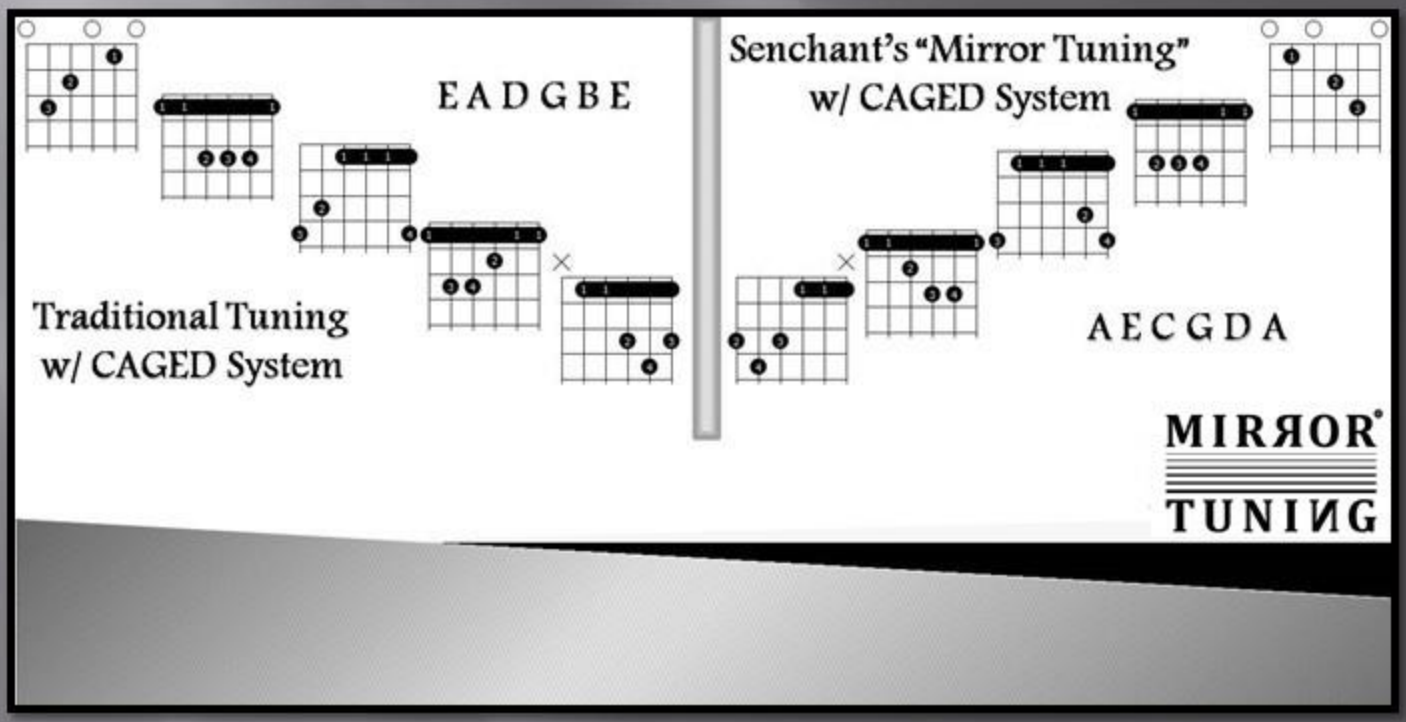
Mirror Tuning®

The New Conventional Tuning

Book 1



1st Edition

By Senchant

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 a bigger range of ANY 8 string guitar!!!

Here's how it works:

<u>Traditional Guitar Tuning = 4th 4th 4th 3rd 4th</u>
E2 A2 D3 G3 B3 E4

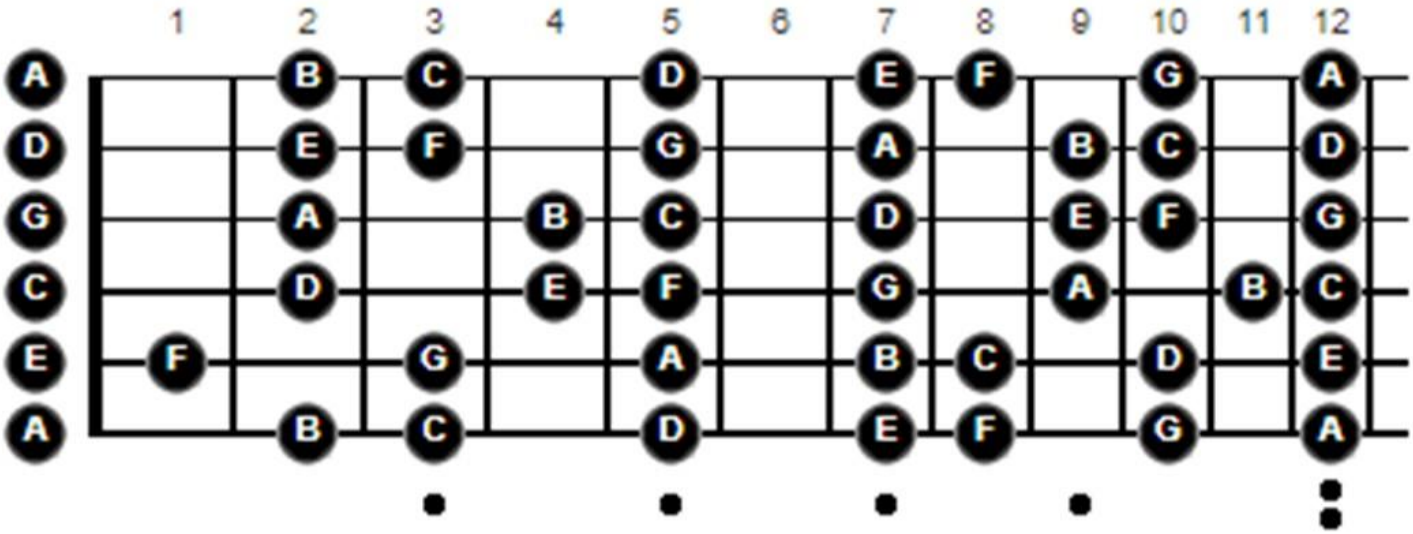
<u>Senchant's Mirror Tuning® = 5th +5th(b6) 5th 5th 5th</u>
B1 F#2 D3 A3 E4 B4 - Nylon string guitars & Mini electrics
Bb1 F2 Db3 Ab3 Eb4 Bb4 - Nylon string guitars & Mini electrics
A1 E2 C3 G3 D4 A4 - Nylon string guitars
G#1 D#2 B2 F#3 C#4 G#4 - Steel string 24.75″ scale guitars
G1 D2 Bb2 F3 C4 G4 - 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!!!

Table of Contents

Mirror Tuning A1-A4 (Nylon String)

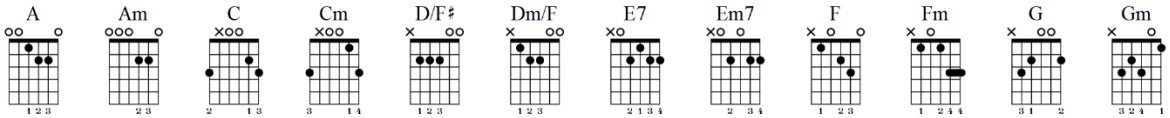


The following examples are written in Mirror Tuning® – A1 to A4

Open Chord Chart

Mirror Tuning®

12 Basic Common Open Chords



Mirror Tuning
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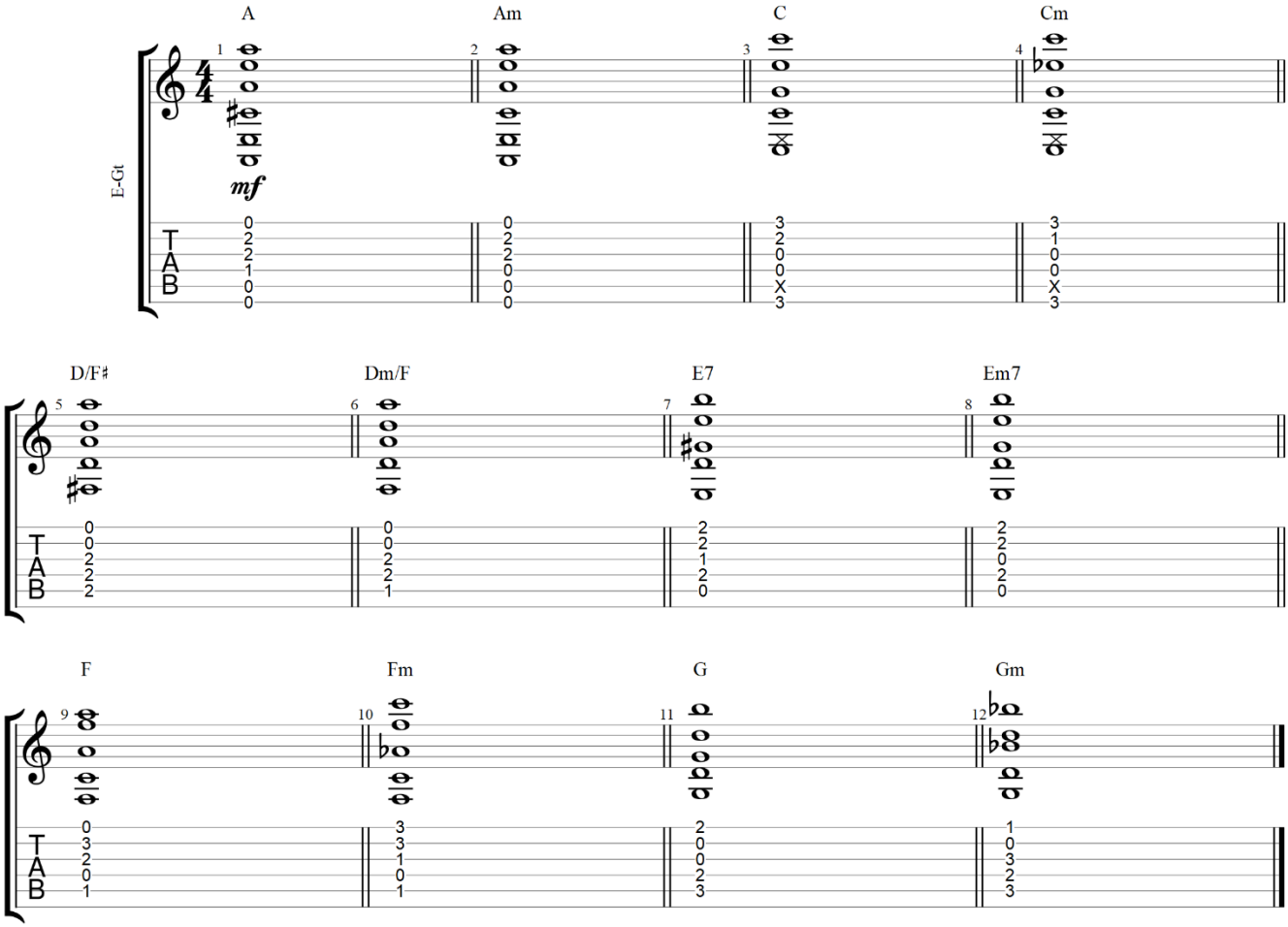
② = D ⑥ = A
④ = C

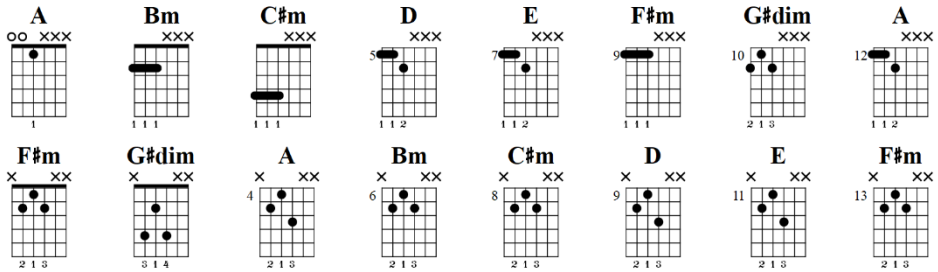
♩ = 120



Open Voiced Triads

Open Voiced Triads - A Major / f#minor

Senchant



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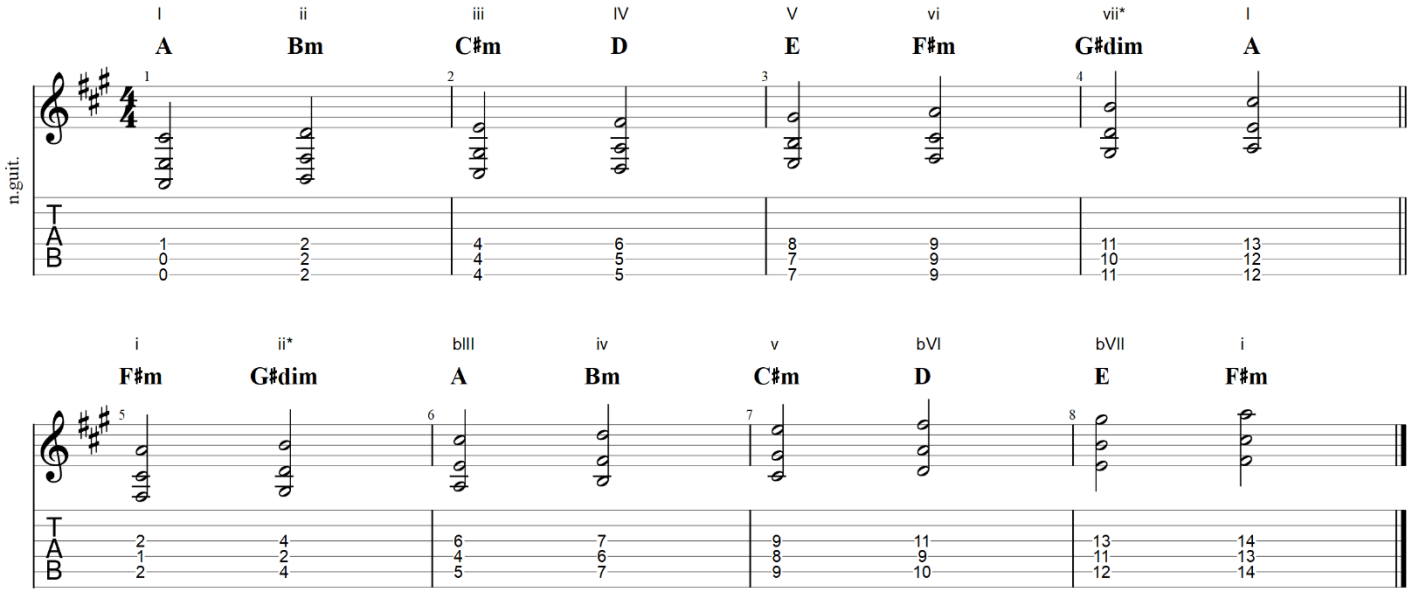

12 Bar Blues

12 Bar Blues

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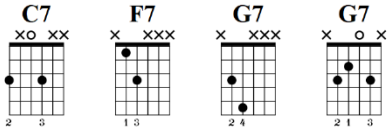

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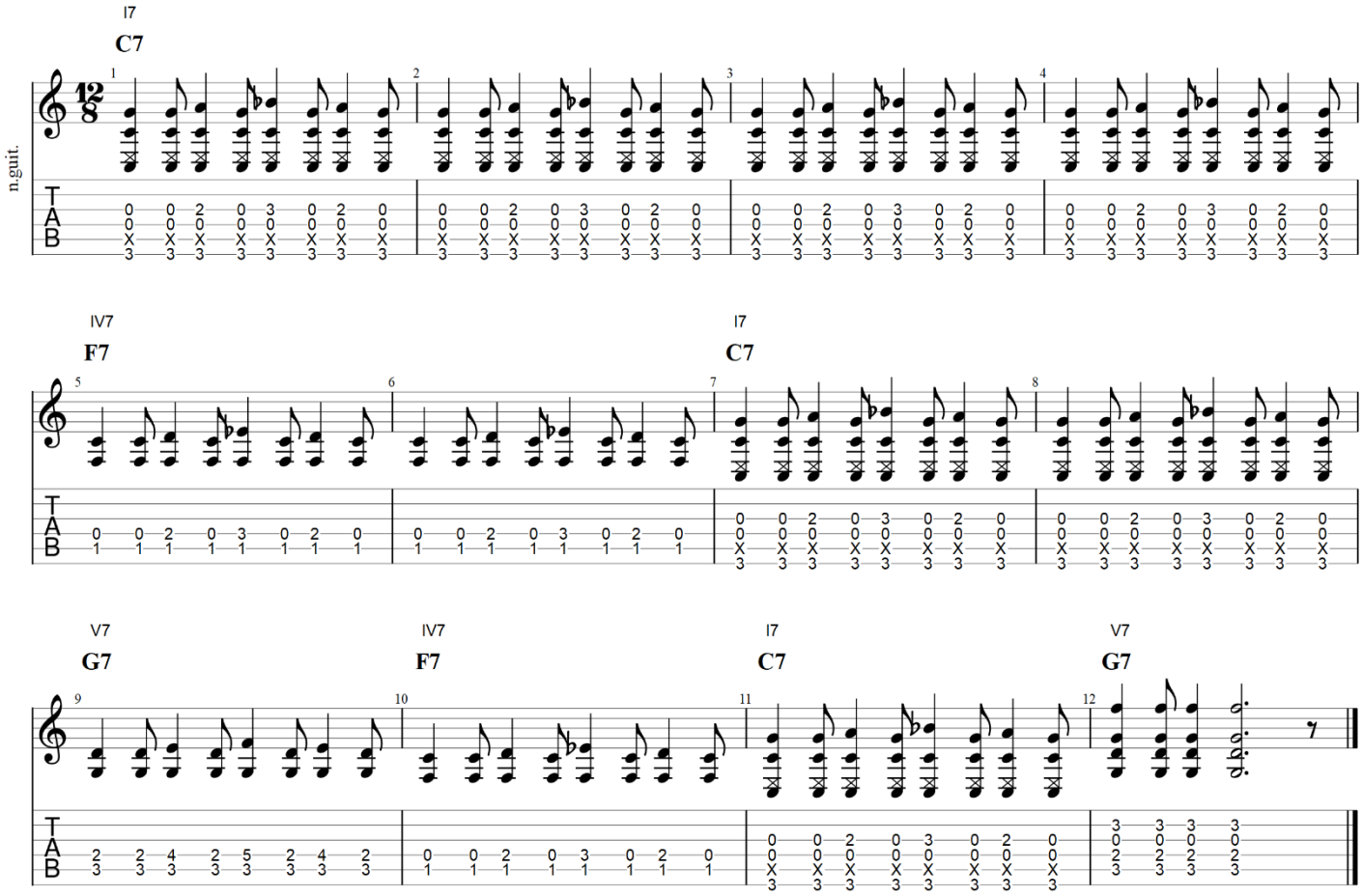
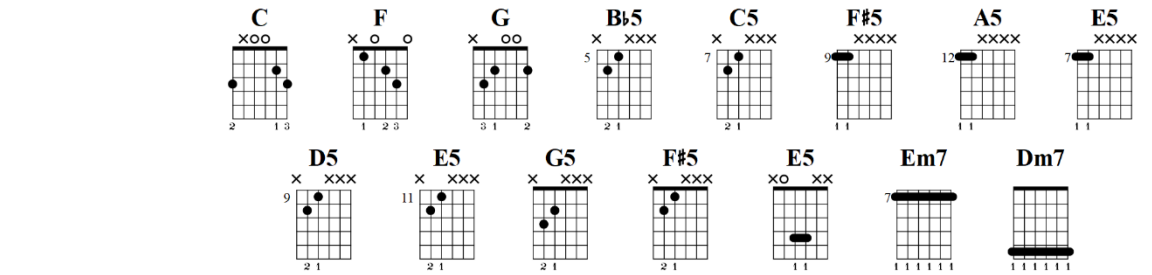


Sample Riffs

Sample Riffs

Sample Riffs

Senchant



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Wild Thing - Chip Taylor

C F G F B♭5 C5 B♭5 C5

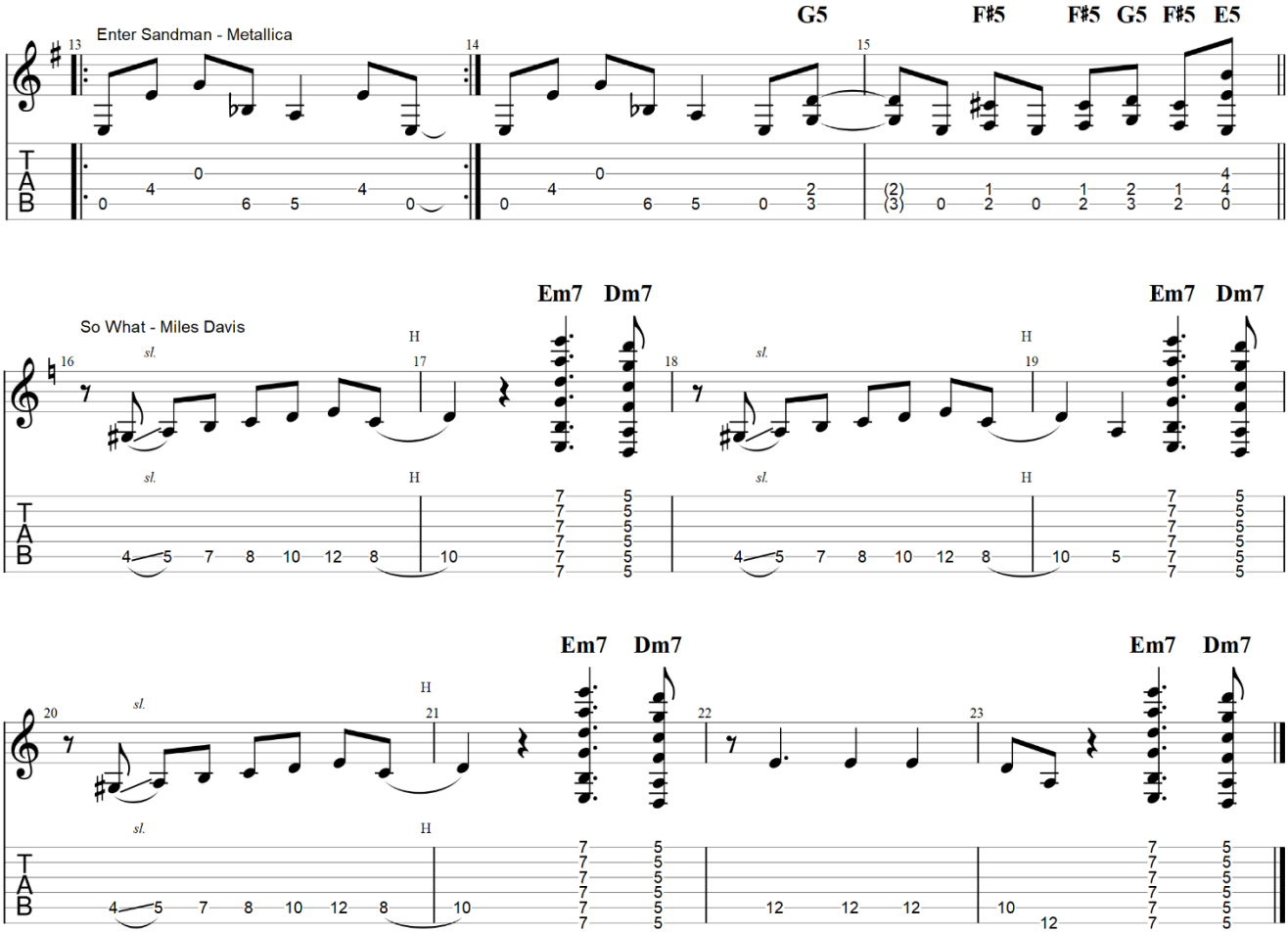
n.guit.

Cult of Personality - Living Colour

Crazy Train - Ozzy Osborne/Randy Rhoads

F♯5 A5 E5 F♯5 D5 E5

Sample Riffs



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.

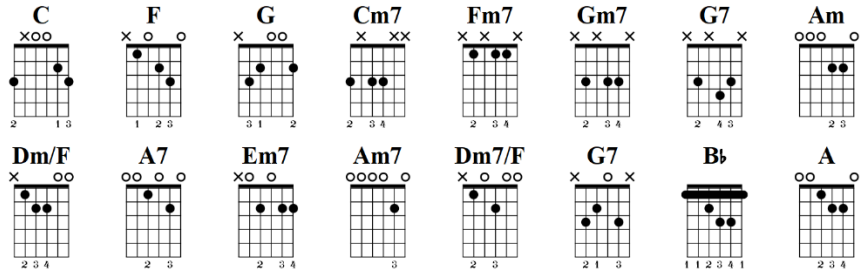
Also try inversions and voice leading. A lot of modern stuff will add 7s, 9s, 11 #11 or 13s. Sus 2 and Sus 4 can also sound "impressionistic" and/or "vague."

Common Chord Progressions

Common Chord Progressions

Common Chord Progressions

Senchant



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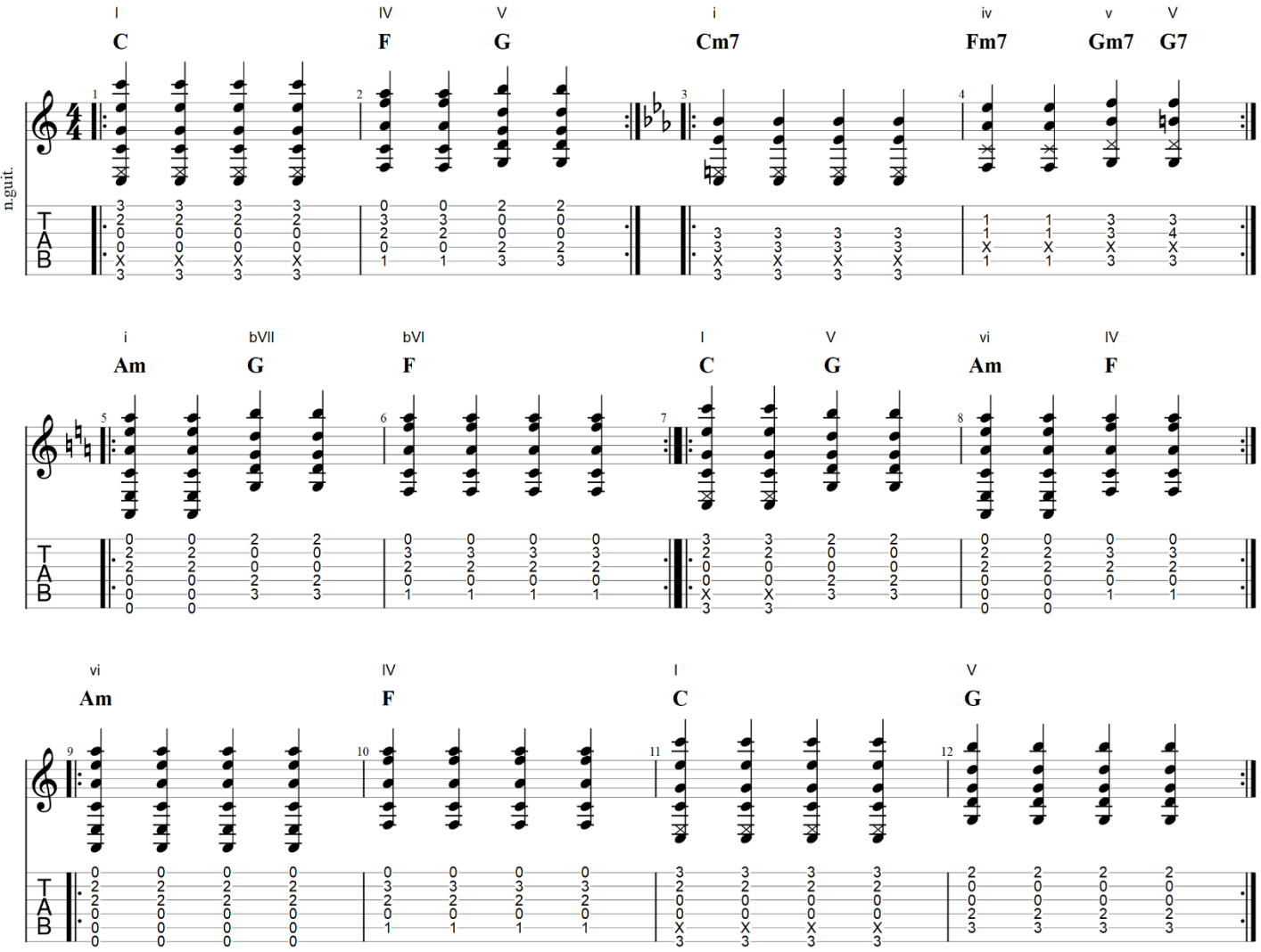

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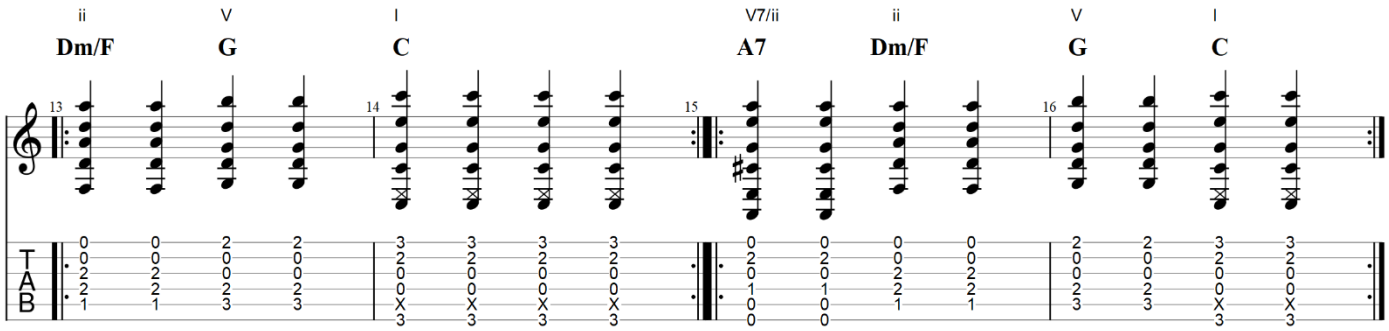
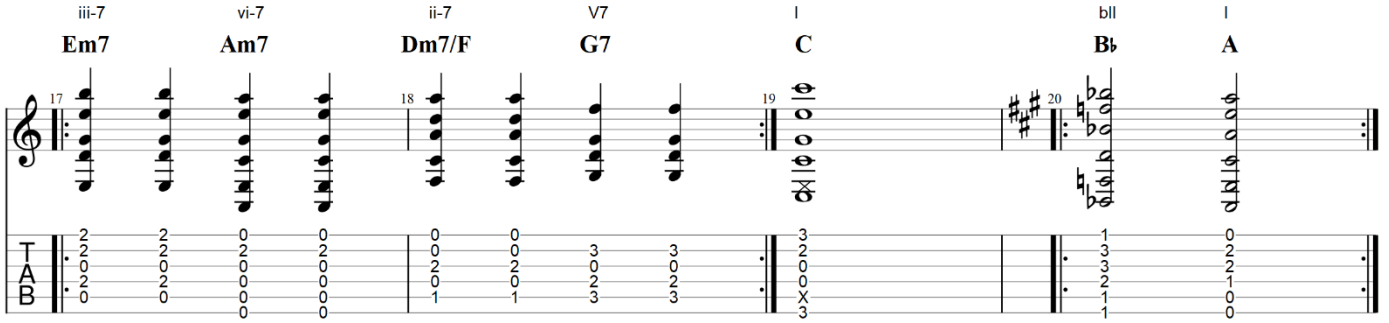




Sample Songs

Adelita - Mirror Tuning A1-A4

Francisco Tarrega

Mirror Tuning
① = A ⑤ = E
② = D ⑥ = A
④ = C

♩ = 94

n.guit.

f *mp* *mf* *f*

♩ = 94 rall ♩ = 48

♩ = 94

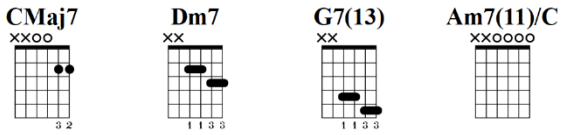
f *mf* *mp* *p*

f *mp* *mf* *f* *mf* *f*

Sample Songs

Mack the Knife

Bobby Darin



Nylon Guitar
Mirror Tuning
①＝A ⑤＝E
②＝D ⑥＝A
④＝C

Nylon Guitar
Mirror Tuning
①＝A ⑤＝E
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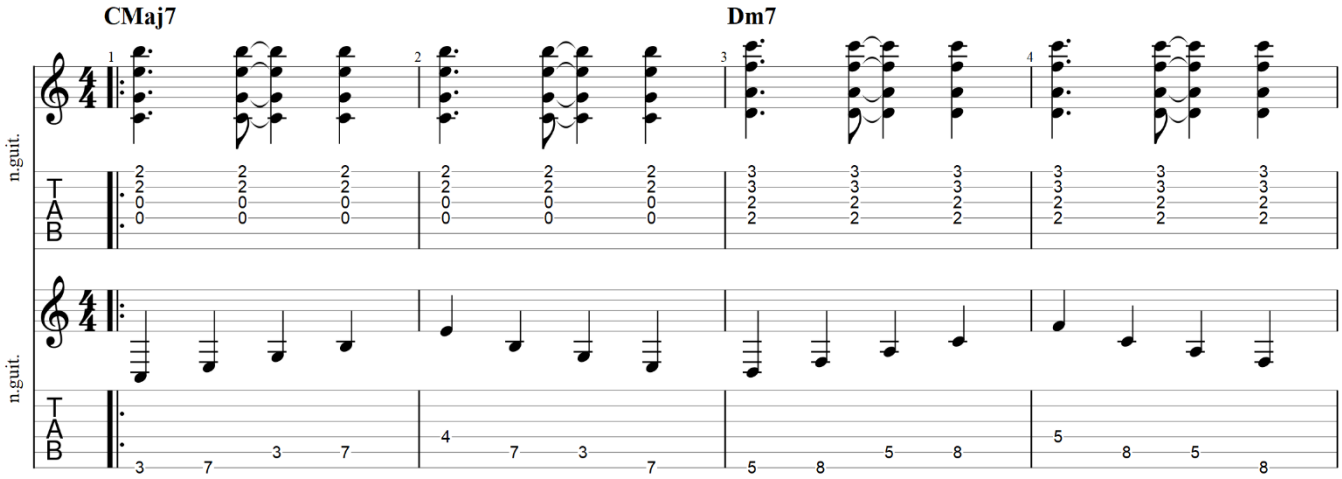
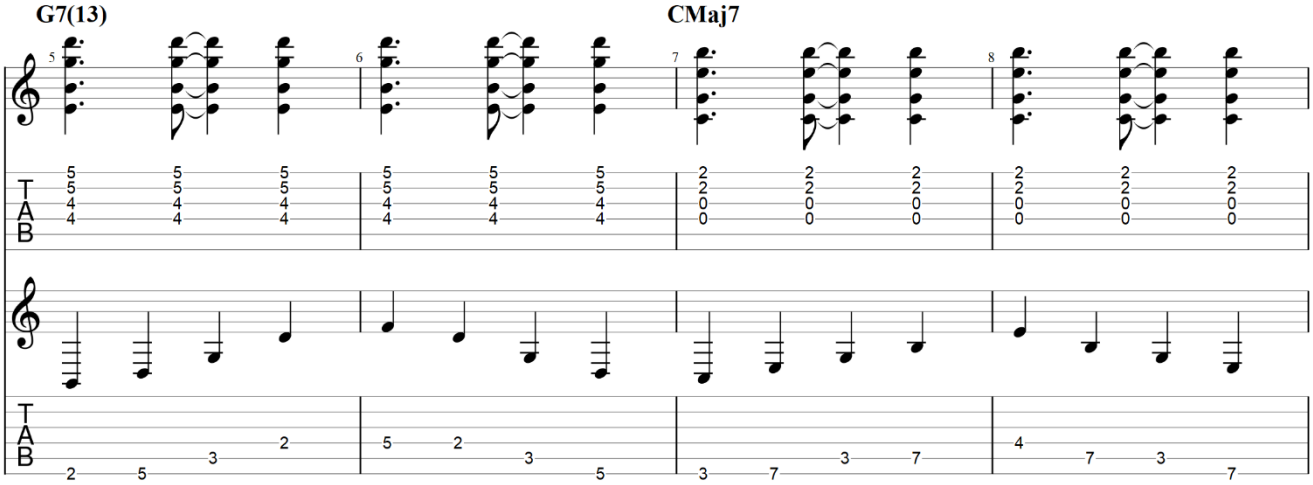
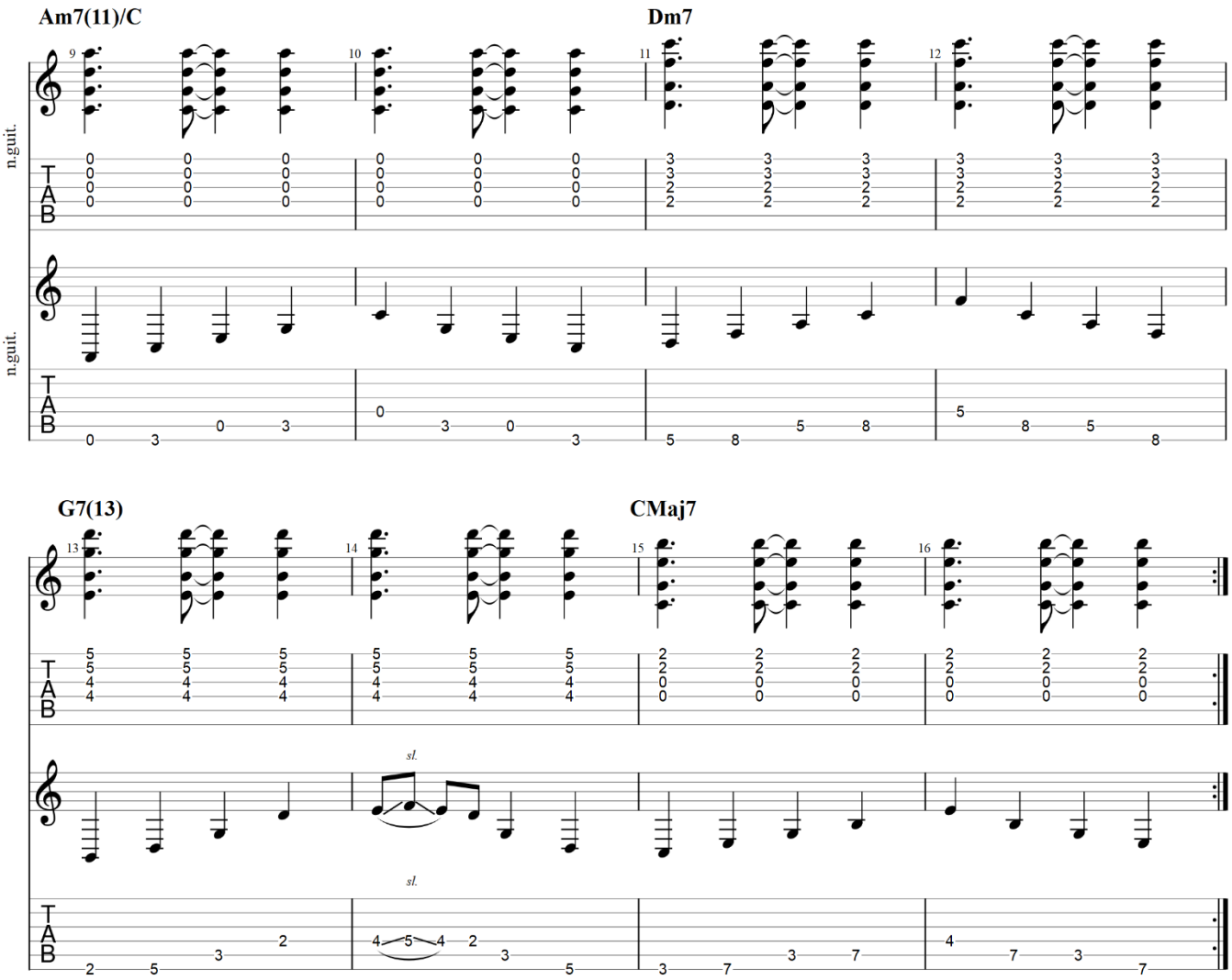
♩ = 120





Sample Songs



Sample Songs

Take Five

Dave Broubeck Quartet

Time Out

Music by Paul Desmond

Nylon Guitar
Mirror Tuning
① = A ⑤ = E
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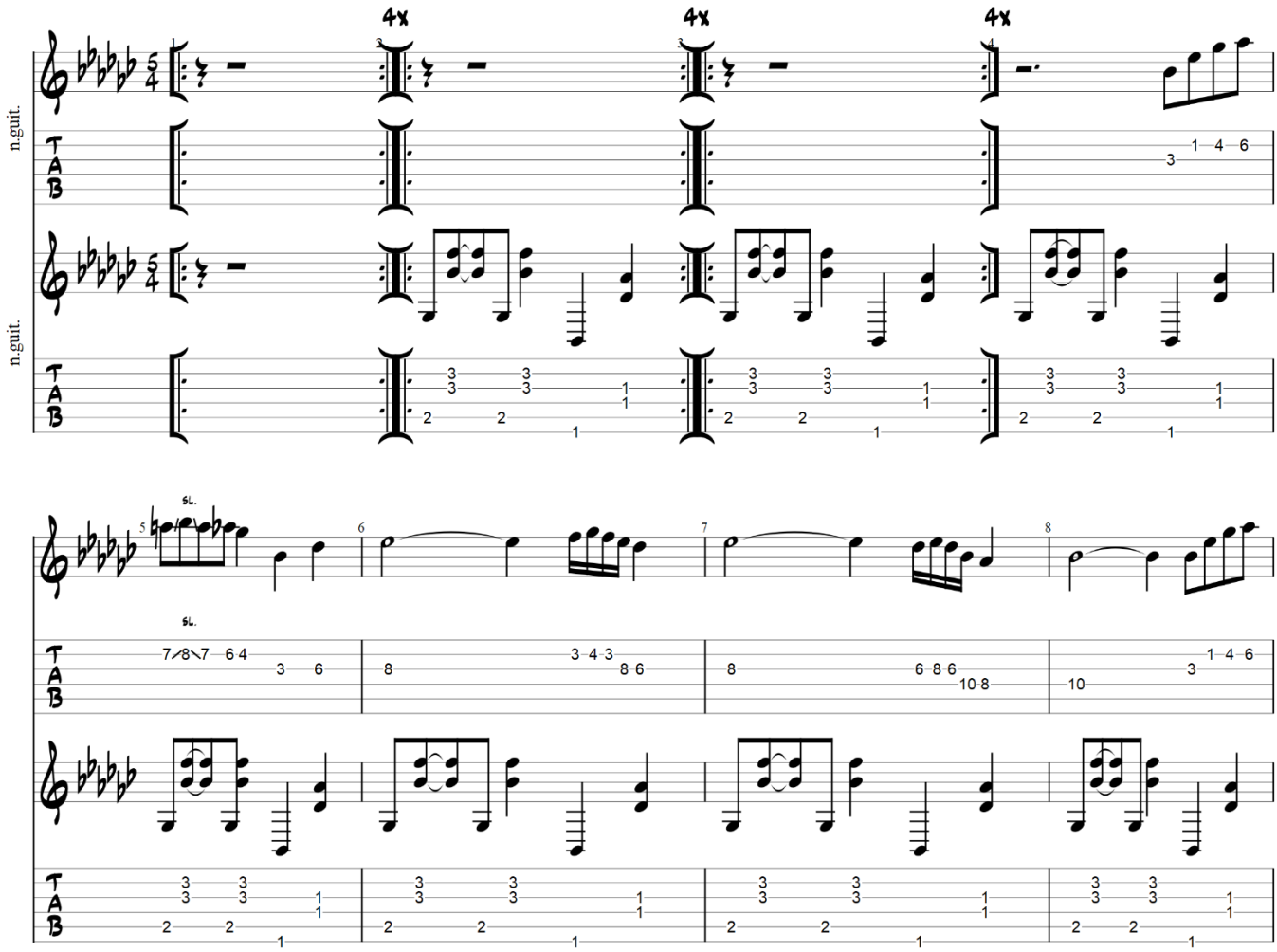
④ = C

Nylon Guitar
Mirror Tuning
① = A ⑤ = E
② = D ⑥ = A
④ = C

♩ = 156

(♫ = ♩ ♪)

A



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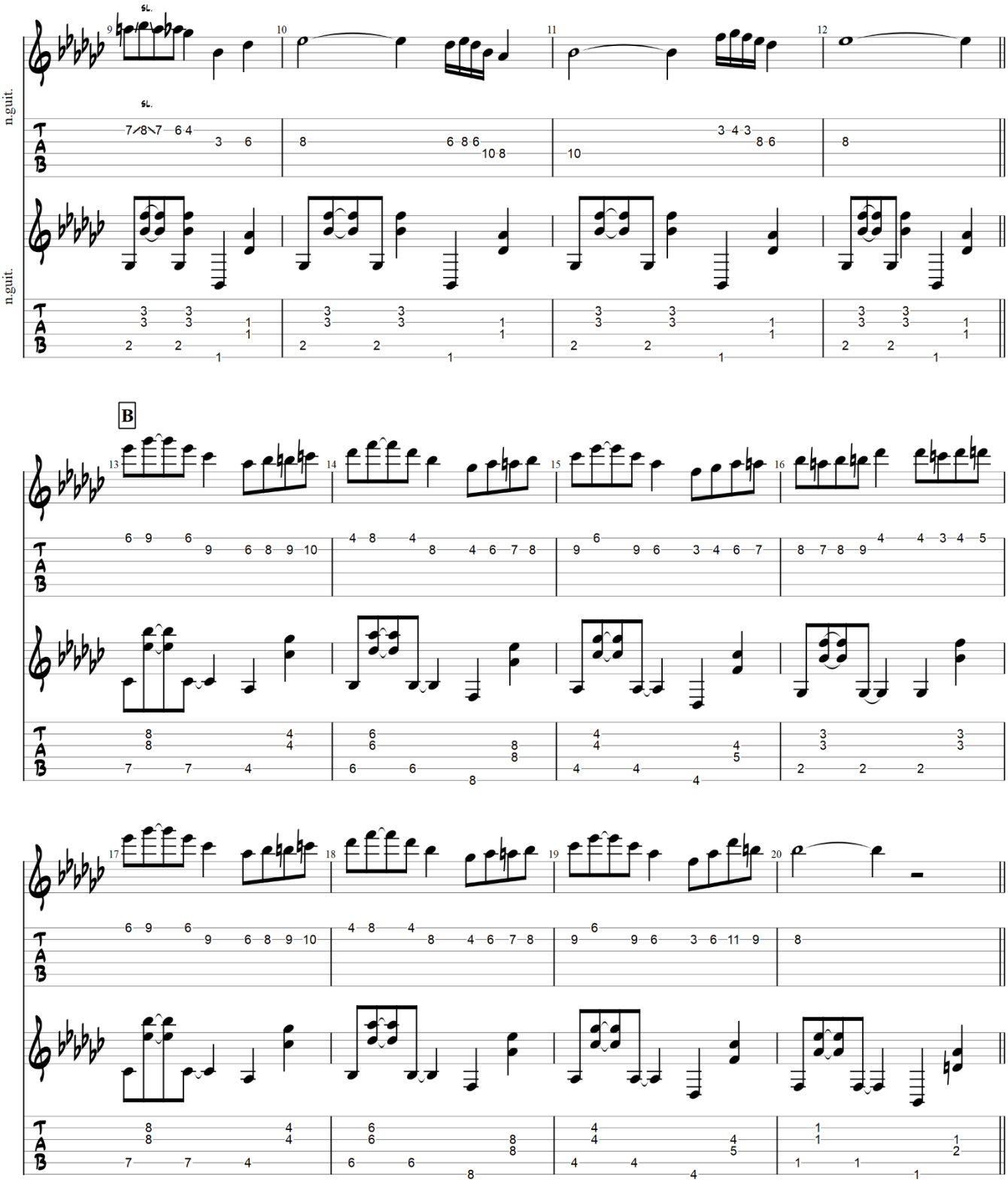

Scales –
minor/Major pentatonic and basic Modes

Double Pentatonics - a minor (1 b3 4 5 b7)

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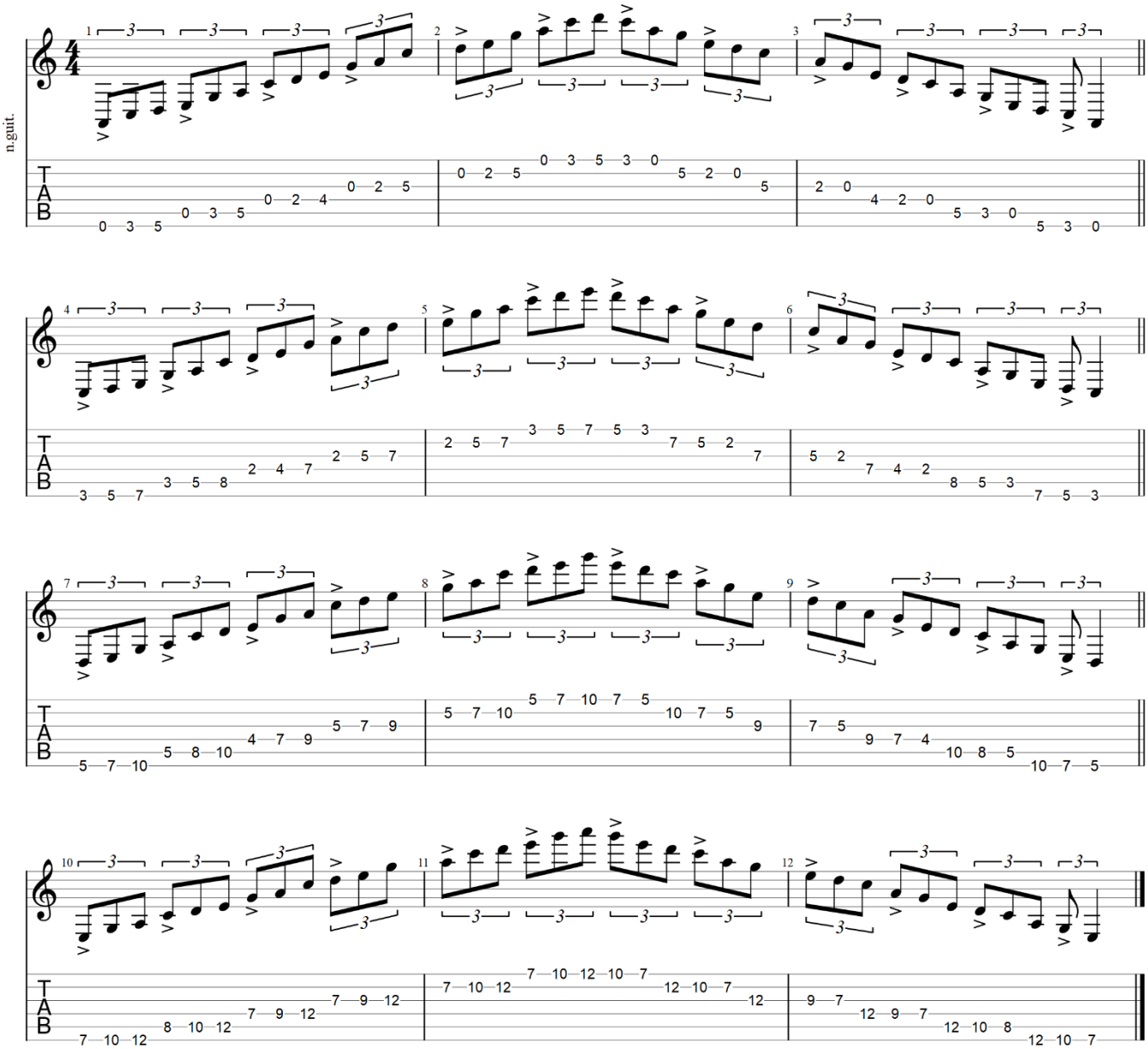

Scales –
minor/Major pentatonic and basic Modes

3 Octave D Major Pentatonic (1 2 3 5 6)

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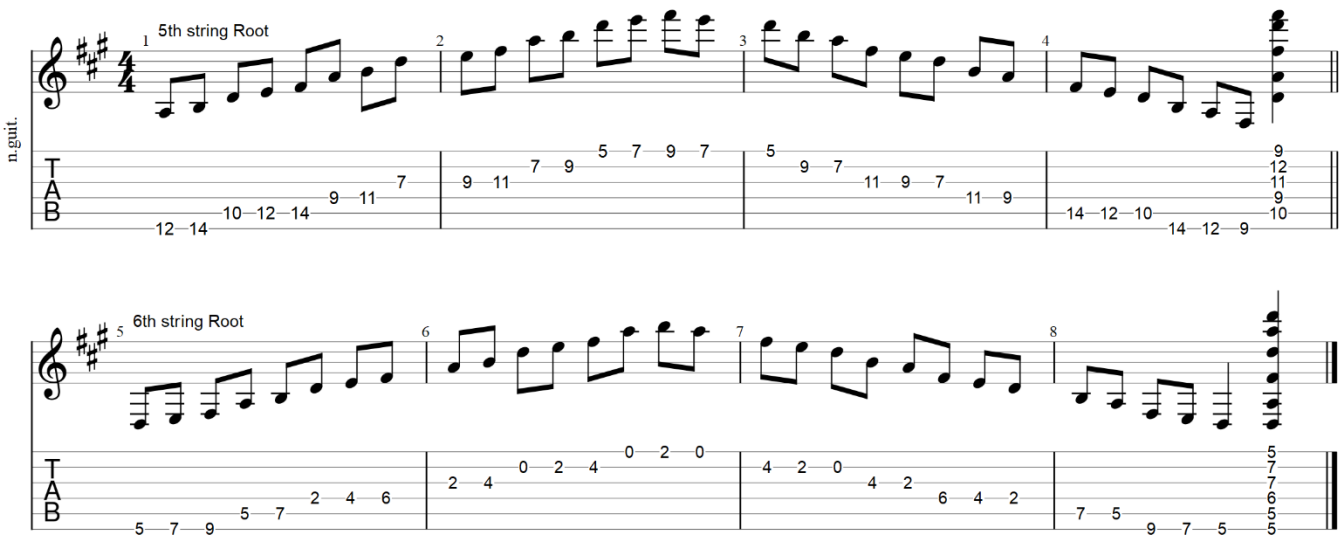

3 Octave C Major Ionian (1 2 3 4 5 6 7)

Senchant

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