

Reverse Dorian/Minor Arpeggios

'i VI7 ii7b5 V7'

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Repeat signs are not arbitrary. Repeat the selections within these bars as often as you need to make them comfortable.

Mandolin

1 M7 (*Am7*) VIMa7 (*FMaj7*) ii7b5 (*Bm7b5*) V7 (*E7*)

Mdn.

5 I M7 (*Dm7*) VIMa7 (*BbMaj7*) ii7b5 (*Em7b5*) V7 (*A7*)

Mdn.

9 I M7 (*Gm7*) VIMa7 (*EbMaj7*) ii7b5 (*Am7b5*) V7 (*D7*)

Mdn.

13 I M7 (*Cm7*) VIMa7 (*AbMaj7*) ii7b5 (*Dm7b5*) V7 (*G7*)

Mdn.

17 I M7 (*Fm7*) VIMa7 (*DbMaj7*) ii7b5 (*Gm7b5*) V7 (*C7*)

Mdn.

21 I M7 (*Bbm7*) VIMa7 (*GbMaj7*) ii7b5 (*Cm7b5*) V7 (*F7*)

With the above chord tones (i VI7 ii7b5 V7) think music theory. Engage your brain in analyzing the scale degrees thinking from the top note down. When you apply these patterns to improvisation, you're able to consciously define the scale degrees.

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Enharmonic D \sharp =E \flat m

Mdn. 25 **I**M7 (E \flat m7) **V**IM \sharp 7 (C \flat Maj7) **ii**7 \flat 5 (Fm7) \flat 5 **V**7 (B \flat 7)

Enharmonic G \sharp =A \flat m

Mdn. 29 **I**M7 (G \sharp m7) **V**IM \sharp 7 (E \flat Maj7) **ii**7 \flat 5 (A \sharp m7) \flat 5 **V**7 (D \sharp 7)

Enharmonic C \sharp =D \flat m

Mdn. 33 **I**M7 (C \sharp m7) **V**IM \sharp 7 (A \flat Maj7) **ii**7 \flat 5 (D \sharp m7) \flat 5 **V**7 (G \sharp 7)

Mdn. 37 **I**M7 (F \sharp m7) **V**IM \sharp 7 (D \flat Maj7) **ii**7 \flat 5 (G \sharp m \flat 5) **V**7 (C \sharp 7)

Mdn. 41 **I**M7 (Bm7) **V**IM \sharp 7 (G \flat Maj7) **ii**7 \flat 5 (C \sharp m7) \flat 5 **V**7 (F \sharp 7)

Mdn. 45 **I**M7 (E \flat m7) **V**IM \sharp 7 (C \flat Maj7) **ii**7 \flat 5 (F \sharp m7) \flat 5 **V**7 (B7)