Solo info-
All instruments

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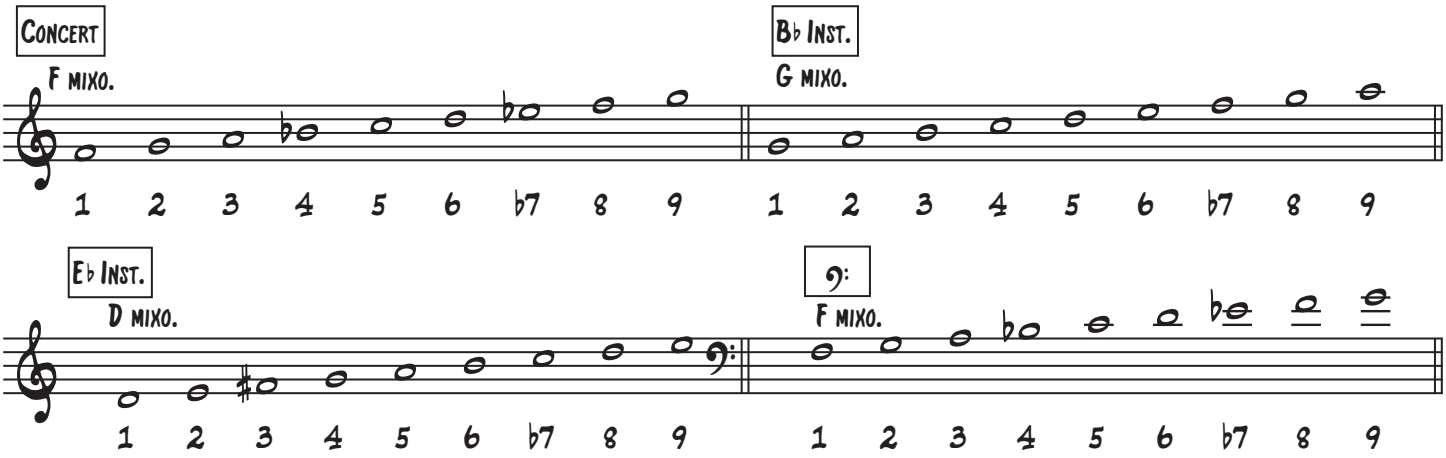
Abyssinia

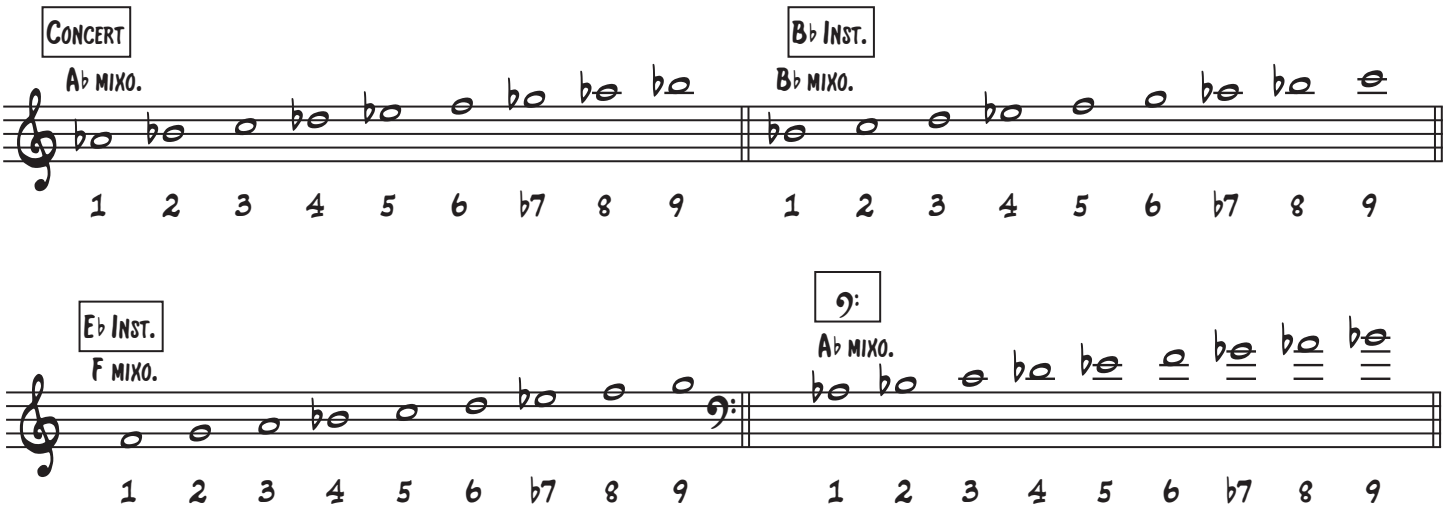
This tune is Modal (meaning the solo is based on certain modes or scales rather than a progression of chords.) And, it's in an AABA form (meaning there are 8 bars (the "A" section) of a chord, then another A, then the bridge (the "B" section, a different chord)then one final A section. So, 32 bars long, but only 2 chords! The 2 chords (and their modal scales) are (in concert key) F7(sus), which uses the F mixolydian mode, and G♭MA7/A♭, which is a super fancy A7(sus), which will use A♭ mixolyidian. The Mixolydian mode is a major scale with a lowered 7th.

Beginners

Forf the "A" section:



For the "B" section:



Intermediate

Sometimes I like to focus on the notes of the mode that eally capture the sound and feel of it. For mixolydian, that might include these small groupings: 4 - 3 - 1, and ♭7 - 6 - 5. Here are some examples from the A section. Can you figure out (by ear!) how to make them fit the new chord in the V section?

Another thing to experiment with is using sequences--small groups of notes that you can move up (or down) the scale. You'll see examples of these here also.

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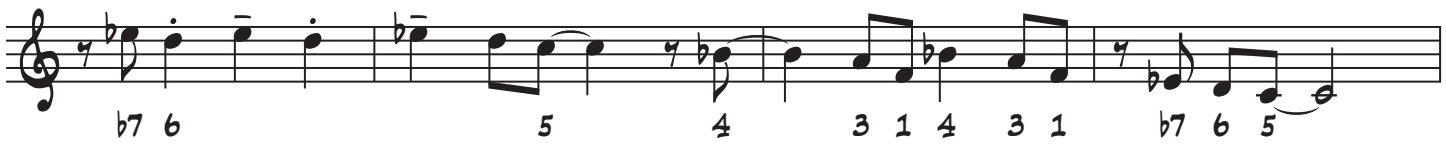
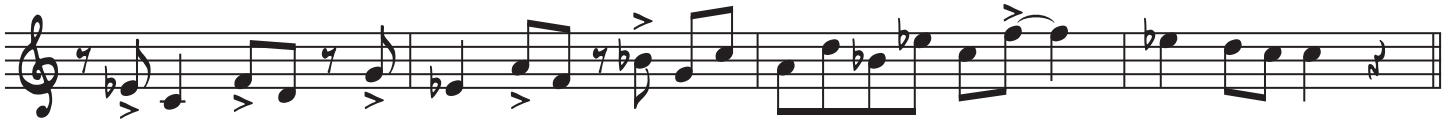
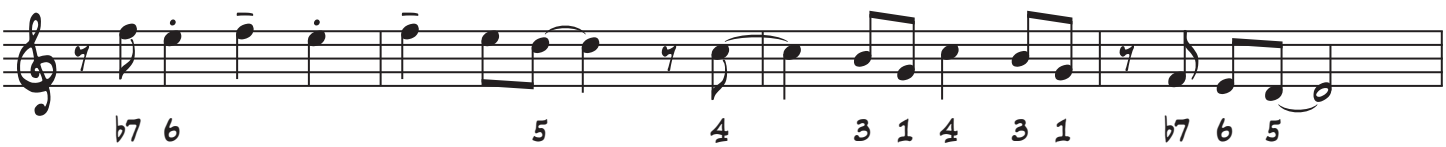
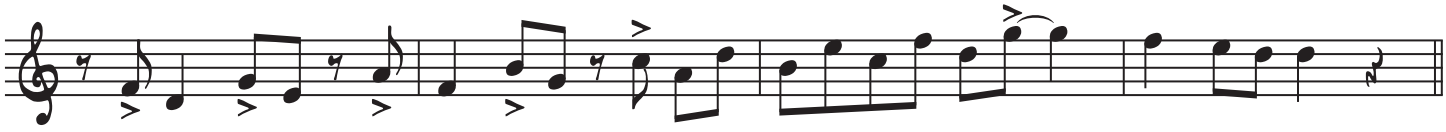
F7(sus)



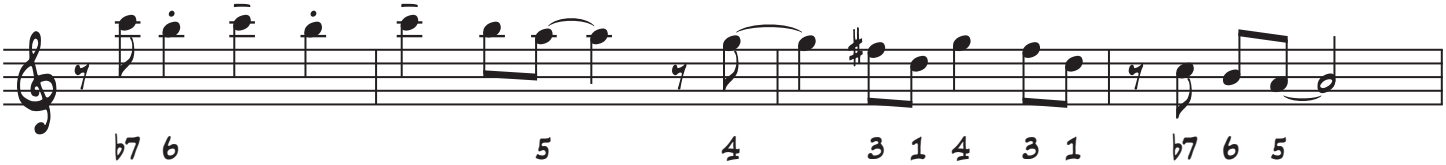


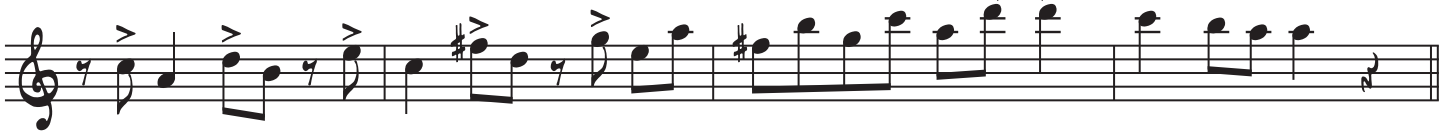
G7(sus)



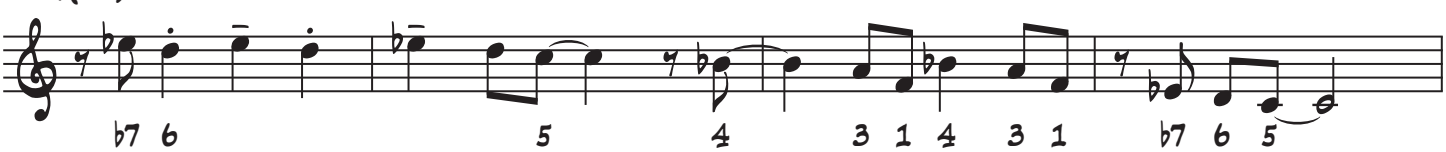


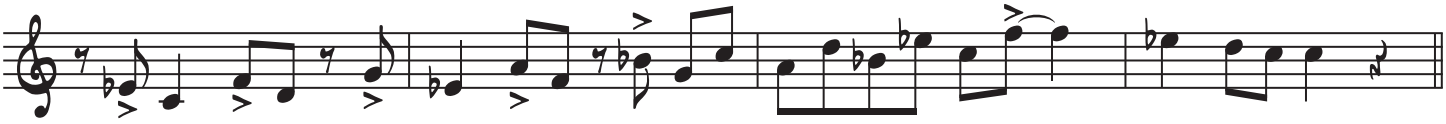
D7(sus)





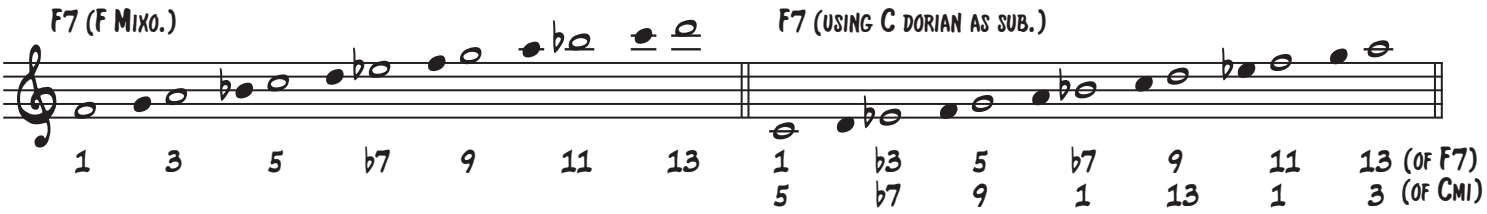
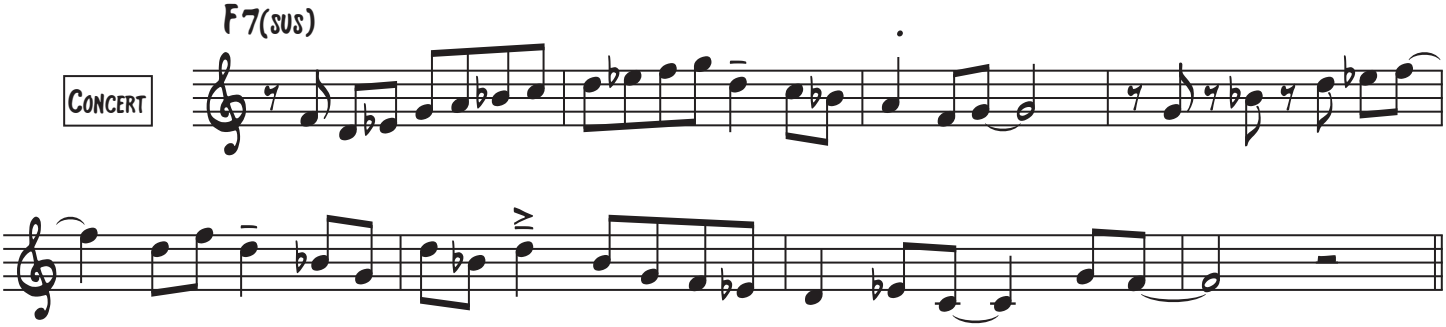
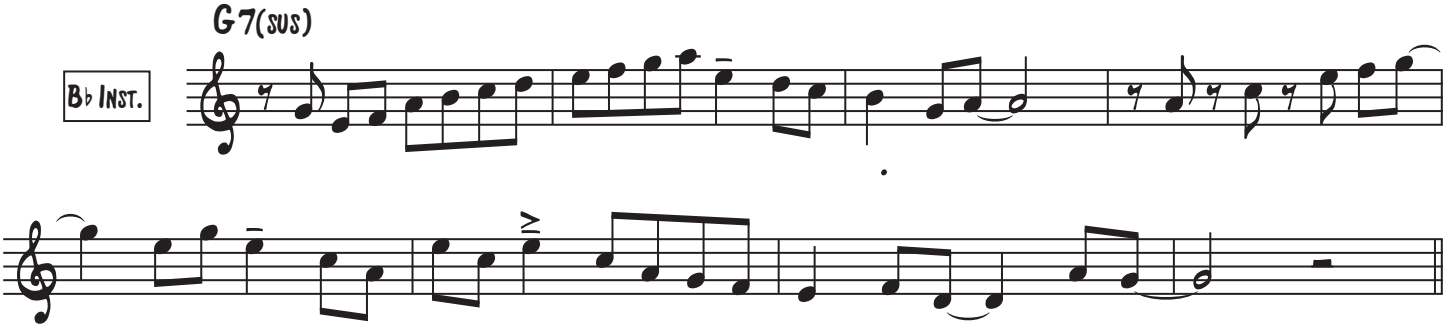
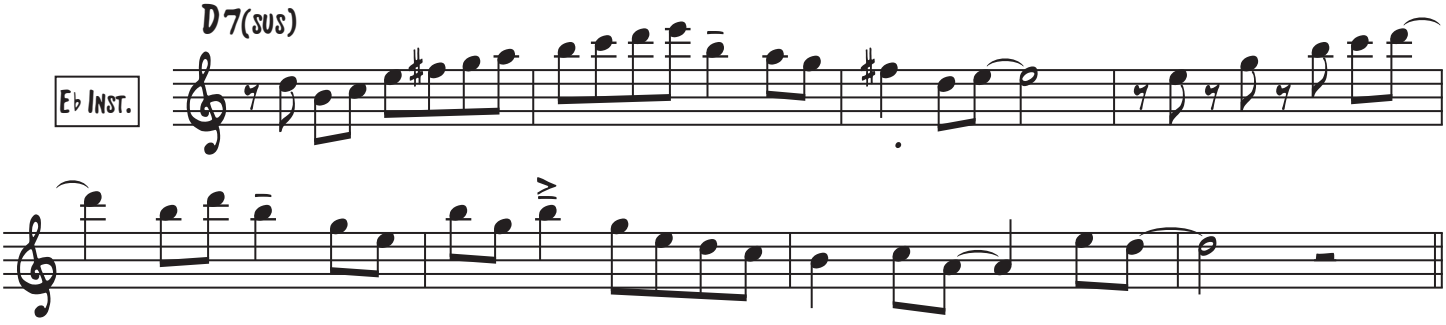
F7(sus)





Advanced

I have a couple of secret tricks I like to use for mixolydian. One is to fo to the 5th of the chord and use the dorian mode of that note (so, for F7, the 5th is C, so then C dorian.) You'll find that you end up with the same notes, but with a different emphasis...on the cooler notes! These cool notes are the upper parts of the chord, not so much the 1 3 5. The extended arpeggio (white notes) of the Cmi chord sound great over F7(sus)--try it! Examples here are in concert key. You should be able to transpose these by ear to other keys. White notes are the chord tones, black notes the passing tones.



8 bar sample solos using the "dorian on the 5" substitution (scale AND arpeggio)