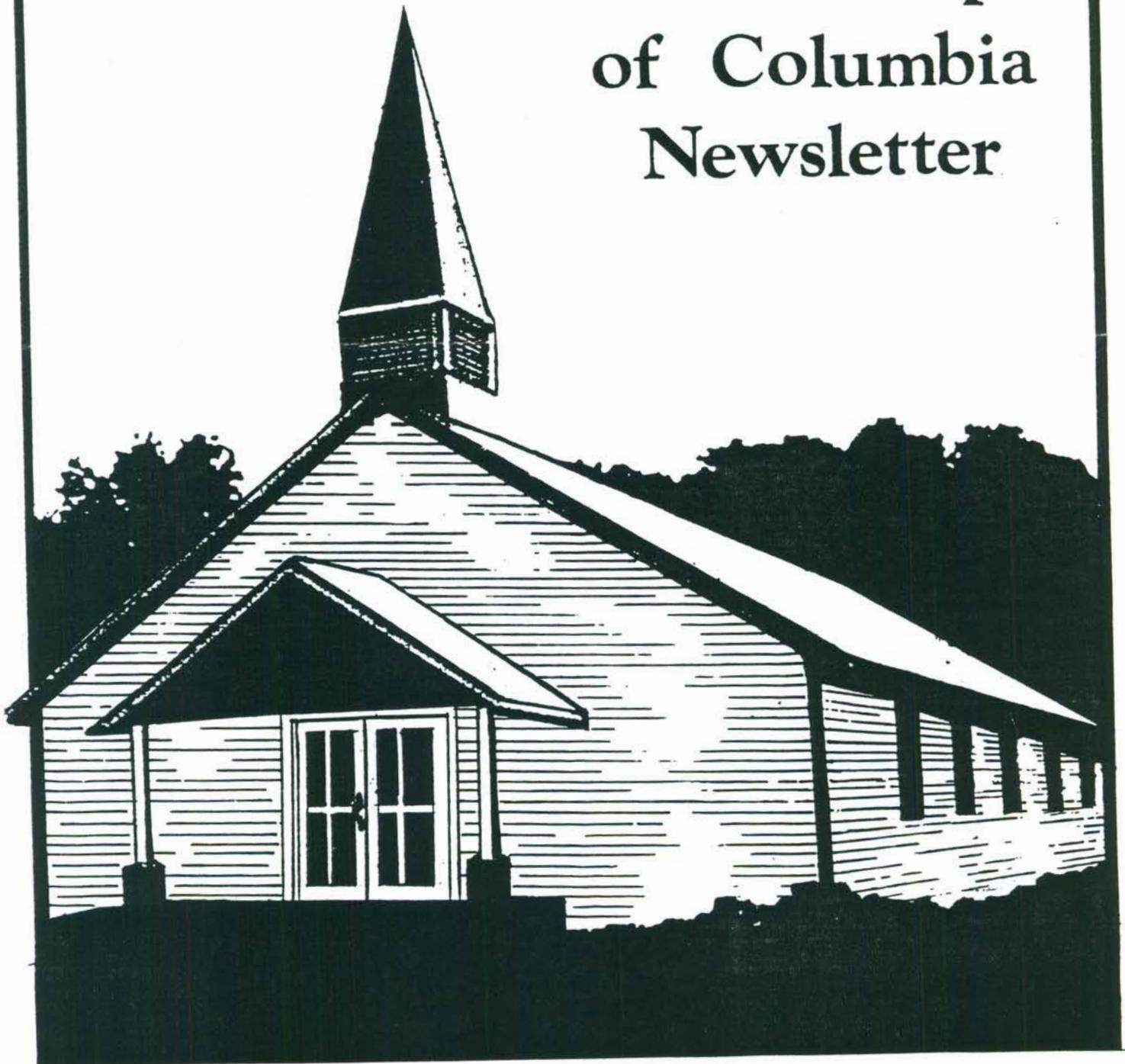


# OLD HARP

Number 8  
Fall 1991

the  
New Harp  
of Columbia  
Newsletter



## New Harp of Columbia Calendar - 1991-92

Date	Sunday	Place, Contact People and Related Information
Jul 28	4	<i>Little Greenbriar Schoolhouse Sing</i> , Great Smoky Mtns. Natl. Park between Metcalf Bottoms & Rte. 321. Dinner on the ground at noon. 1:30 p.m. Sing. (M)
Aug 11	2	<i>Loudon County Historical Society Sing</i> , 2:30 p.m., National Campground, Greenback, TN, Sing, potluck. (D)
Aug 18	3	<i>Cades Cove Missionary Baptist Church</i> , Great Smoky Mtns. National Park, 2 p.m. Sing. (C)
Sep 8	2	<i>Wears Valley United Methodist Church Sing</i> , 2 p.m., Rte. 321, Sevier County (A, J, Y)
Sep 10	Tues	<i>Oldham's Creek Missionary Baptist Church Singing School</i> . Registration 6:30 p.m. Class begins 6:55 p.m. Tues. Nights through Nov. 12th. Boogertown Road near intersection with King Branch Road, Pigeon Forge. (N,P)
Sep 22	4	<i>Headrick's Chapel Sing</i> , Rte. 321, Sevier County, 11 a.m. sing, potluck, sing. (B,X)
Oct 6	1	<i>Wears Valley Sing</i> , Wearwood School, Rte. 321, 11 a.m. sing, potluck, sing (J, L, F)
Oct 13	2	<i>Dollywood Sing</i> , 2 p.m. at the church (I, E)
Oct 27	4	<i>Maryville College Sing</i> , Blount County, 2 p.m. Sing. (K,D)
Dec 14	Sat	<i>Sugarlands Sing</i> , Sugarlands Visitors Center, Great Smoky Mtns. National Park, 10 a.m. (I)

1992

If you need to plan your dates this early for 1992, please call: (O) for the advanced *Singing School* in February, Knoxville. (M) for 1st Sunday in March for *Gethsemane Sing*, Knoxville. (O) for 3-Day *Singing School* (Knoxville), March. *Epworth Sing* 3rd Sunday in March (D, H). 1st Sunday April, *Oldham's Creek* (N, P). 4th Sunday April *Tuchaleechee* (C, K), *Sevierville Sing* (I, E). *Beech Grove Sing* in June (G).

See *Spring 1992* issue for updates.

SUNDAYS, etc.

16th & Laurel Ave., Knoxville. 7:30 p.m. (please call first) (Z)

• It is suggested that you bring lawn chairs.

Cordova, TN Periodic *Sings* out of *The New Harp of Columbia* are being held in Cordova in West Tennessee. Please call first. (W)  
There will be a demonstration at the *Third Annual Dulcimer Convention* in Memphis, TN in September at the *Idlewild Presbyterian Church* (W).



### Contacts

### Area Code (615)

(A)	John O. Clabo, 2714 Clabo Road, Sevierville	37862	453-8930
(B)	Charlie Clabough, Rt. 1, Tom Henry Rd., Townsend	37882	448-2497
(C)	John Wright Dunn, 7937 Old Hwy. 73, Townsend	37882	448-6445
(D)	Gideon Fryer, 3312 Bunker Hill Dr., Knoxville	37920	577-2272
(E)	Martha Graham, 500 Conner Hgts. Rd., Pigeon Forge	37863	453-3276
(F)	L. Headrick, 3007 Headrick Drive, Sevierville	37862	453-2407
(G)	Shirley Henry, 1850 Little Cove Rd., Sevierville	37862	453-5983
(H)	Terry Faulkner, 4178 Ridgeway Rd., Knoxville	37919	584-3659
(I)	Reford & Velma Lamons, 1418 Jay Ell Rd., Sevierville	37862	453-4581
(J)	Henry Lawson, 3538 Wears Valley Rd., Sevierville	37862	453-7638
(K)	Tom & Nan Taylor, 603 Court St., Maryville	37801	984-8585
(L)	Bruce Wheeler, Box 1049, Pigeon Forge	37863	974-7875
(M)	Elder Art Godfrey, 1400 Jurlman Av., Knoxville	37921	525-9640
(N)	David J. Wilson, 1251 Old Newport Hwy., Sevierville	37864	453-0241
(O)	Larry Olszewski, 1232 Forest Brook Rd., Knoxville	37919	584-6633
(P)	Artie Shults, 2028 Upper Middle Creed Rd. Sevierville	37862	453-8698
(W)	J. Kasserman, 8261 Shallow Glenn Tr., Cordova Note: This is the only number not in the 615 area code	38018	(901) 756-6184
(X)	Luke Cornette, 1927 Woodland Rd., Maryville	37801	984-5337
(Y)	Warren Massey, 3032 Ogle Road, Sevierville	37862	453-8286
(Z)	Chris Griffin		525-1321

AS OF PUBLISHING DATE JCA HAS RAISED 1/2  
OF THE MONEY TO PURCHASE THE LAUREL.

"There was a time in Spring through the Fall on every Sunday, that there was an Old Harp Sing with a dinner within walking distance."

— Herb Clabo

MANY THANKS to Gene McCammon again for the Singing Schools. The 10 lessons with exercises, explanations, directions, history, and "new" old tunes were compiled to create a 75-page self-study booklet. Many hours of thought and labor went into this project.

The mailing list has grown so much that in order to keep down our costs for printing and mailing, we will have to remove from our mailing list people who are not really interested. In order to stay on the mailing list, starting next year those Newsletters that have a separate tag saying "Please send a postcard if you are interested in this Newsletter" will have to send a postcard or letter to us c/o Jubilee Community Arts with a proper return address, or see me at the Sings. Those who do not respond will be dropped from our mailing list.

Larry Olszewski

We hope to have at least the booklets from the Singing School for sale in the future. Also in the works might be a self-help tape to accompany these booklets. More on this next year.

A National Endowment for the Arts Expansion Grant (1991 portion) has paid for the production and mailing of the New Harp of Columbia Newsletter for matched time, donations and labor.

This newsletter and its readers are thankful to Janie Wilson, Executive Director of Jubilee Community Arts, who cheerfully included the newsletter in her grant proposals to the NEA.

We would like to extend thanks for the funding of this Newsletter to Ann Strange, Eileen Hurt, Kathy Jones, Joe D. Duncan, John O. Clabo, Doug Allison, and the National Endowment for the Arts.

This Newsletter apologizes for all mistakes and would like to apologize and correct all errors. In issue #5, page 7, Janet Fraembs claims not to have been within 250 miles of Cades Cove, but Jan Kattelle was there.

## SHAPE NOTE SINGING SCHOOL

1. Most of the Knoxville Singing School pooled extra money to help out with the potluck and to cover extra printing costs. Other donations to the Singing School were by Allan and Sharon Hjerpe, Candra Phillips and Kathy Jones.

2. The Oak Ridger had almost a full-page layout in its Life & Style section on Sunday, May 19, 1991. Mike Frazier wrote the article and, with his background in music, it was an excellent article. The photographs by Kelley Scott Walli were excellent as well.

I am pleased to thank all the contact people for their articles and input. Thanks as well to Terry Faulkner for doing the cover of this Newsletter, to Allan and Sharon Hjerpe for the typing and formatting and to Steve Stone and Ann Strange for proofing.

I would like to thank the staff of Graphic Creations for their inspired help with the printing of the Singing School Manual, as well as this Newsletter.

*Russell Edward Whitehead* passed away on June 25th, 1991, at the age of 103. He was a long-time harp singer and resident of Cades Cove. *The Saint's Adieu* was his song. We will miss an old friend and sing this song for him:

What's this that steals, that steals upon my frame,  
 Is it death, is it death?  
 That soon will quench, will quench this vital flame,  
 Is it death, is it death?  
 If this be death, I soon shall be  
 From every pain and sorrow free,  
 I shall the King of Glory see;  
 All is well, all is well.

Weep not my friends, my friends, weep not for me,  
 All is well, all is well.  
 My sins are pardon'd, pardon'd, I am free,  
 All is well, all is well.  
 There's not a cloud that doth arise  
 To hide my Jesus from my eyes;  
 I soon shall mount the upper skies;  
 All is well, all is well.

## Singing School - Spring 1991

The first class started Tuesday, April 2nd, at 7 p.m. with Eugene McCammon as the Instructor. Students for the class were: Christina Childress, Myron and Sanford Downs, Terry Faulkner, Gideon Fryer, Connie Garmon, Linda Gass, Bill Gooch, Glenn Greene, Juanita Hargis, Richard Hobart, Janelle Jones, Kathy Jones, Mark Jones, Mathew Kelleher, Barbara Kemper, Toby Koosman, Sandy Lawson, Rhonda Luebke, Mitchell Martin, Kathleen Mavournin, Larry Olszewski, Mary Peterson, Susan Range, Stan Reel, Bob Richmond, Buford Rowe, Steve Stone, Ann Strange, Lee Ann Swarm and Eva Wood.

*Lesson #1* - Gene went through the basic characters and notations used in music. Vocal exercises were handed out to the class and gone through. Songs like *Old Hundred*, *Mear*, *Bradley*, *Dundee*, *Rockingham* and *Windham* were in the back of the lesson and reviewed for different musical characteristics. Note that *Bradley* and *Rockingham* were two tunes seldom sung for many a year. It was an interesting class for all.

*Lesson #2* - Timing was the subject of Lesson #2. Even though the lesson was only two pages long, Gene "Harped" on timing throughout all the lessons. If you can start and end a song at the same time, that is only the beginning. Exercises were led for at least 30 minutes. Tunes in Lesson #1 and in the book were used as examples.

*Lesson #3* - The topic this time was melodic intervals: the relationship between the key signature and the notes, and the practicing and developing of a musical memory. The tune *Florida* from the *Harp of Columbia* was used. Songs from Lesson #1 and other songs from the book were used for demonstration purposes.

*Lesson #4* - The notation of timing and the varieties of timing were covered here. The importance of the beat note was demonstrated. Songs used for examples here were *Sion's Security*, *Upton*, *New Year*, *Meditation* and *Babylon Is Fallen*.

*Lesson #5* was a continuation of Lesson #4, using *Ballerma*, *Oh Sing To Me Of Heaven*, and other songs. The tie, fermata, pickup and the dot were also covered.

*Lesson #6* included divisions of the beat, rhythm and syncopation. Many exercises were covered using *Lena* and various tunes from the *Harp of Columbia*.

Lesson #7 was on compound time. *New Farewell, Palms of Victory* and *River of Jordan* were used as examples from the *Social Harp*. Each and every part was gone over in all the songs that were used.

Lesson #8 was on conducting patterns, ending with a few brave souls getting up and leading a song of their choice. There was a surprise for those choosing a song not used as an example in the *Singing School*. (See end of article.)

Lesson #9 was the last full lesson covered, consisting of naming of the staff degrees, Chromatic Scale, Key Signatures and pitching a Song. Since this class was also part of a potluck dinner open to the public, we had an open period where anyone was allowed to lead a song of his/her choice.

Gene then led everyone in various songs that included *River of Jordan*, *Exaltation*, *David's Lamentation*, *Joyful*, *Bradley*, *Florida* and *Babylon is Fallen*, many of which were in lesson #10.

Please note an oddity here. The music as written and taught in the *Singing School* was not always like it sounds at the *Old Harp Sings*. Tracing the early *Singing School* teachers in the area, Annais Davisson, for example, taught *Schools* where he might have had only one or two books for the class. Historical accounts tell us that a song or two was learned at every session. The individual parts and poetry may have been memorized. Annais Davisson is thought to have taught the songs he wrote in the *Kentucky Harmony* and the *Supplement*, not so much as he wrote them down but as he heard them. But since the first purpose of this class is to teach music, the traditions will be carried on at the *Sings* so those who learned how to sing by singing alongside of our Elders may not match the way it is taught at the singing schools.

## Future Singing Schools

### Oldham's Creek Singing School

David Wilson, the pastor of Oldham's Creek Missionary Baptist Church, has asked Gene McCammon to instruct a *Singing School* at his church every Tuesday night, starting Tuesday, September 10th and running through November 12th, 1991. The registration time for the first class is 6:30 p.m. Classes will start at 6:55 p.m. sharp and should be an hour and a half long. We are asking for a donation of \$12 to recover expenses or \$20 if you need a copy of *The New Harp of Columbia*.

The focus of the classes will be to teach people how to sight read music through shape notes, mainly using tunes from the *Harp of Columbia* and *New Harp of Columbia*, as well as songs from the *Social Harp* and *Christian Harmony*.

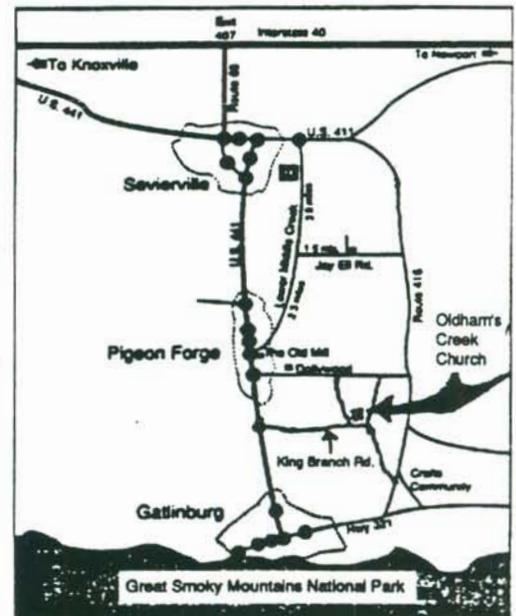
There should be something in every class for every type of singer, beginner to expert. We ask that the community come out in support of the *School*. It would help to have at least 2 strong voices show up to sing each part.

Directions: After passing through Pigeon Forge going towards Gatlinburg, take the second road on the left - King Branch Road - 3.1 miles to Boogertown Road, bear right and the church is one hundred yards on the left.

### Advanced Singing School

The *Singing Schools* held at the Laurel Theater and at Oldham's Creek are basic *Singing Schools* to instruct the student on how to sight-read music. An advanced school will be set up in February, 1992, to teach the more difficult tunes and, for those who are interested, a uniform way to lead a song.

This *Singing School* will also be taught by Gene McCammon and we will investigate whether there is enough interest to have two schools or if it would be prudent to have just one class to be held between the Knoxville and Oldham's Creek locations. Perhaps it could be held in Seymour. More in the next Newsletter. If you are interested in any of the singing schools, please fill out a form and send it back right away.



● Represents traffic lights

## Two Day Seminar Singing School

The *Singing School Questionnaire* will also ask for those interested in a two-day workshop (Friday evening, Saturday morning and afternoon) on 7-note shape note music. This would be for those versed in music and would have the history of the shape notes as well as local history. The music covered would also be found in the basic and advanced classes. This is for those who do not have much time to spend in going to the Tuesday night classes as well as people from out of town who would be interested. It is proposed that those from out of town would be put up Friday and Saturday nights by local singers. The proposed dates are March 15th and 16th, 1992, at the Laurel Theater in Knoxville. Sunday, March 17th, 1992, is the *Epworth Old Harp Sing* at the Laurel Theater and would round out the weekend. We need feedback from those interested as soon as possible. Please get the questionnaires to *Jubilee Community Arts*, 1538 Laurel Ave., Knoxville, TN 37916.

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## Previous Sings

Knoxville Dance Festival - February 17, 1991. The Epworth Old Harp Singers were asked to give a presentation on Sunday morning. In addition to the in-house crowd of singers, 20 new singers showed up for the presentation. We welcomed some *Sacred Harp Singers* from Kentucky and Georgia: Kathy Sweeton and Susan Curry. The presentation went well enough to try numbers 180 and 206. Good fun and good people. The Epworth Old Harp Singers would be glad to do it again in the future.

Gethsemane Sing - March 3, 1991. A small crowd with only 5 leaders for this budding *Sing*. In-house publicity for more singers and publicity for the local community needs to be worked on. This *Newsletter* will get together with Elder Art Godfrey to see what needs to be done to get this *Sing* to fly (as in #206).

Epworth Harp Sing - March 17, 1991. Sixteen leaders and 31 songs. The music was fine and rolled off the walls. The potluck crowd filled every chair set up in the basement, the good food resulting in a late restart of the singing. The leaders were Gideon Fryer, Sandy Lawson, Martha Graham, Sharon Hjerpe, Allan Hjerpe, Mark Jones, Joe Finucane, Larry Olszewski, Ann Strange, Kathleen Mavournin, Kathy Jones, Bruce Wheeler, Terry Faulkner and Elder Art Godfrey. The new *Singing School* instructor Eugene McCammon was introduced and then asked to lead #206. Though many old faces seem to fade away at this affair, there always seems to be as many new singers that pop up at this little *Sing*. (Please note: The Epworth Ecumenical Church, the congregation which originally supported this *Sing*, has been dissolved, but the *Sing* will be carried on by the Singers.)

Russell Whitehead's 103rd Birthday Sing - March 18, 1991. A small group of Russell's friends showed up for this *Sing*. He wasn't expecting it because it wasn't quite his birthday, but it was a time that was convenient for us to come to visit and give our best wishes. We sang and joked till we tired Russell out, and closed with *Amazing Grace*.

Oldham's Creek Missionary Baptist Church Sing - April 7, 1991. A new *Sing* was organized by David Wilson and Artie Shults in less than two weeks' time. The *Sing* was called into session by David, who is the preacher at the church. There were at least 40 people in the choir section, with Reford Lamons, Allan Hjerpe, Sharon Hjerpe, Martha Graham, Hal Wilson, David Wilson, Bruce Wheeler, Larry Olszewski and Artie Shults leading song numbers 109, 107, 42, 43, 143, 68, 114, 11, 117, 53, 59, 35, 30, 56, 199, 87 and *Amazing Grace* right before dinner.

The church went all out for the dinner spread to welcome the singers, and a full hour and a half was allowed for it to settle into place and for the singers to greet old friends and make new ones.

The afternoon brought additional singers from the outlying churches. The young daughter of Mike and Edwina Oakley, Beth, was given a Songbook for her own, due to the fact that she was the only youngster to stay in the choir section after the break. We hope the book gets many years of use.

In addition to the morning leaders, the afternoon also had Henry Morton, Sharee Rich, Lena Headrick, Henry Lawson, Joni Autry, and John O. Clabo leading the following tunes: 107, 44, 85, 163, 98, 99, 141, 51, 180, 206, 112, 72, 16, 68, 114, 115, 24, 117, 43, and Uncle John O. Clabo closed with #134 - *Indian's Farewell*.

This was an excellent showing for the community, which had not convened a *Sing* in over sixty years. It is now planned to have it scheduled every year on the first Sunday in April unless Easter falls on that day. Then the last Sunday in March will apply. Please keep this *Sing* in your hearts as well as on your calendar.

Tuchaleechee Methodist Church Sing - April 28, 1991. This *Sing* has always had a nice turnout of singers and a varied crowd of listeners. Tom Taylor gave a new update on the history of the *Sing* before John Wright Dunn got us started. Leaders for the day were John Wright Dunn, Charlie Clabough, Lena Headrick, Eleanor Patty, Terry Faulkner, Henry Lawson, John O. Clabo, Larry Olszewski, Martha Graham, Toby Koosman (for the first time), Tom Taylor, Art Godfrey, Gideon Fryer, Reford Lamons, Kathleen Mavournin, and Barbara Kemper. #139 was sung for Maye Adams and #104 for Lou Thompson.

Sevierville Sing - May 4, 1991 (Saturday). There probably has not been a more comfortable, laid-back, well run, beautiful *Sing* with a great dinner on the grounds for many a year than this one. Reford Lamons was the only one who looked a little beat, as he and his brother Wiley Lamons had just cooked the hundred-or-so brook trout that he had caught over the last couple of months to supplement the potluck.

The Blue Mountain Mist Inn, sitting at the foot of the Great Smokies, was a fine setting with lots of parking and an exquisite interior. The guests of the Inn were invited to partake of the potluck, and to get to know us as well as sing with us.

We ate first and decided that we should have sung for our supper as most were topped off with seconds and thirds as well as desert. Twenty songs were led: Numbers 107, 112, 51, 60, 30, 43, 114, 143, 108b, 35, 115, 57, 206, 180, 16, 117, 139, 144, 163, and 11. Song leaders were Reford Lamons, Henry Lawson, Lena Headrick, Elenor Patty, Larry Olszewski, Joni Autrey, Martha Graham, Zurma Caldwell, Terry Faulkner, Sharon Hjerpe, Gideon Fryer, Allan Hjerpe and Henry Lawson.

The setting was so impressive that it was agreed by all to have this *Sing* again next year, and that Saturday evening was also a good time to have it. The next *Spring Issue* of this *Newsletter* should have a print of the Blue Mountain Mist Inn on the cover.

Rugby - May 19, 1991. A presentation was given at the *Rugby Festival* by some of the Epworth Old Harp Singers and members of the Singing Schools class.

Whaley Family Reunion - June 9, 1991. A short presentation was given by some of the Sevier County Harp Singers for the Whaley Family Reunion, held at the Masonic Lodge, across from Sevier County High School. The Whaley name is one of the most common in this county after the name of Ogle.

Beech Grove Primitive Baptist Church Sing - June 16, 1991. Beech Grove Primitive Baptist Church Sing. Started promptly at 11 a.m. by Shirley Henry (the preacher of the church) by getting Reford Lamons to lead with *Holy Manna*. Other leaders for the morning session were Sharee Rich, Larry Olszewski, Sharon Hjerpe, Bruce Wheeler, Martha Graham, Steve Stone, Allan Hjerpe, and Wiley Lamons.

The two extra tables that were set up had to be moved under the front awning to prevent them getting rained on. The mood was festive, the food could have fed a school and would have pleased the King of England.

Steve Stone, Larry Olszewski, Share Rich, Bruce Wheeler, David Wilson, John Wright Dunn, Terry Faulkner, Toby Koosman, Lena Headrick, Markus Iturriaga, Martha Graham, and Sharon Hjerpe led after lunch.

Some of the tunes had not been heard in a long time: thanks to Wiley Lamons with 125t, and Steve Stone with 20b and 105. Toby Koosman, a relatively new singer, led 115 and 117. Markus Iturriaga, an exchange student from Germany who has been going to the *Harp Sings* while staying with the Hjerpes, drew a round of applause as he led 181. (He declined to do an encore.)

Elder Hostel Sing - June 25, 1991. A *Sing* was called by Gideon Fryer for a group of people from the Elder Hostel, who were from all over the U.S.A. About half of the Epworth singers, half of the singing school class and two carloads of singers from Sevier County joined in a singing square with about 19 of the Elder Hostel to give a "voice-on" experience with the Old Harp. "The music and the poetry were the finest in many a year," said Grace Clabo, Reford's sister. "The acoustics of this building [the Laurel Theater] are just made for the Old Harp." We sang for two hours with a break in between to have coffee and meet each other. The singing and the spirit were perfect. Amen.

A short meeting was held after the *Sing* by the Epworth Old Harp Singers and those who attended the Singing Schools. It was decided to meet two or three times a month in the Laurel Theater's basement. The schedule will be varied, with some dates on Sundays, or on various Tuesdays or Thursdays, at 7:30. Chris Griffin has volunteered to be the contact person for the up-to-date schedule at 525-1321.

## Future Sings

July 28th, 1991 - Little Greenbriar School House Sing. Presided by Art Godfrey, this is part of a reunion for those people who lived in the Little Greenbriar area before the Park Service took it over. A potluck starts at noon, with a *Sing* at around 1:30 p.m. For those who might not want to drive down a one-lane road with a limited parking area, one might park on the Rt. #321-Metcalf Bottoms Road and hike the half-mile or so in. Contact is Art Godfrey at 525-9640. We suggest you bring lawn chairs.

August 11th, 1991 - Loudon County Historical Sing - presided by Gideon Fryer will be this year at the *National Campground* in Greenback, Tennessee. Eblen's Cave might have been too confining for the large group to fit in.

Directions are: from the Junction of Highways 11 and 321/95 in Lenoir City, go 5.5 miles and turn right on Highway 95. Go 3.5 miles and turn right on Lotterdale Cove Road (sign says Bellview Baptist Church). Then 0.3 miles and take the left fork for another 0.3 miles and the campground is on the right. Those coming from Knoxville, Maryville and Sevier County may wish to take Highway #321 west out of Maryville and turn left at Highway #95. *Sing* is at 2:30 and potluck afterwards. Lawn chairs would be comfortable, and a covered dish would help. For information, call 577-2272.

August 18th, 1991 - Cades Cove Missionary Baptist Church Sing - presided by John Wright Dunn. Phone 448-2497. This has always been a fun *Sing* with visitors touring through the Smokies driving by and stopping in. The parking has been about halved from past times and the parking alongside the church grassed in. Looks pretty. The Park Service has asked the Harp Singers to carpool in. Some people can park on the side of the Rich Mountain Road on the right there if they don't block traffic. I don't know if the Park Service has made any provisions for the tourists who want to drop by, but we will sing this year at 2 p.m.

September 8th, 1991 - Wears Valley Methodist Church Sing - presided by John O. Clabo, Henry Lawson and Warren Massey. Phone numbers: 453-8930, 453-7638 and 453-8286. Located on route #321 in Wears Valley. This is a large room with wooden walls and a vaulted ceiling. It is excellent for Harp Singing. This *Sing* is three years old and is doing well. Starting time is at 2 p.m. and parking is no problem.

September 10th-November 12th, 1991. Tuesday Night Singing School. Oldham's Creek Missionary Baptist Church. (See article on *Singing Schools*.) Registration is at 6:30 p.m. Classes begin at 6:55 p.m.

September 22nd, 1991 - Headrick's Chapel. Presided by Charlie Clabough and Luke Cornette. This is the second of three straight *Sings* on Route #321, Wears Valley Road. The *Sing* is about 1/2 mile from the Blount County line in Sevier County. The road curves around the church and cemetery. Starting time is 11:00 a.m. with a potluck at noon, and singing again afterward. If I am correct, the Harp Singers are now the main users

of Headrick's Chapel and the hat should be passed to help with the maintenance. Part of the foundation was dug out and shored up with concrete by the building committee and the ceiling should be straightened out by September.

October 6th, 1991 - Wearwood School Sing. Usually the best attended *Sing* using the *New Harp of Columbia*. The *Sing* starts at 11:00 a.m., potluck at noon, and then singing again. Presided by Bruce Wheeler with the assistance of Luke Headrick and Henry Lawson. This is also located on Route #321. The turnoff is about 100 yards east of the under-pass at the Foothills Parkway. Ample parking. Phone numbers: 974-7875, 453-2407, and 453-7638.

October 13th, 1991 - Dollywood Sing. Because of a Dolly Parton special, this *Sing* was moved to the auditorium last year. We should be back at the church again this year. Your copy of *New Harp of Columbia* will be your admission ticket to Dollywood for the day. Starting time is 2 p.m. Shuttles provided by Dollywood. Please check with Reford Lamons or Martha Graham for last minute announcements if you don't make any of the *Wears Valley Sings*. 453-4581 & 453-3276.

October 27th, 1991 - Maryville College Sing. Presided by Tom Taylor. This is a 2 p.m. *Sing* in the Old Post Office of Maryville College, which is in the center of the campus. Phone 984-8585.

December 14th, 1991 - Sugarlands Sing, Visitors Center of the Great Smoky Mountains National Park. This is a Saturday *Sing* starting at 10 a.m. presided by Reford Lamons. 453-4581. An overload parking lot is provided within a hundred yards maximum walk. It is always a wonder to walk through the new Park exhibits during a break in the *Sing*. The traditional exhibits are used to celebrate the real meaning of Christmas in the mountains, with something for the young and old.

## Interview With Martha Graham March 6, 1991

Go to just about any *Old Harp Sing* in the area and you will probably find Martha Graham.

They used to have a *Sing* long ago at Conner Heights where Martha now lives. She runs the Shady Oaks Campground in Pigeon Forge. (That is last road to the right, before running into the mountains towards Gatlinburg.) The Maples, along with Martha's parents, were the last of the Singers from that church. At the end, only the Singers attended and none of the congregation stayed to listen. Martha remembered when the Knoxville people started coming and the preacher made the comment about those women wearing slacks. Martha told the preacher that they were good girls and were good singers and great to have at a *Sing*, and that was what women were a-wearing now-a-days, and *Old Harp Singing* was not a dress rehearsal. Martha felt she could say her mind since the preacher was kin.

Her mom was about 92 then and could sing for only a couple of songs.

Long ago, Uncle Franklin Perryman taught a *Singing School* at the old School House in Townsend, across the river. (That is where Headrick's Chapel formed.) Carrie Weir, Martha's mother, the oldest of the children, could attend only some of the lessons being taught. Most of the other siblings also attended the singing school, but Carrie had to help raise the younger children in order to get by. There were no paved roads in those days - just sled roads. A boat had to be used to cross the river.

Martha's father had asked Newt Lawson, one of the elders of that sing, who was that gal with the long hair and the wonderful soprano voice? At recess one time they both got into a game of snap. Martha doesn't remember the rules but she remembers that her daddy "snapped" or caught her mom and the prize was a kiss. That was *something* in those days -

to kiss in public. That started the courtship. They saw each other only 8 times in three years before they were married. Other Singers from that time were Jonas Adams (Burl Adams' father), Andy Mars and Amos Mars. As far as Martha can remember, the Adams family always has led #112.

There is a recollection of what is termed "droning," which was done when a small part of the class would be doing a long piece - maybe an Anthem like *Easter Anthem*. The rest of the class would sound the chord with the singers and hold that chord while marching around the room in cadence. (This could help keep the rest of the class from getting restless.) Martha is not quite sure of how it was done, because she was just a little girl when they quit doing it.

Sings in those days that she attended were in Townsend, Wears Valley, and Huskey's Grove. (Huskey's Grove was above the tunnel going into Gatlinburg on Easter Sunday.) "For the Huskey's Grove sing we had to walk across a swinging bridge and then it was a mile and a half up the road. It was there I learned to sing alto with a lady named Molly Moore, who was Daddy's first cousin. I also sat next to O. C. Owenby's mother and her poppa's sister Aunt Julie to learn Alto. Before that I would always sing soprano with Momma."

The first time Martha went to a sing in Maryville, she remembers, was in Perry's Feed Mill. When she later lived in Maryville and the Maryville College Sing was started, she knew of a lot of college students that learned, and would take a car-load of them to the various *Sings*.

John Rule was a Singing School Teacher from around here. Martha remembered that Burl Adams always said that his song was #177 (*Jordan's Shore*). Arthur Blaine Shields was another Singing School teacher who she recollects. John Powell would use the *New Harp of Columbia* to teach the shapes but would use it with other books to sing the music. "Some people don't like Old Harp Singing because they don't lead. I imagine it would be boresome for one to just sit back and listen to the music. I don't know, because I always sing."

Haskew Trevena and Ben and George Franklin were also good singers from the Pigeon Forge area. Granville Pate from Sevierville also was in that category. Pleasant Hill, outside of Pigeon Forge, was another place close where they used to have *Sings*. It seems to Martha that the younger people didn't take

up the *Sings* that their parents had participated in or begun.

Zelma Alred (Will Perryman's daughter) was a great singer. She passed away two years ago. "She would say 'You stay with me or I'm going to sit down.' She was easily good enough to teach a singing school. She knew every note in that book." The last time that Mrs. Alred could make a *Sing* was about 5 years ago. Martha's daddy spent much of his early life near Will Perryman, and his brother Rob, up between here and Banner [between here and Gatlinburg]. The Perrymans grew up in the Caney Creek area, as well as the Adamses and the Henrys, who sang with the Perrymans. Zelma was the youngest of three daughters who all sang, as well as all her brothers. "Rue Perryman would always lead *Easter Anthem*, and she has passed away. There should be one Perryman still living, and that should be Blaine Perryman who should be in Vestal [Knoxville]."

There were not many women who would lead songs in the old days. Martha has only been leading for the last 25 years, and started out by helping her daddy sing. Rue and Zelma (Mrs. Alred) Perryman always led since they were young. Martha believes that many women didn't lead because of the belief that women shouldn't have much say in the church, and leading at a *Sing* could lead to that. Martha is not quite sure on that account, but it has not fazed her one bit to get up and lead. The Trenthan girls from Knoxville would also lead songs. Martha believes that Frank Carter talked them into leading, or it could have been Mr. McCarter, who drove the bus and was a wonderful singer.

A lot of families sang the *Old Harp* and you would learn it at home, or you could pick it up at the singing schools, or could have someone point out various things to you at the *Sings*. "You can do it that way if you sit by a person who knows the notes. But you don't pick up the rests and stops. I don't think I could sing as well as that group from Vermont that showed up last year" [the Bayley-Hazen Singers].

The Conner Heights people (the Franklin singers) were asked to sing at the Cultural Center, as well as the Courthouse in Sevierville with Reford Lamons and his kinfolk as well as others who would come for the activities. Kate Headrick later asked the Old Harp Singers to sing at *Silver Dollar City* which later became *Dollywood*. (I don't know who paraphrased who, but it was said that the Old Harp

Singers were the only authentic thing that they had going at *Dollywood*.) They have been singing at *Silver Dollar City/Dollywood* for ten years. The Cultural Center Sing and the Courthouse Sing were discontinued most likely because it was too hard for Reford Lamons to get people to show up for it.

Arthur Blaine Shields was the only one of the Shieldses that she can remember singing, and he was a real good singer. None of his kids took to singing of the *Old Harp*. Arthur was also a county Trustee. His song was #180 and his *Sing* was at Pleasant Hill. Mr. Walker, Mr. Gibson (who sang that high tenor) and Mr. and Mrs. Shults were also from that tenth district.

Martha remembers a lot of those young singers that showed up like Ron Peterson, John McCutcheon (who was a singer and a half) and a

fellow from Bryson City who would show up (Maybe Rich Kirby).

To get away from the hustle and bustle of the campground, we had to go across the road to Henrietta Sharp's place to hold the interview (Henrietta is Martha's sister). When Henrietta showed up, we started on a quest for a tuning fork that Henrietta (also an Old Harp Singer) remembered her husband's kin had. It turned out to be a pitchpipe shaped like pipes from a pipe organ with the pitches inscribed on the ends, but it was damaged. (I will try to remember to bring it to the *Sings* to show to people.) The three of us also got to talking about why the young ones don't take up the *Old Harp* around there. Martha and Henrietta are glad that the *Singing Schools* are being restarted and the Knoxville group always seems to come up with new singers.

## The Birth and Death of an Old Harp Convert

Gestation - Leads a dull and meaningless existence. May be a student or country dancer or gainfully employed. Likes John McCutcheon, sings only melody lines at church, sings out only when in shower but will volunteer to go Christmas caroling at ten above zero.

Acutely Aware - Finds soul and discovers it vibrates in 4/4 time. Non-permanent brain damage due to the attempt to read the shapes, sight read, and line up the poetry at the same time. Mind renewed after third helping of chicken and dumplings and Velma's creamed corn. Will still burst out laughing at the poetry of "May we live so in youth that we blush not with age."

New Born - Dazed as of yet, sings lead with the herd, sits in the third row or farther with the other New Borns, each one adrift like Moses in his reed basket. Still calls the tune by its proper name instead of the number. Volume of the soul is muted on new tunes, while parlaying with the shapes. Has passed the first test when brother Bible clasps your right hand, grabs same said elbow, looks you in the eye, and says, "Have you been saved?"

Impassioned Toddler - Drags friends, parents, brothers and sisters and church groups to *Old Harp Sings*, makes them also listen to tapes. Discovers sad truth: Most people are *Harp Singingly* impaired. Leads basically Psalm tunes in 2/2 or 4/4 time. Minors are favored, with #180 *Whitestown* on most wanted list. Old friends suspect cult movement. Does not wind down from a *Sing* until 4 a.m. the next morning.

Tuneful Youth - Experiments with alto, bass or soprano. Real people live here, too. Sharing a book with an *Amazing Grace* or a *Rock of Ages* will get the tuning fork or the stained glass to vibrate. Confidence to lead #206, confidence not to worry about messing up the repeat. Makes tapes of every *Sing* and makes copies for all who ask for free. Rewrites every minor into an Christmas tune Thanksgiving Friday.

Amazing Graceful Adult - Knows the first two songs each convert is going to lead before they stand up and has already given the pitch on their pitch pipe or given it "naturally." Shakes the hand of everyone in the front rows before or during the leading of their song. At ease enough with the whole affair to ask that we sing as fast as we downed the chocolate cream pie if we are too slow, or to raise it up if too low. Takes a few new singers under the wing every year. Your children demand that you teach them *Easter Anthem* starting in February.

Rock of Ages - Has sung every tune in the book at least 20 times and their favorite at least 500 times. Every

visit, you take home with you a jar of honey, or arms full of veggies, or some brook trout, after sharing two or three part harmony with them on some Saturday or Sunday afternoon. "Come on back, don't be a stranger." "We don't get around like we used to." Can get up an *Old Harp Sing* presentation in two days time for any public function. Remembers everyone's favorite tune since he started singing, and will lead songs in "memory of" at their *Sing*. Children have moved away, hums *Easter Anthem* in shower a lot. Spouse now goes to *Harp Sings* and will even smile. Makes all the new *Sings*, even those of youngsters in the next city.

Old Timer - Refers to you "young people" as anyone under 90. Probably has had at least one birthday *Sing*. Wears a hearing aid and doesn't ever use a book to lead a song. Remembers the story that droning was done to *Easter Anthem* at Coker Creek. All friends now either sing *Old Harp*, or at least go to the *Sings*. Will dazzle the unwary newcomer with the brook trout, chicken and dumplings, creamed corn or some other Holy Manna concoction at the dinner on the grounds. *Old Harp* has brought a lot of grace and dignity with time.

(This was inspired by Keith Willard's article on a Northern [Sacred Harp] Zealot found in the St. Louis Newsletter.)

## Old Harp Survey - 5 Years

Here is a survey of tunes in the *New Harp of Columbia* sung over the past 5 years.

### Frequency of Tunes Sung at Sings

\*\*\*\* Almost every time

\*\*\* Most of the time

\*\* Rarely

\* Almost never

A blank or \* also indicates no opinion of what the song is like.

t - top brace

b - bottom brace

m - minor

a - ode or anthem

@ - indicates nice tune

f - fuguing tune

# - indicates the song is sung but with difficulty

ss - used in *Singing School*

### Old Harp Review/Old Harp Repository

11 2/2****@	27b 4/4*	41b 3/2*	58b 3/2*
12 4/4*	28t 4/4*	42 4/4****@f	59t 3/2****@
13 2/4*	28b 2/2*	43 6/4****@	59b 3/2***@
14 3/2****@ss	29t 4/4*	44 3/2**#@m	60 2/4****@
15 3/4*#@ss	29b 2/4*	45 4/4*#@m	61 6/8****@m
16 6/4****@	30 4/4****@m	46 2/4*	62t 4/4*
17 6/8*	31 2/4*	47 4/4*@m	62b 4/4*
18 4/4m**@ss	32 6/8*	48 4/4****@	63t 4/4*
19 4/4*	33t 4/4*@	49 2/4*	63b 3/2*
20t 4/4*	33b 3/2*	50 4/4*	64t 3/4*#@
20b 3/2*	34t 3/4*	51 4/4****@f	64b 3/2*
21t 4/4*ss	34b 3/4*	52t 3/4*ss	65 4/4*
21b 3/4*	35 4/4****@f	52b 2/2*	66 4/4****@f
22t 3/2*#@	36t 3/2*	53t 2/2*	67t 2/4*
22b 2/4*	36b 4/4*	53b 2/2****@ss	67b 3/2*
23t 2/2*	37 6/8*m	54 4/4*	68t 3/2****@
23b 2/2*@ss	38 2/2*mss	55 4/4*	68b 4/4****@
24 4/4*m	39t 3/2*	56t 4/4****@	69t 4/4*
25 3/2*	39b 3/2*	56b 2/4****#@	69b 3/2*
26 4/4*	40 6/4*	57 4/4****@	70 6/4*
27t 6/4*	41t 4/4*	58t 2/2*	71 4/4*@

72t 4/4*	98 4/4***@f	127 2/4*	159 4/4**#@f
72b 3/4*	99 2/4****@fm	128t 6/4*	161 4/4*f
73t 6/4*ss	100 4/4*	128b 6/4*	162 4/4*
73b 6/4*	101 2/2*	129t 2/2*m	163 4/4*#@fm
74 4/4*	102 2/4*	129b 2/2*@	164t 4/4*
75t 2/4*	103 4/4*	130 2/2*f	164b 6/8**
75b 6/8*m	104t 2/2*@	131t 4/4*	166 4/4*
76 3/4*	104b 3/2*	131b 4/4*	168 4/4*
77 4/4*	105 6/8*	132 4/4*	169 4/4**#@
78 2/4*	106 4/4*	133t 4/4*	170 2/4*
79 2/4*	107 4/4****@	133b 4/4*	172 4/4*
80t 4/4*	108t 6/4*	134 6/4**#@m	173 2/4*f
80b 2/2*	108b 3/2*	135 4/4*	174 4/4*f
81t 2/2*	109 6/8**@	136 4/4*	175 4/4*f
81b 3/2*	110 4/4***@fm	137 3/2*ss	177 2/4**#@m
82 4/4*	111 6/8*	138 4/4*	178t 2/4*
83 6/8*	112 6/8***	139 3/2****@	178b 4/4*f
84 2/4***@	113t 4/4*m	140 2/4*	180 4/4****@fm
85 2/4***@	113b 4/4*	141 6/4**#@ss	181 3/2****@
86 2/4*	114t 3/2****@	143 4/4****@m	182 4/4*
87t 4/4***@	114b 2/4*	144 3/4****@	183 2/4***@
87b 2/4*	115 4/4****@f	145 2/2*	184 3/4*#
88 4/4*	116 4/4*f	146 4/4****#@f	185 6/4*ma
89 2/4**@	117 4/4****@f	147 2/4*	187 4/4,3/4, 6/8,etc.*#a
90t 4/4*f	118 2/4*	148 2/4*	195 2/4*#a
90b 6/4*m	119 4/4***@	149 4/4*	199 2/4*#@a
91 6/8*	120t 6/4*m	150 6/4*	206 4/4***#@a
92 4/4*	120b 6/4*	151 2/4*	208 4/4*a
93 6/8*	121 3/4*m	152 4/4*#@f	211 6/4*#@ma
94 2/2**@	122 2/4*m	153 4/4*#f	216 3/2*a
95 6/4**#@m	123 2/4*	154 4/4*	219 4/4*#@ma
96t 2/4*	124 4/4***@	155 4/4*#@fm	
96b 2/2*	125t 3/4*	156 3/4*	
97t 6/4*	125b 2/2***@	157 4/4*f	
97b 2/4*	126 2/4*	158 4/4*f	

Songs from *Harp of Columbia* Not Incorporated Into *New Harp of Columbia*

20 4/4m	58 6/4f	81 4/4	126 6/4
21 2/4m	59 4/4fm	82 2/4mss	127 6/4f
22 4/4m	62 4/4fmss	86 4/4ss	144 2/4m
23 4/4m	63 6/4m	87 4/4m	154 2/4m
28 4/4fm	64 4/4	96 6/8	162 2/4*@fmss
34 4/4	65 4/4	97t 6/8	168 4/4mss
36 4/4	72 4/4mss	97b 4/4	184 3/4m
44 4/4	73 4/4mss	104 6/8	184 Other
52 4/4*@fmss	74 4/4ss	108 2/4*@ss	rounds 4/4
53 4/4	76 2/4	114 4/4	
	80 6/8	125 2/4mss	

Palms of Victory 4/4@ss - *Social Harp*

River of Jordan 4/4@ss - *Social Harp*

New Farewell 6/8@ss - *Social Harp*

Babylon is Fallen 4/4@ss - *Christian Harmony*

*Palms of Victory* is found in the *Social Harp* published by John G. McCurry in 1855. Henry F. Chandler was from the same county in Georgia as was McCurry. He was a legislator in the State House and the second wealthiest man in the county.

The transcription of the music into 7-note characters was done by Eugene McCammon, 5816 Frontier Trail, Knoxville, Tennessee, 37920, for the local Singing Schools he was teaching.

**PALMS OF VICTORY. 8, 7s. HENRY F. CHANDLER, 1854.**

The musical score is presented in three systems. The first system contains the first two staves of the piece. The second system contains the third staff, which includes the lyrics: "Come, thou fount of ev - 'ry bless - ing. Tune my heart to sing thy grace.) Shout, oh, glo - ry, glo - ry, Streams of mer - cy nev - er ceas - ing. Call for songs of loud - est praise.)". The third system contains the final two staves of the piece, with the lyrics: "Palms of vic - to - ry you shall bear, Palms of vic - to - ry, crowns of glo - ry, Palms of vic - to - ry you shall wear." The music is written in a 7-note system with a treble clef and a key signature of one flat.

*River of Jordan* is found in the *Social Harp* published by John G. McCurry in 1855. McCurry apologized for putting out this tunebook, but, after having taught music for 14 years, he felt that none of the other Singing Manuals in use at the time suited his methods in the teaching of music.

The transcription of the music into 7-note characters was done by Eugene McCammon, 5816 Frontier Trail, Knoxville, Tennessee, 37920, for the local Singing Schools he was teaching.

Lesson VII

RIVER OF JORDAN. L. M. JOHN G. McCURRY, 1853.

Jo - sus my all to heav'n is gone, Hap - py, O hap - py, He whom I fix my hopes upon, Hap - py in the Lord; We'll cross the River of Jor - dan, His track I see and I'll pur - sue, Hap - py, O hap - py, The narrow way till him I view, Hap - py in the Lord.

Hap - py, O hap - py, We'll cross the Riv - er of Jor - dan, Hap - py in the Lord.

2. The way the holy prophets went  
The road that leads from banishment;  
The King's Highway of holiness,  
I'll go, for all his paths are peace.

3. This is the way I long have sought,  
And mourn'd because I found it not;  
My grief a burden long had been,  
Because I was not saved from sin.

4. The more I strove against its power,  
I felt its weight and guilt the more;  
Till late I heard my Savior say,  
"Come hither, soul, I AM THE WAY."

*Star of the East* is found in the old *Harp of Columbia*. I believe it also appeared in Jackson's *Knoxville Harmony*, printed in Madisonville, TN. It was thought that this Christmas song might make a good addition to our song list.

The transcription of the music into 7-note characters was done by Eugene McCarmon, 5816 Frontier Trail, Knoxville, Tennessee, 37920, for the local Singing Schools he was teaching.

## STAR IN THE EAST. P. M.

1. Hail the blest morn, when the great Me-di - a - tor Down from the re - gions of glo - ry de - scends; } Brightest and best of the Shep - herds, go wor - ship the babe in the man - ger, } Lol for his guards the bright an - gels at - tend.

D.C. Star in the East, the ho - ri - zon a - dorm - ing, Guide where the in - fant Re - deem - er is laid.

JACKSON.

D.C.

D.C.

sons of the morn - ing, Dawn on our dark - ness and lend us your aid:

D.C.

D.C.

2. Cold on his cradle the dew-drops are shining:  
Low lies his bed with the beasts of the stall;  
Angels adore him in slumbers reclining.  
Maker, and Monarch, and Saviour of all.  
Brightest and best, &c.
3. Say, shall we yield him with costly devotion,  
Odours of Eden and offerings divine,  
Gems from the mountain and pearls from the ocean,  
Myrrh from the forest and gold from the mine?  
Brightest and best, &c.

## Sacred Harp Convention

While the rough copy of this newsletter was over at *DeskTop Publishing of Sevierville* (Allan and Sharon Hjerpe), the compiler of this Newsletter trekked up to the Windy City for the Midwest Convention of the Sacred Harp Singers. I have not found anything about the early conventions that were held here in East Tennessee, which includes the the Green County Convention of the 1920s and 1930s. The trip was to find out what it would be like with 300 or so singers together dedicated to the same purpose.

The singing was intense, vibrant, strong, loud and fast (which is their style) and spiritually satisfying. The young converts to the *Sacred Harp* up in Chicago were bending over backwards in hospitality, organizing and cooking (for dinners at the 2 days of Sing), and held a quiet party at Ted and Marcia Johnson's place to trade stories and make friends. My contacts were Ted Mercer and Judy Hauff. Ted is originally from Rhea County in Tennessee. Judy Hauff has done tapes promoting Harp Singing as well as a book called the *Midwest Supplement* with new arrangements of Old Harp Tunes.

About 150 tunes were sung in those two days, with very few repeats. In the front rows of all the

sections sat the experienced sight readers, giving help to inexperienced leaders and set the intensity and pace to the music. I would say that the cadre of experienced singers could be 20 to 30% of the 300 people I counted there.

A lot of Southerners flew up to support this Sing. The Southern tradition mixing with the strong *spiritualism* of their Yankee converts gave added richness to the music. I believe they said that 29 states were represented. Children, and at other times visitors, were asked to lead songs or just to stand in the square to see what it is like to "feel" the music.

If this is anything like what was held in days of yore here in East Tennessee, an Old Harp Convention should be rekindled.

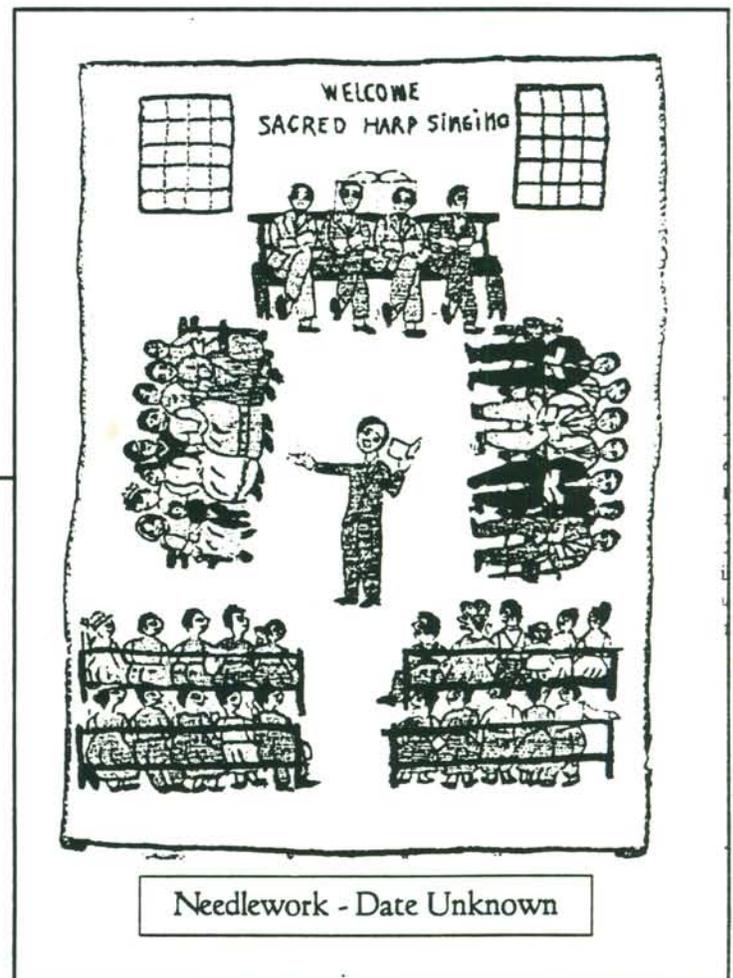
Larry Olszewski

## Sings - USA

The purpose of the *Old Harp Newsletter* is to promote Old Harp Singing in Tennessee – to trace the history, to share news of current singing activity, and re-introduce old songs that once were sung in this area but vanished due to the books not being reprinted.

In other areas of the USA there is also a brand of Harp Singing which draws from the same base of music and which uses a four-shape notation system that has spread to just about all other areas in the continental states. A group could be near you.

Write to: *National Sacred Harp Newsletter*, P.O. Box 1828, Carrollton, GA 30117, for their Newsletter which is printed six times a year. \$8 will cover mailing



and printing and contains information not only on the Sings but where people hold practice sessions and break new people in slowly. Tapes of the *Sacred Harp* music are also available with information on how to purchase.

There will be a THIRD *Singing School* offered for those who want it. The focus of this school would be:

- 1) Prepare able *Singing School* Instructors/Masters.
- 2) Teach people how to write music in the *Old Harp* style.
- 3) How to organize a *Harp Sing*.

Announcements will be made on this in future *Newsletters*.

The *New Harp of Columbia* was compiled by the Swan family from only a small portion of the music that was sung during their day. On some tunes they pirated/borrowed a popular melody and wrote their own harmony. Leafing through a book of Watts Psalms or Wesley, they would sample from various poetry of the same meter and blend them together.

What we are hoping to do is compile another tune book to be entitled the *Old Harp Repository*, using complete songs from popular tunes of early America. This is something Phil Tabor and I talked about 6 or 7 years ago and which Gene McCammon has endorsed. Other would-be composers would submit their pieces for review along with the history of the melody line and a tape of the melody line and a harmony. It could be in round or shape note form.

To help with this long-range endeavor, tunes that may warrant consideration will be printed in a periodical. This periodical, to be titled the *Old Harp Review*, will print tunes from the classes, submissions, and a compilation of research into old tune books by advocates of this project. They would be sent out to the *Harp Singers* for review with comments to be printed in the next issue. This would be a community effort to involve all of the *Harp Singing* persuasions (no matter what their Shapes).

If you have a new address, please send a postcard to: New Harp of Columbia Newsletter,  
c/o Jubilee Community Arts, 1538 Laurel Ave., Knoxville, TN 37916, with your new address.

**Old Harp Newsletter**  
c/o Jubilee Community Arts  
1538 Laurel Avenue  
Knoxville, TN 37916



Dorothy Cross  
1411 Ruie Rd.  
North Tonawanda, NY 14120

# SINGING SCHOOL CLASSES/WORKSHOP

## & QUESTIONNAIRE

We believe that there might be a need to restart the *Singing School* or schools in East Tennessee to help keep the singing of the *Old Harp* alive and healthy. We would like to survey the needs of the community of those who would be interested in having such a school. Please fill out this survey form for each person interested - a xerox or a sheet of paper with the answers will do - and send them to the address printed on the reverse side. Also please circle your return address if it has changed.

(This brochure can be folded in half with a first class stamp and mailed.)

(Please print)

1. Name \_\_\_\_\_ 4. Preteen \_\_\_\_\_

2. Address \_\_\_\_\_ Teen-ager \_\_\_\_\_

3. City \_\_\_\_\_ Adult \_\_\_\_\_

5. State: \_\_\_\_\_ Zipcode: \_\_\_\_\_

6. Phone at which you can be reached: \_\_\_\_\_

\_\_\_\_\_ 7. I am interested in a ten (10) day *Singing School* but have only the time available for the three day *Singing School*.

\_\_\_\_\_ 8. I would like to attend a (10) day *Singing School* that would cover the basic rudiments of music using the seven-note-shape-note method with *The New Harp of Columbia* as the text book.

\_\_\_\_\_ 8b. I would like to attend an advanced *Singing School* Class that would teach some of the more difficult songs, review the basic course and how to lead a song using the *New Harp of Columbia*.

\_\_\_\_\_ 8c. I am interested in learning how to teach music, write music and how to organize and run a *Harp* sing.

\_\_\_\_\_ 9. I would travel as far as (below) to attend a *Singing School*. (circle those that apply):

a. Caney Creek

b. Pigeon Forge

c. Sevierville

d. Wears Valley

e. Townsend

f. Maryville

g. Knoxville

h. Lenoir City

i. (other) \_\_\_\_\_

\_\_\_\_\_ 10. I would like to help with a *Singing School* with my ability to (circle all that apply):

a. Organize

b. Drive students

c. Help carry bass

d. Help carry alto

e. Help carry lead

f. Help carry tenor

g. Baby sit

h. Other \_\_\_\_\_

\_\_\_\_\_ 11. I need transportation.

\_\_\_\_\_ 12. I need baby sitting services.

\_\_\_\_\_ 13. I do not own a copy of *The New Harp of Columbia* and cannot borrow one.

- \_\_\_ 14. I would like to purchase a copy of *The New Harp of Columbia* (soft cover) for \$8.00.
- \_\_\_ 15. I would like to contribute more than the minimal fee to help offset the cost of running a singing school: \_\_\_\_\_
- \_\_\_ 16. My \_\_\_\_\_ (organization) would like to sponsor a *Singing School*. Please contact \_\_\_\_\_ at (615) \_\_\_\_\_
- \_\_\_ 17. My organization is also interested in forming a *Harp Sing*. Please contact \_\_\_\_\_ at (615) \_\_\_\_\_
- \_\_\_ 18. I am interested in a 3-day *Singing School* using 4-note notation with *The Original Sacred Harp* as the singing manual.
- \_\_\_ 19. I would like to purchase a copy of the new edition of *The Original Sacred Harp*, to be published this summer (1991).
- \_\_\_ 20. I would like to help with the *Old Harp Review/Old Harp Repository*.
- \_\_\_ 21. Additional comments (attach separate page if needed):

Please fold in center of paper

Return Address



Singing School  
c/o Jubilee Community Arts  
1538 Laurel Avenue  
Knoxville, TN 37916

Staple here or tape together