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Celtic King

UNIT 2 • LESSON 3 << PREVIOUS NEXT >>

Lesson notes Interactive tab Diagrams

Mixolydian & Major

The purpose of this lesson is to decipher where we are getting these flowing lines from. There is a lot happening over each basic chord shape here, so we can really take a deep dive to help you understand the theory behind this, and therefore help you create it yourself in the future.



“

A scale is a container of certain emotive responses or certain colours.

Thomas

”

So, the whole track is in the key of D major. That means that we are generally using the D major scale

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It unit 2 we're taking a big swing to a completely different style, with an overarching aim to massively improve your legato playing.

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- Mixolydian & Major
- Section C
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UNIT 4

Ode To Tommy

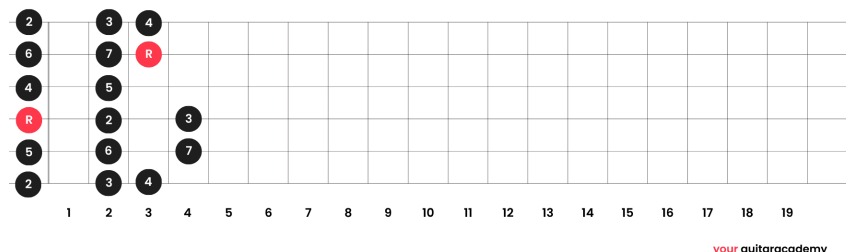
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to create melody here. The D major scale looks like this:



D Major Scale



This is the scale we are working with for the track, and we can very much pick from any of those notes for the melody. Try to take the notes from the Section A on the tab and **match them up to this scale shape**, as that's a great exercise for starting to match the sound to a scale.

Mixolydian vibes!

Now then, when we hit Section B it starts to get interesting. This sound, which is a huge part of Celtic music, is based around something called the Mixolydian scale. The Mixolydian scale is quite simply a major scale with a flattened 7th. In this instance, we are using the A Mixolydian scale, which when you compare to A Major, looks like this:

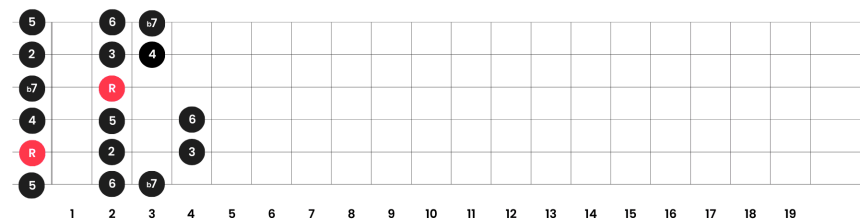


This is the b7th, and therefore a key note in the scale of mixolydian.



So, let's take a look at this A Mixolydian as a scale diagram, using the open position that Thomas is working with.

A Mixolydian Scale



Notice how this is exactly the same scale shape as D major! That's because A mixolydian is the 5th mode of D major, so they use the same notes but very much resolve on the root of A, rather than D.

This is a great time to experiment with this concept. How to take a single scale shape and make it sound more major, focusing on the D, or more Mixolydian, focusing on the A as the root. In the track, Thomas guarantees his success by using a drone of the A root note underneath the lead line, but he still has to be careful not to resolve to the D note! Have some fun with it!



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