

PIANO STYLINGS FOR EFFECTIVE LEADERSHIP IN CONTEMPORARY WORSHIP

- Bob Kauflin -

I. The keyboardist's place

- A. Part of the Rhythm Section
- B. Often the lead instrument (will lead transitions, often set tempo)
- C. Both rhythm and melodic instrument

II. Rhythm

- A. Whole notes
- B. Quarter notes, with variation (One Pure and Holy Passion)
- C. Rocking 8ths (You are My King)
- D. Broken chords (arpeggiated) (Shout to the Lord)
- E. reggae (off beat 8th, "and-uh") (Lord, I Lift Your Name)
- F. Shuffle beat reggae (1 2 3 4 5 6)
- G. Guitar style (dotted eighth - dotted eighth - eighth tied to quarter - quarter)
- H. Following the melody (Knowing You)
- I. Echoing or playing between the melody (How Great is Your Love)
- J. Combination of the above
- K. Less is more

III. Harmony

- A. Root position (chord name played in bass)
- B. Inversions (bass note is part of the chord) e.g., C/E; G/D
- C. Slash chords; e.g., C/Bb; F/G
- D. Open voicing (don't repeat the bass note in R.H.)
- E. "Color tones" - 2nd, 4th, 6th, 7th, 9th, or combinations
- F. As a rule, try to keep note movement to a minimum
- G. Watch interval between bass and top note of chord. Fifths and octaves can tend to sound dull after a while. Thirds and sixths are more interesting.

IV. Melody

- A. Know the melody of the song, but don't play it.
- B. Single notes
- C. With harmony
- D. Avoid crowding or obscuring the melody - complement it!
- E. Play in time

V. Modulating

I (old key)	V (new key)	I (new key)
C	A	D

I (old key)	IV/V (new key)	V (new key)	I (new key)
C	G/A	A	D (whole step modulation)
E	Bb/C	C	F (half step modulation)

I (old key)	iii7 (old key)	IV/V (new key)	V (new key)	I (new key)
C	Em7	G/A	A	D

VI. Beginnings

- A. If you're starting the song, be very clear on the tempo and feel
- B. Play softer under someone speaking
- C. Vamp, or a generic intro that can be used for a variety of songs, and from which the song can be quickly started

EX: I IV / I I IV / I
EX: I Isus4 I Isus4
EX: I IV/I V/I IV/I

- D. Play first line of song or last line of chorus

VII. Endings

- A. Single sustained chord (Shout to the Lord)
- B. Slow down on last line of song (Blessed Be Your Name)
- C. Prolonged sustained chord (How High and How Wide)

EX: Alternating hands, with octave in L.H., I+2 in R.H.
EX: Use variations of I - IV - V over root octaves

- D. Abrupt endings should be used sparingly

IX. General Direction

- A. Play confidently and clearly
 - B. Less is more
 - C. Listen to the bass and drums - play with them, not in spite of them
 - D. Listen to the other melodic and rhythmic instruments
1. Don't play in the same octave unless intentional. "Doughnut" style.
 2. Leave room for other people to take fills.
 3. Use L.H. sparingly, in sync with bass, or not at all.