

TUNING					
E	A	D	G	B	E
OPEN STRINGS					
E	B	E	A	B	E



Esus vs. DADGAD Tuning

Esus (usually pronounced “E-suss”) is short for “*E-Suspended*,” the chord formed by the partial capo. I pioneered this in about 1980, and it has become the most common standard tuning partial capo configuration. It generates an “open-tuned” sound that is often confused with DADGAD tuning. (Eric Schoenberg whimsically called it “*Faux-Gad*” tuning.) I have included this section in the book, in case you are a DADGAD player who has never tried the *Esus* capo in standard tuning, and to help dispel the confusion that surrounds this issue. Hopefully this will clarify some of the misunderstandings about the similarities and differences of the two “tunings,” and entice some DADGAD players who have not tried *Esus* to give it a try, and vice versa. The two environments are not at all the same, and both have equal but different value.

There is a lot of confusion among players of all levels about the differences and similarities between DADGAD tuning and an *Esus* capo. Two of the makers of *Esus* capos even call it a “DADGAD capo” which is quite misleading. In DADGAD, strings 1, 2 and 6 are lowered 2 frets from standard tuning. With an *Esus* capo, the other 3 strings are raised by 2 frets. The kinds of sounds that are available are similar, and each approach gives a similar set of new drone strings, but new chord fingerings and voicings above the capo.



A Shubb c7b capo forming the Esus configuration in standard tuning.

Partial capos are used for the same reasons as new tunings: to change the landscape of possibilities on the fingerboard. It is vital to realize that a tuning is quite different from a partial capo, and the specifics of what scales, notes, chords you can play are completely different, since the guitar is not tuned the same in both situations, and only seems to be. Only things you play on only strings 1-2-6 will finger the same.

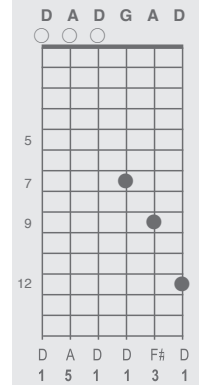
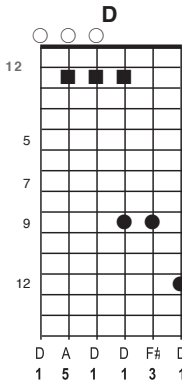
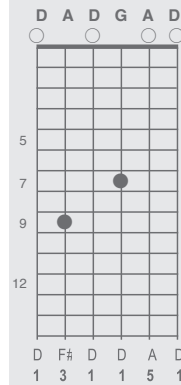
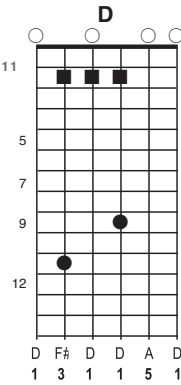
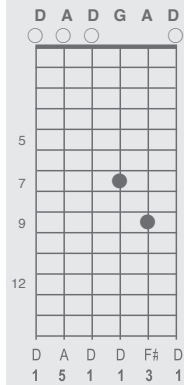
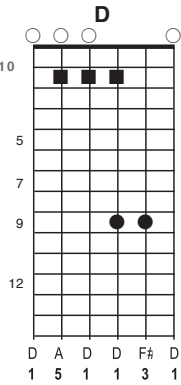
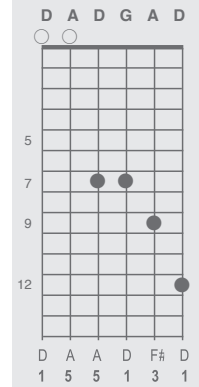
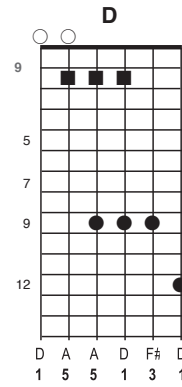
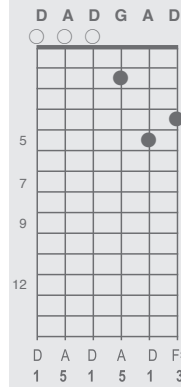
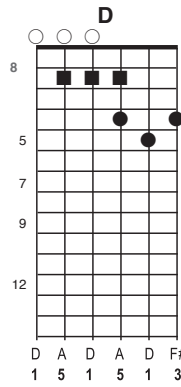
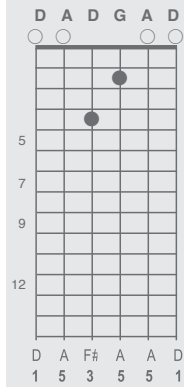
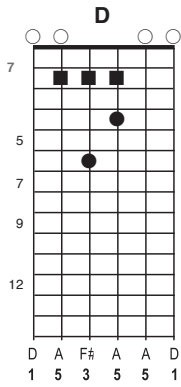
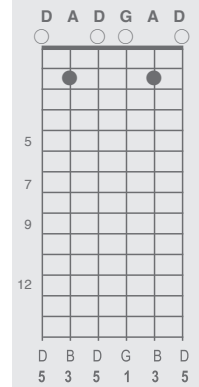
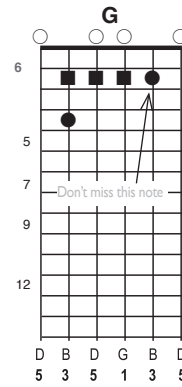
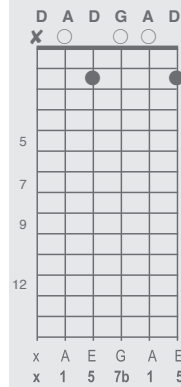
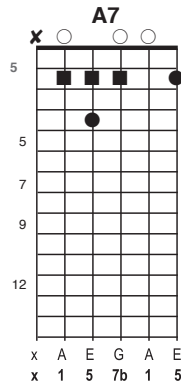
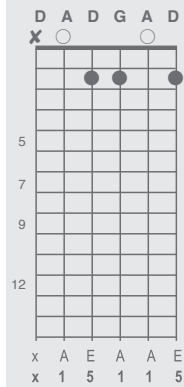
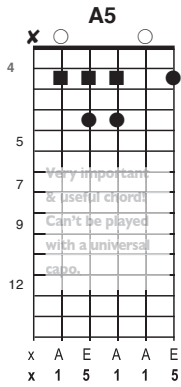
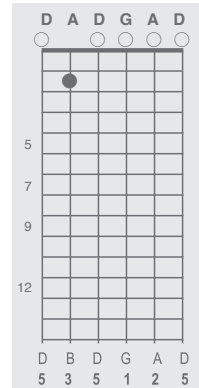
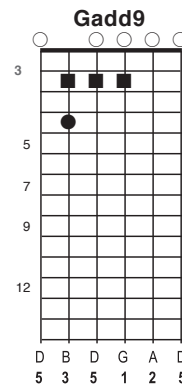
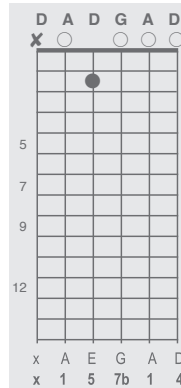
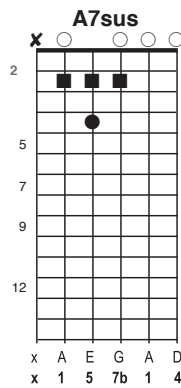
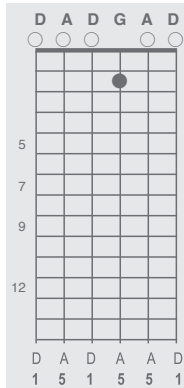
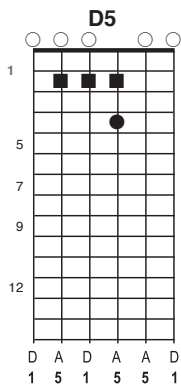
The *Esus* environment lets you combine standard tuning chord and scale patterns with your new set of open strings, and you always retain the option of playing closed-position scales or barre chords above the capo. **You also can choose to sound like an open tuning, or to sound like standard tuning, and in the same song you can go in an out of an open-tuning sound. It is not really an option in DADGAD tuning to sound like standard tuning.**

**This is an excerpt from the first edition of
Capo Voodoo- Book 8:
“The BIG BOOK of Partial Capos”
by Harvey Reid**

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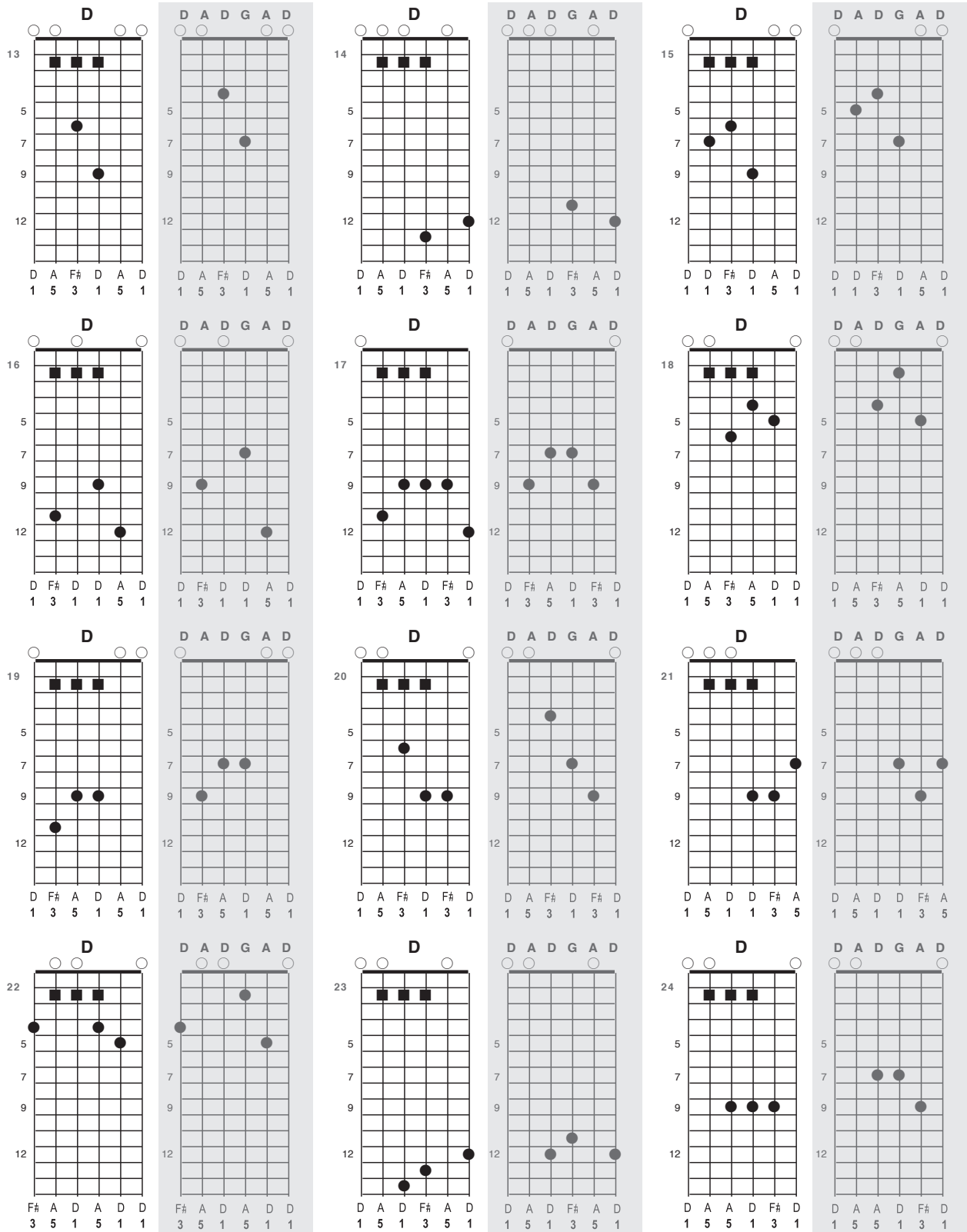
Comparison of Esus chords to DADGAD Tuning p.1

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D



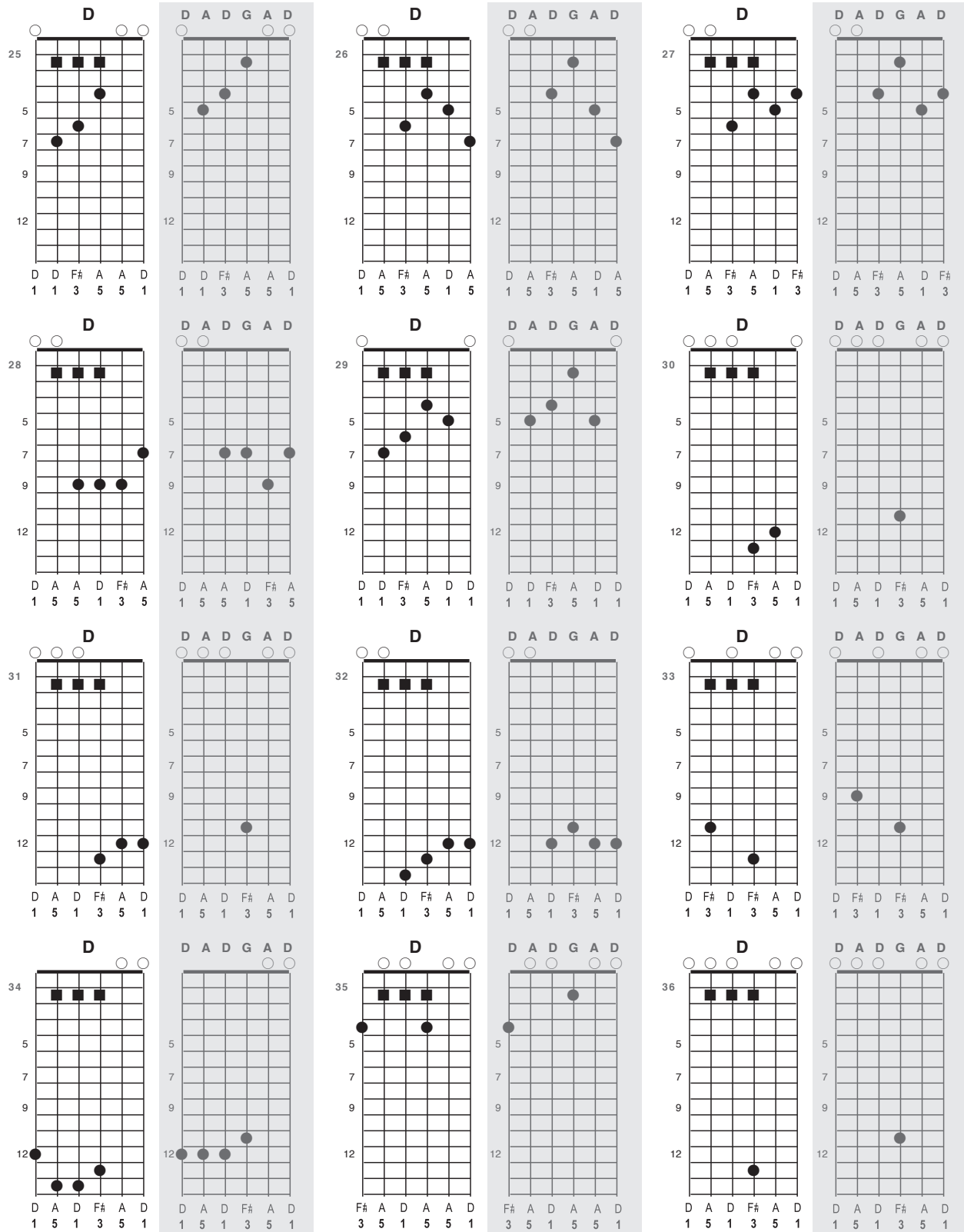
Comparison of Esus chords to DADGAD Tuning p. 2

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D



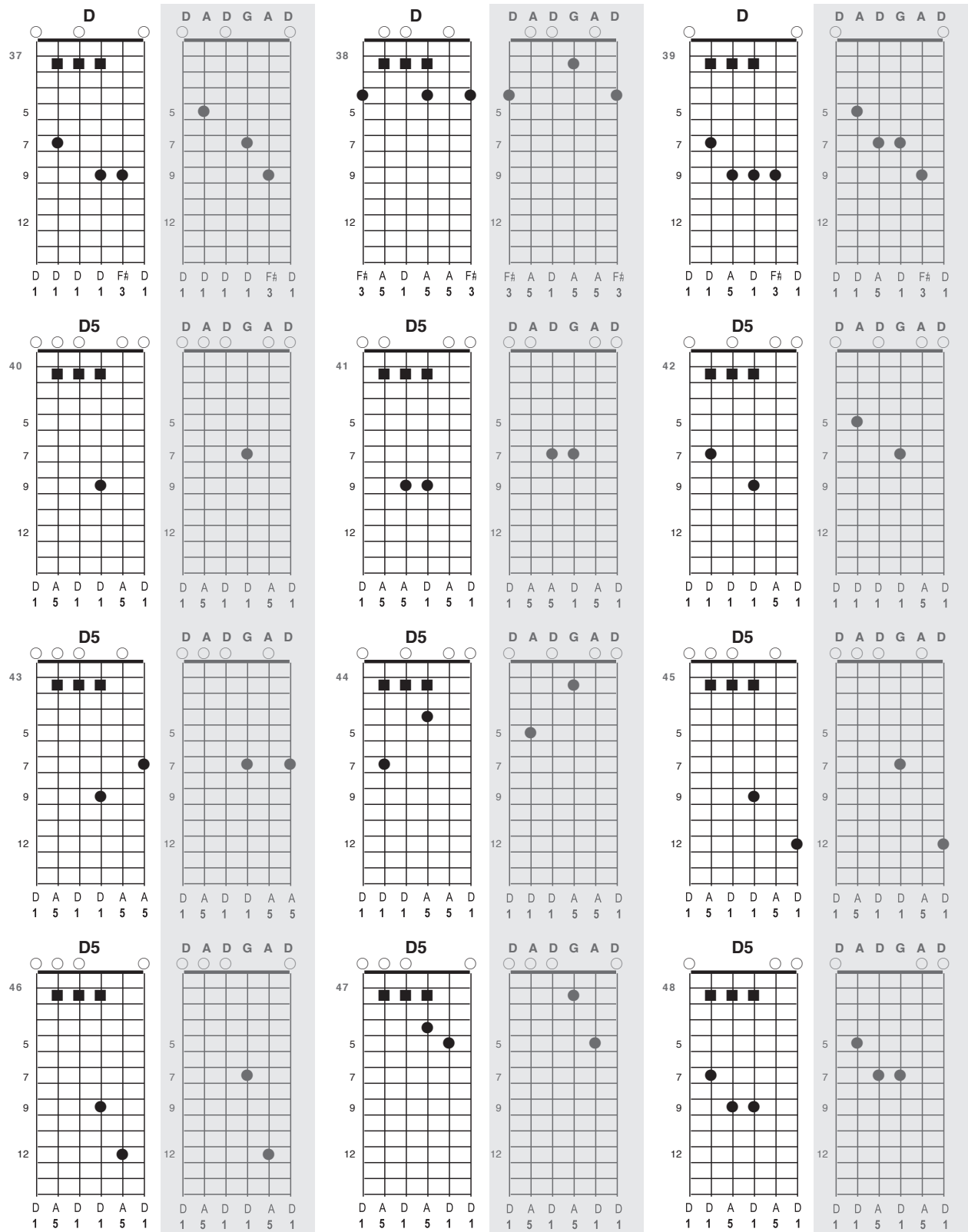
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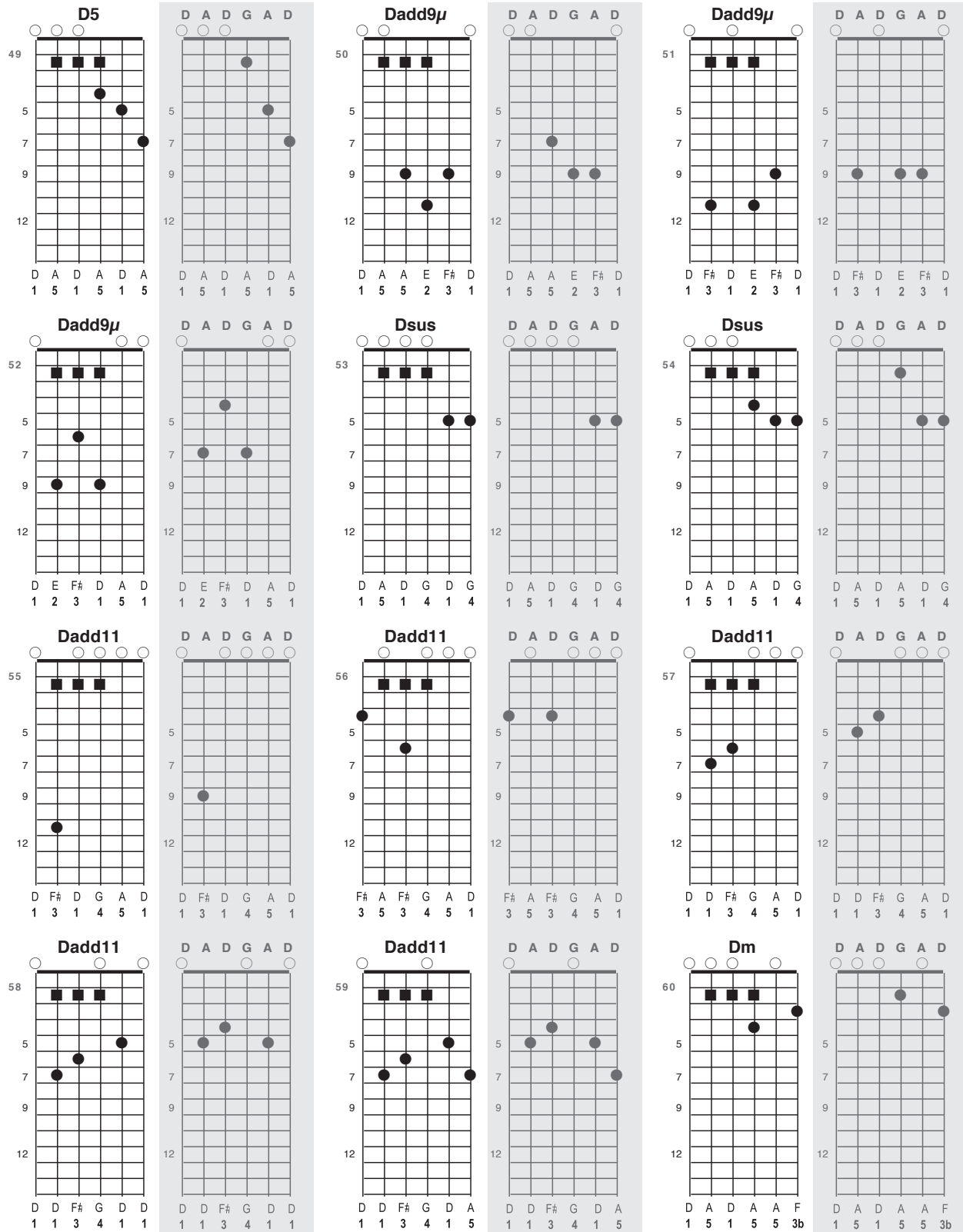
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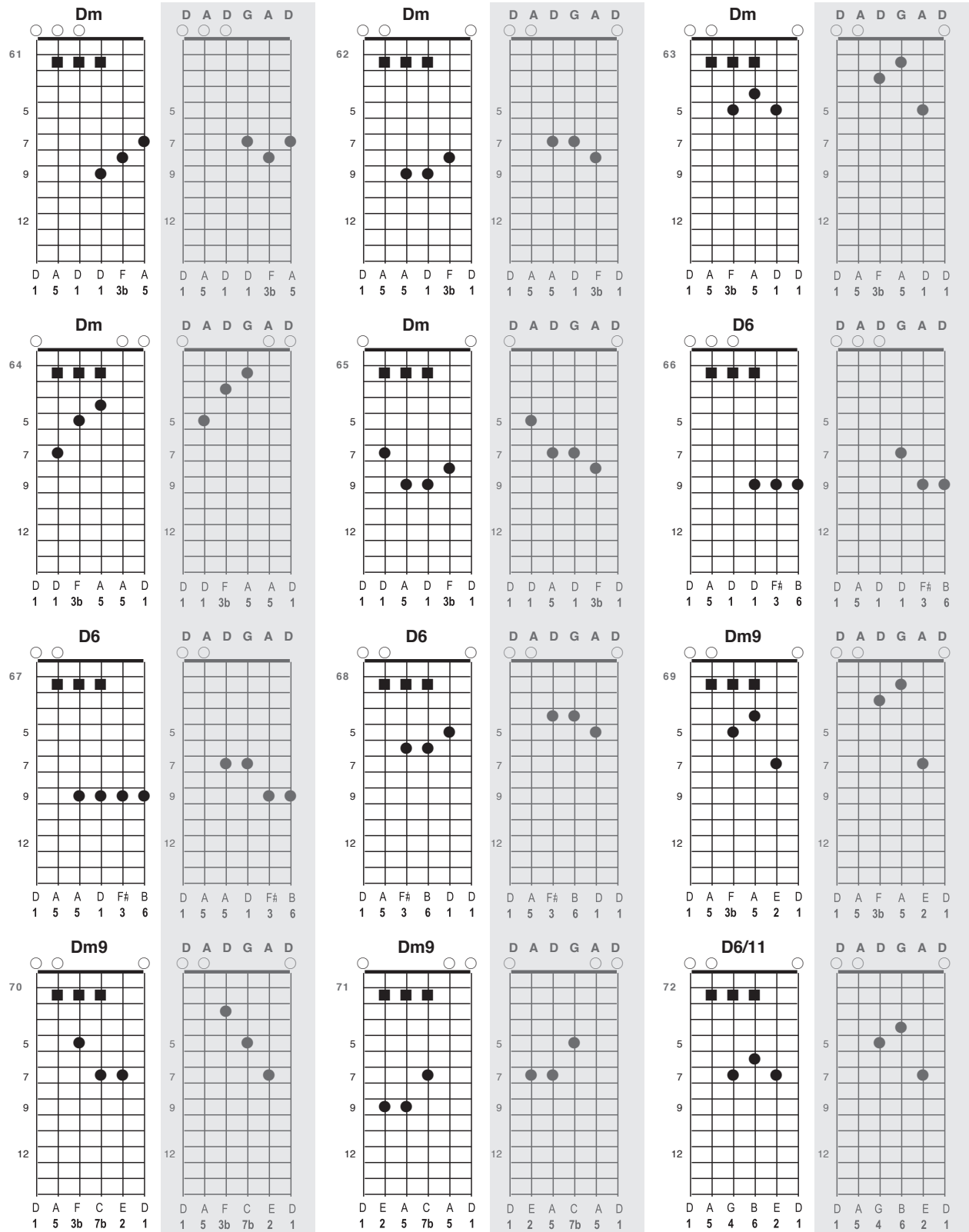
Comparison of Esus chords to DADGAD Tuning p. 5

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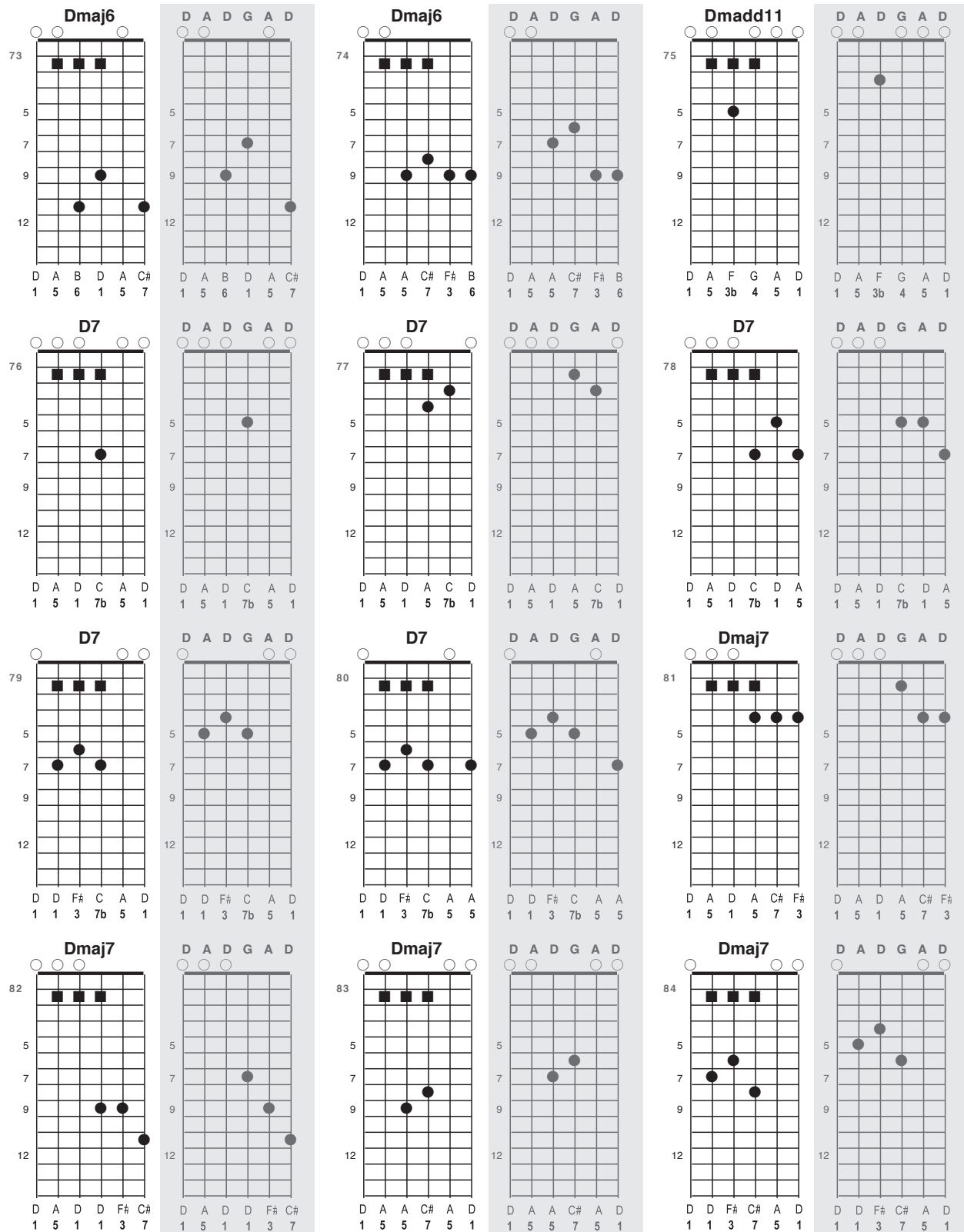
Comparison of Esus chords to DADGAD Tuning p. 6

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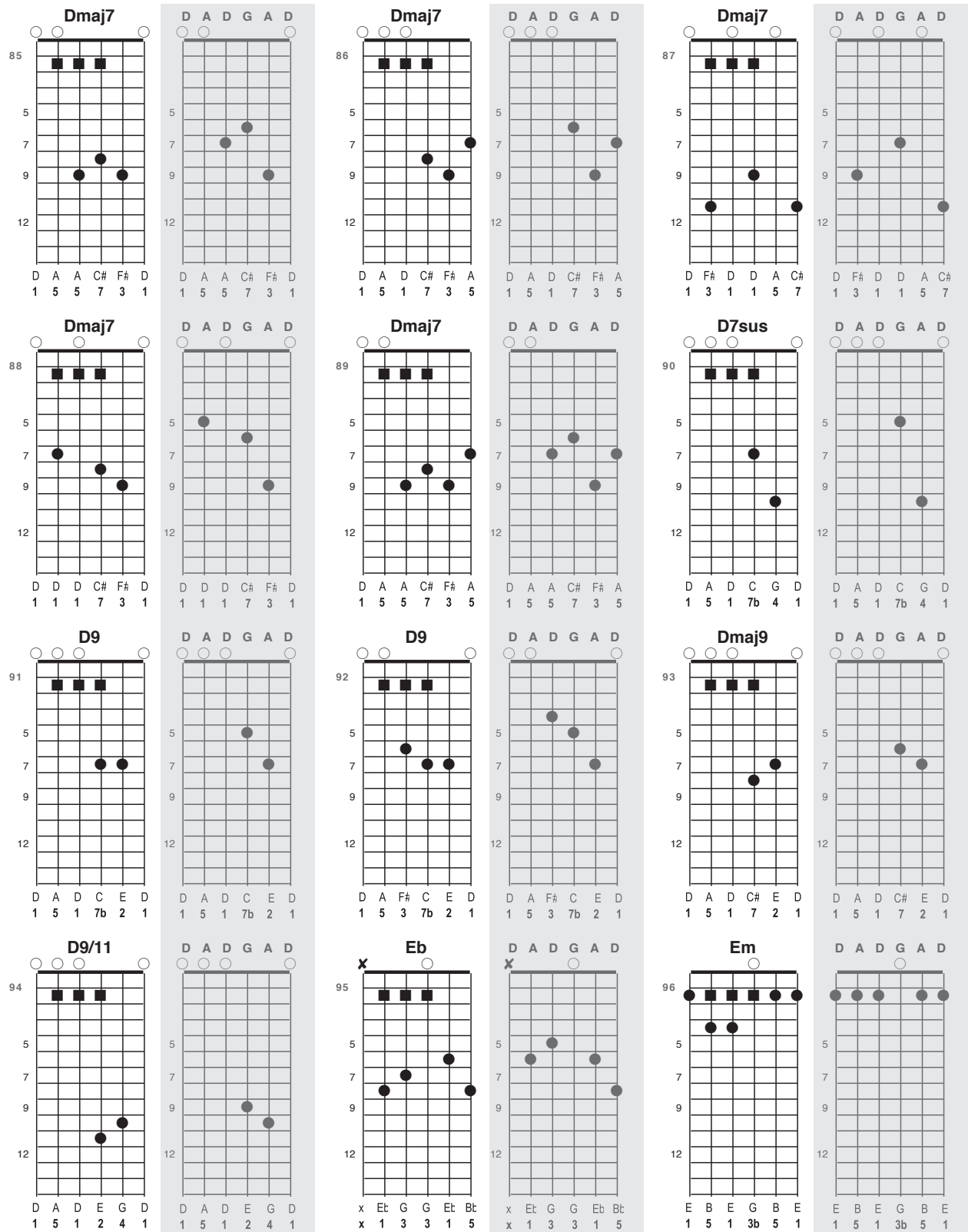
Comparison of Esus chords to DADGAD Tuning p. 7

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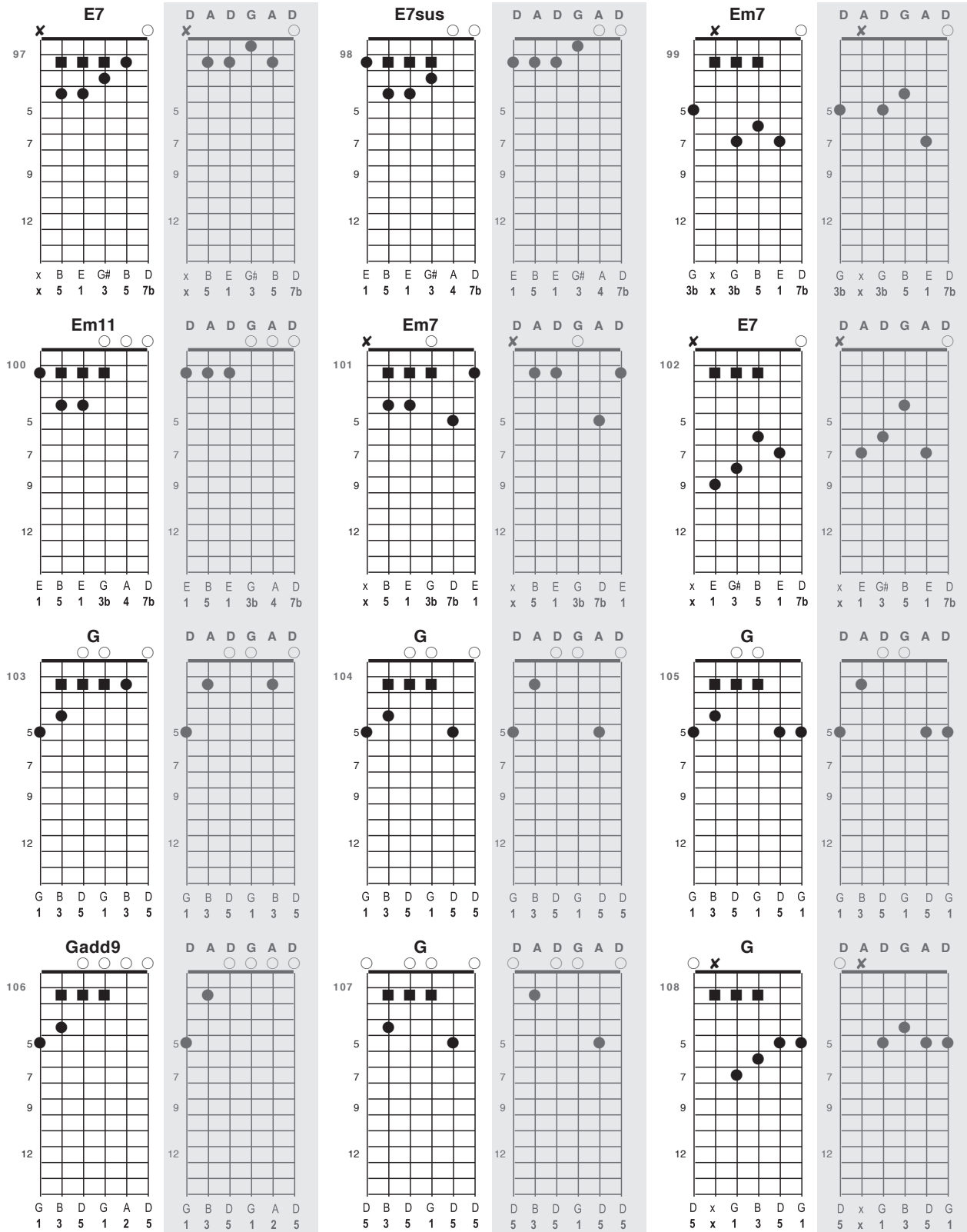
Comparison of Esus chords to DADGAD Tuning p. 8

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D



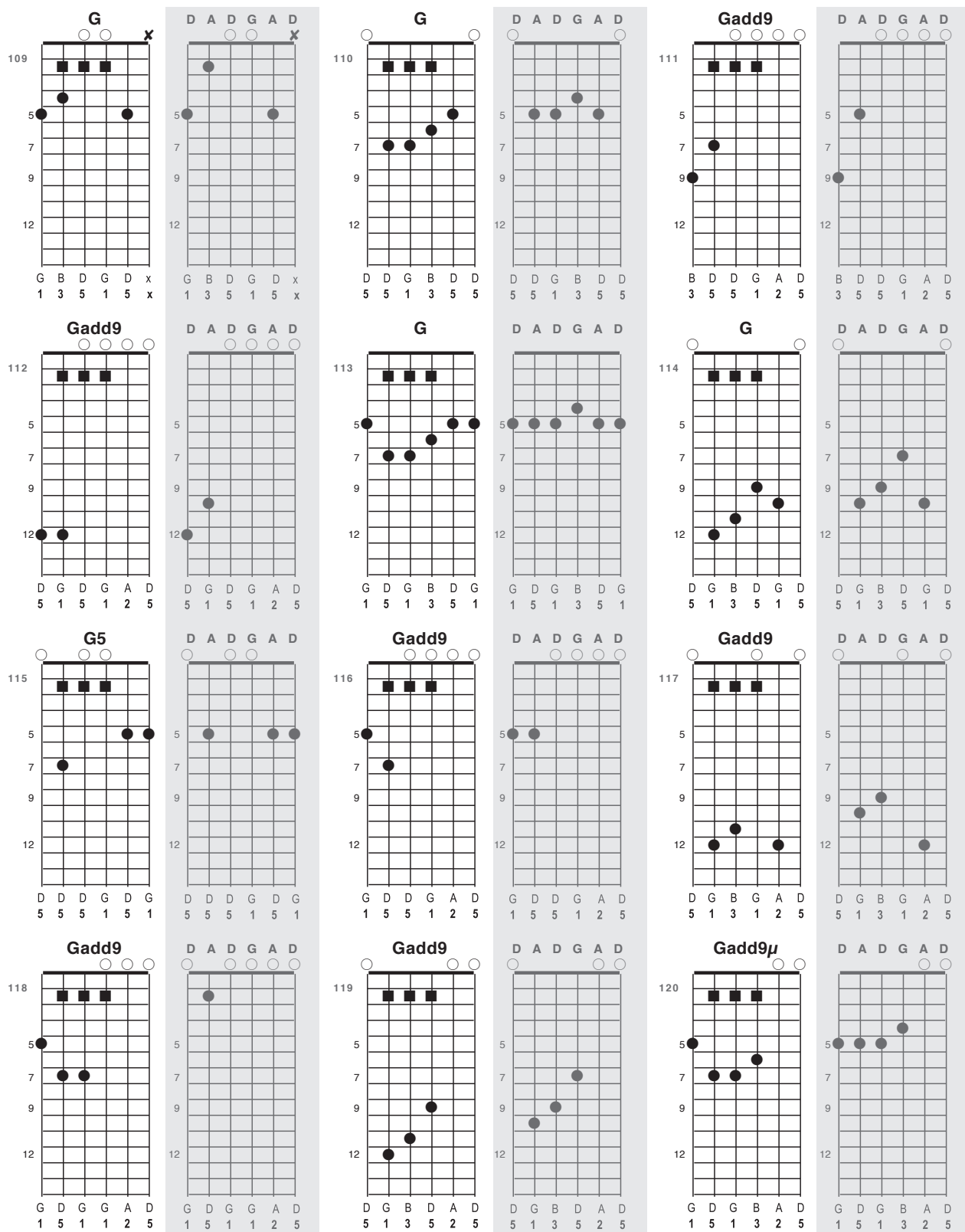
Comparison of Esus chords to DADGAD Tuning p. 9

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Comparison of Esus chords to DADGAD Tuning p.10

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Comparison of Esus chords to DADGAD Tuning p.11

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D

Chord	Diagram 1	Diagram 2	Chord	Diagram 1	Diagram 2	Chord	Diagram 1	Diagram 2
Gmaj9			Gm			Gm9		
Gm9			Gm9			Gm9		
Gm9μ			G9			A		
A7			A7			A7		

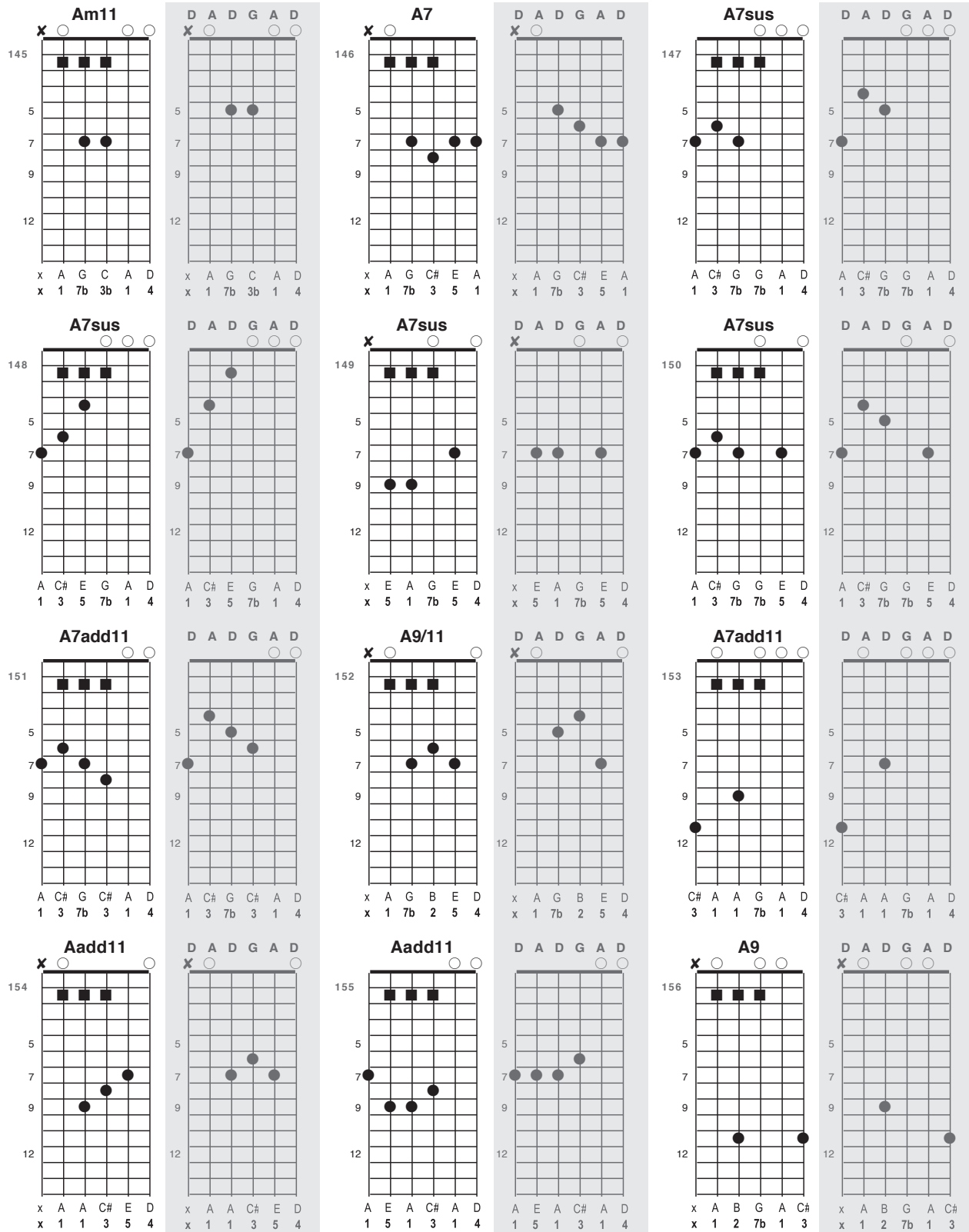
Comparison of Esus chords to DADGAD Tuning p.12

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D

<p>A7</p> <p>x A E G C# G x 1 5 7b 3 7b</p>	<p>D A D G A D</p> <p>x A E G C# G x 1 5 7b 3 7b</p>	<p>A7</p> <p>x A E G C# E x 1 5 7b 3 5</p>	<p>D A D G A D</p> <p>x A E G C# E x 1 5 7b 3 5</p>	<p>Aadd11</p> <p>x A E A C# D x 1 5 1 3 4</p>	<p>D A D G A D</p> <p>x A E A C# D x 1 5 1 3 4</p>
<p>A</p> <p>x A E A C# A x 1 5 1 3 1</p>	<p>D A D G A D</p> <p>x A E A C# A x 1 5 1 3 1</p>	<p>A</p> <p>x A A C# E A x 1 1 3 5 1</p>	<p>D A D G A D</p> <p>x A A C# E A x 1 1 3 5 1</p>	<p>A7sus</p> <p>A A G G A D 1 1 7b 7b 1 4</p>	<p>D A D G A D</p> <p>A A G G A D 1 1 7b 7b 1 4</p>
<p>A7sus</p> <p>A E A G A D 1 5 1 7b 1 4</p>	<p>D A D G A D</p> <p>A E A G A D 1 5 1 7b 1 4</p>	<p>A7sus</p> <p>A A A G A D 1 1 1 7b 1 4</p>	<p>D A D G A D</p> <p>A A A G A D 1 1 1 7b 1 4</p>	<p>Aadd9</p> <p>x A A C# E B x 1 1 3 5 2</p>	<p>D A D G A D</p> <p>x A A C# E B x 1 1 3 5 2</p>
<p>Am7</p> <p>x A E G C G x 1 5 7b 3b 7b</p>	<p>D A D G A D</p> <p>x A E G C G x 1 5 7b 3b 7b</p>	<p>Am7</p> <p>x A E A C G x 1 5 1 3b 7b</p>	<p>D A D G A D</p> <p>x A E A C G x 1 5 1 3b 7b</p>	<p>Am11</p> <p>x A E G C D x 1 5 7b 3b 4</p>	<p>D A D G A D</p> <p>x A E G C D x 1 5 7b 3b 4</p>

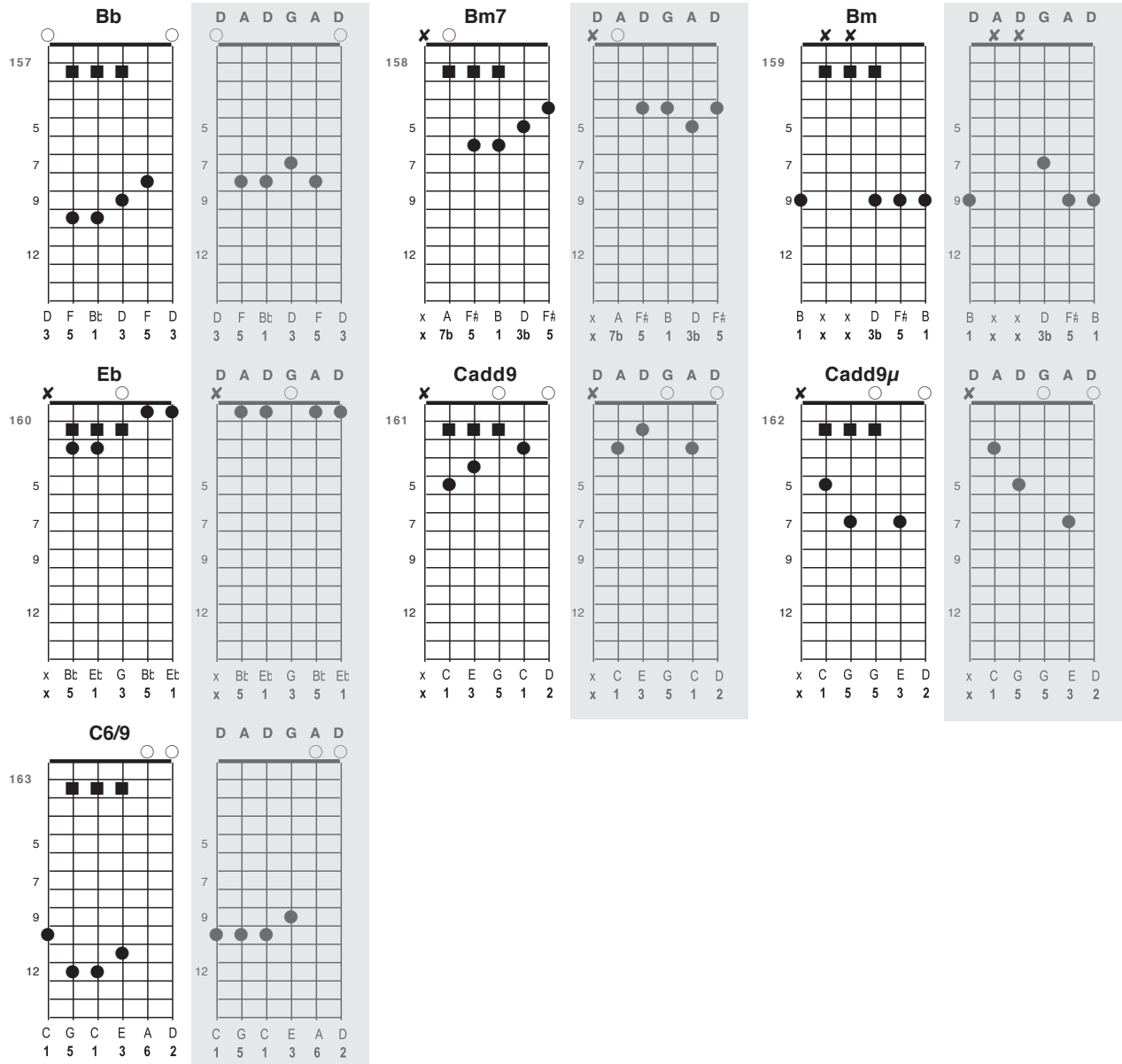
Comparison of Esus chords to DADGAD Tuning p.13

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D



Comparison of Esus chords to DADGAD Tuning p.14

Esus chords with partial capo are shown on a standard-guitar tuned down 2 frets to D-G-C-F-A-D



ESUS CAPO VS. DADGAD TUNING

Esus has one distinct disadvantage, which is that very little traditional music is played in the key of E. D is a very crucial key for both guitarists and singers, especially those who play along with fiddles, mandolins, dulcimers and other traditional instruments. If the key of D is essential for you, try using heavier-gauge (such as medium) string and tune the whole guitar down 2 frets, which will also give you the slack-string tone that is such a part of the DADGAD sound. Your other option is to get a baritone guitar, many of which have scale lengths that are exactly 2 frets longer than a regular guitar. You could then capo 2 and be at standard pitch, and when you play *Esus* capo music you will be pitched the same as DADGAD tuning.