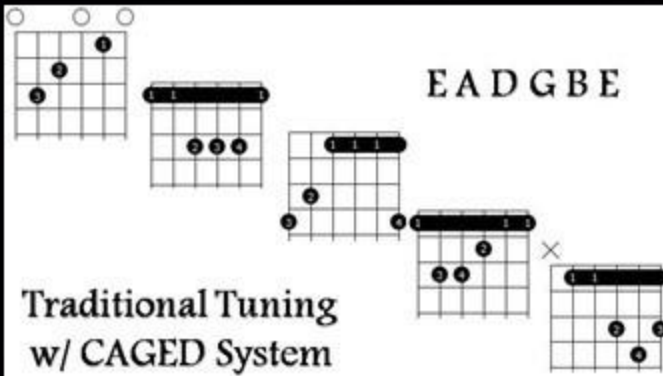


# Mirror Tuning®

The New Conventional Tuning

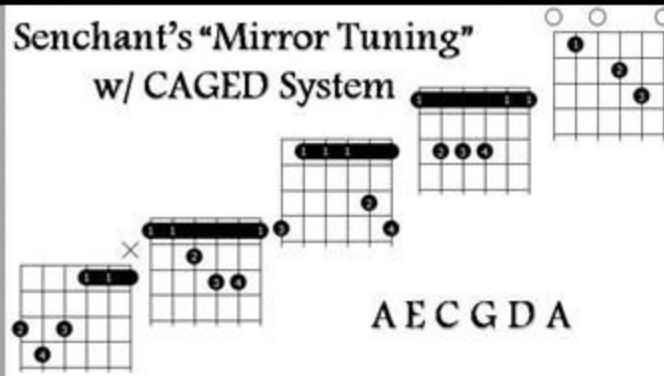
Book 1



Traditional Tuning  
w/ CAGED System

E A D G B E


The diagram shows five guitar fretboard diagrams for the traditional EADGBE tuning using the CAGED system. From left to right: C (open strings), A (1st fret), D (2nd fret), G (3rd fret), and B (4th fret). The B diagram is marked with an 'X' and a slash, indicating a problem with the system.



Senchant's "Mirror Tuning"  
w/ CAGED System

A E C G D A

The diagram shows five guitar fretboard diagrams for Senchant's Mirror Tuning (AECGDA) using the CAGED system. From left to right: C (open strings), A (1st fret), C (2nd fret), G (3rd fret), and D (4th fret). The diagrams are more symmetrical and consistent than the traditional tuning.



**MIRROR**  
TUNING

# Preface

This book is intended to share this exciting New Conventional Tuning called Mirror Tuning® with the global guitar community!

Mirror Tuning® is a tuning for six string guitar invented by Bernard 'Senchant' Birgenheier. It is a system of tuning the guitar in 5ths, while retaining fundamental shapes every guitar player knows, simply upside down!! Instead of the traditional tuning in 4ths, with a Major 3rd between the 2nd and 3rd strings, Senchant has effectively reversed this by using 5ths and Augmenting the 5th between strings 4 and 5... (the traditional guitars 3rd reversed, which maintains the ability to bar in one position and allows for common shapes to be used!) Perfect 5th tuning does not allow a player to bar chords because the octave is displaced. Senchant's perspective is very simple, "When you have an instrument with more strings than you have fingers, it closes the door on the ability to grab multiple notes, as guitarists typically do when playing chords, strumming or finger picking. Not being able to bar completely defeats the purpose of having more strings than fingers." This new tuning opens the guitar up in an inventive and totally new way! Any proficient guitarist can readily adopt this tuning as it utilizes the most basic shapes, simply upside down! This not only offers the range of a traditional 6 string guitar, but the addition of one more octave in a single position. Traditional tuning offers 2 octaves in one position. Mirror Tuning® offers 3 octaves in one position. Any 6 string guitar can now have the range of an 8 string guitar!!!

*Here's how it works:*

**Traditional Guitar Tuning = 4th 4th 4th 3rd 4th**  
**E2 A2 D3 G3 B3 E4**

**Senchant's Mirror Tuning® = 5th +5th(b6) 5th 5th 5th**  
**A1 E2 C3 G3 D4 A4 - Nylon string guitars**  
**G#1 D#2 B2 F#3 C#4 G#4 - Steel string 24.75" scale guitars**  
**G1 D2 Bb2 F3 C4 G4 Steel string 25.5" scale guitars**

### **\*\*\*Further observation:**

- Mirror Tuning® is far more resonant than traditional tuning. The open strings and open harmonics create a far better sounding chord than the muddy traditional open string chord and its' harmonics.
- Mirror Tuning® is more closely related to the overtone series. Traditional tuning is not.
- Chord voicings in Mirror Tuning® sound "bigger" with less notes because of the larger intervals that can easily be played... more piano-like.
- Little to nothing is lost when converting from a traditional 6 string tuning, but far more musical possibilities are gained by using Mirror Tuning®. Minor adjustments to the nut/saddles and proper string gauge is all that is needed!
- Students and players adapt to this new Mirror Tuning® system quickly because they are not learning a new tuning system, only reversing already learned shapes and patterns!!!

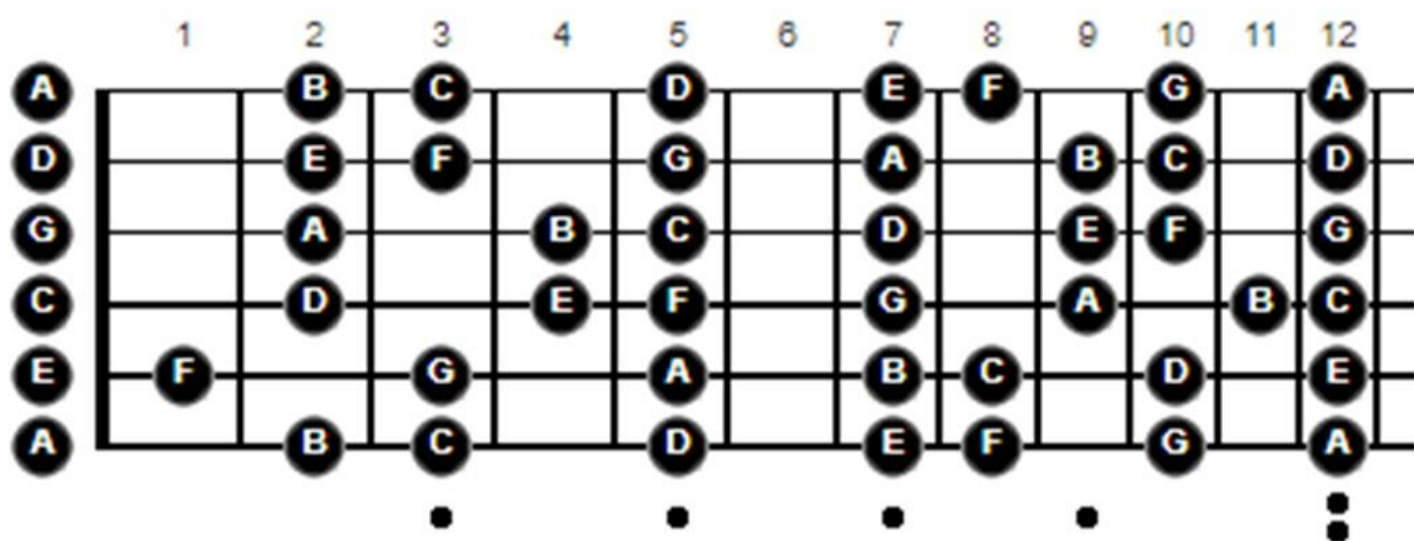
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- III. Open Voiced Triads
- IV. 12 Bar Blues
- V. Sample Riffs
- VI. Common Chord Progressions
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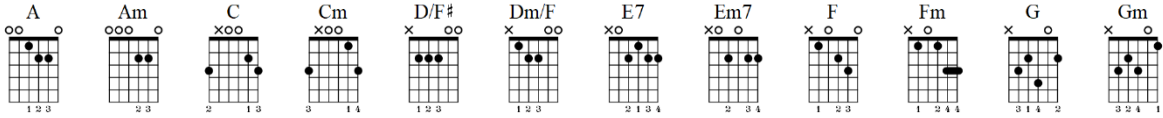
# Mirror Tuning A1-A4 (Nylon String)



The following examples are written in Mirror Tuning® - A1 to A4

# Open Chord Chart

## Mirror Tuning 12 Basic Common Open Chords



Mirror Tuning

- ① = A    ⑤ = E
- ② = D    ⑥ = A
- ④ = C

♩ = 120

**A** **Am** **C** **Cm**

E-Gt *mf*

1 2 3 4

TAB

0 2 2 1 0 0

0 2 2 0 0 0

3 2 0 0 3

3 1 0 0 3

**D/F#** **Dm/F** **E7** **Em7**

5 6 7 8

TAB

0 0 2 2 2 2

0 0 2 2 1 0

2 2 1 2 0

2 2 0 0

**F** **Fm** **G** **Gm**

9 10 11 12

TAB

0 3 3 2 0 1

3 3 1 0 1

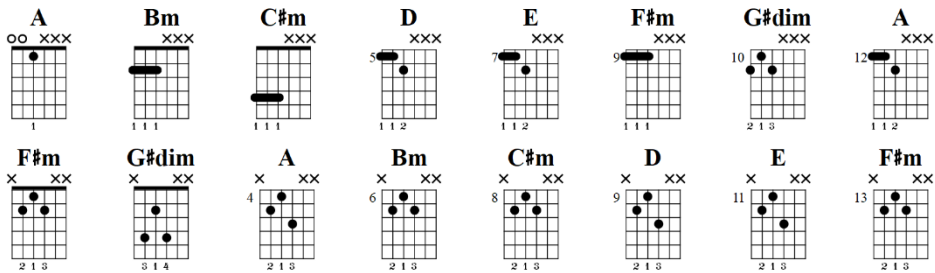
2 0 4 2 3

1 0 3 2 3

# Open Voiced Triads

## Open Voiced Triads - A Major / f#minor

Senchant



Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

n.guit.

	I A	ii Bm	iii C#m	IV D	V E	vi F#m	vii* G#dim	I A
Staff	1		2		3		4	
TAB	1 0	2 2	4 4	6 5	8 7	9 9	11 10	13 12

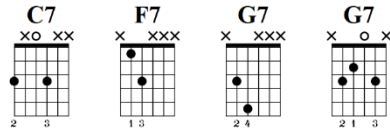
  

	i F#m	ii* G#dim	bIII A	iv Bm	v C#m	bVI D	bVII E	i F#m
Staff	5		6		7		8	
TAB	2 1	4 2	6 4	7 6	9 8	11 9	13 11	14 13

# 12 Bar Blues

## 12 Bar Blues

Senchant



Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

I7

C7

1 2 3 4

TAB

0	0	2	0	3	0	2	0	0	0	2	0	3	0	2	0	0	0	2	0	3	0	2	0	0	0	2	0	3	0	2	0
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

IV7

F7

I7

C7

5 6 7 8

TAB

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

V7

G7

IV7

F7

I7

C7

V7

G7

9 10 11 12

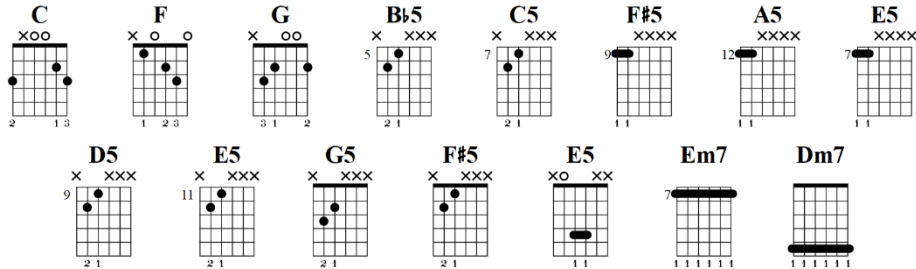
TAB

2	2	4	2	5	2	4	2	0	0	2	0	3	0	2	0	0	0	2	0	3	0	2	0	3	3	3	3
3	3	3	3	3	3	3	3	1	1	1	1	1	1	1	1	X	X	X	X	X	X	X	X	3	3	3	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

# Sample Riffs

## Sample Riffs

### Senchant



Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

Wild Thing - Chip Taylor

Chords: C, F, G, F, Bb5, C5, Bb5, C5

Tab: 3 2 0 0 3 3 0 0 2 0 0 0 2 0 0 0 5 6 7 8 5 6 7 8

Cult of Personality - Living Colour

Tab: 0 3 0 0 2 0 3 0 2 0 3 0 2 0 3 0 2 2 0 3 0 0 5 3 0 7 3 0 5 4

Crazy Train - Ozzy Osborne/Randy Rhoads

Chords: F#5, A5, E5, F#5, D5, E5

Tab: 9 9 12 12 7 7 9 9 9 9 10 10 11 11 12 12 9 9 9 10 9 9 7 12 11 12 7 12 11 7



# 29W016 KILL?

Enter Sandman - Metallica

G5 F#5 F#5 G5 F#5 E5

13 14 15

TAB

0 4 0 6 5 4 0 0 4 0 6 5 0 2 3 (2/3) 0 1 2 0 1 2 3 1 2 4 0

So What - Miles Davis

16 *sl.* H 17

18 *sl.* H 19

TAB

4 5 7 8 10 12 8 10

4 5 7 8 10 12 8 10 5

Em7 Dm7 Em7 Dm7

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff with tablature. The guitar staff features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody begins with a slurred eighth-note sequence (F#, G, A, B, C) marked with a *sl.* (slide) and a *H* (hammer-on) on the final note. The bass staff uses a bass clef and a 7/8 time signature, with a corresponding slurred eighth-note sequence (4, 5, 7, 8, 10, 12, 8, 10) marked with a *sl.* and a *H*. The score is divided into measures, with measure numbers 20, 21, 22, and 23 indicated. Chord symbols **Em7** and **Dm7** are placed above the guitar staff in measures 21, 22, 23, and 24. The tablature for the bass staff shows fret numbers (4, 5, 7, 8, 10, 12, 8, 10) and includes a double bar line in measure 22. The overall layout is clean and professional, typical of a music manuscript.

# Common Chord Progressions

## Common Chord Progressions

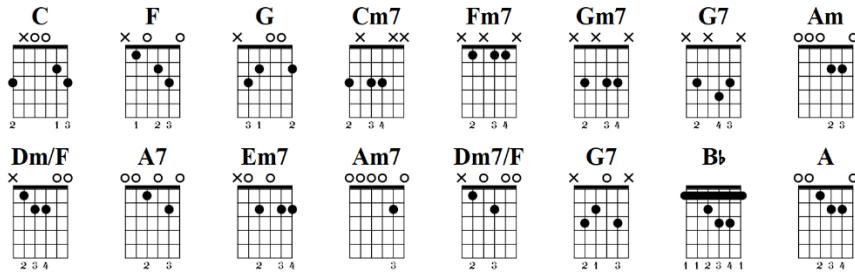
- I IV V widely used in Rock, Blues and Country, also try i iv v... V will sound stronger, but you can mix and match, change order, meter, etc. I vi IV V is an old Rock n Roll sound.
- i bVII bVI minor chord progression widely used in Rock and Pop.
- I V vi IV the most common chord progression
- vi IV I V the minor ballad version of I V vi IV... can think of it as i bVI bIII bVII
- ii V I jazz and vi ii V I or VI (V/ii) ii V I can also be iii vi ii V I
- bII i this is a modern tritone substitute of a typical V I from minor keys
- A creative way to exploit these is to only play part of a chord progression i.e. IV V repeated, then finally play I.
- Cycle 5, Cycle 4 and Cycle 3 are all common to create equal distances between same quality of chords, i.e. all Major or minor.
- Another modern approach is to base the same quality of chords off of a triad i.e. Gminor triad (GBbD) descending DMaj7 to BbMaj7 to GMaj7... this sounds "Grand." I bVI IV Experiment with ascending or descending root motion and Major or minor triad with Maj7 or min7 voicings.

Also try inversions and voice leading. A lot of modern stuff will add 7s, 9s, 11 #11 or 13s. Sus 2 and Sus 4 can also sound "impressionistic" and/or "vague."

# Common Chord Progressions

## Common Chord Progressions

### Senchant



Mirror Tuning

- ① = A    ⑤ = E
- ② = D    ⑥ = A
- ④ = C

♩ = 120

n.guit.

First progression (Measures 1-4):

- Measure 1: **C** (I)
- Measure 2: **F** (IV)
- Measure 3: **G** (V)
- Measure 4: **Cm7** (i)

Second progression (Measures 5-8):

- Measure 5: **Fm7** (iv)
- Measure 6: **Gm7** (v)
- Measure 7: **G7** (V)
- Measure 8: **Am** (i)

Third progression (Measures 9-12):

- Measure 9: **G** (bVII)
- Measure 10: **F** (bVI)
- Measure 11: **C** (I)
- Measure 12: **G** (V)

Fourth progression (Measures 13-16):

- Measure 13: **Am** (vi)
- Measure 14: **F** (IV)
- Measure 15: **C** (I)
- Measure 16: **G** (V)

Continuation of the fourth progression (Measures 17-20):

- Measure 17: **Am** (vi)
- Measure 18: **F** (IV)
- Measure 19: **C** (I)
- Measure 20: **G** (V)

Continuation of the fourth progression (Measures 21-24):

- Measure 21: **Am** (vi)
- Measure 22: **F** (IV)
- Measure 23: **C** (I)
- Measure 24: **G** (V)

# Common Chord Progressions

ii V I V7/ii ii V I

**Dm/F G C A7 Dm/F G C**

13 14 15 16

TAB

0 0 2 2 3 3 3 3 0 0 0 0 2 2 3 3

• 0 0 0 0 2 2 2 2 • 2 0 0 0 0 0 2 0

• 2 2 2 2 0 0 0 0 • 0 2 2 2 0 0 0 0

• 1 1 3 3 X X X X • 1 1 2 2 3 3 X X

3 3 3 3 0 0 1 1 0 0 3 3 3 3

iii-7 vi-7 ii-7 V7 I bII I

**Em7 Am7 Dm7/F G7 C Bb A**

17 18 19 20

TAB

2 2 0 0 0 0 3 3 3 1 0

• 2 2 2 2 0 0 0 0 • 2 0 0 0 • 3 3 3 0

• 0 0 0 0 0 0 2 2 • 0 0 0 0 • 2 2 2 2

• 0 0 0 0 1 1 3 3 • X X X X • 1 1 1 0

0 0 0 0 3 3 3 3 3 1 0

# Sample Songs

## Adelita - Mirror Tuning A1-A4

Francisco Tarrega

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 94

First system of music for "Adelita - Mirror Tuning A1-A4". The system includes a guitar staff (n.guit.) and a TAB staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked as ♩ = 94. The first system contains measures 1 through 4. The guitar staff shows a melodic line with a key signature change to two sharps (F# and C#) in measure 4. The TAB staff shows the corresponding fretting: 7-6-2, 5, 5-3, 4, 2, 10-9, 8, 5, 4-5, 4-2, 4, 2, 5, 2. Dynamics include *f*, *mp*, *mf*, and *f*.

Second system of music. The system includes a guitar staff and a TAB staff. The key signature is two sharps (F# and C#). The tempo is marked as ♩ = 94, with a *rall.* (rallentando) section starting in measure 8 and ending in measure 9, where the tempo changes to ♩ = 48. The system contains measures 5 through 9. The guitar staff shows a melodic line with a key signature change to two sharps in measure 5. The TAB staff shows the corresponding fretting: 7-6-2, 5, 5-3, 4, 2, 10-9, 8, 5, (2), 0, 2, 4, 0. Dynamics include *f*, *mp*, *mf*, and *f*.

Third system of music. The system includes a guitar staff and a TAB staff. The key signature is two sharps (F# and C#). The tempo is marked as ♩ = 94. The system contains measures 10 through 12. The guitar staff shows a melodic line with a key signature change to three sharps (F#, C#, and G#) in measure 10. The TAB staff shows the corresponding fretting: 6, 9, 2, 4, 6, 9, 2, 4, 6, 4, 7, 7, 6, 7, 6, 4, 4, 6, 11, 9, 7, 11, 8, 11. Dynamics include *f*, *mp*, *mf*, and *p*.

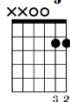
Fourth system of music. The system includes a guitar staff and a TAB staff. The key signature is three sharps (F#, C#, and G#). The system contains measures 13 through 16. The guitar staff shows a melodic line with a key signature change to three sharps in measure 13. The TAB staff shows the corresponding fretting: 8, 9, 11, 9, 11, 8, 11, 11, 13, 8, 9, 10, 10, 11, 6, 4, 8, 9, 9, 8, 0. Dynamics include *f*, *mp*, *mf*, and *f*.

# Sample Songs

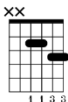
## Mack the Knife

Bobby Darin

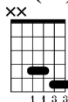
**CMaj7**



**Dm7**



**G7(13)**



**Am7(11)/C**



Nylon Guitar

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

Nylon Guitar

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

**CMaj7** **Dm7**

n.guit.

1 2 3 4

5 6 7 8

**G7(13)** **CMaj7**

n.guit.

5 6 7 8

TAB

3 7 3 7 4 7 3 7 5 8 5 8 5 8 8

5 5 5 5 5 5 2 2 2 2 2 2

4 4 4 4 4 4 0 0 0 0 0 0

4 4 4 4 4 4 0 0 0 0 0 0

2 5 3 2 5 2 3 5 3 7 3 7 4 7 3 7

2 5 3 2 5 2 3 5 3 7 3 7 4 7 3 7

# Sample Songs

**Am7(11)/C** **Dm7**

n.guit.

TAB

0 0 0 0 0 0 3 3 3 3 3 3

0 0 0 0 0 0 2 2 2 2 2 2

0 3 0 3 0 3 5 8 5 8 5 8

**G7(13)** **CMaj7**

n.guit.

TAB

5 5 5 5 5 5 2 2 2 2 2 2

4 4 4 4 4 4 0 0 0 0 0 0

2 5 3 2 4 5 4 2 3 5 3 7 3 7 4 7 3 7

# Sample Songs

## Take Five

Dave Broubeck Quartet

Time Out

Music by Paul Desmond

Nylon Guitar

Nylon Guitar

Mirror Tuning

Mirror Tuning

① = A ⑤ = E

① = A ⑤ = E

② = D ⑥ = A

② = D ⑥ = A

④ = C

④ = C

♩ = 156

(♩ = ♩<sup>♮</sup>)

A

Sheet music for Nylon Guitar, featuring standard notation and TAB for two systems. The key signature is B-flat major (two flats). The time signature is 5/4. The tempo is marked as ♩ = 156. The first system includes a key signature change to A major (no sharps or flats) indicated by a box labeled 'A'.

**System 1:**

- Staff 1 (n.guit.): Standard notation with a key signature change to A major. Includes a 4x repeat sign.
- Staff 2 (TAB): Tablature for the first system, including a 4x repeat sign.
- Staff 3 (n.guit.): Standard notation with a key signature change to A major. Includes a 4x repeat sign.
- Staff 4 (TAB): Tablature for the second system, including a 4x repeat sign.

**System 2:**

- Staff 5 (n.guit.): Standard notation with a key signature change to A major. Includes a 4x repeat sign.
- Staff 6 (TAB): Tablature for the third system, including a 4x repeat sign.
- Staff 7 (n.guit.): Standard notation with a key signature change to A major. Includes a 4x repeat sign.
- Staff 8 (TAB): Tablature for the fourth system, including a 4x repeat sign.



# Sample Songs

nguit.

9 <sup>sl.</sup> 10 11 12

TAB

7/8~7 6 4 3 6 8 6 8 6 10 8 10 3 4 3 8 6 8

nguit.

TAB

3 3 1 3 3 1 3 3 1 3 3 1 3 3 1

2 2 1 2 2 1 2 2 1 2 2 1 2 2 1

**B**

13 14 15 16

TAB

6 9 6 9 6 8 9 10 4 8 4 8 4 6 7 8 9 6 9 6 3 4 6 7 8 7 8 9 4 4 3 4 5

TAB

8 4 6 8 4 4 4 3 3

7 7 4 6 6 8 4 4 5 2 2 2

17 18 19 20

TAB

6 9 6 9 6 8 9 10 4 8 4 8 4 6 7 8 9 6 9 6 3 6 11 9 8

TAB

8 4 6 8 4 4 4 1 1 1 2

7 7 4 6 6 8 4 4 5 1 1 1