LESSON #12

Burl Faywood
Gospel Keyboard Studies

Dear Student:

In this lesson we will work on another arrangement of *Just As I Am*, as well as a couple arrangements of the song, *I Am Thine, O Lord*, also known as *Draw Me Nearer*.

We are nearing the end of this series of lessons and have been highly gratified by the many comments as to the benefits being derived from these studies. Thank you.

There are two things I hope you are doing, or will begin doing. As we have often said, the value of these lessons will lie in learning to apply what is learned to our playing in general. It will be extremely helpful to take a hymnal or song book and begin improvising on various songs. You may wish, at this point, to take a single song and work on it for several days, if necessary. You will probably wish to begin by studying the chord line until it is familiar. Then begin working at harmonizing the melody and developing the left hand rhythm. Even if it takes some time to effect a listenable arrangement, just remember where you would have been six months ago. Right?

The second matter is to obtain some special arrangement books, and by studying the arrangements from the standpoint of understanding the PRINCIPLES of what the arranger was doing, seek to gain ideas for incorporation into your own personal improvising. This can be invaluable. An idea here; a progression there; a chord now and then; and eventually the sum result can become very impressive as it relates to your playing.

JUST AS I AM, ARR. #2

In our arrangement of this song in Lesson #11, we endeavored to create a sense of harmony and flowing rhythm, in addition to working on some very beautiful runs at the end of the song.

In this arrangement, we learn a different run at the end of the song, and also work on adding another run within the song. (See the "1" designation.) The main objective at this joint is to not lose our sense of rhythm. We will make our run during beats four and five of the measure and come in on beat number six without losing the sense of flow. Otherwise, it will be better to not make the. run. In such situations, it is always more important to keep the rhythm than it is to add the embellishment. ALWAYS

In the second arrangement (it will help to have arrangement #1 before us also), we have made considerably greater use of octave chords in the right hand and a steady beat in the left. This makes it more suitable for playing with congregational singing, as it gives a simple, solid sound to which to relate. But again, as we have emphasized before, the objective will be to create our own style, even if it is very simple. We can then draw from special arrangements, such as these, for ideas with which to advance and embellish what we have created.

Again, a word about making runs. We simply must practice making these embellishments at a slow, relaxed pace until we achieve smoothness. Runs do not, give an attractive sound when not effected in a smooth, flowing pattern. And, it becomes considerably more difficult to have to "unlearn" the tense, uneven pattern of trying to go too fast, than it is to learn slowly and smoothly from the beginning.

c. 1980 Burl Faywood, Alcester, South Dakota

Draw Me Nearer

Fanny Jane Crosby — William Howard Doane

1. I am Thine, O Lord, I have heard Thy voice, And it told Thy
2. Con - se - crate me now to Thy ser - vice, Lord, By the pow'r of
3. Oh, the pure de - light of a sin - gle hour That be - fore Thy
4. There are depths of love that I can - not know Till I cross the

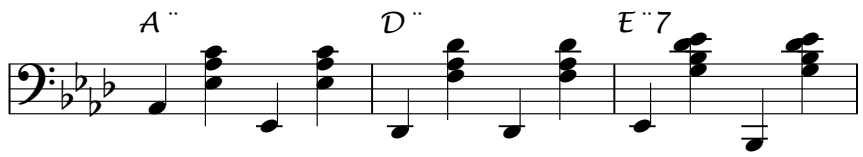
love to me; But I long to rise in the arms of faith, And be
grace di - vine; Let my soul look up with a stead - fast hope, And my
throne I spend, When I kneel in prayer, and with Thee, my God, I com -
nar - row sea; There are heights of joy that I may not reach Till I

clos - er drawn to Thee. Draw me near - er near - er, bless - ed
will be lost in Thine.
mune as friend with friend!
rest in peace with Thee. near - er, near - er,

Lord, To the cross where Thou hast died; Draw me near - er near - er

near - er bless - ed Lord, To Thy pre - cious, bleed - ing side.

BASIC LEFT HAND RHYTHM



The above represents a very simple, basic pattern of rhythm. How would you play a rhythm using octaves? How would you play it with 10th chords?

Draw Me Nearer
Key: Ab
Time: 4/4
Main Chords
Tonic = Ab
Sub-dominant = Db
Dominant = Eb (Eb7)

This is the first song we have studied written in this particular key. To be sure, any Gospel songs are written in Ab, as a glance at a hymnal will show. However, we have not dealt with songs in this key, one reason being that it is considerably easier to learn musical principles in simpler keys. Once we grasp the basic principles, it is then a relatively simple matter to play them in the more difficult keys.

We have included two arrangements of this song in this lesson.

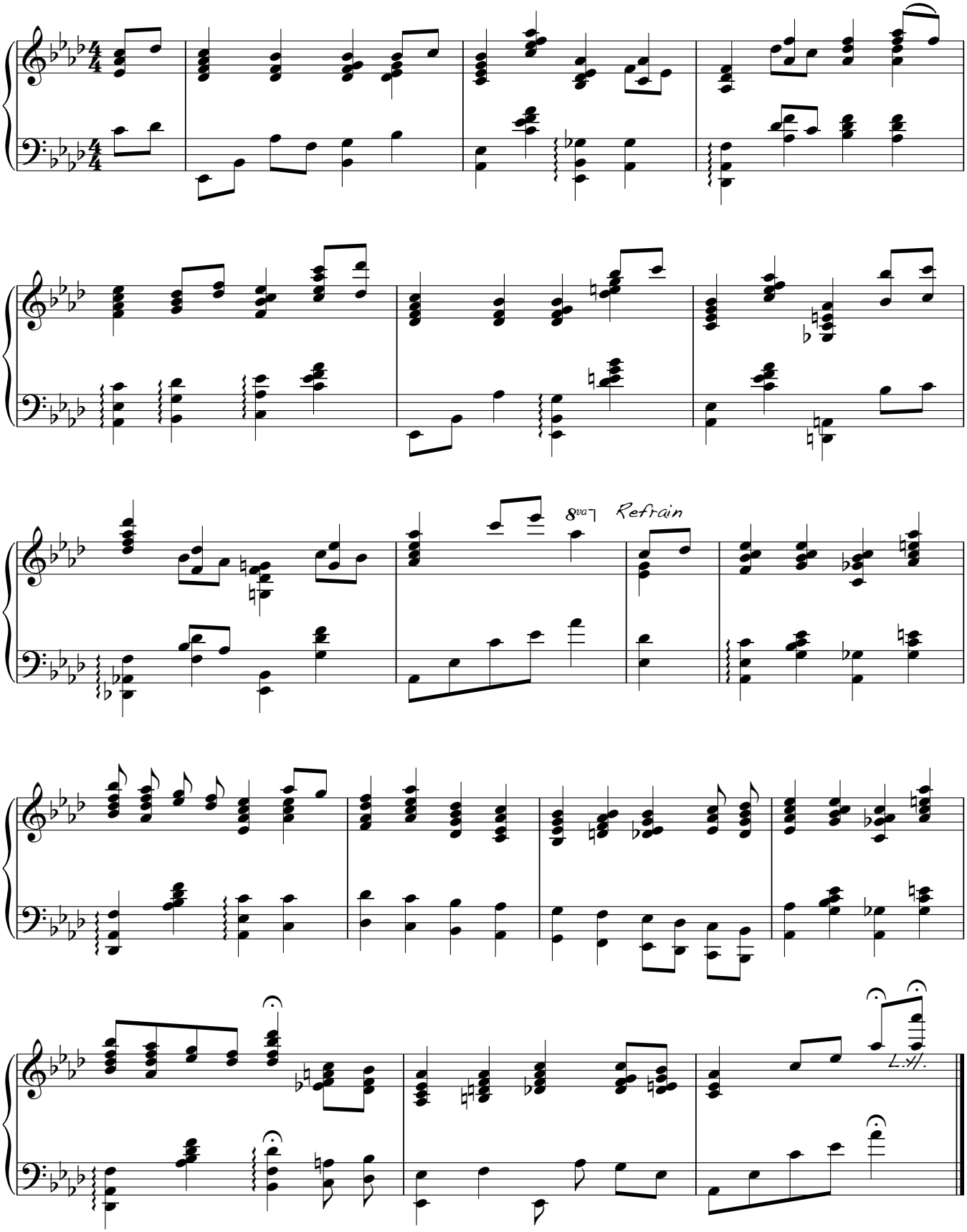
ARRANGEMENT #1
We have basically followed the melody with simple, solid chords, and a steady sense of rhythm.

The distinguishing characteristic of this arrangement is the use of left hand octave runs. I think you will enjoy these, particularly if you enjoy what might be termed a somewhat "old style" of Gospel piano.

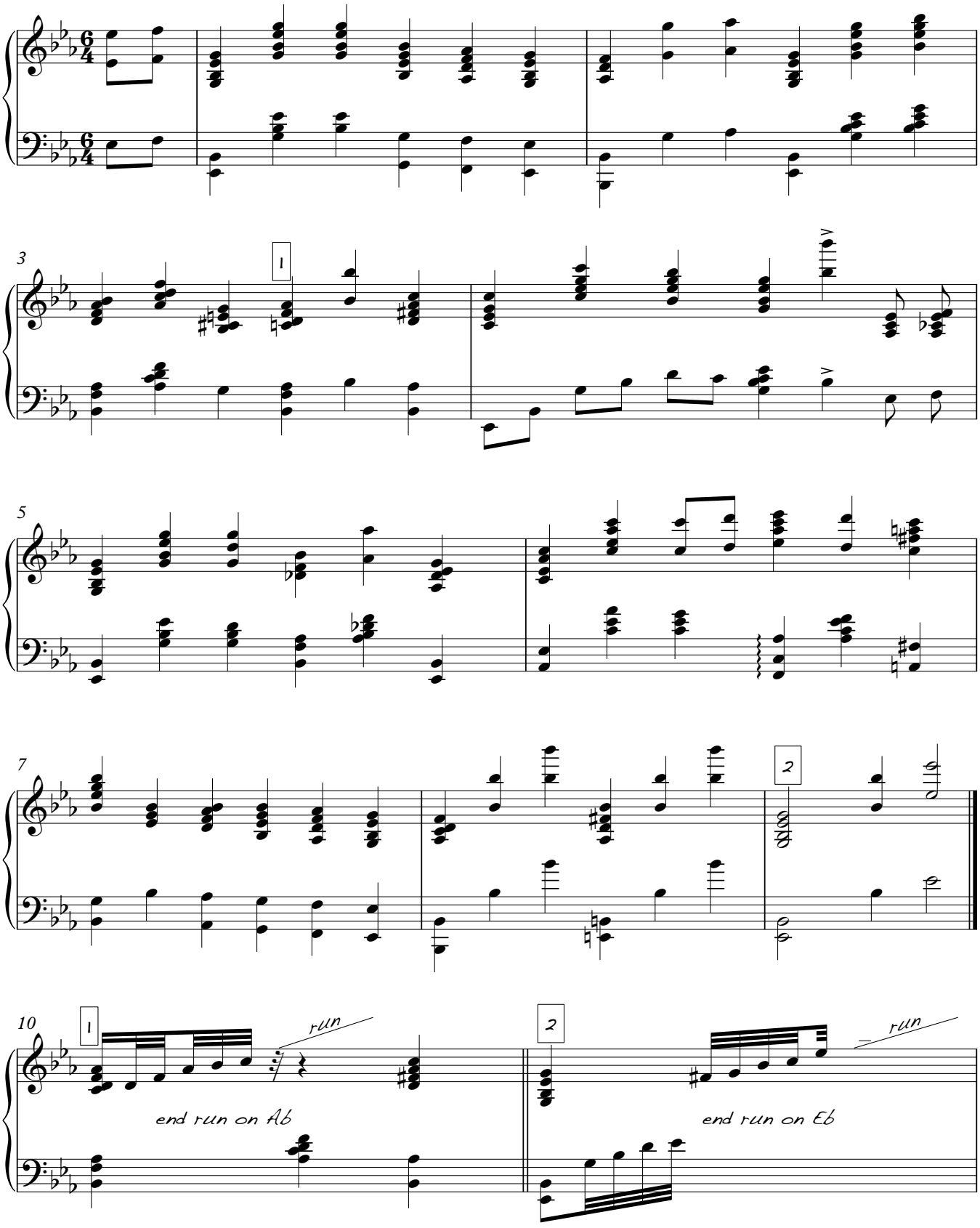
Note that we always come to the basic root note of our chord structures in playing these patterns.

Also, notice that we again ignored the counter melody in the first complete measure of the Chorus. It adds little.

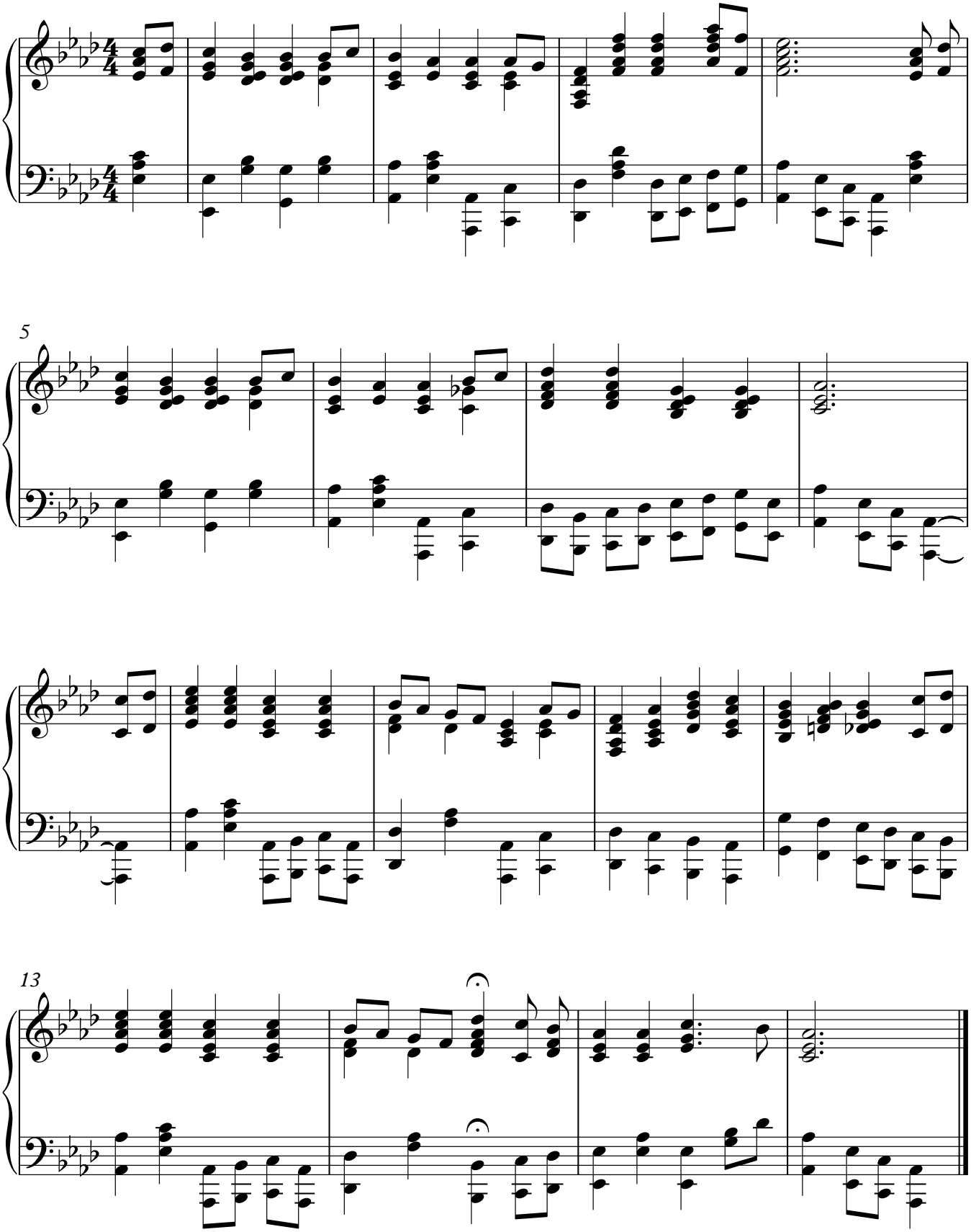
Draw Me Nearer



Just As I Am, Arr. #2



Draw Me Nearer, Arr. #1



SOME NOTES ON ARRANGEMENT #2

Lead-in. There is virtually no limit to the way one could play a lead-in such as this. We could, for example, play simple octaves of the melody in the right hand with single parallel notes in the left. Or, we could play full chords, with the first chord based on Ab and the second on Db, etc., etc. You will want to experiment. But, in any case, begin strongly. A weak beginning hurts you before you get started.

Measure 1). Notice that we began with a Bbm chord on the first two beats. Bb is our Super-tonic chord, and naturally leads us into Eb chord. (Again, the chart in Lesson #1 can be very helpful.)

Measure 2). We made a similar departure from the basic score on beat three where we played an Ebm. This, of course, led back into Ab chord (Ab13) on beat four.

Measure 4). Note the progression from Ab to Eb7 and back to Ab. The left hand gives an interesting progression in 10ths.

Measure 5). Beat four is an Eb7-9. While the chord itself does not contain all the notes required for a 7th chord, the sound carries over from the chord played on beat three. (7-9 means a 7th with a flatted 9th note added.)

Measure 6). This measure contains a chord on beat three considerably different from any we have covered before. When we get into altered chords, there are sometimes various ways such a chord can be written or designated. We will simply call this a D9+ll. It is not our purpose here to get " 'way out", but this is a chord which will have value to many pianists. (We can refer to this chord as an Ab aug with a lowered fifth and ninth, etc., but for those persons requiring studies on this level, there is probably little need for a course of this type anyway. Right?)

We will, however, go a little more into this chord in our next lesson.

Measure 9). Note the progression of Ab 9/6; Abma9; Ab9; Ab7+5.

Measures 11 & 12). Notice how the steady succession of left hand octaves, descending down the Ab scale, fit the chords we are playing in the right hand.

Measure 14). On beat four, we played an F7 followed by Db.

Measure 15). Note diminished chord on beat two.

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ADDITIONAL NOTES

While the basic score began with a dotted eighth and sixteenth, we played two eighth notes. This is the way people sing it, and frankly, it sounds better this way. We have followed this same pattern throughout the song.

For example, look at the fifth and sixth measures of the Chorus. There are quarter and eighth rests. What do they accomplish? Nothing. This is where personal styling will come in. In improvising, play it the way which sounds good to you.

In Lesson #12, we will deal with the song "Amazing Grace. If ever there was a beautiful song, this has to be one. If ever there was a song which can be improved by a few changes in time and chord structure, this is also it. So, we will see you then.