

# SEVEN ARROWS MUSIC “OPEN TUNINGS” SUMMARY

(“open” means tuning the instrument to a chord)

INSTRUMENT	STANDARD TUNING	OPEN C TUNING		OPEN G TUNING		OPEN D TUNING	
		Major	major/minor	Major	major/minor	Major	major/minor
String numbers	6 5 4 3 2 1						(or capo C tuning)
6/12 string guitar	E A D G B E	EGCGCE	N/A	<span style="border: 1px solid black;">DGBGBD</span> <span style="border: 1px solid black;">EGBGBD</span>		DADF#AD	N/A
dobro guitar	G B D G B D (open G)	EGCGCE	N/A	<span style="border: 1px solid black;">DGBGBD</span> <span style="border: 1px solid black;">EGBGBD</span>	(alternative open G)	DADF#AD	N/A
bass guitar *	E A D G	EGCG	N/A	DBDG	N/A	DADF#	N/A
* (not normally used for chording – best using a finger picking style of play)							
tenor guitar (4 string)	C G D A	CGEG	N/A	BGDG	N/A	<span style="border: 1px solid black;">DF#DA</span> <span style="border: 1px solid black;">BF#DA</span>	
tenor banjo (4 string)	C G D A	CGEG	N/A	BGDG	N/A	<span style="border: 1px solid black;">DF#DA</span> <span style="border: 1px solid black;">BF#DA</span>	
banjo (5-string) (see note 3 below)	g D G B D	f CGCE (Csus-C ‘open’)	N/A	<span style="border: 1px solid black;">gDGBD</span>	N/A	gDF#AD (Dsus-D ‘open’)	N/A
baritone ukulele (largest)	D G B E	CGCE	N/A	<span style="border: 1px solid black;">DGBD</span> <span style="border: 1px solid black;">EGBD</span>		DF#AD	N/A
tenor ukulele (mid-sized)	G C E A	<span style="border: 1px solid black;">GCEG</span> <span style="border: 1px solid black;">ACEG</span>		GBDG	N/A	ADF#A	N/A
soprano (concert) uk (smallest) (banjo uk tuned the same)	g C E A	<span style="border: 1px solid black;">gCEG</span>	N/A	gBDG	N/A	aDF#A	N/A
mandolin *	G D A E	GCGE	N/A	GDBD	N/A	F#DAD	N/A
lap dulcimer	AA A D	<span style="border: 1px solid black;">GCEG</span> <span style="border: 1px solid black;">ACEG</span>		GDGB		AAF#D	N/A
strumstick (basic)	G D G	GEC	N/A	GDB	N/A	<span style="border: 1px solid black;">ADF#</span>	N/A
(grand)	D A D	<span style="border: 1px solid black;">EGC</span>	N/A	DGB	N/A	DF#A	N/A
balalaika (prima)	E E A	CEG	N/A	GDB	N/A	<span style="border: 1px solid black;">DF#A</span>	N/A
(secunda)	A A D	GEC	N/A	GBD	N/A	<span style="border: 1px solid black;">AF#D</span>	N/A
(alto)	E E A	CEG	N/A	GDB	N/A	<span style="border: 1px solid black;">DF#A</span>	N/A
(bass)	E A D	EGC	N/A	DGB	N/A	<span style="border: 1px solid black;">F#AD</span>	N/A

- Notes: (1) chord labeling begins with open tuning = major chord, e.g., D tuning begins with a D chord.  
 (2) “boxed” tunings preferred in most cases, especially for playing both major & *minor* chords.  
 (3) on the 5-string banjo; (a) C & D tuning – include the short string only at 5<sup>th</sup> fret & below,  
 (b) G tuning – short string not played when barreing chords at frets 1 thru 4.  
 (4) with many of these tunings it is possible to easily play the “open” dominant 7 and maj 7 chords by fretting just the smallest (1<sup>st</sup>) string at the appropriate fret. For example, for the guitar in the G tuning mode, fretting the 1<sup>st</sup> string at the 3<sup>rd</sup> fret and strumming across all the strings “open” produces a G7 chord. In the C tuning mode, fretting the 1<sup>st</sup> string at the 7<sup>th</sup> fret produces a C maj7 chord (see the fingering chart on the last page of the Level I Method Book). Please also refer to the chord chart at the end of our book, “The Magical Musical Spiraled Seashell and Friends” for more information.  
 (5) in the case of the “boxed” major/*minor* tunings above, strumming across all the strings produces the *minor* 7<sup>th</sup> chord, all but the smallest 1<sup>st</sup> string the *minor* chord, and all but the largest string the major chord (this is covered in more detail in the Level II Method Book and the User’s Guide). Using a “finger picking” style makes this chording even easier.  
 (6) if you are wanting to ‘open tune’ some other instrument, pick & re-tune to an ‘open’ chord that will not be to slack or to tight for the strings or consider unique string sizing.