## If you want to walk the walk，talk the talk， AND learn to play by ear－then Garage Band Theory is the book for you！

＂Garage Band Theory offers you everything you need to know to understand，play，and make your own music． Because he is both an accomplished musician and teacher，Duke Sharp is an excellent guide for beginners and more advanced players alike．＂－Sam Barry，author of How to Play the Harmonica：and Other Life Lessons

## From you head to you heart to you hands， Garage Band Theory is the all－in－one resource．

## You CAN．．．

－Learn to play by ear．
－Take your playing to the next level．
－Enhance all aspects of your playing．
－Learn to read music and tablature too．
－Learn on your own，at your own pace．
－Learn to play your favorite artists＇music by ear．

## You WILL．．．

－Get more from your lesson and practice time．
－Be able to play any song in any key．
－Learn different styles and techniques．
－Learn the fun way with dozens of different songs．
－Learn to apply core concepts，ideas and exercises to most instruments．
－Understand the common musical symbols in commercial songbooks．

This book is the missing link to join basic theory and the art of playing by ear．
Whether you＇re a beginner or a professional，whether you＇re studying on your own or with a teacher，Garage Band Theory has loads of useful stuff for you．Garage Band Theory assumes you know nothing about basic theory and is written in a conversational，easy to follow style．It＇s all in there，everything you ever wanted to know．．．but didn＇t know how to ask．

Garage Band Theory is the only book that recognizes that a beginner wont always be a beginner and everyone wants to play better．It＇s loaded with easy to understand approaches to playing by ear and traditional theory，using popular examples as well as the familiar traditional tunes you know and love．

You can be a multi－instrumentalist！Garage Band Theory provides clear explanations and lots of tabs for guitar， mandolin and banjo．


DUKE SHARP is a professional musician and music teacher．He began creating handouts for his students after searching everywhere and not finding any single publication that has clear and practical explanations for the words，concepts and tools he and his friends use to jam and make music．

Have you ever wondered how people can listen to a song once and almost instantly play it by ear？Garage Band Theory has the answer to this and much more．

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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 OON'T SERVE MINORS.
So the e-flat leaves, and the $C$ ano the G have an open fifth between them.
After a few orinks, the fifth is oiminisheo: the G is out flat.
AN F COMES IN ANO TRIES TO AUGMENT THE SITUATION, BUT IS NOT SHARP ENOUGH.
A O COMES INTO THE BAR ANO HEAOS STRAIGHT FOR THE BATHROOM SAYING, "EXCUSE ME. I'LL TUST BE A secono."

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

Then the bartender notices a b-flat hioing at the end of the bar and exclaims: "Get out now. YOU're the seventh minor l've founo in this bar tonight.
"THE E-FLAT, NOT EASILY OEFLATEO, COMES bACK TO THE BAR THE NEXT NIGHT IN A THREE-PIECE SUIT WITH NICELY SHINEO SHOES. THE BARTENOER (WHO USED TO HAVE A NICE CORPORATE TOB UNTIL HIS COMPANY OOWNSIZED) SAYS: "YOU'RE LOOKING SHARP TONIGHT, COME ON IN! THIS COULO 8E A MAJOR oevelopment.
"This proves to be the case, as the e-flat takes off the sult, and everything else, ano stanos THERE AU NATUREL.

EVENTUALLY, THE C SOBERS UP, ANO REALIZES IN HORROR THAT HE'S UNOER A REST.THE C IS 8ROUGHT TO TRIAL, IS FOUNO GUILTY OF CONTRIBUTING TO THE OIMINUTION OF A MINOR, ANO IS SENTENCEO TO 10 YEARS OF DS WITHOUT COOA AT AN UPSCALE CORRECTIONAL FACILITY.

ON APPEAL, HOWEVER, THE C IS FOUNO INNOCENT OF ANY WRONGOOING, EVEN ACCIDENTAL, ANO THAT ALL ACCUSATIONS TO THE CONTRARY ARE BASSLESS.

THE BARTENOER DECIDES, HOWEVER, THAT SINEE HE'S ONLY HAD TENOR SO PATRONS, THE SOPRANOUT IN THE BATHROOM, ANO EVERYTHING HAS BECOME ALL TOO MUCH TREBLE, HE NEEOS A REST ANO CLOSES THE BAR.

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# Answer Key 

## 1 - Note Names

1. 7
2. A B CDEF G
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
$\mathrm{A}, \mathrm{B}, \mathrm{C}, \mathrm{D}, \mathrm{E} \quad \mathrm{E}, \mathrm{D}, \mathrm{C}, \mathrm{B}, \mathrm{A}$
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
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. $2^{\text {nd }}, 5^{\text {th }}, 7^{\text {th }}, 4^{\text {th }}, 5^{\text {th }}, 7^{\text {th }}, 3^{\text {rd }}, 6^{\text {th }}$, octave, $2^{\text {nd }}, 4^{\text {th }}$, octave, $5^{\text {th }}, 3^{\text {rd }}$, $5^{\text {th }}, 6^{\text {th }}, 6^{\text {th }}, 7^{\text {th }}, 4^{\text {th }}, 3^{\text {rd }}$, octave, $6^{\text {th }}, 5^{\text {th }}, 2 \mathrm{nd}$
11. melodic interval
12. $7^{\text {th }}, 2^{\text {nd }}, 5^{\text {th }}, 7^{\text {th }}$, octave, $6^{\text {th }}, 2^{\text {nd }}$, $4^{\text {th }}, 7^{\text {th }}$, octave, $3^{\text {rd }}, 5^{\text {th }}, 4^{\text {th }}$, octave, $2^{\text {nd }}$
13. (column 1) $7^{\text {th }}, 6^{\text {th }}, 3^{\text {rd }}, 2^{\text {nd }}, 6^{\text {th }}, 3^{\text {rd }}$, $3^{\text {rd }}, 5^{\text {th }}$, octave, $5^{\text {th }}, 7^{\text {th }}, 2^{\text {nd }}, 2^{\text {nd }}$, (column 2) $3^{\text {rd }}, 6^{\text {th }}, 7^{\text {th }}, 3^{\text {rd }}, 6^{\text {th }}, 6^{\text {th }}$, $4^{\text {th }}$, octave, $4^{\text {th }}, 2^{\text {nd }}, 7^{\text {th }}$,
(column 3) octave, octave, $2^{\text {nd }}, 4^{\text {th }}$, $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 2^{\text {nd }}, 4^{\text {th }}, 6^{\text {th }}, 3^{\text {rd }}, 6^{\text {th }}$,
(column 4) $3^{\text {rd }}, 5^{\text {th }}, 3^{\text {rd }}, 3^{\text {rd }}, 6^{\text {th }}, 5^{\text {th }}$, $4^{\text {th }}, 6^{\text {th }}, 4^{\text {th }}, 4^{\text {th }}, 2^{\text {nd }}, 5^{\text {th }}$

## 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 $3^{\text {rd }}$
19. D
20. G
21. 1
22. 2
23.3
23. 4
24. 5
25. 6
27.7
26. 8
29.9
27. 10
31.11
28. octave
29. octave, tritone
30. 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. $1^{\text {st }}, 2^{\text {nd }}, 3^{\text {rd }}, 5^{\text {th }}, 6^{\text {th }}$
21. $6^{\text {th }}, 1^{\text {st }}, 2^{\text {nd }}, 3^{\text {rd }}, 5^{\text {th }}$
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. $3^{\text {rd }}, 5^{\text {th }}$
7. interval, root
8. qualities, Major, minor
9. major $3^{\text {rd }}$
10. perfect $5^{\text {th }}$
11. minor $3^{\text {rd }}$
12. perfect $5^{\text {th }}$
13. True
14. minor, $m$, -
15. $3^{\text {rd }}$
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 $b-\mathrm{G} b-\mathrm{B} b \quad \mathrm{E} b-\mathrm{G}-\mathrm{B} b$
27. $\mathrm{B} b-\mathrm{D}-\mathrm{F} \quad \mathrm{B} b-\mathrm{D} b-\mathrm{F}$
28. C $\quad 5^{\text {th }}-\mathrm{R}-3^{\text {rd }}-5^{\text {th }}-\mathrm{R}-3^{\text {rd }}$
29. A $5^{\text {th }}-\mathrm{R}-5^{\text {th }}-\mathrm{R}-3^{\text {rd }}-5^{\text {th }}$
30. G $\quad \mathrm{R}-3^{\text {rd }}-5^{\text {th }}-\mathrm{R}-3^{\text {rd }}-\mathrm{R}$
31. E $\mathrm{R}-5^{\text {th }}-\mathrm{R}-3^{\text {rd }}-5^{\text {th }}-\mathrm{R}$
32. D $3^{\text {rd }}-5^{\text {th }}-\mathrm{R}-5^{\text {th }}-\mathrm{R}-3^{\text {rd }}$
33. Cm R-b $3^{\text {rd }}-5^{\text {th }}-R$
34. Am $\quad 5^{\text {th }}-R-5^{\text {th }}-\mathrm{R}-b 3^{\text {rd }}-5^{\text {th }}$
35. Gm R-b $3^{\text {rd }}-5^{\text {th }}-\mathrm{R}-5^{\text {th }}$
36. Em R-5 ${ }^{\text {th }}-R-63^{\text {rd }}-5^{\text {th }}-R$
37. Dm $\quad 5^{\text {th }}-\mathrm{R}-5^{\text {th }}-\mathrm{R}-63^{\text {rd }}$

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. $3^{\text {rd }}, 5^{\text {th }}, 6^{\text {th }}$
9. C,E,G. minor, $3^{\text {rd }}$, flatted. $6^{\text {th }}, \mathrm{C}$

| 10. $3^{\text {rd }}, 5^{\text {th }} 7^{\text {th }}$ | 8. True |
| :---: | :---: |
| 11. major 7, maj 7, $\boldsymbol{\Delta}$ | 9. no |
| 12. minor major | 10. $\mathrm{C}+$ |
| 13. $3^{\text {rd }}, 5^{\text {th }},-67^{\text {th }}$ | 11. $\mathrm{E}+$ 12. $\mathrm{G} \#+$ |
| 14. 7, C7 | 13. $5^{\text {th }}$ |
| 15. $3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}$ | 14. whole tone |
| 16. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}$ | 15. minor |
| 17. suspended $4^{\text {th }}$ | 17. one 17. |
| 18. root, $5^{\text {th }}$, power chords | 18. minor $3^{\text {rd }}$ |
| 19. add | 19. four |
| 20.7 $7^{\text {th }}$ | 20. two |
| 21. four ${ }^{\text {d }}$ | 21. four |
| 22. C, $9^{\text {th }}$ th | 22. minor $3^{\text {rd }}$ |
| 23. E, $11^{\text {th }}$ |  |
| 24. G, $13{ }^{\text {th }}$ | 23. C |
| 25. C, $3^{\text {rd }}$, | 24. C diminished seven |
| 26. True | 25. half diminished |
| 27. four | 26. C half diminished |
| 28. $3^{\text {rd }}, 5^{\text {th }}, 9^{\text {th }}$ four | 27. three |
| 29. $3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}, 9^{\text {th }}$, five | 28. flat $7^{\text {th }}$ |
| 30. $3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, ~ s i x$ | 29. minor seven flat five 30. minor flat five |
| $31.3{ }^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, 13^{\text {th }}$, seven | 31. True |
| 32. major <br> 33. $3^{\text {rd }} 5^{\text {th }}, 7^{\text {th }} 9^{\text {th }}$ five | 10 - The Key |
| 34. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}$, six | 1. key, chords |
| 35. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, 13^{\text {th }}$, seven | 2. seven |
| 36. leave some out , , | 3. scale tones |
| 37. D, F\# | 4. diatonic |
| 38. A, G | 5. seven, major 6. three three |
| 39. Em, G | 7. minor minor major major, |
| 40. C6, $9^{\text {th }}$ | 7. minor, minor, major, major, minor, diminished |
|  | 8. C. C major. |
| 9 - Augmented, | 9. Roman numerals |
| Diminished and (alt.) | 10. root, I |
| chords | 11. True |
|  | 12. do-mi-so |
| 1. major | 13. D minor. re-fa-la |
| 2. three | 14.3m. mi, so, ti |
| 3. eight | 15. F. fa, la, do |
| 4. one ${ }^{\text {5 }}$ rd | 16. G. so, ti, re |
| 5. major $3^{\text {rd }}$ | 17. A minor. la-do,mi |
| 6. + | 18. B minor flat 5. ti, re, fa |
| 7. C augmented | 19. ti, re, fa |

11. major 7, maj 7, $\boldsymbol{\Delta}$
12. minor major
13. $3^{\text {rd }}, 5^{\text {th }},-b 7^{\text {th }}$
14. 7, C7
15. $3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}$
16. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}$
17. suspended $4^{\text {th }}$
18. root, $5^{\text {th }}$, power chords
19. add
20. $7^{\text {th }}$
21. four
22. C, $9^{\text {th }}$
23. E, $11^{\text {th }}$
24. G, $13^{\text {th }}$
25. C, $3^{\text {rd }}$,
26. True
27. four
28. $3^{\text {rd }}, 5^{\text {th }}, 9^{\text {th }}$ four
29. $3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}, 9^{\text {th }}$, five
30. $3^{\text {rd }}, 5^{\text {th }}, b 7^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}$, six
$31.3^{\text {rd }}, 5^{\text {th }}, 67^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, 13^{\text {th }}$, seven
31. major
32. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 9^{\text {th }}$, five
33. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, ~ s i x$
34. $3^{\text {rd }}, 5^{\text {th }}, 7^{\text {th }}, 9^{\text {th }}, 11^{\text {th }}, 13^{\text {th }}$, seven
35. leave some out
36. D, F\#
37. A, G
38. Em, G
39. C6, $9^{\text {th }}$

9-Augmented,
Diminished and (alt.)
chords

1. major
2. three
3. eight
4. one
5. major $3^{\text {rd }}$
6.     + 
7. C augmented
8. True
9. no
10. $\mathrm{C}+$
11. E+
12. G\#+
13. $5^{\text {th }}$
14. whole tone
15. minor
16. six
17. one
18. minor $3^{\text {rd }}$
19. four
20. two
21. four
22. minor $3^{\text {rd }}$
23. CO
24. C diminished seven
25. half diminished
26. C half diminished
27. three
28. flat $7^{\text {th }}$
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
33. D Bm

Bb Gm
34. A F\#m

Eb Cm
35. E C\#m
36. B G\#m
37. F\# D\#m
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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