

Daily Practice Plan + Workbook

Your complete practice guide for Sprint 1. One hour each: Guitar and Piano.
Five sections per instrument. All four chambers from Day 1.



SECTION 1
Plogger
10 min



SECTION 2
Integrated
18 min



SECTION 3
Song Work
14 min



SECTION 4
Jamming
10 min



SECTION 5
Synthesizer
8 min

Sprint 1 Anchor Song: Ain't No Sunshine — Bill Withers

Progression: Am – Em – G – Am · Key: A minor · Tempo: 76 BPM

This song appears in every section of every week. You won't just learn it — you'll learn *through* it.

The Non-Negotiable: Hear or sing every note before you play it. Every exercise.

Three Definitions of Done: Mastery (9/10, no hesitation, at tempo) · Progressive (better than last time) · Performance Ready (from memory, in front of someone, without stopping)

Read once before each practice session this week. These are the conceptual foundations for Sprint 1.

MUSICAL OS · PLOGGER CH. 1-2

The Three Stages of Learning

STAGE 1

Discovery

First contact. No pressure to be right.
Keep going — don't stop.

STAGE 2

Consolidation

Sometimes know it. Slow down.
Repetition is the tool here.

STAGE 3

Mastery

Always know. Automatic. 9/10 at full tempo, no hesitation.

The rule: Always stay at your actual stage. Never perform in Stage 1. Never coast in Stage 3.

MELODY CHAMBER — ZONE SYSTEM

The Four Zones in A Minor

Z1 — SWEET

A · C · E

Stable. Home. These notes
always feel right.

Z2 — BITTER

B · G

Reaching. Mild tension. Pulls
back to Z1.

Z3 — TENSE

D · F

Strong pull. Demands
resolution to Z1.

Z4 — WILD

G# · Bb

Outside the key. Use
intentionally.

Tiny Tension Arc: Z1 → Z1 → Z2 → Z1. Stability · Stability · Reach · Home. The minimum complete musical statement.

HARMONY CHAMBER — DI-CHORD QUALITY

Major vs. Minor — The Acoustic Truth

[3] MINOR 3RD

A + C = Am quality

Non-harmonic. Closed. Acidic.

[4] MAJOR 3RD

A + C# = A major

Harmonic. Open. Alkaline.

[7] PERFECT 5TH

A + E = pure open

Perfectly stable. The "open" interval.

RHYTHM CHAMBER — TWO LENSES

Longy Syllables + Rhythm Code Grid

LONGY — "WHAT IS IT?"

Name the rhythm by how it sounds.

ta = quarter note · **ta-te** = two eighths

ta---te = dotted quarter + eighth

RHYTHM CODE — "WHERE DOES IT SIT?"

8 positions per 4/4 bar: 1=beat1, 2="and"1, 3=beat2, 4="and"2, etc.

Stop = last note before a rest. **Anticipation** = note starting on an "and."



Guitar Practice

STEEL-STRING ACOUSTIC · RETURNING INTERMEDIATE

1

SECTION 1

Plogger Foundation

10 min

KEYBOARD VISUALIZATION DRILL 5 min S1

Close your eyes. Picture the keyboard. Answer aloud — no hesitation:

1. C is to the ____ of the two black keys.
2. D is ____ the two black keys.
3. F is to the ____ of the three black keys.
4. Name all natural notes: C · D · E · ____ · G · A · ____
5. Solfège for A? For C? For G?

Target: No hesitation. Any pause = Stage 2 work next session.

LONGY + RHYTHM CODE — TWO LENSES, ONE PATTERN 5 min S1

Metronome 70 BPM. Read each pattern with **both tools at once** — Longy names it, Rhythm Code places it on the 8-position grid.

PATTERN	LONGY SYLLABLES	GRID POSITIONS	STOP? ANTICIPATION?
Quarter notes	ta · ta · ta · ta	1 · 3 · 5 · 7	Stop = pos 7
Quarter + two eighths	ta · ta · ta-te · ta	1 · 3 · 5,6 · 7	Pos 6 = "and" = lifted feel
Four eighths/beat	ta-te · ta-te · ta-te · ta-te	All 8 positions	Stop = pos 8 (last "and")

Apply to Ain't No Sunshine: Clap "Ain't no sunshine when she's gone." Speak Longy. Which grid positions? Where is the stop after "gone"? Does any note start on an "and" (anticipation)?

2

SECTION 2

Integrated Work

18 min

RECONNECTION — OPEN CHORDS + ALTERNATING BASS 8 min S1

Right hand THUMB ONLY for first 4 minutes. Thumb independence must be automatic before anything else is added.

- G chord → Alternate: string 6 (beat 1) · string 4 (beat 3). 60 BPM, 4 bars.
- C chord → Alternate: string 5 (beat 1) · string 4 (beat 3). 4 bars.
- Am chord → Alternate: string 5 (beat 1) · string 3 (beat 3). 4 bars.

Add one finger: After thumb on beat 1, index plucks string 1 on the "and" of beat 1. Pattern: Thumb-INDEX · Thumb · Thumb-INDEX · Thumb. 4 bars on Am. Hear before you play: sing the root note before each chord change.

MAJOR/MINOR EAR TRAINING — DI-CHORD FOUNDATION 5 min S2

Play Am. Hold — feel the closed, acidic quality. Play A major (A-C#-E). Hold — feel the open quality. Alternate 8 times, eyes closed. Before each: *anticipate* the sound, then play and check.

Repeat with Em vs. E major. Feel [3] (minor third) vs. [4] (major third) as physical sensations.

AM PROGRESSION — CLEAN TRANSITIONS 5 min S2

Play Am–Em–G–Am. Two down-strums per chord, 70 BPM. **No gap between chords.** The next chord must be forming before the current one releases. Diagnose errors: late on Em = Reaction (slow down). Knew you'd miss G while still on Em = Anticipation (stay present).



Guitar Practice

SONG WORK · RHYTHM CHAMBER · THE SYNTHESIZER

3

SECTION 3

Song Learning / Practice

14 min

AIN'T NO SUNSHINE — GUITAR, WEEK 1 14 min S1

Step 1 (3 min): Play verse progression (Am–Em–G–Am), 4 down-strums per chord, 80 BPM. No stopping. Keep pulse even through rough transitions.

Step 2 (7 min): Add alternating bass from Section 2. Bass note beats 1 and 3, treble (index) beats 2 and 4. Work through chord changes until bass doesn't break during transitions.

Step 3 (4 min): Play along with the recording if available. Match the feel. Stage 1 — exploration, not performance.

4

SECTION 4

Jamming / Free Play

10 min

RHYTHM CODE GROOVE DRILL — AIN'T NO SUNSHINE 5 min S1

Hold an Am chord. Apply both lenses to the anchor song's groove:

Step 1: Clap "Ain't no sunshine when she's gone." Speak Longy syllables aloud while clapping.

Step 2: Find where "gone" lands — that's the **Stop**. Last note before the rest. Feel the phrase settle there.

Step 3: Try shifting "when she's" to start one eighth note early (anticipation). Does it feel more pushed, more alive?

The point: hearing how grid position changes the feel of the same notes. Rhythm Code in action.

PENTATONIC IMPROV + FREE PLAY 5 min S1

3 min: A minor pentatonic over Am–Em–G–Am. Sing before you play. Notice Zone 1 (home: A, C, E) vs. reaching notes (D, G).

2 min: Free play. No rules. Just you and the guitar.

5

SECTION 5

The Synthesizer

8 min

ALL SYSTEMS — ZONE 1 ARPEGGIO + RHYTHM GRID 8 min S1

This is where all four chambers meet simultaneously in one simple exercise.

The Exercise: Play the three Zone 1 notes of Am (A · C · E) as a slow arpeggio — one note per beat — while simultaneously engaging all four systems:

Musical OS: Name the di-chord aloud: A=[0] (unison), C=[3] (minor/closed), E=[7] (open).

Melody: All Zone 1. Feel pure stability — no tension, pure home.

Harmony: You're arpeggiating Am — harmonic content expressed melodically.

Rhythm: Pass 1 = ta·ta·ta. Pass 2 = ta-te·ta-te·ta. Pass 3 = dotted feel.

The insight: Same three notes · Same chord · Same zones — completely different character from rhythm alone. Four chambers, one gesture.

Guitar session complete — 60 min. Before closing: speak one Longy pattern, sing one Zone 1 note, name the di-chord quality of the minor third you played today.



Piano Practice

ACOUSTIC PIANO · ADVANCED BEGINNER

1

SECTION 1

Plogger Foundation

10 min

KEYBOARD VISUALIZATION + TOUCH 4 min S1

You have the actual keyboard — use it physically. Trace answers with your finger as you answer aloud:

1. Touch C. Now touch every C across the keyboard. How many are there?
2. Touch F on three different octaves. Confirm: F is always left of the three-black group.
3. Starting from middle C, name every white key going up: doh re mi fa sol la si doh.
4. Close eyes. Find middle C by feel alone — landmark method, no peeking.

LONGY + RHYTHM CODE AT THE KEYBOARD 6 min S1

Same combined drill as guitar — but the piano lets you hear it immediately. 70 BPM. Speak syllables while playing single notes on middle C:

PATTERN	LONGY SYLLABLES	GRID POSITIONS	WHAT YOU HEAR
Quarters	ta · ta · ta · ta	1 · 3 · 5 · 7	Steady. Even. All beat positions.
Eighths	ta-te · ta-te · ta-te · ta-te	All 8 positions	Twice as active. Every "and" filled.
Mix	ta · ta-te · ta · ta-te	1 · 3,4 · 5 · 7,8	Quarter + pair alternating.

Apply to Ain't No Sunshine: Clap the vocal rhythm at the keyboard lid. Speak Longy. Then play it on a single note (C). Find the Stop after "gone" — mark its grid position.

2

SECTION 2

Integrated Work

18 min

CHORD TRANSITIONS — INVERSIONS + VOICE ECONOMY 8 min S2

Chords: Am · Dm · E7 · Am. Make transitions conscious and ear-connected.

Step 1 (2 min): Play each chord and speak quality: "Am — minor, closed" · "Dm — minor, closed" · "E7 — dominant seventh, tense."

Step 2 (3 min): LH plays root notes (A·D·E·A), quarter notes, 65 BPM. RH plays chords with inversions — no RH jump larger than a 3rd. Am root (A-C-E) → Dm 1st inv (F-A-D, A stays) → E7 shell (E-G#-D) → Am.

Step 3 (3 min): Hear before you play. Sing the root note of the incoming chord before each change. Then play it.

MAJOR/MINOR EAR TRAINING AT KEYBOARD 6 min S2

Play A (single note). Then C above it — non-harmonic, closed, acidic. Now C# above A — harmonic, open. Alternate A+C → A+C# → A+C → A+C#, 8 times. Eyes closed. Predict the quality before each.

Extend to full chords: Am vs. A major, 8 alternations. Not "Am = sad" — "Am = non-harmonic third."

TWO-HAND INDEPENDENCE — LH PULSE + RH CHORDS 4 min S2

LH plays A in steady quarter notes, 65 BPM. RH plays Am chord on beats 1 and 3. LH pulse must not break when RH changes rhythm. Then RH on every beat. Then RH on 2 and 4 only. The LH is the metronome — RH must not pull it off the pulse.



Piano Practice

SONG WORK · RHYTHM CHAMBER · THE SYNTHESIZER

SECTION 3

3

Song Learning / Practice

14 min

AIN'T NO SUNSHINE — PIANO, WEEK 1 14 min S1

Step 1 (5 min): Map the chord progression. LH = single bass notes below middle C (A·E·G·A). RH = Am–Em–G–Am root position. Get positions comfortable. 60 BPM.

Step 2 (5 min): Apply inversions for voice economy. No RH jump larger than a 3rd. Am (A-C-E) → Em 1st inv (G-B-E, E common tone) → G (G-B-D, B stays) → Am.

Step 3 (4 min): Add LH bass notes on roots (A·E·G·A). RH smooth chords. 70 BPM. Keep going — don't stop.

SECTION 4

4

Jamming / Free Play

10 min

RHYTHM CODE GROOVE DRILL — PIANO + AIN'T NO SUNSHINE 5 min S1

LH holds Am drone. RH taps "Ain't no sunshine when she's gone" on the keyboard lid — just tapping, not playing notes.

Step 1: Speak Longy syllables while tapping. Identify grid positions.

Step 2: Find the Stop — where does "gone" land? Feel the phrase settle there.

Step 3: Play the rhythm on a single note (A) while LH holds Am. Try starting "when she's" one eighth early — does the phrase feel more alive?

CHORD TONE IMPROV + FREE PLAY 5 min S1

3 min: LH holds Am. RH improvises using only A, C, E (Zone 1). Rule: sing every note before RH plays it. Audiation first, fingers second.

2 min: Free play. No rules. Explore.

SECTION 5

5

The Synthesizer

8 min

ALL SYSTEMS — ZONE 1 ARPEGGIO + TWO HANDS 8 min S1

Same concept as guitar — but the piano lets both hands work simultaneously, making each system immediately audible.

The Exercise: LH holds Am chord (root position, sustained). RH arpeggiates Zone 1 notes (A · C · E) — one note per beat — engaging all four chambers:

Musical OS: Name each di-chord aloud as RH plays.
A=[0] (unison), C=[3] (minor/closed), E=[7] (open).

Melody: All Zone 1. Feel pure stability — you are playing the notes of least tension against the chord.

Harmony: RH spells the Am chord melodically while LH holds it harmonically. Same content, two simultaneous voices.

Rhythm: Pass 1 = ta·ta·ta. Pass 2 = ta-te·ta-te·ta (eighths on A+C, quarter on E). Pass 3 = try a dotted feel.

The insight: LH gives you the harmonic anchor while RH explores the rhythmic surface. Same three notes, completely different character — that's the Synthesizer at work.

Piano session complete — 60 min. Before closing the lid: name the di-chord quality of the C you played against A today. Play it once more. Feel open or closed?

My guitar focus this week:

My piano focus this week:

The Plogger concept I want to really understand this week:

The rhythm pattern I want to nail this week (Longy name):

Fill in each day after you practice. Even 5 words is enough. G = guitar, P = piano.

Track which patterns you worked on. Circle your stage for each.

PATTERN	STAGE THIS WEEK		
ta · ta · ta · ta	S1	S2	S3
ta-te · ta-te · ta-te · ta-te	S1	S2	S3
ta · ta-te · ta · ta-te	S1	S2	S3
Ain't No Sunshine vocal rhythm	S1	S2	S3

Ain't No Sunshine — Song Work Log

What I can play this week (guitar):

What I can play this week (piano):

Chord change still rough (guitar):

Chord change still rough (piano):

What I hear in the song now that I didn't before:

Where I found the Stop in "gone" (grid position: ____) and what it felt like to land there:

Weekly Reflection — End of Week 1

What clicked this week?

What's moving toward Stage 3?

What am I still in Stage 1 on?

One moment this week when the music felt natural:

My error pattern this week (circle one):

Reaction

Going too fast

Anticipation

Thinking ahead

Looking Back

Dwelling on errors

Mix of all three

(common in Week 1)

Synthesizer Check — Section 5 ReflectionDid the Zone 1 arpeggio feel different from playing scales?
How?

One word for the [3] interval (C over A) you heard:

Which rhythm pass changed the feel most?

Weeks 2–4 — Concept Progression

Each week follows the same 5-section structure. The Plogger exercises and chamber concepts advance. The anchor song deepens.

WEEK 2 Keyboard Mastery · Three Causes · Zone 1 Fluency

PLOGGER (SECTION 1)

Ch.2 — Three Causes: Diagnose your own errors by cause before fixing them. Write one example of each cause from Week 1.

Ch.3 Complete: All 12 note names by landmark. Eyes-closed drills. Target: name any note in <2 seconds.

Longy + Rhythm Code: All Week 1 patterns plus dotted quarter+eighth (ta---te). Map the full Ain't No Sunshine verse rhythm to the grid.

MELODY (SECTION 2)

Zone 1 fluency: Over Am drone, play only A/C/E. Sing before each note. Find them in 2+ positions on both instruments. Target: immediate location.

HARMONY (SECTIONS 2–3)

Am progression at 90 BPM: No gaps. Guitar: Travis picking intro (thumb alternating + first treble note). Piano: Shell voicing Am with simple LH bass (A quarter notes).

SYNTHESIZER (SECTION 5)

Rhythm variation: Add ta-te on A-C, then quarter on E. Can you hear when [3] feels "brighter" at a faster rhythmic position vs. sitting on a slow beat?

WEEK 3 Longy Rhythms Deep · Zones 1–3 · Chord Changes at Tempo

PLOGGER (SECTION 1)

Ch.4 Longy deep: All Week 1 patterns plus dotted quarter+eighth, eighth+dotted quarter (ta te---), syncopated off-beat eighths. Apply all to Ain't No Sunshine.

Ch.3 consolidation: Eyes-closed — all 12 chromatic notes. No hesitation on C#/Db, F#/Gb.

MELODY — ZONES 1–3

Zone 2 (B, G over Am): Reaching but not tense.

Zone 3 (D over Am): Strong pull to resolve. Tiny Tension Arc: A–A–B–A (Z1–Z1–Z2–Z1). Sing it. Then play it.

HARMONY — FULL SONG FORM

"I know" section: Pure Am vamp — 26 repetitions. Play as a groove: Am repeating with rhythmic LH pattern (piano) / Travis picking (guitar). Groove through repetition.

RHYTHM CODE (SECTION 4)

Strong vs. Medium positions: Positions 1,3,5,7 = strong beats. 2,4,6,8 = "and" positions. Which positions does the "I know" vocal pattern use? Mark them on a blank grid.

SYNTHESIZER (SECTION 5) — WEEK 3

Build the Tiny Tension Arc as a multi-chamber event: Zone 1 notes + Am harmonic context + a specific Longy rhythm pattern (ta-te-ta-ta-te-ta). Four chambers, one phrase. Sing it first, then play it.

Week 4 Mission: Put It All Together

No new concepts this week — deepen what you have. By end of Week 4 you should be able to: play through Ain't No Sunshine completely on both instruments, apply Longy syllables to its main rhythmic patterns, identify the Am minor quality by ear instantly, improvise a simple phrase using Zone 1–2 notes over the Am vamp, and complete the Synthesizer Section 5 with all four chambers simultaneously.

 Guitar Week 4 Focus

- Travis picking clean at 80 BPM over 4-chord loop
- Full song form with alternating bass — no stopping
- Record yourself once. Listen back.
- Section 5: Zone 1 arpeggio over full Am–Em–G–Am with rhythm variations

Synthesizer Challenge: Play Zone 1 arpeggio (A·C·E) over the full progression. Notice: C is [3] over Am but becomes [8] over Em. Hear the di-chord shift as the bass changes.

 Piano Week 4 Focus

- Conjunct Am heptachord: ascending + descending without looking
- Full verse progression LH+RH at 80 BPM, inversions throughout
- Chord tone improv RH over LH chords
- "I know" section as groove for 2 full minutes

Synthesizer Challenge: LH holds each chord of the progression while RH plays Zone 1 arpeggio. Notice how the di-chord relationships change with the bass.

Week 4 Jam Prompt — Full Integration

Improvise over Am–Em–G–Am for 5 minutes with no planning. When you land on a note, name its zone. When you play a chord, name one di-chord interval in it. When you feel a groove, identify the grid position of the first note. You are not stopping to analyze — you are practicing awareness in motion. This is what The Synthesizer becomes at Stage 3.

Week 4 Synthesizer — Full Circuit

Guitar: Travis picking and Zone 1 melodic improvisation simultaneously — picking hand delivers the Rhythm Code groove while fretting hand thinks in zones. | **Piano:** LH bass in Rhythm Code positions + RH chord tone melody in zones. Name one di-chord interval each time you change bass notes.

Sprint 2 Preview: Autumn Leaves (Eb / G minor). Plogger Ch.3 complete + Ch.4 Longy full. New chamber concepts: I-IV-V-I and I-V-vi-IV. Lap Map introduction begins.

Sprint 1 — Exit Assessment

Complete at the end of Week 4. Be honest — this is for you, not for anyone else.

Musical OS Checklist

- ☐ I can explain the Three Stages in my own words and identify which stage I'm in
- ☐ I can identify which of the Three Causes produced a specific error this week
- ☐ I can name all 7 natural notes using keyboard landmarks without hesitation
- ☐ I can locate any natural note on the piano keyboard with eyes closed
- ☐ I can speak Longy rhythm syllables at 70 BPM without losing pulse

Melody Checklist

- ☐ I can hear major vs. minor quality instantly — I feel the open vs. closed difference
- ☐ I know Zone 1 notes in A minor (A, C, E) and can find them on both instruments
- ☐ I can improvise over Am vamp using Zone 1 notes, singing before I play

Rhythm Checklist

- ☐ I can speak ta / ta-te / ta-fe-te-fe at 70 BPM without losing pulse
- ☐ I can identify the Stop in Ain't No Sunshine by ear
- ☐ I can find grid positions 1–8 for a simple rhythm and know beats vs. "ands"

Harmony Checklist

- ☐ I know the chord progression of Ain't No Sunshine and can play it on both instruments
- ☐ I understand why E7 creates tension and Am creates resolution
- ☐ I can hear the difference between minor chords (Am, Em) and major chord (G)

Performance Ready?

Can you play Ain't No Sunshine all the way through, from memory, without stopping?

- ☐ **Guitar** — alternating bass or Travis-style fingerpicking
- ☐ **Piano** — LH bass notes + RH chord voicings with inversions

Synthesizer Checklist

- ☐ I completed the Zone 1 arpeggio exercise using all four chambers simultaneously at least once
- ☐ I can describe what [3] sounds like acoustically (non-harmonic, closed, acidic)
- ☐ I noticed how A · C · E feel different when the rhythm changes beneath them

Sprint 1 Final Reflection

The biggest thing I learned this month:

My focus for Sprint 2:

What surprised me most:

One moment this month when I felt like a musician:

Sprint 2 Preview: Autumn Leaves (Eb / G minor). Plogger Ch.3 complete + Ch.4 Longy full. New chamber concepts: I-IV-V-I and I-V-vi-IV. Lap Map introduction begins.