



Shelly Hamilton | Wednesday, June 15, 2016

## **Message Title:** Exciting Congregational Playing

### **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 & LH.

### **2. Key \_\_\_\_\_ of exciting congregational playing**

- A. Play with \_\_\_\_\_  
SLOW SONGS NEED AN \_\_\_\_\_ ENERGY.  
FAST SONGS NEED AN \_\_\_\_\_ ENERGY.
- B. Never \_\_\_\_\_ the keys
- C. Play with \_\_\_\_\_
- D. Incorporate \_\_\_\_\_
- E. \_\_\_\_\_ the keys
- F. Play with \_\_\_\_\_

G. Follow the \_\_\_\_\_

H. Know the difference between \_\_\_\_\_ &  
\_\_\_\_\_, and \_\_\_\_\_.

### 3. Tools \_\_\_\_\_ in exciting congregational playing

A. Use \_\_\_\_\_ - \_\_\_\_\_ between \_\_\_\_\_ notes.

**LH:**

Double the \_\_\_\_\_

Use \_\_\_\_\_ / \_\_\_\_\_ (break away \_\_\_\_\_; do not use for hymns).

Use \_\_\_\_\_.

Use \_\_\_\_\_.

Spell down \_\_\_\_\_ in octaves or with one note.

Walk down bass by \_\_\_\_\_.

Double RH octave \_\_\_\_\_ - \_\_\_\_\_ melody notes with one note in LH, one octave below RH octaves.

**RH:**

Place the \_\_\_\_\_ along with soprano/alto notes with RH thumb.

Soprano/alto \_\_\_\_\_ in \_\_\_\_\_ register.

Full \_\_\_\_\_ - \_\_\_\_\_ chords in upper register

Use \_\_\_\_\_.

**BOTH:**

Use doubled \_\_\_\_\_ octaves (only if another keyboard is playing four parts).

Use \_\_\_\_\_ - \_\_\_\_\_ chords (always set up with a \_\_\_\_\_ - \_\_\_\_\_ octave).

Use \_\_\_\_\_ - \_\_\_\_\_ on long-held notes.

Follow the dictionary of fill-ins.

Analyze the already-improvised hymns.





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