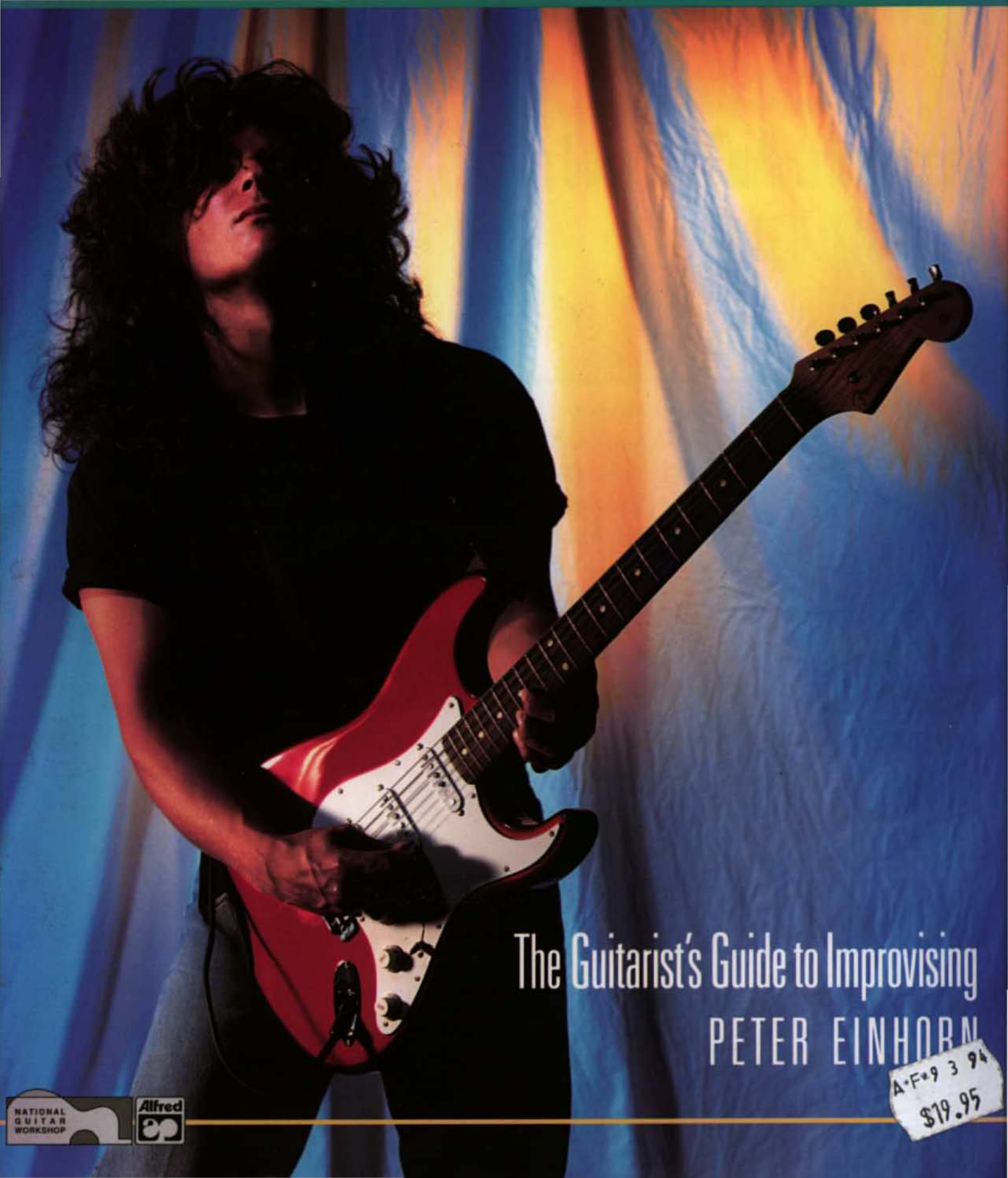


INTRODUCING

A NATIONAL GUITAR WORKSHOP PUBLICATION

The Mixolydian Mode



The Guitarist's Guide to Improvising
PETER EINHORN

A*F*9 3 94
\$19.95

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INTRODUCTION

This book will acquaint you with the Mixolydian mode and show you how to use it. You will be shown how to recognize it all over the neck and in any key. There is an important section about how to practice the Mixolydian mode in ways that will help you use it in a variety of musical situations.

There is a tape available for this book that demonstrates all the musical examples. In addition, the tape includes play-along chord progressions described in the book so that you can practice what you are learning.

You must be able to hear and apply this mode in order to be fluent in many styles ranging from rock, blues and fusion to jazz, Latin and swing.

Jeff Beck's solo on "Freeway Jam" from the "Blow by Blow" album is a classic example of Mixolydian rock playing. Eddie Van Halen has made extensive use of the Mixolydian mode with songs like "I'm the One" from "Van Halen One" and "Hot for Teacher" from "1984." Listen to Trevor Rabin's solo on "Lift Me Up" from the Yes "Union" album, or Steve Val's "The Audience is Listening" from "Passion and Warfare." Standards based on the Mixolydian mode range from "Sweet Georgia Brown" to John Lennon's "Norwegian Wood" from "Rubber Soul."

This book is designed to be read and interacted with sequentially from beginning to end, but it can also be used as reference material.

Enjoy!

ACKNOWLEDGMENTS

Special Thanks to Jeff McErlain, Nat Gunod, Beth, Dave Smolover and all my colleagues at the National Guitar Summer Workshop.

MIXOLYDIAN THEORY

The Mixolydian mode is a tonal area that is used in playing and composing music. It is most easily understood as a scale. A scale is a group of notes arranged in alphabetical order. The arrangement of scale tones combine to create a particular sound or tonal center. For instance, here is a scale beginning on the note C.

EXAMPLE 1

Diagram illustrating the C Mixolydian scale (C-D-E-F-G-A-B-C) on a musical staff and a fretboard diagram. The fretboard diagram shows the scale starting on fret 3 (C) and ending on fret 15 (C).

THE MAJOR SCALE

As you will soon discover, the Mixolydian mode is derived from the major scale. Scales are categorized according to their arrangement of whole steps and half steps. A whole step is equal to the distance between C and D, or any two notes that are two frets apart on the guitar. A half step is equal to the distance between C and D^b, or any two notes that are one fret apart. The arrangement of whole steps and half steps comprise a formula that produces the unique characteristics of each scale. For instance, the scale in Examples 1 and 2 is a major scale because its formula is:

W W H W W W H

✓ and W = whole step
 ⤿ and H = half step

C Major Scale

EXAMPLE 2

Diagram illustrating the C Major scale (C-D-E-F-G-A-B-C) on a musical staff and a fretboard diagram. The fretboard diagram shows the scale starting on fret 3 (C) and ending on fret 15 (C). The interval markings below the staff are: W, W, H, W, W, W, H.

Note:	C	D	E	F	G	A	B	C
Scale degree:	root	2nd	3rd	4th	5th	6th	7th	root

This formula will result in a major scale no matter where it begins. Here is an E Major scale constructed with the major scale formula.

E Major Scale

EXAMPLE 3

Interval: W W H W W W H

	T	A	B
7			
9			
6			
7			
9			
6			
8			
9			

Note:	E	F#	G#	A	B	C#	D#	E
Scale degree:	root	2nd	3rd	4th	5th	6th	7th	root

Scales can be built this way in any key.

INTERVALS

An interval is the distance between any two notes. In fact, the terms "whole steps" and "half steps" are just different ways to refer to major 2nd and minor 2nd intervals. Example 4 shows all the basic intervals up from the note C.

The example below identifies the interval of each note, and the fret distance, measured from the first note (C).

EXAMPLE 4

Interval:	min2	aug2	maj3	aug4	P5	min6	min7	Octave
-----------	------	------	------	------	----	------	------	--------

Interval:	maj2	min3	P4	dim5	aug5	maj6	maj7
Frets:	1	2	3	3	4	5	6

Frets:	1	2	3	3	4	5	6	6	7	8	8	9	10	11	12
--------	---	---	---	---	---	---	---	---	---	---	---	---	----	----	----

Here is a table of interval abbreviations.

m2 = minor 2nd	P4 = perfect 4th	min6 = minor 6th
M2 = major 2nd	aug4 = augmented 4th	maj6 = major 6th
aug2 = augmented 2nd	dim5 = flatted 5th	min7 = minor 7th
m3 = minor 3rd	P5 = perfect 5th	maj7 = major 7th
M3 = major 3rd	aug5 = augmented 5th	

You may have noticed that some intervals, such as the dim5 (G^b) and the aug4 (F^\sharp) have the same fret distance. When two different notes are played on the same fret, and have the same pitch, they are said to be enharmonic.



John Lennon.
His tune,
"Norwegian
Wood," a Beatle
classic, is based
on a Mixolydian
melody.

THREE PERSPECTIVES ON THE MIXOLYDIAN MODE

INTERVAL FORMULA

The Mixolydian mode is a dominant scale because it has a minor 7th which is one whole step below the root (two frets on the guitar). The formula is:

W W H W W H W

G Mixolydian Scale

EXAMPLE 5

Interval: W W H W W H W

Note: G A B C D E F G

Scale degree: root maj2 maj3 P4 P5 maj6 min7 root

This formula will result in a Mixolydian scale regardless of the note on which you begin. Here is an example beginning on E and resulting in an E Mixolydian scale.

E Mixolydian Scale

EXAMPLE 6

The two most important tones in the Mixolydian mode are 3 and 7. This example demonstrates how 3 and 7 are separated by the interval of a $\flat 5$ th. This is a tense interval and gives the Mixolydian mode its characteristic sound.

Interval: W W H W W H W

Note: E F# G# A B C# D E

Scale degree: root maj2 maj3 P4 P5 maj6 min7 root

RELATIVE TO THE MAJOR SCALE

The Mixolydian mode begins on the fifth scale degree of the major scale, which is another way of defining the Mixolydian mode. Like the major scale beginning on C, there are no sharps or flats in the Mixolydian mode beginning on G. It has a unique sound and characteristic set of intervals because it begins on a different note and therefore follows a different pattern of whole steps and half steps. In this perspective, the C Major scale can be called the "parent" scale of the G Mixolydian mode.

EXAMPLE 7

2-Octave C Major Scale (parent scale)

G Mixolydian Scale

T
A
B

8 5 7 8 5 7 9 5 7 5 6 8 5 7 8

ALTERING THE MAJOR SCALE

The Mixolydian has a lowered, or flatted, seventh scale degree relative to the major scale. In other words, the Mixolydian mode seventh scale degree is a half step or one fret lower than the major scale seventh degree. The Mixolydian scale, therefore, is said to have a minor 7th interval from the root to the 7th degree. Musicians often use a convenient numbering system for identifying various scales. This is a quick way of communicating how different scales and modes compare to the major scale. The numbers refer to the scale degree, or distance from the root, of each note. For instance:

- The major scale = 1 2 3 4 5 6 7 (1)
- The Mixolydian mode = 1 2 3 4 5 6 \flat 7 (1)

This calls for another definition: the Mixolydian mode is a major scale with a lowered seventh scale degree.

Let's compare the two scales from the same root.

EXAMPLE 8

C Major Scale

C Mixolydian Scale

SUMMARY

Here are three ways of thinking about the Mixolydian mode:

1. The formula in whole steps and half steps is W W H W W H W.
2. It contains the same notes as the parent major scale beginning and ending on the fifth scale degree.
3. In comparison to a major scale starting on the same note it is 1 2 3 4 5 6^b7.

The Mixolydian mode has a minor 7th as compared to the major scale, which has a major 7th.

Next, we will examine various ways of viewing the mode and explore possibilities for its use.

MAKING THE MIXOLYDIAN MODE COME ALIVE ON THE GUITAR

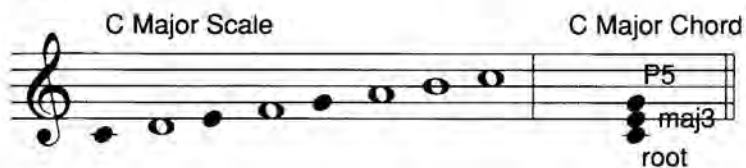
In this section, we are going to gradually build up from the three note major triad to the full seven note Mixolydian mode scale. This is a good approach to learning the mode because you will learn the chordal skeleton first, and then fill in with the less weighty scale tones.

THREE NOTE SKELETONS — THE MAJOR TRIADS

A triad is a three note chord. A chord is a vertical arrangement of notes from a scale. Since the Mixolydian mode is a major scale, it is important to have a clear understanding of the major triads which will form its chordal skeleton on the guitar fingerboard.

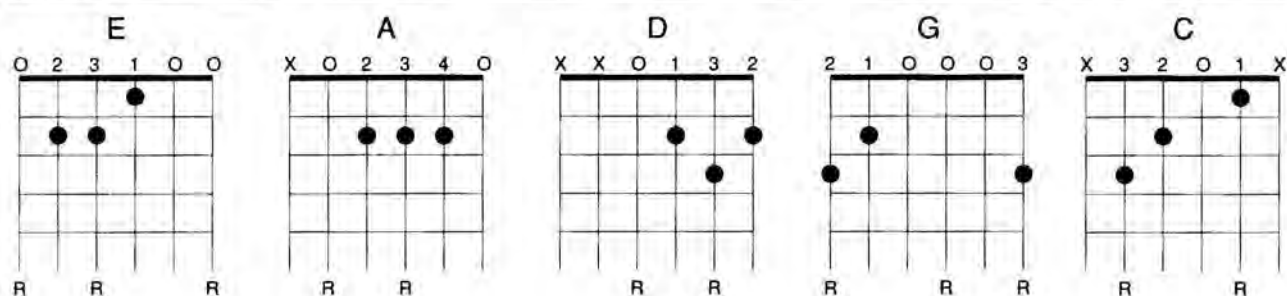
EXAMPLE 9

Major triads are built with major 3rd and perfect 5th intervals above the root.



Guitarists usually play more than three notes when playing chords. Most often, we play at least four notes at a time and we will often play five or six note chords. We arrive at these bigger chords by simply doubling, or repeating, notes from the triads. It is typical to play chords with the root doubled or even tripled. The 5th is often doubled, too.

Any type of first position E chord is home base on the guitar. Because of the way they are tuned, guitars resonate to these chords. The E chord along with the A, D, G, and C chords make up the first position triads that relate to the Mixolydian mode. All other major chord fingerings are derivatives of these, so we can consider each of them to represent a major chord "type." These are also referred to as "voicings." It makes sense then to base our further exploration of the fingerboard on these chords.

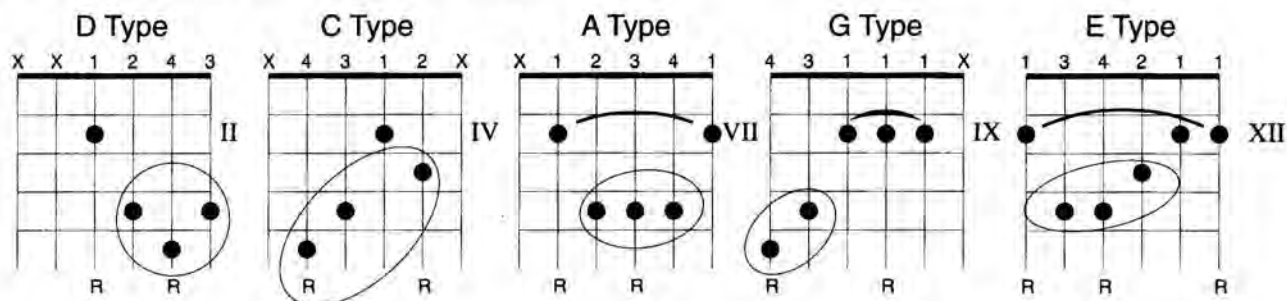


x = Do not play this string. Dampen it with the left hand or do not strum that string.
 o = Open string
 1, 2, 3, 4 = Left hand fingers
 R = Root

Five E Major chords

EXAMPLE 11

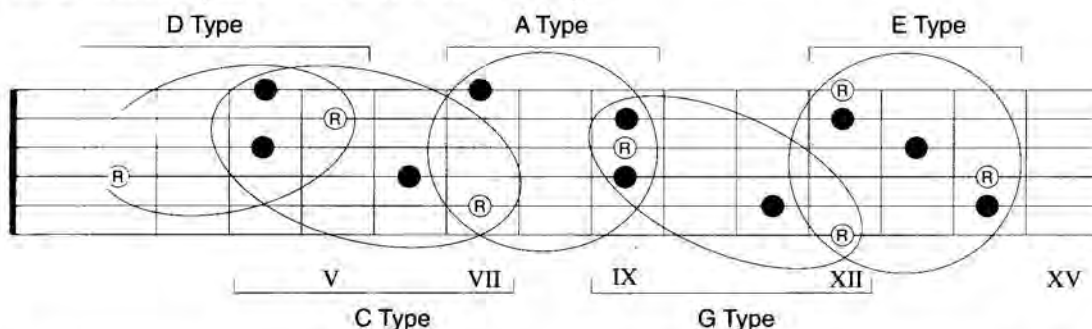
If we consider each of the chords from Example 10 to represent a “type” of major chord fingering, we can move that fingering up the neck until the root is an E note. Notice that the five major chord types span the length of the neck, and that strings that were open are now closed. As a result, the A, G and E type major chords are barre chords.



These chords form the beginning of the skeleton we need in order to visualize the mode throughout the fingerboard. Again, these fingering types or chord voicings contain repeated notes and are designed to make visualizing easy.

The next example shows these same chords positioned on the guitar neck in the key of E. Notice that all of the roots are positioned on E notes.

It's important to see how the triads interlock. Try to memorize a visual image of the triads on the neck of the guitar. This kind of visualization is important for mastering the fingerboard. Notice the location of the roots. These are your guides through the maze of strings and frets when you play these chords up the neck and in various keys.

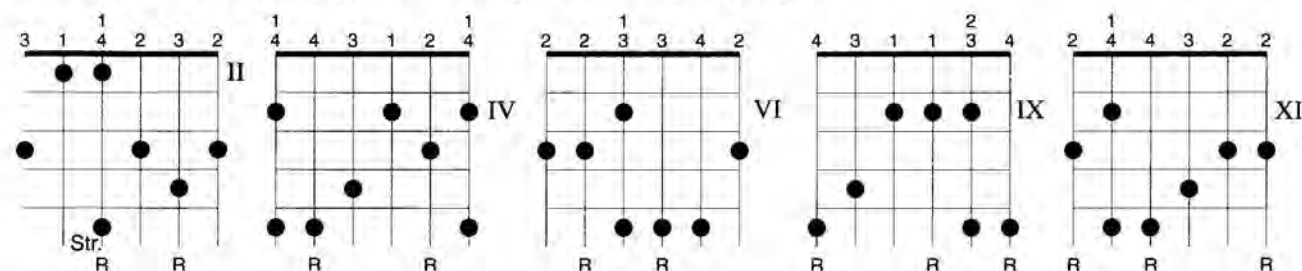


BEGINNING TO FILL THE SKELETON — ARPEGGIATED TRIADS

Let's expand our chord boxes to include every repetition of each note in the triad in each of the five positions. We will play these notes in succession as arpeggios rather than all together as block chords.

EXAMPLE 13

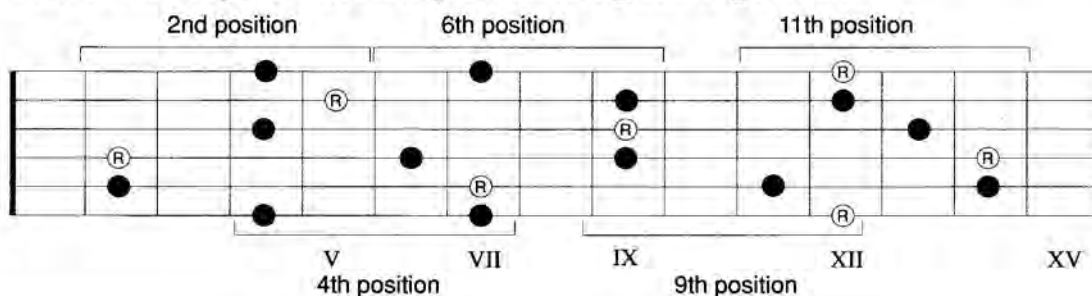
Here are E Major triad arpeggios filling out each of the five positions of the original major chord types. Remember, if you keep track of the root locations in these arpeggios, you can transpose them to any key.



Str. = stretch

EXAMPLE 14

Here is what they look like all together on the guitar fingerboard.



Written out in standard notation and TAB, you can see exactly how to play each arpeggio.

The image displays five arpeggio exercises in standard notation and guitar tablature. Each exercise is labeled with its position: 2nd, 4th, 6th, 9th, and 11th. The standard notation is in treble clef with a key signature of one sharp (F#). The guitar tablature shows the fret numbers for each note, with fingerings indicated by numbers 1-4 below the strings. The exercises are written in a 3/4 time signature.

2nd Position: Notes: F#2, G#2, A2, B2, C3, D3, E3, F#3. Fingering: 3, 1, 1, 4, 2, 3, 2.

4th Position: Notes: F#4, G#4, A4, B4, C5, D5, E5, F#5. Fingering: 1, 4, 4, 3, 1, 2, 1, 4.

6th Position: Notes: F#6, G#6, A6, B6, C7, D7, E7, F#7. Fingering: 2, 2, 1, 3, 3, 4, 2.

9th Position: Notes: F#9, G#9, A9, B9, C10, D10, E10, F#10. Fingering: 4, 3, 1, 1, 2, 3, 4.

11th Position: Notes: F#11, G#11, A11, B11, C12, D12, E12, F#12. Fingering: 2, 1, 4, 4, 3, 2, 2.

Treat these fingerings as suggestions. Experiment with others. The important thing is that your fingerings are consistent. Try to avoid unconsciously changing fingerings when playing, as this will lead to sloppy technique in the future. Of course, you may consciously decide to use another fingering in a given position, but then stick with the new fingering!

HAND POSITIONS

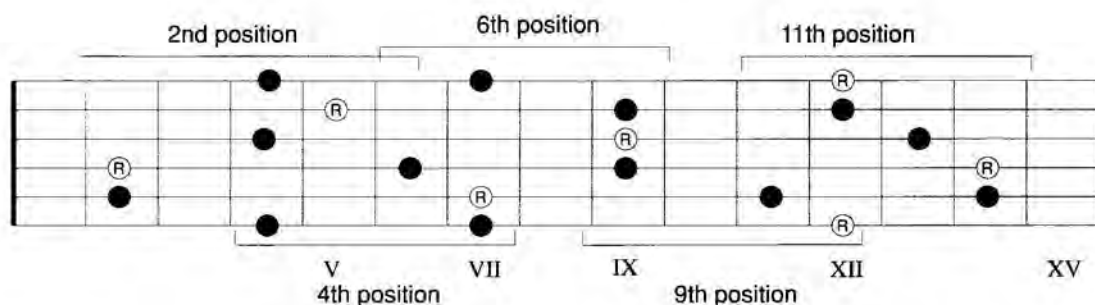
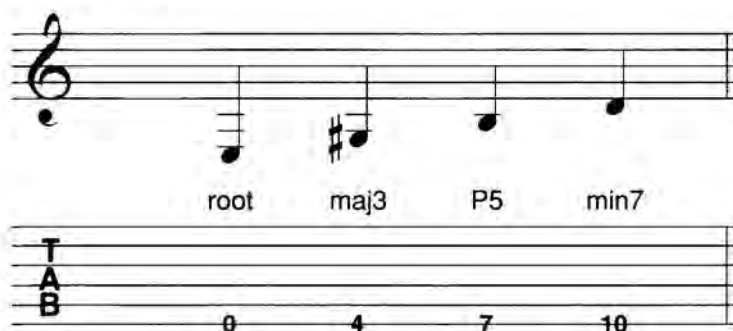
Learning the concept of the hand position will help you play more efficiently. Also, it will help you organize the fingerboard. A hand position assigns one fret per finger. The number name of a hand position (e.g. third position) corresponds to the fret with which the first finger is aligned. So, if you are playing a note on the fifth fret with your second finger, you are in the fourth position, because your first finger would be aligned with the fourth fret. The fourth finger on the eighth fret is in the fifth position because the first finger is aligned with the fifth fret, and so on. The first and fourth fingers can also stretch one more fret, so a hand position effectively covers a six fret range. It is very important to be aware of the position in which you are playing because moving up or down even one fret changes every note your four fingers will play.

MEAT ON THE BONES — DOMINANT 7TH ARPEGGIOS

Now that you have a working knowledge of major triads on the neck, we can add the minor seventh and get to the meat of this book: dominant seventh arpeggios. Adding the 7th scale degree to the major triad creates the dominant seventh chord and gives us four notes in each octave.

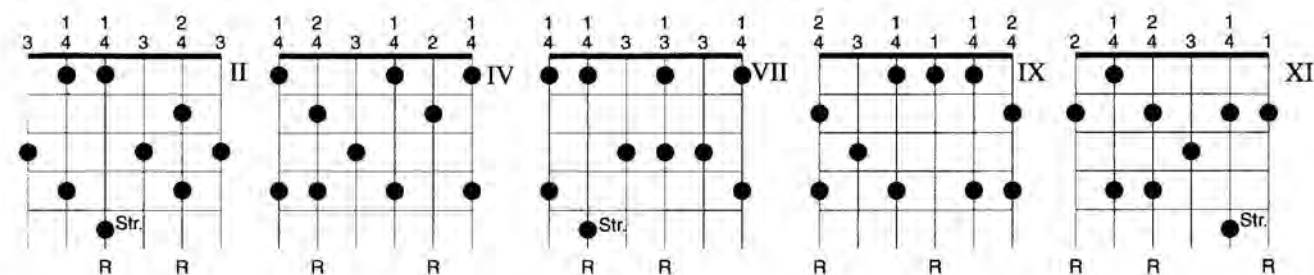
E7 Arpeggio

EXAMPLE 16



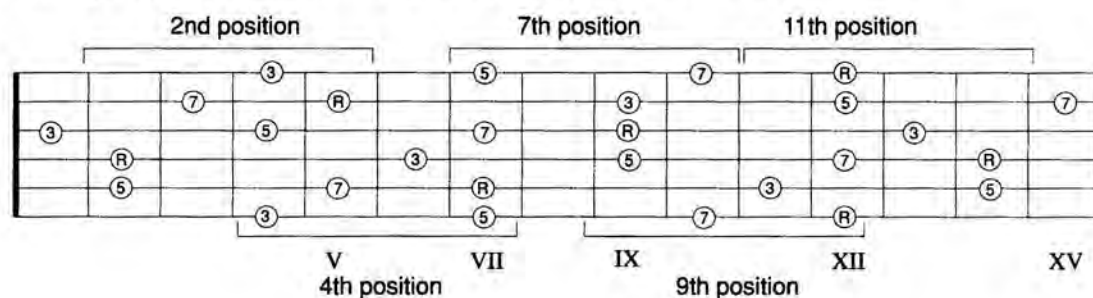
EXAMPLE 17

To prepare to play these as arpeggios, let's look at every note in each position.



Str. = stretch

Arranged over the entire neck, E7 arpeggios look like this.



EXAMPLE 19

It might help to look at them as standard notation and TAB. Practice these arpeggios slowly and evenly.

The example provides musical notation and TAB for E7 arpeggios in five positions: 2nd, 4th, 7th, 9th, and 11th. Each position is shown with a treble clef staff and a TAB staff. The TAB staff includes fret numbers and fingerings (1-4) for each string.

2nd Position: Treble clef, key signature of one sharp (F#). TAB: 4 2 5 2 6 4 3 5 4. Fingering: 3 1 4 1 4 3 2 4 3.

4th Position: Treble clef, key signature of one sharp (F#). TAB: 4 7 5 7 6 4 7 5 4 7. Fingering: 1 4 2 4 3 1 4 2 1 4.

7th Position: Treble clef, key signature of one sharp (F#). TAB: 7 10 7 11 9 7 9 9 7 10. Fingering: 1 4 1 4 3 1 3 3 1 4.

9th Position: Treble clef, key signature of one sharp (F#). TAB: 10 12 11 9 12 9 9 12 10 12. Fingering: 2 4 3 1 4 1 1 4 2 4.

11th Position: Treble clef, key signature of one sharp (F#). TAB: 12 11 14 12 14 13 12 15 12. Fingering: 2 1 4 2 4 3 1 4 1.

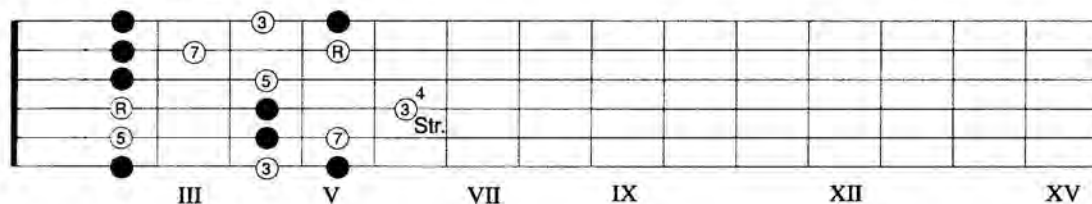
ALL SEVEN NOTES IN THE FLESH — THE MIXOLYDIAN SCALE

Now let's complete the Mixolydian mode and look at it in five positions on the neck. First we will look at them separately.

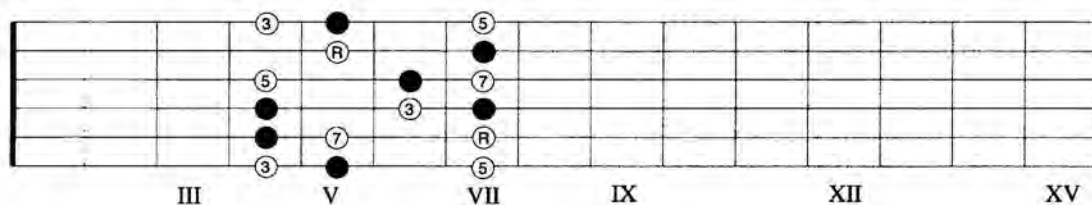
EXAMPLE 20

You get a good picture here of how the whole neck is fairly evenly divided.

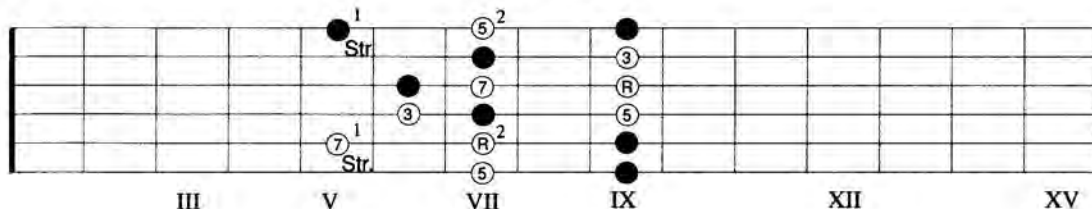
2nd Position



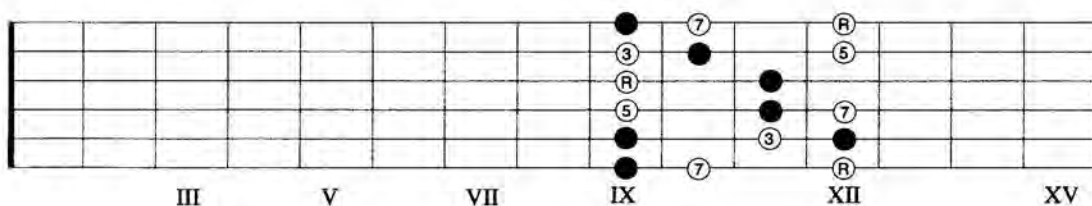
4th Position



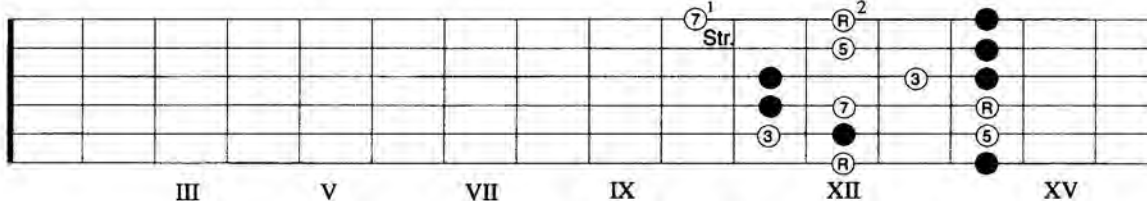
6th Position



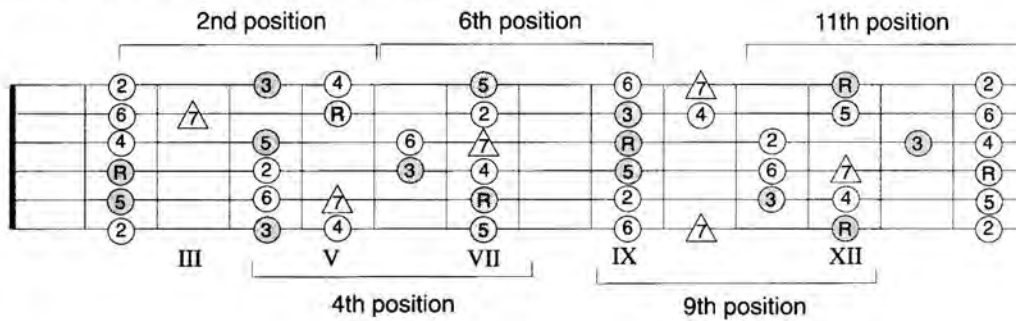
9th Position



11th Position



Now here is the continuous view.



-
- Ⓡ Ⓢ Ⓟ = Major Triad
 - △ = The 7th of the dominant seventh chord
 - Ⓜ Ⓞ Ⓠ = The remaining notes of the mode
-

Yes, that is a lot of notes, but can you see their skeletal structure? Take away the ②, ④ and ⑥ and the dominant seventh arpeggios are left. Remove the △ and only the basic major triads remain. Look at the shape made by the Ⓡ, Ⓢ and Ⓟ in the second position fingering. What triad shape does it suggest? It is still the "D type" formation, isn't it? And no matter how harmonically complex music gets, those basic triads and their roots will always be there as your anchors.

Larry Carlton.
Carlton used the
Mixolydian mode in
his composition, "Kid
Charlemagne."

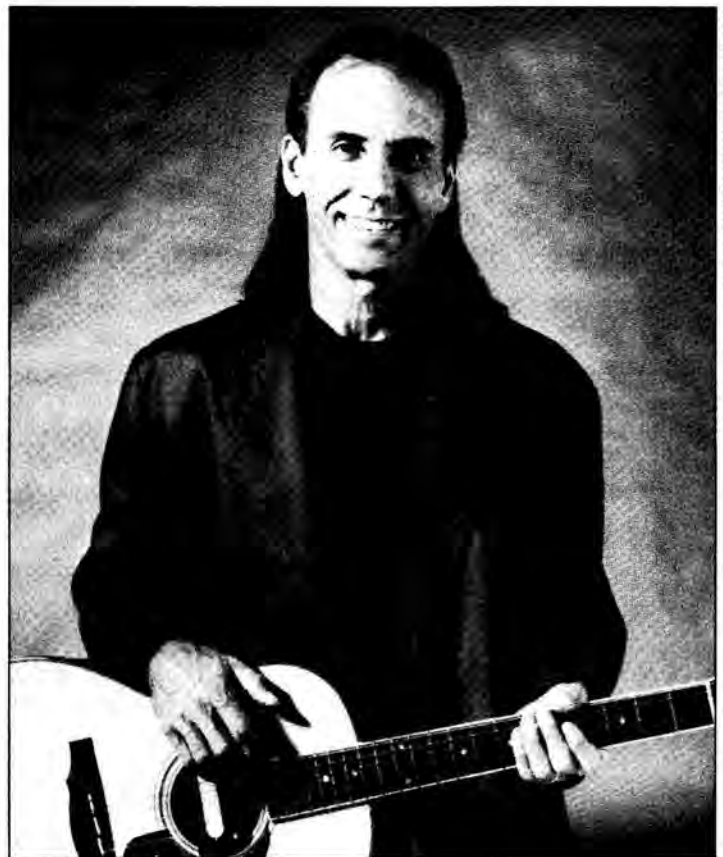


PHOTO COURTESY OF GRP RECORDS

PRACTICING THE MIXOLYDIAN MODE

POSITION PRACTICING

First, play up and down each position like you did in the last section. We are not using open strings because we want every note in each position to be transposable to other keys.

Work out your stretches in situations such as Example 22. When stretching, you have a choice between the fourth and first fingers. It is best to use the finger that is not playing any of the adjacent notes rather than using the same finger repeatedly. This is because when you have one finger sliding up or down a string the tendency is toward hand movement rather than finger movement. You should maximize finger movement and minimize hand movement. There are two reasons for this. First, hand movement tends toward accidental shifting of position, leading to mistakes. Second, you can play much faster with your fingers than your hands. Try playing four adjacent notes with one finger. Now with four fingers. Which is faster?



Jeff Beck.
One of Beck's
most enduring
compositions,
"Freeway Jam,"
is a Mixolydian
classic.

CONNECTING POSITIONS

Once you feel comfortable in each position, try connecting them. In Example 22, play up one position from the sixth to the first string. Now, shift up the neck to the next position and play down from the first string to the sixth. Play up the next position, shift, and play down the next, and so on.

E Mixolydian: Up one Position, Down the Next

EXAMPLE 22

Be aware of how many frets (positions) your hand moves at each connection. Practice this until you are comfortable playing up and down the entire neck. You will eventually want to do this in every key.

2nd Position

4th Position

Str.

0 2 4 5 2 4 5 2 4 6 2 4 2 3 5 2 4 5

7 5 4 7 5 7 6 4 7 6 4 7 5 4 7 5

0 1 3 4 1 3 4 1 2 4 1 3 1 2 4 1 3 4 4 2 1 4 2 4 3 1 4 3 1 4 2 1 4 2

6th Position

9th Position

Str.

7 9 5 7 9 6 7 9 6 7 9 7 9 5 7 9

10 12 10 9 12 10 9 11 9 12 11 9 12 11 9 12 10 9 10

2 4 1 2 4 1 2 4 1 2 4 2 4 1 2 4 2 4 2 1 4 2 1 3 1 4 3 1 4 3 1 4 2 1 2

11th Position

Str.

12 14 11 12 14 11 12 14 11 13 14 12 14 10 12 14

2 4 1 2 4 1 2 4 1 3 4 2 4 1 2 4

Isuggest doing this with a metronome at a slow tempo. The metronome will help you to practice evenly, giving each note equal emphasis. This is very important because gaps in your learning lead to inexplicable mistakes later on that can be hard to trace. Also, the metronome helps quantify your learning so you can have a sense of exactly what you have accomplished. This becomes more and more important over time.

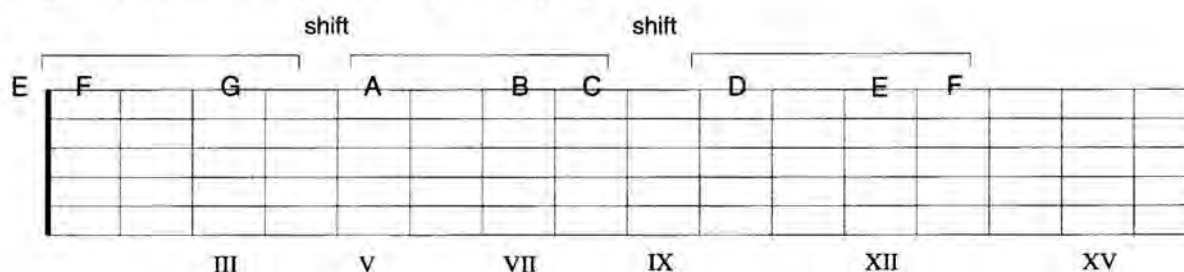
Play legato, letting each note ring right up until the next is struck. This is important for developing speed. Your fingers have little memory banks in them and are always learning whether you are playing correctly or not. This is true every time you pick up your guitar. Strive to play cleanly with as few mistakes as possible so those little guys don't have to unlearn each example before relearning it correctly.

PRACTICING ON ONE STRING

In position practicing we work across the neck. When practicing on one string we work up and down the neck. Try practicing the G Mixolydian mode on the first string only. Since it is not possible to start with the root note, just play all the notes from the mode that are available on that string. In the following exercise you will play G Mixolydian, beginning on E, up to F and back to E. It is important to be disciplined about position shifts. You must think ahead and be keenly aware of the difference between hand motion and finger motion. Play legato and strive to make your hand position shifts sound as smooth as your finger movement. Avoid sounding choppy when shifting positions.

EXAMPLE 23

Play through all the Mixolydian modes on the E string. Play every note on the string in each key beginning with the lowest note possible. Be sure to sing the root of the key in which you are playing.



Note that these are fingered for a maximum of finger motion and a minimum of hand motion. You should always be able to play a one octave scale up one string with only two hand shifts. This can be applied to the B, G, D, and A strings, as well.

The image displays five musical examples, each consisting of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C), followed by a guitar tablature section. The scales are: E Mixolydian, A Mixolydian, D Mixolydian, G Mixolydian, and C Mixolydian. Each scale is shown in two parts: an ascending scale and a descending scale. The tablature includes fret numbers (0-12) and fingerings (1-4) for each note. The E Mixolydian scale is shown in two parts: 0 2 4 5 7 9 10 12 and 12 10 9 7 5 4 2 0. The A Mixolydian scale is shown in two parts: 0 2 3 5 7 9 10 12 and 12 10 8 7 5 3 2 0. The D Mixolydian scale is shown in two parts: 12 10 9 7 5 3 2 0 and 0 2 3 5 7 8 10 12. The G Mixolydian scale is shown in two parts: 0 1 3 5 7 8 10 12 and 12 10 8 7 5 3 1 0. The C Mixolydian scale is shown in two parts: 0 1 3 5 6 8 10 12 and 12 10 8 6 5. The descending scales are shown in two parts: 12 10 9 7 5 4 2 0 and 12 10 8 7 5 3 2 0. The G Mixolydian scale descending is shown in two parts: 12 10 8 7 5 3 1 0 and 12 10 8 6 5. The C Mixolydian scale descending is shown in two parts: 12 10 8 6 5 and 12 10 8 6 5.

E Mixolydian scale

0 2 4 5 7 9 10 12 12 10 9 7 5 4 2 0

1 3 4 1 3 4 4 4 2 1 4 2 1 1

A Mixolydian scale

0 2 3 5 7 9 10 12

1 2 4 1 3 4 4

D Mixolydian scale

12 10 9 7 5 3 2 0 0 2 3 5 7 8 10 12 12 10 8 7 5 3 2 0

4 4 3 1 4 2 1 2 3 4 1 2 4 4 4 4 2 1 4 2 1

G Mixolydian scale

0 1 3 5 7 8 10 12 12 10 8 7 5 3 1 0

1 3 1 3 4 2 4 4 2 4 3 1 3 1

C Mixolydian scale

0 1 3 5 6 8 10 12 12 10 8 6 5

1 3 1 2 4 1 3 3 1 4 2 1

etc...

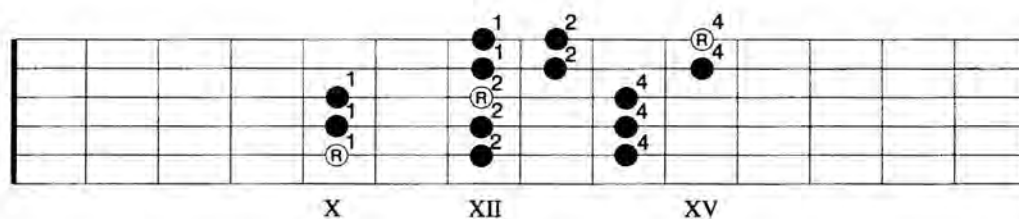
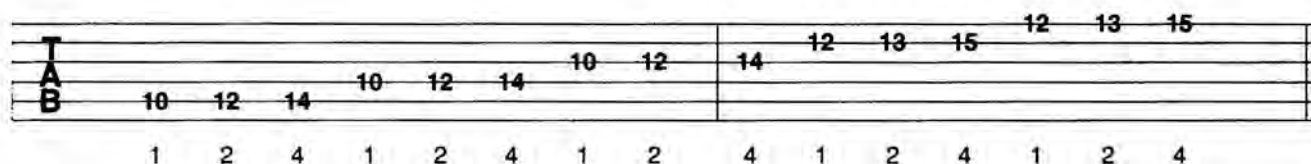
Continue this exercise with the following keys: F, B^b, E^b, A^b, D^b, G^b (F[#]) and B. You may have noticed that all of these keys are a fourth apart. This is called the "cycle of fourths."

THREE NOTES PER STRING

Applying three fingers to a string tends to take the hand across and up and down the neck. For example, try starting on G on the fifth string, tenth fret. Play up the scale, three notes per string. You begin in the tenth position and should end in the twelfth position on the G note two octaves above.

EXAMPLE 25

Playing scales this way is easy for the fingers, and therefore good for speed development. It is also good for working out in-between-position areas on the neck. The five positions we are learning are a good starting point but, in reality, there are as many positions as there are frets on the guitar. Eventually, you will know every scale in every position.



MIXOLYDIAN HARMONY

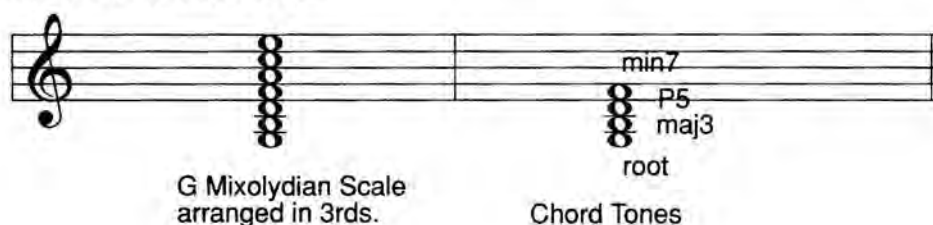
MIXOLYDIAN MODE CHORDS, VOICINGS AND CHORD LICKS

The most common use for the Mixolydian mode is to improvise over a dominant 7 chord. You might see the chord symbol "E7." The "E" refers to the root and the "7" refers to the minor 7th above the root note E (D).

Chords come from scales. Scales are tonal areas and can be arranged in many different ways. We arrange scales sequentially, step by step, horizontally across the page. However, a scale can be arranged vertically, so that many notes are played at the same time. One way would be to stack the notes in thirds, or every other note of the scale as in the first measure of Example 26 below.

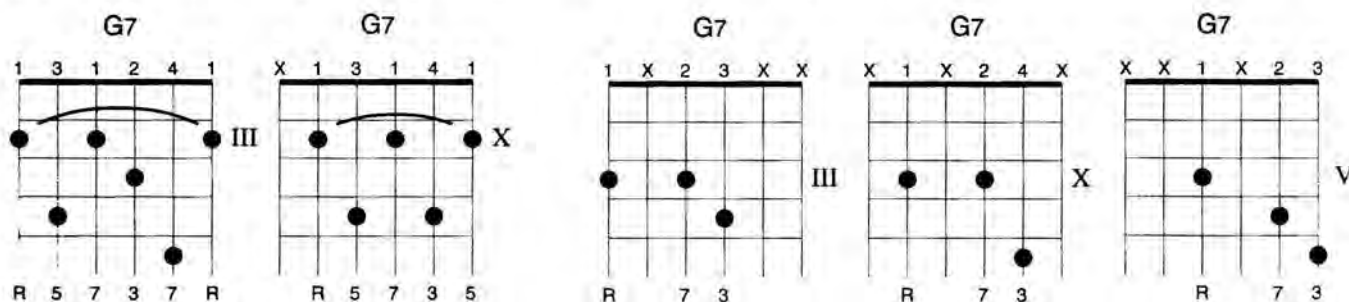
EXAMPLE 26

Here we have all the notes in a one octave G Mixolydian scale. The way we arrange these notes vertically is said to be the voicing of the chord. In this example, we have voiced the notes in thirds. The second measure demonstrates the chord tones from the mode that comprise the dominant 7th chord. Let's measure the intervals from the root. From G to B is the major 3rd of the chord, G to D is the perfect 5th of the chord, and G to F is the minor 7th of the chord.



EXAMPLE 27

Here are two basic dominant seven voicings followed by three thinned out voicings. One advantage to using thinned out voicings is that it is easier to see the essential chord tones when improvising over them. This closes the gap between your single note playing and your chord playing.



There are many variations possible for this idea which is based on Example 27.

1 2 3 3 1 2 3

Mixolydian turnaround

This is a common blues turnaround. A turnaround is the final part of a chord progression to a song that propels it back to the beginning of the form. This is also the basis for Bob Dylan's "Rainy Day Women."

4 2 3 1 4 2 3 1 1 1 1 2 1

Looking again at our G Mixolydian scale arranged in 3rds, let's focus on the top three notes of the chord. These are called upper extensions. They add color to the chord tones.

As you can see, the 9th is really a 2nd plus an octave, the 11th is a 4th plus an octave, and the 13th is a 6th plus an octave.

Chord Tones

G Mixolydian Scale arranged in 3rds.

Octave + maj2 = 9th

Octave + P4 = 11th

Octave + maj6 = 13th

It would be difficult to voice the chords that have these extensions with all the tones that lead up to them. Fortunately, it's not necessary. Upper extensions may be used singularly, or in pairs, or all three at once... any way that sounds good. As you will see in the following examples, upper extensions are supported by one or more chord tones below, generally the third and seventh.

A chord is commonly named by its highest upper extension. These chords are full four and five note voicings that are most commonly found in funk, pop, fusion or jazz. You can play the Mixolydian scale over all of them.

G9

2 X 3 1 4 X

R 7 9 5

G9

X 2 1 3 3 3

R 3 7 9 5

G13

1 X 2 3 4 X

R 7 3 13

G13

X 2 1 3 3 4

R 3 7 9 13

Funky Mixolydian chord lick

EXAMPLE 32

This lick is based on the second 9th chord in Example 31.

[illegible]

Blues progression

EXAMPLE 33

This version of a blues progression has upper extensions to make it sound jazzier.

The image displays three staves of musical notation, likely for guitar, in a 12-measure format. The notation includes various chords and melodic lines.

- Staff 1:**
 - Measures 1-2: G13 (G dominant 13th)
 - Measures 3-4: C9 (C dominant 9th)
 - Measures 5-6: G13 (G dominant 13th)
 - Measures 7-8: (Empty staff)
 - Measures 9-10: (Empty staff)
 - Measures 11-12: (Empty staff)
- Staff 2:**
 - Measures 1-2: C9 (C dominant 9th)
 - Measures 3-4: (Empty staff)
 - Measures 5-6: G13 (G dominant 13th)
 - Measures 7-8: E13 (E dominant 13th)
 - Measures 9-10: E9 (E dominant 9th)
 - Measures 11-12: (Empty staff)
- Staff 3:**
 - Measures 1-2: A13 (A dominant 13th)
 - Measures 3-4: D13 (D dominant 13th)
 - Measures 5-6: G13 (G dominant 13th)
 - Measures 7-8: D13 (D dominant 13th)
 - Measures 9-10: D9 (D dominant 9th)
 - Measures 11-12: (Empty staff)

DIATONIC HARMONY


Diatonic means "within the key." The Mixolydian mode results when a major scale is begun on its fifth scale degree. The Mixolydian mode, therefore, is part of the major scale key. That is why we often refer to the major scale as the "parent" scale of the modes.

To best understand how to use the Mixolydian mode, we need to go back and look at the major scale. The example below arranges the notes of the major scale in seven chords, one for each scale degree.

The Diatonic Chords

EXAMPLE 34

These diatonic chords are categorized by Roman numerals so they can be used in any key. The upper and lower case Roman numerals refer to the type, or quality, of the chords. Upper case Roman numerals indicate a major chord. Lower case numerals indicate minor or diminished. A small "°" is also often used to indicate diminished. All three of these basic chord types occur in a major key. The quality of the major and minor chords is defined by the third of the chord, and the diminished chord gets its sound from a minor 3rd and flatted 5th. As you learned earlier, the dominant chord (V7) is characterized by the addition of a minor 7th above the root of the chord.



I	ii	iii	IV	V	vi	vii°
Chord Family: major	minor	minor	major	major*	minor	diminished

*Dominant chord with the addition of the min7.

THE DIATONIC SYSTEM FOR ALL MAJOR KEYS

I IVMajor Chords

ii iii vi.....Minor Chords

V7Dominant Chord

vii°Diminished Chord

Here is an example in the key of E major. Eventually, you should work this out in every key.



WHEN IS A CHORD PROGRESSION MIXOLYDIAN?

Because the Mixolydian mode is simply a major scale beginning on the fifth degree, the major scale can be said to be the parent key of the Mixolydian mode. So, all of the chords from the major diatonic system are also Mixolydian chords.

The next logical step is to learn to recognize diatonic chord progressions when we see them, and to become familiar with typical chord progressions that lend themselves to Mixolydian mode improvisation.

This is easier than it sounds. If you have memorized the diatonic system as illustrated in Examples 34 and 35, all you need to do is follow the thought process described below.

When you see a dominant chord, look at the surrounding chords and ask yourself the following questions:

1. What chord is being treated as the root chord in this progression?

Most progressions will start and end on the same chord, and gravitate towards that chord throughout. We will think of the root of this chord as being the key center.

2. What are the chords in the progression, and where do they fit into the diatonic system for the key you arrived at in the first question?

To answer this question you need to consider what type of chords they are (major, minor, dominant or diminished) and how their roots relate to the dominant chord.

Here is chart that shows how every chord in the diatonic system relates to the dominant chord.

DIATONIC RELATIONSHIPS TO THE DOMINANT CHORD

Chord	Type	Interval from	Fret Distance
		V7 chord	from V7 chord
I	major	P5 below	7 below
ii	minor	P4 below	5 below
iii	minor	min3 below	3 below
IV	major	maj2 below	2 below
V7	dominant	—	—
vi	minor	maj2 above	2 above
vii°	diminished	maj3 above	4 above
I	major	P4 above	5 above

If the chords in the progression fit the relationships described in the chart, use the Mixolydian mode to improvise.

The chords in Example 36 are D7, C and Emin7. Since we want to improvise and we need to know what scale to use, we need to go through the thought process outlined above.

1. *Is the progression centered around the dominant chord?*

Yes, this progression begins and ends with the dominant 7th chord.

2. *Does the root motion of the chords surrounding the dominant fit into the chart?*

Yes. The C chord is a major chord, a major 2nd below the dominant chord (D7), which is one of the relationships shown in the Diatonic Relationships chart above. The Emin7 is a minor chord a major 2nd above the D7 chord, which fits into the chart, as well.

EXAMPLE 36

This chord progression is similar to Lionel Ritchie's pop/rock hit song "All Night Long."



Sometimes the dominant chord does not contain the 7th, which leaves only the major triad. This is particularly true in rock. You must know the diatonic chord order well enough to recognize the progression even without the presence of a 7th in the dominant chord.

EXAMPLE 37

How can the two chords in this example fit into the Diatonic Relationships chart? The only place two major chords are separated by a major 2nd is between the IV and V chords, so the dominant chord must be the G chord, the higher of the two major chords. This means you would use a G Mixolydian scale to play over both the G and F chords.

G7

F7

G7

F7



PHOTO: GREGORY JACKSON • COURTESY OF WARNER BROS. RECORDS



George Benson.
Benson plays
Charlie Parker's
vintage Mixolydian
blues tune, "Billy's
Bounce."

SOLOING WITH THE MIXOLYDIAN MODE—PATTERNS AND INTERVALS

MIXOLYDIAN MODE PATTERNS

Playing scale or arpeggio patterns will help form the building blocks for your improvisations. Here are a few ideas. Try to come up with some of your own, also.

The classic "up four, down three" climbs up the scale. "Down four, up three" drops down the scale. Repeating a pattern of notes such as "up four," but starting on a different note each time is called "sequencing."

EXAMPLE 38

Ascending

etc...

T	A	B
	10	12 14 10 12 14 10 12 14 10 12 14 10 12 14 10 12 14 10 12 14
	1	2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4

Descending

etc...

T	A	B
	12 10 14 12 10 14 12 10 14 12 10 14 12 10 14 12 10 14 12 10	
	2	1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1

EXAMPLE 39

Sequencing “up four, down three” tends to take you across the neck. This example is a three-note arpeggio fragment that moves step-wise, so it takes you up and down the neck.

Ascending

A7

etc...

5 2 3 7 3 5 9 5 7 10 7 8 12 9 10 14

4 1 2

Descending

etc...

17 14 15 15 12 14 14 10 12 12 9 10 10 7 8 9

4 1 2

EXAMPLE 40

Here's one for mixing arpeggios and scales together (3rds and 2nds). Try to be aware of the diatonic chord you are outlining when playing the 3rds.

G7

Amin7

Bmin7

etc...

2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4 2 1 4

INTERVAL PLAYING

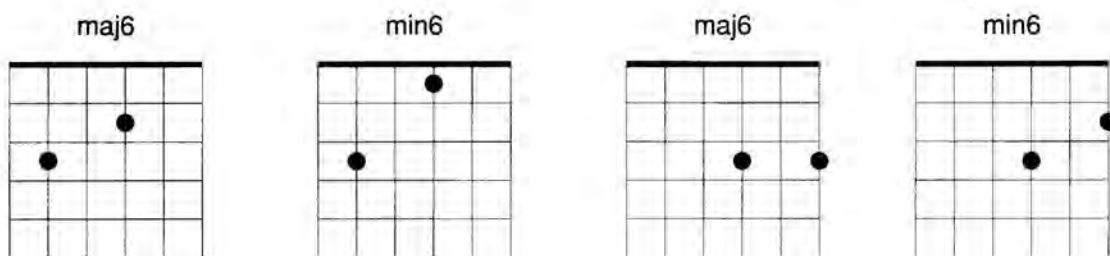
You can play up and down the Mixolydian scale in 3rds, 4ths, 5ths, 6ths and 7ths. Let's look at 6ths and 4ths to get you started.

SIXTHS

EXAMPLE 41

Here is how 6ths look on the neck of the guitar. Be aware of the "G and B string line." All of your interval shapes change when you cross it. This is because these two strings are tuned a major 3rd apart, and all the other adjacent string sets are tuned in perfect 4ths.

Across the G and B String Line:



E Mixolydian Scale in 6ths

EXAMPLE 42

You can hear this sound in many styles, from country to jazz. Notice that the first and second notes (G \sharp to E) are a minor 6th while the third and fourth notes (A to F \sharp) are a major 6th. When playing the scale, keep track of which intervals are major and which intervals are minor, because it will affect your fingering. Interval changes such as these are necessary to stay within a key, and therefore occur throughout interval studies.

E7

The musical notation shows the E Mixolydian scale in 6ths on a treble clef staff with a key signature of one sharp (F \sharp). The notes are G \sharp , A, B, C, D, E, F \sharp , G \sharp . The first interval (G \sharp to A) is labeled **min6** and the second (A to B) is labeled **maj6**.
 The fretboard diagram below shows the scale across 13 frets on strings T, A, and B.
 - **String T (Treble):** Frets 0, 2, 4, 5, 7, 9, 10, 12.
 - **String A (Alto):** Frets 1, 2, 4, 6, 7, 9, 11, 13.
 - **String B (Bass):** Frets 1, 0, 2, 3, 2, 3, 2, 1, 2, 3, 2, 3, 2, 1, 2, 1.

EXAMPLE 43

This example shows a more melodic way of playing 6ths. It also demonstrates how sixths lay on the fifth and third strings.

E7

maj6 min6

T	A	B
1	2	4
7	9	11
13	14	

2 1 1 3 3 2 2 3 3 1 1 3 3 2 2 3

FOURTHS AND BEYOND

Fourths give a nice open, modern sound that tends to take you across the neck.

EXAMPLE 44

Notice the location of the augmented 4th interval.

E7

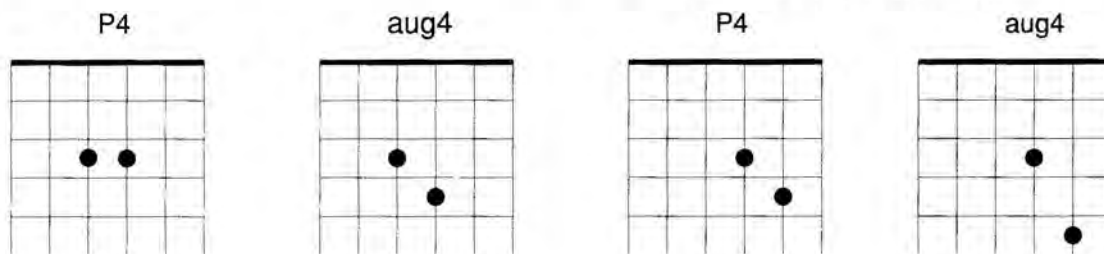
aug4

T	A	B
9	7	6
9	7	10
9	9	12

4 3 2 1 4 2 4 3 1 1 3 2 1 1 3 2

Here, 4ths are separated by a fret and augmented 4ths are separated by two frets. Be aware of the "G and B string line."

Across the G and B String Line:



Space prohibits writing out exercises for every interval in the octave but you can apply the same type of studies to 3rds, 5ths, and 7ths. Each has its own characteristic sound so check-out all of them.

PHOTO: COURTESY OF REPRIS RECORDS



*Jimi Hendrix.
His "Up From the
Skies" is based on
the Mixolydian
mode.*

LICKS, IDEAS AND PRACTICE EXAMPLES

Here are some musical examples to summarize, review and expand upon the practice examples.

Blues lick

EXAMPLE 46

Blues lick Example 46 notation. The top staff is a treble clef in C major, showing a G7 chord and a lick starting on the 3rd fret, moving up to the 1st fret. The bottom staff is a bass clef showing fret numbers 3, 4, 3, 6 and fingerings 1, 2, 1, 1, 4.

Rock lick

EXAMPLE 47

Rock lick Example 47 notation. The top staff is a treble clef in C major, showing an A7 chord and a lick starting on the 12th fret, moving down to the 10th fret. The bottom staff is a bass clef showing fret numbers 12, 12, 11, 10, 13, 10, 12, 9, 12, 11, 10, (10) and fingerings 3, 3, 2, 1, 4, 1, 3, 1, 3, 2, 1.

G7

3 1 4 2 3 1 4

Metal lick

EXAMPLE 49

G7

1 4 1 4 1 4 1 2 3

Jazz lick

EXAMPLE 50

G7

1 4 1 4 2 4 1 4 3 1 1 4 3

Accompaniment in a Latin groove

EXAMPLE 51

G7

10 10 10 (10) 10 (10) 10 (10) 10 (10) 10 (10)

10 9 (9) 10 (10) 9 (9) 10 (10) 9 (9)

1 3 1 3 1 3 1 3 3

2 2 2 2 2 2 2 2 2

New Age lick based on 7ths

EXAMPLE 52

G7

P P P

13 12 10 12 9

12 9 12 10

2 4 3 1 2 4 1 4 2

A rock/shuffle lick based on 6ths

EXAMPLE 53

E7

S P P

12 15 12 14 14 12 15 12 15

12 13 15 14 14 12 15 12 15

2 — 2 1 4 1 2 3 1 4 1 4

Three-note-per-string lick

EXAMPLE 54

3

P P P P P P

10 8 7 10 8 6 9 7 5 8

4 2 1 4 2 1 4 2 1 4

1/2

A lick based on "up four down three"

EXAMPLE 55

G7

P P

4 5 3 5 5 3 5 6 3 5 6 3 5 3 6 5

2 3 1 3 2 1 3 4 1 3 4 1 3 1 4 3

A lick based on 4ths

EXAMPLE 56

3

G7

1/4

1/4

P

12 11 10 10 13 12 12 10 12 12 10

3 2 1 1 4 3 3 1 3 3 1

T 10 9 7 10 8 10 (10) 9 9
 A 10 11 9 9 11 (11) 10 9
 B 10 11 12 (12)

3—3 2 1 2 1 4 2 2 1 1 4
 3 3 3 1 1 4

The progression in the next example may be familiar to you, since it was used by Blood, Sweat and Tears in their hit song, "Spinnin' Wheel." It is used in turnarounds and in the bridge or middle section of many tunes. It would be a good idea to familiarize yourself with this chord progression before attempting the solo. If you have the tape that is available for this book, you can play along. The example goes through the progression twice to give you plenty of ideas for improvisation.

No matter what you are practicing, it's a good idea to break it down into small, easily digestible pieces. Practice these small segments sequentially over a period of time. A week is generally a good amount of time to spend on a practice segment. Try to set obtainable goals for each day. A string of small successes eventually adds up to a big success. Have fun!

D7

3

15 13 14 15 12 14 13 15 12 12 15 13 13 12 15

3 1 2 3 1 2 2 4 1 2 4 2 1 1 4

T
A
B

G7

1

14 14 12 14 12

3 2 1 3 3

T
A (15)
B

C7

H P H

12 12 11 10 13 14 10 13 10 12 11 10 13 10 11

2 1 3 4 1 4 1 3 2 1 4 1 2

T
A
B

F7

P P

12 10 13 12 10 14 13 12 14 13 11 15 13 10 13

3 1 4 3 1 3 2 1 3 2 1 4 2 1 4

T
A
B

Example 58 Continued)

D7

T (13) 10 10 10 12 11 10 10 13 12 10 12 11
A
B
1 1 1 3 2 1 1 4 3 1 3 2

G7

T 10 14 12 10 9 10 11 12 9 10 8
A
B
1 4 2 1 1 2 3 4 1 2 1

C7

T 7 8 9 10 9 8 7 7 10 7 9 8 10 11 10 8 11 10
A
B
1 2 3 4 3 2 1 1 4 1 3 2 4 4 3 1 4 3

F7

T 8 10 8 11 10 8 11 8 11
A
B
1 3 1 4 3 1 3 1 3

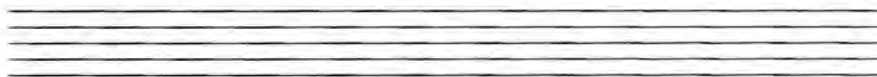
HOW TO READ MUSIC

PITCH

Learning to read music will help you to get the most out of your National Guitar Workshop and Alfred instructional books. It will make you a better musician, too, because you will be able to communicate more easily with other musicians. What follows is a discussion of music reading basics. Remember that practice makes perfect! The more you practice reading, the easier it will become.

Staff

A staff containing five lines and four spaces is used in the writing of music. Notes are alternately written on the lines and spaces in alphabetical order.



Clef

The clef indicates which notes coincide with a particular line or space. Different clefs are used for different instruments. Guitar music is written in G clef. The inside curl of the G clef encircles the line which will be called "G". When the G clef is placed on the second line, as in guitar music, it is called the treble clef.



Using the G clef the notes are as follows:*



Ledger Lines

These are lines that are used to indicate pitch above and below the staff.

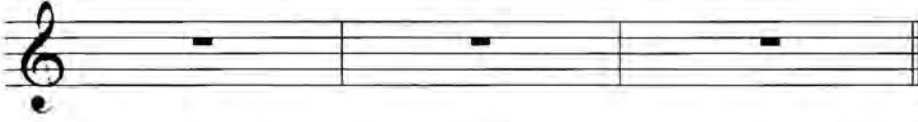



* In standard notation the guitar sounds an octave lower than written.

TIME

The Measure

The staff is divided by vertical lines called **bar lines**. The space between two bar lines is a measure. Each measure (bar) is an equal unit of time.



Double bar lines () mark the end of a piece.

Time Signature

Every piece of music has numbers at the beginning that tell us how to count the time.

Examples:

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$

The top number represents the number of beats or counts per measure.
The bottom number represents the type of note receiving one count.
Example: 4 = quarter note 8 = eighth note

Sometimes a **C** is written in place of 4/4 time. This is called **common time**.

Note values in 4/4 time:

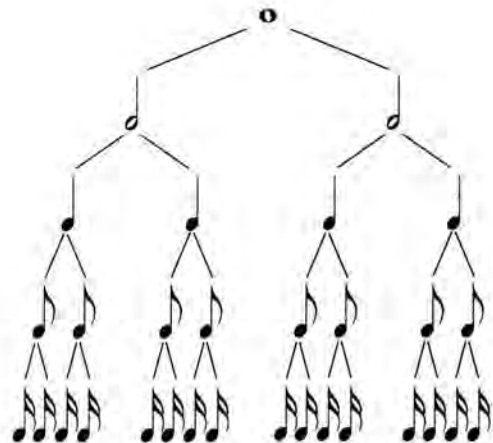
A whole note  = four beats

A half note  = two beats

A quarter note  = one beat

An eighth note  = 1/2 beat

A sixteenth note  = 1/4 beat



A GUIDE TO NATIONAL GUITAR WORKSHOP TABLATURE

Tablature, when combined with standard music notation, provides the most complete system for communicating the many possibilities in guitar playing.

In our TAB system, as in most, **rhythm** is not notated. For that, you will have to refer to the standard notation. Six lines are used to indicate the six strings of the guitar. The **top line** is the high E string (the string closest to the floor) and the **bottom line** is the low E string. **Numbers** are placed on the strings to indicate **frets**. If there is an "0", play that string open.

Fingerings are often included in TAB. You will find them just under the bottom line. A "1" indicates your left first or index finger. A "4" indicates your left fourth or pinky finger.

In the following example, the first note is played with the first finger on the first fret. The next note is played with the second finger on the second fret, then third finger plays the third fret, and the fourth finger plays the fourth fret.

The image shows a musical staff in 4/4 time with a treble clef. The first four notes are quarter notes: G2 (first fret), A2 (second fret), B2 (third fret), and C3 (fourth fret). Below the staff is a six-line TAB. The first four lines are labeled T, A, B, and an unlabeled line (representing the high E string). The numbers 1, 2, 3, and 4 are placed on these lines respectively. Below the TAB, the numbers 1, 2, 3, and 4 are placed under the first four lines, indicating fingerings.

A **tie** in the music is indicated in TAB by placing the tied note in parentheses.

The image shows a musical staff in 4/4 time with a treble clef. The first four notes are quarter notes: G2 (first fret), A2 (second fret), B2 (third fret), and C3 (fourth fret). The first two notes are tied together, and the last two are tied together. Below the staff is a six-line TAB. The first four lines are labeled T, A, B, and an unlabeled line (representing the high E string). The numbers 10, (10), 12, and (12) are placed on these lines respectively. Below the TAB, the numbers 1 and 3 are placed under the first and third lines, indicating fingerings.

Hammer-ons and pull-offs are indicated with slur marks, just like in standard notation. Our TAB also includes an "H" for hammer-ons and a "P" for pull-offs. These are found just above the TAB.

The image shows a musical staff in 4/4 time with a treble clef. The first four measures each contain a quarter note followed by a slur over an eighth note, representing a hammer-on. The next four measures each contain a quarter note followed by a slur over an eighth note, representing a pull-off. Below the staff is a three-line guitar tablature with columns labeled T, A, and B. The first four measures show a pull-off (P) from fret 8 to fret 5 on the T string. The next four measures show a hammer-on (H) from fret 5 to fret 8 on the T string.

Upward **bends** are marked with upward **arrows**. Downward arrows are used to show a bend being released. A number above the arrow indicates how far to bend (1 = a whole step, 1/2 = a half step, etc.). Remember that the TAB will show the fret number on which your finger should be placed. The standard notation corresponds with the fret shown in the TAB. In the following example you will also find a **tap** (T) and a **slide** (S and \diagup). Also, notice that if more than one note are played with one bend, they appear in parentheses in the TAB. Some notes are actually represented by the arrows themselves, as in the second note of the triplet in this example.

The image shows a musical staff in 4/4 time with a treble clef. The first measure has a quarter note with an upward arrow labeled '1' above it. The second measure has a triplet of eighth notes, with the first note having an upward arrow labeled '1' above it. The third measure has a quarter note with an upward arrow labeled '1' above it. The fourth measure has a quarter note with a downward arrow labeled '1' above it. The fifth measure has a quarter note with a tap (T) symbol above it. The sixth measure has a quarter note with a slide (S) symbol above it. Below the staff is a three-line guitar tablature with columns labeled T, A, and B. The first measure shows frets 12 and 17 on the T string. The second measure shows frets 12 and (12) on the T string. The third measure shows frets 12 and (12) on the T string. The fourth measure shows frets 10 and 17 on the T string. The fifth measure shows fret 17 on the T string. The sixth measure shows fret 17 on the T string. Below the tablature are the fret numbers 3, 4, 3, 1.

In the following example you will find several more symbols. The sign for **vibrato** (~~~~~), and the signs for **picking down** (▣) and the sign for picking up (V).

The image shows a musical staff in 4/4 time with a treble clef. The first measure has a quarter note with a picking down (▣) symbol above it. The second measure has a quarter note with a picking up (V) symbol above it. The third measure has a quarter note with a picking down (▣) symbol above it. The fourth measure has a quarter note with a picking up (V) symbol above it. The fifth measure has a quarter note with a picking down (▣) symbol above it. The sixth measure has a quarter note with a picking up (V) symbol above it. The seventh measure has a quarter note with a picking down (▣) symbol above it. The eighth measure has a quarter note with a picking up (V) symbol above it. The ninth measure has a quarter note with a picking down (▣) symbol above it. The tenth measure has a quarter note with a picking up (V) symbol above it. The eleventh measure has a quarter note with a picking down (▣) symbol above it. The twelfth measure has a quarter note with a picking up (V) symbol above it. The thirteenth measure has a quarter note with a picking down (▣) symbol above it. The fourteenth measure has a quarter note with a picking up (V) symbol above it. The fifteenth measure has a quarter note with a picking down (▣) symbol above it. The sixteenth measure has a quarter note with a picking up (V) symbol above it. The seventeenth measure has a quarter note with a picking down (▣) symbol above it. The eighteenth measure has a quarter note with a picking up (V) symbol above it. The nineteenth measure has a quarter note with a picking down (▣) symbol above it. The twentieth measure has a quarter note with a picking up (V) symbol above it. Below the staff is a three-line guitar tablature with columns labeled T, A, and B. The first measure shows frets 8 and 7 on the T string. The second measure shows frets 5 and 5 on the T string. The third measure shows frets 5 and 5 on the T string. The fourth measure shows frets 5 and 5 on the T string. The fifth measure shows frets 5 and 5 on the T string. The sixth measure shows frets 5 and 5 on the T string. The seventh measure shows frets 5 and 5 on the T string. The eighth measure shows frets 5 and 5 on the T string. The ninth measure shows frets 5 and 5 on the T string. The tenth measure shows frets 5 and 5 on the T string. The eleventh measure shows frets 5 and 5 on the T string. The twelfth measure shows frets 5 and 5 on the T string. The thirteenth measure shows frets 5 and 5 on the T string. The fourteenth measure shows frets 5 and 5 on the T string. The fifteenth measure shows frets 5 and 5 on the T string. The sixteenth measure shows frets 5 and 5 on the T string. The seventeenth measure shows frets 5 and 5 on the T string. The eighteenth measure shows frets 5 and 5 on the T string. The nineteenth measure shows frets 5 and 5 on the T string. The twentieth measure shows frets 5 and 5 on the T string.

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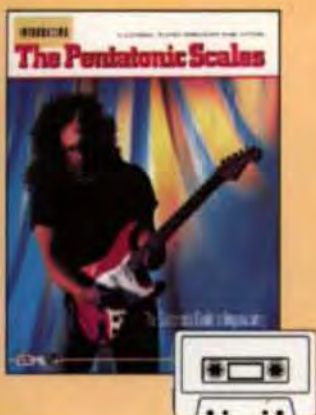
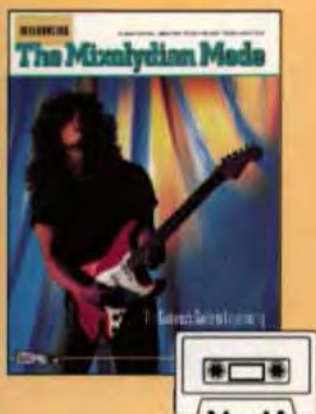
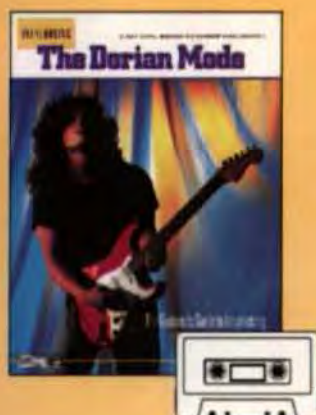
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