

Burl Faywood

Gospel Keyboard Studies

Dear Student:

Here we are at the end of six month's studies. It's almost difficult, is it not, to realize how time has flown. Particularly is this so when something is enjoyable, and we trust you have found these studies to be enjoyable as well as helpful.

To reiterate the thought which we have tried to convey throughout the course, we wish to again call to mind the fact that what we have tried to do here is not to create a mere duplication of the style given in the arrangements. For that matter, neither is it an effort to necessarily duplicate a style completely patterned after some individual's style. In fact, our own personal style would be considerably different with regard to some of the songs we have covered.

What we have endeavored to do is to give forth with some ideas, and to stimulate your thinking and understanding, in order to assist in the developing an expanded style of your own. To the degree that we have succeeded in accomplishing this, our efforts will have been a musical success. That is why we do not expect one to incorporate everything we have covered into his own playing, or to even try to. Some will gain from one area, and others from another.

But, all put together, we sincerely trust you have benefited from these studies. And, while time requirements make it impossible to fill requests for special arrangements and the like, we would be glad to hear from any of you who would care to write us.

Thank you for these past six months.

When I Survey the Wondrous Cross

Chord symbols: F C F B \flat D 7 Gm F/C C F B \flat F C 7 F C 7 F C

1. When I sur - ve y the_ won - drous cross, On which the Prince of_ glo - ry_ died,
 2. For - bid it, Lord! that_ I should boast, Save in the death of_ Christ, my_ God;
 3. See, from his head, his_ hand, his_ feet, Sor - row and love flow_ min - gled_ down;
 4. Were the whole realm of_ na - ture_ mine, That were a pres - ent_ far too_ small;

9 My rich - est gain I_ count but_ loss, And pour con tempt on all my_ pride.
 All the vain things that_ charm me_ most I sac - ri - fice them to his_ blood.
 Did e'er such love and_ sor - row_ meet, Or thorns com - pose so rich a_ crown.
 Love so a - maz - ing, so di - vine, De - mands my soul, my life, my_ all. A - men.

WHEN I SURVEY THE WONDROUS CROSS

In older style hymns, such as this, there is often a rapidly changing chord line which is difficult to follow in terms of a note, chord, note, chord type rhythm.

Also, it often takes away from the feel and sense of the song to try to play it in such a fashion.

Yet, at the same time, we can often create a steady rhythmic sense by the use of left hand octaves, such as in our special arrangement of this song.

When I Survey

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The music features a series of chords and single notes, with some chords marked with a fermata.

The second system of music continues the piece. It features a melodic line in the upper staff with a fermata over the first measure, and a bass line with chords and single notes. The notation includes various accidentals and rests.

The third system of music shows a continuation of the harmonic and melodic themes. The upper staff has a series of chords, and the lower staff has a bass line with chords and single notes. The notation includes various accidentals and rests.

The fourth system of music concludes the piece. It features a final melodic phrase in the upper staff and a bass line with chords and single notes. The notation includes various accidentals and rests, ending with a double bar line.

When I Survey, cont.

At the same time, you will notice that throughout the song, there were occasions when we did play an octave followed with a chord.

How then may we learn to determine such left hand octave patterns? The following will help.

At times, bass notes will give us ideas. In *Revive Us Again* which follows, look at the first complete measure. The bass notes followed a pattern of G, D, B, G. We merely played this in octave form in our arrangement. Where bass notes form a series of different notes, we can often play them in such a manner.

Back to *When I Survey*. The first bass note is a half note. In our arrangement, we created an F10 effect by playing F and C in our left hand, and the A in our right. To maintain the rhythmic flow, we played a chord on beat two, and D octave followed by C octave on three and four. In the ninth measure, where the score repeats, we followed a steady octave progression down the scale to our C note. If the time and harmony patterns fit, we can often do this going both up or down to a basic root note.

Second (and 10th) measure. On beats one, three and four, we played the bass note in octave form. That leaves beat two. Since A is part of the F chord structure, and naturally leads to Bb on beat three, we used it for our fill. We could use C, of course, but A sounds better.)

Left hand octave patterns can sometimes be taken from the alto (second note) part of the treble clef. Turn back to Lesson #12 and the arrangement of *Just As I Am*. In the first and seventh measures, we paralleled the alto notes with left hand octaves on beats four, five, and six. We will find many opportunities for this type usage, also.

It takes time, but it is well worth the effort to develop this type technique.

<p>Elizabeth Payson Prentiss</p> <p style="text-align: center;">More Love To Thee</p> <p style="text-align: right;">William Howard Doane</p> <p>1. More love to Thee, O Christ, More love to Thee! Hear Thou the 2. Once earth-ly joy I craved, Sought peace and rest; Now Thee a - 3. Let sor - row do its work. Send grief and pain; Sweet are Thy 4. Then shall my lat - est breath Whis - per Thy praise; This be the</p> <p>prayer I make On bend - ed knee; This is my ear - nest plea; lone I seek, Give what is best; This all my prayer shall be; mes - sen - gers, Sweet their re - frain; When they can sing with me, part - ing cry My heart shall raise; This still its prayer shall be:</p> <p>More love, O Christ, to Thee, More love to Thee, More love to Thee!</p>	<p>More Love to Thee</p> <p>Again, we study another song in the key of Ab. A few brief notes follow.</p> <p>In our special arrangement note that on beats three and four of the first measure, we paralleled the alto notes with left hand octaves.</p> <p>Obviously, on a song with a relatively simple chord line such as this, we can play a simple note (or octaves, 10ths, etc.), chord, note, chord type rhythm. Since this principle should be well understood by now, we will leave that type arrangement to your own efforts.</p> <p>Accordingly, this will be a somewhat more difficult, but very beautiful arrangement.</p> <p>Note the various “fills”. (Measure four and eight, etc.)</p>
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More Love to Thee

The first system of musical notation for 'More Love to Thee' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a series of chords in the right hand and a melodic line in the left hand.

The second system of musical notation continues the piece. It features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

The third system of musical notation shows a more active right hand with eighth-note patterns and a steady bass line. The piece concludes this system with a repeat sign.

The fourth system of musical notation features a melodic line in the right hand and a bass line with some chordal accompaniment. The music is written in a clear, legible style.

The fifth and final system of musical notation on this page. It includes a melodic line in the right hand and a bass line. A handwritten number '214' is visible in the middle of the system. The piece ends with a double bar line.

NOTE: See the back page for the basic score, plus a special arrangement of this song.

Revive Us Again

The first system of musical notation for 'Revive Us Again' is written in 3/4 time with a key signature of one sharp (F#). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter rest, followed by a series of chords and a melodic line. The bass staff provides a steady accompaniment with quarter notes and chords.

The second system continues the piece, featuring more complex chordal textures in the treble staff and a more active bass line with eighth notes and quarter notes.

The third system shows further development of the musical themes, with a mix of chords and melodic fragments in both staves.

The fourth system concludes the piece on this page, ending with a final chord in the treble staff and a descending bass line.

Revive Us Again

1. We praise thee, O God! for the Son of thy love,
 2. We praise thee, O God! for they Spir - it of light,
 3. All glo - ry and praise to the Lamb that was slain,
 4. Re - vive us a - gain; fill each heart with thy love;

For Je - sus who died, and is now gone a - bove.
 Who hath shown us our Sav - iour, and scat - ter'd our night.
 Who hath borne all our sins, and hath cleans'd ev - 'ry stain.
 May each soul be re - kin - dled with fire from a - bove.

Chorus

Hal - le - lu - jah! Thine the glo - ry, Hal - le - lu - jah! a - men;

Hal - le - lu - jah! Thine the glo - ry, re - vive us a - gain. A - men.

REVIVE US AGAIN

Additional practice in left hand octave use.

In this song, we have the opportunity to considerably develop the idea of left hand octaves.

While we did not follow this style to a great extent in the written arrangement, we will create our own arrangement as follows, for our final assignment in this series of lessons.

Lead-in: Left hand octave parallel to treble clef.

Measure 1: L.H. (left hand) octaves parallel to bass notes.

Measure 2: Beat 1 - octave bass note. Beat 2 - chord. Beat 3. Octaves parallel to bass notes.

Measure 3: Octaves parallel bass notes in L.H.

Measure 4: Beat 1 - octave bass: note. Beat 2 - chord. Beat 3 single bass notes parallel to melody notes.

Measures 5 & 6: L.R. octaves parallel to tenor (upper bass clef) notes.

Measure 7: Beat 1 - octave bass note. Beat 2 - chord. Beat 3 - chord.

And so on through the song. For example, on the third beat of measure 10 plus all of measure 11, you can parallel the tenor notes, etc.

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Again, I wish to say that it has been a pleasure working with you. The important thing now will be that this course not be the completion of your studies, but the beginning. Learn from other pianists; from arrangement books; from personal experimenting. Many will find it helpful to again cover the course on a regular study basis. But, in any case, I remain

Yours very...

truly,