

Systematic Scale Chart

Family	Circular Interval Pattern	Systematic Names	Linear Interval Pattern	Common Name
1 Major Modes		Ionian	1 1 1/2 1 1 1 1/2	Major
		Dorian	1 1/2 1 1 1 1/2 1	
		Phrygian	1/2 1 1 1 1/2 1 1	
		Lydian	1 1 1 1/2 1 1 1/2	
		Mixolydian	1 1 1/2 1 1 1/2 1	Dominant
		Aeolian	1 1/2 1 1 1/2 1 1	Natural minor
		Locrian	1/2 1 1 1/2 1 1 1	
2 Mel mi Modes		Ionian #1	1/2 1 1/2 1 1 1 1	Altered, Super Locrian
		Dorian #7	1 1/2 1 1 1 1 1/2	Ascending melodic mi
		Phrygian #6	1/2 1 1 1 1 1/2 1	Dorian b2
		Lydian #5	1 1 1 1 1/2 1 1/2	Lydian augmented
		Mixolydian #4	1 1 1 1/2 1 1/2 1	Lydian dominant
		Aeolian #3	1 1 1/2 1 1/2 1 1	Aeolian dominant
		Locrian #2	1 1/2 1 1/2 1 1 1	Half diminished
3 Harm mi Modes		Ionian #5	1 1 1/2 1 1/2 1/2 1 1/2	Major #5
		Dorian #4	1 1/2 1 1/2 1/2 1 1/2 1	
		Phrygian #3	1/2 1 1/2 1/2 1 1/2 1 1	Phrygian dominant
		Lydian #2	1 1/2 1/2 1 1/2 1 1 1/2	
		Mixolydian #1	1/2 1 1/2 1 1 1/2 1 1/2	Altered dominant bb7
		Aeolian #7	1 1/2 1 1 1/2 1 1/2 1/2	Harmonic minor
		Locrian #6	1/2 1 1 1/2 1 1/2 1/2 1	Locrian #6
4 Harm Ma Modes		Ionian b6	1 1 1/2 1 1/2 1 1/2 1/2	Harmonic Major
		Dorian b5	1 1/2 1 1/2 1 1/2 1/2 1	
		Phrygian b4	1/2 1 1/2 1 1/2 1/2 1 1	
		Lydian b3	1 1/2 1 1/2 1/2 1 1 1/2	
		Mixolydian b2	1/2 1 1/2 1/2 1 1 1/2 1	
		Aeolian b1	1 1/2 1/2 1 1 1/2 1 1/2	Lydian Augmented
		Locrian b7	1/2 1 1 1/2 1 1/2 1 1/2	Locrian bb7

The former page is a simple and consistently systematic overview of all musical scales that complies with the following 6 rules (our field of study).

1. The scale must be frameable by an octave
2. The scale consists of 7 notes in total
3. The interval pattern may only contain $\frac{1}{2}$, 1 and $1\frac{1}{2}$ steps
4. $\frac{1}{2}$ steps may not be neighbors
5. $1\frac{1}{2}$ steps may not be neighbors
6. A 1 step and a $1\frac{1}{2}$ step may not be neighbors

Our 6 rules and field of study covers 28 scales in total, perfectly ordered into 4 families. You can of course break our field of study and continue the systematics and come up with even more families of scales.

Our scale naming system is consistently systematic - therefore we do NOT include the Major scale by default (as in traditional jazz music theory). So when we write for example Aeolian #3, then Aeolian is our only premise, our natural keys (not the Major scale). And in relation to the Aeolian premise we do the alteration "#3". In that way we achieve much simpler systematics and a more modern free way of analyzing sounds of Music.

The circular diagrams illustrate that there are no prefixed starting points; Any scale can be used as a starting point to derive each other. That's also why we use the systematic family names 1-4, so that we do not favor any scales over others. Common names of families and scales are added to the overview though (with small caps and in gray).

This simple and liberating way of systemizing scales gives us a much better understanding of how well all scales are linked and connected. And our no bullshit way to consider scales is well suited for the analysis of New Modern Music.

All this and much more is explained in this [NewJazz YouTube Lesson](#) that comes with this document.

All NewJazz lessons and material are free and for everybody. There are no paywalls or 'funny' sponsors involved. Voluntary donations are of course very much appreciated if you want to support my work. But you certainly don't have to.

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Many Warm regards from

Oliver Prehn

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