



GARY VOGENSEN'S

C·A·G·E·D

S Y S T E M

Workout
Vol.1

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Note. The titles below correspond to the menu items on the DVD but do not include all menu items.

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Menu Item: The Caged System

Sub Menu Item: Caged System Intro

Thank you for purchasing my CAGED workout DVD. It is my honor to be a part of your growth.

So, why another how to play video? I'll tell you. The majority of the instructional videos I've seen focus on performance and demonstration. I've often found myself saying, "I wish this person would slow down and explain what's happening." I wanted to create a space where folks could get through the essential first steps toward fretboard knowledge in an efficient, palatable way.

I've found in my teaching practice that my students do best when I practice along with them, especially in the beginning. As you study this companion booklet and play the exercises along with me, a mental picture of the neck based on the scales arpeggios and chord forms will emerge. This will allow you to see and hear music in the same way professional musicians do and will set the stage for further study in whatever style you wish to pursue. Also, it may well give you a new visual perspective that will allow you to watch another player and "get" what they are doing. A satisfying experience indeed!

I feel strongly that private instruction is important if not essential. So unless you're in a cabin out on the tundra somewhere...get yourself a qualified teacher who understands what we're doing together here. It can make all the difference in the world.

Now it's time to open your heart, your ears and your mind, relax your physical body and do your best. As you have faith in the study process, you will be rewarded.

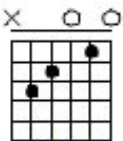
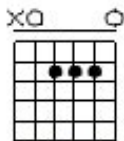
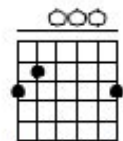
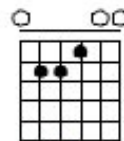
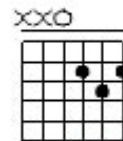
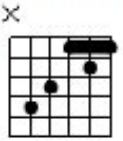
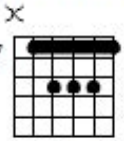


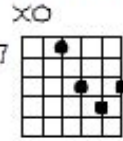
Yours in study,



P.S. I almost forgot....don't forget to HAVE FUN!!

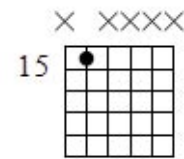
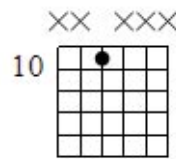
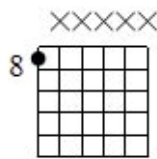
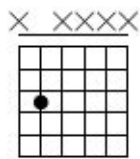
Five chord forms

Below you will see chord diagrams for the 5 major chord forms (CAGED) in open position and in the barred fashion. In this case we're barring at the 7th fret but in fact you can barre them anywhere you want. Do not be discouraged if you find some of these fingerings challenging. As you persist you will find that over time the ligaments and muscles of your forearm, hand and fingers will stretch to accommodate the fingerings. Good form is crucial. Keep your wrist arched and your thumb on the back of the neck and cultivate the sense of "pinching" the neck between your thumb and fingers.

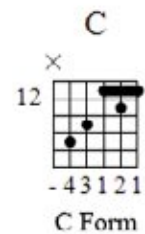
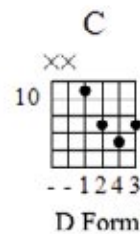
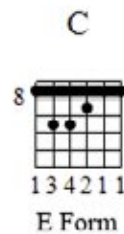
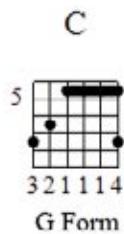
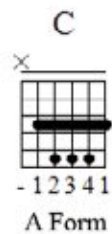
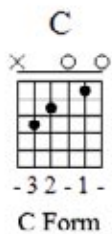
<p>C</p>  <p>- 3 2 - 1 -</p>	<p>A</p>  <p>- - 1 2 3 -</p>	<p>G</p>  <p>2 1 - - - 3</p>	<p>E</p>  <p>- 2 3 1 - -</p>	<p>D</p>  <p>- - - 1 3 2</p>
<p>C Form</p>  <p>- 4 3 1 2 1</p>	<p>A Form</p>  <p>- 1 2 3 4 1</p>	<p>G Form</p>  <p>3 2 1 1 1 4</p>	<p>E Form</p>  <p>1 3 4 2 1 1</p>	<p>D Form</p>  <p>- - 1 2 4 3</p>

Five C Major chords

As long as the root tone of the chord form is a C the chord will be a C Major chord. Another way to say this is that any of the 5 chord forms can be a C chord if placed in the proper place. We will be working with 4 C notes on your guitar.



Here are the 5 C chords we will be using as a basis for everything to come.



Simple Melody

Here you will find a very simple melody: the first seven notes of the nursery rhyme Mary Had A Little Lamb. The tabs that follow mimic what I've played on the video. We've added some extra tabs that were not played on the DVD. Roman numerals indicate position. Position indicates the location of the index finger. For example, in fifth position (V), the index finger is based on the fifth fret.

C Form I (First Position)

Not on DVD

A Form II (Second Position)

Not on DVD

G Form V (Fifth Position)

Not on DVD

E Form VII (Seventh Position)

Not on DVD

D Form X (Tenth Position)

On DVD

C Form XII (Twelfth Position)

Not on DVD

Sub Menu Item: Scales, Chords and Arpeggios

Most of us started out strumming a few chords on a guitar. While this is not a music theory course it can be of value to learn a bit about how chords are constructed and how they relate to scales. Chords come from scales. What we call a “triad” is a 3 note chord. Three notes are selected or “culled” from a scale usually in 3rds and then sounded together. For example, the C major chords you are learning are constructed using C E and G (root, third & fifth) from a Cmajor scale.

Let's look at that scale in standard notation and tab:

First play through (up only)

C D E F G A B C
 TAB 3 0 2 3 0 2 0 1

Second play through (up and back)

TAB 3 0 2 3 0 2 0 1 1 0 2 0 3 2 0 3

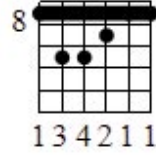
We can isolate the 1st, 3rd, and 5th notes in that scale (C Root, E 3rd & G 5th). Any C major chord you will play in this study will have some combination of those three notes. The first position C major chord, for example, is a 5 string chord made up of three notes. How can this be? If we notice the 5th and 2nd strings are both C's an octave apart. The 4th and 1st strings are both E's an octave apart, and the G is played on the 3rd string. So we have a 5 note chord that's built from a simple triad.

An arpeggio is simply chord tones played separately.

C D E F G A B C
 TAB 3 0 2 3 0 2 0 1

Again we're using the E form C chord with a barre at the 8th fret to illustrate chord forms, scale forms and arpeggios in major, minor, and dominant.

C major



Scale:

Scale notation in 4/4 time, showing the C major scale starting at the 8th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The scale is presented in two systems, each with a musical staff and a corresponding guitar TAB staff. The TAB staff shows fret numbers for each string.

System 1 (Ascending and Descending):

- Musical staff: C4 (8th fret), D4 (9th), E4 (10th), F#4 (10th), G4 (10th), A4 (10th), B4 (10th), C5 (10th), B4 (10th), A4 (10th), G4 (10th), F#4 (10th), E4 (10th), D4 (9th), C4 (8th).
- TAB: 8-10 7-8 | 10 7-9 10 | 7-9 10 8 | 10 7-8 10 | 8-7 10 8 | 10-9 7 10

System 2 (Ascending and Descending):

- Musical staff: C4 (8th), D4 (9th), E4 (10th), F#4 (10th), G4 (10th), A4 (10th), B4 (10th), C5 (10th), B4 (10th), A4 (10th), G4 (10th), F#4 (10th), E4 (10th), D4 (9th), C4 (8th).
- TAB: 9 7 10 8 | 7 10 8 7 | 8 10 | 8 10 | 8

Arpeggio:

Arpeggio notation in 4/4 time, showing the C major arpeggio starting at the 8th fret. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The arpeggio is presented in two systems, each with a musical staff and a corresponding guitar TAB staff. The TAB staff shows fret numbers for each string.

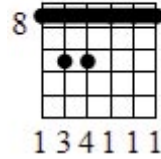
System 1 (Ascending and Descending):

- Musical staff: C4 (8th), E4 (10th), G4 (10th), C5 (10th), B4 (10th), A4 (10th), G4 (10th), F#4 (10th), E4 (10th), C4 (8th).
- TAB: 8 7 10 10 | 9 8 8 8 | 9 10 10 7 | 8

Note that this scale is written in the key of C minor or E flat (three flats). However we're playing it with an A natural and a B natural. This gives us what's called a C ascending melodic minor scale (also called C jazz minor). For you jazzers this scale and arpeggio can be superimposed over dominant chords to great effect.

Also note that you can completely ignore the previous paragraph if it makes no sense and still win the battle. Play on!

C minor



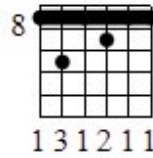
Scale:

Arpeggio:

This scale is written in the key of F (one flat) because the dominant chord is generated off of the 5th degree of a major scale...

Also note that you can completely ignore the previous paragraph and still win the battle. Play on!

C dominant 7



Scale:

Arpeggio:

Main Menu Item: Exercises

Sub Menu Item: intro to exercises

Position based playing

Guitar is a position based instrument. Positions are often indicated using Roman Numerals (I = first pos., VI = sixth pos. etc.). Playing from a position pre-assigns each finger to a specific fret. The position you are playing in is determined by the location of your index or first finger. For example, if you're in first position, your index finger is based on the first fret. Therefore your second finger handles the second fret, third finger / third fret and fourth finger / fourth fret. If you're in 6th position the arrangement will be 1st finger / 6th fret, 2nd finger / 7th fret, 3rd finger / 8th fret, 4th finger / 9th fret.

In any position, the outside fingers can stretch one more fret. In 6th position, for example, the index can stretch to the 5th fret and the pinky or 4th finger can stretch to the 10th fret.

Left Hand Fingers

As you play the scales and the arpeggios there are a couple of things I want you to remember to do. First, as you ascend (go up the scale....low notes to high notes), hold each note down until you've played all and are moving on to the next string. As you descend, place all notes down as you arrive at the new string. This takes all the "guess work" out of the game and you'll be amazed at what this will do for your speed and accuracy in memorizing the exercises and for your ability to play without looking at the neck.

Another exercise I demonstrate and have found extremely valuable is to, without playing anything, choose a scale pattern and move from string to string placing the appropriate fingers down on each string. This can help to imprint the scale pattern in the brain...a good thing for sure.

Picking

So much has already been said about picking and every great player that I've observed has his or her own twist on the subject. I do have a few suggestions regarding picking. In the Gaining Speed section I suggest setting your metronome to 60 (this means 1 beat per second) and play through the exercise in quarter notes using all downstrokes; one note per beat. In this context you'll be using rest strokes allowing the pick to come to rest on the adjacent string. When you move to eighth notes (2 notes per beat) you'll use what we call alternate picking. This means using down and up strokes. If you think about it, each downstroke requires an upstroke to set up for the next downstroke. When you move to eighth notes with alternate picking, you're using those upstrokes to get through the exercise twice as fast. This is not a race. If you need to set the metronome to a slower rate for the eighth notes DO IT. The important thing is that you play through any exercise in a smooth, relaxed fashion.

Sub Menu Item: Chords, Scales and Arpeggios

Major

C Form Scale

I (First Position)

Musical notation for the C Form Scale in the first position. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 3 0 2 3 | 0 2 0 1 | 3 0 1 3 | 1 0 3 1 | 0 2 0 3 | 2 0 3 2.

Continuation of the C Form Scale in the first position. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 0 3 1 0 | 1 3 0 2 | 3 3 |

C Form Arpeggio

Musical notation for the C Form Arpeggio. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: C4 (quarter), E4 (quarter), G4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), C4 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 3 2 0 1 | 0 3 0 1 | 0 2 3 3 | 0 3 3 |

A Form Scale

II

Musical notation for the A Form Scale in the second position. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 3 5 2 3 | 5 2 4 5 | 3 5 1 3 | 5 3 1 5 | 3 5 4 2 | 5 3 2 5 |

Continuation of the A Form Scale in the second position. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 3 2 5 3 | 1 3 5 2 | 3 5 3 |

A Form Arpeggio

Musical notation for the A Form Arpeggio. The notation consists of a treble clef, a 4/4 time signature, and a single melodic line. The notes are: A3 (quarter), C4 (quarter), E4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), A3 (quarter). Below the staff is a guitar tablature with six lines. The notes are represented by numbers: 3 2 5 5 | 5 3 5 5 | 5 2 3 3 | 3 |

A Form Alternate Scale

IV

A Form Alternate Arpeggio

G Form Scale

V

G Form Arpeggio

E Form Scale

VII

Musical notation for E Form Scale VII. The first system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 8 10 7 8 | 10 7 9 10 | 7 9 10 8 | 10 7 8 10 | 8 7 10 8 | 10 9 7 10. The second system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 9 7 10 8 | 7 10 8 7 | 8 10 | 8 10 | 8.

E Form Arpeggio

Musical notation for E Form Arpeggio. The first system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 8 7 10 10 | 9 8 8 8 | 9 10 10 7 | 8.

E Form Alternate Scale

IX

Musical notation for E Form Alternate Scale IX. The first system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 8 10 12 8 | 10 12 9 10 | 12 9 10 12 | 10 12 8 10 | 12 10 8 12 | 10 12 10 9. The second system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 12 10 9 12 | 10 8 12 10 | 8 10 10 | 8.

E Form Alternate Arpeggio

Musical notation for E Form Alternate Arpeggio. The first system shows a standard staff with a treble clef and a 4/4 time signature, followed by a guitar TAB staff with fret numbers: 8 12 10 10 | 9 12 8 12 | 8 12 9 10 | 10 12 8.

D Form Scale

X

D Form Arpeggio

C Form Scale

XII

C Form Arpeggio

Minor

C Minor Form

I

T
A
B

C Minor Form Arpeggio

T
A
B

A Minor Form Scale

II

T
A
B

A Minor Form Arpeggio

T
A
B

A Minor Form Alternate Scale

III

A Minor Form Alternate Arpeggio

G Minor Form Scale

V

G Minor Form Arpeggio

Note the different order of delivery....it's the way I played it on the DVD.

E Minor Form Scale

VII

E Minor Form Alternate Scale

VIII

E Minor Form Arpeggio

VII

E Minor Form Alternate Arpeggio

VIII

D Minor Form Scale

X

D Minor Form Arpeggio

C Minor Form Scale

XII

C Minor Form Arpeggio

Dominant

C Dominant Form Scale

I

C Dominant Form Arpeggio

A Dominant Form Scale

II

A Dominant Form Arpeggio

A Dominant Form Alternate Scale

III

A Dominant Form Alternate Arpeggio

G Dominant Form Scale

V

G Dominant Form Arpeggio

E Dominant Form Scale

VII

Musical notation for E Dominant Form Scale VII. The first system shows the scale in a treble clef, 4/4 time, with a TAB staff below it. The second system shows the scale in a treble clef, 4/4 time, with a TAB staff below it.

E Dominant Form Arpeggio

Musical notation for E Dominant Form Arpeggio. The first system shows the arpeggio in a treble clef, 4/4 time, with a TAB staff below it. The second system shows the arpeggio in a treble clef, 4/4 time, with a TAB staff below it.

E Dominant Form Alternate Scale

VIII

Musical notation for E Dominant Form Alternate Scale VIII. The first system shows the scale in a treble clef, 4/4 time, with a TAB staff below it. The second system shows the scale in a treble clef, 4/4 time, with a TAB staff below it.

E Dominant Form Alternate Arpeggio

Musical notation for E Dominant Form Alternate Arpeggio. The first system shows the arpeggio in a treble clef, 4/4 time, with a TAB staff below it. The second system shows the arpeggio in a treble clef, 4/4 time, with a TAB staff below it.

D Dominant Form Scale

X

D Dominant Form Arpeggio

C Dominant Form Scale

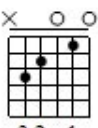
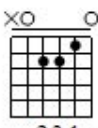
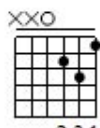

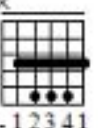
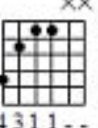
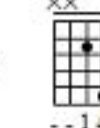
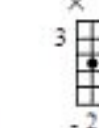
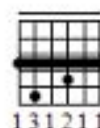

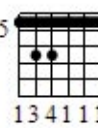
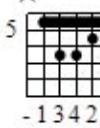
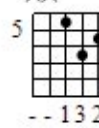
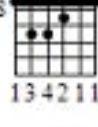
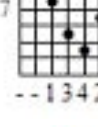
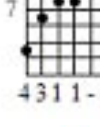
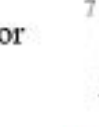
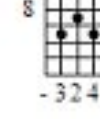
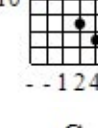
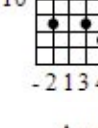
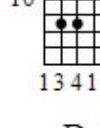
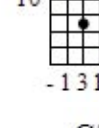


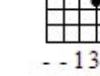

XII

C Dominant Form Arpeggio

Main Menu Item: Application

Same lick 5 ways (Note that the standard notation indicates an E flat but we're actually bending to an E natural...the bend is indicated on the TAB)

Chord progression 5 ways

<p>C</p>  <p>-32-1-</p>	<p>Am</p>  <p>--231-</p>	<p>Dm</p>  <p>---231</p>	<p>G7</p>  <p>32---1</p>	
<p>C</p>  <p>-12341</p>	<p>Am</p>  <p>4311--</p>	<p>Am</p>  <p>--1444</p>	<p>Dm7</p>  <p>-2134-</p>	<p>G7</p>  <p>131211</p>
<p>C</p>  <p>5321114</p>	<p>Am</p>  <p>5134111</p>	<p>Dm</p>  <p>5-13421</p>	<p>G7</p>  <p>5--1324</p>	
<p>C</p>  <p>8134211</p>	<p>Am</p>  <p>--1342</p>	<p>Dm</p>  <p>4311--</p>	<p>Dm</p>  <p>--1444</p>	<p>G7</p>  <p>-3241-</p>
<p>C</p>  <p>--1243</p>	<p>Am7</p>  <p>-2134-</p>	<p>Dm</p>  <p>134111</p>	<p>G7</p>  <p>-13141</p>	
<p>C</p>  <p>-43121</p>	<p>Am</p>  <p>-13421</p>	<p>Dm</p>  <p>--1342</p>	<p>G7</p>  <p>32411-</p>	

Bonus Item!!

Here you will find a melodic idea that can be played over the C, A minor, F, G in the "Chord progression 5 ways" section. This is not on the DVD. This simple motif includes movement along scale tones and arpeggiated movement and can be the basis for jazzy and bluesy lines. See if you can hear and feel the difference between the scale based movement and the arpeggiated movement. Note that "fs" means finger stretch.

C Form I

C Form I

A Form fs II

A Form fs II

A Form Alternate fs IV

G Form fs fs IV

G Form **fs** **fs** **V**

E Form **VII**

E Form Alternate **fs** **IX**

D Form **X**

D Form **fs fs** **fs** **fs** **fs** **X**

C Form **XII**

C Form **XII**

Caged chords in other keys

Here are the caged forms for E Major chords. Simply on letter E in the word caged and proceed up the neck until you reach the letter E (EDCAGE). The chord forms remain the same, and they're executed in the same order. They're simply started on a different form. For the key of D the order of the forms will be DCAGED. For the key of F the order of the forms will be EDCAGE.

E O OO - 2 3 1 - -	E OX - - 1 2 4 3	E X 4 - 4 3 1 2 1	E X 7 - 1 2 3 4 1	E 9 3 2 1 1 1 4	E 12 1 3 4 2 1 1
D XXO - - - 1 2 3	D X 2 - 4 3 1 2 1	D X 5 - 1 2 3 4 1	D 7 3 2 1 1 1 4	D 10 1 3 4 2 1 1	D XX 12 - - 1 2 4 3
F 1 3 4 2 1 1	F XX 3 - - 1 2 4 3	F X 5 - 4 3 1 2 1	F X 8 - 1 2 3 4 1	F 10 3 2 1 1 1 4	F 13 1 3 4 2 1 1
Bb X - 1 2 3 4 1	Bb 3 3 2 1 1 1 4	Bb 6 1 3 4 2 1 1	Bb XX 8 - - 1 2 4 3	Bb X 10 - 4 3 1 2 1	Bb X 13 - 1 2 3 4 1