

Dancing Cat Records Hawaiian Slack Key Information Booklet: SECTION IVa:

CHART OF RECORDED TUNINGS (and ones closely related to them)

1. 51 of the 65 tunings listed here have had Hawaiian songs recorded in them. Of these 36 of them are played virtually exclusively in Hawai'i (or for playing Hawaiian music).
2. **Bb** Tunings are the same as C Tunings, except the pitches of the two lowest pitched strings are reversed and tuned up, and the whole tuning is often lowered to the key of **Bb** to accommodate the fairly extreme raising of the two lowest pitched strings. Therefore, in this chart (and in all the sections of this Slack Key information book) the **Bb** tunings are listed with the same chart number as the C Tunings that they are related to.
3. In the C Tunings Section of this chart, when two tunings are listed together that are similar, except that the two lowest pitched strings are reversed in pitch (so that one of the tunings is also a **Bb** Tuning), those two tunings are separated by a space.
4. For songs listed in each of these tunings, see the **HAWAIIAN RECORDINGS IN THE SLACK KEY TUNINGS-SECTION V**. For other possible Slack Key tunings, see the **SUMMARY OF NON-RECORDED TUNINGS-SECTION VI**.
5. ******The 12 tunings with two asterisks after them have not had any songs recorded in them, but they are reported to have been played by someone in Hawai'i, or are closely related to the one just above it on the chart, and they would be very feasible to play Slack Key in.

KEY	MAJOR TUNING <i>Tunings that are a Major chord, or a tuning that contains a Major chord on the highest pitched strings.</i>	WAHINE TUNING <i>Tunings that are a Major Seventh chord, or a tuning that contains the Major 7th note.</i>	MAUNA LOA TUNING <i>Tunings with the two highest pitched strings tuned a fifth interval apart.</i>	NI`IHAU/ OLD MAUNA LOA TUNING <i>Tunings with two successive strings tuned a fourth interval apart, with the 6th note of the scale as the lower pitch, and the 2nd note of the scale as the higher pitch.</i>	MISCELLANEOUS TUNINGS
G	<p>1. D-G-D-G-B-D Called Taro Patch Tuning, Open G Tuning, Mokihana Tuning, or Low Bass G Tuning. Sometimes called Spanish Tuning in Mainland America. Especially earlier in the 20th Century. <i>Can also be played solo effectively in the keys of C and D.</i></p> <p>2. D-G-C-G-B-D ** <i>This tuning has the 4th note of the scale (the C note), on the third string.</i></p> <p>3. G-B-D-G-B-D Called High Bass G Tuning. Used for the acoustic steel guitar in the 1920s and the 1930s, and it is the most common Bluegrass dobro tuning in Mainland America.</p>	<p>4. D-G-D-F#-B-D Called G Wahine Tuning, Double Slack Tuning, G Slack Tuning, Auntie Alice Namakelua's G Tuning, Auntie Alice Namakelua's Tuning, Flatted G Tuning, or F# Tuning. <i>Can also be played solo effectively in the key of D.</i></p> <p>5. D-G-D-F#-B-E ** Called Wai`anae Tuning</p>	<p>6. D-G-D-D-G-D Called G Mauna Loa Tuning. <i>Sometimes tuned up as high as the key of A (also see tuning # A-8a in the key of A Mauna Loa Tuning column below).</i></p> <p>7. D-G-D-E-G-D Called Maori Brown Eyes Tuning, or G Sixth Mauna Loa Tuning.</p> <p>8. D-G-D-G-G-D ** Called G Modal Tuning in Mainland America and Europe.</p> <p>9. C-G-D-G-G-D Invented by Jim Kimo West and called Kimo's Mahoe Tuning</p> <p>10.. D-G-D-D-F#-C# Called Alika's Mauna Loa Tuning</p>	<p>11. D-G-D-E-A-D Called Old Mauna Loa Tuning</p> <p>12. C-G-D-E-A-D Called Ni`ihau Tuning</p>	<p>13. D-G-D-G-B-E Called G Sixth Tuning. Called Dropped G Tuning in Mainland America.</p> <p>14.. D-G-C-G-B-E Called Kilauea Tuning. <i>Can also be played solo effectively in the key of C.</i></p> <p>15. D-G-D-E-B-D</p>
C	<p>1. C-G-E-G-C-E Called Atta's C Tuning. <i>Can also be played solo effectively</i></p>	<p>5. C-G-D-G-B-D Called Dropped C Tuning, Leonard's C Tuning, C Wahine Tuning, or Taro</p>	<p>22. C-G-E-G-A-E Sometimes called Gabby's C Tuning; and called Ki Melia</p>	<p>26. C-G-D-G-A-D <i>Can also be played solo effectively in the key of G.</i></p>	<p>29 C-G-C-G-D-E Called Ka Honu (Turtle) Tuning</p>

* A centered line separating two tuning indicates that they are the same except the lowest 2 pitched strings are tuned up and reversed in their relative

<p><i>in the keys of <u>F</u> and <u>G</u>.</i></p> <p>2. G-C-E-G-C-E ** Tuning #C-2 is similar to #C-1, except the two lowest pitched strings are tuned up and reversed in pitch. Can be tuned down to the key of <u>Bb</u>. (See #Bb-2 in Bb Major Tuning column below). Can also be played solo effectively in the keys of <u>F</u> and <u>G</u>.</p> <p>3. C-G-C-G-C-E Called Mainland Open C Tuning, and called Open C Tuning in Mainland America.</p> <p>4. F-G-C-G-C-E Called Samoan C Major Tuning. Can also be played solo effectively in the key of <u>E</u>, as it has the F note (the 4th note of the scale), on the lowest pitched sixth string.</p>	<p>Patch C Tuning.</p> <p>6. G-C-D-G-B-D ** Tuning #C-6 is similar to #C-5, except the two lowest pitched strings are tuned up and reversed in pitch. Can be tuned down as low as the key of <u>Bb</u>. (See #Bb-6 in the Bb Wahine Tuning column below).</p> <p>7. C-G-D-G-B-E Called Keola's C Tuning, and called Dropped C Tuning in Mainland America. Can also be played solo effectively in the keys of <u>G</u> and <u>F</u>.</p> <p>8. G-C-D-G-B-E Tuning #C-8 is similar to #C-7, except the two lowest pitched strings are tuned up and reversed in pitch. Can also be played solo effectively in the key of <u>G</u>. Sometimes tuned down as low as the key of <u>Bb</u>. (See #Bb-8 in the Bb Wahine Tuning column below).</p> <p>9. C-F-D-G-B-E</p> <p>10. F-C-D-G-B-E ** Tuning #C-10 is similar to #C-9, except the two lowest pitched strings are tuned up and reversed in pitch. Can be tuned down as low as the key of <u>Bb</u>. (See #Bb-10 in the Bb Wahine Tuning column below).</p> <p>11. C-G-E-G-B-E Called Hi`ilawe Tuning, or Gabby's Hi`ilawe C Tuning, Gabby's Hi`ilawe Tuning. Gabby's C Wahine C Tuning, or Wahine C Tuning.</p> <p>12. G-C-E-G-B-E Tuning #C-12 is similar to #C-11, except the two lowest pitched strings are tuned up and reversed in pitch. Sometimes tuned down as low as the key of <u>Bb</u>. (See #Bb-12 in Bb Wahine Tuning column below).</p> <p>13. C-G-E-G-B-D Called Hanalei C Tuning</p> <p>14. G-C-E-G-B-D Called Led's New C Wahine Tuning. Tuning #C-14 is similar to #C-13, except the two lowest pitched strings are tuned up and reversed in pitch. Sometimes tuned down as low as the key of <u>Bb</u>. (See #Bb-14 in Bb Wahine Tuning column below).</p> <p>15. C-G-C-G-B-D Called Ni`ihau C Wahine Tuning</p> <p>16. F-G-C-G-B-D ** Called Samoan C Wahine Tuning</p> <p>17. D-G-C-G-B-D ** Can also be played solo effectively in the key of <u>G</u>.</p> <p>18. G-C-C-G-B-E Called Wela Kahau Tuning</p> <p>19. C-G-C-G-B-E **</p> <p>20. C-G-E-G-A-B Invented by Walter Carvalho</p> <p>21. G-C-E-G-A-B ** Tuning #C-21 is similar to #C-20, except the two lowest pitched strings are tuned up and reversed in pitch. Can be tuned down as low as the key of <u>Bb</u>. (See #Bb-21 in Bb Wahine Tuning column below).</p>	<p>Tuning on the Island of Ni`ihau; and sometimes referred to as C6th Tuning.</p> <p>23. G-C-E-G-A-E Called B Flat Mauna Loa Tuning. Tuning #C -23 is similar to #C -22, except the two lowest pitched strings are tuned up and reversed in pitch. Sometimes tuned down as low as the key of <u>Bb</u>. (See #Bb-23 in the Bb Mauna Loa Tuning column below).</p> <p>24. C-G-C-G-A-E Called Ni`ihau C Mauna Loa Tuning. Can also be played solo effectively in the key of <u>G</u>.</p> <p>25. F-G-C-G-A-E Called Samoan C Mauna Loa Tuning. Can also be played solo effectively in the key of <u>E</u>. (Also see #F-25 in the F Wahine Tuning and the F Mauna Loa Tuning columns below).</p>	<p>27. G-C-D-G-A-D ** Tuning #C--27 is similar to #C-26, except the two lowest pitched strings are tuned up and reversed in pitch. Can also be played solo effectively in the key of <u>G</u>. Can be tuned down as low as the key of <u>Bb</u>. (See #Bb-27 in the Bb Wahine Tuning column below).</p> <p>28. C-G-C-G-A-D</p>	<p>30. C-G-E-G-D-E ** Invented by Cindy Combs</p> <p>31. G-C-E-G-D-E ** Tuning #C-30 is similar to #C-29, except the two lowest pitched strings are tuned up and reversed in pitch. Can be tuned down to the key of <u>Bb</u>. (See #Bb-30 in the Bb Miscellaneous Tuning column below).</p> <p>32. C-G-D-F-B-E Invented by Cindy Combs, and called Cindy Combs' Puolo Point C Tuning</p> <p>33. E-A-D-G-B-E Called Standard Tuning, Standard Spanish Tuning, or called Double Bass Tuning. Can also be played solo effectively in the keys of <u>D</u>, <u>G</u>, <u>A</u>, <u>E</u>, and <u>F</u>.</p>
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D	<p>1. D-A-D-F#-A-D Called D Major Tuning, Open D Tuning, or Open E Tuning. Sometimes called Vestapol Tuning in Mainland America, especially earlier in the 20th Century.</p> <p>2. C-A-D-F#-A-D Called D Seventh Tuning. <i>This tuning has the 7th note of the scale (the C note) on the lowest pitched sixth string.</i></p> <p>3. D-A-E-F#-A-D Invented by Jim Kimo West and called Kimo's Anuenue Tuning. <i>This tuning has the 9th note of the scale (the E note – which is also the 2nd note of the scale) on the fourth string.</i></p>	<p>4. D-A-D-F#-A-C# Called D Wahine Tuning</p> <p>5. D-A-C#-F#-A-C# Invented by Ken Emerson and called Ken Emerson's D Wahine Tuning</p> <p>6. D-A-E-F#-C#-D Invented by Stephen Inglis</p>		<p>7. D-A-D-F#-B-E Called Cyril's D Tuning, and Cyril's D 6/9th Tuning. Also called Rapa-nui Tuning by Pat Cockett. <i>A slight variation of two tunings: #D-7 (D-A-D-G-B-E) - the Dropped D Tuning, and #D-8 (D-A-D-F#-B-D - the D Sixth Tuning), both in the D Miscellaneous Tuning column just to the right.</i></p>	<p>8. D-A-D-G-B-E Called Dropped D Tuning in Hawai'i and in Mainland America. <i>A slight variation of Standard Tuning. Can also be played solo effectively in the key of G.</i></p> <p>9. D-A-D-F#-B-D Called D Sixth Tuning and sometimes called Boogie's D Tuning for Boogie Kalama's use of it.</p> <p>10. D-G-D-F#-A-D Could be called Triple Slack Tuning (especially when playing this tuning in the key of G). <i>This tuning has the 4th note of the scale (the G note), on the third string. This tuning can also be played effectively in the key of G.</i></p> <p>11. D-A-D-G-B-D Sometimes called Open D Tuning (even though it is not a D Major chord). Sometimes called Double Dropped D Tuning in Mainland America. <i>Can also be played effectively in the key of G.</i></p>
F	<p>1. C-F-C-G-A-F Called 'Elepaio Tuning. <i>This tuning has the 9th note of the scale (the G note – which is also the 2nd note of the scale) on the third string.</i></p>	<p>2. F-C-E-G-C-E Called Gabby's F Wahine Tuning, or Gabby's F Tuning.</p> <p>3. C-F-C-G-C-E Called Leonard's F Tuning, or F Tuning. <i>Can also be played solo effectively in the key of C.</i></p> <p>4. C-F-C-A-C-E</p> <p>5. F-Bb-C-F-A-E Called Wahine/ Mauna Loa Tuning. <i>This is both a Wahine Tuning and a Mauna Loa Tuning.</i> Invented by Mike Mika'ele McClellan</p> <p>6. Bb-F-C-F-A-E ** <i>This is both a Wahine Tuning and a Moana Loa Tuning.</i></p> <p>(F-25) F-G-C-G-A-E Called Samoan C Mauna Loa Tuning. <i>See #C -25 in the C Mauna Loa Tuning column above. This is both a Wahine Tuning and a Mauna Loa Tuning.</i></p>	<p>5. F-Bb-C-F-A-E <i>This is both a Mauna Loa Tuning and a Wahine Tuning.</i> Invented by Mike Mika'ele McClellan</p> <p>6. Bb-F-C-F-A-E ** <i>This is both a Mauna Loa Tuning and a Wahine Tuning.</i></p> <p>(F-25) F-G-C-G-A-E Called Samoan C Mauna Loa Tuning. <i>See #C -25 in the C Mauna Loa Tuning column above. This is both a Mauna Loa Tuning and a Wahine Tuning.</i></p>		
Bb	<p>(Bb-2) F-Bb-D-F-Bb-D ** <i>Can be tuned up as high as the key of C, resulting in (G-C-E-G-C-E), which is the same tuning as #C -2 in the C Major Tuning column above, with the whole guitar tuned down to the key of Bb here. Can also be played solo effectively in the keys of Eb and E.</i></p>	<p>(Bb-8) F-Bb-C-F-A-D <i>Sometimes tuned up as high as the key of C, resulting in (G-C-D-G-B-E), which is the same as #C -8 in the C Wahine Tuning column above, with the whole guitar tuned down to the key of Bb here. Can also be played solo effectively in the key of E</i></p> <p>(Bb-10) Eb-Bb-C-F-A-D ** <i>Can be tuned up as high as the key of C, resulting in (F-C-D-G-B-E), which is the same as #C -10 in the C Wahine Tuning column above, with the whole guitar tuned down to the key of Bb here.</i></p> <p>(Bb-12) F-Bb-D-F-A-D <i>Sometimes tuned up as high as the key of C, resulting in (G-C-E-G-B-E), which is the same as #C -12 in the C Wahine Tuning column above, with the whole guitar tuned down to the key of Bb here.</i></p> <p>(Bb-14) F-Bb-D-F-A-C Called Led's New C Wahine Tuning. <i>Sometimes tuned up as high as the key of C, resulting in (G-C-E-G-B-D), which is the same as #C -14 in the C Wahine Tuning column above, with the whole guitar tuned down to the key of Bb here.</i></p>	<p>(Bb-23) F-Bb-D-F-G-D <i>Sometimes tuned up as high as the key of C, resulting in (G-C-E-G-A-E), which is the same as #C -23 in the C Mauna Loa Tuning column above, with the whole guitar tuned down to the key of Bb here.</i></p>	<p>(Bb-27) F-Bb-C-F-G-C ** <i>Can be tuned up as high as the key of C, resulting in (G-C-D-G-A-D), which is the same as #C -27 in the C Miscellaneous Tuning column above, with the whole guitar tuned down to the key of Bb here. Can also be played effectively in the key of E.</i></p>	<p>(Bb-30) F-Bb-D-F-C-D ** <i>Can be tuned up as high as the key of C, resulting in (G-C-E-G-D-E), which is the same as #C -30 in the C Miscellaneous Tuning column above, with the whole guitar tuned down to the key of Bb here.</i></p>

		(Bb-21) F-Bb- D- F-G- A- G ** <i>Can be tuned up as high as the key of C, resulting in (G-C-E-G-A- B), which is the same as #C -21 in the C Wahine Tuning column above, with the whole guitar tuned down to the key of Bb here.</i>			
A			1. E-A-E-E-F#-C# (A-8) E-A-E-E-A-E <i>Often tuned down as low as the key of G, resulting in (D-G-D-D-G-D), which is the same as #G-8 in the G Mauna Loa Tuning column above, with the whole guitar tuned up to the key of A here.</i>		
'Ukulele e- the two most common tunings	G-C-E-G <i>"Taro Patch Tuning" – This tuning has the same relationship as the four highest pitched strings of the G Major "Taro Patch" Tuning on guitar (D-G-D-G-B-D) -(#G -1), except it is generally pitched a fourth interval higher, up to the key of C on the 'ukulele.</i> G-B-D-G Tuning for playing rhythm sometimes used by Sandy McMaster				G-C-E-A Standard 'Ukulele Tuning - sometimes called "My Dog Has Fleas" Tuning. <i>This tuning has the same relationship as the four highest pitched strings of the Standard Tuning on guitar (E-A-D-G-B-E) - (#C -30), except it is pitched a fourth interval higher, up to the key of C on the 'ukulele.</i>
Steel Guitar	The three most common electric steel guitar tunings are listed first. These steel guitar tunings are not classified, and are all listed in the column to the right.				THE THREE MOST COMMON ELECTRIC STEEL GUITAR TUNINGS: 1. C-E-G-A-C-E Called A minor Seventh Tuning. This tuning is currently the most popular steel guitar tuning in Hawai'i, and has been since the late 1930s, when the electric steel guitar became popular. It was used prominently by the late Barney Isaacs and is used most prominently by most other steel guitarists. It is slightly similar to the C Mauna Loa Tuning (C-G-E-G-A-E) -(#C-20), in that both have C Sixth chords, and both have the same notes as the A minor Seventh chord (the 6th note of the scale in the key of C is the A note) – it is doubtful, however, that this steel guitar tuning came from the C Mauna Loa Tuning. Sometimes the lowest pitched sixth string is tuned down to the 7 th note of the C scale (the Bb note), yielding the tuning Bb-E-G-A-C-E . A seven string version of this tuning is Bb-C-E-G-A-C-E , and G-Bb-C-E-G-A-C-E . The A minor Seventh Tuning led to the C Sixth Tuning for the ten string pedal steel guitar in Mainland America (C-F-A-C-E-G-A-C-D-E – here strings 7, 6, 5, 4, 3, and 1 are the same notes as the Hawaiian six string C Sixth/ A minor Seventh steel guitar Tuning). 2. B-D-E-G#-C#-E Called E Ninth Tuning. It may have evolved out of the great acoustic steel guitarist Sol Ho'opi'i's similar

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					<p>C# minor Tuning (E-B-E-G#-C#-E), that he played and first recorded on the acoustic steel guitar in 1929.</p> <p>The Western Swing and Country steel guitarists were subsequently influenced to play in Sol's C# minor Tuning. This tuning led to the E Ninth Tuning for the ten string pedal steel guitar in Mainland America (B-D-E-F# -G# -B-E-G# -D#- F#).</p> <p>3. B-D# -F# -A-C# -E Called B Eleventh Tuning. It was developed by Dick McIntyre in the 1930s. It was also used prominently later by Slack Key guitarist Gabby Pahinui when he played the steel guitar.</p> <p>-----</p> <p>SOME OTHER STEEL GUITAR TUNINGS USED IN HAWAII:</p> <p>4. G-B-D-G-B-D Called High Bass G Tuning. It was possibly first recorded by M. K. Moke in 1928 on his classic song <i>Moana Chimes</i>, and Bennie Nawahi in 1929, and Jim Holstein (of Jim & Bob, the Geniel Hawaiians) in 1934. It also is the most common Bluegrass dobro tuning in Mainland America.</p> <p>It evolved out of the G Major "Taro Patch" Tuning (D-G-D-G-B-D) -(#G-1) in the late 1920s. In Hawai'i the High Bass G Tuning was very often tuned up as high as two half steps to the key of A, yielding A-C# -E-A-C# -E.</p> <p>5. D-G-E-G-B-D Called G Sixth Tuning. It is used sometimes by Led Kaapana when he plays the acoustic steel guitar.</p> <p>6. E-B-E-G#-C#-E Called C# minor Tuning. It was invented by the great acoustic steel guitarist Sol Ho'opi'i, and he first recorded in it on the acoustic steel guitar in 1929.</p> <p>Mainland American Western Swing and Country steel guitarists were subsequently influenced to play in tunings branching out of Sol Ho'opi'i's C# minor Tuning, including the E Ninth Tuning in Hawai'i (B-D-E-G# -C# -E), and in Mainland America, the E Ninth Tuning for the ten string pedal steel guitar (B-D-E-F#-G#-B-E-G#-D#- F#).</p> <p>-----</p> <p>THE FOLLOWING TUNINGS ARE ALSO PLAYED BY STEEL GUITARISTS, AS WELL AS BY SLACK KEY GUITARISTS:</p> <p>7. D-G-D-G-B-D Often called Taro Patch Tuning, Open G Tuning, Mokihana Tuning, or Low Bass G Tuning. Sometimes called Spanish Tuning in Mainland America, especially earlier in the 20th Century.</p>
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					<p>This was the first tuning used on the acoustic steel guitar in the late 1800s, and was often tuned up as high as two half steps to the key of <u>A</u>, yielding E-A-E-A-C#-E. In the late 1920s it evolved into the "High Bass G Tuning" (<u>G-B-D-G-B-D</u>).</p> <p>Also the G Major "Taro Patch" Tuning is often used in Mainland America by blues slide guitarists. <i>The G Major "Taro Patch" Tuning can be played solo on steel guitar effectively in the keys of <u>G</u>, <u>C</u>, <u>D</u>, and <u>E</u>.</i></p> <p>8. D-G-D-F#-B-D Sometimes called G Wahine Tuning, Double Slack Tuning, G Slack Tuning, Auntie Alice Namakelua's G Tuning, Auntie Alice Namakelua's Tuning, Flatted G Tuning, or F# Tuning.</p> <p>9. D-A-D-F#-A-D Called Open D Tuning or Open E Tuning. Also called Vestapol Tuning in Mainland America, especially earlier in the 20th Century.</p> <p>Open D Tuning is often used in Mainland America by blues slide guitarists, and sometimes used in Mainland America by Bluegrass dobro players.</p> <p>- There are other steel guitar tunings occasionally used</p>
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