

Happy  
BLUESMAN

Week 9  
Blues College  
Practice Plan



# CAGED Practice (10 / 15 / 20 mins)

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This week we close the loop on the CAGED system, as we look at major 7th chords.

So here we can return to our CAGED practice routine, working through these new shapes, and practicing moving between them and the major, dominant 7th and also minor chords (where relevant).

If you have been practicing your arpeggios, then add these into the mix, so that you are practicing your major 7th chords, and arpeggios for each of the CAGED chord shapes.

Depending on your time, you can make this section as broad or as focused as you want. If you are more limited on time, then work to consolidate the major 7th chords, and practice moving between those and your dominant 7th chord (to help you understand the relationship between the two).

If you have more time then go through the full CAGED system, practicing each of your different chord shapes and arpeggios in each position, and then repeating for different chords.

Whatever your approach, add a metronome into the mix and you'll be building your rhythmic accuracy in this section of your practice, too!

# The Aeolian mode (10 / 15 / 20 mins)

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This week introduces us to the Aeolian mode, and two new notes that can bring a wide variety of different flavours into your playing.

If you are totally new to the scale, then I'd like you to work on learning the first shape and adding in the two new notes when you are playing and improvising. Focus on the musicality of each idea and making them sound vocal and expressive through technique.

If you feel more confident or have more time to practice, then follow the same process but start to extend this across the fretboard.

As always, don't rush. It is much better to feel confident using one shape of the scale in your playing than it is to speed through all five, but not feel confident using it in your playing. You can create magic in the first shape of the scale!

# The Led Zeppelin Challenge (10 /15/ 20 mins)

It's performance time!

Bring all of these concepts to life over "Since I've Been Loving You".

Work on tracking the more complex chord progression, and focusing on your dynamics and articulation as you do so.

When it comes to the lead side of things, maintain that same focus on dynamics, but now also think about and work on:

- Unusual minor pentatonic phrasing
- Adding in notes from the Aeolian mode
- Playing the changes and outlining the movements in the chord progression

Don't worry about the Aeolian mode and playing the changes if that feels like a stretch right now. But if you feel confident to try one or both of the ideas in your performance, that would be amazing!

As in previous weeks, continue with the "sandwich" approach we have been focusing on during the programme - playing the rhythm part for a few rounds through the chord progression, before soloing, and then dropping back into the rhythm part.