

List of guitar tunings

This **list of guitar tunings** supplements the article [guitar tunings](#). In particular, this list contains more examples of open and regular tunings, which are discussed in the article on guitar tunings. In addition, this list also notes dropped tunings.

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A FuniChar D-616 guitar with a [Drop D tuning](#). It has an unusual additional fretboard that extends onto the headstock. Most guitarists obtain a Drop D tuning by detuning the low E string a tone down.

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Open

Main article: [Open tuning](#)

Major

Major open-tunings give a [major chord](#) with the open strings.

Open A

E-A-C#-E-A-E

- Alternatively: E-A-C#-E-A-C#
- Alternatively: A-E-A-E-A-C# (one step down from "Open B")
- **"Slide"** Open A: E-A-E-A-C#-E (identical to "Open G" tuning but with every string raised one step or two frets) Used by [Jimmy Page](#) on "In My Time of Dying" and [Jack White](#) on "Seven Nation Army"

Open B

B-F#-B-F#-B-D#

- Alternatively: F#-B-D#-F#-B-D#

Used by [Nickelback](#) on "Should've Listened", [Devin Townsend](#) in recent years, and [Big Wreck](#) on "Albatross".

Open C

C-G-C-G-C-E

This open C tuning is used by [William Ackerman](#) for his "Townsend Shuffle" and by [John Fahey](#) for his tribute to [Mississippi John Hurt](#). This tuning is also commonly used by John Butler on his 12 string guitar.^[1]

C-E-G-C-E-G

The [English guitar](#) used a [repetitive](#) open-C tuning that approximated a [major-thirds tuning](#).^[2]

C-C-G-C-E-G^[3]

This open-C tuning gives the initial [harmonic series](#) when a C-string is struck.^[4] The C-C-G-C-E-G tuning uses the [harmonic sequence](#) (overtones) of the note C. When an open-note C-string is struck, its [harmonic sequence](#) begins with the notes (C,C,G,C,E,G,B ,C).^{[3][4]} This overtone-series tuning was modified by [Mick Ralphs](#), who used a high C rather than the high G for "Can't Get Enough" on *Bad Company*. Ralphs said, "It needs the open C to have that ring," and "it never really sounds right in



Initial eight harmonics on C, namely (C,C,G,C,E,G,Bb,C) [Play simultaneously](#) ([help](#)·[info](#))

standard tuning".^[5]

Open D

D-A-D-F#-A-D

Open-D tuning is used by [Joni Mitchell](#) for her "Big Yellow Taxi",^[6] [Nick Drake](#) for "Place To Be", [Alt-J](#) for "Interlude 2", and by [Soko](#) for "No More Home, No More Love". Open-D tuning has been called *Vestapol* tuning.^[7]

- Alternatively: D-A-D'-A'-D-D

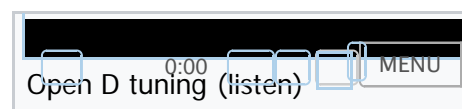
This alternative Open D tuning (and its downtuned variations) is frequently used by [Mark Tremonti](#) guitarist for the bands [Creed](#), [Alter Bridge](#), and Tremonti. It was also used by [Keith Richards](#) on "Jumpin' Jack Flash" and the [Stone Roses](#) in "Love Spreads".^[citation needed]

C#-G#-C#-F-G#-C#

Same as Open-D but tuned a half-step down. Used by [Alice In Chains](#) on the songs "Over Now", "Nothin' Song", and "Shame in You".



Open D tuning.



Open E

E-B-E-G#-B-E (*use light gauge strings* because three strings must be raised) Open E is used by: [Brian Jones](#) on "No Expectations", "I Wanna Be Your Man"; [Keith Richards](#) on "Salt of the Earth", "Prodigal Son", "Gimme Shelter", "Jigsaw Puzzle", "Jumpin' Jack Flash", "You Can't Always Get What You Want" and by Bob Dylan on his 1975 album *Blood on the Tracks*. And by [Hoobastank](#) on their first and second albums.

Open F

F-A-C-F-C-F (requires light gauge strings)

- Alternatively (without light gauge strings): C-F-C-F-A-C

C-F-C-F-A-C is the more common of the two. Used by

[Elizabeth Cotten](#) on her song "When I Get Home"

[Led Zeppelin](#) on "When the Levee Breaks" and "Bron-Yr-Aur Stomp" (studio)

- **F-Sharp Tuning:** F#-A#-C#-F#-C#-F#
- **Alternative:** C#-F#-C#-F#-A#-C#

F-F-C-F-A-C is also used by [Dave Mason](#) on "Only You Know and I Know"

Open G

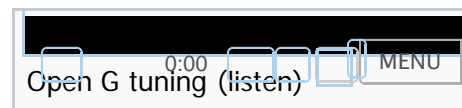
D-G-D-G-B-D (also known as *Spanish Tuning* or *Chicago Tuning*)

Open G was used in rock by [Jimmy Page](#) of [Led Zeppelin](#) in the songs "Dancing Days", "That's The Way" and "Black Country Woman", [Keith Richards](#) of [The Rolling Stones](#) as well as in Mississippi blues by [Son House](#), [Charley Patton](#), and [Robert Johnson](#), and in "Fearless" by [Pink Floyd](#).^[8]

G-G-D-G-B-D

Listing the initial six [harmonics](#) of the G note, this open-G tuning was used by [Joni Mitchell](#) for "Electricity", "For the Roses", and "Hunter (The Good Samaritan)".^[9] It was also used by [Mick Ralphs](#) for "Hey Hey" on [Bad Company's](#) debut album.^[5] and on the Meowtain song "Alleyway" [Stone Gossard](#) also used this tuning in the song "Daughter" by [Pearl Jam](#).

- Alternatively: G-B-D-G-B-D ([slack-key guitar](#)^[10])



The Russian guitar's tuning approximates a major-thirds tuning.

- Alternatively: C-G-D-G-B-D (used by [Big Wreck](#) on multiple songs, most notably "Inhale" and "Mistake". They downtune it a half step).^[11]
- **Dobro Open G**: G-B-D-G-B-D (occasionally adopted for ordinary guitar, but requires lighter fifth and sixth strings).
- **Russian-guitar Open G**: The tuning of the [Russian guitar](#)
D-G-B-D-G-B-D

is an open G tuning, approximately in [major thirds](#).^{[12][13]}

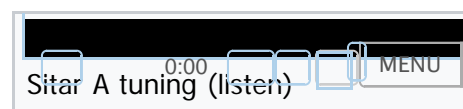
Minor: Cross-note

The following open-tunings use a minor third, and give a *minor chord* with open strings. To avoid the relatively cumbersome designation "open D minor", "open C minor", such tunings are sometimes called "*cross-note tunings*". The term also expresses the fact that, compared to Major chord open tunings, by fretting the lowered string at the first fret, it is possible to produce a major chord very easily.^[14]

Cross-note or open E-minor was used by [Bukka White](#) and [Skip James](#).^[15]

Cross-note tunings include (low to high):

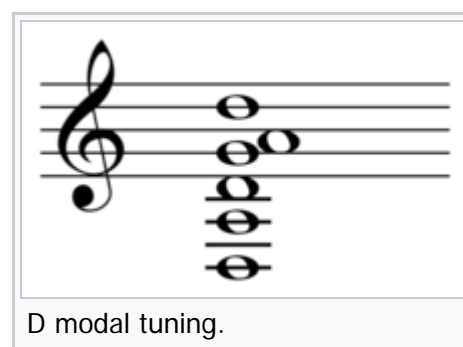
- **Cross-note A**: E-A-E-A-C-E
 - Alternative: E-A-C-E-A-E^{[16][17]}
- **Cross-note C**: C-G-C-G-C-E \flat
 - C-C-G-C-E \flat -G, a cross-note [overtone tuning](#)
 - C-C-G-C-E \flat -A \flat a cross-note [overtone tuning](#) that facilitates [seventh chords](#).
- **Cross-note D**: D-A-D-F-A-D (used by [John Fahey](#) on the song "Red Pony")
 - Alternative: D-A-D-A-D-F (used by [William Ackerman](#) on "Barbara's Song")
- **Cross-note E**: E-B-E-G-B-E (used by [ZZ Top](#) on the song "Just Got Paid Today" and by [Joey Eppard](#) on the 3 song "Bramfatura")
- **Cross-note F**: F-A \flat -C-F-C-F (extremely rare)
 - Alternative: F-C-F-A \flat -C-F (used by [Albert Collins](#);^[18] requires light gauges)
- **Cross-note G**: D-G-D-G-B \flat -D
- **Alternative Cross A**: E-A-E-A-E-A. «**Sitar A**» - an alternative low guitar system. Recalls the sound of Indian sitar.



Modal

In modal tunings, the strings are tuned to form a chord which is not definitively minor or major. These tunings may facilitate very easy chords and unique sounds when the open strings are used as drones. Often these tunings form a [suspended chord](#) on the open strings. A well known user of modal tunings is [Sonic Youth](#).

- **Asus2**: E-A-B-E-A-E
- **Asus4**: E-A-D-E-A-E (used by [Davey Graham](#) in "Lord Mayo/Lord Inchiquin" on [The Complete Guitarist](#))^[19]
- **B \flat modal**: B \flat -F-B \flat -E \flat -G-B \flat (used by [Neil Young](#) on his 1962 [Martin D-28](#))
- **B modal**: B-E-B-E-B-E (used by [Nick Drake](#) in many of his songs, including "Man In A Shed" and "From The Morning")
- **Bsus4**: B-F \sharp -B-E-F \sharp -B (DADGAD but 3 steps (1 1/2 note) lower, a main tuning of [Sevendust](#), who have used it since [Animosity](#))
- **Badd9**: B-F \sharp -C \sharp -F \sharp -B-D \sharp , a minor variation is used by [Alter Bridge](#) on the song "This Side of Fate" tuned B-F \sharp -C \sharp -F \sharp -B-D
- **Csus2**: C-G-C-G-C-D (first five strings equivalent to *Double-C* tuning for the [banjo](#))
- **Csus4+9**: C-G-C-F-C-D (used by [Martin Simpson](#) in "We Are All Heroes")
- **Csus4**: C-G-C-F-G-C (used by [John Renbourn](#) on "Bouree I & II")^[20]
- **C15**: C-G-D-G-C-D
- **Low C**: C-G-D-G-A-D



Dsus2: D-A-D-E-A-D

- **Dsus4**: D-A-D-G-A-D (closely associated with French acoustic guitarist [Pierre Bensusan](#),^[21] and used by Jimmy Page of Led Zeppelin for a number of songs including "[Kashmir](#)" and "[Black Mountain Side](#)")
- **Esus2**: E-B-E-F#-B-E (used by [My Bloody Valentine](#) in "Only Shallow" and by [John Mayer](#) in "Something's Missing," "Wherever You Go," "Heart So Heavy," and "In Your Atmosphere").
- **Esus4**: E-B-E-A-B-E
- **E7sus4**: E-A-D-E-B-E (used by [Ed Sheeran](#) in "Tenerife Sea.")
- **Gsus2**: D-G-D-G-A-D
- **Gsus4**: D-G-D-G-C-D (first five strings equivalent to *Sawmill* tuning for the [banjo](#))
 - **Gsus4/4 / Orkney Tuning**: C-G-D-G-C-D
- **EEEEBE** a.k.a. "Bruce Palmer Modal Tuning" (as named and used by [Stephen Stills](#) in "[Suite: Judy Blue Eyes](#)", which appears on *Crosby, Stills & Nash* ©1969 Atlantic Records. Stephen Stills' six-string guitar is tuned to EEEEEBE ("Bruce Palmer Modal Tuning") whilst the other six-string guitar is tuned to standard E.^[22])
- **E modal**: E-B-E-E-B-E
 - **E modal alternative**: E-E-B-B-B-B (used by [Soundgarden](#) on the songs "The Day I Tried To Live", "[My Wave](#)", and "[Been Away Too Long](#)")

Extended chord ^[edit]

In extended chord tunings, the open strings form a [seventh](#), [ninth](#), or [eleventh chord](#).

- **C6**: C-A-C-G-C-E (used by Jimmy Page in "[Bron-Yr-Aur](#)", "[Friends](#)" and "[Poor Tom](#)")
- **Cmaj11**: C-F-C-G-B-E (used by [Soundgarden](#) on the song "4th of July")
- **Open Page**: D-G-C-G-C-D (used by Jimmy Page in "[The Rain Song](#)")
- **Dmin7**: D-A-D-F-A-C (used by Richie Havens in "From the Prison")^[23]
- **Dmadd9**: D-A-D-F-A-E (used by [Opeth](#) on [Ghost Reveries](#))
- **D7**: D-A-D-F#-A-C
- **Emin7/C**: C-G-D-G-B-E (used by [Soundgarden](#) on the songs "Mailman", and "Limo Wreck" and Lindsey Buckingham of Fleetwood Mac on "Never Going Back Again")
- **Fmaj9**: F-A-C-G-C-E (used by [American Football](#) on "Never Meant" and [This Town Needs Guns](#) on "Crocodile")
- **G6**: D-G-D-G-B-E (used by [Soundgarden](#) on the songs "Dusty", "Fresh Tendrils", "Never Named", and "Superunknown")
- **G7**: D-G-D-G-B-F^[24]
- **Gmaj7**: D-G-D-F#-B-D
- **Gadd4**: D-G-D-G-B-C (used by [Soundgarden](#) on "Like Suicide")
- **Emin11**: E-B-D-G-A-D (used by [Crosby, Stills & Nash](#) on "[Guinnevere](#)")

Regular tunings

Main article: [Regular tuning](#)

Major thirds

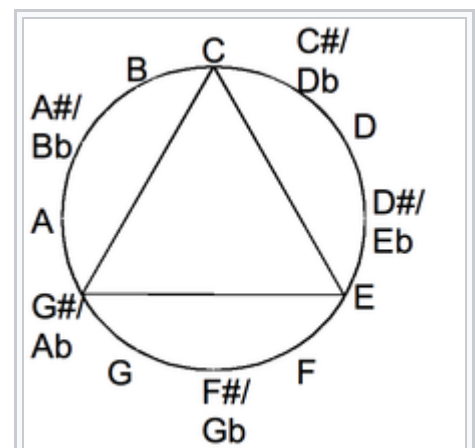
c-d-e-f#-g#-a# or c#-d#-f-g-a-b

A compact tuning that fits within one octave and covers the chromatic scale between open strings and the first fret.

Minor thirds

C-D#-F#-a-c-d#

In the minor-thirds tuning, every interval between successive strings is a [minor third](#). In the minor-thirds tuning beginning with C, the open strings contain the notes (c, d#, f#) of the [diminished C](#) chord.^[25]



For every major-thirds tuning, the consecutive [open-notes](#) are separated by four [semitones](#), and

Major thirds

Main article: [Major thirds tuning](#)

See also: [Ralph Patt](#)

Major-thirds tuning is a regular tuning in which the [musical intervals](#) between successive strings are each [major thirds](#).^{[26][27][28]} Unlike all-fourths and all-fifths tuning, major-thirds tuning repeats its octave after three strings, which again simplifies the learning of chords and improvisation.^[29]

Neighboring the standard tuning is the major-thirds tuning that has the open strings

E-G#-c-e-g#-c'.^{[26][30]}

A lower major-thirds tuning has the open strings

C-E-G#-c-e-g#,

which "contains two octaves of a C augmented chord".^[27]

All fourths

Main article: [All fourths tuning](#)

See also: [Perfect fourth](#)

E-A-d-g-c'-f'

This tuning is like that of the lowest four strings in standard tuning.^{[31][32]} Jazz musician [Stanley Jordan](#) plays guitar in all-fourths tuning; he has stated that all-fourths tuning "simplifies the fingerboard, making it logical".^[33]

Augmented fourths

Main article: [Augmented-fourths tuning](#)

C-F#-c-f#-c'-f#' or B-F-b-f-b'-f'

Between the all-fifths and all-fourths tunings are *augmented-fourth* tunings, which are also called "*diminished-fifths*" or "*tritone*" tunings.^[34]

All fifths: "Mandoguitar"

Main article: [All fifths tuning](#)

C-G-d-a-e'-b' or G'-D-A-e-b-f#'

All-fifths tuning is a tuning in intervals of [perfect fifths](#) like that of a [mandolin](#), [cello](#) or violin; other names include "perfect fifths" and "fifths".^[35] It has a wide range, thus it requires an appropriate range of string gauges. A high *b'* sting is particularly thin and taut, which can be avoided by shifting the scale down by several steps or by a fifth.

New standard tuning

Main article: [New Standard Tuning](#)

See also: [Guitar Craft](#)

C-G-d-a-e'-g'

All-fifths tuning has been approximated by the [New Standard Tuning](#) (NST) of [King Crimson's Robert Fripp](#). It has a wider range than standard tuning, and its perfect-fifth intervals facilitate [quartal](#) and [quintal harmony](#).

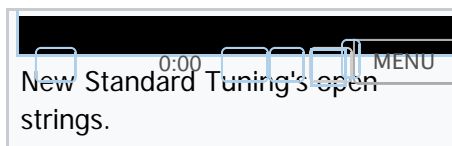
so three strings cover the twelve notes of the octave.



Stanley Jordan plays guitar using all-fourths tuning.



New standard tuning.



Ostrich tuning

E-E-e-e-e'-e' or C-C-c-c-c'-c'

Ostrich tuning is a tuning where all strings are tuned to the same note over two or three octaves,^[36] creating an intense, *chorused drone* and interesting fingering potential.

Used by [Soundgarden](#) (E-E-e-e-e'-e') on the song "Mind Riot", and by Lou Reed in the Velvet Underground.

Dropped

Drop tunings lower the sixth string, dropping the lowest E string of the standard tuning. Some drop tunings also lower the fifth string (A note in standard tuning). A *drop one* tuning lowers the pitch by one full step.

Some of these may require a [baritone guitar](#) due to the string tension required for extremely low notes. Others can be achieved using a [capo](#) and/or a [partial capo](#).

Examples

■ **Drop D** - D-A-D-G-B-E

Standard tuning but with the 6th string dropped one full step.

Utilized by bands and/or artists: [Radiohead](#), [Avenged Sevenfold](#), [Arrowmont](#), [Kvelertak](#), [Led Zeppelin](#) on "Moby Dick", [Jack White](#) on the song "High Ball Stepper", [Rage Against the Machine](#), [Prayer for Cleansing](#), [Lamb of God](#), [Underoath](#), [Evanescence](#),

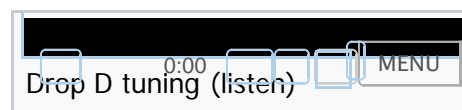
[Silverchair](#), [Muse](#), [Skillet](#), [Helmet](#), [Soundgarden](#), [Metallica](#) on songs "[All Nightmare Long](#)" and "Just a Bullet Away", [Rammstein](#), [Fugazi](#) in some songs, [Tool](#) in all their albums (except [Prison Sex](#) which is Drop B in standard variation Tuning and [Parabol/Parabola](#) which has E dropped to B and A dropped to E), [C3 Church](#) on their song Breathe, as well as numerous songs on older albums [Stone Temple Pilots](#) in some songs, [Audioslave](#), [Filter](#), [Foo Fighters](#), [Porcupine Tree](#), [Incubus](#) in some songs, [Guns N' Roses](#) on some songs from *Chinese Democracy*, [Black Veil Brides](#) (on the song "Knives and Pens"), [The Devil Wears Prada](#), [Nirvana](#) in some songs, [Zakk Wylde](#) in some of his projects, [Quicksand](#), [Alesana](#), [Eyes Set to Kill](#), and [The Beatles](#) on "Dear Prudence", [Iron Maiden](#) on "If Eternity Should Fail", [Jorma Kaukonen](#) of [Jefferson Airplane](#) on *Embryonic Journey* from the *Surrealistic Pillow* album, [All Time Low](#) on the biggest part of their discography.

■ **Drop C#/Drop D^b** - C[#]-G[#]-C[#]-F[#]-A[#]-D[#] / D^b-A^b-D^b-G^b-B^b-E^b

One half step down from Drop D. Utilized by bands like [Dir En Grey](#), [Our Lady Peace](#), [Your Demise](#), [Oceana](#), [Alter Bridge](#), [Alice in Chains](#) on some songs (like "Them Bones" or "We Die Young"), [A Day to Remember](#) (on the song "It's Complicated"), [Chevelle](#) (on *Sci-Fi Crimes*), [Of Mice & Men](#), [Deftones](#) (on their *Around the Fur* album), [Evanescence](#), [Paramore](#), [Disturbed](#), [Theory of a Deadman](#), [Puddle of Mudd](#), [Linkin Park](#), [Skillet](#), [Black Veil Brides](#), [Steel Panther](#) (on songs like "17 Girls in a Row" or "Gloryhole"), [10 Years](#), [Black Stone Cherry](#), [Truckfighters](#), [Fireball Ministry](#), [RED](#) on *End of Silence*, [Nirvana](#) on *In Utero*, "Blew" live performances, "Been a Son", the *Nevermind* album and also by [System of a Down](#). Also used by [Lamb of God](#) somewhat on their albums *Wrath* and *VII: Sturm und Drang*, and almost exclusively on their album *Resolution*. [Avenged Sevenfold](#) used this tuning on songs "Scream", "Almost Easy", "Hail to the King", "Requiem" and "Coming Home". [Metallica](#) use this tuning on their song "Minus Human" off *S&M*, on *Dirty Window* from their album *St. Anger* and live performances of songs recorded in Drop D, [Asking Alexandria](#) on their first album (Stand Up And Scream), [As I Lay Dying](#) have used this tuning on a few songs. [Trivium](#) used this tuning on their albums *In Waves* and *Vengeance Falls*. [Van Halen](#) on their 1981 song "Unchained". [The Presidents of the United States of America](#) use guitars tuned to this tuning with the top three strings removed, although on *Freaked Out and Small*, regularly strung guitars were used. [Tyler Bryant & the](#)



Drop D tuning.



Shakedown use this tuning on some songs (like "Heartland" and "Aftershock")

- **Drop C** - C-G-C-F-A-D

One full step down from Drop D. Utilized by bands like [A Day to Remember](#), [Biffy Clyro](#), [Swallow the Sun](#) in all their albums, [The Ocean Collective](#) in the *Heliocentric / Anthropocentric* albums, [Slo Burn](#), [Bullet for My Valentine](#), [Evanescence](#), [Children of Bodom](#), [Disciple](#), [Demon Hunter](#) (Only on *Demon Hunter*), [Avenged Sevenfold](#) in "Radiant Eclipse", [As I Lay Dying](#), [Asking Alexandria](#) on *Reckless and Relentless*, [Rammstein](#), [August Burns Red](#), [Mastodon](#) (on some songs), [Helmet](#) (since the *Size Matters* era), [Converge](#), [System of a Down](#), [What Great Fangs](#), [Black Stone Cherry](#), [Chimaira](#) (since *The Impossibility of Reason*), [P.O.D.](#), [Ill Niño](#), [Killswitch Engage](#), [Deftones](#) (in their album *White Pony*), [Disturbed](#), [Gojira](#) (mostly on *The Way of All Flesh & L'Enfant Sauvage*), [Metallica's St. Anger](#) album, (except for the songs "Invisible Kid", which has one guitar in Drop G#, "Dirty Window", which is in Drop C#, and "The Unnamed Feeling", which has one guitar tuned to Drop A#/Bb), [Weissglut](#), [Atreyu](#), [Darkest Hour](#), [Breaking Benjamin](#) (on some songs), [Mudvayne](#), [Born of Osiris](#) (when using 6 string guitar) [Periphery](#) along with some alternate tunings, [Cancer Bats](#), [Slipknot](#) (on their demo *Mate. Feed. Kill. Repeat.*), [Zakk Wylde](#), [Escape the Fate](#), and [Skillet](#), [Nirvana](#) on their *Bleach* album, [Porcupine Tree](#) on the songs *Anesthetize* and *Cheating the Polygraph*.



- **Drop B** - B-F#-B-E-G#-C# / B-Gb-B-E-Ab-Db

One and one half steps down from Drop D. This tuning is most often used by modern rock and heavy metal bands. Utilized by bands like [A Day to Remember](#), [Slayer](#) (on "Cast Down", "Seven Faces" and "Payback" from *God Hates Us All*, as well as few songs on *Christ Illusion*, *World Painted Blood* and *Repentless*), [Slipknot](#), [Intronaut](#), [Down](#), [Machine Head](#) (tuned 40 cents sharp), [Demon Hunter](#), [Chevelle](#), [Origin](#), [Asking Alexandria](#) on their third and fourth albums, *From Death To Destiny* and *The Black* respectively, [RED](#) (on "Faceless"), [Parkway Drive](#), [Skillet](#) (on much of *Comatose*), [Veil of Maya](#), [Bring Me the Horizon](#) (up until *Count Your Blessings*), [Sevendust](#), [Soilwork](#), [Chimaira](#) (on a few songs from *The Infection*), [Eye Empire](#), [Crown the Empire](#), [The Devil Wears Prada](#), [Drowning Pool](#), [The Veer Union](#), [Comfort in the End](#), [Attack Attack!](#), [Mark Tremonti](#) (on much of *Full Circle* and *All I Was*, and the songs "Coming Home" and "Home" from *Blackbird* and *AB III*, respectively), [Nickelback](#) on the song "Side of a Bullet", [Disturbed](#) on *Immortalized* and occasionally [Black Stone Cherry](#), [Limp Bizkit](#), [The Kills](#), and [Sucioperro](#).

- **Drop A#/Drop Bb** - A#-F-A#-D#-G-C / Bb-F-Bb-Eb-G-C

Two full steps down from Drop D. Utilized by bands such as [A Day to Remember](#) (on *Mr Highway's Thinking About The End*, *Welcome To The Family*, *Violence (Enough is Enough)*, *Life Lessons Learned the Hard Way* and *Sticks and Bricks*), [In Flames](#), [Hostility](#), [Issues](#), [Static-X](#), [Bring Me the Horizon](#) (since *Suicide Season*), [In Flames](#), [Hellyeah](#), [Amaranthe](#), [Breaking Benjamin](#) (since *Phobia*), [Parkway Drive](#), [Otep](#), [Spineshank](#), [RED](#), [Bury Your Dead](#), [Eye Empire](#), [Dirge Within](#), [Remembering Never](#), and occasionally [Chevelle](#), [Darkest Hour](#), [Evanescence](#), [9oz. of Nothing](#), and [For the Fallen Dreams](#).

- **Drop A** - A-E-A-D-F#-B / A-E-A-D-Gb-B

Two and one half steps down from Drop D. This tuning is most often used by [death metal](#) or [deathcore](#) musicians, such as [Suicide Silence](#) or [Whitechapel](#) (both use [seven-string guitars](#) and tune down the seventh string a full step). Utilized by bands like [Nile](#), [Motograter](#), [Thrice](#), [Filter](#) (on the songs "Columind" and "The Missing" from *The Amalgamut* and "Drug Boy" and "The Trouble with Angels" from the album of the same name), [Dead by April](#), [RED](#), [Ill Niño](#) (on *Dead New World*) and occasionally [Slipknot](#), [Crowbar](#), [Amon Amarth](#), [Five Finger Death Punch](#), and [Parkway Drive](#). [TraPt](#) uses this tuning on their songs "Hollow Man" and "Waiting".

- **Drop A in standard variation** - A-A-D-G-B-E:

The 6th string is dropped to A while the other strings retain their standard tuning. Used by [Helmet](#) on "Biscuits for Smut", [Foo Fighters](#) on "Stacked Actors", [Opeth](#) on the song "Sorceress", and the [Melvins](#) on "Boris". A 7-string version of this tuning is used by [Muse](#) on their song "Citizen Erased", tuned A-A-D-D-G-B-E

- **Drop A in D standard variation** - A-G-C-F-A-D: Used by [Mastodon](#) on most of their first album (*Remission*) and on some songs on other albums. Also utilized by [Periphery](#) on the song "Zyglrox" as well as "Alpha" and "The Bad Thing." Also used on occasion by [Black Label Society](#), who previously tuned it a half-step up, which [Alter Bridge](#) also utilizes on some of their songs such as "Broken Wings", "Come to Life", "I Know it Hurts", "Still Remains", "Breath Again", and "All Hope is Gone." [Creed](#), [Architects](#), and [Sevendust](#) all use this tuning tuned a half-step down on their songs "Bread of Shame", "Early Grave", and "Home" and "Chop" respectively, with the latter also tuning down a full step for the songs "Death Dance" and "Not Today". Danish industrial metal band [Raunchy](#) used this

tuning tuned one and a half-step down (F#-E-A-D F# B) on the song "Dim the Lights and Run" from the album [A Discord Electric](#). [Wage War](#) also utilize this tuning one whole step down for songs like "The River" and "Spineless" off their album [Blueprints](#).

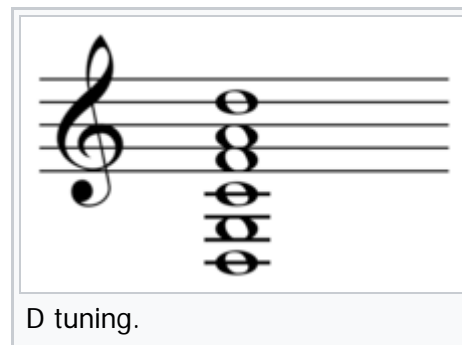
- **Drop G#/Drop A_b** - G#-D#-G#-C#-F-A# / A_b-E_b-A_b-D_b-F-B_b
Three full steps down from Drop D. Utilized by [Dead by April](#) (on some songs), [Metallica](#) in the song "Invisible Kid" from [St. Anger](#), [Asking Alexandria](#) (G sharp or G#) on their upcoming [fifth album of the same name](#), [Damien Deadson](#), [Love and Death](#), and [The Acacia Strain](#). [Staind](#) also uses this tuning (but with the 2nd string tuned up 1/2 step to emulate a 7-string guitar), as well as several other modified variations of this, such as one in which the 5th string is also dropped from D# to C#.
- **Drop G** - G-D-G-C-E-A
Three and one half steps down from Drop D. Used by [Darkest Hour](#) on the song "Wasteland", [Attack Attack!](#), [Baroness](#) (on their first two EPs), [The Acacia Strain](#) (on some songs), [Dead by April](#) (on some songs) and [In Flames](#) (on the song "Transparent" from [Reroute to Remain](#)). [Chelsea Grin](#) also used this tuning on their album [Ashes to Ashes](#). Also [Pantera](#) and [Whitechapel](#) recorded [Sandblasted Skin](#) in G-G-C-F-A-D, Drop G variation with D standard.
- **Drop F#/Drop G_b** - F#-C#-F#-B-D#-G# / G_b-D_b-G_b-B-E_b-A_b
Four full steps down from Drop D, or two full steps up from Drop D1. Used by [Disfiguring the Goddess](#). In the recording of [Limp Bizkit](#)'s song "Nookie", [Wes Borland](#) used a custom 4 string baritone guitar tuned F#-F#-B-E. Also [Slipknot](#) recorded their song "Scissors" from their debut album in F#-F#-B-E-G#-C#.
- **Drop F** - F-C-F-A#-D-G / F-C-F-B_b-D-G
Four and one half steps down from Drop D, or one and a half steps up from Drop D1. Used by [Attack Attack!](#) on "The Wretched" off "This Means War" and [Northlane](#).
- **Drop E** - E-B-E-A-C#-F# / E-B-E-A-D_b-G_b/
Five full steps down from Drop D, or one full step up from Drop D1. Another Variation can be mixed with a Drop A as follows: E-A-E-A-D-G-B-E modeled on an 8 string or E-A-E-A-D-F#-B/E-A-E-A-D-G_b-C_b on a 7 string.
- **Drop D#/Drop E_b** - D#-A#-D#-G#-C-F / E_b-B_b-E_b-A_b-C-F
Five and one half steps down from Drop D, or one half step up from Drop D1. This can also be a Drop D# standard octave variant tuning modeled on an 8 string D#-G#-D#-G#-C#-F#-A#-D#
- **Drop D1** - D-A-D-G-B-E
Six full steps (one octave) down from Drop D. 8 string example; D-A-D-A-D-G-B-E. [Black Tongue](#) uses this tuning.
- **Drop C#1/Drop D_b1**
Six full steps (one octave) down from Drop C#/Drop D_b. Used on some [After The Burial](#) songs.
- **Drop C1**
Six full steps (one octave) down from Drop C. Used by [Within the Ruins](#) on the album [Phenomena](#) with the variation C-F-C-F-A#-D-G.
- **Drop C#/Drop D_b in standard variation** - C#-A-D-G-B-E
Standard tuning but with the 6th string lowered one and a half steps. Used by [Sevendust](#) tuned one and one half-step down on some songs from "Home" through "Alpha", though their version of the tuning also features the A string dropped another half-step. Therefore, A#FBEG#C#.
- **Drop C in standard variation** - C-A-D-G-B-E
Standard tuning but with the 6th string lowered two whole steps. Used by [Alter Bridge](#) on the song "My Champion" (tuned down a half-step) as well as [Sevendust](#) on the song "Mountain" (tuned down one and a half steps). Also used by [John Mayer](#) on the song "Neon", and by [Chino Moreno](#) of [Deftones](#) on some songs such as "Swerve City" and "Hearts/Wires", tuned down a full step.
- **Drop B in standard variation** - B-A-D-G-B-E
Claimed to have been invented by guitarist Victor Griffin of [Pentagram](#) (who tunes it 1/2 step down).^[37] Also used in the song "March of the Fire Ants" by [Mastodon](#), "Rusty Cage" "Holy Water", and "Searching With My Good Eye Closed" by [Soundgarden](#) on their [Badmotorfinger](#) album, "Cowboy Hat" and some of "Silver Side Up" by [Nickelback](#), "Gasoline", "Shadow on the Sun", "Bring Em Back Alive" and "The Worm" by [Audioslave](#) and "Prison Sex" by [Tool](#). [Today is the Day](#) have used it on every album since [Temple of the Morning Star](#), [Shining](#) use it on most of their album [Blackjazz](#), and [Black Label Society](#) used this on much of their early material, often to emulate a 7-string guitar. Used also by [Silverchair](#) in the songs "One Way Mule" and "The Lever" from their album "Diorama".
- **Drop B-E** - B-E-D-G-B-E
Standard tuning with the 6th and 5th string lowered two and a half steps down. Used by [Tool](#) in the song "Parabola".

Shifted

These tunings are derived by systematic increases or decreases to standard tuning.

Lowered

Derived from standard EADGBE, all the strings are tuned lower by the same interval, thus providing the same chord positions transposed to a lower key. Lower tunings are popular among rock and heavy metal bands. The reason for tuning down below standard pitch is usually either to accommodate a singer's vocal range or to get a deeper/heavier sound.^[38]



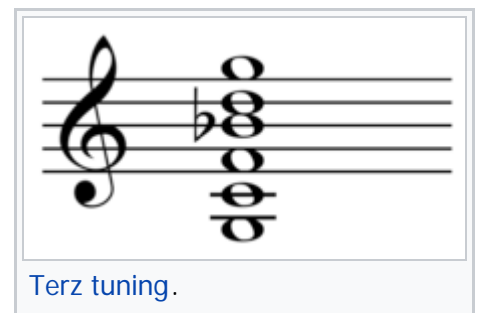
D tuning.

- **D#/Eb tuning** - D#-G#-C#-F#-A#-D# / Eb-Ab-Db-Gb-Bb-Eb
Half a step down from standard tuning. Used by bands/artists such as: [Jimi Hendrix](#), [Coheed and Cambria](#), [Black Sabbath](#), [Motörhead](#), [Cannibal Corpse](#) (Chris Barnes era), [Nirvana](#), [AFI](#), [Rise Against](#), [Failure](#), [Weezer](#), [Green Day](#), [Kiss](#), [The Hellacopters](#), [Backyard Babies](#), [Guns N' Roses](#), [Neil Young](#), [Van Halen](#), [Brand New](#), [Blind Guardian](#), [Metallica](#) (on the "Load", "Reload" and "Garage Inc." albums, "The God That Failed" and in live performances of standard tuned songs since 1995), [AC/DC](#) (some songs and in live performances of standard tuned songs since 2008), [Slayer](#), [Alcest](#), [Rage Against The Machine](#), [Stevie Ray Vaughan](#), [Yngwie Malmsteen](#), [Alice in Chains](#), [The Smashing Pumpkins](#), [The Killers](#), [Relient K](#), [Suede](#), [RED](#) on "Not Alone", [Beach House](#), [Third Day](#) (on "I Can Feel It"), [Die Ärzte](#) (since "Geräusch") [Skillet](#) (on "A Little More"), and [Vertical Horizon](#), [Tyler Bryant & the Shakedown](#).
- **D tuning** - D-G-C-F-A-D
One full step down from standard tuning. Used by bands/artists such as [Mötley Crüe](#), [Nightwish](#), [Pantera](#), [P.O.D.](#), [Sepultura](#), [Dimmu Borgir](#), [Cradle of Filth](#), [Watain](#), [In Solitude](#), [Agalloch](#), [Inquisition](#), [Drive-By Truckers](#), [Soulfly](#), [Children of Bodom](#), [Symphony X](#), [Oceansize](#), [Death](#), [Decrepit Birth](#), [Dream Theater](#), [All That Remains](#), [Exodus](#), [Gojira](#), [Shadows Fall](#), [Mastodon](#), [Asking Alexandria](#) on their [Stand Up and Scream](#), [Ghost](#), [Lordi](#), and [Kreator](#). Used in a vast majority of songs by musician [Elliott Smith](#). Also used in [Nirvana](#)'s songs "Come As You Are", "Lithium" and "Drain You", by [Metallica](#) in their songs "Sad but True", "Devil's Dance", their cover of "Whiskey in the Jar", some of their covers on [The \\$5.98 E.P.: Garage Days Re-Revisited](#) ("The Small Hours" and "Crash Course in Brain Surgery") and in live performances of "The God That Failed" and "Seek and Destroy"; by [Bullet for My Valentine](#) in several songs on [Scream Aim Fire](#), by [blink-182](#) in "Adam's Song", in [Doug Anthony All Stars](#) live performances and by [John Fogerty](#).
- **C#/Db tuning** - C#-F#-B-E-G#-C# / Db-Gb-B-E-Ab-Db
One and a half steps down. Famously used by [Black Sabbath](#)'s Tony Iommi in the 1970s, as well as [Carrie Brownstein](#), [Dimebag Darrell](#) of [Pantera](#), [Eyehategod](#), [Architects](#), [Dying Fetus](#), [Anata](#), [Corin Tucker](#) of [Sleater-Kinney](#), [Between the Buried and Me](#), [Machine Head](#) (tuned 40 cents sharp), [Down](#), [All That Remains](#), [Bolt Thrower](#), [Pete Dinklage](#) of [Chevelle](#) (on [Wonder What's Next](#)), [Billy Howerdel](#) of [A Perfect Circle](#) and [Ashes Divide](#), [Wes Borland](#) of [Limp Bizkit](#), [Slayer](#) (on "Gemini" from [Undisputed Attitude](#), [Diabolus In Musica](#), the majority of [God Hates Us All](#) as well as "Cult" and "Black Serenade" from [Christ Illusion](#)), and [Stone Sour](#), as well as former guitarist [Jim Root](#)'s other band [Slipknot](#) on the song "Snuff". Also used by [Kyuss](#) on songs "Isolation" and "Space Cadet". Used by [Metallica](#) on the song "Bad Seed" from the album [Reload](#), by [blink-182](#) in "Obvious". Also used on [Considered Dead](#) and [The Erosion of Sanity](#) by Canadian technical death metal band [Gorguts](#).
- **C tuning** - C-F-Bb-Eb-G-C / C-F-A#-D#-G-C
Two full steps down from normal tuning. Used by bands such as [Queens of the Stone Age](#), [Kyuss](#), [Sleep](#), [Spiritual Beggars](#), [In Flames](#) (until [Clayman](#)), [The Black Dahlia Murder](#), [Asking Alexandria](#) on [Reckless and Relentless](#), [Bring Me The Horizon](#), [Architects](#), [First Signs of Frost](#), [Dismember](#), [Dethklok](#), [Immolation](#), [High on Fire](#), [Cold](#), [Dream Theater](#), [Arch Enemy](#) (since the [Angela Gossow](#) era), [Entombed](#), [Amaranthe](#), [Nails](#), [Cataract](#), and [The Smashing Pumpkins](#).
- **B tuning** - B-E-A-D-Gb-B / B-E-A-D-F#-B
Two and a half steps down from standard tuning. Used in [Swedish death metal](#) by bands such as [At The Gates](#), [Dismember](#), [Edge of Sanity](#), [Entombed](#), [Amon Amarth](#), and [Arch Enemy](#) (during the [Johan Liiva](#) era), as well as [Fear Factory](#), [Carcass](#), [Type O Negative](#), [Cathedral](#), [Seventh Void](#), [Fleshgod Apocalypse](#), [Sepultura](#), [Five Finger Death Punch](#), [Soulfly](#), [Within Temptation](#), [Triptykon](#) and guitarist [Kirk Windstein](#) of [Crowbar](#) and [Kingdom of Sorrow](#).

- A#/B \flat tuning** - A \sharp -D \sharp -G \sharp -C \sharp -F-A \sharp / B \flat -E \flat -A \flat -D \flat -F-B \flat
 Three full steps from standard tuning. Used by [Dream Theater](#), [Adema](#), [Asking Alexandria](#) on [From Death to Destiny](#) and [The Black](#), [Boris](#), [Cannibal Corpse](#), Father Befouled, Sepultura, [Jeff Hanneman](#) of [Slayer](#) (on "War Zone" and "Here Comes the Pain" from [God Hates Us All](#) and "Not Of This God" from [World Painted Blood](#). Kerry King used a 7-string for those songs), [Mutoid Man](#) ([Stephen Brodsky](#) started using the tuning during the recording of the Helium Head EP to fill in the low end of the sound, in an attempt to make up for their lack of a bassist at the time), [American Head Charge](#) and [Nevermore](#) (when band switched to 7 strings).
- A tuning** - A-D-G-C-E-A
 Three and a half steps down from standard tuning. Used by [Soufly](#), [THEMES](#), [Taproot](#), [Xibalba](#), [Yob](#), [Bolt Thrower](#) (on [Realm of Chaos](#) album), [Dystopia](#). Also used on the song "These Walls" by [Dream Theater](#).
- G#/A \flat tuning** - G \sharp -C \sharp -F \sharp -B-D \sharp -G \sharp / A \flat -D \flat -G \flat -B-E \flat -A \flat
 Four full steps down from standard tuning. Utilized by [Cannibal Corpse](#) on some songs. Used by death/doom metal band [Encoffination](#).
- G tuning** - G-C-F-A \sharp -D-G / G-C-F-B \flat -D-G
 Four and a half steps down from standard tuning. Used by the Doom Metal band [Warhorse](#) and the Brutal Death Metal band [Mortician](#).
- F#/G \flat tuning** - F \sharp -B-E-A-C \sharp -F \sharp / G \flat -B-E-A-D \flat -G \flat
 Five full steps from standard tuning. Used by the Death Metal band [Disfiguring The Goddess](#)
- F tuning** - F-A \sharp -D \sharp -G \sharp -C-F / F-B \flat -E \flat -A \flat -C-F
 Five and one half steps down from standard tuning. Used by the deathgrind band [Maruta](#), the instrumental doom metal band [Bongripper](#), and the progressive metal band "[Meshuggah](#)" (however the band uses eight-stringed guitars).
- Octave Tuning** - E-A-D-G-B-E
 Six full steps (one octave) down from standard tuning. The Low E has the same fundamental frequency as a bass guitar, essentially the same standard tuning as a bass guitar but with a high B and E added to mimic a regular guitar. This tuning is used on the [Fender Bass VI](#) and similar instruments. Notably used by [John Lennon](#) with [The Beatles](#), [Robert Smith](#) of [The Cure](#) and [Jack Bruce](#) of [Cream](#). In his early days with [Ronnie Hawkins](#), future [Band](#) bassist [Rick Danko](#) was also seen with a Fender Bass VI. This is the tuning [Earth](#) used on their seminal drone doom album, [Earth 2](#). Also used in some [Doom Metal](#) and [Sludge Metal](#) bands such as [Thou](#).

Raised

From standard EADGBE, all the strings are tuned up by the same interval. String tension will be higher. Typically requires thinner gauge strings, particularly the first string which could be as thin as six thousandths of an inch (about the thickness of a single human hair). A [capo](#) is typically preferred over these tunings, as they do not increase neck strain, etc. The advantage of these tunings is that they allow an extended upper note range versus a capo used with standard tuning which limits the number of notes that can be played; in some cases, instruo B \flat or E \flat (such as [saxophones](#), which were frequently encountered in early rock and roll music) are more easily played when the accompanying guitar plays chords in the higher tuning. If standard gauge strings are used, the result is often a "brighter" or "tighter" sound; this was a common practice for some bluegrass bands in the 1950s, notably [Flatt & Scruggs](#).



- F tuning** - F-A \sharp -D \sharp -G \sharp -C-F / F-B \flat -E \flat -A \flat -C-F
 Half a step up from standard tuning. Used in most of [Johnny Cash](#)'s music, for "Love Buzz" on Nirvana's [Bleach](#) album - apparently by mistake (according to [Come As You Are](#) - [Michael Azerrad](#)), [3 Doors Down](#) on "Here Without You" (a capo was probably used), [Vektor](#), [Soundgarden](#)'s "Black Hole Sun" (The low E string was tuned to E \flat /D \sharp for a drop E \flat /D \sharp tuning), [Nickelback](#) on their song "When We Stand Together", [Burzum](#) on his first 3 albums, [John Fedowitz](#) in his solo project "Ceremony".
- F#/G \flat tuning** - F \sharp -B-E-A-C \sharp -F \sharp / G \flat -B-E-A-D \flat -G \flat
 One full step up from standard. Primary tuning for the band [The Chameleons](#). [Johnny Marr](#) also used this tuning extensively with [The Smiths](#); bassist [Andy Rourke](#) remained in standard, however, even when Marr was playing in F \sharp .
- G tuning** also known as **Terz tuning** (sometimes spelled "Tierce", "Third", or "Tertz", all of which

are acceptable) - G-C-F-A[#]-D-G / G-C-F-B^b-D-G

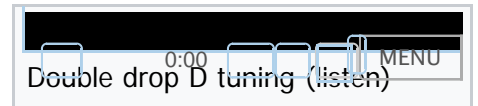
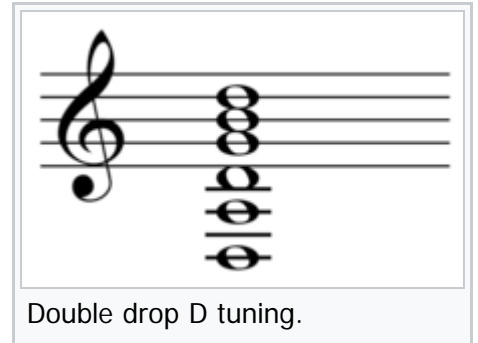
One and one half steps up from standard.

- **G[#]/A^b tuning** - G[#]-C[#]-F[#]-B-D[#]-G[#] / A^b-D^b-G^b-B-E^b-A^b
Two full steps up from standard.
- **A tuning** - A-D-G-C-E-A
Two and one half steps up from standard. This is the standard tuning for the **Lapstick** travel guitar.
- **A[#]/B^b** - A[#]-D[#]-G[#]-C[#]-F-A[#] / B^b-E^b-A^b-D^b-F-B^b
Three full steps up from standard.

Double-dropped

Similar to the dropped tunings, except that both the 1st and 6th strings are dropped one full step.

- **Double Drop D** - D-A-D-G-B-D
Standard tuning but with the 1st and 6th strings dropped one full step. Favored by Neil Young. Has also been used by Lamb of God on some of their earlier songs.
- **Double Drop C[#]/Drop D^b** - C[#]-G[#]-C[#]-F[#]-A[#]-C[#] / D^b-A^b-D^b-G^b-B^b-D^b/
Same as [Double] Drop D, but every string is dropped one half step. Used by the acoustic rock band **Days of the New**. Also used by **Our Lady Peace** on the song "**Starseed**".
- **Double Drop C** - C-G-C-F-A-C
One full step down from Drop D. Used by **Sevendust** on the song "Seasons".
- **Double Drop B** - B-F[#]-B-E-G[#]-B / B-G^b-B-E-A^b-B/
One and one half steps down from Drop D. Used by **Aaron Turner** of **Isis**.
- **Double Drop A[#]/Drop B^b** - A[#]-F-A[#]-D[#]-G-A[#] / B^b-F-B^b-E^b-G-B^b
Two full steps down from Drop D.
- **Double Drop A** - A-E-A-D-F[#]-A / A-E-A-D-G^b-A
Two and one half steps down from Drop D.
- **Double Drop G[#]/Drop A^b** - G[#]-D[#]-G[#]-C[#]-F-G[#] / A^b-E^b-A^b-D^b-F-A^b
Three full steps down from Drop D.
- **Double Drop G** - G-D-G-C-E-G
Three and one half steps down from Drop D.
- **Double Drop F[#]/Drop G^b** - F[#]-C[#]-F[#]-B-D[#]-F[#] / G^b-D^b-G^b-B-E^b-G^b
Four full steps down from Drop D, or two full steps up from Drop D1.
- **Double Drop F** - F-C-F-A[#]-D-F / F-C-F-B^b-D-F
Four and one half steps down from Drop D, or one and a half steps up from Drop D1.
- **Double Drop E** - E-B-E-A-C[#]-E / E-B-E-A-D^b-E
Five full steps down from Drop D, or one full step up from Drop D1.
- **Double Drop D[#]/Double Drop E^b** - D[#]-A[#]-D[#]-G[#]-C-D[#] / E^b-B^b-E^b-A^b-C-E^b
Five and one half steps down from Drop D, or one half step up from Drop D1.
- **Double Drop D1 Tuning** - D-A-D-G-B-D
Six full steps (one octave) down from Double Drop D.



Miscellaneous

Dad-Gad

Main article: [DADGAD](#)

D-A-d-g-a-d'

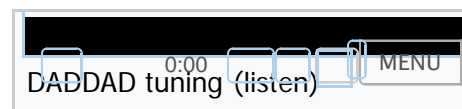
Often vocalized as "Dad-Gad", **DADGAD** is common in [Celtic music](#). In rock music, has been used in [Led Zeppelin's "Kashmir"](#).^[8] [Pierre Bensusan](#) is another noted exponent of this tuning. The [post-metal](#) group [Russian Circles](#) also employ this tuning, and also plays it in the form of all the notes becoming a half-step down: *D^b-A^b-d^b-g^b-a^b-d^b'*. Three down-tuned variations are used by the band [Sevendust](#): A Drop C variation, or C-G-c-f-g-c'. (used on the song "[Unraveling](#)"), a Drop B variation, or B'-F#-B-e-f#-b, and a Drop A# variation, or A#'-F-A#-d#-f-a#. Neighboring tunings D-A-d-e-a-e' and C-G-c-d-g-a have been used by [Martin Carthy](#). Also D-A-d-a-a-d', was used by [Dave Wakeling](#) on the [English Beat's](#) 1983 "[Save It For Later](#)".



Dad-Dad

D-A-d-d-a-d'

Nicknamed - "Papa-Papa". DADDAD is common in folk music (Irish, Scottish), and for the execution of a rhythm guitar in "heavy" (alternative music) on 6th on the third string at the same time. To reach the tuning from DADGAD, Open D or Open D Minor, the G string is dropped to D so that the 3rd and 4th strings are tuned to the same pitch. DADDAD tuning is sometimes used on Dobro guitars for rock and blues. Notable users of this tuning include [Billy McLaughlin](#) and [John Butler](#).



Cello/Standard guitar

C-G-d-a-b-e'

Essentially a cello tuning with the deeper four strings in fifths and the two highest strings in standard guitar tuning. Used on numerous [Pavement](#) songs and by [Foo Fighters](#) on the song "[Weenie Beenie](#)"

"Karnivool" tuning

B-F#-b-g-b-e'

Hybrid tuning between drop B-tuning and E-standard. Used by the band [Karnivool](#) for many of their songs.

Mi-composé

E-A-d'-g-b-e'

Mi-composé is a tuning commonly used for rhythm guitar in [African popular music](#) forms such as [soukous](#) and [makossa](#).^[39] It is similar to the standard guitar tuning, except that the d string is raised an entire octave. This is accomplished by replacing the d string with an e' string and tuning it to d'.

"Iris" Tuning

B-D-D-D-d-d

Tuning used by [Johnny Rzeznik](#) of the [Goo Goo Dolls](#) on the song "[Iris](#)".

E-A-C#-F#-A-C# ("Sleeping Ute")

E-A-C#-F#-A-C#

Tuning used by [Grizzly Bear](#) guitarist [Daniel Rossen](#) in "[Sleeping Ute](#)", the opening song of their album [Shields](#). Creates an F#m7/E chord when strummed open.

FGC3

Main article: [FGC3](#)

F-G-C-E-G#-C

This is a guitar tuning and style of playing on the Classical Guitar that has been developed by Ian Low.

It was recently publicized in the form of a series of videos posted onto his [YouTube channel](#) on 14 July 2016. The 6 strings are tuned to F, G, C, E, C# and C using the standard guitar strings EADGBE strings to allow a different style of harmonic playing.

Microtonal tuning

See also: [Microtonal music](#)

The open strings of a guitar can be tuned to microtonal intervals, however microtonal scales cannot easily be played on a conventional guitar because the frets only allow for a chromatic scale of twelve equally spaced pitches, each a semitone apart. (Certain microtonal scales, particularly [quarter tones](#), can be played on a standard guitar solely by adjusting tunings, but the distance between notes on the scale makes it somewhat impractical.) It is possible to play microtonal scales on a [fretless guitar](#), to convert a fretted guitar into a fretless, or to make a custom neck with a specific microtonal fret spacing.

Guitars can also be refretted to a microtonal scale.^[40] On many refretted microtonal guitars, the frets are split, so that the tuning of each string is independent from the others. To enable an adjustable microtonal tuning, there exist guitars with frets that can be moved across the fingerboard.^{[41][42]}

Extended techniques such as the [3rd bridge](#) technique, slide guitar and [prepared guitar](#) techniques can be used to produce microtonality without severe modification to the instrument.

Guitar tunings inspired by other Instruments

In his on-line guide to alternative tunings for six-string guitars, [William Sethares](#) mentions several that are inspired by instruments other than guitars, for example, [balalaika](#) (E-A-D-E-E-A), [cittern](#) C-G-C-G-C-G, and [Dobro](#) G-B-D-G-B-D.

Extended range and other guitar tunings

Five-string ^[edit]

Five string guitars are common in Brazil, where they are known as [guitarra baiana](#) and are typically tuned in 5ths. Schecter Guitar Research produced a production model 5 string guitar called the Celloblaster in 1998.^[43] A five-string tuning may be necessary in a pinch when a string breaks on a standard six-string (usually the high E) and no replacement is immediately available.

Some basic five-string tunings include:

- **Standard** - E-A-d-g-b
The standard tuning, without the top E string attached. Alternative variants are easy from this tuning, but because several chords inherently omit the lowest string, it may leave some chords relatively thin or incomplete with the top string missing (the D chord, for instance, must be fretted 5-4-3-2-3 to include F#, the tone a major third above D).
- **High C** - E-A-d-g-c'
Standard tuning with the B tuned a half step higher to C to emulate a 6 string bass guitar, minus the low B. This is an [all fourths tuning](#).
- **Celloblaster** or **Guitello** - C-G-d-a-e'
An [all fifths tuning](#) as used on [cello](#) or [mandolin](#), extended to five strings. Used by the noise-rock band [Lightning Bolt](#), and by Jeffrey McFarland-Johnson on his *Bach Cello Suites* album.^[44]
- **Baritone** - E-A-d-f#-b
In this tuning, the fourth (G) string is lowered a half-step, thus recreating the intervals between the *top* five strings, lowered a perfect fourth. Though chords can easily and more fully be played from this tuning, it sometimes results in awkward [inversions](#), a relatively minor problem if the five-string is played in an ensemble with a bass guitar.
- E-A-c#-f#-b

Simulates the top four strings, followed by the second-from-bottom string on top, raised a whole step (the F# representing both the top and bottom E). It makes playing in the key of A major easier, though chord fingerings have to be altered unless the strings are rearranged to F#-B-E-A-C#.

- **Open G tuning** - G-d-g-b-d'

Some slide/bottleneck guitarists omit the bottom E string when playing in open G to have the root note as the tonic. This tuning is used by [Keith Richards](#).

- **Open Eb5 tuning** - Eb-Bb-eb-bb-eb'

This is achieved by removing the fourth (G) string, tuning both Es and the B down a half step, and the A and D strings up a half-step. This creates a five-string [power chord](#).

Seven-string

Similar to five-string bass guitar tuning, seven-string tuning allows for the extra string a fourth lower than the original sixth string. This allows for the note range of B standard tuning without transposing E standard guitar chords down two and a half steps down. Baritone 7-string guitars are available which features a longer scale-length allowing it to be tuned to a lower range.

- **Standard Tuning** - B'-E-A-d-g-b-e'

This is the Standard seven-string tuning.

- **Drop A 7-String Tuning** - A'-E-A-d-g-b-e'

This is the Standard seven-string tuning with low B dropped to A.

- **Standard Choro Tuning** - C-E-A-d-g-b-e'

Standard seven-string tuning for Brazilian [choro](#).

- **Drop D 7-String Tuning** - B'-D-A-d-g-b-e'

Standard seven-string tuning with the low E dropped to D, which results in a minor 3rd interval between the two lowest strings of B and D. Used by Ed Sloan of [Crossfade](#). Also used by [Animals as Leaders](#) on the song "CAFO".

- **Drop D & A 7-String Tuning** - A'-D-A-d-g-b-e'

Standard seven-string tuning with a Dropped D and A from E and B. Used extensively by [Dir En Grey](#) since the album "[Dum Spiro Spero](#)" as well as the song "Obscure" from the album *Vulgar*.

- **Thirds Tuning** - E-G#c-e-g#c'-e'

Same range as standard six-string. Allows over two full chromatic octaves without changing position, slides or bends.

- **All Fourths Tuning** - B'-E-A-d-g-c'-f'

Expands the major third between the second and third strings, extending range a half step higher.

- **Russian Tuning** - D-G-B-D-g-b-d

6-string Open G tuning with additional 5th B-string. Was a standard tuning for classic 7-string guitars in Russia in the 19th to 20th centuries.

Lower

- **A#/Bb tuning** - A#'-D#-G#-c#-f# -a#-d#' / Bb'-Eb-Ab-db-gb -bb-eb'

Half a step down from standard, used by bands such as [Emmure](#), [Tesseract](#) and [Meshuggah](#) in their earlier days, [Jeff Loomis](#) (now formerly of [Nevermore](#)), [Cannibal Corpse](#) mid-career, [ERRA](#), [Hypocrisy](#) on [End of Disclosure](#), [Adema](#), [American Head Charge](#), [Sonata Arctica](#) in their album [Unia](#), [Mushroomhead](#), [Korn](#) in [Neidermeyer's Mind](#) demo album, [Revocation](#), [Dir En Grey](#) since "[Dum Spiro Spero](#)," [After The Burial](#) on [Forging a Future Self](#) album, [Chad Kroeger](#) of [Nickelback](#) on the song "[This Means War](#)" (Ryan Peake used a six-string), [Slayer](#) (on [War Zone](#) and [Here Comes the Pain](#) from [God Hates Us All](#)), and [Trivium](#) on [Silence in the Snow](#), [The Sin and the Sentence](#), and all live performances of songs previously written on standard tuned seven string guitars.

- **A tuning** - A'-D-G-c-f-a-d'

A full step down from standard. Used by bands such as [Korn](#), [Paradise Lost](#), [Dream Theater](#) (on "False Awakening Suite" and "[Illumination Theory](#)" from [the self-titled album](#)), [Emmure](#), [Obscura](#), [ReVamp](#), and [Fear Factory](#) (on most songs from [Obsolete](#) and [Digimortal](#), "Drones" and "Bonescraper" from [Archetype](#), "Moment of Impact" from [Transgression](#), and most songs on [Mechanize](#), [The Industrialist](#) and [Genexus](#))

- **G#/Ab tuning** - G#'-C#-F#-B-e-g#-c#' / Ab'-Db-Gb-B-e-ab-db'

One and one half steps down from standard. Used by bands such as [Deftones](#) (on their [self-titled album](#)) and [Korn](#) (on the song "[Alone I Break](#)", but on 14-string guitars). Also used by [Mark Tremonti](#) on the song "Show Me A Leader" (Myles uses a 6-String guitar tuned to Drop C#)

- **G tuning** - G'-C-F-A#-d#-g-c' / G'-C-F-Bb-eb-g-c'

Two full steps down from standard tuning. Used by Luc Lemay of [Gorguts](#)^[45]

- **F#/G^b tuning** - F[#]-B'-E-A-d-f[#]-b / G^b'-B'-E-A-d-g^b-b
Two and one half steps down from standard. Used by Danish band [Mnemic](#) in the albums [Passenger](#), [Sons of the System](#), and [Mnemesis](#).
- **F tuning** - F'-A[#]-D[#]-G[#]-c[#]-f-a[#] / F'-B^b'-E^b-A^b-d^b-f-b^b
Three full steps down from standard. Used by [Meshuggah](#) during the recording of [Nothing](#). The songs are played live using 8 string guitars.
- **E tuning** - E'-A'-D-G-c-e-a
Three and one half steps down from standard.
- **D#/E tuning** - D[#]'-G[#]'-C[#]-F[#]-B-d[#]-g[#] / E^b'-A^b'-D^b-G^b-B-eb-ab
Four full steps down from standard.
- **D tuning** - D'-G'-C-F-A[#]-d-g / D'-G'-C-F-B^b-d-g
Four and one half steps down from standard.
- **C#/D^b tuning** - C[#]'-F[#]'-B'-E-A-c[#]-f[#] / D^b'-G^b'-B'-E-A-d^b-g^b/
Five full steps down from standard.
- **C tuning** - C'-F'-A[#]-D[#]-G[#]-c-f / C'-F'-B^b'-E^b-A^b-c-f
Five and one half steps down from standard.
- **Octave Tuning** - B''-E'-A'-D-G-B-e
Six full steps (one octave) down from standard tuning.

The open C tuning for 7-string guitar was [Devin Townsend's](#) preferred tuning for the extreme metal band [Strapping Young Lad](#) (GCGCGCE).

Higher

- **High A** - E-A-d-g-b-e'-a' - Standard tuning with a high 'A' instead of a low 'B'. Because of the high pitch of the 'A' string, it usually requires a [multi-scale fingerboard \(fanned frets\)](#) to provide enough tension.
- **C tuning** - C-F-A[#]-d[#]-g-c'-f' / C-F-B^b-eb-g-c'-f'
Half a step up from standard, used by [Eddie Rendini](#) during his time in [Cold](#).
- **C[#] tuning** - C[#]-F[#]-B-e-a-c[#]-f[#]
The whole step up from standard. This tuning was used by [Wes Borland](#) with high E-string being lowered to C[#] (C[#]-F[#]-B-e-a-c[#]-c[#]) on the first two [Limp Bizkit](#) records.

Dropped

These tunings have the added low 7th string tuned one full step lower allowing for chord structures similar to six-string drop tunings.

- **Drop B** - B-F[#]-B-E-A-C[#]-F[#] / B-F[#]-B-E-G[#]-C[#]-F[#] / B-G^b-B-E-A-D^b-G^b
a tuning which combines the standard drop B tuning of a 6 string electric guitar, but with a high F[#] for soloing. Used by bands such as [All Shall Perish](#) and [Assemble the Chariots](#)
- **Drop A** - A-E-A-D-G-B-E
A combination of standard 6 string tuning and a 7th string dropped one full step for power chords, used by [deathcore](#) bands such as [Suicide Silence](#), [Oceano](#), and [Whitechapel](#), as well as other bands such as [Lacuna Coil](#), [Blotted Science](#), [In This Moment](#), [Chimaira](#) (on [Pass Out of Existence](#) and [Crown of Phantoms](#)), and occasionally [Scar Symmetry](#), [Escape the Fate](#), [King 810](#), [The Devil Wears Prada](#), [Dry Kill Logic](#), [Eldest 11](#), [December In Red](#), and [A Fall To Break](#). Triumphant Return guitarist [Matti](#) varies this tuning by dropping both the low B to A and low E to D and raising the high B and E a half-step to C and F (A-D-A-D-G-C-F).
- **Drop A** - alternatively, A-E-A-D-F[#]-B-E
The same as drop A tuning for a 6-string on the low strings while retaining a high E. In effect converts a 7-string into a drop A baritone guitar, but with standard tuning's soloing capability.
- **Drop G[#]/Drop A^b** - G[#]-D[#]-G[#]-C[#]-F[#]-A[#]-D[#] / A^b-E^b-A^b-D^b-G^b-B^b-E^b
One half step down from standard Drop A. Used by bands such as [Trivium](#) on some songs from [Silence in the Snow](#) and [The Sin and the Sentence](#), [Destrophy](#), [Tesseract](#), [Brian "Head" Welch](#), [After The Burial](#) on some songs from their [Rareform](#), [In Dreams](#) and [Dig Deep](#) albums, [Within the Ruins](#), [In Hearts Wake](#) and [Periphery](#).
- **Drop G** - G-D-G-C-F-A-D
A full step from standard Drop A, used by such bands as [Molotov Solution](#), [Impending Doom](#), [Attack Attack!](#) on their album [This Means War](#), [Any Given Day](#), [Vildhjarta](#), [Whitechapel](#) on some songs,

[Emmure](#) and [Born of Osiris](#) since their album [The Discovery](#).

- **Drop F[#]/Drop G^b** - F[#]-C[#]-F[#]-B-E-G[#]-C[#] / G^b-D^b-G^b-B-E-A^b-D^b
One and one half steps down from standard Drop A. Used by [Deftones](#) (on their [Saturday Night Wrist](#) album).
- **Drop F** - F-C-F-A[#]-D[#]-G-C / F-C-F-B^b-E^b-G-C /
Two full steps down from standard Drop A. This tuning is used on three tracks on [Attack Attack!](#)'s album *This Means War*: "The Hopeless," "The Abduction," and "The Wretched." The bands [DVSR](#), [Northlane](#), [The Acacia Strain](#), [Reflections](#) and "Conan" use this tuning as well. [Triumphant Return](#) uses a variation of this tuning (F-C-G-C-F-A-D).
- **Drop E1** - E-B-E-A-D-F[#]-B / E-B-E-A-D-G^b-B
Two and one half steps down from standard Drop A.
- **Drop D1[#]/Drop E1^b** - D[#]-A[#]-D[#]-G[#]-C[#]-F-A[#] / E^b-B^b-E^b-A^b-D^b-F-B^b
Three full steps down from standard Drop A.
- **Drop D1** - D-A-D-G-C-E-A
Three and one half steps down from standard Drop A. Used by [Black Tongue](#).
- **Drop C1[#]/Drop D1^b** - D^b-A^b-D^b-G^b-B-E^b-A^b / C[#]-G[#]-C[#]-F[#]-B-D[#]-G[#]
Four full steps down from standard Drop A.
- **Drop C1** - C-G-C-F-A[#]-D-G / C-G-C-F-B^b-D-G
Four and one half steps down from standard Drop A.
- **Drop B0** - B-F[#]-B-E-A-C[#]-F[#] / B-G^b-B-E-A-D^b-G^b
Five full steps down from standard Drop A. Six full steps (one octave) down from a baritone Drop B guitar
- **Drop A[#]/Drop B^b** - A[#]-F-A[#]-D[#]-G[#]-C-F / B^b-F-B^b-E^b-A^b-C-F
Five and one half steps down from standard Drop A.
- **Drop A0 Tuning** - A-E-A-D-G-B-E
Six full steps (one octave) down from standard Drop A.

Eight-string

A continuation of the 7-string, adding another string a perfect fourth lower than the seven strings low B. The [eight string guitars](#) additional low F[#] string is just a whole step up from a bass guitars low E string. While [luthiers](#) have been building these instruments previously, mass-produced Eight-string electric guitars are a relatively recent innovation. [Ibanez](#) was first to offer a production eight-string guitar in March 2007.^[46] Many other companies now produce mass-market eight-string models, yet these guitars remain relatively uncommon.

Standard 8 String F[#]-B'-E-A-d-g-b-e'

Standard eight-string tuning. Used by [Scar Symmetry](#) on the song "The Three-Dimensional Shadow" from the album [Holographic Universe \(album\)](#) and "Mechanical Soul Cybernetics" from the album [Dark Matter Dimensions](#), [Deftones](#), [Periphery](#) on "Ji", "Overture", "Extraneous", "22 Faces", "Four Lights" and "Stranger Things", by [Fear Factory](#) on "Mechanize", "Metallic Division", "God Eater" and "Soul Hacker" and by [Devil You Know](#) on some songs.

Lower

- **F tuning** - F'-B^b'-E^b-A^b-d^b-g^b-b^b-e^b'
Half a step down from standard tuning. Used by [Meshuggah](#), [The Acacia Strain](#), [Monuments](#), [After The Burial](#), [Butcher Babies](#), and by [Deftones](#) on "Tempest" and "Rosemary" from [Koi No Yokan](#).
- **E tuning** - E'-A'-D-G-c-f-a-d'
One full step down from standard tuning. Used by [Meshuggah](#) and [Korn](#) on their "Untitled" album and on songs "Illuminati" and "Way Too Far" from their [The Path of Totality](#) album.
- **E^b tuning** - E^b'-A^b'-D^b-G^b-B-e-ab-d^b'
One and a half steps down from standard tuning. Used by [Meshuggah](#) on "Nebulous" and [Dissipate](#) on their [Tectonics EP](#).
- **D tuning** - D'-G'-C-F-a[#]-d[#]-g-c'
Two full steps down from standard tuning.
- **A tuning** - A"-D'-G'-C-F-A-d-g
Three and one half steps down from standard tuning.

Higher ^[edit]

- **High A tuning** - B'-E-A-d-g-b-e'-a'
Standard seven string tuning with a 'high a' Used by [Rusty Cooley](#).
- **All fourths tuning** - F#'-B'-E-A-d-g-c'-f'
Regular tuning which extends range a half step higher.

Dropped [edit]

- **Drop E/F^b** - E-B-E-A-D-G-B-E
A combination of standard 7-string tuning and an 8th string dropped one full step. Allows to play in the range of a standard electric bass, as well as power chords. Used by [Animals as Leaders](#)^[47] and [Whitechapel](#) (on the songs "Devolver" and "Breeding Violence" from *A New Era of Corruption*). Also used by Deftones on [Koi No Yokan](#) and [Gore](#), [Allegaeon](#), and Emmure on the song "N.I.A. (News in Arizona)". A variation of this tuning is used by [Hacktivist](#) with 3rd and 4th strings tuned a whole step up to A and E respectively.
- **Drop E, A** - E-A-E-A-D-G-B-E
A combination of 7-string drop A tuning and an 8th string dropped one full step, allowing both power chords rooted on A, and easy fingering with the E a fourth below. This is the tuning of the lowest two strings of a bass, along with all 6 strings of a standard-tuned guitar. It is used by [Rings Of Saturn](#) on the album [Lugal Ki En](#).
 - **Drop E, A (Variation)** - E-A-E-A-D-F#-B-E
A variation on Drop E, A with the G flattened one half step to F#; this tuning is identical to 6-string Drop A, with two E strings added: one above, and one below. Like Drop E, A; this tuning allows easy fingering on the E since it is a standard fourth interval below the A. It also provides three high strings a fourth apart instead of the usual two. The tuning is used by Infant Annihilator on their album *The Elysian Grandeval Galèriarch*. A 7-string variation of the tuning is used by [Enterprise Earth](#)/Delusions of Grandeur guitarist Gabe Mangold without the high E (E-A-E-A-D-F#-B).
- **Drop E^b/D#** - E^b-B^b-E^b-A^b-D^b-G^b-B^b-E^b
Half a step down from drop E tuning. Used by [Meshuggah](#) in the album [Catch Thirty-Three](#), in the song *Shed*, and used by Emmure in the album *Speaker of the Dead* in the song "Word of Intulo". Also used by [After the Burial](#) in the song "To Carry You Away" off of the album [In Dreams](#).
- **Drop D** - D-A-D-G-C-F-A-D
One full step down from drop E. Used by Meshuggah in the song "Obsidian".
- **Drop C#** - C#-G#-C#-F#-B-E-G#-C#
One and a half steps down from drop E. Used by [After the Burial](#) on the songs "Pennyweight", "Neo Seoul" and "A Wolf Amongst Ravens" off of their *Wolves Within* album.
- **Drop E/Open Tuning** - E-B-E-B-E-F#-B-E
3rd string half a step down. 4th & 5th strings a whole step up. Used by [The Tony Danza Tapdance Extravaganza](#) in [Danza III](#) and [Danza IV](#)

Nine-string [edit]

A continuation of the eight string, adding a string lower or higher.

- **Standard** - C#-F#-B-E-A-d-g-b-e'.
Used by After The Burial on some songs from *Wolves Within*, by [Mick Gordon](#) for the *Doom* soundtrack, and by [Animals As Leaders](#) for *Private Visions of the World*.
- **High A** - F#-B-E-A-d-g-b-e'-a'

Lower

- **B tuning** - B-E-A-D-G-c-f-a-d
One full step from standard tuning. Gives the range of a five-string electric bass as well as a six-string electric guitar.

Dropped

- **Drop B, E** - B-E-B-E-A-d-g-b-e
Gives the range of a five-string electric bass as well as a seven-string electric guitar in standard tuning. Used by [Animals As Leaders](#).
- **Drop B** - B-F#-B-E-A-d-g-b-e
- **Double Drop A** - A-D-A-D-C#-c-g#-e' (Or) A-D-A-D-C (16th#)-C-G-Ab-E

Used by [Glass Cloud](#) and [Emmure](#) on their album [Look at Yourself](#).

Ten-String [edit]

A continuation of the nine string, adding another lower string to the standard or high A tuning.

- **Standard** - G#-C#-F#-B-E-A-d-g-b-e'
- **High A** - C#-F#-B-E-A-d-g-b-e'-a'
- **Standard bass and standard guitar** - standard E-A-D-g-b-e tuning for the top 6 strings and standard E'-A'-G-D bass tuning for the bottom 4 strings. It's set as a factory tuning for [Agile](#) Septor 1030.

Steel Guitar

On [table steel guitar](#) and [pedal steel guitar](#), the most common tunings are the extended-chord [C6 tuning](#) and [E9 tuning](#), sometimes known as the *Texas* and *Nashville* tunings respectively. On a multiple-neck instrument, the near neck will normally be some form of C6, and the next closest neck E9.

Necks with 12 or more strings can be used with *universal* tunings which combine the features of C6 and E9. On a 12 string pedal steel guitar, all 12 strings are tuned and played individually, not as 6 double courses as on the [12 string guitar](#).

On [lap steel guitar](#) there is often only one six-string neck. C6 tuning is popular for these instruments, as are open G, E6, and [E7 tuning](#).

Renaissance lute

- **Renaissance lute tuning:** E-A-d-f#-b-e'

This tuning may also be used with a [capo](#) at the third fret to match the common lute pitch: G-c-f-a-d'-g'. This tuning also matches standard [vihuela](#) tuning and is often employed in classical guitar transcriptions of music written for those instruments, such as, for instance, "La Canción Del Emperador" and "Diferencias Sobre Guardame Las Vacas" by Renaissance composer [Luis de Narváez](#).

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