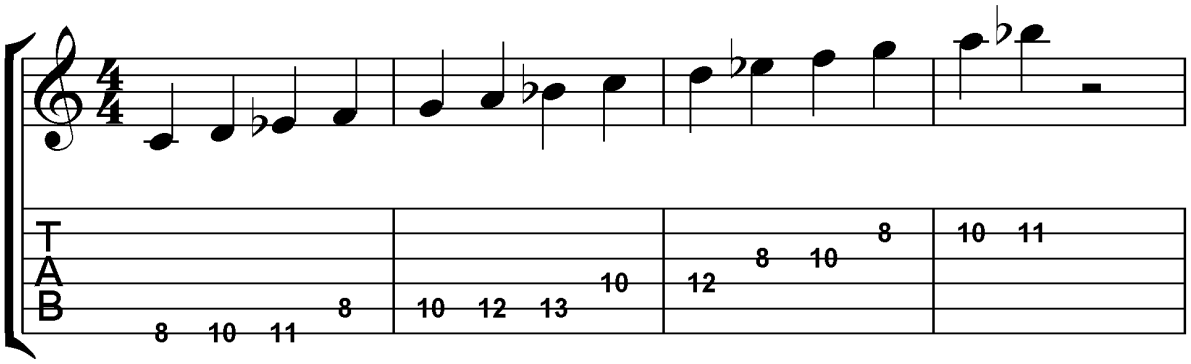
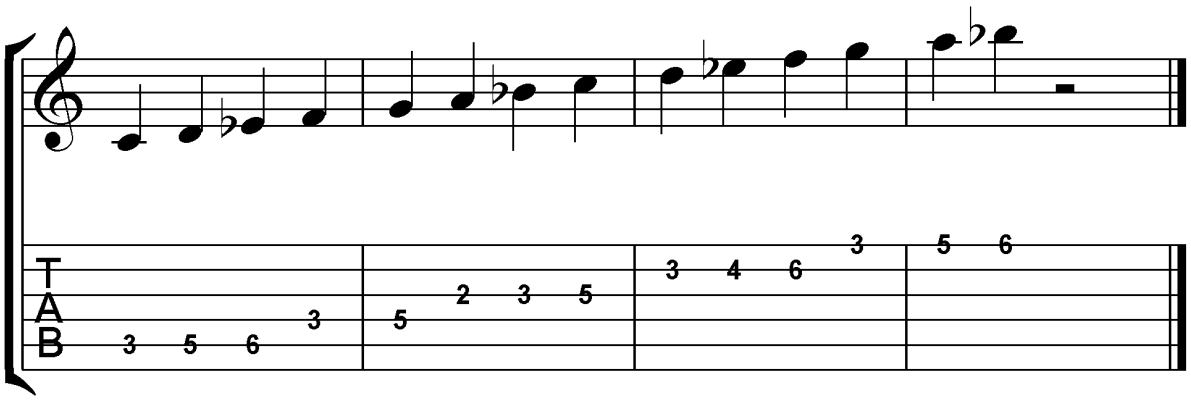
Improvisation Level 1

So What is often seen as a study of the **Dorian mode.**

If you do not know this scale, then begin by learning two two-octave scale positions to get used to it.

Two possible fingerings are shown below in the key of C.



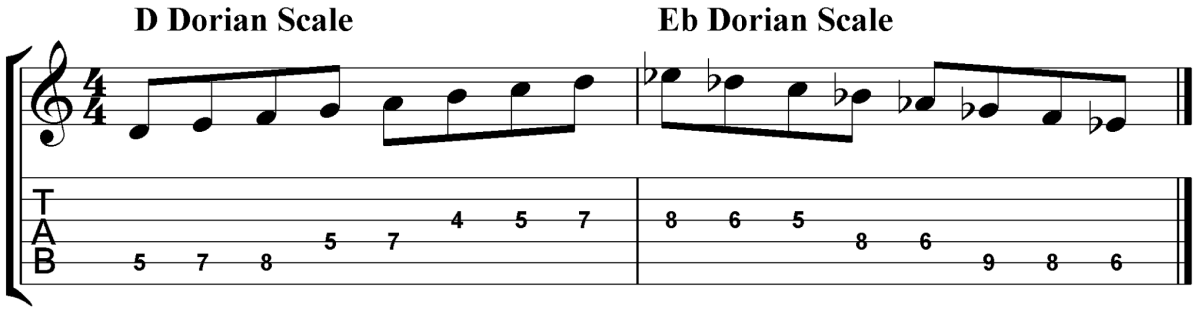


C Dorian Scale Notes: C, D, Eb, F, G, A, Bb

C Dorian Scale Intervals: 1, 2, b3, 4, 5, 6, b7

As mentioned in the harmonic analysis, the progression uses two key centres which are a semi-tone apart.

One way that you can get used to these two key centres from a technical perspective is by **ascending and descending** the two scales.



The Dorian scale is used in the theme of So What which is why you are learning it as an improvisation tool.

However, you can use any minor device to improvise over the progression such as the following:

- ➢ Blues and Minor Pentatonic Scales
- ➢ Melodic and Harmonic Minor Scales
- ➢ Natural Minor Scales
- ➢ R 3 5 7 or 3 5 7 9 Arpeggios

The following exercise demonstrates a combination of these.

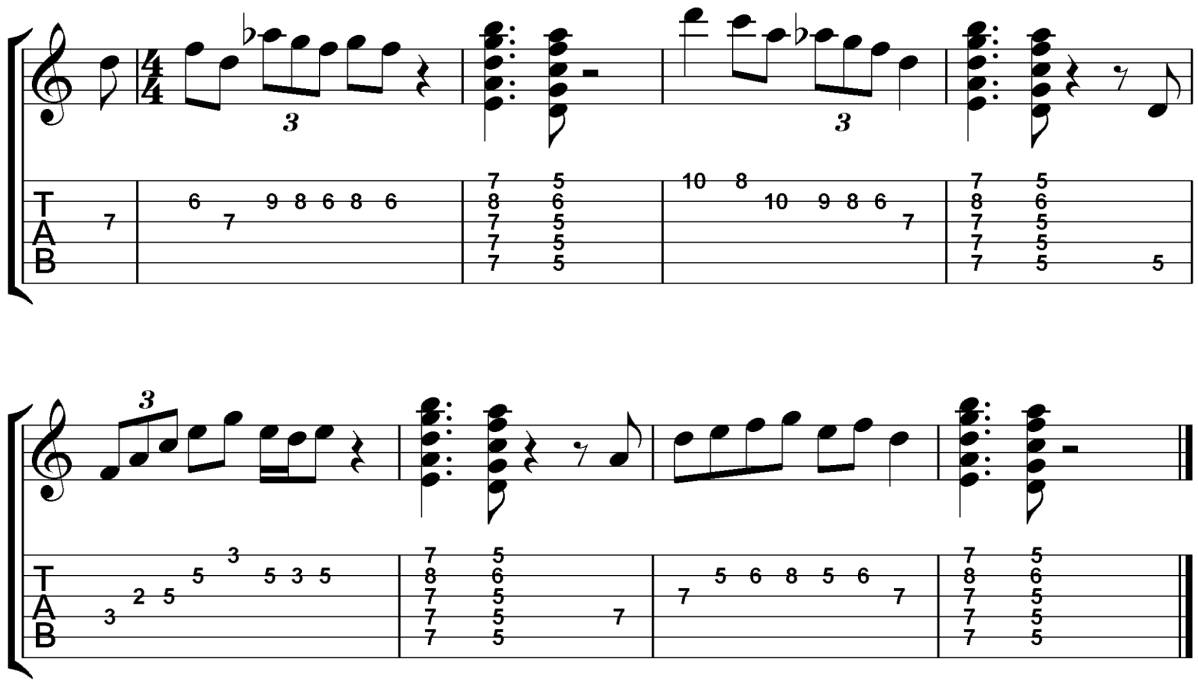
The first two phrases use the blues scale, whereas the third phrase is arpeggio based and the last is from the Dorian Scale.

Adding the signature So What chords in-between each phrase also helps you develop solid phrases.

If you are fairly new to jazz, then you can easily create a stylistically coherent solo using these without going further.

The main element to creating interesting lines is **rhythm.**

There is a solo on the next page in the style of **Miles Davis** that demonstrates this over both of the key centres in So What.



Assignment:

1. Solo over the entire form using call and response
2. Add chords after each phrases you play or leave it empty
3. Learn the solo on the next page then write your own