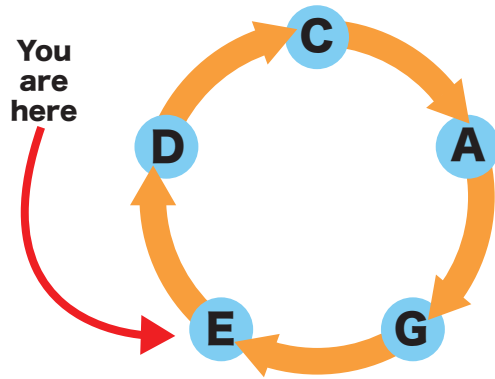
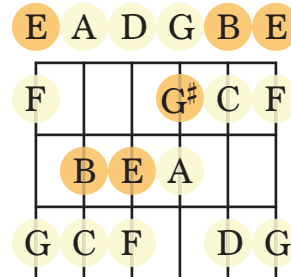


E SHAPE

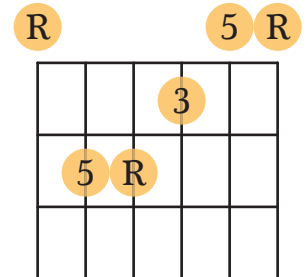
Since we started with the D shape, the E shape is the last **CAGED** Shape to discuss in this series.



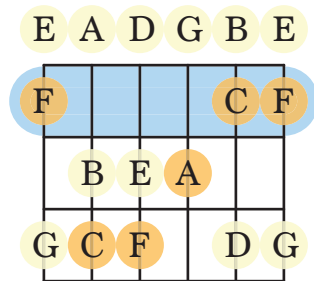
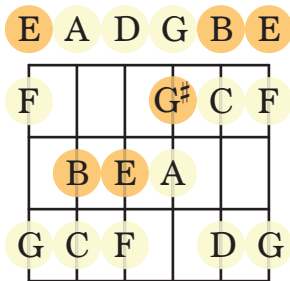
E chord



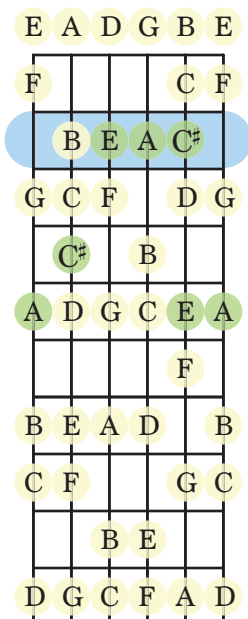
R 3 5



The E shape is usually the first movable chord a guitar player learns in the form of a barred F Major chord. Check it out below!



On the far left, you can see the same E Major triad from above. To the right, I've placed the blue capo on the 1st fret and played the same shape. Now I'm fretting only F's, A's, and C's, which means I'm playing an F chord now. To make an E shape bar chord, replace the capo with your index finger.

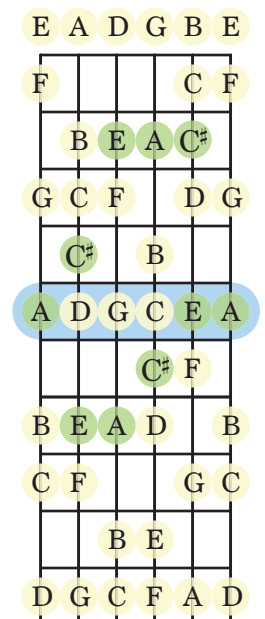


Let's see exactly where this shape sits in relation to the G shape.

On the left I've placed a blue capo on the 2nd fret and played a G shape. As you know by now, this is no longer a G chord, but an A chord because even though we're playing a G shape, we're fretting only A, C#, and E.

On the right I've moved that capo up to the fifth fret and played an E chord. But since we're fretting only A, C#, and E, we're actually playing an A Major Triad.

This is an E shaped A Major Triad.



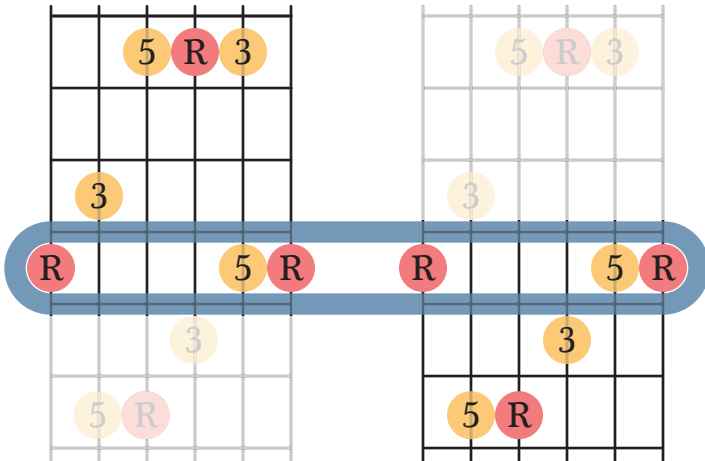
E SHAPE

G shape E shape

The blue circle shows the Share Zone for these two shapes. The G shape and A shape share root notes on the E strings, and the fifth on the B string.

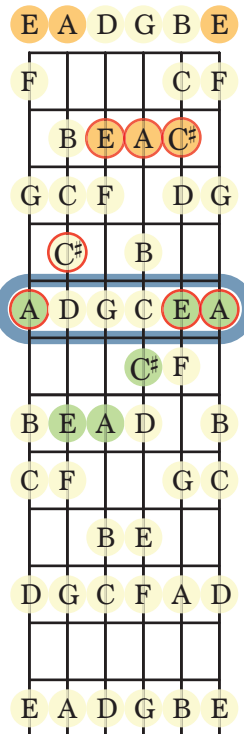
It might be getting old by now but it must be said again: Just like the previous lessons, these two shapes connected in this way will ALWAYS result in a map of roots, thirds, and fifths in any area of the neck.

In fact, all five shapes connect together to create a map of roots, thirds, and fifths all over the fingerboard. But we'll solidify this idea in the next lesson.

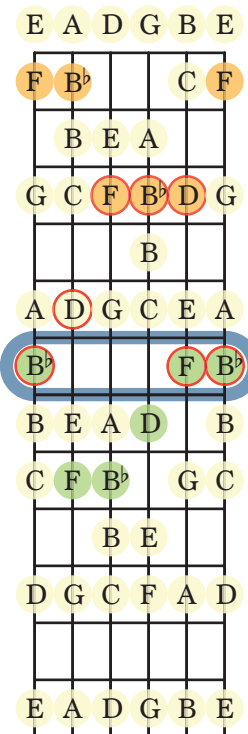


Notice the share zone for the G and A shape in blue

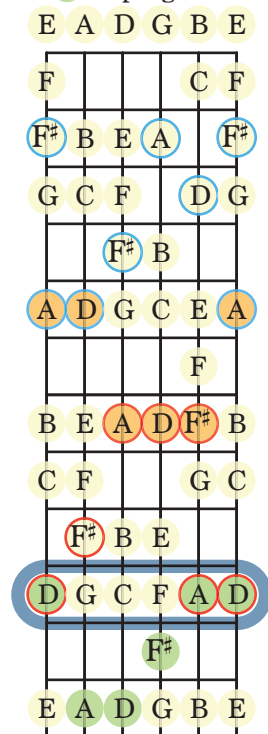
- A Major Triad**
 A shape: orange
 G shape: red outline
 E shape: green



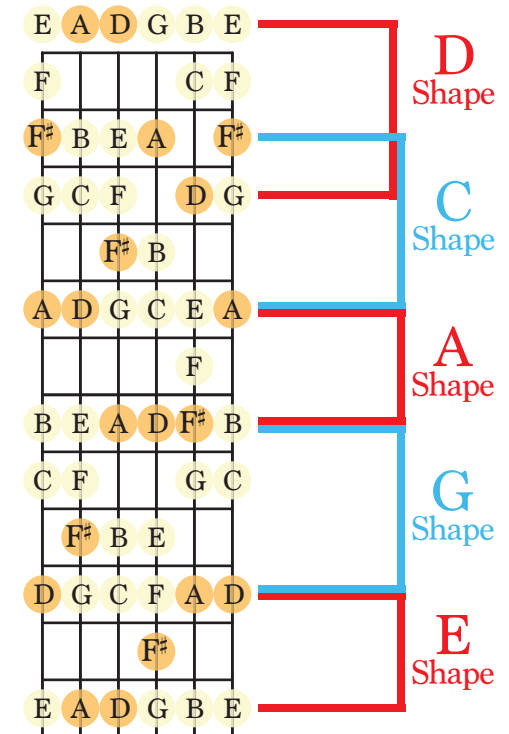
- B^b Major Triad**
 A shape: orange
 G shape: red outline
 E shape: green



- D Major Triad**
 C shape: blue outline
 A shape: orange
 G shape: red outline
 E shape: green



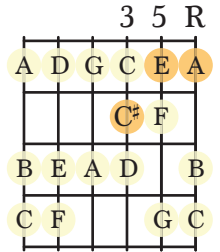
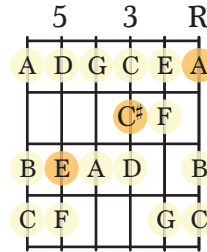
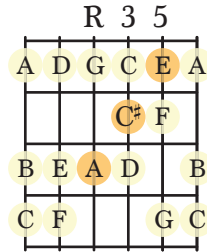
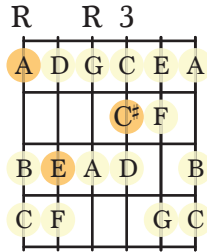
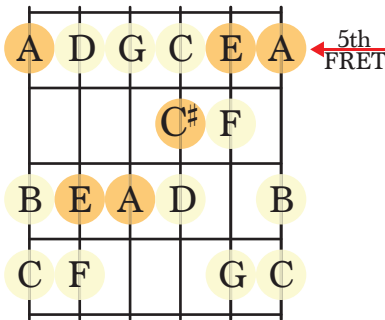
Here is another way to look at it. Below I've mapped out every D, F#, and A from the open strings to the 12th fret.



E SHAPE

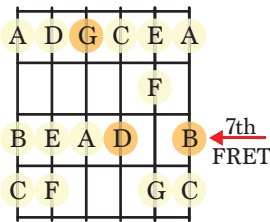
Like the A Shape, the E Shape contains one third. This limits the number of voicings you can make, but also makes it pretty straightforward. Here are a few examples of voicings:

E Shaped
A Major Triad

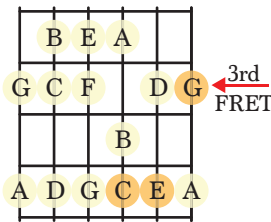


HOMEWORK 1: Each shape below is labeled one of the five CAGED shapes. Fill in the rest of the shape for each triad

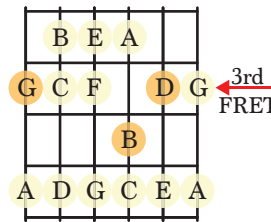
D shaped
G triad



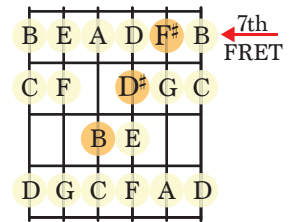
A shaped
C triad



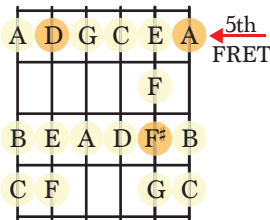
E shaped
G Triad



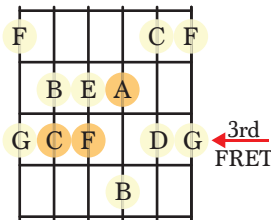
E shaped
B Triad



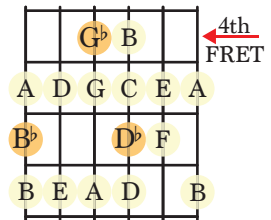
A shaped
D triad



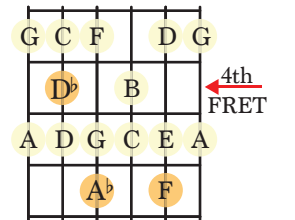
E shaped
F triad



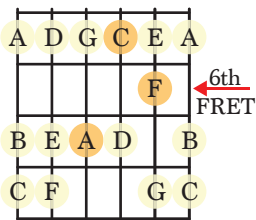
D shaped
G^b Triad



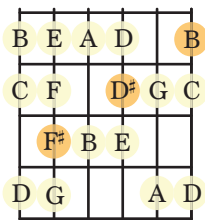
A shaped
D^b Triad



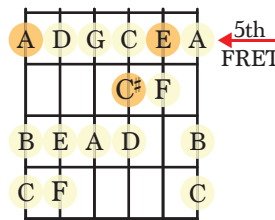
C shaped
F triad



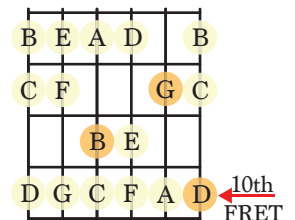
E shaped
B triad



E shaped
A Triad

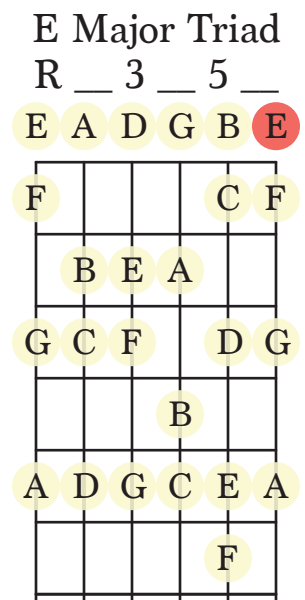
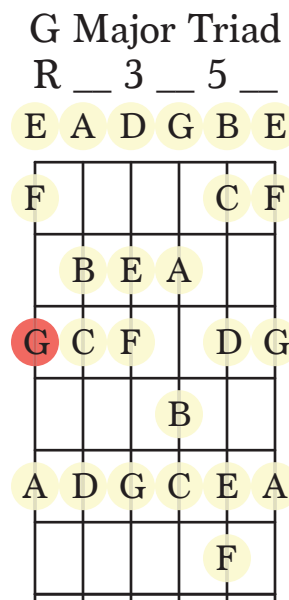
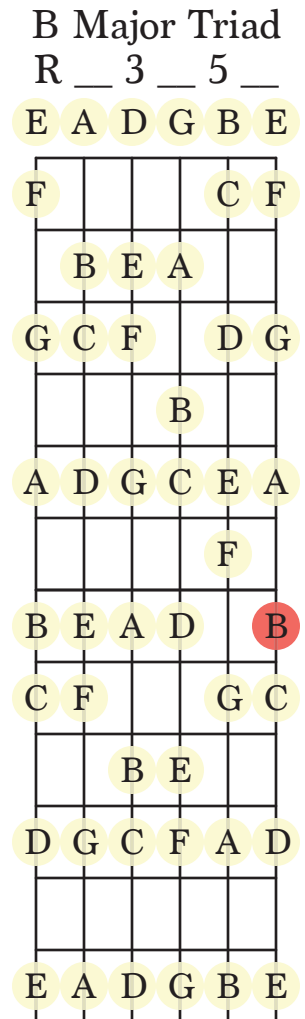
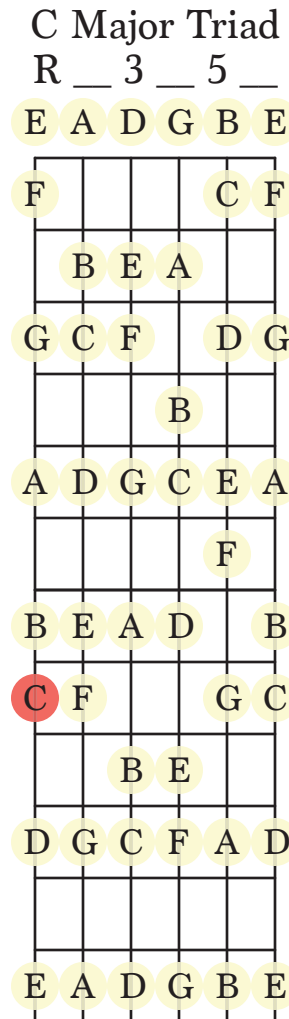
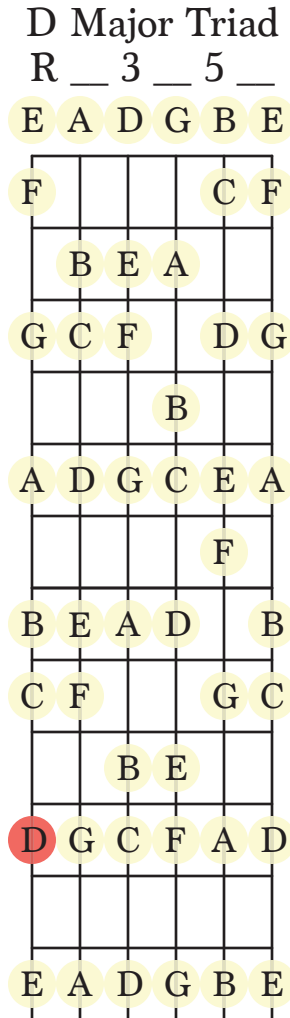
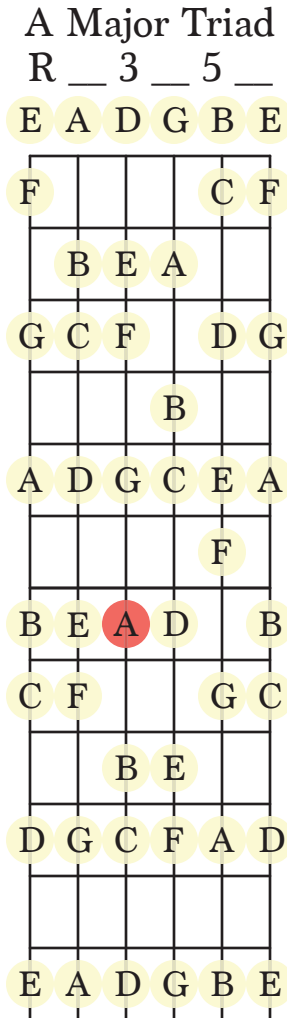


C shaped
G Triad



HOMEWORK 2

Using the provided root note, create an E Shaped triad.



Once you've circled all the notes needed for the E shape, grab a pen with a different color and circle rest of the shapes (D, C, A, & G) where possible.

PRACTICE 1

For this practice exercise, use *only* E shapes to tab out a simple strum or arpeggio pattern for the following triads, 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 +

PRACTICE 2

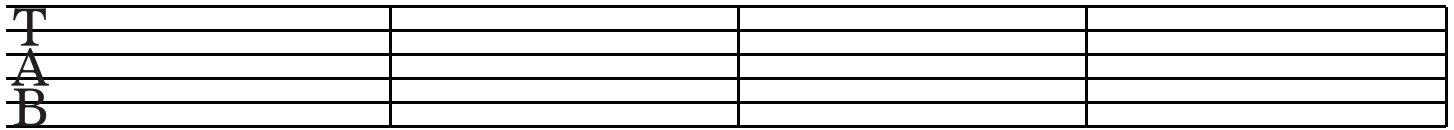
For this practice exercise, use a mix of E shape and G shape chords to tab out a simple strum or arpeggio pattern for the following triads, then play your composition over the jam track for this lesson.

A

D

E

D



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

