### Fingerstyle Guitar In a Flash: Module 2 – Beyond The Basics

#### **Alternate Tunings**

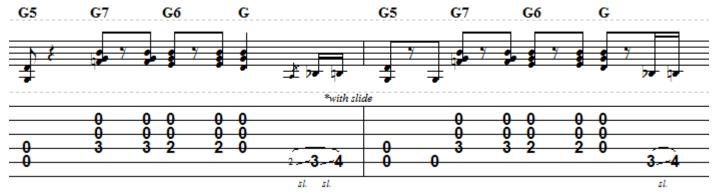
There are plenty of alternate tunings out there that really push that acoustic fingerstyle sound to the next level. Many of them end up making both chord and fingerstyle arrangements even easier. I'll walk you through a few snippets of songs that use alternate tunings.

The first thing I'd like to do is start out in Open G.

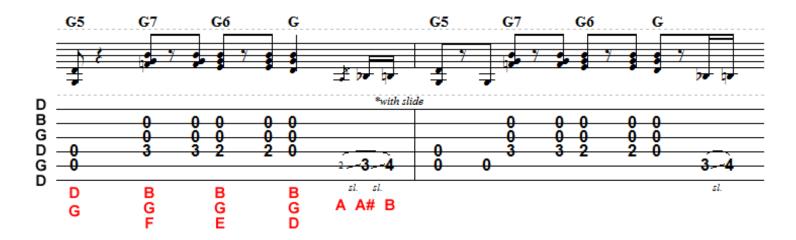
## DGDGBD

Here you are tuning your low and high E <u>down</u> to D. Your A string also goes <u>down</u> to G. As you can quickly see, the open notes produced here will end up sounding like a G Major chord, which uses the notes G, B and D. This tuning allows for great rhythm or slide guitar playing in major keys. With a G major chord as your root, you can play major chords by simply barring all of the strings at the same fret with a single finger or a slide.

This tuning can be found in "Walkin' Blues" by Robert Johnson (which Clapton also covered). Here's a snippet:



While it's not absolutely necessary to break this down, I will do that real quick to help you see where the tones come in:



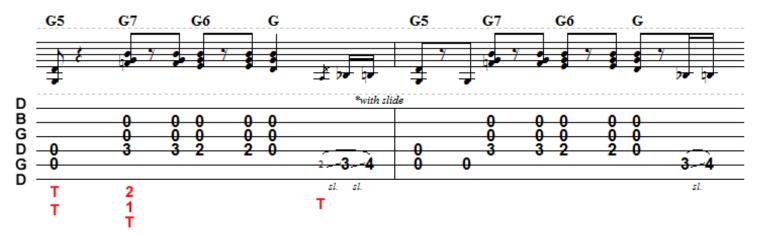
The hardest part about transcribing notes as a general rule is the fact that you are tuned differently. I know that seems obvious, but in this case it's also strange because we do still have the D, G, and B strings tuned naturally. So, in order to understand what tones come from an altered tuning, it's a good idea to always revert back to your open strings.

The G5 here is pretty obvious. The G7 chord uses G, B, D and F. Here the "D" is omitted but the 7<sup>th</sup> property shoots right through doesn't it? This is mostly because that previous G5 had the dominant "5" in it – and by adding the 7<sup>th</sup> property to the arrangement it REALLY turns bluesy.

While I haven't really discussed the G6 chord, it's pretty easy to follow. The G6 uses G, B, D and E. Thus, the arrangement is 1 - 3 - 5 - 6. Since you know the G7 has that added F note in it, you quite literally move DOWN one tone from that F to get an E note. (So, 7 down to 6 or F down to E)

Everything else here is self-explanatory as far as the notes used. The A - A# - B is reflective of the "new" or altered open G string (which was an A note played open in standard tuning)

Now HOW do we play this? Well – it's EASY for your picking hand.



If you followed by very first installment on finger flexibility then you can already quickly establish that the thumb can "brush" downward on the first two stacked notes. From there on out it's just the "Crab and Bird Pinch" that you've worked with from the very beginning. While this overall run is basically an A group run (a total of 5 string sets played overall) it also hints at a D group run. The reason this pattern somewhat deviates is for 2 reasons:

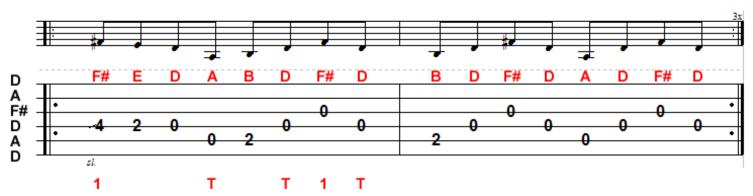
- 1. We are playing something specific from an artist which isn't the same thing as what I've taught.
- 2. The tuning is different, so you'll have to adjust a bit. However, it's still a stacked T-1-2 concept.

Another tuning that I think you'll find pretty useful is Open D tuning.

# DADF#AD

Here you are tuning your Low and high E strings down from E to D. Your standard A and D strings remain the same. Your G string comes down slightly to F# (Gb) and your B string goes down to A. As you can expect, this produces a D Major chord (D, F#, A) without fretting anything.

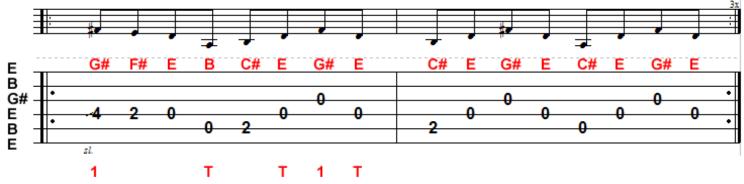
One of my favorite examples of this tuning is "The Cave" by Mumford & Sons. However, there are a few variations of this song with slightly different tunings. First, here's the song in open D:



When played in open D tuning, you're dealing almost exclusively with the overall "D" chord concept. However, you can also see that since our tuning has changed, we have to consider a slightly different finger arrangement. When you see what I have tabbed in terms of the picking hand, you'll notice it's all built around just one string plucks that alternate between your thumb and 1<sup>st</sup> finger. While you COULD very well use your 1<sup>st</sup> finger for the open D string and then follow up with your 2<sup>nd</sup> finger for the open F# string, this particular run doesn't necessarily require it.

That's one of the many reasons I use the blueprints I do. They can easily reflect either a consistency OR the option to slightly alter the arrangement into most any tab. In this tab it's got a boom-chuck feel, so I think just your thumb and 1<sup>st</sup> finger works fine. If you struggle with the crab and bird pinch you might consider playing that open D and open F# string as a 1<sup>st</sup> and 2<sup>nd</sup> finger arrangement.

This song has also been played with a capo on fret 2, so I've included that below:



The DADF#AD arrangement is now reflective of a "2" increase from the capo.

Add "2" from the D (D  $\rightarrow$  D#) and you land on E (low) Add "2" from the A (A  $\rightarrow$  A#) and you land on B Add "2" from the D (D  $\rightarrow$  D#) and you land on E Add "2" from the F# (F#  $\rightarrow$  G) and you land on G# Add "2" from the A (A  $\rightarrow$  A#) and you land on B Add "2" from the D (D  $\rightarrow$  D#) and you land on E (high)

This song, thanks to the capo, is actually going to sound out in E Major. Neat, huh?

Another great alternate tuning is C6 tuning, which is ALSO heavily used by Mumford & Sons.

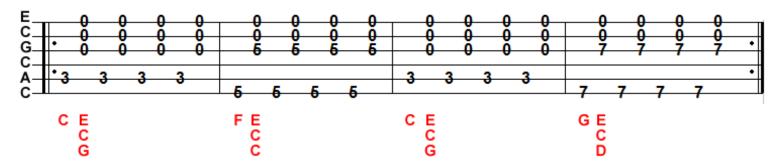
# CACGCE

This one is SUPER low, but it's fun. You will bring your low E <u>DOWN</u> to C. The A string stays the same. The D string goes <u>DOWN</u> to C. The G string stays the same. The B string goes <u>UP</u> to C and the high E string stays the same.

I am emphasizing the down and up in terms of tuning because that part is super important. If you tried to bring your low E up to a C it would spell out disaster. Your string will break for sure.

If you weren't playing any notes on the "A" string, you'd end up with an open C tuning (C, E, G) so this particular tuning is rather effective if you are somewhat careful.

In the tab below I have abridged the overall concept behind "I Will Wait" by Mumford & Sons in a way that you can actually see where this C6 tuning can become so effective.

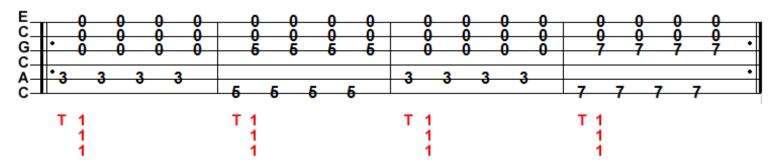


What this ultimately ends up sounding like is a C - F - C - G progression, which is basically the main verse theme. What makes this sound rather interesting is that you have those open notes coming through that hint both at the overall chord with a slight "off" tone. The first and third measure is purely C (C, E, G) but the second measure is only partially F (F, C) with that extra "E" coming through. That actually ends up sounding like an Fmaj7 more than anything, where Fmaj7 is F (A) C, E.

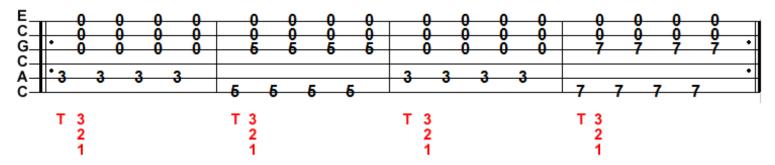
There's just no "A" in it – but the doubling of C is pretty nifty. The last measure is built on a neat little idea as well. It starts at the overall "G" note, which makes us think it's purely G. However, it's actually a Cadd9 chord. This is also where the concept of a split chord becomes pretty neat as well. It's going to SOUND like a G just because of that overall G tone at the beginning. When it's played consistently (4 times in the measure) it will stay that way. The inclusion of the E, C, D stacked tones mixes things up.

While G uses G, B, D you only find the G and D in it. Those C and E notes (which were consistent from the beginning) keep the overall "FEEL" as though it's purely a C progression.

In terms of the fingerpicking pattern, I would actually BRUSH this one:



You'll see what I mean in the video. As you can see above, there's no "easy" way to use the crab and bird pinch here because the thumb would have to move rather quickly from the low to high strings. So, a brush would work. However, since we are nearing the end of this series, I will go ahead and show you a possible way to play this using a "full (ish)" FOUR digit approach:



I wouldn't dwell on this as it can be rather tricky, but if you have no issue keeping that 1<sup>st</sup> and 2<sup>nd</sup> finger "glued" together, you might find that the 3<sup>rd</sup> finger is also pretty easy. That's how you get BIG fingerstyle progressions.

In any event, you are always free to stack as many fingers together as you want or can. The biggest point is to make sure that you ARE able to stack the 1<sup>st</sup> and 2<sup>nd</sup> fingers together easily. If not, try an alternate route. If so, then you already know how to make any basic fingerstyle passage MUCH bigger with that added 3<sup>rd</sup> finger. It will always stack below your 2<sup>nd</sup> finger. Naturally, this would also mean you could use your 4<sup>th</sup> finger, but that's somewhat uncommon unless you are working with some serious fingerstyle from artists like Chet Atkins or Tommy Emmanuel.