

Scales and Modes for Soloing

You now move on to learning Dorian and melodic minor, and adding both scales to your soloing over So What.

When working on scales, make sure to learn one shape at a time and add them to your solos right away.

Often times, guitarists over practice scales from a technical standpoint, not feeling ready to start soloing with those scales right away.

But, if you can play the scale up and down from memory, you're ready to dive in and add these scales to your solos.

To learn how to solo, you need to practice soloing.

So, make sure to solo as soon as possible with any shape in this chapter over the So What backing tracks.

Lastly, don't forget to add the patterns and intervals from that previous section in this eBook to get the most out of these scales in your workout.

Dorian Mode

The first mode that you explore over So What is the most widely used scale on this tune, Dorian.

Dorian is the second mode of the major scale, meaning that it's built by playing a major scale from the 2nd note to the 2nd note.

This means that D Dorian has the same notes as C major, just played from D-D.

- C Major = C D E F G A B C
- D Dorian = D E F G A B C D

When you build the Dorian mode, it shares the same notes as the major scale, but it has a distinct sound when used in your solos.

The interval pattern for Dorian is 1-2-b3-4-5-6-b7, giving you the m7 arpeggio 1-b3-5-b7 and color tones 2-4-6.

Because of this, you use Dorian to solo over m7 chords, such as the Dm7 and Ebm7 in So What.

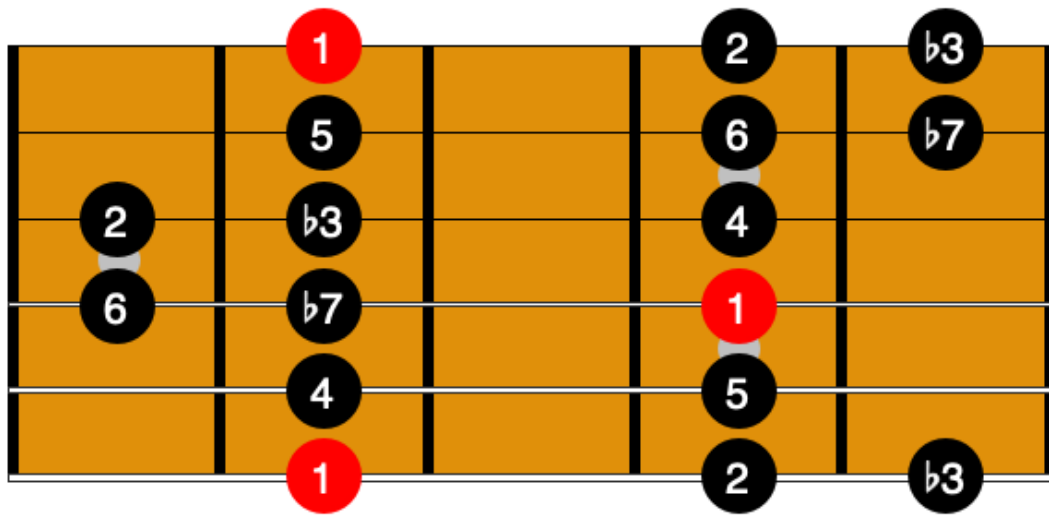
Start by learning one fingering below over Dm7 and Ebm7, then solo with that one shape over the backing tracks.

When that's comfortable, move on to the next fingering and repeat that exercise.

Once you have a few shapes down, mix them together to cover more of the fretboard in your solos.

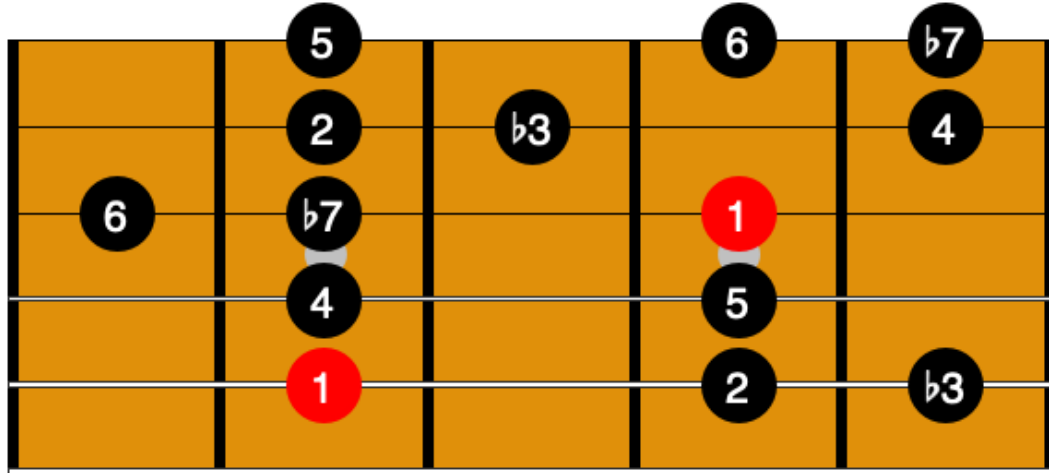
Have fun learning and using this essential jazz mode in your So What solos.

D Dorian



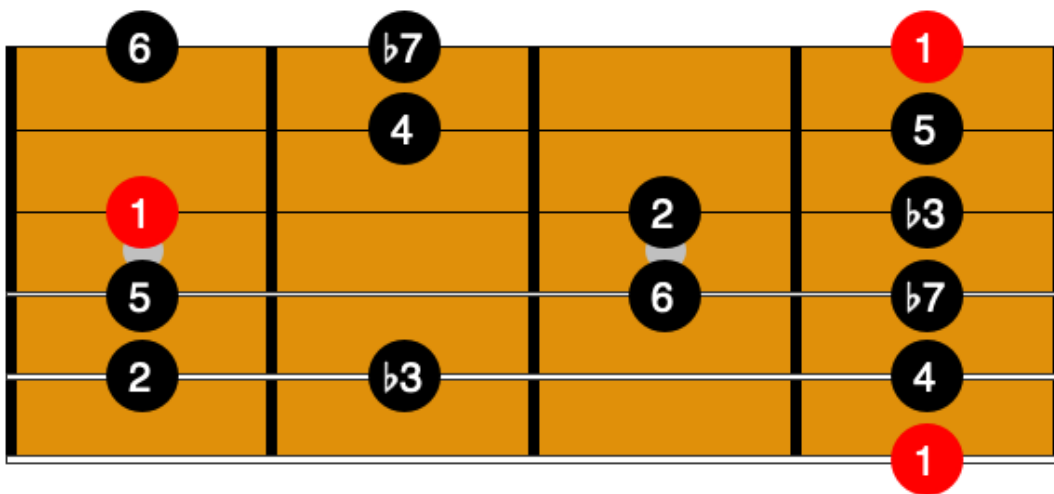
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D Dorian



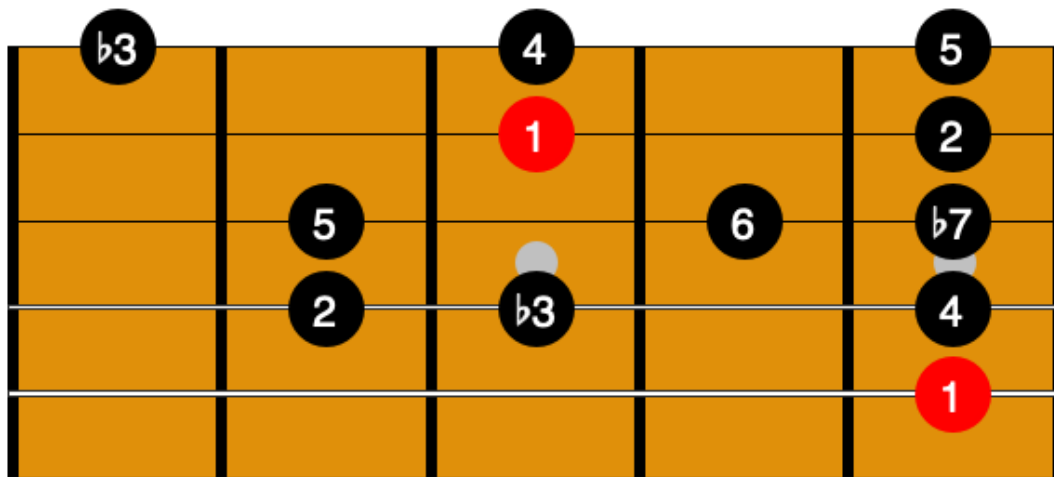
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D Dorian



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D Dorian



Melodic Minor Scale

It may come as a surprise, it did to me back in the day, that you can use melodic minor in your So What solos.

As it's known as the "Dorian jazz tune," it's counter intuitive to use another scale over these changes.

But, when you analyze Miles's, Trane's, and later on Grant Green's solo on this tune, you find melodic minor throughout those solos.

Because of this, melodic minor is an essential sound to explore and use in your solos over So What.

When doing so, you create a bit of tension with the raised 7th note in melodic minor.

Work on getting into and out of that note/tension in your solos in different ways.

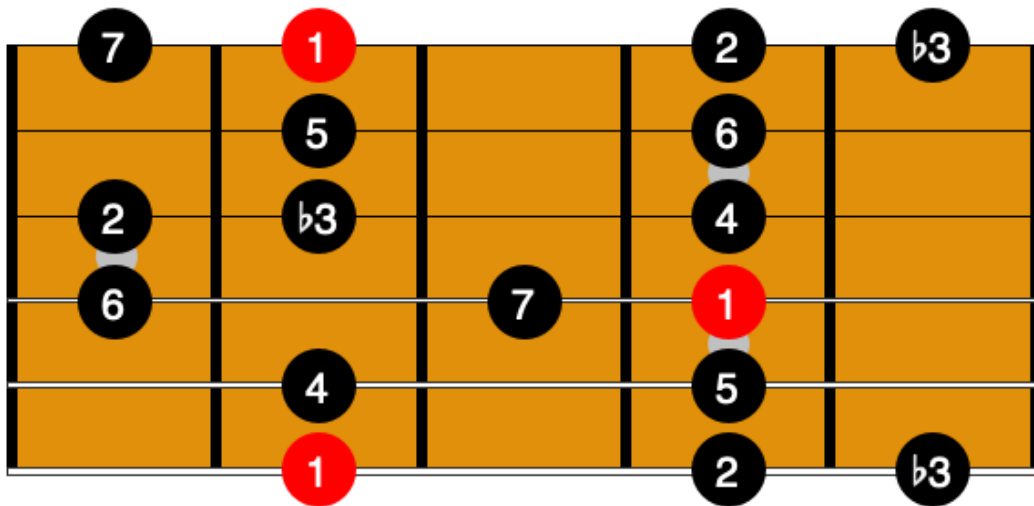
If you land on that note and it sounds "bad" or out of place, don't avoid it in future.

Just work on ways to resolve that note, such as playing 7-1 or 7-2-1 or 2-7-1 for example.

When you learn to use that tension note it becomes a powerful tool to use in your solos.

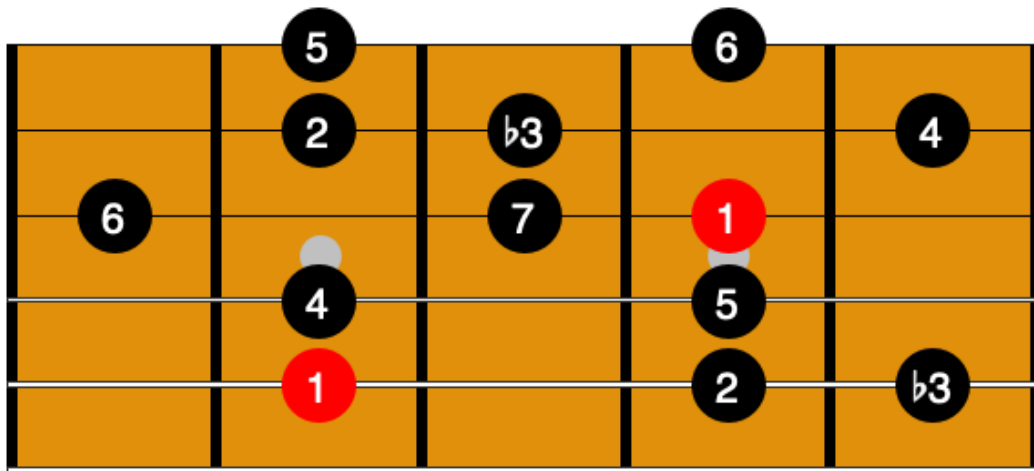
Have fun learning these shapes and adding them to your So What solos as you expand your vocabulary with this tune.

D Melodic Minor



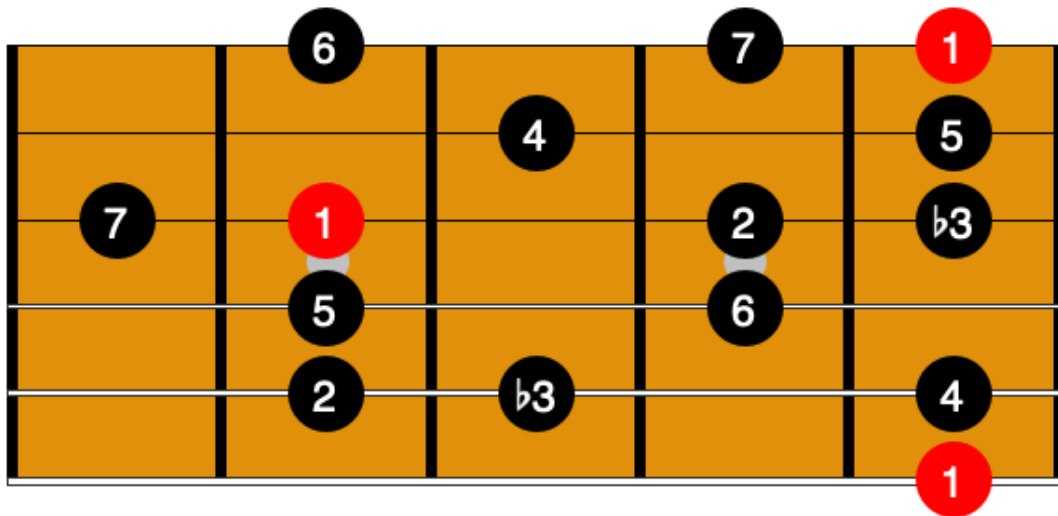
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D Melodic Minor



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D Melodic Minor



6

D Melodic Minor

