

"The Jack Johnson Slaps": Adding Some Acoustic Beach Vibes to Your Songs



This unique picking pattern, (which opens the door to many similar ones and makes you a little bit of a drummer!) which involves a slap on the strings, resembles to me the vibe of a fun chill on the beach, with friends and with a couple of guitars.

It's also a very common pattern in Jack Johnson's songs – which are all about that vibe in general, which is why I chose to call the lesson after him – to give this technique more "identity".

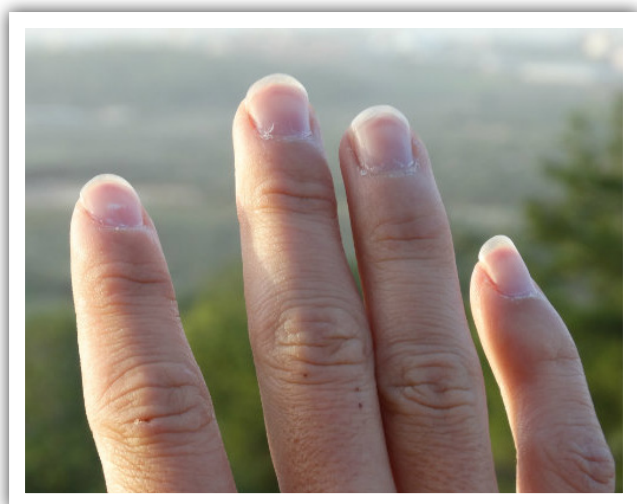
Through a couple of his songs we will learn how to use this technique and implement it into other songs as well. (Along with some other famous songs from Ed Sheeran and Justin Bieber that everyone knows for sure, to be on the safe side with those who aren't into Jack Johnson's music)

The Main Takeaways from the Lesson


- As with any form of fingerstyle arpeggio (see the dedicated section for more details), having **a bit of nails** on your right hand can make your sound more defined. It'll just sound better. A good length which is still (IMHO) functional and aesthetic in daily life is around this one:


- There are many variations of this picking technique that involve the slap – but **the most common one** is the one that I show over **Better Together** and **Banana Pancakes**. That's why I recommend to first really get to know this one well – and once you do – it becomes a whole lot easier to grow into similar patterns as well.

- When it comes to "converting" songs that aren't originally picked with a slap – you'll notice that some songs just don't work well with this kind of technique - especially songs that are more on **the sad side**. (Hallelujah with acoustic slaps? Hmm...) However, as always, experiment!



Songs That Are Recommended to Learn, Which Feature a Similar Picking Pattern

 = This example is shown at the lesson


[Jack Johnson - Better Together \(Chords\)](#) | Also, check out this one as it's gorgeous and can give you some ideas on how to spice it up when you play it yourself: [Better Together \(Hawaiian Version\)](#) 

[Jack Johnson – Banana Pancakes \(Chords\)](#) 

[The Beautiful Girls - La Mar \(Chords\)](#)


[Extreme – More Than Words \(Chords\)](#)

[Ed Sheeran - Thinking Out Loud \(Chords\)](#) 

[Justin Bieber - Love Yourself \(Chords\)](#) | Here, it's recommended to especially notice the pre-chorus ("My mama don't like you...") – where the picking pattern gets an added groove that you can practice yourself. 


[John Mayer – Your Body Is a Wonderland \(Chords\)](#) | The original is heavily produced in MTV style, but in this [live version](#) you can clearly see and hear the guitar work.

Songs Which Do Not Originally Feature It, But This “Spice-Up” Can Sound Good on Them

 = This example is shown at the lesson

*Remember that this is just my personal taste, so besides these recommendations it's all up to you now – this pattern can sound cool and **add a great groove** to many different songs! Head to the songbook and try it on different songs!*

[Otis Redding - Sitting on the Dock of the Bay \(Chords\)](#) | Also, here's a [great cover](#) that already made this transition to a slap picking pattern.

[Ben E. King - Stand By Me \(Chords\)](#) | Here's another [“slapped” cover](#) that you might like. 

[Eagle Eye Cherry – Save Tonight \(Chords\)](#)

[Eric Clapton – I shot the Sheriff \(Bob Marley Cover\) \(Chords\)](#)

[Oasis – Wonderwall \(Chords\)](#) 

[Israel Kamakawiwo'ole - Somewhere Over The Rainbow \(Chords\)](#) | This one will work better especially if you slow down the tempo of the song.

[Creedence Clearwater Revival – Proud Mary \(Chords\)](#) | Same – this one will work better especially if you slow down the tempo of the song.

How to Make Your Guitar 3X More Fun to Play (with Excellent Maintenance)

Sometimes, the only thing that might be stopping you from getting better would be **a guitar** that just kills your passion for playing it. This can easily be the case if you are playing an old guitar with rusty strings, but sometimes even a relatively new guitar can have some issues that might be hindering you.

So first of all, sometimes simply **changing strings** can make a world of a difference in how fun it is for you to play the guitar. However, there's a special "guitar treatment" that you can do, which on most guitars that didn't get it before - will usually be extremely effective in getting that mojo back for playing.

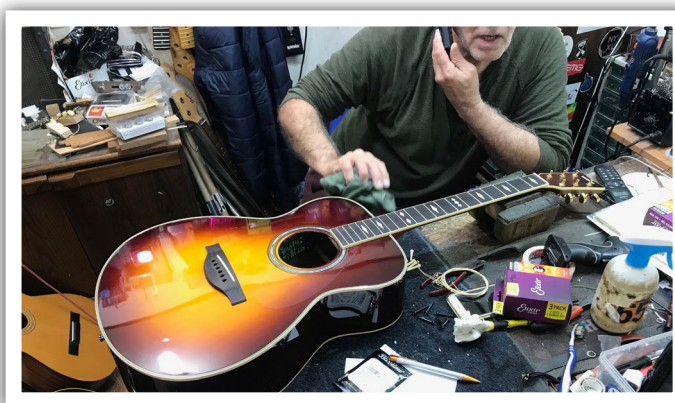
Guitar Setup

A "guitar setup" is the **"10K miles" treatment** for guitars, and you can get it in most serious guitar stores, and at guitar luthier's stores that specialize in it. (You can ask other guitar players around your area for recommendations) The price is around 50\$ (or the equivalent of it around the world) and I highly recommend it.

The main benefit that you would get from a setup (besides that the strings would be changed and the guitar would be thoroughly cleaned) is that **"the guitar action"** – which is the distance between the strings and the fretboard – would be lowered to the lowest possible height.



"Guitar action" is the distance between the fretboard and the strings.



Herzel, my guitar technician, with my Yamaha.

This will make the guitar a LOT more fun to play – since pressing down chords will become a lot easier compared to how it was.

Some of the other benefits are that any tuning issues would be taken care of, and the guitar technician would also make sure that the guitar neck and any other parts that might get worn over time – are well maintained - so that the guitar would last for a LONG time. Pretty nice treat for 50\$!

Start Understanding Music Theory Today with 3 Easy Steps (Practical Chord Theory for Beginners)

Introduction + Why Bother?

In the video, I explain more about why it can be so beneficial to you, especially as someone who wants to make your song-playing more developed and expressive, to learn some music theory.

But I want to also talk about it here for a bit. Here's the thing: Music theory will let you become a lot more immersed in the music, since you'll finally **understand** what you're actually doing. (Instead of just placing your fingers on different frets, like how I felt myself in the beginning) Soon enough, you'll also start understanding what you can do to make your song-playing even richer – **on your own initiative**, and not because it was written in the chord charts / tabs.

Even the most basic music theory, which you can cover in a few hours, can take your music playing experience to a different place. You'll be surprised how quickly you can "get into business" here!



Another benefit, for example, is that you'll be able to start [jammin' with other guitarists](#), and play the 2nd guitarist role – the one who decorates the song with little riffs and solos.

For this kind of playing, which is an entire world by itself, you will need to start learning your scales. More on that below.

Another one? Ok! **Did you ever think about picking up another instrument?** Then you'll like this one:

Music, and the notes, are universal to all instruments. That means that if you'll already know "what to do" with those notes on the guitar – it means that you'll know "what to do with them" on every other instrument as well.

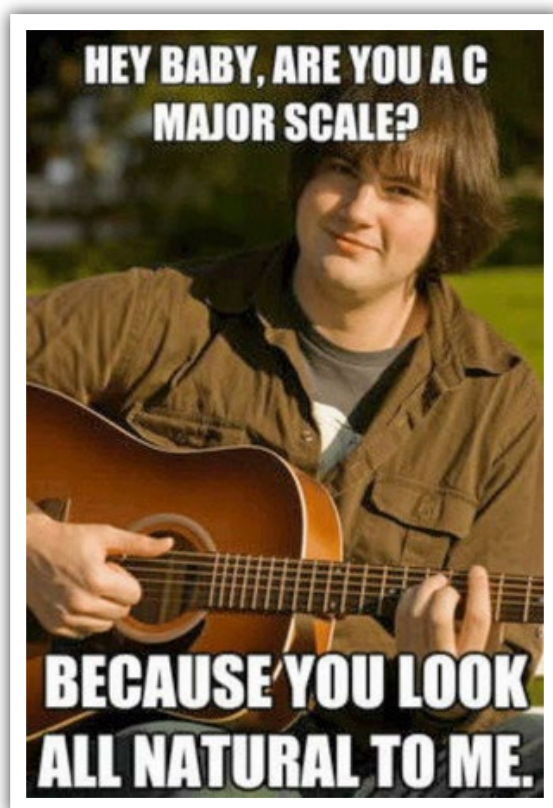
What will be left – will be to learn the proper technique and note fingerings for how to get those notes out of other instruments. On some instruments, like the violin, even playing one note properly is extremely hard, but on most others - it's usually not that hard. Harmonica, ukulele, and bass guitar and ukulele are the first examples that come to mind as easy "2nd instruments".

In order to help you make your first steps successfully, and while focusing on the practical, effective core material, I recommend these following two books:

[Guitar Theory Revolution](#) - a very good e-book that explains theory deeply - but in a practical way that was made especially for guitarists. The best one in my opinion.

[The Complete Idiot's Guide to Music Theory](#) - this book is very well done and I like it, but it's targeting all musicians, not specifically guitarists.

Personally, I found that learning theory was the most effective for me by reading, but if you are more into videos, check out [this](#) series, which will give you a basic introduction.



And the best part about learning theory? More music jokes would now be understandable.

(hey, I said understandable, not "funny" 😬)



How chords are made?

(A short 3-step Guide to Understand the Basic Theory of Chords)

Step one:

Our Musical Alphabet

First of all, here are the 12 notes used in Western music, this is our alphabet:

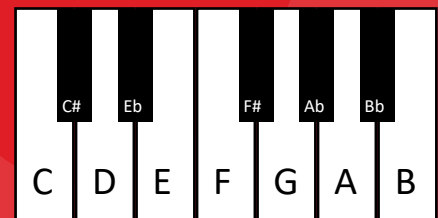
C, C#, D, D# (usually called Eb), E, F, F# (also sometimes called Gb) G, Ab (also sometimes called G#), A, Bb (also sometimes called A#), B.

So basically this is what we got:

C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B.

Reads as: Sharp (meaning: a half-step above the note) (A **half step** means that you go to the next note of the musical alphabet. A **whole step** means two half steps, so you "move" to the note after the next one.)

b Reads as: "flat" (meaning: a half-step below the note)



If a chord's name does not state anything other than it's root (for example: "G") so it is a major chord.

Minor chords would be marked with a lowercase "m". (For example: Gm)

Step two:

Chords are born out of musical scales.

The C major scale (you might also know it as "do-re-mi-fa-so-la-ti-do") consists of the notes:

C, D, E, F, G, A, B.

Each one of the notes is referred to as a numerical degree of the scale.

C is the first note (I), D is the second (II), E is the third (III), Etc.

Step three:

How to build the two most common kinds of chords (major and minor chords)

Major chords are built from the first, third, and fifth degree of the scale. So a C major scale would consist of the notes C, E, G.

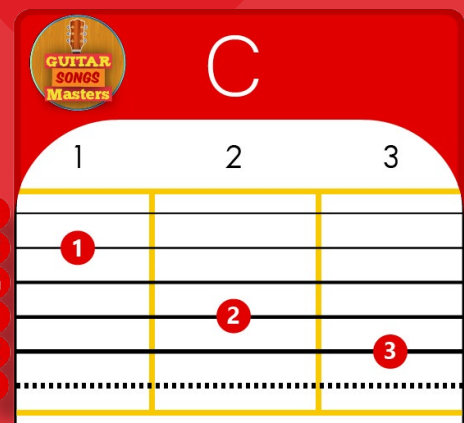
Minor chords are also built from the first, third and fifth of the scale, but this time the third is lowered by a half step - Which in the case of the C-major turned C-minor – means that the E note turns into an Eb, and the notes of a C-minor chord are C, Eb, G.

This lowered third is what gives minor chords their "sad" sound, as opposed to the more "playful" and happy sound of major chords.

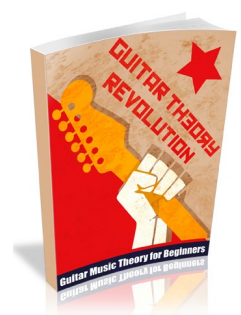
Frequently Asked QUESTION: But I see that for example a C chord on the guitar uses five notes and not three. How come?

Answer: Some of the notes are doubled (for a fuller sound) - so instead of just playing three notes – you play five notes. (C, E, G, C, E)

Question for you: If this is the G major scale – G, A, B, C, D, E, F# - can you tell the notes of a G major and G minor chords?



The book that has helped me the most with understanding music theory specifically on the guitar:





Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

Improve Your Sense of Rhythm -Cheat Sheet-



The Ultimate Rhythm Cheat Sheet

1. THE METRONOME IS YOUR BEST FRIEND, AT LEAST UNTIL YOU CAN FEEL THE BEAT INDEPENDENTLY WITHOUT IT. DO YOUR BEST TO LOCK IN YOUR NOTES WITH ITS BEATS.
2. A **PHYSICAL METRONOME** THAT'S ALWAYS INTUITIVELY WAITING BY YOUR GUITAR IS THE BEST WAY TO ENSURE THAT YOU'LL ACTUALLY USE IT OFTEN.
3. TO REFRESH THE DRYNESS OF THE METRONOME, FROM TIME TO TIME ALSO USE A DRUM BEAT APP (LIKE "DRUM BEATS+" OR "LOOPZ", OR DRUM BEATS FROM YOUTUBE.
4. GROOVE IS THAT SPECIAL "ACCENT" OF THE RHYTHM THAT MAKES OUR BODIES WANT TO DANCE. DON'T MISS THAT GROOVE WHEN YOU'RE PLAYING / WRITING SONGS – ACCENT IT ON YOUR OWN INSTRUMENT AS WELL! FEEL IT! MOVE YOUR BODY WITH IT.
5. TAPPING YOUR FEET IN DIFFERENT PATTERNS AND WAYS IS ONE OF THE SURE-FIRE WAYS TO REALLY GET YOUR SENSE OF RHYTHM IN CHECK. (START BY TAPPING ON THE 2&4).
6. COUNT YOURSELF IN WHEN YOU ARE ABOUT TO PLAY – THIS WILL REALLY "GROUND" AND "KICKSTART" YOUR INNER METRONOME.
7. LOCK IN WITH THE DRUM BEATS AND WITH THE BASS NOTES. YOUR RHYTHM SECTION. SIMPLY LISTENING TO THEM INSTEAD OF NOT REALLY PAYING ATTENTION TO THEM ALREADY DOES WONDERS TO YOUR PLAYING. PLAYING ALONG A STEREO SYSTEM WITH YOUR FAVORITE SONGS IS A GREAT WAY TO DO THAT.
8. INVEST TIME IN DEVELOPING YOUR "INNER METRONOME": THE ABILITY TO FEEL A STEADY "CLICK" EVEN WHEN THERE ISN'T ONE. THE "#1 RHYTHM EXERCISE" IN THE **RHYTHM COURSE** WILL HELP YOU DO THAT.
9. PICK UP ONE **PERCUSSION INSTRUMENT** AND BECOME PROFICIENT ON IT. YOU'LL HAVE A LOT OF FUN WHILE MASSIVELY IMPROVING YOUR TIME-KEEPING, SINCE YOU'LL BE PLAYING FROM THE "DRUMMER'S POINT OF VIEW". IT WILL ALSO GIVE YOU ANOTHER ROLE TO PLAY IN JAMS. IT CAN BE THE CAJON, MINI-CAJON, BONGAS, TARBUKA, EGG SHAKER, TAMBOURINE, FOOT-TAMBOURINE, CONGAS OR ANYTHING ELSE.
10. IF SOMETHING DOES NOT SOUND LIKE HOW YOU WANT IT TO SOUND, RETREAT TO A MUCH SLOWER BPM, AND THEN BUILD IT UP FROM THERE, 2 BPM AT A TIME.

And the bottom line

BUILDING YOUR SENSE OF RHYTHM TAKES TIME AND PRACTICE, BUT AS LONG AS YOU MAKE SURE THAT YOU'RE GOING FORWARD, PAYING ATTENTION TO IT, AND YOU'RE ALWAYS FEELING BETTER THAN HOW YOU FELT ABOUT YOUR TIME YESTERDAY, YOUR MUSIC WILL KEEP BECOMING A LOT MORE "TIGHT" OVER TIME.



**Guitar Songs Masters
Academy**

YOUR Favorite Songs, With YOUR Unique Sound

Achieve the Perfect Sense of Rhythm, Once and for All.

Are you struggling with a sense of rhythm that makes you feel "left behind" when you're playing with others?

Do you want to be able to understand and to really **feel** the rhythm and the groove – and achieve a much more professional sound?

Check out the full rhythm course:



Achieve a Perfect SENSE OF RHYTHM; Course for All Musicians --- Play Everything with a Rock-Solid Sense of Time; Learn how to GROOVE with Songs; CONNECT with the Rhythm Section.

Become a rhythm master. Besides understanding all the various aspects of rhythm, your ability to consistently play in-time will skyrocket - thanks to the fun, PRACTICAL exercises that you will get. (which you can practice on your own favorite songs). Take your most foundational musical skill - rhythm - to a whole new level.

Enjoy,

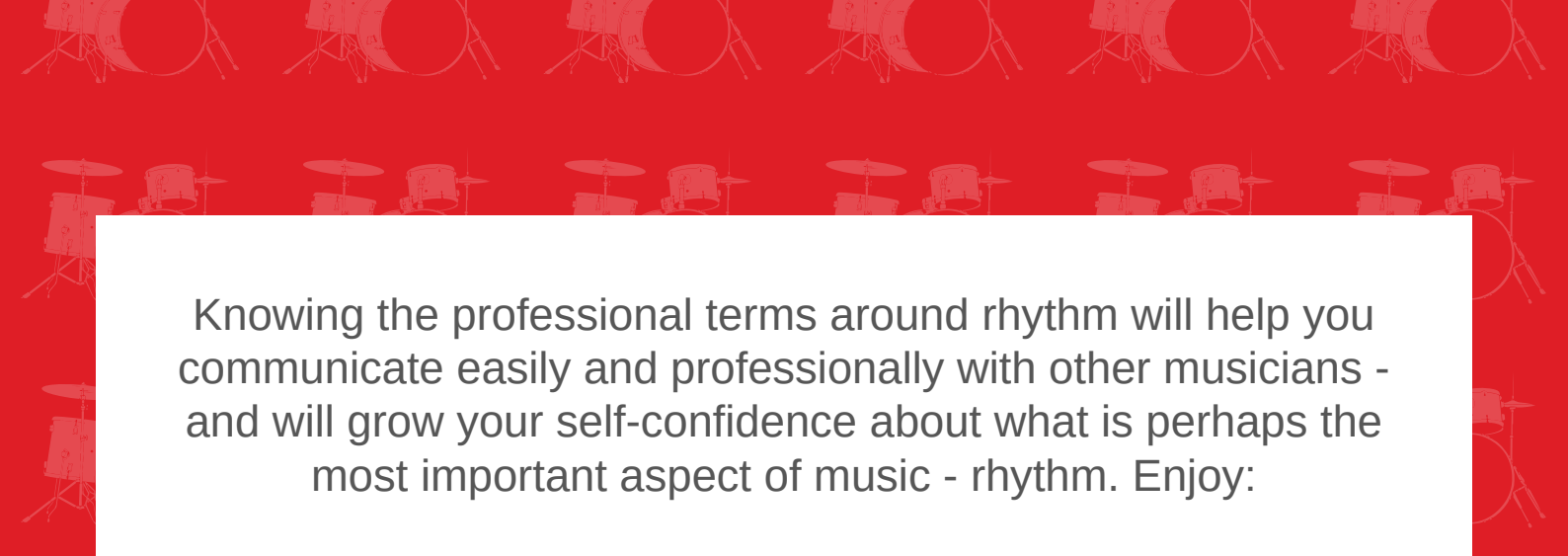
-Cooper





The 2nd Part of the Cheat Sheet:

The Rhythm & Percussion Glossary



Knowing the professional terms around rhythm will help you communicate easily and professionally with other musicians - and will grow your self-confidence about what is perhaps the most important aspect of music - rhythm. Enjoy:

Rhythm & Percussion Glossary

This part has been written partly by me (Alon Cooper) and partly by definitions courtesy of the websites drumming.com and FreeDrumLessons.com

To learn more about any of the terms, it is recommended to make a YouTube search about them to see and listen to them "in action".

Accents - Notes played louder than normal to give a distinct shot or hit. Accents are played usually to compliment other musicians in the band, or to spice up the current beat. Accents require stick control and are great to practice.

Afro Cuban - A type of Latin drumming that includes influences from Africa and Cuba. This style of music involves many of the Latin patterns, such as the Clave, Cascara, and Tumbao. There are many different types of Afro-Cuban music out there, so make sure you sample every style!

American Grip - Holding the drum sticks in matched grip style, with palms facing down. Elbows should be relaxed at your sides, and the sticks should make a 45 degree angle. Very popular style of grip for rock drumming.

Acoustic Drums - Drums that are void of electronic components. Usually made of wood or synthetic material only. And electronic drums are void of acoustic drums.

Backbeat - A consistent rhythm that stresses beats 2 and 4 in common time. In other "common" time signatures, the backbeat will land elsewhere. For example, the backbeat lands on 4 and 10 in 12/8 time.

Basket - Snare drum basket. The metal cradle that holds the snare drum.

Bass drum pedal - The bass drum pedal is the device used to kick the bass drum. The bass pedal is made of a foot pad, spring, and a beater. Click for a complete diagram of the bass drum pedal.

Rhythm & Percussion Glossary

Bass Drum (Kick Drum) - The lowest pitched drum in a marching band or with a drumset. As it refers to a drumset, it is also called a kick drum because it is 'kicked' with your foot via a foot pedal. A marching bass drum is usually mounted and worn to be played while marching and struck from either side with the hands using a large felt mallet beater. The drumset bass drum or kick sits on the floor with the head facing toward you. As a type of tom-tom, the bass drum can also be tuned but unlike a tom tom drum which usually requires a drum key, most kick drums have T-shaped rods that can be tuned by simply turning those rods.

Bar - A bar is a term used in music theory. A bar is a measure of time decided by the amount of beats in the time signature. If the time signature is 4/4, then the bar would consist of 4 counts. Here is an example of a bar of music.

Beat displacement - A term popularized in drumming over the last 10 years. It refers to permutation where all beats will move forward say, one eighth note. This method will create numerous variations of rhythmic possibilities on the drums.

Beater - The beater is the piece of a bass drum pedal that drives into the bass drum. This is a head that is attached to a rod that is attached to the top of your bass drum pedal. There are many different types of beaters; there are felt beaters, wood beaters, plastic beaters, and multi-function beaters. Each has their own sound.

Bongo drums or Bongos - A pair of small drums that are connected in the middle and played with your hands. Very common in Afro-Cuban music and Latin percussion

Bongocero - A bongo player.



Rhythm & Percussion Glossary

Brushes - Brushes as they relate to drumming have wire bristles that fan out and are used mostly with traditional jazz drumming. Drummers that play brushes utilize "snaps" and "sweeps" to create a unique art form that we call "brush technique".

Bossa Nova - The Bossa Nova is a Latin style of music that is very easy to listen to. The Bossa Nova has a distinct bass drum pattern that is very similar to the Samba. This style of music is played at a slower tempo. The Bossa Nova is usually one of the easier Latin patterns to learn; however it is still quite tricky. You will hear the Bossa Nova in background music, and elevator music.

Bossa Nova Clavè - This is a Latin pattern that is played with the Bossa Nova groove. This Clavè pattern is very similar to the Son Clavè; it is only different by one eighth note. The reason for this is so it fits into the Bossa nova groove easier. This is a 2-bar pattern that can be played in two directions, 2-3 and 3-2. There are 5 notes in this pattern.

BPM - Also known as Beats per Minute. The BPM is a term that identifies the tempo of a song. The BPM determines how many beats there are per minute of play. If the tempo is set to 120 bpm, then there are 120 quarter note beats per 60 seconds. The BPM is very important for all musicians, not just drummers.

Chimes - A group of cylindrical rods that are hung close together. When played, chimes make a hi pitched sound that is very easy to listen to. The sound is made from the chimes hitting each other when brushed. The chimes are used mainly for softer styles of music, since they are not a loud instrument.



Clavès - A pair of wood blocks that have a high pitched sound when struck together. The Clavès are smaller blocks that are hand held. When hit, they have a distinct sound that travels through most instruments. There are distinct ways to hold the claves to get the best results from them.



Rhythm & Percussion Glossary

Click track - A pulse that is used to keep time for musicians. Click tracks are also known as metronomes, as they provide the same use. A click track's tempo is determined by the Beats per Minute, also known as the BPM. Drummers should practice with click tracks regularly to develop their sense of time.

Common Time - The time signature 4/4. This is called common time since the majority of music and counting patterns are based around the 4/4 time signature. On sheet music, they may not display the time signature 4/4, they may just show a "C", which stands for common time.

Comping - Playing shots, accents, and hits to compliment the other musicians in a band. Comping is done in all styles of music, and is meant to accent the melodic instruments when they are soloing or playing certain pieces. You can use comping exercises on your hi hats, bass drum, snare drum, or cymbals.

Congas - Hand drums that offer a distinct tone similar to bongos and Djembes. These are wood drums topped with a skin of an animal hide. Congas are usually larger drums with a long body. The congas are very popular in Latin and Afro Cuban music; however they can be used anywhere.



Cowbell - A small, hollow bell used to make a rhythmic sound popular in Latin and rock styles of music. Originally used by herdsman to keep track of their livestock, the cowbell has a unique tone that funks up any groove. Cowbells can come in many different sizes, and have many different tones.



Rhythm & Percussion Glossary

Crash cymbal - A cymbal that produces a sharp, loud sound that is used in every style of music. Crash cymbals are made in many different sizes, styles, and thicknesses, and can make many different sounds. Crash cymbals can be used for accents, or to drive the beat.

Crescendos - The act of raising the volume of a beat for certain duration of time. Crescendos are used to build energy, and transition songs from one style to the next. Crescendos take a lot of control with your dynamics, something every drummer should be aware of.

Cross stick - To hit your stick on the rim of your drum to create a unique sound that is similar to a wood block or cowbell. Cross sticking is where you place your tip of your stick on the drum head, and drop the stick onto the rim. A lot of drummers call this a rim shot, however they are completely different. Cross sticking patterns are popular for softer styles of drumming.

Cymbal - A thin and round plate consisting of many different kinds of cymbal alloys. Cymbals are a modern percussion instrument that is played in virtually every style of music. There are hundreds if not thousands of different types and sizes of cymbals. From hi hats, crashes, rides, splashes. Chinas, and many more.



Chops - Your technique or rhythmic vocabulary. Ex. "That kid has great chops on the drums!"

Clutch - Or hi hat clutch. The drumset accessory that holds the top cymbal, of the hi hat cymbals, in place on the rod.



Double bass - The use of two bass drums with a drum set. Double bass drumming can also be played with a twin pedal or double bass pedal and just one bass drum. Visit Drums Database to learn some [double bass beats](#).

Rhythm & Percussion Glossary

Double Bass Pedal - A twin pedal that strikes both beaters on the same bass drum.

Downbeat - The "main" pulse as it relates to the rest of the measure. If you have 8 eighth notes in a bar of 4/4 time, beats 1, 2, 3 and 4 would be considered the downbeat. The "and" of 1, "and" of 2, "and" of 3, and "and" of 4 would be the upbeat.

Drum Brain - (Or drum module) the central electronic guts or "brain" of a standard electronic drumset. This brain houses the sound sources and controls drum sensitivity, tempo, drum beats, drum patterns, and songs.

Drum Fill - A "filler" or phrase to be played between different sections of a song. A drum fill can be as simple as a couple of tom tom hits or a blistering, machin

Drum Key - A small "T" shaped wrench (usually metal, although sometimes plastic), that tightens or loosens the drum.



Drumline - A section comprised of only drums and percussion.

Drummer - A drummer is one who plays the drum or drums (duh).

Drum Rack - Or "rack" - a large metal frame that surrounds the drumset and holds cymbal stands, tom attachments, and percussion accessories. This setup allows for greater memory lock and is very practical. The downside is that it is heavy and usually bulky.

Drum Solo - A rhythmic break in the song where the drummer gets to shine. Ala "Wipeout".

Drumsticks - A pair of sticks used to play a drum or set of drums. Popular models of drumsticks for drumset are ProMark, Vic Firth, and Vater. See drumsticks.org for more information.

Drum Tabs - Tabs for drumming. A short hand style of writing drum music. Tablature.

Rhythm & Percussion Glossary

Drum Set / Drum Kit - A set of drums consisting of generally 4 to 5 drums or more. 5 piece drumsets are most common but it often depends on the drummer's preference and/or the style of the music being played. For example, combo jazz drummers generally play a small 3 or 4 piece drumset.



Drummers play the drumset (or drum kit) sitting down on a drum seat (or throne). A drumset comprises more than just the drums. It can also include timbales, cowbells, wood blocks, chimes or any number of percussion instruments. The number used when referring to a drumset (for example: 5 piece drumset), refers to the drums themselves, not the individual parts. So, on a 5 piece drumset, you will have only 5 drums but you could have as many as 20 different pieces or parts to the drumset. In the earlier days of drumming, the drumset was called a trapset. See more on [drum history](#). Popular brands of drumsets over the years have been Ludwig, Slingerland, Pearl, DW (Drum Workshop), Tama, Mapex, Yamaha, Gretsch and Sonor.

Doumbek - A middle eastern drum commonly from countries such as India, Pakistan, Morocco and Egypt. Shaped similar to a djembe drum. Usually made of metal or ceramic. Only 1 drumhead on top.



Dynamics - Playing soft to loud on the drums.

Eighth Notes - A note played for one eighth of the duration of the whole note. Eighth notes include a stem with one flag attached. Eighth notes are one of the most common notes played by drummers.



Eight Note Rest - A rest or break from playing for the duration of an eight note. 8th note rests take place of an 8th note, and are located in the middle of the staff.



Rhythm & Percussion Glossary

Effects cymbal - A style of cymbal designed to create a distinct sound. Effects cymbals range in a variety of shapes and sizes that give off different kinds of sounds and feels. Effect cymbals can be played in all sorts of different music styles.

French Grip - Holding the sticks close together with your palms up. This style of stick grip is matched grip, and uses your fingers to control the bounces of the sticks. Very popular for speed drumming, and lighter styles of music.

Fatback - A thick 2 and 4, slightly behind the beat backbeat with a lot of soul. Common in funk and blues drumming.

Fill- Short for drumfill. See drumfill.

Foot Pedal - The accessory that depresses the bass drum or hi-hat cymbals.



Foot Plate - The part of a foot pedal or hi-hat pedal that the foot rests on.

Forte - Play loud.

Fortissimo - Play "Very loud".

Four-four time (or 4/4 time) - Time signature indicating 4 beats to the measure where the quarter note receives the beat.

Frame drums - drums that consist of a head stretched over a narrow framed skeleton. Simple in design but capable of many types of sounds.

Free Floating - A term used to describe a drum that does not have hardware permanently mounted to it. The tensioning mechanism will not touch the shell of the drum.

Germanium Grip - Holding the sticks in matched grip, with your palms facing down. Elbows should stick out a little, and the sticks should make a 90 degree angle. This is a common style for marching bands, and offers a lot of power for each stroke..

Rhythm & Percussion Glossary

Ghost notes - A note played on the drum that is felt more than it is heard. Ghost notes are quieter notes played in between the regular notes. These are played at lower volumes to be almost hidden behind the beat. These are used to spice up a boring pattern, and to add a new dynamic to the song.

Groove - A term among other drum terms used to describe the way a beat feels when it not only has a steady tempo, but "feels" incredibly good within the music.

Hand Drums - Drums played with the hands such as congas, bongos, djembes, etc.

Hats - Short for hi-hats.

Heads - Drumheads.

Hi-hat - The two cymbals on a stand that open and close together. They are operated by the foot. Generally used on the left side of a drumset (right handed drummers)..

Kettle Drums - Or tympani. A very large drum made of copper or brass. Most often used in orchestras and symphonies. This drum has a foot pedal that is attached to the head mechanism. When the foot pedal is depressed, the kettle drum makes a unique, "boing" type of sound.

Latin Drumming - A style of drumming that involves many specific patterns, grooves, and instruments revolving around Latin music. Latin drumming has a distinct sound to it. Congas, Cowbells, Wood Blocks, Tambourines, and Clavès are all Latin specific instruments used in this style. Latin drumming uses patterns like the Cascara, Clavè, and the Tumbao to create its feel.

Linear Drumming - Drum patterns that are played where no two limbs line up. This is where you never play your snare and hi hat, or bass drum together. This creates a totally unique sounding pattern that has become very popular in today's rock and modern music.

Rhythm & Percussion Glossary

Mallets - A stick with a special tip used to create different sounds and feels on drums and cymbals. Mallets can have fabric tips, rubber tips, plastic tips, or wood tips, and create unique sounds on the drum set. Mallets are usually used for creating cymbal rolls and gong hits; however you can use them anywhere.



Mambo - A very common Latin style of music that has a very distinct bell pattern. The mambo pattern can be played on the cowbell or ride cymbal. It is a 2 bar pattern that can be played in 2 directions.

Maracas - Hand held percussion instruments that are like shakers. They can be any shape or size, and are filled with beans. These produce a texture like sound for any song. Widely used in all sorts of Latin styles, up beat or not!



Measure - A measure is a term used in music theory. A measure is a space of time decided by the amount of beats in the time signature. If the time signature is 4/4, then the bar would consist of 4 counts. Here is an example of a measure of music.

Metronome - A device used to keep time for musicians. A metronome plays click track at a certain tempo or Beats per Minute (Bpm). Metronomes can be set to any tempo. Some metronomes can be set to play 8th notes, 16th notes, triplets and more. Most metronomes are digital these days, meaning they can be plugged into amps or head phones.

Orchestra bells - Bells consisting of tuned metal bars mounted on a rectangular frame and played with a mallet.



Percussion clef - The staff commonly used in percussion (as opposed to bass clef) where it is not necessary to notate pitched instruments.

Rhythm & Percussion Glossary

Percussion instrument - An instrument that is struck with your hands or an object such as a drumstick or mallet. Examples include a drum, cymbal, tambourine, bell, triangle, etc.

Permutation - A term popularized in drumming over the last 10 years. It refers to beat displacement where all beats will move forward say, one eighth note. This method will create numerous variations of rhythmic possibilities.

Phrasing - How drum beats are distributed by the player around the drums in context to the song or drum solo.

Piano - Dynamic marking meaning "soft".

Pianissimo - Very soft.

Piccolo snare - A very thin, high pitched snare drum.



Popcorn snare - What is a popcorn snare you ask? Well, a popcorn snare drum is a snare drum developed to provide a super-tight "pop" sound that's usually loud and features heavy duty hardware to withstand high tensioning.

Practice pad - An imitation drum designed to feel and act like a drum without the sound. These are made so drummers can practice without making a lot of noise. Practice pads are best used for stick control and rudiment practice; however there are full practice pad drum sets. Something every drummer must have.



Pulse - The consistent "heartbeat" of a rhythm.

Rhythm & Percussion Glossary

Quarter note - A note played for one fourth the length of a whole note. Quarter notes usually indicate the pulse of a groove. Quarter notes have a stem, but no flag. Quarter notes are what you usually hear on a metronome, the quarter note pulse.



Quarter note Rest - A rest or break from playing for the duration of a quarter note. Quarter note rests take place of a quarter note, and are located in the middle of the staff.



Polyrhythm - Playing 2 different time signature patterns over top of each other. A polyrhythm includes two distinctly different time signature grooves, played on top of each other to create a unique beat. Polyrhythms are very difficult to play, and can easily be played wrong. Make sure you fully understand what a polyrhythm is before attempting them.

Rims - The part of a drum that sits over top of the drum head. Drum rims sit on the drum and are tightened onto the drum with tension rods. This is what provides the pressure on the drum skin which changes the tuning of the drum. Rims can be made from metal alloys or different woods. Each drum has 2 sets of rims, one for the batter head, and one for the resonant head. Playing the rim of a drum gives you a unique sound that can be used in all sorts of music.

Ride (Ride cymbal) - The primary cymbal that you "ride" much of the time while playing a standard beat. It is usually larger than the rest at around 18" to 22".

Roll - A technique drummers use to produce a constant sound on a drum. Rolls can be played on any drum or cymbal. Rolls can be played with single strokes, double strokes, triple strokes, or multiple strokes (buzz roll). The most common roll is played on a snare drum, and is played in all styles of music. In notation, a roll is shown by a strike through the stem of a note.

Rhythm & Percussion Glossary

Rudiment - The basic building blocks of drumming. A set of patterns that are played and combined to create different beats, fills and solos. Rudimental drumming develops drum stick control, speed, and endurance. There are 40 essential rudiments. Some of the most popular are the single stroke roll, the double stroke roll, the paradiddle, the flam stroke, and the triple stroke roll.

Rhythm - The manipulation of strong and weak beats, creating a flowing and/or syncopated pulse. If you were given the gift of rhythm, you might just be playing drums or a percussion instrument.

Quadruple time - 4/4 time or time signature equaling 4 beats to a measure. Quad meaning "4".

Quads - Consisting of 4 drums and often played in marching band or drumline.

Quints - Consisting of 5 drums and played in marching band or drumline.

Salsa - Generic musical term describing a wide range of Latin American music and dancing. Salsa emerged on the New York club scene in the early 70's and revolves around a high-energy dance style of music. Salsa drumming would consist of the many Latin rhythms made up of traditional Latin clave.

Second line drumming - A style of drumming originating from New Orleans.

Shuffle - A style of drumming played with a triplet feel. The shuffle is played in popular styles of music like blues, classic rock, and jazz. The shuffle feel can be played on the hi hats, the ride cymbal or double bass to drive the pattern. Check out this unique style of music here.

Sixteenth notes - A note played for the duration of 1/16 of a whole note. This note value is usually played quicker than the rest since it is small value. In drum notation, a sixteenth note has a stem and two flags.



Rhythm & Percussion Glossary

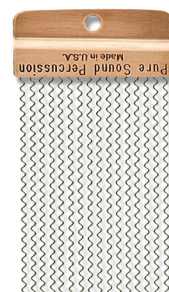
Sixteenth Note Rest - A rest or break from playing for the duration of a 16th note. 16th note rests take place of an sixteenth note, and are located in the middle of the staff.



Snare Drum - One of the most important drums in a drum kit. The snare drum is a drum similar to other drums; however on the bottom of the resonant head, there are snare wires that are stretched across. These wires give the sound of the drum a crack to it. This crack creates the pulse of most beats and patterns. There are many different types of snare drums that have different tones, and sounds.

Snare comping - Playing shots, accents, and hits on the snare drum to compliment the other musicians in a band. Comping is done in all styles of music, and is meant to accent the melodic instruments when they are soloing or playing certain pieces.

Snare Wires - A set of metal coils stretching across the resonant head of a snare drum. The snare wires are what give the snare drum its loud crack. The snare wires are connected to a clutch that can tighten or loosen the tension on the drum, which changes the sound.



Syncopation - Adding emphasis on certain notes to liven a beat or rhythm up. Regular beats with the same accents can get boring; adding syncopation changes the feel by adding accents to places where you would not expect.

Thirty-second Notes - A note played for the duration of 1/32nd of a whole note. These are usually played at very fast tempos, and take 32 notes to fill the time of a whole note.



Time signature - A fraction that determines how many beats are in each bar, and at which note value they are played in. For example, a 7/8 time signature would mean there are 7, eighth notes per measure. A time signature says a lot about the beat. Some examples are 4/4, 5/4, 7/8 and so on.

Rhythm & Percussion Glossary

Triangle - Another one of the many percussion instruments used for special effects. It is a metal bar actually bent in the shape of a triangle and struck with a small metal mallet.

Traditional Grip - A style of holding your sticks in which your dominant hand uses American grip, while your weaker hand holds the stick upside down. The stick is held you're your palm facing up, and the stick fitting in between the middle and ring finger. Most popular for jazz drummers, because you get a totally different feel on the drumstick.

Triplets - Grouping notes together in which the value of the original note is divided by three. Triplets are played in the same time signature and tempo as regular notes, but with a different feel. Triplets are identified with a small number "3" above the group of notes on sheet music.

Tom tom - A drum that produces a certain tone. These drums are skinned on both ends, and are placed around the bass drum. Tom Toms can range in all different sizes, and can be tuned in any style. One of the most common drums on a drum set.



Wood blocks - Wood cubes that are hollowed out to create a certain tone. Wood blocks are percussion instruments that can be played in all styles of music; however they are most popular in Latin music. The sounds of wood blocks change depending on the size and thickness of the blocks.



Woofers - An acoustic drum that sits in front of a bass drum to amplify the low ends of the bass drum. Similar to a sub kick, the woofers are not played. Woofers are not plugged into anything. They are usually the same diameter of the bass drum, and look like an extension to the bass drum.

Xylophone - or bells. A musical instrument consisting of metal or wooden bars that are tuned and played with mallets. Common in musical symphonies and orchestras.





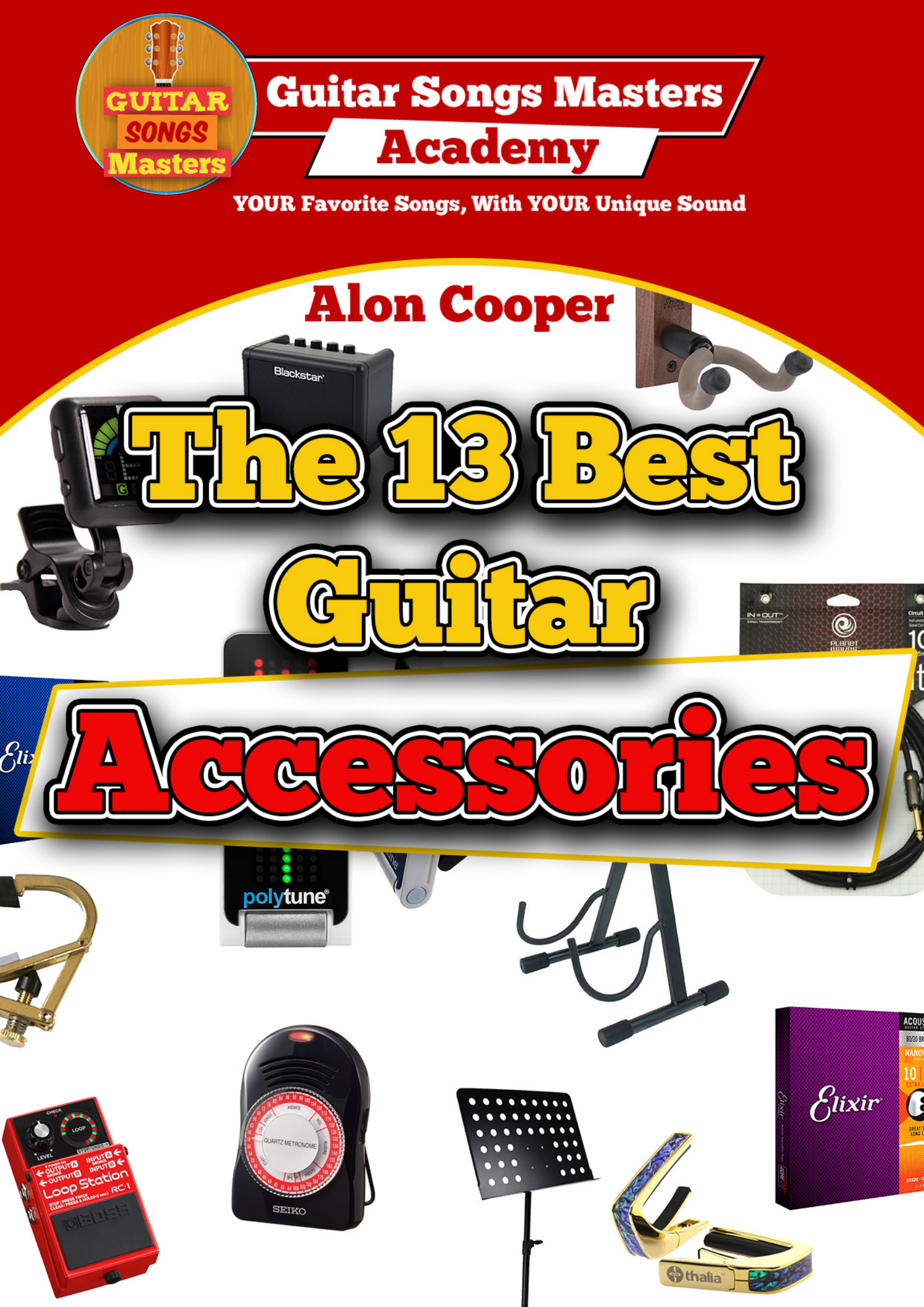
Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

The 13 Best Guitar

Accessories



The 13 Best Guitar Accessories - Improve Your Guitar Life

Hey all! Along the years I have been using many different guitar accessories from all kinds - some of them were "meh", but some of them just made my life a lot more fun / easy / comfortable. (or all of the above)

In this little "cheat sheet" I will share with you the best ones that I have been using happily for years. Hopefully – it will save you a lot of money by helping you avoid all the mediocre stuff that's out there.



Enjoy my friend!

-Cooper

To help support my work on the free Guitar Songs Masters Academy resources, if you choose to purchase one of the recommended products - please do so by clicking on the included product pictures or product names hyperlinks. It will take you to Amazon - and the price for you will be the same - but I will get a small commission out of it. Thanks!

My Favorite Strings: (both for acoustic and electric)

ELIXIR NANOWEBS



Acoustic



Electric

The single biggest improvement you can give to your guitar sound (and feel!) is a good pair of fresh, high-quality strings. Without any doubt here, go with Elixirs. It's an immense upgrade that you can get for as little as 15\$. They have a bright, lively sound that lasts long.

While they do cost about 3X more than a regular set, they last for 4-5X more, they make your guitar sound much better, and they save you the hassle of changing strings often. Regarding the gauge – I usually go with 0.10's, since it's the best combination of sound and ease-of-playing.

My Favorite Tuners:

SO-THERE / POLYTUNE TUNER



So-There Clip on Tuner



Polytune Tuner

Physical tuners attach to your headstock and work on the vibrations from the sound, so they are a lot quicker and more reliable than using a tuning app – and they do not get easily "derailed" by some room noises.

I have two faves here. My affordable choice is the So-There tuner, which sells for around 20\$. But - If you're ready to spend a bit more for extra comfort and speed, the Polytune tuner (~50\$) is famous for letting you strum all 6 strings at once and telling you simultaneously which ones aren't in tune – which makes it very easy to tune "on the fly" without having to play the strings one by one.

My Favorite **Metronome:**

SEIKO SQ-50V



Seiko SQ-50V: The most comfortable and reliable metronome that I've tried.

Are you also feeling that your sense of rhythm is a bit "off" and your playing isn't really "stable" – like how pros sound? This feeling usually also becomes much worse when you jam with others.

The turning point for me with saying goodbye to those feelings was when I started practicing with a metronome often. And the only way to really do it in my opinion - is to have a physical metronome that's just waiting for you at an arm's reach right there – where you practice your guitar. I found out that I use it a lot more than the metronome phone app simply because it's much more intuitive to use. (it's a one button operation, and this wheel is actually fun to use)

By the way – a super important fact about the metronome and about music in general – if you wanna play anything well – start SLOW! (around 40-50bpm) Really get to taste every note.

My Favorite Little Amp:

THE BLACKSTAR FLY 3W



The Blackstar Fly 3W



My Fly 3W next to my Swedish Hagstrom

This one was a life changer for me - as someone who plays mostly electric. It's tiny, I can take it anywhere, AND believe it or not - it even sounds better than many of the bigger amps that I played. And the best thing is that now I don't have to "settle" for playing only an acoustic guitar when I'm away from home.

You can read my full review about it (and hear me play it) right here: [Blackstar Fly 3 Micro-Amp Review: A Life Changer](#)

My Favorite Capos:

THE SHUBB DELUXE / THALIA



The Shubb Deluxe Capo



The Thalia Capo – If you're willing to spend

A good capo, in my book, will be small, lightweight and comfortable to use - while not throwing the guitar out of tune.

My regular choice here at around 15\$ is the Shubb Deluxe capo, which I know many professionals use. However - if you wanna spend more for some bling – then the Thalia capos are super impressive and unique - but very expensive at around 60\$.



Here's mine - on my Taylor twelver

My Favorite Customization: JOCKOMO INLAY STICKERS



Three of my guitars, before and after the inlays



Other inlays examples

In the picture above you can see how much more beautiful my Hagstrom electric, Washburn acoustic, and Taylor 12 string had become with those little 8\$ stickers. You can easily do it on your guitar as well! I have these stickers on all of my guitars - and unless you look from inches away - it looks 100% legit - like the real inlays that usually come only on very expensive models.

Check out refreshing customizations in [this](#) other e-book from **Guitar Songs Masters:**



My Favorite Cables:

PLANET WAVES



[Planet Waves Cables](#)

If you're tired of having cable trouble, hisses, disconnections and other fun malfunctions – it's time to get a good cable. I have been using the same set of cables from Planet Waves for over seven years and they are still literally like-new. They are also guaranteed for life.

My Favorite Pedal:

THE BOSS RC-1 LOOP PEDAL



Here's mine, in action

The Boss RC-1 Looper

The RC-1 is a simple-to-operate looper - from Boss - and it lets me do all kinds of cool things when I'm by myself. I believe it also made me a lot better - since when you record your loops you can't afford to play in a lousy way – and it will make you take your playing up a notch. It'll be especially good for you if you like playing lead guitar, improvisations, solos, etc.

Check out this post on the Guitar Songs Masters blog for some surprising uses of loopers, inspired by Ed Sheeran and other loop masters:

[8 Different Ways to Unleash Your Creativity with A Loop Pedal.](#)

My Favorite Guitar Stands and Wall Hangers:



Quik-Lok floor stands



These are my trustable hangers.



My guitars on the wall hangers

Personally, I think that if you can drill your wall, it's always better to keep the guitars on a wall hanger and not on a floor stand. It looks better – and it saves you the floor space. However, here are my favorite products for both options. I also have a couple of Quik-Lok floor stands that do their job well when I need the guitar closer.

Note: Some might say that it's best to always leave your guitars in their case between sessions. My 2 cents: I believe that even if it puts some extra wear on them – I love putting them on display and at a "quick-grab" distance in my house. This way I'm also playing them more often. (and my place looks a lot nicer)

My Favorite Music Stand:

GEARLUX MS100



[Gearlux MS100](#)

If you are using [printed songbooks](#) (or even if you are usually reading your chord/note sheets from a tablet) – a music stand will be a welcomed addition to your life – since it will enable you to stop playing with your head tilted down to a table below you. It's one of those small things that simply make your life better.

If you already tried a couple of music stands, you know that often they feel like they are about to break, and anything more than a couple of A4 pages might make them lose balance. Not with this one, which is a heavy duty stand that I just love. Its downside is that it's heavier, so if you carry it outside often (and not using heavy songbooks) - you might want to get a lighter one.

**I hope you have at least one
new improvement to your life
now,
Enjoy!**

-Cooper



**Guitar Songs Masters
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YOUR Favorite Songs, With YOUR Unique Sound

By the way - now can also be a great time to put your hands on your first [harmonica!](#)



SINGING: The REAL Potential "Star" of Every Performance.

(My 2 Cents on Voice Training + My Personal Journey)

The Main Takeaways from the Lesson

- It doesn't matter how much we will talk about cool guitar techniques – the reality is that once someone on stage starts singing – **everybody's attention will most likely be immediately drawn to the singing voice**. So we can talk about guitar stuff A LOT, and it definitely can make a performance a ton more interesting, but singing has a lot more potential to be the **real star** of the performance.
- Just think of some song performances that you really remember. In most cases – I think that what you'll remember the most would be a song with a singing part that "touched" you in one way or another.
- Singing is playing an instrument, and it is not different from any other instrument – you **have** to practice it, and do it persistently over time in order to get better. However, when you do – you **WILL** get better, big time.
- In the video, I talk about my personal journey with singing voice training, to hopefully give you some practical ideas for action. (including an... interesting... video of me singing from 10 years ago 😊)



My Bottom Line Recommendations:

First, let's take into account the fact that everybody is different in terms of how much he / she is willing to invest in the singing, in terms of time, money and efforts. However, **everyone** can make an improvement with consistency, even with a small, but consistent effort.

I believe that the best way to improve with singing comes down to taking regular lessons with a professional voice teacher. Or at least – you can take a few basic ones to correct your basic mistakes and go on your merry way. In singing, I have learned, it is very important to have a professional right in front of you, who can correct your own personal mistakes. Definitely more so than guitar.

(I personally do lessons on a bi-weekly basis, or sometimes less often than that).

However, if you're not willing to spend that kind of money on singing now, so a great way to start practicing - or to test the waters would be an online singing program like [Superior Singing Method](#). That's a program that I've done myself and you can read what I wrote about the experience right [here](#).

Besides that – just remember to take it easy and have fun. I think that singing is definitely a potential "**fun multiplier**" to anyone who's singing songs on the guitar – and that's why I believe that it's worth getting into it even for people who do not play guitar all that often.



7 Reasons to Spice up Your Songs with... A HARMONICA!

Since we're talking about spicing up songs – here's another, out-of-the-box way to do it. I want to give you a quick heads-up about what I think is a very awesome instrument, that can help in developing your own "edge" in music – while expanding your "guitar horizons" as well.

I wish that I started playing harmonica sooner myself, that's all I can say. So hopefully – if you're also into that sound, or have been on the fence, this article might nudge you to action.

1 – Harmonicas are relatively easy to learn, especially for guitarists. The reason for that is because harmonicas are diatonic instruments, which means that they play notes of just one key. This makes it pretty much a "hard to miss" game. Everything that you'll play is in the correct key and sounds "decent" at the very least. [Watch this harmonica cover as a sound example:](#)



2 – Harmonicas are very versatile instruments! You can improvise solos when jammin' with friends, or play a song's melody by yourself (or with friends). You can sound great in many different genres, from folk to rock, blues, country, pop, and more. It's flexible.

3 – Harmonica are super compact, fit in your pocket, and you can play them anywhere.

4 – Harmonicas are the most affordable instruments. Can you think of any other instrument where you can buy the top of the line models, handmade in Germany, for 35 dollars...?

5 – You can play the guitar & harmonica together with a harmonica holder. In this way, you can add a harmonica to songs that are least expected to feature it – and create memorable, surprising performances of them. Now THIS is quite the spice-up for your music.

6 – The harmonica gives you another option of an instrument to play at a jam – so you can sometimes take some time off from the guitar and see things from a different perspective.

7 – Playing the Harmonica will massively improve your ears. Especially your "melody" hearing – "relative pitch". This will pay off tenfold on the guitar and while playing lead guitar.

Check out some YouTube harmonica performances to get inspiration. I highly recommend [Christelle Berthon's](#) and [Indiara Sfair's](#) channels.

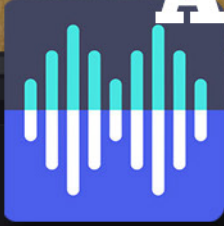
If you decide to buy a harmonica, make sure that your first one is in the key of C. I suggest going for something in the 30\$-40\$ range – as these are a lot more fun to play, and last longer. My personal favorite is the [Hohner Blues Harp](#) model. Also, check out [Harmonica Jamz](#) – my harmonica website and [channel](#) where I can teach you how to play. (And especially how to jam)



Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper



The 14

Most USEFUL

Guitar Apps



Hey all!

I decided to write this resource after seeing a lot of "Best Guitar Apps" lists out there, while unfortunately most of them provide a lot of apps that are not actually very useful to the everyday guitarist. This list aims to be different, and was made after testing almost 200 apps throughout the years.

You'll find a variety of apps in here, some of them are useful for any guitarist, while others will be more relevant to different stages in your guitar studies.

Anyway – there's a lot of useful information here, and I am sure that you'll find some cool additions to your guitar life.



Enjoy my friend!

-Cooper

The Best Metronome / Drum Machine:



Drum Beats+

[APP STORE](#) / [ANDROID](#)

Metronomes and drum machines are a big part of my [daily practice routine](#) and will be of a major help to anyone in order to get your [time keeping skills](#) a lot better. Besides, it's always a ton of fun to play your favorite songs with some special / groovy drum beats - since the song feels totally different and fresh. For example, try Green Day's Time of Your Life with a funky blues beat and see what I mean. (;

The app currently has over 300 beats that were recorded by a real drummer, (not by a drum machine, like how it is in most similar apps) so it feels totally real. I plug it into my stereo system, choose one of the countless drumming patterns, push play, and it simply feels like there's a drummer in the room and I'm jammin' with a band.

My metronome of choice: For the best simple metronome, (when the drum grooves are too much) I use the app [Metronome by Soundbrenner](#) which has all the metronome features that you can think of, and it's free. However, usually I like using a [physical metronome](#) instead of an app - since it's a lot more intuitive.

I like chillin' and practicing at home while feeling like I have my own private drummer in my stereo system.



The Best Chord Dictionary And All-Round Guitar App:



Guitar Toolkit

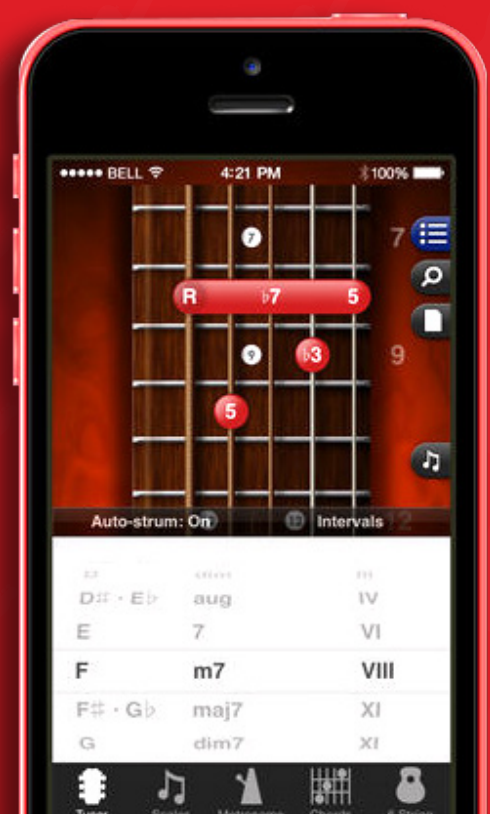
[APP STORE](#) / (SEE ANDROID ALTERNATIVE BELOW)

Guitar Toolkit has a smooth and intuitive interface that'll show you literally any chord that there is on this planet - in any position along the fretboard. Just name the chord and it'll do the rest and show you some cool new ideas. It also has loads of other features such as a super-fast tuner, a scale library (with literally any scale that you can think of) a metronome, drum patterns builder, and more, so for me it's one of the most used guitar apps and some of the best 10\$ I have spent in the App Store.

It also works just as well (and contains all the relevant chords, scales, etc.) for any other stringed instrument that you might play - from ukelele to mandolin and banjo.

***Android users:** Guitar Toolkit is not available yet, so instead I recommend Guitar Chords Book which covers the chord dictionary part very well. For the other functions - see the other apps below.

The Guitar Toolkit app has all the utilities that you can think of, including the most comprehensive chord library that I have seen. Unfortunately, it's only available for iPhones at the moment.



The Best Tuner:



Guitar Tuna

[APP STORE](#) / [ANDROID](#)

There are at least a hundred tuners out there - but a lot of them are slow, not responsive, and not very accurate. [Guitar Tuna](#) is the best free tuner - very responsive and accurate.

My favorite feature is that it gives you a "lockdown" sound and visual cue when your guitar is perfectly tuned. Still, [Guitar Toolkit](#) is better if you are looking for a wider array of features in one app other than the tuner.

As much as tuner apps are nice, they are never as reliable and quick as tuners that attach to the headstock and work on the sound vibrations. (so that outside noises don't bother them) My favorite clip-on tuner used to be the [So-There clip on](#) (~20\$).

However, a friend recently showed me the [Polytune polyphonic tuner](#) (~50\$) which is my new favorite, because it lets you tune "on the fly" by telling you which strings are out of tune with just one strum across all of the strings, instead of the individual plucking we're all used to.



The Best Song's Chord Sheets App:



Ultimate Guitar

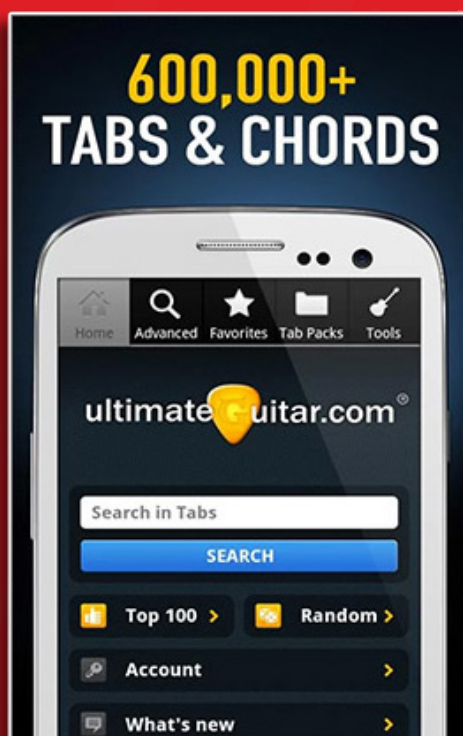
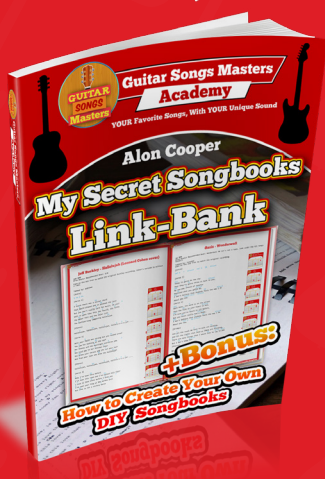
[APP STORE](#) / [ANDROID](#)

Ultimate Guitar Tabs is my go-to for song's chord sheets. It is the biggest and most comprehensive chords website / app and you can find correct chord sheets for almost any song that's out there, shown in a very convenient way - with auto scroll, transpose tools and other useful features that work well.

By the way - it's a lot more convenient to use with a tablet, so in case you have one - this is the time to get it out.

Another thing that I can recommend here instead of reading the chord sheets from a screen, is to print out your own personalized chord songbooks. I explain exactly how I did it with over 10 custom books - in

this other Guitar Songs Masters PDF resource:



The Best "Real Book" App: (Jazz Players - this one's for you)



iReal Pro

[APP STORE](#) / [ANDROID](#)

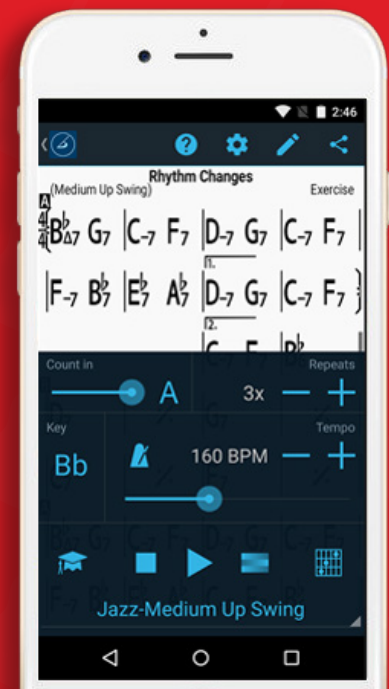
The iReal Pro is similar to the Ultimate Guitar app, but it's geared more towards jazz players, and it has some very powerful features that the Ultimate Guitar app does not have. A bit of a learning curve, but once you get used to it and know all the features - it's a pleasure to use.

You can download chord sheets for thousands of songs, (mostly jazz standards) and the cool thing is that at the touch of a button you can tell the "included backing track band" to play the song at any key, tempo, or style that you choose. (New Orleans double-time Swing to folk, raggae or samba - and dozens more, it's really fun to play with it and it gives you some cool rhythmic ideas for your own "cover" of the song) You can also mute certain instruments, for example the guitar - so that you can "sit in" instead.

Plug it into a stereo system to enjoy the band at it's fullest.

Again - this app really shines on tablets' big screens - when it's a lot more comfortable to read the sheets.

The best companion for jazz players, but not only for them. The iReal Pro is a powerful app that not only shows chord sheets, but also renders backing tracks tailored to your taste and style.



The Best Ear Training Apps:



Functional Ear Trainer

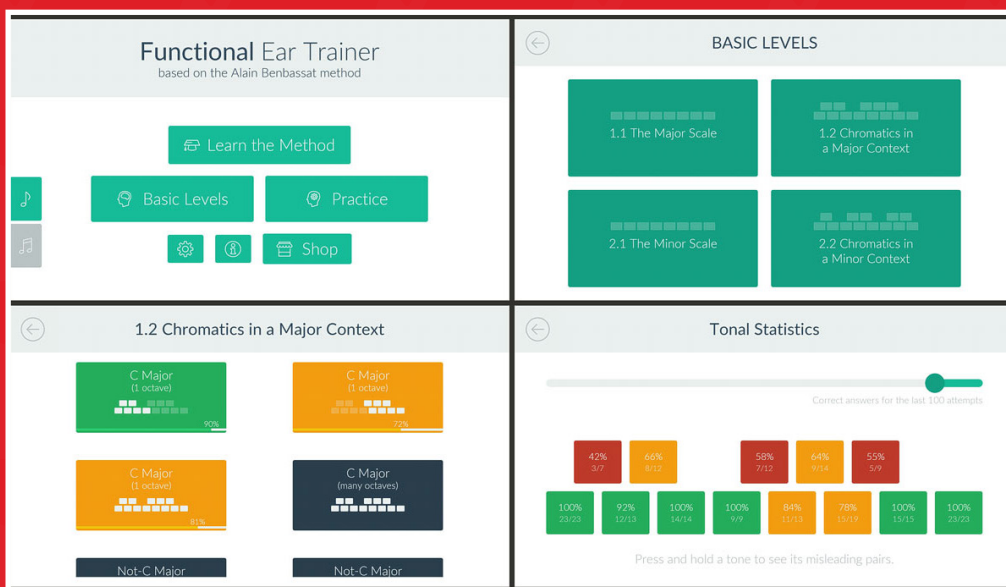
+ See two more apps in the next page.

[APP STORE](#) / [ANDROID](#)

If you're really interested in taking your music skills to the next level and you're willing to spend at least 5-10 minutes a day doing some ear training, I tried many apps and this is the one I'm seeing the most progress with by far, since it has a fresh approach for one of the key building blocks of ear training as a whole.

Instead of focusing on intervals (which is super important as well, and you'll learn it in the other apps featured below) - It focuses on learning to correctly identify the different scale degrees in the context of a song. For example - how the fifth degree of the scale ("The V") sounds like. As a result, you can identify specific notes in the context of real music - where it matters the most. The app also tracks your progress and improvement with detailed stats.

Bottom line - when playing lead guitar - my improvisations now sound a lot more "spot on". Instead of random finger noodlings, you'll slowly be able to hit the exact notes that you hear in your mind. Also - I can almost always figure out a chord progression and a melody of a song easily, which used to be a struggle for me. An amazing place to be at - that gives me a lot more freedom on the guitar.



The Best Ear Training Apps:



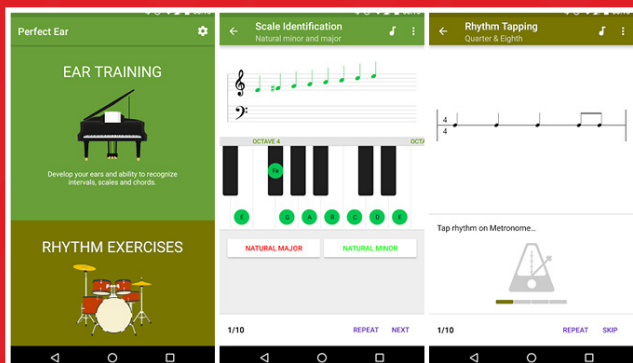
Good Ear Pro

[APP STORE](#)

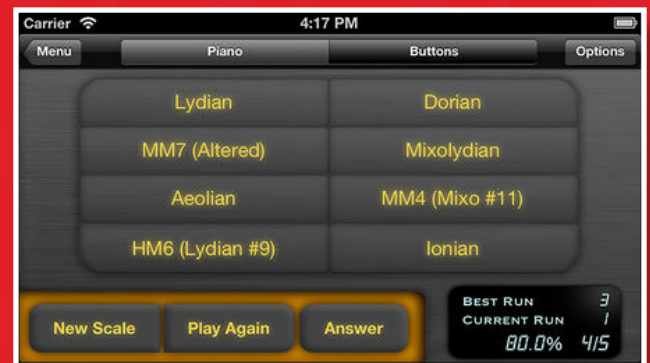


Perfect Ear

[ANDROID](#)



Perfect Ear



Good Ear Pro

Besides this one, two other excellent ear training apps are [Good Ear Pro](#) for the iPhone and [Perfect Ear](#) for Android - which will help you work more closely on intervals, hearing chord qualities (maj7, Minor, etc), identifying different scales, and other essential building blocks of a great ear.

In ear training there aren't too many shortcuts, but if you have the motivation and persistence to use these apps for 5-10 minutes every day or at least 5 times a week - music will become a completely different experience for you. You will have a much clearer understanding of what's going on at any given moment, and how you can make it all sound even nicer.

The Best Jam Tracks / Scales Teacher App:



Jam Tracks

[APP STORE](#) / [ANDROID](#)

Whenever I try to practice my lead guitar skills - one option is to put on one of the backing tracks on YouTube, (for example by looking up "chicago blues jam track in G") but a more comfortable option for me usually is one of the many backing tracks apps that'll help you instantly have fun with your scales and solos studies.

My favorite is Guitar Jam Tracks by Ninebuzz - It's intuitive, you can easily switch keys, and you can choose from a variety of music genres. It'll give you a nice paved road for lead guitar improvement. Full version / Free version.

It also shows you all the scales you're gonna need for improvising, divided into positions that are easier to memorize, so even if you're new to the whole world of lead guitar - it got you covered.

*On an iPhone, make sure to close the Jam Tracks app after you run it, since it has a bug that makes it keep running in the background and draining the battery.

The Jam Tracks app is a convenient first step for beginners (or a toolkit for the advanced player) in the world of playing lead guitar and solos.



The Best Transcribing Apps - for Learning Solos by Ear:



Transcribe+

APP STORE



Music Speed Changer

ANDROID

Another one that is very popular with the jazz students and the advanced players.

When you want to transcribe a piece of music, a solo, or any complex part (which in this context means - learning music by ear, either by writing it down or simply by playing it and not writing it down) - you need a comfortable tool to slow it down and to loop certain parts in it. These apps do that in the best and most intuitive way, and I use Transcribe+ very often in my solo studies.

The major downside of Transcribe+ on the iPhone (and currently with all the other competitor apps) is that it only works with songs that have been downloaded to your phone through iTunes, so it demands a bit of an upfront work.

(no direct support for Apple Music / Spotify yet)

These apps will make learning solos by ear a lot more convenient.



The Best Fretboard Notes and Triads Memorization App:



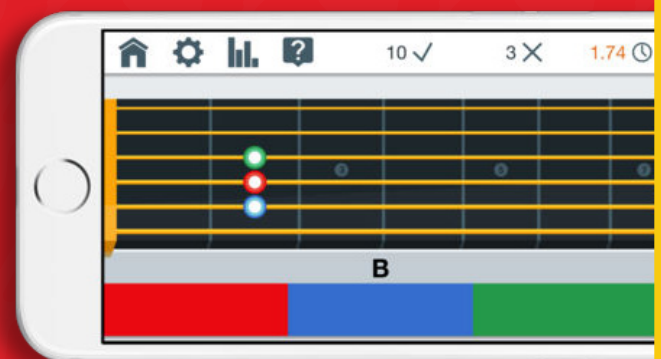
Fret Trainer

[APP STORE](#) / [ANDROID](#)

If you're into guitar theory, you probably noticed that this knowledge is almost useless on the guitar - unless you know where the different notes are located on the fretboard. Since there are so many notes, I struggled for a very long time with having them memorized completely, until I found a two-part system that finally made it all click for me. The first part is visualizing the fretboard using the moveable [CAGED system](#), and the second one is using a memorization app that really fulfills its promises.

I tried a couple of fretboard learning apps in the past, but Fret Trainer is the most well-made and intuitive one. I have practiced with it daily for several weeks until I felt like I had it all down. I played it every day for around 5 minutes until I had a total of 5300 correct answers, and then realized that I don't need it anymore - and I can already recall all the notes immediately. 😎 The app uses different games to make you remember notes within a fraction of a second - which is what it all comes down to when you're in the middle of a jam.

Also, they recently added the ability to memorize chord triads and four-note chords all over the fretboard as well - very useful for advanced players!



This is the color match, which is one of the modes that [Fret Trainer](#) offers to help you recall all the notes within a fraction of a second.

The Best Guitar Magazine App:



Guitar Techniques

[APP STORE](#) / [ANDROID](#)

I found out about Guitar Techniques magazine through their app, and was very pleased to find an incredibly high-quality monthly resource for some of the best guitar lessons that I have found online. It's the digital version of this popular magazine that's written by world-class instructors that you probably have heard about in other places, and even features interviews and guest lessons with masters such as Mark Knopfler, Paul Simon, Gary Clark Jr., etc.

The focus is always practically on improving your playing. (as opposed to some other magazines that are more scattered, or focus on gear / players / industry news and such) Each month the main topic of the issue is different - so you get to work on many different aspects of your playing. See some examples of random issues in the picture below.

And again - this one's much more convenient to read on tablets. A fun throwback to the days of written magazines.



The app of Guitar Techniques magazine will give you a bunch of practical lessons every month. Note that it's much easier to read on tablets.



Bonus:

Useful Utility Apps for Musicians

The Best Audio Recorders:



Recorder+

[APP STORE](#)



Parrot

[ANDROID](#)

The default recorders on the iPhone and on most Android phones are nice, but lack some key features that these ones have. For simple recordings that are only meant for myself, I use my phone. This includes recording song sketches, band rehearsals, and just myself playing and singing, so I can have an "archive" of my progress over time.

One of the two features that I love the most about those "fancier" recording apps is first of all that you can arrange your recorded files in folders. Especially after you start having a lot of recordings - it's a lot easier to sort them out by folders instead of just by dates - where soon enough your collection becomes a huge mess and you can't find stuff.

Another feature that I like a lot is the ability to record in higher quality wav files - which sound better even through the phone speaker, and especially through headphones.

For more serious home recordings (if you want to, let's say, upload your music covers to YouTube) so I recommend as a beginning to get a nice "field recorder" such as the [Zoom H4n Pro](#) that I have. The built-in little condenser microphones in it are great, and you can later grow into it by plugging in even better microphones when your equipment collection becomes richer.



The Best Music Listening and Music Discovery Apps:



Apple Music

[APP STORE](#) / [ANDROID](#)



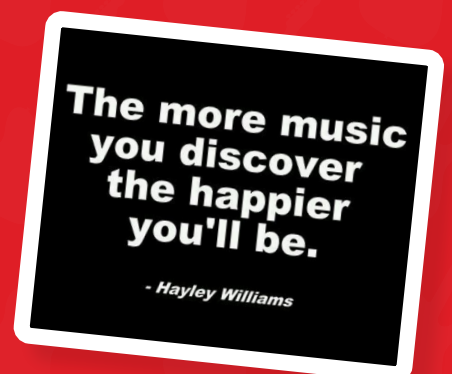
Spotify

[APP STORE](#) / [ANDROID](#)

I am a huge Apple Music fan, and I like Spotify too, but what matters is - especially as a musician - don't settle for less than these two ways to listen to your favorite music. It's easy to forget to appreciate how these apps changed our lives, by making all the albums that we want to listen to - available at just a couple of touchscreen touches away - and in an excellent sound quality. And even with the cool cover arts to enjoy. (:

Besides arranging your music library, I also highly recommend letting yourself get lost in the other key feature of these two: the music discovery options that adjusts to your tastes. Give a chance to the albums and playlist recommendations that these apps make for you.

I believe that exploring new music is one of the best things we can do in order to keep our "musical chakras" running and gather new inspiration into our own sound.



The Best Way To Organize Your Music Life and Creations:



The Notes App

I use the notes app very widely with music. Examples are to write down my [repertoire](#) list so I always remember what I can "take out of my sleeve" when I need a refresh. Also, to write down lists of songs that I want to learn, musical "enlightenments" that I get to regarding stuff that I want to do, lyrics to songs that I write and much more.

Check out this article I wrote about how to become a better and more organized musician with the notes app, I guarantee you'd be surprised and you might really like some of the ideas there: [7 Ways To Become A Better Musician With The Help Of... SMARTPHONE NOTES \(?!\)](#)

If you don't know [Evernote](#), it is also a very rich notes app and you might like using instead. I just prefer the original notes app since I find it more intuitive - mostly because it loads up way faster.

The Best "Inspiration Capturing" App:



The Camera and the Slo-Mo Option

The phone's video camera... Yep! Some people just don't use it often enough. Especially the 4k camera on the new phones, and the **slow-motion** options that allow you to later look at the stuff that other guitarists played - and break it down slowly in order to learn it - just like how you would from a record of your favorite guitar hero.

Sometime, if I am seeing some really good guy playing the guitar, a girl singing beautifully or a really special performance in any random show, I take a short vid with my phone to remember and inspire me later for my own ideas or learn it myself, instead of just counting on my memory.



I got to see this cool band in the Chicago House of Blues. (they are called the California Honeydrops and they are GOOD!) The leader (who plays trumpet in this pic) also played electric guitar in a unique, soulful jazz-blues style. Thanks to a couple of slow mo vids that I took, I was able to later slowly practice on his style and learn some of his moves.

I hope you now have at least a couple of new and useful additions in your phone.

Best wishes for happy and fulfilling guitar journeys!

-Cooper



**Guitar Songs Masters
Academy**

YOUR Favorite Songs, With YOUR Unique Sound

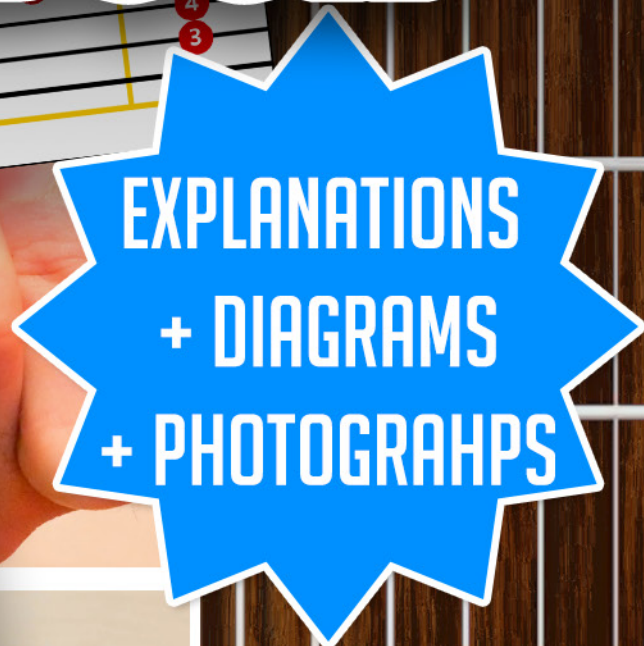


Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

The Complete Guitar Chords Cheat-Book



Welcome!

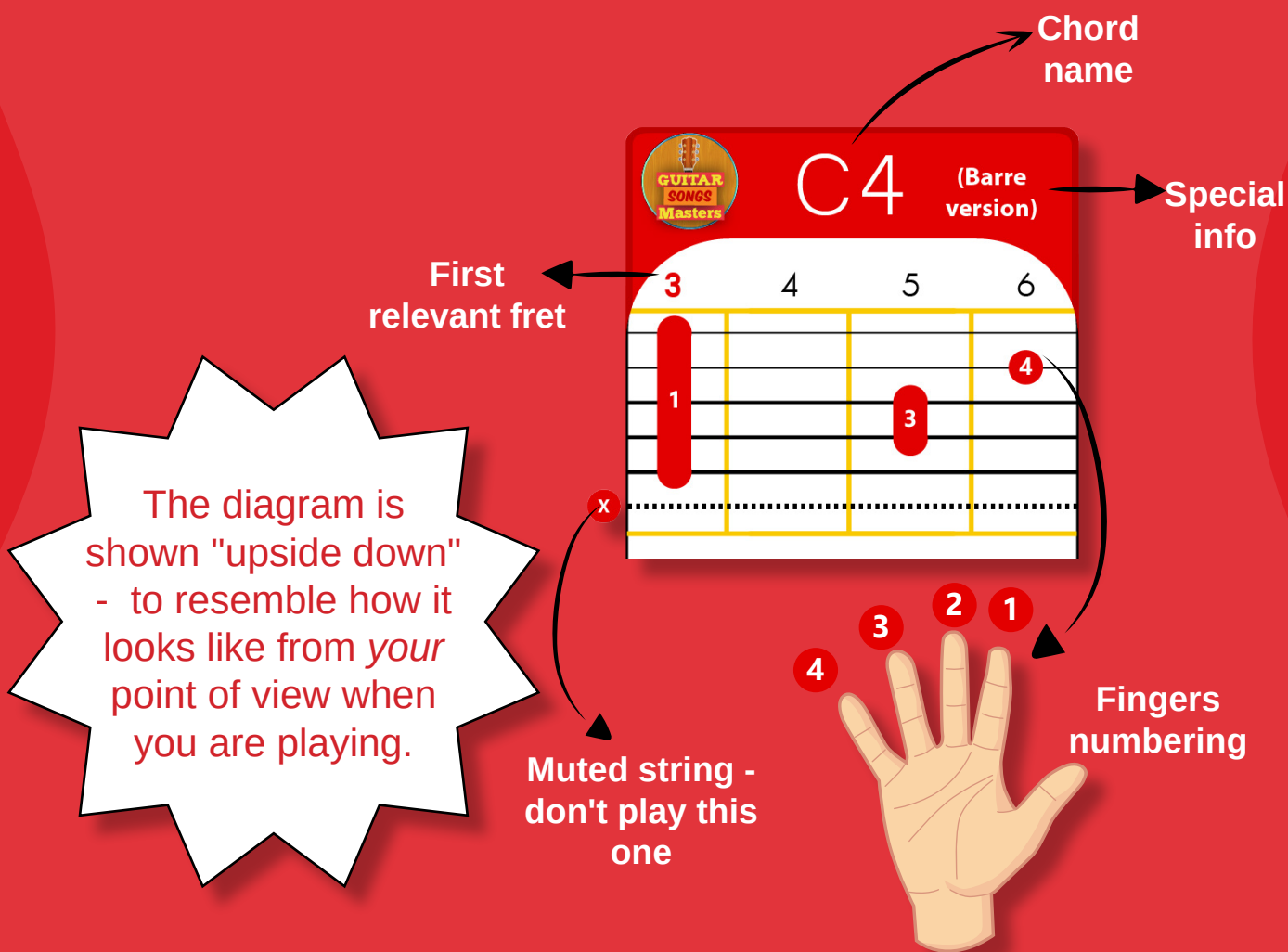
I hope this resource would be helpful to you on your guitar journeys. You can print it and bind it as a mini-book that you can always reach out for and learn some new chords, (any office equipment store would happily do it for you for 5-10\$!) or just keep it on your computer desktop and access it whenever you wish.

Best!

-Cooper



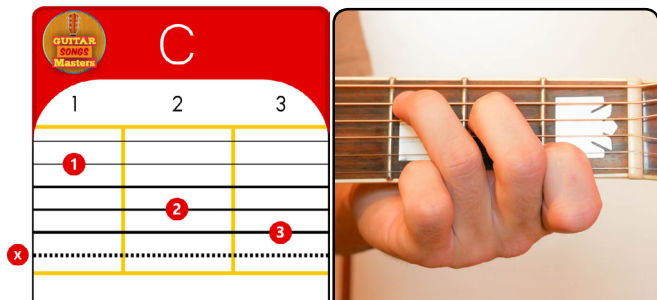
How to read the chord charts?



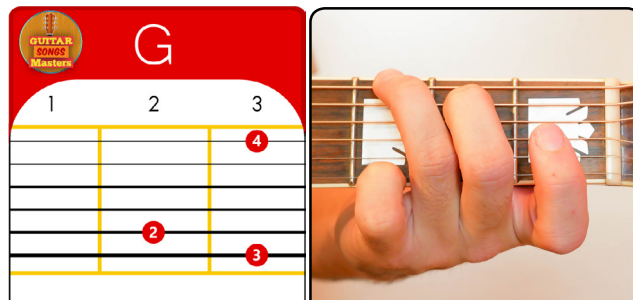
Beginners - First Chords to Learn!

Just by learning these 10 chords (along with strumming patterns and the other things that bring those songs into life, which you can learn all about right [here](#)) - you'll be able to play almost all of the songs that you'll ever encounter.

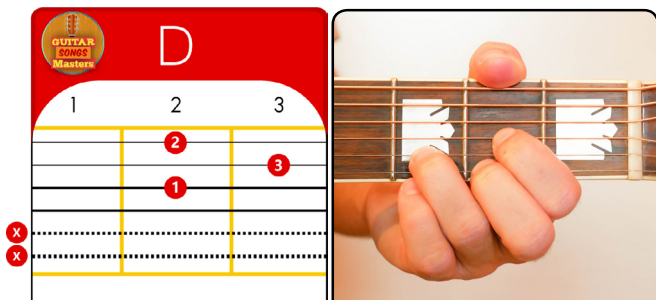
C



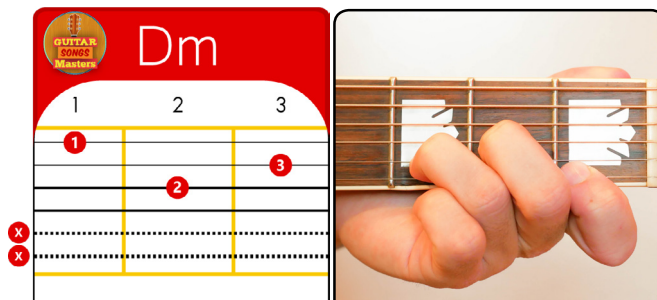
G (Beginners version)



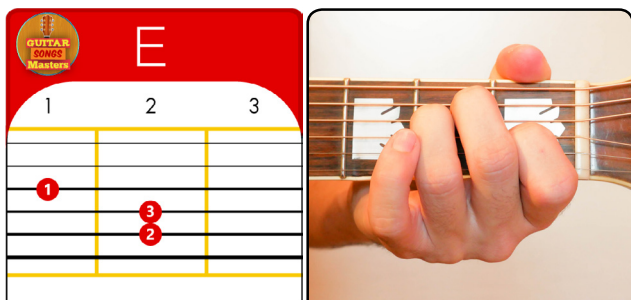
D



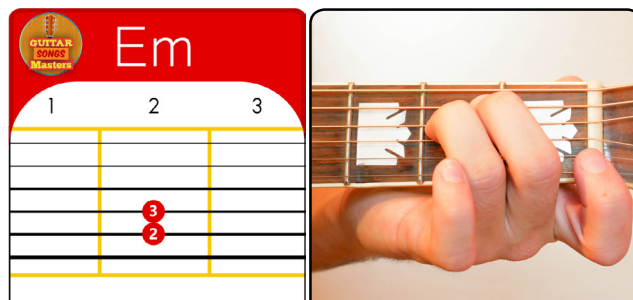
Dm



E



Em



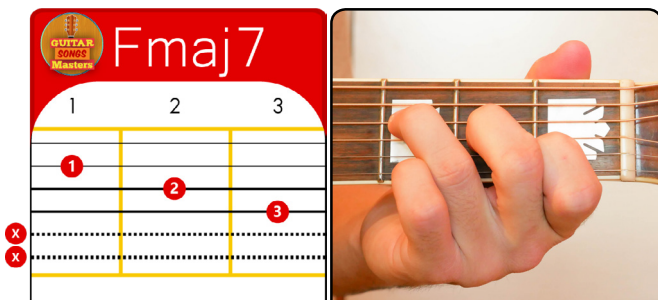
A



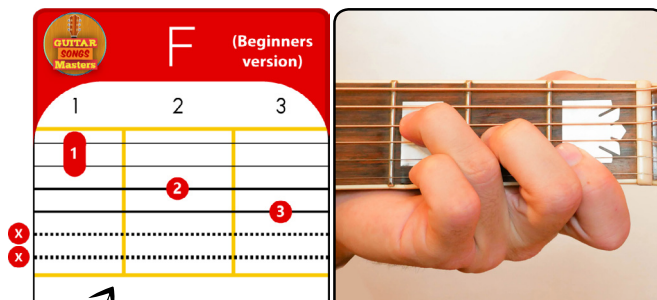
Am



Fmaj7 *



F (Beginners version)



* (Until you'll be able to play a full F with a barre - you can play this instead - and usually it will sound fine) If you can already play the "Beginners F" - so it will sound even better!

Beginners: The 2nd batch of chords to learn (Page 1/2)

G7

G (Fuller Sound)

A7

Am7

D7

Dm7

F (Barre version)

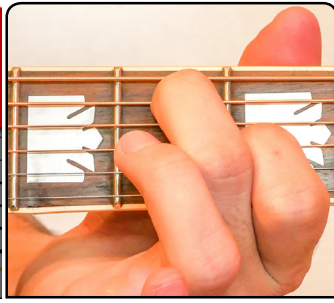
Fm

Bm

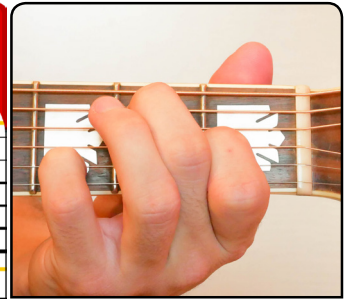
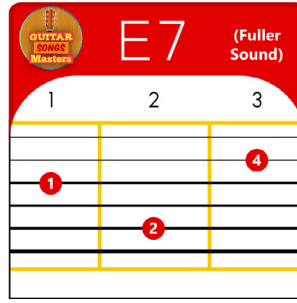
Bm (Beginners version)

Beginners: The 2nd batch of chords to learn (Page 2/2)

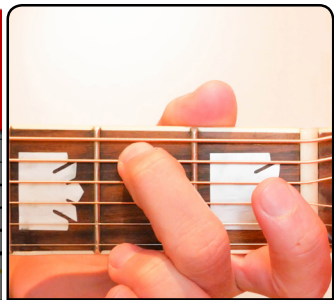
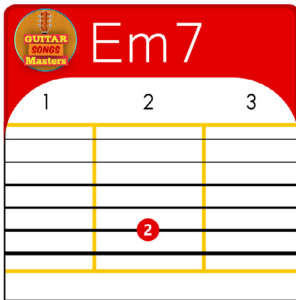
E7



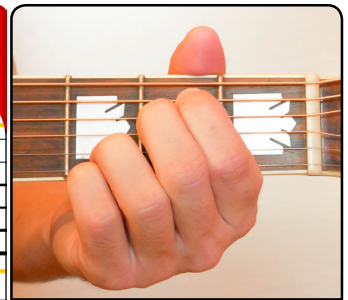
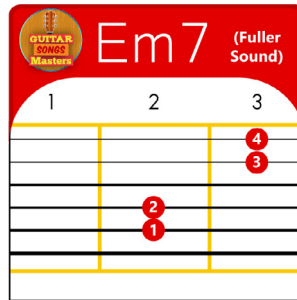
E7 (Fuller Sound)



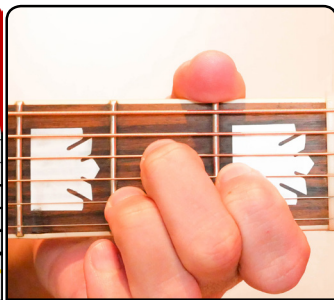
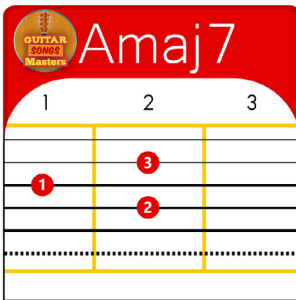
Em7



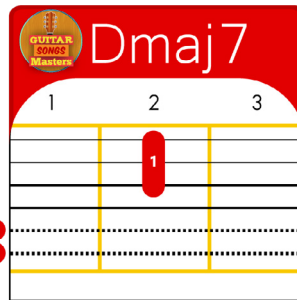
Em7 (Fuller Sound)



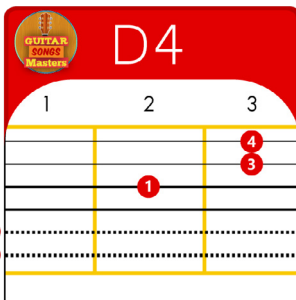
Amaj7



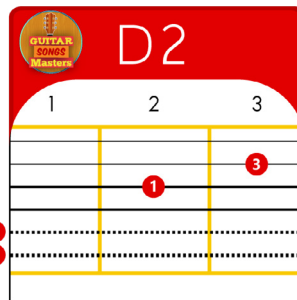
Dmaj7



D4 (also called Dsus/Dsus4)

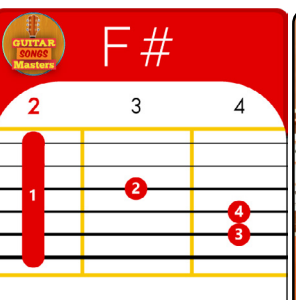


D2 (Also sometimes called Dsus2)

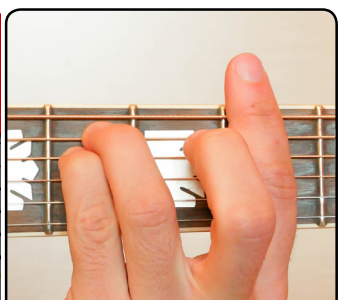
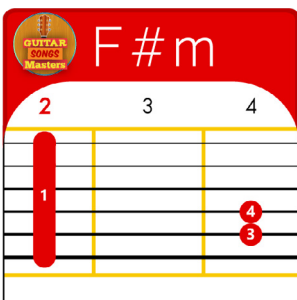


* "Sus" is short for "suspended" - a certain type of chords.

F#



F#m



How chords are made?

(A short 3-step Guide to Understand the Basic Theory of Chords)

Step one:

Our Musical Alphabet

First of all, here are the 12 notes used in Western music, this is our alphabet:

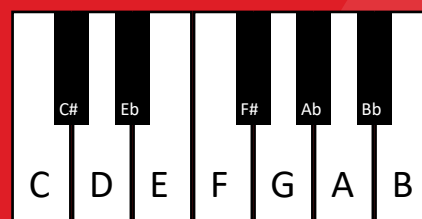
C, C#, D, D# (usually called Eb), E, F, F# (also sometimes called Gb) G, Ab (also sometimes called G#), A, Bb (also sometimes called A#), B.

So basically this is what we got:

C, C#, D, Eb, E, F, F#, G, Ab, A, Bb, B.

Reads as: Sharp (meaning: a half-step above the note) (A **half step** means that you go to the next note of the musical alphabet. A **whole step** means two half steps, so you "move" to the note after the next one.)

b Reads as: "flat" (meaning: a half-step below the note)



If a chord's name does not state anything other than it's root (for example: "G") so it is a major chord.

Minor chords would be marked with a lowercase "m". (For example: Gm)

Step two:

Chords are born out of musical scales.

The C major scale (you might also know it as "do-re-mi-fa-so-la-ti-do") consists of the notes:

C, D, E, F, G, A, B.

Each one of the notes is referred to as a numerical degree of the scale.

C is the first note (I), D is the second (II), E is the third (III), Etc.

How chords are made?

(A short 3-step Guide to Understand the Basic Theory of Chords)

Step three:

How to build the two most common kinds of chords (major and minor chords)

Major chords are built from the first, third, and fifth degree of the scale. So a C major scale would consist of the notes C, E, G.

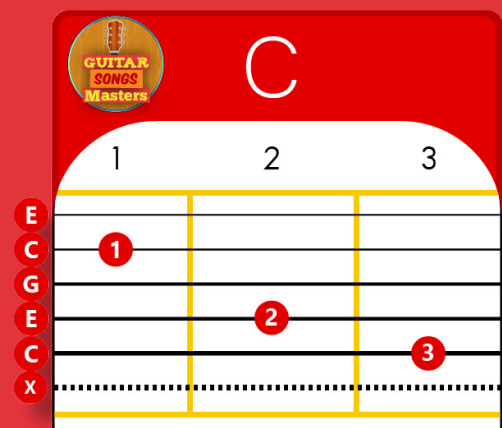
Minor chords are also built from the first, third and fifth of the scale, but this time the third is lowered by a half step - Which in the case of the C-major turned C-minor – means that the E note turns into an Eb, and the notes of a C-minor chord are C, Eb, G.

This lowered third is what gives minor chords their "sad" sound, as opposed to the more "playful" and happy sound of major chords.

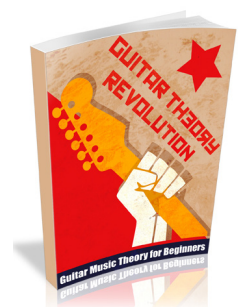
Frequently Asked QUESTION: But I see that for example a C chord on the guitar uses five notes and not three. How come?

Answer: Some of the notes are doubled (for a fuller sound) - so instead of just playing three notes – you play five notes. (C, E, G, C, E)

Question for **you**: If this is the G major scale – G, A, B, C, D, E, F# - can you tell the notes of a G major and G minor chords?



The book that has helped me the most with understanding music theory specifically on the guitar:



Sus chords (Page 1/2)

Suspended ("sus" chords) are called that way because they sound like they want to resolve back to the "regular" chords. (especially the sus4) For example, play a D chord for a few strums, followed by a D4 . Did you notice how it sounds like the D4 wants to "go back" to the D chord? Hence the "suspended" name.

Sus 2 chords can also be called "add9". (but NOT "9", because that's a slightly different chord which is a combination of a Dominant 7 chord and a Sus 2 chord.)

Sus 4 chords can also simply be called "sus".

Both of them can simply be called D2 or D4 instead of Dsus 2 or Dsus4.

If you are interested in the theory behind Suspended chords – check out [this article](#) that I wrote.

Open sus chords:

"Open chords" refer to chords that contain some open strings. (strings that you are not fretting with your finger)

<p>D4</p>	<p>D2</p>
<p>C4</p>	<p>Cadd9</p>
<p>C2 (Barre version)</p>	<p>G2</p>

Movable shape!

Sus chords (Page 2/2)

G4

Diagram: A guitar fretboard showing the G4 chord shape. The index finger is on the 3rd fret of the 1st string, the middle finger on the 2nd fret of the 2nd string, and the ring finger on the 3rd fret of the 3rd string. The 4th, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the G4 chord.

E4

Diagram: A guitar fretboard showing the E4 chord shape. The index finger is on the 1st fret of the 2nd string, the middle finger on the 2nd fret of the 3rd string, and the ring finger on the 3rd fret of the 4th string. The 1st, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the E4 chord.

Asus2

Diagram: A guitar fretboard showing the Asus2 chord shape. The index finger is on the 2nd fret of the 2nd string, the middle finger on the 2nd fret of the 3rd string, and the ring finger on the 3rd fret of the 4th string. The 1st, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the Asus2 chord.

Asus4

Diagram: A guitar fretboard showing the Asus4 chord shape. The index finger is on the 1st fret of the 2nd string, the middle finger on the 2nd fret of the 3rd string, and the ring finger on the 3rd fret of the 4th string. The 1st, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the Asus4 chord.

Movable Barre Chords Shapes - Sus Chords

For Example...

Bass on the 5th, sus 4

Diagram: A guitar fretboard showing the C4 barre version. A barre is placed on the 5th fret. The index finger is on the 3rd fret of the 1st string, the middle finger on the 4th fret of the 2nd string, and the ring finger on the 5th fret of the 3rd string. The 4th, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the C4 barre version.

Bass on the 6th, sus 4

Diagram: A guitar fretboard showing the G4 barre version. A barre is placed on the 6th fret. The index finger is on the 3rd fret of the 1st string, the middle finger on the 4th fret of the 2nd string, and the ring finger on the 5th fret of the 3rd string. The 4th, 5th, and 6th strings are muted (marked with 'x').

Hand photo showing the correct finger placement for the G4 barre version.

Moveable Shapes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

Diagram: A guitar fretboard from fret 1 to 12. The bass notes for various chords are indicated by red circles: F (1st fret), B (2nd fret), C (3rd fret), D (5th fret), E (7th fret), F (8th fret), G (9th fret), and A (10th fret). The notes are arranged in a way that shows the relationship between the fret number and the chord name.

Common Slash Chords (Page 1/2)

"Slash chords" are chords that are played with an added bass from a different chord. For example - a C/E chord, is simply a C chord, but with an added low note - E. In spoken terms, these chords would be referred to as "C slash B" or "C over B". (in the case of C/B)

Besides the slash chords that you'll encounter as "standalone chords" on song's chord charts, you can also choose to use them as "transition chords". For example, if a song goes from a G chord to an Em chord, you can add a touch of G/F# in between (make sure it sits with the rhythm) - to make your song-playing more interesting. G > G/F# > Em. (I like to call this technique "Bass Stairways")


Also, the same goes for C > C/B > Am, and many others. Try it in the context of actual songs to get a feel for it!

D/F#

D/F#

1	2	3
	2	3
	1	
	T	


T=Thumb



D/A

D/A

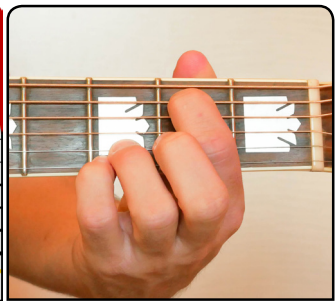
1	2	3
	2	3
	1	
x		



G/B

G/B

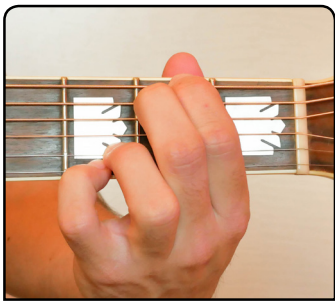
1	2	3
		4
		3
x	1	



G/F#

G/F#

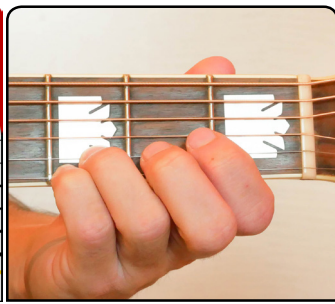
1	2	3
		4
		3
	2	
	1	



G/D

G/D


1	2	3
		4
		3
x		
x		



C/E

C/E

1	2	3
1		
	2	
		3



Common Slash Chords (Page 2/2)

C/B

C/G

C/D

F/A

F/C

A/C#

D/F#

C/A

Em/G

Am/C

Common Barre Chords (Page 1/2)

These are the most common "barre chords" that you'll encounter. Barre chords are called so because you are using your index finger as a "bar". (the common spelling, "barre" comes from French)

All the barre chords that I demonstrate here are movable, and you can move them around the neck to get the same type of chord (major/minor/major7, etc.) but with a different root. (C major \ D major, etc.)

A

A7

Am

Am7

Amaj7

6th String notes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

1	2	3	4	5	6	7	8	9	10	11	12

Common Barre Chords (Page 2/2)

D (Barre version)

D7 (Barre version)

Dm (Barre version)

Dm7 (Barre version)

Dmaj7 (Barre version)

5th String notes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

1	2	3	4	5	6	7	8	9	10	11	12
	B	C		D		E	F		G		A

Power Chords

Usually common in hard-rock and metal songs, but also used a lot by beginners - since they are easy to play. Notice that power chords "don't have an identity" - since they are neither major or minor. As a result - they tend to sound more "vague".

Watch [my lesson](#) for an introduction on how to use them in real life, and for more useful theory background on this kind of chords.

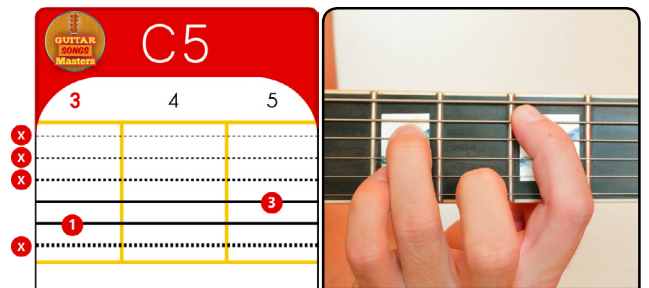
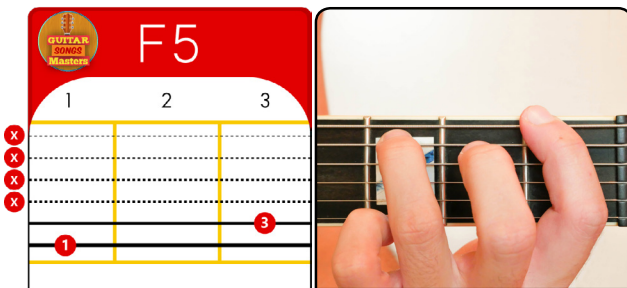


The most common power chords shapes:

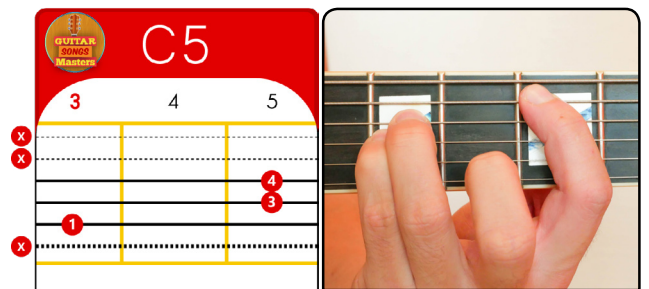
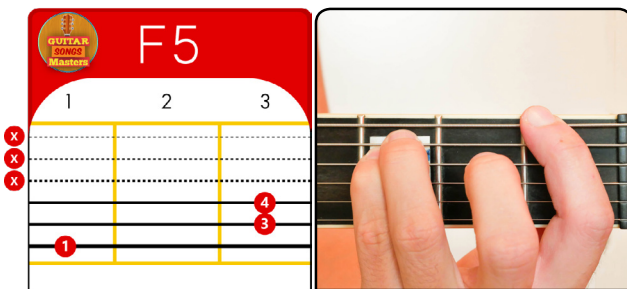
E-based movable power chord

A-based movable power chord

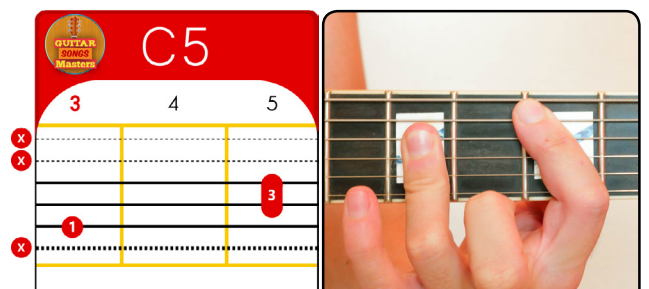
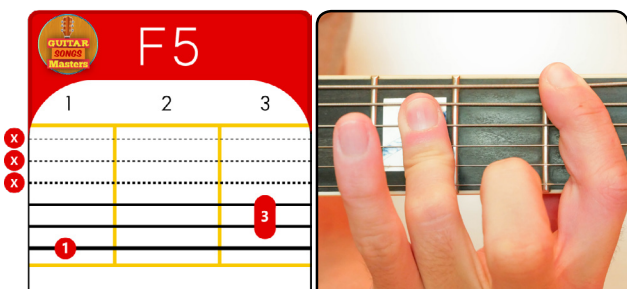
Two-string version



Three-string version



Three-string version, alternative fingering



* You can slightly lift your barre 3rd finger - so that it won't actually press down the 3rd string, but only rest on it and make sure it wouldn't play.

7th Chords (Page 1/4)

These chords give a nice, colorful "taste". Besides playing those 7th chords when the song's chord chart calls for it - you can also sometimes substitute regular chords with 7th chords, to add that special "taste" and enrich the song. (for example, playing a Cmaj7 instead of C)

The general rule that works most of the time is that you can substitute simple major chords for Major7 chords, and simple minor chords for Minor 7. (However, notice that in blues music the major chords are almost always substituted only for Dominant 7 chords)

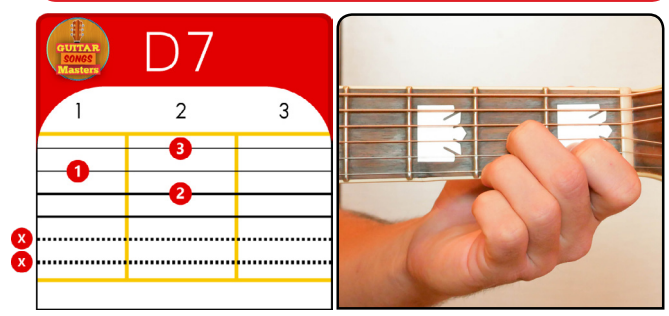
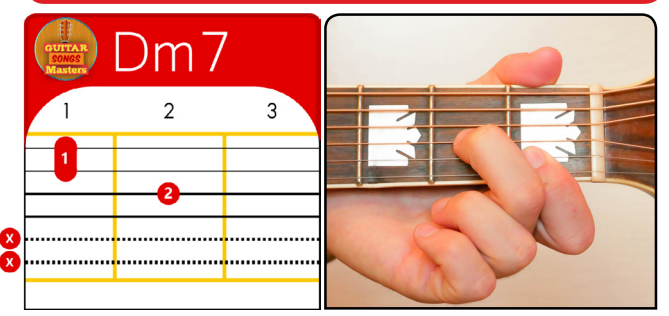
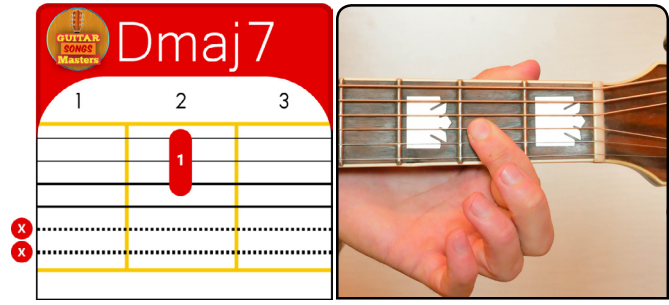
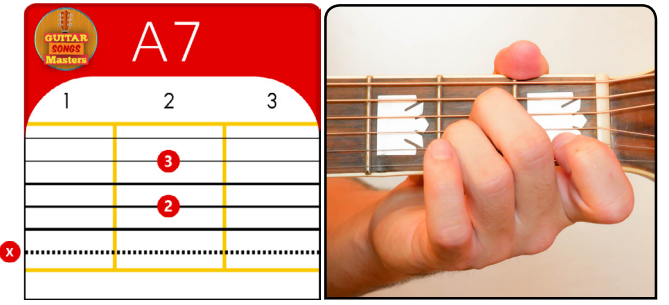
However, as with all "rules" in music – there are many exceptions in different musical contexts – so I highly recommend you try the different ideas, but above all – trust your ears to tell you what feels and sounds good.

* Cmaj7 can also be called Cmajor7, or C Δ
(The triangle Δ means "major" in jazz music sheets)

C7 can also be called C Dominant 7 or Cdom7

Cm7 can also be called Cminor7 or C-7. (- means minor in jazz music sheets)

Open 7th chords:

<p style="text-align: center;">D7</p>  <p>The diagram shows the fretboard for D7 with strings 1, 2, and 3 highlighted. Fingering: 1 on string 1, 3 on string 2, 2 on string 3. The photo shows a hand forming the D7 chord.</p>	<p style="text-align: center;">Dm7</p>  <p>The diagram shows the fretboard for Dm7 with strings 1, 2, and 3 highlighted. Fingering: 1 on string 1, 2 on string 2. The photo shows a hand forming the Dm7 chord.</p>
<p style="text-align: center;">Dmaj7</p>  <p>The diagram shows the fretboard for Dmaj7 with strings 1, 2, and 3 highlighted. Fingering: 1 on string 2. The photo shows a hand forming the Dmaj7 chord.</p>	<p style="text-align: center;">A7</p>  <p>The diagram shows the fretboard for A7 with strings 1, 2, and 3 highlighted. Fingering: 3 on string 2, 2 on string 3. The photo shows a hand forming the A7 chord.</p>

7th Chords (Page 2/4)

Am7

Am7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, and 3 (ring) on the 5th fret of the 2nd string. The 1st string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

Amaj7

Amaj7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

C7

C7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

Cmaj7

Cmaj7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

E7

E7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, and 3 (ring) on the 5th fret of the 2nd string. The 1st and 6th strings are muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

E7

E7 (Fuller Sound) chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

Em7

Em7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, and 3 (ring) on the 5th fret of the 2nd string. The 1st and 6th strings are muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

Em7

Em7 (Fuller Sound) chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

G7

G7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, and 3 (ring) on the 5th fret of the 2nd string. The 1st and 6th strings are muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

Gmaj7

Gmaj7 chord diagram showing fingerings: 1 (index) on the 2nd fret of the 4th string, 2 (middle) on the 4th fret of the 3rd string, 3 (ring) on the 5th fret of the 2nd string, and 4 (pinky) on the 5th fret of the 1st string. The 6th string is muted (marked with an 'x'). A photograph shows the hand in this position on a guitar neck.

7th Chords (Page 3/4)

F7 (this shape is common among jazz players)

F7

3 4 5

2 4

1 3

x x

A diagram of the F7 chord on a guitar fretboard. The strings are numbered 1 to 6 from bottom to top. Fingers 1, 2, 3, 4, and 5 are positioned on strings 1, 2, 3, 4, and 5 respectively. The 6th string is muted, indicated by 'x' marks. A photograph of a hand forming this chord is shown to the right.

Fmaj7

Fmaj7

1 2 3

1 2 3

x x

A diagram of the Fmaj7 chord on a guitar fretboard. The strings are numbered 1 to 6 from bottom to top. Fingers 1, 2, and 3 are positioned on strings 1, 2, and 3 respectively. The 4th, 5th, and 6th strings are muted, indicated by 'x' marks. A photograph of a hand forming this chord is shown to the right.

F7

F7 (Barre version)

1 2 3

1 2 3

A diagram of the barre version of the F7 chord on a guitar fretboard. A red vertical bar is shown across the first fret. Fingers 1, 2, and 3 are positioned on strings 1, 2, and 3 respectively. A photograph of a hand forming this chord is shown to the right.

Fm7

Fm7 (Barre version)

1 2 3

1 2 3

A diagram of the barre version of the Fm7 chord on a guitar fretboard. A red vertical bar is shown across the first fret. Fingers 1, 2, and 3 are positioned on strings 1, 2, and 3 respectively. A photograph of a hand forming this chord is shown to the right.



Australian guitarist Tommy Emmanuel

7th Chords (Page 4/4)

Movable Barre Chords Shapes

Root on the fifth barre

Root on the sixth barre

D7 (Barre version)

A7 (Barre version)

Dmaj7 (Barre version)

Amaj7 (Barre version)

Dm7 (Barre version)

Am7 (Barre version)

Moveable Shapes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

"Thumb-Over" Chords

This style of chords, where the thumb is playing the bass note, has been made popular initially by Jimi Hendrix, and allows a more solid grip of the neck, (after you get used to it...) freeing up your pinky to add "chord embellishments", playing chords that sound a bit more "airy"(where you leave out some of the bass notes) and more.

I dedicated a full [mini-class](#) for teaching you how to play any song in the style of Hendrix. Besides making you sound very cool, you will also gain full control over these thumb chord shapes. 👍 →



Major

A (Fuller Thumb Version)

T=Thumb

Major without the 5th string (for a more "airy" sound*)

A

T=Thumb

* Recommended especially when you're playing with a band / bass player.

minor

Am

T=Thumb

minor (for a more "airy" sound*)

Am

T=Thumb

7

A7

T=Thumb

Min 7

Am7

T=Thumb

Sus 4

A4

T=Thumb

Amaj7

Amaj7

T=Thumb

Bonus section:

**4 EXTRA POSITIONS
FOR EACH MAJOR AND MINOR CHORDS
(BASED ON THE CAGED SYSTEM)**

The CAGED system - MAJOR chords (page 1/2)

Another way to think about playing different chords up the neck, (and to "learn" more different positions for each chord in no-time) is based on what's called "the CAGED system." For example, if you take the shape of an E-chord, and add a barre in front of it on fret 1, you get an F. If you take it up to fret 3, you get a G. Up to fret 5 - you get a G. Etc.

The same goes also with the shapes of the open C, A, and D chords when you move them up the neck. (the CAGED system also refers to the G shape, but it is not really "practical" in terms of comfortably playing chords with it up the neck, so I did not include it here.)

E Shaped

A Shaped

C Shaped

D Shaped

Moveable Shapes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

Jazz chords (Page 1/3)

Jazz guitar may seem daunting at first, but once you learn these (mostly) movable shapes, you'll start to see that these shapes simply repeat themselves - and they aren't as hard as they might seem.

Also - even if you are not into jazz - slowly learning these shapes can help you enrich your sound vocabulary and add some refreshing sounds to your songs. For example, try substituting a regular C chord in a song you love - with a C13. Trust your ears, and you'll see that you'll find some places where even just one colorful chord can add a lot to an original song of yours, or of a cover that you play. (The Beatles were the champions of using this kind of tricks)

For your first steps in jazz, the chords in the next few pages should cover almost anything that you might encounter. Also, check out the following article on the Guitar Songs Masters blog:

[How to Start Getting Into JAZZ Guitar: 10 Tips](#)

Symbol	Means	Example
(none)	maj	C → Cmaj
ma	maj	Cma7 → Cmaj7
M	maj	CM7 → Cmaj7
Δ	maj	CΔ7 → Cmaj7
-	m	C- → Cm
mi	m	Cmi → Cm
aug	+	Caug → C+
+	#5	C7+ → C7#5
o	dim	C ^o → Cdim
∅	m7b5	C [∅] → Cm7b5
sus	sus4	Csus → Csus4
$\frac{9}{6}$	6add9	C $\frac{9}{6}$ → C6add9
+	#	C7+9 → C7#9
-	b	C7-9 → C7b9

Jazz chords (Page 2/3)

Things to remember:
R = Root **x** = muted string
Δ = Major **2** = 9
b = flat **4** = 11
p = perfect **6** = 13

G13

Gmin9 / Jazz notation: G-9

Gmaj7 / Jazz notation: GΔ / GΔ7

Gmin7 / Jazz notation: G-7

G7

Gmaj9 (add 6) / Jazz notation: GΔ9

Gm7b5 / Jazz notation: G^ø

Gdim7 / Jazz notation: G[°]7

Cmaj9 / Jazz notation: CΔ9

Cmin9 / Jazz notation: C-9

Jazz chords (Page 3/3)

Cmaj7 / Jazz notation: C Δ / C Δ 7

Cmaj7 (Barre version)

Cmin11 / Jazz notation: C-11

Cmin 1 1

C9

C9

C13

C13

Cdim7 / Jazz notation: C \ominus

Cdim7

Cm7b5 / Jazz notation: C $^{\circ}$

Cm7b5

Fmaj7 / Jazz notation: F Δ / F Δ 7

Fmaj7

Fmin7 / Jazz notation: F-7

Fmin7

F7

F7

Fdim7 / Jazz notation: F $^{\circ}$ 7

Fdim7



Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

11 Guitar Practice Tips

for Speedy
Improvement

11 Golden Guitar Practice Tips for Speedy Improvement

Helloha everybody!

These following tips will help to dramatically boost the pace of your improvement on the guitar.

Some of them are more relevant to those who besides randomly playing songs and stuff that they love, also practice a regular personal set of exercises, (which I highly recommend if you consider yourself serious about music) - but most of them are relevant to anyone who plays the guitar and wants to get better.

I honed these tips over several years of structured daily practicing and I hope they will give you the same benefits that they gave me.



Enjoy my friend!

-Cooper

[1]

Only Practice Songs and Exercises That You LOVE, and That You Feel Like They Are Actually Taking You to Where You Wanna Get to!



Remember that your practice time should be fun if you want this habit to last for a long time, so make sure to only practice songs that you love, and only do exercises you enjoy. If it's boring - switch things around! Pick different songs!

If you're spending time on specific exercises – also make sure that the exercises are built to tackle something that you actually want to improve in your playing, and not just a random exercise that you found online when you can't really believe the reasoning behind it.

[2]

Record Yourself!



This one is huge. When you start recording yourself (and actually listening to it), you'll be able to suddenly hear your weak areas like you've never heard them before. This will massively help you in establishing your directions regarding which areas you want to work on more closely.

For example, topics you might want to work on: time keeping / switching chords faster / cleanliness of your playing / more fluency in your scales-playing, etc.

You don't need any fancy equipment – your smartphone recorder will fulfill this task just fine.

Another nice bonus is that once you'll start doing that – you'll be able to check out recordings of yourself from the past and enjoy hearing your improvement in a "tangible" way.

[3]

Use a Drum Machine App - You'll Feel Like There's a Drummer Backing You Up, While Massively Improving Your Time-Keeping Skills



Drum Beats +



Loopz

This is one of the things that since I learned them - my practice sessions became way more fun and also way more productive.

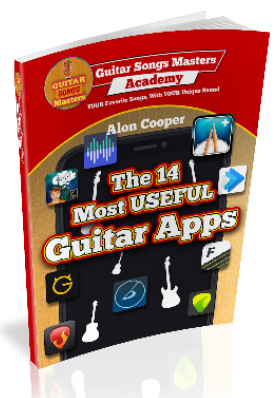
A drum machine app (or a metronome) like "Beats+" ([Android](#) / [iPhone](#)) or "Loopz" ([Android](#)) is the #1 key to getting you to play with solid time-keeping skills, which is easily the most important ingredient of a smooth, professional sound.

These apps actually make you feel like you have a private drummer accompanying you in your room – so they make your practicing a lot more interesting.

It's also a great way to funk up a lot of our favorite songs - by playing along to new and surprising drum beats. (try "Time of Your Life" with a blues-funk beat for example...)

**However, when I'm not using an app that I need specifically, I try to keep my smartphone away from me when I practice. Texts and other distractions really take the flow and the effectiveness out of your practice.*

Check out many other cool guitar apps in [this](#) other e-book from Guitar Songs Masters:



[4]

Be Your Own "Smart Teacher"



No one will keep track of your routine besides yourself, so take charge, feel and know when to change things around, speed things up, tweak exercises to your needs if you feel you've grown on them, (or just stop doing the ones that do not feel beneficial anymore) and keep pushing your borders.

When it's time to "fish" for a new exercises – YouTube will have all the answers: just search for what it is that you're trying to improve and choose the one exercise that feels like it'll be the best for you.

Remember that it's not just a cliché: growing really only happens outside of the comfort zone. If everything is easy - you aren't going anywhere.

My rule of thumb for a good practice session - is that by the time I'm done - it makes me feel that I've made a step forward in my playing – even if it's tiny.

[5]

Get All Your Capos, Picks, Tuners, Songbooks and Other Accessories Ready Beforehand



Make sure that you get all the accessories you might need right next to you before you even pick up the guitar. This way - you won't get lazy when it comes time to play that song that sounds much better with a capo on the 4th fret, or when it's time to tune again, and your practice time will be more effective.

Also – using a [music stand](#) (instead of reading chords from a songbook/ smartphone/ tablet that lay on the table and make you tilt your head down) will make a huge difference in your comfort of playing and correct posture. (And especially the comfort of singing - if you sing)

[6]

Sometimes - Practice Slowwwwww



This one might be the most important one.

I used to try to play Hendrix songs like Little Wing and not see any improvement over months of practice, until I finally gathered the patience and realized that without slowing it down - I won't improve – I'll just retain my sloppy old playing.

Since practice is really like a "camcorder" to your brain – if you're not doing it well right now – even if you'll do it a 100 times – it'll still suck.

The solution: If you wanna play stuff smoothly, you first gotta practice it slow. Very slow. Like 40-50 BPM slow, **with a metronome** – for at least 30% of the overall time of your practice. By doing that, you will be able to achieve perfect technique and playing clarity, and get your muscle memory to realize "how it should be done".

Only then – speed it up very gradually. I take it up by 2-3 bpm at a time, only when I feel completely "in control" of the previous tempo.

Most people don't do it and even if they play fast, they can't play really **clean and buzz-free**, which is what makes you sound really good - the way that professionals sound like.

*The best benefit you'll get from this is not only that you'll sound better – but you'll also notice how everything becomes a lot more **effortless**. After you slowly practiced to perfection - Instead of having to concentrate super hard on "not to fumble" – you'll be able to "get lost" in the music – and still have everything coming out perfectly.*

[7]

Stay Focused by Keeping Your Current Training Plan on a Physical Note or a Smartphone Note That's In Sight



Don't noodle, have an agenda instead.

When you have a structured plan – keeping it on a note that's in front of you is a great way to always stay focused. If improving is important to you - don't just randomly start practicing without being focused on what you're going to work on today.

Check out [this](#) article if you want to figure out a great exercises list to implement to your daily practice routine as a beginning. (from there – your routine should keep changing according to your needs and progress) Decide around how much time you'll dedicate to each one.

You can use a [timer](#) and see if it helps you maintain focus. (set it for example for one hour for the whole session, or for 10 minutes blocks of exercises)

Usually I make those notes in a physical notebook that I keep close to my guitar, and once a month I write it down with some new exercises. (while still keeping around some of the older ones)

*Another tip here – **scrabble things around!** I like to change the order that I use to go through the exercises – almost every day. This helps in keeping things fresh, and keeping yourself out of "brain-ruts".*

[8] Consistency Is the Most Important Aspect of Improvement



*MY POOR FINGERS AFTER ANOTHER
SESSION ON THE 12-STRING...*

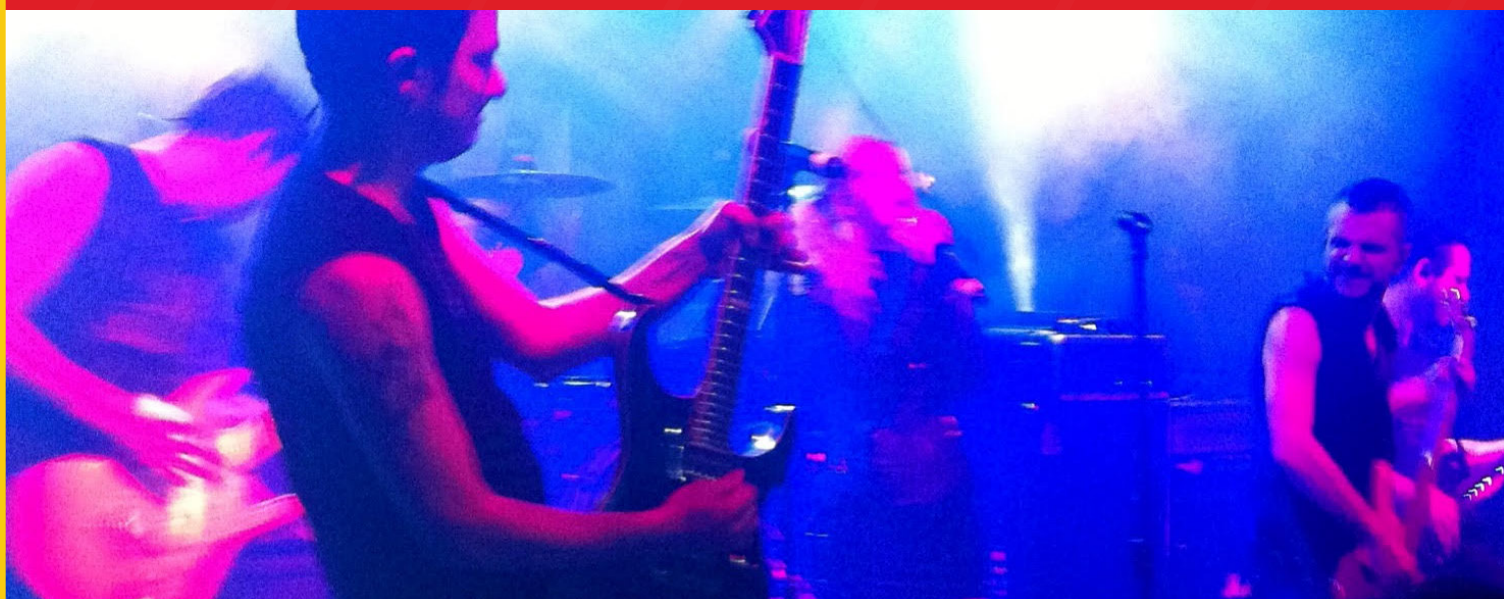
If you can stay consistent with one hour a day – great! If you don't have a lot of time – aim for practice sessions of even 20 minutes, but at least stay consistent with them. 20 minutes * 5 times a week will take you MUCH farther than even three hours once a week.

Aim for at least 5 times a week and you'll see huge improvement over the long term. HUGE.

However, keep it fun and never practice until you feel sore or like you're not enjoying anymore. Also - a mid-time break in your practice session will only do good for you.

[9]

Practice While Standing for at Least 20-30% of the Time



Playing while standing is more challenging - no matter how you try to turn it around. It's mostly because of the angles that put your hands in a less comfortable position to reach the fretboard, and because of the extra weight that's on you.

The thing is – More challenging also means more rewarding - and you'll slowly find that playing the guitar both while standing or sitting will become easier.

Moreover, on the first times that I was on stage (where usually you'll play while standing) I did not realize why suddenly it was MUCH harder to play than how I was used to from practicing. The reason was that I just never practiced while standing.

So get a nice, comfortable strap, start using it often - and you'll surely enjoy a faster improvement curve.

[10]

Practice Playing without Looking at Your Hands!



This one's pretty much self-explanatory. Practicing playing without looking at your hands will help your whole playing become a lot more natural. Things will start coming a lot more easily.

If it's hard – slow it down!

I once read that Carlos Santana said he used to take this thing much farther – and often practiced with a blindfold. No – I don't suggest you do this (: I tried it for a couple of times – and it just made me dizzy... But you get the idea.



[11]

LISTEN LISTEN LISTEN

**The more music
you discover
the happier
you'll be.**

- Hayley Williams



The more you'll listen to new music (music that has guitars in it) – the more ideas and new inspirations will start coming out of your own hands.

Here's a starting list of some of my own favorite artists whose music features some legendary guitars (both acoustic and electric) - that I highly recommend you check out. Dig in, investigate and enjoy it (and branch out of it) in your own pace. When you find something you really dig – check out more albums from that artist.

- Jimi Hendrix
- Dire Straits (and Mark Knopfler's solo stuff)
 - Van Morrison
 - Eric Clapton
- Stevie Ray Vaughan
 - Rolling Stones
 - The Eagles
 - Lynyrd Skynyrd
- Simon & Garfunkel
 - John Mayer
 - Brad Paisley
- Red Hot Chili Peppers (and John Frusciante's solo stuff)

Besides looking up these artists on YouTube, you can also check out Apple Music / Spotify playlists that include them along with similar artists – for an easy listening experience.

That's it.

Above all - just have fun, and try to let music become a *meditative experience.

Try to get lost inside the music - and forget everything else while you're playing.

Let yourself go to the musical places that YOU feel attracted to go to.

Best,

-Cooper

* For further reading on practicing as a meditative experience - I highly recommend the book [Effortless Mastery](#) by jazz pianist Kenny Werner.



**Guitar Songs Masters
Academy**

YOUR Favorite Songs, With YOUR Unique Sound



Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

5 Fun Techniques to Spice Up Your Guitar Cover-Songs



Introduction + 4 Points on How to Get the Most Out of This Mini-Book

Hellooo! 😊 This mini-book will give you a couple of fresh ideas that'll help you make some steps towards becoming a **much** more interesting guitar player.

The general idea is that you can approach each one of the songs that you are about to play as a "**free playground**", a clean slate, that you can take and change to fit the way that YOU want it to sound like.

This creative thinking can make playing songs a more fun, satisfying experience – and the people that you play for will also surely be a lot more excited to listen!

So don't feel committed to how everything originally sounded like, because everybody had already heard that a bunch of times. Instead - take the freedom to give your listeners a more **personal**, special interpretation of the song. One that they did not hear before.

5 Points on How to Get the Most Out of this Mini-Book:

- Listen to the examples! (The song's names are always clickable) There's only a certain amount of understanding that you can get from *reading* about music. So make sure to also **listen** to a few of the examples of each technique that you're curious about - to hear how different guitarists are using it.
- Even more so, the fastest (and only) way to get these techniques into your **actual, intuitive way of playing songs**, is to learn how to play some of those songs and parts that already featured these techniques. Then – it's going to feel natural to apply these techniques also into any other song.
- To make it easier to learn - I always included **links to chords and / or tabs**, and you can also find song lessons on YouTube to assist your learning. (Also – I recommend trying to gradually rely more on your ears instead of tabs)
- You don't need to stop at one technique. **Combining** more than a single spice-up technique into one song-performance is usually a great idea.
- Remember that we're not trying to be "**flashy**" just for the sake of it – but many songs can indeed become a ton more fun to listen to when you do add some nice spice-up touches to them.

The bottom line is - always trust your ears when you're trying to give a song your own interpretation.

If your ears and your heart love what they're hearing – keep doing it, it's awesome! (:

Best wishes and enjoy your musical journeys,

Cooper

Founder at GuitarSongsMasters.com ([Blog](#) / [Academy](#))





Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Upgrade your song-playing experience from the ground up with the full video course:

18 Ways to Spice-Up Your Cover Songs; Develop YOUR Unique Style



18 Spice-Up Techniques
Over 10 Hours of Video
100+ Practical Lessons (!)



JIM CRAVEN
MISSOURI, USA



I've been a basic "campfire" strummer for years. I decided to try this course to see if I really could spice up my playing and make it more interesting. I'm still in the pretty early stages, but I've already learned two new techniques that weren't too difficult to pick up that are already making a difference in my playing and in my songwriting.

The instructor's positive, encouraging tone is very motivating and helpful - especially when trying something a little more difficult. This course is HUGE! I expect to learn tons by the time I work my way through it. Money well spent here!

List Price: 199\$

Enjoy a returning student coupon discount (while there are still coupons left):

Get It for 11.99\$

37\$ Value Bonus: Printable Songbook with 110+ Songs



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5 Fun Techniques to Spice Up Your Guitar Cover-Songs

Page 5 - The 1st Technique

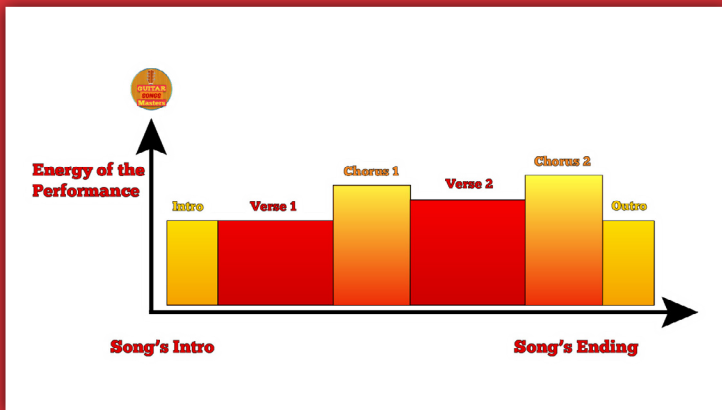
Changing the Groove | "Changing the Vibe of a Song by Changing the GROOVE (Rhythmic Feeling)"

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Changing the Vibe of a Song by Changing the GROOVE

(Rhythmic Feeling)

Changing the Vibe of a Song by Changing the GROOVE (Rhythmic Feeling)

Rhythm is the main ingredient, **the backbone**, of every musical performance. By shuffling up the rhythm you can create a cool, unexpected version of a song.

In this way, we can (for example) turn a chill song into a funky song, take an “angry” rock n’ roll song and turn it into a relaxed tune, turn a modern pop song into a bossa-nova, etc.

The First Things to Know About Changing Grooves

- More often than not – changing the rhythm also changes the entire **vibe** of the song. So try to adjust your playing (and your singing, if you sing) to it as well. For example, let’s check out the song “Free Fallin”.

The **original**, by Tom Petty, is an 80’s rock n’ roll song with a lot of energies and a pretty strong rock n’ roll drum beat. However, the **live cover** by John Mayer is a mellow, fingerpicked, and slower version. Notice how the entire vibe in Mayer’s singing and playing is totally different (and way more mellow) from the one Tom Petty showed in his original performance, to fit “the new vibe”.



The Red Hot Chili Peppers – an entire career that’s built on a super-tight GROOVE

- Using the list in the next page you can have a look at some famous artists who covered songs by other famous artists while **changing** the rhythm.
- It’s not easy to come up with a lot of fresh “song rhythm” ideas straight out of your sleeve. That’s why I recommend checking out one of the two different “drum beats” apps below, which will help you by giving you dozens of rhythm & groove ideas which you can pick from. Try playing your favorite songs with the beats that you like.



Drum Beats+



Loopz

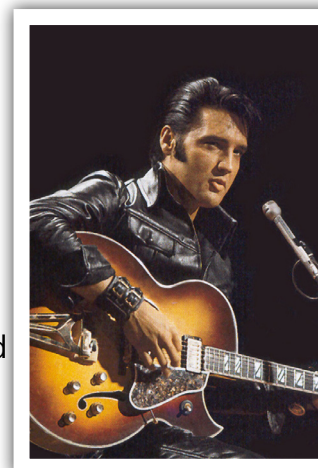
Examples of Famous Covers That Changed the Rhythm of the Original Song

Bob Marley – No Woman No Cry (Chords) | Covered by *The Fugees* – that gave it a cool R&B twist.

Bob Dylan – All Along the Watchtower (Chords) | Covered by *Jimi Hendrix*, which changed it from the folksy, strummed acoustic guitar + harmonica territories, to an electrified rock n' roll song, which is considered by many as the best Dylan cover of all times.

John Hartford – Gentle on My Mind (Chords) | *Elvis* covered this country classic and made it even more famous - while slowing it down and adding lots of groove. (which you can hear clearly especially when the drums come in at 1:09)

Tom Petty – Free Fallin' (Chords) | Covered by *John Mayer*, as described in the previous page. who turned it from rock n' roll into a mellow, fingerpicked song.



Bryan Adams – Heaven (Chords) | And here's something COMPLETELY different from anything else in this E-Book. I bet that when Bryan Adams released "Heaven" in 1985, he didn't have a clue that in 2002, a DJ from a relatively new genre – dance music – would cover his song with a young Dutch artist, (Do) put a dance rhythm on top of it, and turn it into one of the biggest MTV hits of the year. DJ Sammy Feat. Yanou and Do – Heaven.

Bon Iver – Skinny Love (Chords) | A then-anonymous, 15-year-old girl from the UK, took this huge pop hit, which was strummed on an acoustic guitar, and changed it into a slower and more sensitive rhythm. (while not "obeying" to a clear metronome click) This time, it was also played on a PIANO. It became even a bigger hit, and sent *Birdy* to stardom.

Fountains of Wayne - Stacy's Mom (Chords) | If you don't know the Postmodern Jukebox YouTube channel, check them out! Here's a perfect example of how they take a typical 90's one-hit-rock-wonder song, and turned it into a 1930's hot jazz tune. It's unbelievably cool.



Jimi Hendrix

Arpeggio Picking

**The Art of Chopping Down
Chords to Individual Notes**

Arpeggio Picking - The Art of Chopping Down Chords to Individual Notes

Arpeggio picking is where instead of strumming full "up and down" strums – you chop down the chords to individual notes. [Here's](#) a very famous example.

In my opinion, it is the most beautiful and useful way to spice-up any song that was **previously** played only with up and down strums.

The Foundational Things to Know About Arpeggio

- Arpeggio divides into **two main schools** – playing with a pick, or playing with your fingers. (Also often called "fingerstyle arpeggio") The pick has a sharper, more distinct sound, while the fingers provide for a more delicate sound and with increased options. (Such as plucking two or more strings at once, and others that I'll explain more about below)



Billie Joe Armstrong (Green Day)



"Arpeggiari" in Italian means "to play the harp"

- Remember that you can use arpeggio just in **some** parts of the song, while strumming the rest of it. Usually, it sounds better if you arpeggiate the more relaxed parts (intro, first verse, maybe first chorus) and strum the more upbeat parts.
- The basic arpeggio pattern (**B 3 2 1 2 3** – as in "[Everybody Hurts](#)") is the first thing you'll want to "get into your fingers", both with a pick or with the fingers. Then, you can think of all the other patterns as modifications to this one.
- There are **many types of fingerstyle arpeggio playing**. (and you will see many of them in the next page) The more of them that you'll start getting into, the richer that your arpeggio playing will become in any situation.

Examples of Famous “Arpeggio Songs” - See How Famous Guitarists Used this Technique

First - Arpeggio Songs that Were Played **with a Pick**

The Eagles – Hotel California (Chords) (Tabs) | One of the most recognizable guitar intros of all time. (Originally played on a 12-string guitar)

Green Day – Time of Your Life (Chords) (Tabs) | A campfire classic – which is also surprisingly relatively easy to learn. A pretty good way to impress your friends. (;

R.E.M – Everybody Hurts (Chords + Tabs) | Everybody Hurts is probably the song that you want to learn first in order to get a solid sense for arpeggio picking.

Anouk – Michel (Chords + Tabs) | Notice how the guitar here is playing arpeggio in the slow and emotional verses, and then moves to upbeat full strums in the choruses. It's an excellent example of choosing where to play arpeggios - and where not to. (More on that in the pages about “Dynamics Song-Playing”)

Boyce Avenue – Heaven (Bryan Adams Cover) (Chords) | Same – the song starts with an arpeggio, and then from the first chorus and onwards – it's in full strums.

Lynyrd Skynyrd – Sweet Home Alabama (Chords) (Tabs) | Now that's a twangy sound.

Bob Dylan - Knocking on Heaven's Door (Chords) (Tabs) | This is a pretty combination that's recommended to try at home with friends. One guitar (acoustic) is playing full strums while the other guitar (electric) is arpeggiating the same chords.



The Eagles

“Arpeggio Songs” that Were Played with the fingers

Including different styles of fingerstyle arpeggio that it's **great** to know (in no particular order)

Remember that you can always play all of the songs listed in the “played with a pick” list above – with your fingers. They will simply sound more mellow.

Michael Kiwanuka – Home Again ([Chords](#)) ([Tabs](#)) | A rather simple (but beautiful) song in terms of the arpeggio picking pattern – with some added variations that make it more interesting.

Bob Dylan – Don't Think Twice, It's Alright ([Chords](#)) ([Tabs](#)) | This (advanced) folk fingerstyle classic represents the beauty of [Travis Picking](#), where you alternate between the bass string that you're picking in each chord. (For example – a C chord, followed by a C/G) Travis picking is also very common in music of similar folk artists, such as Simon & Garfunkel. (see: [The Boxer](#))

The Beautiful Girls – La Mar ([Chords](#)) | A rather simple picking pattern - with an added twist. Listen to those “acoustic slaps” in between – that are imitating a snare drum.

Jack Johnson – Traffic In the Sky ([Chords](#)) ([Tabs](#)) | A relaxed tune with a repeating arpeggio pattern that goes on top of some interesting barre chords.

Tommy Emmanuel – Day Tripper (The Beatles Cover) | This style of fingerpicking – where the melody is played on the guitar (instead of sung) – is the expertise of many instrumental players. Tommy Emmanuel is, IMHO, the best of them all. Watch this [Ted talk](#) to see him explain a lot more about how he is basically doing the roles of a drummer, a bass player, and a singer altogether. Besides the educational value – this man is a true charmer and a joy to watch.

John Butler Trio – Spring to Come ([Chords](#)) ([Tabs](#)) | John Butler is an Australian virtuoso which I highly recommend checking out. Watch the video to probably see the longest nails that you've seen – which are a big part of his crisp, signature sound on the acoustic guitar (Also – check out [Ocean](#) – an instrumental gem)

Adikara Fardy – Just the Two of Us (Grover Washington Jr. Cover) ([Chords](#)) | Now *that's* how you add some groove to your fingerstyle arpeggios.

Dire Straits - Romeo & Juliet ([Chords](#)) ([Tabs](#)) | Watch out for more from Mark Knopfler. He is unique for almost strictly just using his fingers, and his right-hand technique is something that leaves you in awe. One of the all-time greatest.

The Beatles – Blackbird ([Chords](#) – although they're not very relevant here) ([Tabs](#)) | Paul McCartney is the one responsible to this fingerpicked masterpiece. Challenging - but VERY satisfying to learn.



Jack Johnson

DYNAMICS - Give Your Songs A Lot More DEPTH

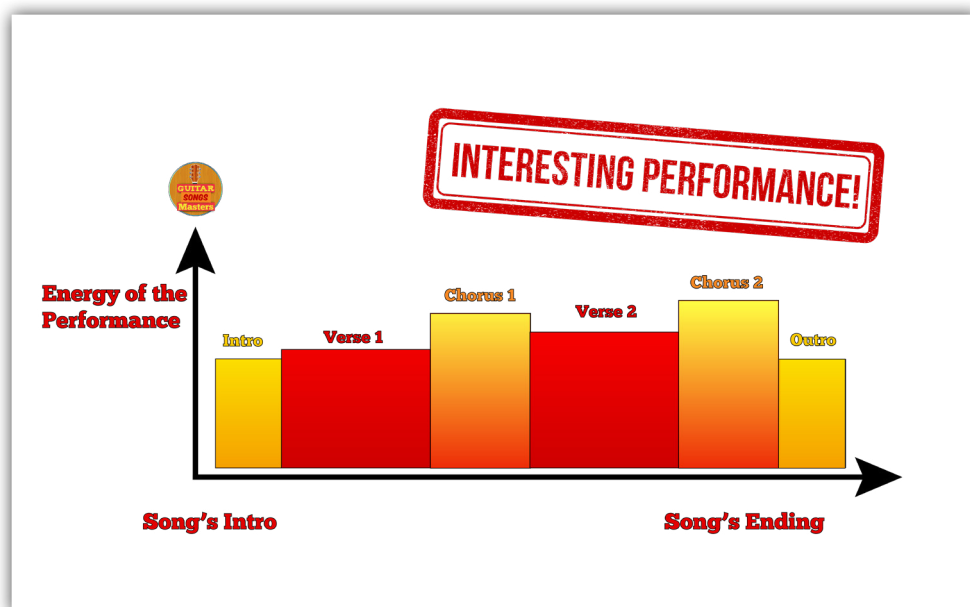
by Building Them Up Gradually

DYNAMICS - Give Your Songs A Lot More DEPTH by Building Them Up Gradually

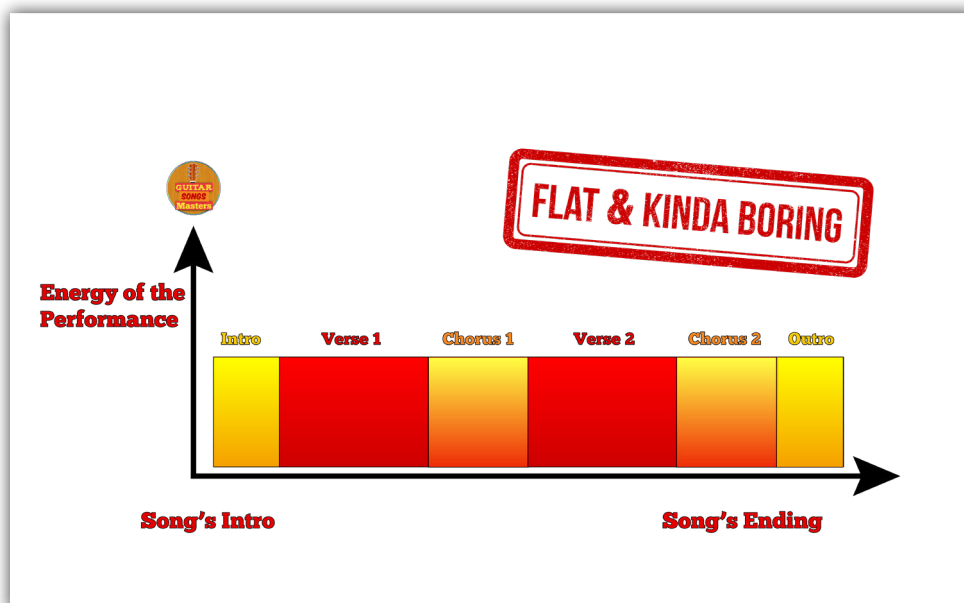
A dynamic song-playing refers to how you control the relativity between the "performance energy" / "emotional power" that you use for each of the different parts of the song. *The graphs below will explain it in a better way.*

The First Things to Learn About Dynamic Song-Playing

- This is a super relevant technique that can add a lot more impact and interest to **almost all of the songs that you're going to play on the guitar** – if only you would adopt the way of looking at energy that I propose here.
- Here's a general example of a dynamics graph **which will make your listeners enjoy the performance a lot more, and just be a lot more attentive.**



- And here's what to avoid: A "flat" dynamics graph, where the whole song sounds the same.



- When there's a **whole band** playing a song, it's a lot easier to notice the energy that's built. For example, a typical **instrumentalization** is that in the first verse it might be just a guitar and vocals, but in the second verse, drums, bass, (or others) might be joining too.

However, when all you have for a performance is just **one** guitar, adding or detracting energy becomes trickier. A practical example of adding dynamics is if you start a song with a mellow, fingerpicked arpeggio pattern in the 1st verse – and then move to louder full strums in the chorus. To show that it's actually the chorus...

Examples of Songs where You Can Clearly Hear the Guitarist "Following" the Dynamics Principles Mentioned Above

Anouk – Michel (Chords) | Notice the differences in the picking techniques and the energy between the verse and the choruses. Starts with relaxed arpeggios – moves to energetic full strums in the chorus, etc. *Dynamics "by the book"*.

Johnny Cash – Hurt (Nine Inch Nails Cover) (Chords) (Tabs) | Check out how the picking patterns and the guitar energy play a big role in the drama that's building up before the emotional chorus.

Natasha Bedingfield – This Love (Maroon 5 Cover) (Chords) | The guitarist here, called Dave Glass, is doing an outstanding job of getting a huge and very diverse sound out of his guitar, according to the different parts of the song and what they "demand" in terms of energy. You'll surely enjoy this.

Green Day – Time of Your Life (Chords) | Notice the arpeggiated picking in the intro and the first chorus – which turns into loud full strums from the second verse and beyond.

Dua Lipa – IDGAF (Chords) | Notice the slightly stronger energies in the guitarist's playing in the chorus, (especially the last one) which chill down immediately upon going back to the next verse. Subtly done – and mostly you don't need more than that.

John Mayer – Something Like Olivia (Tabs) | Notice how John Mayer delicately picks up the energy of his playing (and his singing!) as the song progresses into the final parts.



Bonus:

My Favorite 5 Song-Playing Guitarists on YouTube - An Inspiration Source

Hey there! So, if you're here - you probably like opening up Ultimate Guitar, (or any of the like) looking up the chords to a favorite song of yours, and playing it on your guitar.

However, most of us, in this case, will try to recreate the song while the only thing that we have in our mind for inspiration is the original performance. (which in many times is played by a full band) However, in many times **we are missing out** on many great performances that are out there and can teach us a lot. This is especially true when it comes down to playing the song in a **more intimate setup** – such as how it is when you're playing a song that was originally played by a band – just on your single acoustic guitar at home.

I think that one of the biggest privileges that we have nowadays as song-players is the ability to easily, at the click of a button, **see different interpretations of our favorite songs** from awesome musicians around the world. There is SO much to learn here.

Anyways, I've put together a list of my favorite YouTube musicians for you – and I hope that they'll inspire you to go and pick up the guitar (and sing!) – like how they inspire me. Enjoy!

Josh Turner - one of my top favorites.



My Favorite ("Semi-Professional") Musicians on YouTube That Play from the Heart!

Josh Turner | [Channel](#) ~ Favorite Performance ([Don't Think Twice It's Alright – Bob Dylan Cover](#))

OrtoPilot | [Channel](#) ~ Favorite Performance ([You've Got A Friend In Me – Randy Newman Cover](#))

Justin Diaz | [Channel](#) ~ Favorite Performance ([You're The One That I Want – Grease Cover](#))

Adikara Fardi | [Channel](#) ~ Favorite Performance ([Just The Two of Us – Grover Washington Cover](#))

Chase Eagleson | [Channel](#) ~ Favorite Performance ([Can't Help Falling In Love – Elvis Cover](#))

*Another great resource where you can find a lot of interesting covers and ideas is when you look up the name of a song in [Spotify](#) / [Apple Music](#). Over there you will usually encounter the more professionally-produced covers – and some of them are exclusive to these platforms.

Bass Walk-Ups & Walk-Downs:

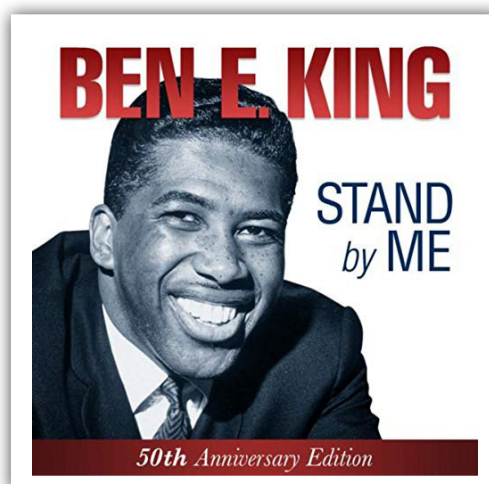
**Add RICH Bass Transitions Between
Chords!**

Bass Walk-Ups & Walk-Downs: Add RICH Bass Transitions Between Chords!

Bass walk-ups and walk-downs are when you add a “transition bass note” in between two chords. (Examples below) It lets you add just the right amount of spice on top of some of your chord transitions – while emphasizing **the bass notes**.

This was the first “spice up” technique that I personally learned on the beginning of my guitar journeys. I remember how I was excited and proud when a friend of mine – who was playing guitar for several years already, asked me “what was it that you did there between the chords?” 😊

When trying to explain the technique to others – the easiest thing is always to simply send them to listen to Stand By Me. While it is actually played on a double bass, you can translate the same “musical ideas” to a guitar as well.

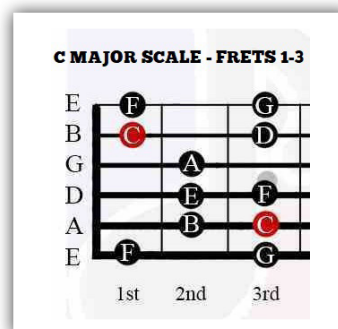


The First Things to Know About Bass Walk-Ups & Walk-Downs

- Knowing the basics of music theory and scales will help here in the beginning, when you’re trying to figure out which notes you can “walk” on. (more about that in the video and [here](#)) However, you can easily also get away without it, since there are **never more than two options** of notes in between the chords that you’ll want to add a transition between.

Because of that, a little bit of trial and error will teach you the common transitions that work on all of the similar chord transitions in almost all of the songs.

For example, in **95%** of the songs – the note that you can “Step” on when creating a bass walk-up or walk-down between a C and an Am chord is the B note - on the A string (5th string), 2nd fret.



- Sometimes the bass walk-ups / walk-downs will be indicated in the chord chart of a song as “**slash chords**” (Like a C/B for example) – but most of the time, people who write chord charts do not include them, and only your ears will be able to tell you that a certain song uses them.

Examples of Songs That Use Bass Walk-Ups and Walk-Downs. These Will Teach You All the Common Bass Transitions That You'll Ever Encounter.

*When you learn a specific transition that you've already heard in a song (for example, a C into an Am with a "walk-down" on the B note) – it becomes a lot easier and more natural to also play it in other songs when you encounter the same chord transitions. (and let's face it, the vast majority of songs are built from the same chord transitions, so every transition that you'll learn will go a **long** way) Enjoy!*

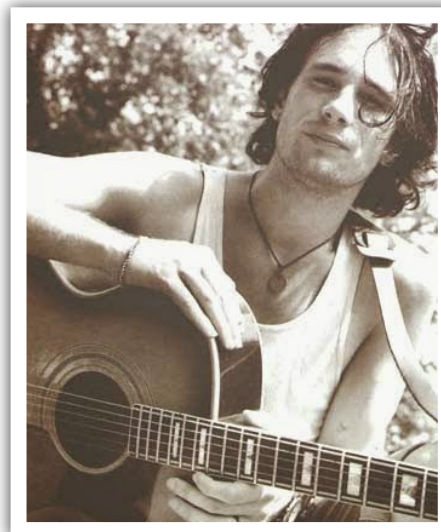
Ben E. King – Stand By Me (Chords) (Tabs) | Perhaps the most famous bass stairways of all times. The entire song is driven by a riff which is all about walk-ups and walk-downs. Even though this riff is originally played on a huge **double bass** and not on a guitar, I chose to include it here for the sake of the bold example. [Here](#) you can learn how to play it on a guitar.

Jeff Buckley – Hallelujah (Leonard Cohen Cover) (Chords) (Tabs) | This one, besides being one of the most heartfelt performances I know, will also teach you bass stairways between most of the common open chords.

Beefy Clyro – God and Satan (Chords) (Tabs) | A great place to learn the **G > G/F# > Em** walk-down and walk-up that's usable in about 30% of the songs in the world!

Ray Charles - Georgia On My Mind (Chords) | While it's originally a piano song, here you can learn a way to move down from an Am chord into an F, by creating a transition on the Am/G. Very useful - since many songs include this transition.

Bob Dylan – Don't Think Twice, It's Alright (Chords) (Tabs)
| Another notable example of the
Am > Am/G > F transition.



Jeff Buckley

The Waifs – Gillian (Chords) | This gorgeous Australian-made folk-rock tune features an endless use of bass stairways (along with lots of hammer-ons and pull-offs) that makes the guitar part here sound VERY interesting and melodic.

The Fugees – No Woman No Cry (Bob Marley Cover) (Chords) (Tabs) | Here you can hear a super-groovy bassline that can teach you a bunch of bass stairways ideas.

Jack Johnson- Better Together, (Chords) **Simon & Garfunkel – America**, (Chords)
Procul Harum – A Whiter Shade of Pale (Chords).

The three songs above are examples for the richest use of bass stairways that you can make in a song. Their progression looks sort-of like this: **C > C/B > Am > Am/G > F > F/E**.

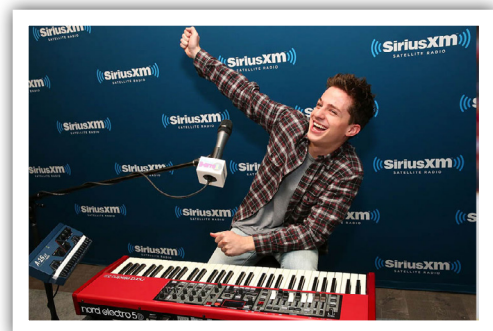
Adding Delightful Colors to Your Songs

by Adding 7th Chords

Adding Delightful Colors to Your Songs by Adding 7th Chords (Instead of Some of the Basic Chords)

"I like using all those major 7th... 11th..., all those jazz chords, and throw them into pop songs. You don't put too much of the sauce, you just put enough of it, so that it sounds a bit different than all the other records on the radio." [Source](#)

- Charlie Puth, songwriter of several top-10 Billboard hits, including "[Attention](#)".



7th chords (mostly Major 7th such as Cmaj7, Minor 7th such as Cm7, and Dominant 7th – C7) are the first "**chord extensions**" / chord spices that most people get to use. Many people tend to just ignore them and play regular chords instead – but when you do that, you miss on some of the **most beautiful** sounds that your guitar can produce!

Today, we will look at many songs that are great "showcases" for the use of 7th chords, and also, we will learn how to add them ourselves – and **substitute** some of those "same-old" boring chords. Practically speaking. Let's begin:

The First Things to Know About Substituting Regular Chords with 7th Chords

- The three most common types of 7th chords that you'll encounter in popular music are:
 1. Major 7th chords – which are Major chords with a major 7th added note (a major 7th is a half-step below the root), so a Cmaj7 chord notes would be C-E-G-B.
 2. Dominant 7th chords. (Major chords with a dominant 7th added note – which is a whole-step below the root, and is also called a minor 7th in different situations), so a C7 (rarely notated Cdom7) chord notes would be C-E-G-Bb. Super common in blues. These chords have a more "open-ended" sound – which implies an "open question"...
 3. Minor 7th chords. (Minor 7th is also a whole-step below the root). So, in a Cm7 chord – the notes would be C-Eb-G-Bb.
- Don't be lazy, **play those 7th chords** that you see in the chord charts, don't just opt for a basic chord instead of them! You will see how the result might be a subtle difference, but it will be a lot more pleasing to the ears. The **7th chords cheat sheet** at the bottom of the section will help you get familiar with all of the common 7th chords that you'll encounter – and more.
- Oftentimes – you can convert regular chords that you encounter in a song – into 7th chords – to make the songs sound livelier. For common situations where it can sound great – see the following directions:

The *pretty* common **rules-of-thumb** to begin with (even though it's more complicated than that) are that **Minor** chords can (very often) be replaced with Minor 7th chords, (like an Am that turns into an Am7) and **Major** chords can *sometimes* be replaced with Major 7th, (C > Cmaj7) – **besides**

Major chords which function as the **V** (fifth) harmonic degree. (like for example a G chord – in a song in the key of C, which often would change into a G7)

- However – the main thing to pay attention to when substituting regular chords for 7th chords – is **your ears** – which will immediately tell you if this conversion *works!* This is because that sometimes, even if you “abide” by the rules, the specific melody in this specific part of the song, just might not work with a 7th chord because they might clash.

- The general idea is simple – just like how Charlie Puth put it: “You don’t need too much of the sauce”. Even if you take any 4 chord song (Let’s say “[Country Roads](#)” – which goes **G > D > Em > C**) and turn just one chord out of it into a 7th chord – (**G > D > Em7 > C**) so it would already sound nicer – and will probably be more fun and interesting to play.
- It’s cool if you sometimes “get into” the 7th note of the chord **with a hammer-on!** (Watch [this](#) cover of Just the Two of Us to see what I am talking about)

Songs that Are Great Showcases of the Sound of 7th Chords

*Besides listening to these songs on YouTube, (while you can also follow along with the chord charts to know when your ears should “expect” the 7th chords) I also recommend **playing** the ones that you like – to get those 7th chords into your fingers and ears!*

[The Beatles – Something](#) (Chords) | The best showcase of 7th chords all around town.

[Sixpence None the Richer – Kiss Me](#) (Chords) | A very similar rendition of the above movements.

[Jack Johnson – Sitting Waiting Wishing](#) (Chords) | Ditto, but with a cooler strumming.

THE BLUES! Almost [any blues song](#) that you can think of uses 7th chords almost exclusively.

[Eric Clapton - Nobody Knows You When You're Down and Out](#) (Chords)

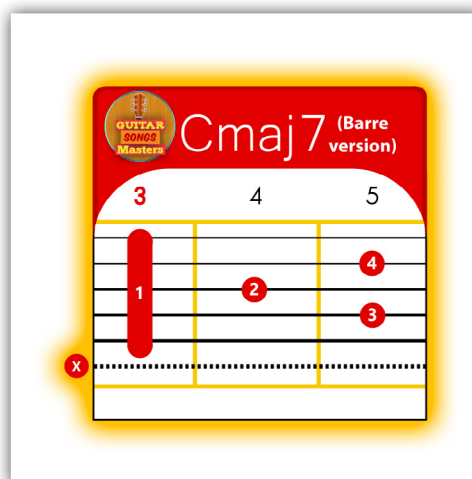
[Coldplay – The Scientist](#) (Chords) | This sad piano song starts with a *sad* but “sparkly” minor 7th.

[Ray Charles – Georgia On My Mind](#) (Chords)

[Van Morrison – Moondance](#) (Chords)

[Neil Young – Only Love Can Break Your Heart](#) (Chords)

[Jack Johnson – Banana Pancakes](#) (Chords) | Another song which is very generous with the 7th's



**Cmaj7 Barre - one of my favorite 7th chords.
Gorgeous.**



“Something” is just the tip of the iceberg in discovering the Beatles approach to spicing up songs. Try to learn the [more challenging songs by them](#), as each one will teach you something new about creating more interesting performances and using special chords.

Frank Sinatra – Fly Me to the Moon (Chords) | This classic jazz standard is also a great “entry ticket” into the world of jazz guitar. If you’re interested, browse YouTube for some performances and lessons. This is my favorite solo guitar performance of it. (Of course you don’t *start* at this level of arrangements, but it’s still cool to watch)

Grover Washington Jr. – Just the Two of Us (Chords) | Plenty of fun 7ths from all three kinds.

Songs and Situations Where It Can Sound Great When You Substitute Regular Chords Into 7ths

Any progression that is based on the chords G-D-Em-C | Switch the Em to an Em7.

Same with D-A-Bm-G | Switch the Bm to a Bm7.

Same with C-G-Am-F | Switch the Am to an Am7.

Or to put it otherwise – (if you have a background of harmony knowledge): The vi and the iii degrees of the scale are almost always “the easiest to convert” into 7ths. (Minor 7ths here)

Bill Withers – Ain’t No Sunshine (Chords) | This one can be played entirely with Minor 7 chords instead of the regular Minor chords. (Besides the G – which is the only Major chord in the song)

Tom Petty – Mary Jane’s Last Dance (Chords) | Try switching some of the Am chords into Am7.

Grease – You’re the One That I Want (Chords) | Turn that E at the verse into an E7 – it sounds great.

Green Day - Time of Your Life (Chords) | Instead of Em – switch some of them into an Em7. (022033)

The Band – The Weight (Chords) | The Bm could be a Bm7, the C that repeats in the verse can be switched into a C7 mid-way through it (So the C7 is really short).

Lynyrd Skynyrd – Free Bird (Chords) | In the verse, the Em can be substituted for an Em7.

Elvis Presley – Can’t Help Falling In Love with You (Chords) | The second chord, the Em, could sound great when turned into an Em7. Also the Am that follows it can occasionally be substituted with an Am7.



Frank Sinatra

7th Chords Cheat-Sheet

These chords give a nice, colorful "taste". Besides playing those 7th chords when the song's chord chart calls for it - you can also sometimes substitute regular chords with 7th chords, to add that special "taste" and enrich the song. (for example, playing a Cmaj7 instead of C)

The general rule that works most of the time is that you can substitute simple major chords for Major7 chords, and simple minor chords for Minor 7. (However, notice that in blues music the major chords are almost always substituted only for Dominant 7 chords)

However, as with all "rules" in music – there are many exceptions in different musical contexts – so I highly recommend you try the different ideas, but above all – trust your ears to tell you what feels and sounds good.

* Cmaj7 can also be called Cmajor7, or C
(The triangle means "major" in jazz music sheets)

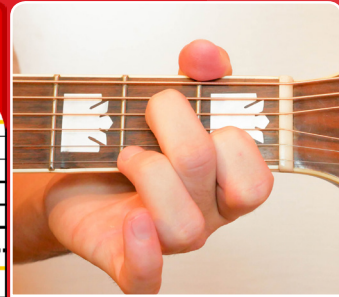
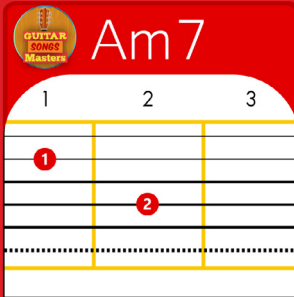
C7 can also be called C Dominant 7 or Cdom7

Cm7 can also be called Cminor7 or C-7. (- means minor in jazz music sheets)

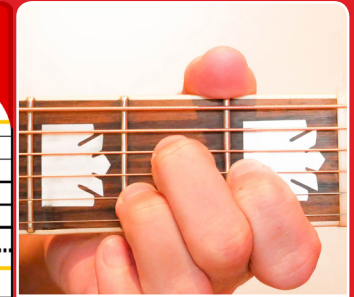
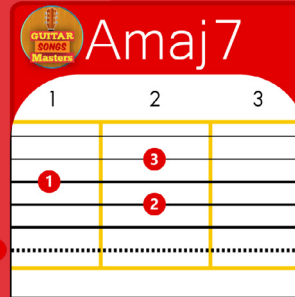
Open 7th chords:

<p style="text-align: center;">D7</p>	<p style="text-align: center;">Dm7</p>
<p style="text-align: center;">Dmaj7</p>	<p style="text-align: center;">A7</p>

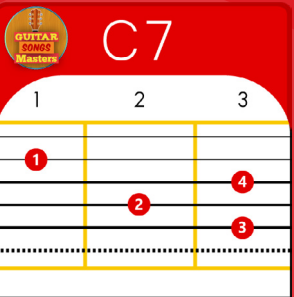
Am7



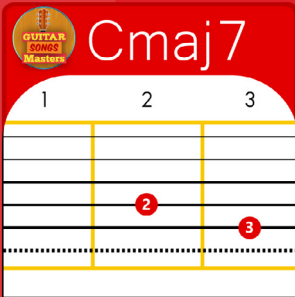
Amaj7



C7



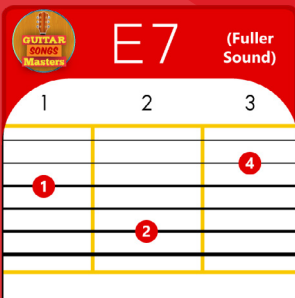
Cmaj7



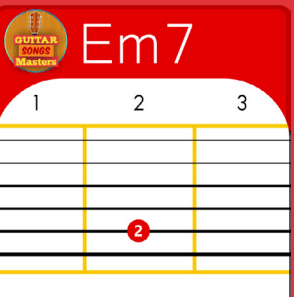
E7



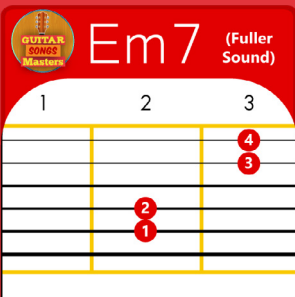
E7



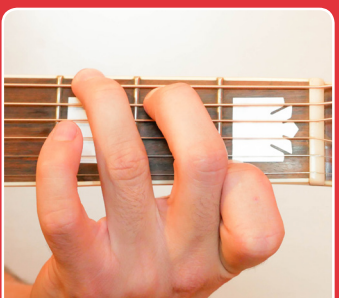
Em7



Em7



G7



Gmaj7



F7 (this shape is common among jazz players)

F7

The diagram shows a guitar fretboard with strings 1-6. Fingering: 1st string (1), 2nd string (2), 3rd string (3), 4th string (4), 5th string (5). The 6th string is muted (marked with 'x'). A photo shows a hand forming this shape on a guitar.

Fmaj7

Fmaj7

The diagram shows a guitar fretboard with strings 1-6. Fingering: 1st string (1), 2nd string (2), 3rd string (3). The 4th, 5th, and 6th strings are muted (marked with 'x'). A photo shows a hand forming this shape on a guitar.

F7

F7 (Barre version)

The diagram shows a guitar fretboard with strings 1-6. A red vertical bar indicates a barre across all strings at the 1st fret. Fingering: 1st string (1), 2nd string (2), 3rd string (3). A photo shows a hand forming this shape on a guitar.

Fm7

Fm7 (Barre version)

The diagram shows a guitar fretboard with strings 1-6. A red vertical bar indicates a barre across all strings at the 1st fret. Fingering: 1st string (1), 3rd string (3). A photo shows a hand forming this shape on a guitar.



Australian guitarist Tommy Emmanuel

Movable Barre Chords Shapes

Root on the fifth barre

D7 (Barre version)

Root on the sixth barre

A7 (Barre version)

Dmaj7 (Barre version)

Amaj7 (Barre version)

Dm7 (Barre version)

Am7 (Barre version)

Moveable Shapes

Move these shapes around while placing your index finger on the bass note of the desired chord, as seen in the diagram.

**GUITAR
SONGS
Masters**

Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper

My Secret Songbooks

Link-Bank

Jeff Buckley - Hallelujah (Leonard Cohen cover)

100 BPM
Drum Beats+ Recommended Beat: 6/8
Capo on the 6th fret to match the original Buckley recording. Cohen's version is without a Capo.

Tabbed by: unknown

[Intro]
G Em G Em

[Verse 1]
I heard there was a secret chord
That David played and it pleased the lord
But you don't really care for music, do you?
Well it goes like this the fourth, the fifth
The minor fall and the major lift
The baffled king composing hallelujah

[Chorus]
Hallelujah, hallelujah, hallelujah, hallelu-u-u-jah

[Verse 2]
Well your faith was strong but you needed proof
You saw her bathing on the roof
Her beauty and the moonlight overthrew you
She tied you to her kitchen chair
She broke your throne and she cut your hair
And from your lips she drew the hallelujah

[Chorus]
Hallelujah, hallelujah, hallelujah, hallelu-u-u-jah

[Verse 3]
Baby I've been here before
I've seen this room and I've walked this floor
I used to live alone before I knew you
I've seen your flag on the marble arch
But love is not a victory march

Oasis - Wonderwall

90 BPM
Drum Beats+ Recommended Beat: Wonderball 90 (it's not a typo, look under the Hit Songs folder)

Tabbed by: tomo999
Capo on the 2nd fret to match the original recording.

[Intro]
Em7 G v A7sus4 Em7 G D4 A7sus4

[Verse 1]
Today is gonna be the day
That they're gonna throw it back to you,
By now you should of somehow
Realised what you gotta do.
I don't believe that anybody feels the way I do
About you now.

[Verse 2]
Back beat, the word is on the street
That the fire in your heart is out,
I'm sure you've heard it all before,
But you never really had a doubt.
I don't believe that anybody feels the way I do
About you now.

[Bridge]
And all the roads we have to walk are winding,
And all the lights that lead us there are blinding,
There are many things that I would like to say to you
But I don't know how.

[Chorus]
Be...

+ Bonus!

How to Create Your Own DIY Songbooks

Hi all!

For me – the guitar was always about playing and hearing my own favorite songs, coming out of my own hands. The songs that I loved for years. It always seemed almost like magic to me. That's why I started playing, and that's what I was playing all the way.

That's why I'm not surprised when I remember how after the first time that I printed and bounded a mini-collection of my favorite songs – I was hooked from how many hours of fun (and improvement!) I can get out of just 20 pages.

I believe that this is exactly why I never stopped picking up the guitar every day – because the list of songs I want to play is endless (especially since you are always discovering new music) and I always feel how I get better in playing them. When you focus your playing around your favorite songs – your motivation is endless. (unlike some kids who are forced by their parents to play classical music before they even develop their own taste in music – and drop the instruments as soon as they can)

Anyway, time has passed, and it grew to be that now I have over 10 large books of 200-300 pages with songs that I collected, and all of my friends know me as the one who brings the books to the jams.

I like it because it means that I'm literally never bored or out of things to play – I usually just randomly pick up and open one of my books – and within a couple of pages I find something that I really feel like playing right now.

And the same goes for when you're jamming with friends – you can always count on the fact that people who will open the book will find something to play. (and you'll be like: "just pick whatever you want – I made this book and I love all of the songs that are in it" 😎)

SOOOO .

At the end of this mini e-book, I'm going to tell you exactly how to create your own personalized songbooks. But for now – I want to share with you a list that I built over a very long time – with the best ready-made songbooks that you can instantly use – and I'm sure that you'll find many songs that you love (and enjoy playing) in them.

After the list, in [page 5](#) – you'll also find a bunch of helpful tips for how to get the most out of those songbooks.



Enjoy my friend!

-Cooper

My Secret Link-Bank:

7 Ready-Made Song Books with 5000+ Songs



The Patacrep Songbook PDF - My favorite one to use. 300+ songs from a very fun variety of artists, (anything from traditional to 70's rock n' roll to Britney Spears) so it'll make a great campfire companion for sings and laughs.

It's Colorful, very well-edited and very friendly for beginners – especially because it includes chord diagrams before each song.

Bonuses: There's an option to download a lyrics-only version – that you can take to campfires for friends who just want to sing but don't play. Also - there's a software option to create your own customized songbook only with the songs that you choose. (find these bonuses and more on their [site](#))

Made by: Crep (R. Goffe), Lohrun (A. Dupas)



Dan's Big Awesome Acoustic Songbook - Another book with 700+ songs from a variety of artists – from the Beatles and Elton John to Green Day and Taylor Swift. It's really fun to get lost in it. Available in a PDF/HTML versions and also in "sub-songbooks" – based on genres / years etc.

Made by: Dan Morris



Jim's Guitar Songbook - Currently over 2200 songs, and he keeps updating it. Songs from all types of genres. It can be a bit overwhelming to try to look for songs that you love in there between so many – but definitely worth checking it out.

Made by: Jim Carey (nope, not the Hollywood guy...)



Collection of Pop and Rock Songs from the 90's to the 2010's - This is a 150+ songs collection, mostly made of recent songs. (at least "recent" compared to most of the popular guitar songs) Red Hot Chili Peppers, U2, No Doubt, Akon, etc. Very eclectic mix.

Made by: Arokiara Japrabhu



My Secret Link-Bank: 7 Ready-Made Song Books with 5000+ Songs



The Guitar Guy - This one isn't a PDF songbook per se, but it's a website that has a huge, well-respected collection of (usually) correct chord sheets for almost any jazz standard that you can think about. Which means old popular American songs – mostly from 1930-1950.

These aren't "C-G-Am-F songs", usually it's much more challenging stuff. If you're into that kind of music and up for the challenge – it's a lot of fun.

Made by: "The Guitar Guy" (anonymous)



The Complete Beatles Songbook - All 194 of the Beatles songs, one by one, arranged chronologically by album's release dates. I wish it was more well-made and edited, but it's still a nice resource to play around with. If you're serious about the Beatles so you can simply get [this alternative](#) from Amazon.

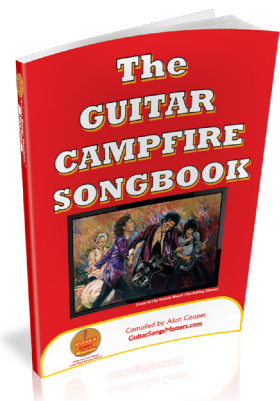
Made by: Sergio Palumbo



The Complete Neil Young Songbook - no less than 800 of his songs (!!!) and covers that he performs in this collection. Can you even believe his repertoire is so huge? Wow.

Made by: Fredrik Johansson

Also - Check out the [Guitar Songs Masters Campfire Songbook](#)



***All of the songs in the songbooks belong to their respective owners.**

7 Tips For How to Get the Most Out of the Songbooks

- 1.** You can print these books (a detailed guide on how to do it in high quality and for a cheap price is in the next section) or just "favorite" them in your browser and refer to them when you want to easily find a cool, random song to play. I almost always go for printing, and the Patacrep book works especially well for that.

- 2.** Before you play a song, it is recommended to have another listen to the original, especially if you haven't listened to it in a long time. This will remind you exactly where are the chord changes, how the rhythm is like, etc.

- 3.** If you are trying to sing and the song's pitch is too high or too low for your voice, play around with a capo on different frets. Watch my capo lesson for a more detailed explanation.

- 4.** If you are singing while reading chords from the book, try to place it at your eye level – on a [music stand](#) for example. The reason is that if you are singing while looking down – your voice resonance and breathing capability are drastically reduced, and your singing will have that "nasality" to it. Also, it will make you hunch your back – which is a less natural and comfortable position to play at.

- 5.** When you see a complicated looking chord, like a D/F# for example, if you still haven't learned that chord, you can usually get away with just the basic version of it and it will still sound okay. For example, instead of playing D/F#, just play a D. Instead of a Cadd9, just play a C, etc.

- 6.** These books can make for exceptional gifts for friends who play guitar or piano. I have a few buddies who are still grateful to this day, who are still often using a book I gave them even three and four years ago!

- 7.** As much as these books are awesome, always remember that your final goal should be to rely on them less and less, and rely more on your ears and musical memory. Develop a repertoire. This lets you play while being more "in the moment", and without having to look on the papers, but instead – connecting more with your listeners and fellow musicians. You'll play music from your ears and less from your eyes. In this post I expand on how to do that: [4 Steps to Never Run Out of Songs to Play! REPERTOIRE Development.](#)

Enjoy!



Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

The Guitar Super-Course: Play YOUR Favorites

Are you tired of the fact that you're still struggling to play your favorites songs in a smooth way, and without it feeling like WORK instead of PLAY?

Join me for the flagship Guitar Songs Masters Super-Course, where I will teach you everything you need to know in order to play your favorites - just like how they are originally played on the recordings, while using YOUR favorite songs along the process.

Even if you're not a complete beginner but you still have some issues in your song-playing, this will solve them all.

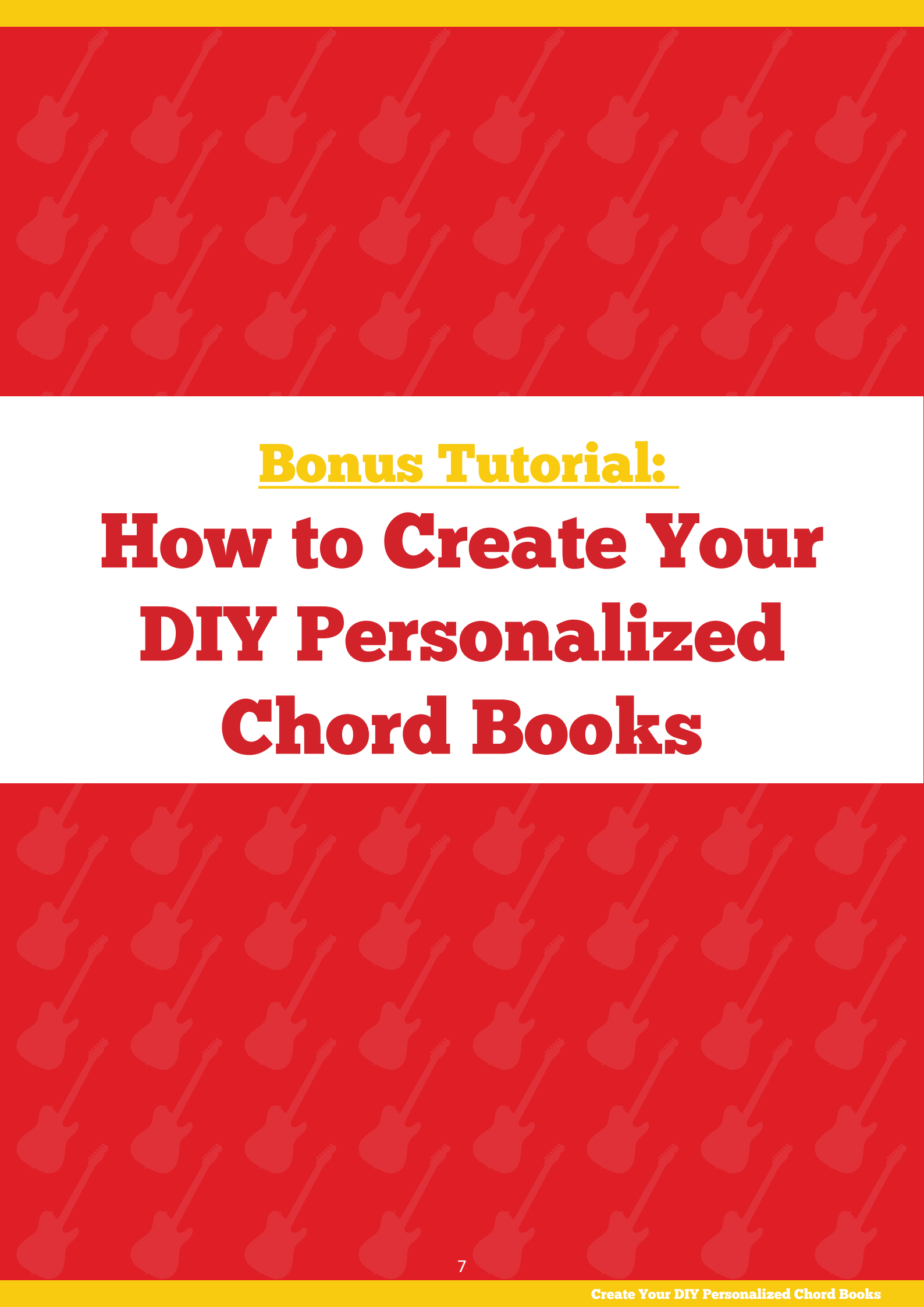
Use the coupon code **SONGBOOK** to get 30% off the course (while the discount lasts): [Link](#)



"I took up the guitar at age 66 so it's never too late! Alon's course is delightful in getting you to play songs faster than any other guitar course I know. Quick Gratification, YES! There are many good guitar courses out on the net that are oriented for the patient individual who is willing to invest one or two years to tediously and methodically learn the guitar basics in excruciating detail, BUT . . . Alon's alone gets you to play your personal favorite songs immediately."

- William (Bill) Loveland, California





Bonus Tutorial:
**How to Create Your
DIY Personalized
Chord Books**

How to Create Your DIY Personalized Chord Books

Do you know those chord books and sheet music books (usually dedicated to just one artist/band) that are sold in stores and cost a lot of money? (like [this](#) one) Well, today I'll show you how to create your own custom chord books, almost for free!

We can all play some songs by heart. But we just love sooo much music. I bet that there are hundreds of songs that you enjoy playing. WELL then, why won't you gather all the songs that you love in a personalized chord book that you made for yourself and always make sure that it's inside your guitar case, ready to go anywhere?

When you create your own chord book, you...

- Literally have thousands of hours of fun at your hand's reach! These books cost me 5\$ total and I will have them for a lifetime of funky music time with my favorite music!
- Always have something to play when you're chillin' at home and feel like picking up the guitar.
- Always ready to spice up any random jam with friends and other musicians.
- Always have your songs at an easy, comfortable access without a need for a computer or a smartphone's tiny screen.

The coolest thing is that these books will eventually make you [play the guitar more](#), and therefore also improve faster, because all your favorite songs will suddenly be so accessible, so you get two birds here.

People always ask me questions about “where” I got those ten books that I have, and how. So, I wrote it all down for y'all, and here's the best way to do it - and the most valuable tips on how to do it yourself in the most time-efficient way!

Here we go:

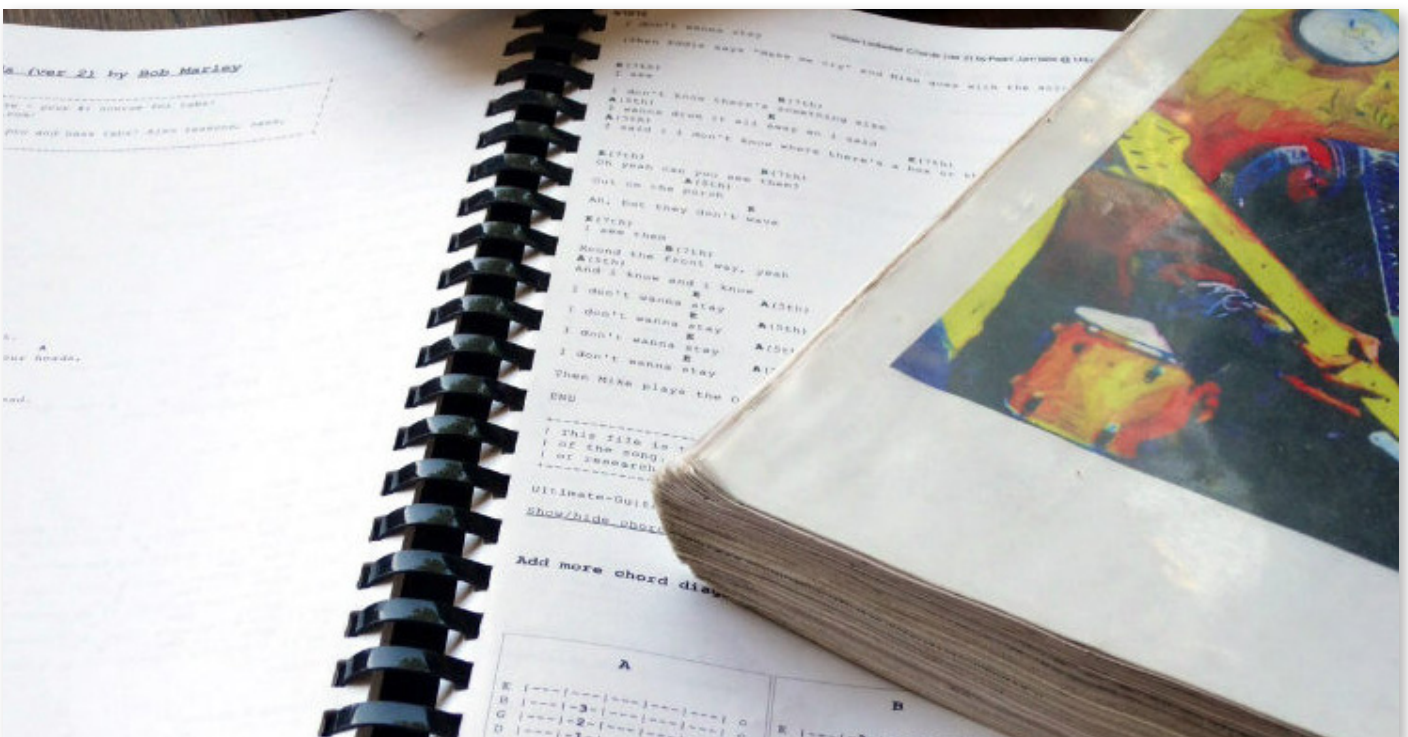
[Step 1]

Start Gathering Your List Of Songs.

A good number of pages (and songs) to have on your book is no more than 200. You can also go for 300 and I did it myself a few times, but I do not recommend that - because the book comes out weighing too much and tends to start falling apart after a few months of use, especially if you haul it around and travel a lot (which still can be solved by binding it again before it's starting to tear apart).

Start gathering list of songs over a few weeks, songs that you want to include in your chord book. Start a note in your smartphone and write down your guitar / piano faves whenever they cross your mind, or whenever you hear a cool new song that you want to have in there. A great place to start is by looking up your favorite artists one by one - and from each one of 'em gather the songs that you want to have in the book.

You can also do it all in just one sitting but you don't want to bind the book only to later find out you left many songs out. The best place to start looking for good songs to include is obviously in your own playlist.



Some of my books.

[Step 2]

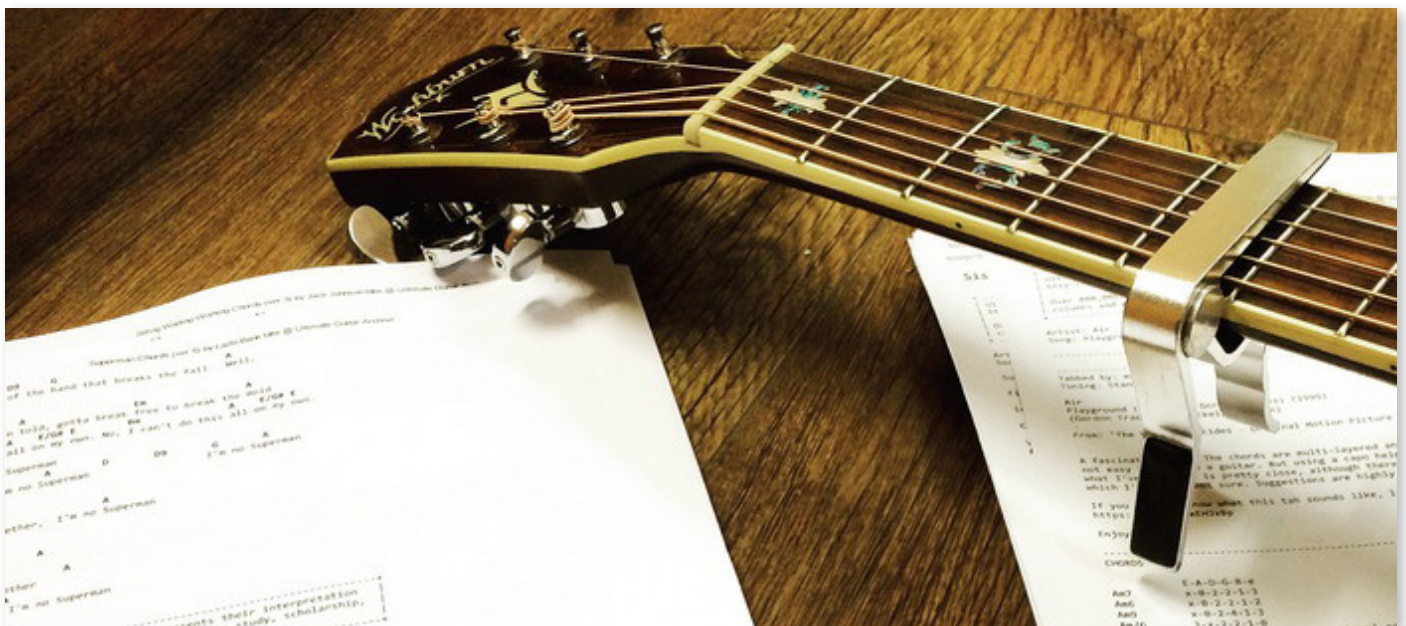
Print All The Songs' Chord Sheets.

Work one by one through your list and print out everything. My favorite website for getting chords is [Ultimate Guitar](#). I suggest printing everything dual sided, to save paper and save space in the book. Usually, if a song goes for more than one dual-sided paper, I only print pages 1-2 unless it's a really epic song that needs the whole thing. (gotta love American Pie for it's bazillions of verses...)

Look here for more [cool guitar apps](#) besides Ultimate Guitar.

Lil' tip: Sit with the guitar in front of the computer and try out the chords before you print them out, because some of the versions you find online are not correct. Better find that out before one of those duds are printed and binded deep in your book.

While you're at it, you can also make sure that the key fits your voice and transpose it beforehand if you wish, by clicking on the "Transpose" buttons. However, you can always just use a capo instead, and then the sound can be even more interesting.



This pile of fresh prints will soon turn into a new book. The guitar's there to make sure there are no wrong chord sheets before I bind the whole thing. (Although it's better to check this out in advance before you print)

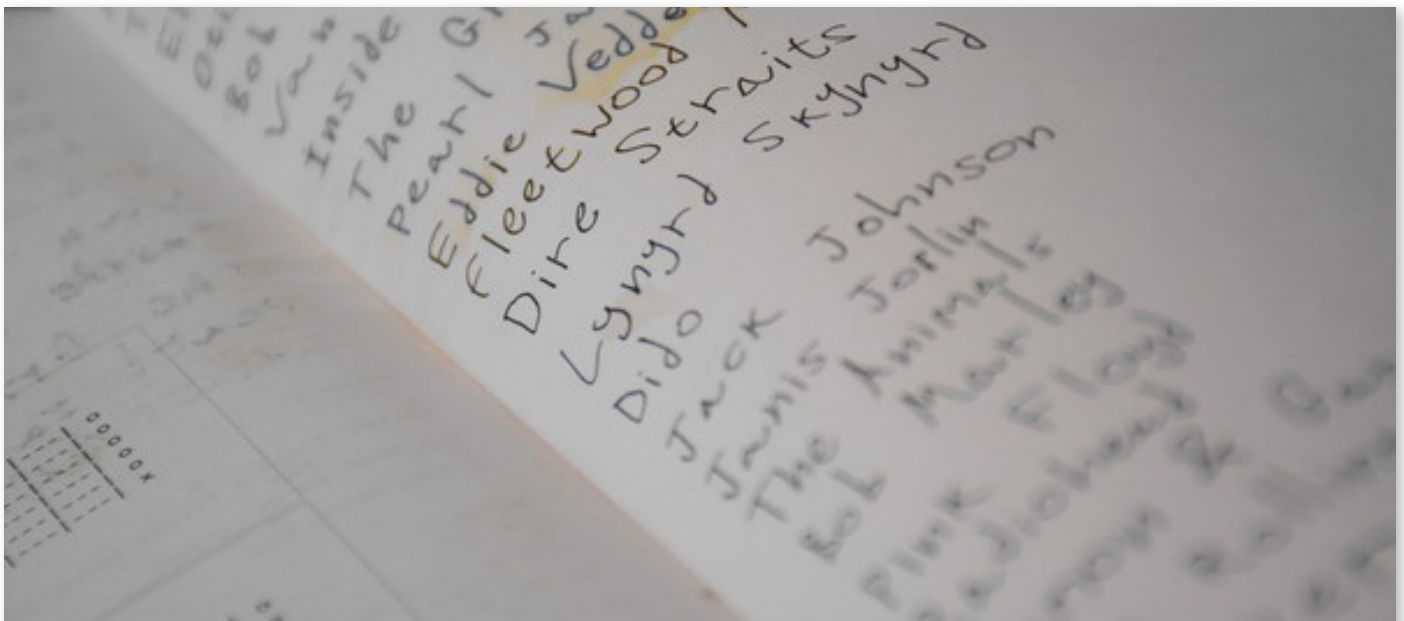
[Step 3]

Arrange The Order Of The Songs To Your Liking.

These books can be big and the pages are not numbered, (unless you choose to number them manually) so you can make your life a lot easier by doing at least part of this job. Get all the Dire Straits songs together. Same with the pile of Pearl Jam songs... Dylan songs should also be in one batch. And whatever artists you have there, sort them by piles and then mix them in.

After the pages are arranged to your liking, you can make an "index" at the first \ last page. This will make your life easier and you can refer your friends who are going through the book and trying to find something to play - to have a look in the index as well.

A sample index is shown here below, it's pretty simple. You can also go more serious and do that for all the artists that only appear once, but to me it seems like a waste of time, and I only index artists that have at least 3-4 songs in there.



Don't forget to create your own index at the end of the book for easier navigation. That's how one of my indexes looks like. (yeah, it got a bit dirty)

[Step 4]

Optional Eye Candy - Find A Cool book Cover.

I always print a nice colorful cover to make things look neat and also to help easily differentiate between my different chord books. I use photos of my favorite artists, cool music paintings and such. You can find everything on Google Images, start by googling "guitar paintings", "music jams" or anything you think you'd like.

It's a great way to make your book a real candy!



In my last book I took the cover one step forward and created a collage for it, from several pics of some of my favorite artists. "Tiled" is a great free app to create attractive collages on your phone.

[Step 5]

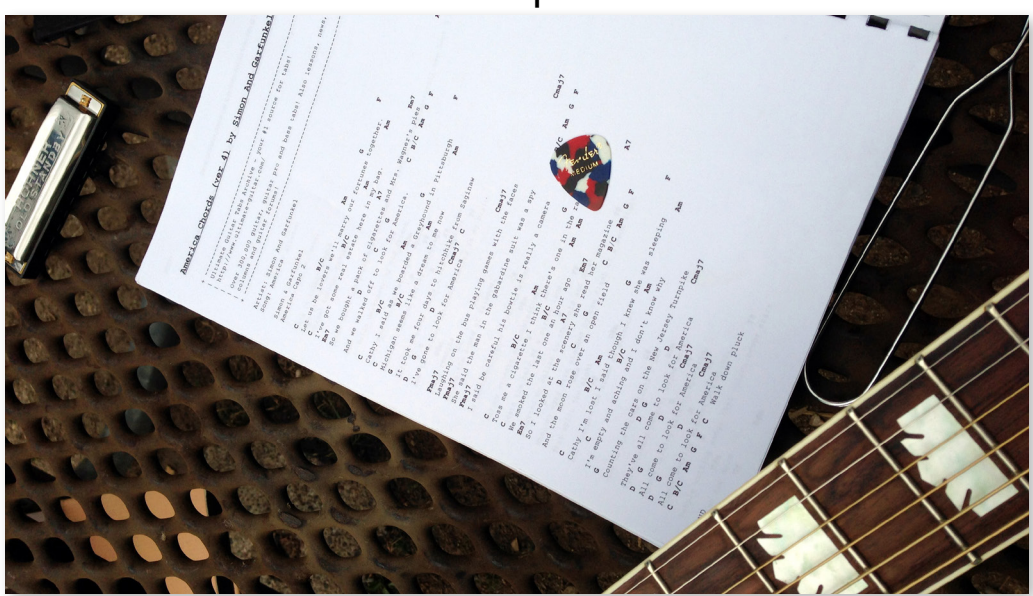
Bind !

Now take your well-indexed pile of songs to the nearest office equipment store and ask them to bind the thing up. You can also ask them to hole punch the whole bundle and put it in a ring binder. Personally, I prefer a book over a big pile in a ring binder, because of the good feeling it gives you, and also because it's slimmer.

Another option you can go for instead of the spiral binding is "hot glue book binding" - like most of the books in the bookstore - and also like the songbook in the above pic. (the one with the collage on the cover).

That's it! And there you go! for the cost of a couple of bucks you are now equipped with **thousands of hours** worth of fun in this cool new book you now have in your hands!!!

Enjoy!
-Cooper



When the books are bound correctly by a professional, (a matter of about 5\$ in any office equipment store) you can lug your books everywhere and they will last a real long time. This is one of my books in the Grand Tetons, Wyoming on a coast to coast trip in the US. (notice the song...)



Guitar Songs Masters Academy

YOUR Favorite Songs, With YOUR Unique Sound

Alon Cooper



9 Cool Ways to Customize Your Guitar



Hey all!

So - are you a bit bored with your guitar's looks? Do you want to give your guitar a custom face-lift that will also increase your motivation to pick it up and play it more? Wanna take an average guitar and turn it into a jaw-dropper? You're in the right place my friend. 😊 In the following pages you'll find everything you wanted to know about customizing your own guitar.

My attitude here is as follows - let's not pretend, looks are important! The guitar is your baby, and the prettier your guitar is, the more you'll want to play it. The better your connection will be with it - the more it'll "wink" at you from the guitar stand, and eventually the better player you'll become - since you'll play it more often and you'll be fueled with more joy and motivation.

I have made some customizations myself on four of my guitars and here they are, before and after. For a grand total of less than 20\$ I now have three guitars that look gorgeous and are way more fun to play. People refuse to believe that my acoustic Washburn WD-10 had cost only 300\$, since these cosmetics are usually reserved for at least a 1000\$ and above price tags.

And yes, another nice thing is that these customizations are mostly very affordable - most of the things that you'll see in this PDF are priced between 5-20\$.

So let's go ahead and turn your guitar into an art piece,



Enjoy my friend!

-Cooper

To help support my work on the free Guitar Songs Masters Academy resources, If you choose to purchase one of the recommended products - please do so by clicking on the included product pictures or product names hyperlinks. It will take you to Amazon - and the price for you will be the same - but I will get a small commission out of it. Thanks!

My Hagstrom Viking - customized with a set of fretboard inlays



My Washburn WD10SCE customized with a set of fretboard inlays, a pickguard and abalone bridge pins.



My Taylor 150e 12 string - customized with a set of fretboard inlays, abalone bridge pins and a headstock sticker. (shown in customization number 4)



My bass guitar, with the added block inlays.

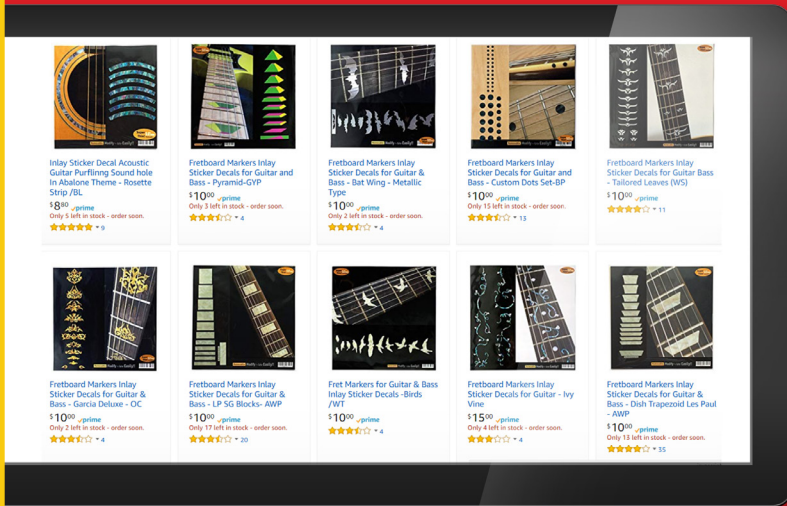
#1 Custom Fretboard Inlay Stickers

These custom guitar inlays are my favorite. On my custom acoustic guitar, no one believes that they are not real since they are so thin and high quality. They cost about 10\$ and give an instant "bling" that is also **useful** because you don't have to struggle anymore with trying to spot on which fret you are playing, as you would have with the default tiny dot fret markers.

On Amazon you can find any inlay that you can think of, from Gibson crowns and PRS birds, to those huge "[tree-of-life](#)" ones. I have had mine for 3-7 (on different guitars) years and they show no wear at all. I recommend getting your inlays from "[Jockomo](#)" - they are the largest company in this market, and the one that I have good experience with.

They are easily replaceable so I might eventually switch them when I get tired of this Gibson's crown look.

On [this page](#) you can see some more examples from other customers who used these inlays to jack up their guitar looks. *Simple installation instructions [link](#).



In this [Amazon](#) store you can see hundreds of different kinds of inlays that can beautify your guitar.

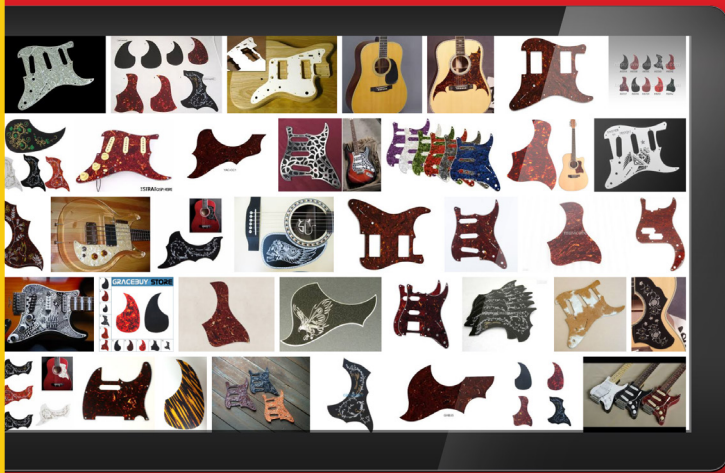
A closer look on my custom pickguard and inlays.

#2 Pickguards

The red pickguard you see in my guitar's picture below was my first customization - and I absolutely loved it. It lasts forever as well. There is a huge variety you can pick from on the link when you click the picture.

Custom pickguards are not only popular with acoustic guitars, but also for some electric models, particularly for Fender Stratocasters.

With acoustic guitars, this is more relevant for guitars that do not have a pickguard yet. However, if yours came with a pickguard that you don't like, it should be possible to remove and replace, but I think it can be a bit risky to do in terms of cosmetic damage, and I'm sure that it will leave some marks that you'll want to fully cover with the new pickguard.



Here are some examples of many different inlays you can find online, both for acoustic or electric guitars.



Notice the difference with and without the pickguard.



Brad Paisley style Stratocaster pickguard.



Acoustic guitar pickguards examples.

#3 Custom Tuning Pegs

Tuners can come in a lot of different colors and can add a special twist. I like these gold ones below that my friend got. Installing them is a breeze, all you need is a screwdriver. (and new strings of course - while you're at it)

Here you're messin' with a functional, important part, so make sure that you don't get the cheapest ones. I have read some bad stories about tuners that are barely holding the tuning, or just feel very cheap - which is never a fun thing to use.

Also – while tuners mostly have a universal fit, make sure they fit your guitar, because for example Fenders usually need specific tuners.



This black set is currently #1 on Amazon for best-selling tuners.



If gold is your thing - a set of these can add some flashy bling to your guitar. X



Bronze pegs



Some colorful examples

#4 Stickers and Decals for the Body / Headstock / Bridge etc.

With a good sticker like the one I have on my Taylor and you can see below, it's very hard to notice that it is not actually an original headstock inlay. You can find any kind of sticker for any part of the guitar you want to put it on - the headstock, the bridge, the body.

You can even order a custom headstock sticker with your name on it if ya wanna feel like you're Elvis or Johnny Cash... (;



Vine body stickers.



Notice the headstock sticker that I added to my guitar. a nice, small touch.



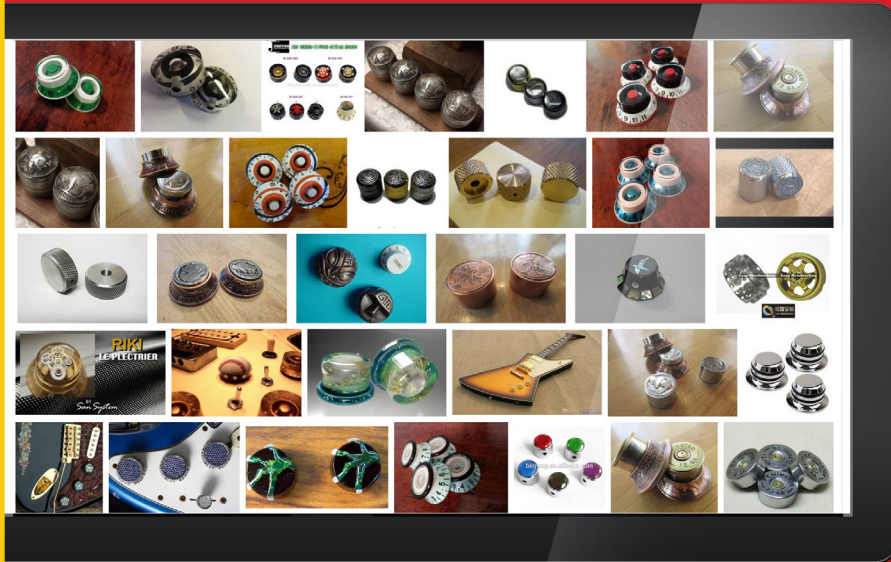
Abalone blue body binding decals



Roses for the ladies.

#5 Custom Knobs and Washers (for electric guitars)

Another affordable way to breathe some new life into your electric guitar, and this one takes less than a minute to install.



Different examples.



Another example of a washer.



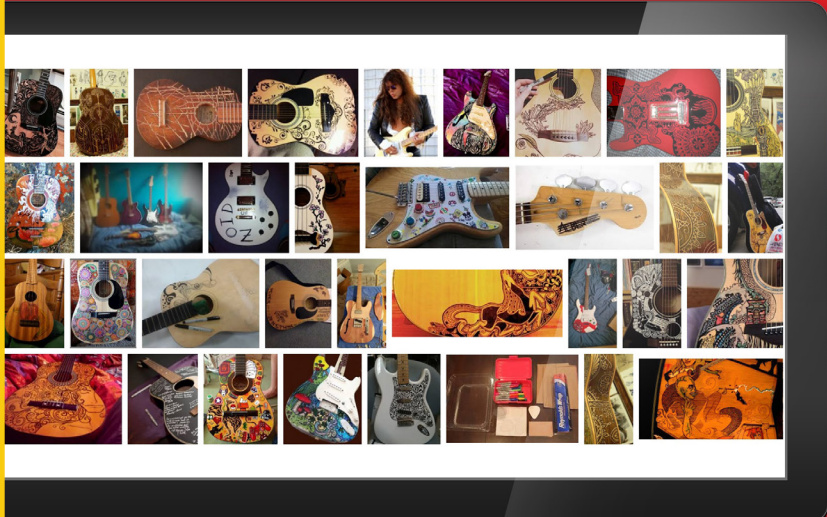
Many electric guitars also have a washer part around the pickup selector, which you can replace with an interesting one.

#6 Sharpies Art Designs

This one is for the more adventurous fellas - and only if you can draw, or if you want to find someone who can. If not, you can post on relevant Facebook artists groups in your area (or any of the like) that you are looking for, let's say, someone who can draw Hendrix' face on your guitar, and easily find someone who'll do that for you. (remember you can erase drawings you don't like with some alcohol) Here you can see a lot of examples of such drawings on guitars.

Below is my friend's guitar that we got for 30\$ in a pawn shop in Idaho while traveling coast to coast in the US. Every time we met fun people on our way - we handed them a bunch of sharpies and asked them to draw something. By the time we got to California the guitar looked like this:

After a few months some of these drawings were getting a bit washed, so if you want it to last - I suggest making sure that you're using high-quality sharpies.



Click on the pic above to see a cool time-lapse video of an artist drawing up on this Strat.

Some examples from around the web.

#7 Truss Rod Covers

The truss rod is a metal part that goes through the neck and makes sure it is stabilized from all the pressure that the strings put on it. Most acoustic and electric guitars have one.

Now - some of the truss rods can be adjusted through the guitar soundbox (in this case - if you take a look inside, towards the neck, then you'll see it), while on others the adjustment bolt is accessed through the headstock, and it's usually covered by a truss rod cover.

It's a part that is often "forgotten", but if your guitar has one, it can offer a nice option for customizations. Below you can see some examples. Remember to make sure that it fits your guitar.



Carved wood truss rod cover.



A "Rolling Stones" cover

Available in 8 font style

R. Johnson	E	R. Johnson
R. Johnson	F	R. Johnson
R. Johnson	G	R. Johnson
R. Johnson	H	R. Johnson

It is available in 2 line (upper & lower)

font: H

upper: R. Johnson
lower: since 1967

font: E

example

It is available on vertically and left-handed!!

Remember to make sure that it fits your guitar.

You can also get a custom one with your name on it.

#8 Custom Bridge Pins

There is a common saying that bridge pins and a saddle that are made of bone, like the ones that come on some expensive models, resonate better and have a longer sound sustain. I don't know if it's placebo or not, but what I am sure about - is that this set of bone bridge pins with abalone decorations is one of the most affordable and most gorgeous looking customizations that I've had. (although I haven't noticed a different in the sound)

I've changed the default black pins on my Taylor into a set of white + abalone mother of pearls - and here they are:



The abalone bridge pins on my 12 string guitar.



Jammin' in Austin, TX. My friend's Travis' Taylor guitar has the default black pins that you cannot notice. My guitar is on the right with the added white-abalone touch.



Brass bridge pins might seem cool that I trust: but a guitar tech told me that they shut all the resonance, so I'll take his word on it and stay away.



Black + abalone.

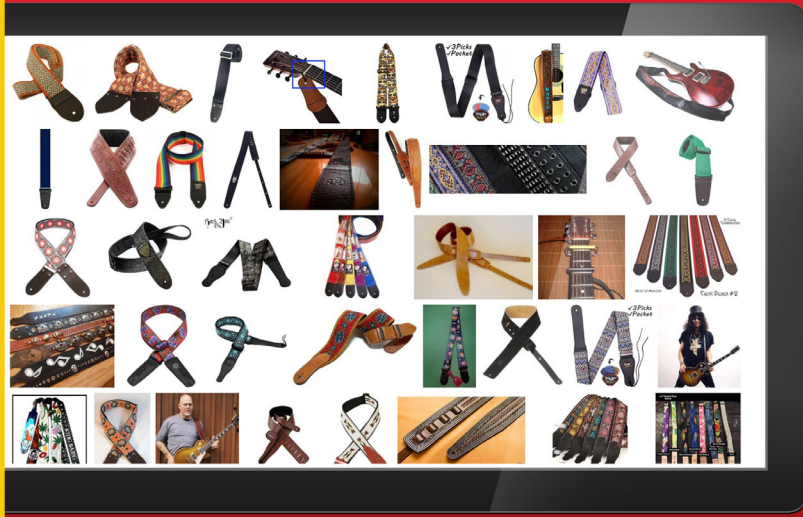


The rosewood option also seems to be popular on Amazon.

#9 Get A Sweet Looking Strap

This is more of an accessory than an actual guitar customization, but you can still do wonders to the overall look of the guitar when you attach an interesting strap to it. Straps also make for original music gifts for friends when you are shopping for one.

I just purchased a high-quality Levy's strap this past summer (the one in the pic below). It was rather expensive at 35\$, but feeling the high quality and seeing how sleek it looks makes it a worthy investment.



When you browse your way to your next guitar strap you'll be surprised at all the cool options that the internet has to offer...



My Levy's Canadian strap is lookin' great, serves me very well and feels like a premium product.

Leather straps are very popular and usually I find them to be comfortable as well.



That's it, now's the time to go for it - and get the one customization that you liked the most!

Your love for your guitar will enjoy a nice refreshment, and you'll find yourself picking it up more. That's a win-win in my book.

Enjoy!

-Cooper



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