

In The Present: Extra Ideas For Soloists

Theory Review

This chart uses the Dorian mode (scale) in 2 keys, concert D minor and Bb minor. The best way to think approach Dorian is to take a major scale and lower both the 3rd and 7th (the same way you make minor 7 chords, which is what Dorian is used with.) So, D major (D E F# G A B C# D) becomes D Dorian (D E F G A B C D.) **See. Ex. 1.**

3 Cool Ideas

- **"SuperArpeggios"** — the basic minor 7 chord tones (R b3 5 b7) PLUS the extensions (9 11 13.) **See Ex. 2.**
- **Sequences** — short patterns of notes that progree up (and down) the scale.
- **Hemiola** — overlay a feeling/grouping of 3 (eighth or quarter notes) over the underlying 4/4.

"Super Arpeggios"

Start by practicing the R b3 5 b7 chord tones of the 2 keys you need for this chart. Go from the root up to the b7 and back down again. Also, **ALWAYS do the reverse:** start at the top (the b7) and go down, then up again. Then, add in the 9; play R b3 5 b7 9, then back down (do the reverse too!) Next, add in the 11 and practice those. Then, add the 13. NOTE: some keys don't set very well on certain horns...too low or two high. Make them work as best you can. Then, check out a short solo sample (**See Ex. 3**) that uses super-arpeggios.

Sequences

There are SO MANY possibilities here! I picked a few at random that I think are good to start with (**see Ex. 4.**) Always start on the root, and go as high as your chops allow (piano, 2 or 3 octaves, guitar, use the full position.) Play with jazz phrasing and style, too..make it *musical*. not an exercise.

Hemiola

Cool word, right? :) Basically, we are superimposing groups of 3 eighths or quarters over the 4/4. When we do this, we are moving the accents around the measure in cool ways, alternating on- and off-the-beat notes. You hear this a lot in jazz solos. To get you started, I included a couple of 3/8 over 4/4 examples, and one 3/4 over 4/4 (**see Ex. 5.**) As with the super-arpeggios and sequences, use your full playable register as you practice these.

What To Practice

The Dorian mode is something you'll use a lot as a jazz soloist. You really need to have a handle on it...and in all 12 keys! Try this routine:

- Practice through the **Circle of 5ths**. A new key every day, a day off every week. You'll hit every key twice a month! Make sure you cover the things below, working your way down the list over time.
- **Scale** (up and back, to the 9th.)
- **Scale**, start on root, to top of your range, to bottom of your range, end on root.
- Scale **sequences**, full range.
- **Arpeggios**; at first , the R b3 5 b7, then the **super-arpeggio**. Don't forget to play them "top down!" also!
- **Make time to improvise**, trying out new ideas. Use the iReal track provided.
- **Listen** to great recordings of modal tunes: Miles Davis "Kind of Blue" and Herbie Hancock "Maiden Voyage" are good intros.

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ADDITIONAL SOLO IDEAS

EX. 1: DORIAN SCALE (EXTENDED)

R 2 $b3$ 5 6 6 $b7$ 8 9 11 13

DORIAN SCALE EXTENSIONS

EX. 2: "SUPERARPEGGIOS"

D_{mi}^{13} $B^b_{mi}^{13}$

R $b3$ 5 $b7$ 9 11 13 R $b3$ 5 $b7$ 9 11 13

EX. 3

D_{mi}^7 $B^b_{mi}^7$

* IT'S OK TO ANTICIPATE THE NEXT CHORD BY AN EIGHTH NOTE, AND TO START ON A NOTE OTHER THAN THE ROOT!

EX. 4

EX. 5

IN THE PRESENT

EX. 1: DORIAN SCALE (EXTENDED)

ADDITIONAL SOLO IDEAS

R 2 b3 5 6 6 b7 8 9 11 13

DORIAN SCALE EXTENSIONS

EX. 2: "SUPERARPEGGIOS"

EMI¹³ CMI¹³

R b3 5 b7 9 11 13 R b3 5 b7 9 11 13

EX. 3

EMI⁷ CMI⁷

* IT'S OK TO ANTICIPATE THE NEXT CHORD BY AN EIGHTH NOTE, AND TO START ON A NOTE OTHER THAN THE ROOT!

EX. 4

EX. 5



IN THE PRESENT

MIKE DANA

EX. 1: DORIAN SCALE (EXTENDED)

ADDITIONAL SOLO IDEAS

R 2 $b3$ 5 6 6 $b7$ 8 9 11 13
DORIAN SCALE EXTENSIONS

EX. 2: "SUPERARPEGGIOS"

Dm^{13} $B^b m^{13}$
R $b3$ 5 $b7$ 9 11 13 R $b3$ 5 $b7$ 9 11 13

EX. 3

Dm^7 $B^b m^7$

* IT'S OK TO ANTICIPATE THE NEXT CHORD BY AN EIGHTH NOTE, AND TO START ON A NOTE OTHER THAN THE ROOT!

EX. 4

EX. 5