

## The Sacred Harp

A collection of shape-note songs composed and arranged by African-American musicians in southeastern Alabama and published in 1934. The songs refer to the history of their communities in Alabama, their socio-religious experiences, and their aesthetic values.

The Sacred Harp choral singing tradition originated in the American South in the mid-nineteenth century, spread widely across the country, and continues to thrive today. Sacred Harp isn't performed but participated in, ideally in large gatherings where, as the cappella singers face each other around a hollow square, the massed voices take on a moving and almost physical power. I Belong to This Band, Hallelujah! is a vivid portrait of several Sacred Harp groups and an insightful exploration of how they manage to maintain a sense of community despite their members' often profound differences. Laura Clawson's research took her to Alabama and Georgia, to Chicago and Minneapolis, and to Hollywood for a Sacred Harp performance at the Academy Awards, a potent symbol of the conflicting forces at play in the twenty-first-century incarnation of this old genre. Clawson finds that in order for Sacred Harp singers to maintain the bond forged by their love of music, they must grapple with a host of difficult issues, including how to maintain the authenticity of their tradition and how to carefully negotiate the tensions created by their disparate cultural, religious, and political beliefs.

A hymn arrangement for SATB unaccompanied. This is the first of five hymns from The Sacred Harp.

Reflections on Music and Mortality

Legacy of the Sacred Harp

The Music of the Sacred Harp

The Sacred Harp . . .

Sacred Harp and American Folksong

For Mixed Choir (SATB). Come, trav'ler, haste away

*One of the rarest country songbooks, it contains 222 pieces, mostly folk-tune settings, dating from the time between the Revolution and the Civil War. This facsimile reprinting has appendices useful for the study of its sources and an introduction that throws light on the men who wrote for nineteenth-century American songsters.*

*The Sacred Harp, a tunebook that first appeared in 1844, has stood as a model of early American musical culture for most of this century. Tunebooks such as this, printed in shape notes for public singing and singing schools, followed the New England tradition of singing hymns and Psalms from printed music. Nineteenth-century Americans were inundated by such books, but only the popularity of The Sacred Harp has endured throughout the twentieth century. With this tunebook as his focus, John Bealle surveys definitive moments in American musical history, from the lively singing schools of the New England Puritans to the dramatic, theological crises that split New England Congregationalism, from the rise of the genteel urban mainstream in frontier Cincinnati to the bold "New South" movement that sought to transform the southern economy, from the nostalgic culture-writing era of the Great Depression to the post-World War II folksong revival. Although Bealle finds that much has changed in the last century, the custodians of the tradition of Sacred Harp singing have kept it alive and accessible in an increasingly diverse cultural marketplace. Public Worship, Private Faith is a thorough and readable analysis of the historical, social, musical, theological, and textual factors that have contributed to the endurance of Sacred Harp singing.*

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The Story of The Sacred Harp, 1844-1944

For Mixed Choir (SATB). Sweet Canaan

Sacred Harp Singing and American Pluralism

A Sacred Harp Memoir

American Fuging Tunes in The Sacred Harp

Composition and Compilation Amidst the Sacred Harp Revival

Unlike some other reproductions of classic texts (1) We have not used OCR(Optical Character Recognition), as this leads to bad quality books with introduced typos. (2) In books where there are images such as portraits, maps, sketches etc We have endeavoured to keep the quality of these images, so they represent accurately the original artefact. Although occasionally there may be certain imperfections with these old texts, we feel they deserve to be made available for future generations. This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape-note singing. Where other studies of the Sacred Harp have focused on the sociology of present-day singers and their activities, David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and compos text in the Sacred Harp. From the work of B. F. White, E. J. King, and their west Georgia contemporaries who helped compile the original collection in 1844 to the contributions by various composers to the 1936 to 1991 editions. The Makers of the Sacred Harp also includes analyses of the textual influences on the music—including metrical psalmody, English evangelical poets, American frontier preachers, camp meeting hymnody, and revival choruses—and essays placing the Sacred Harp with roots in religious revivalism. Drawing on census reports, local histories, family Bibles and other records, rich oral interviews with descendants, and Sacred Harp Publishing Company records, this volume reveals new details and insights about the history of this enduring American musical tradition.

Sacred Harp music or shape-note singing is as old as America itself. The term sacred harp refers to the human voice. Brought to this continent by the settlers of Jamestown, this style of singing is also known as “fasola.” In Legacy of the Sacred Harp, author Chloe Webb follows the history of this musical form back four hundred years, and in the process uncovers the harrowing legacy of her Dumas family line. The journey begins in contemporary Texas with an overlooked but histo edition of The Sacred Harp songbook. Traveling across the South and sifting through undiscovered family history, Webb sets out on a personal quest to reconnect with her ancestors who composed, sang, and lived by the words of Sacred Harp music. Her research irreversibly transforms her rose-colored view of her heritage and brings endearing characters to life as the reality of the effects of slavery on Southern plantation life, the thriving tobacco industry, and the Civil War are most notably, Webb’s original research unearths the person of Ralph Freeman, freed slave and pastor of a pre-Civil War white Southern church. Wringing history from boxes of keepsakes, lively interviews, dusty archival libraries, and church records, Webb keeps Sacred Harp lyrics ringing in readers’ ears, allowing the poetry to illuminate the lessons and trials of the past. The choral shape-note music of the Sacred Harp whispers to us of the past, of the religious persecution that brought the voices of contemporary Sacred Harp singers still ring out the unchanged lyrics across the South, the music pulling the past into our present.

Community, Spirituality, and Tradition among Sacred Harp Singers

A Collection of Hymns and Tunes, Suitable for All Occasions of Social Worship and Sabbath Schools

Reflections on Sacred Harp Singing and Dinner on the Ground

I Belong to This Band, Hallelujah!

A Sacred Feast

Like Cords Around My Heart

*The Hebrew Orphan Asylum Band of New York City, 1874-1941 is at the same time the story of a boys' band and a story of New York City. The band was not only an important educational component of one of the largest Jewish charitable organizations of its time, but also a significant source of music-making and performance in New York. What made the band especially noteworthy was the reputation it developed performing outside of New York's many concert halls and major musical institutions. The band was ever-present, participating in events ranging from conventional parades to building ground-breakings to celebrations of major figures in New York history. The band was always ready to perform and to be part of New York cultural life. In doing so, they typified the Jewish-American experience of the late 19th and early 20th centuries, and illustrated the substantial effort of those that engage in community music-making and the critical role school music played in the lives of its participants and local community. These are the unknown musicians without whom New York's musical life would have certainly been diminished. As this history explores their numerous performances, successes, and activities, historical events in New York, some lesser known than others, some humorous, some dark, are described in rich detail as well. The legacy of the band – the careers the boys had as they matured and the contributions they and their band directors made during their lives – is also explored in this fascinating history.*

*Although originally from Great Britain, the fuging tune gained such popularity in eighteenth-century America that scholars now associate it with the First New England School of composers. Despite this form's popularity, Lowell Mason discouraged its use, along with the salient characteristics of eighteenth-century American composition, during his nineteenth-century better music movement. Mason succeeded in cutting off this distinctly American style in New England urban centers and Midwestern cities. However, the eighteenth-century singing school practice and compositional style continued in rural areas and eventually took root in the South. The singing school practice in the nineteenth-century Southern tradition continued using the eighteenth-century New England repertory and adapted the practice of singing shape-notes as a pedagogical tool. Singers participated in small regional singings and large-scale conventions in which they sang from these shape-note tunebooks singing first the syllables, then the text to the songs. In 1844, Benjamin Franklin White published The Sacred Harp in Georgia. Editors revised the songbook numerous times updating the collection according to the popularity of individual numbers and including songs composed by current participants in the singing tradition. The editors of the most recent revision in 1991 retained songs dating from the eighteenth century in addition to ones composed by participants throughout the nineteenth and twentieth centuries. As a result, The Sacred Harp remains an important source for eighteenth-century hymnody in general and the fuging tune in particular, as singers continue to compose fuging tunes in this tradition. This study includes analyses of fuging tunes from the most significant revisions of The Sacred Harp in order to discern different stylistic trends throughout the significant editions of The Sacred Harp. Chapter 1 takes New England fuging tunes as a starting point in order to establish the form and style of the genre, and for comparison with subsequent tunes. The fuging tunes analyzed in Chapter 1 have survived periodic revisions of The Sacred Harp, and editors continued to publish these eighteenth-century pieces alongside later compositions. The nineteenth-century fuging tunes examined in Chapter 2 are associated with the original compiler/composer of The Sacred Harp, Benjamin Franklin White. Composers in the second half of the nineteenth century drew on other musical sources, such as folk hymns, which are also found in Southern tunebooks. These fuging tunes represent the first examples by Southern composers. Chapter 3 examines popular fuging tunes from the early twentieth century that demonstrate the lasting influence of eighteenth-century fuging tunes, folk hymns, and even the first generation of Southern composers from the 1840s. The most recent revision of The Sacred Harp in 1991, considered in Chapter 4, illustrates how the Sacred Harp singing practice has been disseminated to the Northeast and Midwest. For the first time in its publication The Sacred Harp contained music composed by participants from regions outside the South. These examples demonstrate that this dissemination process did not result in a new style of fuging tune. Composers who contributed to the 1991 edition continued to draw on all the past styles to create a heterogeneous repertoire of fuging tunes. Although the fuging tune exemplifies eighteenth-century American hymnody, this genre enjoys a long compositional history through the Sacred Harp tradition, and continues to be composed and performed by an established community of singers. In the mid-1960s, Buell Cobb discovered and then immersed himself in one of America's oldest and warmest community activities, the "driving, high-decibel, soul-in-the-throat" a cappella singing phenomenon known as Sacred harp. Like cords around my heart is a sharply observed account of many high points along the wandering personal journey that followed. If Sacred harp once seemed a dying tradition in the Deep South, it now is experiencing a growth spurt across the entire U.S. and many other parts of the globe. This entertaining memoir, by a writer with a distinctive narrative voice, includes affectionate portraits of some of the key figures from the last half-century in this vibrant, now resurgent tradition."--Back cover.*

The Southern Harmony and Musical Companion

The sacred harp, a book of devotional poetry

The Story of the Sacred Harp

Beyond Revival

Sacred Songs and Solos

The Social Harp

William Walker's Southern Harmony, first published in 1835, was the most popular tune book of the nineteenth century, containing 335 sacred songs, dominated by the folk hymns of oral tradition and written in the old four-shape notation that was for generations the foundation of musical teaching in rural America. Born in 1809 in South Carolina, William Walker grew up near Spartanburg and early became devoted to the Welsh Baptist Church of his ancestors and to the musical heritage that church had brought to early America. Walker became a singing master, and Southern Harmony was compiled for his students in hundreds of singing schools all over North and South Carolina and Georgia and in eastern Tennessee. Southern Harmony reached Kentucky in the company of music-loving pioneers, and today an annual singing in Benton, Kentucky, remains the only such occasion on which Southern Harmony is consistently the source of the music. The CD included with the book contains 29 tunes, hymns, psalms, odes, and anthems, including "'New Britain'" (Amazing Grace), "'Happy Land,'" "'O Come, Come Away,'" "'Wondrous Love,'" and many, many more.

With a history dating back to 1820, The Missouri Harmony was the most popular of all frontier shape-note tune books. The 185 songs in the collection were favorites used in Protestant churches and singing schools, and many were already deeply rooted in American culture by the time of its first publication. The story of the book is the story of a burgeoning nation, with its origins in a St. Louis school (where it was introduced by singing master Allen Carden) and its spread along the Mississippi River and its tributaries. It's said that even Abraham Lincoln and his sweetheart Ann Rutledge sang from The Missouri Harmony at her father's tavern in Illinois. Compilations such as The Missouri Harmony not only helped teach midwesterners to read music but also carried a uniquely American heritage of shaped notes, a system of musical notation that grew out of the singing school movement in eighteenth-century New England. Furthermore, this heritage would be, according to composer Virgil Thomson, "the musical basis of almost everything we make of Negro spirituals, of cowboy songs, of popular ballads, of blues, of hymns, of doggerel ditties, and all our operas and symphonies." Yet, despite its significance, the tune book was until now unavailable to contemporary choral and church music groups, including the thriving community of shape note folksingers. This updated and expanded version of Allen D. Carden's 1820 volume now contains more than 300 pages of original and traditional music compositions collected by the ST. Louis Shape Note Singers. An introductory text explains and illuminates the shape-note tradition and the history of the book. With this compilation, published nearly two hundred yearsafter its inception, the heritage of a very different, yet ever influential, America thrives, and its songs, rich with our country's history, live on. The nonprofit organization Wings of Song promotes and preserves a cappella shape-note singing in the traditional folk vernacular. It is the formal operating arm of the St. Louis Shape Note Singers and sponsors events such as singing schools and the annual Missouri Convention.

In 1999, the Shiloh Museum of Ozarks History in Springdale, Arkansas, hosted a singing school to teach the public the rudiments of the 1844 religious songbook The Sacred Harp. While enjoying a long history among Deep South singers, the Sacred Harp has few regional ties to the Ozarks. The goal of this study was to determine why the singers in Springdale adopted The Sacred Harp rather than one of the most popular songbooks in Ozarks religious history, The Christian Harmony. To determine an answer, I first approached Sacred Harp singing in the region from a historical perspective, but was disappointed with the paucity of information. Turning to an ethnographic approach allowed me to solicit the motivations behind participation directly from singers. This method illustrated more clearly the tradition's attraction for these individuals. I determined that the reason for the singers' choice of songbook was based on the accessibility of the Sacred Harp tradition and the sense of belonging created through shared understandings and stated and unstated rules at the local and national level. Interviews, observations, and participation with multiple Sacred Harp groups also revealed that participants help navigate their Sacred Harp experiences through the creation of identity. Finally, because of their group demographic and location, the Shiloh singers, like other singing communities in surrounding states, are outsiders to the original tradition. The Shiloh singers' interactions with the tradition and the national community, then, reflects not only one regional experience but provides a snapshot of all non-southern communities.

The Sacred Harp, Or Eclectic Harmony

Traveling Home

For Wind Ensemble

A Collection of Church Music, Consisting of a Great Variety of Psalm and Hymn Tunes, Anthems, Sacred Songs And

The Hebrew Orphan Asylum Band of New York City, 1874-1941

A Collection of Church Music, Consisting of a Great Variety of Psalm and Hymn Tunes, Anthems, Sacred Songs and Chants, Original and Selected (Classic Reprint)

On any Sunday afternoon a traveler through the Deep South might chance upon the rich, full sound of Sacred Harp singing. Aided with nothing but their own voices and the traditional shape-note songbook, Sacred Harp singers produce a sound that is unmistakable—clear and full-voiced. Passed down from early settlers in the backwoods of the Southern Uplands, this religious folk tradition hearkens back to a simpler age when Sundays were a time for the Lord and the “singings.” Illustrated with forty-one songs from the original songbook, The Sacred Harp is a comprehensive account of a unique form of folk music. Buell Cobb’s study encompasses the history of the songbook itself, an analysis of the music, and an intimate portrait of the singers who have kept alive a truly American tradition.

First published in 1867 in Knoxville and based on an even earlier publication of 1848, The New Harp of Columbia is a genuine item of Tennesseeana and Americana. This book follows tradition by including old psalm and hymn tunes, anthems and fuguing pieces by the early Americans, many folk hymns, and numerous compositions by the compiler himself. In addition to the songs themselves, this carefully produced facsimile edition included a new introduction tracing the history of harp singing and the origins of the book itself, an analysis of the songs, a description of a typical sing, and tables of the most popular songs and the annual sings in East Tennessee.

The Harmonia Sacra is a hymn book of renown. In 1832 a Mennonite named Joseph Funk published a songbook that had a profound influence on Mennonite singing for generations. Its name, Genuine Church Music, indicated the compiler's intention that the contents be songs that, in his words, "have stood the test of time and survived the changes of fashion." Its distinctively shaped notes of the fasola system linked it with dozens of songbooks published in America at the time to encourage musical literacy. The variety of musical content, ranging from simple psalm tunes and American folk melodies to complex early American anthems, offered ideal materials for singing schools. The Harmonia Sacra is still used in old folks' all-day singings in Rockingham and adjacent areas. In fact, this edition is the revised Legacy Edition, making it the twenty-seventh edition of The Harmonia Sacra.

The Best Collection of Sacred Songs, Hymns, Odes, and Anthems Ever Offered the Singing Public for General Use

The Sacred Harp, Or, Eclectic Harmony

The New Harp of Columbia

A New Collection of Psalm and Hymn Tunes, Anthems, Sentences and Chants, Derived from the Compositions

The Missouri Harmony

The Sacred Harp

*Death is an unanswerable question for humanity, the question that always remains unanswered because it lies beyond human experience. Music represents one of the most profound ways in which humanity struggles, nevertheless, to accommodate death within the scope of the living by giving a voice to death and the dead and a voice that responds. This book engages with the question of how music expresses and responds to the profound existential disturbance that death and loss present to the living. Each chapter offers readers an encounter with music as a way of speaking or responding to human mortality. Each chapter, in its own way, addresses these questions: How are death and the dead made present to us through music? How does music, as composed, performed and heard, respond to the brute fact of death for the living, the dying and the bereaved? These questions are addressed from a wide range of disciplinary perspectives: musicology, ethnomusicology, literature, history, philosophy, film studies, psychology and psychoanalysis. Singing Death also covers a wide range of musical genres from medieval love song to twenty-first-century horror film music. The collection is accompanied by a website including some of the music associated with each of its chapters.*

A standard collection of traditional shape-note hymns.

*A compelling account of contemporary Sacred Harp singing, Traveling Home describes how this vibrant musical tradition brings together Americans of widely divergent religious and political beliefs. Named after the most popular of the nineteenth-century shape-note tunebooks—which employed an innovative notation system to teach singers to read music—Sacred Harp singing has been part of rural Southern life for more than 150 years. In the wake of the folk revival of the 1950s and ’60s, this participatory musical tradition attracted new singers from all over America. All-day “singings” from The Sacred Harp now take place across the country, creating a diverse and far-flung musical community. Meanwhile, the advent of internet discussion boards and increasing circulation of singer-produced recordings have changed the nature of traditional transmission and sharpened debates about Sacred Harp as an “authentic” form of southern musical expression. Blending historical scholarship with wide-ranging fieldwork, Kiri Miller presents an engagingly written study of a musical movement that some have christened “a quintessential expression of American democracy.”*

The sacred harp [devotional verse].

Or, a Choice Collection of Psalm Tunes, Hymns, and Anthems

A Tradition and Its Music

A Book of Religious Folk Song as an American Institution

Five Hymns from "The Sacred Harp"

The Harmonia Sacra

The Makers of the Sacred HarpUniversity of Illinois Press

Since the publication of The Sacred Harp tunebook in 1844, families of the rural Deep South have cultivated a tradition of singing that blends writing notation with oral traditions and frames them with performance practices and social rituals that first coalesced in colonial New England. Since the latter 20th century, a revival of their traditions has cultivated a network of singing communities spanning the country. Existing scholarship on this Sacred Harp revival has explored the complex transmissions and negotiations of oral tradition, performance practice, and social ritual from traditional Southerners to a more geographically dispersed and ideologically heterogeneous revival community. Far less attention has been given to the role of printed music in shaping this revival. Throughout the Sacred Harp tunebook's centuryandahalf existence, singers have composed new tunes to be added through periodic revision, but the modern revival has inspired a dramatic rise in the production of tunes newlycomposed in the book's historical styles, as well as new tunebooks collecting such material. This dissertation will take as its focus this scoreentered activity that has emerged from the Sacred Harp revival. Though singers and scholars alike attribute the greatest importance to immaterial dimensions of this tradition, I will argue that the score's materiality serves to structure the community by continually reinscribing the memories of singers within the very aesthetic materials that comprise their tradition. I will examine how scores have structured, negotiated, and reinvigorated the Sacred Harp community in the 20th century, with particular attention given to the revival era. Scorebased activity has also vastly outpaced the rate at which new material can be absorbed into The Sacred Harp tunebook and therefore Sacred Harp traditions. As a result, singers have organized new forums for the dissemination and compilation of this material. This activity will be explored as evidence of a new development in the Sacred Harp revival in which primarily revival singers are now using scores to structure communities and traditions standing apart from The Sacred Harp and its Deep South heritage.

A hymn arrangement for SATB unaccompanied. This is the third of five hymns from The Sacred Harp.

The sacred harp

It's History, Composition, and Performance

"Far in Distant Lands to Dwell"

The Makers of the Sacred Harp

Singing Death

Community, Culture and Opportunity

*Some have called Sacred Harp singing America's earliest music. This powerful nondenominational religious singing, part of a deeply held Southern culture, has spread throughout the nation over the past two centuries. In A Sacred Feast, Kathryn Eastburn journeys into the community of Sacred Harp singers across the country and introduces readers to the curious glories of a tradition that is practiced today just as it was two hundred years ago. Each of the book's chapters visits a different region and features recipes from the accompanying culinary tradition--dinner on the ground, a hearty noontime feast. From oven-cooked pulled pork barbecue to Dollar Store cornbread dressing to red velvet cake, these recipes tell a story of nourishing the body, the soul, and the voice. The Sacred Harp's deeply moving sound and spirit resonate through these pages, captured at conventions in Alabama, Kentucky, Texas, Colorado, and Washington, conveyed in portraits of singers, and celebrated in the sights, sounds, smells, and tastes of all-day singing and dinner on the ground echoing through generations and centuries.*

*Excerpt from The Sacred Harp, or Eclectic Harmony: A Collection of Church Music, Consisting of a Great Variety of Psalm and Hymn Tunes, Anthems, Sacred Songs and Chants, Original and Selected Relative Keys. 93. As an instance of one more sharp, see second line of Ellen thorp, as above; and also, second line Of Danvers, p. 24. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.*

Judge Jackson and the Colored Sacred Harp

The Sacred Harp Presence in the Arkansas Ozarks

Traveling Home

The Sacred Harp, Or, Beauties of Church Music

Public Worship, Private Faith