

# Burl Faywood

LESSON #8

## Sacred Keyboard Artist

Dear Student:

This lesson takes us a step further in the creating of our own style. As stated before, we must come to the point of taking a Gospel song as it is written, and creating our own improvisation. This is what we begin doing in this lesson.

We have spent considerable time gaining a basic foundation of what improvising is all about. But, if what we have been studying is not reasonably clear, at least in principle, it will be necessary to take time to review until we grasp what we are doing before going into this lesson. In all frankness, little will be gained from this point on, if we do not have a fairly clear idea of what we have been doing. OK?

So, here we go.

### CREATING OUR OWN ARRANGEMENT

If you have ever taken flying lessons, you know that the instructor flies with you as you learn for some period of time. Then comes the day that you solo for the first time. You go up without him. That is where we are in these lessons.

But, first we want to go over a few basics. DO NOT PLAY THE SPECIAL WRITTEN ARRANGEMENT AT THIS TIME. We will come to that after we have created and played our own arrangement for some time. For now, do not even look at it. There is a reason. OK?

Mary B. C. Slade **Who at My Door Is Standing?** Asa B. Everett

1. Who at my door is stand - ing, Pa - tient-ly draw - ing near,  
2. Lone - ly with - out He's stay - ing: Lone - ly with - in am I;  
3. All through the dark hours drea - ry, Knock - ing a - gain is He;  
4. Door of my heart, I has - ten! Thee will I o - pen wide.

En - trance with - in de - mand - ing? Whose is the voice I hear?  
While I am still de - lay - ing, Will He not pass me by?  
Je - sus, art Thou not wea - ry, Wait - ing so long for me?  
Tho' He re - buke and chas - ten, He shall with me a - bide.

Sweet - ly the tones are fall - ing: "O - pen the door for me!

If thou wilt heed My call - ing, I will a bide with thee."

### OUR STUDY SONG

This song is in the key of F. We know this because there is one flat in the key signature.

Since this song is in the key of F, the melody of the song will be taken from the notes of the F scale. (F, G, A, Bb, C, D, E and F).

Since this song is in the key of F, our main or Tonic chord will be F chord, And, our other two main chords will be taken from the fourth and fifth notes of the F scale, thus giving us the following:

Tonic chord = F (F, A, C)

Dominant chord = C (C, E, G) or C7 (C, E, G, Bb)

Sub-dominant chord = (Bb, D, F)

## DETERMINING THE CHORD LINE

This song contains only the three basic chords, so we know that our chord line in its simple basic form will consist of F chords, Bb chords and C (or C7) chords. That will make it easier than just starting out of the blue, so to speak.

We will look at the song, measure by measure, in determining our chord line. As we come to an understanding of each measure, we will be tempted to write in the chord line. DON'T!! Why? Because the first (or 999<sup>th</sup>) time a song is set before us to play in Gospel style, we will not have a chord line to follow (with the exception of sheet music, etc.) And, if we are still following chord lines rather than the music, we are lost again. So, don't write in the chord line.

### Measure 1).

Most songs begin with the Tonic chord. A rare exception would be Bill Gaither's *He Touched Me* which begins on a dominant chord. But such examples are extremely few.

So, we know we will likely begin with our Tonic chord which, of course, is our F chord.

The second point to look for will usually be the bass (bottom) notes of the bass clef. Oftentimes, the root note of the chord we should play will be rather predominant in the basic score. In our first measure, the bass note is F throughout the entire measure. Much of the time, a song arrangement will not be this specific with regard to the bass notes, but the bass line will usually help us to a great degree.

The third point, which will be final, is the chord structure of the entire harmony of the passage. In this measure, every note (with the exceptions of a "passing tone" G in the treble clef and a similar Bb note in the left hand on beat 4) is an F, A or C. Take a good look at the measure. Since F chord is comprised of F, A and C, the measure is based upon F chord. That wasn't so hard, was it?

### Measure 2).

Let us look at our bass line again. The notes are Bb. The harmony of the measure consists of Bb, D and F notes. These notes comprise Bb chord, our Sub-dominant. So, measure two is based on Bb chord.

### Measure 3).

Since a Sub-dominant chord will usually be followed by a Tonic chord (although by no means always) this will give us a first clue for which to look.

Again, look at the bass line. We have F notes as our bass throughout the measure. Now, look at the harmony. The entire measure consists of F, A, and C notes. So obviously the third measure is based on F chord.

### Measure 4).

Our bass note is C. Our harmony is C, E, and G. The fourth measure is based on our Dominant chord which is C.

### Measure 5).

This measure is identical to Measure #1. So, of course the chord pattern would be the same, or F chord.

### Measure 6).

Similarly, this measure is identical to measure #2. Bb chord.

# Who At My Door Is Standing?

The image displays a handwritten musical score for the piece "Who At My Door Is Standing?". The score is written in 4/4 time and is in the key of B-flat major (one flat). It consists of two systems of piano accompaniment, each with a treble and bass staff. The first system (measures 1-4) features a melody in the treble staff with eighth and quarter notes, and a bass line with chords and eighth notes. The second system (measures 5-8) continues the melody with some sixteenth-note passages and includes dynamic markings like accents and slurs. The third system (measures 9-12) shows a more active treble staff with chords and moving lines, while the bass line remains chordal. The fourth system (measures 13-16) features a melody with eighth-note runs and slurs. The fifth system (measures 17-20) concludes the piece with a final cadence in the treble staff and sustained chords in the bass. The notation includes various musical symbols such as clefs, time signatures, key signatures, notes, rests, slurs, and dynamic markings.

# I Gave My Life For Thee

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The music features a series of chords in the treble and a melodic line in the bass.

The second system of musical notation continues the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The music features a series of chords in the treble and a melodic line in the bass.

The third system of musical notation continues the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The music features a series of chords in the treble and a melodic line in the bass.

The fourth system of musical notation continues the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The music features a series of chords in the treble and a melodic line in the bass.

The fifth system of musical notation concludes the piece. It features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 6/8. The key signature has one sharp (F#). The music features a series of chords in the treble and a melodic line in the bass. The system ends with a double bar line and a fermata over the final note. The word *rit.* is written above the bass staff in the second measure of this system.

Measure 7).

This measure will pose a little more difficulty. Notice that our bass line through the measure is based on C note. At first glance, we might assume then that the chord is C chord.

But, if we look at our harmony, we notice that the notes of the first chord are 2 C's, an A and an F. In other words, the harmony of the chord gives us the notes of the F chord, rather than the C chord. Let us look at the second chord in the measure. It likewise consists of the notes which comprise F chord. And likewise the third chord.

But, then notice. The notes comprising the last two chords in the measure are different. The chord on beat three consists of C, E, and G notes. This is obviously C chord. The notes of the last chord are C, Bb, C and E. This is C7 chord. Of course this raises the question of the absence of the G note which is supposed to be a part of the C7 chord. The answer is that since we are dealing with four-part harmony in the basic score, and since the songwriter wanted to obtain the 7th effect with the chord, he merely raised the G note to Bb, thus dropping the G. Of course, the chord on beat three included the G note, so the general effect had already been created.

So, the chord line for measure 7 is this - the first two beats of the measure are F chord with a C bass note. This is written F/C in the chord line. (Remember this type of designation from previous arrangements?) And the last two beats of the measure are C or C7 chords. Again, remember that we can usually interchange straight major and 7th form chords on a Dominant chord usage.

Measure 8).

Dominant chords will usually revert back to Tonic. By any method one might analyze this measure, it is our Tonic F chord.

Measure 9).

Bb, obviously. Wouldn't it be nice if all passages were this simple to figure out!

Measure 10).

Very simply F chord.

Measure 11).

Notice the Bb chord structure of the dotted eighth chord at the beginning of beat two. Such a brief chord change in a measure obviously based on F chord will not change the fact that we will play F chord throughout the measure. These are "passing tones."

Measure 12).

C chord.

Measures 13-16).

Identical with the entire second line of the song. (Measures 5-8)

## ARRANGING THE SONG.

Now that we have the chord line, we will proceed to creating our own arrangement from this chord line. Let us review the following principles.

1. **Left hand rhythm.** Since this song is in 4/4 time, we will operate on a basic pattern of bass note (or octave or 10th chord), chord, bass note (or 5th note), and chord. If you are not sure of the pattern, go back to previous lessons with songs played in the key of F (1 flat) and review the patterns we used.
2. **Right hand harmonizing.** Since we know the chord line for each measure, we know that we can add additional harmony below the melody note by adding extra notes taken from the basic chord upon which the passage is based. You may wish to play the right hand in octaves by playing an octave higher and filling in the chords. You will probably not wish to fill in every octave, but the choice is yours. You may play part of the time in the octave level of the written score, and part of the time in a higher octave; part of the time in full octave chords and part of the time in two or three note harmony, etc., etc. This is where you have to make the decisions.
3. **Fills and runs,** etc. Where the melody is held for more than a beat, you will probably wish to fill in the various beats and time intervals with various embellishments. Also, for a better sound, you will likely wish to fill out the “rests” in the score with fill chords, etc.

BUT, WORK OUT YOUR OWN ARRANGEMENT, EVEN IF IT IS EXTREMELY SIMPLE. YOU HAVE TO START SOMEWHERE. NOW IS THE TIME: Do not work with the special written arrangement until you have developed your own arrangement, and played it for several days. If you find yourself playing a passage one way one time and another way another time, that is fine so long as it is musically correct. But, just get started.

<p>Frances Ridley Havergal      <b>I Gave My Life for Thee</b>      Philip Paul Bliss</p> <p>1. I gave My life for thee, My pre - cious blood I shed,          2. My Fa - ther's house of light, My glo - ry - cir - cled throne,          3. I suf - fered much for thee, More than thy tongue can tell,          4. And I have brought to thee, Down from My home a - bove,</p> <p>That thou mightst ran - somed be, And quick - ened from the dead;          I left for earth - ly night, For wan - d'rings sad and lone;          Of bit - t'rest ag - o - ny, To res - cue thee from hell;          Sal - va - tion full and free, My par - don and my love;</p> <p><i>f</i> I gave, I gave My life for thee, What hast thou giv'n for Me?          I left, I left it all for thee, Hst thou left aught for Me?          I've borne, I've borne it all for thee, What hast thou borne for Me?          I bring, I bring rich gifts to thee, What hast thou brought to Me?</p>	<p><b>I GAVE MY LIFE FOR THEE</b></p> <p>To the left we have an additional practice song. We have especially included it because of its 6/8 time.</p> <p>Notice the rhythm patterns we have developed in the left hand, in the special arrangement. As a solo, you will probably wish to play it a little on the slower side, to achieve the most expressive results.</p> <p>Remember that in 6/8 time, an eighth note will receive one count and a quarter note two counts.</p> <p>The last line repeats itself. Also notice that the first two measures are identical to the fifth and sixth. We mention this to again point out that the repetition of themes in a song will help us much by the simple fact that a passage improvisation can be repeated where the basic score repeats.</p>
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