



Lesson Thirty

Gigajam Guitar School Lesson 30 IGS PAS03

Performing A Song-Coming Up Shortly

Lesson Objectives

- Introduce a piece of music to be played.
- Develop the ability to follow a Guitar Chart.
- Apply some of the learning points developed in lessons 11-30 focusing on;
 1. Fluency of performance
 2. Time Keeping
 3. Playing Barre chords
 4. Improvising a solo
 5. Reading and playing 16th note rhythms.

Following a Guitar Chart

You have learned so much in these 9 lessons ,it is time to start putting it all into practice by Improvising over 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**.

The rhythm guitar playing in this lesson is similar to that in Lesson 20," The Buzz" but the key difference here is that you are required to construct and improvise a guitar solo when requested. To do this we need to prepare ourselves.

Understanding the Chart

As with the pieces of music performed in lessons 10 and 20 we will go through the chart step by step to ensure that there are no problems when playing this piece of music.

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

On the top left hand side of the chart we have the **tempo**. As we can see here, this piece of music is played at 82 beats per minute (bpm). Also at the top left is an instruction that there will be 4 clicks before playing. The piano comes in on the fourth of these clicks and leads into the first bar of the guitar part by playing a triplet (3 notes evenly spaced in the time of one beat).

We are now ready to start playing.

Step Three

Our first chord at bar 2 is Gm. This chord is only played once in the bar as a **Whole Note**. If we look at the first eight bars of the guitar part, bars 2-9 we can see that rhythmically each bar is the same. **Whole Notes** being the only note value throughout.

The chords are all barre chords and follow a pattern that you will recognise as you play through the piece.

The first 4 bars are Gm, Am, F and Gm again. The second four bars are the same other than the 4th of these bars, bar 9 stays as an F. Consequently the 2nd set of 4 bars goes Gm, Am, F, F.

Step Four

The second half of the verse follows the exact same chord structure as the first half. Rhythmically though it is very different. The music feels as though it lifts and this is mainly due to the guitar part becoming busier and playing a more involved strum pattern than merely the **Whole Notes** contained in the previous eight bars.

Let's look at these rhythms in greater detail.

In these bars the rhythm is broken down mainly into Sixteenth notes. There are also a lot of Eighth notes and some Quarter notes.

As the Sixteenth note is the smallest note subdivision, we need to move our strumming hand on sixteenth notes. This means that our arm moves 16 times per bar. That is 8 down-strokes and 8 up-strokes. Our strumming hand is moving on

1 e + a 2 e + a 3 e + a and 4 e + a.

This doesn't mean we hit the guitar 16 times merely that our arm is moving to the sixteenth note so as to keep us in time.

All Quarter Notes and Eighth Notes will be struck with down-strokes. The Sixteenth Notes that land on a main beat i.e. 1, 2, 3, or 4 will be down-strokes as will Sixteenth Notes which are on the + (and). Sixteenth Notes landing on e or a and will be up-strokes.

Let's take a detailed look at what you have to play.

Bar 10 has the chord of Gm and starts with 2 Quarter Notes. Beat 3 is divided into 2 Sixteenth Notes and an Eighth Note. Beat 4 is divided into an Eighth Note and 2 Sixteenth Notes, so we have a fairly sophisticated strum pattern to play.

Bar 11 which is on the chord of Am has a Quarter Note at beat one. Beat 2 is divided into a Quarter Note and 2 Sixteenth Notes. Beat 3 is four Sixteenth Notes and beat 4 has an Eighth Note and two Sixteenth Notes.

Bar 12 which is on a chord of F begins with a Quarter Note. Beat 2 is divided into an Eighth Note and two Sixteenth Notes. Beat 3 is two Sixteenth Notes and an Eighth Note and beat 4 is an Eighth Note and two Sixteenth Notes.

The rhythmic pattern of Bar 12 is then adhered to in the following bars;

Bar 13 Gm

Bar 14 Gm

Bar 15 Am

Bar 16 F

Bar 17 is also the same rhythm as these previous bars except that beat 4 is a Quarter Note.

You may find it very useful to isolate bars 9 to 16 on the GuitarXtractor and loop this section.

Step Five

Bar 18 sees the start of the Chorus.

Rhythmically this is very similar to the second half of the verse with lots of Eighth and Sixteenth Notes. The chord sequence is new for the chorus however.

The chorus consists of a two bar phrase which is played four times (8 bars). In the first of these two bar phrases we have the chord of Dm. This chord is played on beat 1. We don't change chord until beat 4 of this bar when we change to the chord of Em. The second bar of the phrase has a chord of Am which last for the whole bar.

Step Six

Let's have a look at the rhythm required in the chorus in greater detail.

Bar 18 has a Quarter Note on beat one. Beat 2 is divided into an Eighth Note and two Sixteenth Notes. Beat 3 is divided into two Eighth Notes and beat 4 (Em) is a Quarter Note.

Bar 19 (Am) has a Quarter Note on beat 1. Beat 2 is an Eighth Note followed by two Sixteenth Notes. Beat 3 is two Sixteenth Notes followed by an Eighth Note and beat 4 is an Eighth Note followed by two Sixteenth Notes. This rhythm then stays consistent through the following bars.

Step Seven

Bar 25, which is the last bar of the chorus also has this rhythm other than the 4th beat of the bar which is a Quarter Note.

Bar 26 sees a return to the Verse.

This is an 8 bar sequence this time not 16 as before. These 8 bars are identical to bars 2-9. The chord sequence is Gm, Am, F, Gm, Gm, Am, F and F, with Whole notes being played in each bar.

Step Eight-Guitar Solo!

In this section we will look at how to improvise a solo over the required section of the piece. The guitar solo begins at bar 34 and lasts for eight bars.

The first thing we need to look at is the chord sequence over which we will be playing. In this piece we will be playing over the Chorus chords of Dm Em and Am. The required scales to play over this section in the correct key are A minor Pentatonic Scales including Blues Notes if you choose to play them. Any pattern of this scale from 1-5 will sound good.

Improvisation

This is an improvisation so it is entirely up to you to decide what to play as long as it adheres to 2 main rules which are:

1. Playing in the correct key.
2. Playing in time.

It may be useful for you to look at the guitar solo on the video. This particular solo was improvised when shooting the video and is consequently a fair representation of the type of thing that can be expected of an improvisation.

As this is an improvisation I don't feel that there is a need to go through every single note of the solo as the object of the exercise is for you to construct and play your own solo as soon as possible rather than learn the one on the video. However, I do think it useful to look at it in terms of scales used, general phrasing and techniques employed.

Step 8a

The solo actually begins on beat 4 of bar 33. Although the solo is actually marked from bar 34 it can be a useful effect to start the solo off dramatically by playing into the 1st beat of where the solo really begins. This gives some strength to the beginning of the solo. In this particular case I played a lick in the middle of Am Pentatonic pattern one using a triplet on beat 4. This opening phrase begins with a slide and ends on the root note in the middle of Am Pentatonic pattern 1.

Step 8b

There then follows a series of licks which are all centred around the middle of Am Pentatonic pattern one. Every individual lick and phrase ends on the root note although they don't have to! Experiment by landing on notes other than root notes. Notice that there are quite a lot of Curls usually played on string 3 fret 5 before returning to the root note.

Step 8c

Towards the end of the first 4 bars of the solo I played a descending run from the middle of pattern 1 down the 5th string into the bottom of pattern 5. In effect this is playing the extended scale pattern. Extended scale is the low part of pattern 5 connecting to the middle of pattern 1 and the top of pattern 2.

Most Lead Guitarists would think of this as extended rather than Patterns 5, 1 and 2 as separate scales.

In this descending run the Blues Note found on fret 6 on string 5 is included. This section of the solo also has the use of curls at the bottom of Extended scale and Vibrato!

Step 8d

At the beginning of the second half of the solo (bar 39) there is an ascending run up the Extended scale including the Blues Note back into the middle of pattern 1. This run then continues on quickly up to the top 3 strings of Extended Scale (Pattern 2).

Step 8e

Once in the high area of extended pattern there is once again extensive use of curls and vibrato with all the licks landing on the root note (string 2 fret 10).

Hopefully that will give you some ideas how to construct and improvise a solo. Play confidently and in areas of the neck where you are most comfortable at first. Then practise soloing in different scale patterns to become increasingly comfortable with the whole neck.

This solo is only 8 bars long so normally there wouldn't be time to fly around the whole neck. Think about **phrasing, curls, slides, string bending, hammering on, pulling off and vibrato** to create as interesting a solo as possible.

Step Nine

The final section of this piece comes after the guitar solo has ended.

Bar 42 sees a return to the verse with the eight bars that we played at the beginning again, with Whole notes in every bar. This time however we have a ninth bar which is an extra bar of F.

The end of Bar 50 is marked **Fine** which is the end.

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.



GigajamInteractiveGuitarSchool
Written by Brian Greene
Arranged by David Young

Coming Up Shortly

Verse 1

4 Clicks 3 1 Gm Am F Gm

piano pick-up

5 Gm Am F F

9 Gm Am

11 F Gm

13 Gm Am

15 F F

Chorus 1

17 Dm Em Am

19 Dm Em Am

21 Dm Em Am

23 Dm Em Am

2 Verse 2

25 Gm Am F Gm



Musical staff for measures 25-28. The staff is in treble clef with a key signature of one flat (Bb). It contains four measures, each with a single half note. The notes are G2, A2, F2, and G2, corresponding to the chords Gm, Am, F, and Gm.

29 Gm Am F F



Musical staff for measures 29-32. The staff is in treble clef with a key signature of one flat (Bb). It contains four measures, each with a single half note. The notes are G2, A2, F2, and F2, corresponding to the chords Gm, Am, F, and F.

Guitar Solo/Chorus 2

33 Dm Em Am Dm Em Am



Musical staff for measures 33-36. The staff is in treble clef with a key signature of one flat (Bb). It contains six measures, each with a single eighth note. The notes are D3, E3, A2, D3, E3, and A2, corresponding to the chords Dm, Em, Am, Dm, Em, and Am.

37 Dm Em Am Dm Em Am



Musical staff for measures 37-40. The staff is in treble clef with a key signature of one flat (Bb). It contains six measures, each with a single eighth note. The notes are D3, E3, A2, D3, E3, and A2, corresponding to the chords Dm, Em, Am, Dm, Em, and Am.

Verse 2

41 Gm Am F Gm



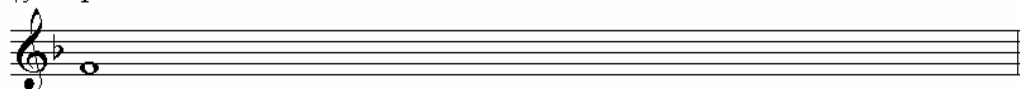
Musical staff for measures 41-44. The staff is in treble clef with a key signature of one flat (Bb). It contains four measures, each with a single half note. The notes are G2, A2, F2, and G2, corresponding to the chords Gm, Am, F, and Gm.

45 Gm Am F F



Musical staff for measures 45-48. The staff is in treble clef with a key signature of one flat (Bb). It contains four measures, each with a single half note. The notes are G2, A2, F2, and F2, corresponding to the chords Gm, Am, F, and F.

49 F



Musical staff for measure 49. The staff is in treble clef with a key signature of one flat (Bb). It contains one measure with a single half note. The note is F2, corresponding to the chord F.

Fine