

Reverse Dorian/Minor Mandology

3rd C, C#, G, Ab

FFcP

Dorian/Minor Mode

The purpose of this variation of the FFcP exercises is to start it from the other end in Dorian/Minor. Rather than ascend, you start on the upper end and descend.

MEASURES 1-4: HOME

MEASURES 5-8: HOME

MEASURES 9-12: iV7 (AbMaj7), ii7-9 (Dm7b5), V7 (G7), HOME

MEASURES 13-16: FOURTHS

MEASURES 17-20: CONTRARY MOTION, 'APPROACH' TONES

MEASURES 21-24: HOME

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 V7 ii7b5 V7' patterns to lend your ear some familiarity within a chord context.

Dorian/Minor Mode

2nd
FFcP
B, Bb, F#, F

28 HOME THIRD

32 HOME IM7 (Bm7)

37 V7 (GMaj7) II7-5 (C#m7b5) V7 (F#7) HOME

42 FOURTHS

47 CONTRARY MOTION 'APPROACH' TONES

51 HOME

Reverse Dorian/Minor Mandology
What goes down, must come up...

1st A, G#, E, Eb
FFcP

Dorian/Minor Mode

55 **HOME** **THIRDS**

59 **HOME** **IM7 (Am7)**

64 **V17 (FMaj7)** **ii7-5 (Bm7b5)** **V7 (E7)** **HOME**

69 **FOURTHS**

74 **CONTRARY MOTION** **'APPROACH' TONES**

78 **HOME**

Dorian/Minor Mode

82 **HOME** **THIRDS**

5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 5-2-3 7-2 5-7-3 5-2-3 7-2-3 7-3 5-2-3 7-2 5-7-3 5-2-3 7-2-3 7-3

86 **HOME** **IM7 (Dm7)**

3-2-5-3-7-5 2 7 3-2-5-3-7-5-2 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 3-2-5-3-7-5 2 7 3-2-5-3-7-5-2 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7

91 **V7 (BbMaj7)** **ii7-5 (Em7b5)** **V7 (A7)** **HOME**

5-1 7-3 3-7 7 7-5-1 5-2-5 1-5 7-4 7-5-2 5-7 4 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 5-1 7-3 3-7 7 7-5-1 5-2-5 1-5 7-4 7-5-2 5-7 4 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7

96 **FOURTHS**

1 3-7-2-5 7 5 2 3-7-2-5 7 7 5-2-7-3 5 3 7 5-2-7-3 7 1 5-3-2 7-5-3-2 7 1 3-7-2-5 7 5 2 3-7-2-5 7 7 5-2-7-3 5 3 7 5-2-7-3 7 1 5-3-2 7-5-3-2 7

101 **CONTRARY MOTION** **'APPROACH' TONES**

2-3-5-7 2-3-5-7 5-3-2 7 2-3-5 5-3-2 7 2-3-5 2-7 7-5 5-3 3-5 2-3-5-7 2-3-5-7 5-3-2 7 2-3-5 5-3-2 7 2-3-5 2-7 7-5 5-3 3-5 2-3-5-7 2-3-5-7 5-3-2 7 2-3-5 5-3-2 7 2-3-5 2-7 7-5 5-3 3-5

105 **HOME**

2-7-5 7 5-3 5 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 5 2-7-5 7 5-3 5 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 5 2-7-5 7 5-3 5 5-3-2 7-5-3-2 2-3-5-7 2-3-5-7 5