

1. Tuning STANDARD to CGDGBD

- Drop 5th (A) string down one whole step to be the octave below the 3rd (G) string
- Drop 6th (low E) string down two whole steps to be the octave below 5th fret of the previously retuned 5th (G) string
- Drop 1st (high E) string down one whole step to be the octave above 4th (D) string – OR – to be in unison with the 3rd fret of the 2nd (B) string
- Fine-tune CGDGBD relative tuning with harmonics, as below

#	Standard	Tune	Turn°	CGDGBD	
6	E	▼2		C	low ↓ high
5	A	▼1		G	
4	D	▶	n/a	D	
3	G	▶	n/a	G	
2	B	▶	n/a	B	
1	E	▼1		D	

CGDGBD Relative tuning using harmonics

- 7th fret harmonic of the 6th (low C) string = 12th fret harmonic of the 5th (G) string
- 7th fret harmonic of the 5th (G) string = 12th fret harmonic of the 4th (D) string
- 5th fret harmonic of the 4th (D) string = 7th fret harmonic of the 3rd (G) string
- 4th fret harmonic of the 3rd (G) string = 5th fret harmonic of the 2nd (B) string
- 7th fret harmonic of the 3rd (G) string = 12th fret harmonic of the 1st (D) string

2. Tuning CGDGBD to STANDARD

Use the strings that we didn't change when going from Standard to CGDGBD, i.e. the 2nd (B) 3rd (G), and 4th (D) strings, as your reference. Pluck the harmonics and then let them ring as you tune up each string that we previously down-tuned in this order:

- Pluck the 7th fret harmonic of low 6th string along with the open 2nd string. Then tune up the 6th string two whole steps until the notes are unison (B).
- Pluck the 5th fret harmonic of newly tuned up low 6th string and the 7th fret harmonic of 5th string. Tune up the 5th string one whole step until the harmonics are unison (A).
- Pluck the 7th fret harmonic of 5th string (A) along with the open 1st string. Then tune up 1st string one whole step until the notes are unison (E).
- Fine-tune STANDARD relative tuning with harmonics, as below

STANDARD Relative tuning using harmonics

- 5th fret harmonic on 6th (low E) = 7th fret harmonic on 5th (A) string
- 5th fret harmonic on 5th (A) = 7th fret harmonic on 4th (D) string
- 5th fret harmonic on 4th (D) = 7th fret harmonic on 3rd (G) string
- 7th fret harmonic on 6th (low E) = open 2nd (B) string
- 7th fret harmonic on 5th (A) = open 1st (E) string – OR – 5th fret harmonic on 2nd (B) = 7th fret harmonic on 1st (E) string

3. Finding the number of your chords – I (1), IV (4), V (5), etc.

Chord numbers refer to the scale degree each chord is built on. Calling your chords by number is helpful when transposing your songs to an altered tuning, instead of keeping track of where all the notes have moved to in order to call them by their letter name. Use these tables to find the key and corresponding Roman Numeral for your chords. Capital letters (I, IV, V) are major chords, lower case letters (ii, iii, vi) are minor chords, and vii^o is a diminished chord.

Major Keys							
Key	I	ii	iii	IV	V	vi	vii ^o
A	A	Bm	C#m	D	E	F#m	G#dim
B	B	C#m	D#m	E	F#	G#m	A#dim
C	C	Dm	Em	F	G	Am	Bdim
D	D	Em	F#m	G	A	Bm	C#dim
E	E	F#m	G#m	A	B	C#m	D#dim
F	F	Gm	Am	Bb	C	Dm	Edim
G	G	Am	Bm	C	D	Em	F#dim

4. Finding the correct capo position in CGDGBD to play in original key

Once you've figured out your chord numbers and have tuned to the altered tuning, you'll have to capo accordingly (depending upon which key you want to be playing in).

For example, if your song is in G, you can play it in:

- CGDGBD in G shapes (no capo) – or – in CGDGBD in C shapes (capo 7th fret)
 - Capo on the 7th fret raises the note of the open 6th string to G

If you have to capo any higher than the 7th fret to play in the original key, it may be better to try it in a different tuning or key position. This is why some people end up preferring one tuning over another depending upon the song, because some tunings work better with certain keys than others.

Here are some of the more convenient keys for each tuning with capo positions (KEY/CAPO FRET):

<u>CGDGBD in G</u> G/0, A/2, B/4, C/5	<u>CGDGBD in C</u> C/0, D/2, E/4, F/5
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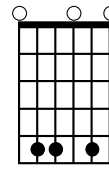
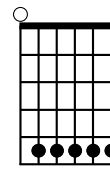
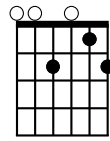
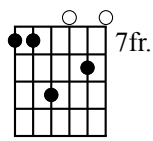
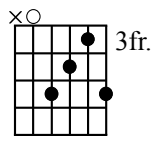
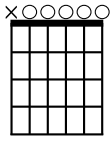
NOTE: To change keys in each tuning (by moving a standard capo up the neck) use the same patterns as noted on the chord charts. However, you'll need to compensate the indicated fret position that the chords are built on by adding whatever fret you capo on to the fret indicated on chord chart.

- Example: If the chord chart indicates the 5th fret (no capo) – then, with capo on the 2nd fret, the chord would now be built on the 7^h fret

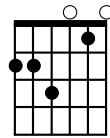
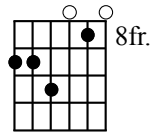
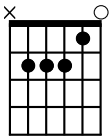
CGDGBD in G

CGDGBD in C

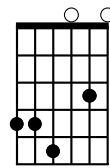
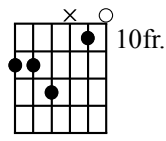
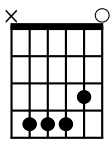
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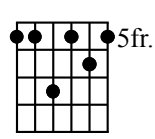
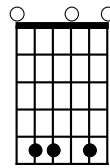
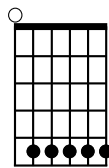
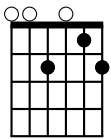
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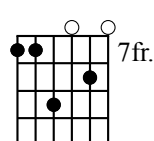
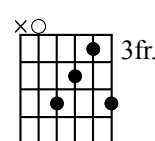
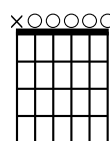
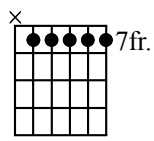
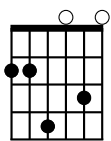
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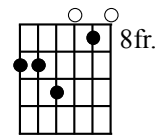
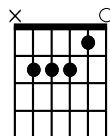
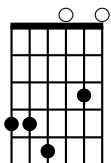
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vii

