

Church Pianist Workshop

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Introduction: _____

1. Use the _____ extremities

- A. Chords become more _____ in upper register
- B. Chords become more _____ in lower register
- C. Don't stay exclusively in one _____
- D. Don't play with a vast _____ between
RH and LH

2. Key _____ of exciting congregational playing

- A. Play with _____
 - 1. Slow songs need an _____ energy
 - 2. Fast songs need an _____ energy
 - 3. Never _____ the keys
 - 4. Play with _____
 - a) Play with _____
 - b) _____ the keys
(as you would _____ bread)



- B. Play with _____
- C. Follow the _____
- D. Know the difference between _____ and _____, and _____

3. Tools _____ in exciting congregational playing

- A. Use _____ - _____ between _____ notes

Left Hand:

- 1. Double the _____
- 2. Use _____/_____ (but break away _____; do not use for hymns)
- 3. Use _____
- 4. Use _____
- 5. Spell down _____ in octaves or with one note
- 6. Walk down bass by _____
- 7. Double RH octave _____ - _____ melody notes with one note, duplicating melody 1 octave below

Right Hand:

- 1. Place the _____ along with soprano/alto notes
- 2. Soprano/alto _____ in _____ register
- 3. Full _____ - _____ chords in upper register
- 4. Use _____

Both Hands:

- 1. Use doubled _____ octaves (only if another keyboard is playing 4 parts)
- 2. Use _____ - _____ chords (always set up with a _____ - _____ octave)
- 3. Use _____ - _____ on long-held notes (follow the dictionary of fill-ins) (analyze the already-improvised hymns)
- 4. Don't stay in one _____ too long
- 5. Incorporate _____ motion
- 6. Follow octave _____ with LH _____

B. Incorporate different _____

- 1. Hold out _____ notes while playing
 - a. Syncopated alto, tenor, bass _____
 - b. Eighth-note alto, tenor, bass _____
 - c. _____ - eighth/sixteenth rhythm
- 2. Arpeggiated _____ pattern in RH or LH

Conclusion: _____

