



# SHAPE CHORDS

Sound Great & EASY to Play!



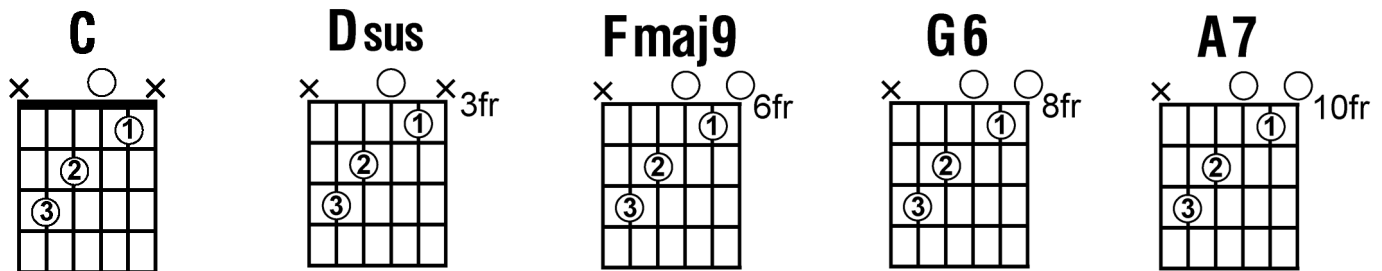
## Shape Chords

Creative new chord voicings can be derived from moving a familiar shape to different parts of the neck.

For example, a common open C chord can become a great Dsus chord by moving the C chord shape up 2 frets.

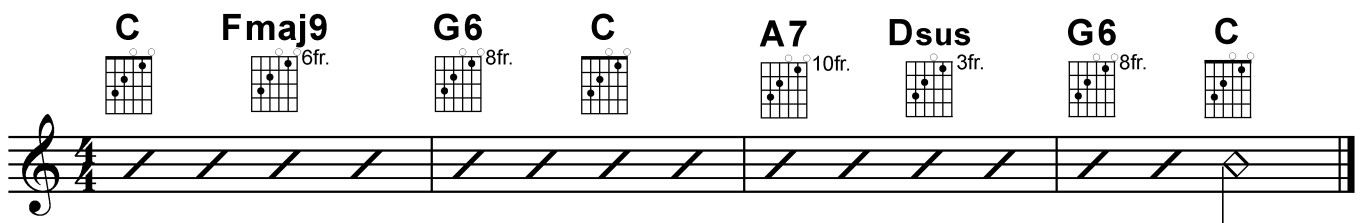
If we keep putting that open C chord shape in different places on the neck a variety of new chord are derived.

Not all of these derived chords musically work and are a pleasing chord – but several of them create some wonderful new voicings that are easy to play because they are using a chord shape that you already know.



Chord  
Shape

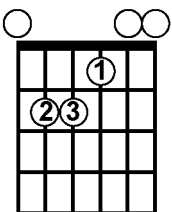
## Shape Chord Progression: C Family



Shape chords can be used with other familiar shapes to create fresh sounding chord voicings.

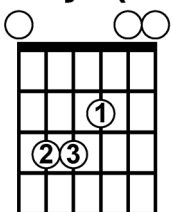
Here are some great voicings that are derived from moving an open E chord form up the neck.

**E**



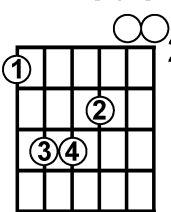
Chord Shape

**Fmaj7(b5)/E Fmaj7(b5)**



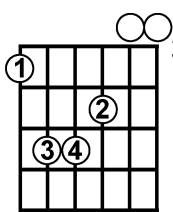
Alternate Chord Shape

**F#7sus**



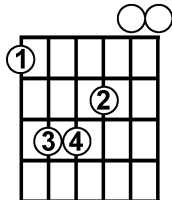
2fr

**G6**



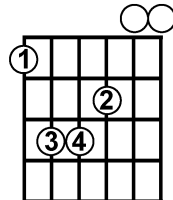
3fr

**A2**



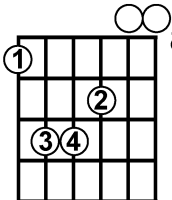
5fr

**Bsus**



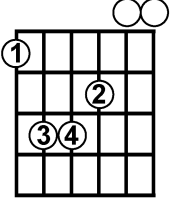
7fr

**Cmaj7**



8fr


**D6/9**



10fr


### Shape Chord Progression: E Family

**A2**




5fr.

**Bsus**




7fr.

**E**




**F#7sus**





2fr.

**Fmaj7(b5)**



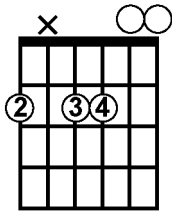
**E**





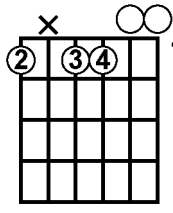
Here is another set of voicings based from an F#m11 shape.

**F#m11**



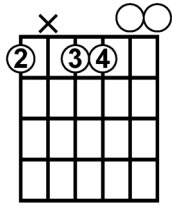
Chord Shape

**E2/G#**



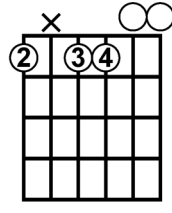
4fr

**Am9**



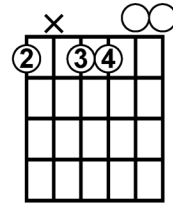
5fr

**Bm11**



7fr

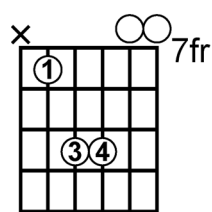
**C#m7**



9fr

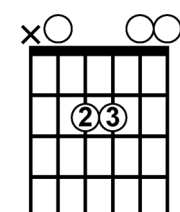
Finally, here is one last set of voicings based from an E5 on the fifth string shape.

**E5**

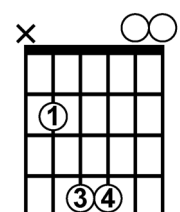


Chord Shape

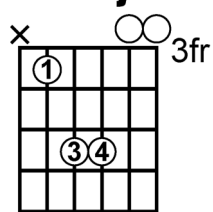
**A2**



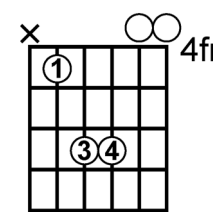
**Bsus**



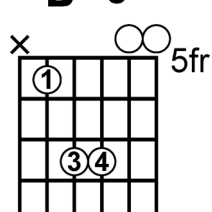
**Cmaj7**



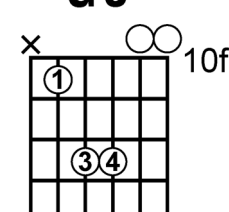
**C#m7**



**D<sup>6</sup>9**



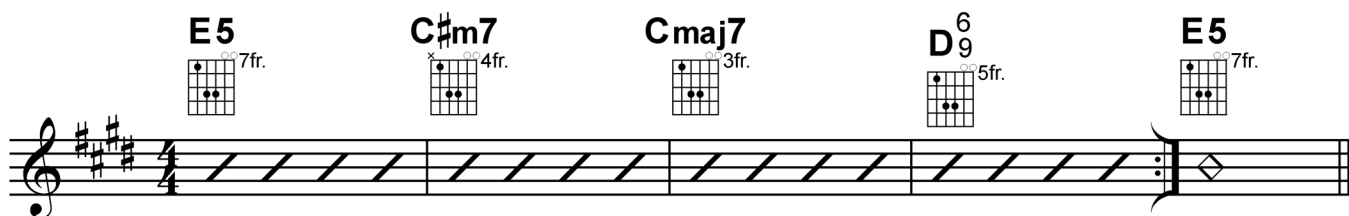
**G6**



## Shape Chord Progressions

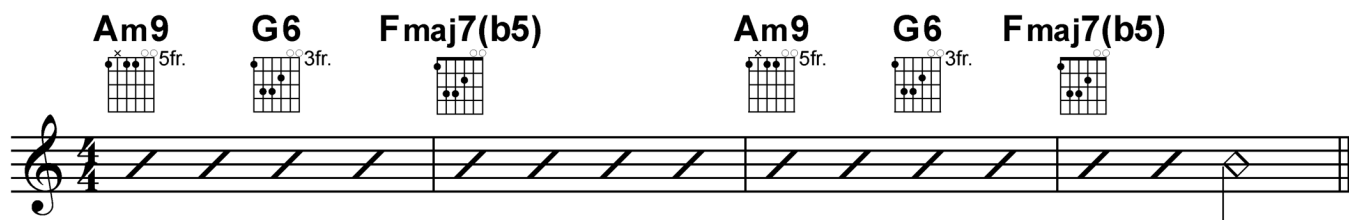
### Example 1

V-vim-IV-I in E with syncopation



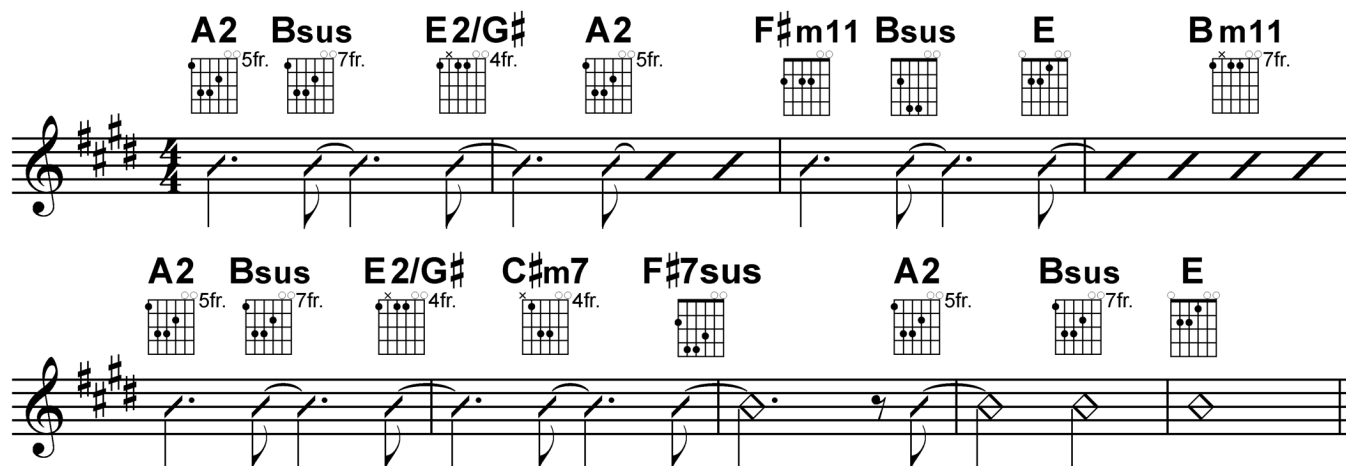
### Example 2

V-vim-IV-I in E with syncopation



### Example 3

V-vim-IV-I in E with syncopation



The musical notation for Example 3 is presented in two staves, both in the key of E major (indicated by three sharps: F#, C#, G#) and 4/4 time. The first staff shows a sequence of chords: A2 (5fr.), Bsus (7fr.), E2/G# (4fr.), A2 (5fr.), F#m11, Bsus, E, and Bm11 (7fr.). The second staff shows a sequence of chords: A2 (5fr.), Bsus (7fr.), E2/G# (4fr.), C#m7 (4fr.), F#7sus, A2 (5fr.), Bsus (7fr.), and E. The notation includes a treble clef, a key signature of three sharps, and a 4/4 time signature. The music features syncopation, with notes often starting on the off-beat. The first staff ends with a double bar line, and the second staff continues the sequence.