

Creative Hymn Introductions

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1. Pedal point – creates anticipation and excitement
 - a. A pitch is sustained in the pedal while the harmonies are changing in the voices surrounding it. Sometimes, it may be a chord tone while sustained. Other times it creates dissonance.
 - b. Tonic (first note in the key) and Dominant (fifth note in the key) are typically used
 - c. Generally, Dominant is more effective than Tonic
2. Layer voices one at a time
 - a. Begin with soprano for two measures, add alto for two measures, followed by tenor for two measures, and then add bass for the last two measures of intro
3. Solo out soprano
 - a. Useful for unfamiliar hymn
 - b. Can keep the solo going for the first verse
4. Add non-harmonic tones
 - a. Passing tones are especially effective
 - b. Suspensions create tension followed by release
 - i. Add them at the end of phrases
 - ii. Typically found in tenor or alto voices
 - iii. 4-3 is most common. To execute sustain the fourth above the bass and resolve to the third above the bass.
 - iv. Other suspensions to consider: 6-5 or 2-1
5. Keep harmony, but alter melody
 - a. Only recommended for a well-known hymn
6. Start with harmony, but no melody
 - a. May inspire or elicit thought
7. Unison followed by breaking into reharmonization
8. Reharmonize
 - a. Replace an existing chord from any chord progression with a related chord. To be related some of the chord tones need to be common.
 - b. Try using vii^o instead of V and ii instead of IV
9. Fanfare
 - a. Play a trumpet fanfare on one manual with accompaniment played on another manual
10. Canonic use of melody
 - a. Hold out until it doesn't work anymore
11. Use material from a published prelude
12. Published creative introduction resources