Open G Tuning

Chords, Scales, Fretboard-Orientation, Intervals, ...

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Marco Helmstedt / open-g-tuning.com

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Welcome to my eBook „Open G Tuning“

This guitar book is about the Open G Tuning, in which the guitar is tuned to a G major chord. A great and flexible tuning for different music styles that frees you from your usual playing patterns and allows sounds and playing techniques that are not possible in Standard-Tuning.

What is the learning objective?

This eBook offers you all important information and materials about chords, scales, fretboard orientation etc. in Open G Tuning. With this information you can use the Open G Tuning for your own creativity, from easy to complex guitar playing.

What can you expect in this eBook?

The first chapter deals first with the conversion from Standard-Tuning to Open G. Here the changed basic tuning is explained, there are tips for dealing with the changed tuning and first chords to get a feeling for this tuning.
Chapter 2 deals with the orientation of the fretboard, i. e. the positions of the notes on the fretboard and where octaves or notes of the same pitch can be found.
The 3rd chapter offers information about intervals and shows how to remember the positions of the intervals.
In the next chapters we will first deal with open chords with the root note G. Here you will find more than 250 chords, sometimes only gripped with 1 or 2 fingers. After the G-chords, more than 130 open chords with the key note D are shown. For all chord types there is information on the respective chord structure.
The last chapter on chords shows over 250 universally usable chords, i. e. chords without empty strings. These can be played with any keynote and cover the spectrum of most music styles.
After the chords you will find in the next 5 chapters the scales major, minor, major-pentatonic, minor-pentatonic and the blues scale. All these scales are represented in Open G with the key notes G, A, C, D and E. In addition, there is information about the interval structures for each scale.
Finally, variations in tuning, such as the minor tuning, are shown.

Everything is shown without musical notation, but with numerous fingerboard illustrations.
Current information at:
www.open-g-tuning.com

What are the requirements?

In principle, you can also just start playing the guitar to use this eBook. Otherwise it is quite helpful to be able to play a few chords and thus have developed a certain feeling for the fingerboard. Finally, almost everything is explained via the fretboard. With a little bit of playing experience you will of course become aware of many interrelationships more quickly.

No musical notation, but the fretboard

Notation is important, and those who master it have a clear advantage. Many guitarists are not used to reading musical notation. Most of the contents in this eBook are explained with extensive fretboard illustrations, so that as a guitarist you always keep the reference to the practice. Otherwise chords like Am or Csus4 are described instead of a musical notation. This way you can understand the whole thing without knowing musical notation.

Respects

Of course I am happy if my eBooks are recommended to others. After all, it‘s a lot of work. That‘s why I‘m counting on my readers to have the fairness not to simply pass on the PDFs.

Feedback

If you have suggestions or criticism to this guitar book, I am looking forward to your feedback. Just send me an email: contact@open-g-tuning.com

Imprint

Concept, content, layout and realization:
Marco Helmstedt
contact@open-g-tuning.com
www.open-g-tuning.com

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Intervals

In most graphics the intervals to the respective tones are mapped. You can see the meaning of the designations in the adjoining table. You will find more information about the intervals in the following chapters of this eBook.
The root (1) is always orange, the thirds (b3, 3) green and the fifths (b5, 5, #5) turquoise. All other intervals are highlighted in gray.
In the further course we will get to know further terms for the intervals.

	Intervallbezeichnungen	
	1	root / octave
	b2	minor second
	2	major second
	b3	minor third
	3	major third
	4	fourth
	b5	diminished fifth
	5	fifth
	#5	augmented fifth
	6	sixth
	7	minor seventh
	j7	major seventh (maj7)

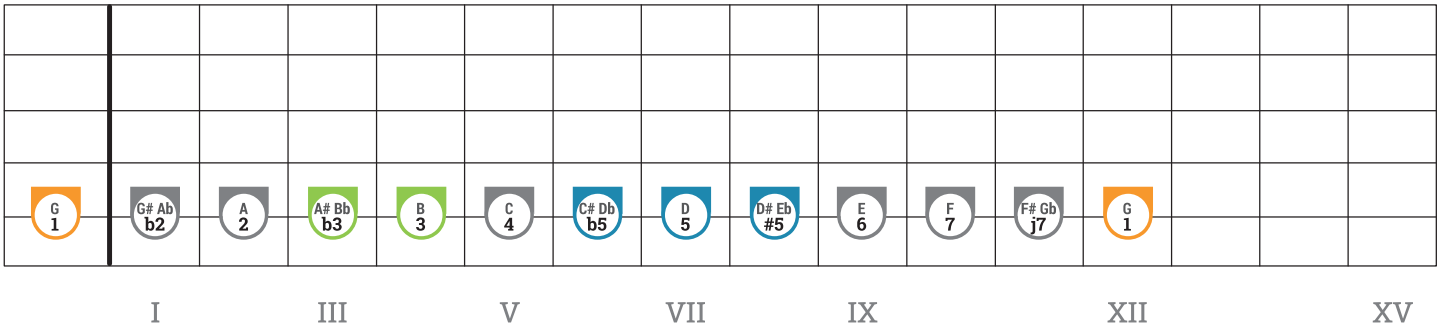
Augmented and diminished notes

Whether a tone is displayed as augmented or diminished depends on the context in which the tone is located. In this eBook the tones are always shown in the augmented and diminished version for easy orientation, e. g. :
C# / Db, D#/ Eb, F# / Gb etc.

Chords

Chords are usually mapped with the tone names and intervals. If no tone or interval is drawn on a string, this string is not played.

Example for displaying notes and intervals



Example for a chord: Am7

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To get from the Standard-Tuning to the Open G Tuning you only have to change the tuning of 3 strings:
6. string: 2 half steps down to D
5. string: 2 half steps down to G
1st string: 2 half steps down to D
The 4th, 3rd and 2nd strings remain in Standard-Tuning.
This produces the following notes on the guitar:
DGDGBD

The advantage of Open G over many other open tunings is that 3 strings remain unchanged from the Standard-Tuning. On these strings you can orientate yourself further as usual. On strings 6, 5 and 1 you only have to remember that they are tuned 2 semitones lower, whereby strings 6 and 1 have the same positions of the notes, only in different pitch, as in Standard-Tuning.
Nevertheless, it is of course an adaptation, because chords, scales etc. are a little bit different. But this change also offers enormous advantages. You get out of your old patterns and discover completely new sounds and playing techniques.

Many will choose Open G Tuning to play slide guitar more easily. This is definitely an advantage of open tunings. Besides the fact that you can play a major chord on a fret with the slide, it is also possible to grasp chords with 1, 2 or 3 fingers or to get a major chord without a grip. After all, with a slide you no longer have 4 fingers at your fingertips.

Open G is not only interesting for Blues. Especially the multitude of open chords offers a full sound, which can be accompanied with melodies and licks. Many chords cannot be played in Standard-Tuning and they simply sound refreshingly different.

I recommend you to test out these new possibilities to develop a feeling for this tuning. In this chapter I'll show you some chords to start with.
In principle, everything you play in standard tuning can also be played in Open G. With some jazz chords it gets a bit more difficult than in Standard-Tuning, but there are a lot of chords that are much easier to grasp in Open G or are not playable in Standard-Tuning. The low D on the 6th string alone does not exist in the Standard-Tuning.

My tip is to try out the new playing techniques of the Open G Tuning before trying to convert well-known songs into Open G with the new fingerings.

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The first illustration below shows on the 12th fret how the 6th, 5th and 1st strings are tuned. The chart next to it shows the differences to the Standard-Tuning in semitones and the intervals of G on the empty strings in the Open G Tuning.
This gives a G major chord on the open strings.
A G major chord or each major chord consists of the intervals root, major third and fifth.
The key note of G major lies in the basic tuning on the 5th and 3rd strings, the major third on the 2nd string and the fifth on the 6th, 4th and 1st strings.
This chord is clearer if you play it from the 5th string on, because the root is there.
In principle, you have a G major chord in the way you would play an A major chord with the root on the 5th string open. Only 2 half steps lower, on G. This is described in more detail on the following pages.

Tune by ear

5. string:
Grab the 3. fret on the 6. string (still in Standard-Tuning) and tune the 5. string to G.
If you want to tune the guitar based on the note A, you have grab the 2. fret on the 5. string and tune this note to A.

4. string:
Grab the 7. fret on the 5. string and tune the 4. string to D

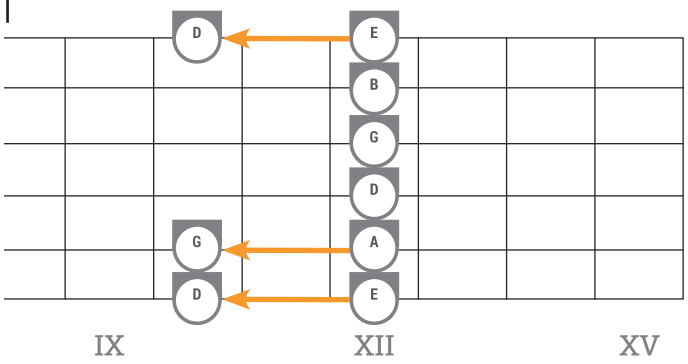
3. string:
Grab the 5. fret on the 4. string and tune the 3. string to G

2. string:
Grab the 4. fret on the 3. string and tune the 2. string to B

1. string:
Grab the 3. fret on the 2. string and tune the 1. string to D

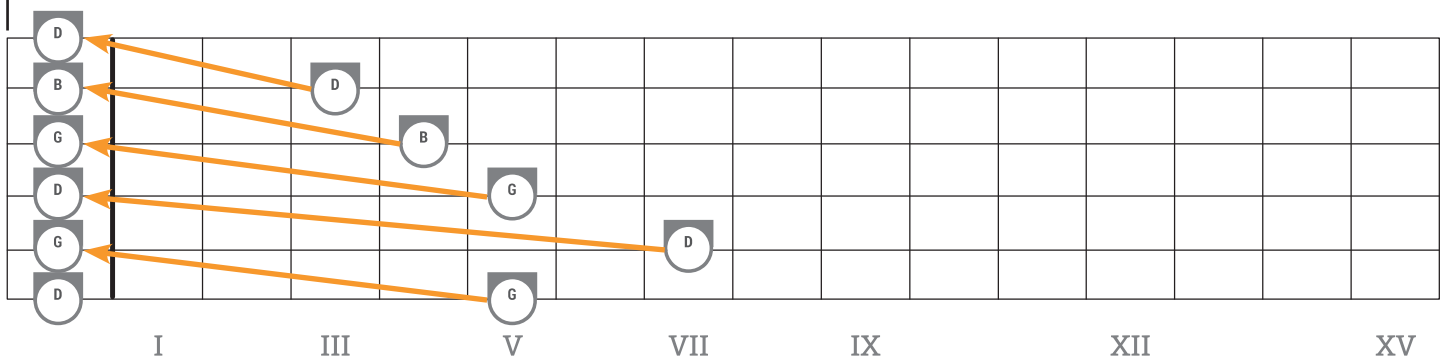
6. string:
Play the empty 5. string and tune the 6. string on the 5. fret down to G

Tune to Open G



String	Note	Interval of G	To Standard
1	D	5: Fifth	-2
2	B	3: Major third	0
3	G	1: Root	0
4	D	5: Fifth	0
5	G	1: Root	-2
6	D	5: Fifth	-2

Tune to Open G



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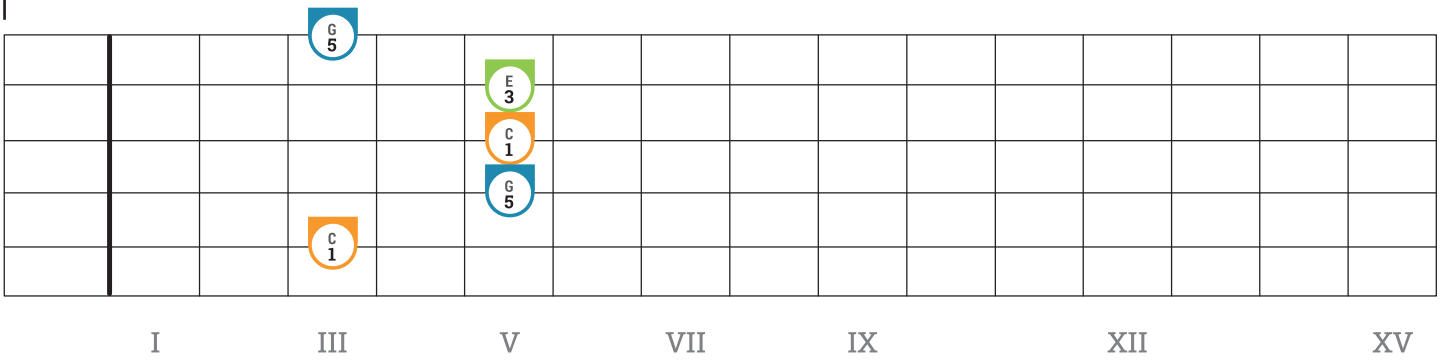
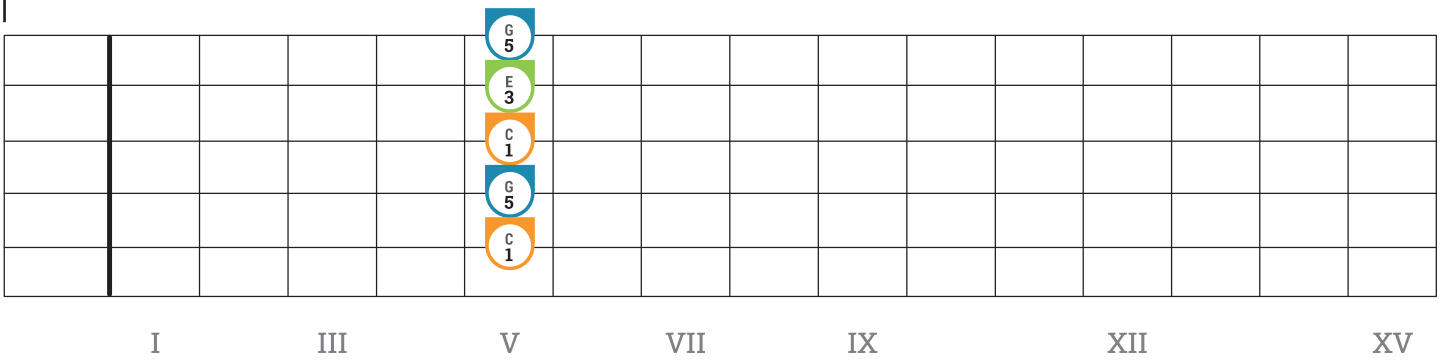
The comparison in the chord illustrations below shows the difference between the Open G Tuning and the Standard-Tuning.

In relation to the Standard-Tuning you have to grab the notes on the 6., 5. and 1. string 2 frets (semitones) higher.

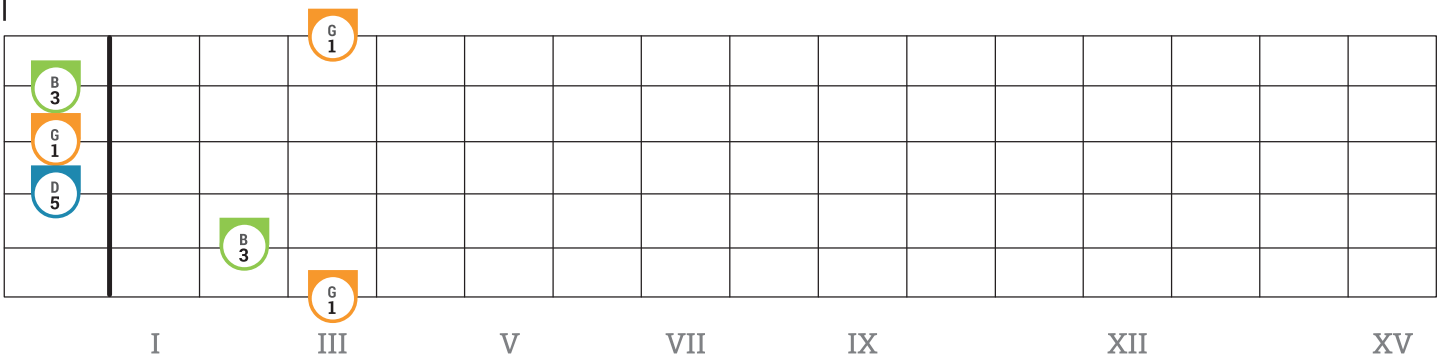
C-major in Standard-Tuning



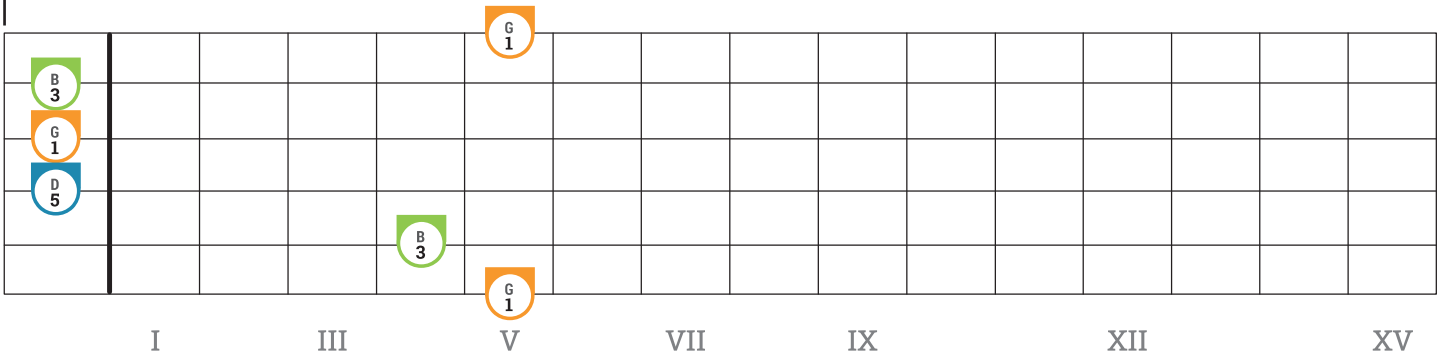
C-major in Open G Tuning



G-major in Standard-Tuning



G-major in Open G Tuning



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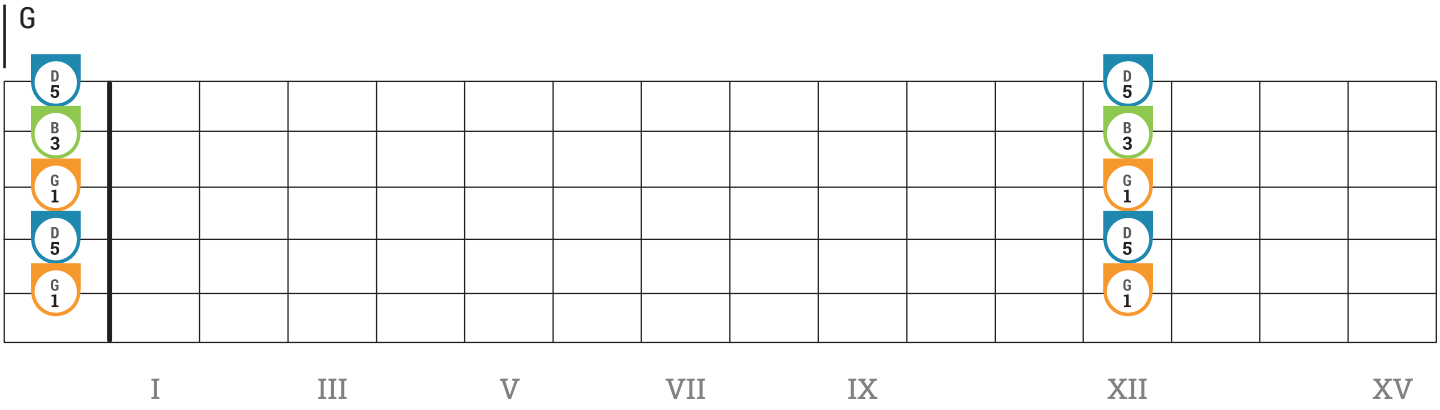
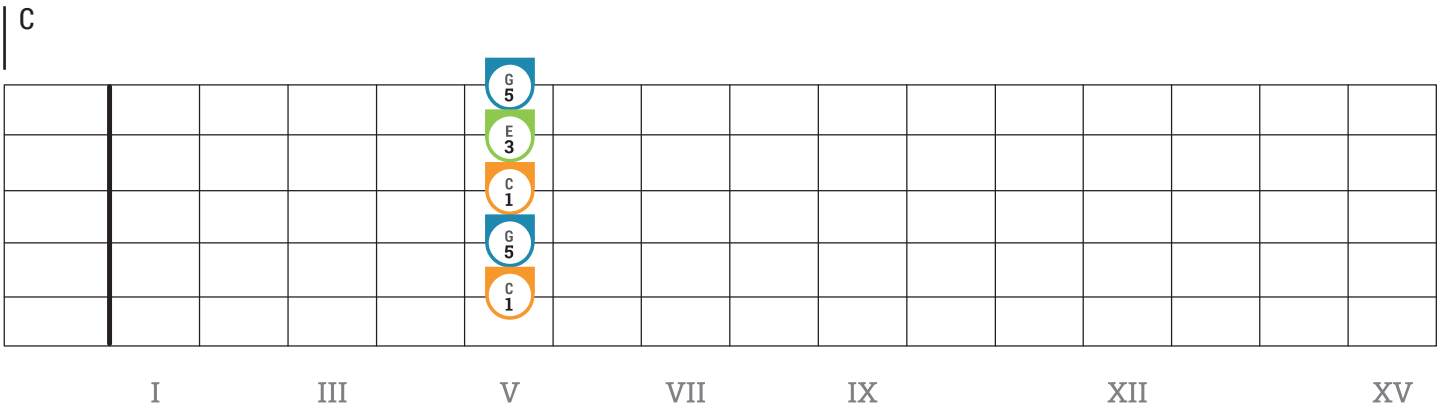
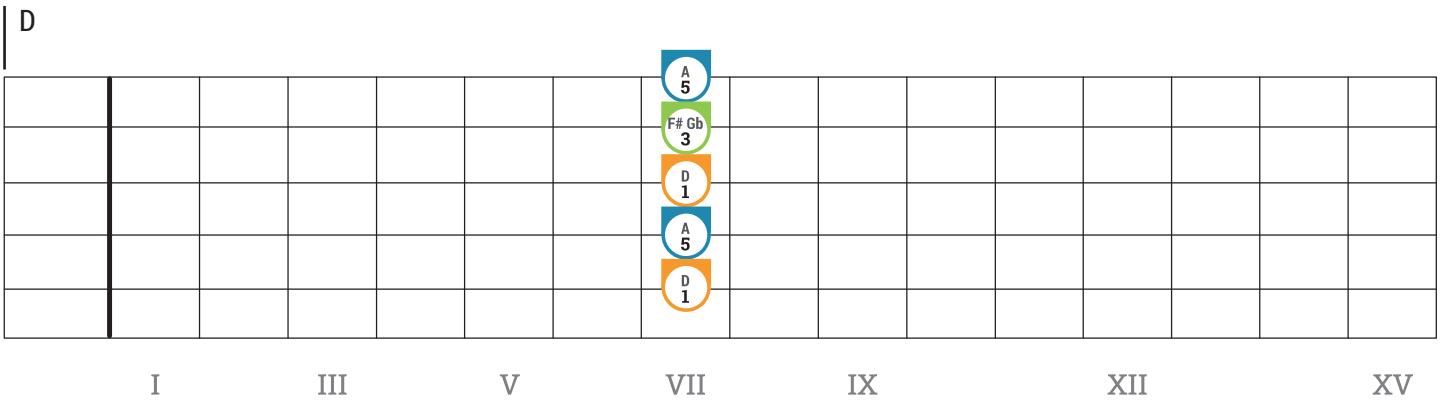
The simplest chords in Open G are major chords with the root on the 5th string. With open strings we already have the G major and with a Barré-chord in the 12th fret the G one octave higher (Fig. 1).
With a Barré-chord in the 5th fret we have a C and with a Barré-chord in the 7th fret we have a D (Fig. 2 and 4). This is ideal for all bottleneck players, because all notes for this chord type are on top of each other.
An absolute advantage of Open G and other open tunings is to use the open G chord without grasping. You can play melodies and licks in between and always have the fullness of the open chord.

With these chords you can already play a blues. At the beginning you get a feeling for this tuning with these chords. Just try to use the open G-major chord. If you are used to scales like the Blues-scale, you can play your Solo in between on the 4., 3, and 2. string as you are used to, because these strings are tuned in the same way as in the Standard-Tuning. The 6th string can also be played in principle. That's the fifth.







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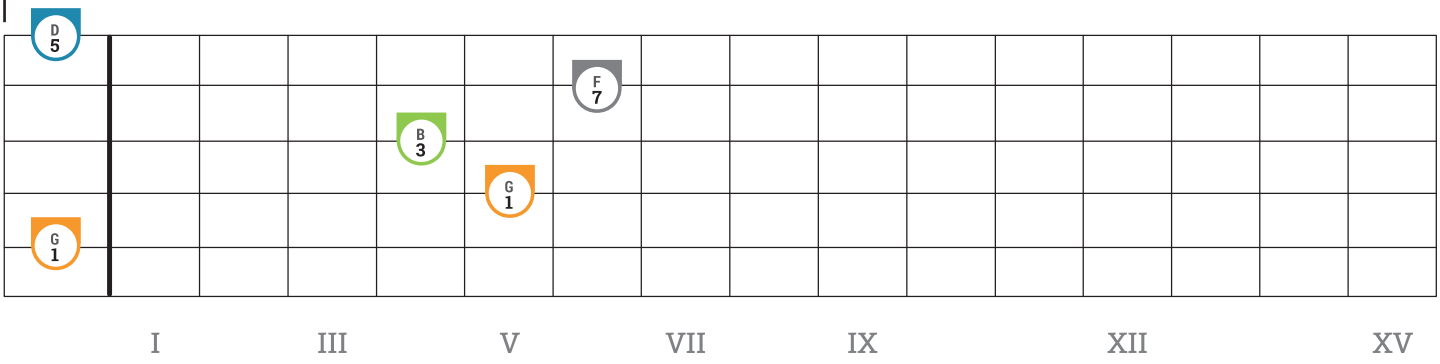
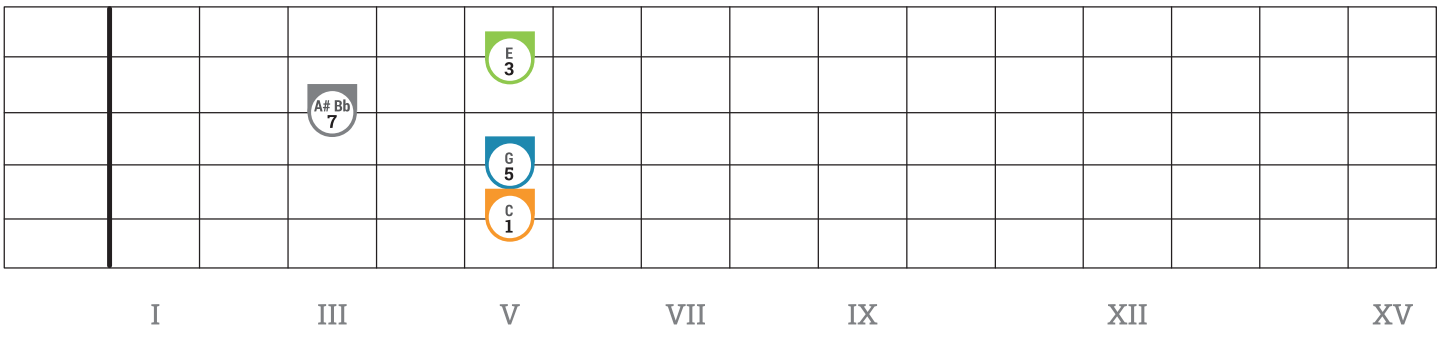
Here are a few examples of major 7 chords, as they are often used in blues. In this book several chord types are introduced. These chords are intended for the first testing of the tuning.

G7

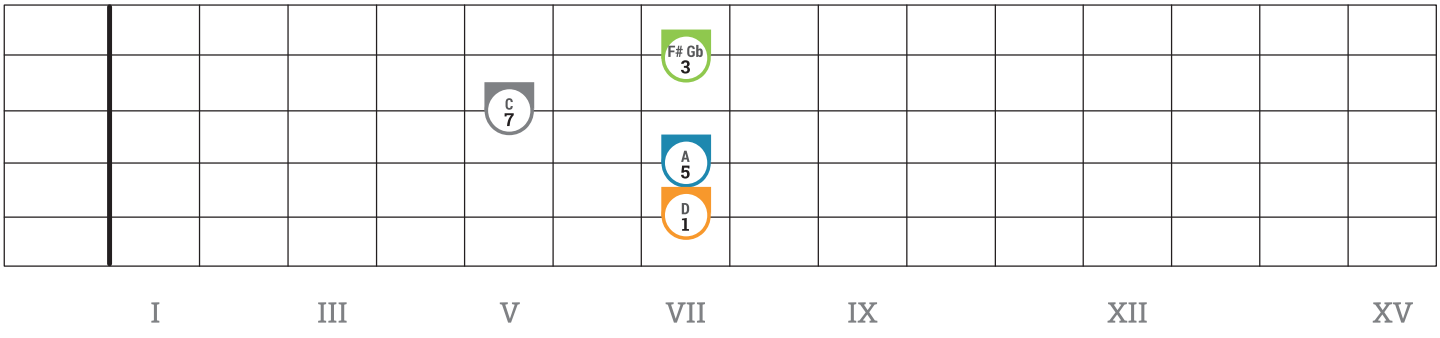
G7



C7



D7



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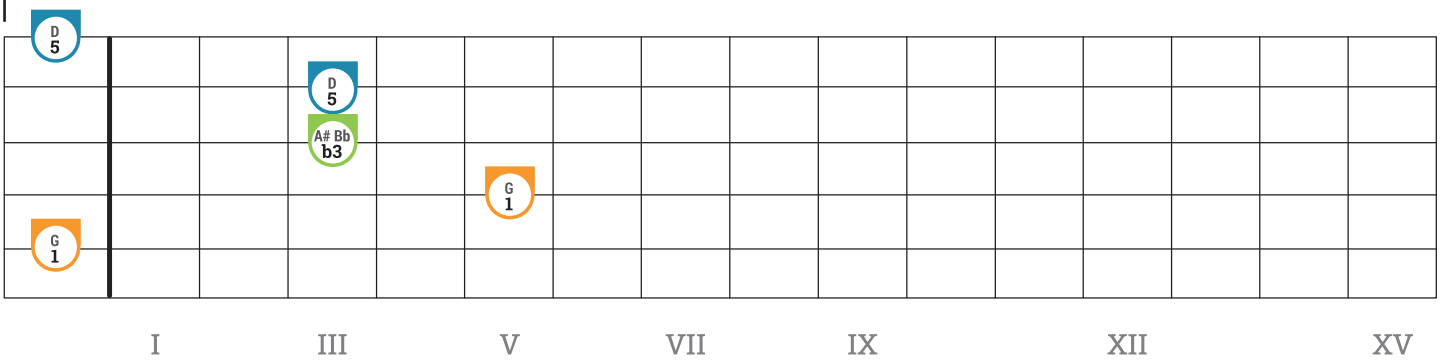
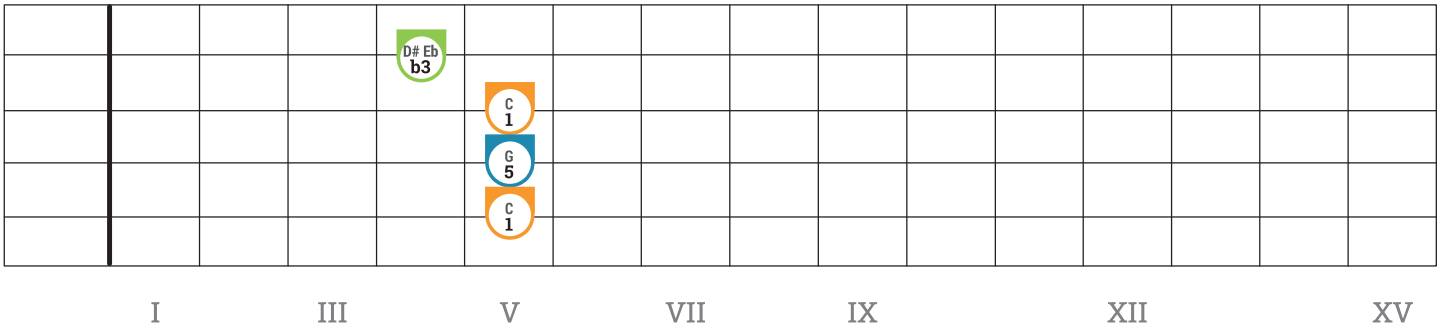
Some examples of minor-chords.

Gm

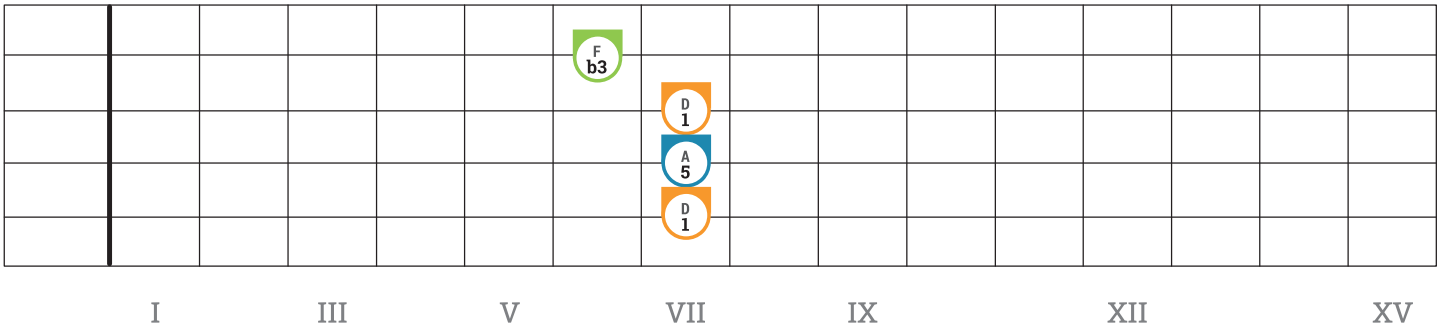


Gm

Cm



Dm



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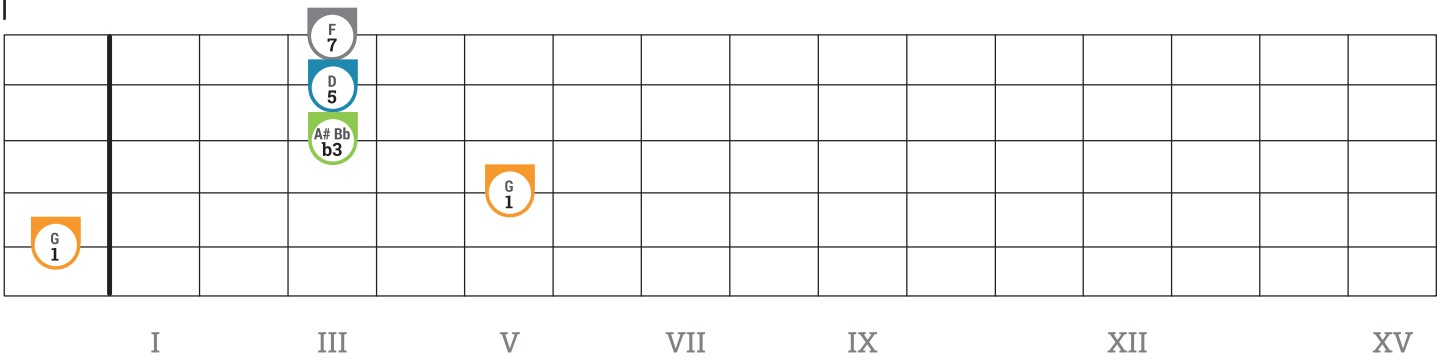
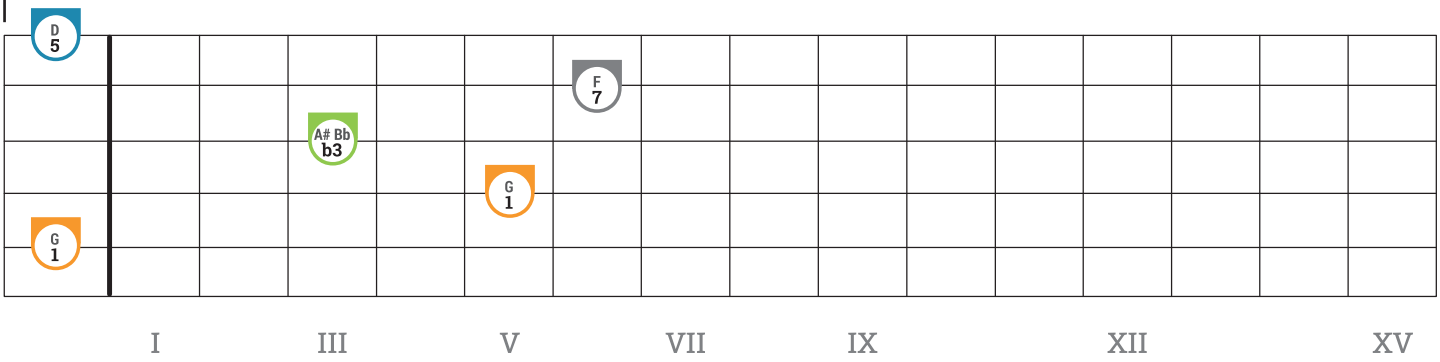
Some examples of minor-7 chords.

Gm7

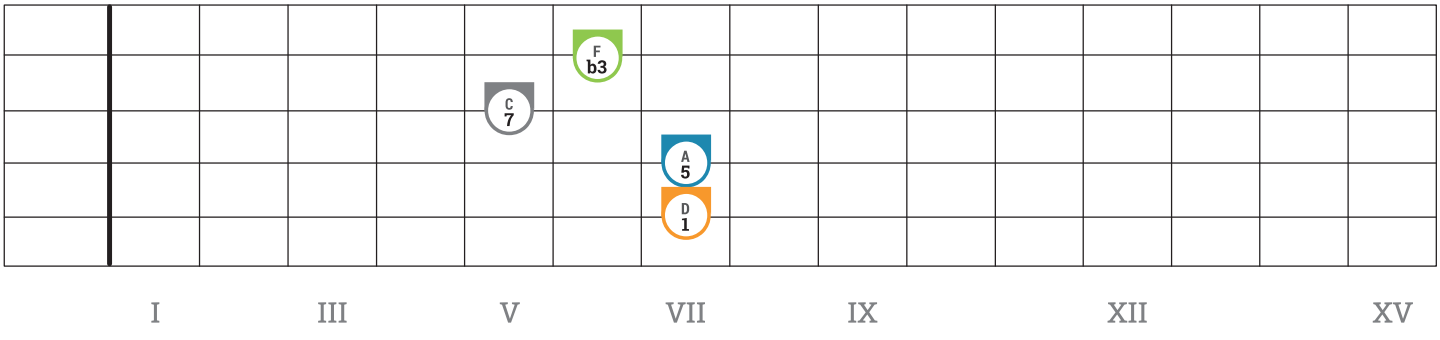


Gm7



Cm7

Dm7



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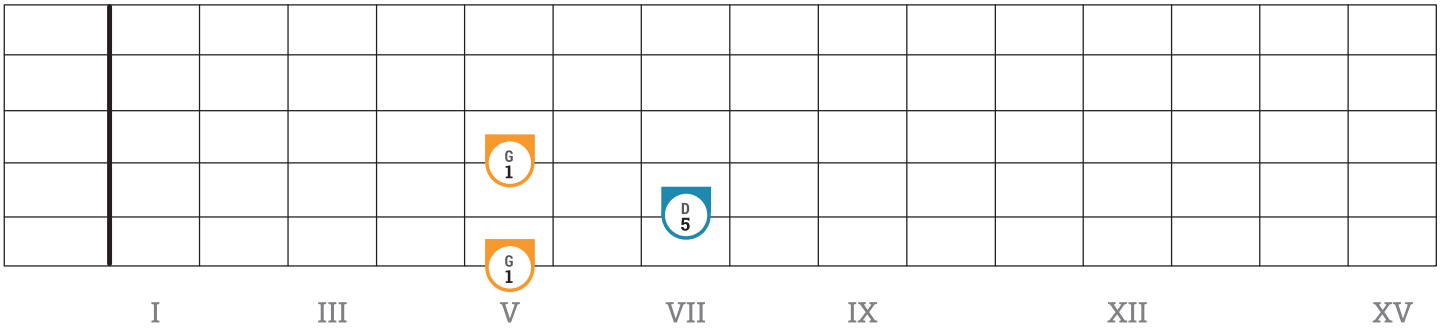
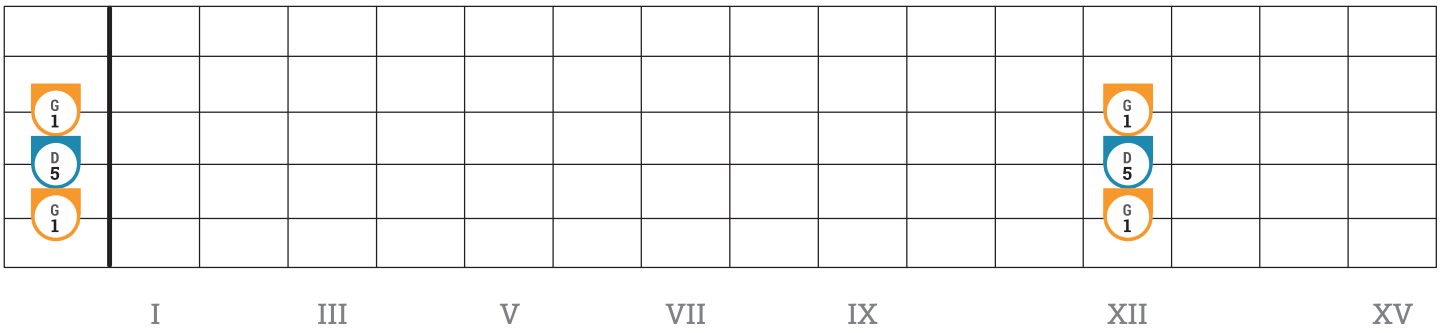
Power chords consist of the root, the fifth and usually still the octaved root. The following figures show power chords in open G tuning.

The most comfortable to grasp is the power chord with keynote on the 5th string (Fig. 2).

G5 (Powerchord)



G5 (Powerchord)



G5 (Powerchord)

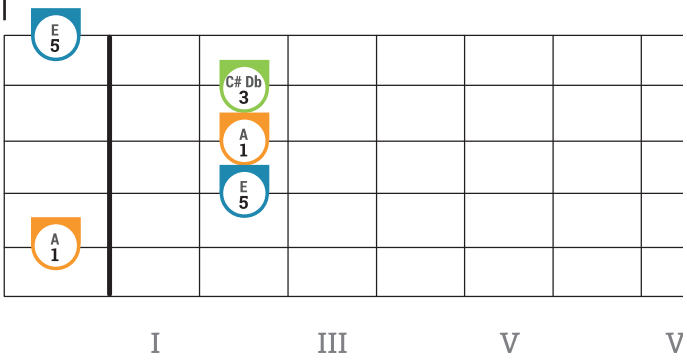
G5 (Powerchord)

Preview. You can find the complete ebook at: open-g-tuning.com/pdf-ebook.php

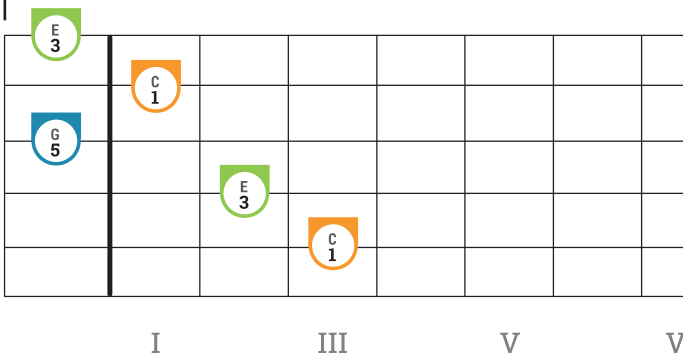
A capo transforms the open G tuning into a different major tuning. If the capo is placed in the 2nd fret, for example, you have an Open A tuning (Fig. 3), with a capo in the 5th fret you have an Open C tuning (Fig. 4).
The principle of using the open chord without grasping is therefore not reduced to the G alone.

Here you have to consider that there are often several possibilities with the open tunings. Open G is usually tuned so that from the 5th string on you have an A major type (Fig. 1). But there are also tunings that have, for example, a C major type (Fig. 2). Therefore it is possible that the guitar in Open G Tuning with capo in the 2nd fret, then Open A, sounds different than a differently tuned Open A Tuning.

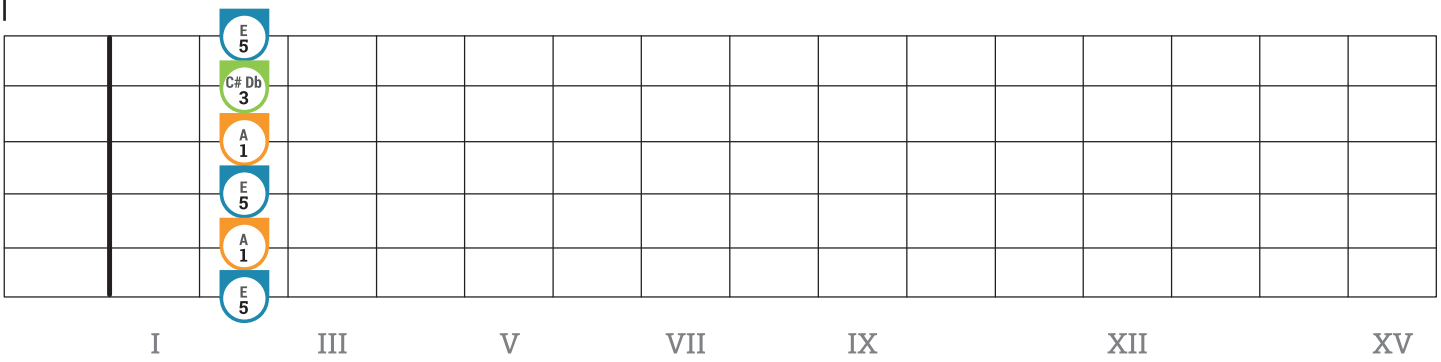
A-type (Standard-Tuning)



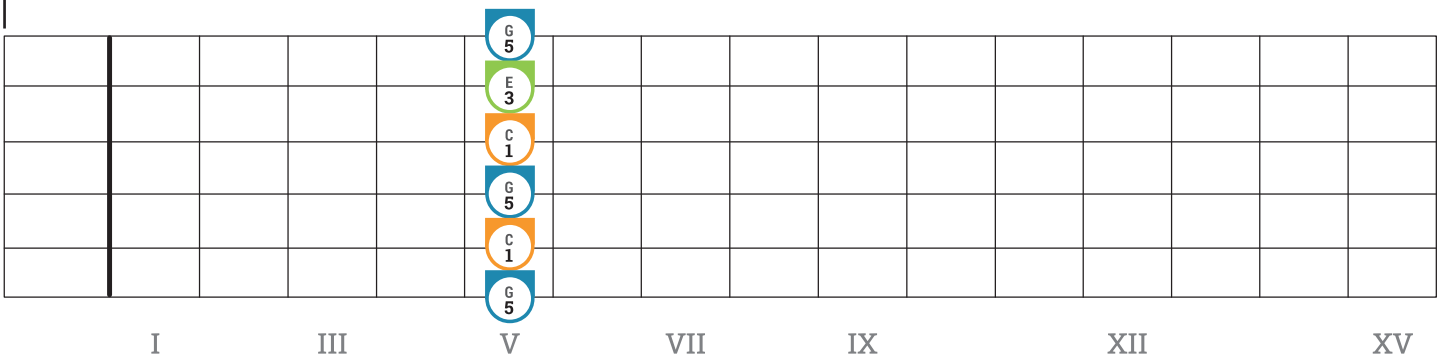
C-type (Standard-Tuning)



A (Open G Tuning)



C (Open G Tuning)



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