

Licks to Learn

Mixolydian Using Triads Pt.1

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Hello everyone! Welcome to this episode of Licks to Learn , a series of lick based video lessons for guitar,that will cover a variety of different musical styles and techniques. Each video is followed by full tablature, standard notation, explanation on the general idea and ways to develop and apply the concept behind the licks. So, let's dive into this week's licks!

♩ = 108 Lick #1

D/E A/E

TAB 12 11-14 12 11-14-11-12 13 12 12-14-16 12-16 14 15 14-11 12-9 10 9 10-9 10 11-9 11 12-10

E

TAB 9 11

Lick #2

D/E A/E

TAB 10-7 7 7 9-6 7-6 7 9-6 7 7 10 9 7 9-6 7 6 5 5 7-5 6 7 5-6

E

TAB 7

Some words about the *Mixolydian Using Triads Pt.1*

The backing track is a simple bVII/I to I in E Mixolydian Modal Scale . (D/E to E)

The concept behind these licks is to make it sound Mixolydian only by using three major triads.

The triad of the I (E major triad), bVII (D major triad) and IV (A major triad).

What is the Mixolydian Modal Scale?

There are two ways to get this if we already don't.

- We can see the Mixolydian Modal scale as the scale that's built on the 5th degree of a major scale.

For example if we are on the C major scale, the scale that's built from the note G is the

G Mixolydian Modal Scale. Note that we will still be playing the notes of C major scale but we are going to start and end from/to the G note, so our root will be the note G.

- The other way that we can understand this is to see the Mixolydian modal scale as a major scale with a b7 (minor 7).

For example the G major scale (Parent Major scale) would be consisting of the notes :

G (1) A (2) B (3) C (4) D (5) E (6) **F# (7)** G(8)

The G Mixolydian Modal Scale is built from the notes :

G (1) A (2) B (3) C (4) D (5) E (6) **F (b7)** G(8)

The note that differs the Mixolydian Modal Scale (applies to every mode) from the Parent Major Scale is called the characteristic note of the mode.

We might use both ways to quickly get into the idea of modes generally ,but in the long run it is very important to analyse each mode as a unique scale (learn the intervallic relationship between each note and the root, harmonise each mode separately ,identify the characteristic note of each mode and the chords that uses the characteristic note as a chord tone.)

Back to the licks.

The reason I chose the triads of the I (E), bVII (D) and IV (A) is

- 1)For the I because it's the tonic chord and it is crucial for the establishment of the tonal center and the release.
- 2)For the bVII because it consists of the characteristic note of the mode (the note D)
- 3)For the A because I liked the cadence type movement IV - I .

How to make your own licks using the concept.

If you liked the sound of the licks then

- 1)Harmonise the Mixolydian Modal Scale.
- 2)Find the chords that use the characteristic note (for E mixolydian modal scale the note is D) as a chord tone.
- 3)Play around with each one followed by the tonic triad.

Thank you for keeping up with this !

If you found this helpful enough, like my Facebook page, follow me on Instagram , subscribe on my YouTube channel, share the video and feel free to contact me !