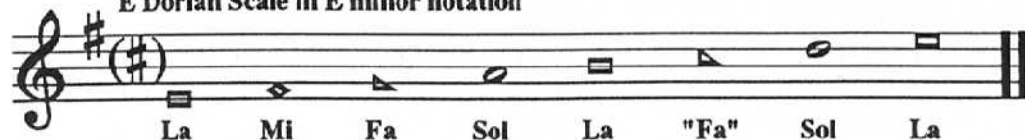


E Dorian Scale in E minor notation



VIII, Sections 13 and 14).

It is traditional to sing "Fa" at the sixth degree, even though the pitch actually corresponds to "Fi" (Section 20). The C# in parentheses in the key signature of the figure is understood but not printed in Sacred Harp notation.

16. The sounds of major and minor music are different. To some, minor music seems to be dark, somber, sad, or mournful, while major music seems to be bright and joyous. However, these are not natural responses to the music, they are learned. In the Sacred Harp, settings of texts to music do not conform to naive notions of sad minor and joyful major music; minor music can be joyful.

A feeling for the difference in sound between major and minor can be gained from the following exercise. At the left is the notation for the familiar major-key jingle "Come, little children! Sing this!" (brief citation: SING). At the right is another jingle, in a minor key, set with the same words and using the same pitches. The student should sing both tunes, obtaining the pitches for the notes of the minor tune from the corresponding notes of the major one. A difference in the flavor of the sound will be clear.



SING is in the natural keys, that is, keys without a signature, so that all notes are natural, not flat or sharp. The natural keys are C major and A minor.

17. Intervals are named after degrees of the scale. If an interval is the same as that between the first (tonic) and the fifth degree of the scale, the interval is called a fifth. In a major key, the following intervals between degrees of the scale are all fifths: Fa(1)-Sol(5), Sol(2)-La(6), La(3)-Mi(7), Fa(4)-Fa(8), etc.

Intervals of an octave or less include unison, minor second (half step), major second (whole step), minor third, major third, perfect fourth, perfect fifth, minor sixth, major sixth, minor seventh, major seventh, and octave. The fourth and fifth are perfect because they are the same intervals in both major and minor scales. Thirds, sixths, and sevenths differ in major and natural minor scales, with the minor interval being a half step less than the major interval in each case. Thus, the minor third spans one-and-a-half

steps, while the major third spans two whole steps.

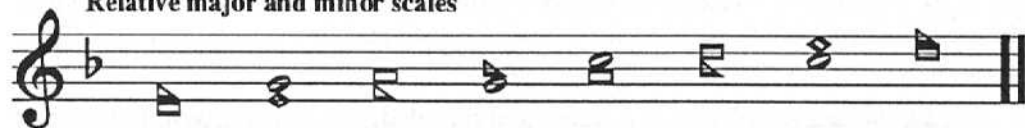
Augmented means increased, and diminished means decreased, by a half step. Thus, an augmented fourth is the same as a diminished fifth, an interval of three whole steps.

18. Shaped notes facilitate reading music. The shapes carry the same information as the clef and key signature. Thus, a shaped-note reader can ignore both the clef and key signature and use only the shapes of the notes and their relative positions on the staff. However, one who reads by the methods of standard musical notation must determine pitch by staff position only and must pay careful attention to the clef and key signature.

19. Relative major and minor keys have the same signature. Examples include C major/A minor, F major/D minor, and G major/E minor.

The major tonic is Fa above Mi, and the natural minor tonic is La below Mi. Thus, the tonic of a natural minor scale is a minor third below that of its relative major scale.

Relative major and minor scales



20. An accidental is a flat, sharp, or natural used within a measure. It affects all subsequent occurrences of the degree on which it is placed until the measure ends or another accidental appears at the same degree. An accidental natural at a particular degree can cancel the effect of a flat or sharp in the key signature. The Sacred Harp contains very few accidentals.

The syllables for notes with accidental sharps are Fi ("fee"), Si ("see"), and Li ("lee"). Those for flats are Say, Lay, and May. Accidentals can be used to represent the chromatic scale, in which each successive interval is a half step.

