

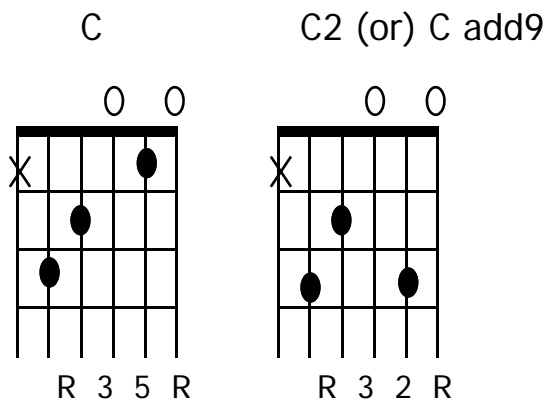
CAGED Session 4 Morphing

'Morphing'

'Morphing' is the process through which we change the chord shape by adding or taking away notes. For example; the C chord contains the notes of C E and G and the chord shape is shown on the familiar diagram that follows.

We are able to add or move notes within the basic shape to give new chord sounds.

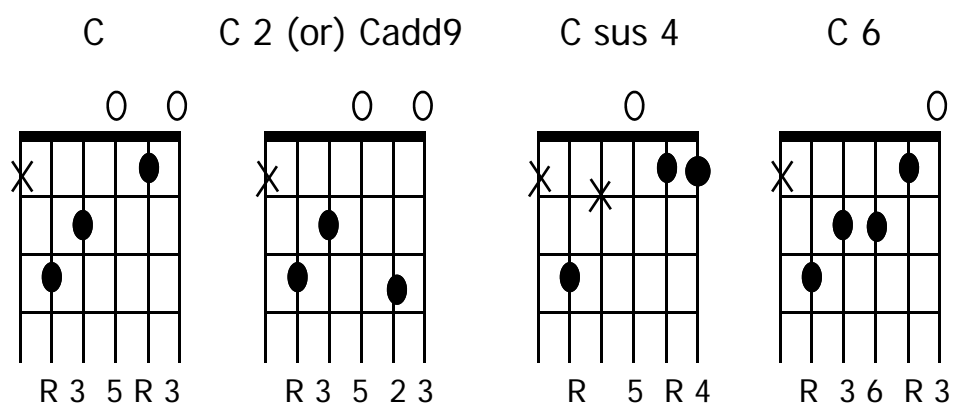
If we add D note on the 2nd string to the chord we produce the C2 or Cadd9 chord. This is **not** a C9 chord.



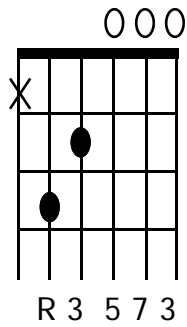
The theory aspect of chord construction is beyond the scope of this course and the student should check out the Theory Workbooks available from Third Hand Music for a clearer understanding of this vital topic.

The chord shapes that follow show many different chord types although we are still dealing with 'major' sounds.

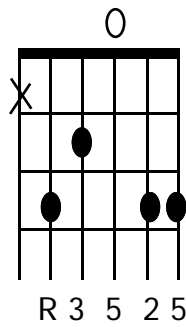
C major type chords in the 1st 'ish' position



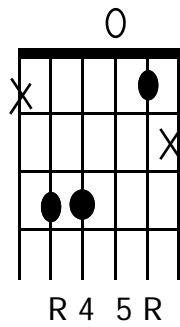
C Maj7



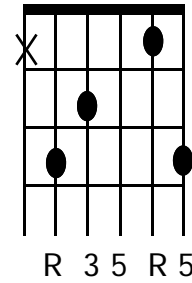
C 2 (or) Cadd9



C sus 4



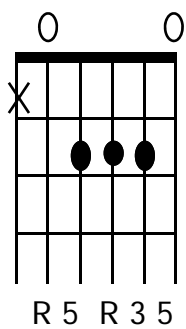
C



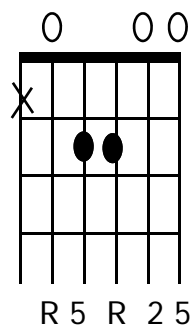
The chords above may be used as substitutes for C major chord. Your 'ear' will be the final judge as to whether the sound is appropriate for your purposes.

A major type chords in the 1st 'ish' position

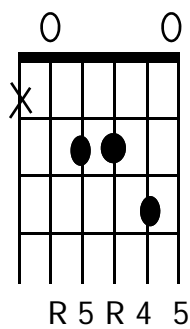
A



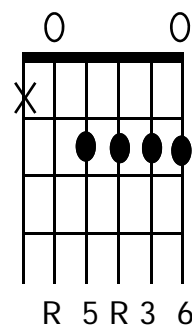
A 2 (or) Aadd9



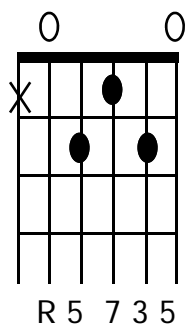
A sus 4



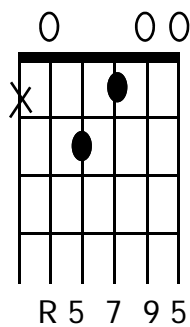
A 6



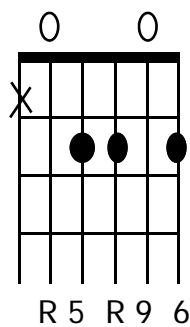
A Maj7



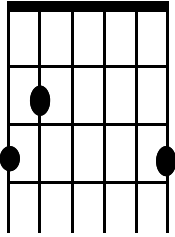
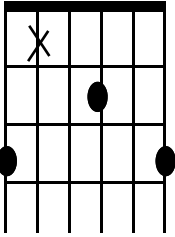
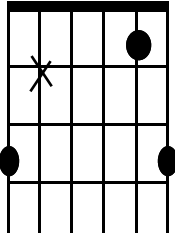
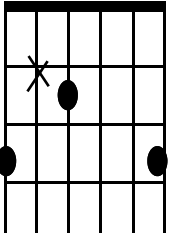
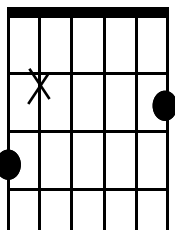
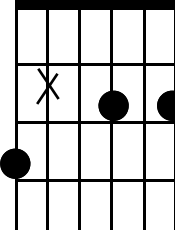
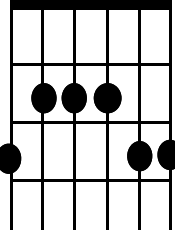
A Maj9



A6/9



G major type chords in the 1st 'ish' position

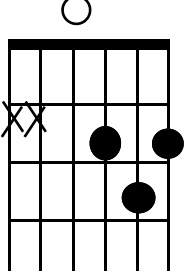
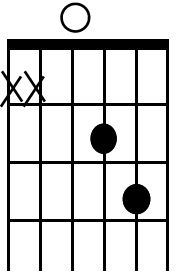
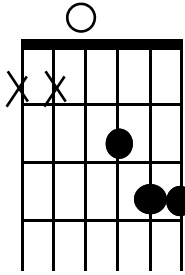
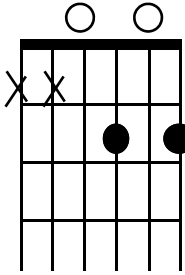
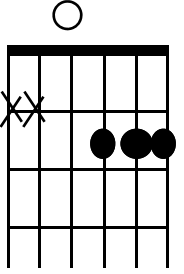
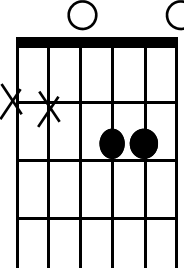
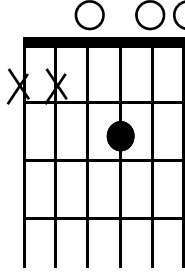
G	G 2 (or) Gadd9	G sus 4	G 6
0 0 0	0 0	0 0	0 0
			
R 3 5 R 3 R	R 5 9 3 R	R 3 5 R 4 R	R 6 R 3 R
G Maj7	G Maj9	G6/9	
0 0 0	0 0	0 0	
			
R 5 R 3 7	R 5 9 3 7	R 3 6 9 5 R	

E major type chords in the 1st 'ish' position

E	E 2 (or) Eadd9	E sus 4	E 6
R 5 R 3 5 R	R 5 9 3 5 R	R 5 R 4 5 R	R 5 R 3 6 R
E Maj7	E Maj9	E6/9	
R 5 7 3 5 R	R 5 7 3 5 9	R 3 6 9	

Notice that all of the 'major type' chords we have studied contain only the notes of the scale. C major type chords have notes from the C major scale added. A 'major type' chords have notes added that are from the A major scale.

D major type chords in the 1st 'ish' position

D	D 2 (or) Dadd9	D sus 4	D 6
			
R 5 R 3	R 5 R 9	R 5 R 4	R 5 6 3
D Maj7	D Maj9	D6/9	
			
R 5 7 3	R 5 7 9	R 5 6 9	

We now have approximately 35 chords to deal with. (5 shapes X 7 different root notes).

The chord progressions studied earlier provide us with a great practice tool for working with our new chords.

Choose a chord type to use. Eg; add9 chord. Use only add 9 chords with the root notes as shown in Progression 1.

Once you have completed these, try another chord type and follow the same process.

Progression 1

Play the chord progression using 1st position C add9 chord, 1st position F add9 chord and 1st position G add9 chord. Then do the same but play in 3rd position, then 5th etc.

4	C add9	F add9	G add9	C add9
4		(Think about this one)		

Progression 2

Play the chord progression using 1st position A chord, 1st position D chord and 1st position E chord. Then do the same but play in 2nd position, then 5th etc.

4	AMaj7	DMaj7	EMaj7	AMaj7
4				

Progression 3

Play the chord progression using 1st position G6 chord, 1st position C6 chord and 1st position D6 chord. Then do the same but play in 3rd position, then 5th etc.

4	G6	C6	D6	G6
4				

Now that you have the idea, keep working with a variety of chord shapes and keep the root note movement of these chord sequences that are written above.

Now we need to approach the chord shapes with the intention of transposing them to other root notes. How would you play an Eb Maj7 chord? You could move a Cmaj7 chord 3 frets higher. It can also be played 1 fret higher than a D Maj7. It is also playable 1 fret lower than E Maj7 etc.,

Which way is best depends on many factors including:

1. The sound you are listening for.
2. The smooth transition from one chord to another.
3. Ease of playing depending on the chords that are before or after.
4. Speed required for the chord change.

The chord shapes that follow are still dealing with 'major type' chord sounds and begin with the 'major type' chords in the 3rd 'ish' position.

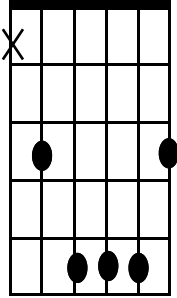
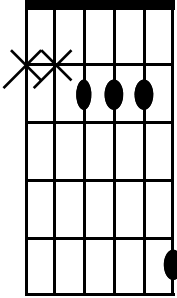
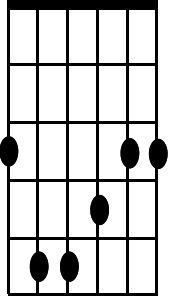
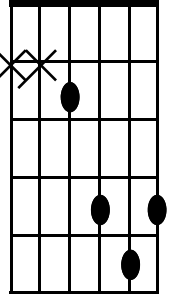
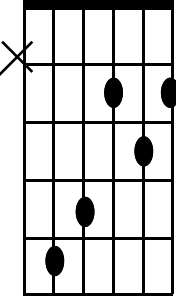
Let's look at some chord formulas before we begin expanding our chord vocabulary even more.

Chord Construction

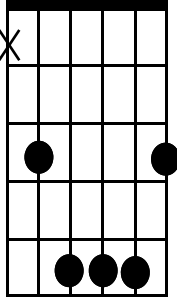
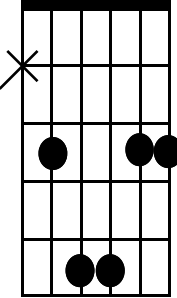
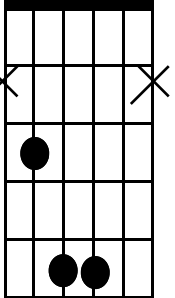
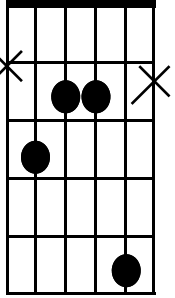
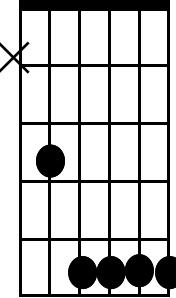
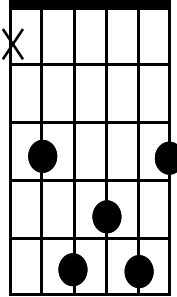
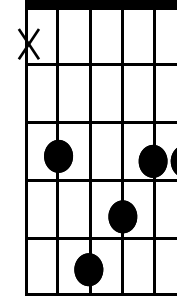
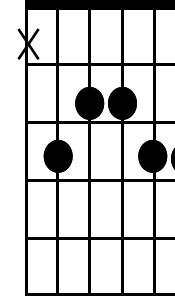
Remember that these chord formulas always relate to the major scale.

Major	= 1 3 5	C E G
Add9	= 1 3 5 9 (or 2)	C E G D
Sus4	= 1 4 5	C F G
Maj6	= 1 3 5 6	C E G A
Maj7	= 1 3 5 7	C E G B
Maj9	= 1 3 5 7 9	C E G B D
6/9	= 1 3 5 6 9	C E G A D
minor	= 1 b3 5	C Eb G
mi add9	= 1 b3 5 9	C Eb G D
mi11	= 1 b3 5 b7 9 11 (or 4)	C Eb G Bb D F
mi6	= 1 b3 5 6	C Eb G A
mi7	= 1 b3 5 b7	C Eb G Bb
mi9	= 1 b3 5 b7 9	C Eb G Bb D
mi(ma7)	= 1 b3 5 7	C Eb G B
mi7b5	= 1 b3 b5 7	C Eb Gb Bb
7th	= 1 3 5 b7	C E G Bb
9th	= 1 3 5 b7 9	C E G Bb D
11th	= 1 3 5 b7 9 11	C E G Bb D F (This is a Bb triad over a C triad)
13th	= 1 3 5 b7 9 11 13	C E G Bb D F A
7th#5	= 1 3 #5 b7	C E G# Bb
7thb5	= 1 3 b5 b7	C E Gb Bb
7th#9	= 1 3 5 b7 #9	C E G Bb D#
7thb9	= 1 3 5 b7 b9	C E G Bb Db

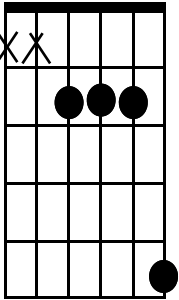
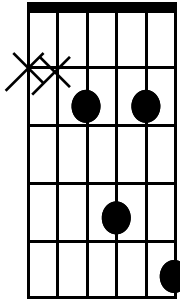
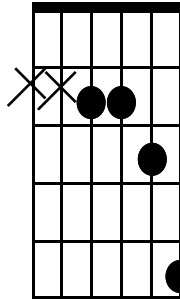
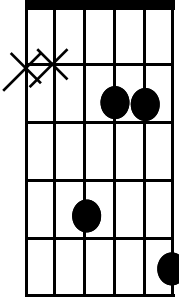
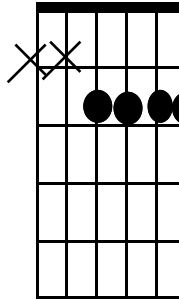
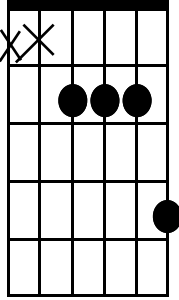
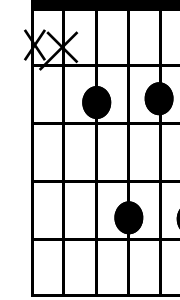
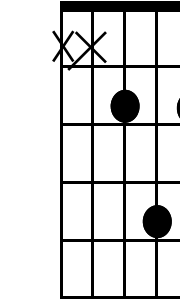
Major type chords in the 3rd 'ish' position

C	A	G	E	D
'A' Shape	'G' Shape	'E' Shape	'D' Shape	'C' Shape
				
R 5 R 3 5	5 R 3 R	R 5 R 3 5 R	R 5 R 3	R 3 5 R 3
*				

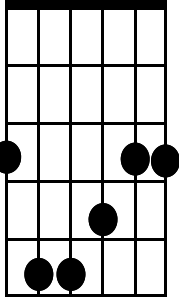
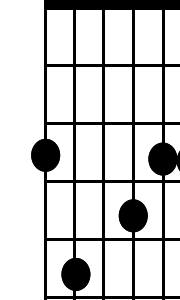
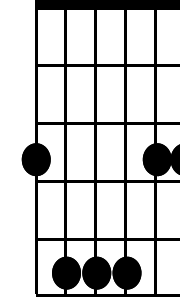
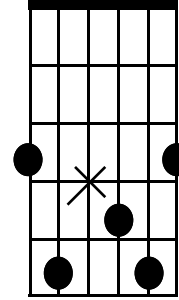
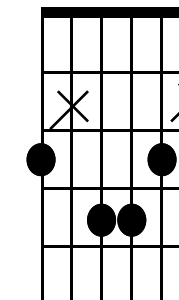
C Major type chords in the 3rd 'ish' position

C	C add9	C sus4	C6	C6
				
R 5 R 3 5	R 5 R 9 5	R 5 R 4	R 3 6 3	R 5 R 3 6
CMaj7	CMaj9		C6/9	
				
R 5 7 3 5	R 5 7 9 5		R 3 6 9 5	

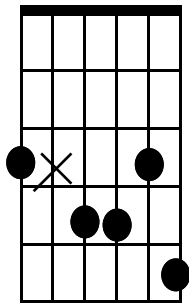
A Major type chords in the 3rd 'ish' position

A	A add9	A sus4	A6	A6
				
5 R 3 R	5 9 3 R	5 R 4 R	6 R 3 R	5 R 3 6
AMaj7	AMaj9	A6/9		
				
5 R 3 7	5 9 3 7	5 9 3 6		

G major chords in the 3rd 'ish' position

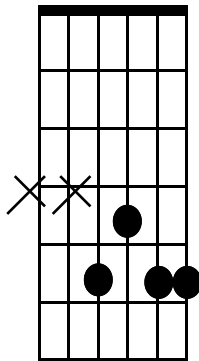
G	Gadd9	G sus4	G6	GMaj7
				
R 5 R 3 5 R	R 5 9 3 5 R	R 5 R 4 5 R	R 5 3 6 R	R 7 3 5

GMaj9



R 7 3 5 9

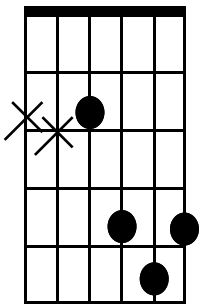
G6/9



R 3 6 9

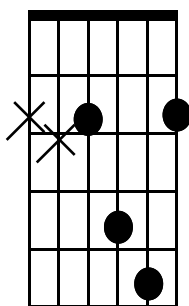
E Major chords in the 3rd 'ish' position

E



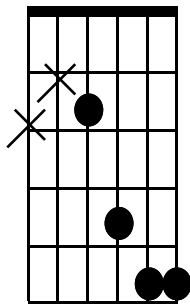
R 5 R 3

Eadd9



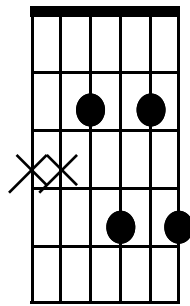
R 5 R 9

E sus4



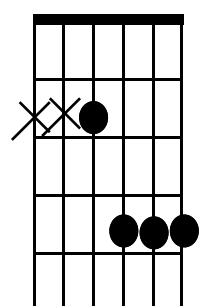
R 5 R 4

E6



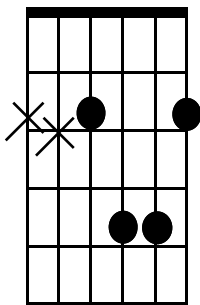
R 5 6 3

EMaj7



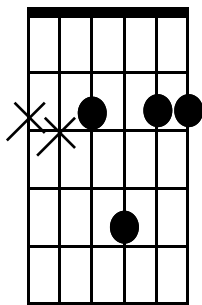
R 5 7 3

EMaj9



R 5 7 9

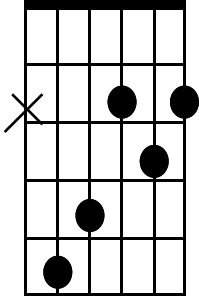
E6/9



R 5 6 9

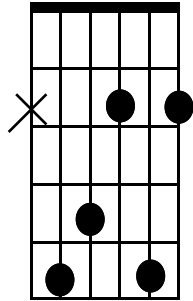
D Major chords in the 3rd 'ish' position

D



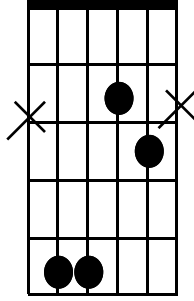
R 3 5 R 3

Dadd9



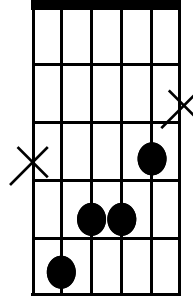
R 3 5 9 3

D sus4



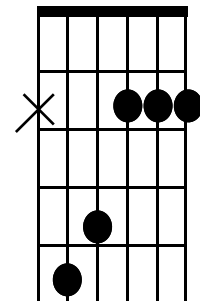
R 4 5 R

D6



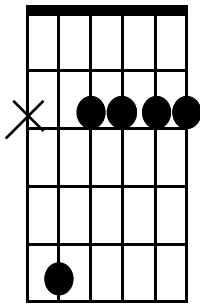
R 3 6 R

DMaj7



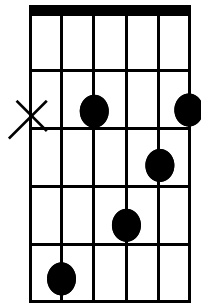
R 3 5 7 3

DMaj9



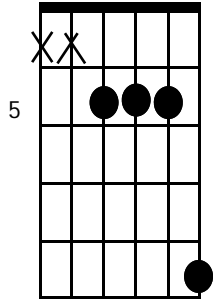
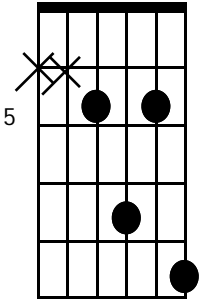
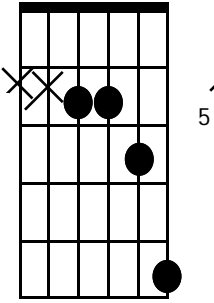
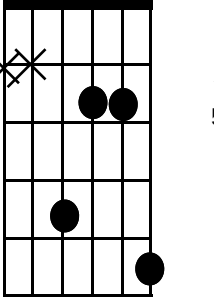
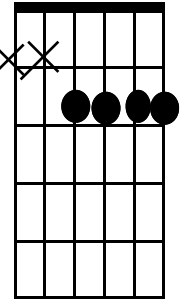
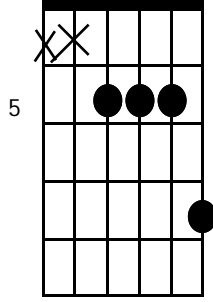
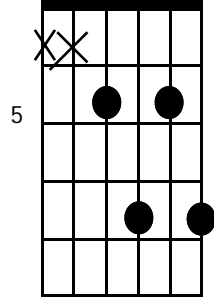
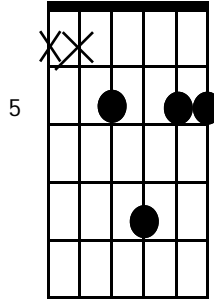
R 9 5 7 3

D6/9

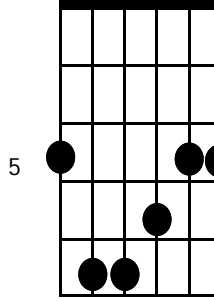
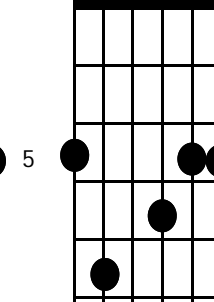
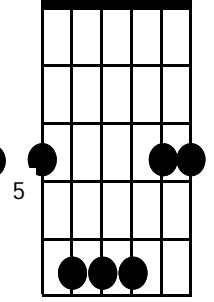
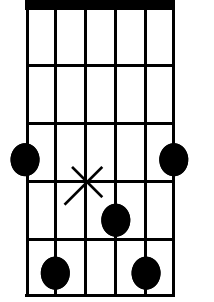
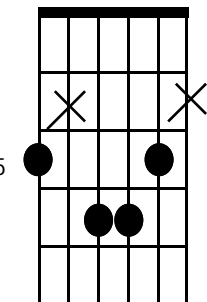


R 9 6 R 3

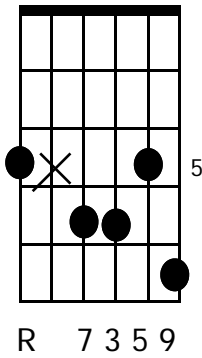
C Major chords in the 5th 'ish' position

C	C add9	C sus4	C6	C6
				
5 R 3 R	5 9 3 R	5 R 4 R	6 R 3 R	5 R 3 6
CMaj7	CMaj9	C6/9		
				
5 R 3 7	5 9 3 7	5 9 3 6		

A Major chords in the 5th 'ish' position

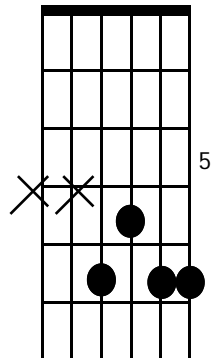
A	Aadd9	A sus4	A6	AMaj7
				
R 5 R 3 5 R	R 5 9 3 5 R	R 5 R 4 5 R	R 5 3 6 R	R 7 3 5

AMaj9



R 7 3 5 9

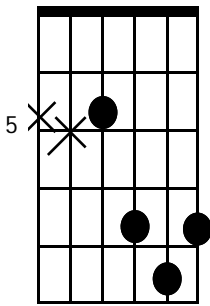
A6/9



R 3 6 9

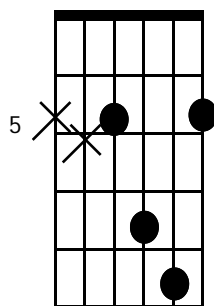
G Major chords in the 5th 'ish' position

G



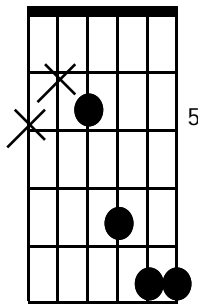
R 5 R 3

Gadd9



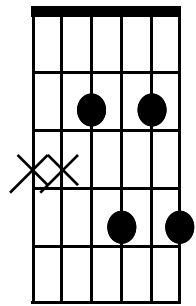
R 5 R 9

G sus4



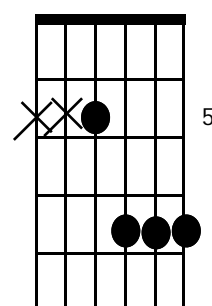
R 5 R 4

G6



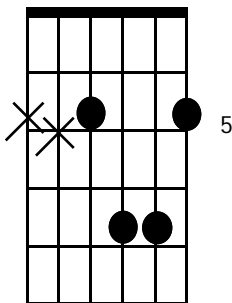
R 5 6 3

GMaj7



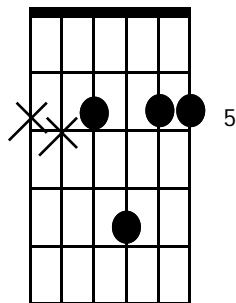
R 5 7 3

GMaj9



R 5 7 9

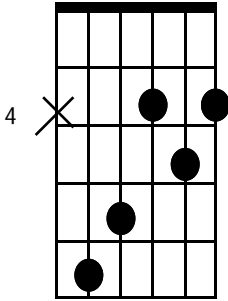
G6/9



R 5 6 9

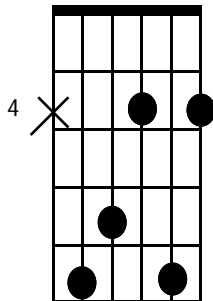
E Major chords in the 5th 'ish' position

E



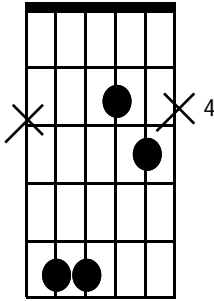
R 3 5 R 3

Eadd9



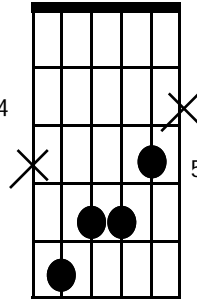
R 3 5 9 3

E sus4



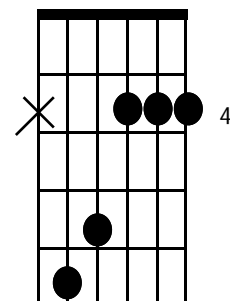
R 4 5 R

E6



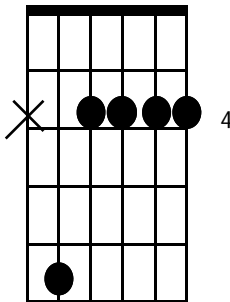
R 3 6 R

EMaj7



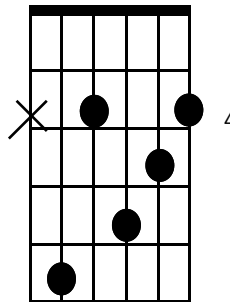
R 3 5 7 3

EMaj9



R 9 5 7 3

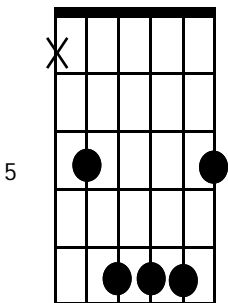
E6/9



R 9 6 R 3

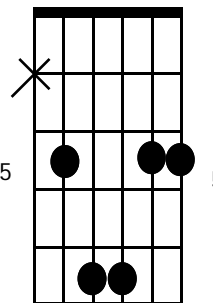
D Major type chords in the 5th 'ish' position

D



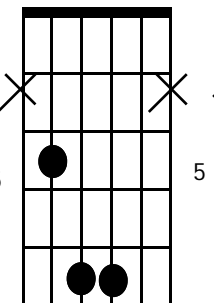
R 5 R 3 5

D add9



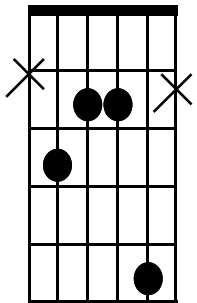
R 5 R 9 5

D sus4



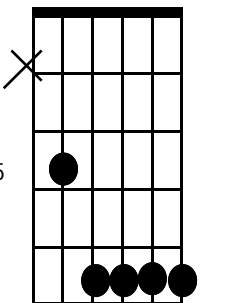
R 5 R 4

D6



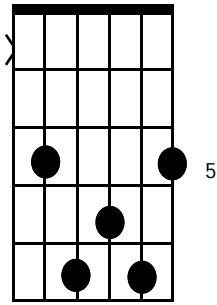
R 3 6 3

D6



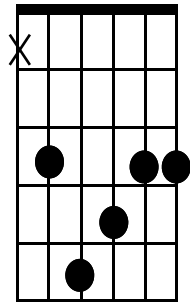
R 5 R 3 6

DMaj7



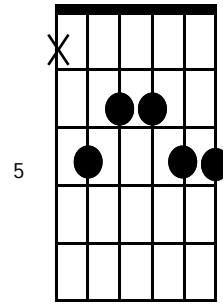
R 5 7 3 5

DMaj9



R 5 7 9 5

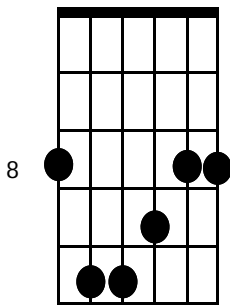
D6/9



R 3 6 9 5

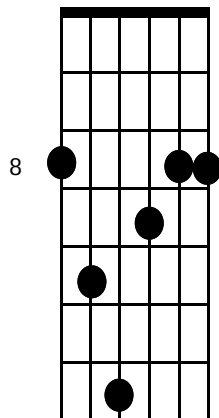
C Major chords in the 7th 'ish' position

C



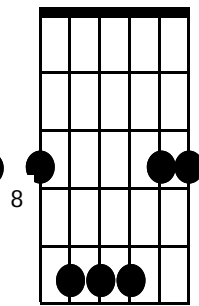
R 5 R 3 5 R

Cadd9



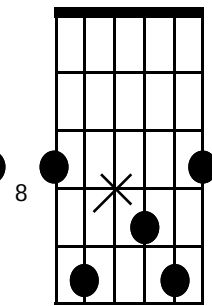
R 5 9 3 5 R

C sus4



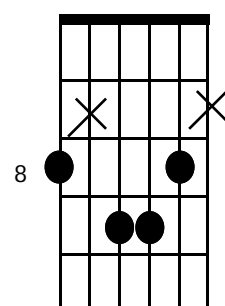
R 5 R 4 5 R

C6



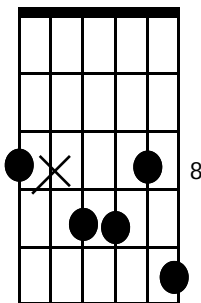
R 5 3 6 R

CMaj7

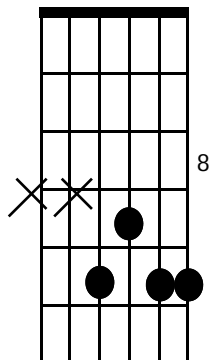


R 7 3 5

CMaj9



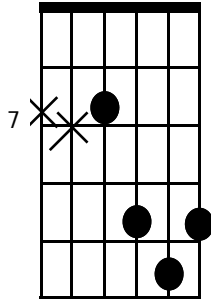
C6/9



R 3 6 9

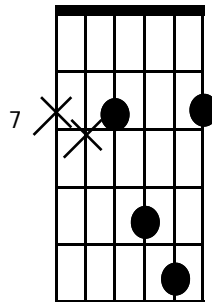
A Major chords in the 7th 'ish' position

A



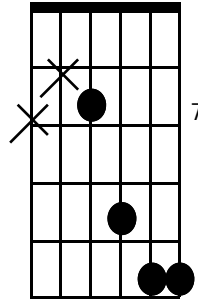
R 5 R 3

Aadd9



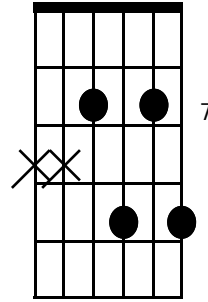
R 5 R 9

A sus4



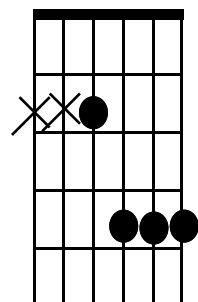
R 5 R 4

A6

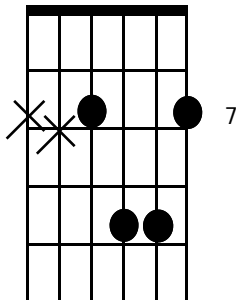


R 5 6 3

AMaj7

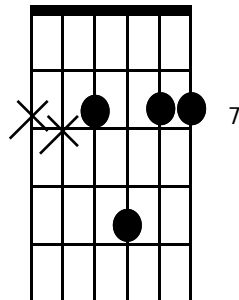


AMaj9



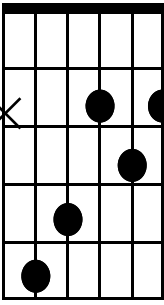
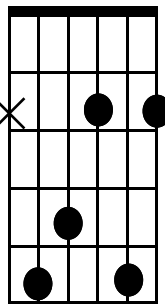
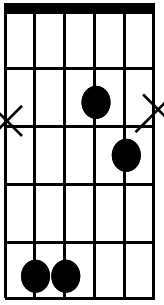
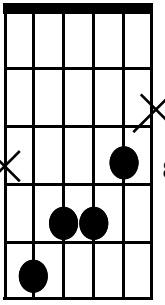
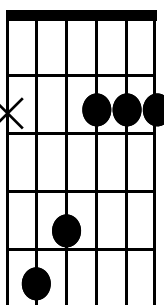
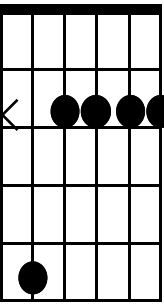
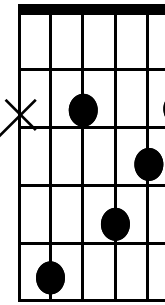
R 5 7 9

A6/9



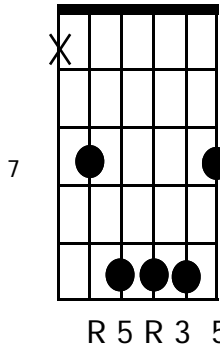
R 5 6 9

G Major chords in the 7th 'ish' position

G	Gadd9	G sus4	G6	GMaj7
				
R 3 5 R 3	R 3 5 9 3	R 4 5 R	R 3 6 R	R 3 5 7 3
GMaj9	G6/9			
				
R 9 5 7 3	R 9 6 R 3			

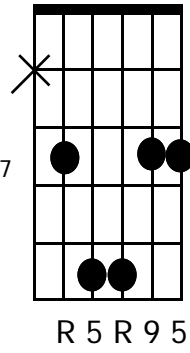
E Major chords in the 7th 'ish' position

E



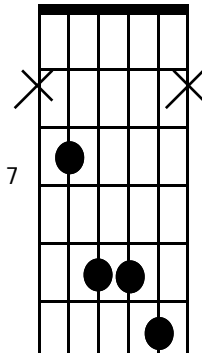
R 5 R 3 5

E add9



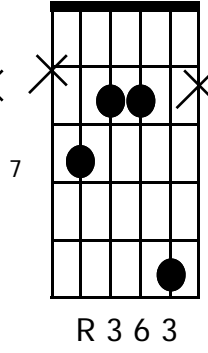
R 5 R 9 5

E sus4



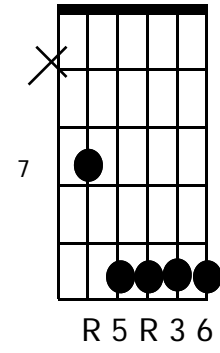
R 5 R 4

E6



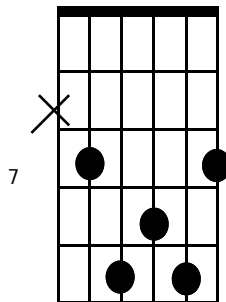
R 3 6 3

E6

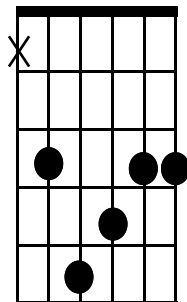


R 5 R 3 6

EMaj7

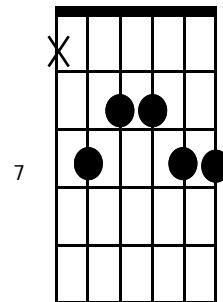


EMaj9



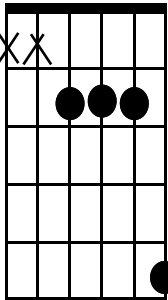
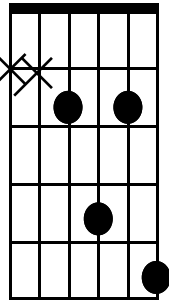
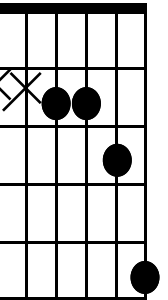
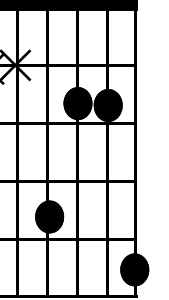
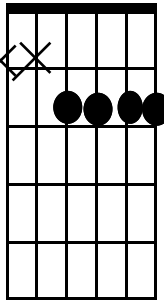
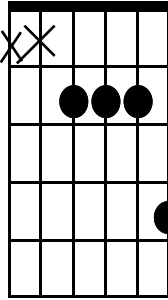
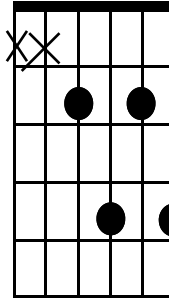
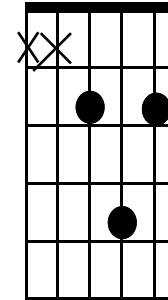
R 5 7 9 5

E6/9



R 3 6 9 5

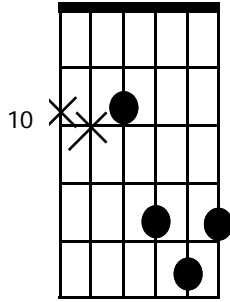
D Major chords in the 7th 'ish' position

	D	D add9	D sus4	D6	D6
7					
	5 R 3 R	5 9 3 R	5 R 4 R	6 R 3 R	5 R3 6
	DMaj7	DMaj9	D6/9		
7					
	5 R 3 7	5 9 3 7	5 9 3 6		

By now you can see that the shapes are repeating as we move them around the fingerboard but the name will change depending on the root note you are playing. That is one reason why understanding where the root note is within each chord is so important. If you are uncertain of this concept review the book from the beginning.

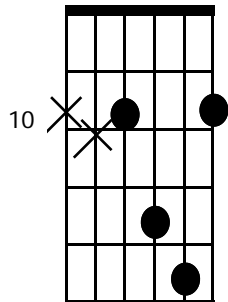
C Major chords in the 10th 'ish' position

C



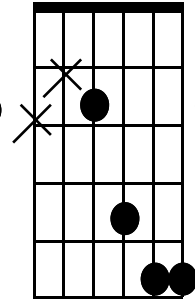
R 5 R 3

Cadd9



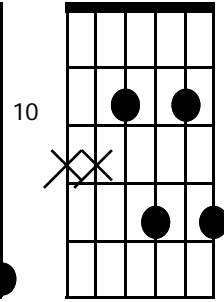
R 5 R 9

C sus4



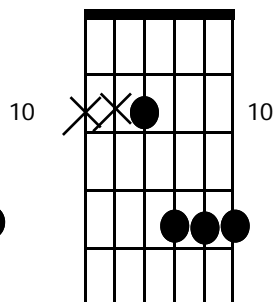
R 5 R 4

C6

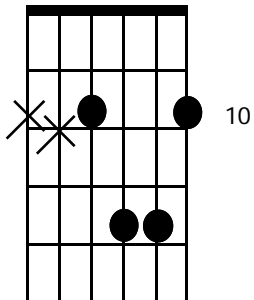


R 5 6 3

CMaj7

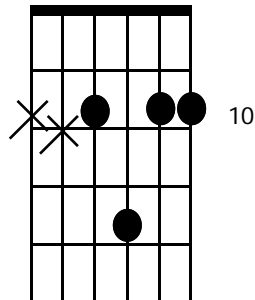


CMaj9



R 5 7 9

C6/9



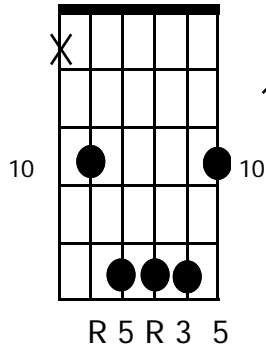
R 5 6 9

A Major chords in the 10th 'ish' position

A	Aadd9	A sus4	A6	AMaj7
AMaj9	A6/9			

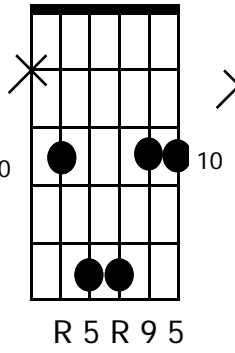
G Major chords in the 10th 'ish' position

G



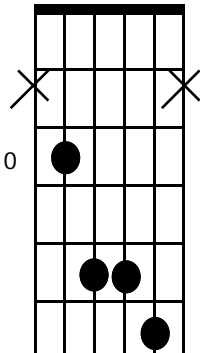
R 5 R 3 5

G add9



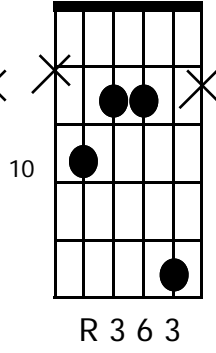
R 5 R 9 5

G sus4



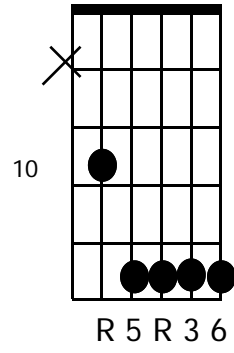
R 5 R 4

G6



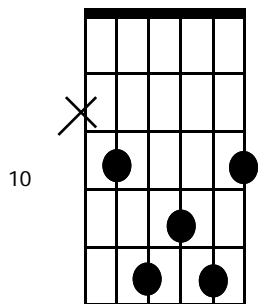
R 3 6 3

G6



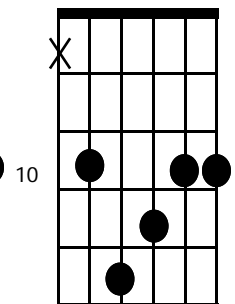
R 5 R 3 6

GMaj7



10

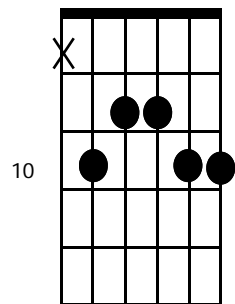
GMaj9



10

R 5 7 9 5

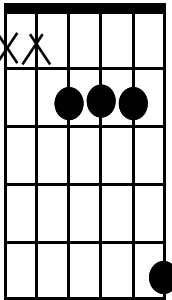
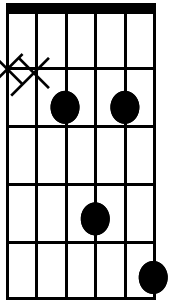
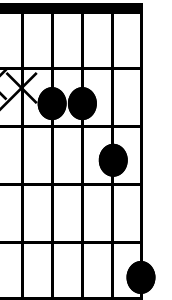
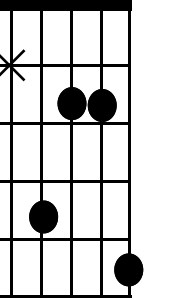
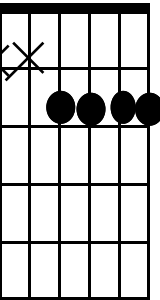
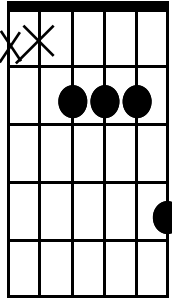
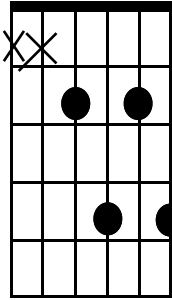
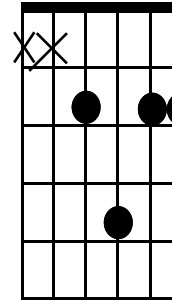
G6/9



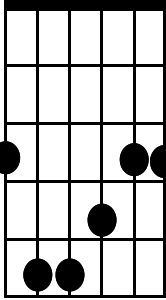
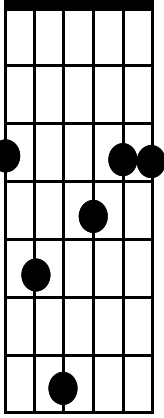
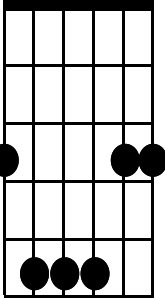
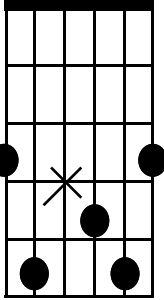
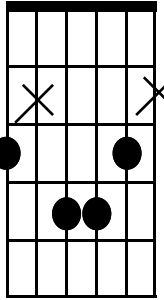
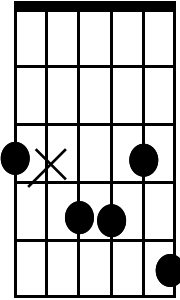
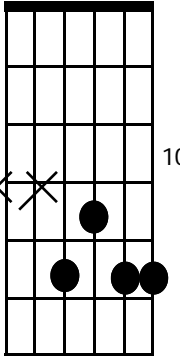
10

R 3 6 9 5

E Major chords in the 10th 'ish' position

	E	E add9	E sus4	E6	E6
9					
	5 R 3 R	5 9 3 R	5 R 4 R	6 R 3 R	5 R3 6
	EMaj7	EMaj9	E6/9		
9					
	5 R 3 7	5 9 3 7	5 9 3 6		

D Major chords in the 10th 'ish' position

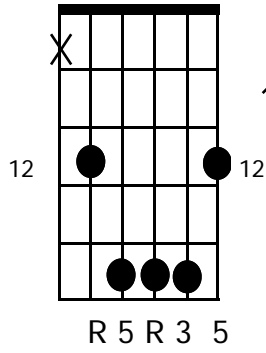
	D	Dadd9	D sus4	D6	DMaj7
10					
		R 5 9 3 5 R	R 5 R 4 5 R	R 5 3 6 R	R 7 3 5
	DMaj9	D6/9			
					
	R 7 3 5 9	R 3 6 9			

C Major chords in the 12th 'ish' position

C	Cadd9	C sus4	C6	CMaj7
R 3 5 R 3	R 3 5 9 3	R 4 5 R	R 3 6 R	R 3 5 7 3
CMaj9	C6/9			
R 9 5 7 3	R 9 6 R 3			

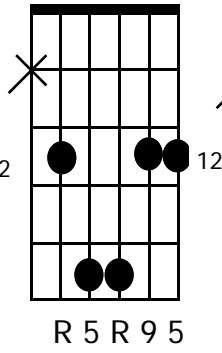
A Major chords in the 12th 'ish' position

A



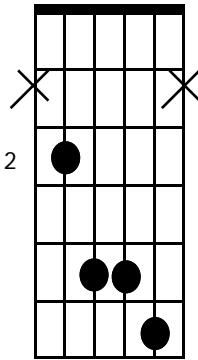
R 5 R 3 5

A add9



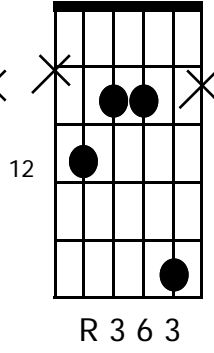
R 5 R 9 5

A sus4



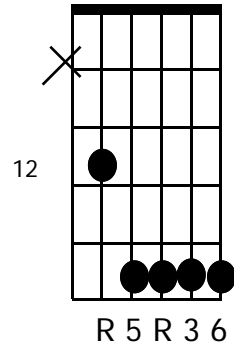
R 5 R 4

A6



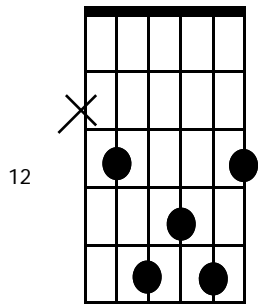
R 3 6 3

A6



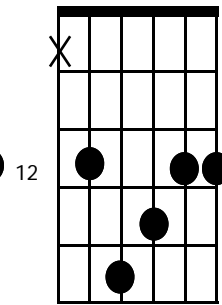
R 5 R 3 6

AMaj7



12

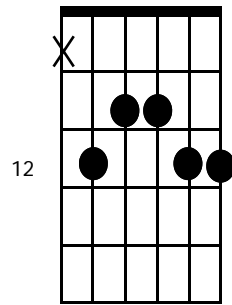
AMaj9



12

R 5 7 9 5

A6/9



12

R 3 6 9 5

G Major chords in the 12th 'ish' position

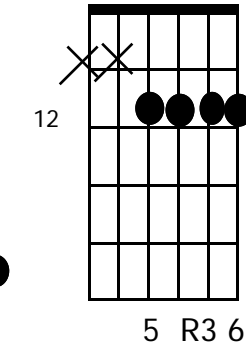
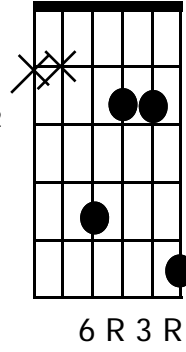
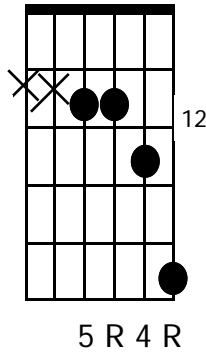
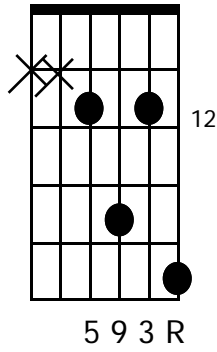
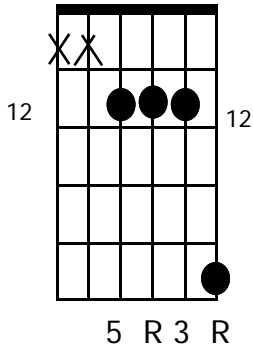
G

G add9

G sus4

G6

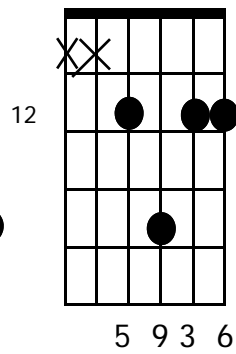
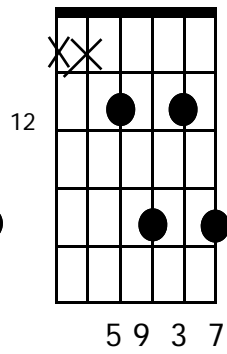
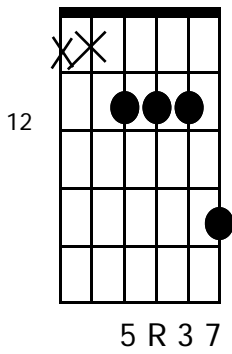
G6



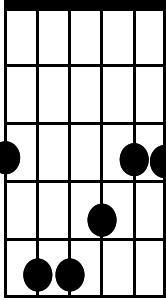
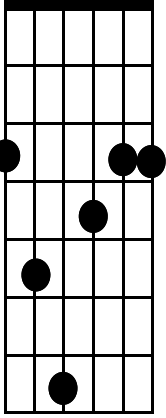
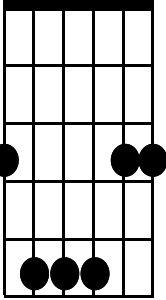
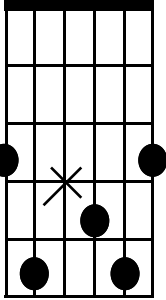
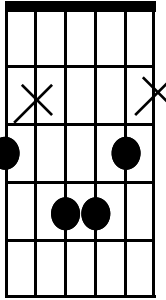
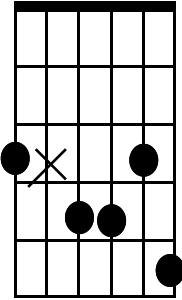
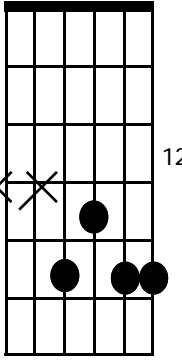
GMaj7

GMaj9

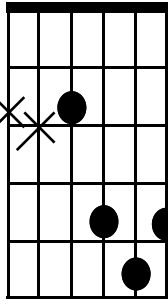
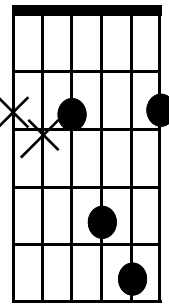
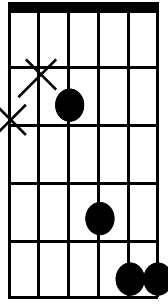
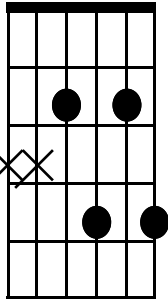
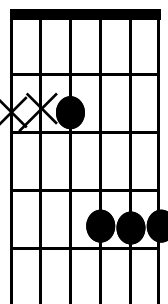
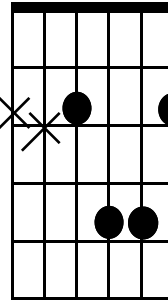
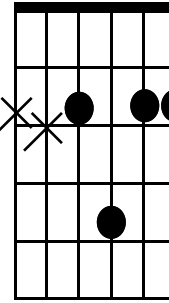
G6/9



E Major chords in the 12th 'ish' position

	E	Eadd9	E sus4	E6	EMaj7
					
	R 5 R 3 5 R	R 5 9 3 5 R	R 5 R 4 5 R	R 5 3 6 R	R 7 3 5
	EMaj9	E6/9			
					
	R 7 3 5 9	R 3 6 9			

D Major chords in the 12th 'ish' position

	D	Dadd9	D sus4	D6	DMaj7
					
	R 5 R 3	R 5 R 9	R 5 R 4	R 5 6 3	
	DMaj9	D6/9			
					
	R 5 7 9	R 5 6 9			

Minor Morphing

Now we will begin dealing with morphing the major chords into minors. This process requires that we understand that to change a major chord (1 3 5) into a minor chord (1 b3 5), we flatten the 3rd note in the chord voicing. This can sometimes lead to an unplayable note combination.

C minor type chords in the 1st 'ish' position

Cmi	Cmi add9	Cmi11	Cmi6
0	0	0	
R b3 5 R	R b3 5 2	R b3 5 R 4	R b3 6 R
Cmi7	Cmi9	Cmi(maj7)	Cmi
	0	0 0	0
R b3 b7 R	R b3 7 9 5	R b3 5 7	b3 5 R 5
Cmi7b5			
b3 b7 Rb5			