

THE NEW WORSHIP

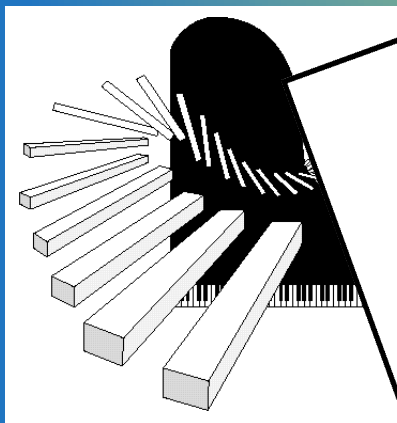
A Step by Step
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KEYBOARDIST

Part 1: Added 2nds

How to Energize Hymns and Choruses
Using Added Second Chords

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- 115 musical examples
- Intermediate Level



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- These chapters are available at [WorshipInfo.com](http://www.worshipinfo.com). Visit <http://www.worshipinfo.com> for the complete book.

Chapter 1 of 5

Why Added 2nd Chords are Valuable

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In these materials I have an ultimate, musical purpose. I'm training you to bake cookies *without a recipe*—to be creative yourself! I'm training you how to be your own musical cook. If you can read music but can't improvise, or if you improvise but don't use added seconds, or if you improvise but are seeking more understanding and perspective, you've come to the right place. I am here as your coach to help you along.

I am seeking to raise up a generation of church keyboardists who know how the ingredients of music work and how to apply them in diverse situations—skills urgently needed today.

In the West Coast of North America, hymns are fast becoming an endangered species. Many individuals, both musical and non-musical, sense that hymns are faltering and are badly in need of musical updating. Indeed, there is a great need for a whole new genre of hymns. For others, it is not the hymns, but the Sunday-after-Sunday diet of choruses that quickly becomes boring and insipid. What is my perspective?

I believe that some form of “blended service” is healthy in the long run. I believe in using some materials from the past while fully embracing the present. I'm also convinced that materials from the past (and even the recent present) will need to be constantly reshaped if we are to speak to the moment—if our worship is to be contextualized to the times in which we live.

This belief has led me offer this study and to ask the following practical, musical question: *How can both hymns and choruses be energized?* How, musically, can hymns be updated and choruses infused with more substance and variety? An answer (in part) can be found in the use of added second chords. That is the subject of these chapters.

I realize, too, that the creative use of seconds, ninths, 13ths--or any other devices, alone--cannot restore life to congregational singing. They can enhance and spur response to a degree, but the enthusiasm of the leaders and instrumentalists themselves, and the anointing of the Holy Spirit, in the final analysis, are most essential.

Nonetheless, added seconds chords are a great resource for making both hymns and choruses sound more vital and substantial musically. When you employ them, listeners will indeed sense that the harmonic language has been updated. Moreover, added second chords are eminently useful when playing in many contexts—for congregational singing, accompanying soloists, playing in a band, and when soloing.

Valuable

What makes added second chords so valuable for the church keyboardist? There are a number of advantages to using them. They will not disrupt or jar the basic sound or harmonic structure of contemporary, traditional, or classical music. Think of added seconds as an enhancement, an augmentation, or an extension to traditional harmony and contemporary practice. They serve a coloristic role.

The ways that harmonies normally function in traditional music do not need to change when you employ added seconds. For example, ii chords can continue to progress to V chords, I chords to vi chords, and so on. In other words, added seconds introduce subtle, not dramatic change--yet the modification is one of real significance.

There's another key advantage. Keyboardists can incorporate added seconds into triads while other members in a worship team (i.e., guitarists, organists, or whatever) play straight, unembellished triads. The added second chords won't clash with the other players. Added seconds integrate smoothly into both hymns and choruses.

Moreover, added seconds are employed in most contemporary styles today—Soft Rock, Country, and Jazz, for example--they are quite ubiquitous! Consequently, the ideas in these chapters will generalize broadly and be useful for many styles. For all of these reasons, added second chords are an effectual, indispensable resource for the new worship musician.

Easily Incorporated

Are added seconds easy to incorporate into one's style? Yes!—a resounding yes! If you're not taking formal studies or lessons with a teacher but are studying this material on your own, be encouraged! You should not find this material insurmountable. My guess is that it will take two to four months to become fluent with added seconds if you do not use them presently.

For those who already use added seconds in a limited fashion, these chapters should extend their understanding and make their playing much more expressive. For those keyboard majors studying in college, these materials should be mastered (ideally) by the end of their second year—and preferably sooner! Whatever your situation, remember this, these materials will become *immediately applicable*.

Overview of Chapters

Chapter Two: Added 2nd Chords in Root Position

Chapter Three: Added 2nd Chords in First Inversion

Chapter Four: Added 2nd Chords in Secondary Dominants

Chapter Five: Added 2nd Chords in Extended Pieces

Chapter two focuses on added seconds in root position, chapter three with first inversion, and chapter four with secondary dominant (or applied) added seconds. The materials won't deal with second inversion added seconds, because they do not pose any special problems. Treat them like normal second inversion triads. (The words "position" and "inversion" here mean the same thing.) Chapter five is conceptually more challenging than the others and deals with examples involving whole pieces. It also requires independent thinking on your part.

In general, the chapters begin simply and develop to the more complex. They concentrate on definitions and short examples first. Then they offer with some extended examples so you can see how added second chords function in musical contexts. Toward the end of chapters there will often be a concentrated exercise to play in all keys. Be sure to practice and revisit these exercises again and again, as they are a key to developing fluency.

These materials will not deal with rhythmical issues (only harmony)—nor will they demand much piano technique. Rather, the examples will be expressed in the most straight forward, unembellished, way possible. The chapters on quartal chords (which should be studied *after* the added seconds), however, will require more piano technique. I view quartal chords as a sub type of added seconds.

My goal is to provide the necessary training so that you can chart a path toward a more impactful ministry. After you have integrated these materials, I am certain your keyboard work will draw out *a stronger congregational response*. That is a worthy goal.

Let's exercise some stewardship! Shouldn't musicians be as zealous and dedicated as pastors?—after all, in the new worship, we've been granted an expanded role. Almost half of the service has been committed to praise. Let us not squander this opportunity (horrible thought!) and end up weakening the church through our own incompetence, laziness, or lack of preparation and passion. Let's not fool ourselves--quality is always costly. It demands sustained effort!

Let us seek the solutions necessary to our craft, commit ourselves to a program of ongoing training, and thereby develop *all* the talent God has given us for His glory. Together we, too, can have a significant share in building up the Church. We begin!



Chapter 2 of 5

Added 2nd Chords in Root Position

- 23 pages
- 36 examples

In our culture, it is no longer sufficient to play hymns and choruses Sunday after Sunday exactly as they are written in hymn and chorus books. They need to be continually revitalized in order to communicate a sense of ongoing freshness to an increasingly demanding audience. How can this be done?

Added Seconds/Quartals. A great way to enliven choruses and make hymns sound more contemporary is to use added seconds and quartal chords.

- What are added second chords? An added second chord adds a second above the root of the triad and often omits the third (C, D, G).
- What are quartal chords? Quartal harmony is based on fourths (D, G, C).

Added seconds and quartals present new color possibilities when harmonizing hymns and choruses. The hymn example below demonstrates the basic sound of added seconds. In the course of the chapters, I'll explain the theory—so don't concerned with the technicalities embedded in the example now. Just play and experience. This example is intended to give you a taste of the direction we are going. By the end of the chapters should be able to do something like this yourself—and more.

Example 1

O God Our Help in Ages Past

The musical score consists of two systems of piano accompaniment for the hymn 'O God Our Help in Ages Past'. Each system has a treble and bass clef. The first system contains 8 measures. Above the treble clef, chords are labeled: Q, Cadd², Cadd², Q, Q, Q, Cadd², Q. Below the bass clef, Roman numerals are: V⁶, vi, ii, V⁶, vi, V⁶/II, IV⁶. The second system contains 8 measures. Above the treble clef, chords are labeled: Q, Q, Q, Eadd², Cadd², Q, Dmadd², Q. Below the bass clef, Roman numerals are: I⁶, V/V, V, vi, I⁶, and a final chord symbol.

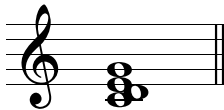
Added seconds only. These five chapters explain the structure of added second chords only--we will pick up the topic of quartals at a later time. Chapter two unravels how added seconds function in root position, offers ways to use them in a variety of hymns and choruses, and provides songs with fill-in-the-blank chords so you can get experience employing them in actual pieces. My goal is to provide enough examples so that you can achieve fluency.

The first and most important step is to hear added second chords in your head--and to begin to anticipate where they might occur in a given musical phrase. You can't play what you can't hear! Let's begin.

The Inversions of Added Second Chords

Let's go back to the question we asked earlier, "What is an added second chord?" An added second chord is a major or minor chord with an interval of a major second added to the composite sound. Below is an added second chord based on a C major triad.

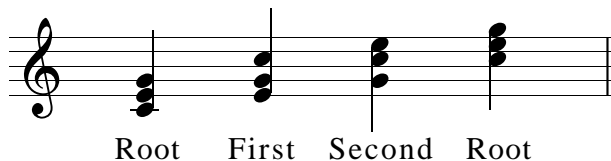
Example 2
Added second chord



Added second chords can be played concurrently with normal major and minor triads without creating unwanted clashes. That is, added seconds won't clash with other performers (i.e., guitarist or organist) playing the straight triad in a worship setting. Added seconds chords also function well in both diatonic and chromatic contexts. These attributes alone make them especially valuable in church contexts.

In the example below, a C major triad is expressed in root position, first inversion, and second inversion.

Example 3
Inversions of major triad



Now (below) the added second is applied to the root position and each inversion. Added second chords may retain or omit the third of the chord—here the third is retained.

Example 4
Added second chord

With Third

Root First Second Root

Now (below) the third is omitted from the root and the inversions.

Example 5
Added second chord

Without Third

Root First Second Root

Notice the second chord of the measure above. It has a unique sound and is termed a quartal chord because it is comprised of perfect fourth intervals (D-G, G-C). I consider it a sub-type of the added second chord.

Example 6
Quartal chord

Q

As mentioned previously, quartal chords will be dealt with later.

Voicings of the Added Second Chord

Various voicings (spacings) of the added second chord can occur in root position, first inversion, and second inversion.

In each case (below), the major triad is expressed first (in quarter notes), then by several voicings of added second chords (in whole notes). The second line repeats line one but employs additional doublings and wider spacings.

Example 7

Root position with fifth as highest note

First system of musical notation for Example 7. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The first measure shows a root position triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The second measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The third measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The fourth measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef.

Second system of musical notation for Example 7. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The first measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The second measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The third measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The fourth measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef.

Example 8

Root position with third as highest note

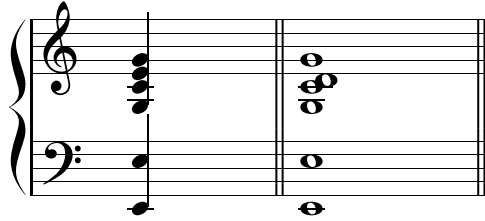
First system of musical notation for Example 8. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The first measure shows a root position triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The second measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The third measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The fourth measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef.

Second system of musical notation for Example 8. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The first measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The second measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The third measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef. The fourth measure shows a triad in the treble clef (C4, E4, G4) and a single note (C3) in the bass clef.

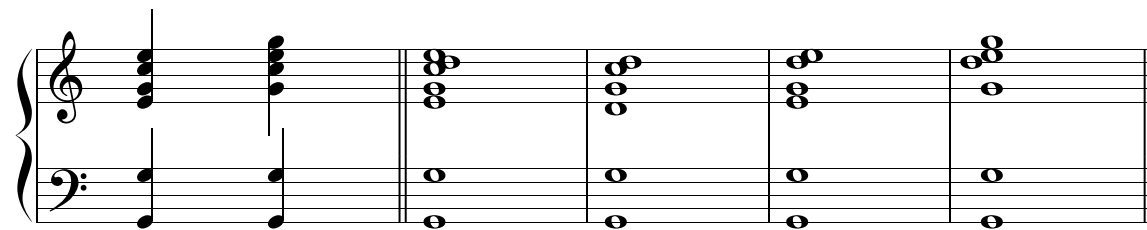
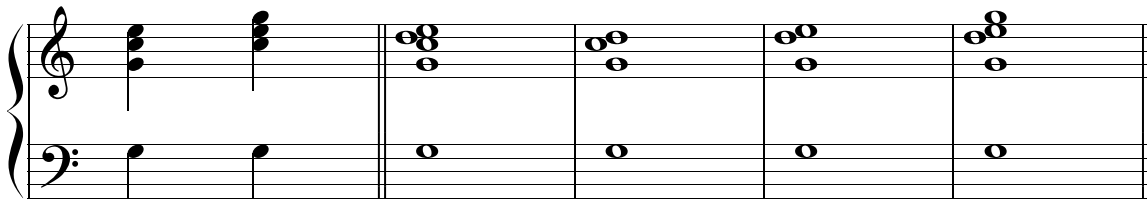
Example 9

First inversion with fifth as highest note

Musical notation for Example 9. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is common time (C). The first measure shows a first inversion triad in the treble clef (E4, G4, C5) and a single note (C3) in the bass clef. The second measure shows a first inversion triad in the treble clef (E4, G4, C5) and a single note (C3) in the bass clef.



Example 10
Second inversion possibilities



Obviously there are many more voicings possible—these are only a sampling. In musical contexts, I still consider the last two measures (of both lines above) as C added seconds chords, although (strictly speaking) a C is not present. The remainder of the chapter focuses on the added second chord in root position only.

Added Seconds Chords on I, IV, V

Think of added second chords functioning as normal triads. For example, since major chords occur on scale degrees I, IV, and V of the major scale, so also added seconds may occur on I, IV, and V. The third of the chord may be present or omitted.

Example 11

The third and root are present in the right hand

Example 11 shows a piano score in C major. The right hand contains the third and root of each chord, while the left hand contains the root. The chords are C, C add², F, F add², G, and G add². Roman numerals I, IV, and V are placed below the bass line for the first, fourth, and fifth chords respectively.

Example 12

The root is omitted in the right hand

Example 12 shows a piano score in C major. The right hand contains the third and second of each chord, while the left hand contains the root. The chords are C, C add², F, F add², G, and G add². Roman numerals I, IV, and V are placed below the bass line for the first, fourth, and fifth chords respectively.

Example 13

The third is omitted in the right hand

Example 13 shows a piano score in C major. The right hand contains the root and second of each chord, while the left hand contains the root. The chords are C, C add², F, F add², G, and G add². Roman numerals I, IV, and V are placed below the bass line for the first, fourth, and fifth chords respectively.

When the third is omitted in the right hand, the added second quality is subtly emphasized aurally. The third can also be omitted from both hands. When you are playing a hymn or chorus, experiment with these alternatives. Very often one of them will sound better than another in a particular musical context.

Root Position Examples with the third present

Here are some examples with the third present in the right hand of added second chords.

Example 14
Jesus Your Name

Je - sus your name is ho - ly

Je - sus your name brings light

Example 15
There is a Fountain

There is a fountain filled with blood

If you desire a pastoral effect in a hymn or chorus (say with *Be Thou My Vision*, *Lord You're Beautiful*, or *The Lord is My Shepherd*), broken added seconds can often create the right aura.

Example 16

The Lord is My Shepherd

D_{add^2} $D_{add^2/F\#}$ $D_{add^2/A}$

The Lord's my shep - herd_ I'll not want

Fill in the Blanks:
Root Position with third Present

Fill in the inner notes of the added second chord. Include the third of the chord in the right hand. The answers are given at the end of the chapter.

Example 17

The Old Rugged Cross

Bb_{add^2} Bb_{add^2}

On a hill far a way

I I

Example 18
Amazing Grace

Cadd²

IV

Example 19
Were You There

E \flat add²

A \flat add²

I

IV

Example 20
Jesus Paid it All

A \flat add²

V

Root Position Examples Without the third

Here are some examples of added second chords in root position without the third in the right hand.

Example 21
Because He Lives

God sent His Son they called him Je - sus

D^{badd²}
IV

Example 22
God is so Good

God is so good God is so good God is so good He's so good to me

C^{add²}
V
F^{add²}
I
C^{add²}
V

All of the added second examples above could have employed more doublings and wider spacings. For example, the second last measure above could have used a low C, which would have resulted in a thicker sound.

Example 23

good to me

C^{add²}
V

Fill in the Blanks: Root Position Without the Third

Fill in the inner parts of the added second chord. Omit the third in the right hand. As you work on these examples, experiment with various doublings and spacings (for example, drop the bass an octave)--but be sure to omit the third in the right hand.

Example 24

Beneath the Cross of Jesus

Example 25

Hallelujah! What a Savior

Minor Added Second Chords in the Major Scale

Now let's focus on minor chords with added seconds. In the major scale, minor chords with added seconds are likely to occur on scale degrees ii, iii, and vi.

Example 26
Major Scale

In all cases, the added second (as in major chords) is a major second distance from the root note. Notice that on scale degree iii (above), the F# (a major second from E) is non-diatonic to the major scale.

The same sorts of voicings and doublings that we used earlier in major added seconds can now apply in minor added seconds as well—so we will not repeat that information here again.

In hymns and choruses, the ii, iii, and vi chords have typical ways of functioning in a major key. The ii chord often progresses to a V chord. The iii chord often moves to a IV or a vi chord. The vi chord is often followed by a ii, IV, or a I chord.

Examples of Minor Added Seconds

Example 27
Be Glorified

Example 28

We Worship and Adore You

Musical score for "We Worship and Adore You" in G major, common time. The score consists of two systems of piano accompaniment. The first system covers the lyrics "We wor - ship and a dore you" and includes the chord label $A_{\text{min}}(\text{add}2)$ above the staff. The second system covers the lyrics "Bow - ing down be fore you" and includes the chord label ii below the staff. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

**Fill in the Blanks:
Minor Added Seconds**

Fill in the inner notes where minor added second chords are designated. Experiment with a variety of doublings and spacings. To accomplish this you may have to drop the bass note an octave, use octaves in the right hand, or raise the right hand an octave higher.

Example 29

The Old Rugged Cross

Musical score for "The Old Rugged Cross" in C minor, 3/4 time. The score consists of two systems of piano accompaniment. The first system covers the lyrics "The old rugged cross" and includes the chord label $C_{\text{min}}(\text{add}2)$ above the staff. The second system covers the lyrics "stands as a monument" and includes the chord labels IV and ii below the staff. The piano part features a simple harmonic accompaniment with a steady bass line and chords in the right hand.

Example 30
Give Thanks

Give thanks with a grate - ful heart, Give

Amin(add2)

thanks to the Ho - ly One; Give

iii

Example 31
Were You There When They Crucified My Lord

Cmi(add2) Fmi(add2)

Some times it cau-ses me to trem-ble trem-ble trem-ble

vi ii

Fill in the Blanks
An Extended Example

The extended example below serves as a review of the chapter and contains both major and minor added seconds in root position.

Example 32

What Wondrous Love is This

Cadd²

What won-drous love is this O my soul, O my

A_{mi}(add2) A_{mi}(add2)

soul! What wdn-drous love is this O my soul!

Cadd²/_E A_{mi}(add2)

What won-drous love is this that caused the Lbrd _ of

Gadd² Cadd² Gadd² A_{mi}(add2)

bliss To bear the dread-ful curse for my soul, for my soul, To

D_{mi}⁷(add2) Cadd² B_badd²

bear the dread-ful curse for my soul.

Ped. Ped. Ped. Ped.

Exercise for All Keys

Perform this exercise in all keys. It will help you physicalize major and minor added second chords in root position.

I ii iii IV V vi bVII I

Example 33

I ii iii IV V vi bVII I

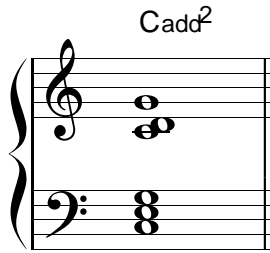
I ii iii IV V vi bVII I

Added Seconds, Added Ninths, Major and Dominant Ninths Clarified

Some of the chords designated as added seconds in this chapter may be termed chords as “added ninths” in the theoretical literature. In my mind, the boundaries between these two designations is not always easy to determine in actual music. In any case, there is only an octave difference between a second and a ninth, and you may find it easier to think in terms of seconds than ninths.

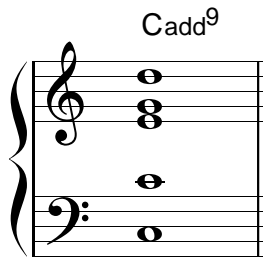
In this chapter, when I refer to an added second, I am invariably speaking of the second being added *in the right hand*. Moreover, that added second is a major second above the root note in the right hand.

Example 34
C added second



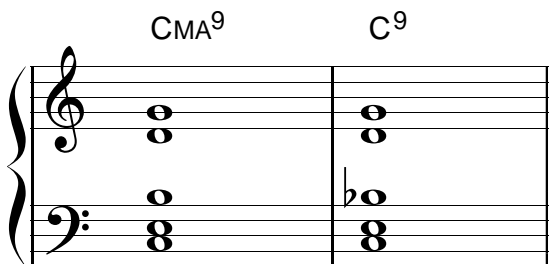
In this chapter we have not placed the ninth in the soprano part--which would then be expressed as an added ninth.

Example 35
C with added ninth



When the left hand has the seventh of the chord present (as below), then I consider the extensions above as ninths, elevenths, thirteenths, and so on. Therefore below, the D in the right hand is a ninth (not a second), while the G above the D is the fifth of the chord.

Example 36
Major Ninth (CMA⁹), Dominant Ninth (C⁹)



Extensions of the Added Second

Various extensions of the added second are also possible. Added seconds may be applied to major and minor seventh chords. A major seventh chord is expressed below in quarter

notes. If a major second is added above the root, a major seventh with an added second results. The whole note chords present some possible voicings.

Example 37

Major seventh chord with an added second

Musical notation for Example 37, showing five chords in root position on a grand staff. The chords are labeled as CMA⁷ and CMA⁷(add2). The first chord is CMA⁷ (C4, E4, G4, B4). The next four chords are CMA⁷(add2) with different voicings: (C4, E4, G4, B4, D5), (C4, E4, G4, B4, D5), (C4, E4, G4, B4, D5), and (C4, E4, G4, B4, D5).

Similarly, a second can be added to a minor seventh chord.

Example 38

Minor seventh chord with an added second

Musical notation for Example 38, showing five chords in root position on a grand staff. The chords are labeled as Cmi⁷ and Cmi⁷(add2). The first chord is Cmi⁷ (C4, E4, G4, Bb4). The next four chords are Cmi⁷(add2) with different voicings: (C4, E4, G4, Bb4, D5), (C4, E4, G4, Bb4, D5), (C4, E4, G4, Bb4, D5), and (C4, E4, G4, Bb4, D5).

Some theorists may prefer to term these sounds major ninth or minor ninth chords.

I hope you now have a good understanding of added second chords in root position. The next chapter deals with a tremendously valuable sound for creating variety and a sense of movement in hymns and choruses—added seconds in first inversion.

Answers

Answer to Example 17
The Old Rugged Cross

Musical score for "The Old Rugged Cross" in 3/4 time, B-flat major. The score shows piano accompaniment for the first three measures. The lyrics are: "On a hill far a way". Chord symbols above the staff are B \flat add 2 for the first and third measures. Roman numerals I are placed below the bass staff for the first and third measures.

Answer to Example 18
Amazing Grace

Musical score for "Amazing Grace" in 3/4 time, C major. The score shows piano accompaniment for five measures. The chord symbol Cadd 2 is placed above the staff for the fifth measure. The Roman numeral IV is placed below the bass staff for the fifth measure.

Answer to Example 19
Were You There When They Crucified My Lord

Musical score for "Were You There When They Crucified My Lord" in 3/4 time, E-flat major. The score shows piano accompaniment for six measures. The lyrics are: "Some times it cau-ses me to trem-ble trem-ble trem-ble". Chord symbols E \flat add 2 and A \flat add 2 are placed above the staff for the second and fifth measures respectively. Roman numerals I and IV are placed below the bass staff for the second and fifth measures respectively.

Answer to Example 20
Jesus Paid it All

Musical score for 'Jesus Paid it All' in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and quarter notes. The bass staff contains a bass line with chords and single notes. Above the treble staff, the chord symbol $A\flat\text{add}^2$ is written above the final measure. Below the bass staff, the Roman numeral V is written below the final measure.

Answer to Example 24
Beneath the Cross of Jesus

Musical score for 'Beneath the Cross of Jesus' in common time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with lyrics: 'Be - neath the cross of Je - sus'. The bass staff contains a bass line with chords. Above the treble staff, the chord symbol $D\flat\text{add}^2$ is written above the second and third measures. Below the bass staff, the Roman numeral I is written below the second and third measures.

Answer to Example 25
Hallelujah! What a Savior

Musical score for 'Hallelujah! What a Savior' in common time, key of C major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with lyrics: 'Man of sor - rows what a name'. The bass staff contains a bass line with chords. Above the treble staff, the chord symbol $C\text{add}^2$ is written above the first measure. Below the bass staff, the Roman numeral I is written below the first measure.

Answer to Example 32
What Wondrous Love is This

First system of musical notation for 'What Wondrous Love is This'. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The melody is in the treble clef, and the accompaniment is in the bass clef. Above the staff, the chord labels 'Cadd²' and 'Ami(add2)' are positioned over the first and second measures, respectively.

Second system of musical notation. It continues the melody and accompaniment. Above the staff, the chord labels 'Ami(add2)' and 'Cadd²/E' are positioned over the first and second measures, respectively.

Third system of musical notation. Above the staff, the chord labels 'Ami(add2)', 'Gadd²', and 'Cadd²' are positioned over the first, second, and third measures, respectively.

Fourth system of musical notation. Above the staff, the chord labels 'Gadd²', 'Ami(add2)', 'Dmi⁷(add2)', and 'Cadd²' are positioned over the first, second, third, and fourth measures, respectively. Below the bass staff, there are two instances of the instruction 'ped.' (pedal) under the final notes of the second and fourth measures.

A musical score for a piano piece. The key signature is B-flat major (one flat). The score is in 4/4 time. The first staff is the treble clef, and the second staff is the bass clef. The piece begins with a B-flat major triad with an added second (Bb, D, F, G). The melody in the treble clef consists of quarter notes: Bb, D, F, G, Bb, D, F, G. The bass line consists of quarter notes: Bb, D, F, G, Bb, D, F, G. The piece ends with a final B-flat major triad with an added second. There are some markings like 'red.' and 'Bb add2' in the score.

The Next Chapter: First Inversion Added Second Chords

The next chapter focuses on chords that occur frequently in the literature--first inversion added second chords. I personally probably use first inversion added seconds more often than those in root position. We'll concentrate first on using them to build movement into bass lines. You'll have exercises where you must substitute a root position triad with a first inversion added second. We will also focus on added seconds as passing chords, and we'll become adept at walking up and down the bass scale using two or more consecutive, added second chords. Finally, we will work with a mixture of root position and first inversion added seconds. Several concentrated, theoretical exercises pull together the key ideas and help build fluency. The next chapter has 22 pages and 25 examples.



Do I have the nerve to apply these principles?

*A plan in the heart of a man is like deep water,
but a man of understanding draws it out.*

