

1. Tuning STANDARD to DADGAD

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

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

DADGAD Relative Tuning using harmonics:

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

Additional harmonic fine-tuning options:

- 12th fret harmonic of the 6th (low D) string should be unison with the open 4th (D) string
- 12th fret harmonic of the 5th (A) string should be unison with the open 2nd (A) string
- 12th fret harmonic of the 4th (D) string should be unison with the open 1st (D) string
- 5th fret harmonic of the 4th (D) string should be unison with the harmonic on the 7th fret of the 3rd (G) string

2. Tuning DADGAD to STANDARD

Use the strings that we didn't change when going from Standard to DADGAD, i.e. the 3rd (G), 4th (D), and 5th (A) 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 5th fret harmonic of low 6th (D) string and the 7th fret harmonic of 5th string (A). Then tune up low 6th string one whole step (to E) until the harmonics are in unison.
- Pluck the 7th fret harmonic of the newly tuned up low 6th (E) string along with the open 2nd (high A) string. Then tune up 2nd string one whole step until the notes are in unison (to B).
- Pluck the 7th fret harmonic of 5th string (A) along with the open 1st (high D) string. Then tune up the 1st string one whole step until the notes are in unison (to 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° is a diminished chord.

Major Keys							
Key	I	ii	iii	IV	V	vi	vii°
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 DADGAD to play in proper key

Once you've figured out your chord numbers and have tuned to DADGAD, 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:

- DADGAD in G shapes (no capo) – or – in DADGAD in D shapes (capo 5th fret)
 - Capo on 5th 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 than other within certain keys.

Here are some of the more convenient keys, and corresponding capo positions, for each key (KEY/CAPO FRET):

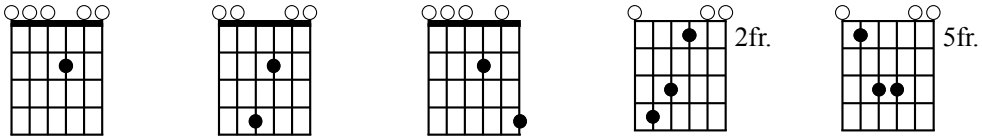
<u>DADGAD in D</u> D/0, E/2, F/3, G/5	<u>DADGAD in G</u> G/0, A/2, B/4, C/5
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NOTE: To change keys in each tuning (by moving a standard capo up the neck) use the same patterns as noted on the chord charts. However, you'll need to compensate the indicated fret position that the chords are built on by adding whatever fret you capo on to the fret indicated on chord chart.

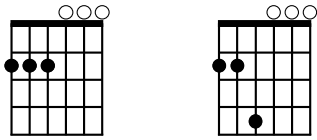
- Example: If the chord chart indicates the 5th fret (no capo) – then, with capo on the 2nd fret, the chord would now be built on the 7^h fret.

DADGAD in D

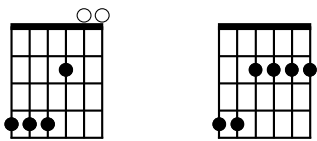
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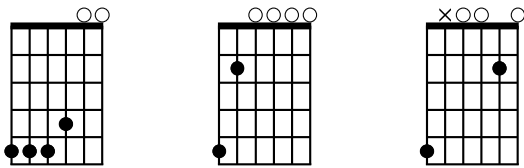
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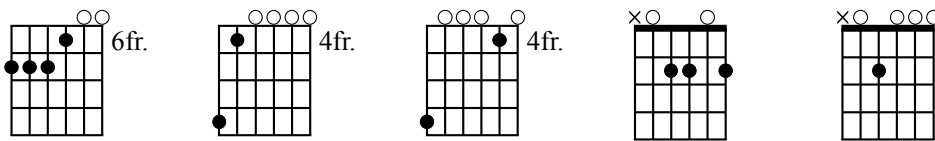
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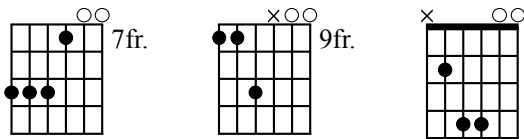
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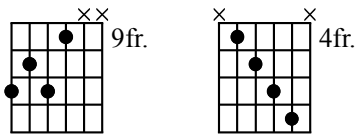
V



vi

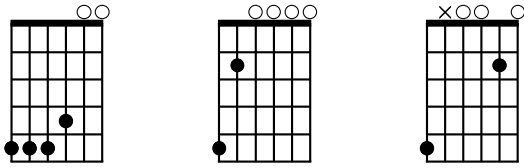


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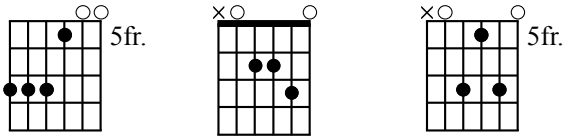


DADGAD in G

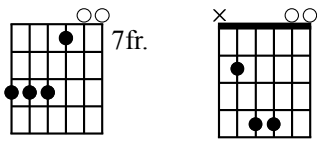
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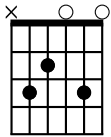
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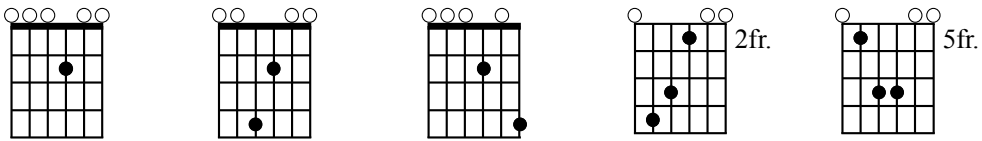
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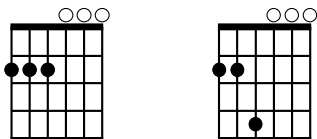
IV



V



vi



vii

