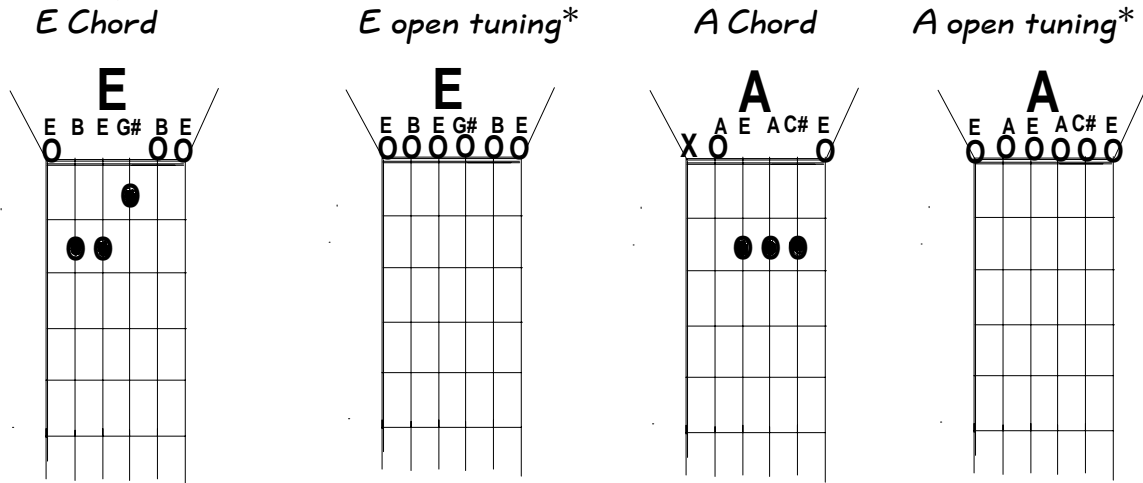


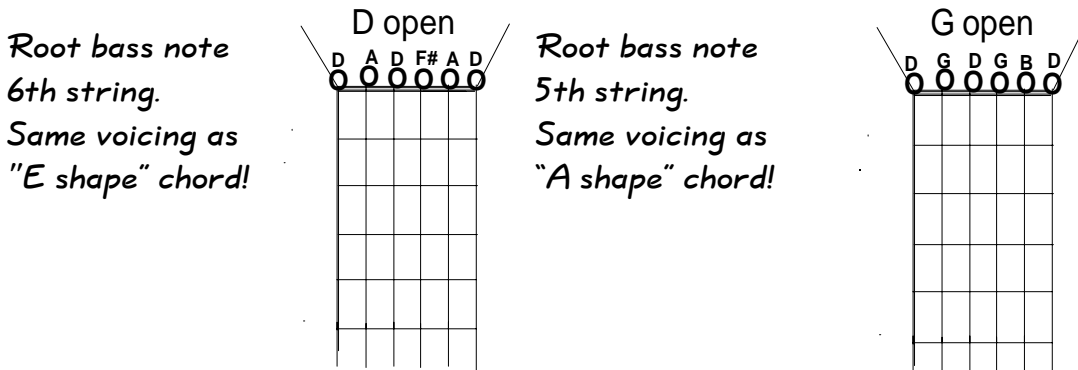
Lesson #30 Open Tunings & Bottleneck Slide

There are two main open tunings used in most blues styles. You can think of them as simply a way to play these two chords (E and A) without pressing (fretting) anywhere. For the E chord we need to tune the 5th and 4th strings up two frets, and tune that 3rd string up one fret. (That gives us the E chord "open") For the A chord we tune the 4th, 3rd, and 2nd strings up two frets thus we have the A chord "open".



Root bass note 6th string.....Root bass note 5th string -----

* Occasionally referred to as Sebastopol (E) and Spanish (A). Here is where a lot of confusion arises. There are two popular open tunings called D and G. Sometimes referred to as Sebastopol (D) Spanish (G). So are E and D the same? Are A and G the same? Yes, sort of...They are the same arrangement of notes ("chord shapes", "forms" or voicing) as each other. (E shape and A shape) but simply brought down a whole step. (E down to D, and A down to G) Why? Maybe in order to sing in a different key. In fact I've heard these brought down less and more than a whole step. (I've heard them actually tuned up higher.) Also you are a lot less likely to break strings tuning down (loosening them) instead of tuning up.



The easiest to go into from standard tuning would probably be the G tuning. Three strings will remain the same, and the others are tuned as octaves.

#1) Don't touch the 2nd (B), 3rd (G), or 4th (D). strings.

#2) Lower 6th string until on 12th fret it equals 4th string open (D).

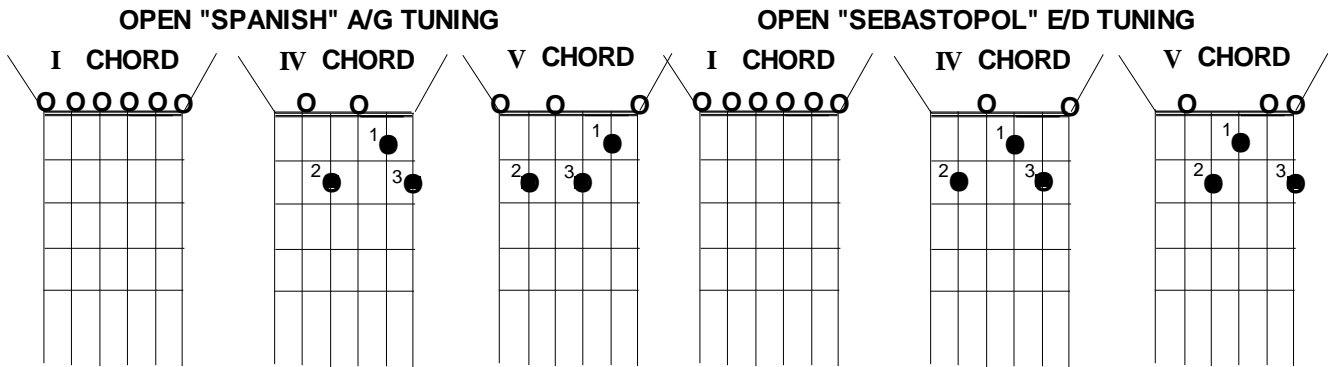
#3) Lower 5th string until on 12th fret it equals 3rd string open (G).

#4) Lower 1st string until played open, it matches 4th string, 12th fret.

Or you can get an electric tuner and go 6(D) 5(G) 4(D) 3(G) 2(B) 1(D)

"Open position" chords in these tunings

Here are some "non-slide" positions for the I, IV and V chords.



Now ...

Here are those "Two String Back and Forth" rhythm things in open tuning.

Using your 1st and 3rd finger! (If also using slide, put it on the "pinky")

OPEN "SPANISH" A/G TUNING

I CHORD	IV CHORD	V CHORD
T	T	T
A 0 02 20 02 2	A 5 57 75 57 7	A 7 79 97 79 9
B 0 00 00 00 0	B 5 55 55 55 5	B 7 77 77 77 7

OPEN "SEBASTOPOL" E/D TUNING

I CHORD	IV CHORD	V CHORD
T	T	T
A	A	A
B 0 02 20 02 2	B 5 57 75 57 7	B 7 79 97 79 9
B 0 00 00 00 0	B 5 55 55 55 5	B 7 77 77 77 7

Blues Type Scales

Here are some very basic blues scale patterns for each open tuning.

That one in A or G has the 1st string going all the way up to the 5th fret. That is where your high root note is found.

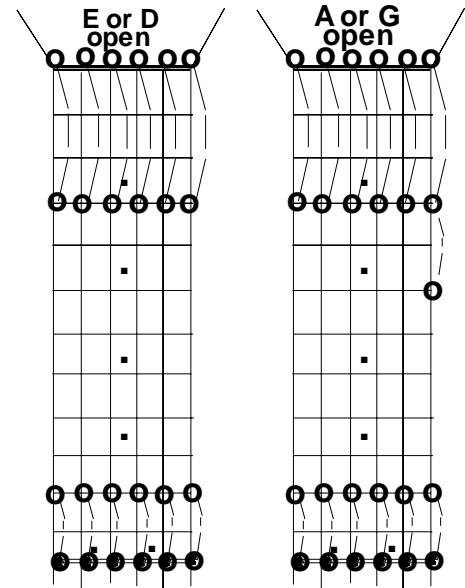
(A very cool single note to hit in that tuning.)

But, the root bass is 5th (A) string.

For the E and D tuning, your high root is on the 1st string. (open and 12th fret, on the I chord).

But the low root bass is on the 6th (E) string.

(And also on the 4th string.)



Bottleneck Slide

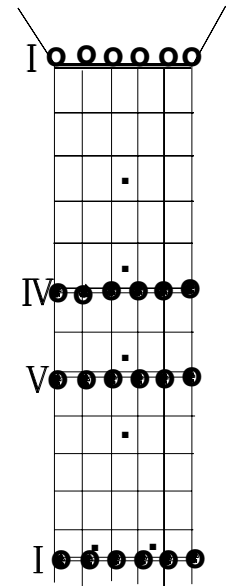
One very popular technique that takes advantage of these open tunings is slide guitar. The idea here is that if you have the guitar tuned to an open chord, then to play all the chords up the neck you need to just "barre" the strings across the one fret. (with a finger or a "slide"). If you are using a "slide" of some sort you need to "barre" the notes exactly above the actual fret (that strip of metal), this is an exact placement. The slide doesn't push down on the strings. (like your finger would fret a note) it just contacts the string(s) and lightly "slides on them".

No matter which one of these open tunings we use, the chords are in the same place.

I chord open or 12th fret.

IV chord 5th fret.

V chord 7th fret.



Let's try putting some of this into a 12-bar! [Supplement #3]

Here is a 12-bar in any of those four open tunings.

A whole lot of players, including myself, place the bottle neck slide on their little finger ("pinky"). This will allow you to more easily use the others for some "regular" fretting or different kinds of muting.

Remember the slide doesn't push down on the strings, (like your finger would fret a note) it just contacts the string(s) and lightly "slides on them".

That slide up to each chord can start from anywhere. Try to slide up from at least a couple of frets down. More importantly you've got to land right on the money. Again, with slide, that means right above that fret wire.

There are a lot of **muting** techniques that we won't discuss here. Just go for a nice ringing sound. (The higher the "action" on the guitar, the better.) Try not to bang on the frets. Maybe shake that thing for a **tremolo effect**.

Hold that chord and let it ring all four beats (as shown). Or try two beat (1/2 notes), or one beat (1/4 note) or eighth notes and triplets, whatever!

Root Notes:

E and D tuning has the root notes are on the 6th the 4th and 1st strings.
A and G tuning it's the 5th and 3rd strings. (But all the strings are good)

Note: I show all six strings played with that slide placed flat across the strings, but, you could go fewer. Try just the low strings, or just high strings.

This CD track is high strings in G open tuning-(6)D (5)G (4)D (3)G (2)B (1)D

CD TRACK 60

(I) (I) (I) (I)

(s) 12 (s) 12 (s) 12 (s) 12

T 12 12 12 12

A 12 12 12 12

B 12 12 12 12

(IV) (IV) (I) (I)

(s) 5 (s) 5 (s) 12 (s) 12

T 5 5 5 5 12 12 12 12

A 5 5 5 5 12 12 12 12

B 5 5 5 5 12 12 12 12

(V) (IV) (I) (V)

(s) 7 (s) 5 (s) 12 (s) 7

T 7 7 5 5 12 12 7 7

A 7 7 5 5 12 12 7 7

B 7 7 5 5 12 12 7 7

*End on the (I) chord

Here is a typical 12-bar in the Spanish open A/G-in this case down to G.
 Again, that would be -(6)D (5)G (4)D (3)G (2)B (1)D

I've mixed it up here--

We've got that two string "back and forth" rhythm, triplets, and the swinging eighth notes.

That (s) there means slide. Again, you can try sliding up to that note(s) from anywhere. But start that slide from at least two frets down.

The object is to land right on that fret (right in line with the fret wire).



(I) G Shuffle rhythm (no slide)	"Triplets"	Swinging 1/8th's
T	(s) 3 3 3 (s) 3 3 3 (s) 3 3 3 (s) 3 3 3	(s) 12 12 (s) 12 12 (s) 12 12 0
A	0 0 2 0 0 2 0	0 0 2 0 0 2 0
B	0 0 0 0 0 0 0	0 0 0 0 0 0 0

(IV) C Swinging 1/8th's	(I) G
(s) 5 5 5 5 5 5 (s) 5	(s) 5 5 5 5 0
	0 0 2 0 0 2 0
	0 0 0 0 0 0 0

(V) D Swinging 1/8th's	(IV) C	(I) G	(V) D "Triplets"
7 7 7 7 7 7 (s) 7	(s) 5 (s) 5 (s) 5 (s) 5	0 0 0 0 0 0 0	(s) 7 (s) 7 (s) 7 7
(s) 7		0 3 2 1 0	0 7 7 7

*End on the (I) chord

Now, remember---This would be the same in A tuning!

Any of the notes on the open strings and the 12th fret work on that I chord.

Any string on the 5th fret works on the IV chord.

Any string on the 7th fret works on the V chord.

But that 5th and 3rd string that I show here are the roots. (In A/G tuning)

NOW, next page for Sebastopol E/D--.

Here is a typical 12-bar in the Sebastopol open E/D tuning.

Same basic ideas as that last one in A/G.

This CD track was recorded in D tuning--(6)D (5)A (4)D (3)F# (2)A (1)D



(I) D Shuffle rhythm (no slide) "Triplets" Swinging 1/8th's

(IV) G Swinging 1/8th's (I) D "Triplets"

(V) A Swinging 1/8th's (IV) G (I) D (V) A

*End on the (I) chord

Now, remember---This would be the same in E tuning!

Again.

Any of the notes on the open strings and the 12th fret work on that I chord.

Any string on the 5th fret works on the IV chord.

Any string on the 7th fret works on the V chord.

But that 6th and 4th, and 1st string shown here are the roots. (In E/D tuning)

This is just an introductory lesson into the great vast realm of open tunings and bottleneck slide guitar. But, if you get this down, you've covered a lot of ground.