F G A B	14

Dominant Chords

C7	Mixolydian	2 2 1 2 2 1 2	C D E F G A Bb	page 11
	Bebop	2 2 1 2 2 1 1 1	C D E F G A Bb (B) (don't emphasize 7 th)	62
	Blues	3 2 1 1 3 2	C Eb F F# G Bb	50
	Major Pentatonic	2 2 3 2 3	C D E G A	73
	Blues Octatonic	3 2 1 2 1 1 2 1 2	C D Eb F F# G A Bb	53
C7/#11	Lydian Dominant	2 2 2 1 2 1 2	C D E F# G A B	17
C7/b13	Melodic Major (Hindu)	2 2 1 2 1 2 2	C D E F G A b B	18
C7/b9/b13	Phrygian Dominant (Jewish)	1 3 1 2 1 2 2	C Db E F G A b B	25
C7/b9/#9	Diminished Half-tone	1 2 1 2 1 2 1 2	C Db Eb E F# G A Bb	32
C7/b9/#11	Tritone	1 3 2 1 3 2	C Db E F# G Bb	34
C7/b9/#9/b13	Altered Dominant	1 2 1 2 2 2 2	C Db Eb E F# G# Bb	20
	Major Pentatonic (built on raised 4 th)	(1) 2 3 2 2 3	Db Eb Gb A b B	73
C7/#9	Rock 'n Roll	3 1 1 2 2 1 2	C D# E F G A Bb	61
C7/b5	Whole-tone	2 2 2 2 2 2	C D E F# G# A b	28
	Diminished Half-tone	1 2 1 2 1 2 1 2	C Db Eb E F# (G) A Bb (don't emphasize 5 th)	32
	Blues Heptatonic	2 1 2 1 3 1 2	C D Eb F Gb A Bb	51
C7/#5	Whole-tone	2 2 2 2 2 2	C D E F# G# A b	28
	Inverted Augmented	1 3 1 3 1 3	C Db E F G# A	30

Suspended Chords

Csus7	Mixolydian	2 2 1 2 2 1 2	C D (E) F G A Bb (don't emphasize 3 rd)	page 11
	Bebop	2 2 1 2 2 1 1 1	C D (E) F G A Bb (B) (don't emphasize 3 rd and 7 th)	62
	Suspended Pentatonic	2 3 2 3 2	C D F G Bb	74
	Ritusen	2 3 2 2 3	C D F D A	76
Csus7/b9	Dorian b2	1 2 2 2 2 1 2	C Db Eb F G A Bb	15

Half-diminished Chords

Cm7/b5	Locrian	1 2 2 1 2 2 2	C Db Eb F Gb Ab Bb	page 13
	Half Diminished	2 1 2 1 2 2 2	C D Eb F Gb Ab Bb	19
	Bebop Locrian	1 2 2 1 1 1 2 2	C Db Eb F F# G Ab Bb	71
	Minor Pentatonic 7 b5	3 2 1 4 2	C Eb F Gb Bb	82

Diminished Chords

Cdim7	Diminished	2 1 2 1 2 1 2 1	C D Eb F F# G# A B	page 31
	Diminished Half-tone	1 2 1 2 1 2 1 2	C Db Eb E F# G A Bb	32
	Romanian Minor	2 1 3 1 2 1 2	C D Eb F# G A Bb	24
	Ultralocrian	1 2 1 2 2 1 3	C Db Eb E F# G# A	27
	Blues Heptatonic	2 1 2 1 3 1 2	C D Eb F Gb A Bb	51