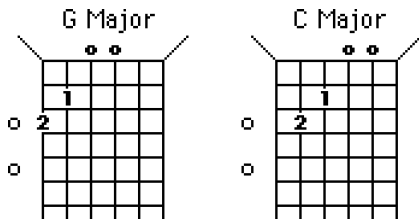
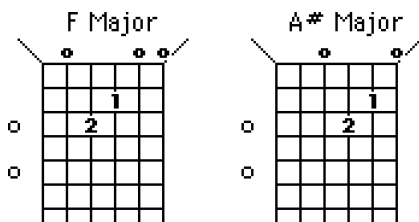


Regular Tunings

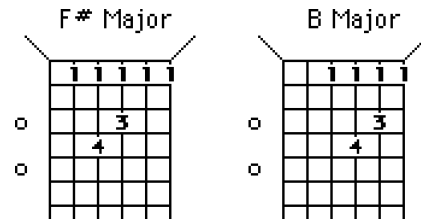
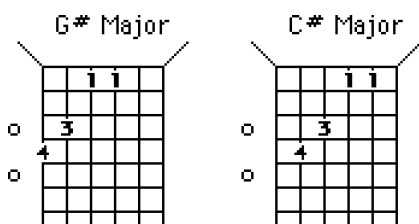
In regular tunings, all six strings are equally spaced in pitch. This means that any finger pattern can be moved up and down the neck like a normal bar chord, and also it can be moved sideways across the neck. For example, in the All Fourths tuning, the open F major chord can be moved down one string to a C major, down two strings to a G major,



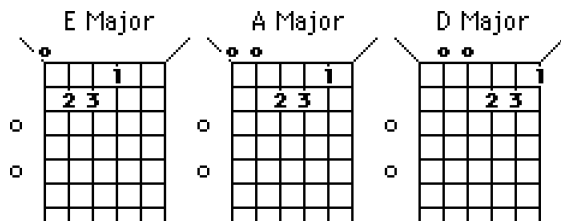
or up one string to an A# major



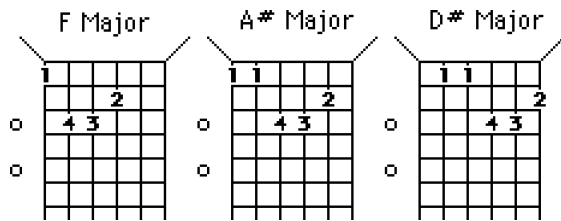
Turning this into simple bar chords gives the chords



Similarly, the D major chord can be moved down one string to an A major or down two strings to an E major



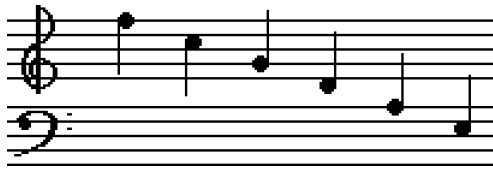
or the chord pattern can be barred to give



Regular tunings greatly simplify the learning of chords, since each finger pattern is useful for many chords. The above examples give all twelve major chords in the first or open position starting with only two different fingerings! This same procedure of moving chords from string to string (as well as the normal fret to fret motion of the bar chord) works for all the regular tunings.

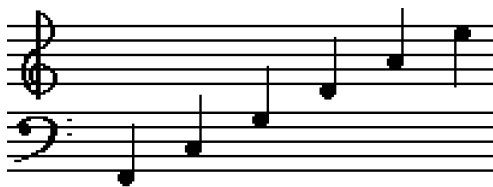
Left Handed Regular Tunings

One interesting quirk of the regular tunings involves the idea of “lefty” tunings. Left-handed guitarists realized long ago that chords must be fingered differently when the strings are reversed (when they descend from high to low rather than ascend from low to high). The Lefty chord chart, which reverses the strings of the Standard tuning is presented in the section on instrumental tunings. Chord charts for the regular tunings have the property that they can also be used as left handed chord charts, given suitable transposition. For example, the reversed, or left-handed version of the All Fourths tuning is



Strings: 6 5 4 3 2 1
Notes: f c g d a e

Chords fingered in this tuning are identical to chords fingered in the tuning



Strings: 6 5 4 3 2 1
Notes: f c g d a e

which is exactly the Mandoguitar (the “All Fifths” tuning) transposed down five steps. Thus the left handed version of the All-Fourths tuning is the Mandoguitar tuning.

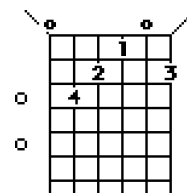
Similarly,

- ** For the left-handed version of the Minor Third tuning, use the Major Sixth transposed -3.
- ** For the left-handed version of the Major Third tuning, use the Minor Sixth transposed -6.
- ** For the left-handed version of the All Fourths tuning, use the Mandoguitar transposed -5.
- ** For the left-handed version of the Augmented Fourths tuning, use the Augmented Fourths.
- ** For the left-handed version of the Minor Sixth tuning, use the Major Third transposed +6.
- ** For the left-handed version of the Major Sixth tuning, use the Minor Third transposed +3.

There are twelve possible regular tunings, but only seven are given here. The missing five are:

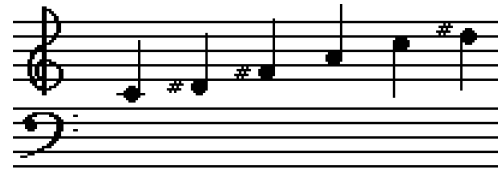
C C C C C C	Unison Tuning
C C# D D# E F	Minor Second Tuning
C D E F# G# A#	Whole Tone Tuning
C A# G# F# E D	Minor Seventh Tuning
C B A# A G# G	Major Seventh Tuning

These have not been included because there are almost no interesting chords that are easily played in these tunings. In the Unison tuning, for instance, it is impossible to play any major or minor chord at all (try it). While it is physically possible to play (say) a major chord in the Minor Second tuning, the chords tend to have multiple copies of the same note. For example, a C major chord can be fingered



but the chord contains the notes CEEEEG and all four E's are identical. The seventh tunings have a similar problem except that the multiple copies of a single note are octaves rather than unisons.

The Minor Third Tuning

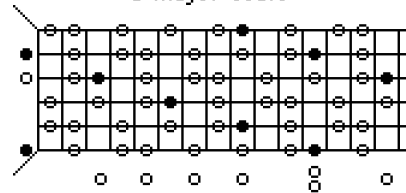


Strings:	6	5	4	3	2	1
Notes:	c	d#	f#	a	c	d#
MIDI #:	60	63	66	69	72	75

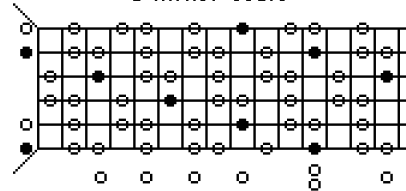
The strings of the minor third tuning form a C diminished chord. It is a highly compressed tuning since all six strings are tuned within a tenth. This is about the distance most adults can stretch their fingers on a keyboard, and chords tend to be closely voiced, almost keyboard-like.

Unlike the piano, however, chords in the minor third tuning often contain multiple copies of a single note. Consider the three barred C major chords: the first and third contain doubled E's while the second contains doubled G's. Similarly, the open position C minor and F minor both contain copies of a C note. This is not necessarily bad. The sound of the two notes invariably differs somewhat due to differences in string widths, tensions and tunings, and the doubled notes reinforce each other, like the doubled strings of a twelve string guitar add chorusing and depth. When picking or arpeggiating chords, the doubled strings can add a unique percussive effect, and it is easy to play extremely fast mandolin-style picking on adjacent doubled notes.

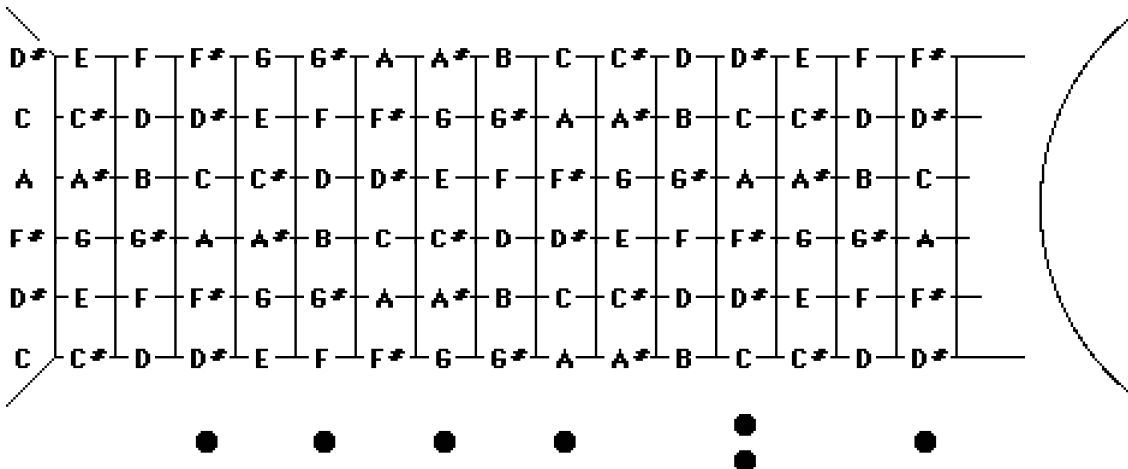
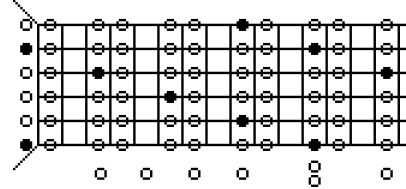
C major scale



C minor scale



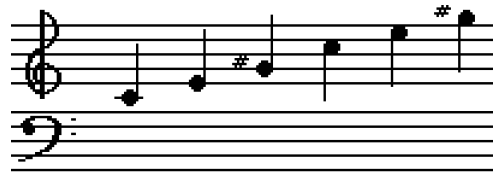
C diminished scale



The image displays 35 guitar chord diagrams for various chords in minor third tuning. Each diagram shows a 6-string guitar neck with frets 1-4 and fingerings (1-4) for each string. Some diagrams include a '-5' or '-7' indicating a barre. The chords are:

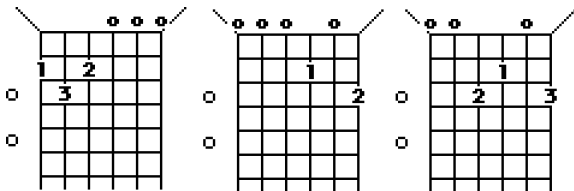
- C major
- C major
- C major
- D major
- E major
- E major
- F major
- G# major
- B major
- C minor
- D minor
- D# minor
- F minor
- F# minor
- F# minor
- A minor
- C 7th
- F 7th
- G 7th
- G maj 7
- G min 7
- G sus 4
- G maj 6
- A# maj 6
- G min 6
- G 7sus4
- D maj 9
- D maj 9
- D maj 9
- D dim 7

The Major Third Tuning

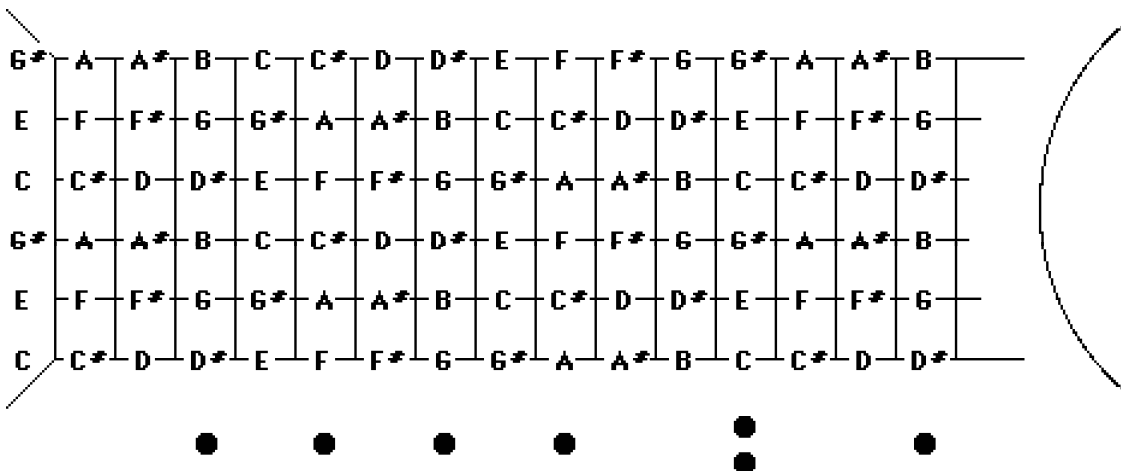
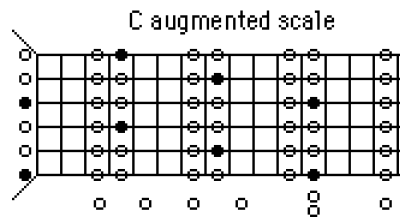
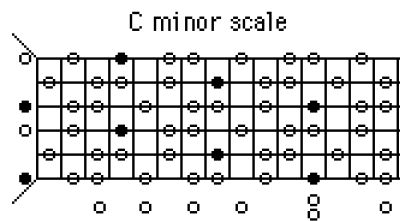
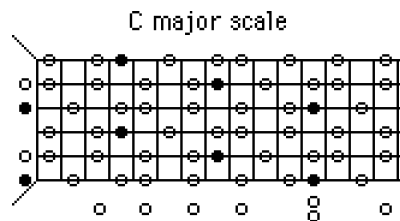


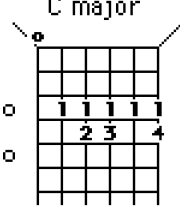
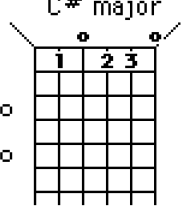
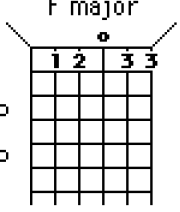
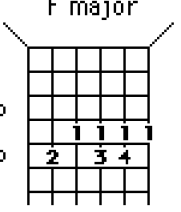
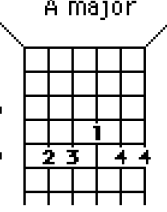
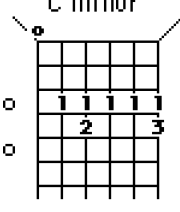
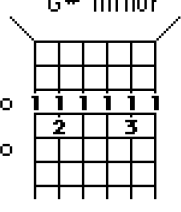
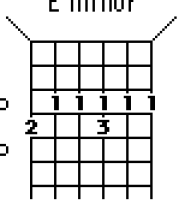
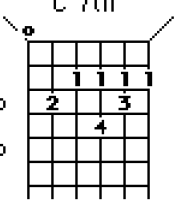
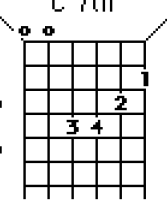
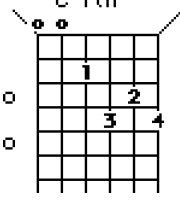
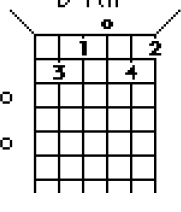
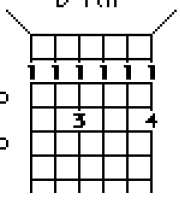
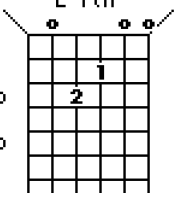
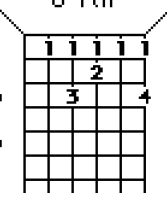
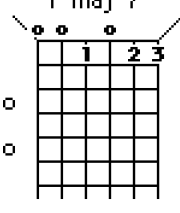
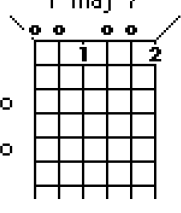
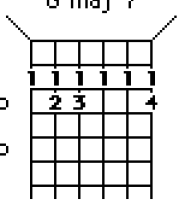
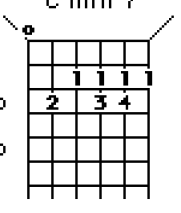
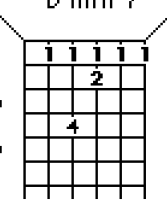
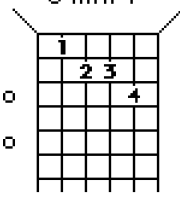
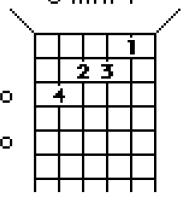
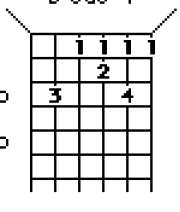
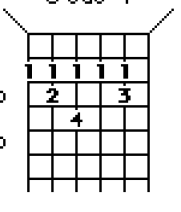
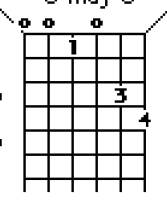
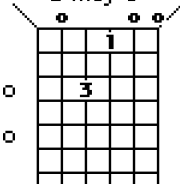
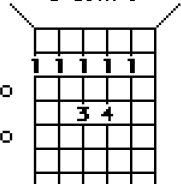
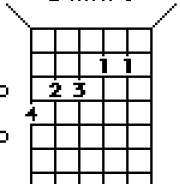
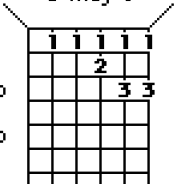
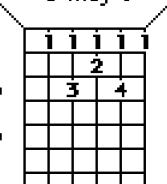
Strings: 6 5 4 3 2 1
 Notes: c e g# c e g#
 MIDI #: 60 64 68 72 76 80

The major third tuning could be called the "Open C Augmented" tuning since it contains two octaves of a C augmented chord - two C's, two E's and two G#'s. Such multiple notes give a freedom to chord formation usually found only in open tunings. Whenever a chord is played at a particular fret on (say) the low C string, it can also be fretted at the same fret on the other C string. For example, an open E7 can be alternatively fingered in several ways...



Like all regular tunings, chords in the major third tuning can be moved across the fretboard (ascending or descending a major third for each string) as well as up and down the fretboard like a normal bar chord.



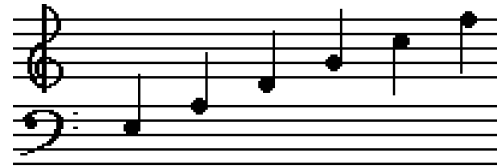
 C major	 C# major	 F major	 F major	 A major
 C minor	 G# minor	 E minor	 C 7th	 C 7th
 C 7th	 D 7th	 D 7th	 E 7th	 G 7th
 F maj 7	 F maj 7	 G maj 7	 C min 7	 D min 7
 G min 7	 G min 7	 D sus 4	 G sus 4	 C maj 6
 E maj 6	 D dom 9	 E min 9	 G maj 9	 G maj 9

The All Fourths Tuning

The All Fourths tuning is the closest regular tuning to the standard EBGDAE. Given the ease of remembering chord formations in regular tunings, why does tradition tune the highest two strings down a half step?

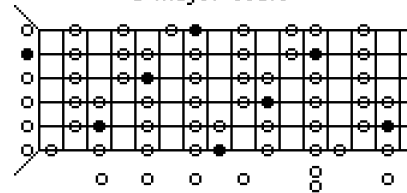
One reason may be the distinct lack of full six string major and minor chords in the All Fourths tuning, even in open position. There are, however, numerous easy-to-finger four and five string chords which can be moved readily around the fretboard.

All chords and scales from the low four strings of standard tuning can be used verbatim, and they can be transposed directly onto the upper two strings. Electric bass players often find this one of the easiest guitar tunings to use, since it is a very simple way to extend the tuning of the four string bass to a six string setting.

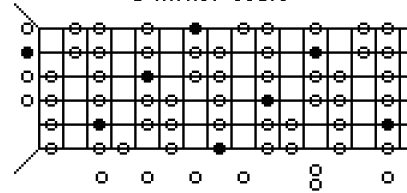


Strings:	6	5	4	3	2	1
Notes:	e	a	d	g	c	f
MIDI #:	52	57	62	67	72	77
Retune:	0	0	0	0	+1	+1
Fret:	5	5	5	5	5	5

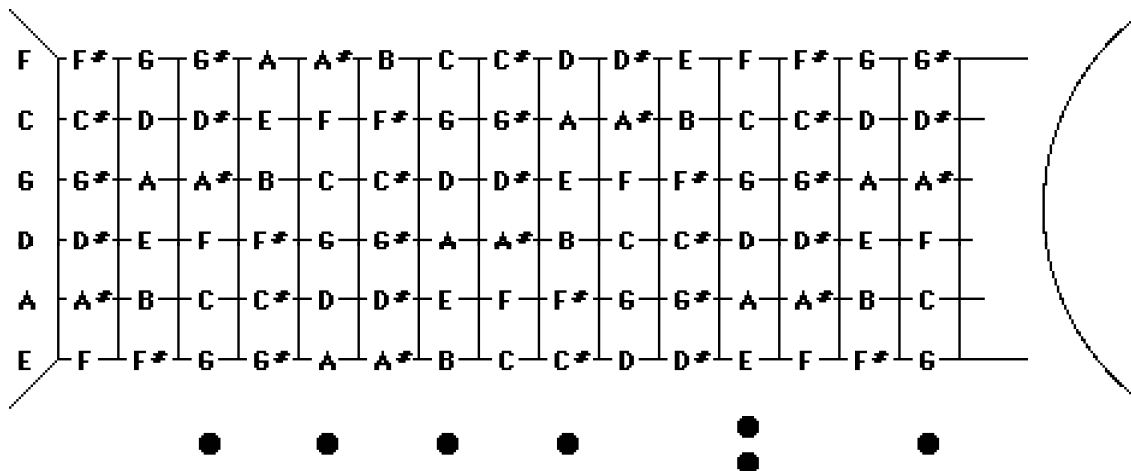
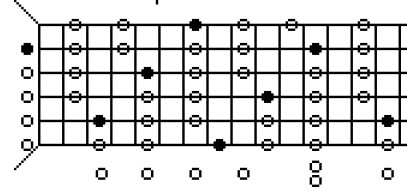
C major scale

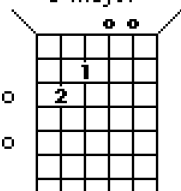
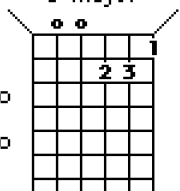
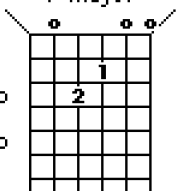
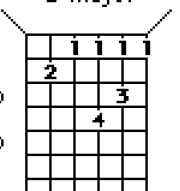
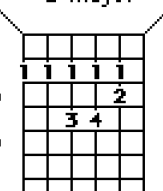
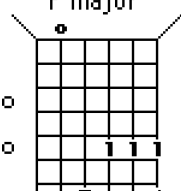
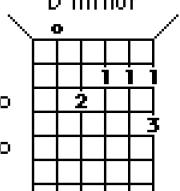
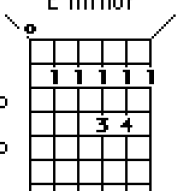
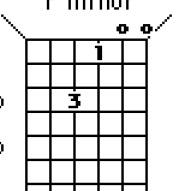
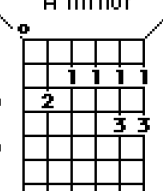
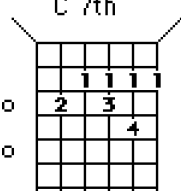
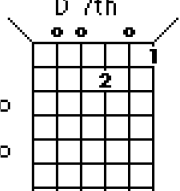
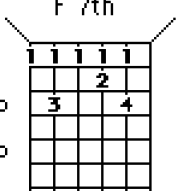
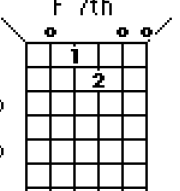
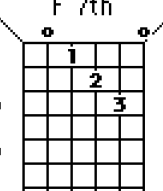
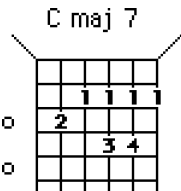
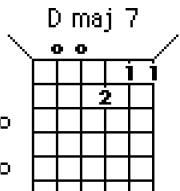
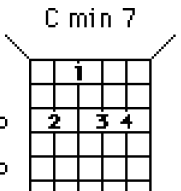
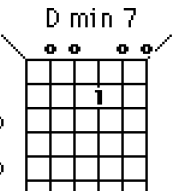
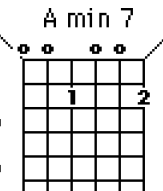
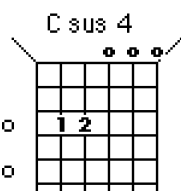
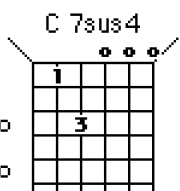
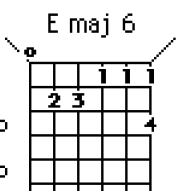
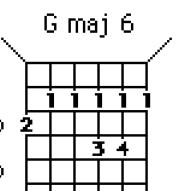
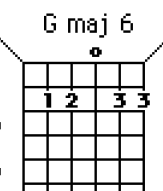
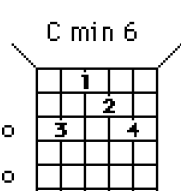
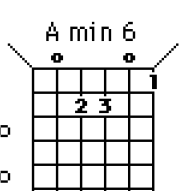
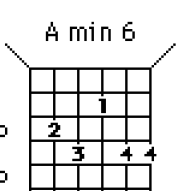
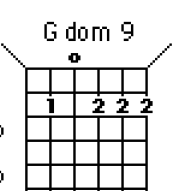
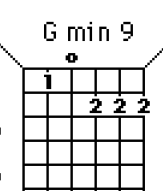


C minor scale



C pentatonic scale

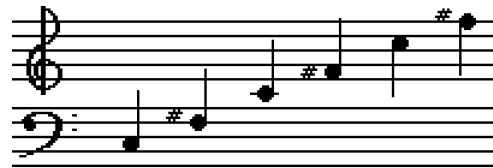


C major 	D major 	F major 	B major 	B major 
F major 	D minor 	E minor 	F minor 	A minor 
C 7th 	D 7th 	F 7th 	F 7th 	F 7th 
C maj 7 	D maj 7 	C min 7 	D min 7 	A min 7 
C sus 4 	C 7sus4 	E maj 6 	G maj 6 	G maj 6 
C min 6 	A min 6 	A min 6 	G dom 9 	G min 9 

The Augmented Fourths Tuning

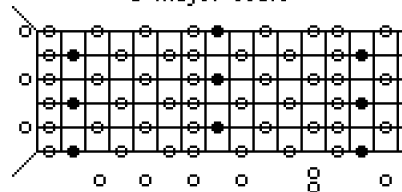
The augmented fourth interval is the only interval whose inverse is the same as itself. The augmented fourths tuning is the only tuning (other than the "trivial" tuning CCCCCC) for which all chords forms remain unchanged when the strings are reversed. Thus the augmented fourths tuning is its own "lefty" tuning. If we lived in a world with an equal number of left and right handed guitar players, perhaps this tuning would be the standard!

There are numerous variants of the fingerings shown in the accompanying chord chart. Any fret played on any C (or F#) string can also be played on any other C (or F#) string. Since there are three C strings and three F# strings, this gives a wealth of possibilities. The five D7 and Dmaj7 chords give an idea of the vast possibilities. How many open position D major chords can you find?

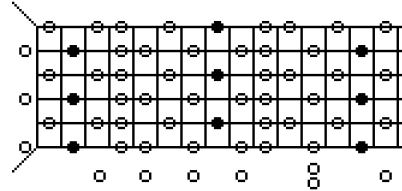


Strings:	6	5	4	3	2	1
Notes:	c	f#	c	f#	c	f#
MIDI #:	48	54	60	66	72	78
Retune:	- 4	- 3	- 2	- 1	+ 1	+ 2
Fret:	6	6	6	6	6	6

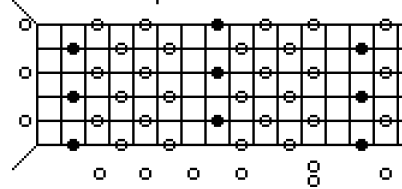
D major scale



D minor scale

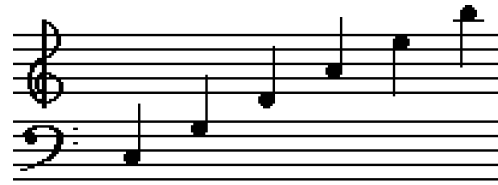


D pentatonic scale



<p>D major</p>	<p>D major</p>	<p>D major</p>	<p>D# major</p>	<p>A major</p>
<p>C minor</p>	<p>G minor</p>	<p>D 7th</p>	<p>D 7th</p>	<p>D 7th</p>
<p>D 7th</p>	<p>D 7th</p>	<p>D maj 7</p>	<p>D maj 7</p>	<p>D maj 7</p>
<p>D maj 7</p>	<p>D maj 7</p>	<p>A maj 7</p>	<p>D min 7</p>	<p>C sus 4</p>
<p>C sus 4</p>	<p>G sus 4</p>	<p>D 7sus4</p>	<p>D 7sus4</p>	<p>D dom 9</p>
<p>D dom 9</p>	<p>D dom 9</p>	<p>G pandi 4</p>	<p>D pandi 5</p>	<p>G pandi 6</p>

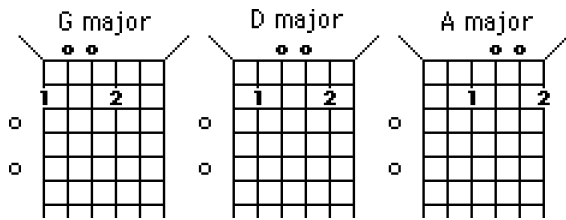
The Mandoguitar Tuning



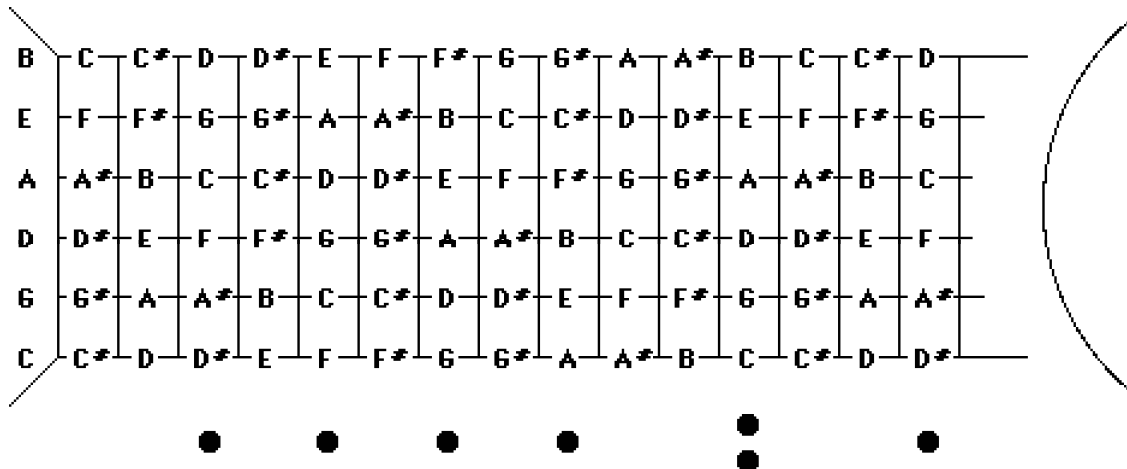
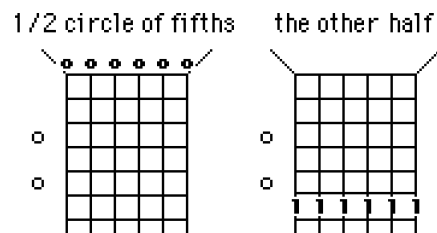
Strings:	6	5	4	3	2	1
Notes:	c	g	d	a	e	b
MIDI #:	48	55	62	69	76	83

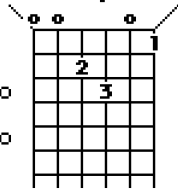
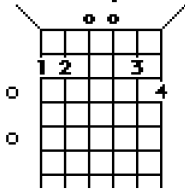
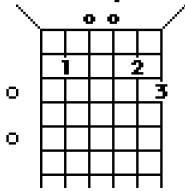
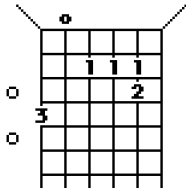
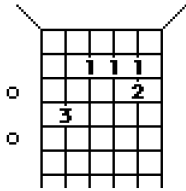
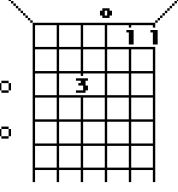
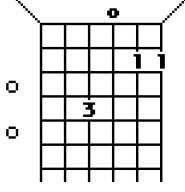
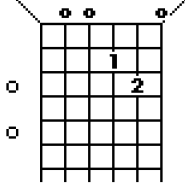
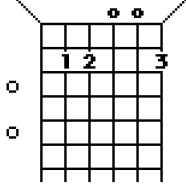
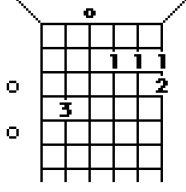
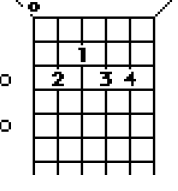
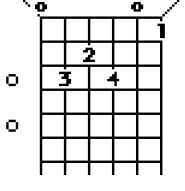
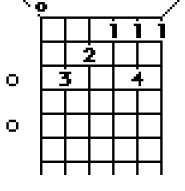
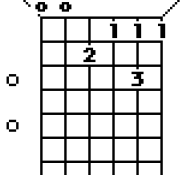
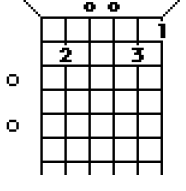
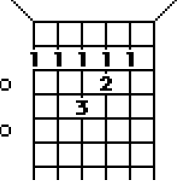
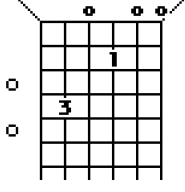
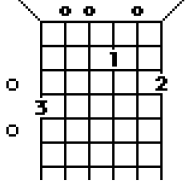
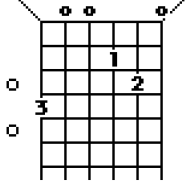
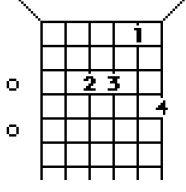
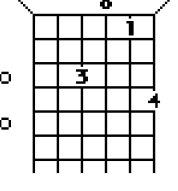
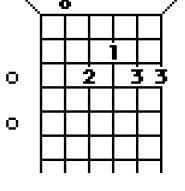
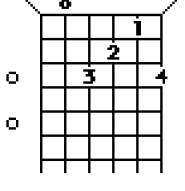
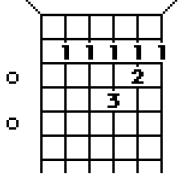
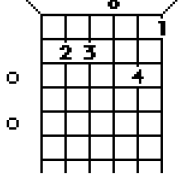
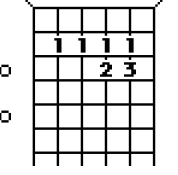
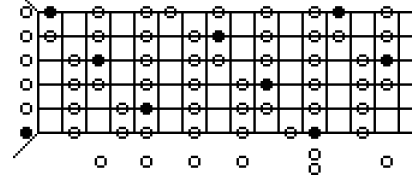
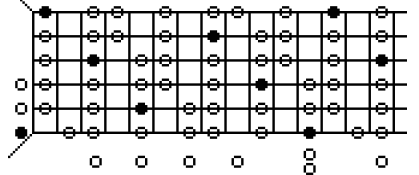
The four strings of a mandolin (like a violin) are tuned in a sequence of perfect fifths. The mandoguitar tuning expands this to a six string perfect fifth tuning, with one string a fifth below the violin and another string a fifth above. This provides a deeper bass than the guitar and simultaneously a higher treble.

Because the mandoguitar tuning is regular, you can move any chord both up and down the neck (like a normal bar chord) and you can also

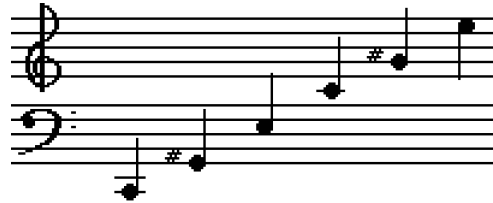


move any chord across the strings. Thus the finger pattern for the G chord, the D chord and the A chord are identical, but they are centered on



<p>C major</p> 	<p>D major</p> 	<p>D major</p> 	<p>E minor</p> 	<p>E minor</p> 
<p>F major</p> 	<p>F# minor</p> 	<p>G major</p> 	<p>A major</p> 	<p>B minor</p> 
<p>C 7th</p> 	<p>C 7th</p> 	<p>C 7th</p> 	<p>C 7th</p> 	<p>D 7th</p> 
<p>D 7th</p> 	<p>E min 7</p> 	<p>E min 7</p> 	<p>E min 7</p> 	<p>F 7th</p> 
<p>F 7th</p> 	<p>G 7th</p> 	<p>G 7th</p> 	<p>A 7th</p> 	<p>A min 7</p> 
<p>A min 7</p> 	<p>C major scale</p> 		<p>C minor scale</p> 	

The Minor Sixth Tuning

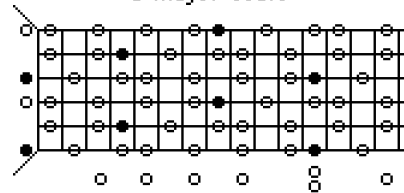


Strings:	6	5	4	3	2	1
Notes:	c	g#	e	c	g#	e
MIDI #:	36	44	52	60	68	76

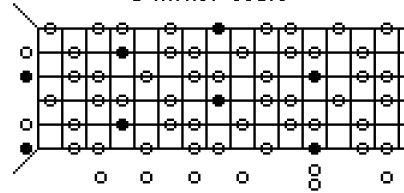
Like the major third tuning, this could also be called the "Open C Augmented" tuning, although the strings are ordered differently (CG#E instead of CEG#). Consequently, chord forms are related by swapping the fingerings of the first and fourth strings with those of the second and fifth strings, respectively, whenever this is physically possible.

Despite this formal similarity, the feel of the two tunings is vastly different. The minor sixth tuning is very wide, spanning over three octaves, while the major third tuning spans only an octave and a half. In practical terms, chords in the minor sixth tuning tend to be wide open, with large intervals between successive notes. They tend to have low basses and high trebles simultaneously. Chords in the major third tuning, on the other hand, tend to be compressed, often with multiple copies of the same note in the same octave.

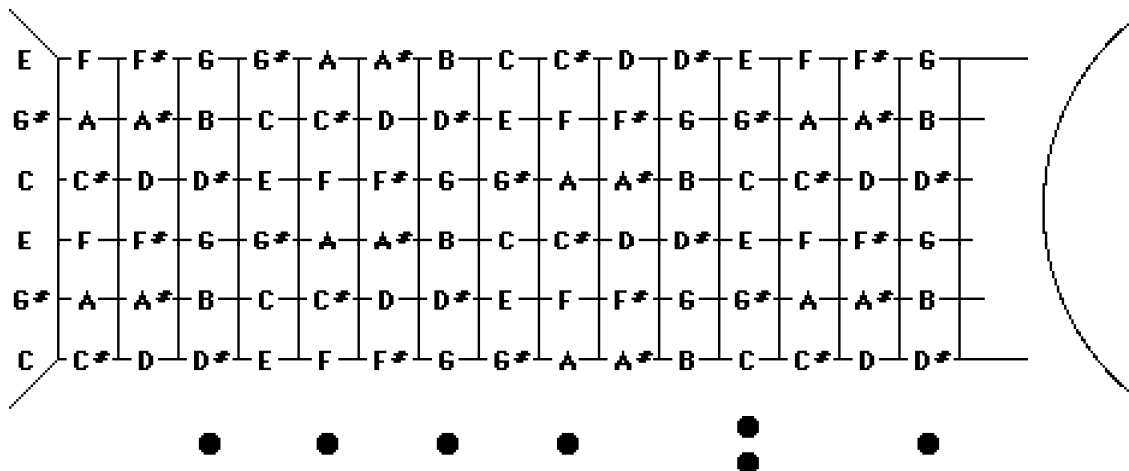
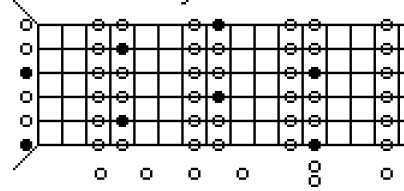
C major scale



C minor scale



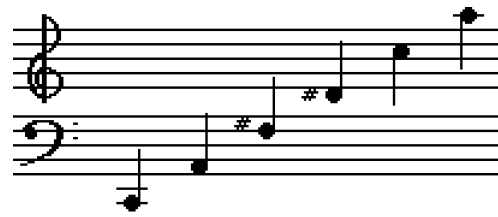
C augmented scale



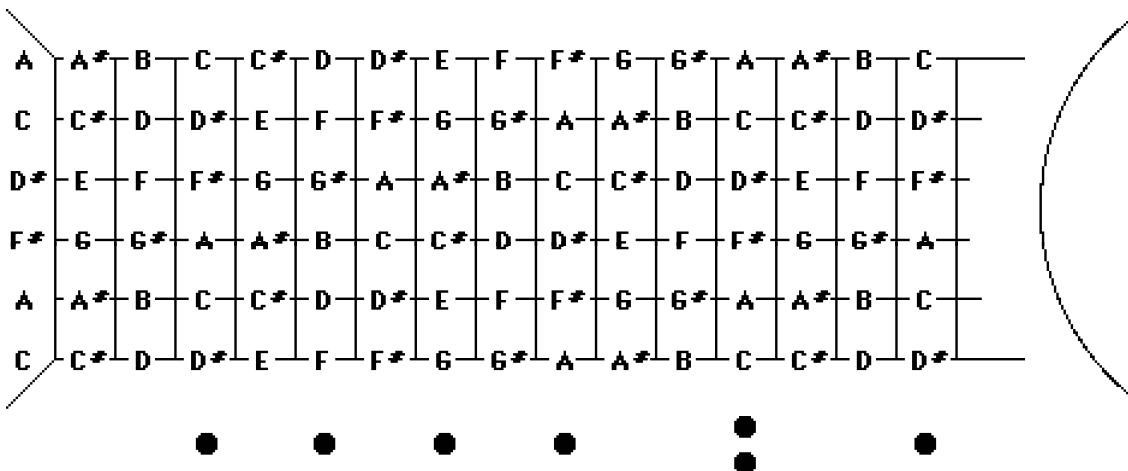
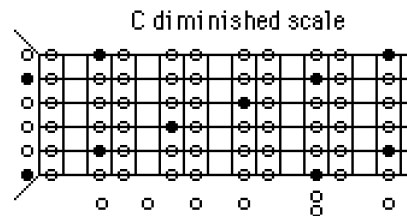
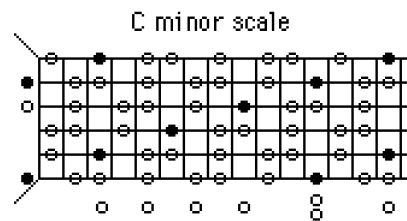
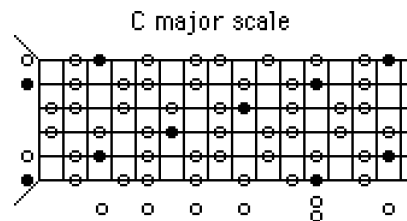
The Major Sixth Tuning

Like the minor third tuning, the strings of the major sixth tuning are tuned to a C diminished seventh chord. Both tunings contain the notes CAF#D#, though the strings are in a different order and different tones are doubled.

Despite this superficial similarity, the tunings are vastly different, primarily because the six strings of the minor third tuning are compressed into little more than an octave, while the major sixth tuning spans over three and a half octaves. As a result, chords in the major sixth tuning tend to sound sparse, with large intervals between successive chord notes. Scales are awkward because they cannot be played in a single position, making certain melodic passages awkward. On the other hand, the range of the tuning is immense, since there are five octaves from the lowest C to the highest C. This is as large a span as most midsized keyboards!



Strings:	6	5	4	3	2	1
Notes:	c	a	f#	d#	c	a
MIDI #:	36	45	54	63	72	81



<p>C major</p>	<p>D major</p>	<p>F major</p>	<p>C minor</p>	<p>D minor</p>
<p>E minor</p>	<p>C 7th</p>	<p>C 7th</p>	<p>E 7th</p>	<p>F 7th</p>
<p>G 7th</p>	<p>D maj 7</p>	<p>E maj 7</p>	<p>E maj 7</p>	<p>B maj 7</p>
<p>C min 7</p>	<p>D min 7</p>	<p>E min 7</p>	<p>F min 7</p>	<p>C sus 4</p>
<p>D sus 4</p>	<p>G sus 4</p>	<p>G sus 4</p>	<p>C 7sus4</p>	<p>D 7sus4</p>
<p>C maj 6</p>	<p>C min 6</p>	<p>C min 6</p>	<p>G min 6</p>	<p>C maj 9</p>