

| Lesson | Topic | Audio Used | Status | |
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| | | | Understood, Finished | Need to Revisit |
| Chapter 1 Concept | We go through the process of building chords off of each note in they key, giving us the foundation for all harmony in music. We also learn some simple moveable chord shapes. **Backing track Included** | Chapter 1 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side A Creative | Using the shapes from Ch. 1, we experiment with adding in open strings to get some really great sounds. | "Blackbird" Example | <input type="checkbox"/> | <input type="checkbox"/> |
| Side B Creative | Continuing with the shapes from Ch. 1, we experiment with creating melodies on top of the chords with a very simple approach. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Side C Creative | We turn these chords into small two note shapes. Very useful for a lighter sound or if you are trying to fit in a larger band. | None | <input type="checkbox"/> | <input type="checkbox"/> |

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| Chapter 2 Concept | And Diagram Review | Using the small chord shapes from Ch. 1, we find a variety of places to play them on multiple strings. **Backing track and Diagram Included** | Chapter 2 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side A Creative | | We write some riffs in a pop/hiphop context using the chords in the key. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Side B Creative | | We write some riffs in a rock context using the chords in the key. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Side C Practice | | Using the LRC shapes from the Fretboard Method, we play each chords arpeggio in one position. | Chapter 2 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side D Creative | | Continuing to use the LRC shapes, we talk about targeting chord tones within these shapes as the chords change in our improv. | Chapter 2 backing track | <input type="checkbox"/> | <input type="checkbox"/> |

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| Chapter 3 Concept | Knowing the 1, 4, and 5 chords are all major, we build a pentatonic scale off of each one. This will give us 3 different major pentatonic scales in the key. **Backing track Included** | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side A Practice | We learn and play a simple mechanical exercise to practice these major pentatonics. | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side B Practice | Using the same 1-4-5 pentatonics, we force ourselves to play all in one position, while always keeping the roots highlighted in our head. | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side C Creative | We add in the new notes from the pentatonic (the 2 and 6) to each chord, and see what kind of cool sounds we get. | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side D Practice | Using our knowledge of the chords, we look for shortcuts between them making it easier to move during our improvising. | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side E Practice (Ear Training) | We train our ears to hear these chord tones as we move through the 1-4-5 chords. | Chapter 3 backing track | <input type="checkbox"/> | <input type="checkbox"/> |

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| Chapter 4 Concept | We look at the minor chords (the 2,3, and 6) and play pentatonic off of each one. Much like the previous chapter, this will give us 3 different Minor Pentatonics in the key. **Backing track Included** | Chapter 4 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side A Practice | Repeating concepts from the previous chapter, just with minor. We go over some exercises and thought processes that make it easier to switch between each chord. | Chapter 4 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side B Creative | Repeating concepts from the previous chapter, just with minor. We use our ear to hear connections between each chord, and add in the new notes from the pentatonic (the 4 and b7). | Chapter 4 backing track | <input type="checkbox"/> | <input type="checkbox"/> |
| Side C Creative | I write a simple rhythm using all of the minor chords in the key. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Side D Concept | We introduce the last chord of the key, the 7 chord which is diminished. | Custom tracks for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Side E Practice | A recap of everything from the past two chapters, reviewing each chords pentatonic scale. | Chapter 2 backing track | <input type="checkbox"/> | <input type="checkbox"/> |

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Ear Training

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| | | | Understood, Finished | Need to Revisit |
| Ear Training Concept | We learn the most important fundamental of hear chord progressions, hearing root movements. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Side A Practice | Using our knowledge of chords in the key, we figure out which chords are major or minor in a logical way. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Side B Practice | We figure out the key of songs very quickly by finding unique chord groupings. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Side C Creative | We analyze some songs that may seem complex but are actually pretty simple. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Side D Creative | The opposite of the previous lesson, we analyze songs that seem simple but are actually complex. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | We fill out the entire note hierarchy of the 5 chord, discovering its unique qualities. We also go over the concept of a "Set Up" chord. **Backing track Included** | 5 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Creative | We go over the sound of Major Vs. Dominant. We also add in the 2 and 6 from the pentatonic to see what they do to these two chord types. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3 Concept | Introduce Suspended chords and various modifications we can make to them. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Concept | We discuss chord symbols and how to interpret them when reading a chord chart. **Cheat-Sheet Included** | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Creative | We go over a myriad of songs that use the 5 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Practice | We discuss playing leads and melodies over the 5 chord with an emphasis on its color note, the b7. | 5 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 7 Concept | We go over the very common concept of mixing major and dominant over a dominant 7 chord. | 5 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 8 Creative | A discussion of a few short parts I wrote featuring the 5 chord in a variety of styles. | Original Parts | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 9 Concept | Introduction to the idea of "Chord vs Chord", where we memorize how notes function over multiple chords. This can give you a cheat code when it comes to writing/improvising over different chords. **Diagram Included** | None | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | We fill out the entire note hierarchy for the 4 chord, and discuss why it is so popular. **Backing track Included** | The 4 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Concept | Another Chord Vs Chord lesson, and the introduction to the incredibly valuable concept I call Pretend Chords. **Diagram Included** | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3 Creative | Chord Lesson. We add in every other note into the chord and see what cool shapes/voicings we get. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Creative | We apply the Pretend Chord concept in a band situation. Meaning, one instrument plays the 4 chord and the other Pretends something else. | Custom tracks for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Creative | We go over a wide variety of songs that feature the 4 chord in different ways. | Various songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Practice | Leads over the 4 chord. Featuring the color note as well as some Pretend Chords. | The 4 Chord backing track. | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 7 Creative | I wrote a few things that feature the 4 chord. We hear them and then I talk about them. | Parts written for this lesson. | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 8 Creative | I wrote a solo using many of the concepts discussed in this series. I play it and then go over it. | The 4 Chord Backing Track | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | We go over the note structure and hierarchy for the 6 chord, as well as the origin of minor keys. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Concept | We look at minor keys from two approaches, thinking of the 6 chord as the 6 chord, or thinking about it as a *1* chord. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3 Creative | Chord lesson. We go over all of the notes we can add to the chord for various shapes/voicings. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Concept | Progressions that feature the 6 chord, primarily the connection between the 6 and 4 chord. **Backing track Included** | The 6 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Concept | Continuing with progressions featuring the 6 chord, with a focus on a Set Up chord called the "5 of 6". This is a very important lesson that should be understood 100%, as it is the precursor to the Spicy 3, the most common out-of-key chord in history. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Practice | Leads over the 6 chord, in particular moving from 6 to 4. | The 6 Chord Backing Track, and another custom track | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 7 Practice | Leads over the 6 chord, in particular over the Set Up chord called the "5 of 6". | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 8 Creative | We use all of these sounds as leads over a 12 bar blues. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 9 Creative | We go over a metric ton of songs that feature the 6 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 10 Creative | I wrote a piece that features the 6 chord and a variety of other things. I play the tune and then talk about it. | LoG's mini song | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 11 Practice | A final Chord vs Chord lesson, going through some very valuable connections to other chords. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | Note structure and Hierarchy of the 2 chord. We talk about how it is the easiest minor sound to play, and how it is the relative minor to the 4 chord. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Creative | Chord Lesson. We go over some chord voicings, in particular shapes that have the natural 6. We also go over some progressions that use the 2 chord, and how to not confuse it with the 6 chord. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3 Practice | We go over playing melodies and leads over the 2 chord, featuring the natural 6. **Backing track Included** | The 2 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Practice | We talk about a myriad of Pretend chords that function alongside the 2 chord. | The 2 Chord Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Concept | We go over the insanely common sound of mixing major and minor over a Dominant Chord. Mandatory if you're playing blues, classic rock, country, jazz, or anything that features a Dominant chord. | Custom track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6A Practice | Part 1 of learning songs for a funk-rock-r&b gig, where the 2 chord is quite common. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6B Practice | Part 2 of learning songs for a funk-rock-r&b gig, where the 2 chord is quite common. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 7 Practice | I go over a bunch of songs I like to use as backing tracks for the 2 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 8 Concept | Basic intro to the sound of Melodic Minor which is the 2 chord with a natural 7. | Custom Tracks for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 9A Creative | I wrote a short piece that uses the sound of the 2 chord, and Melodic Minor. I play it and then talk about it. | LoG's Mini Song | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 9B Creative | A Cubase Project file walkthrough of the song so you can see how I made it. | LoG's Mini Song | <input type="checkbox"/> | <input type="checkbox"/> |

Part 10
Creative

We talk about using the Chord Vs
Chord mindset in your songwriting.

Another LoG Mini Song



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| Part 1 Concept | Note Structure and Hierarchy for the 3 chord. A very unique sound that is rare but useful. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Concept | We go over the idea of Autopiloting and why It doesn't work over the 3 chord. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3 Concept | We continue with the idea from the previous lesson, and discover the Legend of the Hidden 1 Chord. This is where many songs sound like there is a 3 chord happening but it's actually a 1 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Practice | We talk about leads over the 3 chord. A very unique sound due to the b2. **Backing track Included** | The 3 Chord Backing Track | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Creative | I wrote a metal tune that features the 3 chord. A very common sound in this genre due to the b2 and it's dark sound. | LoG's Mini Song | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Creative | We go over a bunch of songs that use the 3 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | We discuss where this incredibly important sound comes from, as well as the note hierarchy and structure. The beginning of this conversation on the most common out of key chord in history. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Creative | Basic intro into casually using this sound in progressions, as well as featuring it in Flamenco and tradition Spanish music. | Various songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3A Creative | We discuss how to play leads and melodies over the sound by gradually adding in the stronger notes. We also dive into a very useful pretend chord. **Backing track Included** | The Spicy 3 Backing Tracks | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3B Practice | We talk about leads specifically when this Spicy 3 is used as a transition chord, the origin of this sound. The vast majority of the time it will be as a "5 of 6" | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4A Concept | Our first Hidden Sound of the Spicy 3, our introduction to the sound of Diminished 7. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4B Practice | Chord lesson. We discuss playing Diminished 7 chords around the fretboard. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4C Practice | We talk about Diminished 7 leads and how to navigate the fretboard with them. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5A Concept | Our next hidden sound, augmented. We discuss where it is hiding inside the Spicy 3 and how to approach it. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5B Practice | Chord Lesson, we discuss the shapes of augmented chords and how to use them. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5C Practice | We talk about Augmented Leads and how to navigate the fretboard with them. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Concept | Our final hidden sound, the Minor 4. We discuss where it is hiding inside the Spicy 3 how to approach it. | None | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 7 Creative | We dive into a bunch of songs that use all of these concepts. | Various songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 8 Creative | I rewrote a song from the 3 chord series and made it Spicy, by simply adjusting the 3rd. I play it and then we talk about it. | LoG's Mini Song | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 9 Concept | We talk about making other chords Spicy, which are usually then used as transition chords. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |

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| Part 1 Concept | The final chord in the key. We discuss the note hierarchy and structure of this mildly dissonant sound. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 2 Creative | I discuss how I create and practice new sounds, using the 7 chord as an example. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3A Concept/Practice | Our first use of the 7 chord as a pretend chord, over a Minor 6. **Backing track Included** | "Hottentot" backing track in all keys | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3B Concept/Practice | Our second use of the 7 chord as a pretend chord, over a Dominant 7. | "Play that funky music" backing track. | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3C Concept/Practice | Our third use of the 7 chord as a pretend chord, over Spicy 3. | Custom Track for this lesson | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 3D Concept/Practice | Our Final use of the 7 chord as a pretend chord, over a Minor 4. | Various things | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 4 Concept | We discuss the concept of Circle Progressions, which is a specific order that uses all chords in the key including the 7 chord. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 5 Concept | Building off the previous lesson, we discuss by far the most common use of the 7 Chord (or minor 7 b5 in general), the minor 2-5-1. | None | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 6 Creative | We go over a bunch of songs that use the 7 chord, or the minor 7 b5 sound. | Various Songs | <input type="checkbox"/> | <input type="checkbox"/> |
| Part 7 Creative | I wrote a short piece that features the sound of the 7 chord, minor 7 b5. I play it and then we talk about it. | LoG's Mini Song. | <input type="checkbox"/> | <input type="checkbox"/> |
| RECAP Concept | The recap to the PPOCK series, as well as a short discussion/rant about "Modes". | None | <input type="checkbox"/> | <input type="checkbox"/> |

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