

National Sacred Harp Newsletter

"Covering the country like kudzu"



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MI & YOU!

VOL. I NO. 1

Hugh McGraw, PO Box 185, Bremen, GA 30110

"and I heard the voice of harpers harping with their harps." Rev.14:2

It probably had to happen sooner or later. We read of the power of the press, the importance of mass communication, the authority of the fourth estate, and the urgent need for communication. So—world events being what they are, some of this should apply to the Sacred Harp. As we show at the top of the page, this is Volume I, Number 1. There may never be any more volumes or numbers, but here we go on this one!

First, NEWS about things concerning the Sacred Harp; some of it of a general nature and some quite local and specific. Also, no good newspaper is complete without a "letter to the editor" column. We, therefore, invite "literary" contributions. The "editorials" will be strictly the thing of the editor and will not necessarily represent the views of anybody. So, we launch old number one, possibly straight to the wastebasket, but never-the-less, we launch! Remember: if it is not newsy, it's because you didn't send anything newsy in!

A WORD ABOUT THE NATIONAL CONVENTION.....

The 6th National Sacred Harp Singing Convention will be held June 13,14 & 15 at the Leslie S. Wright Fine Arts Center, Samford University, Lakeshore Dr., Birmingham, Alabama.

So far, the Convention has met a total of 16 days; approximately 1462 songs have been sung by 859 leaders representing 17 states. 378 of the leaders were female, and 481 were male.

With your help, this year's Convention may be one of the largest ever! Rosa Hughes & Dr. Gene Black have been working extremely hard on preparing discount motel rates, night activities, etc.! Come out and join the fun!! (Quality Inn South, Oxmoor Rd. is where the singers are staying.)

On Saturday, June 8th, the School of Church Music at Southwestern Baptist Theological Seminary is inviting Ministers of Music and teachers of hymnology to the day long Symposium on hymnody to be held in Cowden Hall—Dallas, Texas. Also, at 2:45pm, Dr. William J. Reynolds will speak on B.F. White and The Sacred Harp. At 3:15pm, Dr. Harry Eskew will speak on William Walker and the Southern Harmony. At approximately 4:00pm, Dr. Reynolds will lead the group in songs from The Sacred Harp.

FASOLA SINGING: Its History and Traditions by: Richard L. DeLong

(Quotes used from various sources.)

Today throughout the Deep South a musical tradition exists which was brought to America by our forefathers: Fasola singing, better known today as Sacred Harp singing. I first became acquainted with Sacred Harp singing through my grandmother. She and I traveled to all-day singings at various rural churches throughout North Fulton county at least nine or ten Sundays a year to hear and to sing this traditional music. I became fascinated by the melodic sound and charm the singers produce. As described by one author, "Sacred Harp singers produce a quality of sound which captivates the imagination." And still another author writes, "Sung a'capella, the hymns have a natural charm and grace that cannot be compared to any other American music existing today." To the unknowledgable, what is Sacred Harp singing? What are its origins? How does it exist today?

During the eleventh century, an Italian monk, Guido d'Arezzo, invented the system of musical syllables that is used today. His scale consisted of six syllables: ut, re, mi, fa, sol, la. The si was later added by the French to complete the scale. By the sixteenth century, the English decided to change the ut, re, si, because of the vowel sounds, to fa, sol, la, thus making the scale fa, sol, la, fa, sol, la, mi.

During the eighteenth century, the fasola scale was brought to America. The first music book printed, The Bay Psalm Book, contained thirteen tunes. The songs were composed in two-part harmony: tenor and bass. Under each note was the letter F, S, L, or M, representing fa, sol, la, or mi. Since musical instruments were scarce, singing the syllables allowed beginners to establish the tune.

Singing schools were taught throughout New England using the fasola system. Singing masters, as they were called, traveled from town to town conducting singing schools at local taverns or schools. In each town the singing master would start a subscription for his school in order to raise proper revenue for his time and effort. The majority who attended were adolescents. The following passages were taken from diaries of two colonial youths:

Moses Cheney, age 12, 1788: ...and it came to pass that a singing school was got up about two miles from my fathers house. In much fear and trembling I went with the rest of the boys in our town. I was told on the way to the school that the master would try every voice along [sic] to see if it was good. The thought of having my voice tried in that way, by a singing master, brought a heavy damp on my spirits. I said nothing but traveled on to see what a singing school might be.

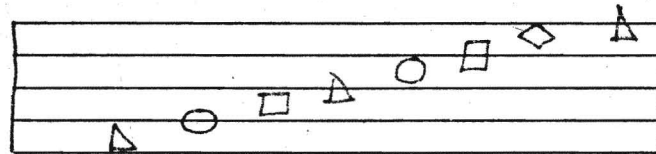
Yale undergraduate, 1782: At present I have no Inclination [sic] for anything, for I am almost sick of the World [sic] & were it not for the hopes of going to singing meeting tonight & indulging myself a little in some of the Carnal Delights of the flesh, such as kissing, squeezing, etc. I should willingly leave it now, before 10 o'clock & exchange it for a better.

The singing shcools generally lasted two weeks during which students were taught the rudiments of reading and performing music. Songs were rehearsed with the notes first, part by part, until they were mastered. The words were then attempted. (Note: After mastering the tune, the notes were no longer sung.)

In 1798, William Smith and William Little invented the system of shaped-

notes. They decided a triangle would represent a fa Δ , a circle \bigcirc , sol, a square \square , la, and mi would be diamond-shaped \diamond . The shaped placed on the musical staff thus allowed the singer to "sight read" the music. (See example #1.) In other words the singer could see a shape, know its definite character (fa, sol, la, or mi), and know its definite pitch in relation to the tonic note.

(Example #1)



(fa sol la fa sol la mi fa)

The Easy Instructor, Little and Smith, 1798, was the first book to be compiled using the four-shaped-note system.

During the early nineteenth century, the fasola system started moving South and West. This movement occurred for two reasons: a general migration of the population and the introduction of the seven-note system (do, re, mi, fa, sol, la, ti). Due to the introduction of the seven-note system, the four-note system became "old fashioned" and was discarded by the more sophisticated churches of New England.

With the movement of the fasola system to the South, approximately forty-two song books were compiled by Southern composers using the four-shaped-note system. One to the last compiled, and the only active book in existence today, was The Sacred Harp. It was compiled in 1844 by B.F. White and E.J. King in Hamilton, Georgia. The melodies in The Sacred Harp evolved from England, Scotland, Ireland, and Wales. The songs were written in three-part harmony—tenor (melody), treble, and bass. However, A majority of the first Sacred Songs composed in America were written in four-parts: bass, tenor, alto and treble. The alto line was later omitted in most of the 19th century tune books. In the Sacred Harp, the alto part was added back to a majority of the songs in 1911. Unlike gospel music and modern church music, the harmonies of the Sacred Harp songs were written, dispersed, and free-moving, giving each part a melody of its own. At times, the altos or basses might rise above the melody or the melody might rise above the treble. This is almost forbidden in modern church music composition.

"In a limited sense, The Sacred Harp is a final stage of the singing school movement which began in New England in the eighteenth century and gradually spread into the West and South." Singing schools using The Sacred Harp were held throughout the Rural South. Few changes from the format of singing schools held in New England were made. However, a particular Southern style did develop. The singing schools were taught at the local churches during "laying-by time" and lasted from ten to twenty days. The church was more than likely a one-room, white-clapboard building which sat upon rock pillars. The whole family would attend the singing school from mid-morning until mid-afternoon. Each family brought a picnic lunch to spread under the shade trees at noon. "From the time of the Civil War until the influence of television, there were very few Southerners who didn't know fa-so-la." Singing school masters became known as "professors." If the professor lived out of the

community, he was hosted by one or several families for the duration of the singing school.

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The Sacred Harp was never adopted by any denomination for use in church services. Instead, communities organized all-day singings and singing conventions. The first convention, the Southern Musical Convention, was organized in September, 1845, at Huntersville, Upson County, Georgia. B. F. White was elected president. Other conventions were organized: The Chattahoochee Musical Convention, Coweta County, 1852; Stone Mountain Musical Convention, 1896; Douglasville Sacred Harp Convention July, 1902; Alabama State Sacred Harp Convention, 1900. From 1845 to 1900 approximately thirty conventions from The Sacred Harp were organized throughout the Deep South. The format of the conventions was very democratic. A president, vice-president, secretary, and chaplain were elected by nominations from the floor of the convention. The officers appointed an arranging, memorial, resolutions, finance, and locating committee. The arranging committee's job was to call leaders to conduct the "class" in a "lesson". The words "class" and "lesson" were taken from singing school terminology. A "lesson" consisted of a song leader conducting from twenty to thirty minutes. Women were not allowed to lead, hold office, or to speak on subjects put before the convention. The conventions convened annually on a predetermined weekend and moved to various communities each year. For example, the Chattahoochee Convention met on the first Sunday, Thursday, Friday, and Saturday before in August each year.

The 1866 meeting of the Chattahoochee Convention was, by Joe S. James's account, "the largest singing convention held in all the country." The convention met at Pleasant Hill Church in Paulding County, Georgia, on a Thursday, and dispersed the following Monday. Singers traveled from several states. The Sunday crowd, James reports, "was an immense one—estimated at eight thousand people." James adds, "There were three wells close by, from which the water to furnish the crowd and stock was drawn. Before one o'clock they were drawn dry, and it was impossible to get water."

Besides conventions, annual all-day singings were organized. Unlike conventions, annual singings only met on one day—usually Sunday. An annual singing did not move from community to community. Instead, it remained at one church or other location. Many annual singings became major social events of the year. An annual singing held in Alpharetta, Georgia, would bring to town at least 1,000 people in their Sunday best. "All of Alpharetta was roped off to allow the singing to predominate."

Today, when the traditional sound of the fasola is heard, it is most likely referred to as Sacred Harp singing. Sacred Harp is actually only the title of the song book. However, due to the book's popularity, fasola or shaped note singing has emerged as Sacred Harp singing. The Sacred Harp's copyright has changed possession twice since B. F. White's death. The book has been revised a total of eight times, and the last revision occurred in 1971; however, it still retains most of the original tunes. The Sacred Harp Publishing Company, which has owned the copyrights since 1935, has sold 40,000 books since 1967. Sacred Harp song books have been shipped to locations from California to England.

Today, there are over 300 scheduled singings held each year. The oldest surviving convention is the Chattahoochee Musical Convention which meets annually on the first Sunday and Saturday before in August in the West Georgia area. The Chattahoochee Convention has met each year since 1852. The annual singings and conventions of today have changed little in style. However, women are now allowed to lead and hold office!

Everyone is welcomed at a Sacred Harp singing—spectators, Baptist, Methodist, Catholics, or anyone who would like to attend. The typical gathering

today consists of twenty to 200 people. A scheduled singing usually begins at 10:00 a.m. The singers sit according to the parts they sing. The tenor (melody) singers have the largest section, to their left sit the basses, to the basses' left sit the altos, and to their left sit the trebles. This arrangement forms a hollow square in which the leader stands. After the opening song, prayer is given by a "reverent brother". Leaders are then called to lead two songs each. Today, leaders range from age three on up. The leader may choose songs of his/her choice, provided they have not already been sung. After the leader makes his selection, a front-row singer will key the music; that is, he will give each part its pitch. This is done without the aid of any musical instrument. The music is strictly a'capella. The following account of a Sacred Harp singing was described by Joe Cumming, Newsweek magazine, November 20, 1978.

In the center of the hollow square, the leader calls out "32A" and 100 or more singers - men, women and children - shuffle through their songbooks. Like a sudden gale, they burst into song. The volume is turned all the way up, as if God might be a little hard of hearing; the pace of the majestic hymn is breakneck, as if God's patience were exhaustible. In the white-clapboard Holly Springs Primitive Baptist Church, deep in the Georgia piney backwoods, these singers are ardently upholding one of the oldest, purest musical traditions in America—Sacred Harp singing.

A spectator sitting in the back of the church cannot hear the true beauty of the harmonies because the true, full, sound is in the hollow square. Sacred Harp singers are not singing for an audience; they are singing for their own enjoyment. A five or ten-minute recess is held at eleven and again at two o'clock in order for the singers to "fellowship" and get a drink of water. A very important part of the singing is the memorial lesson held at 11:30 a.m. This is the time in which singers who have passed on during the last year are remembered. The memorial committee will ask a friend or relative to sing one or two songs in the memory of the deceased. Lunch is served from noon until one o'clock on the cement table usually found outside of the country church. Singing continues until 2:30 or 3:00 p.m. At the close of the singing announcements of future singings are announced. The chairman then leads the last song which is followed by prayer.

For years people have said Sacred Harp singing is dying out. Most of the singers in the South are over fifty. However, this is by no means an indication Sacred Harp is dying out. A number of younger people have taken an interest in the old music through singing schools and curiosity. In New England, the revival of Sacred Harp began about eight years ago. A New England Sacred Harp singing convention now exists with about 300 members - mostly under the age of thirty-five. The National Sacred Harp Convention was organized by Hugh McGraw in 1980 at Samford University, Birmingham, Alabama. The first National convention attracted about 700 people from twelve states. Sacred Harp singing has faded out in some communities, but it is being revived in others. New conventions have been organized in Illinois, Kentucky, and others to follow. "As long as there are people who love the Lord, there will be some group singing Sacred Harp when Gabriel blows his trumpet."

The music itself has a natural charm that attracts some people to it. Hugh McGraw, "perhaps the best known living Sacred Harp singer," said, "I wouldn't walk across the street to hear Sacred Harp singing, but I'd walk two hundred

miles to help sing it. Sacred Harp is a singers' music; it's not a listeners' music - you have to participate to get the good out of it." T.J. Denson, a renowned Sacred teacher of the 1930's suggests, "If you don't like this kind of music, you'd better stay away from it cause [sic] it'll get a hold of you and you can't get away." I am living proof of that statement; I have been captivated by the music since the age of four.

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The Georgia State Convention met March 23, 24, 1985 at Ebenezer Primitive Baptist Church, Dunwoody, Georgia. We had an excellant convention with approx. 217 attending on Saturday & 250 on Sunday! The officers & committees did a fine job in organizing the convention. Phil Summerlin and B. M. Smith were elected Chairman and Vice-Chairman; Charlene Wallace, Secretary; Clarence DeLong, Chaplain. A bountiful lunch was served by the ladies (and men) each day! Next year's convention will meet at West Georgia College, Carrollton, Georgia.

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SINGING SCHOOLS FOR JUNE

June 3—7 Holly Springs Primitive Baptist Church, 3 miles South of Bremen, Ga.
conducted by Hugh McGraw
June 24—28 Alpharetta Community Room, Alpharetta, Ga. 15 miles north of
Atlanta, Ga. conducted by Richard DeLong

DEATHS

Grace White, wife of D.T. White of Tuscaloosa, Ala. passed away 3-31-85, age 65
Willie H. Roney, Dothan, Ala. passed away 4-19-85, age 84
George Brooks of Doerun, Ga. passed away 4-10-85, age 88
J.L. Pugh of North Port, Ala. passed away 4-19-85, age 82

DID YOU KNOW.....that 1500 copies of The Sacred Harp were printed in 1844 and
sold for 40¢ each.

HOW DOES.....piano playing and Sacred Harp music mix?? Like milk and arsenic!!

WHY IS IT.....that Yankees tell me everything that I already know?!

GOT HITCHED: Dr. Daniel Patterson and Beverly Boggs were married June 1st.
"I had about given up on Dan." Best of everything to you both!

SEND TO US.....reports on your singings.
your birthdays.
& newsy news.

Be sure to tell your friends about the NATIONAL SACRED HARP NEWSLETTER, they
might want to subscribe!

!!!!!!!!!!!!!!!!!!HAPPY FATHER'S DAY--JUNE 16th!!!!!!!!!!!!!!!!!!

On December 15, 1984, the Miss. Arts Commission and the department of Agriculture sponsored a Sacred Harp singing in a restored masonic hall at the Agriculture and Forestry Museum in Jackson, Miss. Singers from many counties of Miss. as well as Ala. joined in the singing, which was attended by many, including children from a school for the deaf. These children "heard" the music by placing a hand on a singer's shoulder while the words were being signed by their teacher. Warren Steel and Hugh Bill McGuire were in charge of the singing.

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JUNE SINGINGS (Saturday only)

DENSON BOOK*****

- June 1 - Shady Grove Church, twenty miles Southwest of Cullman Ala.,
4 miles off Hwy. 69 at Wilburn, Alabama (Bug Tussell)
15 - Addington Chapel, 15 miles Southwest of Cullman Ala., 4 miles off
Hwy. 69 at Wilburn, Alabama (Bug Tussell)

COOPER BOOK*****

- 1 - First District Zion Rest Church, Excel, Alabama

JUNE SCHEDULED SINGINGS

DENSON BOOK*****

- 1st Sunday - Ephesus Church, 3 miles West of New Site, Ala.
- Bethel Church, 3 miles East of Steen, Miss.
- Liberty Church, 2 miles North of Henagar, Ala., On Liberty Rd.
- Fellowship Church, 8 miles West of Cullman, Ala. on Hwy. 278
- Pine Tucky Church, 5 miles South of Double Springs, Ala., 1 mile
East of Hwy. 195
- Sherman Baptist Church, Hwy. 32, 10 miles West of Bruce, Miss.
- 1st Sunday and Saturday Before - Holly Springs Church, 3 miles South of Bremen,
Ga., 50 miles West of Atlanta, exit #3 off I-20
- 2nd Sunday - Municipal Auditorium, Alpharetta, Ga., 10 miles North of Atlanta
- Harmony Church, near Empire, Ala., on Oaky Hollow Rd.
- Pleasant Hill Church, Johnson School House, Fayette County, Ala.
on Hwy. 44, Old Fayette Rd.
- Mt. Vernon Church, 13 Miles Northeast of Cullman, Ala. on Hwy 69
- New Hope Church, 1 mile East of Villa Rica, Ga. on Hwy 78, 50
miles West of Atlanta, just off I-20 at Exit #6
- Poppy Gregory Home, 4:00pm, 117 Oakley Rd., Belmont, Mass.,
phone: 617-484-2119
- Valley Grove Church, 7 miles Northwest of Newsite, Ala.
- 2nd Sunday and Saturday before - Hopewell Church, 6 miles East of Oneonta, Ala.,
1 mile East of Oneonta Airport
- 3rd Sunday - St. Michael Church, 4 miles North of Fruithurst, Ala., Cleburne
County East of Heflin, Ala.
- Hopewell Church, 2 1/2 miles East of Ephesus School at Ephesus, Ga.
on Hwy. 100, South of Bowdon, Ga.
- King School House, 3 miles Northwest of Lynn, Ala., just off
Hwy. 278
- Oak Springs Church, 3 miles North of Derma, Miss.

- 3rd Sunday - Little Vine Church, near Empire, Ala. on Oak Hollow Rd.
 - Pleasant Valley Church, 4 miles South of Gallant, Ala., Hwy 35
 Ivallee to Junction with U.S. Hwy. 231
 - Macedonia Church, 4 miles South of Section, Ala., Jackson County,
 1 mile Northwest of Fyffe, Ala. on Hwy. to Section, Ala.
 - Carey Springs Baptist Church, Hwy. 9 at Randolph, Pontotoc County,
 Miss., begins at 1:00pm

- 4th Sunday - Ebenezer Church, Exit #3 off 400 Hwy., North of I-285, 10 miles
 North of Atlanta, Keep Straight off Exit #3, Church is 2 miles
 on left
 - Indian Creek Church, 4 miles North of Bowdon, Ga. on Hwy. 100
 - Mt Lebanon Church, 8 miles Northwest of Fayette, Ala. on Old
 Fayette and Winfield Hwy.
 - New Harmony Church, 5 miles South of Joppa, Ala. on New Harmony Rd
 - New Hope Church, 12 miles Northeast of Jasper, Ala. and 1 mile
 South of Hwy 69 on Sipsey Rd. (Walker County)
 - New Hope Church, 5 miles South of Jones Chapel, Ala. on Hwy. 278,
 County Hwy. from Jones Chapel to Crane Hill

- 4th Sunday and Saturday before - Shady Grove Church, 3 miles North of Double
 Springs, Ala. on Hwy. 195

- 5th Sunday - Liberty Church, 2 1/2 miles Southwest of Sumiton, Ala., South of
 Hwy. 78 and North of New Hwy. 78
 - Tuscaloosa Community Center, Rosedale Southside Loins Club on
 Hwy. 82 and Hwy. 68 South
 - Mt Pisgah Church, 10 miles West of Sylvester, Ga.

COOPER BOOK*****

- 1st Sunday - Shady Grove Church, 10 miles North of Elba, Ala., on Hwy. 87
 - Shady Hill Church, 10 miles South of Andalusia, Ala.
 - Pine Hill Church, 5 miles North of Bonifay, Fla., just off Hwy. 79

- 2nd Sunday - District 11 of Holmes Valley, Bethel Church, 6 miles Southwest
 of Bonifay, Fla.

- Harrison Graveyard Church, 10 miles West of Samson, Ala.

- 3rd Sunday - Zion Hill Church, off Old Brockfield Rd., 15 miles out of
 Henderson, Tex.

- Pleasant Home Church, 15 miles South of Andalusia, Ala., on Hwy. 29

- 4th Sunday - Eight Mile Church, 11 miles South of Samson, Ala.

- Good Hope Church, Northwest of Opp, Ala.

- 5th Sunday - Seven County Convention, Zion Rest Church, Excel, Ala.

- First Methodist Church, Jakin, Ala.

CHRISTIAN HARMONY*****

- 1st Sunday - Little Hope Church, 4 miles West of Eoline, Ala., Bibb County

- 2nd Sunday - Shiloh Church, 15 miles East of Tuscaloosa, Ala., 3 miles South
 of Phalin Spur off Hwy. 82

- 3rd Sunday - Ebenezer Church, 8 miles East of Ellijay, Ga. on Hwy 52

- 4th Sunday and Saturday before - Macedonia Church, 3 miles north of Newton, Miss

WIRE GRASS SACRED HARP SINGERS*****

- 1st Sunday - T.Y. Lawrence, First Baptist Church, Ozark, Ala.

- 3rd Sunday - Old Salem Church, Ozark, Ala.

HARMONIA SACRA*****

- 2nd Sunday - Evening, Springdale Mennonite Church, 5 miles Southwest of
 Waynesbora, Virginia, Call Harry Brunk at 703-434-4673

(by state or country)

- ALABAMA - 1st Friday night in each month, 7:00pm, Highlands United Methodist Church, Huntsville. For more information call David Ivey
- Saturday night before 2nd Sunday in each month, Shady Grove (Keeton Cemetary), Walker County 1 1/2 miles East of New Flatwoods Church on Hwy. 11, Narvoo to Carbon Hill
 - 1st Sunday night in each month, Friendship Church, 8 miles Southeast of Haleyville on Hwy. 195 South at church sign 2 miles
 - 1st Sunday night in each month, Gum Pond Morgan County, 18 miles Northeast of Cullman
 - 4th Sunday night in each month, Old Flatwoods Church, 3 miles South of Narvoo just West off Hwy. 11
 - 2nd Sunday night in each month Mt. Lebanon Church, 10 miles Northeast of Fayette on Bluff Rd.
 - 2nd Sunday night in each month, Rice School House, Arab; also, every 5th Sunday night
 - 1st Wednesday in each month, Jones Chapel Community Center, Hwy. 278 West of Cullman
- CANADA - Every Tuesday, 7:30pm, Ottawa, Ontario, Canada; call Sheldon Posen for location / 613-235-9947
- COLORADO - June 3rd, 16th and 30th, Denver; for time and place call Alfred Sausstotte / 303-665-4455
- ILLINOIS - Once a month on Sunday, Chicago; call Maria Johnson / 312-878-3661 or Ted Mercer / 312-486-7400
- INDIANA - 1st and 3rd Sundays, 7:00pm at the home of Patrick Hauck, 1201 N. Windsor, Indianapolis / 317-636-2466
- KENTUCKY - 2nd Sunday from Sept. thru May, 3:00pm, The Applachian Association of Sacred Harp Singers meet at Chapel Hill Presbyterian Church, Tates Creek Rd., Lexington; more information call Ray Turner 606-277-9250
- MARYLAND - 2nd Friday, 7:30pm, Takoma Park, call Bob Esty for location 301-434-4737
- MISSOURI - 1st and 3rd Sundays, 2:30pm, St. Louis, call Karen Isbell for location at 314-644-5422 or Elliott Ribner at 314-535-6138
- NEW YORK - 2nd/3rd Sunday, October thru May, New York Pinewoods Sacred Harp Singers - - Plus special sessions, at Joe Beasley's, 3555 23rd St., Apt. 524, Jackson Heights, New York; more information call 718-898-3436, they sing from 10 different shaped-note books
- N.C. - 2nd Sunday in each month, Person Hall, University of N.C., more information call Dan Patterson / 914-962-4065
- 3rd Sunday in each month, 3:00pm, Wachovia Arbor Moravian Church on Arbor Rd., Winston-Salem, more information call Gene Anderson at 919-274-5943
- OREGON - Monthly in Eugene, call or write for details: Mary Fulton, 2976 Mill Rd., Eugene, Ore. 97405 / ph. 503-344-8521 or Darothy Jackson, 2680 Riverview Dr., Eugene, Ore. 97403 / ph. 503-345-3153
- Corvallis Folklore Society, Corvallis, call Frank Hull for time and place / 503-752-1303
- WISCOSIN - 1st and 3rd Sundays of each month at 3:00pm at St. Francis House, 1001 University Ave., Madison, call 608-651-2897 or 609-255-3245

SACRED HARP CATALOG OF MUSIC

Original Sacred Harp Books	\$9.00
3 Records	
The Wootten Family	6.50
Ode's & Anthems	
by Samford Concert Choir	6.50
Singing Creel Family	6.50
Sacred Harp T-Shirts (M, L)	
assorted colors	5.00
Directory of Minutes and Schedule of	
Sacred Harp Singings	2.75
Names and Addresses of	
Sacred Harp Singers throughout	
the USA (over 1700 names)	2.00
One 60 minute cassette "How to Sing Sacred Harp Music"	
Its History and Traditions by Hugh McGraw	6.50

(these prices include postage)

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We hope you enjoyed the first NATIONAL SACRED HARP NEWSLETTER and as we mentioned before, we want to hear from you. Your suggestions, comments, and most of all: NEWSY NEWS!! Remember— you are as much a part of the Newsletter staff as we are!!

AND HOW WAS YOUR MONTH???