

## Flutes Jam

### Modal Method

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

## Flutes Jam

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