

Table of Contents

Music Theory and Playing By Ear How to Use This Book

I - VII
VIII - XX

1 – Note Names

Page 1

How to find the notes on keyboards and fretboards, diagrams and explanation of standard tuning for lots of stringed instruments, notes on the staff, clefs, tablature, percussion clef, explanation of repeat signs, exercise for guitar, bass, mandolin, mandola and banjo, written quiz.

2 – Counting

Page 27

Note and rest values, time signatures, metronome settings, largo, adagio, etc, counting, odd meters, triplets, ties, slurs, dotted notes, counting exercises, pickup measures, introduction to reading rhythm, written quiz.

3 - Intervals Part One

Page 65

Melodic and harmonic intervals, basic intervals, (2nd through octave) guitar tuned in 4^{ths}, mandolin and others tuned in 5^{ths}, seven-string guitar, inverting intervals. parallel 4^{ths}, blues turnaround, playing exercises, written quiz.

4 – Intervals Part Two

Page 99

Sharps, flats and naturals, enharmonic and accidental, half and whole steps, written quiz and playing exercises.

5 – Intervals Part Three

Page 109

Perfect intervals, major intervals, altering intervals, tritone, inverting intervals, written quiz and playing exercises.

6 – Scales

Page 127

Major scale, solfege, scale degrees, moveable scale forms for guitar, modes, natural minor scales, harmonic minor scales, melodic minor scales, chromatic scales, diminished scales, whole tone scales, major and minor pentatonic scales, blues scales and altered scales, speed building exercise, arpeggios, sight singing exercise.

7 – Major and Minor Chords

Page 203

Complete explanation of major chords, minor chords, the CAGED sequence, barre chords, chord inversions, diatonic triads, arpeggios, strumming patterns, swing, syncopation, beginning chord exercises, written quiz, playing exercises.

8 - Beyond Major and Minor Chords

Page 275

Full explanations and diagrams of chord extensions and alterations (6, 7, 9, 11, 13, m6, m7, m9, m11, m13, $b5$, #5, $b9$, #9, etc.) explanation and diagram of stacking 3^{rds}, “slash” chords, full list of 75 extended and altered chords, recommended list of 16 essential chords, diagrams of 22 extended and altered chords for guitar and mandolin, mandola and tenor banjo, diagrams of 15 “L” chords, written quiz, beginning and advanced playing exercises using extended and altered chords.

9 – Augmented, Diminished and (alt.) Chords **Page 309**

Full explanation and diagrams of augmented, diminished chords and (alt.) chords. Augmented triads, augmented 7th chords, diminished triads, diminished 7th chords, half diminished chords, (alt.) chords, written quiz, playing exercises for guitar, mandolin, mandola and tenor banjo.

10 – The Key **Page 327**

Diatonic triads within a key, naming triads with Roman numerals, Nashville number system, transposing, modulation, key signatures, circle of 5^{ths}, introduction to blues slide tunings, explanation of transposing instruments, “cross-harp blues harmonica”, capos, web link to “Who’s On First” by Abbott and Costello, open tunings, drop D tuning, E□ tuning, DADGAD, transposing charts for major, natural minor and harmonic minor keys, written quiz, playing exercises.

11 – Progressions **Page 373**

Four-bar progressions, Eight-bar Progressions, Doin the Two-Five-One, Eleven Variations on a Twelve-Bar Blues, Introduction to playing complex progressions in a 5-fret span, half-step substitutions, common folk, rock, bluegrass, country, blues and jazz progressions.

12 - Melody and Harmony **Page 423**

How to use scales and basic triads to find melodies and harmonies by ear, Major scale in four-part harmony to include 7^{ths}. Harmonic minor scale in four-part harmony to include 7^{ths}, counterpoint, close harmony, parallel harmony

13 – Read The Road Map **Page 459**

This is the “legend for the road map”, Part names (like Intro, verse, chorus, etc) repeat signs, da capo, al fine, da coda, dal segno, fakebooks, how to make a chart, exercise for reading music. suggestion for use of commercial “Play Along CDs”, samples of charts, written quiz.

14 – Putting It All Together **Page 497**

Uses concepts and skills from previous chapters to illustrate how to take a melody to any song and figure out the chords “by ear”. Uses familiar “public domain” songs for examples and includes historical information about the songs.

Reflections... a collection of quotes and ideas.

page 26, 73, 79, 83, 98, 108, 113, 126, 202, 274, 317, 357, 381, 393, 422, 435

Index.....	Page 537
Answer Key for Chapter Quizzes.....	Page 552
Garage Band Theory Songlist.....	Page 557

"Where the willingness is great, the difficulties cannot be great."
Niccoló Machiavelli

"Where words fail, music speaks."
Hans Christian Andersen

"With ordinary talent and extraordinary perseverance, all things are attainable."
Thomas Foxwell Buxton

"Without music life would be a mistake."
Friedrich Nietzsche

"Without music, life is a journey through a desert."
Pat Conroy

"Words make you think a thought.
Music makes you feel a feeling.
A song makes you feel a thought."
E.Y. Harburg

"Yesterday is but a vision, and tomorrow is only a dream.
But today well-lived makes every yesterday a dream of happiness,
and every tomorrow a dream of hope."
Unknown

"You are the music while the music lasts."
T. S. Eliot

"You can do what you have to do,
and sometimes you can do it even better than you think you can."
Jimmy Carter

"You may be disappointed if you fail, but you are doomed if you don't try."
Beverly Sills
Chairman of the Board, Lincoln Center for the Performing Arts, opera singer

"You must have long term goals
to keep you from being frustrated by short term failures."
Charles C. Noble

"Your dreams come true when you act to turn them into realities."
Unknown

I WISH I KNEW WHO MADE THIS UP!

IT CAME TO ME FROM LARRY BARNWELL IN AN EMAIL. IF YOU GET ALL THE PUNS, YOU'VE BEEN PAYING ATTENTION!

A C, AN E-FLAT, AND A G GO INTO A BAR.

THE BARTENDER SAYS: "SORRY, BUT WE DON'T SERVE MINORS.

SO THE E-FLAT LEAVES, AND THE C AND THE G HAVE AN OPEN FIFTH BETWEEN THEM.

AFTER A FEW DRINKS, THE FIFTH IS DIMINISHED: THE G IS OUT FLAT.

AN F COMES IN AND TRIES TO AUGMENT THE SITUATION, BUT IS NOT SHARP ENOUGH.

A D COMES INTO THE BAR AND HEADS STRAIGHT FOR THE BATHROOM SAYING, "EXCUSE ME. I'LL JUST BE A SECOND."

AN A COMES INTO THE BAR, BUT THE BARTENDER IS NOT CONVINCED THAT THIS RELATIVE OF C IS NOT A MINOR.

THEN THE BARTENDER NOTICES A B-FLAT HIDING AT THE END OF THE BAR AND EXCLAIMS: "GET OUT NOW. YOU'RE THE SEVENTH MINOR I'VE FOUND IN THIS BAR TONIGHT.

"THE E-FLAT, NOT EASILY DEFLATED, COMES BACK TO THE BAR THE NEXT NIGHT IN A THREE-PIECE SUIT WITH NICELY SHINED SHOES. THE BARTENDER (WHO USED TO HAVE A NICE CORPORATE JOB UNTIL HIS COMPANY DOWNSIZED) SAYS: "YOU'RE LOOKING SHARP TONIGHT, COME ON IN! THIS COULD BE A MAJOR DEVELOPMENT.

"THIS PROVES TO BE THE CASE, AS THE E-FLAT TAKES OFF THE SUIT, AND EVERYTHING ELSE, AND STANDS THERE AU NATUREL.

EVENTUALLY, THE C SOBERS UP, AND REALIZES IN HORROR THAT HE'S UNDER A REST. THE C IS BROUGHT TO TRIAL, IS FOUND GUILTY OF CONTRIBUTING TO THE DIMINUTION OF A MINOR, AND IS SENTENCED TO 10 YEARS OF DS WITHOUT CODA AT AN UPSCALE CORRECTIONAL FACILITY.

ON APPEAL, HOWEVER, THE C IS FOUND INNOCENT OF ANY WRONGDOING, EVEN ACCIDENTAL, AND THAT ALL ACCUSATIONS TO THE CONTRARY ARE BASSLESS.

THE BARTENDER DECIDES, HOWEVER, THAT SINCE HE'S ONLY HAD TENOR SO PATRONS, THE SOPRANOUT IN THE BATHROOM, AND EVERYTHING HAS BECOME ALL TOO MUCH TREBLE, HE NEEDS A REST AND CLOSES THE BAR.

Index

For this index, page numbers in **bold** indicate musical notation or tablature to be used for practice.

Numbers and Symbols

2/4 time signature, 35
2nds (interval), 70–71, **87**, 109, **453–455**
3/4 time signature, 35
3rds (interval)
 arpeggios, **259**
 in chords, 203–218, 281, 286, **288–289**
 description, 71–72
 exercises, **87**, **89–95**, **174–176**
 in progressions, 379
 stacked, 281, 309, 312
 variations on, 110, **117–123**
4/4 time signature, 28, 35, 499
4ths (interval)
 description, 76–77
 exercises, **78**, **87**, **89–95**
 and progressions, 375–376, 396, 402
 scale variations, **176**
 variations on, 111, **117–123**
5/4 time signature, 35
5ths (interval)
 in chords, 203, 287, **288–289**
 description, 80
 exercises, **81**, **88**
 and progressions, 377
 scale variations, **176**
 variations on, 111–112, **117–123**
6/8 time signature, 36
6ths (interval), **86**, **88**, 112, **117–123**
7/4 time signature, 35
7ths (interval), 112, **117–123**, **449–452**
8va, 8, 489
8vb, 8
9/8 time signature, 36
12/8 time signature, 36
12-bar blues, 397–398, 400–401, **418**
“12 Variations on Ah! Vois Dira-Je, Maman”
 (Novacek), 54
x (symbol), 102

A

A form, 211
Abersold, Jamey, 322
accelerando (accel.), 33
accidentals, 102, 104–105, 336–338, 424
adagio, 33
Adams, Ansel, v
Agresta, Ralph, *Chicago Blues JamTrax for Guitar*,
 488
“Ah! Vois Dira-Je, Maman” (Mozart), 55
Ahmad Jamal Trio, 320
“Ain’t Misbehavin’” (Brooks, Razaf and Waller),
 318–319

al fine, 466, 468
Alchemy (album; Dire Straits), 255
Alexander, Texas, 418
“All Along the Watchtower” (Dylan), **418**
“All I’ve Got To Do” (Lennon and McCartney), **41**
“All My Lovin’” (Lennon and McCartney), **41**
allegro, 33
Allman Brothers Band
 and harmony, 258
 “Jessica”, **190**
 “Ramblin Man”, **190**
Allman, Duane, 258, 352, 414
“Almost a Fantasy” (Beethoven), **262–271**
(alt.) chords, 321–322, **323**
altered chords, 276–280, 292–306
altered scales, 150–151, 282, 321
alternate picking, 166, **166–168**
alternating bass (strumming pattern), 233
“Amazing Grace”, **145**
“And I Love Her” (Lennon and McCartney), **41**, 334
andante, 33
Anderson, Ian, 258, 406, 456
Andrews Sisters (vocal group), 430
“Angel Eyes” (Dennis and Brent), **323–323A**
“Anthropology” (Parker), 409
anticipation
 in notation and song structure, 475
 in playing by ear, v, vii, 30, 330, 428, 504, 507
 in playing rhythm, 239
 in playing scales, 130, 149
Aolian mode, 137, **139–140**, 141, 147, 149, 169,
 339
“Are You Sleeping”, **48**, **171**, **516**, **518**
“Arkansas Traveler”, **484**
Armstrong, Louis, 433
arpeggiated triads. *See* arpeggios
arpeggiated twin guitar line, 259
arpeggiators, 244
arpeggios, 244–271
 closed forms, **250–253**
 definition, 157, 174, 244
 extended, **289**
 in harmony, **437**, **443**
 open forms, **245–249**
 and scales, 156
 studies, **254–271**
articulations, 482
Asian music, 80, 99, 493
Atkins, Chet, 152, 255
augmented chords, 309–311, **315–320**
augmented intervals, 109–112
“Auld Lang Syne”, **48**, **76**, **170**, **332–335**, **519**
“Autumn Leaves” (Kosma and Mercer), 396, 480
Averitt, Jim biographical information, 74, 354

Index

- “Justin’s Theme”, 354
The Awesome Polka Babes (band), 101
- B**
- Bach, Johann Sebastian
“Bouree in E minor”, **406–407, 456–458**
as composer, 258, 341, 356, 377, 485
“Gavotte in A minor”, **402–405, 486–487**
- backbeat rhythm, 243
bandstand theory. *See* garage band theory
- banjo
altered and extended chords, 299–304
arpeggios, 244, **260–261**
augmented and diminished chords, **316–320**
harmony, **437, 442**
note names and locations, 3–4, **19**
progressions, 384, **402–407**
See also five-string banjo; tenor banjo
- Barbera, Joseph, “The Flintstones”, **409**
- Barnwell, Larry, 311
- barre chords, 210, 211, 212–216, 216
- Barry, Dave, 67
- bars, 28, 480
- bass
arpeggios, 244
and counting time, 38–39
and finding chord changes, 506
note names and locations, 3
- bass clef, 6, **15, 18**
- bass guitar. *See* bass
- “The Battle of Aughrim”, **138**
- The Beatles (band)
“And I Love Her”, **41, 334**
“Birthday”, **193–194**
“Day Tripper”, **193–194, 478**
and ending notes, 504
“Here Comes the Sun”, 350
“Nowhere Man”, **133, 218, 237, 476, 478**
songbooks, 39, 235, 475, 476, 478
The Beatles Book: Easy Guitar, 100 Songs, 39, 235, 475, 478
The Beatles Complete Scores, 235, 476
- beats, 31, 33
“Beautiful Dreamer” (Foster), 514
- bebop, 150–151
- Beethoven, Ludwig van, 262
as composer, 485
“The Moonlight Sonata”, 244, **262–271**
“Ode to Joy”, **443**
and timpani, 356
- Benny Goodman Orchestra, 254, 414
- Benson, George, 482
- Berlin, Irving
“Blue Skies”, **417**
“Russian Lullaby”, **417**
- Berman, Bob, *Secrets of the Night Sky: The Most Amazing Things in the Universe You Can See with the Naked Eye*, 55
- Betts, Dicky, 258
“Bewitched” (Rodgers and Hart), **320–320A**
“Birthday” (The Beatles), **193–194**
“Black Dog” (Led Zeppelin), 35, **198**
“Black Magic Woman” (Green), **420**
Black Sabbath (band), “Iron Man”, **198**
“Blackberry Blossom”, **187–188**
- Block, Rory, 411
- blow notes, 345
“Blue Skies” (Berlin), **417**
- bluegrass
arpeggios, 244
common chords, 229
common progressions, 375, 384, 408
and counting time, 39
exercises, **181, 186–188**
strumming patterns, 233, 240–242
- blues
12-bar format, 397–398
bass line used to find chord changes, 506
common chords, 229
common progressions, 375, 384, 408, **418, 421**
common scales, 506
exercises, **86, 116**
harmonicas and, 346, 353
and major pentatonic scales, 145
and minor modes, 135
riffs, **193–196, 198–199**
scales, 133
shuffle, 238
slides and, 351
strumming patterns, 240–242
syncopation in, 243
- blues box (finger pattern), 147, 351
“Blues for Alice” (Parker), 396
blues scales, 148, **191–196**
- Boehler, Scotty, 346
“Bouree in E minor” (Bach), **406–407, 456–458**
- Boyd, Pattie, 412
- brass instruments, 355–356
- Brecker, Michael, 322
- Brent, Earl, “Angel Eyes”, **320–320A**
“Bridal Chorus” (Wagner), **76**
- bridges, 460, 468
- Brody, David, *Fiddlers Fakebook*, 137, 484
- Brooks, Harry, “Ain’t Misbehavin’”, **317–318**
- Brother Livingston, 446
“Brown Eyed Girl” (Morrison), 74, **84–85, 114, 243, 416, 478**
- “Bua Loy”, 493
- Buchanan, Buck, 313
- Buffalo, Norton, 347
- Burns, Robert, 513

Index

C

- C clef, 5
- C form, 211
- C-A-G-E-D (chord mnemonic), 211
- Caldwell, Lib, 30
- Calloway, Cab, "Saint James Infirmary Blues", **418**
- Campbell, Larry, 105
- "Camptown Races" (Foster), 514
- Cantor, Eddie, 421
- capos, 267, 348–354, 380, 408
- Carabao (band), 493
- Carmichael, Hoagy, "Georgia On My Mind", **410**
- Casey, Kenneth, "Sweet Georgia Brown", **414**
- Cassidy, Jack, 418
- cello, 14, **15**, 80, 163–165
- Celtic music, **186–188**
- changes. *See* chord progressions
- Charles, Ray, xiii, 410, 433
- Charleston beat, 305
- charting a song, 499–502
- charts. *See* chord charts
- Chicago Blues JamTrax for Guitar* (CD/book; Agresta), 488
- The Chiffons (band), 382
- Childs, Billy, 322
- chord charts, 237, 466, 472, 474, 497
- chord diagrams. *See* chord symbols
- Chord Encounters for Guitar, Book 1* (Pass), 305
- chord inversions, 212–226, **255–256**, 284, **437**
- chord progressions, 373–421
 - 12-bar blues, 400–401, **418**
 - analysis of, 380
 - charts, 396, 398
 - and copyright issues, 382
 - definition, 177, 373
 - eight-bar, 384
 - exercises, **222–225**, **409–421**
 - four-bar, 356, 358, 382–384
 - fretboard diagrams, 385–388, 395, 399, 409–421
 - "Hotel California", **258**
 - I IV V, 386–398, 390–392, 488–**489**, 506
 - ii-V-I, 386–398, 394–398
 - and playing by ear, 501
 - and song structure, 459
 - triads in, 385, **389**
- chord symbols
 - (alt.) chords, 321
 - augmented chords, 309
 - classical guitar, 485
 - diminished chords, 312
 - extended chords, 279–282, 291
 - introduction to, 205, 275–277, 280
 - in notation and song structure, 232
 - progressions, 374–375
 - slash chords, 282
 - tempo, 239
 - See also* notation
- chords, 203–273
 - (alt.), **320–320A**, 321–322, **323**
 - altered scales in, 282
 - augmented, 309–311, **315–320**
 - barre, 210–211
 - barre chords, 213–221
 - definition, 203
 - diatonic, 277–279, 312, 327–329, 396, 428
 - diminished, 312–314, **315–320**, 327–329
 - dissonant, 298
 - extended, 275–308
 - fretboard diagrams, 206–210, 213–221, 219–221, 227–231, 292–306, **437**, **441**, **444–445**, **456–457**
 - in harmony, **435–458**
 - and intervals, 206–209, 309
 - inverted, 212–226, **255–256**, 284, **437**
 - jazz, 276
 - major, 204, 206–209, 213, 327–329
 - melody and, 427–429
 - minor, 205, 206, 208–209, 327–329, 339
 - naturally occurring, 327–329
 - open position, 227–230
 - passing, 400–401
 - and playing by ear, 501, 502
 - quality of, 204, 382
 - reduced, 284
 - substitution to change keys, 331–335
 - websites for chord charts, 237
 - See also* arpeggios; intervals
- choruses, 459, 468
- Christian, Charlie, 305
- The Christmas Carol Reader* (Studwell), 517
- Christmas carols, history of, 508, 512, **515**, 517
- chromatic scales, 133, 142, 169
- Chrysti the Wordsmith, 101, 102
- "Chugalug" (Miller), 374
- circle of 5ths, 342–343
- Clapton, Eric
 - and Knopfler, 255
 - "Layla", 334, 412
 - Layla and Other Assorted Love Songs* (album), 414
 - "Little Wing" (Hendrix), 414
 - on McCartney, 410
 - "Nobody Knows You When You're Down and Out" (Cox), 411
 - "Tulsa Time", 374
- classical guitar, 1, 485, **486–487**
- classical music, 485
- classical music theory vs. garage band theory, x clefs, 5–7

Index

- Clements, Millie, "Lonesome Fiddle Blues", **181–182**
Clements, Vassar, "Lonesome Fiddle Blues", **181–182**
close harmony, 430, **437, 442**
codas, 468–469
Cole, Richard, 373
Cole, Richie, 470, **471**
Colechurch, Peter de, 508
Colvin, Shawn, "Shotgun Down the Avalanche", **409**
common time, 35, 499
composition, 482
concert pitch, 340, 355
Cooder, Ry, 352
Cooper, George, 514
copyright issues, xiii, 382, 408–409, 480, 509
Cotton Club, 418
"Cottontail" (Ellington), 409
counterpoint, 456, **456–457**
counting, 27–64
 counting in, 40
 counting off, 29
 exercises, **43–52, 55–60**
 and intervals, 65–66
 intervals, 67
 notation, 27–29, 31, 33, 35–38
 and playing by ear, 497
 and practice, 45
 and reading rhythm, 54–60, 502–504
 techniques for, 43–45
 See also metronome settings
country blues scales, 148
country music, 229, 375, 384
Cox, Jimmy, "Nobody Knows You When You're Down and Out", **411**
"Crazy" (Nelson), **413**
Cream (band), "Sunshine of Your Love", **198**
Crosby, David, 341
cross harp, 347
Curtin, Hoyt, "The Flintstones", **409**
- D**
D form, 211
da capo al fine, 466
da capo (D.C.), 466, 468
da coda, 468–469
dal segno (D.S.), 468, 470–**471**
Daniel, Elliot
 biographical information, 470
 "I Love Lucy", **471**
Darnell, Rick, "The Thrill is Gone", **420**
Dave Brubeck Quartet, "Take Five", 35
"Day Tripper" (The Beatles), **193–194**, 478
D.C. (da capo), 466, 468
D.C. al coda, 469
D.C. al fine, 466, 468–**469**
"Deal" (Garcia and Hunter), **410**
"Deck the Halls", **171, 517, 532**
degrees. See scale degrees
Dennis, Matt, "Angel Eyes", **320–320A**
descending scale tones, 133
"Desperado" (Frey and Henley), **411**
The Developing Improviser: The Melodic Minor Scale, 322
diatonic harmonicas, 345–346
diatonic music
 7ths (interval), 149, 279
 chords, 277–279, 312, 327–329, 385, 396, 428
 definition, 327, 331
 frequency of, 337, 362, 425, 426, 428, 505
 and harmony, 434, **440, 447–448**
 inversions, 221
 and keys, 327, 329
 and notation, 426
 scales, 149
 and solfege, 169
 triads, 327, 329, 379, **453–455**
dictionaries, music. See music dictionaries
diminished 7 (chord), 312
diminished chords, 312–314, **315–320**, 327–329
diminished intervals, 111
diminished scales, 128, 142
diminished whole tone scale, 322
Dire Straits (band), 244, 255
Dodge, Sandy, 313
dominant (degree or tone), 129
dominant 7 (chord), 150–151, 229, 231, 278–279, **290**
Donaldson, Walter, "Makin' Whoopee", **421**
"Don't Fence Me In" (Porter), **412**, 417
"Don't Get Around Much Anymore" (Ellington and Russell), **133**, 466, 472
Dorian mode, **138, 141**, 162–165, 347, 365
dots (notation), 38
double bar lines, 480
double flats, 102
double sharps, 102
double-stops, 68–70
Douglas, George, "It's a Wonderful World", 433
Dr. John, 421
draw notes, 345
drop D tuning, 353
drum kit, 11
drum machine, 168
D.S. (dal segno), 468, 470–**471**
D.S. al coda, 469–**471**
D.S. al fine, 468
D.S.S., 472
dulcimer, 14
Dylan, Bob

Index

“All Along the Watchtower”, **418**
and Knopfler, 255
dynamics, 54

E

E form, 211
The Eagles (band), 244, 257, 421
Edison, Thomas, 502
eighth notes, 27–28
“Eleanor Rigby” (Franklin version), 433
electric guitar, 384, 415
electric keyboards, 244, 380
“The Elfin Knight”, 419
Ellington, Duke
and Calloway, 418
“Cottontail”, 409
“Don’t Get Around Much Anymore”, **133**, 466, 472
“Satin Doll”, 382
ending notes, 504
endings, 460
enharmonics, 101, 102, 287
expressions, 482
extended chords, 275–308
exercises for, **288–289**
fretboard diagrams, 292–306
symbols for, 280–282
extro, 460

F

F clef, 5
fakebooks. *See* songbooks
Felder, Don, “Hotel California”, **226**, 244, **257–261**
fermata, 488–**489**
Fiddlers Fakebook (Brody), 137
“*Fiddlers Fakebook* (Brody), 484
fifths (interval), 80, **81**, **88**, 111–112, **117–123**, 203
See also power chords
Finale (software), xix
“Fire” (Hendrix), **199**
first inversion, 212–216, 222, **256**, 309, **453–455**
first position. *See* open position
Fitzgerald, Ella, 320
five-four time signature, 35
five-string banjo, 14, **15**, 215, 408–421
flat 5 (chord), 313
flatpicking, 439
flats, 99–105, 128, 169
flatted intervals, 109–112
Fleck, Bela, 267
Fleetwood Mac (band), 420
“The Flintstones” (Curtin, Hanna and Barbera), **409**
folk music, 229, 233, 237, 240–242, 345, 408
“For My Pal, Hal” (Sharp), **74–75**
Ford, Mary, 415

form #1
arpeggios, **245**, **250**, **290**
barre chords, 211
blues riffs, **191–192**
and capos, 348–350
closed position, **179–180**, **180**
exercises, **144**, **156**, **158–160**, **165**
extended chords, 284–287
fretboard diagrams, 146, 162, 210, 215–218, 385–386
introduction to, 130, 132
inverted triads, 215–218
open position, **177**
pentatonic scales, **144**, **189**
scale variations, **174–176**

form #2
arpeggios, **246**, **251**, **290**
barre chords, 210, 211
and capos, 349, 352
closed position, **178–179**
exercises, **159–160**, **165**
extended chords, 284–287
fretboard diagrams, 146, 162, 210, 215–218, 385, 387
introduction to, 131
inverted triads, 215–218
open position, **178**
pentatonic scales, **189**

form #3
arpeggios, **247**, **252**
barre chords, 211
blues riffs, **191–192**
and capos, 349–350
exercises, **144**, **156**, **158–160**, **165**, **189**
extended chords, 284–287
fretboard diagrams, 162, 210
introduction to, 132
open position, **177**
pentatonic scales, **189**

form #4
arpeggios, **248**, **253**, **290**
and barre chords, 210
barre chords, 211
and capos, 349–352
closed position, **179–180**
exercises, 144, **155**, **158–160**, **165**
extended chords, 284–287
fretboard diagrams, 162, 210, 215–218, 385, 388
introduction to, 132
inverted triads, 215–218
open position, **178**
pentatonic scales, **189**

form #5
arpeggios, **249**
barre chords, 211

Index

- and capos, 349–350
- exercises, **155**, **159–160**, **165**
- extended chords, 284
- fretboard diagrams, 162, 210
- open position, **177**
- pentatonic scales, 145, **189**
- “Formica Fandango”, 30
- forms (for guitar)
 - (alt.) chords, 212
 - and capos, 348–350
 - exercises, **144–147**, **158–161**, 162–165, **166–168**
 - in harmony, **449–452**
 - introduction to, 130–132
 - inverted chords, 212
 - pentatonic scales, 146–148, **196–197**
 - and tuning, 353
 - See also individually numbered forms*
- forms (song structure), 460, **461–462**
- Fossils (band), 346
- Foster, Stephen
 - “Beautiful Dreamer”, 514
 - biographical information, 514
 - “Camptown Races”, 514
 - “Oh Susannah”, **172**, **446**, **530**
- four-bar progressions, 358, 382–384
- four-four time signature, 28, 35
- fourths (interval), 67, 76–77, **78**, **87**, **89–95**, 111, **117–123**
- Fowke, Edith, 510
- Franklin, Aretha, “Eleanor Rigby”, 433
- frequency of vibration, Hertz (Hz) used for, 1
- “Frere Jacques” (Are You Sleeping), **516**, **518**
- fretboard diagrams
 - altered chords, 292–306
 - capos, 284, 348–353
 - chord progressions, 385–388, 395, 399, 409–421
 - chords, 206–210, 213–221, 227–231, 283–287, 292–306, 310, 313–314, 323
 - counterpoint, **456–457**
 - forms (for guitar), 146, 162, 210, 215–218, 385–388
 - harmony, 431, **435**, **437**, **441**, **444–445**
 - introduction to, 66–71
 - mandola, 390–391
 - mandolin, 390–391
 - melody accompaniment, 427, 429
 - moveable scale forms, 146–148, 162–163
 - pentatonic scales, 162–165
 - progressions, 385–388, 390–391, 395, 399, 416–417, 420
 - scale tones, 162
 - tenor banjo, 390–391
 - tuning, 15
- frets and fretboards, 2, 66–70, 67, 101
- Frey, Glen
 - “Desperado”, **411**
 - “Hotel California”, **226**, 244, **257–261**
 - “Friend of the Devil” (Grateful Dead), 133
 - funk, strumming patterns for, 240–242
 - Fur Peace Ranch (music camp), 418
- G**
- G clef, 6, 7
- G form, 211
- garage band vs. classical music theory, x
- Garcia, Jerry
 - “Deal”, **410**
 - “Lonesome Fiddle Blues”, 181
 - “Russian Lullaby” (Berlin), 417
 - and slides, 352
 - “The Thrill is Gone” (Darnell and Hawkins), 420
- Garland, Joseph, “In the Mood”, 244, **254**
- Garnsey, Tom, 418
- “Gavotte in A minor” (Bach), **402–405**, **486–487**
- Gavotte in A Minor* (CD; Two Grass Crew), 484
- George, Lowell, 352
- “Georgia On My Mind” (Carmichael), **410**
- Gershwin, George, “I Got Rhythm”, **409**
- “Ghost Riders in the Sky” (Jones), **409**
- Gilham, Art, “Hesitation Blues”, **418**
- Gillan, Mike, 238, 354
- Gilmour, David, 352
- Glen Miller Orchestra, 254
- Glennie, Evelyn, 443
- “Gloria” (Morrison), **416**
- Goodman, Benny, 254, 414
- Goodwin, Mary, 509
- Goodwin, William, 509
- Gordon, Jim, “Layla”, 334, 414
- Grand Staff, 6
- Grapelli, Stephanie, 414
- The Grateful Dead (band), 410, 418
- Green, Freddie, 305
- Green, Peter, “Black Magic Woman”, **420**
- “The Green Willis”, **492**
- “Greensleeves” (Unknown and Tudor), **51–52**, 53, **173**
- Grieg, Edward, “Hall of the Mountain King”, **183–184**
- Grisman, David, 181, 410, 414, 417, 420
- Groovemeisters (band), 346
- Gruber, Franz, 512–513
- Gucciardi, Giulietta, 262
- guitar
 - classical, 485, **486–487**
 - and double-stop octaves, 68–70
 - notation for, 7–8
 - note names and locations, 2–3, **17**, 76
 - as percussion instrument, 236–237

Index

- skills for playing rhythm, 235–236
solos, 424
tablature (tab), 9–10
tuning of, 4–5, **15**, 350–354
See *also* bass; forms (for guitar); twelve-string guitar
- Guthrie, Woody, “This Land Is Your Land”, 375, **416**
- Guy, Buddy, 433
- ## H
- Hale, Sarah, “Mary Had a Little Lamb”, **170**, 499–502, **500–502**
- half diminished chord, 313–314
- half steps, 99–103, 109
- half-step substitution, 400–401
- Hall, Craig
and (alt.) chords, 322
on altered scales, 150–151
and counting time, 45
and progressions, 394, 396, 397–398
and swing, 238
and *Yucca Pie*, 354
- “Hall of the Mountain King” (Grieg), **183–184**
- Hal-Leonard Corporation, 74, 470, 476, 480
- Handel, George Frideric, 356
- Hanna, William, “The Flintstones”, **409**
- “Happy Birthday To You” (Hill and Hill), **46**
- Harlan, Clarence “Cal”, 509
- Harlan Brothers Orchestra, 509
- harmonic intervals, 66, **72**, **116**
- harmonic minor scales, 149–150, **453–455**
- harmonicas, 345–347, 353, 379
- harmony, 429–458
chord extensions and, 430–431
close, 430, **437**, **442**
counterpoint, **456–457**
definition, 86, 429–430
exercises, **435–458**
in “Hotel California”, **258**
melody lines creating, 456
parallel, 441, **458**
passing notes, 434
reharmonization, 433, **440**, **446**
triads used in, 429–434, **440**
- harps. See harmonicas
- Harrison, George
and capos, 350
“My Sweet Lord”, 382
on “naughty chords”, 298
“Something in the Way She Moves”, **412**
“While My Guitar Gently Weeps”, **417**
- Hart, Lorenz, “Bewitched”, **319–319A**
- Hawkins, Roy, “The Thrill is Gone”, **420**
- Haydn, Joseph, 356, 485
- head, definition of, 483
- “Heartbreaker” (Led Zeppelin), **198**
- Hendrix, Jimi
“All Along the Watchtower” (Dylan), 418
“Fire”, **199**
“Little Wing”, **414**
and tuning, 353
“Voodoo Chile”, **199**
- Henley, Don
“Desperado”, **411**
“Hotel California”, **226**, 244, **257–261**
- Henry III, (England), 419
- Henry VIII, (England)
biographical information, 53, 511
“Greensleeves”, **51–52**, **173**
- “Here Comes the Sun” (The Beatles), 350
- Hertz (Hz) frequencies, 1, 13
- “He’s So Fine” (Mack), 382
- “Hesitation Blues” (Smythe, Middleton and Gilham), **418**
- Higley, Brewster
biographical information, 509
“Home on the Range”, **47**, **444–445**, **509**, **520–521**
“My Western Home” (poem), 445, 509
- Hill, Mildred J., “Happy Birthday to You”, **46**
- Hill, Patty Smith, “Happy Birthday to You”, **46**
- Hoffman, Gary, 267
- The Holligans (band), 497
- home keys, 341–342, 343, 345, 351, 353
- “Home on the Range” (Higley and Kelley), **47**, **444–445**, **509**, 509, **520–521**
- Hopkins, J. H., “We Three Kings of Orient Are”, **173**
- Hot Tuna (band), 413, 418
- “Hotel California” (Felder, Henley and Frey), **226**, 244, **257–261**
- “House of the Rising Sun”, **418**
- Hunter, Robert, “Deal”, **410**
- “Hush-a-bye Baby”, 516
- Hyalite Blues Band, 497
- ## I
- I chord, 312, 327–329
- “I Got Rhythm” (Gershwin), **409**
- I IV V (progression), 386–398, 390–392, 488–**489**, 506
- “I Love Lucy” (Daniel), **471**
- ii-V-I (progression), 386–398, 394–398
- improvisation, 54, 114, 133, **256**
- “In the Mood” (Garland), 244, **254**
- Indian music, 80, 99
- instrumental solos, 459, 470–**471**
- interludes, 460
- intervals, 65–125

Index

- in augmented chords, 309
 - chords and, 206–209, 275
 - definition, 65, 67, 99
 - and half steps, 102
 - inverted, 82, 112, **115**, 212–216, 375
 - major, 109–112
 - in modes and scales, 127–128, 130, 134, 142, 149–150
 - perfect, 109–112, 149, 163, 204, 208, 277, 336–339, 343
 - power chords, 80–81
 - See *also* chords
 - introductions, 459, 468
 - inverted chords. See chord inversions
 - inverted intervals, 82, 112, **115**, 212–216, 375
 - inverted triads. See triads, inverted
 - Ionian mode, 127, 134, 141
 - “Iron Man” (Black Sabbath), **198**
 - “It’s a Wonderful World” (Weiss, Theile and Douglas), 433
- J**
- Jagger, Mick, “Wild Horses”, **414**
 - jam tracks, 488
 - “Jambalaya” (Williams), 374
 - Jammer Pro (software), xix–xx
 - jamming, 470, 478, 488, 506, 507
 - jazz
 - altered scales in, 322
 - chords, 276, 429
 - common progressions, 376, 408, 409
 - Cotton Club, 418
 - flat 5 (chord) in, 313
 - improvisation, 482
 - minor scales, 150–151
 - passing chords, 400–401
 - shuffle, 238
 - syncopation in, 243
 - Jennifer* (film), 320
 - Jerry Garcia* (album), 417
 - “Jersey Girl” (Waits), 421
 - “Jessica” (Allman Brothers), **190**
 - Jethro Tull (band), 35, 258, 406, 456
 - The JGB (band), 410
 - “Jingle Bells” (Pierpoint), **46, 461–462, 464, 473, 515, 528–529**
 - Johnson, Robert, 352
 - Jolson, Al, 516
 - Jones, Dave, 446
 - Jones, Quincy, xiii
 - Jones, Rickie Lee, 421
 - Jones, Stan, “Ghost Riders in the Sky”, **409**
 - “Joy to the World”, 133
 - “Justin’s Theme” (Averitt), 354
- K**
- Kahn, John
 - and “Lonesome Fiddle Blues”, 181
 - “Makin’ Whoopee”, **421**
 - “Kansas City”, 346
 - Kaufman, Steve, 439
 - Kaukonen, Jorma, 413, 418
 - “Keep On Truckin, Mama”, **413**
 - Kelley, Dan
 - biographical information, 509
 - “Home on the Range”, **47, 444–445, 509, 520–521**
 - Kenyon, Kate, 516
 - key signatures, 104–105, 336–339
 - keyboards, electric, 244, 380
 - keys, 327–369
 - definition, 327
 - flat, 337
 - home, 351, 353
 - major vs. minor, 339
 - sharp, 337
 - transposition of, 333–335, 340–343, 356–361, **362–364**, 365–369, 409–421
 - and triads, 327–329
 - kicks, 466, **467**
 - King, B. B., 420
 - King, Pee Wee, “Tennessee Waltz”, **415**
 - Knopfler, Mark
 - artistry of, 244, 255
 - “Sultans of Swing”, 217, 244, **255–256**
 - “Kohn La Fahn”, 493
 - “Kon Tah Reu Plow”, 493
 - Kopp, Kevin, 127
 - Kosma, Joseph, “Autumn Leaves”, 396, 480
 - Kottke, Leo, 456
- L**
- lang, k. d., 320
 - largo, 33
 - “Last Dance with Mary Jane” (Petty), **420**
 - Last Exit to Brooklyn* (film), 255
 - “Layla” (Clapton and Gordon), 334, 412
 - Layla and Other Assorted Love Songs* (album; Clapton), 414
 - Leadbelly, 411
 - leading in, 40
 - leading tone, 129, 149
 - Led Zeppelin (band)
 - “Black Dog”, 35, **198**
 - “Heartbreaker”, **198**
 - “Stairway to Heaven”, **289**
 - ledger lines, 6–8
 - legato, 168
 - legends, 460
 - See *also* chord symbols; musical notation

Index

- leger lines, 6–8
Lennon, John
 “All I’ve Got To Do”, **41**
 “All My Lovin’”, **41**
 “And I Love Her”, **41**
 and progressions, 410
 “Yesterday”, **410**
Levine, Mark, 151
Lewis, Jim, 313, 352
Lindley, David, 14, 352
listening to music, importance of, xviii, 507
“Little Wing” (Hendrix), **414**
“Living in the Past” (Jethro Tull), 35
Local Hero (film), 255
Locrian mode, **141**, 347, 369
Loehengrin (Wagner), 76
Lomax, Alan, 418
London Bridge, history of, 508
“London Bridge Is Falling Down”, **508**, **518**
“Lonesome Fiddle Blues” (Clements and
 Clements), **181–182**
“Louie Louie”, **416**
Lydian mode, **135**, 141, 347, 367
lyrics in song structure, 459
- M**
- Mack, Ronald, “He’s So Fine”, 382
“Made in Thailand”, 493
major 2nds, 109
major 3rds, 109–112, **117–123**, **135**, 206
major 7 (chord), 230, 277–281, 284, 285, 353, 427
major blues scale, 133
major chords, 204, 213–214, 327–329
major intervals, 109–112
major modes, 135, 137
major pentatonic scales, 143–144, **144–147**, 424
major scales
 definition, 127
 five-note, **153–160**
 guitar fingering for, 130, 162
 harmonized, 434, **447–452**
 Ionian mode as, 134
 melody and, 423–426
 pentatonic, 143–147, **144–147**
 riffs, **189–194**
 rules of, 128–130
 See also scales
“Makin’ Whoopee” (Kahn and Donaldson), **421**
mandocello, tuning of, 80
mandola
 fretboard diagrams, 390–391
 moveable scale forms, 163–165
 note names and locations, 3–4, **21**
 open position chords, 231
 progressions, 390–391
 tuning of, 14, **15**, 80
mandolin
 altered and extended chords, 299–304
 arpeggios, **260–261**, **267–271**
 augmented and diminished chords, **316–320**
 closed position scale forms, **179**
 and counting time, 39
 fretboard diagrams, 390–391
 moveable scale forms, 163–165
 note names and locations, 3–4, **20**
 open position chords, 231
 progressions, 390–391, **402–407**
 tuning of, 14, **15**, 80
Martino, Pat, 322
“Mary Had a Little Lamb” (Hale), **170**, 499–502,
 500–502
Mary I, (England), 511
mathematics in music, vi–vii, 27
McCartney, Paul
 “All I’ve Got To Do”, **41**
 “All My Lovin’”, **41**
 “And I Love Her”, **41**
 and progressions, 410
 “Yesterday”, **410**
McCoy, Charlie, 347
measure repeat, 465
measures, 28, 104
mediant (degree or tone), 129
melodic intervals, 66, **72**, **117–123**, 133
melodic minor scales, 149, 150–151
melody, 423–429
 chord extensions and, 431
 definition, 133
 harmony created by, 456
 note location, 438–439, 441
 scale tones in, 501
 song structure and, 459
Mercer, Johnny, “Autumn Leaves”, 114, 480
Metis Rebellion and “Red River Valley”, 510
metronome settings, 31–35, 38, 166–168, 470
 See also counting
Meyer, Edgar, 267
“Michael Row Your Boat Ashore”, 244, 396
Mickey Baker’s Complete Course in Jazz Guitar,
 287
Middle C, 7–8
Middleton, Scott, “Hesitation Blues”, **418**
MIDI (Musical Instrument Digital Interface), 13
Miller, Glen, 254
Miller, Roger, “Chugalug”, 374
minor 2nds, 109
minor 3rds, 109–112, **117–123**, 135, 206
minor chords, 205, 327–329
minor modes, 135, 137, **141**
minor pentatonic scales, 147–148
minor scales

Index

- in blues and rock music, 506
- exercises, **153–157**, **181**, **195–199**, **453–455**
- fine-note, 166
- five-note, **153–158**
- harmonic, **453–455**
- introduction to, 128
- and modes, 137
- natural, 149, 169, 339
- pentatonic, 147–150
- riffs, **195–199**
- triplets, **161**
- See also scales
- Mitterhoff, Barry, 418
- Mixolydian mode, 135, **136**, 141, 150–151, 322, 347, 368
- Moanfeldt, Samuel, 509
- moderato, 33
- modes, 134–137, **138–141**, 142, 365–369
- modulation, 331–335, 460
- “Mohair Man” (Sharp), 476–**477**, 478–**479**
- Mohr, Joseph
 - biographical information, 512
 - “Silent Night”, **50**, **172**, **442**, **512**, **526–527**
- “Money” (Pink Floyd), 35
- “The Moonlight Sonata” (Beethoven), 244, **262–271**
- Morrison, Van
 - “Brown Eyed Girl”, 74, **84–85**, **114**, 243, **416**, 478
 - “Gloria”, **416**
- moveable scale forms. See forms (for guitar)
- Mozart, Leopold, 54–55
- Mozart, Wolfgang Amadeus, 54–55, 356, 433, 485
- music as communication, 482
- music dictionaries, 102, 373, 483
- music paper. See staff paper
- music structure. See song structure
- music theory, i, x
- Musical Instrument Digital Interface (MIDI), 13
- musical notation. See notation
- musical symbols. See chord symbols; notation
- “My Arizona Home”, 509
- “My Brown Eyed Gorilla” (Sharp), **114–115**
- “My Girl” (Robinson), **143**, 144, **416**
- “My Sweet Lord” (Harrison), 382
- “My Western Home” (poem; Higley), 445, 509
- Myers, Michael, 397
- N**
- Nashville number system, 330
- natural minor scales, 149, 169, 339
- naturally occurring chords, 327–329
- naturals (note), 1, 67, 102
- naturals (symbol), 102, 104
- Nell, Bob, 354
- Nelson, Willie, “Crazy”, **413**
- “New Coat of Paint” (Waits), **421**
- The New Real Book*, 150, 378, 466, 470, 472, 480, 482, 484
- Newman, Randy, 255
- nine-eight time signature, 36
- “Nobody Knows You When You’re Down and Out” (Cox), **411**
- “Noom Bao Sao Parn”, 493
- Norworth, Jack
 - biographical information, 510
 - “Take Me Out to the Ballgame”, **49**, **510**, **524**
- notation, 460–473
 - 8va*, 8, 489
 - 8vb*, 8
 - al fine*, 466, 468
 - and anticipation, 475
 - classical guitar, 485
 - clefs, 5–7
 - as communication, 482
 - da capo* (D.C.), 466, 468
 - da coda*, 468
 - dal segno* (D.S.), 468, 470–**471**
 - D.C. *al coda*, 469
 - D.C. *al fine*, 468–**469**
 - double bar lines, 480
 - D.S. *al coda*, 469, 470–**471**
 - D.S. *al fine*, 468
 - D.S.S., 472
 - examples, **461–462**, **464**, **467**, **469**, **471**, **473**, **479**, **481**, **483**, **484**, **486–487**, **489**, **491–493**
 - fermata, 488–**489**
 - homemade charts, 491–493
 - introduction to, 5–16
 - leger lines, 6–8
 - measure repeat, 465
 - metronome settings, 31–35
 - note names and locations, 27–28
 - repeat sign, 16, 465, 466, 468
 - second ending, 466, 468, 470–**471**
 - and song structure, 463
 - staff, 5, 27
 - vs. tablature, 10
 - tacet, 476–**477**
 - for tempo, 27–38
 - time signature, 28, 33, 35–36, 382
 - See also chord symbols; song structure
- note names and locations, 15, **16–21**, 76
- notes, 1, 5, 27–29, 28, 37–38, 504
- Notting Hillbillies (band), 255
- Novacek, John, “12 Variations on Ah! Vois Dira-Je, Maman”, 54
- “Nowhere Man” (The Beatles), **133**, **218**, 235, 237, 476, 478
- nursery rhymes, history of, 508, 511, 516, 534

Index

O

octave (degree or tone), 129
octaves
 definition, 66
 and intervals, 67–70
 non-western, 80
 notation for, 8
 as perfect intervals, **88**, 109, **117–123**
 repetition of, 2
 and scales, 128
“Odd, Them Leaves” (Sharp), 480–**481**
“Ode to Joy” (Beethoven), **443**
“Oh Susannah” (Foster), **172**, **446**, **514**, **530**
“Oh Tannenbaum”, **171**, **513**, **523**
“Ol 55” (Waits), 421
Old and In the Way (band), 181
Olsen, Russ, 313
“One From the Heart” (film), 421
one-four-five (progression), 386–398, 390–392
open position
 and capos, 284, 349–351
 chords, 227–230, 284
 definition, 210
 exercises, **143**, **177–178**
 fretboard diagrams, 227–230, 284, 349–351
 and transposition, 334
open tunings, 351
Orbison, Roy, **193–194**
outro, 460

P

parallel harmony, **458**
Parker, Charlie
 and altered scales, 150, 322
 “Anthropology”, 409
 “Blues for Alice”, 396
Parsons, Mike, 377, 439, 484
partial capos, 350, 353
Pass, Joe, 305
passing chords, 400–401
passing notes, 434
Paul, Les, 415
pentatonic scales, **189–190**, **189–194**, **197–199**,
 424, 506
percussion instruments, 10–11, 38, 236–237
perfect 4ths, 109, 111, 208, 343
perfect 5ths, 109, 112, 149, 163, 204, 309, 336–
 339
perfect intervals, 109–112, 149, 163, 204, 208,
 277, 336–339, 343
perfect pitch, 497
“Perpetual Motion” (CD), 267
Persian music, 99
Peterson, Oscar, 320, 414
Petty, Tom, “Last Dance with Mary Jane”, **420**
Philip II, (Spain), 511
phrasing, 380, 424, 480
Phrygian mode, **141**, 347, 366
piano, 1, 67
“Piano Sonata #14 in C# minor Opus 27#2”
 (Beethoven), **262–271**
pick control, 236, 439
Pickin’ After Midnight (CD; Sharp), 30, 105
pickup measures and notes, 40–42, 489, 499, 503
Pierpoint, James, “Jingle Bells”, **46**, **461–462**, **464**,
 473, **515**, **528–529**
Pink Floyd (band), “Money”, 35
Pinkard, Maceo, “Sweet Georgia Brown”, **414**
Pinky’s, 30, 346
pitch, 27, 497
playing by ear, 497–534
 anticipation, importance of, v, vii, 30, 330, 428,
 504, 507
 and bass guitar, 432
 charting a song, 499–502
 and chord charts, 497
 and chord structure, 501, 502
 and counting time, 497
 exercises, **508–534**
 and melody, 428
 and memory, 373
 and music theory, ii–v
 and patterns, vii
 and pitch, 497
 process to follow, 497–507
 and progressions, 377, 475, 501
 and rhythm reading, 502–504
 and scales, 133, 475
 and solfege, 497
 and song structure, 475
pleng chi wit, 493
“Pop Goes the Weasel”, **48**, 511, **511**, **527**
pop music
 4ths used in, 332
 12-bar format, 397
 arpeggios, 244
 bass guitar’s role, 432
 common chords, 230
 common progressions, 180, 373, 376–380, 396,
 408–421
 ending notes, 504
 Grieg and, 183–184
 lead guitar solos, 424, 428
 moveable scale forms, 211
 resolution, 497
 song structure and, 459
Porter, Cole, “Don’t Fence Me In”, **412**, 417
power chords, 80–**81**, 279, 384
 See also intervals
practice
 benefits of, xvi–xvii, 507

Index

counting time, 45
by listening, 488
progressions, hearing of, 378
scales, 130–131, 133, 151–152
by splitting your awareness, 488
prestissimo, 33
presto, 33
“Pretty Woman” (Orbison), **193–194**
The Princess Bride (film), 255
progressions. *See* chord progressions
Progressive Steps to Syncopation for the Modern Drummer (Reed), 54, 236, 475
Puente, Tito, 470
pure minor scale. *See* Aolian mode

Q

Q’s Jook Joint (album; Jones), xiii
quarter notes, 27–29, 31
“Quasi una Fantasia” (Beethoven), **262–271**

R

R&B (rhythm and blues), 408
Raitt, Bonnie, 352
“Ramblin Man” (Allman Brothers), **190**
Razaf, Andy, “Ain’t Misbehavin’”, **317–318**
Rebennack, Malcolm J., 421
“Red River Valley”, **510, 525**
Redbone, Leon, 317
reduced chords, 284
Reed, Ted
 Progressive Steps to Syncopation for the Modern Drummer, 54, 236, 475
 Syncopation for the Modern Drummer, 38, 237
Reese, L. T. “Trube”, 509
refrains, 459
Regan, John, 30, 313
reggae, strumming patterns for, 240–242
reharmonization, 433, **440, 446**
Reinhardt, Django, 305, 414
relative minor (chord), 339
relative minor scale. *See* Aolian mode
relative pitch, 497
Rellstab, Ludwig, 262
repeat signs, 16, 40, 465–466, 468–470
resolution, 497
rests, 27, 29, 35, 40, 489
retrogressions, 374
rhythm. *See* counting
rhythm and blues (R&B), 408
rhythm changes, 409
rhythm clef, 10–11
rhythm guitar skills, 235–236
rhythm reading, 54–60, 502–504
rhythm sections, 39
Rice, Tony, 187

Richard, Keith, “Wild Horses”, **414**
Ricker, Ramon, 322
ride (song structure), 459
ritardando (rit.), 33
“The Road to Lisdoonvarna”, **136**
Robinson, Smoky, “My Girl”, **143, 144, 416**
Robiscoe, Rich, 497
Robison, Tom, 492
rock & roll, classic, **116**
rock music
 bass line used to find chord changes, 506
 common chords, 229
 common progressions, 375, 384, 408, 506
 common scales, 506
 lead guitar solos, 424
 strumming patterns, 240–242
 syncopation in, 243
“Rock-a-bye Baby”, **516, 531**
“Rock-a-bye My Baby with a Dixie Melody” (Jolson), 516
Rogers, Richard, “Bewitched”, **319–319A**
Rolling Stones (band), “You Can’t Always Get What You Want”, 374
root (note) of a chord, 203, 215
root position, 212–216, 222, 429–434, **453–455**
“Row Row Row Your Boat”, **48, 514, 525**
Rowan, Peter, 181
Russell, Bob, “Don’t Get Around Much Anymore”, **133, 466, 472**
Russell, Leon, “This Masquerade”, **483**
“Russian Lullaby” (Berlin), **417**

S

“Sailor’s Hornpipe”, **185–186**
“Saint James Infirmary Blues” (Calloway), **418**
Santana, Carlos, 420
“Satin Doll” (Ellington), 382
scale degrees, 128–129, 275, 328
scale fragments, 133, 233
scale tones, 127, 133, 162, 501
scales, 127–199
 altered, 150–151, 282, 322
 alternating major and minor, **181–184**
 blues, 148, **191–196, 195–196**
 chromatic, 133, 142
 country blues, 148
 definition, 127
 diatonic, 149
 diminished, 128, 142
 diminished whole tone, 322
 exercises, **181–188**
 harmonized, 434, **447–455**
 and interval sequences, 127–128, 130, 149–150
 major. *See* major scales
 minor. *See* minor scales

Index

- non-western, 99
 - pentatonic, 143–148, 162–165, **163–165**, **189–190**, **197–199**, 424
 - variations on, **174–176**
 - whole tone, 143
 - “Scalloway Lasses”, **139**
 - “Scarborough Fair”, **50**, **419**
 - Schubert, Franz, 356
 - Schwartz, Ed, 373
 - second endings, 466, 468, 470–**471**
 - second inversion, 212–216, 222, **256**
 - second position, 347
 - seconds (interval), 70–71, **87**, 109, **453–455**
 - Secrets of the Night Sky: The Most Amazing Things in the Universe You Can See with the Naked Eye* (Berman), 55
 - Semi Pro Audio, 497
 - seven-four time signature, 35
 - sevenths (interval), 112, **117–123**, **449–452**
 - Shankar, Ravi, 99
 - sharps, 99–105, 128, 169, 337
 - Sher, Chuck, 470, 480
 - “Shotgun Down the Avalanche” (Colvin), **409**
 - shuffle, 36, 238, 239
 - Shuffle Bums (band), 346
 - “Silent Night” (Mohr), **50**, **172**, **442**, **512**, **526–527**
 - Sinatra, Frank, 320
 - Sister Kate, 446
 - six-eight time signature, 36
 - sixteenth notes, 27–28
 - sixths (interval), **86**, **88**, 112, **117–123**
 - sixty-fourth notes, 27
 - ska, 240–242, 243
 - slash chords, 282–283
 - slides, 351
 - slurs, 38
 - Smooty Bar, 493
 - Smythe, Billy, “Hesitation Blues”, **418**
 - software for music, xix–xx
 - solfege, 127, 169, **170–173**, 350
 - solos (song structure), 459, 470–**471**
 - “Something” (Harrison), **412**, 417
 - “Somewhere Over the Rainbow”, **424**
 - song structure, 459–496
 - and anticipation, 475
 - bridge/interlude, 460, 468
 - chorus/refrain, 459, 468
 - ending/tag/outro/extro, 460, 468
 - examples, **461–462**, **464**, **467**, **469**, **471**, **473**, **479**, **481**, **483**, **484**, **486–487**, **489**
 - introduction, 459, 468
 - solo/instrumental/ride, 459, 470–**471**
 - verse, 459, 468
 - See also* notation
 - songbooks, 423, 472, 475, 490, 504
 - See also specific songbook titles*
 - Springstein, Bruce, 421
 - staccato, 168
 - stacked 3rds, 281, 309, 312
 - staff, 5, 27
 - staff paper, 460, 499
 - “Stairway to Heaven” (Led Zeppelin), **289**
 - Stand By* (album; Jethro Tull), 258
 - “The Star Spangled Banner”, 244
 - steps, 99–103
 - Stewart, Redd, “Tennessee Waltz”, **415**
 - straight eighth rhythm, 233, 238
 - Strayhorn, Billy, 382
 - string instruments
 - and half steps, 100
 - note names and locations, 2
 - octave repetition, 2
 - similarities among, xv, 3–4, 9, 14
 - as transposing instruments, 355–356
 - tuned to 5ths, 221, 231
 - See also specific instruments*
 - strumming patterns, 227–230, 232–237, **234**, 240–243, 305–306, 382
 - Studwell, William, *The Christmas Carol Reader*, 517
 - subdominant (degree or tone), 129
 - submediant (degree or tone), 129
 - “Sultans of Swing” (Knopfler), 217, 244, **255–256**
 - “Sunshine of Your Love” (Cream), **198**
 - supertonic (degree or tone), 129
 - suspended 2nd (sus2), 279
 - suspended 4th (sus4), 279
 - “The Swallow Tail Jig”, **140**
 - “Sweet Baby James” (album; Taylor), 446
 - “Sweet Baby James” (song; Taylor), **415**
 - “Sweet Georgia Brown” (Pinkard and Casey), **414**
 - swing, **116**, 238–243, 384, 400–401, 430
 - symbols. *See* chord symbols; notation
 - symmetry in music, vi–vii
 - “Symphony #9 in D minor, opus 125, Chorale” (Beethoven), **443**
 - syncopation, 43–44, 84, 243
 - Syncopation for the Modern Drummer* (Reed), 38, 237
- ## T
- tablature (tab), 9–10, 101, 478
 - tacet, 476–**477**
 - tags, 460, 468
 - “Take Five” (Dave Brubeck Quartet), 35
 - “Take Me Back to Tulsa” (Wills), 374
 - “Take Me Out to the Ballgame” (Norworth and von Tilzer), **49**, **510**, **524**
 - Taylor, James
 - “Sweet Baby James” (album), 446
 - “Sweet Baby James” (song), **415**

Index

- Taylor, Kate, 446
Taylor, Livingston, 446
“Temperance Reel”, **492**
tempo, 29–36, 238, 488
Temptations (band), 143
“Tennessee Waltz” (Stewart and King), **415**
tenor banjo, 14, **15**, **21**, 163–165, 231, 390–391
tetrachord, 163
Thai Lagoon (band), 493
Thai music, 493
Theile, Bob, “It’s a Wonderful World”, 433
Thielmann, Toots, 347
thirds (interval)
 arpeggios, **259**
 in chords, 203, 203–218, 281, 286, **288–289**
 description, 71–72
 exercises, **87**, **89–95**, **174–176**
 in progressions, 379
 stacked, 281, 309, 312
 variations on, 110, **117–123**
thirty-second notes, 27
“This Land Is Your Land” (Guthrie), 375, **416**
“This Masquerade” (Russell), **483**
“Three Blind Mice”, **511**, **522**
three-four time signature, 35
three-quarter time signature, 35
“The Thrill is Gone” (Darnell and Hawkins), **420**
ties, 37
time signatures, 28, 33, 35–36, 39, 382
timpani, 356
tones, 1, 103, 128–129
tonic (degree or tone), 129
Tower of Power, (band) v
transposing charts, 359–361
transposing instruments, 8, 339–343, 353, 355–356
transposition, 333–335, 340–343, 356–361, **362–364**, 365–369, 409–421
triads
 arpeggiated. See arpeggios
 augmented, 309–311
 and barre chords, 211
 definition, 157, 203
 and harmony, 429–434, **447–452**
 inverted, 212–226, **258**, 408
 and keys, 327–329
 in progressions, 385, **389**
triplet feel, 36, **116**, 238–239
triplets, 239, 242, **443**
tritone, 111, 313
Trucks, Derek, 352
Tudor, Henry (English king)
 biographical information, 53, 511
 “Greensleeves”, **51–52**, **173**
Tudor, Mary (English queen), 511
“Tulsa Time”, 374
tuning of string instruments, 4–5, 14
turnarounds, 86, **116**
Turner, Georgia, 418
Turner, Tina, 255
twelve-bar blues, 86, 397–398, 400–401, **418**
twelve-eight time signature, 36
twelve-string guitar, tuning of, 14
“Twinkle Twinkle Little Star”, 54–55, **55–60**, **87–95**, **170**, 433, 441
Two Grass Crew (band), 140, 377, 444, 484
two-five-one (progression), 386–398, 394–398
two-four time signature, 35
- ## U
- ukulele, tuning of, 14, **15**
unison, 67
- ## V
- Vai, Steve, 151
vamp, 470
Van Halen, Eddie, 152, 166, 244
Vaughn, Stevie Ray, 353, 433
verses, 459, 468
viola, 14, **15**, **21**, 80, 163–165
violin, 3–4, 14, **15**, **20**, 80, 163–165
von Tilzer, Albert
 biographical information, 510
 “Take Me Out to the Ballgame”, **49**, **510**, **524**
“Voodoo Chile” (Hendrix), **199**
- ## W
- Wag the Dog* (film), 255
Wagner, Richard, “Bridal Chorus”, **76**
wah-wah pedal, 418
“Waiting on My Lady” (from *Chicago Blues JamTrax for Guitar*), 488–**489**
Waits, Tom
 “Jersey Girl”, 421
 “New Coat of Paint”, **421**
 “OI 55”, 421
Waller, Fats, “Ain’t Misbehavin’”, **317–318**
Walsh, Joe, 244, 257
waltzes, 35
Watson, Doc, 187, 210, 212, 414
“We Three Kings of Orient Are” (Hopkins), **173**
“We Wish You a Merry Christmas”, **508**, **533**
Weber Mandolin Factory, 439
The Wedding March, as 4ths example, **76**
Weiss, George, “It’s a Wonderful World”, 433
“While My Guitar Gently Weeps” (Harrison), **417**
White, Josh, 418
whole notes, 27–29
whole steps, 99–103, 109
whole tone scales, 143
Whooppee! (musical), 421
“Wild Horses” (Jagger and Richard), **414**

Index

Williams, Hank
 and chords, 335
 “Jambalaya”, 374
Wills, Bob, “Take Me Back to Tulsa”, 374
wind instruments, 344, 355–356
Wooten, Regi, 146
Wooten, Victor, 146
woodwind instruments, 341, 355–356
www.Twang (band), 313

Y

“Yankee Doodle”, **46**, **517**, **534**, 534
“Yesterday” (Lennon and McCartney), **410**
“You Are My Moonshine” (Sharp), **40**, **232**, **503**
“You Are My Sunshine”, 396, 503
“You Can’t Always Get What You Want” (Rolling
 Stones), 374
Yucca Pie (CD; Sharp), 30, 238, 322, 354

Answer Key

1 - Note Names

- 7
- A B C D E F G
- hear, note
- A
- low
- A
- D
- G
- B
- high
- False
- True
- False
- 12
- Staff
- 5, 4
- Clef
- Treble, Bass, C
- C, Treble, Bass
- expand
- G, A, B, C, D D, C, B, A, G
A, B, C, D, E E, D, C, B, A
B, C, D, E, F F, E, D, C, B
- 1, middle C
- False
- True
- the same
- the same
- string
- fret
- E, E
- percussion
- True
- percussion clef
- C-D-G-B E-A-D-E F-G-B-E C-F-B-E
F-B-G-D C-A-E-B D-G-A-D E-C-F-G
E-A-D-E B-E-F-G F-B-G-D F-B-G-D
F-G-B-D F-G-B-D C-E-A-F D-G-D-A
C-E-A-E E-A-D-E E-C-F-G C-D-G-B

2 - Counting

- Time
- (Whole) half, quarter, eighth, sixteenth, thirty-second
- Whole
- False
- False
- bar
- twelve
- 2, 4, 8, 16, 32, 64
- (Whole) half, quarter, eighth, sixteenth, thirty-second
- False
- time signatures
- False
- beats
- note, beat
- two, half, one beat
- three-four, three, quarter, one beat
- four four, four, quarter, one beat
- common, four, quarter, one beat
- seven four, seven, quarter, one beat
- three eight, three, eighth, one beat
- six eight, eighth, one beat
- nine eight, nine, one beat
- twelve eight, twelve, one beat
- True
- True
- True
- True
- True
- True
- False
- True
- False
- Metronome Setting
- False
- 60, one minute, quarter, one beat
- 25, one minute, half, one
- 100, one minute, eighth, one
- 50, one minute, quarter, one
- 40, one minute, half, one
- NONE
- 40 to 60
- 60 to 75
- 75 to 105
- 105 to 120
- 120 to 170
- 170 to 200
- 200 to 499
- False

48. False
49. pickup measure
50. during
51. True
52. False
53. pickup notes

3 - Intervals Part One

1. False
2. False
3. right
4. left
5. higher
6. lower
7. nearest
8. nearest
9. harmonic interval
10. 2nd, 5th, 7th, 4th, 5th, 7th, 3rd, 6th, octave, 2nd, 4th, octave, 5th, 3rd, 5th, 6th, 6th, 7th, 4th, 3rd, octave, 6th, 5th, 2nd
11. melodic interval
12. 7th, 2nd, 5th, 7th, octave, 6th, 2nd, 4th, 7th, octave, 3rd, 5th, 4th, octave, 2nd
13. (column 1) 7th, 6th, 3rd, 2nd, 6th, 3rd, 3rd, 5th, octave, 5th, 7th, 2nd, 2nd, (column 2) 3rd, 6th, 7th, 3rd, 6th, 6th, 4th, octave, 4th, 2nd, 7th, (column 3) octave, octave, 2nd, 4th, 3rd, 5th, 7th, 2nd, 4th, 6th, 3rd, 6th, (column 4) 3rd, 5th, 3rd, 3rd, 6th, 5th, 4th, 6th, 4th, 4th, 2nd, 5th

4 - Intervals Part Two

1. sharp
2. flat
3. half step
4. twelve
5. True
6. higher, one half step
7. lower, one half step
8. enharmonic
9. A sharp, above, B flat
10. C sharp, higher, B flat
11. D sharp, above, E flat

12. F sharp, above, G flat
13. G sharp, above, A flat, below
14. True
15. whole step
16. False
17. half step
18. half step
19. whole step
20. half step
21. half step
22. whole step
23. half step
24. half step
25. half step
26. half step
27. whole step

5 - Intervals Part Three

1. two
2. perfect
3. major
4. decreasing
5. smaller
6. flat, flatted,
7. diminished
8. lower
9. decrease
10. expanding
11. augment
12. sharp
13. raise
14. increase
15. True
16. E
17. G
18. Major 3rd
19. D
20. G
21. 1
22. 2
23. 3
24. 4
25. 5
26. 6
27. 7
28. 8
29. 9

30. 10
31. 11
32. octave
33. octave, tritone
34. major, minor

6 - Scales

1. series of tones
2. Intervals
3. degree, 1, 7
4. alphabetical order
5. seven, no, no
6. whole, whole, half, whole,
whole, whole, half
7. G
8. D
9. A flat
10. F sharp
11. Solfège **DO RE MI FA SO LA TI**
12. False
13. seven, scale
14. Dorian
15. aolian
16. chromatic
17. one half step
18. whole steps, six
19. five
20. 1st, 2nd, 3rd, 5th, 6th
21. 6th, 1st, 2nd, 3rd, 5th
22. True
23. two
24. two
25. three
26. natural, harmonic, melodic

7 - Major and Minor Chords

1. Three or more notes played at the same time.
2. triad
3. scale degree, function
4. root
5. True
6. 3rd, 5th
7. interval, root
8. qualities, Major, minor

9. major 3rd
10. perfect 5th
11. minor 3rd
12. perfect 5th
13. True
14. minor, m, -
15. 3rd
16. change the sequence
17. three
18. root
19. first inversion
20. second inversion
21. False
22. C-E G C-E \flat -G
23. D-F#-A D-F-A
24. F#-A#-C# F#-A-C#
25. G#-B#-D# G#-B-D#
26. E \flat -G \flat -B \flat E \flat -G- B \flat
27. B \flat -D-F B \flat - D \flat -F
28. C 5th-R-3rd-5th-R-3rd
29. A 5th-R-5th-R-3rd-5th
30. G R-3rd-5th-R-3rd-R
31. E R-5th-R-3rd-5th-R
32. D 3rd-5th-R-5th-R-3rd
33. Cm R- \flat 3rd-5th-R
34. Am 5th-R-5th-R- \flat 3rd-5th
35. Gm R- \flat 3rd-5th-R-5th
36. Em R-5th-R- \flat 3rd-5th-R
37. Dm 5th-R-5th-R- \flat 3rd

8 - Beyond Major and Minor Chords

1. extended, adding, triad
2. altered
3. twelve
4. number, letter
5. interval, root
6. left, right
7. True
8. 3rd, 5th, 6th
9. C,E,G. minor, 3rd, flatted. 6th, C

10. 3rd, 5th, 7th
11. major 7, maj 7, Δ
12. minor major
13. 3rd, 5th, - \flat 7th
14. 7, C7
15. 3rd, 5th, \flat 7th
16. 3rd, 5th, 7th
17. suspended 4th
18. root, 5th, power chords
19. add
20. 7th
21. four
22. C, 9th
23. E, 11th
24. G, 13th
25. C, 3rd,
26. True
27. four
28. 3rd, 5th, 9th, four
29. 3rd, 5th, \flat 7th, 9th, five
30. 3rd, 5th, \flat 7th, 9th, 11th, six
31. 3rd, 5th, \flat 7th, 9th, 11th, 13th, seven
32. major
33. 3rd, 5th, 7th, 9th, five
34. 3rd, 5th, 7th, 9th, 11th, six
35. 3rd, 5th, 7th, 9th, 11th, 13th, seven
36. leave some out
37. D, F#
38. A, G
39. Em, G
40. C6, 9th

9 - Augmented, Diminished and (alt.) chords

1. major
2. three
3. eight
4. one
5. major 3rd
6. +
7. C augmented

8. True
9. no
10. C+
11. E+
12. G#+
13. 5th
14. whole tone
15. minor
16. six
17. one
18. minor 3rd
19. four
20. two
21. four
22. minor 3rd
23. C \circ
24. C diminished seven
25. half diminished
26. C half diminished
27. three
28. flat 7th
29. minor seven flat five
30. minor flat five
31. True

10 - The Key

1. key, chords
2. seven
3. scale tones
4. diatonic
5. seven, major
6. three, three
7. minor, minor, major, major,
minor, diminished
8. C. C major.
9. Roman numerals
10. root, I
11. True
12. do-mi-so
13. D minor. re-fa-la
14. 3m. mi, so, ti
15. F. fa, la, do
16. G. so, ti, re
17. A minor. la-do,mi
18. B minor flat 5. ti, re, fa
19. ti, re, fa

20. Dm, G, C
21. C, F, G
22. C, Em, G
23. Transpose, modulate
24. Modulate
25. Transpose
26. True
27. key signature
28. two
29. major, minor
30. lower
31. (C Am) (C Am)
32. G Em F Dm
33. D Bm B \flat Gm
34. A F#m E \flat Cm
35. E C#m A \flat Fm
36. B G#m D \flat B \flat m
37. F# D#m G \flat E \flat m
38. True
39. False
40. transposing
41. concert pitch
42. False
43. A
44. E
45. B
46. G \flat
47. D \flat
48. D
49. A
50. E
51. B
52. G \flat
53. True
54. True
55. True
56. True
57. Solfege

13 - Reading The Road Map

1. Intro
2. Verse
3. Chorus/refrain
4. True
5. form
6. True
7. Repeat sign
8. beginning, end
9. three times
10. True
11. first, second
12. 1, 8.
13. 1, 7
14. 8, 9, 13
15. measure repeat
16. 33
17. da capo, D.C.
18. al fine
19. D.C. al fine
20. coda
21. dal segno, D.S.
22. True
23. D.S.
24. D.S. al fine
25. three, two, al coda
26. first, beginning, first, second
27. True
28. D.S. al coda
29. True
30. D.S., D.S.S.
31. coda1, coda2, coda3

Garage Band Theory Songlist

This is an alphabetical list of 115 popular and well known tunes used as examples in GBT.

- “Ain’t Misbehavin’” (Brooks, Razaf and Waller), **317–318**
- “All Along the Watchtower” (Dylan), **418**
- “All I’ve Got To Do” (Lennon and McCartney), **41**
- ”All My Lovin’” (Lennon and McCartney), **41**
- “Almost a Fantasy” (Beethoven), **262–271**
- “Amazing Grace”, **146**
- “And I Love Her” (Lennon and McCartney), **41**
- “Angel Eyes” (Dennis and Brent), **320–320A**
- “Are You Sleeping”, **48, 171, 516, 518**
- “Arkansas Traveler”, **484**
- “Auld Lang Syne”, **48, 76, 170, 332–335, 513, 519**
- “The Battle of Aughrim”, **138**
- “Bewitched” (Rodgers and Hart), **319–319A**
- “Bingle Jells” (Sharp), **363**
- “Birthday” (The Beatles), **193–194**
- “Black Dog” (Led Zeppelin), **198**
- “Black Magic Woman” (Green), **420**
- “Blackberry Blossom”, **187–188**
- “Blue Skies” (Berlin), **417**
- “Bouree in E minor” (Bach), **406–407, 456–458**
- “Bridal Chorus” (Wagner), **76**
- “Brown Eyed Girl” (Morrison), **84–85, 114, 416**
- “Crazy” (Nelson), **413**
- “Day Tripper” (The Beatles), **193–194**
- “Deal” (Garcia and Hunter), **410**
- “Deck the Halls”, **171, 517, 532**
- “Desperado” (Frey and Henley), **411**
- “Don’t Fence Me In” (Porter), **412**
- “Don’t Get Around Much Anymore” (Ellington and Russell), **133**
- “Fire” (Hendrix), **199**
- “The Flintstones” (Curtin, Hanna and Barbera), **409**
- “For My Pal, Hal” (Sharp), **74–75**
- “Frere Jacques” (Are You Sleeping), **516, 518**
- “Gavotte in A minor” (Bach), **402–405, 486–487**
- “Georgia On My Mind” (Carmichael), **410**
- “Ghost Riders in the Sky” (Jones), **419**
- “Gloria” (Morrison), **416**

"The Green Willis", **492**
 "Greensleeves" (Unknown and Tudor), **51–52, 173**
 "Hall of the Mountain King" (Grieg), **183–184**
 "Happy Birthday To You" (Hill and Hill), **46**
 "Heartbreaker" (Led Zeppelin), **198**
 "Hesitation Blues" (Smythe, Middleton and Gilham), **418**
 "Home on the Range" (Higley and Kelley), **47, 444–445, 509, 520–521**
 "Hotel California" (Felder, Henley and Frey), **226, 257–261**
 "House of the Rising Sun", **418**
 "I Got Rhythm" (Gershwin), **409**
 "I Love Lucy" (Daniel), **470–471**
 "In the Mood" (Garland), **254**
 "Iron Man" (Black Sabbath), **198**
 "Jessica" (Allman Brothers), **190**
 "Jingle Bells" (Pierpoint), **46, 461–462, 464, 469, 473, 515, 528–529**
 "Keep On Truckin, Mama", **413**
 "Last Dance with Mary Jane" (Petty), **420**
 "Little Wing" (Hendrix), **414**
 "London Bridge Is Falling Down", **508, 518**
 "Lonesome Fiddle Blues" (Clements and Clements), **181–182**
 "Louie Louie", **416**
 "Makin' Whoopee" (Kahn and Donaldson), **421**
 "Mary Had a Little Lamb" (Hale), **170, 500–502**
 "Mohair Man" (Sharp), **476–477, 478–479**
 "The Moonlight Sonata" (Beethoven), **262–271**
 "My Brown Eyed Gorilla" (Sharp), **114–115**
 "My Girl" (Robinson), **143, 416**
 "New Coat of Paint" (Waits), **421**
 "Nobody Knows You When You're Down and Out" (Cox), **411**
 "Nowhere Man" (The Beatles), **133, 218**
 "Odd, Them Leaves" (Sharp), **480–481**
 "Ode to Joy" (Beethoven), **443**
 "Oh Susannah" (Foster), **172, 446, 514, 530**
 "Oh Tannenbaum", **171, 513, 523**
 "Piano Sonata #14 in C# minor Opus 27#2" (Beethoven), **262–271**
 "Pop Goes the Weasel", **48, 511, 527**
 "Pretty Woman" (Orbison), **193–194**
 "Quasi una Fantasia" (Beethoven), **262–271**
 "Ramblin Man" (Allman Brothers), **190**
 "Red River Valley", **510, 525**

"The Road to Lisdoonvarna", **136**
 "Rock-a-bye Baby", **516, 531**
 "Row Row Row Your Boat", **48, 514, 525**
 "Russian Lullaby" (Berlin), **417**
 "Sailor's Hornpipe", **185–186**
 "Saint James Infirmary Blues" (Calloway), **418**
 "Scalloway Lasses", **139**
 "Scarborough Fair", **50, 419**
 "Shotgun Down the Avalanche" (Colvin), **419**
 "Silent Night" (Mohr), **50, 172, 364, 442, 512, 526–527**
 "Something" (Harrison), **412**
 "Somewhere Over the Rainbow", **424**
 "Stairway to Heaven" (Led Zeppelin), **289**
 "Sultans of Swing" (Knopfler), **255–256**
 "Sunshine of Your Love" (Cream), **198**
 "The Swallow Tail Jig", **140**
 "Sweet Baby James" (song; Taylor), **415**
 "Sweet Georgia Brown" (Pinkard and Casey), **414**
 "Symphony #9 in D minor, opus 125, Chorale" (Beethoven), **443**
 "Take Me Out to the Ballgame" (Norworth and von Tilzer), **49, 510, 524**
 "Temperance Reel", **492**
 "Tennessee Waltz" (Stewart and King), **415**
 "This Land Is Your Land" (Guthrie), **416**
 "This Masquerade" (Russell), **483**
 "Three Blind Mice", **511, 522**
 "The Thrill is Gone" (Darnell and Hawkins), **420**
 "Twinkle Twinkle Little Star", **55–60, 87–95, 170, 437–441**
 "Voodoo Chile" (Hendrix), **199**
 "Waiting on My Lady" (from *Chicago Blues JamTrax for Guitar*), **488–489**
 "We Three Kings of Orient Are" (Hopkins), **173**
 "We Wish You a Merry Christmas", **508, 533**
 "The Wedding March", **76**
 "While My Guitar Gently Weeps" (Harrison), **417**
 "Wild Horses" (Jagger and Richard), **414**
 "Yankee Doodle", **46, 517, 534**
 "Yesterday" (Lennon and McCartney), **410**
 "You Are My Moonshine" (Sharp), **40, 232, 503**