

CAMP FASOLA 2014, ADULT EMPHASIS
Camp McDowell, Double Springs, Alabama
June 8-12, 2014

Sunday, June 8

Arrival, check in, and orientation. Campers arrived at 4:00 p.m. to check-in, receive their t-shirts, room assignments, schedules, and settle in. After supper at Stough Dining Hall, staff and campers met in the chapel for an orientation meeting with Camp Director David Ivey.

Class Singing. 7:30 p.m. led by Stough Lodge campers. The class was called to order by Rebecca Over leading 60. Dan Comstock offered the opening prayer. Leaders: Jeannette DePoy 303; Judy Caudle 176t; Dan Comstock and Ann Mashchak 472; Lisa Bennett 344; Leslie Booher 448t; Jim Neal 32t; Helen Brown 556; David Brodeur and Clarissa Fetrow 349; Ellen Culpepper 318; Hazel Heinze 145b; Margaret Gillanders 228; Rick Cunningham 445; Bill Hayes 535; Ian West 105; Dan McCarter 566; Bridgett Hill Kennedy 277; Dan Brittain 138t; Ted Brown 81t; David Smead 278t; Karen Ivey 474; Stephen Conte and Robert Koepcke 63; Daniel Lee 497; Nathan Rees 374; David Ivey 103; Idy Kiser 32t; Frances Miller 106; Jonathan Smith 74t; Eddie Mash 196; Susan Cheronos 300; Esteban Veliz 114; Gillian Inksetter 217; Annalise Perone 547; Karen Swenson 569t. The devotional was led by Eddie Mash, speaking on gratitude and awareness of our blessings. He said it was our good fortune to be able to be at camp together. Eddie led 212, and the class was dismissed with prayer.

Monday, June 9

Each day offered lessons, electives, opportunities for recreation or relaxation, recess periods with snacks, and an evening class singing, along with opportunities to socialize. At 7:00 a.m. each day, campers could choose to hike, swim, or sing on the Pradat porch. Breakfast followed at 8:00 a.m.

Lesson: Rudiments I/Beginner. 9:00 a.m. Teacher-Lauren Bock. Lauren began with “What is sound”, found on page 13 in the rudiments. The class looked at 49t, referencing pages 14-15 of the Rudiments on rhythmic, and touched on hand movements in relation to different modes of time. The class sang the tenor shapes and words on 49t and 45t.

Lesson: Rudiments I/Basics. 9:00 a.m. Teacher-Nathan Rees. Nathan introduced himself to the class and began by explaining the tradition behind *The Sacred Harp*, and emphasized that learning the basics is important for everyone to be able to sing together. The class sang scales and discussed the origins and purpose of the shapes. Intervals were practiced and Nathan noted the distinctive sound of the open fifth in Sacred Harp. An exercise was done with class members putting shapes on a blank staff, and then singing the resulting line. An introduction was done on accent, modes of time, and their connection to tempo.

Lesson: Rudiments I/Advanced. 9:00 a.m. Teacher-P. Dan Brittain. The class was brought to order with a handout covering elements from the Rudiments. Dan Brittain recounted how he became involved with Sacred Harp music while a student in West Texas in the 1970s. He learned more while stationed in the Army in Georgia, and was able to attend many singings in different areas of the South. Dan then led 31b. The discussion then turned to the use of sharps and flats.

The class then discussed pairings. Traditionally, two songs were led as a lesson. Now lessons are led with one song to allow more leaders to participate. Pairings were expected to go together (two similar melodies, two similar musical patterns, occasionally two songs with similar words). A major and a minor tune together were called a mixed lesson. Traditional pairings endorsed by the teacher include: “Weeping Pilgrim” pg. 417 and “Primrose Hill” pg. 43; “Penick” pg. 387 and “Vain World, Adieu” pg. 329; “Traveling Pilgrim” pg. 278b and “I’m On My Journey Home” pg. 345b.

Other rules were discussed. In general, anthems should not be sung until the class is warmed up, and be done before the class tires out at the end of the session. The registration card can be used to let the arranging committee know that one wants to lead an anthem, allowing the committee to choose the leader appropriately. A short discussion of modes of time was begun and will be continued at the next session.

Elective: Sacred Harp Composition 101. 10:45 a.m. Teacher-Aldo Ceresa. Aldo started the class by explaining the unbroken nature of Sacred Harp tradition, and the fact that it needs replenishment. The music is written by the community of singers. Sacred Harp does not break the rules, it has its own rules. A handout was provided for students highlighting the salient points for new composers, which included the order of writing parts, pitfalls of computer based systems, and the importance of immersing oneself in the tradition by singing and studying the tunes from the Sacred Harp. Aldo concluded his talk by explaining the different function of each part in the composition. A finished tenor line was distributed with instructions for each student to write a bass line and pass it along to another person to add an additional part until all four parts were written. The results will be sung at the compositium later in the week.

Elective: Accent. 10:45 a.m. Teacher-Nathan Rees. Simply put, accent is emphasis put on certain notes. Its use helps bring out the words, fit the words to the music, keep the class together, and gives Sacred Harp music its unique sound. Accent is subtle in practice, once it becomes part of the way one sings. No matter the mode of time, the first beat gets the primary (full) accent. Placement of the secondary (half) accent and unaccented beats depends on the mode of time.

Common Time: In 2/2, the primary accent is on the first beat and the secondary is on the second beat, while in 2/4 the primary accent is on the first beat, and the second beat is unaccented. In 4/4, the primary accent is on the first beat and the secondary is on the third (or the second half of the measure). The second and fourth beats in 4/4 are unaccented. Songs 270 and 56t were sung to point out the difference between accent in 2/4 and 4/4 modes of time.

Triple Time: In both 3/2 and 3/4, the primary accent is on the first beat and the secondary accent is on the third beat, leaving the second beat of the measure unaccented. The song on page 31t was the first tune sung to demonstrate the accent. None of the notes in 31t fall in the second beat of the measure, which is common in the Sacred Harp. Then, the song on page 347 was sung as an example of a 3/2 tune that does have notes on the second beat of the measure, and to practice singing all three levels of emphasis (primary, secondary, and unaccented) in Triple Time.

Compound Time: In both 6/4 and 6/8, the primary accent is on the first beat (starting the first half of the measure), the secondary accent is on the fourth beat (starting the second half of the measure), and the other four notes are unaccented. The songs on pages 82b (6/4) and 64 (6/8) were sung to practice accent in compound time. One class member asked whether the first and fourth beats in compound time are held a bit longer than the other four beats. Nathan replied that this is not done purposefully, but can happen naturally if the tune is accented properly. Another class member commented that accent helps the singer line up the words to the notes. Finally, the song on page 43 was sung to show the shift in accent that makes this song fun (the first part of the song is in 6/8, then a bit is in 3/4, and the last part goes back to 6/8).

Elective: B.F. White. 1:00 p.m. Teacher-Jesse Karlsberg. Jesse welcomed the class and provided a handout with a list of B.F. White songs. B.F. White was a significant figure in Sacred Harp history as a leading composer in many styles laying the groundwork for the tradition of Sacred Harp. In 1845, he established the Southern Musical Convention. White married Thurza Golightly and had fourteen children. Thurza's sister Amy married William Walker. According to J.S. James, B.F. White and William Walker compiled the "*Southern Harmony*". William Walker went north to publish the book. When published, no credit was given to White though he had done all or most of the work. White and Walker attended the same church with no disputes, but the two were in co-ownership of a cotton gin where property, building, and equipment were seized, a more likely route of their disagreement. Seven years later White moved to Harris County, Georgia. *The Sacred Harp* and *The Southern Harmony* tunebooks are very similar. Sacred Harp has a number of William Walker songs, but White did not credit Walker as composer in the book. A couple of popular White songs (pages 81t and 76b) were led by Jesse Karlsberg and Jonathan Smith, respectively. A couple of less popular White songs (pages 83t and 90) were led by David Ivey and Nathan Rees, respectively. Jesse highlighted the "thunder and lightning" sound (treble and tenor trade high notes) evident in White's compositions. White composed in three parts with no alto (alto was added later). Jesse led two B.F. White originals from the handout, "Piety" and "The Red Sea Anthem". The second edition of *The Sacred Harp* in 1850 set the precedent for a revision committee of prominent arrangers. White did reform tunes, some arranged from revival songs. Helen Brown led 68b where White edited the bass part. Songs from Europe arranged by White are 323b and 361. By the third edition in 1859, there was more predictable harmony. Jeannette DePoy led 565. In the fourth edition in 1869, almost all the new B.F. White songs were arrangements. White never composed in four parts, and did not use seven shapes. His music was not pentatonic. B.F. White was at work on the fifth edition when he suffered a fall in 1879. He sang the notes and words of "Sounding Joy" on his death bed. White is buried at Oakland Cemetery, Atlanta, Georgia. Jesse read excerpts from the 1880 Chattahoochee Convention Memorial for B.F. White. He led 88t, and dismissed the class.

Lesson: The Singing Creel Family. 2:10 p.m. Teacher-Buell Cobb. Buell greeted the class, and read a chapter ("An Endearing Prickliness") from his book *Like Cords Around My Heart*, which related Buell's acquaintances with members of the Creel and Reid families. Buell then presented a photo slide show featuring six generations of singing Creels. He welcomed members of the Creel family to the class including Lucy Heidorn, David Heidorn, Ann Jett, Cindy Tanner, and Wanda Capps. Lucy identified many family members in the photos, and also treated the class to stories about various family members.

Lesson: Rudiments Applied and Explained. 3:30 p.m. Teacher-Warren Steel. Warren introduced the session as an historical perspective on the rudiments. He asked, "Why do we use four shapes?" In 1854, William Walker defended the four note system but suggested singing with seven syllables and four shapes, but by 1867, he advocated the seven shape system. Guido, an eleventh century monk, developed a hexachord: ut, re, mi, fa, sol, la, starting from gamma, the lowest note the human male voice can typically sing and going up three octaves. Each syllable represented the syllable in the line of a hymn. The hexachords overlapped as you go up the scale-the complete structure was called the gamut (for "gamma-ut"-the first note and syllable on the scale). After the first three notes, the scales could be represented as "fa, sol, la, fa, sol, la, mi, fa". Several milestones occurred using the fasola letters. In 1698, Bay Psalm Book, ninth edition, the fasola letters were printed below the notes. In 1721, J. Tufts printed music with fasola letters instead on note-heads. In 1770, William Billings printed in round notes but gave directions to find the "mi". In 1801, Little and Smith introduced four shape note-heads. Note, early tune books were not intended for singing in church, but for learning music (at singing schools, for example). Typically, they had, at most, one verse of song printed with notes or had just notes. The following are examples of various tune styles: Steve Conte led 27, a strophic tune with the same music for different verses of text; Jesse Karlsberg led 423, a fusing tune featuring a conflict in text (different singers singing different words simultaneously) and the anthem on page 512; Paul Landskroener led 80b, a camp meeting tune in which the text is descriptive of participants. Revival choruses became popular in the 1840s. Sacred Harp (1844 Edition) was one of the first books to contain a lot of them, including British tunes on pages 49t and 28b. Wade Kotter led 273. Aldo Ceresa led 211.

Lesson: How to Beat Time and Leading 101. 3:30 p.m. Teachers-Bridgett Hill Kennedy and Judy Caudle. Judy and Bridgett began by encouraging the singers to take every opportunity available to lead. Judy said "this is the best place in the house", meaning the middle of the square. The class reviewed common time and compound time. An important thing about leading is communication. Teachers emphasized that the leader should show "minimal motion" and "maximum communication". The class practiced bringing in parts and a song that begins with a rest. Judy and Peter Stenshoel led 65 as an example of compound time. Angela Roeser led 475 and Destiny Woods led 142. The teachers assisted, and answered questions from class members.

Elective: The Life, Letters, and Music of Daniel Read. 4:45 p.m. Teacher-Aldo Ceresa. Aldo began the class by leading 186. He provided two handouts. One handout included a chronology of the life of Daniel Read, copies of drafts of correspondence spanning from 1793-1807, information covering years of his musical development, and pictures of his early manuscripts, handwriting, monuments and grave site. The second handout included several of Read's songs for the class to sing during the lesson.

Daniel Read grew up on a farm with one season of schooling and no musical training outside of singing schools and learning from his two older brothers. Read began keeping a notebook of his own compositions which is now in the collection of the New Haven Museum, New Haven, Connecticut. In 1782, Read settled in New Haven where he opened a successful general store and manufactured horn and ivory combs. In 1785, Read published his first collection, "The American Singing Book". Read is the

second American composer, after William Billings, to publish a book entirely devoted to his own music. The volume goes through five editions between the years 1785-1796. Read published "The American Musical Magazine" which included the tunes "Russia", "Greenwich" and Elihu Carpenter's "Southwell". The first edition of "The Columbian Harmonist" was published in 1793 and the final edition in 1810 when Read's musical activities begin to decline. Daniel Read died at the age of seventy-nine, and is buried in Grove Street Cemetery near Yale University in New Haven, Connecticut. The class sang the following songs from the handout: "Norwich", "Stafford", "Lisbon", "Smithfield", "Windham", "Dryden", and "Samos". Aldo read excerpts from letters. He led 280, and the class was dismissed.

Elective: Keying Music. 4:45 p.m. Teacher-David Ivey. David stated that there is no magic formula to keying songs. David asked members why they came to keying class. Most answered, to start a new singing or to help with existing singings. David said that keying is perhaps the most important part of an all-day singing. Without a good keyer, the singing will be uneven at best. On page 17 of the Rudiments, number four says "Sacred Harp music should be pitched so that all singers can reach their parts comfortably".

B.F. White (1844) says "pitching too low creates languor and too high discord". David offered practical advice of sounding the tonic first. The best way to learn to key is to listen. The goal is to sound the chord and include all of the beginning tones. A beginner should know their voice. Start learning with a song that is approximately in the middle range. Try sounding the first note, then the other tones, then branch out to a similar song that is in the same range and key. Different people have different styles, like bottom to top, top to bottom, finding the highest note and working back to the tonic. Each song has a special feature, like the words, a run, or a certain high note or chord. For example, Sharon (212) versus Sharpsburg (39t); they are in the same key, but 212 runs high and should be keyed a little lower. Anthems should be keyed a little lower. The class discussed songs in major and minor keys, and songs that are difficult. The following class members led and keyed their own songs: Peter Stenshoel 313b; Mary Ann Ciavonne 114; Frances Miller 178; Annalise Perone 313t.

Class singing. 7:30 p.m. led by St. Mary's Lodge campers. The class was brought to order by Wade Kotter leading 303. Bridgett Hill Kennedy offered the opening prayer, and then led 440. Leaders: Jerry Schreiber 327; Kate Fortin 85; Len VanderJagt 38b; Martha Beverly 274t; Ron Woodland 157; Lauren Bock 540; Peter Stenshoel 530; Carla Smith 234 (in memory of Pauline Creel Childers); Frank Griggs 272; Destiny Woods 318; Terry Barber 28t; Eleanor Haase 29t; Paul Landskroener 70t; Karen Willard 407; Warren Steel 378b; Angela Roeser 117; Don Allen 45t; Barb VanderJagt 122; Jesse Perlman Karlsberg 89; Caroline Bonnet 312t; Aldo Ceresa 375; Cecelia Kramer 191; David Ivey 195; Marian Mitchell 163b; Dan Brittain 309; Karen Ivey 129; Jonathan Smith 110; Anne Missavage 209.

The devotional was led by Jim Neal, who spoke about the Sacred Harp community, lessons about barriers to community, what makes community work, and what really sustains community. Bridgett Hill Kennedy offered the closing prayer, and the class was dismissed for the ice cream social.

Tuesday June 10

Lesson: Rudiments II/Beginner. 9:00 a.m. Teacher-Lauren Bock. Lauren began by answering questions from class members. The basic shapes were reviewed and where each part sits in a square. The class participated in an exercise where each person held a shape note and arranged themselves in ascending order of the major scale and repeated in descending order. The modes of time and accent were reviewed on page 15 of the rudiments. Types of rests were discussed and mnemonics for remembering them. Lauren provided a felt board where class members composed three to four measures of notes and rests with different time signatures. The class sang the measures created. Prize pins were given to participants. After a review of composition characters, the class sang the minor scale, and was dismissed.

Lesson: Rudiments II/Basics. 9:00 a.m. Teacher-Nathan Rees. The class began by singing the shapes of the major scale and then practiced intervals from an exercise by M.L. Swan from the *New Harp of Columbia*. An exercise in harmony was done, taking notice of concords and discords, such as seconds. The class practiced singing the minor scale, in which the placement of half-steps differs from the major scale. Nathan emphasized the importance of learning the minor scale because one third of the songs in Sacred Harp are minor tunes, far more than in conventional hymnals. The class sang 65. Nathan talked about rhythm, rests, fermatas, and triplets. Rests are important, especially when found in the middle of a song, i.e. 440. A fermata, also known as bird's eye or hold, was demonstrated by Nathan. An example of triplets was shown on page 444. Nathan used page 54 to remind the class to sing the notes in the rhythm it is written and not unthinkingly follow previous patterns. Nathan used 417 as an example of a song that changes modes of time, and also served as the closing song.

Lesson: Rudiments II/Advanced. 9:00 a.m. Teacher-Dan Brittain. Dan provided the class with a handout of the modes of time, and discussed the speed in which each mode is beaten. Dan explained the modes of time. The class reviewed the following songs for examples of each mode: 49t, 32t, 172, 85, 163b, 393, 146, 57, 204, 64, and 266. The class went over songs that are considered exceptions to the general rules for speed, and those included 360, 376, 34t, 73t, 163t, 481, and 448t. Dan stated even though we have these guidelines, it is best to always respect the local traditions.

Elective: The Sacred Harp and the Oral Tradition. 10:45 a.m. Teacher-Warren Steel. Warren began the class by playing a recording of a class from North Mississippi singing in seven shapes on a Denson tune. Warren's presentation used audio recordings to demonstrate that many traditional singers vary from the written notation. He said that learning and singing music was mainly learned without formal instruction or institutionalization. Warren gave some history and examples of this. He talked about lined Psalmody in the 1600s. Warren played several recordings and noted the oral traditions related to each one. Warren stated that recordings and sound artifacts are not music; they allow later generations to experience the sound. Recordings remind us of where we have been, and can be used for learning. There are many variations from what is written, and the oral tradition may echo what the composer meant better than what is written. The class sang 376, duplicating the manner in which it is often traditionally sung. The class was dismissed.

Elective: Songs of L.P. Breedlove. 1:00 p.m. Teacher-Dan Brittain. Dan read excerpts from the biography of Breedlove in Warren Steel's book, *The Makers of the Sacred Harp*. Dan said that Breedlove had two tunes in the 1844 edition of the Sacred

Harp and contributed ten tunes in the 1850 appendix. Leaders: Warren Steel 285t; David Smead 407; Clarissa Fetrow 123b; Dan McCarter 354b; Nikos Pappas 75; Robert Koeppcke 282; Aldo Ceresa "Meditation" (1859 edition); Martha Beverly 337; Frank Griggs "Prosperity"; Jerry Schreiber 152; Lauren Bock 342; Eddie Mash 290; Jesse Karlsberg 326; Warren Steel "Redemption" (1859 edition). Dan stated that the most distinctive aspect of Breedlove was the variety of his tunes, and that he liked to write high treble notes. The class was dismissed.

Elective: Dinner on the Ground. 1:00 p.m. Teacher-Karen Ivey. Karen talked about why dinner at a singing is important. It replenishes singers from the morning, and provides energy needed for the afternoon. Karen said her mother-in-law, Marie Ivey, was her mentor in preparing food for singings. Preparation ahead of time when possible is very helpful. Presentation is very important when taking food to a singing. Karen provided some visual aids and photos. She offered practical, helpful methods on how to pack and transport food to a singing. The class prepared two desserts; a chocolate punch bowl cake with cool whip and chocolate syrup; a fruit punch bowl cake with cool whip and strawberry syrup. The desserts were served at the camp supper. Materials and recipes were provided for class members to make a cookbook.

Lesson: A Memoir-Amanda and the Densons. 2:10 p.m. Teacher-Buell Cobb. Buell said that Ruth Denson Edwards was one of his earliest mentors in Sacred Harp. He shared many stories of the contributions made by her generation of Densons and her parents. Buell read excerpts from his book *Like Cords Around My Heart* focusing on Ruth Denson. Helen Brown shared her memories of Amanda Denson, and showed a series of photographs of Amanda.

Lesson: And Then I'll Be At Rest. 2:10 p.m. Teacher-Aldo Ceresa. Aldo led 77b, and gave the class a handout "The Art of Silence in Sacred Harp Singing". Aldo conveyed that a good class not only stays together on the notes, but also on the rests. In this way, the beauty of our music is enhanced by the surrounding silence. Paine Denson, at the 1954 Chattahoochee Convention, before singing 149 said, "It's just as important to rest when the time comes as it is to sing when the time comes." Aldo addressed beginning rests, internal rests, rests between verses, and closing a song. Dan Brittain led 313b. Rests between verses can pose difficulty. Aldo suggested leaders can rectify this by announcing their verses clearly at the start of the lesson or readily signifying when to pause, and then when to resume singing. It is important to stop time with a brief pause or "catch breath" between verses. Aldo shared that savoring the sweet sound of a majestic final chord is one the great privileges of standing in the hollow square. Leaders who exit the square before a song has come to its rightful close deprive themselves of this satisfaction and exact the same from the class as well. Be mindful that there are times when what we don't sing can add as much to our music as what we do sing. The class sang 36t, and was dismissed.

Lesson: Leading Workshop. 3:30 p.m. Teachers-Bridgett Hill Kennedy and Judy Caudle. The teachers worked with students on songs with problem areas in leading. The teachers advised class members on questions about the following: how to let the class know which verses to sing; how to let the class know when to repeat; how to bring in two parts at once; how to do an ending that has a hold; how to start a song; turning to the correct section; beating a rest at the beginning of a song; bringing in parts; communication with the front bench; beating compound time. Songs practiced were 84, 495, 572, 71, 112, 369, 380, 99, 189, 448b, and 146.

Lesson: Time and Tempo. 3:30 p.m. Teacher-David Ivey. David referred to page 16, number 15 of the Rudiments regarding tempo, "it should be appropriate to the music and poetry, and it should be neither so slow as to drag intolerably nor so fast as to give the impression of racing or to inhibit the clear pronunciation of the words". David showed a chart of prescribed time that came from the 1844-1911 rudiments indicating the modes of time in seconds. David stated that there has been a trend away from regional tempo differences in the last thirty years. David displayed a chart of the modes of time with the number of songs in the Sacred Harp. The class sang 269 first slow, then fast. David indicated that you could hear all the notes and be able to accent at the slower speed. The class sang 436, first slow, then fast, and discussed whether the tempo reflected the lyrics or was a contrast. There seemed to be advantages to both. The class discussed slower tempos of 38t, 39t, and 43 with a change in time and tempo. The class sang 329 and discussed 448t. A 1942 recording of "David's Lamentation" was played to reveal a fast tempo with strong accent. Final comments from David were "we watch our leader and do what they want and sing how they want to interpret the song".

Lesson: Singing Together. 3:30 p.m. Teachers-Lauren Bock and Jesse Karlsberg. Jesse shared that he has been singing Sacred Harp for fifteen years and Lauren for the past ten years. The teachers posed the question, "What makes a good singing"? Many responses were given, but the most accurate were accent and good keying. The literal singing is better when the singers apply accent, and songs are keyed well. Accent is a degree of emphasis or a pulsing of your voice that helps the class stay together. Accent was more prevalent in earlier singings and is reflected on earlier recordings. Our songs were written for accent. In addition to keeping the class together, accent brings notes to life. Addressing singing style, Jesse stated that if you cannot hear yourself, sing louder, and if you cannot hear your neighbor, sing softer. Singing should be done with your speaking voice that blends with the voices around you. Sing bold but smooth. As a leader, according to page 16 in the Rudiments, one may assume discretion in beating time; however, smooth upward and downward strokes are preferred. Good accent when singing, and communication when leading are important elements in making a good singing.

Elective: The Kings of The Sacred Harp. 4:45 p.m. Teacher-Warren Steel. A handout was distributed to the class about the King family and neighbors. Warren opened the class by leading 101t. King was an enigmatic figure in Sacred Harp history. The King family settled in Georgia near the Chattahoochee river in 1827, where they started a cotton plantation. Warren noted the book *The Makers of Sacred Harp*, and suggested reading updates on his website. The class sang 93. It is not known if this song was original to King. The class sang 116, noting the lyrics and how it echoes "The American Star". There is evidence King either plagiarized from B.F. White or learned from Breedlove with "Chambless" (1844 SH). E.J. King died soon after the 1844 edition was completed. There was likely a large money investment in the 1844 edition, which the older brother of E.J. maintained after his death. The class sang from the handout "Bleeding Savior" (similar to "Chambless" and "Bellevue") and "Narrow Space" (similar to "Penick"). Warren discussed composers and others in the family tree from Talbot and Marion Counties, which was King's area. Related family names to King were Chambless, Penick, Massengale, Rees, Pound, and Lancaster. Other songs the

class sang from the handout were “Sandtown”, “Pleasant Ohio”, “Massengale”, and “The Lost City”. The class sang 80b, and was dismissed.

Class Singing. 7:30 p.m. led by Holy Comforter and Advent Lodge campers. The class was called to order by Robert Koepeke leading 63. He then offered the opening prayer. Leaders: Gillian Inksetter and Bill Hayes 338; Karen Willard and David Brodeur 187; Mary Ann Ciavonne 155; David Olsen 340; Nikos Pappas 99; SuNell Ellis 35; Destiny Woods 442; Wade Kotter and Caroline Bonnet 504; Clarissa Fetrow 432; Len VanderJagt and Barb VanderJagt 452; Ted Brown 77t; Martha Beverly and Hazel Heinze 84; Paul Landskroener 299; Helen Brown 392; Esteban Veliz 146; Eleanor Haase 352; Warren Steel 224; Stuart Ivey, David Ivey, and Karen Ivey 448t; John Adams and Rebecca Over 118; Kate Fortin 182; Margaret Gillanders 391; Rick Cunningham 57; Carla Smith and Jim Neal 448b; Daniel Lee 102; Frances Miller 278t; Terry Barber 210; Jerry Schreiber and Ron Woodland 163b; Stephen Conte 229; Peter Stenshoel and Annalise Perone 171; Ian West 480. The devotional was given by Russell Taylor. He dismissed the class with prayer.

Wednesday June 11

Elective: Discussion on Future of Camp Fasola. 7:00 a.m. Moderator-Jeannette DePoy. Jeannette began by giving statistics on camp attendance from previous years. The discussion was opened for those present to share ideas and suggestions for camp in the future.

Lesson: Rudiments III/Beginner. 9:00 a.m. Teacher-Lauren Bock. Lauren began the class with a review of note recognition. The class practiced singing the scales. The class sang 48t to practice a hold, and 40 to practice a fusing tune. Lauren reviewed, answered questions, and offered practical advice regarding tempo, repeats, and leading.

Lesson: Rudiments III/Basics. 9:00 a.m. Teacher-Nathan Rees. Nathan reviewed the major and minor scales. He talked about intervals and led 140, 32b, and 359 for examples of songs with difficult intervals. Nathan suggested several things to think about before stepping into the square. He said to be mindful of the time of day when choosing a song, know how many verses and repeats, and take note of the time signature and any time changes in the song. Nathan advised leading within one’s own ability. Taking these steps before entering the square will help the leading experience be more pleasant. The class sang 240, and was dismissed.

Lesson: Rudiments III/Advanced. 9:00 a.m. Teacher-Dan Brittain. Dan talked about tempo changes and customs regarding specific songs with class members. Leaders: Jerry Schreiber 387; David Olson 329; Eddie Mash 43; Karen Willard 234; Rebecca Over 402; Warren Steel 296; Kate Fortin 224. The following songs were led by Dan Brittain: 131b, 245, 254, 455, 193, and 313b. The class was dismissed.

Elective: Thoughts on Sacred Harp Etiquette. 10:45 a.m. Teacher-Buell Cobb. Buell welcomed the class. Buell related there is more to learn in Sacred Harp than what is in the Rudiments. He quoted the text from 212 “each in his proper station move” regarding behavior. The world now is more informal and standards change over time. Humor was more reserved in previous times. The 1980 National Convention was the first to go to a one-song lesson, but a two-song lesson used to be sacrosanct. Some smaller conventions still have two-song lessons. Buell advised that politics or religion have no place at a singing. It is inappropriate for someone to come in and ask singers to sign a petition or ask you to raise your hand if you are saved. Some slogans are not appropriate, be careful what is on your t-shirt. The Memorial Lesson is always for singers or lovers of Sacred Harp. Memorializing people or things outside of that are inappropriate. Do not put the class through exercises for your benefit. A good leader should be able to get you to do what they want without saying much. A good leader may not know what they want until they are into the song but can communicate it clearly without saying anything. Buell read from Miss Grace Notes about singing all of the verses. Buell suggested watching good leaders when you can; there is a whole world beyond your book. There is an art to arranging. Arranging involves mixing things up and keeping the singing at a good pace. Closing thoughts from Buell were that the application of this lesson is not to be over-learned, meaning “always do this”, “never do that” or “do not say this” because there is a lot of diversity in Sacred Harp.

Elective: Learning Songs. 10:45 a.m. Teacher-Stuart Ivey. Stuart began by saying there is a technique to learning any song. The class was not going to just learn particular songs. Stuart gave two perspectives: what one should know as a singer and what one should know as a leader. A singer should know time signature, beat pattern, starting pitch, rhythmic structure, interval combinations, and scale patterns. A leader should know tempo, high and low notes, major and minor, time signature, beat pattern, rhythmic structure, fusing structure, starting on up or down beat, order that parts come in, and the tenor line. Stuart continued by giving these suggestions: sing a part by memory; sing tenor by memory; sing other parts by memory; sing one part while listening to another part; sing an unfamiliar part while listening to the other parts. Class members practiced intervals in the major scale. The class practiced Stuart’s technique on a new composition with difficult intervals, first singing tenor, then bass, then alto, and then all four parts together. Dirck Westerfield and Stuart led 457. The class was dismissed.

Elective: Rudiments Applied/Explained II. 1:00 p.m. Teacher-Warren Steel. Warren welcomed the class and stated that Sacred Harp music is both art and science with tones that vary by fixed intervals, measured by varied proportions of time. What is soprano? Sacred Harp singers, who sing from other books or gospel, know soprano equals tenor, but many who do not know, think soprano equals treble. In other types of music a bar is often a measure, but in Sacred Harp a bar is the separation between measures. A hold or birds eye equals a fermata. In Sacred Harp, it is without definite bounds and does not have a swell or crescendo and die down. B.F. White was more prescriptive; however, current rudiments by John Garst are more descriptive, and a fermata may be held longer. Warren taught that key signature has little importance in Sacred Harp. Warren moved on to talk about meter. Meter is poetry related, but outside of Sacred Harp, meter refers to musical time. Warren led 52b and 320. The class was dismissed.

Elective: Singing Favorites with Elder Hopper. 1:00 p.m. Teacher—Elder J.L. Hopper. Elder Hopper welcomed the class. He led 454 and 376, emphasizing that he would lead these songs as written. Elder Hopper explained that Sacred Harp music sounds so different because of dispersed harmony. The same songs can be written in close harmony, and not sound the same. Dispersed

harmony is how we get that sound. Close harmony was invented mainly to accommodate the use of keyboard instruments. Elder Hopper led the class in some his favorites, including 452, 28t, 137, 507, 546, and 269. The class was dismissed.

Lesson: The Memorial Lesson. 2:10 p.m. Teacher-Judy Caudle. Judy led 354b. She began the lesson by describing the processes of grief. When a person grieves, they are mourning, but healing can be possible with some guidance. Judy shared that for healing to take place we must acknowledge our grief and that we are hurting. We need to allow ourselves time to grieve. There is no time table to follow. We should find and accept support from others during our grief. Judy went over the most common stages of grief that a person may go through. First, there may be a denial of your loss, that it did not happen or is not real, and then a bargaining session may take place. In the midst of grief we can feel angry about our loss, and when our energy is spent we may fall into depression. These stages of grief are a natural process that we often face. Each stage of grief may be of varying degrees or length, but all have already experienced the death of a loved one, or will have to in the future.

The memorial lesson was conducted by Kate Fortin, David Brodeur, Helen Brown, Ted Brown, and Mairye Bates. Kate Fortin spoke about maintaining fellowship and community with those who are sick and shut-in through a spirit of service. David Brodeur read the following list of names of the sick and shut-ins: Josephine Denney, Martha Waide, S.T. Reed, Sammie Oliver, Evelyn Harris, Betty Wright, Toney Smith, Lavoy Smith, June Jones, Roy Nelson, Louise Nelson, and Margaret Thacker. Kate Fortin and David Brodeur led 568. Mairye Bates began with stories and reflections on the life of Carroll Lundsford. Helen Brown offered kind remembrances of Jeff and Shelbie Sheppard. David Brodeur read the following list of names of the deceased: Hober Ivey, Lou Cotney, Bill Aplin, Winnie Blevins, Jeff Sheppard, Shelbie Sheppard, Josie Hyde, and Mary Kitchens Gardner—Alabama; Carroll Lundsford—California; Carlene Griffin—Georgia; Marge Munro—Illinois; Jim Hearne—Missouri; Charles Waide, Diane Mennella, and Dean McNeil—New York; Sharon Kellam—North Carolina; Somen Goodman—Quebec. Helen Brown and Pam Nunn led 303. Ted Brown offered prayer to close the memorial service.

Leading Workshop. 3:15 p.m. Teachers-Bridgett Hill Kennedy and Judy Caudle. Class members practiced leading songs. Leaders: Gillian Inksetter and Frank Griggs 193; Barb VanderJagt 384; Susan Cheronos, Mairye Bates, and David Brodeur 564; Paul Landskroener 528; SuNell Ellis and Jane Tate 457; Lincoln Richardson 546; Judy Caudle 36t; Angela Roeser 282; Chrissy Clemons 29b; Mary Ann Ciavonne and Caroline Bonnet 496; Dirck Westerfield 155.

Elective: History and Anatomy of the Fuging Tune. 3:15 p.m. Teacher-Jesse Karlsberg. Jesse began the class by leading 186. On page 23 of the Rudiments, a fuging tune is defined as having at least one section in which the parts fall in one after the other, with the same or similar rhythm and with related melodic lines, at different pitches, and then the parts come together at the end. Jesse taught there is no set pattern to the fugue, especially in relation to the entrance of parts. The fugue began in England around 1700 as an effort to increase challenge in the music. A handout of “Psalm 34” C.M. by Joseph Stephenson from The American Harmony, was led, noting it was an integrated fuging tune which follows the bass, tenor, treble, and then alto form. A handout of “Taunton” C.M. by William Billings from The New England Psalm Singer, 1770, was led, noting it was probably intended for a choral singing society. There are many original fugues in the Sacred Harp today. David Ivey led 40, a fugue that is straightforward, practical, and melodically satisfying. A handout of “Stratford” L.M. by Daniel Read from Supplement to the American Singing, 1787, was led. When southerners started composing fuging tunes, they would take another tune and change it. Some examples are 441, 196, and 99. When they wrote new fuging tunes, there was an obvious comparison to New England tunes, as seen in 434; however, southerners achieved an interplay of fugues that New Englanders did not achieve. A mix of gospel style with the fuging form is seen in 550 and 522. Jesse led “I Won’t Turn Back” by Whitt Denson, demonstrating that responsorial effects did not come from this fugue, therefore, writers returned to the more popular call and response fuging style. The class was dismissed.

Elective: Death and Dying in The Sacred Harp. 4:25 p.m. Teacher-Jeannette DePoy. Jeannette reported that in *The Sacred Harp* there are 78 songs that have the word death, 26 songs that have the word dying, and 87 songs with the word heaven. The class sang the following songs related to death, along with discussion about their meaning: Jeannette DePoy 475, 460, 122, 414; Eleanor Haase 65; Helen Brown 392, 494; Jeannette DePoy and Scott Depoy 48t; Jerry Schreiber 384, 410t; David Brodeur 282; Martha Beverly 522; David Ivey 567; Stuart Ivey 146.

Community Singing. 7:00 p.m. led by Mullen Lodge campers. Elaine Denny called the class to order by leading 72b. Dana Jago offered the opening prayer. Leaders: Dana Jago, Giles Simmer, and Annalise Perone 63; Jane Tate and SuNell Ellis 457; Jerry Schreiber and Carla Smith 333; Don Allen and Vicki Allen 105; Stephen Conte and Warren Steel 179; Kate Fortin and Angela Roeser 148; Chrissy Clemons and Jonathon Smith 29b; Ann Mashchak and Dan Comstock 373; Frank Griggs, Frances Miller, and Gillian Inksetter 193; Lincoln Richardson 495; Ron Woodland 479; Wade Kotter and John Adams 426b; Len VanderJagt and Barb VanderJagt 146; Clarissa Fetrow and Paul Landskroener 112; Linda Sides, Ottis Sides, and Matt Sides 530; Rob Taylor, Lisa Bennett, and David Smead 216; Jeannette DePoy and Scott DePoy 201; Dan McCarter, Leslie Booher, and Daniel Lee 33b; Steve Adams and Frances Miller 331; Peter Stenshoel, Esteban Veliz, and David Olson 551; Pam Nunn 556; David Brodeur, Susan Cheronos, and Mairye Bates 564; Terry Barber, Mary Ann Ciavonne, and Caroline Bonnet 496; Loretta Whitman 176b; Marian Mitchell and Cecelia Kramer 280; David Ivey, Idy Kiser, and Eugene Forbes 212; Ellen Culpepper 436; Rebecca Over and Robert Koepecke 82t; Martha Beverly and Eleanor Haase 270; Don Keeton 480; Judy Caudle and Bridgett Hill Kennedy 411; Mark Davis 352; Lauren Bock and Jesse Karlsberg 209; Richard Mauldin 43; Nathan Rees and Bill Hayes 288; Ellen Culpepper and Jim Neal 145b; Aldo Ceresa and Rick Cunningham 278b; Eddie Mash and Dirck Westerfield 24b; Destiny Woods and Karen Swenson 344. Elaine Denny and Dana Jago led 347 as the closing song (in honor of Raymond Hamrick’s 99th birthday). Dana Jago offered the closing prayer.

Camp was dismissed Thursday morning following breakfast.

Camp Director—David Ivey