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Acknowledgments

Everyone at Pyramind knows that we're part of a larger musical community. As a part of that whole, we've learned that no art is created alone—it's the people around us that make the art special. This book, and all of the books in the Pyramind series, is the result of all the good people in the Pyramind community. From the authors, the graphic designers, and audio collectors, to all of the support staff that keeps the place humming day in and day out, these works represent the collected efforts of our entire team. There are some teammates that deserve special mention for their extra effort and dedication on this particular book. It's been a pleasure to work with all of them at Pyramind and I am extremely proud of every contributor. I've listed them here to give them a heartfelt thanks for everything they've done, both for this project and for Pyramind every day.

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– Matt Donner, author, teacher, producer, coach, CAO, and COO at Pyramind, project manager, and a few hundred other things

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DVD Callout: I-IV-V Rhythm Practice, Part 5

At this point, I'd like to ask you to take a moment and breathe. You are now just about halfway through this book and although we've only covered the C major scale, we've actually covered a tremendous amount of music theory and application. You should pat yourself on the back and feel very good about your progress. If you have kept up with your playing and your practicing, you should be ready for what amounts to a mid-term exam! I know you just *love* those!

If you can do the Basic Chops Test you get a score somewhere between a C– and a B+. If you can't even do this bit, you get a D. That's a good indication that you need to go back and try again—seriously this time. It's like a diet—if you cheat on it, the results are in the scale. Get it? Scale? [groan]

If you can do the Basic Chops Test, then try the advanced stuff. Just trying gets you a B+, even if you can't do it well. Nailing it gets you an A and a gold star! It also means that you're practicing well and progressing well. Remember that there's no finish line—only your progress and the betterment of your music. You should know by now if that's actually getting better. It always does. Always.

If you're practicing, that is.

Chops Test—The C Major Scale, Intervals, Dyads, Triads, Inversions, and Voice Leading

Basic Chops

By now, you should be able to do the following:

- ☛ Play the C major scale with both hands—separate and together—up and down the octave to a metronome. You should be able to do so while switching your fingering correctly—after the thumb in the LH and after middle finger in the RH as follows:

Right hand (RH): CDEFGABC 123–12345

Left hand (LH): CDEFGABC 54321–321

- ☛ Play the C major scale in intervals, from C to D, then C to E, and so on, up to C (the octave C) up and down in both hands—separately and together.

Mixolydian Mode

Next on the list of modes is the Mixolydian. We're learning this one next for three reasons—it's easy to learn, it's the next brightest after the Ionian, and it's one of the more popular modes. In terms of "brightness" or "happiness," so far (from brightest down) the brightest is Lydian, then Ionian (already covered), and now, Mixolydian.

The Mixolydian mode is built from the fifth scale degree of the Ionian mode in the same way that the Lydian mode is built from the fourth scale degree of the Ionian mode. So, similar to the Lydian mode, you *could* simply start on G and run through the notes of the C major mode back to G, as seen in **Figure 7.5**. You can hear it on **Audio Track 91**.

G Mixolydian

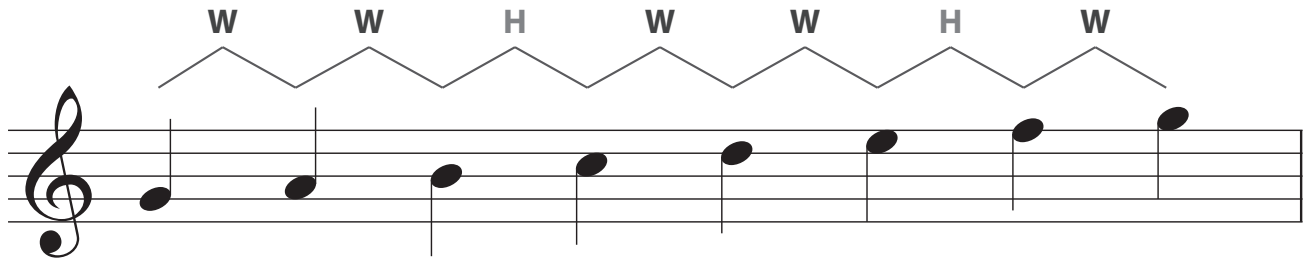
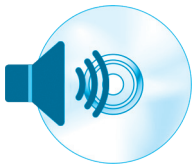


Figure 7.5: The notes of G Mixolydian



Audio Track 91: The G Mixolydian scale.

Looking at G Mixolydian again, the notes are:

GABCDEFG

Looking deeper, the relationship between the notes is as follows:

G to A: whole step

A to B: whole step

B to C: half step

C to D: whole step

D to E: whole step

E to F: half step

F to G: whole step