

## EXAMPLE 6



TRACK 2

We've been bangin' away on C for a while now, so let's try this with an F chord. In **Example 7**, the common first-position F chord is actually based off an E shape; we've just eliminated the two lowest strings. The next shape would be a D shape. Since the full D shape, with the index finger fretting the F note on string 4, fret 3, is a little difficult, I've given you the option of using the D shape F chord by using the top three strings only—it's still an F chord.

In the CAGED model with the C chord, we didn't talk about moving from the D shape back to the C shape because we ran out of room on the fretboard (or at least on most acoustic fretboards). The system does repeat itself, and we can see that here with the F chord in measure 3. When moving from the D shape to the C shape, you can see that they're connected via the top three strings.

This C-shape F chord requires a barre across the top three strings with your index finger while handling the notes on strings 2, 4, and 5 with fingers 2, 3, and 4, respectively. Again, this is a bit of a difficult shape, so you can eliminate the pinky on string 5, and have a much easier chord to use.

## EXAMPLE 7



TRACK 3

**Example 8** is a simple eight-measure progression on which to practice your new CAGED skills. The strumming pattern throughout is: down, down-up, down, down. We'll be changing chord shapes every two beats so that we get a sense of melodic movement within this piece. Even though we're using just three chords (C, F, and G), it sounds like more is going on because of the different shapes.



## SONG 5

TRACK 12

In **Song 5**, we'll be playing some arpeggios. For each chord, we'll use the same picking pattern: down-down-down, up-up-up. This example is in 6/8 time, which is similar to 3/4 time, or waltz time. Notice how we've used the open A string along with higher Am chord forms on the neck. This provides a nice, low-register bass note against which the higher voicings can move.

Am C G E

Am C G E

Am C G E



## SONG 6

TRACK 13

So far, we've been using the CAGED system to vary our chord shapes. However, we can also move the same shape around the fretboard. In **Song 6**, we use the same C-shape seventh chord to play C7, F7, and G7 chords. Note the alternating bass thrown in for additional interest.

With *The CAGED System for Guitar*, you'll no longer look at the guitar neck as a mysterious landscape of lightness or darkness. This powerful concept, applicable to all playing styles, will clearly map out the fretboard with recognizable forms and shapes that intertwine sensibly. The result is equal comfort with all areas and the confidence to play **what** you want **where** you want. Break free from the prison of unfamiliarity! Get CAGED!

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HL00696047



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ISBN 978-1-4234-6173-9



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