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Music Theory and Playing By Ear How to Use This Book

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

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11 – Progressions **Page 373**

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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.

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"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.

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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
- 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. Solfege **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**
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- “Brown Eyed Girl” (Morrison), **84–85, 114, 416**
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- “Deal” (Garcia and Hunter), **410**
- “Deck the Halls”, **171, 517, 532**
- “Desperado” (Frey and Henley), **411**
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- “Don’t Get Around Much Anymore” (Ellington and Russell), **133**
- “Fire” (Hendrix), **199**
- “The Flintstones” (Curtin, Hanna and Barbera), **409**
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- “Georgia On My Mind” (Carmichael), **410**
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- “Gloria” (Morrison), **416**

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"I Love Lucy" (Daniel), **470–471**
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"Iron Man" (Black Sabbath), **198**
"Jessica" (Allman Brothers), **190**
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"Last Dance with Mary Jane" (Petty), **420**
"Little Wing" (Hendrix), **414**
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"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**
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"Ode to Joy" (Beethoven), **443**
"Oh Susannah" (Foster), **172, 446, 514, 530**
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