

track info

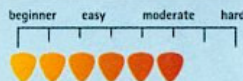
tracks 22-26

Shaun Baxter takes off your stabilisers as you become comfortable with soloing

- 22. Introduction
- 23. Lesson 1
- 24. Backing track 1
- 25. Lesson 2
- 26. Backing track 2

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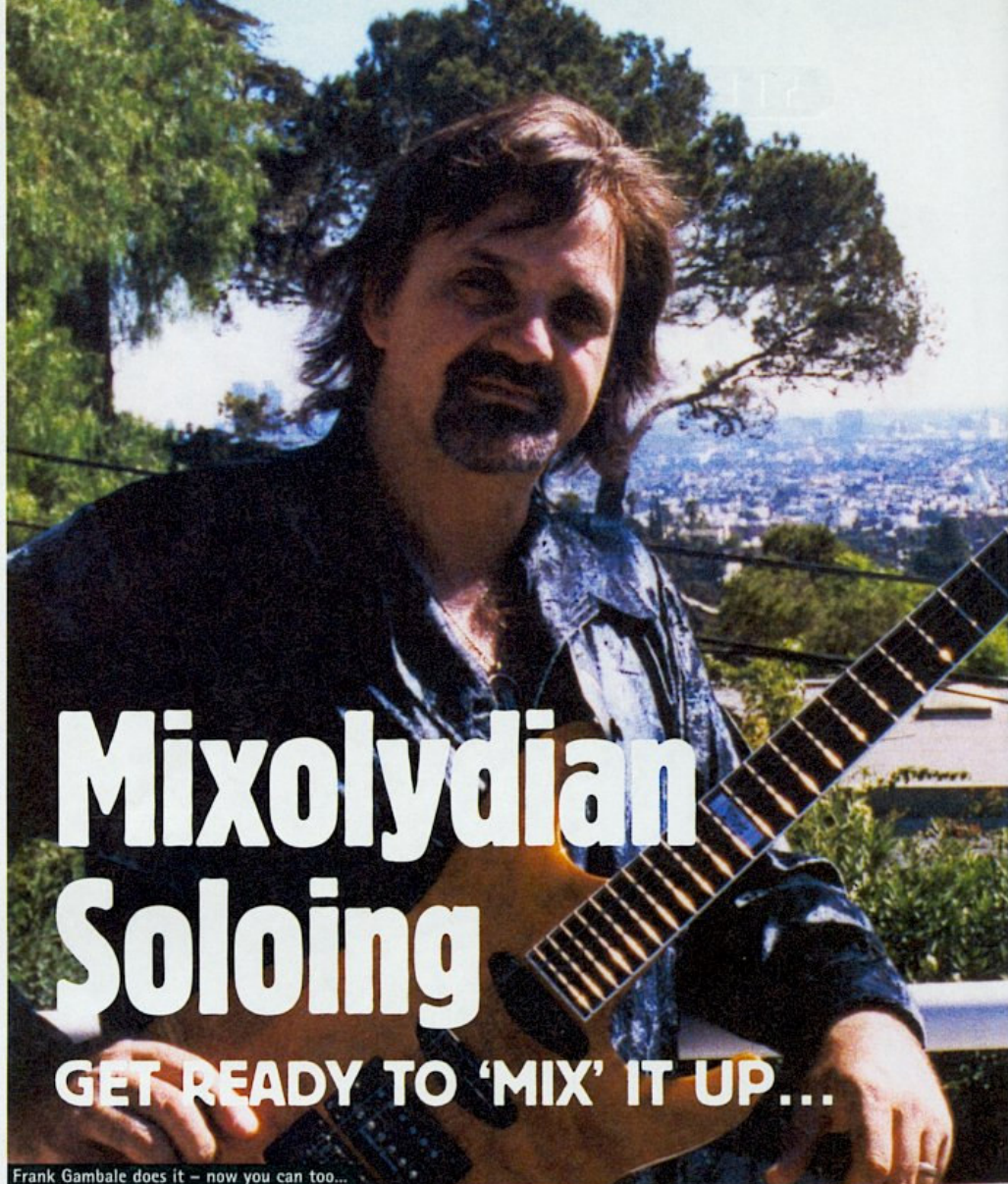
rating info



rating: moderate

This article deals with shapes that are easy to find within the scale and can be employed by guitarists of most levels.

tanya almor gambale



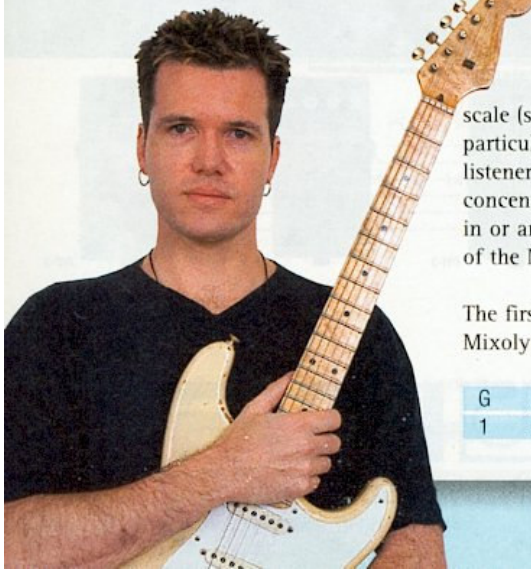
Mixolydian Soloing

GET READY TO 'MIX' IT UP...

Frank Gambale does it – now you can too...

meet your gt tutor: shaun baxter

Shaun is principal rock instructor and a founder member of the Guitar Institute in London. After the release of his highly-acclaimed debut album, *Jazz Metal*, Shaun was voted runner up as 'Best New Guitarist' in the *Total Guitar* annual readers poll and promptly included in the *Guitarist Book Of Guitar Players* – which appropriately described his style as "a unique blend bebop and heavy metal".



Discover some more new sounds within the Mixolydian scale. This month, we're looking at some useful shapes that exist within scale patterns #2 and #3...

Last month, I tried to draw your attention to the disadvantage of always playing every available note of the scale when soloing (such as running endlessly up and down three-note-per-string scale patterns). I stressed the importance of being selective with your note choice and how, by leaving certain notes out, it's possible to extract pure and distinct veins of flavour that run through the scale (such as a pentatonic scale or a triad). This particular approach will help you to maintain the listener's interest. This month, we're going to concentrate on some different flavours that exist in or around the second and third scale patterns of the Mixolydian mode/scale.

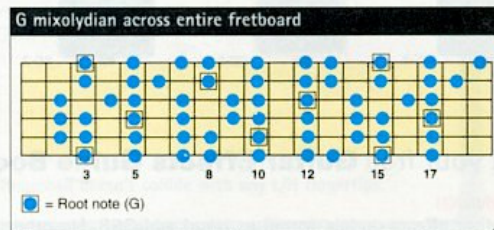
The first of our scale diagrams shows G Mixolydian as it appears along the fingerboard:

G	A	B	C	D	E	F
1	2	3	4	5	6	b7

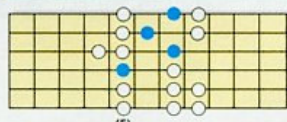
Any scale can be split up into five distinct vertical fingerings: the second scale diagram isolates the second of the five Mixolydian scale patterns. I have also included the G7 chord shape that you should try to associate with this particular scale pattern.

G	B	D	F
1	3	5	b7

The third diagram shows Mixolydian scale pattern #3 and again, I've included the associated G7 chord shape).

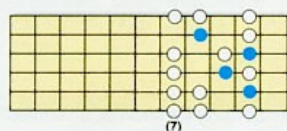


G mixolydian scale pattern #2



● = Notes of G7 chord

G mixolydian scale pattern #3



arpeggios

Next, you'll see some diagrams showing some useful arpeggio and **pentatonic** shapes that can be found in or around these particular scale patterns. They are as follows:

	G	A	B	D	F
G dominant pentatonic scale:	1	2	3	5	b7

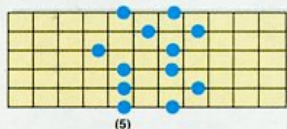
	G	B	C	D	F
Indian pentatonic scale:	1	3	4	5	b7

(note that the Indian pentatonic can also be viewed as being a 7add11 arpeggio)

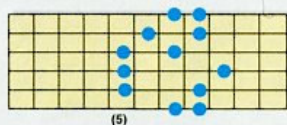
shapes for G mixolydian pentatonic pattern #2

diagrams 1 and 2

G9 (Dominant Pentatonic)



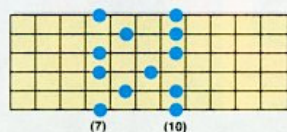
7 add 11 (Indian Pentatonic)



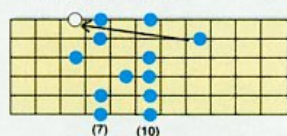
shapes for G mixolydian pentatonic pattern #3

diagrams 3 and 4

G9 (Dominant Pentatonic)



7 add 11 (Indian Pentatonic)



	G	B	D	F
G7 arpeggio:	1	3	5	b7

	G	B	D	C
G add11:	1	3	5	11

	E	G	B	D
G/E (or Em7):	6	1	3	5

	G	B	D	E
G6 (or Em7):	1	3	5	6

Again, the various shapes given in this article are just some of the possibilities available to you within each scale pattern. As usual, you should try linking different notes of each scale pattern yourself in order to establish melodic ideas and fingerings that suit your own particular taste and playing style.

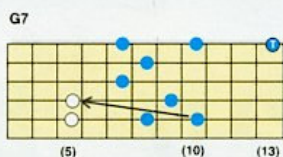
gt info

further fusion

If you're interested in the 'blues/fusion' style demonstration of the Mixolydian that appears on this month's **gt**CD, try checking out anything by fusion players Frank Gambale, Carlos Rios, Mike Stern or John Scofield.

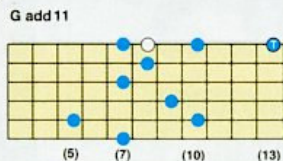
G7 arpeggio

diagram 5



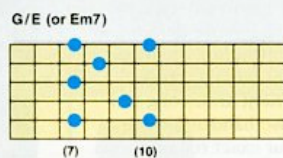
G add11 arpeggio

diagram 6



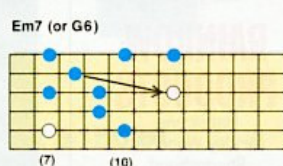
G/E (or Em7) arpeggio

diagram 7



Em7 (or G6) arpeggio

diagram 8



jargon buster



pentatonic

A scale made up of five notes



REMEMBER

terms and signs are fully explained on page 95

key to diagrams

● = Optional right hand tap

○ = Optional notes or fingering



mixolydian soloing



this month's **gtrcd** solo

I've improvised a solo over a jazz/funk-style backing track using some of the suggested arpeggio ideas along with G Mixolydian and G minor blues scale (the latter scale, remember, is used as a form of tension over dominant chords).

G	B _b	C	D _b	D	F	
G minor blues scale :	1	b3	4	b5	5	b7

I've included a transcribed excerpt from the solo (from bar 21) which uses notes of the G7 arpeggio

shape shown in diagram 5. I've included the rhythmic notation of what I actually played, rather than just give you a 'note row'.

Make these shapes and ideas 'flexible friends' to draw upon in an unprepared situation. They are open to interpretation – practise stretching, compressing, editing or embellishing them to fit your requirements. Be expressive. The excerpt shows how I descended the arpeggio faster than I ascended. I omitted the right hand tap shown on the original shape (shape 5) and I fashioned an ending by adding a slide and a bend... **gtr**

sound advice

shaun's **gtrcd** gear

For this month's solo I used Phil's red Fender Strat on the bass pick-up setting through a Marshall JMP-1 preamp on the OD #1 setting with bass-shift in and the gain on 10.

excerpt from improvised solo based on G7 arpeggio