

How to Re-harmonize Hymns

musical examples

Gethsemane in its original harmonization.

The original harmonization of 'Gethsemane' is presented in three systems. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment features block chords and moving bass lines.

Step 1: Play the hymn in the *parallel* minor mode.

The parallel minor mode of 'Gethsemane' is shown in three systems. The key signature is changed to four flats (B-flat, E-flat, A-flat, D-flat). Above the treble clef staves, 'X' and star symbols indicate specific fingerings for the notes. The first system has 'X' above the first measure, a star above the second measure, 'X' above the third measure, a star above the fourth measure, 'X' above the fifth measure, and a star above the sixth measure. The second system has 'X' above the first measure, 'X' above the second measure, 'X' above the third measure, 'X' above the fourth measure, a star above the fifth measure, 'X' above the sixth measure, and 'X' above the seventh measure. The third system has 'X' above the first measure, a star above the second measure, 'X' above the third measure, a star above the fourth measure, 'X' above the fifth measure, a star above the sixth measure, and 'X' above the seventh measure.

Step 2: Consider *other* harmonic (chromatic) possibilities.

Step 5: Re-harmonization of Gethsemane, with annotations
(S = suspension, P = passing tone, N = neighbor tone).

mixture chord (★)
applied chord (!)

descending scale patterns

pedal tone *pedal tone*