



Lesson Twenty

Gigajam Guitar School Lesson 20 IGS PAS02

Performing A Song-The Buzz

Lesson Objectives

- Introduce a piece of music to be played
- Follow a Guitar Chart
- Apply the learning points developed in lessons 11-19
- Focusing on;
 1. Fluency of performance
 2. Time Keeping
 3. Playing Barre chords
 4. Reading and playing dotted rhythms
 5. Reading and playing 16th note rhythms
 6. Understand and follow Coda Signs.

Following a Guitar Chart

You have learned so much in the 9 lessons of part 2 of the course ,it is time again to start putting it all into practice by playing a song.

This lesson focuses on playing a song whilst following the Music from a **Guitar Chart**.

As we learned in lesson 10,a Guitar Chart, or Guitar Guide, is the music **Session Guitarists** are given to follow when they are asked to perform a tune ,be it **live**, or in a **recording session**.

To do this we need to prepare ourselves.

Understanding the Chart

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

Step One

The first thing you will see is the name of the tune `The Buzz' and the name of the composer. The title is the important detail here as if you had a number of songs to play it is essential that you play the right one!

Step Two

At the top left of the chart where the tune starts you will see the note, 6 **Clicks** and the note, **Drum Fill**. This means that you will hear 6 clicks to intro the start of the song and then a 2 beat drum fill. The first four clicks are the count in to the first bar of the song. The following two clicks are the first two beats of the opening bar and beats three and four of that bar are occupied by the two beat drum fill.

You need to count 1,2,3,4 over the opening four clicks then 1,2 over the next two clicks and three and four over the drum fill.

The song is in **Common Time** so we only ever count as high as four in one bar. Do Not count the six clicks as 1,2,3,4,5,6!

After the drum fill, play!

Step Three

Also at the top left hand side of the chart you will see the symbol for **Common Time** and a flat sign which looks like a small *b* on the middle line. This is the **Key Signature** and will be explained fully at a later point. You need not take any notice of this for the moment.

Step Four

In the first line we are playing power chords only. It is essential that you play these chords with the correct sound and on the chart it tells you that you need a **distorted sound**. As you know by now Power 5 chords are almost always played with a distorted or **overdriven** sound.

Pay special attention to the rhythm in this opening line. You will see that the opening chord of *Bb5* is played on beat one changing to a *C5* chord on the 'and' of beat two. This chord sustains for the rest of the bar noted by the eighth note on the 'and' of beat two being **tied** to the half note on beat three. This rhythm stays constant for the first three bars of the opening line.

Notice how the half note falling on beat three in bar three is tied to the half note at the beginning of beat one in bar four. The chord of *C5* which is played in the middle of bar three and therefore lasts for a total of four and a half beats. Finally in bar four we play a quarter note on beat three on a chord of *Bb5* and a quarter note on beat four of *C5*. Note that this line is repeated !

This completes the opening line which is **chorus**.

Step Five

The verse begins at bar six and we switch to a clean sound. There is a new symbol written above bar six which looks like an S with a line through it. Note where the sign is and we will fully explain its significance in Step 6.

We are now playing **Barre Chords**. As with the top line we play our first chord of *F* major on beat one and change to *G* minor on the 'and' of beat two. This half note is tied to the whole note in bar two.

Bar three continues on the *G* minor chord but this is the first time you will have played sixteenth notes in a chart! The first two beats of bar eight are quarter notes but beat three is subdivided into four sixteenth notes. **Up strokes** now need to be utilised as well as **down strokes**. On the first and third sixteenth notes of beat three we use down strokes and on the second and fourth notes we use up strokes.

Beat four is divided into an eighth note and two sixteenth notes. We play the eighth note as a down stroke as well as the first of the two sixteenth notes and the final sixteenth note as an upstroke. Bars eight and nine are identical. This completes the four bar phrase.

This same four bar phrase is played twice more. Notice that bar 12 reverts to a chord of *F* major !

Take note also of bar 17 which has a small change from the fourth bar in the previous two phrases. Beat 4 is subdivided into four sixteenth notes rather than an eighth note and two sixteenth notes!

The final four bar phrase of the verse starts as with the previous three times with the G minor chord change on the end of beat two. The final two bars of this phrase are different to what has come before.

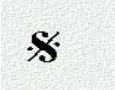


Bar twenty reverts to the chord F major. There is a half note followed by four sixteenth notes and a quarter note and the verse is completed at bar twenty one with a half note and two quarter notes.

Step Six

At bar 22 we have the chorus which is exactly the same as the four bar introduction. Notice how we need to change back to our distorted guitar sound to play the chorus!

At the end of bar twenty nine there is an instruction which will be new to you. This is **D.S al Coda** and this is asking you to 'go to the sign and then take the coda'.

There are four instructions on the chart which relate this.

1. **D.S al Coda**
2. 
3. 
4. 

Above is the order in which we pay attention the various symbols.

The first one is **D.S al Coda** which appears at the end of bar twenty nine. We go back from this marking to bar 6 where we see the **Sign**. As previously mentioned the sign looks like an S with a line through it and two dots as shown above.

From here we play back down through the chart until we see the next symbol shown as 3. above. This looks like an oval shape with a cross imposed over it. This is called the **Coda Sign**. In this tune it appears at the end of bar twenty one.

From here we jump ahead to the identical symbol which appears at bar thirty. The musical section which appears after this symbol is known as the **Coda**.

Coda's are used to indicate the playing of a passage which has already been played but where a repeat sign would be inappropriate. In this tune we are required to go back from bar twenty nine to bar six but if a repeat sign had been used we would have to repeat the chorus at bar twenty two, which is not required!

Instead the use of a coda sign enables us to go back to bar six but then jump from the end of bar twenty one to bar thirty, as desired.

Step Seven

Having played through the introduction, verse twice and chorus, the Coda sends you down to the middle section of the tune. This happens at bar 30 and is a four bar phrase which is repeated four times making sixteen bars in total. Once again at this section we switch to the overdrive sound.

Rhythmically the first three bars are played with eighth notes only. Here you should employ the **palm muting** technique. The fourth bar of this phrase is occupied with two half notes which are un-muted.

The first bar of the phrase is G5 followed by F5 followed by Eb5. The fourth bar in the phrase has the chords of C5 and D5 both being played for a half note. Do not forget to repeat four times!

Step Eight

Having played the middle section we then play the final chorus which begins at bar thirty four. The chorus is repeated four times before playing a chord of D5 at bar thirty eight which has a duration of four beats.

Bar thirty nine has a quarter note on a D5 chord followed by three beats of rests.

Underneath this bar we have the word ***Fine*** which means finished. The End.

Step Nine

I would now suggest that you watch and listen to the Multimedia files and follow the guitar chart through a couple of times.

Once this has been done have a go yourself. Remember, you have the option of muting the guitar parts on the track so that you can play 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 it down to a tempo you can play and read at
6. Have Fun.



The Buzz

Written by
Brian Greene

6 clicks Drum fill Distorted Sound

Bb5 C5 C5 D5 Bb5 C5 Bb5 C5

Verse Clean Sound

6 F Gm Gm

10 F Gm F Gm

14 F Gm Gm

18 F Gm F

Chorus Distorted Sound Bb5 C5

23 C5 D5 Bb5 C5 Bb5 C5 Bb5 C5 C5 D5

Middle Section Distorted Sound x4

28 Bb5 C5 C5 Bb5 C5 G5 F5

D.S al Coda

32 Eb5 C5 D5 Bb5 C5 C5 D5

x4

4x

36 Bb5 C5 Bb5 C5 D5

Fine