

The Scale Omnibus

392 scales for instrumentalists,
vocalists, composers and improvisors

Francesco Balena – www.saxopedia.com

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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 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 the 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.

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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](#).

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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.



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).



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.



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.



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 VIIm7 chords (e.g. Am7 in C major key).



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 VII^m7 chords (e.g. Bm7/b5 in C major key).



Melodic Minor



Alternate names: Ascending Minor, Mischung 1 (Germany), Mela Gaurimanohari, Raga Patdip, Raga Velavali, 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 Natakapiya, 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



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.



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.



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



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)

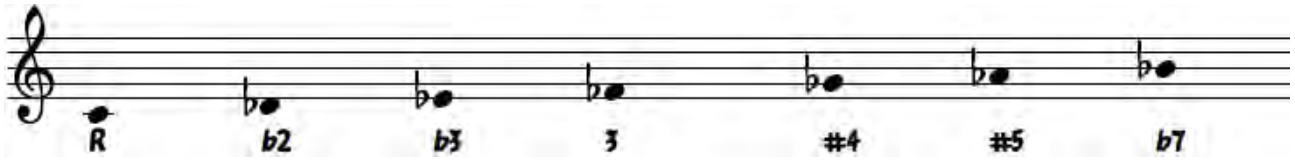
Intervals: 2 1 2 1 2 2 2

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).



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.



Harmonic Minor



Alternate names: Mischung 4 (Germany), Mohammedan, Maqam Bayat-e-Esfahan (Iraq), Maqam Sultani Yakah (Iraq), Sultani Yakah, 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.



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



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



Romanian Minor



Alternate names: Dorian #4, Gnessiennes, 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 Bulgarian 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 Gnessiennes), and George Gershwin.



Phrygian Dominant



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

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 Kuksumakaram (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



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



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).



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, Babbit, 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.



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

The image displays a 4x3 grid of musical staves, each showing the Inverted Augmented scale in a different key. The scales are as follows:

- Row 1: C Inverted Augmented (C, Bb, A, G, F#), D Inverted Augmented (D, Eb, C, B, Ab), E Inverted Augmented (E, D, C, B, Bb)
- Row 2: F Inverted Augmented (F, Eb, D, C, Bb), G Inverted Augmented (G, F, E, D, Cb), Ab Inverted Augmented (Ab, G, F, E, D#)
- Row 3: Bb Inverted Augmented (Bb, Ab, G, F, E), C Inverted Augmented (C, Bb, A, G, F#), D Inverted Augmented (D, Eb, C, B, Ab)
- Row 4: Eb Inverted Augmented (Eb, D, C, B, Bb), F Inverted Augmented (F, Eb, D, C, Bb), G Inverted Augmented (G, F, E, D, Cb)

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

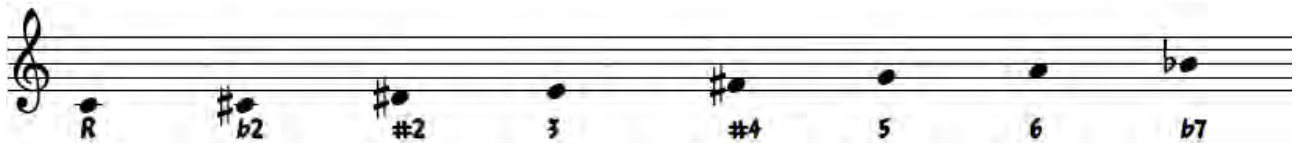
The Diminished scale is symmetrical and exist only three different versions of this scale. It can be obtained by combining two diminished 7th chords that are one whole tone apart (e.g. C-Eb-F#-A and C#-E-G-Bb).

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).



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.



Chromatic

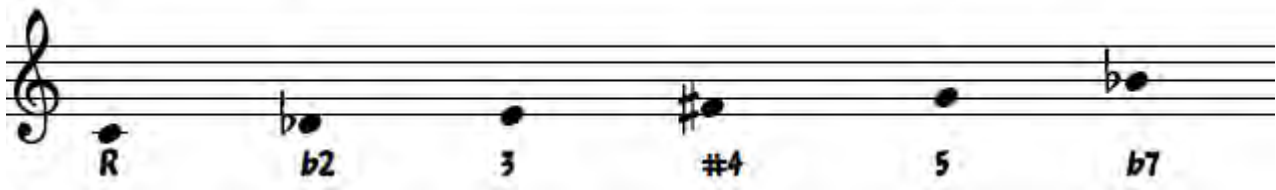


Intervals: 1 1 1 1 1 1 1 1 1 1 1 1

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*.



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.



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 e 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](#).



Messiaen 3rd Mode



Modes: Genus Chromaticum (III)

Intervals: 2 1 1 2 1 1 2 1 1

Chords: Caug7, Caug/maj7



Messiaen 4th Mode



Modes: Messiaen 4th Inverse (III)

Intervals: 1 1 3 1 1 1 3 1

Chords: Csus/maj7



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



Messiaen 5th Mode



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

Intervals: 1 4 1 1 4 1

Chords: Csus/maj7



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



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 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



Messiaen 7th Mode



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

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

Chords: Cmaj7/b5, Cdim7



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](#).



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 Patters* book.



Symmetrical Decatonic



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

Intervals: 1 1 2 1 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 [Messiaen 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 Nileschwari

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).



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.



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.



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.



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 Thaata \(V\)](#)

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.



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.



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.



Rock 'n Roll



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

Modes: [Locrian Maj7 \(III\)](#), [Mela Naganandini \(IV\)](#), [Mela Bhavapriya \(VI\)](#)

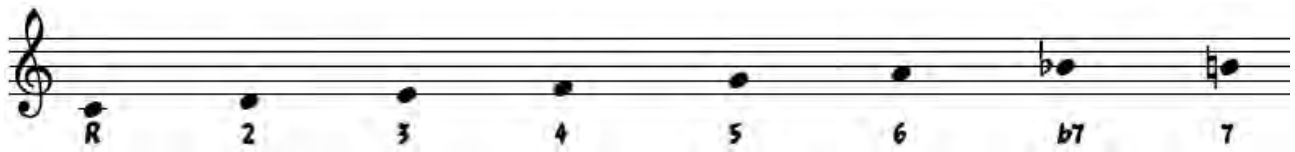
Intervals: 3 1 1 2 2 1 2

Chords: C7, C7/b9

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



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

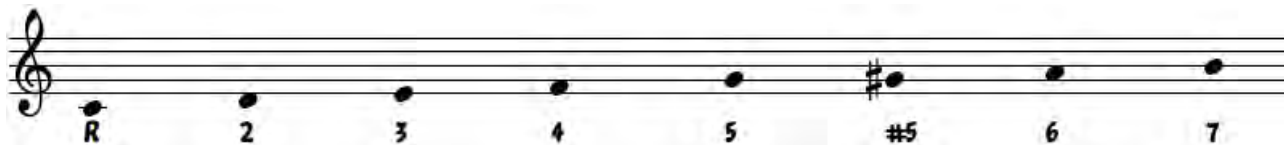
The Bebop scale is similar to the [Mixolydian](#) scale, except it has an extra note between the b7 and the tonic note, which should be used as passing note that resolves up to the tonic or down to the b7.

The addition of an eighth 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.



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.



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.



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](#).



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](#).



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)

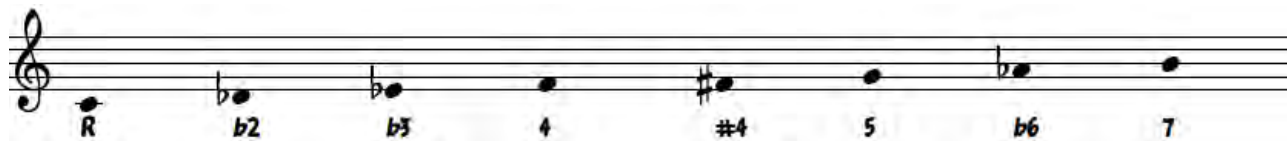
Intervals: 2 1 2 2 1 2 1 1

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.



Bebop Half-diminished



Modes: [Enigmatic Mixed \(VI\)](#)

Intervals: 1 2 2 1 1 1 3 1

Chords: Cmaj7/b9/#9



Bebop Locrian



Alternate name: Phrygian Locrian

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

Intervals: 1 2 2 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.



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

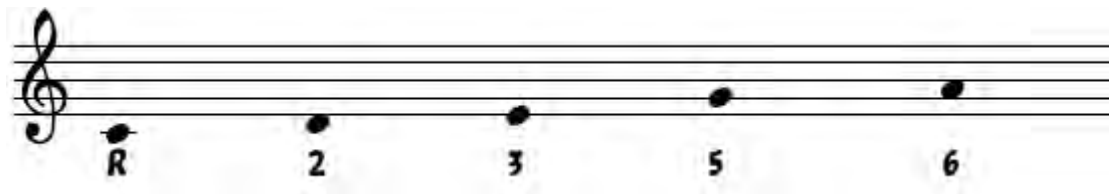
Chords: Cmaj7, C7

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



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



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)

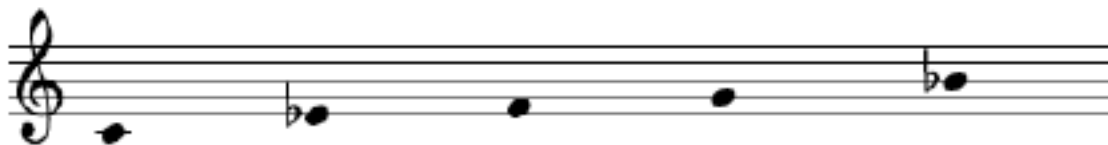
Intervals: 2 3 2 2 3

Chords: Csus7/9

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



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



Dorian Pentatonic



Alternate names: Kumoi (Japan)

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

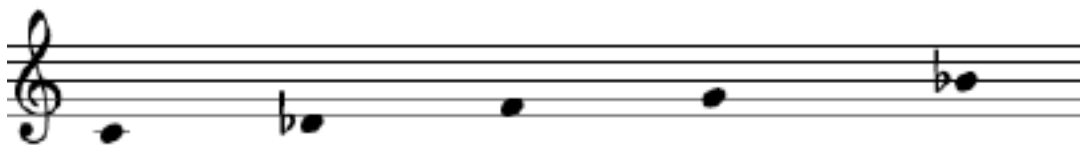
Intervals: 2 1 4 2 3

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 Baira), Raga Lasaki, Raga Ribhavari (or Revati)

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



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



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



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.



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)

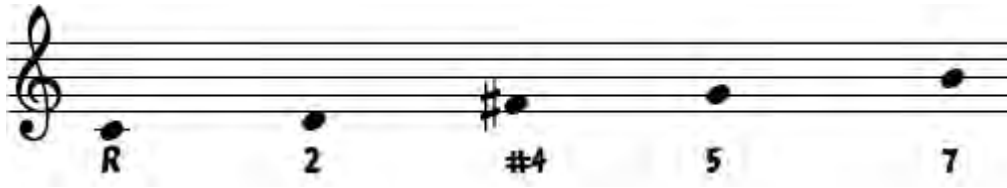
Intervals: 1 2 4 1 4

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 pelag 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.



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



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



Dominant Pentatonic



Modes: [Chao](#) (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.



Chaio



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

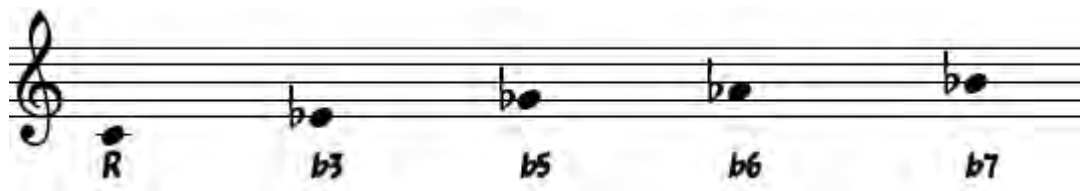
Intervals: 2 3 3 2 2

Chords: Csus7, Csus7/#5

Origin: China



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



Kyemyonjo



Alternate name: Minor 6th Added

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

Intervals: 3 2 2 2 3

Chords: Cm6

Origin: Korea



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.



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.



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.



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.



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*.



Major Pentatonic b2 b5



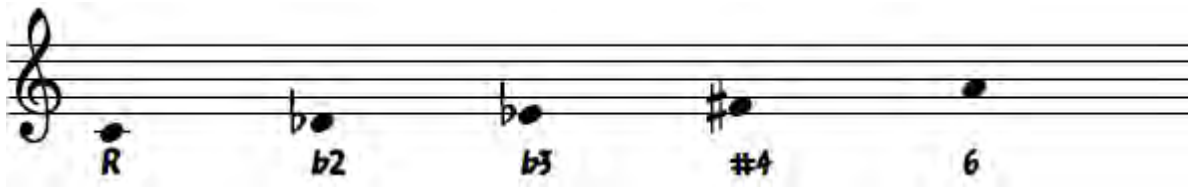
Modes: [Raga Chandrakauns Kiravani \(II\)](#), [Raga Samudhra Priya \(IV\)](#), [Raga Mohanangi \(V\)](#)

Intervals: 1 3 2 3 3

Chords: C7/b5, C7/b6/b9



Major Pentatonic b3



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

Intervals: 1 2 3 3 3

Chords: Cdim7, Cdim7/b9



Major Pentatonic b6



Alternate names: Raga Bhupeshwari, Raga Janasammodini

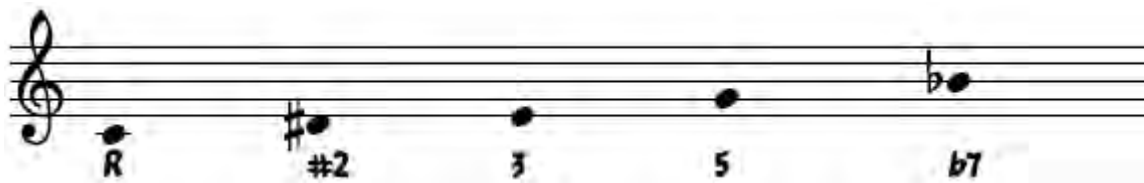
Mode: mode III of [Altered Pentatonic](#) scale (C Major Pentatonic b6 = G Altered Pentatonic)

Intervals: 2 2 3 1 4

Chords: Caug, C7/b13



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



Mixolydian Pentatonic



Alternate names: Raga Savethri

Modes: Raga Chaya Todi (II), Tcherepin 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.



Tcherepnin Major Pentatonic



Alternate name: Raga Desh

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



Locrian Pentatonic



Intervals: 3 1 2 4 2

Chords: Cm7/b5, C7/b5



Pentatonic Whole-Tone



Intervals: 4 2 2 2 2

Chords: C7/b5, C7/#5



Center-Cluster PentaMirror



Intervals: 3 1 1 3 4

Chords: Caug, Caug7



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



Raga Hamsadhvani 2



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

Intervals: 2 2 3 4 1

Chords: Cmaj7



Pyeong Jo



Alternate names: Raga Guhamanohari

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

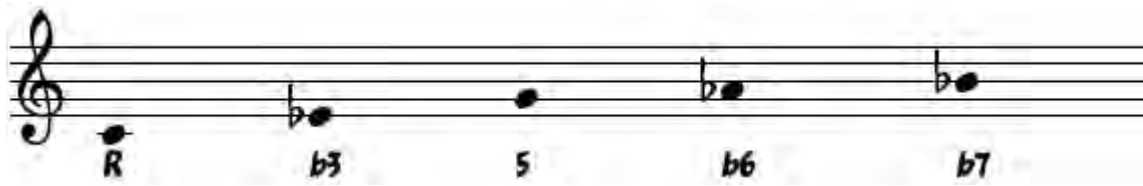
Intervals: 2 3 4 1 2

Chords: Csus7

Origin: Korea



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



Pygmy



Modes: [Raga Mamata \(III\)](#), [Raga Kokil Panoram \(IV\)](#)

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



Raga Kokil Pancham



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

Intervals: 3 2 2 1 4

Chords: Cmin



Romanian Bacovia



Alternate names: Raga Girija

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

Intervals: 4 1 3 3 1

Chords: Cmaj7/#5



Syrian Pentatonic



Alternate names: Raga Megharanjani

Intervals: 1 3 1 3 4

Chords: Caug



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.



Ionian #5



Intervals: 2 2 1 3 1 2 1

Chords: Cmaj7/#5



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



Ionian Augmented b9



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

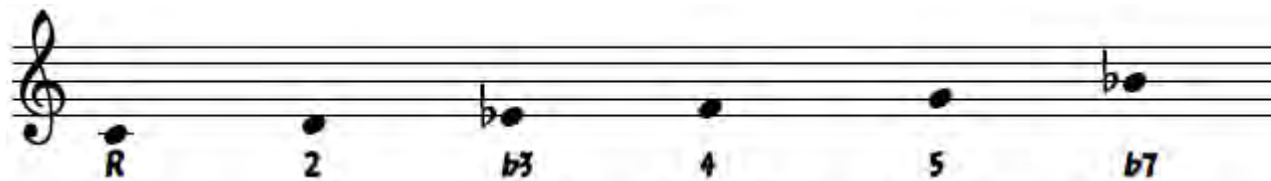
Intervals: 1 3 1 3 1 2 1

Chords: Cmaj7/#5

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



Minor Hexatonic



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

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

Intervals: 2 1 2 2 3 2

Chords: Cm7



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.



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



Full Minor All Flats



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



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 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 IIm7 and Vim7 chords (that is, Dm7 and Am7 chords in C major key).



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.



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.



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

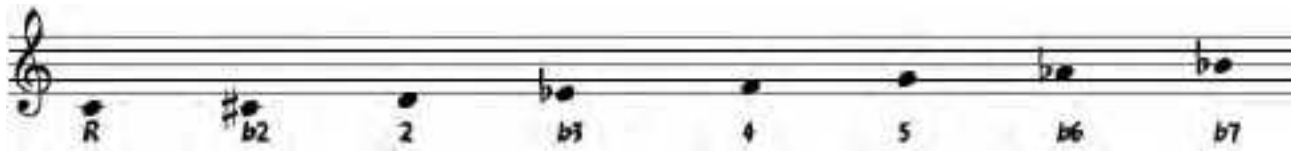
Chords: Cm7

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 III^m7 or Vi^m7 chords (i.e. Em7 or Am7 in C major key).



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 IIIIm7 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



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.



Double Phrygian



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

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



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.



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



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



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.



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 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



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



Lydian Augmented Dominant



Alternate names: Synthetic Mixture #5

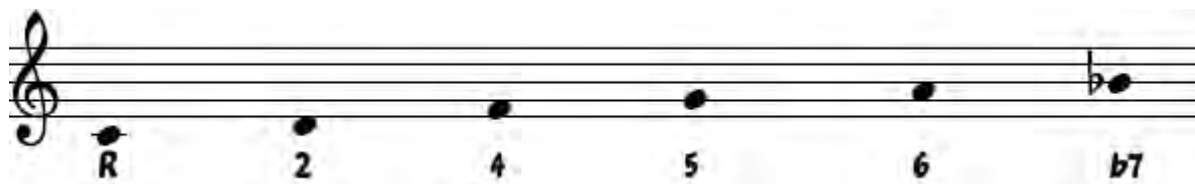
Mode: mode III of [Neapolitan Major](#) scale (C Synthetic Mixture #5 = A Neapolitan Major)

Intervals: 2 2 2 2 1 1 2

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



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.



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.



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.



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



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



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.



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



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 2

Chords: C7/#5



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.



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



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.



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.



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



Harmonic Minor Inverse



Alternate names: Mixolydian b2, Mixolydian b9, Maqam Hicaz (Iraq), Maqam Zanjari (Iraq), Mela Cakravka, Raga Ahir 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



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



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



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.



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.



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



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



Chromatic Mixolydian 2



Intervals: 1 1 2 2 1 3 2

Modes: [Neapolitan Major \$b5\$ \(II\)](#), [Mela Namanarayani \(V\)](#)

Chords: C7, C7/ $b9$, C7/ $\sharp 11$

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



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.



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



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



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



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



Major Minor Mixed



Modes: [Minor Pentatonic with Leading Tones \(V\)](#)

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

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



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



Leading Whole-Tone



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

Intervals: 2 2 2 2 1 1

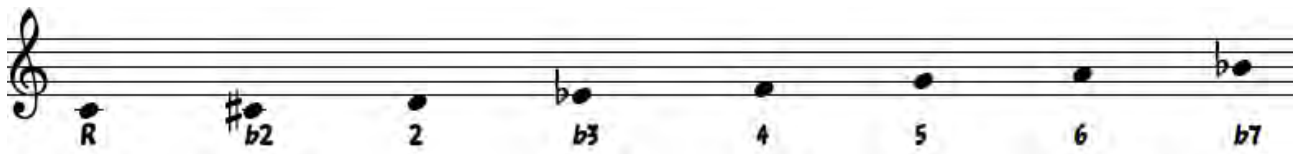
Chords: C7/b5, C7/#5, Cmaj7/#5

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



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.



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*.



Enigmatic Minor



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

Intervals: 1 2 3 2 2 1 1

Chords: Cm7/b5



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.



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



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.



Gypsy Hexatonic



Alternate names: Raga Kalakanthi

Modes: [Mela Dhatuvarhani \(II\)](#), [Sabach Maj7 \(IV\)](#), [Ionian Augmented b9 \(VI\)](#)

Intervals: 1 3 1 2 1 1 3

Chords: Cmaj7/#5, C7/#5



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



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.



Hijaz Major



Alternate names: Gypsy 2

Intervals: 1 4 1 2 1 1 2

Chords: C7/#5

Origin: Greece



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



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



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



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



Istrian



Intervals: 1 2 1 2 1 5

Chords: C7/b9/#9

Origin: Croatia



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 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



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.



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 1

Chords: Cmin/maj7

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



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.



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.



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), [Houzam](#) (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.



Harmonic Neapolitan Minor



Modes: [Raga Chinthamani](#) (V)

Intervals: 1 1 1 2 2 1 3 1

Chords: Cmin/maj7



Neveseri



Intervals: 1 2 3 1 1 2 1 1

Chords: Cm7, Cmin/maj7

Origin: Greece



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



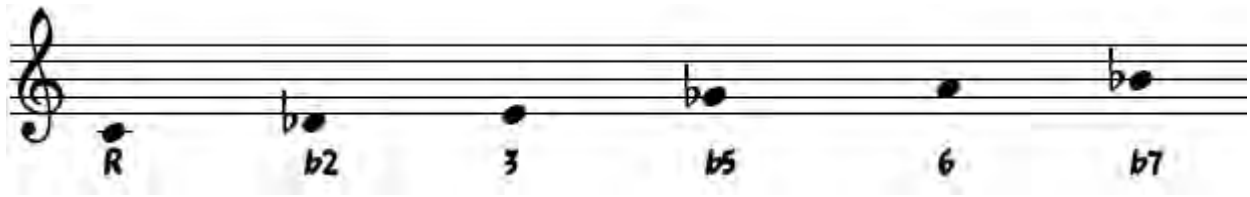
Alternate names: Raga Barbara

Intervals: 2 2 2 3 1 2

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



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



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



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



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.



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



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



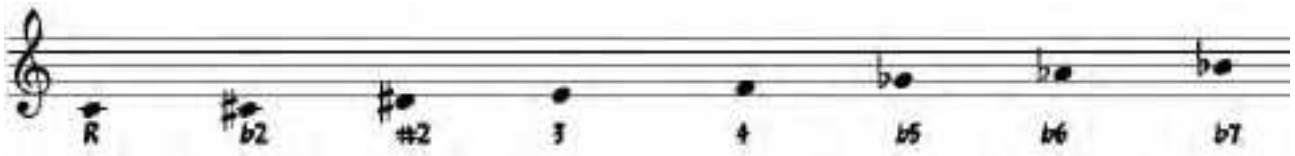
Modes: [Mela Rupavati](#) (IV)

Intervals: 3 1 1 1 2 2 2

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



Spanish Octatonic



Alternate names: Esplá, Ahava Rabba (Jewish)

Modes: Adonai Malakh (III)

Intervals: 1 2 1 1 1 2 2 2

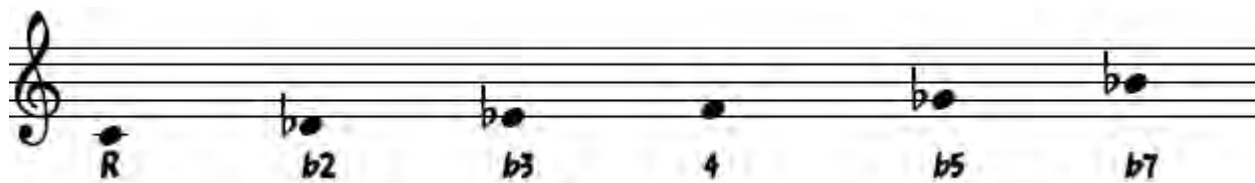
Chords: C7/#5, C7/#5/b9, C7/b9/#11

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



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



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)

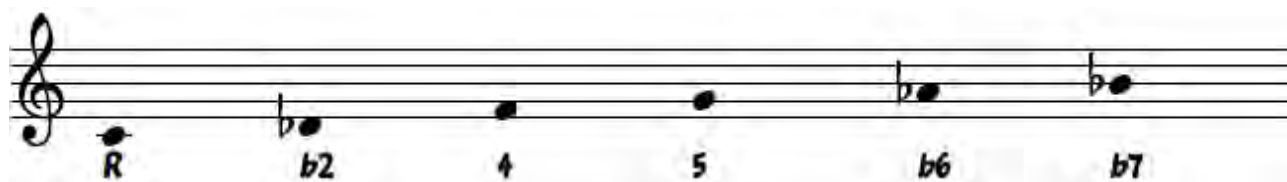
Intervals: 2 2 1 1 1 2 2 1

Chords: Cmaj7, Cmaj7/#11

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



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



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



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



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



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



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



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.



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



Oriental



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

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

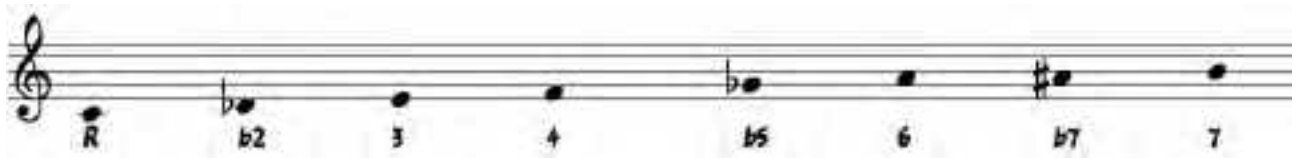
Intervals: 1 3 1 1 3 1 2

Chords: C7/b5

Origin: China



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



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.



Ritzu



Alternate names: Raga Suddha Todi

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

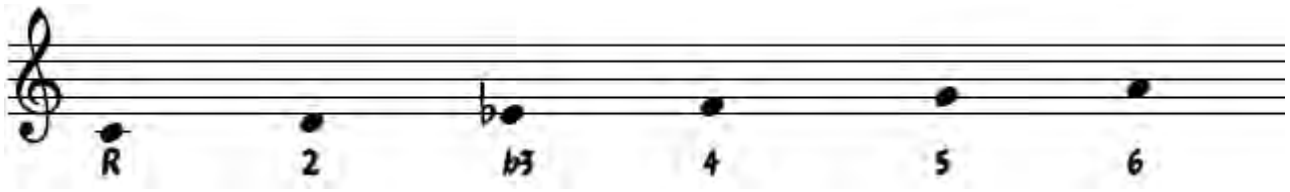
Intervals: 1 2 2 3 2 2

Chords: Cm7/#5

Origin: Japan



Sho



Alternate names: Raga Gauri Velavali, 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.



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).



Takemitsu Tree 1



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

Intervals: 2 1 3 2 3 1

Chords: Cmin/maj7, Cmin/maj7/b5

Origin: Japan



Takemitsu Tree 2



Modes: Eskimo Hexatonic (IV)

Intervals: 2 1 3 2 2 2

Chords: Cm7, Cm7/b5

Origin: Japan



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



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



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 Dhatuwardhani



Alternate names: Raga Devarashtra, Raga Dhauta Pancama

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

Intervals: 3 1 2 1 1 3 1

Chords: C7/#11



Mela Divyamani



Alternate names: Raga Vamsavathi

Intervals: 1 2 3 1 3 1 1

Chords: Cm7/b5



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



Mela Gavambodhi



Alternate names: Raga Girvani

Modes: [Mela Hatakambari](#) (VI)

Intervals: 1 2 3 1 1 1 3

Chords: Cdim7



Mela Gayakapriya



Intervals: 1 3 1 2 2 1 1

Chords: C6



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



Mela Jalarnava



Intervals: 1 1 4 1 1 2 2

Chords: C7/b9/#11



Mela Jhalavarli



Alternate names: Raga Jinavali, Raga Varali

Intervals: 1 1 4 1 1 3 1

Chords: C7/b9/#11



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



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



Mela Manavati



Alternate names: Raga Manoranjani

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

Intervals: 1 1 3 2 2 2 1

Chords: Csus/maj7



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



Mela Namanarayani



Alternate names: Raga Purvi Thaata, 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



Mela Navanitam



Intervals: 1 1 4 1 2 1 2

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



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



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



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



Mela Raghupriya



Alternate names: Raga Ghandarva, Raga Ravikriya

Intervals: 1 1 4 1 3 1 1

Chords: C7, C7/#11



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



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



Mela Salaga



Intervals: 1 1 4 1 1 1 3

Chords: Csus6



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



Mela Suvarnangi



Alternate names: Raga Sauviram

Intervals: 1 2 3 1 2 2 1

Chords: Cdim7, Cmin/maj7



Mela Tenarupi



Alternate names: Raga Tanukirti

Intervals: 1 1 3 2 3 1 1

Chords: Csus7



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



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



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



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



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.



Raga Amarasenapriya



Intervals: 2 1 3 1 4 1

Chords: Cmin/maj7



Raga Audav Tukhari



Modes: Raga Rasranjani (III), Raga Dhavalashri (V)

Intervals: 2 1 2 3 4

Chords: Cmin7, Cmin/b6



Raga Bhatiyar



Intervals: 1 3 1 1 1 2 2 1

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



Raga Bhinna Pancama



Modes: [Raga Vijayanagari \(III\)](#), [Raga Gaula \(IV\)](#)

Intervals: 2 3 2 1 3 1

Chords: Csus, Csus/maj7



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



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



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



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



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



Raga Chandrakauns Modern



Alternate names: Raga Marga Hindola, Raga Rajeshwari

Intervals: 3 2 4 2 1

Chords: Cmin/maj7



Raga Chaya Todi



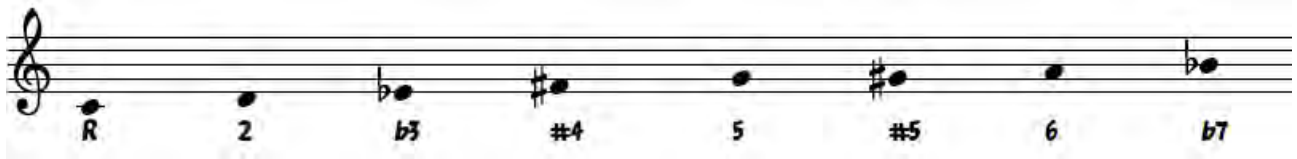
Mode: mode II of [Mixolydian Pentatonic](#) scale (C Raga Chaya Todi = Ab Mixolydian Pentatonic)

Intervals: 1 2 3 2 4

Chords: Cdim



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



Raga Deshgaur



Intervals: 1 6 1 3 1

Chords: Cmaj7/#5/b9



Raga Devaranjani



Alternate names: Raga Devaranji

Intervals: 5 2 1 3 1

Chords: Csus/maj7



Raga Dhavalangam



Alternate names: Raga Indupriya

Intervals: 1 3 2 1 1 4

Chords: Cmaj, Caug



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



Raga Dipak



Intervals: 2 2 1 1 1 5

Chords: Cmaj7/#11, C7/#11



Raga Gamakakriya



Alternate names: Raga Hamsanarayami, Raga Mandari

Intervals: 1 3 2 1 4 1

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



Raga Gandharavam



Intervals: 1 2 2 3 2

Chords: Cm7, Cm7/b9



Raga Gangatarangini



Intervals: 4 1 1 2 3 1

Chords: Cmaj7/b5, Csus/maj7



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



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



Raga Ghantana



Alternate names: Raga Kaishikiranjani or Kaushiranjani

Modes: [Raga Madhukauns](#) (IV)

Intervals: 2 1 2 3 3 1

Chords: Cmin/maj7



Raga Gopikatilaka



Alternate names: Raga Simharava

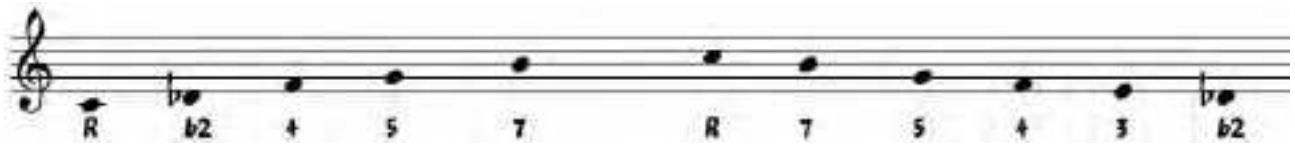
Mode: mode V of [Lydian #2 Hexatonic](#) scale (C Raga Gopikatilaka = Eb Lydian #2 Hexatonic)

Intervals: 2 1 3 1 3 2

Chords: Cm7



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



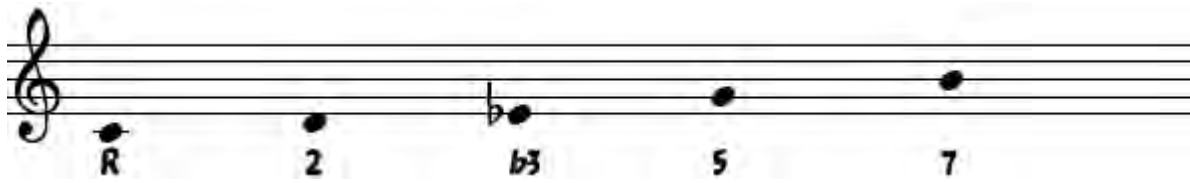
Mode: mode IV of [Raga Airavati](#) scale (C Raga Gurjari Todi = Gb Raga Airavati)

Intervals: 1 2 3 2 2 2

Chords: Cm7/b5



Raga Hamsadhvani



Modes: [Raga Zilaf](#) (IV)

Intervals: 2 1 4 4 1

Chords: Cmin/maj7



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



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.



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



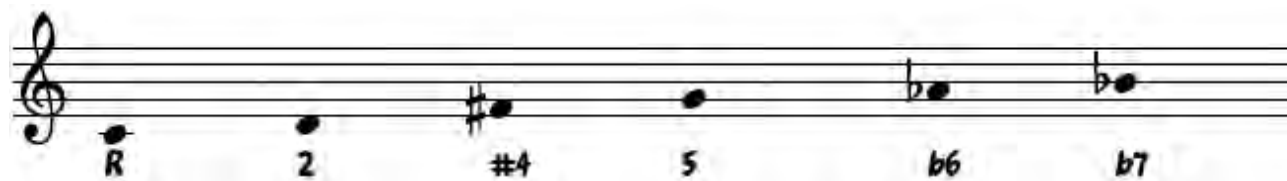
Mode: mode II of [Lydian #2 Hexatonic](#) scale (C Raga Hejjajji = A Lydian #2 Hexatonic)

Intervals: 1 3 2 2 1 3

Chords: Caug



Raga Jaganmohanam



Intervals: 2 4 1 1 2 2

Chords: C7/#11



Raga Jivantika

A musical staff in treble clef showing the scale of Raga Jivantika. The notes are: R (root), b2 (flat second), 4 (fourth), 5 (fifth), 6 (sixth), and 7 (seventh). Each note has a small circle below it with a number indicating the finger used to play it: R (1), b2 (2), 4 (4), 5 (5), 6 (6), and 7 (7).

Intervals: 1 4 2 2 2 1

Chords: Csus/maj7

Four staves of musical notation in treble clef, showing a melodic line for Raga Jivantika. The notation includes various intervals and accidentals (sharps and flats) across the four staves, illustrating the characteristic sound of the raga.

Raga Jyoti

A musical staff in treble clef showing the scale of Raga Jyoti. The notes are: R (root), 3 (third), #4 (sharpened fourth), 5 (fifth), b6 (flattened sixth), and b7 (flattened seventh). Fingerings are indicated by numbers 1-3 and # symbols.

Intervals: 4 2 1 1 2 2

Chords: C7/#11

Four staves of musical notation in treble clef, showing a melodic line for Raga Jyoti. The notation includes various intervals and accidentals (sharps and flats) across the four staves.

Raga Kalagada



Modes: [Raga Lalita](#) (V)

Intervals: 1 3 3 1 1 3

Chords: Caug



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



Raga Kalavati



Alternate names: Raga Ragamalini

Modes: [Raga Latika](#) (IV)

Intervals: 1 3 1 2 2 3

Chords: C6, C6/b9



Raga Kamalamanohari 2



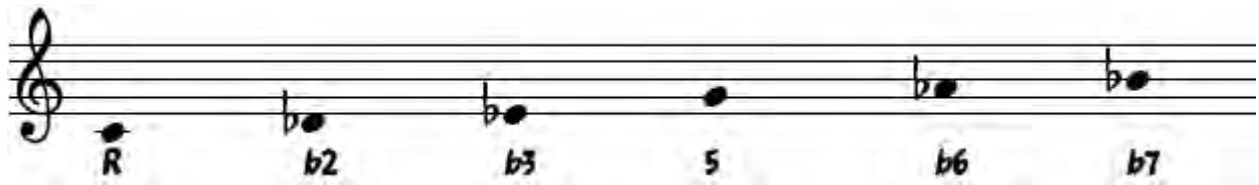
Mode: mode II of [Raga Sarasvati](#) scale (C Raga Kamalamanohari 2 = Bb Raga Sarasvati)

Intervals: 4 1 2 1 2 2

Chords: Csus7



Raga Kashyapi



Mode: mode II of [Raga Shreeranjani](#) scale (C Raga Kashyapi = Bb Raga Shreeranjani)

Intervals: 1 2 4 1 2 2

Chords: Cm7



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



Raga Kumarapriya



Intervals: 1 1 6 3 1

Chords: Cmaj7/#5



Raga Kumurdaki



Alternate names: Raga Kumudki

Intervals: 2 2 2 5 1

Chords: Cmaj7/#11



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



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



Raga Latika



Mode: mode IV of [Raga Kalavati](#) scale (C Raga Latika = G Raga Kalavati)

Intervals: 2 2 3 1 3 1

Chords: Cmaj7



Raga Madhukauns



Mode: mode IV of [Raga Ghantana](#) scale (C Raga Madhukauns = G Raga Ghantana)

Intervals: 3 3 1 2 1 2

Chords: Cdim7



Raga Malarani



Intervals: 2 4 1 3 1 1

Chords: Cmaj7/#11



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



Raga Malahari



Alternate names: In (Japan, same as Malahari ascending), Raga Geyahejjaji, 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



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



Raga Manaranjani



Intervals: 1 3 3 3 2

Chords: C7/b9



Raga Manavi



Mode: mode III of [Honkoshi](#) scale (C Raga Manavi = A Honkoshi)

Intervals: 2 1 4 2 1 2

Chords: Cm7



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



Raga Marwa Thaata



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 Thaata = F# Blues Phrygian)

Intervals: 1 3 2 1 2 2 1

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



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



Raga Megharanji



Intervals: 1 3 1 6 1

Chords: Cmaj7/b9



Raga Mian Ki Malhar



Alternate names: Raga Bahar, Raga Sindhura

Intervals: 2 1 2 2 2 1 1 1

Chords: Cm7, Cmin/maj7



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



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.



Raga Multani 2



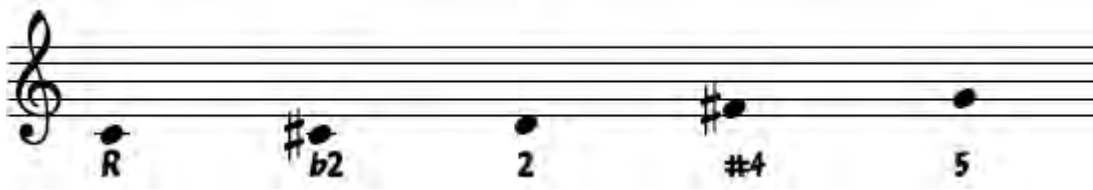
Mode: mode III of [Romanian Bacovia](#) scale (C Raga Multani 2 = G Romanian Bacovia)

Intervals: 3 3 1 4 1

Chords: Cmin/maj7/#11



Raga Nabhomani



Intervals: 1 1 4 1 5

Chords: Cmaj7/#11, C7/#11



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



Raga Nattai



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.



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



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



Raga Neroshta



Mode: mode III of [Nando-Kyemuonjo](#) scale (C Raga Neroshta = A Nando-Kyemuonjo)

Intervals: 2 2 5 2 1

Chords: Cmaj7



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



Raga Padi



Modes: [Raga Vijayavasanta \(II\)](#), [Raga Syamalam \(III\)](#)

Intervals: 1 4 2 2 1 3 1

Chords: Csus/maj7



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



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



Raga Puruhutika



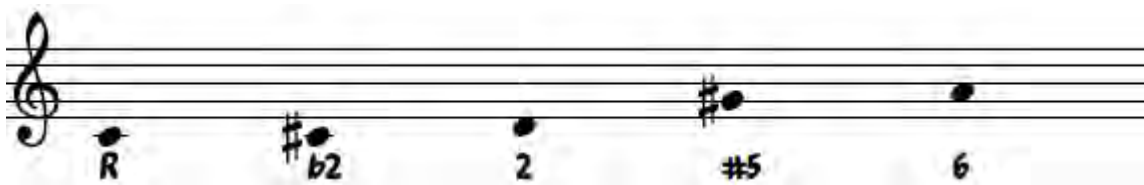
Alternate names: Raga Purvaholica

Intervals: 5 2 2 2 1

Chords: Csus/maj7



Raga Putrika



Mode: mode V of [Raga Deshgaur](#) scale (C Raga Putrika = C# Raga Deshgaur)

Intervals: 1 1 6 1 3

Chords: Cmaj7/#5



Raga Rageshri



Intervals: 2 2 1 4 1 1 1

Chords: Cmaj7, C7



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 3 1

Chords: Cmaj7/b9



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



Raga Rasamanjari 2



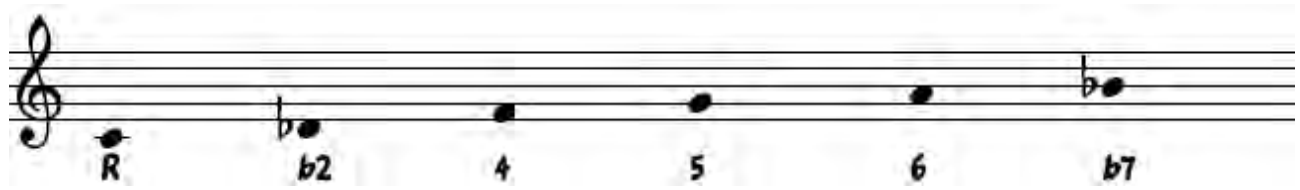
Mode: mode II of [Raga Malahari](#) desceding scale (C Raga Rasamanjari = B Raga Malahari descending)

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



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



Raga Ratnakanthi



Alternate names: Raga Chaturangini 2

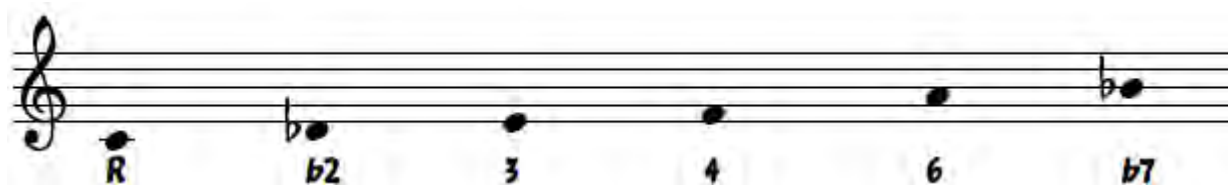
Modes: [Raga Nattai kurinji \(II\)](#), [Raga Trimurti \(III\)](#), [Raga Hari Nata \(V\)](#), [Raga Suddha Simantini \(V\)](#)

Intervals: 2 2 2 1 4 1

Chords: Cmaj7/#11



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



Raga Rukmangi



Mode: mode II of [Raga Abhogi](#) scale (C Raga Rukmangi = Bb Raga Abhogi)

Intervals: 1 2 4 3 2

Chords: Cm7



Raga Salagavarali



Mode: mode III of [Sho #2](#) scale (C Raga Salagavarali = A Sho #2)

Intervals: 1 2 4 2 1 2

Chords: Cm7



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



Raga Santanamanjari



Alternate name: Mela Sucaritra

Intervals: 3 1 2 1 1 1 3

Chords: C6



Raga Sarasanana



Mode: mode II of [Double Phrygian](#) scale (C Raga Sarasanana = 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



Raga Saravati



Intervals: 4 1 2 1 1 3

Chords: Cmaj7, Cmaj7/#5



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



Raga Saurashtra



Intervals: 1 3 1 2 1 1 2 1

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



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



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



Raga Shubravarni



Intervals: 2 4 3 1 2

Chords: C7/#11



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



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



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



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



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



Raga Syamalam



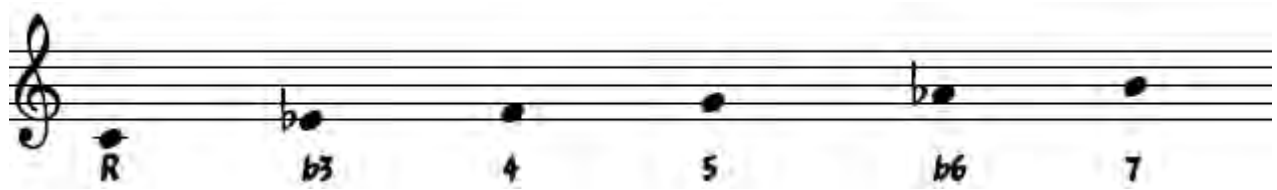
Mode: mode III of [Raga Padi](#) scale (C Raga Syamalam = G Raga Padi)

Intervals: 2 1 3 1 1 4

Chords: Cmin



Raga Takka



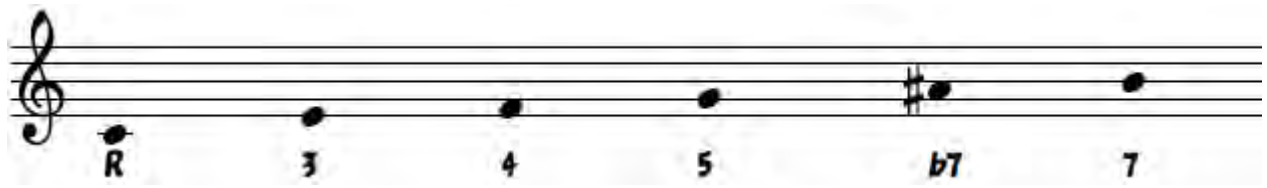
Mode: mode III of [Lydian #2 Hexatonic](#) scale (C Raga Takka = Ab Lydian #2 Hexatonic)

Intervals: 3 2 2 1 3 1

Chords: Cmin/maj7



Raga Tilang



Alternate names: Raga Bridabani Tilang, Raga Savitri

Modes: [Raga Chandrajyoti \(V\)](#)

Intervals: 4 1 2 3 1 1

Chords: Cmaj7, C7, Csus7



Raga Trimurti



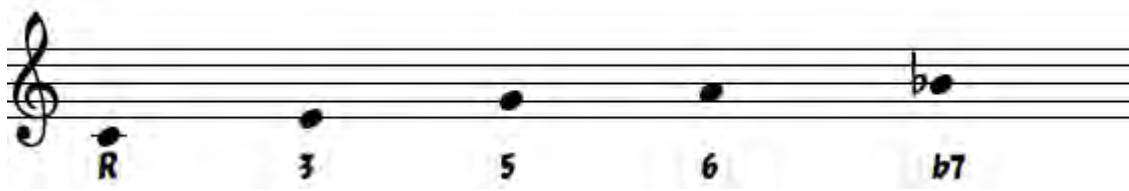
Mode: mode III of [Raga Ratnakanthi](#) scale (C Raga Trimurti = Ab Raga Ratnakanti)

Intervals: 2 1 4 1 2 2

Chords: Cm7



Raga Valaji



Mode: mode IV of [Raga Abhogi](#) scale (C Raga Valaji = G Raga Abhogi)

Intervals: 4 3 2 1 2

Chords: C7



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)

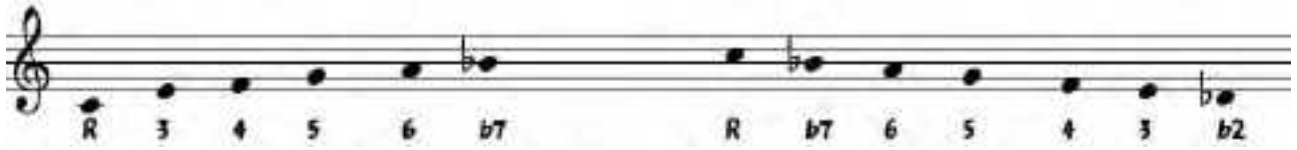
Intervals: 4 1 4 2 1 (ascending), 1 3 1 4 2 1 (descending)

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 Shreeranjani](#) scale (C Raga Vegavahini = G Raga Shreeranjani)

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 Vijayavasanta



Mode: mode II of [Raga Padi](#) scale (C Raga Vijayavasanta = B Raga Padi)

Intervals: 4 2 1 3 1 1

Chords: Cmaj7/#11



Raga Viyogavarali



Intervals: 1 2 2 3 3 1

Chords: Cmin/maj7



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



Raga Zilaf



Mode: mode IV of [Raga Hamsadhvani](#) scale (C Raga Zilaf = F Raga Hamsadhvani)

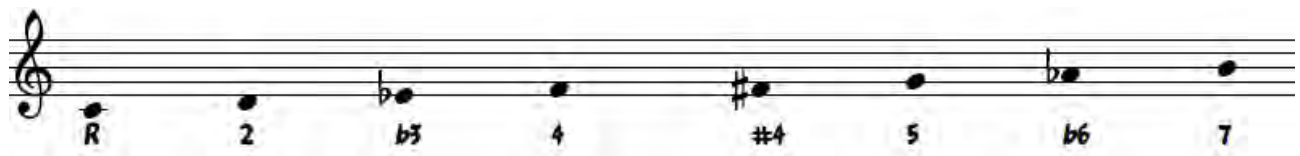
Intervals: 4 2 1 2 1 2

Chords: Csus



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



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 *Escapes* 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



Eskimo Hexatonic 2



Modes: Prometheus (II)

Intervals: 2 2 2 2 3 1

Chords: Cmaj7/#5

Origin: Alaska



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



Hawaiian



Modes: [Raga Rasavali](#) (II)

Intervals: 2 1 4 2 2 1

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



LG Octatonic

A musical staff in treble clef showing the LG Octatonic scale. The notes are: R (root), $\sharp b2$, $\sharp 2$, 3, 4, 5, 6, and $b7$. The notes are placed on the staff lines and spaces: R on the first space, $\sharp b2$ on the first space, $\sharp 2$ on the first space, 3 on the first space, 4 on the second line, 5 on the second line, 6 on the second line, and $b7$ on the second line.

Intervals: 1 2 1 1 2 2 1 2

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

Four staves of musical notation in treble clef, each showing the LG Octatonic scale in a different position. The notes are: $\sharp 2$, 3, 4, 5, 6, $b7$, $\sharp 2$, 3. The notes are placed on the staff lines and spaces: $\sharp 2$ on the first space, 3 on the first space, 4 on the second line, 5 on the second line, 6 on the second line, $b7$ on the second line, $\sharp 2$ on the second line, and 3 on the second line.

Pyramid Hexatonic



Modes: [Raga Rangini \(III\)](#), [Raga Malayamarutam \(IV\)](#)

Intervals: 2 1 2 1 3 3

Chords: Cdim7



Nonatonic 2

A musical staff in treble clef showing the notes of the Nonatonic 2 scale. The notes are: R (root), $\sharp b2$, $\sharp 2$, 3, 4, $\sharp 4$, 5, 6, and $b7$. Fingerings are indicated by numbers 1-5 below the notes.

Intervals: 1 2 1 1 1 1 2 1 2

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

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: C, $\sharp b2$, $\sharp 2$, 3, 4, $\sharp 4$, 5, 6, $b7$. The line is divided into two measures.

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: C, $b2$, $\sharp 2$, 3, 4, $\sharp 4$, 5, 6, $\sharp 7$. The line is divided into two measures.

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: C, 2, $\sharp 2$, 3, 4, $\sharp 4$, 5, 6, $b7$. The line is divided into two measures.

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: $\sharp 2$, 3, $\sharp 3$, 4, $\sharp 4$, 5, 6, $\sharp 6$. The line is divided into two measures.

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: $\sharp 2$, 3, $\sharp 3$, 4, $b5$, 6, $\sharp 6$, $\sharp 7$. The line is divided into two measures.

A musical staff in treble clef showing a melodic line for Nonatonic 2. The notes are: $b2$, $\sharp 2$, 3, 4, 5, 6, $\sharp 6$, $\sharp 7$. The line is divided into two measures.

Symmetrical Nonatonic



Intervals: 1 1 2 2 1 1 2 1 1

Chords: Cmaj7, Cmaj7/ $\sharp 5$, C7, C7/ $\sharp 5$, 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
Ionian 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 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 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 D 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
Chaio	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 Chitthakarshini	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 1	C D E 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
Ultralocrian 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# D F F# G A	Db Persian (VII)	176
Chromatic Permuted Diatonic Dorian	1 1 2 1 2 1 1 2 1	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 A# B		178
Minor Pentatonic with Leading Tones	2 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 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
Ichilkotsucho	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 1 2 1	C D D# E F F# G G# A B		223
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
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
Takemitsu Tree 1	2 1 3 2 3 1	C D Eb Gb Ab B	B Blues Dorian Hexatonic (II)	235
Takemitsu 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 Dhaturvardhani	3 1 2 1 1 3 1	C D# E F# G Ab B	B Gypsy Hexatonic (II)	241
Mela Divyamani	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 Gayakapriya	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 Toddi	1 2 3 2 4	C Db Eb Gb Ab	Ab Mixolydian Pentatonic (II)	283
Raga Chinthamani	2 1 3 1 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 F# G		289
Raga Gamakakriya	1 3 2 1 4 1	C Db E F# G B		290
Raga Gandharavam	1 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 Hejjaji	1 3 2 2 1 3	C Db E F# G# A	A Lydian #2 Hexatonic (II)	303
Raga Jaganmohanam	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 Jyoty	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 Kamalamanohari 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# 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 Thaata	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 Priyadharshini	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 Salagavali	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 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 Vijayasi	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 Viyogavali	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 Hamsadhvani (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 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 1 2 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
Chaio		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 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 Permuted 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 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 Db E F 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 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 Bb	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 Db E F G# A		30
Ionian 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 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 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 3 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'araban	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 1 2 1	C D D# E 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 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 Dhatuwardhani	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 Thaata	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 Gaurimanohari	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 Db E 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		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 Rasikapriya	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 Sulini	India	3 1 1 2 2 2 1	C D# E F G A B	Houzam	192
Mela Sumhendramadhya	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 Venaspati	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
Pelug	Bali	2 2 2 1 1 3 1	C D E F# G Ab B		230
Pelug 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	Pelug 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 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 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 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 Thaata	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# 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 Bihag	India	2 2 1 1 1 2 2 1	C D E F# G A B	Ichilkotsucho	219
Raga Bihagara	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 Chandrakauns 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 Eb Gb 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# 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# G		289
Raga Disimharavam	India	2 1 3 1 2 1 2	C D Eb F# G A B	Romanian Minor	24
Raga Dumyaraga	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 Gamakasamantam	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# 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 3 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# G A B	Ichilkotsucho	219

Raga Hamsadhvani	India	2 1 4 4 1	C D E b 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 E b G b 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 Hejjaji	India	1 3 2 2 1 3	C Db E F# G# A		303
Raga Hindol		4 2 3 2 1	C E G b A B		80
Raga Hindolam	India	3 2 3 2 2	C E b 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 E b 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 Jaganmohanam	India	2 4 1 1 2 2	C D F# G Ab Bb		304
Raga Jaganmohini 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 E b F G Ab Bb	Aeolian	12
Raga Jayakauns	India	3 2 1 4 2	C Bb F G b Bb	Minor Pentatonic 7 b5	82
Raga Jayamanohari	India	2 1 2 4 1 2	C D E b F A Bb	Raga Shreeranjani	367
Raga Jeyasuddhamalavi	India	1 3 1 2 3 1 1	C Db E F G A# B	Mela Hatakambari	246
Raga Jhankara Bhramavi	India	2 1 2 2 1 1 3	C D E b 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 E b 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 E b 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 Jyotisarupini	250
Raga Jyoty	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 E b F G A Bb	Dorian	8
Raga Kaihavasi	India	2 1 3 1 3 1 1	C D E b F# G A# B	Mela Nitimati	256
Raga Kaishikiranjani (or Kaushiranjani)	India	2 1 2 3 3 1	C D E b 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 E b 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 E b 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 E b 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 E b F A Bb	Raga Shreeranjani	367
Raga Kashyapi	India	1 2 4 1 2 2	C Db E b 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 Kaushikdhvani	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 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 Kumbhini	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 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 Matkoki	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 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 Nalinakanti	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 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 Neroshta	India	3 3 5 2 1	C D E A B		342
Raga Nileschwari	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 Thaata	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 Priyadharshini	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 Thaata	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 Thaata	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 Thaata	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# 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 G A Bb B	Blues Enneatonic	54
Raga Ramkali	India	1 3 1 1 1 1 3 1	C Db E 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 Ranjani	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 Reejeshwari	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 Suvarangi	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 Thaata	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 Suddha Bangala	India	2 1 2 2 2 3	C D Eb F G A	Sho	233
Raga Suddha Mukhari	India	1 1 3 3 1 3	C C# D F G# A		374
Raga Suddha Pancama	India	1 3 1 1 2 3 1	C Db E F Gb Ab B	Persian	231
Raga Suddha Ramakriya	India	1 3 2 1 1 3 1	C Db E F# G Ab B	Chromatic Hypolydian	175
Raga Suddha Saveri	India	2 3 2 2 3	C D F G A	Ritusen	76
Raga Suddha Simantini	India	1 2 2 2 1 4	C Db Eb F G Ab		375
Raga Suddha 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 Sughrui	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# 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 Takka	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 Vajiyanti	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 Vativasanta	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 Velavali	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 Bowli 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# 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 B	Bebop	62
Ravel		1 2 1 2 2 2 2	C Eb Eb E F# 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# 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 E b F G A b B b	SAeolian	12
Semilocrian		2 1 2 1 2 2 2	C D E b F G b A b B b	Half Diminished	19
Semilocrian b4		2 1 1 2 2 2 2	C D D# E F# G# B b		152
Sengiach (or Sengah)	Greece	3 1 1 2 1 3 1	C D# E F G A b B		214
Shang	China	2 1 2 2 2 1 2	C D E F G A B b	Mixolydian	11
Shang-Diao	China	2 3 2 3 2	C D G G B b	Suspended Pentatonic	74
Sho	Japan	2 1 2 2 2 3	C D E b F G A		233
Sho #2	Japan	1 2 1 2 4 2	C C# D# E F# B b		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 D b F G B b	Kokin-Choshi	79
Soft Descend	Japan	1 3 2 1 4	C D b F G A b	In	92
Souzinak	Greece	2 1 3 1 2 1 2	C D E b F# G A B	Romanian Minor	24
Spanish Heptatonic	Spain	3 1 1 1 2 2 2	C D# E F G b A b B b		216
Spanish Octatonic		1 2 1 1 1 2 2 2	C C# D# E F G b A b B b		217
Spanish (or Spanish Gypsy)	Spain	1 3 1 2 1 2 2	C D b E F G A b B b	Phrygian Dominant	25
Spanish Phrygian	Spain	1 2 1 1 2 1 2 2	C C# D# E F G A b B b	Flamenco	185
Sultani Yakah		2 1 2 2 1 3 1	C D E b F G A b B	Harmonic Minor	21
Superlocrian		1 2 1 2 2 2 2	C E b E F# G# B b	Altered Dominant	20
Superlocrian #6		1 2 1 2 3 1 2	C C# D# E F# A B b		156
Superlocrian bb3		1 1 2 2 2 2 2	C C# D E F# G# B b		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 D b E b E G b A b B		154
Suspended Pentatonic		2 3 2 3 2	C D G G B b		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 B b	Lydian Aug. Dominant	142
Syrian Pentatonic	Syria	1 3 1 3 4	C D b E F A b		116
Tabahaniotiko	Greece	2 2 1 2 1 3 1	C D E F G A b B	Harmonic Major	158
Taishikicho	Japan	2 2 1 1 1 2 1 1 1	C D E F F# G A B b B	Lydian Mixolydian	139
Takemitsu Tree 1	Japan	2 1 3 2 3 1	C D E b G b A b B		235
Takemitsu Tree 2	Japan	2 1 3 2 2 2	C D E b G b A b B b		236
Tcherepnin	Russia	1 2 1 1 2 1 1 2 1	C C# D# E F G G# A B	Genus Chromaticum	46
Tcherepnin 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 D b E b G A b	Pelog Pentatonic	84
Todi b7		1 2 3 1 2 1 2	C D b E b F# G A B b	Dorian b9 #11	128
Tritone		1 3 2 1 3 2	C D b E F# G B b	Tritone	34
Tsinganikos	Greece	1 3 1 1 3 1 2	C D b E F G b A B b	Oriental	228
Tunisian	Tunisia	2 1 3 1 2 1 2	C D E b F# G A B	Romanian Minor	24
Two-semitone Tritone		1 1 4 1 1 4	C C# D F# G A b		47
Ujo	Korea	2 3 2 2 3	C D F G A	Ritusen	76
Ukrainian Minor	Ukraina	2 1 3 1 2 1 2	C D E b F# G A B	Romanian Minor	24
Ukrainian Dorian	Ukraina	2 1 3 1 2 1 2	C D E b F# G A B	Romanian Minor	24
Ultralocrian		1 2 1 2 2 1 3	C D b E b 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 E b F G A b B b B	Bebop Harmonic Minor	69
Van Der Host		1 2 2 1 1 2 2 1	C D b E b F F# G A B		49
Whole-Tone		2 2 2 2 2 2	C D E F# G# B b		28
Whole-Tone Diminished		2 1 2 1 2 1 2 1	C D E b 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 E b F A b B b	Man Gong	75
Yishtabach	Jewish	1 2 2 1 2 2 2	C D b E b F G b A b B b	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 E b G A b	Ake-Bono	94
Yosen	Japan	2 3 2 2 1 2	C D F G A B b	Mixolydian Hexatonic	143
Youlan	China	1 1 2 1 1 1 2 1 2	C C# D E F F# G A B b		237
Yu	China	2 1 2 2 2 1 2	C D E b F G A B b	Dorian	8
Yu 2	China	3 2 2 3 2	C E b F G B b	Minor Pentatonic	77
Zhalibny Minor		2 1 2 2 1 3 1	C D E b F G A b 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 D b E F G A b B b	Phrygian Dominant	25
Zirafkend	Arabia	2 1 2 2 1 1 2 1	C D E b F G G# A B	Bebop Melodic Minor	68
Zokuso	Japan	1 2 2 2 1 2 2	C D b E b F G A b B b	Phrygian	9
Zokuso Pentatonic	Japan	1 4 1 4 2	C D b F G b B b	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
Tcherepin Major Pentatonic	2 3 2 4 1	C D F G B	G Mixolydian Pentatonic (III)	102
Chaio	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 Panoram	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 Hejjaji	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 Kalakanthi 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 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 E b F A B b		367
Raga Syamalam	2 1 3 1 1 4	C D E b F# G A b	G Raga Padi (III)	376
Raga Vijayanagari	2 1 3 1 2 3	C D E b F# G A	G Raga Bhinna Pancama (III)	383
Raga Gopikatilaka	2 1 3 1 3 2	C D E b F# G B b	E b Lydian #2 Hexatonic (V)	296
Raga Amarasenapriya	2 1 3 1 4 1	C D E b F# G B		272
Raga Neelangi	2 1 3 2 1 3	C D E b F# G# A	G# Tritone (III)	35
Takemitsu Tree 2	2 1 3 2 2 2	C D E b G b A b B b		236
Takemitsu Tree 1	2 1 3 2 3 1	C D E b G b A b B	B Blues Dorian Hexatonic (II)	235
Raga Rangini	2 1 3 3 2 1	C D E b G b A B	A Pyramid Hexatonic (III)	352
Raga Trimurti	2 1 4 1 2 2	C D E b G A b B b	F b Raga Ratnakanthi (III)	379
Raga Manavi	2 1 4 2 1 2	C D E b G A B b	A Honkoshi (III)	328
Hawaiian	2 1 4 2 2 1	C D E b 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 B b	B b Raga Airavati (II)	372
Raga Sarasanana	2 2 1 3 3 1	C D E F A b B	B Double Phrygian (II)	362
Raga Nattaikurinji	2 2 1 4 1 2	C D E F A B b	B b 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	G b Takemitsu Tree 2 (IV)	391
Whole-Tone	2 2 2 2 2 2	C D E F# G# B b		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 G b A B b		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 A b 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 A b B b	F Sho (V)	341
Raga Bhinna Pancama	2 3 2 1 3 1	C D F G A b B		275
Mixolydian Hexatonic	2 3 2 2 1 2	C D F G A B b		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 A b B b		304
Raga Sarasvati	2 4 1 2 1 2	C D F# G A B b		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 B b		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 A b 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 E b F F# G B b		50
Blues Minor Maj7	3 2 1 1 4 1	C E b F F# G B		58
Phrygian Hexatonic	3 2 2 1 2 2	C E b F G A b B b	B b Mixolydian Hexatonic (II)	129
Raga Takka	3 2 2 1 3 1	C E b F G A b B	A b Lydian #2 Hexatonic (III)	377
Raga Manohari	3 2 2 2 1 2	C E b F G A B b	E b Raga Airavati (VI)	329
Raga Malkauns	3 2 3 2 1 1	C E b F G# A# B	F Blues (V)	325
Raga Madhukauns	3 3 1 2 1 2	C E b F# G A B b	G Raga Ghantana (IV)	321
Raga Gaurikriya	3 3 1 3 1 1	C E b F# G A# B	B Raga Bowli (II desc)	294
Raga Gangatarangini	4 1 1 2 3 1	C E F G b A b B		292
Messiaen 5 th Mode Inverse	4 1 1 4 1 1	C E F G b B b 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 A b B b	B b 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 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 D b (desc)		381
Raga Jyoty	4 2 1 1 2 2	C E F# G A b B b		306
Raga Vutari	4 2 1 2 1 2	C E F# G A B b	F# Sho #2 (V)	387
Raga Zilaf	4 2 1 2 1 2	C E F G A b	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 B		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 Thaata	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 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
Semilocrian 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 1 3 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 Jhankaradhvani	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 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
Ionian 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 1 2 2 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
Sengjach	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 Dhatuwardhani	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 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 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 Permuted 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 Ab B	158
	Augmented	3 1 3 1 3 1	C D# E G Ab 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 Ab 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 Ab 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 Ab Bb	12
	Phrygian	1 2 2 2 1 2 2	C Db Eb F G Ab 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 Ab Bb	186
Cmin/maj7	Melodic Minor	2 1 2 2 2 2 1	C D Eb F G A B	14
	Harmonic Minor	2 1 2 2 1 3 1	C D Eb F G Ab 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 Ab 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 Bb	17
C7/b13	Melodic Major (Hindu)	2 2 1 2 1 2 2	C D E F G Ab Bb	18
C7/b9/b13	Phrygian Dominant (Jewish)	1 3 1 2 1 2 2	C Db E F G Ab Bb	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 Ab Bb	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# Ab	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# Ab	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