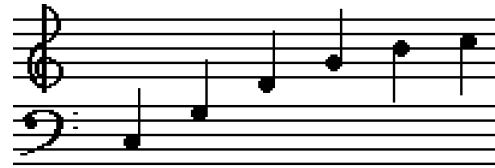


Special Tunings

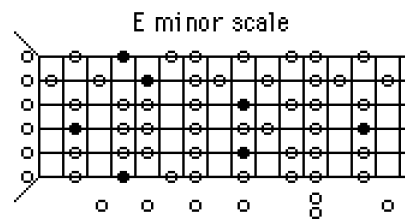
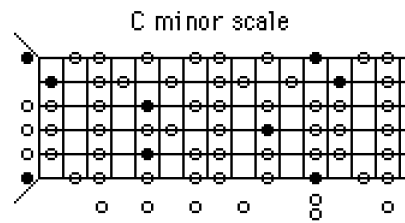
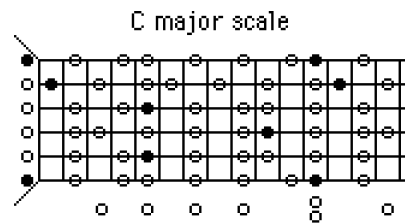
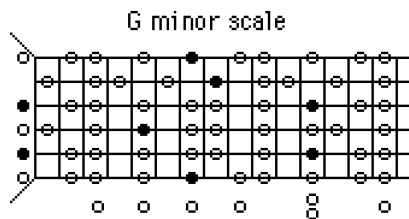
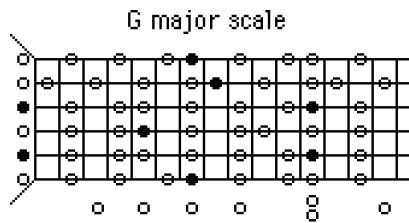
The “special” tuning section is a collection of miscellaneous tunings, most of which were created and/or popularized in recent years by various singers and/or songwriters. The bulk of the tunings are named after a song in which they are used. The cited songs are the first use of which I’m aware, but undoubtedly many of these tunings have been used previously by others. I would be glad to hear from anyone with information about the origin of tunings, so that I can be more accurate in future editions.

The Admiral Tuning

Michael Hedge's song *Admiral Rickover's Dream* is played in this variant of the Open G tuning, in which strings 1 and 6 are tuned down two steps.



Strings:	6	5	4	3	2	1
Notes:	c	g	d	g	b	c
MIDI #:	48	55	62	67	71	72
Retune:	- 4	- 2	0	0	0	- 4
Fret:	7	7	5	4	1	



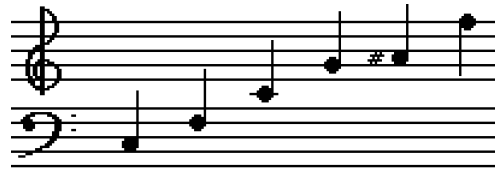
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B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#



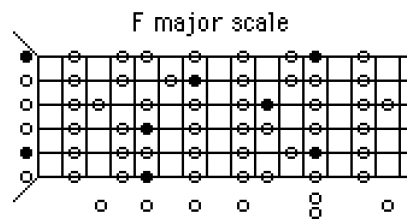
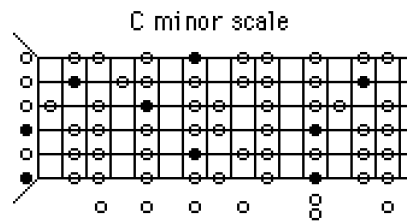
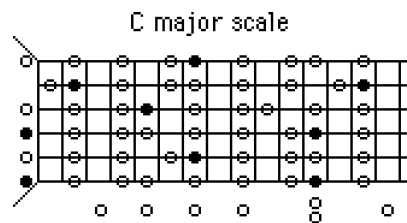
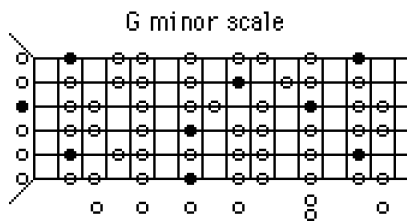
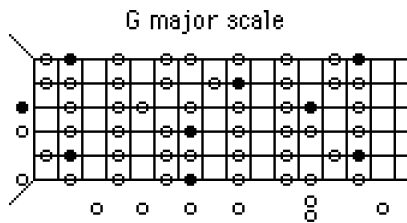
<p>C major</p>	<p>F major</p>	<p>G major</p>	<p>A major</p>	<p>C minor</p>
<p>D minor</p>	<p>E minor</p>	<p>G minor</p>	<p>A minor</p>	<p>C 7th</p>
<p>C 7th</p>	<p>D 7th</p>	<p>E 7th</p>	<p>F 7th</p>	<p>G 7th</p>
<p>G 7th</p>	<p>A 7th</p>	<p>C maj 7</p>	<p>D maj 7</p>	<p>E maj 7</p>
<p>A maj 7</p>	<p>C min 7</p>	<p>C min 7</p>	<p>F min 7</p>	<p>G min 7</p>
<p>A min 7</p>	<p>C 7sus4</p>	<p>G 7sus4</p>	<p>G 7sus4</p>	<p>C sus 2</p>

The Buzzard Tuning

The Buzzard tuning is from Will Ackerman's song of the same name. The open strings sound a C7sus4 chord, and the multiple C and F strings allow many useful fingering variations.



Strings:	6	5	4	3	2	1
Notes:	c	f	c	g	a [#]	f
MIDI #:	48	53	60	67	70	77
Retune:	- 4	- 4	- 2	0	- 1	+ 1
Fret:	5	7	7	3	7	



F F# G G# A A# B C C# D D# E F F# G G#

A# B C C# D D# E F F# G G# A A# B C C#

G G# A A# B C C# D D# E F F# G G# A A#

C C# D D# E F F# G G# A A# B C C# D D#

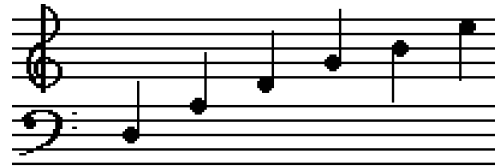
F F# G G# A A# B C C# D D# E F F# G G#

C C# D D# E F F# G G# A A# B C C# D D#

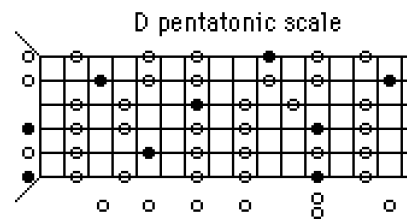
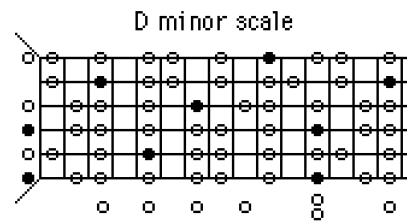
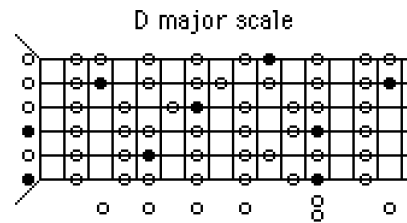
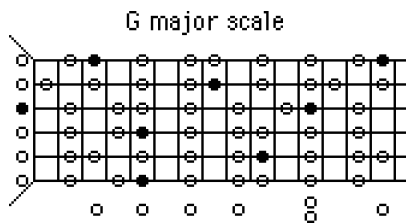
D major 	D major 	F major 	G major 	A# major
C minor 	C minor 	D minor 	F minor 	A minor
C 7th 	C 7th 	D 7th 	D 7th 	D 7th
E 7th 	F 7th 	A# 7th 	C maj 7 	D maj 7
D maj 7 	D maj 7 	F maj 7 	A# maj 7 	C min 7
D min 7 	E min 7 	F min 7 	G min 7 	C 7sus4

The Drop D Tuning

Artists as diverse as the Beatles, Pete Seeger, John Denver, James Taylor, Happy Traum, and Jorma Kaukonen have all written and/or recorded tunes in the Drop D tuning. It is undeniably the most used alternate tuning, probably because it is so easy to get to (only the low E string needs to be retuned) and because most chords and scales remain unchanged from the familiar standard tuning. Since the only difference lies in the sixth string, the chord chart consists mainly of full six string chords, which should be liberally interspersed with familiar chords from the standard tuning - simply don't strum or pluck the lowest string.



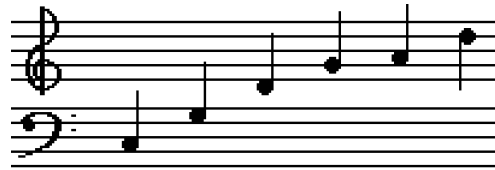
Strings:	6	5	4	3	2	1
Notes:	d	a	d	g	b	e
MIDI #:	50	57	62	67	71	76
Retune:	- 2	0	0	0	0	0
Fret:	7	5	5	4	5	



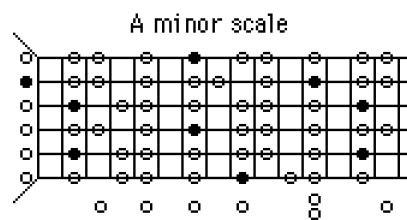
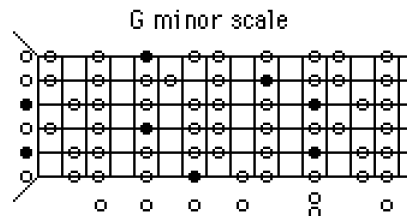
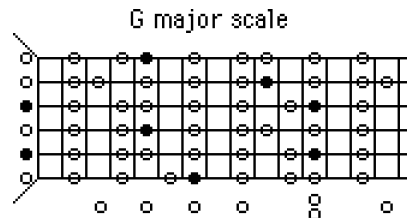
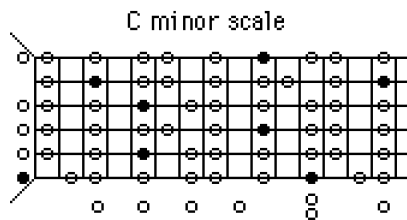
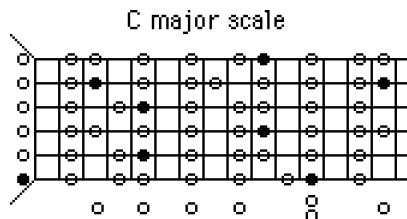
C major 	D major 	E major 	F major 	G major
A major 	A major 	C minor 	C minor 	D minor
G minor 	A minor 	A minor 	C 7th 	D 7th
E 7th 	E 7th 	G 7th 	C maj 7 	D maj 7
E min 7 	E min 7 	G min 7 	E sus 4 	E sus 4
D 7sus4 	C min 6 	D min 6 	D min 9 	D 6add9

The Face Tuning

Michael Hedges tunes to an A minor 7 chord with a suspended 4th (ACGD) in *Face Yourself*, though it sounds more grounded in C (an incomplete C6add9?) or in G (G with a 4th and 2nd). Whatever the key, it feels nice.

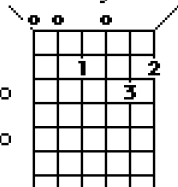
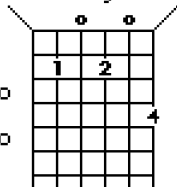
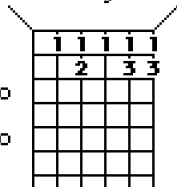
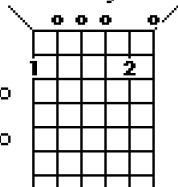
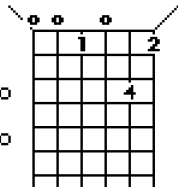
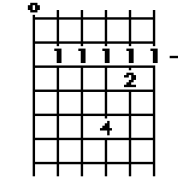
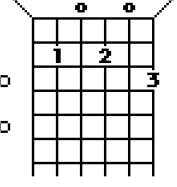
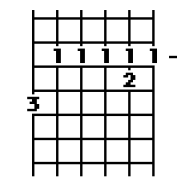
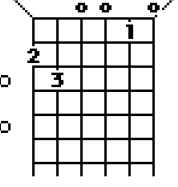
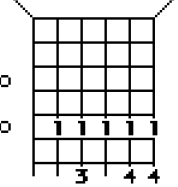
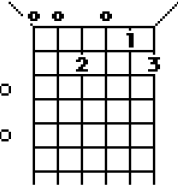
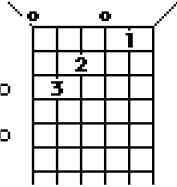
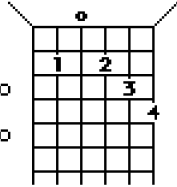
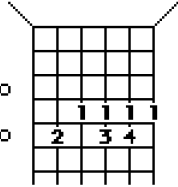
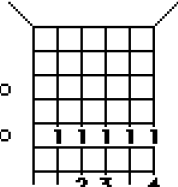
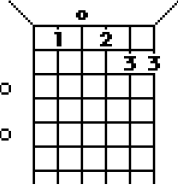
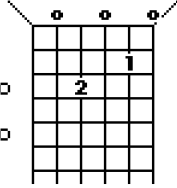
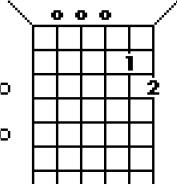
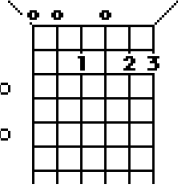
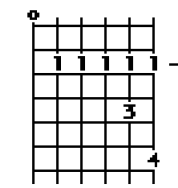
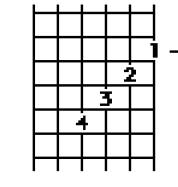
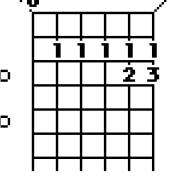
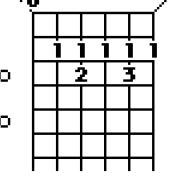
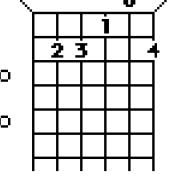
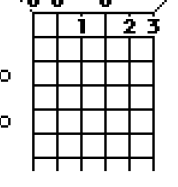
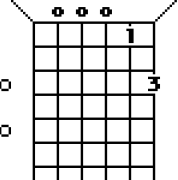
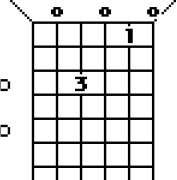
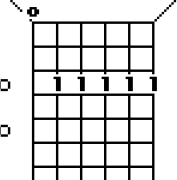
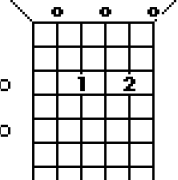
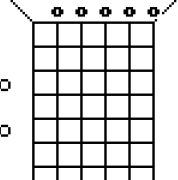


Strings:	6	5	4	3	2	1
Notes:	c	g	d	g	a	d
MIDI #:	48	55	62	67	69	74
Retune:	-4	-2	0	0	-2	-2
Fret:	7	7	5	2	5	

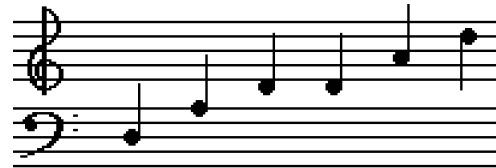


D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#



<p>C major</p> 	<p>D major</p> 	<p>E major</p> 	<p>G major</p> 	<p>C minor</p> 
<p>C minor</p> 	<p>D minor</p> 	<p>D minor</p> 	<p>G minor</p> 	<p>A minor</p> 
<p>C 7th</p> 	<p>C 7th</p> 	<p>D 7th</p> 	<p>D 7th</p> 	<p>D 7th</p> 
<p>E 7th</p> 	<p>G 7th</p> 	<p>G 7th</p> 	<p>C maj 7</p> 	<p>C maj 7</p> 
<p>E maj 7</p> 	<p>F maj 7</p> 	<p>F maj 7</p> 	<p>A maj 7</p> 	<p>C min 7</p> 
<p>G min 7</p> 	<p>G min 7</p> 	<p>C 7sus4</p> 	<p>G 7sus4</p> 	<p>G sus 2</p> 

The Four and Twenty Tuning

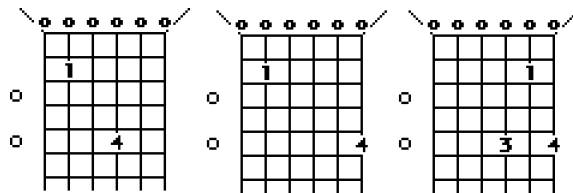


Strings:	6	5	4	3	2	1
Notes:	d	a	d	d	a	d
MIDI #:	50	57	62	62	69	74
Retune:	- 2	0	0	- 5	- 2	- 2
Fret:	7	5	0	7	5	

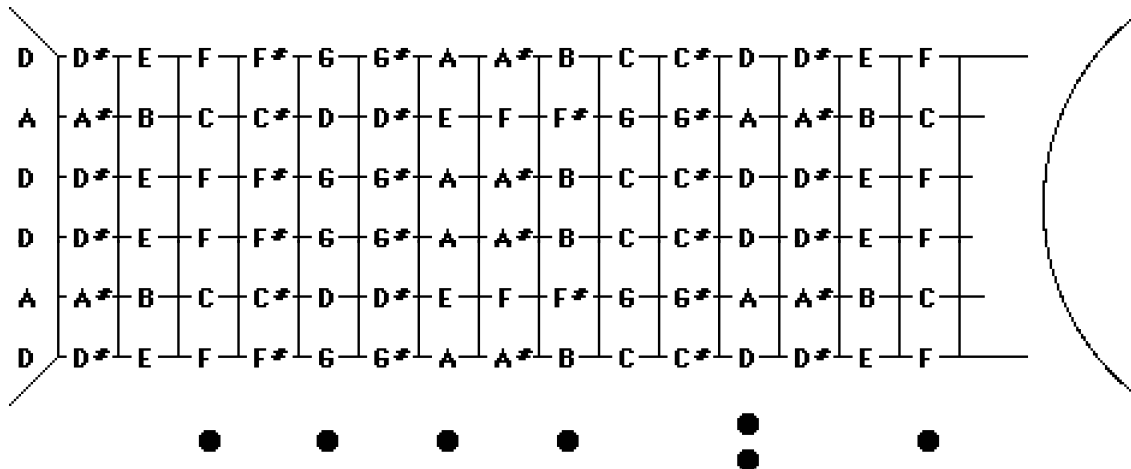
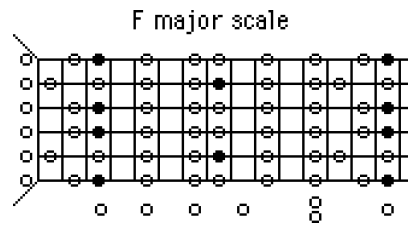
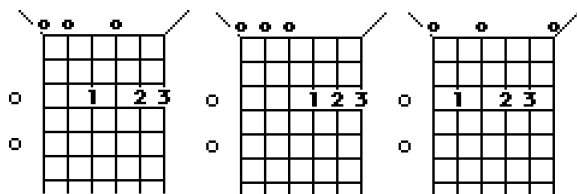
This tuning was popularized by Crosby, Stills, Nash and Young in their songs *Four and Twenty* and *Suite: Judy Blue Eyes* (which was transposed up one whole step). Strumming the open strings of the Four and Twenty tuning sounds a chord that is harmonically ambiguous - neither major nor minor, and perhaps this accounts for some of the charm of these songs. The doubled string adds an interesting flavor to finger picked passages, since the same tones repeat, though with slight timbral differences due to string thickness and weight.

Since the tuning has multiple D's and A's, there tend to be numerous variants possible on any given chord form. For instance, an open position D minor 7 can be played

(along with many other variants) while a B minor 7 could be fingered



The general rule is that whenever a given fret is played on (say) a D string, that same fret can be played on any other D string.



D major

D major

F major

A major

E major

G major

D minor

A minor

B minor

D minor

G minor

D 7th

D 7th

D 7th

D 7th

D 7th

E 7th

B 7th

D min 7

D min 7

B min 7

F dom 9

F min 9

F maj 9

A sus 4

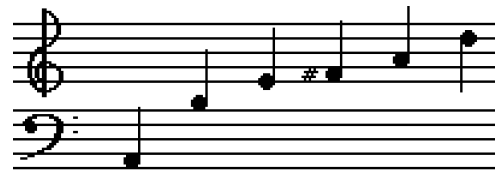
B sus 4

D major scale

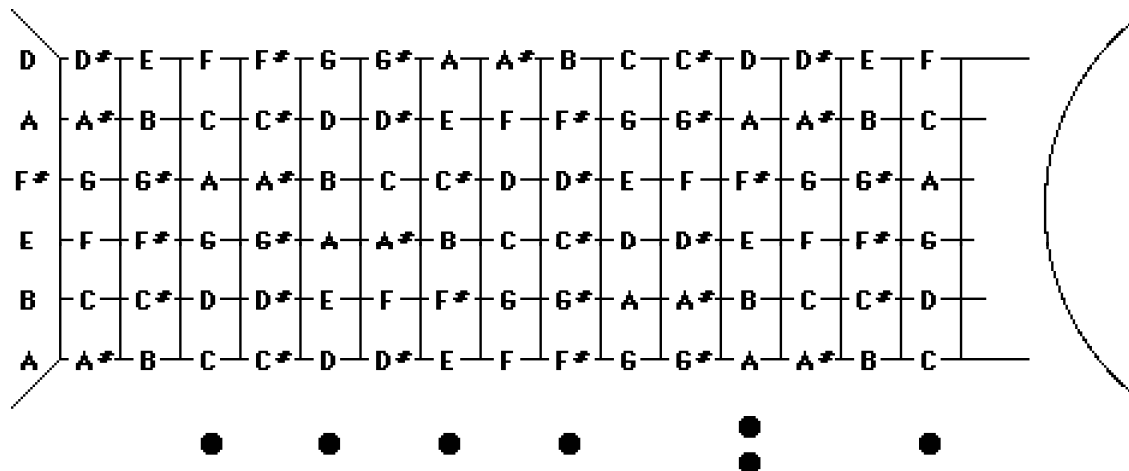
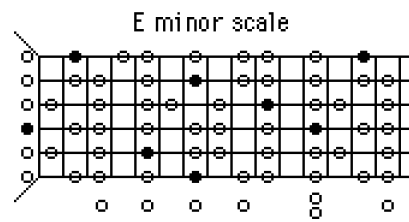
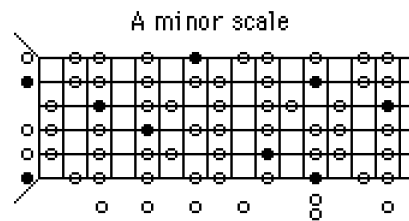
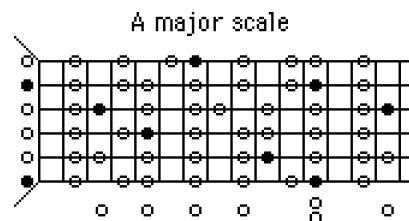
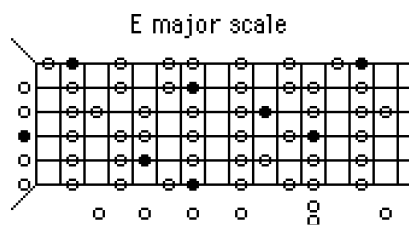
D minor scale

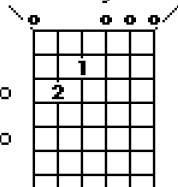
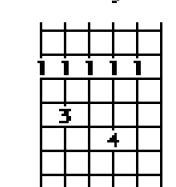
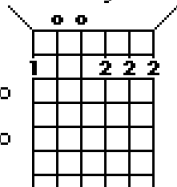
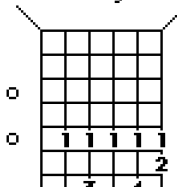
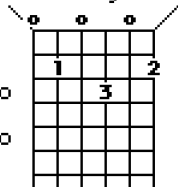
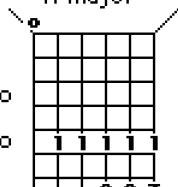
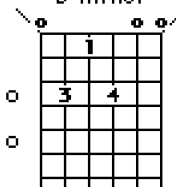
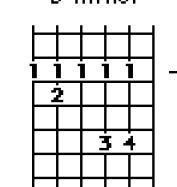
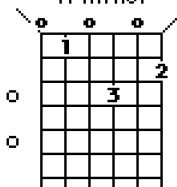
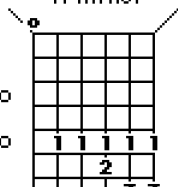
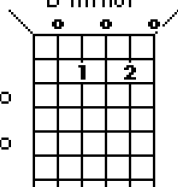
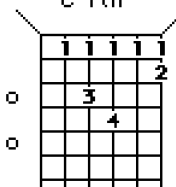
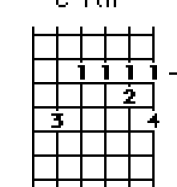
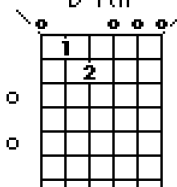
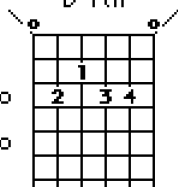
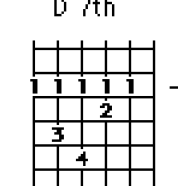
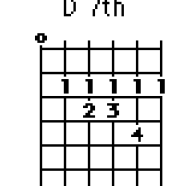
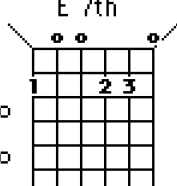
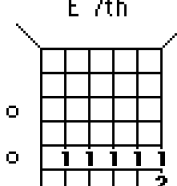
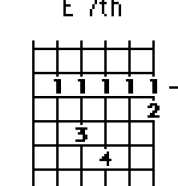
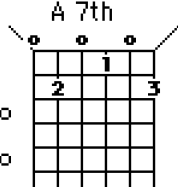
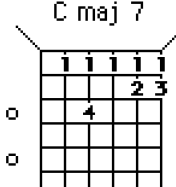
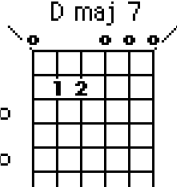
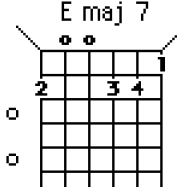
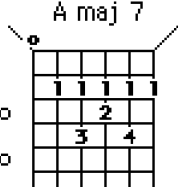
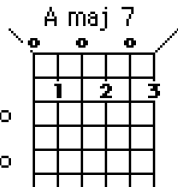
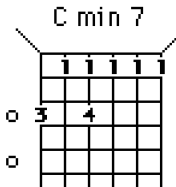
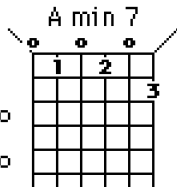
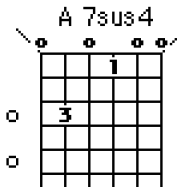
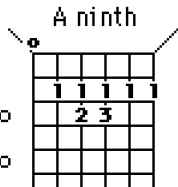
The Hot Type Tuning

This unique tuning is from Michael Hedges song of the same name. String 6 is lowered a full fifth, while string 5 is raised two steps, creating a leap of more than an octave between the two bass strings. In compensation, there are small intervals between the second, third, and fourth strings. Thus the Hot Type tuning has elements of a compressed tuning and elements of a wide tuning. Make sure that you use a heavy gauge 6th string or the low A will sound flabby.



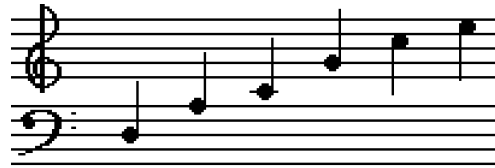
Strings:	6	5	4	3	2	1
Notes:	a	b	e	f [#]	a	d
MIDI #:	45	59	64	66	69	74
Retune:	- 7	+ 2	+ 2	- 1	- 2	- 2
Fret:	14	5	2	3	5	



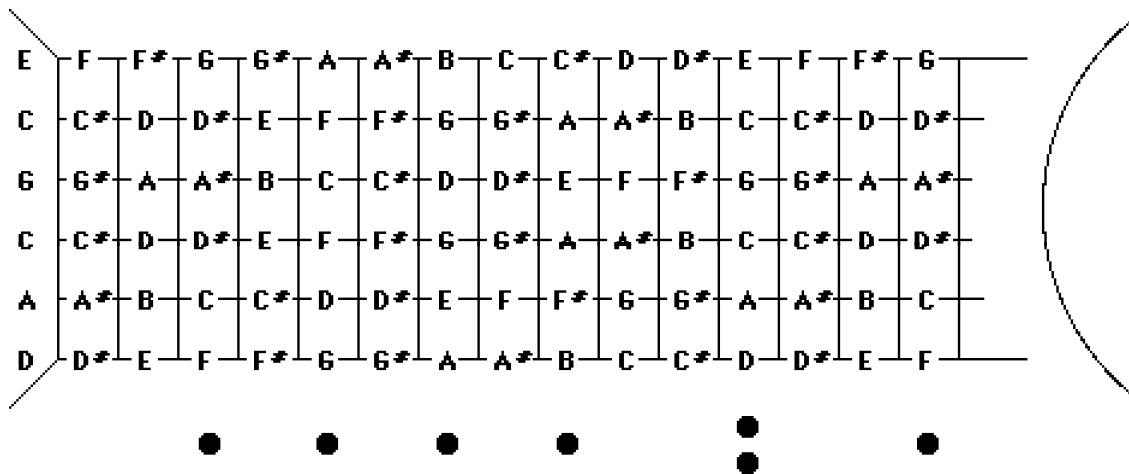
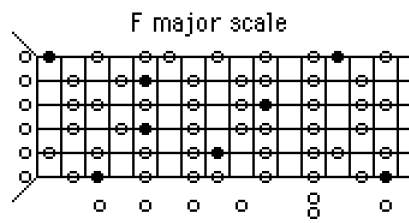
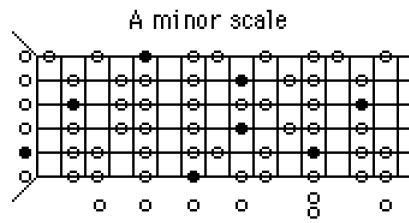
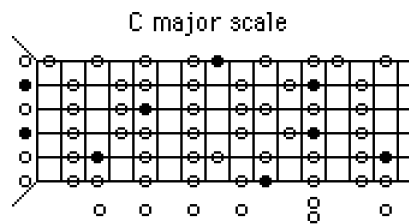
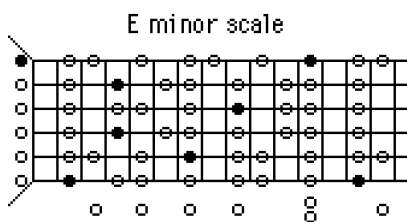
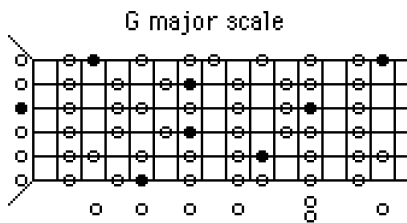
D major 	D major  -5	E major 	E major  -5	A major 
A major  -5	D minor 	D minor  -5	A minor 	A minor  -5
B minor 	C 7th  -5	C 7th  -6	D 7th 	D 7th 
D 7th  -5	D 7th  -7	E 7th 	E 7th  -5	E 7th  -5
A 7th 	C maj 7  -5	D maj 7 	E maj 7 	A maj 7  -5
A maj 7 	C min 7  -5	A min 7 	A 7sus4 	A ninth  -5

The Layover Tuning

In his song *Layover*, Michael Hedges tunes strings 1-5 to an Amin7 chord. The sixth string, a D, officially makes it a suspended fourth chord, but it doesn't sound that way. The notes of the tuning are the same as the notes of the Pentatonic tuning, but they're all scrambled up.



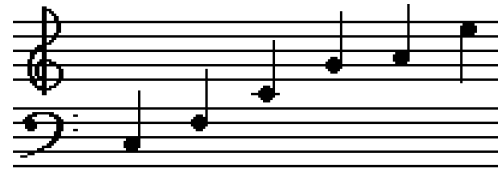
Strings:	6	5	4	3	2	1
Notes:	d	a	c	g	c	e
MIDI #:	50	57	60	67	72	76
Retune:	- 2	0	- 2	0	+ 1	0
Fret:	7	3	7	5	4	



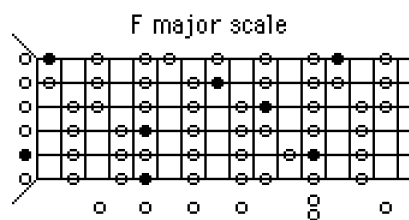
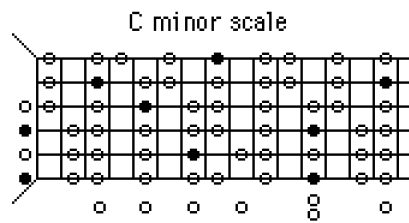
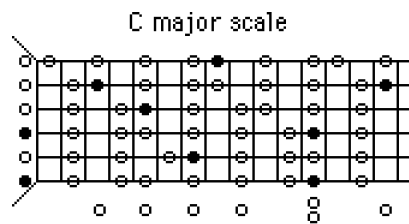
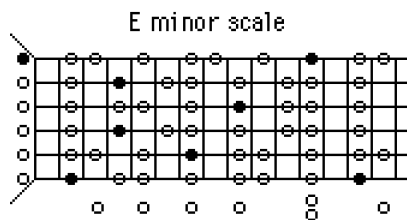
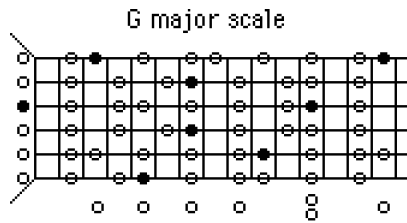
<p>C major</p>	<p>C major</p>	<p>C major</p>	<p>D major</p>	<p>D major</p>
<p>F major</p>	<p>C minor</p>	<p>C minor</p>	<p>D minor</p>	<p>D minor</p>
<p>G minor</p>	<p>A minor</p>	<p>C 7th</p>	<p>D 7th</p>	<p>D 7th</p>
<p>E 7th</p>	<p>G 7th</p>	<p>A 7th</p>	<p>C maj 7</p>	<p>D maj 7</p>
<p>G maj 7</p>	<p>D min 7</p>	<p>E min 7</p>	<p>E min 7</p>	<p>E min 7</p>
<p>F min 7</p>	<p>G min 7</p>	<p>C 7sus4</p>	<p>D 7sus4</p>	<p>D sus 2</p>

The Magic Farmer Tuning

Michael Hedge's Magic Farmer tuning is closely related to his Buzzard tuning; strings 3-6 are identical, while the first two strings are lowered one step. The tunings play similarly, and many of the fingerings on the two chord charts can be interchanged.

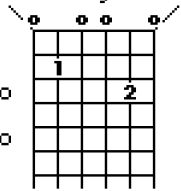
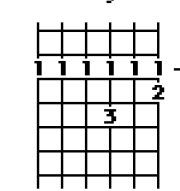
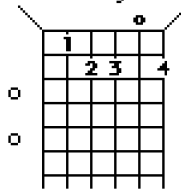
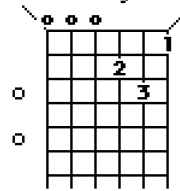
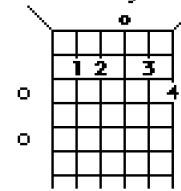
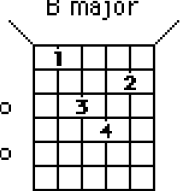
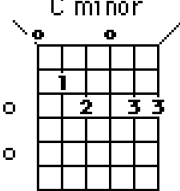
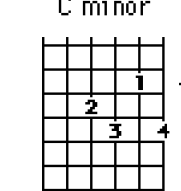
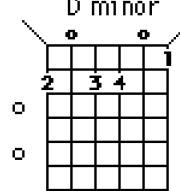
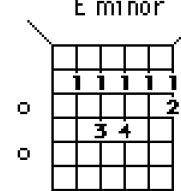
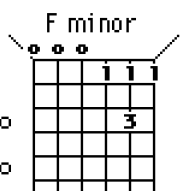
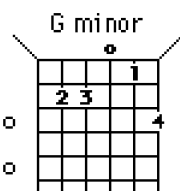
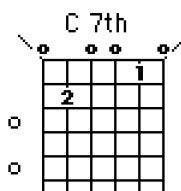
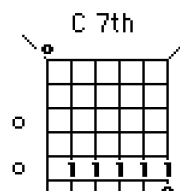
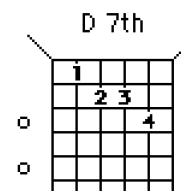
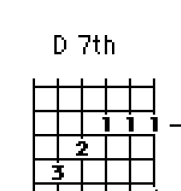
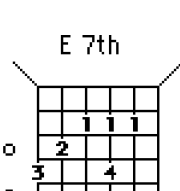
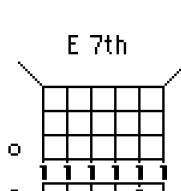
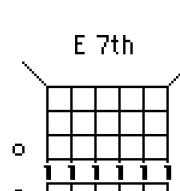
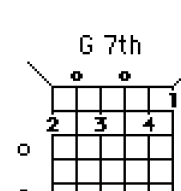
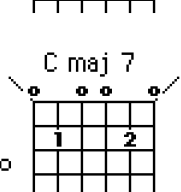
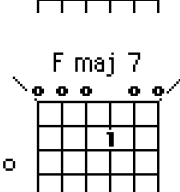
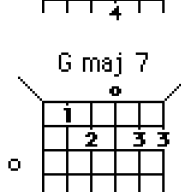
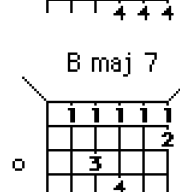
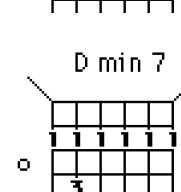
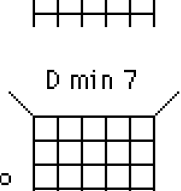
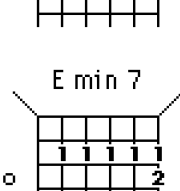
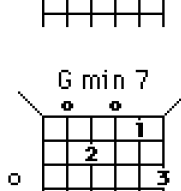
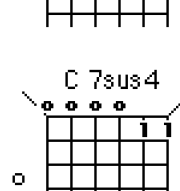
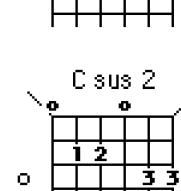


Strings:	6	5	4	3	2	1
Notes:	c	f	c	g	a	e
MIDI #:	48	53	60	67	69	76
Retune:	- 4	- 4	- 2	0	- 2	0
Fret:	5	7	7	2	7	



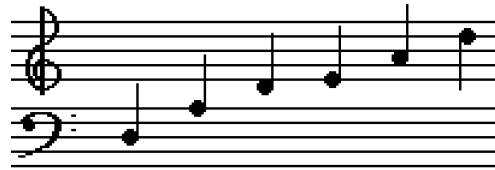
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A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#	A	A#
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#
F	F#	G	G#	A	A#	B	C	C#	D	D#	E	F	F#	G	G#
C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C	C#	D	D#



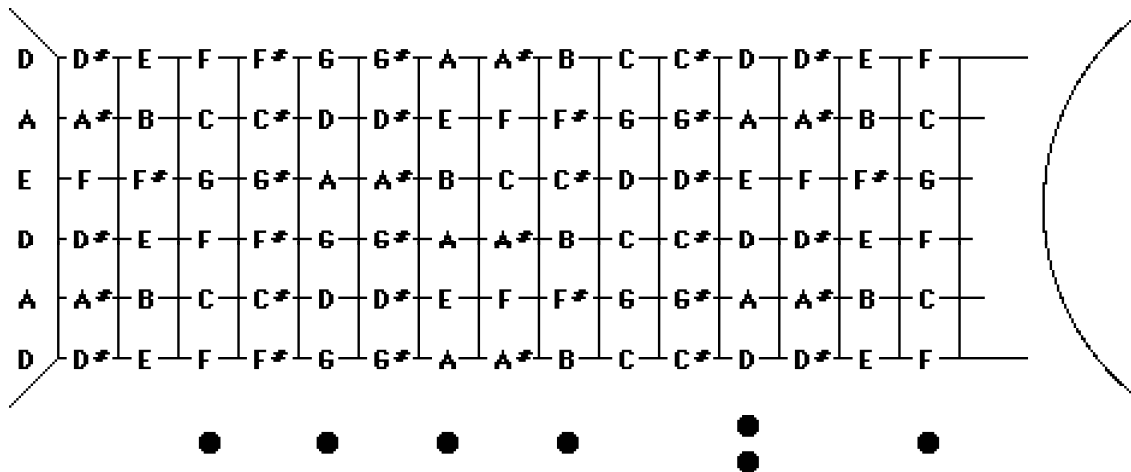
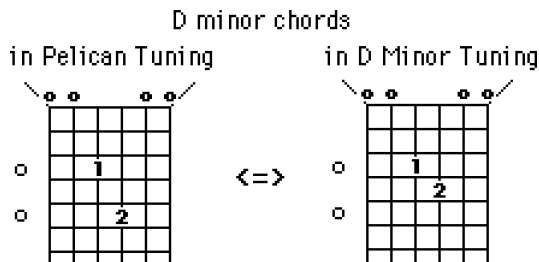
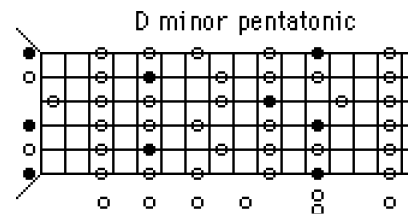
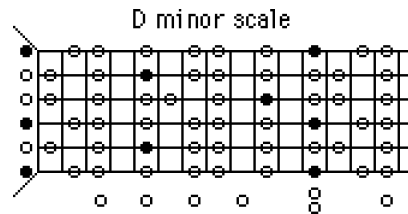
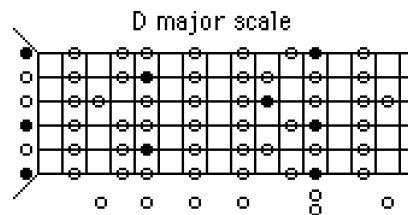
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<p>B major</p> 	<p>C minor</p> 	<p>C minor</p> 	<p>D minor</p> 	<p>E minor</p> 
<p>F minor</p> 	<p>G minor</p> 	<p>C 7th</p> 	<p>C 7th</p> 	<p>D 7th</p> 
<p>D 7th</p> 	<p>E 7th</p> 	<p>E 7th</p> 	<p>E 7th</p> 	<p>G 7th</p> 
<p>C maj 7</p> 	<p>F maj 7</p> 	<p>G maj 7</p> 	<p>B maj 7</p> 	<p>D min 7</p> 
<p>D min 7</p> 	<p>E min 7</p> 	<p>G min 7</p> 	<p>C 7sus4</p> 	<p>C sus 2</p> 

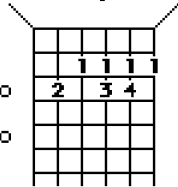
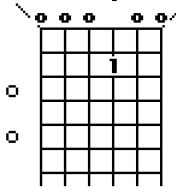
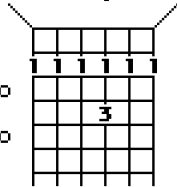
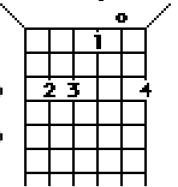
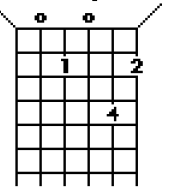
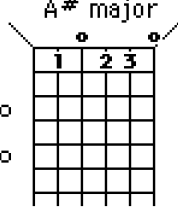
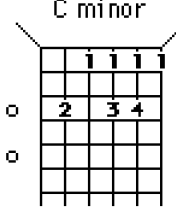
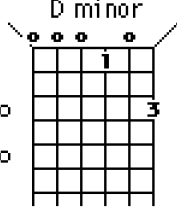
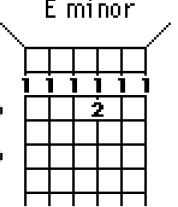
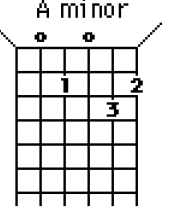
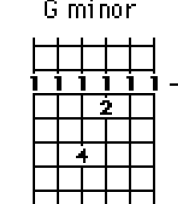
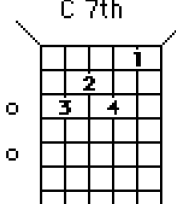
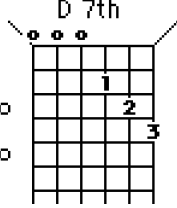
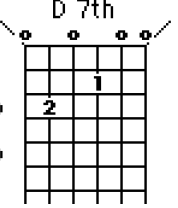
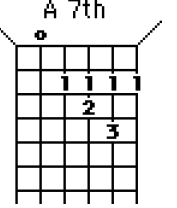
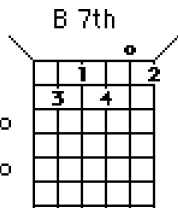
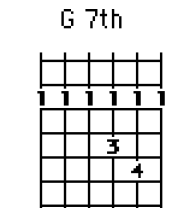
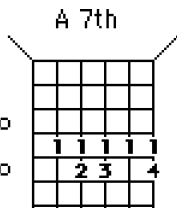
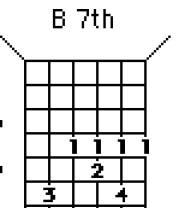
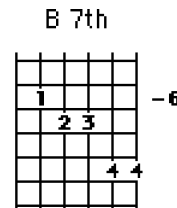
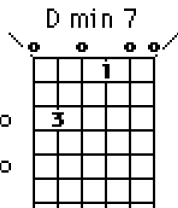
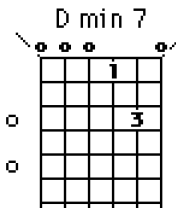
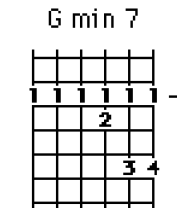
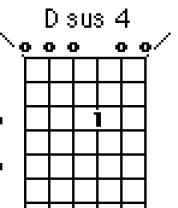
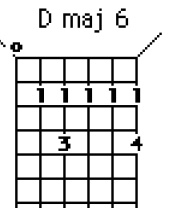
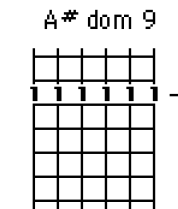
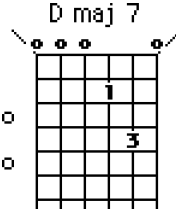
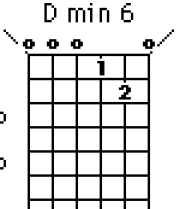
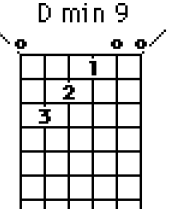
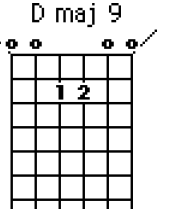
The Pelican Tuning

This tuning is taken from John Renbourn's song of the same name, in which the strings are tuned to a D suspended second chord that sounds a nice neutral tonality, neither major nor minor, neither soft nor harsh. The Pelican tuning is intimately related to the Open D minor tuning (DADFAD) since five of the strings are tuned identically while the last string is only one half step away. Consequently, chords from the D minor chord chart can often be used when playing in the Pelican tuning, though fingers on the third string need to be moved up the fretboard one position. For instance, open D minor chords are quite similar...



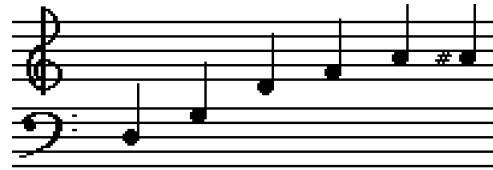
Strings:	6	5	4	3	2	1
Notes:	d	a	d	e	a	d
MIDI #:	50	57	62	64	69	74
Retune:	- 2	0	0	- 3	- 2	- 2
Fret:	7	5	2	5	5	



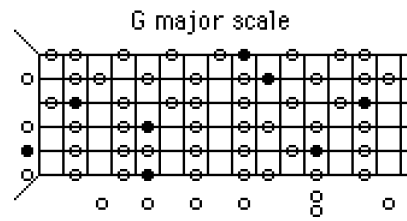
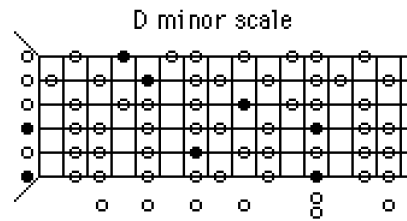
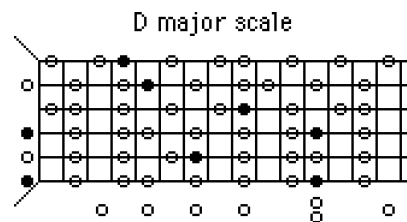
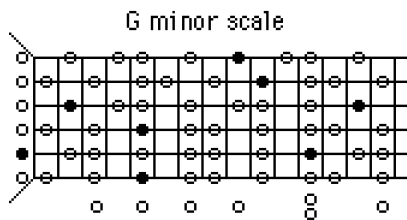
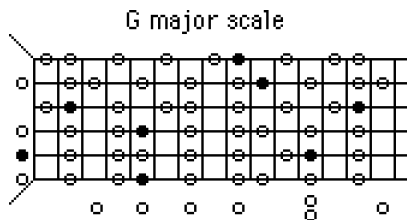
C major 	D major 	E major 	F major 	A major 
A# major 	C minor 	D minor 	E minor 	A minor 
G minor 	C 7th 	D 7th 	D 7th 	A 7th 
B 7th 	G 7th 	A 7th 	B 7th 	B 7th 
D min 7 	D min 7 	G min 7 	D sus 4 	D maj 6 
A# dom 9 	D maj 7 	D min 6 	D min 9 	D maj 9 

The Processional Tuning

Will Ackerman's tuning from the song *Processional* is interesting because the highest strings are only one step apart, allowing some very tightly voiced chords. The tuning is closest to Ackerman's own Triqueen tuning, with strings 1 and 3 differing by only one step.



Strings:	6	5	4	3	2	1
Notes:	d	g	d	f	a	a#
MIDI #:	50	55	62	65	69	70
Retune:	- 2	- 2	0	- 2	- 2	- 6
Fret:	5	7	3	4	1	



A# B C C# D D# E F F# G G# A A# B C C#

A A# B C C# D D# E F F# G G# A A# B C

F F# G G# A A# B C C# D D# E F F# G G#

D D# E F F# G G# A A# B C C# D D# E F

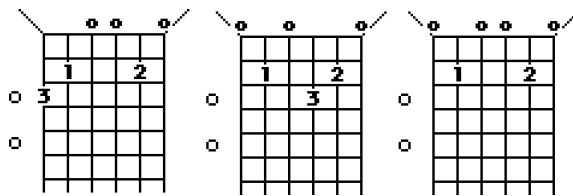
G G# A A# B C C# D D# E F F# G G# A A#

D D# E F F# G G# A A# B C C# D D# E F

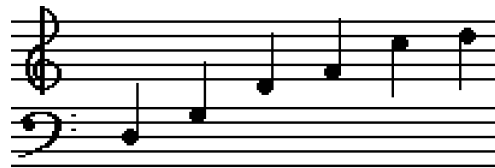
<p>C major</p>	<p>C major</p>	<p>C major</p>	<p>D major</p>	<p>E major</p>
<p>F major</p>	<p>C minor</p>	<p>C minor</p>	<p>D minor</p>	<p>D minor</p>
<p>E minor</p>	<p>F minor</p>	<p>C 7th</p>	<p>C 7th</p>	<p>D 7th</p>
<p>F 7th</p>	<p>F 7th</p>	<p>C maj 7</p>	<p>C maj 7</p>	<p>D maj 7</p>
<p>E maj 7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

The Slow Motion Tuning

Any tuning with multiple octaves of a single note allows chord variations by moving fingers among the octaves. Will Ackerman's Slow Motion tuning is no exception. The open position D minor chord, for instance, can be varied in several ways...

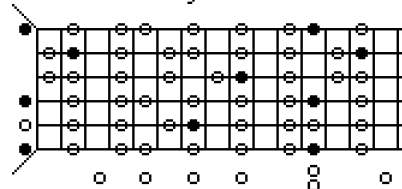


One quirk of the Slow Motion tuning is the seventh chord form (the second D7 on the chart), which fingers exactly like a 7th chord in Standard tuning. The Fmin7 is also fingered exactly like a Bb major in Standard tuning. Though the fingers remain the same, the sounds are quite different.

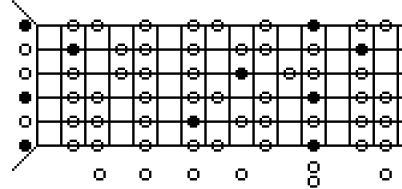


Strings:	6	5	4	3	2	1
Notes:	d	g	d	f	c	d
MIDI #:	50	55	62	65	72	74
Retune:	- 2	- 2	0	- 2	+ 1	- 2
Fret:	5	7	3	7	2	

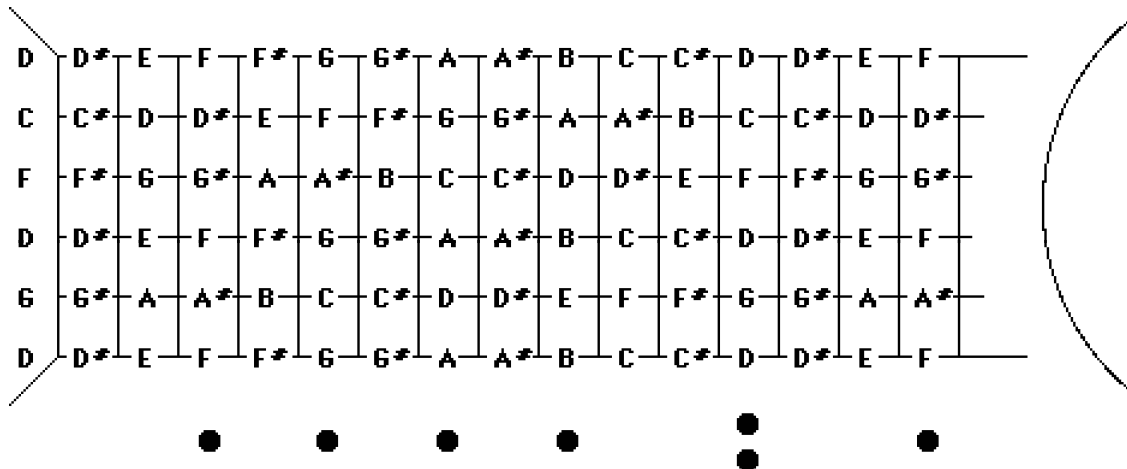
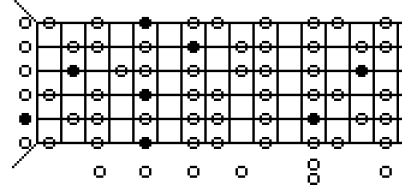
D major scale

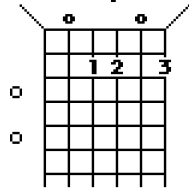
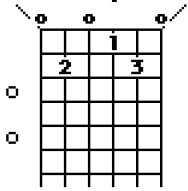
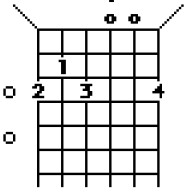
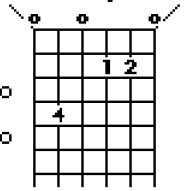
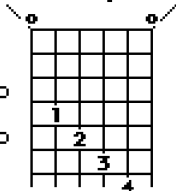
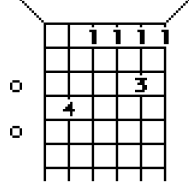
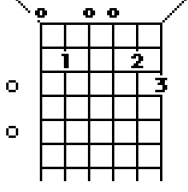
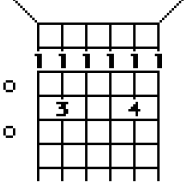
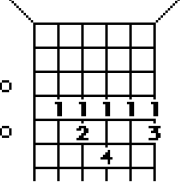
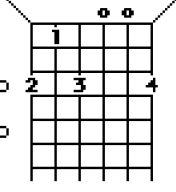
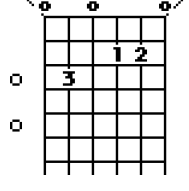
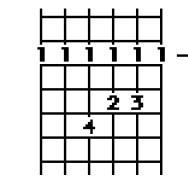
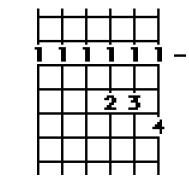
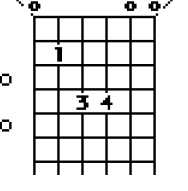
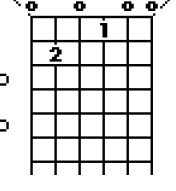
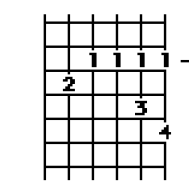
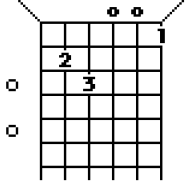
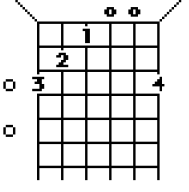
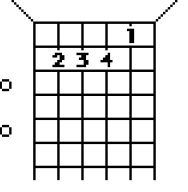
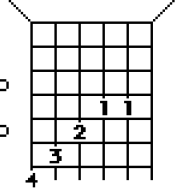
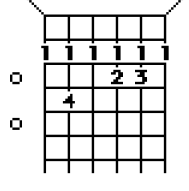
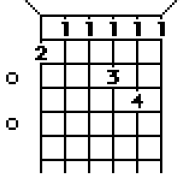
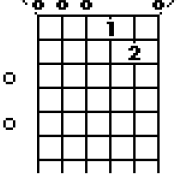
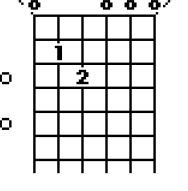
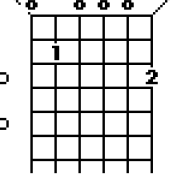
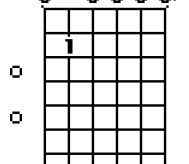
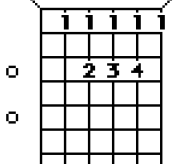
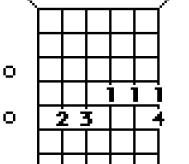
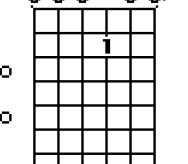
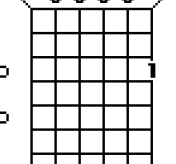


D minor scale



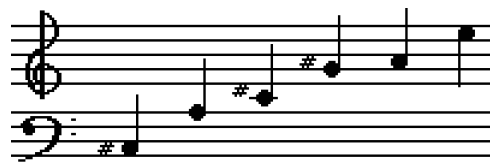
G minor scale



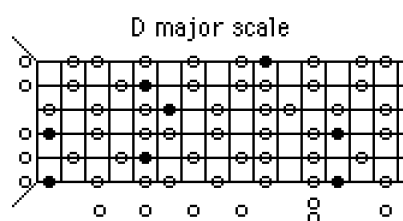
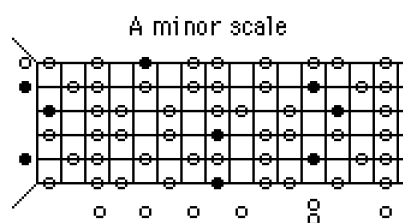
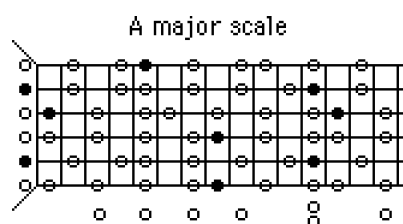
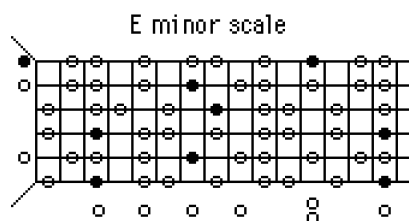
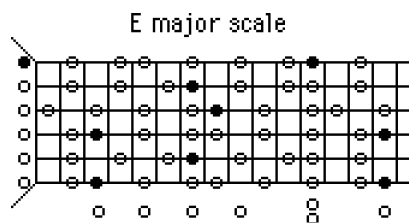
<p>C major</p> 	<p>D major</p> 	<p>F major</p> 	<p>G major</p> 	<p>G major</p> 
<p>B major</p> 	<p>D minor</p> 	<p>E minor</p> 	<p>E minor</p> 	<p>F minor</p> 
<p>G minor</p> 	<p>C 7th</p> 	<p>C 7th</p> 	<p>D 7th</p> 	<p>D 7th</p> 
<p>E 7th</p> 	<p>F 7th</p> 	<p>F 7th</p> 	<p>A 7th</p> 	<p>A 7th</p> 
<p>E maj 7</p> 	<p>E maj 7</p> 	<p>G maj 7</p> 	<p>D min 7</p> 	<p>D min 7</p> 
<p>D min 7</p> 	<p>F min 7</p> 	<p>A min 7</p> 	<p>D 7sus4</p> 	<p>G 7sus4</p> 

The Spirit Tuning

In the Spirit tuning, the strings are tuned to an Amaj7 chord. The tuning can be quite uplifting despite Will Ackerman's song *Impending Death of the Virgin Spirit* for which it is named.



Strings:	6	5	4	3	2	1
Notes:	c#	a	c#	g#	a	e
MIDI #:	49	57	61	68	69	76
Retune:	-3	0	-1	+1	-2	0
Fret:	8	4	7	1	7	



E F F# G G# A A# B C C# D D# E F F# G

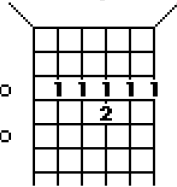
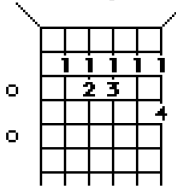
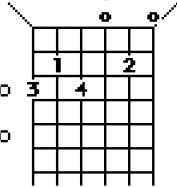
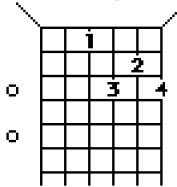
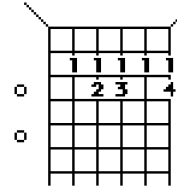
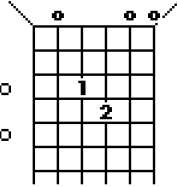
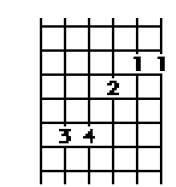
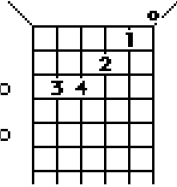
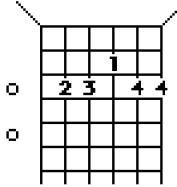
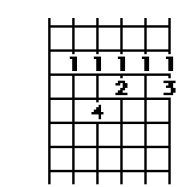
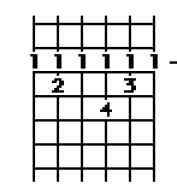
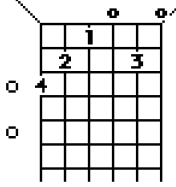
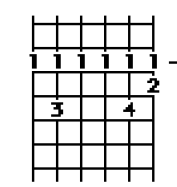
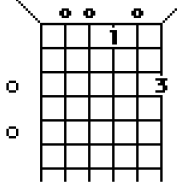
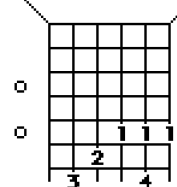
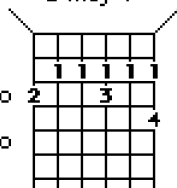
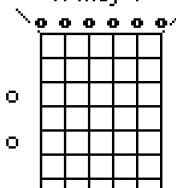
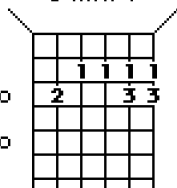
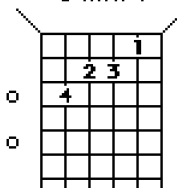
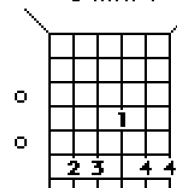
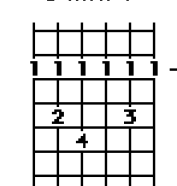
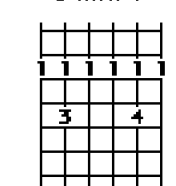
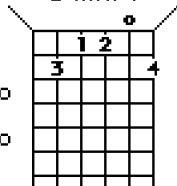
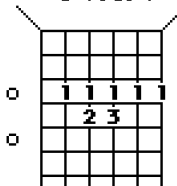
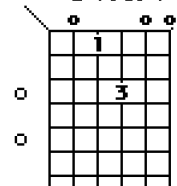
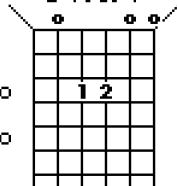
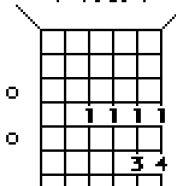
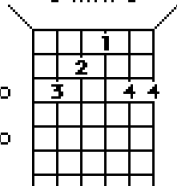
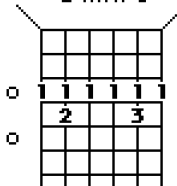
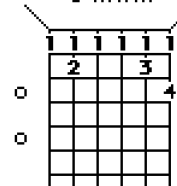
A A# B C C# D D# E F F# G G# A A# B C

G# A A# B C C# D D# E F F# G G# A A# B

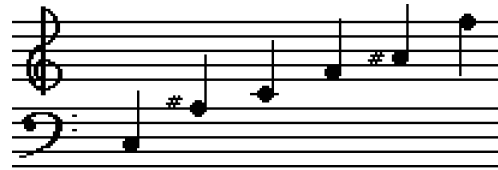
C# D D# E F F# G G# A A# B C C# D D# E

A A# B C C# D D# E F F# G G# A A# B C

C# D D# E F F# G G# A A# B C C# D D# E

C major 	E major 	E major 	G major 	E minor 
A minor 	D minor 	C 7th 	C 7th 	C 7th 
C 7th 	E 7th 	G 7th 	A 7th 	A 7th 
E maj 7 	A maj 7 	C min 7 	C min 7 	C min 7 
G min 7 	G min 7 	B min 7 	C 7sus4 	E 7sus4 
E 7sus4 	F 7sus4 	C min 6 	E min 6 	G ninth 

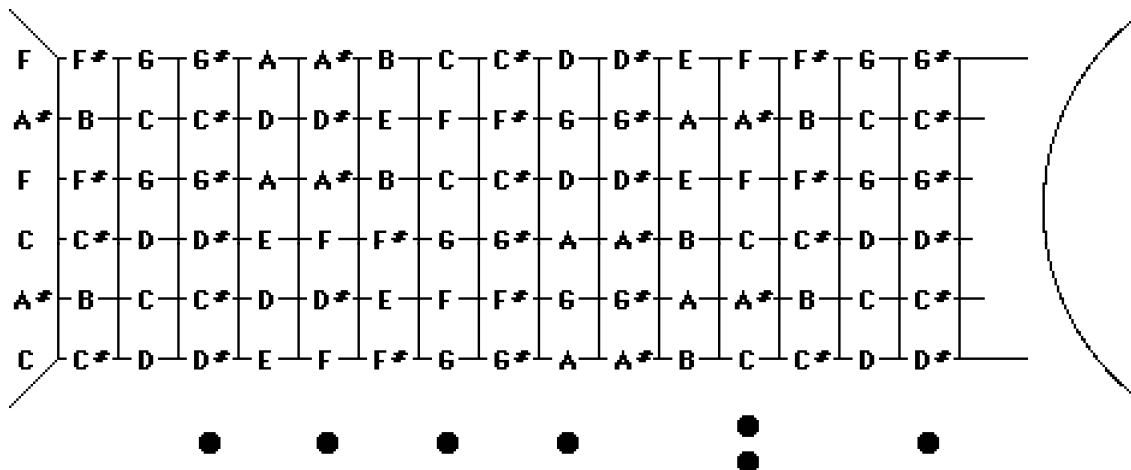
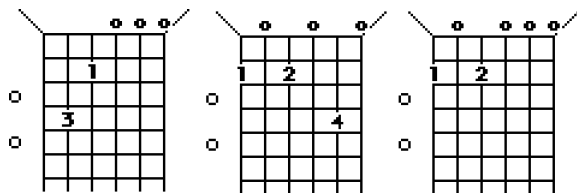
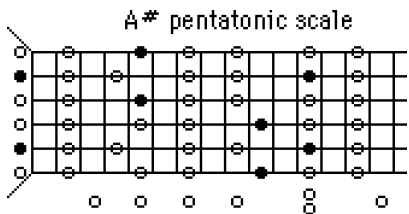
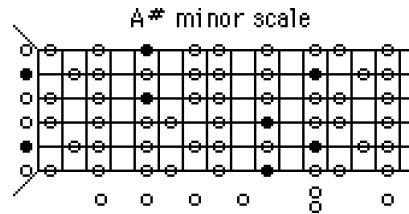
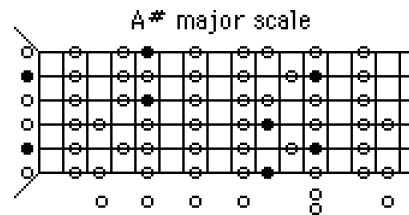
The Tarboulton Tuning



Strings:	6	5	4	3	2	1
Notes:	c	a#	c	f	a#	f
MIDI #:	48	58	60	65	70	77
Retune:	- 4	+ 1	- 2	- 2	- 1	+ 1

Taken from John Renbourn's song of the same name, the Tarboulton tuning is one of the more interesting of the modern tunings because of its combination of intervals - a major seventh, a major second, two perfect fourths, and a fifth. The tuning plays easily in both F and A# though the wealth of bar chords ensures that any key is feasible.

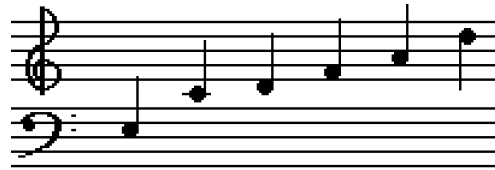
There are three pairs of strings, two C's, two F's and two A#'s. Whenever a given string is played at any fret, its mate can also be played at the same fret. Accordingly, alternate chord forms substitute strings 4 and 6, 1 and 3, and/or 2 and 5. For example, a few alternative open A# major chords



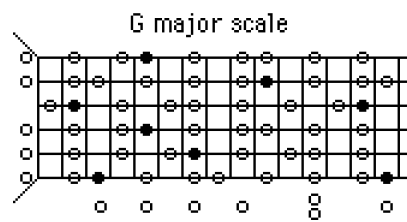
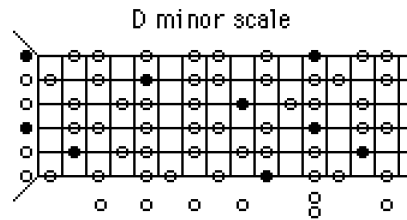
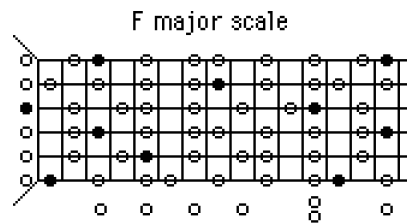
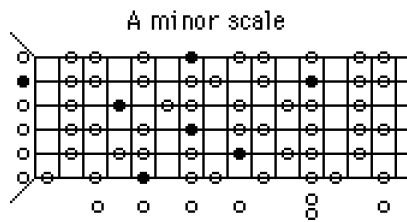
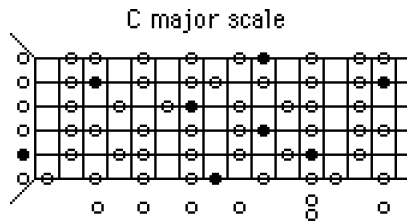
<p>C major</p>	<p>D major</p>	<p>D# major</p>	<p>C# major</p>	<p>A# major</p>
<p>C major</p>	<p>G major</p>	<p>A# major</p>	<p>C minor</p>	<p>D minor</p>
<p>D# minor</p>	<p>A# minor</p>	<p>C minor</p>	<p>D# minor</p>	<p>E minor</p>
<p>F minor</p>	<p>A# minor</p>	<p>C 7th</p>	<p>C# 7th</p>	<p>D# 7th</p>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

The Toulouse Tuning

The Doobie Brothers used this tuning in their song *Toulouse Street*. Although the chord forms are quite different from Standard, it's easy to learn the bar chords (and to remember them at the right frets) because the low E string is unchanged.



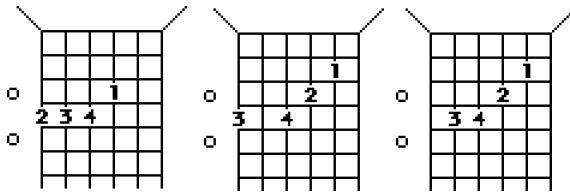
Strings:	6	5	4	3	2	1
Notes:	e	c	d	f	a	d
MIDI #:	52	60	62	65	69	74
Retune:	0	+3	0	-2	-2	-2
Fret:	8	2	3	4	5	



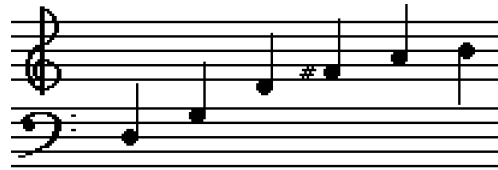
C major 	D major 	E major 	F major 	G major
A major 	A# major 	D minor 	D minor 	E minor
F minor 	F minor 	G minor 	C 7th 	C 7th
D 7th 	E 7th 	F 7th 	G 7th 	A 7th
C maj 7 	D maj 7 	E maj 7 	F maj 7 	G maj 7
A maj 7 	F 7sus4 	D 7sus4 	F sus 2 	C sus 2

The Triqueen Tuning

Triqueen is a shortening of *Pink Chiffon Tricycle Queen*, another of Will Ackerman's songs in an alternate tuning. Triqueen plays smoothly, and there are many fun chord forms lurking in the chord chart that are not shown explicitly. For instance, the open position A7th chord can be moved up two frets to a B7th chord in several ways...

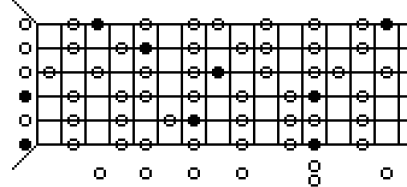


Which B7 do you think sounds best? Why not play a different one each time it rolls around?

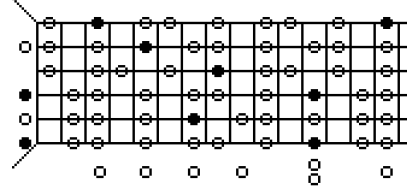


Strings:	6	5	4	3	2	1
Notes:	d	g	d	f [#]	a	b
MIDI #:	50	55	62	66	69	71
Retune:	- 2	- 2	0	- 1	- 2	- 5
Fret:	5	7	4	3	2	

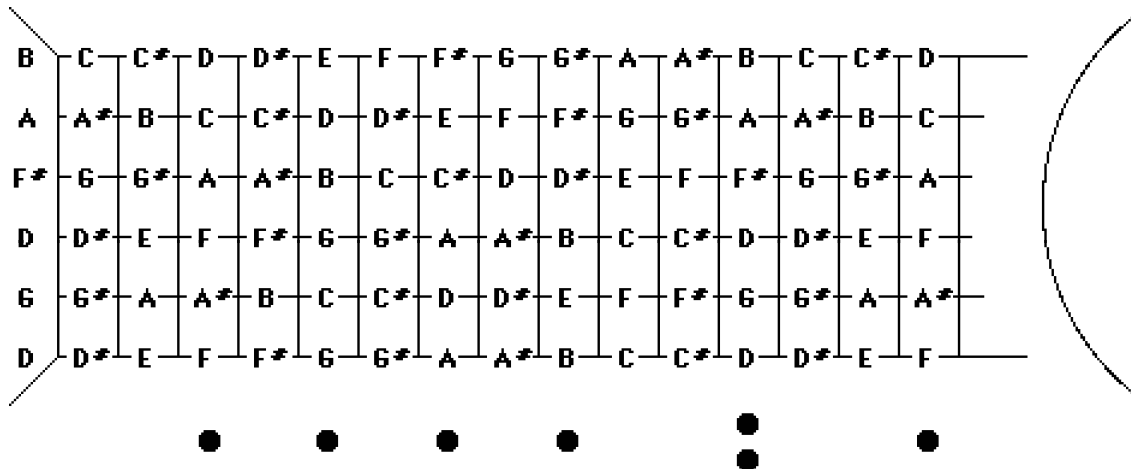
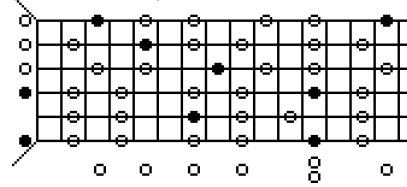
D major scale



D minor scale



D pentatonic scale



<p>C major</p>	<p>D major</p>	<p>E major</p>	<p>F major</p>	<p>G major</p>
<p>A major</p>	<p>C minor</p>	<p>D minor</p>	<p>F minor</p>	<p>G minor</p>
<p>A minor</p>	<p>B minor</p>	<p>C 7th</p>	<p>C 7th</p>	<p>C 7th</p>
<p>D 7th</p>	<p>D 7th</p>	<p>E 7th</p>	<p>E 7th</p>	<p>G 7th</p>
<p>A 7th</p>	<p>C maj 7</p>	<p>C maj 7</p>	<p>D maj 7</p>	<p>D min 7</p>
<p>D min 7</p>	<p>F min 7</p>	<p>G min 7</p>	<p>D 7sus4</p>	<p>D 7sus4</p>