

Click to verify





























angles to the strings. "There is a crack in everything. That's how the ligets get in." - Leonard Cohen. 06-11-2021, 07:10 AM Registered User Join Date: Jan 2012 Posts: 1,096 I have a tendency to do something similar. Knowing the piece well helps and playing not too fast can help as well. But the biggest improvement for me was realising I had my guitar too low down for fingerstyle. When standing the guitar is now positioned higher up my chest. I also now use a strap when playing something which raises the guitar up a little a foot stool might do the same thing but I have a habit of breaking these !!! For a while I used one of those stands that sticks to your guitar but my main guitar now has a French polish surface and the suckers don't stay stuck. Try the strap adjustments.

--- A] Lucas Pavilion Sweep fan fret Santa Cruz OME (European Pre War) Martin J40 06-11-2021, 08:18 AM Charter Member Join Date: Nov 2004 Location: San Luis Obispo, CA Posts: 18,080 You're picking with finger joints in a somewhat claw like position. For example as in the problem point in your video the distal joint of the middle finger is bent too much and you are pulling the string as much (or more) upward as you are across and you are then catching the nail (or skin) on the string. Try a little more pushing through the palm rather than pulling upward on a string.

Derek Coombs Youtube -> Website -> Music -> Tabs Guitars by Mark Blanchard, Albert+Mueller, Paul Woolson, Collings, Composite Acoustics, and Derek Coombs My poem below "Woods hands pick by eye and ear Made to one with pride and Love to be that we hold so dear A voice from heavens above" 06-12-2021, 10:59 PM Guest

Join Date: Jul 2020 Posts: 26 Quote: Originally Posted by JonPR1t I like you're playing without fingernails, with the tip of the finger. That shouldn't be a problem, but what looks to be causing the issue is the way your middle finger is bending back at 0:10. I think that in turn is caused by your general hand angle. The side of your palm is kind of rocked over towards the bridge, putting your fingers at too much of an angle to the strings. Either (1) try orthodox classical position, with the wrist above the guitar - gentle arch from the forearm through to the back of the hand, with the fingertips approaching the strings at right angles from higher above. Or (2) if you want to keep your wrist resting on the bridge (for bass damping), bring the side of the palm up away from the bridge - again to prevent the middle finger picking at that awkward oblique angle. IOW, in either case, the flat of the hand should be parallel with the top of the guitar, so the fingertips are at right angles to the strings. Quote: Originally Posted by rick-slo You're

resting on the bridge (or bass damper), bring the side of the palm up away from the bridge again to prevent the middle finger picking at that awkward oblique angle. IOW, in either case, the flat of the hand should be parallel with the top of the guitar, so the fingertips are at right angles to the strings. Quote: Originally Posted by rick-slo You're picking with finger joints in a somewhat claw like position. For example as in the problem point in your video the distal joint of the middle finger is bent too much and you are pulling the string as much (or more) upward as you are across and you are then catching the nail (or skin) on the string. Try a little more pushing through rather than pulling upward on a string. I think I understand the problem. The problem occurs when I do the slapping on the strings I fact if I try to play the part in the video without slapping the part is played perfectly. It is only when my right hand has to do the slapping on the strings, I have difficulty and the finger I don't know why it goes obliquely and the hand itself has a more shape to do the slapping But I don't know why and I don't know how to fix it. If you can help me. 06-13-2021, 08:58 AM Charter Member Join Date: Nov 2004 Location: San Luis Obispo, CA Posts: 18,080 Quote: Originally Posted by Mrseco I think I understand the problem. The problem occurs when I do the slapping on the strings I fact if

**Title:** AM registered User job date: Sep 2020 Posts: 861 **Quote:** Originally Posted by Marco Mayes because i'm slapping with my whole hand? i'm trying to understand, i've been very sad for days, if I can't do that part with snapping. Does the snapping technique mean only the thumb or the whole hand? I am trying to understand my problem. I would like to have a fingerstyle teach but here in Italy you can't find them Well, hes a YouTubeur, but hes in Italy and an accomplished finger style player with lots of lessons and tutorials (or if you contact him, he may have a teacher suggestion for you).  
**Furch Yellow Masters Choice Cedar over EIR** 06-14-2021, 11:57 AM Guest  
**Join Date:** Jul 2020 Posts: 26 **Quote:** Originally Posted by Rick-s0 Get your forearm off the face of the guitar. You are crowding close to the strings. Perhaps you tend to do that more when tapping but you don't need to. **Quote:** Originally Posted by Aimeelin I understand the problem My slapping is completely wrong I have carefully watched the song the other day and it wasnt me. It didnt sound right. I think I might be doing it all wrong. I cant take it anymore, it all seems too difficult. When I think I can make a song, something comes up and I realize its not mine. I think I will stop trying to learn songs.

[illegible]

thumb in the tab.) Pay more attention to youtubers that have clear videos and clean style. And slow them down. Some great guitarists on youtube have quite hard-to-follow stuff, and that makes it hard to tell which string they're hitting. I know it's nothing like this piece, but check out Dylan Ryche in this video: At the minute mark (that I've linked) you can clearly see he's hitting the A-string with his thumb for the percussive beat. He also tabbed the piece and marked that on the tab. His tapping is unbelievably clean all the way through that song - a real testament to what hours and hours of practice can achieve! Tom 06-15-2021, 08:37 AM Guest Join date: Jul 2020 Posts: 26 Quote: Originally Posted by [tdwhite] That percussive tapping only looks easy, for people that have practiced it for a very long time. Yeah, some tapping in between rhythm strumming is 'easy' - just hit your strings anywhere. But in a more complex fingerstyle piece, with tapping, bass notes, and melody - the thumb tap is: 1) Precise in terms of amount of power

2) Accurate in that the thumb stricks the correct string. (And there's levels of accuracy: in some pieces you have to hit the A-string or D-string and completely miss the other strings (including the E) to let a note ring.) 3) Mechanically different depending on whether you are hitting the thumb down on its own, on a finger pluck, or on a finger push. And that's ignoring musicality and rhythm. Don't be fooled by players making it look easy - you can't magically do 1,2 and 3 above on your first try. It's hours of practice over days/weeks/months/years. But it's not all doom and gloom! Here's what I would do to get better at it with no teacher: a) Get the music/tab for a piece. I learned a piece that noted which string to hit with the thumb in the tab. b) Pay more attention to youtubers that have clear videos and clean style. And slow them down. Some great guitarists on youtube have quite hard-to-follow style, and that makes it hard to tell which string they are hitting. I know it's nothing like your piece, but check out Dylan Ryche in this video: At the minute mark (that I've linked) you can clearly see that he's hitting the A-string with his thumb for the percussive beat. He also tabbed the piece and marked that on the tab. His tapping is unbelievably clean all the way through that song - a real testament to what hours and hours of practice can achieve! Tom thank you very very much for the advice. In

target. Seems to improve after playing for an hour or two, but that's not a lot of comfort! used to just pick up the guitar, cod, play, and not miss a string. 08-15-2011 05:21 PM Charter Member Join Date: Apr 2004 Location: California Posts: 1,883 Well, age catches up with all of us. I hate it. I was recently diagnosed with rheumatoid arthritis after knowing for years that something was off. Loss of dexterity, stiff joints, and pain were all symptoms. The good news is that medicine has advanced and relief is possible. I am on a Prednisone taper and on Hydroxychloroquine. It makes a huge difference and lets me enjoy the guitar again.

Christian 08-16-2012, 04:15 AM Registered User Join Date: Nov 2019 Posts: 240 I can relate to your experience and perhaps we may be going through the same stage of learning. For over two years, I have been trying to correct my right hand. Each time I make a slight improvement, it would take a few days to a week before my right hand is consistent. Do you feel your right hand is improving? If so, then I would say you're on the right path. The following is strictly what I believe through my experience - I have come to the conclusion that if you cannot play P I M A M T fast, then you probably have a deficiency in your technique. I cannot play that arpeggio pattern fast and I believe the problem lies in the right hand position and

**Requiem.** Anyway, I hope you can figure out what your issue is and move pass it. 06-20-2017 07:40 AM registered User Join Date: Jan 2015 Location: Asheville, NC Posts: 83 Do you do warm up exercises for your fingers and hands before you begin playing? I find that necessary for me how that I'm, ahem, of a certain age. 06-21-2017, 12:03 AM Charter Member Join Date: Dec 2017 Posts: 587 Quote: Originally Posted by birkenhead4 Well, age catches up with all of us. I hate it. I was recently diagnosed with rheumatoid arthritis after knowing for years that something was off. Loss of dexterity, stiff joints, and pain were all symptoms. The good news is that medicine has advanced and relief is possible. I am on a Prednisone taper and on Hydroxychloroquine. It makes a huge difference and lets me enjoy the guitar again. I also have RA and got diagnosed about 15 years back when it hit my very hard near eye area. I had it since my 20's, but thought that was just normal pain, lol. I actually quit playing for 10 years as the RA was causing nerve inflammation and resulted in shooting nerve pain in both arms. I ended up having a knee replacement surgery in 2010 meant time to rest my hands and I was on some pretty powerful meds that knocked the RA down. So I started back on banjo, then moved to guitar, then electric guitar strings and now 12's on acoustic. I feel I play better than ever, although I don't play as much as I used to. But such a relief from the pain! I wish you could see me with mine and my new one. You would love them. I'll post pictures soon. Rouffian

almost impossible ergonomically to go back to trying to thumb pick with just thumb nail as it cooks away in a weird angle. I like the freed knuckle medium orange picks. Life with RA has taught me to go with the flow and adapt as best I can. I gave up a hardshell kayaking for inflatable kayak, lost my open solo canoe after knee replacement as my knee can't bend like before. I like to say, when the glass is 99% empty, I am focused on the 1% of goodness left. Think of Joni Mitchell, who was unable to play many normal guitar chords due to hand weakness from childhood polio. She figured out what worked for her and it resulted in her unique style using altered tunings. So don't get bent out of shape if you can't play classical style thumb and 3 fingers like when you were young. Accept that things do change as we age. It is normal. But with all that said, make sure if you think you might be needing something other than normal sitting/RA, then see a doc and PT/OT. And invest sooner a PT now for a few visits for evaluation and a good home therapy plan.

might make a difference for you and help get some function and flexibility back. I like the silly putty for hand strengthening and also have a bunch of stretches I do, plus warm water soaking helps to loosen things up. Most importantly, don't let it get you down, keep on the sunny side of life as the old carter family song says to do. 08-21-2021, 03:18 AM Charter Member Join Date: Apr 2006 Location: The Isle of Albion Posts: 23 608 Quote: Originally Posted by theghostwriter Guess I'm just getting old. I didn't used to miss strings. Now it's like one of my fingers is in this perma-hoob position and just ever so slightly misses its target. Seems to improve after playing for an hour or two, but that's not a lot of comfort. I used to just pick up the guitar cold, play, and not miss a string. Hh, I reopened my club last night and had prepared two spots for Mando Bob and I but 30 minutes before I left to drive over and set up, Bob rang to say he felt ill, and so shouldn't go. In five minutes I had to build two solo sets. I found that there were some runs and fills that my fingers didn't want to do, I forgot to do this: Every morning my left hand feels stiff and "solid" and I have to squeeze the fingers into a fist then force it open a few times. However, I ever seemindly re-established the connections things seem to work OK. I'm 73. I have realised that as you are, you need to work harder to stay fit.

but it can be done. I try to do some star jumps, squats, press ups, sit ups and weights every other day. (confectione doesn't happen EVERY other day) but it surely does help - even just 20 minutes. Hands are kinda important. Keep them moving. \_\_\_\_\_ Silly Moustache on YouTube : SillyMoustache Just an old Limey acoustic guitarist, Dobrolist, mandoline, singer. I offer one to one lessons/mentoring via Zoom! 08-21-2021, 06:13 PM Registered User Join Date: Mar 2021 Posts: 46 It would take too long to list all my health issues that affect my playing, but suffice to say I'm in a similar boat and have begrudgingly started playing simpler things. I have not given up all hope but have learned to dial back my expectations and try to be thankful I can still play at all. Now, if you know that you'll be putting up an instrument for many months or years, I'd advise you to slacken the strings and the truss rod. And, if you've got an older instrument with a weaker truss rod, or an instrument without an adjustable rod, you should slacken strings for longer-term storage. Don't sweat it For shorter storage periods, don't worry about the loosening-strings thing. Think of it this way: If you're picking up your guitar every day and playing it, you don't loosen strings each time you finish. So, that string tension is present all the time. The only real difference is that, during storage, you're not going to

Notice if a problem is developing. That last point is important. The string tension is relentless, from time to time, an instrument may need a little truss rod adjustment as the neck 'succumbs' a little. If you're playing the guitar, or getting it set up on a regular basis, this gradual change will (hopefully) be noticed and corrected so the equalisation is maintained. When a guitar's tucked away for a long period, nobody notices if anything's going wrong. Which is why I say: The bottom line Longer-term storage: loosen strings and rod. Shorter-term storage (or general, everyday use): don't sweat it. Just keep an eye out for any potential problems. Quote: Originally Posted by Mrsecco oh sure for the exercises (I don't know if you've seen) can you tell me if they can help me in this? The exercise in the video yu linked to is useful for getting the pinky to work correctly, and to develop general stretch and flexibility in all fingers. You don't have to start at 5th fret, you can start higher if the stretching is easier, and then work your way down. Eventually you should be able to do that exercise on frets 1-2-3-4. For placing your hand, take note of where his thumb is: roughly opposite middle finger on back of the neck, supporting all the fingers equally. Also check the angle of his fingers - parallel with the frets (on average). It may help to raise the neck of the guitar. Before starting, pick any fret around

the middle of the neck (say between 5 and 10) and place your index flat across the fretboard between two frets (parallel with the frets), thumb on the back. Your index should now be pointing directly at your eye. If not, change the guitar position and neck angle until it is! Also make sure the guitar is held firmly in position on your leg (either leg, doesn't matter) against your body by your right arm. The left hand does not support the neck - nor should you need the left hand to steady the neck to stop it moving. The left hand's job is merely to fret the strings, pinching between thumb and fingertips. You should make the guitar as immobile as you can with your right arm, leg(s) and body - maybe even with a strap (some like a strap even when seated). The whole idea with the classical left leg position is that it fixes the guitar securely so it moves as little possible with any left hand action. With the informal right leg position, you often need other strategies to stop the neck waving about. Next, when placing the four fingers on one string for the exercise, start with the 4th finger. Get the 4th finger comfortable first. It's the weakest finger, so needs your support! Then reach the index back 3 frets below, and arrange the other fingers in between. The thumb should be roughly in the middle of all 4 fingers, but behind the middle finger is ideal. Again the thumb should be pointing upwards, as in

the edge: straight, not bent, and not angled along the neck in any way. There should be at least an inch of air between the bottom edge of the neck and your palm. As the others have said, you should cut your nails so the last finger joint can stand at right angles on the string - the fingertip central on the string and not touching strings either side. (You can't always have every fingertip perpendicular to the string of course - hands are not built like that - but take an average.) As a tip for nail length: if you can feel the wood of the fretboard with your nail, your nail is too long. **Quote:** Originally Posted by Mrsecco Anyway, I use my thumb every now and then in some fingerstyle song, as does Tommy Emmanuel, am I wrong? No. Sometimes you need your thumb on the back, for any of the reasons in my previous post. But generally if you're having problems with fingering any chord, riff, melody, pattern, whatever - and the thumb is not actually required on the 6th string (for muting or fretting) - get the thumb on the back (and the guitar position correct) and it should be easier. Thumb on the back allows your fingers maximum reach and freedom of movement.

There is a crack in everything. That's how the light gets in." - Leonard Cohen. Page 2 09-26-2011, 10:17 AM Registered User Join Date: Mar 2011 Posts: 46 Never Going Back Again - Difficult Reach So I'm strictly a

The guitar player had been a big Buckingham fan for decades... I can play a lot of his easier tunes, but NEVER forget back again has revealed a limitation of mine. Despite having fairly large hands there is one bit that I just CAN'T do! My hands have taken a beating over the decades and seem to have stiffened up and my fingers almost seem to want to curve inward, hard to describe. There is another way to play this song that makes it easier (Capo 6, Drop C vs Capo 4 Drop D), and I may go that route, but I can play the rest of it just fine with the capo on the 4th fret so I'm feeling stubborn. I can fuel my GAS by shopping for a short scale guitar, so that is good news! (current main guitar is a 25.4" scale Martin OM). Here is the tricky bit:

C#-D-E-F-G-A-B-C-D-E-F-G-A-B-C-D-E-F-G-A-B-C-D-E-F-G-A-B-C-D-E-F-G-A-B-C

A# registered User Join Date: Aug 2016 Posts: 2,876 This is bars 5-6, right? Yeah, it's a bit of a stretch. I play it with my index barred across the first four strings at fret 2 (same position as it is in for the first 4 bars, so no need to move), ring finger fret 5 fourth string and pinky fret 5 second string. I can't think of an easier fingering. I think the key,

[illegible][illegible]

And then you could use the open 3rd instead of 5th fret on 4th string! I agree with above... that's how I play it as well. But there was a note missing in that first measure. I added in yellow. 09-27-2011, 02:28 AM Registered User Join Date: Dec 2010 Posts: 6,911 Quote: Originally Posted by AndreF I agree with above. That's how I play it as well. But there was a note missing in that first measure. I added it in yellow. Yes, you're right. I'd still say that was relatively insignificant for the sound of the pattern, but it does prove (if we didn't have video!) how he is fingering that passage. That in turn makes sense when you have the barre in place for the D chord either side. It makes the switch relatively straightforward. Great shots of his left hand here:

"There is a crack in everything. That's how the light gets in." - Leonard Cohen. 09-27-2011, 06:02 AM Registered User Join Date: Mar 2021 Posts: 46 Thanks for the responses! I think I have to experiment with the way I'm positioning my hand, elbow, etc. as Chiptote mentioned. I just can't seem to handle the 2-5 reach as shown in the video that TonPR linked to. Thanks for the tab correction too. I do have tabs that show it correctly, from an old magazine. That was just a copy and paste from one I had on the computer. What do you all think of the variation shown in this video, around 3:30? Thanks. Steve W 09-27-2011, 06:50 AM

CD Registered User Join Date: May 2017 Location: Hamilton Square, NJ Posts: 4,335 Not to be any features but there is a 'cheaters' way of playing it, tuning the guitar C-G-D-G-B-E and putting the cap on 6. Similar to this. Martin D18 Gibson J45 Martin 00015sm Gibson J200 Furch MC Yellow Gs-GR SPA Guild G212 Eastman EZOM-CD 09-27-2021, 07:54 AM Registered User Join Date: Mar 2021 Posts: 46 Quots: Originally Posted by Brooklyn Bob Not to ruffle any features but there is a 'cheaters' way of playing it, tuning the guitar C-G-D-G-B-E and putting the cap on 6. Similar to this. I have an old Guitar World Acoustic magazine that has it transcribed this way. It seems that this may be the original way Lindsey played it on Rumors than changed it up later. If I really can't find a way to make it work I will resort to this arrangement. Thanks. Steve W 09-27-2021, 08:29 AM Registered User Join Date: May 2017 Location: Hamilton Square, NJ Posts: 4,335 It is pretty much note-for-note as the cap on 4 version. The right hand is tricky too so there are plenty of hurdles on this tune. Martin D18 Gibson J45 Martin 00015sm Gibson J200 Furch MC Yellow Gs-GR SPA Guild G212 Eastman EZOM-CD 09-28-2021, 09:01 AM Registered User Join Date: Dec 2010 Posts: 6,911 Nice, I like that. All the notes you need are in that shape, the strings are just in a

different order, so you need to re-allocate your RH fingers. For me, that's too much retraining (this dog is too old for that new trick...), but it's definitely worth a try. BTW, your link needs a different time stamp: "There is a crack in everything. That's how the light gets in." Leonard Cohen. 09-28-2021, 10:23 AM Charter Member John Date: Nov 2009 Posts: 2,624 Quote: Originally Posted by MisterOM I have an old Guitar World Acoustic magazine that he has transcribed this way. It seems that what he meant the original way Lindsey played it on Rumors than changed it up later. If I really can't find a way to make it work I will resort to this arrangement. Thanks. Steve W I have an old Guitar World Acoustic magazine (with Lindsey Buckingham on the cover) in which he confirms using drop D tuning capped to the 4th fret on Rumours for that tune. He goes on to say: "I just drop the low E down to a D and play out of a 2nd position D chord shape. You have to stretch your left hand a little to play the A13 voicing" (which is the troubling bit you are referring to, so even Lindsey admits it's one of the challenging spots. There is a video of him playing it in drop D, capped on the 3rd fret, but I think it's more to accommodate his voice). Not to say that you can't use another tuning capped on the 6th if you end up liking that better. Seems to work too! Here's an excellent teaching

video of the tune: Last edited by Gtiffledmangle; 09-28-2021 at 10:33 AM. Reason: Added the video 09-29-2021, 10:20 AM Registered User Join Date: Mar 2021 Posts: 46 Quote: Originally posted by jonPR Nice, I like that. All the notes you need are in that shape, the strings are just in a different order, so you need to re-allocate your RH fingers. For me, that's too much retraining (this note is too old for that trick....), but it's definitely worth a try. BTW, your link needs a different time stamp: Thanks for the reply. I am doing to see how my right hand does with this alternate approach. Like you I am quite firmly in the "this dog is too old for that new trick" camp but it's worth a shot! Steve W 09-29-2021, 10:25 AM Registered User Join Date: Mar 2021 Posts: 46 Quote: Originally posted by Andrew I have an old Guitar World Acoustic magazine (with Lindsey Buckingham on the cover) in which he confirms using drop D tuned capped to the 4th fret on Rumours for that tune. He goes on to say: "I just drop the low E down to a D and play out of a 2nd position D chord shape. You have to stretch your left hand a little to play the A13 voicing" (which is the troubling bit as you are referring to, so even Lindsey admits it's one of the challenging spots. There is a video of him playing it in drop D, capped on the 3rd fret, but I think it's more to accommodate his voice.) No to say that you can't use another

...capped on the 6th if you end up liking that better. Seems to work too! Here's an excellent teaching video of the tune: [I Think](#). I've watched that video (it's a good teacher), and it leads me to believe that my hands may not be able to handle it... I play it every day, being careful not to cause any pain. If the above Paul Davids method doesn't work out for me then I will resort to the capo 6 transcription. Of course now I'm shopping around for my first short scale acoustic... Steve W 10-08-2012, 08:00 PM Registered User Join Date: Aug 2008 Posts: 644 Nobody have tabs to the instrumental break? I've tried over and over to follow this video, but can't seem to get the transition back to the main piece even close to correct. 10-09-2012, 03:54 AM Registered User Join Date: Dec 2010 Posts: 6,911 Quote: Originally Posted by GBS Links pretty straightforward to me. I mean, if you slow down the video to 0.5, it's easy enough to follow. But I can do a tab for you if you like. (I mean, I'll do it for myself anyway, and you can have it!!) EDIT: OK here you go: second time through, the first two bars are this: - otherwise it's the same [There is a crack in everything. That's how the light gets in.](#) - Leonard Cohen. Last edited by JonPR; 10-09-2012 at 04:32 AM. RangeOfSounds.com is reader-supported. We may earn a small commission through products purchased using links on this site.

page reader in a plain snarl" where you see a Vinage guitar, though, its high E string, and, inspired by notes to which I've alluded, you snarl out: but how do you take what you want out of it? When you're a string snarl, in snarl, that you play a guitar with one string missing or no assembly, and play a guide with one string missing, or even more: if you go more than one fret through the end of a single song, though, you should look at alternate tunings to unlock the possibilities for a five string guitar. You look at why you would want to play with a five string tuning, how to make most of the five strings you have left, and some players who have made missing strings a trademark. How To Play A Guitar With One Missing String: a guide to a few possibilities for a five string guitar. The three most common are: drop D, drop C, and drop B. Drop D is the most common, and you move your pick to hit the string, and instead of the sweet tone you expect, there's a pop and a twanging noise. A broken string mid performance is a nightmare for everyone who hears it. But that happens, even to someone like blues legend B.B. King. In the video below, he restrings Lucille, his iconic guitar, while still singing, getting strung on before the end of the song. Not only does he restring Lucille, but he also changes the tuning of the guitar, and he does it all in one go. In the video below, he restrings Lucille, his iconic guitar, while still singing, getting strung on before the end of the song. Not only does he restring Lucille, but he also changes the tuning of the guitar, and he does it all in one go. In the video below, he restrings Lucille, his iconic guitar, while still singing, getting strung on before the end of the song. Not only does he restring Lucille, but he also changes the tuning of the guitar, and he does it all in one go.

[illegible]

something wrong with the tuner, nut, saddle, bridge or tailpiece that want allow for a string to be installed? If the first case, you should start by installing a new string. If it breaks again, look at where it broke and why. Check the tuner peg, the nut, the saddle, the bridge and the tailpiece for any sharp areas or potential causes of the breakage. If there's an issue with how the string attaches or is held in place, look at what that is. Is there a missing tuner? Is a nut slot broken? Are you missing a bridge pin or a string saddle? Some of those problems are easy to fix, while some require more expertise. If you can replace a part, you might be able to use the string. Maybe you can find a replacement part, though, but you still love the instrument. What can you do then? Can You Learn Guitar With A String Missing? Depending on the string that's missing and your technique, it's not very hard to learn to play a guitar with a missing string. But before we explore how, let's look at why and why not to learn to play a five string guitar. There are a ton of stories about famous players, especially African American blues musicians in the American South, learning on a homemade instrument, or making their own strings, or even, yes, learning to play on a guitar with fewer than six strings. But this wasn't because they wanted to do those things. It was because they had little other choice. The time period in

question, from the late 1800s to about the beginning of World War II, many African Americans in the South faced dire poverty. In nearly every story, whether true or embellished, about a blues musician who learned to play guitar in some non-standard way, their poverty was key to why they learned how they did. So in the case of a guitar with five strings, that might mean not being able to afford a replacement string, let alone a whole new set of strings. With very few exceptions, if you're reading this, that isn't your situation. Today, guitar strings are cheap and plentiful, and come in a wide variety of sizes. So if it's just a missing string, it makes a lot more sense to buy a replacement than learn to play without one. But if there's a problem that's preventing you from installing a sixth string, or you just can't resist the vibe, there are ways to learn to play in a new way. How To Play A Guitar With A Missing StringFirst, decide whether you're going to do without the high E or low E string and, if possible, switch parts around so you have the string setup you want. Then, consider whether an alternate tuning is the right way to go. Alternate tunings shift the notes of various strings to create new sound combinations. Among the most popular alternate tunings are known as open tunings, because when the open strings are played they sound the notes of a chord. Common Open Tunings (low to

high/Tuning CCCCCEADADF#ADDADGADGADGAD MinorDADFADGDBGD MinorGDGCA#EAE#EAEone big advantage of open tunings is they allow you to create a single finger barre chord, making rhythm playing very simple. The sound that finger picking or lead playing can vary from a chimelike tone to a drone, depending on the tuning and how you play it. An advantage specific to a guitar with a missing string should be pretty obvious about which string might be gone, and alternate chord voicings aren't necessary. When you barre the fretboard you can move up the scale in half tones, regardless of the order. Why Do Guitarists Play Guitars With A String Missing?

In addition to those semi-mythical stories about blues musicians who learned on guitars with fewer than six strings, plenty of actual players have used a five string guitar. One of the most famous players to do so is the guitarist for the Rolling Stones, Keith Richards. Richards was growing bored with guitar as the Stones became more and more famous and successful. After playing with blues and roots icon Ry Cooder, he discovered open tunings, particularly Open G. After trying with the regular Open C tuning of D G D G B D, Richards found the low D string too bassy and so removed it. With C as the lowest note, he created a new sound, heard most clearly on songs like Start Me Up. The fusion of

buses and rock with a healthy dose of melodic pop, helped to make Richards one of the most well known and imitated guitarists of his generation. In this video, he explains his guitar technique. How To Use Open Tunings On A Guitar Missing A String Richards idea of removing the lowest string has created a distinctive sound that still recognizable today. Part of the reason for that is the lowest string is now the root of the chord, compared to a standard Open G tuning. That gives the bass line of a song more impact and presence. You could try the same trick with Open A tuning, which normally runs  $E\ C\#\ E\ A\ E$ . By getting rid of the low E string you make the root of the chord the lowest note, giving your tuning a more grounded and melodic tone. On tunings like Open D, D A D F# A D, removing the lowest string would have the opposite effect, because it would make the open chord an inversion, the name for a chord where the root note is not the lowest note sounded, while removing the highest string would likely mean less chime and more drone, but would be much more grounded feeling. The tuning sometimes referred to as DADGAD, and also called D Modal tuning, is a take on Open D that many guitar players used to standard tuning like because of its similarity its almost like a cross between standard tuning, Open D and Open G. Removing the lowest string would have a similar

effect to what happens to Open D, but less dramatic because the notes don't exactly form a chord. Conclusion: What you play and the setting you play it in will have an impact on the tuning you choose, and even whether you can realistically use a guitar with a missing string for your performance. After all, not having the full range of pitches available will limit what you can do. Some people want mind, but a metal soloist or classical player would have a hard time doing what they're used to, for example. Whether you're putting a pawn shop special into action or trying to recover from a broken string, keep things like that in mind, as well. When deciding whether to use a guitar with a missing string, you've been a musician, particularly a guitarist, for more than 25 years. I love writing about guitars, gear, recording, music in general and more. Reddit and its partners use cookies and similar technologies to provide you with a better experience. By accepting all cookies, you agree to our use of cookies to deliver and maintain our services and site, improve the quality of Reddit, personalize Reddit content and advertising, and measure the effectiveness of advertising. By rejecting non-essential cookies, Reddit may still use certain cookies to ensure the proper functionality of our platform. For more information, please see our Cookie Notice and our Privacy Policy.

**How to not miss strings on guitar. How to out on guitar strings. How to make guitar strings looser. Guitar missing a string. How to string a western guitar.**