

# Mirror Tuning®

The New Conventional Tuning

Book 1

The diagram compares two guitar tuning systems. On the left, 'Traditional Tuning w/ CAGED System' is shown with the tuning E A D G B E. It features five fretboard diagrams for the CAGED system (C, A, D, G, B) and a sixth diagram for the E barre system marked with an 'X'. On the right, 'Senchant's "Mirror Tuning" w/ CAGED System' is shown with the tuning A E C G D A. It features five fretboard diagrams for the CAGED system (C, A, D, G, B) and a sixth diagram for the A barre system marked with an 'X'. A vertical line separates the two systems. The tuning letters are placed to the right of their respective diagrams.

Traditional Tuning  
w/ CAGED System

E A D G B E

Senchant's "Mirror Tuning"  
w/ CAGED System

A E C G D A

**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 a bigger range of ANY 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**  
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

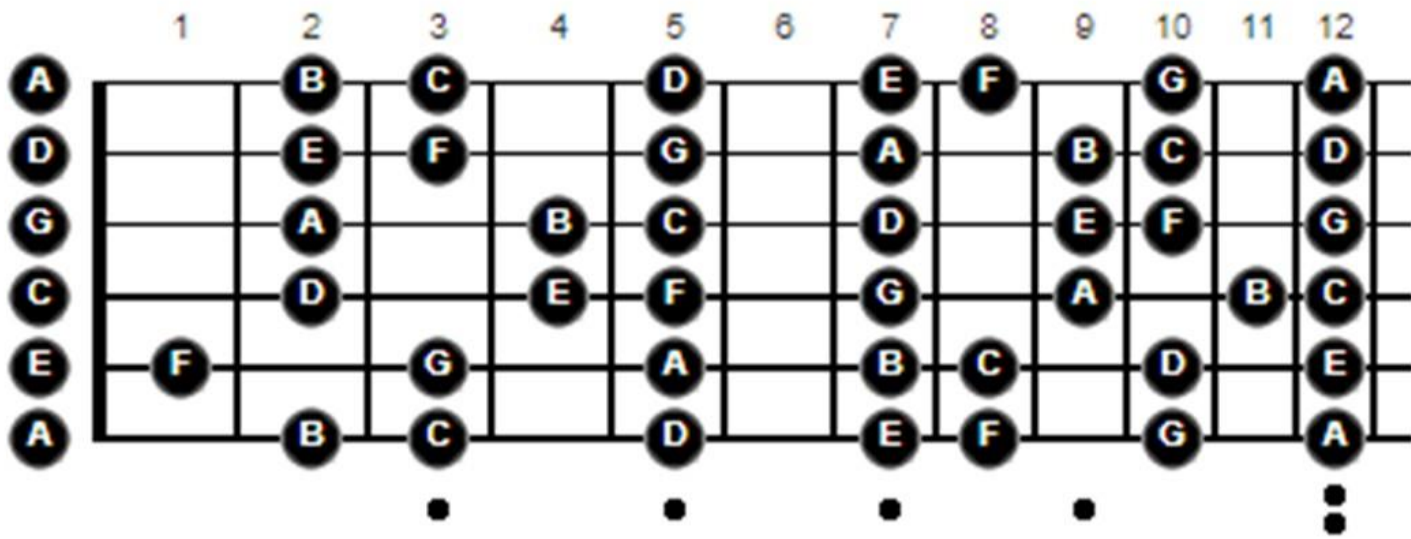
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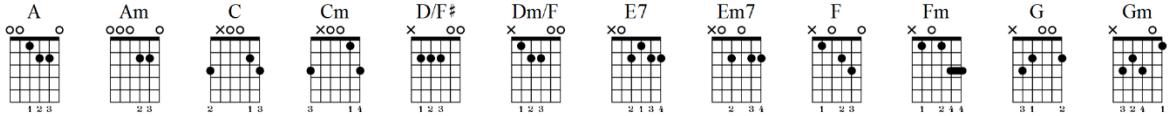
# Mirror Tuning A1-A4 (Nylon String)



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

TAB: A (0 2 2 1 0 0), Am (0 2 2 1 0 0), C (0 2 3 0 0 0), Cm (0 2 3 0 0 0)

D/F#                          Dm/F                          E7                          Em7

TAB: D/F# (5 0 0 2 2 2), Dm/F (6 0 0 2 2 2), E7 (7 2 2 1 0 0), Em7 (8 2 2 1 0 0)

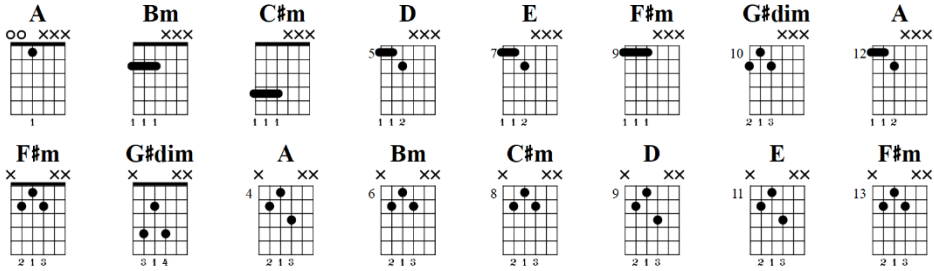
F                          Fm                          G                          Gm

TAB: F (0 3 3 2 0 1), Fm (3 3 3 2 0 1), G (2 0 0 2 2 3), Gm (1 0 0 2 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

I            ii            iii            IV            V            vi            vii\*            I

**A            Bm            C#m            D            E            F#m            G#dim            A**

n.guit.

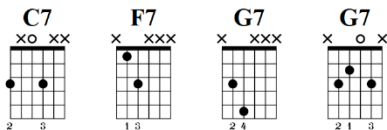
i            ii\*            bIII            iv            v            bVI            bVII            i

**F#m            G#dim            A            Bm            C#m            D            E            F#m**

# 12 Bar Blues

## 12 Bar Blues

Senchant



Mirror Tuning

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

♩ = 120

17

C7

n.guit.

First system of the 12-bar blues, measures 1-4. Chord: C7.

Musical notation: Treble clef, 12/8 time signature. Four measures of music with a 17-measure rest indicated above the staff.

TAB: Shows fret numbers for strings T, A, B. Measure 1: 0 0 2 0 3 0 2 0. Measure 2: 0 0 2 0 3 0 2 0. Measure 3: 0 0 2 0 3 0 2 0. Measure 4: 0 0 2 0 3 0 2 0. Muted strings are marked with 'x'.

IV7

F7

17

C7

Second system of the 12-bar blues, measures 5-8. Chords: F7, C7.

Musical notation: Treble clef, 12/8 time signature. Four measures of music with a 17-measure rest indicated above the staff.

TAB: Shows fret numbers for strings T, A, B. Measure 5: 0 0 2 0 3 0 2 0. Measure 6: 0 0 2 0 3 0 2 0. Measure 7: 0 0 2 0 3 0 2 0. Measure 8: 0 0 2 0 3 0 2 0. Muted strings are marked with 'x'.

V7

G7

IV7

F7

17

C7

V7

G7

Third system of the 12-bar blues, measures 9-12. Chords: G7, F7, C7, G7.

Musical notation: Treble clef, 12/8 time signature. Four measures of music with a 17-measure rest indicated above the staff.

TAB: Shows fret numbers for strings T, A, B. Measure 9: 2 2 4 2 5 2 4 2. Measure 10: 0 0 2 0 3 0 2 0. Measure 11: 0 0 2 0 3 0 2 0. Measure 12: 3 3 3 3. Muted strings are marked with 'x'.

# Walking Bassline

## Walking Bass Senchant

Mirror Tuning

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

♩ = 120

A7

Measures 1-4 of the walking bassline. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is shown in a mirrored guitar tuning. The notes are: 1. A7 (A, C#, E), 2. A7 (A, C#, E), 3. A7 (A, C#, E), 4. A7 (A, C#, E).

T	5	2			2	4	6	2		5	2	6	4		2	4	6	2		2	4	6	2	
A	6				7					0					1						1			
B	5	4	3	2	0	4	4	5	4	3	2	0	4	4	0	2	4	5	0	2	3	4	5	

D7

A7

Measures 5-8 of the walking bassline. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is shown in a mirrored guitar tuning. The notes are: 5. D7 (D, F#, A), 6. D7 (D, F#, A), 7. A7 (A, C#, E), 8. A7 (A, C#, E).

T	5	4	2	4	6	0	4	0	5	2	6	4	2	4	6	2					2	4	6	2
A	6				7				0					1							1			
B	5	4	3	2	0	2	3	4	5	0	2	3	5	3	2	4	5	4	3	2	0	2	3	5

E7

D7

A7

E7

Measures 9-12 of the walking bassline. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is shown in a mirrored guitar tuning. The notes are: 9. E7 (E, G#, B), 10. D7 (D, F#, A), 11. A7 (A, C#, E), 12. E7 (E, G#, B).

T	2	0	4	1	5	4	2	4	2	4	6	2	2	4	0	2	4	6			2	4	6
A	4				6					0				1							1		
B	4	2	0	4	6	5	4	2	4	5	4	3	2	0	2	3	2	0	2	4	5	7	6

A7

Measures 13-16 of the walking bassline. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is shown in a mirrored guitar tuning. The notes are: 13. A7 (A, C#, E), 14. A7 (A, C#, E), 15. A7 (A, C#, E), 16. A7 (A, C#, E).

T	4	0	5	2	6	2	5	0	4	0	5	2	6	2	6	2	5	0			6	2	5	0
A	5				7				0					1							1			
B	5	4	3	2	0	5	4	2	0	2	4	5	0	2	3	4	5	4	3	2	0	5	4	2

D7

A7

Measures 17-20 of the walking bassline. The notation includes a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass line is shown in a mirrored guitar tuning. The notes are: 17. D7 (D, F#, A), 18. D7 (D, F#, A), 19. A7 (A, C#, E), 20. A7 (A, C#, E).

T	4	2	0	2	4	0	2	0	4	0	5	2	6	2	5	0	2				6	2	5	0
A	5				7				0					1							1			
B	5	4	3	2	0	2	3	4	5	0	2	3	5	3	2	4	5	4	3	2	0	5	4	2





# Sample Riffs

## Sample Riffs

### Senchant

Chord diagrams for the following chords:

- C**: x00233
- F**: x02333
- G**: x02033
- B $\flat$ 5**: x5xx
- C5**: x7xx
- F#5**: x9xxx
- A5**: x12xxx
- E5**: x7xxx
- D5**: x9xxx
- E5**: x11xxx
- G5**: x2xxx
- F#5**: x3xxx
- E5**: x0xx
- Em7**: 777777
- Dm7**: 777777

#### Mirror Tuning

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

♩ = 120

Wild Thing - Chip Taylor

Chords: C, F, G, F, B $\flat$ 5, C5, B $\flat$ 5, C5

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

Cult of Personality - Living Colour

Tab: 0 3 0 0 | 2 0 3 0 0 2 | 0 3 0 0 | 2 0 3 0 0 2 | 2 0 3 0 0 2 | 0 3 0 0 | 5 3 0 0 | 7 3 0 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 | 11 11 | 9 9 | 9 10 | 9 9 | 7 12 11 12 | 7 12 11 7

# Sample Riffs

Enter Sandman - Metallica

Chords: G5, F#5, F#5 G5 F#5 E5

Measure numbers: 13, 14, 15

So What - Miles Davis

Chords: Em7 Dm7, Em7 Dm7

Measure numbers: 16, 17, 18, 19

Chords: Em7 Dm7, Em7 Dm7

Measure numbers: 20, 21, 22, 23

# Common Chord Progressions

## Common Chord Progressions

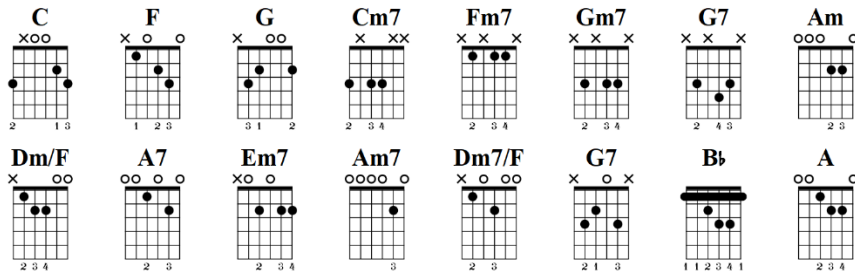
- I IV V widely used in Rock, Blues and Country, also try i iv v... V will sound stronger, but you can mix and match, change order, meter, etc. I vi IV V is an old Rock n Roll sound.
- i bVII bVI minor chord progression widely used in Rock and Pop.
- I V vi IV the most common chord progression
- vi IV 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.

Progression 1: I (C), IV (F), V (G), i (Cm7), iv (Fm7), v (Gm7), V (G7)

Measures 1-6: C, F, G, Cm7, Fm7, Gm7, G7

Progression 2: i (Am), bVII (G), bVI (F), I (C), V (G), vi (Am), IV (F)

Measures 7-12: Am, G, F, C, G, Am, F

Progression 3: vi (Am), IV (F), I (C), V (G)

Measures 13-16: Am, F, C, G



# Sample Songs

## Adelita - Mirror Tuning A1-A4

Francisco Tarrega

Mirror Tuning

①=A ⑤=E

②=D ⑥=A

④=C

♩ = 94

n.guit.

1 2 3 4

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

TAB

7 6 2 5 5 3 4 2 10 9 8 5 4 5 4 2 5 2

0 4 5 0 7 8 9 4 5 4 2 4 2 5 2

5 6 7 8

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

TAB

7 6 2 5 5 3 4 2 10 9 8 5 (2) 0 2 0 4 4 0

0 4 5 0 7 8 9 4 5 4 2 4 2 5 2

♩ = 94

9 10 11 12

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

TAB

6 9 2 4 6 9 2 4 6 2 7 7 7 6 7 6 4 4 6 11 9 7 11 8 11

0 8 1 0 8 1 0 7 7 6 6 6 4 4 6 8 9 7 11 8 11

13 14 15 16

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

TAB

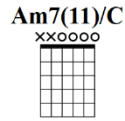
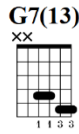
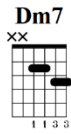
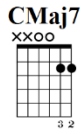
8 9 9 11 8 11 11 13 8 9 6 4 8 9 9 8 0

0 7 9 0 0 11 9 10 10 7 9 8 9 7 0

# 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  
② = D ⑥ = A  
④ = C

♩ = 120

**CMaj7** **Dm7** **G7(13)** **CMaj7**

n.guit.

1 2 3 4

5 6 7 8

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

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



# Sample Songs

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

n.guit.

This section contains two systems of musical notation. The first system covers measures 9 to 12. The top staff shows chord voicings for Am7(11)/C (measures 9-10) and Dm7 (measures 11-12). The middle staff shows the bass line with quarter notes. The bottom staff shows guitar tablature with fret numbers 0, 3, 5, and 8.

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.

This section contains two systems of musical notation. The first system covers measures 13 to 16. The top staff shows chord voicings for G7(13) (measures 13-14) and CMaj7 (measures 15-16). The middle staff shows the bass line with quarter notes, including a slide (sl.) in measure 14. The bottom staff shows guitar tablature with fret numbers 2, 3, 4, 5, 7.

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

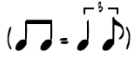
## Take Five

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



A

n.guit.

The score consists of two systems. The first system has three measures, each starting with a 4x bar line. The second system has four measures, each starting with a 4x bar line. The notation includes standard musical notation with a treble clef and a key signature of two flats (Bb, Eb). The TAB lines show fret numbers and techniques such as triplets (3), slurs (sl.), and bends (b). The first system's TAB lines show fret numbers 2, 2, 1 and 3, 3, 1. The second system's TAB lines show fret numbers 7, 8, 7, 6, 4, 3, 6, 8, 3, 4, 3, 8, 6, 8, 6, 10, 8, 10, 3, 1, 4, 6. The first system's musical notation shows a quarter note chord (A4-G4-F4) followed by a quarter note chord (A4-G4-F4) and a quarter note chord (A4-G4-F4). The second system's musical notation shows a quarter note chord (A4-G4-F4) followed by a quarter note chord (A4-G4-F4) and a quarter note chord (A4-G4-F4).

# Sample Songs

n.guit.

TAB

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

n.guit.

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

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 4 5 2 2 2 3 3

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 7 7 4 6 6 8 8 4 4 4 5 1 1 1 2

# Scales - minor/Major pentatonic and basic Modes

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

Senchant

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

n.guit.

TAB  
0 3 5 0 3 5 0 2 4 0 2 5 | 0 2 5 0 3 5 3 0 5 2 0 5 | 2 0 4 2 0 5 3 0 5 3 0

TAB  
3 5 7 3 5 8 2 4 7 2 5 7 | 2 5 7 3 5 7 5 3 7 5 2 7 | 5 2 7 4 2 8 5 3 7 5 3

TAB  
5 7 10 5 8 10 4 7 9 5 7 9 | 5 7 10 5 7 10 7 5 10 7 5 9 | 7 5 9 7 4 10 8 5 10 7 5

TAB  
7 10 12 8 10 12 7 9 12 7 9 12 | 7 10 12 7 10 12 10 7 12 10 7 12 | 9 7 12 9 7 12 10 8 12 10 7

# Scales –

## minor/Major pentatonic and basic Modes

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

Senchant

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

n.guit.

1 5th string Root

T A B

12-14 10-12-14 9-11 7 9-11 7 9 5-7-9-7 5 9-7 11-9-7 11-9 14-12-10 14-12-9

5 6th string Root

T A B

5-7-9 5-7 2-4-6 2-4 0-2-4 0-2-0 4-2-0 4-2 6-4-2 7-5 9-7-5 5

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

Senchant

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

n.guit.

1

T A B

3 5 7 8 3 5 7 8 2 4 5 7 2 4 5 7 2 3 5 7 2 3 5 7

4

T A B

5 3 2 7 5 3 2 7 5 4 2 7 5 4 2 8 7 5 3 8 7 5 3

# Scales -

## 3 Octave Modes in C Major

Senchant

Mirror Tuning

① = A ⑤ = E

② = D ⑥ = A

④ = C

♩ = 120

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

n.guit.

TAB

3 5 7 8 3 5 7 8 2 4 5 7 2 4 5 7 2 3 5 7 2 3 5 7

4 d minor Dorian (1 2 b3 4 5 6 b7)

TAB

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

7 e minor Phrygian (1 b2 b3 4 5 b6 b7)

TAB

7 8 10 12 7 8 10 12 5 7 9 11 5 7 9 10 5 7 9 10 5 7 8 10

10 F Major Lydian (1 2 3 #4 5 6 7)

TAB

8 10 12 14 8 10 12 13 7 9 11 12 7 9 10 12 7 9 10 12 7 8 10 12

13 G Major Mixolydian (1 2 3 4 5 6 b7)

TAB

10 12 14 15 10 12 13 15 9 11 12 14 9 10 12 14 9 10 12 14 8 10 12 14

# Scales –

16 a minor Aeolian (1 2 b3 4 5 b6 b7)

17 18

T  
A  
B

0 2 3 5 7 1 3 5 | 0 2 4 5 0 2 4 5 | 0 2 3 5 0 2 3 5

19 b diminished Locrian (1 b2 b3 4 b5 b6 b7)

20 21

T  
A  
B

2 3 5 7 1 3 5 7 | 0 2 4 5 0 2 4 5 | 0 2 3 5 0 2 3 5