

nonsense syllables. To divide beats evenly in giving notes their proper lengths, it may be helpful to think "1-and-2-and..." or "1-a-and-a-2-a-and-a...." To divide beats into thirds, think "1-and-a-2-and-a...."

17. A **slur** is a curved line spanning notes of successively differing pitches (different positions on the staff), and a **tie** is a similar line spanning notes of the same pitch (same position on the staff). In either case, one syllable of the poetry is applied to all of the notes of the group. In singing, enunciate the syllable at the first note and continue it smoothly through the other notes. Notes with joined flags (beams) are treated as slurred.



18. A **triplet** is a group of three notes of equal length to be sung in the time of two. It is denoted by a figure 3 above or below the group of three notes: fff . To help execute a triplet in one beat, think "1-and-a" or "2-and-a". The length of the beat for the triplet must be the same as that of a typical beat. To help execute a triplet in two beats, divide each beat into thirds and let each note of the triplet occupy two successive thirds: "(1and)(a-2)(and-a)," where the parentheses enclose the fractions of beats that correspond to a single note of the triplet.

19. A **hold (pause)** ⌒ placed over a note or rest shows that it may be held beyond its normal length, at the *reasonable* discretion of the leader.

20. **Syncopation** occurs when a short note at a naturally accented beat in a measure is followed immediately by a longer note, which is usually held through the beginning of the next beat. In such a case, the accent shifts to the longer note.



21. Poetry, like music, has natural accents (see Chapter VII). When the natural accents of the poetry do not correspond to those of the printed music, the notation is said to be **misbarred**.

In performing a misbarred piece, one follows the notation in marking time but not in singing accents. Where there is a conflict between the poetry and the music, the poetry overrules the music and determines the accents.

CHAPTER III
MELODICS

1. **Melodics** concerns pitch and patterns of successive pitches.
2. Letters **A, B, C, D, E, F, and G** are assigned to notes. Each letter corresponds to a particular position on the staff and relative pitch. For successive ascending positions

on the staff, the letters fall in alphabetical order, starting over with A after G. However, the letters don't have the same positions on every staff.

3. The **clef** assigns a particular letter to a particular position on the staff. Two clefs are used in this edition of the *Sacred Harp*. The **treble clef**, C , which appears at the beginning of *JOY*, assigns G to the second line. It is used for the tenor, alto, and treble parts. The **bass clef**, F , assigns F to the fourth line and is used for the bass part. The **alto clef**, C , was used in early editions of the *Sacred Harp* to place C on the third line of the staff.



4. *Sacred Harp* music should be pitched so that all singers can reach their parts comfortably. Thus, the notation does not adhere to the international standard concert pitch, in which the frequency of A above "middle C" is 440 cycles per second.

5. The **unison** consists of two notes with the same pitch. The **octave** is an interval in which the frequency of the higher note is exactly twice that of the lower. The octave relationship is so strong that notes one or more octaves apart are sometimes treated as if they were unisons. Further, notes that are exactly one or more octaves apart have the same letter, shape, and syllable. In *JOY* the interval between "Joy" and "come" is one octave. The corresponding notes are both F, both triangles, and both Fa.

6. A **half step** (or **half tone**) (symbol **h**) is the smallest interval recognized in Western music. Twelve successive half steps span one octave exactly. In *JOY*, the intervals "Joy to" and "the Lord" are half steps. In the letter system, the intervals B-C and E-F are half steps.

7. The **flat** (b) and **sharp** (\#) symbols are related to half steps. The flat lowers, and the sharp raises, the pitch of the affected note by a half step. Thus, B \flat (pronounced "B-flat") is a half step lower than B. To emphasize that B is not flat or sharp, the **natural** symbol (\natural) can be used: B \natural (pronounced "B-natural").

8. Two successive ascending half steps span one **whole step** (or **whole tone**) (symbol **w**). In *JOY*, the intervals "to the," "the world," "world! the", "Lord is," and "is come" are all whole steps. The intervals A-B, C-D, D-E, F-G, and G-A, are whole steps.

9. A **scale** is the set of different pitches used in a piece of music. In the standard representation of a scale, the notes are arranged in order of ascending pitch, beginning with the fundamental note, which is called the **tonic**, and spanning one octave. Notes outside that octave are exactly one or more octaves lower or higher than those in it. The