YOU CAN TEACH YOURSELF®

GOSPEL PIANO

By Gail Smith

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*This book is available as a book only or as a book/compact disc configuration.

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If you have purchased the book only, a recording (97099CD) of the music in this book is now available. The publisher strongly recommends the use of this resource along with the text to insure accuracy of interpretation and ease in learning.

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SONG TITLES

Abide With Me 112
Alleluia 26
Alleluia, Sing To Jesus 22
Amazing Grace 46
Amazing Grace 85
America The Beautiful 80
Angels We Have Heard On High 108
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When I Survey The Wondrous Cross 23
When I Survey The Wondrous Cross 34
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When The Saints Go Marching In 32

WARNING: MUSICAL DANGER IF YOU DON'T READ THIS

Pretending that the person using this book has no previous musical knowledge absolutely scares me! I wish I could personally teach everyone to play Gospel Piano step by step, but since that is not humanly possible, I'm hoping that you will be able to learn to play by going through each page of this book very carefully, all by yourself.

Here are some important things to keep in mind:

The way to begin a musical education is to listen to music around you. Robert Schumann begins his list of 64 rules for young musicians by saying, "The cultivation of the ear is of the greatest importance.

Music employs certain symbols, such as lines, spaces, time signatures, key signatures, clefs, notes, rests, bars, accent marks and tempo markings. There is a whole musical vocabulary out there for you to learn, but just think, it is the Universal language.

The foundation to all skills is developing correct habits. There is no such thing as practice making perfect unless we practice playing perfect. Habit is a powerful force; each time we repeat a note correctly it will become a chain of correct notes. Avoid mistakes by going slowly the first time. The first time largely determines all subsequent times. As a sheet of paper will bend a second and a third time where it was first creased, so try to play the correct note with the correct finger from the beginning. Make it a habit to play slow and play right. Success is assured if you concentrate, practice and have the desire to learn.

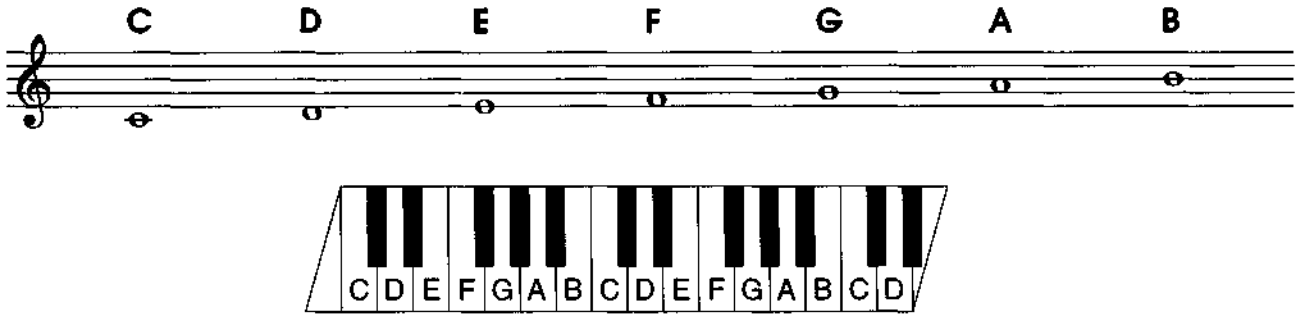
Devote a little time every day to practicing the piano. Your fingers will need to adjust to exercise. As your finger muscles get stronger you will be able to play the piano longer. Success comes with time and labor. If you go on patiently, each day you will see progress. "Great men take short steps carefully, no matter how rapidly they are to go," wrote Robert Schumann.

Your desire to play the piano will transform that possibility into reality! Yes, where there's a will there's a way.

GAIL SMITH

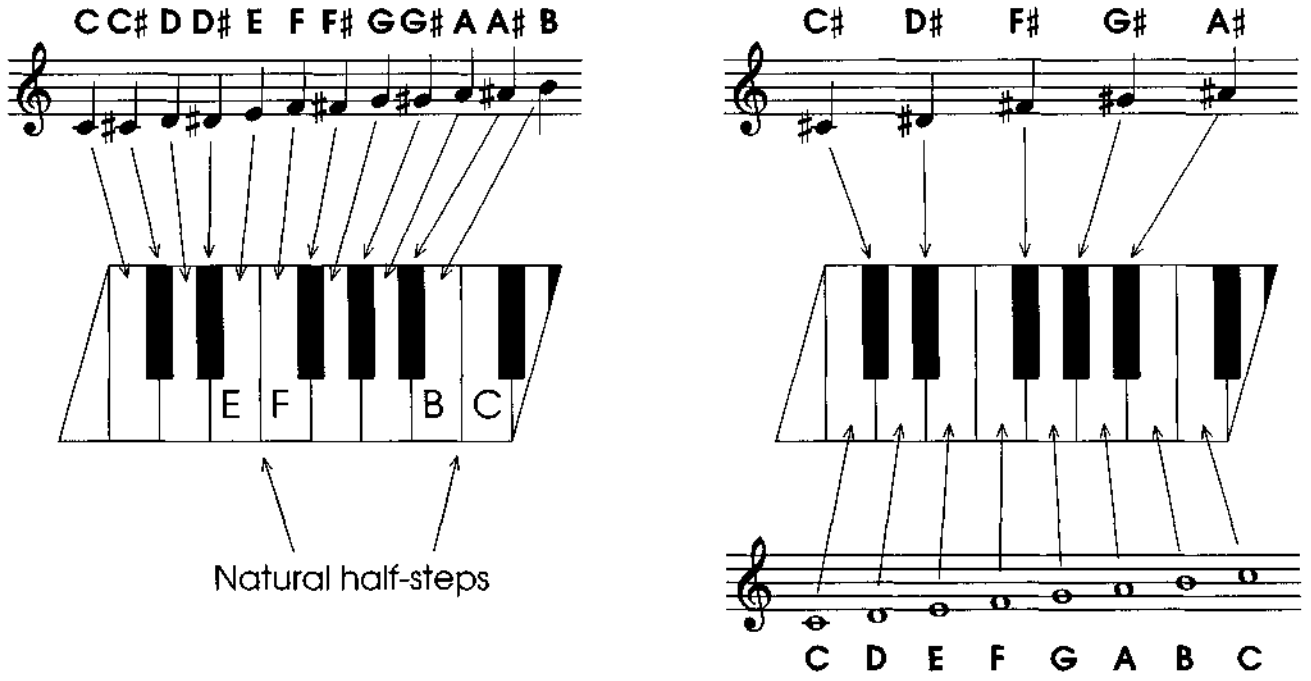
Chapter 1
Getting Started

There are seven days in a week. There are seven musical notes. Here they are:



The musical letters repeat over and over as you go up the keyboard. We will learn them one at a time.

Introducing the Twelve Half-Steps



Just as there are twelve months in each year, there are twelve half-steps on the piano in one octave. They repeat over and over again.

Find the groups of two black keys. Next play the groups of three black keys. Then go from the lowest note on your piano and play each key, white and black, till you reach the top. How many keys were there?

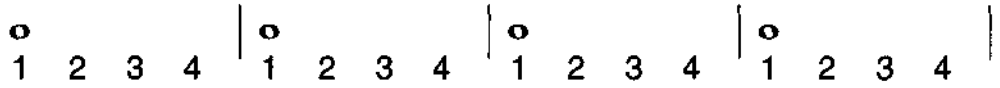
Introducing Note I.D.'s

Credit Card

Time Line

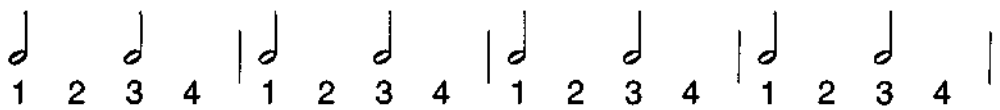
A WHOLE NOTE

Value: 4 counts



A HALF NOTE

Value: 2 counts

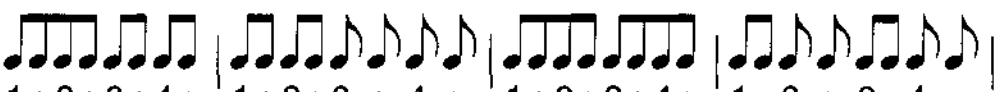


A QUARTER NOTE

Value: 1 count

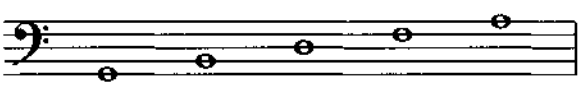
AN EIGHTH NOTE

Value: 1/2 count

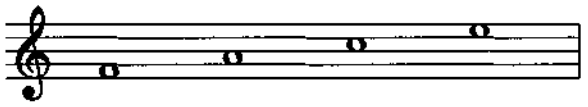


Introducing the Lines and Spaces

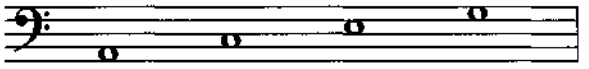
Notes may be placed on lines, like these:



Notes may be placed on spaces, like these:



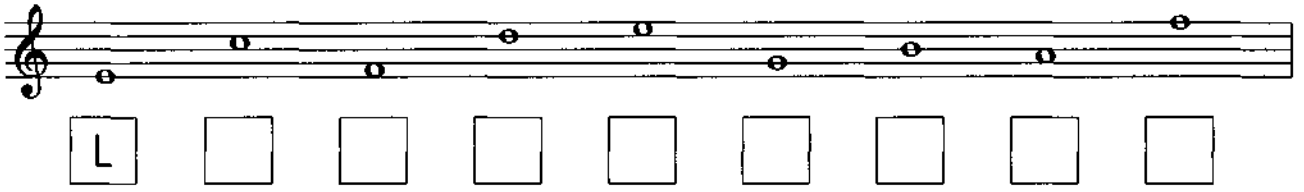
The Treble Clef
Right Hand
Higher Notes



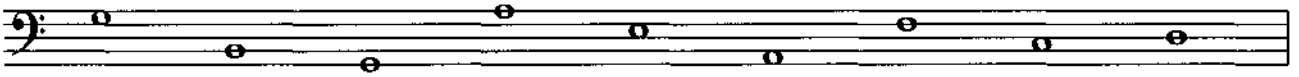
The Bass Clef
Left Hand
Lower Notes

See the difference?

Here's a little quiz. Look at each note and tell if it is on a space or on a line. Write "S" for Space or "L" for Line in the box under the note.



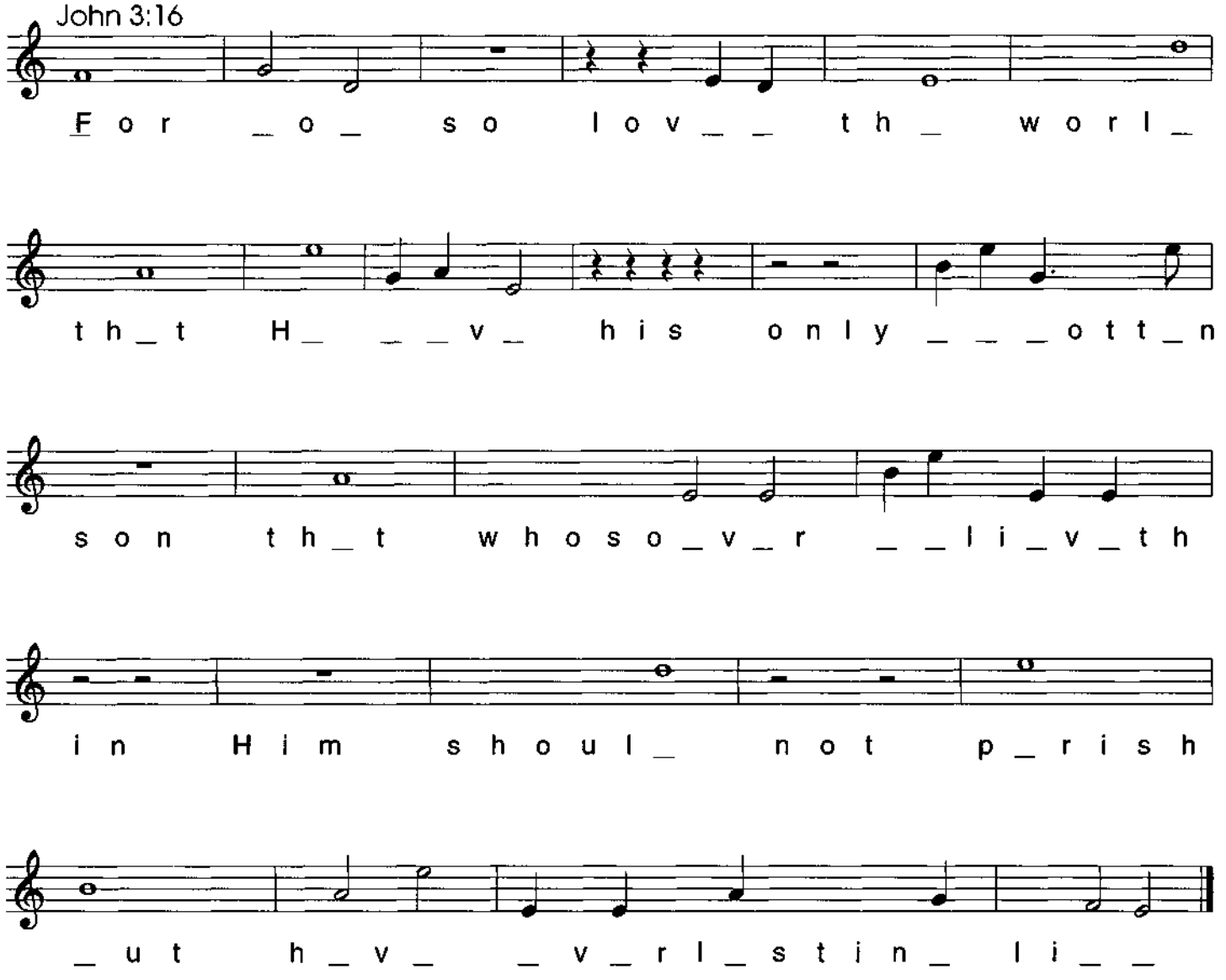
L								

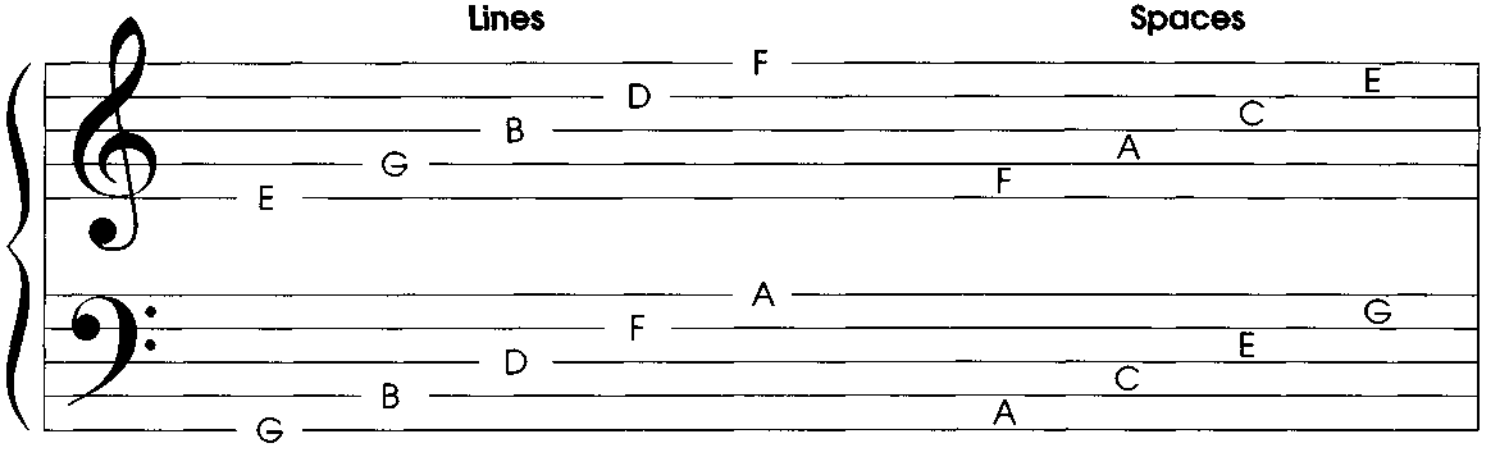


The Gospel In a Noteshell

Fill in the missing letters by naming the notes. Identify the line or space. Look at the chart on the bottom of the page for help.

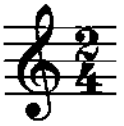
John 3:16





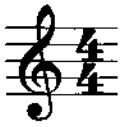
Introducing Time Signatures

Each measure of music has a specified number of **beats** or **counts**. The numbers at the beginning of a piece of study will indicate **how many beats** in a measure, and **what kind of a note** gets a beat.

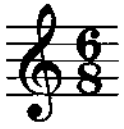


$\frac{2}{4}$ Top number = 2 beats in each measure.
Bottom number = A quarter note (♩) gets one beat.

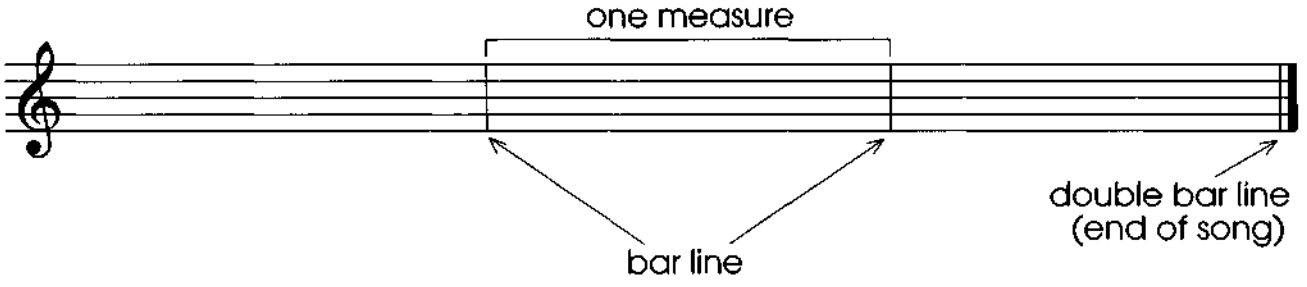
$\frac{3}{4}$ Top number = 3 beats in each measure.
Bottom number = A quarter note (♩) gets one beat.



$\frac{4}{4}$ Top number = 4 beats in each measure.
Bottom number = A quarter note (♩) gets one beat.

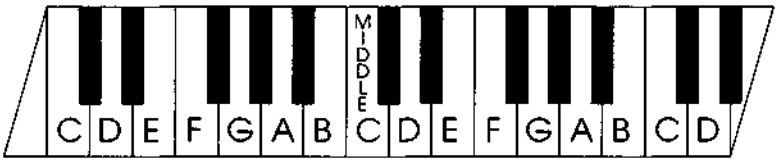


$\frac{6}{8}$ Top number = 6 beats in each measure.
Bottom number = An eighth note (♪) gets one beat.



From one bar line to another is a full measure. At the beginning of each song, the Time Signature will appear. Watch for it!

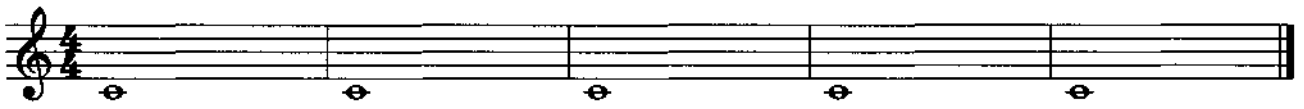
Introducing the Note C



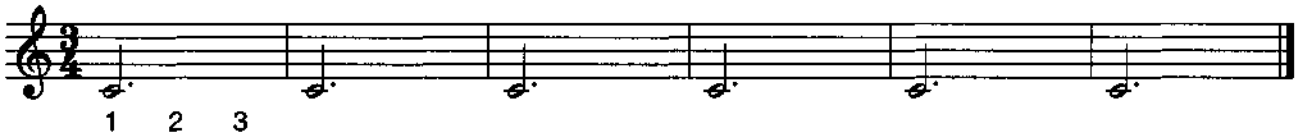
The note at the very top of the piano with 88 keys is a C. Middle C is the fourth C going up from the left side of the piano.

Find and play all the C's.

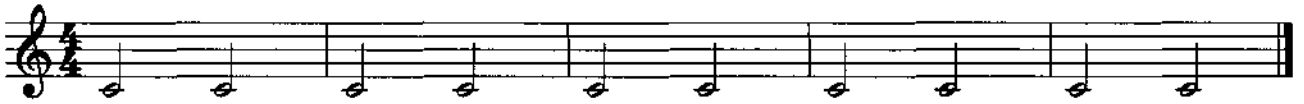
This is Middle C as a whole note:



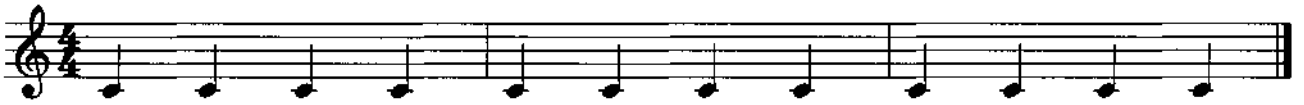
This is Middle C as a dotted half note:



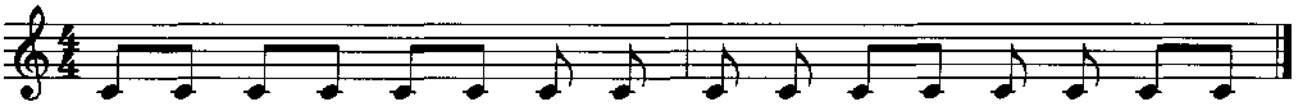
This is Middle C as a half note:



This is Middle C as a quarter note:

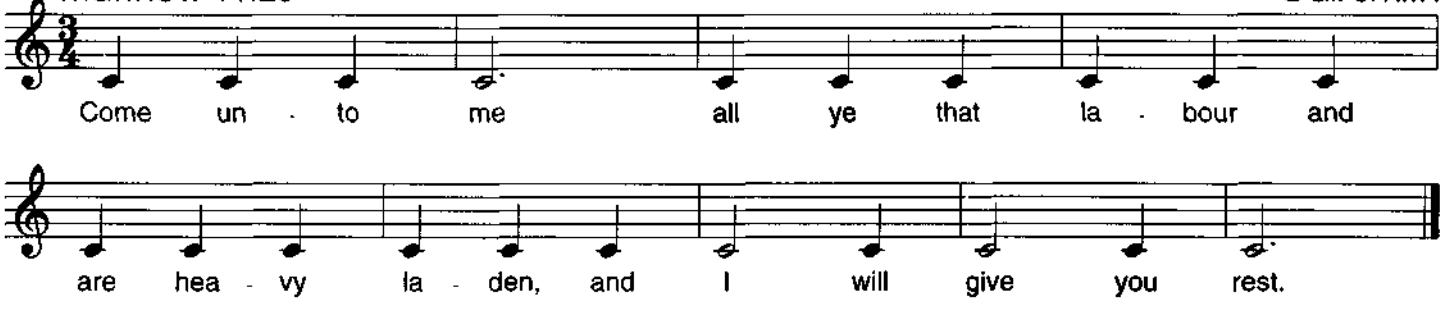


This is Middle C as a running eighth note:

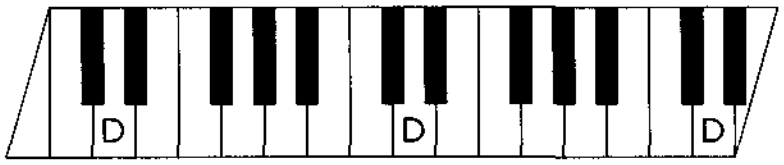


C Song

Matthew 11:28 — Gail Smith



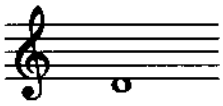
Introducing the Note D

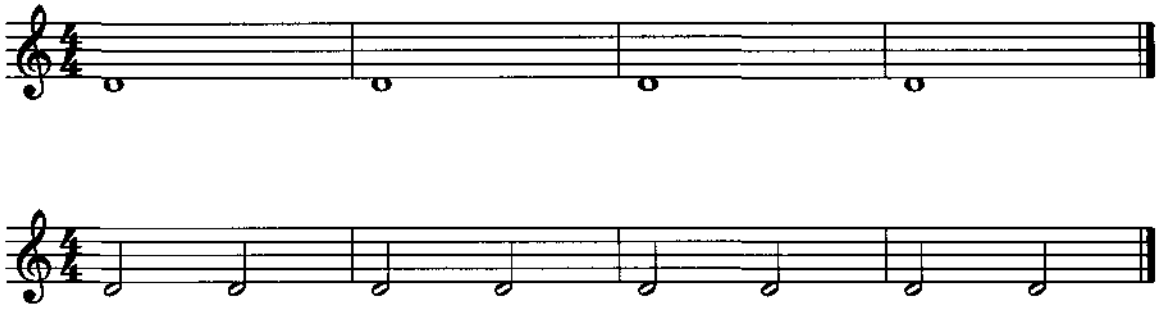


Between the two black keys on the piano you'll find the note D.

Find and play all seven D's on the piano.

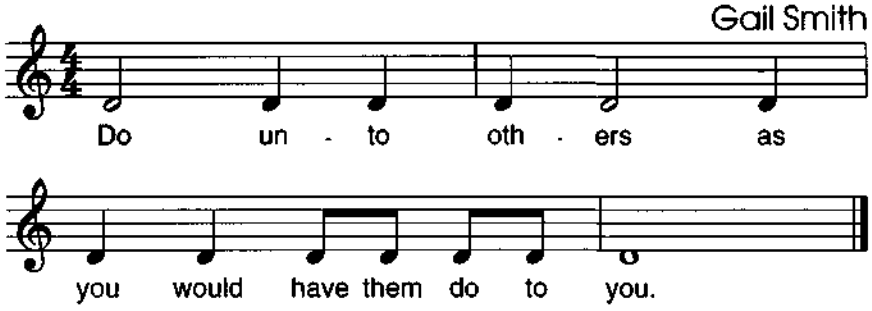
D is about to drop off the staff.





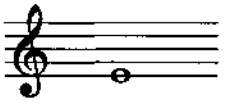
D Song

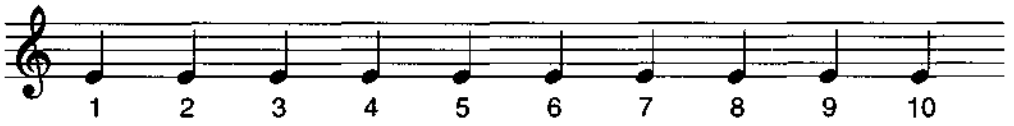
Gail Smith



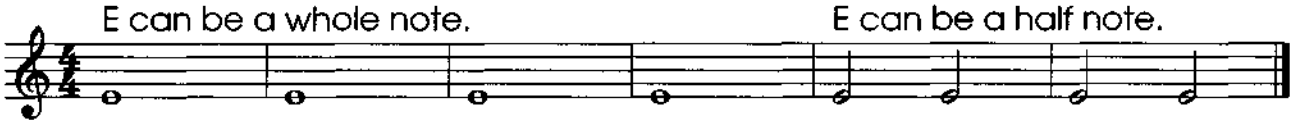
Introducing the Note E

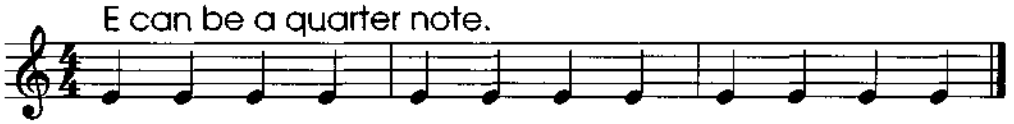
The note on the first line in the treble clef is E.



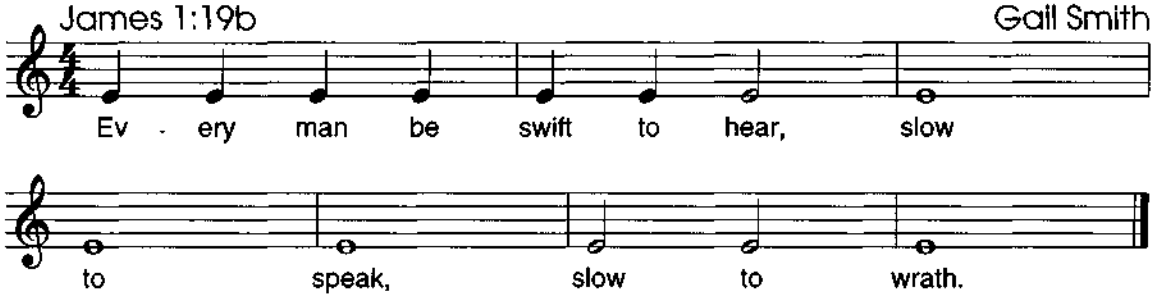


Play all ten E's

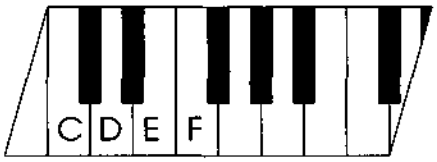




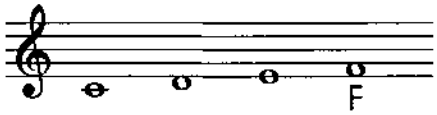
E Song



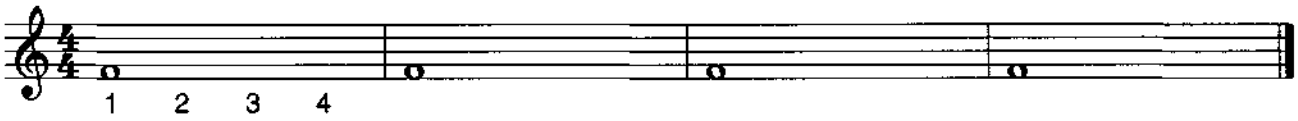
Introducing the Note F

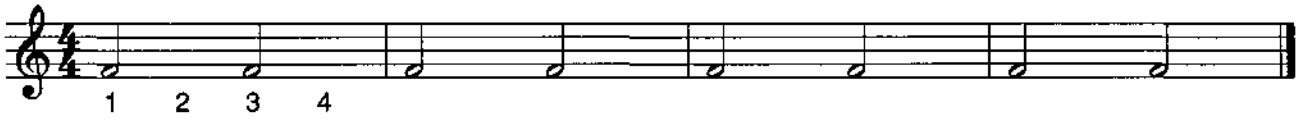


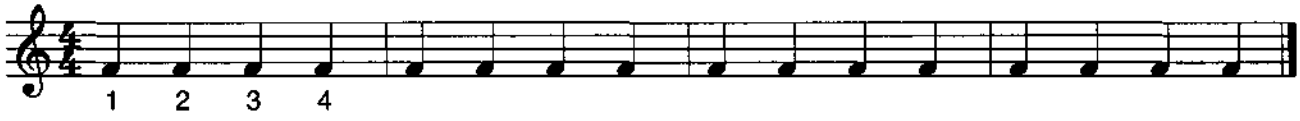
F is the first note in a space.



Count and play:

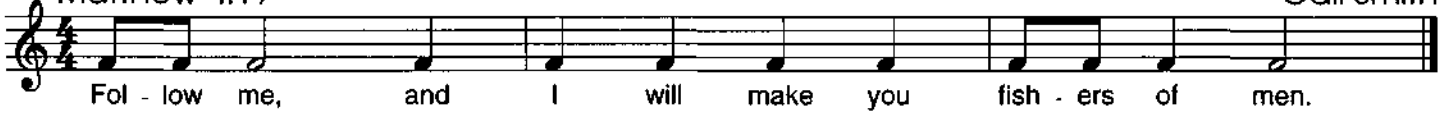






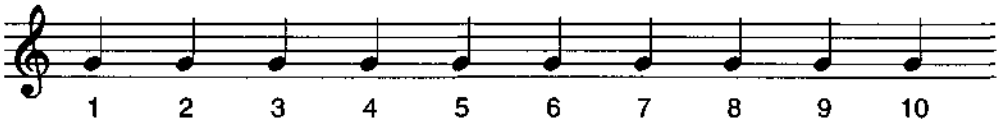
F Song

Matthew 4:19 — Gail Smith

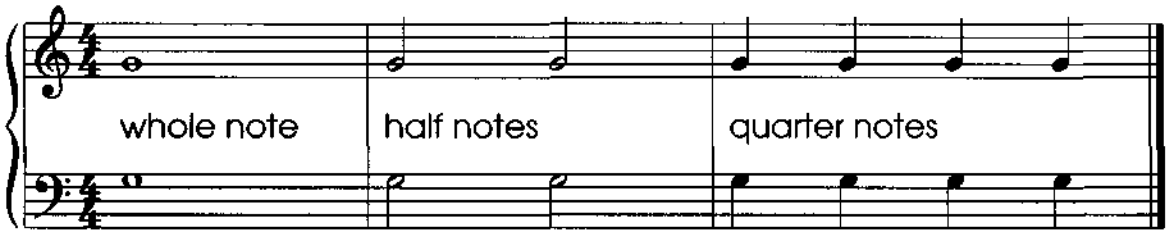


Introducing the Note G

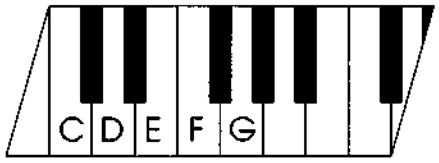
The note on the second line in the treble clef is G.

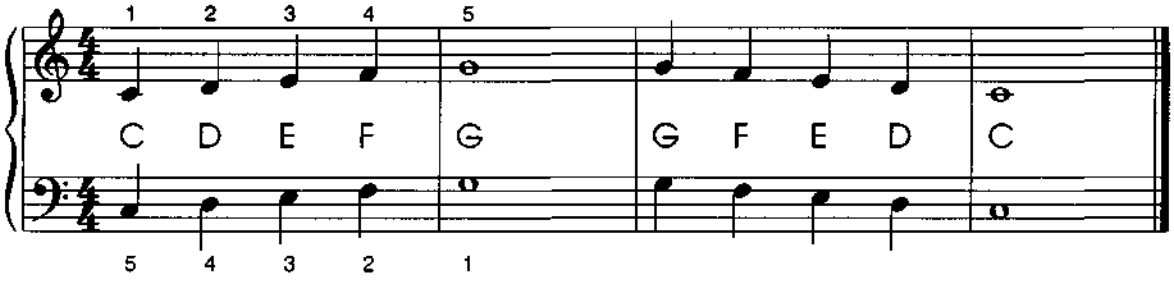


Play these ten notes.



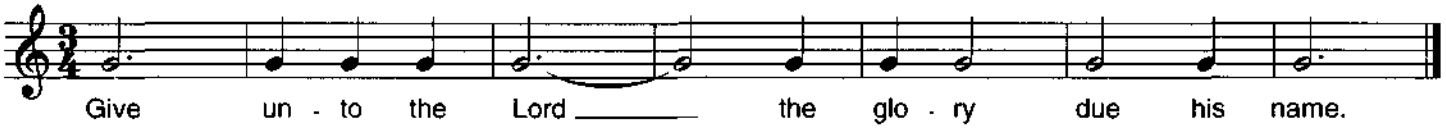
Let's review the five white-key notes that we've learned so far.





G Song

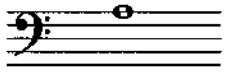
Psalm 96:8 — Gail Smith

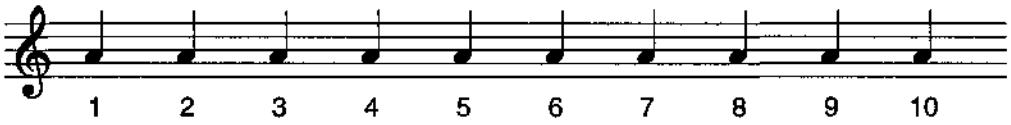


Introducing the Note A

The note on the second space in the treble clef is A.

In the bass clef, the note A is on the fifth line.

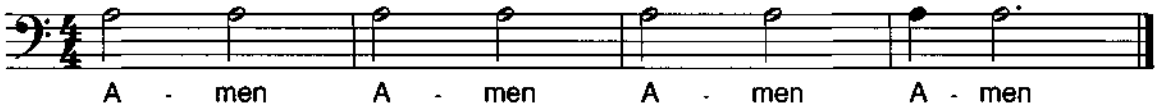


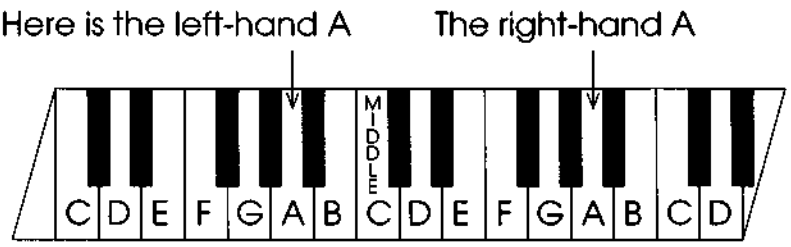


Play these ten A's.

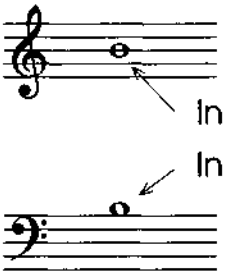
The Left Hand Plays A

Gail Smith



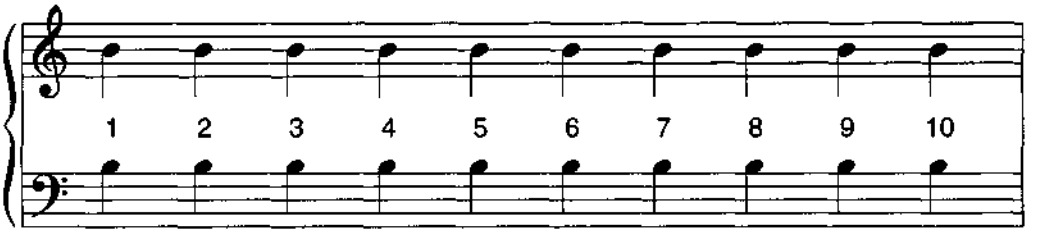


Introducing the Note B



There are 8 B's on the piano. Find them.

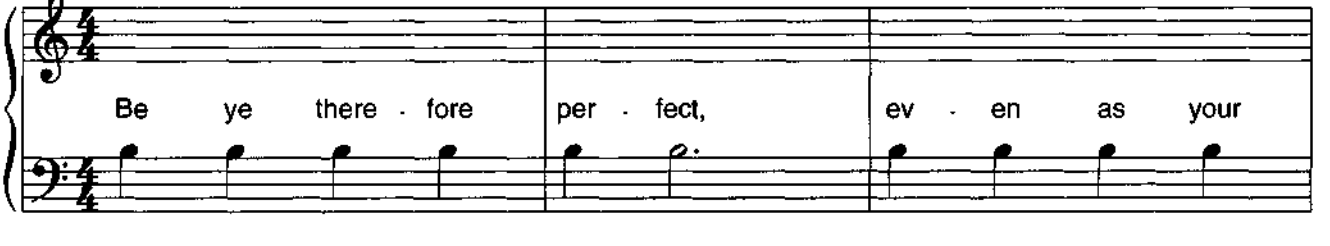
Treble Clef

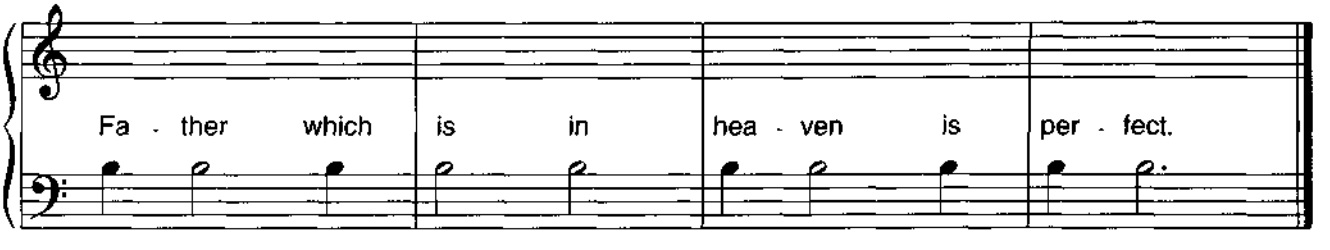


Bass Clef Play these ten B's.

B Song

Matthew 5:48 Gail Smith





Introducing Rests

Table of Rest Signs

Whole Rest — Quarter Rest

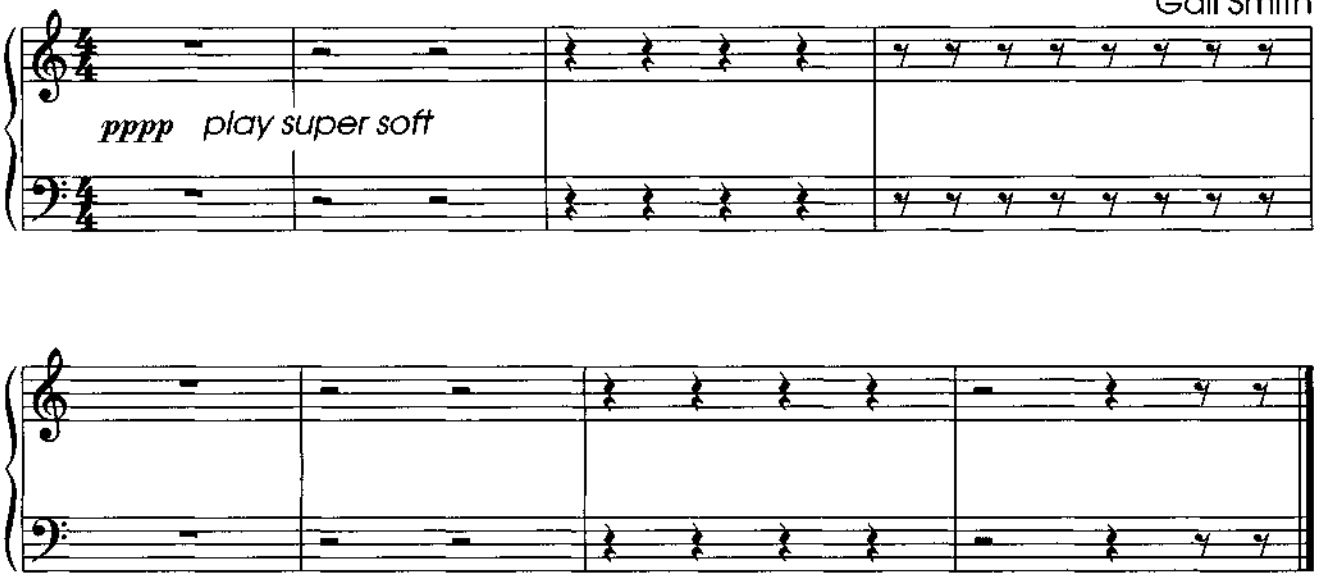
Half Rest — Eighth Rest

The Sabbath

Genesis 2:3

And God blessed the seventh day and made it holy, because on it he rested from all the work of creating that he had done

Gail Smith



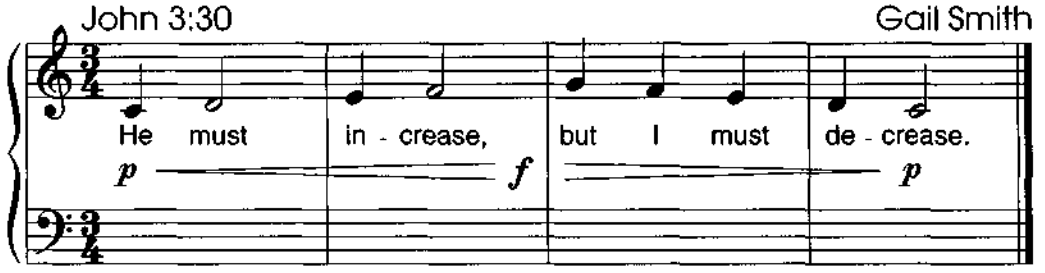
Introducing Dynamics

A Message In Song

The crescendo sign means to gradually play louder.

soft — *loud*

John 3:30 Gail Smith



The decrescendo sign means to gradually play softer.

loud — *soft*

Introducing Musical Terms

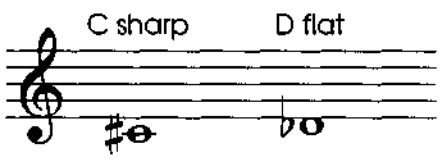
Accidentals

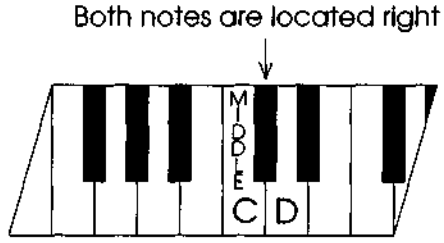
There are signs called accidentals which, when placed before a note, alter the pitch of the note.

♯	**Sharp**	Raises pitch a half-step
♭	**Flat**	Lowers pitch a half-step
𝄪	**Double-Sharp**	Raises pitch two half-steps, or one whole-step
𝄫	**Double-Flat**	Lowers pitch two half-steps, or one whole-step
♮	**Natural**	Cancels a sharp or a flat

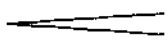
Enharmonics

C sharp and D flat are enharmonics: they are the same note.



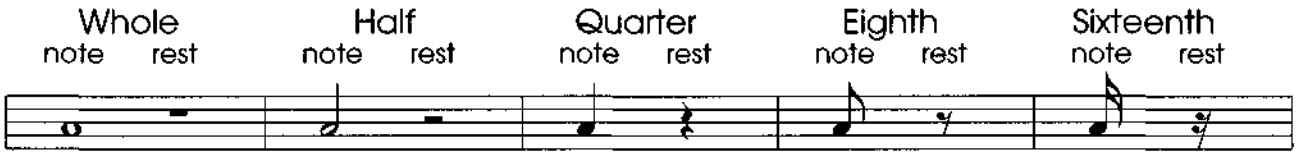


Other Terms

rit.	**Ritard**	Slow down
𝄐	**Fermata**	Hold on
sub.	**Subito**	Suddenly
	**Crescendo**	Gradually get louder
∧ or >	**Accent**	Play or sing stronger on that note
f or ***ff***	**Forte**	Play or sing loud
p or ***f***	**Piano**	Play or sing softly

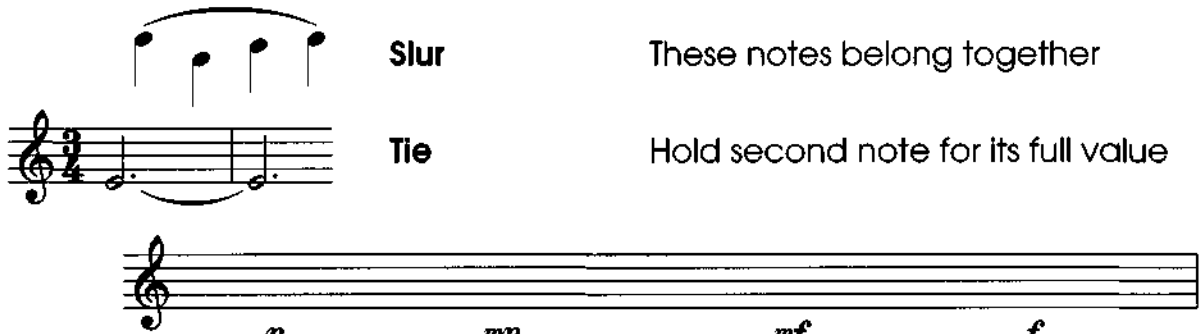
For Your Information

Notes and Rests



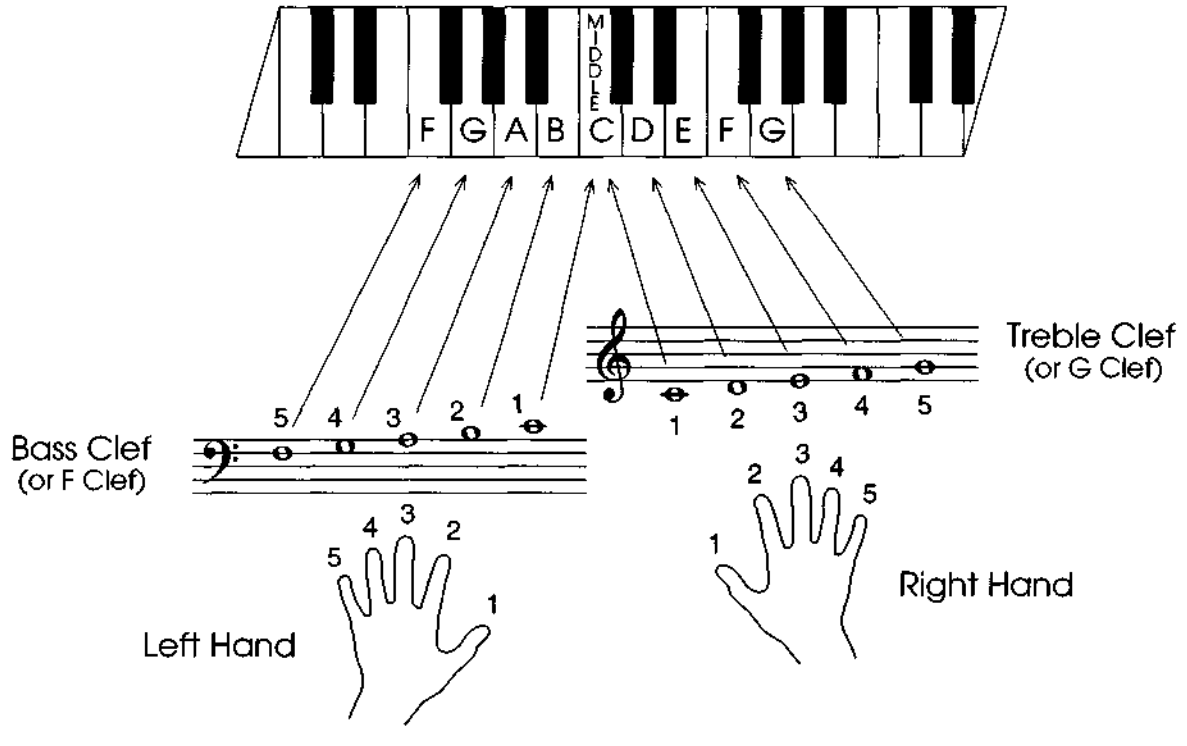
Symbols

	Tenuto	Hold full value
	Accent Mark	Accent
	Marcato	Louder accent
sfz	**Sforzando**	Sudden accent
	Staccato	Detached
	Fermata	Hold, pause
	Crescendo	Gradually louder
	Decrescendo Diminuendo	Gradually softer
rit.	**Ritardando**	Gradually slower
accel.	**Accelerando**	Gradually faster
8va	**Al l'ottava**	One octave higher than written
tr	**Trill**	Rapid alternation between primary note and the note above
	Grace note	Very short ornamental note. (Note: Grace notes are always stemmed up.)
//	**Break**	Short pause
	Legato	Play smooth and connected
	Slur	These notes belong together
	Tie	Hold second note for its full value



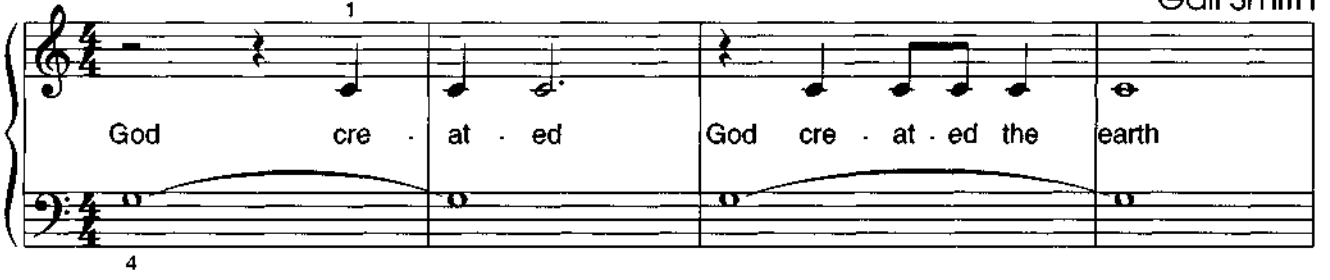
Chapter 2
Learning to Play Songs in the Five-Finger Position of the Key of C Major

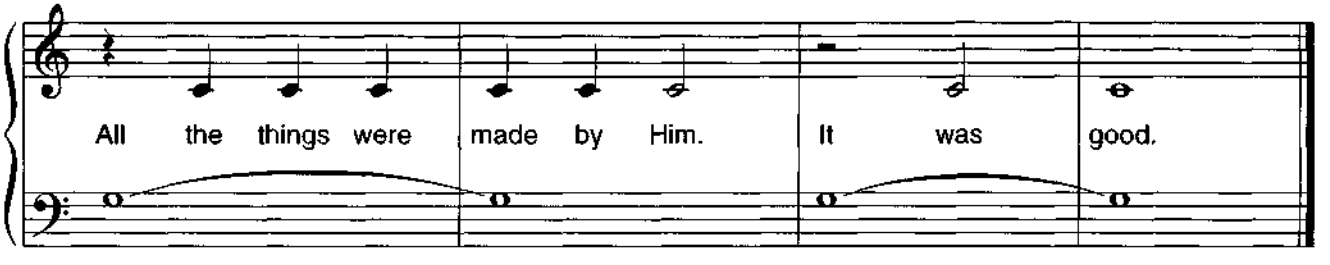
The following songs are in the 5-finger position.



In The Beginning

Gail Smith

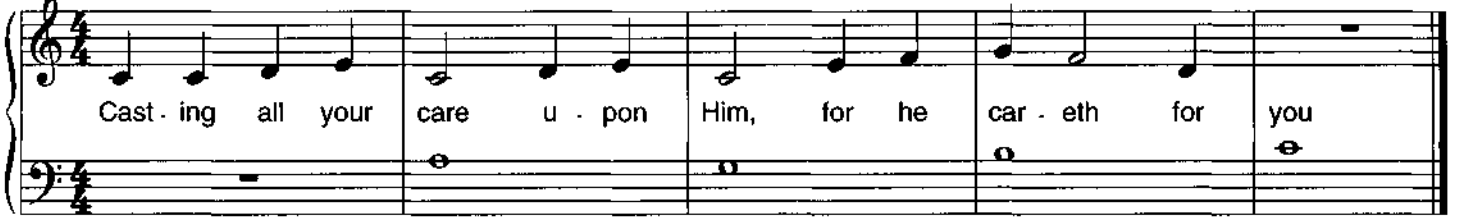




He Cares

I Peter 5:7

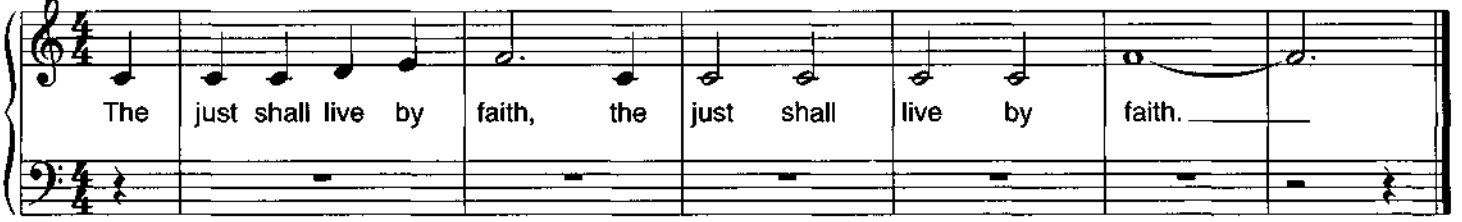
Gail Smith



The Just

Romans 1:17b

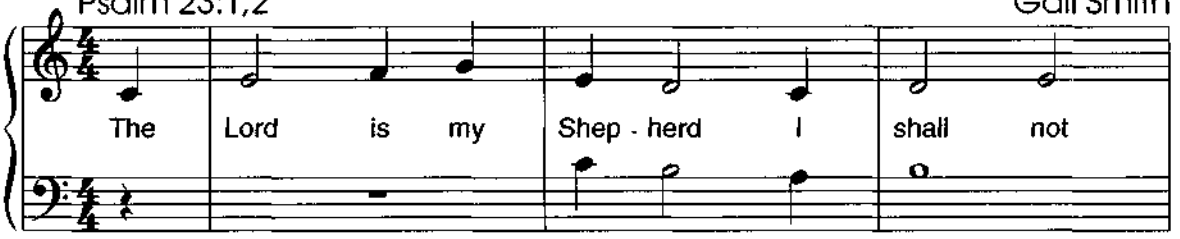
Gail Smith

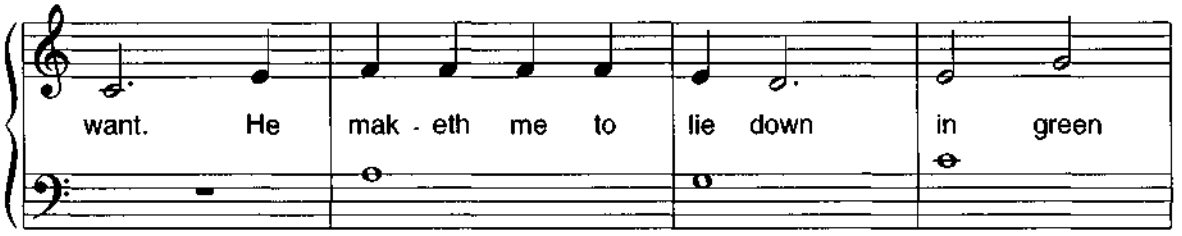


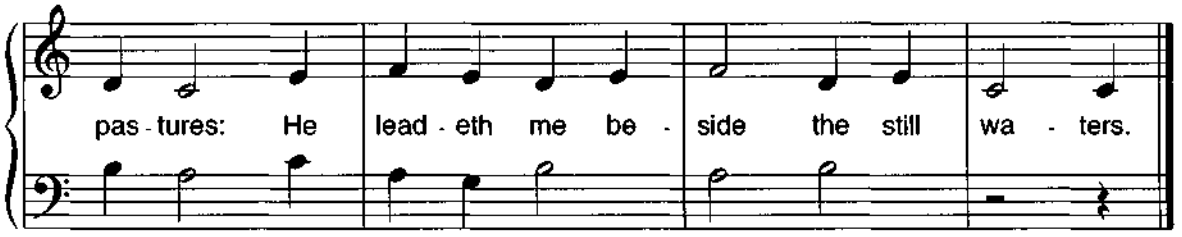
The Lord Is My Shepherd

Psalm 23:1,2

Gail Smith

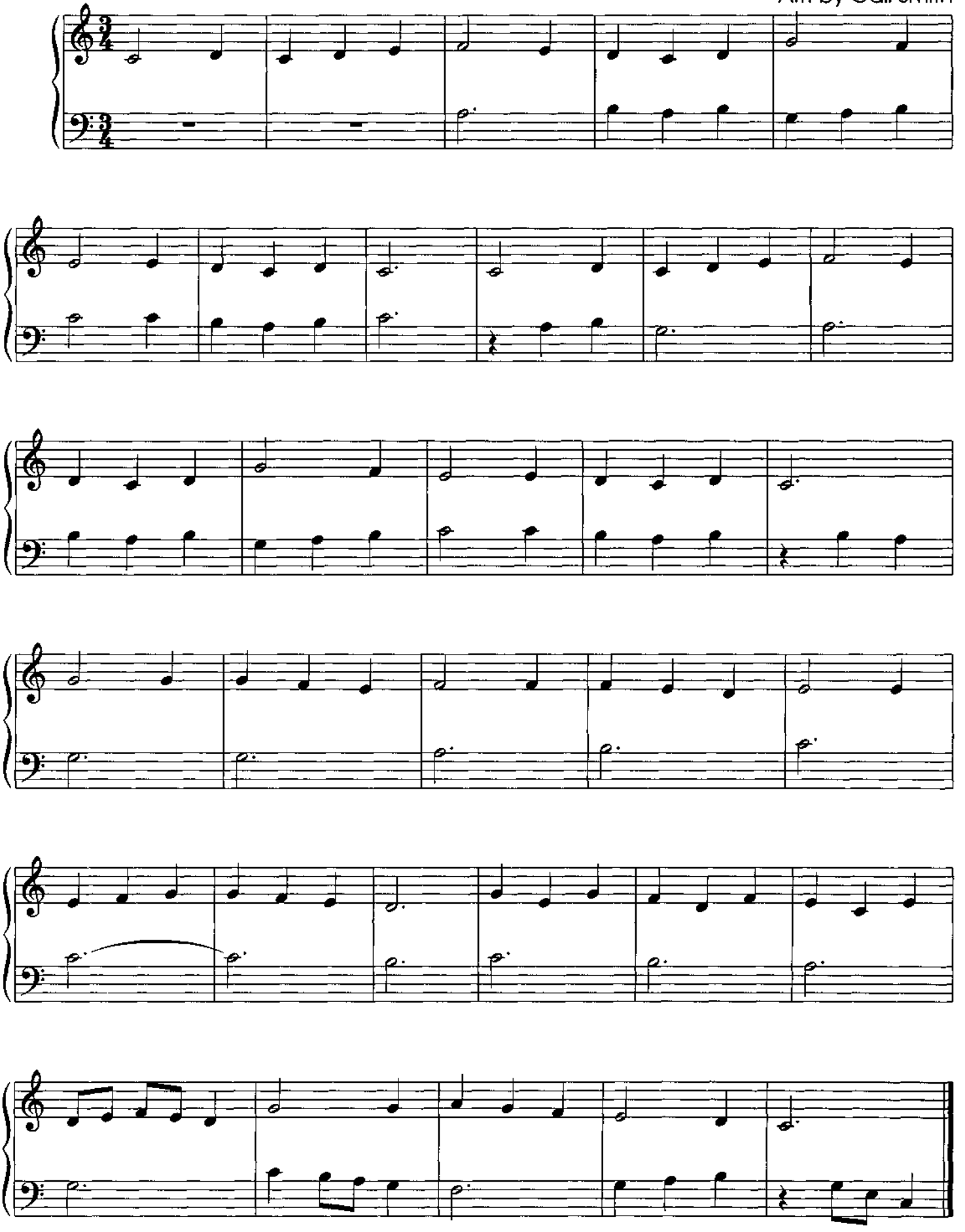






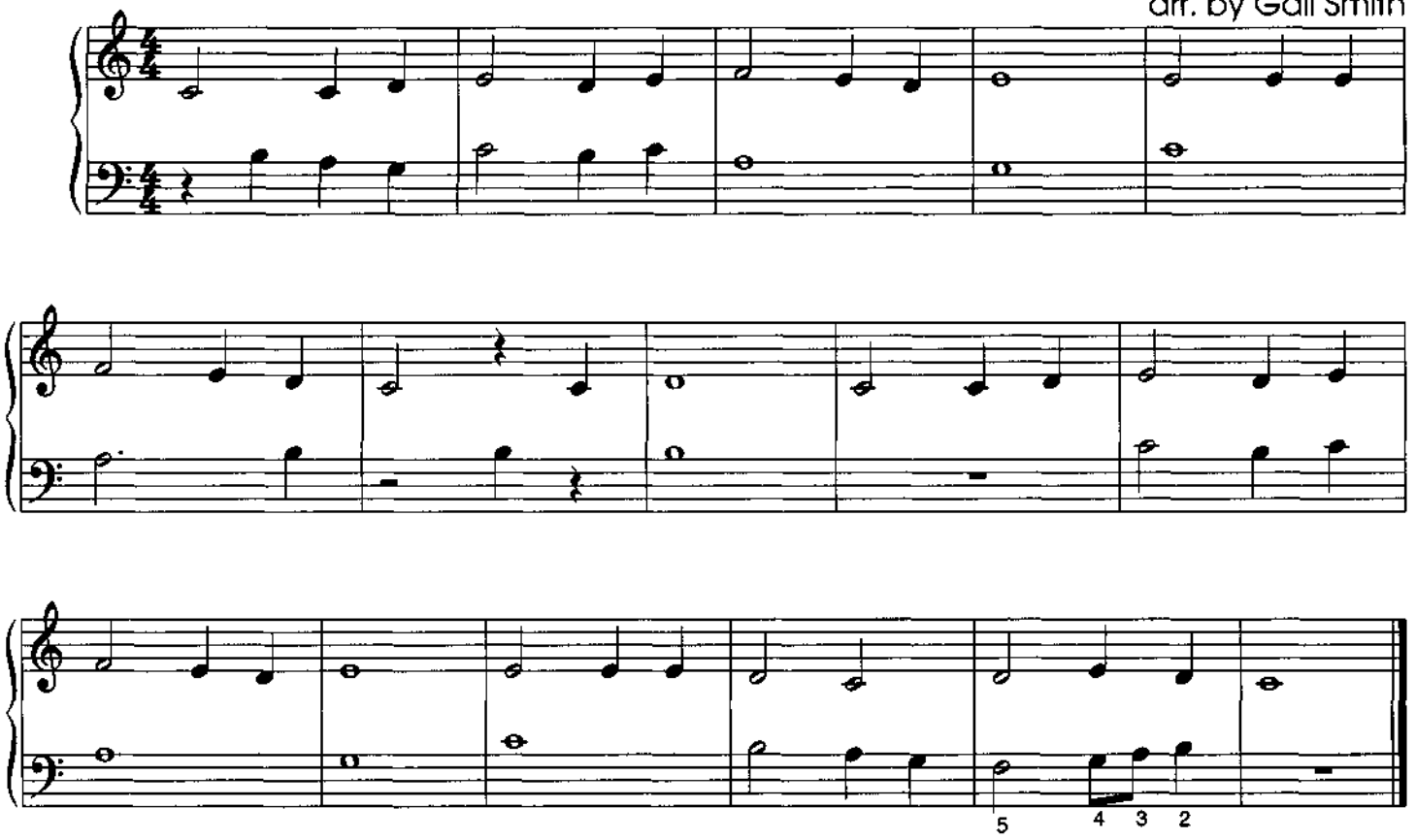
Alleluia, Sing To Jesus

Arr. by Gail Smith



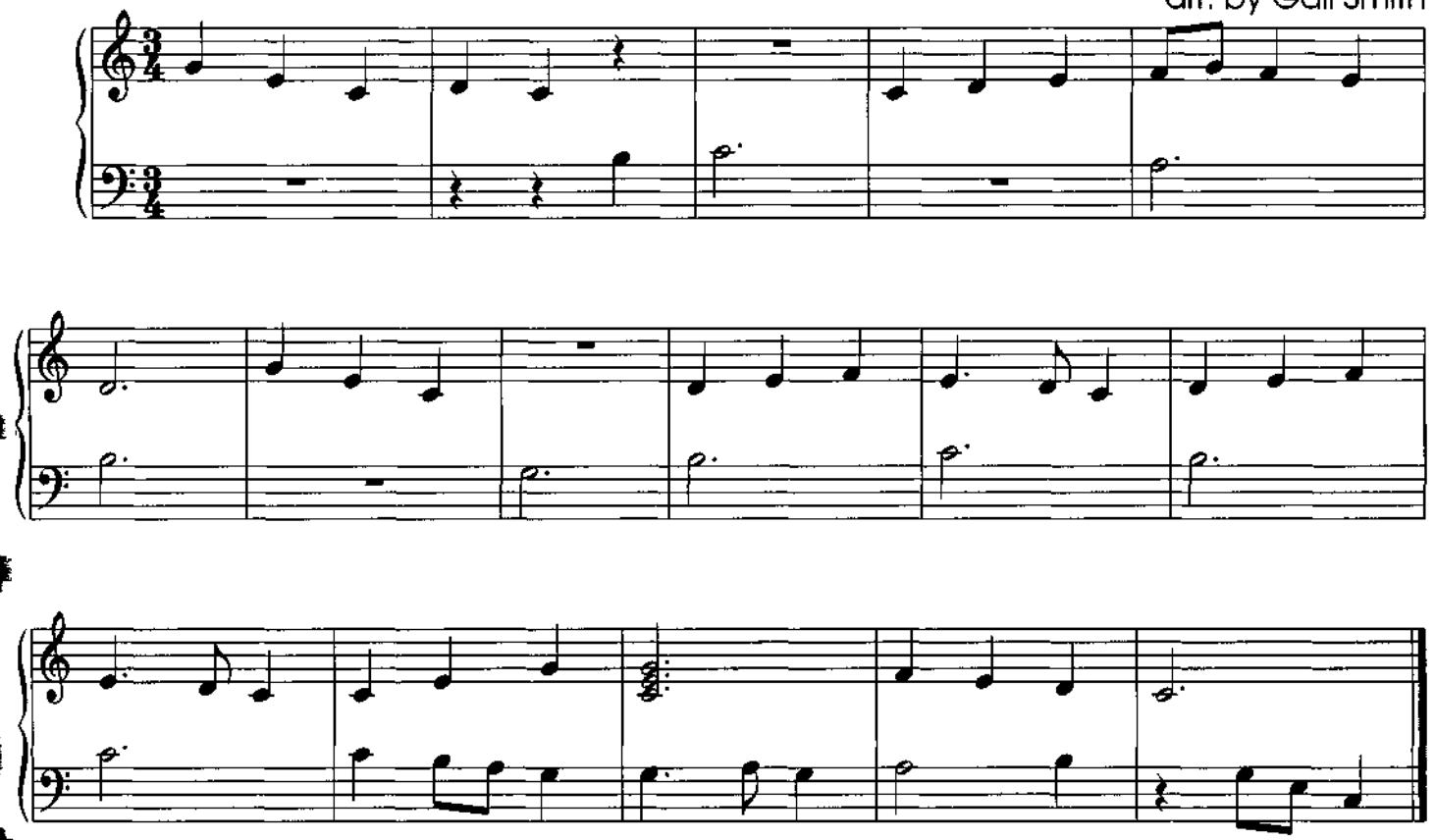
When I Survey The Wondrous Cross

arr. by Gail Smith



Come, Thou Almighty King

arr. by Gail Smith



Chapter 3
Learning to Play a Chord in the Left Hand

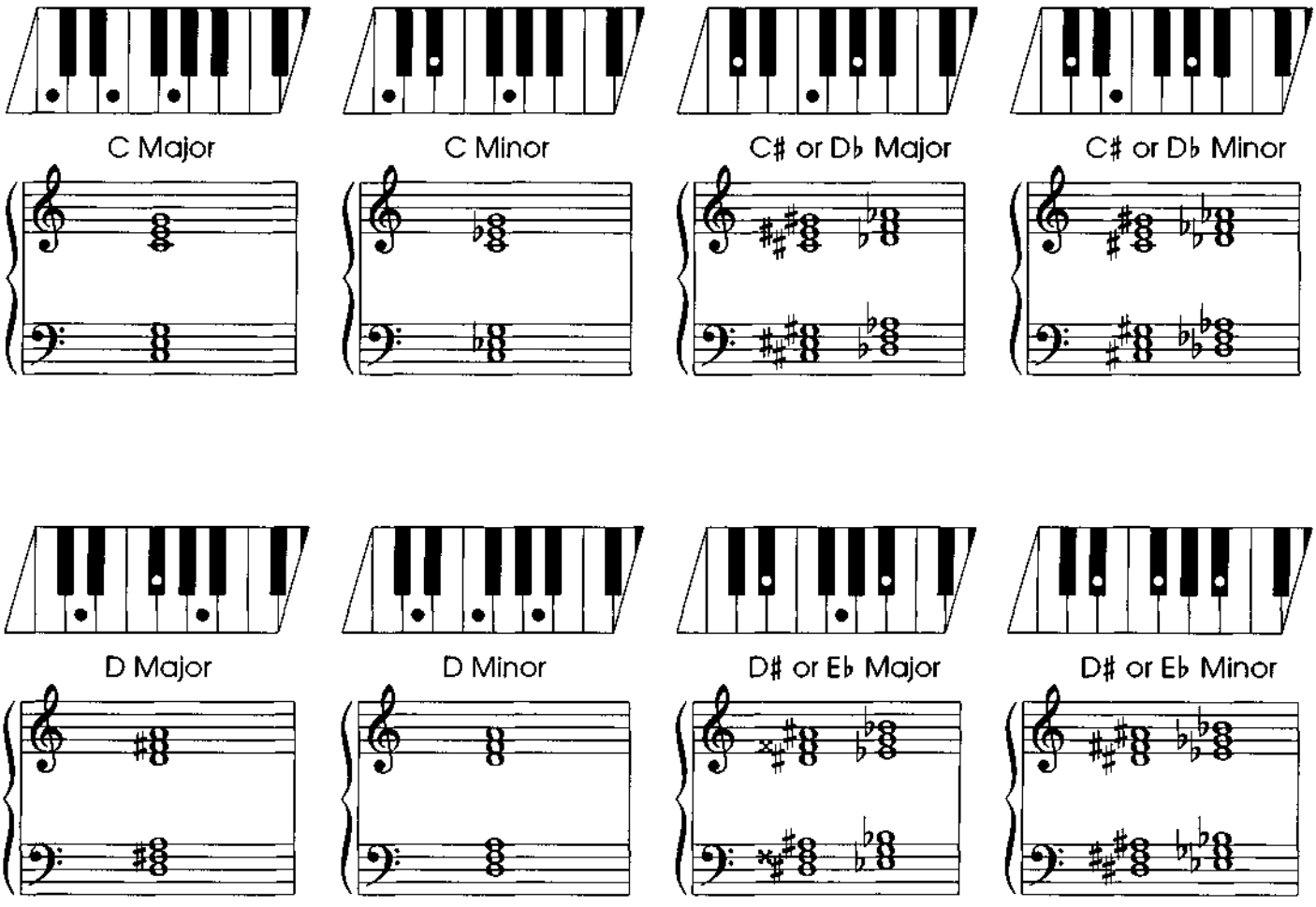
A **melody** is a succession of single tones.
A **chord** is a combination of tones sounded together.
A **triad** is a three-note chord.

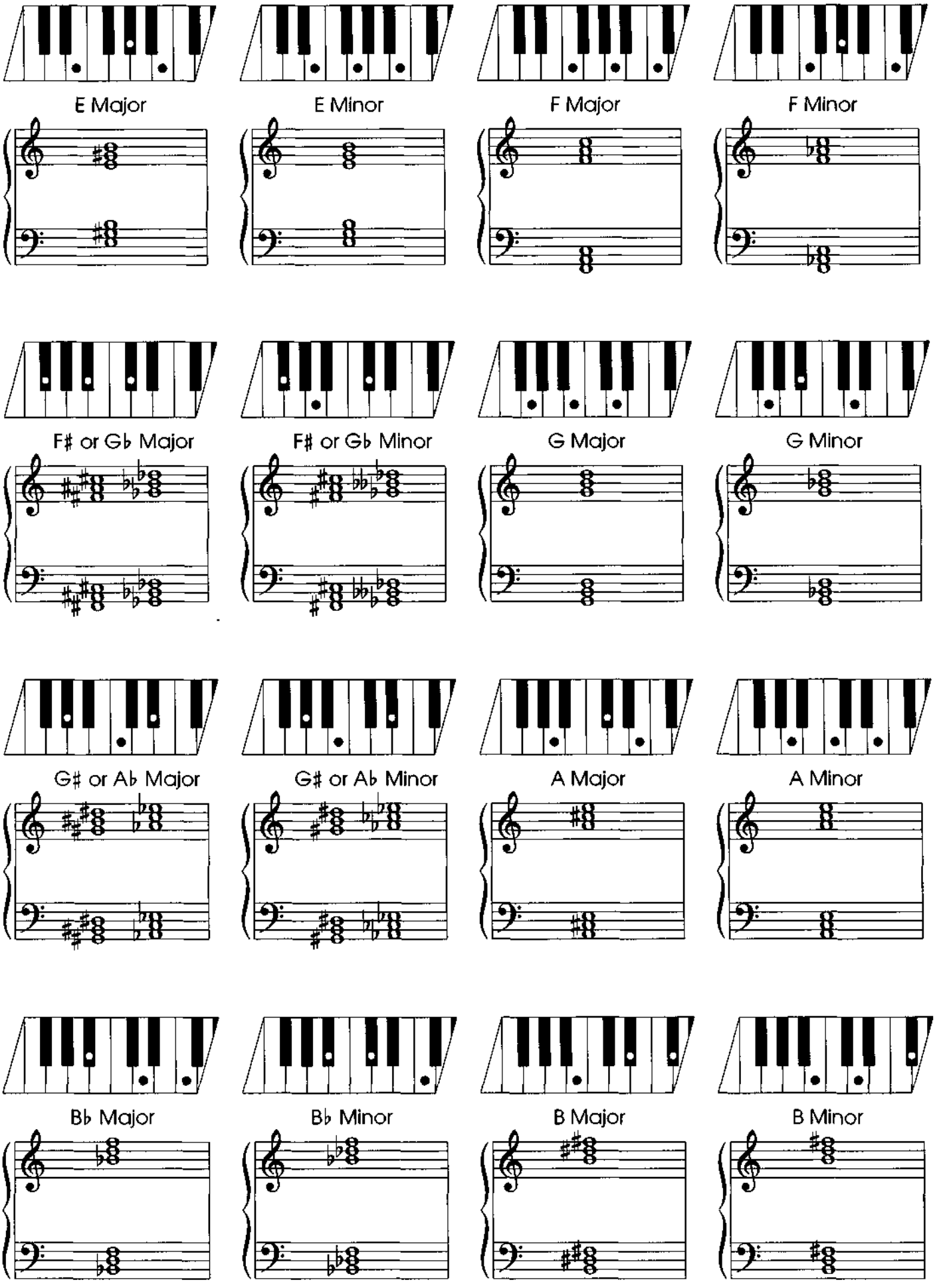
In each of the following gospel songs you will play the melody and add one of these chords to the left hand.

Go back to this chart of chords to find the chord used in each song till you can play them without looking.

The dot shows the spot where the chord is on the piano.

Introducing Chords



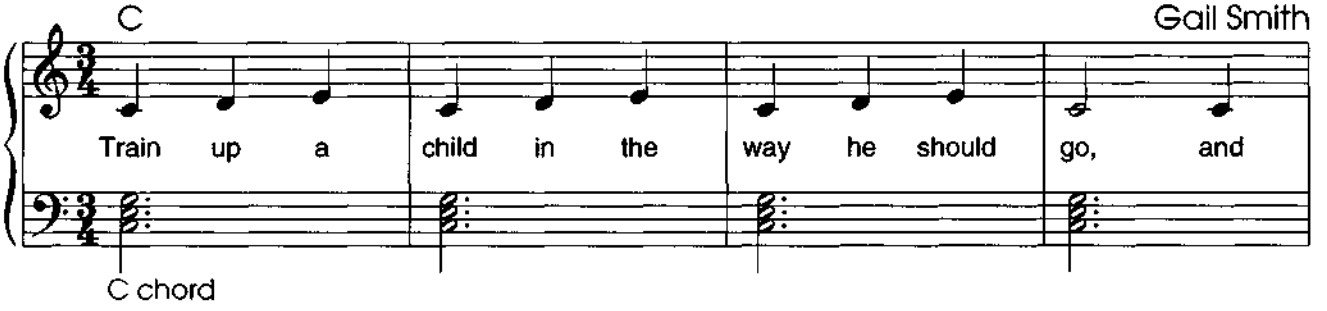

E Major
E Minor
F Major
F Minor
F♯ or G♭ Major
F♯ or G♭ Minor
G Major
G Minor
G♯ or A♭ Major
G♯ or A♭ Minor
A Major
A Minor
B♭ Major
B♭ Minor
B Major
B Minor

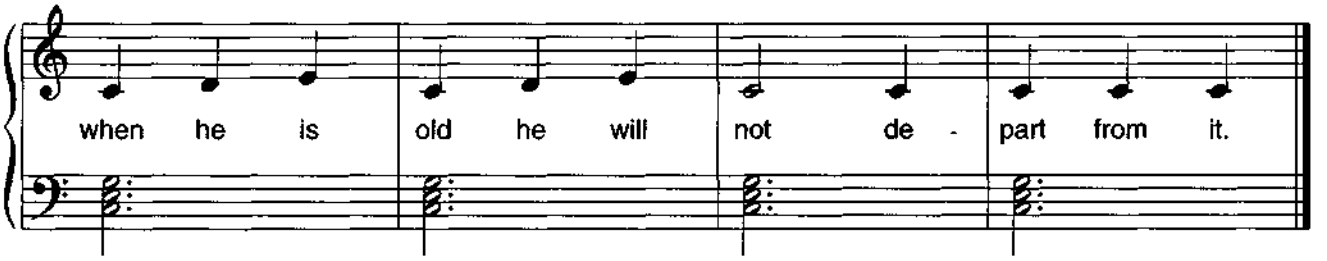
Train Up A Child

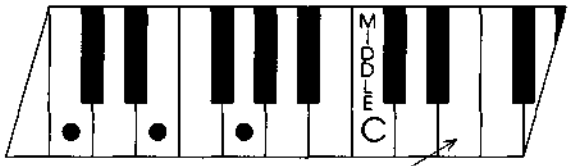
Proverbs 22:6

C

Gail Smith



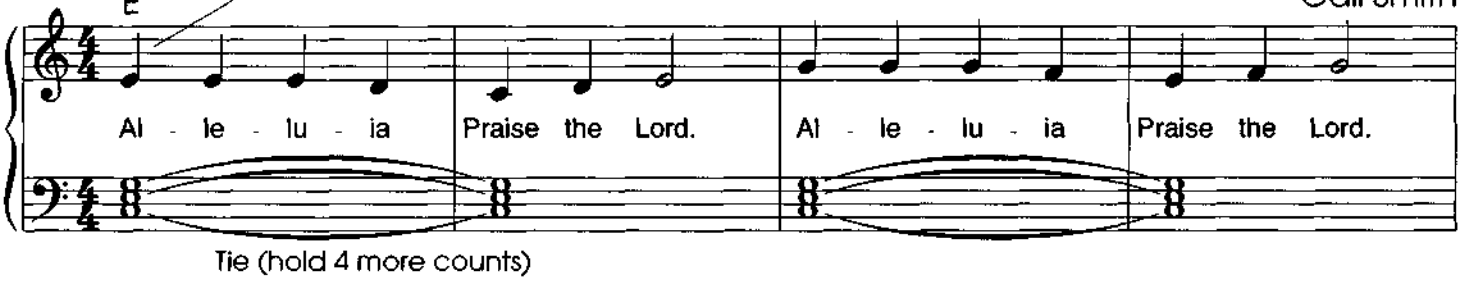


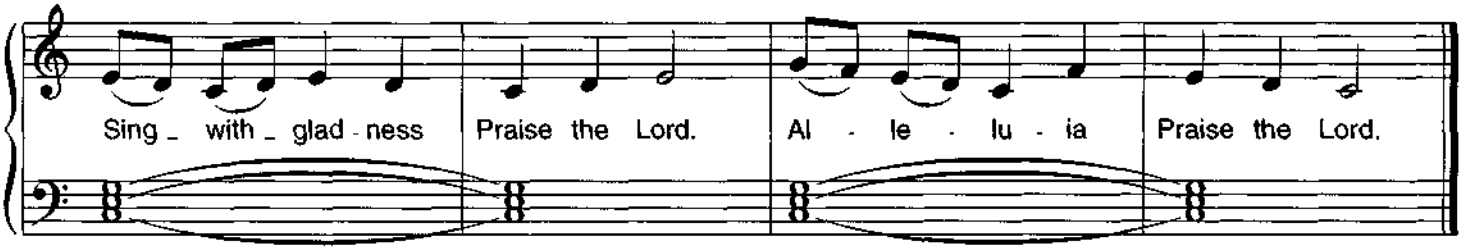


Alleluia

E

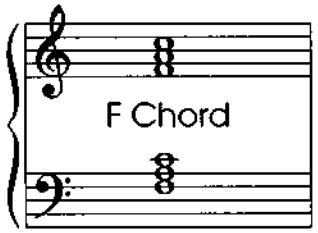
Gail Smith





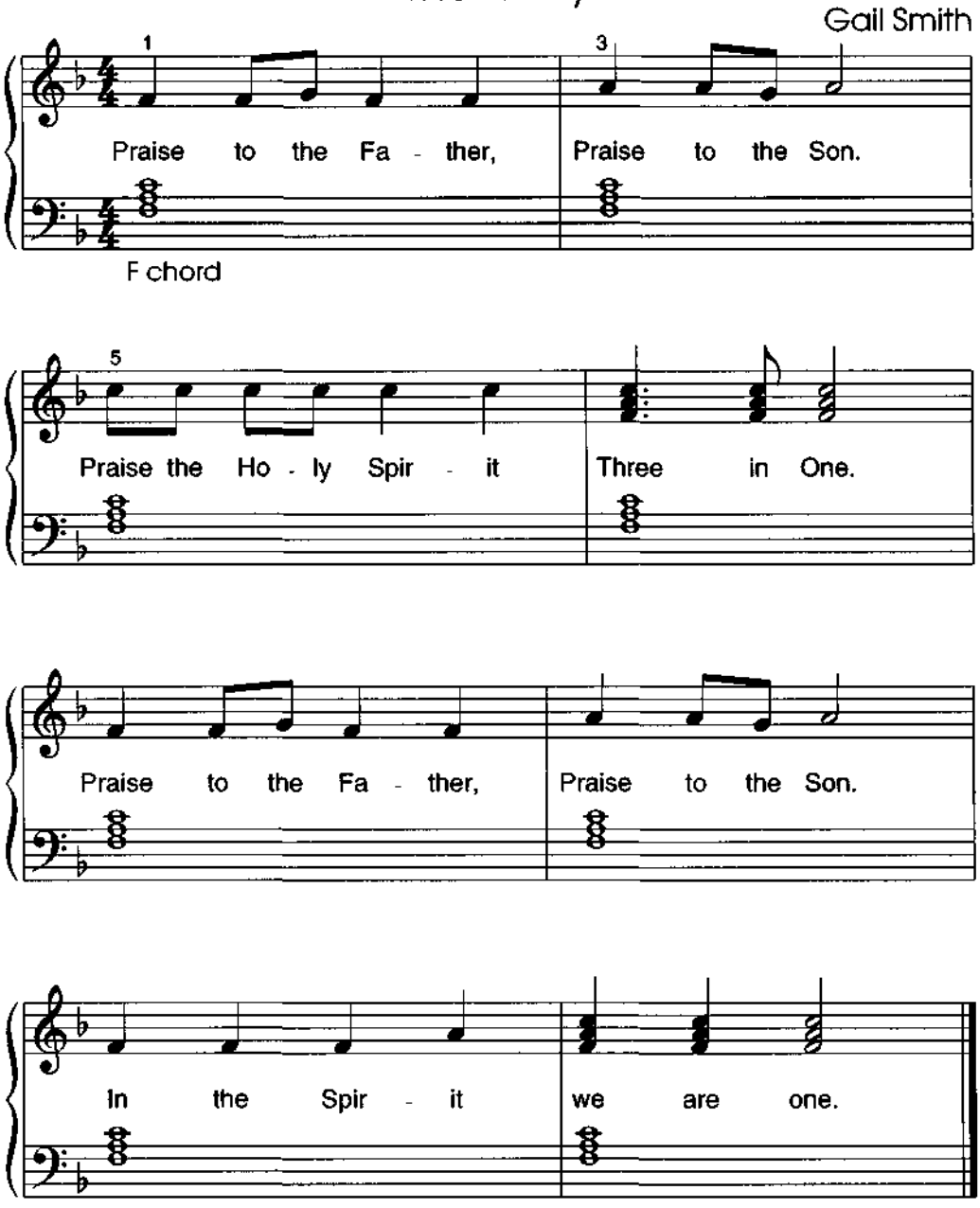
Introducing Triads

A triad has three notes.



The Trinity

Gail Smith

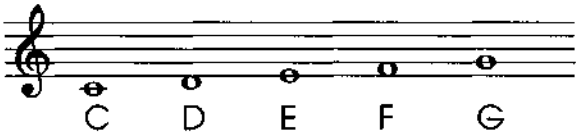


God Is So Good

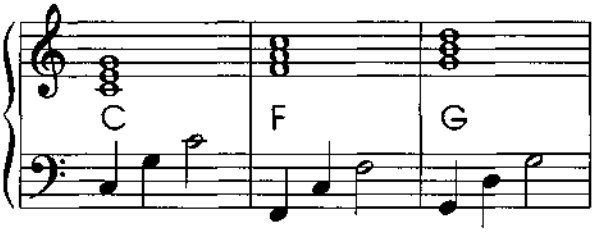
This is the easiest Gospel song.

It is in the key of C. There are no sharps or flats in the key of C.

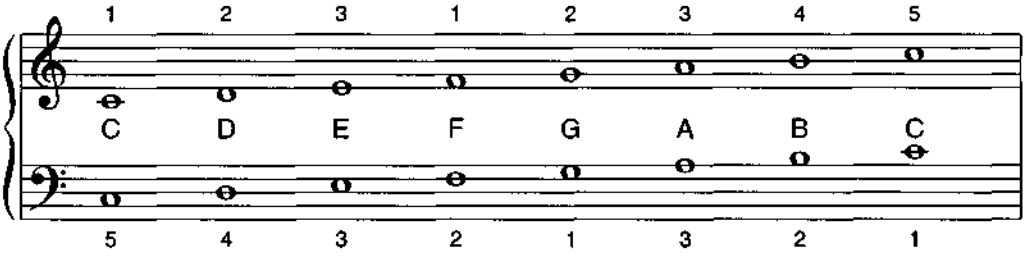
The melody in this song has only five notes:



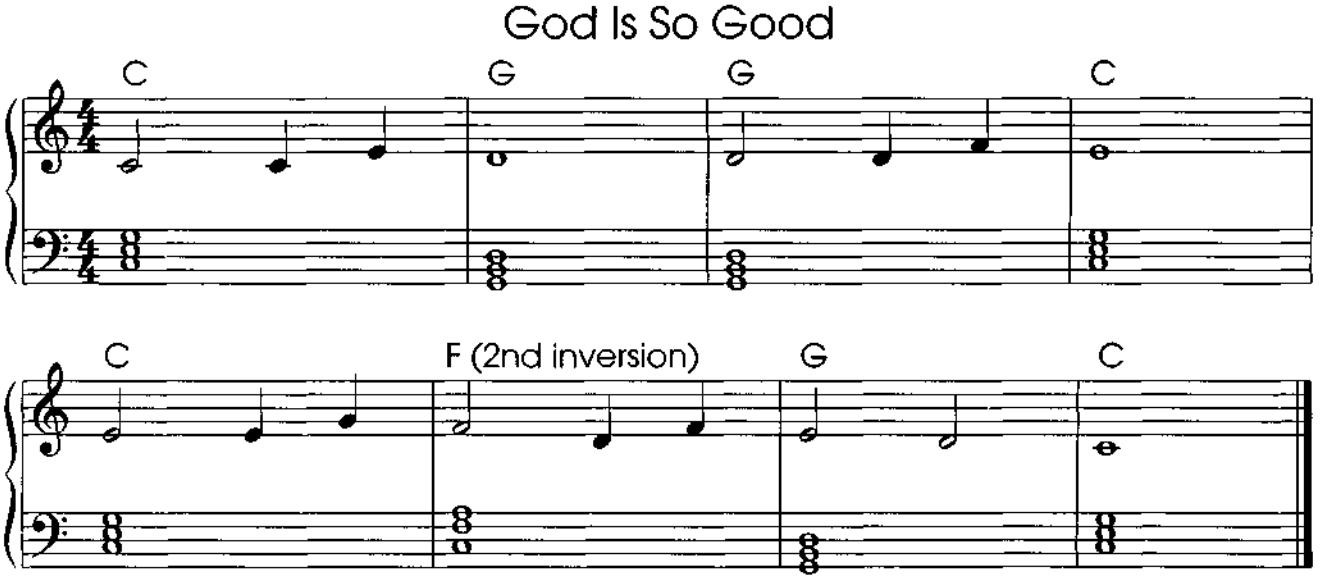
The 3 major chords in the key of C

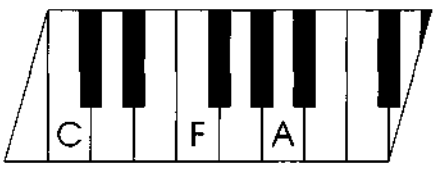


First practice the C scale:



Now play and count the melody:

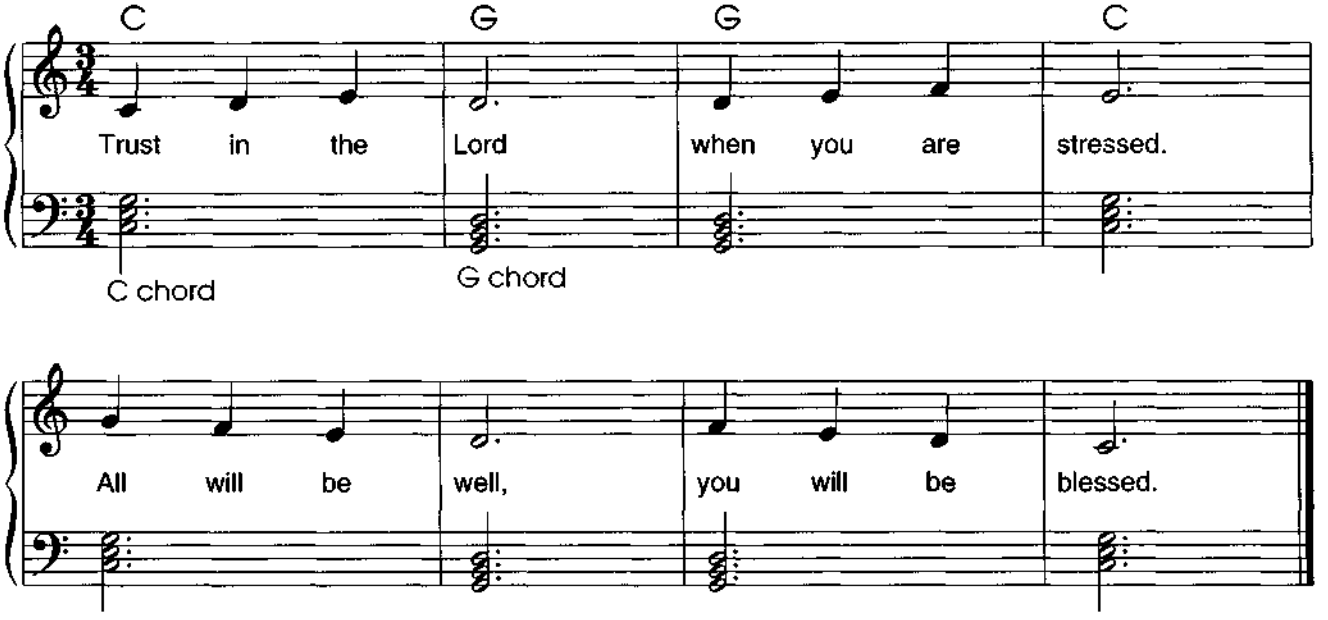




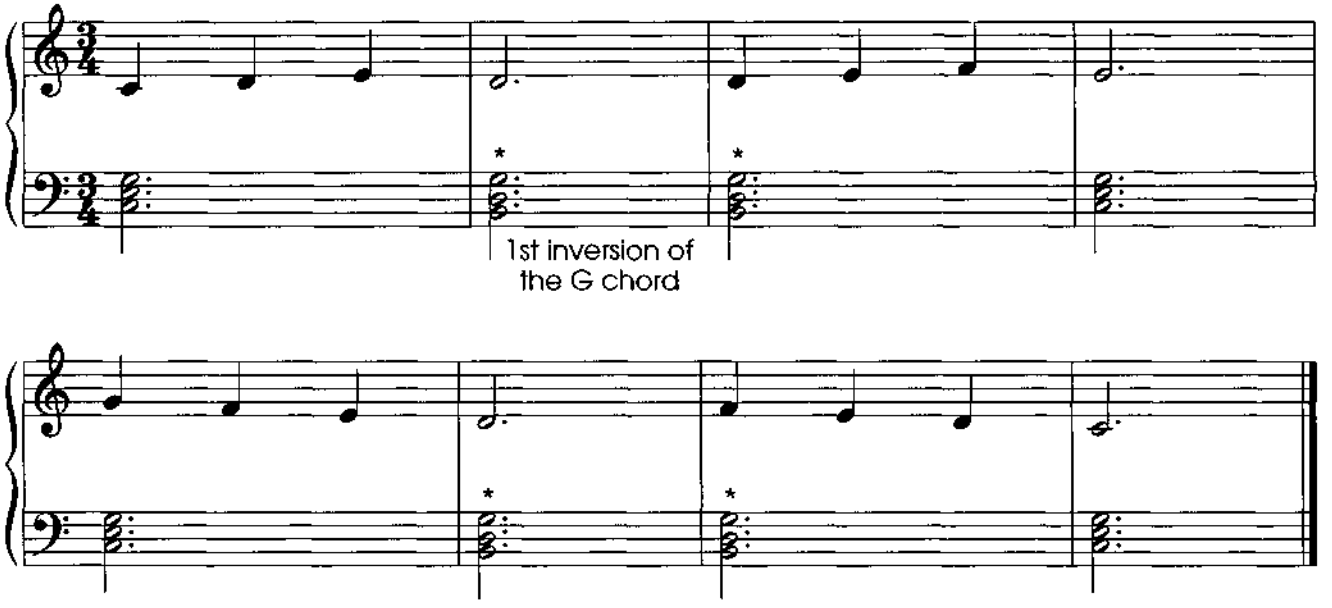
F Chord (2nd Inversion)

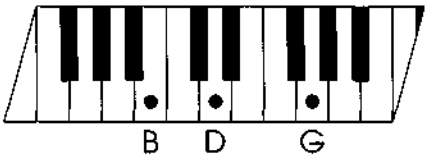
Trust

Gail Smith



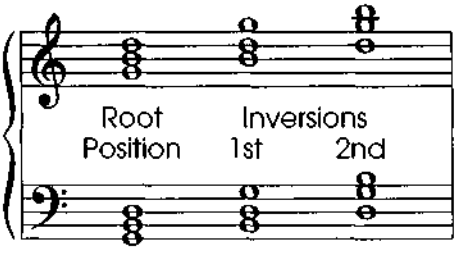
Play the song again using the G chord inversion. It saves a big jump.



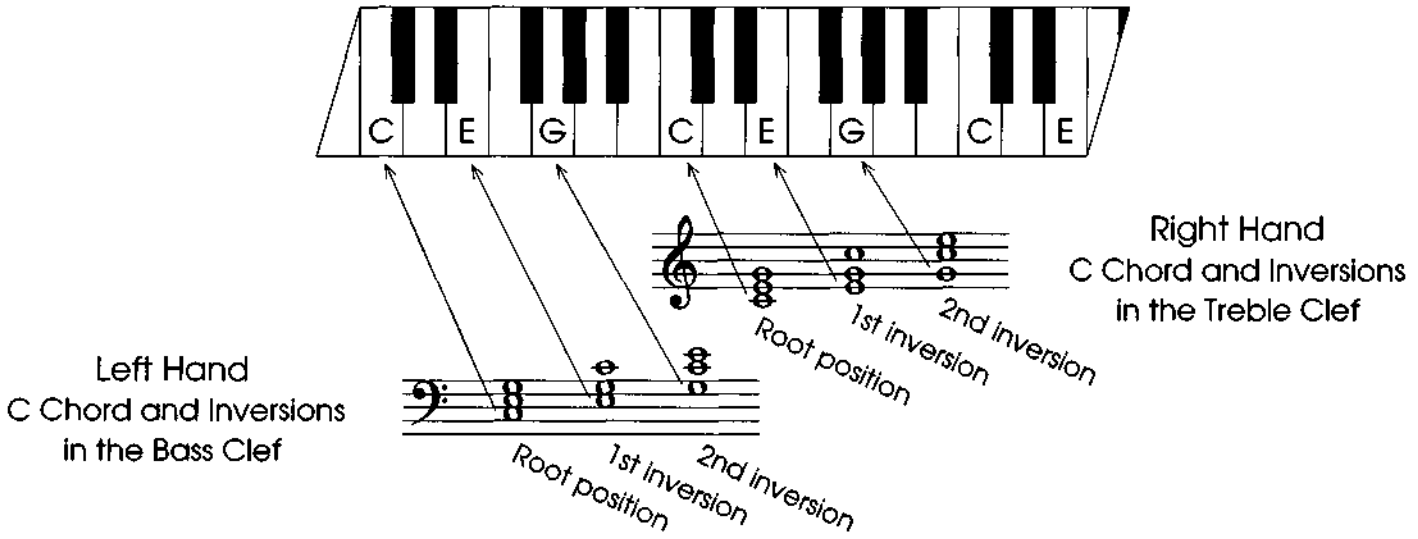


*Here it is. Find the dots on your piano

G Chord and Inversions



C Chord Inversions

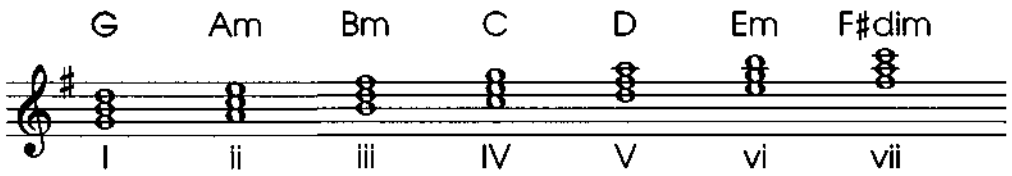


Example of a Triad and Inversions

G - 5	C - 1	E - 3
E - 3	G - 5	C - 1
C - 1	E - 3	G - 5
Root Position	First Inversion	Second Inversion

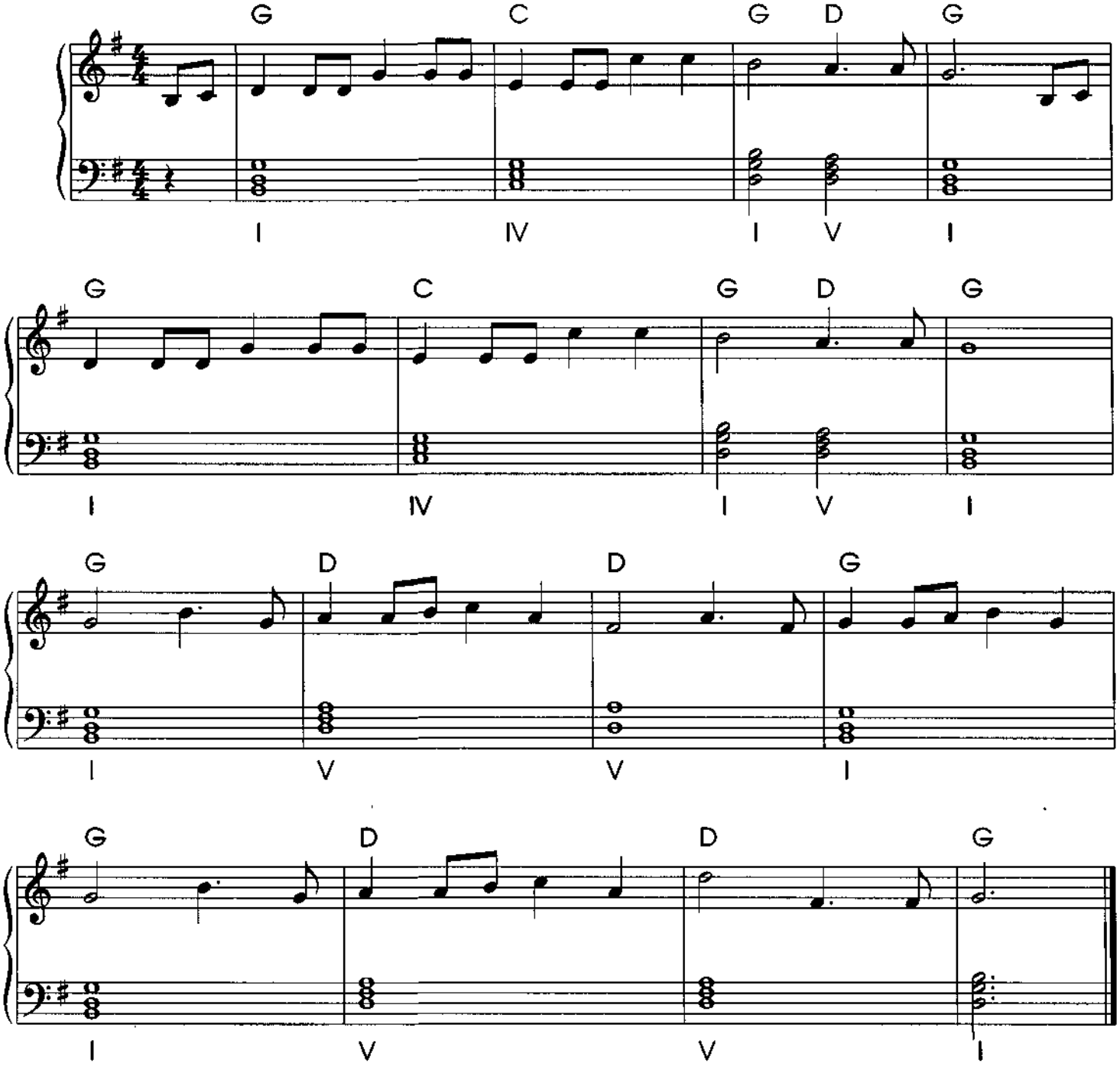
Chords in G

These are the chords in the key of G:



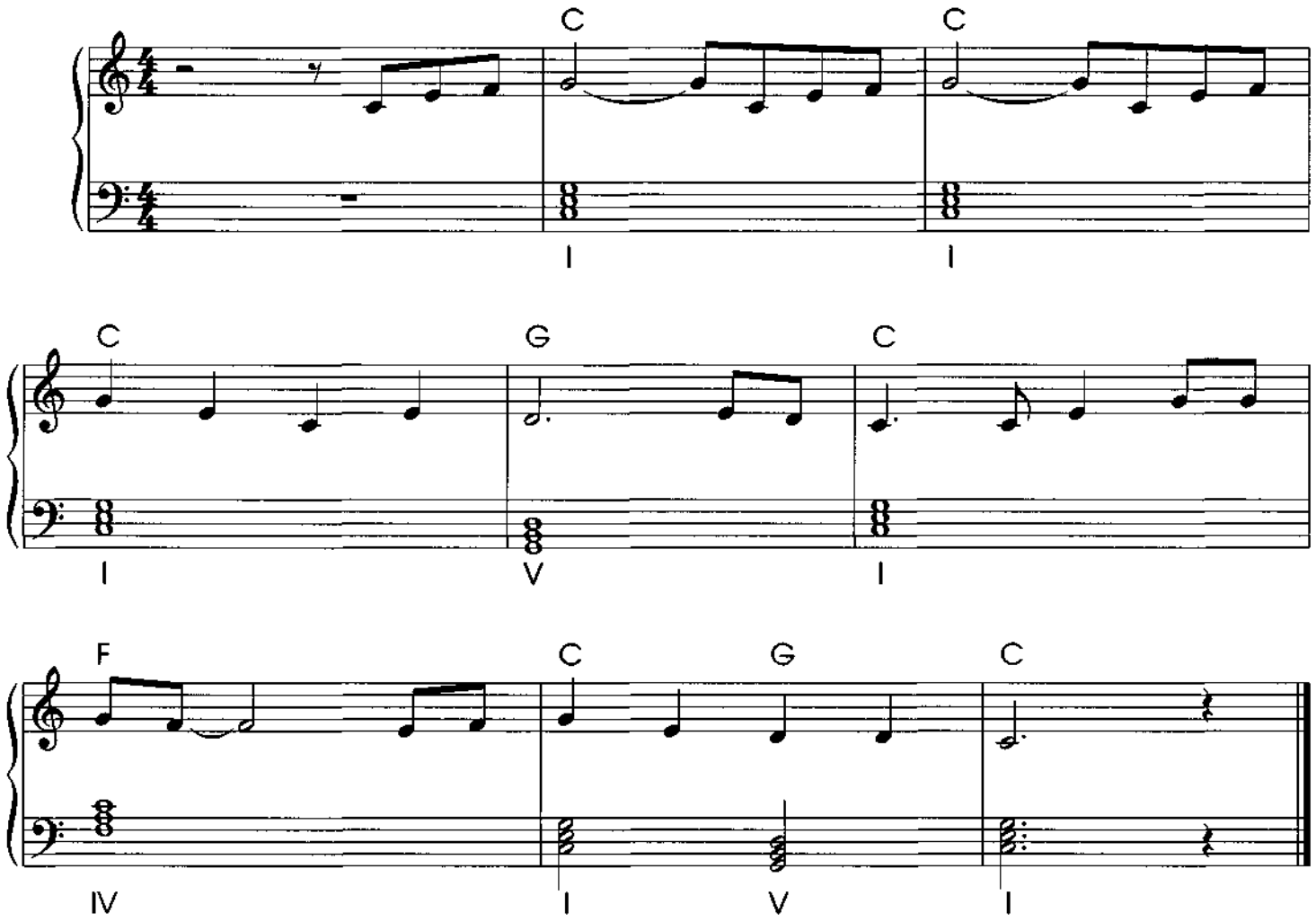
In chord names "m" means "minor" and "dim" means "diminished".

Halleluia



When The Saints Go Marching In

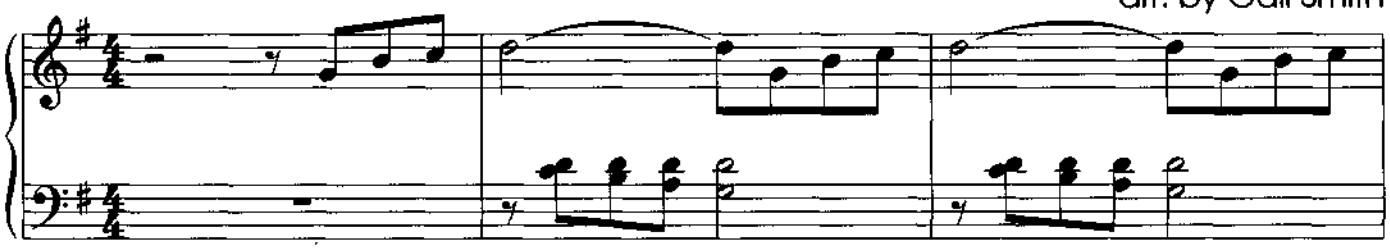
(with simple chords in the left hand)



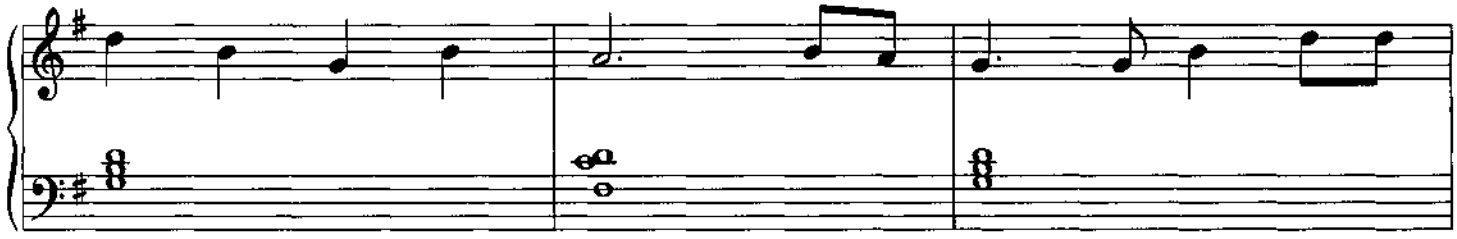
When The Saints Go Marching In

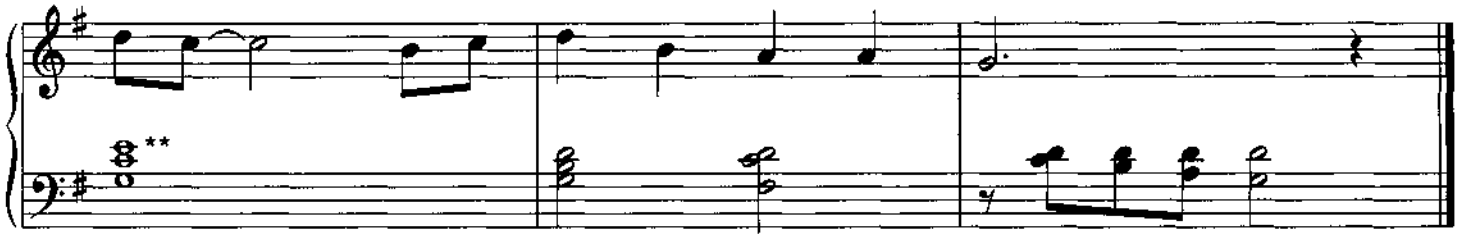
(transposed to the key of G)

arr. by Gail Smith



Intervals*: 2nd 3rd 4th 5th

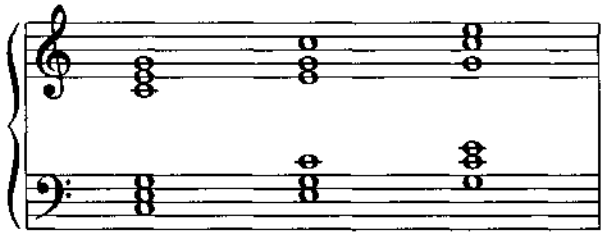




* An **interval** is the distance between two notes. These are 4 examples:

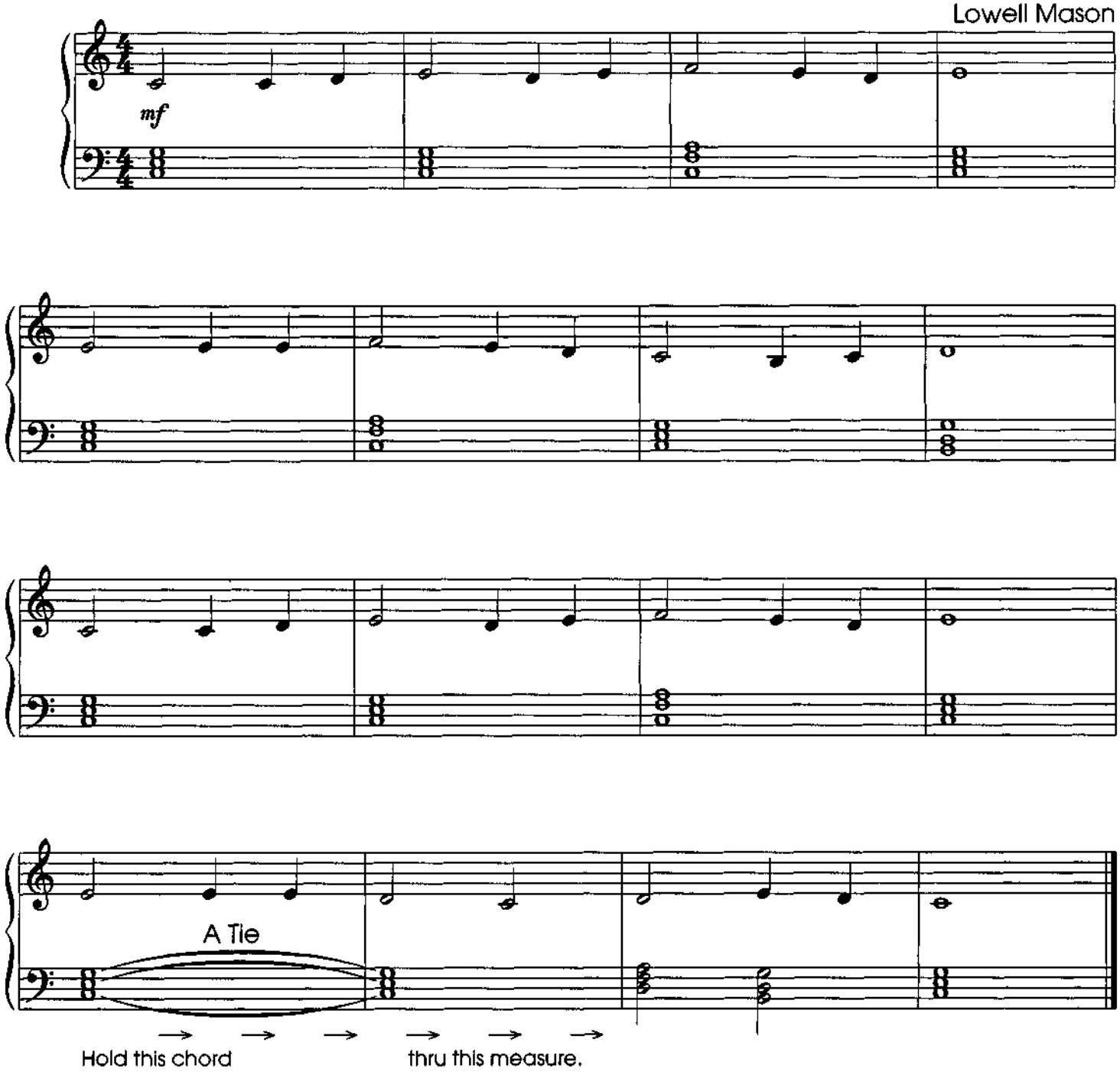
** C chord in the 2nd **inversion**.

Here is the C chord with the inversions:

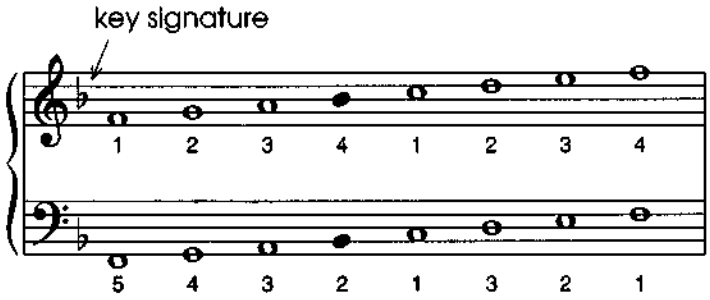


When I Survey The Wondrous Cross

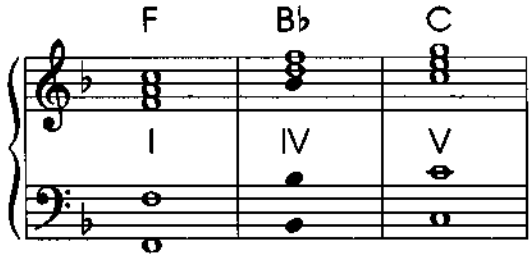
Lowell Mason



Now here's the same song by Lowell Mason in the key of F. This means that every B note in the song is played a half-step lower, so you must use a black key on the piano.



F Scale



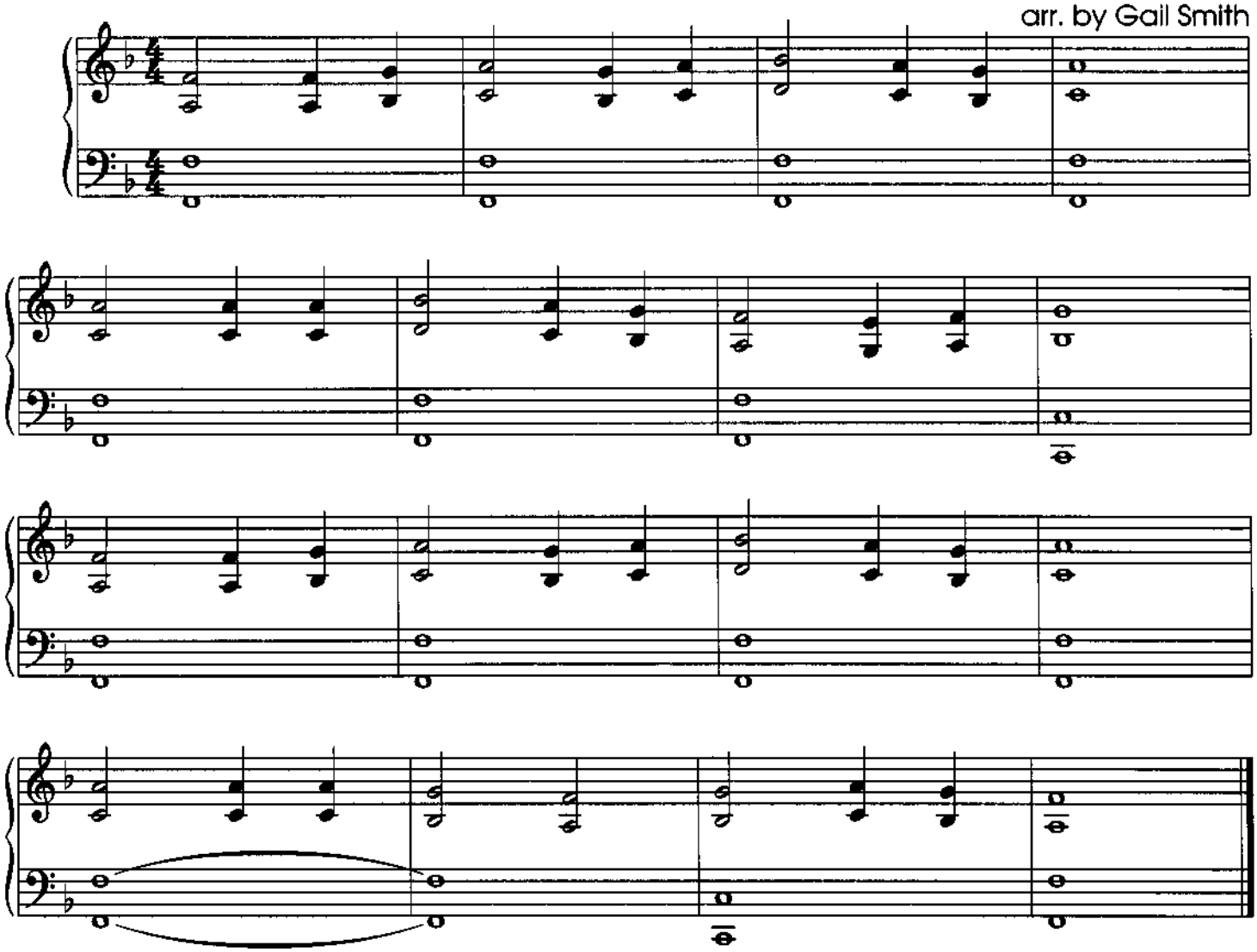
Chord Chart

1. Play the melody and count.
2. Play the scale.
3. Play the chords used in this song.

Note: With simple melodies the right hand can add an interval of a 6th below the melody as written. This melody has just four notes and uses a 5th tone only once. The left hand is playing a single octave note of the chord.

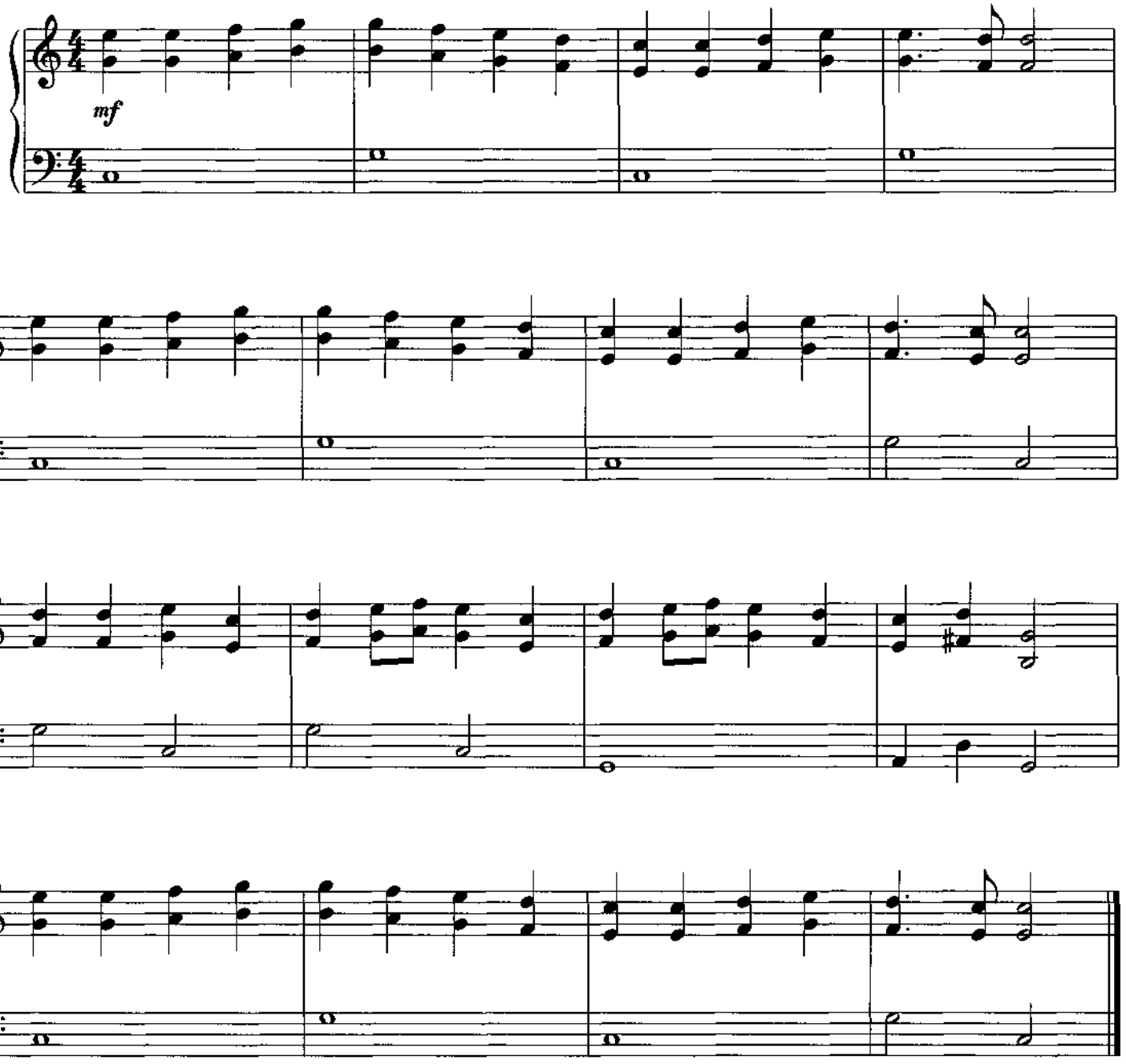
When I Survey The Wondrous Cross

Lowell Mason
arr. by Gail Smith



Joyful, Joyful We Adore Thee

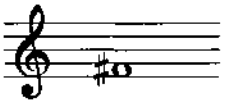
Beethoven
arr. by Gail Smith



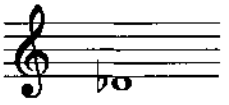
Artillary Song

This chorus is in the key of C. There are accidentals in this song. Accidentals are added flats (♭), sharps (♯), and natural marks (♮) that are not found in the key signature.

Review of Sharps, Flats, and Naturals



A sharp sign raises a note one half-step.

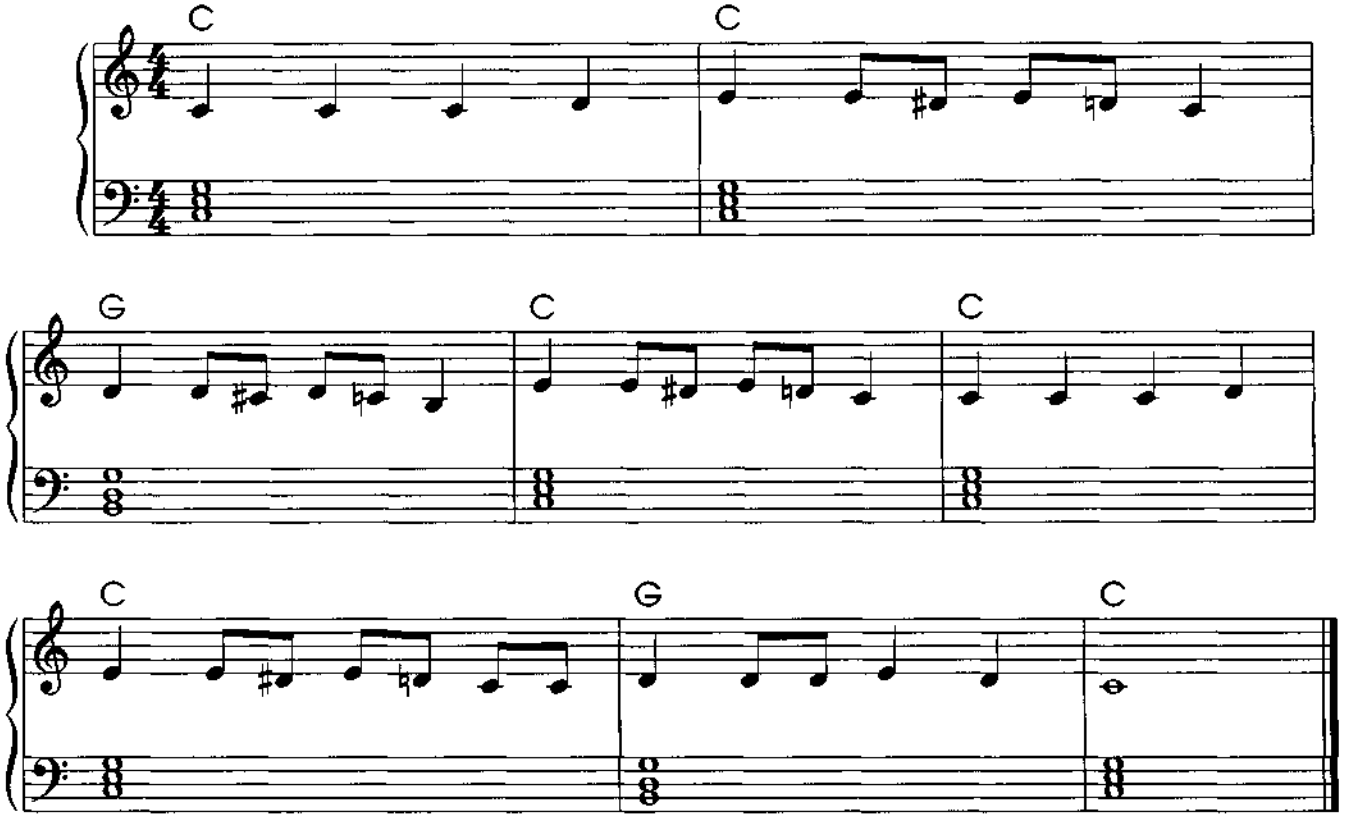


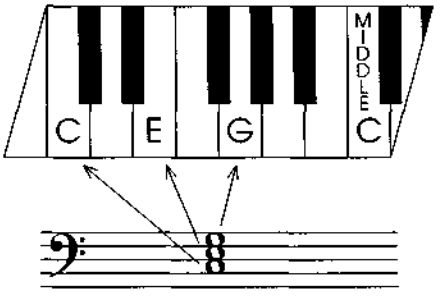
A flat sign lowers a note one half-step.

A natural sign cancels a sharp or flat so you may play the regular note again.

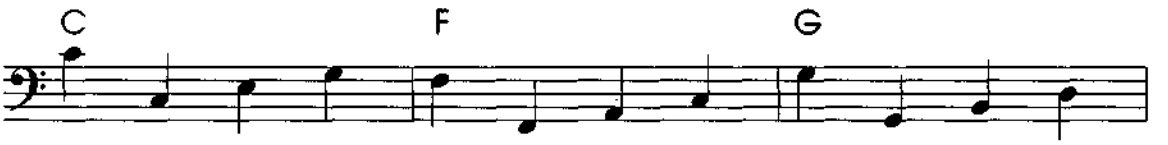
Watch for the accidentals in this song.

Artillary Song

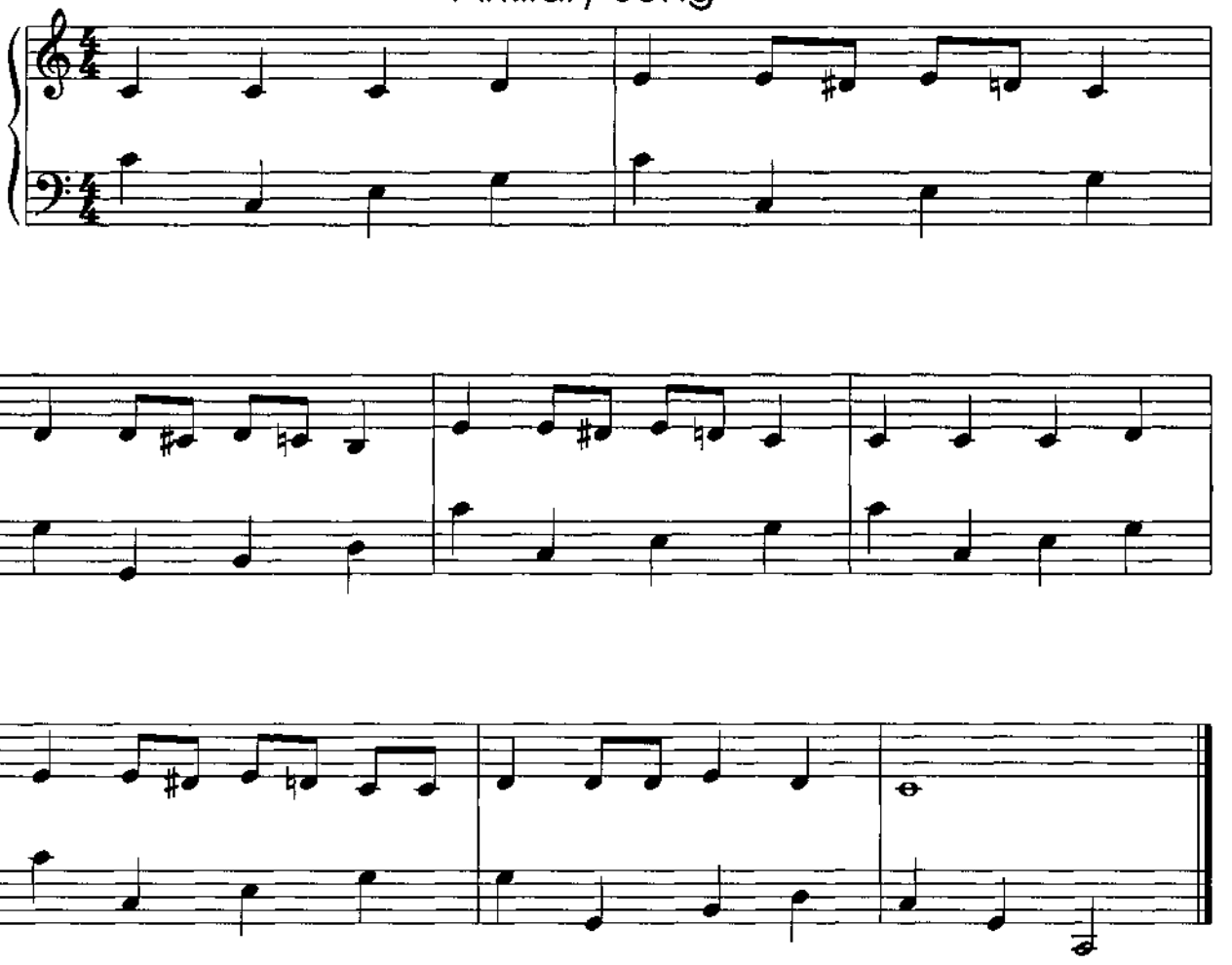




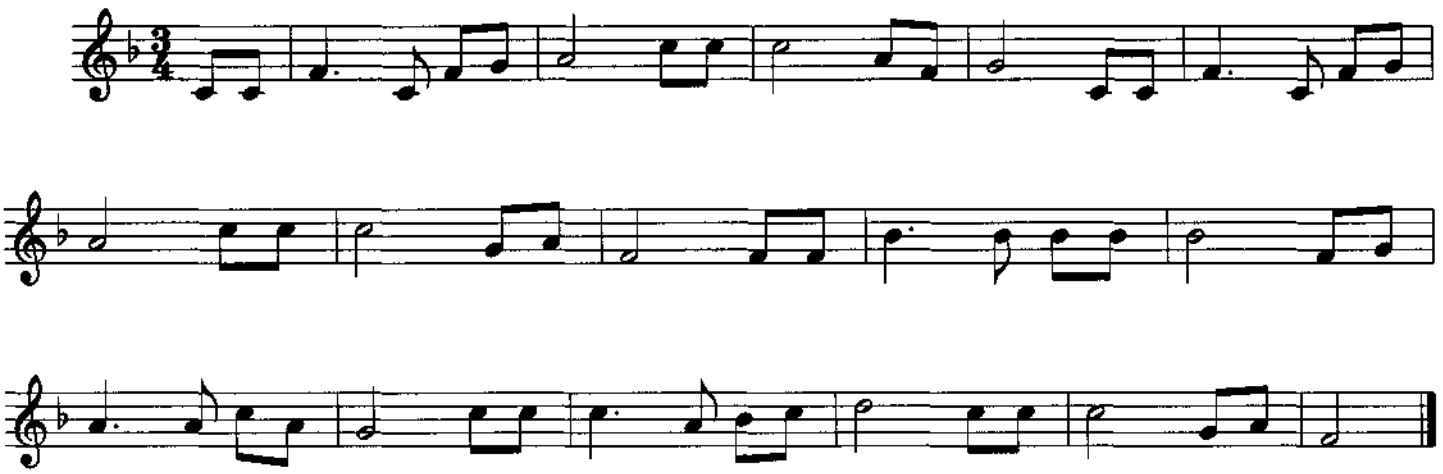
In the following arrangement of the same song, the left-hand accompaniment uses this pattern of the chord note followed by a broken chord:

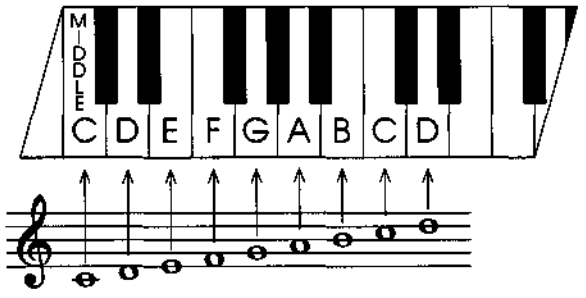


Artillary Song

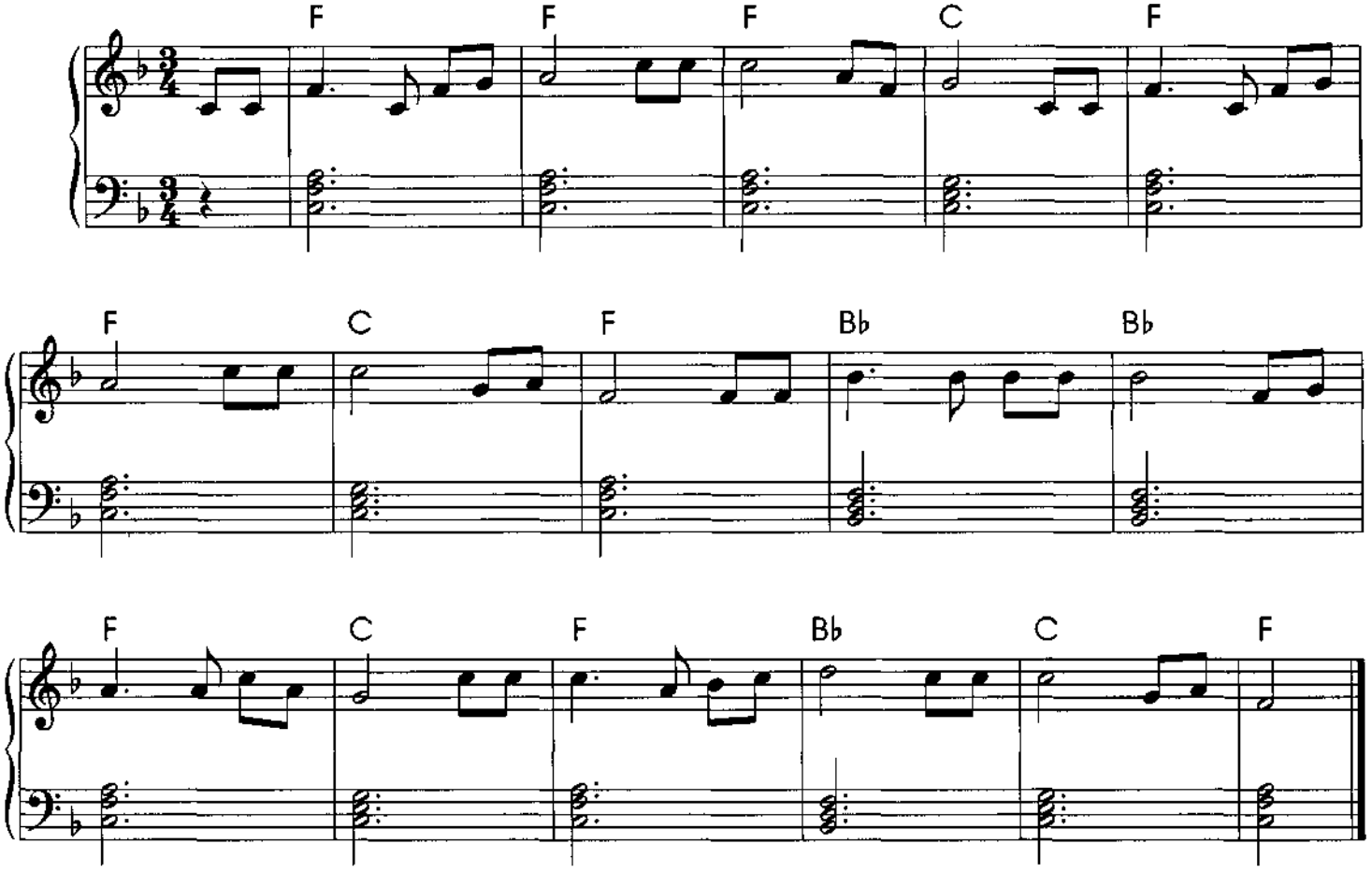


Jesus Saves

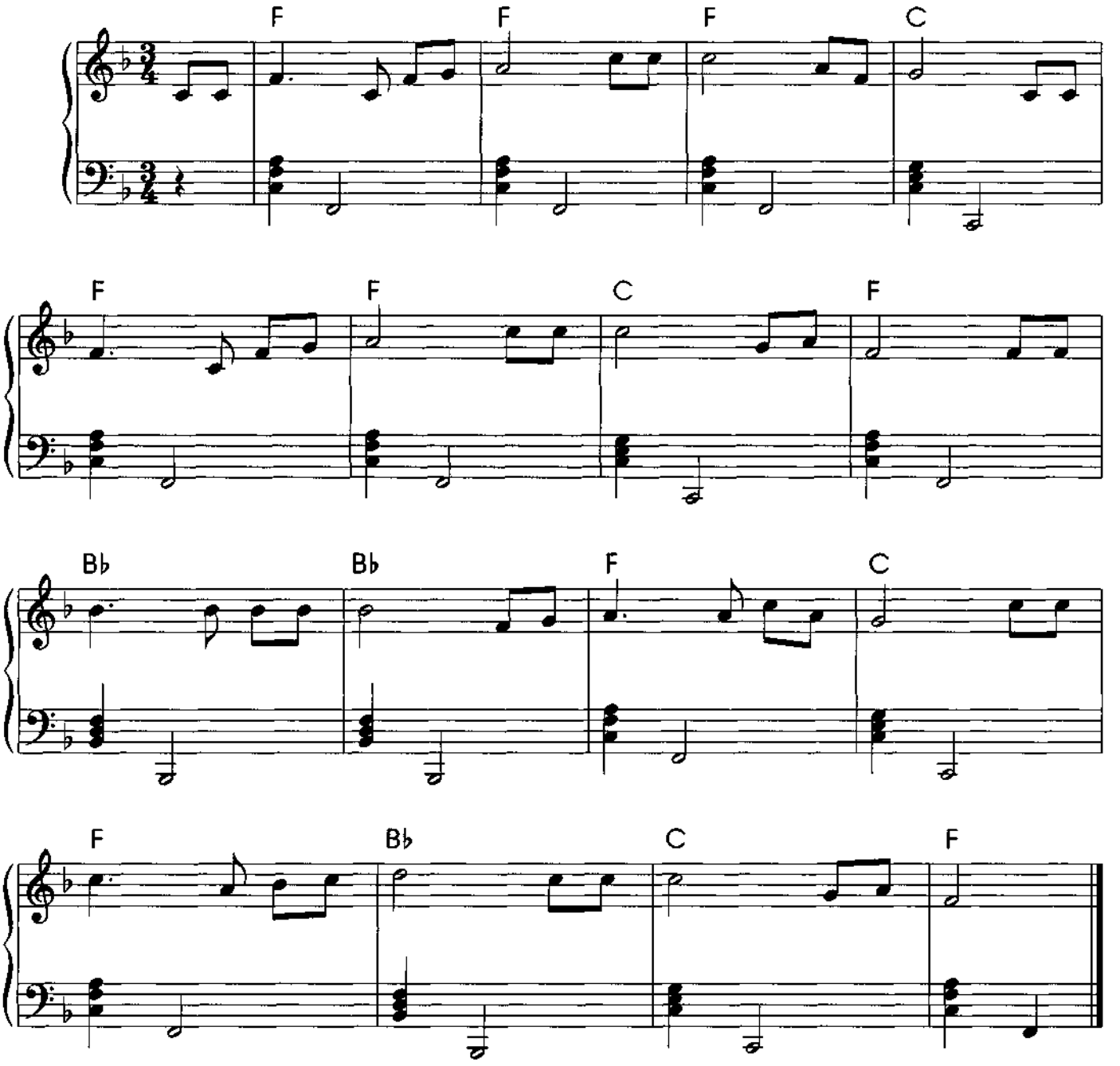




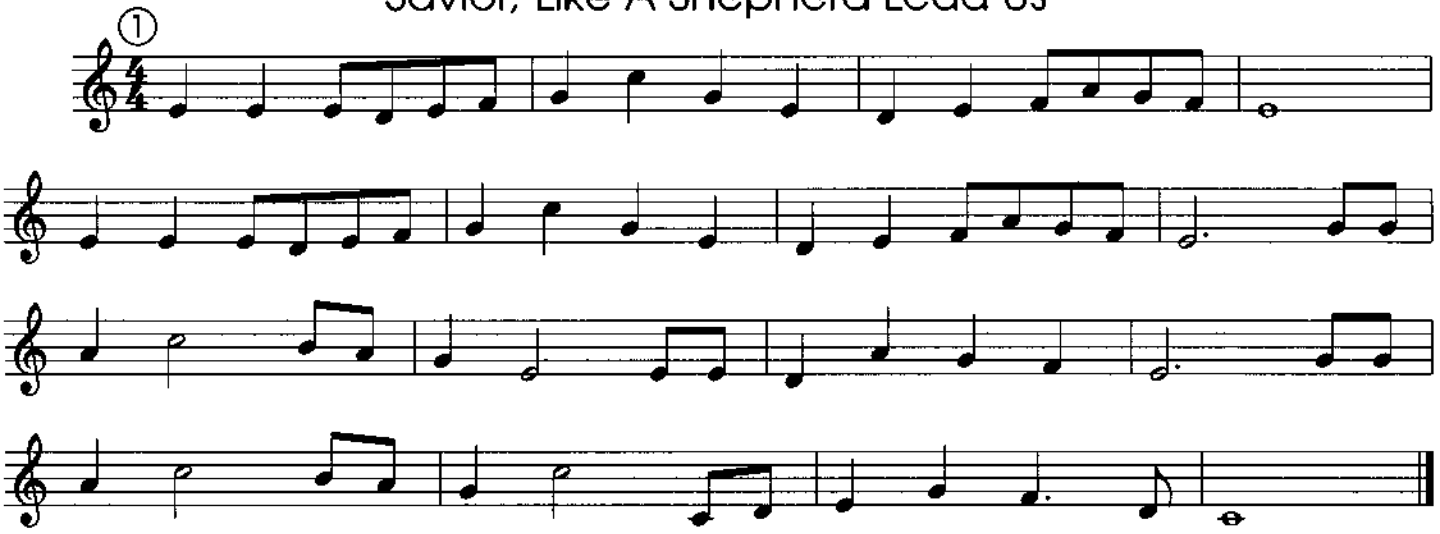
Jesus Saves



Jesus Saves



Savior, Like A Shepherd Lead Us

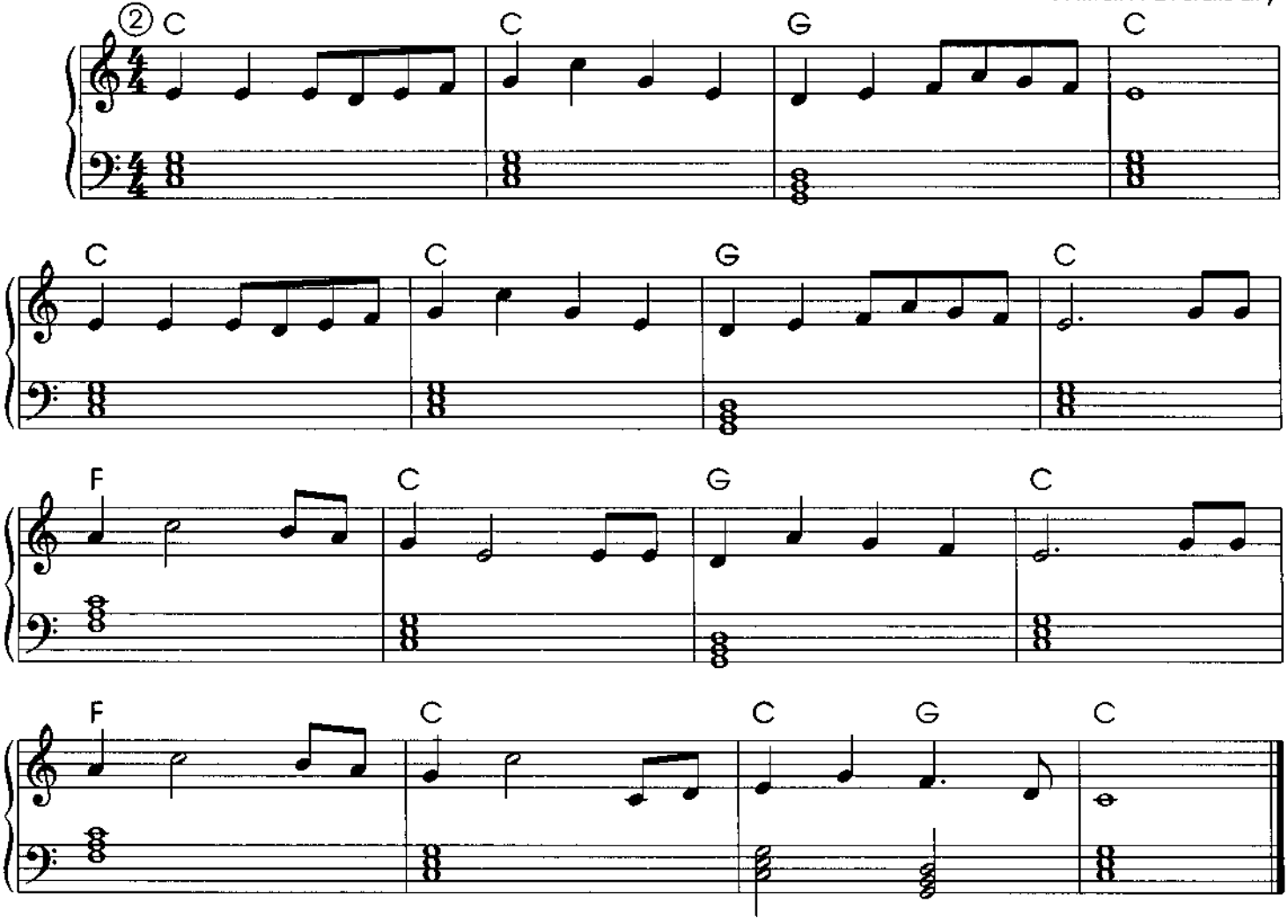


Stages of Development

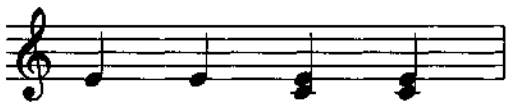
1. Learn melody.
2. Play melody with simple chords.
3. Add a third below the melody note to harmonize.
4. Use broken chord accompaniment in the left hand.

Savior, Like A Shepherd Lead Us

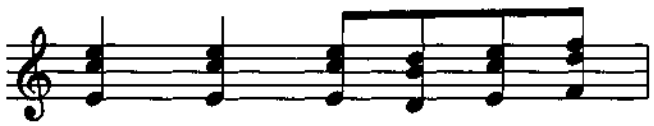
William Bradbury



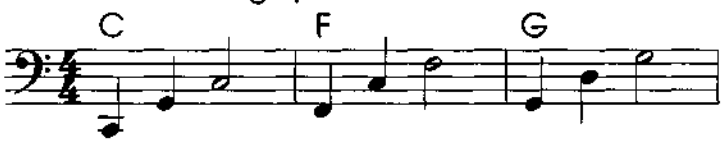
This gospel song is in the key of C. In the next arrangement, the right hand is harmonized with an interval of a third below the melody note:



You may also try an octave with the third as shown:

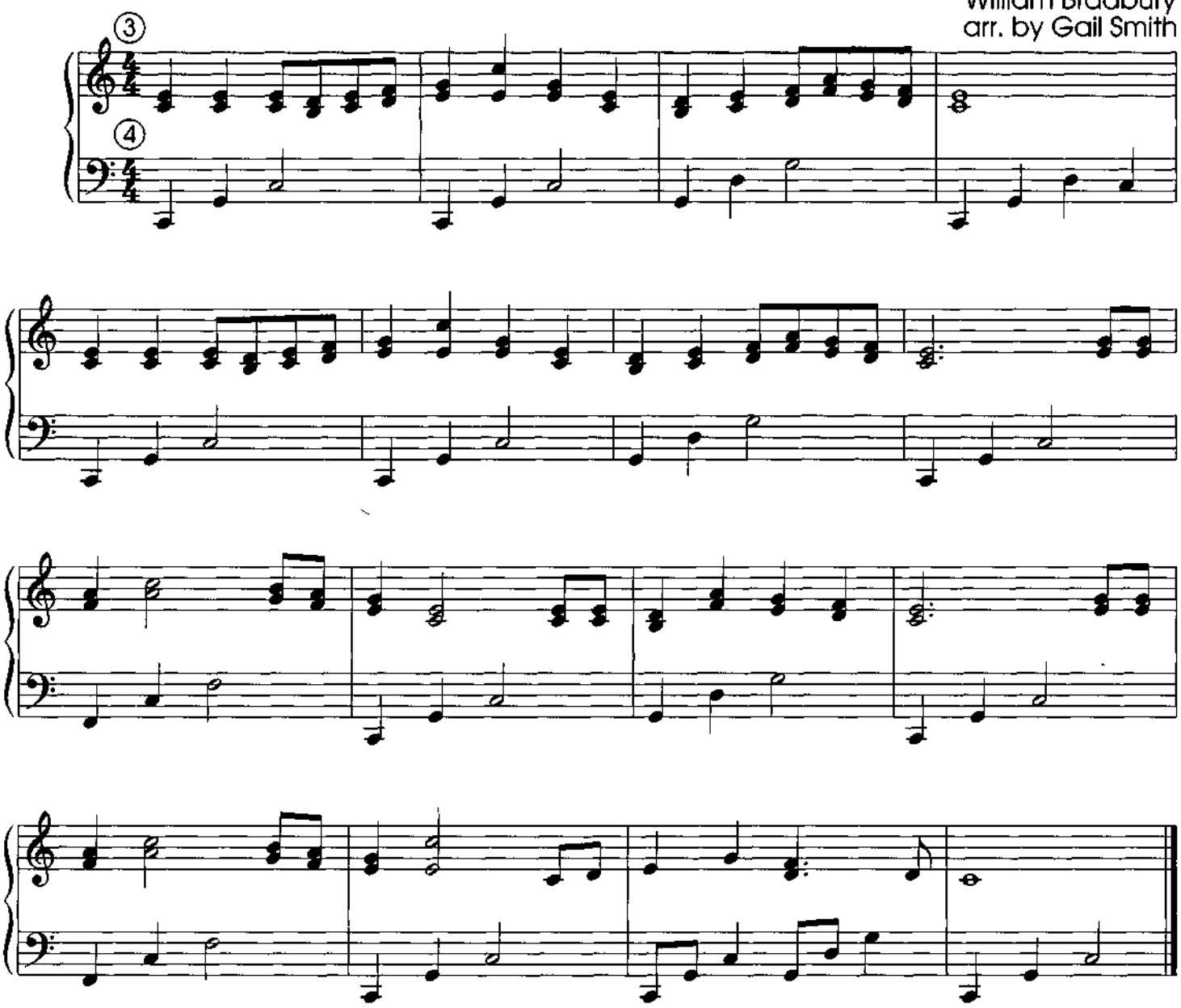


The left hand plays broken chords using quarter-notes and half-notes:

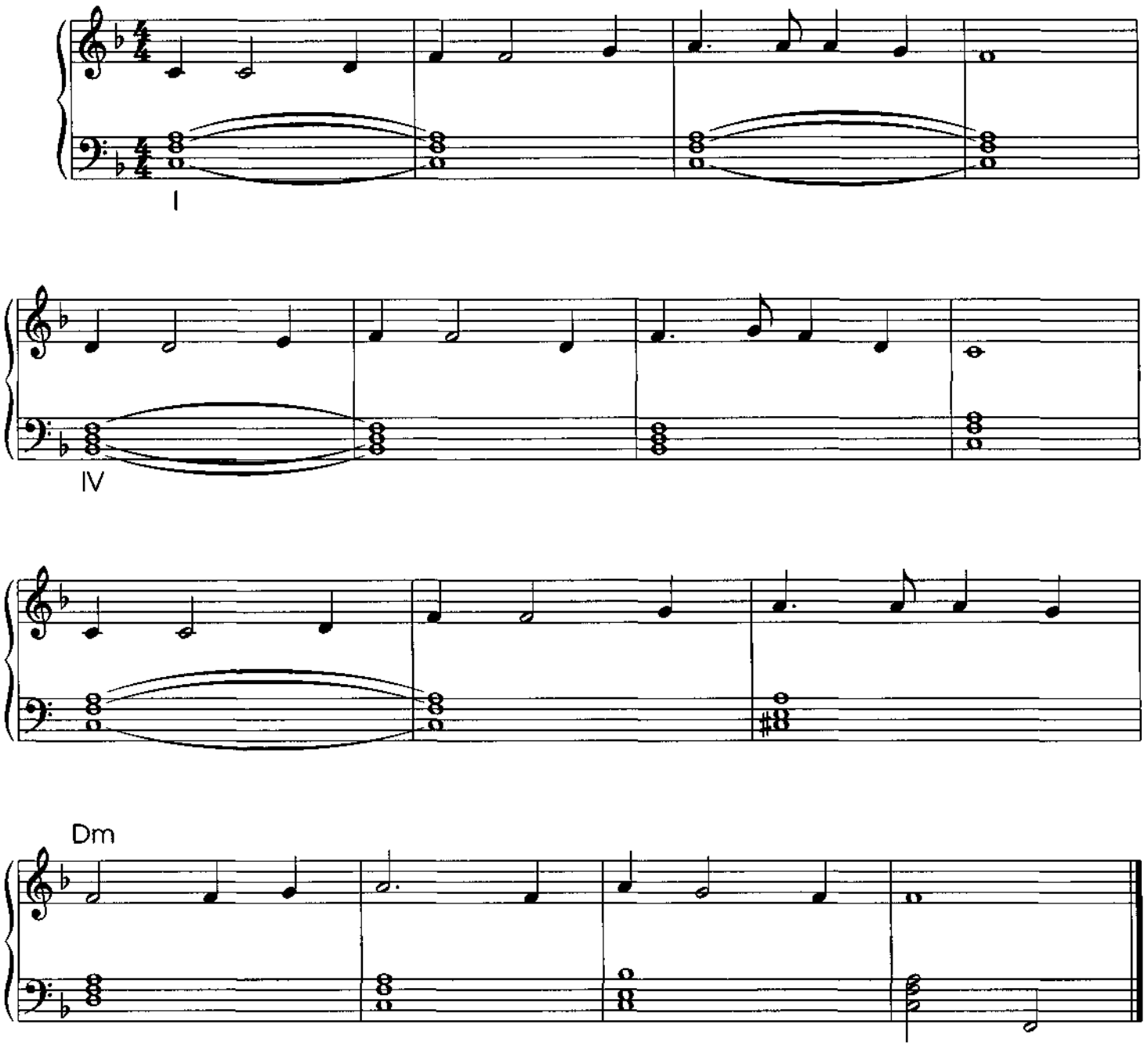


Savior, Like A Shepherd Lead Us

William Bradbury
arr. by Gail Smith

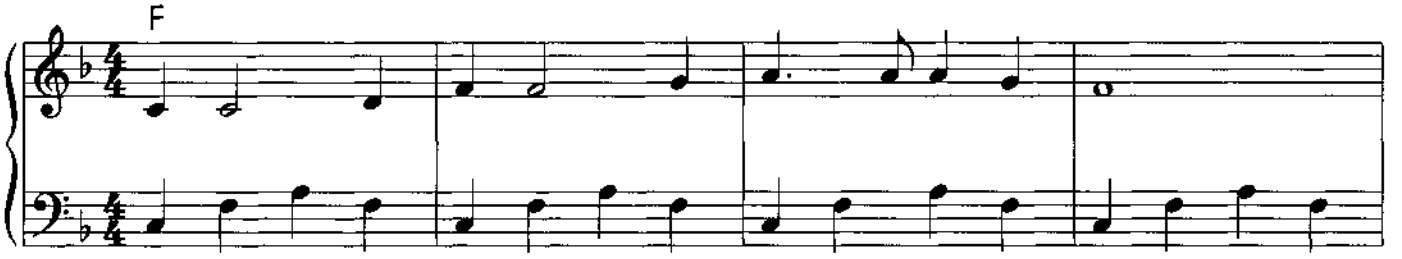


Do Lord

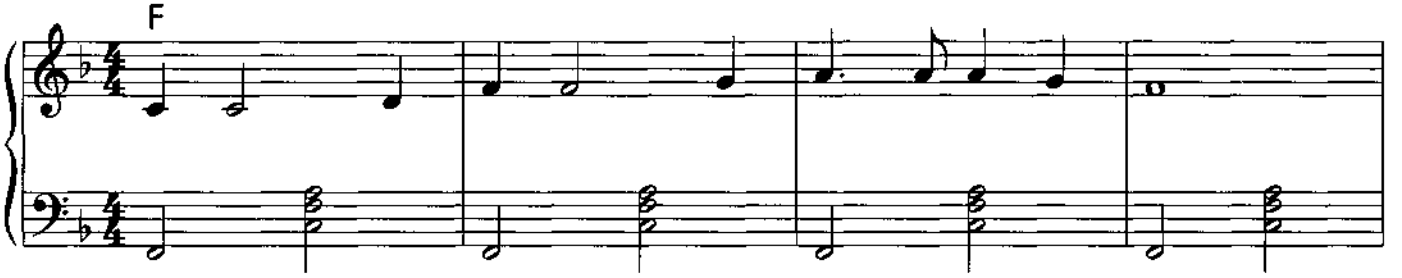


Following are four gospel styles to use with "Do Lord":

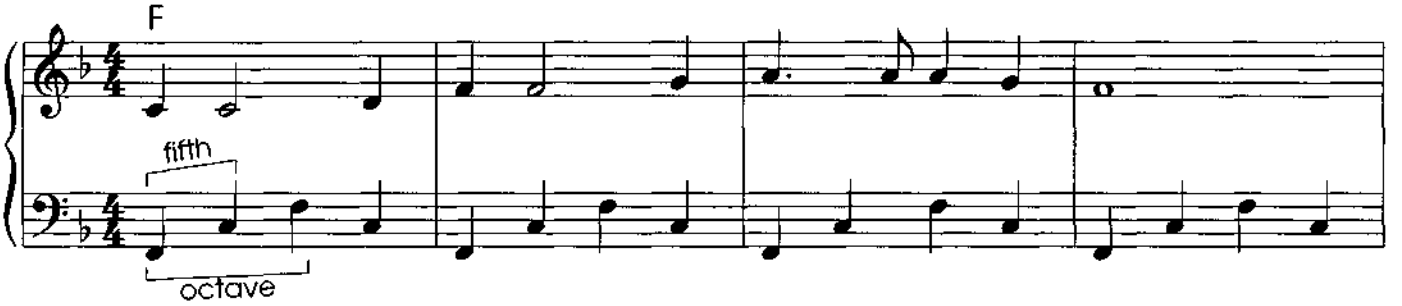
1. Broken chord:



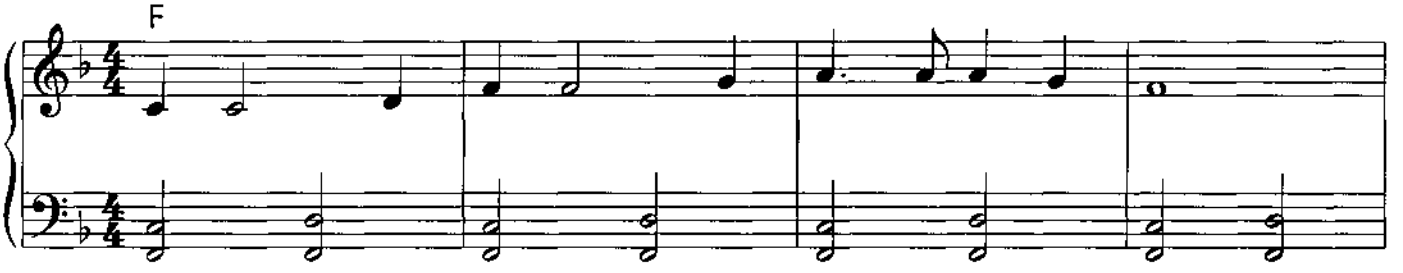
2. Octave first, then chord:



3. Broken octave



4. Harmonic intervals of a 5th and a 6th:



Chapter 4
Playing Rounds

You may play the same melody in both hands. Start the melody over, coming in the next measure.

Play each hand separately first.

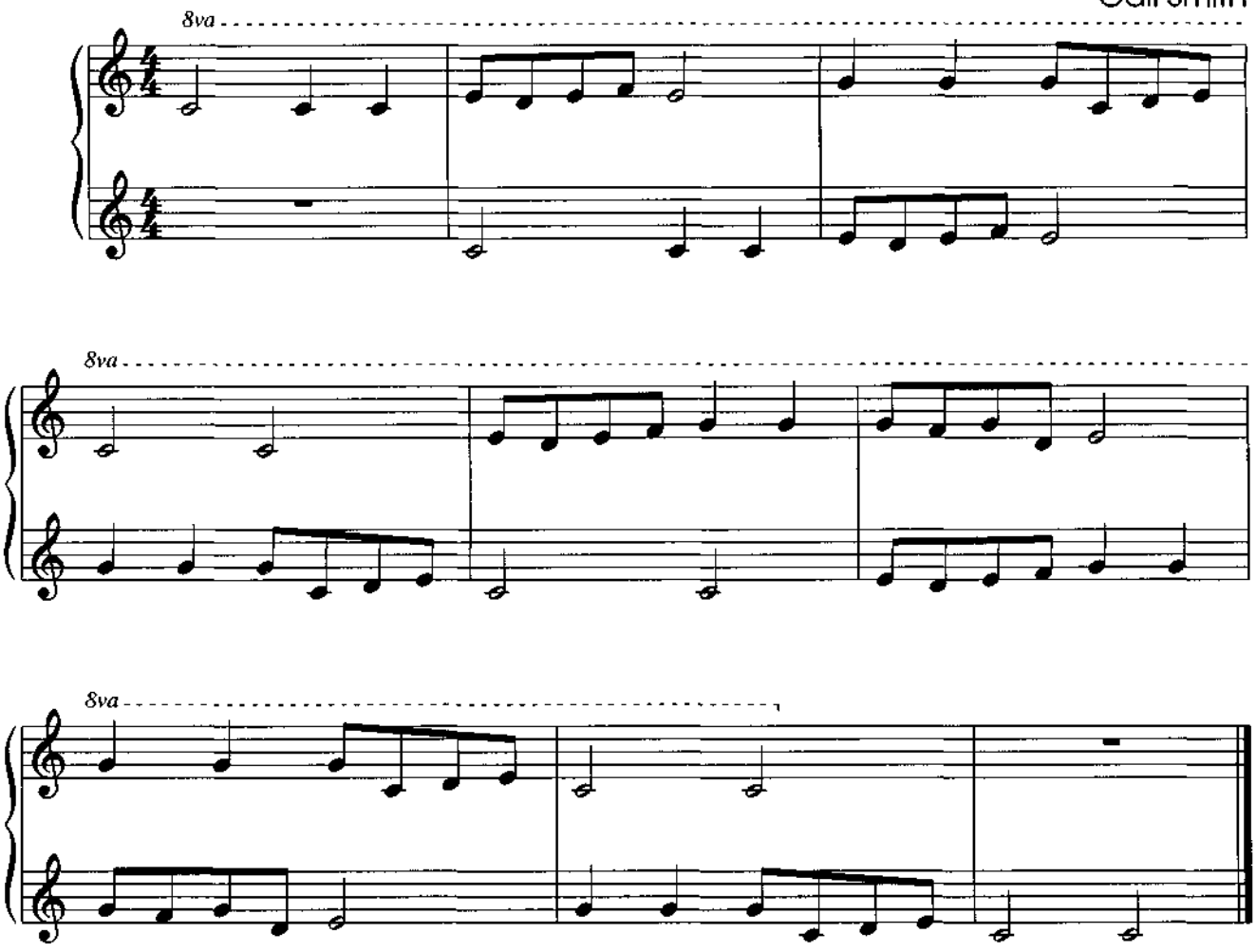
When *8va* appears, you play those notes an octave higher than written.

Sing A New Song

Isaiah 55:9

For as the heavens are higher than the earth,
so are my ways higher than your ways,
and my thoughts than your thoughts.

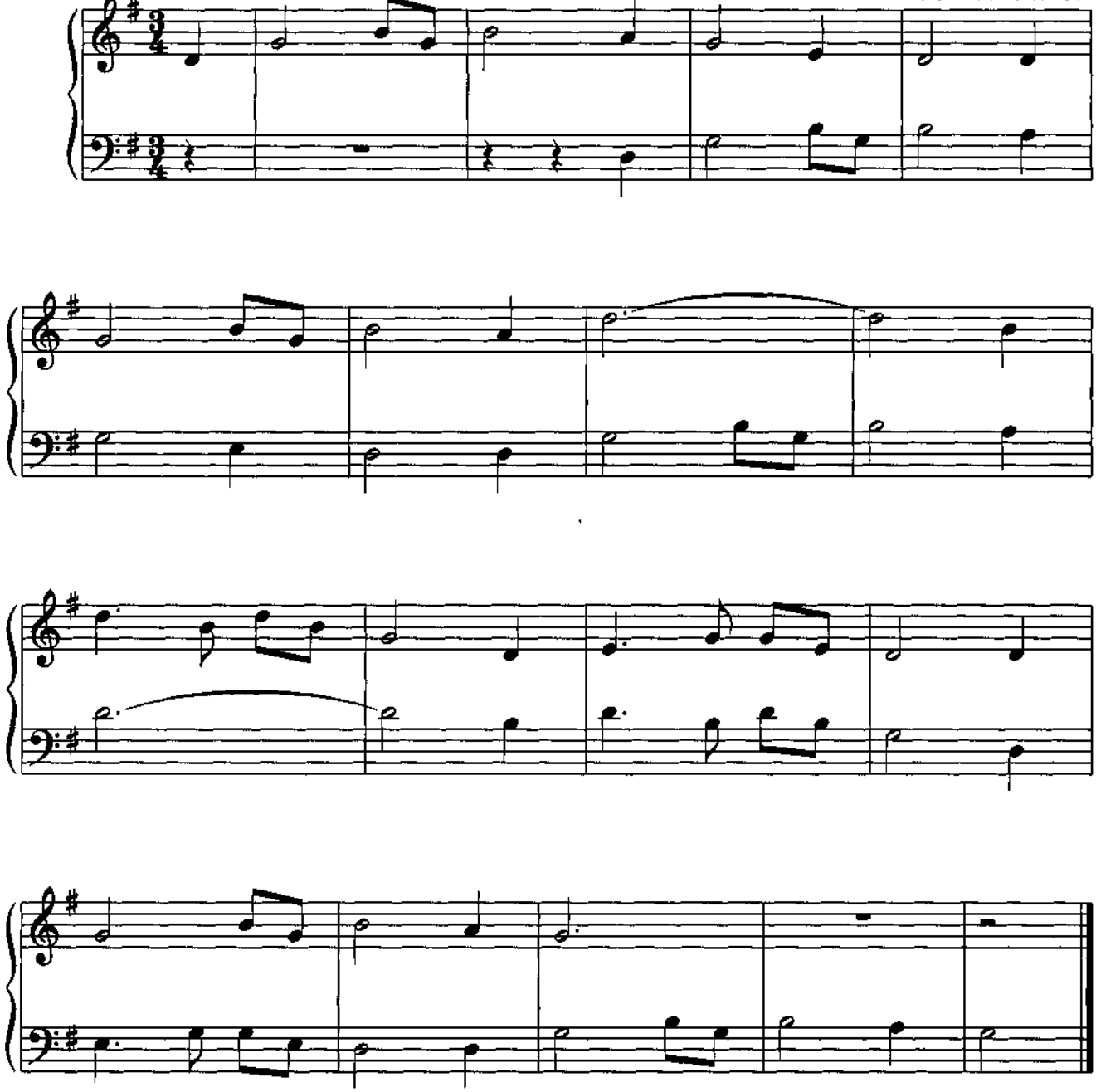
Gail Smith



Amazing Grace

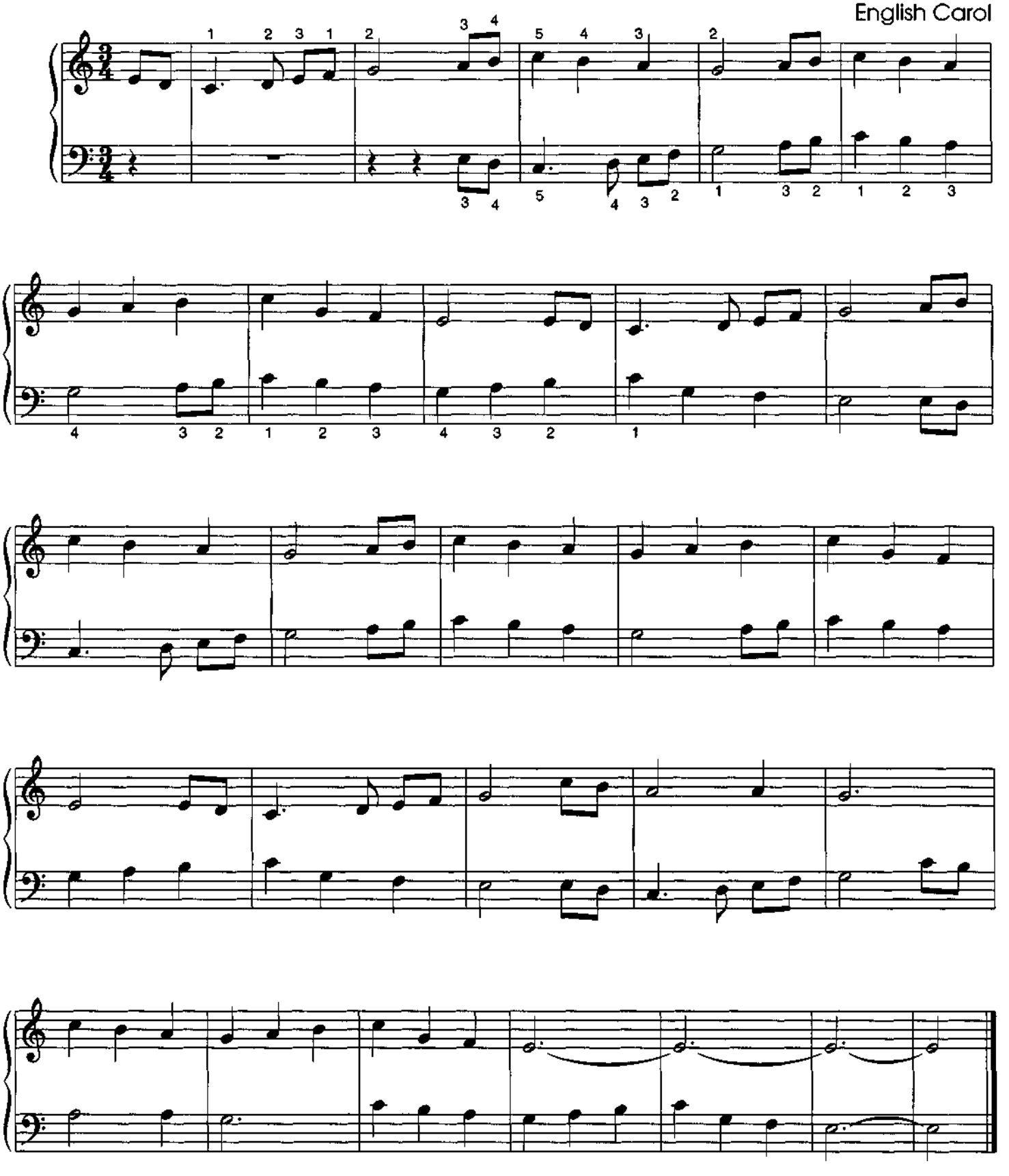
As a Round

John Newton

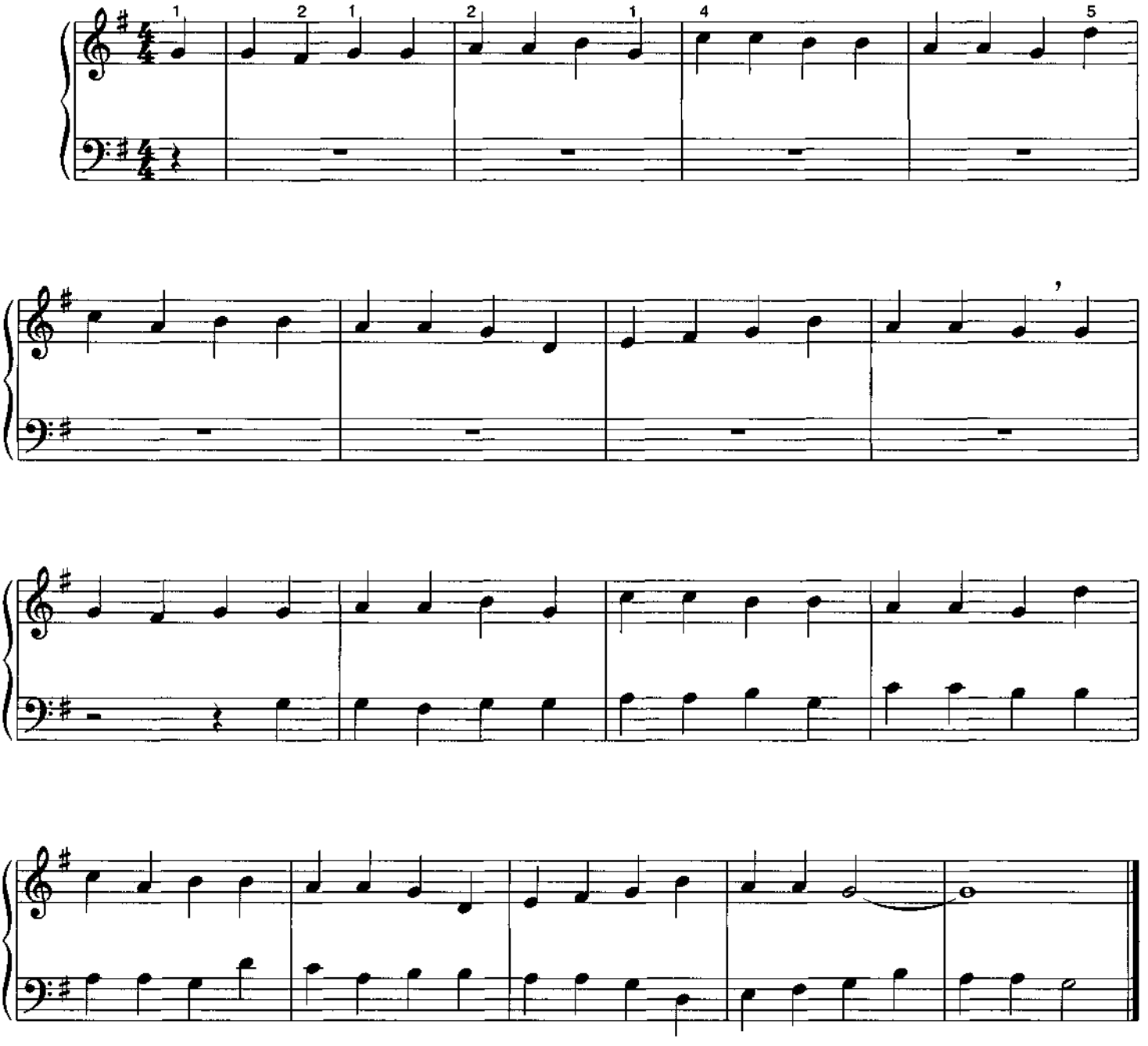


The First Noel

English Carol



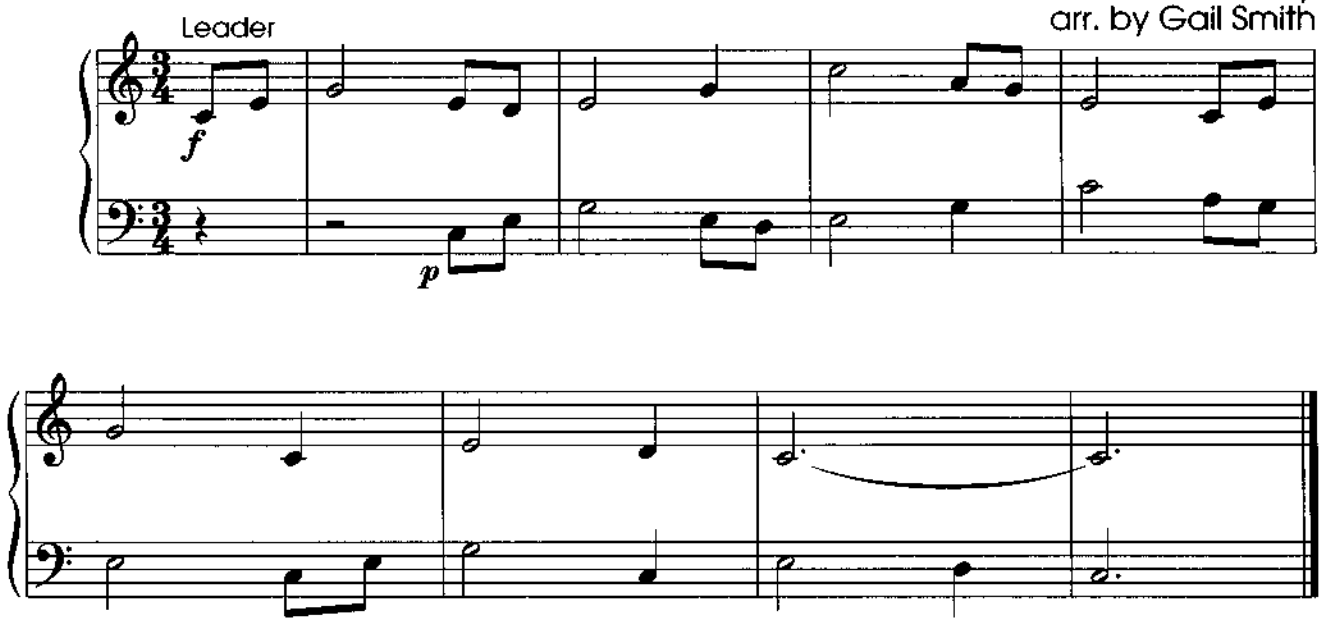
Tallis's Canon



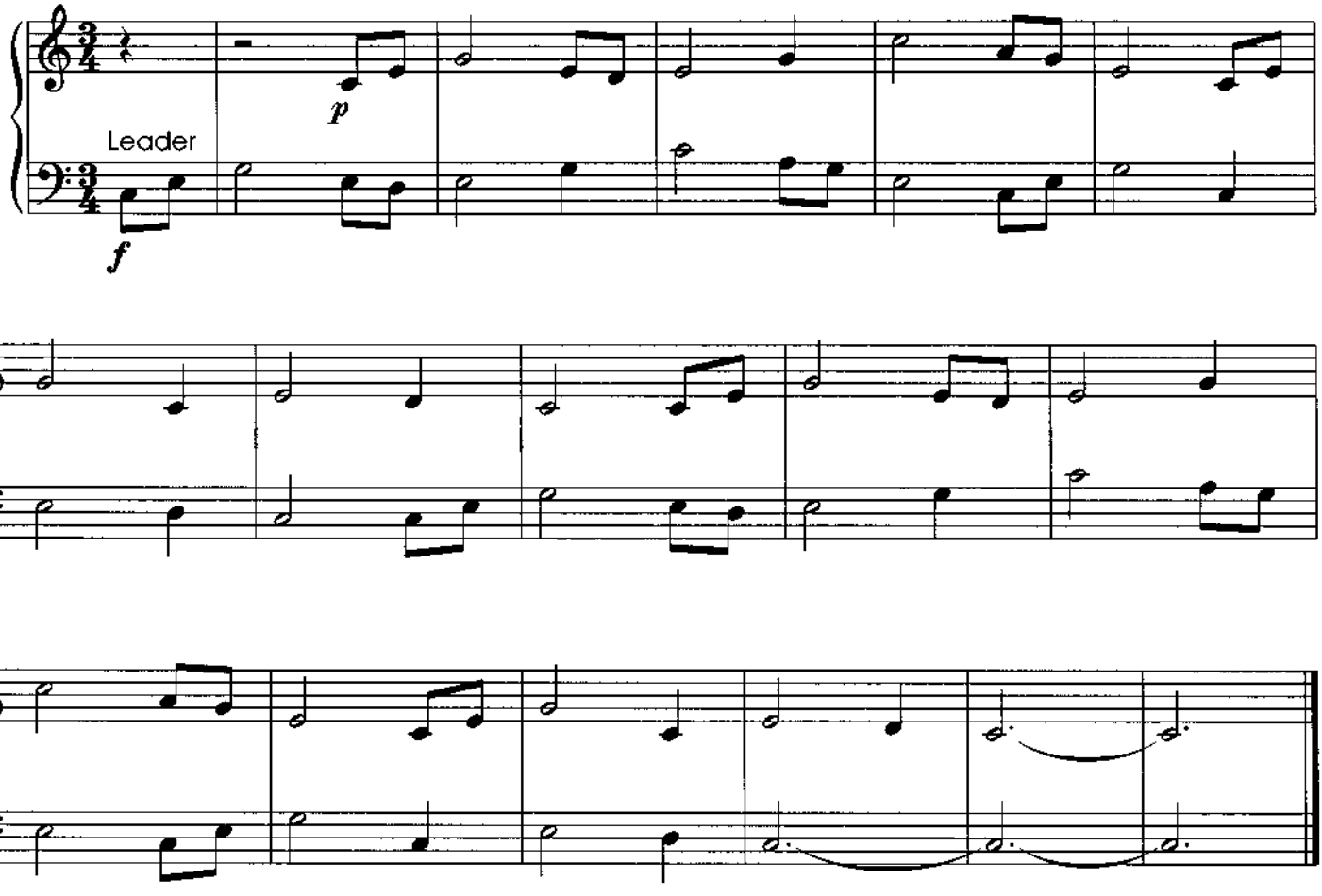
There are two ways to play a round. One way is to the have the melody in the treble start first. The other is to have the bass start as Leader. Here are both ways:

My Shepherd Will Supply My Need

American Melody
arr. by Gail Smith



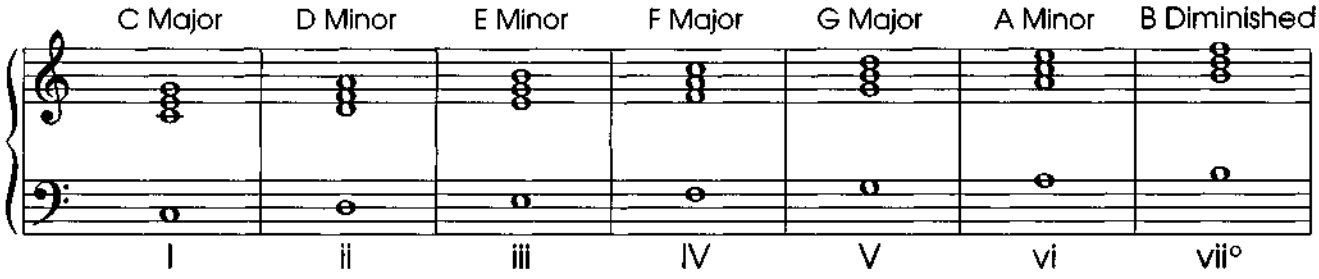
My Shepherd Will Supply My Need



Chapter 5
Left-Hand Fill for Chord Progressions

It is very important to understand that every key has seven chords that belong to it.

These are the seven chords in the key of C:



In playing gospel songs, we often use only the I, IV, and V chords. These three chords are the major chords in every major key. The three minor chords are ii, iii, and vi.

Play all these chords and listen to each different sound.

In the key of C, the major chords are C, F, and G. The minor chords are Dm, Em, and Am.

In "Left-Hand Fills for Basic Chord Progressions", only the Roman numerals are given. So, start thinking in those terms as well as remembering that a V chord is G in the key of C.

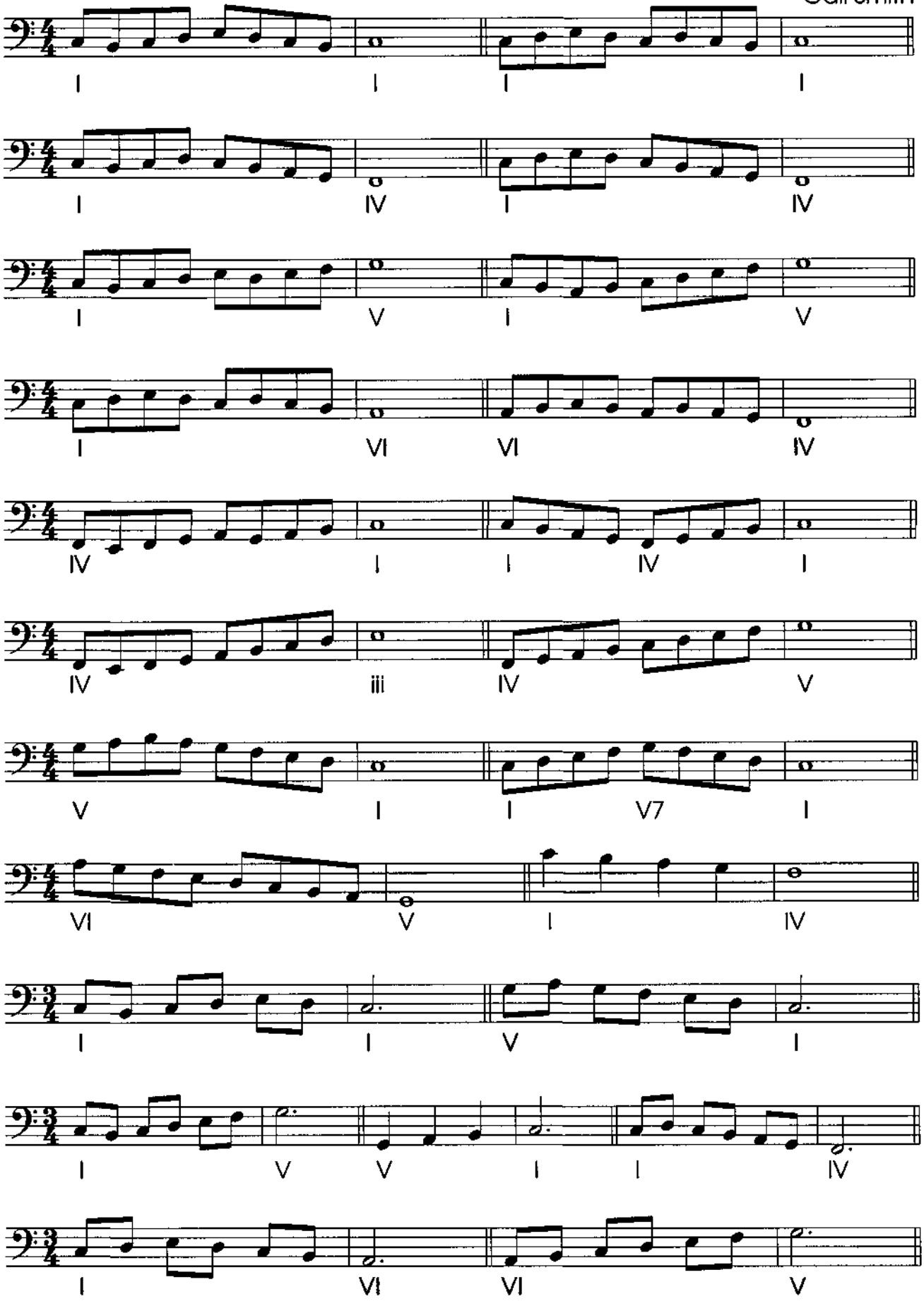
Here is a chart with the names and numbers of every major key. Each key has seven chords.

key	I	ii	iii	IV	V	vi	vii°
C	C	Dm	Em	F	G	Am	Bdim
G	G	Am	Bm	C	D	Em	F♯dim
D	D	Em	F♯m	G	A	Bm	C♯dim
A	A	Bm	C♯m	D	E	F♯m	G♯dim
E	E	F♯m	G♯m	A	B	C♯m	D♯dim
B	B	C♯m	D♯m	E	F♯	G♯m	A♯dim
G♭	G♭	A♭m	B♭m	C♭	D♭	E♭m	Fdim
D♭	D♭	E♭m	Fm	G♭	A♭	B♭m	Cdim
A♭	A♭	B♭m	Cm	D♭	E♭	Fm	Gdim
E♭	E♭	Fm	Gm	A♭	B♭	Cm	Ddim
B♭	B♭	Cm	Dm	E♭	F	Gm	Adim
F	F	Gm	Am	B♭	C	Dm	Edim

The Fill Chart on the next page helps you link all the chords in the left hand, giving you the "gospel sound."

Left-Hand Fills
for Basic Chord Progressions

Gail Smith



Using Left-Hand Fills for Numbered Basic Chord Progressions

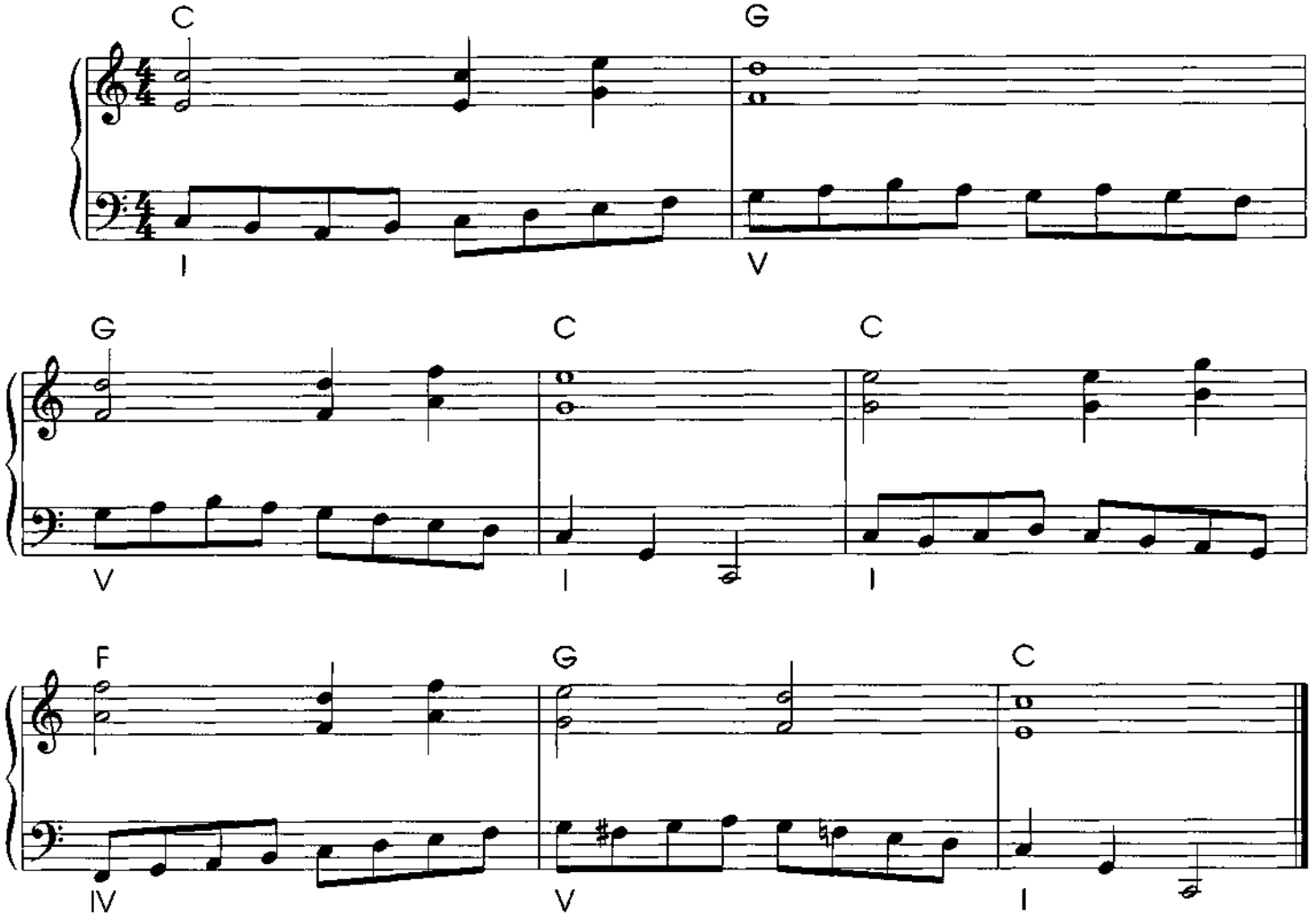
In the example below, "God Is So Good," the chords are:

C G G C C F G C

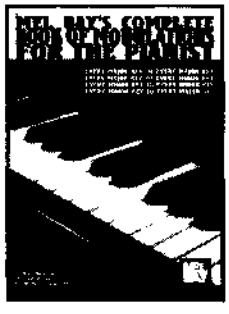
Using the Fill Chart the left hand was filled in with the appropriate chord progression:

I V V I I IV V I

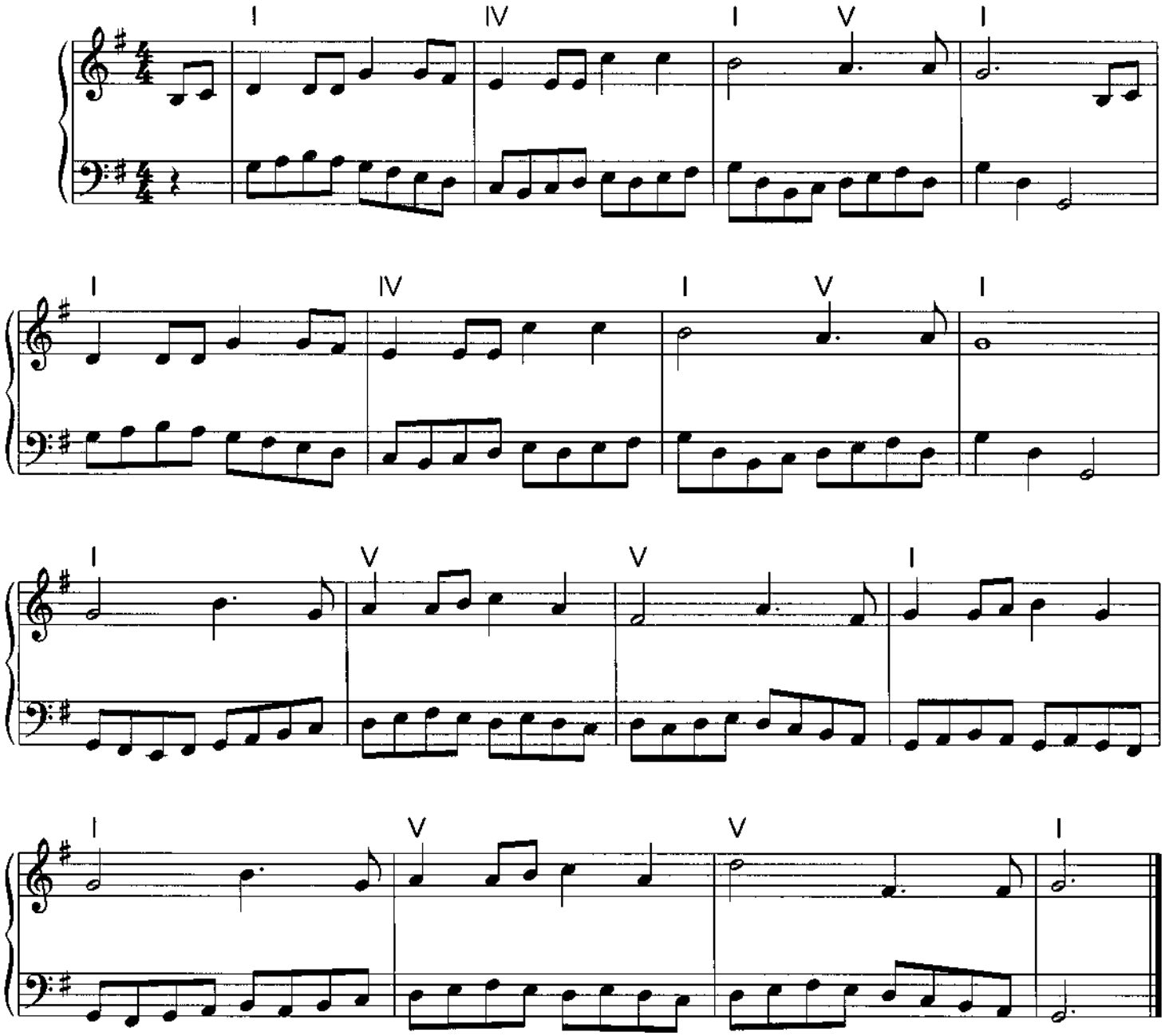
God Is So Good



For help in modulating, you will find this book useful:



Halleluia



Perhaps you are wondering . . .

1. Question: Why are there only three beats at the end of this song?

   Answer: Beat 4 is at the beginning, and when there is a "pickup" beat at the beginning, you deduct the amount of that beat from the end.

2. Question: Why are there two lines at the end of the song?

   Answer: Each measure is separated from its neighbor by one line, but at the end there are two lines so you know it is the end.

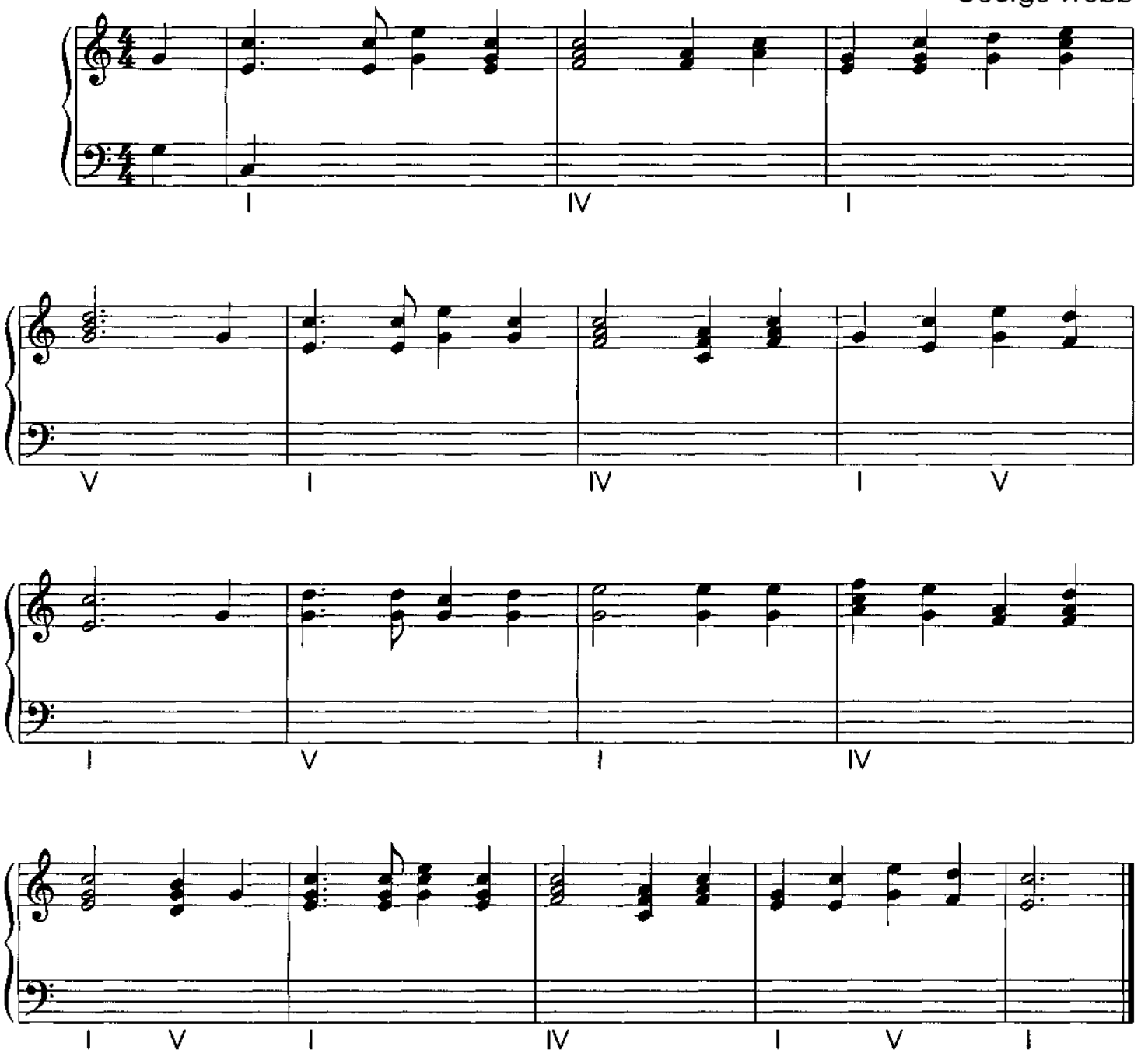
3. Question: Why are there sharps at the beginning of the lines?

   Answer: This is the **key signature** and tells you that every F in the song will be sharped (raised a half step). The sharp must appear at the beginning of each line for the song to remain in the key of G.

Using the "Left-Hand Fills for Basic Chord Progressions" chart on pg. 51, write out the left hand for this hymn:

Stand Up, Stand Up For Jesus

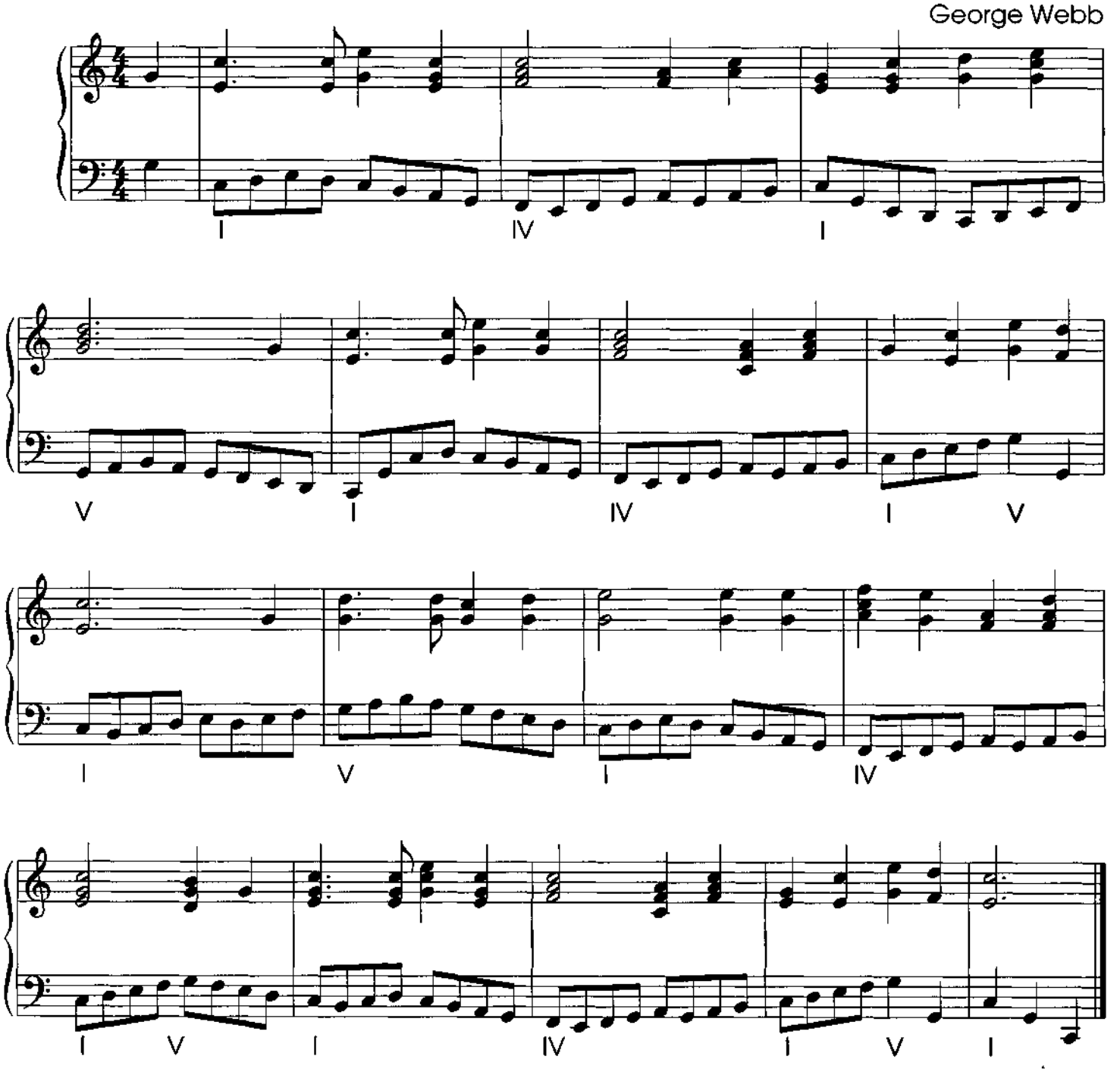
George Webb



This is how it should look:

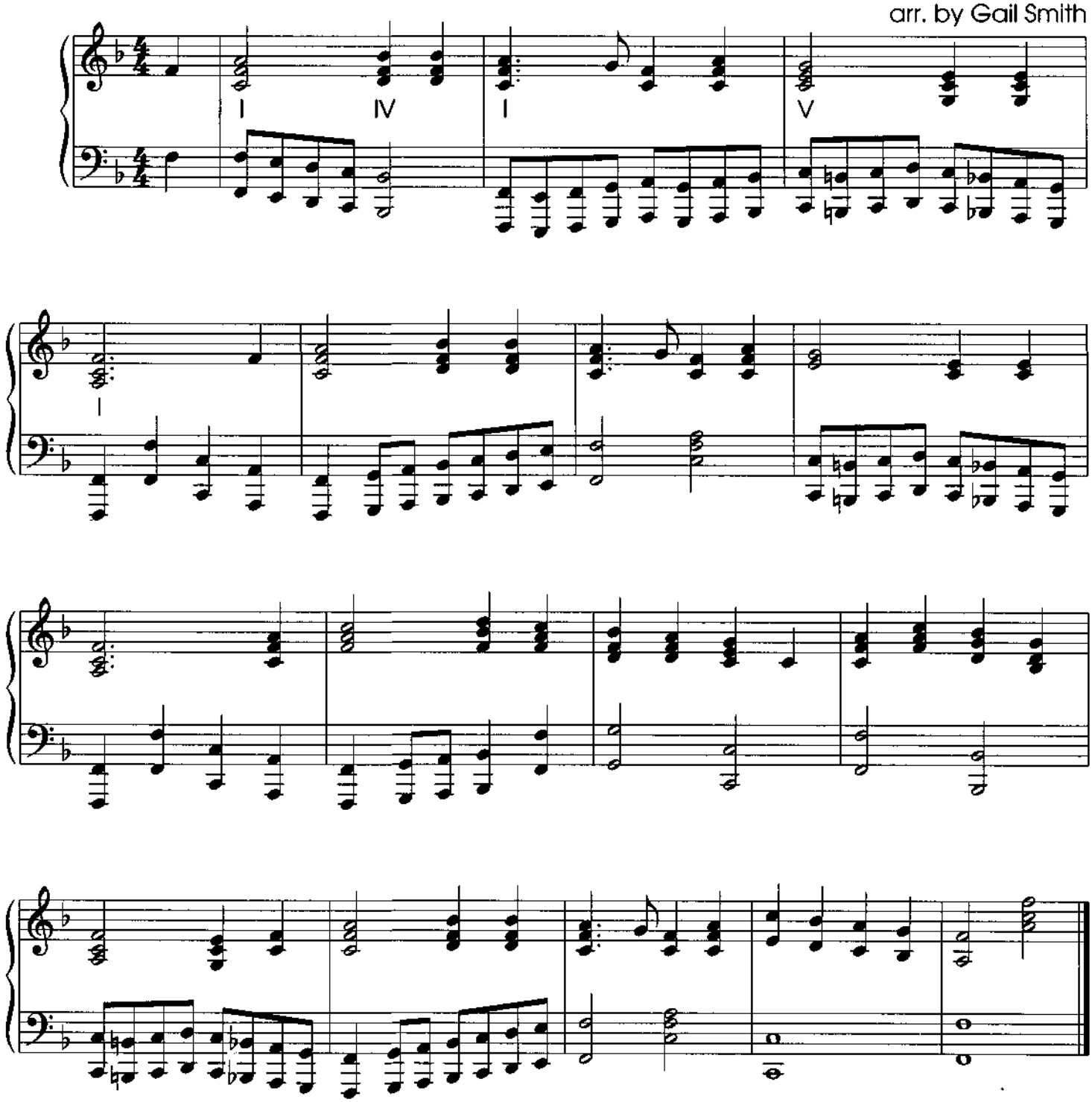
Stand Up, Stand Up For Jesus

George Webb



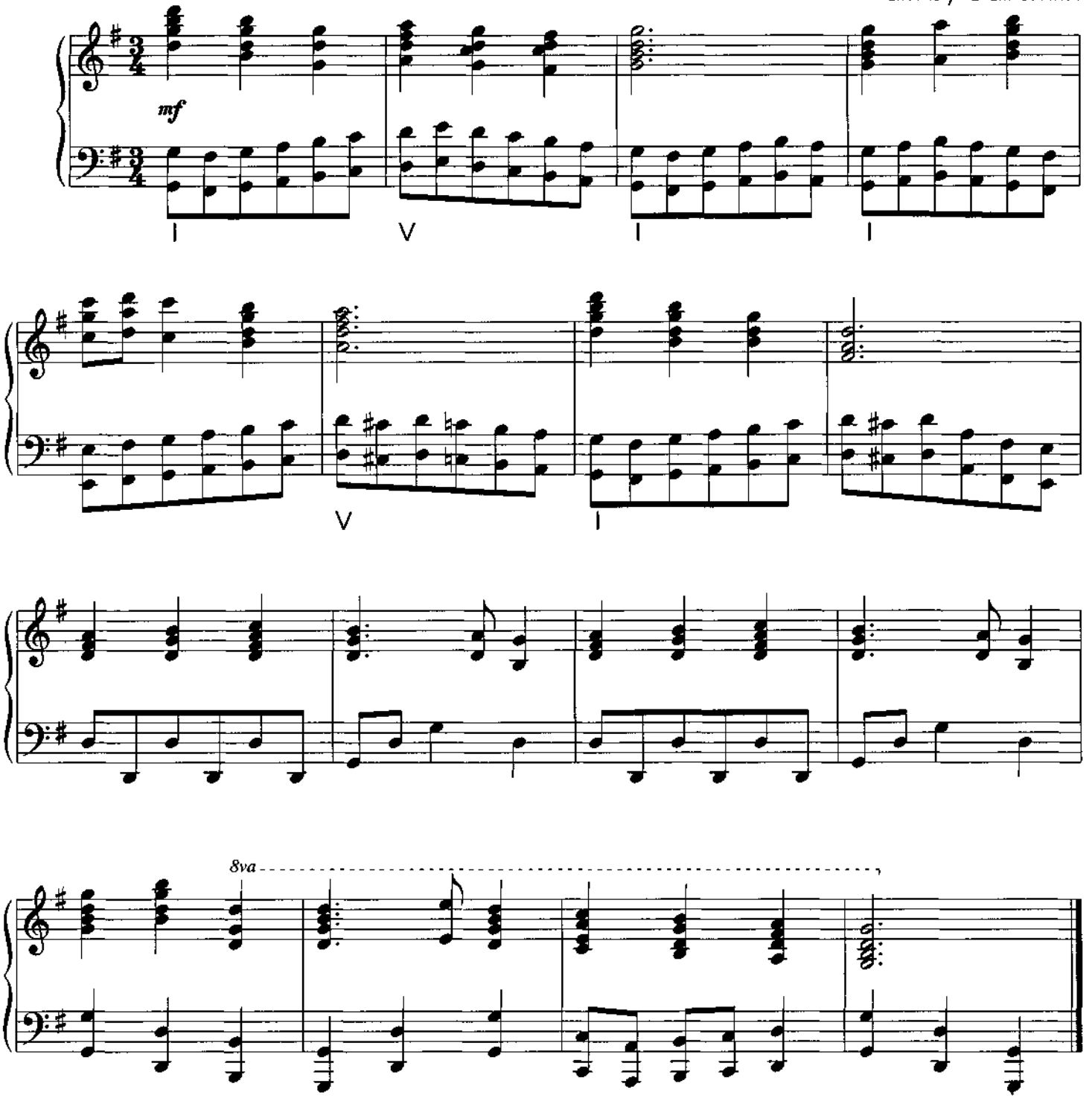
My Jesus, I Love Thee

A. J. Gordon
arr. by Gail Smith



Come, Thou Almighty King

arr. by Gail Smith



Chapter 6

In the following gospel songs, the phrases are marked A B etc. so that you may identify the repeated phrases. The songs are in the following form:

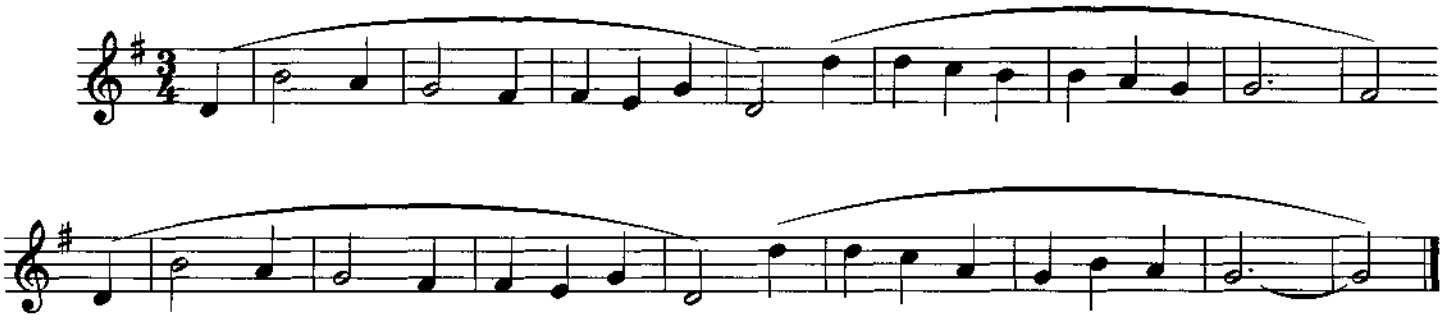
"Brethren, We Have Met To Worship"	A A B A
"O The Deep, Deep Love Of Jesus"	A A B A
"Love Lifted Me"	A B A B
"Rock Of Ages"	A A B
"For The Beauty Of The Earth"	A A B
"Jesus, Lover Of My Soul"	A A B A
"Come, Thou Fount Of Every Blessing"	A A B A

Here are some ideas for playing repeated phrases. A phrase may be repeated:

1. Identically
2. With embellishment
3. With a change of harmony
4. With a change of style of accompaniment
5. With a change of register
6. With a change of color

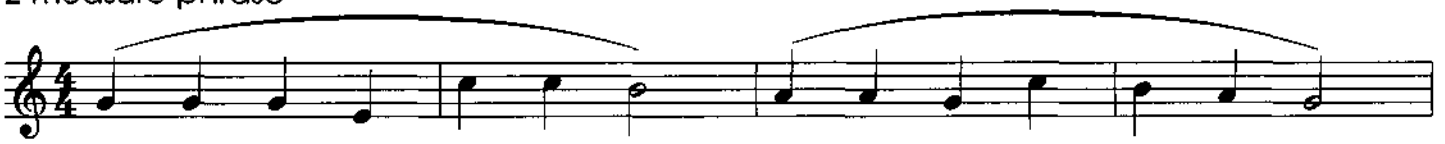
One of the basic ideas in musical form is that of symmetry or balance. As a rule, the initial phrase of a hymn is balanced by an answering phrase; the first is called the antecedent phrase, the second, the consequent phrase. The first phrase states a musical idea, and the second follows in consequence. These two related phrases are called a period. A double period consists of four phrases.

The following is an example of a double period (16 measures):

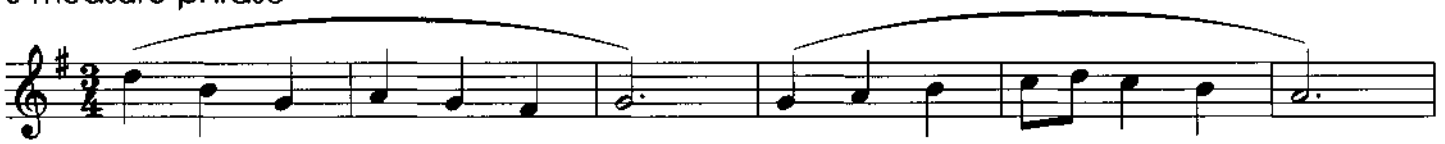


There is no strict rule as to phrase length: three-measure and five-measure phrases do occur in hymns. The following hymn phrases are examples of some irregular phrases:

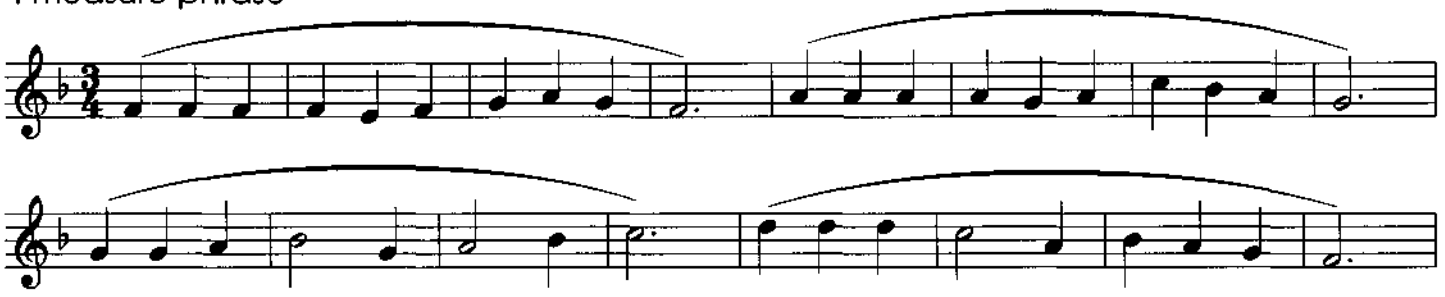
2-measure phrase



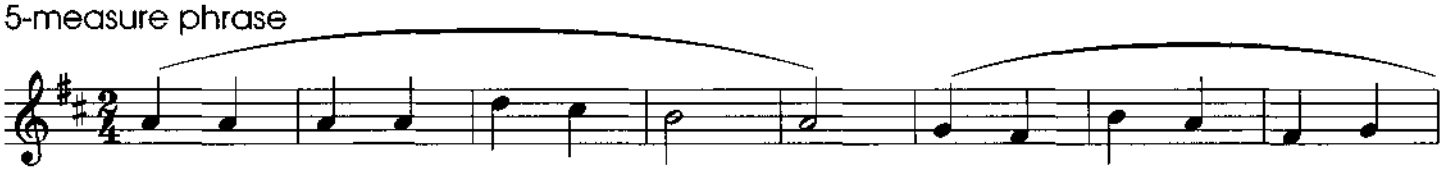
3-measure phrase



4-measure phrase



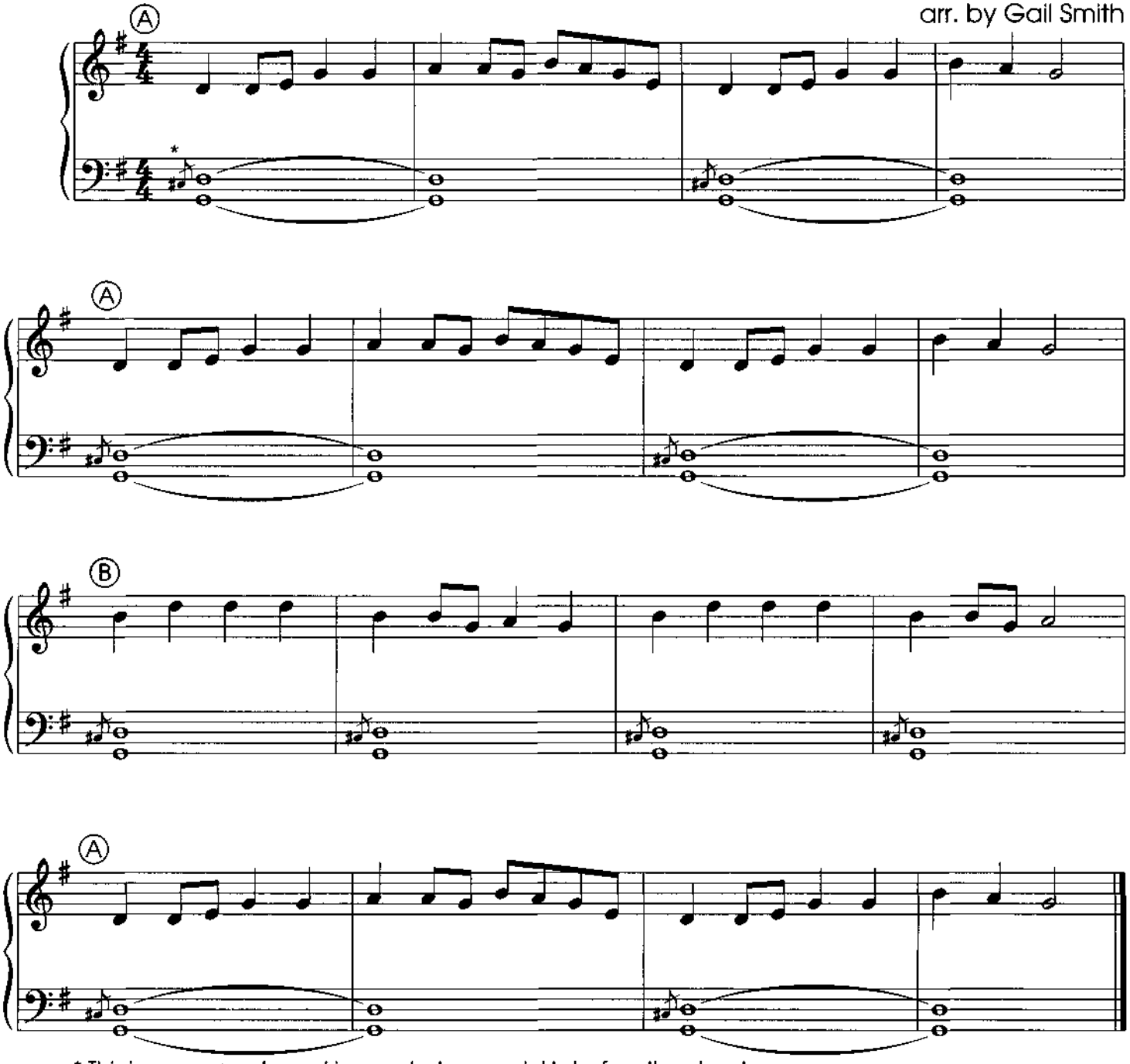
5-measure phrase



A A B A

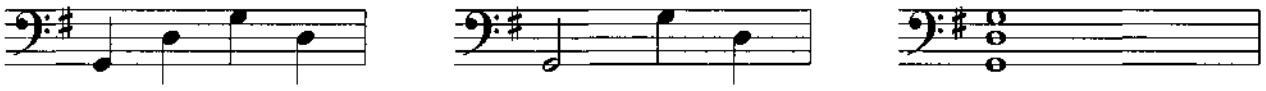
Brethren, We Have Met To Worship

William Moore
arr. by Gail Smith



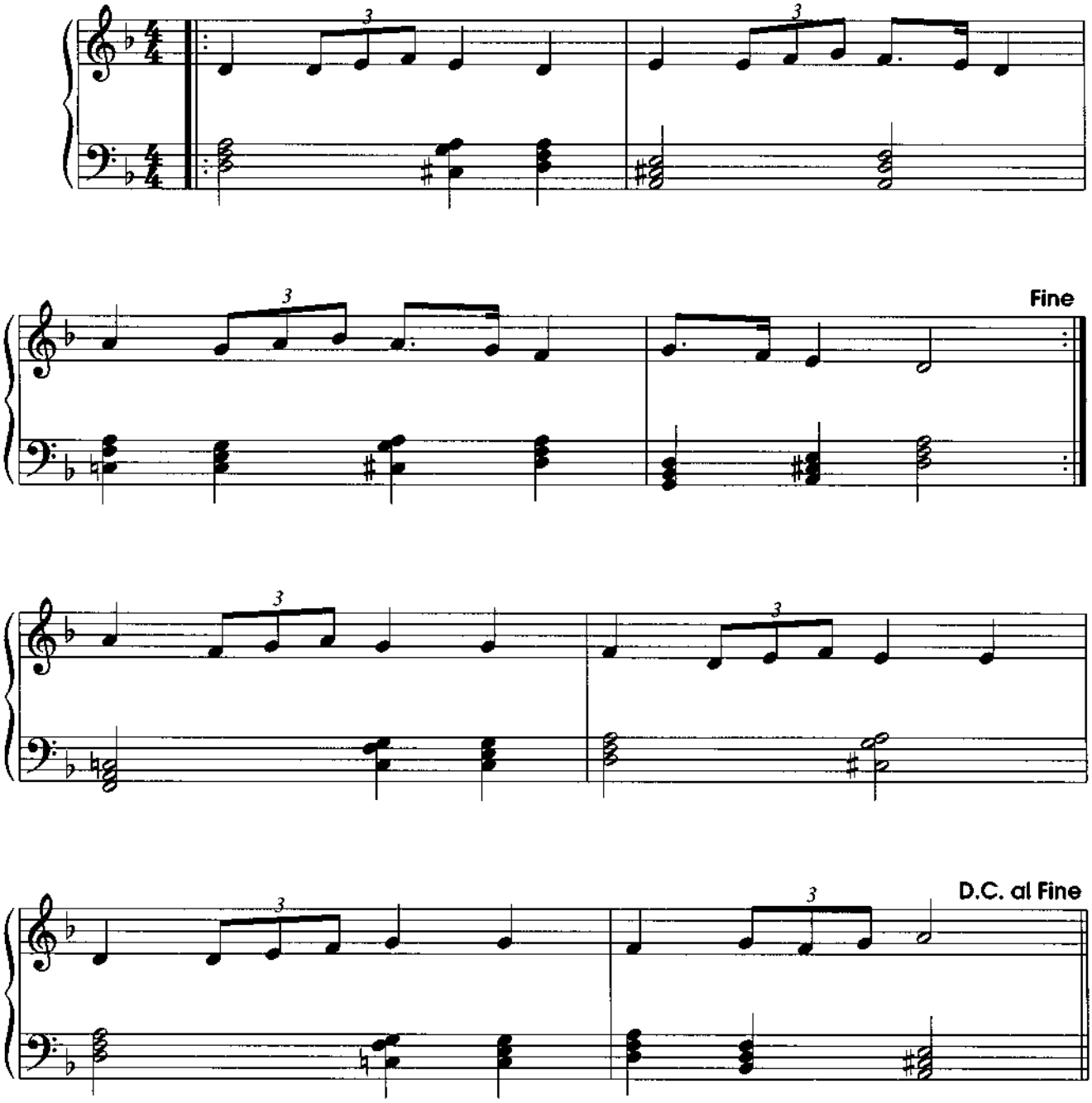
* This is a **grace note** and is sounded very quickly before the chord.

Just one chord is needed to harmonize with the melody. Try playing the chord these other ways:



O The Deep, Deep Love Of Jesus

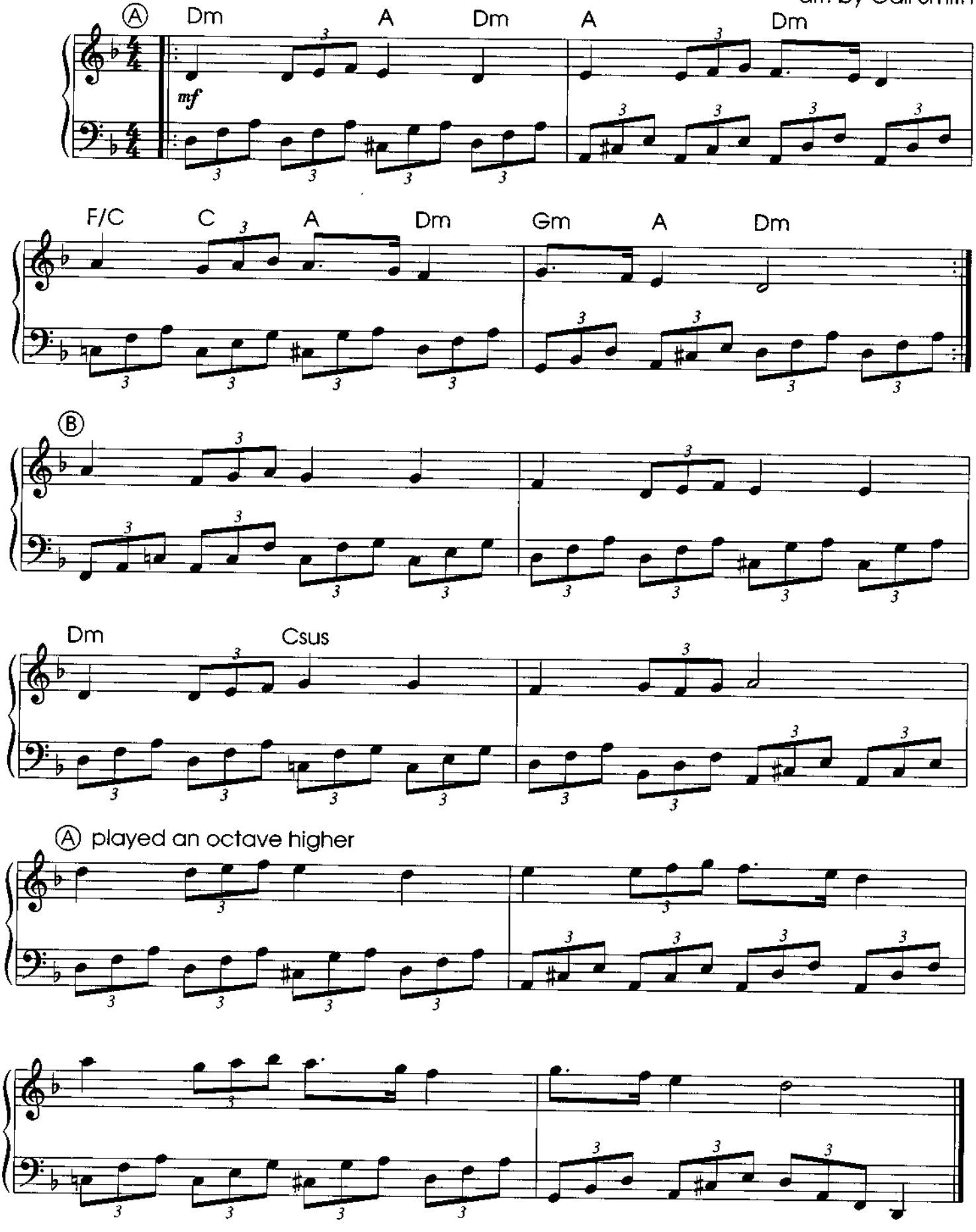
Thomas J. Williams
arr. by Gail Smith



A A B A

O The Deep, Deep Love Of Jesus

Thomas J. Williams
arr. by Gail Smith

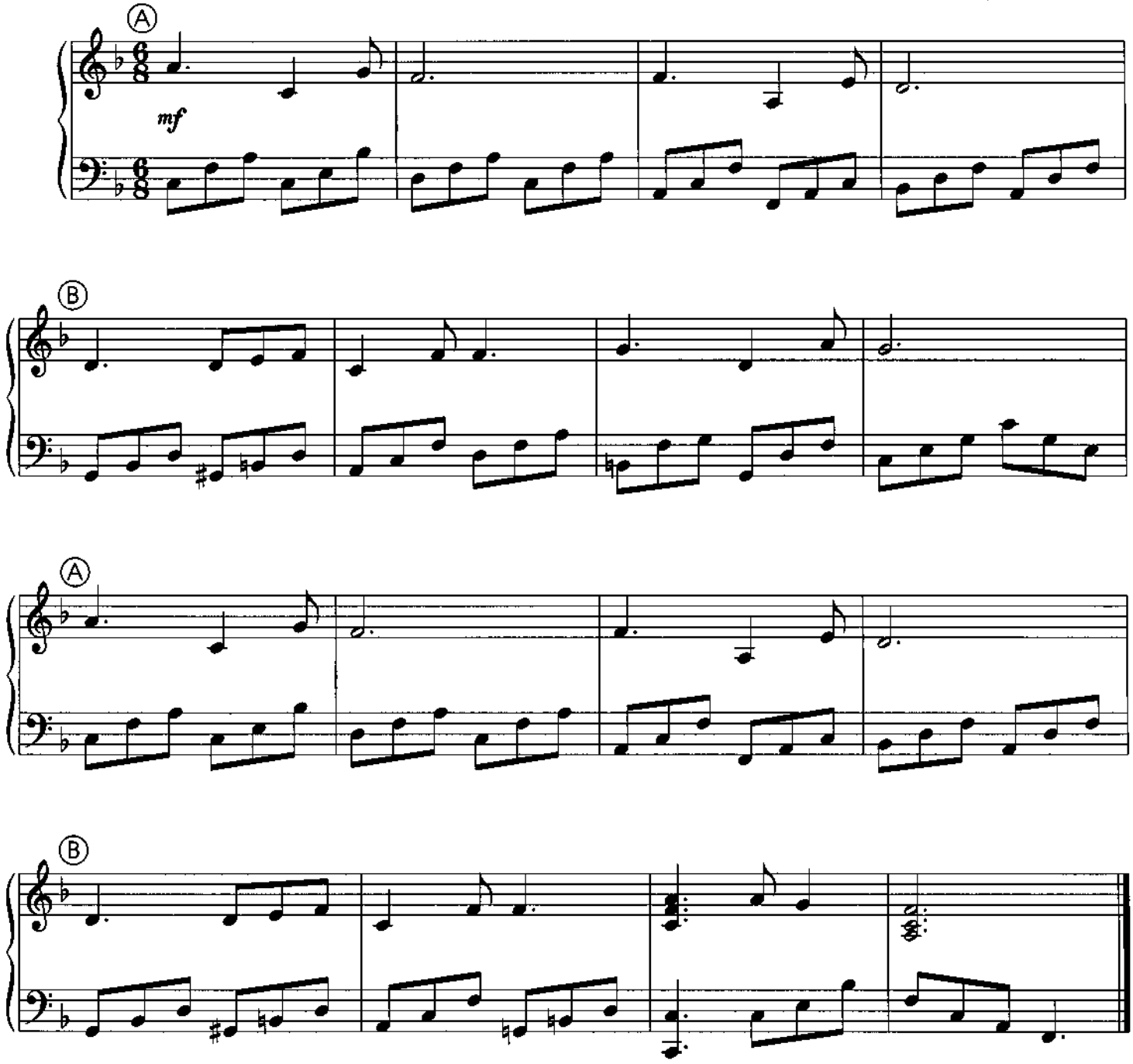


A B A B

Love Lifted Me

Howard E. Smith
arr. by Gail Smith

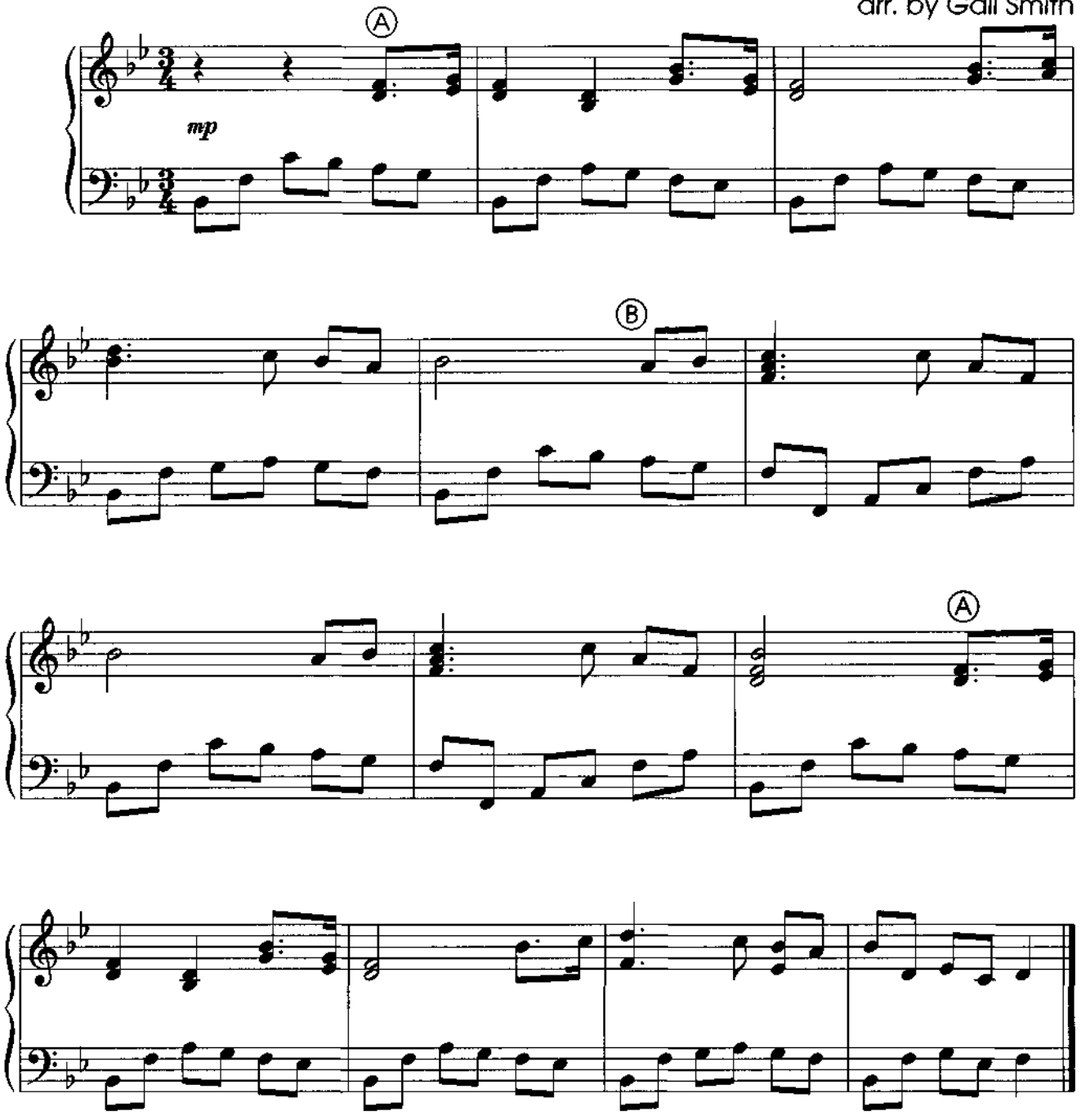
Moderato



A B A

Rock Of Ages

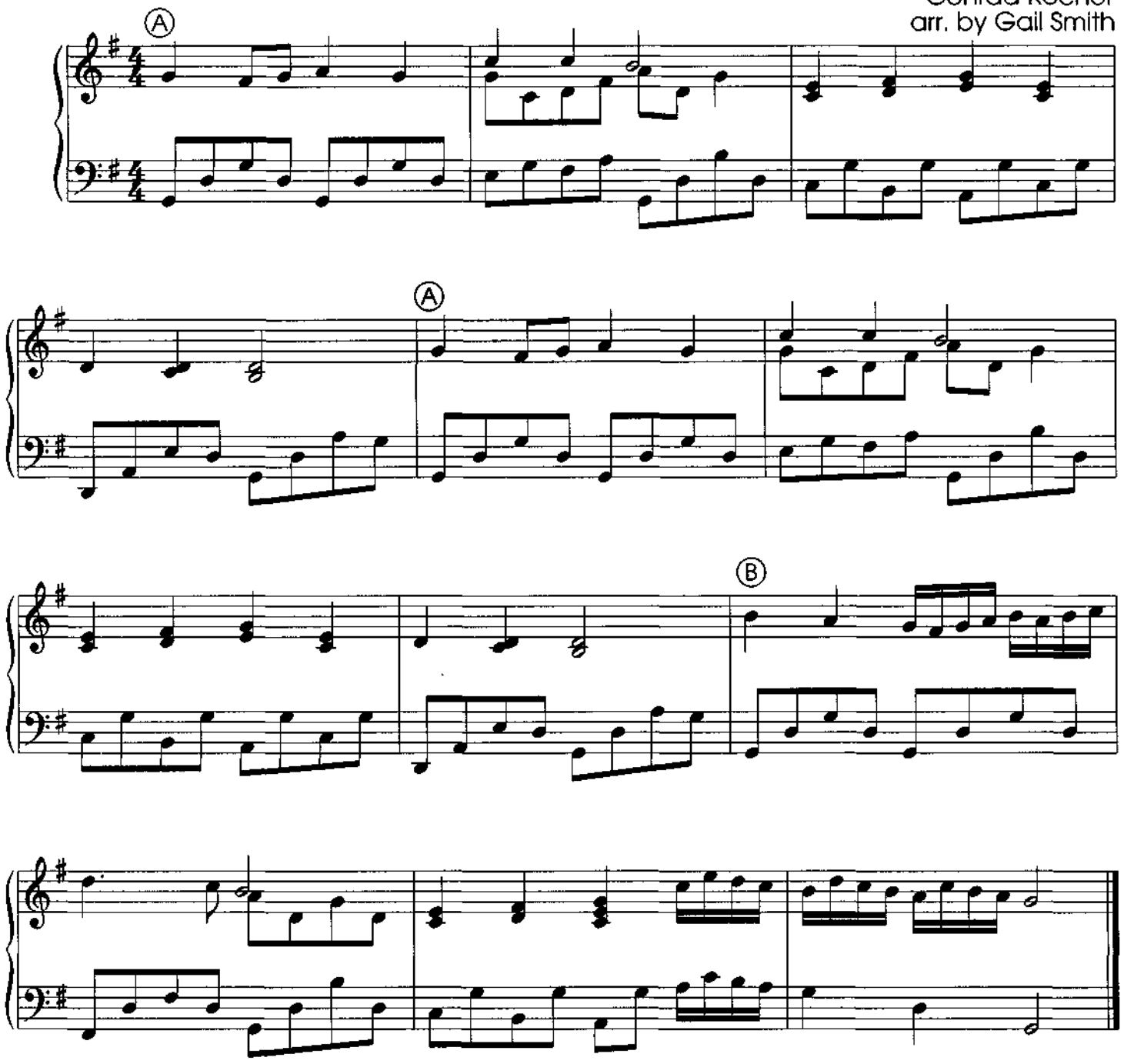
Thomas Hastings
arr. by Gail Smith



A A B

For The Beauty Of The Earth

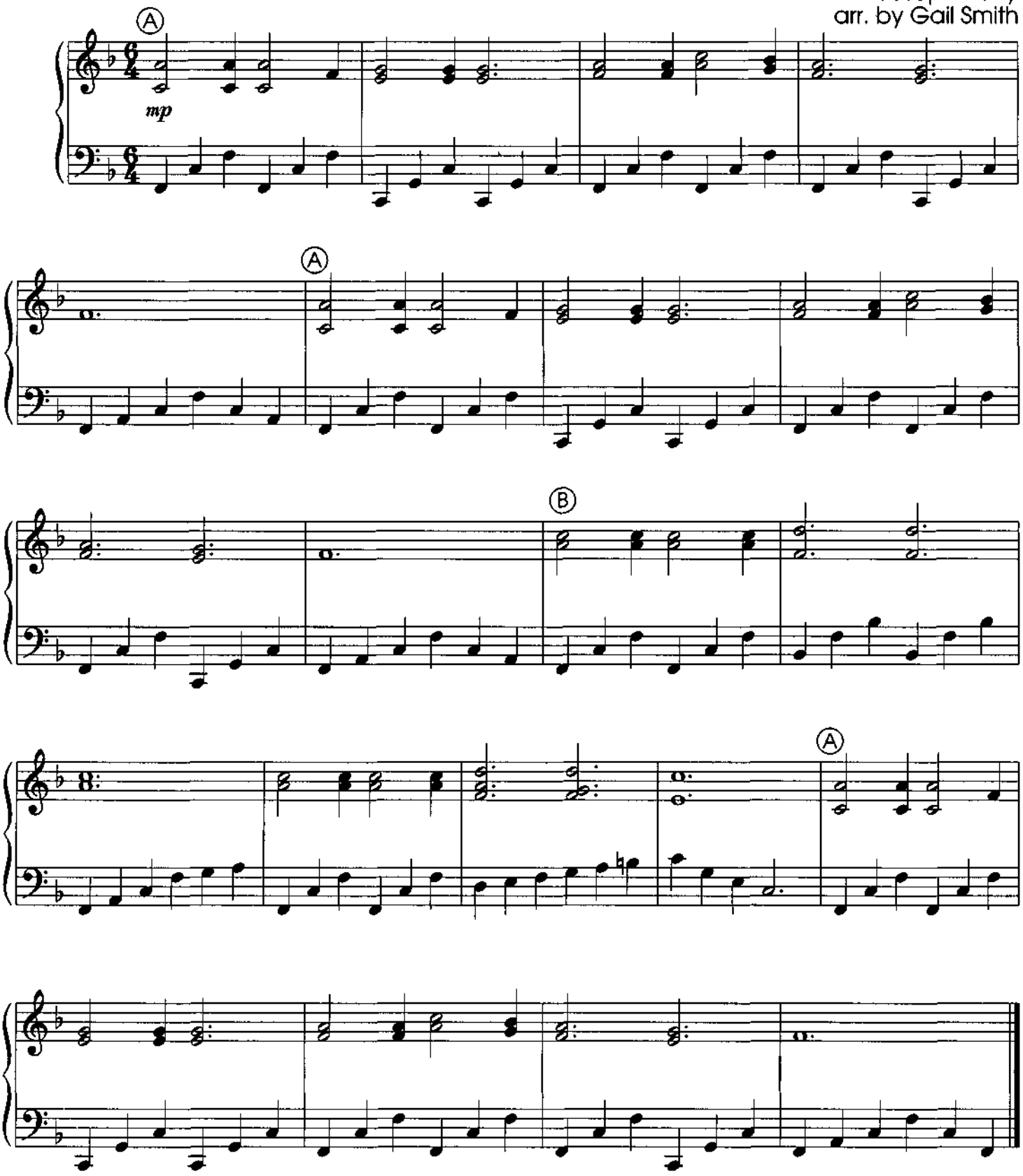
Conrad Kocher
arr. by Gail Smith



A A B A

Jesus, Lover Of My Soul

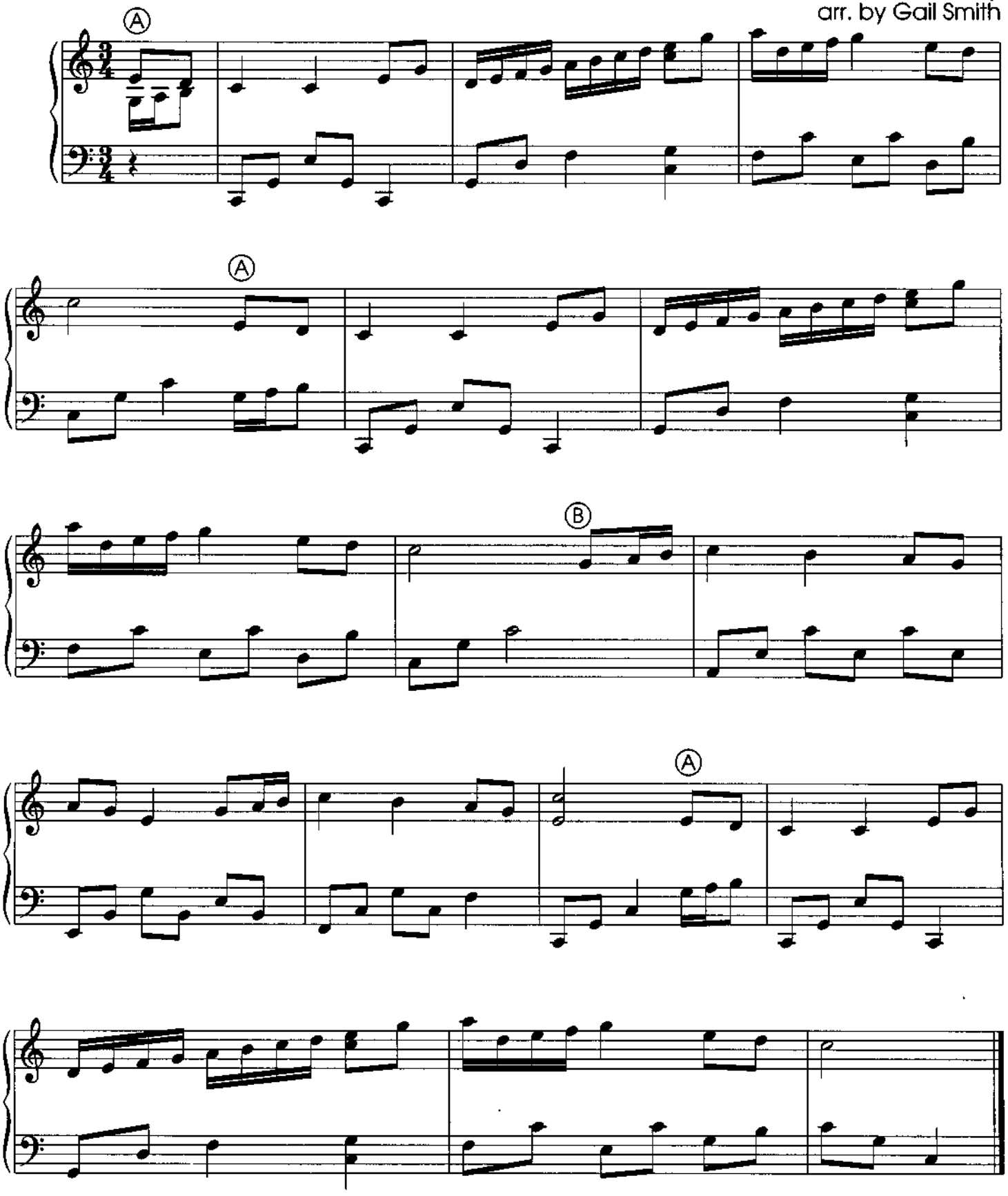
Joseph Parry
arr. by Gail Smith



A A B A

Come, Thou Fount Of Every Blessing

Traditional American Melody
arr. by Gail Smith

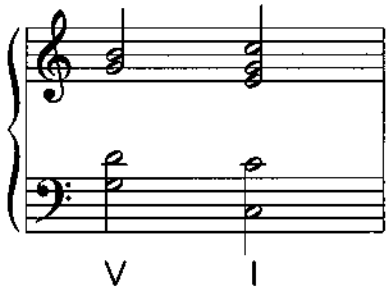


Introducing Cadences

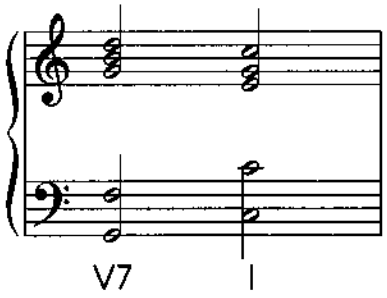
Cadences create a sense of repose or resolution at the end of a melodic or harmonic phrase. The strength and finality vary according to the chords used.

Here are the different kinds:

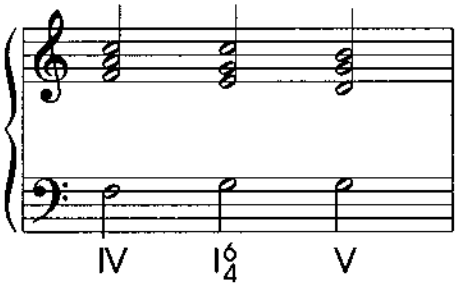
Authentic



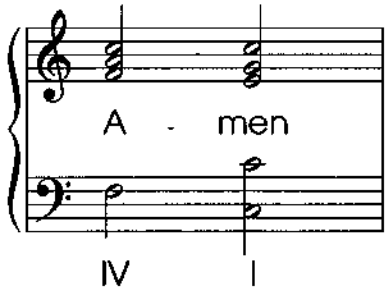
Dominant Seventh



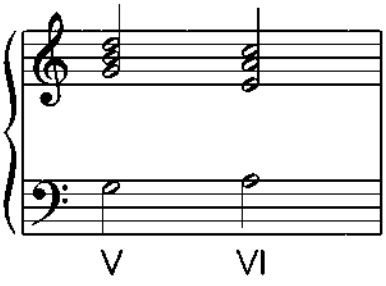
Half or Imperfect



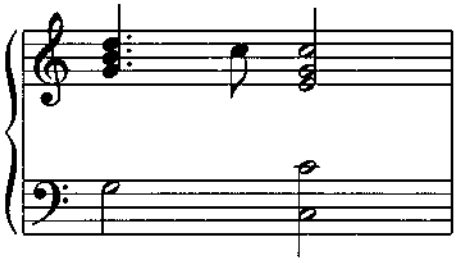
Plagal



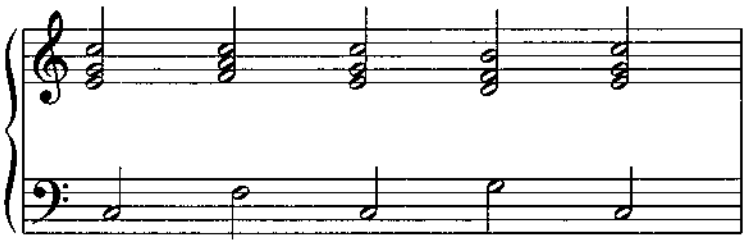
Deceptive



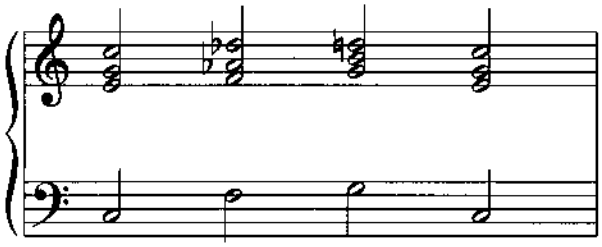
Anticipation



Perfect Authentic



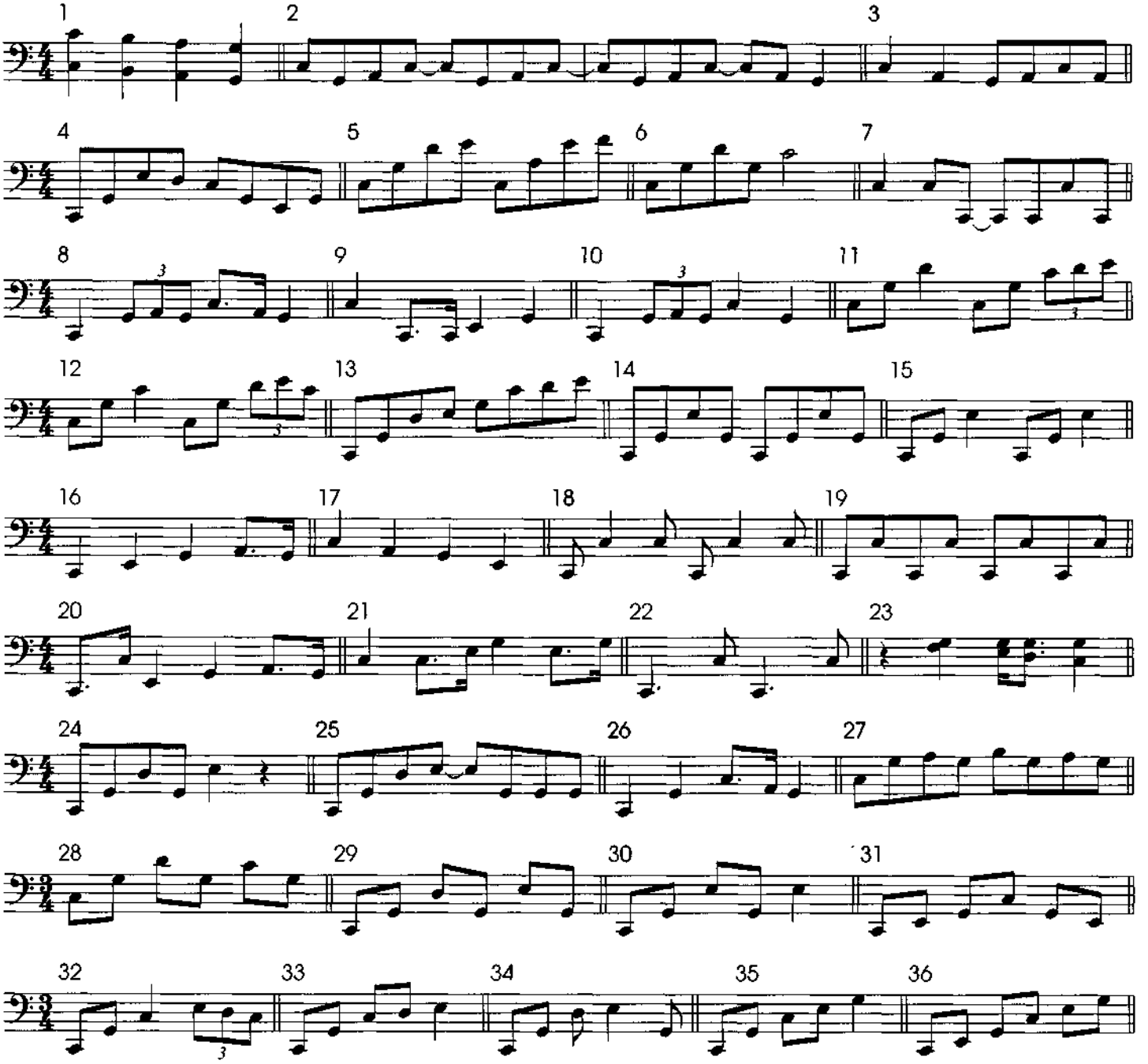
Neopolitan



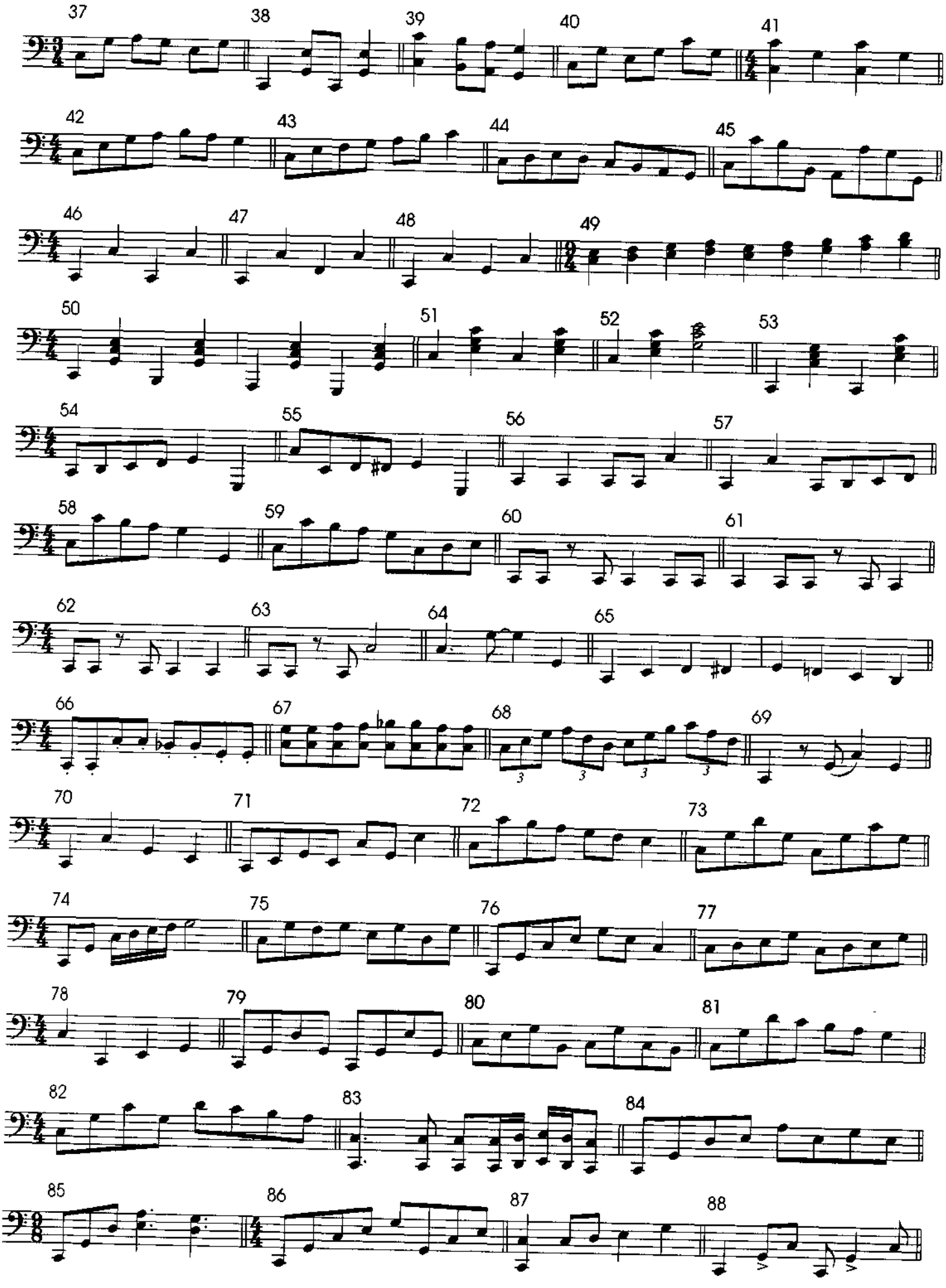
Chapter 7

You can learn the following 88 patterns for the left hand and use them to play gospel songs. There are over twenty hymns in this chapter to show you how to apply these 88 patterns.

88 Left-Hand Patterns



For additional left-hand fills, order a copy of *The Complete Book of Improvisation, Fills and Chord Progressions* by Gail Smith, published by Mel Bay.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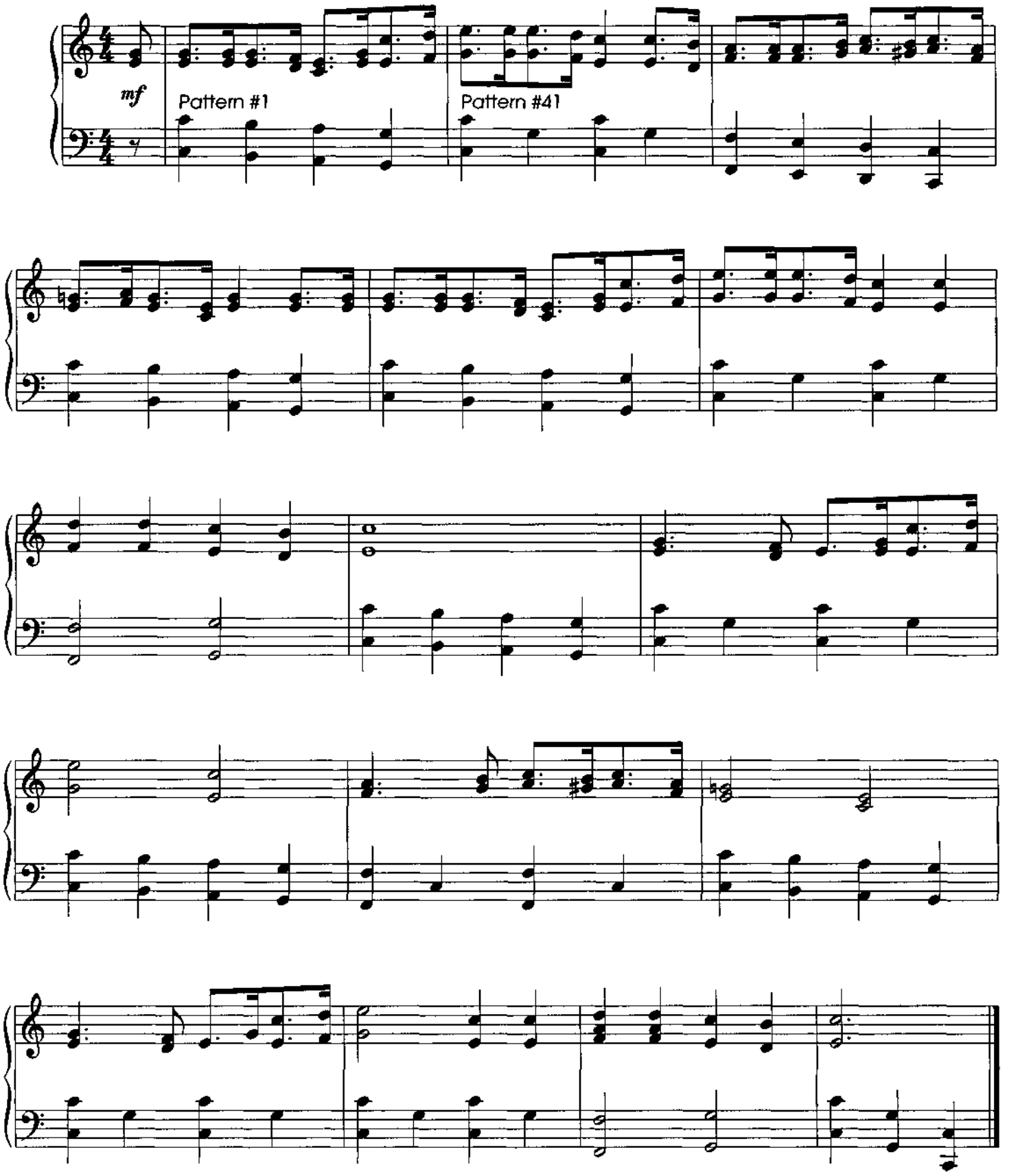
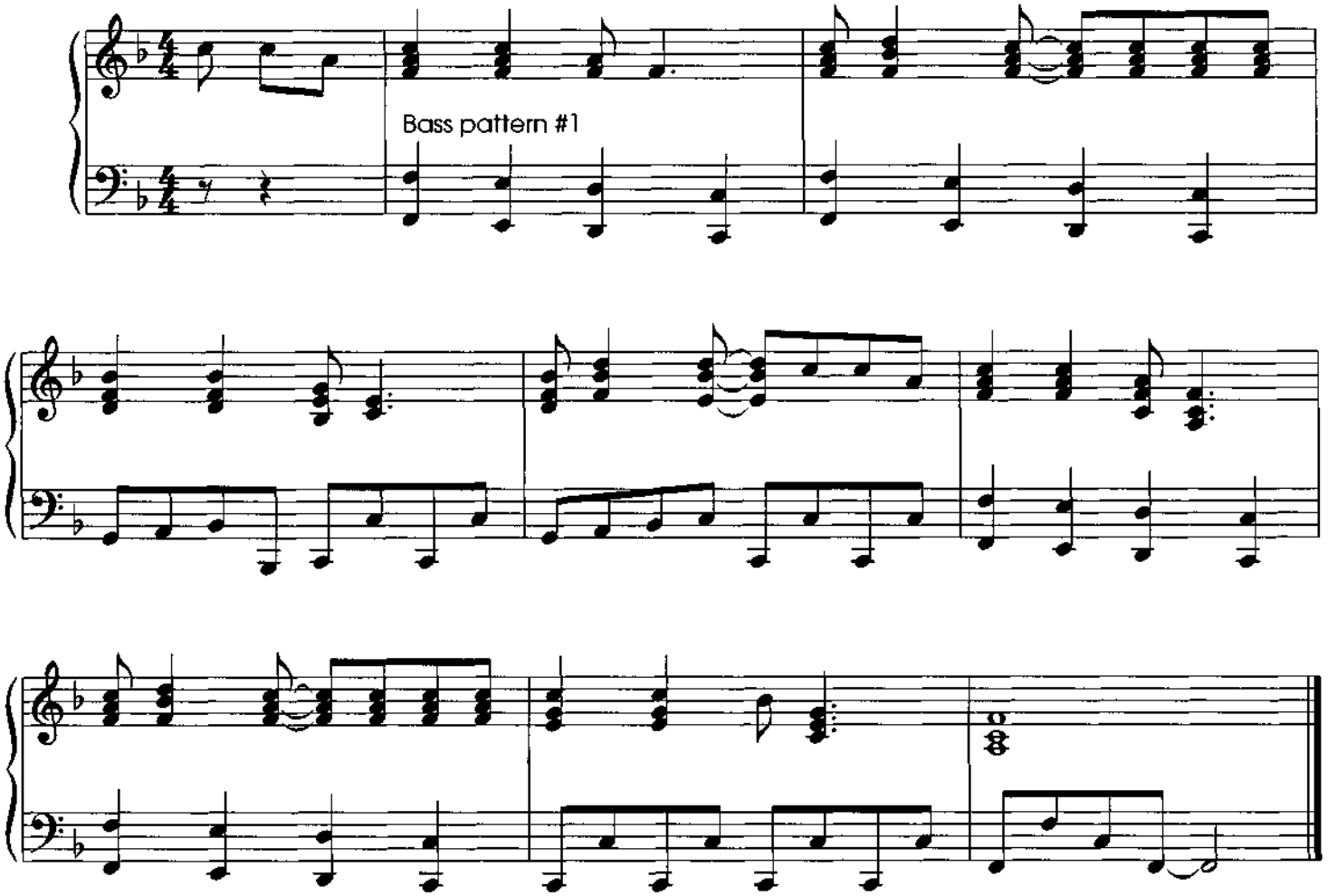
The Battle Hymn Of The Republic

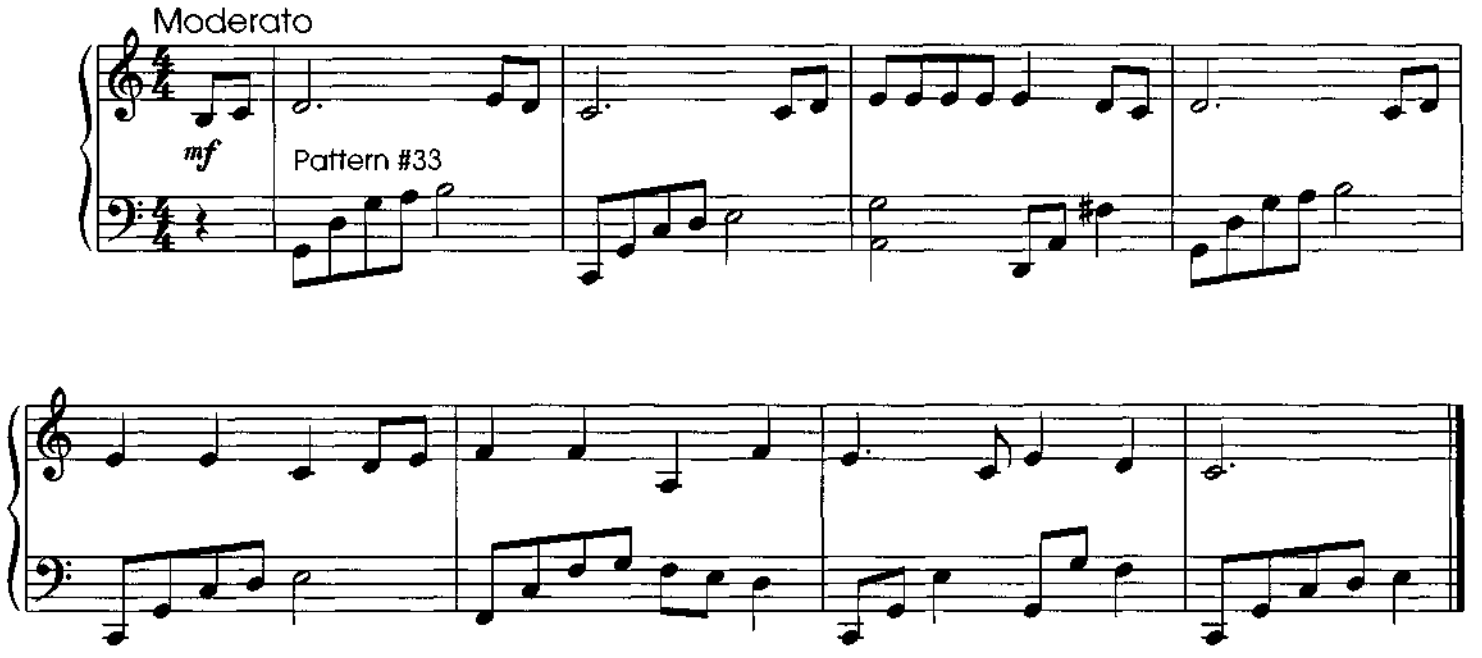


He's Got The Whole World In His Hands

Spiritual

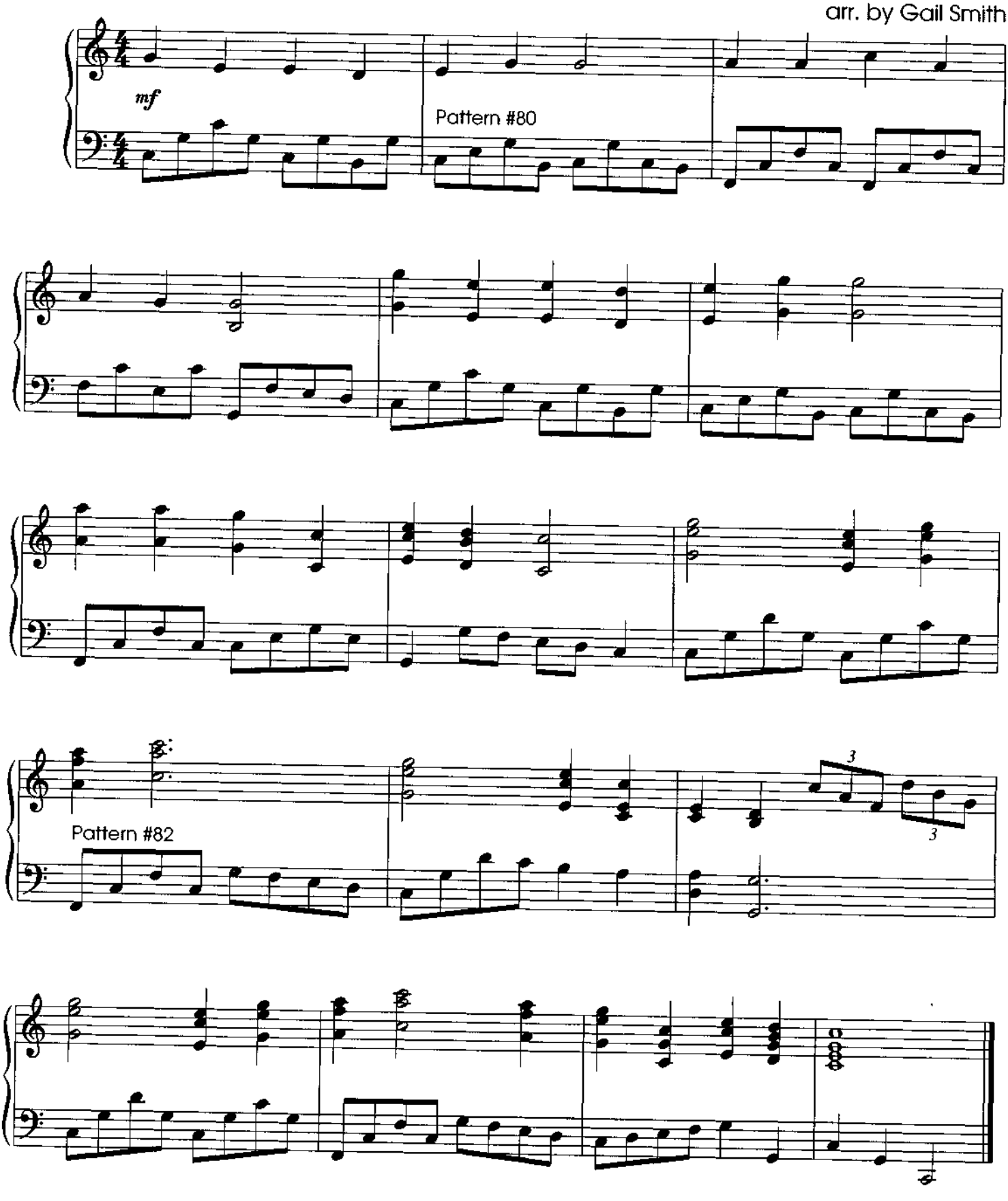


He Is Lord



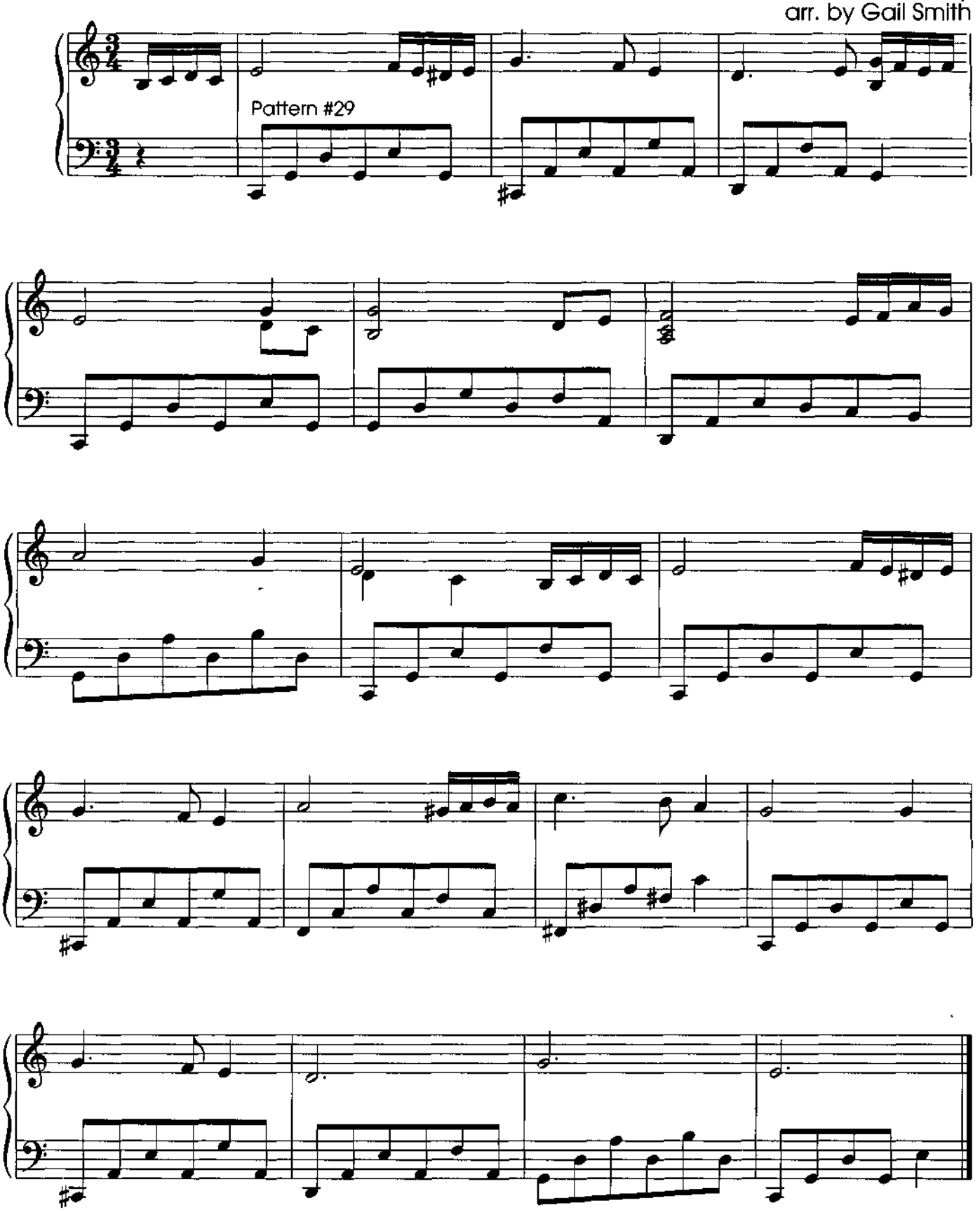
Jesus Loves Me

arr. by Gail Smith



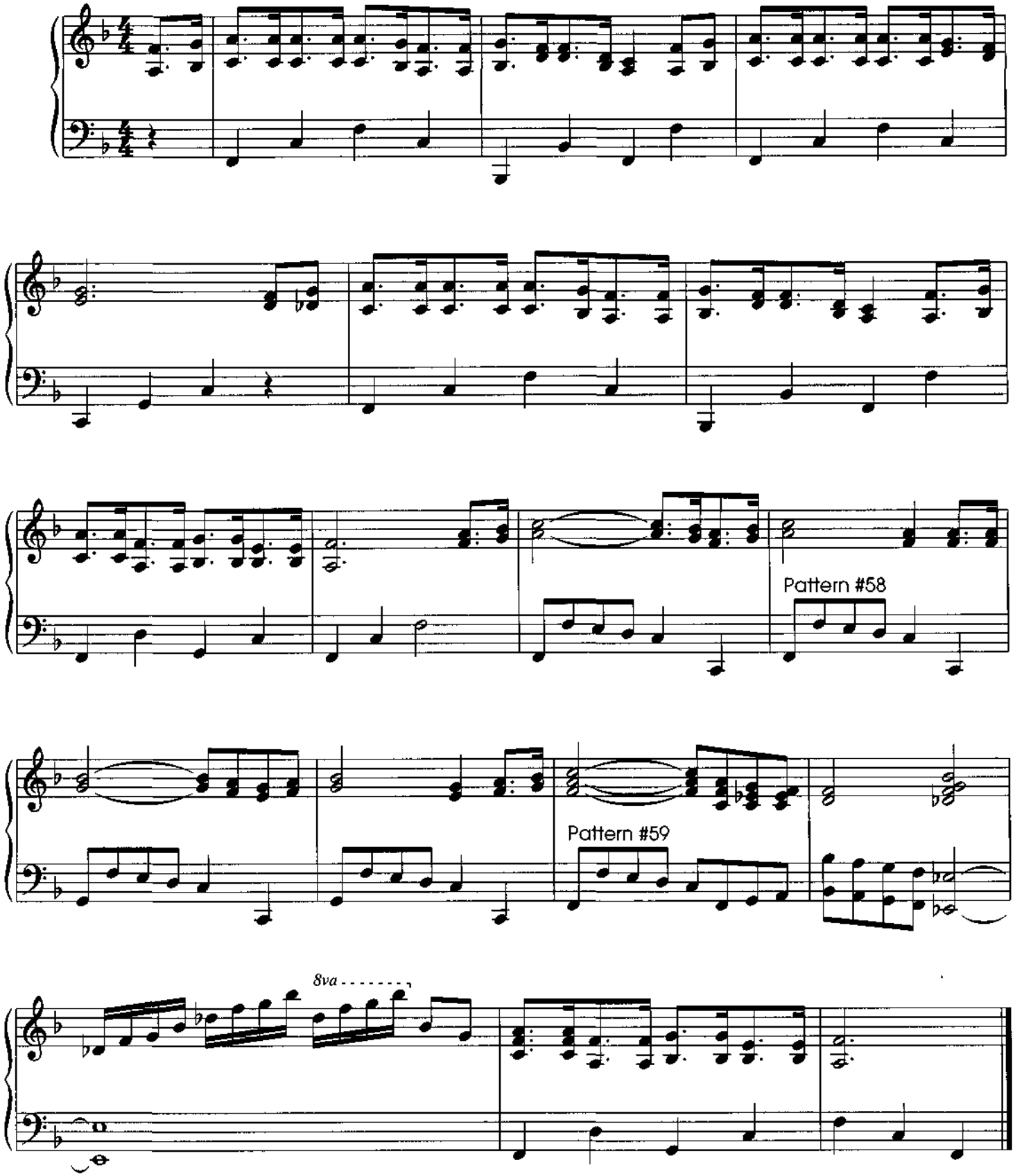
Just As I Am

William Bradbury
arr. by Gail Smith



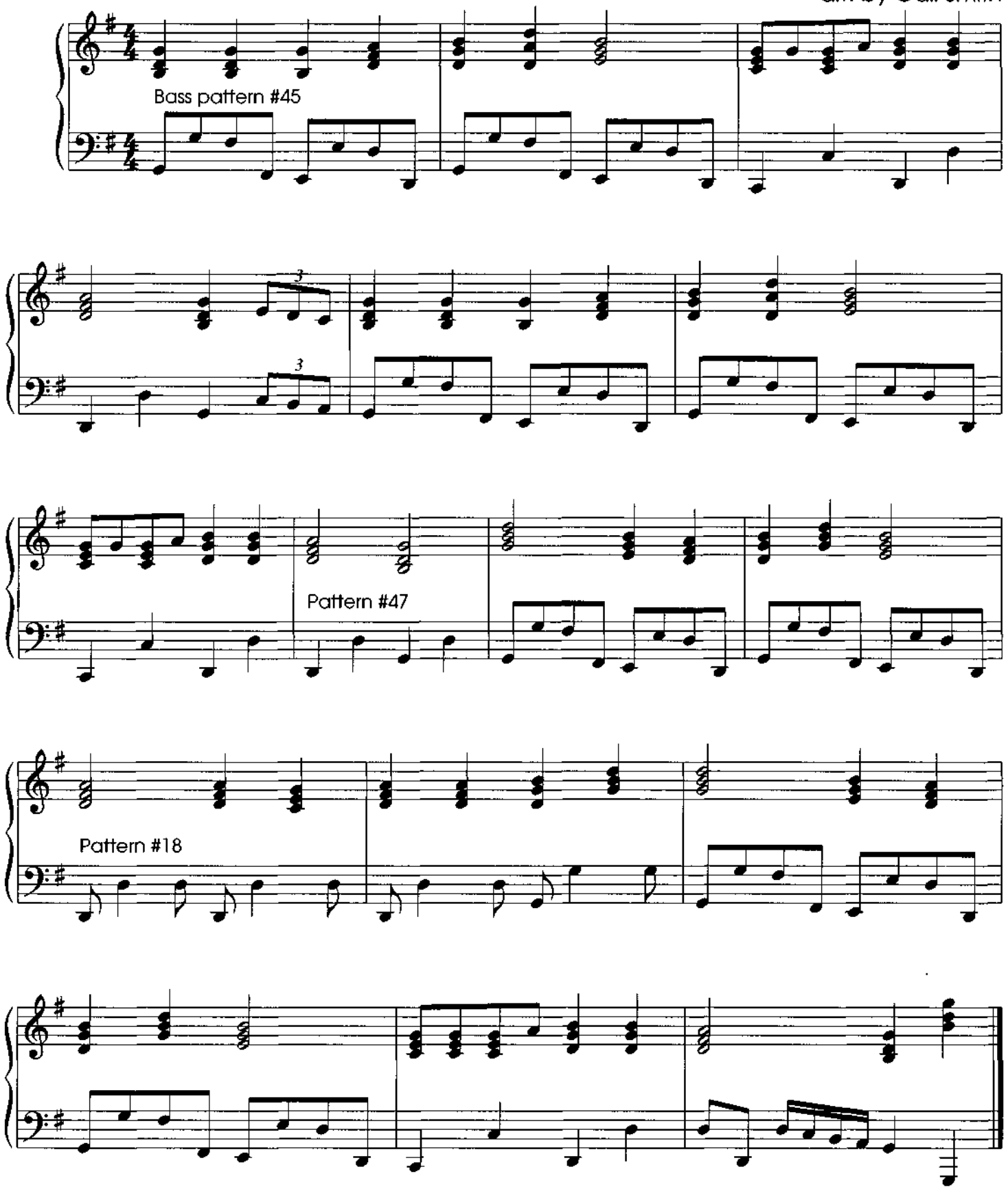
When The Roll Is Called

James M. Black
arr. by Gail Smith



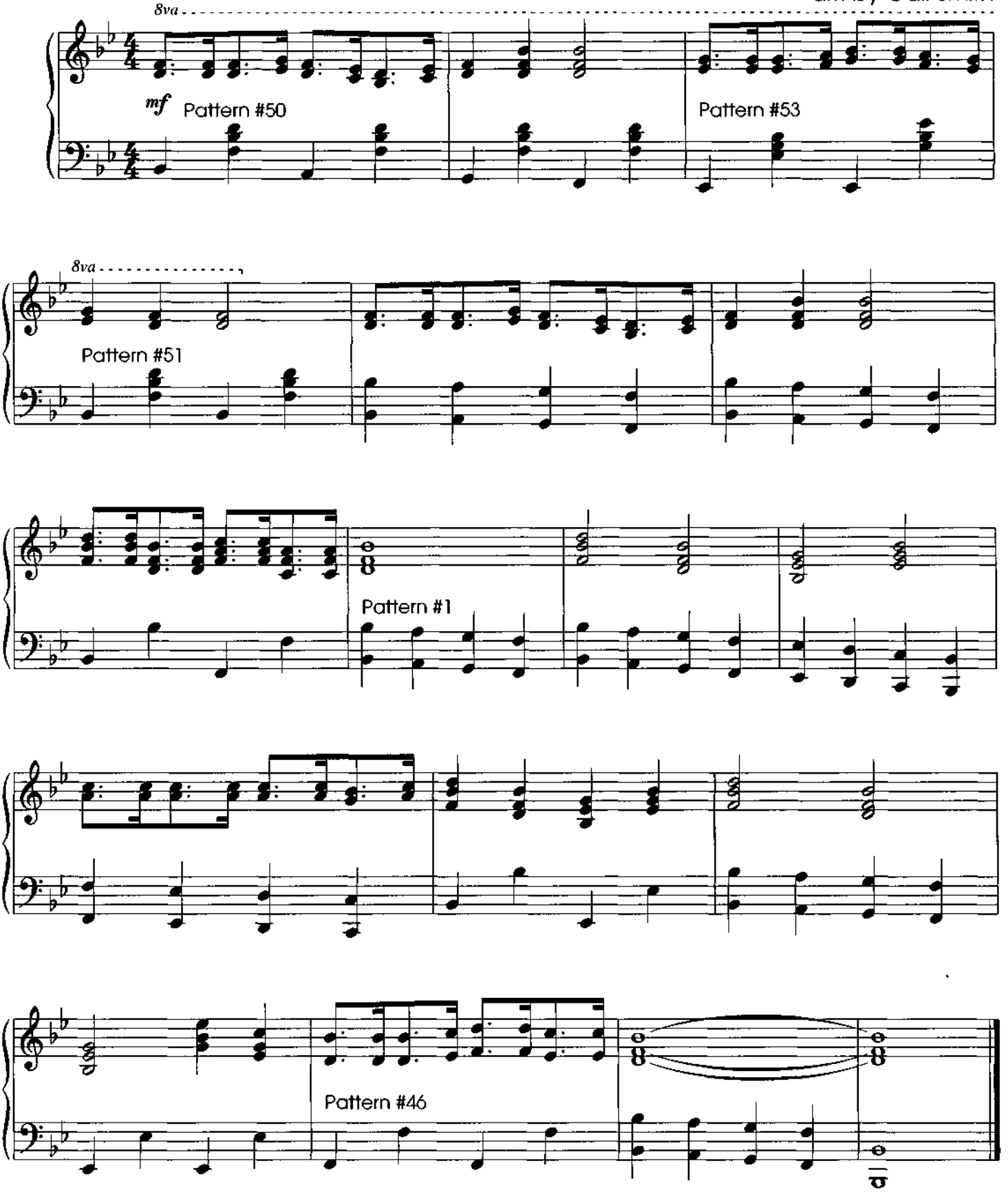
Nothing But The Blood

Robert Lowry
arr. by Gail Smith



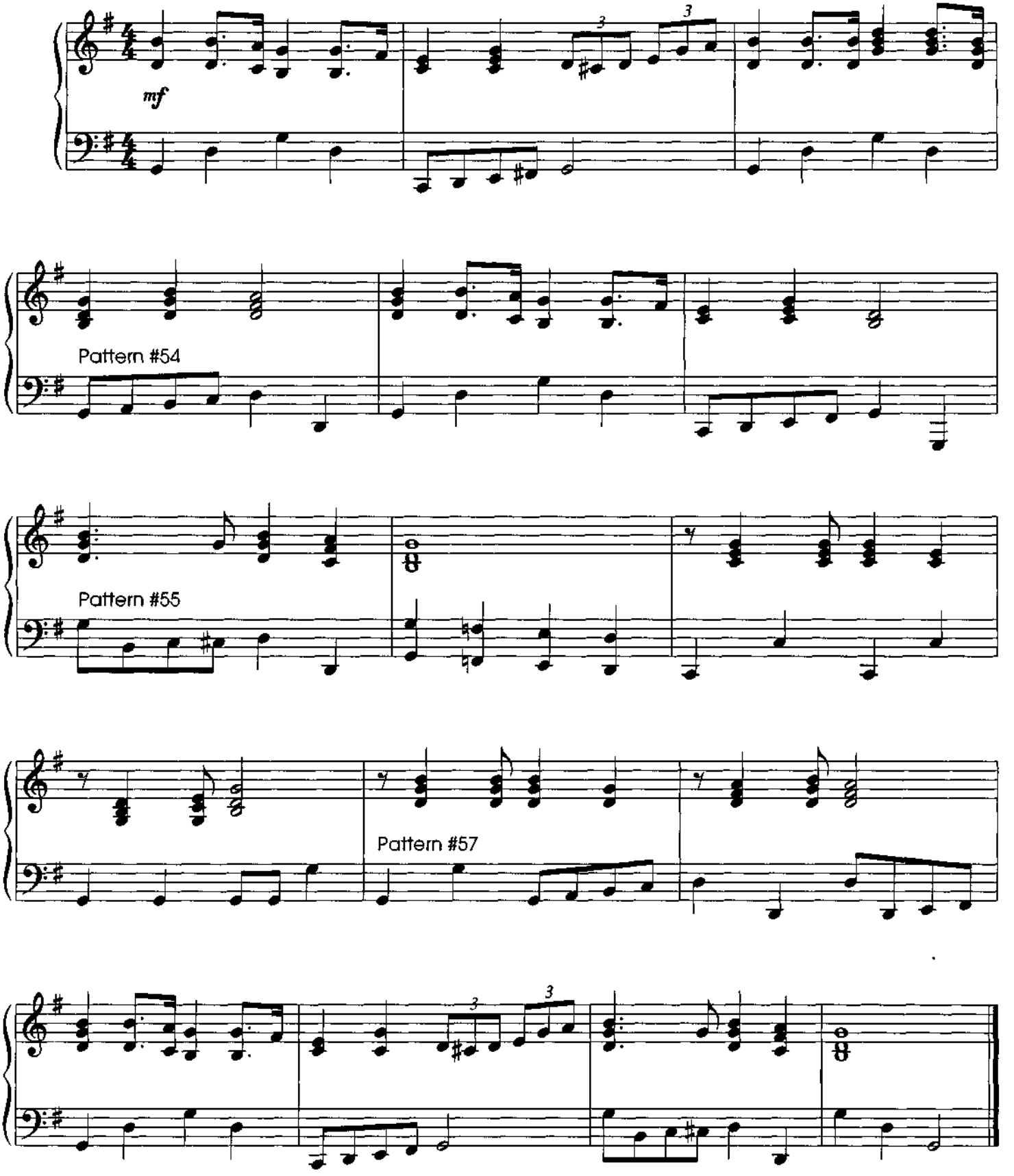
Standing On The Promises

R. Kelso Carter
arr. by Gail Smith



Glory To His Name

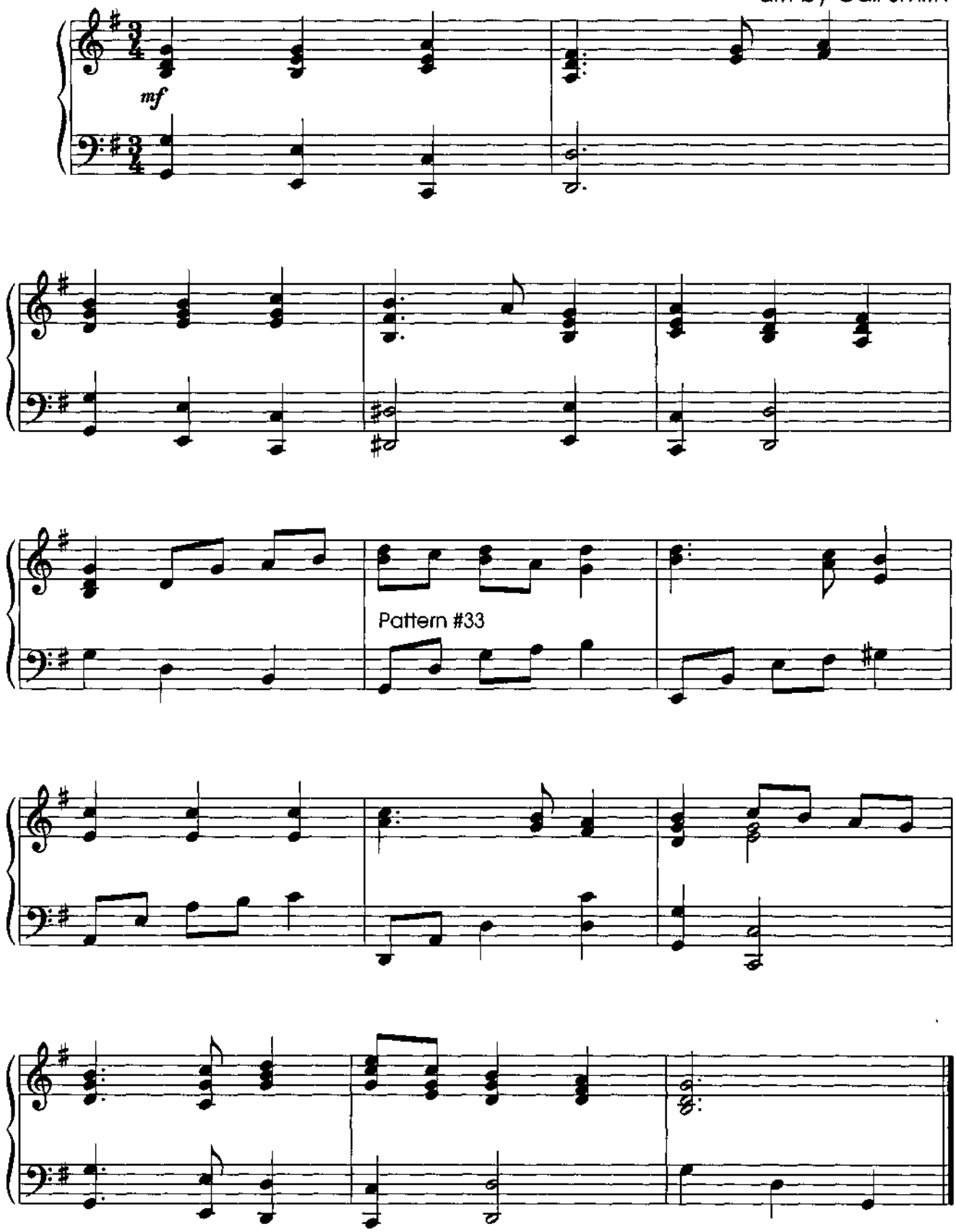
John H. Stockton
arr. by Gail Smith



My Country, 'Tis Of Thee

Samuel F. Smith, 1832

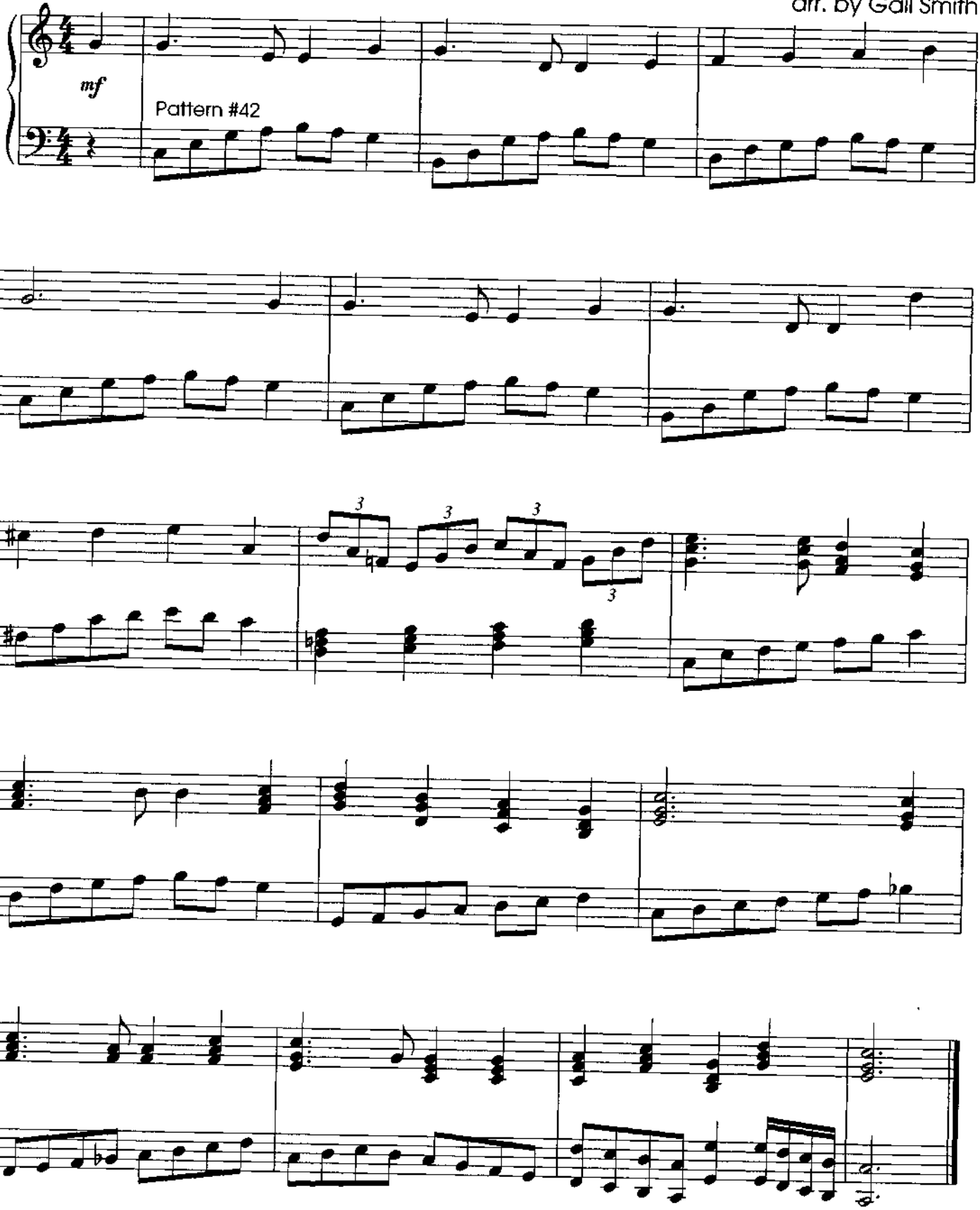
arr. by Gail Smith



America The Beautiful

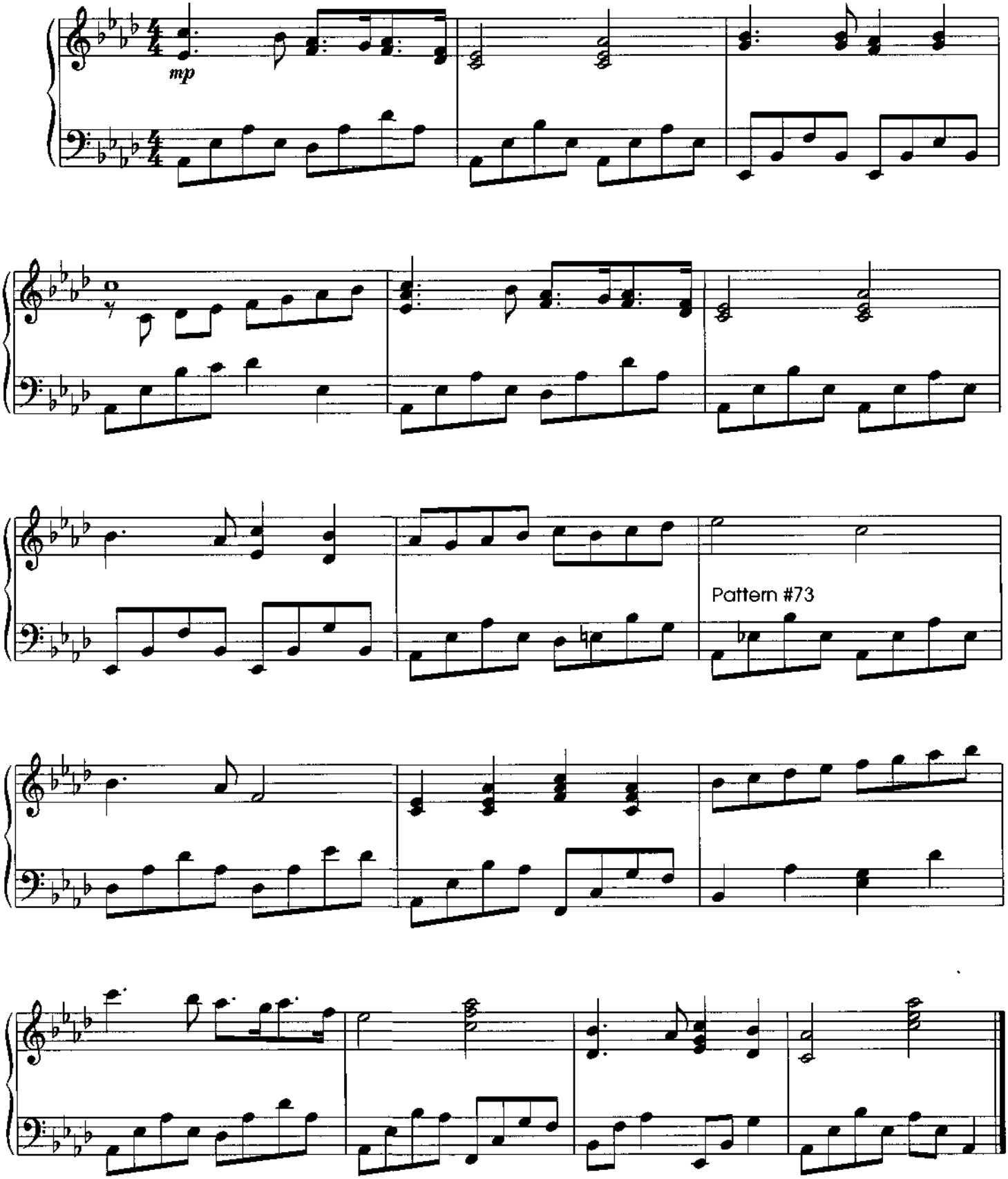
Katherine Bates

Samuel A. Ward
arr. by Gail Smith

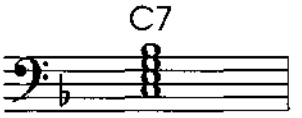


Pass Me Not, O Gentle Savior

William H. Doane
arr. by Gail Smith

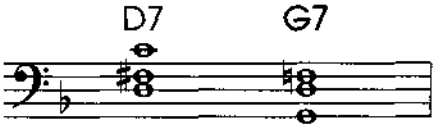


The dominant seven chord in the key of F is C Dominant Seven:



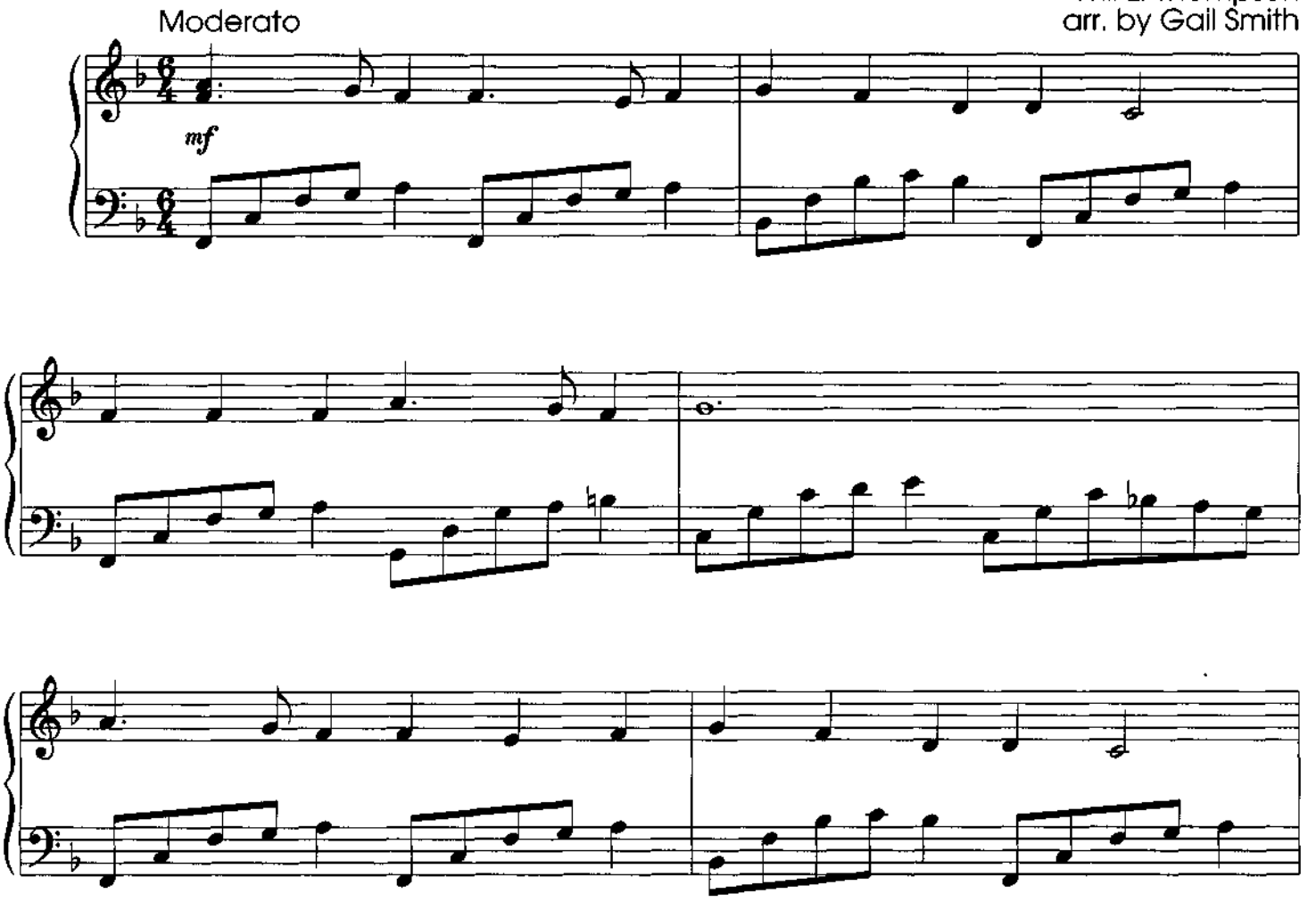
"Softly And Tenderly" contains two other dominant seven chords. We call these chords "secondary-dominant" chords. They sound like dominant sevens but belong to other keys. Think of these chords as just visiting this key and not living there.

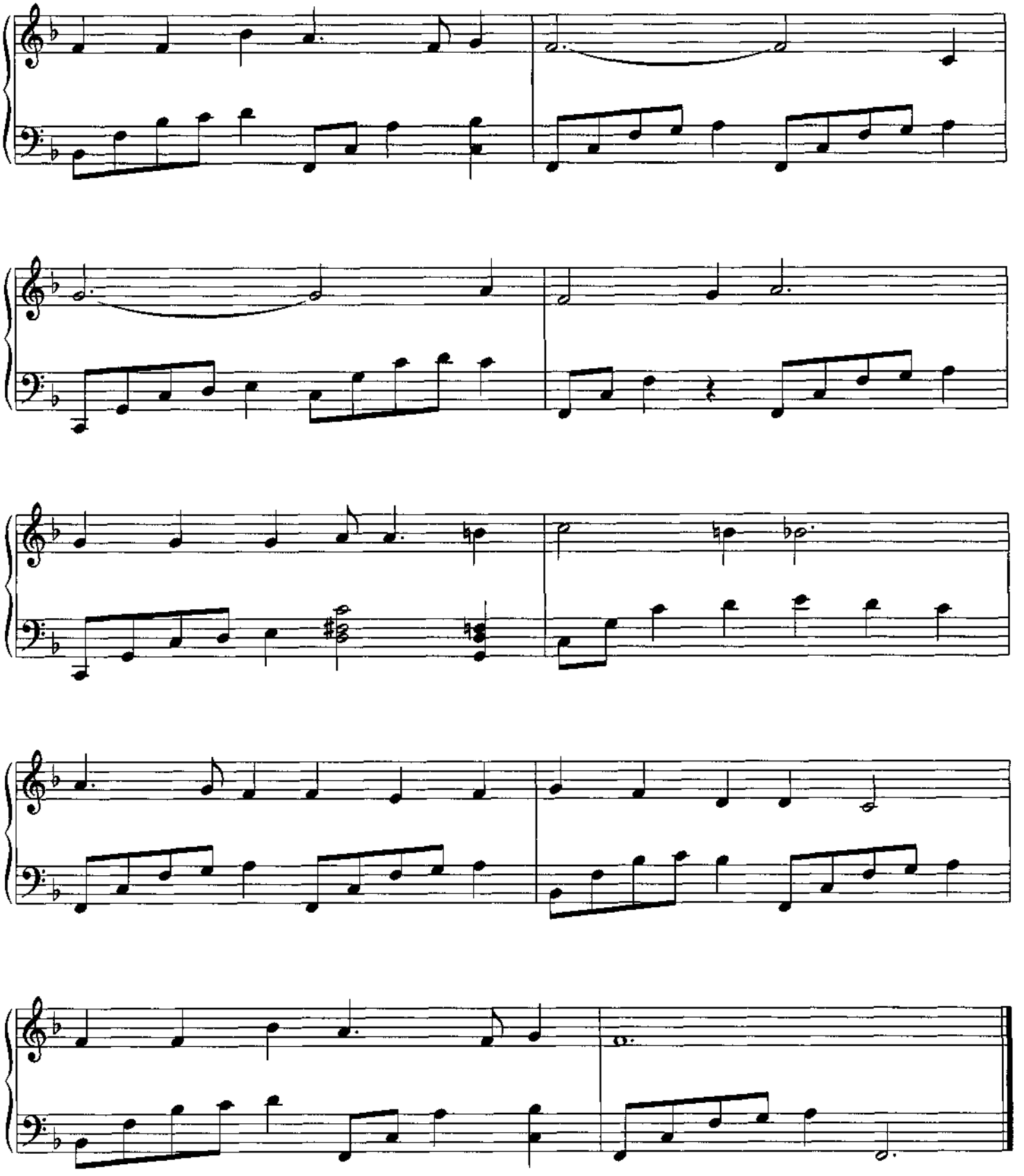
These are the two chords to listen for:



Softly And Tenderly

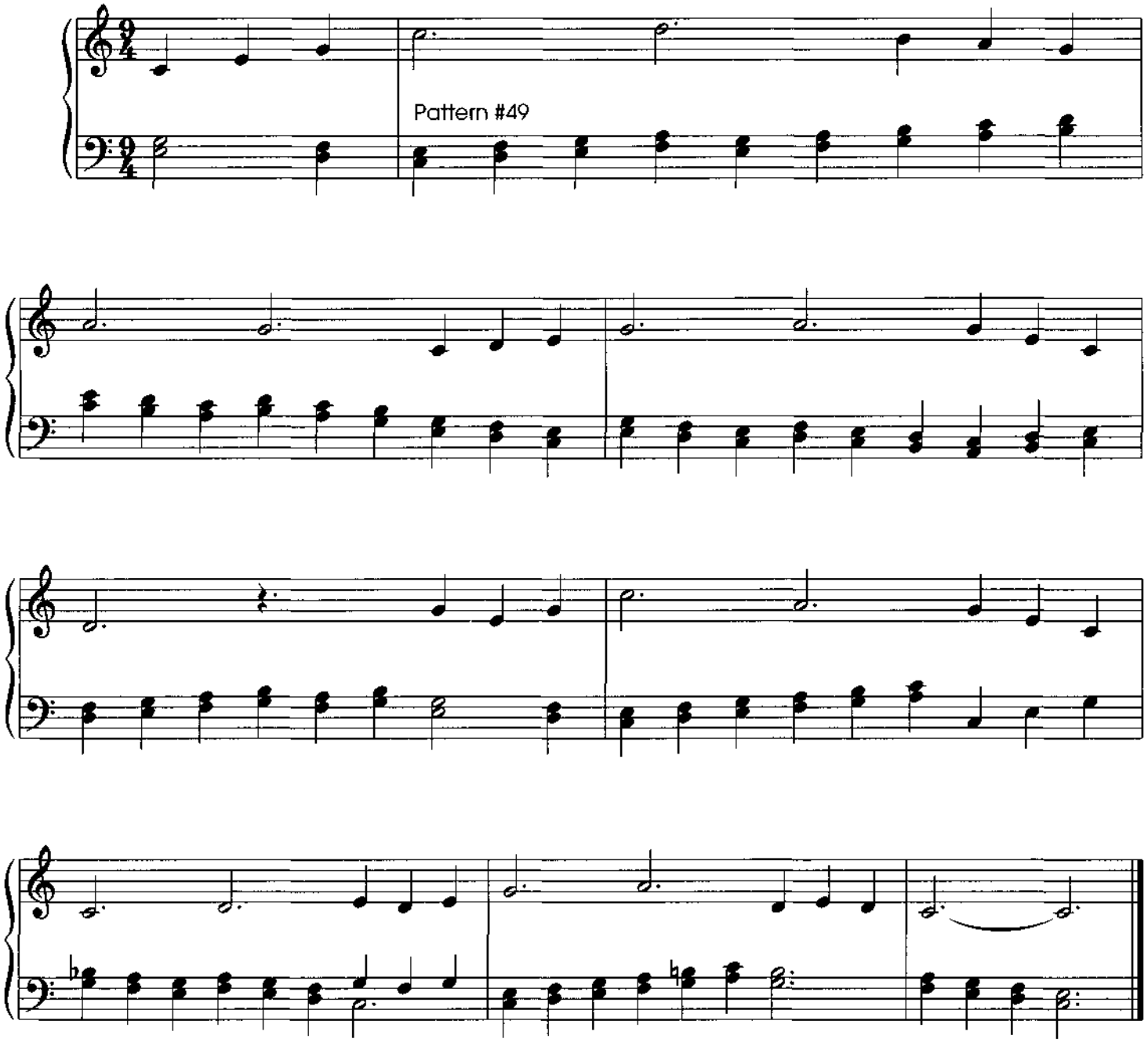
Will L. Thompson
arr. by Gail Smith





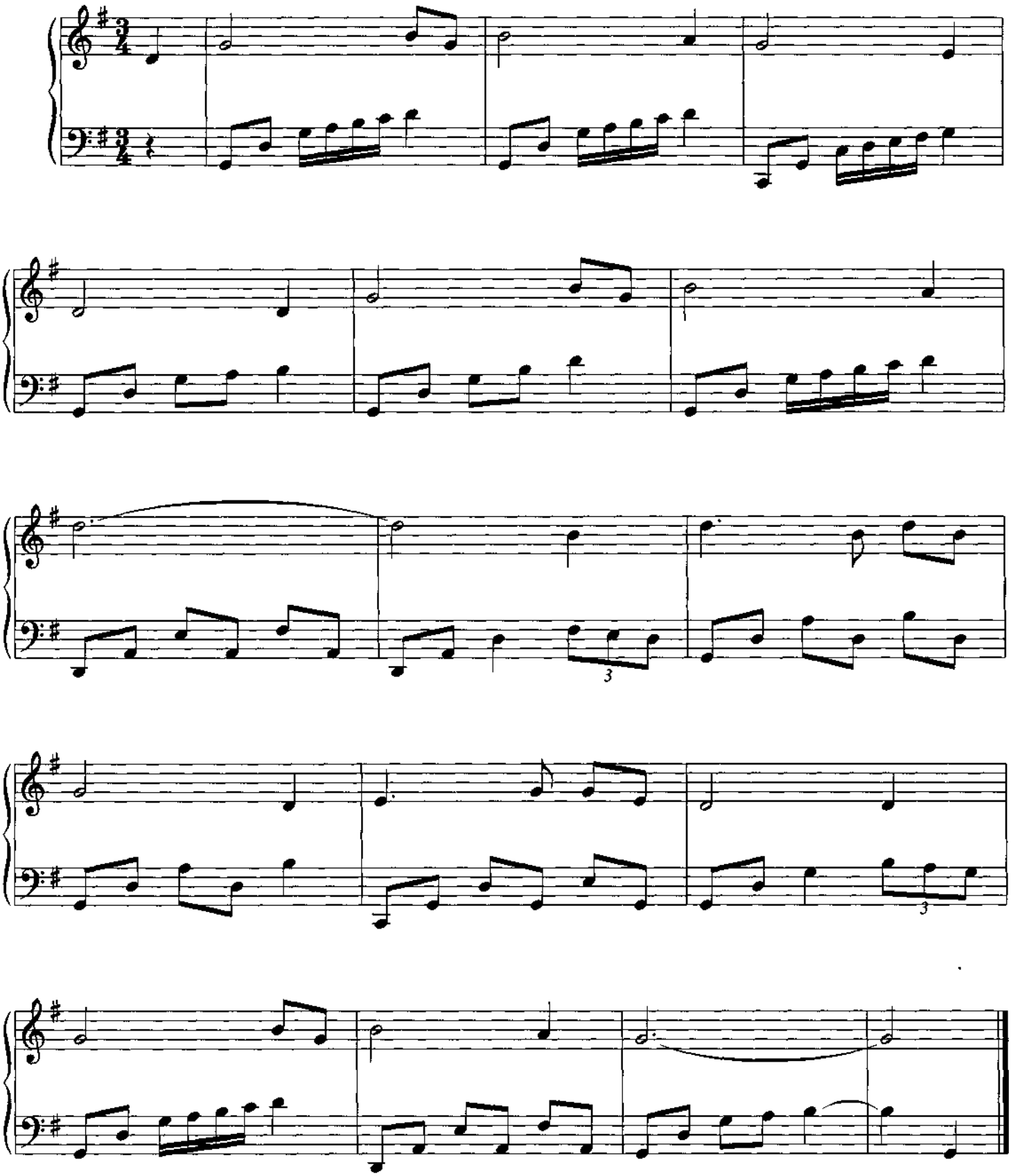
Morning Song

Gaelic Melody
arr. by Gail Smith



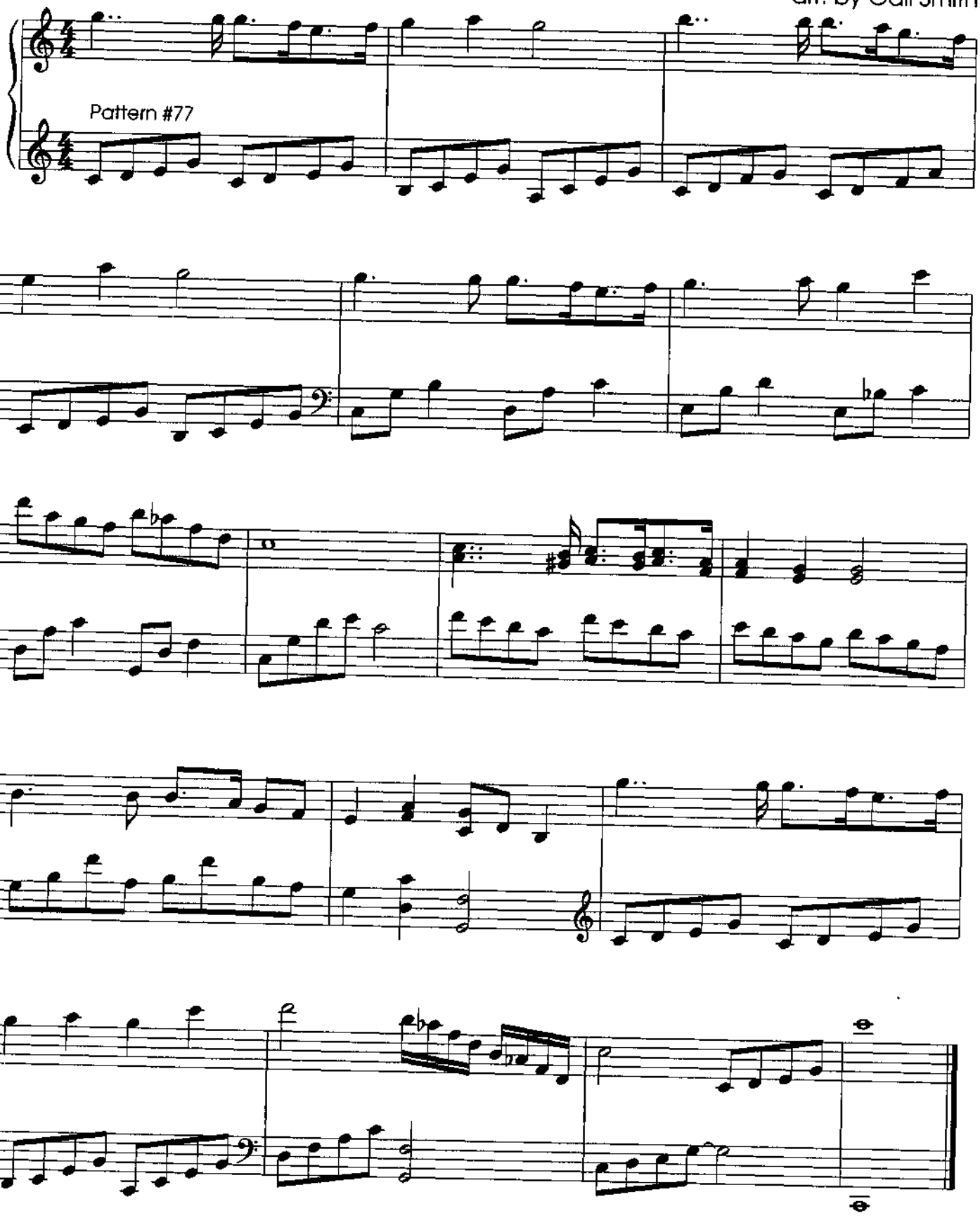
Amazing Grace

Traditional
arr. by Gail Smith



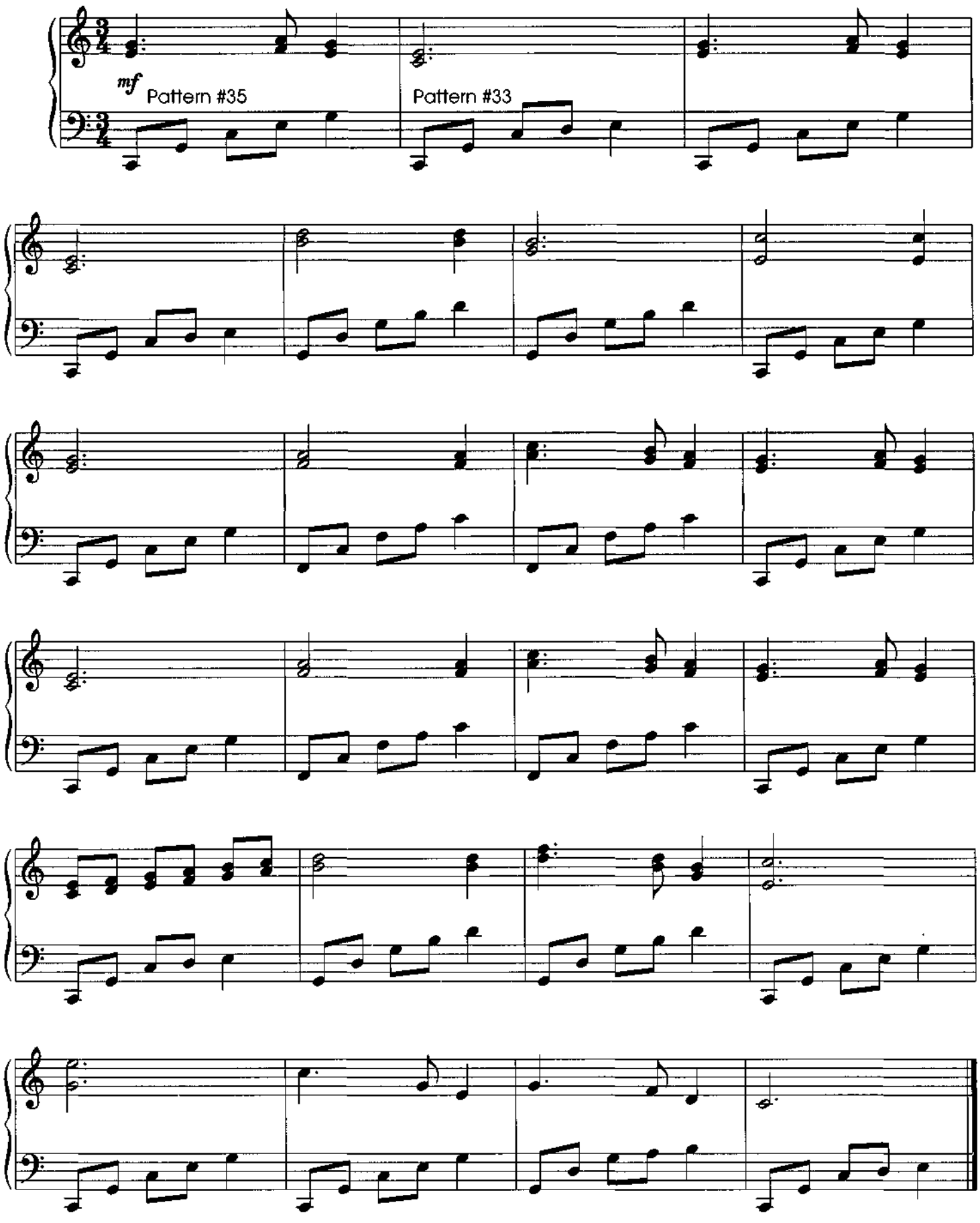
At Calvary

Daniel B. Towner, 1895
arr. by Gail Smith



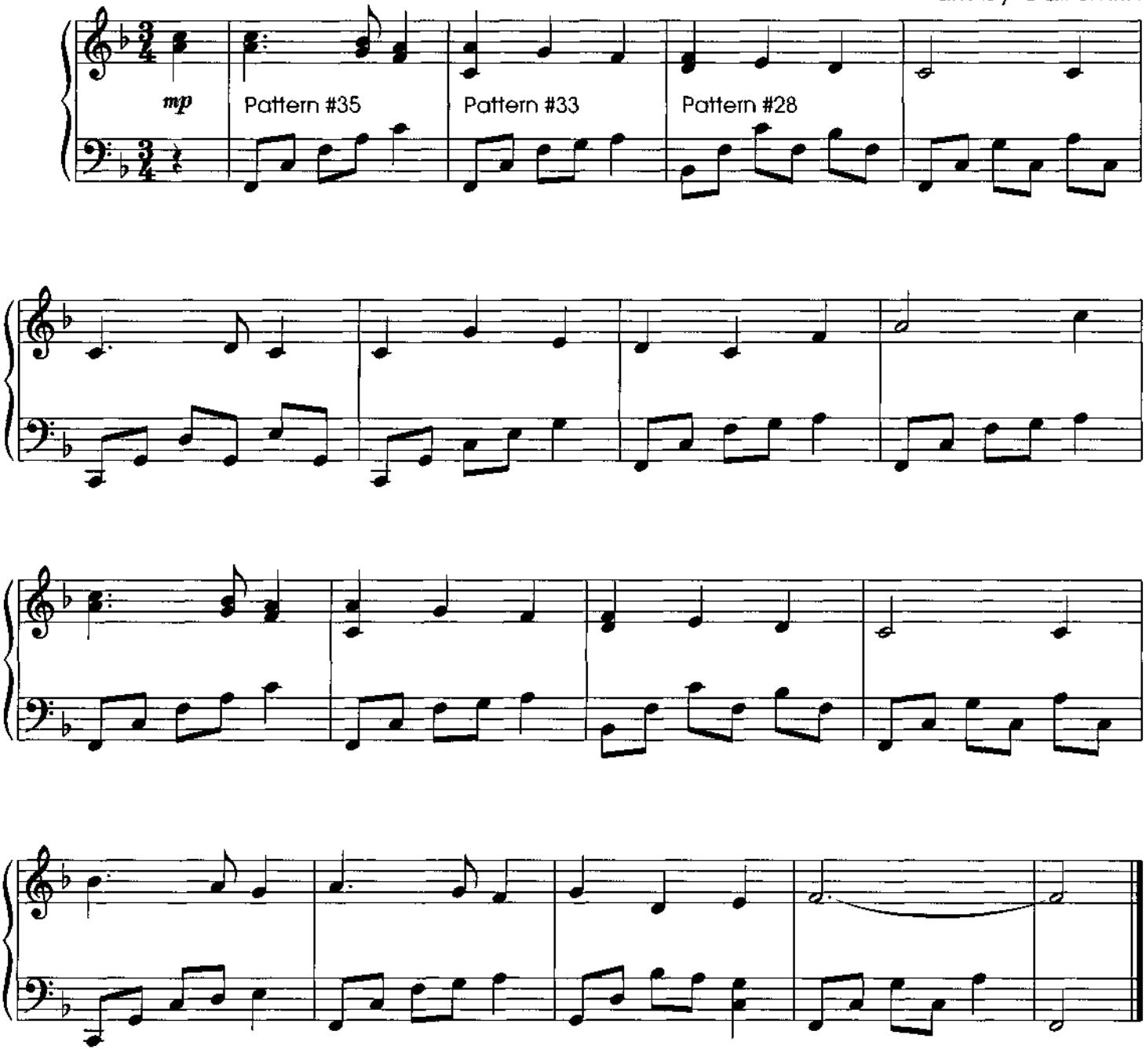
Silent Night

Franz Gruber
arr. by Gail Smith



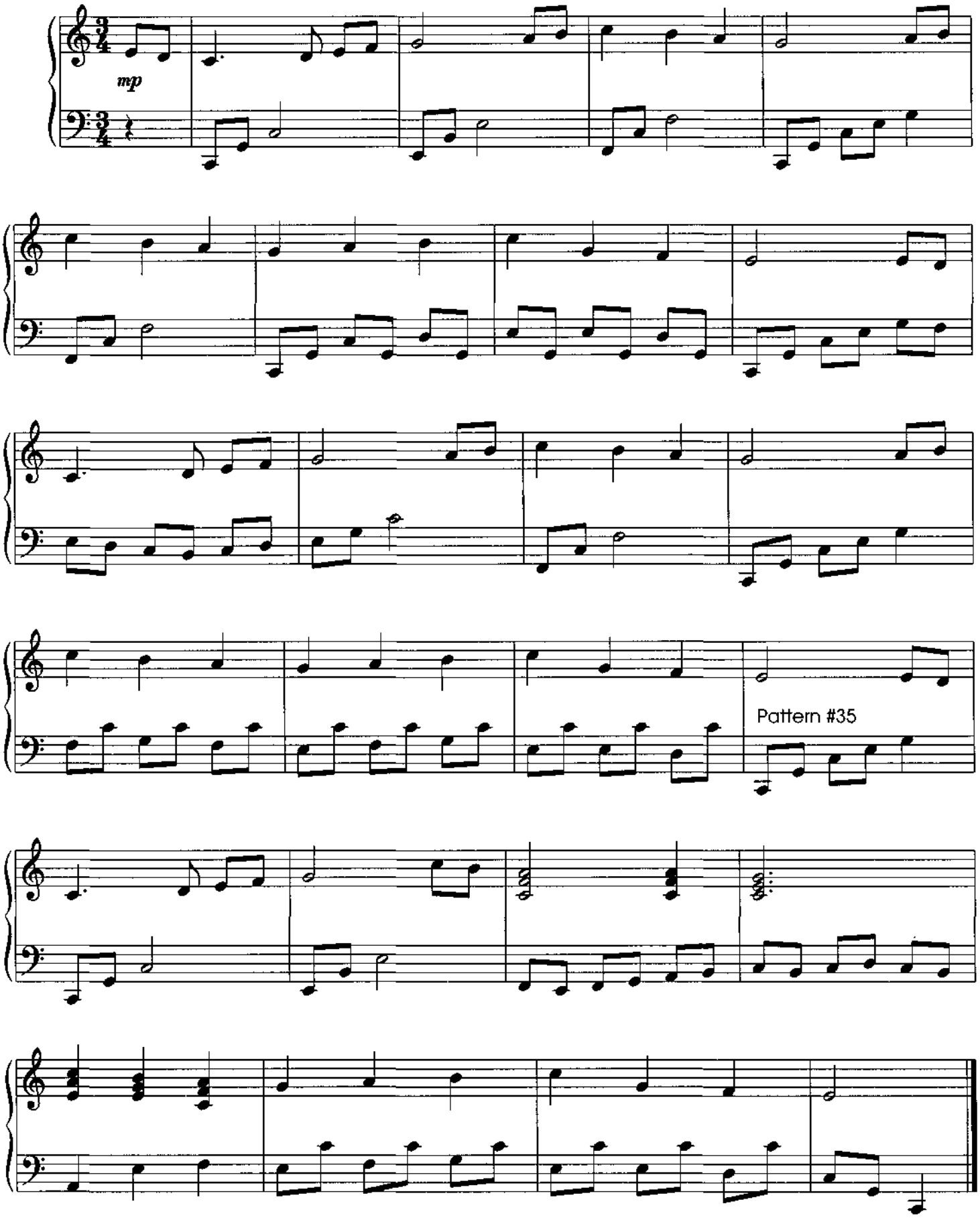
Away In A Manger

James R. Murray
arr. by Gail Smith



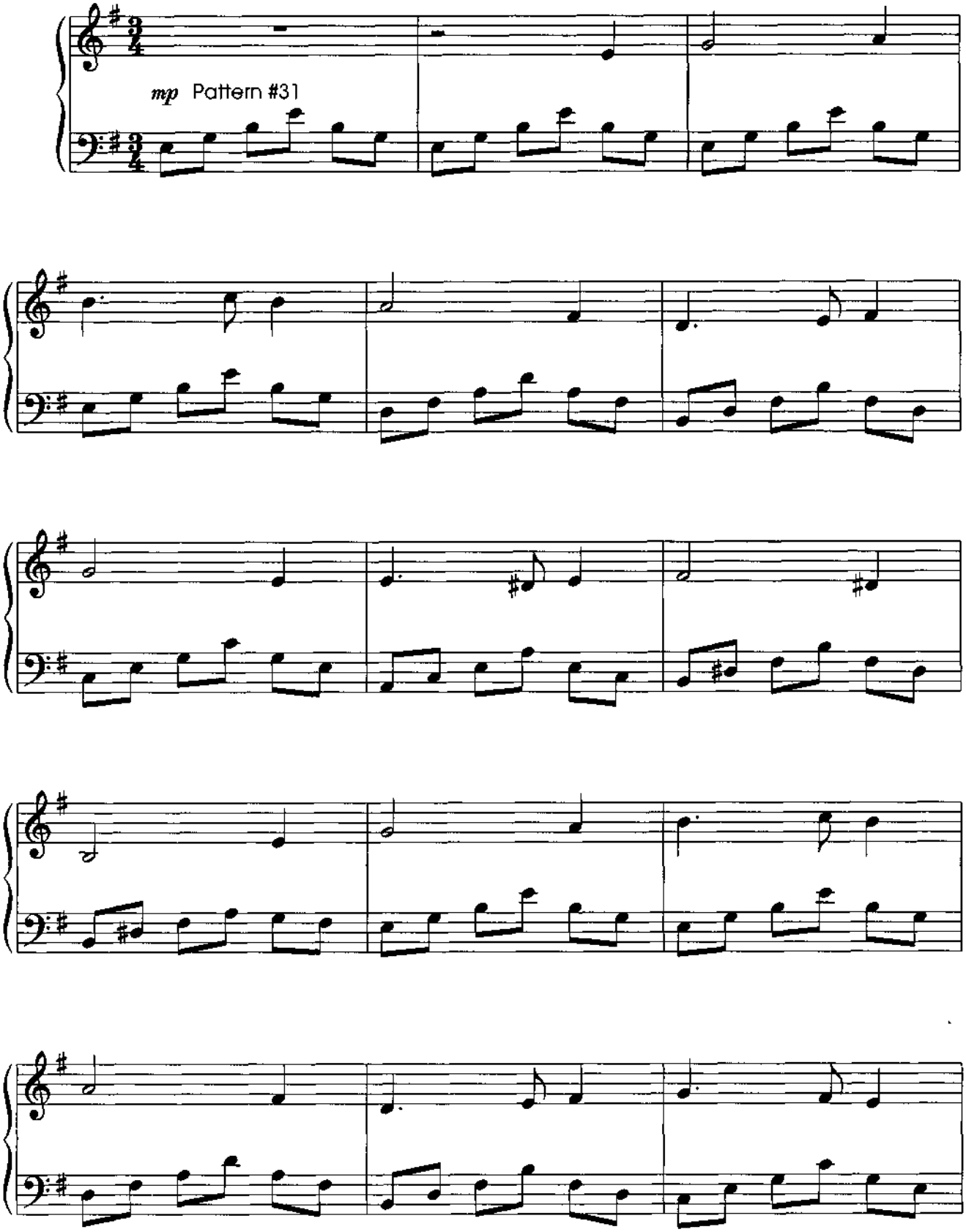
The First Noel

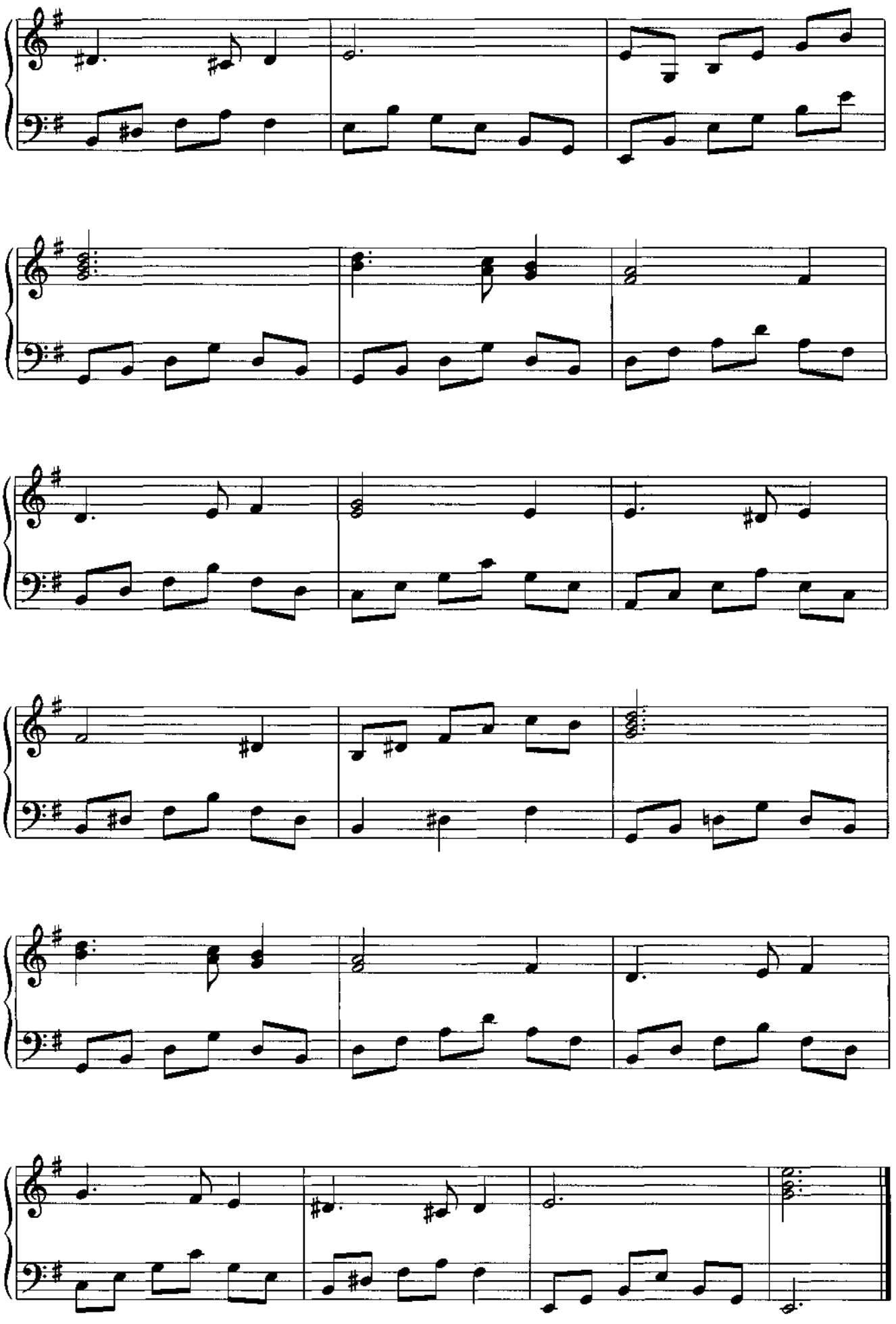
English Carol
arr. by Gail Smith



What Child Is This

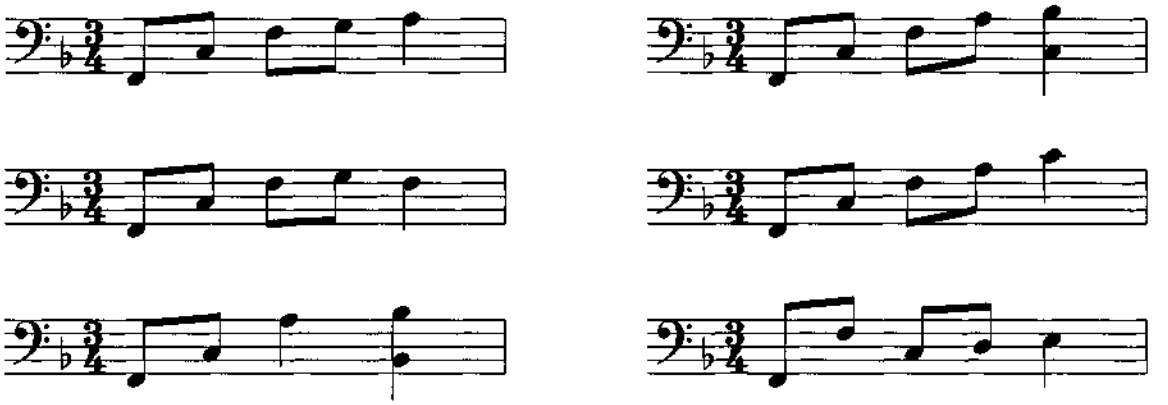
Greensleeves
arr. by Gail Smith





In this next gospel song, we use several left-hand patterns. Chords and patterns are adjusted to sound just right with the melody.

The F Major chord is played these six different ways to fit the melody:



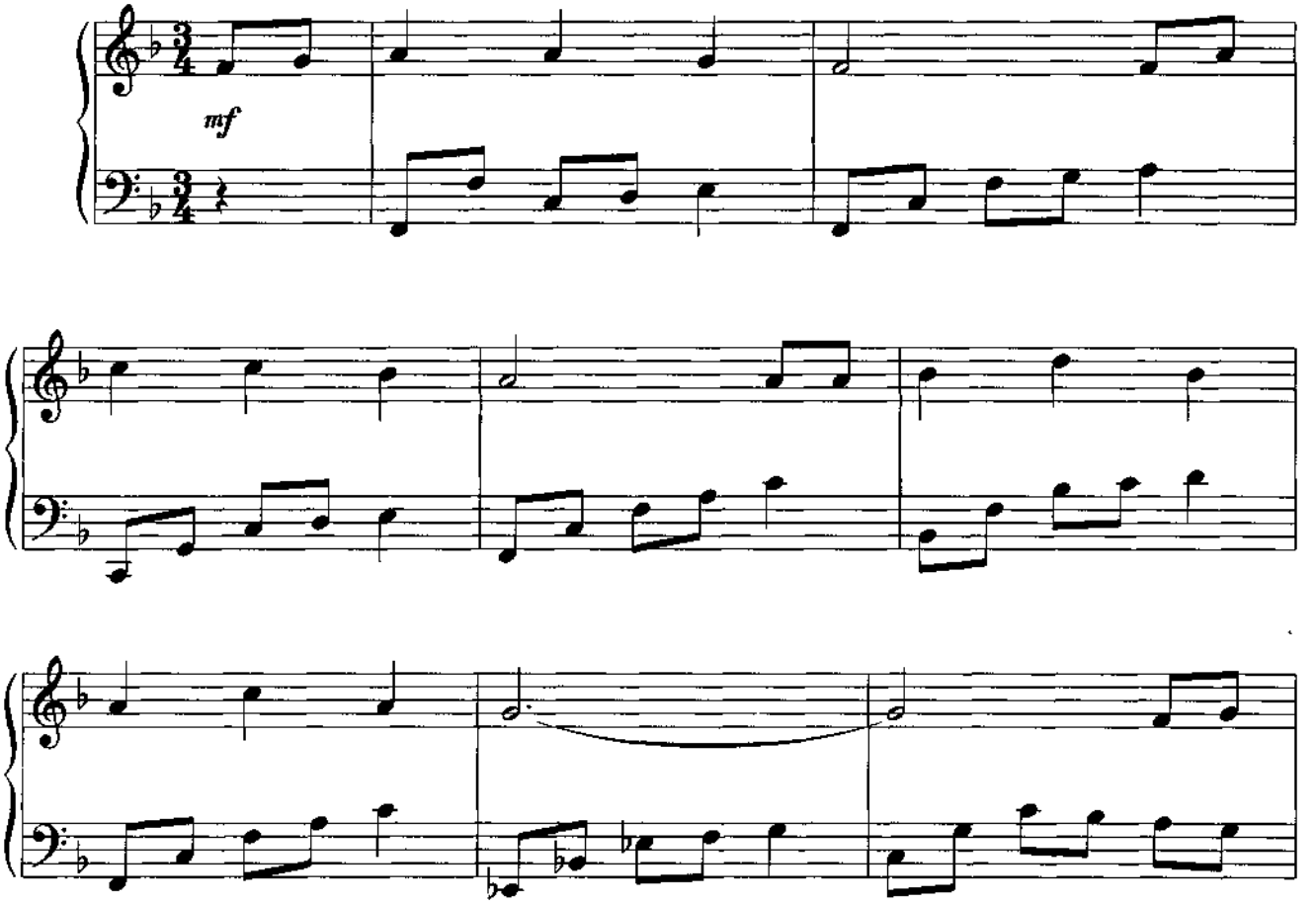
Practice these patterns, then play the arrangement of "Trust And Obey." When you can play it well, try playing the right hand in octaves.

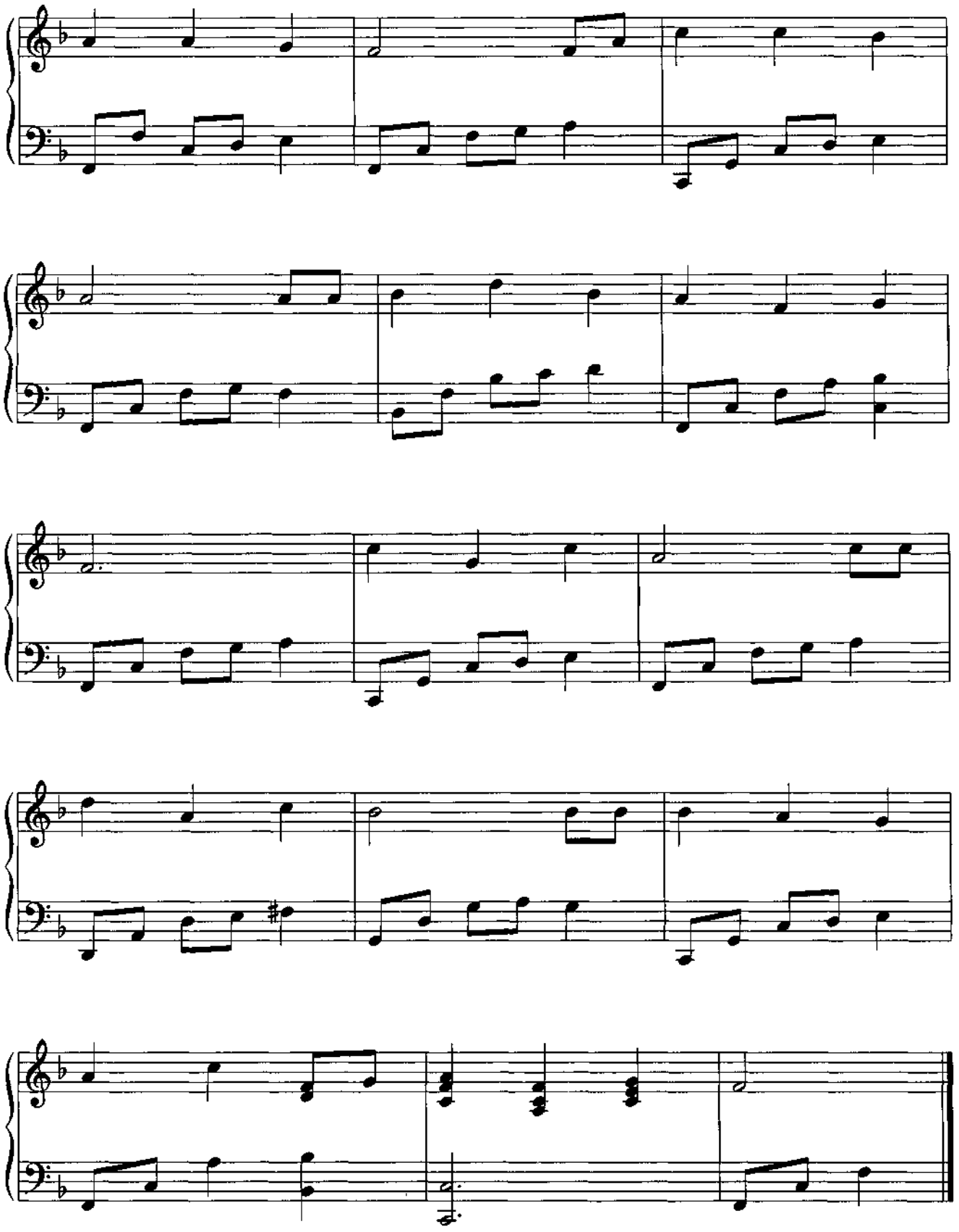
Trust And Obey

Daniel B. Towner
arr. by Gail Smith

Moderato

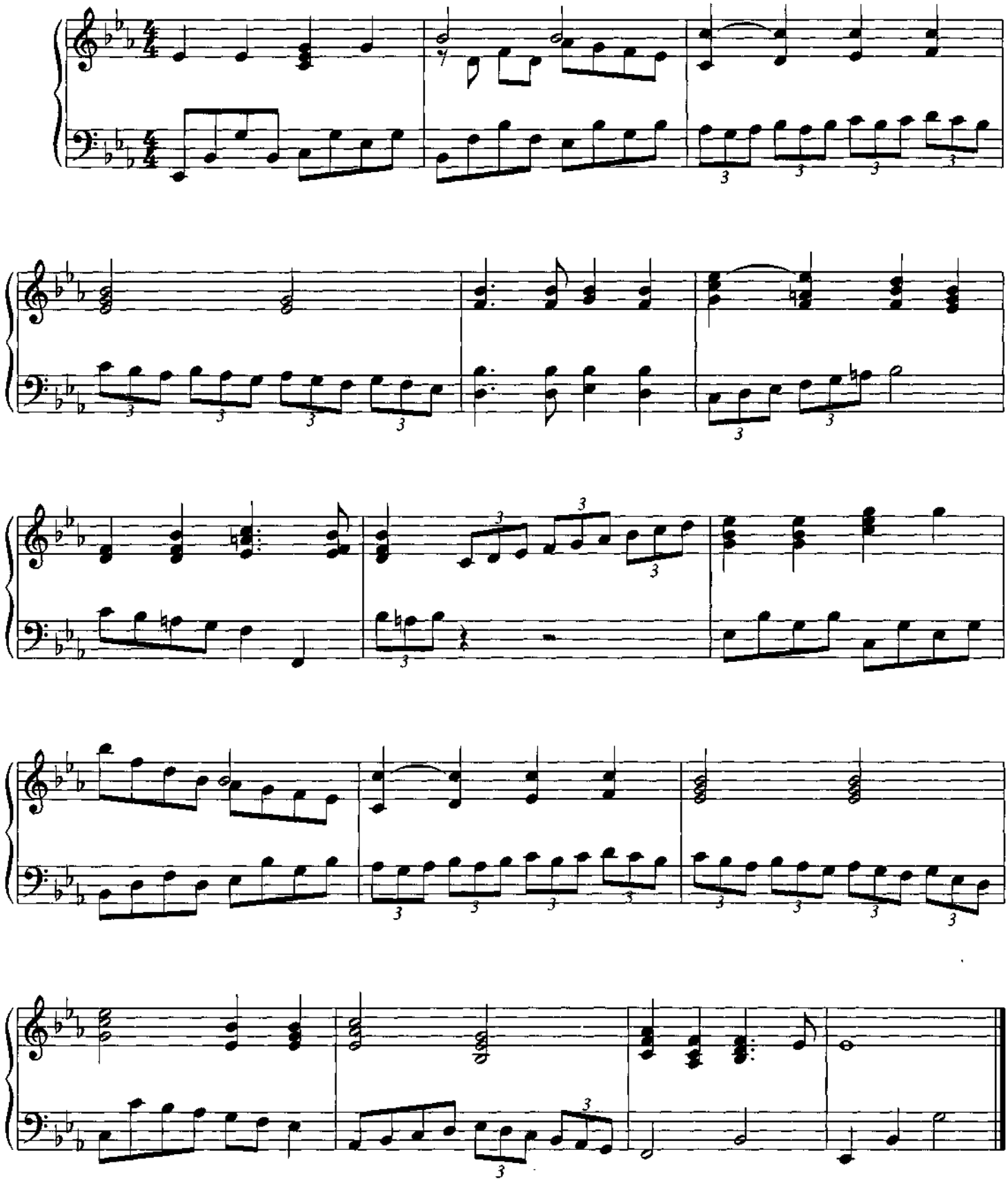
mf





Holy, Holy, Holy

John Dykes
arr. by Gail Smith



Chapter 8

Common Meter, Long Meter, and **Short Meter-16 are determined by the words of the hymn.**
Count the number of syllables in each phrase and that will give you the meter.

Example 1. Common Meter - 8 6 8 6

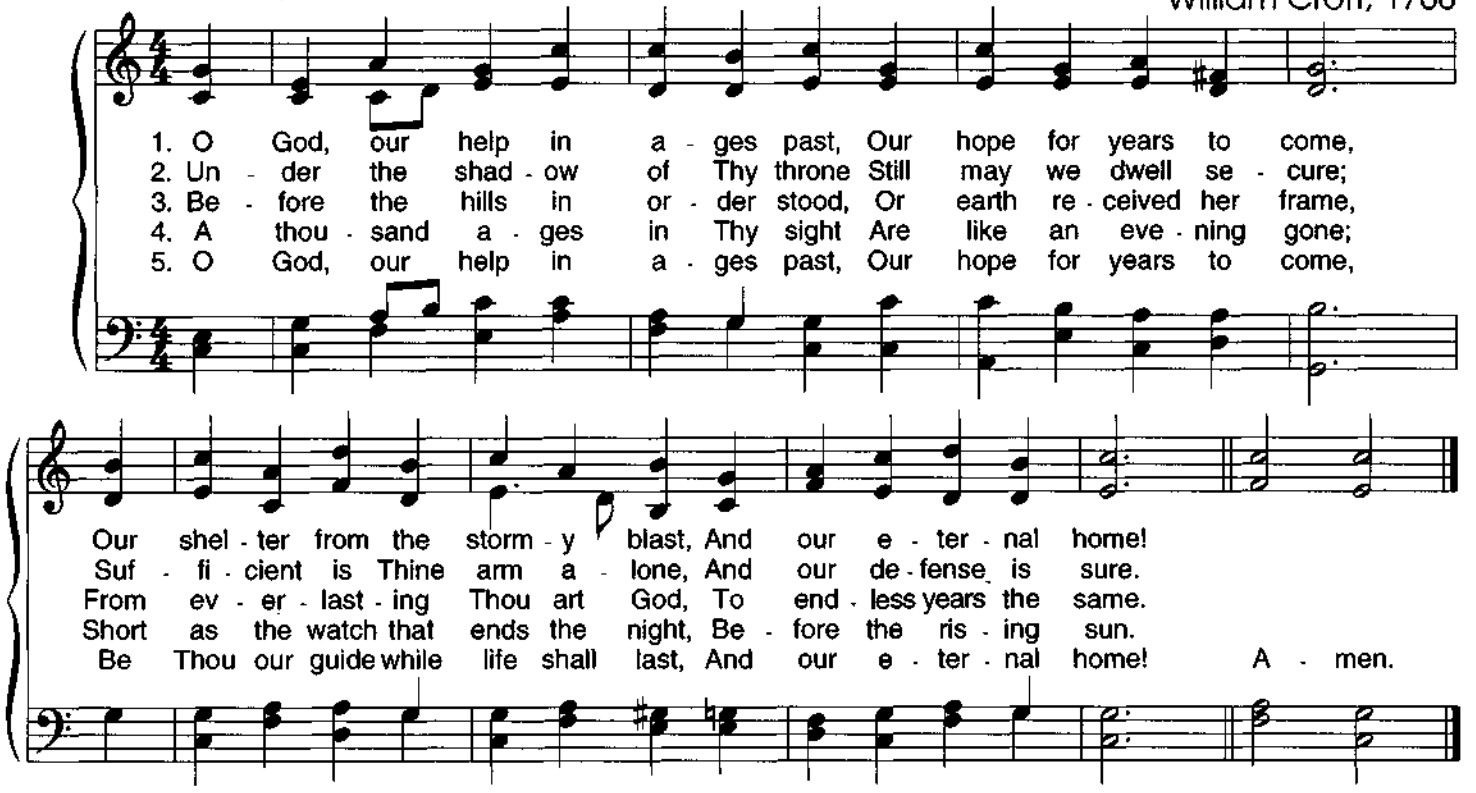
Oh God, our help in ages past,	*8 syllables*
Our hope for years to come,	*6 syllables*
Our shelter from the stormy blast,	*8 syllables*
And our eternal home!	*6 syllables*

O God, Our Help In Ages Past

Psalm 90
Isaac Watts, 1719

St. Anne

William Croft, 1708

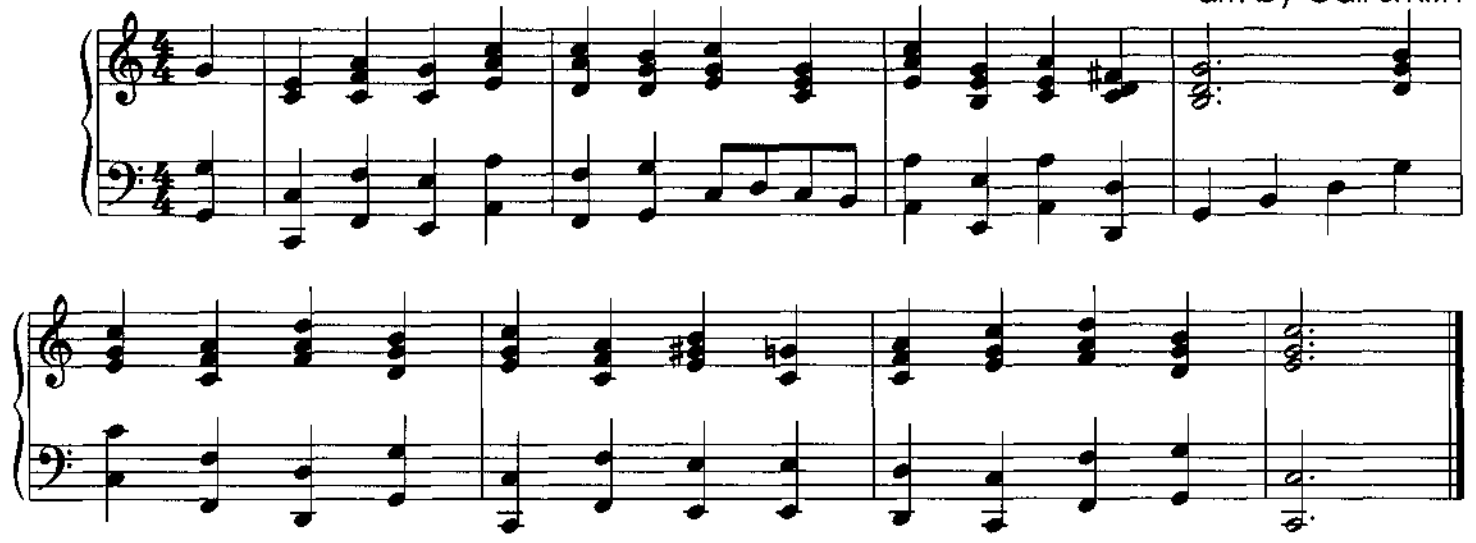


O God, Our Help In Ages Past

St. Anne

Common meter 8 6 8 6

William Croft
arr. by Gail Smith



Example 2. Short Meter - 6 6 8 6

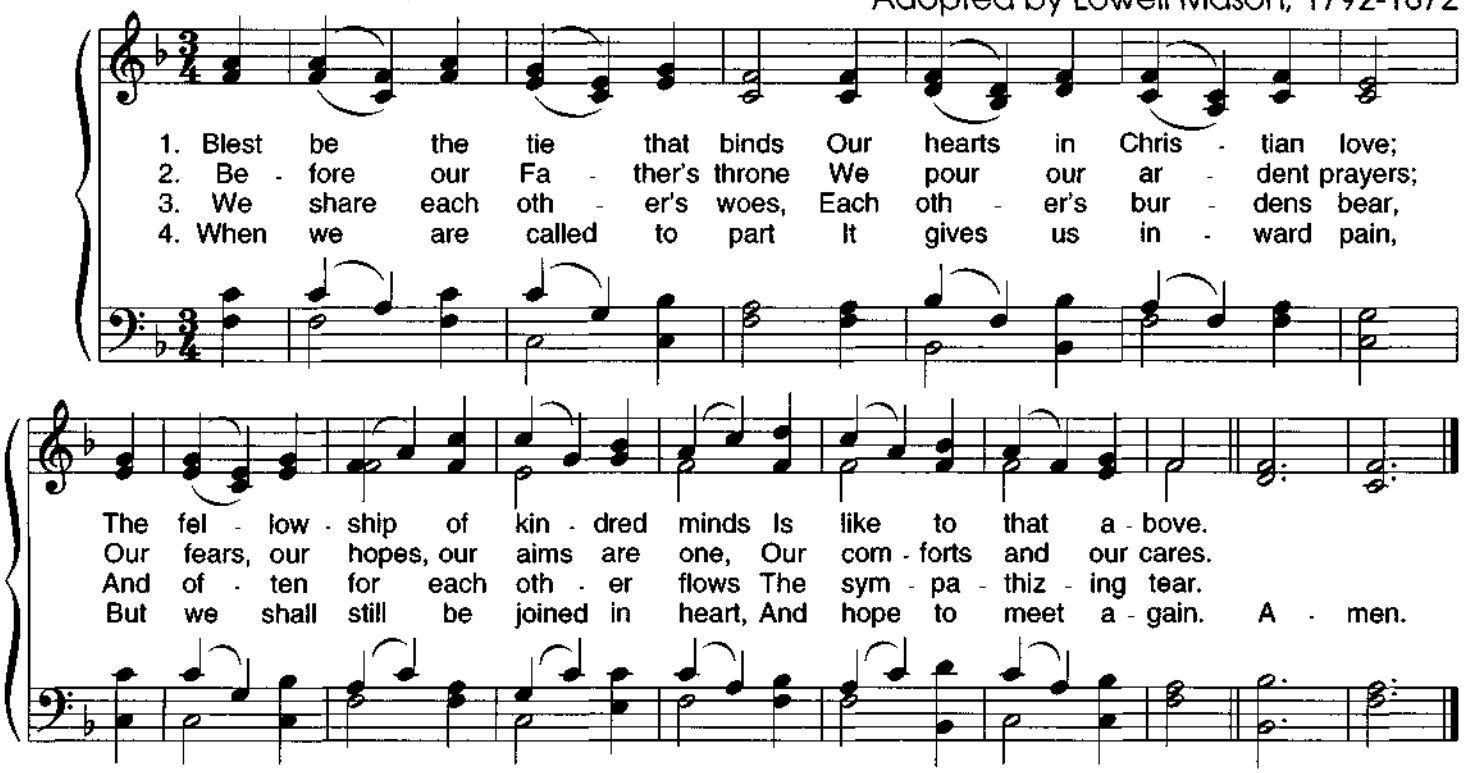
Blest be the tie that binds	*6 syllables*
Our hearts in Christian love;	*6 syllables*
The fellowship of kindred minds	*8 syllables*
Is like to that above.	*6 syllables*

Blest Be The Tie That Binds

Dennis

John Fawcett, 1739/40-1817

Melody by J.G. Nägeli, 1768–1836
Adopted by Lowell Mason, 1792-1872

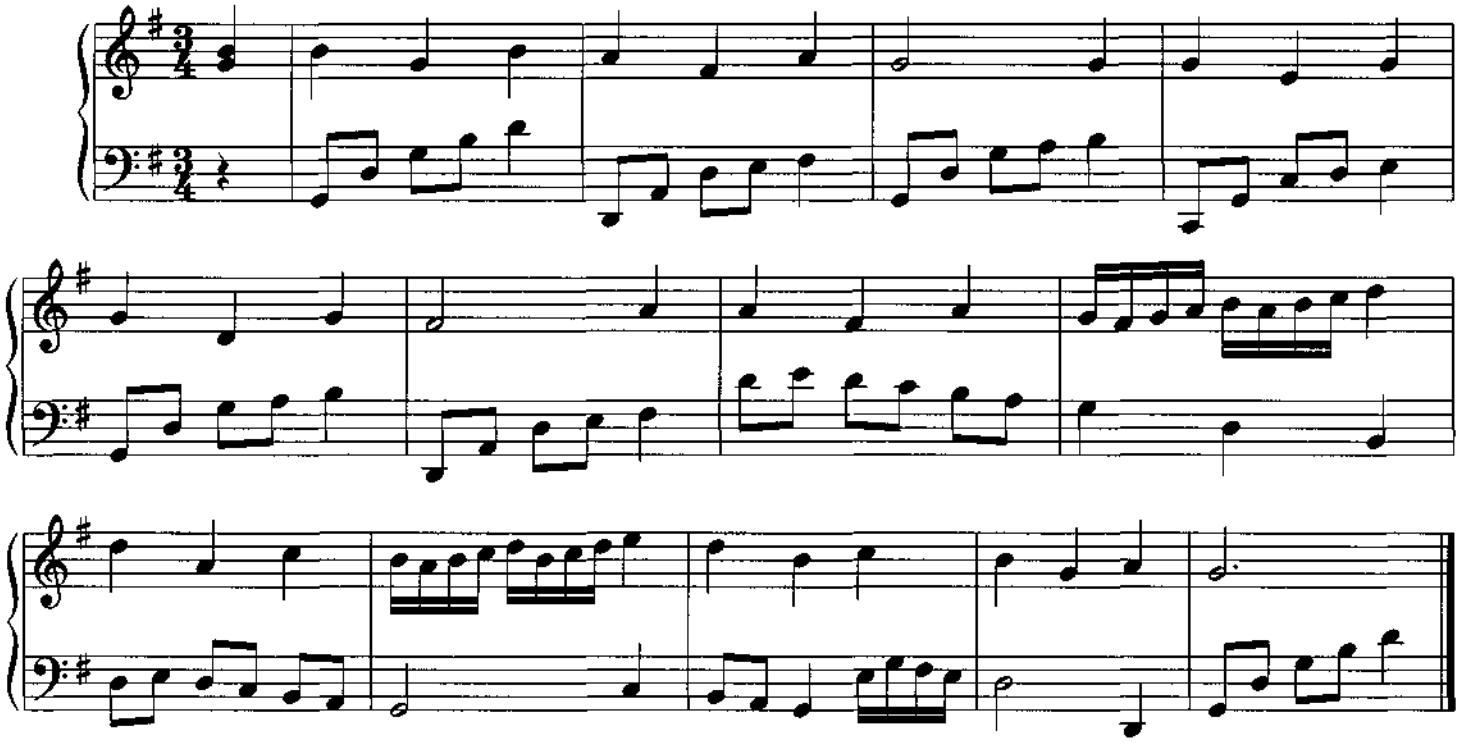


Blest Be The Tie That Binds

Dennis

Short Meter 6 6 8 6

Lowell Mason



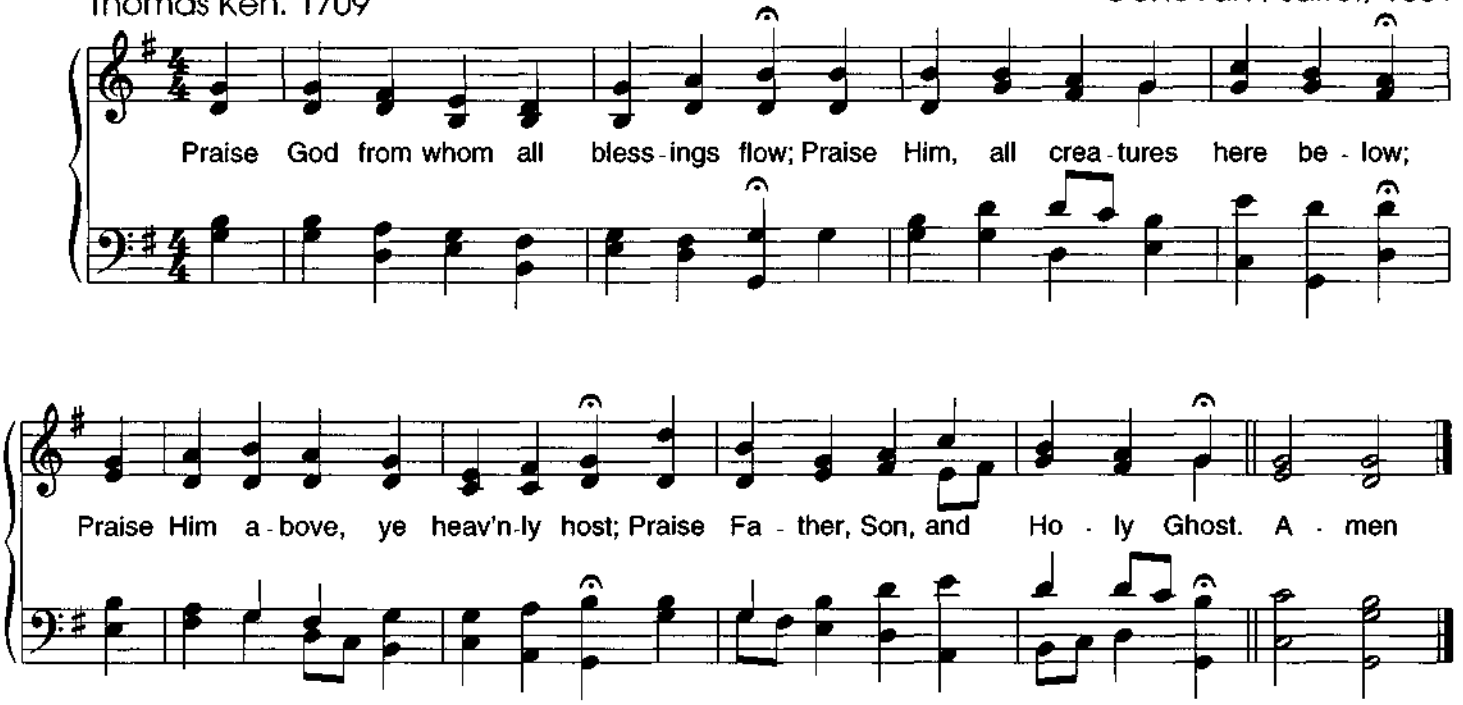
Example 3. Long Meter - 8 8 8 8

Praise God from whom all blessings flow;	*8 syllables*
Praise Him, all creatures here below;	*8 syllables*
Praise Him above, ye heav'nly host;	*8 syllables*
Praise Father, Son, and Holy Ghost.	*8 syllables*

Praise God From Whom All Blessings
Old 100th

Doxology
Thomas Ken. 1709

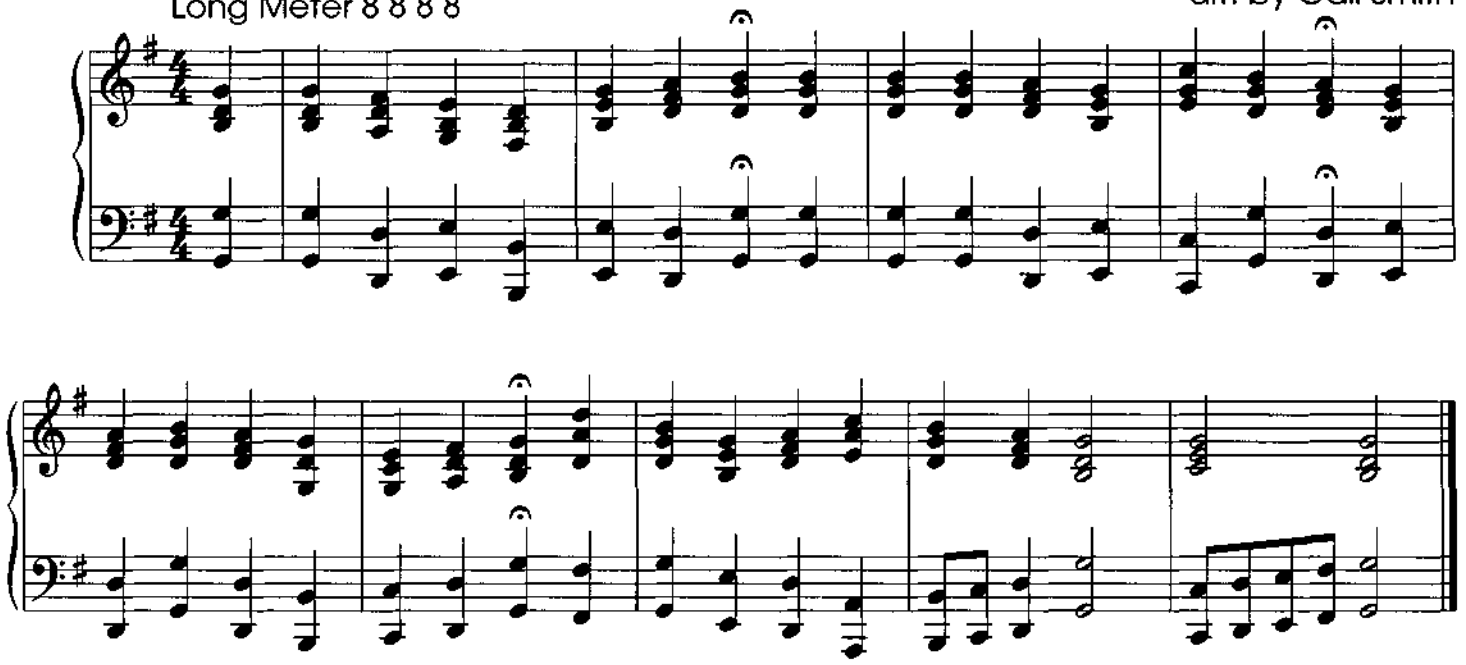
Genevan Psalter, 1551



The Doxology

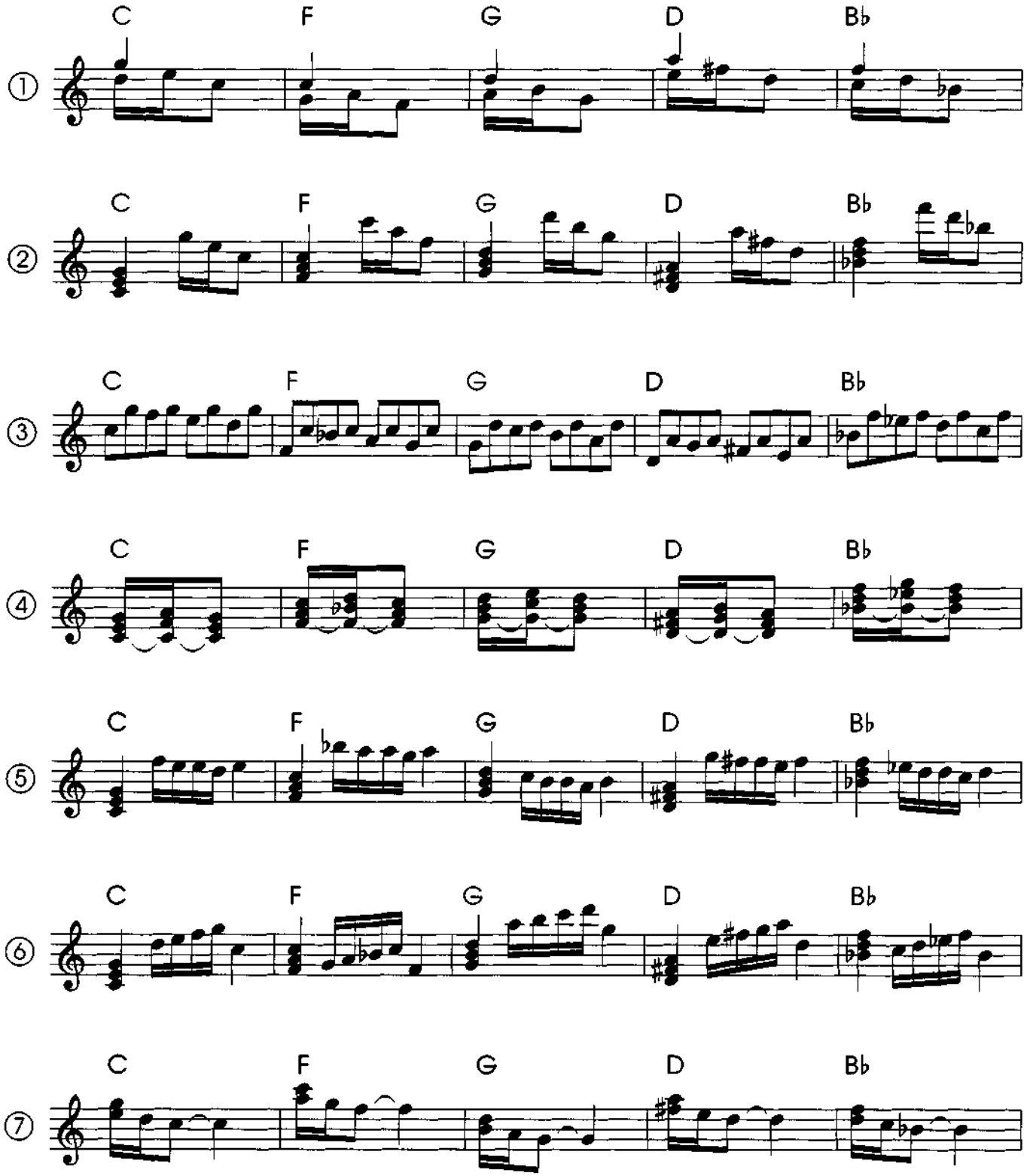
Long Meter 8 8 8 8

arr. by Gail Smith



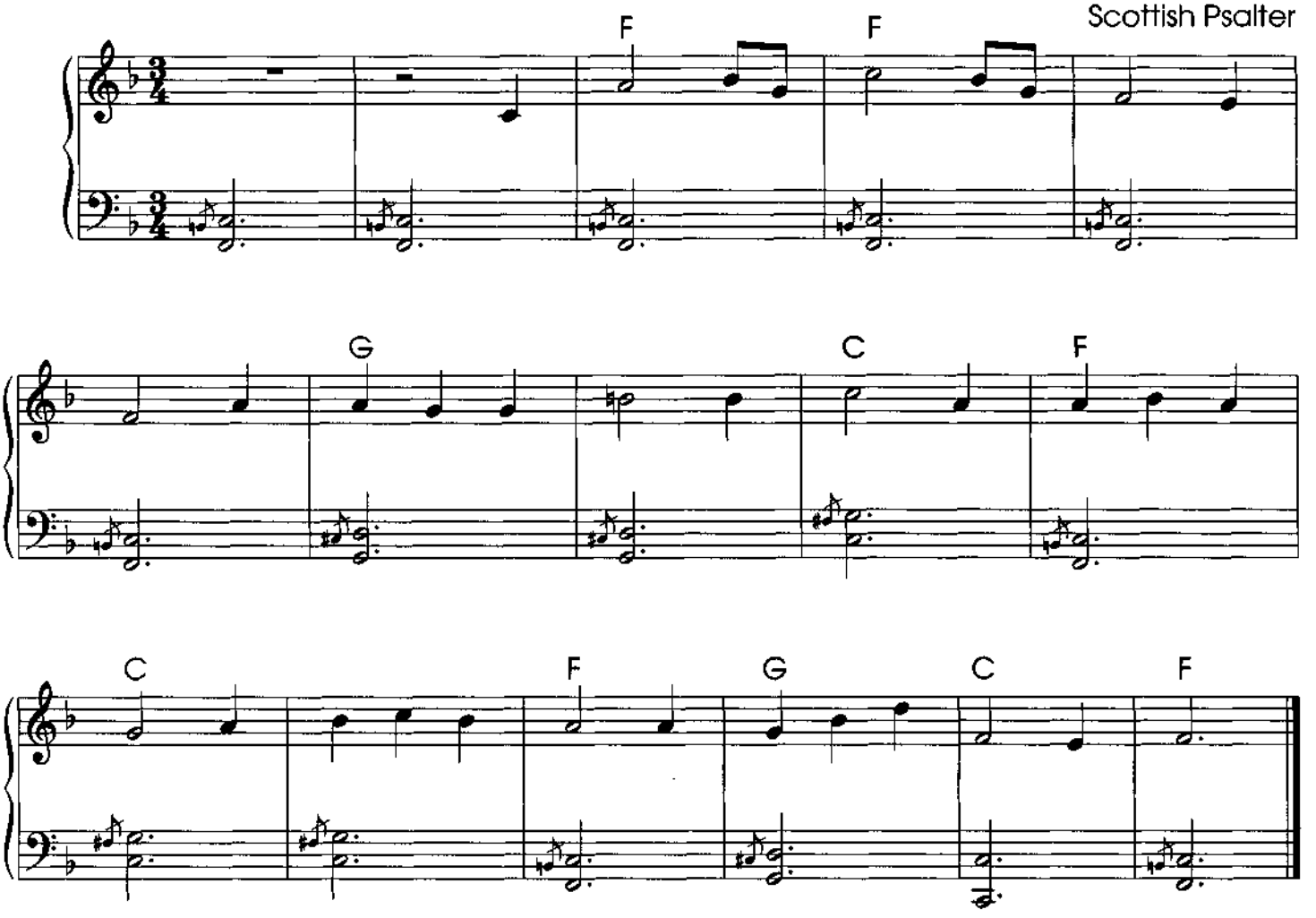
Chapter 9
Right-Hand Patterns

The following seven fills are used in the next several gospel songs:



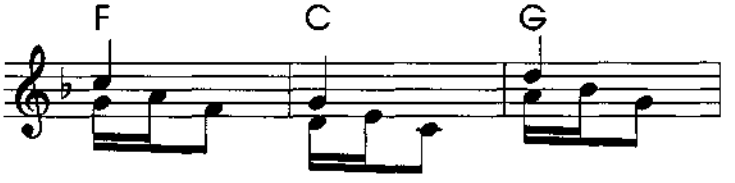
The Lord's My Shepherd, I'll Not Want

Scottish Psalter

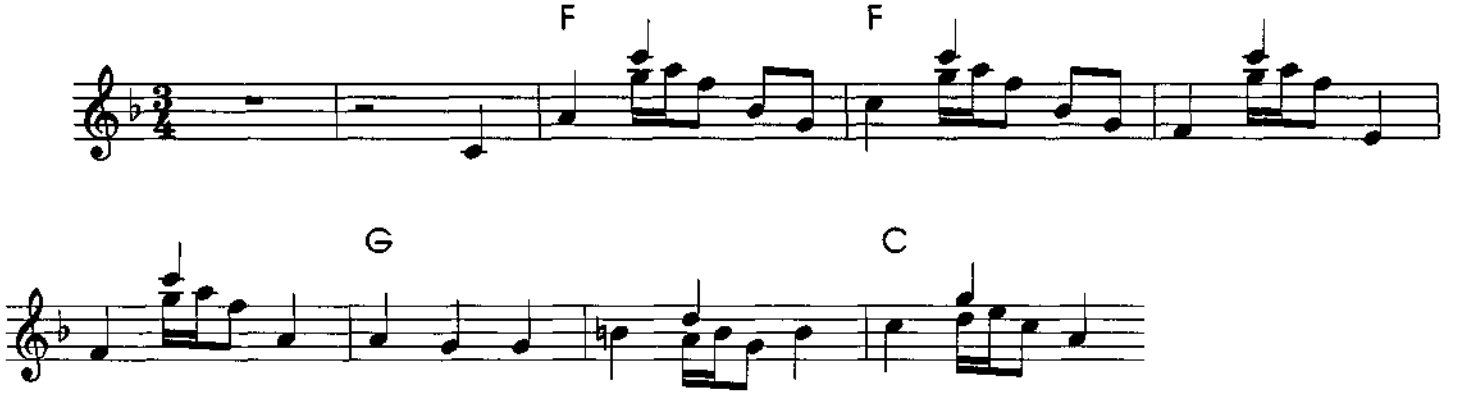


Now play the song again, and add this fill for F, C, or G when the right hand has a half note:

Fill #1

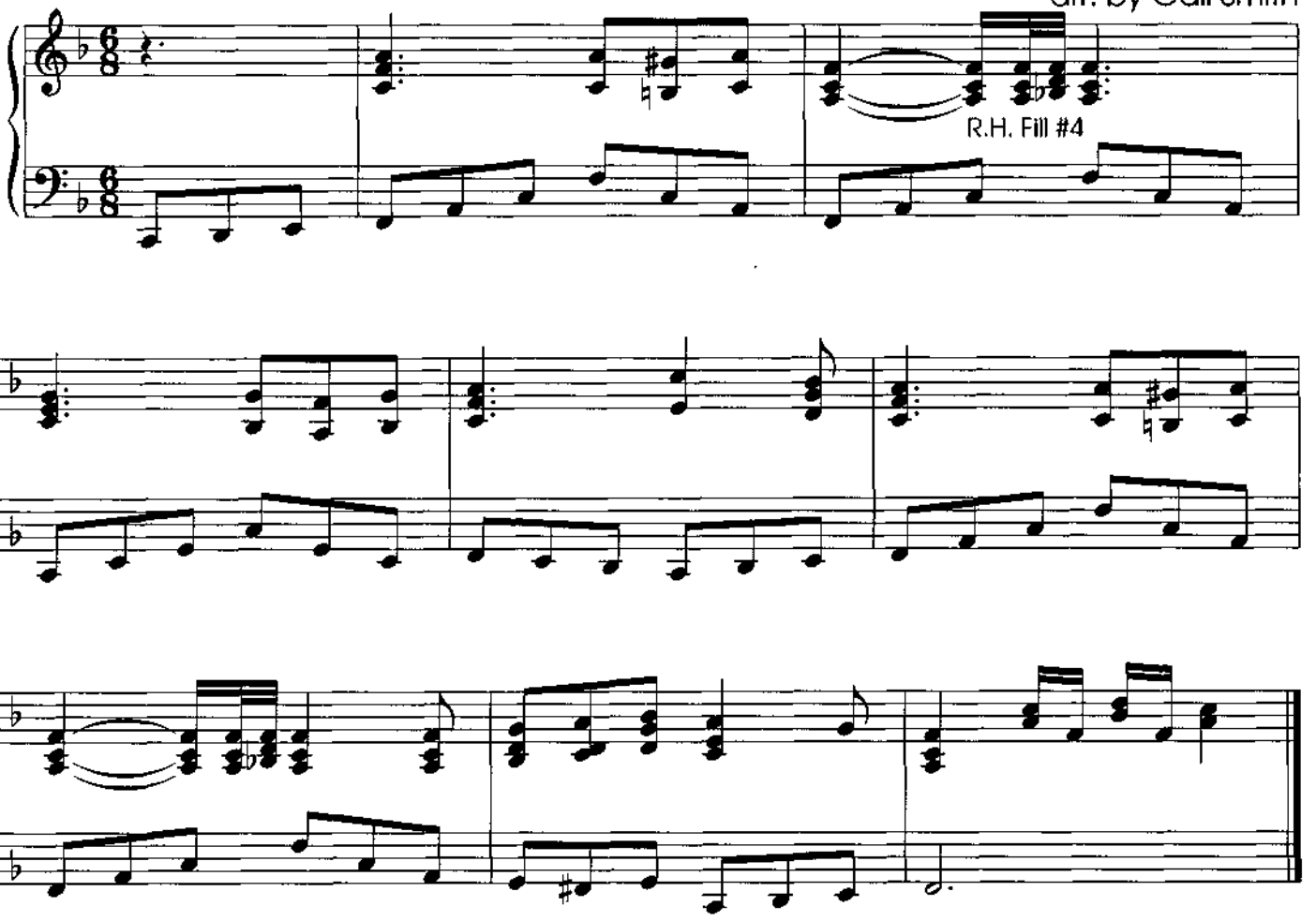


This is how you'll start in the right hand:



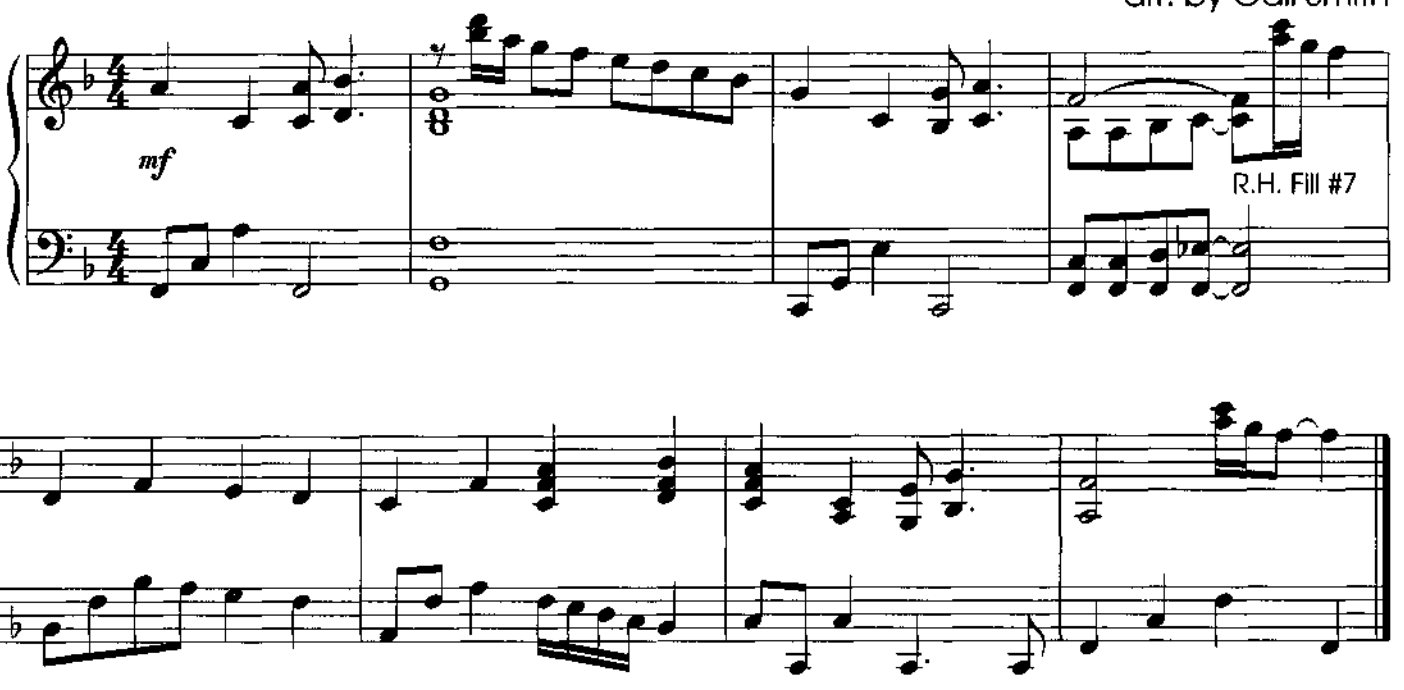
Oh, How I Love Jesus

Early American Melody
arr. by Gail Smith



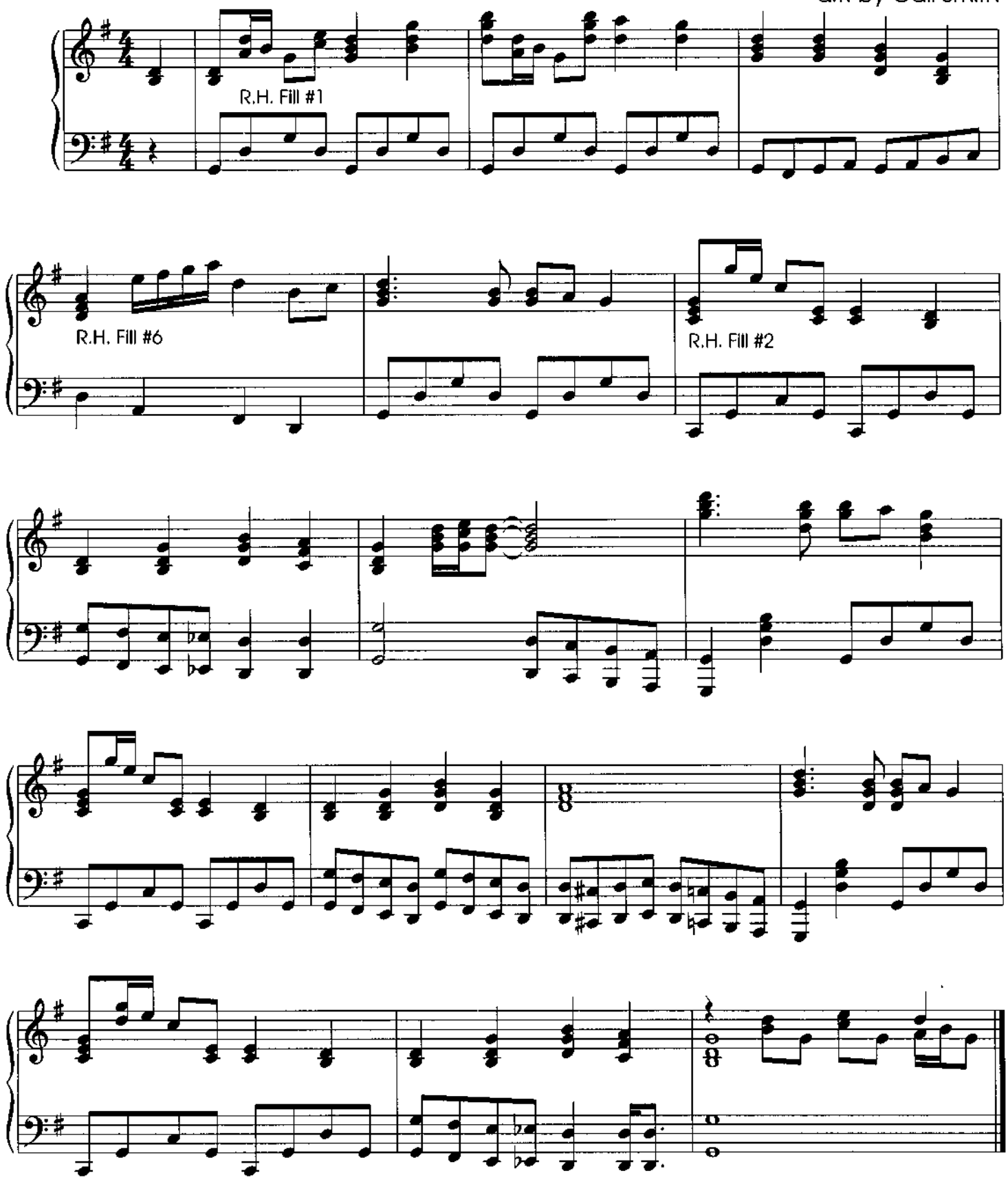
Jesus Never Fails

arr. by Gail Smith



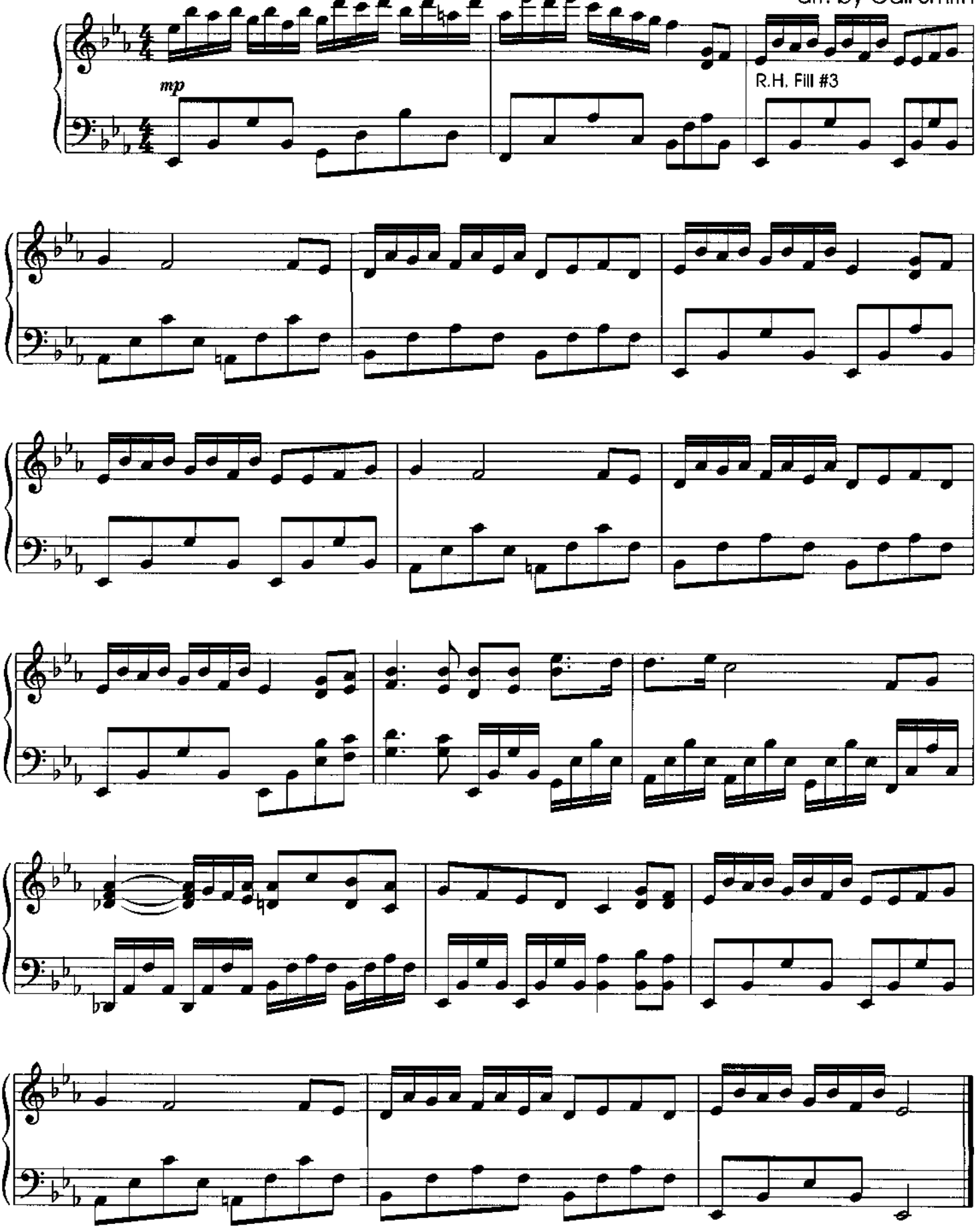
Only Trust Him

John H. Stockton
arr. by Gail Smith



Day By Day Medley

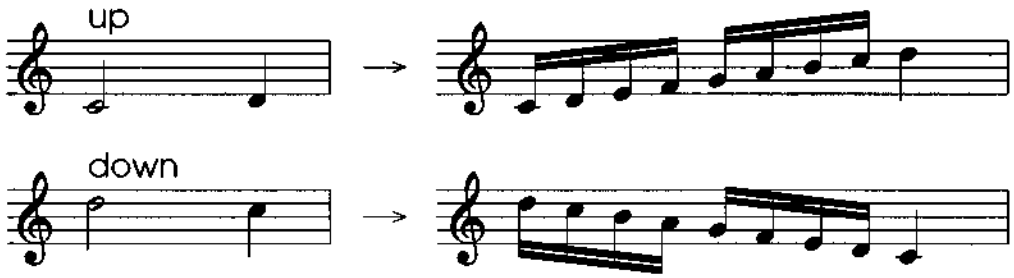
Swedish Hymn
arr. by Gail Smith



The Two-Beat Fill for the Right Hand

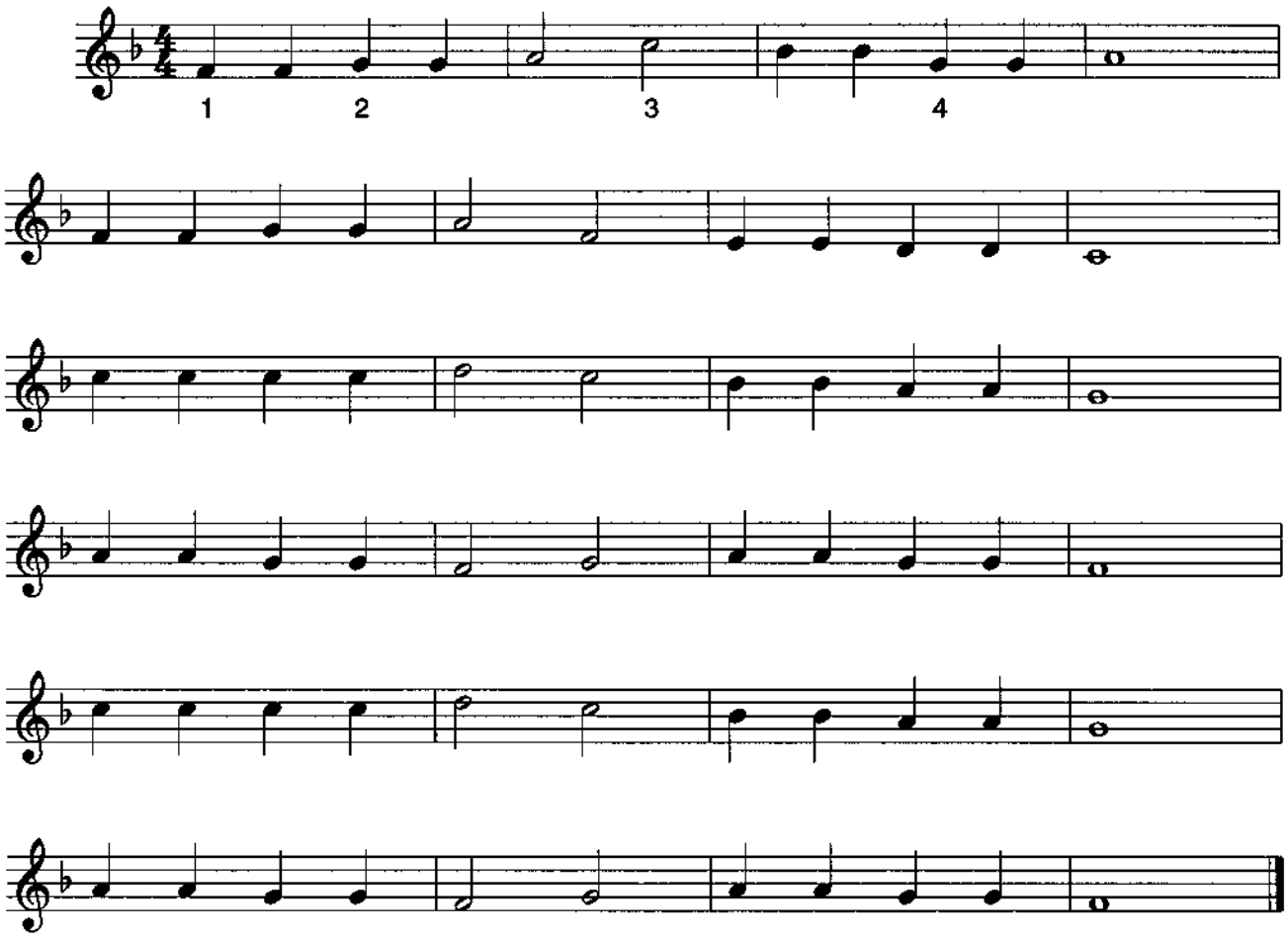
When a half note or two quarter notes on the same pitch are followed by a note a step up, you may fill in the two beats with a scale up to the melody note an octave higher. Or when a half note or two quarter notes are followed by a note a step down, you may fill in the two beats with a scale down to the next melody note an octave lower.

Here are two examples of this kind of fill:



In the next song, number each place you can use this fill. The first 4 are done for you.

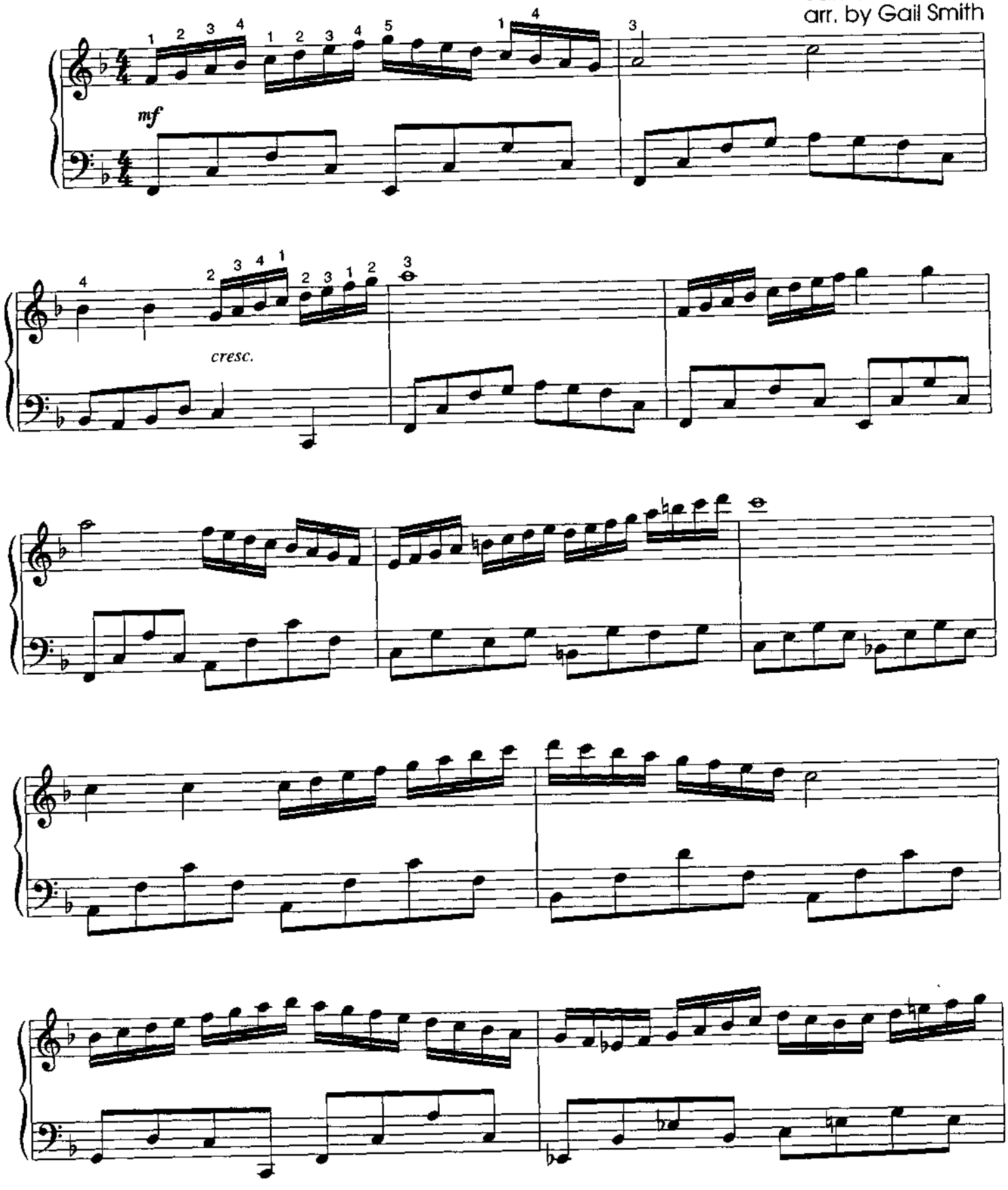
Like A River Glorious



On the next two pages you will see some of the fills written out. How many did you find?

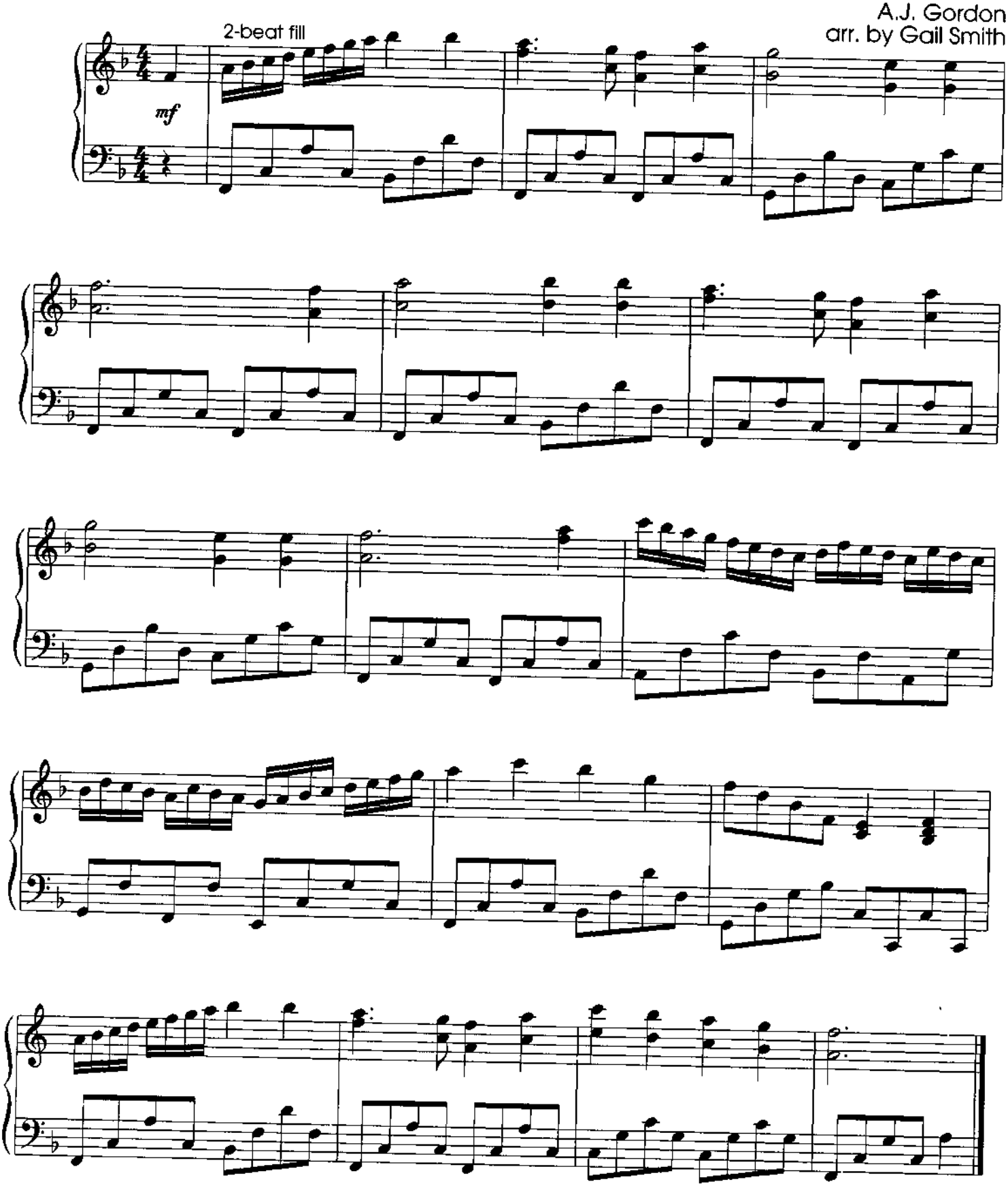
Like A River Glorious

James Mountain
arr. by Gail Smith



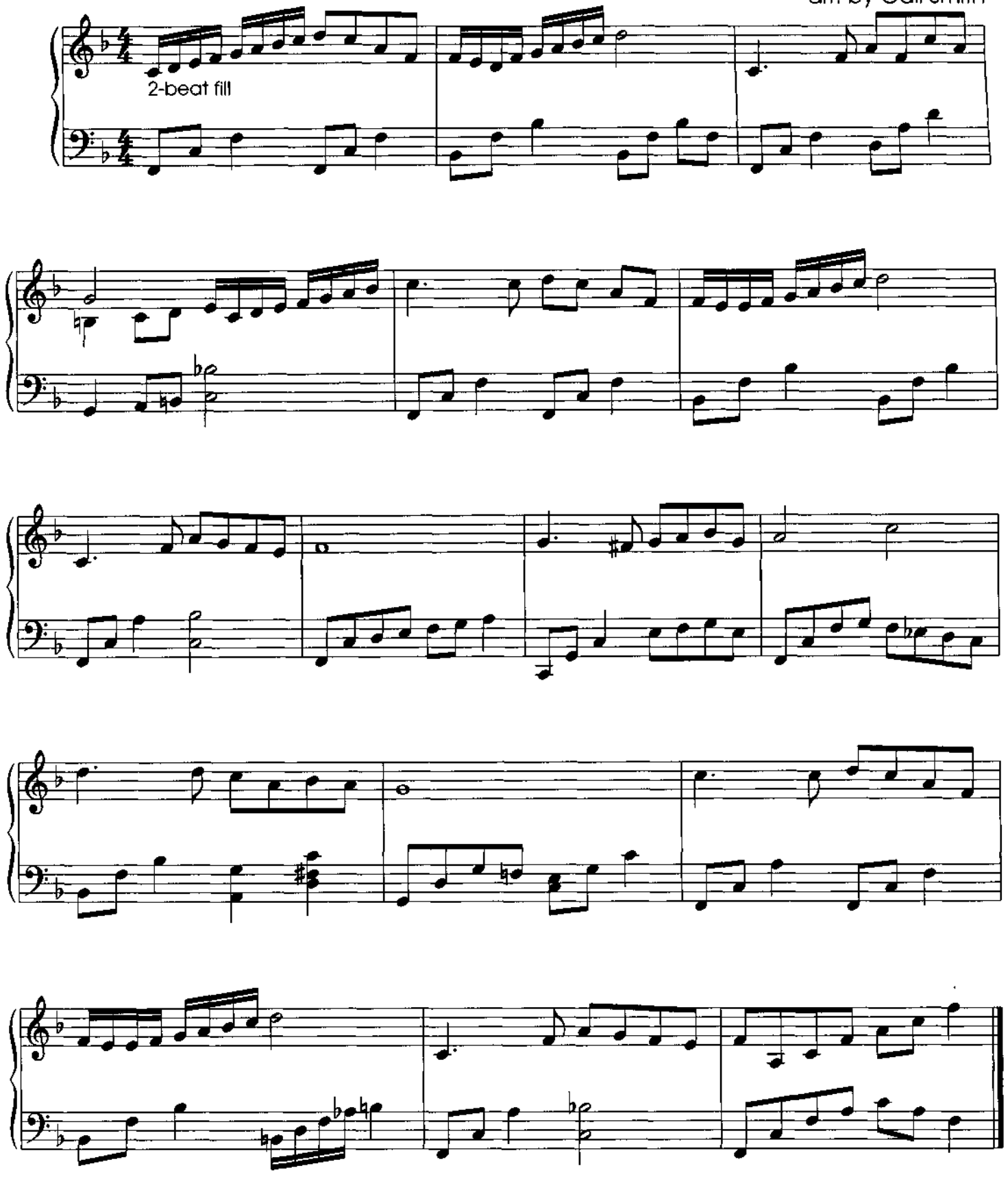
My Jesus I Love Thee

A.J. Gordon
arr. by Gail Smith



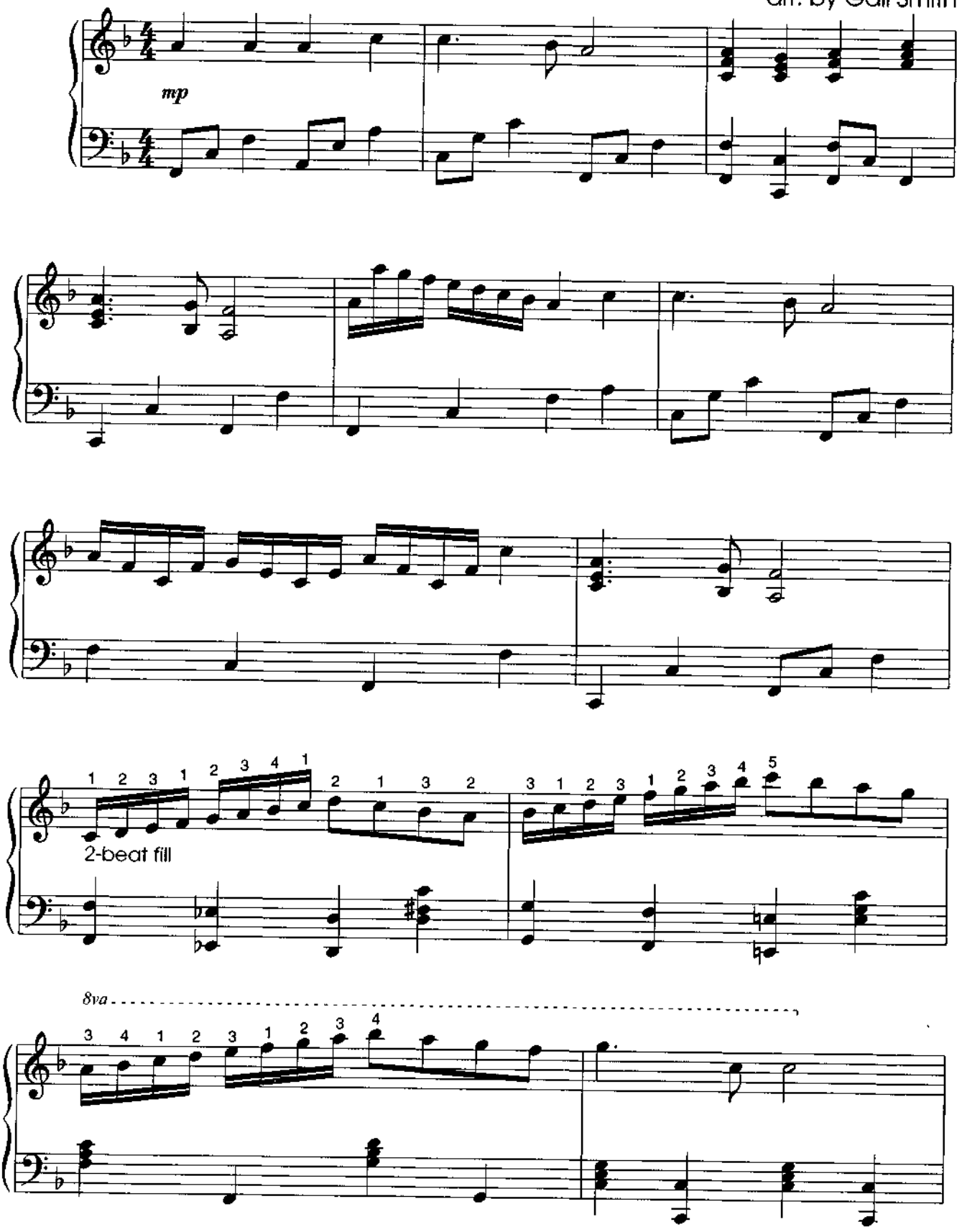
What A Friend

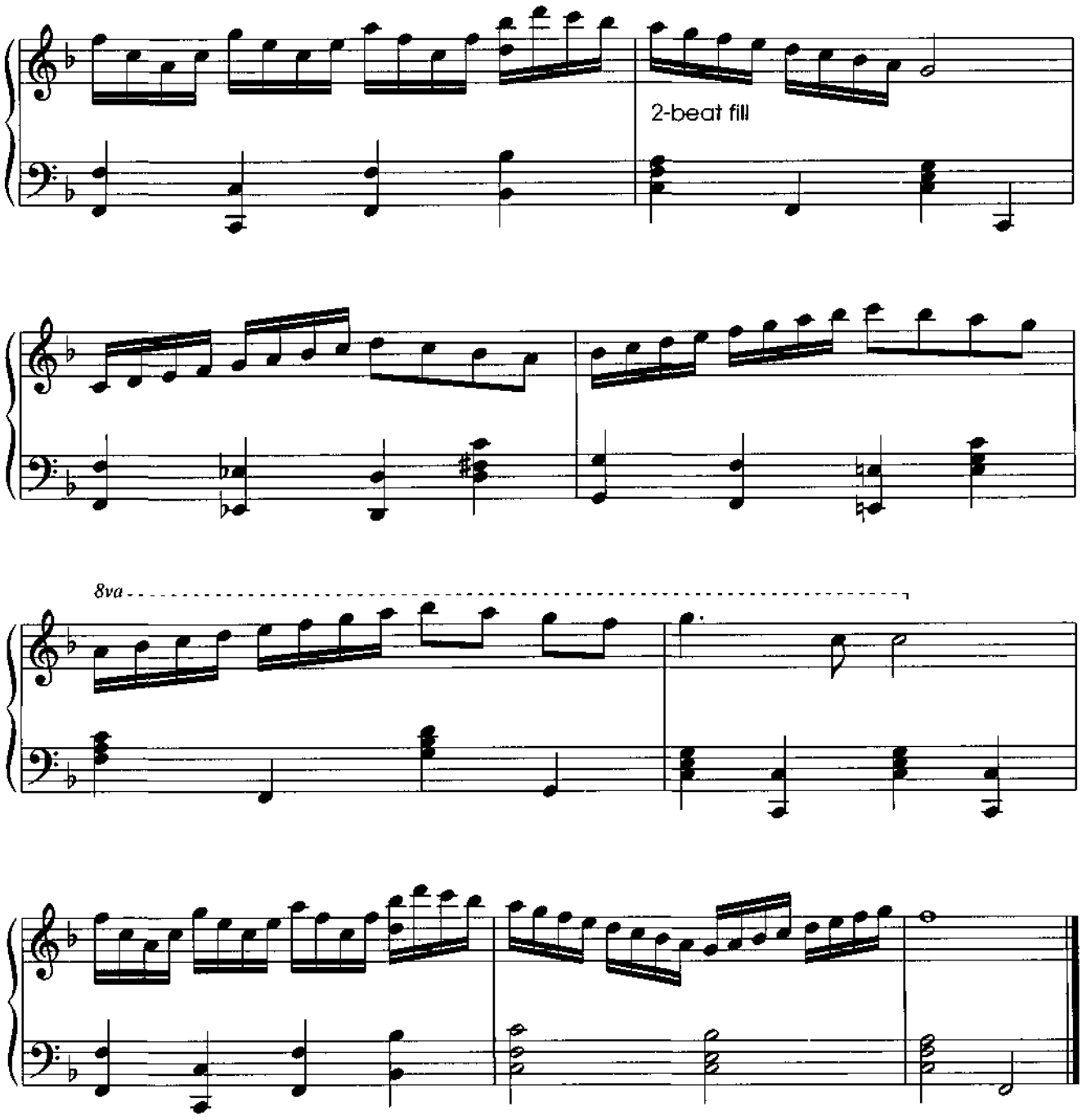
Charles C. Converse
arr. by Gail Smith



Angels We Have Heard On High

French Carol
arr. by Gail Smith

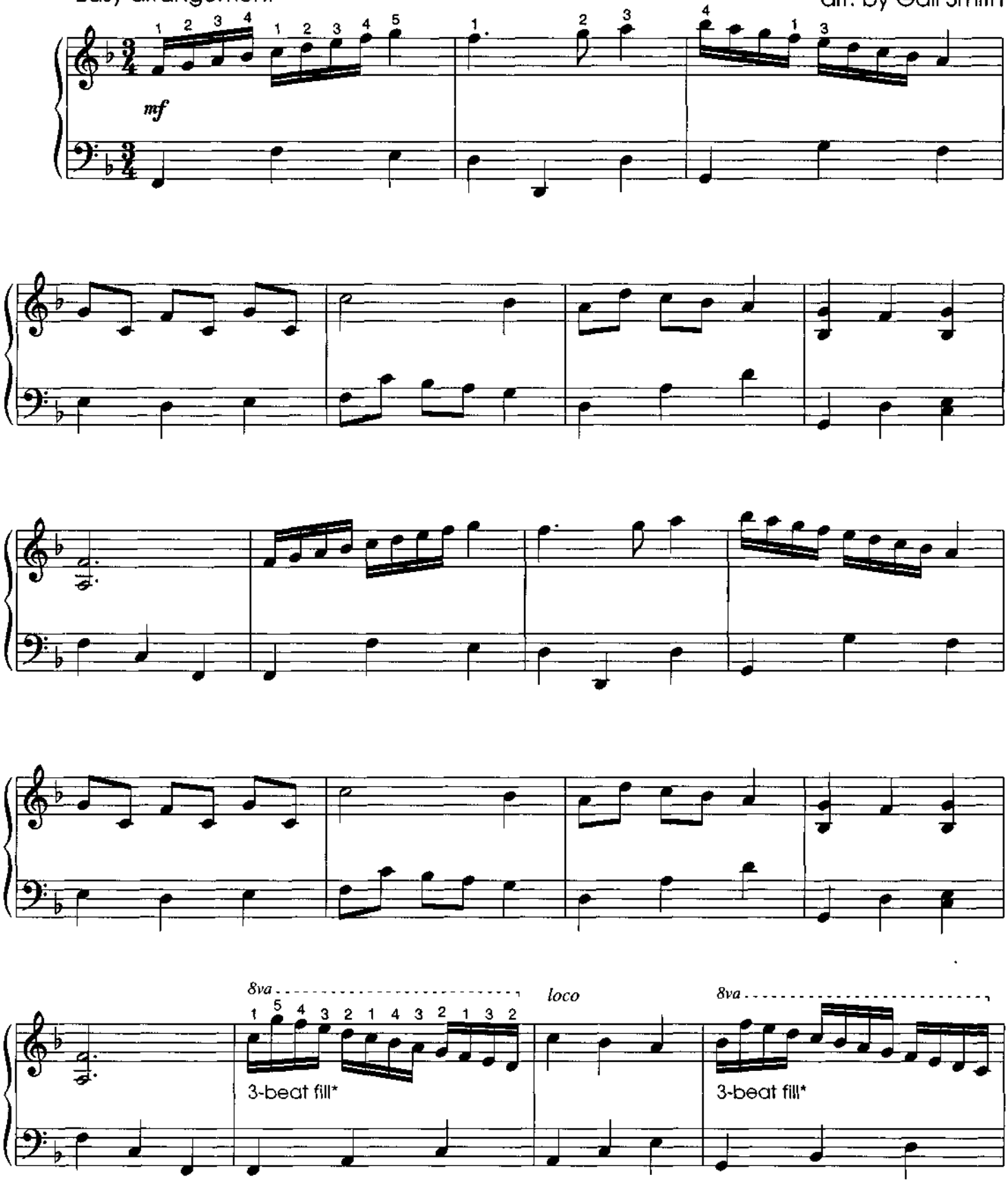


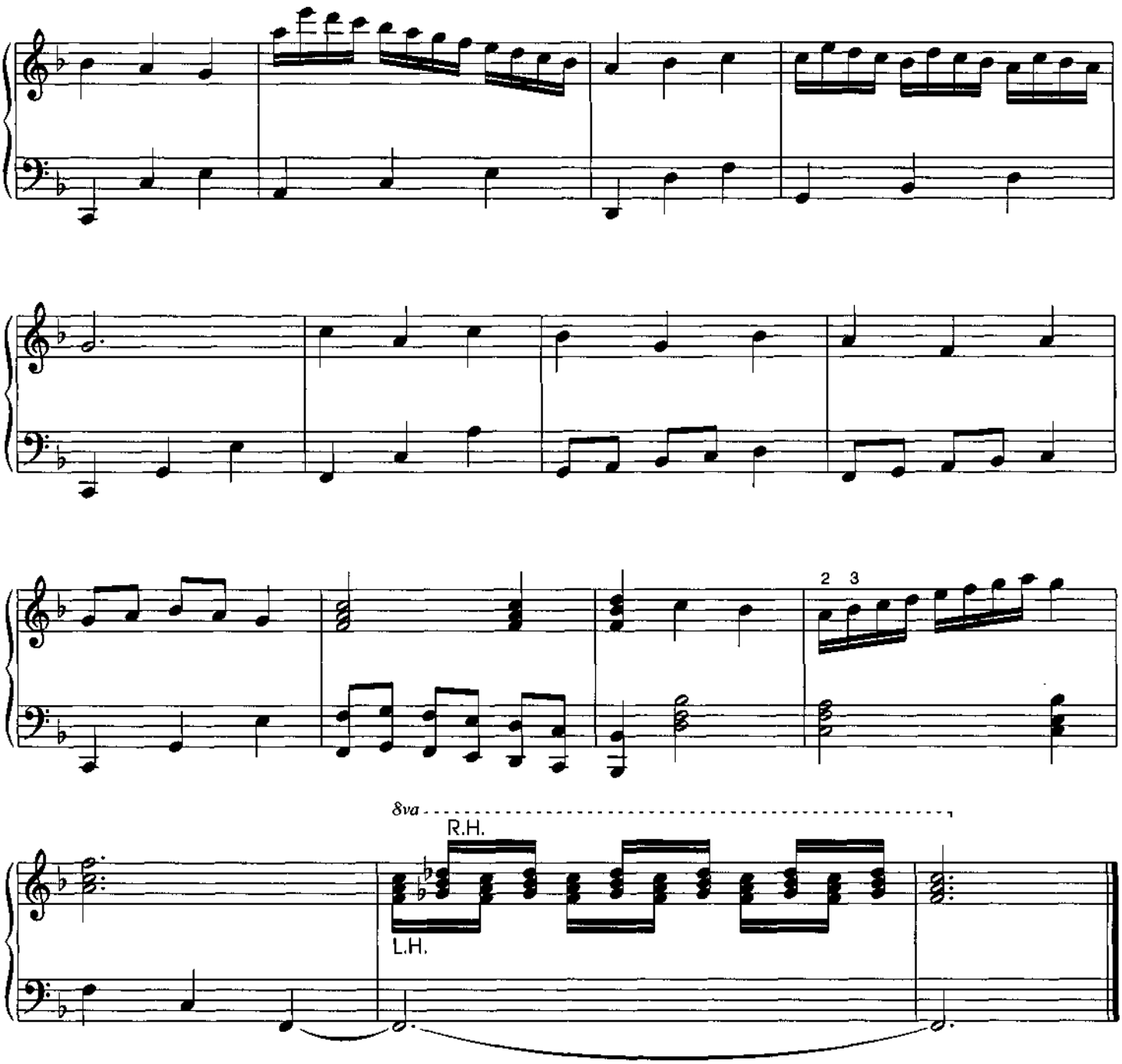

2-beat fill
8va

Jesus! What A Friend Of Sinners
(Hyfrydol 8787)

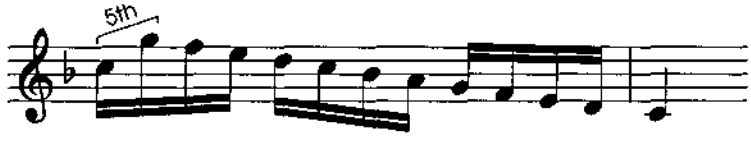
Rowland H. Prichard
arr. by Gail Smith

Easy arrangement



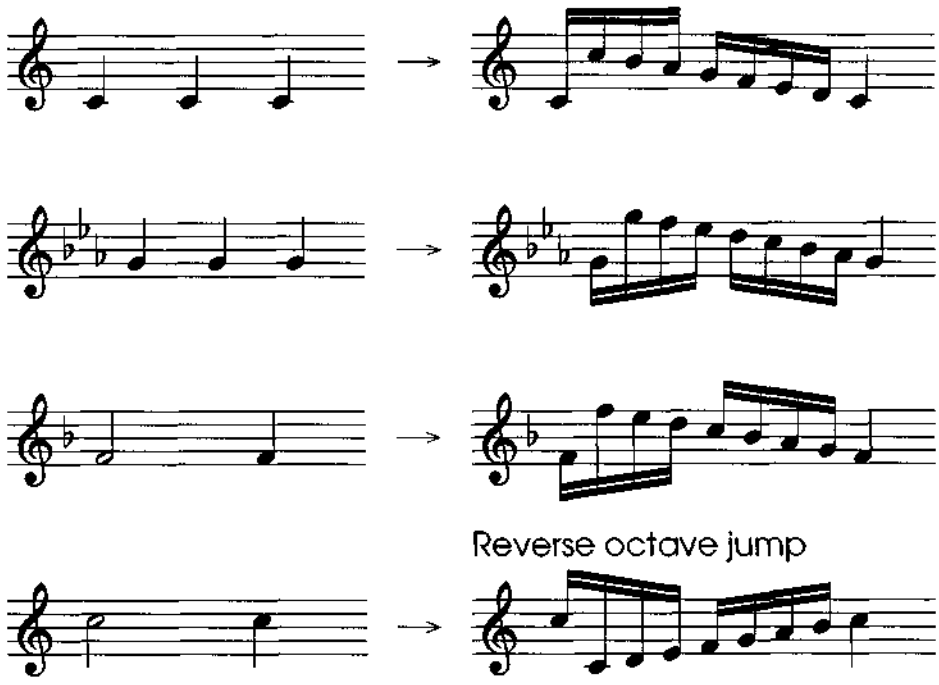


*Three-beat fill: Go to the note a fifth higher than the note of the next measure, and play down from there:



The Octave-Jump Fill for the Right Hand

This pattern can be used in gospel songs to fill in between two beats followed by the same note:

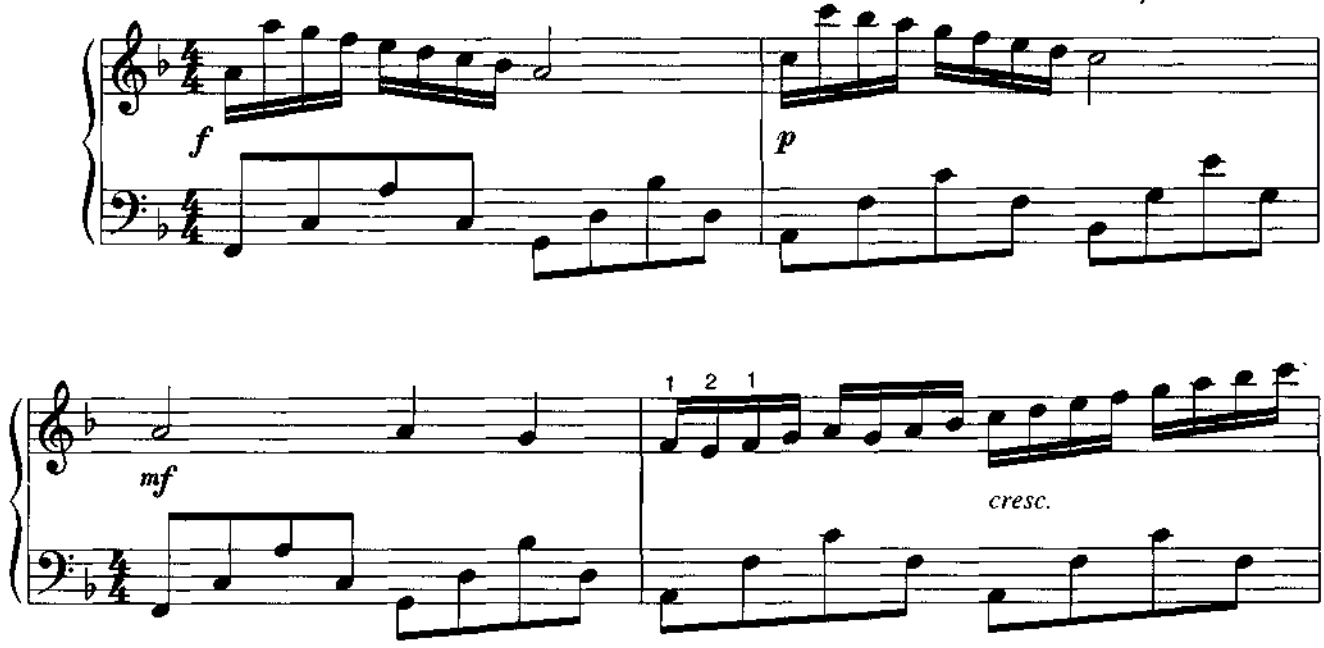


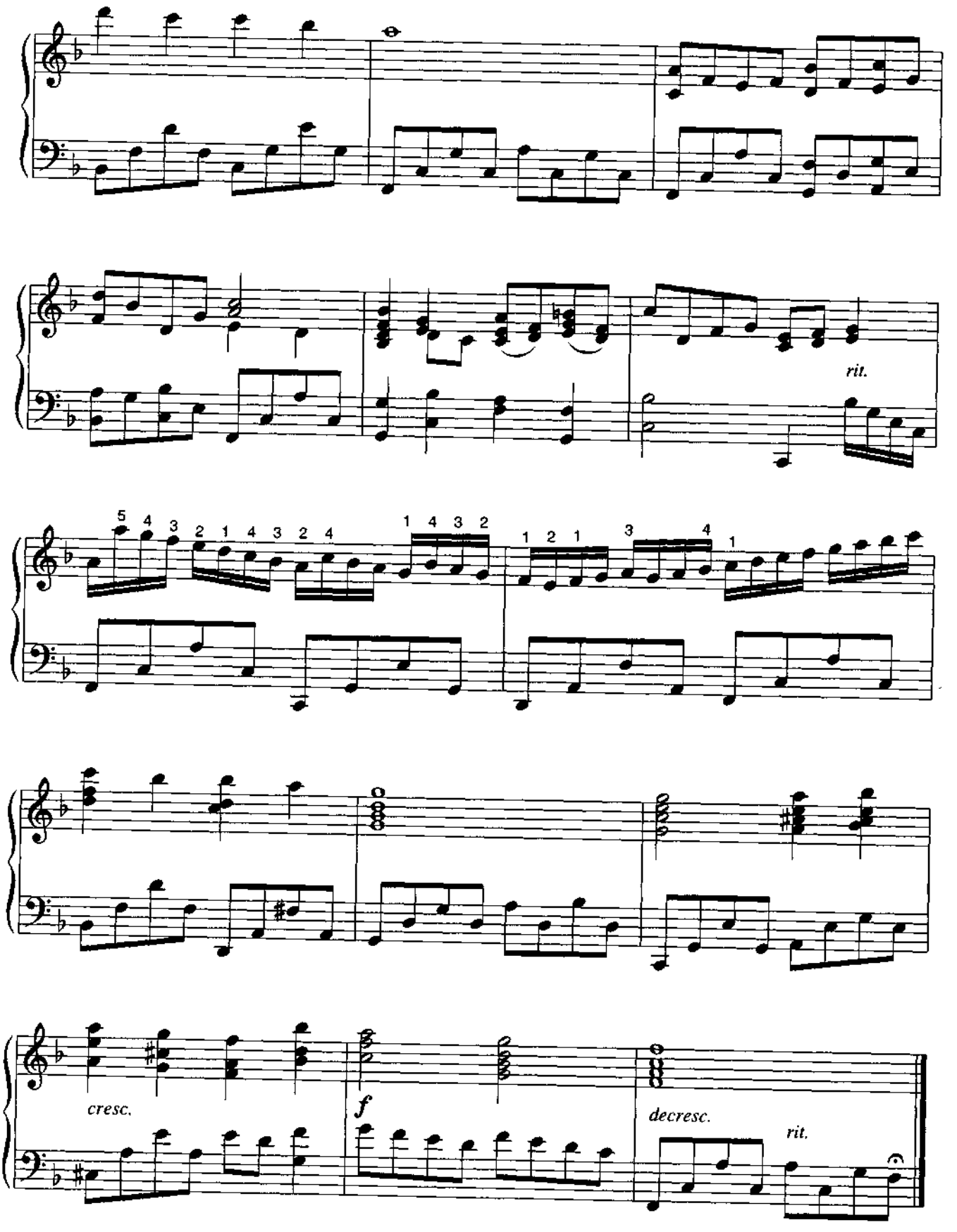
Reverse octave jump

You will always land on the correct note when you play this octave jump followed by a scale!

Abide With Me

William H. Monk
arr. by Gail Smith

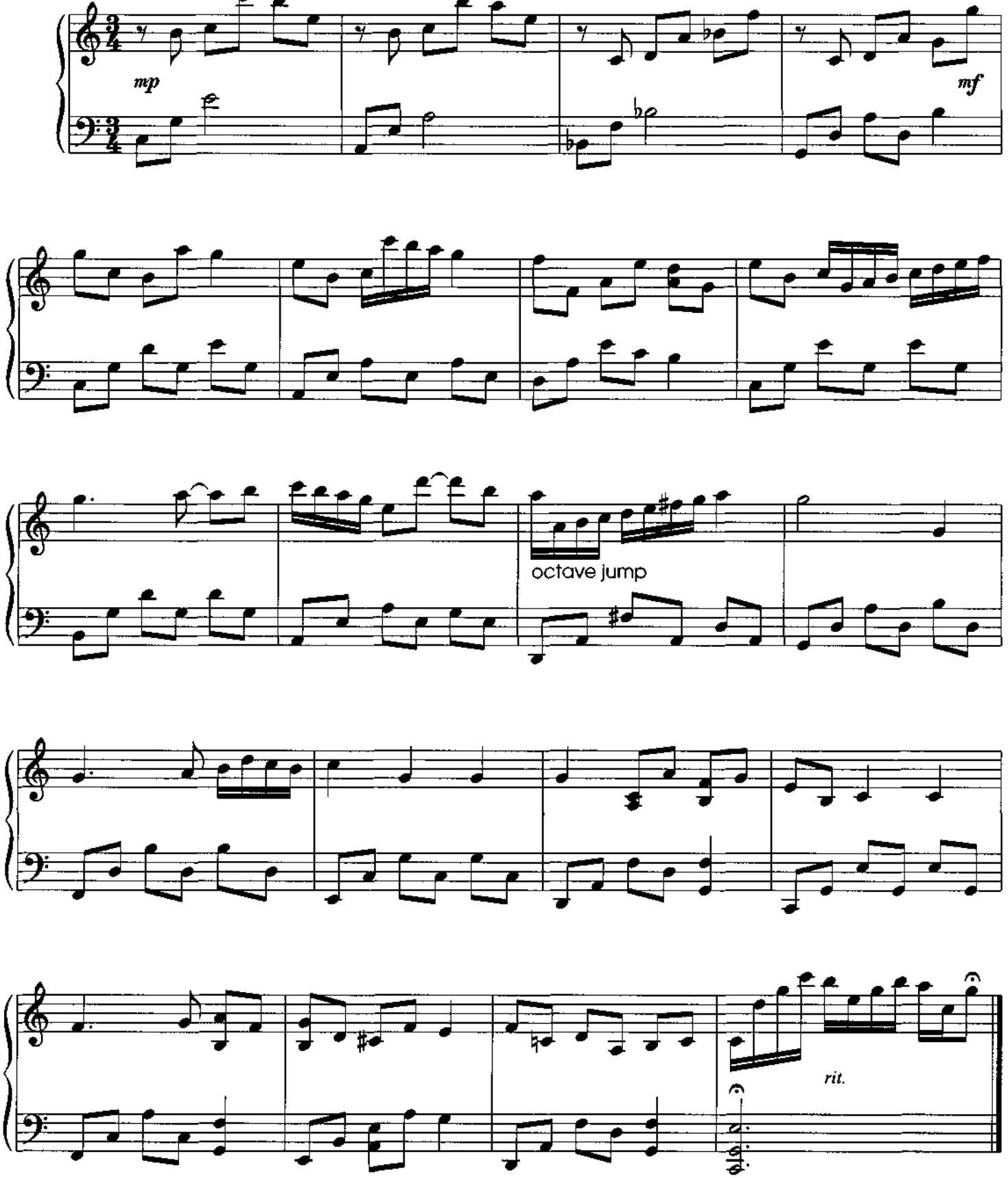



rit.
cresc.
f
decresc.
rit.

Thanksgiving Hymn

Moderato

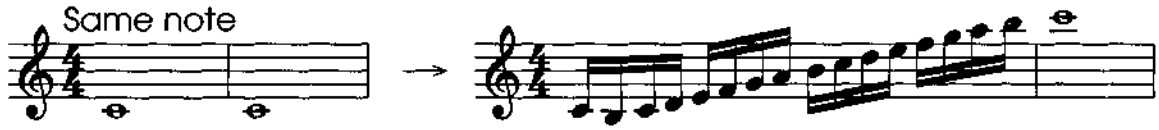
Kremser
arr. by Gail Smith



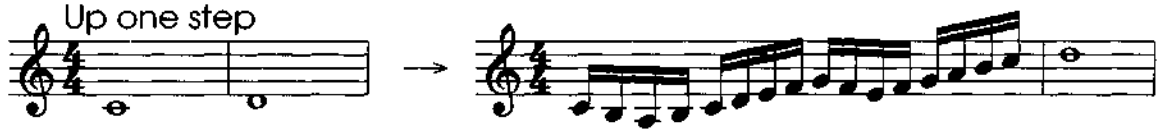
Four-Beat Fills

To use the chart below, determine the distance between the two notes, then select the four-beat fill accordingly.

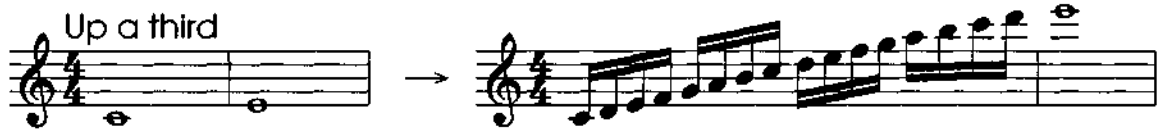
① Same note



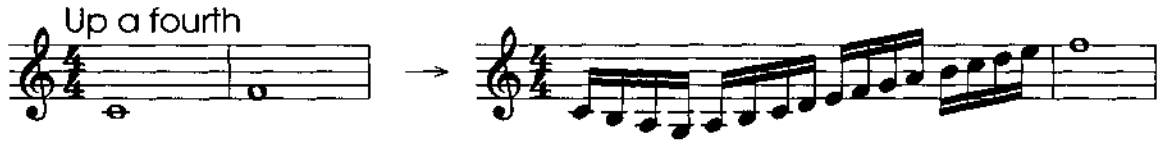
② Up one step



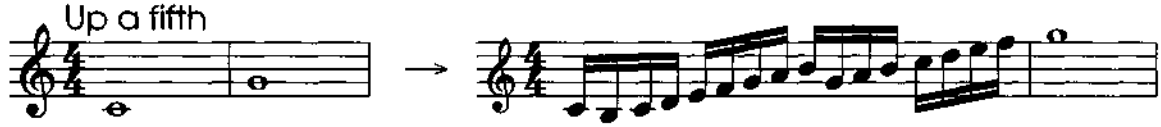
③ Up a third



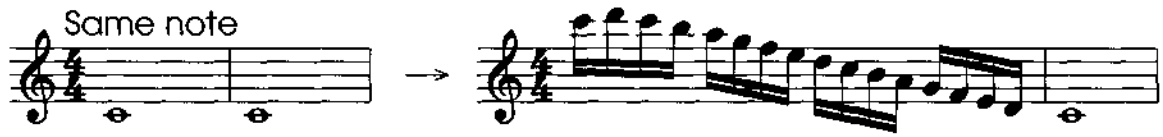
④ Up a fourth



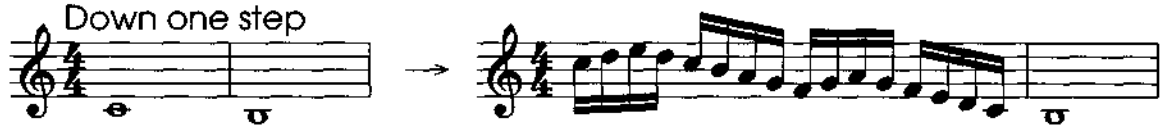
⑤ Up a fifth



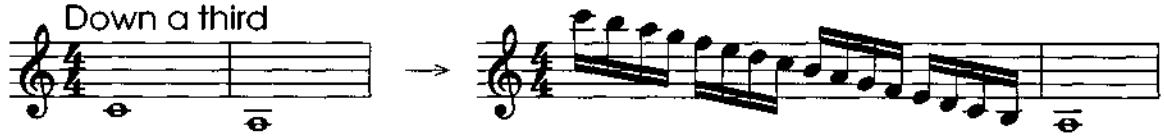
⑥ Same note



⑦ Down one step



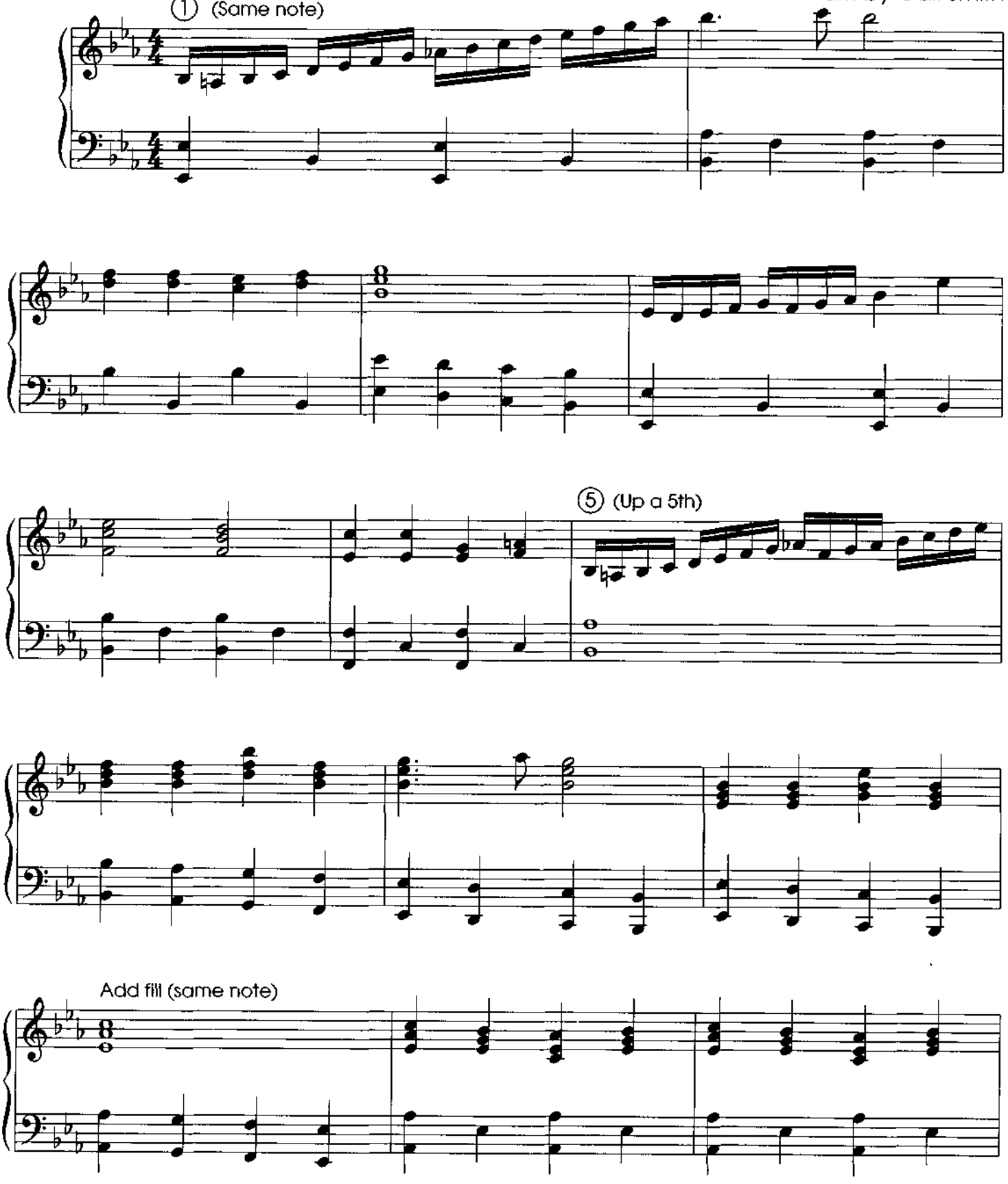
⑧ Down a third

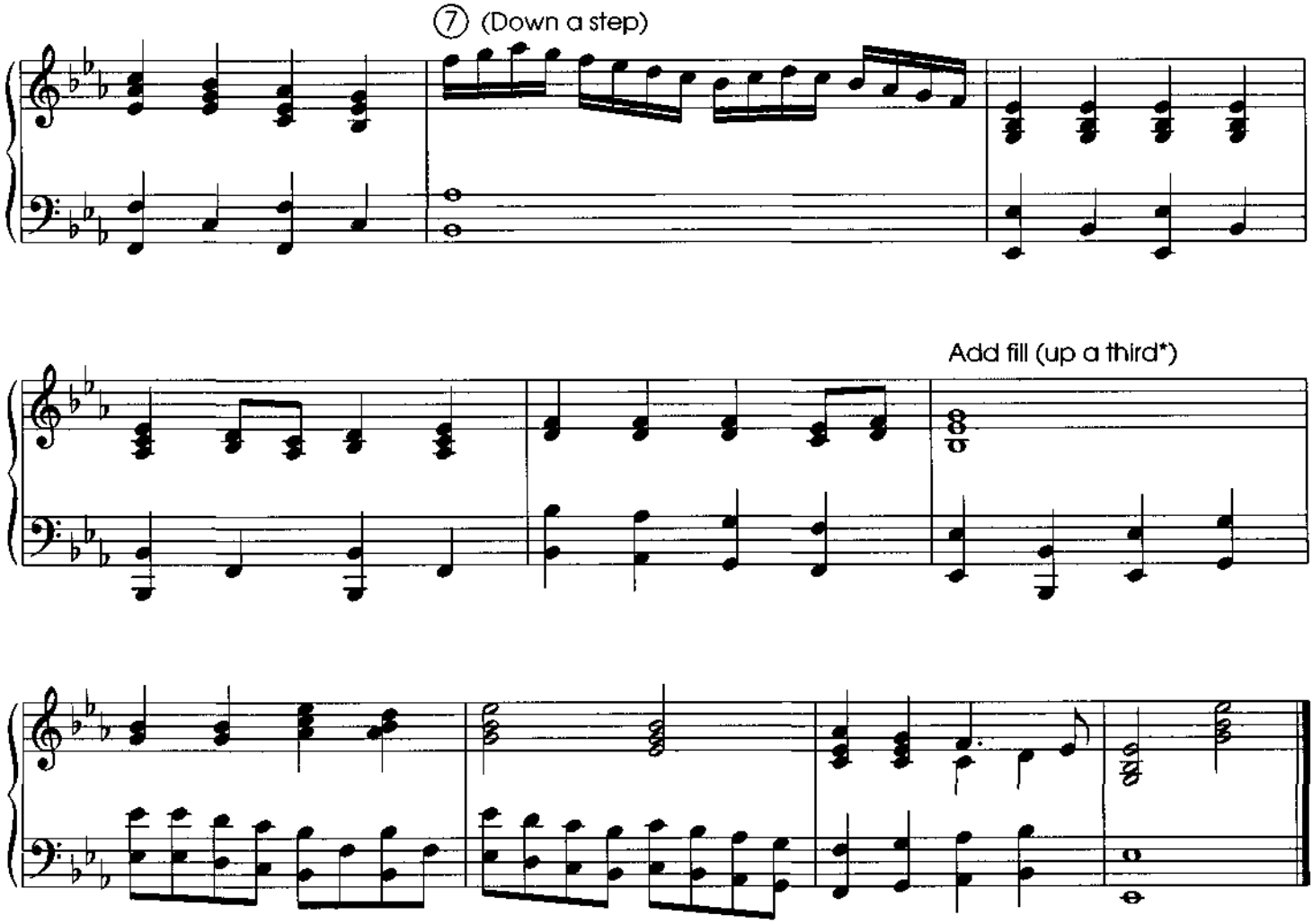


"Onward Christian Soldiers" on the next page has many whole notes in it that can be filled in with the Four-Beat Fill.

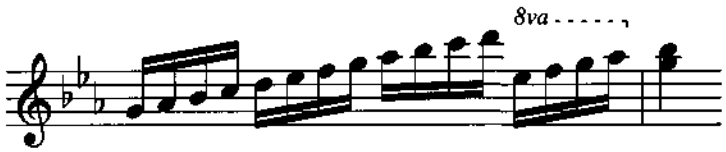
Onward Christian Soldiers

Arthur S. Sullivan
arr. by Gail Smith





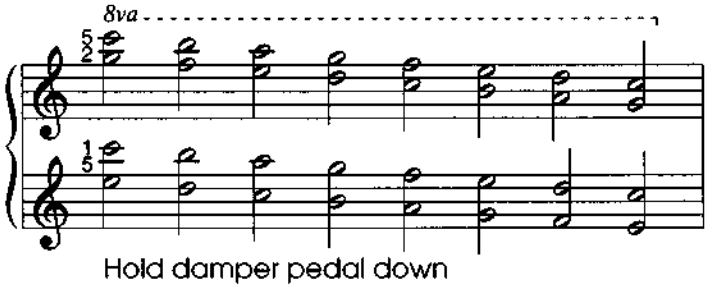
*When you have four beats and the note in the next measure is a third higher, you play a two-octave scale up to that note:



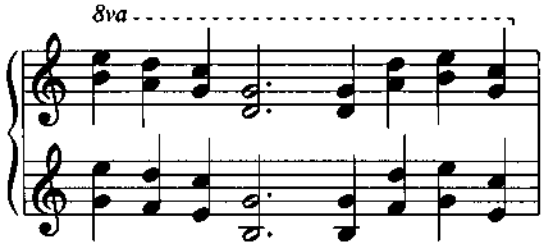
Chapter 10

Special Effects for the Pianist

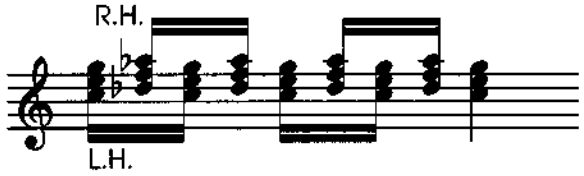
Chimes: The right hand plays an interval of a 4th. The left hand plays an interval of a 6th. Both hands have the same melody note on top.



Westminster Chime

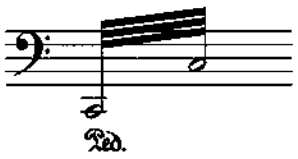


Polytonality: The simultaneous use of two or more tonalities. This chord ending has also been called the "Petrushka Chord," since Stravinsky first used it in that composition.



Tremolo: This is the rapid alternation of two notes, generally an octave apart. This produces a very dramatic effect when the damper pedal is held down. This effect was first written and used in a piano composition by Carl Maria von Weber in his Sonata in A♭, Op. 39. He was born in 1786 and was a child prodigy. His father was the uncle of Mozart's wife. Thus he and Mozart were first cousins by marriage.

Written



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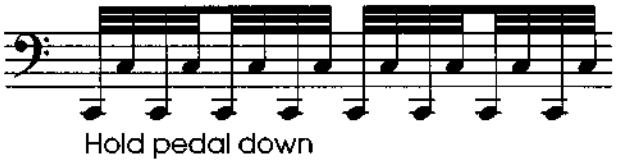
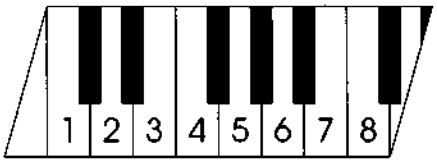
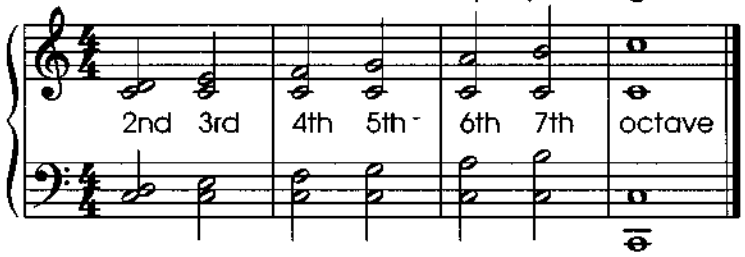
Played



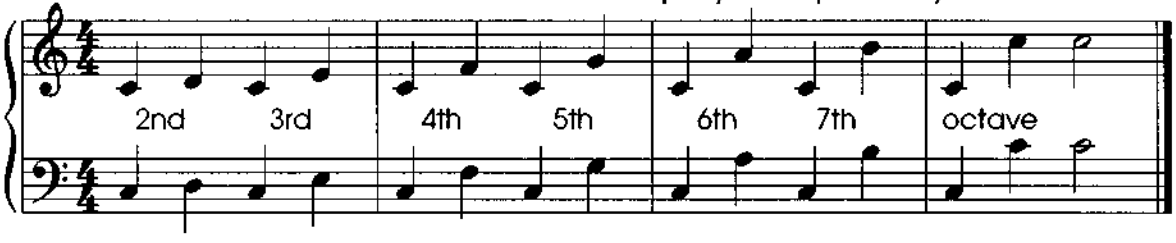
Introducing Harmonic and Melodic Intervals



Harmonic intervals - 2 tones played together

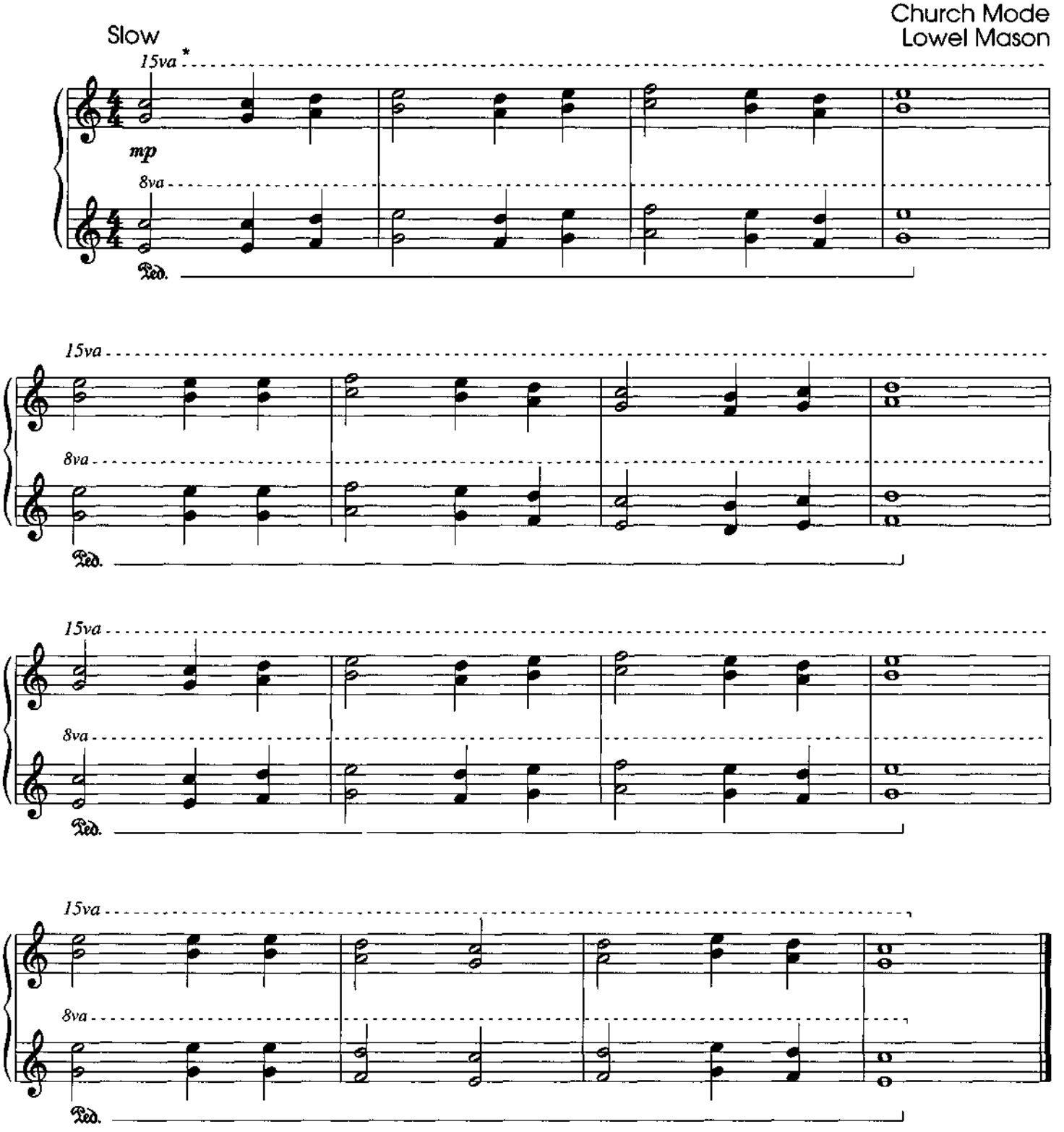


Melodic intervals - 2 tones played separately



Church Chimes

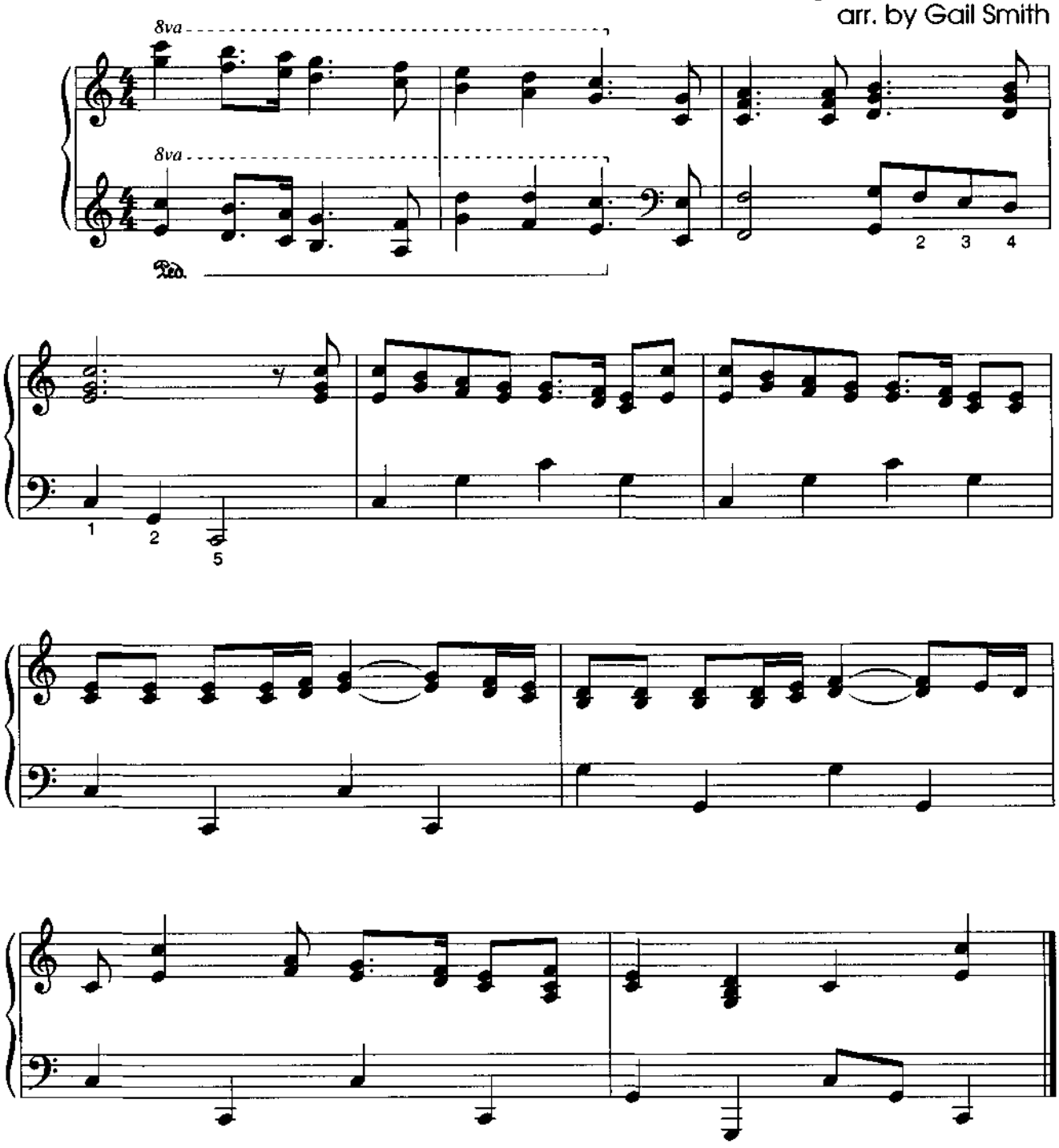
Church Mode
Lowel Mason



* "15va" means play two octaves higher than written.

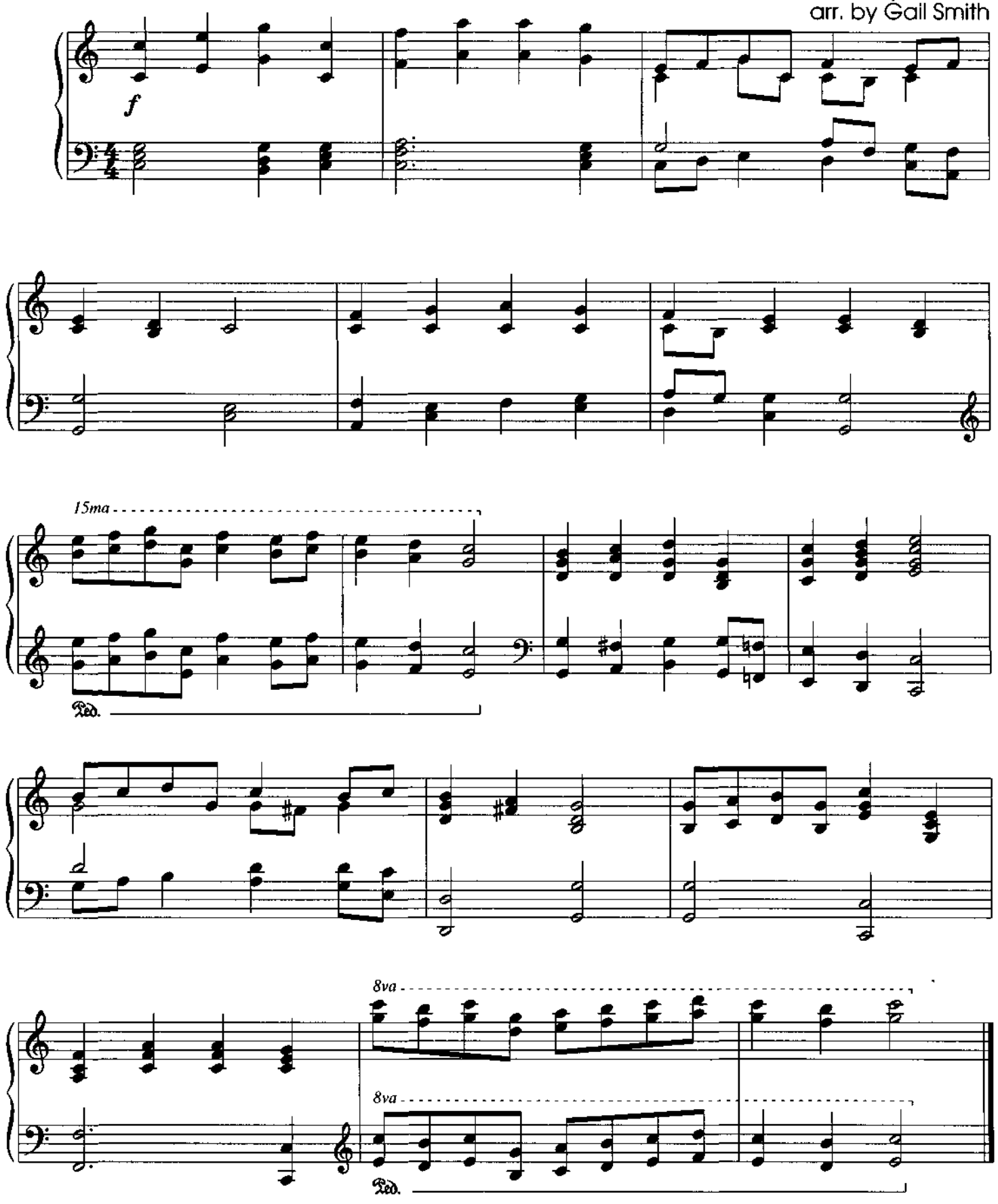
Joy To The World

George Friedrick Handel
arr. by Gail Smith



Christ The Lord Is Risen Today

Easter Hymn 7777
arr. by Gail Smith

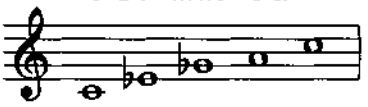


The Diminished Chord

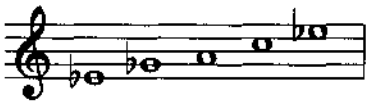
The diminished chord may be used as a substitution chord to change the harmony when the chord would remain the same otherwise.

All twelve diminshed chords really boil down to only three! The others are all inversions of the first three chords. Here are those three main chords (C, D, and E) and all their inversions:

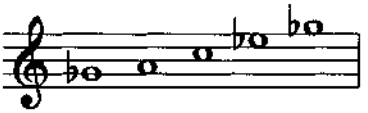
C Diminished



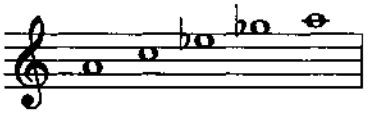
E♭ Diminished



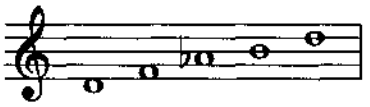
G♭ Diminished



A Diminished

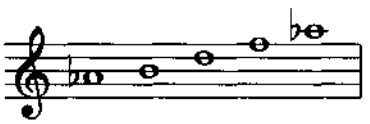


D Diminished

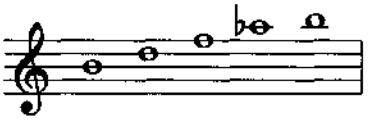


F Diminished

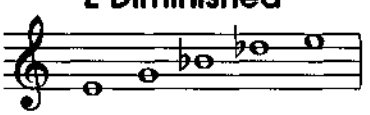
A♭ Diminished



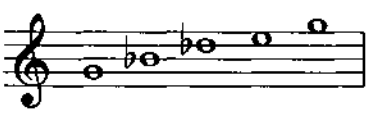
B Diminished



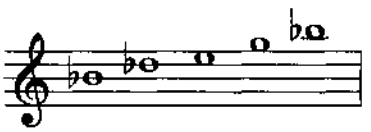
E Diminished



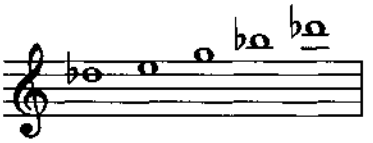
G Diminished



B♭ Diminished

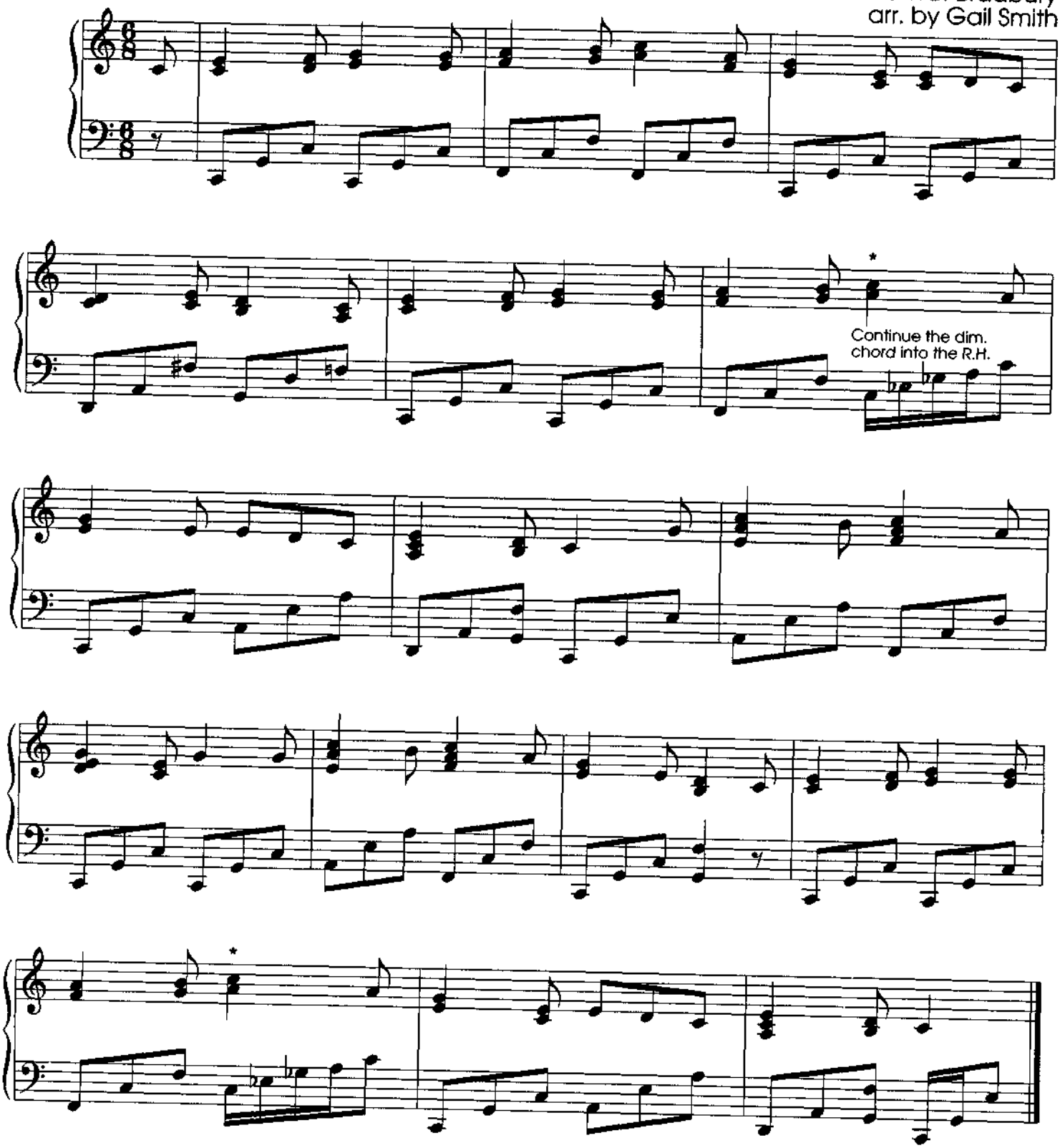


D♭ Diminished

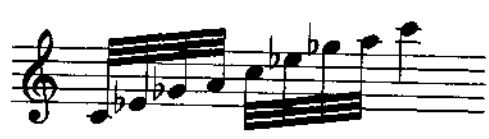


Sweet Hour Of Prayer

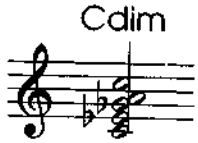
William B. Bradbury
arr. by Gail Smith



*Substitution chord:



Cdim



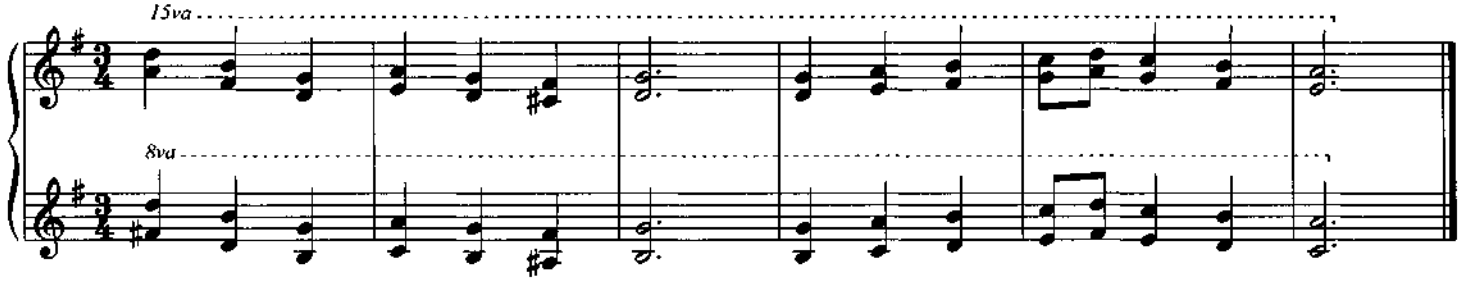
Whatever the melody note is, use that diminished chord. It's that simple.

Arranging Tips

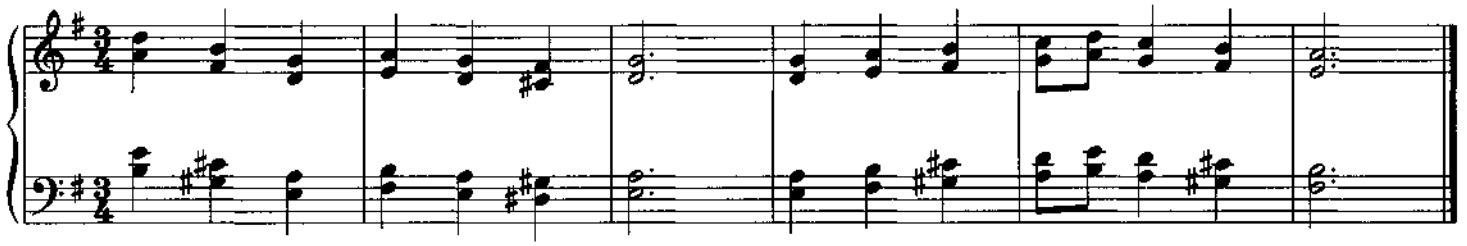
Come Thou Almighty King

In Five Different Settings

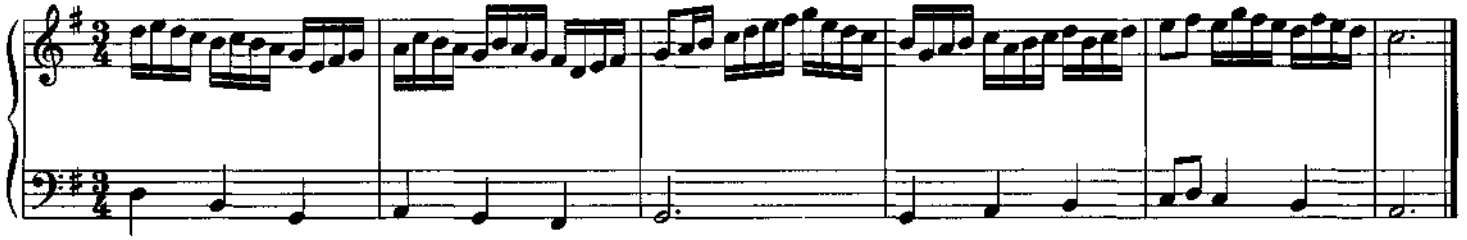
① **Chimes:** Perfect 4ths in Right Hand, Major 6ths in Left Hand



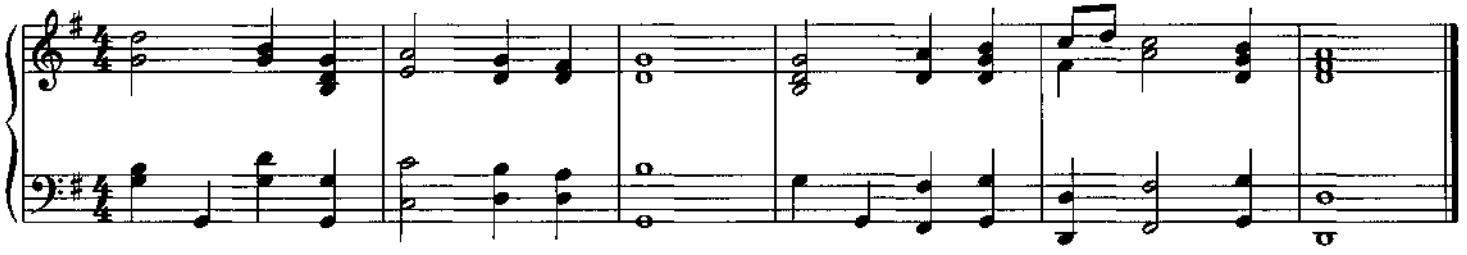
② **Modern Harmony:** Perfect 4ths



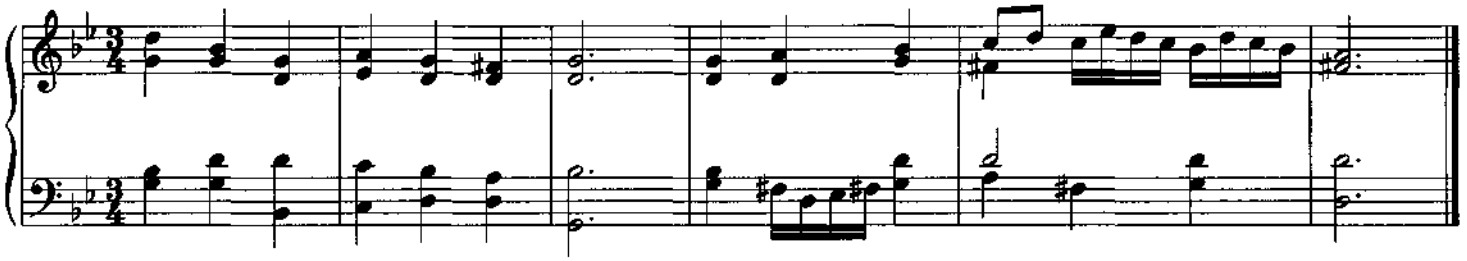
③ **Melody in Bass**



④ **Change of Meter**

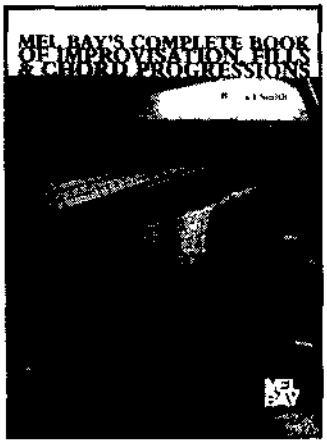
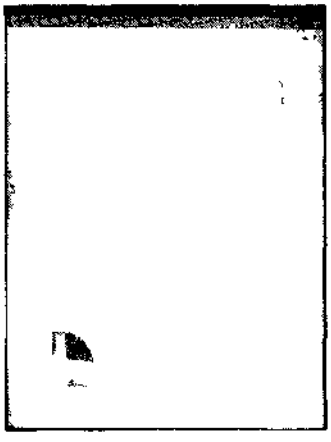
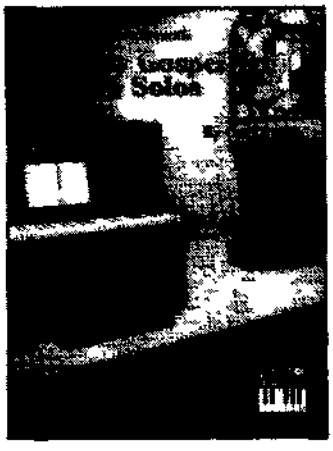
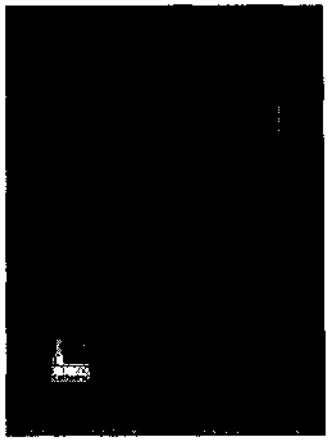
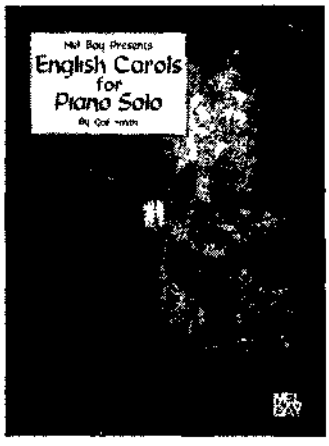


⑤ **Change of Mode:** G Minor - parallel minor



Congratulations! You have completed all the songs in this book. Keep reviewing the pieces and try to memorize several of your favorite gospel songs.

You may find it extremely helpful now to purchase my book, *The Complete Book of Improvisation, Chord Progressions & Fills,* published by Mel Bay Publications. Try to learn all the different fills in that book and apply them to your favorite hymns. Also, you might like to play the arrangements in my book, *Country Gospel Songs For Piano Solo.*

Until we meet at a workshop or church concert, take care and God Bless You.

GAIL SMITH