

Now, if you look at it for a few minutes you will see that the fingering is exactly the same as for the major scale, but with the first note missing and an extra B added at the end (not strictly needed but I like to add the octave note at the end - just think it sounds better).

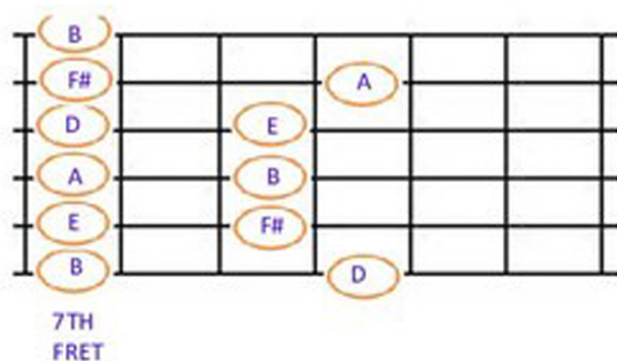
Knowing the fingering for the dorian mode in this position is useful because it makes it easy to relate it to the major scale and helps to work out where to use it and what chords to use it over (we'll cover that in a bit), but it would be a bit more "playable" if we put it into a place on the fretboard where most (not all) players feel most comfortable. So let's have a look at what I call "In Position"....

Playing "In Position"

As I have said before, there are loads of different places or positions to play everything on the guitar. Some have slightly different tonal characteristics, some are more sensible for various applications but mostly people play where they feel comfortable. For the majority of players that is in a position called "6th String Root". I prefer to call it "1st Position" (see above). I am going to show you everything here in this position to keep things as simple as possible. We'll explore further in a later lesson.

Now, I like to think of scales and modes as one big scale, which I use all the time, but I simply leave out or add in certain notes to flavour my playing as I feel. Me, I find it useful to look at that "scale" as a Minor Pentatonic Scale with things added. This probably stems from my teaching myself to play by listening to old blues and jazz records, but it works for me and seems to work for a lot of people I've taught so hopefully it'll help you too.

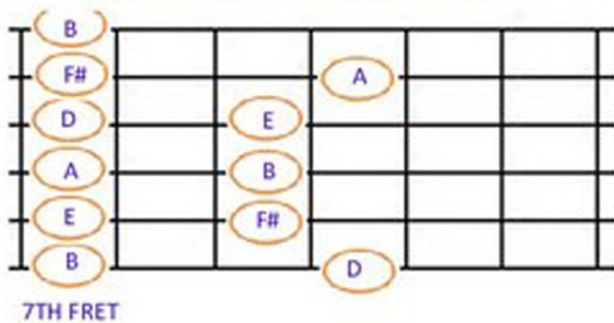
Now when I refer to "In Position" what I mean is starting the scale in a position where the root note is played with my 1st finger on the Low E string. Below is a diagram of a Minor Pentatonic Scale in B in this position:



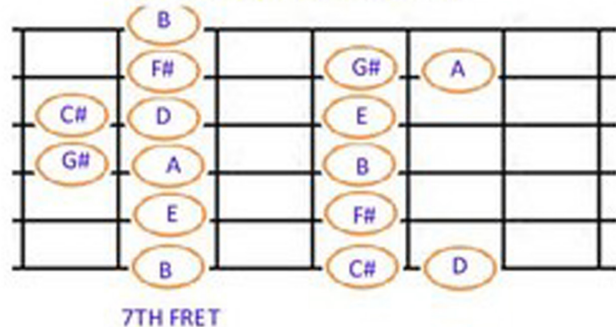
Notice how I am now starting to write things out spanning 2 octaves instead of just 1. This is because playing a scale or mode through 2 octaves is far far more useful than through 1, so this is how we will start to look at things from now on.

Now, the above scale can be played by using your first finger on the root note of B and then a simple pattern downwards. This, to me, is "In Position". Now, if we were to use the dorian mode fingering in the position we have learnt it in whilst also using the minor pentatonic scale we would find ourselves moving down the fretboard and back up quite a lot, wasting energy and being more rigid and less flowing. If only there was a way to play the dorian mode that kind of overlapped the minor pentatonic in "In Position" - que drum roll:

B MINOR PENTATONIC SCALE "IN POSITION"



B DORIAN MODE "IN POSITION"



So, if you look at the two diagrams you will see that there are quite a lot of the same notes there. Now play each scale / mode in turn and notice how the "extra" notes in the dorian mode change the feel and emotion of the sound.