

Learn to play

VIDEO 1

GOSPEL PIANO

Taught by
Ethel Caffie-Austin
60-minute Video



Ethel Caffie-Austin is a formidable pianist, vocalist, choir leader and educator who is steeped in the traditions and styles of the black church. Acclaimed as West Virginia's "First Lady of Gospel Music," she has been the recipient of the Jefferson Award for Humanity, West Virginia's Brotherhood Award, and many other prestigious honors. She has appeared on public radio's Mountain Stage, at the Kennedy Center, with the Wheeling Symphony Orchestra, and at concerts and folk festivals throughout the country. Ms. Caffie-Austin has taught numerous vocal and piano workshops, most notably at the Augusta Heritage Arts Workshop in Elkins, WV.

There's no sound quite like the rich, rumbling bass notes and driving treble chords of traditional gospel piano. A good church pianist in the sanctified or holiness tradition can get a congregation singing, swaying and clapping along in a jubilant expression of spirit and faith. This inspirational course in gospel piano has been specially designed for novice and intermediate players who want to learn the sounds and styles of this vital musical form.

Ethel Caffie-Austin takes familiar spirituals and hymns — *When the Saints Go Marching In*, *Standing in the Need of Prayer*, *What a Friend We Have in Jesus* and *Angels Keep Watching Over Me* — and shows you how to "gospelize" them. She first teaches the simple melody, then adds harmony notes and chords to give your right hand a rich, full sound. Your left hand brings in a solid rhythmic foundation, with octaves, accents, "walking" and "stride" bass lines. Finally, adding fill-ins, runs, turnarounds, arpeggios and other elements helps you complete your gospel arrangement.

This entertaining and carefully-taught lesson, with special overhead camera angles for a clear view of the piano keyboard, will have you playing joyful and uplifting music, and will add a wealth of ideas and techniques to your piano style.

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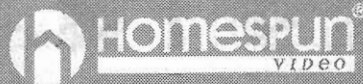
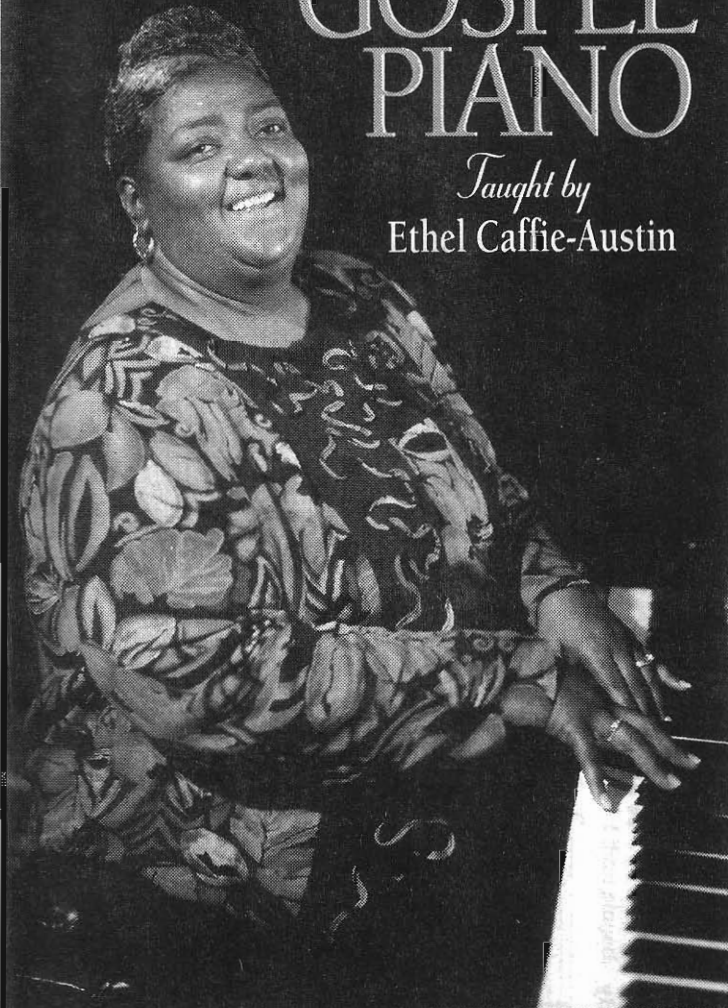


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When the Saints Come Marching In

Melody

Melody notation for the first two staves. The first staff shows the melody in treble clef, 4/4 time, starting with a quarter note C4, followed by quarter notes D4, E4, F4, G4, and a dotted quarter note A4. The second staff continues the melody with quarter notes B4, C5, B4, A4, G4, F4, E4, and a dotted quarter note D4.

Melody with single harmony

Melody with single harmony notation for the first two staves. The first staff shows the melody in treble clef, 4/4 time, with single chords (C, G7, C, F) placed above the notes. The second staff continues the melody with single chords (C, G7, C, F) placed above the notes. The third staff shows the melody in treble clef, 4/4 time, with single chords (C, G7, C, F) placed above the notes. The fourth staff continues the melody with single chords (C, G7, C, F) placed above the notes. The fifth staff shows the melody in treble clef, 4/4 time, with single chords (C, G7, C, F) placed above the notes. The sixth staff continues the melody with single chords (C, G7, C, F) placed above the notes. The seventh staff shows the melody in treble clef, 4/4 time, with single chords (C, G7, C, F) placed above the notes. The eighth staff continues the melody with single chords (C, G7, C, F) placed above the notes.

Melody with two harmony voices

Melody with two harmony voices notation for the first two staves. The first staff shows the melody in treble clef, 4/4 time, with two harmony voices (C, G7, C, G7, C) placed above the notes. The second staff continues the melody with two harmony voices (G7, C, G, C) placed above the notes. The third staff shows the melody in treble clef, 4/4 time, with two harmony voices (G7, C, G, C) placed above the notes. The fourth staff continues the melody with two harmony voices (G, C, G, C) placed above the notes. The fifth staff shows the melody in treble clef, 4/4 time, with two harmony voices (G, C, G, C) placed above the notes. The sixth staff continues the melody with two harmony voices (G, C, G, C) placed above the notes. The seventh staff shows the melody in treble clef, 4/4 time, with two harmony voices (G, C, G, C) placed above the notes. The eighth staff continues the melody with two harmony voices (G, C, G, C) placed above the notes.

Play left hand down one octave

Play left hand down one octave notation for the first two staves. The first staff shows the melody in bass clef, 4/4 time, with single chords (C, G, C, G, C) placed above the notes. The second staff continues the melody with single chords (G, C, G, C) placed above the notes. The third staff shows the melody in bass clef, 4/4 time, with single chords (G, C, G, C) placed above the notes. The fourth staff continues the melody with single chords (G, C, G, C) placed above the notes. The fifth staff shows the melody in bass clef, 4/4 time, with single chords (G, C, G, C) placed above the notes. The sixth staff continues the melody with single chords (G, C, G, C) placed above the notes. The seventh staff shows the melody in bass clef, 4/4 time, with single chords (G, C, G, C) placed above the notes. The eighth staff continues the melody with single chords (G, C, G, C) placed above the notes.

Both hands together

Note: for easier reading, the following examples are also written an octave higher in left hand than played.

First system of musical notation. The right hand (treble clef) plays a C major chord (C-E-G) in 4/4 time. The left hand (bass clef) plays a C major chord (C-E-G) an octave higher than the right hand. Chord symbols 'C' and 'G' are placed above the staff.

Second system of musical notation. The right hand (treble clef) plays a C major chord (C-E-G). The left hand (bass clef) plays a G major chord (G-B-D) an octave higher than the right hand. Chord symbols 'C' and 'G' are placed above the staff.

Third system of musical notation. The right hand (treble clef) plays a C major chord (C-E-G). The left hand (bass clef) plays an F major chord (F-A-C) an octave higher than the right hand. Chord symbols 'C' and 'F' are placed above the staff.

Fourth system of musical notation. The right hand (treble clef) plays a sequence of chords: C major, Am (A minor), D7 (D dominant seventh), G7 (G dominant seventh), C major, and F major. The left hand (bass clef) plays a C/G chord (C major with G in the bass) an octave higher than the right hand. Chord symbols are placed above the staff.

Inversions

Diagram showing three different inversions of a C major chord (C-E-G) in the right hand (treble clef). The first is the root position (C-E-G), the second is the first inversion (E-G-C), and the third is the second inversion (G-C-E). The left hand (bass clef) is empty.

With added harmonic interest

Chords: G7, C, G7, C

Chords: G7, C, Am7, D7, G, D7, G7

Chords: C, C7, C7/F, F, C/E, C/F, Dm/F#

Chords: C/G, Am, D7, G7, C, F7, C

With fill-ins and octaves in right hand

Chords: C, F, C, C, F

C Am7 D9 G7 D7 G7

This system contains six measures of music. The first measure has a C chord. The second measure has an Am7 chord. The third measure has a D9 chord. The fourth measure has a G7 chord. The fifth measure has a D7 chord. The sixth measure has a G7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

Alternate ending

C Am7 D7 G7 C F7 C

This system contains seven measures of music. The first measure has a C chord. The second measure has an Am7 chord. The third measure has a D7 chord. The fourth measure has a G7 chord. The fifth measure has a C chord. The sixth measure has an F7 chord. The seventh measure has a C chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

Alternate harmony and fill-ins

C C/G G7/B C C7/E F C/F#

This system contains seven measures of music. The first measure has a C chord. The second measure has a C/G chord. The third measure has a G7/B chord. The fourth measure has a C chord. The fifth measure has a C7/E chord. The sixth measure has an F chord. The seventh measure has a C/F# chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

C/G G7 C Am7 D9 G7 D7 G7 C/G

This system contains nine measures of music. The first measure has a C/G chord. The second measure has a G7 chord. The third measure has a C chord. The fourth measure has an Am7 chord. The fifth measure has a D9 chord. The sixth measure has a G7 chord. The seventh measure has a D7 chord. The eighth measure has a G7 chord. The ninth measure has a C/G chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

C C7 C7/E C7/F F C/E F F#dim7

This system contains eight measures of music. The first measure has a C chord. The second measure has a C7 chord. The third measure has a C7/E chord. The fourth measure has a C7/F chord. The fifth measure has an F chord. The sixth measure has a C/E chord. The seventh measure has an F chord. The eighth measure has an F#dim7 chord. The notation includes treble and bass staves with various chord voicings and melodic lines.

C/G Am D7 G7 C N.C. C

"Saints..." advanced version

C G7 C G7 C C7 F C G7

C Am D7 G7 D7 C/G

C C7 F F#dim7 F F#dim7

C/G Am7 D7 G7 C C7 F6 Fm6 C

Standing in the Need of Prayer

Melody

Melody notation for the song, consisting of two staves in 4/4 time with a key signature of one flat (Bb). The melody is written in a single treble clef line.

With Alto voice

Alto voice accompaniment notation, consisting of two staves in 4/4 time with a key signature of one flat (Bb). The notation shows chords and melodic lines for the alto voice.

With chords

Chord accompaniment notation, consisting of two staves in 4/4 time with a key signature of one flat (Bb). The notation shows chords and melodic lines for the right hand. Chord symbols are placed above the notes: F, Gm, F, C7, F, C7, Dm, F, C7, F.

Left-hand examples

Left-hand accompaniment notation, consisting of two staves in 4/4 time with a key signature of one flat (Bb). The notation shows chords and melodic lines for the left hand.

Both hands

F Em Dm F/C C7 F

The first system of music for 'Both hands' is in 4/4 time and B-flat major. The right hand plays chords and moving lines, while the left hand provides a bass line. The chords are F, Em, Dm, F/C, C7, and F.

C Dm F/C C7 F

The second system of music for 'Both hands' continues the piece. The chords are C, Dm, F/C, C7, and F.

With turnarounds and fills

Left hand as written; harmonize single notes octave below.

F A7 Dm Gm^b5/D^b

The first system of music for 'With turnarounds and fills' features a more complex harmonic structure. The right hand includes a trill and a triplet. The chords are F, A7, Dm, and Gm^b5/D^b.

F/C C7 F 3 A7

The second system of music for 'With turnarounds and fills' continues with a triplet and a trill. The chords are F/C, C7, F, and A7.

Dm Gm^b5/D^b F/C C7 F

The third system of music for 'With turnarounds and fills' concludes the piece. The chords are Dm, Gm^b5/D^b, F/C, C7, and F.

Stride warm-up

Left hand as written

Musical score for "Stride warm-up" in 4/4 time, key of F major. The score consists of two systems of piano accompaniment. The first system has a treble clef staff with a whole rest and a bass clef staff with a rhythmic pattern of eighth notes and chords. The second system has a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes and chords. Chord symbols are placed above the treble clef staff.

Chord symbols: F, A7, Dm, F/C, C7, F, A^b/F, F, A7, Dm, F/C, C7, F.

Stride with fill-ins, added harmony

Musical score for "Stride with fill-ins, added harmony" in 4/4 time, key of F major. The score consists of three systems of piano accompaniment. The first system has a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes and chords. The second system has a treble clef staff with a triplet of eighth notes and a bass clef staff with a rhythmic pattern of eighth notes and chords. The third system has a treble clef staff with chords and a bass clef staff with a rhythmic pattern of eighth notes and chords. Chord symbols are placed above the treble clef staff.

Chord symbols: F, F/A, F, F/C, C7, F, A7, Dm7, F/C, C7, F7, F, A7.

Dm7 F/C C7 F F/C

F Am7 Dm Dm7 F/C C7 F/C

Stride, with fill-ins

F A7 Dm F/C C7

F A7 Dm

F/C C7 F F7 Dm^b5 Gm7^b5 F

Angels Keep Watching Over Me

Intros in E \flat

E \flat Cm F7 B \flat 7

E \flat A \flat /C E \flat 7 Fm E \flat /B \flat B \flat 7/D E \flat

2nd variation

E \flat /G A \flat E \flat /B \flat Cdim7 B \flat 7/D E \flat

3rd variation

E \flat Fm/A \flat F7 \flat 9/A E \flat /B \flat Cm7

F7 B \flat 7 A \flat /C Fm7 E \flat /G

Angels Keep Watching Over Me (Key of C)

Intro C F C/E F/A Am

Note: L.H. as written. Single notes may be doubled on octave below.

D7 G C C7 F C F

Verse

C/G Adim7 G7/B C G+5 C

G C G7/5 C7 F7

C Dm7/G

C G7 C G7#5 C C/G

C E7 Am F C/G

A7 D7 G7 C F

C7 C G9 C

C/G C G7#5 C7 F7

First system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a simple bass line. Chords are labeled C and C7.

Second system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a simple bass line. Chords are labeled F/C, C, C/G, Adim, G7/B, and C. A triplet of eighth notes is marked with a '3'.

Third system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a simple bass line. Chords are labeled G+5, C, C/G, Adim, G7/B, C, and E7. A triplet of eighth notes is marked with a '3'.

Fourth system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a simple bass line. Chords are labeled Am, Dm7, C/G, Am7, and D7. A triplet of eighth notes is marked with a '3'.

Fifth system of musical notation. Treble clef contains chords and melodic lines. Bass clef contains a simple bass line. Chords are labeled G7, C, F7, and C7. A triplet of eighth notes is marked with a '3'.

What a Friend We Have in Jesus

Melody with alto harmony

Musical notation for the first system, featuring a treble and bass clef. The key signature has one flat (Bb) and the time signature is 4/4. The melody is in the treble clef, and the alto harmony is in the bass clef. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass. The sixth measure has a whole note chord in the treble and a half note in the bass.

Musical notation for the second system, including first and second endings. The first ending consists of two measures with a whole note chord in the treble and a half note in the bass. The second ending consists of two measures with a whole note chord in the treble and a half note in the bass.

Chord melody, left-hand octave

Musical notation for the first system of 'Chord melody, left-hand octave'. The key signature has one flat (Bb) and the time signature is 4/4. The melody is in the treble clef, and the left-hand octave is in the bass clef. The first measure has a whole note chord in the treble and a half note in the bass. The second measure has a whole note chord in the treble and a half note in the bass. The third measure has a whole note chord in the treble and a half note in the bass. The fourth measure has a whole note chord in the treble and a half note in the bass. The fifth measure has a whole note chord in the treble and a half note in the bass. The sixth measure has a whole note chord in the treble and a half note in the bass. Chord symbols F and Bb are placed above the first and second measures respectively.

Musical notation for the second system of 'Chord melody, left-hand octave'. The first ending consists of two measures with a whole note chord in the treble and a half note in the bass. The second ending consists of two measures with a whole note chord in the treble and a half note in the bass. Chord symbols C7, Am/C, F/C, C7, and F are placed above the first, second, third, fourth, and fifth measures respectively.

Stride

F C7#5 F7 Bb7

F/C G9 C

F C7#5 F7 Bb7 Bdim7

F/C Dm G7 C7 F F7 Fb F

Transcribed by **Wendy DeWitt**
Inscribed by **Charyl Roberts & Wendy DeWitt**