

15. A **mutual tone** belongs to each of two successive chords. If a part has a mutual tone in the first chord, it can retain that note in the second chord, thereby binding the two together.

16. A **passing tone** is a discord that is introduced, usually as part of a slur and always at an unaccented part of the measure, to help the melody pass from one principal note to another. An **accessory tone** is similar tone that lies between two notes of the same pitch.

17. Like chords, the notes of the tune itself wander through unstable pitches on the way to the final resting pitch, which is almost always the tonic. A tune that ends on another note sounds unfinished.

The last chord of a piece is almost always rooted in the tonic. In three-part harmony, it is usually the tonic-fifth dyad, while in four-part major pieces, it tends to be the tonic triad. Even in four parts, however, minor pieces tend to end with the tonic-fifth dyad.

18. Given a tenor part (tune), many composers write the other parts in the order bass, treble, alto. Whatever order is used, each part should be an interesting melody on its own. While writing a part, the other parts should be kept in mind, so that interesting possibilities are not excluded.

The best teacher is example. The student composer should study the harmonies in the *Sacred Harp*, especially those of pieces that he or she particularly admires. The possibilities of both quartal and tertian harmony, and their mixtures, should be considered.

Certain keyboard instruments and almost all desktop computers allow musical composition with recording, playback, and easy editing, providing promising possibilities for the *Sacred Harp* composer.

CHAPTER IX
MUSICAL FORMS

1. A **song**, in a general sense, is any utterance with a musical modulation, whether by the human voice or those of birds or other animals. "Song" is often used to refer a piece in the *Sacred Harp*.

2. An **anthem** is a composition set with words that are taken from the Bible, prayer book, or other sacred writing.

3. An **ode** is a musical setting of a poem of noble sentiment and dignity of style, especially one commemorating or honoring a particular subject, such as a person or special occasion.

4. A **prelude** is an introductory portion of a piece of music.

5. There are many types of **chants**. In general, a chant is recited in a musical tone, mostly on one pitch (or a few), sometimes without evident rhythmic form.

6. A **hymn** is a song of thanksgiving to, praise to, or love of God.

7. A **psalm** is a song based on a text from the Book of Psalms of the Old Testament of the Bible. Psalms may be paraphrased or rewritten in a metrical fashion. The Biblical psalms were originally Hebrew songs.

8. A **spiritual song** is a song with sacred content, usually not a psalm or hymn, as in the Biblical phrase, "psalms, hymns, and spiritual songs."

9. A **set piece** is a piece of music set with particular words and designed to be used with those words only.

10. A **fuguing tune** has at least one section in which the parts fall in one after the other, with the same or similar rhythm and with related melodic lines, at different pitches. At the end of the section, the parts come together. LENOX (40), NORTHFIELD (155), and ALABAMA (196) are excellent examples.