

A New View of the Modes: Dorian

Old: Dorian is the 2nd mode of the major scale.

New: To create a dorian scale, lower the 3rd and 7th of the scale See below:



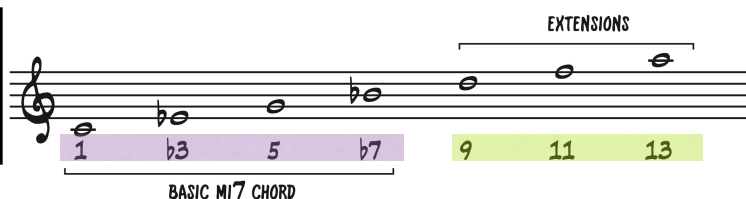
Dorian is a **minor** mode, used with minor **7 chords**. Those chord tones are 1 $\flat$ 3 5 $\flat$ 7. The extensions possible are 9 11 13. To my ear, dorian is the "brightest" minor mode because of its $\natural$ 6. Check out the chord tones/extensions:



So, you could use the C dorian over chords like Cmi7, Cmi9, Cmi11, Cmi6, Cmi6/9. Remember: 4 & 11, 6 & 13 are the same note.

See the E $\flat$ and B $\flat$ in the extended C dorian scale above? Two flats...just like in the key of B $\flat$! C dorian and B $\flat$ share the same notes (same key signature.) Good to remember!

Here's the dorian "**super arpeggio**," created by extending the basic chord (see how the odd numbers stack up?)



Check out these (mostly) **jazz tunes** that use a LOT of dorian sounds:

- Eleanor Rigby (Beatles)
- Impressions
- Little Sunflower
- Milestones
- So What

There are some cool ideas for dorian motifs (including "the lick"!) on the next page.

Pro trick: Great ways to **nail the sound of the dorian**:

- Make sure we hear that **characteristic** $\natural$ 6 (different from the $\flat$ 6 of aeolian.)
- The 9 sounds cool too. **Incorporate those important "color" notes** into cool melodic ideas (motifs.)
- Always work your ideas out **by ear**, in **all 12 keys**!

Pretty soon you'll start to recognize these ideas on recordings by your favorite players...AND in your own playing! **Listen, transcribe, transpose, repeat.**

NEW VIEW OF THE MODES: DORIAN

C DORIAN



EX. 1A ("THE LICK!")



EX. 1B (FROM THE 5)



EX. 1C (START W/ ARPEGGIO)



EX. 2A



EX. 2B



EX. 3 (TRIADS ASCENDING)



(DESCENDING)



EX. 4 ("SUPER ARPEGGIO")



EX. 5



NOTES: 1ST 8 BARS USE A DORIAN, 2ND 8 USE G DORIAN. BRACKETS SHOW THE MELODIC MOTIFS I "BORROWED."

REMEMBER: TRY TO PLAY IDEAS, NOT SCALES!

NEW VIEW OF THE MODES: DORIAN

D DORIAN



EX. 1A ("THE LICK!")



EX. 1B (FROM THE 5)



EX. 1C (START W/ ARPEGGIO)



EX. 2A



EX. 2B



EX. 3 (TRIADS ASCENDING)



(DESCENDING)



EX. 4 ("SUPER ARPEGGIO")



EX. 5

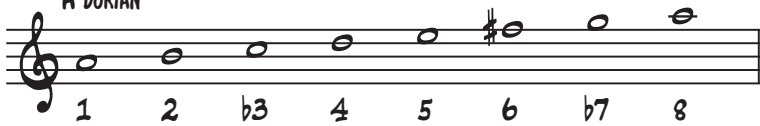


NOTES: 1ST 8 BARS USE B DORIAN, 2ND 8 USE A DORIAN. BRACKETS SHOW THE MELODIC MOTIFS I "BORROWED."

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NEW VIEW OF THE MODES: DORIAN

A DORIAN



EX. 1A ("THE LICK!")



EX. 1B (FROM THE 5)



EX. 1C (START W/ ARPEGGIO)



EX. 2A



EX. 2B



EX. 3 (TRIADS ASCENDING)



(DESCENDING)



EX. 4 ("SUPER ARPEGGIO")



SOME KEYS ARE NOT AS COMFORTABLE AS OTHERS. :(

EX. 5



NOTES: 1ST 8 BARS USE F# DORIAN, 2ND 8 USE E DORIAN. BRACKETS SHOW THE MELODIC MOTIFS I "BORROWED."

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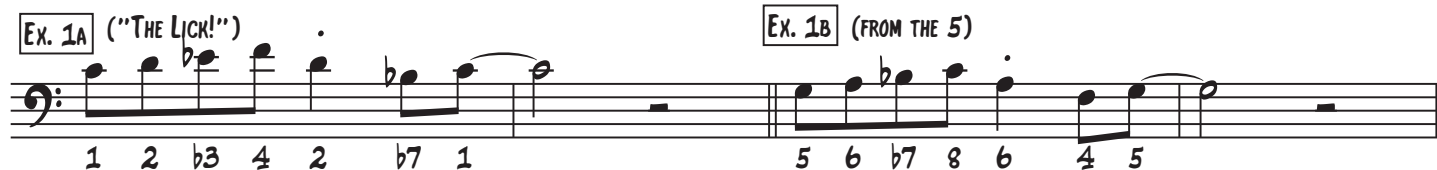


NEW VIEW OF THE MODES: DORIAN

C DORIAN



EX. 1A ("THE LICK!")



EX. 1B (FROM THE 5)



EX. 1C

(START W/ ARPEGGIO)



EX. 2A

EX. 2B



EX. 3

(TRIADS ASCENDING)

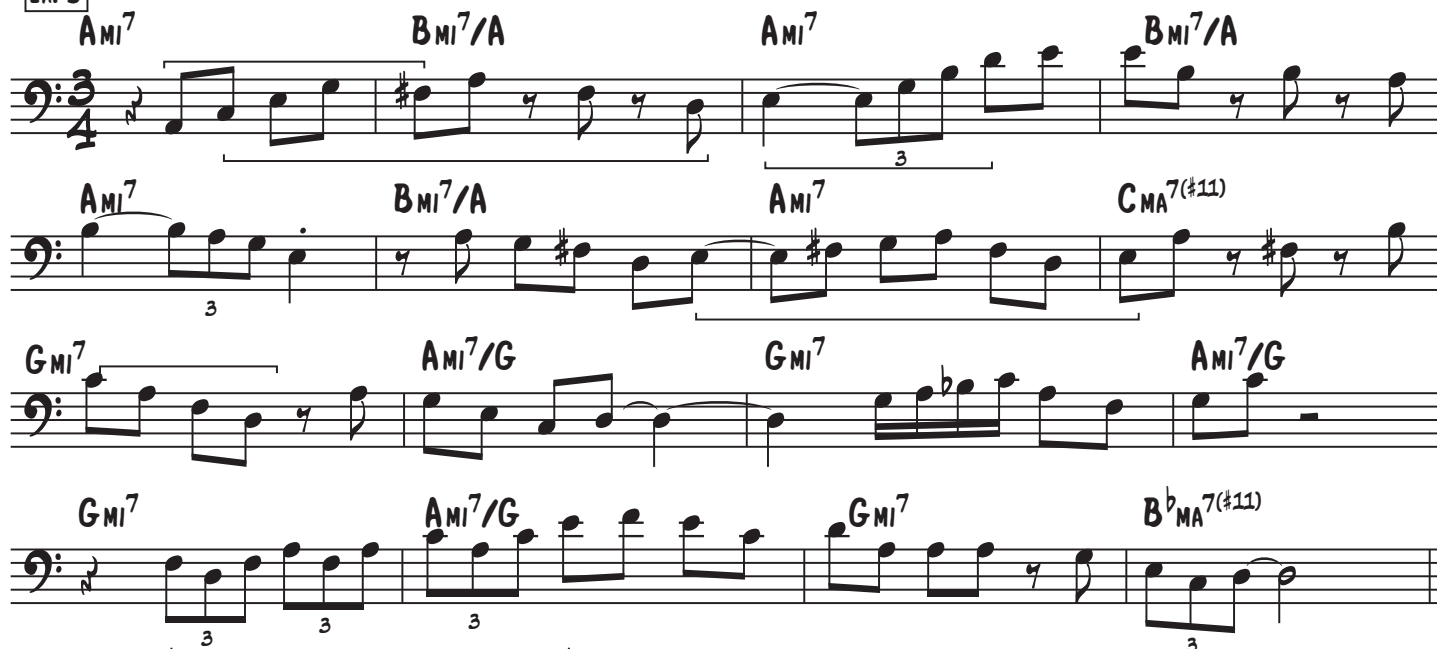


EX. 4

("SUPER ARPEGGIO")



EX. 5



NOTES: 1ST 8 BARS USE A DORIAN, 2ND 8 USE G DORIAN. BRACKETS SHOW THE MELODIC MOTIFS I "BORROWED."

REMEMBER: TRY TO PLAY IDEAS, NOT SCALES!