

(Book 2) Lesson 18b.

To demonstrate the intention of Lesson 18a, I have indicated the fingering for all of the C modes using just the 2nd string. The broken line slurs indicate the half tones. It is the order of the tones and half tones which produces the difference in the sounds of the modes.

Ionian mode (C major) fingering: 1, -1, 3, 1, -1, -2, 4, 1, -1, 3, -1, 4. Modes I, V, X.

Dorian mode fingering: 1, -1, 3, -1, 4, -1, -2, 4, 1, -1, 2, -1, 4. Modes I, V, X.

Phrygian mode fingering: 1, -1, 2, -1, 4, 1, -1, -3, 4, -1, 2, -1, 4. Modes I, VI, X.

Lydian mode fingering: 1, -1, 3, 1, #3, -1, -3, 4, 1, -1, 3, -1, 4. Modes I, V, X.

Mixolydian mode fingering: 1, -1, 3, 1, -1, 2, -1, 4, 1, -1, 2, -1, 4. Modes I, V, X.

Aeolian mode (C minor) fingering: 1, -1, 3, -1, 4, -1, -3, 4, -1, 2, -1, 4. Modes I, VI, X.

Locrian mode fingering: 1, -1, 2, -1, 4, 1, -1, -2, -1, 4, -1, 2, -1, 4. Modes I, VI, X.

Notice that all of these C alphabets start in first position and end in tenth position. It is only the group of notes in the middle of the scale which in this case is either in 5th or 6th position. A close examination of the process should make the reason quite obvious. Remember that any scale on one string will require two position changes. Each scale also requires 13 frets.

Rather than trying to make this book any larger than it has to be, I am suggesting that you begin the task of working out the scales and various fingering devices using keys containing up to three sharps or three flats. (up to 7 sharps and 7 flats if you desire to do so)

Five tone scales and octave scales using two strings are similarly possible in a variety of keys.

A good way to practice is to change the key on a daily basis. Monday=key of C, Tuesday=key of G, Wednesday=key of F, Thursday=key of D, Friday=key of Bb, Saturday=key of A and Sunday=key of Eb. (It does not have to be quite so rigid but in this manner, you will have the 7 most common keys under your belt.)

You will see the benefit of this mental exercise when you encounter the scale and chord relationships which begin to be established later in this book.