

# Ted Greene "One Shade of Dorian"

From the 1993 Seminar at the Musicians Institute [Part 1]

Key of G "A Dorian" Key of C "D Dorian"

**A<sub>m</sub>6 [ii]** **F<sub>Δ</sub>(#11) [IV] (D<sub>m</sub>6/9)** **C/E [I]** **F [IV]**

\*○ = intervallic structure in relation to the outlined harmony  
 \*\*□ = in relation to the underlying key

**A<sub>m</sub>6 [ii]** **G**

12 fr.

**A<sub>m</sub>6 [ii]** **G**

12 fr.

**A<sub>m</sub>6 [ii]** **G**

12 fr.

x 3 x 4-2 2-1 1-1

**A "Dorian" sound**  
 in key: 2-R-2-4 & 2-7-2-5  
 Voicings: R-b7-9-b3 R-6-R-4

**A<sub>m</sub>(b6) [vi]** **C**

12 fr.

towards a "D Dorian" sound  
 6-4-5 = A F C = F major (IV)

**D<sub>m</sub>6/9 [ii]** **C**

10 fr.

**D<sub>m</sub>6/9 [ii]** **C**

10 fr.

**"D Dorian"**  
 6-3-4-R (7) = A E F C (B)  
 = D<sub>m</sub>6/9 [ii] / F<sub>Δ</sub>(#11)/A [IV]

**Dm** [ ii ]    **E** [ III ( V / VI ) ]    **Am** [ Vi aka i (minor tonic) ]    **F** [ IV ]    **Am/E**

ii chord +  $\begin{matrix} \textcircled{6} \\ \boxed{7} \end{matrix}$  = D "Dorian" sound in between chords

Vi chord +  $\begin{matrix} \textcircled{b6} \\ \boxed{4} \end{matrix}$  = A "Aeolian" sound

"D Dorian" phrase

**Am**    **Asus**    **C/E**    **Em7**

**Key of G** alt.: **key of A (Dorian) minor** = modal interchange

**Am6** [ ii ]    "A Dorian"    **Am**

**Key of G** alt.: **key of A (Aeolian) minor** = modal interchange

**Key of G**

**Key of C**

**Key of G**

**Am9<sup>b6</sup>** aka  $F\Delta(\#11)/A$     "Dorian" 6    b3 of 'Dorian' sound    "Modal Interchange"

"Dorian" 6

adding an "Aeolian" sound to the ii chord