

the key of D, all the patterns and runs which he has learned in C will be completely different. Once again, his alternatives are either to relearn the song in the key of D (using standard guitar tuning), improvise around the dulcimer as best he can, “bar” the changes or, better yet, use a capo.

In our example, he might want to place the capo on the second fret of the guitar and play the runs and patterns as he had learned them in the key of C— which when capoed on the second fret is another position for the key of D. This happens because a chord changes in alphabetical order as it is barred up the neck of the guitar, just as notes change alphabetically as you proceed up the neck. Taking into consideration the half-step between the notes B and C and E and F, the C chord changes in the following manner:

First Position	Barred On											
	1st	2nd	3rd	4th	5th	6th	7th	8th	9th	10th	11th	12th
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C

In the meantime, you are kept happy because the song is still going to be played in the Mixolydian mode keyed to D.

Additionally, the chords C, F, and G comprise the “key of C.” The F chord played while barred on the third fret is another position of G; the G chord played while barred on the second fret is another position of A; and the C chord played while barred on the second fret is another position of D. The chords D, A, and G, then, comprise the “key of D.” The same musical logic works for other modes and other keys. If you’ve gotten this far and can do it, the other modes and their chromatic relationships will fall readily into place.

By all means, experiment. Dulcimers and guitars can be played together as long as each musician understands where the other instrument is coming from.

Good luck.