

# Flutes Jam

## Modal Method

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

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<b>V Mixolydian (Dominant)</b>	D		E		F#	G		<b>A</b>		B		C#
Major Pentatonic/Mohanam			E		F#			<b>A</b>		B		C#
Suspended 4th	D		E		F#	G		<b>A</b>		B		
Major Pentatonic -7 (5th mode) / Madhyamavathi	D		E			G		<b>A</b>		B		
Major	D		E		F#		G#	<b>A</b>		B		C#
Bebop (Dominant)	D		E		F#	G	G#	<b>A</b>		B		C#
Hamsadhwani (pent.)			E				G#	<b>A</b>		B		C#
Hindu 1	D		E	F		G		<b>A</b>		B		C#
Lydian Dominant		D#	E		F#	G		<b>A</b>		B		C#
Bebop (Minor)	D		E		F#	G		<b>A</b>		B	C	C#
Dorian	D		E		F#	G		<b>A</b>		B	C	
Minor Pentatonic (Suddha Dhanyasi)	D		E			G		<b>A</b>			C	
Minor 6th			E		F#			<b>A</b>			C	
<b>VI Aeolian (Nat. Minor)</b>	D		E		F#	G		A		<b>B</b>		C#
Major Pentatonic -7 (5th mode) / Madhyamavathi			E		F#			A		<b>B</b>		C#
Minor Pentatonic (Suddha Dhanyasi)	D		E		F#			A		<b>B</b>		
Harmonic Minor	D		E		F#	G			A#	<b>B</b>		C#
Dorian	D		E		F#		G#	A		<b>B</b>		C#
Abhogi (pentatonic)	D		E				G#			<b>B</b>		C#
Minor 6th	D				F#		G#			<b>B</b>		
Half-Diminished (Locrian 2)	D		E	F		G		A		<b>B</b>		C#
Blues (5th mode Mohanam)	D		E	F	F#			A		<b>B</b>		
Hindu 1		D#	E		F#	G		A		<b>B</b>		C#
Phrygian	D		E		F#	G		A		<b>B</b>	C	
5th mode Harmonic Minor			E		F#	G				<b>B</b>	C	
In Sen / Revathi			E		F#			A		<b>B</b>	C	
<b>VII Locrian</b>	D		E		F#	G		A		B		<b>C#</b>
5th mode Harmonic Minor	D				F#		G#	A				<b>C#</b>
Bebop (Half-Diminished)	D		E		F#	G	G#	A		B		<b>C#</b>
Phrygian	D		E		F#		G#	A		B		<b>C#</b>
In Sen / Revathi	D				F#		G#			B		<b>C#</b>
Blues (5th mode Mohanam)			E		F#	G	G#			B		<b>C#</b>
Minor Pentatonic (Suddha Dhanyasi)			E		F#		G#			B		<b>C#</b>
Diminished Whole Tone	D		E	F		G		A		B		<b>C#</b>
Half-Diminished (Locrian 2)		D#	E		F#	G		A		B		<b>C#</b>

### 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.