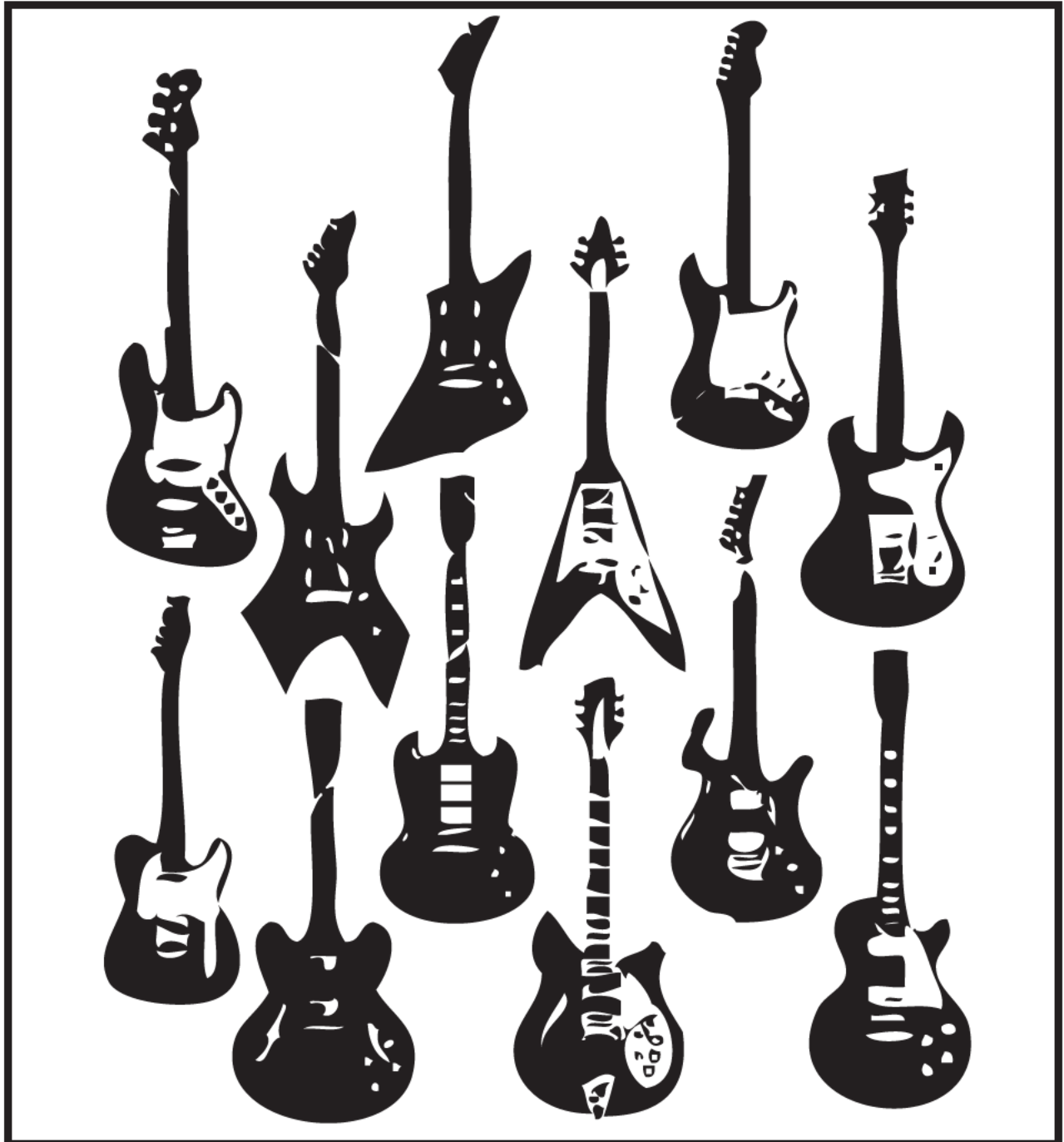


The Guitar Scale Cheat Sheets



by: Neil Santos

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To all the axe slingers out there.

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INTRODUCTION

How to Use This Book

This book is part of a larger publication called “The Big Book of Scales and More” which is available to purchase at scaletrainer.com. As a stand alone though, this book is great resource material to keep close at hand. I hope that you get at least a few bits of information from it to help you better understand scales and the guitar.

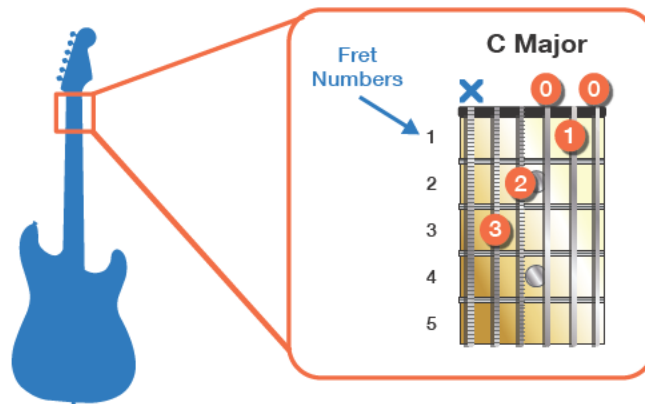
Scales are the DNA of music. Every melody and chord are derived from the notes of a scale. Solos without scales is simple guess work which can be like falling down a flight of stairs and trying to land on your feet. Having a deeper understanding of scales is having a deeper understanding of the guitar. The bigger your vocabulary, the more accurately you can describe what is in your head.

The first section in this book includes some helpful information about reading chord grids and finding the notes on the neck. The next section contains 13 detailed infographics of the most useful scales and arpeggios to know and tips on pairing them up with chords. The last section contains a list of 170 scales including 5, 6, 7 and 8 note scales.

A GUITAR OVERVIEW

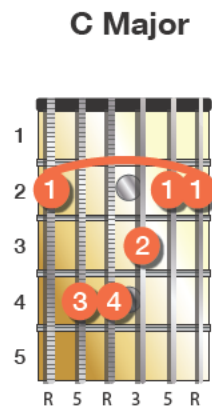
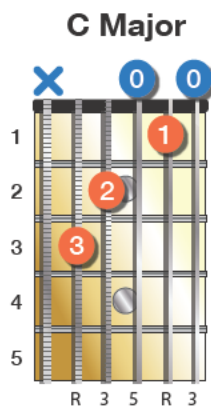
Reading Chord Grids

Reading chord grids is super easy. The first thing you need to realize is that you're only looking at a small portion of the neck. The section being illustrated is indicated by fret numbers running along side.



The Anatomy of a Chord Grid

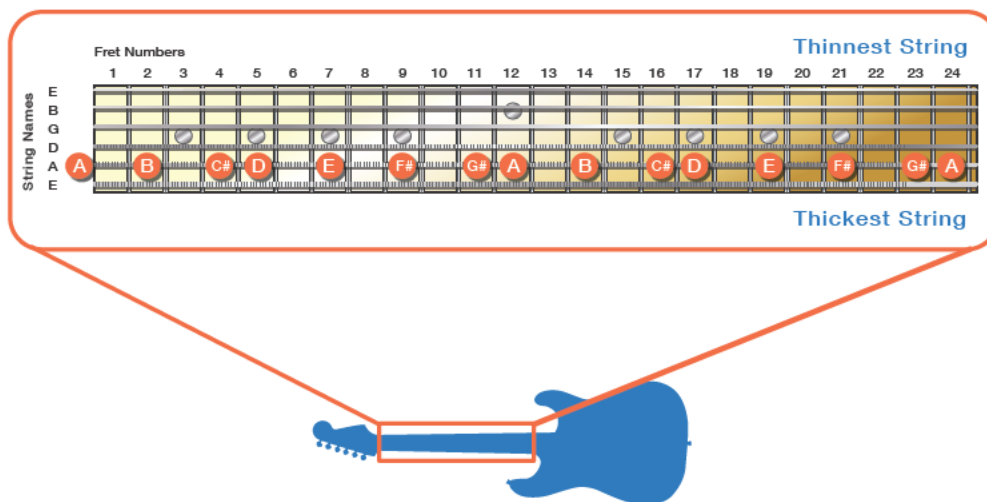
- X** = This string should be muted with your fretting hand
- 0** = This string should be played without a finger on it and is considered open
- 0** = This string should be played where it appears with the finger indicated
- = The notes connected by this line are all held using one finger



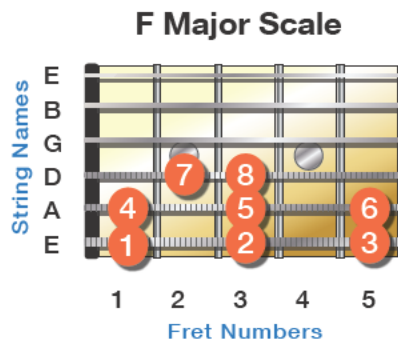
A GUITAR OVERVIEW

Reading Scale Grids

Scale grids share a lot of the same traits as chord grids have. However, scale grids are displayed horizontally rather than vertically. They are also displayed upside down with the thickest string closest to the reader. This mimics the appearance of the neck when holding the guitar with the thickest string (low E) being closest to the eyes.



The Anatomy of a Scale Grid



A scale grid shows all the possible notes in a scale but they are not meant to be played all at the same time. Typically scales are utilized one or two notes at a time to create melodies. For example, in order to play the scale illustrated from the lowest to highest note you would play them in the order indicated by the orange circles. However, you could play these notes in any order.

A GUITAR OVERVIEW

Finding the Notes on the Neck

There are two approaches to learning all the notes on the neck. The first way is to simply drill them into your head one at a time. I've tried this on several occasions without much luck. The most that I could ever remember successfully were the notes on the top two strings. That is when I realized the second method to learning all the notes which isn't about memorizing every note on the neck, it's about finding them quickly. Using octave shapes and the notes on the top two strings I could easily find and name any note on the neck in a matter of seconds.

Notes on the E String

Fret Numbers: 1 2 3 4 5 6 7 8 9 10 11 12

String Names: E, B, G, D, A, E

Notes on the A String

Fret Numbers: 1 2 3 4 5 6 7 8 9 10 11 12

String Names: E, B, G, D, A, E

Memorize the notes on the top two strings starting with the notes on the 3, 5, 7, 9, and 12th frets. These have fret markers and are mostly natural notes without sharps or flats.

Octave Fingerings

E String Octave
2 strings down
+ 2 frets up

A String Octave
2 strings down
+ 2 frets up

D String Octave
2 strings down
+ 3 frets up

G String Octave
2 strings down
+ 3 frets up

Use these fingerings to find different octaves of any note.

Fret Numbers: 1 2 3 4 5 6 7 8 9 10 11 12

String Names: E, B, G, D, A, E

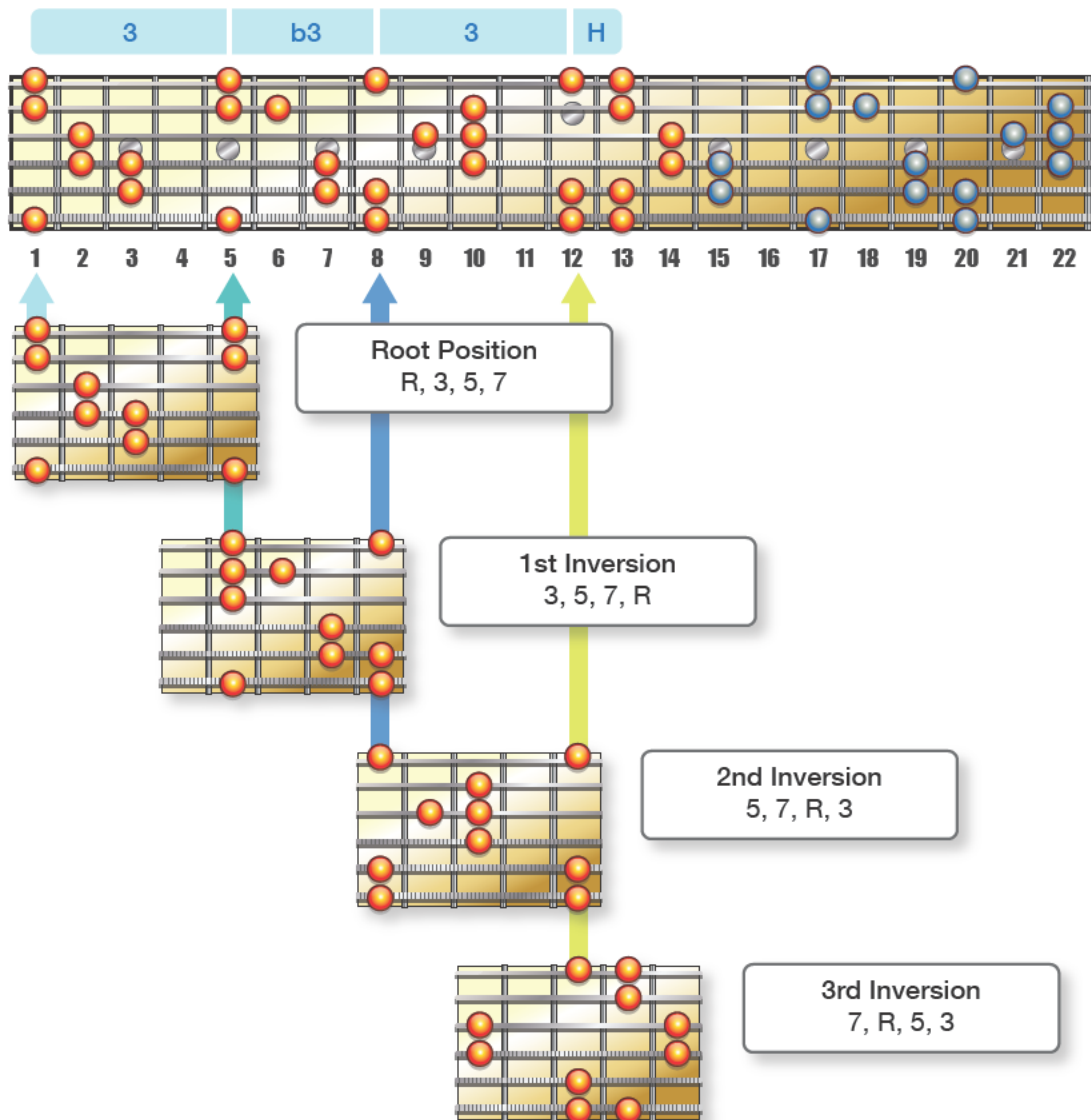
Finding a higher version of any note is easy if you start from a low version and follow it upwards.

Fret Numbers: 1 2 3 4 5 6 7 8 9 10 11 12

String Names: E, B, G, D, A, E

Identifying a mystery note high up on the neck is easy if you start from the note and follow it backwards to the top strings.

MAJOR 7 ARPEGGIOS



DETAILS

Chord Tones

R, 3, 5, 7

Arpeggios can be thought of as a broken chords meaning the notes of a chord are played separately one after the other rather than strummed all at once.

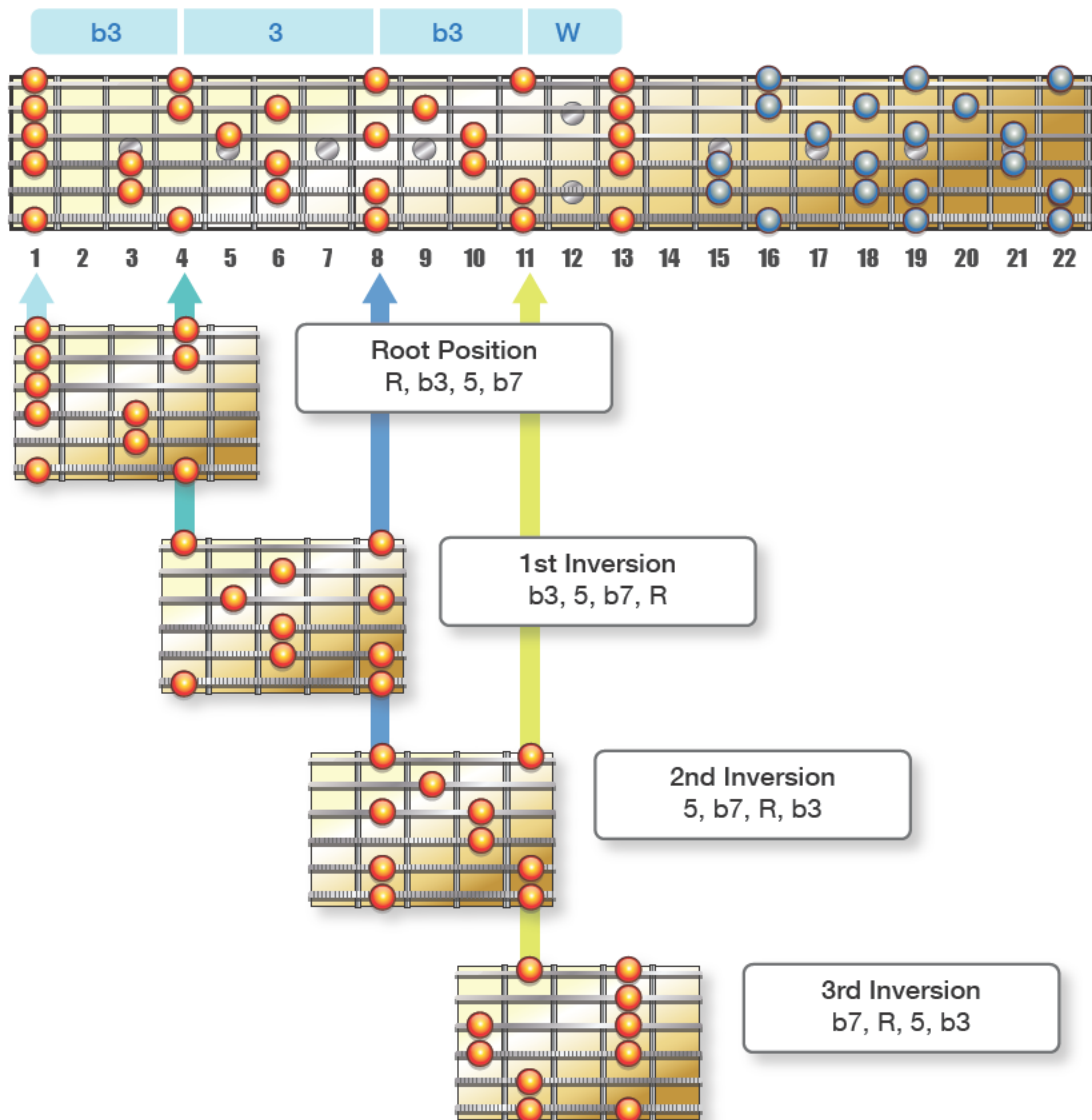
The Major Seventh arpeggio includes the root note, the major third, the perfect fifth, and the major seventh.

If you can visualize these shapes as you play any major scale you will be able to easily find "safe notes" to land on as any of these four notes will blend effortlessly with the accompanying major chord being played.

Tonality

	Root Position
	1st Inversion
	2nd Inversion
	3rd Inversion
W	Whole Step
H	Half Step

MINOR 7 ARPEGGIOS



DETAILS

Chord Tones

$R, b3, 5, b7$

Arpeggios can be thought of as a broken chords meaning the notes of a chord are played separately one after the other rather than strummed all at once.

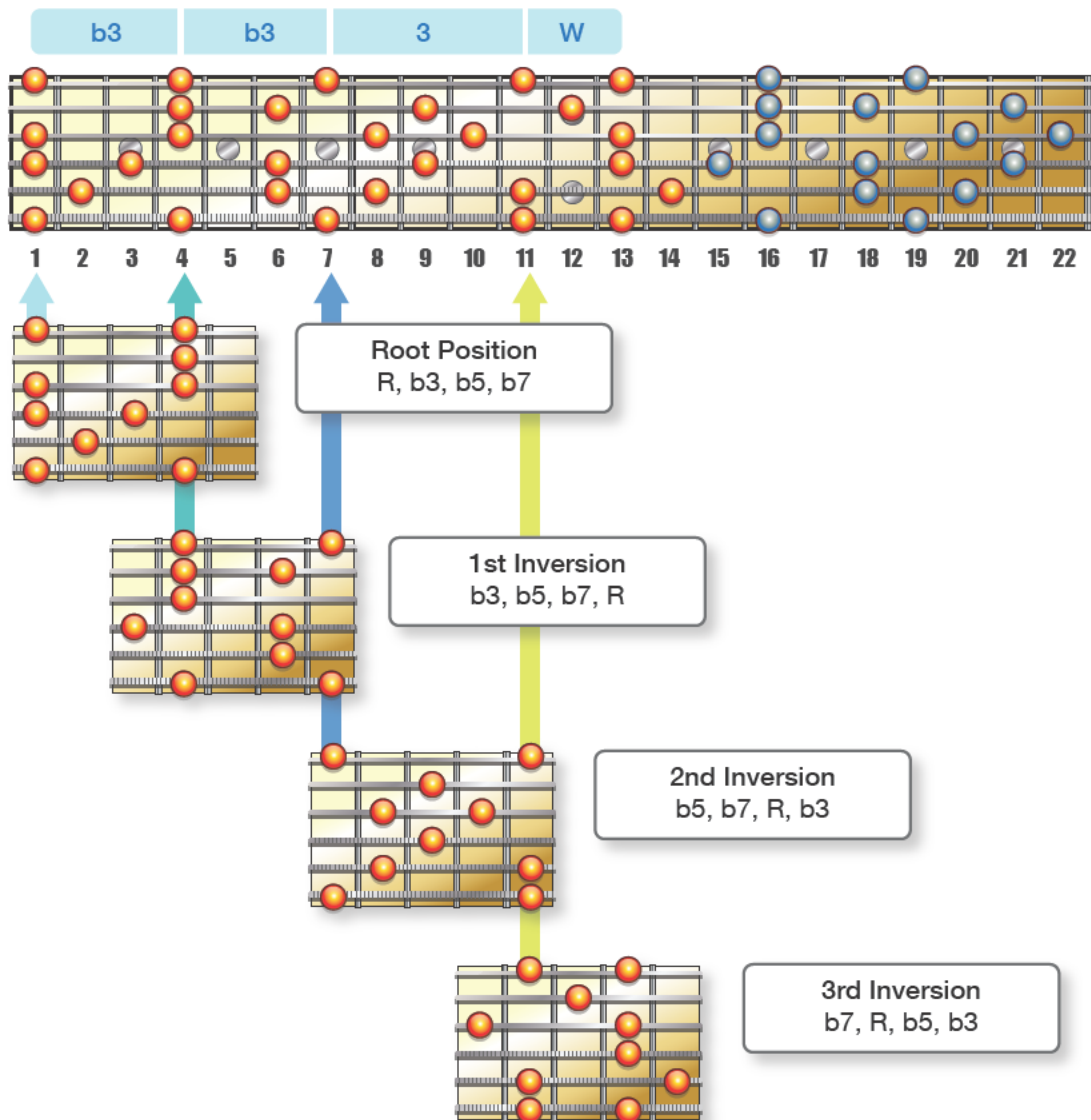
The Minor Seventh arpeggio includes the root note, the minor third, the perfect fifth, and the minor seventh.

If you can visualize these shapes as you play any minor scale you will be able to easily find "safe notes" to land on as any of these four notes will blend effortlessly with the accompanying minor chord being played.

Tonality

█	Root Position
█	1st Inversion
█	2nd Inversion
█	3rd Inversion
W	Whole Step
H	Half Step

MINOR 7^{b5} ARPEGGIOS



DETAILS

Chord Tones


R, b3, b5, b7

Arpeggios can be thought of as a broken chords meaning the notes of a chord are played separately one after the other rather than strummed all at once.

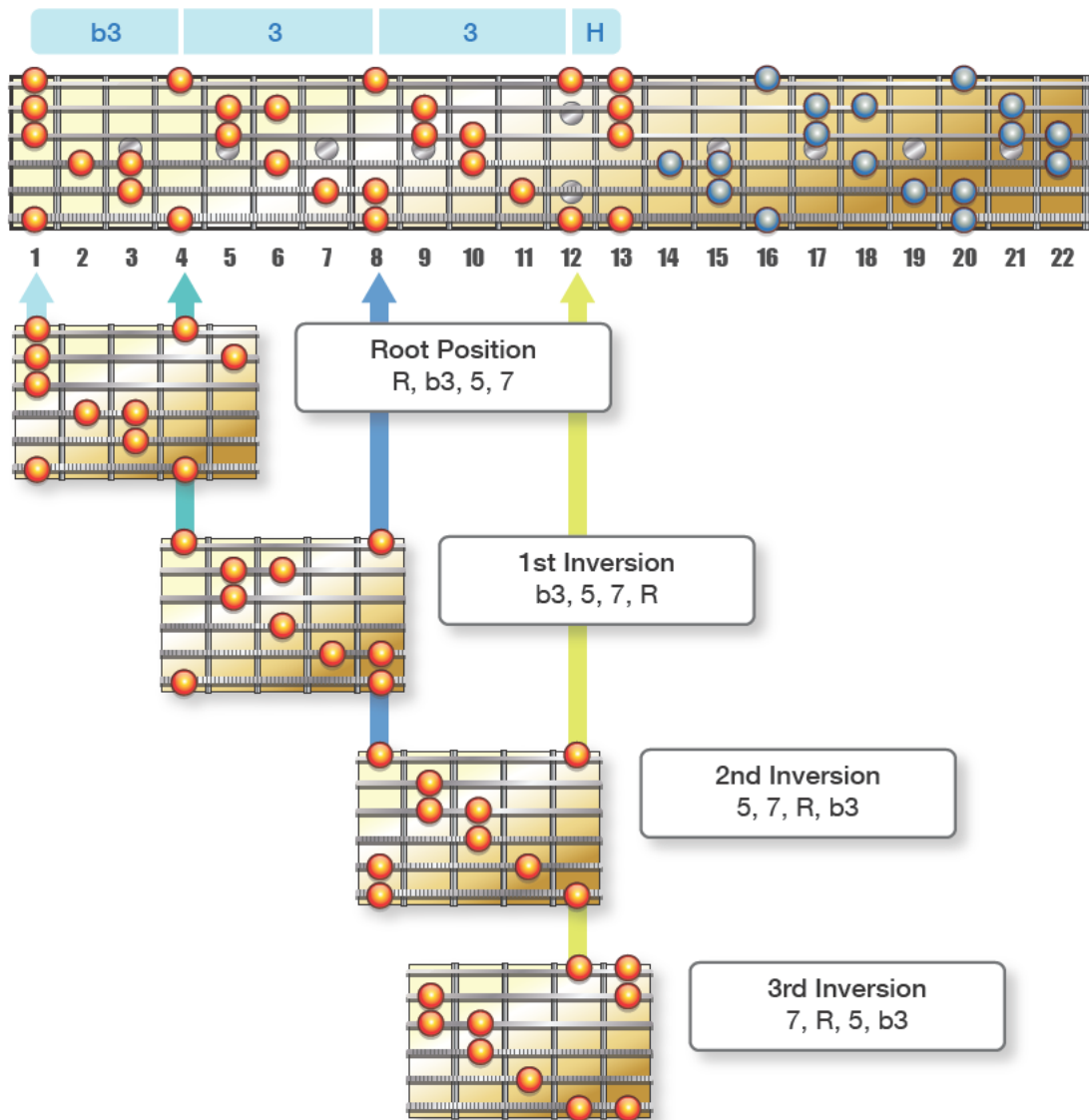
The Minor7 b5 arpeggio includes the root note, the minor third, the diminished fifth, and the minor seventh.

If you can visualize these shapes as you play any minor7 b5 type scale you will be able to easily find "safe notes" to land on as any of these four notes will blend effortlessly with the accompanying minor7 b5 chord being played.

Tonality

	Root Position
	1st Inversion
	2nd Inversion
	3rd Inversion
W	Whole Step
H	Half Step

MIN/MAJ 7 ARPEGGIOS



DETAILS

Chord Tones

$R, b3, 5, 7$

Arpeggios can be thought of as a broken chords meaning the notes of a chord are played separately one after the other rather than strummed all at once.

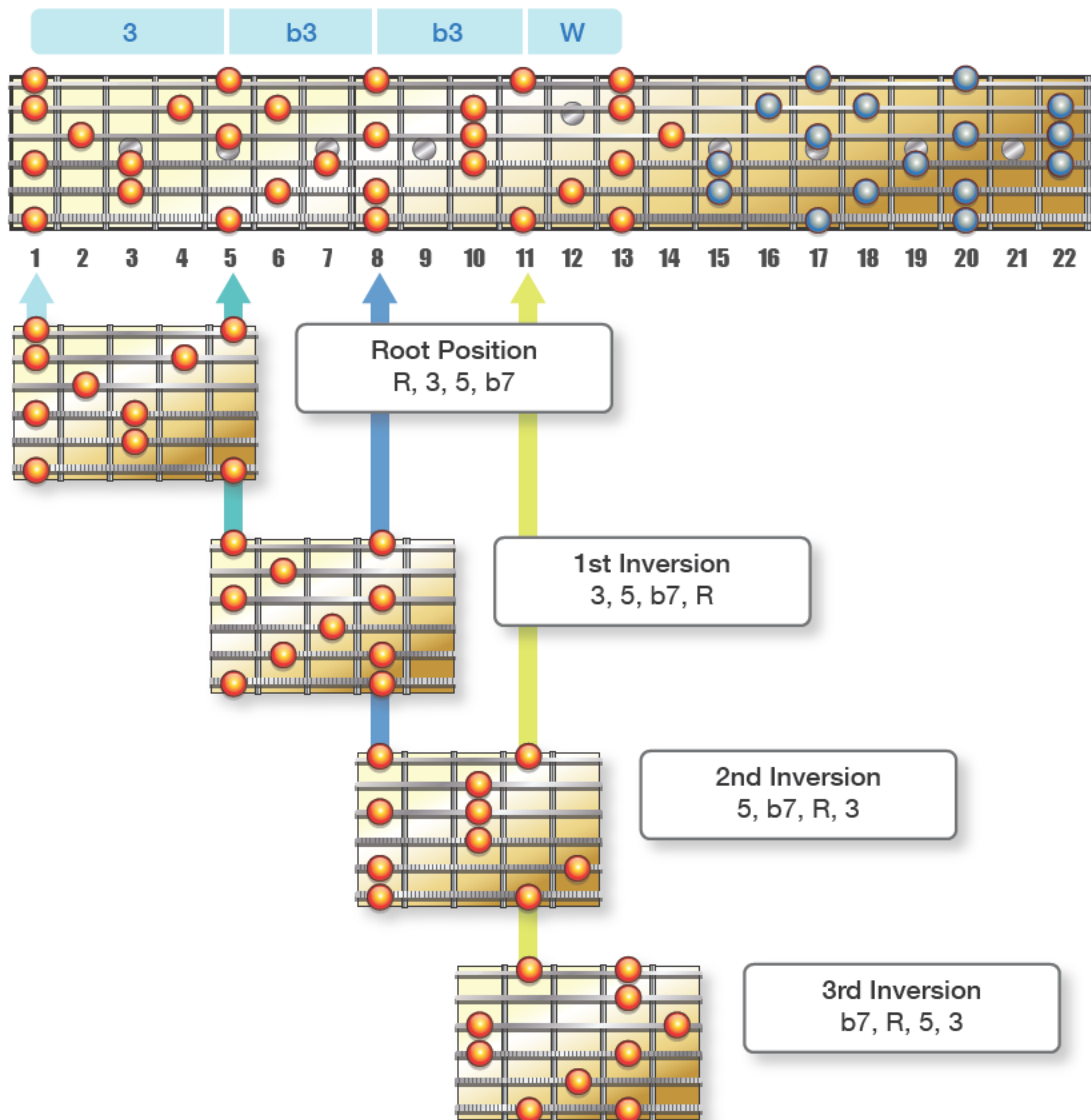
The Minor/Major7 arpeggio includes the root note, the minor third, the perfect fifth, and the major seventh.

If you can visualize these shapes as you play any minor/major7 type scale you will be able to easily find "safe notes" to land on as any of these four notes will blend effortlessly with the accompanying minor/major7 chord being played.

Tonality

█	Root Position
█	1st Inversion
█	2nd Inversion
█	3rd Inversion
W	Whole Step
H	Half Step

DOMINANT 7 ARPEGGIOS



DETAILS

Chord Tones

R, 3, 5, b7

Arpeggios can be thought of as a broken chords meaning the notes of a chord are played separately one after the other rather than strummed all at once.

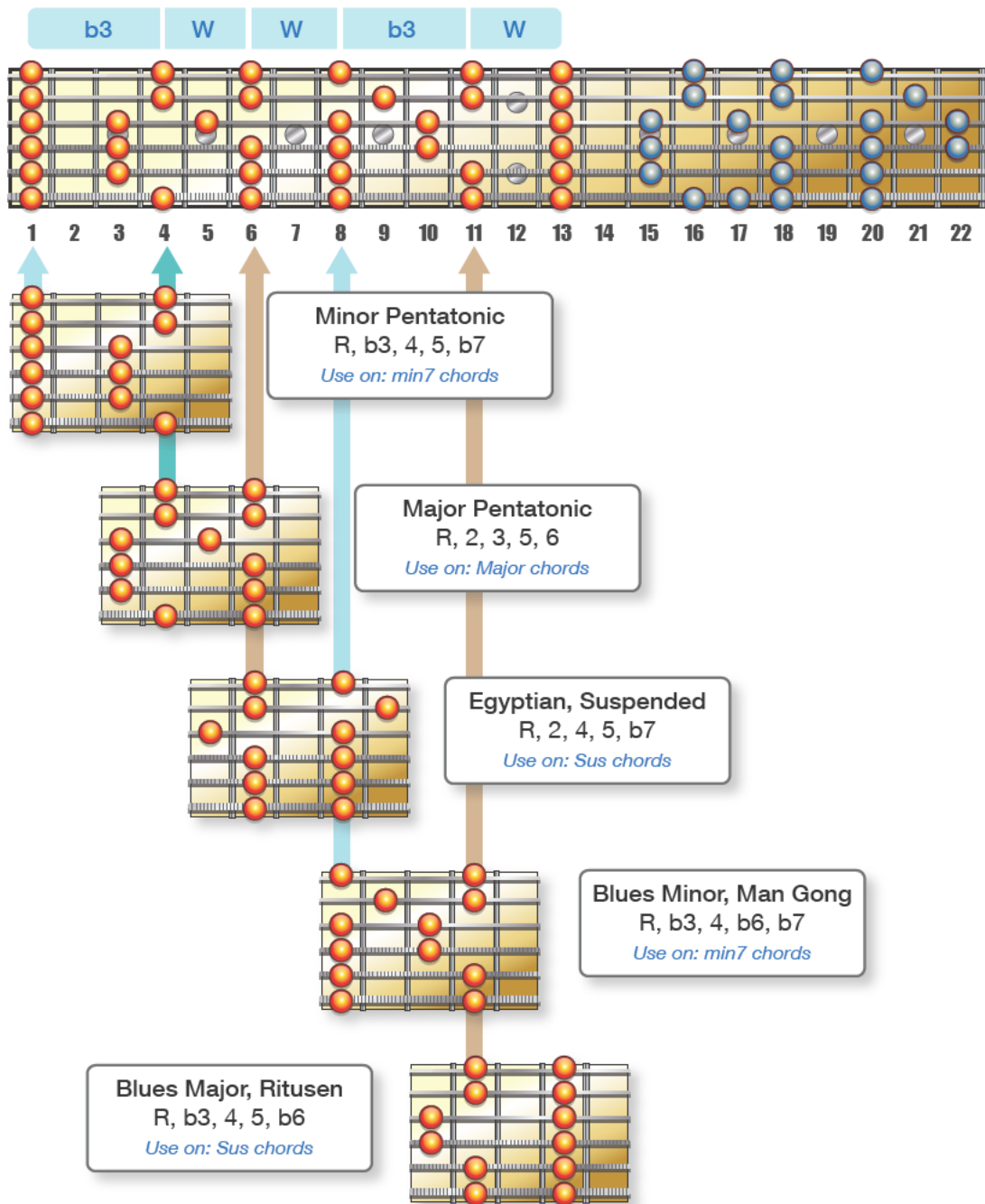
The Dominant 7 arpeggio includes the root note, the major third, the perfect fifth, and the minor seventh.

If you can visualize these shapes as you play any dominant 7 scale you will be able to easily find the "safe notes" to land on as any of these four notes will blend effortlessly with the accompanying dominant 7 chord being played.

Tonality

	Root Position
	1st Inversion
	2nd Inversion
	3rd Inversion
W	Whole Step
H	Half Step

MINOR / MAJOR PENTATONIC



DETAILS

Scale Tones

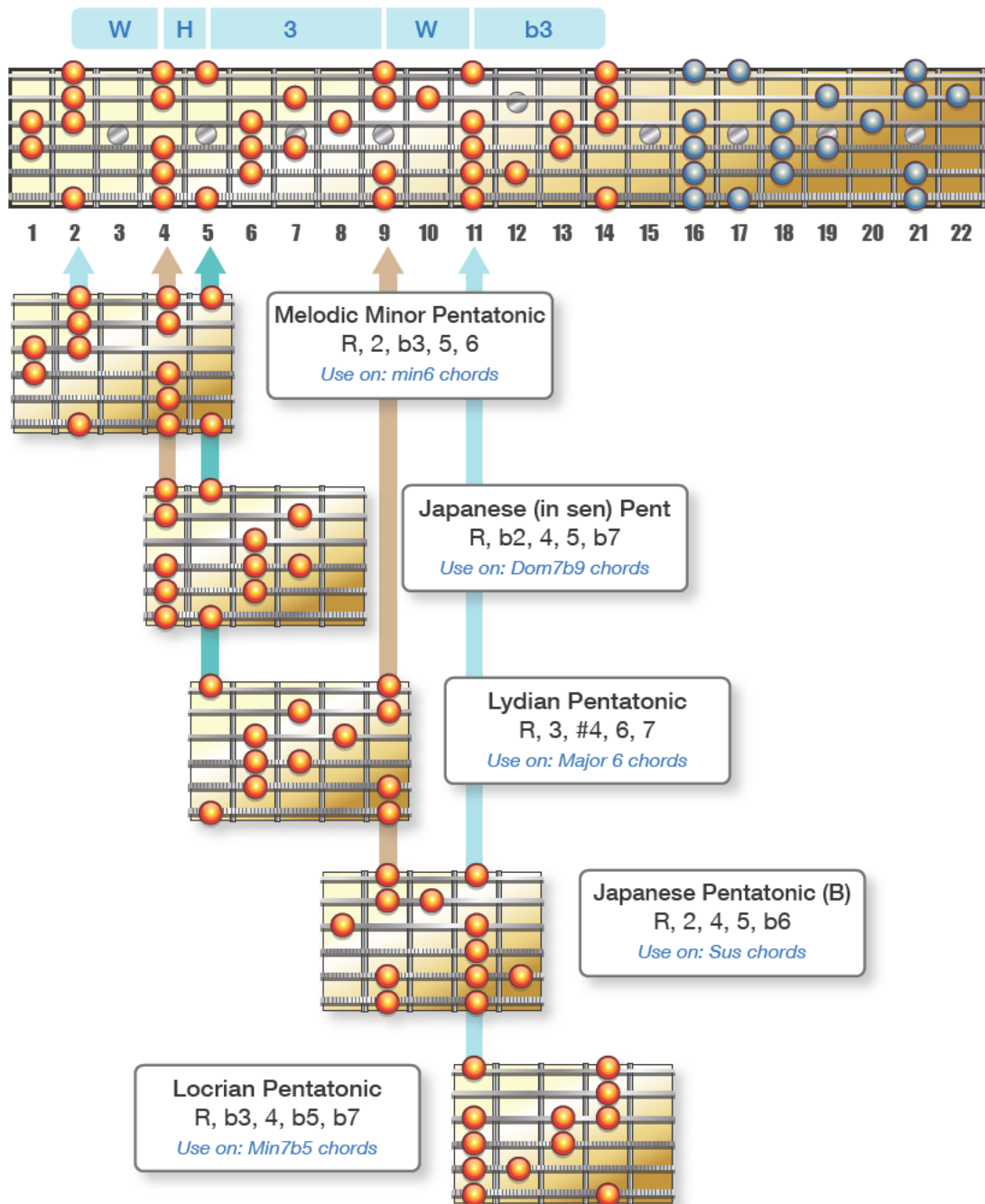
R, b3, 4, 5, b7

The Minor / Major Pentatonic scale is usually the first scale guitarists learn. The patterns are easy to remember and because they contain no semi-tones (leading to dissonant intervals) any notes played will sound great. The major pentatonic and the minor pentatonic scales each contain the same five notes so they are considered related. In fact each note of the scale can be viewed as the beginning of a new scale called a mode. Each mode has it's own characteristics and usefulness. Refer to the blue text to the left.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

MELODIC MINOR PENTATONIC



DETAILS

Scale Tones

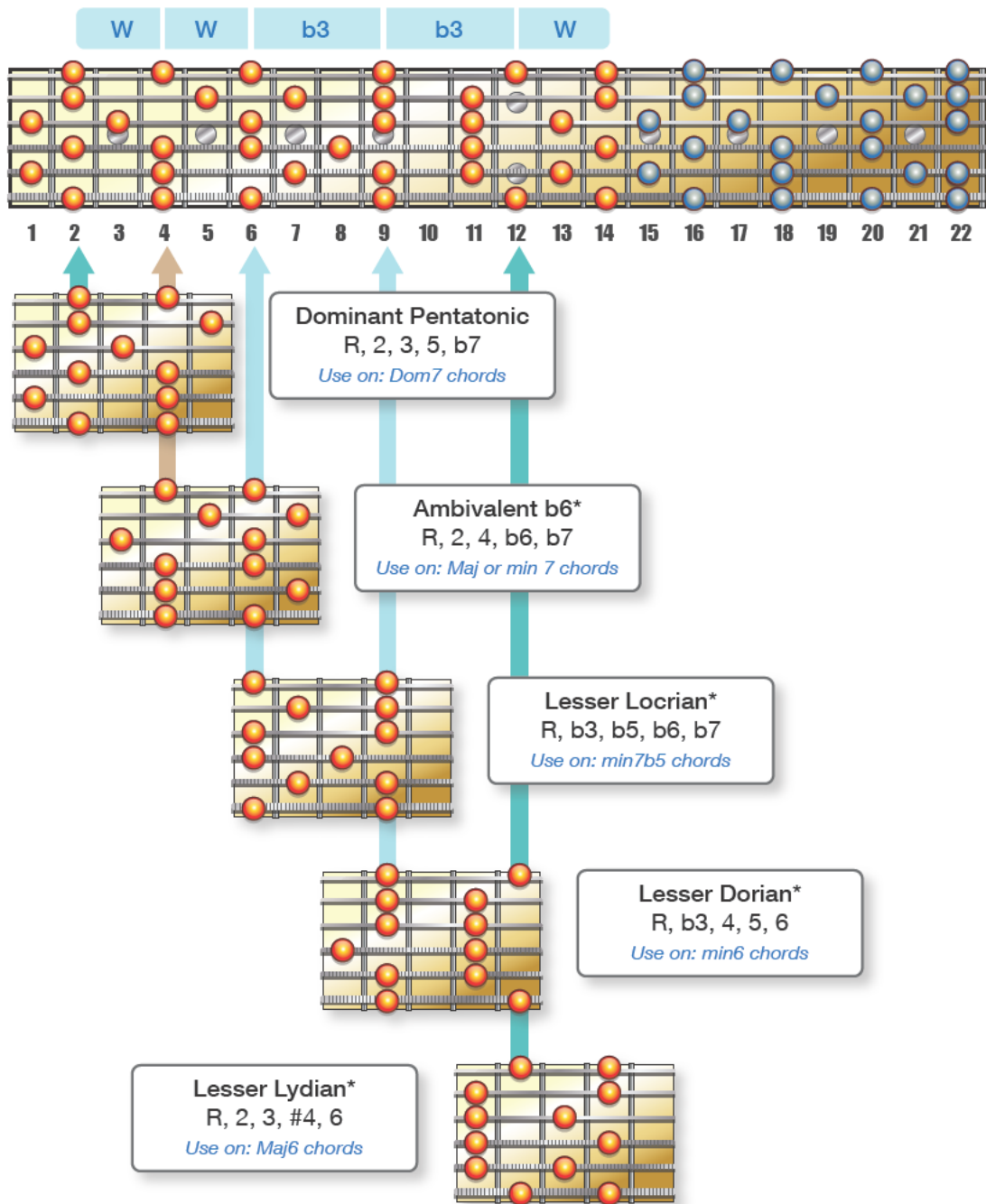
R, 2, b3, 5, 6

The Melodic Minor Pentatonic is considered a modal pentatonic scale. A modal pentatonic scale is created when two notes are removed from a seven note scale. The five notes left over are usually chord tones plus one or two characteristic sounding notes from the original scale. In this case our original scale is Melodic Minor so we chose the Root, second, minor third, perfect fifth, and major sixth as our notes. Another version of Melodic Minor Pentatonic adds the minor seventh in place of the second.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

DOMINANT PENTATONIC



DETAILS

Scale Tones

R, 2, 3, 5, b7

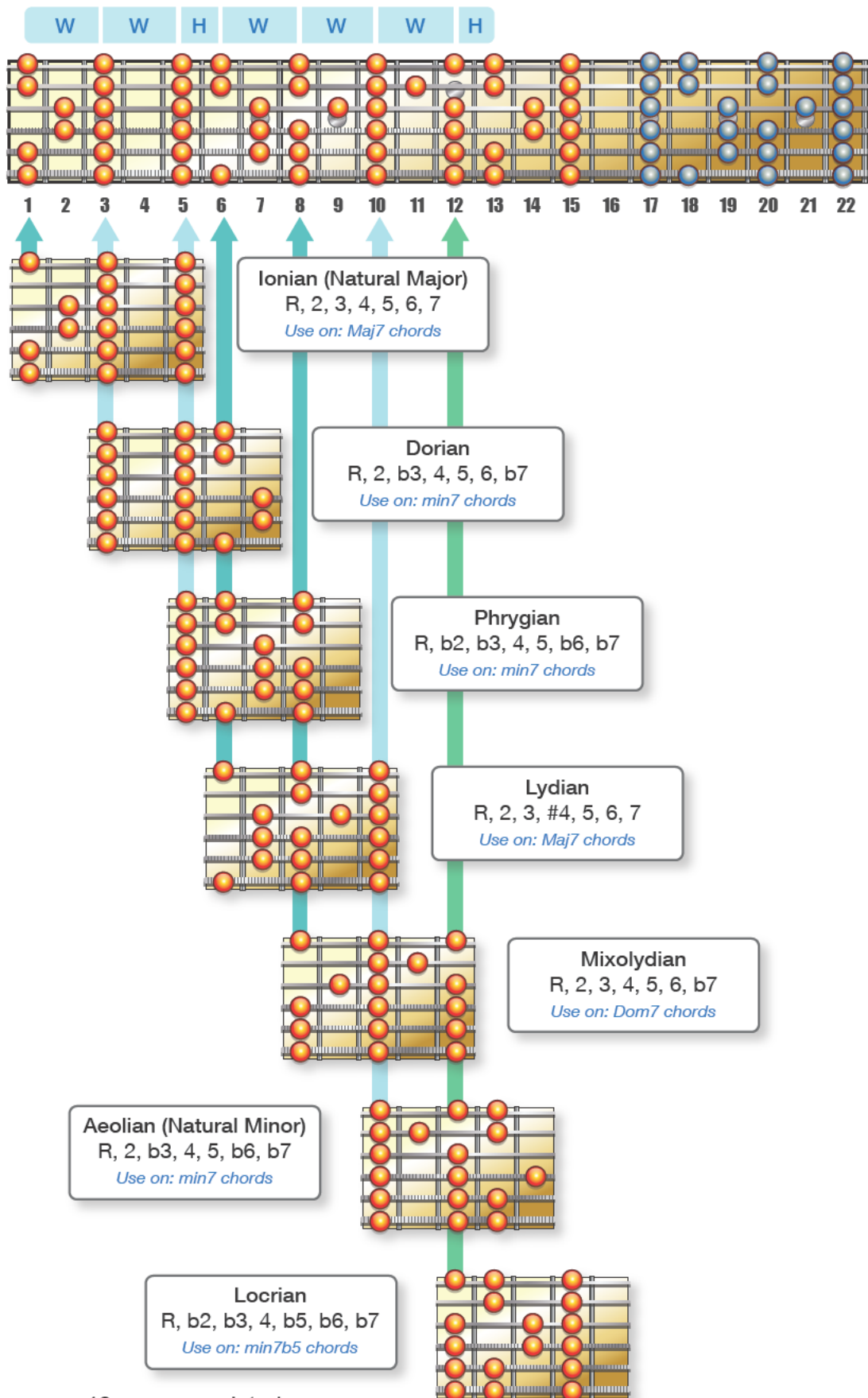
The Dominant Pentatonic is considered a modal pentatonic scale. A modal pentatonic scale is created when two notes are removed from a seven note scale. The five notes left over are usually chord tones plus one or two characteristic sounding notes from the original scale. In this case our original scale is Mixolydian so we chose the Root, second, major third, perfect fifth, and minor seventh as our notes. Another version of Dominant Pentatonic adds the perfect fourth in place of the second.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

* Completely fictitious name

NATURAL MAJOR/MINOR



DETAILS

Scale Tones

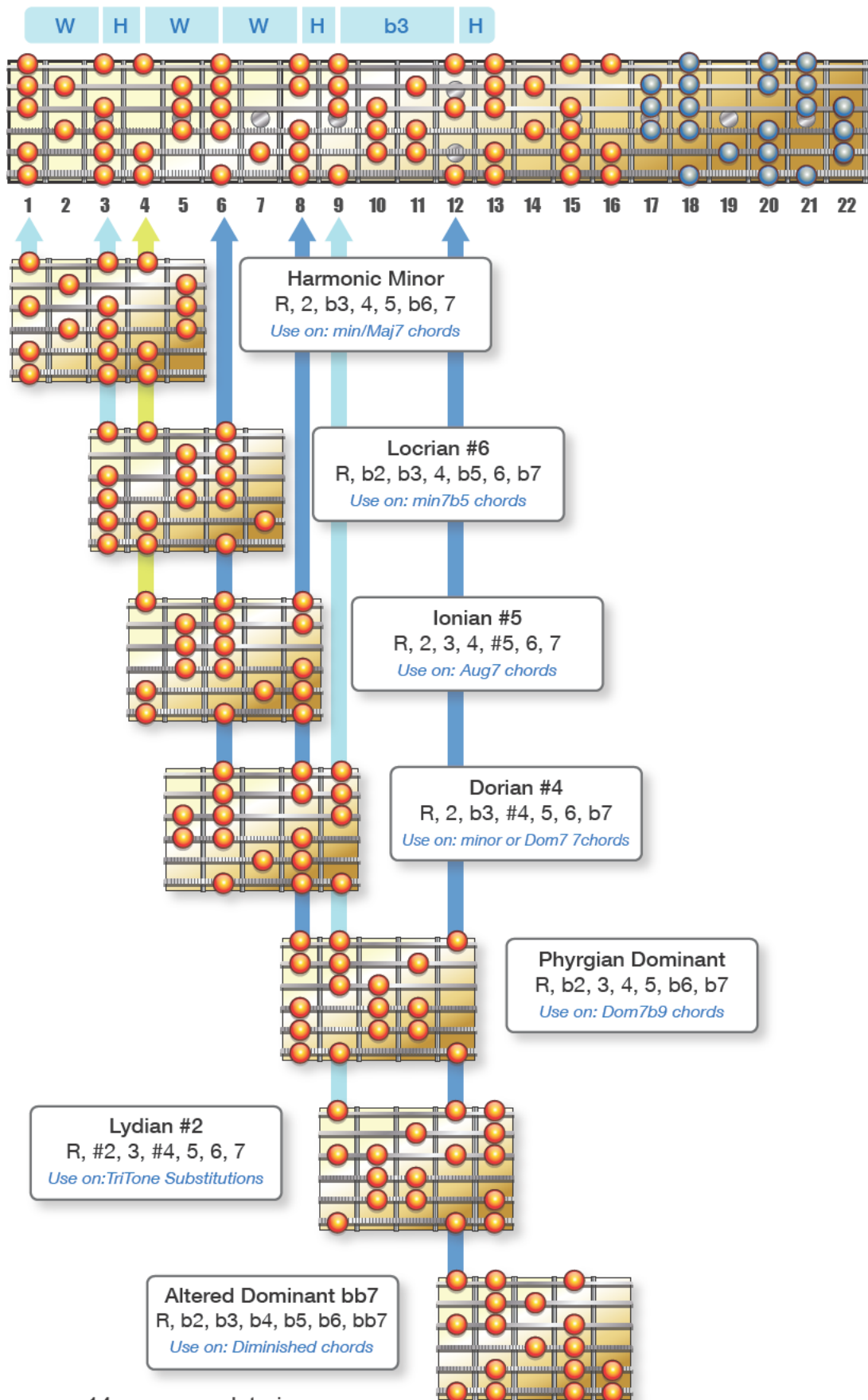
R, 2, 3, 4, 5, 6, 7

The natural major scale (Ionian) is sometimes referred to as "The Mother of all Scales". The reason for this being that we relate all other scales to the major scale. We could say the Dorian mode is just like the major scale but with minor third and minor seventh intervals. The modes of the major scale are very popular in all forms of music. The Aeolian (Natural Minor), and Mixolydian modes see a lot of use in rock, folk, pop, classical, and jazz music.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

HARMONIC MINOR



DETAILS

Scale Tones

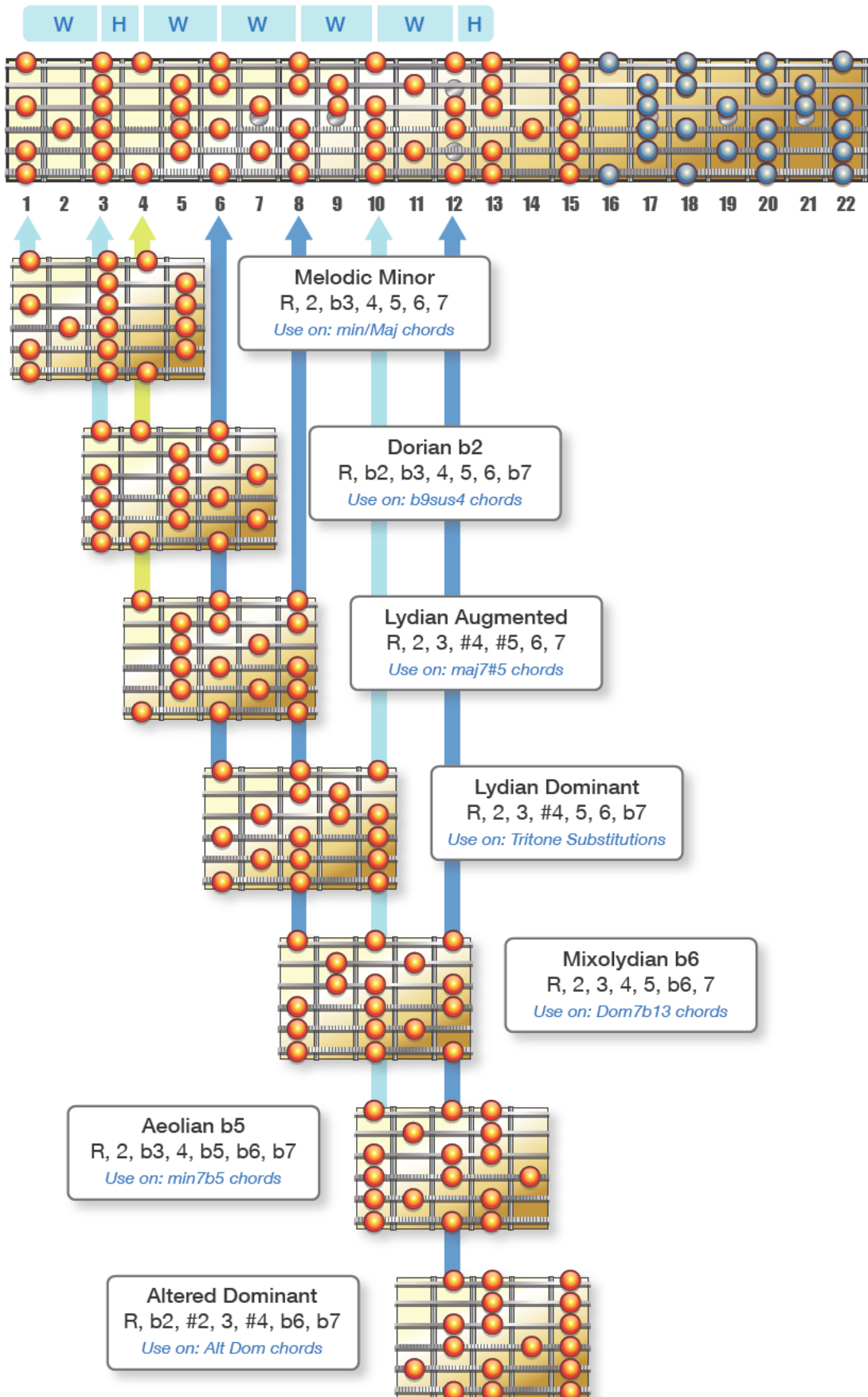
R, 2, b3, 4, 5, b6, 7

The Harmonic Minor scale has nearly all the same notes as the natural minor scale except for the seventh degree. In the harmonic minor scale the seventh note is major rather than minor which makes it different from other minor scales. This raised seventh acts as a leading tone which resolves to the root note of the key. The main role of the harmonic minor scale is to create harmonies (chords) for minor progressions. However, the seven modes of the harmonic minor can be used for improvising over some unusual chords.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

MELODIC MINOR



DETAILS

Scale Tones

R, 2, b3, 4, 5, 6, 7

The Melodic Minor scale is good to learn if you're interested in jazz improvisation. The main reason for this is because its seventh mode is the Altered Dominant scale. Players use the Alt Dom scale to solo over altered dominant chords (hence its name). An altered dominant chord would have tensions that are either sharpened or flattened. A7(b9) or C7(b13) are examples of altered dominant chords. Another useful mode is the Lydian Dominant, scale which can be used to improvise over Tritone Chord Substitutions.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

DIMINISHED SCALE

W H W H W H W H

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

Whole Half Scale
R, 2, b3, 4, b5, b6, bb7, 7
Use on: Dim7 chords

Half Whole Scale
R, b2, b3, 3, #4, 5, 6, b7
Use on: Alt Dom chords

DETAILS

Scale Tones

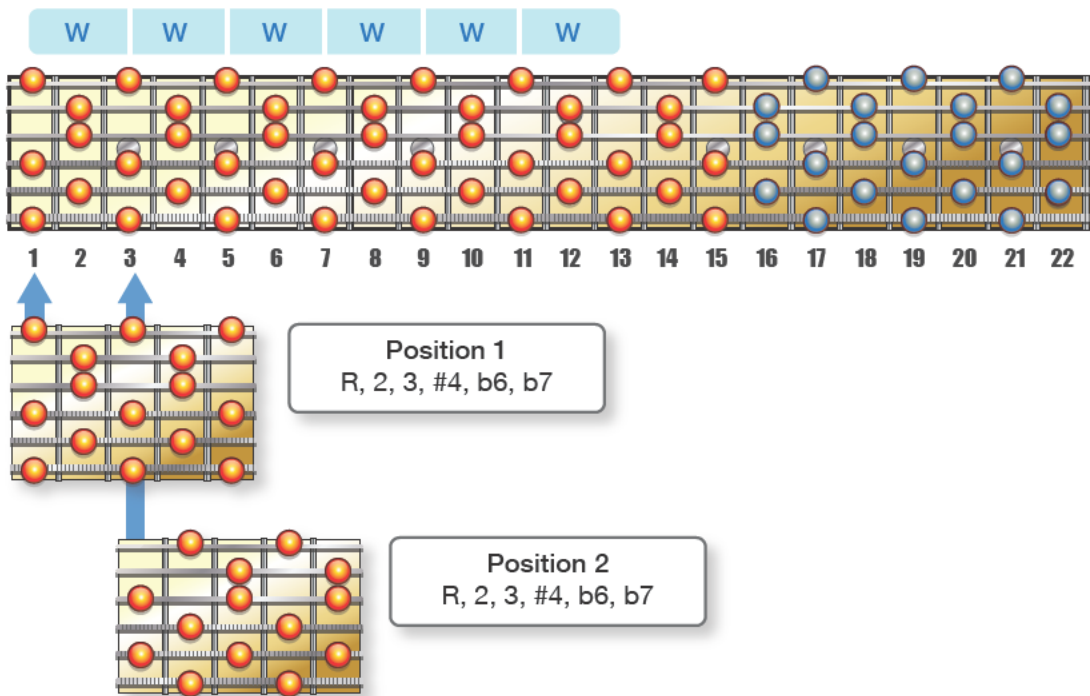
R, 2, b3, 4, b5, b6, bb7, 7

The Diminished scale is created from alternating whole step and half step intervals. This formula leaves us with two modes, the whole-half diminished and the half-whole diminished. Both of these scales are considered symmetrical scales. Classical composers like Debussy, Ravel, Stravinsky, and Bartok frequently made use of the diminished scale in their compositions. It is also commonly used in jazz improvisation over diminished 7 chords or dominant chords.

Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

WHOLE TONE SCALE



DETAILS

Scale Tones

R, 2, 3, #4, b6, b7

The Whole Tone scale include six notes that are each a major 2nd or a whole step apart. It is considered a symmetrical scale and it's sound does not give the listener a strong sense of a key center or tonality. Romantic musicians like Debussy and jazz musicians like Thelonious Monk have made excellent use of the whole tone scale though it is considered a challenging scale to create music with. Improvisation applications for the scale include augmented chords and dominant 7 #5 chords.

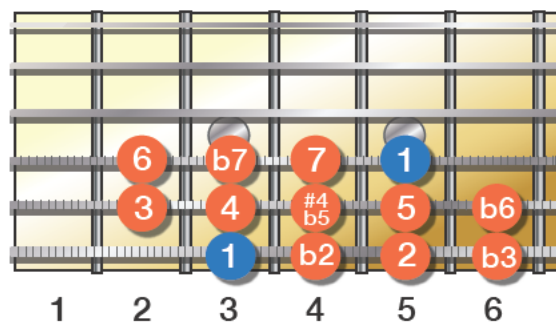
Tonality

	Minor
	Major
	Dominant
	Augmented
	Diminished
	Suspended
W	Whole Step
H	Half Step

SCALES

A Collection of Scale Formulas

Below are a list of scale formulas someone had given to me a while ago. There are more scales here than anyone should ever need. You will need to be comfortable with your enharmonic equivalents to make sense of some of the more exotic intervals here like 7bb, 2#, or 5bb. Refer to the included cheat sheet if you need help. I've grouped all related modes using colored bars to the left of the names to better organize the scales.



2# = 3b
 3bb = 2
 5# = 6b
 5bb = 4
 6bb = 5
 6# = 7b
 7bb = 6

Major: 1-2-3-4-5-6-7-1

Dorian: 1-2-3b-4-5-6-7b-1

Phrygian: 1-2b-3b-4-5-6b-7b-1

Lydian: 1-2-3-4#-5-6-7-1

Mixolydian: 1-2-3-4-5-6-7b-1

Aeolian: 1-2-3b-4-5-6b-7b-1

Locrian: 1-2b-3b-4-5b-6b-7b-1

Melodic Minor: 1-2-3b-4-5-6-7-1

Dorian b2: 1-2b-3b-4-5-6-7b-1

Lydian Aug: 1-2-3-4#-5#-6-7-1

Lydian Dom: 1-2-3-4#-5-6-7b-1

Hindu: 1-2-3-4-5-6b-7b-1

Locrian Natural 2: 1-2-3b-4-5b-6b-7b-1

Super Locrian: 1-2b-3b-4b-5b-6b-7b-1

Harmonic Minor: 1-2-3b-4-5-6b-7-1

Locrian Natural 6: 1-2b-3b-4-5b-6-7b-1

Ionian #5: 1-2-3-4-5#-6-7-1

Dorian #4: 1-2-3b-4#-5-6-7b-1

Phrygian Natural 3: 1-2b-3-4-5-6b-7b-1

Lydian #2: 1-2#-3-4#-5-6-7-1

Alt bb7: 1-2b-3b-3-5b-6b-7bb-1

Harmonic Major: 1-2-3-4-5-6b-7-1

Dorian b5: 1-2-3b-4-5b-6-7b-1

Phrygian b4: 1-2b-3b-4b-5-6b-7b-1

Lydian b3: 1-2-3b-4#-5-6-7-1

Dominant b2: 1-2b-3-4-5-6-7b-1

Lydian Aug #2: 1-2#-3-4#-5#-6-7-1

Locrian bb7: 1-2b-3b-4-5b-6b-7bb-1

Hungarian Minor: 1-2-3b-4#-5-6b-7-1

Oriental: 1-2b-3-4-5b-6-7b-1

Ionian Aug #2: 1-2#-3-4-5#-6-7-1

Ionian bb3 bb7: 1-2b-3bb-4-5b-6b-7bb-1

Double Harmonic: 1-2b-3-4-5-6b-7-1

Lydian #6 #2: 1-2#-3-4#-5-6#-7-1

Alt Natural 5 bb7: 1-2b-3b-3-5-6b-7bb-1

Hungarian Major: 1-2#-3-4#-5-6-7b-1

Alt bb6 bb7: 1-2b-3b-3-5b-6bb-7bb-1

Locrian Nat 2 Nat 7: 1-2-3b-4-5b-6b-7-1

Alt Natural 6: 1-2b-3b-3-5b-6-7b-1

Melodic Aug: 1-2-3b-4-5#-6-7-1

Dorian b2 #4: 1-2b-3b-4#-5-6-7b-1

Lydian Aug #3: 1-2-3#-4#-5#-6-7-1

Neapolitan Minor: 1-2b-3b-4-5-6b-7-1

Lydian #6: 1-2-3-4#-5-6#-7-1

Dominant Aug: 1-2-3-4-5#-6-7b-1

Hungarian Gypsy: 1-2-3b-4#-5-6b-7b-1

Locrian Natural 3: 1-2b-3-4-5b-6b-7b-1

Ionian #2: 1-2#-3-4-5-6-7-1

Alt bb3 bb7: 1-2b-3bb-3-5b-6b-7bb-1

Neapolitan Major: 1-2b-3b-4-5-6-7-1

Lydian Aug #6: 1-2-3-4#-5#-6#-7-1

Lydian Dom Aug: 1-2-3-4#-5#-6-7b-1

Lydian Minor: 1-2-3-4#-5-6b-7b-1

Major Locrian: 1-2-3-4-5b-6b-7b-1

Alt Natural 2: 1-2-3b-3-5b-6b-7b-1

Alt bb3: 1-2b-3bb-3-5b-6b-7b-1

Enigmatic Minor: 1-2b-3b-4#-5-6#-7-1

Mode 2: 1-2-4-4#-6-6#-7-1

Mode 3: 1-2#-3-5-5#-6-7b-1

Mode 4: 1-2b-3-4-5b-6bb-7bb-1

SCALES

Mode 5: 1-2#-3-4-5b-6b-7-1

Mode 6: 1-2b-3bb-3-5bb-6b-7bb-1

Mode 7: 1-2b-3bb-3-5-6b-7-1

Enigmatic: 1-2b-3-4#-5#-6#-7-1

Mode 2: 1-2#-4-5-6-6#-7-1

Mode 3: 1-2-3-4#-5-6b-7bb-1

Mode 4: 1-2-3-4-5b-6bb-7b-1

Mode 5: 1-2-3b-3-4-6b-7b-1

Mode 6: 1-2b-3bb-3-5b-6b-7b-1

Mode 7: 1-2b-3bb-4-5-6-7-1

Composite II: 1-2b-3-4#-5-6b-7-1

Mode 2: 1-2#-4-4#-5-6#-7-1

Mode 3: 1-2-3b-3-5b-6b-7bb-1

Mode 4: 1-2b-3bb-4-5b-6bb-7b-1

Mode 5: 1-2b-3-4-5b-6-7-1

Mode 6: 1-2#-3-4-5#-6#-7-1

Mode 7: 1-2b-3bb-4-5-6b-7bb-1

Ionian b5: 1-2-3-4-5b-6-7-1

Dorian b4: 1-2-3b-4b-5-6-7b-1

Phrygian bb3: 1-2b-3bb-4-5-6b-7b-1

Lydian b2: 1-2b-3-4#-5-6-7-1

Super Lydian Aug: 1-2#-4-4#-5#-6#-7-1

Aeolian bb7: 1-2-3b-4-5-6b-7bb-1

Locrian bb6: 1-2b-3b-4-5b-6bb-7b-1

Locrian Natural 2: 1-2b-3b-4-5b-6b-7-1

Ionian #6: 1-2-3-4-5-6#-7-1

Dorian Aug: 1-2-3b-4-5#-6-7b-1

Phrygian #4: 1-2b-3b-4#-5-6b-7b-1

Lydian #3: 1-2-4-4#-5-6-7-1

Dominant #2: 1-2#-3-4-5-6-7b-1

Alt Alt: 1-2b-3bb-3-5b-6bb-7bb-1

Persian: 1-2b-3-4-5b-6b-7-1

Mode 2: 1-2#-3-4-5-6#-7-1

Mode 3: 1-2-3bb-3-5-6b-7bb-1

Mode 4: 1-2b-3b-4#-5-6b-7-1

Mode 5: 1-2-4-4#-5-6#-7-1

Mode 6: 1-2#-3-4-5#-6-7b-1

Mode 7: 1-2b-3bb-4-5b-6bb-7bb-1

Minor Pent: 1-3b-4-5-7b-1

Major Pent: 1-2-3-5-6-1

Mode 3: 1-2-4-5-7b-1

Mode 4: 1-3b-4-5#-7b-1

Mode 5: 1-2-4-5-6-1

Kumoi: 1-2-3b-5-6-1

Mode 2: 1-2b-4-5-7b-1

Mode 3: 1-3-5b-6-7-1

Mode 4: 1-2-4-5-6b-1

Mode 5: 1-3b-4-5b-7b-1

Hirojoshi: 1-2-3b-5-6b-1

Mode 2: 1-2b-4-5b-7b-1

Mode 3: 1-3-4-6-7-1

Mode 4: 1-2b-4-5-6b-1

Mode 5: 1-3-4#-5-7-1

Whole Tone: 1-2-3-4#-5#-6#-1

Augmented: 1-2#-3-5-6b-7-1

Mode 2: 1-2b-3-4-5#-6-1

Pelog: 1-2b-3b-3-5-6b-1

Mode 2: 1-2-3b-4#-5-7-1

Mode 3: 1-2b-3-4-6-7b-1

Mode 4: 1-2#-3-5#-6-7-1

Mode 5: 1-2b-4-5b-6b-7bb-1

Mode 6: 1-3-4-5-6b-7-1

Dominant Sus: 1-2-4-5-6-7b-1

Mode 2: 1-3b-4-5-6b-7b-1

Mode 3: 1-2-3-4-5-6-1

Mode 4: 1-2-3b-4-5-7b-1

Mode 5: 1-2b-3b-4-6b-7b-1

Mode 6: 1-2-3-5-6-7-1

Dimin: Whole-Half: 1-2-3b-4-5b-6b-6-7-1

Half-Whole Dimin: 1-2b-3b-3-4#-5-6-7b-1

8 Tone Spanish: 1-2b-3b-3-4-5b-6b-7b-1

Mode 2: 1-2-3b-3-4-5-6-7-1

Mode 3: 1-2b-2-3b-4-5-6-7b-1

Mode 4: 1-2b-2-3-4#-5#-6-7-1

Mode 5: 1-2b-3b-4-5-6b-7b-7-1

Mode 6: 1-2-3-4#-5-6-7b-7-1

Mode 7: 1-2-3-4-5-6b-6-7b-1

Mode 8: 1-2-3b-4-5b-5-6b-7b-1

Bebop Locrian N2: 1-2-3b-4-5b-6b-7b-7-1

Mode 2: 1-2b-3b-3-4#-5#-6-7b-1

Mode 3: 1-2-3b-4-5-6b-6-7-1

Mode 4: 1-2b-3b-4-5b-5-6-7b-1

Mode 5: 1-2-3-4-5b-6b-6-7-1

Mode 6: 1-2-3b-3-4#-5-6-7b-1

Mode 7: 1-2b-2-3-4-5-6b-7b-1

Mode 8: 1-2b-3b-3-4#-5-6-7-1

Bebop Dominant: 1-2-3-4-5-6-7b-7-1

Bebop Minor: 1-2-3b-4-5-6b-6-7b-1

Bebop Loc add 5: 1-2b-3b-4-5b-5-6b-7b-1

Mode 4: 1-2-3-4-5b-5-6-7-1

Mode 5: 1-2-3b-3-4-5-6-7b-1

Mode 6: 1-2b-2-3b-4-5-6b-7b-1

Mode 7: 1-2b-2-3-4#-5-6-7-1

Mode 8: 1-2b-3b-4-5b-6b-7b-7-1

Bebop Dorian: 1-2-3b-4-5-6-7b-7-1

Mode 2: 1-2b-3b-4-5-6b-6-7b-1

Mode 3: 1-2-3-4#-5-6b-6-7-1

Mode 4: 1-2-3-4-5b-5-6-7b-1

Mode 5: 1-2-3b-3-4-5-6b-7b-1

Mode 6: 1-2b-2-3b-4-5b-6b-7b-1

Mode 7: 1-2b-2-3-4-5-6-7-1

Mode 8: 1-2b-3b-3-4#-5#-6#-7-1

Bebop Major: 1-2-3-4-5-6b-6-7-1

Mode 2: 1-2-3b-4-5b-5-6-7b-1

Mode 3: 1-2b-3b-3-4-5-6b-7b-1

Mode 4: 1-2-3b-3-4#-5-6-7-1

Mode 5: 1-2b-2-3-4-5-6-7b-1

Mode 6: 1-2b-3b-3-4#-5#-6-7-1

Mode 7: 1-2-3b-4-5-6b-7b-7-1

Mode 8: 1-2b-3b-4-5b-6b-6-7b-1