



Lesson Thirty

Gigajam Keyboard School Lesson 030 IKS PAS03

Performing a Song– Coming Up Shortly

Lesson Objectives

- Introduce a piece of music to be played on the Keyboard.
- Follow a *Keyboard Chart*.
- Apply the learning points developed in lessons 11-19 focusing on:
 1. Fluency of performance.
 2. Use of inversions.
 3. Time Keeping.
 4. Use of simple melody.
 5. Playing in time with a Band.
 6. Use of two hand co-ordination.
 7. Application of reading skills that recognise pitch and sophisticated rhythms that use rests, ties and dotted notes.

Following a Keyboard Chart

You have learned so much in these last nine lessons and 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 *Keyboard Chart*. A Keyboard Chart, or *Keyboard Guide*, is the music *Session players* 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

Lets 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*.

Step Two

At the top left hand side before the tune starts you will see the note, 4 *Clicks*. This means that you will hear four clicks into the beginning of the tune. However, you may have noticed that on the fourth beat of the count in bar there is a triplet run to play. This is called a pick-up as it picks up into the song at bar 1.

Step Three

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 Keyboard 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.

Step Four

Turning to what we are to play, we have a simple melody and repetitive rhythm in the right hand supported with chords in the left. The form is quite simple with an 8 bar verse section playing the chords of:

Gm, Am, F, Gm— Gm, Am, F, F.

The 8 chord form is repeated so that the first section of the tune is 16 bars long.

Step Five

In the chorus we have more of a supportive role to play now and we now play chords in the right hand and bass notes in the left hand.

You will have noticed that in the chorus we have quite a few B's to play as part of the chords in the right hand. We don't want them to be flattened as they are played in the chords of Em and G. Accordingly, we have placed a Natural accidental in front of the B's in question.

The use of chords is both harmonic and rhythmic and helps build the dynamics of the piece. Notice how the chorus drops the dynamic in the last bar of the chorus by playing only whole notes in. The sustained chord stops the movement of the previous seven bars of rhythm and helps the dynamics drop gently back into the verse.

Step Six

The second verse is a repeat of the first verse, save for the fact that it is half as long with only one cycle of the 8 bar form.

Step Seven

This takes us into our second chorus. The second chorus requires a dynamic supporting role as the guitar takes a solo over the chorus chords. The use of the chords in the chorus provides a strong and dynamic supporting bed for the solo and you should play the chorus with a flow that is reflective of the guitarists solo. This will be different each time, as the solo is not written. It is important to be able to play the chorus technically well and smoothly, so that all you need to do then is feel the music and the effect the solo has on the emotion of the tune.

Step Eight

Coming out of the chorus we return to a verse which is played for eight bars. The last verse drops the dynamics down to a quiet ending of the tune. Listen carefully to the other parts being played by the band and you will notice how they all have less busy parts, contributing to the calmer mood of the final verse. The bass guitar in particular relaxes the riff to a very simple groove and the drums play a light fill in the final bar to finish.

Step Nine

To finish we just have the chord of F to play held for the entire bar with whole notes.

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 keyboard player or mute the keyboard 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.



Coming Up Shortly

8 Clicks 1 Verse

piano pick-up

5

9

13

Chorus

17

45

Musical notation for measures 45-48. Measure 45: Treble clef has a dotted quarter note G4, eighth note A4, quarter note Bb4, quarter note C5. Bass clef has a triad of G2, Bb2, D3. Measure 46: Treble clef has a dotted quarter note A4, eighth note Bb4, quarter note C5, quarter note D5. Bass clef has a triad of G2, Bb2, D3. Measure 47: Treble clef has a dotted quarter note Bb4, eighth note C5, quarter note D5, quarter note E5. Bass clef has a triad of G2, Bb2, D3. Measure 48: Treble clef has a dotted quarter note C5, eighth note D5, quarter note E5, quarter note F5. Bass clef has a triad of G2, Bb2, D3. A slur connects the bass clef triads in measures 47 and 48.

49

Musical notation for measure 49. Treble clef has a whole rest. Bass clef has a triad of G2, Bb2, D3.

Fine