

Dorian/Minor Mandology

Dorian/Minor Mode
Starting on the 3rd Finger

3rd C, C#, G, Ab
FFcP

Repeat signs are not arbitrary. Repeat the selections within these bars as often as you need to make them comfortable. You can't overplay them!

MEASURE 1: HOME (3 4 4 4 4 4 4 4) TH1206 (4 4 4 4 4 4 4 4)

MEASURE 5: HOME (4 4 4 4 4 4 4 4) IM7 (Cm7) (4 4 4 4 4 4 4 4)

MEASURE 10: VI7 (AbMaj7) (4 4 4 4 4 4 4 4) II7-5 (Dm7b5) (4 4 4 4 4 4 4 4) V7 (G7) (4 4 4 4 4 4 4 4) HOME (4 4 4 4 4 4 4 4)

MEASURE 15: FOURTHS (4 4 4 4 4 4 4 4) HOME (4 4 4 4 4 4 4 4)

MEASURE 20: CONTRARY MOTION (4 4 4 4 4 4 4 4) 'APPROACH' TONES (4 4 4 4 4 4 4 4)

MEASURE 25: HOME (4 4 4 4 4 4 4 4)

Why Dorian/Minor?

The traditional study of the three minor scale modes (*natural, harmonic, and melodic*) betray contextual function in jazz. More often than not, you'll use some kind of Dorian, which offers the "minor-ness" of the lowered 3rd, but maintains a harmonic neutrality in the 6th and 7th scale degrees. We've inserted a taste of harmonic function in the 'i VI ii7b5 V7' patterns to lend your ear some familiarity within a chord context.

Dorian/Minor Mode
Starting on the 2nd Finger

2nd B, Bb, F#, F
FFcP

Now we're going to move everything down one fret.
 It's the same major scale, but we'll start it with the 2nd finger.

28

HOME **THIRDS**

34

HOME **1M7 (Bm7)** **VIMaj7 (GMaj7)** **117-5 (C#m7b5)** **V7 (F#7)**

40

HOME **FOURTHS**

46

HOME **CONTRARY MOTION** **'APPROACH' TONES**

52

HOME

You might not be used to voicing patterns in intervals of 4ths, but this is good for your ear and foreign to the mandolin. It will give you an "edgier," contemporary sound to your improvisation.

Dorian/Minor Mode
Starting on the 1st Finger

1st A, G#, E, Eb
FFcP

Down two more Frets. Again, same Dorian/Minor, but we'll start it with the 1st finger.
 Note: you'll be using the same fingering for G# dorian. But this gives you more "stretch!!"

55

HOME **THIRDS**

61

HOME **i7 (Am7)** **VI7 (FMaj7)** **ii7-5 (Bm7b5)** **V7 (E7)**

67

FOURTHS

73

HOME **CONTRARY MOTION** **'APPROACH' TONES**

79

HOME

In the chord tone (i VII ii7b5 V7) and "approach note" section, think music theory. Engage your brain in analyzing the scale degrees, so when you apply these patterns to improvisation, you're able to consciously define the scale degrees.

Dorian/Minor Mode
Starting on the 4th Finger

Let's give that pinky a REAL workout! This may be a new way to do a D dorian but learn this, and only one fret down gives you the base for a C# scale!

82 HOME THIRDS

88 HOME IM7 (Dm7) VIMaj7 (BbMaj7) II7-5 (Em7b5) V7 (A7)

94 FOURS Note: you'll have to do some shifting to play these measures in A and G#.

100 HOME CONTRARY MOTION 'APPROACH' TONES

106 HOME