



**ALIVE  
IN CHRIST**  
SPIRITUAL LEADERSHIP CONFERENCE

**Title:** The Art of Piano Accompanying

**Speaker:** Shelly Hamilton

**Introduction:** \_\_\_\_\_  
\_\_\_\_\_

### 1. Purpose

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

A. To enhance the \_\_\_\_\_ by:

- Supporting, but not getting in the way
- Being a follower

B. To enhance the \_\_\_\_\_ by:

- Word painting the lyrics with style
- Word painting the lyrics with chord & rhythmic patterns
- Word painting the lyrics with phrasing & musicianship

### 2. Process

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



- A. Follow the chords indicated by the song's 4-part-writing
- B. Figure out the chords by using your ear
- C. Plan a mood setting \_\_\_\_\_
- D. Plan an \_\_\_\_\_ of the accompaniment
- E. Choose appropriate accompanying \_\_\_\_\_
- F. Determine if a \_\_\_\_\_ would be beneficial & plan your modulation

### 3. Particulars

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- A. Let the singer take pick-up notes by himself
- B. Seldom play the \_\_\_\_\_
- C. Set a comfortable \_\_\_\_\_ for the singer, appropriate to the song
- D. When the singer has a lot of motion, stay simple—when the singer is stationary, provide motion

### 4. Patterns

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- A. Blocked chords
- B. Arpeggiated and rolled chords
- C. Broken chord pattern in the RH
- D. Broken chord pattern between the LH & RH
- E. Chord progressions in stepwise motion
- F. Chord progressions in repeated patterns (I, IV, I, IV)
- G. Pedal tone octaves – LH & RH
- H. Scales
- I. Arpeggios

**Conclusion:** \_\_\_\_\_

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