higher octaves. A more concise way of writing a mode's fixed scheme is to count the intervals between the notes themselves. For the Mixolydian mode the interval scheme is: whole step/ whole step/ half step/ whole step/ whole step/ half step/ whole step, or: 1—1—½—1—1—½—1—seven intervals between eight notes.

As you can see, the scheme of the Mixolydian mode is identical to the usual fret arrangement of the dulcimer. To begin the scale at G is as seemingly arbitrary as beginning at any other note. Nonetheless, this is historically where the dulcimer's scale arrangement was figured from for the sake of standardization and reference, and it does place middle C exactly there—in the middle (GAB<u>C</u>DEF).

Since we all have to use this particular scale concept and method for applying letter values, you will have to remember along with everyone else involved with music in the Western world, that the b—c and e—f intervals are <u>half-tones.</u> It's just that simple. (It is here that so many people drop out of music because, really, it doesn't make much sense at all, except historically.)

Now, of course you don't have to be at the vibrational frequency known as the note G to be tuned to the Mixolydian mode—we've already found this to be true. You know you can tune to anything your strings and ears will tolerate as long as your strongest, or <u>tonic</u>, note is on the open strum. It is the relationship between strings that is important, not the actual notes themselves. Likewise, it is the relation of the steps of the scale to one another in the fixed scheme of 1—1—½—1—1—½—1 which determines whether or not you are in the Mixolydian mode.

If you actually happen to be at the open chord value of G (which may be a bit too high for unison strings of the .010 gauge), that's wonderful. You can then tell people you are tuned in the traditional Mixolydian mode. If your unisons are pitched someplace else, your tuning is <u>transposed.</u>