

(Book 4) Lesson 2c.

Demonstration of the "B" and "C" modes in 7 Keys  
(on the "A" string)

(See note at the bottom of this page.)

"B" modes, scales or alphabets in 7 keys.

II VII XI 1 3 1 2 4 1 3 4 II VI XI 1 3 4 2 4 1 2 4 II VII XI 1 2 4 1 3 4 2 4

"B" mode (I) in B major "B" mode (ii) in A Major "B" mode (iii) in G Major

II VI XI 1 3 1 3 4 1 3 4 II VI XI 1 3 1 2 4 1 2 4 II VII XI 1 3 4 1 3 4 2 4 II VII XI 1 2 4 1 2 4 2 4

"B" mode (IV) in F# major "B" mode (V) in E major "B" mode (vi) in D major "B" mode (vii) in C.

"C" modes, scales or alphabets in 7 keys.

III VII XII 1 3 1 2 4 1 3 4 III VII XII 1 3 4 2 4 1 2 4 III VIII XII 1 2 4 1 3 4 2 4

"C" mode (I) in C major "C" mode (ii) in Bb major "C" mode (iii) in Ab major

III VII XII 1 3 1 3 4 1 3 4 III VII XII 1 3 1 2 4 1 2 4 III VIII XII 1 3 4 1 3 4 2 4 III VIII XII 1 2 4 1 2 4 2 4

"C" mode (IV) in G. "C" mode (V) in F. "C" mode (vi) in Eb. "C" mode (vii) in Db.

The slurs mark the 1/2 tones and the black note heads show the position of the skipped fret.

The ability to manipulate the key and invent the fingering on the run is the trick.

These single string fingerings are not absolutely the only ones. At a slow pace, nothing would prevent you from playing every note with one finger. With a bit more velocity, any pair of fingers might be better. The idea here is, that we are trying to establish a norm. During your review of the previous strings, be sure to also adopt some system of working in a variety of keys. (ultimately, all keys)