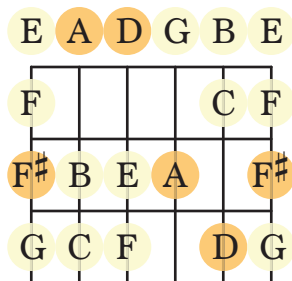


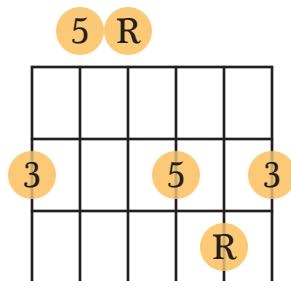
D SHAPE

The CAGED system is all about shapes: Identifying shapes, seeing where they connect to other shapes, learning how to manipulate them, and overlaying information on top of them. For this lesson, we'll start with how to identify the D shape and move it around the fingerboard. The next CAGED lesson will show how the D shape and C shape connect, but we'll keep it simple for now.

D chord

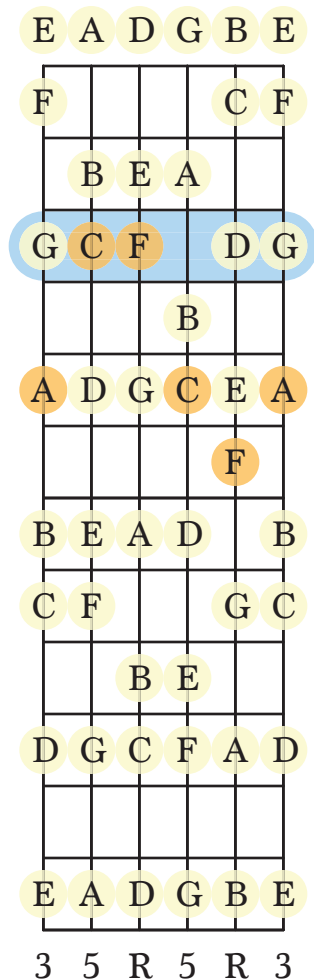


R 3 5



On the left, you can see the D chord you know and love. To the right of the D chord, you can see the same shape, but this time instead of the notes - D F# A - I've mapped out the roots, thirds and fifths of the D chord.

This is where things get cool. If you move that shape up the neck, wherever you put the root note, the other thirds and fifths will ALWAYS complete a major triad from that root. Let me show you!



On the left side of the page I've placed a blue cap on the 3rd fret and played a D chord. But its no longer a D chord. Its an F chord now!

Root: F
Third: A
Fifth: C

F A C

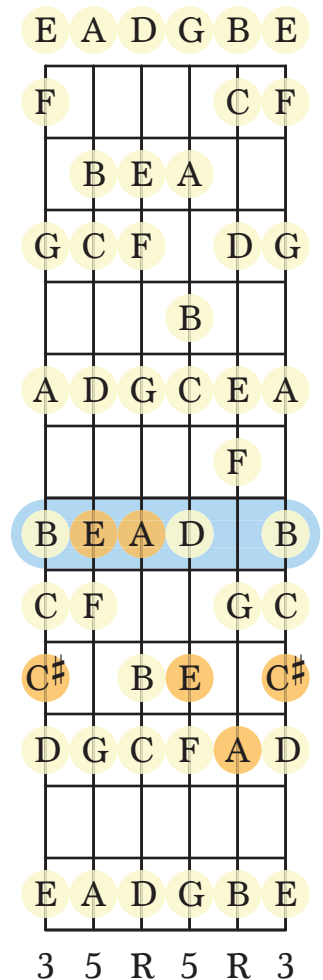
The roots, thirds and fifths are all in the same place, but the actual chord is an F now.

When we capo on the 7th fret, we get a similar scenario. The chord on the right looks like a D chord, but the actual notes I'm playing are A, C#, and E, which is an A Major chord.

Root: A
Third: C#
Fifth: E

A C# E

What is happening here? I'll explain on the next page.



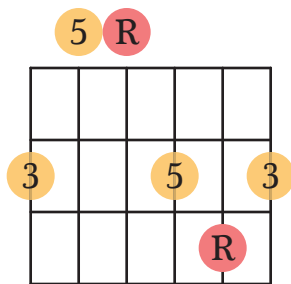
D SHAPE

On the previous page, we played three “D chords,” but only one of them was an actual D chord. The others *looked* like a D chord but because of the capo, the actual notes being played resulted in different chords. These are “D-Shaped” chords. That is, they look like a D chord, but they are a different triad.

The CAGED System is all about using familiar open chords as a movable system.

On this page, we’ll find some non-capo ways to play around with D-shaped chords. On the next page, I’ll help you make your own D-shaped chords based on just a root note.

D shape



On the left, is the same D-shaped chord. This shape can be any major chord. Wherever the root note is, the other roots, thirds, and fifths will ALWAYS be the correct ones to make a major triad. For example, if we move the shape so the root is on C, the other thirds and fifths will ALWAYS be end up on E and G. If we move the shape so the root is on E, the thirds and fifths will ALWAYS be G# and B. Anytime you play a root note on the D string or B string, you can always surround that root note with this shape and the thirds and fifths will ALWAYS be the correct third and fifth to complete the major chord. **See examples below:**

<p>D shaped G Chord</p> <p>5 R 3</p>	<p>D shaped E Chord</p> <p>3 5 R</p>	<p>D shaped F Chord</p> <p>R 5 3</p>	<p>D shaped A Chord</p> <p>3 5 R</p>	<p>D shaped Bb Chord</p> <p>3 R 5</p>
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D SHAPE

The examples on the previous page showed fragments of the D shape. Let's take a closer look, but this time I'll include the "missing" parts of the shape (in grey.)

D shaped G Triad

D shaped E Triad

D shaped F Triad

D shaped A Triad

D shaped B^b Triad

$G=R \cdot B=3 \cdot D=5$

$E=R \cdot G\#=3 \cdot B=5$

$F=R \cdot A=3 \cdot C=5$

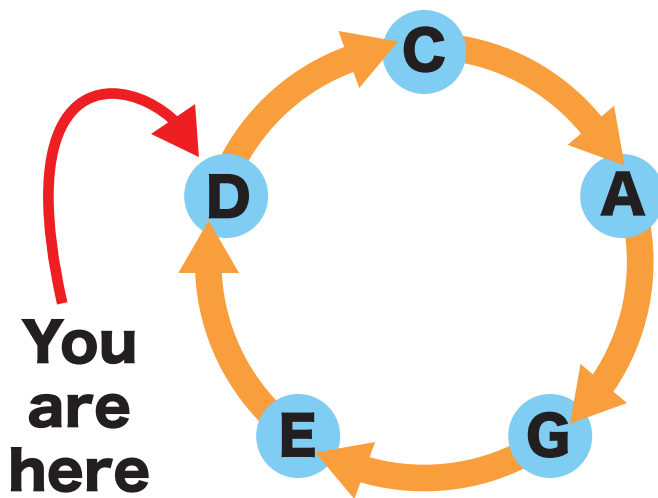
$A=R \cdot C\#=3 \cdot E=5$

$B^b=R \cdot D=3 \cdot F=5$

Notice the **fret markers!** Each "D-shape" is on a different fret, but wherever the root is, the thirds and fifths *ALWAYS* make a major triad. Without the capo, its often difficult to play the full 6-string version of the shape, but if you focus on at least one root, one third and one fifth, you have a wide variety of interesting chord voicings.

It's important to say this again: Wherever the root note is, the rest of the "Shape" will ALWAYS make a major triad, and it will ALWAYS be the correct triad for the root note.

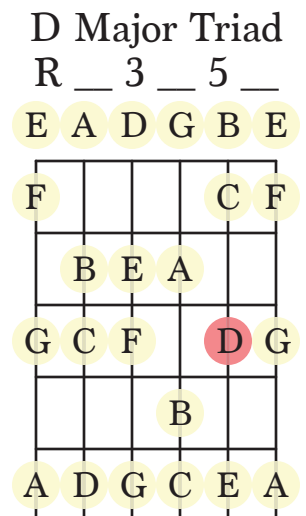
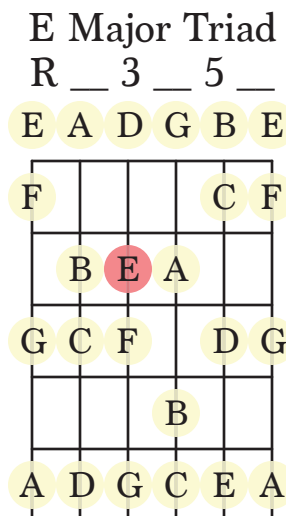
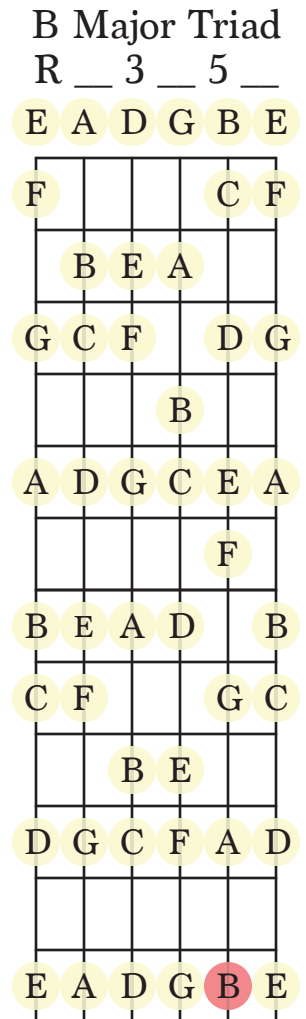
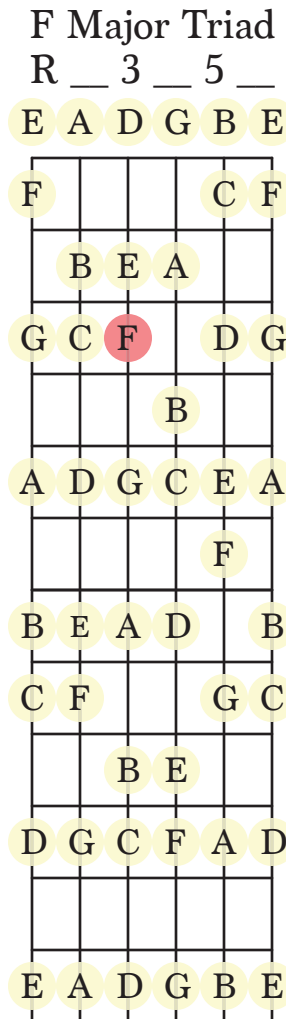
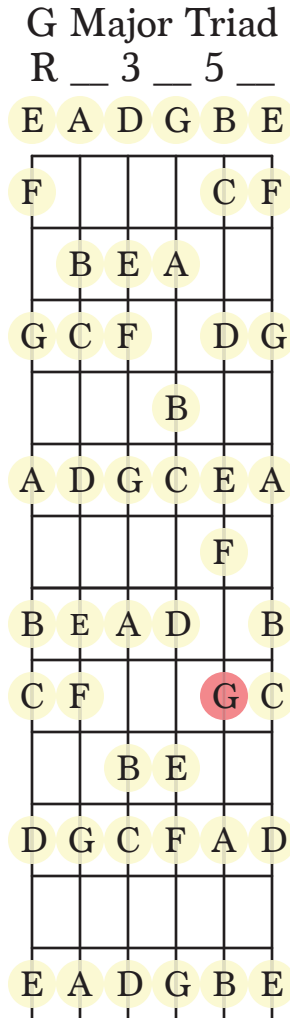
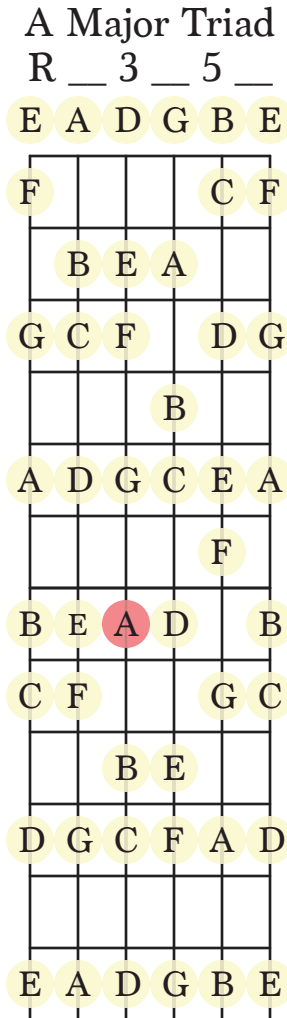
In other words, if you put the root on an E, the result will ALWAYS be an E Major Triad. If you move the root to G, the result will ALWAYS be a G Major Triad. If you put the root note on B^b, the rest of the shape will ALWAYS make a B^b Major Triad. And so on. That is why guitar shapes are SO COOL. And this D shape is one of ONLY 5 SHAPES.



On the following pages, you'll have a combination of on-paper homework and on-guitar practice lessons. Get very comfortable with this D Shaped Major Triad, because the next lesson will be about how the D Shape and C shape are connected.

HOMEWORK 1

Using the provided root note, create a D Shape Major Triad across all six strings.



If this was difficult for you, grab some more note name scratch paper and work out a few more using any root note on the D or B string

PRACTICE

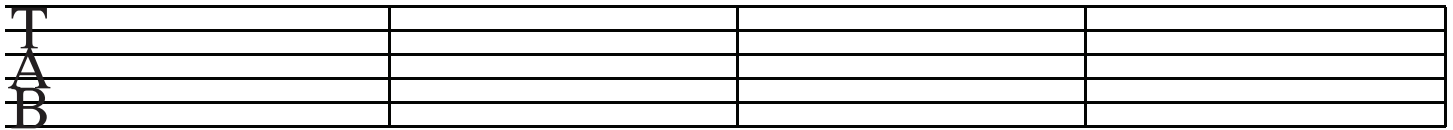
For this practice exercise, you'll be playing along with a practice track that plays a loop of Major Triads in the following order:

A

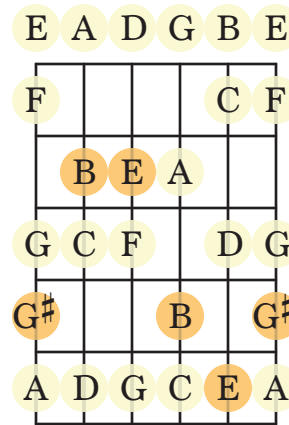
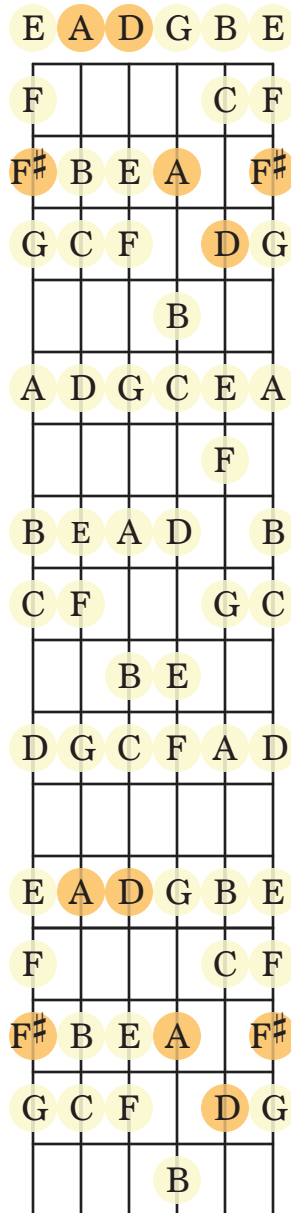
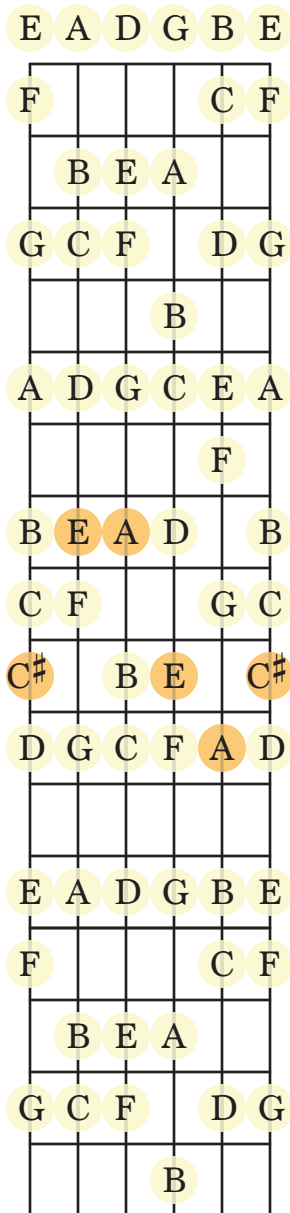
D

E

D



1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +



The goal is to compose a simple rhythm part. You are invited to strum, finger-pick, arpeggiate - whatever works for you! As long as you create voicings **ONLY** using the D Shape chords on the left and you use *at least* one root, one third, and one fifth for each chord, you're doing it right!

I recommend trying as many variations as possible! The following page is full of tab paper for this backing track.

The more you practice these concepts, the easier it will be to understand the next lesson.

PRACTICE

A D E D

T			
A			
B			

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A D E D

T			
A			
B			

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A D E D

T			
A			
B			

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A D E D

T			
A			
B			

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

A D E D

T			
A			
B			

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +