

3. *The Southern Harmony, 1835*

- a. Edited and compiled by William Walker, was/is a shape note, oblong songbook first published in 1835. The book is notable for having originated or popularized several hymn tunes found in modern hymnals and shape note collections.
- b. Its History
 - i. The roots of *The Southern Harmony*, like *The Sacred Harp*, of which we will discuss later, are found in the colonial period, when singing schools were assembled to provide instruction in choral singing, especially for use in church services.
 - ii. In 1801, a book called *The Easy Instructor* by William Smith and William Little was published for the use of this movement. One of its distinguishing features as the use of a four shape note system, notes according to the rules of solfege.
 - a) The different shapes and their use
 1. A triangle indicated "fa"
 2. A circle "sol"
 3. A square "la"
 4. A diamond "mi"
 - b) To avoid proliferating shapes excessively, each shape (and its associated syllable) except "mi" was assigned to two notes of the musical scale.
 - c) A major scale in the system would be noted *Fa-Sol-La-Fa-Sol-La-Mi-Fa*, and minor scale would be *La-Mi-Fa-Sol-La-Fa-Sol-La*.
 - d) The Solfege System:
 1. In the Elizabethan era, England and its related territories used only four of the syllables: "mi", "fa", "sol", and "la". "Mi" stood for modern *si*, "fa" for modern *do* or *ut*, "sol" for modern "re", and "la" for modern "mi". Then, "fa", "sol" and "la" would be repeated to also stand for their modern counterparts, resulting in the scale

being "fa, sol, la, fa, sol, la, mi, fa". The use of "fa", "sol" and "la" for two positions in the scale is a leftover from the Guidonian system of so-called "mutations" (i.e. changes of hexachord on a note).

2. This system was largely eliminated by the 19th century, but is still used in some shape note systems, which give each of the four syllables "fa", "sol", "la", and "mi" a different shape.
 - iii. *The Southern Harmony, and musical companion* was compiled by William "Singin' Billy" Walker (1809-1875) and printed in 1835, with subsequent editions printed in Philadelphia. It contained 335 songs, went through several editions, and became one of the most popular southern tunebooks in the 19th Century. In 1867 Walker claimed that over 600,000 copies had been sold. Walker added an appendix of additional tunes in 1840 with a further enlargement in 1847.
 - iv. *The Southern Harmony* has remained unchanged since 1854, unlike its counterpart the *Sacred Harp*, which went through several revisions in the 20th century. About 75% of the songs are presented in three-part harmony.
 - v. Besides Walker, notable contributors to *Southern Harmony* included Matilda T. Durham and John Gill Landrum.
4. *The Sacred Harp, 1844*
- a. *The Sacred Harp* was published by Benjamin F. White and Elisha J. King in 1844. It was this book, now distributed in several versions, that came to be the shape note tradition with the largest number of participants.
 - i. B. F. White (1800-1879) was from Union County, SC, but had lived in Harris County, GA since 1842. He prepared *The Sacred Harp* in collaboration with a younger man, E. J. King

- (1821-1844), who was from Talbot County, GA. Together these men compiled, transcribed, and composed tunes, and published a book of over 250 songs.
- ii. King died not long after the book was published, and White was left alone to guide its growth.
 - iii. White was responsible for organizing singing schools and conventions at which *The Sacred Harp* was used as the songbook.
- b. Revisions of the book
- i. During White's lifetime, the book went through three revisions (1850, 1859, and 1869), all produced by committees consisting of White and several colleagues working under the auspices of the Southern Music Convention.
 - ii. The first two editions simply added appendices of new songs to the back of the book. The 1869 revision was more extensive, removing some of the less popular songs and adding new ones.
 - iii. The 1869 revision took the original 262 page book and expanded the 1869 to 477 pages. The 1869 version was reprinted and continued in use for several decades.
- c. History of *Sacred Harp* singing – (*Shape Note Singing*)
- i. Many historians trace the earliest roots of Sacred Harp to the "country parish music" of early 18th century England. This form of rural church music evolved several of the distinctive traits that were passed on from tradition to tradition, until they ultimately became part of Sacred Harp singing. These traits included the assignment of the melody to the tenors, harmonic structure emphasizing fourths and fifth, and the distinction between the ordinary four-part hymn ("plain tune").
 - ii. Around the mid-18th century, the forms and styles of English country parish music were introduced to America, notably in a new tunebook called *Urania*, published in 1764 by the singing master James Lyon. This soon developed a robust native school composition, signaled by

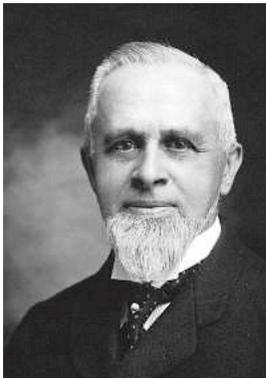
the 1770 publication of William Billings's *The New England Psalm Singer*, and then by a great number of new compositions by Billings and those who followed in his path. The work of these men, sometimes called the 'First New England School', forms a major part of the Sacred Harp to this day.

- iii. Billings and his followers worked as singing masters, who led singing schools. The purpose of these schools were to train young people how to sing sacred music, using these various books and those that would later be produced.
- iv. The first shape note tunebook appeared in 1801: *The Easy Instructor* by William Smith and William Little. At first, Smith and Little's shapes competed with a rival system, created by Andrew Law in his *The Musical Primer* of 1803. Law claimed earlier invention of shape notes.
- v. Shape Notes
 - a) Shape notes became very popular, especially in the South, and during the first part of the 19th century, a whole series of shape note tunebooks were released, many of which were widely popular and used. As the population spread west and south, the tradition of shape note singing went with them. Composition flourished, with the new music often drawing on the tradition of folk song for tunes and inspiration. William Wallker's *The Southern Harmony* being the most popular with *The Sacred Harp* coming in as second.
 - b) The demise of the shape note system came from a spearheaded effort by Lowell Mason. Even as shape note singing flourished and spread, shape notes and the kind of participatory music they served came under attack. The critics, led by Lowell Mason, advocated a "better music" movement. They advocated a more "scientific" style of sacred music,

more closely based on the harmonic styles of European music.

- c) The “better music” style gradually prevailed, while Shape notes and their music disappeared from the cities prior to the Civil War, and from the rural areas of the Northeast and Midwest in the following decades. However, they retained a haven in the rural South, which remained a fertile territory for the creation of new shape note publications.

5. William H. Doane (1832-1915)



William Howard Doane

a. His Life

- i. William Doane was born in Preston, CT on February 3, 1832. His parents were Joseph Howes Doane (1797-1854) and Frances Treat Doane (1799-1881). He was the fifth of eight children. His father was the head of Doane and Treat, cotton manufacturers. His family’s ancestry dated back to Deacon John Doane, who immigrated soon after the arrival of the Mayflower and settled on Cape Cod.
- ii. At a young age Doane showed impressive musical talent. By early adolescence he was playing the flute, violin and double bass fiddle.
- iii. William attended local public schools in Preston before enrolling at nearby Woodstock Academy for his high school education. After graduating in 1848 he entered the

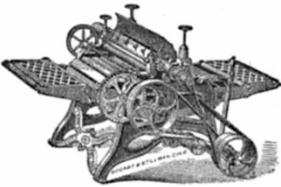
“counting room” of Doane and Treat, a cotton-manufacturing firm that was jointly owned by his father and future father-in-law.

iv. Doane the Business Man

a) After three years of absorbing “business methods and habits” Doane took charge of the Books and Financial Dept. of the J. A. Fay & Co., manufacturers of wood-working machinery, located in Norwich, CT. In 1858, he moved to Chicago to head Fay’s Western Sales-Room and General Agency. 1862 would bring another move, this time to Cincinnati as a partner in the firm to manage its business in that city.

b) In 1866, Doane purchased the interest of Fay along with one of the other surviving original partners and became the corporation’s president. It is estimated that Doane applied for some seventy patents for the machinery that the company made.

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Ad from May 1873 "Journal of the Franklin Institute"

v. The Man

a) Doane had married Fannie M. Treat in Voluntown on November 2, 1857. They had two daughters, Ida Frances and Marguerite Treat.

- b) In a biography of Doane, Charles Rhoads described the family in the following manner: “They are a happy family, living in a lovely home on Mount Auburn; where hospitality gives kindly greeting to all comers; where the fine arts hold continual court; where friendship’s ties are ever fastened and strengthened, and where religion guides and blesses its every occupant.”
- c) Doane dated his time of conversion to 1847, while he was a Woodstock student. Later at age 20 he was baptized by the pastor of the Central Baptist Church of Norwich, Fredrick Denison.
- d) While a student of Woodstock, Doane helped found regular gospel meetings at the school; these meetings resulted in some 50 to 60 conversions among the student body. In fact, the success led the Woodstock chaplain to suggest to Doane that he ought to consider a career in the ministry. However, Doane would not take such a path, rather, he remained “an active Christian, ever leading in the church business, devotional, musical, missionary, benevolent, and Sunday School work. In fact, Doane was the superintendent of the Sunday School ministry and music director of the Mount Auburn Baptist Church In Cincinnati (located just two doors down from his home).
- e) Apparently the decision to concentrate on writing “Sunday School Music” was a provoked action for Doane. Taking from the pages of William Osborne’s piece on Doane; *“The echoes of his songs go from lip to lip the world ‘round.” William Howard Doane: Prominent Industrialist, Composer, and Philanthropist.*
1. *I had received invitations to write SS hymns for some of the churches, but invariably declined[,] feeling that it would detract*

rather than add to my reputation as a writer who longed for greater opportunities in oratorical [sic] compositions. I had been in Chicago but a few weeks when I was taken suddenly and severely ill. I consulted the best physicians there... ..I was troubled with fainting spells and was very weak. After some weeks without feeling any better, my physician recommended my return to Chicago and try[ing] what a change of air would do... ..When about half way between Albany and Lockport I had a very severe attack of heart trouble and fainting spells. My wife[,] who occupied the adjoining berth[,] had been summoned and she was quickly on hand with remedies to give relief. As she opened my curtains there seemed to be a flash of a thousand electric lights and all I could see was these words[,] "You refused." My wife said she could not see it, but for me to take my medicine quick. I asked her again and she replied[,] "You know papa always told you I was afraid the Lord would bring some judgment upon you for refusing to write the music for that good Chicago man."

I thought my time had come. Then it flashed upon me that I had done wrong in refusing and I promised the Lord I would do anything He wanted. I was taken off the train in the night and sent to a hotel. Within 24 hours I began to improve. My fainting spells left me, strength came and within a week I was able to continue the journey.

*This vow I have sacredly kept and every
dollar received from this source has been
given back to the Lord.*

vi. His Music

- a) Doane's first collection, *Sabbath School Gems*, was published approx. in 1862, and he never looked back.
- b) It is estimated that Doane issued some 40 volumes containing about 2,300 individual items, obviously not all of them from his pen, in addition to other pieces published in sheet music form. The man was obviously prolific and enormously successful.
- c) Sales of *The Silver Spray (1868)* reportedly reached 300k copies, and the claim that sales of his many volumes ran into the millions of copies seems possible.
- d) *Pure Gold, 1871*, the first volume that Robert Lowry and Doane co-edited, reportedly sold 50k copies before it was even published, and more than 20 times that afterward.
- e) Sales of *Royal Diadem, 1873*, supposedly extended to at least 700k copies, while *Brightest and Best, 1875*, and *Good as Gold, 1880*, purportedly sold more than half a million copies each.

vii. His Death

- a) William H. Doane died December 24, 1915, at the home of his daughter in South Orange, NJ.
- b) He was buried in Cincinnati at the Spring Grove Cemetery, where it was marked by a granite shaft inscribed with words from one of his hymns: "Until the day break and the shadows flee away."

b. His Tunes

- i. *To God Be the Glory (Tune: To God Be the Glory) — # 18 in PHSS*
- ii. *God of Our Strength (Tune: God of Our Strength) — # 19 in PHSS*
- iii. *The Precious Name (Tune: The Precious Name) — # 144 in PHSS*
- iv. *Tell Me the Old, Old, Story (Tune: The Old, Old, Story) — # 334 in PHSS*
- v. *Pass Me Not, O Gentle Saviour (Tune: Pass Me Not) — # 379 in PHSS*
- vi. *Hide Me (Tune: Hide Me) — # 476 in PHSS*
- vii. *Safe in the Arms of Jesus (Tune: Safe in the Arms of Jesus) — # 511 in PHSS*
- viii. *'Twill Not Be Long (Tune: 'Twill Not Be Long) — # 524 in PHSS*
- ix. *More Love to Thee (Tune: More Love to Thee) — # 543 in PHSS*
- x. *Draw Me Nearer (Tune: Draw Me Nearer) — # 573 in PHSS (See history below song)*
- xi. *Near the Cross (Tune: Near the Cross) — # 599 in PHSS*
- xii. *Battle Song (Tune: Battle Song) — # 602 in PHSS*
- xiii. *Rescue the Perishing (Tune: Rescue the Perishing) — # 617 in PHSS*
- xiv. *My Faith Still Clings (Tune: My Faith Still Clings) — # 658 in PHSS (Note: Lyricist is Henry F. Colby)*
- xv. *To the Work! (Tune: Toiling On) — # 691 in PHSS*
- xvi. *'Tis the Blessed Hour of Prayer (Tune: 'Tis the Blessed Hour of Prayer) — # 712 in PHSS*
- xvii. *Bless This Hour of Prayer (Tune: Bless This Hour of Prayer) — # 714 in PHSS*
- xviii. *David and Goliath (Tune: David and Goliath) — # 726 in PHSS*
- xix. *Is Your All on the Altar? (Tune: Is Your All On The Altar) — # 740 in PHSS*



The William H. Doane house, Mount Auburn community, Cincinnati, OH, September 2019.
(The addition to the left was added by W. H. Doane as a music study, it is said Fanny Crosby would work with Doane here, Fanny writing the words and Doane composing music)

6. William J. Kirkpatrick (1838-1921)



William J. Kirkpatrick

a. His Life

- i. William James Kirkpatrick was born in Tyrone County, Ireland on February 27, 1838. His father Thomas Kirkpatrick (a schoolteacher) and his mother Elizabeth Kirkpatrick (a musician).
- ii. The family immigrated to Philadelphia in August of 1840, living first in Duncannon, PA. William was exposed to and given formal training in music at very young age. In 1854, he moved to Philadelphia to study music and carpentry. It was here he studied vocal music under a Professor T. Bishop. Kirkpatrick was a versatile musician playing the cello, fife, flute, organ, and violin.
- iii. In 1855, Kirkpatrick became involved with the Wharton Street Methodist Episcopal Church serving the choir and teaching Sunday School.
- iv. In 1858, Kirkpatrick began working with A. S. Jenks, who helped him publish his first collection of hymns, *Devotional Melodies*, in 1859.
- v. In 1861, Kirkpatrick married his first wife. Not long after their marriage, he enlisted in the 91st Regiment of the PA Volunteers as a Fife-Major. This enlistment lasted until October 1862, when under general orders, the position

was terminated. He returned to Philadelphia and supported his wife by working in carpentry. Over the next 11 yrs., he was elected lead organist of the Ebenezer Methodist Episcopal Church, studied the pipe organ, continued in vocal lessons, and began publishing more and more hymns. It was also during this time that he made the acquaintance of John R. Sweeney. The friendship formed out of this acquaintance would set these two men to become partners in their musical pursuits.

- vi. The year 1878 came with much sadness for Kirkpatrick, his first wife died. His co-partnership that he had had with furniture firm with which he had been engaged was dissolved. Kirkpatrick resolved to abandon the furniture business altogether. He took from June – September of that same year and spent time in the country. Upon his return, he determined to spend his time entirely to composing and teaching music – organ, piano, and singing.
- vii. In 1880 his first book as an associate of Sweeney, the *“Quiver of Sacred Song,”* was published by Mr. John J. Hood.³¹
- viii. From 1886 to December 1897, Mr. Kirkpatrick had charge of all the music in Grace Methodist Episcopal Church, Philadelphia. He gave up teaching music in 1889, and devoted all of his time to composition, church and Sunday-school work, convention and camp-meeting singing, where he has taken great pleasure and interest in leading the people in sacred song, and obtaining the best possible results with the least amount of self-display.
- ix. In 1893, Kirkpatrick married again and became a world traveler with his wife. Over the years he published close to 100 major works and many annual works for different holidays and children’s choirs.
- x. William Kirkpatrick died on September 20, 1921. He told his wife that night that he had a tune running through his

³¹ *Biography of Gospel Song and Hymn Writers* by J. H. Hall. New York: Fleming H. Revell, ©1914.

head and he wanted to write it down before he lost it. His wife retiring to bed woke sometime later in the middle of the night to find he was not there. She went into his study, finding him slumped over his desk, dead. Kirkpatrick was buried in Philadelphia's Laurel Hill Cemetery.

b. His Hymns and Songs

i. A Story Behind the Songs

a) *Kirkpatrick participated in many of the Camp meetings the Methodist churches held. He often led the music portion of the meeting and enlisted the help of soloists and other musicians to perform for the attenders. During one of these meetings, he became saddened by his observation of the soloist, who would perform the required songs and then leave without staying to hear the preacher. William feared that this young man did not really know Christ and so he began to pray that God would somehow get a hold of the soloist's heart. One evening while he was praying, a song began to form in his mind. He quickly jotted down the lyrics and asked the soloist to sing the song that night. The lyrics of the song convicted the young man's heart and he ended up staying and listening to the message. When the preacher gave the altar call at the end of the night, the soloist got up and went to the front of the tent and accepted Jesus into his heart.³²*

b) The song that so touched the soloist was "Lord, I'm Coming Home" (See # 353 in PHSS)

ii. His Hymns and Songs

a) *Lord, I'm Coming Home – (Also wrote the tune) – # 353 in PHSS*

³² *Stories Behind Popular Songs and Hymns*. By Lindsay Terry, p.221. Grand Rapids: Baker Book House, 1990.

c. His Tunes

- i. *Hallelujah. Praise Jehovah (Wrote the Refrain) — # 17 in PHSS*
- ii. *Blessed Be the Name (Tune: Blessed Be the Name) — # 45 in PHSS*
- iii. *My Saviour (Tune: My Saviour) — # 309 in PHSS*
- iv. *Helpless and Lost, to Jesus Fly! (Tune: Annetta) — # 366 in PHSS (See history under the song on Lyricist)*
- v. *We Have an Anchor (Tune: We Have an Anchor) — # 390 in PHSS*
- vi. *My Faith Has Found a Resting Place (Tune: No Other Plea) — # 393 in PHSS (Arranged by W. Kirkpatrick)*
- vii. *Redeemed (Tune: Redeemed) — # 455 in PHSS*
- viii. *He Hideth My Soul (Tune: He Hideth My Soul)- # 486 in PHSS*
- ix. *O! To Be Like Thee (Tune: O To Be Like Thee)- # 540 in PHSS*
- x. *Give Me Thy Heart (Tune: Give Me Thy Heart) - # 565 in PHSS*
- xi. *Alone with God (Tune: Alone with God) - # 597 in PHSS*
- xii. *Jesus Saves (Tune: Jesus Saves) - # 621 in PHSS*
- xiii. *Lead Me to Calvary (Tune: Lead Me to Calvary) - # 626 in PHSS*
- xiv. *Stepping in the Light (Tune: Stepping in the Light) - # 629 in PHSS*
- xv. *Singing I Go (Tune: Jesus Has Lifted My Load) - # 639 in PHSS*
- xvi. *'Tis So Sweet to Trust in Jesus (Tune: 'Tis So Sweet To Trust in Jesus) - # 664 in PHSS*
- xvii. *Love Above, Ye Saints (Tune: Sin No More) - # 674 in PHSS*
- xviii. *A Blessing in Prayer (Tune: A Blessing in Prayer) - # 702 in PHSS*
- xix. *Meet Me There (Tune: Meet Me There) - # 974 in PHSS (See history under the song)*