


Dorian b5 Modal Study in C

Robert Charles Morris


♩ = 120

Violin




Guitar

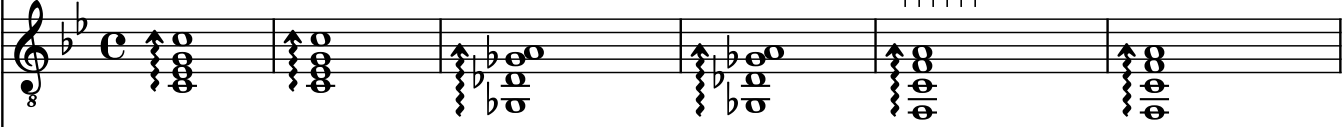

Cm



G \flat m



F



TAB

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

↑	1	0	↑	1	0	↑	2	↑	2	↑	2	↑	2
↓	0	1	↓	0	1	↓	4	↓	4	↓	3	↓	3
↓	3	3	↓	3	3	↓	4	↓	4	↓	3	↓	3
							2		2		1		1

7

Vln.

TAB

2 3 4 2 3 1 3 1 2 4 3 1 3 1

Guit.

Cm Cm Gbm F

TAB

1 0 1 3 1 0 1 3 2 4 4 2 2 4 4 2 2 3 3 1

14

Vln.

TAB

3 1 3 2 3 2 4 3 5 6 8 6 8 6 4 1

Guit.

Cm Cm Dm Dsus2 Cm Cm2

TAB

2 3 3 1 1 0 1 3 0 3 0 4 0 1 3 3 0 1 3

21

Vln.

Guit.

Dm Dsus2 Am Am b5 Bb Bb b5

TAB

27

Vln.

Guit.

Am Am b5 Bb+ EbM7 Abm2 Eb b6

TAB

33

Vln.

TAB

(2)-6-5-1

4

3-2

3-2-3

4-1-3-4

Guit.

Ebm b6

Ebsus2 b6

G

CM7

Cm

Gbm

TAB

4

4

6

6

4

3

6

6

0

0

0

2

0

0

2

3

1

0

1

3

2

4

4

2

39

Vln.

TAB

(4) 1-2-1-4

1-4-3-4-3

1-3-1-3-1-3

2-3-4-1-2-1

Guit.

F

Cm

TAB

2

4

4

2

2

3

3

1

2

3

3

1

1

0

1

1

3

43

Vln.

(1) — 2 — 6 — 8

T
A
B

Guit.

T
A
B

1
0
1
3

Violin

Dorian b5 Modal Study in C

Robert Charles Morris

$\text{♩} = 120$

9

18

26

33

41

♩ = 120

T						
A	2	3	2	2	4-1-3	2-3
B			1		1-4	4

Cm

G♭m

F

Cm

T	↑ 1	↑ 1	↑ 2	↑ 2	↑ 2	↑ 1
A	0	0	4	4	3	0
B	3	3	4	4	3	1

8

T				1-2		
A	(3)	2-3	1-3		4-3-1	3-1
B						3-3-2-3-2

Cm

G♭m

F

T	↑ 1	↑ 1	↑ 1	↑ 2	↑ 2	↑ 2
A	0	0	0	4	4	3
B	3	3	3	4	4	3

15

5 6 8 6 8 6 4 1 4 1 4 1 2

4-3

Cm Cm Dm Dsus2 Cm Cm2 Dm Dsus2

x o x x o x x o x x o o x o x x o x x o o

1 0 1 3 1 0 1 3 1 0 3 2 0 4 0 1 3 3 0 1 3 2 0 0 3 2 0

23

(2) 5 6 5 2-1 2-1 4 1 4 3-4 3-1-3 1 1 3-2 3-2 1 2

Am Am b5 Bb Bb b5 Am Am b5

x o x x o x x x x x o x x o x

1 2 3 1 2 3 3 3 1 2 3 1 2 3 1 2 3

29

(2) 4 3 4 3 4 1 2 6-5 1 4

Bb+ EbM7 Abm2 Eb b6 Ebm b6 Ebsus2 b6 G

3 x x x o x x o o x x x x x o o o x

3 0 1 0 4 3 0 0 1 1 1 1 4 4 3 0 0 0 2

36

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

CM7 Cm Gbm F

8

0 1 2 2 2 2
2 0 4 4 3 3
3 3 2 2 1 1

42

(3)-2-3 4 1-2-1 2 6 8

Cm

8

1 1 1 1
0 0 0 0
3 3 3 3