

17 Frets

Scales

By Andy Csillag

<https://drew.thecsillags.com/17frets>

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Introduction

I've been playing guitar since I was in my teenage years, and I learned the diatonic and pentatonic scales mostly so I could improvise solos over rock music. While reading bits in Guitar magazine, where they would dissect a solo by some artist or other, I would note terms like Lydian and Mixolydian, and so on, but never really understood, since as far as my ear was concerned, they were just playing the normal scale just in a different key than whatever the rest of the tune was in, but since I mostly went by tablature, I was mostly ignorant of the main key, lacking the theoretical basis for what chords belong in what scales and so forth. For what it's worth, I continued in my awareness but ignorance of modes well into my 30's and early 40's.

Fast forward a bit, and I started learning how to improvise with Jazz, and the literature I was finding was treating things like D Dorian and B Locrian as it was a totally different thing than the normal C major scale. While they're not the same in a theoretical sense, from a practical matter of what notes are in the scale, they're exactly the same. Additionally, some of the scale resources for guitar would treat the E major scale differently than G major, which again, while they're different in that they have different notes, the fingerboard patterns are exactly the same, just shifted by three frets. The upshot of all of this was my thought of: why memorize all these different things, when I can just memorize one and just apply it in 12 scales over 7 modes. That is, I can remember one thing instead of 84.

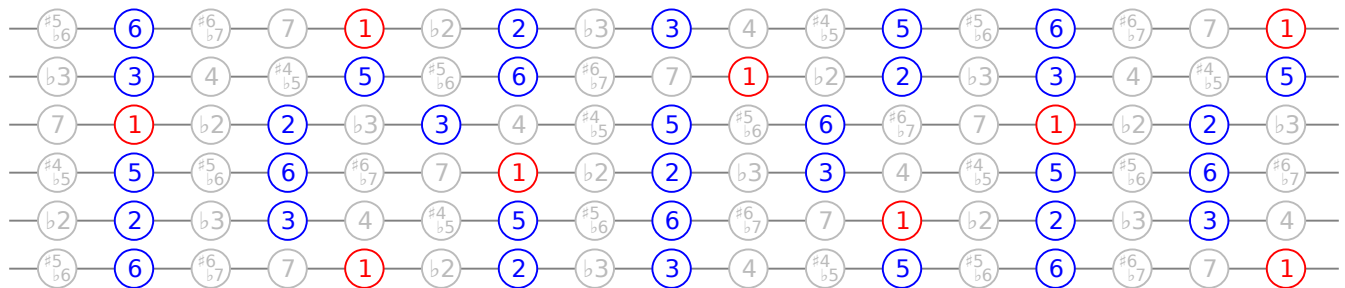
As I began to dig into some of the more exotic scales, I found a number of similar things like it, such as Super Locrian and Altered scales just being modes of the Melodic Minor, to name one example. And much like the 17 Frets Chords book, I figured, let's do a concise scale encyclopedia of all the scales/modes and the chords that fit within the scale, putting some emphasis on the triads, 7th and 9th chords – hopefully making it a bit easier to work out the appropriate scales to use when doing jazz improvisation.

This book does assume you know what modes are already and how they work.

Scales

Pentatonic And Blues Scales

Pentatonic

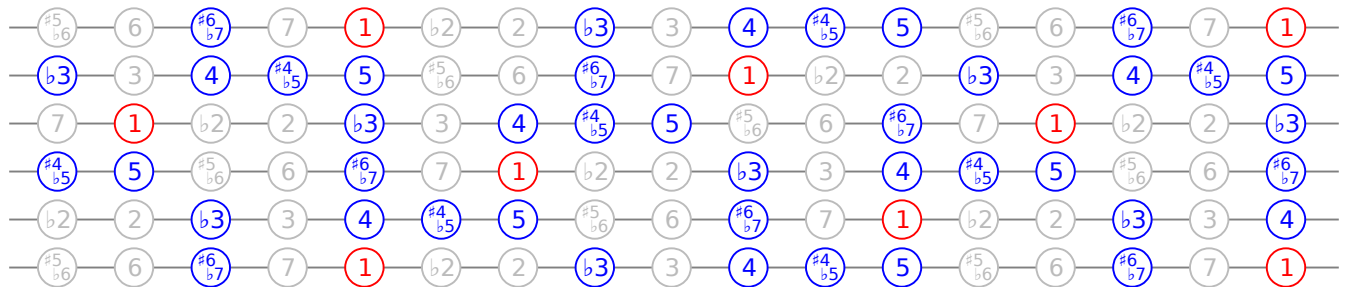


Modes

1. Major Pentatonic 1,2,3,5,6 [2,2,3,2,(3)]

5. Minor Pentatonic 1,^b3,4,5,^b7 [3,2,2,3,(2)]

Blues



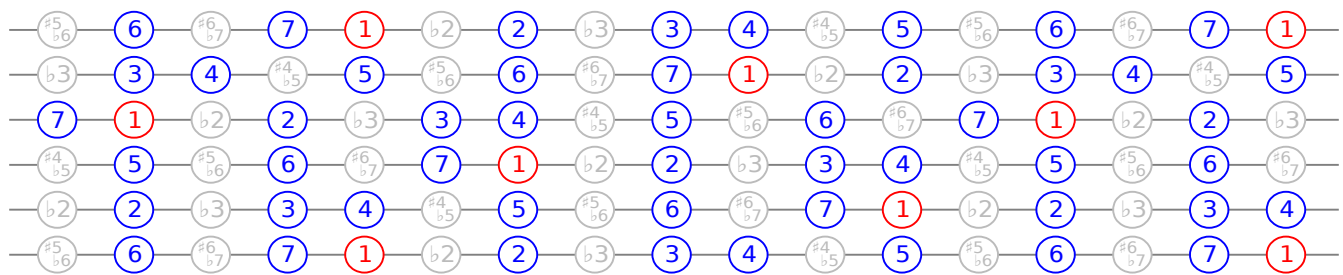
Blues 1,^b3,4,^b5,5,^b7 [3,2,1,1,3,(2)]

It's the minor pentatonic scale with chromatic step between the 4 and 5

Chords For The Pentatonic Scale

Root	Chords
I	I, I2, I6add9, I2(no3), I5, I6/9, I6, I6sus2
II	II2(no3), IIsus, II5, II7sus2, II7sus, II9sus4
III	III \sharp 5
IV	IV2(no3), IVsus, IV5, IV6sus2
V	Vm, Vsus, Vm add4, V5, V7sus, Vm7

Diatonic Scale



Modes

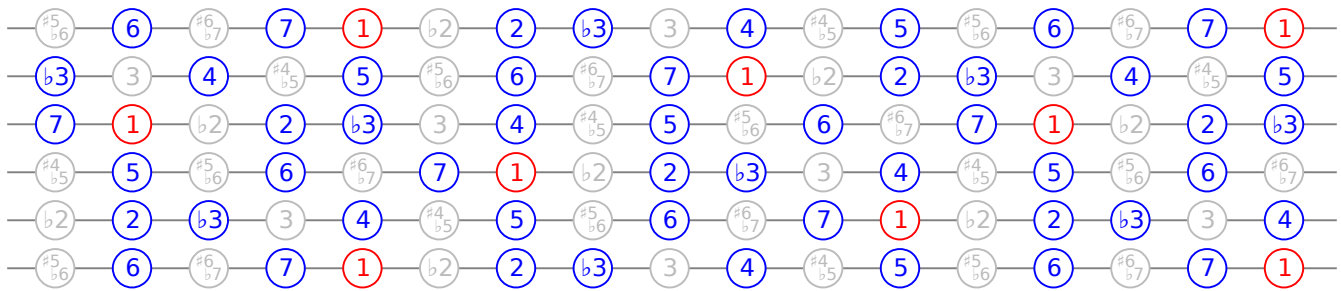
1. Ionian 1,2,3,4,5,6,7 [2,2,1,2,2,2,(1)]
2. Dorian 1,2,b3,4,5,6,b7 [2,1,2,2,2,1,(2)]
3. Phrygian 1,b2,b3,4,5,b6,b7 [1,2,2,2,1,2,(2)]
4. Lydian 1,2,3,#4,5,6,7 [2,2,2,1,2,2,(1)]
5. Mixolydian 1,2,3,4,5,6,b7 [2,2,1,2,2,1,(2)]
6. Aeolian (natural minor) 1,2,b3,4,5,b6,b7 [2,1,2,2,1,2,(2)]
7. Locrian 1,b2,b3,4,b5,b6,b7 [1,2,2,1,2,2,(2)]

Mode	Triad	7 th	9 th
1	Major	maj7	maj9
2	Minor	m7	m9
3	Minor	m7	m7 ^b 9
4	Major	maj7	maj9
5	Major	7	9
6	Minor	m7	m9
7	Diminished	m7 ^b 5	m7 ^b 5 ^b 9

Chords For The Diatonic Scale

Root	Chords
I	I, I2, I4, I6add9, I2(no3), Isus, I5, I6/9, I6, I6sus2, Imaj7, Imaj7sus2, Imaj7sus4, Imaj9, Imaj9sus4, Imaj11, Imaj13
II	IIIm, II2(no3), IIsus, IIIm add4, II5, IIIm add9, II6sus2, IIIm6, IIIm6/9, II7sus2, II7sus, IIIm7, II9sus4, IIIm9, IIIm11, II13sus4, IIIm13
III	IIIm, IIIIsus, IIIIm add4, III5, IIIIm \flat 6, III7sus, IIIIm7, IIIIm7 \flat 9
IV	IV, IV2, IV \flat 5, IV6add9, IV \sharp 11, IV2(no3), IVsus2 \flat 5, IV5, IV6/9, IV6, IV6sus2, IV6sus2 \flat 5, IVmaj7, IVmaj7 \flat 5, IVmaj7sus2, IVmaj9, IVmaj13
V	V, V2, V4, V6add9, V2(no3), Vsus, V5, V6/9, V6, V6sus2, V7, V7sus2, V7sus, V9, V9sus4, V11, V13, V13sus4
VI	VIIm, VI2(no3), VIsus, VIIm add4, VI5, VIIm add9, VIIm \flat 6, VI7sus2, VI7sus, VIIm7, VI9sus4, VIIm9, VIIm11
VII	VIIIdim, VIIIm7 \flat 5 \flat 9, VIIIm7 \flat 5

Melodic Minor



Modes

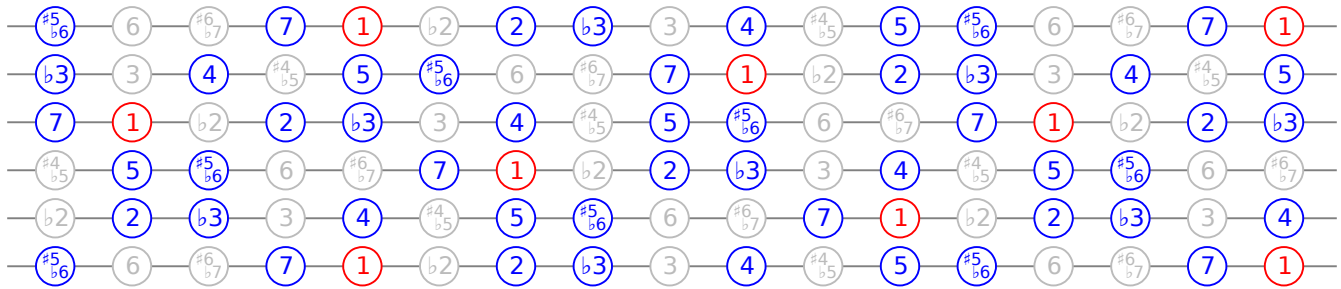
1. **Melodic Minor (Jazz Minor) 1,2, \flat 3,4,5,6,7 [2,1,2,2,2,2,(1)]**
2. **Dorian \flat 2 1, \flat 2, \flat 3,4,5,6, \flat 7 [1,2,2,2,2,1,(2)]**
3. **Lydian Augmented (Lydian \sharp 5) 1,2,3, \sharp 4, \sharp 5,6,7 [2,2,2,2,1,2,(1)]**
4. **Lydian Dominant (Acoustic, Lydian \flat 7, Overtone) 1,2,3, \sharp 4,5,6, \flat 7 [2,2,2,1,2,1,(2)]**
5. **Mixolydian \flat 6 (Hindu, Mixolydian \flat 13) 1,2,3,4,5, \flat 6, \flat 7 [2,2,1,2,1,2,(2)]**
6. **Half Diminished (Aeolian \flat 5, Locrian \sharp 2) 1,2, \flat 3,4, \flat 5, \flat 6, \flat 7 [2,1,2,1,2,2,(2)]**
7. **Altered (Superlocrian, Locrian \flat 4, Diminished Whole Tone) 1, \flat 2, \flat 3, \flat 4, \flat 5, \flat 6, \flat 7 [1,2,1,2,2,2,(2)]**

Mode	Triad	7 th	9 th
1	Minor	m(maj7)	m(maj9)
2	Minor	m7	m7 \flat 9
3	Augmented	maj7 \sharp 5	maj9 \sharp 5
4	Major	7	9
5	Major	7	9
6	Diminished	m7 \flat 5	m9 \flat 5
7	Diminished	m7 \flat 5	m7 \flat 5 \flat 9

Chords For The Melodic Minor Scale

Root	Chords
I	Im, I2(no3), Isus, Im add4, I5, Im add9, I6sus2, Im6, Im6/9, Imaj7sus2, Imaj7sus4, Im(maj7), Imaj9sus4, Im9(maj7)
II	IIm, IIsus, IIm add4, II5, IIm6, IIm6b9, II7sus, IIm7, IIm7b9
III	III+, IIIb5, IIIsus2b5, III+add9, III6/9, III6sus2b5, IIImaj7b5, IIImaj7#5, IIImaj9#5
IV	IV, IV2, IVb5, IV6add9, IV#11, IV2(no3), IVsus2b5, IV5, IV6/9, IV6, IV6sus2, IV6sus2b5, IV7, IV7b5, IV7#11, IV7sus2, IV7sus2b5, IV9, IV9b5, IV9#11
V	V, V+, V2, V4, V2(no3), Vsus, V+add9, V5, V7, V+7, V7sus2, V7sus, V9, V+9, V9sus4, V11
VI	VIdim, VI sus2b5, VI7sus2b5, VI m7b5, VI m9b5
VII	VII dim, VII+, VIIb5, VII7b5, VII7b5b9, VII7b5#9, VII+7, VII+7b9, VII+7#9, VII m7b5b9, VII m7b5

Harmonic Minor



Modes

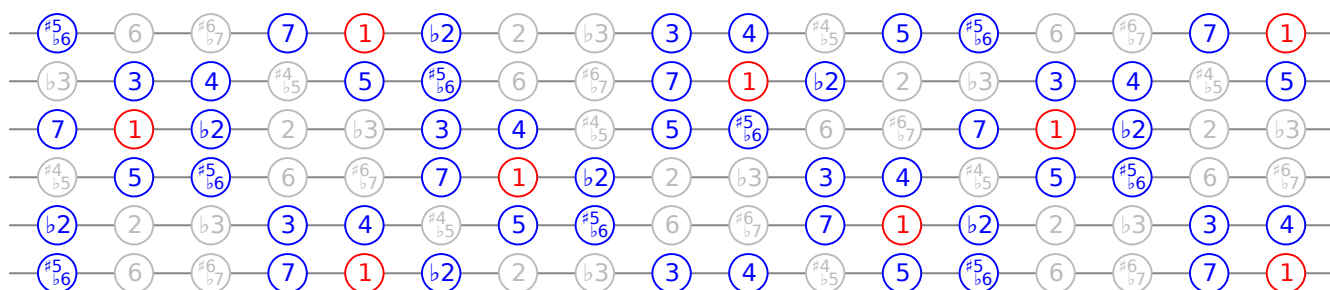
1. **Harmonic Minor** 1,2, \flat 3,4,5, \flat 6,7 [2,1,2,2,1,3,(1)]
2. **Locrian #6** 1, \flat 2, \flat 3,4, \flat 5,6, \flat 7 [1,2,2,1,3,1,(2)]
3. **Ionian #5** 1,2,3,4,#5,6,7 [2,2,1,3,1,2,(1)]
4. **Ukrainian Dorian (Dorian #4)** 1,2, \flat 3,#4,5,6, \flat 7 [2,1,3,1,2,1,(2)]
5. **Phrygian dominant (Phrygian Major)** 1, \flat 2,3,4,5, \flat 6, \flat 7 [1,3,1,2,1,2,(2)]
6. **Lydian #2** 1,#2,3,#4,5,6,7 [3,1,2,1,2,2,(1)]
7. **Altered Dominant** 1, \flat 2, \flat 3, \flat 4, \flat 5, \flat 6, $\flat\flat$ 7 [1,2,1,2,2,1,(3)]

Mode	Triad	7 th	9 th
1	Minor	m(maj7)	m9(maj7)
2	Diminished	m7 \flat 5	m7 \flat 5 \flat 9
3	Augmented	maj7#5	m9#5
4	Minor	m7	m9
5	Major	7	7 \flat 9
6	Major	maj7	maj7#9
7	Diminished	dim7	m6 \flat 5 \flat 9

Chords For The Harmonic Minor Scale

Root	Chords
I	Im, I2(no3), Isus, Im add4, I5, Im add9, Im ^b 6, Imaj7sus2, Imaj7sus4, Im(maj7), Imaj9sus4, Im9(maj7)
II	Ildim, II ^m 6 ^b 5 ^b 9, II ^m 7 ^b 5 ^b 9, II ^m 7 ^b 5, Ildim7
III	III+, III+add9, III6/9, IIImaj7#5, IIImaj9#5
IV	IV ^m , IVdim, IV#11, IV2(no3), IVsus2 ^b 5, IV5, IV ^m add9, IV6sus2, IV6sus2 ^b 5, IV ^m 6, IV ^m 6/9, IV7sus2, IV7sus2 ^b 5, IV ^m 7, IV ^m 7 ^b 5, IVdim7, IV ^m 9, IV ^m 9 ^b 5, IV ^m 13
V	V, V+, V4, Vadd ^b 9, Vsus, V5, V7, V7 ^b 9, V+7, V+7 ^b 9, V7sus
VI	VI, VI ^m , VIldim, VI ^b 5, VI#11, VI5, VI6, VI ^m 6, VI ^m aj7, VI ^m aj7 ^b 5, VI ^m aj7#9, VI ^m (maj7), VIldim7
VII	VIIldim, VII+, VII ^b 5, VII ^m 6 ^b 5 ^b 9, VIIdim7

Double Harmonic



Modes

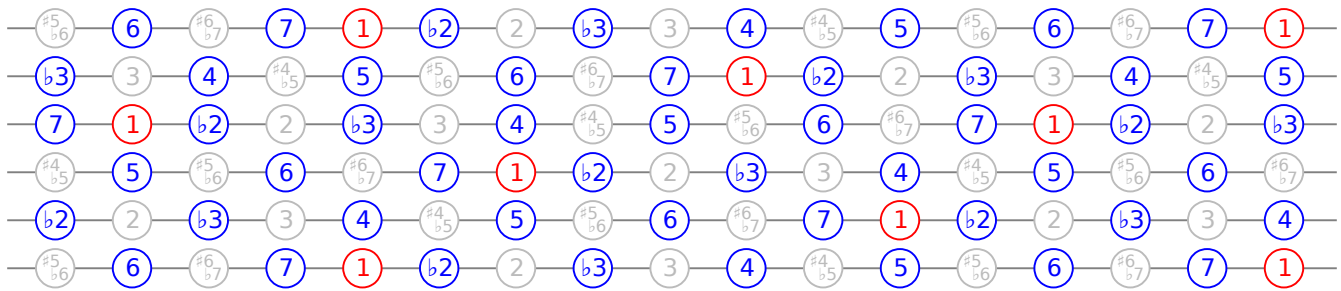
1. **Double Harmonic (Flamenco) 1,b2,3,4,5,b6,7 [1,3,1,2,1,3,(1)]**
2. **Lydian #2 #6 1,#2,3,#4,5,#6,7 [3,1,2,1,3,1,(1)]**
3. **Ultraphrygian (Phrygian b4 bb7, Ultralocrian b5) 1,b2,b3,b4,5,b6,bb7 [1,2,1,3,1,1,(3)]**
4. **Hungarian Minor (Harmonic Minor #4, Lydian b3b6, Double Harmonic Minor, Algerian, Minor Gypsy) 1,2,b3,#4,5,b6,7 [2,1,3,1,1,3,(1)]**
5. **Oriental (Mixolydian b2b5) 1,b2,3,4,b5,6,b7 [1,3,1,1,3,1,(2)]**
6. **Ionian Augmented #2 1,#2,3,4,#5,6,7 [3,1,1,3,1,2,(1)]**
7. **Locrian bb3 bb7 1,b2,bb3,4,b5,b6,bb7 [1,1,3,1,2,1,(3)]**

Mode	Triad	7 th	9 th
1	Major	maj7	maj7 ^b 9
2	Major	maj7	maj7 [#] 9
3	Minor	m6	m6 ^b 9
4	Minor	m(maj7)	m9(maj7)
5	Major Flat 5	7 ^b 5	7 ^b 5 ^b 9
6	Augmented	maj7 [#] 5	maj7 [#] 5 [#] 9
7	Suspended 2 nd Flat 5	6sus2 ^b 5	6sus2 ^b 5 ^b 9

Chords for the Double Harmonic Scale

Root	Chords
I	I, I+, I4, Iaddb9, Isus, I5, Imaj7, Imaj7#5, I+maj7b9, Imaj7b9, Imaj7sus4
II	II, II _m , II _{dim} , II _{b5} , II#11, II5, II _{maj7} , II _{maj7b5} , II _{maj7#9} , II _{maj7#11} , II7, II7 _{b5} , II7 _{b5#9} , II7 _{b5#11} , II7#9, II7#11, II _{m7} , II _{m(maj7)} , II _{m7b5}
III	III, III _m , III+, IIIaddb9, III5, III _{m#5} , III _{mb6} , III6, III _{m6} , III _{m6b9}
IV	IV _m , IV _{dim} , IV#11, IV2(no3), IVsus2b5, IV5, IV _{m#5} , IV _{m add9} , IV _{mb6} , IV _{maj7sus2} , IV _{m(maj7)} , IV _{m9(maj7)}
V	V _{b5} , V7 _{b5} , V7 _{b5b9} , V7 _{b5#11}
VI	VI+, VI _{m#5} , VI _{maj7#5} , VI _{maj7#5#9}
VII	VII _{sus2b5} , VII _{6sus2b5} , VII _{6sus2b5b9}

Neapolitan Major



Modes

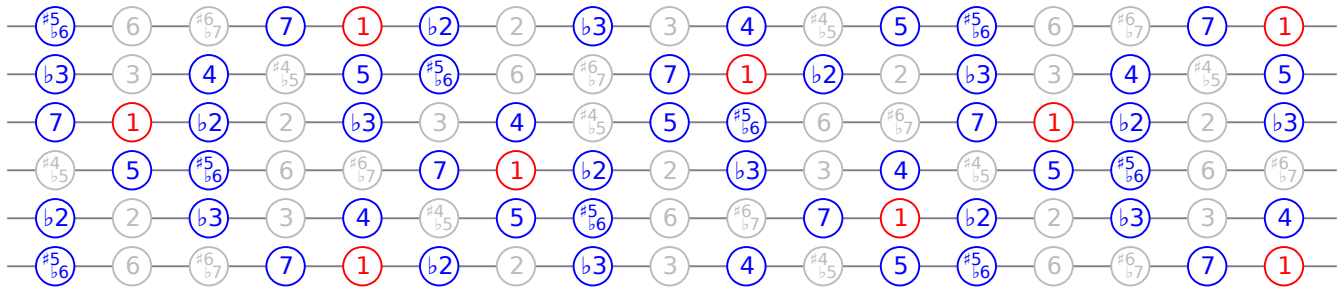
1. Neapolitan Major $1, b2, b3, 4, 5, 6, 7$ [1,2,2,2,2,2,(1)]
2. Leading Whole Tone (Lydian $\sharp 5 \sharp 6$) $1, 2, 3, \sharp 4, \sharp 5, \sharp 6, 7$ [2,2,2,2,2,1,(1)]
3. Lydian Dominant Augmented (Mixolydian $\sharp 5 \sharp 11$) $1, 2, 3, \sharp 4, \sharp 5, 6, b7$ [2,2,2,2,1,1,(2)]
4. Lydian $b5 b7$ $1, 2, 3, \sharp 4, 5, b6, b7$ [2,2,2,1,1,2,(2)]
5. Major Locrian (Arabian) $1, 2, 3, 4, b5, b6, b7$ [2,2,1,1,2,2,(2)]
6. Half Diminished $b4$ (Locrian $\natural 2 b4$) $1, 2, b3, b4, b5, b6, b7$ [2,1,1,2,2,2,(2)]
7. Superlocrian $bb3$ $1, b2, bb3, b4, b5, b6, b7$ [1,1,2,2,2,2,(2)]

Mode	Triad	7 th	9 th
1	Minor	m(maj7)	m(maj7) _{b9}
2	Augmented	maj7 $\sharp 5$	maj7 $\sharp 5$
3	Augmented	7 $\sharp 5$	9 $\sharp 5$
4	Major	7	9
5	Major $b5$	7 $b5$	9 $b5$
6	Diminished	m7 $b5$	m9 $b5$
7	sus2 $b5$	7sus2 $b5$	7sus2 $b5b9$

Chords for the Neapolitan Major Scale

Root	Chords
I	Im, Isus, Im add4, I5, Im6, Im6b9, Imaj7sus4, Im(maj7), Im(maj7)b9
II	II+, IIb5, IIsus2b5, II+add9, IImaj7b5, IImaj7#5, IImaj7#5#11, II7b5, II7b5#11, II+7, II7sus2b5, IImaj9#5, II9b5, II+9
III	III+, IIIb5, IIIsus2b5, III+add9, III6/9, III6sus2b5, III7b5, III7b5#11, III+7, III7sus2b5, III9b5, III+9
IV	IV, IV+, IV2, IVb5, IV#11, IV2(no3), IVsus2b5, IV+add9, IV5, IV7, IV7b5, IV7b5#11, IV+7, IV7#11, IV7sus2, IV7sus2b5, IV9, IV9b5, IV+9, IV9#11
V	V+, Vb5, Vsus2b5, V+add9, V7b5, V7b5#11, V+7, V7sus2b5, V9b5, V+9
VI	VIdim, VI+, VIb5, VIsus2b5, VI+add9, VIm#5, VI7b5, VI7b5#9, VI7b5#11, VI+7, VI+7#9, VI7sus2b5, VIm7b5, VI9b5, VI+9, VIm9b5
VII	VII+, VIIb5, VIIsus2b5, VII+add9, VII7b5, VII7b5b9, VII7b5#11, VII+7, VII+7b9, VII7sus2b5, VII7sus2b5b9, VII9b5, VII+9

Neapolitan Minor



Modes

1. Neapolitan Minor $1, b2, b3, 4, 5, b6, 7$ [1,2,2,2,1,3,(1)]

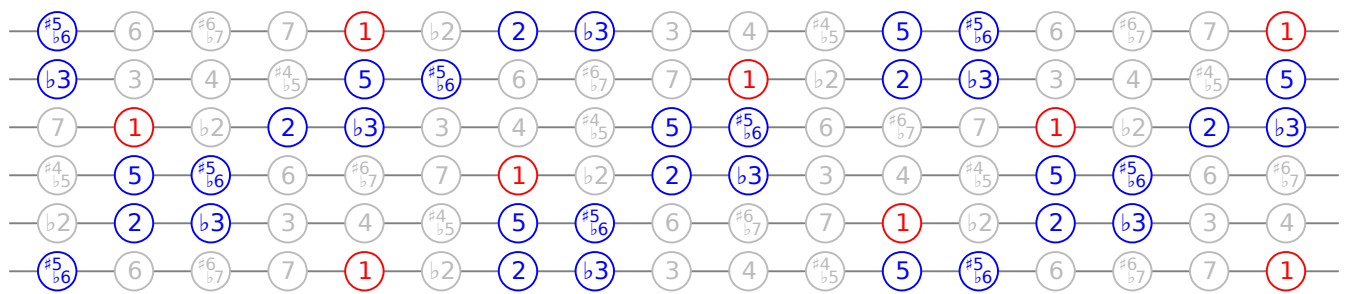
5. Hungarian aka "Gypsy" $1, 2, b3, \#4, 5, b6, b7$ [2,1,3,1,1,2,(2)]

Mode	Triad	7 th	9 th
1	Minor	m(maj7)	m(maj7)_b9
2	Major	maj7	maj9
3	Augmented	7[#]5	9[#]5
4	Minor	m7	m9
5	Major _b5	7_b5	7_b5_b9
6	Major	maj7	maj7[#]9
7	sus2_b5	6sus2_b5	6sus2_b5_b9

Chords for the Neapolitan Minor Scale

Root	Chords
I	Im, Isus, Im add4, I5, Im#5, Imb6, Imaj7sus4, Im(maj7), Im(maj7)b9
II	II, II2, IIb5, II#11, II2(no3), IIsus2b5, II5, IImaj7, IImaj7b5, IImaj7#11, IImaj7sus2, II7, II7b5, II7b5#11, II7#11, II7sus2, II7sus2b5, IImaj9, II9, II9b5, II9#11
III	III+, III+add9, III6/9, III+7, III+9
IV	IVm, IVdim, IV#11, IV2(no3), IVsus2b5, IV5, IVm#5, IVm add9, IVmb6, IV7sus2, IV7sus2b5, IVm7, IVm7b5, IVm9, IVm9b5
V	V+, Vb5, V7b5, V7b5b9, V7b5#11, V+7, V+7b9
VI	VI, VIIm, VI4, VIIsus, VIIm add4, VI5, VI6, VIIm6, VIImaj7, VIImaj7#9, VIImaj7 (add 6), VIImaj7sus4, VIIm(maj7)
VII	VII+, VIIb5, VIIIsus2b5, VII+add9, VII6/9, VII6sus2b5, VII6sus2b5b9

Hirajoshi



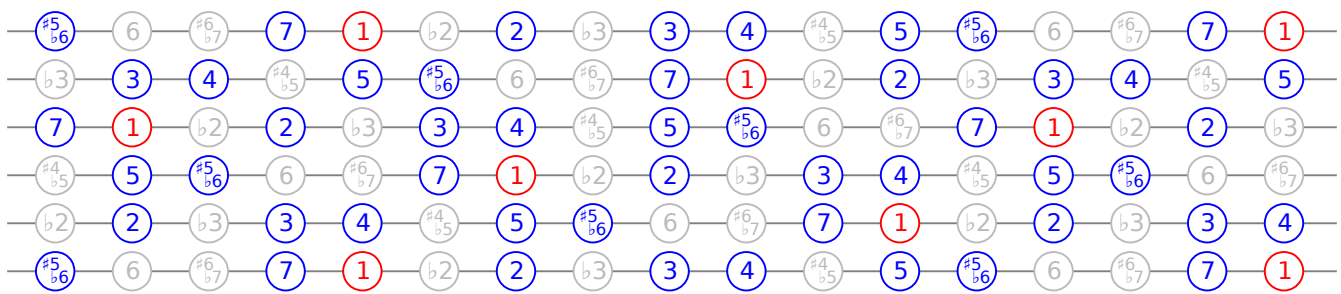
Modes

1. **Hirajoshi** 1,2, b 3,5, b 6 [2,1,4,1,(4)]
2. **In (Kumoi)** 1, b 2,4,5, b 6 [1,4,2,1,(4)]
3. **Iwato** 1, b 2,4, b 5, b 7 [1,4,1,4,(2)]
4. **Kumoi** 1,3,4,6,7 [4,1,4,2,(1)]
5. **Chinese** 1,3, $\#$ 4,5,7 [4,2,1,4,(1)]

Chords for the Hirajoshi Scale

Root	Chords
I	Im, I2(no3), I5, Im#5, Im add9, Imb6
IV	IVsus, IV5
V	V, Vb5, V#11, V5, Vmaj7, Vmaj7b5, Vmaj7#11

Harmonic Major



Modes

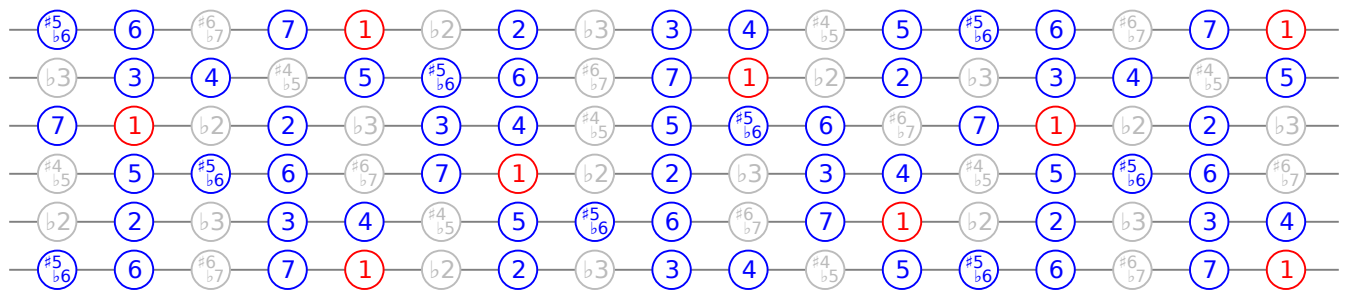
1. **Harmonic Major (Ionian $b6$)** 1,2,3,4,5, $b6$,7 [2,2,1,2,1,3,(1)]
2. **Dorian $b5$ (Locrian $\#2\#6$)** 1,2, $b3$,4, $b5$,6, $b7$ [2,1,2,1,3,1,(2)]
3. **Phrygian $b4$ (Superphrygian, Superlocrian $\#5$)** 1, $b2$, $b3$, $b4$,5, $b6$, $b7$ [1,2,1,3,1,2,(2)]
4. **Lydian $b3$ (Lydian Diminished, Jazz Minor $\#4$, Jazz Minor $\#11$)** 1,2, $b3$, $\#4$,5,6,7 [2,1,3,1,2,2,(1)]
5. **Mixolydian $b9$ (Mixolydian $b2$)** 1, $b2$,3,4,5,6, $b7$ [1,3,1,2,2,1,(2)]
6. **Lydian Augmented $\#2$ (Lydian $\#2\#5$)** 1, $\#2$,3, $\#4$, $\#5$,6,7 [3,1,2,2,1,2,(1)]
7. **Locrian $bb7$ (Locrian Diminished 7)** 1, $b2$, $b3$,4, $b5$,6, $bb7$ [1,2,2,1,2,1,(3)]

Mode	Triad	7 th	9 th
1	Major	maj7	maj9
2	Diminished	m7 $b5$	m9 $b5$
3	Minor	m7	m7 $b9$
4	Minor	m(maj7)	m9(maj7)
5	Major	7	7 $b9$
6	Augmented	maj7 $\#5$	maj7 $\#5\#9$
7	Diminished	m6 $b5$	m6 $b5b9$

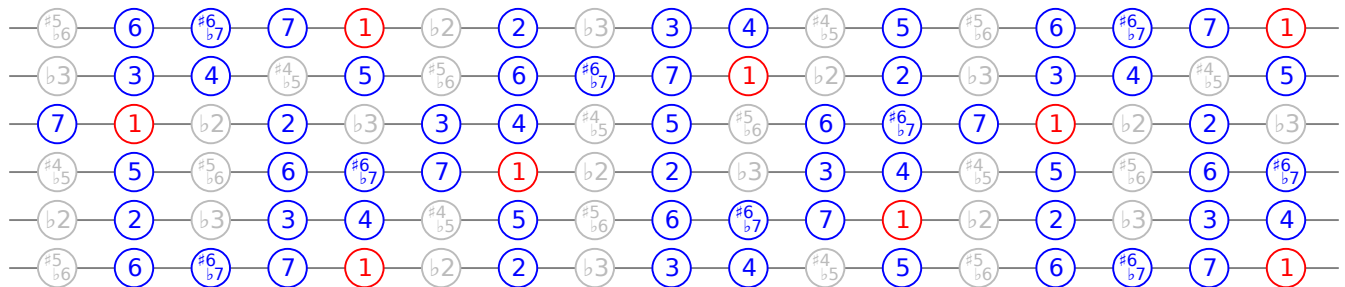
Bebop Scales

Like the blues scales, the bebop scales are just the regular Diatonic scale with a chromatic element between the 5 and 6 or 6 and 7.

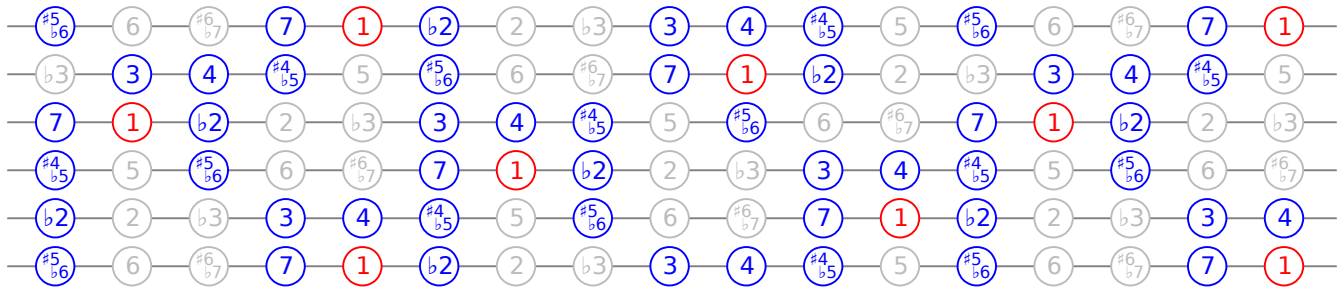
Major Bebop 1,2,3,4,5,^b6,6,7 [2,2,1,2,1,1,2,(1)]



Bebop Dominant 1,2,3,4,5,6,^b7,7 [2,2,1,2,2,1,1,(1)]



Persian Scale

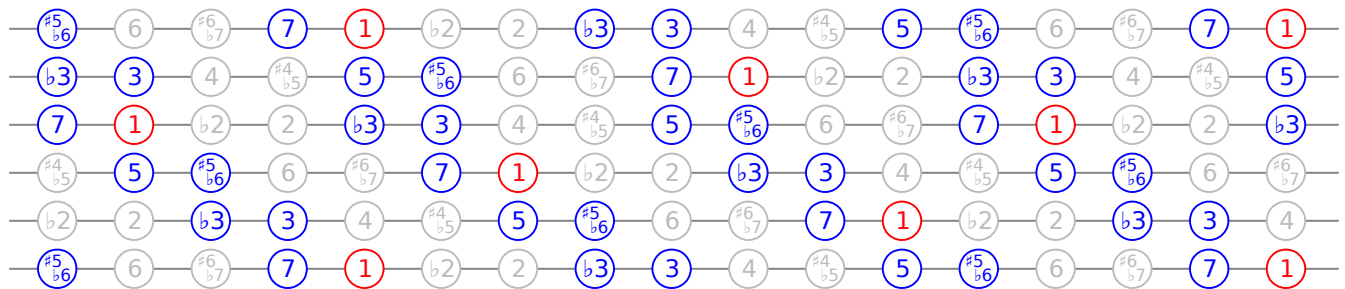


Persian 1,^b2,3,4,^b5,^b6,7 [1,3,1,1,2,3,(1)]

Mode	Triad	7 th	9th
1	Major Flat 5	maj7^b5	maj7^b5^b9
2	Major	maj7	maj7[#]9
3	sus2	6sus2	6sus2^b9
4	Minor	m(maj7)	m(maj7)^b9
5	sus4	maj7sus4	maj9sus4
6	Augmented	7[#]5	7[#]5[#]9
7	Sus2 Flat 5	6sus2^b5	6sus2^b9

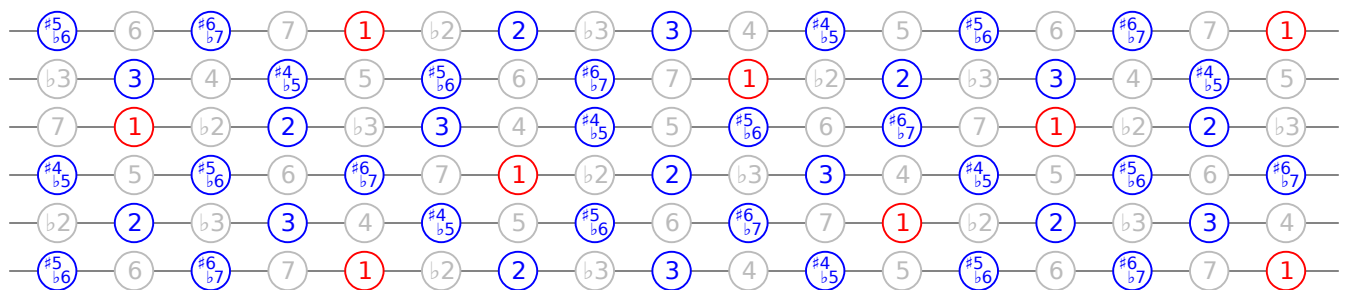
Symmetric Scales

Augmented 1,#2,3,5, \flat 6,7 [3,1,3,1,3,(1)]



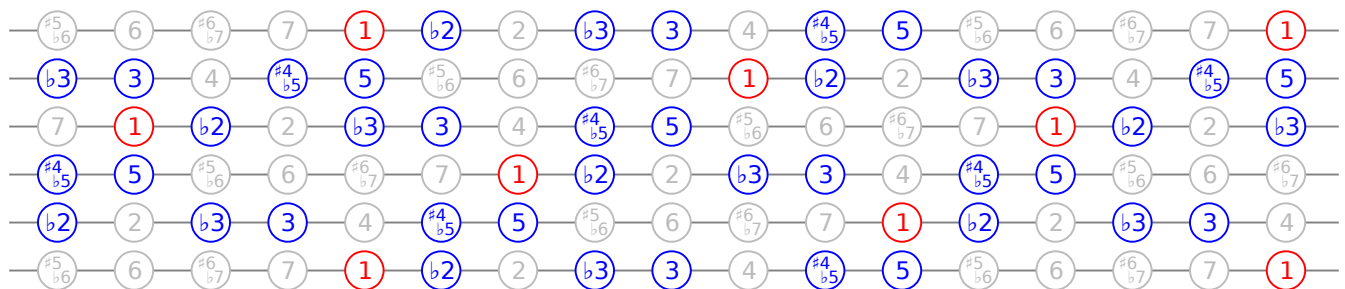
All triads are Augmented. The 7ths are augmented triads.

Whole Tone 1,2,3,#4,#5,#6 [2,2,2,2,2,(2)]



All triads are Augmented. The 7ths are Augmented triads, the 9ths are Augmented add 9.

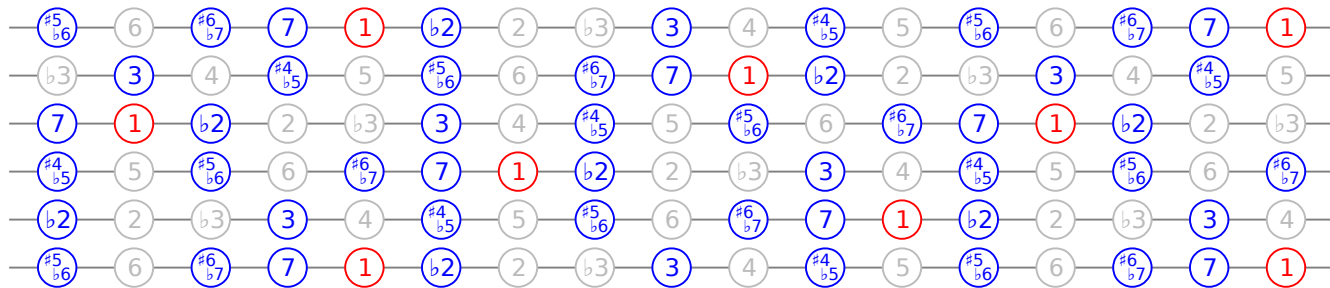
Istrian 1, \flat 2, \flat 3, \flat 4, \flat 5,5 [1,2,1,2,1,(5)]



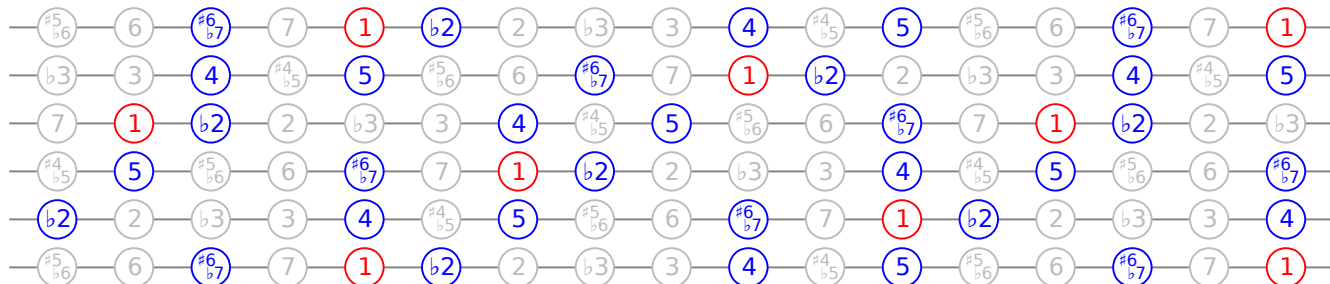
All triads and 7ths are Diminished chords - or inversions thereof.

Miscellaneous Scales

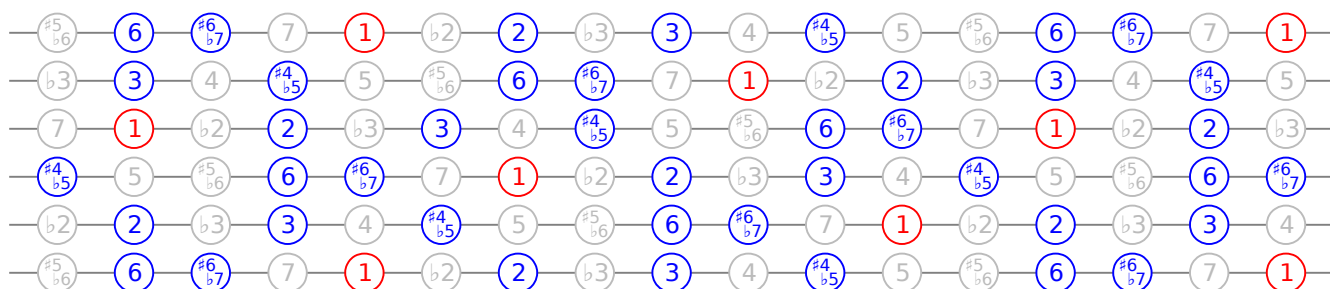
Enigmatic 1,b2,3,#4,#5,#6,7 [1,3,2,2,2,1,(1)]



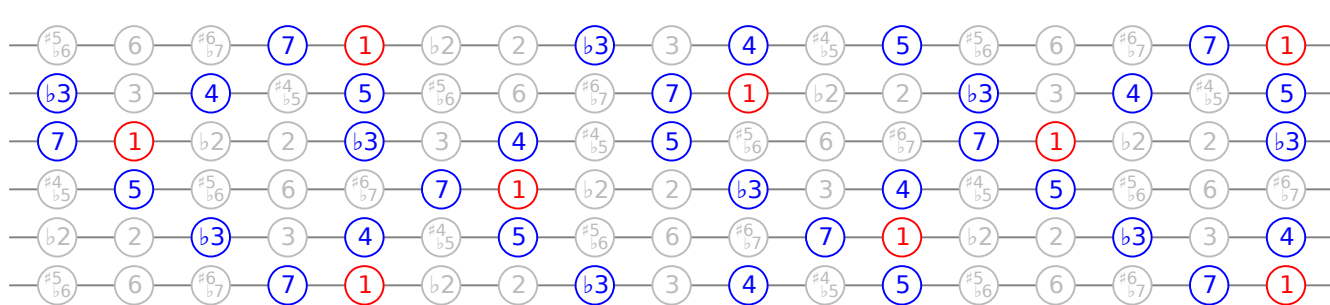
Insen 1,b2,4,5,b7 [1,4,2,3,(2)]



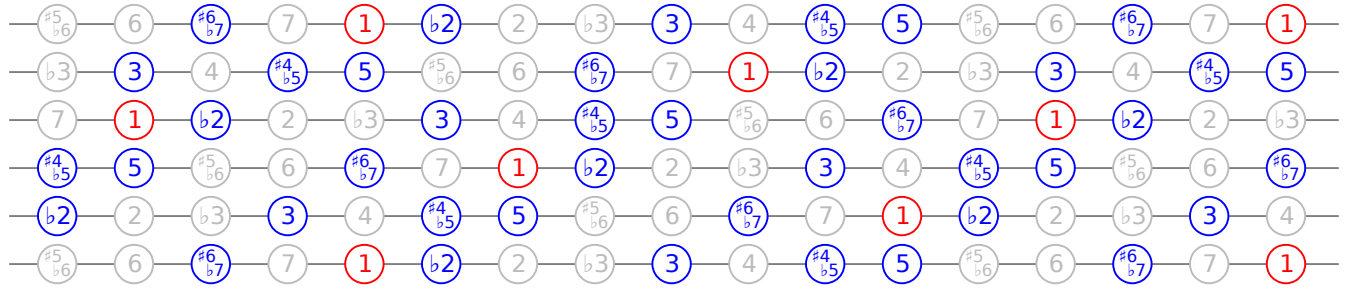
Prometheus 1,2,3,#4,6,b7 [2,2,2,3,1,(2)]



Tritone 1,b2,3,b5,5,b7 [1,3,2,1,3,(2)]



Yo 1,_b3,4,5,7 [3,2,2,4,(1)]



Alphabetical Index

1,b2,bb3,b4,b5,b6,b7.....	16	1,2,3,#4,#5,6,b7.....	16
1,b2,bb3,4,b5,b6,bb7.....	14	1,2,3,#4,#5,6,7.....	10
1,b2,b3,b4,b5,b6,bb7.....	12	1,2,3,#4,5,b6,b7.....	16
1,b2,b3,b4,b5,b6,b7.....	10	1,2,3,#4,5,6,b7.....	10
1,b2,b3,b4,b5,5.....	25	1,2,3,#4,5,6,7.....	8
1,b2,b3,b4,5,b6,bb7.....	14	1,2,3,#4,6,b7.....	26
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1,b2,b3,4,b5,b6,b7.....	8	1,2,3,4,5,b6,b7.....	10
1,b2,b3,4,b5,6,b7.....	12	1,2,3,4,5,b6,6,7.....	23
1,b2,b3,4,5,b6,b7.....	8	1,2,3,4,5,b6,7.....	22
1,b2,b3,4,5,b6,7.....	18	1,2,3,4,5,6,b7.....	8
1,b2,b3,4,5,6,b7.....	10	1,2,3,4,5,6,b7,7.....	23
1,b2,b3,4,5,6,7.....	16	1,2,3,4,5,6,7.....	8
1,b2,b3,4,5,6,7.....	16	1,2,3,5,6.....	6
1,b2,3,b5,5,b7.....	26	1,3,#4,5,7.....	20
1,b2,3,#4,#5,#6,7.....	26	1,3,4,6,7.....	20
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1,b2,3,4,5,b6,b7.....	12	6sus2b5b9.....	14, 18
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1,b2,3,4,5,6,b7.....	22	7.....	8, 10, 12, 16, 22
1,b2,4,b5,b7.....	20	7b5.....	14, 16, 18
1,b2,4,5,b6.....	20	7b5b9.....	14, 18
1,b2,4,5,b7.....	26	7b9.....	12, 22
1,b3,4,b5,5,b7.....	6	7#5.....	16, 18, 24
1,b3,4,5,b7.....	6	7#5#9.....	24
1,b3,4,5,7.....	27	7sus2b5.....	16
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1,#2,3,#4,5,6,7.....	12	9b5.....	16
1,#2,3,4,#5,6,7.....	14	9#5.....	16, 18
1,#2,3,5,b6,7.....	25	Acoustic.....	10
1,2,b3,b4,b5,b6,b7.....	16	Aeolian.....	8
1,2,b3,#4,5,b6,b7.....	18	Aeolian b5.....	10
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1,2,b3,#4,5,6,b7.....	12	Altered.....	10
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1,2,b3,4,5,6,b7.....	8	Chinese.....	20
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Harmonic Minor.....	12	m6 $\flat 9$	14
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Ionian Augmented $\#2$	14	maj7 $\flat 5\flat 9$	24
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Jazz Minor $\#11$	22	maj7 $\#9$	12, 14, 18, 24
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Locrian $\flat\flat 7$	22	Major Locrian.....	16
Locrian $\flat 4$	10	Major Pentatonic.....	6
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Locrian $\#2$	10	Minor Gypsy.....	14
Locrian $\#2\#6$	22	Minor Pentatonic.....	6
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[1,1,2,2,2,2,(2)].....	16	[2,2,1,2,2,1,(2)].....	8
[1,1,3,1,2,1,(3)].....	14	[2,2,1,2,2,1,1,(1)].....	23
[1,2,1,2,1,(5)].....	25	[2,2,1,2,2,2,(1)].....	8
[1,2,1,2,2,1,(3)].....	12	[2,2,1,3,1,2,(1)].....	12
[1,2,1,2,2,2,(2)].....	10	[2,2,2,1,1,2,(2)].....	16
[1,2,1,3,1,1,(3)].....	14	[2,2,2,1,2,1,(2)].....	10
[1,2,1,3,1,2,(2)].....	22	[2,2,2,1,2,2,(1)].....	8
[1,2,2,1,2,1,(3)].....	22	[2,2,2,2,1,1,(2)].....	16
[1,2,2,1,2,2,(2)].....	8	[2,2,2,2,1,2,(1)].....	10
[1,2,2,1,3,1,(2)].....	12	[2,2,2,2,2,(2)].....	25
[1,2,2,2,1,2,(2)].....	8	[2,2,2,2,2,1,(1)].....	16
[1,2,2,2,1,3,(1)].....	18	[2,2,2,3,1,(2)].....	26
[1,2,2,2,1,2,(2)].....	10	[2,2,3,2,(3)].....	6
[1,2,2,2,2,2,(1)].....	16	[3,1,1,3,1,2,(1)].....	14
[1,3,1,1,2,3,(1)].....	24	[3,1,2,1,2,2,(1)].....	12
[1,3,1,1,3,1,(2)].....	14	[3,1,2,1,3,1,(1)].....	14
[1,3,1,2,1,2,(2)].....	12	[3,1,2,2,1,2,(1)].....	22
[1,3,1,2,1,3,(1)].....	14	[3,1,3,1,3,(1)].....	25
[1,3,1,2,2,1,(2)].....	22	[3,2,1,1,3,(2)].....	6
[1,3,2,1,3,(2)].....	26	[3,2,2,3,(2)].....	6
[1,3,2,2,2,1,(1)].....	26	[3,2,2,4,(1)].....	27
[1,4,1,4,(2)].....	20	[4,1,4,2,(1)].....	20
[1,4,2,1,(4)].....	20	[4,2,1,4,(1)].....	20
[1,4,2,3,(2)].....	26		