

# 5 Days to Organize Your Guitar Practice and Start Making Real Progress

## Day 3 - Applied Guitar Theory

Today we need to clear something up:

Theory is not about memorizing information.

Theory exists to help you make better decisions while you play.

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### Day 3 Goal

- Understand what theory is really for
- Stop studying scales without context
- Use theory to improvise with intention

**Result:** playing with purpose instead of at random.

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### The Most Common Theory Mistake

Most players study theory like this:

- Learn names
- Memorize positions
- Accumulate information

But then:

- They don't know which note to choose
- They get lost on the fretboard
- They improvise with no direction

That happens because theory stays disconnected from the guitar.

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## Today's Key Idea

Applied theory always answers these questions:

- What key am I in?
- What chord is sounding?
- Which notes work best here?

If theory doesn't help you answer those questions *while you're playing*,  
👉 then it's not applied.

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## A Minor (Am) as the Starting Point

To keep things simple, everything today is in **A minor (Am)**.

Why?

- It's a very common key
- No sharps or flats
- Perfect for improvisation

The three A minor scale positions we've been using are not just fingerings — they're a **fretboard map**.

But we're also going to learn the A minor scale in a different way.

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## The Scale in String Sets

Instead of thinking only in vertical positions, we'll work the scale **horizontally**, using string sets.

### **1** Single String

- Play the scale on one string
- Listen to the intervals
- Understand the distance between notes

This helps you:

- Navigate the fretboard
  - Stop thinking in “shapes”
  - Start really hearing what you play
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## **2 Two-String Sets (3 Combinations)**

Then we move to three two-string sets:

- 1st and 2nd strings
- 2nd and 3rd strings
- 3rd and 4th strings

Always moving horizontally across the neck.

Here we:

- Apply the technical patterns from Day 2
  - Work on fingering and control
  - Start building real musical phrases
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## **How to Practice**

Don't do everything at once.

The process is:

- 1 One pattern at a time

- ② First on one string set
- ③ Then the next one
- ④ Only at the end, mix all three

This way you:

- Learn the scale
- Improve technique
- Practice improvisation

All at the same time.

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## **Target Notes (The Real Shift)**

Not all notes have the same weight.

Some notes:

- Feel stable
- Resolve phrases
- Sound like “home”

These are **target notes**.

In A minor, when the chord is Am:

- **A – C – E**

When you start aiming for these notes, even simple phrases begin to sound musical.

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## **Scale vs Music**

Running a scale up and down is not improvising.

Improvisation is:

- Choosing notes
- Repeating ideas
- Leaving space
- Resolving phrases

The scale is just the material.

Music appears when you know **what note to play and when.**

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## Key Exercise - Day 3

This exercise brings everything together.

Using an **A minor backing track**:

- 1 Play the A minor scale on **one string**
- 2 Use the technical patterns we've seen
- 3 Try to create simple phrases
- 4 End each phrase on the note **A**

Don't rush.

Listen to how each phrase resolves when you land on A.

The goal is not to play a lot.

It's to start thinking and listening to what you play.

Then repeat the same exercise:

- On the two-string sets
- First one set at a time
- Later, mixing them

All over the same backing track.

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## One Important Thing

If you feel that:

- You're playing a lot of notes but nothing is being said
- Everything sounds the same
- You get lost quickly

👉 The problem isn't technique.  
It's that you're not playing with intention.

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## ✓ Day 3 Result

If you did this day right:

- You understand why some notes work better than others
- You stopped improvising at random
- You're connecting scale, chord, and phrase

On **Day 4**, we'll work on repertoire in a different way:  
how to use songs to improve your playing instead of just collecting them.

🎸 **UPGRADE TO ACCESS THE LAST 2 DAYS**