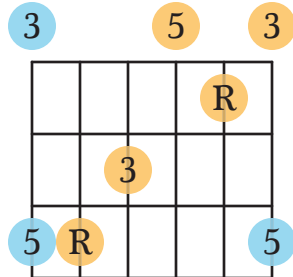
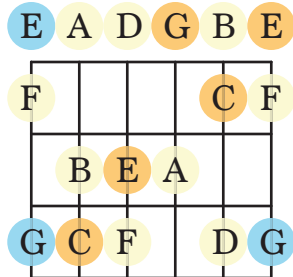


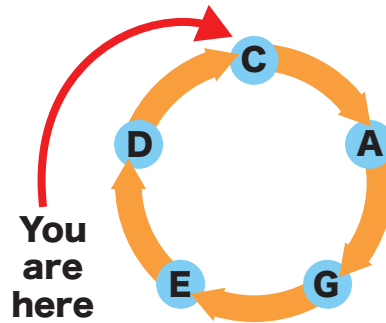
**C SHAPE**

**C** chord

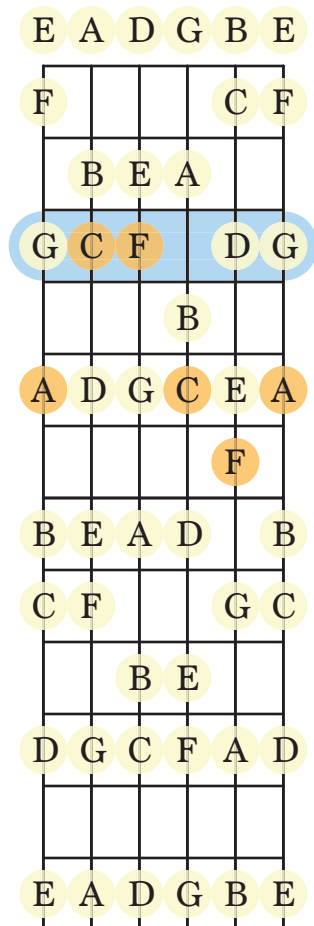
**R 3 5**



In the previous lesson, we covered the D shape of the CAGED system, and in this lesson we'll be covering the C shape of the CAGED system. "C" seems like it should be the first shape because it's the first letter of the word "CAGED," But if we make CAGED into a circle, you can see that the C and D shape are right next to each other and there really is no starting shape.



The most common C chord is in orange. The blue dots show other easily-accessible notes that are part of the shape. Unlike the D shape, the C Shape has a few options to choose from on the low and high E strings.



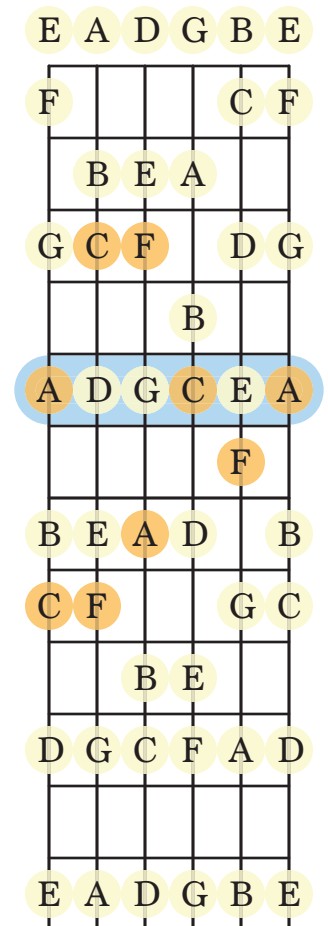
Just like the previous lesson, on the left side of the page I've placed a blue capo on the 3rd fret and played a D chord. Also, just like the previous lesson it's no longer a D chord, its an F chord now.

Root: F  
Third: A  
Fifth: C

**FAC**

On the right side of the page, I've moved the capo up to the fifth fret and played a C chord shape. I'm still playing only F, A, and C. This is a "C Shaped" F chord.

These two chords have a number of common notes on the fingerboard. In the CAGED system, each shape shares notes with the shape on either side of it. In other words, the D shape has notes in common with the C shape AND it has notes in common with the E shape. We'll call this the "share zone" for now.



C SHAPE

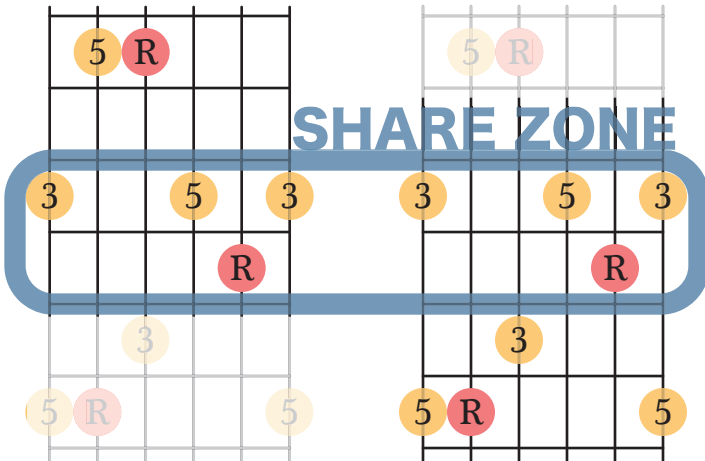
D shape C shape

The diagram to the left is really just a comparison of which notes these two shapes share and which notes they don't.

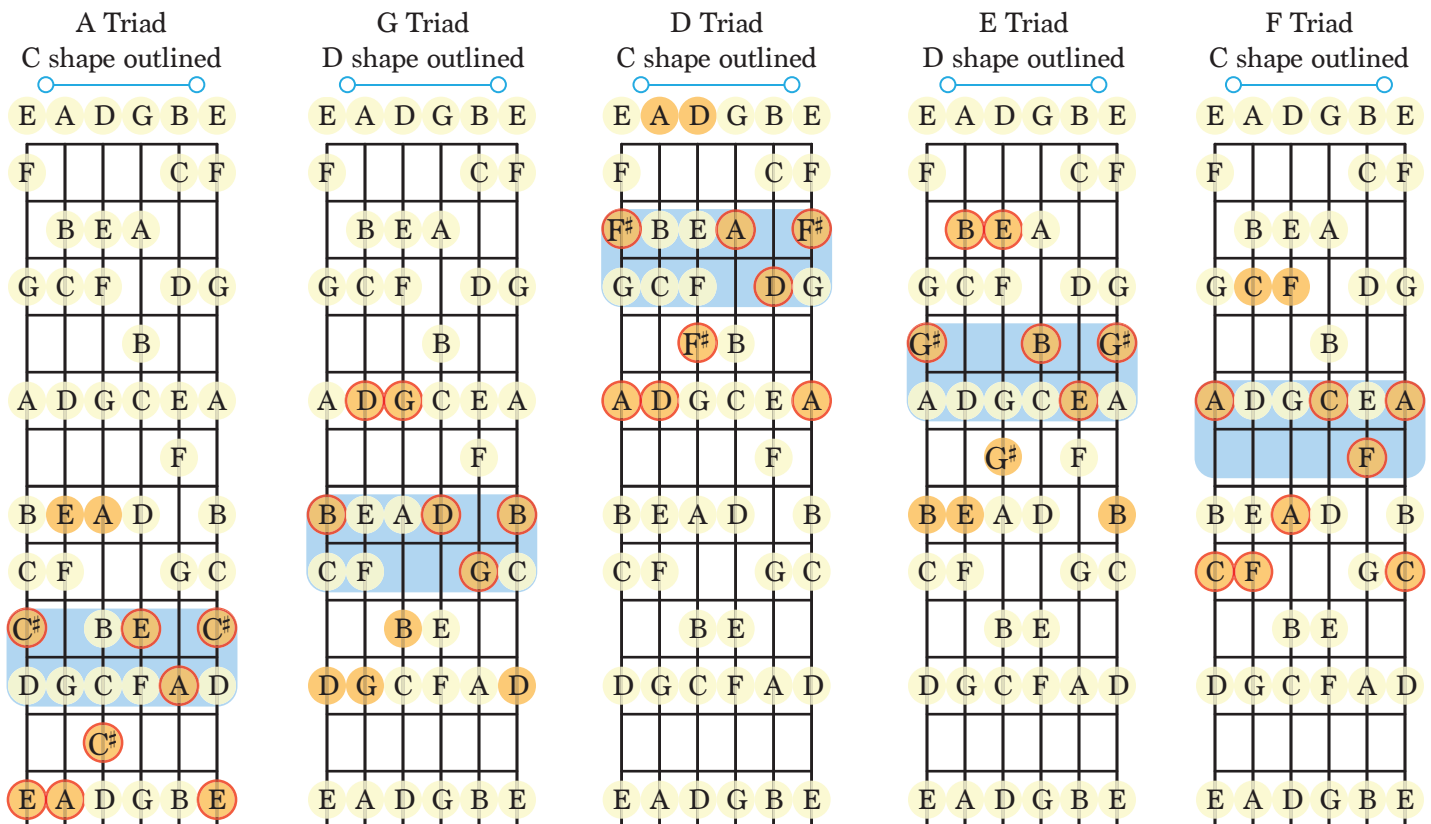
These two shapes always only connect in this way. In the D Shape lesson, we showed that wherever you put the root note, the 3rds and 5ths with always result in a major triad.

The same is true here: these two shapes connected in this way will ALWAYS result in a map of roots, thirds and fifths for an area of the neck.

The diagrams below show a series of D and C shapes connected, creating a map of triad possibilities in an area. C and D shapes have been outlined alternately so you can practice recognizing them.



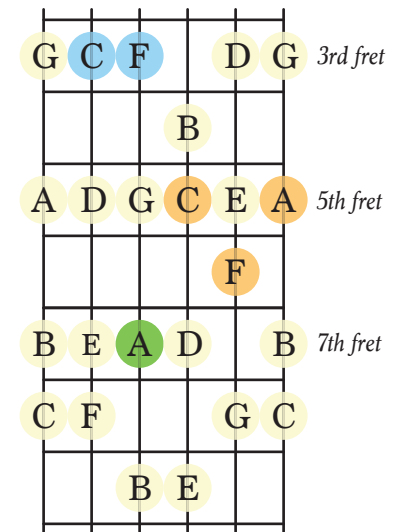
Notice the share zone for each shape in blue



## C SHAPE

These two shapes have so much in common that it can be hard to tell them apart sometimes. For example: to the right (in orange) is an F Major Triad. Is it a D shape or a C shape? Right now you could call it a D shape and you would not be wrong even though it shares all the same notes with the C shape. It would not be wrong to call it a C shape either although more people would recognize it as a D shape.

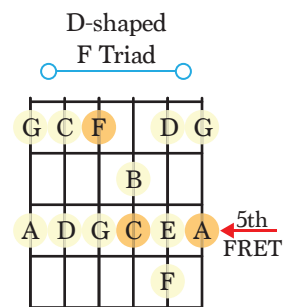
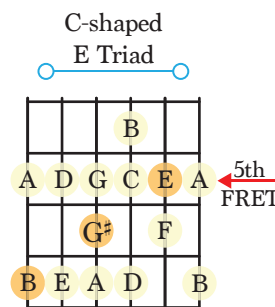
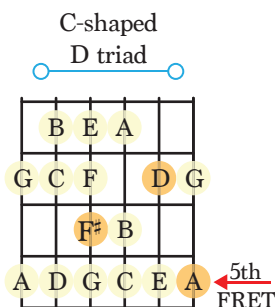
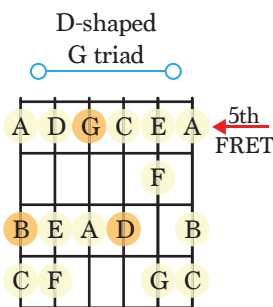
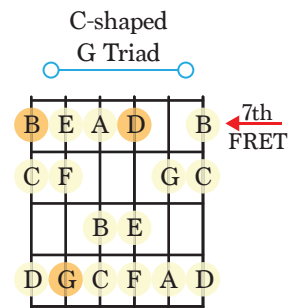
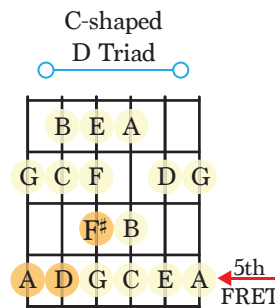
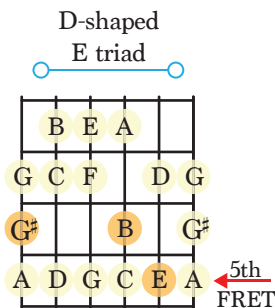
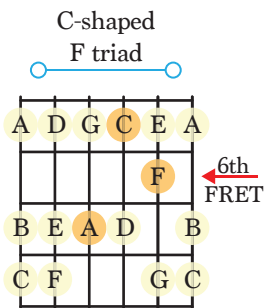
If we were to include a C or F on the 3rd fret (in blue) that would put this shape decidedly in the D shape camp. If we were to instead add the A (in green) on the 7th fret, that would put the shape decidedly in the C Shape territory.



Think of it like this: The shape can be called either D or C if you're playing notes in the share zone, like the orange notes above, but if you're planning to include notes exclusively from the C shape at some point, you could then call it a C shape.

The idea here is to get you thinking about those two different shapes and how they interact and overlap. The names are here to help you explore and consider options for creating music. Knowing the names will help you remember the shapes, which will help you remember where more available notes are in any chord.

### HOMEWORK 1: Each shape below is labeled either "D shape" or "C shape." For each triad, circle the missing notes to complete the written shape.



**HOMEWORK 2**

Using the provided root note, fill in all the notes from the C Shape Triad.

F Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

G Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

E Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

A Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

D<sup>b</sup> Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

E<sup>b</sup> Major Triad  
R \_ 3 \_ 5 \_  
E A D G B E

Once you've circled all the notes needed for the C shape, grab a pen with a different color and circle all the notes in the D shape where possible.

## PRACTICE

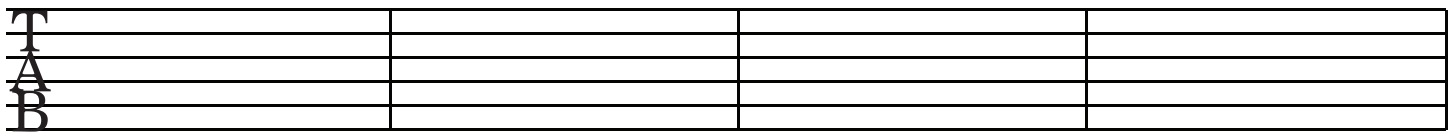
For this practice exercise, use *only* C shapes to tab out a simple strum or arpeggio pattern for the following chords, then play your composition over the jam track for this lesson.

A

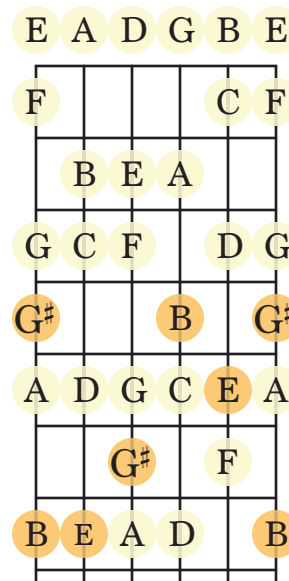
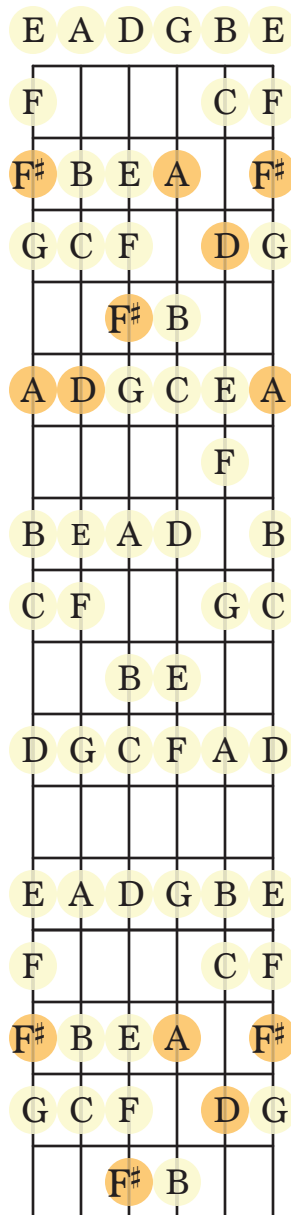
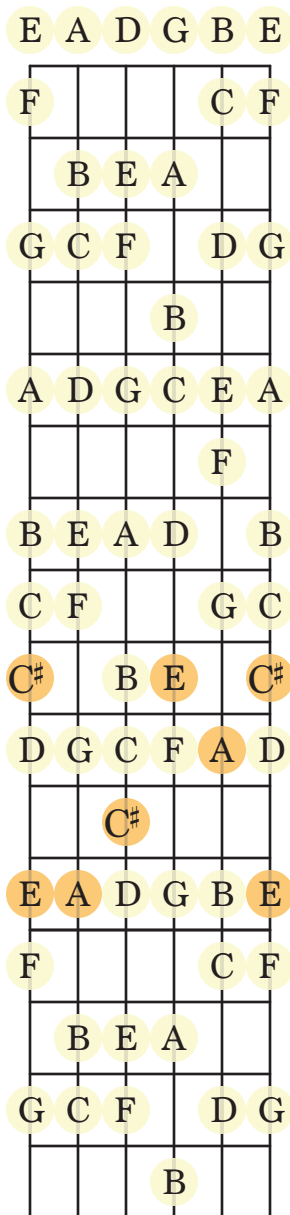
D

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, fingerpick, arpeggiate - whatever works for you! As long as you create voicings **ONLY** using the C 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!

### PRACTICE

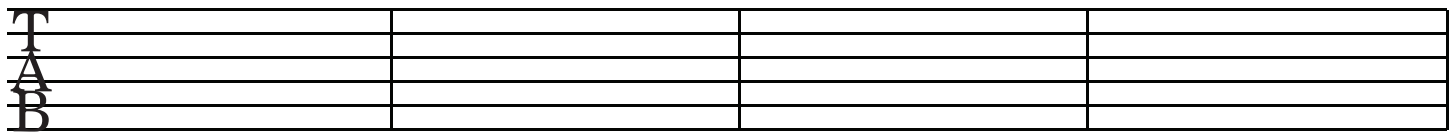
For this practice exercise, use a mix of C shape and D shape chords to tab out a simple strum or arpeggio pattern for the following chords, then play your composition over the jam track for this lesson.

A

D

E

D



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

