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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. Fliot

"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

Reflections 535

I WISH I KNEW WHO MADE THIS UP!

It came to me from Larry Barnwell in an email. If you get all the pund, 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 MINDRS.

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 gust 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 quilty 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

- 1. 7
- 2. ABCDEFG
- 3. hear, note
- 4. A
- 5. low
- 6. A
- 7. D
- 8. G
- 9. B
- 10. high
- 11. False
- 12. True
- 13. False
- 14. 12
- 15. Staff
- 16. 5, 4
- 17. Clef
- 18. Treble, Bass, C
- 19. C, Treble, Bass
- 20. expand
- 21. 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
- 22. 1, middle C
- 23 False
- 24. True
- 25. the same
- 26. the same
- 27. string
- 28. fret
- 29. E, E
- 30. percussion
- 31. True
- 32. percussion clef
- 33. 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

- 1. Time
- 2. (Whole) half, quarter, eighth, sixteenth, thirty-second
- 3. Whole
- 4. False

- 5. False
- 6. bar
- 7. twelve
- 8. 2, 4, 8, 16, 32, 64
- 9. (Whole) half, quarter, eighth, sixteenth, thirty-second
- 10. False
- 11. time signatures
- 12. False
- 13. beats
- 14. note, beat
- 15. two, half, one beat
- 16. three-four, three, quarter, one beat
- 17. four four, four, quarter, one beat
- 18. common, four, quarter, one beat
- 19. seven four, seven, quarter, one beat
- 20. three eight, three, eighth, one beat
- 21. six eight, eighth, one beat
- 22. nine eight, nine, one beat
- 23. twelve eight, twelve, one beat
- 24. True
- 25. True
- 26. True
- 27. True
- 28. True 29. False
- 30. True
- 50. Truc
- 31. False
- 32. Metronome Setting
- 33. False
- 34. 60, one minute, quarter, one beat
- 35. 25, one minute, half, one
- 36. 100, one minute, eighth, one
- 37. 50, one minute, quarter, one
- 38. 40, one minute, half, one
- 39. NONE
- 40. 40 to 60
- 41. 60 to 75
- 42. 75 to 105
- 43. 105 to 120
- 44. 120 to 170
- 45. 170 to 200
- 46. 200 to 499
- 47. 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 **b**-G
- 23. D-F#-A D-F-A
- 24. F#-A#-C# F#-A-C#
- 25. G#-B#-D# G#-B-D#
- 26. E h G h B h E h G B h
- 27. Bb-D-F Bb-Db-F
- 28. C 5th-R-3rd-5th-R-3rd
- 29. A 5^{th} -R- 5^{th} -R- 3^{rd} - 5^{th}
- 30. G $R-3^{rd}-5^{th}-R-3^{rd}-R$
- 31. E $R-5^{th}-R-3^{rd}-5^{th}-R$
- 32. D $3^{\text{rd}}-5^{\text{th}}-R-5^{\text{th}}-R-3^{\text{rd}}$
- 33. Cm R- $h 3^{rd} 5^{th} R$
- 34. Am 5^{th} -R- 5^{th} -R- **b** 3^{rd} - 5^{th}
- 35. Gm R- b 3rd-5th-R-5th
- 36. Em $R-5^{th}-R-h3^{rd}-5^{th}-R$
- 37. Dm 5^{th} -R- 5^{th} -R- **b** 3^{rd}

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. 3^{rd} , 5^{th} , 6^{th}
- 9. C,E,G. minor, 3rd, flatted. 6th, C

- 10. 3rd, 5th 7th
- 11. major 7, maj 7, **△**
- 12. minor major
- 13. 3^{rd} , 5^{th} , **b** 7^{th}
- 14. 7, C7
- 15. 3^{rd} , 5^{th} , 5^{th}
- 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, **b** 7th, 9th, five
- $30.3^{rd}, 5^{th}, 5^{th}, 9^{th}, 9^{th}, 11^{th}, six$
- 31. 3rd, 5th, **b** 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. Co
- 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) Gm
- 34. A F#m
- E_b Cm
- 35. E C#m
- A_b Fm
- 36. B G#m
- D_b B_bm
- 37. F# D#m
- G b Ebm
- 38. True
- 39. False
- 40. transposing
- 41. concert pitch
- 42. False
- 43. A
- 44. E
- 45. B
- 46. Gb
- 47. Db
- 48. D
- 49. A
- 50. E
- 51. B
- 52. Gb
- 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.

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"Arkansas Traveler", 484
"Auld Lang Syne", 48, 76, 170, 332-335, 513, 519
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"Bewitched" (Rodgers and Hart), 319–319A
"Bingle Jells" (Sharp), 363
"Birthday" (The Beatles), 193-194
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"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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"Day Tripper" (The Beatles), 193-194
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"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
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"Gloria" (Morrison), 416

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[&]quot;Hall of the Mountain King" (Grieg), 183-184

[&]quot;Happy Birthday To You" (Hill and Hill), 46

[&]quot;Heartbreaker" (Led Zeppelin), 198

[&]quot;Hesitation Blues" (Smythe, Middleton and Gilham), 418

[&]quot;Home on the Range" (Higley and Kelley), 47, 444-445, 509, 520-521

[&]quot;Hotel California" (Felder, Henley and Frey), 226, 257-261

[&]quot;House of the Rising Sun", 418

[&]quot;I Got Rhythm" (Gershwin), 409

[&]quot;I Love Lucy" (Daniel), 470-471

[&]quot;In the Mood" (Garland), 254

[&]quot;Iron Man" (Black Sabbath), 198

[&]quot;Jessica" (Allman Brothers), 190

[&]quot;Jingle Bells" (Pierpoint), 46, 461-462, 464, 469, 473, 515, 528-529

[&]quot;Keep On Truckin, Mama", 413

[&]quot;Last Dance with Mary Jane" (Petty), 420

[&]quot;Little Wing" (Hendrix), 414

[&]quot;London Bridge Is Falling Down", 508, 518

[&]quot;Lonesome Fiddle Blues" (Clements and Clements), 181-182

[&]quot;Louie Louie", 416

[&]quot;Makin' Whoopee" (Kahn and Donaldson), 421

[&]quot;Mary Had a Little Lamb" (Hale), 170, 500-502

[&]quot;Mohair Man" (Sharp), 476-477, 478-479

[&]quot;The Moonlight Sonata" (Beethoven), 262–271

[&]quot;My Brown Eyed Gorilla" (Sharp), 114-115

[&]quot;My Girl" (Robinson), 143, 416

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[&]quot;Nobody Knows You When You're Down and Out" (Cox), 411

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[&]quot;Ode to Joy" (Beethoven), 443

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[&]quot;Something" (Harrison), 412

[&]quot;Somewhere Over the Rainbow", 424

[&]quot;Stairway to Heaven" (Led Zeppelin), 289

[&]quot;Sultans of Swing" (Knopfler), 255-256

[&]quot;Sunshine of Your Love" (Cream), 198

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[&]quot;Sweet Georgia Brown" (Pinkard and Casey), 414

[&]quot;Symphony #9 in D minor, opus 125, Chorale" (Beethoven), 443

[&]quot;Take Me Out to the Ballgame" (Norworth and von Tilzer), 49, 510, 524

[&]quot;Temperance Reel", 492

[&]quot;Tennessee Waltz" (Stewart and King), 415

[&]quot;This Land Is Your Land" (Guthrie), 416

[&]quot;This Masquerade" (Russell), 483

[&]quot;Three Blind Mice", 511, 522

[&]quot;The Thrill is Gone" (Darnell and Hawkins), 420

[&]quot;Twinkle Twinkle Little Star", 55-60, 87-95, 170, 437-441

[&]quot;Voodoo Chile" (Hendrix), 199

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