I put this document together in an effort to collect virtually all of the fingerings of CAGED shapes, scales, and arpeggios used in the lesson materials on the HighCountryGuitar.com website into one single place so that it can be printed out for practicing at home when you’re off your computer (it’s good to get away from the computer once in a while!). While it is not intended to show every single possible fingering of a given scale/mode/arpeggio, it will provide you with a solid framework on which you’ll be able to build your knowledge and skills. With this foundation, you’ll have a much better grasp on the layout of the fretboard, making it much easier for you to expand your knowledge into more complex concepts.

This is not intended as a lesson book. If you don’t understand the material you find here, check out the lessons at HighCountryGuitar.com. They are quick and free.

**Why CAGED First?**

There’s some debate among guitar teachers and players about whether the “CAGED system” is a useful tool. To me, there’s no doubt about it. While there are certainly other ways to visualize the neck of the guitar, my personal feeling is that CAGED is as good of a start as you can get. To me, it is a question of taking the familiar (in this case, the open-position “cowboy chords” of C, A, G, E, and D) and using it as a framework for concepts that are less familiar and/or more complex.

It is important to understand, though, that CAGED is NOT an all-encompassing system for understanding music, music theory, etc. It is simply a broad roadmap of the neck of the guitar in any key. I often draw an analogy between CAGED and a map of the U.S. Interstate Highway System--it can get you to Chicago, but it can’t get you to your mom’s house in the suburbs. But still--if it helps you get from New York to Chicago, it’s quite useful.

Also be aware that you’re likely to find some CAGED shapes more useful than others. This is perfectly OK. I personally find that most of the time, three of the five CAGED shapes are enough for me to cover the entire range of the fretboard.

I also think that knowledge of scales and modes is useless without a harmonic context--in other words, they don’t mean much unless you hear them in relation to a chord. In the diatonic world, the CAGED shapes can provide a basic harmonic context for a scale, and throughout this book I show all scale and arpeggio fingerings in relation to CAGED shapes. When you are practicing a scale, arpeggio, etc., play the chord first, and then play the scale, and then play the chord again so that you can hear how the sounds of the chord & scale are related.

**Seeing Root Notes**

As you work with the patterns in this book, I suggest that you learn to orient them around the locations of the root notes (labeled with a “1” in the diagrams). Learning the notes on the 5th & 6th strings would make a good starting point, as all of the CAGED shapes, scale fingerings, and arpeggios can be situated by placing the root on either the 5th or 6th string.

**What You’ll Find at HCG**

At HighCountryGuitar.com, you’ll find lessons and other resources to help you build your mastery of these concepts. All of the lessons are free. If you like the material you have found here and on the website, please consider supporting it by donating via PayPal. It is the only source of income for HCG, and I appreciate every penny!
The CAGED System Fingerings

There are 2 ways to think about using CAGED for minor keys. Either one works, and will get you to the same scale and mode fingerings.

The first is to use the “relative major”. Any minor key has a relative major key that you can think of as being virtually interchangeable. So, for example, if you want to locate scale/mode fingerings for F#m, you simply apply the CAGED “A” shape because A major is the relative major of F#m. Use this chart as a quick reference for relative major & minor keys.

<table>
<thead>
<tr>
<th>Major</th>
<th>A</th>
<th>B</th>
<th>B</th>
<th>C</th>
<th>C#/Db</th>
<th>D</th>
<th>E</th>
<th>E</th>
<th>F</th>
<th>F#/Gb</th>
<th>G</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rel. Minor:</td>
<td>F#m</td>
<td>G</td>
<td>G#m</td>
<td>A</td>
<td>A#/Bbm</td>
<td>B</td>
<td>C</td>
<td>C#m</td>
<td>D</td>
<td>D#/Ebm</td>
<td>E</td>
<td>Fm</td>
</tr>
</tbody>
</table>

Minor CAGED shapes

The other way you can think about how to use CAGED for minor keys is to use the equivalent of CAGED shapes for minor chords. A couple of these—the Em and Am shapes—should be pretty familiar. The other shapes may be less familiar to you, but can be quite useful. As always, remember that these shapes are intended more as guideposts than actual chord voicings. The shapes are shown 2 different ways, one with the root, b3, and 5 labeled, and the other shows how the shape sits in relation to its corresponding major CAGED shape.
The CAGED shapes
and all corresponding arpeggios
(major triads, major 7, dominant 7, minor triad, minor 7)

NOTE: When the same note may be played in two different places, both options are shown in parentheses.
The CAGED shapes correspond very clearly to the fingerings of the pentatonic scale. Notice that if you use the CAGED shapes for minor keys (using relative minor as described on p. 2) you arrive at the same fingerings for the pentatonic scale that corresponds to it.

### Major Pentatonics

![Major Pentatonic Scales Diagram](image)

### Minor Pentatonics

![Minor Pentatonic Scales Diagram](image)
The Diatonic Modes

These are the five single-position fingerings for the diatonic modes. They are named according to the lowest note of the fingering. It is essential to understand that the names of these are **simply the names for the fingerings**. They are applied by thinking in terms of enharmonic modes--depending on where you place them, any fingering can be used to play in any mode.

For example, if you are playing in the A mixolydian mode using the “F# phrygian” fingering, it is important to remember that you are actually in A mixolydian, not F# phrygian. This is an important distinction, and is in fact the source of a lot of peoples' confusion about the modes, so watch out for it.

On the next couple of pages, you will see how these correspond to the CAGED shapes, depending on what mode you want to play in. And in the appendix, you will find charts that show what fret to place each fingering on to play in a given mode.

For a thorough explanation of the Modes, visit the Modes Workshop at [HighCountryGuitar.com](http://HighCountryGuitar.com).
The Major Modes
(Ionian, Lydian, and Mixolydian)

The “major” modes are the ones that contain a major 3rd degree and work over major chords—the Ionian, Lydian, and Mixolydian modes. The HCG Modes Workshop has more detail about what modes work with what chords.

### The Ionian Mode

To play in the IONIAN mode, place the mode fingerings with the CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.

### The Lydian Mode

To play in the LYDIAN mode, place the mode fingerings with the CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.

### The Mixolydian Mode

To play in the MIXOLYDIAN mode, place the mode fingerings with the CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.
The Minor Modes
(Dorian, Phrygian, and Aeolian)

The “minor” modes are the ones that contain a minor 3rd degree and work over minor chords—the Dorian, Phrygian, and Aeolian modes. Check the HCG Modes Workshop for more detail about what modes work with what chords.

The Dorian Mode

To play in the DORIAN mode, place the mode fingerings with the minor CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.

The Phrygian Mode

To play in the PHRYGIAN mode, place the mode fingerings with the minor CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.

The Aeolian Mode

To play in the AEOLIAN mode, place the mode fingerings with the minor CAGED shapes as shown. It is helpful to think in terms of where the root notes sit.
The Locrian Mode and the m7b5 Arpeggio

I gave this mode its own page because it’s such an odd bird. As a general rule, it’s pretty rare (practically unheard of outside of jazz) to actually play in the locrian mode. I literally cannot name a single song, or even a portion of a song that is more than about one measure long, that is in locrian. This is largely because the mode contains a flatted 5th degree, which makes it inherently unstable sounding, much more so than the other six modes. Music simply does not want to stay in the locrian mode for very long. However, when using modes, I personally use the locrian fingering all the time because it sits nicely within a 4-fret span, with no notes that jut outside of the position.

The primary arpeggio created from the locrian mode is the m7b5, sometimes referred to as a “half diminished” chord. The m7b5 chord is spelled just like it sounds—a m7 chord but with a b5: 1 - b3 - b5 - b7. As I said, it is rare to actually play over a m7b5 chord (unless you play jazz). However, a m7b5 arpeggio is actually pretty easy to play, and there are a couple of contexts where it is easy to apply and can sound really cool.

From the 3rd of a dominant 7 chord, or from the 3rd in the mixolydian mode. For example, if you are in the C mixolydian mode, the 3rd is E. Try playing an Em7b5 arpeggio in the C mixolydian mode, or over a C7 chord. This gives you E, G, Bb, and D—the 3rd, 5th, b7, and 9th of a C7, therefore implying the sound of a C9 chord.

From the 6th of a minor chord, or from the 6th in the dorian mode. For example, if you are in the A dorian mode, play a m7b5 arpeggio from the 6th (F#). This gives you F#, A, C, and E—the 6th, root, 3rd, and 5th, implying a minor 6th chord, which has a rather spicy, jazzy sound.

Clusters. Since the m7b5 arpeggios don’t readily compare to the CAGED shapes, I find it easier to think in terms of “clusters” of notes on groups of 3-4 strings. If you can learn the fingerings a few of these clusters based on where the root note sits, it is fairly easy to apply them as described above.

m7b5 Arpeggios & Clusters
3-Note-Per-String “Horizontal” Fingerings for the Modes

To get around the fretboard a bit more efficiently, some players like to use scale fingerings that involve 3 notes per string. This results in a scale fingering that covers more of the neck horizontally than the single-position “modal” fingerings covered on previous pages. There are 7 fingerings total, one for each of the 7 modes. Each fingering is named based on its lowest note, but can be used for any mode depending on where you place them on the fretboard.

Horizontal arpeggios

Because these horizontal fingerings cover more frets, they span two different CAGED shapes--the major arpeggios span the E shape on the lower strings and the D shape on the upper strings, and the minor arpeggios span the Em shape on the lower strings and the Dm shape on the upper strings. Be aware that there are lots of different ways to play these arpeggios--the ones shown here are simply the ones that correspond to the horizontal mode fingerings.


## Appendix 1: Table of Major Scales and Piano Keyboard

### Table Of Major Scales

<table>
<thead>
<tr>
<th>Key</th>
<th>Key Signature</th>
<th>I Tonic or &quot;root&quot;</th>
<th>II (IX)</th>
<th>III</th>
<th>IV (XI)</th>
<th>V Dominant</th>
<th>VI (XIII)</th>
<th>VII</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td>A</td>
<td>B</td>
<td>C#</td>
<td>D</td>
<td>E</td>
<td>F#</td>
<td>G#</td>
<td>A</td>
</tr>
<tr>
<td>Bb</td>
<td></td>
<td>Bb</td>
<td>C</td>
<td>D</td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>Bb</td>
</tr>
<tr>
<td>B</td>
<td></td>
<td>B</td>
<td>C#</td>
<td>D#</td>
<td>E</td>
<td>F</td>
<td>F#</td>
<td>G#</td>
<td>A#</td>
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<tr>
<td>C</td>
<td></td>
<td>C</td>
<td>D</td>
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<td>F</td>
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<td>E#</td>
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<td>A#</td>
<td>B#</td>
<td>C#</td>
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<tr>
<td>Db</td>
<td></td>
<td>Db</td>
<td>Eb</td>
<td>F</td>
<td>Gb</td>
<td>Ab</td>
<td>Bb</td>
<td>C</td>
<td>Db</td>
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<td>D</td>
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<td>D</td>
<td>E</td>
<td>F#</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C#</td>
<td>D</td>
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<tr>
<td>Eb</td>
<td></td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>Ab</td>
<td>Bb</td>
<td>C</td>
<td>D</td>
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<td>E</td>
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<td>F#</td>
<td>G#</td>
<td>A</td>
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<td>C#</td>
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<td>F</td>
<td>G</td>
<td>A</td>
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<td></td>
<td>F#</td>
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<td>A#</td>
<td>B</td>
<td>C#</td>
<td>D#</td>
<td>E#</td>
<td>F#</td>
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<tr>
<td>G</td>
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<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F#</td>
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<tr>
<td>Ab</td>
<td></td>
<td>Ab</td>
<td>Bb</td>
<td>C</td>
<td>Db</td>
<td>Eb</td>
<td>F</td>
<td>G</td>
<td>Ab</td>
</tr>
</tbody>
</table>

### I Chord:
- Major (maj7)
- Minor (m7)
- Minor (m7)
- Major (maj7)
- Major (maj7)
- Minor (m7)
- Diminished (m7b5)

### Mode:
- Ionian
- Dorian
- Phrygian
- Lydian
- Mixolydian
- Aeolian
- Locrian

### Note:
The keys of A#, D#, G#, and Gb are "theoretical keys" and seldom, if ever, used in the real world.

### Piano Keyboard Diagram

![Piano Keyboard Diagram]

(W = Whole Step, H = Half Step)
Appendix 2: Fretboard chart

Use this chart to identify the notes as they sit on the fretboard of the guitar. It is especially important to know the notes on the 6th string because they serve as the root notes for all of the fingerings in this booklet and on the HCG website.

<table>
<thead>
<tr>
<th>FRETS</th>
<th>STRINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>6-E</td>
</tr>
<tr>
<td>1</td>
<td>F</td>
</tr>
<tr>
<td>2</td>
<td>F#/Gb</td>
</tr>
<tr>
<td>3</td>
<td>G</td>
</tr>
<tr>
<td>4</td>
<td>G#/Ab</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
</tr>
<tr>
<td>6</td>
<td>A#/Bb</td>
</tr>
<tr>
<td>7</td>
<td>B</td>
</tr>
<tr>
<td>8</td>
<td>C</td>
</tr>
<tr>
<td>9</td>
<td>C#/Db</td>
</tr>
<tr>
<td>10</td>
<td>D</td>
</tr>
<tr>
<td>11</td>
<td>D#/Eb</td>
</tr>
<tr>
<td>12</td>
<td>E</td>
</tr>
</tbody>
</table>

And, of course, after the 12th fret, the notes start repeating themselves an octave higher, so you can figure it out from here!

******************************************************************************

Appendix 3: Table of Relative Major & Minor Keys

This table appears earlier in this book, but I had some extra space so I figured I’d add it here at the end too, so that it would be easy to find.

<table>
<thead>
<tr>
<th>Major Key</th>
<th>A</th>
<th>Bb</th>
<th>B</th>
<th>C</th>
<th>C#/Db</th>
<th>D</th>
<th>Eb</th>
<th>E</th>
<th>F</th>
<th>F#/Gb</th>
<th>G</th>
<th>Ab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Relative Minor</td>
<td>F#m</td>
<td>Gm</td>
<td>G#m</td>
<td>Am</td>
<td>A#m/Bbm</td>
<td>Bm</td>
<td>Cm</td>
<td>C#m</td>
<td>Dm</td>
<td>D#m/Ebm</td>
<td>Em</td>
<td>Fm</td>
</tr>
</tbody>
</table>
Appendix 4: The One-Page Bible
A quick reference for all CAGED, pentatonic, and mode fingerings

The One-Page Bible
for HighCountryGuitar.com and the Peak Guitar iPad app

CAGED Shapes and pentatonic scales
The shapes in each vertical column occur together in the same position on the neck.

CAGED Shapes (major)

CAGED "C" Shape

CAGED "A" Shape

CAGED "G" Shape

CAGED "E" Shape

CAGED "D" Shape

CAGED Shapes (minor)

CAGED "Am" Shape

CAGED "F#m7" Shape

CAGED "Em" Shape

CAGED "Dm" Shape

CAGED "Bm7" Shape

CAGED Shapes (pentatonic)

"C/Am shape" pentatonic

"A/F#m7 shape" pentatonic

"G/Em shape" pentatonic

"E/Dm shape" pentatonic

"D/Bm7 shape" pentatonic

5 "Modal" Fingerings for the Modes

Locrian/Ionian

Dorian

Phrygian/Lyedian

Mixolydian

Reolian

Note: It will be the Locrian mode if you start on the first (lowest) note of the fingering, and it will be the Ionian mode if you start on the second note of the fingering.

Note: It will be the Phrygian mode if you start on the first (lowest) note of the fingering, and it will be the Lydian mode if you start on the second note of the fingering.

7 "Horizontal" Fingerings for the Modes

Ionian

Dorian

Phrygian

Lydian

Mixolydian

Reolian

Locrian