





Exercise 46: Capo 3

The same applies here.

**(capo 3)**

C Am F C C B Am Am

(D#) (Cm) (G#) (D#) (D#) (D) (Cm) (Cm)

**(capo 3)**

C Am F C C G C

(D#) (Cm) (G#) (D#) (D#) (A#) (D#)

(Repeat everything above) then...

**(capo 3)**

C Am

(D#) (Cm)

(capo 3)

C Am F C G C

0 0 0 0 0 0 1 1 1 0 0 0 0 0 0 0 3 3 3 0 0 0 0 0 0  
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 3 3 3 1 1 1 1 1 1  
0 0 0 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
2 2 2 2 2 2 3 3 3 2 2 2 2 2 2 2 0 0 0 2 2 2 2 2 2  
3 3 3 0 0 0 3 3 3 3 3 3 3 3 3 3 2 2 2 3 3 3 3 3 3  
1 1 1 3 3 3

(D#) (Cm) (G#) (D#) (A#) (D#)

This version is likely the easiest, as you only have 1 barre chord to worry about, which is the F Major chord. Everything else should be relatively simple. Even the specific “walk down” (noted in the 3<sup>rd</sup> measure in the first tab) is SUPER common. This walk down is based on a C down to B note run without a capo, but since the capo is in place, the walk down is actually D#(Eb) down to D.

### Exercise 47: The Actual Arrangement

Right now you are likely wondering, “Well – what about the official score?” You are free to try it, but our friend, the capo – will probably need to stay right by your side. Here's the official score:

D# Cm G# D# D# D Cm Cm

x x x 8 8 8 4 4 4 x x x x x x 3 3 3 3 3 3 3 3 3  
8 8 8 8 8 8 4 4 4 8 8 8 8 8 8 4 4 4 4 4 4 4 4 4  
8 8 8 8 8 8 5 5 5 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5  
8 8 8 10 10 10 6 6 6 8 8 8 8 8 8 5 5 5 5 5 5 5 5 5  
6 6 6 10 10 10 6 6 6 6 6 6 6 6 6 5 3 3 3 3 3 3 3 3 3  
8 8 8 4 4 4

D# Cm G# D# D# A# D#

x x x 8 8 8 4 4 4 x x x x x x 6 6 6 x x x x x x  
8 8 8 8 8 8 4 4 4 8 8 8 8 8 8 6 6 6 8 8 8 8 8 8  
8 8 8 8 8 8 5 5 5 8 8 8 8 8 8 7 7 7 8 8 8 8 8 8  
8 8 8 10 10 10 6 6 6 8 8 8 8 8 8 8 8 8 8 8 8 8 8  
6 6 6 10 10 10 6 6 6 6 6 6 6 6 6 8 8 8 6 6 6 6 6 6  
8 8 8 4 4 4 6 6 6



As a general rule, this arrangement SHOULD be considered all flats, but that is always relative to the composer. Most composers prefer to list chords and progressions as flats, but again – it doesn't truly matter. Or does it? Well, check out the next exercise.

### Exercise 48: All Flats

THIS is definitely a viable option, and it does make the usage of a capo unnecessary. However, one problem with tuning OUT of standard tuning is whether or not your guitar can handle it. I'm not talking about tuning up where your strings might break. I'm talking about whether or not your guitar will stay in tune. This is due to a number of factors, such as how old your strings are, the tension in your strings, and even the make/model of your guitar. In this case it shouldn't be terribly difficult, but it might not sound perfect.

Here you would tune your strings DOWN so that they become flat by default. When Tom plays guitar, he does both. He will use alternate tunings in a live setting (such as with his ever famous “Hold On”) as well as use a capo from time to time. All you do is this:

- E = tune down to Eb (or D#, depending on your tuner)
- A = tune down to Ab (or G#, depending on your tuner)
- D = tune down to Db (or C#, depending on your tuner)
- G = tune down to Gb (or F#, depending on your tuner)
- B = tune down to Bb (or A#, depending on your tuner)
- E = tune down to Eb (or D#, depending on your tuner)

This is also why it is important to understand how these notes have “dual” names. It helps with tuning just as it helps with understanding the 12 notes in music. Alternate tunings are a ton of fun to experiment with, but this one is only a minimal drop in tuning.

So, what happens when we bypass the capo and simply tune our standard tuning down to “all flats” right? Exactly what you think. Check it out.

**(all flats: Eb - Ab - Db - Gb - Bb - Eb)**

E	C <sup>♭</sup> m	A	E	E	E <sup>♭</sup>	C <sup>♭</sup> m	C <sup>♭</sup> m
0 0 0	4 4 4	5 5 5	0 0 0	0 0 0	4 4 4	4 4 4	4 4 4
0 0 0	5 5 5	5 5 5	0 0 0	0 0 0	5 5 5	5 5 5	5 5 5
1 1 1	6 6 6	6 6 6	1 1 1	1 1 1	6 6 6	6 6 6	6 6 6
2 2 2	6 6 6	7 7 7	2 2 2	2 2 2 1	6 6 6	6 6 6	6 6 6
2 2 2	4 4 4	7 7 7	2 2 2	2 2 2	4 4 4	4 4 4	4 4 4
0 0 0		5 5 5	0 0 0	0 0 0			

**(all flats: Eb - Ab - Db - Gb - Bb - Eb)**

E C#m A E E B E

0 0 0	4 4 4	5 5 5	0 0 0	0 0 0	0 x x x	0 0 0	0 0 0
0 0 0	5 5 5	5 5 5	0 0 0	0 0 0	0 4 4 4	0 0 0	0 0 0
1 1 1	6 6 6	6 6 6	1 1 1	1 1 1	1 4 4 4	1 1 1	1 1 1
2 2 2	6 6 6	7 7 7	2 2 2	2 2 2	2 4 4 4	2 2 2	2 2 2
2 2 2	4 4 4	7 7 7	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2
0 0 0		5 5 5	0 0 0	0 0 0	0	0 0 0	0 0 0

(repeat everything above) then ...

**(all flats: Eb - Ab - Db - Gb - Bb - Eb)**

E C#m

0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	4 4 4	4 4 4
0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	5 5 5	5 5 5
1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	1 1 1	6 6 6	6 6 6
2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	6 6 6	6 6 6
2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2	4 4 4	4 4 4
0 0 0	0 0 0	0 0 0	0 0 0	0 0 0	0 0 0		

**(all flats: Eb - Ab - Db - Gb - Bb - Eb)**

E C#m A E B E

0 0 0	4 4 4	5 5 5	0 0 0	0 0 0	0 x x x	0 0 0	0 0 0
0 0 0	5 5 5	5 5 5	0 0 0	0 0 0	0 4 4 4	0 0 0	0 0 0
1 1 1	6 6 6	6 6 6	1 1 1	1 1 1	1 4 4 4	1 1 1	1 1 1
2 2 2	6 6 6	7 7 7	2 2 2	2 2 2	2 4 4 4	2 2 2	2 2 2
2 2 2	4 4 4	7 7 7	2 2 2	2 2 2	2 2 2	2 2 2	2 2 2
0 0 0		5 5 5	0 0 0	0 0 0	0	0 0 0	0 0 0

This would be one time where I would HIGHLY suggest you at least think of the song being in Eb. It would be especially true if you composed it. The only reason here is due to the tuning itself. You could say it was in D# and the person(s) playing this song would understand, but the big point here is based on the terminology of “tuning down” - which you are.

So, in theory, this is truly in Eb. But, I don't often use the “flat” or “b” version just because the “sharp” or “#” stands out much better. It's not a big deal either way.

## Which Version Would You Play?

Well, you get the chance to try them all! Furthermore, you'll get to hear how ALL my demos sound. If you don't have a capo, you can try the official version (which is pretty hard for a beginner) or tune down and try the “all flats” version. It's not too bad at all.

You'll get a video backing track to practice all 4 of them. I'm ALSO giving you an additional exercise that puts YOU in charge. That will be detailed below.

There's ANOTHER place to play the song with a capo, but I'm going to have you figure that out. Don't worry – I'm giving you a cheat sheet.

Here's How It Works:

1. Below is The Circle of Fifths in D#/Eb
2. I will give you the formula of the composition.
3. The capo will be on the 8<sup>th</sup> fret.
4. Your first goal is to figure out the overall range.
5. Your next goal is to insert the proper chord SHAPE.

#1 and #2: The Circle of Fifths and the Formula

Remember – D# = Eb | G# = Ab | A# = Bb |

	<p>The opening verse arrangement is this:</p> <p>Eb - Cm   Ab - Eb   Eb - (D) - Cm   Cm (so)  I vi IV I I vii° vi vi</p> <p>THAT is the formula!</p> <p>Next is this:</p> <p>Eb - Cm   Ab - Eb   Eb - Bb   Eb (so)  I vi IV I I V I</p> <p>The above progression is repeated, then the chorus:</p> <p>Eb   Eb   Eb   Cm (so)  I I I vi</p> <p>Eb - Cm   Ab - Eb   Eb - Bb   Eb (so)  I vi IV I I V I</p>
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At first this might not seem all that important, but those Roman Numerals will help you place this song in another key.

You might have noticed that the walk made use of a  $vii^\circ$  ← which means diminished. However, we aren't actually playing the  $D^\circ$  chord. We just want the “D” note.

#3 and #4: The Capo is on Fret 8 (which helps determine the range)

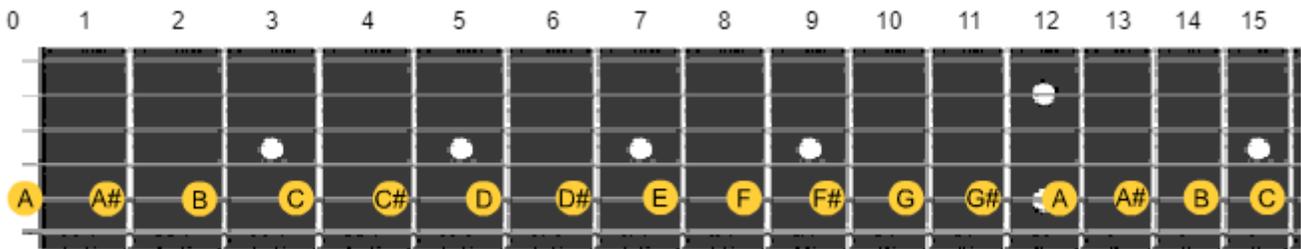


While you don't immediately know what chord to play, you do know that with the capo on fret 8, our notes will shift upwards in pitch.

You also know the original key of the song, which is  $E_b$  (or  $D^\#$ )

The capo is using the “C” as the “zero” position here. While the song isn't in the key of C, you can use that to get started. What makes this somewhat tricky to understand at first is that we are somewhat reversing our original approach. We actually want to use that “C” note as our FIRST note. We don't want to count it as “zero” at all. It's actually our “one” during shape conversion.

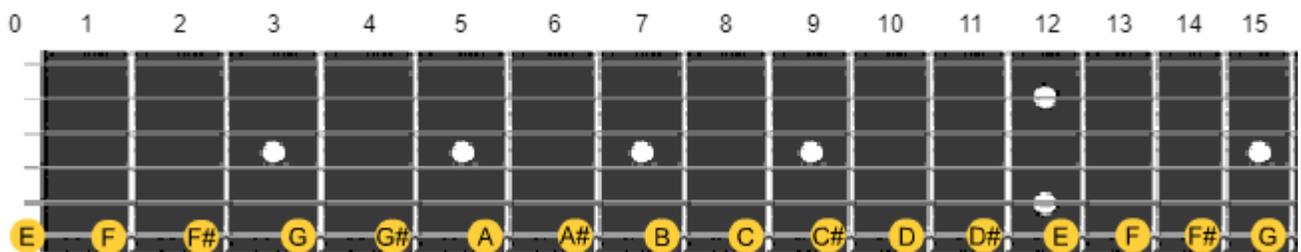
So, here's what I mean:



See that C on the 3<sup>rd</sup> fret of the A string? That's our basis if we use the A string.

C	C#	D	D#	E	F	F#	<b>G</b>
1	2	3	4	5	6	7	<b>8</b>

As you can see, the “G” is in the 8 spot above. If we wanted to use the Low E string, we do the same thing.



C	C#	D	D#	E	F	F#	G
1	2	3	4	5	6	7	8

So, what does that tell us? We want to form a G Major chord, which will then become our NEW shape series.

Why G Major? Because the first chord, in its original composition, is a D#(Eb) Major chord.

### #5: Find The New Chord Shapes

Now, here's the Circle of Fifths in G Major:

The opening verse arrangement is ? :

$$\frac{\_}{I} - \frac{\_}{vi} \mid \frac{\_}{IV} - \frac{\_}{I} \mid \frac{\_}{I} - (\frac{\_}{\quad}) - \frac{\_}{vi} \mid \frac{\_}{vi}$$

Just insert the chords.

Next is this:

$$\frac{\_}{I} - \frac{\_}{vi} \mid \frac{\_}{IV} - \frac{\_}{I} \mid \frac{\_}{I} - \frac{\_}{V} \mid \frac{\_}{I}$$

The above progression is repeated, then the chorus:

$$\frac{\_}{I} \mid \frac{\_}{I} \mid \frac{\_}{I} \mid \frac{\_}{vi}$$

$$\frac{\_}{I} - \frac{\_}{vi} \mid \frac{\_}{IV} - \frac{\_}{I} \mid \frac{\_}{I} - \frac{\_}{V} \mid \frac{\_}{I}$$

I'll give you a hint on TWO of them. You obviously know that the [ I ] here is the G Major chord shape.

- Hint #1: The vii° will be the F# *note*.
- Hint #2: The vi will be the relative minor of G Major.

It's also important to make sure that you keep the case sensitivity in mind. Had the [ I ] been a lower case [ i ] it would have been a Gm. It's not. ;)

I will be providing you the answers to this series as well as a BUNCH of “back to the patterns” strumming exercises in the next installment.