

three quarter notes fill a measure. A quarter note receives one beat.



(c) Two modes of compound time are used in the *Sacred Harp*. In each, a measure contains two or six beats. Most notes fall on divisions of the two beats by three or on one of the six beats.



In the first mode $\frac{6}{4}$ of compound time, six quarter notes fill a measure. A dotted half note receives one beat if a measure contains two beats, and a quarter note receives one beat if a measure contains six beats.

In the second mode $\frac{6}{8}$ of compound time, six eighth notes fill a measure. A dotted quarter note receives one beat if a measure contains two beats, and an eighth note receives one beat if a measure contains six beats.



12. In performance, the leader marks (or beats) time with hand and arm motions. Singers may also mark time, provided that they follow the leader precisely.

The first beat of each measure is marked with a downward stroke of the hand, a **downbeat** (symbol **d**). The beat begins at the end of the stroke. For two-beat measures, the second beat is marked with an upward stroke, an **upbeat** (symbol **u**). Thus, time is marked by the series $\begin{array}{c} d \ u \\ 1-2 \end{array} \mid \begin{array}{c} d \ u \\ 1-2 \end{array} \mid$. In JOY, down- and upbeats are denoted by down and up arrows over the notes.

Three-beat measures are marked $\begin{array}{c} d \ d \ u \\ 1-2-3 \end{array} \mid \begin{array}{c} d \ d \ u \\ 1-2-3 \end{array} \mid$. The first down stroke should end with the forearm near a horizontal position, so that there is room for the second down stroke.

Four- and six-beat measures can be marked with these same hand strokes. Thus, the $\frac{4}{4}$ mode of time can be marked and $\begin{array}{c} d \ u \\ 1-2-3-4 \end{array} \mid \begin{array}{c} d \ u \\ 1-2-3-4 \end{array} \mid$ and $\frac{6}{4}$ and $\frac{6}{8} \mid \begin{array}{c} d \ u \\ 1-2-3-4-5-6 \end{array} \mid \begin{array}{c} d \ u \\ 1-2-3-4-5-6 \end{array} \mid$.

Although leaders may assume considerable discretion in the manner of marking time, modest downward and upward strokes are much to be preferred to "winding", "grabbing" and "snatching" methods.

13. Every measure must contain notes and rests whose lengths (in beats) add up to that of a measure, exactly, in the given mode of time. The student should verify that this is true of each measure of JOY. Sometimes a partial measure at the beginning is complemented by another at the end, so that the two together make a whole measure.

14. A note or rest that begins at the beginning of a beat is said to fall **on the beat**. Other notes are **off the beat**.

The first note or rest in each measure falls on the first beat of that measure. A note that falls on the first beat of a measure is given a **primary accent** by enunciating it a little more emphatically and making it a little louder than others.

A note falling on the second beat of a two-beat measure of common or compound time is given a **secondary** (less pronounced) accent. In triple time, the secondary accent is on the third beat. In a four-beat or six-beat measure, the secondary accent is on the third ($\frac{4}{4}$) or fourth ($\frac{6}{4}$ or $\frac{6}{8}$) beat.

The student can get a good feel for the inherent rhythms of the various modes of time by reciting the counts of the beats with the proper accents, as follows, where boldface represents a primary accent and italics a secondary one:

12 | 12 | 12 | 12 | ----- ($\frac{2}{2}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{6}{4}$ $\frac{6}{8}$)

123 | 123 | 123 | 123 | ----- ($\frac{3}{2}$ $\frac{3}{4}$)

In four- and six-beat measures, the accents are:

1234 | 1234 | 1234 | 1234 | ----- ($\frac{4}{4}$)

123456 | 123456 | 123456 | 123456 | ---- ($\frac{6}{4}$ $\frac{6}{8}$)

Accents should be distinct, but if overdone the performance will sound "choppy."

Under special circumstances, where there is syncopation or misbarring (Sections 20 and 21), accents are displaced from their normal beats.

15. **Tempo** is the frequency (speed) of beats. In the *Sacred Harp*, the mode of time is a guide to tempo. In common time, $\frac{2}{2}$ is slower than $\frac{4}{4}$, which is slower than $\frac{2}{4}$. In triple time, $\frac{3}{2}$ is slower than $\frac{3}{4}$, and in compound time, $\frac{6}{4}$ is slower than $\frac{6}{8}$. In associating tempo with the time signature, the *Sacred Harp* tradition follows a practice dating back to the mensural notation of the 13th century.

Evenso, tempo is at the discretion of the leader. It should be appropriate to the music and poetry, and it should be neither so slow as to drag intolerably nor so fast as to give the impression of racing or to inhibit the clear pronunciation of the words.

In standard notation, a measure of $\frac{2}{2}$ is usually shorter (in seconds) than one of $\frac{4}{4}$, the opposite of the *Sacred Harp* tradition.

An accurate tempo can be set with a **metronome**, a mechanical or electrical device for marking the beginnings of successive beats with sounds or flashes of light. The notation **mm = 120** means that there are 120 equal beats per minute.

16. The student should practice singing both the notes (syllables, corresponding to shapes) and words (text, poetry) of JOY while marking time. Time should be marked smoothly and evenly. Due attention should be given to accents. The student should also practice randomly chosen selections from the *Sacred Harp*. It is not necessary to sing these passages. To practice timing and accent, one can recite the notes, words, or any