

# Burl Faywood

## Gospel Keyboard Studies


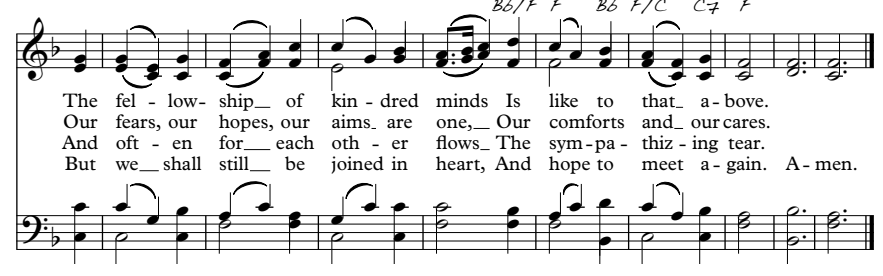
Dear Student:

Again in this lesson we will deal with determining the chord line of a song, in addition to touching on some other areas of advancing our playing. This being our ninth lesson, it means that we have been working on improvising for over four months. If we have really applied ourselves in continued study, we should be seeing some changes in our general playing of hymns and Gospel songs.

As we continue to develop in an expanded form of playing, we will soon learn that there is no ultimate limit to where we may go, but that in every arrangement book we may obtain, or every proficient pianist with whom we may have contact, there will be ideas and ways of doing things which will continually open new doors to us. This is one of the things that makes improvising exciting. We can always learn more and go further.

### ADDITIONAL PRACTICE IN DETERMINING THE CHORD LINE

In our last lesson, we began working on ways to recognize the chord structure on which our playing is to be based in a song which does not contain a written chord line. I am aware that this is one of those areas where many students begin to fall by the wayside, not because the task is incomprehensible or impossible, but because it does require a considerable amount of work and application at the first. It becomes easier as we continue, so let's hang in there.

<p style="text-align: center;"><b>Blest Be the Tie That Binds</b></p> <p>John Fawcett, 1782 <span style="float: right;">H. G. Nageli, 1968-1836</span></p>  <p>1. Blest be the tie that binds Our hearts in Chris-tian love;          2. Be fore our Fa-ther's throne We pour our ar-dent pray'rs;          3. We share our mu-tual woes, Our mu-tual bur-dens bear;          4. When we a-sun-der part, It gives us in-ward pain;</p>  <p>The fel-low-ship of kin-dred minds Is like to that a-bove.          Our fears, our hopes, our aims are one, Our comforts and our cares.          And oft-en for each oth-er flows The sym-pa-thiz-ing tear.          But we shall still be joined in heart, And hope to meet a-gain. A-men.</p>	<p style="text-align: center;"><b>BLEST BE THE TIE</b></p> <p>Key: F          Time: 3/4          Basic chords: F, Bb, C</p> <p>Again in this song, as in our study of the last previous lesson, we can determine most of our chord line from our bass notes.</p> <p>Obviously, we cannot make this the sole basis of determination even in a simple song such as this, to say nothing of a more complex song. But, in many cases it is a starting point.</p>
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Note that we have written in the chord line for the last part of the second line of our arrangement to the left. Why can we not just follow our bass notes through this part of the score? Obviously because the harmony structure of the written chords does not fit. As we said before, the final determining factor is the structure of the chords. But again, we can often get a line on that structure by first looking at the bass notes.

BEFORE PLAYING THIS WRITTEN ARRANGEMENT WHICH FOLLOWS, it will be important to play through the song several times, playing a steady 1, 2, 3 rhythm based on a pattern of bass note (or octave, 10<sup>th</sup> etc.) on beat one; chord on beat two; chord on beat three. This will establish the sense of rhythm in the song, and will probably represent the basic pattern in which you will wish to play the song.

Of course, we will have to determine our chords, and extra harmony. Work at it until you can. You will gain nothing if this area of our studies is bypassed or neglected, as it is fundamental to the whole concept of improvising.

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### CREATING OUR OWN ARRANGEMENT

Notice the written examples given in the following arrangement, particularly with regard to the various rhythm patterns of the left hand. What this is meant to demonstrate is that we can alternate many different approaches so long as they carry the basic theme of a steady flow of rhythm. For example, we might play just a basic bass note, chord, chord, 1, 2, 3 beat. Or, we might substitute eighth notes on the first two beats followed by a quarter note, or one of the other alternate patterns. TRY DIFFERENT PATTERNS IN DIFFERENT MEASURES. In other words, create a style of your own.

## *Blessed Be the Tie*

The musical score for "Blessed Be the Tie" is presented in three systems, each with a grand staff (treble and bass clefs) in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. The right hand primarily plays chords and short melodic phrases, while the left hand demonstrates various rhythmic patterns. The first system shows a steady eighth-note bass line in the left hand. The second system introduces a pattern of eighth notes followed by a quarter note. The third system features a more complex left-hand pattern with a "rit." (ritardando) marking in the fourth measure, leading to a final cadence.

# Come Thou Almighty King

First system of musical notation. The piece is in G major (one sharp) and 3/4 time. The first measure is marked with a forte *f* dynamic. The right hand plays chords, and the left hand plays a simple bass line.

Second system of musical notation. The right hand has some melodic movement in the first two measures. The piece concludes with a piano *p* dynamic marking in the final measure.

Third system of musical notation. The first measure is marked with a forte *f* dynamic. The right hand features melodic lines with accents (*v*) in the second and fourth measures.

Fourth system of musical notation. The piece concludes with a *rit.* (ritardando) marking in the second measure and a *pp* (pianissimo) dynamic marking in the final measure.

O God, Our Help in Ages Past, Arr. #1

The first system of the musical score for 'O God, Our Help in Ages Past, Arr. #1' is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord (C4, E4, G4) and continues with a series of chords and some eighth notes. The bass staff begins with a whole note chord (C3, E3, G3) and continues with a series of chords and some eighth notes. The piece concludes with a double bar line and a repeat sign.

The second system of the musical score for 'O God, Our Help in Ages Past, Arr. #1' continues from the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord (C4, E4, G4) and continues with a series of chords and some eighth notes. The bass staff begins with a whole note chord (C3, E3, G3) and continues with a series of chords and some eighth notes. The piece concludes with a double bar line and a repeat sign.

O God, Our Help in Ages Past, Arr. #2

The first system of the musical score for 'O God, Our Help in Ages Past, Arr. #2' is written in 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord (C4, E4, G4) and continues with a series of chords and some eighth notes. The bass staff begins with a whole note chord (C3, E3, G3) and continues with a series of chords and some eighth notes. The piece concludes with a double bar line and a repeat sign.

The second system of the musical score for 'O God, Our Help in Ages Past, Arr. #2' is marked with a '5' at the beginning. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord (C4, E4, G4) and continues with a series of chords and some eighth notes. The bass staff begins with a whole note chord (C3, E3, G3) and continues with a series of chords and some eighth notes. The piece concludes with a double bar line and a repeat sign.

The third system of the musical score for 'O God, Our Help in Ages Past, Arr. #2' is marked with an '8' at the beginning. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole note chord (C4, E4, G4) and continues with a series of chords and some eighth notes. The bass staff begins with a whole note chord (C3, E3, G3) and continues with a series of chords and some eighth notes. The piece concludes with a double bar line and a repeat sign.

Come, Thou Almighty King		COME, THOU ALMIGHTY KING
C. Wesley, 1757	F. di Giardini, 1769	
		Key: G Time: 3/4 Main Chords: G, C, D
<p>1. Come, thou Al - might - y King, Help us thy name — to sing,</p> <p>2. Come, thou In - car - nate Word, Gird on thy might - y sword,</p> <p>3. Come, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear,</p> <p>4. To the great One — in Three The high - est prais - ses be,</p>		<p>We have worked primarily thus far with what may correctly be called “Gospel” songs.</p>
<p>Help us to praise: Fa - ther! all - glo - ri - ous, O'er all vic - to - ri - ous,</p> <p>Our prayer at - tend! Come, and thy peo - ple bless, And give thy word suc - cess:</p> <p>In this glad hour! Thou, who al - might - y art, Now rule in ev - 'ry heart,</p> <p>Hence ev - er - more; His sov - 'reign maj - es - ty May we in glo - ry see,</p>		<p>This song may properly be called a “hymn”, and correspondingly carries a more reverent type of musical theme.</p>
<p>Come, and reign o - ver us, An - cient of Days!</p> <p>Spir - it of ho - li - ness, On us de - scend!</p> <p>And ne'er from us de - part, Spir - it of pow'r! And to e - ter - ni - ty Love and a - dore. A - men.</p>		<p>We are not so much interested in a lot of flashy, dramatic embellishments, but rather a solid, rich, full sound befitting such a type of song.</p>

It will help us to achieve such a sound, by using solid, octave type chords, and a considerable amount of octaves in our left hand. This has the effect of keeping the harmony basically rather simple, yet full sounding.

This leads us to a special consideration of our left hand. Note the relation of the notes and octaves of our left hand in the special arrangement to the notes written in the basic score. Obviously, our choice of notes was considerably affected in many areas, by the notes written in the original score. We are not trying to play a bass note, chord, chord type of rhythm here as a basic pattern throughout the song. There are measures where we can, and may well choose to do so, but there are also measures where the rapid chord changes make it somewhat impractical.

To achieve the best sound in our special arrangement, we should play rather slowly, with considerable deliberateness, emphasis and volume. Continue to compare the arrangement with the basic score. To achieve a personal styling, what changes might we make in such an arrangement? What ideas of our own might we incorporate?

Notice the various “fills” we have also added to the arrangement where a note has been held for more than one beat.

A slight pause (//) will be helpful between the sixth and seventh measures.

If there is one word which sums up the sound we are striving to achieve in this arrangement, it would be “majestic”. Play with that thought, in mind. I think you will find that the playing of hymns in this style can be very fulfilling musically.

<p>I. Watts, 1719</p> <p style="text-align: center;"><b>O God, Our Help In Ages Past</b></p> <p style="text-align: right;">W. Croft, 1708</p>	<p>O God, Our Help In Ages Past</p> <p>Key: C Time: 4/4 Main Chords: C, F, G</p> <p>In the previous song, we spoke of following bass note patterns in octaves, or at least being influenced by them.</p> <p>This hymn will give us a very interesting example where we followed the bass notes completely through the song. To be sure, this is what we may term an extreme example arranged in an extreme manner, but it will vividly illustrate the principle.</p>
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Normally, of course, we will just follow such a bass pattern at certain points throughout a song where we have the more complex bass note patterns. So, do not ordinarily try to do this with a typical song.

Our second arrangement of this same song on the same lesson insert will give us a more modern sound. I believe you will also enjoy this arrangement.

**MINOR CHORDS**

As you will (hopefully) recall, we create a minor chord by flattening the third of a major chord. In this song, we have Am and also Dm and Em. There is a relationship between major chords and minor chords which we term “relative”. For example, the relative minor of C chord is Am. Am chord uses notes which are common to both the Am scale and the C major scale. Likewise Dm is the relative minor of F; Em is the relative minor of G. Since C, F, and G are the basic chords of a song in the key of C, we can easily see how these minor chords can be made to relate to a song such as this. (The relative minor will be the minor chord of our 6th note of the major scale. Thus the relative minor of C is Am, etc.)

**ADDING AN E9 RUN**

In the second line of the second arrangement you will notice the #1 designation. At this point, we can add the following (or similar) run:

See you next lesson!