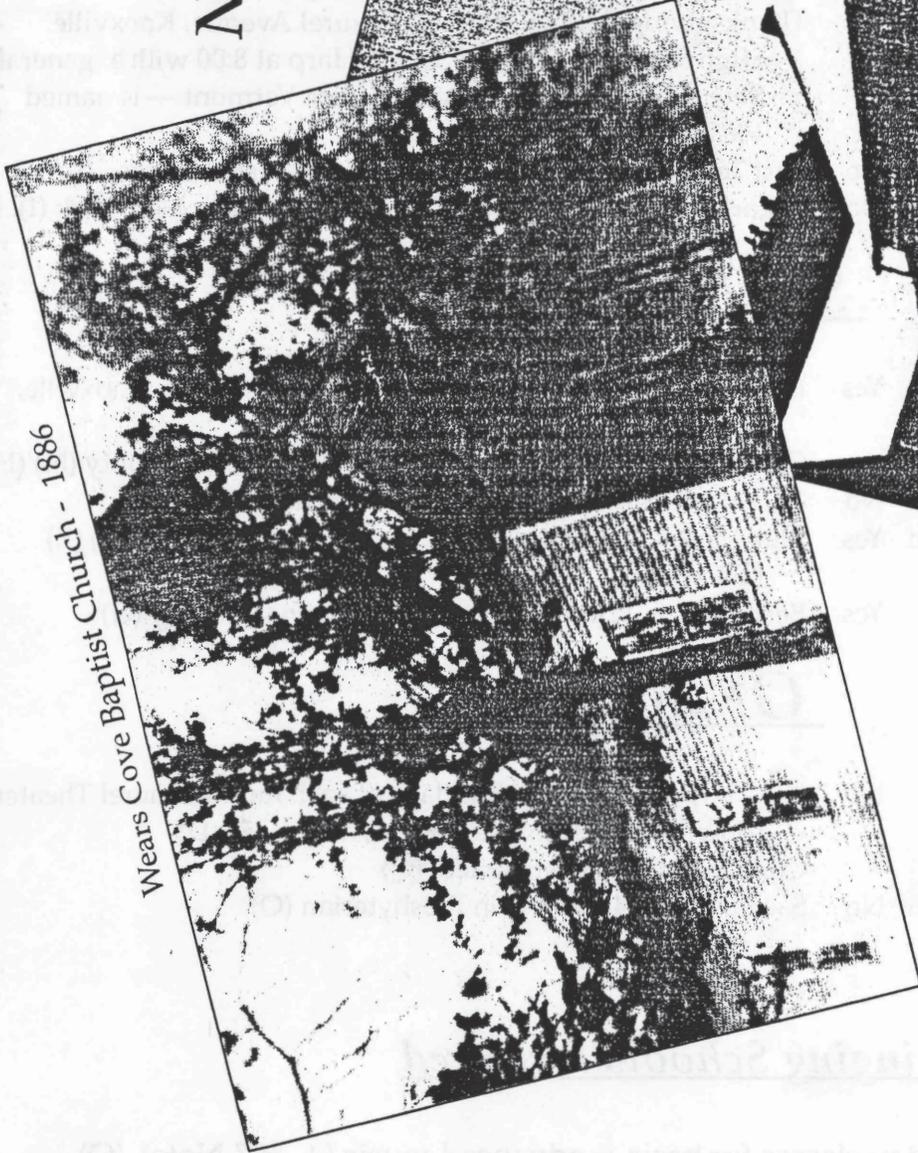
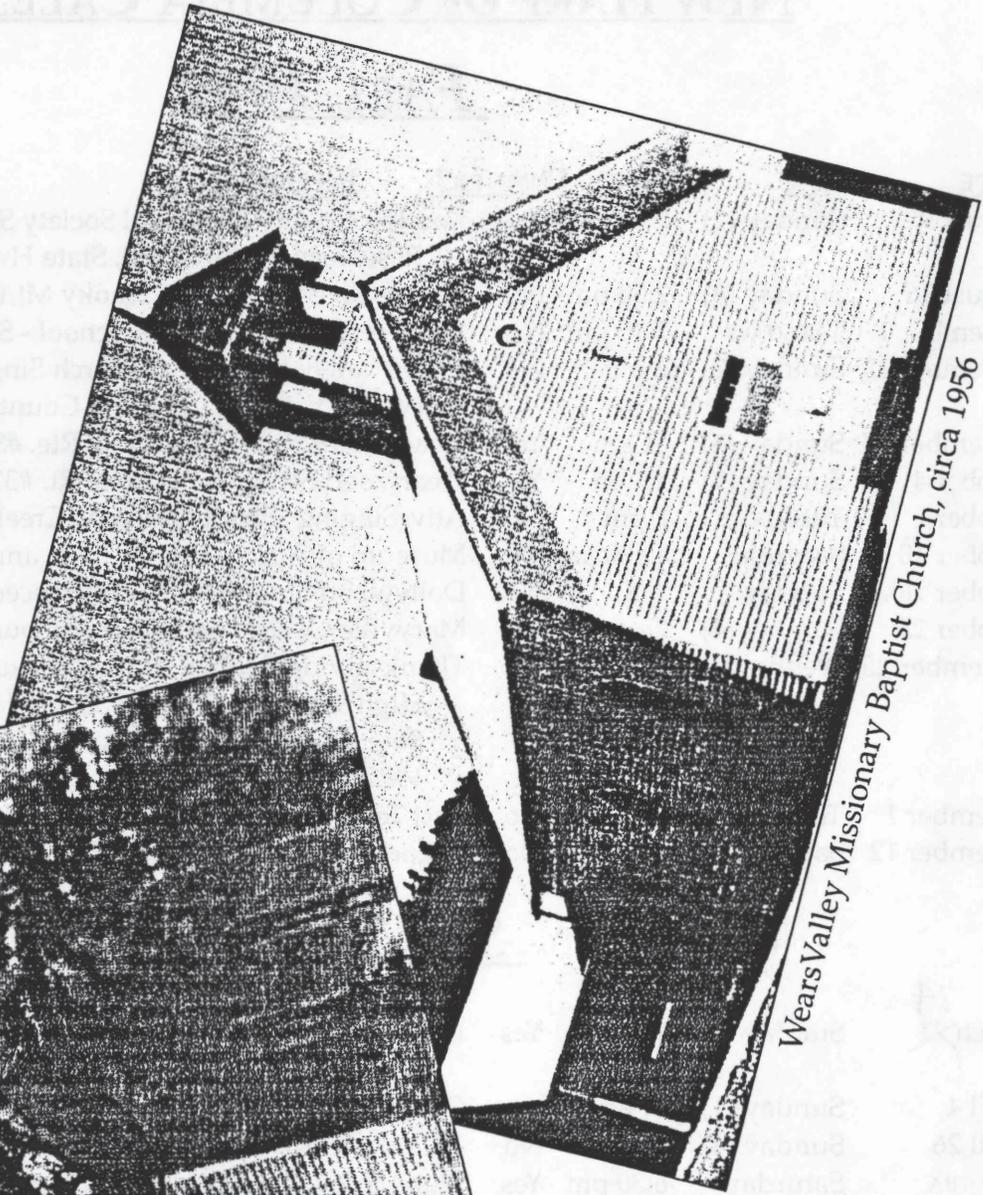


Old Harp

The New Harp of Columbia Newsletter



Wears Cove Baptist Church - 1886



Wears Valley Missionary Baptist Church, circa 1956

Number 10
Fall 1992

NEW HARP OF COLUMBIA CALENDARFALL 1992

<u>DATE</u>	<u>DAY</u>	<u>TIME</u>	<u>DINNER?</u>	<u>INFORMATION</u>
August 9	Sunday (2)	2:30 pm	Yes	Loudon County Historical Society Sing, Church of the Resurrection Episcopal, State Hwy #11 at Justice Center (D)
August 16	Sunday (3)	2:30 pm	No	Cades Cove Sing, Great Smoky Mtns. Natl. Park (C)
September 1	TUESDAYS	7:15 pm	No	Erin Presbyterian Singing School - Sept. 1, 8, 15, 22 (O, U)
September 13	Sunday (2)	2 pm	No	Wears Valley Methodist Church Sing, State Rte. #321 (Wears Valley Rd.), Sevier County (A) (J) (R)
September 27	Sunday (4)	11 am	Yes	Headricks Chapel Sing, State Rte. #321, Sevier County (B) (O)
October 4	Sunday (1)	11 am	Yes	Wearwood School Sing, State Rt. #321, Sevier County (J)(L)(F)
October 6	Tuesday	7 pm	No	Adv. Singing School-Oldhams Creek Baptist Church (N)(P)
October 10	Saturday	11:00 am	No	Museum of Appalachia — To be announced (O)
October TBA	Sunday	TBA	No	Dollywood Sing — To be announced (I) (E)
October 25	Sunday (4)	2 pm	No	Maryville College Sing, Blount County (K) (D)
November 25	Wednesday	6:30pm	Yes	Thanksgiving Potluck, 16th and Laurel Avenue, Knoxville. High Schoolers Singing Sacred Harp at 8:00 with a general Sing afterwards. (The group - from Vermont — is named <i>Village Harmony</i> .)
December 1	Tuesday	7 pm	No	East Tennessee Historical Society Sing, Custom House (L)
December 12	Saturday	10 am	No	Sugarlands Visitors Center, Great Smoky Mtns. Natl. Park (I)

SPRING 1993

March ¹⁴ 21	Sunday (3)	1 pm	Yes	Epworth Sing, Laurel Theater, 16th & Laurel Ave., Knoxville, (Potluck at 2 pm) (D) (H) (S)
April 4	Sunday (1)	11 am	Yes	Oldhams Creek Sing, King Branch Road, Sevier County (N) (P)
April 26	Sunday (4)	2 pm	No	Tuckaleechee Methodist Sing, Townsend (C)
May TBA	Saturday	6:30 pm	Yes	Blue Mountain Mist Inn Sing, Jay Ell Rd., Sevierville (I) (E) (TBA)
June 21	Sunday (3)	11 am	Yes	Beech Grove Primitive Baptist Sing, Sevier County (G)

ONGOING

MONTHLY	SUNDAYS	7 pm	No	Old Harp, 2nd and 5th Sundays of each month, Laurel Theater (downstairs), 16th and Laurel Avenue (S) (D)
VARIOUS WEEKLY	TUESDAY	7:15 pm	No	Cordova (in West Tennessee) (Q) Sacred Harp (4-note) Erin Presbyterian (O)

Singing Schools arranged

Seminars, workshops, 3- & 10-day classes for basic & advanced music (4- & 7-Note) (O)

CONTACTS

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(D) Gideon Fryer	577-2272	3312 Bunker Hill Dr.	Knoxville, TN	37920
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(G) Shirley Henry	453-5983	1850 Little Cove Rd.	Sevierville, TN	37862
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(T) John Wilkins	531-5927	8209 Richland Colony Rd.	Knoxville, TN	37919
(U) Juanita Stone	588-5350	200 Lockett Rd.	Knoxville, TN	37919

Unless otherwise noted, Area Code is 615.

ANNOUNCEMENTS**Finances**

A National Endowment for the Arts Expansion Grant (1992) has paid for a portion of the production and mailing of the *Old Harp Newsletter* for matched time, donations and labor. We would like to thank the Executive Director of Jubilee Community Arts, Janie Wilson, who has included this Newsletter in her Grant proposals to the NEA.

Thanks to the following people who have donated monies above and beyond the call which kept this Newsletter available for everyone who asks. Sanford Downs, Judy Maslanka, Virginia Ely, Doug Allison, Allan & Sharon Hjerpe, William Green, Gene McCammon, James Page, Ebeth McMullen, Al Wishart, Sandy Lawson, Reba Blalock, Reford & Velma Lamons, Jim & Ann Moffit, Wiley Lamons, Charlie Clabough, Epworth Old Harp Singers, Odis Abbott, John O. Clabo, Ada McPherson, Don Cas-sell, Jr.

Many thanks to those on the contact list above for their contributions to the articles in this Newsletter. A special thanks to Charlie Clabo, Eleanor Patty, Thelma Teffeteller and Dorothy Horn. Also Allan and Sharon Hjerpe, Steve Stone, Ann Strange and Terry Faulkner for formatting and editing. Thanks to Karan Dotson of Jubilee Community Arts for updating the Mailing list and Graphic Creations for their excellent help and discounts in the printing.

Upcoming Sings

August 9—We have had great fun singing for the Loudon County Historical Society in the past. The first ones were held in Eblen's Cave and last year it was in the National Campground in Greenback. This year's singing was at the Church of the Resurrection Episcopal Church, State Highway #11 at the Justice Center between Lenoir City and Loudon. We apologize that we were not able to get this Newsletter to press before this Sing.

August 16— This is at the third church on the Cades Cove loop, the old Missionary Baptist Church where Parson Branch Road cuts back into Tuckaleechee Cove for a nice ride back to State Rt. #321. John Wright Dunn moved the starting time to 2:30 p.m. to allow more singers to have lunch after church. Please give yourself extra time to get here as the tourists will stop and gawk at any sign of wildlife. This singing sometimes gets as many outside singers as any. Harp singers from other areas do take vacations. Hope to see Janet Fraembs, a sacred harp singer from Illinois, there. For more information call John at 448-6445.

September 13—This Sunday Singing is one of three in a row in close proximity, both time and place. John O. Clabo will call to order at 2:00 p.m. at the Methodist Church on State Rt. #321 in Wears Valley, Sevier County, TN. This is a wonderful, all-wood church with a high ceiling, a good place to sing and share the old harp with each other. For more information call John at 453-8930.

September 27—This is the Sunday Singing at Headricks Chapel that Charlie Clabough has presided over all these years. We hope that he will be well enough to attend even though he stepped down and turned it over to Larry Olszewski and Lois Leubke. The singing starts at 11:00 a.m. followed by a potluck at noon and continued singing again at 1:00 p.m. The church is located at the upper (west) end of Wears Valley, also on State Rt. #321, about a half mile from the Blount County line. This is an all wood church that has seen many years of use. We again ask that the singing community help keep it up. For more information call Larry at 584-6633 or Lois at 693-9292.

Joni Autrey, Luke and Lena Headrick, and Martha Graham have asked to try out the droning again here at Headrick Chapel. In the morning session before dinner we could have a test run while in the afternoon during the longer session we could have another go at it to break up the day.

October 4—This is the oldest singing in the area at the Wearwood School house on the north side of Rt. 321. It starts at 11:00 a.m., potluck at noon, sing again at 1:00 p.m. (See the article by Eleanor Adams Patty.) For more information call Henry Lawson at 453-7638 or Luke & Lena Headrick at 453-2407.

October 6-13-20-27—We will begin a new Singing School at Oldhams Creek Baptist Church. This is four weeks of learning a few of the more difficult songs and leading, and will again be taught by Gene McCammon. The Tuesday classes start at 7:00 p.m. Cost is \$10 per person. You need to bring just your harp book. For more information call David Wilson at 453-0241.

October 10—Museum of Appalachia Saturday Singing. We will be given an allotment of 16-18 tickets plus enough money to cover a couple more people. It was fun last year and we expect it to be so again. Please contact Larry for final arrangements at 584-6633. Tickets will be handed out for singers at the gate by 11:00 am. For the 11:30 and 1:30 times, be early!

October 18—Dollywood Singing. For final time and arrangements call Martha Graham at 453-3276.

October 25—The fourth Sunday in October is at the old Post Office at the center of Maryville College and starts at 2:00 p.m. We had a wonderful crowd last year that we have not seen in a long time, most of them with tattered old harp books. We hope you all come back again. For more information call Tom Taylor at 984-8585.

November 25—This is the annual Thanksgiving potluck at the Laurel Theatre in Knoxville at 16th and Laurel Avenue. We also have traditionally

sung Old Harp after the potluck. A couple years ago we had the Bayley-Hazen Singers, directed by Larry Gordon, singing sacred harp. This year Larry has put together a group of 17 teenagers called Village Harmony who travel and sing Balkan music as well as sacred harp and they will put on a program and then get into a singing square to sing out of the Sacred Harp as well as Old Harp. We will ask \$1 donation to help cover expenses. Also, we will need some help putting up the group on Wednesday night. Please call Larry Olszewski for more information or if you have a spare bed or room on the floor for these fine visitors.

December 1—Tuesday evening will be a presentation for the East Tennessee Historical Society at the old Customs House in downtown Knoxville. The starting time is 7:00 p.m. and Dr. Bruce Wheeler, society member and elder of the Wearwood Schoolhouse sing, will be the moderator. We had a wonderful time a few years back at the Customs House. We will see if the group has remembered its first lesson in old harp. For more information call Bruce at 974-7875 (days) or Larry 584-6633 (evenings).

December 12—Saturday morning at the Visitors Center in the Great Smoky Mountains National Park. Begins at 10:00 a.m. Reford Lamons will preside. There are usually other crafts and traditional Christmas events throughout the day. The morning singing is usually out of the New Harp of Columbia and the second session flows into gospel and Christmas songs. I believe Gideon Fryer and Bruce Wheeler like to use the poetry of

Joy to the World to the tune of *Northfield*.



Second and Fifth Sundays—Old Harp Singings at the Laurel Theatre (in the basement) at 7:00 p.m. Please call Chris Griffin for up-to-date information at 525-1321 and date changes for potlucks and performances by the local group.

Tuesdays—The East Tennessee Sacred Harp Society meets at Erin Presbyterian Church at 7:15 p.m. The location is on Lockett off Kingston Pike behind the West Knoxville Library. For more information call Juanita at 588-5350 (days).

The East Tennessee Sacred Harp Singers will sponsor an advanced Singing School which will cover the basic singing school, more difficult tunes, and leading. Gene McCammon will again be the instructor. The days will be Tuesdays, September 1, 8, 15, 22, and 28. The starting time will be 7:15 pm. On the 22nd of October will be a presentation of Harp music at Carson Newman College. **All Harp Singers are invited to come along and help out.** Extra books or music will be available. Fee for the class is \$8.00.

Gene is planning to have a van from Cumberland Presbyterian Church and drive us all there. Starting time at Carson Newman will be at 8 pm and we will leave from 1st Cumberland instead of Erin Presbyterian at 7:15. For more information, call Larry at 584-6633.



WEARS VALLEY OLD HARP SINGING

by Eleanor Patty

Hidden away in the foothills of the Great Smoky Mountains lies a beautiful valley enclosed by Cove Mountain (elev. 4000 ft.), Round Top Mountain (elev. 3500 ft.), and the Smoky Mountain chain.

This "Garden Spot of the World" as it has been called, can be reached by traveling U.S. 321 (Wears Valley Road) north from Townsend or south from Pigeon Forge.

In the fall, there is no place as beautiful as Wears Valley, with its green, rolling lowlands and its mountainsides dotted with golden yellows and brilliant reds.

Here lies the setting for one of the largest and best Harp Singings in this area. The Wears Valley Singing had its beginnings in 1898 when Henry King and Jake Headrick (my great-grandfather) invited the Old Harp Singers of Cades Cove, Tuckaleechee Cove, and Sevier County to meet at the Wears Cove Baptist Church on the last Sunday in October with dinner on the grounds. They enjoyed the singing so much that it was announced for the following year on the same day. T. W. McCarter was the moderator.

In 1900, J. T. Headrick (my grandfather, Mae Adams' father), Dan King, John King, and T. W. McCarter planned and invited the singers to meet again at the church on the last Sunday in October. T. W. McCarter again served as moderator.

After 1900 there were occasional singings with Mr. McCarter serving as moderator until his death. Afterwards John Rule and Arthur B. Shields were among those serving as moderators.

When the singing was held in 1921, the singers voted unanimously to make this sing an annual event. Bob Helton had made the motion and John Rule had seconded it. With this motion and vote the Wears Valley Singing was on its way as the biggest event held yearly in the valley.

In 1924, Burl Adams, my father, was elected moderator indefinitely. He served 68 years, only miss-

ing one singing due to sickness. He was so well known as the "Leader of Old Harp Music" that people would refer to the "Burl Adams Singing." Calls would come to him from organizations requesting he bring his "singers" to present a program. He would get together all who could go, and there was always a good presentation under his leadership.

There were requests from other states such as trips to Georgia, Virginia, and to Columbia University in New York City where a group of 17 sang old harp at the music festival there in 1950.

One of the most outstanding invitations came from Lamar Alexander who asked my father Burl to lead an old harp sing at the Primitive Baptist Church in Cades Cove in commemoration of the Great Smoky Mountains National Park's 50th year. My father became afraid he would miss this engagement since he was hospitalized all week prior to the date, November 24, 1983.

However, he disobeyed his doctor's orders and, being discharged just in the nick of time, he traveled through a driving rain to carry out his promise to Lamar. All the last minute communication from Lamar's secretary had to be done through me and I made sure my dad would be provided dry and warm surroundings. I think most people got wet except him.

The dinner was spread on tables outside during a lull in the rainstorm. Some got to eat but by the time I got my dad's food and went back for mine, another downpour came. The Pea Salad, I remember, was just floating in water! Most of the food was ruined before it was all gotten into the back of that little church.

That was just one of my father's many highlights of his experiences in singing Old Harp. Despite his loss of strength in his latter years, he always got stronger when a day of harp singing drew near. Harp singing seemed to lift him up on "Eagles' Wings" and though weak, he would soar through a day of harp singing.

He passed away on February 2, 1989.

After the singing at Wears Valley Baptist was made an annual event, the pastors of the church freely gave their preaching time over to the worship of God through harp singing. (There is plenty of gospel in those lovely old hymns.) The reputation of the Wears Valley singing was spreading and the attendance continued to grow with talented singers coming from near and far. Many states as well as other countries were represented.

The church could not hold all the people who attended. Busloads of Knox County old harp singers would arrive around 10:30 a.m. and as soon as our Sunday School classes dismissed, these singers would fill the church. By afternoon, people were standing around the walls, filling the entrance, and flocking around the outside windows which usually were opened so they would hear the music and get a glimpse of the leaders.

"Dinner on the grounds" has always been an outstanding feature of the Wears Valley Sing. Just as it was planned into that first sing, so it has been throughout the years. Careful attention is given to seeing that enough food is prepared for all. In the early years of the singing it was literally dinner "on the ground." The food was placed on tablecloths laid on the ground. Singers filled their plates and often sat on the ground to eat. Later, wire tables were made. These tables reached the width of the church. Even later, folding tables were added. The ladies of the church saw that these tables were overflowing with delicious food. It was so good that some singers just had to sneak a little afternoon snack into their purses. It tasted good on the way home after an afternoon of singing. Through all the year there were only a few rains that caused any problems with eating outdoors. There were many more bees and flies to contend with than rain.

Wears Valley First Baptist Church dates back to 1810 when they lettered with 57 members to the Tennessee Association of Baptists. This association was made up of churches coming out of the Holston Baptist Association from Jonesboro, TN, which was the first Baptist Association in Tennessee. According to minutes possessed by John W. Oliver, the Cades Cove Baptist Church (August 3 Sunday Sing) was organized in 1827 from an

"extended arm" of Wears Cove Baptist Church as it was then called.

In 1885 Wears Cove was among 21 churches forming the Chilhowee Association. In 1886 the delegates requested and were granted a letter of dismissal in order to organize the Sevier County Baptist Association. Wears Valley, White Oak Flats (now Gatlinburg), Antioch, Evans Chapel, and Marshall's Grove were the charter members of the Sevier County Association. Mark Roberts was the pastor. W.H. King, the church clerk reported 80 members.

During these early years the church building was a crude structure of logs with no windows and a dirt floor. Both Baptists and Methodists used the same building. In 1886 both groups built a new building. The Rev. J. D. Lawson preached the dedication sermon for both churches on Christmas Day. Additions to the building were made in 1956.

In 1967 the membership voted to make Wears Valley First Baptist Church the official name since there were several other Baptist churches in the valley. In 1973 the present beautiful marble building was dedicated. From the crude to the modern, it made no difference in the quality of music which came from the voices of the old harp singers. For 66 years on the first Sunday in October, voices blended together harmoniously singing blessed hymns which have been handed down from generation to generation.

Memories of those old harp singers reign vivid in my mind. From childhood I had often heard these voices chording their parts and lifting their spirits up in song. Some could lead without a book. They led from memory, directing with both hands. On very difficult selections two leaders or more would direct together. Some leaders coming to my mind are John Rule, A. B. Shields, James Gibson, Earl Adams, Joe Adams, Frank Carter, Bates Elliott, Haskue Trevena and the Perrymans. Mrs. Alred (a Perryman) was the person who could successfully lead the Easter Anthem. She would sing all parts in order to direct the groups through the anthem. John Rule would lead No. 206. If the singing began to get "draggy", my daddy would come down from the podium and get the singing going again with a spirited number. Daddy did not like music sung too slowly. My mother, Mae Adams, never

led a song in her life, but she certainly could have. It was very uncommon for women to lead until recent years.

She and Cora Adams were two of the best altos ever heard. Martha Graham and Mary Ruth Williams will agree, as they used to sit beside her. They all had good strong voices who could carry the altos even if only they were present.

As the hours of singing came to a close and most everyone was ready to rest, no one was ready to leave the church before they heard the Adams Quartet sing their best loved song "Just As Long As Eternity Rolls." With my mother Mae at the piano, Earl, Cora, Uncle Arvil, and my daddy would sing this song as tears streamed down the faces of many dear souls who would be in eternity before another harp singing came around at Wears Valley. Afterwards my dad would always lead the last song "Amazing Grace", his and my favorite.

In 1987 the harp singing was moved from the Wears Valley First Baptist Church to Wearwood

School which is not far away. Those beloved old songs are no longer being heard at the church on the first Sunday in October.

Many of the voices once heard there singing are now in the heavenly choir. The Adams Quartet has been reunited to sing "Just As Long As Eternity Rolls." Anyone who wants to sing or learn to sing old harp can still be united on the first Sunday in October in Wears Valley at Wearwood School. We have a great heritage left to us. Old harp singing is alive and well. It will always be here. Just as preachers are called, so are singers. Some will answer the call and old harp will live on.

As we have reflected on the largest and oldest continuous harp singing in our area, may we never forget the words of the poet:

*Time is winging us away
To our eternal home
Life is but a winters day
A journey to the tomb.*

PAST SINGINGS

February 16—The Epworth Old Harp Singers were again called to have a Sunday morning old harp singing at the Laurel High School as a part of the Dance Festival. It seems to be becoming a tradition at these contra dance festivals to have a harp singing workshop. We had about 10 local singers and 30 visitors show up. Some of the visitors sing sacred harp or know about shape notes from groups in their area. We tried to teach them about the seven note system of notation.

March 3—There were 19 in attendance at the first Sacred Harp Singing School in this area since the Civil War (as far as I know). Gene McCammon took over the duties of singing school master. The first three Tuesdays included instruction of basic music and we sang 3-4 tunes each week. For many it was their first music lesson and for others it was a chance to get out and try a different kind of singing. Gene gradually covered 25 tunes during 10 weeks, challenging us to sing all the parts before trying at least

one verse with the harmonies and poetry. It got to be so much fun that the group passed the hat to hire Gene to teach the last three Tuesdays in May. One Atta-Harp goes to Gene McCammon. We would also like to mention Al Wisheart who obtained a copy of the tune Knoxville from the Kentucky Harmony. Songs used as lessons were 27, 34b, 35b, 38b, 40, 46, 62, 63, 71, 107, 128, 144, 145t, 146, 148, 155, 168, 205, 215, 268, 288, 354b, 479, and 569.

The class decided in June, with the consent of Erin Presbyterian Church, to continue throughout the summer months, to meet 7:15-9:00 p.m. on Tuesday nights. No president was elected but Toby Koosman was elected treasurer with Bethany Dumas as an assistant. A tentative name for the group would be the East Tennessee Sacred Harp Singers. A review of our status will be conducted in the Fall to become a formal group and/or to affiliate with the National Sacred Harp association. Songs worked on since the singing school began are: 45, 53, 59, 66, 82, 84, 85,

108, 117, 127, 159, 267, 386, 457, 495, and 523. The class roster included Cheryl & John Wilkins, Robert & Rosalyn Cothran, Walt Douglas, Toby Koosman, Betty Gay Blanc, Mary Jordan, Marion McCrory, Mary Barlow, Sara Baskin, Wanda Ledford, Sandy Lawson, Al Wisheart, Carole Conklin, Bethany Kay Duman, Patricia Durbin, Jackie Hitch, Lee Ann Swarm, Bob Richmond, June Hobson, Tim Schalk and Joyce Hill. Steve Stone visited and Mitchel Martin has decided to join the group as a regular member.

March 12—We had 14 people show up at the Blue Mountain Mist Inn for a singing school review class taught by Gene McCammon. It was a small and informal gathering and was a most enjoyable get-together. We would like to thank Norman and Sarah Ball for having us at the Blue Mountain Mist. It has a wonderful view of the Smokies at this time of year. One Atta-Harp to Sarah and Norman.

March 15—The Epworth Singers had their tradition singing with a new start time. It seemed to confuse some of the singers from Sevier County since they had already eaten. Morning leaders were Gid Fryer 107 and 35, Steve Stone 43, Kathleen Mavournin 117, Mark Jones 59, Larry Olszewski 30, Terry Faulkner 110, Martha Graham 114. After lunch Reford Lamons led 69, 163, 71, Joe Finucane 112, 115, 92, Lena Headrick 51, 183, Larry Olszewski 84, 85, 99, Ann Strange 53, 61, Kathleen Mavournin 117, 16, 144, Steve Stone 56b, 81b, Kathy Jones 56t, 57, Terry Faulkner 68t, Martha Graham 14, 60, Lois Luebke 139, Gid Fryer 95, and closed with Old Hundred. This is still one of the finest sounding rooms in all of harp singing with almost every leader smiling when they started to lead a song in this old Fort Sanders Presbyterian Church. It is unique in that the length, width and height are all about the same dimensions. An Atta-Harp to the Fort Sanders Presbyterian congregation and architect.

April 5—David Wilson called to order the old harp singing at Oldhams Creek Missionary Baptist Church. Leaders for the day were David Wilson 107, 44, 16, Reford Lamons 60, 69, 71, 107, Bruce Helton 115, Martha Graham 114, 68, 104, 114, Sharon Hjerpe 94, 68b, 181, Allan Hjerpe 143,

Beth Oakley 11, 183, Lori and Melanie Wilson 51, Hal Wilson 109, Henry Lawson 144, 139, 115, 112, Sharee Rich 14, 42, 48, 143, Johnnie Autrey 16, 177 (with Reford), Lena Headrick 35, 51, 180 (with Reford), Ann Strange 53, and John O. Clabo closed out the singing with 134 Indians Farewell.

It was an excellent singing and a real good dinner provided by church members and brought in by the singers. We plan to continue the singing next year and keep it a regular stop in the traditional singing in the area. We are pleased again to note the young singers who got up and led on this day—Lori and Melanie Wilson, Beth Oakley and Sharee Rich. One Atta-Harp each.

April 26—Tom Taylor soloed as the moderato at the Tuckaleechee Methodist Sing, with John Wright Dunn out of town. He remarked that this singing started in 1890 at the Oddfellow Hall in Maryville and peaked around the year 1938 at First Baptist Church with Police Chief Williams as the moderator. This used to also be the Easter Sunday Singing. It was revived in 1972.

Songs led for the day: Tom Taylor 16, 60, 107, Martha Graham 114, 187, Terry Faulkner 117, Larry Olszewski 56t, 43, Lena Headrick 51, 183, Henry Lawson 99, 112, John O. Clabo 141, Eleanor Patty 35, Kathleen Mavournin 42, 115, 181, David Wilson 30, Gideon Fryer 53, 110, Lena Headrick and Eleanor Patty 180, Steve Stone 81 and 144. We closed with Amazing Grace.

May 2—The Blue Mountain Mist Inn singing was moved across the road to Estel Owenby's place out on his back porch under the trees and later under the stars. It was a grand time with over 40 singers attending. Everyone was much relaxed and happy to see Reford get over his bout with pneumonia from trying to catch enough fish to fry for this event by swimming after them. We would like to thank the families of Estel Owenby and the Lamons for having us over for this event. They have been most gracious with their support for harp singing for many years. One Atta-Harp each.

May 16—We had six people attend the Headricks Chapel painting party: Luke and Ernest Headrick,

Clyde Abbott, Roger Luebke, as well as Steve Stone. Luke and Roger took to painting the ceiling inside Headrick's Chapel. Steve specialized in detailing and windows while the rest of us tackled the north wall with scrapers and paint. Thanks to Clyde we managed to get that outside wall finished by 5:00 p.m. with the scaffold he toted from his days as a mason.

We have raised enough money to get the rest of Headricks Chapel painted. Much of the work was too dangerous for the unskilled and donations have helped to get a contractor with insurance to cover liabilities. Please make donations out to Ernest Headrick, one of the trustees of the chapel. It was his grandfather who donated the land for it to be built. The address is 3228 Uncle Harvey Road, Sevierville, TN 37862. Some work remains to be done.

June 21—This was the date of our annual visit to

Beech Grove Primitive Baptist Church. Shirley Henry called the class to order at 11:00 a.m. and turned it over to the harp singers. Reford Lamons started out with 107 then later led 57, 82, 47, Larry Olszewski 43, 51, 53, 56t, 84, 107, 115, 180, Sha-ree Rich 14, 21, 99, 115, 183, Martha Graham 68, 81b, 104, 114, Terry Faulkner 14, 68, 94, 98, 110, 117, Sharon Hjerpe 30, 44, David Wilson 60, 61, 112, 124. We closed out for lunch with 237 and 376 in the hymnal "What a Friend we Have in Jesus" and "Sweet By and By". And of course we closed with Amazing Grace led by Shirley Henry. One Atta-Harp goes to Wiley Lamons who finally after a long absence got up and led 125 for us. Another Atta-Harp goes to Claude Reagan who is now entrenched in the bass section after moving over from the listening pews. I have been told that he is practicing just about every day from the singing school he attended at Oldham's Creek Missionary Baptist Church.

CHRISTIAN HARMONY IN ETOWAH, NORTH CAROLINA: A LIVE SISTER TRADITION by Bob Richmond

A group that sings from the *Christian Harmony* book meets the first Sundays of May and September at Etowah Elementary School in Etowah, NC. There is another singing at Morning Star the second Sunday in September.

Some copies of *Christian Harmony* are in the original edition published in Philadelphia in 1873. The group sings from the 1958 revision by John Deason and O.A. Parris. This revision is in the Aiken seven-note shapes, which have a different do, re, and ti (si) from our own, and sometimes the treble line has been overwritten by hand in such a way that it is most difficult to read. The 1958 revision removed old music that was not in use, and added a number of what are mostly gospel tunes, many of which are in present use.

Negotiations are underway with a major university press to reprint the 1873 *Christian Harmony*. The University of Kentucky has now reprinted *Southern Har-*

mony for the Benton, Kentucky group. The Mennonite *Harmonia Sacra*, still in use by five small groups in Virginia, remains out of print.

There are singings in Jasper, GA, and near Ellajay, which is near Dawsonville, the latter the fourth Sunday in August.

Scott Swanton, a young school teacher who specialized in Appalachian studies, heads up the Etowah group. We met Scott at the Headricks Chapel singing September 22, 1991. His address is Rt. 7 Box 100, Hendersonville, NC. 28739. Phone 704-891-8375.

On May 23, 1992, about 25 people sang—four trebles, very few altos, the rest leads or basses in roughly equal numbers.

Their tempo is even slower than old harp. No pitch pipe is used, but they agree on a pitch rather more

quickly than we do. Chording is done quickly, with an unannounced transition into the shapes that frequently has the group two slow bars ahead before the newcomer finds out they've started.

The following tunes were sung at the May singing. The numbers are those of the 1958 book followed by the tune name, asterisked if it's in the *New Harp of Columbia*. Some members of the Knoxville group are familiar with the Babylon is Fallen and Samantra tunes, but neither is in our book.

21	Webster
58T	Liverpool*
59	Mear*
157B	Hallelujah
258	Thorny Desert
178	That Beautiful Land (twice)
274	Mother Tell Me of the Angels
93	Something New
359	Wondrous Love*
129	Coronation*
128B	Ninety-Fifth*
339	Samantra
341	The Long Pilgrim

335	When I Am Gone
289B	Happy Land
255	Watchman (sol-do-mi-do-re)
16	The Finest Flower
88	Pisgah
215	In That Morning (do-mi-sol-mi-re-do)
174T	Prospect*
105B	Resignation
91	There is a Fountain
248	Twilight is Falling
323	Holy Manna*
89	Northfield*
135	Raymond (words from 134 also)
136	Sherburne
86T	Ortonville*
109	Not Made with Hands
165	Babylon is Fallen
55B	Idumea*
207T	Windham*
200	Parting Hand*

Note: Bob Richmond has been singing old harp for 2-3 years now. He is a journeyman pathologist based out of Knoxville.

THE CHANGING OF THE TRADITIONS

1. I believe that headline will get many peoples' attention. Old Harp does not stand for the book *The New Harp of Columbia*. People were singing Old Harp in the early days of Knoxville, Greeneville, Sevier County, and Maryville, perhaps as early as 1795. The *New Harp of Columbia* is dated almost 75 years later. Many books were used in the make up of M.L. Swan's book. It seems whatever book could stay in print and was accessible to everyday people would determine whether it would last. The *New Harp of Columbia* is East Tennessee's repository of the type of songs, religious prose, and life that went on in this area 150 or more years ago.
2. We sing faster now than what is traditional. I am not totally convinced that this is engraved in stone. It is my belief that it

remains part of the preference of the leader of the song. A leader has the right to lead any way he/she wants, though there have been a few times the leader did not have any followers. To my knowledge this has only happened to one person and that is the author of this article. Newcomers are always given the utmost amount of leeway and patience. All others are open to be teased at the drop of a note.

3. There are fewer singings now than before. There are more presentations to the public done by those groups that remain. Many of the singings have gone by the way when supporting elders of a church die off and the singings fail to generate continued interest from the congregation. John Wright Dunn, Charlie Clabo and Burl Adams, et al. started out teaching new and younger peo-

ple to sing old harp, giving "presentations" that would seek a more fertile soil. The Cades Cove Singing was started up, presentations have been since run in Little Greenbriar (as well as other family reunions), the Wellness Center, the National Park center, Rugby, the Museum of Appalachia, Dollywood, and Elderhostels. Unfortunately there seems to be a shortage of singers willing and able to make these presentations go. A bright star is David Wilson and the congregation at Oldhams Creek that start up two years ago.

4. The attendance has dropped. Even though we have seen an increase in the last 10 years, there were times when over 200 people would show up at a singing. Busloads would come from Knoxville, Maryville, and Greene County.

The Variable Tradition

1. Tuning forks have been used since early times. A pitch pipe was later introduced. Many of the great leaders would pitch a tune "naturally." You will find many of the elders with a pitch pipe and they will give you the starting note. Burl Adams in the 1970's along with Charlie Clabo lowered the pitching of the tune from the way they were written. Bates Elliott often remarked that if there was any harp singer who would go to or be in hell he is the one who sang too low and too slow. The pitch is always evolving to suit the voices and is negotiable.
2. The closing song is variable. The Epworth Old Harp Singers close with Old Hundred. The Knox County Old Harp Singers used to close with Parting Hand, and the Wears Valley singers and many other Sevier County Singers close with Amazing Grace sung from memory and in a gospel style. Oldhams Creek now closes with 134, Indians Farewell "When Shall We All Meet Again?"
3. Droning is another variable tradition started by Thomas Lawson in Cades Cove over 100 years ago. It is said that while a quartet was

singing a lesson of four parts in the middle of the class, the rest of the class would get up, hold the starting chord and march around the room in time to the music while keeping that chord. Dorothy Horn and I gather this was a means of keeping the class from getting out of control and use up unspent energy while working with the harmonics of the members of a quartet in a square.

4. Different people have recollections of droning. Eleanor Patty and Joni Autrey recall droning in Headricks Chapel, Eleanor Patty, Lena Headrick and Martha Graham remember droning at Coker Creek in Townsend. Martha Graham and Dorothy Horn also recall droning in Maryville.

The Non-Changing Tradition

1. The greetings and warmth of the people at a singing.
2. The dinner on the ground brings out the best in cooking and baking.
3. The music is as spiritual and enlightening as it was for previous generations.
4. Everyone at a singing can have their moment when the singing belongs to them. Anyone in the audience can ask that a song be sung or get up and lead it themselves. In years past, individuals have gotten up and given testimony (this has been tempered by consensus), and also certain families have been requested to sing their time honored songs.
5. All singings begin and end with a prayer (some are silent)
6. Many people who are to be remembered have a song dedicated to them although it is not always announced. Hightower is for Mae Adams, 68 is for Martha's mother, 124 for Russell Whitehead. Many people can be counted on to lead a certain song almost every time and it might be because they dedicate it for a loved one gone to Canaan.

Interesting Notes

1. One of the first Singing Schools was taught by Mr. Monday at the Methodist Meeting House in Knoxville using the Kentucky Harmony in 1818.
2. Women for the most part did not lead a song though there was not any prohibition against it. Families would often be requested to lead a popular song they were known to sing. Mrs. Alred, a Perryman, was known to lead since she was a child. She died in her 90's in 1987. The daughters of Thomas Lawson of Cades Cove were known to get up and lead a song. For the most part, women took up leading songs with vigor after Burl Adams and Charlie Clabo and John Wright Dunn started moving the music to younger people. Liz Webb, Nan Taylor, Nancy Olsen, Cendra Price are remembered by Eleanor Patty as the young women that took to singing as well as leading in the late 60's, early 70's.
3. If you look in the back of your singing manual, you will find a metrical index. What that means is the poetry to any of the songs can be mixed and matched with any of the other tunes in that same section. The early American tunebooks had about 30-40 tunes in the front with the part in the back with Hymns and Psalms that could be sung to that meter. The church elder would give the name of the tune with the appropriate text to be sung for that day.
4. The *New Harp of Columbia* was meant to be and is a singing manual. It was never intended to be a repository of the "good old songs" though in many ways it has become that now.

If anyone would like to add to this list, please write to the newsletter at 1538 Laurel Ave., Knoxville, TN 37916.



Engraved by Paul Revere, from the *New-England Psalm Singer*, composed by William Billings and printed by Edes and Gill in Boston in 1770.

1. A - las! and did my Saviour bleed! And did my Sovereign die! Would he devote that sacred heml. For such a worm as I? Would he groan'd upon the tree! Amazing pity! grace unknown! And love beyond degree!

2. Was it for crimes that I have done,
And shut his glories in:
When Christ, the mighty Maker, died,
For man the creature's sin!

3. Well might I hide my blushing face,
While his dear cross appears;
Dissolve my heart in thankfulness,
And melt mine eyes to tears.

4. Thus might I hide my blushing face,
While his dear cross appears;
Dissolve my heart in thankfulness,
And melt mine eyes to tears.

5. But drops of grief can ne'er repay
The debt of love I owe:
Here, Lord, I give myself away,
'Tis all that I can do.

"Fairfield" is in all editions I [Dorothy Horn] have of the *Original Sacred Harp* (No. 29), as well as in the 1991 edition of the *Sacred Harp*. The title is usually spelled "Fairfield." It also appears in William Walker's *Southern Harmony* (No. 48). The Jackson reference is in *Down East Spirituals...* (DE) 196. No folksong background. He relates it to "True Penitiant" in Ingalls' *Christian Harmony*. I found it, with slight rhythmic variations, in Holden's *Union Harmony* (No. 38), of 1793, as well as in a lot of other books. Always in a minor key, usually attributed to "Hitchcock" and words by "Edmund Jones," 1750. (Not verified)

1. Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes, Once more, my voice, thy

The musical score for the first system consists of four staves. The first three staves are in treble clef with a 2/4 time signature. The first staff contains the vocal line with lyrics. The second and third staves contain piano accompaniment. The fourth staff is in bass clef and contains a continuation of the piano accompaniment. The lyrics are: "1. Once more, my soul, the ris - ing day Sa - lutes thy wak - ing eyes, Once more, my voice, thy".

tri - bute pay To Him that rules the skies.

The musical score for the second system consists of four staves. The first three staves are in treble clef with a 2/4 time signature. The first staff contains the vocal line with lyrics. The second and third staves contain piano accompaniment. The fourth staff is in bass clef and contains a continuation of the piano accompaniment. The lyrics are: "tri - bute pay To Him that rules the skies.".

2. Night unto night his name repeats,
The day renews the sound;
Wide as the heavens on which he sits,
To turn the seasons round.
3. 'Tis He supports my mortal frame,
My tongue shall speak his praise,
My sins might rouse his wrath to flame,
But yet his wrath delays.
4. O God, let all my hours be thine,
Whilst I enjoy the light;
Then shall my sun in smiles decline,
And bring a pleasing night.

"Consolation" appears in *Southern Harmony* (No. 17), except the unit beat is a half note instead of a quarter note. Same key (minor). The verse of "McKay," appears both in the *Original Sacred Harp* and in the 1991 edition of the *Sacred Harp*. The 1991 edition of the *Sacred Harp* has a more elaborate version of the melody. Lots of other variations, including one called "Gernutus, the Jew of Venice," are quoted in *Shakespeare in Music*, by Louis C. Elson. A curious one, still called "Consolation," is in *The Christian's Harp*, 1830, in 3/4 time, but the same notes, in the same key.

The cover photos for this issue of the *Old Harp Newsletter* are from a collection of photos, newspaper articles, and memories compiled by Mrs. Eleanor (Adams) Patty.



Music included in this issue is from the 1848 edition of the *Harp of Columbia*. Clear copy for reproduction in this issue was donated by Cendra and Charlie Price of Austin, Texas (formerly with the Epworth Old Harp Singers in Knoxville). These tunes were edited out of the 1867 edition of *The New Harp of Columbia*.



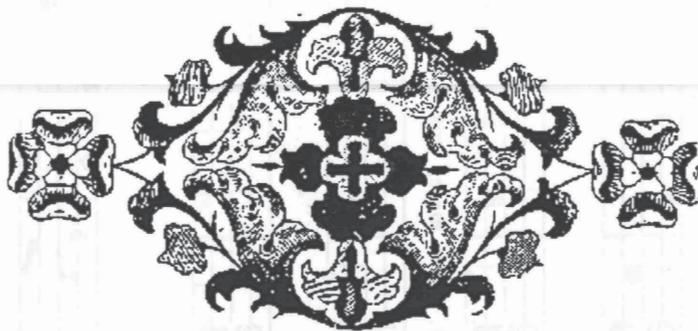
Comments on the music included in this issue are by Dorothy D. Horn, contained in a letter to Larry Olszewski on February 14, 1992.

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WE WOULD LIKE TO ASK FOR A DONATION OF \$1.00 FOR ONE YEAR (2 ISSUES) TO HELP COVER OUR EXPENSES FOR PUBLICATION AND MAILING OF THE *OLD HARP NEWSLETTER*. MAKE CHECKS OUT TO "OLD HARP," AND SEND TO US AT THE ADDRESS SHOWN BELOW.

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