

# HARMONIC MINOR MODES

## 1 AEOLIAN NATURAL 7 Harmonic Minor

**i ii<sup>o</sup>  $\flat$ III<sup>+</sup> iv V  $\flat$ VI vii<sup>o</sup>**  
 R (2) — (1) — (2) — (2) — (1) ☆ (3) — (1)  
 Cm D<sup>o</sup> E $\flat$ <sup>+</sup> Fm G A $\flat$  B<sup>o</sup>

## 2 LOCRIAN NATURAL 6

**i<sup>o</sup>  $\flat$ II<sup>+</sup>  $\flat$ III<sup>o</sup> IV V  $\flat$ VI<sup>o</sup>  $\flat$ VII**  
 R (1) — (2) — (2) — (1) ☆ (3) — (1) — (2)  
 C<sup>o</sup> D $\flat$ <sup>+</sup> E $\flat$ m F G $\flat$  A<sup>o</sup> B $\flat$ m

## 3 IONIAN SHARP 5

**I<sup>+</sup> ii III IV #V<sup>o</sup> vi vii<sup>o</sup>**  
 R (2) — (2) — (1) ☆ (3) — (1) — (2) — (1)  
 C<sup>+</sup> Dm E F G $\sharp$ <sup>o</sup> Am B<sup>o</sup>

## 4 DORIAN SHARP 4 Romanian Scale

**i II  $\flat$ III #iv<sup>o</sup> v vi<sup>o</sup>  $\flat$ VII<sup>+</sup>**  
 R (2) — (1) ☆ (3) — (1) — (2) — (1) — (2)  
 Cm D E $\flat$  F $\sharp$ <sup>o</sup> Gm A<sup>o</sup> B $\flat$ <sup>+</sup>

## 5 PHRYGIAN NATURAL 3 Phrygian Dominant

**I  $\flat$ II iii<sup>o</sup> iv v<sup>o</sup>  $\flat$ VI<sup>+</sup>  $\flat$ VII**  
 R (1) ☆ (3) — (1) — (2) — (1) — (2) — (2)  
 C D $\flat$  E<sup>o</sup> Fm G<sup>o</sup> A $\flat$ <sup>+</sup> B $\flat$ m

## 6 LYDIAN SHARP 2

**I #ii<sup>o</sup> iii #iv<sup>o</sup> V<sup>+</sup> vi VII**  
 ☆ R (3) — (1) — (2) — (1) — (2) — (2) — (1)  
 C D $\sharp$ <sup>o</sup> Em F $\sharp$ <sup>o</sup> G<sup>+</sup> Am B

## 7 ULTRA LOCRIAN Super Locrian $\flat$ 7

**i<sup>o</sup>  $\flat$ ii  $\flat$ iii<sup>o</sup>  $\flat$ IV<sup>+</sup>  $\flat$ v  $\flat$ VI  $\flat\flat$ VII**  
 R (1) — (2) — (1) — (2) — (2) — (1) ☆ (3)  
 C<sup>o</sup> D $\flat$ m E $\flat$ <sup>o</sup> F $\flat$ <sup>+</sup> G $\flat$ m A $\flat$  B $\flat\flat$

All Numerals are written in relation to the Major Scale. A ii or II indicates the second note of a major scale, while a iii or III indicates a flattened 2nd note. The size of the numeral indicates whether it is assigned a major chord or minor chord.  
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+ = Augmented Triad  
 Uppercase Numeral = Major Chord  
 Lowercase Numeral = Minor Chord  
 "o" Symbol = Diminished Triad  
 R = Root  
 1, 2, 3 = Semitones  
 #,  $\flat$  = Sharp/Flat

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Dim Chords and Aug Chords are symmetrical so several chords can be built off the same note (though they will be incorrectly spelled). In the first mode, a Dim triad could theoretically be built from degrees 2, 4,  $\flat$ 6, and 7, and an Aug Triad on degrees  $\flat$ 3, 5, and 7

☆ Indicates that a minor triad could also be built off this degree. In C Harmonic Minor, we can construct the following chords starting off the 6th note, A $\flat$ :  
 A $\flat$  - C - E $\flat$  = A $\flat$  Major Triad  
 A $\flat$  - B - E $\flat$  = Equivalent to A $\flat$ m  
 A $\flat$  - B - D = Equivalent to A $\flat$ <sup>o</sup>