Modes of Common Scales

Part I – Modes of Major Scale

I. Major Scale
chord: maj7
intervals: 1 2 3 4 5 6 7 8

II. Dorian
chord: min7
intervals: 1 2 b3 4 5 6 b7 8

III. Phrygian
chord: min7
intervals: 1 b2 b3 4 5 b6 b7 8

IV. Lydian:
chord: maj7
intervals: 1 2 3 #4 5 6 7 8

V. Mixolydian
chord: 7
intervals: 1 2 3 4 5 6 b7 8

VI. Aeolian
chord: min7
intervals: 1 2 b3 4 5 b6 b7 8

VII. Locrian
chord: min7b5
intervals: 1 b2 b3 4 b5 b6 b7 8

Part II – Modes of Melodic Minor

I. Melodic Minor
chord: min(maj7)
intervals: 1 2 b3 4 5 6 7 8

II. Dorian b2 (or Phrygian Natural 6)
chord: min7
intervals: 1 b2 b3 4 5 6 b7 8

III. Lydian Augmented
chord: maj7#5
intervals: 1 2 3 #4 #5 6 7 8

IV. Lydian Dominant
chord: 7
intervals: 1 2 3 #4 5 6 b7 8

V. Mixolydian b6 (or Aeolian Dominant)
chord: 7
intervals: 1 2 3 4 5 b6 b7 8

VI. Locrian Natural 2 (or Aeolian b5)
chord: min7b5
intervals: 1 2 b3 4 b5 b6 b7 8

VII. Super Locrian (or Altered)
chord: min7b5
intervals: 1 b2 b3 b4 b5 b6 b7 8

Part III - Modes of Harmonic Minor

I. Harmonic Minor
chord: m(maj7)
intervals: 1 2 b3 4 5 b6 7 8

II. Locrian Natural 6 (or Dorian b2 b5)
chord: m7b5
intervals: 1 b2 b3 4 b5 6 b7 8

III. Ionian Augmented
chord: maj7#5
intervals: 1 2 3 4 #5 6 7 8

IV. Dorian #4
chord: m7
intervals: 1 2 b3 #4 5 6 b7 8

V. Phrygian Dominant (or Alhijaz)
chord: 7
intervals: 1 b2 3 4 5 b6 b7 8

VI. Lydian #2
chord: maj7
intervals: 1 #2 3 #4 5 6 7 8

VII. Ultralocrian (or Superlocrian bb7)
chord: dim7
intervals: 1 b2 b3 b4 b5 b6 bb7 8

Part IV - Modes of Harmonic Major

I. Harmonic Major
chord: maj7
intervals: 1 2 3 4 5 b6 7 8

II. Dorian b5
chord: m7b5
intervals: 1 2 b3 4 b5 6 b7 8

III. Phrygian b4
chord: m7
intervals: 1 b2 b3 b4 5 b6 b7 8

IV. Lydian b3 (or Lydian Diminished)
chord: m(maj7)
intervals: 1 2 b3 #4 5 6 7 8

V. Mixolydian b2
chord: 7
intervals: 1 b2 3 4 5 6 b7 8

VI. Lydian Augmented #2
chord: maj7#5
intervals: 1 #2 3 #4 #5 6 7 8

VII. Locrian bb7 (or Diminished b9)
chord: dim7
intervals: 1 b2 b3 4 b5 b6 bb7 8

Part V - Modes of Neapolitan Major

I. Neapolitan Major
chord: m(maj7)
intervals: 1 b2 b3 4 5 6 7 8

II. Leading Whole Tone
chord: maj7#5
intervals: 1 2 3 #4 #5 #6 7 8

III. Lydian Augmented Dominant
chord: 7#5
intervals: 1 2 3 #4 #5 6 b7 8

IV. Lydian Dominant b6
chord: 7
intervals: 1 2 3 #4 5 b6 b7 8

V. Major Locrian
chord: 7b5
intervals: 1 2 3 4 b5 b6 b7 8

VI. Half-Diminished b4
chord: m7b5
intervals: 1 2 b3 b4 b5 b6 b7 8

VII. Super-Locrian bb3
chord: 7#5 built off root whole step up, 3rd inversion
intervals: 1 b2 bb3 b4 b5 b6 b7 8

Part VI - Modes of Neapolitan Minor

I. Neapolitan Minor
chord: min(maj7)
intervals: 1 b2 b3 4 5 b6 7 8

II. Lydian #6
chord: maj7
intervals: 1 2 3 #4 5 #6 7 8

III. Mixolydian Augmented
chord: 7#5
intervals: 1 2 3 4 #5 6 b7 8

IV. Romani Minor (or Aeolian ♯4)
chord: m7
intervals: 1 2 b3 #4 5 b6 b7 8

V. Locrian Dominant
chord: 7b5
intervals: 1 b2 3 4 b5 b6 b7 8

VI. Ionian #2
chord: maj7
intervals: 1 #2 3 4 5 6 7 8

VII. Ultralocrian bb3
chord: 69(b5)
intervals: 1 b2 bb3 b4 b5 b6 bb7 8

Part VII - Modes of Hungarian Major

I. Hungarian Major
chord: 7
intervals: 1 #2 3 #4 5 6 b7 8

II. Ultralocrian bb6
chord: dim7
intervals: 1 b2 b3 b4 b5 bb6 bb7 8

III. Harmonic Minor b5
chord: min(maj7)b5
intervals: 1 2 b3 4 b5 b6 7 8

IV. Superlocrian Natural 6
chord: m7b5
intervals: 1 b2 b3 b4 b5 6 b7 8

V. Jazz Minor #5
chord: min(maj7)#5
intervals: 1 2 b3 4 #5 6 7 8

VI. Dorian b2 #4
chord: m7
intervals: 1 b2 b3 #4 5 6 b7 8

VII. Lydian Augmented #3
chord: maj7sus4(#5)
intervals: 1 2 #3 #4 #5 6 7 8

Part VIII - Double Harmonic Major

I. Double Harmonic Major
chord: maj7
intervals: 1 b2 3 4 5 b6 7 8

II. Lydian #2 #6
chord: maj7
intervals: 1 #2 3 #4 5 #6 7 8

III. Ultra-Phrygian
chord: m6
intervals: 1 b2 b3 b4 5 b6 bb7 8

IV. Double Harmonic Min / Hungarian Minor
chord: m(maj7)
intervals: 1 2 b3 #4 5 b6 7 8

V. Oriental
chord: 7b5
intervals: 1 b2 3 4 b5 6 b7 8

VI. Ionian #2 #5
chord: maj7#5
intervals: 1 #2 3 4 #5 6 7 8

VII. Locrian bb3 bb7
chord: 7, built from root whole step up, 3rd inversion
intervals: 1 b2 bb3 4 b5 b6 bb7 8

Part IX - Modes of Puravi Thaat

I. Puravi Thaat
chord: maj7
intervals: 1 b2 3 #4 5 b6 7 8

II.
chord: maj7sus4
intervals: 1 ##2 #3 #4 5 #6 7 8

III.
chord: m6
intervals: 1 2 b3 b4 5 b6 bb7 8

IV.
chord: 7#5, built from root whole step up, 3rd inversion
intervals: 1 b2 bb3 4 b5 bb6 b7 8

V.
chord: maj7b5
intervals: 1 b2 3 4 b5 6 7 8

VI.
chord: maj7#5
intervals: 1 #2 3 4 #5 #6 7 8

VII.
chord: 7sus, built from root whole step up, 3rd inv.
intervals: 1 b2 bb3 4 5 b6 bb7 8

Part X - Modes of Marva Thaat

I. Marva Thaat
chord: maj7
intervals: 1 b2 3 #4 5 6 7 8

II.
chord: min(add#4), built from root 4th up, 2nd inv.
intervals: 1 #2 #3 #4 #5 #6 7 8

III.
chord: m6
intervals: 1 2 b3 4 5 b6 bb7 8

IV.
chord: m7b5
intervals: 1 b2 b3 4 b5 bb6 b7 8

V.
chord: maj7b5
intervals: 1 2 3 4 b5 6 7 8

VI.
chord: m7
intervals: 1 2 b3 b4 5 6 b7 8

VII.
chord: 7sus2
intervals: 1 b2 bb3 4 5 b6 b7 8

Part XI - Modes of Todi Thaat

I. Todi Thaat
chord: min(maj7)
intervals: 1 b2 b3 #4 5 b6 7 8

II.
chord: maj7sus4
intervals: 1 2 #3 #4 5 #6 7 8

III.
chord: 7#5
intervals: 1 #2 3 4 #5 6 b7 8

IV.
chord: 7, built from root whole step up, 3rd inv.
intervals: 1 b2 bb3 bb4 b5 bb6 bb7 8

V.
chord: maj7b5
intervals: 1 b2 3 4 b5 b6 7 8

VI.
chord: maj7
intervals: 1 #2 3 4 5 #6 7 8

VII.
chord: 7sus, built from root whole step up, 3rd inv.
intervals: 1 b2 b3 4 5 b6 bb7 8