

Here's a quick tutorial on the C6 knee lever that raises both open C strings to C#. In other words, strings 3 and 7 are raised ½ tone. This is accomplished by my "C6LKV" as shown in the copedant chart below. This change is often used just by itself or with Pedal 5. Note that Pedal 8 already changes the low C to a C#, amongst other things.

MSA Legend C6 Copedant											
		P4	P5	P6	P7	P8	C6LKR	C6LKV	RKLR	RKLF	RKR
1	D										
2	E			+F(+2)							
3	C				+D(+14)			+C#		-B(+8)	
4	A	+B(0)			+D(-4)				-Ab(-3)		+Bb(+12)
5	G		-F#(0)								
6	E			-Eb(0)							
7	C					+C#(0)	D	+C#			
8	A	+B(0)					C				
9	F		+F#(0)			-E(-2)	A				
10	C		+D(-4)			-A(-12)					

Here's the base C6 tuning with no pedals/knees activated. Note that we have a D on top, a 9th note, so we sort of already have a C6/9 tuning, a little more like E9th than the old C6 tuning with a "C" on top.

Base Tuning - No Pedals		
String	Note	C Scale Note
1	D	9th
2	E	3
3	C	Root
4	A	6th
5	G	5th
6	E	3rd
7	C	Root
8	A	6th
9	F	4th
10	C	Root

Now let's look at what happens when we change both open C strings to C#. You can see in the chart below that we have an A7th chord on strings 2 through 8. In other words, this works a lot like the E9th E to F knee lever! This is a good way of thinking of this change. You're a G chord at fret 7, you activate the C to C# knee lever, and you now have an E7 chord. Another way to look at it is that if you at G, fret 7, move up 3 frets and you have a G7.

C To C# Pedal Active		
String	Note	A Scale Note
1	D	4th
2	E	5th
3	C#	3rd
4	A	Root
5	G	7th
6	E	5th
7	C#	3rd
8	A	Root
9	F	Aug 5th
10	C	Min 3rd

Note that pedal 8 already raises the bottom C to C#. It also lowers the F to Eb and the bottom C to A. If you press pedal 8 along with the C to C# knee lever, here's what the tuning looks like (see chart below). Now you have an A7th chord all the way from strings 2 to 10!

C To C# Knee and Pedal 8 Active		
String	Note	A Scale Note
1	D	4th
2	E	5th
3	C#	3rd
4	A	Root
5	G	7th
6	E	5th
7	C#	3rd
8	A	Root
9	E	5th
10	A	Root

The C to C# change is often used with Pedal 5 so you will want to make sure that you implement it in a way that allows this on your guitar. The chart below shows what happens when Pedal 5 and the C to C# changes are active. You now have an A6th chord on strings 2 through 9! If you're playing a G chord at fret 7, slide up 3 frets, hit pedal 5 and the C to C# change and you have another fret full of C6 notes! In fact this gives you the top "G" note of the original C6 tuning back again. To see what I mean, move the bar to fret 3 and play strings 2,3,4, and 5. You just played G,E,C,A, and they are back!

C To C# Knee and Pedal 5 Active		
String	Note	A Scale Note
1	D	4th
2	E	5th
3	C#	3rd
4	A	Root
5	F#	6th
6	E	5th
7	C#	3rd
8	A	Root
9	F#	6th
10	D	4th

Here's a simple version of Trouble in Mind, showing how easy it now is to play the melody using these new ideas.

Trouble In Mind - Demonstration of C to C# change on C6 - Key of F

K raises strings 3 and 7 to C#, The thumb plays the bottom 2 strings of 4 string grips or you can just omit the 3rd string

	F				C7				F				Bb				
1																	
2					5	8	5	3	5	6	7	8	5				
3					5	5	8	5	3	5	6	7	8	5	4		
4	5	5	5	5	8	5	3	5	6	7	8	5	4	1			
5	5	5	5	5	8	5	3	5	6	7	8	5	4	5	1		
6	5	5	5									4	5	1			
7	5	5									5		1				
8	5									5							
9																	
10					P5,K	K				K	K	K	K				

	F				C7				F				C7						
1																			
2	1	5				3													
3	1	1	5	5	3				3	5				8	7				
4	1	1	5	5	3				3	3	3	3	5	8					
5	1	1	5	5	5	5	4	3	3	3	3	3	3	5	8				
6	1		5	5	5	4	3	3	3	3	3	5	8						
7			5	5	4	3	3				3	3	8						
8			5	5	4	3					8								
9																			
10																			
	K*	K*	K				K	K	K	K	P7,K	K	P6	P6	P6	P6	P6	P6	P6

* Add Pedal 5 if you want a 6th instead of a 7th sound here