



# 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, (2<sup>nd</sup> through octave) guitar tuned in 4<sup>ths</sup>, mandolin and others tuned in 5<sup>ths</sup>, seven-string guitar, inverting intervals. parallel 4<sup>ths</sup>, 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<sup>rds</sup>, “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 7<sup>th</sup> chords, diminished triads, diminished 7<sup>th</sup> 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<sup>ths</sup>, 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<sup>ths</sup>. Harmonic minor scale in four-part harmony to include 7<sup>ths</sup>, 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**

<b>Index.....</b>	<b>Page 537</b>
<b>Answer Key for Chapter Quizzes.....</b>	<b>Page 552</b>
<b>Garage Band Theory Songlist.....</b>	<b>Page 557</b>

"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
- 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. 2<sup>nd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, octave, 2<sup>nd</sup>, 4<sup>th</sup>, octave, 5<sup>th</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 4<sup>th</sup>, 3<sup>rd</sup>, octave, 6<sup>th</sup>, 5<sup>th</sup>, 2<sup>nd</sup>
11. melodic interval
12. 7<sup>th</sup>, 2<sup>nd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, octave, 6<sup>th</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 7<sup>th</sup>, octave, 3<sup>rd</sup>, 5<sup>th</sup>, 4<sup>th</sup>, octave, 2<sup>nd</sup>
13. (column 1) 7<sup>th</sup>, 6<sup>th</sup>, 3<sup>rd</sup>, 2<sup>nd</sup>, 6<sup>th</sup>, 3<sup>rd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, octave, 5<sup>th</sup>, 7<sup>th</sup>, 2<sup>nd</sup>, 2<sup>nd</sup>, (column 2) 3<sup>rd</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, 6<sup>th</sup>, 4<sup>th</sup>, octave, 4<sup>th</sup>, 2<sup>nd</sup>, 7<sup>th</sup>, (column 3) octave, octave, 2<sup>nd</sup>, 4<sup>th</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 7<sup>th</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, (column 4) 3<sup>rd</sup>, 5<sup>th</sup>, 3<sup>rd</sup>, 3<sup>rd</sup>, 6<sup>th</sup>, 5<sup>th</sup>, 4<sup>th</sup>, 6<sup>th</sup>, 4<sup>th</sup>, 4<sup>th</sup>, 2<sup>nd</sup>, 5<sup>th</sup>

### **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<sup>rd</sup>
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. 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>
21. 6<sup>th</sup>, 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 5<sup>th</sup>
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<sup>rd</sup>, 5<sup>th</sup>
7. interval, root
8. qualities, Major, minor

9. major 3<sup>rd</sup>
10. perfect 5<sup>th</sup>
11. minor 3<sup>rd</sup>
12. perfect 5<sup>th</sup>
13. True
14. minor, m, -
15. 3<sup>rd</sup>
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     5<sup>th</sup>-R-3<sup>rd</sup>-5<sup>th</sup>-R-3<sup>rd</sup>
29. A     5<sup>th</sup>-R-5<sup>th</sup>-R-3<sup>rd</sup>-5<sup>th</sup>
30. G     R-3<sup>rd</sup>-5<sup>th</sup>-R-3<sup>rd</sup>-R
31. E     R-5<sup>th</sup>-R-3<sup>rd</sup>-5<sup>th</sup>-R
32. D     3<sup>rd</sup>-5<sup>th</sup>-R-5<sup>th</sup>-R-3<sup>rd</sup>
33. Cm    R-  $\flat$  3<sup>rd</sup>-5<sup>th</sup>-R
34. Am    5<sup>th</sup>-R-5<sup>th</sup>-R-  $\flat$  3<sup>rd</sup>-5<sup>th</sup>
35. Gm    R-  $\flat$  3<sup>rd</sup>-5<sup>th</sup>-R-5<sup>th</sup>
36. Em    R-5<sup>th</sup>-R- $\flat$ 3<sup>rd</sup>-5<sup>th</sup>-R
37. Dm    5<sup>th</sup>-R-5<sup>th</sup>-R-  $\flat$  3<sup>rd</sup>

## 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<sup>rd</sup>, 5<sup>th</sup>, 6<sup>th</sup>
9. C,E,G. minor, 3<sup>rd</sup>, flatted. 6<sup>th</sup>, C

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

### 9 - Augmented, Diminished and (alt.) chords

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

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