

A segment of a staff or brace extends across the page from left to right, then the staff or brace is continued (if necessary) as another segment below the first. Each part is continued on the appropriate staff of the brace.

10. Music is read from the first page on which it is printed to the last; on a given page, it is read from top to bottom; and on a given segment of the staff, notes and rests are read from left to right. This is the same order as words in printed text. Each syllable of the words is printed below (or sometimes above) its note.

11. The music for the first line of the familiar Handel tune for "Joy to the world! the Lord is come," shows how notes follow one another across the staff. It also illustrates other aspects of notation and provides a starting point for understanding scales and intervals. These details are discussed later, where this illustration will be cited briefly as JOY.

The image shows a musical staff with a treble clef and a 2/4 time signature. The melody is written in round notes. Above the staff, the notes are labeled with their solfège names: Fa, Mi, La, Sol, Fa, La, Sol, Fa. Below the staff, the lyrics "Joy to the world! the Lord is come." are written under the notes. To the right of the staff, the notes of the F major scale are shown: Fa, Sol, La, Fa, Sol, La, Mi, Fa, numbered 1 through 8. Above the scale notes, arrows indicate the intervals: a downward arrow between Fa and Mi, an upward arrow between Mi and La, a downward arrow between La and Sol, an upward arrow between Sol and Fa, a downward arrow between Fa and La, an upward arrow between La and Sol, and a downward arrow between Sol and Fa.

12. Modern **standard notation** is written in **round notes** (the head of every note is oval) instead of the **shaped notes** used in the *Sacred Harp*. With certain accommodations, *Sacred Harp* notation can be read by a round-note reader by ignoring the shapes of the notes. The necessary accommodations concern time signatures, method of marking time, and tempo (Chapter II, Sections 10-15); misbarred notation (Chapter II, Section 21); and key signatures and scales for minor keys (Chapter III, Section 15; Chapter IV, Section 4; and Chapter VIII, Sections 13 and 14).

CHAPTER II RHYTHMICS

1. **Rhythmics** treats the arrangements of notes and rests in time. Thus, it is concerned with patterns in time and accent.

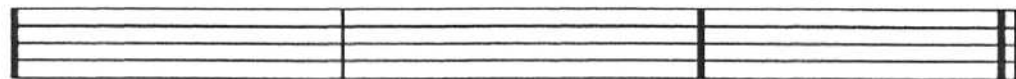
2. Time is measured in **beats**, short periods of equal length, usually less than a second, that follow one another and fill time without leaving any "holes."

3. Beats are grouped into larger units of time called **measures**, which are separated in notation by **measure bars**, light vertical lines across the staff. Measures are counted successively from the beginning of the piece of music, as printed.

In a brace, corresponding measures of the various parts are aligned vertically and are performed simultaneously. A broad bar, or **phrase bar**, is often used as a measure bar,

but its main purpose is to mark the end of one line or phrase of poetry and the beginning of another.

A broad bar followed closely by a narrow one marks the beginning of a segment of a staff. A **double bar** (two broad bars) marks the end of the notation of a piece of music.



4. **Form** may require that certain musical passages be repeated, sometimes to the same words, sometimes to different ones. A **repeat mark** consists of a row of dots, usually one in each space (or sometimes two dots, one above and the other below the third line). If placed to the left of a measure bar, a repeat mark shows that the preceding passage is to be sung twice. In this case, the passage to be repeated extends to the previous repeat mark, or, if there is none, to the beginning. If the repeat mark is to the right of a measure bar, it shows that the following passage is to be repeated. The passage to be repeated extends to the next repeat mark, or, if none follows, to the end.

The image shows a musical staff with a treble clef and a 2/4 time signature. The melody is written in round notes. There are two repeat marks, each consisting of a row of dots above and below the third line of the staff. The first repeat mark is placed to the left of a measure bar, and the second is placed to the right of a measure bar.

5. The figures 1 and 2, or **double ending**, at the close of a composition (or a phrase within it) indicate that the preceding passage is to be sung twice, using the notes under the 1 the first time and those under the 2, instead, the second time. If the notes under the 1 and 2 are tied together, then one sings both the second time.

The image shows a musical staff with a treble clef and a 2/4 time signature. The melody is written in round notes. At the end of the staff, there are two endings, labeled 1 and 2. The notes for ending 1 are tied to the notes for ending 2.

But God, who called me here be - low, Will be for - ev - er mine. mine.

6. **D.C.** or **Da Capo**, usually placed above the staff, is a directive to return to the beginning and to finish at the end of the first strain or phrase. **D.S.**, or **Dal Segno**, directs a return to the sign (♯). The label **Fine** (Italian for "end") may mark the end, following a D.C. or D.S. Repeats are not observed after a D.C. or D.S., and if there is a double ending, the second is used.

7. Notes have **relative lengths** as follows.