

# Uncaging the Monkeys.

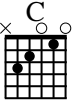
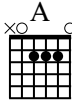
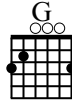
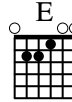
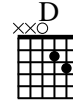
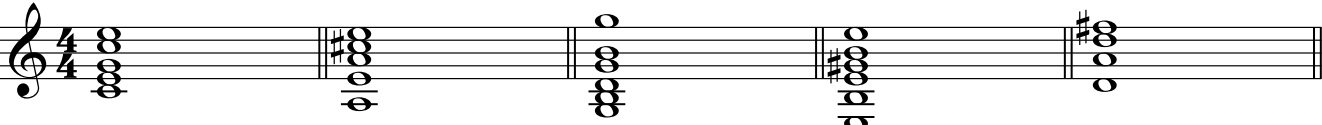
## How to use the CAGED system to go Ape-Sh\*t with Jazz Chords

Milton Mermikides

The CAGED system is a well-documented and powerful system for understanding chords and their associated scales over the entire fretboard. I'll look at the basics of it very briefly. The basis of the CAGED system is that a lot of useful material can be gathered from knowing the open position C, A, G, E and D chords and transposing them on the fretboard: Thus:

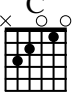
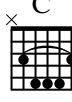
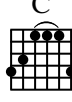

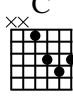
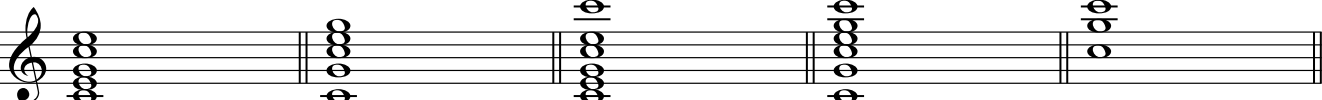
### Concept 1. One chord 5 places

Here are the 5 open position major chords, with the focus on roots on string 6-4

				
				
	Root on 5 i (means on the nut-side and 3 i of the guitar)	Root on 6 o	Root on 6 i and 4o	Root on 4 i

Since these all can be made to be movable, it is possible from these to have 5 voicings for one chord

Here are the 5 shapes (CAGED) with roots on C

C Shape	A Shape	G Shape	E Shape	D Shape
				
				

There is a huge amount of good material that can be based on this foundation but we'll skip that for now just to look at its implications to jazz chords and some quick but effective studies.

Concept 2. Major 7 CAGED chords and the Cycle V study

So let's now look at 5 voicings (with some alternatives) for a root inversion Major 7 based on the CAGED shapes from the open position.

C Shape      A Shape      G Shape      E Shape      D Shape

By playing a cycle of descending 5ths we can play every major 7 voicing all in close proximity. The shapes will cycle in this order - E - A - D - G - C. This is an excellent exercise, call out the chords as you play them, and try not to make your brain explode.

Concept 3. Dominant 7 CAGED chords and the Cycle V study

So now let's now look at 5 voicings (with some alternatives) for a root inversion C7, followed by a Cycle 5 sequence in which to use them

C Shape      A Shape      G Shape      E Shape      D Shape

C<sup>7</sup> or C<sup>7</sup>      C<sup>7</sup>      C<sup>7</sup> 5fr or C<sup>7</sup> 5fr      C<sup>7</sup> 8fr or C<sup>7</sup> 8fr      C<sup>7</sup> 10fr or C<sup>7</sup> 10fr

The B-flat or C may be omitted for fluency

C<sup>7</sup>      F<sup>7</sup>      B<sup>b</sup>7      E<sup>b</sup>7      A<sup>b</sup>7      D<sup>b</sup>7

E Shape      A Shape      D Shape      G Shape      C Shape      E Shape etc.

G<sup>b</sup>7      B<sup>7</sup>      E<sup>7</sup>      A<sup>7</sup>      D<sup>7</sup>      G<sup>7</sup> etc.

And a similar approach for the minor 7 chords.

Concept 4. Minor 7 CAGED chords and the Cycle V study

C Shape      A Shape      G Shape      E Shape      D Shape

C<sup>m7</sup> or C<sup>m7</sup>      C<sup>m7</sup> or C<sup>m7</sup>      C<sup>m7</sup> 4fr or C<sup>m7</sup> 4fr      C<sup>m7</sup> 8fr or C<sup>m7</sup> 8fr      C<sup>m7</sup> 10fr or C<sup>m7</sup> 10fr

The B-flat or C may be omitted for fluency

C<sup>m7</sup>      F<sup>m7</sup>      B<sup>b</sup>m<sup>7</sup>      E<sup>b</sup>m<sup>7</sup>      A<sup>b</sup>m<sup>7</sup>      G<sup>b</sup>m<sup>7</sup>

E Shape      A Shape      D Shape      G Shape      C Shape

D<sup>b</sup>m<sup>7</sup>      G<sup>b</sup>m<sup>7</sup>      B<sup>m7</sup>      E<sup>m7</sup>      etc.

E Shape etc.

Concept 5. Minor 7(b5) CAGED chords and the Cycle V study
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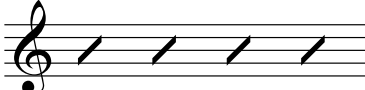













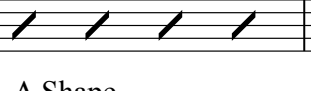


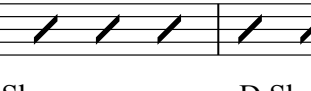

C Shape	A Shape	G Shape	E Shape	D Shape
Cm7(b5)	Fm7(b5)	Bbm7(b5)	Ebm7(b5)	Abm7(b5)
A Shape	D Shape	G Shape	C Shape	E Shape
Dbm7(b5)	Gbm7(b5)	Bm7(b5)	Em7(b5)	Am7(b5)
A Shape	D Shape	G Shape	C Shape	E Shape

Mastering the above, should allow you to play the harmony of any tune *anywhere* on the fretboard. Psst... don't tell anyone but Cm7(b5)=Ab9(no root) Cm7=Abmaj9 (no root) Cm7(b5)=Ab9(no root) - this opens up things further. Also these basic forms can be expanded and modified to enrich your harmonic understanding further still.

The following exercise consolidates all the material in this lesson in a satisfyingly brain-melting manner. It's a simple diatonic sequence (with some secondary dominants) and by the end of the cycle, you've played everyone of the CAGED shapes of Major 7, Minor 7, Dominant 7 and Minor 7(b5) at least once. All the voice leading is smooth, and you'll gradually head up the neck, ensuring mastery of each fretboard position.

You can, and should, take any piece of your repertoire and play through the progression in position, all over the fingerboard. Attaching solo material based on these shapes, would of course be extremely helpful in soloing.

This 'no-place-to-hide' approach to practice, can really engender a comprehensive harmonic literacy on the guitar, and in turn, an authentic creative freedom in performance.

 Dm <sup>7</sup>	 G <sup>7</sup>	 Cmaj <sup>7</sup>	 Fmaj <sup>7</sup>	
C Shape	E Shape	A Shape	D Shape	
 Bm <sup>7(b5)</sup>	 E <sup>7</sup>	 Am <sup>7</sup>	 A <sup>7</sup>	
G Shape	C Shape	E Shape	(E Shape)	
 Dm <sup>7</sup>	 G <sup>7</sup>	 Cmaj <sup>7</sup>	 Fmaj <sup>7</sup>	
A Shape	D Shape	G Shape	C Shape	
 Bm <sup>7(b5)</sup>	 E <sup>7</sup>	 Am <sup>7</sup>	 A <sup>7</sup>	
E Shape	A Shape	D Shape	(D Shape)	
 Dm <sup>7</sup>	 G <sup>7</sup>	 Cmaj <sup>7</sup>	 Fmaj <sup>7</sup>	
G Shape	C Shape	E Shape	A Shape	
 Bm <sup>7(b5)</sup>	 E <sup>7</sup>	 Am <sup>7</sup>	 A <sup>7</sup>	
D Shape	G Shape	C Shape	(C Shape)	
 Dm <sup>7</sup>	 G <sup>7</sup>	 Cmaj <sup>7</sup>	 Fmaj <sup>7</sup>	
E Shape	A Shape	D Shape	G Shape	
 Bm <sup>7(b5)</sup>	 E <sup>7</sup>	 Am <sup>7</sup>	 A <sup>7</sup>	
C Shape	E Shape	A Shape	(A Shape)	
 Dm <sup>7</sup>	 G <sup>7</sup>	 Cmaj <sup>7</sup>	 Fmaj <sup>7</sup>	
A Shape	D Shape	G Shape	C Shape	
 Bm <sup>7(b5)</sup>	 E <sup>7</sup>	 Am <sup>7</sup>	 A <sup>7</sup>	 Dm <sup>7</sup>
E Shape	A Shape	D Shape	(D Shape)	C Shape