To the Graduate Council:

I am submitting herewith a dissertation written by Kathy Forester Adkins entitled "The Singing Schools of New Salem, Georgia." I have examined the final paper copy of this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctor of Education, with a major in Education.

Mary Jane Connelly

Dr. Mary Jane Connelly,
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We have read this dissertation and recommend its acceptance.

Acceptance for the Council:

Vice Provost and Dean of
Graduate Studies

THE SINGING SCHOOLS OF NEW SALEM, GEORGIA

A Dissertation
Presented for the
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Kathy Forester Adkins
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DEDICATION

This dissertation is dedicated to my husband, Terry Adkins, my children, Amonie, Kerry, and Cole Adkins, who have been patient with me throughout this whole process, and to my parents, C. D. and Vonnie Forester who have always believed in me and told me that this was something I could actually accomplish.

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I would like to thank Dr. Mary Jane Connelly, chair of my committee, for all her help and guidance through this process. I would like to thank Dr. Quarles, for approving this topic which is a little out of the ordinary and not quantitative, Dr. Lee, for providing perspective from a music historian's point of view, and Dr. George for serving on my committee.

I would also like to thank all of the persons who took the time to go through the interview process and to gather all of the artifacts which were so useful in this study.

ABSTRACT

The purpose of this study was to document the singing schools held in the community of New Salem, Georgia, and their use of the shape-note teaching method. This method was compared to those of earlier singing school teachers to see if these methods have a place in the modern day choral classroom. Thirteen singing school students and teachers were interviewed and historical documents and artifacts collected.

This study was conducted primarily as a historical research project; an effort to preserve the rural music education process as it has been passed down from one generation to another through the oral tradition. Lee (1988) stated that historical research in music education should include "a dedication to the preservation of oral history, because of the inevitable disappearance of oral culture and consequent loss of important human experience concerning music teaching and learning" (p. 116).

The interviews revealed that the singing schools had been held in the community since 1911 and possibly before that time. Several students who attended the singing schools in the community of New Salem attended normal schools held by the Stamps-Baxter Music Publishing Company, which had a branch in Chattanooga, Tennessee. One student from New Salem went on to become a professional singing school teacher for Stamps-Baxter. The interviews also revealed that the students greatly valued the music

education they received at the singing schools and it had instilled in them a love of gospel music.

The teaching methods derived from the interviews were compared to others found in the research process and recommendations were made including the need for additional research.

TABLE OF CONTENTS

CHAPTER **PAGE**

1. **INTRODUCTION**.....1

The Problem.....2

The Purpose.....12

Significance.....12

Definition of Terms.....16

Delimitations.....23

Limitations.....23

Assumptions.....24

Methodology.....24

Organization of the Study.....26

Validity.....27

2. **RELEVANT HISTORICAL CONTEXT AND REVIEW OF RELEVANT LITERATURE**.....29

The Community.....29

The Early Singing School Tradition.....44

The Instructional Method.....53

The Post-Revolutionary War Singing School.....59

The Shape-Note Method.....64

The Twentieth Century.....80

Review of Literature.....89

Relevant Historical Material.....100

Documents.....101

Books.....101

Convention Books.....104

Historical Documents.....105

Genealogical Records.....115

Photos.....116

Instructional Materials.....123

Numerical Records.....124

Oral Statements.....125

Relics.....126

3. **METHODOLOGY**.....129

Participants.....129

Methods and Procedures.....133

4. **SYNTHESIS**.....141

Students.....141

Teachers.....159

Content.....181

Organizational Factors.....191

Materials.....223

Philosophy.....235

Environment.....239

5. **SUMMARIZATIONS, CONCLUSIONS, AND RECOMMENDATIONS**.....257

Overview.....257

Summary: The New Salem Singing Schools.....258

Students.....258

Teachers.....261

Content.....266

Organizational Factors.....268

Materials.....273

Philosophy.....274

Environment.....275

Summary: Representative Examples of Singing Schools.....278

Students.....278

Teachers.....279

Content....280
Organizational Factors....284
Materials....288
Philosophy....289
Environment....289
Conclusions....290
Students....290
Teachers....292
Content....294
Organizational Factors....299
Materials....302
Philosophy....304
Environment....304
Recommendations....307

LIST OF REFERENCES....311

APPENDICES....319
Appendix A: Informed Consent....321
Appendix B: Interview Questions....325
Appendix C: Timelines created by Dr. Keith Willard and Harlan Daniel....335
Appendix D: Copies of Songs from the New Salem Gospel Songwriters....347

Appendix E: Historical Documents.....359

Appendix F: Genealogical Records.....399

Appendix G: Relevant Photos.....409

Appendix H: Representative Excerpts of Instructional Materials.....423

Appendix I: Current Shape Note Music Schools.....451

Appendix J: Sample Participant Profile and Research Journal Entry.....455

VITA.....459

LIST OF FIGURES

Figure		Page
1.	Map showing retreat of religious folk songs and shape-note notation from *Another Sheaf of White Spirituals* (Jackson, 1965, p. xiii)	5
2.	Map showing birthplaces of Country Music Performers as seen in the *Encyclopedia of Southern Culture* on page 988 (Wolfe, 1989)	9
3.	An example of the four-note scale	17
4.	Examples of four-shape notational method as seen in *White Spirituals in the Southern Uplands* (Jackson, 1965, p. 14)	19
5.	Examples of seven-shape notation from Jackson, 1965, p. 337	22
6.	A shape-note scale as shown on page 15 in Burton's *The Do Re Mi's of Music*	67
7.	An example showing the alignment of the six-note scale, Stefanov-Wagner, 1998	67
8.	Rev. John Tuft's notational system, Stefanov-Wagner, 1998	69
9.	Smith and Little's four-note system from Sallee's *A History of Evangelical Hymnody,* p. 38	71

CHAPTER ONE

INTRODUCTION

Since the early part of the 20th century, residents of one small North Georgia community have learned to read music using the shape-note notational system. They have not acquired this knowledge in public school music classrooms, but in short, two-week instructional sessions called singing schools. They have celebrated the closure of these singing schools with an annual "All-Day Singing" with dinner on the grounds, a tradition started in this community in 1921. All-day singings had been held before this time but not on an annual basis. Described by Malone (1989) as "one of the most common events in the rural South," the term "all-day singing with dinner on the grounds" came from the practice of combining religious music and food brought and prepared by the participants and guests (Malone, 1989, p.1040). "Singings, whether (singing) conventions or more informal ones, were one of the major forms of entertainment and of creative expression for rural people in these early years" (Beisswenger, 1991, p. 7).

This scenario is common in many communities throughout the South and the Midwest, especially in the Piedmont or the more isolated mountainous areas of the Appalachians. In his book *White Spirituals in the Southern Uplands*, George Pullen Jackson (1965) referred to a group of people who emigrated to America from Northern

England, lowland Scotland, and Northern Ireland. These "Scotch-Irish" people migrated from the north through Pennsylvania to the rural, highland areas of the Appalachian Mountains (Willard, July 16, 2000). Bruce (1974) stated that "Scotch-Irish Presbyterians and Germans immigrated via Pennsylvania, while Englishmen and many German sectarians entered directly from the Old World" (p. 14). Located in the lower part of the Appalachian Mountain chain, New Salem, Georgia, is one of those rural pockets where the singing school found a home and continued to exist long after it was abandoned in much of the South.

THE PROBLEM

In the early part of the 18th century singing schools were established to help parishioners of the early church improve their singing and music reading abilities. "Singing schools seem to have begun in an attempt to improve the singing in church . . ." (Horn, 1970, p. 3). Beisswenger (1991) stated that "Although students at singing schools learn new songs, the ostensible purpose for the schools is to help teach congregations to sing better in their services" (pp. 2-4).

The use of the shape-note notational method was an outgrowth of the need for a simpler method of teaching the art of singing. Jackson (1965) addressed the enormous task facing the early singing school teachers in *White Spirituals in the Southern Uplands:*

> . . . it was understandable that each teacher should strive to make his teaching method and material a little easier, and therefore a little more popular and

successful than that of his competitors. The hardest part of learning to sing was, naturally, getting acquainted with the notation, and thus it came about that some teachers, especially those who were in musically virgin territory, became emboldened to try to improve on the traditional notation system.

It so happened that one of the earliest of these notational "helps to read" became eventually the standard musical symbolism of American rurals in general and of the rural South in particular. I refer to what is called the "character" or "shape" notation which is even now used exclusively and in its original form by the fasola folk and, in a further developed form, by legions of rural southerners. This notation, although it soon became highly significant as an easily learned musical alphabet for the singer of simple songs, developed in time an even greater influence in separating rural from urban music, folk-singing from art-singing . . . . (pp. 9-10)

In *Another Sheaf of White Spirituals*, Jackson (1952) reiterated that ". . . a rather potent factor aggravating this country-vs-town animosity was the hinterlanders' musical notation. Their four-shape notes, . . . became and remained the tonal symbolism of the great body of religious folksongs" (p. xii). Jackson documented when and where these religious folk songs (with their shape-note notation) were used thus providing insight into when and where this notation was being taught. The path, which began in New England, progressed through Pennsylvania, into the regions of Virginia and West Virginia, and finally into the Southern states.

As shown in Figure 1, urbanization continually pushed the religious folk songs, their shape-notes, and the singing schools in which they were taught further into the rural areas of America. Daniel (1999b) stated that "as the cities in the East continued to grow and as [a] church singers became more and more sophisticated, the simple four-note system was replaced by the traditional European round-note system" (p. 15). The more formal method of note-reading could readily be taught by the numerous music teachers in the Eastern cities whereas in the South and West, teachers were more scarce (Daniel, 1999b).

The introduction of public school music education by Lowell Mason and his colleagues and its advocacy of the European round-note notation also expedited the decline of the singing schools. "The singing school forged a common musical link between geographically diverse groups until after music teaching was introduced into the Boston public schools in 1838. Although public school music in northern, urban areas of the nation diminished the singing schools' influence, they remained important in rural areas of the country such as the South . . ." (Scholten, 1988, p. 24).

Lowell Mason, one of the founding fathers of music education in public schools, and his contemporaries, felt that they (the singing schools) were not adequately meeting the objective – providing a sound musical education for the residents of the new country. On the contrary, Daniel (1999b) stated that "on the frontier in the more isolated areas a very complex and very effective method of music education developed built around singing conventions, singing schools, and publishers . . . there were few schools in each county and most of these did not have music teachers. So if one did not learn shape notes

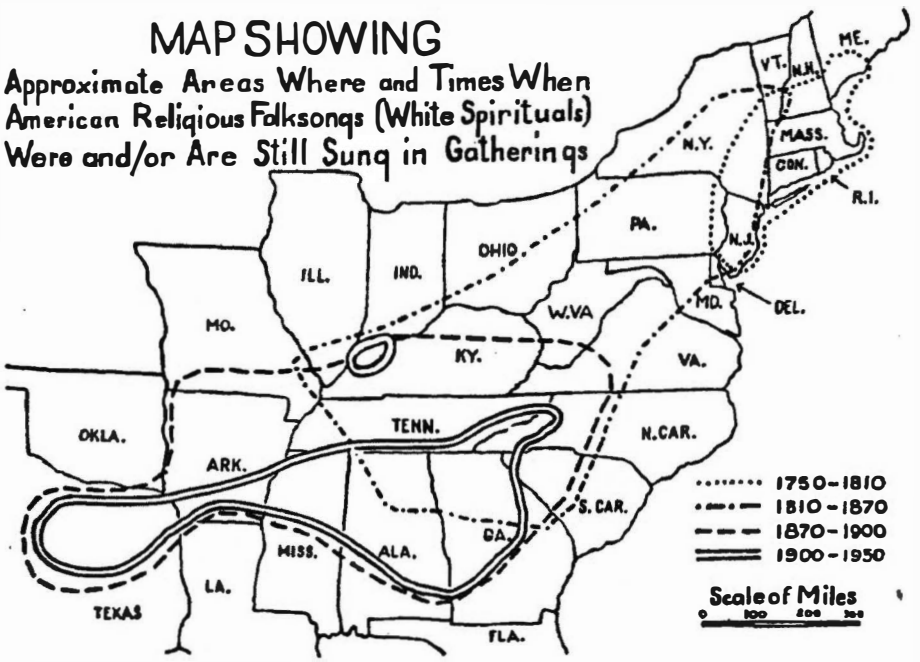


Figure 1. Map showing retreat of religious

folk songs and shape-note notation from

Another Sheaf of White Spirituals (Jackson, 1965, p. xiii).

county and most of these did not have music teachers. So if one did not learn shape notes they did not learn to read music at all" (pp. 16-17). Daniel (1999b) also asserted that "Few people who grew up in the rural South completely avoided the influence of the singing schoolteachers; most of them had attended a singing school at one time or another" (p. 17). Daniel (1999c) also contended that "from the time of the Civil War until the invasion of television few rural southerners escaped the influence of the teacher of shaped note singing schools" (p. 30).

Until the middle of the 20th century, the singing school was promoted throughout the south by the spread of gospel music and the quartet concept. Beisswenger recounted that "A turning point in the performance of gospel music occurred in the forties when congregational singing was largely replaced in many singing events by quartet singing . . . The shift away from congregational singing hurt the singing school tradition because singing schools have always had their strongest connection with congregations rather than with quartets" (1991, p. 12).

Over time, gospel music had changed from being a rural, Southern expression of religion to a major player in the entertainment industry. Malone (1979) stated that "The gospel music business, which is today a major facet of the nation's entertainment industry, developed out of two aspects of 19th century American religious history – the shape-note singing schools and the evangelic revivals . . ." (p. 67).

David Crawford (1977) asserted that "the initiation of gospel music into the industry was marked by an extended anti-trust case over the licensing of performance rights" (p. 551). The 1957 trial, Affiliated Music Enterprises v. SESAC, Inc., was of

Jadassohn, third-party defendant, described two types of gospel music in his testimony "one is the shaped notes gospel song which has the lyrics of a sacred nature, and the melody of a popular nature, and that is published in shaped notes" and the other was "serious gospel music . . . intended for church use, church worship, for divine purposes, and I understand it, here up North" (p. 557). He also replied "the shaped notes gospel music appeal [sic] to millions of people in the Southern states predominantly in the rural areas, and it is sung not for worship but also for entertainment purposes" (Crawford, 1977, p. 557).

Another witness in the case, Mr. Rhodes, stated that "I don't think a person has to be a trained musicologist or even be very musical to recognize the difference between the style of traditional hymn and the style of this gospel music" (Crawford, 1977, p. 555). He also indicated that the sound of gospel songs was indistinguishable from country and western and these two types of music were only separated by the text (Crawford, 1977, p. 555).

In his discussion of "country music, whether in its hillbilly form, or in its more recent sophisticated manifestations," Malone (1979) explained that "white gospel music has always been closely related to the rural secular music of the South, with both phenomena drawing upon the folk resources of the region. The two, in short, were different expressions of the same mind and experienced a similar commercial evolution" (pp. 63, 67).

Many country music artists had their roots firmly established in shape-note gospel

music which can be seen in Figure 2. The birthplaces of early country music artists, which have been documented on the map, seem to fall directly into the path taken from New England to the Southern states by shaped-note gospel music or "white" gospel music, as it is sometimes referred to. When compared to the Jackson map, Figure 1 on page 5, most of these performers came from areas where shaped-note gospel music was prevalent.

In the latter part of the 20th century, the number of singing schools began to decline and basically retreated into the isolated pockets of the hills and mountains of the South. "The popularity of these ten-day schools has waned in recent decades, but other events such as conventions, homecomings and concerts continue to perpetuate the music" (Beisswenger, 1991, p. 1).

The shape-note method of reading music taught at the rural singing schools was an important part of the American musical tradition and used the first compositions by American composers. Daniel (1999b) stated that "By 1845 rural singing societies, which used four-shape songbooks, had been formed in Georgia and these soon became known by the name 'Sacred Harp,' taken from the powerful songbook by Benjamin Franklin White and E. J. King" (p. 15). Although there has been a renewed interest in the four-shape notational method by groups such as those who sing from the *Sacred Harp* (a tune book of four-shape songs published in 1844), there has been a lack of research on the seven-shape notational method.

The *Grove's Dictionary of Music* stated that "the older folk hymn tradition has attained respectability and recognition by scholars as an important expression of American musical culture, but shape-note gospel music still largely awaits serious study"

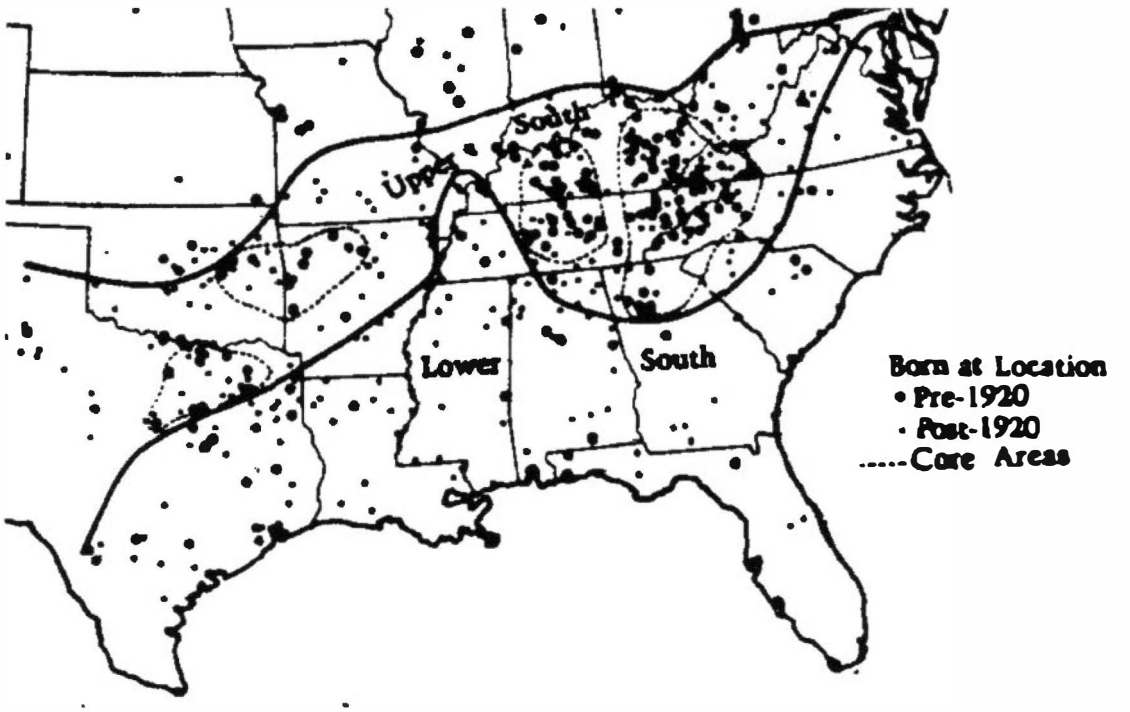


Figure 2. Map showing birthplaces

of Country Music Performers as seen in the

Encyclopedia of Southern Culture

on page 988 (Wolfe, 1989).

(Eskew, 1980, p. 228). Goff (1998) asserted that "Southern gospel among the white population is a musical subgenre that has been largely overlooked by music historians as well as historians of American popular culture" (p. 2). Crawford (1977) indicated the need for additional research by specifying the following areas which should be researched including "the merger of popular and revival song styles with shaped notes, analyses of performance practices as well as notated music and texts, geographic and social distribution of this repertory, its relationship to urban gospel songs and to traditional hymnody, and its phenomenal vigor as a commercial enterprise" (p. 564).

The singing schools held in New Salem, Georgia, have followed the pattern of the other American singing schools – as more and more people move into the area, the singing schools have been held less frequently. Although a singing school was held as recently as the summer of 2001, the participants were mostly the older members of the community who were brought up with the teaching of shape-notes. As the older singers die out, it is unclear what will become of the singing schools in this community. In a similar study of the *Sacred Harp* tradition as used in Texas, the author pointed out that the older singers are rapidly disappearing and they are our vital links to our past (Hardaway, 1989).

Historical studies such as the above mentioned not only document cultural events but the historical links to America's music education. Lee (1988) stated that "for the purposes of historical research, music education is defined as all deliberated efforts to pass music of any style from one generation to another" (p.115). Steel (1989) reiterated this point when he observed that ". . . singing schools are regarded by their adherents as

important means of transmitting musical knowledge, skills, and traditions to future generations" (p. 1084). The singing schools which have been held in the community of New Salem not only allowed the students to learn the shape-note system of music reading, but gave these students essential musical knowledge which was passed, usually by oral tradition, from one generation to the next.

Fraenkel and Wallen, (1996) stated that "the purpose of a historical research in education is to describe clearly and accurately some aspect as it related to education and/or schooling" (p. 497). The parameters of this definition are made clearer by Lee (1988) who asserted that:

> Historical research in music education differs from other historical research in music essentially in that the act of learning or teaching some aspect of music receives central emphasis. Music teaching and learning from any culture and from any period of time is music education history. This would include informal as well as formal schooling in music, state-sponsored music education and music education outside the aegis to the state, and the learning and teaching of music by ordinary people in unstructured settings as well as that done formally by trained music teachers and leaders in structured settings. (p. 115)

The shape-note method was devised out of the necessity to teach singers who had no knowledge of music reading to read music in a short period of time. This is the same problem that directors of choral classrooms and church choirs deal with on a daily basis. By documenting the singing schools and the method used to teach music reading, a vital

link in the historical chain of events in music education will be preserved.

THE PURPOSE

The purpose of this study was to examine an aspect of teaching and learning music that has been largely abandoned – the shape-note method of reading music in the rural singing school. The historical facts surrounding the singing schools held in New Salem, Georgia, was documented and the teaching methods employed in these singing schools was recorded and compared to those used by early singing school teachers such as William Billings and his contemporaries, those recorded by George Pullen Jackson, and others which were discovered in the research process.

SIGNIFICANCE

The initial desire to undertake this study came from personal experience in the rural singing schools held in New Salem, Georgia, and the realization, upon entering college as a music major, that this was far from a common occurrence. Students enrolled in the same degree program had never heard of singing schools, much less attended one. Music had played such a part in the community of New Salem, especially in the church community, that the concepts of keeping a beat, carrying a tune, and singing harmony were thought to be common in all communities.

The Southerner's enjoyment of song was noticed by Cecil Sharp, a collector of

discovered that singing was common to both young and old in the mountainous areas that he visited" (Malone, 1979, p. 988). Of the folklorist, Malone (1968) also asserted that:

> From 1916 to 1918 Sharp spent 46 weeks in the mountain regions of North Carolina, Kentucky, Virginia, Tennessee, and West Virginia. He was amazed not only by the existence of traditional ballads but also by the prevalence of singing among both young and old. The British folklorist found that singing was "almost as universal a practice as speaking . . . ." (p. 7)

The community of New Salem seemed to fit the description of similar communities where the shape-note method of teaching and learning music survived. Jackson (1965) asserted that "rural singing is still strong, therefore mainly in those parts where it got a foothold a hundred and more years ago and where disintegrating forces have not yet appeared" (p. 397). The "disintegrating forces" that Jackson (1965) referred to included "the growth of cities and the extension of urban musical customs into the terrain of the rurals" (p. 397). Jackson (1965) further clarified the areas where rural shape-note singing survived by maintaining that:

> If one could find a map of the Southeast, including states as far west as Texas and Oklahoma, which showed those lowland parts that are suitable to plantation farming, big-scale fruit growing, stock ranching, manufacturing, mining and oil pumping, and if one then blocked out all those portions, what remained would be a fairly good map of the rural indigenous singing sections, the southern "song belt." And it would, incidentally, coincide quite well with that part of the

southeast which is five hundred feet and more above sea level. (pp. 397-398)

Because Dade County, Georgia, was not easily accessible, the "disintegrating forces" of which Jackson (1965) spoke of came slowly to the entire geographic area. Sand Mountain, which runs parallel to Lookout Mountain from Dade County into Northern Alabama, also has had a rich heritage in the shape-note tradition. In her article entitled "Shape-Note Gospel Singing on Sand Mountain," Joyce Cauthen (1995) related that "Sand Mountain, a plateau in northeast Alabama is rich in Sacred Harp singing, old-time fiddle and banjo playing, bluegrass, and country music, also has a strong and enduring tradition of shape-note gospel singing . . . . A devoted gospel singer can attend singings six nights a week in such communities as Attala, Happy Home, Pleasant Hill, and Skirum, and go to a two-week long singing school in Boaz every summer" (p. 81). Snead Community College, located in Boaz, Alabama, houses the Gospel Music Museum which displays many items related to gospel music on Sand Mountain (Cauthen, 1999). Wolfe (1995) also described this region in northeast Alabama as "a bastion of this kind of gospel tradition; more important figures in the music came from here than from any other state except Texas" (p. 66).

Although there has been renewed interest in the four-shape notational method such as the *Sacred Harp* singers, there is relatively little research on the seven-shape notational method used predominantly at rural singing schools. This is an important part of the American musical heritage and culture and warrants examination and documentation. It is imperative that this study is undertaken at this time because the

documentation. It is imperative that this study is undertaken at this time because the primary sources of information, the singers trained in the seven-shape notational method, are advancing in age and "an irreplaceable store of accumulated human experience could be lost or misunderstood" (Lee, 1988, p. 117).

This study is also meaningful in that it addressed an area outside the traditional areas of research in the field of music education which include "the history of schools or special organizations that teach music, historical biographies of leaders in music teaching and learning, and the history of a particular method of teaching music" (Lee, 1988, p. 116). By focusing on one of the less common areas described by Lee (1988) as the "informal music teaching and learning of music outside institutions," it will addressed two of the newer concerns he detailed – "a renewed interest in older traditional topics and challenges to, alterations of and extensions of the previous work of others" and "a dedication to the preservation of oral history, because of the inevitable disappearance of oral culture and consequent loss of important human experience concerning music teaching and learning" (pp.116-117).

It was also important to examine the link between the singing schools held in colonial America and those held in recent years. The teaching methods of our forefathers served their purpose well as music became an integral part of the American culture from our earliest days. The earliest composers and teachers were the teachers of the singing schools and their efforts must be examined to see if the methods and materials used can be applicable in today's choral classroom, especially in the teaching of sight-reading.

DEFINITION OF TERMS

Brush Arbor - A temporary shelter made of limbs and branches to keep worshipers out of inclement weather.

Camp Meeting - A gathering place where early settlers would camp for the duration of the services brought forth by a traveling preacher. The settlers would also enjoy good fellowship and singing.

Composer - The compiler of a tune-book who took existing tunes often passed down in the oral tradition, added harmonizations to them, and claimed them as his own.

Convention Books - Songbooks used at singings and singing conventions which used the shape-note notational system.

Fa-Sol-La - A method of solmization popular in England and North America in the 17th and 18th centuries using syllables to identify the steps of a scale. It became more popular in the 18th century in "the hands of itinerant teachers of psalmody who taught choristers to sing from notes" (Rainbow, 2000). The *fa-sol-la* scale can be seen in Figure 3.

Folk Hymn - A song which used religious text sung to a popular secular folk-tune. George Pullen Jackson classified these songs into three separate categories:

1. **Religious ballads** - A song generally used for solo singing which contained text that parodied a secular ballad.
2. **Folk Hymns proper** - A hymn often used for group singing in which the text came from Watts, Wesley, or other prominent hymn writers.

C	D	E	F	G	A	B	C
fa	*sol*	*la*	*fa*	*sol*	*la*	*mi*	*fa*

Figure 3. An example of the four-note scale.

3. **Revival spirituals** - An informal hymn which took form at the early revivals and camp meetings usually based on the verse-refrain form (Eskew, 1990).

Four-shape notational method - A notational method including a shape for each of the four syllables listed above. Jackson (1965) asserted that two systems of notation using the same shapes were created. One system was devised by Andrew Law appearing in the fourth edition of his *Music Primer*. The other system was invented by Philadelphia merchant John Connelly and purchased by William Little and William Smith in 1798. The shapes first gained acceptance in a tune-book compiled by Little and Smith, *The Easy Instructor*, published in 1801. Figure 4 shows the two systems using the same shapes but in a different progression.

Gospel Hymn - A term applied to certain types of hymns which was taken from Ira D. Sankey's compilation *Gospel Hymns* (1875). The *Grove Dictionary of Music* described these hymns as using simple tonic, sub-dominant, and dominant harmonies in which the chorus is of key importance. Like the earlier folk hymns, they were often based on pentatonic or similar scales, used syncopation and dotted rhythms, and rhythmic echo between the voices. The most famous composers of gospel hymns were Asa Brooks Everett, Rigdon McCoy McIntosh, and A. J. Showalter (Eskew, 1980).

Lining Out - A method of congregational singing used in the early church where the lay official read the line of the hymn to the congregation immediately before it was

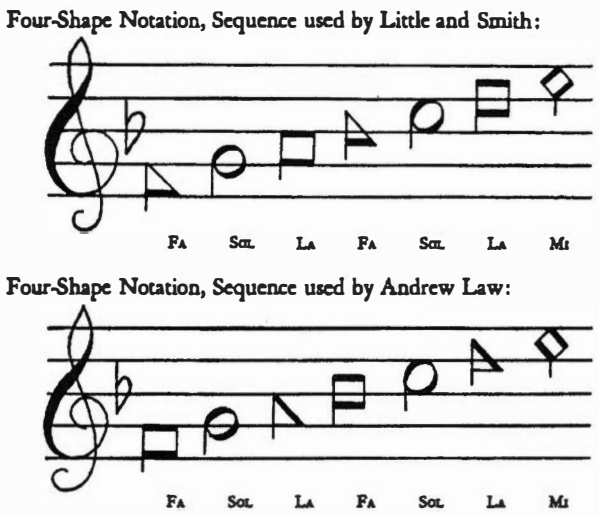


Figure 4. Examples of four-shape notational method as seen in *White Spirituals in the Southern Uplands* (Jackson, 1965, p. 14).

sung.

Psalms - The book of Psalms as found in the Bible.

Psalter - Translations of the book of Psalms which provided text for congregational singing. The most important ones used in early America were the Sternhold and Hopkins' *Whole Book of Psalms* (1562), the *Ainsworth Psalter* (1612), and the *Bay Psalm Book* (1640).

Sacred Harp - The most popular surviving four-shape tune-book of the 19th century South. Compiled by Georgians B. F. White and E. J. King, it was published in Philadelphia, Pennsylvania in 1844 (Steel, September 29, 1999, Eskew, 1989). Kelton states that "*Sacred Harp* music is preserved today both by published editions of the book and by oral tradition" (Kelton, 1985, p. 137).

***Sacred Harp* Singers** - Persons who meet and sing from the four-shape tune-book, the *Sacred Harp.* Often designated as "fasola" singing, participants sing the songs through the first time using the fa-sol-la solmization syllables before singing the verses (Eskew, 1989). Most *Sacred Harp* singers are found predominantly in the regions of the southeastern United State with the teachers hailing from the four states – Alabama, Mississippi, Tennessee, and Georgia (Kelton, 1985).

Seven-shape notational method - A method of musical notation introduced in 1846 by Jesse B. Aiken which included the four-shape notes being used at that time, and three additional ones for completing the scale. (Although several other seven-shape notational methods were devised and used, this one was the most popular. One of the Southern tune-books, William Walker's *Christian Harmony*, contained

a seven-note system devised by Walker himself.) Some of the notational systems devised can be seen in Figure 5 from *White Spirituals in the Southern Uplands* (Jackson, 1965, p. 337).

Shape-note hymnody - The *Grove Dictionary of Music* described shape-note gospel hymnody as "a tradition of rural sacred music characterized by the use of unorthodox notational systems, an important part of the nation's filching heritage. Although the shape-note tradition of the 19th century flourished particularly in the South and Midwest, where it still survives, it has also found a place in standard church hymnals and in the repertory of many choirs. A later 19th century offshoot of the shape-note tradition formed an important branch of gospel hymnody" (Eskew, 1980, p. 223).

Singing Convention - An organization formed at the local, state, or national level by singers of shape-note music of either the four-shape or seven-shape variety. The singers usually used paperbacked songbooks from one or two particular publishers. Malone (1989) states that "the seven-shape conventions, which are by far the most numerous of these events, were originally marked by their acceptance of the do-re-mi system of singing, and they have generally been receptive to innovations in songs and singing style" (p. 1040).

Singing School - A short instructional session held to teach the participants how to read music. Although the roots of the singing school can be traced to England, the American singing schools came to be in the early 17th century.

Tune-book - A book of psalm tunes with an instructional preface designed for use as a

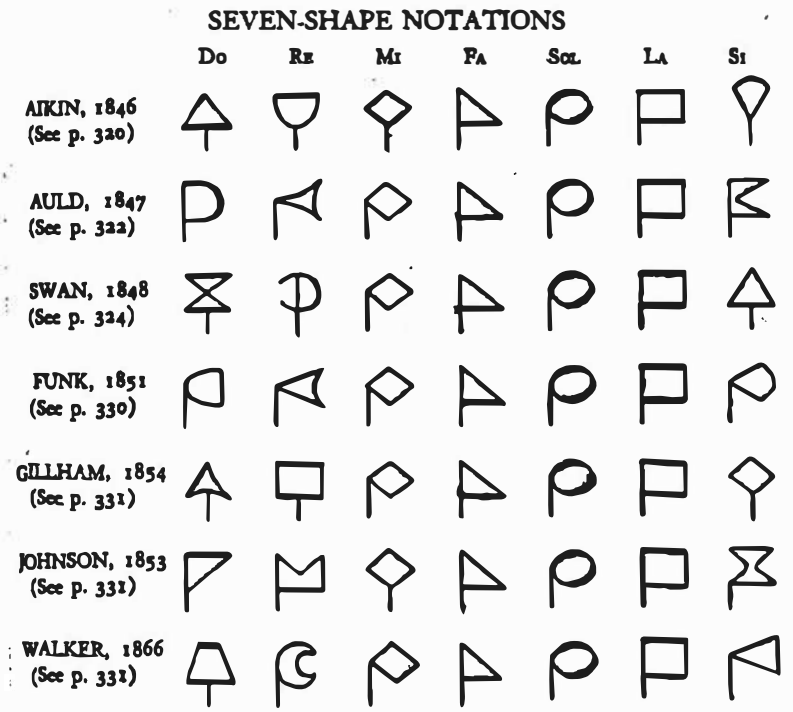


Figure 5. Examples of seven-shape notation

from Jackson, 1965, p. 337.

singing school textbook. These books listed the tunes contained in the book at the beginning of each selection and occasionally the first stanza of the hymn. Some tune-books contained harmonizations of the tunes.

DELIMITATIONS

1. This study will focus only on the singing schools held in the community of New Salem, Georgia.
2. The participants of this study will be residents, former residents, or instructors of singing schools held in the community of New Salem, Georgia.

LIMITATIONS

1. Participation will be on a voluntary basis.
2. The results of this study can only be generalized to similar communities in which singing schools were held.
3. Because the study will focus on the singing schools of one community and those who participated in them, the sample size will be relatively small.

ASSUMPTIONS

1. The participants are of sound mind.
2. The participants had no experience in reading music before attending the singing schools.

METHODOLOGY

The researcher conducted this study using the four-step process outlined by Fraenkel and Wallen (1996) for executing a historical study in education:

> 1. The problem or hypothesis to be investigated will be defined and stated in a clear and concise manner.
> 2. Source material that is relevant to the problem will be researched and located. This material can come from four basic categories–documents, numerical records, oral statements and records, and relics.
> 3. The information retrieved in the search process will be summarized and evaluated. Each bit of information will be examined for relevancy, recorded, and categorized. Bibliographic information on each piece of information will also be recorded and included in the reference section
> 4. The evidence obtained will be interpreted using illustrative examples of those interviewed for the study and will be presented as it relates to the problem and conclusions drawn (p. 520).

The information was interpreted using as much of the narrative taken from those interviewed as possible. Photos were included to further clarify the findings. The analysis of the information was an ongoing process including relevant illustrative examples and quotations. A simplified outline for the actual procedures used in the study follows:

1. Participants were identified and contacted for interviews to be arranged.
2. The consent form was explained and the interview conducted. The participants were asked specific questions from seven domains. These areas are (1) students, (2) teachers, (3) content, (4) organizational factors – methods/techniques/sequence, (5) materials, (6) philosophy, and (7) environment. (See Appendix B).
3. Photographs were made during the course of the interview.
4. Old photographs, instructional materials, and relevant documents were borrowed, copied, and returned to the participant in the original condition.
5. A research journal and extensive field notes was kept and examined often to enable the researcher to know when additional interviews were needed.
6. The process was repeated until the researcher had adequate information to present a true historical picture of the shape-note notational method as used in the rural singing schools held in the New Salem, Georgia, community.
7. The sources were analyzed for both authenticity (external criticism) and accuracy (internal criticism) (Gay, 1996).

8. The historical data was "organized and synthesized, and conclusions and generalizations formulated" and summarized using logical analysis (Gay, 1996, p. 205).

ORGANIZATION OF THE STUDY

1. Chapter 1 gave a brief description of the community of New Salem, Georgia, and briefly introduced the singing school and the shape-note method. The purpose of the study was stated and the significance of doing this study at the present time was presented. Terms unfamiliar to the reader were defined and limitations, delimitations, and assumptions were given.
2. The Relevant Historical Context and Review of Literature (Chapter 2) was divided into four parts. Part One, The Community, contained background information about the community of New Salem, Georgia. A brief history of the singing school and the instructional method used (the shape-note method) was presented in Part Two. Relevant literature was described in Part Three and Part Four included "literature" including those sources relevant for the background of the study and those sources such as documents and interviews necessary to complete a historical study.
3. Chapter 3 included a more detailed description of the methodology used in the study including a description of the subjects and the procedures that were used to gather relevant information.

4. Chapter 4 presented a synthesis of the information gathered.

5. The summary and conclusions of the study were presented in Chapter 5 and recommendations were made as deemed necessary by the researcher.

6. The Appendices follow containing any supplemental materials such as examples of the instructional materials used in the singing schools, examples of field notes, and other important artifacts gathered in the research process.

VALIDITY

Ary, Jacobs, and Razavieh (1979) referred to validity as "the extent to which an instrument measures what it is intended to measure" (p. 196). They also go on to describe content validity as "the extent to which the instrument represents the content of interest" (p. 197). The defined content area in the case of this study included the historical representation of the singing schools of New Salem, Georgia. The desired result of this study wa to find out as much as possible about these singing schools and then relate this to the modern day choral classroom. Ary, Jacobs, and Razavieh (1979) also stated that "a measure must adequately sample both the topics and the cognitive processes included in the content universe under consideration" (p. 197).

For the purpose of this study, questions were devised to encompass as much information, or content universe, as possible. Seven domains of interest were included which consisted of (1) students, (2) teachers, (3) content, (4) organizational factors, (5)

materials, (6) philosophy, and (7) environment. These questions attempted to "measure not only knowledge of the topic, but also understanding, interpretation, analysis, and any other cognitive objectives emphasized" (Ary, Jacobs, and Razaveih, 1979, p. 198).

All participants were asked the same series of questions except when a specific question or questions was not applicable to that participant. The interviews were transcribed and returned to the participants for proofreading and corrections were made. The questions have been included as Appendix B.

CHAPTER TWO

RELEVANT HISTORICAL CONTEXT

AND REVIEW OF LITERATURE

THE COMMUNITY

The community of New Salem is located on Lookout Mountain, Georgia, in the lower region of the Appalachian Mountains in Dade County which occupies the most northwestern corner of Georgia. The *History of Dade County, Georgia* (1981) described the creation of Dade County as follows:

> The Georgia Legislature of 1831 created Cherokee County which comprised the present day Catoosa, Chattooga, Dade, Gordon, Walker and Whitfield Counties. Walker County was established in 1833 and included what is now Dade County. In 1837 Dade County was established from the western portion of Walker. It is a triangular tract of land which has an area of 288 square miles with dimensions from North to South of about 25 miles. The East-West range of nearly 5 miles. It is in the North Western corner of the State and is bounded on the west by Alabama, on the north by Tennessee and on the east by Walker County. It is the

smallest county in the State of Georgia which has 159 counties. (*History of Dade County*, 1981, p. 5)

Lookout Mountain, a long and narrow plateau approximately ninety miles long, extends from Chattanooga, Tennessee, to Gadsden, Alabama. The mountain, called "Chatanuga Mountain" by the Cherokee who resided in the area, became property of the English Colony of Georgia in 1733. The *History of Dade County* stated that "the northern tip was sliced off to Tennessee when it became a state in 1796 and the lower section became a part of the new state of Alabama in 1819" (1981, p. 7). When the county of Dade was established from Walker County, the division "split the mountain down its back to the Alabama line" (*History of Dade County*, 1981, p.7). The community of New Salem is located near this boundary of Walker County – approximately six miles from Trenton, Georgia; twenty-five miles from Chattanooga, Tennessee; and approximately one hundred and twenty miles from Atlanta, Georgia.

The community is known for its scenic beauty having many miles of bluff frontage property. Cloudland Canyon State Park is located in the center of the community and attracts visitors from the state of Georgia as well as many parts of the United States. The *History of Dade County* (1981) described the canyon as "a tremendous gorge on the western escarpment of Lookout Mountain where hundreds of feet of sandstone have been worn away by water" (p. 8). Local legend has it that the Cherokee Indians worked a rich lead mine located in the canyon but destroyed all signs of it when they were removed from the area in the mid-1800's. No trace of the mine has ever been found (*History of*

Dade County, Georgia, 1981). The community also changes beautifully with each of the passing seasons displaying beautiful foliage in the spring and summer, dazzling colors in the fall, and an occasional snowfall in the winter.

The history of the community began before the relocation of the Cherokee Indians since the *New Salem Church History* (1984) indicated that Methodist ministers were serving the Cherokee in the area before white settlers arrived. Bruce (1974) stated that "As Southern whites moved from old lands to new, missionaries of the two denominations (Methodist and Baptist) moved along with them, conducting revivals, bringing souls to God, and founding churches. It was a cycle which would continue up to the time of the Civil War" (p. 13).

When the Cherokee Indians who lived in the area were forcibly removed to join the many others on the Trail of Tears, the land was divided by lottery. Although little is known about the first group of settlers that moved into the community, the *History of Dade County* (1981) listed the names of the earliest families as Boatman, Driggs, Price, and Warren. It was recorded in a genealogical record obtained from Joe Fulghum that "The Warren's (Notley Reuben) came from England to Virginia, Southern Indiana, and Northern Kentucky east of Louisville, then into Georgia at Rising Fawn, in Dade County" (Fulghum, genealogical record #1, June 3, 2002). It is also recorded that Lott Worth Warren, son of Notley Reuben Warren, died and was buried on Lookout Mountain in January of 1882 (Fulghum, genealogical record #2, June 3, 2002).

The second wave of settlers consisted of several families of English-Irish descent who moved to the area just prior to the Civil War. It is recorded in the history of the New

Salem Methodist Church that John Gray, James Bradford and his son (William) Jackson Bradford, Robert Boatman, H. D. Stephens, Francis McKaig, and J. W. Moore and his brother, William Alexander Moore (Alec) were among the second group of settlers (*New Salem Church History*, 1984).

In a document in the possession of Lila Bradford Adkins, it is believed that three Bradford brothers "Henry Martin, William Jackson, and James Williamson, moved to Georgia between 1856 and 1860" (Adkins, historical document #4, 6/6/02). They were the children of James (John) Bradford (1791-1871) and arrived in Dade County by way of Cocke County, Tennessee, and Buncombe County, North Carolina (Fulghum, genealogical record #3, June 3, 2002). It is unclear whether they were accompanied by their father, James (John), or whether he joined them at a later date. However, it is recorded in the Deed Book of Dade County that William Jackson Bradford and James Bradford, Sr., purchased land in Dade County in 1866 (Adkins, historical document # 5, June 6, 2002). William Jackson Bradford married Nancy Warren in Dade County either in 1858 (Fulghum, genealogical record #5, June 3, 2002) or in 1854 (Adkins, historical document # 4, June 6, 2002).

It is assumed that John Gray traveled from Cocke County, Tennessee, with the Bradford family because records show that he married Nancy Bradford in Cocke County, Tennessee, in October of 1846 (Adkins, historical document #4, June 6, 2002). A compilation of data written by Donna Morton Morgan stated that "Nancy Bradford married 15 July 1850 John Gray in Green County, Tennessee. They are there in 1850 . . . John 25 b. N. C. , Nancy 28 b. N. C., Martha 3, James 1 . . . They are living in Dade

County in 1870 . . ." (Adkins, historical document # 6, June 5, 2002).

According to a document entitled "A Grandmother Schooler, written by Mildred Moore Pringle, two Moores arrived in the New Salem area prior to the Civil War. Mrs. Pringle stated " Dad (Art Moore) said we are descendants of John Jesse Moore who was called Jesse. He said Jesse married Martha Bradford. . . . Dad said Jesse's younger brother, John W. Moore, born in 1845-1931, married Delia Warren (daughter of Lott Worth Warren). . . . Martha and Jesse had three boys: Thomas Payne left for Memphis, Tennessee, Alexander stayed in New Salem and Vol went to Hinkle, Georgia" (Adkins, historical document # 1, June 6, 2002). It is possible that Alexander (1851-1925) was a stepson of John Jesse Moore (1837-1924) because John Jesse would have been would have been only fourteen at the time of his birth. Lila Bradford Adkins' father, Claude Bradford, told her that "Grandpa Bradford's (William Jackson Bradford) sister, Martha, had two boys and wasn't married . . . Later she married John Moore (Adkins, historical document #3, June 6, 2002).

As previously stated, The *Methodist Church History* lists John W. Moore and William Alexander Moore as brothers which seems to be incorrect. Mrs. Pringle was told by her father that John Jesse Moore and John W. Moore were brothers (Adkins, historical document #1, June 6, 2002). An additional document in the possession of Vonnie Gray Forester, the descendants of John (Jesse) Moore have been traced and John W. Moore and his children were not included – it is assumed that this was because John W. Moore was a brother and not a son (Forester, historical document #2, June 5, 2002).

John W. Moore and Delia Warren Moore had seven children, five sons and two

daughters. It is recorded that their son, James "Jim" Moore, "was a gospel music teacher on Lookout Mountain (Fulghum, genealogical records #4 and #6, June 3, 2002,).

Because the community of New Salem is located in such close proximity to several of the key battles of the Civil War such as the Battle of Chattanooga, the Battle of Lookout Mountain, and the Battle of Chickamauga, it is interesting to note that Union soldiers passed through the community on their way to join other troops in preparation for those battles. The *History of Dade County* (1981) recorded the following account:

> Sometime before the Civil War, John and Martha Bradford [Moore] settled near the bluff on Lookout Mountain in Georgia, over looking the valleys to the south in Georgia and Alabama. From here a panoramic view of Quinn Springs, Johnson Crook, and Rising Fawn was, and still is, breathtaking. During the Civil War thousands of Union troops in several divisions moved through the crook, and the bluffs toward Stephen's Gap and Chickamauga. Unfortunately their troops found it necessary to forage for provision as a means of survival.
>
> As a precaution against pilfering by the approaching Federal troops in 1863, the Moores and the mountain neighbors hid much of their possession and goods, or drove their stock deeper into the mountains to save what they could. John and his sons hid their horses under a large rock shelter just east of what is now Plum Nelly. While the women hid salt, canned goods, plates, cups, silverware, beneath and behind the many sandstone outcroppings along the bluffs. One day Alec, the 13 year old son of John and Martha, heard a loud ruckus on the backside of a field near the homestead. He hurried to investigate, running quietly along the rock

outcrops and through the brush he discovered several Federal troops beginning to butcher one of the families' hogs. Any thoughts of protest was forgotten when he was discovered hiding nearby, they sharply questioned, "What are you looking for boy?", the startled boy answered "nothin", the troops told him "well, now you've found it, now take it back home with you." The frightened youngster scurried away. (*History of Dade County, Georgia*, 1981, p. 159)

The *History of Dade County* (1981) described William Alexander Moore as "a leading citizen . . . superintendent of Sunday School, a teacher, in charge of the school system at New Salem and owner of what is now Cloudland Canyon State Park" (p. 95). Mrs. Pringle also recorded that "Grandpa (William Alexander Moore) bought land overlooking Sitton's Gulch (what is now Cloudland Canyon State Park). He had many types of apple trees and different plants. He sold produce at Durham (near the Hinkle community) . . . Since Rising Fawn was a thriving community, he went there too" (Adkins, historical document #1, June 6, 2002).

Of her grandfather, Mrs. Pringle recalled that "While I was still four years old, Grandpa had a tooth pulled. No one could stop the bleeding. Many took turns holding the cloths to his gum but he slowly bled to death (Adkins, historical document #1, June 6, 2002).

William Alexander Moore had nine children, four sons and five daughters (Fulghum, genealogical record #7, June 3, 2002). Local tradition has it that two of his sons, Bert Moore and Vol Moore taught some of the early singing schools held in the

New Salem community.

Mrs. Pringle also stated that "In 1911 Martha Berry persuaded Alexander and Margaret's three unmarried sons to attend Berry High School. After she told about the Glee Club and the fact they could work their way through school, Vol, Art, and Leon went there" (Adkins, historical document #1, June 6, 2002). It is possible that Vol Moore received some of his musical training at Berry High School. Up until recently, most of the residents of the community of New Salem were descendants of these men.

As for the character of the early settlers of the community of New Salem, Art Moore (son of William Alexander Moore) included the following story in some of his writings in 1946:

> In reviewing the lives and reputations of some of our first settlers we are reminded of a story that was told of a mushroom city out West:
>
> 'It seem that the newswriters, discussing the leaders of their city, suggested the past life of most were probably a little shady. To prove his point, he picked out ten men who were prominent in civic affairs, and sent each a telegram reading: 'All has been found out. Flee at once.'
>
> 'The next morning nine of the men had left the city, and the other one had committed suicide.' (*New Salem Church History*, 1984. p. 2)

Religious services have always been an important part of the community life. Local tradition maintains "that a church was begun in the early 1840's which had a brush arbor as a meeting place" (*New Salem Church History*, 1984, p. 2). This small area of

land was mentioned in a deed as early as January 12,1861, when "Jacob Sitton sold 318½ acres to Robert Boatman. In this deed the early church is mentioned. Sitton sells the acreage with the exception of one and a half acres of the south west corner of one of said lots known and distinguished as the place where the arbor for a campground now stands"' (*New Salem Church History*, 1984, p. 3). A "brush arbor" has been described as a temporary shelter made of limbs and branches to keep the worshipers out of the weather (*New Salem Church History*, 1984, p.3). Smith (1990) quoted Austin Lovelace as saying that "when crops were laid by and the trails dry and passable, a brush arbor revival conducted by an itinerant evangelist was the signal for a camp meeting" (p. 21). Bruce (1974) stated that "Gatherings provided an opportunity, usually right after harvest time, for people to get together for several days of unencumbered social activity, and in a region where population was sparse and work hard, such an opportunity must have been greatly appreciated" (p. 5). Members of the New Salem community would gather at the spot mentioned in the deed and camp for the duration of the services or the "camp meeting." The settlers enjoyed fellowship, preaching, and good singing.

The work of the church continued through the tumultuous time of the Civil War although there were divided loyalties within the community "which caused some divisions and hard feelings" (*New Salem Church History*, 1984, p. 3). Local tradition maintained that some of these divisions were not healed for many years. The *New Salem Church History* (1984) included one such account:

> There is the story of one reconciliation after the turn of the century when a man in the front of the church fell under conviction during preaching one evening in a

revival. He walked to the back of the church and asked another man with opposite loyalties for forgiveness, whereupon the two embraced. (*New Salem Church History,* 1984, p. 3)

Although local tradition has it that Robert Boatman gave the original land for the church, the *New Salem Church History* (1984) stated that "on July 26, 1866, Jacob Sitton gave one and a half acres to the Methodist Episcopal Church, South . . . and the trustees who received this donation were H. D. Stephens, Robert Boatman, John Gray, James Bradford and W. J. Bradford" (p. 3). A log cabin structure with split log benches was erected by the men in the community at a location approximately one half mile from where the current church stands (*New Salem Church History*).

Claude Bradford, Lila Bradford Adkins' father, told her "When I was five years old I started to school (July, 1908). We went for five months in a log cabin near the site of the old Methodist church. I went 100 days without missing a day. I finished two readers in that five months. We moved from the log house to the New Salem Methodist Church. Later a school was built (north side of Highway 136, east of entrance to Cloudland Canyon State Park). I was twelve the first year I went there" (Adkins, historical document #3, June 6, 2002).

The church at New Salem was a part of the Lookout Mountain Mission Circuit. The *New Salem Church History* (1984) recorded that Rev. W. J. Drinnon was the pastor in 1877 receiving a yearly salary of $23. Local men, who lived in the community and were licensed by the annual conference, assisted the circuit pastor by conducting services

in his absence. It is recorded that H. D. Stephens served in that capacity in the 1880's, but John Gray was probably the first local preacher (*New Salem Church History*, 1984).

This log cabin structure was used not only as the place of worship but as the community school. It was replaced by a one-room frame building "a few hundred yards southwest of the log building" around the turn of the century with a Sunday School annex being added in the 1930's (*New Salem Church History*, 1984, pp. 5-6).

The *History of Dade County* (1981) stated that, "In the early 1900's, Mr. Charlie Chambers was a definite asset to the community. He walked daily to teach school there. Also Miss Ness and Miss Queenie were teachers there. Mr. and Mrs. Art Moore were also teachers" (p. 95). The *New Salem Church History* (1984) also listed some of the teachers as Burt and Nelle Chambers, Harvey Quinton, Mrs. Georgia Driggs, Miss Jessie Henderson, and Misses Johnnie and Clark Cole (p. 4). There is also mentioned in the *New Salem Church History* (1984) of an earlier school located at the top of Newsome Gap in Fryer Hollow. The teachers of that school were Mr. George H. Nesbitt and Miss Jennie Stiff. The school term was in session during the months of July, August, and September between planting and harvesting of crops.

A two-story schoolhouse was constructed by the state of Georgia sometime around 1909 or 1910 and many of the older residents of the community attended school in this structure until it burned in the Spring of 1947. The land for this building was donated by Miller Brothers and it was located across from the home of H. C. (Prag) Moore (*New Salem Church History*, 1984). By this time, the school term had been extended to five months of the year. The older students attended high school in nearby Trenton, riding a

school bus approximately twenty-five miles down the unpaved Newsome Gap Road by way of the community of Rising Fawn.

It is recorded in the *History of Dade County* (1981) that "the first school bus to travel from New Salem to Dade County High School was in 1934-36. Some of the first riders were Sherman, Mildred, Etheline, Rollie, Ollie and Lola Moore; Russel and Ernestine Oneal, Cecil and Dessie McKaig, Wilma Bradford, Cecil Adkins and Maureen McCauley" (p. 95). Mrs. Pringle stated that "Dad (Art Moore) asked Uncle Shade Hale, Superintendent of Dade County Schools, if we could have a bus from here to take us to high school . . . Uncle Shade told Dad they would pay for a driver if Dad would map New Salem and find a driver. Dad asked Mr. Bob McKaig if he could rig up his truck for a bus. This Mr. Bob did. He made two rows of benches for the truck bed and enclosed the bus to keep out the cold weather. By the fall of 1935 the bus was ready. Grady (McKaig) drove it until Cecil (McKaig) got the permit to drive us to school" (Adkins, historical document #1, June 6, 2002).

In a ledger maintained by Kelly Adkins in the late 1930's, there is documentation that Roy Moore (son of Clarence Moore, grandson of John W. Moore) and Carl Baker were paid salaries of $55.00 and $45.00 every other week supposedly for their services as teachers. There are several entries for R. A. McKaig for "hauling" which could possibly have been for his services transporting the older children to the high school in Trenton (Adkins, Terry, historical document #7, June 30, 2002).

The mail service also came to the community of New Salem from Rising Fawn up the Newsome Gap Road (*New Salem Church History*, 1984). Kelley Adkins, grandfather

of this researcher's husband, told a story about a man who had ordered tires from Sears Roebuck. Because the mailman delivered the mail on horseback, he carried one tire at a time for four days around his neck.

The community of New Salem, as well as the rest of Dade County, remained basically isolated until Highway 136 was constructed in 1947 and 1948. This highway connected Dade County with the rest of the state of Georgia – for the first time, a traveler could reach Dade County without having to travel "through Tennessee via Chattanooga, through Alabama via Valley Head and Mentone or to cross Lookout Mountain on foot or horseback" (*History of Dade County*, 1981, p. 5). It is unclear why a road was not constructed sooner as the Georgia Legislature appropriated $3500 to build such a road in 1849 (*History of Dade County*, 1981).

High school students now attended school in Trenton, riding the bus for six miles instead of the previous twenty-five. Elementary students attended school in a community school building which had been constructed in the center of the community after the older schoolhouse burned. In the early 1960's the community school was closed and students were bused to an abandoned Air Force radar station approximately fifteen miles from the community (*New Salem Church History*, 1984). This was an attempt to consolidate several community schools into one location and the residents of the community of New Salem were not happy about this change. This researcher remembers sitting on the front steps of the old school building in protest of the closing for several of the first days of school for her first grade year.

New Salem has long been a haven for artists and a home for musicians. Several

artists such as Frank Baisden, Fannie Mennen, and Virginia Dudley came to the area in the 1950's. Ms. Mennen held the popular Plum Nelly Clothesline Art Show during the second week of October for many years during the 1950's and 1960's. Mrs. Pringle recorded that "Mother and the Church ladies started the Plum Nelly Art Exhibits with Miss Mennen's help to bring a bookmobile here and to make money for the church. Dad made cider. The ladies furnished ginger bread" (Adkins, historical document #1, June 6, 2002). Local tradition has it that the name Plum Nelly came when someone asked where the art show was held. The response was "plum out of Tennessee and nelly out of Georgia." Now called the New Salem Mountain Festival, this festival is still held in the community of New Salem during the second weekend of October.

Internationally known potter Charles Counts moved to the community in the 1960's. Several local residents studied with these artists and became craftsmen in their own right such as potters Legatha Walston and Gewene Ross. Quilt making has been a tradition for many years and ladies of the community still gather in the New Salem Community Center or at the home of Grace Gray to work on either hand or machine pieced quilts. Before her death in 2003, quilt maker Evelyn Pennington traveled throughout the area to craft shows displaying and selling her beautiful creations. Carver Nikki Oliver, potter Sue Cannon, and weaver Brenda McKaig all presently live and work in the community.

Several musicians also have hailed New Salem as their home. Shorty Bradford performed gospel music throughout the southeast with Lee Roy Abernathy as The Happy Two. (Shorty, Grady, and their father Marshall, are listed as some of the teachers of the

singing schools in New Salem in the *New Salem Church History*, 1984.) Shorty, his wife Jean, and Lorena Jones also worked in the southeast as The Shorty Bradford Trio. (Jean Bradford currently is a writer and performer of contemporary Christian music.) Carolyn Bradford Lane, Shorty's daughter, works with two other women as a Christian trio called Three for Thee. Lorena Jones and Billy and Sue Gray played at many churches in the surrounding area as the Billy Gray Trio. The Adkins' Family Band plays country and folk music in the area often playing for square dances held in the community center. Buddy Adkins, the father of the group is a self-taught guitar player and fiddler. Eclectic musician Norman Blake, who plays the bluegrass style of music, grew up in the New Salem community and is known both nationally and internationally. He recently had recordings which were included on the popular movie "Oh Brother Where Art Thou." Mark Gray, songwriter, moved to New Salem as a boy to live with his aunt Lorena Jones. He currently resides in Florida. Country recording artists, The Forester Sisters, reside in the community of New Salem and attend New Salem United Methodist Church.

The community of New Salem has been largely descendants of the original settlers until the last ten years. Many residents have moved into the area because of the scenic beauty, to get out of the city of Chattanooga, or more recently, to qualify their children for the HOPE Scholarship program. (The HOPE Scholarship program allows all Georgia residents to attend college for free as long as they maintain a "B" average.) Further development of the area is inevitable since Cloudland Canyon State Park (a state park located in New Salem) will soon double in size when the State of Georgia purchases an additional two thousand acres. An additional six thousand acres will be designated as a

greenway across Dade and Walker counties. In an interview with the Dade County Sentinel the director of the Georgia State Parks and Historic Sites Bert Werts said, "I can already see the second home communities, the resort golf courses locating there because this is a special area, it's a special resource. . . . The economic enhancement of the entire area will be furthered, people are going to continue to discover northwest Georgia" (Conley, p. 3). If the current trend continues, the descendants of the original settlers will truly be in the minority.

THE EARLY SINGING SCHOOL TRADITION

Because the community was so isolated for so many years, residents enjoyed their opportunities for fellowship such as their "brush arbor" meetings, their worship services, and their singing schools. Many residents tell stories about people from neighboring communities traveling many miles on horseback, in wagons, or on foot to attend these instructional sessions. One resident of a nearby community missed his wagon ride and followed the wagon tracks to find the singing school being held in New Salem.

Established in Colonial America in the 18th century, the singing school was a continuation of a tradition started in the English parish country-side (Willard, July 13, 2000). When the settlers came from England to colonize America, they continued to use the music they had used in their worship services there. Congregational singing in early colonial America involved the use of metrical settings of the Biblical psalms and unaccompanied unison singing by the congregation was the only form of musical

expression allowed in the early American meeting houses (Eaklor, 1985). Although new hymns were being written and sung throughout England in the early 1700's, ministers in colonial America resisted their use until the middle of the eighteenth century (Music, 1991). Daniel (1999b) contended that there was "a strong force contending for the old traditional way, contending for a continuation of the methods of worship which have been done in the past" (p. 10). Although colonial churches allowed only psalm singing, by the mid-eighteenth century "Baptist groups sung Watts' hymns and the Methodist used hymns in their revivals" (Daniel, 1999a, p. 26).

Unlike the hymnals used today in most worship services that contain text and music, early settlers used two books (Britton, 1989, Eaklor, 1985). The first book was a hymnal or psalter and contained words only such as Sternhold and Hopkins's *Whole Book of Psalms* (the "Old Version," 1562), which was used by the Puritans of the northern colonies and those colonists settling the south, or *The Ainsworth Psalter* which was brought to the New World by the Pilgrims (Sallee, 1978). Asserting their independence, the settlers called for a new psalter and *The Bay Psalm Book* (1640) was compiled by a group of New England divines. The new psalter, the first book to be printed in the new country, was used throughout the Massachusetts Bay Colony predominantly in the Puritan churches (Sallee, 1978). Denominations other than the Puritans relied on the "Old Version" which was the most popular English psalm book in use at the time of the colonization of America (Music, 1991).

The other book used by the colonists in their worship services contained the tunes of the hymns, the tune-book. *The new Grove dictionary of music and musicians* described

a tune-book as a "collection of psalm tunes with instructional prefaces, designed for singing schools" (Crawford, 1980, p. 345). "Singing masters used British rectangular-shaped collections of music, known as tune-books, and supplemented these with other teaching materials" (Scholten, 1988, p. 11). Britton (1989) states that "the tune-books are . . .our first musical textbooks, and it is to them that we must look in order to discover what were the philosophies, the instructional materials, and the methods of our forebearers" (p. 24).

The tune-book included the names of the tunes listed at the beginning of each selection and occasionally, the first stanza of the hymn. Tune-books also contained the harmonizations of the familiar tunes after 1698 when a collection of two-part harmonizations was added to *The Bay Psalm Book* (Britton, 1989). The introductory section of the tune-book, which contained the rudiments of music, was "written for adults who studied music formally for only two weeks each year" (Perrin, 1970, p. 65).

Even though tune-books were available in the New World, the hardship of life in the new country took its toll. Sallee (1978) stated that "The settlers lived in small, isolated communities and were kept busy clearing the forest, preparing stony ground for cultivation, and building houses and roads. There was little time for cultural pursuits" (p. 20). The musical heritage that belonged to the first generation of settlers perished with them "leaving a vacuum that demanded to be filled with a different type of song" (Sallee, 1978, p.20). Also because of the increase in illiteracy, it became necessary to provide assistance to those parishioners who could not read (Card, 1982). A method of reform called "lining out" was established where the lay official or 'precentor' would read the

line of the hymn to the congregation immediately before it was sung (Crawford, 2000, Britton, 1989, Eaklor, 1985). This practice resulted in very slow singing sometimes taking as long as thirty minutes to sing the psalm (Sallee, 1978). This measure of reform met with some success but gradually deteriorated as churchgoers abused the method by improvising or embellishing the hymns as they saw fit. The number of known tunes used in the worship services also began to dwindle to five or six used with the various hymn texts (Eaklor, 1985).

In the early part of the 18th century, a group of young ministers in and around the Boston area felt that this method with its added congregational improvisations and embellishments detracted from the uniformity of the service and reform was again called for. These clergymen advocated the return to the singing of the original hymn tunes without improvisation and embellishment and called for the establishment of classes for instruction of basic musical skills (Eaklor, 1985). Crawford asserted that "From 1720 polemical tracts began to appear in Boston advocating 'Regular Singing'–singing the psalm tunes as they were notated – as opposed to the freely embellished 'Old Way' that lining out had promoted" (2000, p. 480).

Reverend John Tufts made the first attempt at changing the way the parishioners sang with a pamphlet explaining the basic rudiments of music as well as a notational system of his own device (Sallee, 1978). Teachers of music began to form classes for instruction of the basic rudiments of music using the tune-books that were increasingly popular in the early part of the 18th century (Eaklor, 1985). The third edition of Tuft's pamphlet, *An Introduction to the Singing of Psalm-Tunes,* and Reverend Thomas

Walter's *The Grounds and Rules of Music* were published in 1721 and marked the beginning of the reform to sing by note rather than rote (Sallee, 1978). Thus, the American singing school came into being.

Described by Steel (1989) as "America's most important musical institution," the singing school "offered a brief course in musical sight reading and choral singing, was taught by a singing master according to traditional methods, and used tune-books that were printed manuals containing instructions, exercises, and sacred choral music" (p. 1083). The first documentation of a singing school was in December 1710 and January 1711 in the diary of William Byrd of Westover, Virginia, who wrote that ". . . local residents were learning to sing psalms from singing books under a singing master's guidance" (Crawford & Steel, 1986, p. 233). Singing schools have been documented in the city of Boston from the early 1720's and instruction of singing was advertised there as early as 1714. Singing schools were held in several towns in Massachusetts in the early 1720's, in the Connecticut River Valley in 1727, and in the state of South Carolina by 1730. The 1750's found singing schools in New York and Philadelphia as well as in the state of Maryland by 1765 (Crawford & Steel, 1986). The fact that the singing school was not only an institution for rural folk can be seen in the following example of an advertisement for a singing school in 1760 *Pennsylvania Gazette*:

> Notice is hereby given that the Singing-School, lately kept in the Rooms over Mr. Williams School in Second Street [Philadelphia], will again be opened on Monday Evening, the 3d of November next, at the same Place; where the ART OF PSALMODY will be taught, as usual, in the best Manner, on Monday and Friday

> evenings, from Six to Eight. And that , if any Number of Ladies and Gentlemen incline to make up an exclusive Set, to Sing on two other Nights, they may be gratified by making Application in time. (Chase, 1966, p. 184)

In the period of time immediately following the Revolutionary War, Steel (1989) stated that "itinerant Yankee singing masters established singing schools in the inland and rural South. Both Andrew Law (1749-1821) of Connecticut and Lucius Chapin (1760-1842) of Massachusetts were teaching in Virginia by the 1780's; in 1794 Chapin moved to Kentucky, where he taught for 40 years" (p. 1083). Graham (1971) stated that "among the singing school teachers in Kentucky were the two Chapin brothers, who taught in seven or eight singing schools in the late 1790's in the Lexington area" (p. 77).

Singing masters approached the organization of their singing schools in several different ways. Some teachers, such as Andrew Law, acted as business entrepreneurs advertising for students, assembling a class, and then collecting a fee from those in attendance. Often teachers were hired by a community or a church to conduct a singing school and the teacher's fee was paid for by those persons. Singing master Andrew Adgate provided free instruction for the students by collecting subscriptions from community members (Crawford & Steel, 1986).

The need for additional religious vocal music and instructional materials for use in the singing schools arose and early American composers complied with over three hundred separate editions of tune-books by 1800 for hymn singing and music instruction (Britton, 1989). The singing masters, the singing school teachers, compiled the tune-

books and included instructions for the teaching of the fundamentals of vocal music such as the production of vocal tone, how to sing in an ensemble, and the theoretical knowledge necessary to read music. They also included instructions on how to conduct a singing school. Although these tune-books were influenced greatly by the British models, Britton (1989) stated that American composers "emerged from the culture of the times . . . without benefit of much, if any, formal instruction" (p.24). Chase (1966) clarified the term "composer" as applied to the early American singing school masters by stating that:

> These self-taught rural musicians were not composers in any academic sense of the term. They inherited a large body of traditional music, derived mainly from the British Isles. This, together with the techniques and tunes of the early New England music teachers and compilers, was their musical stock-in-trade. Sometimes they took over these tunes in their natural state; sometimes they altered them, or constructed new tunes with the same melodic elements. They were craftsmen rather than creators. The tradition was more important than the individual. (p. 191)
>
> It is not *because* the rules are violated that this type of American music is interesting to us, but rather because, in seeking their own style of expression, these early composers created a kind of choral writing that has a "rigorous, spare, disciplined beauty" of its own. (Chase, 1966, p. 190)

One of the foremost early American composers was the self-taught musician William Billings. Born on October 7, 1746, Billings began his instruction of singing schools in 1769

at the Old South Meeting House in Boston where he and John Barry opened a singing school (Daniels, 1988). Because there was limited music for use in the instruction of the singing schools, Billings composed more than three hundred original compositions included in six collections (Hall, 1983).

Like most of the singing masters and tune-book compilers of the time period, Billings prefaced each of his tune-books with recommendations for the instruction of the music contained within. At the beginning of *The Singing Master's Assistant*, Billings remarked "To the several teachers of music, in this and the adjacent states . . . I have drawn up the rules of practical music, as concise as the nature of the thing would admit, and have inserted them in course as they should be taught. I recommend it to you to teach after the manner they are inserted; it being the best method I have yet found, from long experience" (Britton, 1989, p. 25).

In his article "The How and Why of Teaching Singing Schools in Eighteenth Century," Britton (1989) examined the theoretical implications of the introductions of many of the early American tune-books and how they impacted music instruction at that time in history. He used the words of the singing masters themselves to show how much importance the singing school teachers placed on the learning of music theory. While most of the learning of the musical principles and concepts took place by rote, Britton (1989) emphasized that the masters encouraged the students to "sound" (sing) while learning this new material. The singing schools were not only places of music instruction but social events as well and singing masters made sure of this because it kept pupils coming to their schools.

Perrin (1970), in an examination of 18th and early 19th century tune-book introductions, explained that the compilers provided the beginning music student with enough information "to learn to read simple music" in the two-week period in which they received formal instruction on an annual basis (p. 65). Of the content, he stated that:

> They begin with the gamut, with little or no explanation. This is followed by the proportional values of the notes and rests, "other characters," "rules to find the mi" (including a short explanation of the fasola four-syllable concept), and meter signatures. They end with a short paragraph explaining that the last note in the bass is the tonic and that the mode is either major or minor according to the relationship of the last bass note to the key signature. Following the presentation of facts is one page of "Lessons for Tuning the Voice," which usually consists of one sharp (major) scale and one flat (minor) scale, and "The Intervals Proved" – an exercise that employs all the intervals commonly used in singing simple music. (Perrin, 1970, p. 65)

Perrin added that there were no evaluation procedures, such as questions for review, or exercises for the purpose of testing the knowledge they had obtained given within the introduction of the tune-book (1970, p. 65).

THE INSTRUCTIONAL METHOD

Information on how an actual singing school was conducted is limited but Billings included a set of rules, which are probably descriptive of what might have gone on in one of his schools or those of his colleagues. They are quoted from the Britton (1989) article in their entirety:

> Observe these rules for regulating a singing-school:
>
> As the well being of every society depends in a great measure upon GOOD ORDER [a footnote reads: "I have heard it remarked that 'Order was the first thing which took place in Heaven'."], I here present you with some general rules to be observed in a singing-school.
>
> 1st. Let the society be first formed, and the articles signed by every individual; and all those who are under age should apply to their parents, masters or guardians to sign for them: the house should be provided, and every necessity for the school should be procured before the arrival of the master, to prevent his being unnecessarily detained.
>
> 2d. The members should be very punctual in attending at a certain hour, or minute, as the master shall direct, under the penalty of small fine, and if the master should be delinquent, his fine to be double the sum laid upon the scholars. --Said fines to be appropriated to the use of the school, in procuring wood, candles, & c.
>
> N.B. The fines to be collected by the clerk so chosen for that purpose.

3d. All the scholars should submit to the judgment of the master respecting the part they are to sing, and if he should think fit to remove them from one part to another, they are not to contradict, or cross him in his judgment; but they would do well to suppose it is to answer some special purpose: because it is morally impossible for him to proportion the parts properly, until he has made himself acquainted with the strength and fitness of the pupils' voices.

4th. No unnecessary conversation, whether whispering or laughing, to be practiced; for it is not only very indecent but very impolitic: it being a needless expense of time, and instead of acquiring to themselves respect, they render themselves ridiculous and contemptible in the eyes of all serious people; and above all, I enjoin it upon you to refrain from all levity, both conduct and conversation, while singing sacred words; for where the words God, Christ, Redeemer, & c. occur, you would do well to remember the third commandment, The profanation of which is a heinous crime, and God has expressly declared he will not hold them guiltless who take his name in vain, and remember that in so doing you will not only dishonor God and sin against your own souls, but you give occasion and very just grounds to the adversaries or enemies of music to speak reproachfully. Much more might be said; but the rest I leave to the master's direction and discretion, heartily wishing you may reap both pleasure and profit in this your laudable undertaking. (Britton, 1989, p. 26)

Another interesting example of the instructions given to singing masters for the organization of a singing school is included at the beginning of the *Worshipers's Assistant*, a tune-book compiled by Samuel Howe at the end of the 18th century. His philosophy is similar to that of Billings and his style of teaching indicates that the method of actual instruction had not changed within the course of the century:

> Necessary Directions.
>
> In this place I wish to give my opinion concerning the mode of teaching in music.
>
> 1st. Let the teacher try each scholar's voice carefully, in raising and falling the notes of an octave, and observe whether the scholar can sound the semi-tones accurately or not, viz. from mi to fa, and la to fa, ascending, and fa to la, and fa to mi descending [Howe is referring to the fasola solmization, in which the major scale becomes fa, sol, la, fa, sol, la, mi, fa, so that half steps occur between la and fa, and mi and fa]; for if the scholar can't sound them exactly after repeated trials 'tis best for him never to attempt the practice of music; for one such person will make discords enough to confuse and destroy the melody of five hundred good singers.
>
> 2dly. Choose a large, tight upper room if possible where a little fire will answer, for large fires are hurtful to the voice.
>
> 3rdly. Admit no spectators, 'til the scholars can perform some pieces of music decently; for spectators, by filling up the room, whispering, & c. destroy the music; spectators may be admitted after the school can sing regularly, and

continue in or about the school room no longer than while such tunes are performed.

4thly. In proportioning the parts, choose the highest and clearest female voices (or boys at ten years, & c.) for counter [i.e., what we would call the alto part; the other three parts, including the treble, were sung by men], verse them well in the Gamut and notes first; for if the counter is neglected, the performers of that part will soon be discouraged, and thus lose the counter entirely.

5thly. Take the next voices for tenor, then divide the rest for bass and treble [treble part sung by men an octave lower; there were few women in Colonial choirs], as their voices will best suit.

6thly. Suffer no noise of whispering (or otherwise in time of singing) for nothing can be more baneful or disgraceful.

7thly. Teach the scholars all the letters from the respective Cliffs (i.e., clefs) upward and downward, perfectly, or till they can repeat them by heart.

8thly. Begin with a tune placed on mi natural [i.e., the keys of C major or A minor], as AUGUSTA, page 7th, and teach every scholar to name the letter, and the note, belonging to it immediately, thus G sol, C fa, B mi, C fa, D sol, E la, & c. thro' the whole tune; in all its parts.

9thly. When the scholars can name the notes readily, let all the tenor sound the notes distinctly as one, while the bass, treble, and counter sit silent.

10thly. When the tenor can move on correctly, let the bass name the letters and notes, as the tenor has done (keeping time by the motion of the hand) till all

can easily give the sounds and beat the time together. In like manner the treble, counter, and bass, each successfully, the others sitting still except the motion of the hand in beating.

11th. Let no scholar sing so loud but that he may distinctly hear all the parts and perceive their agreement. (Britton, 1989, pp 28-29)

Most of the tune-books give interesting insights into the philosophy and teaching procedures used in the 18th century singing schools. In their *Chorister's Companion*, Jocelin and Doolittle advise the singing masters to "proceed gradually . . . and begin with plain tunes [i.e., the traditional psalm tunes brought over from Britain]" (Britton, 1989, p.28). The introductory essay of Andrew Law's *Rudiments of Music* instructs the singing master to teach the basics in the following sequence – the names of the notes and rests, the values of the notes and rests, and the sound of the notes. Law's tune-book and the one compiled by Andrew Adgate, *Introductory Lessons, Practiced by the Uranian Society*, were intended to stand alone as singing school textbooks. Adgate introduced his tune-book with the following explanation:

The Gamut & subsequent explanations, the lessons & pieces subjoined to them taken in their connection, present the learner, as it was less than one view, with most essential information on the subject of vocal music. The lessons, in particular, begin with what is plain, & proceed gradually, so as to comprehend, in the result, almost the whole variety of passages to be met with in church music. The bars are numbered that an easy reference can be made to any one of them. In

the four short pieces, which follow the lessons, the ear will become accustomed to the sound produced by two parts being performed at the same time; & in the last, beginning at the 14th page, with the sound of four parts and the frequent introduction of solos. –The person who can proceed, patiently, so as to make himself thoroughly master of the following pages, will after that, find very little difficulty in singing any where at sight. (Britton, 1989, p. 30)

The compilers of the tune-books, as do modern day music educators, stressed the importance of teaching music from the simple concepts to the more complex ones. One of the more popular tune-book compilers of his day, Daniel Read, introduced his *American Singing Book* by stating that, "It is inconsistent for one to attempt singing any tune, till acquainted with rules as for a child ignorant of the alphabet to think of reading the Bible with propriet" (Britton, 1989, p. 31). In the tunebooks compiled by the various musicians of the early colonization of this country, we find the roots of America's music education (Britton, 1989). The present methods of music instruction evolved from the teachers of the singing schools and the singing school masters were probably the first professional musicians, being able to derive their sole support from the instruction given at the singing schools (Crawford, 1980). Patterson (1988) illustrates further the role by saying that:

The rural singing master, however, was a paradoxical figure. He favored and recorded a body of traditional melodies. He used a form of musical notation that the genteel and educated musician of his day – a Lowell Mason or Thomas Hastings – condemned. He gave his melodies three- and four-part vocal settings

> that violated the rules of "correct" and "scientific" music of his day. But a musician was also on the front edge of rural musical culture, leading his community into a reading knowledge of music and into a taste for harmony. He was a sales agent not only of tunebooks but also of musical change. (p. 28)

THE POST-REVOLUTIONARY WAR SINGING SCHOOL

At this point in history, a dichotomy arose in the function of the singing school. Musically trained immigrants began to arrive in America following the Revolutionary War and brought with them the music popular in Europe at that time including the seven syllable solmization method. The immigrants familiar with the European art music scoffed at the simplistic compositions of the American composers (Card, 1982). Eacklor (1985) pointed out that the singing schools held in American cities became more like schools of music whereas those of rural America retained their social and religious functions. As the students of the singing schools became more adept at reading music, they began to form separate choirs and societies for the specific purpose of learning more advanced music such as the anthem that came to America from England in the middle of the 18th century. Gradually the singing school changed from a source of basic music instruction to one providing training for the better singers.

Once again, a fundamental division arose in the sacred music tradition in the early churches in New England. One faction believed that the singing of the psalms should be like prayer and worship with all members of the congregation participating. The other

group was content to delegate the music in the worship service to advanced singers who could perform more interesting and complicated music (Eaklor, 1985).

In the early part of the 19th century, reformers again called for a return to more simplistic congregational singing not only by the choirs or groups trained in basic music knowledge, but for the entire congregation. Several prominent musicians of the day including Lowell Mason, felt that the singing schools were not adequately accomplishing the desired level of musical expertise. Mason and others began to experiment with the teaching of vocal music in the public schools in the Boston area (Eaklor, 1985). Ultimately, this led to the addition of music to the curriculum of the Hawes School in Boston in 1838 and Mason was given the responsibility for teaching it (Leonhard & House, 1972). Lowell Mason is given the credit for founding the music education movement in America.

A battle was also brewing between two schools of musical thought which existed in the early 19th century. Mason and others had advocated the return to more simplistic congregational singing and the establishment of music in the school curriculum. They were also aware of the European rules for composition that had been established within the previous two centuries and called for the adoption of the European standards for composition. They repudiated much of American hymnody and the system of shape-note notation that had been devised by early American tune-book compilers (Eaklor, 1985).

Because the singing schools were "considered old-fashioned and backward because they failed to adopt the latest European musical fashions," they lingered only "as an anachronism in the small towns of New England" (Chase, 1966, p. 184). A description

of one of the New England singing schools was written by Rev. E. Wentworth detailing a one he attended as a boy around 1820:

> Time, sixty years ago; place, south-eastern Connecticut; locality, a suburban school-house; *personelle*, the choir of a Congregational church, and two dozen young aspirants, thirsting for musical knowledge; teacher, a peripatetic Faw-so-law-sol, who went from town to town during the winter months, holding two schools a week in each place; wages, two dollars a night and board for himself and horse, distributed from house to house among his patrons, according to hospitality
>
> or ability; instrument, none but pitch-pipe or tuning-fork; qualifications of teacher, a knowledge of plain psalmody, ability to lead an old style "set piece" or anthem, a light sweet tenor voice, and a winning manner. . . .
>
> For beginners, the first ordeal was trial of voice. The master made the circuit of the room, and sounded a note or two for each separate neophyte to imitate. The youth who failed in ability to "sound the notes" was banished to the back benches to play listener, and go home with the girls when school was out. The book put into our hands was Thomas Hastings' *Musica Sacra*, published in Utica in 1819, in shape like a modern hymnal. There were four pages of elements and two hundred tunes, half of them written in three parts, wanting the alto or confounding it with the tenor. The elements were given out as a lesson to be memorized, studied by question and answer for a couple of evenings or so, and then we were supposed to be initialed into all the mysteries of staff, signature, clef, flats, sharps,

and naturals, notes, rests, scales, and above all, ability to find the place of the "mi." Only four notes were in use – faw, sol, law, mi; and the scale ran faw, sol, law, saw, sol, law, mi, faw. The table for the "mi" had to be recited as glibly as the catechism, and was about as intelligible as some of its theology: –

> The natural place for mi is B;
>
> If B be flat, the mi is in E;
>
> If B and E, the mi is in A and C;
>
> If F be sharp, the mi is in G;
>
> If F and C, the mi is in C and G.

The Continental scale, do, re, mi, had not yet been imported. The key-note was called the "pitch," and preliminary to singing, even in church, was taking the key from the leader, and sounding the "pitch" of the respective parts, bass, tenor, and treble, in the notes of the common chord. A few simple elements mastered, or supposed to be, the school plunged at once into the heart of the book, and began to psalmodize by note in the second week of the brief term. . . . (Chase, 1966, pp. 184-185)

Mason also advocated the use of the seven syllable solmization which had long replaced the four-note method in Europe (Willard, July 15, 2000). In an effort to promote a more refined base of musical knowledge, Mason and others abandoned what has been referred to by one scholar as "the most effective means yet devised to teach music" (Eaklor, 1985, pp. 95-96). Scholten also reflected this view stating "Once more, an

influential American musician disavowed an American innovation in teaching. Lowell Mason took a dim view of shape-notes referring to them as 'superficial.' A contemporary of his, Thomas Hastings, called them 'dunce notes'" (1988, p. 25).

Because the shape-note system was associated with "folk" or "country" music, early music educators wanted no part of it. Mason's "Better Music Movement" was largely successful in eradicating this type of music in the urban cities of the north (Willard, July 15, 2000). Perrin (1970b) stated that "As a result of the reformer's attitude that character notation was for country people and inferior indigenous music, it has declined steadily since the reformers gained a leading position of influence in American music education" (p. 261).

The American singing school was saved from complete demise by two events. As the country began to spread, the singing masters began teaching singing schools in the South and West. Chase (1966) explained that "After 1800 many singing-school teachers and compilers of songbooks sprang up in what was the West: Kentucky and Tennessee and the valley of the Mississippi" (p. 183). Daniel (1999b) asserted that "On the frontier, in the South and West, music teachers were more scarce and the people needed this kind of shorthand for music, one which they could adapt and teach in a short time" (p. 15). Tune-books began to be compiled and published in the southern and western states such as *Kentucky Harmony, Missouri Harmony,* and *Sacred Harp* (Willard, July 15, 2000). Because these areas of the country were more rural than those in the north, the singing school continued to flourish.

The second event which aided in the survival of the singing schools was the use of

shape-note notation. Although Lowell Mason and his followers had succeeded in eradicating the shape-note notational system from the urban areas of the north, southerners continued to learn and use this system in singing schools and singing conventions (Willard, July 13, 2000). Although the singing school tradition basically died out in the Northern states, it became "more American all the time, under the influence of the frontier and the rural South, where folks preferred to go their own way rather than to take up newfangled notions and 'scientific' innovations" (Chase, 1966, p. 186). "After 1815 we find the chief concentration of the fasola movement in the South and Midwest. Ohio, Virginia, North and South Carolina, Kentucky, Tennessee, Alabama, and Georgia, were the homegrounds of several generations of rural singing-school teachers and songbook compilers who carried on the tradition of the native New England pioneer" (Chase, 1966, p. 189).

THE SHAPE-NOTE METHOD

The shape-note notational method is one of the key instructional tools in the singing school movement. It allows the singer to learn one scale, identify it by the shape of the notes, and move it anywhere on the staff. The syllables and shapes assigned to each note are used as an aid in helping the vocalist remember the correct pitches. Taggart and Taggart (1994) addressed the problem of teaching vocalists to sight-read in a recent article stating that "although agreement exists about the need for developing the ability to sing at sight, there is little agreement about how to teach sight-singing . . ." (p. 195).

Phillips (1996) also recently addressed this problem stating that, "There is no commonly used singing method for children that combines motor-skills instruction for pitch production with note-reading instruction. Children learn to sing mainly by rote imitation" (p. 32). Brinson (1996) acknowledged that "If students are not taught how to sightsing, the learning process for every piece of music will be laborious at best, and will likely become frustrating for all concerned" (p. 198).

There are four popular sight-reading systems in use in modern music education. These methods include the fixed *do* system where a major scale can start on any of the solfege syllables, the moveable *does* system where the tonic of the scale is always *do* (Taggart & Taggart, 1994), the number system where numbers are assigned to each step of a major scale, and the neutral syllable system where the singer uses a syllable such as "loo" to sing the pitches. Brinson (1996) asserted that "Some choral directors believe in the use of hand signals and solfege syllables to teach their students to sightsing. Other directors use the number system, and still others have their singers sing the letter names of the notes. Unfortunately, some choral directors use no system at all, or worse, they ignore this vital aspect of music education" (p. 198). One system that has been largely ignored by researchers is the method of teaching singers to read music using shape-notes.

The shape-note notational method is very similar to the moveable *do* system in that *do* is determined by the first pitch of the scale regardless of the key. In the shape-note system, a shape for each of the eight members of the scale (*do* is used twice) is used. When the scale is moved to a different key, *do* is also moved. Unlike the moveable *do* system where the singer must be familiar with the key in order to find *do* or simply read

the round note notation by the relationship of the notes to each other, the singer can read in the new key by the relationship of one shape to the other. The shapes serve as a visual cue and the singer reads the notes by shape only – knowledge of the key or the position of the note on the staff is irrelevant. Scholten acknowledged that:

> What may not be immediately apparent is that the necessity of determining the key in which a song was placed in order to find *fa* and *la* on the staff was eliminated. A key became merely a matter of how high or low one wanted to pitch the song. The key was no longer integral to the process of music reading as it had been with traditional round notes. (1988, p. 25)

The shapes used in the seven-shape notational method can be seen in Figure 6.

The syllables used in the shape-note method date back to the eleventh century when a monk named Guido D' Arezzo devised a hexachord system using six pitches – *ut, re, mi, fa, sol,* and *la* (Steel, September, 29, 1999). Scholten (1988) acknowledged that "The Guidoian hand and solmization syllables were probably invented in the 11th century to assist with music reading . . ." (p. 24). Because there are eight pitches in the entire scale, there was some overlap as can be seen in Figure 7 from the *Shape Note Historical Background* web site (Stefanov-Wagner, 1998).

The colonists were familiar with the six-note system because the Sternhold and Hopkins Psalter displayed the first letter of each syllable under the given note. In Elizabethan times the English simplified the six-note system to four notes – *fa, sol, la,* and *mi.* The *Bay Psalm Book* (which is thought to be the first music published in

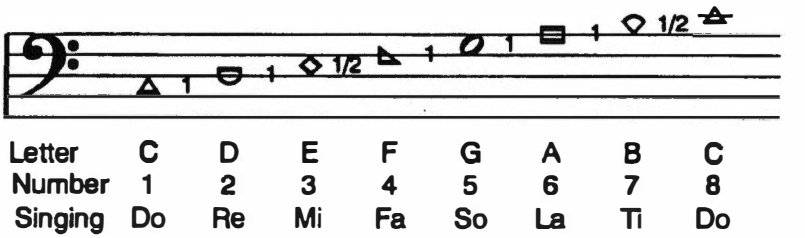


Figure 6. A shape-note scale as shown

on page 15 in Burton's *The Do Re Mi's of Music.*

ut re mi fa sol la

ut re mi fa sol la

ut re mi fa sol la

G A B C D E F G A B C D E

(The *fa-so-la* scale can be seen by starting and ending on "C".)

Figure 7. An example showing the alignment

of the six-note scale, Stefanov-Wagner, 1998.

the New World) displayed the first letter of each of the four syllables under the pitches to be sung (Willard, July 16, 2000). It was also about this time in history that the European system changed from the four-note system to the seven-note system where one syllable is assigned to each of the steps of an octave. In Italian, these syllables are *do, re, mi, fa, sol, la,* and *ti* (Steel, September 29, 1999). *(Do* is used as the first and last note of the octave.)

It is important to note at this point that the compilers of the tune-books began to experiment with different forms of notation besides the European round note system. Jackson (1965) stated that "the year 1721 marked the beginning of what might be called a musical revolt; and this revolt, like so many others, was due to the spirit of youth pitted against tradition" (p. 6). In the first American singing school compilation, John Tuft's *An Introduction to the Art of Singing of Psalm-Tunes* published in Boston in 1721, a system of letter notation was used. The first letter of each syllable (*fa, sol, la, mi*) was placed on the appropriate position on the musical staff and a series of dots was invented to display the correct rhythmic value of each note. Tuft's system can be seen in Figure 8 from the *Shape Note Historical Background* website (Stefanov-Wagner, 1998).

More revolutionary was Thomas Walter's *Grounds and Rules of Musick* (Boston, 1721) which was the first compilation to use regular notes, the diamond-headed and square notes popular in Europe during the 18th century (Jackson, 1965). Also published in Boston in 1760, T. Johnston's *Collection of Psalm Tunes* contained a similar notational system. In *A Scheme for Reducing Music to a More Simple State* (published in Portsmith, New Hampshire in 1786), B. Dearborn also used a notational system using letters and numbers.



Figure 8. Rev. John Tuft's notational system,

Stefanov-Wagner, 1998.

The first shape-note tune-book to gain acceptance was *The Easy Instructor* compiled by William Little and William Smith and published in Philadelphia in 1801. Chase (1966) stated that "One of the reasons why *The Easy Instructor* is so important in the history of American music – apart from the shape-note innovations – is that it gave predominance to compositions by native American composers at a time when the tendency was to include a greater number of European compositions in collections of this kind" (p. 187). Although often credited to Little and Smith, these "patent" or "character" notes were invented by John Connelly, a Philadelphia merchant. Little and Smith purchased the rights to these notes on March 10, 1798 (Steel, September 24, 2000).

According to Scholten, Little and Smith "solved a problem that had been troubling music teachers for almost a thousand years: teaching vocal music by training singers to read notes on the staff" (1988, p. 24). In *The Easy Instructor*, four shape-note heads were used for the Anglo-American syllables *fa, sol, la, mi* on the staff (Scholten, 1988, p. 24). An example of these notes can be seen in Figure 9 originally from Dorothy B. Horn's *Sing to Me of Heaven* but copied here from page 38 in the Sallee book.

The shape-note tradition truly found its niche when the Anglo-American folk hymns began to be added to the tune-books. Eskew and Downey (2000) stated that "To the New England repertory of psalm and hymn tunes, fuging tunes, set-pieces, and anthems the shape-note hymnbook compilers made a significant addition – folk hymns and spirituals drawn from oral tradition" (p. 208). Steel (1989) described these folk hymns as "melodies from oral tradition . . . harmonized in a native idiom and set to sacred words" (p. 1083).

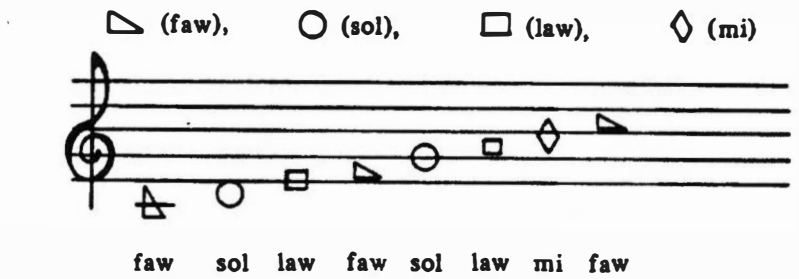


Figure 9. Smith and Little's four-note system

from Sallee's *A History of Evangelic Hymnody,* p. 38.

The first tune-book to contain a sizeable number of these folk hymns was John Wyeth's *Repository of Sacred Music, Part Second* published in 1813 in Harrisburg, Pennsylvania (Eskew, 1980). This tune-book contained music suitable for the camp meetings and revivals being held in Pennsylvania at this time (Steel, September 24, 2000). Chase (1966) emphasized the importance of this compilation as a "primary source of American folk hymnody. It was intended for use at revivals and camp meetings, and as such, contained a large proportion of tunes that may properly be classified as 'folk hymns'" (p. 189). Daniel (1999b) stated that the settlers were susceptible to this new revivalism of the Baptists and Methodists because they had the new songs and "needed something that would effectively express the vast emotion that was being generated" (p. 11). Daniel (1999a) also asserted that "religious gatherings had new social functions as antidotes for cabin fever" (p. 26).

Just as the singing schools spread into the heartland of the new country, so did the publication of tune-books. Eskew and Downey (1986) stated that "the appearance of these tune-books coincided with a significant migration of settlers into the South and Midwest, and shape-note publications appeared in the centers along the routes of travel" (p. 201). Publication of the shape-note tune-books occurred in three geographic areas of the new country: (1) an area stretching from the Shenandoah Valley to St. Louis, (2) an area between Philadelphia and St. Louis which included the bulk of the German shape-note hymnody, and (3) an area in the South which included Georgia and South Carolina (Eskew & Downey, 1986). Several important tune-books were published in the Shenandoah Valley of Virginia including *Kentucky Harmony* (1816) compiled by

Ananias Davison and recognized as the first southern tune-book, and *Virginia Harmony* (1831) compiled by James B. Carrell. *Genuine Church Music* (1832), compiled by the most active German-language publisher Joseph Funk, has been republished in several editions and is used currently as *Harmonica Sacra* (Eskew, 1980). Recent editions of two other significant southern tune-books are still in use. The first of these is William "singing Billy" Walker's *Southern Harmony* (1835, revised in 1854, and reprinted in 1939, 1966, and 1987) used annually at an All-Day singing held in Benton, Kentucky. The second of these is the *Sacred Harp* (1844) which is the most widely recognized and used shape-note tune-book. This tune-book was compiled by Georgians B. F. White and E. J. King, revised and reprinted many times since its original publication, and currently in use by *Sacred Harp* singers all over the United States (Eskew, 1980).

In the early part of the 19th century, several composers or tune-book compilers began to experiment with shapes for each of the seven notes in the scale to avoid the duplication of syllables (Eskew, 1980). Scholten acknowledged this transition by stating that "(Lowell) Mason succeeded in replacing the older system with the then-current *do-re-mi* system from the European continent. Ironically, his success prompted a Pennsylvanian D. Sower to invent three new shapes, in addition to the four shapes of Little and Smith, to accommodate the newer solmization" (1988, p. 25). When William Walker switched to a seven-shape notation of his own device, he remarked "Would any parent having seven children, ever think of only calling them four names?" (Chase, 1966, p. 187)

In his tune-book published in 1846 entitled *Christian Minstrel*, Jesse B. Aiken used the four shapes popularized by Little and Smith and added his own shapes for the other three notes already in use in European solmization (Steel, September 29, 1999). Willard (July 15, 2000) stated that "through his personal presence and intimidation tactics he [Aiken] gradually bludgeoned music publishers into agreements acknowledging his notation standard." Daniel (1999b) described Aiken's visit to one music publisher:

> In 1876 Aikin [Aiken] appeared at the Reubush-Kieffer Company, a gray haired, bearded gentleman of over 70, dressed in a Prince Albert coat, spats, derby, and carrying a gold-handled cane. He came prepared to argue that the new publishing company use his system, and when he left at the end of the day, he had won the field. (p. 15)

The publication of tune-books which had started in the New England states, spread from Pennsylvania through the Shenandoah Valley, and reached southward to Georgia and westward to Missouri, halted at the outbreak of the Civil War (Eskew & Downey, 1986). Although several traditional tune-books were published at the end of the war, the seven-shape notational system would prove to be the forerunner of modern day gospel music. (The history of white gospel music has been outlined by Daniel and is included as Appendix C.) The oblong shape, which was characteristic of the four-shape and seven shape tune-books, was replaced by a book taller than it was wide with a paper cover. These collections came to be "when Southern gospel hymnody became the main repertory of shape-note books" (Eskew & Downey, 2000, p. 210). These "songbooks"

contained more of the southern gospel hymns being written and sung during this time in history (Eskew, 1980).

There was a distinct rivalry developing between the traditional four-shape singers and composers and those employing the new seven-shape method. The new seven-shape gospel music was very popular, available, and threatened the very existence of the old four-shape tune-books. What began as quibbling between the two camps later turned into a full scale battle. Campbell (1997) described this clash as follows:

> The remarkably heated rhetoric exchanged between these two camps reveals a growing rift in the shape-note singing community as it neared the end of the 19th century. At the controversy's heart lay the introduction and assimilation of gospel music into the shape-note repertoire in the late 1870's. Following the Civil War, increasing numbers of composers and singers blasted antebellum tunebooks as deadweight vestiges of a bygone era. (Campbell, 1997, p. 170)

The event which provided a spark for new Southern shape-note music was the "introduction and assimilation of Northeastern urban gospel music in the late 1870's and into the 1880's" (Campbell, 1997, p. 171). Elements of the urban gospel music began to be incorporated into the new compositions. Campbell (1997) also asserted that "Because the seven-shape system assimilated the gospel idiom, it became synonymous with gospel music. To sing seven-shape was to sing gospel" (p. 172).

The beginnings of southern gospel music lie in the camp-meeting songs, the revival spirituals, and the publication of hymn books published by Ira D. Sankey and

Phillip P. Bliss. These songs were more rhythmical, sentimental, and optimistic than the older hymns, and often patterned after popular secular songs (Wolfe, 1989). Although popular nationwide, these songs were "especially successful in the South, where many of them have entered folk tradition" (Wolfe, 1989, p. 1013).

The shape-note tradition after the Civil War was primarily promoted through several key publishing companies beginning with the Ruebush-Kieffer Company. Aldine S. Kieffer, grandson of Joseph Funk (*General Church Music*), and Ephraim Ruebush, became involved in singing schools and shape-notes prior to the Civil War and began to publish tune-books when the war ended (Morrison, 1992). Of the Ruebush-Kieffer relationship, Wolfe asserted that "Kieffer began his company in 1866 with an old friend, Ephraim Ruebush, whom he helped free from a Union prison camp, and began a 50-year campaign to popularize the seven-shape note system" (Wolfe, 1989, p. 1013). Kieffer did this, as described by Wolfe (1989) in the Encyclopedia of Southern Culture, by:

1. Founding the South's first Normal Singing School at New Market, Virginia, in 1874,
2. Starting a periodical called *The Musical Million,* to help develop singing conventions and spread news of backwoods singing schools, in 1870,
3. By training and sending across the South singing-school teachers, and
4. By publishing a series of songbooks, such as *The Christian Harp* (1877), a collection of lively, "singable" songs designed for "special singing" rather than for use in regular church services. (p. 1013)

Although several seven-shape note systems were in use at that time, theirs was the main competitor of the one popularized by Jesse Aiken in *Christian Minstrel*. They negotiated with Jesse B. Aiken to use his shapes after which time Aiken's shapes became standard and are still in use in modern day singing school materials and some gospel hymnbooks (Eskew, 1980). In the hymnal *Shining Light* published by Ruebush, Kieffer, and Co. in 1879, the compiler addressed the new shape-note notational system:

> The peculiar system of notation used in this book is of modern date, being the invention of J. B. Aiken, in the year 1847. Its special advantage over round notes consists in representing each note of the scale by a distinct character. Hence, the reading of notes is greatly simplified, and the learner finds no difficulty in singing by note in any of the keys; and this shape (that of Do) is the keynote, wherever found upon the staff . . .
>
> This system is not an old one, as some supposes, but is the reformed notation of a progressive age, and has been steadily gaining in public favor. Its growth, like that of the Alpine avalanche, has been slow; but like an avalanche, it seems now ready to sweep before it all opposing obstacles. Especially of late years has it gained strength and volume, until many of the publishing houses of influential Christian denominations have endorsed it . . .
>
> Aside from these endorsements, however, there are many others of equal importance. Shrewd business men are beginning to discover the vast strength which this system of notation is developing, and are showing a willingness to aid and abet that system which certain musicians, years ago, pronounced a dangerous

> delusion . . . That character notes must eventually become the standard notation of the country is evident, and only becomes a question of time. (Tackett, July 10, 2000)

Goff (1998) stated that, although much of the credit for promoting the seven-shape system is given to Aiken, it was actually the Ruebush-Kieffer team that championed this system in the latter part of the 18th century. The Postal Act, passed in 1872, also allowed music publishers to circulate their magazines more economically (Daniel, 1999b). Besides the compilations published by this team, their monthly publication entitled *Musical Million,* gave a sense of unity and pride to singing school teachers (Eskew, 1980). The *Musical Million* was described by Jackson (1965) as a "monthly periodical devoted to the cause of rural music, singing school teachers, the songs and songbooks that they used, and to shape-notes" (p. 347). Daniel (1999b) also described the *Musical Million* as a magazine "that was sent to people in the county to provide them with information on the dates and locations of circuit riders and singing schools, and advertising for singing schools and books" (pp. 14-15).

Because each edition of the *Musical Million* included reports from the singing school teachers working "in the field," the history of the rural song movement was maintained (Jackson, 1965). One such example included by Jackson (1965) in his book *White Spirituals in the Southern Uplands* came from singing school teacher P. M. Claunts around the year 1900:

> Mr. Claunts' list of the teacher's impedimenta included a four-by-five foot

blackboard, a music chart (showing graphically the diatonic and chromatic steps and how they appear with changes of key), a quire of heavy paper, say twenty-four by thirty-six inches; a blue drafting pencil, box of crayon, box of tacks, one tack hammer, one baton, two three-foot pointers, a good supply of music books, tablets and pencils sufficient for a large school and a "soul burning with love for the work." In the town or neighborhood where the teacher is soliciting a school he should "meet the best people who are interested in building up their church. Show them that music teaching is a business, that you are worthy and competent to earn a good salary and that . . . you are not in a charity line . . . Pay your board. Have an appointment for a public singing well announced (by the heavy-paper, blue-pencil, and tack-hammer method, we presume). In introducing yourself "don't be too gay. Be unassuming."

At the first lesson, Mr. Claunts admonishes, have your class nicely arranged, tablet and pencil in hands of each pupil. "Explain the helpfulness of such things. They will then buy them." Then the work begins. The teacher explains the musical staff, symbols, measures, note shapes and names (solmization), scales, etc.; and impresses them by the question-and answer method and by much choral singing. And before the ten-day term is over, the group – a dozen to many dozens, all ages but mainly young folk – will be do-ray-mee-ing their different parts to the songs in one of the little manila-bound books which we have described above. (pp. 391-392)

THE TWENTIETH CENTURY

Similar documentation of early 20th century singing schools was done by Graham (1971) who researched the singing schools held in the Appalachian mountains in Kentucky. It was his assumption that the singing school practices reflected those of the singing schools held in previous years. In the early part of the 20th century, John Rogers taught singing schools and was considered the best in the area below Lexington, Kentucky. His daughter, Mrs. Clemmie Adams, described the singing school to Graham (1971) as follows:

> Singing school was primarily an entertainment held in the winter and late fall when school was not in session and farm work was light. Schools were usually held in school buildings, since they were more abundant than churches and often served as churches on Sundays. These singing schools were regarded as excellent opportunities for courting except during the school itself, as the teacher would not tolerate foolishness of any kind. A fee of one dollar for the ten-day school was charged; families with a number of students were given a special rate. Spectators were not encouraged or invited, and those who paid the fee were the only people present at the meetings. Meetings began in the early evening and generally lasted two or three hours. . . .
>
> When students arrived at school they found the blackboard filled with scales, musical signs, and musical symbols. Kerosene lanterns were used to light the room and a wood stove provided warmth. During the first meeting, voices were

tested to determine which part each singer would sing; then the class was arranged according to section and drilled on shape notes, scales, and rudiments. No singing of any kind was attempted until everyone had learned which shape indicated which syllable and had mastered the rudiments.

Rogers taught only shape notes. He did not use paper charts to assist in his teaching, only the blackboard. The following verse helped the students to learn the shapes: Do is like an "A"/ Ra [sic] is like a kettle/ Me is like a diamond/ Fa is like a triangle/ Sol is like an "O"/ La is like a block/ Si is like a top. (Rogers preferred the sound "si" to "ti.") The entire group would "sound and get the chord" as Rogers gave the pitch. . . .

The "sopraner" part carried the melody. Singers were grouped by parts – the sopranos were placed to the left from of the teacher, altos to the right front, tenors to the left rear, and basses to the right rear. A piece was first sung on syllables; no piece was ever sung with words until all the singers could sing it correctly with syllables. Since Rogers was frequently the only person with a book, he sang the tune on syllables for the class. Remarkably, nearly everyone in the class learned the shape note system and was able to enjoy his experiences in the singing school. (Graham, 1971, pp. 82-84)

Another singing school was conducted in the late 1930's or 1940's by Flemon Kirby who stated that "his own teaching was a relatively exact duplication of singing

school practices used when he was a student" (Graham, 1971, p. 79). A detailed description of that singing school follows:

> The first singing school meeting was devoted to getting acquainted. . . . For the first three or four days of classes, students learned rudiments from the first page of a chart . . . published by the Ruebush-Kieffer Co. of Dayton, Virginia, which Kerby had inherited from one of his teachers. Two phases were used to assist students in memorizing the rudiments: "Four Boys Eating Apple Dumplings Greedily," which indicated the order of keys with flats, and "Go Down And Eat Breakfast First," which denoted those keys with sharps. There was no singing until all students had learned the rudiments. Half-steps were introduced in preparation for accidentals, but primary emphasis was placed on the learning of shape notes.
>
> As classes progressed, new students joined the singing school. These students had little difficulty in adjusting since there was no progression beyond the first page of the chart until the teacher was convinced that everyone in the class had mastered the rudiments. At this stage, the group was divided into men and women, who sang in two parts. Voice tests were then given in an informal and indirect manner while the whole class was singing. The class continued to progress through more chart pages. Only the shape note side of the chart was used, even though the lesson was duplicated on the reverse side in round notes. When the teacher was satisfied with the singing from the charts, he presented the class

with books. The chart was not discarded, however, since it was useful for drilling purposes. . . .

By the time students were ready for four-part singing, Kerby had decided which part each was to sing. They were seated in rows, the sopranos in front and the altos, tenors, and basses behind. One problem was encouraging singers to take the lead since "everyone was afraid of making a mistake or of having someone laugh at them." When starting a new tune, everyone sang on syllables. "If they know the rudiments they ought to be able to do it," Kerby said. . . .

By the last three or four days of the school, the chart was no longer needed. Students were encouraged to think as they sang, and emphasis was placed on "the importance of knowing what you are doing." School repertoire did not extend beyond church music, and tunes were selected by the teacher so that a student, spectator, or minister would not select tunes too difficult for the class. Although the school atmosphere was warm and friendly, the class was "worked hard and there was no foolishness." Apparently some teachers were "easier on foolishness," but Kerby . . . told his classes that he couldn't teach them anything if there was any "fooling around." There was little courting since students were separated in the school, and opportunities for such activity were limited.

The sponsoring church was responsible for the payment of the teacher. . . . He (Kerby) had no set fee and accepted whatever the sponsoring group could pay. The church was also responsible for providing each student with a song book. Kerby used *Vaughan's School Songs*, a shape note edition, published by James D.

Vaughan in Lawrenceburg, Tennessee; some Stamps Baxter items; and some other Vaughan publications. The Vaughan book was his favorite.

Schools were typically ten-day schools . . . were usually held in warm weather, and began about 8:00 p.m. with fifteen to twenty spectators present. Class sessions lasted for ninety minutes.

Most singing school teachers beat time to help the class keep together. Movements were stiff and pointed, and there were only three accepted patterns: down-left-right-up for "compound double time," down-up for meters in two beats, and down-left-up for meters in three beats. (Graham, 1971, pp. 79-81)

In examining the singing convention practice in Logan County, Kentucky, Beisswenger (1991) investigated a singing convention which had been held in that location since the 1800's and was still occurring as his study was written. The study was centered around the rural white churches and the events, such as singing schools and other gospel music activities, which were held in that region of south-central Kentucky. He described the process which was followed for a singing school:

In most cases in Logan County throughout the twentieth century, the process of arranging a singing school begins when the leaders of a small rural Baptist or Methodist church decide to as a singing school teacher to lead a ten-day school at their church paying him from their treasury. For a couple of hours every weekday evening for two weeks, the teacher will help interested members of the church's congregation, and often visitors from other congregations, to learn the skills of

> reading music from shape-note gospel songbooks. These students will be divided into four voice groups and will study scales and harmony singing with the aid of "rudiments of music" books and the teacher's blackboard. Students will also learn skills in songleading, enunciating properly, and singing with proper style. The beginning and ending of each session are marked by emotional prayers, and religious themes are discussed throughout each session. On the final day of the school, a "singing" is held in which no lessons are taught and the entire community is invited to attend and listen. Occasionally, especially a few decades ago, the singing school class might arrange to perform before an audience at a local singing convention. (Beisswenger, 1991, p. 4)

In the early part of the 20th century, shape-note hymnody merged with the new urban gospel music and shape-note editions of these gospel songs were issued and widely circulated in the South, especially in Tennessee and Georgia. Eskew and Downey (1986) described this merger as "a synthesis of the gospel hymnody of the North and the four-shape hymn repertory" (1986, p. 204). Because a powerful revival movement coincided with the emergence of this new music, Southern fundamentalists and the newly formed Pentecostal sects eagerly accepted it. Gospel music in the rural South emerged not only for religious reasons but for economic ones as well (Eskew & Downey, 1986).

Several key publishers had a great impact on the advancement of the shape-note notational system in the early 20th century. The first of these was the James D. Vaughan Publishing Company. In the early part of the 20th century, Vaughan attended two singing

schools taught by a traveling teacher, James Berry (Goff, 1998). He also attended several "normal schools" (training sessions for singing school teachers) taught by Ephraim T. Hildebrand, a partner in the Roanoke, Virginia music publishing company Hildebrand-Burnett Music Company (Goff, 1998). At the end of the 19th century, Mr. Vaughan organized a male gospel quartet consisting of three of his three brothers and himself as a promotional tool for his own singing schools. He privately published a collection of shape-note songs written by various composers in 1900 called *Gospel Chimes* and in May 1910 gave up his career of teaching public school to concentrate solely on the publishing business. He used the male gospel quartet to promote his publishing business by having them sing the songs he published and sell his songbooks (Goff, 1998). According to Daniel (1999b), "In 1909, Vaughan sold 30,000 songbooks; in 1910, 60,000; in 1911, 75,000; and in 1912, 85,000" (p. 20). The male gospel quartet concept proved very successful and at one time the Vaughan Company employed sixteen quartets traveling and promoting the Vaughan Company music (Eskew, 1980). Mr. Vaughan was a shrewd businessman and jumped at every new technological breakthrough such as phonograph records and radio to further promote his music. Besides the songbooks and gospel quartets, Mr. Vaughan borrowed the Ruebush-Kieffer idea of publishing a monthly newsletter to people interested in his shape-note music called the *Musical Visitor* (later renamed the *Vaughan Family Visitor*) (Eskew, 1980). Goff (1998) stated that "the *Visitor* was a comfortable piece, offering readers a mixture of advertising, practical information on shape-note reading, a smattering of music history, inspirational messages about life in the Christian faith, and information on popular songwriters" (p. 5).

The urbanization of the south caused a gradual decline in the use of shape-note gospel singing especially by the mid-1950's. Congregational singing of shape-note songs began to be replaced with concerts by performing ensembles. The Vaughan Company was sold in 1964 to Skyliters Recording Company of Memphis, Tennessee and later to a group associated with the Church of God located in Cleveland, Tennessee (Eskew, 1980).

Vaughan's quartet concept, which for a time promoted shape-note singing, eventually led to the decline of shape-notes and singing conventions. Daniel (1999a) described this transition as follows:

> Singers were no longer attached to publishers and teachers of shape notes and discarded this anachronism which separated them from musicians from other sections of the country. Gospel singings became popular as events for spectators. The communal spirit of the camp meeting and singing convention was lost. Consolidated schools taught conventional musical notation and the need for shape note teachers declined. (p. 28)

Directly influenced by the James D. Vaughan Company, the Stamps-Baxter Music Company was established in Dallas, Texas in 1926 by V. O. Stamps and Jesse Randall Baxter, Jr. Borrowing from the success of the Vaughan company, Stamps-Baxter published songbooks, promoted male quartets, and published their own magazine, *Gospel Music News* (Eskew, 1980). Their efforts eventually led them to become the largest and most successful publisher of shape-note gospel music. The company was sold in 1974 to

the Zondervan Company of Grand Rapids, Michigan, a publisher of all types of religious materials (Eskew, 1980).

Another publishing company directly influenced by the James D. Vaughan Company was the Stamps Quartet Music Company established by Frank Stamps brother of V. O. Stamps of the Stamps-Baxter Music Company. Also located in Dallas, Texas, this company followed the pattern used by the Vaughan Company and published songbooks and other collections including a monthly magazine entitled the *Stamps Quartet News.* The firm was also purchased in 1964 by Skyliters Recording Company of Memphis, Tennessee.

Although singing schools have declined during the course of the twentieth century, they still survive in some regions, especially in the South. Steel (1989) classified them into three separate categories which are found in the Encyclopedia of Southern Culture:

1. "Tunebook" schools are associated with surviving 19th century books such as *The Sacred Harp* or *The Christian Harmony.* These schools preserve much of the 18th century American repertoire and performance practice.
2. Denominational schools are sponsored by churches, especially by those (Primitive Baptist, Church of Christ) that prohibit instrumental music in their worship. These schools use denominational hymnals, and, like their 18th century predecessors, attempt to train skilled sight-readers for congregational singing.

3. Shape-note gospel singing schools are associated with the "little-book" seven-shape gospel repertoire. These schools, often sponsored by local singing conventions or by publishing companies, have declined since mid-century as community "sings" have been replaced by quartet performances.
(p. 1084)

The singing schools held in the community of New Salem, Georgia, fall into the third category – the seven-shape gospel singing school. New publications from the various gospel publishers are used with the participants sight-reading the various songs or learning them at the singing school which was held prior to the All-Day Singing. They have and continue to be "important means of transmitting musical knowledge, skills, and traditions to future generations" (Steel, 1989, p. 1084).

REVIEW OF LITERATURE

The early American singing schools came to be in order to aid parishioners in the singing of the hymns. The roots of these classes have their origins in the English country-side and systems for such instruction of vocalists can be found as far back as the 11th century in the Guidonian monks. Willard (2000) illustrated this early history in chart form which can be found in Appendix C.

The subject of early American hymnody has been dealt with extensively in *The*

new Grove dictionary of music and musicians by several key authorities in the field. Crawford (1980, 2000) examined psalmody, Protestant vocal music, from the time of the settlement of Massachusetts through the next two centuries. Eskew (1980) described the unorthodox notational system which started in New England, which was made popular by singing school teachers, and was eventually forced out of the North by orthodox European musical notation. These shaped-notes, described by Eskew (1980), evolved into two distinct areas – the first, the older folk hymn tradition where "singing schools and group singings use the *Sacred Harp* (four-note) and *Christian Harmony, New Harmonica Sacra*, and *New Harp of Columbia* (seven-note)," and the second, where the "gospel music tradition using Aiken's seven shapes, singing and singing schools, use the paperback convention books published each year by Stamps-Baxter and others" (p. 228). Eskew and Downey (2000) surveyed rural American music which used note heads designated by shapes which are "intended to help singers with little musical expertise to sing at sight without having to recognize pitches on the staff or understand the key system" (p. 208). They defined the "new Southern rural shape-note hymnody" as a synthesis of the "four-shape hymn repertory" and the Northern gospel hymnody ((p. 211).

Rainbow said of the four-shape solmization method popular in North America, " . . . in effect an abbreviated form of the ancient gamut, this basically tetrachordal system gave to the rising major scale the note names fa, sol, la, fa, sol, la, mi, fa" (p. 589). The fasola system became more widespread in the 18th century as itinerant teachers taught choir members to sing. In the 19th century, John Curwen, an English minister, taught the sol-fa method using seven syllables adding Doh, Ray, and Teh to the first, second, and

seventh scale steps. Zinar (1983) stated of Curwen that "In 1841, he was commissioned to find the simplest way to teach singing by note, for use by choirs and in hymn singing, and his method gradually evolved leading to the 1858 *Duplication of the Standard Course of Lessons and Exercises in the Sol-Fa Method of Teaching Music*" (p. 46).

The itinerant teachers of early America taught this solmization method in singing schools using the tune-books as their textbooks. Each of these tune-books contained an introductory section containing basic music terminology and the hymns to be sung. The introductory section, or the "rudiments" as it was called, was thoroughly examined by Britton (1950) in his dissertation entitled "Theoretical Introductions in American Tune-books to 1800." Britton stated:

> In general, tune-book compilers had little to say concerning solmization beyond defining the order of the syllables and stating the rules to find mi. Use of a solmization system was taken for granted – indeed, the fasola syllables were always referred to as "the names of the notes," letter names being applied only to the lines and spaces of the staff. The phrase "to sing by note," as used by 18th century writers, meant to sing in fasola syllables. (p. 191)

Britton (1989) also acknowledged that these singing schools with teachers, students, and textbooks provided the beginnings of American music education. The teachers had one goal – to teach their students or "scholars" to read music.

The work of Britton was extended in a similar study by Perrin involving the tune-book repertoire from 1801-1860. Perrin (1970a) stated that the introductory or rudiment

sections "were written for adults who studied music formally for only two weeks each year" (p. 65). The rudiment section was a "precise presentation of facts necessary to read simple music" (p. 65). Perrin also added that:

> By 1839 two other changes [other than the exercises included in the tune-book] had also been made in the texts of the theoretical introductions: the question-and-answer format, which was soon altered to a review-question format, and division of music instruction into rhythm, melody, and dynamics, to be presented in that order. (p. 67)

One of the foremost singing school masters and composers was self-taught musician William Billings. Daniels (1988) stated that Billings, "as America's first truly professional composer," created a "form of hymnody that reflected the rugged openness of the frontier and vigor of its people. His refusal to adhere to any set compositional form or technique resulted in an individualistic style that had few equals in American music before Charles Ives" (p. 25). Within six collections of his own making, Billings created more than three hundred new pieces to be added to the teaching repertoire of the early singing masters. A physical description of these tune-books was given by Sallee (1978) who stated that ". . . the compositions of Billings and other tunesmiths who followed him were bound into books that measured approximately six inches by ten inches and opened lengthwise" (p. 25).

Although tune-books were published in the New World, the first singing school tune-books, according to Music (1991), "were published in 1721; and contained only

psalm tunes" (p. 3). George P. Jackson (1965) stated that the first shape-note tune-books were published in 1798 using the shapes popularized by Little and Law in *The Easy Instructor* (p. 13). Eskew (1980) and Eskew and Downey (2000) traced the evolution of the shaped-note hymnody "in the numerous singing school tune-books, which also contained a theoretical introduction for teaching music notation and an anthology of vocal music" (p. 224).

The content of several southern tune-books was examined by Smith (1990) including John Wyeth's *Repository of Sacred Music, Part Second*, Ananias Davison's *Kentucky Harmony*, Allen Cardin's *Missouri Harmony*, William Walker's *Southern Harmony*, and Benjamin White's *Sacred Harp*. Horn (1970) provided a brief description of shape-note singing and a theoretical analysis of "Three Old Harp Books" in her work *Sing to me of Heaven.* Patterson (1988) analyzed Hauser's tune-books *Hesperian Harp* and *Olive Leaf,* not as much from a musical perspective, but as hallmarks of a changing society. Jackson (1965) dealt primarily with the "tunes" or songs included in the tune-books. Horn (1970) pointed out the importance of Jackson's work by saying that:

> The music of the Old Harps was largely ignored by scholars until 1933, when the late George Pullen Jackson brought out his *White Spirituals in the Southern Uplands*. Dr. Jackson was a professor at Vanderbilt University, and, though music was not his teaching subject, he was a dedicated investigator in the field of folk hymnody. *Spiritual Folk-songs of Early America* came out in 1937, followed by *Down East Spirituals and Others* in 1943 and *Another Sheaf of White Spirituals* in 1952. (p. 8)

One of the most important tune-books to be published was John Wyeth's *Repository of Sacred Music, Part Second* (Harrisburg, PA, 1813). Lowens (1964) stated that "As the town was directly on the main line of emigration to the South and West, most of the copies of *Part Second* appear to have traveled in that direction rather than towards New England" (p. vii). This tune-book was also of great importance because it was compiled with marketing in mind. Wyeth's book attempted ". . . to supply the musical needs of the vast market created by the revival and camp-meetings so prevalent in Pennsylvania at the time" (Lowens, 1964, p. vii). *Part Second* also contained the first publication of Southern folk hymns which were being sung in that day but had not been recorded. Lowens (1964) stated that "When it was realized that 44 of the 58 new tunes are quite definitely folk-hymns, *Part Second* begins to assume considerable significance" (p. vii). Although John Wyeth was listed as the compiler of the tune-book, it was actually Rev. Elkanah Kelsay Dare who did the majority of the editorial supervision (Lowens, 1964, xii).

Mention must be made at this time about how the history of American music has been perceived. Crawford (1983) stated that "American musical histography has been dominated by two different perspectives" (p. 1). The first of these found writers tracing the history of American music as it extended from its European predecessors. The second perspective "rejected the assumption that European music-making is the worthy and inevitable model for American music-making" (Crawford, 1983, p. 1).

The shape-note method of instruction, which used the European solmization syllables, originated in America and therefore must be perceived through Crawford's

second perspective – it is truly an American idiom. This American idiom has also been dealt with from two perspectives – the historic view and the cultural view of the subject. An objective historical perspective of the singing school and its unique shape-note instructional method was provided by Crawford and Steel (1986) in *The new Grove dictionary of American music* which also contained types of singing schools still being held in the 20th century. Also in this book can be found an examination of rural American sacred music written in shape-notes and its outgrowth into white gospel music (Eskew and Downey, 1986).

Crawford (2001) stated that "With historical perspective, the Southern practice looks more like a transformation than a simple survival of the Northern practice" (p. 159). This transformation has been documented from a cultural perspective in several key books. Gilbert Chase's *American Music: from the Pilgrims to the present* provided "the story of these frontier singing folk, their songbooks, and their tunes, which are so vital a part of America's music" (1966, p. 184).

In the popular *Foxfire* series which chronicled the traditions maintained in Rabun County, Georgia, *Foxfire 7* included one section devoted completely to shape-note singing. The importance of this lies in the fact that the information was gathered from primary sources – the people who had or still attend singing schools. Interviews were included with both four-shape and seven-shape singers.

The book also included documentation of a camp-meeting which has been held in the area from the 1800's. The religious hymnody used at the camp-meetings played a vital role in early American music. Bruce (1974) asserted that "In the 19th century ante-bellum

South, the camp-meeting was a major social and religious institution . . . although camp-meetings attracted all sorts of people for a variety of reasons – religious and otherwise – 'singing hallelujah' was a major part of what gathering was about" (p. 4).

As part of the *Encyclopedia of Southern Culture*, Steel (1989) documented the history of shape-note singing schools which he described as "early America's most important musical institution" (p. 1083). Also in this book, Eskew (1989) described four-note singing or "*Sacred Harp*" singing as a "product of the American singing school movement" and stated that there are still "regularly scheduled singings in Georgia, the Florida panhandle, Alabama, Tennessee, Mississippi, and Texas" (p. 1030).

Wolfe (1989) described the fusion of the shape-note tune-book tradition and the gospel song made popular by Ira D. Sankey and Phillip P. Bliss. He stated "Though popular nationwide, the new gospel songs were especially popular in the South" (Wolfe, 1989, p. 1013). These gospel songs eventually found their way into publication as convention books used in the later singing schools, singing conventions, and all-day singings. Malone (1989) characterized the all-day singing as "one of the most cherished social institutions of the rural South . . ." and "most closely associated with the singing conventions" (p. 1039).

The union of shape-note hymnody and the gospel song gave rise to commercialization. Malone (1979) stated that "White gospel music has always been closely related to the rural secular music of the South, with both phenomena drawing upon the folk sources of the region. The two, in short, were different expressions of the same mind and experienced a similar commercial evolution" (p. 67).

This evolution from the days of American psalmody to the business-like approach of the music industry was outlined by Daniel (1999b). Wolfe (1999) stated that "In the mid-1970's he (Daniel) joined a panel on gospel music at the American Folklore Society meeting in Chicago, and for a handout created a chronology called 'From Shape Notes to Bank Notes . . . though he continually tinkers with an improved list, he did routinely pass it out to later lectures he did'" (p. 8). One such lecture entitled "Peripheral American Hymnody" was delivered at Berea College, in Berea, Kentucky. Wolfe (1999) stated that "This lecture outlined the central core of Harlan Daniel's most intense interest, and formed a context for much of the research he was doing" (p. 8). The handout prepared by Daniel was included in its entirety in Appendix C.

"Gospel songs formed one of the repertoire which was caught up in the entertainment industry" (Crawford, 1977, p. 551). Many of the issues raised during the anti-trust trial of 1957, Affiliated Music Enterprises, Inc., Plaintiff, v. SESAC, Inc., Defendant (Kurt Jadassohn, Third Party Defendant), "heretofore unnoticed by scholarly publications, are similar to those which still need to be studied" (Crawford, 1977, p. 551).

Goff (1998) expressed a similar sentiment about southern gospel music which he said "emerged from the mid-nineteenth century world of rural singing conventions and paperback songbook publishing" (p. 2). A distinct part of the evolutionary process of shape-note hymnody, Goff (1998) stated that this genre "has been largely overlooked by music historians as well as historians of popular culture" (p. 2).

Scholarly studies involving shape-notes have tended to be more qualitative than quantitative in nature. Kyme (1960) found that children who were taught to sight-read

using the seven-shapes found in Jesse B. Aiken's *The Christian Minstrel* (1846) were better sight-readers than those instructed in regular orthodox notation. Another interesting observation made by Kyme (1960) was that 67% of the students who had participated in the study groups who learned using shape-notes signed up for the choral class for the next year as opposed to 20% of students from other elementary schools who had not participated in the study.

A study by Beisswenger (1991) documented the singing schools and singing conventions held in South Central Kentucky which are presumed to be seven-shape schools because of the use of the Vaughan convention books. According to Beisswenger (1991), this singing convention had its heyday in the 1930's and 1940's but is still popular today (p. 1). An earlier study by Karen Luke Jackson (1972) documented the singing convention found in Irwin County, Georgia of which Daniel (1999b) stated "One of the first regional conventions was the South Georgia Singing Convention founded by William Jackson Royal" (p. 15). This convention adopted the seven-shape notation first using William Walker's *Christian Harmony* whereas a similar convention, the Southern Musical Convention for *Sacred Harp* style singing (a four-shape tune-book), was founded in the Atlanta area in 1845. "The first influence of *do re mi* was found at the South Georgia Singing Convention founded by William Jackson Royal in 1875" (Jackson, 1972, p. 498).

It is interesting to note at this point the proximity of these two conventions – both in Georgia, and both well attended by singers. Campbell (1997) points out:

> . . . a growing rift in the shape-note singing community as it reared its ugly head in

> the neared the end of the 19th century. At the controversy's heart lay the introduction and assimilation of gospel music into the shape-note repertoire in the late 1870's. Following the Civil War, increasing numbers of composers and singers blasted ante-bellum tune-books as deadweight vestiges of a by-gone era. . . . the overwhelming popularity and availability of the gospel songsters threatened these ante-bellum tune-books with extinction. Only a sharp rearguard action by devoted *Sacred Harp* singers kept the battle raging, and between 1880 and 1920, what had been occasional sniping turned into a full-scale war. (p. 170)

Although no controversy exists today between the four-shape and the seven-shape singers, Kelton (1985) stated that "traditional *Sacred Harp* singers are found predominantly in the four state area of Alabama, Georgia, Mississippi, and Tennessee" (p. 137). K. Wayne Guffey, a seven-shape teacher who resides on Lookout Mountain but not in the New Salem community, also stated that the majority of the seven-shape singers are located in the Southeastern part of the United States (Guffey interview, 6/27/02).

Graham (1971) documented the singing schools found in Kentucky Appalachia stating that "It is known that a singing school existed in Lexington in 1797, contemporaneous with the singing school movement in the Northeast" (p. 77). Because relatively little documentation existed about these singing schools, Graham collected primary information from seven teachers who had given instruction in that geographic region. He asserted that "It is reasonable to assume . . . that singing school practices of the early 20th century reflected, to some degree, practices of earlier years" (p. 78).

Although the history of early American psalmody, singing schools, and shape-note hymnody has been well-documented by scholars in the field, the work of Jackson in the 1930's opened the door to a tradition practiced only in America – that of shape-note singing. The importance of this is great because this was a form of music instruction which existed outside the realm of public school music education and well-trained music instructors. Music learning was taking place by students with little other music instruction and teachers who often learned their trade through the oral tradition. As stated by Lee (1999), "For the purpose of historical research, music education is defined as all deliberate efforts to pass music of any style from one generation from one generation to another" (p. 115). The music education method maintained in the singing school tradition and generally passed from generation to generation through the oral tradition exemplifies a process unique to rural America. The topic certainly warrants further examination.

RELEVANT HISTORICAL MATERIAL

The relevant historical material in this section will be divided into the four areas outlined by Fraenkel and Wallen (1996) – documents, numerical records, oral statements, and relics. Each item has been listed according to where one might find this document – in other words, the person who has the material at the present time. Each item has been examined for genuineness, or authenticity, and accuracy. A description has been given of each item relevant to the study including whether it is authentic and/or accurate. Since there are numerous historical records, a description has been given here and when

available, the documents have been copied for inclusion in Appendix D.

DOCUMENTS

Books

Boles, S. (1994). Albert E. Brumley's the golden years of gospel singing: A song, pictorial and music history collection of gospel music in its golden era. Powell, Missouri: Albert E. Brumley & Sons Music Publishers. The Boles book contains pictures and a written history of gospel music from its inception – it even includes camp-meeting recipes. Similar to the Edwards book, it includes popular songs from the more prominent composers of the day. The cost of the book is not found anywhere on the cover and the book is assumed to be an authentic publication from the Brumley Publishing company. The foreword by Brumley, who died in 1977, declares "time changes things. To a great extent the popularity of the singing convention and its counterpart, the singing school, has waned in recent years but both are still prevalent in some areas of the south and southeast. We hope they continue to grow and flourish for it is to the singing convention and singing school that both young and old gospel song lovers owe their heritage" (p. 2). The book, written and compiled by Boles, appears to have been written for buyers of convention and singing school music merchandise and instructional materials. It was published in 1994 in Powell, Missouri, by the Alfred E. Brumley

and Sons Music Publishers whose location on the internet is listed as http://www.brumleymusic.com. The book was probably written and published for marketing at music stores that carried this type of material – it is not known if other forms of the book exist. Lorena Jones had this book in her possession.

Edwards, Ernest N. (1955). The Edwards album. Bessemer, AL, The Ernest N. Edwards Music Company, outer cover (probably purchased for advertising purposes).

Abernathy, Lee Roy. Master scrap book: Sheet songs, quartet and songwriter pictures. Canton, GA: The "Lee Roy Abernathy Quartet" Publishing Company, inner cover. This book is a combination of information written by Ernest N. Edwards about his travels throughout the United States to various singing schools and conventions. Sometimes publishing companies would sell the cover to an individual if they ordered a certain number of books. This is possibly what happened with this book. The book was published and sold for $2.00 per book and has a pictorial record of many of the key figures in the early gospel music industry including publishers, songwriters, and performers. It appears to be genuine. It was written or compiled by Ernest N. Edwards to sell and included his songs as well as those by popular gospel writers. The book indicated a 1955 copyright date and the conditions under which it was published or if different forms of the book were available are not known. This book is in the possession of Lorena Jones.

History of Dade County, Georgia. (1981). Compiled and edited by the retired senior volunteer program. Summerville, GA: Espy Publishing Company. A series of

small articles about almost everything in Dade County, this book contains very little about music in the county and mentions nothing about the gospel music singing which has been such a part of the heritage of the county. The book is an authentic compilation written in 1981 by the senior citizens for documentation and preservation of details which would have probably died out with that generation. The publication was written in Trenton and published about an hour away in Summerville. This is the only history book containing such information but an updated version is being worked on at the present time. I have this book in my home.

New Salem United Methodist Church: Church History. (1984). New Salem, Georgia.

As part of the Methodist conference, each church was asked to compile a history. Although there is no publication date, it was assumed that because the last preacher was listed in 1984, this was the publication date. The book gave a history of the community and of the church including a yearly list of pastors. It also included information about the shape-note gospel singing in the community, the singing schools and the All-Day Singing. There are several photos which will be listed in the section devoted to photos and included in Appendix D. The book was written by a committee formed from church members for documentation of the history of the Methodist at New Salem. The information was probably compiled between 1979 and 1984 in New Salem when Charles Maynard was the pastor since this was a particular interest of his. The document seems to be authentic and genuine – no other history of the church exists although the history committee is

working on revisions and additional information at the time of this writing.

Convention Books

Because the convention books are all similar in origin, information on them will be given as a group instead of individually. A convention book was a book that was used at singing schools and published twice a year by various companies. It contained songs familiar to the singer such as those written by Lowell Mason and Phillip P. Bliss; also included were songs by writers, music publishers, and singing school teachers. Some of these singing school teachers taught singing schools at New Salem such as Lee Higgins and Mr. and Mrs. Wilbur Wilson. The books examined are authentic; they are the original books used by the singers purchased from the publisher. The books were compiled by the various publishers with the songs written and submitted by employees of the company and other writers with current compositions. They were included in these books for the specific purpose of learning to sight-read at the singing schools and the enjoyment of singing gospel music. They were written in various years and published by several convention book publishers. Different forms of the same book probably do not exist although some of the same songs were included in more than one convention book.

Abundant Grace (1990). "Make sure you have time" a composition by Joe Fulghum, pp. 56-57. Cleveland, TN: James D. Vaughan Music Publishers, a division of Pathway Press.

Brightest Beam (1939). "Better times are coming" a composition by O. A. Parris and Grady Bradford, p. 9. Dallas, TX: Stamps-Baxter Music and Printing Company.

Come Alive (1985). "Are you ready?" a composition by Joe Fulghum, pp. 94-95. Cleveland, TN: James D. Vaughan Music Publisher, a division of Pathway Press.

Harbor Bell No. 3 (1934). "Better times are coming" a composition by O. A. Parris and Grady Bradford, p. 9. Dallas, TX: Stamps-Baxter Music and Printing Company.

Joyful Songs (1939). "Look up with courage" a composition by Thomas Fulghum and Joe Fulghum, p. 53. Dallas, TX: Stamps-Baxter Music and Printing Company.

Joyful Praise (1971). Dallas, TX: Stamps-Baxter Music and Printing Company. [This book was included because it was the convention book used at a singing school around the publication year.]

Starlit Crown (1938). "Give him the glory for it all" a composition by J. R. Baxter, Jr. and Grady Bradford, p. 21. Dallas, TX: Stamps-Baxter Music and Printing Company.

Thankful Hearts (1937). "Give him the glory for it all" a composition by J. R. Baxter and Grady Bradford, p. 21. Dallas, TX: Stamps-Baxter Music and Printing Company.

Historical Documents

Items contained in this section included any written or printed material found involving the singing schools held at New Salem, the All-Day Singing, or the history of

the community and can be found in Appendix E. The items have been categorized by the owner or possessor of the document.

Adkins, Lila (June 2, 2002a). "A Grandmother Schooler" A typed document written by Mildred Pringle, daughter of Art Moore and granddaughter of Alec Moore. This document contained information written down by Mrs. Pringle about her childhood memories and details about the Moore family provided by her father. Included are birth and death dates of some of her ancestors and information about their marriages. The document seem to be authentic and was written when Mrs. Pringle lived in the state of Washington. It is assumed that the document was written in order to preserve oral history and to my knowledge, no other forms of the document exist.

Adkins, Lila (June 2, 2002b). Transcription of a conversation with her father, Claude Bradford dated February 14, 1983. This authentic, handwritten document was a preservation of oral history being passed from father to daughter. It was written in order to maintain a record of certain events as described by Mr. Bradford and it is unclear where the conversation took place or under what conditions. Different forms of this document do not exist.

Adkins, Lila (June 2, 2002c). A compilation of data about the John James Bradford family compiled by Donna Morton Morgan of New Orleans, LA, dated March 31, 1984. In attempting to trace the history of the Bradford family, Mrs. Morgan provided a compilation of the data she had found in her search including census

records, personal communications, land deeds, genealogical records, etc. The document in Mrs. Adkins possession appears to be authentic and written solely for the purpose of maintaining a family history. It is not known under what conditions the document was written or if other forms are in existence.

Adkins, Lila (June 2, 2002d). Letter from Donna Morton Morgan, New Orleans, LA, to Lila Bradford Adkins, New Salem, GA, dated January 25, 1884. This letter was basically a thank you note from Mrs. Morgan to Mrs. Adkins for allowing her to visit in her home and for information about the Bradford family. The letter is genuine as Mrs. Adkins has in her possession the original copy. It is unclear under what conditions the letter was written under but it is assumed that it is simply a polite thank you from one member of a family to another. It is doubtful that any other forms of this letter exist.

Adkins, Lila (June 2, 2002e). A second compilation of data on the John James Bradford family from Donna Morton Morgan to Lila Bradford Adkins dated April 1984. This record was written in a similar manner to the first compilation but contained some additional information. The document appears to be genuine written solely for the purpose of maintaining family history. It is not known whether other forms of this document exist, although it is similar to the other compilation, or under what conditions it was composed.

Adkins, Terry (June 10, 2002). Ledger kept by Kelly Adkins, Terry's grandfather, while he was a trustee of the local schools between 1935-1940. This authentic document was an old, handwritten ledger containing information and records of the activities

of the New Salem school during these years. Dollar amounts were recorded for such items as school supplies, work on school property, teacher salaries, transportation, etc. It was written and kept in his home and there are no other forms of this document.

Bradford, Sharon (April 29, 2002a). Photocopied article from the "It" book which belonged to Jean Bradford, wife of Shorty Bradford. The "It" book was a compilation of gospel sheet music bound together with remarks included for each song such as how to include stories for the audience, how to introduce each song, and jokes to entertain the audience. The article was written by Lee Roy Abernathy but a publication date was not found on the book. An author or compiler was not listed on the book but it is possible that Lee Roy Abernathy put the book together. The book is a valued artifact in the field of gospel music as Mrs. Bradford has been told to "name her price" by some collectors of gospel music memorabilia. It was written as an aid gospel music performers or entertainers though it is not clear when or where the book was written or put together. It is not known under what conditions it was written or whether other forms of this book are available.

Bradford, Sharon (April 29, 2002b). Photocopy of Grady Bradford's certificate from the Vaughan Conservatory of Music and Bible Study in Lawrenceburg, TN, dated May 21, 1925. This document indicated that Grady Bradford was a certified teacher of singing schools and possibly normal schools at the primary grade. The document reads "Grady Bradford, having attended this school, and passing a reasonably rigid examination in the rudiments of music, sight-reading, ear-

training, the history of music, harmony and composition, counterpoint, chorus directing, voice-culture and the Bible, making an average of 95 percent, he is given this certificate and recommended as a teacher." The document is authentic as Sharon has the original certificate which was signed by James D. Vaughan, president, and W. B. Walbert, secretary. The conditions under which the certificate were written included a school setting specifically developed for the teaching of music and although there are probably many certificates issued to students, each one is different because it was given to a specific student.

Forester, Vonnie (May 31, 2002). A large 3' by 4' drafting quality document tracing the lineage of John Jesse Moore dated May 7, 1996. This document was given to Mrs. Forester by someone who found it in a trailer they were about to rent and thought she would be interested in the information. The document was drawn by Steve Miller, a resident of the Hinkle community, although it is not clear who did the research for the project. The original drawing seems to be authentic in nature as Mrs. Forester and Mrs. Adkins examined the information given and conveyed that it is correct. The purpose of the document is unclear nor is it known where the document was produced or if other forms exist.

Fulghum, Joe (February 2, 2002). Photocopy of original song "The Grand Reunion." This song was probably in one of the convention books but there is no indication of which one on the sheet music. It is an original song written by Mr. Fulghum for a convention book written in his home on an unknown date. It is not known if different versions of the song exist.

Gray, Billy (March 3, 2002a). Program for the 71st annual Georgia State Gospel Singing Convention held October 10, 11, 12, 1997 in Trenton, GA. This program was developed for the seven shape-note gospel singing convention held in 1997 and K. Wayne Guffey presided over the convention as president. The document was prepared specifically for this convention and prepared by Wayne Guffey, his family, and fellow gospel singers in the Trenton area. The conditions under which it was written are not known; other forms of the document probably do not exist as it was prepared for this specific convention.

Gray, Billy (March 3, 2002b). Program for the 75th annual Georgia State Gospel Singing Convention held October 12-13, 2001 at New Hope Baptist Church in Dallas, GA. This program was developed for the annual seven shape-note singing convention held each year somewhere in Georgia and there are advertisements purchased by some of the key gospel singers from Georgia. The original authentic document was written specifically for the purpose of the convention probably by the gospel singers who reside in Dallas, GA, where the convention was held. It is not known under what conditions the document was written or of other forms of the document exist.

Jones, Lorena (February 2, 2002a). Contract for performance by Uncle Alf and the Lefevres at the New Salem All-Day Singing on August 12, 1988. As with other singings and singing conventions, it was popular to have a "known" performer to come as part of the afternoon's festivities. The group that came to New Salem was not the original Lefevres, but were the next generation. The page copied is the

duplicate page of the original contract issued on July 10, 1984 and signed by Mrs. Lorena Jones for the church and Scott Lefevre for the group. The contract was initiated for the purpose of a performance by the Lefevres and it is unclear under what conditions the contract was written or if other forms of the document exist. It is assumed that there are no other forms of the document because it is a binding contract between the two parties.

Jones, Lorena (February, 2, 2002b). Press flyer announcing the performance of Uncle Alf and the Lefevres at the New Salem All-Day Singing on August 12, 1988. This flyer contained a publicity photo of the Lefevres with blank spaces across the bottom for information about the performance to be written in. It was probably filled in by Mrs. Jones for the purpose or advertisement and posted around the community of New Salem and the surrounding area. The document was probably produced in the office of the Lefevres or the printer of their choice and different forms of the document probably exist but with information for other performances on each one.

Jones, Lorena (February 2, 2002c). Church bulletin from the New Salem Methodist Church dated August 14, 1988 which was the second Sunday in August, the annual All-Day Singing at New Salem. The church bulletin was written by pastor Steve Johnson for the normal Sunday service which happened to the All-Day Singing. It was probably written during the week before the Sunday service in the office of the church and duplicated there. There are no other forms of this document because a new bulletin is completed for each service. It is presumed to

be authentic and accurate.

Jones, Lorena (February 2, 2002d). Newspaper clipping from the Dade County Sentinel advertising the August 14, 1988 All-Day Singing; the actual publication date is not found on the clipping. The clipping is authentic as it is an original taken from the newspaper and was written by Mrs. Jones. The office of the Dade County Sentinel is in Trenton, GA, and the paper was at that time published at Summerville, GA. The paper was produced in the normal operating conditions of the paper and other forms of this document probably do not exist.

Jones, Lorena (February 2, 2002e). Newspaper clipping of photo of the Tigue Sisters, a featured performing group at the 68th All-Day Singing held in New Salem. The clipping was taken directly from the Dade County Sentinel and also stated that the Dade County Four, the New Salem Men's Ensemble, the Discipleship Group, and the Adkins Family Band would perform as well. The writer of the text insert is not given but the purpose of the picture and text was to provide advertisement for the All-Day Singing on the second Sunday in August. The clipping is genuine and presumably accurate. The photo was included in the paper under normal operating conditions of the Dade County Sentinel and different forms of this document probably do not exist.

Jones, Lorena (February 2, 2002f) Clipping from the Dade County Sentinel advertising the 68th annual All-Day Singing held in New Salem, GA. This is another article advertising the same singing as the clipping directly above because the same performers are listed. Jewell Smalley wrote the article and it is presumed to be

genuine and accurate; it is the actual clipping from the paper. There is a handwritten date, 1989, at the top of the clipping and it was produced in Trenton at the office of the Dade County Sentinel under normal conditions. Other forms of this document probably do not exist because this issue of the paper was released for that particular week.

Jones, Lorena (February 2, 2002g). Handwritten note with details about the All-Day Singing held on August 12, 1989. This note was written on a notepad by Mrs. Jones and contained information about the 69th All-Day Singing. The document is an original written by Mrs. Jones; it is not known for what purpose. It was written some time before the singing although no information is on the document about the location of its writing. It was probably written in the home of Mrs. Jones and is the only one in existence.

Jones, Lorena (February 2, 2002h). Clipping from the New Salem Baptist Church newsletter which advertised the August 11, 1984 All-Day Singing. This original was clipped by Mrs. Jones from the newsletter and is presumed to be authentic. It was written to advertise the singing either in the church office or in the home of one of the members of the church. The publication date of the newsletter was not clipped so it is unclear what the exact date of publication was. It would be reasonable to assume that the newsletter was produced under normal conditions and it the only form of the document in existence since it was a weekly publication.

Jones, Lorena (February 2, 2002i). Typed list of radio stations which would have been

approached about advertising the All-Day Singing. This document contained a list of the local radio stations which would have been approached about advertising the All-Day Singing probably as public service announcements. It was probably written by Mrs. Jones in her home specifically for advertisement for the singing. It is unknown what conditions existed when Mrs. Jones wrote the list and if other forms of the document existed.

Jones, Lorena (February 2, 2002j). Clipping from the Dade County Sentinel on August 8, 1984 advertising the All-Day Singing in New Salem held on August 12, 1984. This clipping is an authentic part of page 8a of the Dade County Sentinel published on August 8, 1984, from the Trenton, GA, newspaper. No writer was listed and it was probably produced under the normal operating conditions of a small local newspaper. Other forms of the document probably do not exist as this was a weekly publication.

Jones, Lorena (February 2, 2002k). Handwritten note from Lorena Jones to Ronna Everette asking her to type note cards to be mailed to radio stations for the All-Day Singing. This document was written on the back of a 1985 calendar so it assumed that the singing was held in 1986 or after. It was written by Mrs. Jones for the purpose of advertising the singing although the actual date is not clear. It was probably written in her home under normal conditions and it is doubtful if any other forms of the document exist.

Jones, Lorena (February 2, 2002l). Handwritten memo with information concerning the August 14, 1973 All-Day Singing. This memo was also written on the back of a

1985 calendar and given to Ronna Everette to type to send to various radio stations in order to advertise the singing. The exact date of the writing is not known but it was probably written in the home of Mrs. Jones. It was assumed to be written under normal conditions and is probably the only copy in existence.

Genealogical Records

The genealogical records obtained for this study came from two people – Joe Fulghum, who related that the information was collected by Emma Warren, and Donna Morton Morgan, a descendant of the Bradford family. All of these documents were written for the purpose of maintaining a historical record of ancestry and probably all under different conditions. Different forms probably exist of these documents because of the interest in genealogy and the age of the information. The documents do not record where or when they were written. They are assumed to be authentic documents and are listed according to whom these documents were obtained from. Each document was assigned a number because they were referred to in the history section of Chapter Two. They will also be listed below. Copies of these documents were included as Appendix F.

Adkins, Lila (June 2, 2002). Genealogical record #3 of James (John) Bradford, Donna Morton Morgan had the original document, Mrs. Adkins had a photocopy.

Adkins, Lila (June 2. 2002). Genealogical record #4 of William Jackson Bradford, Donna Morton Morgan had the original document, Mrs. Adkins had a photocopy.

Fulghum, Joe (June 3, 2002). Genealogical record #1 of Notley Worth Warren, the original document recorded by Mrs. Emma Warren was copied for Mr. Fulghum.

Fulghum, Joe (June 3, 2002). Genealogical record #2 of Lott Worth Warren, Mrs. Emma Warren recorded the information on the original document and made a photocopy for Mr. Fulghum.

Fulghum, Joe (June 3, 2002). Genealogical record #5 of John W. Moore, the document originated with Mrs. Emma Warren and a photocopy was made for Mr. Fulghum.

Fulghum, Joe (June 3, 2002). Genealogical record #6 of James "Jim" Moore, recorded information was copied from an original prepared by Mrs. Emma Warren.

Fulghum, Joe (June 3, 2002). Genealogical record #7 of William Alexander Moore, the information written on the original document was researched by Mrs. Emma Warren and photocopied for Joe Fulghum.

Fulghum, Joe (June 3, 2002). Genealogical record #8 of Bert Clemmons Moore, the original document was researched and recorded by Mrs. Emma Warren and copied for Mr. Fulghum.

Photos

The photos included in this section came from five sources – programs printed to be handed out at state singing conventions, historical record books such as the church history of New Salem Methodist Church; "special books" published by gospel music publishers including not only songs but photos and biographical information on artists;

writers, and singing school teachers; photographs from the collections of individuals interviewed who gave permission to use these photos by signing the informed consent form (Appendix B); and actual photos of some if the participants taken before, during, or after the interviews. The photos are listed and grouped by the source either the person to whom the photo belongs or the book from which it came and although were presented here in alphabetical order, they were placed in chronological order in Appendix G.

Bowen Louise, (July 21, 2002). Photo of the old New Salem United Methodist church. Louise Bowen served on the history committee of the church in 2001-2002 and wrote to former pastors asking for photos of the old church. Although it is not known who made the photo, it provided a record of the first church building. It was made on location at the old church under unknown conditions. It appears to be genuine and authentic and similar photos may exist.

Bradford, Sharon, (April 29, 2002). Photo of Vacation Bible School in front of the New Salem United Methodist Church. This photo was probably made sometime in the early 1960's according to ages of the students in the photo. The purpose of the photo was to document that particular event though it is not clear who made the photo. The photo was probably made in the summer under the normal conditions associated with Vacation Bible School. It is known if other forms of this photo exist although there are likely similar photos. It is assumed to be an authentic photo of the event portrayed.

Bradford, Sharon (April 29, 2002). Photo of Grady and Shorty Bradford. This photo was

probably a photograph made for publicity purposes although the actual date the photo was taken is not known. The photograph was more than likely made by a professional photographer in a studio setting. Sharon provided the authentic, original photograph and it provided an accurate depiction of these two men while they were employed in the early gospel music industry as singing school teachers, writers, and/or performers.

Bradford, Sharon (April 29, 2002). Photo of a singing school taught by her father, Grady Bradford. The photo was made at the conclusion of a singing school but it is not known who made the actual photo. Similar photos were taken at singing schools and normal schools as records of those who attended the classes. The original date of the photo is not known nor is it clear where the photo was made. The conditions were those of similar singing schools which included teachers, accompanists, students, and a local church building in which the singing school was held. It appears to be a genuine document and an accurate characterization of a singing school held in the early or mid-1900's.

Gray, Billy (March 3, 2002). Photo of K. Wayne Guffey and family from the program handed out at the 71st annual Georgia Singing Convention. Mr. Guffey served as the president of the convention that year and his responsibilities included procuring the advertisements for the program, putting the program together, and making preparations for an annual weekend event. The photo was made for the program although it is not known who made the photo, where, or when it was made. The photo was more than likely made in a studio setting and additional

poses of this photo could exist. It appears to be a genuine and accurate depiction of Mr. Guffey and his family.

History of Dade County, Georgia (1981). Photo of the Shorty Bradford Quartet. This photo was made on Lookout Mountain in the community of New Salem sometime in the 1960's. Pictured in the photo are Shorty and Jean Bradford, Lorena Jones, and Sue Gray, accompanist. Though it is not known who made the photograph, it was made for the front cover of an album recorded by this trio. The conditions under which the photo was made are not known although other poses of the same photo could possibly exist.

Jones, Lorena (February 2, 2002). Master Scrapbook or The Edwards Album (1955). Photo of the late W. Lee Higgins, former editor of A. J. Showalter music Company. This book contained pictures, information from Ernest Edwards, and songs – it would have been called a "special" publication and sold possibly at singings or where Mr. Edwards was performing. The thick cover of the book, the outside cover, was entitled *Master Scrapbook* and the publishing company was listed as The Lee Roy Abernathy Quartet Publishing Company. The inside cover was entitled *The Edwards Album* and was published in Bessemer, Alabama. It is unclear why this occurred but Mr. Abernathy could possibly have purchased a large number of the books, thus getting his information on the cover. He could also have purchased Mr. Edwards' publishing company, thus being able to put whatever type of cover he wanted, or he could have paid to have his information placed on the cover for advertising purposes. It is not known when the photo was

made, where it was taken, or under what circumstances it was taken. The photos in the book appear to be publicity shots made for that purpose. They are assumed to be genuine photos of each individual depicted and it is not known if other forms of these photos exist. Since this information applies to each of the photos, it will not be repeated in context with each photo.

Jones, Lorena (February 2, 2002). Master Scrapbook or The Edwards Album. Photo of Wilbur Wilson, Chattanooga, TN.

Jones, Lorena (February 2, 2002). Master Scrapbook or The Edwards Album. Photo of Mrs. Wilbur Wilson, Chattanooga, TN.

Jones, Lorena (February 2, 2002). Master Scrapbook or The Edwards Album. Photo of Grady and C. M. (Shorty) Bradford, Rising Fawn, GA.

New Salem United Methodist Church History (1984). Photo of New Salem School dated December 23, 1904. It is unclear who made this photo but it seems to have been taken for the purpose of documenting the "school and patrons" on that particular date. It was made beside the frame school building, constructed sometime around the turn of the century, which was located southwest of the old log church building. It is unclear what the conditions were at the time of the photo and because it is a photo, it is presumed that no other forms of this document exist. The photo appears to be authentic and accurate.

New Salem United Methodist Church History (1984). Photo of school building which was located across from the home of Prag and Inez Moore. The photo was presumably made to document the second school building built in the community

of New Salem. It is not known who took the photo or if there was another purpose for the photo. Since the building stood from 1911-1947, the photo was taken during this time-period. It is not known under what conditions the photo was made but the photo appears to be authentic and an accurate representation of the school that has been described by the participants. Other photos of the school could possibly exist.

New Salem United Methodist Church History (1984). Photo of the members of the New Salem United Methodist Church taken somewhere between 1915 and 1923. This photo was probably made after a Sunday morning worship service at the old church behind where Larry Abbott's garage is located at the present time. It is not known who took the original photo or the exact date of its origin. Conditions appear to be a season other than winter and other similar photos might exist. The photo appears to be genuine and an accurate depiction of the members of the church at that time.

New Salem United Methodist Church History (1984). Photo of dinner-on-the-grounds taken somewhere between 1945-1953. The photo was made on a second Sunday in August somewhere in that eight-year span given above. It is not known who made the photo or who has it in their possession. It was probably made as a personal photograph but provided documentation of the ritual which accompanied the All-Day Singing. The photo was taken on the grounds of the old church which was located behind where Larry Abbott's garage stands at the present time. The conditions in August when the photo was made were probably hot and dry. Other

individuals present may have similar photos. The picture appears to be authentic and accurate.

New Salem United Methodist Church History (1984). Photo of the old church taken in 1947. This photo was made by a member of the church who wanted a record of the building and the members although it is known who made the original photo. The old church was located off of Highway 136, beside the Moore Cemetery, and behind the present location of Larry Abbott's Garage. Because there are few leaves on the trees, it was assumed that the photo was made in late fall or winter. Other photos of the church probably exist but not in this particular form. It appears to be a genuine document of the old church and accurate portrayal of its membership.

Williams, Dan (June 28, 2002). Photo of a normal school in Dallas, TX, made in 1944. This photo was made of the students who attended the normal school held in Dallas by the Stamps-Baxter Music Company held in 1944. The photo was possibly made by a staff photographer or one hired for that specific purpose. The photo appears to be authentic and although other copies of this photo exist, it is unknown whether different forms of the photo were made.

Williams, Dan (June 28, 2002). Photo of a normal school held at Clifton Hills Baptist Church in Chattanooga, TN. The photo is of unknown origin and the date the photo was made is unclear. The purpose of the photo was to document the students and teachers who participated in that particular school. It was made in Chattanooga, TN, at the Clifton Hills Baptist Church under unknown conditions.

It is unclear whether other similar photos exist but other forms of this one probably do not. Grady Bradford and Lee Higgins were two of the teachers at this particular

school and are in the photo.

Instructional Materials

Included in this section were the materials used for instructional purposes at the singing schools of New Salem, GA. Materials found included rudiment books, sight-reading books, and the manuscript tablets used by various students. Representative excerpts of these materials can be found in Appendix H.

Bowman, J. M. (1934). Modern rudiments of music: Music reader designed for use in primary and normal singing schools. Dallas, TX: Stamps-Baxter Music and Printing Company. This book belongs to Sue Gray.

Combs, W. W. (1939). Modern music reader number one: A new and simplified course to help both teacher and pupil. Dallas, TX: Stamps-Baxter Music and Printing Company. This book belongs to Sue Gray.

Modern Music Tablet. Dallas, TX: Stamps-Baxter Music and Printing Company. There is no publication date on this workbook of blank manuscript paper.

Showalter, A. J. (1909, rev. 1926). Practical rudiments and music reading, revised edition. Dallas, TX: Stamps-Baxter Music and Printing Company.

Showalter, A. J. (1909, rev. 1926). Practical rudiments and music reading, revised

edition, Cleveland, TN: Tennessee Music and Printing Company. Sue Gray owns this book.

Showalter, A. J. Rudiments of music with a few choice selections for the singing school, Dallas, TX: Stamps-Baxter Music and Printing Company.

Wright, E. Modern music reader no. 2 (to be used for more advanced reading than is found in no. 1. Not recommended for beginners). Dallas, TX: Stamps-Baxter Music and Printing Company.

NUMERICAL RECORDS

There were no written numerical records found with details concerning the cost or attendance figures of the singing schools. During the process of the interviews, questions were asked about the number of students, how the teachers were paid, what amount the teacher was paid, etc. The information gathered throughout the interview process was included in Chapter Four, the synthesis of information.

Numerical records were found to document some of the history of the community and the church. A ledger was kept by Kelly Adkins containing information about the community schools which included teacher salaries, work on the school grounds, school supplies, transportation costs, etc. The *New Salem United Methodist Church History* contained membership enrollment figures. These sources were described in the first section of this section on historical documents.

ORAL STATEMENTS

Interviews were arranged and conducted with targeted participants of this study. One person, Mrs. Walston, said she would rather not do an interview for this study as she did not feel she had any relevant information. These interviews were transcribed and can be found in Appendix I.

Adkins, Buddy and Lila (March 17, 2002). Personal interview recorded on Tape 4, Side A.

Bradford, Michael and Sharon (April 29, 2002). Personal interview recorded on Tape 3, Side B.

Chastain, Winona (April 19, 2002). Personal interview recorded on Tape 5, Side B.

Forester, Vonnie (April 23, 2002). Personal interview recorded on Tape 5, Side A

Fulghum, Joe (February 2, 2002). Personal interview recorded on Tape 2, Sides A and B.

Fulghum, Joe (June 3, 2002). Personal interview recorded on Tape 2, Side B.

Gray, Bill (March 2, 2002). Personal interview recorded on Tape 3, Side A.

Gray, Billy and Sue (March 3, 2002). Personal interview recorded on Tape 4, Side A.

Guffey, K. Wayne (June 27, 2002). Personal interview recorded on Tape 6, Side A.

Jones, Lorena (February 2, 2002). Personal interview recorded on Tape 1, Side A.

Williams, Dan (June 28, 2002). Personal interview recorded on Tape 7, Side A.

RELICS

There were three relics which were examined within the course of this study – the New Salem United Methodist Church, the Moore Cemetery, and the Hawkins Cemetery. The church was built early in the 1950's on Highway 136 though the *Church History* does not provide information about whether the land for the church was donated or purchased. The *Church History* stated:

> The present building was built from donations of materials and labor, money from the Plum Nelly food booth and sacrificial giving on the part of its members. The present facility, which was completed in 1953, was begun in May of 1951. The church began worshipping in the yet uncompleted building in August 1953.
>
> Writing in 1958 Art Moore said, "Raising the money for construction was a task in which everyone joined. Help came from pledges, donations, the District Superintendent, and others. The men and women of the community joined efforts in the sale of barbecue at the Plum Nelly Art Show as a Lord's Acre project, while the women of the church had quiltings and suppers. Indeed most of the actual work of construction was done by the men of the church as a work of love (p. 7)

An addition to the building has been recently completed containing six additional Sunday School rooms, a new church office, a church library, a new kitchen, and a larger fellowship hall. The building was built from donations from the members of the church over a three or four year period.

The Moore Cemetery was the first public cemetery in the community; one family plot can be found on the former Tom Massey property which now belongs to Robert McKaig. It has been told that some members of the Boatman family were buried in this plot. Many of the older generation were buried at the spot which can be located behind the point where Larry Abbott's garage stands at the present time. Many members of the Moore family were and are still interred at this location.

As some of the first citizens of New Salem were buried in the Hawkins Cemetery, it is unclear what determined who would be buried where. The cemetery can be found on Memorial Drive near the property of John and Lorena Jones and Bill Gray. Most of the deceased residents of the community were buried there. Several of the older headstones have crumbled and are overgrown making it difficult to locate some of them.

CHAPTER THREE

METHODOLOGY

The methodology used in this study was divided into two sections. The first section dealt with the participants, their backgrounds, and information on their musical activities at the present time. The second section explained procedures for the collection of data and the methods and procedures used to complete the study.

PARTICIPANTS

The participants in this study included residents, former residents, and instructors of the singing schools held in New Salem, Georgia. As previously stated in the introductory section of this document, this community is located on Lookout Mountain in Dade County, Georgia, about six miles from Trenton, Georgia, about thirty miles from Chattanooga, Tennessee, and about one hundred and twenty miles from Atlanta, Georgia. The persons included in the study ranged in age from thirty to approximately ninety years. The Caucasian participants usually descended from the few families that settled the community. Those who did not live in the community at the time of the study were located through the mailing lists of the two churches in the community, New Salem

United Methodist and New Salem Baptist. Because the researcher resided in the community of New Salem and was related to many of the expected participants of the study, access to them was arranged by phone calls and the interviews were scheduled at the participants' convenience. Other persons who had relevant information about the singing schools were identified through the specific interview questions used during each interview. An attempt was made to locate these persons and interview them at their convenience.

Permission was obtained from each participant to use name, photograph, and the information obtained from the interview. All persons were asked to complete a consent form so that the actual names of the persons interviewed could be included in the dissertation due to the historical nature of the project. (See Appendix A for the informed consent form.)

Participants who were targeted for interviews included:

1. Vonnie Forester - Vonnie is the mother of the researcher and was responsible for taking her to singing schools as a child. She also attended singing schools as a little girl.
2. Buddy and Lila Adkins - Mr. and Mrs. Adkins have attended singing schools held in the community and because both are descendants of the families who settled the area, they provided historical information about the culture of the community at the time the earlier singing schools were held. Mr. Adkins' father, Kelly Adkins, attended and possibly taught some of the singing schools held in the community. He also wrote several songs

that were published in the convention books used in the singing schools all over the south. Mr. and Mrs. Adkins still participate in musical activities by singing in the church choir and playing for square dances held locally at the community center with their family band. It is interesting to note that when singing in the choir, Mr. Adkins is very reluctant to sing songs that are not written in shape-notes. (They are the parents of the researcher's husband.)

3. Bill and Flo Gray - Mr. Gray is one of the music leaders at New Salem Baptist Church and attended some of the early singing schools held in the community. Two of his children are very much involved in the music of their respective churches and attended singing schools in the community.

4. Lorena Jones - Mrs. Jones is one of the choir directors at New Salem United Methodist Church. She has made several gospel recordings with The Shorty Bradford Trio and sings occasionally with Billy Gray (son of Bill Gray) and his wife Sue.

5. Billy and Sue Gray - Billy was born and raised in the community and attended singing schools as a child. He reads shape-notes fluently and still attends singing schools held around the area. He provided information both about the history of the singing schools and the instructional methods used to teach them. Sue Gray was born and raised in the Fort Payne, Alabama area and is an accomplished gospel pianist. She can read both shape-notes and regular musical notation. When asked which she

preferred, she stated that she would rather read the shape-notes because it is easier for transposition. She has accompanied many of the singing schools held in the surrounding area for many years and provided a great deal of information on the instructional techniques used to teach the shape-note method of sight-reading.

6. Joe Fulghum - Mr. Fulghum is the researcher's great-uncle and probably had the most knowledge about the historical aspects of the singing schools. He proved to be an excellent source for community history as he was able to recall dates, places, and times. He provided information about the teachers and where they received their training. He has also had gospel songs published in the convention books used in the south.

7. Dan Williams - Mr. Williams taught one of the singing schools in the early 1960's and taught many piano students from the community of New Salem.

8. Winona Chastain - Mrs. Chastain's brothers, Shorty and Grady Bradford, were very active in musical activities in the community and beyond. It is possible that one or both left the community to receive further musical training for the teaching of singing schools.

9. Michael and Sharon Bradford - Michael and Sharon are Grady Bradford's children and provided other information and materials from the singing schools their father taught. They also attended singing schools in the community.

10. Legatha Walston - Mrs. Walston is the researcher's maternal aunt and attended singing schools in the 1950's at the Methodist Church. She was also part of a female trio that sang frequently in the church and learned to read music through her studies at the singing school.

11. K. Wayne Guffey - Mr. Guffey teaches singing schools at the present time. He taught two singing schools at New Salem Methodist Church within the last five years. He provided information about the methods used at the present time and those used in his training to be a singing school teacher. Mr. Guffey also writes songs used in the paperback convention books and sells a book featuring many of his own compositions.

METHODS AND PROCEDURES

This study was conducted using a four-step process for historical research in education by (Fraenkel and Wallen, 1996). The first step in this process was to define and state the problem in a clear and concise manner. As explained in Chapter 1, this researcher attempted to document a method of teaching singers to sight-read (or read music in general) that has been largely abandoned except in certain places in the South and West – the teaching of shape-note notation. This was accomplished by investigating and documenting the singing schools held in the community of New Salem, Georgia. This researcher hoped to gain insight into the methods used by the singing school teachers both past and present.

The second step in the historical research process involved gathering information. This was accomplished by examining materials from four basic sources. The first area that was examined included the documents that were available about the method of instruction and the historical information about the singing schools themselves. Fraenkel and Wallen (1996) described a document as "written or printed materials that have been produced in some form or another" (p. 497). (The researcher had knowledge of instructional materials used in the two most recent singing schools and found examples of books used, teacher materials, and examples of student work from past singing schools.) Historical documents such as records of the churches in the area, correspondence, and copies of songs submitted for publication by members of the community were included as well as any others that were relevant. Digital photos of these documents were made and the documents were scanned for inclusion in the study. In some cases it was necessary to borrow the documents and they were returned to their owners in the original condition. Permission to use these documents was obtained in the letter of consent signed by each of the participants. Photos, both old and new, were available and included in the document with the participants' consent. (The actual process of obtaining these from the participants will be described in detail in the following explanation of the third step in the research process.)

The second category, numerical records, was more difficult to locate. As was assumed by the researcher, attendance figures for the singing schools were not kept or budgets drawn up. An attempt was made to put together numerical data through the interview process with the participants of the study.

The third category was more relevant in this particular historical study – the gathering of oral statements. Fraenkel and Wallen (1996) stated that "Stories, myths, tales, legends, chants, songs and other forms of oral expression have been used by people down through the ages to leave a record for future generations" (p. 498). Primary sources, persons with actual firsthand information, were the focus of the study but secondary sources, persons with relevant second-hand knowledge, were interviewed as well (Gay, 1996). The following procedure was used in gaining the oral statements, necessary documents, and other information necessary for this study:

1. The participants were called and interviews arranged at their convenience. The participants were informed that the interviews weould likely last no more than sixty minutes in length. A specific series of questions (See Appendix B) was used with each participant including: (1) students, (2) teachers, (3) content, (4) organizational factors – methods/techniques/sequence, (5) materials, (6) philosophy, (7) environment. Additional questions were based on the initial answers of the participants.
2. The consent form was reviewed with each participant (Appendix A.) The consent form included the fact that photos might be taken of the participants and old photos that they possessed could possibly be included as part of the study. (If the old photographs contained persons other than the participant, the researcher attempted to gain the appropriate consent from those persons so that the photo or photos could be included in the

study. If this was not possible, the photos were not be used.) The researcher tape recorded each interview and reviewed this verbally with the participant in the process of going over the consent form. The interviews lasted approximately one hour and additional interviews were arranged if necessary after reviewing the initial interviews on tape.

3. Photographs were made (with the participant's permission) using a digital camera in order that they might be more readily copied into the body of the paper.
4. Old photographs, instructional materials, and documents were also scanned for inclusion in the document.
5. A research journal and extensive field notes was kept and examined often to enable the researcher to know when additional interviews were needed.
6. The process was repeated until the researcher had gathered adequate information from the participants to present a true historical picture of the shape-note method as used in the rural singing schools held in this community.

The fourth type of historical resource reviewed for this study included relics. Fraenkel and Wallen (1996) described this source as "any object whose physical or visual characteristics can provide information about the past" (p. 498). The relics which were examined for this study included the church buildings in the community, local cemetaries, and any others deemed relevant by the researcher.

The third step in the historical research study process involved reviewing all of the

information gathered and extracting the parts which were relevant to the study (Fraenkel and Wallen, 1996). This step was of great importance in the examination of the methods and materials used as instructional devices in the singing schools. This researcher examined the examples of singing schools presented in the background information section of the paper and searched for additional examples throughout the course of the study. The methods were then broken down into the order that the concepts were taught for comparison with the other methods and those used in the modern singing schools taught most recently in the community. The researcher looked for similarities and/or differences and summarized accordingly. The full bibliographic information on each source was carefully documented in the field notes and/or on the tape recordings. The information was categorized into key areas that recurred frequently in the collection process (Fraenkel and Wallen, 1996).

The fourth and final step of the process involved the interpretation of the historical information gathered. This was accomplished using illustrative examples of those interviewed and documentation of the instructional methods discovered in the research process. The final two steps of the methodology are included at this point.

7. The sources were analyzed for both authenticity (external criticism) and accuracy (internal criticism) (Gay, 1996). Fraenkel and Wallen (1996) stated that "external criticism refers to the genuineness of any and all documents the researcher uses" (p. 500). The authenticity of each document was evaluated using the following questions devised by Fraenkel and Wallen (1996, p. 500):

1. Who wrote the document?
2. For what purpose was the document written?
3. When was the document written?
4. Where was the document written?
5. Under what conditions was the document written?
6. Do different forms or versions of the document exist?

After determining whether or not a source was genuine, the accuracy of the document (or other historical information) was evaluated with regard to both the author and the contents. In regard to the author, Fraenkel and Wallen (1996) recommended determining whether the author was present at the event or a participant, whether he was competent to describe the event, and whether he was emotionally involved or had a vested interest in the event being examined (p. 501). In regard to the contents of the document, they stated that it should be examined to determine if the contents were sensible and could have occurred at the appropriate time. The document should also be scrutinized to see if people would have behaved as described, if there was any bias, or if other versions of the document existed (Fraenkel and Wallen, 1996, p. 501).

8. The historical data was "organized and synthesized, and conclusions and generalizations formulated" and summarized using logical analysis (Gay, 1996, p. 205). Gay also stated that because statistical analysis is not

involved in this type of research, "the researcher must take care to be as objective as possible" (Gay, 1996, p. 205). Objectivity was maintained by including all evidence whether it was supportive or not and also getting a second opinion (Gay, 1996).

Form B was completed and submitted for approval before any research was undertaken. The analysis of the information was an ongoing process which included the use of relevant illustrative examples and quotations (Gay, 1996).

CHAPTER FOUR

SYNTHESIS

The synthesis of the information gathered was divided into seven sections. The first two sections included the students and teachers who attended the singing schools and the functions they played. The next three sections dealt with the singing schools themselves including the content of instruction, the organizational factors incorporating the methods, techniques, and sequence used for teaching and learning, and the actual teaching materials used in the instructional process. The philosophy of the students and teachers was examined in section six and the environment in which they lived was investigated in the final section. Within each section, each question answered by the participants was included for clarification purposes.

STUDENTS

1. Who were the students that attended the singing schools?

Joe Fulghum (2/2/02) described the earliest attendees of the New Salem singing schools by stating that, "To my knowledge, it goes on back to the people who are gone

now. They were great-grandfathers and grandmothers when they died . . . it was Drew McKaig . . . Vol Moore, Uncle Bert Moore, Uncle Walter Moore, and . . . just any number of them like that. Bradford's – Uncle Marsh – he's gone – he always attended them and . . . they's people who you've only heard of in a round about way that was knowledgeable in our type of music here that was never told they were. Drew McKaig, for one. He could teach and if you'll observe it, I think you'll find, Kathy, that . . . you won't find a dumb McKaig. I never saw one in my life. They're not dumb. They don't even act dumb either. They're sharp. I grew up with old Monroe – he was no different, he was the same" (2/2/02). Mr. Fulghum also asserted that the Gray brothers, Walter, Charlie, and Clark, could also read music and of Clark, he maintained that, "he went but he wasn't too much interested in it. He just could never rivet his attention to it" (2/2/02).

Mr. Bill Gray (3/2/02) had started a list of students that he remembered attending the singing schools and stated, "I just put a few that I could think of – okay, I'm going to say – Tom, Ben, and Cecil Massey . . . I'm thinking . . . Shorty Bradford – Bennie, Opal, and Alleen Bradford – Wilma Bradford [McKaig], at that time – Dessie and Nell McKaig, Cecil – Billy O'Neal, that's my step-brother, Billy O'Neal, Russell [O'Neal], and J. L. [O'Neal] – Ernestine [Gray], Lerlene [Gray Hicks], and myself. I can't remember if Lorena [Gray Jones] was old enough then or not – I'm sure maybe she went to some of them – and that's – and some of the Moore boys – I couldn't, I couldn't put my finger on it." Mr. Gray recalled that these singing schools were held in the late 1930's (3/2/02). When recalling the singing schools, Mrs. Lorena (Gray) Jones (2/1/02) also remembered attending them with "I guess mostly my family . . . you know, that I

remember as a tiny child . . . you know, my brothers and sisters . . . Bill, Bill Gray . . . probably J. L. O'Neal, my stepbrother, my sister, Jean [Gray] McKaig, Lurlene [Gray] Hicks, and – that was some of the main ones."

Recounting that most of those attending the singing schools were peers, Mrs. Winona Chastain (4/19/02) expressed that, "there was Archie and Hughie and I mean just about all of that age group, you know, in the community . . . Archie Gray and Hugh McKaig and . . . Woodrow [Gray] – the Adkins, you know, some of them, like Cecil and all them . . . all of our generation you might say." Buddy Adkins (3/17/02) also spoke of his counterparts saying "all the kids my age – me and Dollie [Gray Avans], Vonnie [Gray Forester] . . . Herscheline [Gray Kenemore] . . . Virginia McCauley, Claris Matthews [Hawkins], Bud and Lamar Moore – and I guess Glen Gray . . . probably Neal [Gray], I don't remember about Neal, but Glen went – Audrey [Gray Abbott] – just all the young people our age went." Lila Bradford Adkins (3/17/02) also stated that Cortez, Frieda, and Jerry Moore were also in attendance. Mr. Adkins recollected that these singing schools occurred probably in the early to middle '40's (3/17/02).

Mrs. Vonnie [Gray] Forester (4/23/02) continued the theme of generational participation by describing the singing school students as "just mainly the community kids, sisters and brothers and cousins and the ones that lived in that area . . . well, they'd been the Bradfords – Ione [Bradford Logan] and Vivian [Bradford Hodnett] and Janie [Bradford Hampton] and Marvin and Lila [Bradford Adkins] and Joyce [Bradford Tremmier] and Omar [Bradford], Jackie [Bradford], and then the Moores . . . Frieda [Moore Wall], Anna-Marie [Moore Crisp], Cortez [Moore] and Jerry [Moore], maybe

Dezy [Moore], and my brothers and sisters, Herscheline [Gray Kenemore] and Don [Gray], Clara Jo [Gray Ryan] . . . I think Dollie [Gray Avans] and Audrey [Gray Abbott] and Lincoln [Gray], aunts and uncles, Granville [Baker] and Franklin [Baker], my cousins, you know Granville and Franklin Baker and Louise [Baker Bowen], now Louise was sickly, and I don't remember whether Aunt Grace's [Cox Gray] children went to singing schools or not, and the Fulghum kids, the ones that were old enough" (4/23/02).

Billy Gray (3/3/02) reminisced that, "I went just as a kid and I know that Becky [Gray Vann] went and Denny [Gray] went and Mama, which would have been Flo, and of course Daddy was working and he wouldn't go – and I'm satisfied that Aunt Lo [Lorena Gray Jones] went, I'm real sure she went some . . . Melba Woodfin, Melba Bradford at the time, Melba Woodfin, now its Melba . . . Melba Bryan . . . and I don't believe any of her brothers or sisters, I don't believe Sonny or any of them ever went, not that I remember, but I know Melba went."

Sharon [Bradford] Bradford (4/29/02) recalled that "when we went it was – just mostly the children that was in the church and probably the families that were interested in singing . . . Michael and I . . . Louise [Bradford Case] and Carolyn [Bradford Lane]." Michael Bradford (4/29/02) added "and Marshall [Bradford], before his accident [Marshall died of injuries he received when he fell and hit his head on the sidewalk when he was in the eighth grade] – Wesley [Bradford] . . . ya'll – the sisters [Kathy, June, Kim, and Christy Forester] – Terry [Adkins] – pretty much the whole community – all of us in the Methodist church plus the ones from the Baptist came over to a lot" (4/29/02).

2. Where were they from?

The students were from "right here in New Salem. We had a few that come in, Johnny Bradford was one of them that didn't live here – he stayed here with Mama and Daddy, with us, and he went to singing school here . . . but the rest of them, most of them, were from right around, in the community here" (Winona Chastain, 4/19/02). Vonnie Forester recalled that the students came from "just the area because we had to walk everywhere we went and you know we couldn't walk very far" (4/23/02). Sharon Bradford remembered that, "Johnny Bradford always came from Trenton – he probably attended 40 singing schools – but he always came up and I don't really remember if there was other people outside the community" (4/29/02). Billy Gray also recalled that Johnny Bradford came to the singing schools at New Salem saying that, "I know he's talked about coming up and spending the whole week with Elda Neal, Elda and Jack, and going to singing schools" (3/3/02).

3. Did they represent only the families in the community?

When asked if these students represented only the families in the community, Mr. Fulghum replied, "There were some who would come in, they would, because in order to have a big singing, say the singers here would go somewhere else they found to be a singing and they'd repay them with a visit here to ours and have a bigger crowd. And that was done quite often" (2/2/02). Mr. Bill Gray, in replying to the same question, stated

that, "no . . . anybody that'd like to come was welcome to come" (3/2/02).

4. Could everyone participate – men, women, and children?

In remembering whether everyone could participate including men, women, and children, Lorena Jones (2/2/02) exclaimed that, "Oh, yes, everybody . . . the more the merrier!" Mr. Fulghum recollected that, "The women were a little timid about directing – but the men, of course they got up there – and dumb boys like me didn't have no better sense, didn't know if we was wrong" (2/2/02). Mrs. Forester replied that, "if they, the men and women had a chance and could come, they would participate, too" (4/23/02). "Absolutely" and "invited to" were responses given by Sharon and Michael Bradford (4/29/02).

5. What were their ages?

The students attending the singing schools at New Salem were "all ages . . . babies on – even though they couldn't read music . . . practically the whole community" (Michael Bradford, 4/29/02). Billy Gray (3/3/02) remembered when he first attended the singing schools saying, "Oh, Lord, that's been 50 years ago. I probably wasn't over five years old when, when I went the first time – I'd say five or six somewhere along there." "Well, I'd say the kids from seven or eight years old to, well, just as long as they could get there," expressed Mrs. Forester (4/23/02) who, when asked about the adult range of

age, stated, "I would say 20's and 30's and maybe even some 40's, parents and grandparents of some of them, whoever walked with us to go." Mr. Adkins (3/17/02) also related that the participants were, "Well, I'd say from six years old . . . about six years old on up to 75." Mrs. Chastain responded to the question by asserting, "Oh, I'd say from young kids to, on to teenagers – adults – even like people like my mother, you know, and her age group and all that – anybody that wanted to go" (4/19/02). In remembering the earlier singing schools Mr. Fulghum replied, "Well, it was all school age . . . probably six to 17, 18. Once in a while you'd find some older heads that would come in, but usually it was just . . . grade school, maybe who could qualify first year high school but they had no chance to go" (2/2/02). Mr. Bill Gray seemed to sum up the answers when he acknowledged that, "Anybody that wanted to learn was welcome to attend" (3/2/02).

6. How many students were in attendance?

The number of participants attending the singing schools varied from participant to participant. Mr. Fulghum stated that, "Well, after it got under way and got started good it was not unusual to have as many as three dozen there – and that . . . suited the teacher – he felt than that he was doing something worthwhile – and . . . if they took an interest in it they could learn" (2/2/02). "Well, I guess there was more at the church – that would have been Grady and Uncle Marsh Bradford's [singing schools] – I guess there would have been more there than there would have been – had to be because we just had the one room at Uncle Jim Moore's place and I would say we had 15 or 20 at Uncle Jim's place

and maybe 40 or 50 at the church," recalled Mr. Bill Gray (3/2/02). Buddy Adkins (3/2/02) recollected that, "I'd say they'd be 25 or 30 . . . or more . . . they'd be a good crowd . . . and . . . young people went too, because they wanted somewhere to go – wadn't anything else going on." Michael and Sharon Bradford also stated that there would be anywhere from "50 probably to 100" . . . "50 to 75 . . . a lot" (4/29/02).

7. Did they pay to attend? If so, how much or what (money or goods)?

Regarding the payment of fees for instruction at the singing schools, Mr. Fulghum (2/2/02) stated that, "He [the teacher] had a flat fee – and . . . that fee was met by donations of older people here in the community – wanted their kids to go to school – and they collected the money and paid it." When asked if he knew how much that fee might have been, he chuckled and replied, "No I don't, I can't remember. Now, there was one teacher up here who did not charge – Jim Moore. Now he lived up there in that old house that finally burned – This Old House" (2/2/02). Mr. Bill Gray recalled that there was no charge to attend the singing schools but the students paid for "Only our books – rudiment books, probably 15 cents, I don't know . . . we bought our own books, yes" (3/2/02). Mrs Forester remembered that, "We didn't have to pay to attend but we bought our workbooks -- bought a rudiment book and a little . . . just a little workbook" (4/23/02). Sharon Bradford (4/29/02) also recalled that, "Seems like you might have paid . . . for the little books – 50 cents – your rudiments and . . . I don't know what the other one was called – just the lines and spaces where we had to practice . . . I guess it was a

workbook." "They probably paid the teacher . . . Wilbur Wilson, they probably paid him so much, but the best I remember, they just took up a love offering, you know, for that," acknowledged Billy Gray (3/3/02). Mr. Adkins also recalled that, "They just took up offerings to pay the teacher . . . always money" (3/17/02).

8. Did they know of any other singing schools in the area?

When the question was posed about knowledge of other singing schools in the area, Mr. Fulghum replied, "Well, I'm sure there was some somewhere because occasionally they'd have a teacher come in here to teach who had . . . was a stranger to this locality. And someone must have been at a singing there and heard him talking and maybe teaching" (2/2/02). Mr. Fulghum also expounded on attending a singing school as a boy. He accounted that, "There were some publishers back then who encouraged young boys and I was only about – nine years old when A. J. Showalter was teaching a school down at Hinkle – old Mount Olive church. I very well remember him. He's a pleasant, very pleasant man – and he was what they called a tune-smith. The tune-smith specializes in melodies – four-part harmony, but he doesn't put in the words, see – in composition. Well, he owned this publishing company – he had enough men under him that, that did it. That's his music to "Leaning on the Everlasting Arms." And, oh, he was a very fine, pleasant man. We had an All-Day singing there and I, I remember so well – I was in the class every time I could get a chance and I couldn't read a note, no, but I went by what the others were doing and I, I could pick up the tune pretty quick – and I was in his class

while he was teaching – and that man waited 'til the All-Day singing there – they had one there at the Mount Olive then and he was in charge of it. They'd just finished the singing school – and he got me on the floor with him to direct. I'll never forget it – and he had me beat time – and he'd done drilled me on it 'til I got through it alright I reckon" (2/2/02). When asked if that was the only singing school Mr. Showalter taught in this area, Mr. Fulghum replied, "No, I'm sure it wasn't 'cause he came from Dalton – he taught some up there at Durham, too. Durham was flourishing at that time – and he came up there and taught. We had no means of entertainment back then – sit and look at one another – no TV, no radio to speak of – and . . . all of the young folks was glad for a chance to go to the singing school . . . it was, it was fun to me, it really was" (2/2/02). In response to the same question about other singing schools in the area, Mrs. Forester replied, "No, we didn't know of any others at the time because we didn't have telephones or anything, you know, we didn't know things like that was going on anywhere else" (4/23/02).

9. Did they attend other singing schools in the area?

Mr. Adkins (3/17/02) recalled attending another singing school in High Point, Georgia, "At the, that High Point Church there . . . on Highway 193 . . . Do they call that Lookout? . . . It's a Baptist church . . . When Grady Bradford taught that singing school in High Point, he told Dad [Kelly Adkins] there's something wrong with his car at that time. He told Dad, said, 'If ya'll take me over there to teach that school,' he said, 'Ya'll can go for nothing.' Said, 'Ya'll can go for free.' Mr. Adkins also said, "Seems like we went to

one down at Trenton one time at that First Baptist Church when Lewis McBryar was kindly the . . . head of that church – seems like we did. I believe we did one time" (3/17/02).

Billy Gray recalled going "to one over in the valley . . . Chattanooga Valley, and Mr. [Otis] Brown taught it, 'course I was, that was when I was . . . 18, 17 – 17 or 18 years old. I really don't know how much he taught, I remember one, going to one school where he taught and it was over in Chattanooga Valley – well, really it was down in Cedar Grove where it was – it was in the valley, but it was Cedar Grove. I guess maybe we went to Woodlawn [on Sand Mountain], seems like Woodlawn used to teach – have a singing school out there" (3/3/02). Michael Bradford (4/29/02) did not recall attending any other singing schools "unless it's one that Dad [Grady Bradford] put on somewhere else at another church."

10. How effective was their training at the singing schools?

When asked if he thought his training at the singing schools was effective, Mr. Fulghum replied, "Very, very much because the young folks had no place else to go and they was tickled to hear about one gonna be on. And, naturally, as I said, it's socializing. They'd go there – maybe just to see some girl – them boys, but that wasn't all socializing that was done either – you have heard of box suppers and pie suppers? I remember Lawrence and me got together, Lawrence Moore, we were good buddies, we got together and had his mother fix up a box – man, that thing looked pretty and everybody was

asking, "Well, what girl brought that?" What they found in there was what was the [laugh] kraut, and beans, cornbread, old baked potato. Yea, they never could find out who brought it. They tried, but they didn't and too, another funny thing that happened there – if some boy was pretty thick with a girl, he would be told by her which was hers and when it came time to bid, these other boys would run him up, way up high, and then dump it on him. Boy, you'd have to pay high for one" (2/2/02).

When asked if he thought his training at the singing schools was effective, Mr. Bill Gray countered, "Well, very much. If we hadn't them we wouldn't have known anything at all about music – not anything" (3/2/02). Mrs. Chastain replied that, "We used what we learned – we always . . . tried to use it as much as we could and we attended a lot of other singings, not singing schools, but other singings, you know, like church singings and groups and different places, you know, we went" (4/19/02). Mr. Adkins stated that, "Well . . . it really taught me what little I know . . . of course I don't claim to know a whole lot. It taught me what little I do know" (3/17/02). Mrs. Forester replied that, "What little I learned about music I learned at singing schools so it was very effective for me" (4/23/02).

Mrs Jones was very outspoken when talking about the effectiveness of the training in the singing schools. "Oh, I think it was great – I think that is the one thing that has kept our gospel . . . music going today. As I said before, I think we went maybe just to have some place to go at that time, but I think, little did we realize, that there was a little bit rubbing off at that time that went with us through a lifetime. I think that is really what gave us the great love for gospel music" (2/2/02). Michael Bradford (4/29/02) commented

that, "It's kind of like everything else, you get out of it what you put in. I could have done better."

11. How did the singing schools affect their lives in the long run?

Each of the participants was asked whether they thought the singing schools affected their lives in the long run. Mr. Fulghum's reply was, "Well, it gave me something to do and something to think about and I'm sure it affected others the same way . . . we all knew if we could sing those songs that were published every year – you had to be able to sight-read – and if you could sight-read, you could sing any of the old hymns – you could take them, but it's not vice-versa – you can sing the old ones, you can't necessarily sing the new ones – and . . . I enjoyed singing so much – and then I had friends that I'd see at the singings – I'd always go there – they's . . . there was teachers on Sand Mountain that I knew – Lon Higdon for one – he's dead – and . . . Bert Shrader, he lived out there – he's dead. Lon didn't write but Bert did" (2/2/02). A similar response was given by Mr. Bill Gray who recollected that, "Well – you know a youngster is going to – he's gonna be in something you know – and these schools, they kept us busy, they kept us busy, and they've been a great help to me" (3/2/02).

Mrs. Chastain recounted, "Well, I'm sure it affected my life in a lot of ways – it taught you a little bit about music and a little bit about how to handle singing and what to do and . . . made you enjoy it a lot better 'cause you knew a little bit more what was going on" (4/19/02). When describing the usefulness of his training at the singing schools, Mr.

Adkins replied, "Well, I just get a lot more pleasure out of trying to sing – I enjoy singing in the choir and . . . it's just more pleasure if you kind of know what you are doing. I mean that's the way I see it" (3/17/02). Mrs. Forester's sentiments were similar to those of Mr. Adkins. She stated that, "Well, it made it more enjoyable because we looked forward to going and they usually lasted two weeks, you know, and . . . that's the only place we ever went except church you know, we had to walk every where we went so it was quite different" (4/23/02). When asked if the singing schools affected her life in the long run, Mrs. Jones replied, "Oh I think it did great wonders for it, because – you know . . . I think it gave me that great love for gospel music and then you know we went on to have the Shorty Bradford Trio and . . . the Billy Gray Trio, and, you know, we did a few recordings . . . of course I love music, I mean that's my life, that's just part of my life and I love it" (2/2/02). Billy Gray (3/2/02) expressed a similar view when he answered that, "I think it affected us spiritually as well as mentally, I think when we're singing, I have a peace of mind that I don't have any other time, yea, that's the way I feel about it."

12. Did any of the students in the singing schools write songs? If so, did they get them published? What company published the songs? How did they send them to the publisher? Did they do their own harmonizations or did the company?

At least three residents of New Salem wrote songs for publication in the convention style books – Joe Fulghum, Grady Bradford, and Kelly Adkins. Mr. Fulghum

remembered that "Grady Bradford, to my knowledge, was the only one up here who did, the only one . . . I can still remember the first one he ever wrote . . . I've still got that rhythm in my mind and all how it went. But . . . he could have – poor old Grady, he liked the dollar so well he wouldn't put any attention to writing because he didn't get anything out of that – he, he devoted his time to teaching. That was fine, too – he's helping others" (3/2/02). In her recollections of Grady Bradford, Winona Chastain recalled, "I believe he had one or two out, I'm not sure whether he did the whole thing, whether he did the music or just the words or maybe both – seems like he did have one or two out but I'm not positive about that" (4/19/02).

Mrs. Adkins mentioned that she did not remember any emphasis being placed on song-writing at the singing schools, but Mr. Adkins said, "Well, let's see, I don't – Dad wrote some, and . . . Joe Fulghum wrote some, and I think Thomas [Fulghum] wrote some. I won't be positive about that, but I believe Thomas [Fulghum] probably wrote some . . . now Shorty Bradford wrote quite a few songs . . . along with Lee Roy Abernathy, I don't think Shorty wrote any by himself . . . now I don't know whether Grady wrote any or not" (3/17/02). Lorena Jones (2/2/02) expressed herself on the question of songwriters in the community by stating, "I don't remember if your Uncle Joe . . . and he is a songwriter as you well know, a great songwriter as a matter of fact . . . but as far as any of the others . . . Now Grady, I believe, and Shorty probably did write some, I'm not sure. . . ." Billy Gray answered this question by saying, "I don't remember it at that time – they do now, you know, they make it a point now to have kids involved in it – writing – but I don't remember any of the kids at that time – you know maybe they'd put

a tune together that they pointed out on the board, you know, and let us make tunes, but that was the extent of it" (3/3/02).

On the publication of the convention-type songs written by those writers in the community, Mr. Fulghum related that Grady Bradford's songs were published by Stamps-Baxter whereas his compositions were published by James D. Vaughan (2/2/02). He described his efforts at publication by explaining that, "The first one I ever had published was back in . . . '39 and it was published in Stamps-Baxter books. I collected them [his original songs] and brought them here and others come in and want to borrow them and that's the last I saw of them. I have a few left. I did do one thing that – you've heard of Conner Hall – Conner was a good guy, you had to know him well to understand him, but he told me one of mine that I put together – said, 'That's a novelty, that's not a good song' – it was published in spite of what he said – the 'title' song – I put that thing together with chosen titles of first one book and then another – and . . . it had twenty-six titles in it – and it all fit in, it gave a message – it gave a message. Well, the first time I got one [published] – I thought, well I know it needs some correcting and arranging, and I had met a guy who played for the Harvesters Quartet, Jack Clark, he lived in Cleveland – and I managed to get his number and called him and he agreed to meet me. I knew he was an arranger of music, so we got together and he suggested – he got one or two arranged, he'd done arranging for James D. Vaughan – he said, 'I suggest you submit that to them for publishing.' So I went over and talked to Charles Towler, you don't know him do you? He's the music editor now of the new company and – I went over and talked to him, that's the way I got it in – he accepted it. He was with James D. Vaughan, he's music

editor at that time" (2/2/02). Concerning whether he did his own arrangements and harmonizations, Mr. Fulghum related, "They was a tone or two here and there he changed . . . to make it more, sound better which I agreed to – I said, 'You use your judgement, I don't know anything about arranging.' He had done arranging for – James D. Vaughan previously – I knew it, that's why I got a hold of him. Yes, they changed . . . they didn't change the melody, but they changed the chords, 'bout all they did" (2/2/02). When asked if he was charged a fee or a percentage of the publishing, Mr. Fulghum remembered that, "The arranger, he was in private business, he charged a fee. He charged me a little, it wasn't much. I didn't think it was very much – $15.00 – and that book – they took it immediately in that book – and there was some difference in the way I'd put it together and the way he had it – yea, he improved it, yes" (2/2/02).

Mr. Adkins commented on the publication of his fathers songs by saying that, "He just sent 'em to the Stamps-Baxter's Music Company" [in Chattanooga] . . . I don't think they have an office in Chattanooga now, but they did at that time" (3/17/02). When asked if his father wrote all of the harmony parts for his compositions or if he wrote only the melody to send to the company for the additional harmonizations, Mr. Adkins related that his father always completed the song before it was submitted to the publisher. Concerning whether the publishing company did any additional work on his father's songs, Mr. Adkins stated, "No, he, he put all the parts in – soprano, alto, tenor, and bass – he put all the parts in and put the notes for them" (3/17/02). Unlike some of the other songwriters who used the services of an arranger, Mr. Adkins completed this process before sending a song to the publisher.

13. Did any of the students become teachers themselves? If so, did they go on to get further training and where?

The last questions included in the section, dealing with the students who attended the singing schools, addressed the teachers who were products of the New Salem singing schools and where they received their training. Mrs. Jones recalled that "Grady Bradford did, you know, he went on and they used to teach a lot out in Texas . . . " (2/2/02). Mr. Fulghum provided information declaring that ". . . Grady Bradford was one – and I can't say that there was others – even, I'll tell you this – even the best will make mistakes in teaching – and it's like one teacher told me, he's dead now, name was Brown – he said, 'In teaching, you're teaching yourself all the time – you're memorizing what you're teaching and – makes you more knowledgeable' . . . As strange as it seems . . . some people will think Shorty [Bradford] was very knowledgeable in music – not so. He never did learn much as I did and I didn't know anything compared to some of the others" (2/2/02).

As far as other teachers in the community who were products of the New Salem Singing schools, Mr. Fulghum remembered that, "Well, Bert Moore taught – and . . . of course I had my interest up before we moved up here – and he was teaching some then . . . Thomas [Fulghum], he would go to everyone of them but he'd done been through the rudiments and got his sheepskin to teach rudiments so to speak – his license – but . . . Vol taught some . . . Cleve Mathews, he could teach but he didn't – you know he was smart – Albert McKaig – Drew – they all knew their rudiments and they could sing" (2/2/02). [Of

the participants who attended the singing schools in New Salem, Grady Bradford and Sue Gray were the only ones who taught outside the community. Their training will be examined in the next section.]

TEACHERS

1. Who were the teachers of the singing schools?

According to Mr. Fulghum's recollections, the first singing school taught in the community was in the early 1900's. He reminisced that, "F. Clark Perry came up here from Florida in 1911, he was teaching up here. I don't know if that was his first year or not, but he taught singing schools up here" (2/2/02). "I know he was here in 1911 – I don't know how much longer he was up here – we moved up here in 1927 from Hinkle – and I remember them talking about it and there's still talk about him and even though he wasn't up here any more. I don't know if he was still living at that time or not, of course he's been dead for years" (2/2/02).

"The teacher, to begin with, he was brought in here and it whetted their interest 'cause they studied rudiments. They got their rudiments and they found out there was so much more they needed to know – theory and composition – all that – harmony. Someone got him up here and that is a mystery to me who it was. Someone contacted him and had him come up here and I don't know of anyone who spent their winters in Florida back then and there could have been someone going to Florida and met up with him and found

out what he did. He published his own books – he had his own publishing company – and it was why as easy as A-B-C, those books. I remember seeing the rudiment book – you never saw one of his books did you – F. Clark Perry. It was bigger than *Life* magazine used to be – big print, and just laid out in color – it was interesting. I very well remember it. The last one I saw, um, Super Moore had it – that was Prag's dad. He's been dead for many years. I don't know what happened to it. I would liked to have had one – man, that would have been a collector's item now" (2/2/02).

According to Mr. Fulghum, "Well, that sparked interest . . . the Bradford's have always enjoyed singing, all of them. Uncle Marsh, he always promoted it but, there was no others to help back him up until that started – then Grady started teaching, and Grady took over Uncle Marsh's place. Uncle Marsh, what few didn't know about it, six weeks before the All-Day singing, he'd have crowds come over there, young folks, and sing the new songs that's going to be used that Sunday – and he taught them. He knew what he was doing, too. He taught them" (2/2/02). Of her grandfather, Marshall Bradford, Winona Chastain recalled, "In fact, he was the, he was the big instigator behind all the singing. He was really one of the ones that started the All-Day Singing – you know that has been going on 80 years. I don't know where Granddad learned it 'cause I don't remember him ever going to any singing schools or anything" (4/19/02).

Lila [Bradford] Adkins recollected that, "I remember Dad [Claude Bradford] talking about when, as far back as he could remember, Uncle Marsh took all the little kids and taught them to read the notes and sing. Uncle Marsh is the first one that I remember 'em talking about that knew music and taught it to the kids and I remember Dad saying

that Grady [Bradford] was a big kid before he could ever . . . sing the notes and carry the tune – said he just – the rest of them would just catch on and he just couldn't. But his dad just kept on 'til . . ." (3/17/02).

Mrs. Vonnie Forester stated, "I don't remember ever going to a singing school that Uncle Jim Moore taught, but I know he did some. I've heard that he did but . . . I don't ever remember going to a singing school that he taught" (4/23/02). Of some of the first teachers of the singing schools, Mr. Bill Gray said, ". . . He was one of the greats, Mr. Jim Moore . . . he was a great man, he was a great teacher. And that's where we learned most of our music I'd say. Now, Uncle Marsh Bradford played a big part, he and Grady, also" (3/2/02).

Mr. Bill Gray recalled several of the early teachers including, "Mr. Moore, Jim Moore, Grady Bradford, Mr. Marsh Bradford – Joe, Joe Fulghum, I believe taught maybe some – very little if any, I don't remember – I didn't go to a school to Joe, I know – but Mr. Adkins, he played a, he played a pretty good hand in that we'd also go to his place occasionally and sing . . . yes, that's the old home place . . . now he would write a song occasionally and especially when he'd write a song we had to go, you know, and go over that a few times . . . we enjoyed going up there . . . No, I don't believe he ever did teach but he . . . other than just a few of us occasionally would go to his place and sing. No really as far as just teaching, I don't believe he ever did" (3/2/02).

Mr. Buddy Adkins recalled, however, that ". . . Him [Thomas Fulghum] and Dad taught a singing school down there one year. I don't know, I guess I's seven or eight year's old. I's just a little fellow. They [Thomas Fulghum and Kelly Adkins] taught a

singing school at . . . the old Methodist church down there one time" (3/17/02). When asked if Kelly Adkins ever taught singing schools in New Salem, Mr. Fulghum replied, "Yes, he taught some up here and . . . I admired him so much because he was immovable. If he got up to sing, and he wanted to sing the song the way it was in that book which he always did – he was strict on that – he knew what he was doing. When he started that . . . he was like a metronome – it didn't matter what the others were doing – he kept his going right. Now he was a walking metronome – I told him that once kidding him – he said, 'Well, you can't let others interfere with what you're doing" (2/2/02).

"Now I know . . . Bert Moore had a little something to do with the singing too," recalled Mrs. Chastain. "They did a lot of that four-note singing back then – and Bert Moore, that was Evelyn Pennington's daddy. He had a – he was into that some too. There was Granddad and Mr. Moore, Mr. Bert Moore, and Mr. Adkins, Kelly Adkins, and a lot of those old timers, they were real interested in the singings and they tried to help out an awful lot with all that" (4/19/02).

Mr. Joe Fulghum recalled that, "Grady [Bradford] was the one who followed Bert Moore, Uncle Bert" (2/2/02). Michael and Sharon Bradford, when asked who taught the singing schools answered, "Daddy . . . Grady Bradford" (4/29/02). Mrs. Chastain remembered that "He [Shorty Bradford] and Grady both worked with Stamps-Baxter Music Company and teaching and Shorty was more or less in the singing – he did – Grady knew the music but Shorty was the one that could sing it – but now Grady knew it and he taught a lot – now Shorty helped him out a lot too. But Shorty got involved a lot in the singings with quartets, duets, and things like that he got into doing a lot with . . .

putting on shows, you know, conventions, and stuff like that . . . Grady was the teacher – he really was – Grady sang some but not like Shorty did – he wasn't in as many quartets and things like that as Shorty was . . . he did more teaching – a lot in Texas – they done a lot in Texas" (4/19/02).

Of the teachers that taught the later singing schools, Buddy Adkins said, "Well, the first one that I remember where I tried to learn anything was . . . Lee Higgins, and then we had . . .we had Wilbur Wilson at one time . . . and that Dan Williams [that] runs that music store in Fort Oglethorpe. He taught two or three years out here" (3/17/02). "And . . . I remember Mr. Wilbur Wilson, who was from the Stamps-Baxter store in Chattanooga, came out and I don't remember if he did it by himself or if he came out and helped Daddy, but I do remember going to one that Mr. Wilson taught," recollected Sharon Bradford (4/29/02). "Yea, Wilbur Wilson and his wife . . . she played the piano and they sang specials. He wrote songs," added Mrs. Adkins (4/29/02). Mrs. Forester identified three teachers saying, "I can only remember Dan Williams and Grady Bradford and Mr. Wilson and that's the only ones I can remember" (4/23/02). Billy Gray recalled that, "I think Grady [Bradford] was probably the first one, and then Wilbur Wilson, and Ezra Knight also taught with Wilbur Wilson as well as Mrs. Wilson – you know, she would peck around on the piano for Mr. Wilson . . . Dan Williams came in there some time . . . and after that, Wayne Guffey has taught out here after I was grown . . . now Sue taught" (3/3/02). Mrs. Gray remembered that she taught, ". . . two years at the Methodist church . . . it would have been since '70 though 'cause I moved up here in '70" (3/2/02). When asked if there was anyone else she remembered, Sharon Bradford said, "Wayne Guffey,

and he still teaches . . . and I've been to several of his schools – but that's the only one" (4/29/02).

2. Where did they receive their training?

Mr. Fulghum remembered that Mr. Jim Moore, ". . . Knew what he was doing, he went to Stamps-Baxter school . . . he knew how to teach . . . Stamps-Baxter had a branch office in Chattanooga and I've been in it long ago – the old Hamilton National Bank building and it blew up, but that's where . . . his teachers were – they worked for him [the owner of the company] in day and they would teach at night – they'd sell books – they made a fairly good living at it" (2/2/02). When asked in the second interview about where the singing school teachers received their training, Mr. Fulghum stated that it was, "F. Clark Perry, who came up here in 1911-12 – I know he's here in those two years – but how much before or after, I'm not sure and he taught singing schools up here – he lived among the community – he was from Florida – Plant City – and . . . he had his own publishing company – he was the teacher – and that sparked them to – their interest, where they decided they wanted to go further and did." When asked if they learned on their own, he replied, "No, they went to . . . Uncle Marsh, he went to Stamps-Baxter school and he couldn't afford the time needed and he sent Grady, his son, and Grady went on to the normal in Dallas – that took some money – Jim Moore, he attended Stamps-Baxter's branch office up here . . . and I recall Thomas [Fulghum], he went to it too. He told me once Jim got up to direct – this is my belief, the director or someone say who is

singing with other voices, preferably a group – you sing so that you can hear each one of those with you – you don't want to drown them out – but Jim would get up and drown everybody out – leading – and Pap Baxter stopped them right in the middle of the song and he told Jim, said, 'We are singing, we are not calling hogs' – and old Jim wouldn't go back to him anymore. Yea, he had been there a good while, but he decided that he didn't need to go back and his, he was limited in what he learned. Thomas, he learned some harmony, theory and composition, but . . . no, Jim Moore didn't learn – how far Uncle Marsh went, I don't know – of course Grady, he learned theory and composition" (6/3/02).

Mr. Adkins said, "I don't really know where he [Mr. Jim Moore] learned. But now all of them knew a lot about music – and the Bradfords – Uncle Marsh Bradford's family – well, Lila's dad – he could take a new song and sang the tune – he could read the notes that well . . . they all knew music and . . . the only thing that I know – they must have got a hold of some rudiment books and just studied them 'til they learned it" (3/17/02).

Mr. Joe Fulghum was asked if his brother, Thomas Fulghum, received training at Stamps-Baxter and he responded, "Yes, he did. That's where he got it" (2/2/02). Of his own training in the field of music Mr. Fulghum acknowledged, "No I didn't go to the Stamps-Baxter school – I talked to Pap [Baxter] a lot – and . . . 'course he was interested in me going but I had no way of traveling . . . Pap told me something that you might apply in life . . . He said, 'In order to sight-read, you must be able to hear with your eyes and see with your ears.' I, I knew what he meant immediately. Well, anyone who practices, they

can look at a song, they can hear it in their mind how it sounds, you know that" (2/2/02). About where Mr. Adkins received his training, Mr. Fulghum recalled, "Yea, yea, he went to Stamps-Baxter. Oh yea, he was a big singer. His health prevented him from going out – too much" (2/2/02).

Mr. Fulghum reminisced about Grady Bradford, "He went to Stamps-Baxter's – he went to Dallas to learn – that's where he went to school. He took composition – and, as well as harmony – and I don't know how long he went – but I talked to . . . J. R. Baxter, one of the co-owners of it – and I asked him how long can a man go to school before he's content with what he's learned there? He said, 'Joe, there's no beginning and there's no end in music'" (2/2/02).

Mrs. Chastain answered the question concerning Grady Bradford's training by stating that he was with, "Stamps-Baxter Music Company – that's who they [Grady and Shorty Bradford] were with – and . . . now they did have an office in Chattanooga – they worked some out of Chattanooga, but most of it was in Texas. I know they did it for years and years – they'd be gone weeks and weeks at a time, you know, and then they'd be home for a few weeks and days or something and then they'd be gone again – and they did an awful lot of traveling, I know that" (4/19/02).

Mr. Adkins responded to the question about the training of the singing school teachers by stating that, ". . . The teachers that we had out here, they taught through Stamps-Baxter Music Company and I guess Stamps-Baxter give them training before they sent them out – to teach. They probably had training on how to teach" (3/17/02). Of Mr. Wilbur Wilson, Mr. Fulghum remembered that he was also Stamps-Baxter trained stating

that, "He was in the office up there" [referring to the Chattanooga branch of the Stamps-Baxter Music Company]. "Oh, yes, he came along later . . . after Grady died, . . . he came up here and taught" (2/2/02). Mr. Fulghum also recalled that, "Dan [Williams], he went to the school, Stamps-Baxter, in Dallas" (2/2/02).

Mr. Dan Williams stated that he received his training by, "Just going to other schools and going through the normals" (6/28/02). Mrs. Sue Gray expressed that she received her training to teach singing schools, "By going to singing schools on Sand Mountain and in Fort Payne" (3/3/02). Mr. Buddy Adkins commented on the certification question by recalling that, " . . . Now this . . . Guffey, what's his name . . . Wayne Guffey – he's a good singing school teacher, but I don't know if he was ever certified to teach or whether he wasn't – I don't know" (3/17/02).

When asked where he received his training, Mr. Guffey replied, "I didn't. I went – when I was growing up, I didn't have much chance – I attended two singing schools – one when I was about 10 years old and the other one when I was a teenager but . . . and then I went to a – I got interested – I did a lot of studying on my own and . . . Mr. Wilson of Stamps-Baxter, he recommended a man I could go to his house and take harmony from – Marvin Smith. He lived . . . in Chattanooga near Stamps-Baxter. I went, I took private harmony lessons from him for a while and that's basically all the training I've had – the rest of it, I'd read harmony books and pick it up and ask questions" (6/27/02).

3. Were they certified in some manner or was there a certification process?

Mr. Joe Fulghum referred to this certification process by stating that his brother, Thomas Fulghum, ". . . He'd done been through the rudiments and got his sheepskin to teach rudiments, so to speak – his license . . ." (2/2/02). To the question in general, he asserted that, "Yes, they's certified teachers . . . Yes, there was – you get . . . your license to teach rudiments, that doesn't mean you know anything about theory or composition, harmony, no – and you had to reach that level to get that certificate" (2/2/02). When asked how long this certification process would take, Mr. Fulghum replied, "That depends on what they were studying – if it was rudiments, they could grasp that if they put their attention to it, they could grasp it in two weeks – three at the most – but once you get the rudiments, it whets your appetite for more – and that's their motive, of course – of course you've got to start with the rudiments" (2/2/02).

Mrs. Chastain spoke of the certification of her uncles, Grady and Shorty Bradford, by declaring, "I guess they were – I really don't know. They did it for a long time they must have been" (4/19/02). Sharon Bradford had proof of her father's certification displaying a certificate from the Vaughan Conservatory of Music in Lawrenceburg, Tennessee, which he received in 1925. Michael Bradford responded to the question by adding the fact that, "I don't think Shorty went to this [referring to the certificate from the Vaughan school], he was several years younger – 'cause Dad would have been around 20 at that time . . . yea, Uncle Shorty would have been several years younger, so probably not to that school, but maybe the Stamps [Music School]" (4/29/02). When asked if she was

certified in any manner, Mrs. Gray replied, "No . . . all I did was share an experience of knowledge" (3/3/02).

4. **Did they ever attend a "normal school" (a training session for singing school teachers)?**

When questioned as to whether any of the students from New Salem attended a "normal school," Mr. Joe Fulghum responded, "Uh, yes. The normal school included . . . theory, composition, and . . . harmony. Yes they was . . . some that attended . . . Hugh McKaig was one. He went here in Chattanooga – yea. If they could get enough of students in, they would teach them every day if that's what they wanted and they, he went – he went right on in to harmony and composition – I tried to get him, I offered him some composition sheets – he said, "Nah, I won't try it – and he never did. I wish he had . . . he had the certificate to teach, but he didn't. Now he could have, he knew what was going on. He also took voice – too, with Wilbur Wilson – he could sing any part – few people were aware of that" (2/2/02).

Mr. Bill Gray remembered that, "Grady did . . . Grady and Shorty, they, they both went . . . I'd say in Dallas, Texas – Stamps-Baxter – that's where I think they may have went . . . but other than that, I don't, I don't think they did – I don't believe Mr. Marsh, or Uncle Jim Moore, I don't believe any of those ever did" (3/2/02). Sharon Bradford was asked if she remembered her father attending a normal school and replied, "No, but I just remember that word and you know at that time thinking what, but I know he talked about

you know going to a 'normal'" (4/29/02).

Mr. Williams stated that he had attended normal schools and went on to explain. "Normal schools were conducted by Stamps-Baxter – they're the ones I'm familiar with. Each year in Dallas, TX, which was the home office of Stamps-Baxter, they had three weeks – I suppose they called it normal school because you went to school all day – and then we also had night classes from 7:00 until 9:00 in addition to all day. This was held each year in June and then in January, in Chattanooga, they had a three-week normal – and Chattanooga was the home of the branch office of Stamps-Baxter – so I attended two of the normals in Dallas full-time – but the ones in Chattanooga, I was working for the company at that time so I was busy at the office instead of attending the school – of course I did go to some night classes and took some voice lessons during those schools" (6/28/02). He attended the schools in 1943 and 1944 and traveled to the schools by train.

Sue Gray attended a "normal school" in "Pass Christian, Mississippi . . . Videt Polk's school. The boys and I were down there . . . four weeks one summer. And that was what they called a "normal school," they had private lessons in the day time and regular singing school classes for different age groups, harmony, song-writing, theory, voice, guitar, organ, and piano lessons, private lessons if you wanted them. And that's still a continuing school today although I don't think they have it but for two weeks now instead of the four. But we went for four weeks" (3/3/02). Mr. Guffey responded that he had never attended a normal school.

5. Where did they live and how far did they have to travel to teach a singing school?

Mrs. Lorena Jones reminisced about the earlier teachers describing their residences in the community of New Salem. "Well, now . . . Tuck [Thomas Fulghum], you know, he just lived right over the hill, you know, say three blocks – and . . . Jim Moore just lived a mile down the road . . . and Marshall Bradford lived a mile up the road . . . he lived up there where the Minor's live now, that was their old original home" (2/2/02).

"Well, they lived in Chattanooga, Rossville, Fort Oglethorpe – 'bout 20 miles," remembered Mr. Buddy Adkins about the teachers from the Stamps-Baxter Publishing Company (3/17/02). Mr. Fulghum recalled that, "Well, the people working out of Stamps-Baxter's office located around Chattanooga, all of them. The roads were terrible but they'd get up here. And that's where we got the most of them with the exception of somebody like F. Clark Perry, out of Florida . . . if my memory serves me right, it was Sarasota, Florida . . . traveled by train . . . we picked him up and brought him up . . . he lived around with the people . . . he would stay, they told me, he stayed three weeks at a time – and . . . he was so popular they brought him back every year – was these others coming on that wanted to learn and some who had gone through it – go back again. And he taught piano, he taught organ – aw, he knew his stuff" (2/2/02).

When asked where the teachers lived, Mr. Bill Gray responded, "You mean Uncle Marsh? He lived at the – well, over on the Marsh Bradford place up there you know . . .

where Shorty Bradford lived . . . yes, it's where Minors live now – and that's where Uncle Marsh lived. And Uncle Jim, he lived over here at The Old House . . . and of course Grady lived with his Daddy there [at the Marsh Bradford place] – he didn't marry 'til he was 40 years old" (3/2/02). Mrs. Chastain, when responding to the same question, replied, "Here on the mountain? Just down at the church, the old church" (4/19/02).

At the time he taught the singing schools in New Salem, Mr. Williams recalled that, "I lived in Chattanooga and I'm not sure of the distance to out on the mountain." When asked how he traveled to the schools, he responded, "I drove" and [the roads] were okay as far as I remember" (6/28/02). Mr. Guffey replied that when he taught "In New Salem, just about 10 miles . . . but I've taught singing schools – drive back and forth as far as Ellijay, GA – Nashville [TN], near Nashville – Smyrna [TN] – Alabama.

6. Where were they from originally?

Describing the earlier teachers of the singing schools such as Mr. Jim Moore and Marsh and Grady Bradford, Mrs. Chastain asserted that these teachers were from, "Right here, right here at New Salem" (4/19/02). "About two blocks from the church," Michael Bradford recalled when asked how far his dad lived and how far he had to travel to teach a singing school (4/29/02).

Bill Gray stated that, "Now Mr. Adkins, of course he wasn't a teacher, but he came from Sand Mountain – but that was I'd say in the '20's, I'd say in the '20's – I can barely remember him coming over here" (3/2/02). Mr. Joe Fulghum remembered that his

family [including his brother Thomas Fulghum] moved into the New Salem Community in the late 1920's. He stated that, "We moved up here in 1927 from Hinkle" (2/2/02).

Mr. Buddy Adkins responded about Mr. Wilbur Wilson stating that, " Now Wilbur Wilson . . . I heard a fellow say that he was from Kingsport, Tennessee, but he moved to Chattanooga . . . a fellow that lives up there by Steve and Tammy [Johnson, Buddy Adkins' daughter and son-in-law], when Steve was preaching at Kingsport – Earl Garner – told me that Wilbur Wilson taught singing schools at their church there in Kingsport – said he used to live in Kingsport . . . I think he was originally from Kingsport but at the time he taught here, he was living in Chattanooga" (3/17/02). Billy Gray also spoke of Mr. Wilson saying, "He worked with Stamps-Baxter Music and Printing Company in Chattanooga and also, of course Mrs. Wilson lived there too, but . . . Ezra Knight was working with Stamps-Baxter at the time . . . that's where he was living was in Chattanooga, but he's not really from Chattanooga . . . Wadley, Alabama is where he's from . . . Ezra is [still alive] . . . and still writing music. In fact his music is in two or three of the convention books at the present" (3/3/02).

In speaking with Dan Williams, he replied, "I was born in Greenville, SC, but most of my growing up was in Greer, SC – that town's close by Greenville" (6/28/02). Mr Guffey responded that, "Originally, North Alabama – near Scottsboro – Well it's – did you ever hear of Grant, Alabama? Near that, I went to school at D.A.R." (6/27/02).

7. Did they teach other singing schools in the area?

When asked this question, Mr. Fulghum responded quickly, " . . . Yes, they did. They taught other places other than right here and Grady, I know, he'd go over on Sand Mountain. They had a trio at one time. It was Grady, and . . . Martin [Bradford, Grady's brother], and Wilma [Bradford McKaig, Grady's sister]. Shorty wasn't included in it – he was busy elsewhere singing – and . . . he'd go over there and they'd ask him – have your trio ready singing night and he would. Yea, he taught all around Sand Mountain" (2/2/02). Mr. Fulghum was questioned as to whether Grady Bradford went to Texas to attend school or just to teach and he replied, "That I don't know, I really don't. I'd rather think that he didn't though because – money wasn't too free back then and Uncle Marsh would have had to pull out more money – extended his stay" (2/2/02).

About the singing school teachers teaching in other areas, Mr. Bill Gray responded, "Grady and Shorty, I 'm sure they taught – well, the states – I don't know . . . They did teach other places, but I couldn't tell you where – I couldn't tell you one place . . . they were outside the community" (3/2/02). "Alabama – Grady taught at my mom's old home place," added Mrs. Flo Gray (3/2/02). Of her fathers teaching schedule, Sharon Bradford replied, "But then he traveled all over, especially the Southeast, teaching and what I remember him saying, they would just stay in a home of somebody at the church or somebody that was at the school. They would just board with them for that week or two weeks . . . wherever the school was" (4/29/02).

Mr. Billy Gray responded, "Wilsons? Yes. Oh, I know they went to Fort Payne,

you know, and went to other areas, I know they did . . . I know that White Oak [Baptist on Sand Mountain] used to be real involved because the rolling singing used to go out to White Oak – until it stopped rolling down at New England" (3/3/02). Mrs. Sue Gray added, "I think they went to White Oak one year, too. I think I remember a school out there – on Sand Mountain" (3/3/02).

"Quite a few over several years," responded Mr. Williams (6/28/02). "Yes," replied Mr. Guffey, "Different churches – I don't know, I've taught at New Salem Baptist, Griffin Holiness Church – Chatsworth, Ellijay, and Smyrna, down in the Alabama area"
(6/27/02).

8. How often did they teach singing schools?

"Now they'd have one every year as long as Bradford's had something to do with it and that was good that they did – they kept interest going, . . ." remembered Mr. Joe Fulghum (2/2/02). Mr. Bill Gray recalled that the singing schools were taught, "Mostly in the summer – I'd say in the summer and fall" (3/2/02). "About once a year," responded Mrs. Chastain, " . . .Usually every summer about two-weeks before the All-Day Singing they would, they would teach here. Grady taught more here than Shorty did – 'cause sometimes Shorty might not even be here but, you know, Grady always, just about always when we were growing up, he would teach two weeks before the All-Day Singing" (4/19/02).

Mr. Buddy Adkins answered by stating, "Well, I don't really know but . . . singing school wouldn't last but about two-weeks – and I think the biggest part of them made their living doing that" (3/17/02). Mrs. Adkins added, "Well, the way I remember it, that's the way Grady made his living for a while . . . teaching singing school . . . traveling around different places . . . I don't know if they went on all year, but I assume they did" (3/17/02). "I assume they did, too. But . . . I don't know. Grady taught singing schools up around – Dunlap, [Tennessee], Pikeville [Tennessee], up in there. I heard Viva [Hixson Bradford] say she went to a singing school that Grady taught down in Dunlap [Tennessee]," responded Mr. Adkins (3/17/02).

"Well, here, it was every year right before the All-Day Singing but in the years before, I don't know" responded Michael Bradford (4/29/02). Sharon Bradford added that, "Well, it was pretty much his profession . . . there several years before he married. In that one article that Lee Roy [Abernathy] . . . said one year they had taught 48 weeks out of 52 – traveled and taught singing schools. That's pretty amazing" (4/29/02). Billy Gray remembered that, "It was usually about once a year. Oh, I'd say Mr. Wilson taught – stayed pretty busy in the summer. Now they probably wasn't in the winter months 'cause they usually taught when the kids were out of school – regular school" (3/3/02).

Mr. Williams remembered the schools that he taught and said, "Well, there wasn't a regular schedule, but I'd say maybe three or four a year for a few years" (6/28/02). "It depends, I think I've had three this year – so far – sometimes more than others, you know, just when I'm asked," responded Mr. Guffey to the question (6/27/02).

9. Did they know of other singing schools or teachers in the area?

"No, I don't . . . they – for a while –we've got to consider this – there was no form of entertainment for people at home – if there was a singing school, they'd flock to it – and this was not the only community that had it. Sand Mountain was alive with it and still is to some extent . . . you've got to consider that – just about every community all around here – even Tennessee and North Georgia – northeast and South Georgia, they had the singing – and when these many quartets began to pop up, that's proof of it – I thought it before they did," answered Mr. Joe Fulghum (2/2/02).

The other participants answered that they had no knowledge of other singing schools in the area except for Sue and Billy Gray who addressed the issue of singing schools which are held at the present time. Mr. Billy Gray maintained that, "Oh, they definitely have singing schools now . . . Well, they have one in Boaz [Alabama] . . . North Georgia . . . It used to be at Truett-McConnell College – and I'm not sure that it's not still there . . . and they have one over in Lawrenceburg – Is it Lawrenceburg or Nashville . . ." (3/3/02). "Cumberland Valley [Tennessee] . . . They just finished. Charles Towler just finished a singing school up at Athens, Tennessee, last week. We went to the close of it Friday night" (3/3/02). Mr. Gray added that Mr. Towler, ". . . Used to be with Tennessee Music and Printing Company until they fired him – for no reason. And now then he's started printing a book of his own – it's better than anything they've had anyway" (3/3/02).

Mr. Williams, who worked for the Stamps-Baxter Music Company in the

Chattanooga office, stated, "The men who managed the Chattanooga office, when I was working there, were teaching schools on a regular basis also . . . Lee Higgins, W. Lee Higgins, and Dwight Brock – and then later – there was another fellow there that taught schools – Wilbur Wilson – those three" (6/28/02). About whether there were other singing schools or teachers in the area, Mr. Guffey replied, "Not really, not right in this area. Of course you know they have schools at Boaz, Nashville, down in Georgia, they have two-week singing schools where they teach classes during the day. Now they're starting one in Texas – so there's about – now there's one – Cumberland Valley Music Company – I know of five places where they have a two-week singing school each year. Okay, there's one in . . . Cleveland, Georgia – there's one in Belmont College in Nashville – and there's the Alabama School of Music in Boaz at Snead College – there's one – Cumberland Valley School of Music – they have it in Pulaski, Tennessee – there at the Methodist College and they started one in East Texas – now they have those annually . . . they teach – sight-reading, piano, voice, harmony" (6/27/02).

10. Did they write songs included in the books used? If so, which publication company did they use and how did they become involved with the company?

Mr. Fulghum did not recall any of the New Salem teachers writing songs for the books but replied that, "I met some people who graduated from Stamps-Baxter's school, and they were teaching – Ezra Knight, for one, he's still teaching – he writes for Heritage – that's where I've been dumping my efforts. He's a very, very good man – he's the kind

of guy that you never forget once you meet him – and he holds his class spellbound when starts teaching – he makes every word count he says – good man – good teacher" (2/2/02).

"Some, now if I remember, Grady had a song or two – that's all – and Joe [Fulghum] over here in a book – and that's the only two – and Mr. [Kelly] Adkins . . . had a song or two. But not too – but not a whole lot, no," reminisced Mr. Bill Gray (3/2/02). Mr. Buddy Adkins recollected that, "I never did, I never did write a song of any kind. Everything I ever thought of, someone else had already beat me to it" (3/17/02). Billy Gray also added that, "Sue should have but she didn't" (3/3/02). Of her father, Sharon Bradford knew that, "He did write a few songs that were in the Stamps-Baxter [convention books] . . . Well, I think their base office was in Dallas and then they had a branch in Chattanooga for years – it's closed now – but there was a Stamps-Baxter in – and he knew the Wilsons, Mr. and Mrs. Wilbur Wilson, ran the store in Chattanooga and just, I guess, just became friends with them and . . . I think he usually used their material as far as the little rudiment books and I know he used their convention books" (4/29/02).

Mr. Williams stated that, "I only wrote one that was published – words and music – and then I wrote the words in another one for one of the other writers but I didn't do much writing" (6/28/02). He was associated with the Stamps-Baxter Music Company and described how he came to be involved with them by stating that, "After I went to the normal in Dallas the first year in 1943, a fellow who worked for the company there was fixing to quit and go into the Marines – this was during World War II – and he went around through the students and picked out the members and formed a school quartet –

and we got pretty popular during the school and at the end of the school, the company offered me a job to go to work for them" (6/28/02).

A well-known writer in the current gospel music industry, Mr. Guffey stated that, "I've had . . . around 200 or a little over published, words and music, and I've done some words for some people and some music for others. I've written for Stamps-Baxter, Ben Speer Music, Cumberland Valley Music, Jeffries Music Company, Leoma Music Company, . . . Woodard Music – used to be in Cullman, Alabama, no longer in business – there's a – and National Music Company in Texas – When I became interested in writing music, I had written a song – Stamps-Baxter – they had an office in Chattanooga at that time, so he accepted a song or two for publication and then it just went from there – some place maybe would ask me about writing for them – and just got acquainted with all the music companies – going to the singings – and it's just got to be a regular thing now where I – usually Ben Speer Music – will take two songs, this year he got three, normally two – and Heritage Music, he usually publishes two – normally if I can keep enough written, about nine songs a year or something like that – published in music books – eight to ten, something like that. The first year I had a song published was 1963. They had an office also in Dallas, Texas and . . . Stamps-Baxter sold out to Zondervan Corporation and then I think maybe John T. Benson bought them out . . . somewhere around 1970 I'd say" (6/27/02).

CONTENT

1. What was taught at the singing schools?

Michael Bradford stated that the teachers taught, "The fundamentals of music and reading the shape-notes" (4/29/02). At first Mrs. Gray was reluctant to answer the question saying, "I didn't come up here as a child – I can't tell you." Mr. Billy Gray encouraged her to answer by remarking, "Oh, it was the same thing as where you were taught" (3/3/02). Mrs. Gray was asked to describe what she would teach at a singing school and she replied, "The shapes and the sounds of the notes. Start, start with the seven shapes of the notes and dwell on those every day that you were there until you knew them backwards and forwards – could sight it and tell me what it was . . . and hopefully sound it. Then you also dwelled on the length of the notes and when I taught it, you can't learn a lot in a week, you know, you just can't teach and learn, your mind just won't let you in an hour or hour and a half school. So if you can get the name of the shape and the recognition of that shape and a little bit of the timing that's involved, then you've accomplished a lot because with that then you add the hand motion for the directing. That's really about the only three things you can do in a two or three-week school, once a year. Even the chromatic is almost nonexistent in a week" (3/3/02).

Mrs. Forester remembered that, "They taught us the shape of the notes, and the timing – you know, how to tell each part, bass, tenor, alto, soprano – how to find it on, in the song – the time – the key or whatever you call it that you play it in – they tried to get

that in our brains" (4/23/02). Mr. Buddy Adkins described the singing school sessions by saying, "Well, they would just teach you the *do-re-mi's*, they'd teach you to sing the *do-re-mi's* up and down the scale, and then they would skip around over the scale, you know, and see if you could sound the notes in just different places as they pointed them out . . . they would teach you the – the letters, a, b, c . . . the time signatures . . . they'd teach you the – how many, according to the time signature, how many beats a whole note got, how many beats a half note got, eighth notes, and sixteenth notes and on like that – how many – and how many of those notes it took to fill a measure" (3/17/02). Mrs. Adkins added that they taught, "the length of the notes and just started out at the bottom and progressed on" (3/17/02).

"Well, mostly they taught you – somehow to direct, and they taught you the notes, you know, and – and how to pronounce your words – that's one thing Uncle Grady would get after you about – and I never hear that song about . . . 'Meet you in the morning' 'till I don't think of him because he'd get after people saying 'Meet chew in the morning' and he'd get after us but he'd say it's not 'Meet chew' you know – and he'd say 'Meet you' – I mean he really made us pronounce our words right – and . . . I never hear that song 'till I don't think about him," reminisced Mrs. Winona Chastain (4/19/02).

Mr. Bill Gray described the information taught at the singing schools stating, "Well, they taught – the length of the note, the time, and . . . well, just the rudiments, just the rudiments – and I always felt like if you could get the time, and the shape of the note, and the sound of the note you could sing – no problem" (3/2/02).

"Well, they said the primary reason to teach was to get the students and listeners

interested in new songs – okay, let's look at it from another angle, too – they knew if they was getting them to sing new songs they'd be selling a lot of books – and that's why the publisher promoted all those teachers going out everywhere. That was what was behind it," acknowledged Mr. Fulghum (2/2/02). When asked what was taught first, Mr. Fulghum responded, "It depended on the student. If they wished to learn round notes, you can sing your shape-notes but not vice versa – and . . . lucky for me, I came in on the shape-notes – I can get through one with round notes – if I look at it a little bit I can figure 'em all out

. . . if they wanted shape notes, they got it and if they wanted round notes they got it 'cause they had teachers in their classes for that – separate 'em" (2/2/02). Mr. Fulghum also added that the rudiments would be taught in at beginning of the singing school. "In the beginning, you'd learn the keys – and . . . sharps and flats and all that – where middle C was – and how to set up the scale – you'd learn all about chromatics – yea, that, that's what that went into – and timing – 2/4, and . . . say 2/4 and 4/4 – I don't know how you look at it, but I find it this – 2/4 is supposed to be sung or played half the speed of 4/4. Now I asked Pap Baxter after I got to thinking that and he said, 'That's a good formula to follow 'cause most people sing it too fast.' And it's true, they do. You just cut the time in half what it would be for 4/4 and you'll get it right" (2/2/02).

"It was rudiments of music," responded Mr. Williams, "start out from the beginning teaching folks to read music. Well, the first night usually involves . . . putting the staff on the blackboard – oh, we used blackboards that were already lined off – teaching the letters and the shaped notes – primaries were shape-note schools and . . .

singing and . . . we just advanced through the time, we did a lot of practice singing the notes skipping the different intervals, the sounds of all the notes of the scale, and then teaching the letters for the lines and spaces, the shapes of the notes – as time went on, we got into the forming of keys – in a ten-night school, you can't go too far – but basically it was practice in learning to read the notes and singing the correct pitches and time, we got into time quite a bit – I always emphasized time – had good success teaching time to students" (6/28/02).

When asked what did he mean by "timing," Mr. Williams replied, "Rhythms, correct rhythms, correct length of notes, feeling the rhythm – and then we got into directing – before the school was over, we taught directing patterns for the different times like 3/4, 4/4, and so forth. Well, you first showed them the motions of the hand and then how they fit into the measure – like a three beat measure would have three motions of the hand, a four beat measure would have four – and you teach them what these motions are and do rhythms for them and show them how the hand moves – sometimes we would have a student stand up and we would hold their hand and do the motions with them as they got the feel of it. One of the main things in teaching time is to be able to feel the rhythm – some people just can't feel it and some people are natural with it" (6/28/02).

Mr. Williams also went on to say, "The first part of the period was spent in teaching and the last part was in singing – putting into practice what we were learning and so we did sing every night. The closing night was just a singing and we would invite maybe visitors to come in – quartets, trios, and so forth to come in and join with us – and then a lot of the students – would be called on, on that last night, and let them – those

who were advanced far enough and let them direct a song. Well, it was sort of a regular thing that the last night was just a singing" (6/28/02).

When asked what he taught at a singing school, Mr. Guffey replied, "Singing school? I teach the . . . of course the lines and spaces – the – tonality, the shape of the notes, the sound of the notes, the length of the notes, of course – chords – three-tone chords, sometimes four-tone chords – spend a lot of time on sight-reading – learning the tonality of the different tones . . . In the diatonic scale, there's *do, re, mi, fa, sol, la, ti, do.* Each note has its own tonality or personality – it has its own sound so if you, if you hear that tone, you know what it is just by the sound of it. *Do* has a firm, restful, complete sound to it, and most every song, unless it's written in a minor key, ends with a *do* in one part. *Re* has a rousing, hopeful sound to it – sometimes it is the next to the last tone in a song [Sings *re, do*]. *Mi* has a gentle, sweet personality – *fa* has a dark, desolate sound – *sol* has a bright, joyous tonality – *la* has a dark, desolate sound – and a *ti* is a very distinctive sound, it's a sharp, piercing sound called a leading tone – when you sing it, it makes you want to go on to the *do* – and of course you've got your sharps and flats – each one of them has its own name – the sharped *do* becomes *di*, it's an "e" sound, *re* becomes . . . *re* sharp becomes *ri,* and of course *mi*, if you sharp it, becomes *fa*, there's just a half-step between *mi* and *fa*, sharped *fa* becomes *fi*, *sol - si, la - li, ti – ti* also has an "e" sound – there's nothing between *ti* and *do*. The flats take on an "a" sound when you sing them – *do, ti, teh, la, leh, sol, seh, fa, mi, meh, re,* then you've got a problem, because *re* already has an "a" sound so you give it *ra – re* flat becomes *ra.* Those chromatic tones, they're . . . they're beautiful when they're hit. Of course, some singing schools – it's according how

advanced the people are, get into minor chords, diminished chords, augmented chords" (6/27/02).

2. Did they use the four-shape note method and if so what book?

When asked if the four-note method was ever taught in the New Salem singing schools, Mr. Fulghum replied, "At one time they did but that was closer to the turn of the century. I've heard these old timers talk about it. They call it four-note singing" (2/2/02). Mr. Fulghum responded to my question about whether Mr. Perry taught four-note singing by saying, "If that's what they wanted, he did. He would teach any of it, but it had to be separate classes for that see just like theory, composition, harmony and all – be separated," (2/2/02).

"No, no we never did – now we, we had another fellow – Mr. Bert Moore, he was a great fellow . . . he, he liked the four-note – and I could go with his boys and – the boys all could do that four-note. I could get one on one side and one on the other of me and I could get right in there with them. But that's the only way I could sing the four-note – I had to have one over here and one over here . . . I don't know where he learned it but he was pretty good with it," responded Mr. Bill Gray about four-note singing (3/2/02).

Mrs. Winona Chastain remembered that, "They taught a little bit of that four-note, I'm not too sure about how much, but they did . . . some of it, but not as much of the other kind" (4/19/02). When questioned if the four-note method was used in the New Salem community, Mr. Buddy Adkins replied, "Not that I remember. Now I've been to

those four-note singings, All-Day singings, but . . . I never went to a singing school where they just taught that" (3/17/02). Mr. Billy Gray also recalled, "Back in . . . Daddy's [Mr. Bill Gray] time they did 'cause I've heard him talk about it . . . but not since I've been around" (3/3/02).

When questioned about whether he taught any four-note singings, Mr. Williams responded, "No Mam, I did not. I was exposed to it a time or two in singings – I've been in singings where it was used but I never did get into that" (6/28/02). He also stated that the normal schools held in Dallas, Texas, and Chattanooga, Tennessee, taught only the seven-shapes.

"*Fa, sol, la, mi?*" asked Mr. Guffey, "No, not really. I've . . . tried to help sing it a little bit but I don't – of course what makes that confusing is – you still have the seven tones but like a *mi* down here don't sound like a *mi* further up in the scale – there's duplication in there – you have two different sounds – now seven-notes, like a *la* is a *la* – it's got that *la* sound – but there's a couple of notes in the four-notes that's duplicated – you've got *fa* as the key tone – *fa* is like a *do* in the seven-note – but it's more confusing – it's made a comeback – they've got branches like in Chicago, California" (6/27/02).

3. Did they use the seven-shape note method and if so, what book(s)?

"Yes, yes, the seven-shape method . . . always seven," replied Mr. Bill Gray (3/2/02). Mr. Joe Fulghum, referring to the books used at the singing schools, said, "It [Stamps-Baxter] was the dominant book, but they also had Hansen, and they had

Showalter – they were well-known – yea, they were well-known" (2/2/02). "Well . . . we always used, up 'till the last three, four, or five years, we always used the Stamps-Baxter's . . . convention books . . . well, they published two a year. But now I haven't seen a Stamps-Baxter's book in a good while. Now they use . . . Phillips and something . . . Jeffries/Phillips [Paperback convention books]. That's . . . [pointing to a book in his hand] from Arkansas, yea, I thought that was from Arkansas. Now this one here – Gospel Heritage Music – now this company is in . . . Cleveland, Tennessee. Now they put out two books a year and this company puts out two a year," replied Mr. Adkins (3/17/02).

When asked whether the four-note method or the seven-shape method was used in New Salem, Mrs. Forester replied that it was always, "The *do, re, mi's* that I remember" (4/23/02). She also described the books by saying that, "Well, we, we would use the book that we used at church – sometimes we'd try to pick that up and try to use – sing one out of those. It would have been a different one from what we have now, but it would have been the one we used at church at the time – which ever one that was. And then they'd usually have a – the singing convention, the latest singing convention books that they would want us to learn some out of so we could sing them real good at the All-Day Singing, which they always had the All-Day Singing. We'd have a two-week singing school and then at the end of it, on Sunday we'd have the All-Day Singing. Of course, we sang out of the convention book so we'd know some of the songs" (4/23/02).

Mr. Williams stated that he taught only the seven-shape method and, about the books that were used, he said, "Stamps-Baxter published four song books each year – two of them were what they called convention books – and they were the ones primarily used

in the singing schools. A lot of churches got into the habit of buying these new books when they came out and using them along with their choir, along with their regular church hymnal. The other two books they published were what's called 'special books' – they were sort of – between favorites from the convention books and hymns to be used as a church hymnal" (6/28/02).

"The seven-note, really, somewhere around the turn of the century was when it . . . around 1920, it was real popular," replied Mr. Guffey, "It was taught in public school – the Vaughan Company in Lawrenceburg had the first radio station in Tennessee – and they used to put on – like McDonald's – how many books had been sold – a lot of them. I don't really know how other people teach since I've never been to singing schools much, now I have went down to Snead College and set in . . . one of the main things – is the sound of the notes – it's kind of like learning the ABC's – drill, drill, drill – the fact about shape-notes – I guess the main thing about that is it's an aid to sight-read . . . it makes it easy to sight-read – especially because you don't have to know what key it's all written in – if you . . . like . . . Rock of Ages [singing] – *sol, la, sol, mi, do, la, sol, do, re, mi, re, do, ti, do* . . . if it's E, key of E flat, or C or whatever – it's still the same notes – I don't understand why they're not used more, seems like people have got – they think the standard notes are more sophisticated . . . it's like in a book – the thing about shape-notes [using one of the books he had on the table], you just get a pitch somewhere – somebody just gives you a pitch or you just get one in your mind [singing] – *sol, sol, do, do, mi, do* – it don't matter what . . . what key it's in as long as you get started in the right place – and it's so much easier to – like I can see that [referring to the book] and know it's a I [one]

chord or the tonic chord . . . you can just spot it – that's a V7 chord – it's just *sol, mi, re, fa* – you just – you don't have to worry about what line or space it's on – really . . . in shape-notes, you could sing without any lines or spaces as long as they'd separate the high *do* and the low *do* so you'd know whether to go up an octave or not and – but it's just so easy – [pointing to the book] that's the I [one] chord, that's the IV chord, that's the inverted I [one] – you can spot it with the shapes of the notes. So regardless of what key you are in, if you're in the key of E flat – I mean, . . . you could just, somebody could just hold up their hand and say a IV chord or the, or the – V chord – and it's the V chord regardless of what key it's in – it's *sol, ti, re* – There was a, there was a book that my wife read that was interesting way on back, maybe in the '30's or something where this lady went up in Appalachia to teach school and she was amazed at the – some of those people could just barely read and write – but yet they could bring out a book, a songbook, and they could sing it by the shape-notes" (2/27/02).

4. If both methods were used in the history of the singing schools, when was the transition made from one to the other?

It seems that, as Mr. Fulghum replied, the four-note method, ". . . Could have been taught near the turn of the century" in the New Salem community (2/2/02). The predominant method used at New Salem was the seven-shape method and there is no record of a transition from one method to another.

ORGANIZATIONAL FACTORS – METHODS/TECHNIQUES/SEQUENCE

1. Where were the singing schools held – church, school, home?

"They always have them in the church – 'cause there's a piano there – room for a lot of people knowing, too, that the last night of the singing school all they'd do was sing – and have a crowd there to listen to see how they'd improved" (2/2/02). Mr. Bill Gray reminisced that the schools were held at, "Well, at the old Methodist church and at This Old House, mostly. Now we'd, the singing schools at the church were held mostly in the summer and at The Old House, we had that in the winter. And then we had another – Moore, Uncle Vol Moore, you probably didn't – you've heard of him I'm sure – he lived at Cloudland Canyon, the property there – right, right near the – recreation part there in a little log house and we would also go down there and – to – why for several years we'd go down there for, I'd say, every week or two, or two or three weeks. But we had plenty of places to go for singing schools – always somebody wanting to teach us something – and we needed it, we needed the, we needed the teaching – not only the school but otherwise" (3/2/02).

Mr. Gray went on to say, "Mr. Moore, Jim Moore, he lived and owned the place where The Old House – we would take the old church benches out of the old church – New Salem Baptist Church [Methodist] and carry them over there – and there'd be four or five, or three or four, whatever – and in his living room, and that's where would have our, and that's where we'd set those things up. I remember in one of the – Grady McKaig,

he would, he would attend most of them but he wouldn't sing, he didn't know anything about singing – I don't know whether he could ever carry a tune or not. I remember one time – one night we's there, that was at Mr. Jim Moore's – they kept their firewood just on the inside of the door to the left – which the fire place was just right – handy. Grady came in just about half lit – he drank a little bit at that time – and he sat down on this firewood and – I've never heard any singing like he did – of course, first time I ever heard him sing and the last time – but he just had enough booze I reckon that he didn't care. But he was one of the greats, Mr. Jim Moore, he was a great, he was a great man, he was a great teacher. And that's where we learned most of our music I'd say. Now, Uncle Marsh Bradford – He played a big part, he and Grady, also. Now, but they had their schools at the old Methodist church – we had this one in Mr. Jim Moore's living room – moved everything out but the benches. And that's where we had our . . . I would say '35, '36, '37 somewhere along there. That's what I'm trying to think now and I could be wrong – I could be bad wrong. But that's what I would think around '35, 36, 37 in those years. Close any way, couldn't be bad wrong" (3/2/02).

Mr. Buddy Adkins remembered that the singing schools were held, "At the old United Methodist Church . . . I went to one [at Mr. Jim Moore's home] that I just barely do remember" (3/17/02). Mrs. Chastain recollected that the singing schools were held, "In the church . . . New Salem United Methodist Church. The old one used to be over there where . . . we used to go where Abbott's Garage is – that was the old one, then we moved to the other one – that's where they were held – in the church" (4/19/02). Mrs. Forester also recalled that, "They were held at the old church and then later after we got this

church. Of course, that was much later – but mainly the old church" (4/23/02). Billy Gray placed the singing schools, ". . . At the Methodist church . . . Earlier on, you know, 'cause we have had one or two – a few at the Baptist church. But in my childhood times, they was at the Methodist church" (3/3/02). Michael and Sharon Bradford recalled that they attended singing schools only in the new Methodist church (4/29/02). Mr. Guffey added that the singing schools he has taught have been held in "mostly churches" (6/27/03).

2. Were they advertised?

Michael Bradford stated that the singing schools were advertised, "Probably kind of word of mouth – I don't know if it was ever in the paper." Sharon added that, "They probably announced it at other churches, I think they would have probably done that for sure" (4/29/02). Mr. Billy Gray recalled that they were advertised by, "Word of mouth . . . As far as being in the paper and radio, probably not . . . People that enjoyed music just went to sing" (3/3/02). Mrs. Lorena Jones said, "Well, Kathy, as far as being in the newspapers and things like that, I don't guess they were at that time . . . The early . . . the early ones, but now the later ones of course you know they were" (2/2/02). "The best they could be, you know without telephones or cars or anything – you know, word of mouth," reminisced Mrs. Forester (4/23/02).

Mrs. Chastain remembered that, "They'd advertise, they'd always – they'd teach five nights a week, usually at nighttime, I think most of the time – they might have had it

in the paper, I'm not sure, I'm pretty sure they probably did – I don't even know whether we had a paper than or not [Laughter] I hadn't thought about that" (4/19/02).

"We all knew about 'em – had no other place to go and that's how we got there. Well, we just – from one to the other – you know – I'd tell my neighbor over here 'Let's go to the singing school tonight' and here we'd go," recalled Mr. Bill Gray (3/2/02). Mr. Joe Fulghum responded by expressing that the singing schools were advertised, "Not say, in the Chattanooga paper – the people, strange as it seems, say somebody'd die – today, and everybody's gonna know it tomorrow – without a phone now – word spreads – and if there was gonna be a singing school, that was of high interest, ah everyone was interested in going. They'd announce it in church and in other places" (2/2/02).

Mr. Guffey stated, "Not a lot – just locally . . . but it's got to the place where there's such a need for it in churches – people, about the only way a choir in some of the churches can learn a song is just hear it and memorize it – and there was such a need – sometimes churches will just feel a need for it and they'll ask me to come and have a singing school – and they've really dropped down over the years – some of the churches down in Georgia used to, they'd have a singing school every year maybe for 25 years in a row they'd have a singing school – like having a revival – and that way when kids grow up year after year after year they'd become accomplished singers" (6/27/02).

3. What teaching sequence was used and was this used in all singing schools that they taught?

"Well, the first thing they did was shape-notes – you had to learn the shape and what sound that note got – and the – you had to know that or you couldn't get anywhere in it 'cause you's supposed to recognize the sound that note's supposed to have when you look at it – use the shape. But that was the first thing – and they started off teaching them to read quarter notes 'cause that's easy to grasp. Yea, they's, that's where they began and once they could do that then they began to teach them the different lengths of the notes and how many beats each notes got," remembered Mr. Fulghum (2/2/02).

Mr. Bill Gray replied that, "Well, they would teach us – I guess the shape of the notes and the staff. Well, tonality – that would be – you know, the sound of the note – the shape of the note, the sound of the note and . . . the length of the notes" (3/2/02).

"Well, I don't know how to explain it . . . they had a blackboard they'd put up and . . . they would . . . write out the notes on, on the blackboard, and of course it had . . . the what do you call it – the lines and spaces on the board. They'd put those notes up there and then they would put rests in there too – and they always emphasized that you, when you sing that rest, that you were supposed to stop and be quiet during that rest . . . I've heard a lot of the teachers say that . . . he didn't like to hear people holding the note – holding their voice on that note during the rest. You needed to know when to hush," replied Mr. Adkins (3/17/02). Mrs. Adkins added that, "They would usually point those notes out like just singing *do-re-mi* in sequence . . . they'd sing it and then have us repeat

it. And then we'd do that – well, we'd go several nights when we just studied *do-re-mi* and the sounds of those notes – and then like he said while ago, they'd take their ruler and skip around to see if we could sound those notes" (3/17/01). Mr Adkins added, "To see if we could hear, hear that sound moving here and there in the scale" (3/17/02). Mrs. Adkins went on to say "we'd start out with . . . quarter notes and then half, whole and we'd take a night or two on each, each one – Wayne [Guffey] does that, you know, we'll start out singing songs when Wayne teaches – it's mostly quarter notes and then he'll go on to one maybe that has some eighths mixed in, and so on, you know – make sure you'd get the idea of one before you'd go on to another . . . 'bout the last week we'd usually spend learning the songs and singing" (3/17/02). Mr. Adkins added that, "They would first start out with songs that were written in 2/4 time, start out with that – learning to sing the songs and then . . . we'd maybe sing one night nothing but songs written in 2/4, maybe the next night we'd go to 4/4 time, and then maybe the next night we'd go to 6/8" (3/17/02).

Mrs. Forester recollected that, "Well, they taught, let's see, the order – they would start out teaching you the shapes and where on the scale – how it went . . . The tones, the sound of each shape and . . . [speaking about timing] well, maybe not the first night, but it would come very soon because that was one of the main parts of the school" (4/23/02). Mrs. Jones remembered the teaching sequence saying, "Well, I would say just strictly . . . the notes – just the *do-re-mi's*, you know . . . and the time signature . . . and the clefs, you know . . . that was the one thing that I do remember you know real vividly" (2/2/02).

"It was the practicality," declared Mrs. Gray. "Like your shapes, then your timing,

then your hand motion, and then sing" (3/3/02). Sharon Bradford also recalled that, "Seems like first we worked on timing and . . . and then the notes, as far as what was a quarter note and a half note and a whole note – then maybe get into the shapes – and then study the rests. They would just kind of go over the song as far as like the treble clef and show you the bass clef and what they looked like and the lines and spaces and . . . I don't know" (4/29/02).

Mr. Guffey described the teaching sequence by stating that, "Okay. Normally, we'd start out, I'd start out with the lines and spaces, the staff, the names of the lines and spaces, you know, what you'd call absolute pitches – *do, re, mi's* are relative pitches because they can change – *do* can be anywhere . . . learn the, usually we'd cover at a normal singing school, I'd cover the shapes of the notes, the sound of the notes, including the chromatic notes – the 12, the 12 notes – the different times, like 2/4 time, 3/4, 4/4, 6/4, and then on to compound times 6/8, 9/8, 12/8 times, usually the different rhythms in a two week singing school and . . . we go over the chords, usually not the chromatic chords, usually the special chords – the three major chords, the three minor chords, the one diminished chord . . . we sing those – different positions of the chord – and that's basically it – then we try to . . . try to drill those sounds into where we can play some notes on the piano and they can recognize what they are by the sound of it, you know – and then we'll put two or three tones together and see if they can recognize those – that's basically it" (2/27/02).

4. Was this sequence written down anywhere or was there a "textbook" for singing school teachers?

"No, they, they learned that, that's the way they were taught – they was just one plan and it was understood – you start off with the shape-notes – and then you learn G and F clef – lines and spaces – and all that. Nah, they, they was no rule to go by to determine that – it was just something that all of them taught . . . without even mentioning it, it was handed down. They grasped it that way," acknowledged Mr. Joe Fulghum
(2/2/02).

Mr. Bill Gray responded, "Yes, they had a book . . . yes, we had books" (3/2/02). Mrs. Chastain also recalled, "They had a book, I remember we had a book . . . they did and he had a, a board he put up like a blackboard, you know, and draw these notes on there and then we'd have to try to figure them out and draw 'em and do that, stuff like that" (4/19/02). Mrs. Forester remembered similarly, "They would have a, what do you call it, the ones that they put up and point at, the blackboard so to speak, and then they would draw it on the blackboard so we could see it and hear it – when it was . . . when the note was played on the piano . . . we would know how it was supposed to sound and where it was, which part it was" (4/23/02). Mrs. Jones did not remember a textbook, but described the instructional session saying, "No, the best I remember – Tuck [Thomas Fulghum] just had a little blackboard and he would put it on the little blackboard" (2/2/02).

Mrs. Adkins recalled, "Oh, yea. He had these little books that he taught from," (3/17/02). "Well, the first schools, the first schools we had up here, well up 'till Wayne [Guffey], Wayne don't have, don't give us rudiment books, no, but . . . these guys that . . . taught for Stamps-Baxter Music Company, they always brought a bunch of rudiment books and of course we had to buy 'em – buy the rudiment books and these . . . little music pads, with lines and spaces on them. And like Lila said, they'd give us homework – they'd put a bunch of stuff up on the board, notes and rests, time signatures and all of that, the treble clef and the bass clef, we'd have to write all that down and then we'd have to come home and put work in our pad and write down our lesson and take it and show it to him the next day," remembered Mr. Buddy Adkins (3/17/02). Billy Gray recollected that, "When Mr. Wilson taught over here, we had homework – of course you remember that I'm sure – had our own rudiments and he'd give us work sheets. They'd grade it the next day. Everybody had their own homework" (3/3/02).

"Well now, every singing school that I ever went to, we each got our own rudiments. We probably, we usually paid for them – 35 cents, I think. But we each had our own rudiments – now they don't do that very often. Not where I go – the teacher just puts, and Wayne [Guffey] does it over at the Methodist church now, just puts it on the blackboard or the board – dry-erase board. But we had our own books and he would say, 'Turn to page so and so' and we'd sing that exercise," recalled Sue Gray (3/3/02).

When asked if he remembered his dad teaching out of some sort of textbook, Michael Bradford said, "I was thinking there was some kind of guide . . . kind of followed that . . . [it was] second nature" (4/29/02). Sharon recalled, "I don't remember him really

having it but we had those little books . . . seems like he just . . . stood up there and yea, he'd probably done it for so long, he knew . . ." (4/29/02).

Mr. Williams replied, "There was a rudiment book that had the lessons outlined – Lesson 1, 2, 3, and so forth on through – and of course they [the books] went a lot further than we were able to go in a 10 night school – you would go further in a normal because you would have more time but . . . that's about as far as we got . . ." (6/28/02). Mr. Guffey replied, "Not really, not really, it's just something over the years – after doing it over and over, you know – you have to be, you have to be careful not to move too fast because people get discouraged and think 'that's over my head' and make it harder than it really is – and that's easy to do, you know – it kind of gets boring after a while, singing a note over and over and over and over again – but they've got to learn that before they can go any further about it" (6/27/02).

5. Did they learn this sequence somewhere in their training?

When asked about learning the teaching sequence in her training, Mrs. Sue Gray replied, "It was never said, 'This is how you teach a singing school.' No, just read the manual and observation 'cause I went to singing school every year – somewhere – every year of my life that I can remember. Like I make biscuits – like mama taught me – nothing written down, do it like this" (3/3/02).

Mr. Williams related that he learned this sequence, "Mostly, just going to school – Mr. Higgins had a lot to do with my teaching to teach – I would go to singing schools

with him and he would put a difficult problem on the board and ask me to get up and explain it to the class and I got a lot of my beginning experience that way – and he used to tell me 'Dan, we've got to develop new teachers because when we old folks die out, there's not going to be any more if we don't.' So he tried to train me to teach and it was a big help. He [Mr. Higgins] was the manager of the office in Chattanooga and when we had the normals in Chattanooga and Dallas, he was one of the main teachers. He was a big man and very kind and gentle and a real good teacher – his teaching was real plain, real easy to understand – he was also good at harmony – people would write a song, the melody, and he would put the melody to it – he knew how to put the parts according to the rules of harmony and did a real good job with that – now I enjoyed working with him for several years. Well, really his full-time job was managing the Stamps-Baxter office through the day and then in the evenings, at night, he would teach the singing schools" (6/28/02).

When asked if he learned this teaching sequence somewhere in his training, Mr. Guffey stated, "Just . . . pretty well, all of it, from reading harmony books and rudiments of music you know. I tried . . . to divide it into . . . I set up my own little program, 10 different units 'cause usually when you have a singing school it's 10 nights." [It's written down] somewhere, but . . . it's just for my own sake, you know – what to teach the first night, what to teach the second night – of course you teach some musical terms, you know, like what is a score, what is an octave, I don't try to get into a whole lot of musical terms but of course some are necessary, you know . . . and of course we get into minor chords some, and listen to different chords to see if you can determine what's a major

chord and what's a minor chord just by the sound of it, you know, a bunch of different chords – but basically I had it set up in really nine steps because the tenth night is just sung you know – but normally on the first night – we go over the lines and spaces, the measure bars . . . cover 2/4 time – the second night you get into 3/4 time and . . . the third night, you go into 4/4 time and rests, you cover the exercise on rests, and usually start on some of the chords – and the fourth night 6/4 time – and the fifth night usually just a review of what you've covered that week before you got into more difficult stuff – the second week, you start out with 6/8 time and then the chromatic notes – usually we'd start out with – we'd sing the chromatic scale, ascending and descending and then we'd concentrate on a couple of the chromatic notes like the *ri* and the *fi*. A lot of times when one part's got a *ri*, there's another part that's got a *fi*, they go along together – *mi, ri, mi* and *sol, fi, sol* – and then, and then on the second night of the second week, we add some more chromatic notes and get into 9/8 time – and then to 12/8 time – and then on the third [night] of the second week, we review and on the last night we just sing" (6/27/02).

6. How were they paid (money and/or goods) and how much?

"Well, the – say in a community like this, the older people would collect up money and find out what he charged – and they'd collect up that money – all donations – and he was paid that way. They wanted their kids to learn and go on up to see him," replied Joe Fulghum (2/2/02). When questioned concerning the amount the teachers were

paid, he recalled "I can't say right off – I'd have to talk to the guy down there in West Brow, Wayne Guffey, he's a teacher, writer from – do you know him? Good guy, very good . . . I don't know what he charges – he teaches – very good man, very good teacher, too. I'd say that . . . back then if they got $30 for a week, that was good pay. Twenty-five and $30 around in there was what they charged " (2/2/02).

Mr. Bill Gray did not remember that the singing schools required payment stating, "No, goodness – nothing to pay with . . . They were strictly free will" (3/3/02). Mrs. Chastain recollected, "I don't know, I don't reckon they were paid – not here, they weren't that I know of . . . I don't remember any pay being given – they might have, I don't know if they even made up a love offering or not, they might have. I don't remember if they did" (4/19/02). Mrs. Lorena Jones acknowledged that, "It was, it was free gratis. I don't guess any of us had any money" (2/2/02).

"Well, if I remember right, back in the '40's, they's paid about $100 a week – that was good money – back then . . . it was always money," recollected Mr. Buddy Adkins (3/17/02). Mrs. Forester reminisced that, "I think they might have just took up a collection, I really don't know for sure 'cause you know at that time, I was not interested in that, but they would take up a collection I'm sure, you know, they didn't have much pay anyway. They just wanted to do it and loved to do it" (4/23/02).

When Mrs. Sue Gray taught singing schools, she said, "They took up a love offering which I gave back to the church." As to whether she received anything besides money she replied, "Thank you's" (3/3/02). Billy Gray also added, "It was after the egg and chicken days" (3/3/02). As to whether Grady Bradford was paid for teaching singing

schools, Michael Bradford stated, "At our schools, I'm not sure if he was. I'm sure he did on the ones he did earlier – and that was his business – but I don't know if it was a set fee or . . . [a] free will offering . . . everybody was welcome" (4/29/02). Sharon Bradford also responded to the question about her father by saying, "Yea, that's kind of what I'm thinking but I, I wouldn't – I don't know that for sure, but seems like maybe was free will offering 'cause I don't think, you know, nobody was turned away – everybody could come so – Yes, I don't know if he charged . . ." (4/29/02).

Mr. Williams replied that, "Well, usually we agreed on a flat fee before determined by the distance I was going and that sort of thing – a lot of the churches paid me out of the offerings that they took each night – some of them just paid out of the church treasury" (6/28/02). Mr. Guffey said, "Well, I don't charge anything – to me that's like a preacher having to have so much money to come and preach – most of the time they'll give me a little offering if they want to, I don't charge anything, I don't set no price – sometimes I might get $100 or sometimes I might get $700 or $800 it's according to how big a congregation you've got – whatever, I would go for nothing" (6/27/02).

7. Who paid them?

When asked if the people in the community paid the teachers, Mr. Joe Fulghum replied, "Yea, donations, they'd collect it" (2/2/02). Mrs. Chastain remembered that, "The church could have paid or it could have been just a love offering like they – you know, the kind they so now for – um, that guy that comes now. But I don't believe there was any

– what you're really saying, actual charge – somebody might have paid, you know, something, gave 'em something, but I don't think there was any charge" (4/19/02). "Well, they just took up a offering to pay 'em" replied Mr. Adkins. As to whether they were paid by Stamps-Baxter as well, Mr. Adkins replied, "I have no idea about that, I, I don't really know – I imagine that Stamps-Baxter's made quite a bit of money off of them selling their books and their materials, you know, I imagine they made a lot of money off of that"
(3/17/02).

Mrs. Vonnie Forester answered the question by saying, "Well, it would have had to have been just the congregation, I guess, because I don't remember whether the church, I don't guess the church did at the time. I guess they just took up a collection and gave it to them. Now I don't know for sure" (4/23/02). Mrs. Lorena Jones acknowledged that, ". . . They had a love offering, you know, we . . . tried to pay them a, you know, decent salary but if we didn't get it we had a pretty good love offering" (2/2/02). Michael Bradford presumed that "a trustee or a pastor" might have paid the teachers (4/29/02). Mr. Williams replied that, "The local churches paid me . . . where the school was . . ." (6/28/02). Mr. Guffey also recalled being paid by the churches where he taught, replying, "Usually just a love offering – well, sometimes a church has, at the end of the two weeks, given me some money" (6/27/02).

8. Was the singing school sponsored by the church, If so, which one?

"Occasionally, the Methodists have (sponsored the singing schools) . . . Well, I'm not sure – but . . . the people who are smart in a church will back singing schools 'cause it helps their singing and where would religion be without the singing? That is a major part of the church service," said Joe Fulghum (2/2/02). Mrs. Winona Chastain commented that, "Well, I'd think so, I would think it would have been. Yea, it was always – we didn't have nothing but the Methodist back then. Everybody went – Methodists, Baptists, Holiness – whatever, everybody went to that one church . . . it's been several years . . . but when I was growing up, there was one church – and that was that Methodist church over there – and then after years and years later – they started that little Baptist down there which

. . . used to be Monroe McKaig's old shop – they started a Baptist church and then after that they went from that and built that Baptist church. But you see, I was gone 30 years and a lot went on while I was gone" (4/19/02).

Mr. Bill Gray remarked, "No, never . . . just be held at the church" (3/2/02). "I don't really know," remembered Sue Gray, "those I attended as a child, we didn't pay anything to go – I guess the church gave a check or a love offering – I really don't know" (3/3/02/). Michael Bradford stated that, "I guess ours were here – the ones in New Salem" (4/29/02). Mr. Williams acknowledged that all of the singing schools that he taught were sponsored by churches and Mr. Guffey replied that, "We have had like a community-wide thing, you know, but normally it's churches" (6/27/02).

9. Did the students sing from the first night or were the rudiments learned first?

Mrs. Winona Chastain replied, "Oh, I think we sang every night a little bit – a little bit, I'm sure we sang . . . start off with one song or something, but I'm sure, pretty sure we sang every night" (4/19/02). Mrs. Adkins also remembered that they sang, "A couple of songs usually in the beginning for the first few nights" then as the singing school progressed . . . we'd sing a little more" (3/17/02). Mrs. Forester recalled that, "Well, we would usually sing a little right at the end, you know, just to, I guess they would think just to keep our interest. We were kids and you know it's hard to keep that age kid's interest" (4/23/02). Mr. Joe Fulghum recalled, "They got to the singing later . . . they'd drill and drill on the note – he'd have that start on the middle C – he'd have a pointer and touch the board – as he'd move it they'd have to sound that tone. You'd hear a discord every once in a while" (2/2/02).

"Well, no, we, we would sing – we would sing a song or two and em, then we'd work on rudiments and maybe we'd sing another song or two, you know when we were learning different timings, you know, we'd go through the book and, and pick out songs in different timings and sing those songs," replied Mrs. Lorena Jones (2/2/02). Describing the activities of a singing school session, Mrs. Sue Gray remembered, "It was always singing. We had a 35 or 40 minute lesson and then a 35 minute singing time – every singing school I ever went to every night" (3/3/02). Billy Gray added, "Of course the rudiments themselves have songs, you know, lesson songs we would sing. It wasn't

just singing out of the convention books" (3/3/02). Sharon Bradford stated that, "I think you just opened with a song, just an old hymn that everyone knew . . . and then I think you just started with rudiments and I don't think you really got into singing, especially new songs, for several nights" (4/29/02). Mr. Williams replied, "Yes, the first part of the period was spent in teaching and the last part was in singing – putting into practice what we were learning and so we did sing every night" (6/28/02). Mr. Guffey acknowledged that, "You don't sing a whole lot on the first night, sometimes maybe have a theme song or something, you know, and or if you do sing, it's after you go through the basics, you know, maybe or if you're teaching double time, you sing a song you can find that's in double time, you know – try not to sing ahead too much of where you are" (6/27/02).

10. How was conducting or "time-beating" used in the schools and what were the conducting patterns used?

Mr. Joe Fulghum recollected that, "Well, 6/8 is up and down . . . I guess you're, I know [with] your knowledge in music, you know this – the accent comes after you cross the line – well, you come up on the left side and go down on the right in a beat, that's the way it goes all the way . . . like in 4/4 time, down-left-right-up, in 3/4 – down-left-up, down-left-up, that's for 6/4 . . . and 2/4, down and up" (2/2/02).

"Yes, we'd have to stand up . . . and beat the time you know – it was 3/4, you know – never did have any trouble with the time-beating because I could always look and see that we've got to go up on the left hand side of the measure bar and down on the right

– it was always easy for me to, for me to beat the time," recalled Mr. Bill Gray (3/2/02). Mrs. Winona Chastain recollected, "you know there's 4/4, and then there's 6 . . . 6/8, and . . . he tried to teach us how to do the, you know, each one . . . he tried to teach us to do it, you know, each one do it, you know, learn how to – sort of like it is now – some would get up and try and some wouldn't – you know how it is" (4/19/02).

Mr. Buddy Adkins remembered that, "Well, they just – they'd teach you – how many beats – whatever time-signature you had – they'd teach you how many beats per measure you know – and then you'd get up and direct and you'd beat that time with your hand. Well, the 4/4 was down, left, right, up . . . and the 2/4 was down and up – that's two beats to the measure – 3/4 was down, left, up . . . or down, right, up, either way . . . and 6/4, that was just twice that to the measure you know . . . Well, when 6/8, they taught that to be kind of like 3/4, wasn't it? Just beat it like 3/4 – down, left, up, or down, right, up" (3/17/02). Mrs. Adkins also added, "Just about as soon as they told you what a quarter note was, they would tell you how to beat that 4/4 time, they'd tell you how" (3/17/02).

"Well, they would see the timing in the, at the beginning of the song and they would tell you how many beats it had on, you know, for the top, top – and then . . . they'd teach you how to beat it like how many counts it would get per beat," responded Mrs. Vonnie Forester (4/23/02). Sue Gray said, "I've actually had Mr. J. Freeman take my – stand behind me and take my arm and teach the patterns. One, two, three, four – down, left, right, up – he has actually done that. He would also stand in front of the class and however many was in front would actually beat as he would beat and he would verbalize

how to do it and we would just follow" (3/3/02). Sharon Bradford also remembered that the conducting patterns, "like 2/4 time, 3/4 time . . . two quarter notes fills the measure . . . the quarter note is the beat note, that's right, takes two to fill the measure" (4/29/02).

Mr. Guffey, when responding to the question about conducting, replied, "Well, of course we start out with that, too – the first night like 2/4 time – double time, you teach how to beat – accented tone, unaccented tone – and I get the participants to, we all direct together and then, and then later as you progress, we get maybe two or three at a time – sometimes one at a time will direct a song – and then learn the hand motions – all the basic times – sometimes an oddball time like 3/2 or something like that – you don't see much of that – just the basics – we cover all the basic hand movements. Like the first night we cover 2/4 time and the next night, we add 3/4, and the next night 4/4 so we just pick up like one per night – one per day – don't try to learn them all at one time – as we do it, as we sing 3/4, we learn to direct 3/4" (6/27/02).

11. Were women allowed to lead?

"Sure, they'd let anybody lead that they could get to because they felt like that helped them to learn," replied Mrs. Vonnie Forester (4/23/02). Mrs. Lila Adkins reminisced, "Oh, yes. Everybody was encouraged to lead, even the six-year-olds. They'd line them up around the rail and have them to beat the time and of course he would stand up behind 'em and if he needed to, the ones that had trouble with it, he'd take hold of their hand and show 'em how, how to do it" (3/17/02). Of the earlier singing schools, Mr.

Fulghum recalled, "Definitely. They encouraged them to but few would – too timid" (2/2/02). Mr. Williams replied, "Yes – and a lot of the churches wanted the emphasis on the children – they wanted you to let the young people lead, too, and so boys and girls and ladies – sometimes we would do it in groups, we would just have volunteers come up that had enough nerve to lead a song and they would come up maybe three or four at a time" (6/28/02).

12. How were the voice parts assigned?

Mr. Joe Fulghum stated that, ". . . It was usually by the singer themselves – if they found someone that was singing the part they had, he'd urge them to sit over here with so and so – get all the tenors together, all the bass, leads, together and so on – and ladies sing alto, you would all sit together . . . he didn't select the part" (2/2/02). Bill Gray described the procedure of part selection by saying, "Well, the bass was on the back . . . soprano, alto, tenor, and bass . . . soprano was in the front, alto next, tenor next, and bass on the back . . . well, I knew what I liked to sing, but a lot of times the teacher would change our mind, you know, as to what we would be best suited for . . . well, he could hear us – you know he didn't have to walk around to hear us usually . . . [if necessary] he'd change us to the right part . . . I mean I can, if there is somebody I want to hear – I can tell pretty quick if they are in the choir what he is singing and what, how he is singing. There's no problem for me to pick out alto, tenor, and bass – soprano, alto, tenor, and bass in the choir – not a bit" (3/2/02).

"Oh, he grouped us all. [Pointing] You'd be alto, you'd be soprano, you'd be bass – you know, we were in groups . . . well, mostly he put us in groups, like that and this bunch would have a lead . . . like the songs are . . . here this is the soprano lead or whatever . . . that's kind of the way we did it," recollected Winona Chastain (4/19/02). Mrs. Lila Adkins also described the grouping process. "Well, you just decided yourself what, what part you wanted to sing . . . he didn't encourage you to sing any part, any certain part . . . usually the soprano would be on the front and then, a couple of rows, then the alto, and over on the other side, tenor and bass usually. And I always, as far back as I can remember, I tried to sing alto and I don't know why – but that's just where I sat and what I tried to sing and he didn't, he didn't ever have any comments on that . . ." (3/17/02). When asked if the director ever changed anyone to a different part, she replied, "Oh, probably sometimes he did. I, I don't really remember any certain person but he probably did. Of course we always had parents there to help you know. Parents like Wilma [Bradford McKaig] . . . she was always there and she had a beautiful voice and could read music, you know. She was kind of like Edna Massey [McKaig], always there and she read music . . . a lot more adults then could read music than now. Most parents could read music – Buddy's dad, my dad, just about – Uncle Walter, just about anybody you could think of, a parent could read music. So they were a big help you know" (3/17/02).

Mrs. Vonnie Forester recalled the same details about grouping into parts saying, "Well, they would more or less, I reckon, let you tell them what part you felt you sang and then they would put all the parts, each part together and . . . we would just try to learn it

like that" (4/23/02). About the director switching singers to the correct vocal part, she acknowledged, "Why I'm sure they probably did 'cause some of us didn't know one from the other anyway . . . they probably put us where they thought we would fit better, but I don't remember a lot about that" (4/23/02).

Billy Gray remembered that the students were grouped, "Just by observation, I guess, just listening. I don't ever remember them singling anyone out, you know, to hear what they was doing. But whoever was teaching usually had a good enough ear to say, 'You need to be over here in the soprano or over here in the alto'" (3/3/02). "Whatever you felt comfortable singing, that's where you sat and sang with," recollected Sue Gray. "When we've done scales, I have remembered, especially Mr. Freeman would say, 'Now if you can't sing up real high on this scale, you need to move over here and sit with these girls because they sing alto and that's lower.' That's how he would do a lot of distinguishing when we were doing scales " (3/3/02). "And that's where you stayed or tried to stay for the rest of the time," added Billy Gray (3/3/02).

"I guess they just asked everyone what they thought they sang . . . and then maybe move them around [laughter]," recalled Michael Bradford (4/29/02). Sharon Bradford also reminisced that, "I don't really remember how they assigned it, I remember you were sectioned off – you know, two or three benches was soprano, and two or three was alto, and your tenor was over here and bass. Yea, I can see Daddy moving them if he thought they needed it [laughter] . . . I think you need to get over here with the altos" (4/23/02).

Mr. Williams described this process by saying that, "Well, I tried to explain on the first night about the voice parts – and explain that women with high voices sang soprano,

women with low voices sang the alto, men with high voices tenor, and with low voices bass. One thing you had to always emphasize to the men – singing soprano down low is not bass – [laughter]. Well, we usually encouraged them to sing in groups, you know, all of the altos together, the sopranos together, and so forth, and . . . of course a lot of church choirs – they had their own place they wanted to sit and they did that regardless of what you advised" (6/28/02).

Mr. Guffey replied, "Well, normally if you teach at a church, people pretty well know what part they sing, you know, or what part they've been singing – there is a . . . kind of a chart like to go by if . . . like the soprano, women with high voices can reach up to say a high F – or lower voices sing alto – of course bass singers need to be able to get down maybe to a low F – but most of the time when you go into a church, they know pretty well have already established that, you know – I sing bass, they'd normally sing bass in church. Well, sometimes somebody will be trying to sing a part that they can't reach, you know – you don't do much changing, if any, unless they decide on their own that they can't reach it or whatever" (6/27/02).

13. How was the beginning pitch set and given to the students in each voice part?

Sharon Bradford recalled, " I think Daddy would walk over and hit – he couldn't actually play a piano, but he knew the keys and he could use . . . the pitch – and I guess he would do it for – now I don't remember about each part, Kathy" (4/29/02). Michael Bradford also added that the pitches were given to each voice part, "Probably off the

piano" (4/29/02). Mrs. Vonnie Forester also remembered the pitches being given from the piano saying, "Well, when they'd hit that note, they would give you the sound of how that was supposed to sound . . . and you learned on the measure . . . whether it was supposed to be high or low . . . Well, they tried to teach us to read the notes and to sing the notes, but it's kind of hard you know, trying to cram all that stuff in your little dumb head [laughter] but then after we kind of got them we'd, well, when we kind of learned the tune and how they's supposed to sound, then they'd let us sing the song" (4/23/02).

"We always had a piano we used, I don't know what they did up here," stated Sue Gray of the singing schools she attended in Alabama, but Billy Gray agreed one was used here in New Salem as well (3/3/02). When the individual pitches were given to each voice part, Billy Gray recalled that the first pitch would be given to, "I would say it would be sopranos 'cause that's usually where you get everything else built from . . . if you didn't have the soprano, then you couldn't have the harmony to go with it" (3/3/02).

When Mrs. Jones recalled the earlier singing schools she attended as a child, she remembered, "In the early ones, I don't remember them having a piano . . . I don't remember that. They probably had a pitch pipe, maybe, I don't know. But now Jim Moore and them, I think they had an old organ and Edna –[Massey] McKaig, you know, she played that old organ . . . I don't think Tuck [Thomas Fulghum] had a piano that I remember of" (2/2/02).

Mr. Joe Fulghum remembered that, "It's by the piano . . . of course depending on the key, he'd hit the key tone and go from there. Well . . . at the beginning of teaching to read music, it's all on the melody – that's the first thing – and it's a new learning

experience then if you can add the other three parts to it and creates interest. But they teach all of them – you begin on the melody part, including the chromatics" (2/2/02). Mr. Bill Gray recalled, "Well, usually would be with – sometimes now it would be with a pitch fork – and sometimes we would have a piano – sometimes we wouldn't have anything – we'd just hit or miss. But most of the teachers that we had, they's pretty, pretty good – I mean they wouldn't be far off the pitch – but we had no problem there, . . . as I said, in the church we had organ or piano – something – to give us – I guess it was an old organ, I don't know – but . . . the pitch fork, you know we've used the pitch fork a little" (3/2/02). Mrs. Adkins recounted that, "Well, sometimes he would just give us the pitch and sometimes the piano was used" (3/17/02).

Mr. Williams said that the beginning pitches were always given from the piano and Mr. Guffey replied, "Okay, you mean to start a song? Okay, . . . normally we've got an instrument – they'll hit the chord and . . . we just sound the pitch - have the bass sound their pitch – [singing] *do*, and the tenors sing [singing] *mi,* and the alto [singing] *sol* – ever how the song starts we'll get, everybody will get our pitch to start with." When asked if the basses were always first, he said, "No not always, but we all, we've got to sound them all together, you know, we sound it one at a time but we hold it until everybody gets their pitch" (6/27/02).

14. Did they sing the song through the first time on syllables?

"Oh, definitely, it had to be the *do-re-mi's*, it had to be. Well, if they found they was someone who was kind of ahead in that area – catch on faster – they'd point them out and say 'you help them now' but he'd be up there before them directing, too, and he came out with a strong voice – he sounded for a half note or a quarter note or whatever and that was the way it was chosen," recounted Mrs. Jones (2/2/02). Mr. Bill Gray remembered that, ". . . We might do it, we might go through with the notes a half a dozen times . . . if it was pretty complicated, we'd read it 'till we got close and read them both together . . ." (3/2/02).

"Usually they'd do the song and then they'd go back and do the *do-re-mi's* . . . always when you'd do them, they'd make you sound them out . . . I know they always did that . . . kind of get the sound of it . . . I think we'd always try to sing the song first and then go back and do the notes through it . . . the *do-re-mi's, sol, fa,* and all that stuff," recalled Mrs. Chastain (4/19/02). Mrs. Adkins said, "Well . . . like I say, there was just adults there who could sing that pitch and we would just follow along mainly" (3/17/02).

Mr. Billy Gray stated that, "Sometimes we would . . . Not all the time, but sometimes . . ." (3/3/02). When asked if she would use the syllables the first time through the song if she taught a singing school, Mrs. Gray replied, "I wouldn't. I would either have it played or play it myself first to give them a tune because you've got a lot with a good ear that can hear it and sometimes it's not good but and then we would sing the words and then go back to syllables" (3/3/03). Michael and Sharon Bradford agreed that

the syllables were probably used the first time through. Michael added, "Some of us were having a hard time I bet . . . But that's how you learned" (4/29/02).

"Not always, no," replied Mr. Williams. Most of the syllable singing, we just did it on the board, exercises on the black board, and not particularly in the song" (6/28/02). Mr. Guffey stated, "A lot of times we do – and sometimes we'll talk the song through without any tones . . . Just for the time [timing] – like this [referring to the book on the table] we'd say 'Now let me tell you, Satan, I now am through with you' [spoke the words in the correct value of the notes] you know, to get the time – we'll do the whole song – especially a song that's a little complicated – we'll talk through it like that – then we'll go back and sing the syllables – sometimes we'll have the soprano to sing the syllables, just the soprano syllables – they'll sing their notes down to the chorus, then go back and have the altos sing their notes, then the tenors sing theirs, then we'll sing them all together – then we'll put words to them" (6/27/02).

15. How were discipline problems dealt with?

Michael Bradford stated that the discipline problems were, "no more than rowdy kids or bored kids [laughter]" (4/29/02). Mr. Billy Gray recalled that he didn't remember any discipline problems but, "any time you get a bunch of kids together you're gonna have something, but I really don't remember any" (3/3/02).
As to whether she dealt with any discipline problems when she taught singing schools, Mrs. Gray replied, "Only with my mother. We had a couple of teachers that would not

allow gum in the class at all and some of the boys got into a little bit of trouble for that and had to move to the front seat, but nothing major" (3/3/02).

Mrs. Jones expressed that, "I don't ever remember anybody getting out of hand" (2/2/02). When asked if there were any discipline problems, Mrs. Forester replied, "Not really, I mean some of them would, some of the ones that was just there to have somewhere to go kind of would get kind of rowdy at times, but most everybody was there usually wanted to learn" (4/23/02). Mr. Fulghum, Mrs. Chastain, and Mrs. Adkins didn't remember having discipline problems. Mrs. Adkins recalled, "The parents were there and the kids . . . we were fascinated with that when we were kids . . . it was something new and different and most kids were interested" (3/17/02).

"I acted up once in a while . . . that was in Mr. Moore's class . . . I didn't want to tell this, but I will since you asked . . . I guess I'd been caught talking during school before – I mean his school. And he said, 'Next time I catch somebody talking during our school period – I'm going to get him out here and . . . we're gonna take five minutes standing before us talking – something, you're gonna be saying something.' Buddy, I was the first one he caught and the only one that he caught – that was the hardest five minutes that I've ever in my life spent, I'll tell you. But I knew it was to be done or I would be throwed out of the school . . . Buddy, it was just that – but I was the only one that ever got caught . . . I didn't want to tell that," remembered Mr. Bill Gray (3/2/02).

When asked if he had discipline problems in his schools, Mr. Williams reflected, "Not really, I don't remember – usually if they were interested – discipline wasn't a problem like it is now anyway" (6/28/02). Mr. Guffey recalled, "Well, not really –

sometimes people get tickled, you know, when everybody stops but one and they blurt out . . . Yea, it's kind of funny, this gentleman that was over the Chattanooga Symphony, he came down to New Salem and we were, we were going over rests – had an exercise in rests – and he sung his, he sung one of them – of course people laughed, you know – so he wanted to do it over – that time when we got to it . . . he did that [conducting with his hand] – he meant he was going to stop that time" (6/27/02).

16. How were the singing schools organized (how many weeks, what time of day, how long was each session, etc.)?

Mr. Joe Fulghum remembered that, ". . . The way they would meet is the approximate church hours – that's what they went by – 'bout all the time and it was a continuous five days – they didn't interrupt Sundays, never, and they didn't interrupt Saturday's – just Monday through Friday – church hours . . . they'd be two and one-half hours maximum I'd say. Rudiments – two to three weeks – never more than three weeks . . . in a rural area most of them prefer night and the majority of them that I went to were held at night" (2/2/02). Mr. Bill Gray remembered that they were held, "In the winter – no set time – in the summer, Uncle Marsh and Grady would maybe have them, maybe two weeks. I don't think we'd ever have anything less than two weeks . . . I'd say three or four o'clock – it would be in the evening anyway – maybe from one to three – one to five, four to six – something like that . . . 'bout a couple of hours" (3/2/02).

Mrs. Chastain recalled that, "It was usually two weeks and it was usually like

6:30, 7:00 at night – maybe one and one-half hours or two hours at night – and it usually lasted about two weeks. "Well, ours were always the last two weeks in July before, the last week in July and the first week in August, however it worked out, two weeks before our singing and it'd, I'd say it started about 7:00 and lasted about two hours," remembered Mrs. Adkins (3/17/02). Mrs. Forester recollected that, "We'd usually have two weeks and we'd have like an one and one-half or two hours each evening, usually, like 7:00 to 9:00 or 7:00 to 8:30 for two weeks . . . I don't remember having any during the day 'cause everybody had to work during the day" (4/23/02).

Mrs. Jones said, "The other ones I ever remember was held in the evening . . . Say from maybe 7:00 'till 9:00 or you know, different times . . . well, now Wayne has taught two weeks when he would be here." She also stated that, ". . . it was not anything organized, really, in the early ones" (2/2/02).

"The older times, it was at least two weeks," stated Mrs. Gray. Billy Gray agreed saying, "That's the way it was here too." Sue Gray continued recalling, "I have been to a three week school at different – Beulah Church, no was it Beulah at Fyffe [Alabama]? Yea, Beulah Baptist Church at Fyffe used to have a three week school every year and as a young girl that's where I went – three weeks – but most of them are two and then people got too busy and went to one [week]. I went from 8:00 to 3:00 every day for three weeks – Monday through Friday . . . they had night classes but, . . . I went in the daytime. My mother worked second so she could take me to the daytime class and I think most of the women were just farmers' wives in that community and so they didn't work public jobs and it was mostly women and children not – a few retired men maybe or farming men

that didn't have to work that particular day . . . Oh, that was 8:00 to 3:00 every day – I mean it was broken up with rest periods and different things going on – we had lunch time and break time and bathroom time and – but it was just pretty normal everyday straight through." Billy Gray also recalled that the New Salem singing schools lasted, "Probably one and one-half hours or two hours – I'd say two hours would be the maximum. But when Mr. Wilson would get just about through, he'd say, 'It's just about time to quit to get ready to go home.' Remember him saying that? 'It's just about . . . time to commence to get ready to quit to go home' Commence, that was it." Sue added, "Commence to get ready to quit to go home" (3/3/02).

Michael Bradford recollected that the singing schools were held, "Two weeks, always in the evening . . . an hour or so a night, maybe two hours a night . . . Probably two hours a night – I don't know that it went all seven days, probably didn't . . . it wouldn't have been on church night." Sharon added, ". . . I think it would have been five nights a week" (4/29/02).

Mr. Williams recalled that, "Usually they were called 10-night schools and it would be Monday through Friday for two weeks – the time usually was maybe 7:00 'til 9:00 – if the church wanted to start earlier and get out earlier, but usually we did two hour sessions" (6/28/02). Mr. Guffey replied, "Normally, they – I guess normally it's when kids are out of school and ever who's having them, whatever church is having them, they pretty well set the time – I guess the standard time is about 7:00 and lasts one and one-half or two hours" (6/27/02).

MATERIALS

1. What teaching materials were used at the singing schools?

Michael Bradford remembered using, "The rudiment book," and Sharon added, "And just like a little work book . . . seems like there was a little name for it . . . I can't remember" (4/29/02). "I'd say the Stamps-Baxter rudiment – would be the main teaching tool – for him [Wilbur Wilson]. And it was for Grady [Bradford] too . . . He'd have an easel or blackboard and normally, the best I remember, they had some with lines on them . . . The teacher brought that with them – that and a pointer," recalled Billy Gray (3/3/02).

Mrs. Jones remembered that, "Wayne always used the rudiment books . . . Now I don't know if he did last year or not, but . . . he always used the rudiment books . . . right, we would have a rudiment book." She also stated that, in the earlier singing schools, "No, I don't ever remember having that [a rudiment book]. Maybe we couldn't afford it – I just don't remember it" (2/2/02). Mrs. Forester recalled using the rudiment book, "And the work pads . . . the little . . . and they had us to . . . to draw the staff and . . . they'd teach us how many measures in a . . . well, how many notes in a measure and the rests and all – I don't remember . . . what all – I can remember what we did, but I can't tell you" (4/23/02).

"They used those rudiment books from Stamps-Baxter and the Showalter, I remember us having the Showalter rudiments, now I'm not sure if the book Judy [Adkins Oliver] has is that or if it was published by Stamps-Baxter . . . The note pad, just blank

lines and spaces . . . They would bring the [convention] books, they would bring the books, and then we had this Dade County Rolling Chorus is what they called it, and they always bought books and brought 'em to our church when we had singings there and they'd be there for the singing schools usually. But the teachers would provide books" (3/17/02).

Mrs. Chastain recalled having the same type of material. "Seems like we had notepads and a book that . . . it's hard to describe 'em – they'd be down and we'd have to put the notes in kind of like they went – you know, like in a songbook . . . then we'd kindly have to draw the notes in there and kindly fill that out our self . . . He'd copy it and put it up and we'd have to copy that and try to go through that" (4/19/02). "Well, we had our rudiments, we had our little rudiment books, each pupil had a little book, yes . . . We would, we would write in those rudiment books, yes," remembered Mr. Bill Gray (3/2/02).

Mr. Joe Fulghum reminisced that, "Oh, they had rudiments – say you start out in rudiments – they issued a rudiment book to every one. They encouraged them to buy them and it was best too, because they could take them home with them and they could study what they'd been learning – and it helped so many – that's what they did at first – started with rudiments and give them a book . . . They didn't cost but about 20 or 30 cents, something like that" (2/2/02).

Dan Williams said, "We had the rudiment book and we encouraged all of the students – sometimes the church would just pay for the books for all the students and sometimes they would let each individual buy their own. Each student would have the

rudiment book, and then a manuscript tablet with the lines and spaces where we would do homework exercises, writing . . . just the rudiment book and of course each one had a songbook. Usually the church would have the songbooks – sometimes the schools, they didn't use the singing convention books – they just had a church hymnal and they wanted you to teach the school and use their church hymnal" (6/28/02).

"I used to use a, a Showalter rudiment – get one of those for everyone – but now I pretty well just teach off the board," replied Mr. Guffey, "I have . . . run off . . . different things like a sheet with lines and spaces on it or that type thing but normally – and sometimes give a little written test, you know, a little test like that – that I'd fix up – with one or two trick questions [laughter]" (6/27/02).

2. Who bought the materials and where did they purchase them?

Mr. Fulghum also stated that, "He [the teacher] got them from the publishing company he worked for . . . Stamps-Baxter" (2/2/02). Mr. Bill Gray recalled that, "We, the pupils, bought our own materials . . . I'm satisfied the teacher would get them for us, I'm sure they did . . . I don't know where they came from . . ." (3/2/02). "Well, . . . they would bring the materials and we would . . . pay for 'em – and back then they was about thirty, 25 or 35 cents for the rudiment books and maybe 5 or 10 cents for the little work pad – but we got to keep them when the singing school was over. Oh, we's supposed to write, or you know, do our homework on what we'd learned the night before . . . on our little work pad," remembered Mrs. Forester (4/23/02).

Mrs. Lorena Jones speculated that, "I guess that . . . well, probably Dan Williams, you know, in his music store maybe they got them from there and . . . maybe from . . . Stamps-Baxter's" (2/2/02). "The individuals bought their own – the students bought their own. I believe it was 35 or 40 cents – it wasn't much – nobody had very much then anyway. Mr. Wilson brought them with him – we'd buy them from Mr. Wilson, or Grady would get them from someone and we'd just pay them," explained Billy Gray (3/3/02).

Sharon Bradford, speaking of her father, stated, "I'm sure he got them at the Stamps-Baxter store in Chattanooga and he . . ." Michael added, ". . . Stamps-Baxter, Wilson Music, Wilson Printing I guess it was." Sharon continued explaining that, ". . . He would pick up a box of each and then seems like that's where that 50 cents came in . . . I'm sure if you didn't have it, you just still got a book" (4/29/02).

Mr. Williams explained about the materials, "They were published by Stamps-Baxter, the company that I worked for." When asked if these books were updated or if the same editions was used all of the time, he replied, "Well, it wasn't updated because it was just basic things, you know, and it would be the same – different companies published rudiment books and I've looked at ones published by other companies – I remember the one my dad used to teach out of was called the Ruebush-Keiffer Company and then Vaughan put out one – Tennessee Music Printing Company, the Church of God publishing house, had one – but the one I used, I preferred it, I thought it was easier for the students" (6/28/02).

3. Did the teachers profit from the sale of the materials?

When asked if their father made a profit from the sale of the teaching materials, Sharon and Michael both laughed and Sharon stated, "No, I'm sure he didn't" (4/29/02). Mrs. Jones shared a similar opinion recalling, ". . . I think they sold them probably for just about what they got them for" (2/2/02). "I don't think they profited from the sale of the materials, I think their profit would have been us learning or them thinking they had taught us something," asserted Mrs. Forester (4/23/02).

Billy Gray assumed that the teachers did make a profit saying, "Oh, I'm sure they did. Sure wouldn't have been much, but I'm sure they made a little" (3/3/02). When asked if the teachers made a profit, Mr. Joe Fulghum replied, "That I don't know, I imagine he did 'cause he could buy them at a discount and sell them at the regular price – he probably made some. I never talked to one to find out but I imagine that was about the way it was handled" (2/2/02). Mr. Williams replied that, "No, I just . . . got them from the company and paid the company for them" (6/28/02).

4. Who published these materials?

Mr. Fulghum stated that the materials were published by, "The publisher of the song books" (2/2/02). Mr. Bill Gray replied, "I'd say Stamps-Baxter . . . Stamps-Baxter, I'm sure" (3/2/02) and Mrs. Adkins concurred, asserting that the materials came from "Stamps-Baxter, mainly . . . they had an office here in town and that's the ones we used

most of the time" (3/2/02). "Well, Stamps-Baxter's Music is all I can ever remember," remembered Mrs. Forester (4/23/02).

Mrs. Lorena Jones recalled that the publishers included, "Showalter, Stamps-Baxter – and . . . those are the only two that I really remember," (2/2/02). Billy Gray recalled, "I'm a guessing, but I'm satisfied it was Stamps-Baxter." Sue brought out one of the rudiment books she had used and stated, "This is the Showalter . . . It's revised in 1926 it says" (3/3/02). Mr. Williams stated that Stamps-Baxter published the materials he used.

5. What songbooks were used – tunebooks or the paperback books?

Mrs. Forester recalled that, "they were always the paperback type" (4/23/02) and Mrs. Adkins gave a similar response recalling, "they were small, paperback – just little books like that" (3/17/02). "I think most of the time all we ever used was the regular old songbooks [referring to the convention style book] . . . I've got a bunch of them old books now, back years ago . . . we had back then," replied Mrs. Chastain (4/19/02). Mr. Fulghum concurred stating that, "They were soft-backs . . . at one time they came out with a hymn book, it was hardbacked – but the soft-backs, they called them paperbacks, and they's plenty of them that's dog-eared – seldom find one that was okay" (2/2/02).

Mr. Bill Gray reminisced that, "Well, now in our winter teaching in The Old House, we would only use the rudiment books to sing out of, that's all we'd use. But . . . the song, in the church – Uncle Marsh's schools, we would use the songbooks mostly . . .

a whole lot I would say" (3/2/02). Mrs. Flo Gray added that, "I have one of the hardback books . . . Four-notes . . . I've been through the classes." Mr. Gray responded saying, "I love to hear it, I love to hear it but I couldn't do it unless I had – like I say, Uncle Bert's boys – one here, one here and me in the middle – boy, I could get right with them . . . Lawrence and Norman . . . Now he had more boys . . . that was in my age range, in fact we'd run around together a whole lot down through the – that's where I – that's where I got a little four-note – but I didn't get enough to learn anything about it" (3/2/02). "Most of the schools I taught used the convention books. But a lot of times, they just used their regular hymnal – what they sang out of normally" (6/28/02). Mr. Guffey said, "Most of the time, sometimes, I'll use a hardbacked church book Yea – I like, I like to use something that people don't know – you know, the songs they've been singing for 30 years, you know, and maybe sing wrong, it's hard to – I like to start out with, I like to sing songs that they're not familiar with" (6/27/02).

6. Were instruments used and if so, when?

"Primarily piano – there was some churches that had organs, but that dated way, way on back – way back . . . yea, the old pump organ," remembered Mr. Fulghum (2/2/02). Mr. Bill Gray recalled that, "Nothing more than the pitch fork to get the pitch, that's all that was used . . . or the piano, yea" (3/2/02). Mrs. Chastain, Mrs. Adkins, Mrs. Forester, and Mr. Bradford all remembered using the piano. Mrs. Forester stated, "Well, they just used the piano 'cause that's just what we had in the church" (4/23/02). "Piano

. . . I don't remember the organ being used – it could have been – I don't remember it being used – just mostly, just mostly the piano," stated Billy Gray (3/2/02). Mr. Williams and Mr. Guffey stated that they used only the piano when they taught singing schools.

7. Who played these instruments?

"That goes so far back it'd be difficult to name all of them, Wilma [Bradford McKaig] was one . . . Maggie Gray was another – I can't name any men that played – it was always women," stated Mr. Fulghum and turned to Mrs. Forester and asked her if she remembered any others and she replied, "Wilma was the one who played, not Elda. Then Sue Gray came and after that she was the piano player." Mr. Fulghum also stated, "Well, they's always someone in the community who could play a little – and they found out and they'd have them come there and play." When asked the question about whether his daughters played any at the Methodist church, he replied "Theola especially – Theola had the best touch of the three . . . of course I paid for their lessons in school. Carolyn went on to the seventh grade [referring to a level of a graded piano series] – you know what that is – and she'll practice now" (2/2/02).

Mr. Bill Gray said, "I couldn't, I couldn't tell you who played. Now I guess Bennie Bradford, Bennie was, she could play some and . . . I guess Bennie did our playing, maybe, most of it anyway" (3/2/02). "Wilma [Bradford McKaig] played and I don't know who else played back then," recalled Mrs. Chastain. "Mother played . . . Mother never did play much . . . then she, she played some when she was younger

because I heard her say about the most embarrassed she ever was, was when she was pregnant with my brother, my oldest brother Commie – Grandad, it was one of the All-Day Singings, and Grandad asked her to come and play the organ – and she said she was so embarrassed [laughter]. So they had an organ and the piano, you know, back then – that's about – I don't ever remember Mother ever playing in church. Wilma did . . . and I was trying to think of who else played – oh, we had . . . 'member . . . coming out here a lot – his name was . . . Russell Little? Seems like that was it – he was a pianist. He came out here a lot – I believe that was his name – Russell Little – he lived over at Rising Fawn, or somewhere over there – he came out here a lot, he played the piano a lot – but seems like Wilma played mostly during the – back then when we were growing up 'cause I, I just – she's four years older than me, you know she always played, I remember. I don't remember where she learned to play – I don't remember ever going anywhere [laughter]. I don't remember where she learned that" (4/19/02).

Mrs. Adkins recollected that, "Well, now when Lee Higgins was a teacher, I don't remember who played, but Wilbur Wilson's wife played, and then Dan Williams wife played. And 'course we had – Wilma [Bradford McKaig] played, Edna [Massey McKaig] played – and sometimes they'd help out. But the teacher would usually bring somebody with 'em that could play the piano" (4/17/02).

"I think Wilma McKaig was the one who played the piano back yonder through the years and I didn't even put any McKaigs in our [list of singing school students] – well, I don't know if there was any young McKaigs that went – she would go and play, she was Grady Bradford's sister – and . . . of course they always loved music – they

would be there and she would play 'cause there was not many other people that could play," recalled Mrs. Forester. "You know, I don't even know where she learned to play . . ." (4/23/02).

When asked who played for the singing schools, Billy Gray replied, "Anybody that would and could . . . Mrs. Wilson played normally for the singing schools. . . ." Sue Gray added "I helped him [Dan Williams] over there – I mean I was over there with that one and played part of the time when he was there . . . unless he had two schools, 'cause he's had a school up here since I've been on the mountain . . . but he played some too . . . Dan plays. Wayne [Guffey], I have and Charles I have, Charles Towler and Tom [Powell], when Tom was at New England, I did. I'm sure if Becky was there, she did. Anybody taking piano was encouraged because that gave them experience [in sight-reading] . . . and following the director. Too many of our younger students don't follow the director – they never look at him . . . So they don't know what they are doing" (3/3/02).

Sharon Bradford remembered that, "Mrs. Wilson played the piano and I think the year that – that he helped Daddy, I believe that Mrs. Wilson played. I really can't – I don't remember if Sue ever did one with Daddy or not" (4/29/02). Mr. Williams asserted that it was, "Usually, the church pianist – sometimes the schools – well, I remember going to some of the schools with some of the teachers and maybe the church had a piano player who was scared to play in front of the teacher and they wouldn't play – I've played some for the other teachers and then I've had people go along with me that could help out when they said they didn't have a piano player that would play" (2/28/02).

Mr. Guffey said, "Whoever you can get – most churches have a pianist, you know, that will help – and I have had a, I have had a problem with – been called for a singing school and go . . . and no one [be] there to play the piano – nobody knows what part they're supposed to sing – and it is difficult – it really helps out if you've got at least one person on each part that knows something about it, you know – the others can follow, but if you don't have [one person on each part] – it makes it very difficult that way. But most of the time we have somebody that can play the piano." When asked if his granddaughter ever helped him out with accompanying, he replied, "She's been to a couple of those schools but most of the time we'll have somebody like Sue [Gray] – somebody that can play – Sue is good about helping – I have, like when I'd have a singing school at Smyrna [Tennessee], they'd come all the way up there the last night, you know – so I've got some pretty good supporters" (6/27/02).

8. Did they use a tune-pipe or tuning fork?

Mr. Fulghum remembered, as did Mr. Bill Gray, that, "They used a tuning fork – that's what it was . . . stick it up to their ear . . . they'd set it on what they wanted, see, and then be the key tone" (2/2/02). "Seems like Grandad [Marshall Bradford] did – I'm not sure about that now – he'd always peck on something trying to get the tune . . . you know, seems like they had, they did," recalled Mrs. Chastain (4/19/02).

Mrs. Adkins replied, "I don't remember that. Now I don't know, when Buddy went to Jim Moore's house, I don't know what they used. I guess he had a piano because

Edna [Massey McKaig] played." Mr. Adkins added that, ". . . I remember he had a tuning fork . . . lot of times they'd just use it and Dad had one of them . . . I'll bet it burned up in my house over yonder . . . I don't remember" (3/17/02). Mrs. Jones said "Now you know what, I don't remember that. They probably had a pitch pipe, maybe, I don't know. But now Jim Moore and them, I think they had an old organ and Edna – McKaig, you know, she played that old organ" (2/2/02). "I think they brought one just to show us what it was mainly in case they didn't have an instrument, but I do remember seeing a tuning fork," remembered Mrs. Forester (4/23/02).

Billy and Sue Gray did not remember a tuning fork being used at the singing schools they attended. Michael Bradford stated that his father, Grady Bradford, had one, "Just for his, he – besides teaching, he tuned pianos for years had a tuning fork and the piano tuning – whatever – kit, accessories – but he didn't use it in the singing schools at all – I don't think so – it was always just the piano to set the tone" (4/29/02). Mr. Williams stated that he had never used a tuning fork at his singing schools and Mr. Guffey recalled that, "I've got one, but most of the time we have an instrument and we get the pitch from it" (6/27/02).

PHILOSOPHY

1. What was their philosophy or belief in regard to the teaching of singing schools?

About his father, Michael Bradford remembered, "He loved to sing and he was good with people . . . and just enjoyed it. It was something he could do." Sharon added that he, ". . . Just wanted to . . . share that and hope that other people would . . . enjoy the singing and, I think, just pass it down. His family all were singers and enjoyed singing and he was just in heaven singing and teaching singing schools" (4/29/02).

Billy Gray answered the question by stating that, "Well, I know years ago people didn't have the movies, they didn't have T.V.'s, and they didn't have everything in the world to do and that was entertainment for them – singing – no doubt it was. And I even love it today – I guess you can say entertainment – it entertains me as much as anything. But without some singing schools, what would our churches be? Somebody's got to know a little bit about it or you couldn't ever sing we'd have to get a tape and plug it in and let somebody else do the playing that knows anything at all about music . . . So without singing schools, somebody knowing something about it, then you've got to strictly follow somebody else's teaching. Sue added, "I think Wilbur Wilson and Ezra [Knight] and Jay Freemen and some of those older men were divinely called of God to carry this ministry on as teachers 'cause I really felt like Mr. Wilson felt like it was a ministry for him. I know he made money and I know Stamps paid him and he wrote

songs, but I really think that – and I know Jay Freeman was that way – and Charles is definitely . . . that way. It's a ministry for them to preserve this type of music for generations to come hopefully." Billy commented, "And doing a good job, Charles Towler is – of writing songs and teaching – he's a wonderful person" (3/3/02).

"I think they taught them because they loved music and they wanted to hand that down to our other generations which I know that that's what brought about our love for music," replied Mrs. Jones (2/2/02). Mrs. Forester acknowledged that, "Well, people were interested in singing and they wanted us to learn and there was a lot of talent in the community it was just for their benefit as well as ours" (2/2/02). Mrs. Adkins felt that the teachers, ". . . Just thought everybody ought to be able to read music." "And they just liked gospel singing," added Mr. Adkins (3/17/02).

"For the love of music [laughter] – I think, 'cause Grandad loved music . . . ," recalled Mrs. Chastain. "Now Grandad used to – and I don't remember too much about it, but I've heard Mother talk a lot about it – at night when they were kids, he'd gather them all around and they'd sing and sing at home, you know, and . . . he, Grandad, he loved music – and, and I guess he – I don't know where he learned it – I can't – some people, some things just come to them naturally. I don't know whether he did or not, I just heard Mother talk about how he'd gather 'em all around at night and they'd sing and you know, I don't know – Grandad played a Jew's harp – in fact I've got his Jew's harp. And he played the Jew's harp, and Shorty picked the guitar a little – and Shorty could play the piano a little bit too – but Wilma could, as far as I can remember back, Wilma always played the piano, so – they always had one – and then . . . Grandad was probably picking,

playing his Jew's harp and they were singing by that for the music, I really don't know," (4/19/02).

Mrs. Adkins also recalled her father talking learning to read music from Marshall Bradford. "Well, now Dad learned to read music going to Uncle Marsh's – well, now I don't know if he went to Uncle Marsh's or if Uncle Marsh did this at church. But I remember Dad saying he'd get all the little ones around his knee and sing *do-re-mi* until they got it" (3/17/02).

Mr. Bill Gray asserted that the singing schools were taught, "Well, for the benefit of the young people – we had really nothing to do, you know I mean – back then, had no roads, had . . . couldn't go to town, to ball games – any picture shows anything like that – it was to give us something to do – and I think they was looking forward to the future, too. I think that was mostly it" (3/2/02).

Mr. Fulghum believed that the teachers taught for, "Well, their love of singing – they'd get to express themselves in their voice – using their voice that way. There was a number of reasons – some actually wanted to learn so they could sing better in church – some went not caring whether they learned or not – to see some gal there – but I'd say the primary reason was they wished to sing better in church – my belief" (2/2/02).

About his philosophy, Mr. Williams replied, "Well, I realized, and being a Minister of Music myself for over 50 years, I realized how important it was to have people in the choir who could read music – and it just helped the church, the ministry of the church, to have a good choir – people who could read music – and I felt like I was doing a ministry in that sense" (6/28/02). Mr. Guffey acknowledged that, "Well, like I

say, I feel like there's a . . . in churches . . . there is a need for it and it's a – and in a lot of churches, that's the reason they started the school down in Cleveland, Georgia – the two-week school they have – because churches have got to be concerned about nobody knowing anything about music, you know, . . . I just feel like if . . . if I've got a talent in that line and there is a need for it – I just . . . would like to help churches, you know – when we sing, we're supposed to be singing praises to God – and if I could learn how to better do that – you know, teach other people how to do that – I think it's a worthwhile thing" (6/27/02).

2. Were they involved in the four-shape vs. seven-shape controversy?

Mr. Fulghum answered this question by stating, "Not to my knowledge – I've heard them taught together and . . . they's some of the seven shape- note singers would go to these four-note singings and take a big part in it, too. But you wouldn't catch any of the four-note singers there, they can't grasp it" (2/2/02). Mr. Bill Gray, Mrs. Chastain, and Mr. and Mrs. Adkins did not recall a four-shape vs. seven-shape controversy. Mrs. Forester stated, "I don't remember that – but I do remember hearing about the four-note singings but – and I might have even gone to one as a kid you know with somebody but – but . . . always the seven-shaped notes was what they taught" (4/23/02).

Billy Gray replied, "Oh no. In fact a lot of them did both – I mean that I understood – you know I, I never sung any of the four-note but I have heard of those that did and they also sang seven-note" (3/3/02). Michael Bradford recalled that his father

taught the seven-shape method "as long as we went" (4/29/02).

Mr. Guffey remembered no controversy stating that, "Most of the people that sing four-note are the older generation and now it's just kind of made a comeback but still – there's a – I haven't run into conflict – I have been asked to help sing four-note, *Sacred Harp*, but it's a – you don't see too awful many people that sing both – they either sing four-note or they sing the seven-note – there's still – there's a church out on Sand Mountain – they use the four-note in their church service I think. My wife brought this book [a] while ago [pointing to a book out on the table] that – that Alabama Center for Traditional Culture . . . this is different types of music, different types like on Sand Mountain, our shape-notes – On this one part of it, it was at Snead and they were there – they recorded one of my songs and put on the tape" (6/27/02).

ENVIRONMENT

1. What was the actual time frame of the singing schools?

There was bound to have been some taught before then that I didn't know about, but F. Clark Perry was up here in 1911 and came back in 1912 but – I, I wouldn't say 'cause I'm not positive when previous to that and then it whetted the interest – others came along, they wanted to learn – they'd get other teachers to come in," replied Mr. Fulghum (2/2/02). Mr. Bill Gray recalled attending his first singing school, "I'd say in the '30's, the '30's – early '30's, maybe '29." Mr. Gray attended singing schools at the homes

of Jim Moore and Marshall Bradford, "Every year – and I'd say, and I would think and Uncle Marsh and Grady would have it more often – I'd say twice a year" (3/2/02).

Mrs. Chastain attended her first singing school when she was, "just a young thing – it's hard to say how old I was . . . 10 or 12 years old probably, now, I don't know . . . Ah, let's see, that would have been back in the 30's – I was born in '20 or so" (4/19/02). "In the early '40's. I guess the first ones they started having down here at the Methodist church was probably along about 1940, somewhere along in there, '39 or '40," remembered Mr. Adkins. "Well, I guess Lee Higgins [taught], he was the first one I remember." When asked if Mr. Marsh Bradford taught any before that time, he replied, "Well, now I don't know, I don't know, I don't remember hearing Dad say anything about it – and I don't remember, I don't remember hearing Dad talk about going to singing schools but now he knew music and I don't know where he learned it. I don't remember hearing him say anything about going to singing schools . . . I never did think nothing about it." Mrs. Adkins recalled the other teachers as being, "Wilbur Wilson . . . Well, I'd say he taught four or five, probably . . . Dan – Williams and he taught several years." She also added that after Dan Williams taught, "We didn't have singing schools any more" (3/17/02).

Mrs. Jones recalled that the first singing school she attended was, "Well, I would say from . . . 1935 would probably been because I would have probably been seven years old . . . or something like that when Tuck taught and . . . probably – Jim Moore taught maybe a little before that I don't know because I don't ever remember going but maybe once over there but you know the little one had to – it didn't get to go much . . . but . . .

then the others you know they, they were up in I'd say, I'd say the '40's even '50's." When asked who taught in the '40's, she acknowledged "Well, probably Dan Williams and . . . [Wilbur] Wilson . . . 'Cause I'm sure before we moved back here, Kathy, that they must have had a few singing schools, you know, because – and we moved back in the early '50's, so I'm sure they had some while we was gone" (2/2/02).

"Well, it would have had to have been around 1940 I guess – 'cause that would have been when I was eight," recalled Mrs. Forester, "I don't remember if they had them every year or not, but I do remember that they had them often . . . I thought that they had them – them and a revival was the only things that ever happened" (4/23/02). Billy Gray asserted that, "It would have been in August, most of them up here, because the second Sunday in August was when the New Salem singing was – and they had two weeks prior to that – two-week singing school prior to that . . . '51 – probably – in the early '50's" (3/3/03). Michael Bradford recollected that, "Well, for me, probably late '50's through the 60's . . . possibly a couple of early years of the early '70's, I'm not sure, probably the 60's for the most part." Sharon agreed that she attended in the 60's (4/29/02).

2. What was the community like at the time of the singing schools?

Mr. Fulghum remembered that, "It was sparse, I'm telling you . . . right along approaching the depression, through the depression – you're not aware of it, you're not old enough, I remember. At one time up here, times were so hard, if someone had biscuits for breakfast, it made news over the community – they'd been eating cornbread . . . ."

When asked about what the people did for income, he replied "All I know of that they was doing is they'd . . . someone would run the sawmill, somebody'd work there – I've worked there – got $1.00 a day – off-bearing – now that's work. They did that and once in a while, like during the war – first World War – Mr. [Walter] Gray told me he went to West Virginia with Uncle Art [Moore] – they went up there and carpentered – and made pretty good money while they's at it. But other than that, you see the way our economy is set up – few people don't stop to think, I guess you're well aware of it, we live off each other – you have a service others want – they have a service you want – and . . . that is the way they did but they wadn't anyone in need back then so to speak for that here . . . there was no electricity, no running water except in the creeks, and . . . no telephones – later on they did put in these old crank telephones – and each one had a certain number – two long and a short and so on, but as sure as you'd pick it up, you'd hear others wanting to listen in" (2/2/02).

Mr. Bill Gray reminisced that the community was, "Well, not a whole lot like it is now. We had no roads, no automobiles, wouldn't see – I remember the first automobile that I ever saw down in here – Fred Morgan, he was the Watkins man – drove up in that car, I don't know – I don't know how he got there, but anyway, that's the first automobile I ever saw. But we just didn't have any – well, I don't know really how we made a living, tell you the truth – if we went to Trenton, we had to walk, if we went to Rising Fawn, we had to walk – some people had mules and wagons and some didn't – but it was pretty rough" (3/2/02).

"Well, we didn't have near the people we've got now – and everybody had to

walk, nobody had any transportation," recalled Mrs. Chastain (4/19/02). Mr. Adkins stated that, "Well, everybody went to New Salem Methodist Church. It was the only church we had in the community and that's where everybody went. Hum, that's along about the time me and you married (speaking to Mrs. Adkins), wasn't it? Late '40's, early '50's, now the people that started the Baptist church never did come to the Methodist much . . . They just started another church. It was Leonard McKaig actually started it and . . . Leonard never did come to church when he was a kid . . . it took some [away from the Methodist church] . . . Uncle Floyd Bradford, Uncle Arvil [Bradford], and all them went to the Baptist church . . . Yea, Walter Bradford. Well, now Walter used to live over in Ascalon and he went to the – he went to the Baptist church in Ascalon and when he moved over here he went to the Methodist church. Then after they started the Baptist, why he started going up there" (3/17/02).

Mrs. Forester recalled about the community that, "Well, it was pretty primitive, we only had – we didn't have telephones, we didn't have, everybody didn't have a car, and we walked and . . . it was just very few people in the community back then – like I say, just the ones I named off, just those families and . . . very few people . . . Dirt roads . . . (Highway) 136 was not built then. The road over there – kind of, Gray Road going up the back way there by, toward J. C.'s (J. C. Abbott), back up in there, those were dirt roads, but that was the main roads back then - but the highway, it was 143 then – they changed the number, I don't know why, but anyway, it was built – well, it would have been built in the late 40's or mid-40's, I guess. Well, if we went off the mountain, it would, it was a dirt road – you could go off toward Johnson's Crook down that way or

you could come this way and go out by – well, they called it Joyland and . . . off the mountain at the end of that road out through there . . . we didn't have a chance to go ever – that's just the way you went, the one's that went but, us as kids, we didn't go – we didn't go anywhere . . . there was a two-room school in front of where Aunt Inez [Gray Moore] lives over there and we went to school there 'till it burned. And then after the school burned, we went to the church – up at the old church – for a little while and then they . . . built the school, they built that school up there where the community center is – you would have started to school your first year up there so it was – I remember going to the church after the school burned and I think then they started sending us to Trenton, I think I was in seventh grade – so I don't even know what year that would have been. Grady McKaig drove the school bus . . . I remember riding the bus and it had a seat down the middle and people would sit on both sides of the – you know, with their backs to each other on that seat down the middle – and I don't, we might have gone off Johnson's Crook – I don't remember how we went. I don't think this road (Highway 136) was built then though but I can't remember" (4/23/02).

Mrs. Jones described the community as, "Just a rural country – it was just a rural community" (2/2/02). Billy Gray said, "Well, they was mud roads or dirt roads everywhere I'm sure and . . . we knew everybody, you know, you didn't go three houses down and not know who they were. But now then you don't know your next door neighbor – so everybody knew everybody and that would have been one way the community was . . ." (3/3/03). Sharon Bradford stated that the community was, "A little bit quieter and smaller than it is now [laughter]." Michael agreed saying, "A lot smaller,

you knew everyone . . . Related to most of them, somehow – a lot more country" (4/29/02).

3. Who were the families that lived here and where did they live?

Uncle Marsh Bradford – and . . . Wesley Bradford – Uncle Bert Moore, Uncle Vol [Moore] – and . . . Uncle Leon [Moore], Uncle Art [Moore], Aunt Effie [Street Moore] . . . Uncle [Pap] Neal . . . Jim Moore . . . Drew [McKaig], and Albert [McKaig] . . . Bob [McKaig] . . . Jimmy Warren . . . See, he married Super's [Moore] sister – Joseph, Josie Warren, they called her – name was Josephine, they called her Josie . . . I don't know how he got in here, or where he came from – but he mined coal for a long time and that's where he got crippled up – in the mines . . . I don't know where he came from – when he came in here (2/2/02).

When asked about the families who resided in the New Salem community at that time, Mr. Bill Gray recalled, "Uncle Marsh Bradford, Uncle John Bradford . . . He lived just across from Uncle Marsh. And Uncle John Neal . . . He lived back in the Neal settlement . . . That was Marie's [Neal Hise] daddy – and Super Moore, you know where he lived, Super Moore lived up where Lewis lives . . . Bob McKaig . . . Now Bob McKaig was way down in – oh, I forget the name now, anyway down in the Massey – not in the Massey, but . . . west of the Massey property there . . . And . . . Bert Moore, Leon Moore, Vol Moore, Albert McKaig, Drew McKaig – and . . . Wes Bradford – Uncle Jerry Triplett, he lived where Lloyd's place, Lloyd Moore, you know Lloyd's Lake there, he

owned that property in there, that's where he lived, Jerry Triplett – and Joe Massey – well, I could call several more maybe but – Humphrey's – Cicero Massey, and my granddaddy, Tom Davis – there was several houses around . . . you know where Joe Colemore lived . . . that's, that's his, that's his home place right there . . . Now Joe Massey was down . . . it's down toward Head River – Yankee Road, to the right – where his place was . . . Oh, anybody that cared about or that was interested in singing, they was welcome if they wanted to – they needed to come – no charges" (3/2/02).

"The Bradfords, the Grays, the McKaigs, the Moores . . . That's about it," recalled Mrs. Chastain. "I know . . . the Adkins moved in, the Martins moved in and those boys used to say they could date any of us girls 'cause they wasn't kin to none of us. [Laughter] You know, they married in the community, you know, moved in here – why they didn't – now Mrs. Martin wasn't from here and neither was Mrs. Adkins. I don't know how they got here – now the community mostly was made up of the McKaigs, the Bradfords, and the Neals, the Grays, and the Moores mostly . . . the Grays lived down here where Dollie [Gray Avans] lives, over there where, let's see there was . . . where Dollie lives is one set [of the Grays], over there where that big house that one of them Gray girls has built now – used to be the old Gray house . . . That was . . . Clark Gray . . . Walt Gray, Clark Gray, and Charlie Gray – Charlie Gray lived where the Vanns live now . . . That old house is tore down – and that was the Gray family – the three of them – and the Moores was like Art Moore, Bert Moore, and . . . Art lived over there this side of Leon – you know where the old home place is now – I think Kim [Forester] lived there a while . . . they – that was one set of them and another lived . . . Art Moore lived there . . . L. W. and them's daddy

Leon Moore lived right up the road from that, Bert Moore lived where . . . I think that old house is tore down, too – it was right up there beside of a – oh, who lives there now – it was right on the highway, across – just the other side of where Frances' [Moore Everette] trailer was – that rock house there, that brick house there – that's where they lived and that was mostly the three sets and another, Vol Moore, he lived down toward the park [Cloudland Canyon State Park]. It was four, I think, four of them brothers. And . . . that was the Moores and the Bradfords was – Minors, up here where the Minors live . . . where the old, the other house is burnt down, Uncle John Bradford's old place, right up here where Bakers live now, that old house is gone, and . . . let's see, who else, Bradfords – Uncle Wes Bradford is down on the creek . . . Oh, that's down on what's called Bear Creek, you know, down there, that was another set of Bradfords, down there – and then most of the family then as they got older and married, they lived kindly around – see, like Grandad and Granny lived up here where Minors lived, that's where they lived and . . . of course, this is – we lived in different places and then finally we moved here on this place in the 30's and . . . another set of Moores was – Lewis Moore's family . . . Super, everybody called him Super. I forget what his – seems like his name was Clarence, I'm not sure, but everybody called him Super Moore – that was Lewis, and Prag, and Inez's and all of them's daddy. They lived right up the road there – you're going around . . . what's called Cherokee Trail – now we're Cherokee Trail, it's Cherokee Circle – that's where they lived – that old house is gone. . . ." When asked about Ms. Fannie Mennen's place she replied "Fannie Mennen? Grandad built that for her. Nobody lived there before Fannie Mennen was there – Grandad worked for Fannie Mennen over the years – he built

that cabin – all that – that was his work and she came here a lot of years and years ago. I was just a kid when she came here. Now I don't know where else Granny and Grandad ever lived – I only remember them living in that one house . . . And that is where Minors live now . . . McKaigs lived . . . Cecil McKaig and them lived way, way, way down in the woods – the other side of where that pottery woman [Sue Cannon] lives now . . . Yea, way down in them woods. Hugh McKaig's family lived – it's going down this side of Marylou's [Marylou McKaig] and on back down in there in that area . . . And then . . . Hugh McKaig's family, his daddy was . . . Albert McKaig, maybe it was his daddy – yea, Albert McKaig – they lived back down in them woods there from . . . gee it's kind of hard to say, I know exactly where it's at, Drew McKaig's – that was their brother – that was Monroe and them's daddy and all – they lived . . . go down the other side of the store and back down in them woods, down in there – it's where they lived – that's three sets of McKaigs – Albert McKaig, Drew McKaig, and Bob McKaig . . . They were all brothers" (4/19/02).

Mr. Adkins remembered that, "Well, . . . all the Moores lived around here, just around over the community in about a, I'd say a five mile area – and the Bradfords, the Grays, and the McKaigs, basically that's about who it was" (3/17/02). Mrs. Forester recalled that, "Well, they was the Moores – they were one of the first families – and then the Grays and they lived basically where they do now – and the McKaigs, basically where the land – Bradfords – basically where they are now – the Bradford home place, the Gray home place – and then the kids just start settling in around them 'cause we didn't have many newcomers or old-comers, whatever you want to call them back then, just very few

– Frank Baisden eased in, I think he was from Chattanooga, an artist, and then Plum Nelly – back then they wasn't many people at all – they were some of the first ones to come in here and start – making us civilized I guess [laughter] – that's what they thought" (4/23/02).

The families that lived in the community, according to Mrs. Jones, were, "Oh, well, the Clark Gray family, the Walter Gray family, the Charlie Gray family, the Bradford family, . . . and . . . I guess the McKaig's . . . They [the Fulghums] lived, they em – as a matter of fact – I don't remember when they moved in the – to this community – but I must have been real little so, so we just sort of grew up knowing them, you know, just – I think at one time they might have lived at . . . Hinkle or . . . down in that area." When asked where they lived, she replied, ". . . the Bradford home, you know where it is . . . Well, that was the original home and you know where the Vann's live now . . . that was our original home place. And of course the Gray family, that was where Dollie [Gray Avans] lives . . . That was Walter Gray . . . you know . . . and . . . the Clark Gray was where Geraldine Stephens lives. The McKaig's lived – a way, way down – um, sort of out of the community, but they was a part of the community, a big part of it . . . you don't remember Mr. Nick either that used to carry mail a long time ago . . . well, now they lived – the McKaig's lived a way down from him . . . they lived on top [of the mountain] . . . The Haley's . . . I believe own that now, they own that now . . . you know where Dezy Moore – where Ma Moore lived . . . that was their [the Leon Moore] home place. And then the Art Moore family was there, you know, where . . . Kim [Forester] used to live . . . So, that was the old original and, and the . . . Jim Moore, that taught the singing

school, he lived there where . . . Tom Massey built their house – they was an old house – you know the old house – This Old House . . . that's where it [the singing school] was taught . . . you know, Fannie Mennen, I believe had some – some of her note cards, and she had This Old House . . . was one of the note [cards] . . . [Mr. Thomas Fulghum taught a singing school] over where Bill [Gray] lives, . . . and that was where Grandpa Gray used to live, over where Bill Gray lives . . . That was the old home place." She added that Mr. Marshall Bradford would have taught his singing schools in the original Bradford home-place, where Minors live at the present time (2/2/02).

Mr. Billy Gray remembered that there were the "Moores, the McKaigs, and the Grays, and the Bradfords – and Neals – and possibly Blaylocks – seems to me like the Blaylocks – I know they were, I know they were here – I don't know who else . . . the Masseys – well, they wasn't Masseys right here in this community . . . The Masseys were down toward Head River . . . they [the young women in the community] married into the Masseys. So that would have been the majority of them" (3/3/02). Sharon Bradford listed the families as "Bradfords, Grays, Moores, McKaigs . . . Foresters . . . And most everyone there was related to one of those families" (4/29/02).

4. How did they travel to the singing schools?

Mr. Joe Fulghum recalled that students would, "Either walk or go by wagon and in the 1930's they's enough of these guys like old Lap Powell – he lived down there at Ascalon – he liked his drink – he would come up here and . . . be sober but he'd get so

drunk he couldn't drive back home – he always managed to have an old car of some sort – and . . . they was a few others like him too, he wasn't the only one to drink – the reason some didn't, they couldn't get the money to buy it. It didn't flow around, I'm telling you" (2/2/02).

"Walked," replied Mr. Bill Gray. "Well. we'd walk home, if we didn't have a lantern, we'd walk home in the dark. More than that, most of the time barefooted . . . they didn't have a very good way of going, you know, and we didn't have any far off people come in because transportation wasn't good – not like it is now" (3/2/02).

"We walked – most everybody walked," remembered Mrs. Forester, ". . . I don't remember going in a horse and wagon – the only ride that I ever remember having was riding on Uncle Prag Moore's old log truck – Roy [Moore] and Uncle Prag logged and sometimes we'd ride in the back of their log truck . . . if you were there, the boys, you know, they got old enough to start driving the trucks and they'd just be – well, Uncle Prag and Aunt Inez, they'd go to the singing schools and they'd haul anybody that was there – they didn't go around and pick everybody up but mainly you pretty much lived on the route somehow and then you'd walk, you'd walk or either you'd ride that truck or that's just all there was to ride – some of them might have had an old A-Model or something – seems like Uncle Marsh Bradford did but that was just a different world as far as we's concerned" (4/23/02). Mrs. Jones also recalled that, "you got there walking. . . ." And when asked about coming home in the evenings after the singing schools, she said, "Well, I guess we stumbled along in the dark" (2/2/02).

Mr. Adkins recalled that the students and/or their parents that attended singing

schools "had old cars" (3/17/02). Michael and Sharon Bradford, as well as Bill Gray, stated that when they attended the singing schools, they always traveled by car.

5. Were the singing schools social or religious activities?

Michael Bradford, Lorena Jones, Mrs. Forester, and Billy Gray both answered that they were both. Billy said, "I'd say both – that would be – 'cause I know the singing on the second Sunday in August – when I was young I remember it being so full – the house would be full, the yard would be full, and when they had speakers, they'd set them up in the windows so the people outside could hear, so it was definitely social for the ones on the outside and it was probably more spiritual for the ones on the inside . . . I've seen the house full – like I said, people outside listening" (3/3/02).

Mr. Adkins answered, "Well, I'd say religious, wouldn't you [asking Mrs. Adkins]?" Her reply was, "And social." Mr. Adkins went on to say, "Yea, social too. But . . . we usually opened the school with a prayer and ended with a prayer" (3/17/02). Mrs. Chastain felt that the singing schools were more social events but Mr. Fulghum believed that they were more religious remarking, "Oh definitely – open with prayer, close with prayer – yes, very definite" (2/2/02).

Mr. Guffey remarked, "Well I'd say – I don't know how to distinguish between them hardly – usually they are at churches but – I guess you could say, I guess you could say both – they're held in a church and start off with prayer but yet it's kind of a social event too . . . especially when it's four-part and somebody misses" (6/27/02).

6. Was this a place for "courting?"

"Oh, definitely, yea. Yea they's some if they knew their interest was not going to show up, they wouldn't go. They didn't learn much either," remembered Mr. Fulghum (2/2/02). Mr. Adkins also viewed the singing schools as a place for courting saying, "Yea, that's the reason I didn't learn any more than I did. They's too many girls that needed my attention" (3/17/02). Mrs. Forester answered, "Well, I guess that's why lots of them went just because that's where the boyfriends or girlfriends they knew would be, be there and I guess you could say that" (4/23/02). "Well, we didn't bring nobody to court," replied Mrs. Jones (2/2/02). Mr. Billy Gray responded saying, "No doubt. It wasn't at a singing school that I met Sue, but it was at a singing" (3/3/02). "Not when we were there, not for us, we were a little young but I'm sure there were a few – why not?" said Michael Bradford (4/29/02).

7. Were other events (such as picnics) held at the same time?

Sharon Bradford responded, "I don't think so, but the last night was more of a community singing and I think we sang the whole, pretty much the whole two hours . . . on that last night" (4/29/02). Billy Gray remembered that, "They had lunch – always dinner-on-the-grounds" (3/3/02). "I don't, I don't think we did until we started the, they started the All-Day Singing and then you might consider that sort of as a picnic because, you know people carried their lunch – picnic to the All-Day Singing," responded Lorena

Jones (2/2/02).

Vonnie Forester recalled that events were held, "Not at the same time, but like I say, we'd have the All-Day Singing on Sunday after that – that was a big thing for the community but the only other social, social event that they'd have – they'd have a pie supper – the girl would make pie, you know, they'd be raising money for something so the boys would bid on them but there wasn't much socializing going on back then" [Laughter]

(4/23/02). "No, not that I know about," replied Mr. Adkins, " . . . Not that I remember about . . . of course after the singing school on Sunday, after the singing school, would be our annual All-Day Singing and it was like it is now – we'd have the All-Day Singing and dinner on the ground, they called it" (3/17/02). Mrs. Chastain recalled, ". . . I don't think so" (4/19/02).

Mr. Fulghum related that the events were held, "Not in conjunction with it, no. But sometimes they'd have a – as Ruby [his wife], she had a habit of saying – 'You going to the Fourth?' – when the Fourth of July would come around . . . some say a picnic and even back then at the All-Day Singings, it was looked to with great interest because you'd see some people you hadn't seen in a while – they's a reunion in one way. And people up here – one way they'd raise a little money, they'd find out what day that singing would be and then they'd get out on Saturday before and peddle some fresh beef they'd killed – one of their own – they'd carry it around in a wagon – now it's illegal, you couldn't do that" (2/2/02).

8. Were singing schools always held in conjunction with the All-Day Singing?

"Not always, but that was the primary purpose – to be able to read more so you could add to the singing – and a good many times, one who had the foresight would get a singing going before the All-Day Singing," recalled Mr. Fulghum (2/2/02). Mrs. Chastain stated, "The best I can remember, they were – always on the last night of the singing school we always sang – like they do now, just had a singing" (4/19/02). Mrs. Jones related that, "The last few years have, have been . . . [but before that] . . . They would just have them whenever they could" (2/2/02). Michael Bradford acknowledged that, "The ones we had here in New Salem were . . . always a week or two before" (4/29/02). The other participants agreed that the singing schools were held in conjunction with the All-Day Singing.

When asked if other singing schools were held in conjunction with All-Day singings, Mr. Williams replied, "No, I remember New Salem being the only doing that. The closing night was usually the end of the schools – most of them, the singing at the close of the school" (6/28/02).

9. Were spectators allowed at the singing schools?

Michael Bradford responded, "I guess – they'd get a book . . . it'd be 'What part do you sing?'" Sharon added, "That's right. Get up here and sing" (4/29/02). Mrs. Jones replied, "Oh yea . . . listeners . . . Even if they didn't want to participate" (2/2/02).

"Anybody that was – welcome to come – if they knew, if they knew they was having it – we's always glad to have visitors," added Mrs. Forester (4/23/02). Although Mrs. Chastain did not recall any spectators, Mr. Fulghum recalled, "Any and all who wished to come – the bigger the crowd, the better . . ." (2/2/02). Mr. Williams replied, "Yes, the church usually invited anyone who wanted to, to come in" (6/28/02). Mr. Guffey expresses a similar sentiment stating, "We don't try to keep anybody out" (6/27/02).

CHAPTER FIVE

SUMMARIZATIONS, CONCLUSIONS, AND RECOMMENDATIONS

OVERVIEW

This study has attempted to take a large body of information about singing schools, especially those held in one community, synthesize it, and determine whether the content and methods used have value in today's choral classroom. This has been done by providing a historical record of the singing schools held in New Salem, Georgia, and comparing it with other examples of singing schools found in the research process. This chapter contains summarizations, recommendations, and conclusions.

This body of information gathered about the singing schools of New Salem and the ones taught from the time of the settlement of the new country has been summarized into two sections contained in Parts one and two. The first section provides summarization of the data gathered about the singing schools held in the New Salem community. The second section presents a summarization of the information garnered from the representative examples of singing schools held from the late 1700's to the present time.

In the conclusions section of this study, the information from the two main subject areas, the singing schools of New Salem, and the representative examples of other singing schools, was assimilated according to the seven domains used in the interview questions including (1) students, (2) teachers, (3) content, (4) organizational factors, (5) materials, (6) philosophy, and (7) environment. Recommendations were presented.

SUMMARY:

THE NEW SALEM SINGING SCHOOLS

Students

The students who attended the singing schools held in New Salem, Georgia, were members of the original families who settled the area. These students were from the community of New Salem and occasionally from the communities of Hinkle, about ten miles north of New Salem, and Head River, about ten miles south of New Salem. One student from Rising Fawn, Johnny Bradford, would come to New Salem and stay with the Jack Neal family for the duration of the singing school. Most of the students, however, represented the families who resided in the community of New Salem.

Everyone in attendance at the singing schools in New Salem could participate and was encouraged by the teacher to do so. People of all ages participated and the children often received instruction from their parents as well as their teachers. The participants remembered attending from a very young age – usually four or five years old – until they

no longer wanted to participate in the schools. Several participants attended the singing school held in the summer of 2001.

Most of those persons interviewed could not remember exactly how many were in attendance at the schools. Numbers reported by the participants ranged from "three dozen" to 75. This could also have been because of when the schools were held or the circumstances happening in the community at that time.

There was never a charge for attending the schools at New Salem. Many times students were asked to contribute to a "love offering" which was given to the teacher at the conclusion of the school. Students were usually asked to purchase a rudiment book and a manuscript tablet which could have cost anywhere from 15 to 50 cents. Students who could not afford books also received them probably through donations from others in attendance at the schools.

Although some of the singing school attendees never attended singing schools in other places, most did. Mr. Fulghum recalled attending a school held in the Hinkle community taught by A. J. Showalter when he was just a boy. Mr. Buddy Adkins attended one in High Point, Georgia, taught by Grady Bradford. Billy and Sue Gray have attended numerous singing schools and closings in the three-state area including Alabama, Georgia, and Tennessee. Sharon and Michael Bradford attended others if their father taught them.

Every participant who attended a singing school held them in high regard. Many of the earlier singing schools were attended by the residents of the community because there was no place else to go. Most explained that this was their only musical training and

they valued it highly because it allowed them to read music especially in the setting of the church. Most of the participants commented that the training they received instilled in them a love for gospel music and most of the participants who are physically able still participate in the church choir and other musical activities held in the church.

The singing schools had a definite impact on the lives of those who participated because it gave them skills they could use in the choir, in congregational singing, and at the singing conventions they attended. Mrs. Jones remarked that skills she acquired at the singing schools opened doors for her to sing with The Shorty Bradford Trio and The Billy Gray Trio. Billy Gray stated that the singing schools were not only a mental endeavor for him but a spiritual one as well.

Several of the singing school students from New Salem used their training to compose their own songs. Grady Bradford wrote and published a few songs with Stamps-Baxter Music Publishing Company but concentrated more on teaching. Thomas Fulghum wrote at least one song whereas his brother, Joe Fulghum, has written at least two per year for publication. Mr. Joe Fulghum stated that most of his songs have been published with the James D. Vaughan Company or with the Heritage Music Publishing Company. The songs written by Mr. Kelly Adkins were usually published by Stamps-Baxter Music Publishing Company.

Although many of the students who attended the singing schools of New Salem, Georgia, could have taught singing schools, only Grady Bradford went on to become a professional singing school teacher. His brother, Shorty Bradford, also attended the training provided by Stamps-Baxter but chose to concentrate more on being an entertainer

rather than a teacher. Many of the students such as Jim Moore, Bert Moore, Thomas Fulghum, and Hugh McKaig could have taught on a professional basis but taught only in the community of New Salem.

Teachers

The first singing school teacher mentioned by any of the participants was F. Clark Perry who came either from Plant City or Sarasota, Florida. The schools he taught in the community were in 1911 and 1912 and it was not clearly described by the participants how he happened to come to teach in this community. He traveled by train either to Trenton, Georgia, or Chattanooga, Tennessee, and was picked up by some of the residents of the community in a wagon and brought back up the mountain. As was the custom at that time, his board was provided by the local people.

Mr. Marshall Bradford taught singing schools in the earlier days of the community but his first love was teaching the children. He would gather them around him and teach them the basic music fundamentals including how to sing – even those who had problems matching pitch. It was reported by one of the participants that Mr. Marsh's son, Grady, was one of those children who had a hard time singing in tune. He worked with him until he acquired the ability to match pitch and Grady later went on to become a professional singing school teacher for Stamps-Baxter Music Publishing Company.

Mr. Jim Moore also taught some of the earliest singing schools held in the community of New Salem. He would hold these schools in his home, a log cabin located

right off of Georgia Highway 136 on South Moore Road. Mr. Bill Gray remembered that the students would carry the benches from the old Methodist church to Mr. Moore's home to provide seating for the students in attendance. Although the house of Mr. Moore no longer stands, it was turned into a gift shop for local artists called "This Old House" before its demise. When asked where Mr. Marsh Bradford and Mr. Jim Moore learned about music, Mr. Fulghum stated that it was in the singing schools taught by F. Clark Perry.

The teachers that followed Mr. Bradford and Mr. Moore included Thomas Fulghum, Kelly Adkins, and Bert Moore. One of the participants recalled that one singing school held at the old Methodist church was taught by Thomas Fulghum and Kelly Adkins. Other participants remembered that singing schools were also taught by Bert Moore presumably in the old Methodist church as well.

Grady Bradford followed this group of teachers as a teacher of singing schools in the New Salem community. Grady had attended the singing schools held in the community as a child and went on to Vaughan Conservatory of Music in Lawrenceburg, Tennessee, receiving a certificate to teach in 1925. He also studied music at the normal schools held by the Stamps-Baxter Music Publishing Company in Dallas, Texas, and possibly in Chattanooga, Tennessee. He earned his living for many years solely as a singing school teacher.

Mr. and Mrs. Adkins remember that Lee Higgins taught one of the singing schools held in New Salem probably in the late 1940's or early 1950's. Dan Williams stated that he taught at least three in the community with two of these being held at the old

Methodist church building. Many participants recalled that Mr. and Mrs. Wilbur Wilson taught several singing schools at the new Methodist church building and the researcher recalled attending one taught by Mr. Wilson at the New Salem Baptist Church probably in the mid-1960's. Sue Gray taught one singing school in the community in the early 1970's and Wayne Guffey has taught three schools beginning in 1999 for three consecutive years.

The teachers of the singing schools of New Salem received their training at singing schools, normal schools, and by reading and studying their rudiment books. It is not known where F. Clark Perry or Lee Higgins received their training to teach, but all other teachers, with the exception of Sue Gray and Wayne Guffey, attended Stamps-Baxter normal schools. Sue Gray attended a normal school in Mississippi conducted by Videt Polk and Mr. Guffey stated that he gained most of his knowledge for teaching from working independently studying and reading on his own. He also stated that he had attended a few singing schools in the past.

Some of the teachers received certification from music schools in particular subjects. Thomas Fulghum had a certificate to teach rudiments, possibly a certificate at the Primary level. Grady Bradford had a certificate from the Vaughan Conservatory of Music at the Primary level and it was likely that he received further certification from Stamps-Baxter.

The earliest teachers of the singing schools lived in the community of New Salem with the exception of F. Clark Perry. Although he resided in Florida at the time he taught the schools, it is not known if that was his original home. The next group of teachers, Bert

Moore, Jim Moore, Marshall Bradford, and Grady Bradford all resided in New Salem. Thomas Fulghum moved to New Salem in 1927 and Kelly Adkins relocated to New Salem in 1916. Mr. Higgins, Mr. Williams, and Mr. Wilson all lived in the Chattanooga area and made the drive up Lookout Mountain each evening to teach the schools. It is not known where Mr. Higgins resided before coming to the Chattanooga area, but Dan Williams was originally from South Carolina. According to Buddy Adkins, Wilbur Wilson moved to this area from Kingsport, Tennessee. Sue Gray and Wayne Guffey both came from the northern part of Alabama. Mrs. Gray has resided in the community for approximately 30 years and Mr. Guffey lives approximately 10 minutes from New Salem in the West Brow community.

From the information given by the participants, it appeared that F. Clark Perry was possibly a professional singing school teacher. He traveled a great distance to teach the school and had a rudiment book of his own publication. Jim Moore, Bert Moore, Marshall Bradford, Thomas Fulghum, and Kelly Adkins taught singing schools only in the community of New Salem. Grady Bradford, Lee Higgins, and Dan Williams were employed by Stamps-Baxter Music Publishing Company and taught singing schools while working for that company. Mrs. Gray taught one in the area but assisted with many others in the region. Besides teaching singing schools, Wayne Guffey worked part-time in the Bank of Dade and was a professional songwriter.

Most of the teachers taught a singing school two weeks prior to the All-Day Singing. Bill Gray recalled that Jim Moore taught a school in the winter and one in the summer although it was not clear whether the winter school was a structured singing

school or just an informal learning session. Grady Bradford taught singing schools frequently and his daughter remembered him saying that he taught singing schools for 48 out of 52 weeks in one year. Mr. Williams taught three or four schools per year and Mr. Guffey taught as many as he was asked to do.

The older participants recalled that they were not aware of other singing schools in the area although Kelly Adkins' grandson, Terry, remembered that his grandfather attended schools on Sand Mountain before relocating to this community. Mr. Williams stated that when he was working in the Chattanooga office of the Stamps-Baxter Music Publishing Company, Lee Higgins, Dwight Brock, and Wilbur Wilson were teaching schools in the area on a regular basis. Sue and Billy Gray described singing schools held at the present time in the three-state area – Alabama, Georgia, and Tennessee. Mr. Guffey listed five major two-week schools currently held once per year which included (1) a school in Cleveland, Georgia, (2) the Stamps-Baxter School of Gospel Music at Belmont College in Nashville, Tennessee (3) the Alabama School of Music in Boaz, Alabama (4) the Cumberland Valley Music School in Pulaski, Tennessee, and (5) a school held in East Texas. In the 2002 convention book published by Heritage Press, a current listing of gospel music schools was published inside the front cover and was included as Appendix I (Towler and Mahaffey, 2002).

Several teachers of the New Salem community wrote and published songs for the convention books. Mr. Joe Fulghum's songs were published by the Vaughan Publishing Company, Stamps-Baxter Music Publishing Company, and Heritage Music Publishing Company. His brother, Thomas Fulghum, also published his material with Stamps-

Baxter. Although he concentrated more on the teaching of the singing schools and wrote few songs, Grady Bradford's compositions were also published by the company he was employed by, the Stamps-Baxter Music Publishing Company. Dan Williams, Lee Higgins, and Wilbur Wilson published with Stamps-Baxter although Mr. Higgins could have produced some songs for Showalter Music as he worked there for a while as the editor of the company. Mr. Guffey has published songs with Stamps-Baxter, Cumberland Valley Music, Ben Speers Music, Leoma Music, Woodard Music, and National Music.

Content

When asked about what was taught, the participants stated that it was the rudiments, or the fundamentals of music. Mr. Adkins stated that the *do-re-mi's*, the shapes of the notes, were taught first. The teacher would drill the students on the scale in step-wise motion. Then, according to Mr. Adkins, the teacher would skip around the scale, drilling the students on those skips or intervals. The letters, or the a-b-c's that corresponded to the lines and spaces, would be introduced followed by time signatures, and values, or length, of the notes. Mr. Fulghum stated that they were also taught the keys (key signatures), the sharps and flats, the location of Middle C, how to set up a scale, and chromatics. Directing or conducting was introduced to the students as the corresponding time signatures were presented. Mrs. Chastain also recalled that Grady Bradford stressed the importance of pronouncing the words correctly and Mrs. Forester included a description of the four vocal parts and how to locate them on the staff.

Mr. Williams also indicated that the rudiments of music were taught first. He described this by saying that on the first night, the staff was shown on a lined blackboard that he carried with him. The shape-notes were introduced, the scale was presented, and the students spent time singing the notes as they were presented on the board. He would then proceed to the skips in the scale, or intervals. The letters which corresponded to the lines and spaces were presented to the students as well as how the keys were formed. Timing, which included the correct rhythms, the lengths of notes, and how to feel the beat, was introduced along with directing or conducting patterns. Mr. Williams spent the first part of each night instructing the students and the last part applying those principals learned through the singing of the convention songs. The last day of each 10-day singing school, or the closing, was spent entirely singing the songs from the convention books.

Mr. Guffey stated that the content of his schools included the lines and spaces, the tonality of the notes, and how each note sounded. He would then go on to the shapes of the notes, the length of the notes, chromatics, and either three or four tone chords. For the more advanced classes, he included minor, augmented, and diminished chords.

Although some four-note singing was practiced in New Salem, the singing schools were taught using the seven-shape method. A rudiment book was usually used and a sight-reading book was used in at least one of the schools as one participant had one of these in their collection of singing school materials. The hardbacked tune-books were not used in New Salem even though some of the participants had these in their possession. There was never a transition from one method to the other.

Organizational Factors

The singing schools in New Salem were held in the homes of the earlier participants or at one of the two buildings which housed the Methodist church. Mr. Bill Gray described how the students would remove the furniture from Mr. Jim Moore's living room and replace it with benches taken from the old Methodist church. Mr. Marsh Bradford invited people to his home for music instruction. The other singing schools would have been held in the old Methodist church building until the congregation moved into the new building in the early 1950's.

Before technological advances such as the telephone, the singing schools would have been advertised completely by word of mouth. Telephones and automobiles in the community made people more accessible to each other and the singing schools were promoted in that manner. For the later schools, advertisements were also placed in the local church newsletter, the church bulletin, the local paper, and the local radio stations.

The teaching sequence used was described in a similar manner by all participants and teachers. Sue Gray simplified this sequence into four major steps including (1) the shapes, (2) the timing, (3) the hand motions, and (4) singing. The shapes seemed to be the first item presented on the board to the students. They would be drawn on the board by the teacher probably before the students arrived. The students would learn to identify these notes by their shapes but would also be taught about the staff, the clefs, and the lines and spaces. The teacher would point to these shapes in step-wise order for the

students to sing often singing patterns for the students having them repeat the sequence. When the students mastered step-wise motion, the teacher would then move on to various intervals, skipping around as he pointed to them on the blackboard. The sound of the notes, or the tonality, was also introduced to the students. Mr. Guffey described each of these sounds such as *do*, which has a solid, firm sound, *re*, which has a rousing sound, etc.

The timing section that Mrs. Gray spoke of would include the names of the notes, the names of the rests, and the value, or duration, of each. Songs would be chosen for that night which used the concepts that had been introduced earlier in that evening's instruction. Time signatures and counting would also be covered in this section of the singing school.

The hand motion that Mrs. Gray described included the conducting patterns, or time-beating, used at the singing schools. As each time signature was introduced, the students were also shown how to conduct that particular pattern. Stressed and unstressed beats would have been explained to the students as well. Students worked in groups, alone, and with the help of the teacher on directing.

Most of the students and teachers agreed that they knew of no teacher's edition of the rudiment book that was in existence. Everything was handed down from generation to generation. They all agreed that the teachers presented the material in the same order to the students as it was introduced in the rudiment book and had their students do their work in a manuscript tablet. Mr. Williams stated that the lessons were outlined in the rudiment book but the entire book could not be covered in a ten-day school.

The teachers who were interviewed stated that they learned this sequence mostly from watching others or through the oral tradition. Mr. Guffey said that he had learned a great deal from the study of various music books and texts and had developed his own 10-day teaching sequence which has been included

First Night - Introduce the lines and spaces, measures and bars, and 2/4 time

Second Night - Introduce 3/4 time

Third Night - Introduce 4/4 time

Fourth Night - Introduce 6/4 time

Fifth Night - Review material presented throughout the week

Sixth Night - Introduce compound time (6/8), chromatic notes, and the scale

Seventh Night - Introduce 9/8 time and more chromatic notes

Eighth Night - Introduce 12/8 time and chords

Ninth Night - Review material presented in the school

Tenth Night - The closing night included no instruction, just singing.

The teachers were always paid with money and possibly board, but goods were not used to compensate teachers for their services. The students who attended the earlier schools did not recall being charged a fee for attending. Donations were taken either from members of the community or from the students themselves. Mrs. Gray donated the love offering given to her back to the church. The teachers were paid by the church from donations taken during the course of the school. If a flat fee was agreed upon between the church and the teacher, as in the case of Mr. Williams, this was also paid by the church.

The singing schools held in the community of New Salem were sponsored by the church with the exception of the earliest ones held in the homes of Jim Moore and Marshall Bradford. All were sponsored by the Methodist church except two or more of the most recent ones held at the Baptist church which were conducted by Sue Gray and Wilbur Wilson.

The instruction given at a singing school included the presentation of basic music fundamentals and the application of these fundamentals through singing. The schools would often open with a song, sometimes a theme song, which would be used every night. Mrs. Gray said there would be a 30 to 45 minute period of instruction and then a 30 to 45 minute period of singing. Mr. Williams also related that a school was opened with a song, concepts were then introduced, and songs were then used to reinforce the concepts presented to the students on that evening.

One of the concepts focused on each night was conducting which was also referred to as time-beating or directing. The students learned that the "accent comes after you cross the line . . . you come up on the left side and go down on the right [side] in a beat," related Mr. Fulghum. Beats per measure and time signatures were taught in conjunction with conducting. As each different concept was introduced, it was reinforced through song.

Women were always allowed to lead or conduct the songs and encouraged to do so. In many of the schools Mr. Williams taught, children were encouraged to direct. All participants were encouraged to direct because it helped them learn and apply the concepts.

In all of the schools held in New Salem, students chose which voice part they would sing. The teacher would give the definition of each part and, in the process of doing the scales, he would tell them that if they could not reach a particular note or if certain notes were uncomfortable for them, they should relocate to another section. The seating arrangement included the altos and basses on the right-hand side of the teacher and the sopranos and tenors on the left-hand side. This is a different configuration than that one used by those singers who used the *Sacred Harp* tune-book where the students sit in a hollow square facing the conductor. After the students were settled into their perspective voice parts, all the beginning pitches for the songs were given vocally by the conductor or from the piano.

The participants did not agree as to whether the song was sung through the first time on the solfege syllables. This could possibly have been because different teachers approached the songs differently. Some teachers would play the parts for the students and then have them sing through the song. Other teachers would isolate each part and have the students sing through a portion of the song on syllables. Reinforcement of reading the shape-notes included much repetition and drill work.

Few discipline problems occurred at the schools. When the earlier schools were held, students rarely had places to go and looked forward to the singing school each year not only for the instruction but for the socialization. Participants also replied that they were excited to be learning something they could apply in their worship services. Gum, talking, and people laughing at others' mistakes were the problems mentioned by the participants.

The majority of the participants said that the schools at New Salem were 10 day schools held Monday through Friday from 7:00 to 9:00 each evening for about two hours. The singing school was always conducted two weeks before the All-Day Singing which was scheduled for the second Sunday of August. In the early 1900's, learning sessions were held in the homes of the instructors at their convenience.

Materials

The teachers would come prepared with a lined blackboard, pointer, rudiment books, manuscript tablets, sight-reading books, or convention books. Each particular teacher would bring the combination of these materials which he was accustomed to using in the course of his instructional sessions. All of the participants remembered using rudiment books and manuscript tablets and examples of these can be found in Appendix H. The students often had homework assignments which were checked by the instructor the next evening. If students could not afford books, they were provided for them.

The teacher would purchase these materials from the company he was associated with or from a music store and bring them to the school to sell to the students. Some of the participants felt that the teachers made some profit from the sale of the books, but most agreed that the teachers made little profit from the sale of the materials. Mr. Williams stated that he made no profit from the sale of materials. Grady Bradford's children also asserted that their father did not profit from the sale of these books.

The instructional materials included mostly materials published by the Stamps-

Baxter Music Publishing Company although some of the participants recalled using a rudiment book published by the Showalter Music Publishing Company. The small, paperbacked convention books were always used in conjunction with the singing schools held in New Salem. The Stamps-Baxter book was always used and sometimes a book from another publishing company such as the James D. Vaughan Company was used as a supplement.

The piano was always used in the singing schools held in New Salem even in those held in the homes of community residents. The pianists mentioned by the participants included Wilma Bradford McKaig, Maggie Gray, Russell Little, Edna Massey McKaig, Mrs. Wilbur Wilson, and Sue Gray. A tune-pipe or tuning fork was used only at the earlier schools.

Philosophy

The teachers who taught the schools at New Salem did so because they loved to sing and to teach. Many of the participants felt that it was also a ministry for the teachers – something that should be taught and passed on from generation to generation. Others mentioned that they received this talent from God and had a responsibility to share this with others. Most of those interviewed related that this was done to help regular congregational singing or to teach the members of the choir the necessary music reading skills. There was never a controversy between the four-shape and seven-shape methods although some four-note singing was done in the community.

Environment

The time frame of the schools probably started when the first settlers arrived. Mr. Joe Fulghum recalled that the first singing school he had heard anyone mention was in 1911 when F. Clark Perry of Florida came to the mountain to teach. Mr. Bill Gray recalled attending schools in the homes of Jim Moore and Marshall Bradford in the late 1920's and early 1930's. Mrs. Chastain stated that she attended singing schools in the 1930's which were taught by Marshall and Grady Bradford. Mr. Buddy Adkins remembered attending a school at the old Methodist church taught by Lee Higgins in 1939 or 1940. Lorena Jones asserted that she attended schools taught by Dan Williams and Wilbur Wilson in the 1940's or 1950's. This was confirmed by Dan Williams who said that he taught at least two singing schools in the old church building which would have been held prior to 1952 when the relocation of the church occurred. He also taught one school in the new building probably held in the late 1950's or early 1960's. I attended one singing school in the late 1960's taught by Wilbur Wilson when I was 10 or 12 years of age. Michael and Sharon Bradford remembered attending a school in the late 1960's or early 1970's but couldn't remember who taught the school. Mrs. Gray said she assisted with a school held at the Methodist church in the early 1970's. Mrs. Adkins stated that there were no singing schools held after this time until the three consecutive schools taught by Wayne Guffey which were held beginning in the year 2000.

The community of New Salem was very rural and isolated for many years.

Occupations included saw milling, carpentry work, truck farming, the cutting of railroad ties, etc. Some men even left the community to find work during hard times. When factory jobs became readily available, many members of the younger generation began working in Chattanooga, commuting back and forth between jobs and home. Because of the distance they had to travel to work, many of those people relocated to the Chattanooga area. Some returned to the mountain upon retirement but others chose to remain in their new locations because their families lived close by. Many were brought home to be buried at Hawkins Cemetery.

In the earlier days there were no automobiles and few roads. Some families had horses and/or mules and wagons. People grew much of what they ate and raised and slaughtered their own meat. Participants all commented that the community was much smaller and everyone knew everyone else; most were related to each other. Highway 136 (formerly Highway 143), which was the main road across the mountain, was not built until the late 1930's. Telephones and electricity began to be installed in the community in the 1950's. There were still areas in the Head River community without telephone service as late as the early 1970's.

The families who lived in the community were descendants of the first five or six families that settled the community in the1800's. Last names included Moore, Bradford, McKaig, Warren, Neal, and Gray. The Triplett family and the Massey family lived between the communities of New Salem and Head River. Other families began to come to the community to reside including the families with the last names of Adkins, Martin, Pennington, Matthews, McCauley, Fulghum. As the children of these families grew up

and attended school outside the community, the names of those persons they married also added additional names to the New Salem census. In recent years, the community has become a destination of choice for retirees from neighboring communities and others wishing to relocate to Georgia from Tennessee. The family-oriented community remains, there are just many new faces mixed in with the others.

To travel to the singing schools, the earlier participants walked or rode in a wagon. Occasionally a ride could be hitched on Prag Moore's log truck. As automobiles made their appearance in the community, participants began to travel to the schools by car.

Most of the participants agreed that the singing schools were both social and religious activities. There were few places to go and the occurrence of the singing school was a time for seeing friends and acquaintances. Each singing school was opened with a prayer and religious songbooks were used. The participants also agreed that the singing schools provided excellent opportunities for courting.

No other events were held in conjunction with the singing schools except for the All-Day Singing which was held on the second Sunday in August. The ladies of the church provided dinner-on-the-grounds for the persons in attendance. It was an event that the residents looked forward to each year. The singing school students, the spectators, and the visitors came for an afternoon of great singing. It is an event which has occurred for at least 80 consecutive years.

SUMMARY:

REPRESENTATIVE EXAMPLES

OF SINGING SCHOOLS

In order to examine the methods used by singing school teachers to teach sight-reading, representative examples included in Chapter Two have been compared. Examples from the 18th century to the present were included so that the procedures in conducting a singing school could be examined. A complete analysis of the theoretical concepts presented as instructional materials in the tune-books can be found in Britton (1949) and Perrin (1971). An entire study would be necessary for a comprehensive comparison of the concepts presented in the rudiment books and would be a topic worthy of serious attention from researchers in the field of music theory.

Students

The students who attended the first singing schools in the Boston area were of the gentile population of the city – not the rural folk that singing schools are commonly associated with. As the singing schools were replaced in the North by music education in the public schools, the singing schools came to be found mainly in the rural areas and were places where students went not only to learn to read music but as places for socialization. Many of the students were also members of the congregations where the singing schools were being held.

Teachers

The singing schools of the late 18th century included information documented by William Billings, Samuel Howe, and Andrew Adgate and a singing school from the early 19th century was described by Rev. E. Wentworth. The first part of the 20th century included singing schools held by P. M. Claunts, John Rogers (as reported by his niece Clemmie Adams), and Flemmon Kerby. The most recent singing schools have been reported by the living singing school teachers including Dan Williams, Sue Gray, and Wayne Guffey. Because each account of the singing schools included different information, a complete picture of the singing schools was constructed using all of these parts.

From the time of the earliest singing schools held in this country, the teachers who gave instruction were for the most part self-trained. Rev. E. Wentworth, who described a singing school he attended in approximately 1820, characterized his teacher as "a peripatetic Faw-so-la-sol who went from town to town in the winter months holding two schools a week in each place." He also stated that the teacher "had to have a knowledge of plain psalmody, ability to lead an old style 'set piece' or anthem, a light sweet tenor voice, and a winning manner" (Chase, 1966, pp. 184-185). P. M. Claunts, who taught schools in the early 20th century, stated that the teacher must have a "soul burning for the love of the work" (Jackson, 1964, pp. 391-392).

Content

The concepts presented at the singing schools were approached in a similar manner by all of the singing school teachers. The first order of business in all of the singing schools was the teaching of the rudiments. In his examination of the introductions of tune-books after 1860, Perrin (1970) indicated that the early tune-book compilers advised beginning with an explanation of the Gamut. Apel and Daniel (1960) described the Gamut as follows:

> Originally *gamma ut*, the medieval name for G, then the lowest tone of the scale .... The term later acquired the meaning of "all the tones above *gamma ut*," i.e., the whole scale. Hence the French term *gamma* for scale and the English "gamut" for compass or range. (p. 116)

After the explanation of the Gamut, Perrin (1970) stated that the other notes, rests, and other musical symbols would be explained. In Andrew Law's *Rudiments of Music*, he was very specific in his instructions about how to teach the basic music terminology stating that the singing school master teach first the names of the notes and rests, then the time (values of the notes and rests), and finally the sound of the notes (Britton, 1989, p. 29). Howe (Britton, 1989) advised the singing school master to "teach the letters from the respective cliffs [clefs] up and down until they can be repeated by heart" (pp.28-29). The singing school master was encouraged to start in a simple key such as *mi* natural [C or a minor] because there were no chromatic tones to be dealt with. He

also believed that the student should be taught to name "the letter and note belonging to it immediately" (pp. 28-29).

In the singing school attended by Rev. Wentworth, he stated that the elements were given out for memorization and the student was quizzed on these concepts each night in question and answer format. He indicated that the material covered included "staff, signature, clef, flats, sharps, and naturals, notes, rests, scales, and above all, ability to find the place of the 'mi'" (Chase, 1966, pp. 184-185). Perrin (1970) also indicated the importance of teaching the students the correct procedure for finding *mi* which is the leading tone, the seventh step, of the scale.

Claunts specified that the initial material covered in a singing school included the "musical staff, the musical symbols, measures, the shape of the notes, the names of the notes, and scales" (Jackson, 1965, pp. 391-392). John Rogers of Kentucky used a blackboard located at the front of the class to teach the shape notes, scales, and rudiments in his singing schools. He was frequently the only person at the school with a book so it was presumed that the songs were taught from the board or by rote. In his schools, singing was never attempted until "everyone had learned which shape indicated which syllable and mastered the rudiments" (Graham, 1971, p. 82).

Kerby, also of Kentucky, taught from a chart given to him by one of his former singing school teachers. This chart was produced by the Ruebush-Kieffer Publishing Company and included shape-note notation on one side and traditional round-note notation on the other. The first three or four days of his singing schools were spent studying the shape-note side of this chart and books were not issued until this chart had

been mastered (Graham, 1971, pp. 79-81).

After the rudiments had been presented and studied, the emphasis was placed on the actual singing of songs or exercises by the students. In one of the earlier schools, Howe (Britton, 1989) indicated that as soon as the scholars could name the notes, each vocal part would begin to work on notes without the other groups. The teacher would isolate part by part the notes to be learned and sung by the students. Adgate (Britton, 1989) advocated beginning with plain, or simple, concepts and advancing to more complicated concepts gradually. The large group of singers would be divided into two parts, working on those exercises until they were ready to divide into four-part harmony. Howe (Britton, 1989) also indicated that time-beating, or conducting, was used while the students learned their parts.

In the early 20th century singing schools, Kerby (Graham, 1971) specified that when the students were ready to proceed, they were first divided into two groups – men and women. After advancing to a certain level, the groups would be further divided into the traditional four parts – soprano, alto, tenor, and bass. An interesting note about Kerby's schools, he stated that when the students were ready for four-part singing, he had decided which part they would sing after the initial testing of voices. Both Rogers and Kerby had their students sing the song through the first time on the solfege syllables.

In the more recent schools, students have decided which part they were comfortable singing because of their association with their church choir. The teachers of these schools did not do actual voice auditions as did their predecessors. Teachers would, however, make suggestions as to changes if they felt it was necessary.

After the initial instruction on the rudiments of music and the dividing of the voices into the designated parts, meter was discussed and emphasis was put on time-beating or conducting. The information given by Wayne Guffey, Sue Gray, and Dan Williams indicate that this was also of great importance in the more recent schools. Modeling was a key instructional tool with the director demonstrating the conducting pattern and the student copying his motions. Mrs. Gray stated that the teacher of one of the schools she attended would even hold the arm of the student assisting him or her in the correct motion of the hand and arm. Mr. Williams also used student leaders to model the conducting patterns for the other students.

Other instructional concepts which were covered by the earlier singing school teachers included "Lessons for Tuning the Voice" which was covered after the presentation of the initial rudiments and consisted of "one sharp (major) scale and one flat (minor) scale" (Perrin, 1970a, p. 65). An interval drill, "The Intervals Proved," which consisted of the most common intervals used in singing simple music, was also included in some of the tune-books after 1860 (Perrin, 1970a, p. 65). A paragraph including the explanation of how the last note in the bass vocal part was the tonic, or key note, was contained in some of the introductions of the various tune-books as well as how this note determined whether the song was in a major or minor key by its relationship to the key signature (Perrin, 1970a, p. 65).

Evaluation procedures were documented in the Wentworth description of a singing school where it was recorded that the initial elements were given out to the students for memorization and then drilled through a question and answer process for

several nights of the school. Claunts also encouraged singing school teachers to use the question and answer method to make sure the students were comprehending the concepts presented. Wayne Guffey indicated that he would use a written test or quiz for students to take at his schools and Dan Williams specified that he gave and checked homework completed by the students.

Organizational Factors

In the earliest days of the singing schools, it was likely that the singing schools were held in the evening hours. An advertisement in the Pennsylvania Gazette stated that a singing school "will again be held . . . on Monday and Friday evenings from Six to Eight" (Chase, 1966, p. 184). Rev. Wentworth and Claunts did not document what time of day the singing schools were held. In the early 19th century, Rogers stated that the 10-day "meetings began in the early evening and generally lasted for two to three hours" (Graham, 1971, pp. 82-84). Dan Williams and Wayne Guffey both taught 10-day singing schools which met in the evenings for approximately two hours. Mrs. Gray had attended a singing school held during the day when she was a child but that was the only example of a daytime singing school discovered.

The locations of the singing schools followed the route described in Chapter 2 – from the Massachusetts area in New England, down through Kentucky, and on into Tennessee, Alabama, and Georgia. The earlier singing schools of Billings, Howe, and Adgate were held in the state of Massachusetts and in the adjacent states. Rev.

Wentworth attended singing school in Connecticut; Adams and Kerby taught singing schools in Kentucky. Dan Williams, Wayne Guffey, and Sue Gray taught singing schools in the states of Georgia, Tennessee, and Alabama.

Singing schools, in the earliest days of American settlement, were held in taverns, suburban schoolhouses, and rooms located above these locations which happened to be available. The singing schools held since 1900 have been held predominantly in churches and in conjunction with them. John Rogers, one of the Kentucky singing school teachers, held his schools in a school building because it was a larger facility.

The salaries the teachers received for providing instruction ranged from the $2.00 per night received by Rev. Wentworth's teacher to $700.00 which was paid to Wayne Guffey for an entire 10-day school. Most of the students who attended the singing schools did not pay a set fee but contributed to a "love offering" given to the teacher at the conclusion of the school. In the case of John Rogers, one of the Kentucky teachers, students paid $1.00 per night to attend. Board was also a requirement for the singing school teachers who did not reside in the area. Rev. Wentworth asserted that the contract with the singing school teacher provided board for the teacher and also his horse.

In the earlier singing schools, the teacher also provided the means to establish the tonality for the songs and exercises that were used by carrying a tune-pipe or tuning fork with him. In the later schools, a piano was used to establish pitch. For the most part, each church where the singing schools were held provided an accompanist for the entire school. If the church did not have an accompanist or if the pianist did not feel comfortable playing for the school, the teacher often brought one with him.

Spectators were discouraged from attending the early singing schools until the scholars could present a decent performance. In the singing schools of John Rogers, one of the Kentucky teachers, only students who paid the appropriate fees were welcome to attend. All of the teachers of the later schools stated that spectators were not only welcome but encouraged.

Singing schools, much like classroom instruction, required not only teaching of the content area, but preparation to do so. William Billings indicated that several things needed to be done before the beginning of a school. He stated that the society should be formed and board for the teacher should be arranged. Articles should be signed by all of those planning on participation in the school and if these students were not of age, these articles could have been signed by their parents. Howe suggested that a large room be procured which could be heated by a small fire indicating that a large fire might be harmful to the voices.

P. M. Claunts, who taught schools in the early 19th century, advised the teacher to meet with the people of the local church who might be interested in building up their church upon entering a town. He advised the teacher to prove to these people by his demeanor that he was conducting a business and worthy of the money that they were going to pay him. He encouraged the singing school teacher to make sure the school was well-announced and to have the classroom ready for the pupils upon their arrival. Behavior which was acceptable at a singing school was addressed even in the information available about the earliest singing schools. Howe addressed the issue by stating that whispering would not be tolerated, "For nothing can be more baneful or disgraceful"

(Britton, 1989, p. 28). Billings stated that, "No unnecessary conversation, whether whispering or laughing, to be practiced; for it is not only very indecent but very impolitic; it being a needless expense of time, and instead of acquiring to themselves respect, they render themselves ridiculous and contemptible in the eyes of all serious people . . ." (Britton, p. 26). Billings also indicated that the students must be punctual or be subject to a fine which would go toward supplies for the class.

Because the voices of each student were usually tested before the beginning of each school in the earlier schools, Billings admonished the student not to contradict the teacher in the assignment of his or her voice part. Howe also dealt with the problem of over-bearing voices stating that no student should sing louder than the others. He encouraged the student to sing so that, "He may distinctly hear all the parts and perceive their agreement" (Britton, 1989, p. 28).

In all of the schools up until the 1930's and 1940's included, the first order of business was the testing of the voices. Howe described this procedure by stating:

> Let the teacher try each scholar's voice carefully, in raising and falling the notes of an octave, and observe whether the scholar can sound the semi-tones accurately or not, viz. from mi to fa, and la to fa, ascending, and fa to la, and fa to mi descending . . . for if the scholar can't sound them exactly after repeated trials 'tis best for him never to attempt the practice of music; for one such person will make discords enough to confuse and destroy the melody of five hundred good singers. (Britton, 1989, pp. 28-29)

In the Flemmon Kerby singing school of Kentucky, the practice was to test the students informally by listening to voices as the entire class was singing. Dan Williams and Wayne Guffey, teachers of the most recent singing schools, allowed the students to sit in the section and sing the voice part they were accustomed to singing in their own church choir.

Materials

The teacher was also encouraged to have tablets and pencils available for the students who would purchase them when they saw the need. Other materials necessary for the teaching of a school were also described by Claunts as:

> . . . a four-by-five foot blackboard, a music chart (showing graphically the diatonic and chromatic steps and how they appear with changes of key), a quire of heavy paper, say twenty-four by thirty-six inches; a blue drafting pencil, box of crayon[s], box of tacks, one tack hammer, one baton, two three-foot pointers, a good supply of music books, tablets and pencils sufficient for a large school. . . . (Jackson, 1964, pp. 391-392)

In the later singing schools, students used rudiment books which evolved from the introductory pages of the tune-books used by the early settlers. These contained basic music terminology intended to give the student concise information needed to learn to read music in a short period of time. After the Civil War, the paperbacked convention

books came into being and replaced the oblong tune-books for the seven-shape singing schools. These were used in conjunction with the rudiment books at most singing schools. Other materials used by teachers included the church hymnals found in some churches where the singing schools were held and a supplementary sight-reading book.

Philosophy

The early singing school teachers were the first professional music educators. They were predominantly self-trained or had some previous training before coming to the United States. They were very serious about their profession as the writings contained in the early tune-book introductions give detailed examples of how musical concepts were to be presented to the students. They often traveled from town to town in order to teach the singing schools much in the same manner as the early circuit riding preacher. P. M. Claunts, an early singing school teacher, advised the would-be singing school teachers that one of the requirements to be a singing school teacher was to have "a soul burning for the love of the work" (Jackson, 1964, pp. 391-392).

Environment

The first singing schools were taught in the cities in the New England states and to all types of students. As music education was introduced into the public schools, the singing schools were pushed further South and West into the early American frontier. The

teachers often taught in rural areas where settlers had no other way of obtaining instruction in music. The students attended these not only for musical instruction but for socialization as well. The teachers also boarded with residents in the cities where they were teaching.

CONCLUSIONS

Students

The earliest American singing schools attracted a cross-section of the American population. As public school music education was introduced into the cities of the New England area, the singing school teachers retreated into areas where they could find students – they began to teach in the more isolated areas of the new colonies.

As land was opened up for settlers in the South and West, the singing school teachers followed, teaching schools wherever they could find willing participants. After the Civil War and the advent of shape-note music publication, singing schools occurred frequently in the South and were predominantly tied to the religious section of the population

The students who attended the singing schools were of all ages, both male and female, and most of these students had no previous experience in the music learning process. All of the participants in this study valued their instruction highly and most

stated that it was the only way they had to learn to read music. Most of the participants also remarked that it instilled in them a love for gospel music.

Every generation of the families represented in this study attended singing schools together including children, parents, and grandparents. Not only did students receive instruction at the singing school, but the parents and grandparents reinforced these instructional concepts at home. Children sat with other students who had previous training and could explain concepts or correct errors on the spot.

The teenaged students who attended the singing schools from the early days to the present are very similar to those who walk into a beginning mixed chorus class, especially if the school has not made provisions for them to be divided into ability levels. Some have had musical training and attend because of the desire to learn to sing, some attend for the enjoyment of singing, and some, like those mentioned earlier in the study, attend only because their friends are enrolled in the class. In many situations, students are also placed in beginning mixed choral classes because there is no other class for them to attend that will accommodate their class schedule.

Unlike the earlier singing schools where the parents and grandparents reinforced what was taught at the singing school, the choral classroom teacher often does not have this assistance from the parents unless the child has a strong background in instrumental music or has learned music in the setting of the church. The choral classroom teacher, basically, has to take a variety of students, evaluate their ability levels, devise an instructional process that will accommodate these, and still attempt to prepare quality choral literature.

Teachers

The teachers of the earliest singing schools were predominantly self-trained with a strong desire to teach others to read music. Many of the participants of this study stated that they felt that their musical ability was a talent given to them by God and that they were obligated to pass this gift on to others. Although the range in salary ranged from an uncertain "love offering" to $700 or $800 received by Mr. Guffey for teaching a recent school, many would have taught whether they received a salary or not. Board for the teacher and his horse was usually a part of the compensation.

Current choral classroom teachers are compensated by local boards of education with supplemental income dependant on local supplements. Like many of the former singing school teachers, it was a great love for music and a desire to share this with others that brought them into the field of music education. Also, like many of the early singing school teachers, choral music instructors can be itinerant – working between several schools in a day's or week's teaching assignment. This is currently my own teaching situation; I serve the local high school in the mornings and the middle school in the afternoons. A colleague in a neighboring county also serves several schools during the course of a week. Both of these Georgia counties are rural by classification and could not afford to place a full-time choral director at any of the schools. It is a similar scenario to that of the early teachers – to teach what one enjoys, one must often go to where the students are.

Whereas the early singing school teachers often learned their trade from the oral

tradition or from observing others in the field, the current choral classroom teacher must begin his or her teaching career with a degree in music education. When I was in my second year of college theory, I happened to be visiting Grady Bradford's daughter and he asked me what I was studying in music theory. We had a lengthy discussion about the concepts I was currently working on in my theory class and it was to my surprise that he had learned what he knew about the subject by attending normal schools. Many of the other teachers of the singing schools also received their training by attending normal schools, by personal observation, through the oral tradition, and by independent study.

Most of the singing school teachers taught 10-day sessions usually held in the evenings. Some taught as few as three or four per year and others, who were contracted with the Stamps-Baxter Music Publishing Company, taught consistently throughout the year over much of the Southeastern part of the United States. Working with Stamps-Baxter also gave them a direct line to publish their original gospel songs which many took advantage of. It is not known what kind of financial arrangements for publishing these materials they had with the company.

The efforts of these singing school teachers are not to be taken lightly. Many times the instruction at one singing school would have a ripple effect. These teachers would inspire their students to teach and a rural music education cycle was begun. Through a process as simple as a 10-day singing school session based around gospel music, music education was being given and received by a group who most likely had no opportunity to receive it in any other capacity. It was valued highly and passed on again and again through the oral tradition.

Content

The teachers of the singing schools, both the earliest ones and the ones which have been taught recently, faced the same problem as the teacher or beginning choral students – how did one instruct a person with no musical background to read music in a short period of time? Especially in beginning choral classes, a director must take a non-music reader, teach them how to read music, and vocally produce that particular note at sight. Because this is a difficult task, some directors find it easier to simply teach the songs to the students by rote. They find it less complicated to teach the songs than to spend the necessary time on teaching the basic fundamentals of music which promote music reading. Valuable lessons can be learned by the examination of the methods of the singing school teachers. The first order of business in almost every school was to teach the students the rudiments, or basic fundamentals, of music. This included the names of the notes and rests, the values of the notes and rests, the time signatures, the scale, etc. Because the singing schools examined in this study were shape-note schools, the "sound" of each note was also taught to the students. Mr. Guffey's description of each of these notes and their corresponding "sounds" has been included earlier in this study.

It was also of interest that in Kyme's (1960) California study involving the teaching of shape-notes to public school students, this procedure involving the "sound" of the notes was also followed. Kyme (1960) used the following description to describe the sound and shape of each note.

First we shall make strong, firm *Do* a peaked mountain top!

Then rousing *Re* can be a coffee cup.

Sweet sounding *Mi* is a diamond shape.

Half-square *Fa* is known as "The desolate."

Round *So*, bright like the sun.

Full-square *La*, the "weeping tone."

Piercing *Ti*, shaped like a top, and

Finally *Do*; eight notes before we stop

Sing this ladder of notes we shall call a scale! (p. 6)

This was sung as the instructor pointed to each shape as they were presented on the board. Kyme's study indicated that the sight-reading ability of children who were taught using the shape-note method was superior to those who were taught with traditional round-note notation at the end of the study. At the conclusion of his article, Kyme (1960) stated, "In the light of this evidence, music teachers may wish to reappraise the shape note system of teaching sight-singing, a system in use for over 150 years in the Southeastern United States" (p. 8).

As Kyme (1960) did in his experiment, teachers of the singing schools also had to acquaint the student with the "shape" of the note as well as the "sound." This was one of the first concepts presented in the teaching sequence of the teachers interviewed for this study and it was also mentioned by each of the participants as one of the first things they learned. Because this was such an important part of the reading process, many teachers used evaluation techniques such as memorization drills, quizzes, and homework to make

sure the students had a grasp of this concept.

This area of instruction was much easier for the singing school teacher than it is for the instructor of today's beginning choral students. Once a student memorized the shapes of the notes, the student could read music in any key because the shapes identified the correct pitch and the student did not have to rely on lines and spaces or the names of the notes. In a modern choral classroom, not only does a student have to memorize the solfege, the names of the notes such as *do, re, mi,* etc., he must discern where *do* is located. A student must be taught how to locate *do*, or the tonality of the key. For a beginning student to do this, he must grasp the concepts of lines and spaces and their corresponding names, the sharps and flats as they apply to each key signature, and the order in which the sharps and flats occur in the actual key signature.

It was the simplicity of the method that caused Britton (1989) to indicate that the shape-note method of reading music was the simplest ever designed for teaching a singer to read music at sight. Kyme (1960) referred to an article written by Lowens and Britton in 1953 stating, "Had Lowell Mason adopted the shape note system of William Little and William Smith as set forth in *The Easy Instructor* (1798), 'we might have been more successful in developing skilled music readers and enthusiastic amateur choral singers in the public schools'" (p. 3).

The earliest instructors also indicated that the beginning music reader should begin to learn to read music with a simple key such as C major or a minor where one does not have to contend with any sharps or flats in the key signature. Many current sight-reading methods also follow this train of thought and have students read in one key such

as C or G until they are comfortable in a specific key signature. Others will move from key signature to key signature so that the student will not get "locked in" on one certain pitch as *do*. Any method, whether it stays in one key or moves around, will benefit the students as long as it is taught consistently and on a daily basis.

Many of the singing school teachers would not move on to singing until the students were comfortable with the basic rudiments of music. When the students had mastered these fundamentals, the singing school teachers would divide the students into groups for part reading in their own vocal range. It is interesting to note that not all of the teachers immediately grouped the singers into soprano, alto, tenor, and bass, but instead divided them into two groups, men and women. This allowed the students to begin to sing harmony and learn their own vocal part simply before moving on to more complicated four-part music. The teachers moved into four-part hymns or songs when they felt the students had made sufficient progress in their two-part exercises and songs.

Today's choral directors with beginning choirs approach this in different ways. While most directors use four-part, SATB, music with their selected or advanced choirs, some directors will use predominantly unison music with beginning students until they are comfortable with music terminology and symbols. Some directors will use two-part literature with beginning choirs, also dividing the choir into groups of men and women, and yet others will attempt simple three- or four-part literature. As previously stated, some teachers will teach the students their vocal parts by rote, playing the part for the student until the student grasps the notes. It is this teacher, though, who will find he is also still teaching the parts by rote at the end of the term and will be no closer to music

reading with his students than he was at the beginning of the term.

When the early teachers and those who have taught singing schools recently began to teach rhythmic concepts, they not only explained the concepts to the students but modeled them for the students as well. Many modern music educators also follow this teaching strategy encouraging the student to use kinetic motion to reinforce the concepts being taught such as conducting the beat, shaping the singing vowels, breathing techniques, etc. These methods will not be dealt with in the context of this study as an examination of them would be a complete study in its own right.

Perrin (1970b) also included the explanation of an interval drill which allowed the students to practice frequently used intervals entitled *The Intervals Proved* and an explanation of how the final bass note of the song could be used to find the key signature. Today's choral instructors often use drills of frequently used intervals and drills of ascending and descending intervals such as thirds, fourths, fifths, etc., provided in their sight-reading books or methods books. Some also utilize the technique of examining the final note or notes of the piece in helping to determine the tonality and key of the piece, especially when trying to find out if the exercise is in a major or minor key.

In the singing schools, evaluation techniques included teacher observation, the question and answer format, homework, oral quizzes, and written tests. Even in the earliest singing schools, teachers attempted to gain understanding as to whether their students were grasping the concepts presented by using some sort of evaluation method.

The teachers of today's choral students can refer to several recent books and articles on the topic of assessment and choral methods books for a complete discussion of

evaluation procedures. They may also use assessment tools provided in conjunction with a teaching series, if they are currently using one. Organizations such as the Music Educators National Conference also have information available on this topic. In my own choral classroom, I currently use taped performance evaluations, rubrics for scoring performances and sight-reading, teacher observation, and peer evaluation. Perhaps the best evaluation tool I have ever discovered for my southern-accented singers, though, has been a hand-held video cassette recorder.

Organizational Factors

Even in the singing schools held in colonial times, much thought and preparation went into the arrangements for a singing school. A facility had to be arranged for, advertisement had to be done, and the classroom had to be made ready for students. Supplies, such as pencils and manuscript paper, had to be on hand for purchase when the students arrived. The itinerant singing school master carried some of his equipment with him as he traveled from town to town and made arrangements to purchase the additional supplies when he reached his destination.

The more recent teachers of the singing schools such as Grady Bradford and Dan Williams who were employed by Stamps-Baxter Music Publishing had materials readily available for purchase. These teachers would take the necessary supplies to have on hand to sell to the singing school students upon their arrival that evening. Because one of the Stamps-Baxter offices was located in Chattanooga, Tennessee, which is located about 30

minutes from the community of New Salem, teachers always were able to readily get materials and travel back and forth from their residences to teach the schools.

The teaching sequence used with these materials, mostly came from the oral tradition; it was observed by watching another teacher. No teacher's edition of any type was discovered in the research process although several teachers indicated that they followed the order presented in the rudiment book. All teachers interviewed stated that it was impossible to cover all of the material contained in the rudiment book within the scope of a 10-day singing school session.

Mrs. Gray simplified this teaching procedure into four main components including (1) the shapes, (2) the timing, (3) the hand motion, and (4) the singing. Mr. Guffey also explained his approach for a 10-day singing school which has been listed earlier in this study. He devised this sequence by watching other teachers, teaching several of his own schools, and reading material which he felt should be presented in a singing school.

Current instructors of choral music must also devise, many times by trial and error, a teaching sequence for the presentation of basic skills and musical knowledge and balance that with the singing of quality choral literature. It is also beneficial to the student if the director chooses literature which reinforces the concepts being taught as did the teachers of the singing schools. There are several series of textbooks and collections of literature for the choral classroom which may be purchased with money allocated for the purchase of classroom instructional materials. Again, it is often the case that in a rural school system this money goes for the purchase of academic textbooks such as math, English, social studies, etc., and there is no money appropriated for the purchase of

textbooks for fine arts. A teacher must often be resourceful if this is the scenario in the school system in which he teaches.

Just as Mr. Guffey devised an overall plan for teaching a 10-day singing school session, current teachers must plan for the block of time they have that particular group of students. Once an overall semester plan is devised, this must be further broken down into monthly, weekly, and daily plans. Various choral method books provide explanations to help the teacher plan how to implement the content which the student is responsible for. The teacher must not only examine his local system requirements but those of the state as well. Georgia provides a web-site for its teachers which provides access to the Quality Core Curriculum at all times. It is also helpful if the teacher of choral music will see how these align with those set forth in the National Standards set forth by the Music Educators National Conference.

Discipline was addressed even in the earliest singing schools. Howe tolerated no whispering and Billings stated that laughing or whispering was not only indecent, but a needless waste of time. Although most of the students of the New Salem singing schools remembered no discipline problems, Mr. Bill Gray recalled that Jim Moore made him stand and talk continuously for five minutes for disruptive behavior in class. Current choral directors are encouraged by the various methods books to combat discipline problems with effective classroom management. By planning effectively, teachers can prevent unruly behavior from occurring. However, in case of discipline problems, a teacher of choral music should have a discipline plan in place and follow through with procedures stated in the policy set forth.

The singing schools of the early days were advertised by tacking a flyer or sign to a tree or building, as was indicated by P. M. Claunts' inclusion of a tack hammer in the materials needed for a singing school teacher, or by word of mouth, as was the custom with the early singing schools of New Salem. As telephones and automobiles came into being, people had more access to each other and the activities held within their community.

Materials

The predominant instructional tool of the early singing school teacher was the tune-book and each singing school teacher probably had one book that he favored more than others. Each of these books had a number of pages at the beginning of the book which covered the basic rudiments of music. Britton's dissertation of 1950 rendered an analysis of the introductions of the tune-books up to 1800. Perrin's dissertation examined the tune-books from 1801-1860. From these instructional pages presented at the beginning of each of the tune-books evolved the rudiment books which have been used by countless singing school participants.

The list of materials used in an early 20th century singing school presented by P. M. Claunts has been listed earlier in the body of this work. The New Salem teachers would have used in some combination a lined blackboard, a pointer, rudiment books, manuscript tablets, sight-reading books, convention books, and church hymnals.

Teachers of current choral music classrooms have an abundance of instructional

materials. Most classrooms have accessible a lined chalk or dry-erase board. Many visual images such as pictures and posters are available for purchase as well as various workbooks and reproducible materials. Technology has afforded the teacher of choral music computer applications for teaching various subjects such as sight-reading and theory. Again, it is up to the school system to purchase many of these items and often times in rural systems this money is simply not available. A resourceful choral director can procure donations or use fund-rasing to supplement available classroom supplies.

Many of the materials used by the early singing school teachers are similar to those used today. The rudiment book which is used in singing schools which are held today is very similar to those used by the earlier teachers and students. It presented a chapter by chapter, sequential learning process for teaching the fundamentals of music. Several books available to today's choral classroom teachers attempt to provide an overall teaching and learning sequence including appropriate choral literature. There are books and workbooks available for the student to study theory, sight-reading, rhythms, key signature, etc.

The choice for the modern teacher of vocal music is vast. Any combination of materials can be used successfully to teach music reading skills to beginning students. The main point about the instructional materials is that they must be used consistently, reinforced with good quality choral literature, and used in conjunction with assessment tools to make sure the student is grasping the concepts presented. There is no magic in the teaching of students to read music but careful planning and resourcefulness to make everything come together for the student.

Philosophy

The earliest singing school teachers were the first professional music educators. Like most of today's teachers of choral music, they taught more for the love of the art than for financial gain.

The students who attended the New Salem singing schools all felt that their teachers taught because they felt that God had called them into this ministry. He had given them a gift and expected it used. This was reinforced by the interviews with the teachers who actually taught the schools in New Salem. They also expressed the sentiment that God had called them into this line of work as a ministry. All expressed their love of music and their desire to share this gift with others. It was something that they felt strongly about and believed that it should be passed on from one generation to the next.

Environment

After the singing schools were pushed out of the urban areas of New England, the singing school teachers sought students in the more rural areas of the recently opened lands in the South and West. Jackson (1964) described these areas as those which were located at least 500 feet above sea level.

The singing school seemed to always be subject to urban development. As modernization and urbanization crept toward communities bringing better jobs and

schools, the singing schools tended to start to disappear. The singing school was also affected by the business of music called "white gospel." As the quartets promoted by the J. D. Vaughan Company began to entertain more and promote the music publishing business, the interest in attending these gospel music events began to subside because of the lack of congregational participation. In each of the other singing schools that have been included in this study, comments were made by the participants that when the singing school or singing convention went from a congregational singing format to an entertainment format, interest began to subside.

The natural cycle of life which happened in each community also played an enormous part in the survival of the singing school. Whereas the community of New Salem was basically isolated for many years, the building of roads and the emergence of the automobile afforded the residents more options as to what they wanted to do with their time. While the first generations of settlers looked forward to church services, singing schools, and the All-Day Singing as a social event, the later generations had more alternatives. Whereas the first generations of settlers made a living by farming, cutting timber, or hewing railroad ties, later generations had the opportunity to leave to find work in the cities either by commuting or leaving the community entirely.

Robert Putnam addressed many of these issues which faced the residents of New Salem and the entire country in his book *Bowling Alone* (2000). Several of the sociological trends described by Putnam (2000) that were having an effect on the nation as a whole were also changing the singing school status in the community of New Salem. Putnam (2000) asserted that each passing generation became less involved in the religious

activities of the community than the previous one. He stated that, "The decline in religious participation, like many of the changes in political and community involvement, is attributed largely to generational differences" (2000, p. 72). It appears that with each passing generation of residents in the community of New Salem, there was less interest in maintaining the tradition of the singing schools in the community.

Also, as the attendance in singing schools and gospel singing conventions dropped off nationwide because of the influx of the entertaining groups, more families were also becoming two income families. As major cities became more accessible because of the transportation opportunities, many families opted to have both parents work to obtain more material goods and meet financial expenses such as automobiles and larger homes. Putnam (2000) asserted that in many communities, residents did not participate in community and religious activities because they were simply "too busy" (p. 189).

But by far the most lethal activity to community involvement was the introduction of the television asserted Putnam (2000). In *Bowling Alone* (2000), he quoted the Amish about their decision to forgo the television in their homes by stating that:

> We can almost always tell if a change will bring good or bad tidings. Certain things we definitely do not want, like the television and the radio. They would destroy our visiting practices. We would stay at home with the television or radio rather than meet with other people. The visiting practices are important because of the closeness of the people. How can we care for the neighbor if we do not visit them or know what is going on in their lives? (Putnam, p. 235)

Putnam (2000) went on to say that, "A major effect of the television arrival was the reduction in participation in social, recreational, and community activities among people of all ages" (p. 236). Like every other community in the nation except those like the Amish, New Salem residents simply began to be more interested in other activities. Whereas the singing school had been a major focal point in the year for the residents, it became simply something else to have to do. The focus of the residents changed from a group of individuals who looked forward to meeting with each others for the love of music and socialization to one of individuality with self-directed activities. But it did not only happen in New Salem, the trend was nationwide. Singing schools, as well as many other religious and community-based activities were simply not a priority for the residents anymore.

RECOMMENDATIONS

There are four basic recommendations which have been garnered from the gathering and synthesization of the information about the singing schools of New Salem, Georgia, and how they related to those of earlier times. The first recommendation is that every person who has the opportunity should attend a singing school, if not for a musical experience but for a cultural one. Jackson (1964) believed that the singing schools and their shape-note notation found in the rural sections of America would eventually become extinct. Although this has not happened, shape-note music is sung by a very small percentage of the population. There are still singings, singing conventions, and singing

schools being held and taught but, as Putnam (2000) asserted, people are finding more things which take up what little free time they have and each generation seems to be less interested in the singing schools than the one before.

The second recommendation is that each child in American society should receive adequate instruction in music education. Rural school systems in every state often have to spread the allocated money thinly to offer their students what the state mandates as the necessary curriculum. If the money runs out before the arts are funded, they are simply left out of the curriculum. Whereas the rural singing school provided a sound method of music instruction for countless people, there is no method in place for most students to receive any sort of music education except in the public schools.

The third recommendation is that choral directors should look to their predecessors for guidance in the teaching of choral concepts. The early singing school teachers began with the fundamentals and made sure that the students gained a knowledge and understanding of these in order to actually learn to read music. They also assessed their students to make sure these concepts had been mastered. They tolerated little disruptive behavior as it was a "needless waste of time." They gave their students the opportunity to gain an appreciation for music by presenting them the knowledge and giving them the privilege to be immersed in it. Choral directors in today's choral classrooms must teach the fundamentals, assess with appropriate techniques and tools, and give their students the opportunity to sing quality choral literature.

The last recommendation is that additional research must be done to preserve not only the heritage of our forefathers, but the current shape-note practices. Gospel music is

a part of our musical heritage, not only as a musical perspective, but as a cultural one as well. Goff (1998) contended that Southern gospel music, which has also been referred to as "white gospel," has basically been overlooked by both music historians and those who preserve our American cultural heritage. Several of the articles which offered extensive information on this subject came from journals of popular culture instead of those which provided the most recent research in the field of music education.

Crawford (1977) also indicated the need for additional research by specifying several areas which he felt warranted further investigation. Areas which should be addressed included how shape-notes merged with popular and revival songs, how gospel songs related to traditional hymnody, how this specific type of music was specifically distributed according to geographic location and social status, and how this gospel music genre functioned and survived as a business entity. All of these areas would not only preserve a historical background of the gospel music heritage but a part of American history which has been basically passed from one generation to another, specifically through the oral tradition.

Richard Crawford (1983) also contended that music learning in America should be examined from a perspective of how it evolved as American music in its own right, not as an extension of European music. He suggested that studies be undertaken as to how music learning spread geographically, how Americans sought music learning on different levels or resisted some formal music learning, or how Americans gained musical knowledge by any method, whether it was formal or one passed from generation to generation. In discussing several 19th-century musicians, Crawford (1983) stated that, "It

is difficult to discover what they thought about musical learning and musical technique because they were not given to public discussion of these matters" (p. 5). The method of instruction does not seem to be as important as the fact that instruction was given and received, often by a group of people who had absolutely no access to formal music education of any kind.

Crawford (1983) also quoted Alan Jabbour who spoke about the advantages of the "example" system of learning by stating that "it encourages active learning, with the dazzling feats of mental alertness that often accompany it; by placing the burden of passing along knowledge upon the learner . . . " (p. 6). A group of uneducated, rural people learned the shape-note system of music from one another by "example," not only because of the enjoyment, but because of the desire to acquire the knowledge.

The tradition of the singing school has been recorded and preserved by music historians of early American history. It has not, however, been preserved as a process of music learning after the Civil War when the shape-note publications came into their own. Because it was predominantly a rural music education process, it was not seen as a valid educational music learning method. The method of teaching and learning which has had such an impact on rural music learning, which has implications for today's choral music instructors, and, could possibly become extinct at some point in time, as predicted by Jackson (1964), certainly warrants extensive further examination.

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APPENDICES

APPENDIX A

Informed Consent

Appendix A

INFORMED CONSENT FORM

The Singing Schools of New Salem, Georgia

I invite you to participate in a study of the singing schools of New Salem, Georgia.

INFORMATION

The purpose of this study is to try to find as much information as I can about the singing schools that took place in the community of New Salem, Georgia, and how they were taught. I plan to interview people who have information helpful to the study. These interviews will last approximately one hour in length and will be based on broad, open-ended questions such as "What do you remember about the singing schools held in the New Salem community?" Additional questions will be based on the answers given by each of the participants interviewed. I would like to find old photographs, take some new photographs, record interviews on tape, and also possibly use some video taping. (Participants will have the option of being recorded on video tape.) I hope to find examples of old convention books and rudiment books used in the singing schools and original copies of compositions written by some members of the community which were published in the convention books.

I ask that you participate in this study by allowing me to interview you at your convenience. Again, these interviews will last approximately one hour in length. I will transcribe the interview and send it to you for your review. Corrections will be made if necessary. I would also like to ask your permission to use documents that you might have in your possession–hopefully some of the originals can be photographed with a digital camera and used in the paper itself.

RISKS

There are no foreseeable risks in being involved in this study. You may withdraw from this study any time you desire without penalty.

BENEFITS

The benefits of doing an historical project, such as this one, include maintaining a record of an educational method which has been largely abandoned and documenting a series of events which shaped the cultural heritage of a community.

CONFIDENTIALITY

Because of the historical nature of this study, the information obtained from you will not be kept confidential but made available to the public.

COMPENSATION

There will be no compensation for participating in this project.

CONTACT

If at any time you have questions regarding the study or the procedures involved in this study, please call me, Kathy Adkins, at (706) 657-5758 or Dr. Mary Jane Connelly, the chairman of my doctoral committee, at (865) 974-6147. If you have questions about your rights as a participant in this study, you may call the Compliance Section of the Office of Research at the University of Tennessee at Knoxville at (865) 974-3466.

PARTICIPATION

Your participation in this study is voluntary and you may withdraw at any time without any penalty or loss of benefits to which you are otherwise entitled. If you do decide to withdraw from the study, all information, documents, photos, etc. will be returned to you.

CONSENT

I have read the information contained in this document and agree to participate in the study. I received a copy of this form for my records.

Participant's name (print)_____

Participant's signature_____

Date_____

I agree to having my interview for this project video taped._____

I do not wish to have my interview for this project video taped._____

APPENDIX B

Interview Questions

INTERVIEW QUESTIONS

1. STUDENTS -

1. Who were the students that attended the singing schools?
2. Where were they from?
3. Did they represent only the families in the community?
4. Could everyone participate - men, women, and children?
5. What were their ages?
6. How many students were in attendance?
7. Did they pay to attend? If so, how much or what (money or goods)?
8. Did they know of any other singing schools in the area?
9. Did they attend other singing schools in the area?
10. How effective was their training at the singing schools?
11. How did the singing schools affect their lives in the long run?
12. Did any of the students in the singing schools write songs? If so, did they get them published? What company published the songs? How did they send them to the publisher? Did they do their own harmonizations or did the company?
13. Did any of the students become teachers themselves? If so, did they go on to get further training and where?

INTERVIEW QUESTIONS

2. TEACHERS -

1. Who were the teachers of the singing schools?
2. Where did they receive their training?
3. Were they certified in some manner or was there a certification process?
4. Did they ever attend a "normal school" (a training session for singing school teachers)?
5. Where did they live and how far did they have to travel to teach a school in New Salem?
6. Where were they from originally?
7. Did they teach other singing schools in the area?
8. How often did they teach singing schools?
9. Did they know of other singing schools or teachers in the area?
10. Did they write songs included in the books used? If so, which publication company did they use and how did they become involved with that company?

INTERVIEW QUESTIONS

3. CONTENT -

1. What was taught at the singing schools?

2. Did they use the four-shape note method and if so, what book?

3. Did they use the seven-shape note method and if so, what book(s)?

4. If both methods were used in the history of the singing schools, when was the transition made from one to the other?

INTERVIEW QUESTIONS

4. ORGANIZATIONAL FACTORS - METHODS/TECHNIQUES/SEQUENCE

1. Where were the singing schools held–church, school, home?
2. Were they advertised?
3. What teaching sequence was used and was this used in all singing schools that they taught?
4. Was this sequence written down anywhere or was there a "textbook" for singing school teachers?
5. Did they learn this teaching sequence somewhere in their training?
6. How were they paid (money and/or goods) and how much?
7. Who paid them?
8. Was the singing school sponsored by the church? If so which one?
9. Did students sing from the first night or were the rudiments learned first?
10. How was conducting or "time-beating" used in the schools and what were the conducting patterns used?
11. Were women allowed to lead?
12. How were voice parts assigned?
13. How was the beginning pitch set and given to the students in each voice part?
14. Did they sing the song through the first time on syllables?
15. How were discipline problems dealt with?
16. How were the singing schools organized (how many weeks, what time of day, how long was each session, etc.)?

INTERVIEW QUESTIONS

5. MATERIALS -

1. What teaching materials were used at the singing schools?
2. Who bought the materials and where did they purchase them?
3. Did the teachers profit from the sale of materials?
4. Who published these materials?
5. What songbooks were used–tunebooks or the paperback books?
6. Were instruments used and if so, when?
7. Who played these instruments?
8. Did they use a tune-pipe or tuning fork?

INTERVIEW QUESTIONS

6. PHILOSOPHY -

1. What was their philosophy or belief in regard to the teaching of singing schools?

2. Were they involved in the four-shape vs. seven-shape controversy?

INTERVIEW QUESTIONS

7. ENVIRONMENT -

1. What was the actual time frame of the singing schools?
2. What was the community like at the time of the singing schools?
3. Who were the families which lived here and where did they live?
4. How did they travel to the singing schools?
5. Were the singing schools social or religious activities?
6. Was this a place for "courting?"
7. Were other events (such as picnics) held at the same time?
8. Were singing schools always held in conjunction with the All-Day Singing?
9. Were spectators allowed at the singing schools?

APPENDIX C

Timelines created by

Dr. Keith Willard and Harlan Daniel

Timeline
created by Dr. Keith Willard
http://www.fasola.org/timeline.html

Fasola Timeline

	Related Historical Events	A Partial Pedigree of the Events Relevant to the Development of Shape Note Style Music		
		England/Europe	America	Comments
1540	Renaissance Music	Reformation Cal inist metrical psalmody		Simple non-harmonized but rich melodies are cra ed, while other French psalmodists experiment with harmonized versions
1549		In England Sternhold prints his metrical psalm texts		Sternhold and Hopkins metrical psalms become the basis for texts in psalters in both England and later in New England
1555	Marian exiles			Mary I's Catholic rule forces many Puritan and Anglicans into exile to France and the Netherlands where they are exposed to continental psalmody styles
1559	Elizabeth's Injunctions	Metrical psalm singing now tolerated		Many Marian exiles return
1590's		English harmonized Psalters appear; Damen, East and later Ravenscroft (1621)		
1600	Baroque era begins			
1629-1641	The Long Parliment, Cromwell, the Commonwealth		*Bay Psalm book* published in Cambridge, MA, metrical texts and no music. The later 1698 12th edition contains the first music published in America (with fasola letters under notes)	In reaction to a royal attempt to enforce detailed conformity, the Parliment effectively abolishes Anglican liturgy. The Westminster Council of Di ines propose lining out reform that develops into the 'old way' of psalm singing.

1662-1675				Anglican liturgy returns and enters an era of revitalization
late 1600's		Playford's *Introduction to the Skill of Musick* rules for contrapuntal writing for two and three voices were used by the emerging rural self taught psalmodists and the later New England tunesmiths. It uses fasola solfege.		Playford establishes the forerunner of the singing school tradition for parish clerks. He publishes widely disseminated psalters that the early American psalters are directly indebted to.
		Campaign to reform the 'old way' of highly ornamented lined out psalm singing begins		The 'old way' of singing survives into the 20th century in the Isle of Lewis (part of the outer Hebrides)
1680's-1750's		Explosive rise of rural country psalmody, self taught singing masters and schools emerge--gallery music		Chetham's psalmody, a long lived regional tunebook is published.
1720's			Tufts psalter is published which draws heavily on material published previously in Playford's psalters. It uses 4 letter shorthand for fasola under the notes.	'Pamphlet war" to reform the 'old way' of highly ornamented lined out psalm singing initiated in New England. Singing schools begin in New England, use fasola solfege. the 'old way' of singing survives into the 20th century in some of the old Baptist churches of the Appalachians
1750's		W. Tans'ur, an archetypical English country tunesmith, publishes *A Royal Melody Compleat*. Other English tunesmiths produce a flurry of the new 'fuging tune' style.		Tans'ur's books include compositional rules pretty much directly swiped from Playford.

1760's			Lyon's *Urania* published. American reprints of Tans'ur and Williams become available	
1717-1775		A large emigration of the Borderer peoples from northern England, lowland Scotland, and northern Ireland occurs.	These Borderer peoples infiltrate through Pennsylvania into the backland highland regions of the Appalachians.	These are the southern highland folks that GP Jackson would later refer to as 'Scotch-Irish'
1760-1830	Classical era begins	Evangelical and then Anglican reform movements that eventually result in the demise of the rural parish choirs		
1770			W. Billings publishes his first tune book. It is the first tune book published by a single American composer.	English tunesmiths that the Americans are directly familiar with include W. Knapp, W. Tans'ur, J. Stephenson, and A. Williams.
1770-1810			Salad days of the New England tunesmiths	Billings, Holden, Read, Morgan, and many other self taught tunesmiths carry on and evolve the English parish psalmody tradition.
1801			Little & Smith publish *Easy Instructor*, using shaped notes (patented and thus 'patent' notes) to visually represent the 4 syllable solfege.	Shape note tune book era begins. This notation becomes wildly popular as the New England style music moves south and west.
1800-1830's		Thomas Hardy in *Under the Greenwood Tree* describes surviving English gallery music in Puddleton	A reform movement that Lowell Mason later spearheads, results in the demise of the singing schools in much of the urban north.	Singing masters, their schools, and their shape not books move south and west to receptive ground among the former Borderer peoples of Britain. The second 'great awakening' brings

				campmeeting influences.
1835-1844			*Southern Harmony* and *Sacred Harp* are published	South Carolina brothers in-law William Walker and B.F. White produce the mos widely used four shape tune books.
1840-1855			Revival of Yankee psalmody	Billings and Holden Collection
1860's	Civil War			
			Aiken's *Christian Minstrel* first 7 syllable do re mi solfege shape note tune book (1846)	7 shape books not popular till after the Civil War. New Harp of Columbia, Christian Harmony, and Harmonia Sacra are 20th century survivors along with the seven shape gospel 'little' books
1840s-1880s			Southern singing conventions are established. 4 shape publications continue among Pennsylvania Germans	dinner on he grounds, hollow square?
1902-1911			Revisions of the Sacred Harp create many new alto parts. Founding of the United Conven ion	The Cooper Revision, and other competing Sacred Harp editions add alto parts. Within the generation women leading becomes common.
1930's			Denson Revision, *White Spirituals in Southern Uplands*, *Colored Sacred Harp* are published	GP Jackson's work first brings attention to the survival of shape note singing to the urban and academic world
1960s-1970's			Sacred Harp starts to rapidly spread outside of the south	Southern groups perform at urban folk festivals exposes music and tradition
1980's			National and Midwest Conventions are established	Singers regularly travel to each others singing conventions, large and small. Rapid urban growth of the tradition continues.

1990's			1991 revision of Denson book, 1992 revision of Cooper book are issued	
	timeline by Keith Willard			Acknowledgments to Warren Steel for very helpful suggestions, but any remaining errors are my responsibility

TIMELINE

created by Harlan Daniel

"From Shape notes to Bank notes: Milestones in the evolution of White Gospel Music"

***Tennessee Folklore Society Bulletin*, pp. 26-29**

FROM SHAPE NOTES TO BANK NOTES:

MILESTONES IN THE EVOLUTION OF WHITE GOSPEL MUSIC

Harlan Daniel

I. Colonial.

Psalm singing was the only form of music commonly allowed in colonial churches, but Baptist groups sung Watts' hymns and the Methodist used hymns in their revivals.

1640 **The Whole Booke of Psalmes Faithfully Translated into English Metre** was the first book printed in the American Colonies.
1737 John and Charles Wesley published their first hymn book, **A Collection of Psalms Hymns**, at Charlestown, Georgia.
1738 George Whitefield made his fist of several visits to America.
1753 **Hymns for Social Worship** was edited by Whitefield.
1766 An American edition of **Hymns and Spiritual Songs** by Isaac Watts was published.

II. Post-Revolutionary.

Western expansion and the separation of church and state created gaps in Christian education that were filled by camp meetings, circuit riders, Sunday schools and singing schools. Religious gatherings had new social functions as antidotes to cabin fever. Secular publishers published books that suited these functions better than the denominational publishers, who considered it their duty to control public taste and frowned upon happiness at public worship, shape notes were adopted by music teachers in the South.

1791 The Bill of Rights separated church and state.
1801 The Kentucky Revival started.
1798-1803 Four shape notes were introduced in the East but didn't catch on (1798-**Easy Instructor** by William Little and William Smith, 1803-**Musical Primer** by Andrew Laws.)
1815 Four shape notes were introduced in the South by Ananias Davidson in **Kentucky Harmony**. Twenty other books using four-shape music notation were compiled by Southern editors during the next forty years. One, **Sacred Harp**-1844, is still in print.
1829 The Juvenile Psalmist or the child's Introduction to Sacred Music by Lowell Mason was the first in a long tine of Sunday school songbooks.

1832 D. Stower introduced seven shape music notation in **The New and Improved Music Teacher.**
1834 The Sunday School Union distributed 1000 libraries of 120 books throughout the South.

III. Post Civil War.

Seven shape notes replaced four shape notes as the most popular means of teaching music in the South. Camp meetings were becoming denominational and singing conventions replaced them as communal gatherings. Six week Normal Singing Schools were introduced and became popular. Publishers of singing convention books also published newspapers that expedited the communications of singers and teachers. Revivals became popular and many evangelists formed partnerships with singers. Publishers, editors, and composers of Sunday school songs started to produce revival hymns for adults.

1870-1915	Ruebush-Kieffer Company published **The Musical Million**, a monthly journal.
1872	Dwight L. Moody and Ira D. Sankey toured England.
1872	The first Summer Camp was conducted at Chautauqua with P.P. Bliss as musical director.
1874	The first Normal Singing School was conducted by Ruebush-Kieffer at New Market, Virginia. B. C. Unseld was the principal teacher.
1875	Bliss and Sankey compiled the first edition of Gospel Hymns and Sacred Songs.
1884	A. J. Showalter, the manager of Ruebush-Kieffer's Southern office, started his own company at Dalton, Georgia. B. C. Unseld taught at his Normal.
1903	James D. Vaughan started his publishing company at Lawrenceburg, Tennessee.
1912	Unseld moved to Tennessee to work for Vaughan.
c. 1918	Tom Jeff Farris organized the Overall Quartet for Central Music Company of Little Rock. This was one of the first groups of southern musicians to wear a costume.

IV. Post World War I.

The culture of the cities was extended into the backwoods by automobiles, phonograph records, radios and other products of technology. It might be expected that shape notes and other backwoods institutions that conflicted with urban standards would be destroyed. However, James D. Vaughan was able to utilize technological innovations and not only preserve shape notes for the remainder of his life, but to create a period of unparalleled popularity for singing conventions, gospel quartets and shape note song books.



1921 Homer Rodeheaver, the singing partner of Billy Sunday, started Rainbow Records.

1922 James D. Vaughn started Vaughan Records, the first company to produce records for a regional rural audience.

1922 Vaughn started the first radio station in Tennessee, WOIN-Lawrenceburg.

1924 One of Vaughan's many quartets made a nation wide tour.

1925 A. J. Showalter died.

1926 J. R. Baxter Jr., the music editor for A.J. Showalter Company, and Virgil O. Stamps, the manager of Vaughan's Texas office, formed Stamps-Baxter Music Company.

1937 The Chuck Wagon Gang made their first phonograph records. They soon limited their Programs to gospel songs and became the first full time professional singers of gospel songs without a connection with publisher, school or evangelist.

1938 Several of the quartets associated with Stamps-Baxter sung all night over KRLD, Dallas

1940 Stamps-Baxter had an all night sing in the cotton Bowl.

1940 V. O. Stamps died.

1941 One of Vaughan's quartets led by Claude Sharpe quit Vaughan and joined the Grand Ole Opry as the Old Hickory Singers.

1941 James D. Vaughan died.

V. Post World War II.

The popularity of gospel quartets contributed to the death of shape notes and singing conventions. Singers were no longer attached to publishers and teachers of shape notes and discarded this anachronism which separated them from musicians from other sections of the country. Gospel singings became popular as events for spectators. The communal spirit of the camp meeting and singing convention was lost. Consolidated schools taught conventional musical notation and the need for shape note teachers declined.

1945 Frank Stamps formed Stamps Quartet Music Company and School of Music.

1946 1,171 students attended the Stamps Quartet School of Music Normal.

1947 Wally Fowler, a star of WSM's Grand Ole Opry, dropped his band and concentrated upon a gospel quartet that he had featured with it. He started to promote all night sings on a regular schedule.

1948 Fowler became a full time promoter of all night sings. Sometimes he promoted as many as five on the same night. Every Friday night he staged one in the Rhyman Auditorium, the home of the Grand Ole Opry.

1954 The Blackwood Brothers Quartet won first prize on Arthur Godfrey's Talent Scouts, a national television program.

1956 The first annual National Quartet Convention was held in Memphis.
1960 J. R. Baxter, Jr. died.
1962 States-Wood Enterprises, a firm jointly owned by the Blackwood Brothers and Statesmen Quartet, bought James D. Vaughan, Music Publishers.
1962 The Blackwood Brothers bought Stamps Quartet Music Company and replaced the old members of Stamps Quartet with young men who were willing to travel full time. They traveled 125,0090 miles the following year.
1963 The last session of the Vaughan School of Music was held in June.
1964 The Gospel Music Association was organized.
1964 The Blackwood Brothers and Statesmen started **Singing Time in Dixie**, a nationally syndicated TV program.
1965 States-Wood Enterprises discontinued James D. Vaughan Singing Convention books but later sold the trade mark to Tennessee Music and Printing Company, a publishing branch of the church of God at Cleveland, Tennessee.
1966 Stamps Quartet books were discontinued.
1974 Mrs. J. R. (Ma) Baxter died.
1975 Singspiration Inc., a branch of the Zondervan Publishing House of Grand Rapids, Michigan, bought Stamps-Baxter.
1976 Albert E. Brumley, the dean of gospel composers, is the most active publisher of seven notebooks. Several years ago he gained control of Hartford Music Company, a company that dates back to 1904. He publishes Hartford-National singing convention books in cooperation with Robert Arnold in addition to "special" books under the imprint Albert E. Brumley and Sons.

APPENDIX D

Copies of Songs from the

New Salem Gospel Songwriters

"Make Sure You Have Time"
Song written by Joseph T. Fulghum
Abundant Grace, 1990
pp. 56-57



"Make Sure You Have Time"
Joe T. Fulghum
Abundant Grace, 1990, pp. 56-57



"Better Times are Coming"
Song written by O. A. Parris and Grady Bradford
Harbor Bell No. 3, 1934, p. 9 and
Brightest Beams, 1939, p. 9



"Are You Ready"
Song written by Joseph T. Fulghum
Come Alive, 1985, pp. 94-95

94

Are You Ready?

(To White Oak Baptist Church Quartet, Trenton, GA)

Joseph T. Fulghum — Joseph T. Fulghum



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"Are You Ready"
Song written by Joseph T. Fulghum
Come Alive, 1985, pp. 94-95



"Look up with Courage
Song written by Thomas Fulghum and Joe T. Fulghum
Joyful Songs, 1939, p. 53



"Give Him the Glory for it All"
Song written by J. R. Baxter, Jr. and Grady Bradford
Starlit Crown, 1938, p. 21 and
Thankful Hearts, 1937, p. 21



"I Shall Join The Great Singing"
Song written by Kelley Adkins
Upward Way, 1963, p. 47



"In That Home So Bright and Fair"
Song written by Kelley Adkins
Humble Hearts, 1945, p. 39



APPENDIX E

Historical Documents

"A Grandmother Schooler"
written by Mildred Pringle
Lila Adkins, June 2, 2002a

A GRANDMOTHER SCHOOLER (spelling unknown)

Martha Bradford and John Jesse Moore: 1837-1924

Martha Alford & George Washington Echols

Margaret Recilia Echols and William Alexander Moore
1852-1931 1851-1925

SONS:	GRANDCHILDREN
John Vol and Allie Hoffman	J. V., Parks, Sam & Joe
Bert Clement and Catherine Driggs:	Edith Logan , Drigga, Norman, Lawrence, Terrance, Sherman, Kenneth and Evelyn Pennington
Art Ernest and Effie Lee Street:	Ernestine, Lola Kyte, Mildred Pringle, d. Malcolm, Grace Johnson, Grover, George (twin), Carroll, Homer Gene and Leighton
Leon Watson and Mae Tripplett	Herman, Etheline, L.W. Lorna King, Lloyd, Dezy, Frieda Wall , Jerry, Anna Marie Crisp , Dale and Cortez
DAUGHTERS:	
Minnie and Albert McKaig:	Herbert, Maggie Gray, Verna Patton, Maud Frizzell and Hugh.
Etta and Wes Bradford:	Claude, Floyd, Walter, Omar, Jessie Neal, Mattie Neal, Arvil, Homer and Vernon (Mattie, Vernon, Arvil)
Mable and Joe Massey:	Pearl Lawson, Frank, Carrie Everett, Vera Everette, Ernest, Wesley, Benton and Denton, Arnold, Martha Clara Blalock, and Jerry.
Eunice and Walter Gray:	Scott, Ruth Morrow, Allen, Cleo Baker, Ruby Fulghum, Leonard, Inez Moore, Woodrow, Lincoln, Audrey Abbott & Dolly Avans
Ethel and Cleveland Matthews:	Felix, Philip, Troy, Ione Miller, Ralph, Clarise Hawkins , George, Herbert and Joyce Smith.

During an uprising against the upper class in Prussia an Echols left Prussia and came to America. The history books list the year of the uprising as 1830.

Kate Echols Aderholt said the Echols had been carriage makers in Prussia. They decided to sell as much as they could and go to America. Risking their lives to save their possessions was not worth it, they reasoned.

Margeret Echols Moore of New Salem, Star Route #3 of Rising Fawn, Ga. and Kate Echols Aderholt of Birmingham both said the Echols came from Indiana.

When Lola and I visited Kate in Birmingham one year she said most of her sons were officers in the U. S. Service. One, a retired general, sent her a maid who spoke no English from Thailand. It was the maid's day off the day we were there.

Grandma Moore said that her father, Captain George Washington Echols and one of his sons fought with the Union Army from Indiana during the "Civil" War. His son was shot and taken prisoner by the Confederate army.

After prisoners were exchanged, George W. Echols discovered his son had been healed by the Confederate medics in this area. By using some of the many leaches found in our native creeks, they had applied them to the wound area. The leaches sucked the old blood and fell off, thereby opening up passage ways for new, oxygenated blood.

The above strategy saved the arm or leg from being severed, as many Northern doctors did to save the lives of their wounded. The Southern doctors also used grubs which eat only dead matter to clean the wounds which become infected. This too was an alternative to surgery.

Grandma said her father was so overcome by the kindness to his son he wanted to return and live in this area.

As spoils of war Union soldiers were able to participate in a lottery for Southern land. Great grandfather drew land on Missionary Ridge.

Great grandfather Echols wanted to work at the iron furnace in Rising Fawn, Georgia, so left his land on Missionary Ridge and moved to Rising Fawn, Georgia where he made shoes for the workers and kept books.

Since the war was over, supplies for the war effort were not needed and local people were too poor to buy goods after Sherman came through the area on his path of destruction through Georgia. Even the iron furnace was almost destroyed by the Union army, so it soon closed.

Great grandfather Echols then moved to Route #1, Rising Fawn, Georgia, where he taught school at the Church of Christ "Union" school until he died and was buried in the cemetery there.

The little church/school house is still standing near the sign which says 101.

I asked Grandma if she could remember any of her relatives. She could name over a dozen Echols, a grandmother Schooler and an Uncle William Alexander and Aunt Margaret Campbell. She said he started the Church of Christ. Sometimes it's called the "Christian" church. Grandma said she was named for her Aunt Margaret. Grandma did not know which of the two was blood related. She said she thought she did have another aunt but she didn't know her.

Once the Harmonettes - a barbershop group I sing with in Sun City, Arizona entertained at a dinner meeting held at the Christian church there.

After the program was over we were asked to stay for refreshments.

I told the minister my grandmother was named for her aunt who was the wife of Alexanders.He said, "Oh, I've just returned from a pilgrimage to his national shrine in West Virginia. Come and see my library of books written by him, or about him. "Someday, he said, "Alexander Campbell will be known as America's greatest philosopher." "Already," he went on, "more books are written about him than anyone since Jesus Christ came. I want you to meet his granddaughter, a member of our church. When I met her she named several relatives of hers. None of the named were Margaret. Finally the minister asked, "What was your grandmother's name ?" I said, "Margaret." He got excited. "She," he said, "was his first wife. They had six children. One died while young. The second wife had 13.

The minister said Margaret Brown was an only child of a wealthy land owner. Part of the huge estate owned by Alexander Campbell was gained through her father's generosity who wanted close contacts to his only child and her family.

Granma said she never wanted her sons to become ministers or soldiers. None ever had to serve in either capacity.

It was traumatic when Alexander Campbell broke from the Presbyterian Church which originated in Scotland. The entire family was affected. Most mothers hate war, too. Before the Civil War reached this area two Moores arrived. Dad said we are descendents of John Jesse Moore who was called Jesse. He said Jesse married Martha Bradford. One day when we were at the Hawkins Cemetery Dad pointed out the stone. On the front in clear words and numbers I read: John Jesse Moore 1837-1924. Dad said, "He started the Moores here in New Salem."

Jesse's stone crumbled about three years ago. It was 150 years old. Dad

said Jesse's younger brother, John W. Moore, born in 1845-1931 married Delia Warren. He said that we are not related through the great grandmothers, although we are through the great grandfathers.

One time while Grandmother was lying in state at our house, I overheard two of her nieces speaking in low tones about someone's mother and father who were divorced. I never knew until later that they were talking about Grandpa Moore's parents. The girls quit talking until I left the room. Divorce was such a shameful subject to discuss.

When Jesse left the community he took Aunt Josie with him. When she re-appeared as Aunt Josie Kendricks years later, I asked Mother about her. She seemed like an angel of mercy helping anyone in the family who needed her. She also helped Great Uncle Vol and his family who lived near Hinkle, Georgia.

Mother said Grandma Moore told her that Martha said Josie was left as a baby on their doorstep. She was registered as a Moore. Both of the Moore brothers were interred in the Hawkins cemetary. Jesse was 87 and John lived to be 86. Josie was buried in the Hawkins cemetery in 1942.

The census listed Josie as being in the John Moore family. One census taker listed our Grandfather George Street as being part of the William Street family because he was there the day they came around. Ervin Street is our great grandfather's name.

Martha and Jesse had three boys: Thomas Payne left for Memphis, Tennessee, Alexander stayed in New Salem and Vol went to Hinkle, Georgia. Ralph and Harley Moore were sons of Vol.

Grandpa Moore bought land overlooking Sittons Gulch. He had many types of apple trees and different plants . He sold produce at Durham.

girls in our family.

When the boys were so much heavier- Malcolm was 12 pounds- Dr. Rogers was called in. Even he did not save Grover's twin, who was named George Washington after grandfathers by that name. Dad's maternal grandfather, Captain George Washington Echols and Mother's Dad, George Washington Street carried the name proudly.

Some of my earliest memories were of visiting Grandma and Grandpa Moore or Dad's sisters and brothers.

I liked to choose red apples from a barrel, climb one of their mulberry trees for berries, crank their telephone so we could hear better and listen to the chatter of happy people who were glad to see each other.

One time I answered the telephone and told Grandma people were talking on the phone. She said to hang up. The phone for her took four rings, she explained.

Once when I broke a saucer she told Mother, "Don't scold her. She didn't mean to do it."

One time Grandpa came through the trail to our house. He wanted to talk about Malcolm's inability to talk. He thought Malcolm might be tongue tied.

Dad borrowed his Dad's buggy, Mother made a picnic lunch and we all went to the doctor. We had the best fried chicken dinner while Mother and Malcolm saw the doctor. He did clip Malcolm's tongue and verified the fact Mother was pregnant again.

Dad had not worried as much about Malcolm's not talking because he had not talked until he was three. He said,"The bees are swarming!" No one

He often spent the night with his brother Vol.

Since Rising Fawn was a thriving community, he went there too. All the Bradford descendents enjoyed singing. Alex met, wooed and married Margaret Echols. They had four boys and five girls.

As Martha became older Dad and Leon lived with her. Dad remembered living with her in a small house near John Bradford's home.

Uncle Leon lived with her when she lived near her son Vol in the Hinkle area.

Many older persons in those days lived in smaller dwellings near the family. The parents were cared for and felt more independent and serene. It was less noisy than living among boisterous children.

Aunt Mae said that Uncle Leon was living with his grandmother when they got married.

In 1911 Martha Berry persuaded Alexander and Margaret's three unmarried sons to attend Berry High School. After she told about the Glee Club and the fact they could work their way through school, Vol, Art and Leon went there. Dad stayed from 1912-1915.

When Dad came home from school, and met the young teacher he fell in love with her. Mother, Effie Lee Street lived with Dad's parents as long as she taught out here.

Mother and Dad wrote letters to each other for awhile; then on the last day of school, November 25, 1915, they were married with Cousin Bill Gray, father of Walter and Clark, performing the ceremony. He was the Justice of the Peace out here. When he died of cancer Dad was made the Justice of the Peace. Uncle Bert was the clerk, and Grandma was the midwife for the four

else had seen them and he knew it was important to tell them. His mother was more excited over his talking than she was about the swarming bees.

While I was still four years old Grandpa had a tooth pulled. No one could stop the bleeding. Many took turns holding cloths to his gum but he slowly bled to death.

I was sick and Mother held me part of the time. Otto was there, too. We spent the night at Grandpa's house and others came and went. Otto wanted his grandmother to hold him. She looked heavy to me and I didn't think there was room in the chair for her lap, but he did fine. Even then I had a sense of humor.

I liked to eat at Aunt Minnies. She had a Lazy Susan table. I could move the top around and not have to say, "Please pass the beans,"etc..

At Aunt Eunice's we played the records until I memorized them, such as, "Tea for Two, Reuben and Rachel, The Little Brown Church in the Wildwood, etc.. I would get scared when the boys would tell of hearing a Panther at night.

One time we all went over to Uncle Berts to see the new Model A Ford and later the Model T.

I climbed in the rumble seat and pretended I had a boy friend to ride with. Soon afterwards Dad got a car with an Essex body. It wook two people to start it - one to crank it and the other to keep it from either dying or trying to run over the cranker. Mother never learned to drive but she always told Dad what to do or not to do.

One time Dad surprised us all. He ran over Uncle Joe's gate before someone could open it.

All the men teased Dad. They said what they would do to his property. I sat on his lap until I got frightened by their teasing; then I went in to sit by Mother. I loved hearing the men talk. It seemed more interesting than listening to talk about babies.

I liked to pick up the babies by holding my arms around their stomach and carrying them around. Sometimes they were too heavy for me. Sometimes they resisted being picked up that way.

One of Aunt Mabe's boys stopped by his mom's for a sip or two of milk. Since most babies did not get a chance to nurse that long, weaning was discussed. When Aunt Mabe said she was going to wean him he declared, "Yes, and I'll wean you, too."

We didn't have a phone to alert Aunt Etta we were coming for a visit. She said Uncle Wes had gone fox hunting. He got a late start. She said he had asked her to call him early and she had tried to get him up but had failed, she he was mad at her.

Malcolm later shot the wily old fox that always outsmarted their dogs. When the fox was treed the hounds barked at him while the hunters enjoyed their liabaions. They always left the fox for another time. They really were angry with Malcolm for killing him.

Uncle Wes always teased me by saying he would take me home with him. When Grace was a baby, Malcolm hid her under the bed. He did not want anyone to take her.

I enjoyed spending the night with Etheline. She and Herman were around my age. Most of the cousins near my age were boys and I enjoyed being around them.

They were Hugh McKaig, Sherman, Woodrow & Herman. I could play ball, Skip to my Loo, play "Prisoner's Base" with them, or sing and play games like Farmer in the Dell. I learned to be a good hind catcher, the last position chosen.

Going to Uncle Bert's was always an adventure. The boys made a canoe for their pond, rigged up a flying hoop from a tall tree, and pointed out interesting characteristics of their dead mule. It was still excreting the next day, so they told me things don't die all over at the same time.

One time Uncle Bert's boys found Ledford's unguarded hogs and goats. Animals knew their territory and seldom strayed. There were no fence laws. People branded the ears to keep others from thinking they were free for the taking. I think it served to verify the health of the animals, too. Anyway the boys brought them to our place where the slopes were steeper to ride them.

Riding Ledford's animals created a sense of danger and almost all of our escapades with the six brothers held a tinge of danger.

For one thing the goats and hogs wanted badly to run home and another thing the Lefords had a car and might recognize their animals.

We didn't know the Ledford's but rumor had it that one had died from drinking. Mother never wanted us to spread rumors so she told us he had probably eaten too many hot peppers. I still carefully watch my intake of hot peppers.

When Lola and I needed to go on to school we lived for a time with Aunt Metta McCauley. For her kindness to us Dad gave part of his inherited land to Dr. Middleton to be used as a CCC camp near Sittons Gulch.

Later a road in 1934 was built connecting LaFayette to Trenton.

Dad asked Uncle Shade Hale, Superintendent of Dade County Schools if we could have a bus from here to take us to high school. Uncle Shade J. Hale was married to Aunt Clara, Mother's sister until she died.

Uncle Shade told Dad they would pay for a driver if Dad would map New Salem and find a bus and driver.

Dad asked Mr. Bob McKaig if he could rig up his truck for a bus. This Mr. Bob did. He made two rows of benches for the truck bed and enclosed the bus to keep out the cold weather. By the fall of 1935 the bus was ready. Grady drove it until Cecil got he permit to drive us to school.

With the new road outsiders began to see the beauty of Sittons Gulch. Previously it was mostly relatives and New Salem people who went on picnics and barbeques there.

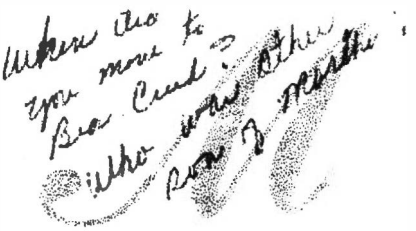
The State of Georgia became interested it it to use as a park. Uncle Vol had inherited most of it. The State did not want to give him the price he asked so they condemned it and bought it for less money. Uncle Vol moved to Florida. The State called the park Cloudland Canyon State Park.

Uncle Vol had previously married another school teacher Miss Allie Hoffman. Dad performed the ceremony. Most of the Moore boys married school teachers or attractive newcomers to the community. The girls married itenerate ministers or cousins.

The Moores are a good combination of Northern and Southern blood.

In 1936 Dade County High School started honoring the outstanding student from the senior class. For the first five years the honor went to a New Salem student, many of them with Moore blood in them.

Transcription of a conversation
with Claude Bradford
Lila Adkins, June 2, 2002b



Feb. 14-83

Dad said "The first place I remember living was McCauley Hill near Sittons Beach now Cleveland Canyon & Caty Fox after hearing a disturbance under the floor one night, I remember Dad raising a board in the floor and finding a chicken snake."

He said "we had the smartest dog we ever seen when we lived there. You could send him down on the hillside after a cow and he would bring it to the house. We had tramps back then that would come thru and ask to spend the night. We had a fence around our yard, as everyone did back then. One day a tramp came to the gate & hollered, and that dog

jumped that fence and ran the tramp down the hill to Uncle Alberts. (east side of hill towards Bear Creek).

"One day I Couldnt find Mama, so I went down the hill towards Grandpa Moore's (Alec Moore) hollering + looking for her. Aunt Jose Kerhude, (Alec Moores sister) was at Grandpa's. She heard me and came to see about me, but the dog wouldnt let her come near me."

Dad said "we moved from there up on the Bluff (Plum Nelly) and lived in one of Grandpa Bradfords house. When I was 5 years old I started to schol (July. 1908) we went four months, in a log Cabin near the site of the old Methodist church. I went 100 days without missing a day. I finished 2 readers

in that four months. We moved from the log house to the New Salem Methodist Church. Later a school was built. (~~East~~ North side of highway 136, east of entrance to Cleveland Canyon State Park.) I was 12 the first year I went there."

She said "Grandpa Bradford (Martha) had 2 boys and 2 girls married. (Alice & Lillie she married John Moore

Sarah Jane Miller
Had a son by John Hartline
never married him. Tom Davis
married a Davis either before or
after she had the son.
Then she married James Bradford
Tom Davis (Hartline?) was
uncle Howard Marcus' Grandfather

Compilation of the John James Bradford family
written by Donna Morton Morgan
Lila Adkins, June 2, 2002c

NAME BRADFORD, JAMES (JOHN) BRADFORD
BORN 1791 WHERE NC
MARRIED Prior to 1813 WHERE Probably NC
DIED 1871 WHERE Lookout Mtn. Dade Co. GA
BURIED AT Hawkins Cem. Lookout Mtn. Dade Co. GA
FATHER
MOTHER (MN)
SPOUSES SARAH b/ca 1795 NC d/after 1850 bur./with husband above.
ADDITIONAL INFORMATION: Furnished by Donna Morton Morgan 2638 Ramsey Drive New Orleans, LA 70114 - (April 1984)

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BRADFORD

This is strictly a compilation of data from several sources and should not be taken as fact. I would appreciate hearing from anyone who has more information on these families.

Buncombe Count Courthouse burned and most records were destroyed. The deed records are there. I found one Bradford listed in the index. Susan V. Bradford, Elias E. Bondinot, Wm. B. Stockton and Robert Stockton and their attorney Nehemiah Blackstock of Buncombe County NC to Ezekiel Berdege of Sten (V) ben in the State of New York, containing sixty thousand acres -- originally granted to Daniel Hughes conveyed to Elias Boundinot and R. Stockton -- 1, October 184 .

James Bradford was in Buncombe County, NC in 1820 and 1830 Census. In 1840 he is in Cocke County, TN along with Andrew. I find him in 1850 in Green County TN listed as John. [Either the census taker made a mistake or his name is John James or James John Bradford.] In 1850 he states his occupation as Blacksmith. In the 1870 census of Dade County, Georgia he states his Occupation as Retired Blacksmith. (I have not been able to locate him on the 1860 census)

FAMILY TRADITION: James Bradford had three wives and all three are buried at the Hawkins Cemetery in Dade County, GA. His third wife was Sarah Jane Davis m/1866 in Dade County is said to have been an Indian. He is believed to be the ancestor of all Bradfords on Lookout Mountain. I believe that Sarah on the 1850 census of Greene Co. TN is the mother of all the children born before 1850 and that William Jackson was the youngest of her children as he was 14 on the 1850 census and Sarah at 55 would have been passed the child bearing age. From all census records gathered it would appear that James and Sarah _____ Bradford had seven daughters and six sons. Other than the known children I have tried to compile a composite of Bradford records in the Green Co. TN area that would possibly belong to our Bradford family.

Henry Martin, William Jackson and *James Williamson Bradford moved to Georgia between 1856 and 1860. Although Henry and Jackson were in Dade Co. and James was in Walker Co., they could still have been close neighbors as these two counties are together in the North Western Corner of Georgia. James b/1791 could have come with his sons and according to tradition Sarah buried at Hawkins could have died at this time. This is pure speculation. Also they could have been missed on the 1860 census there. I personally feel he wasn't there. Walker County Courthouse burned

twice. I have checked what recors remain but find no records there. If they purchased land in Walker Co. GA the records are long gone. The first land entry for James Bradford Sr. is dated 28, September 1869. James W. Bradford purchased land the 26, September 1871. Both properties were in the Eleventh Dist. 4th Section of Dade Co. GA.

Jane Bradford filed for Homestead exemption 23, March 1872; Widow of James Bradford dec'd. This should clarify any confusion of the two James Bradfords in Dade Co. as James W. sold his property there 11, December 1872 after the death of his father, James Bradford, Sr. If James b/1791 had any children by his second wife I have not found them nor do I have a clue as to her name. He had one daughter by his third wife Sarah Jane Davis. Hester J. was born ca 1868.

THIS IS A COMPOSITE OF BRADFORD CHILDREN OF JAMES (JOHN) BRADFORD FROM INFORMATION GATHERED HERE AND THERE FROM CENSUS RECORDS OF JAMES BRADFORD 1820/50 THESE CHILDREN FIT. MAY NOT BE RIGHT SO PLEASE DO NOT PASS IT ON AS FACT: March 31, 1984. Donna Morton Morgan 2638 Ramsey Drive, New Orleans, LA 70114.

1. -- Andrew S. Bradford b/8, January 1813 - NC d/2, June 1874 - m/17, October 1837 Susan Lauchner. Andrew S. Bradford was in Cocke Co. TN in 1840 census. He is on the 1850 and 1860 census of Greene Co. TN. On 17, October 1837 he married Susan Lauchner in Green Co. TN. They had a son James W. Bradford who served for the Confederacy. He enlisted in Green County TN in 1862 was captured at Vicksburg. (as was William Jackson and Henry Martin Bradford. Lookout Mt. Dragoons) and signed an oath of allegience to the U. S. at Chattanooga, TN in 1865. He married Sarah Ann Ervin in Green Co. TN in 1862. This could possibly be the James Bradford in 1870 census of Dade Co., page 163 #577 - James Bradford age 30 - b/TN.,Sarah age 23 - b/TN., John age 6 - b/GA.

The following information sent by Margaret and Dewey Bradford of Rising Fawn, GA., from a letter written to them by Leah O'Neal: It states that the cemetery is 8 miles on the Warrenburg Road - The following are buried:

A. S. BRADFORD	1/8/1813	6/2/1874
JAMES W.	3/21/1838	4/14/1895
W. OREGAN T.	/1840	1/9/1889
1st w/SARAH	4/20/18__	1886
s/CHARLES	2/20/1886	6/8/1886

From these records it would appear that Andrew stayed in Green CO. TN. I feel there is a strong possibility Andrew is a son of James b/1791 and Sarah b/1795.

2. -- Sarah Bradford b/1810/1815 d/ ? m/1, June 1848 - Alexander McKenny in Green Co. TN. Possibly a daughter of James.

3. -- Female about the same age. (No knowledge. 1810/1815.

4. -- John Bradford b/1810/1830 d/ ? m/8, December 1836 - Esther Guin in Green Co. TN. This may be the John Bradford in Cherokee Co. NC in 1840. I have not located a John Bradford with w/Esther on 1850 Census. If found could lead to the where-abouts of James in 1860. Cound be son of James.

5. -- Nancy Bradford b/ca 1822 Buncombe Co. NC. d/ ? m/1, October 1846 - John Gray in Green Co. TN. They are there in 1850 census - page 157 #191-608; John Gray age 25 - b/NC. - Nancy age 28 - b/NC - Martha age 3 - b/ ? - James age 1 - b/ ? . They are living in Dade co. in 1870. Letter to Margaret and Dewey from Mrs. O'Neal: - An affidavit written for Serilda Bradford Morton (2nd wife of James Williamson Bradford) by John Gray ca/1895, he being 32 years of age states he knew her first husband Williamson Bradford all his life and was at his burial. I strongly suspect Nancy was a daughter of James. The John Gray of the Affidavit

could be her son John Gray.

6. -- Anthony Bradford b/ca 1823 d/ ? m/15, July 1850 in Franklin Co. TN. (In 1850 Franklin Co. Census he is living in the household of Allexander Murison. John married a Guin — could be a sister or relation of Esther) m/Susan Guin in 1860. I find Anthony Bradford in Marion Co. TN with wife Susan age 33 - Margaret age 10 - Mary age 7 - John age 4 - Sarah age 6/12. A G. Bradford, Westville, OK. (A descendant of Henry Martin Bradford) writes "It is said there was an Uncle Andrew, Anthony or Andy at Polaski, TN." I figured this was Andrew until the more I studied the Andrew family I found he did not appear to have moved. Could be a son of James. After the death of my great-grandfather James Williamson Bradford, my grandmother was living in Marion Co. TN. (with whom ?)

7. -- Polly Bradford b/1820/1825 d/ ? M/6, August 1850 William Boleypaw in Green Co. TN. Could be daughter of James and Sarah.

8. -- Mary Bradford b/ca1827 d/ ? m/ ? - Mary Bradford in the 1850 census of Green Co. TN was living in the household of James (John). At first I figured her as the Polly above since Polly is a nickname for Mary. But the census was taken 10, October 1850 and Polly married 6, August 1850. This could also be a date applied for license and not a marriage date so should not be completely ruled out.

9. -- Martha Bradford b/ca 1829 Buncombe Co. NC - d/ ? 1850 Census Green Co. TN in the household of John Bradford. (No other knowledge)

10 — *James Williamson b/ca 1830 Buncombe Co. NC -d/__, July 1873 - m/1st Martha _____, 2nd/Serilda Kilgore. (dates ?). James Williamson Bradford was in the 1850 census of Green Co. TN in household of his father John (James). In the 1860 census of Walker County, GA James W. Bradford age 34 - b/NC, Martha age 24 - b/NC Sarah J. (Jane) age 6 - b/TN *Mary J. (Josephine) age 4 - b/TN Martha age 1 - b/GA. In the 1870 census of Walker Co. GA James W. age 39 - b/NC Serilda (Kilgore) age 26 - b/AL Sarah age 16 - b/TN Mary age 14 - b/TN and James M. age 1 - b/GA. Martha, wife, and Martha 1 year old must have died 1860/1879. Another son William was born to James W. and Serilda in 1872. James Williamson Bradford died July 1873. [DOCUMENTATION ON THIS FAMILY UPON REQUEST]

11. -- Henry Martin Bradford b/ca 1832 Buncombe Co. NC - d/1906 Henry Martin Bradford was in the 1850 census of Green Co. TN in household of father John (James). He married in Green County TN Sarah Ann Robertson on 19, February 1852. On the 1860 census of Dade Co. he is married to Martha _____, (error or second wife ?) The story of this family comes from A. G. Bradford of OK., a descendent of Martin. Noah, Josephine and William was by first wife. Josephine married a Moore and then a Kendrix. She died in 1942. Noah and William moved west with the family. Henry Martin then married Emma (Chitty ?) ca 1865/66. Their children were Susan, Martin, Joseph, Samuel, Bell, Thomas, Lilly, Betty and Charles. A. G.'s father was Charles.

12. — Susan Bradford b/ca 1834 1850 Green Co. TN census household of John (James). No other Knowledge.

13. — William Jackson Bradford b/5, December 1836 Cocke County TN. d/19, May 1908. 1850 Green Co. TN census in household of John (James) Bradford. He married Nancy Warren ca 1854. .They have resided in Dade Co. GA Census 1860/70/80/1900. Dewey Bradford and Lila Adkins are descendants of Jackson. They live in Rising Fawn, Georgia. There are numerous documents on this family at the Dade County Courthouse in Trenton, GA.

14. -- Hester J. Bradford b/ca 1868 Dade County, GA. 1870 Dade County GA census living in household of her father John (James) Bradford and mother Sarah Jane (Davis) , the third wife of James Bradford. No other knowledge.

I would be most grateful to anyone who could help with Bradford Family. This is mostly speculation on my part although there is a lot of factual information herein. I have no idea as to the parentage of James Bradford b/ca 1791 in NC nor his wife Sarah _____, b/ca 1795 in NC.

Please feel free to pass this on to any Bradford researcher. I would like to thank everyone for every scrap of information sent to me. It is the scraps that make a beautiful pattern.

Compiled By:

Donna Morton Morgan (Mrs. W. Maurice)
2638 Ramsey Drive
New Orleans, LA 70114
March 31, 1984

Letter from Donna Morton Morgan
written by Donna Morton Morgan
Lila Adkins, June 2, 2002d

2638 Ramsey Drive
New Orleans, La. 70114
January 25, 1984

Dear Lila,

Was glad to receive your card and to hear that you have some confirmed information for me. I can hardly wait. I do family genealogy as a hoppy and of course everything comes before my hobby. Seems everytine I start to work on it someone wants something else done.

We put your record on and really enjoyed it. I have all my plants in for the winter and I told my daughter she should have seen the plants while the record was on. They were even jumping. I still can not get over the kindred feeling that I had when I walked into your home.

The Sarah Bradford buried at Hawkins Cemetery that I said was not our grandmother because she was to young, that is probably Sarah Davis, James' b. 1791 last wife. The two beside him are probably first and second. I feel sure we are decendants of first wife. Wish we knew her name Sarah ____?____.

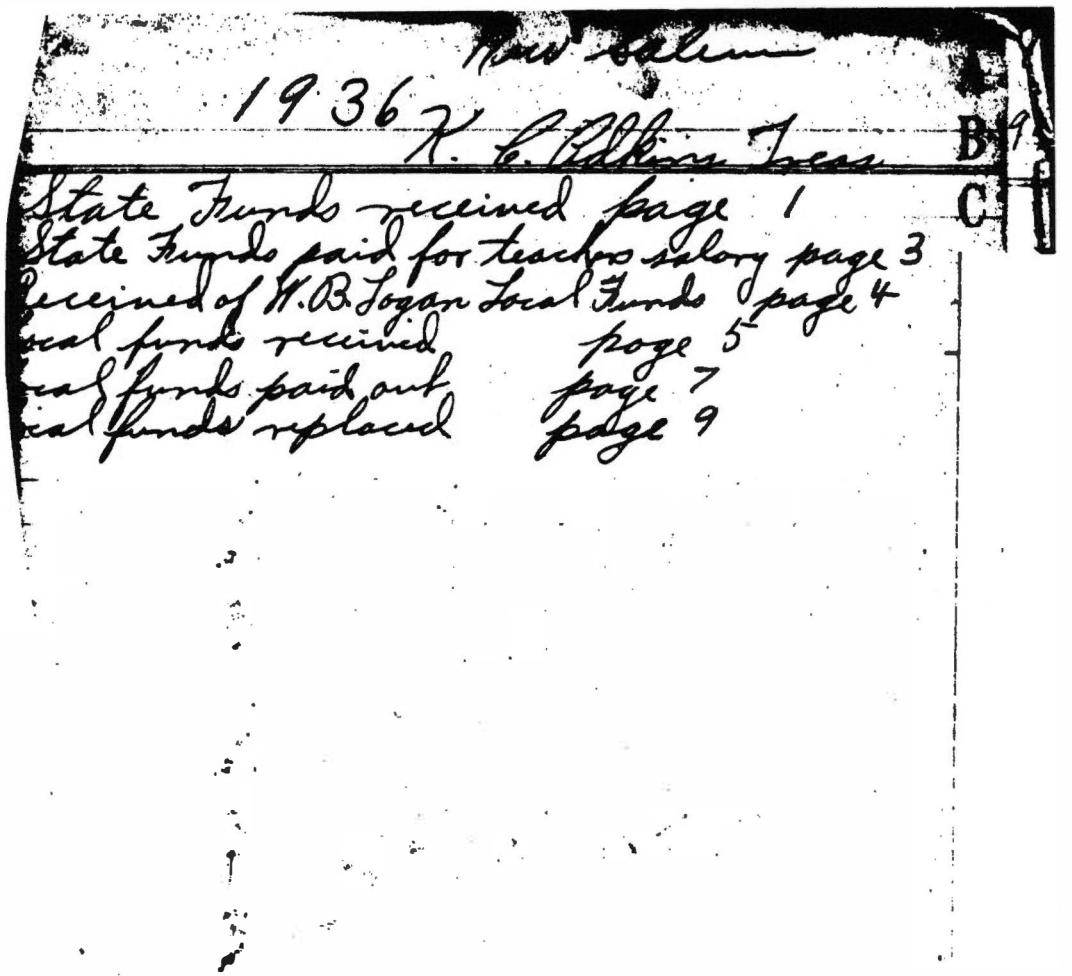
James W. Bradford purchased land in Dade Co., 1871 in the 11th District and 4th Section.
James Bradford (Senr) purchased land in Dade Co., 1866 in 11th District and 4th Section. (Senr. is written in deed)
W.J. Bradford purchased land 1866 in Dade Co., in the 11th District and 4th Section.
James Bradford married Sarah Jane Davis 13 Feb. 1866 in Dade Co. (Dade County Courthouse, Dade County, Georgia.)

I am enclosing some of my records on the family. I do hope you can understand my scribbles. Maybe together we can work this out. There isn't a doubt in my mind that we are of the same Bradford family.

I am anxious to hear from you and would be thrilled to have any information you will send me.

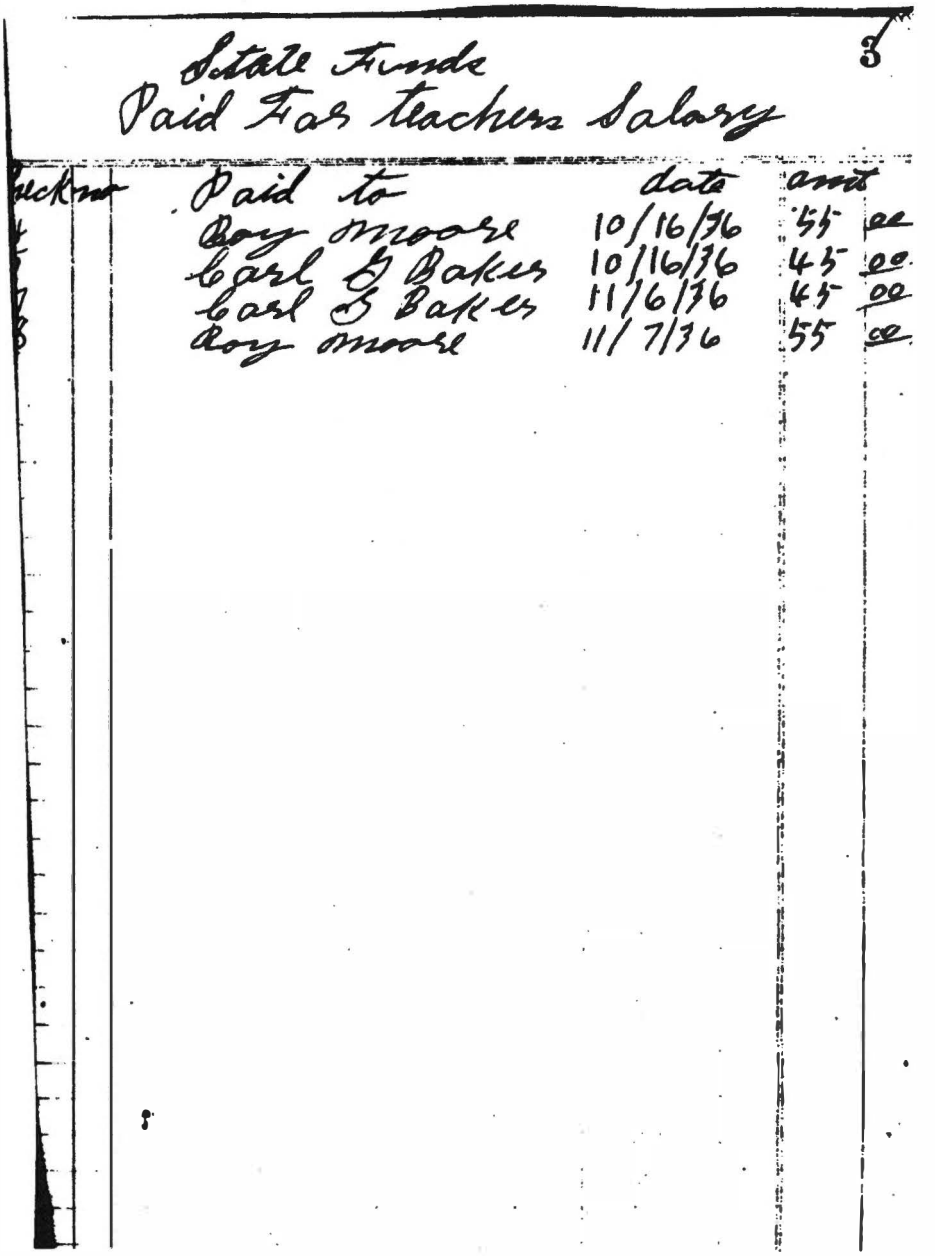
Love to all,
Donna

Ledger of Kelly Adkins, Trustee
In possession of Terry Adkins
June 10, 2002


New Salem

1936 K. C. Adkins Treas B

State Funds received page 1
State Funds paid for teachers salary page 3
Received of W. B. Logan Local Funds page 4
Local funds received page 5
Local funds paid out page 7
Local funds replaced page 9



State Funds
Paid For teachers Salary

3

Check no	Paid to	date	amt
	Roy Moore	10/16/36	55 00
	Earl G Baker	10/16/36	45 00
	Earl G Baker	11/6/36	45 00
	Roy Moore	11/7/36	55 00

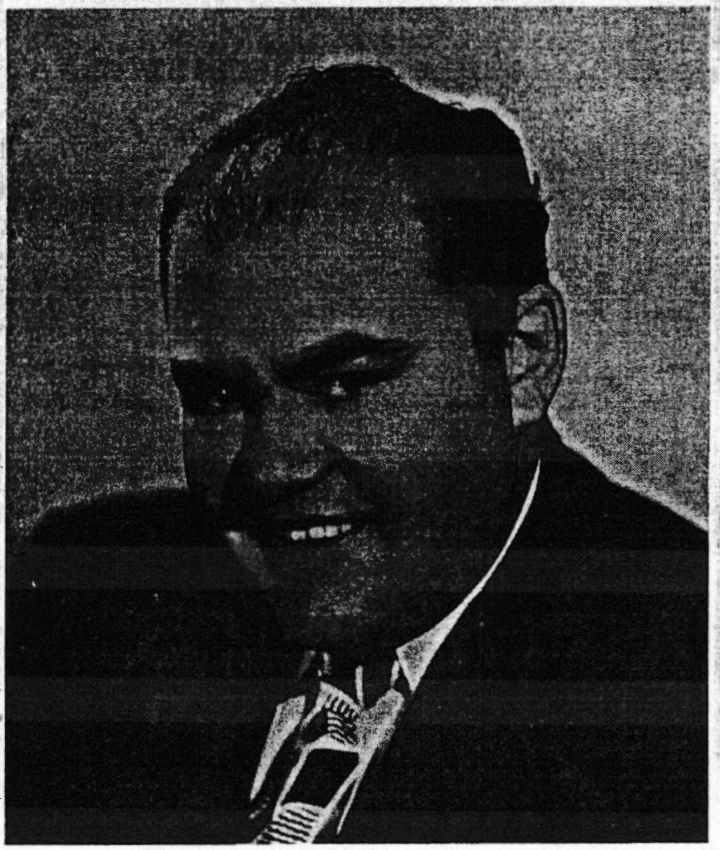
Local Funds Paid out

Check no	Paid to	For	date	amt
1	J. H. Payne	chalk	10/16/36	3 00
2	R. A. McKaig	hauling	10/16/36	2 00
3	S. H. McKaig	digest	10/16/36	1 00 ✓
6	R. A. McKaig	window pane	11/7/36	1 19 ✓
	K. C. Adkins	Postage		67
9	Roy Moore	Salary	12/10/36	55 00
10	Carl G. Baker	Salary	12/10/36	45 00
11	J. L. Case	gas	12/22/36	1 99
12	[illegible]	Bond	12/29/36	10 00
	Roy Moore	Salary	1/14/37	55 00 ✓
	Carl G Baker	Salary	1/14/37	45 00
	Roy Moore	Salary	3/15/37	55 00
	Carl G Baker	Salary	3/15/37	45 00
	R. A. McKaig	Tax K.C.A.	6/2/37	3 97

Article from the "It" book
Sharon Bradford Bradford
April 29, 2002a

"SHORTY" C. M. BRADFORD

"SHORTY'S" own story, as told to Lee Roy Abernathy.



GOSPEL MUSIC'S "OUTSTANDING PERSONALITY"

Somewhere between 15 and 50 years ago . . . "Shorty" Bradford put in his appearance in this old world. Born in Dade county on Lookout Mountain, he was one of the seven children the "BRADFORD PARENTS" raised. He is the youngest of the three brothers . . . his greatest hobby is Hunting . . . anything!

He was singing first tenor at the age of 5 years . . . not long after he started singing, he heard PROF. SEBREN AND CULLY WILSON, known as the Vaughn "HAPPY TWO." If you ever heard Wilson sing you know he was the best in the business. Shorty went home after hearing Wilson sing and made the remark . . . "If he can sing four parts, I can." He started trying and now the lowest bass singers and highest tenors can only sit back and wonder how he does it. He really has four voices and you'll enjoy them all.

In 1936 he joined the Ross Gramling Quartet . . . consisting of the two Lee brothers and J. L. Marona. This was the beginning of his Radio career.

The Texas four managed to get Shorty to join up with them . . . they worked out of Dallas for the late V. O. Stamps, touring some 15 or 20 states. After this tour the well known BRADFORD BROTHERS DUET . . . consisting of Grady Bradford and Shorty, started teaching in the west. Completing the first year of their teaching the boys had taught 48 weeks out of the 52, which is some record for any teacher.

Shorty came home on a visit and I went out to see him in 1942. We agreed to organize a Quartet . . . we named it "THE FOUR TONES." Spent a year in Raleigh, N. C., at which time we were all getting homesick, even little Johnny New and Paul Kinsey of Rome and Lindale, Ga., felt like coming home.

Shorty then worked for 3 years at Renfroe Valley doing solo work on C.B.S. network. Everything seemed to work for the best for as I was making my arrangements to help reorganize the HOMELAND HARMONY QUARTET . . . Shorty attended a program in Chattanooga, Tenn. We talked it over and he agreed to join up with the boys since it would put us back in the harness together again. We spent many pleasant hours with the Homeland Harmony Quartet and it was with much regret that everyone in the quartet decided to TRY THEIR OWN LUCK AT MANAGING THEIR OWN CAREER. At this time "THE HAPPY TWO," Shorty and Lee Roy, were organized. It was another break for us however . . . we really never thought the public would accept TWO FELLOWS like they have us. Shorty is one fellow in particular that really appreciates his friends. If any of you care to write him, address "SHORTY" BRADFORD, CANTON, GA.

At the time of this publication "Shorty" gives this message of thanks to the many fine friends throughout the states . . . like the rest of us, he knows you friends have made him what he is with your liberal words of encouragement.

By Lee Roy Abernathy

"We Need More Fellows Like Shorty and, More Friends Like You"

Founded 1909

By James D. Vaughan

The Vaughan Conservatory of Music and Bible Institute

Lawrenceburg, Tennessee

To Whom It May Concern

This is to certify that Grady Bradford HAVING ATTENDED THIS SCHOOL, AND PASSING A REASONABLY RIGID EXAMINATION IN THE RUDIMENTS OF MUSIC, SIGHT-READING, EAR-TRAINING, THE HISTORY OF MUSIC, HARMONY AND COMPOSITION, COUNTERPOINT, CHORUS DIRECTING, VOICE-CULTURE AND THE BIBLE, MAKING AN AVERAGE OF 95 PER CENT Lee IS GIVEN THIS CERTIFICATE, AND IS RECOMMENDED AS A TEACHER, COMPETENT TO GIVE INSTRUCTIONS IN SUCH BRANCHES AND SUCH GRADES OF STUDY AS THE HONOR CONFERRED REPRESENTS.

Primary GRADE

SIGNED THIS May 21, 1925

James D. Vaughan PRESIDENT

W. B. Walbert SECRETARY

Copy of Grady Bradford's Certificate from the Vaughan Conservatory of Music
Sharon Bradford
April 29, 2002b

Copy of "The Grand Reunion"
written by Joe Fulghum
February 2, 2002



Program for the 71st Georgia Gospel Singing Convention
Billy Gray
March 3, 2002a

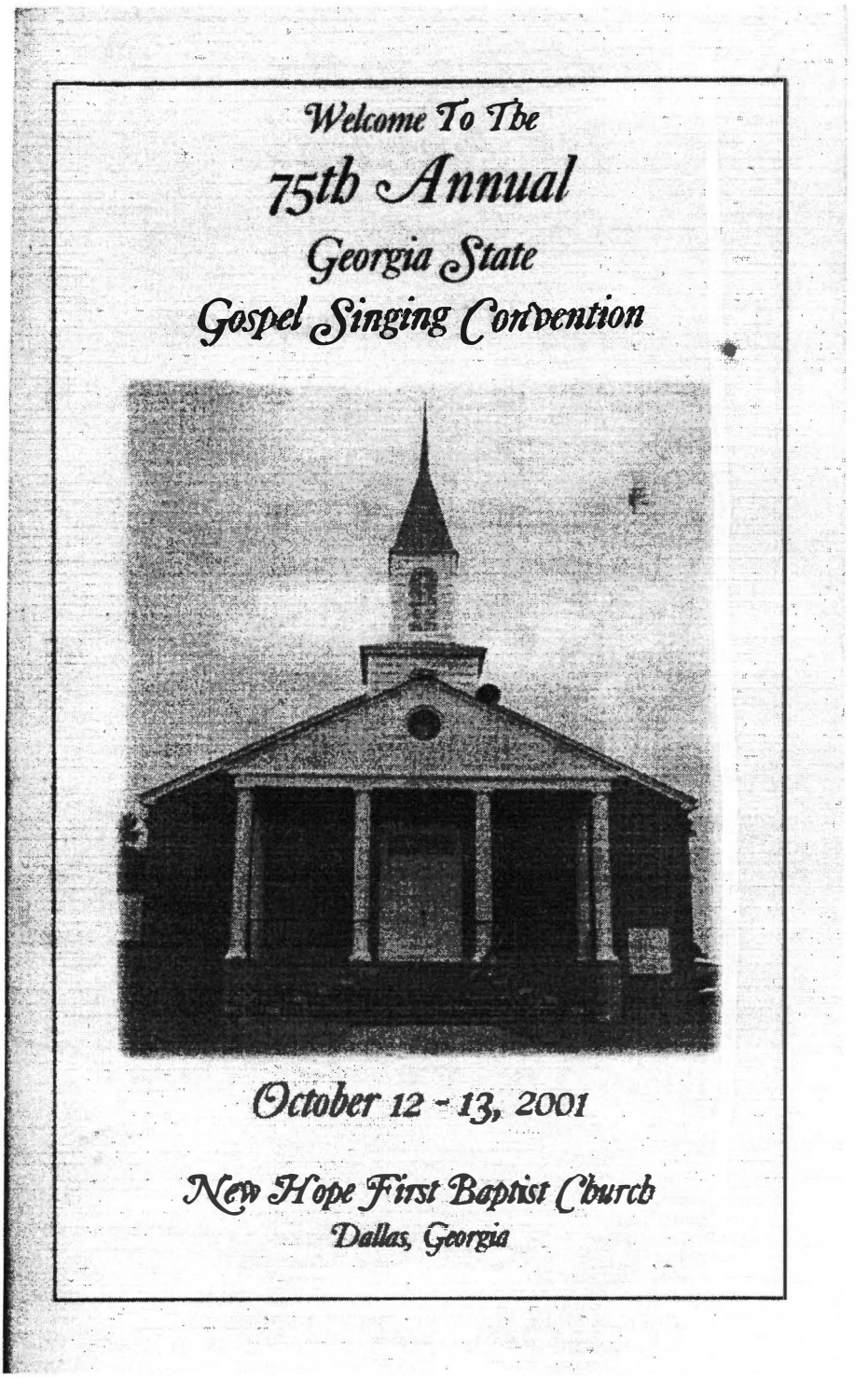
Welcome to the 71st Annual Georgia State Gospel Singing Convention



October 10, 11, 12, 1997

In beautiful Trenton, Georgia

Program for the 75th Session
Georgia State Gospel Singing Convention
Billy Gray
March 3, 2002b



Flyer from All-Day Singing in August 1984
Lorena Jones
February 2, 2002b

IN CONCERT



UNCLE ALF and THE LEFEVRES

63RD Annual All Day Singing

PLACE: New Salem United Methodist Church

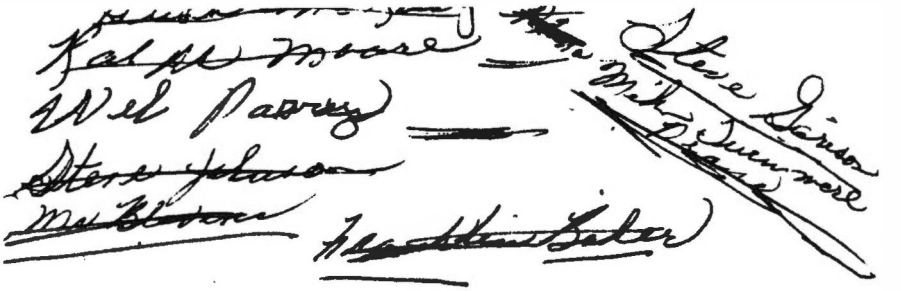
TIME: 11 A.M

DATE: August 12, 1984

Calvary RECORDS

2589 Hawthorne Drive, NE
Atlanta, Georgia 30345
(404) 938-2874

Church Bulletin from New Salem Methodist Church
August 14, 1988
Lorena Jones
February 2, 2002c



NEW SALEM UNITED METHODIST CHURCH
TWELFTH SUNDAY AFTER PENETECOST AUGUST 14, 1988

CELEBRATION OF BODY LIFE

PREPARING FOR WORSHIP

Opening Hymn of Praise
Welcome to all the friends and Visitors
and a word about the All Day sing
Congregational prayer

The singing Begins.

We wish to welcome all of the folks who will be leading songs and sharring special music with us today. The New Salem Methodist Choir will be singing for us as will the New Salem Girls Discipleship Group and the New Salem Mens Ensemble. Also sharring with us in song is the Adkins Family Band. We wish to Welcome our special guest the Nobleman from Chattanooga.

1988

Today at this singing you will hear that "I know the Lord has Laid His Hands on Me." But Still "Life is Like a Mountain Railroad." There are a lot of valleys that we will only understand "Farther Along." And even though this is an "All time Great Singing." we need to be "Living in the Name of Love." We can rest assurred that "He's still Working on Me."

Newspaper Clipping from The Dade County Sentinel
Lorena Jones
February 2, 2002d

NEW SALEM METHODIST CONTINUES TRADITION

68th All-Day Singing Celebration Planned

By
JEWELL SMALLEY

Before the invention of modern conveniences....automobiles, TV's, video's, movies, etc....people in the deep south especially, considered the church a center of social life.

With very few telephones in the home, people visited in the homes of their neighbors and friends by means of a horse-drawn wagon if they wished to communicate with each other. By attending functions at their church, one could visit with many of their neighbors as a group.

These gatherings brought about not only preaching of the gospel but group singing as well. Since many people who had a voice for singing had no musical training, these who were able to read music began teaching "singing schools" which usually were in session during the summer after crops had been "laid by."

In some areas of the county people were taught a method of singing known as sacred harp singing. These people sang only four notes....so, ra, la, and me, which they sang without any musical instrument accompaniment.

On Sunday, August 13, New Salem United Methodist will continue a tradition that has been a part of their community since 1921. On that day they will celebrate their 68th consecutive All-Day Singing.

The All-Day Singing will begin around 11:00 a.m., following Sunday School with lunch on the grounds at about 12:30 p.m. A very special invitation is being extended to singers and those who just enjoy good singing to attend the all-day function.

Lorena Jones, coordinator of the singing, said that The Tigue's, a trio from Scottsboro, Alabama, will be the featured guest singers. The Dade County Four, Adkins Family, New Salem Men's Ensemble and the Discipleship Group will also perform as well as good congregational singing.

New Salem United Methodist Church is located on Highway 136 atop of Lookout Mountain. Steve Johnson is the church's pastor.

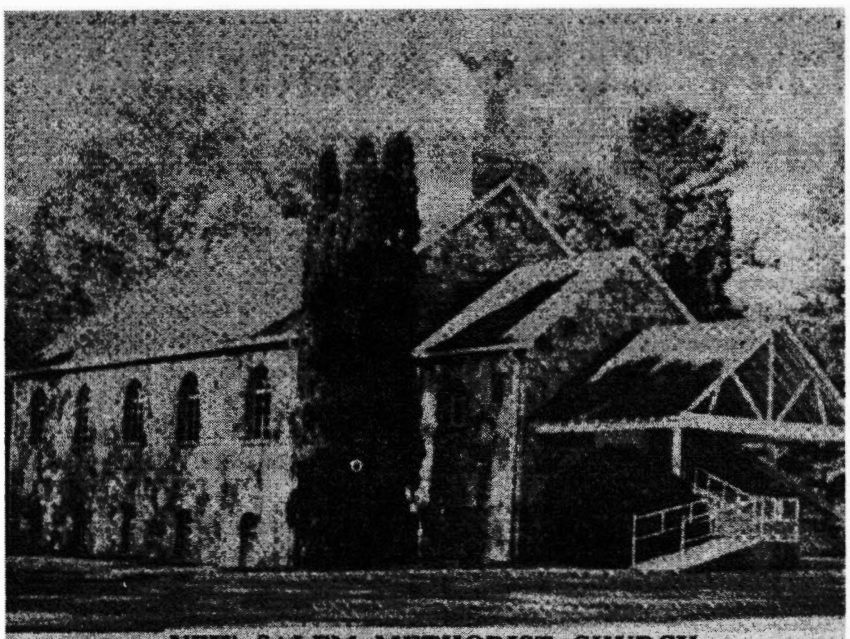
Newspaper clipping of the Teague Sisters
Lorena Jones
February 2, 2002e



TIGUE SISTERS TO PERFORM AT SINGING

The Tigue Sister's Trio from Scottsboro, AL, will be the featured singers at New Salem's Methodist Church's 68th Consecutive All-Day Gospel Singing. Other singers at the event will include Dade County Four, New Salem Men's Ensemble, The Discipleship Group and the Adkins Family.

Newspaper clipping advertising the All-Day Singing
Lorena Jones
February 2, 2002f



NEW SALEM METHODIST CHURCH

All-Day Singing At New Salem Methodist

By
LORENA JONES

Some folks only dream about a time when there were All-Day Sings and Dinner on the Ground. Here at New Salem United Methodist Church on Highway 136, they have been a reality since 1921.

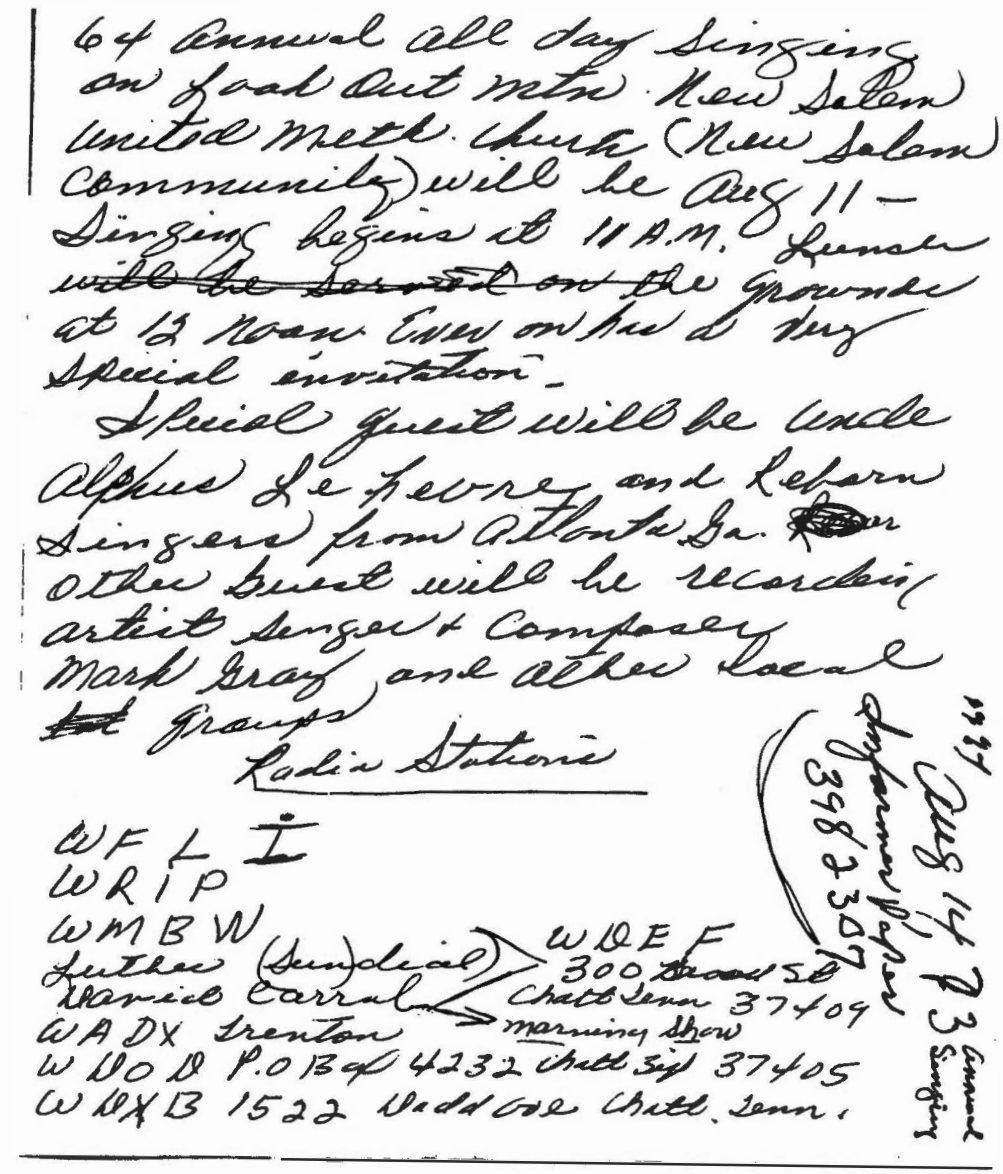
Every time the second Sunday in August rolls around folks gather from all over the country for this annual event.

Singing has always been a great part of our heritage here on Lookout Mountain and we hope it will continue as we move forward to the future.

We invite everyone to come and be a part of this great event. Singing will start at 11:00 a.m. and dinner on the ground at 12:30.

You all come.

Handwritten note about 1989 All-Day Singing
Lorena Jones
February 2, 2002g



64 annual all day singing
on Load Out Mtn. New Salem
United Meth. Church (New Salem
Community) will be Aug 11 —
Singing begins at 11 A.M. Lunch
~~will be served on the grounds~~
at 12 Noon. Everyone and their
special invitation.

Special guest will be Uncle
Alphus Lefevre and Lebarn
Singers from Atlanta Ga. ~~Other~~
other guest will be recording
artist singer + composer
Mark Gray, and other local
~~Ga~~ groups

Radio Stations

WFLI
WRIP
WMBW
Luther Dennis Carral (Sundial) → morning show
WADX Trenton
WDOD P.O Box 4232 Chatt Tenn 37405
WDXB 1522 Dodd Ave Chatt. Tenn.

WDEF 300 Broad St Chatt Tenn 37402

Aug 14 P 3 Annual Singing
Information Wayne
396 2307

394

Clipping from the New Salem Baptist Newsletter
Lorena Jones
February 2, 2002h

64th ANNUAL ALL DAY SINGING will be held Sunday, August 11, 1985, beginning at 11:00 at the New Salem Methodist Church. Mrs. Lorena Jones, chairperson, invited everyone to attend. If you attend Sunday School and Church, be sure to come on over and enjoy lunch at the Noon hour with the folks, and then stay for an afternoon of good singing. Special Singers will be Bro. Alphus Lefevre and the Reborn Singers from Atlanta, Ga., our own Mark Gray, and hopefully others. We are trusting God for a great day.

Clipping advertising the August 8, 1984
Lorena Jones
February 2, 2002j

Page 16A, Dade County Sentinel, Trenton, Georgia, Wednesday, Aug. 8, 1984

All day singing biggest ever

Hooker neu

It's once again time for the annual All-Day Singing at New Salem Methodist Church and plans are in motion to make this years sixty-fourth event the best yet.

According to Lorena Jones, director, the event will be held this Sunday, August 12 beginning at 11 a.m.

Several well-known singers and groups will be on hand to entertain.

Among those are Mark Gray, The Forester Sisters and The LeFevres.

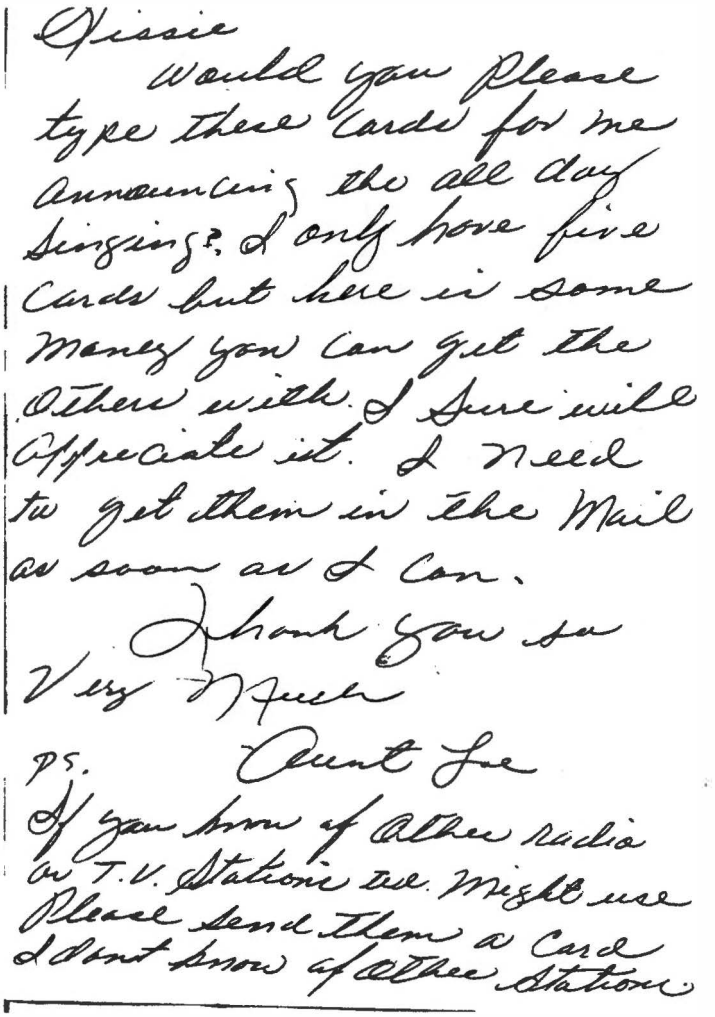
Mark Gray, award winning composer and singer, with such hits as "Magic," Right Side of the Bed," and "It Ain't Real If It Ain't You," will come home to Lookout Mountain to perform for the gathering.

The Forester sisters are hometown girls who recently signed a recording contract with Warner Brothers and are rising stars to watch for on the record charts.

The LeFevres, a new and exciting generation of singers and musicians share their gospel singing ministry with nearly every state and Canada, through personal appearances, television and radio and are exclusive artists on Calvary Records of Nashville, Tennessee.

Dinner on the grounds will be enjoyed at 12 noon and everyone attending is

Handwritten note to Ronna Everette
about advertisement for the All-Day Singing
Lorena Jones
February 2, 20021



Dissie
Would you please
type these cards for me
announcing the all day
singing? I only have five
cards but here is some
money you can get the
others with. I sure will
appreciate it. I need
to get them in the Mail
as soon as I can.
Thank you so
Very Much
Aunt Lee
P.S.
If you know of other radio
or T.V. Stations we might use
Please send them a card
I dont know of other Stations

APPENDIX F

Genealogical Records

Notley Reuben Warren — England

Notley Worth Warren
August 1983, Told Emmaline
Ted Warren's. Came from
England for 1760's to Virginia
Indians Indiana and
Northern Kentucky. Last St.
Louis the Ohio and Georgia
at Rising Sun, Dale Co.

Harvey

Lilt Worth had 2 Brothers who
went West after the Civil War, and was never heard of, Ni
one if it was John, William or who?
In 1989 William Lee Warren called Emma Warren. That
John died so that Thos. returned to Kansas and raised his
family. Edmonia was great granddaughter of John Warren
and Frances

Harvey

Nancy	1801	Dale	Ala.	Joseph Perry Whitehead		
Lilt Worth	3 Dec 1805	Alabama	Shelby	N. C.	2nd Nancy Ann Henderson Browning 4 Jan 1862 (Nancy on Talbot Mt.	
Charles	30 March 1811		Ala	2nd Sidney Shelton Scaff		
John Thomas	1814		Ala	Frances Holloway	Mt Holly Marion Co. Ken.	
William	1817			Martha J.	Shelbyville Mad. Ken.	

Genealogical Record # 2
Lott Worth Warren

DS NAME	Lott Worth Warren
Born	3 December 1805 Where Stokes, Rockingham & Surry Co. N.C. later Georgia
Buried	Where
Died	4 January 1882 Where Pickens Co. Georgia
Buried	January 1882 Where Mt. Zion Cem. Dade County, Georgia
Married (1st)	1828 Where (Book) Dade County, Georgia
Wives	Nancy Ann Henderson Browning
	Nelly Reuben Warren
Father	His Mother's Maiden Name Henry
MAIDEN NAME of	Sarah
Born	1810 Where South Carolina
Died	Where
Buried	Where
Husb	

Information on this sheet obtained from: Thomas Worth Warren, Georgia Lott Warren, Ella Belle Bradford Neal, Bible, est 1850 Dade County, Georgia's Census Records, dated 10 August 1850, Bible and 1850 Census, belonged to Ella Belle Neal

(Husband's Full Name)

(Wife's Maiden Name)

Date

Compiler

Address

City State

	Author	Where Born Day	Month	Year	Where Born Town or Place	State or Country	Married To	When Died Day	Month	Year	Where Buried Town or Place	Cemetery
1	Charles			1830	Dade Co.	Ga.	Ettie Florence Wiltt					
2	Mary Ann			1831	Dade Co.	Ga.						
3	Lott Edward			1833	Dade Co.	Ga.	Rev. Bathurst					
4	Nancy Jane	5	Jan	1836	Dade Co.	Ga.	William Jefferson Bradford	18	Aug	1923	Hawkins Cemetery Davidson Dade	
5	Frances Frankie			1839	Dade Co.	Ga.	Lobe Forster					
6	Lucy Ann			1841	Dade Co.	Ga.						
7	Sallie A. "Dolie"	19	Feb	1842	Dade Co.	Ga.	John W. Moore	22	March	1923	Hawkins Cemetery Davidson Dade	
8	William Merlin	17	Jan	1845	Dade Co.	Ga.	Martha Jane Gray	1865	13 May	1900	Hawkins Cemetery Davidson Dade	2
9	Sarah			1941	Dade Co.	Ga.						
10	Marion R.		Feb	1847	Dade Co.	Ga.	Nancy E. Porter	28	July	1870		
11												
12												
13												
14												

HUSBAND'S NAME James (John) Bradford

When Born 1791 Where North Carolina

Christened — Where —

When Died 1871 Where Lookout Mtn. Dade Co, Ga.

When Buried — Where Hawkins Cemetery

When Married prior to 1813 Where prob. North Carolina

2/? 3/Sarah Jane Davis 13 Feb. 1866 Dade Co., Ga.

His Father — His Mother's Maiden Name —

James (John) Bradford
(Husband's Full Name)

Sarah
(Wife's Maiden Name)

This information obtained from This is a Composite of Bradford from information gathered here & there from Census records & Jane Bradford 1880 as to their Children fit. May not be right so please do not pass it on as fact.

Date March 31, 1984

Compiler Donna Morton Morgan

Address 2638 Ramsay Dr.

City New Orleans State La. 70114

WIFE'S MAIDEN NAME Sarah

When Born c. 1795 Where North Carolina

Christened — Where —

When Died aft. 1850 Where Lookout Mtn. Dade Co. Ga.

When Buried — Where Hawkins Cemetery Sarah is buried further up in Davis plot.

Her Father — Her Mother's Maiden Name —

Male or Female	CHILDREN (Arranged in order of Birth)	WHEN BORN Day	Month	Year	WHERE BORN Town or Place	County	State or Country	WHEN DIED Day	Month	Year	Married
M	1 Andrew S. Bradford	8	Jan.	1813			NC	2	June	1874	Date 17 Oct. 1837 To Susan Lanchaer
F	2 Sarah Bradford			1810/1815							Date 1 June 1848 To Alexander McKenny
F	3			1810/1815							Date — To —
M	4 John Bradford			1810/1820							Date 8 Dec. 1836 To Esther Heim
F	5 Nancy Bradford			c 1822		Buncombe	NC				Date 1 Oct. 1846 To John Gray
M	6 Anthony Bradford			c. 1823							Date 15 July 1850 To Susan Heim
F	7 Polly Bradford			1820/25							Date 6 Aug. 1850 To William Babypaur
F	8 Mary Bradford			c 1827		Buncombe	NC				Date — To —
F	9 Martha Bradford			c 1829		Buncombe	NC				Date — To John Moore
M*	10 James Williamson Bradford			c 1830		Buncombe	NC	July	1873		Date by 1854 by 1870 To Martha E. Reilda Kilgore
M	11 Henry Martin Bradford			c 1832		Cocke Co.	TN			1906	Date 1846 1852 2/1853 Emma Collitt To Sarah Robinson Martha
F	12 Susan Bradford			c 1834		Cocke Co.	TN				Date — To —
M	William Jackson Bradford	5	Dec.	1836		Cocke	TN	19	May	1909	Date by 1854 To Nancy Warren
F	13 Hester A. Bradford			1869		Dade	Ga.				Date — To —

NAME William Jackson Bradford

5 December 1832 Where Tennessee

Where

18 May 1908 Where Dade County, Georgia

May 1908 New Salem Where Hawkins Cemetery, Dade County, Georgia

1858 Where Dade County, Georgia

James Martin Bradford Mother's Maiden Name Sarah

Information on this sheet obtained from
Georgia Washington Warren
August 1962

Elda Belle Bradford Neal
20 August 1979 from
Bible and 1840, 1850 and
1860 Census Records
Trenton, Dade County Georgia

(Husband's Full Name)

(Wife's Maiden Name)

Date May 1995
Compiler Emma D. Warren
Address Route 4 Box 1062
City Hilmer State Texas
Ph 903-725-6248 210 5644

Mike Forrester
914 Briar Court
Murfreesboro, Tennessee 37129
Phone 615-895-9651
15 November 1994

WIDOW'S NAME Nancy Jane Warren

5 January 1836 Where Dade County, Georgia

Where

18 August 1923 Where Dade County, Georgia

August 1923 New Salem Where Hawkins Cemetery, Dade County, Georgia

Left Worth Warren Her Mother's Maiden Name Sarah

CHILDREN Arranged in order of birth	When Born Day	Month	Year	Where Born Town or Place	County	State or Country	Married to	When Married Day	Month	Year	When Died Day	Month	Year	Where Buried Town or Place	County	State
James Martin "Jim"		Sept	1860	Dade		Ga.	1st Suzy Smith			1881						
							2nd Mary E.	Cox		1879						
Left Edward	1	March	1861	Dade		Ga.	Sarah Elizabeth	Allen	18	Sept 1887	3	March	1934	Hawkins Cemetery New Salem	Dade	Ga.
Sarah E.	24	Feb	1862	Dade		Ga.	William P.	Cox	21	Feb 1886	24	Sept	1923			
Susie Jane		Oct	1864	Dade		Ga.	James M.	Cox	New Dade Co. Ga. 18	Sept 1887						
William D.		May	1867	Dade		Ga.	Died 6 years 4 months old				20	Sept	1873	Hawkins Cemetery New Salem	Dade	Ga.
Bennett		Feb	1868	Dade		Ga.	Died 5 years 1 month old				19	March	1873	Hawkins Cemetery New Salem	Dade	Ga.
Thomas D.			1869	Dade		Ga.	Died 4 years old				19	Aug	1873	Hawkins Cemetery New Salem	Dade	Ga.
John Henry	27	April	1871	Dade		Ga.	Lulah Ethelyn	Allen	26	Sept 1892	6	May	1947	Hawkins Cemetery New Salem	Dade	Ga.
Mary		Jan	1873	Dade		Ga.					19	Sept	1873	Hawkins Cemetery New Salem	Dade	Ga.
Nancy A. "Nannie"		May	1875	Dade		Ga.	John Reuben Howard	Collins	16	July 1894			1959			
Wesley D.			1878	Dade		Ga.	Ettie Cora	Moore	9	Jan 1898			1955			
Marshall Glazier	16	Feb	1880	Dade		Ga.	Barbara Cornelia	Forester	27	April 1902	14	April	1947	Hawkins Cemetery New Salem	Dade	Ga.
Canney Clemmons		Jun	1882	Dade		Ga.	Nelia	McBroom		1904						

405

Genealogical Record #6
James "Jim" Moore

BAND'S NAME James "Jim" Moore
Born Where
Christened Where
Died Where
Buried Where
Married Where
(for Wife, if any) His Father James "Jim" Moore His Mother's Maiden Name Belle A. Pearce
or Father Pearce Massey Her Mother's Maiden Name
Information on this sheet obtained from Alta Belle Bradford Neal in June 1979
(Husband's Full Name)
James "Jim" Moore at Angel Mounds, Indiana. Last of Scotch-Irish Moore family to live in Vanderburgh County
(Wife's Maiden Name)
Date
Compiler
Address
City State
Ben Massey is a widow of Lee Massey, Angel Mounds and Vincent Massey
August 1962
Male or Female
CHILDREN (Arrange in order of birth)
When Born Day Month Year
Town or Place
Where Born County
State or Country
Married to
When Married Day Month Year
When Died Day Month Year
Where Buried Town or Place
1
2
3
4
5
6
7
8
9
10
11
12
13
14

HUSB'S NAME William Alec Moore
n Born March 1851 Where
stened Where
n Died 30 January 1925 Where
n Buried 1925 Where Moore Cemetery, New Salem, Dade Co, Ga.
n Married 1875 Where
Wives
ed
Father John W Moore His Mother's Maiden Name Martha Bradford

Information on this sheet obtained from
Elder Buck Bradford Nash
20 August 1979
Alice E McKaig
19 August 1991

(Husband's Full Name)

(Wife's Maiden Name)

Date
Compiler
Address
City State

MAIDEN NAME "Maggie" Margrete Recelia Eckles
n Born 27 December 1852 Where Ga.
stened Where
n Died May 1931 Where
n Buried 1931 Where Moore Cemetery, New Salem, Dade Co. Ga.
Husb.
Father George Washington Eckles B abt 1819 Ga. Her Mother's Maiden Name Martha Alford B abt 1819 Pa.

	CHILDREN (Arrange in order of birth)	When Born Day	Month	Year	Where Born Town or Place	County	State or Country	Married to	When Married Day	Month	Year	When Died* Day	Month	Year	Where Buried Town or Place	County
1	Minnie Lula	3	July	1877			Ga.	Prince Albert McKaig						1938	Hawkins Cemetery New Salem	Dade
2	Etta Cora	15	Dec	1878			Ga.	Wesley D Bradford				26	Dec	1953		
3	Bert Clemmons	16	March	1881			Ga	Katherine "Margie" Briggs				7	Nov	1934		
4	Mable Clara			1883			Ga.	Rufus A Massey						1944	Hawkins Cemetery New Salem	Dade
5	Eunice Winnie	22	Dec	1884			Ga.	Walton Dyer Gray				24	July	1943		
6	John Valentine "Val"	2	April	1887			Ga.	Allie					March	1969		
7	Art Earnest	10	Sept	1889			Ga.	Effie L Street	25	Nov.	1915	29	Dec	1971		
8	Leon Watson	28	Nov.	1892			Ga.	Margie M Triplett				8	June	1964		
9	Ethel Virginia			1894			Ga.	Mathias Matthews								
10																
11																
12																
13																
14																

BAND'S NAME Bert Clemmons Moore
When Born 16 March 1881 Where
Christened Where
When Died 7 November 1934 Where
When Buried Where
When Married Where
Other Wives (if any)
His Father William Alex. Moore His Mother's Maiden Name Maggie Margaret Rascelia Cobble

E'S MAIDEN NAME Katherine "Maggie" Driggs
When Born 13 November 1889 Where
Christened Where
When Died 19 November 1965 Where
When Buried Where
Other Husb (if any)
er Father Driggs Her Mother's Maiden Name

Information on this sheet obtained from

(Husband's Full Name)

(Wife's Maiden Name)

Date
Compiler
Address
City State

Male or Female		CHILDREN (Arrange in order of birth)	When Born Day	Month	Year	Where Born Town or Place	County	State or Country	Married to	When Married Day	Month	Year	When Died Day	Month	Year	Where Buried Town or Place	County
	1	Edith			1906				William Logan						1963		
	2	Driggs															
	3	Norman															
	4	Larrance															
	5	Larrance H.	1	April	1915				Frances				25	May	1991		
	6	Kenneth Morris	11	Feb	1920								4	July	1965		
	7	Sherman C. Jr.			1926				Gladys McBrayer								
	8	Evelyn							Wm Herschell Pennington								
	9																
	10																
	11																
	12																
	13																
	14																

APPENDIX G

Relevant Photos

Photo of the old New Salem Methodist Church
Louise Bowen
July 21, 2002



Vacation Bible School - early 1960's
Sharon Bradford
April 29, 2002



Photo of Grady and Shorty Bradford
Sharon Bradford
April 29, 2002

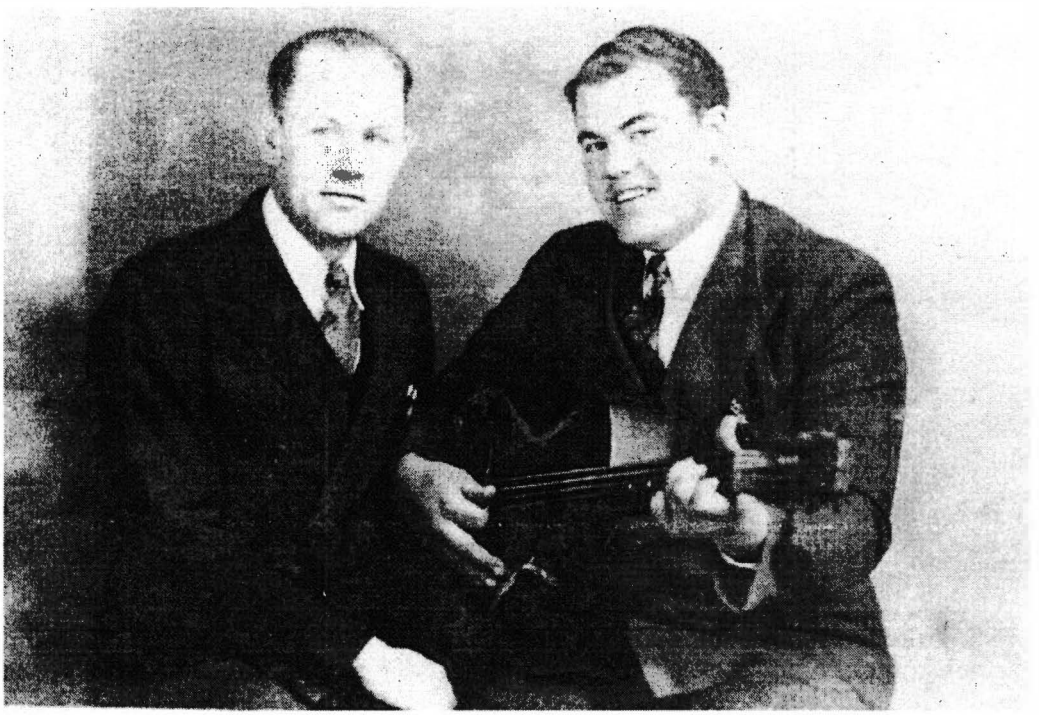


Photo of a Singing School taught by Grady Bradford
Sharon Bradford
April 29, 2002



Photo of Wayne Guffey family
Billy Gray
March 3, 2002



Photo of The Shorty Bradford Trio
History of Dade County, Georgia
p. 103

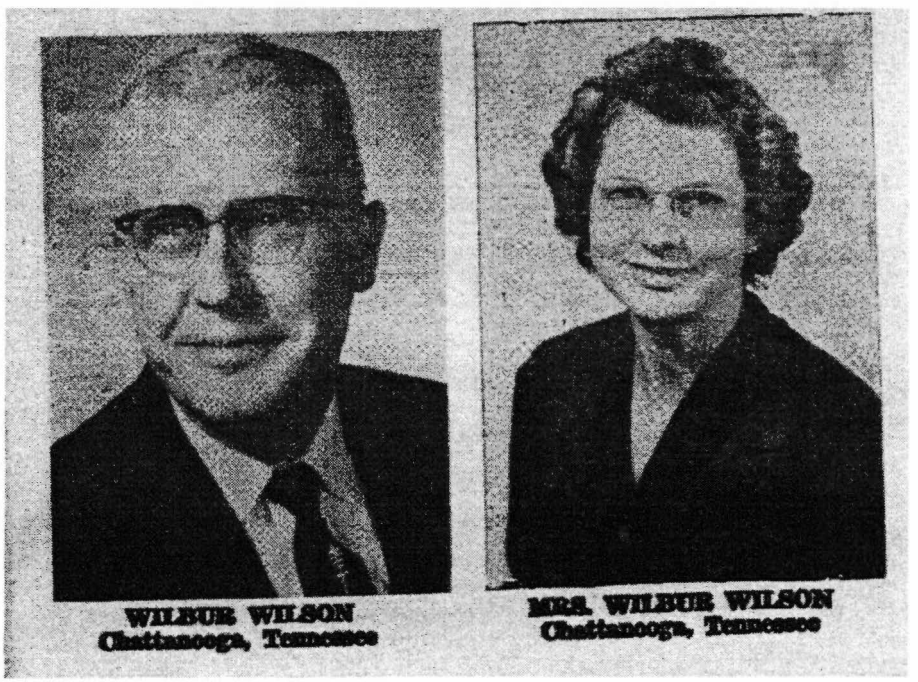


Photo of Lee Higgings, Singing School Teacher
Master Scrapbook
p. 33



THE LATE W. LEE HIGGINS
Former Editor
A. J. Showalter Music Co.

Photos of Mr. and Mrs. Wilbur Wilson, Singing School Teachers
Master Scrapbook
p. 50



WILBUR WILSON
Chattanooga, Tennessee

MRS. WILBUR WILSON
Chattanooga, Tennessee

Photo of Grady and Shorty Bradford
Master Scrapbook
p. 177



GRADY AND C. M. (Shorty) BRADFORD
Rising Fawn, Georgia

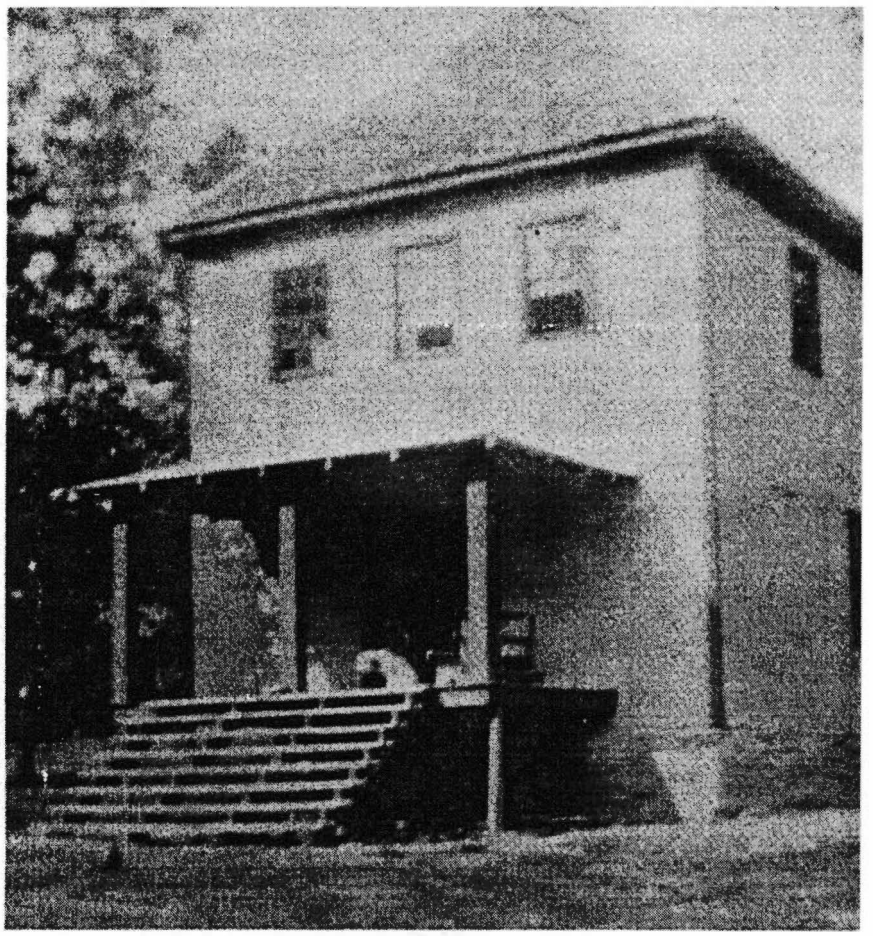
Photo of New Salem School, 1904

New Salem Church History

New Salem School and Patrons - Dec. 23, 1904
Maiden Names in parenthesis ( )
Future married names underlined

Sitting right to left / bottom to top:
Charlie Chambers, Teacher, Claude Bradford, Frank Massey, Maude Cox Bostrum Fuller, Jessie Bradford Neal, Walter Bradford, Herbert McKaig
2nd Row: Arthur Moore, Leon Moore, Jack Neal, Ken Neal, Pat Neal, Alford Moore, Lunsford Neal, Ethel Moore Matthews, Ernest Massey, Maude McKaig Frizzell, Mattie Bradford Neal.
3rd Row: Bessie Neal, Virginia McKaig (Neal) Katheryn Moore (Driggs), Aunt Fannie Moore (Gray), Zoodie McKaig, Clara Neal, Vol Moore, John Cox, Henry McKaig, Bud Cox, Uncle Charley Gray, Art Moore, Harold Cox.
4th Row: Bill Gray (Grandpa), Jim Moore, Roy Moore (Baby), Minnie Moore (Cox) Maggie Moore (Echols), Josie Kendricks (Moore), Hester Neal, Minnie McKaig (Moore), (Prince) Albert McKaig, Wes Bradford, Drew McKaig.
5th Row: Clark Gray, Annie Cox Jenkins, Nancy Bradford, Grandma Gray, Ettie Bradford (Moore), Mabel Massey (Moore), Pearl Massey (Baby), Kittie Chambers, Burt Moore, Eunice Gray (Moore), Walter Gray.

Photo of New Salem School, 1911-1947
New Salem Church History



New Salem School 1911-1947

Photo of the members of the New Salem Methodist Church
between 1915 and 1923
New Salem Church History



New Salem Church sometime between 1915-1923.

Photo of the New Salem Methodist Church, 1947
New Salem Methodist Church History



New Salem Methodist Church 1900-1953. This picture was taken in 1947.

Photo of Dinner-on-the-grounds between 1945-1953
New Salem Church History



Dinner on the grounds at an All Day Sing sometime between 1945-195

Photo of Stamps-Baxter Normal School
Dallas, Texas
Dan Williams
June 28, 2002

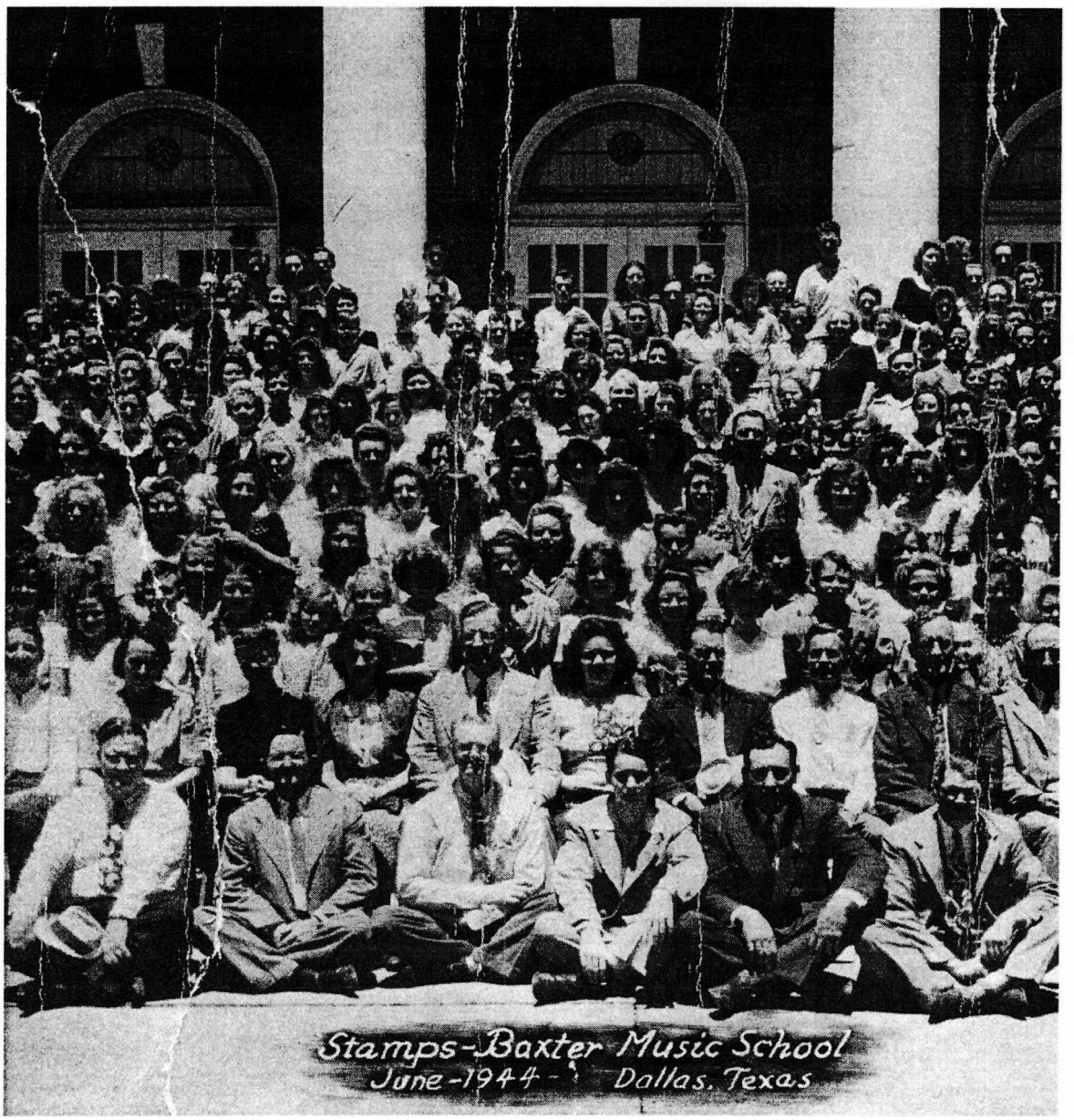


Photo of a Normal School
Clifton Hills Baptist Church
Chattanooga, TN
Dan Williams
June 28, 2002



(Lee Higgins and Grady Bradford are Fifth and Sixth from left.)

APPENDIX H

Representative Excerpts of

Instructional Materials

Modern Rudiments of Music: Music Reader
designed for use in Primary and Normal
Singing Schools
1934

MODERN...

RUDIMENTS of MUSIC and MUSIC READER

DESIGNED FOR USE IN...

Primary and Normal Singing Schools

by
J. M. BOWMAN
with exercises by
B. B. EDMISTON
and foreword by
VIRGIL O. STAMPS

Stamps-Baxter Music and Printing Co.

DALLAS, TEXAS 75208
CHATTANOOGA, TENN. 37404
PANGBURN, ARKANSAS 72121

Shape Notes

Copyright, 1934, by The Stamps-Baxter Music Co.

FOREWORD

by VIRGIL O. STAMPS

We are told that "music is a combination of melody and harmony," which is correct. There are THREE elements that go into the make-up of music, namely: MELODY, HARMONY and RHYTHM. Melody is the TUNE—Harmony is the accompaniment for the tune and Rhythm is that which "makes the melody GO." Rhythm is one of the greatest subjects connected with music—no man has ever fathomed its depths. No man ever will. New combinations of accents are limitless. Rhythm correctly defined, is "measured motion"—without motion (movement) there can be no music.

New rhythms give us new songs. Composers can not invent new tones or chords. They CAN find new rhythms. The result is NEW songs.

Three things are necessary if you want to be able to read music. They are pitch, length and accent. The musician must be able to look at a note and HEAR IT in his imagination. Why? Simply because each person has in his or her throat a little instrument called the vocal chords. This little instrument is from ½ to ¾ of an inch long. Every tone we produce is produced by the same mechanism. You simply "tune" it for the pitch desired by THINKING the tone—learning to THINK pitch when looking at the note is, therefore, one of the BIG things to master. It is not enough to think the name of the note or the letter upon which it appears only. You will never learn to sing at sight (which should be the goal of every ambitious student) until you learn to THINK sounds. In sending this book forth we hope that it will be a distinct help to both teachers and pupils. We invite you to subscribe for the Gospel Music News, our Music Monthly,

Your friends,

Stamps-Baxter Music & Printing Co.

Dallas, Texas 75208 - Pangburn, Ark. 72121 - Chattanooga, Tenn. 37404

MODERN...

Rudiments of Music

and MUSIC READER

1. MUSIC is conveyed to the mind through the sense of hearing.

2. SOUND.—The name for anything that may be heard.

3. TONE.—The name of a sound that is pleasing and musical.

4. TONES HAVE FOUR PROPERTIES.—*Pitch*, *Length*, *Power* and *Quality*.

1st. Pitch.—Tones may be *High* or *Low*.
2d. Length.—They may be *Long* or *Short*.
3d. Power.—They may be *Loud* or *Soft*.
4th. Quality.—They may be different in *Kind* or *Character*.

5. THERE ARE THREE DEPARTMENTS in the Rudiments of music.—*Melodics, Rhythmics, and Dynamics.*

1st. Melodics.—All that pertains to the Pitch of Tones.
2d. Rhythmics.—All that pertains to the Length of Tones.
3d. Dynamics.—All that pertains to the Power and Quality of Tones.

6. TONALITY.—*Particular Individuality of Sound.* The relative characteristics of tones by which they are recognized through the sense of hearing.

7. KEY.—*A Family of Seven Tones* which bear a certain fixed relationship to each other. Each tone of a key is distinguished from the other by its Tonality.

8. KEY-TONE.—*The Foundation Tone of the Key.* The home-tone, or one that is the most firm and restful in its tonality.

9. THE SCALE.—The seven individual tones of a key taken in regular order, with the key-tone (Do) repeated an octave higher, form the scale. (Octave, meaning "8")

10. The Scale is a series of eight tones, named by the Italian syllable names, Do, Re, Mi, Fa, Sol, La, Ti, Do. Numeral names, 1, 2, 3, 4, 5, 6, 7, 8.

	NAMES.		TONALITY.
Do,	One,	Tonic, - -	Firm and restful.
Re,	Two,	Super-Tonic,	Rousing and hopeful.
Mi,	Three,	Mediant, - -	Calm, gentle, womanly.
Fa,	Four,	Sub-Dominant,	Desolate, awe-inspiring.
Sol,	Five,	Dominant, -	Bright and joyous.
La,	Six,	Sub-Mediant,	Sad, sorrowful, wailing.
Ti,	Seven,	Sub-Tonic, -	Sharp, piercing, restless.
Do,	Eight,	Tonic, - - -	Firm, restful, conclusive.

LESSON 2.

1. THE STAFF.—A character composed of *five lines*, and *six spaces*, named from below, counting upward. *Thus*,—First line, second line, third line, fourth line, fifth line. First space, second space, third space, fourth space, fifth space, sixth space.

2. *The General Name for* each line and each space is *Degree*. The staff contains eleven degrees. It may be enlarged by adding short lines with their accompanying spaces, above and below.

3. Any Degree of the Staff may represent the key-note, (Do) the others following in regular scale succession.

NOTE.—When *Do* is represented by a line, Mi, Sol, Ti, reading upward, will also be represented by lines, and Re, Fa, La, and Do, above, by spaces. When *Do* is represented by a space, Mi, Sol and Ti, also by spaces, and Re, Fa, La, and Do, above, by lines.

Illustration 1.



4. PITCH NAMES.—The Names of the first seven letters of the alphabet are used as *Absolute Pitch Names*, A, B, C, D, E, F, G. Beginning with "C" these particular pitches constitute the key of *C*.

5. Pitch Names (Key of C.) C, D, E, F, G, A, B, C. Syllable Names, Do, Re, Mi, Fa, Sol, La, Ti, Do. Numeral Names, 1, 2, 3, 4, 5, 6, 7, 8.

6. *A Key* is given the same name as the pitch that is taken

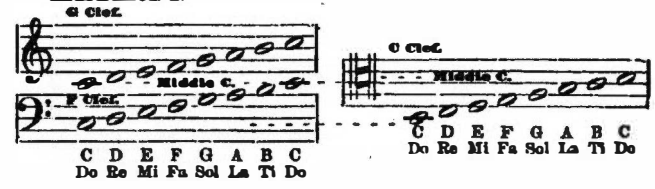
7. CLEFS.—Characters placed upon the *Staff* to determine the *pitches* in a certain fixed, or absolute way. There are three. They are known as the *G* clef, *F* clef, and *C* clef.

8. *The G Clef.*—Second line represents the pitch *G*. (Middle *C* is first added line below.) Used for the *Soprano* and *Alto* parts.

The C Clef.—Fourth space represents "Middle C." Pitches represented an octave lower than with the *G* clef. Used for the *Tenor* part.

The F Clef.—Fourth line, pitch *F*. ("Middle C" first added line above.) Used for the *Bass*. *Bass* and *Tenor* when both parts are on the same staff.

Illustration 2.



9. TETRACHORD.—A Succession of *four tones*, with intervals of a *Step*, *Step*, and *Half-step*. Every Scale contains two Tetrachords, separated by an interval of a *step*.

10. Every Tetrachord belongs to two scales,—or keys—named from the *pitch* with which it *begins*, and the *one* with which it ends. *These scales, or keys, are related.*

Illustration 2a.

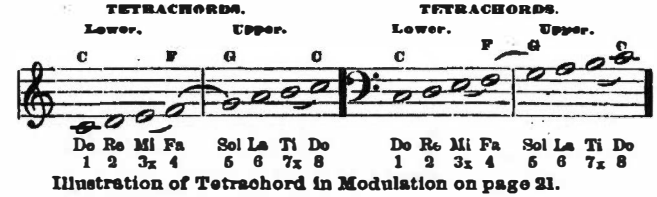


Illustration of Tetrachord in Modulation on page 21.

11. VOICE PARTS.—*Soprano.*—The highest part in music to be sung by women with *high* voices.—*Alto*, or *Contralto.*—Next below the Soprano. Sung by women with *low* voices.

Tenor.—Next below the Alto. Sung by men with *high* voices. *Bass.*—The lowest part in music. Sung by men with *low* voices. *These names are also applied to the respective voices that sing them.*

12. *Mezzo Soprano.*—Women's voices midway between Soprano and Alto. *Baritone.*—Men's voices midway between Tenor and Bass.

Soprano or Alto may be sung by boys before their voices have changed. Alto by men with very high voices.

What represents the Pitch of Tone?
Ans.—Lines and Spaces.
What represents the Length of Tones?
Ans.—Characters named notes.

13. THE BRACE.—A line, or bar, connecting all the *Staves* that contain the parts to be performed together.

14. THE SCORE.—One time across the page including all the parts connected by the *Brace*.

Illustration 3.



NOTE.—There are the principal forms of Score that are used. The 1st and 2d have four staves, connected by the Brace. The 3d and 4th have three, and the 5th, two, which is the one mostly used. The parts are arranged according to the manner in which they are here named.

LESSON 3.

1. THE RELATIVE LENGTH OF TONES.—Represented by characters named *Notes*. There are six of these in general use. *Whole-note* (𝅝), *Half-note* (𝅗𝅥), *Quarter-note* (♩), *Eighth-note* (♪), *Sixteenth-note* (𝅘𝅥𝅯), *Thirty-Second-note* (𝅘𝅥𝅰).

2. RESTS.—Characters used to indicate short silences in music. They are the same in value, and bear the same names as their corresponding notes. Whole rest (𝄻), Half rest, (𝄼), Quarter rest (𝄽), Eighth rest (𝄾), Sixteenth rest (𝄿), Thirty Second rest (𝅀). The Whole rest is also used as a Whole measure rest.

3. A DOT placed after a *note* or *rest* increases its *time value* one half. A whole note with a dot (𝅝·), equals a whole note and half note (𝅝 𝅗𝅥). Half note and dot (𝅗𝅥·), equals (𝅗𝅥 ♩). Quarter note and dot (♩·), equals (♩ ♪), etc.

Rests, with *Dots* after them have the same value as their corresponding *dotted notes*.

4. *The Time Value* of a *Note* or *Rest* is increased by three fourths of its original length by adding *two dots*. Whole note with two dots (𝅝··), equals a whole, half, and quarter note (𝅝 𝅗𝅥 ♩), etc.

5. HOLD or PAUSE.—A character written or placed over or under a *Note* or *Rest*, to increase its time value indefinitely. Hold, (𝅝 𝅗𝅥 ♩). Pause, (𝄐 𝄽 𝄾).

CHORDS.

6. *A Chord is a combination of three or more Tones.* The lowest tone, (the one upon which the chord is written) is the *Root* or *Fundamental*. The next above the *Root* is the *Third*; the next above the Third is the *Fifth*. When there are four tones in the chord, the next above the Fifth is the *Seventh*.

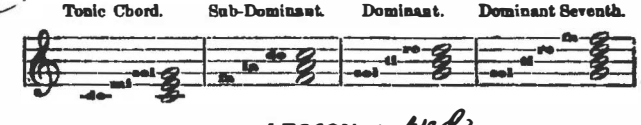
7. THE TONIC CHORD.—*Syllable names, Do, Mi, Sol.* Its Tonality is that of repose, restful and complete. It is always the closing chord of a composition.

8. THE DOMINANT CHORD.—*Syllable Names, Sol, Ti, Re.* It lacks repose, and produces the effect of something more to follow.

9. THE SUBDOMINANT CHORD.—*Syllable Names, Fa, La, Do.* It is bold in its effect, and darker in its coloring than the Tonic or Dominant Chords. (It establishes the Key.)

10. THE DOMINANT SEVENTH CHORD.—Another tone may be added to the Dominant Chord, making it a *four toned chord*. It is named the Dominant Seventh, with syllable names, Sol, Ti, Re, Fa. It is the *ruling chord of the key*. It is a discord and will be easy to recognize and remember.

Illustration 4.



LESSON 4.

1. BEAT or PULSE.—The name of the *mental pulsations* which are produced by the rhythmical order in which tones follow each other. There are *two kinds* of beats or pulses, *strong* and *weak*.

2. ACCENT.—A Strong Pulsation.—Emphasizing one *tone* or *beat* more than another. The strong or accented pulsations together with the weak or unaccented, form a group, known as "*a group of Beats*," (or pulses.)

NOTE.—If there is more than one accented pulse in a group, the first is known as the primary accent.

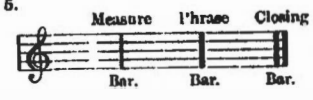
3. MEASURE.—*A Group of Pulsations or Beats.* A Measure is that much of the music sung or played in the time of a *group of pulses.* Or, from *one* primary accent to *another.*

4. *Written or Printed Music* is divided into measures by perpendicular lines named bars.

5. *A Broad Bar* indicates the end of a *Phrase* or *Section* of Music.

6. *A Double Bar* indicates the close of a composition.

Illustration 5.



7. THE NUMBER OF PULSES OR BEATS determine the kind of measure.

8. THE PRIMARY ACCENT marks the beginning of each measure.

9. BEAT NOTE.—A Note that includes the full time, or value of a *Beat* or *Pulse.*

NOTE.—Double, triple and quadruple measure are known as simple forms of measure.

10. MEASURE SIGN.—*Two Figures,* one above the other. In the *Simple* kinds of Measure, the upper figure indicates the *number of beats* in the measure; the lower figure indicates the *beat-note.*

11. THE PRIMITIVE RHYTHMICAL FORM of any *Simple Measure,* is one *Beat-note* to each pulsation of the measure. Or, as many notes of equal length as indicated by the Measure Sign.

12. SYNCOPATION.—*An Accented Tone* followed by a longer one; also a tone beginning with the *unaccented beat* of the measure, and continued into the following *accented beat.*

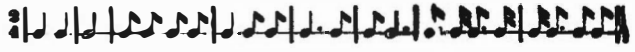
In any form of Syncopation, both tones are *accented.*

LESSON 5.

1. DOUBLE MEASURE.—A Measure having *two beats* or *pulses.* One *strong* and one *weak,* is *two pulse* or *double measure.* Its primitive rhythmical form is *two tones* (*or notes*) of equal length, one accented, the other unaccented.

2. To indicate the pulses in Double Measure by *Counting; One, two,* accenting the first. *Motions of the hand* to indicate the pulses; *Down, up.* The Measure Sign is $(\frac{2}{4})$ with the quarter note as a *beat,* or *pulse note.*

Illustration 6. Forms of Double Measure.



3. TRIPLE MEASURE.—One having *three beats* or *pulses,* one *strong,* and two weak, is *three pulse* or *triple measure.* Its primitive rhythmical form is *three tones* (*or notes*) of equal length, one accented and two unaccented.

4. To indicate the pulses in Triple Measure by *Counting; One, two, three,* accenting the first. Motions of the hand; *Down, left, up.* The Measure Sign is $(\frac{3}{4})$ with the quarter note as a beat, or *pulse note.*

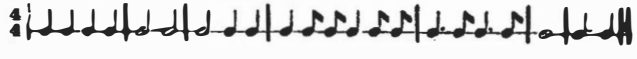
Illustration 7. Forms of Triple Measure.



5. QUADRUPLE MEASURE.—*One having four beats or pulses.* The *first* and *third strong,* the second and fourth weak, is *four pulse* or *Quadruple Measure.* Its primitive rhythmical form is *four tones* (*or notes*) of equal length, two accented and two unaccented.

6. To indicate the pulses in Quadruple Measure by *Counting; One, two, three, four,* beginning with the first accented pulse. Motions of the hand to indicate the pulses; *Down, left, right, up.* The Measure Sign is $(\frac{4}{4})$ with the quarter note as a *beat-note.*

Illustration 8. Forms of Quadruple Measure.



NOTE.—The following forms of Measure Sign are sometimes used. For Double Measure $(\frac{2}{2}\ \frac{2}{8})$. Triple Measure $(\frac{3}{2}\ \frac{3}{8})$. Quadruple Measure $(\frac{4}{2}\ \frac{4}{8})$. The quarter note is now most commonly used for the beat, or pulse note.

7. SEXTUPLE MEASURE.—*One having six beats or pulses.* The *first* and *fourth strong,* the others weak, is *six pulse* or *sextuple measure.* Its primitive rhythmical form is *six tones* (*or notes*) of equal length, two accented and four unaccented.

8. To indicate the pulses in Sextuple Measure by *Counting; One, two, three, four, five, six*, beginning with the first accented beat. or pulse. Motions of the hand; *Down, left, left; Right, up, up.* Or Down, left, up; Down, right, up. The Measure Sign is($\frac{6}{4}$). The quarter note is the *beat*, or *pulse note.*

Illustration 9. Forms of Sextuple Measure.



9. While the number of *accented beats* or *pulses* is the same in each of a succession of measures of the same kind, the number of *accented tones* will vary according to the *rhythmical form* of the measure.

NOTE.—In the primitive rhythmical form of the measure the number of *accented tones* and *accented beats* is the same, *both* occur in the same part of the measure.

10. The following are some forms of Double, Triple, Quadruple, and Sextuple measures, having one, two, three, and four accented tones according to their rhythmical form. The small converging lines indicate the strong or primary accent, the dash — the weaker accents.

Illustration 10.

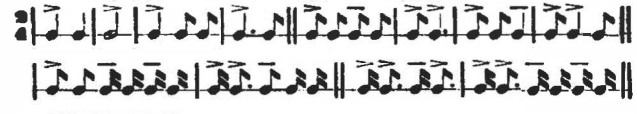


Illustration 11.



Illustration 12.

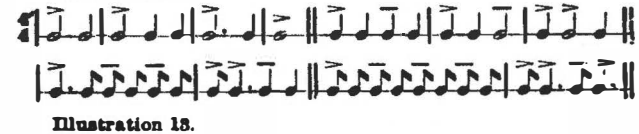
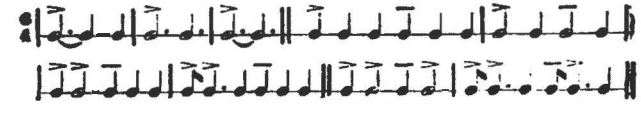


Illustration 13.



LESSON 6.

1. REPEAT SIGNS.—*Dots at the left of a Broad Bar.* Repeat the preceding part of the composition, or that part leading from *dots* at the *right* of a Bar.

Illustration 14.



Illustration 15.



2. *Da Capo.*—(*D.C.*) Return to the beginning and repeat to the word *Fine.*

3. *Dal Segno.*—(*D.S.*) Return to the *sign*, (𝄋) and repeat to the word *Fine.*

4. FINE.—*The end in a Da Capo or Dal Segno.*

Illustration 16.

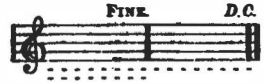
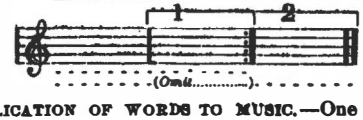


Illustration 17.



5. *First and Second Ending in a Repeat.* The figures 1 and 2, or 1st time and 2d time.—The first time to Dots at the left of the Bar. Repeat, then omit the part under *1, or 1st time*, and take the passage under *2, or 2d time.*

Illustration 18.



6. APPLICATION OF WORDS TO MUSIC.—One syllable to a tone indicated by a single Note, Tie, or Slur.

7. THE TIE.—One syllable of the words to the combined length of *two* or *more notes* indicating the *same pitch*, and connected by a curved line *over* or *under* the notes.

8. THE SLUR.—One syllable of the words to the combined length of *two* or *more notes* indicating *different pitches*, and connected by a curved line *over* or *under* the notes.

Illustration 19.



9. AN INTERVAL *is the difference in pitch between two tones.* The Tones of a Key in scale succession form *two kinds* of intervals, large and small. The larger intervals are named *Steps*, the smaller intervals, *Half-steps.*

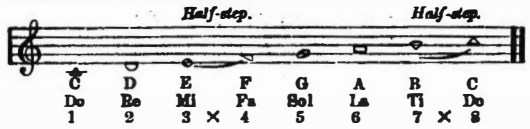
10. *The Half-step Intervals* occur between the syllable names, *Mi, Fa,* and *Ti, Do;* between the pitches, *E, F,* and *B, C;* between the numeral names, *3, 4,* and *7, 8.*

NOTE.—Beginning with the pitch "C," the degrees of the staff represent pitches which form the scale with its intervals of *steps* and *half-steps.*

11. DIATONIC.—The general name for the principal tones of a key.

12. DIATONIC SCALE.—The Scale composed of the *diatonic tones.*

Illustration 20. Diatonic Scale.



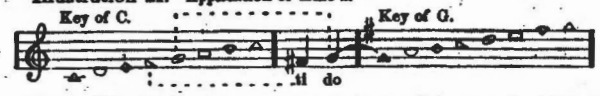
LESSON 7.

TO FORM NEW KEYS HAVING SHARPS FOR SIGNATURES.

1. *To place a Sharp (♯) on a Degree, causes it to represent a new pitch a half-step higher.*

2. To Form a New Key, Sharp the degree which represents "Fa" (four) and the new pitch is "Ti" (seven) of the new key. The pitch that was "Sol" of the original key, is the pitch for the *new key-tone.*

Illustration 21. Application of Rule 2.



NOTE.—From the new tone, *sharp four* to *five,* are pitches, *seven* to *eight* in the new key. *Seven* to *eight* of the original key, become *three* to *four* in the *new key.*

Illustration 22. Keys with Sharps for Signature.



Rule No. 2, when applied to any key will form a new key having *one sharp more,* or (*one flat less.*)

TO FORM NEW KEYS HAVING FLATS FOR SIGNATURES.

3. *To place a Flat (♭) on a degree causes it to represent a new pitch a half-step lower.*

4. *To Form a New Key,* Flat the degree which represents "Ti" (seven) and the new pitch is "Fa" (four) of the new key. The pitch that was "Fa" (four) of the original key, is the pitch for the *new key-tone.*

Illustration 23. Application of Rule 4.



NOTE.—From *six* to the new tone, *flat* seven, are the pitches *three* to *four,* in the *new key. Three* to *four* of the original key, become *seven* to *eight* in the *new key.*

Illustration 24. Keys with Flats for Signature.



Rule No. 4, applied to any key will form a new key having *one flat more,* or (*one sharp less.*)

5. Each Sharp, or Flat, in a Signature affects the *octave degrees* above and below its own, in the same staff, including added lines, and added spaces.

6. MODULATION.—A temporary change from one key to another.

Illustration 25. Modulation.



7. TRANSPOSITION.—Singing, playing, or writing a piece in a different key from the one in which it is printed.

Illustration 26. Transposition.



8. ENHARMONIC CHANGE.—To change the Notation without changing the Pitch.

Illustration 27. Enharmonic Change.



9. THE NATURAL.—A degree *sharped* or *flatted* in the signature, can be restored to its natural condition by placing a *Natural* (♮) on it.

Illustration 28. The Natural.



LESSON 8.

1. ACCIDENTALS.—The general name for *Sharps*, *Flats*, *Naturals*, *Double Sharps* and *Double Flats* used at any other place than in the signature.

2. *An Accidental* affects only the *one degree* on which it is placed, and continues its effect through the measure in which it occurs, unless changed by another accidental.

NOTE.—*The Rule* adhered to by some composers and publishers is, that its effect is continued through succeeding measures until a change is made to a different pitch.

Characters for sharping degrees according to their *Natural*, *Sharped*, *Flatted* and *Double Flatted* condition, will be found as follows:

3. SHARP. (♯)—To Sharp a degree in its *natural* condition.

4. DOUBLE SHARP. (𝄪)—To *Sharp* a degree already *sharped*.

5. NATURAL. (♮)—To *Sharp* a degree which has been *flatted*.

6. NATURAL AND FLAT. (♮♭)—To *Sharp* a degree which has been *double flatted*.

Characters for flatting degrees according to their *Natural*, *Flatted*, *Sharped* and *Double Sharped* condition, will be found as follows:

7. FLAT. (♭)—To *Flat* a degree in its *natural* condition.

8. DOUBLE FLAT. (𝄫)—To *Flat* a degree already *flatted*.

9. NATURAL. (♮)—To *Flat* a degree which has been *sharped*.

10. NATURAL AND SHARP. (♮♯)—To *Flat* a degree which has been *double sharped*.

Illustration 29. Accidentals.



LESSON 9.

1. CHROMATIC TONES.—The tones which occur between those *diatonic* tones of the key that form intervals of a *step*.

2. CHROMATIC SCALE.—A Scale composed of *thirteen tones*, the *eight diatonic* and *five chromatic* tones which occur at regular intervals of a *half-step* each.

3. SYLLABLE NAMES for chromatic tones in the *ascending scale*, are the same as the diatonic names next below them, except the *vowel sound* is changed to *e*, using the letter *i*, thus: Do, *di*, re, *ri*, mi, fa, *fi*, sol, *si*, la, *li*, ti, do.

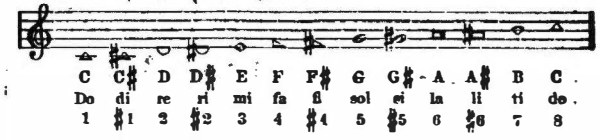
4. SYLLABLE NAMES of chromatic tones, *descending scale*, same as the diatonic names next above them, except the *vowel sound* is changed to *a*, using the letter *e*, except *re*, is changed to *aĕ*, with the letter a, thus: Do, ti, *te*, la, *le*, sol, *se*, fa, mi, *me*, re, *ra*, do.

5. NUMERAL NAMES.—Chromatic tones, ascending scale. Prefix the word "*Sharp*" to the diatonic numeral name next below. *Sharp-one*, *Sharp-two*, *Sharp-four*, *Sharp-five*, *Sharp-six*. In the descending scale prefix the word "*Flat*" to the diatonic numeral next above: *Flat-seven*, *Flat-six*, *Flat-five*, *Flat-three*, *Flat-two*.

6. CHROMATIC PITCH NAMES.—Derived by affixing the word "*Sharp*" in the ascending scale; "*Flat*" in the descending scale, thus: C, C Sharp, D, D Sharp, etc., ascending; B, B Flat, A, A Flat, etc., descending.

7. CHROMATIC TONES ARE REPRESENTED by the *same degrees* as the diatonic tones from which they derive their names. In the *ascending scale* these degrees are *sharped* according to their diatonic condition in the key, with either *Sharps, Naturals,* or *Double Sharps.* In the *descending scale* they are *flatted* with either *Flats, Naturals,* or *Double Flats.*

Illustration 30. Ascending Chromatic Scale.



Descending Chromatic Scale.



Illustration 31. Chromatic Scale, Key of A.



Illustration 32. Chromatic Scale, Key of E Flat.



8. TONE POWERS.—THERE ARE FIVE IN GENERAL USE.

1st.	Pianissimo.	A very soft power.	Sign—*pp.*
2d.	Piano.	A soft power.	Sign—*p.*
3d.	Mezzo.	A medium power.	Sign—*m.*
4th.	Forte.	A loud power.	Sign—*f.*
5th.	Fortissimo.	A very loud power.	Sign—*ff.*

NOTE.—The very extremely soft power, *very pianissimo*;—Sign—*ppp.* The very extremely loud power, *very fortissimo*;—Sign—*fff.*

9. MEZZO PIANO.—A power midway between *Mezzo* and *Piano.* Sign—*mp.*

MEZZO FORTE.—A power midway between *Mezzo* and *Forte.* Sign—*mf.*

10. CRESCENDO.—The name for a gradually increasing power. Sign—*cres.* or two diverging lines. <

11. DIMINUENDO.—The name for a gradually diminishing power. Sign—*dim.* or two converging lines. >

12. SWELL.—The name for an increasing and diminishing power. Sign—The union of Crescendo and Diminuendo signs. <>

13. SFORZANDO.—To attack a tone with extra force; loud at the beginning, instantly diminished and continued soft. Sign—two short converging lines. > or ^

LESSON 10.

1. THE TRIPLET.—*Three Tones* of equal length to one *Beat.* (or *Pulse.*) It may be used in other than three equal tone forms.

2. In Double, Triple, Quadruple, and Sextuple Measures, the *triplet* is indicated by the figure 3 being placed *over* or *under* the group of notes which constitute the triplet.

Illustration 33. Various forms of the Triplet.



3. COMPOUND MEASURE.—A measure in which some form of the *Triplet* is sung or played to each *Pulsation.*

4. *A Compound Measure* contains as many pulsations as the same kind of *Simple Measure.* Any *rhythmical form* of Double, Triple, or Quadruple Measure may be changed to the same form of Compound Measure by omitting the figure 3 from the *triplet,* and adding dots to all notes not forming a *triplet.*

5. COMPOUND DOUBLE MEASURE.—*A Two Pulse Measure* having some form of the *Triplet* for each pulsation. The measure sign is $(\frac{6}{8})$ The primitive rhythmical form, *six eighth notes.*

6. COMPOUND TRIPLE MEASURE.—*A Three Pulse Measure* with some form of the Triplet to each pulsation. The measure sign is $(\frac{9}{8})$ The primitive rhythmical form, *nine eighth notes.*

7. COMPOUND QUADRUPLE MEASURE.—*A Four Pulse Measure* with some form of the *Triplet* to each pulsation. The measure sign is ($\frac{12}{8}$) The primitive rhythmical form, *twelve eighth notes.*

Some Forms of Compound Double, Compound Triple and Compound Quadruple Measures, indicating the *accented tones* in each.

Illustration 34.



Illustration 35.

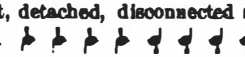


Illustration 36.



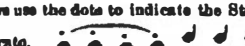
8. THERE ARE FOUR STYLES OF SINGING AND PLAYING.

1st.—Legato. A very close and smoothly connected style. Sign—*Curved line over or under the notes.* 

2d.—Staccato. A very short, detached, disconnected style. Sign—*Points over or under the notes.* 

3d.—Semi Staccato. A style midway between Legato and Staccato. Sign—*Dots over or under the notes.* 

4th.—Marcato. A strongly mark, or accented style. Sign—*short, converging lines.* 

NOTE.—Some composers and publishers use the dots to indicate the Staccato and dots and curved line for the Semi-Staccato. 

9. MOVEMENT AND TEMPO. The names for the rate or speed in performing a composition.

10. MODERATO.—A moderate tempo. Neither slow, nor fast, but medium.

11. ALLEGRO.—The name for a *fast* movement.

ALLEGRETTO.—A movement midway between *Moderato* and *Allegro*. It is faster than Moderato, but slower than Allegro.

12. ANDANTE.—The name for a *slow* movement.

ANDANTINO.—A movement midway between *Moderato* and *Andante*. It is slower than Moderato, but faster than Andante.

13. PRESTO.—The musical term for a *very fast* movement.

PRESTISSIMO.—A *very, very fast* movement, the superlative of *Presto*.

14. ADAGIO.—The musical term for a *very slow* movement.

ADAGISSIMO.—The name of a *very, very slow* movement, the superlative of *Adagio*.

LESSON II.

1. ACCELERANDO.—Accelerating the movement. Gradually faster. Sign—*Accel.*

2. RITARDANDO.—Ritarding the movement. Gradually slower. Sign—*Rit.*

3. RALLENTANDO.—Gradually slower and softer. Sign—*Rall.*

4. "A TEMPO."—The original movement after a change has been made to an *Accelerando, Ritardando, Rallentando,* or *other* movement.

5. THE TRILL.—A rapid alternation of two adjoining tones which form the interval of a *step* or *half-step*. Sign—*tr.*

6. THE TURN.—*A Tone* in rapid succession with the tones *next above* and *below* it. Sign—

7. APPOGIATURA.—*A Passing Tone* that precedes a *principal tone* on an accented pulse. It borrows its exact time from the tone which follows it.

8. ACCIACCATURA.—*Grace Note.* A short appogiatura struck against the principal tone. Its time is not taken into account, as it is made so very short.

9. QUALITY OF TONES.—*Two Principal Classes.* Clear and Somber. The *clear tones* express Joy, Happiness, Pleasure, Cheerfulness, and Gayety. The *somber tones* express Plaintiveness, Sadness, Grief, Solemnity, and Emotion.

10. REQUISITES OF GOOD SINGING.—A correct knowledge of the song. Good attack of tones, proper pronounciation, articulation, phrasing and expression.

11. MODULATION TO A KEY having *one sharp more*, or *one flat less*. The pitch that is *Sol*, (*five*) of any *given key*, becomes the Key-tone or Tonic of a new key. (This is sometimes termed a modulation to the key of the Dominant.)

12. MODULATION TO A KEY having *one flat more*, or *one sharp less*. *Fa*, (*four*) of any *given key*, becomes the *Key-tone* or *Tonic* of a new key. (Modulation to the key of the Sub Dominant.)

NOTE.—Removing *flats* from one signature is equivalent to adding sharps in another. Removing sharps and adding flats is the same.

13. CORRESPONDING KEYS.— Every key has its corresponding key. The Key-tones of each are represented by the same degree, but different in *pitch*. As *A*, and *A Flat*. *E Flat* and *E*.

14. *In a Signature of Sharps*, remove the last one to the right, and place a *Flat* on the same degree of a *corresponding key*, and *two other* corresponding keys will be formed. The same results will be attained by taking *Flats* first.

Illustration 37. Corresponding Keys.



NOTE.—The entire circle of keys and their corresponding keys can be formed by beginning with the key of C, and first taking the key of C♯ or C♭, as the corresponding key.

LESSON 12.

1. THE MINOR KEY.—*Every Major Key has its Relative Minor Key.* Both have the same Signature. "*La*," (sixth of the Major Key) is the Key-tone of the *Relative Minor Key.*

2. RULE.—To Form the Relative Minor of any Major Key *Sharp* the degree which represent "*Sol*," (five) in the Major Key and the new pitch is "Si," which is seventh of the Minor Key.

3. *The Syllable Names* of the Minor Scale are, *La, Ti, Do, Re, Mi, Fa, Si, La*. They form three kinds of intervals; *Step, Half-step*, and *Step and a half*. This is known as the Harmonic Minor Scale.

NOTE.—The Relative Minor Key-tone (La) is a Minor third below, or a Major sixth above the Major Key-tone. Remove the two upper notes of the Major Scale, add two below, Sharp Sol, and the Relative Minor Scale is formed.

Illustration 38. Application of Rule 2.



4. A Minor Scale with the *sixth* and *seventh* sharped ascending, and *Natural* descending, is sometimes used, named the Melodic Minor.

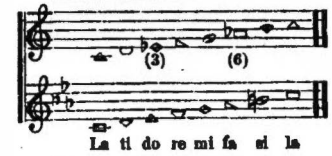
5. There are Two Intervals (or tones) that determine the Key, (Major or Minor.) *The Third and Sixth from the Key-tone.* In the Major Key these intervals are Major, in the Minor Key they are Minor.

6. ANY MAJOR KEY MAY BE CHANGED TO THE SAME MINOR KEY BY FLATTING THE THIRD AND SIXTH. *This is known as the Tonic Minor.*

7. *The Signature* of any *Tonic Minor Key* has *three flats more*, or *three sharps less* than its Major Key.

NOTE.—If a Major Key has less than *three sharps*, the signature to its Tonic Minor key is found by removing the *one*, or *two sharps* it may have, and adding enough *flats* to make *three*.

Illustration 39.



Key of C Major changed to Tonic (C) Minor, by flatting the *third* and *sixth*.

"C" Minor. Relative Minor of E flat Major. It has *three flats* for signature.

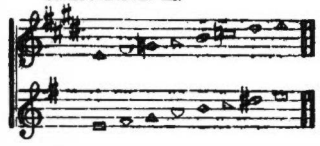
Illustration 40.



"D" Major changed to Tonic (D) Minor by flatting the *third* and *sixth*.

"D" Minor. Relative Minor of F Major. Signature (one flat.) *Two sharps less* and *one flat more*.

Illustration 41.



"E" Major changed to Tonic (E) Minor, by flatting the *third* and *sixth*.

"E" Minor. Relative Minor of G Major. Signature one ♯. *Three sharps less* than E Major.

Illustration 42.

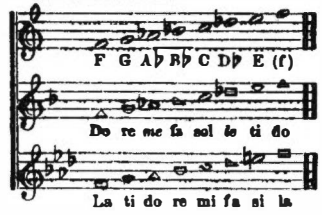


"E" Flat Major changed to Tonic (E flat) Minor by flatting the *third* and *sixth*.

"E" Flat Minor. Relative Minor of G Flat Major. Signature, *six flats*. *Three flats more* than E Flat Major.

8. *A Minor Scale* may be represented in three different ways on the Staff. Example, F Minor.

Illustration 43.



"F" Minor without a signature.
Accidentals to *preserve the order of intervals*.

"F" Minor, by flatting the *third* and *sixth* of F Major.

"F" Minor with its Signature. It is the Relative Minor of A-Flat Major.

9. EVERY MAJOR KEY HAS FIVE RELATED KEYS.—Its Relative Minor; the Key of the Sub-Dominant, and its Relative Minor; the Key of the Dominant, and its Relative Minor.—*Hence; there are six keys in the related group;* (three major, and three minor.)

10. There are six Common Chords in Every Major Key. (Three Major, and three Minor.) These *six chords* form Tonic Chords of the *three Major*, and *three Minor Keys* of the Related Group.

Illustration 44. Common Chords of C Major, form the Tonic Chords of C Major. D Minor. E Minor. F Major. G Major. A Minor.



RELATED KEYS TO C MAJOR.



Illustration 45. Tetrachords of the Scale.



11. *The upper note* of the *lower tetrachord* of the *scale*, is the Sub-Dominant of the Key, and the *lower note* of the *upper tetrachord* is the Dominant. *These notes* indicate the *Key-tones* of the *two related* Major Keys.

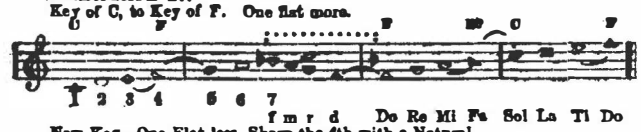
Illustration 46.

Key of C, to Key of G. One sharp more.



Illustration 47.

Key of C, to Key of F. One flat more.



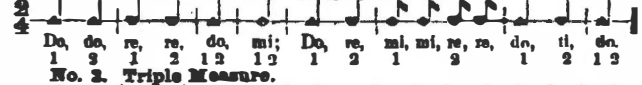
New Key—One Flat less, Sharp the 4th with a Natural.
New Key—One Sharp less, Flat the 7th with a Natural.

NOTE.—(Curved lines above notes, connecting links. Undernotes—indicate half-steps.)

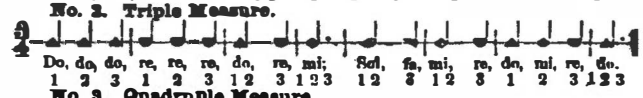
Any note that may be sharped in the scale will become the 7th or Leading Note of a related key.—*This new pitch is the 3d of the Dominant Harmony of that key.*

Exercises in *Rhythm* without *Staff*.
Pitches indicated by syllables.

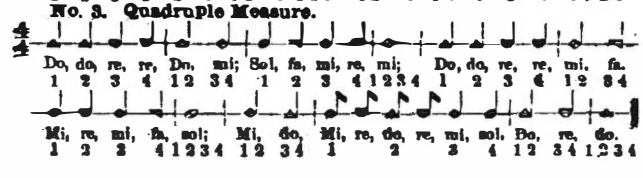
No. 1. Double Measure. Sing by La. Also syllables.



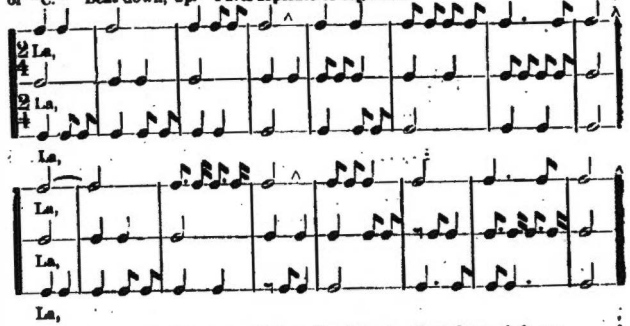
No. 2. Triple Measure.



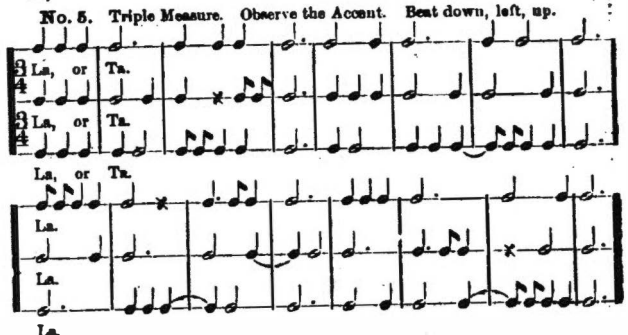
No. 3. Quadruple Measure.



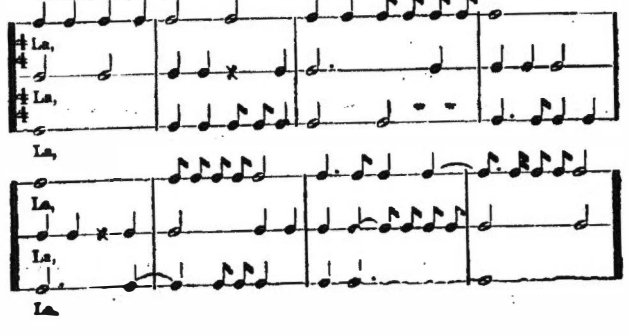
No. 4. Exercises in Rhythm. Three Parts. Double Measure. Pitch Key of "C." Beat down, up. Parts seperate or together.



No. 5. Triple Measure. Observe the Accent. Beat down, left, up.



No. 6. Quadruple Measure. 1st and 3d beat accented. Down, left, right, up.



No. 7. Pitch, Key of "F". Notes represent Length. Syllable names indicate Pitch. Four Parts, Soprano, Alto, Tenor, and Bass.



No. 8. Pitch, Key of "E♭". Soprano, Alto, Tenor, and Bass.

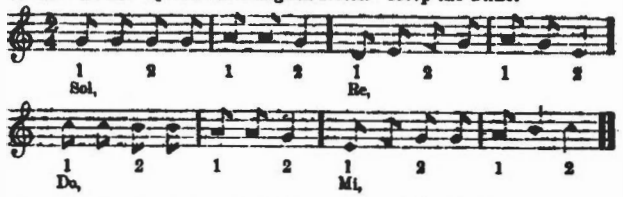
A dash — below, or dash — above a syllable name means to take the pitch above or below according to the dash, as $\underline{\text{Do}}$, means above, as $\overline{\text{Do}}$. means below. The same with any other note. A little practice will enable any one to sing the foregoing exercises with ease. A dash after a syllable name

Exercises for practice. Use syllables and La.

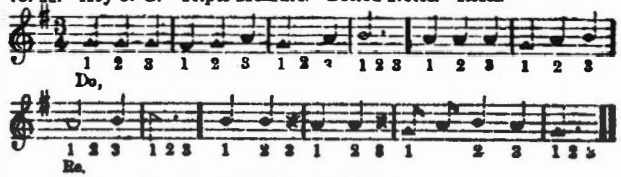
No. 9. Key of C. Double Measure. Half and Quarter Notes.



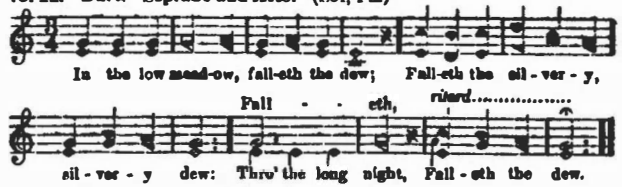
No. 10. D. M. Quarter and Eighth Notes. Keep the Time.



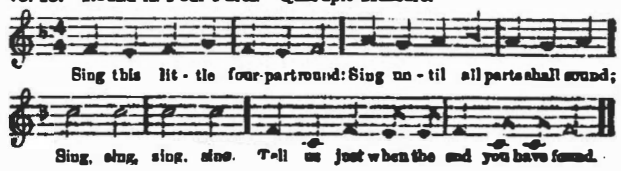
No. 11. Key of G. Triple Measure. Dotted Notes. Rests.



No. 12. Duet. Soprano and Alto. (Sol, Fa.)



No. 13. Round in Four Parts. Quaruple Measure.

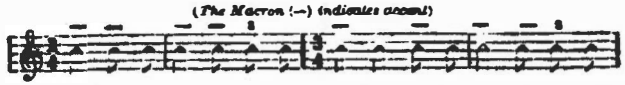


LESSON 13

Review Measures, Primary Accent, Syncopation, Etc.

1. When a pulse is divided into two or three tones of equal length, the first tone, only, is accented.

Illustration 48



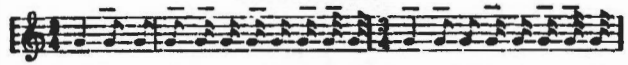
2. When a strong (accented)pulse is divided and only one tone accompanies the following weak pulse, the tone of the weak pulse is accented.

Illustration 49



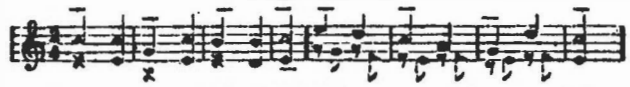
3. When any length is divided and one of the fractions divided, the first tone of the divided fraction is accented.

Illustration 50



4. When music is so written that any part (voice or instrument) is silent (rests) on the accented (strong) part (fraction) of the measure or pulse and sings or plays on the unaccented (weak) part of the measure or pulse, such part (voice or instrument) is said to be in "After-time."

Illustration 51



5. When the pulse (beat) is divided as mentioned in statement No. 4, and shown in last part of the exercise above, we speak of the part employing the last fraction of the beat as being in "After-beats."

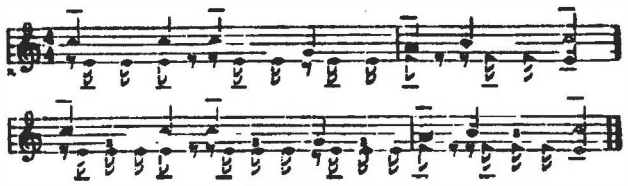
6. When a longer note, extending into the following pulse, takes the place of the after-beat note, producing a form of syncopation, we speak of it as "Hesitation" rhythm.

Illustration 52



7. When the last (primarily the weak) part of a pulse employes two or three tones of equal length, the first tone is accented.

Illustration 53



8. Ability to sing at sight depends, not only on one's knowledge of pitch and length of tones, but also on his knowledge of the various orders of accent, which is the determining factor in rhythm—manner of going.

9. To sing after-time or after-beat parts intelligently one must think the rests (both length and accent) as well as the tones.

In the following exercises use the syllables, numerals, la-la, etc.

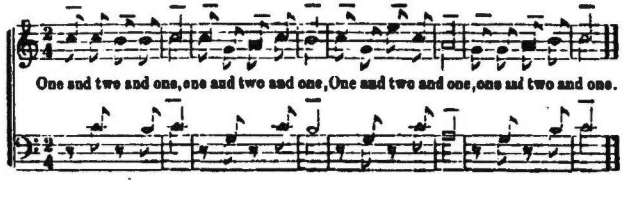
No. 1



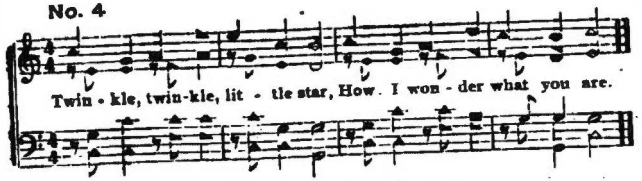
No. 2



No. 3



No. 4



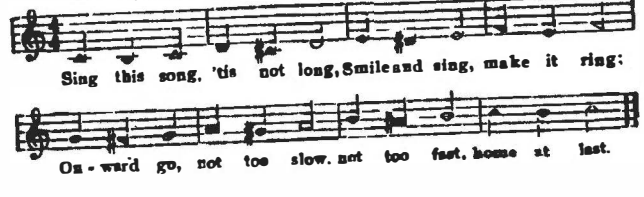
No. 5 **Life In Everything**

ELLA EDMISTON B. B. EDMISTON

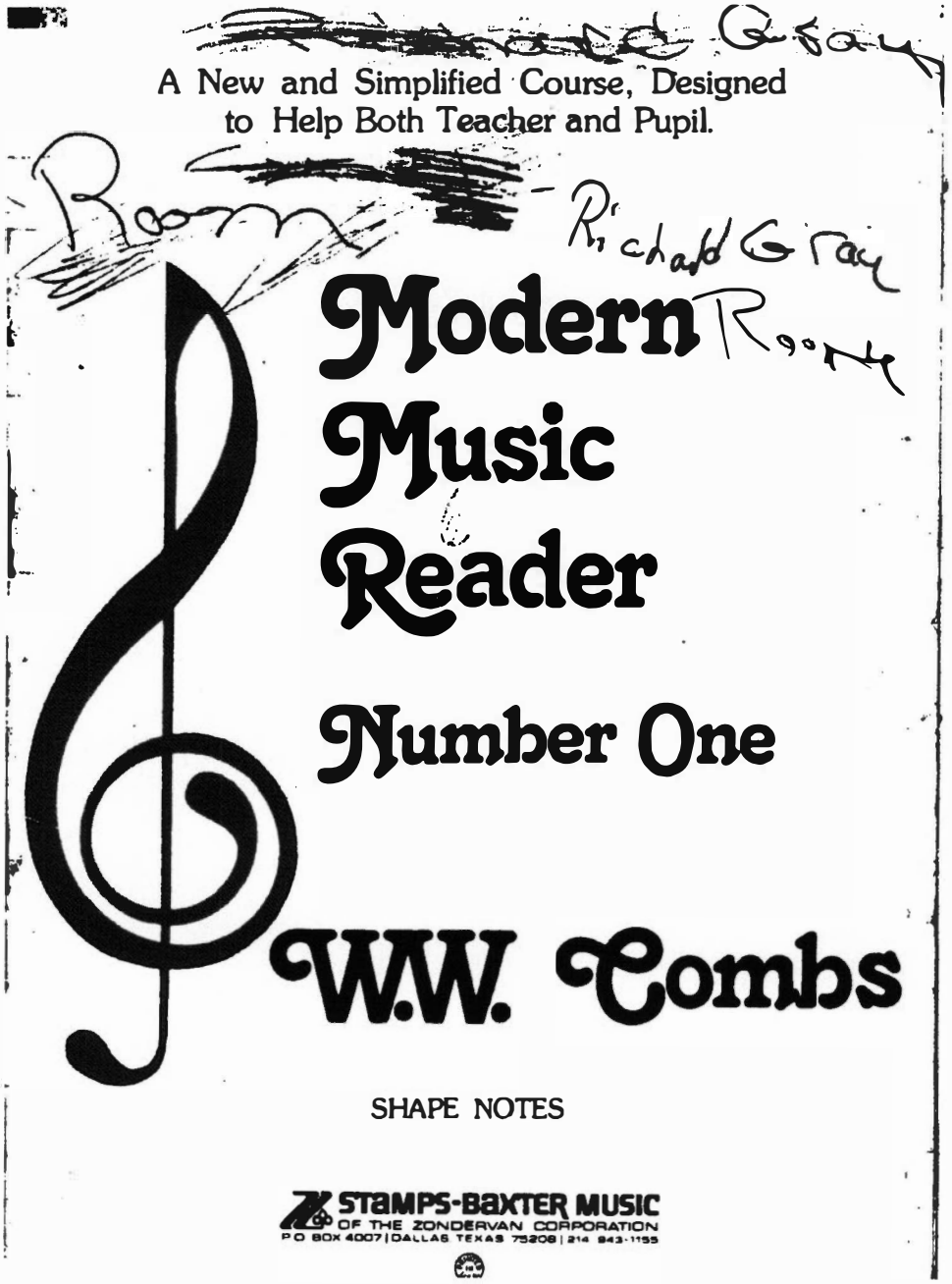


No. 6

Use the syllables, La, la, etc.



Excerpts from
Modern Music Reader Number One:
A New and Simplified Course, Designed to
Help Teacher and Pupil
Stamps-Baxter Music, 1939



I'll Be List'ning

Copyright, 1927, by The Stamps-Baxter Music Co. in "Radiant Rolls No. 6" Renewed 1955. All Rights Reserved.

V. O. Stamps

1. When the Sav-ior calls I will an - swer, When He calls for me I will
2. If my heart is right when He calls me, If my heart is right I will
3. If my robe is white when He calls me, If my robe is white I will

hear; When the Sav-ior calls I will an - swer, I'll be some-where
hear; If my heart is right when He calls me, I'll be some-where
hear; If my robe is white when He calls me, I'll be some-where

CHORUS mf pp mf pp

list'ning for my name.
list'ning for my name. I'll be somewhere list'ning, I'll be somewhere list'ning,
list'ning for my name.

I'll be somewhere list'ning for my name; I'll be somewhere
yes, for my name;

pp mf

list'ning, I'll be somewhere list'ning, I'll be somewhere list'ning for my name.

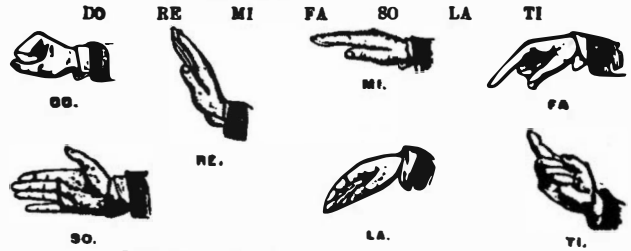
Modern Music Reader

by

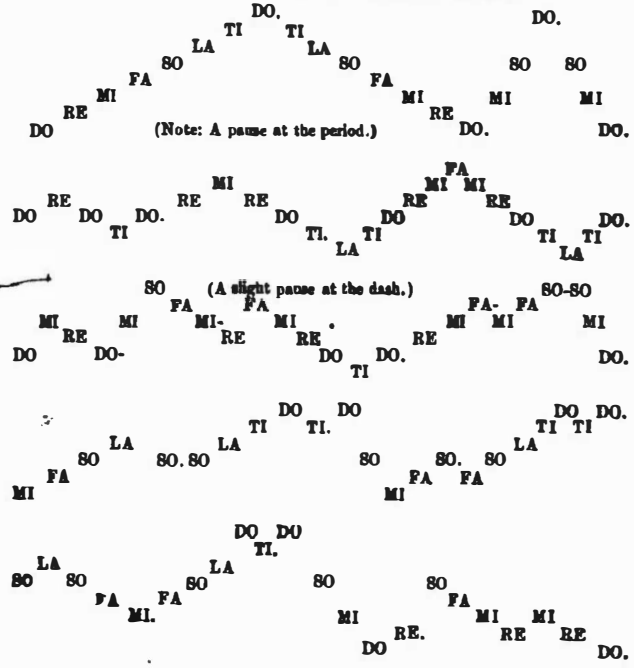
W. W. Combs

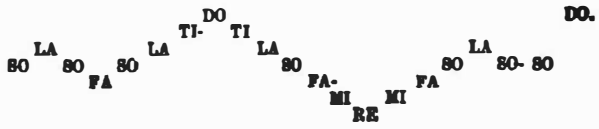
Copyright, 1939, by Stamps-Baxter Music and Ptg. Co.

PRESENTING THE SCALE BY HAND SIGNS

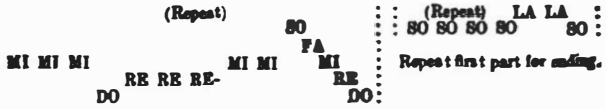


THE SCALE BY ITALIAN SYLLABLE NAMES

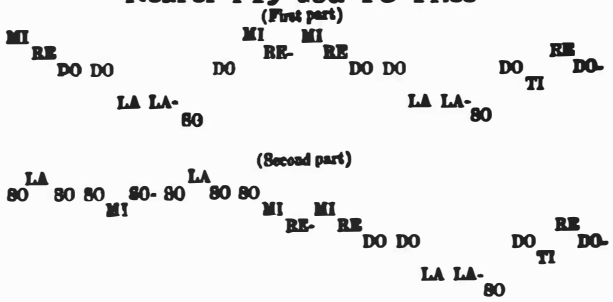




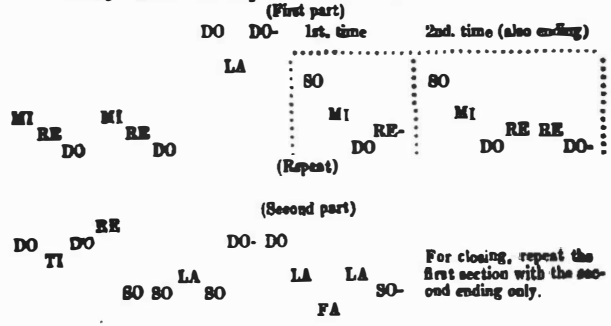
Jesus Lover of My Soul



Nearer My God To Thee



Way Down Upon The Suanee River

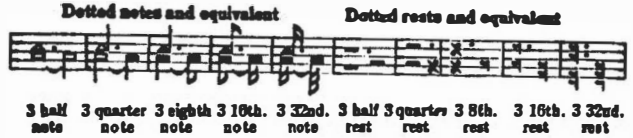


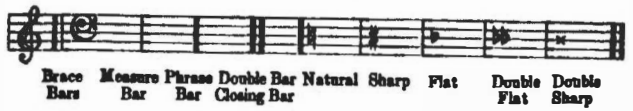














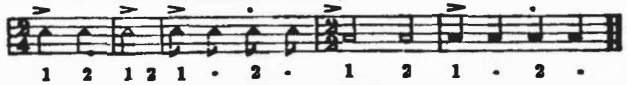
Note: Eight Keys but only 7 positions for Do as C♯ is same as C

Key Signatures with Flats—Positions for Do

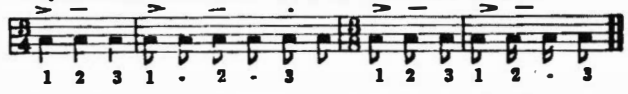


Same positions for Do as Sharp Keys

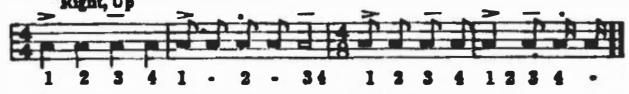
Double Measure—Two Beats—Down, Up



Triple Measure—Three Beats—Down, Right, Up or Down, Left, up



Quadruple Measure — Four Beats — Down, Right, Left, Up or Down, Left, Right, Up



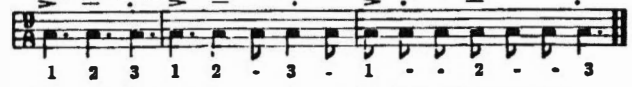
Sextuple Measure—Six Beats—Down, Left, Left, Right, Up, Up



Compound Double Measure—Two Beats—Down, Up



Compound Triple Measure—Three Beats—Down, Right, Up



Compound Quadruple Measure—Four Beats—Down, Right, Left, Up



No. 1 Key of C—Double Measure—Treble Staff.



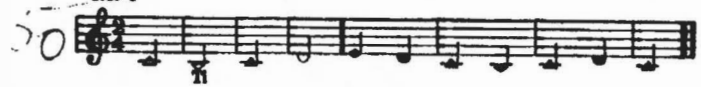
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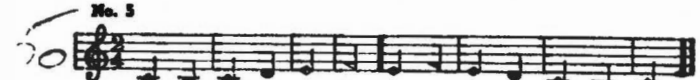
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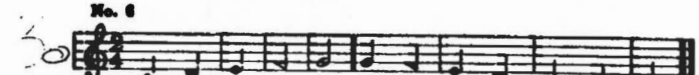
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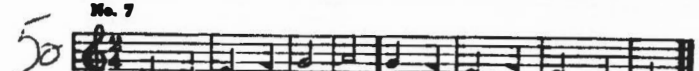
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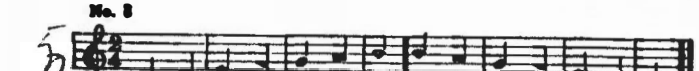
No. 6



No. 7



No. 8



No. 9



No. 10 Skip of Third



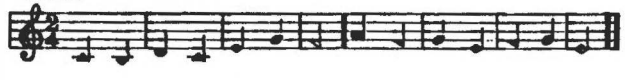
No. 11



No. 12



No. 13



No. 14



No. 15



No. 16



No. 17



No. 18



No. 19 Skip of a Fourth



No. 20



No. 21



No. 22 Skip of a Fifth



No. 23



No. 24



No. 25



No. 26 Skip of a Sixth



No. 27



No. 29



No. 28



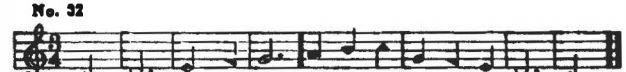
No. 30



No. 31 Triple Measure



No. 32



No. 33



No. 34



No. 35



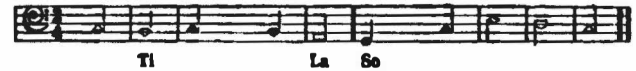
No. 36



No. 37 Bass Staff—Double Measure



No. 38



No. 39



No. 40



No. 41



No. 42



No. 43 Triple Measure



No. 44



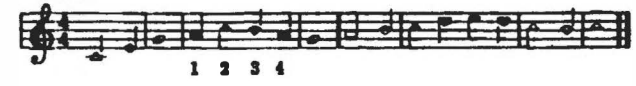
No. 45



No. 46 Quadruple Measure



No. 47



No. 48



No. 49



No. 50



No. 51



No. 52



No. 53



No. 54



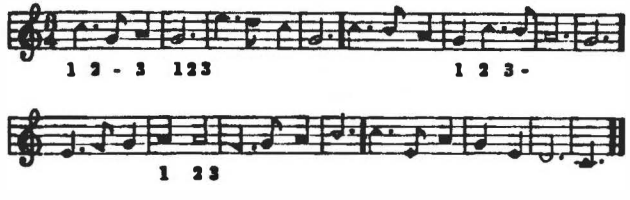
No. 55 Dotted Notes—Tie



No. 56



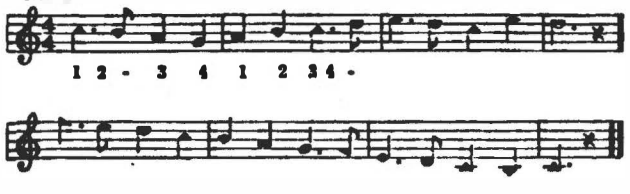
No. 57



No. 58



No. 59



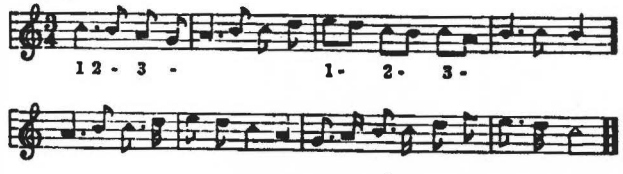
No. 60 Divided Beats—Dotted Eighths



No. 61



No. 62



No. 63



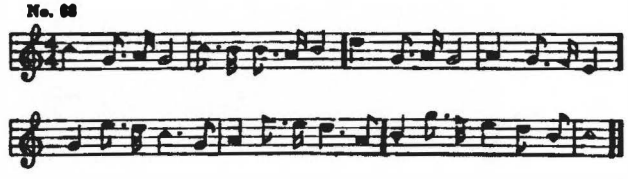
No. 64



No. 65



No. 66



No. 67 Rests



No. 68



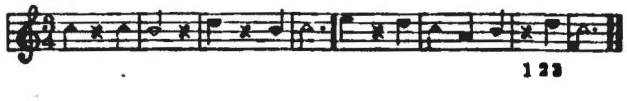
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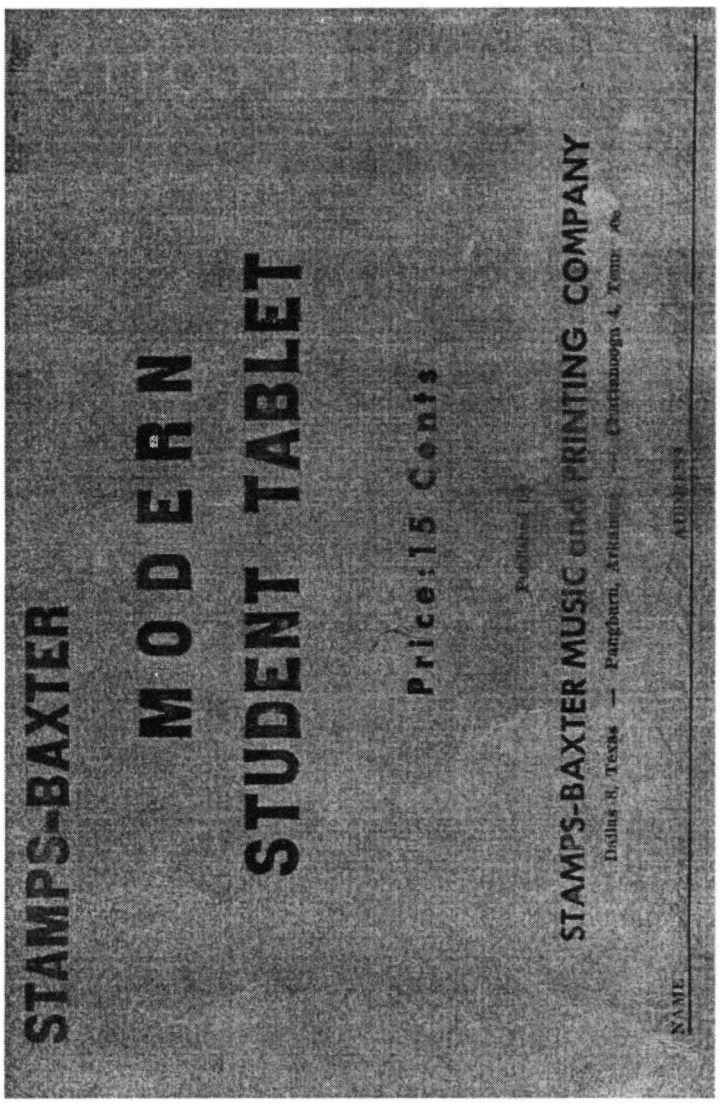
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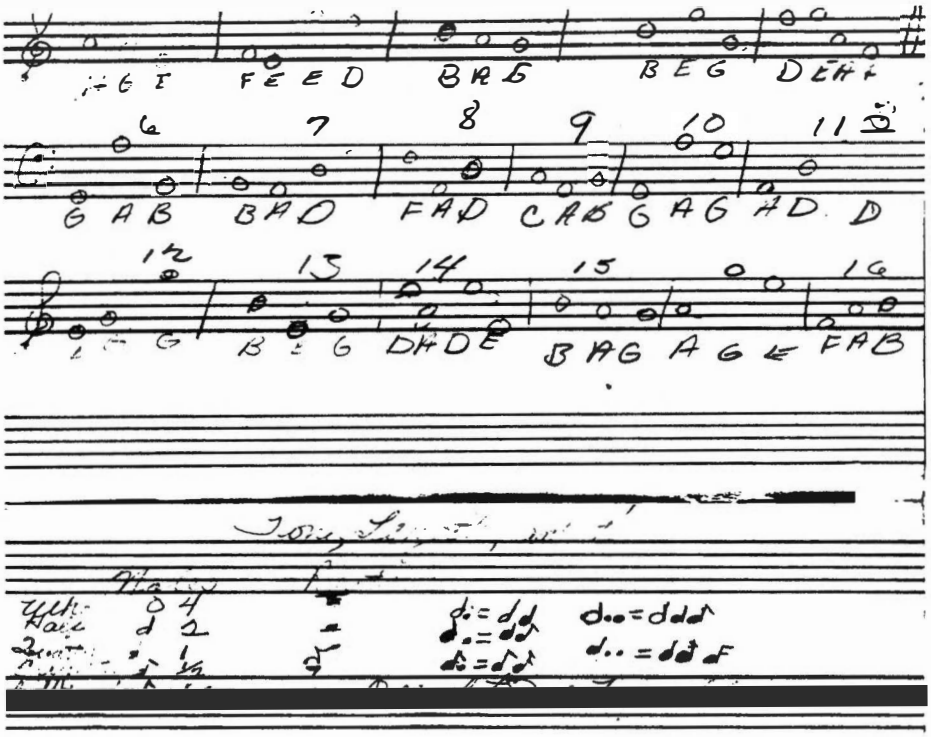


No. 71



Stamps-Baxter Modern Student Tablet
and examples of student work







APPENDIX I

Current Shape Note

Music Schools

Current Shape Note Music Schools
Redeemed, 2002
(Inside front cover)

You'll be surprised by how much you can learn at a Summer Music School!

Learn to sing shaped notes and direct songs . . . become more proficient in vocal techniques . . . discover ways to improve your keyboard playing . . . enjoy gospel music and Christian fellowship! Plan to go to a summer music school – or sponsor a young person from your church. Listed below are some of these schools. Attend and support them!

Alabama School of Gospel Music, Snead State College, Boaz AL. Contact: Truman Glassco (256) 593-6946

Arkansas School of Gospel Music, Oak Bowery Baptist Church, Conway, AR. Contact: Louis Bush, (501) 796-3623

Cumberland Valley School Of Gospel Music, Martin Methodist College, Pulaski, TN. Contact: Lester England (931) 761-2495

Gospel Singers Of America Singing School, Pass Christian, MS. Contact: Liz Walton, (903) 856-7864

Jeffress School Of Gospel Music, Beech Street Baptist Church, Crossett, AR. Contact: Marty Phillips (870) 364-6883

North Georgia School of Gospel Music, Truett-McConnell College, Cleveland GA. Contact: J. W. Payne (706) 745-6734

SGMA Music School, Camp Copass, Denton, TX. Contact: Calvin Wills (817) 572-1414

Stamps-Baxter School of Gospel Music, Trevecca University, Nashville, TN. Contact: Ben Speer Music (615) 329-9999.

Texas Southern Gospel School of Music, Navarro State College, Corsicana, TX. Contact: Pauline Thompson (903) 875-0549.

Tri-City Gospel Music Camp, Tri-City Campground, Kingsport, TN. Contact: W. C. Taylor, Jr. (423) 323-5705.

Tri-County Singers Association School, Dunbar Mt. Mission Church, Dunbar, WV. Contact: J. Sue Boggess (304) 988-3534

West Virginia School of Gospel Music, Fisher Memorial Church, Kenna, WV. Contact: J. Sue Boggess, (304) 988-3534.

APPENDIX J

Sample

Participant Profile and

Research Journal Entry

2/1/02

RESEARCH JOURNAL ENTRY

PARTICIPANT INTERVIEWED Lorena Jones

PLACE INTERVIEWED Mrs. Jones' home

TIME 10:30 a.m

QUESTIONS COVERE

VIDEO TAPE #

AUDIO TAPE # 1

PHOTOS TAKEN 2 digital photos of Ms. Jones

DISKETTE #

NOTES:

- interviewed on 2/1/02 - present were Mrs. Jones, Mrs. Adkins, & Mr. Jones joined us after the interview
- took several clippings to scan or photo + return
- took 2 books (paperback) which also might have additional information
- interviewed in her home, kitchen - dining room.

ADDITIONAL INFORMATION NEEDED:

Ask Mrs. Jones about any other clippings she might have.

PARTICIPA T PROFILE

NAME Lorena Jones

ADDRESS 605 Town Downside
Fairy Town Ga 30738

PHONE (706) 398-1236

AGE 76 **DATE OF BIRTH** 9-25-25 **BORN** New Salem Ga

EDUCATION High School

WORK EXPERIENCE U.S. Navy Communications
W.U. Post. Dept.
Cosmetology

MUSICAL TRAINING Singing Schools +
Home Piano

SONGS PUBLISHED None

OTHER INFORMATION

VITA

Kathy Forester Adkins was born on January 4, 1955, in Chattanooga, Tennessee. She was raised and still resides in the New Salem community of Dade County, Georgia. She attended school in the Dade County School System and graduated in 1972 from Dade County High School. She graduated from Wesleyan College in Macon, Georgia, with a Bachelor's Degree in Piano Performance in 1976 and from Eastern Kentucky University with a Master's Degree in Theory and Composition in 1980. She completed the additional courses for a Master's level certificate in music education and taught elementary music in the Dade County School System. She performed professionally with her three sisters as The Forester Sisters for about twelve years.

Mrs. Adkins is currently completing the requirements for a doctorate in Leadership for Teaching and Learning at the University of Tennessee, Knoxville. She is employed as a choral director at Dade County High School and Dade Middle School.