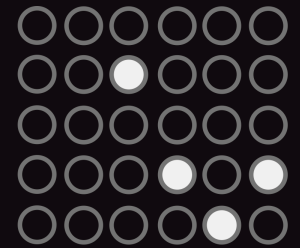
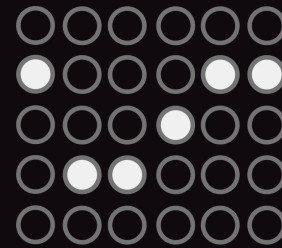
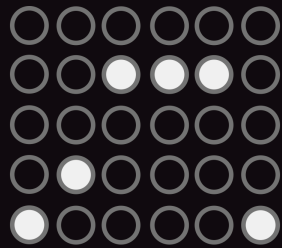
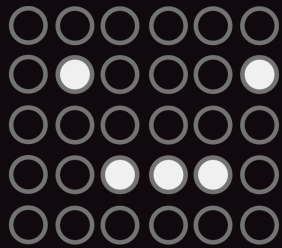
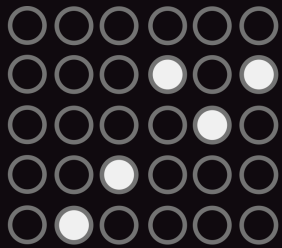


WHY “CAGED” SUCKS

and how to UN-CAGE your playing





C

A

G

E

D

The problem with the so called CAGED “system” is PATTERN-THINK.

In this short book you will learn how to go from PATTERN THINK to VISUAL HEARING.

In other words, when you can JUST SEE IT, AND JUST HEAR IT... you can JUST PLAY IT, TOO!

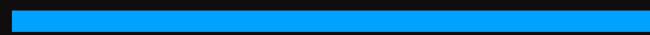
The first step is to SIMPLIFY.

The first step toward VISUAL HEARING for this concept is to simplify your thinking from 5 “SHAPES” to 2 MASTER VOICINGS:

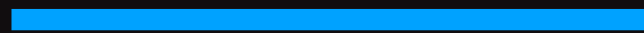
1351 / 1513

And one master FINGERING that contains both of them:

1 3 5 1 1 5 1 3



1 5 1 3 5 1



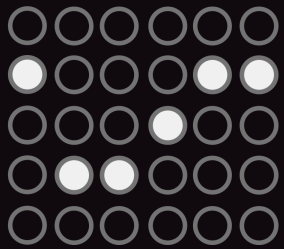
'Blue Bear Waltzes'



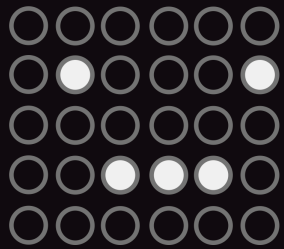
A Fingerboard class taught by Pat Littlefield (right).

But first, some history.

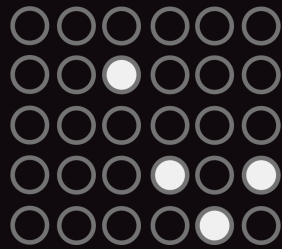
In May of 1975, Guitar Player Magazine published an article on the Blue Bear Waltzes School of Genuine Music in San Francisco, California. Keith Allen, who designed the Fingerboard program for Blue Bear, is credited with the invention of what was then a novel approach to the fretboard, "Copyright 1974."



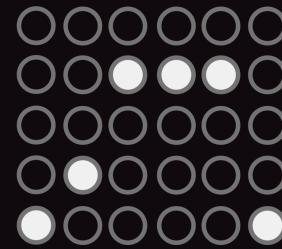
E



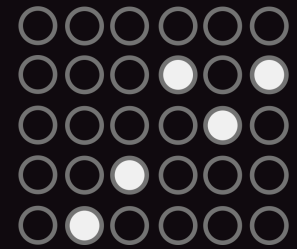
A



D



G

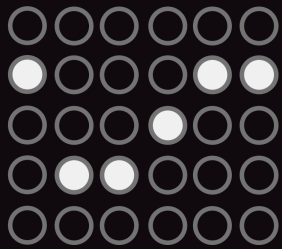


C

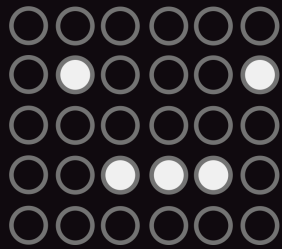
Keith's sequence of chords is EDCAG, the same chords of the "CAGED" cycle, but starting on E instead of C.

It took an unscrupulous idea-thief with some marketing skills to popularize the idea. This man made millions for himself in the 80s by turning EDCAG into a (hideous) ACRONYM...

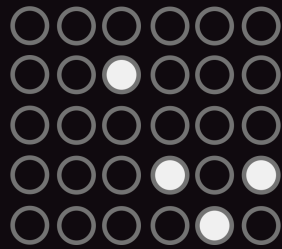
string ⑥



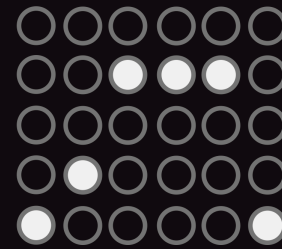
E



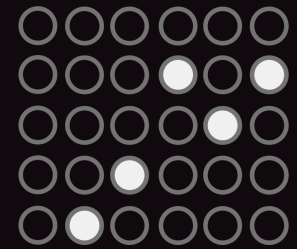
A



D



G



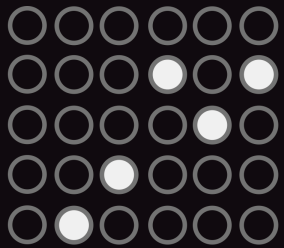
C

Keith Allen places his sequence starting with the root on string ⑥.

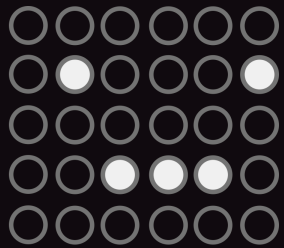
It's the same cycle as the now-familiar "CAGED," but starting on the "E shape."

Who likes cages so much, anyhow?

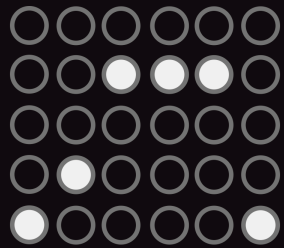
And why would anyone want to throw away their musical creativity by getting in one?



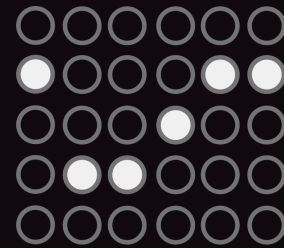
C



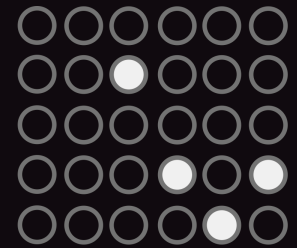
A



G



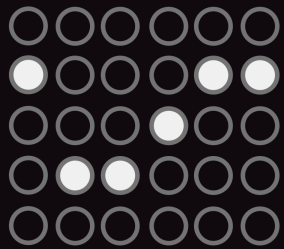
E



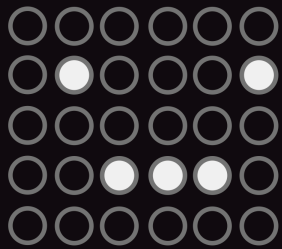
D

The only advantage of starting on C (other than an easy-to-recall acronym) is that you start the cycle on the OPEN STRINGS when you put all the “shapes” on C.

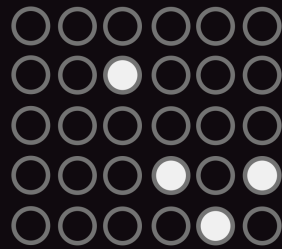
This much makes sense. But since you’re here, you want MORE.



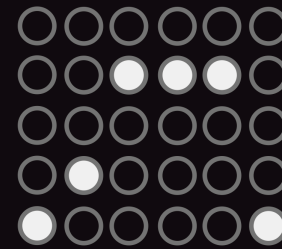
E



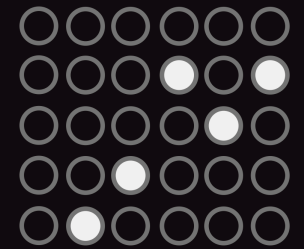
A



D



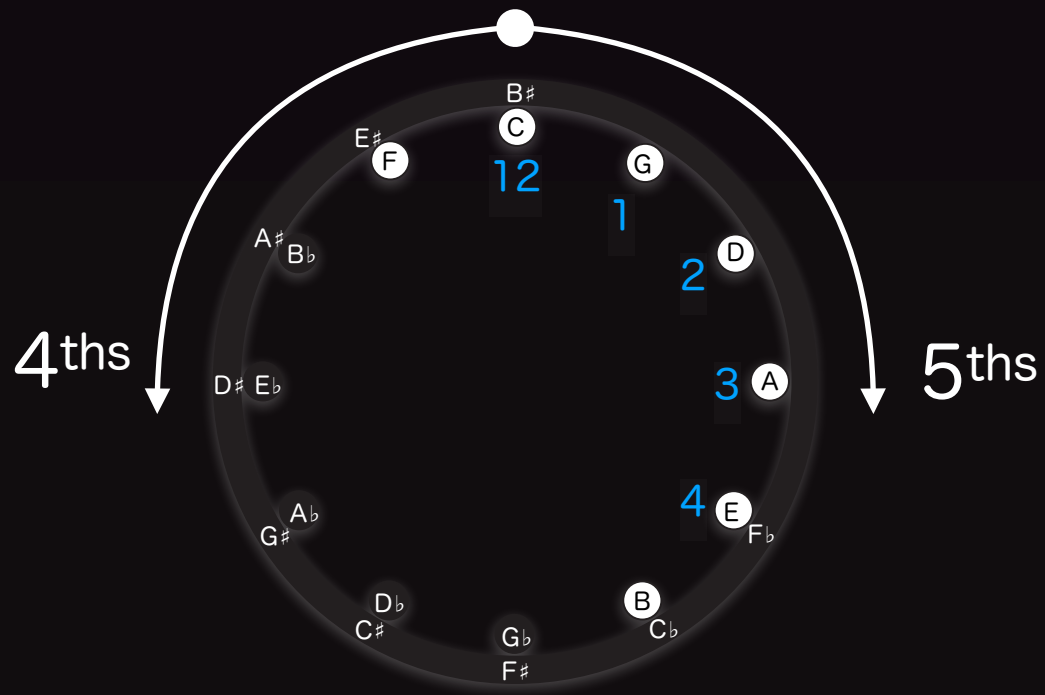
G



C

The first step in untangling all this PATTERN-THINK so that we can actually think music is to arrange the cycle in FOURTHS.

This will all make sense in just a second.



COUNTERCLOCKWISE from 4 to 12 o'clock.

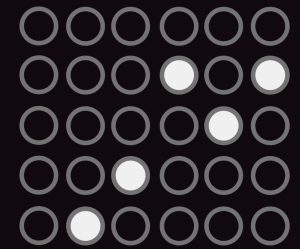
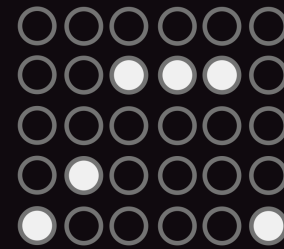
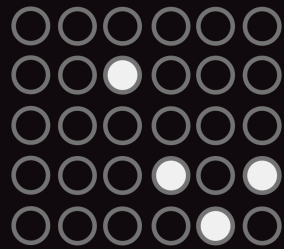
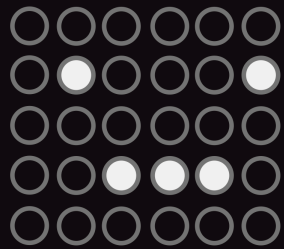
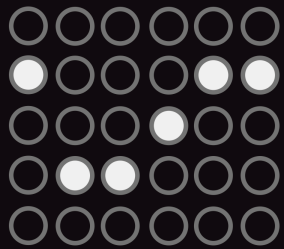
But still, the circle of fifths.

E A D G C

E A D G B E

Because the guitar itself is tuned on a 4ths-based system, this sequence allows you to make musical sense of these shapes...

Line things up, and all of a sudden, you can SEE IT!



E

A

D

G

C

Lining up these 5 “shapes” with the how the instrument is tuned makes it plain as day that, at their core, these 5 shapes boil down to just TWO MASTER VOICINGS.

But let’s take things one step at a time. This will all make sense. That’s a promise.

First, the obvious question: WHAT THE HELL IS A “VOICING”?

A voicing is just how you arrange the notes of a chord.

You see, these 5 “SHAPES” are all just ONE CHORD.

They are all just a MAJOR CHORD.

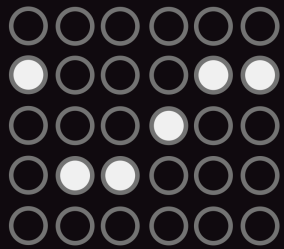
A major chord is composed of three tones:

1 3 5

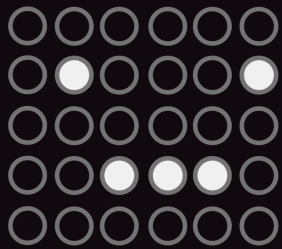
That's it.

Now, these numbers are just the sequence of notes in the scale:

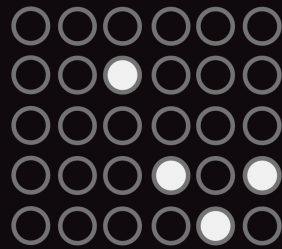
C	D	E	F	G	A	B
1	2	3	4	5	6	7



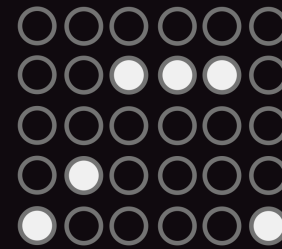
E



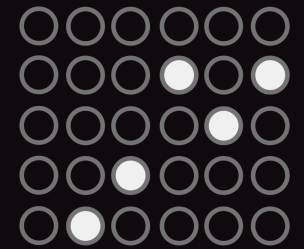
A



D



G

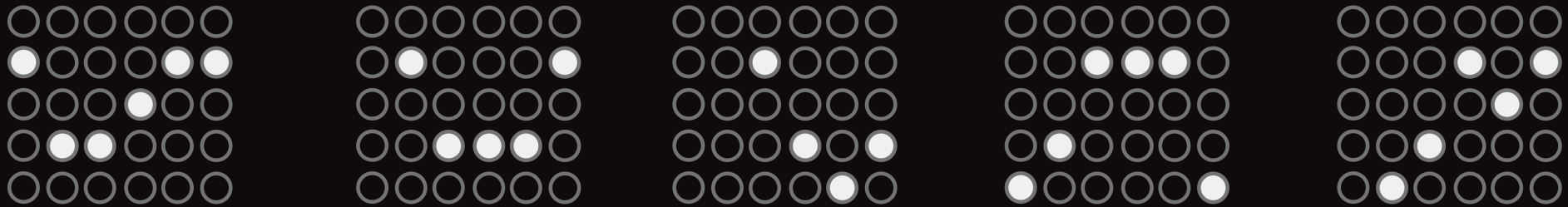


C

These 5 “shapes” can all be used to play a C major chord.

In which case, the notes are C E G... 1 3 5

Simple!

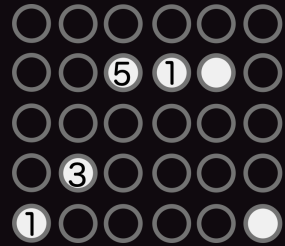


The confusion comes from calling these an “E shape” or a “D shape” to begin with.

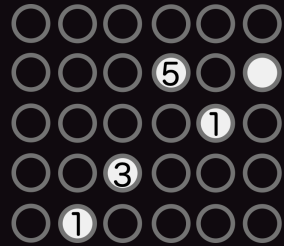
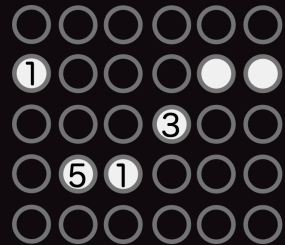
This forces you to “translate” in your head.

“This is an E shape, but since I’m on fret 8, it’s a C chord, so...”

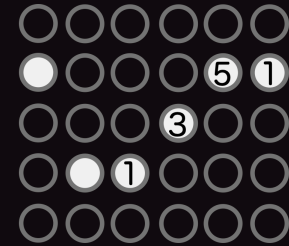
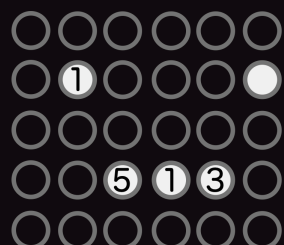
STOP. That’s one step too many.



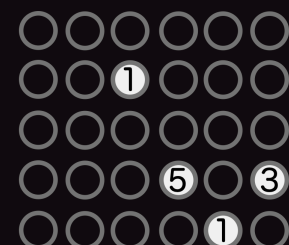
⑥



⑤



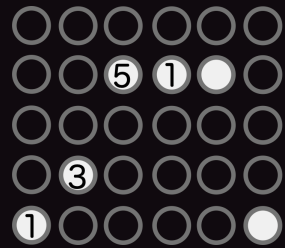
④



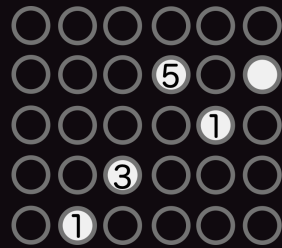
There are the two master voicings:

1 3 5 1 & 1 5 1 3.

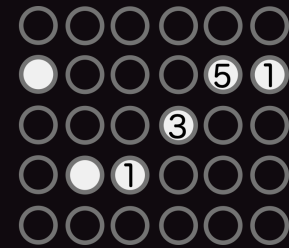
Let's break things down from here!



⑥



⑤



④

These 3 shapes are just a 1 3 5 1, MASTER VOICING 1.

You place the root of the chord on strings ⑥ ⑤ ④, and that's it!

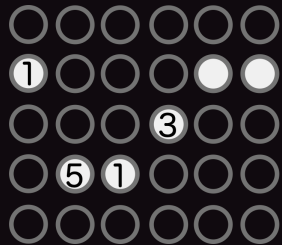
The reason they look different is... strings ② & ③.

But they are all just a 1 3 5 1 with an extra note or two available, depending on which string-set you're on.

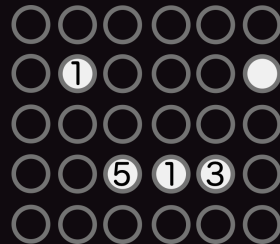
Same thing here. These 3 shapes are just a 1 5 1 3,
MASTER VOICING 2.

Again, the roots of the chords are on ⑥ ⑤ ④.

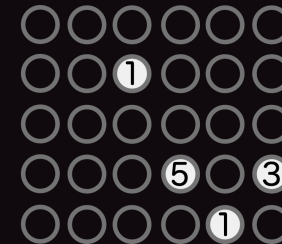
⑥



⑤

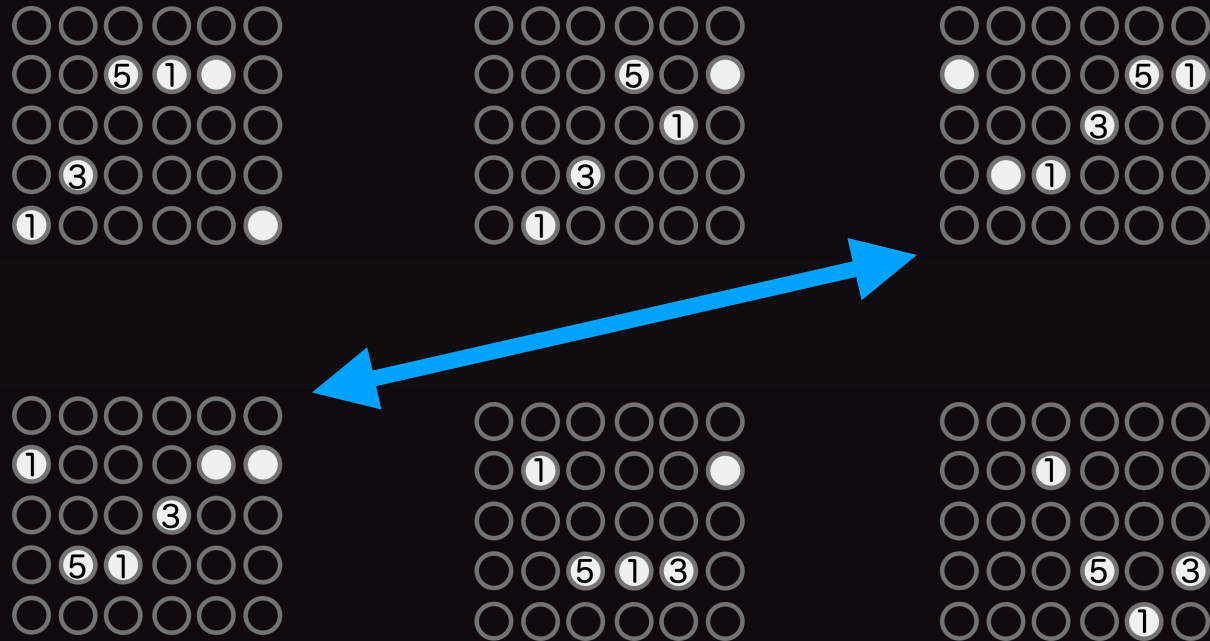


④



And again, the reason they look different is strings ② & ③
but they are all just a 1 5 1 3 with an extra note or two
available, depending string-set.

So simple, isn't it?!



You will notice that the “E shape” happens not once but twice. This is the REAL master voicing, as it contains BOTH!

1351 1513



151351

And that, ladies and gentlemen, is it!

You now have a system to break down basic harmony, on the fretboard. You can now drop PATTERN-THINK and actually start thinking music.

If you can SEE IT and HEAR IT also, you can PLAY IT.

THIS is the start of VISUAL HEARING.

If you found this resource valuable, share it with a friend!



If you found this helpful, and you would like to take things one step further, or you would like some help implementing this, you can [book a call right now!](#)

The UN-CAGED program, the first in the VISUAL HEARING series will help you:

- finally conquer the Big Bad Barré so you can play ANY CHORD
- HEAR the two master voicings (Major, Minor and Diminished) so you can make instant musical sense of them
- Visually MAP the chords to all 12 keys using the MAP OF TONALITY so that you can think creatively and work songs out by ear
- Connect the chords to Major and Minor pentatonic scales as well as the major scale so you can think MELODY as well as HARMONY
- Understand where these chords fit into the 5 LAYERS OF MUSICAL STRUCTURE so you can continue your journey into VISUAL HEARING

Best of all? This program takes just one day (4 hours) or one hour a week for a month.

[Click here to book a call!](#)