

# Flutes Jam

## Modal Method

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

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