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## SUGGESTIONS FOR PRACTICE

1. Scales should be practiced with a metronome, in all keys, at different rhythmic levels such as the following examples.

Handwritten musical notation examples for scale practice. The first line shows a scale in treble clef with two parts: 'a) 1/4 NOTES' and 'etc.', and 'b) 1/8 NOTES' and 'etc.'. The second line shows 'c) TRIPLETS' with a '3' over a group of three notes, and 'd) 1/16 NOTES' with a '16' over a group of notes. Both lines end with 'etc.'.

When practicing, stress absolute rhythmic evenness and flawless execution. Concentrate on tone, pitch and articulation as well.

2. Scales should be practiced over the entire range of the instrument, from the lowest note of the scale found on the instrument to the highest.

Handwritten musical notation for a saxophone scale, starting with '(saxophone)'. The scale is written in treble clef and spans a wide range, ending with 'etc.'.

3. Besides playing scales stepwise, practice them in broken 3rds.

Handwritten musical notation showing a scale in treble clef with broken thirds. The notes are connected by slanted lines, and the piece ends with 'etc.'.

4. Practice scales in broken triads and 7th chords.

Handwritten musical notation showing a scale in treble clef with broken triads and 7th chords. The notes are grouped in threes and sevens, and the piece ends with 'etc.'.

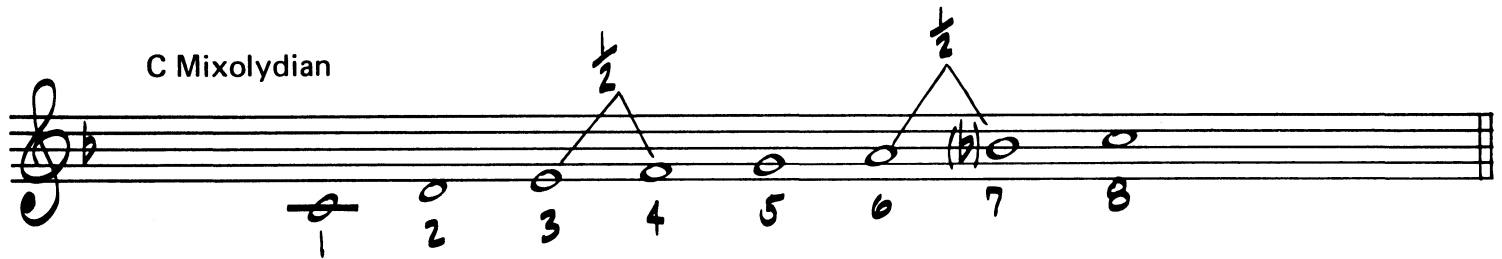
5. Finally, play all over the scale, over the full range of your instrument, using stepwise motion and leaps of larger intervals.

Handwritten musical notation showing a scale in treble clef with stepwise motion and leaps of larger intervals. The piece ends with 'etc.'.

6. Strive for speed and ease in playing scales. This will help both in developing facility and in thoroughly learning the scale. Begin by practicing a scale only as fast as you can play it perfectly and gradually increase your speed from that point. Marking metronome markings on the scale page to remind you of your most recent stage of progress will help avoid wasting time.

## THE MIXOLYDIAN (DOMINANT) SCALE

The Mixolydian scale is constructed of 5 whole steps and 2 half steps. The half steps occur between steps 3 and 4 and steps 6 and 7 of the scale.



There are two ways of conceiving a Mixolydian scale:

- 1) A major scale with a lowered 7th scale step.
- 2) A scale bearing the same key signature as the major scale located a perfect 4th above (C Mixolydian has the same key signature as F major).

The Mixolydian mode (sometimes called the dominant scale) is used with dominant family harmonies which have no alterations present such as  $b5$  or  $\#5$ ,  $b9$  or  $\#9$ , or  $\#11$ . The 4th scale step is very dissonant to a dominant 7th chord and has a strong tendency to resolve downward to the 3rd of the chord. This resolution creates a motive which has been the originating germ for many "bluesy" ideas. Any other tone of the scale may be emphasized without fear of it sounding wrong.

The Mixolydian scale is also used when there is a suspended 4th present in a dominant 7th chord. In this case, the 4th should receive the emphasis rather than the 3rd of the chord.