

CHAPTER IV
KEYS

1. To find the tonic from note shapes, locate Mi. The major tonic is Fa above Mi, and the natural minor tonic is La below Mi. If Mi is absent, it would lie between the La and Fa that are a third apart.

The last note sounded in the bass part is always the tonic. If the syllable is Fa, then the key is major, and if it is La it is minor. Under the treble clef, it lies two positions higher on the staff than under the bass clef.

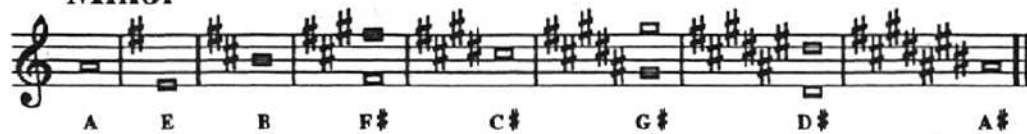
2. Under the natural key signature, the positions on the staff represent the pitches of the C major and A minor scales. If the fourth degree of the C major scale, C-w-D-w-E-h-F-w-G-w-A-w-B-h-C, is raised by a half step, the resulting order of intervals is that of the G major scale, G-w-A-w-B-h-C-w-D-w-E-w-F \sharp -h-G. The fourth degree of the original C major scale, when raised a half step, becomes the seventh degree of the G major scale, in which the tonic (G) is a fifth higher than the original tonic (C). Conversely, lowering the seventh degree of the G major scale lowers the tonic by a fifth, converting the scale to C major. The relative minor scales are affected in a parallel fashion. These changes apply, with analogous results, to any key.

3. By starting with C major/A minor and repeatedly adding sharps (one at a time) to raise the fourth degree, a series of new keys and key signatures is generated. If flats are added instead, to lower the seventh degree repeatedly, another series is generated.

Major



Minor



All possible keys are reached in these **transpositions of the key by fifths**.

Once the first sharp is placed (at F), the position of each succeeding sharp is a fifth above the last: F \sharp , C \sharp , G \sharp , etc., and once the first flat is placed (at B), each succeeding flat is a fifth below the last: B \flat , E \flat , A \flat , etc.

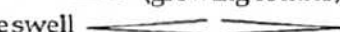
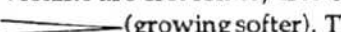

Mi is always at the position of the last sharp (already present) or the next flat (that could be added) to the signature. For example, two sharps are at F and C, Mi is C \sharp , and the key is D major/B minor. Similarly, three flats are at B, E, and A; Mi is D, and the key is E \flat major/C minor.

4. Round-note readers can obtain the proper key signature for the Dorian mode (Chapter III, Section 15) by dropping the last flat or adding another sharp to the natural minor key signature.

CHAPTER V
DYNAMICS

1. Dynamics concerns volume (loud or soft).

2. *Sacred Harp* dynamics are mostly discretionary. The singing is usually strong, with a natural tendency for higher notes to be louder. This tendency must not be overdone. Singers should pay careful attention to the leader, who will use smaller motions for softer passages and larger motions for louder ones.

3. Italian words and abbreviations used as directives for volume include **pianissimo**, pp (very soft); **piano**, p (soft); **mezzo piano**, mp (moderately soft); **mezzo**, m (moderate); **mezzo forte**, mf (moderately loud); **forte**, f (loud); and **fortissimo**, ff (very loud). Those for varying volume are **crescendo**, **cres** or  (growing louder) and **diminuendo**, **dim** or  (growing softer). The **swell**  is a combination in which a crescendo is followed by a diminuendo. An **organ tone** has the same volume throughout.

CHAPTER VI
MECHANICS OF SINGING

1. Tones are produced only while exhaling, under the control of the **diaphragm**, a muscular partition between the chest and abdominal cavity. Whether standing or sitting, the body should be erect and completely free of unnatural motions, allowing the diaphragm to function properly.

2. Inhale as needed to maintain a firm voice, but never so as to interrupt the flow of the music. The best places are at punctuation marks in the text, at the ends of phrases, and after emphatic words. Inhale with the lips partly closed in order to protect the sides of the throat, which should be kept open at all times while singing.

3. The voice should be pure, full, firm, and certain. Good delivery depends on a correct position of the body, complete control of the breath, proper positions of the throat and mouth, and firm action of the vocal cords. Unnatural contractions or distentions of