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Carlos Santana

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Dorian Chords & Rhythm

UNIT 3 • **LESSON 11** << PREVIOUS NEXT >>

Dorian Chords

Now we have a better understanding of how to use the scale, let's look at the chords. If you remember, A Dorian is essentially the G major scale starting from the 2nd degree. This, therefore, means that the harmonised chords are exactly the same as in G major. If none of that makes any sense then please check out the 'theory lab' section where we discuss this. However, what's important to us is how those chords compare to the natural minor chords. So here are the two side by side:

1	2	3	4	5	6	7	8
Amin	Bdim	Cmaj	Dmin	Emin	Fmaj	Gmaj	Amin

We can clearly see that the 2nd, 4th and 6th chords are different. These are the chords we should target.

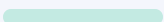
1	2	3	4	5	6	7	8
Amin	<u>Bmin</u>	Cmaj	<u>Dmaj</u>	Emin	<u>F#dim</u>	Gmaj	Amin

We can see that the 2nd, 4th and 6th chords are different. These are, therefore, the chords you want to highlight to make the progressions sound Dorian. For example, you might play Am to Bm as a progression, rather than Am to Bdim in the normal minor. Alternatively, you may play A minor to D major, rather than A minor to D minor in the normal minor. Remember that we have learnt the key of A

Course navigation

UNIT 1

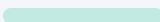
He's Not Anywhere

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UNIT 2

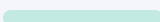
The Dorian Mode

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UNIT 3

Dorian Chords & Rhythm

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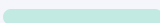
We will now expand our Dorian knowledge even further by working out which chords work the best in Dorian chord progressions. We will be applying these chords to 3 awesome Santana grooves.

Lessons:

-  **Dorian Chords**
-  **"Oye Como What?!" Groove**
-  **"He's Not Anywhere" Groove**
-  **"Jingo Jango" Groove**
-  **Improvising**

UNIT 4

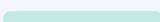
Oye Como What

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UNIT 5

Getting The Tone

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here, but this applies to any minor key. For example, the 4th chord in any Dorian key will be a major chord, the 6th chord in any Dorian key will be diminished, and so on!



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