

# HARMONIC MINOR MODES

## 1 AEOLIAN NATURAL 7 Harmonic Minor

*i* *ii*<sup>o</sup> *b**III*<sup>+</sup> *iv* *V* *b**VI* *vii*<sup>o</sup>  
 R (2) — (1) — (2) — (2) — (1) ☆ (3) — (1)  
 A<sup>m</sup> B<sup>o</sup> C<sup>+</sup> D<sup>m</sup> E F G<sup>#o</sup>

## 2 LOCRIAN NATURAL 6

*i*<sup>o</sup> *b**II*<sup>+</sup> *b**iii* *IV* *b**V* *vi*<sup>o</sup> *b**vii*  
 R (1) — (2) — (2) — (1) ☆ (3) — (1) — (2)  
 A<sup>o</sup> B<sup>b+</sup> C<sup>m</sup> D E<sup>b</sup> F<sup>#o</sup> G<sup>m</sup>

## 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)  
 A<sup>+</sup> B<sup>m</sup> C<sup>#</sup> D E<sup>#o</sup> F<sup>#m</sup> G<sup>#o</sup>

## 4 DORIAN SHARP 4 Romanian Scale

*i* *II* *b**III* *#iv*<sup>o</sup> *v* *vi*<sup>o</sup> *b**VII*<sup>+</sup>  
 R (2) — (1) ☆ (3) — (1) — (2) — (1) — (2)  
 A<sup>m</sup> B C D<sup>#o</sup> E<sup>m</sup> F<sup>#o</sup> G<sup>+</sup>

## 5 PHRYGIAN NATURAL 3 Phrygian Dominant

*I* *b**II* *iii*<sup>o</sup> *iv* *v*<sup>o</sup> *b**VI*<sup>+</sup> *b**vii*  
 R (1) ☆ (3) — (1) — (2) — (1) — (2) — (2)  
 A B<sup>b</sup> C<sup>#o</sup> D<sup>m</sup> E<sup>o</sup> F<sup>+</sup> G<sup>m</sup>

## 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)  
 A B<sup>#o</sup> C<sup>#m</sup> D<sup>#o</sup> E<sup>+</sup> F<sup>#m</sup> G<sup>#</sup>

## 7 ULTRA LOCRIAN Super Locrian *b*<sup>7</sup>

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

All Numerals are written in relation to the Major Scale. A *ii* or *II* indicates the second note of a major scale, while a *bii* or *bII* indicates a flatted 2nd note. The size of the numeral indicates whether it is assigned a major chord or minor chord.

+ = Augmented Triad  
 Uppercase Numeral = Major Chord  
 Lowercase Numeral = Minor Chord  
 "o" Symbol = Diminished Triad  
 R = Root  
 1, 2, 3 = Semitones  
 #, b = Sharp/Flat

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, b6, and 7, and an Aug Triad on degrees b3, 5, and 7

☆ Indicates that a minor triad could also be built off this degree. In A Harmonic Minor, we can construct the following chords starting off the 6th note, F:

- F - A - C = F Major Triad
- F - G# - C = Equivalent to F<sup>m</sup>
- F - G# - B = Equivalent to F<sup>o</sup>