



# C TUNINGS

## C DIATONIC

Another tuning invented and pioneered by Jerry Byrd. A “near-diatonic” in that it is a complete C scale except for the D note. The tuning offers many possibilities for chord melody playing, pedal steel type slurs and cascading, harp-like runs across the strings.

Note: \* Byrd used a low 7th string tuned to E.

1st String

3d	E				
Root	C				
Maj 7	B				
6th	A				
5th	G				
4th	F				
* 3rd	E (7th string)				

6th String

## DOUBLE C

Used by Bob Brozman. Made up of solely roots & 5ths, it can be useful for blues & impressionistic music as well as for the ultimate power chord sound for amplified bottleneck or lap-style guitar.

Root	C				
Root	C				
5th	G				
Root	C				
5th	G				
Root	C				

## C# MINOR

Invented by Sol Hoppai, the pioneering Hawaiian steel guitarist, and one of the first tunings widely adapted for swing and pop music in the 1930s. Hoppai's early recordings in this tuning were very influential on the first generation of Western Swing players. Used as well by Dick McIntire and other Hawaiian players.

b3	E				
Root	C#				
5th	G#				
b3	E				
b7	B				
b3	E				

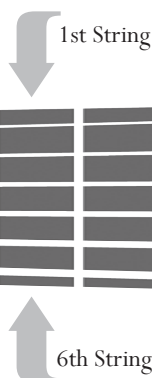
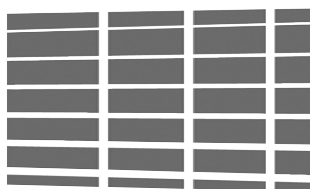
# D TUNINGS



## D MAJOR

One of the oldest open tunings and one of the two or three most popular tunings today. Everyone from the early Blues greats (who called it Vestapol tuning) to modern players like David Lindley, Ry Cooder, Bob Brozman, Martin Simpson, Cindy Cashdollar, Harry Manx, Kelly Joe Phelps, Bonnie Raitt and India's Debashish Battacharya use D tuning.

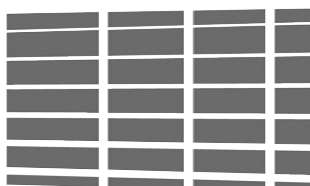
Root D  
5th A  
3rd F#  
Root D  
5th A  
Root D



## D MAJOR 7TH

A one-string variation from open D. Used by Harry Manx. In Hawaii, tunings that contain a major 7th note or make a major 7th chord are called Wahine tunings.

Maj7th C#  
5th A  
3rd F#  
Root D  
5th A  
Root D



## D SUSPENDED (DADGAD)

Popularly called DAD-GAD, this tuning substitutes the 4th scale degree for the 3rd. Originated in the 1960s by British guitarist Davey Graham, it is popular with many Celtic standard guitarists like Martin Simpson and Adrian Legg as well as lap-style players like Cindy Cashdollar. The lack of a 3rd gives the tuning a harmonically ambiguous sound.

Root D  
5th A  
4th G  
Root D  
5th A  
Root D

