

Flutes Jam

Modal Method

flute: key of Bb	1	2	3	4	5	6	7
I Major	Bb	C	D	Eb	F	G	A
Major Pentatonic/Mohanam	Bb	C	D		F	G	
Hamsadhwani (pent.)	Bb	C	D		F		A
Major Pentatonic -7 (5th mode) / Madhyamavathi	Bb	C		Eb	F		Ab
Bebop (Dominant)	Bb	C	D	Eb	F	G	Ab A
Dominant (Mixolydian)	Bb	C	D	Eb	F	G	Ab
Bebop	Bb	C	D	Eb	F	Gb	G A
Harmonic Major (Hindu 2)	Bb	C	D	Eb	F	Gb	A
Lydian	Bb	C	D		E	F	G A
Amrithavarshini (pent.)	Bb		D		E	F	A
Mohanam (pent., blues)	Bb	C	Db	D		F	G
Melodic Minor (ascending)	Bb	C	Db		Eb	F	G A
Abhogi (pentatonic)	Bb	C	Db	Eb			G
Minor 6th	Bb		Db			F	G
II Dorian	Bb	C	D	Eb	F	G	A
Abhogi (pentatonic)		C	D	Eb	F		A
Minor Pentatonic	Bb	C		Eb	F	G	
Minor 6th		C		Eb		G	A
Suspended 4th	Bb	C	D		F	G	A
Major Pentatonic -7 (5th mode) / Madhyamavathi	Bb	C	D		F	G	
Melodic Minor (ascending)		B	C	D	Eb	F	G A
Natural Minor	Bb	C	D	Eb	F	G	Ab
Bebop (Minor)	Bb	C	D	Eb	E	F	G A
Mohanam (pent., blues)		C	D	Eb	E		G A
Melodic Minor (2nd mode)	Bb	C	Db	Eb	F	G	A
Blues	Bb	C		Eb	F	Gb	G
III Phrygian	Bb	C	D	Eb	F	G	A
5th mode Harmonic Minor	Bb		D	Eb		G	A
In Sen / Revathi		C	D	Eb		G	A
Minor Pentatonic (Suddha Dhanyasi)		C	D		F	G	A
Melodic Minor (2nd mode)		B	C	D	Eb	F	G A
Altered Pentatonic	Bb	B	D	Eb		G	A
Minor 6th		B	D		F		A
Bebop (Half-Diminished)	Bb	C	D	Eb	F	G	Ab A
Half-Diminished (Locrian)	Bb	C	D	Eb	F	G	Ab
Blues (5th mode Mohanam)		C	D		F	G	Ab A
Spanish Phrygian / Hijaz	Bb	C	D	Eb		Gb	G A
IV Lydian	Bb	C	D	Eb	F	G	A
Major Pentatonic/Mohanam	Bb	C		Eb	F	G	
Hamsadhwani (pent.)	Bb		D	Eb	F	G	
Amrithavarshini (pent.)	Bb		D	Eb		G	A
Lydian Dominant	Bb	C	Db	Eb	F	G	A
Lydian Augmented		B	C	D	Eb	F	G A
Bhogasaveri (pent.)		B	C		Eb	F	A
Major	Bb	C	D	Eb	F	G	Ab
6th mode Harmonic Minor	Bb	C	D	Eb		Gb	G A
Minor 6th	Bb	C		Eb		Gb	

Flutes Jam

flute: key of Bb	1		2		3	4		5		6		7
V Mixolydian (Dominant)	Bb		C		D	Eb		F		G		A
Major Pentatonic/Mohanam			C		D			F		G		A
Suspended 4th	Bb		C		D	Eb		F		G		
Major Pentatonic -7 (5th mode) / Madhyamavathi	Bb		C			Eb		F		G		
Major	Bb		C		D		E	F		G		A
Bebop (Dominant)	Bb		C		D	Eb	E	F		G		A
Hamsadhwani (pent.)			C				E	F		G		A
Hindu 1	Bb		C	Db		Eb		F		G		A
Lydian Dominant		B	C		D	Eb		F		G		A
Bebop (Minor)	Bb		C		D	Eb		F		G	Ab	A
Dorian	Bb		C		D	Eb		F		G	Ab	
Minor Pentatonic (Suddha Dhanyasi)	Bb		C			Eb		F			Ab	
Minor 6th			C		D			F			Ab	
VI Aeolian (Nat. Minor)	Bb		C		D	Eb		F		G		A
Major Pentatonic -7 (5th mode) / Madhyamavathi			C		D			F		G		A
Minor Pentatonic (Suddha Dhanyasi)	Bb		C		D			F		G		
Harmonic Minor	Bb		C		D	Eb			Gb	G		A
Dorian	Bb		C		D		E	F		G		A
Abhogi (pentatonic)	Bb		C				E			G		A
Minor 6th	Bb				D		E			G		
Half-Diminished (Locrian 2)	Bb		C	Db		Eb		F		G		A
Blues (5th mode Mohanam)	Bb		C	Db	D			F		G		
Hindu 1		B	C		D	Eb		F		G		A
Phrygian	Bb		C		D	Eb		F		G	Ab	
5th mode Harmonic Minor			C		D	Eb				G	Ab	
In Sen / Revathi			C		D			F		G	Ab	
VII Locrian	Bb		C		D	Eb		F		G		A
5th mode Harmonic Minor	Bb				D		E	F				A
Bebop (Half-Diminished)	Bb		C		D	Eb	E	F		G		A
Phrygian	Bb		C		D		E	F		G		A
In Sen / Revathi	Bb				D		E			G		A
Blues (5th mode Mohanam)			C		D	Eb	E			G		A
Minor Pentatonic (Suddha Dhanyasi)			C		D		E			G		A
Diminished Whole Tone	Bb		C	Db		Eb		F		G		A
Half-Diminished (Locrian 2)		B	C		D	Eb		F		G		A

Comments:

* The pure scale of each mode is listed in the heading row (I Major, II Dorian, III Phrygian, etc.). The scales following under that mode can be considered variations.

* Of the thousands of variations possible, these selections are limited to scales with, at most, one grayed note requiring half-hole or alternate fingering. (Playing in the Indian style, the preference is half-hole, for subtler nuances).

* Order of scales in each of the 7 modes is arranged so that the odd fingerings (gray notes) at the end of the scale (farthest from the tonic when ascending) are listed first.