

THE NEW WORSHIP

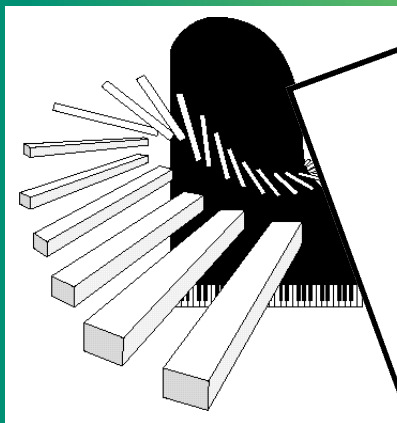
A Step by Step
Improvisation
Tutorial

KEYBOARDIST

Part 2: Quartals

How to Energize Hymns and Choruses
Using Quartal Chords

- 4 Chapters, 62 Pages
- 84 musical examples
- Intermediate+ Level



**FREE
SAMPLER**
Chapter 1 only

Visit [WorshipInfo.com](http://www.worshipinfo.com) for the complete book.
<http://www.worshipinfo.com>

Barry Liesch

**Worship
info.com**

\$14.95

Acknowledgements

I wish to express my appreciation to the students in Advanced Keyboard Skills at Biola University (La Mirada, California) who provided the immediate incentive to create this work. I also want to thank David Russell, director of Instructional Resources at Biola, who prepared the delightful “church mouse” icons, and Mike Kent, Third Party Liaison at Roland Music, who designed the cover. I am particularly indebted to the sterling work of Phillip F. Rust, who scoured the manuscript for errors and made a number of significant suggestions. Finally, music professors Ken Kinard (Biola University), Dr. Ken Read (Cincinnati Bible College & Seminary), and Dr. Ron Sprunger (Ashland Seminary) also read the manuscript and provided invaluable suggestions. My deepest thanks to each of you!

CHANGE MY HEART, OH GOD/Eddie Espinosa

© 1982 Mercy/Vineyard Publishing. All Rights Reserved. Used by Permission.

GIVE THANKS/ Henry Smith

© 1978 Integrity’s Hosanna! Music/ASCAP. All Rights Reserved. Used by Permission

MORE PRECIOUS THAN SILVER/ Lynn DeShazo

© 1982 Integrity’s Hosanna! Music/ASCAP. All Rights Reserved. Used by Permission

BE EXALTED O LORD/Brent Chambers

©1977 Scripture in Song (a div of Integrity Music, Inc)ASCAP
All Rights Reserved. Used by Permission

AS THE DEER/Martin Nystrom

© 1984 Maranatha! Music. All Rights Reserved. Used by Permission.

COPYRIGHT NOTICE AND SOFTWARE LICENCE LIMITATIONS

The New Worship Keyboardist Sampler © 1999 by Barry W. Liesch

Barry W. Liesch owns The New Worship Keyboardist and all copyrights pertaining thereto. You may generate five (5) printed copies only of the materials contained in this software.

You may not modify The New Worship Keyboardist under any circumstances. All other uses of The New Worship Keyboardist require a separate written license from Barry W. Liesch. Please enquire for more details. Barry W. Liesch reserves all rights to The New Worship Keyboardist not expressly granted by this notice.

Contents

Chapter 1. Introduction to Quartal Chords

Chapter 2. Quartal Chords in Secondary Dominants*

Chapter 3. Quartal Chords: Be Thou My Vision*

Chapter 4. Quartal Chords: Fairest Lord Jesus*

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

The musical notation consists of two staves. The upper staff is in treble clef and shows a sequence of eight chords, each represented by a quartal chord (two intervals of a fourth). The chords are labeled above the staff as follows: Q, Q, Q, Eadd², Cadd², Q, Dm^{add2}, and Q. The lower staff is in bass clef and shows the bass line for these chords, with notes placed below the staff. Below the bass line, there are labels for the chords: I6, V/V, V, vi, I6, and a final chord symbol.

Study the Added Seconds chapters first. These chapters on quartals are meant to follow the chapters on added second chords. Quartals (in my view) are a sub type of the added seconds. It is therefore beneficial to have a foundation in added seconds before tackling quartal chords (although the quartal chapters are designed to function as stand alone material). The quartal chapters are also somewhat more demanding pianistically.

Overview. The chapters explain the structure of quartal chords, unravel their function, offer ways to use them in a variety of hymns and choruses, and provide songs with fill-in-the-blank chords so you can get experience employing them in actual pieces. I'll concentrate first on short examples so you can see how quartals function in musical contexts. Later, you'll work with some extended examples. At the end of chapters there will often be a concentrated exercise to play in all keys. The chapters won't deal with rhythmical issues--only harmony.

My goal is to provide enough examples so that you can achieve fluency. The first and most important step is to hear these sounds 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! My guess is that it will take six months to a year to integrate them thoroughly into your style. Regard quartals as an essential component in your harmonic vocabulary. Determine to have them available instantly at your beck and call.

History. Quartal chords appeared in classical music in the 1930's (Hindemith) and were employed extensively by the jazz pianist McCoy Tyner in the 50's and early 60's. They are now used by a host of late 20th Century jazz players such as Chick Corea. In earlier traditional country and gospel music, quartals appeared infrequently. Because we are experiencing considerable cross-over between styles, many rock, country, and gospel players are employing them regularly today too.

Added Seconds Add Color

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 or minor second added to the composite sound. Added seconds can usually be applied to triads without clashing with other performers (i.e., organist or guitarist) playing the straight triad. That fact alone makes them especially valuable in a worship ensemble.

In the first measure below, D is the "added second" applied to the C major triad. In the second measure, G is added to the F major triad.

Example 2

Musical notation for Example 2, showing two measures of chords with added seconds. The first measure contains two chords: Cadd² and Fadd². The second measure contains two chords: Fadd² and Cadd². The notation is in treble clef with a common time signature (C).

Sometimes when the added second is employed, the third is omitted. This practice aurally highlights the added second quality.

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

Example 3

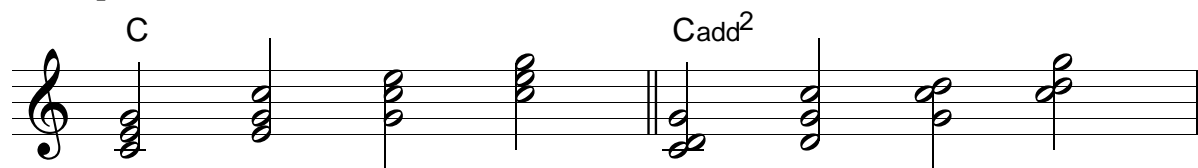
The Lord is My Shepherd

Musical notation for Example 3, showing a vocal line and piano accompaniment for the hymn "The Lord is My Shepherd". The key signature is D major (two sharps) and the time signature is 3/4. The vocal line includes the lyrics: "The Lord's my shep - herd _ I'll not want". The piano accompaniment features broken added seconds in the right hand and a simple bass line in the left hand. The notation includes three measures of chords: Dadd², Dadd²/F#, and Dadd²/A.

Permutation of Added Seconds: Derivation of Quartals

Think of added seconds as you would normal triads. They can be permuted (or "inverted"). The first measure (below) inverts a C major triad, the second measure, an added second chord.

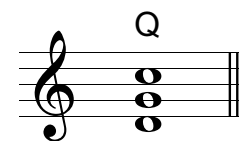
Example 4



Note in measure two above, the third of the chord is left out--there's no E. That's pretty typical, though the third can be kept in. Again, leaving the third out serves to highlight the added second quality.

Let's focus more on the permuted chord in measure two above. The chord below, derived from the Cadd2 chord, is termed a quartal chord because it is comprised of stacked perfect fourths--D, G, C.

Example 5



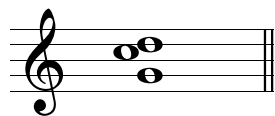
But also notice (below) that the quartal chord above bears a close resemblance to a Dsus7 chord: it only lacks an A. In other words, quartal chords have inherent ambiguity. Depending on the context the quartal chord below, for example, could be thought to belong to a C or a D chord.

Example 6



Now let us look at the second permutation of the Cadd2 chord in example 4--G,C,D.

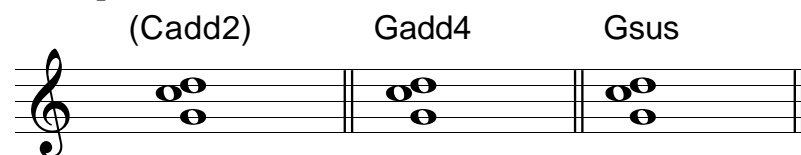
Example 7



What is it? That too depends on the context.

It could be a second inversion of an added second C chord. However, if we view it as a G chord (G as the root), it could be a chord with an added fourth or a sus chord as represented below. How interesting! Again, note the inherent ambiguity.

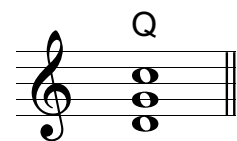
Example 8



Observation. Our analysis so far indicates that (at the very least) added seconds, quartal chords, added fourths, and sus chords, are closely entwined brothers harmonically.

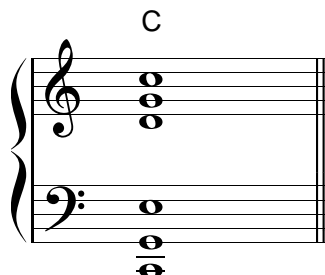
Let's return, however, to underscore the main point--that is, the example below is can be termed a quartal chord, which, by definition, is comprised of fourths.

Example 9



In virtually all the examples used in the following chapters, the above sound will function contextually in a C chord environment (as below).

Example 10



In the example above the bass note is a C. Quartal chords can be viewed as a sub category of the added second chord.

Mapping Quartals to the Major Scale and I, IV, V Chords

Quartals can be used with the notes of the major scale. Additionally, quartals can interface with the primary chords--I, IV, and V. In other words, quartals work with basic harmony.

Let's say you have a tune in the key of C and you are harmonizing it with a C chord in the left hand. How could quartal chords relate to that situation? The example below shows that quartal chords sound good on scale degrees 8, 6, 5, and 2 with a I chord in the bass.

Example 11
Quartals combined with a I Chord

If you want to harmonize your tune with a IV chord as some point, here's how our quartal pattern would look transposed up a fourth. Notice every note in the pattern remains diatonic (i.e., belongs within the C major scale).

Example 12
Quartals combined with a IV Chord

If you want to move to a V chord, every note again is diatonic to C major except the F#.

Example 13

Quartals combined with a V Chord

This is good news! It means that this application of quartal chords has a good fit with the major scale.

Now let's go back to the IV chord harmonization with quartals we used previously. What we've done so far may seem very rigid. If we experiment and employ some appoggiaturas ("leaning notes") on D and G in the soprano, we get a useful effect.

Example 14

Quartals combined with a IV Chord

In other words, if you work with this material, you will find ways of making it more flexible and therefore more useable. In fact, ideas from the example above could be applied to the hymn *Amazing Grace*.

Example 15

Amazing Grace

Fill in the Blanks: Quartals in I, IV, V Chords

Notate the quartal chord. Play the examples and get the sound in your ears. Perform the example in another key.

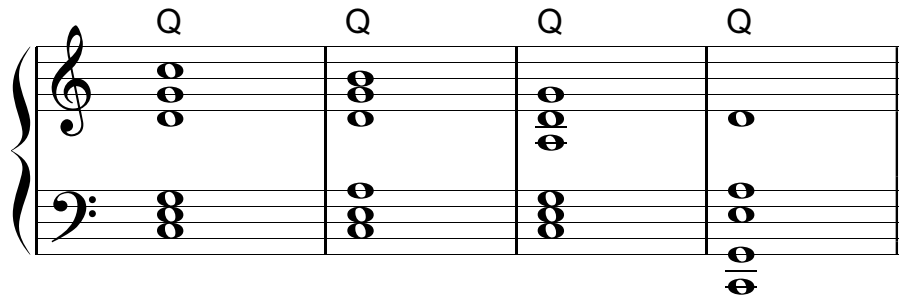
Example 16
Praise My Soul

Example 17
Give Thanks

Quartals Embedded in Inner Voices

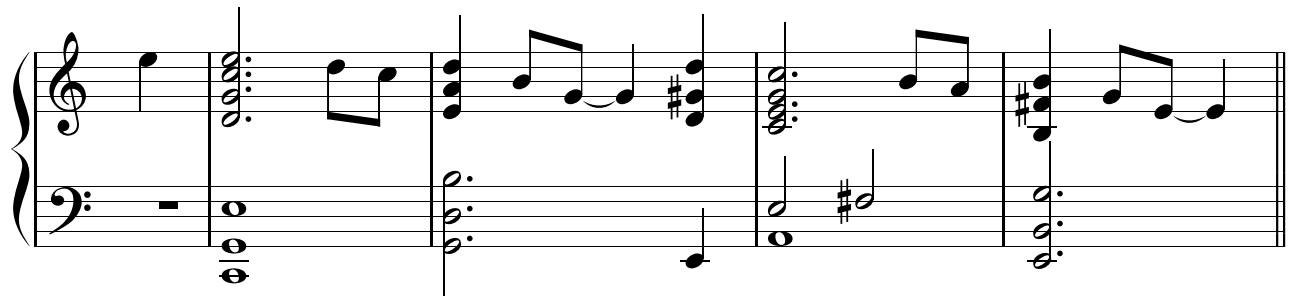
Quartals can occur in the inner notes. Below are four quartals. Which of the four have embedded quartals in the inner voices?

Example 18
Embedded Quartal



That's right--only measure two. Here's another example. Where is the embedded quartal?

Example 19
Embedded Quartal (Give Thanks)

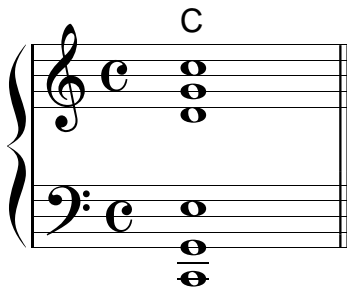


That's correct. The first C chord (measure 1). If an A were added in the tenor, the notes E, A, D, G, and C (bottom to top) would all be perfect fourth intervals.

Quartal Chords with the 3rd in the Bass

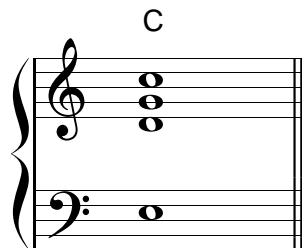
So far we have only dealt with chords in root position (as below).

Example 20



What if we put an E in the bass?

Example 21



The quartal chord now occurs in the context of a first inversion triad. Let's explore this possibility in detail.

If we combine a quartal chord in the RH with a first inversion C major bass note (E), we get a very useful sound for hymn and worship chorus playing--and I'll show you why. Let's look at its expression in the C and G chords below.

Example 22

Quartal sounds can serve as substitutes for virtually any first inversion major chord.

For example, the second chord above (Gadd2/B) will be employed as a V6 substitute *in As the Deer* below. First however, let's see how the phrase would look not using the quartal chord. Focus your attention on the V6 chord. Notice below, the bass part walks down the scale (C, B, A). The Roman Numeral analysis is I, V6, to vi7. The V6 functions as a passing chord--it passes between I and vi7 and acts as a bridge.

Example 23
As the Deer

Chord symbols: C, G/B, Am⁷

Figured bass: I, V6, vi7

Now let's substitute a first inversion quartal chord for the straight G major chord (V6 chord in measure 1, beat 3). Notice now the presence of the A in the G quartal chord below.

Example 24
As the Deer

Chord symbols: C, \mathbb{Q} , Am⁷

Figured bass: I, V6, vi7

The quartal chord is an excellent substitute for V6. Here it even retains the passing function of the G chord.

Below are a few more examples of the added second (quartal chord permutation) with the third in the bass. In each case a simple triad is contrasted in the same measure with its quartal counterpart (expressed here as an add2 chord) to clarify the difference.

Example 25

Example 25 shows six chords in a sequence. The chords are: C/E, Cadd²/E, F/A, Fadd²/A, A^b/C, and A^badd²/C. The bass line consists of quarter notes: E, E, A, A, C, C.

The designation Cadd2/E doesn't mandate a quartal sound, so I will use a "Q" symbol when a quartal is present or required (as demonstrated below).

Example 26

Example 26 shows five chords, each labeled "Q", with different bass notes: C, E, A, C, and F.

**Fill in the Blanks:
Quartal Chords with 3rd in the Bass**

Let's develop some fluency in finding quartal chords on different pitches. We need the ability to find it instantly in any part of the keyboard in order to improvise with it. The answers are available at the end of the chapter.

Exercise 27

Notate the quartal chord.

Exercise 27 shows five chords, each labeled "Q", with different bass notes: C, E, A, C, and F.

Exercise 28

Notate the quartal chord and the third that goes in the bass.

Employ First Inversion Substitutes

First inversion substitutes work well with I, IV, and V harmony. If you have a I, IV, or V chord in a hymn or chorus, consider substituting a first inversion, especially if it improves the bass line.

Example 29

A quartal chord is substituted on beat three.

Example 30

The F in the bass continues the step-wise line. The presence of the Fadd2 keeps the texture consistent, for as we learned, quartals and added second chords are close brothers.

C Q Fadd2

I I6 IV

Example 31

Here successive quartal chords occur in a I and I6 environment, another possibility.

Q Q

I I6

Example 32

Again, the added second chord works nicely in the context of quartals.

Q Cadd2/E Q Dm7

I I6 I6

The examples above will work equally well with any IV or V chord. For instance, *God is So Good* (below) employs a quartal chord with I6 and V6.

Example 33

Example 33 shows a sequence of chords and bass lines. The chords are labeled C, Q, Gsus, Q, G, and Cadd2. The bass line is labeled with Roman numerals I, I6, V, V6, V, and I.

Try experiment using I, IV and V quartal chords right now. Employ some passing notes in the bass or another part to create some movement.

A Limited Focus: Quartals with Perfect Fourths Only

In the music literature, some theorists define quartals more broadly than I do in these chapters. The examples below, two spellings of a single sound, are often considered quartal chords.

Example 34

Example 34 shows two quartal chords in a single measure. The first chord has notes G, B \flat , D, F. The second chord has notes G, B, D, F \sharp .

The lowest note is a half step lower than the prototype quartal we have been using. In measure one, the interval from G to D \flat is an augmented fourth. In measure two, the interval from G to C \sharp is a diminished fifth.

This study, however, limits our attention to quartals comprised of perfect fourth intervals (a five semitone distance) only. Sonorities with up to five stacked perfect fourths could be employed (as below).

Example 35

Example 35 shows three stacked quartal chords in a single measure. The first chord has notes G, B, D, F. The second chord has notes G, B, D, F. The third chord has notes G, B, D, F.

Limiting the presentation to perfect fourths greatly simplifies the teaching and learning process. It also has the advantage of focusing our attention on a single, easily identifiable, unique sound.

Finally, quartal chords used the context of minor sonorities (below), because of their less frequent useage, will not be discussed in these chapters-- but you're encouraged to use them.

Example 36

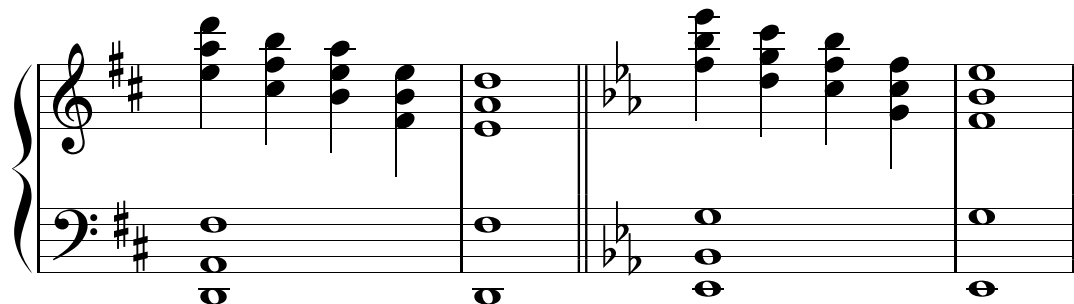
Cm Q Fm7

i i6 iv7

Exercise for All Keys

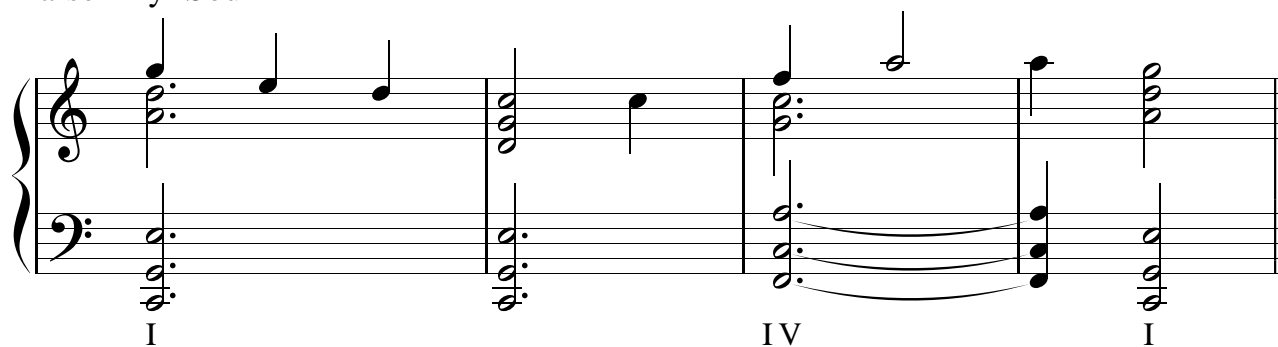
This exercise will help you obtain a physical and aural feeling for quartals. I've written it in four keys. Perform this exercise in all the keys.

Exercise 37



Answers

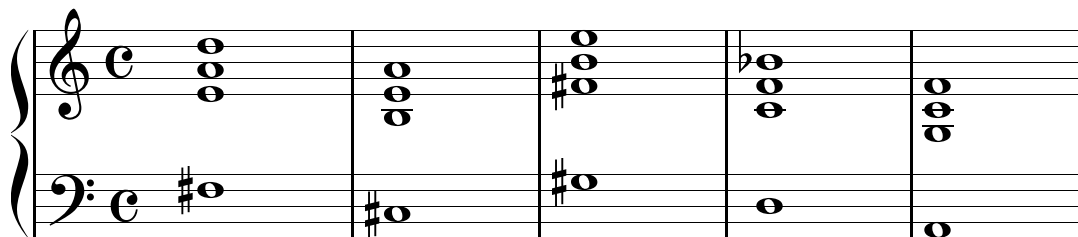
Answer to 16
Praise My Soul



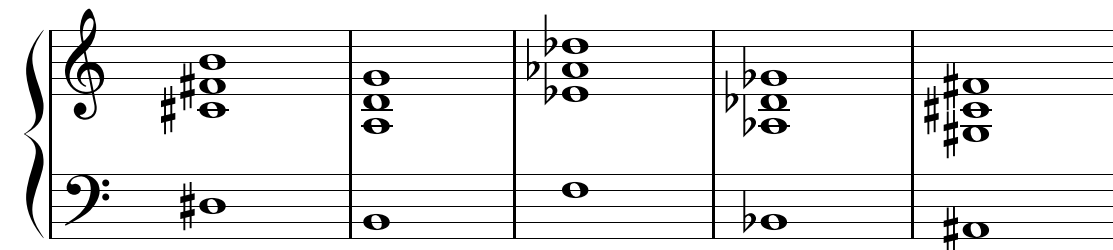
Answer to 17
Give Thanks



Answer to 27



Answer to 28



Quartal chords function effectively as secondary dominants. In the next chapter we will look at what a secondary dominant is, and how quartal function as secondary dominants. It's another way to put more expression into your playing. Don't pass over this material if this concept is unfamiliar to you, because it is foundational to the remainder of the chapters.



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.*