

monize with the open or root tone. So when we play this kind of a melodic sequence, all we're really doing is playing note elements of a major chord.

The next series of linked notes are frets 2–4–6. Put them all together and try playing something like this:

1 – 3 – 5 – 8
1 – 3 – 5 – 8
2 – 4 – 6 – pause
2 – 4 – 6 – pause
1 – 3 – 5 – 8
1 – 3 – 5 – 8



When fretting, try to slide your middle finger from fret to fret without lifting it off the fretboard except to voice the open note. Practice this with various combinations of up- and downstrokes. If you can't find a rhythmic pattern that lends itself to down/up strumming, start by using all downstrokes.

By exercising these patterns up and down the scale, you will learn where the notes are on the fretboard. Later, when we get into the other modes, this same kind of sequential exercise will help you familiarize yourself with the tonal relationships unique to each mode.

Most likely you have been playing a four-beat sequence with a rest instead of a played beat during the 2–4–6 measure. Instead of resting there, why not add another 6. So this part now reads 2–4–6–6 ...and so on.

Now we'll add the seventh tone. In the Mixolydian mode it sounds rather minor or mournful in relation to the other notes. Generally, the sound of a minor note dictates a change in your rhythmic pattern; the Mixolydian's slightly dissonant seventh tone blends differently and demands such a change. Each of the other notes is getting just one beat per measure (except for the two sixes) but the seventh demands several. Even when you give the seventh more beats, it still sounds too "weak" to stand alone. It needs