

Burl Faywood

Gospel Keyboard Studies

Dear Student:

And here we are on lesson ten. Time flies, does it not?

In this lesson, we are going to work with what is sometimes called “octave runs”. This is different from what we have done with arpeggio type runs in which we were repeating chord patterns up or down the keyboard. We will demonstrate what we are talking about as we get into the lesson. I think you will enjoy working on this type embellishment.

Also, we are taking an old favorite which is written in the key of D. We have worked primarily in the keys which most pianists (although not all by any means) tend to consider the easier keys. In the remaining lessons, we will be working to some extent with songs in some of the keys we have not yet dealt with in our studies.

Almost every pianist occasionally has need to transpose from one key to another. Most are unable to do so. In this lesson we will tell you how to do so.

Again, I will say what we have said over and over. These lessons will have little value over a regular arrangement book, if we do not begin applying what we are learning to other songs besides those included in the lessons. The arrangements in these lessons are meant to illustrate and teach ideas which we can begin applying to our playing in general. This is not to say that arrangement books do not have value. They can have fantastic value, far beyond merely giving us arrangements to play, if we know how to so use them. We will have more to say on this later.

TRANSPOSING

One of the areas where many pianists have difficulty lies in the matter of “transposing”, or playing a song in a key other than that in which it is written.

There are two basic types of transposing with which we will deal here.

The first deals with changing the key of a song for the purpose of playing in a key which is easier for the pianist. For example, many pianists prefer key signatures with flats rather than sharps. In such cases, the following can be very helpful:

If a song is written in the key of 2# (key of D), we can play the song in the key of 5b (key of Db) by dropping the two sharps in the key signature (F and C) and substituting in their place the five flats of b key signature (B, E, A, D, G). We then read the notes of the score, observing the five flats rather than the original two sharps. We will then be playing in the key of Db rather than in D.

There are two things to be noted here:

1. This will pitch the song one half step lower than before. In practical reality, this is not enough change to adversely affect anyone’s singing in fact, in playing for congregational singing, it will usually help as songs in the hymnal often tend to be a little high for the average voice. Some newly published hymnals are beginning to rewrite the score for many songs, placing them on a lower pitch.
2. In improvising a song which we are transposing in this manner, we must remember that instead of D chord, we will now build on Db chord; instead of G chord, we will now use Gb chord; instead of A

chord, we now play Ab chord, etc. In each instance, our chord will be one half step lower than in the original score.

Transposing, continued.

Using this principle, we can also transpose songs in 3# (key of A) to 4b (key of Ab). Drop the three sharps (F, C, G) and substitute the four flats (B, E, A, D). Again, this will drop our song by only one half step.

Songs in 4# (key of E) can be transposed to 3b (key of Eb) by dropping the four sharps (F, C, G, D) and substituting the three flats (B, E, A). Again, a one half step drop in pitch results.

Normally, the hymnal will not contain songs written in more than four sharps. In fact, hymns which used to be written in four sharps are more and more placed in three flats, so that one seldom encounters a four sharp song anymore.

Similarly, a person preferring sharps to flats can reverse the above order, (for example, changing a song from five flats to two sharps - key of Db to D, etc.) Such a key change will, of course, raise the pitch of the song one half step.

To change a song to a key in which more than a mere change of key signature is involved, becomes a little more difficult, yet with time and practice, one can become adept at doing so.

The principle of this type of transposing revolves around two things:

The common relationships of the melody notes in the two keys. For example, if a song is written in the key of G and we need to play it in the key of Eb, the simplest procedure is to learn to recognize the melody notes in terms of being the 3rd, or 5th, 6th, or what have you, of the notes of the scale in which the song is written, and then playing the 3rd, 5th, 6th, or what have you, of the scale of the new key.

For example, if a song in the key of G has a melody note sequence of G, G, G, A, B, D, B we know that the notes follow this pattern on the scale sequence: 1, 1, 1, 2, 3, 5, 3. So to transpose that to the key of Eb, we take the Eb scale and play the numerical sequence, thus giving us Eb, Eb, Eb, F, G, Bb, G. (Play these notes in even quarter notes. Recognize the song? It is the old song, *Nothing but the Blood of Jesus.*)

To be able to transpose in this manner will require that we be thoroughly acquainted with the major scales, and with learning to recognize them in their numerical sequence.

The second matter, of course, involves the chord line of the song (providing we are playing improvised style). Again, we must think in terms of Tonic, Subdominant, Dominant, etc. Thus when the chord structure of the original song in the key of G calls for our Tonic chord (G chord in this instance), we then play the Tonic chord of our new key (Eb chord). When the original score requires a Dominant chord, we play the Dominant chord of the key to which we are transposing, etc. Again, we have to learn to think of our chord structures in these terms.

Thus, putting our melody and chord structures on this basis, we have the basic principle for improvised transposing. IT WILL TAKE TIME to become proficient. There are no shortcuts, however much we may desire such. But, it will pay in time.

This principle applies in transposing from any given key to any other key, except of course, those situations in which we can merely change the key signature, as explained earlier.

Deeper, Deeper (Arr. #1)

Chorus:

He Leadeth Me (Arr. Burl Faywood)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line starts with a half note D3, followed by a half note E3, and then a series of quarter notes: F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, 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Deeper, Deeper

G/D

5 G/D

CHORUS

11

PRACTICE SONG

DEEPER, DEEPER

Key: G

Time: 4/4

Main Chords:

Tonic - G

Sub-dominant - C

Dominant - D (D7)

In this song we will deal with “octave runs”. By this term, we refer to the use of octaves (usually in the right hand) in a rapid ascending, or descending progression.

In contrast to arpeggio style runs, these octave runs are not always “fills” in a time sense, but often serve to lead from a melody note on one level to a melody note on another level.

Often, this type of embellishment will be played in the time values known as “triplets”. This gives them a unique and contrasting sense to the overall time pattern and development.

We utilize this form of special effect, by usually ascending up the scale in a sequence based on the notes of the major scale. In other words, C, D, E, F, G (or whatever) rather than skipping certain notes in whatever scale our playing is based upon.

ANALYZING THE ARRANGEMENT

Note the right hand octave runs in the first measure of the first line; the second measure of the second line; and the first and second measures of the fourth line. Note that we simply went up the G scale in octaves, leading up to the required melody note.

Notice that in the second measure of the second line and the second measure of the fourth line, we paralleled the right hand run with similar notes in the left hand.

Note that we tended to ignore the counter melody of the Chorus, other than to derive a pattern of basic chord structure from it. We will have another arrangement in Lesson #11.

<p>Joseph H. Gilmore, 1861</p> <p style="text-align: center;">He Leadeth Me</p> <p style="text-align: right;">William B. Bradbury, 1864</p>	<p>3. HE LEADETH ME</p> <p>Key: D</p> <p>Time: 4/4.</p> <p>Main Chords -</p> <p style="padding-left: 20px;">Tonic: D Subdominant: G Dominant: A (A7) Relative Minor: Bm</p> <p>This is a very expressive song and we will wish to play it accordingly. Play slowly to achieve full effect of runs.</p> <p>We created a flowing sense by use of eighth notes. For example, notice the last measure of the first line. The first two beats are played as eighth notes in the left hand and the last two beats are played as eighth notes in the right hand of the variations of this pattern throughout the song.</p>
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Note the chord line changes, such as the first measure of the second line in our special arrangement.

On beat one of this measure, we went to our Super-tonic chord, which, being the chord of our second note, is E chord. As our Super-tonic will usually lead to a Dominant chord (remember?), we have an A chord on beat three. **BUT NOTICE** that on beat two, we played our Dominant chord (in 9th form) one half step high, and “slid” down into our chord on beat three. We can achieve fantastic effects by learning to use chords this fashion. In the last measure of line four, we have a similar pattern, but did not alter the melody note as we did in the first instance.

RUNS.

1. Make a run from the notes of the right hand chord after hitting the chord. Start the run, however, in the left hand.
2. Add an A note in the right hand run (E, G, A, B, D).
3. In the left hand, play a “broken” 10th (D, A, F#) and then follow through in the right with E, F#, A, B, D, etc. as the run. Or, begin run in left hand with D6 (F#, A, B, D).

Do not pause before beginning the runs. Experiment in making runs to find the pattern most adaptable to your playing and technique Again, these are just examples from which to draw ideas.

4. Similar to #1.

See you next lesson.