

**CAMP FASOLA 2014, YOUTH CAMP**  
**Camp Lee, Anniston, Alabama**  
**June 30 – July 3, 2014**

**Monday, June 30**

**Arrival, Registration, and Orientation.** Registration for Camp Fasola, 2014, Youth Emphasis, began at 4:00 p.m. Campers were issued t-shirts, procedures lists, maps, and identification badges. Campers had free time for recreation, followed by counselor orientation sessions, and then followed by supper at 6:00 p.m. Every one attending camp met with David Ivey in Lakeview Lodge at 7:00 p.m. for orientation and instructions.

**Class Singing led by Counselors. 7:30 p.m.** Tony Kiser led 32t to bring the class to order. Drew Smith offered the opening prayer. Leaders: Lauren Bock, Mary Andrews, Karis Askin, Eva Grace Horsley, Madison Lathery, Holly Mixon, Mattie Sue Prewett, and Sierra Saylor 59; Scott Ivey, Josh Collier, Justin Corbett, Garrett Morton, Bailey Patton, and Barrett Patton 317; Karen Ivey, Gracie Patton, Elizabeth Betz, MacKenzie Carroll, Lainey Martin, Tullia Powell, and Julia Rikansrud 354b; Drew Smith, Ethan Corbett, James Nugent, Russell Pope, River Skrenes, Nicholas Thompson, Calum Woods, and Damian Wootten 76b; Rachel Rudi, Courtney Baine, AnnaMarie Bethune, Anna Bowen, Niamh Ducey, Emily Eddins, and Lilly Underwood 277; Tony Kiser, Ethan Askin, Alex Denney, Wyatt Denney, Eli Eddins, and Ezra Eddins 101t; Lela Crowder, Jennifer Betz, Evie Eddins, Julia Edwards, Cheyenne Ivey, Dylenn Nelson, and Fiona Nugent 274t; Jeannette DePoy and Judy Caudle 201; Bridgett Hill Kennedy and Sam Sommers 460; Jesse Karlsberg and Aldo Ceresa 432; Kevin Eddins, Dana Eddins, Edith Eddins, Ethan Eddins, Eli Eddins, Emily Eddins, Eric Eddins, Evie Eddins, Ewan Eddins, Ezra Eddins, and Elam Eddins 49b; Tarik Wareh, Pattie Wareh, Faiz Wareh, and Cora Wareh 369; Eimear Cradock, Calum Woods, Laurie Dempsey, and Lynn Wilson 268; Michael Darby and Laura Ann Russell 300; Corinne Ducey and Niamh Ducey 77t; Daniel Bearden and Philip Denney 168; Marcus Whitman and Terry Ryan 198; Gwen Gethner, Jackie O'Reily, and Reed Elkinton 179; Carol Huang and Gideon Dresdner 217; Jackson Fleder, Erica Martinez, and Ori Hamilton 163t; Michael Mosely and Carol Munro 192; Jerusha Wheeler and Guy Bankes 352; Teresa Saylor, David Saylor, Damian Wootten, Amber Saylor, and Sierra Saylor 481; Hollie Powell, Jasper Powell, and Avery Powell 564; Robin Betz, Elizabeth Betz, and Jennifer Betz 49t; Logan Green and Amanda Jokerst 312b; Nathan Rees, Cassie Allen, and Jonathon Smith 202; Idy Kiser and Will Schnorenberg 178; David Ivey and Pam Nunn 303; Tony Kiser 451.

Drew Smith conducted the evening devotional, and led 89. Philip Denney offered the closing prayer.

**Tuesday, July 1**

**Lesson: Rudiments I/Youth I.** 9:00 a.m. Teachers-Lauren Bock and Scott DePoy. Campers were introduced to the basics of the Rudiments: scales, intervals, modes of time, and accent with teaching methods appropriate for younger youth. Games and exercises were used to demonstrate.

**Lesson: Rudiments I/Youth II.** 9:00 a.m. Teacher-Stuart Ivey. Stuart taught the class about scales, time, accent, and volume appropriate for older youth. Stuart answered questions from class members.

**Lesson: Rudiments I/Adults.** 9:00 a.m. Teacher-Nathan Rees. Nathan taught the class in a traditional singing school format while exploring the Rudiments and answering questions from campers.

**Elective: Rudiments Applied/Explained.** 10:45 a.m. Teacher-Sam Sommers. Sam led 207 to begin the class. He offered prayer, and then dedicated the session to the memory of Jeff and Shelbie Sheppard. Sam stated that the only requirement to be a Sacred Harp singer is the desire to sing. Class members explored the Rudiments including scales, modes of time, rhythmic, and accent. Sam emphasized that you cannot practice the scales enough. Sam explained that when leading, the arm moves in an up and down movement not a wind up and pitch motion. The purpose is to keep the class together. The class sang 218, and he recommended to learn the tenor line first and look at what is in the song such as repeats and rests. Sam said that even when mistaken "all brides are beautiful", therefore, the leader is always right. Sam's closing thought was attitude is important. It is not helpful to express ideas and opinions about a song. Find a way to make each song your favorite, and sing for those who do like it.

**Lesson: B.F. White.** 1:00 p.m. Teacher-Jesse Karlsberg. Jesse provided a handout about the life of B.F. White. Eimear Cradock led 76b. Benjamin Franklin White co-compiled *The Sacred Harp* and presided over three subsequent editions of the tune book. A prolific composer, White was also a leading citizen of Hamilton, Georgia, and an inspiring figure who loomed large over Sacred Harp singing in the nineteenth century. B.F. White's rudiments describe a fifth as a concord and a fourth as a discord and was used by B.F. White in many of his songs. He liked songs with a powerful sound like thunder and lightning that ricocheted around the class. Carol Huang led 83t. White seemed to favor larger intervals and used dyadic harmony (2 notes) producing a unique sound quality. Nathan Rees led 90. White would sit for hours observing nature. He founded the Southern Musical Convention. In the 1850 Edition, White added reformed tunes to the book, but in many cases the harmonies were altered. Stuart Ivey led 68b. White took a variety of reformed songs, reshaped them, and put his name on them. Jesse led "Piety" and "The Red Sea Anthem". Sam Sommers led 565. The Fourth Edition was an actual revision because he added and deleted songs. They were published after his service in the military during the civil war. Jesse led "Be Joyful In God" and "Home". B.F. White stayed with four shaped notes and three part songs. His music is rarely pentatonic-sometimes moving parallel, but almost always moving high and low. He continued to write in a variety of styles, but also continued to take in reform style songs. B.F. White fell on a street of Atlanta, Georgia, and later died from his injuries. It is said that he sang 391 on his death bed. Gwen Gethner led 391. Jesse read excerpts from the memorial of the 1880 Chattahoochee Convention, commemorating B.F. White. Jesse led 88t, and the class was dismissed.

**Elective: The Singing Creel Family.** 2:30 p.m. Teacher-Buell Cobb. Buell read excerpts from "An Endearing Prickliness", a chapter in his book *Like Chords Around My Heart*. The class saw a photo slide show of the singing Creel family depicting six generations of family members. Cassie Allen related some stories from her memories of Creel family members.

**Lesson: How to Beat the Seven Modes of Time/Youth.** 4:00 p.m. Teachers-Lauren Bock and Stuart Ivey. The class members practiced the mechanics of beating each mode of time. Stuart simplified the modes as either a down-up mode or a down-down-up mode for the youth.

**Lesson: How to Beat Time and Leading 101/Basics.** 4:00 p.m. Teachers-Bridgett Hill Kennedy and Judy Caudle. The class covered the basics of how to lead a song at a Sacred Harp singing, and focused on what decisions the leader should make before stepping into the square and how to communicate your desires to the class. Leaders: Barrett Patton 32t; Nathan Rees 31t; Daniel Bearden 342; Ori Hamilton 58. Class dismissed.

**Elective: History and Anatomy of the Fuging Tune.** 5:00 p.m. Teacher-Jesse Karlsberg. Jesse explained that a fuging tune is a song in which the parts enter in turn creating textual counterpoint, and are among the most popular and engaging songs in *The Sacred Harp*. The first fuging tunes were composed in eighteenth century New England, and the style achieved great popularity in the Revolutionary War-era northeastern United States before declining in the early nineteenth century. The style has seen a resurgence in the twentieth century thanks to its continuing popularity among Sacred Harp singers. Jesse led “Psalm 34” and “Taunton” from a handout. Stevenson’s songs were reprinted widely and often. The second most reprinted fugue is “Lenox”. Daniel Reed has six fuging tunes in *The Sacred Harp*, and all six were widely reprinted. Jesse led “Stratford”. Reed style fuging tunes are found on pages 440 and 441. The structure of 434 is a Stevenson style fugue, and is overall a much advanced fugue. Jesse discussed 436 and 380. Class dismissed.

**Class Singing led by Youth girls.** 7:30 p.m. The class was brought to order by Anna Bowen leading 87. Laurie Dempsey offered the opening prayer. Leaders: Tullaia Powell and Gracie Barrett 313b; Jackson Fleder, Marcus Whitman, and Daniel Bearden 225b; Tony Kiser, Will Schnorenberg, and Clinton Davis 282; Mary Andrews, Corinne Ducey, and Niamh Ducey 472; David Ivey, Rodney Ivey, and Barrett Patton 207; Nathan Rees, Cassie Allen, and Jaclyn O’Reily 340; Eimear Cradock, Calum Woods, and Jerusha Wheeler 56t; Karen Rollins and Jade Thompson 45t; Anna Marie Bethune and Lilly Underwood 75; Susan Cheronos and Claudene Townson 564; Matt Hinton and Eli Hinton 65; Scott DePoy, Jeannette DePoy, and Bridgett Hill Kennedy 192; Anna Hinton 40; Holly Powell, Jasper Powell, Avery Powell, and Amanda Jokerst 209; Laura Ann Russell and Michael Darby 480; Michael Mosely and Carol Ann Munro 456; David Saylor, Sierra Saylor, and Teresa Saylor 300; Jesse Karlsberg and Judy Caudle 336; Nicholas Thompson and Ethan Corbett 441; Mattie Sue Prewett and Karis Askin 86; Pam Nunn and Sam Sommers 112; Holly Mixon and Justin Corbett 142; Josh Collier and Garrett Morton 46; Karen Ivey and Stuart Ivey 183; Terry Ryan 193; Erica Martinez and Carol Huang 284. There was a special presentation by the youth girls, accompanied by the adult women. The evening devotional was held by the campfire.

### Wednesday, July 2

**Lesson: Rudiments II/Youth I.** 9:00 a.m. Teachers-Lauren Bock and Scott DePoy. Teachers reviewed what they talked about from day one, and completed the exercises on pages 15 and 16 of the Rudiments. Scott DePoy gave the definition of an octave, and class members practiced the major scale and intervals. The class was introduced to the minor scale, and talked about the differences between the major and minor scales and their intervals. Members participated in a game that made a scale.

**Lesson: Rudiments II/Youth II.** 9:00 a.m. Teacher-Stuart Ivey. Stuart started the class by exploring the information found on page 18 of the Rudiments. He focused on pitch, time, accent and volume. The major and minor scales were compared. The remainder of the class was spent with questions and answers.

**Lesson: Rudiments II/Adults.** 9:00 a.m. Teacher-Nathan Rees. Nathan welcomed the class and led 27. The class reviewed melodics, sang the major scale and reviewed intervals. Nathan taught that the major and minor scales are defined by the location of half steps and the minor scale starts on “la”. The minor scale produces a different sound from the major. The class looked at various intervals on 32b, 315, and 68t. Nathan divided the class into groups, and sang 24t as a round. Nathan explained common time, and what the top and bottom number of the time signature represent. Accent is important, and helps the class sing together. A review of accent in relation to triple time and compound time was discussed. Nathan said that a time change in a song can be hard, but remember to completely beat out the last measure before the rhythm change.

**Elective: Learning Songs and Sight Reading.** 10:45 a.m. Teacher-Stuart Ivey. Class members practiced and studied songs they were comfortable leading, and worked on improving sight reading skills. Leaders: Madison Lathery, AnnaMarie Bethune, and Lilly Underwood 146; Madison Lathery and Julia Rikansrud 65; Karis Askin and Ethan Askin 87; James Nugent 455; Fiona Nugent 209; Jasper Powell and Jade Thompson 59; Blake Sisemore 32t; Tullaia Powell 106; Wyatt Denney 300.

**Lesson: The Memorial Lesson.** 1:00 p.m. Teachers-Judy Caudle and Bridgett Hill Kennedy. Judy and Bridgett began the class by leading 303. Bridgett spoke of how we build relationships, but they eventually will come to an end. Judy spoke about how the Sacred Harp community is a support group to help each other with the loss of fellow singers. The teachers turned the class over to the memorial committee for the memorial lesson.

Nicholas Thompson spoke on how much it means to those on the sick and shut-ins list to think of them and sing a song for them. Robin Betz 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. Faiz Wareh led 70t.

Carol Ann Munro spoke about Jeff and Shelbie Sheppard, and recalled some memories of them and their influence on the Sacred Harp community. She led 464 in their memory.

Barrett Patton spoke about singing pioneers who have passed away, and that he felt Sacred Harp music was medicine for the soul and gave hope for a better world. Barrett expressed that he hoped we will carry on the legacy that has been left and bring to others the hope and faith that we find in the book. Robin Betz recalled a memory of Jeff Sheppard, and then read the following list of names of the deceased: Hobert Ivey, Lou Cotney, Bill Aplin, Winnie Blevins, Jeff Sheppard, Shelbie Sheppard, Josie Hyde, and Mary Kitchens Gardner—Alabama; Carroll Lunsford—California; Marge Munro—Illinois; Sharon Kellam—North Carolina; Diane Mennella, Dean McNeil, and Charles Waide—New York; Carlene Griffin—Georgia; Somen Goodman—

Quebec; Arlin Kottman and Christian Sierra—Virginia; Jim Hearne—Missouri. Tarik Wareh led 459 in their memory, and followed with a closing prayer to conclude the memorial lesson.

**Lesson: Accent.** 4:00 p.m. Teacher-Nathan Rees. The class sang songs practicing accent with an attempt to do it naturally. Nathan noted that some singers have sung for so long that it has become very natural for them to accent. He reminded the class that accent helps the class stay together and provides emphasis on specific words in a song. Nathan asked singers to exaggerate the accent while singing for the lesson. The class sang 304, exaggerating the accent. Nathan discussed accent in triple time. The accent is made with the voice, not the hand. The responsibility of accent is that of the class. The class sang 347 and 30b exaggerating the accent. Nathan went over accent in compound time. The class sang 65, and for a challenge 360. Syncopation is defined as accented notes that do not fall on the first note as in 97. The bass sometimes syncopates on the entrance of a fugue. Leaders: Erica Martinez 431; Faiz Wareh 412; Jaclyn O'Reily 410b; Jerusha Wheeler 449; James Nugent 355.

**Class Singing led by Youth Boys.** 7:30 p.m. The youth boys began the evening by singing a special arrangement of "Windom". Leaders: Garrett Morton 131b; Cheyenne Ivey and Dylenn Nelson 37b; Jasper Powell and Jade Thompson 59; Aldo Ceresa and Drew Smith 179; The Eddins family 324; Jonathon Smith, Lela Crowder, and Lauren Bock 138t; Eva Grace Horsley, Karis Askin, and Madison Lathery 63; Tarik Wareh, Pattie Wareh, Cora Wareh, and Faiz Wareh 75; Anna Bowen, Holly Mixon, Justin Corbett, Mary Andrews, and Niamh Ducey 457; Scott Ivey and Idy Kiser 122; Lynn Wilson and Logan Green 171; Rachel Rudi and Guy Bankes 549; Damian Wooten, Ethan Askin, and Russell Pope 79; Lainey Martin, Sierra Saylor, and Tullaia Powell 142; Elizabeth Betz, Robin Betz, and Ori Hamilton 448t; Cassie Allen, Rex, and his daughters 45t; Gwen Gethner and Phillip Denney 360; Wyatt Denney, Gideon Dresdner, and Laurie Dempsey 300; Sierra Saylor, Teresa Saylor, and David Saylor 349; Bridgett Hill Kennedy and Pam Nunn 276; Jesse Karlsberg and Blake Sisemore 411; Sam Sommers and Rene Green 560; Mattie Prewett and Karis Askin 178; Lilly Underwood and AnnaMarie Bethune 282; Eimear Cradock and Scott DePoy 274t; Garrett Morton and Josh Collier 49t; Laura Ann Russell and Michael Darby 503; Jeanette DePoy, Judy Caudle, and Karen Ivey 170; Michael Mosely and Jerusha Wheeler 362; Madison Lathery and Eva Horsley 87; Reed Elkinton and Gwen Gethner 50t; Calum Woods 49t; Barrett Patton 414. Calum Woods gave the devotional. Barrett Patton offered the closing prayer.

### Thursday, July 3

**Lesson: Rudiments III/Youth I.** 9:00 a.m. Teachers-Lauren Bock and Scott DePoy. Scott DePoy explained what dotted notes, slurs, and ties are in a song. Lauren Bock explained the staff, phrase bars, and measure bars. The class practiced decoding songs; locating the title, what is the key, who is the composer, special notations like a fermata and D.C. (da capo) and repeats. Scott led 48t to demonstrate how long a note lasts on a fermata; a very bad leader, and then a very loud leader. The class members critiqued Scott's leading skills, and made suggestions for improvement.

**Lesson: Rudiments III/Adults.** 9:00 a.m. Teacher-Nathan Rees. Nathan spoke about advanced rhythmic stating first that accent is an important basis for good rhythmic. Nathan went over the duration of the whole note, half note, and quarter note. The class looked at 54, and were asked to think in terms of beat where the bottom brace of the song is tricky. In 444, there is a half note, quarter rest, and then a triplet all taking the space of one whole note in one measure. Nathan explained that in this case, the notes and rests have to be precise. In 169; Nathan pointed out where the treble part has two eighth notes to sing, the tenor sings a triplet, and the bass and alto sing a quarter note each. The choice of song selection was discussed, and there are moments when one song would be great, but at other times would not. If you lead in the morning session, choose a warming up song that is familiar. A taxing, complicated song or anthem should not be led right at the beginning or right at the end of a singing; within an hour before or after the lunch break is more attainable for most singers. For beginning singers, Nathan suggested to practice ahead of time, notice when parts come in, note the time signature, and the lead pattern. If you are going to repeat make sure to communicate that to the class, for example turn to the bass if they lead in or take a step forward. In general, start with the first verse of the song as opposed to a middle verse and for time purposes, limit the number of verses to sing. The class sang 240, and was dismissed.

**Elective: Rudiments Applied/Explained.** 10:45 a.m. Teacher-Sam Sommers. Sam began the class by leading 60, and offered prayer. Sam provided the class with a rudiments hand-out stating they are also in the songbook. From the hand-out the class practiced scales, accent, intervals, and choice notes. The following songs were sung for examples of each: 455, 225t, 85, 117, and 69b to end the class.

**Elective: Mrs. Shelbie's Shoes.** 2:30 p.m. Teachers Rene Green and Pam Nunn. Leaders: Susan Cheronos 298; Carol Huang 506; Laura Ann Russell 351; Nicholas Thompson 553; Faiz Wareh 301; Pattie Wareh 159; Carol Munro 304; Lauren Bock 245; Eimear Cradock 430; Idy Kiser 98; Jaclyn O'Reily 336; Judy Caudle 254; Robin Betz, Laurie Dempsey, Teresa Saylor, Bridgett Hill Kennedy, Sam Sommers, Gwen Gethner, Jeannette DePoy, Jesse Karlsberg, Cora Wareh, and Tarik Wareh 140; Daniel Bearden 269.

**Lesson: The Life, Letters, and Music of Daniel Reed.** 1:00 p.m. Teacher-Aldo Ceresa. Aldo welcomed the class and led 186. A hand-out was provided to the class about Daniel Reed. Aldo led two original compositions of Reed, "Stafford" and "Norwich". Leaders: Terry Ryan 38b; Michael Darby 38t; Faiz Wareh 50t; Tarik Wareh 150; Aldo Ceresa "Lisbon"; Calum Woods 300; Carol Huang 107; Gwen Gethner 183. Aldo led "Smithfield" (The Columbian Harmonist), "Dryden" (three parts), "Windham" (1832), "Samos" (1832), and 280.

**Community Singing led by Young Adults.** 7:00 p.m. Gwen Gethner brought the class to order by leading 31t. Ori Hamilton offered the opening prayer.

Leaders: Young Adults "The American Cavalry Rides Through The North Field"; Gideon Dresdner 60; Mary Andrews and Niamh Ducey 455; Wyatt Denney, Ethan Askin, and Damian Wooten 300; Donna Bell and Idy Kiser 472; Angie Collier, Josh Collier, and Garrett Morton 46; Nicholas Thompson and Rene Greene 59; David Saylor and Teresa Saylor 277; River Skrenes, Justin Corbett, and Holly Mixon 183; Phillip Denney 120; Jennifer Betz, Mattie Prewett, Fiona Nugent, and Elizabeth Betz 276; Beverly Thompson and Karen Rollins 354b; Anna Bowen and Gracie Barrett 282; Ethan Corbett and Russell Pope 128; Carol Munro and Michael Mosely 492; Tullaia Powell, Julia Rikansrud, Sierra Saylor, and Lainey Martin 209; Eimear Cradock and

Calum Woods 72b; Will Schnorenberg, James Nugent, and Tony Kiser 39t; Eugene Forbes and Myrline Redmon 212; Eva Grace Horsley, Madison Lathery, and Karis Askin 40; Tarik Wareh, Pattie Wareh, and Cora Wareh 382; Lilly Underwood and AnnaMarie Bethune 159; Sam Sommers, Nathan Rees, and Jesse Karlsberg 548; Laurie Dempsey, Lynn Wilson, and Terry Ryan 312b; the Eddins family 47b; Scott Ivey, Rachel Rudi, and Drew Smith 377; Hollie Powell, Jasper Powell, and Avery Powell 426t; Daniel Bearden, Marcus Whitman, and Jackson Fleder 176t; Corrine Ducey 81t; Amanda Jokerst and Logan Green 76b; Isabelle Lamarre and Deborah Marsh 284; Jackie O'Reily and Carol Huang 439; Richard Mauldin 89; Amy Armstrong and Anders Wells 110; Erica Martinez and Clinton Davis 217; B.M. Smith and Loyd Ivey 47t; Cassie Allen, Jonathon Smith, and Bridgett Hill Kennedy 86; John Plunkett 346; Delone Cobbs and family 178; Ori Hamilton and Jerusha Wheeler 111b; Jack Nelson and Edna Phillips 560; Reed Elkinton 216; David Brodeur 455; Susan Cheronos and Pam Nunn 564; Reba Windom 196; Lauren Bock, Lela Crowder, and Scott DePoy 166; Karen Ivey, Jeannette DePoy, and Judy Caudle 318; David Ivey, Rodney Ivey, Aldo Ceresa, and Teresa Parker 423; John Decoster and Michael Mosley 457. Gwen Gethner led 323t as the closing song. Logan Green offered the closing prayer.

#### **Friday, July 4**

After breakfast, everyone met in The Ark with Camp Director David Ivey for closing remarks and farewells. The group sang "The Star Spangled Banner", and then 62. Samuel Sommers offered the closing prayer, and camp was dismissed.  
Camp Director—David Ivey