



Lesson Thirty

Gigajam Bass School Lesson 30 IBS PAS03

Performing a Song-Coming Up Shortly

Lesson Objectives

- Introduce a piece of music to be played on the electric Bass guitar.
- Follow a *bass guitar chart*.
- Apply the learning points developed in lessons 21-29 focusing on;
 1. Fluency of performance.
 2. Time keeping.
 3. Playing bass grooves with a band.
 4. Playing riffs using a variety of techniques such as octave and fifth shapes and use of scale knowledge.
 5. Reading pitch, rhythm and note values.
 6. Increasingly playing musically and sympathetically.

Following a bass guitar chart

You have learned so much in these lessons from 21 through to 29, it is time to start putting it all into practice by playing a song.

This lesson focuses on playing a song whilst following the music from a **Bass Guitar Chart**. A Bass Guitar Chart, or **Bass Guitar Guide**, is the music **Session Bassists** are given to follow when they are asked to perform a tune, be it **live**, or in a **recording session**.

To do this though we need to prepare ourselves.

Understanding the chart

Let's go through the chart together step by step looking at each bit and understanding what the Chart is asking us to do.

Step One

The first thing you will see is the name of the tune 'Coming Up Shortly' and the name of the **Composer**. The title is the important one, as if you had a number of songs to play it is essential that you play the correct one!

Step Two

The first couple of things you will then notice are the **time signature** of C, Common Time - 4 beats in the bar, and the indication of **Key Signature**. The key signature is denoted by the flat sign on the line denoting the note of B just next to the Time Signature. We have not covered this in the Bass Course itself, but it means that when you see a B, you need to play **Bb**. This is called a **Key Signature**. It is a form of labour saving device which saves the composer from writing lots of flats out in the music. You may recall from your lessons that **Bb** is the only accidental in the scale of F major. In music we use the accidentals at the beginning of a piece to denote the key of the song. Accordingly, the use of a single flat on the B, means that the song is written and played in the key of F major and/or D minor (D minor is the 'relative minor' of F major and has the same key signature and same notes.)

Step Three

At the top left hand side before the tune starts you will see the note 4 clicks over the top of the first bar. You will see though that there is a Triplet figure at the end of the bar on beat 4. There is also the note *Piano Pick-up*. This means that the piano plays a pick up into the start of the song. You can use that as your 'Cue' to start playing, noting that the first bar of the music follows the pick up on the piano which is played during the count in bar.

Step Four

We now need to address what we are going to play. We can see that after the pick up we have 8 bars of a straight forward pattern where we use ties to create a rhythm. When you listen to the track you will notice that the bass note on the + of 3 falls with the bass drum on the drum kit. Try and tie in with the bass drum and work with the drummer to provide a solid groove.

The notes to be played are quite straight forward. You play: G, A, F, G - G, A, F, F pattern.

Step Five

You will see a double bar line now at the end of bar 8 and will notice that the next 8 bars follow the same chord progression. There is more of a riff to play now and this adds some movement. This helps to start to gently build the song up dynamically.

I would practise these first 16 bars now, familiarising yourself with the form of the Verse. This will help as you progress through the song and revisit the Verse the second time around.

Step Six

The chorus develops the riff aspect of the groove as the groove is busier. These are very practical and realistic uses of rhythm. The notation is very typical of these types of tunes and charts and you will do well to become used to the way the rhythms are written and played.

Step Seven

The second verse is only 8 bars long this time and uses the rhythm we used before the Chorus. Although we move from the second verse into the second chorus, this time the rhythm is more straight forward as the chorus has a guitar solo played over the chords. A little more urgency and drive is required and the simple addition of the extra eighth note helps create these dynamic effects, simply by removing the ties.

Step Eight

As is often the case, coming out of the Chorus/guitar solo, requires you to drop the dynamics of the song down and this is reflected in the part. Note that the last note of the chorus is long and sustained for 3 beats.

Secondly, we drop down into the rhythm we played at the front of the song. The simplicity and absence of riff now helps relax the tune into the ending, which is a simple whole note played on F.

Step Nine

Now, I would suggest that you watch and listen to the Multi media files and follow the chart through a couple of times. Once you have done that have a go yourself.

You can play with the bassist or mute the bass track so that you can play with the band on your own.

Remember to:

1. Concentrate.
2. Count.
3. Look at the chart as you play.
4. Cycle the difficult bits and practise them.
5. Slow the tune down to a tempo you can play and read at.
6. Have fun.



GigajamInteractiveBassSchool
Written by Brian Greene
Arranged by Terry Gregory

Coming Up Shortly

4 Clicks

3

Verse 1

1

Piano pick-up

4

9

13

17 Chorus 1

21

25 Verse 2

29

33 Guitar Solo/ Chorus 2

37 Verse 1

2

42



46



Fine