

WAVERS AND QUAVERS (TREMOLO)

When you are playing a note and want to “schmaltz” it up a bit to make it sound romantic, melancholic or forlorn, all you have to do is move your finger back and forth quickly on the spot where you are depressing the string. Don’t change the position of your finger; rather, just move it quickly from side to side as if you were pressing and gluing something there. Remember not to let up on the pressure.



INDIVIDUAL STRING PLAYING

So far you have been playing only the first two strings, the unisons. You already know that the bass string is tuned an octave below your unisons, so you should have no trouble applying the fretting techniques you have learned to the fourth string. The only thing you may have to learn to do is arch your fingers a little more so that you don’t dampen the other strings as you reach over them. Try playing on the bass string if you haven’t already done so.

In the Mixolydian mode the middle string is tuned to a fifth of the melody strings. To play a simple scale on the middle string, start at the third fret (the first half-tone fret) and play the scale up to the octave, which should be on the tenth fret. You’ll notice that this scale doesn’t have the “odd” sounding seventh tone. As a matter of fact, it’s the standard fixed scheme of the Ionian mode.

In the Mixolydian, the seventh tone of the first octave (the note we find to be so minor) is not a “true” seventh; instead, it’s a sharpened sixth (or, enharmonically, a flatted 7th.) In the Ionian, it is a true or natural seventh; however, if, while playing in the Mixolydian, you use the seventh tone of the middle string’s first octave (found on the tenth fret) you will be “breaking” the modality of the Mixolydian, and this natural seventh will sound out of place when