

Dancing Cat Records Hawaiian Slack Key Information Booklet,
SECTION VI:

SUMMARY OF NON-RECORDED TUNINGS

1. When experimenting with these tunings, it will be helpful to refer to the ***CHART OF RECORDED TUNINGS – SECTION IVa***, and work from those to the tunings in this section. Occasionally tunings from ***CHART OF RECORDED TUNINGS - SECTION IVa*** are included here for reference, as either they are the same tunings, but tuned to different keys, or they are related to a tuning in the ***CHART OF RECORDED TUNINGS - SECTION IVa***. Related tunings would be tunings that have only one or two strings tuned differently, especially the lowest pitched string, or the two lowest pitched strings, and that are basically played the same (except for the lowest pitched strings).
2. An asterisk (*) indicates the two tunings listed together are the same, except that the two lowest pitched strings are reversed in pitch and tuned up or down.
3. Also, related tunings are grouped together. Again, these would be tunings that have only one or two strings tuned differently, especially the lowest pitched string, or the two lowest pitched strings, and that are basically played the same (except for the lowest pitched strings).

G TUNINGS

G MAJOR TUNINGS – Tunings that are a Major chord, or that contain a Major chord on the highest pitched strings:

1. D–G–B–D–B–D
2. D–G–B–G–B–D
3. C–G–B–G–B–D
4. D–G–D–A–B–D

Invented by Cindy Combs and called “Cindy’s G Add 9 Tuning”

G WAHINE TUNINGS – Tunings that are a Major 7th chord, or that contain the Major 7th note:

Tunings #1 and #2 just below are both related to two G Wahine Tunings in the **CHART OF RECORDED TUNINGS – SECTION IVa**: the most popular G Wahine Tuning, **#G-4 (D-G-D-F#-B-D)**, called “Double Slack Tuning” or “G Slack Tuning” or “Auntie Alice Namakelua’s G Tuning”; and another G Wahine Tuning, **#G-5 (D-G-D-F#-B-E)** (both are placed here for reference).

1. C-G-D-F#-B-E
2. C-G-D-F#-B-D

3. D-G-D-F#-A-D

Could be called “Triple Slack Tuning” when played in the key of G; can also be played in the key of D. One song has been recorded in the key of D in this tuning – see Tuning **#D-9 (D-G-D-F#-A-D)**, in the **HAWAIIAN RECORDINGS IN THE SLACK KEY TUNINGS – SECTION V** (placed here for reference).

4. D-G-B-F#-B-D
5. C-G-B-F#-B-D

G MAUNA LOA TUNINGS – Tunings with the two highest pitched strings tuned a fifth interval apart:

1. D-G-D-D-A-E

Can be tuned down as low as the key of F, which makes this tuning the same as Tuning #7 (C-F-C-C-G-D) in the **F Mauna Loa tuning section**, and this tuning is related to Tuning #1 (C-G-D-G-A-E) in the **C Mauna Loa tuning section**.

- *2. C-G-D-D-A-E

Can be tuned down as low as the key of F, which makes this tuning the same as Tuning #5 (Bb-F-C-C-G-D) in the **F Mauna Loa tuning section**. [\[LINK\]](#)

- *3. G-C-D-D-A-E

Can be tuned up as low as the key of E, which makes this tuning the same as Tuning #6 (Bb-F-C-C-G-D) in the **F Mauna Loa tuning section**. [\[LINK\]](#)

4. D-G-D-G-A-E

Sometimes tuned down as low as the key of F, which makes this tuning the same as Tuning #8 (C–F–C–F–G–D) in the **F Mauna Loa tuning section**.

*5. C–G–D–G–A–E

Can also be played effectively in the key of C, which makes this tuning the same as Tuning #1 (C–G–D–G–A–E) in the **C Mauna Loa tuning section**. Sometimes tuned down as low as the key of F (and Bb), which makes this tuning the same as Tuning #9 (Bb–F–C–F–G–D) in the **F Mauna Loa tuning section**. Tuning #5 is similar to Tuning #6 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*6. G–C–D–G–A–E

Can also be played effectively in the key of C, which makes this tuning the same as Tuning #2 (G–C–D–G–A–E) in the **C Mauna Loa tuning section**. Sometimes tuned down as low as the key of F (and Bb), which makes this tuning the same as Tuning #10 (F–Bb–C–F–G–D) in the **F Mauna Loa tuning section** and Tuning #1 (F–Bb–C–F–G–D) in the **Bb Mauna Loa tuning section**. Tuning #6 is similar to Tuning #5 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

7. C–G–D–D–G–D

Can also be tuned down to the key of F, which makes this tuning the same as Tuning #14 (Bb–F–C–F–F–C) in the **F Mauna Loa tuning section**. This tuning is related to the most popular G Mauna Loa Tuning, **#G-6 (D–G–D–D–G–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

8. C–G–D–G–G–D

Can also be tuned down to the key of F, which makes this tuning the same as Tuning # 13 (Bb–F–C–F–F–C) in the **F Mauna Loa tuning section**. This tuning is related to a G Mauna Loa Tuning, called “G Modal Tuning” **#G-8 (D–G–D–G–G–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

9. D–G–B–D–G–D

10. G–D–B–D–G–D

11. D–G–D–G–F#–C#

This tuning is related to a G Mauna Loa Tuning, called "Alika's Mauna Loa Tuning" **#G-10 (D-G-D-G-F# -C#)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference).

G MISCELLANEOUS TUNINGS:

1. G-B-D-F-A-C

Can be played solo effectively also in the key of C. A common Hawaiian steel guitar tuning, which is tuned up to the key of B on the steel guitar, yielding B-D#-F#-A-C#-E, and called "B Ninth Tuning" by steel guitarists.

2. D-G-D-E-G-G

Called "Jacintho's 12-String Tuning."

3. G-G-B-F-B-E (with the two lowest pitched bass strings tuned to the same low G note)

This could be called "Moses' Unusual Tuning", since it was invented by Slack Key guitarist Moses Kahumoku.

4. G-G-D-F-B-E (with the two lowest pitched bass strings tuned to the same low G note)

This could be called "Moses' Unusual Tuning # 2", since it was invented by Slack Key guitarist Moses Kahumoku.

C TUNINGS

C MAJOR TUNINGS – Tunings that are a Major chord, or that contain a Major chord on the highest pitched strings:

1. D-G-C-G-C-E

This tuning is related to two C Major Tunings in the **CHART OF RECORDED TUNINGS – SECTION IVa**: the "Mainland Open C Tuning" **#C-3 (C-G-C-G-C-E)**, and the "Samoaan C Major Tuning" **#C-4 (F-G-C-G-C-E)** (placed here for reference).

*2. C-G-E-G-C-D

Tuning #2 is similar to Tuning #3 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*3. G–C–E–G–C–D

Sometimes tuned down to the key of Bb, which makes this tuning the same as Tuning #1 (F–Bb–D–F–Bb–C) in the **Bb Major tuning section**. Tuning #3 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

*4. G–C–D–G–C–E

Sometimes tuned down to the key of Bb, which makes this tuning the same as Tuning #2 (F–Bb–C–F–Bb–D) in the **Bb Major tuning section**.

5. C–G–C–E–G–C

Usually tuned up as high as the key of D, which makes this tuning the same as the “Open D Tuning” **#D-1 (D–A–D–F#–A–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

Can tuned down as low as the key of F, which makes this tuning the same as Tuning # 8 (F–C–F–A–C–F) in the **F Major tuning section**.

6. C–G–C–E–C–E

Called Double Slack C by Mike Mika’ele McClellan.

www.givemesomeslack.com/slackkey.html

*7. C–G–E–G–C–D

Tuning #6 is similar to Tuning #8 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*8. G–C–E–G–C–D

Tuning #7 is similar to Tuning #7 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

9. F–C–E–G–C–D

10. D–C–E–G–C–D

C WAHINE TUNINGS – Tunings that are a Major 7th chord, or that contain the Major 7th note:

*1. F–G–C–G–B–D

Can also be played effectively in the key of G. This tuning is also listed in the ***CHART OF RECORDED TUNINGS – SECTION IVa***, #C-16 (placed here for reference since it is very related to the next two tunings just below in this section (#2 and #3]). Also, this tuning is related to a C Wahine Tuning, called “Dropped C Tuning” or “Leonard’s C Tuning” **#C-5 (C–G–C–G–B–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

*3. D–G–C–G–B–D

Can also be played effectively in the key of G. This tuning is also listed in the ***CHART OF RECORDED TUNINGS – SECTION IVa***, #C-17 (placed here for reference since it is very related to the previous two tunings just above in this section (#1 and #2]). This tuning is related to a C Wahine Tuning, called “Dropped C Tuning” or “Leonard’s C Tuning” **#C-5 (C–G–C–G–B–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

*3. F–G–C–G–B–E

4. F–C–E–G–B–D

Sometimes tuned down to the key of Bb, which makes this tuning the same as Tuning #1 (Eb–Bb–D–F–A–C) in the **Bb Wahine tuning section**.

5. F–C–E–G–B–E

6. D–C–E–G–B–E

C MAUNA LOA TUNINGS – Tunings with the two highest pitched strings tuned a fifth interval apart:

*1. C–G–D–G–A–E

Can also be played solo effectively in the key of G, which makes this tuning the same as Tuning #5 (C–G–D–G–A–E) in the **G Mauna Loa tuning section**, and

it is related to Tuning #4 (D–G–D–G–A–E) in the **G Mauna Loa tuning section**. Sometimes tuned down as low as the key of Bb (and E), which makes this tuning the same as Tuning #9 (Bb–F–C–F–G–D) in the **F Mauna Loa tuning section**. Tuning #1 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*2. G–C–D–G–A–E

Can also be played solo effectively in the key of G, which makes this tuning the same as Tuning #6 (G–C–D–G–A–E) in the **G Mauna Loa tuning section**. Sometimes tuned down as low as the key of E, which makes this tuning the same as Tuning #10 (F–Bb–C–F–G–D) in the **F Mauna Loa tuning section**. Also sometimes tuned down as low as the key of Bb, which makes this tuning the same as Tuning #1 (F–Bb–C–F–G–D) in the **Bb Mauna Loa tuning section**. Tuning #2 is similar to Tuning #1 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

3. D–G–C–G–A–E

Can also be played effectively in the key of G. This tuning is related to two C Mauna Loa Tunings in the ***CHART OF RECORDED TUNINGS – SECTION IVa***: the “Ni`ihau C Mauna Loa Tuning” **#C-26 (C–G–C–G–A–E)**, and the “Samoan C Mauna Loa Tuning” **#C-27 (F–G–C–G–A–E)** (placed here for reference).

4. C–F–C–G–A–E

C NI`IHAU/OLD MAUNA LOA TUNINGS – 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 as the higher pitch:

Tunings #1, #2, and #3 just below are all related to the C Ni`ihau/Old Mauna Loa Tuning **#C-26 (C–G–D–G–A–D)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

1. G–C–D–G–A–D

2. F–C–D–G–A–D

3. D–C–D–G–A–D

*4. C–G–E–G–A–D

Tuning #4 is similar to Tuning #5 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*5. G–C–E–G–A–D

Sometimes tuned down to the key of Bb, which makes this tuning the same as Tuning #2 (F–Bb–D–F–G–C) in the **Bb Ni`ihau/Old Mauna Loa tuning section**. Tuning #5 is similar to Tuning #4 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

6. F–C–E–G–A–D

7. D–C–E–G–A–D

8. C–G–C–E–A–D

Usually tuned up as high as the key of D, which makes this tuning the same as the D Ni`ihau/Old Mauna Loa Tuning, called “Cyril’s D Tuning”, **#D-6 (D–A–D–F#–B–E)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa***. (placed here for reference). It is also related to Tuning #3 (D–A–D–F#–A–E) in the **D Miscellaneous tuning section**

C MISCELLANEOUS TUNINGS:

*1. C–G–D–G–C–D

Tuning #1 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*2. G–C–D–G–C–D

Sometimes tuned down to the key of Bb, which makes this tuning the same as Tuning #1 (F–Bb–C–F–Bb–C) in the **Bb Miscellaneous tuning section**. Tuning #2 is similar to Tuning #1, but with the two lowest pitched bass strings tuned up and reversed in pitch.

3. C–G–C–G–C–D

Sometimes used by Ken Emerson. Sometimes used in Mainland America.

4. F–C–D–G–C–D

5. D–C–D–G–C–D

6. C–G–E–G–A–C

7. C–G–C–G–A–C

Mahalo to Mike Mika'ele McClellan for this tuning

www.givemesomeslack.com/slackkey.html

8. C-G-D-G-A-C

Sometimes used by Ken Emerson

D TUNINGS

D MAJOR TUNINGS – Tunings that are a Major chord, or that contain a Major chord on the highest pitched strings:

1. D-A-D-F#-A-B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #8 (F-C-F-A-C-D) in the **F Major tuning section.**

D WAHINE TUNINGS – Tunings that are a Major 7th chord, or that contain the Major 7th note:

1. D-A-D-E-A-C#

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #5 (F-C-F-G-C-E) in the **F Wahine tuning section.**

2. D-A-C#-E-A-C#

Usually tuned up as high as the key of E, which makes this tuning the same as the "Gabby's F Tuning" **#F-2 (F-C-E-G-C-E)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

3. D-A-C#-F#-A-B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #10 (F-C-E-A-C-D) in the **F Wahine tuning section.**

4. D-A-C#-E-F#-B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #11 (F-C-E-G-A-D) in the **F Wahine tuning section.**

5. D-A-C#-E-A-B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #12 (F-C-E-G-C-D) in the **F Wahine tuning section.**

6. D–A–C#–E–F#–C#

This tuning is both Wahine and Mauna Loa, which make this tuning the same as Tuning #3 in the **D Mauna Loa tuning section**). Can be tuned up as high as the key of E.

And this tuning is the same as Tuning #9 (F–C–E–G–A–E) in the **F Wahine/F Mauna Loa tuning section**.

7. D–A–B–E–A–C#

This tuning is both Wahine and Ni`ihau/Old Mauna Loa, which makes this tuning the same as Tuning #1 in the **D Ni`ihau/Old Mauna Loa tuning section**. Can be tuned up as high as the key of E, which make this tuning the same as Tuning #16 (F–C–D–G–C–E) in the **F Wahine tuning section**, and the same as Tuning #1 (F–C–D–G–C–E) in the **F Ni`ihau/Old Mauna Loa tuning section**.

8. D–A–C#–F#–A–D

Called “Reggie Berdon’s D Wahine Tuning.” This tuning is related to a D Wahine Tuning, called “Ken Emerson’s D Wahine Tuning” **#D-5 (D-A-C#-F#-A-C#)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

D MAUNA LOA TUNINGS – Tunings with the two highest pitched strings tuned a fifth interval apart:

1. D–A–D–F#–A–E

2. D–A–D–E–A–E

3. D–A–C#–E–F#–C#

This tuning is both Wahine and Mauna Loa, which makes this tuning the same as Tuning #6 in the **D Wahine tuning section**. Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #9 (F–C–E–G–A–E) in the **E Wahine/Mauna Loa tuning section**.

4. D–A–D–E–B–F#

5. D–A–D–E–F#–C#

6. D–A–D–F#–G–D

D NI` IHAU/OLD MAUNA LOA TUNINGS – 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 as the higher pitch:

1. D–A–B–E–A–C#

This tuning is both Ni`ihau/ Old Mauna Loa and Wahine, which makes this tuning the same as Tuning #7 in the **D Wahine tuning section**. Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #16 (F–C–D–G–C–E) in the **F Wahine tuning section**, and the same as Tuning #1 (F–C–D–G–C–E) in the **F Ni`ihau/Old Mauna Loa tuning section**.

D MISCELLANEOUS TUNINGS:

1. D–A–D–E–F#–B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #20 (F–C–F–G–A–D) in the **F Miscellaneous tuning section**.

2. D–A–D–E–A–B

Can be tuned up as high as the key of E, which makes this tuning the same as Tuning #19 (F–C–F–G–C–D) in the **F Miscellaneous tuning section**.

F TUNINGS

F MAJOR TUNINGS – Tunings that are a Major chord, or that contain a Major chord on the highest pitched strings:

1. C–F–C–F–A–F

*2. Bb–F–C–F–A–F

Tuning #2 is similar to Tuning #3 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*3. F–Bb–C–F–A–F

Tuning #3 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

4. F-Bb-C-F-A-C

Played by guitarists in Papua New Guinea, and could technically be called “Four Key” by guitarists in Papua New Guinea, since it has four different tones. For more information on tunings from Papua New Guinea, see Book 1, *A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO’ALU)*, and go to section 2, *Origins of Slack Key* – then go to the footnotes in this section, to footnote “2m”, the Polynesian/Pacific Islands guitar, and then to the fifth selection there of Papua New Guinea. (This tuning HAS been recorded, but not by Hawaiians - You can hear the music of five Papua New Guinea stringbands and singers on the album Bob Brozman produced called *SONGS OF THE VOLCANO* (Riverboat Records TUGCD1040). On this album you can hear the “Five Key” Tuning (E-A-B-F#-B-D#), tuned up to the key of F (F-Bb-C-G-C-E) played by the Gilnata Stringband on three songs: song #15, Tou Ra Vai and song #9, Youth Development Song, and in song #3, Tavurvar, in the second part of the instrumental introduction. The guitarist playing in the first part of the introduction of song #3, Tavurvar, is playing in the key of F in the Standard Tuning (E-A-D-G-B-E). You can also see the Gilnata Stringband play in the wonderful DVD produced and directed by Phil Donnison that comes with the CD, in chapter 3 (Gilnata), chapter 12 (Gitnata Concert), and in the extras see the third selection (Gilnata Fun). – for more see guitarist/acoustic steel guitarist Bob Brozman’s website www.bobbrozman.com – go to the “Road Notes” section, then go to “October 2003 – Papua New Guinea”.

5. C-F-C-C-A-F

*6. Bb-F-C-C-A-F

Tuning #6 is similar to Tuning #7 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*7. F-Bb-C-C-A-F

Tuning #7 is similar to Tuning #6 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

8. F-C-F-A-C-F

Usually tuned down as low as the key of D, which makes this tuning the same as the “D Major Tuning” **#D-1 (D-A-D-F#-A-D)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference). It is also the same as tuning #4 (C-G-C-E-G-C) in the **C Major tuning section**.

9. F-C-F-A-C-D

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #1 (D–A–D–F#–A–B) in the **D Major tuning section**.

10. C–F–C–A–C–D

*11. Bb–F–C–A–C–D

Tuning #11 is similar to Tuning #12 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*12. F–Bb–C–A–C–D

Tuning #12 is similar to Tuning #11 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

13. C–F–C–F–A–D

Can also be tuned up the key of G, which makes this tuning the same as a G Miscellaneous Tuning, called “G Sixth Tuning” **#G-13 (D–G–D–G–B–E)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

14. F–C–A–C–F–C

This tuning is both Major and Mauna Loa, which makes this tuning the same as Tuning #15 in the **F Mauna Loa tuning section**.

15. C–F–C–A–C–F

16. Bb–F–C–A–C–F

17. C–F–Bb–A–C–F

F WAHINE TUNINGS – Tunings that are a Major 7th chord, or that contain the Major 7th note:

(Note: F Tunings that are both Wahine and Mauna Loa are listed two sections below)

*1. Bb–F–C–G–C–E

Tuning #1 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*2. F–Bb–C–G–C–E

Tuning #2 is similar to Tuning #1 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch – played by guitarists in Papua New Guinea, and called “Five Key” by guitarists in Papua New Guinea, since it has five different tones. For more information on tunings from Papua New Guinea, see Book 1, A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO’ALU), and go to section 2, *Origins of Slack Key* – then go to the footnotes in this section, to footnote “2m”, the

Polynesian/Pacific Islands guitar, and then to the fifth selection there of Papua New Guinea.

3. F-A-C-G-C-E

Played by guitarists in Papua New Guinea, and called “Five Key” by guitarists there since it has five different tones. For more information on tunings from Papua New Guinea, see Book 1, *A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO’ALU)*, and go to section 2, *Origins of Slack Key* – then go to the footnotes in this section , to footnote “2m”, the Polynesian/Pacific Islands guitar, and then to the fifth selection there of Papua New Guinea.

4. F-Bb-D-G-C-E

Played by guitarists in Papua New Guinea, and called “Six Key” by guitarists there since it has six different tones. For more information on tunings from Papua New Guinea, see Book 1, *A BRIEF HISTORY OF SLACK KEY GUITAR (KI HO’ALU)*, and go to section 2, *Origins of Slack Key* – then go to the footnotes in this section , to footnote “2m”, the Polynesian/Pacific Islands guitar, and then to the fifth selection there of Papua New Guinea.

5. F-C-F-G-C-E

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #1 (D-A-D-E-A-C#) in the **D Wahine tuning section.**

6. Bb-C-F-G-C-E

*7. Bb-F-C-F-C-E

Tuning #7 is similar to Tuning #8 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*8. F-Bb-C-F-C-E

Tuning #8 is similar to Tuning #7 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

9. C-F-C-F-C-E

10. F-C-E-A-C-D

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #3 (D-A-C#-F#-A-B) in the **D Wahine tuning section.**

11. F-C-E-G-A-D

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #4 (D-A-C#-E-F#-B) in the **D Wahine tuning section.**

12. F–C–E–G–C–D

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #5 (D–A–C#–E–A–B) in the **D Wahine tuning section**.

13. Bb–C–F–A–C–E

14. F–Bb–C–A–C–E

15. F–C–F–A–C–E

Usually tuned down as low as the key of D, which makes this tuning the same as the “D Wahine Tuning” **#D-4 (D–A–D–F#–A–C#)**, in the ***CHART OF RECORDED TUNINGS – SECTION IVa*** (placed here for reference).

16. F–C–D–G–C–E

This tuning is both Wahine and Ni`ihau/Old Mauna Loa Tuning, which makes this tuning the same as Tuning #1 in the **F Ni`ihau/Old Mauna Loa tuning section**.

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #7 (D–A–B–E–A–C#) in the **D Wahine tuning section**, and the same as Tuning #1 (D–A–B–E–A–C#) in the **D Ni`ihau/Old Mauna Loa tuning section**.

17. F–C–A–C–E–C

18. C–F–C–E–A–C

Called Double Slack F by Mike Mika`ele McClellan.

www.givemesomeslack.com/slackkey.html

19. C–F–C–A–C–E

20. Bb–F–C–A–C–E

21. C–F–Bb–A–C–E

F MAUNA LOA TUNINGS – Tunings with the two highest pitched strings tuned a fifth interval apart:

(Note: Tunings that are both Wahine and Mauna Loa are listed in the next section below):

*1. Bb–F–C–G–G–D

Tuning #1 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*2. F-Bb-C-G-G-D

Tuning #2 is similar to Tuning #1 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

3. C-F-C-G-G-D

4. F-C-F-G-G-D

*5. Bb-F-C-C-G-D

Can also be tuned up the key of G, which makes this tuning the same as Tuning #2 (C-G-D-D-A-E) in the **G Mauna Loa tuning section**. Tuning #5 is similar to Tuning #6 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*6. F-Bb-C-C-G-D

Can also be tuned up to the key of G, which makes this tuning the same as Tuning #3 (G-C-D-D-A-E) in the **G Mauna Loa tuning section**. Tuning #6 is similar to Tuning #5 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

7. C-F-C-C-G-D

Can be tuned up as high as the key of G, which makes this tuning the same as Tuning #1 (D-G-D-D-A-E) in the **G Mauna Loa tuning section** with the guitar tuned down to the key of E, and this tuning is related to Tuning #1 (C-G-D-G-A-E) in the **C Mauna Loa tuning section**.

8. C-F-C-F-G-D

Can be tuned up to the key of G, which makes this tuning the same as Tuning #4 (D-G-D-G-A-E) in the **G Mauna Loa tuning section**, and this tuning is related to Tuning #1 (C-G-D-G-A-E) in the **C Mauna Loa tuning section**.

*9. Bb-F-C-F-G-D

Can be played solo effectively in the key of Bb. Can also be tuned up to the key of G, which makes this tuning the same as Tuning #1 (C-G-D-G-A-E) in the **C Mauna Loa tuning section**. Tuning #9 is similar to Tuning #10 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*10. F-Bb-C-F-G-D

Can be tuned up to the key of G, which makes this tuning the same as Tuning #6 (G-C-D-G-A-E) in the **G Mauna Loa tuning section**, and the same as Tuning #2 (G-C-D-G-A-E) in the **C Mauna Loa tuning section**. Tuning #10 is similar to

Tuning #9 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

[extra spaces here]

11. C–F–C–C–F–C

Can also be tuned up to the key of G, which makes this tuning the same as the most popular G Mauna Loa Tuning **#G-6 (D–G–D–D–G–D)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference).

12. C–F–C–F–F–C

Can also be tuned up to the key of G, which makes this tuning the same as the “G Modal Tuning” **#G-8 (D–G–D–G–G–D)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference).

13. Bb–F–C–F–F–C

Can also be tuned up to the key of G, which makes this tuning the same as Tuning # 8 (C–G–D–G–G–D) in the **G Mauna Loa tuning section**. This tuning is related to a G Mauna Loa Tuning, called “G Modal Tuning” **#G-8 (D–G–D–G–G –D)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa**

14. Bb–F–C–C–F–C

Usually tuned up to the key of G, which makes this tuning the same as Tuning #7 (C–G–D–D–G–D) in the **G Mauna Loa tuning section**. This tuning is related to the most popular G Mauna Loa Tuning, **#G-6 (D–G–D–D–G–D)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference).

15. F–C–A–C–F–C

This tuning is both Major and Mauna Loa and Major, which makes this tuning the same as Tuning #14 in the **F Major tuning section**.

F TUNINGS THAT ARE BOTH WAHINE AND MAUNA LOA:

1. C–F–C–G–A–E

*2. Bb–F–C–G–A–E

Tuning #2 is similar to Tuning #3 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*3. F–Bb–C–G–A–E

Tuning #3 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

4. F–C–F–G–A–E
5. C–F–C–C–A–E
6. F–C–F–C–A–E

- *7. Bb–F–C–C–A–E

Tuning #7 is similar to Tuning #8 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

- *8. F–Bb–C–C–A–E

Tuning #8 is similar to Tuning #7 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

9. F–C–E–G–A–E

Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #6 (D–A–C#–E–F#–C#) in the **D Wahine tuning section**, and is the same as Tuning #3 (D–A–C#–E–F#–C#) in the **D Mauna Loa tuning section**.

10. C–F–C–F–A–E

This tuning is related to two F Wahine/Mauna Loa Tunings in the ***CHART OF RECORDED TUNINGS – SECTION IVa***, #F-5 (F–Bb–C–F–A–E), and #F-6 (Bb–F–C–F–A–E) (placed here for reference).

F NI`IHAU/OLD MAUNA LOA TUNINGS – 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 as the higher pitch:

1. F–C–D–G–C–E

This tuning is both Ni`ihau/Old Mauna Loa and Wahine, which makes this tuning the same as Tuning #16 (F–C–D–G–C–E) in the **F Wahine tuning section**. Can be tuned down as low as the key of D, which makes this tuning the same as Tuning #1 (D–A–B–E–A–C#) in the **D Ni`ihau/Old Mauna Loa tuning section**, and this tuning is the same as Tuning #7 (D–A–B–E–A–C#) in the **D Wahine tuning section**.

F MISCELLANEOUS TUNINGS:

1. C–F–C–G–C–F

*2. Bb–F–C–G–C–F

Tuning #2 is similar to Tuning #3 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*3. F–Bb–C–G–C–F

Tuning #3 is similar to Tuning #2 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

4. C–F–C–G–C–C

*5. Bb–F–C–G–C–C

Tuning #5 is similar to Tuning #6 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*6. F–Bb–C–G–C–C

Tuning #6 is similar to Tuning #5 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

7. C–F–C–F–C–F

*8. Bb–F–C–F–C–F

Tuning #8 is similar to Tuning #9 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*9. F–Bb–C–F–C–F

Tuning #9 is similar to Tuning #8 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

10. C–F–C–F–C–C

*11. Bb–F–C–F–C–C

Tuning #11 is similar to Tuning #12 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*12. F–Bb–C–F–C–C

Tuning #12 is similar to Tuning #11 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

13. C–F–C–F–C–D

14. Bb–F–C–F–C–D

15. F–Bb–C–F–C–D

16. C–F–C–G–C–D

*17. Bb–F–C–G–C–D

Tuning #17 is similar to Tuning #18 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*18. F–Bb–C–G–C–D

Tuning #18 is similar to Tuning #17 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

19. F–C–F–G–C–D

Can be tuned as low as the key of D, which makes this tuning the same as Tuning #2 (D–A–D–E–A–B) in the **D Miscellaneous tuning section**.

20. F–C–F–G–A–D

Can be tuned as low as the key of D, which makes this tuning the same as Tuning #1 (D–A–D–E–F#–B) in the **D Miscellaneous tuning section**.

21. C–F–C–G–A–D

*22. Bb–F–C–G–A–D

Tuning #22 is similar to Tuning #23 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch.

*23. F–Bb–C–G–A–D

Tuning #23 is similar to Tuning #22 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch.

24. Bb–F–C–F–A–D

Usually tuned up as high as the key of C, which makes this tuning the same as a C Wahine Tuning, called “Keola’s C Tuning” **#C-7 (C-G-D-G-B-E)**, on the **CHART OF RECORDED TUNINGS – SECTION IVa** (placed here for reference).

*25. Bb-F-C-G-A-F

Tuning #25 is similar to Tuning #26 in this section, but with the two lowest pitched bass strings tuned down and reversed in pitch. This tuning is related to an F Major Tuning, called “Elepaio Tuning”, **#F-1 (C-F-C-G-A-F)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa**:

*26. F-Bb-C-G-A-F

Tuning #26 is similar to Tuning #25 in this section, but with the two lowest pitched bass strings tuned up and reversed in pitch. This tuning is related to an F Major Tuning, called “Elepaio Tuning”, **#F-1 (C-F-C-G-A-F)**, in the **CHART OF RECORDED TUNINGS – SECTION IVa**:

Bb TUNINGS

Bb MAJOR TUNINGS – Tunings that are a Major chord, or a tuning that contains a Major chord on the highest pitched strings:

1. F-Bb-D-F-Bb-C

Sometimes tuned up as high as the key of C, which makes this tuning the same as Tuning #3 (G-C-E-G-C-D) in the **C Major Tuning section**.

2. F-Bb-C-F-Bb-D

Sometimes tuned up as high as the key of C, which makes this tuning the same as Tuning #4 (G-C-D-G-C-E) in the **C Major Tuning section**.

Bb WAHINE TUNINGS - Tunings that are a Major 7th chord, or that contain the Major 7th note:

1. Eb-Bb-D-F-A-C

Invented by Mike Mika’ele McClellen, and he often tunes it down one half step to sound in the key of A. Sometimes tuned up as high as the key of C, which makes this tuning the same as Tuning #3 (F-C-E-G-B-D) in the **C Wahine Tuning section**.

Mahalo to Mike Mika'ele McClellan for this tuning (which he lists in the key of A as D-A-C#-E-G#-B). www.givemesomeslack.com/slackkey.html

Bb MAUNA LOA TUNINGS – Tunings with the two highest pitched strings tuned a fifth interval apart:

1. F–Bb–C–F–G–D

Can be played solo effectively in the key of E, which makes this tuning the same as Tuning #10 (F–Bb–C–F–G–D) in the **F Mauna Loa tuning section**. Can sometimes be tuned up to the key of C, which makes this tuning the same as Tuning #2 (G–C–D–G–A–E) in the **C Mauna Loa tuning section**; and when it is tuned up this high, it can also be played the key of G, which makes this tuning also the same as Tuning #5 (G–C–D–G–A–E) in the **G Mauna Loa tuning section**.

2. F–Bb–D–F–A–E

Mahalo to Mike Mika'ele McClellan for this tuning.
www.givemesomeslack.com/slackkey.html

Bb NI`IHAU/OLD MAUNA LOA TUNINGS – 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 as the higher pitch:

1. F–Bb–D–F–G–C

Sometimes tuned up as high as the key of C, which makes this tuning the same as Tuning #5 (G–C–E–G–A–D) in the **C Ni`ihau/Old Mauna Loa tuning section**.

Bb MISCELLANEOUS TUNINGS:

1. F–Bb–C–F–Bb–C

Sometimes tuned up as high as the key of C, which makes this tuning the same as Tuning #2 (G–C–D–G–C–D) in the **C Miscellaneous tuning section**.
