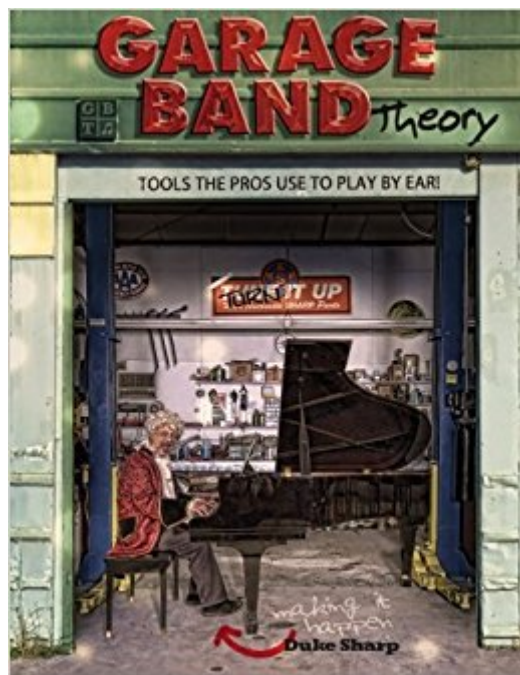




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Garage Band Theory (Garage Band Theory - Tools The Pro's Use To Play By Ear) (Volume 1)



Synopsis

This is non Academic, practical, useful theory for living-room pickers and working musicians who want to be able to think coherently about music in order to ask questions and understand answers about the music they want to play. The stuff in GBT is about understanding The Beatles and The Rolling Stones, Cole Porter and Duke Ellington, The Grateful Dead and Vampire Weekend. It's NOT about analyzing Bach Fugues... but you'll be able to if you want to. It was written for the 99% of musicians who are NOT music majors by a incorrigible honky-tonk guitar player who plays by ear ... but understands the relevant vocabulary and what's sensible and useful for MOST players. "Garage Band Theory is a must for any musician." Rodney Crowell "Don't be put off by this giant book - Duke's got the secrets of the universe in here. Quite simply, this is the most comprehensive book on music theory I've ever seen." Bill Payne (Little Feat) "Something for every musician at any level. Especially helpful is the musical notation and tablature for a variety of instruments. This book inspires me to learn and practice more." Sam Bush "Garage Band Theory is a veritable encyclopedia of useful tools and tips. This book lifts the lid off the "black box" of music theory and let's the light shine in - and in a fun, practical way. This is a book which should be left handily lying around the living room, bedside, studio, classroom, (restroom?) - ready to be dipped into at any time for reference purposes or just to improve or refresh one's fluency in the language of music. A great resource for musicians young and old no matter what your training. For the price of a one-hour lesson, GBT offers a lifetime of learning." Alasdair Fraser "Garage Band Theory let me know how little I know... but in a good way. It's a great book!" Sterling C Ball CEO, Ernie Ball Inc. "This book is written in the people's key." Kostas "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, Sharp's Garage Band Theory is an excellent guide for beginners and more advanced players alike." Sam Barry, author, musician

Book Information

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Customer Reviews

Garage Band Theory: Review by Craig Hall, multi instrumentalist, composer, teacher, performer
In Garage Band Theory Duke Sharp has delivered to us the anti-textbook. Apparently inspired less by the tired approaches of endless theory books on the local music store rack, than by, say, Dave Barry's delightful drollery, GBT reads at moments like a coffee shop conversation twixt rock band sidemen at a restaurant after a questionable gig, complete with puns both good and bad, musician inside humor and self-demeaning laments. The genius within the madness is that after finally acquiescing to the har-har humor, the reader will find himself actually learning a lot about music along the way. More to the point, learning how band-stand musicians THINK about music. There has forever been a gap between the way music theorist negotiate their topic and what a pianist is thinking about when he glances at an upcoming C#7#11. (The truth is, he may still be thinking about the joke he heard last break.) The gap between traditional theorists and the musicians who play mostly by ear is even wider. GBT comes very close to bridging those gaps. Mr. Sharp has taken a shot across the bow of academia (this isn't how I was taught theory!) and delivered to us a quite accurate and unconventionally authoritative romp through the slightly circuitous logic of a guy making a hundred bucks on a stage somewhere tonight. Funneling in most effectively on guitarists, other instrumentalists need not fret. (Sorry. It's contagious.) The book also reads well to other fretted stringites, with a plethora of TAB and notation layouts for banjologists and mandolinonians. Truthfully, any humor-deprived soul interested in how pitches relates to another might be advised to take the GBT plunge, if only to research just how absolutely twisted we habitual pickers are. With dozens of relevant music examples ranging from the pen of King Henry the Eighth to recent pop, a few thematic threads are recognizable throughout the book, two being: Experiment. A lot. And, You can learn this stuff! If I can do this you CERTAINLY can do this! I recommend this superficially light but painstakingly complete and well-crafted book to anyone who enjoys pondering, for example, one of its many included quotes: I know canned music makes chickens lay more eggs and makes factory workers produce more. But how much more can they get out of you on an

elevator? (Victor Borge.)

Craig Hall
Garage Band Theory: Review by Rich Robiscoe, performer, multi-instrumentalist

It's a fresh approach, a we're in this all together vector not often found in theory texts. Duke Sharp makes a solid hit with a work aimed at players that want a comprehensive manual, but don't want to wade through Walter Piston's Harmony. Mr Sharp provides a user friendly platform for players of all abilities, with a special emphasis for the gigging musician looking to touch up the zen behind that tricky chord change or progression. A certain sense of humor is an essential part of Garage Band Theory. The perspective of a working musician gives this primer a unique vantage. This ain't your standard Mel Bay! A strong emphasis on analytical listening is evident throughout Duke's book. In order to play by ear, a musician must be able to understand what he or she is hearing. Mr Sharp has many tips that will help the player who can hear a tune, yet find themselves at a loss when describing what it is they hear! A wealth of practical examples are a feature of this work. Although Mr. Sharp can't always give specific notation/tab for your favorite songs, the tab and notation supplied is deadly accurate and very helpful. Of particular interest is the chapter/section entitled Song Structure/Reading the Road Map. Over the years I've found that a solid knowledge of a song's structure will help any musician play a song by ear more confidently and correctly, and Mr Sharp's explanations of common symbols and practices is an area often overlooked by methods primarily intended for guitarists. As advertised, this is a theory text, and as such, has certain portions that are not as sexy as others (don't we all), but these concepts are well thought out and easily accessible to the serious student. You may end up learning to read music despite yourself! Mr Sharp does not promise any miracles. Practice and repetition are as much a part of a musician as talent and a penchant for odd hairstyles. Be prepared to live with this book for a while, at three pounds and 500 plus pages, it's a work that will take some time to assimilate. I've been a gigging musician for thirty plus years now, completed a degree in Music Education in the misty past, yet I find myself reaching for a guitar every time I pick up Garage Band Theory.

Rich Robiscoe
Garage Band Theory: Review by Kyle Brenner, multi instrumentalist, performer, teacher

I love this book and will recommend it for all my students looking to pursue ear training! As a teacher, I've often heard students complain that they wished they could figure out what chord that was that just went by.... How do you know that's a minor chord there? or Why are you using that voicing or inversion for that? And as a teacher, I tell students that I'd like them to be able to figure out songs for themselves, instead of relying on my ear or a potentially bad TAB from the internet, but how to get there? Now there's a tool for the teacher and the student of ear training, and it's called Garage Band Theory. Duke Sharp's book is, simply put, the first book I have ever considered putting on my required materials list as a guitar teacher. There are lots of worthy books out there,

but students would have to buy five books or more to cover this material in the way that Duke has in just one book. And, its focus is not on reading notes; rather, it helps to train oneself to break free of reading notes and to use one's ear! I was classically trained as a cellist, and by classically trained, I mean, I was taught to read everything on a sheet of music and interpret everything just as the composer wanted. But most of us classically trained musicians tend to feel glued to the page, or shackled by what the composer wanted. What about me? we'd ask. I feel strongly that ear training and mastering an ability to free oneself from the page are not only desired traits, but empowering as well. This book covers everything you need to know about music theory, and it covers a wide variety of instruments and musical genres, so it's not limited to being just a manual for guitarists. Starting simple, with note names and counting, then moving into intervals, scales, and chords, this book takes a very in-depth approach to seemingly simple material, fleshing out many ideas that most of us musicians have either glossed over or have only scratched the surface. I'm very impressed with the versatility of Garage Band Theory, covering such things as moveable forms of scales for guitar, but also mandolin, mandola, violin, viola, cello, and tenor (eleven) banjos as well. Not only does Duke address various instrumentation; he addresses a wide variety of musical genres as well jazz, rock, blues, folk, classical, and even ska. Chapter quizzes are followed by inspirational quotes, and the glossary of musical terms is worth the price of the book alone. Duke does a great job of referencing and directing the reader to things he's covered with a clear and concise road map throughout. If you're looking for a manual that will help train your ear and fill in the gaps in your music theory, Garage Band Theory is it. As a seasoned musician with 30 years of classical training and 25 years of ear training, I still learned a lot from this book. Empower yourself and start using this book now! Kyle Brenner, multi instrumentalist, performer, teacher --Kyle Brenner

Garage Band Theory is the only book that recognized that a beginner won't always be a beginner and that 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 traditional favorites.

I am really enjoying this book and I'm sure I'll be trying to absorb and use this information for years to come. A great investment for anyone who wants to get some insight onto how and why music works the way it does. The author's style is casual and perhaps, for some, too casual. But I enjoy his relaxed humor and easy manner and congratulate him on the excellence and thoroughness and hard work it must have been to come up with such a useful and complete product. I'm just getting

into making music at the final chapters of my life, but would highly recommend this entertaining compilation of useful information to anyone, young and old.

I have been aware of Duke's work and book for many years, and enjoyed previous versions of this title. Duke breaks it down so that anyone can have a great grasp of music theory and how to play by ear. Glad to see this latest edition and looking forward to delving into it. Whether you're a new player or a seasoned musician, there's golden lessons and insights to glean. Add the necessary practice and get ready for greatness!

Seems very thorough and understandable but will require a serious commitment- which is why I ordered it in the first place.

Although I haven't had time to really digest it all I'm sure when I get my guitar it will be invaluable. I am Duke's 81 year old aunt, learned the banjo six years ago and now look forward to being a guitarist who plays by ear.

Great

good

Lot's of good info

I learned to play by ear in the '60s, and still do - but I would've been a whole lot better a whole lot sooner if I'd had this book. The chapters on intervals alone are worth the price of admission. Multi-instrumentalist, professional musician and music teacher Duke Sharp gives great instruction, explanations and examples with a down-to-earth clarity and humor that's well thought out and easy to follow as each chapter builds on previous discussions. I am absolutely giving this book to my aspiring-guitarist son for Christmas, but it's not just for the beginner - I'm learning things about what I've been playing for decades without really understanding how and why they work. Understanding what you're hearing - in your head or on your instrument - and being able to communicate that to the other musicians in the room is critical to building a song (or a "sound"), and this book will help anyone, beginner or old hand, improve their musical understanding.

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